

# IMPORTANT PAINTINGS & CONTEMPORARY ART



# IMPORTANT PAINTINGS & CONTEMPORARY ART

**Auction**

**Thursday 25 November at 6.30pm**

See page 23 for exhibition and auction details



ART  
OBJECT

Art + Object

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Newton  
Auckland

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Cover:

**Fiona Pardington**  
The Playboy Bunnies

gelatin silver print  
385 x 250mm

Lot #32

Page 14: (detail)

**Colin McCahon**  
Kauri Trees

watercolour and gouache on paper, 1955  
758 x 555mm

Lot #12


Page 22: (detail)

**Stephen Bambury**  
Column of Light

acrylic and resin on seven aluminium  
panels, 2001/02

3680 x 700mm

Lot #39



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# Introduction

Welcome to ART+OBJECT's final major art catalogue of 2010. In the last few months the directors of ART+OBJECT have made a number of presentations and conducted many charity auctions. At these events we are frequently asked about the state of the art market in 2010. Whilst the effects of the economic correction of 2008 are generally agreed to be receding, in the wider economy many commentators and participants are searching for signs of renewed confidence. The short answer is that the art market has proved to be more robust than many other areas of the economy. Art auction turnover figures for the last three years in New Zealand have been largely similar and this year will see this stable trend continue.

2010 has seen the company achieve many milestones in terms of sales of artworks and major valuation projects undertaken. The art market has proved resilient, so much so that in the middle of this year A+O recorded over \$15 million of art sales since the formation of the company. 2010 also saw A+O's photography catalogue of May record a number of records and the tremendous result has been viewed as a watershed moment for photography at auction in New Zealand.

This confidence has seen major collections consigned to A+O in the form of the Brian Brake Estate which will be offered at auction on December 9 and the superb collection of international photography assembled by renowned New Zealand cinematographer Michael Seresin which is announced on page 13 of this catalogue. The Brake collection is of such importance that A+O has published a slipcase book to mark this major event and a limited number of these will be available for sale at upcoming viewings.

This Important Paintings and Contemporary Art catalogue is the tenth that A+O has produced and the quality of works offered is testimony to the confidence of A+O's selling clients in the wider art market.



## The new 2011 Lexus IS350 has arrived.

With more power and style the new IS350 is designed to make your heart beat faster. Feel your pulse quicken as the new 3.5 litre V6 engine develops a massive 233kW as it rockets you from 0-100km/h in just 5.6 seconds; then be gripped with 18" alloy wheels, a sleek new body kit and a sublimely crafted interior with a stunning 14-speaker Mark Levinson audio system.

The new Lexus IS350. Don't miss a beat. Visit your Lexus dealer now.

F Sport model shown

 **LEXUS**  
THE PURSUIT OF PERFECTION

# September 2010 Art Auction Highlights

## Selected Works from the Estate of A. Lois White & New Collectors Art

Sale prices include  
buyer's premium



A. Lois White  
A View of Karekare with Fantastical Islands  
watercolour  
\$8180



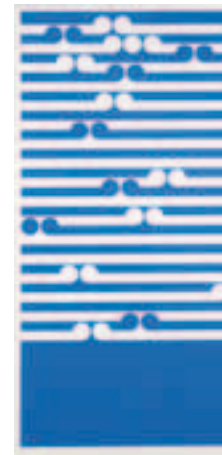
Michael Parekowhai  
The Bosom of Abraham  
screenprinted vinyl on  
fluorescent light housing  
\$8470



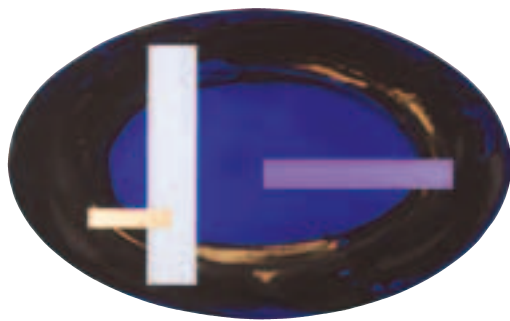
Barry Lett  
Dog  
cast bronze 15/15  
\$6425



A. Lois White  
Working Drawing for Collapse  
graphite on paper, 1944  
\$7245



Gordon Walters  
Amoka  
screenprint, 1972  
\$8180



Gretchen Albrecht  
Moonlight (Small Oval)  
oil and acrylic on shaped canvas, 1994 \$12 855



Nigel Brown  
The Lecture  
oil on board, 1984  
\$13 440



A. Lois White  
Study for the Waters of Babylon  
graphite and pastel on paper, 1954  
\$5840





# room. to escape



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# September 2010 Decorative Arts & Artefacts Auction Highlights

Sale prices include  
buyer's premium



A rare 19th Century black rhino  
taxidermy trophy head  
\$24 540

William Morris & Co. & J. H. Dearle  
painted and stained lead glass window  
\$24 540

19th Century Waka Huia  
by Patoromu Tamatea  
\$40 900



DEVOTION



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most renowned international photographer

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Offerings to the unknown dead, Kyōto, Japan (Toshi Satow offering a candle), 1964.  
Taken for a series on Japan for *Life*. Photograph by Brian Brake  
Te Papa gratefully acknowledges the gift of the Brian Brake collection by Wai-man Lau.



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**Kodak**

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Selected  
Vintage  
Photographs

from the

Estate of  
Brian Brake

SELECTED VINTAGE PHOTOGRAPHS FROM THE ESTATE OF BRIAN BRAKE

AND

SELECTED VINTAGE

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SELECTED VINTAGE

# Rare Book Auction

Tuesday 14 December  
at 12 noon

## Viewing

Sunday 12 December  
11.00 am to 3.00pm

Monday 13 December  
10.00am to 5.00pm

All inquiries to Pam Plumbly,  
Rare Book Consultant  
at ART+OBJECT

[www.trevorplumbly.co.nz](http://www.trevorplumbly.co.nz)

Office 09 378 1153  
Mobile 021 448200



Johannes C. Andersen  
Maori Music with its Polynesian Background  
(New Plymouth: Thomas Avery & Sons 1934)

Coming soon...

**ANOTHER VIEW:  
THE MICHAEL SERESIN  
COLLECTION OF  
INTERNATIONAL BLACK AND  
WHITE PHOTOGRAPHY**

Mid 2011

eugene atget, manuel alvarez-bravo,  
bill brandt, g. h brassai, henri cartier-  
bresson, frantisek drtikol, andré  
kertész, w. eugene smith...

For more information contact Ben Plumbly  
on 09 354 4646 or 021 222 8183  
or [ben@artandobject.co.nz](mailto:ben@artandobject.co.nz)

E. J. Bellocq (1873–1949)  
Prostitute, Storyville, New Orleans  
gelatin silver print, circa 1912  
245 x 197mm

Provenance: Previously in the collection  
of American photographer Lee Friedlander.  
\$12 000 – \$18 000







# AN INVITATION AND AN OPPORTUNITY

To actively SUPPORT your Art Gallery by joining  
the **Friends of the Auckland Art Gallery**

This is one of **95 works of Art** gifted by the Friends to the Art Gallery Collection since 1954.

For information on becoming a Friend and enjoying the many privileges and pleasures of membership contact the Secretary on **64 9 307 7705** or e-mail [galleryfriends@aucklandartgallery.govt.nz](mailto:galleryfriends@aucklandartgallery.govt.nz)

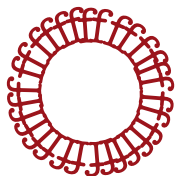
- Single, Family and Donor memberships available as well as Gift subscriptions.
- We welcome donations to the Acquisition Trust.



**Colin McCahon**, *Six Days in Nelson & Canterbury*. 1950.  
Oil on Canvas 885x1165mm

Auckland Art Gallery Toi o Tamaki, gift of Colin McCahon through the Friends of the Auckland Art Gallery, 1978.  
Reproduced by courtesy of Colin McCahon Research and Publication Trust.

Friends  
OF THE GALLERY



SUPPORT THE AUCKLAND ART GALLERY TOI O TĀMAKI

## ROOMS INSIDE MY HEAD

A FUNDRAISER FOR THE MENTAL HEALTH FOUNDATION  
FEATURING AN AUCTION OF ARTWORKS BY PROMINENT  
NEW ZEALAND ARTISTS

FEBRUARY 10, 2011

ART+OBJECT 3 ABBEY STREET, NEWTON

7PM

\$75 PER TICKET

ALL PROCEEDS TO THE MENTAL HEALTH FOUNDATION.  
30% OF THE SALE PRICE GOES TO THE ARTIST

TO BUY TICKETS CONTACT

[elisa@passionpr.co.nz](mailto:elisa@passionpr.co.nz) or 09 361 6690

LIVE PERFORMANCE BY LISA CRAWLEY

VIEWING AT ART+OBJECT AVAILABLE FROM FEB 8



RICHARD KILLEEN  
The Window 2010,  
Archival inkjet on paper,  
500 x 500mm

CONTRIBUTING ARTISTS INCLUDE: Gretchen Albrecht, Shane Cotton, Paul Dibble, Don Driver, Jason Greig, Michael Harrison, Michael Hight, Gavin Hipkins, Jae Hoon Lee, Ronnie van Hout, Richard Killeen, Tony de Lautour, Saskia Leek, Judy Millar, Séraphine Pick, Patrick Pound, Ava Seymour, Marie Shannon, Ann Shelton, John Walsh, Rohan Wealleans, Toss Woollaston Estate, Andrew McLeod. KINDLY SUPPORTED BY: Gow Langsford Gallery, Hamish McKay Gallery, John Leech Gallery, Peter McLeavey Gallery, Starkwhite, Sue Crockford Gallery.

'Rooms inside my head' features some of New Zealand's most renowned artists exploring this theme and bringing alive an inner world that can bring us such turmoil but also much joy.

The team at the Mental Health Foundation has been humbled by the amazing generosity of the artists and their gallerists, art+object, musician Lisa Crawley, Dallovs Restaurant at Sale St, and Tiki Wines.

We hope you enjoy experiencing the 'Rooms Inside My Head' and thank you in advance for your support in attending this exhibition.

Judi Clements, Chief Executive, Mental Health Foundation of New Zealand.



# New Collectors Art

Tuesday 24 February 2011  
Entries invited

Jeffrey Harris  
Down  
graphite, acrylic and collage on paper (1986)  
1210 x 805mm  
\$6000 - \$9000

# The Douglas Lloyd-Jenkins Collection of Modern Design & Decorator Items

Thursday 24 February 2011  
Complimentary entries invited

Douglas Lloyd-Jenkins is recognized as New Zealand's leading authority on 20th Century design. His publication At Home is the definitive text on modernist design, applied arts and architecture in New Zealand. Douglas has just published The Dress Circle, New Zealand Fashion Design since 1940.

As director of the Hawkes Bay Museum and Art Gallery he has been responsible for exhibitions including Ply-Ability (2009), Frank Carpay, Crown Lynn and Beyond (2003) and Avis Higgs, Joie de Vivre (2000).

The contents of this collection comes in the main from his classic modernist Robin Simpson designed residence in Greenlane, Auckland.

The catalogue will also include a fine collection of decorator arts including the stock in trade of French Antiques, Auckland.

To discuss including an item in this major auction contact James Parkinson on 09 354 4646 or 021 222 8184 or [james@artandobject.co.nz](mailto:james@artandobject.co.nz)



A pair of side chairs designed by Garth Chester in original upholstery.

# INVIVO 2009 CENTRAL OTAGO PINOT NOIR

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IWSC judges comments on the Invivo 2009 Central Otago Pinot Noir "The colour is typically mid garnet, and the palate, smooth yet vibrant, is the essence of Pinot Noir's finest qualities delivered in a most harmonious and accomplished form. It is light, delicate and complete, with great finesse and a sublime bitter sweet finish."

The Invivo 2009 Central Otago Pinot Noir is available at Glengarry, La Vino, Advintage, Caros, Lovrich Wines, The Wine Vault, Cambridge Fine Wines, Point Wines, Wine & More, Moore Wilson & Edie Fyes Wine Shop.

[www.invivowines.com](http://www.invivowines.com)



# Oceanic Art

Including important pieces collected  
in Vanuatu, the Solomon Islands and  
Fiji in the 1950s & 60s.

Monday 28 February 2011

Temes Nevimbur grade figure  
From the interior of Malekula island  
Vegetable matter, wood, pig tusk & spiders web  
1200 x 560mm  
\$3000 - \$5000

For more information contact James Parkinson  
on 09 354 4646 or 021 222 8184 or [james@artandobject.co.nz](mailto:james@artandobject.co.nz)



# The Arts of the Samurai & Asian Art

From the Collection of Harry Pappafloratos

Monday 28 February 2011

Japanese suit of armour  
Edo period, late 19th / early 20th Century  
\$2500 - \$3500

For more information contact James Parkinson  
on 09 354 4646 or 021 222 8184 or james@artandobject.co.nz









# IMPORTANT PAINTINGS & CONTEMPORARY ART

## **Auction**

Thursday 25 November 2010 at 6.30pm  
3 Abbey Street, Newton, Auckland

## **Opening Preview Event**

Friday 19 November 6.00 – 8.30pm  
ART+OBJECT  
3 Abbey Street,  
Newton, Auckland

## Auckland

Friday 19 November	9.00am – 5.00pm
Saturday 20 November	11.00am – 4.00pm
Sunday 21 November	11.00am – 4.00pm
Monday 22 November	9.00am – 5.00pm
Tuesday 23 November	9.00am – 5.00pm
Wednesday 24 November	9.00am – 5.00pm
Thursday 25 November	9.00am – 2.00pm

1

**Terry Stringer**  
Portrait of A. Lois White

cast bronze, 8/12  
signed and dated '78  
290 x 160 x 95mm

Provenance:  
Private collection, Auckland

\$6000 - \$9000



2

**Terry Stringer**  
Head Room

cast bronze on artist's plinth, a/p (from an  
edition of 3) signed and dated 2008  
410 x 260 x 260mm: excluding plinth  
1440 x 260 x 260mm: including plinth

\$10 000 - \$16 000



3

**Fiona Pardington**

Heitiki

archival gelatin silver hand print,  
edition of 5 (2002)  
582 x 445mm

\$6500 - \$8500

Provenance:  
Purchased by the current  
owner from Two Rooms,  
Auckland



4

**Ronnie van Hout**

Abduct, Hybrid, Monster

three pegasus prints, each in an edition of  
20 (1999)

380 x 500mm: each

\$9000 - \$12 000



5

**Michael Parekowhai**  
The Bosom of Abraham

screenprint on fluorescent light  
housing  
1300 x 200 x 80mm

\$5500 - \$7500



6

**Hany Armanious**  
Muffin

expanding foam, pigment and  
paper, 2003  
410 x 500 x 520mm

\$2500 - \$4000



7

**Seraphine Pick**  
Karin

oil on canvas  
signed and dated 9. 4. 99; title  
inscribed verso  
406 x 305mm

\$3000 - \$5000

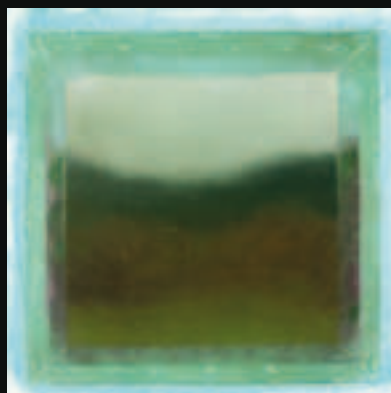


8

**Andrew Barber**  
Study No. 22

oil on canvas  
title inscribed, signed and dated 2007  
verso  
505 x 510mm

\$1500 - \$2500



9

**Richard Killeen**  
Fat cat dance

acrylic on jeweller's tags, 48 pieces  
title inscribed, signed and dated 1998  
320 x 310mm: installation size variable

\$5000 - \$7000





10

**Star Gossage**Only One Bird Sings

oil on board  
title inscribed, signed and  
dated 2007  
2000 x 1200mm  
\$18 000 - \$26 000

Star Gossage represents one stream of contemporary Māori art practice, in which she and fellow artists like John Walsh and Hariata Tangahoe work in a figurative, sometimes 'naïve' style. The strongest artistic precedent for this approach is Selwyn Muru and his naïve realism that, in the Parihaka series of the mid 1970s, was connected to an urgent symbolism to explore colonial history, Māori spirituality and art's potential as social protest. In Gossage's populated landscapes, the intrusion of another world into this one offers a series of ambiguous miracles. The political is present but never explicitly.

