



**Important  
Paintings  
&  
Contemporary  
Art**

*Tuesday 12th April 2011*



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Welcome to ART+OBJECT's first major art catalogue of 2011. This is the fifteenth catalogue of this type A+O has compiled since 2007.

At the current moment the directors and staff of A+O wish to send their heartfelt condolences and best wishes to the people of Christchurch and Japan. For those of us going about our day to day lives unaffected by these catastrophes we struggle to comprehend the effects of these events and what the future may hold.

Before these tragic events unfolded 2010 concluded with one of the most important photographic catalogues ever offered in New Zealand – vintage prints from the Estate of Brian Brake. This was the most comprehensive auction catalogue devoted to the work of a single photographer. The auction results confirmed both Brake's status as an iconic New Zealand artist and the expanding appeal for photography which has now clearly moved from a specialist collecting category to a much broader level of appreciation. This December auction combined with A+O's highly successful May 2010 photography catalogue resulted in well over five hundred thousand dollars of photographic art being sold at auction in 2010. Such a figure could not have been anticipated even three years ago and is testimony to the rapidity with which collectors have embraced the medium.

2011 also commenced with a bright start. A+O's early March catalogue which featured a diverse array of single vendor collections attracted large numbers to the viewing and subsequent auctions. The collection of Douglas Lloyd Jenkins attracted enormous interest and many new records were achieved – highlights are detailed on page 8.

A+O is pleased to present what is undoubtedly one of the most important New Zealand artworks to be offered at auction this century. Colin McCahon's He Calls for Elias has been the subject of extensive academic review and boasts a storied exhibition provenance which includes the 2002-03 exhibition Colin McCahon: A Question of Faith at the Stedelijk Museum in Amsterdam.

This catalogue again demonstrates the robust nature of the New Zealand art market. A selection of magnificent works by the leading New Zealand modernist artists such as Colin McCahon, Ralph Hotere and Frances Hodgkins is complimented by more recent contemporary practice up to and including a work by the 2010 Walters Prize winner Dan Arps.

ART+  
OBJECT

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Cover:

**Colin McCahon**  
He Calls for Elias

enamel on hardboard  
signed and dated Aug '59  
775 x 670 mm

Lot #34

Previous spread:

**Ed Ruscha**

Lisp

lithograph, 11/90  
signed and dated 1970  
507 x 712 mm

Lot #3

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# Selected Vintage Prints from the Estate of Brian Brake

Auction highlights  
from December 2010



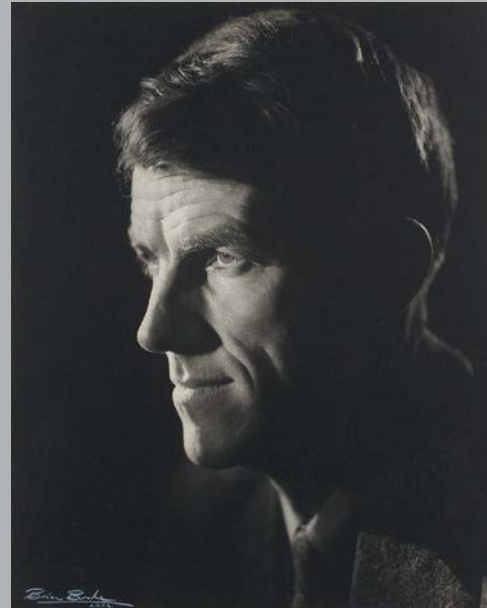
Brian Brake  
Indian Girl in Early Monsoon Rain  
chromogenic colour print  
\$9380



Brian Brake  
Pablo Picasso and Jean Cocteau at a Bullfight in  
Vallauris, South of France, Summer 1955  
A complete portfolio of 20 gelatin silver prints  
\$43 965



Brian Brake  
Offerings to the Living Dead – Kyoto 1964  
colour photograph on Ektacolour paper  
\$12 600



Brian Brake  
Portrait of Sir Edmund Hillary  
gelatin silver print  
\$11 840





Michael Parekowhai  
Chapman's Homer  
from *On First Looking into  
Chapman's Homer*  
2010-11  
bronze  
2710 x 2510 x 1750 mm overall  
courtesy of artist and Michael Lett  
photo Jennifer French

The Venice Biennale is the cornerstone of Creative New Zealand's international visual arts strategy. This year Michael Parekowhai was invited by Creative New Zealand and 2011 Venice Biennale Commissioner Jenny Harper to represent Aotearoa. His multi-part sculptural installation *On first looking into Chapman's Homer*, will be exhibited in the Palazzo Loredan dell'Ambasciatore from 4 June 2011. It was valued for the journey and the exhibition by ART+OBJECT, valuer of choice to Creative New Zealand for the 54th Venice Biennale.

**MICHAEL PAREKOWHAI**  
**NEW ZEALAND**  
VENICE BIENNALE 2011

ART+  
OBJECT

# March 2011 Catalogue Highlights

New Collectors Art including the estate collection of Gregory Flint & the Collection of Bob and Barbara Harvey / The Douglas Lloyd Jenkins collection of New Zealand modernist furniture, art and ceramics/ Modern Design Furniture / The Arts of the Samurai & Asian Art / Oceanic Artefacts

A+O's first catalogue of 2011 weighed in at over 1000 lots, one of the largest we have ever offered. This resulted in one of the highest traffic viewings on record and three busy auction nights in the first week of March. Prices realized on this page include buyers premium.



Len Castle  
Ovoid Bottle Vase, c. 1950  
\$3635



A rare Temuka lamp base –  
T.N. Lovatt design  
\$4455



A rare Bob Roukema for  
Jon Janssen ply laminated  
armchair  
\$4340



John Pule  
From the Bond of Time  
ink and pastel on paper, 2004  
\$5275



Michael Illingworth  
Untitled  
watercolour, ink and  
gouache, 1962  
\$3760



Frank Carpay  
Ferris Wheel  
\$2950



A rare Malekula island  
overmodelled skull  
\$7035



A 19th Century Vanuatu  
Ambrym Island Tam Tam  
(slit drum)  
\$10 845



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Another View:  
The Michael  
Seresin collection  
of International  
Black and White  
Photography

June 9th 2011

Josef Sudek  
Wine Glass and Olives  
from the Glass Labyrinths series  
pigment print, circa 1968  
285 x 225 mm  
\$50 000 – \$70 000

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





# Hornabrook Macdonald Lawyers

**Advisers to Art + Object**



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

# Important Photographs

June 9th 2011

Selected entries invited until May 13th

Bill Henson

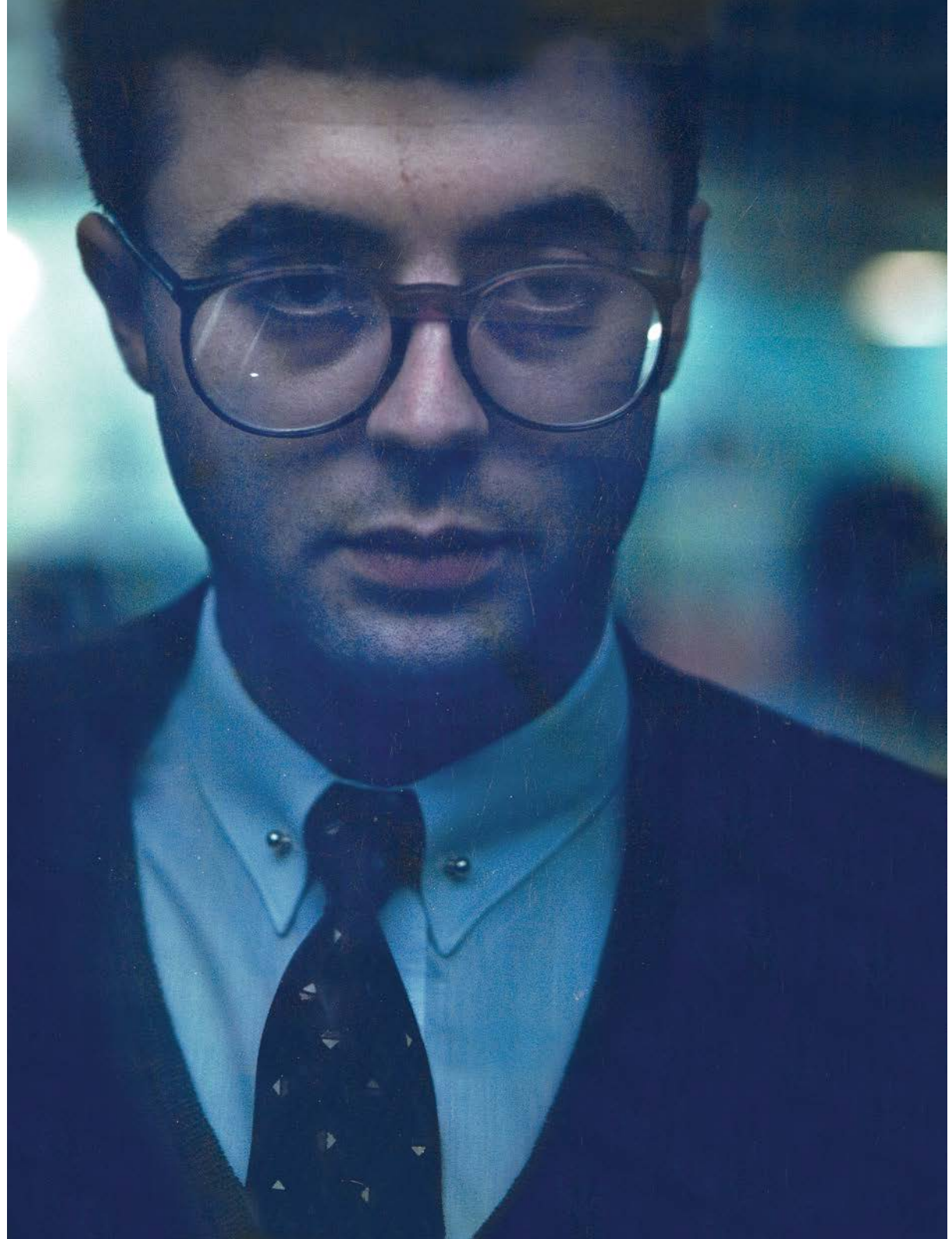
Untitled 1985/86 No. 115

type C print

1040 x 940 mm

\$17 000 – \$25 000

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



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# The Martin Hill Collection of International and New Zealand Ceramics

June 7th 2011

A+O is pleased to present the most important collection of post war studio ceramics ever offered in this country. Carefully assembled from the 1950s to the 1980s this world class collection includes superb pieces by major British, American and Japanese practitioners including Hans Coper, Lucie Rie, Michael Cardew, Katherine Pleydell-Bouverie, Bryan Newman, Bernard Leach, Shoji Hamada and Ladi Kwali. The New Zealand component includes signature works by Roy Cowan, Juliet Peter, Warren Tippett and Len Castle.