Only One Bird Sings is filled with the various preoccupations that engage Gossage's painterly interest. Two figures, both women, stand in a landscape. Through the attenuated limbs and unnatural stillness, the gestures (one partially covering her face, the other draped supportively) and the title with its intimations of loss, we are encouraged to read this painting as a kind of elegiac tableau. (Even the trees draw close to the figures, creating a kind of halo, the embrace of nature.) Gossage keeps the details vague, offering a series of narrative clues that don't really lead anywhere. The story in this case, whatever we can glean of it, is in perfect keeping with the sense of ennui and a kind of expanded pause that is so characteristic of her work.

And yet the potential for a surfeit of sentimentality is undercut by the painterly qualities of this work. Representing the lighter and brighter hues that have been replacing the sombre and earthy tones of Gossage's earlier paintings, Only One Bird Sings is not really a sad painting. It is a very active one, the surface characterized by vigorous passages of paint, particularly on the clothes of the two figures. The green dress of the figure behind is created from a series of discrete overlapping strokes that suggest pleating and the shimmer of silk, without actually being so. The blouse of the figure in front is covered with a swirling pattern that is obviously intentionally decorative and yet refuses to cohere. The colours are infused with light, as though the ruddy earth tones are glowing from within. The composition seems to breathe, despite the close embrace of nature and the languid pose of the women. It is the painting, ultimately, that matters here and which tells of a whole other attitude, somehow underneath but also literally right on the surface.

Damian Skinner





**Terry Stringer**  
Woman with Cat

oil on resin on artist's plinth  
 signed and dated 1977  
 1660 x 410 x 485mm

\$30 000 - \$40 000

This elegant work from the late 1970s marked a turning point in the work of the sculptor Terry Stringer. His work in the early to mid 1970s explored the interface between painting and sculpture. Classic 'angular' works such as Mother as Girl from 1976 showed the artist exploring painting on and as sculpture with the accent on the painted form. Much has been made of the sculptor's ongoing engagement with the multiple viewpoints exploited in cubism and the central tenets of this founding modernist genre provide a natural entry point for a work such as Woman with Cat.

Another less documented entry point is folk art painted sculpture. Painted sculpture is perhaps most commonly encountered in the form of religious figures – all delicate hues and flowing drapery in tasteful pastels.

Another more pagan tradition is the polychromed or painted figures found in Latin America and indeed many cultures both within an early Christian context or as celebrated festival figures in ancient rituals such as Mexico's Day of the Dead which traces its roots to the pre-Columbian era.

Stringer describes the attraction of these figures as being in the intersection between the real and the deviations from the real they attempt to depict, usually at the service of a fantastical or pedagogical narrative.

Woman with Cat is informed by both of these stylistic and conceptual starting points. The swooping planar nature of the work is enhanced by the application of paint to accentuate cavities and modeling, presaging the more

curvilinear forms that would follow. Kevin Ireland in his Art New Zealand review of a 1989 Stringer exhibition described the challenge of sculptor's work, 'Stringer's strength has always been his ability to suggest that, besides creating images and posing problems and attempting solutions, there is something else 'going on' in his sculpture. He achieves this to a large extent by imposing constraints on the three- dimensionality of his work, by exercising illusions of depth that allow him to translate the scales and perspectives enjoyed by two dimensional artists. In this respect he is the most graphic – the most 'painterly' – of our sculptors.'

What gives this large work its presence is the sense of both balance and movement, described by the sculptor as 'a confident swagger' as this elegant figure gently cradles a cat and arches in a sensuous parabola – towards or away from the viewer depending on one's position in relation to the sculpture.

Like so much of Stringer's best work one is drawn into engagement by the multiplicity of viewpoints, the intrigues of the painted surfaces and the surprises of the interwoven planes. Viewing Woman with Cat becomes then an intellectual and optical process of hide and seek. In short, a sculptural Dance a la Ronde.

Hamish Coney



12

**Colin McCahon**

Kauri Trees

watercolour and gouache on paper  
title inscribed, signed and dated  
16 – 11 – 55  
758 x 555mm

\$75 000 - \$100 000

Provenance: Purchased by the current owner from the medical staff room in the Princess Margaret Hospital, Christchurch in 1963 on the day John F. Kennedy was assassinated on November 22 for twenty five pounds.

Private collection, Sydney.

Note: this work is unregistered on the Colin McCahon database ([www.mccahon.co.nz](http://www.mccahon.co.nz))

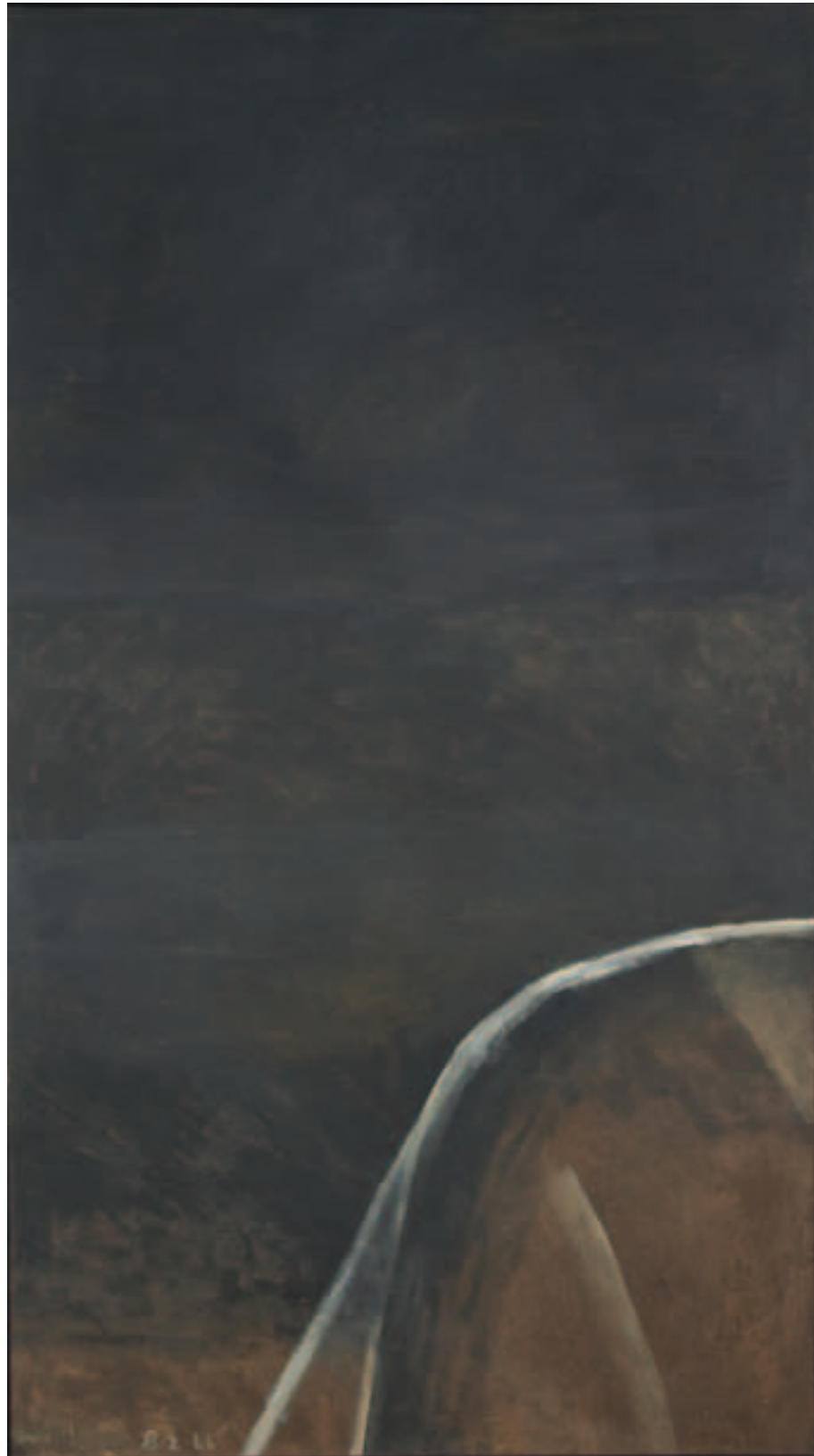
This striking painting is one of the 'strays' which eluded the compilers of the Colin McCahon Online Catalogue, the most comprehensive documenting of his work so far. There is an obvious disjunction between the inscribed title Kauri Trees and the image itself, which far from resembling any aspect of kauri appears to be completely abstract – an irregular geometrical pattern of black vertical and horizontal lines with patches of colour of varying sizes and hues, ranging from white to black and including blue, green, brown, grey and other shades. Who, deprived of the title, would be likely to connect the painting with its nominal title? The word 'Kauri' appears either on its own or in combination with other words, Kauri Forest, Kauri Trees, Kauri Landscape and the like, in the titles of almost 50 works by McCahon, the vast majority dated between 1953 and 1959 – the years when he was literally living in the regenerating kauri forest at Titirangi and the kauri became his most frequently repeated theme of paintings and drawings. The kauri paintings demonstrate a wide range of styles along the spectrum between realism and abstraction, though few are quite so remote from any descriptive intention as this example.

Some explanatory light is thrown on the painting by attending to its date (16.11.55) and medium – watercolour and gouache on paper. Comparison with other 1955 paintings reveals that it is close in date to a series with the title French Bay. There are watercolours with dates of 14, 15, 16 and 24 November (the one which shares the actual date of 16 November, is a gouache: cm000383). Furthermore, these paintings share with Kauri Trees not merely a medium – watercolour and/or gouache on

paper – but also the format of a geometrical grid with patches of colour. The main difference is that where all the 1955 French Bay works are in 'landscape' format, Kauri Trees is in 'portrait' format, a difference which perhaps goes some way to explaining the otherwise mysterious title. In the painting several of the dark vertical strokes are 'free standing' and might be read as signifying kauri trunks. Also, the colours are more muted and various than the French Bay paintings which are bright with early summer light.

On 28 November 1955, just a week or two after making these works, McCahon wrote to Ron O'Reilly, about 'A new Manukau series – with landscape boats bathers & seagulls – all very gay & summertime looking & painted in squares etc all parallel to the sides of the picture. A suggestion from Mondrian as a possible way of removing tragedy from representation...' (quoted in Simpson, Colin McCahon The Titirangi Years 1953-59, pp. 31-2). Evidently in Kauri Trees, McCahon chose to apply this Mondrian formula to the kauri theme, an experiment that was not repeated but which resulted in this unusual and appealing painting.

Peter Simpson



**Colin McCahon**  
Small Brown Hill

oil on canvas mounted to board  
 signed and dated 8 – 2 – 66  
 1712 x 915mm

Note: This painting is also known as  
Journey into a Dark Landscape

\$190 000 - \$260 000

Exhibited:

'Five Auckland Painters', Darlinghurst  
 Galleries, Sydney March 22 – April 10,  
 1966. Catalogue No. 12.

'Gates and Journeys' Auckland City Art  
 Gallery, November 11, 1988 – February 26,  
 1989. Catalogue No. G24.

Illustrated:

Marja Bloem and Martin Browne,  
Colin McCahon: A Question of Faith  
 (Craig Potton, Stedelijk Museum, 2002),  
 p. 205.

Reference: *ibid.*, pp. 205 – 206.  
 Colin McCahon Database:  
 (www.mccahon.co.nz) cm 001103.

The mid 1960s represent both a period of great productivity, and a time of considered reworking and reassessing of that which had come previous in the art of Colin McCahon. As Wystan Curnow has noted, for McCahon there is really no single isolated work but rather sets, series and ultimately one work, 'the life work'. It was also a period of more widespread acceptance for the artist with a raft of exhibitions nationally and internationally as well as major commissions including the windows for the Convent Chapel in the Sisters of Our Lady Mission in Upland Road, Remuera and the near three and a half by seven and a half meter Waterfall Theme and Variations mural for the University of Otago, both completed in the same year as Small Brown Hill.