Hans Coper  
An early Angular stoneware vase  
circa 1958  
impressed HC seal to the base  
145 x 130 x 130 mm  
\$5000 – \$8000

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





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



Pat Hanly (New Zealand 1932-2004)

*Figures in light* 17 1964

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of the Friends of the Auckland Art Gallery, 1964



Auckland Art Gallery  
Toi o Tāmaki

# The David and Angela Wright Collection of Modern and Contemporary New Zealand art

June 30th 2011

Bill Hammond

House and Garden

acrylic on unstretched canvas, 2000

2147 x 1736 mm

\$200 000 - \$300 000

Ronnie van Hout

Untitled from Mephitis

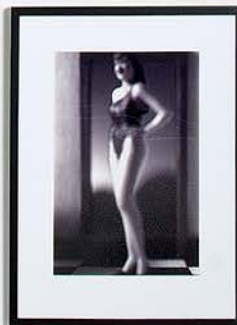
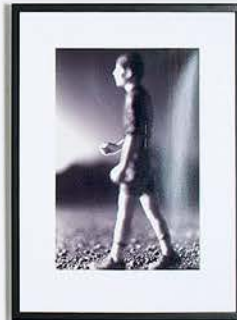
sixteen black and white pegasus prints,  
10/20

3365 x 2570 mm: installation size

\$25 000 - \$35 000

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





# Discovery: A private collection inspired by the explorers of the Pacific

July 2011  
Complimentary entries invited

Assembled over more than three decades this fascinating collection begins with important Captain Cook items including a pair of extremely rare Resolution and Adventure medals from 1772. The collection includes navigation instruments, an archive library and concludes in the mid 20th Century with the final days of the mighty Clipper flying boats

An early 19th Century hei tiki pounamu,  
kawakawa variety  
h.94 mm  
\$6000 – \$12 000

For more information contact Hamish  
Coney on 09 354 4646 or 021 509 550  
or email [hamish@artandobject.co.nz](mailto:hamish@artandobject.co.nz)



# Oceanic Artefacts

July 2011

Entries invited until June 17

A rare and important early 19th Century  
taxidermy Māori kuri dog head  
Previously in the collection of the artist  
Alan Taylor  
290 x 320 mm  
\$10 000 – \$15 000

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



# Objects and Modern Design

July 2011  
Entries invited until June 17

Ernest Shufflebotham for Crown Lynn  
A large handpotted vase with rare mint coloured  
glaze, shape 14  
\$1000 – \$1500

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

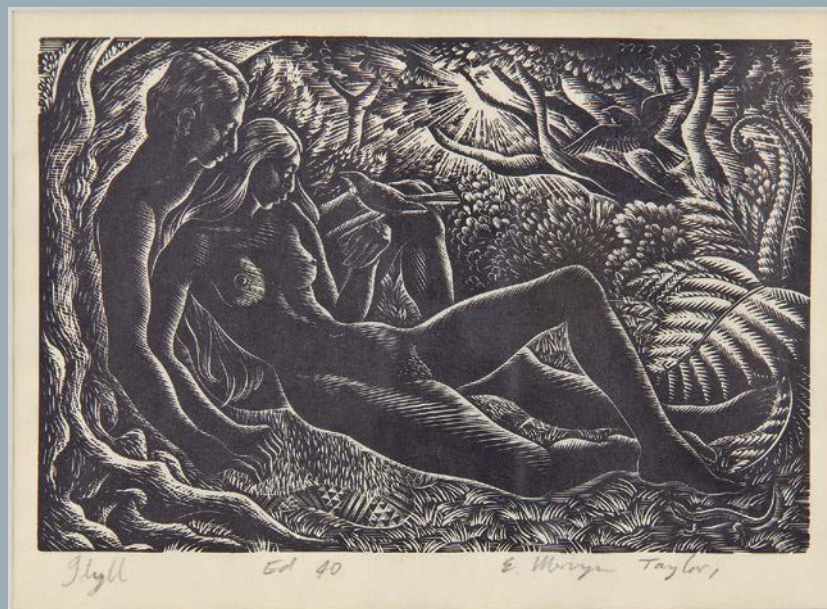


# New Collectors Art

July 2011  
Entries invited until June 17

E. Mervyn Taylor  
*Idyll*  
wood engraving, edition of 40  
123 x 166 mm  
\$2500 – \$4000

For more information contact Ben Plumbly on  
09 354 4646 or 021 222 8183 or email ben@  
artandobject.co.nz or Hamish Coney on 021 509  
550 or email hamish@artandobject.co.nz



# Important Paintings & Contemporary Art

ART +  
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## **Auction**

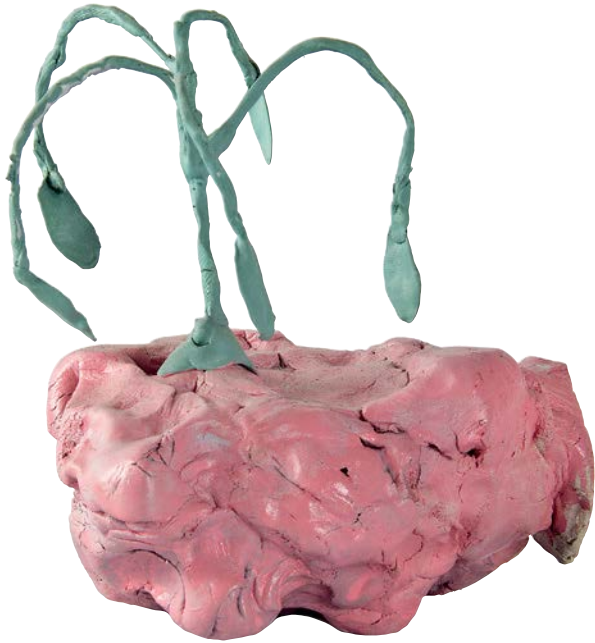
Tuesday 12 April 2011 at 6.30pm  
3 Abbey Street, Newton, Auckland

## **Opening Preview**

Tuesday 5 April                      6.00pm – 8.30pm

## **Viewing**

Tuesday 5 April	9.00am – 5.00pm
Wednesday 6 April	9.00am – 5.00pm
Thursday 7 April	9.00am – 5.00pm
Friday 8 April	9.00am – 5.00pm
Saturday 9 April	11.00am – 4.00pm
Sunday 10 April	11.00am – 4.00pm
Monday 11 April	9.00am – 5.00pm
Tuesday 12 April	9.00am – 2.00pm



1  
**Dan Arps**  
Small Pink Putty Sculpture  
 putty and acrylic  
 150 x 130 x 115 mm  
 \$600 – \$900



2  
**Mikala Dwyer**  
Vanilla Pearl together with Bruize  
 nail polish on canvas, two panels  
 title inscribed, signed and dated 2003  
 verso  
 180 x 180 mm and 130 x 180 mm  
 \$800 – \$1200

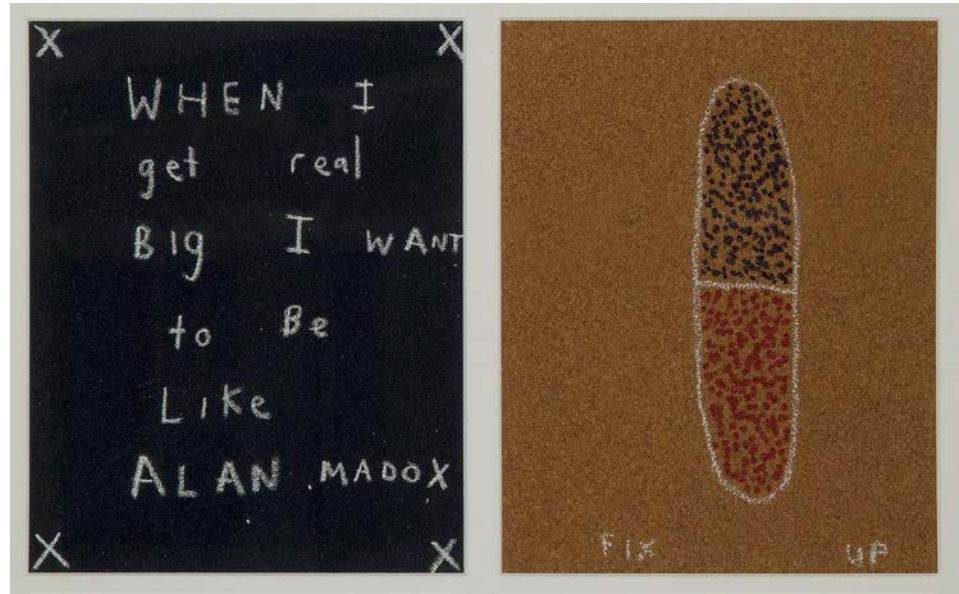


3  
**Ed Ruscha**  
Lisp  
 lithograph, 11/90  
 signed and dated 1970  
 507 x 712 mm  
 Provenance: Purchased by the current  
 owners in New York City circa 1975;  
 Private collection, South Island  
 \$4000 – \$6000





4  
**Jason Greig**  
Come to the Sabbath  
 monoprint  
 title inscribed, signed and dated and  
 inscribed 1/1 mono  
 580 x 383 mm  
 Provenance: Private collection,  
 South Island  
 \$1800 – \$2600



5  
**Richard Lewer**  
Fix Up together with When I get real  
 big I want to be like Alan Madox  
 oil pastel on sandpaper  
 title's inscribed  
 270 x 230 mm: each panel  
 270 x 460 mm: overall  
 \$800 – \$1200



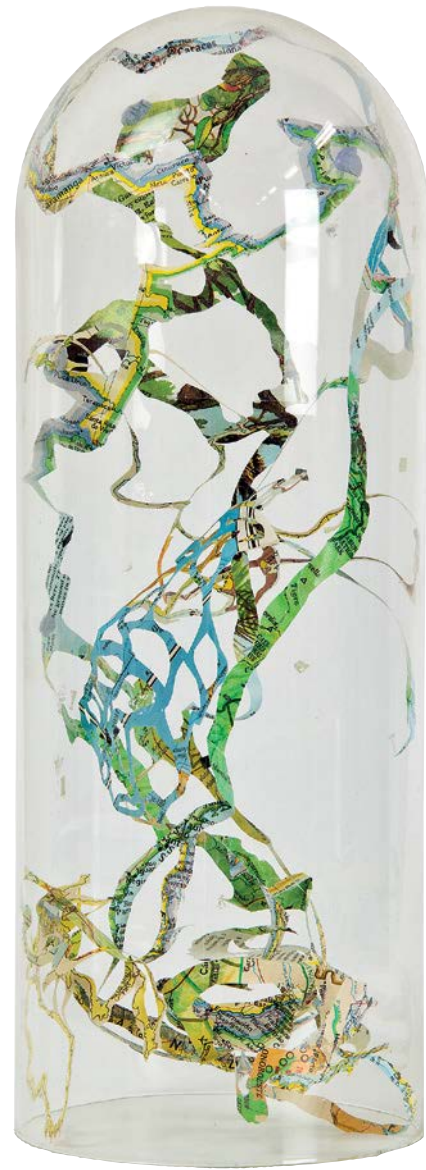
6  
**Richard Lewer**  
I Don't Want To Be Alone together with  
Art New Zealand Cover together with  
Untitled  
 oil pastel on sandpaper  
 title's inscribed  
 270 x 230 mm: each panel  
 270 x 690 mm: overall  
 \$1200 – \$2000



7

**Michael Parekowhai**  
Bill Jarvis

taxidermied sparrow, two pot paint and  
aluminium, 2000  
200 x 125 x 255 mm  
\$6000 – \$9000



8

**Peter Madden**  
Bell Jar

glass and found images  
330 x 125 x 125 mm  
\$1000 – \$2000



9

**Don Driver**

Horizontal Relief

acrylic on canvas and lacquered board  
title inscribed, signed and dated '73 verso  
1115 x 1680 mm  
\$16 000 – \$24 000



10

**Andy Warhol**

Campbell's Soup I (Onion)

silkscreen print (1968), artist's proof (i) in an edition of 250 with 26 artist's proofs (lettered a through to z). Total number of impressions is 276 with the screen subsequently destroyed. signed and inscribed *j* verso; signed

certificates of authenticity from Erika Meyerovich dated June 22nd, 1989  
893 x 585 mm

Provenance: Purchased by the current owners from Erika Meyerovich Gallery, San Francisco in June, 1989; Private collection, central North Island

\$15 000 – \$22 000



11

**Andy Warhol**

Campbell's Soup I (Vegetable)

silkscreen print (1968), artist's proof (i) in an edition of 250 with 26 artist's proofs (lettered a through to z). Total number of impressions is 276 with the screen subsequently destroyed. signed certificates of authenticity from Erika Meyerovich dated June 22nd,

1989

893 x 585 mm

Provenance: Purchased by the current owners from Erika Meyerovich Gallery, San Francisco in June, 1989; Private collection, central North Island

\$15 000 – \$22 000



12

**Ann Robinson**

Spiral Vase

cast glass

signed and dated '97 and inscribed 1/1

635 x 180 x 180 mm

Provenance: Private collection,  
Wellington

\$22 000 – \$28 000



13  
**David Murray**  
Gatherer  
cast glass, 2/11  
signed and dated '03  
550 x 320 x 160 mm  
\$4000 – \$6000



14  
**Ann Robinson**  
Splitting Pod  
cast glass  
signed and dated '97 and inscribed 1/1  
275 x 350 x 255 mm  
Provenance: Private collection,  
Wellington  
\$20 000 – \$30 000

With its near-perfect symmetry and rhythm, the name Walter Whitlow is probably not real, or at least not this character's real name, sounding more like a flashy pseudonym for a desperate actor or exotic dancer. Or perhaps an overdose of the rarefied air in a billionaire's mansion could be blamed for the strange lapse of taste that could scar a child with such a name? A Google image search for Walter Whitlow turns up criminal mugshots photographed in similarly monochromatic fashion, but of a stocky, dishevelled man. Perhaps this is the same Walter Whitlow that Google also reveals was a high school basketball champ in 1984, fallen from glory, no longer a teenage alpha male? It is exactly this fine line between glamour and gauche that provides Peter Stichbury with a rich source of ambivalent tension and wit.

Stichbury loves facial foibles, which he gathers from magazines, websites and other pop culture sources. Shapely brows, chiselled jaws, pouts and parted hair are all collected to parody the beauty myth idealised in the media – if Paris Hilton and her ilk did not exist, there is a good chance that Stichbury would have created them anyway. His trust-fund delinquents evoke both disdain and sympathy. With their pampered looks and flawless skin, they seem caught in the spotlight, victims of their own status, an archetypal melancholy previously portrayed in hit TV show, Brideshead Revisited, although it is the jocks and nerds of 1980s American cinema, which Stichbury would have grown up with, that are a more direct reference.

The brooding Whitlow is perfectly groomed with a crisp white collar reminiscent of the starched linen and secret handshakes of Stichbury's earliest work. These formative pieces, including his 1997 Wallace Art Award winner, Tuce, used friends as models to depict strangely mannered Lynch-like rituals. Then came long-limbed models with names like Charity and Glist, with jutting, posed necks and vacant gazes. Later, fictional heartthrobs like Sloane were joined by more eccentric outsiders like Debbie Bloomquist and Cratchley Wagstaff. As the 2010 publication for his survey exhibition The Alumni notes, imperfections like sticking plasters and spots suggest a fissure in Stichbury's seamlessly painted finish, a bodily rupture that provides a sense of internal pain. The slick portrayal of these more recent oddballs may challenge the societal hierarchies of their well-groomed predecessors but they also share a degree of discomfort; an awkward pause, a faltering chin, a haunted look.

Lastly, it should be noted that Stichbury's caricatures are seldom acerbic. The affectionate way he lampoons society's tribalism is evidenced in the way his subjects enjoy the results. Even the glossy magazines that provide much of his source material are fans – Barney McDonald, former editor of Pavement, has been a long-time champion of Stichbury's work, commissioning page-works for the magazine, and a portrait of Anna Paquin for a cover. And young American entrepreneur Zach Klein, the subject of a 2009 portrait has boasted online about his role, and the owners of the painting, also in America, have since been in communication with Klein. Such is the spooky magnetism of these works – if you owned the portrait of Zach Klein, wouldn't you want to get in touch?

Andrew Clifford

15

**Peter Stichbury**

Walter Whitlow

acrylic on linen

title inscribed, signed and dated 2005 verso

1600 x 1200 mm

Provenance: Private collection, Auckland.

\$40 000 – \$55 000





The black sands of Auckland's west coast beaches hung over McCahon's studio there just as much as the mist and low cloud that swirled in from the Tasman Sea. In the painting that emerges from Muriwai whites, blacks and greys make a striking appearance, as does the rudimentary local landscape that provides McCahon's Necessary Protection series with a formal armature. The architectonic dark grounds of the cliffs of Otakamiro Point appear to offer some sobriety whereas they actually serve to contain the exuberance of the gaps of light between and above. Thus the cliff outlines could almost be read as a resistance to darkness, as the opposite from what they seem. 'Cliffs of fall, wise or deep' McCahon wrote on a drawing of the location quoting the writer Dan Davin. But here in Necessary Protection (1971) there is more action going on than you might expect. The black lines of the armature swell and contract, sometimes they falter and halt short of the edge; the edges themselves are smudged so cream is tinged with sooty black; the black is intense in some passages and depleted in others. Does a cloud peak through the upper middle section? The Necessary Protection works are paintings of adamant power and simplicity. Protection of, but also from, the environment. They depend upon the endless variousness of the formula: two cliffs, the spaces between, and the sky and sea above and below. Several years later in the Jump series these cliff-faces press hard against their confinement, generating tension as the birds McCahon watched fall and then flit to the sky along a diagonal. McCahon's elemental forms are in their way perfect. The Necessary Protection shapes, of course, spell out an 'I'. How is one to read this 'I' in McCahon's painting? Francis Pound has proposed that the grammatical term for the 'I' that is so central to this series, and to many other works by McCahon — such as the monumental Victory over Death 2 — is a 'shifter'. That is to say, the word itself is empty of meaning and awaits various speakers to come along and occupy it. The 'I' is not any singular or individualised identity, but a constant series of shifts and substitutions, which can include variously the painter, the painting, the biblical text (in McCahon's case the Gospel of John) and even the spectator of the painting who must speak the words it addresses. In this time of climate change and calamity McCahon's painting thus offers you as spectator some (necessary) protection for your own life.