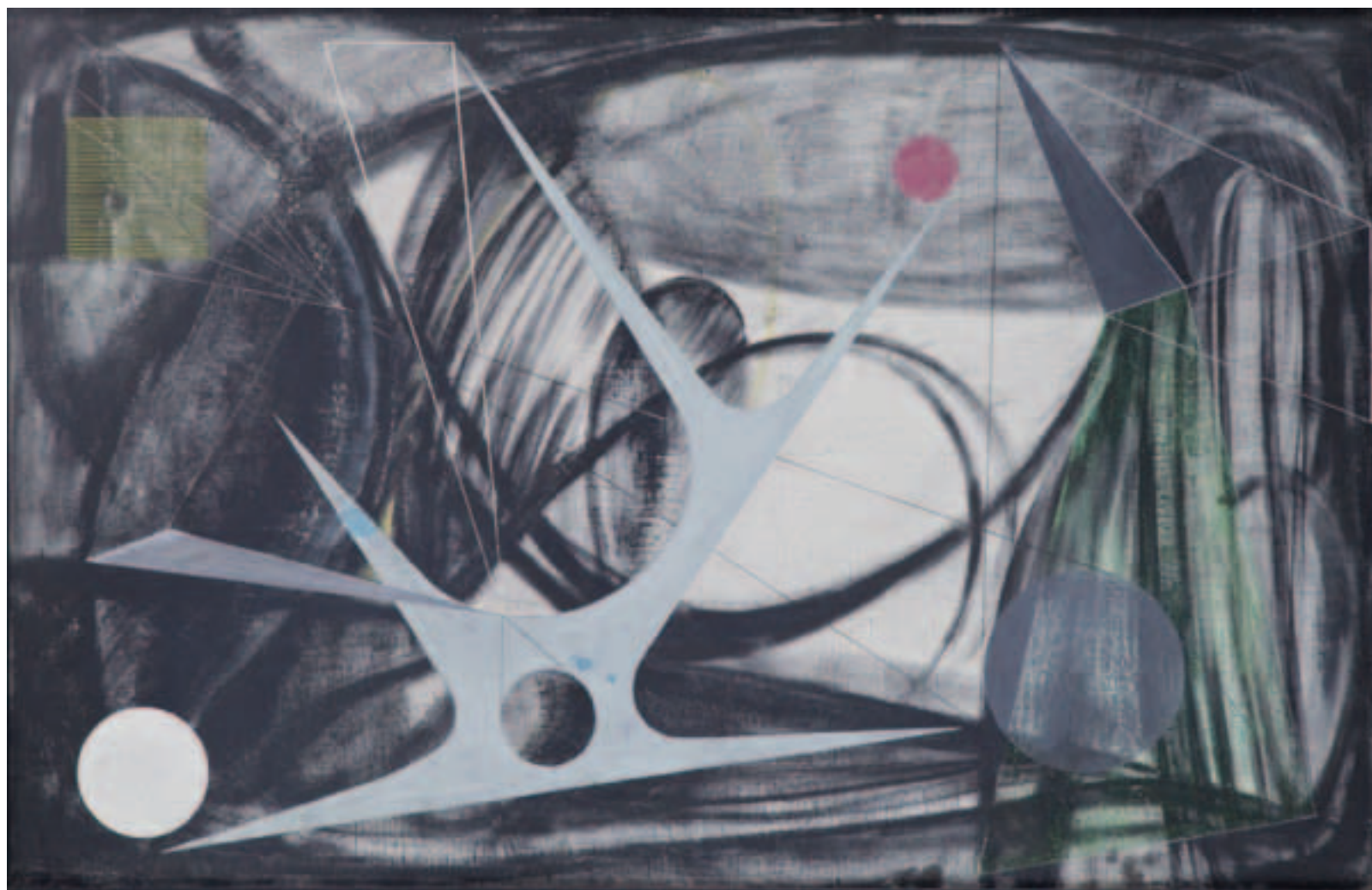
Small Brown Hill is perhaps the key work in a small series of four large vertical landscapes the artist completed early in 1966. Coming two years after the artist first began the celebrated Waterfall series, the connection and almost interchangeability and ambiguity of the hill motif/waterfall form, is readily apparent at this time. Interestingly, in the aforementioned Otago University commission they both appear seamlessly integrated into the same composition. However, whilst the Waterfall works were almost all conceived on hardboard, the surface and resulting glossy aesthetic couldn't be further removed from that which confronts the viewer in Small Brown Hill.

Painted onto a thin and especially porous canvas and then mounted by the artist onto hardboard, Small Brown Hill presents the New Zealand landscape as undistinguished, sombre and uncompromising. Its strong and impressive

vertical orientation recalls the scrolls of Tessaï which impressed themselves on McCahon so strongly during his trip to America in 1958. Above McCahon's classic leitmotif of the arc-ed hill we are presented with a field of darkness. Seemingly uniform at first, on closer inspection expanses of darkness and depth roll in and out of focus, like liminal clouds on the edge of sensory perception they present themselves as the opposite of the almost-painfully inscribed hill line below. McCahon was to remark of Takaka: Night and Day (1948): "It states my interest in landscape as a symbol of place and also of the human condition. It is not so much a portrait of a place as such but it is a memory of a time and an experience of a particular place"; and it is in the transformation of landscape into the profoundly symbolic and metaphoric where Small Brown Hill asserts itself.

McCahon's 'empty' landscapes are among his most seemingly secular compositions, yet still his life-long battle with spirituality remains omnipresent. Here in the strained rendering of the white outline of the hill the depiction of light as physical phenomenon and as metaphor for the light of the spirit remains implicit, bought to the fore by its contrast with the great unknown lunar darkness hovering ominously above. Most especially though, Small Brown Hill presents itself, as does Colin McCahon's entire output, as a celebration of this land and the people who have inhabited it whilst also reminding us that the former will remain long after the latter.

Ben Plumbly



**Milan Mrkusich**Painting with Blue Shape

oil on canvas on board  
signed and dated '50; title inscribed  
and dated 1950 verso  
730 x 1140mm

\$50 000 - \$70 000

Provenance:  
Private collection, Auckland

It is in the late 1940s and early 1950s paintings and drawings of Milan Mrkusich, that the early flowering of New Zealand Modernism finds one of its most clearly articulated and resolute voices. That it was audible to only but a small few is unsurprising when, as Gordon Walters has remarked, the New Zealand public were downright hostile towards abstract art. Whilst Walters chose not to exhibit publicly from the years 1949 to 1966 as a result of this, Mrkusich found a small local audience through occasional exhibitions at non-art venues such as The School of Architecture and also increasingly through commissions such as the mosaic mural for the B. J Ball building in Graham Street and the stained glass windows in St Josephs Church in Great North Road (both extant).

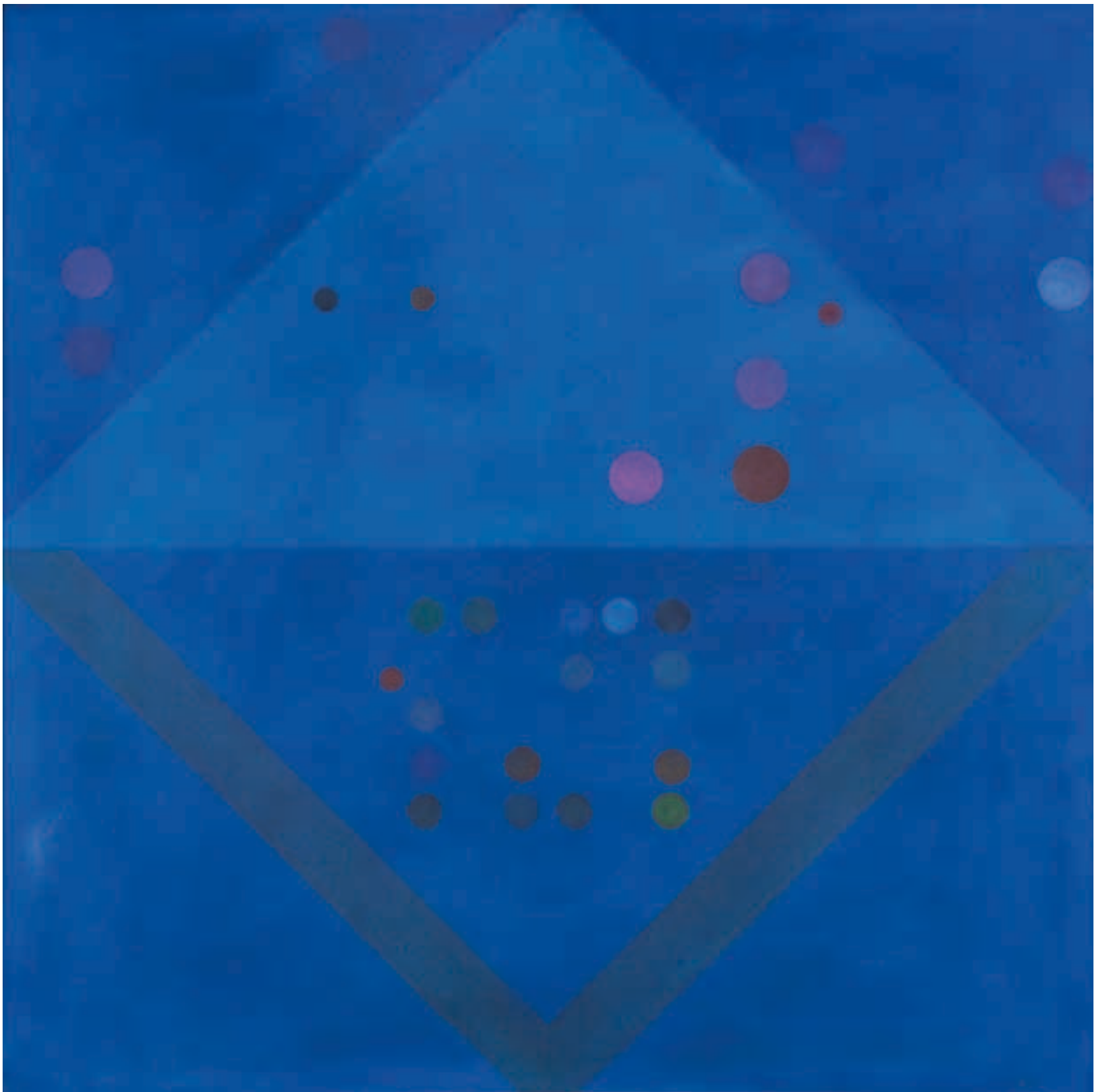
Painted in 1950, Painting with Blue Shape rates among the most significant early works by the artist and exhibits a growing confidence and ability in its ambition, scale and materiality. At over one metre in length it is significantly larger in scale than all other recorded works from this period which each appear somewhat more modest in scale and more often than not are executed on card or paper.

Permanently departing from all figurative and representative content in 1946 with a series of small drawings and paintings which appeared closely related to British Modernist Ben Nicholson, by 1949 Mrkusich had arrived at a freer style seemingly greater informed by the intuitivism of Surrealism. Painting with Blue Shape with its free flowing forms, angular structures and spatial ambiguities recalls the Surrealist tendencies of Joan Miró, Paul Klee and John Tunnard, as opposed to the

fantastical dream world of Magritte and Dali. Painting with Blue Shape presents viewers with a hermetic world where timelessness and ambiguity dwell in a spaceless, amorphous place. If such features give the painting an international feel and recall the worn pages of books such as Herbert Read's 1933 volume Art Now which featured in the artist's library, it is the converging lines, linear structures and the sculptural articulation of pictorial space which grant the work a unique and important position both within the Mrkusich's own oeuvre and within the canon of New Zealand art history. As Alan Wright and Edward Hanfling illustrate in their wonderful recent monograph Mrkusich: The Art of Transformation, the key precedent for Painting with Blue Shape is not in European Modernism but rather in the artist's own day job at the architecture and design firm, Brenner and Associates where he created structural assemblages and models to showcase the company's Bauhaus informed philosophy of a fundamental interrelationship between art, design and architecture.

Sixty years on from painting Painting with Blue Shape Milan Mrkusich continues to work singularly in a style of painting which draws solely on the language of painting itself. His works continue to challenge the limits of his medium and to demand attention and patience from viewers. In a time of instant downloads and 3D animation Mrkusich's paintings reminds us that real rewards only come to those who take the time to truly look.

Ben Plumbly





**Milan Mrkusich**Themes and Variations II

oil on canvas  
 title inscribed, signed  
 and dated 1966 verso  
 1165 x 1165mm

\$50 000 - \$70 000

To say that a painting by Milan Mrkusich offers a contemplative or meditative experience is hardly controversial. But what exactly do we mean? It does not mean we keep staring, minute upon minute, as if in a stupor, at the same shapes and colours – at a static, unchanging object. Rather, each minute, each fraction of a second, the painting changes because we see something different. Even if we grasp the basic structure of Themes and Variations in an instant, our experience of that structure may evolve: a rotated square within a square; a diamond; two rectangles; six triangles; a chevron. When it comes to the small dots or discs, both clustered and dispersed across the surface, there are innumerable permutations: connections, contrasts, sequences and patterns. The eye is led in multiple directions, on excursions around the blue colour-field, for as long as we wish to look.

This time-filled experience of the painting is akin to the experience of music, which unfolds over a period of time, moment by moment, always different even if the same theme or motif recurs. As the title of the painting indicates, Mrkusich, the composer, has set in play a series of themes and variations. It was in 1966 that his long-standing interest in classical music – particularly in modern or twentieth century composers, including Stravinsky and Schoenberg – began to make a direct impression on his way of working. Interested in the principles of twelve-tone ‘serial’ composition, where the same set of notes was used repeatedly though in a different sequences, Mrkusich found an equivalent in his own arrangements of geometric elements within a logical system or structure.

Themes and Variations appears to have evolved from some of Mrkusich’s Elements paintings from the previous year. The rotated square takes the place of the circle-within-a-square of the earlier works, and there is a comparable adjustment of the tone of the blue within the segments created by this division of the surface. The small dots or discs are characteristic of Mrkusich’s paintings from 1966, known as the Diagrams. (They are also reminiscent of paintings by the American Larry Poons, who similarly arranged dots and ellipses across a canvas saturated with one colour.) A similarly titled work from the same year is Theme and Counter Theme (Suter Gallery, Nelson, featured on the cover of the recent Mrkusich monograph).<sup>1</sup> In 1967 the Diagrams yielded paintings such as Ambient Gold and Blue Squared, in which geometric forms are cleared to the edges to leave an open colour-field.

Edward Hanfling

1. Alan Wright & Edward Hanfling, Mrkusich: The Art of Transformation, Auckland: AUP, 2009.



**Pat Hanly**Vacation Screen

acrylic and enamel on three panel screen  
signed and dated '87  
1845 x 1920mm: installation size variable

\$60 000 - \$80 000

Exhibited:  
'The Folding Image', Fisher Gallery,  
Pakuranga, November 1 – 29, 1987.