Laurence Simmons

16

**Colin McCahon**

Necessary Protection

synthetic polymer paint and graphite on

Steinbach paper mounted to board

signed and dated '71

1100 x 730 mm

Provenance: Private collection, South Island.

\$160 000 – \$220 000



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). 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

17

**Milan Mrkusich**

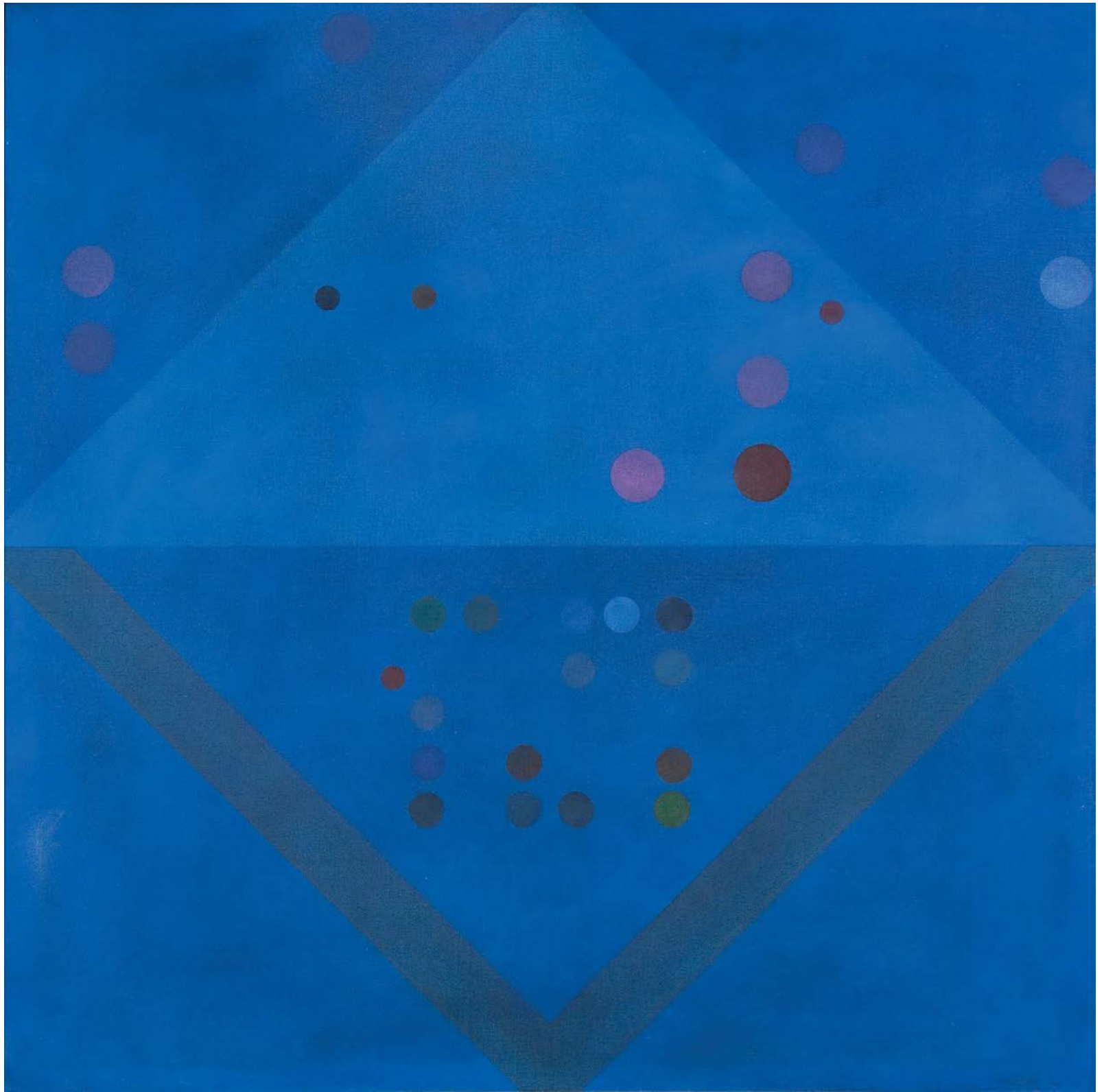
Themes and Variations II

oil on canvas

title inscribed, signed and dated 1966 verso

1165 x 1165 mm

\$35 000 – \$50 000



Milan Mrkusich's paintings of the late 1970s and early 1980s are among the most reductive, subtle and challenging produced in his career. These are paintings stripped of all which is extraneous and superfluous, it is painting reduced to its most essential and determinable elements: line, colour, shape and form.

Seriality has always been a central component of Mrkusich's practice and with each new series, and there has been many over the course of his seven decade practice, a new set of concerns is introduced and developed before giving way, in part, to further painterly concerns. Arcs and Lines on Blue (1983) is a key component in part of a small series referred to as Segmented Arcs and Arcs and Lines. The defining characteristic of all of the paintings in this series is, perhaps, the manner in which they conflate painting and drawing.

In Arcs and lines on Blue an expansive field of deep blue is disrupted only by a series of exacting inscribed lines in coloured pencil and crayon. Appearing not unlike a diagram for refracted light through glass meeting a flat surface, the lines are precision drawn with what can only be described as mathematic certitude. They shimmer, sitting proud of the surface and somehow granting the painting a life that many of the works from the preceding years, which were painted with rollers and on less-forgiving hardboard, do not possess.

The pronounced and extended play with surface and depth, content and form and painting and drawing which define this period of the artist's work mark these paintings as among the artist's most 'difficult'. With the abandonment of the lush, deep and pulsating surfaces of the Corner Paintings in favour of more rigid and 'blank' surfaces, Mrkusich served to alienate himself further from a mainstream audience. Produced in the same year as Auckland Art Gallery's 'New Image' exhibition, which featured artists such as Paul Hartigan, Denys Watkins, Gavin Chilcott and others, and which recognized the collective return towards greater content and narrative in painting, with Arcs and Lines on Blue it is as if Mrkusich deliberately and knowingly turns away from current trends and movements as abruptly as possible, further distancing and isolating himself and producing a stark object of beauty which bears seemingly little or no relation to the world it occupies.

Ben Plumbly

18

**Milan Mrkusich**

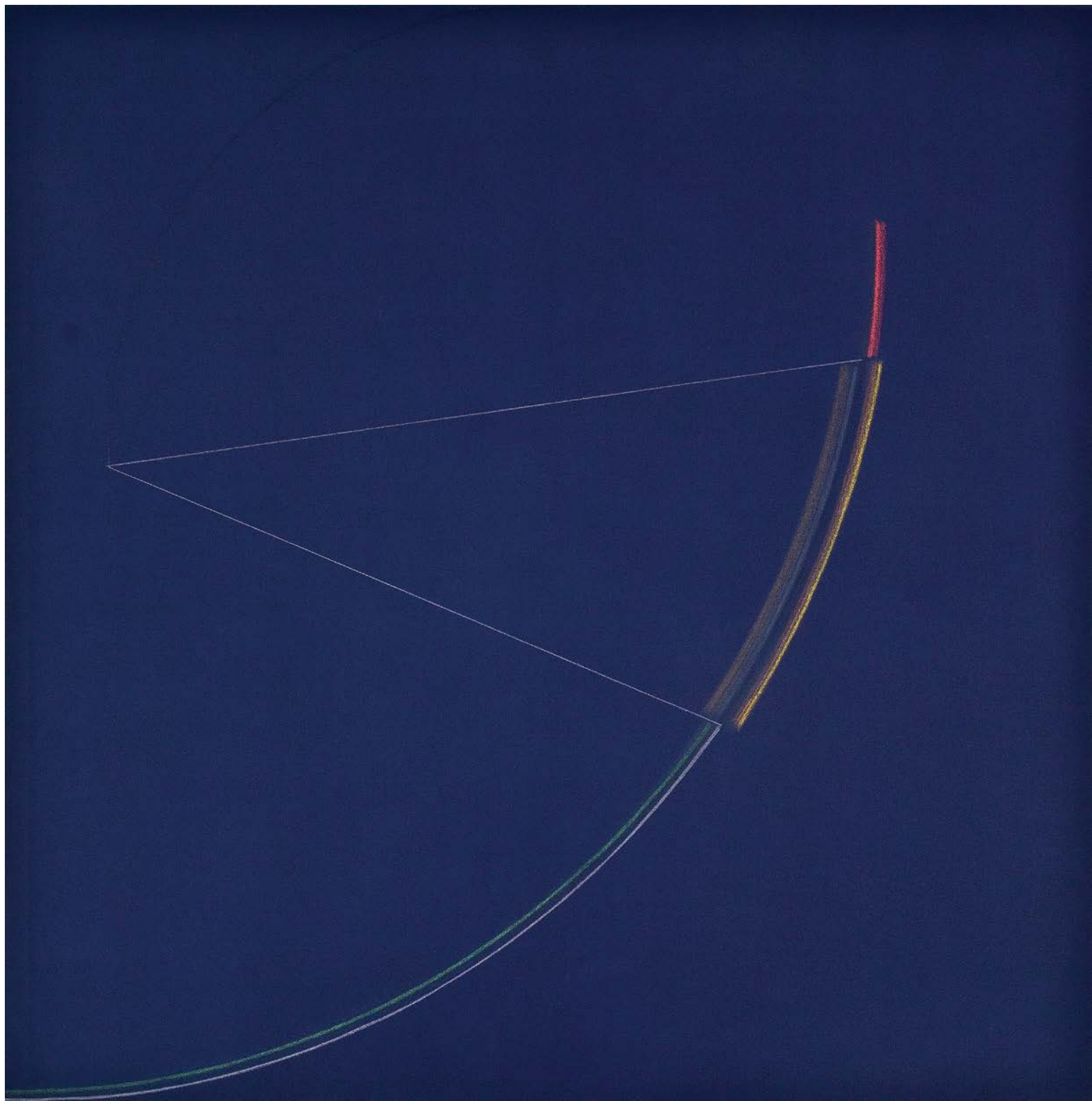
Arcs and Lines on Blue

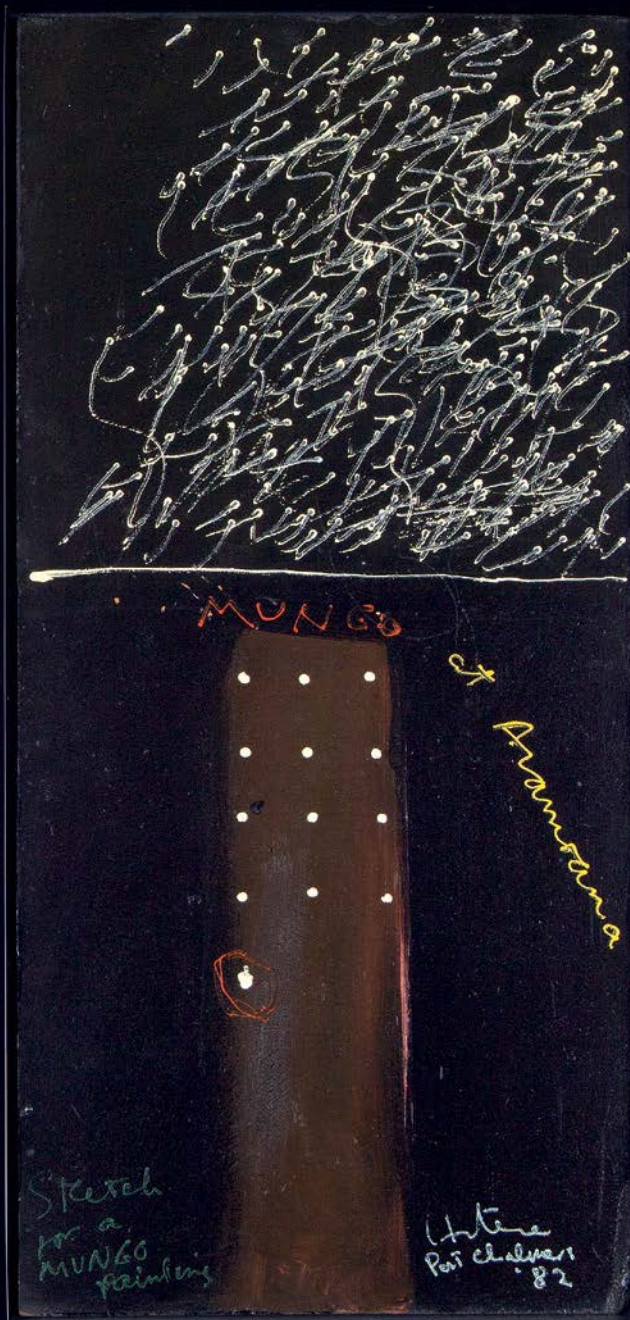
acrylic polymer, coloured pencil and crayon on canvas

title inscribed, signed and dated 1983 verso

1600 x 1600 mm

\$45 000 – \$65 000





19

**Ralph Hotere**

Mungo at Aramoana

acrylic on board

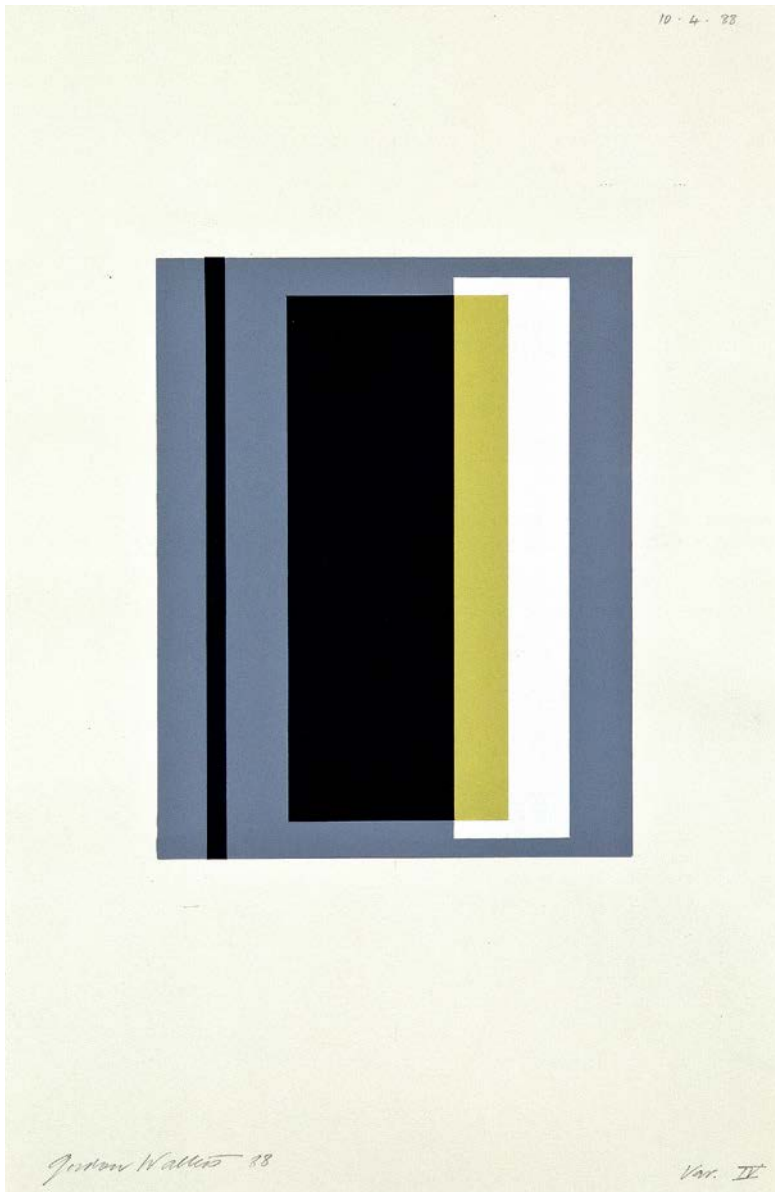
title inscribed, signed and dated '82 and

inscribed Sketch for a Mungo Painting

600 x 280 mm

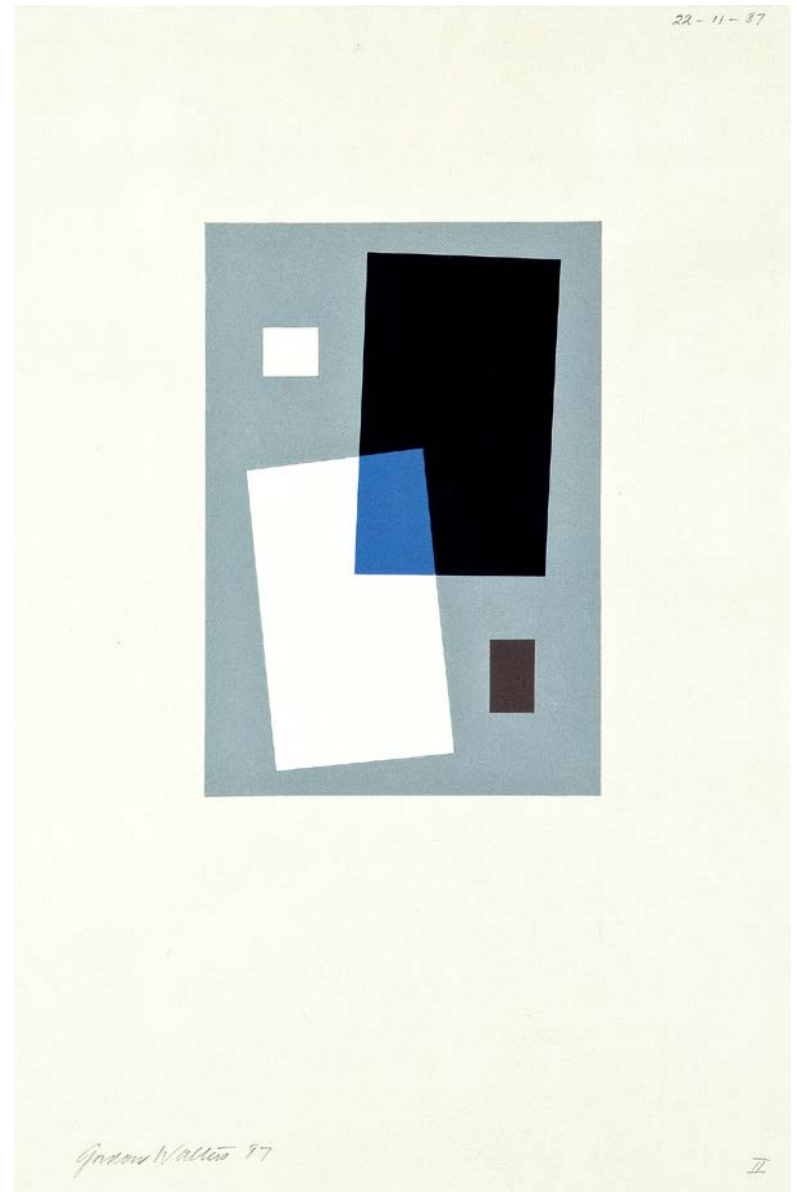
\$18 000 – \$28 000





**20**  
**Gordon Walters**  
Var IV

acrylic on paper  
 title inscribed, signed and dated '88  
 Provenance: Private collection, Auckland.  
 600 x 400 mm  
 \$8000 – \$12 000