Provenance:  
Purchased by the current owner from R.  
K. S Gallery in February 1989.

Pat Hanly's account of how he returned from Europe in the early 1960s, ostensibly en-route to Australia, only to be captured by an epiphany of light and colour and the condition of the country on Torbay beach, is probably well-known. But this rare screen from 1987 brings this moment back to mind with its powerfully and bright ground and its figures rendered in colour silhouettes

Hanly had started studying at Ilam School of Fine Arts in Christchurch but before completing his studies went to Europe and lived and worked London, Holland and Italy for four years. Returning in 1962, not to Christchurch, but to Auckland which he had never before visited, he discovered that things were more dynamic and supportive in the painting scene than he had expected. Here he found artists who showed "total commitment"; and he chose to stay rather than try to establish himself in the Australian scene where there were lots of artists of his own generation doing exciting things.

What emerged in those first few years in Auckland would shape the rest of his oeuvre. They were his high key, sun-bright palette of pacific colours; and what he described a whole condition, namely the "nation sitting around on its bum doing nothing" that would see itself expressed in his abstract expressionist motifs of the figure in the landscape. Later, and importantly for Vacation Screen, there emerged Hanly's passionate protests against the thoughts and actions that had the potential to destroy life and beauty, most notably the way his actions and artworks took on the nuclear threat in the 1980s.

Vacation Screen, made in 1987, dates from the same year that this country's nuclear free status passed into legislation. While its subject and forms bear a striking resemblance to the earlier Figures in Light series, there are still obvious references to Hanly's nuclear protest paintings, especially in the flame-red ground and cinder-black figure in the right-hand panel; and in the sun-bright disk in the left hand column painted above and behind a red figure which could be interpreted as either seated on a beach or fleeing from a nuclear fire storm. As such, this masterful and vibrant screen painting reaches across several decades of Hanly's practice and captures both the most celebratory and indolent moments of his early New Zealand works as well as the powerful legacy of his contribution to the anti-nuclear social and political movement that has set this country apart for more than 20 years.

Rob Garrett

17

**Ann Robinson**  
Yellow Crucible Bowl

cast glass  
signed and dated 2005 and  
inscribed No. 24  
235 x 355 x 355mm  
\$16 000 - \$24 000

18

**Layla Walter**  
Japonica with Swallow

cast glass  
title inscribed, signed and dated 2008  
267 x 450 x 450mm  
\$12 000 - \$18 000

19

**Trudie Kroef**  
Internal Space Bowl

cast glass and  
porcelain  
180 x 360 x 360mm  
\$2500 - \$4000



20

**Ann Robinson**  
Puka Vase

cast glass  
signed and dated 2006 and inscribed 1/1  
635 x 170 x 170mm

\$23 000 - \$30 000





21

**Bill Hammond**

Snare

acrylic on canvas  
title inscribed, signed and dated '95  
400 x 300mm

\$40 000 - \$50 000

Provenance: from the collection of Hamish Keith  
and Ngila Dickson

22

**Tony Fomison**

Untitled No. 211 (Face on the Work)

oil on canvasboard  
title inscribed verso (twice) and dated '78; original  
Elva Bett Gallery blind stamp applied verso  
305 x 390mm

\$30 000 - \$40 000



**Julian Dashper**  
Regent

oil and pastel on paper, 4 panels  
title inscribed, signed and dated 1985 verso  
750 x 1080mm: each panel  
1500 x 2160mm: overall

\$9000 - \$14 000





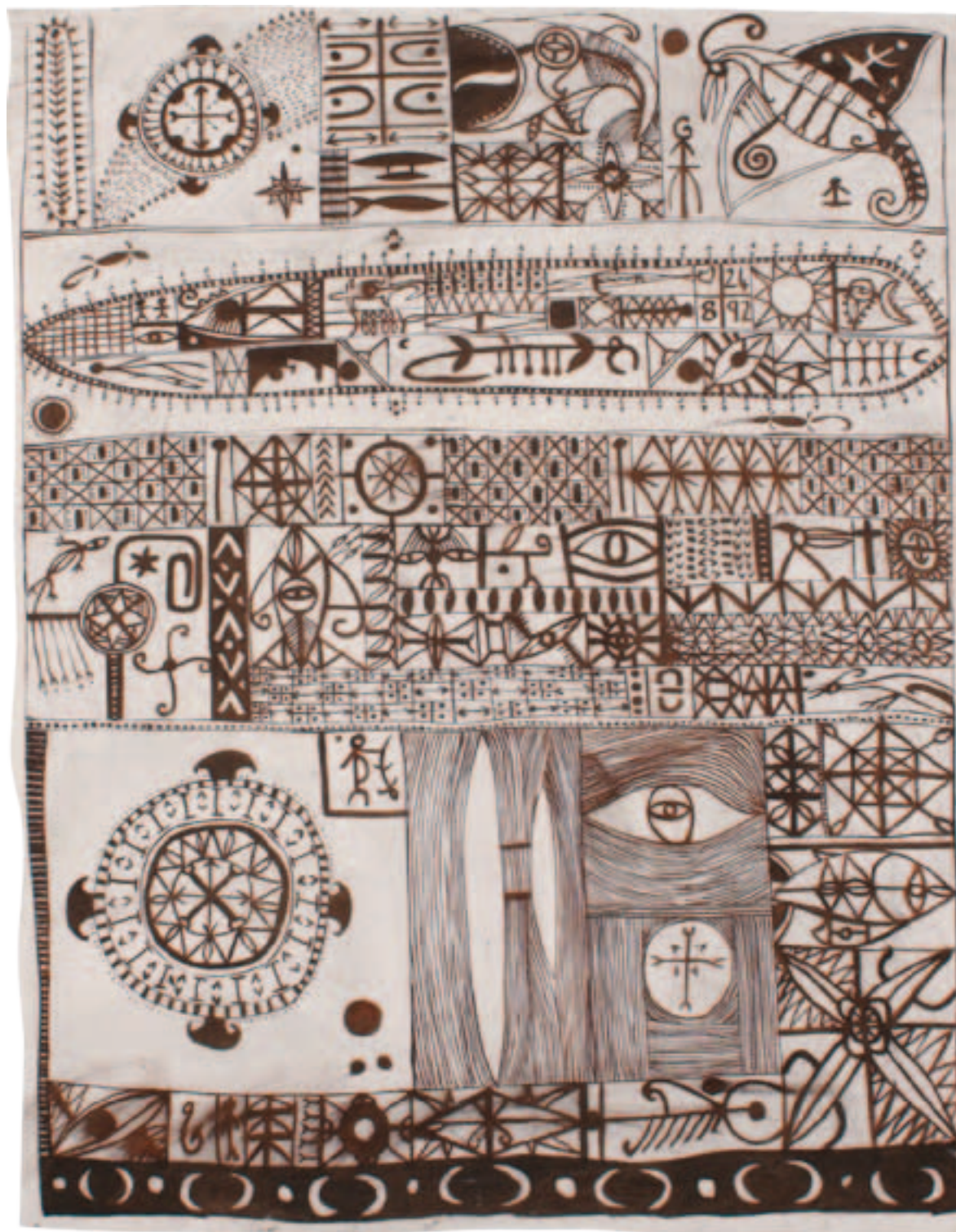
**John Pule**  
Taketake mo e Vaka

oil on unstretched canvas  
1800 x 1300mm

\$25 000 - \$35 000

Provenance:  
Purchased by the current owner  
from Judith Anderson Gallery in  
1995.

Private collection, Christchurch.



25

**Dick Frizzell**

Levi's Tiki

found Levi's Red Tab jeans and collage elements in artist's original box frame signed and dated 8/10/93  
790 x 783mm

\$9000 - \$14 000

Provenance:  
Commissioned by Levi Strauss New Zealand in 1993 as a feature in Levi's reception area at 30 Heather Street, Parnell.

Gifted by the company to the current owner in 2009, in recognition of her 21 years of service.

Illustrated:  
Alan Smith, Dick Frizzell: Portrait of a Serious Artiste (Wellington, 1997), unpaginated.

Reference: ibid.

26 (illustrated following)

**Dick Frizzell**

Architiki No. 1

oil on wooden relief  
title inscribed, signed and dated 13/7/92  
480 x 406mm

\$18 000 - \$26 000

Exhibited:  
'Dick Frizzell – Portrait of a Serious Artiste', City Gallery, Wellington, March 15 – May 25, 1997

Illustrated:  
Allan Smith, Dick Frizzell – Portrait of a Serious Artiste (Wellington, 1997), unpaginated.

Hamish Keith and Dick Frizzell,  
Dick Frizzell – The Painter  
(Auckland, 2009), p. 174.

27 (illustrated following)

**Dick Frizzell**

Oscar Tiki

oil on canvas  
signed and dated 12/3/94  
1100 x 740mm

\$28 000 - \$40 000

The tiki-type motifs Dick Frizzell makes such creative use of are entirely generic. In a long series of works, which show him coming back again and again to the theme, he has never been so tactless as to attempt the reconfiguration of a genuine ancestral image. An ancient tradition of generic imagery flows through Polynesia, including whole repertoires of figure types for which no specific meaning is assigned. Of these the hei-tiki pendant form is the most well-known in New Zealand. In the case of hei-tiki, the specialness of individual examples comes from the fact that each one is unique, made for a special person, at a special time, in a special place, handed down: in these specific facts lie the individual tiki's taonga status. But the stock form is not in itself sacred, it is a standard.

A tiki is, in its philological sense, simply a knot. The hero Maui's full name is Maui-tikitiki-a-Taranga, for two intertwined and emblematic reasons: he was born prematurely, a tiny knot of human flesh unlikely to survive; and to protect his slim chance of survival his mother Taranga cut off her topknot of hair and wrapped him in it before she cast him into the waves off Hawaiki, to sink or swim.

While understandably protective of genuine ancestral imagery, Māori have been extraordinarily generous in guiding potential artists to create generic Māori forms. In his book The Art of Maori Carving (Reed, 1961), Hirini Moko Mead provided step-by-step instructions on how to carve a simple, figurative pou. Frizzell, with his commercial artist's eye for a good thing, has always responded brilliantly to the kindly challenge offered by Mead's instructions.

The generic nature of the tiki-face form has been Frizzell's key reference point in these works. His investigations into the ways in which this changeling of Polynesian imagery can be endlessly mutated, without losing its fundamental form, have resulted in several high art examples, such as the beautifully disciplined, cubist-style relief painting Architiki No. 1. By interpreting 'cubist' art through the lens of stock Polynesian motifs the artist alludes to the way breakthroughs in the European tradition, made by Picasso and others, came through their study of Oceanic and African sculpture. This theme is explored further in the multi-layered Oscar Tiki, where an Oscar Award figure removing a tiki mask suggests a shared Cycladic ancestry, and the play of guise and disguise passing back and forth between the cultures.

The artist's most telling allusion to the tiki as a generic motif can be fully appreciated in Levi's Tiki, a stunningly insightful performance where the ubiquitous pants are cleverly tied in a knot (tikitiki) to make a tiki face, complete with standard-issue paua shell eyes. In these works Dick Frizzell brings the cross-cultural dialogue between European and Polynesian art traditions, now a tradition in itself, full circle.

Oliver Stead







28

**Max Gimblett**  
Guardian

gesso, polyurethane and Swiss gold on  
wood panel  
title inscribed, signed and dated 2000  
and inscribed Threshold verso  
1260mm diameter quatrefoil

\$22 000 - \$28 000



29

**Stephen Bambury**

'Of the Organic and the Functional'

acrylic, graphite, copper leaf and chemical  
reaction on aluminium, diptych  
title inscribed, signed and dated 1991 verso  
170 x 340mm: overall.

\$5000 - \$7000



30

**Max Gimblett**

At Every Step

gesso, polyurethane, acrylic and vinyl  
polymers on shaped canvas  
title inscribed, signed and dated 2004 verso  
635mm diameter quatrefoil

\$14 000 - \$18 000



31

**Gavin Hipkins**  
The Homely: Christchurch (Black Hood)

type C print, edition of 8  
600 x 400mm

\$3000 - \$5000



32

**Fiona Pardington**  
The Playboy Bunnies

gelatin silver print  
385 x 250mm

\$2000 - \$3000



33

**Neil Pardington**  
Land Invertebrates Store No. 1

LED print on Fuji crystal archival paper, edition of 15  
1000 x 1200mm

\$4000 - \$6000





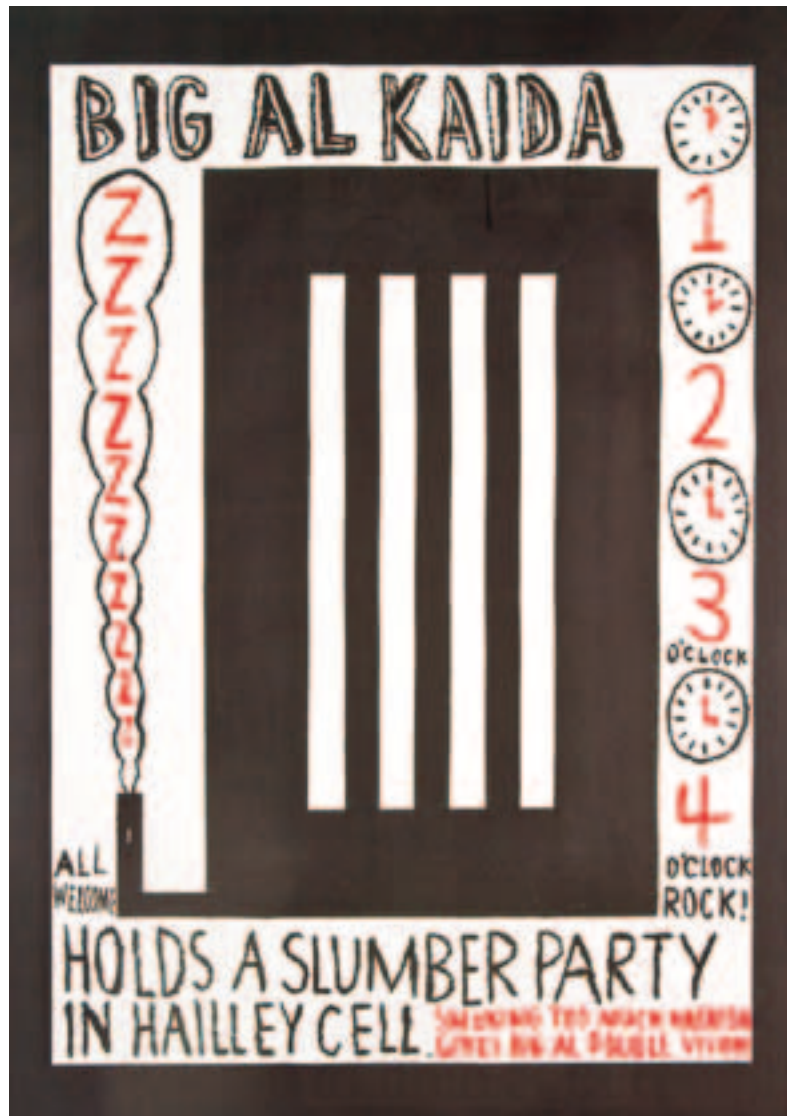
34

**Peter Robinson**  
Big Al Kaida

acrylic and oilstick on paper  
title inscribed, signed and dated 2002  
1400 x 1000mm

\$9000 - \$14 000

Provenance:  
Private collection, Taranaki.

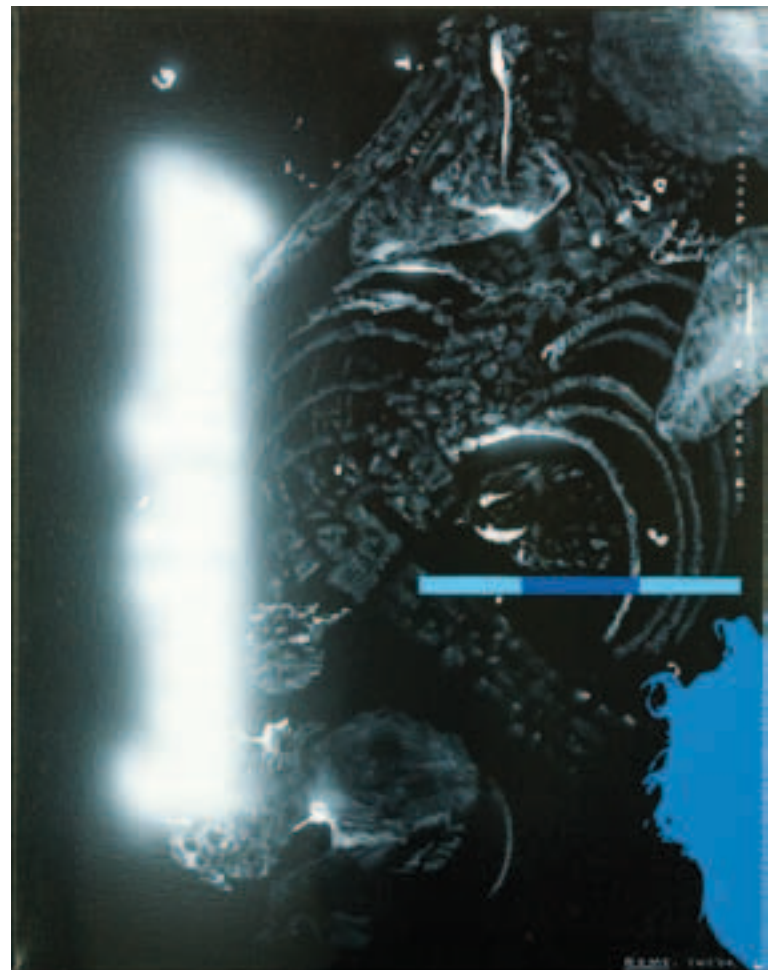


35

**Shane Cotton**  
Home

acrylic on canvas  
title inscribed, signed with artist's  
initials S. W. C and dated '04; title  
inscribed, signed and dated verso  
455 x 355mm

\$8000 - \$12 000



36

**Leo Bensemann**  
Near Whariwharangi

oil on board  
signed with artist's initials L. B  
and dated '80  
580 x 900mm

\$18 000 - \$26 000

Exhibited:  
'Brook Gifford Gallery',  
Christchurch, 1979

Illustrated:  
Caroline Otto, Leo Bensemann:  
Landscapes – Studies (Nelson,  
2006), p. 80.

Provenance:  
Purchased directly from the  
artist by the current owner in  
Christchurch in 1979 for \$200.



Whariwharangi is a cove in Golden Bay at the top of the South Island where the bloody clash between Tasman and local Maori occurred in December 1642 in which several of Tasman's sailors were killed. To Bensemann who spent his childhood in the area it was a place of special significance as he explained to his close friend Douglas Lilburn in a 1978 letter (quoted with permission): 'I know [Golden] Bay backwards but all the same cannot shake off the urge to make a yearly pilgrimage – the Mecca, you might call it, being Whariwharangi. Do you know it? Troubled, powerful, beautiful and haunted not only by Rangī but also by Tasman, Curnow and yourself because that was where the Landfall all happened.' Bensemann is referring

to Allen Curnow's poem 'Landfall in Unknown Seas' (written in 1942 to commemorate the 300th anniversary of Tasman's visit) and to Lilburn's well known orchestral setting. Near Whariwharangi was No 1 in the catalogue of Bensemann's 1979 solo show at the Brooke Gifford Gallery in Christchurch but he later reworked the painting, dating it 1980. The solitary history-haunted golden beach with its lively waves is strewn with driftwood and backed by muscular looking hills. It is a typical example of Bensemann's late style in its bold colour, strong design and rich connotations.

Peter Simpson

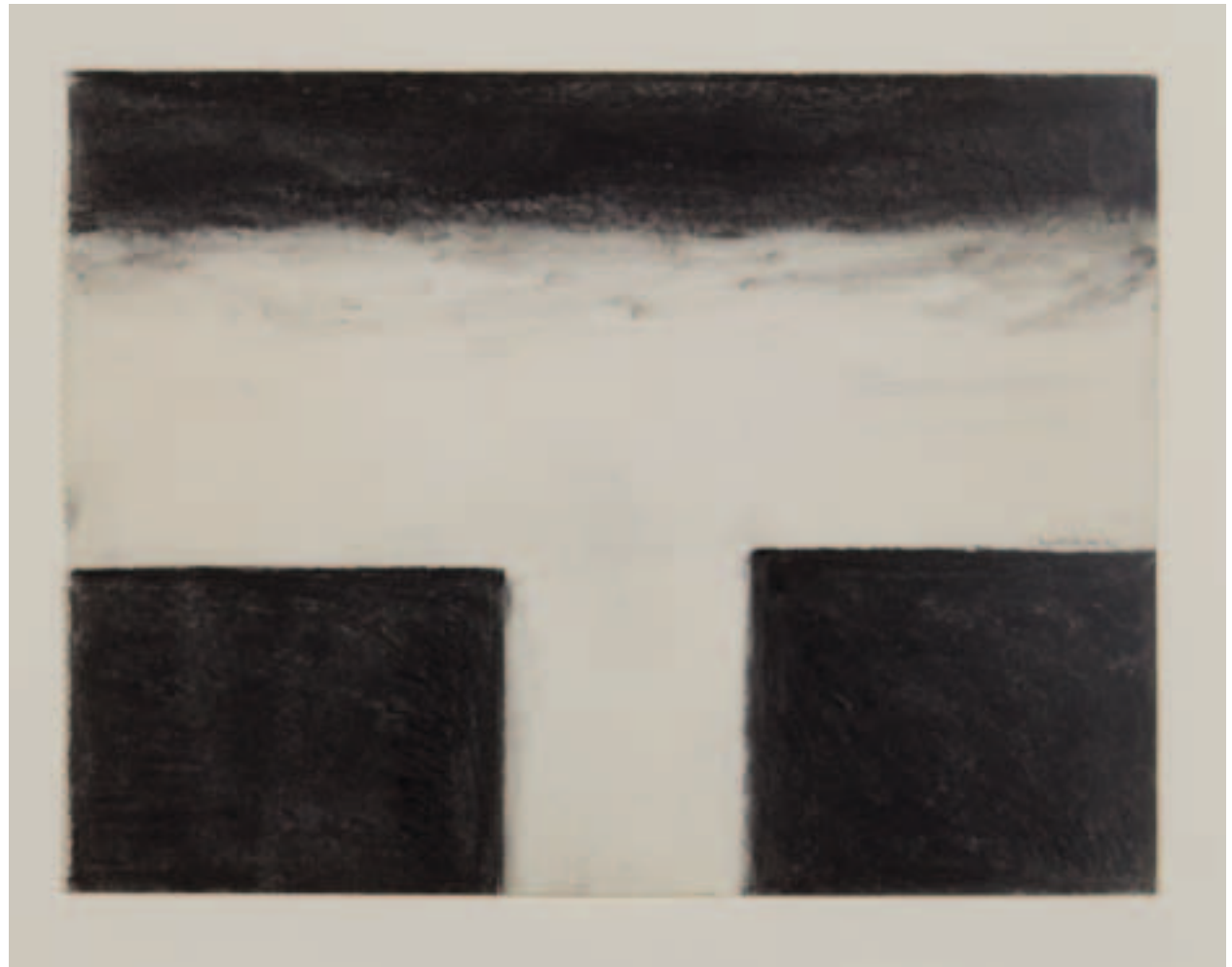
**Colin McCahon**Necessary Protection

conté crayon on paper  
signed and dated '71  
458 x 610mm

\$30 000 - \$40 000

Reference:  
Colin McCahon database  
([www.mccahon.co.nz](http://www.mccahon.co.nz)) cm000444

Provenance:  
Private collection, Australia.



Muriwai on Auckland's west coast was the source of some of Colin McCahon's most austere and reductive abstract painting, a culmination of McCahon's engagement with American abstraction first encountered in the late 1950s. At the very same time McCahon reconciled conceptual, religious, historical and environmental issues into the potent visual form of a Malevich inspired take on the landscape folding into the pre-Christian Tau cross.

This charcoal drawing from 1971 must first be read as a direct reference to that distinct headland of Otakamiro Point and the plunge into the sea between the cliff and Motutara

Island. Between these points and Oaia Island, perhaps twenty square kilometers in total McCahon found a location for one of his most potent bodies of work, the Necessary Protection series.

The chasm between the cliff face and island, its overt reference to the Tau Cross, an overdue acknowledgment to the earliest human history of this place of legend, ley lines cast deliberately back to American abstraction and beyond to the founding blocks of abstraction, itself touted in terms distinctly spiritual in origin notwithstanding any talk of secular nature of modernism – all these threads are present in this

charcoal drawing and each of these readings are informed by McCahon's concern at this time for the environment he saw as threatened and in need of care. History as it invariably has, proved him correct.

Hamish Coney



38

**Bill Hammond**

Limbo Bay

acrylic and watercolour on paper  
title inscribed, signed and dated 2002  
940 x 1500mm

\$75 000 - \$100 000

Provenance:  
Purchased by the current owner from  
Ivan Anthony Gallery, Auckland in 2002.  
Private collection Auckland

Limbo as a condition is something we all have to deal with at one stage in our lives. This neither Arthur nor Martha state can prompt high anxiety as we shuffle along on this mortal coil hoping for that Eureka moment.

The traditional explanation of Limbo as being the edge of hell is much more loaded in terms of resonance than its contemporary meaning as a kind of peeved ennui. Back when Dante was conjuring up his fiery furnace Limbo was a spiritual no-man's land where souls remained trapped unable to enter heaven, perilously close to being on the slippery slope to Hades.

Bill Hammond's interpretation of this Twilight Zone sits somewhere between these two readings. Limbo Bay from 2002 is part of a large body of work depicting his curious birdmen figures hanging around, watching and waiting for something or someone.

These scenes are pregnant with intent. A distinct but indecipherable hierarchy in play. In the middle we can see an obvious boss. Usually depicted holding a bone, a club, stick or pool cue these Alpha figures run the show and are attended by a host of various other figures flossied up in various forms of regalia which denote their role within the tableau. They variously assist, hold gifts and symbolic tokens, observe or just hang around.

An obvious art historical reference are those donor or witness figures – significant others – that populate early Renaissance altarpieces. In an example such as the Portinari Altarpiece by Flemish painter Hugo van der Goes from the mid 1470s the main scene is encircled by figures whose role is to observe and by example urge similar contemplation upon the viewer. In other words these witnesses are human signs that the scene is important... so please pay attention.

Hammond's fascination with medieval artists such as Bosch and Bruegel is well documented and his work reflects this fascination with the role of the significant other. Like extras in a film they provide the key players with a community and, most importantly, a sense of purpose. In Hammond's hands these watchers become airborne within their avian Limbo and take in the scene from a variety of viewpoints.

All dressed up with no place to go these Limbo Bay players, both high and low, await a signal, the ceremony to begin or perhaps the arrival of an important guest. Who knows? Che sara sara!

Hamish Coney

Column of Light is painting as architecture. It has the scale of domestic architecture at nearly four metres high; and it echoes the construction methods of built forms with its stacked seven panels. But anyone familiar with Bambury's work will also find associations to the piling up of the primary Chakras in a Tantric diagram in the title of the work and the number seven; and through these the painting directs our attention to our own bodies. The Column of Light functions as an echo or reminder of how bodies occupy physical, sensual and spiritual space.

Though the work exceeds the scale of the human figure and has the potential to dwarf the viewer when seen up close, it shuns the cold austerity of other minimalist abstract works. Bambury's meticulous layers of colour and fused pigments are redolent with sensual variations of texture and density. Further, the perfect geometry of his stacked form of seven units each divided into nine sections, reveals subtle imperfections in its rendering that evoke memories of the body and organic, rather than machine-like, manufacture. The painting just is; has always been; born rather than fabricated. In these respects Column of Light extends the issues which emerged out of minimalism and conceptualism. The effect of the work is that it functions with an architectural elegance, classical gravitas, and sensual magnetism that draws us into the presence of its space and materiality as if we have been drawn into a sun-filled garden, shrine, or tower. In Bambury's own words, he uses "the allure of beauty of surface, colour and space to provide a runway into the work" thus offering "people a painting experience, something you don't have with anything else in the world."

Stephen Bambury (born 1951) graduated with a Diploma of Fine Arts (Honours) from the Elam School of Fine Art, Auckland, in 1975; and travelled to and exhibited in the United States, and in Australia where he was artist in residence at the Victoria College in Melbourne, in 1987. He was the recipient of the inaugural Moët et Chandon Fellowship in 1989 and remained in France until 1992, when he returned to Auckland to live and work. He remains one of the most distinctive and classical voices in New Zealand abstract minimalism today and Column of Light is one of the most striking and luminous of his larger works of the past decade.