**21**  
**Gordon Walters**  
Untitled No. II

acrylic on paper  
 title inscribed, signed and dated '87  
 Provenance: Private collection, Auckland.  
 538 x 402 mm  
 \$8000 – \$12 000



22

**Peter Robinson**

Red Light Specials On All Deleted Stock

acrylic and oilstick on found packing crate

title inscribed; signed and dated '94 verso

1710 x 1622 x 120 mm

Provenance: Private collection, South Island

\$26 000 – \$35 000



23

**Stephen Bambury**

"Affective Psychosensory Language"

23 karat gold and resin on two aluminium panels  
 title inscribed, signed and dated and 1997 verso  
 170 x 340 mm: overall

\$5500 – \$7500



24

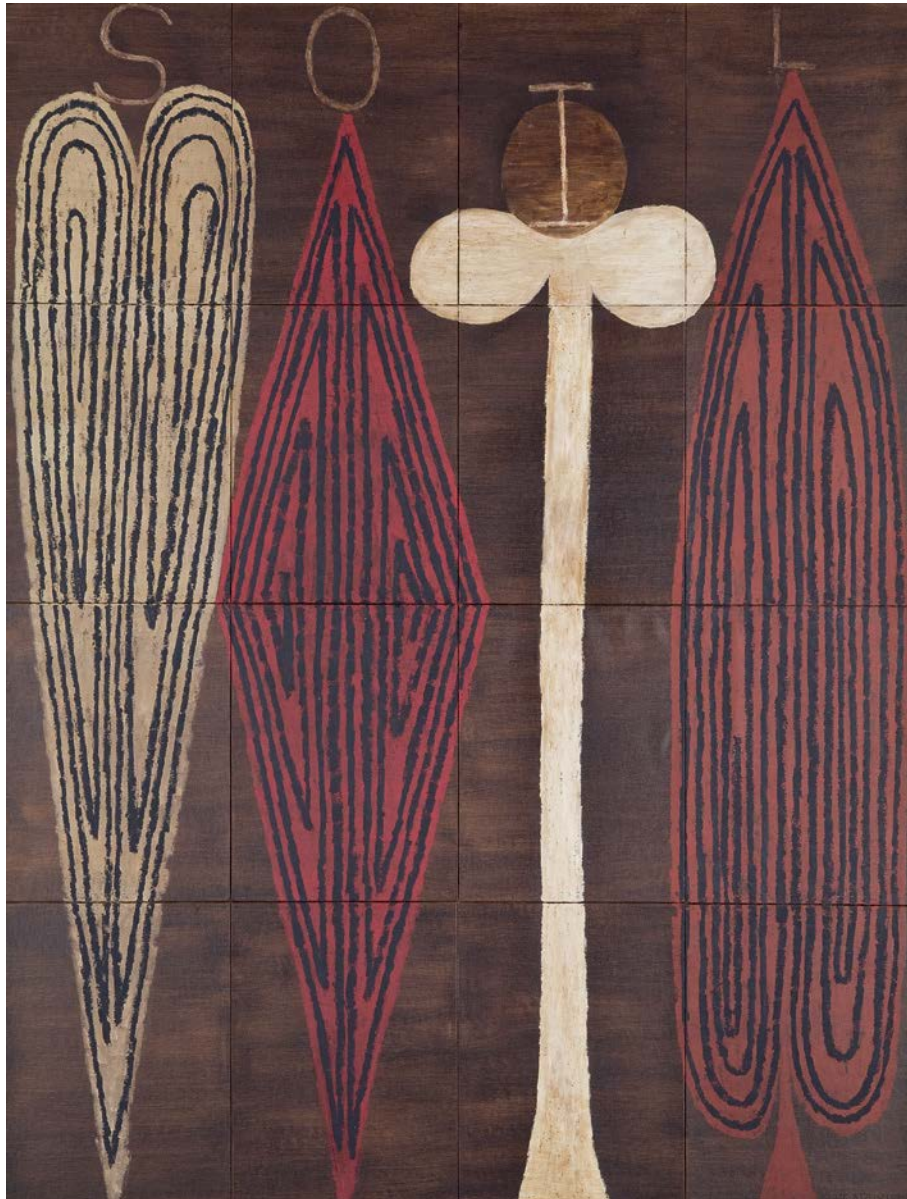
**Milan Mrkusich**

Four Elements in Blue

acrylic on paper  
 signed and dated '73  
 340 x 420 mm

Provenance: Private collection, Wellington

\$7000 – \$10 000



25

**Chris Heaphy**

Soil

acrylic and oilstick on canvasboard, 16 parts

title inscribed; title inscribed, signed and dated 1995 verso

1620 x 1213 mm

Provenance: Purchased by the current owner from  
Gregory Flint Gallery, circa 1996.

\$14 000 – \$18 000



26

**Michael Zavros**  
Spring/Fall (Brit)

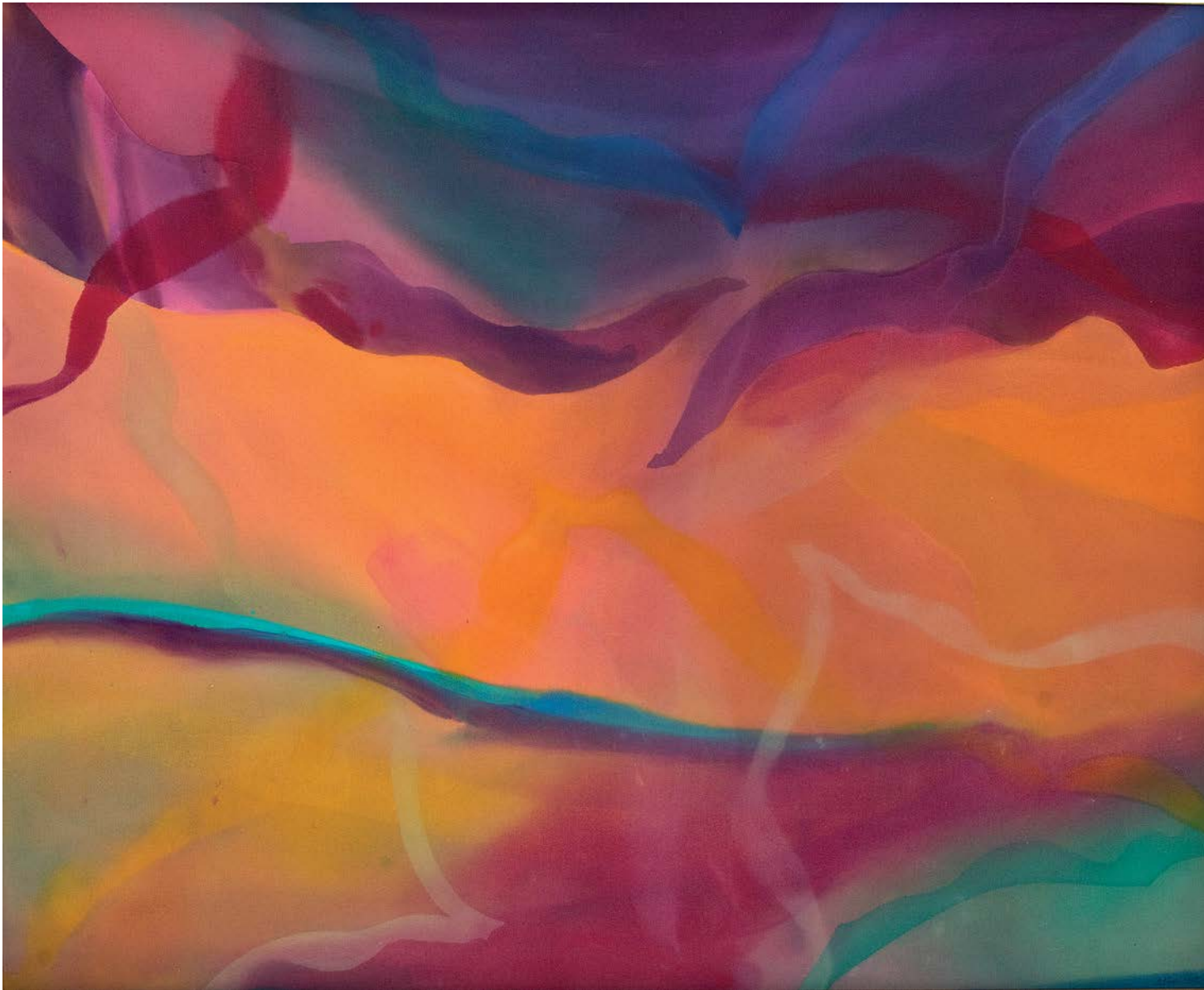
oil on canvas

signed and with artist's initials M. Z and dated '07

2100 x 1670 mm

Provenance: Purchased by the current owners from Schubert  
Contemporary, Queensland; Private collection, Auckland

\$25 000 – \$35 000



27

**Gretchen Albrecht**

Luminous Pass

acrylic on canvas

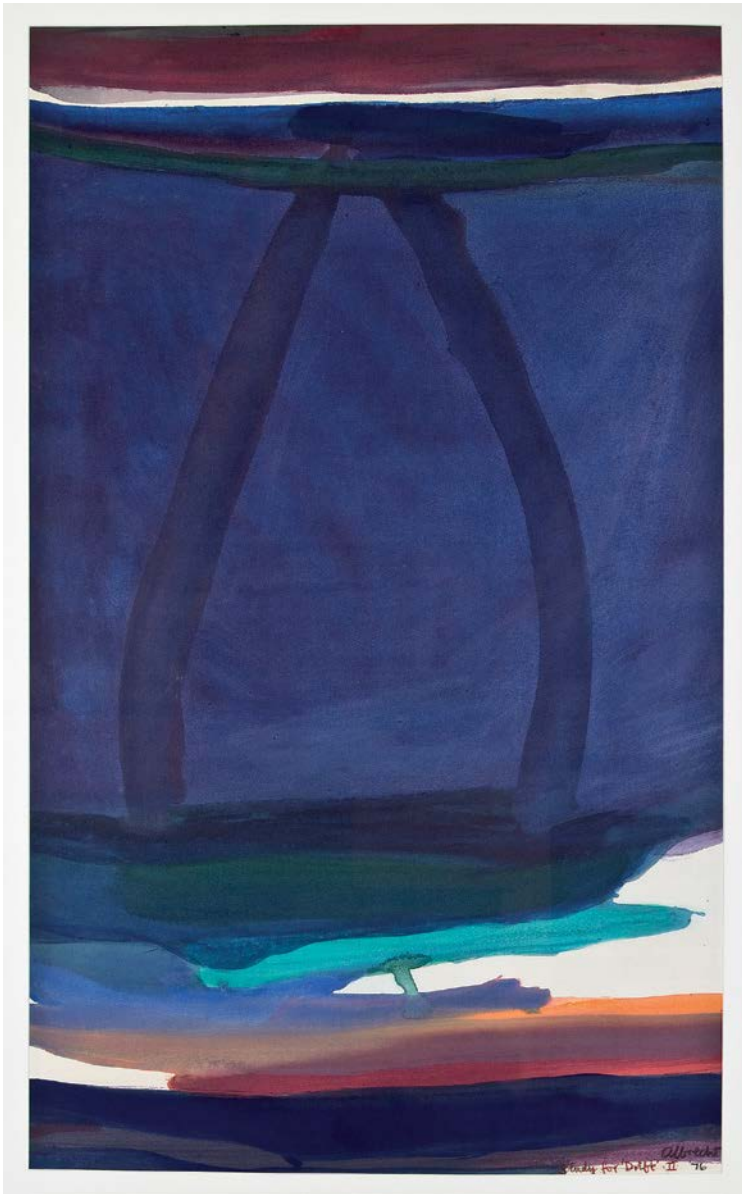
signed and dated '76; title inscribed on artist's original label

affixed verso

1470 x 1810 mm

Provenance: Private collection, West Auckland

\$15 000 – \$20 000



28

**Gretchen Albrecht**  
Study for 'Drift' II

acrylic on paper  
 title inscribed, signed and dated '76  
 Provenance: Private collection, Taranaki.  
 1055 x 635 mm  
 \$9000 – \$14 000



29

**Judy Millar**  
Untitled (1996)

oil and acrylic on aluminium  
 signed and dated 2004  
 1000 x 800 mm  
 \$7500 – \$10 000

The patriarch stands before us, his simple yet immaculately tailored jacket and pristine white collar speak of a restrained modesty that attests to a man of authority. He's not showy. He doesn't need a uniform or display of finery to confirm his exalted status. He knows... we know. Curiously, he seems to both make and avoid eye contact with the viewer, only just acknowledging the lesser beings in his field of vision.

His firm gaze is fixed on the far distance, his unfurrowed brow pondering a higher calling. He holds an untitled publication. Again, he doesn't need to parade his learning, it is a given.

Likewise he stands in an undecorated interior – no time for the baubles of office. He is the very picture of a man of consequence.

Painted in 1548 Titian's three quarter length Portrait of Antoine Perrenot de Granville, a noted French statesman is the model of the portrait of power genre which Michael Illingworth is simultaneously quoting and lampooning in the 1979 canvas entitled Portrait of a Man of Consequence.

It is Illingworth at his acerbic, bilious best, ripping into the petit bourgeois pretensions of middle class New Zealand. This work comes from a wonderful body produced in the late 60s and 70s. Other related canvases include the bewigged judge Gent of Consequence (1971), a not so demure Lady of Consequence (1968) amusing herself with a game of patience, all big hair and trophy wife cleavage ala Jackie Collins.

These pillars of society are the subject of the great 1968 work Mr. and Mrs. Thomas Piss-Quick. The restrained figures are the polar opposites of his free love exemplars from the Adam and Eve series and need to be seen in this context.

Illingworth infuses these portraits with doubt. Utilizing the conventions of the captain of industry portrait, he leavens the rote postures with a satiric humour to question a societal structure the artist found stifling and at odds with his counter-culture philosophy. The times they were a changin'. Illingworth suggests and perhaps status and power were but a gilded cage, an inherited restriction from a mode of economic and cultural organization that was fast becoming obsolete. The future was to be found out the window in the sunny skies that illuminate an otherwise drab interior.

In the late 1970s Illingworth was very much practicing what he preached, living the life of the land in Coroglen in the Coromandel. In the context of the life choice articulated in this jewel of a painting it seems Illingworth had to his own satisfaction answered the question: Truth or Consequence?

Hamish Coney

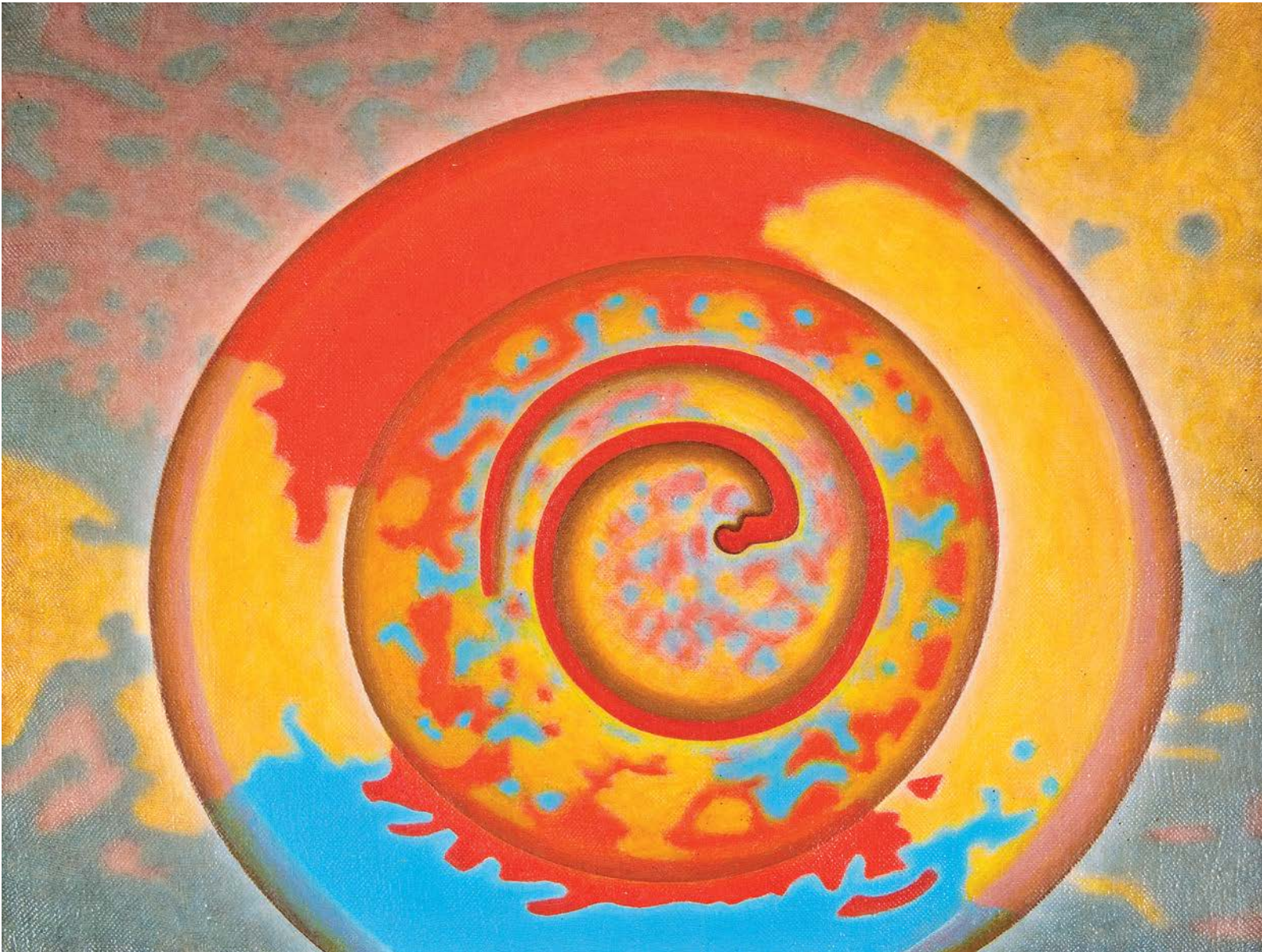
30

**Michael Illingworth**  
Portrait of a Man of Consequence

oil on canvas  
signed and dated '79 verso  
695 x 545 mm  
Provenance: Private collection, Auckland.  
\$50 000 – \$70 000