Rob Garrett

39

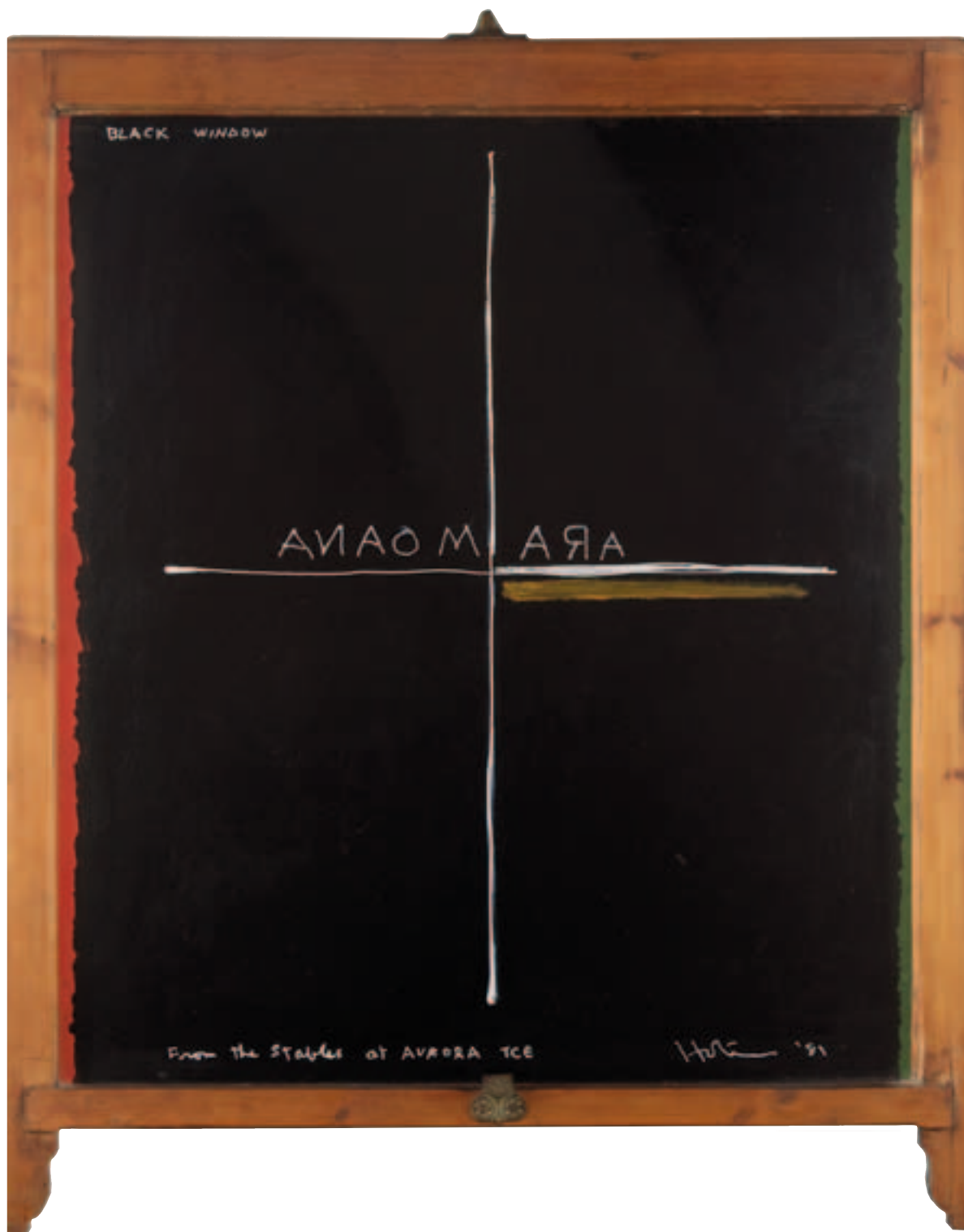
**Stephen Bambury**  
Column of Light

acrylic and resin on seven aluminium  
panels  
title inscribed, signed and dated 2001  
– 02 verso  
3860 x 700mm

\$38 000 - \$50 000

Provenance:  
Private collection, Auckland







**Ralph Hotere**Black Window: Aramoana

acrylic on board in Colonial window frame  
title inscribed, signed and dated '81 and  
inscribed From the Stables at Aurora Tce  
990 x 797mm

\$160 000 - \$220 000

Illustrated:

Merata Mita, Hotere (New Zealand Film  
Commission, 2001)

Provenance:

Private Collection, Otago

Hotere's Black Window paintings first emerged in their fully realised form in the early 1980s. An interesting precursor of the window motif can be seen in a pencil drawing in the Auckland Art Gallery collection, Window in Spain, Madrid, 1975. Black Window Aramoana is unquestionably one of the great paintings in a great series, by an artist renowned for serial works.

The window motif can be seen as a crux in Hotere's oeuvre, a phenomenological logos in the numinous point-cloud of his life's work and influences. Within the window motif cluster the richly layered, intersecting shades of cultural references Hotere has brought to his work. Unusually for a New Zealand painter the geographical and cultural locus of Spain is also crucial for the development of the Black Window paintings. If the artist's experience in Spain was seminal in 1975, it flowered in the Black Window series and again in the early 1990s, when a return visit produced fresh inspiration, and a reprise of the window theme in the series Lo Negro Sobre Lo Oro.

The use of demolition window frames to contain such symbolically dense works can be interpreted as the threshold or gateway by which Hotere's vision passes from the metaphysical to the material in his painterly practice. The frames draw attention to the way in which we, as viewers, look into his arrangement of ideas, while the painter broadcasts them outwards to us through the tangible medium of paint, and the material solidity of frames that are inseparable from the conception of each work. For Hotere is a materialist in the very best sense. Everything

he makes is materially solid, fine, and lasting, just as the ideas contained within the works are infinitely subtle.

In the background of the window works lies Hotere's deep interest in architecture, as a manifestation of his profound engagement with the problems of rendering three-dimensional space into fairly flat surfaces – his essentially sculptural interest. Hotere's architectural preoccupation is precise – he has been an astute collector of buildings; idealised – in the sense of architecture's broad function of dividing space for human interaction; and symbolic – in reference to architecture's guise as a vehicle for conveying meaning.

The symbolism of Black Window Aramoana can be related back to the earlier series of Black Paintings the artist completed in the 1970s, which frequently employed the motif of a finely, almost severely delineated cross or crucifix over layers of matt black. The conceptual rigour of these works was matched by the steely tension of the artist's gestural method in disciplining the fine lines of the cross. These works were mostly unframed. A similar methodology is employed in Black Window Aramoana, with the important development that the window frame overtly anchors the image in place and time, replacing the timeless quality of the Black Painting series with a consciously nostalgic reference to historical New Zealand. Thus the choice of frame used in Black Window Aramoana is of great significance. Of Victorian New Zealand make, it is emblematic of the mainly English, Anglican settler society which surrounded his personal cultural logos of Northland with its dominant influences of Mātauranga Māori and

French Catholicism. Again, the overt reference to the precise time and place of Aramoana demonstrates the artist's intense engagement with the present. In this way Hotere, perhaps more so than any other New Zealand artist, has precisely located himself as a practitioner within his various cultural contexts. What is even more exemplary is that his investigation in this direction is motivated not from self-assertion in the usual expressionist sense. Rather, in defining his cultural contexts so rigorously it seems that he has used his own example to reveal a wider context of meanings to which we can all relate in some way – a practice which seems more empirical than romantic.

Oliver Stead



41

**Ralph Hotere**  
Song Cycleacrylic and dye on unstretched canvas  
1725 x 810mm

\$120 000 - \$160 000

Provenance:  
Private collection, Otago

There has long been a social dimension to the work of Ralph Hotere. Thematically, this is evidenced by his concern for the environment in works about the Rainbow Warrior bombing, or corrugated iron pieces nailed up in the streets to protest the proposed Aramoana aluminium smelter. He is also well-known for his exchange-friendly approach to alternative economies, swapping prints for lodging, or drawings for fresh fish when cash isn't at hand – Hamish Keith once bartered an outboard motor for a Window painting. But, most significantly, it is Hotere's ongoing collaborations; his frequent work with poets, which is well-documented in the 1997 book and exhibition 'Out the Black Window'; the many luminous works created with fellow artist Bill Culbert, whose similar conviviality is captured in last year's Culbert monograph, written by another Hotere collaborator, Ian Wedde; or the colouring of Union Jack posters and a Dunedin gallery pillar with Billy Apple.

Composers and music have also appeared throughout Hotere's career. In 1969 Hotere settled in Dunedin after undertaking the University of Otago's Frances Hodgkins Fellowship, where he met composer Anthony Watson along with poet Bill Manhire and painter Michael Smither, who was the following Frances Hodgkins fellow. Smither shared a studio with Hotere and they both shared an interest in music, which was always playing. Smither remembers Hotere having spent time in London libraries researching arcane methods of musical notation, and that the now-familiar oscillating parallel lines of his subsequent paintings were meant to resemble the vibrating strings of a guitar.

title inscribed, signed and dated 1975 and inscribed:  
A wind goes out over the fields  
A shadow grows  
Where I touch you  
What is this distance?  
Whose hand is quietly waving?

Bill Manhire

Although Hotere's fine line-work had long been evident in his drawings, such as the Ohaewai landscapes of 1957 (including telegraph poles), or the ongoing women drawings, it is in the late 1960s with the lined bird forms in Raumati (1969) or the advancing horizons in his cover for James K. Baxter's Jerusalem Sonnets (1969) in which he really begins to explore the opticality of parallel lines as a key motif. Then there are the dancing washes of vertical colour strips, reminiscent of Len Lye's visual music, for Hone Tuwhare's Sap-wood and Milk (1972). In the Black Paintings and Malady/Melody series of this era, colour becomes an increasingly important tool, adding a progression through the spectrum as if playing notes in a musical scale (Newton's seven-colour spectrum was based on the musical scale), continuing the chromatic experiments of the Zero series. This trajectory peaks with the Founders Theatre Mural (1973) closely followed by the Requiem series, which references Verdi's Catholic funeral mass in response to the early death of Watson.

It is through poet Bill Manhire, whose Malady, Pine and The Elaboration texts had already become entangled in Hotere's work, that Hotere became involved with the Song Cycle project of 1975. Composer Jack Body, pianist Barry Margan and choreographer John Casserly founded the interdisciplinary Sound Movement Theatre group in 1975. Manhire's Song Cycle, admired by Casserly, had become the basis of the choreography of a new production and Hotere volunteered his services as stage designer, also producing the printed programme. A few months before the production, Hotere suggested a series of banners as a set, although what he eventually

contributed was a set of slides to be projected as a backdrop – the banners were not finished on time.

In Out the Black Window, Gregory O'Brien notes Hotere's shift at the time from perfectionist lines on board to unstretched canvas and a more improvised range of techniques, from spilling and splattering to burning and scratching. As well as featuring Manhire's evocative texts, the Song Cycle banners incorporate actual weather and landscape through their organic production methods. Manhire himself has described the effect of them being left outdoors for long periods of time, becoming "made up of wind and sun and rain and grit, as well as paint."

In 1999 Song Cycle was recreated at the Adam Art Gallery as an installation, finally bringing together Jack Body's electronic score and Hotere's Song Cycle paintings, which he had continued to create for several years, eventually producing more than 20. In the accompanying publication, Lawrence McDonald describes a "continuous sound-image-light environment" with a re-worked soundtrack that played through 16 speakers, accompanied by a 20-minute cycle of programmed lighting that highlighted paintings in sequence with the text. No longer in a theatre setting, viewers could move around the 'set', entering or leaving the work at any point in the cycle. As McDonald notes, Hotere's painting became the actors in the production. But instead of only participating for the duration of a stage presentation, slipping out of character after the curtain's fall, they live on as an important part of Hotere's oeuvre

Andrew Clifford



42

**Michael Illingworth**Untitled

oil on canvas  
signed and dated '65 verso  
595 x 445mm

\$50 000 - \$70 00

Provenance:  
Private collection, Auckland

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

Like Michael Illingworth's notorious satirical couple Mr & Mrs Piss-Quick, the pair of combatants squaring off in this painting are a wry commentary on human social conflicts in a seemingly pristine natural environment. The opponents' weapons are mismatched – one brandishes a pistol, the other a cutlass. Their skins are different – one has spots, the other doesn't. Lacking mouths, one seems to have a moustache-like extension to his nose. Both are evidently masculine, their conflict one of macho posturing. Yet this reading is ambiguous – are the figures threatening each other, the viewer, or the otherwise placid scene? Their missing mouths are compensated for by the smile-like hulls of little boats by a peaceful shore, but these smiles seem more like fixed grimaces, or derisive laughter, in the context of the warlike figures. The recessive, blue outlined, black figure that barely emerges in the background is similarly ambiguous. Bearing a grinning, tiki-like figure at its midriff, the dark figure is suggestive of the marginalised indigene, able only to look on uncertainly at the gesticulations of the strangers. One is reminded of the verbal phrase, 'their smiles dropped'.

Political and sexual liberation, along with liberation from petty-bourgeois materialism, and repressive social norms were Illingworth's staple fodder and the primary irritations that forced him to paint. Most accounts of Illingworth's life recall an angry, explosive temperament, reclusive, recalcitrant and obsessive. The artist recognised this and described his painting practice to Petar Vuletic in 1968 as a kind of 'fury'. Yet more than twenty years after his early

death, these characteristics do not often linger overtly in his works. Instead we are left with a remarkable body of work which was brilliantly curated by Damian Skinner and others in the exhibition Michael Illingworth: A Tourist in Paradise Lost, held by Wellington's City Gallery in 2001. What emerged from the Paradise Lost show was a careful maker, a craftsman in fact, who may have approached his work with fury, but whose solution to primeval angst lay in the salve of exquisite layers of oil paint. Illingworth was a great painter in oils, in the classical tradition that goes back to the very beginnings of the medium, to van Eyck and the early Netherlandish masters. His works are intimate, domestic, human in the way of the first masters in oils. He knew how to build up deep layers of colour to achieve the inner glow which is the essence of oil painting for oil painting's sake. His personal iconography, entertaining and satirical as it is, is lovingly encapsulated within his sensual, tactile relationship with the medium.

Untitled avoids completely the pervading melancholy and isolation of many of Illingworth's figure paintings. By contrast with the extreme compression within the frame that is typical of many of his images, here he adopts an open composition within which the gestures of the figures are allowed full expression. Though a deep vein of irony is also present, here we may detect the liberated spirit of Illingworth himself. Free for once of the anxious glance over the shoulder, the defiance and resentment of the disapproving social gaze that colours his more familiar imagery, in Untitled his conception is confident in its expression of fundamental

human values. In Untitled Illingworth comes closest to his own stated ideal of painting 'straight from the heart, from the primeval being'.<sup>1</sup> Ironically the ability to create his intensely personal vision may have come from a deep and unselfconscious grasp of the traditions of Western painting. His motto might well have been, like van Eyck's, 'als ich can' – 'as well as I can'.

Oliver Stead

1. Petar Vuletic, 'Michael Illingworth-Alienation and Search for Innocence', Craecum, 2 September 1968, p.10.

43

**A. Lois White**  
Girl in Blue

oil on board  
signed; title inscribed, signed and  
inscribed 50 guineas verso  
578 x 370mm

\$25 000 - \$35 000



44

**Ralph Hotere**

Drawing for a Black Window

acrylic and pastel on paper  
title inscribed, signed and dated Port  
Chalmers '81  
560 x 382mm

\$18 000 - \$28 000

Provenance:  
Private collection, Auckland







**Toss Woollaston**  
Mt Arthur in Winter

oil on board  
 signed and dated '95  
 810 x 1190mm

\$55 000 - \$75 000

Provenance:  
 Private collection, South Island

Mt Arthur and the accompanying Arthur range lie west of Nelson in the Kahurangi National Park. Made up of a hard crystalline marble transformed from limestone and said to have been laid down under the sea some 450 million years ago, it is an area of great significance to geologists. It is also a land that Toss Woollaston was very familiar with, painting it over and over again in all seasons across a period of 60 years. This particular view of the mountain was among his favourite and was painted from Mahana, a short bicycle ride from his Mapua studio and residence.

Woollaston first came to the Nelson region as an 18 year old apple picker. He worked at a variety of jobs to support himself and his family and it wasn't until he was 57 that he was able to devote himself full time to painting. Woollaston's work is always easily identifiable through his trademark energetic brushstrokes and the predominance of browns and ochres in his palette, both of which presented a challenge to the New Zealand public who liked their landscapes green and the viewpoint realistic. Woollaston remarked of his own practice that he was seeking to "invent new strategies for reproducing not nature, but the emotions felt before nature".

Despite crucial early contact with local artists such as R. N Field and Flora Scales, it was the towering figure of Paul Cezanne for whom Woollaston was most influenced by. Cezanne was the first to depart from single-point Renaissance perspective, believing that all parts of the composition should be treated equally. Woollaston quickly assimilated such thinking into his practice, flattening the perspectival

space and granting equal weight to all elements of the composition.

Woollaston was a painter who continued to look at and paint the regional landscape of Nelson with an ever-honed acuity. With each rendition of the landscape he hoped he might come closer to somehow obtaining its essence. Among the final paintings Woollaston completed, Mt Arthur in Winter distills a lifetime of knowledge of both his chosen craft and of his beloved Nelson region into a tour de force of landscape painting. It amply demonstrates and incorporates many of the shifts which took place late in his career such as heightened perspective, broadening of the brushstrokes and a shift towards a more expansive palette. The artist's aim was a simple one: "to reach at one stroke the essence of the feeling I had for the landscape, and to pay adequate homage to Cezanne". Painted on a wintry South Island day Mt Arthur in Winter, pulses with dynamism, freshness and immediacy. Much like the paintings of the Aboriginal master Emily Kame Kngwarreye who didn't begin painting her land and dreamings until in her eighties, Toss Woollaston conceived Mt Arthur in Winter not in a period of hours, days or months but rather across an entire lifetime.

Ben Plumbly



46

**Charles Frederick Goldie**  
Tamaiti Tukino – An Arawa Chieftainess

oil on wood panel  
signed and dated 1915; title inscribed and  
signed and inscribed £8 – 8 – 0 on artist's  
original label affixed verso  
188 x 137mm

\$130 000 - \$170 000

Provenance:  
Private collection, Wellington

Still in its original frame, this small, jewel-like portrait of a high-born Maori woman is a remarkable work of art. Unusually for Goldie the work is painted on a wood panel, a support so well-suited to Goldie's painstaking technique it is surprising he did not use it more often. No doubt New Zealand timbers, which he loved to use for his frames, were too heavy to use for the large-scale paintings the artist usually turned out. There is in fact another, companion work to this one of Tamaiti Tukino, dated 1919. The later work is also painted on a small panel, but shows the subject in extreme profile. Of the two, this original 1915 treatment of the subject in three-quarter profile is the more successful and more beautiful work. There is also a strong relationship between this work and the similarly small and intimate portrait by Goldie of Hera Puna in the Auckland War Memorial Museum collection.

Painted during Goldie's 'golden' period, when he was at the height of his technical prowess and imaginative involvement with his subject, this lovely little portrait truly demonstrates the best of the best of the artist's achievement. More sensitive than many of Goldie's larger and more grandiose depictions of Maori subjects, it is also much more concise. In making the sitter's head occupy the majority of the picture plane Goldie does away with the clutter of 'Maoriana' background props with which he habitually furnished his grander portraits – a happy divergence from his usual practice.

The sitter was apparently about 90 in 1915. Her identification as 'Tamaiti Tukino' seems problematic, as the genealogy of the Ngati Tuwharetoa Paramount Chieftaindom records Tamaiti as a son of Arikini Mananui Te Heu Heu Tukino II 1780-1846, by his senior wife Nohopapa. No other Tamaiti appears in the chiefly line within the appropriate date range, so the identification must be seen as at best inconclusive, if not entirely incorrect. It is of course possible that this woman is a daughter of Tamaiti, and Goldie confused the names and relationships. He also seems to confuse Te Arawa and Ngati Tuwharetoa iwi associations in his titling.

Despite the mysterious identity of the sitter, this is really a superb example of Goldie's very best work in his own self-created genre of romanticised Maori portraits. Indeed, one is tempted to turn Goldie's taste for purple titles like Memories of what was Once and Never More Shall Be, and A Noble Relic of a Noble Race on him, and retitle this work 'the Last of the Great Goldies'.

Oliver Stead



47

**Charles Frederick Goldie**

Untitled – Parisian Street Scene

oil on wooden panel  
signed and dated '98  
234 x 153mm

\$32 000 - \$42 000

This petite, freely painted genre scene by Charles Frederick Goldie comes as a surprise in the oeuvre of an artist better known for his highly naturalistic depictions of Maori. Popularly revered, Goldie's paintings of Maori have been praised by ethnologists as valuable records, dismissed by twentieth-century art critics for their persistent academic style in spite of modernist trends in art, and more recently recognised as portraits of named ancestors that command respect.

No such recognition can be accorded the anonymous Parisian subjects of this painting from Goldie's early career. Untitled [Parisian Street Scene] was painted in 1898, the year Goldie returned to New Zealand from his studies in fin-de-siècle Europe. Goldie, who had shown precocious talent from a young age, followed the path of many promising New Zealand artists by seeking further education in the artistic Mecca, Paris. In 1893 he enrolled at the esteemed Académie Julian where he was supervised by distinguished Salon painters William Bouguereau and Gabriel Ferrier.

Goldie adapted well to cosmopolitan Parisian life and took to the artistic demands of the Académie, producing composition and figure studies based on his study of old master paintings and from life for which he won several prestigious prizes. He also travelled throughout Europe, studying and copying at famous galleries and painting picturesque views along the way. This rarely-seen work shows greater affinity with the oil sketches made on his travels rather than his academic studies. In this painting a woman cradling a small child and a young girl inhabit the cobbled

entrance to a covered stairway, beyond which a hint of intense blue sky can be seen. The roughly-hewn stone, the peasant-like dress, the bare feet and burnished skin of the girl's face and hands all speak of a charming rusticity found by Goldie in a part of Paris far removed from the grand boulevards and city life that preoccupied the impressionists. This choice of subject demonstrates Goldie's predilection for the picturesque, a penchant for the humble and sentimental rather than the progressive and modernist: a taste that later informed his nostalgia-drenched representations of Māori subjects and characterised his particular brand of colonial Orientalism. While the mature Goldie cultivated a distaste for modernism, this painting's impressionistic broken brushwork and sense of immediacy of execution suggests an awareness of recent advances in art. As such, Untitled [Parisian Street Scene] fleshes out Goldie's oeuvre, providing a glimpse into the artistic development of one of New Zealand's most famous artists.

Rebecca Rice



48 (left)

**John Reynolds**

Jive Talking, Rogntudjuuu, Urban Cowboy,  
Future Perfect

vinyl on four aluminium panels, four panels  
title inscribed, signed and dated 2001 each  
verso and inscribed from Leigh Davis' The  
Book of Hours

300 x 210mm: each panel  
installation size variable

\$6000 - \$9000

49

**Richard Killeen**

Living for today No. 2

alkyd on 16 aluminium cut-outs  
title inscribed, signed and dated July 1981  
1760 x 2420mm: installation size variable

\$32 000 - \$42 000







50

**Michael Smither**

Thomas at the Bathroom Window

oil on board  
signed and dated '69; title inscribed verso  
842 x 845mm

\$60 000 - \$80 000

Illustrated:  
Trish Gribben, Michael Smither: Painter  
(Ron Sang Publications, 2004), p. 66.

Provenance:  
Private collection, Wellington.

The title of Michael Smither's 2005 retrospective exhibition at the Auckland City Art Gallery was the *The Wonder Years* an apt description for the painter's exploration of childhood and domesticity of family life. The subject of many of the works from the 1960s and 70s was the artist's wife and children going about their daily lives and whilst most of these images are loving observations of infants what gives them more than charm is the sense of the world portrayed from a child's perspective.

Adventure can be found around every corner as Thomas at the Bathroom Window attests. In this 1969 painting a small child negotiates the perils of the bathroom. As in so many works from this period a tension arises between the benign and colourful setting and the potential for peril that can arise from an innocent child's exploration. This work captures the sense of longing and apprehension a child experiences in anticipating an escape from the confines of the bathroom to the magic garden kingdom outside.

Outside the lure of the unknown, inside disaster awaits in the form of the bathroom's hot tap, like the electric plugs tempting a curious child in Big Occity of 1970, a child's world can seem like an accident waiting to happen. Smither captures these moments in the bold, almost folk art colours that come direct from the nursery. Thus the intensity of the experience becomes heightened as the viewer rides shotgun in a narrative where quite literally anything can happen.

Thomas at the Bathroom Window draws its visual power from Smither's ability to create emblematic images of the human experience which speak directly to us as parents and to the child we all once were. The passage of time has also rendered iconic the details of the domestic interior, the porcelain basin, tapware, the forever lost basin plug and even the checkerboard lino transports us into a past of dreamlike intensity.

Hamish Coney



51

**Louise Henderson**The Three Bathers

oil and pastel on canvas signed and dated 1974; signed and dated verso  
1660 x 1200mm

\$42 000 - \$55 000

Provenance:  
Private collection, Auckland

Moving to Auckland in 1950 after studying at Victoria University College and having her first solo exhibition at Wellington Public Library, Louise Henderson (nee Sauze) began to paint full time. It was around this time, influenced by John Weeks, that she moved away from the regionalist concerns she had previously explored in Christchurch and took an interest in cubism. Henderson was daughter to the secretary for French sculptor August Rodin and in 1952 she returned to her home town of Paris to study cubism first-hand under Jean Metzinger where, thirty years earlier, she had studied embroidery design. She became an important force in furthering the cubist style in New Zealand and what appeared to local eyes as a radical Modernist approach was a feature of exhibitions at the Auckland City Art Gallery in 1953 and 1954.

First arriving in New Zealand in 1925 to marry teacher Hubert Henderson, she took a part-time position teaching embroidery and design at Canterbury College School of Fine Arts. As Vivien Caughley notes in the latest *Art New Zealand* (#130), Henderson wrote books and established curriculums for embroidery and design that have left a lasting legacy in the field of arts education. While in Christchurch, she took up painting, going on sketching trips to places like Cass with Rita Angus in the late 1930s.

Biographer Elizabeth Grierson notes a cultured upbringing (her maternal grandfather had been a painter and under-secretary to the Minister for culture) but that her parents had discouraged her from becoming an artist. Moving to New Zealand provided a liberating lifestyle, although

her family also emigrated in the 1930s, creating commitments that saw reduced her output in the 1940s. After relocating to Auckland via Wellington, she continued to travel widely, spending the late 1950s in the Middle East while her husband worked with UNESCO, teaching in Sydney in 1961 and travelling to Europe with an exhibition of her work, resulting in a rich set of international influences and a strong sense of her New Zealand context, evident in such works as her Jerusalem series and her Polynesian portraits.

Hubert died in 1963 and a devastated Henderson threatened to sell-up and quit painting but Auckland City Art Gallery director Peter Tomory persuaded her to continue, resulting in a lyrical outpouring of improvised works. In the 1970s, her attention turned to the distinct light and damp foliage of the Pacific, producing paintings of the New Zealand bush and Polynesian scenes from Rarotonga.

Also producing tapestries, mosaics and commissions for stained glass windows, Henderson's interdisciplinary interests and ability to shift between media made her an ideal candidate to exhibit at the New Vision Gallery, where founders Kees and Tine Hos made a point of combining painting, ceramics and printmaking and endeavoured to educate the public on abstraction, presenting important shows for the likes of Theo Schoon and Gordon Walters.

This range of influences is evident in The Three Bathers, painted in the year she was awarded a Queen Elizabeth II Arts Council of New Zealand fellowship. A sense of her European roots

can be detected in a composition that recalls the exoticism of Picasso or Gauguin, but as a seasoned and sensitive observer of cultures with a life spent in the Southern Hemisphere, it is a Pacific eye that bears witness. The soft layering of light over her arrangement of gently faceted planes betray her design sensibilities while the kaleidoscopic interplay of remains constant and confident, whether working in pure abstraction or in more figurative settings such as this.

Andrew Clifford

52

**Arthur Merric Bloomfield Boyd**  
Three Heads and Snake

pastel on paper, 1964  
signed  
467 x 620mm  
\$15 000 - \$22 000

Literature:  
Franz Philipp, Arthur Boyd  
(Thames and Hudson, London,  
1967), Catalogue No. 9, p. 270.

Exhibited:  
'Arthur Boyd', Australian Galleries,  
Melbourne, 1965, Catalogue No. 32.

Provenance:  
Purchased by the current owner  
from the original Australian Galleries  
exhibition in 1965

Private collection, Central Otago.



Arthur Merric Boyd (1920 – 1999) is one of the founding fathers of Australian modernist painting. A member of the famed Angry Penguins group along with Sidney Nolan and Albert Tucker, Boyd like so many Antipodean artists spent long periods in self-imposed exile in London where he showed to great acclaim in the groundbreaking exhibition Recent Australian Painting at the Whitechapel Gallery in 1961.

This fine pastel belongs to this London period (1960-1971) and was exhibited in Sydney in the mid 1960s. Boyd's central theme was the harsh Australian landscape and like a number of Antipodean artists of the mid 20th Century such as fellow Australian Sidney Nolan and Colin McCahon in New Zealand, located Christian and mythical scenes within these environments, a metaphor for the exile and the ascetic life of the spirit and perhaps for the voice in the wilderness status many artists felt in their still emergent artistic milieu.

In Boyd's work Christian, mythological and literary figures mingle in a potent brew of references and in this example an atmosphere of psychological tension verging on a dream state is evoked by the swirling figures and the looming serpent.

Hamish Coney

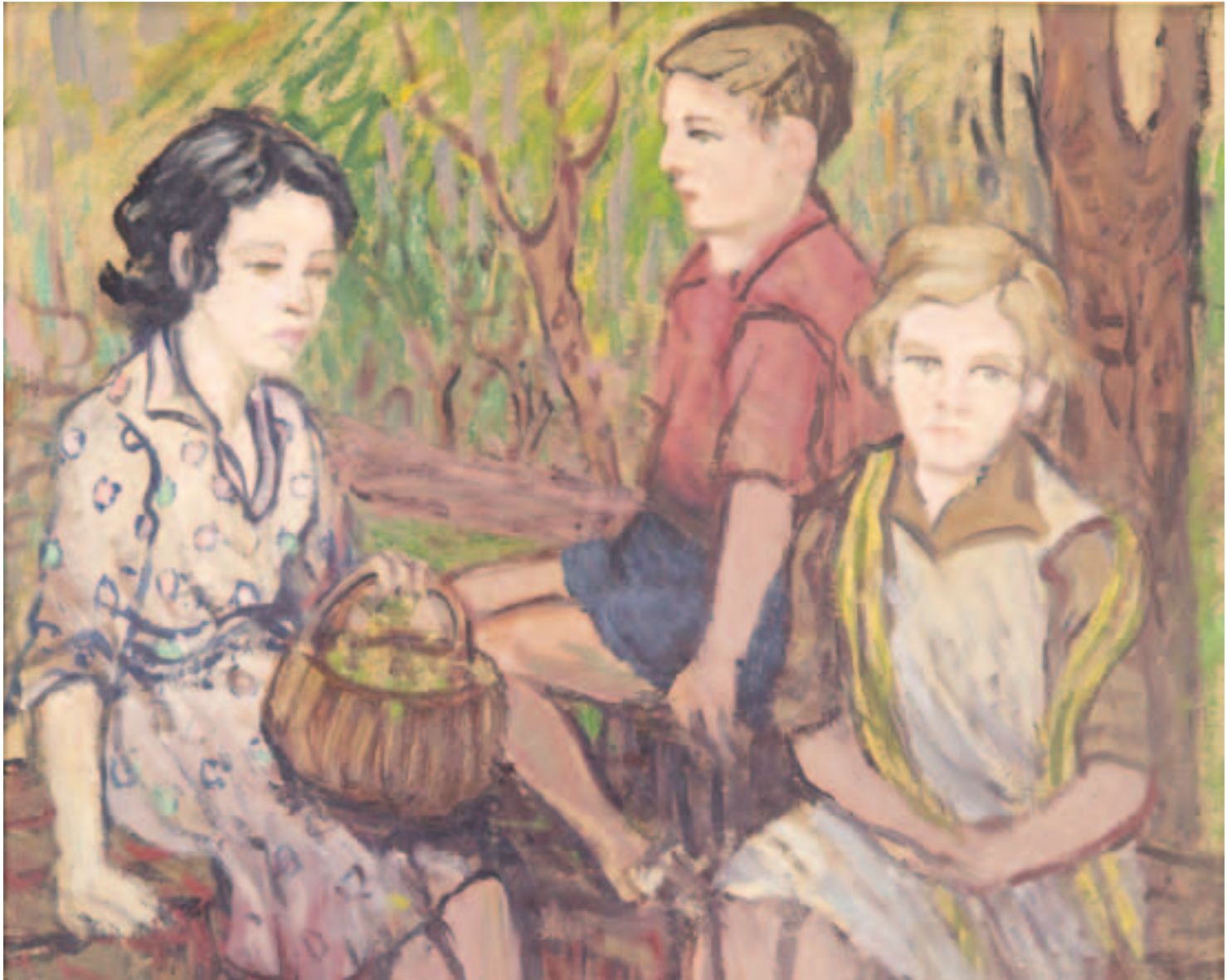
53

**Maud Burge**

Le Marché de St Tropez (The Market at Saint Tropez)

oil on board, circa 1932  
title inscribed and signed verso  
435 x 545mm

\$13 000 - \$18 000



54

**Gretchen Albrecht**

Threshold (Skip)

oil and acrylic on canvas  
title inscribed, signed and dated '03 verso  
725 x 1193mm

\$14 000 - \$20 000



55

**Evelyn Page**

Still Life with Geraniums

oil on board  
signed  
400 x 326mm

\$25 000 - \$35 000



56

**Dick Frizzell**

Compost Bucket and Cat Plate

oil on board  
title inscribed, signed and dated 2/2/87  
630 x 970mm

\$14 000 - \$20 000

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 Artiste (Wellington, 1997),  
unpaginated.





57

**Toss Woollaston**

Portrait of Phyllis

watercolour  
signed and dated '54; title inscribed (last  
name illegible) and dated '54 on original label  
affixed verso; original Peter McLeavey label  
affixed verso  
340 x 255mm

\$4000 - \$6000



58

**Jenny Dolezel**

4 AM, Maybe Later

acrylic on canvas, 2007  
signed verso  
710 x 835mm

\$7000 - \$10 000



59

**Kingsley Baird**  
Mask

patinated cast bronze, brass and  
composite, 1/3  
signed and dated '90  
340 x 260 x 130mm

\$3000 - \$5000

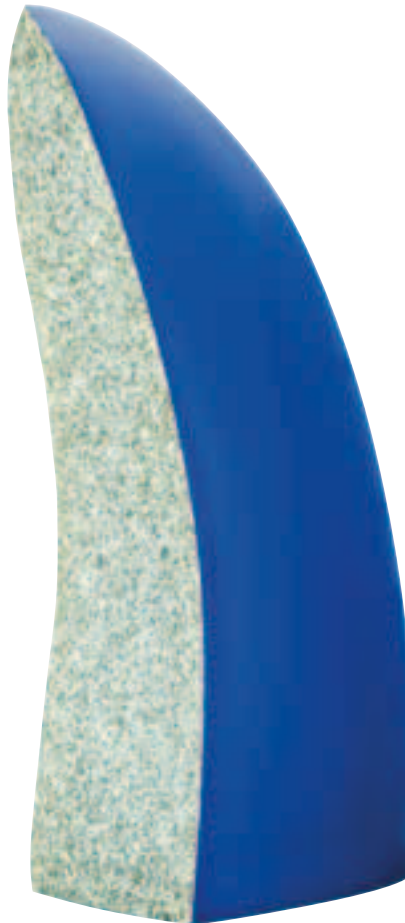


60

**Chris Charteris**  
Blue Granite

acrylic and carved granite, 2004  
1660 x 410 x 485mm

\$3500 - \$5000



61

**Brett Graham**  
Manea Nea

Oamaru stone in multiple sections  
1450 x 400 x 320mm

Provenance:  
Purchase by the current owner from  
The New Work Studio in Wellington in 1995.

: Private collection, Auckland.

\$6000 - \$9000



62

**Greer Twiss**  
Still Life with Axe

native New Zealand timber and  
cast bronze  
signed and dated '89  
710 x 215 x 180mm

\$5000 - \$7000



63

**Chris Charteris**  
Whakaporo II

pounamu and lightbox  
300 x 300 x 85mm

Provenance:  
Purchased by the current owner from  
FHE Galleries, Auckland

\$4000 - \$6000



64

**Paul Dibble**  
Lone Man Walking

cast bronze  
signed and dated 2006  
725 x 580 x 90mm

\$9000 - \$12 000



65

**Dick Frizzell**

Clay Vases, Wooden Sheep and Plastic Flowers are Still Life

enamel on board  
title inscribed, signed and dated  
13/3/81  
398 x 495mm

\$8000 - \$12 000



66

**Garth Tapper**

The Last Supper

oil on board  
signed and dated '87; title inscribed and signed and  
inscribed No. 6 on artist's original label affixed verso  
485 x 500mm

Provenance: Private collection, Wellington.

\$8000 - \$14 000



67

**Nigel Brown**

The Corn Garden

oil on board  
title inscribed, signed and  
dated '78; title inscribed,  
signed and dated Titirangi,  
January 1978 verso

1187 x 790mm

\$8000 - \$12 000



68

**Trevor Moffitt**  
Saving Electricity

oil on board  
signed and dated '80; title inscribed  
and inscribed No. 29 verso  
593 x 588mm

\$6000 - \$9000



69

**Michael Shepherd**  
The Model Motorcycle

oil on canvas on board  
inscribed 80; title inscribed on  
original Denis Cohn Gallery label  
affixed verso  
300 x 617mm

\$4500 - \$6500



70

**Helen Brown**  
Mahurangi

oil on canvas  
signed and dated '71  
495 x 983mm

\$5000 - \$8000



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2.

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3.

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4.

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**Collection of goods:** Purchased items are to be removed from ART+OBJECT premises immediately after payment or clearance of cheques. Absentee bidders must make provision for the uplifting of purchased items (see instructions on the facing page)

10.

**Bidders obligations:** The act of bidding means all bidders acknowledge that they are personally responsible for payment if they are the successful bidder. This includes all registered absentee or telephone bidders. Bidders acting as an agent for a third party must obtain written authority from ART+OBJECT and provide written instructions from any represented party and their express commitment to pay all funds relating to a successful bid by their nominated agent.

11.

**Bids under reserve & highest subject bids:** When the highest bid is below the vendor's reserve this work may be announced by the auctioneer as sold 'subject to vendor's authority' or some similar phrase. The effect of this announcement is to signify that the highest bidder will be the purchaser at the bid price if the vendor accepts this price. If this highest bid is accepted then the purchaser has entered a contract to purchase the item at the bid price plus any relevant buyers premium.

## Important advice for buyers

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

**A.**

**Bidding at auction:** Please ensure your instructions to the auctioneer are clear and easily understood. It is well to understand that during a busy sale with multiple bidders the auctioneer may not be able to see all bids at all times. It is recommended that you raise your bidding number clearly and without hesitation. If your bid is made in error or you have misunderstood the bidding level please advise the auctioneer immediately of your error – prior to the hammer falling. Please note that if you have made a bid and the hammer has fallen and you are the highest bidder you have entered a binding contract to purchase an item at the bid price. New bidders in particular are advised to make themselves known to the sale auctioneer who will assist you with any questions about the conduct of the auction.

**B.**

**Absentee bidding:** ART+OBJECT welcomes absentee bids once the necessary authority has been completed and lodged with ART+OBJECT. A+O will do all it can to ensure bids are lodged on your behalf but accepts no liability for failure to carry out these bids. See the Absentee bidding form in this catalogue for information on lodging absentee bids. These are accepted up to 2 hours prior to the published auction commencement.

**C.**

**Telephone bids:** The same conditions apply to telephone bids. It is highly preferable to bid over a landline as the vagaries of cellphone connections may result in disappointment. You will be telephoned prior to your indicated lot arising in the catalogue order. If the phone is engaged or connection impossible the sale will proceed without your bidding. At times during an auction the bidding can be frenetic so you need to be sure you give clear instructions to the person executing your bids. The auctioneer will endeavour to cater to the requirements of phone bidders but cannot wait for a phone bid so your prompt participation is requested.

**D.**

**New Zealand dollars:** All estimates in this catalogue are in New Zealand dollars. The amount to be paid by successful bidders on the payment date is the New Zealand dollar amount stated on the purchaser invoice. Exchange rate variations are at the risk of the purchaser.

# Absentee bid form

Auction No 40 Important Paintings & Contemporary Art 25 November 2010 at 6.30pm

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 maximum (New Zealand dollars)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

**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 by 2pm on the day of 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](mailto: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



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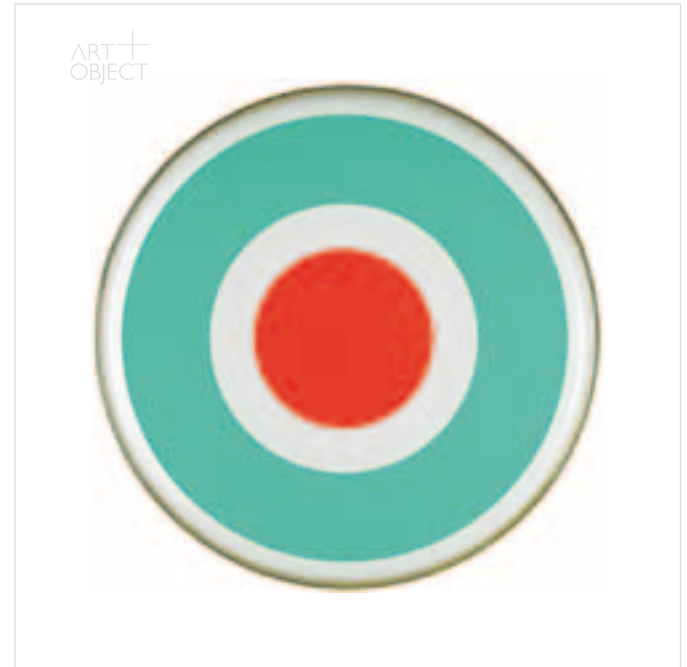
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Please find my:  CHEQUE ENCLOSED or charge my:  VISA  MASTERCARD

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