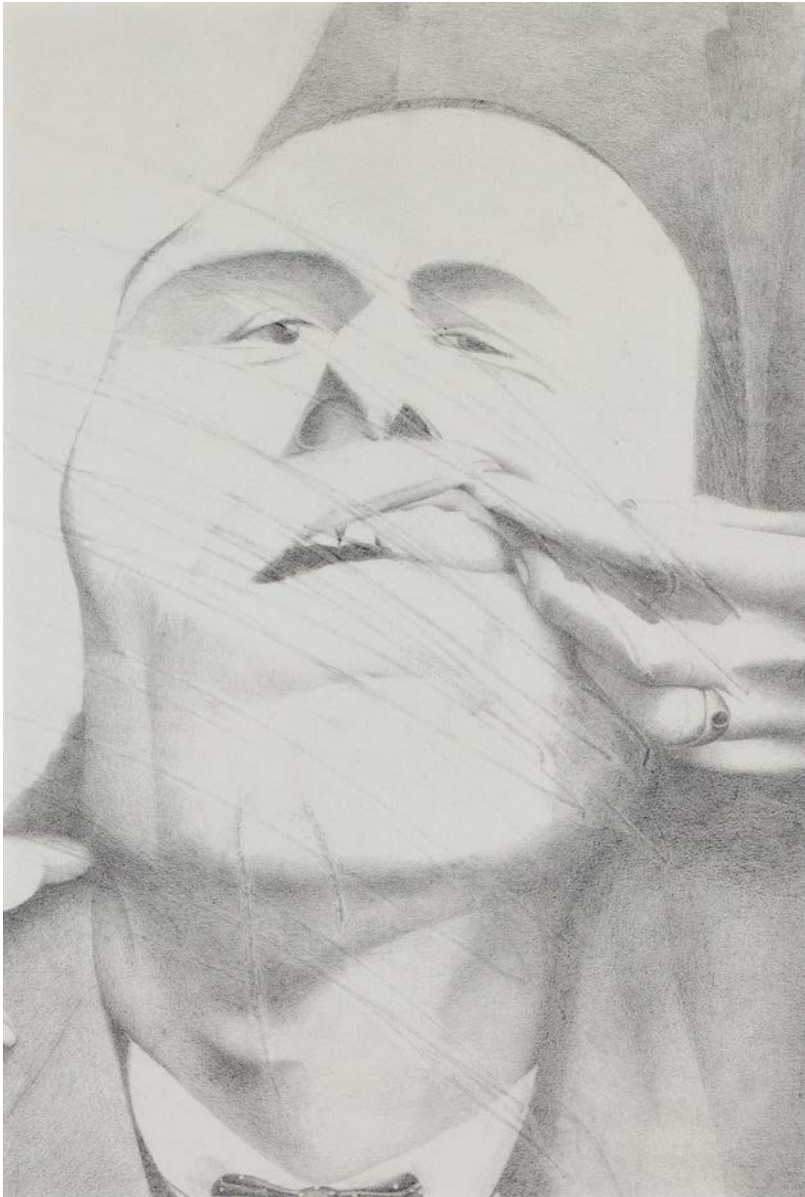




31

**Michael Illingworth**  
Central Mechanism

oil on jute  
title inscribed, signed and dated '85 verso  
510 x 675 mm  
Provenance: Private collection, Wellington  
\$20 000 – \$30 000

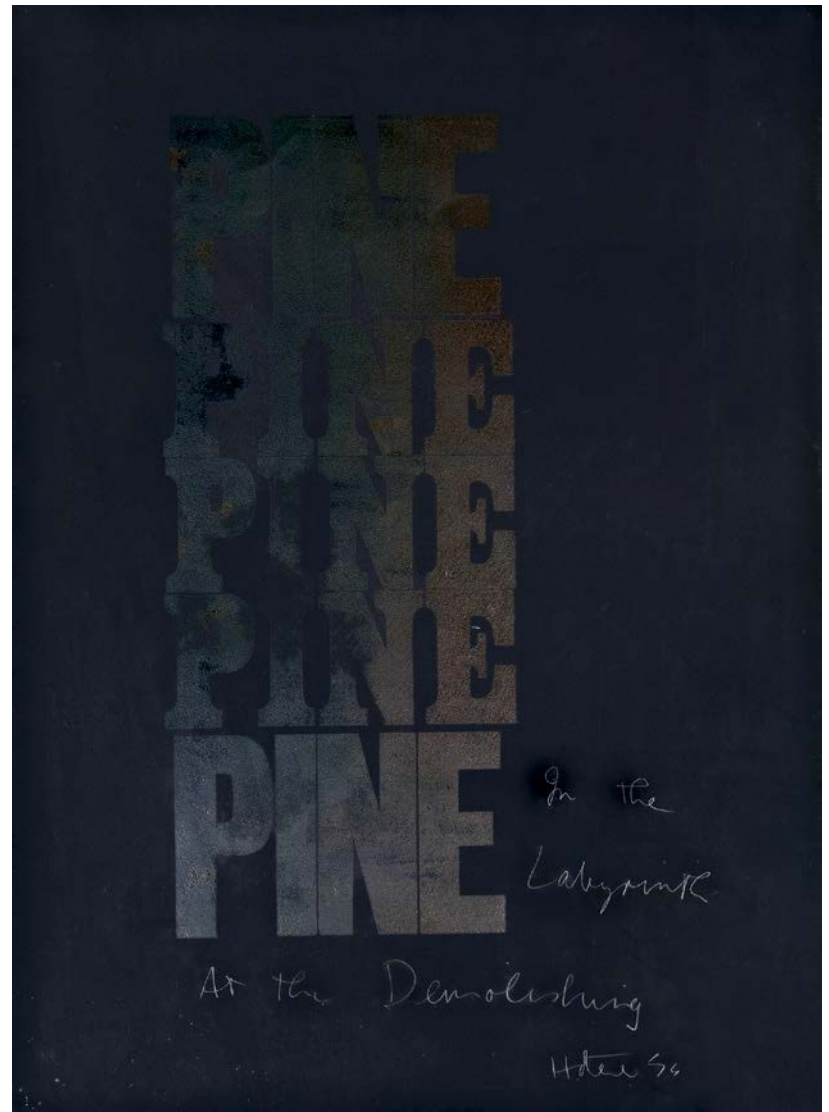


32

**Tony Fomison**  
**Smile You Bastard**

graphite on paper, 1986  
 original Gow Langsford Gallery label affixed verso  
 431 x 278mm

\$8000 – \$12 000



33

**Ralph Hotere**  
**Pine: In the Labyrinth at the Demolishing**

mixed media on paper  
 title inscribed, signed and '74  
 700 x 503mm  
 Provenance: Private collection, Auckland  
 \$7000 – \$10 000

**Colin McCahon**He Calls for Elias

enamel on hardboard

signed and dated Aug '59 lower left; inscribed verso in the artist's hand

No. 27, Colin McCahon He Calls For Elias Aug 1959 Solpah 12 gns

775 x 670 mm

## Exhibited:

- 'Paintings by Colin McCahon: November 1958 – August 1959', Gallery 91, Christchurch, October 6 – October 18, 1959 (Cat No. 12, 12 Guineas)  
 'Contemporary New Zealand Painting and Sculpture', Auckland City Art Gallery, March 30 – April 24, 1960 (Cat No. 32)  
 'A Retrospective Exhibition – Colin McCahon and M. T. Woollaston', Auckland City Art Gallery, May – June, 1963 (Cat No. 90)  
 'Colin McCahon: A Survey Exhibition', Auckland City Art Gallery, March 7 – April 21, 1972 (Cat No. 35)  
 'Colin McCahon: Gates and Journeys', Auckland City Art Gallery, November 11, 1988 – February 26, 1989 (Cat No. E.16)  
 'Colin McCahon: A Question of Faith', Stedelijk Museum, Amsterdam, 30 August – 10 November 2002; City Gallery, Wellington, 7 December 2002 – 9 March 2003; Auckland Art Gallery Toi o Tāmaki, Auckland, 29 March – 29 June 2003; National Gallery of Victoria, Melbourne, July – September 2003; Art Gallery of New South Wales, Sydney, 15 November – 16 January 2004, (Cat no. 19)

## Illustrated:

Marja Bloem and Martin Browne, Colin McCahon: A Question of Faith (Amsterdam, 2002), cover, p. 1, p. 8, p. 85.

Gordon H. Brown, Colin McCahon: Artist (Wellington, 1984/119), p. 117.

Colin McCahon: A Survey Exhibition (Auckland City Art Gallery, 1972), p. 25.

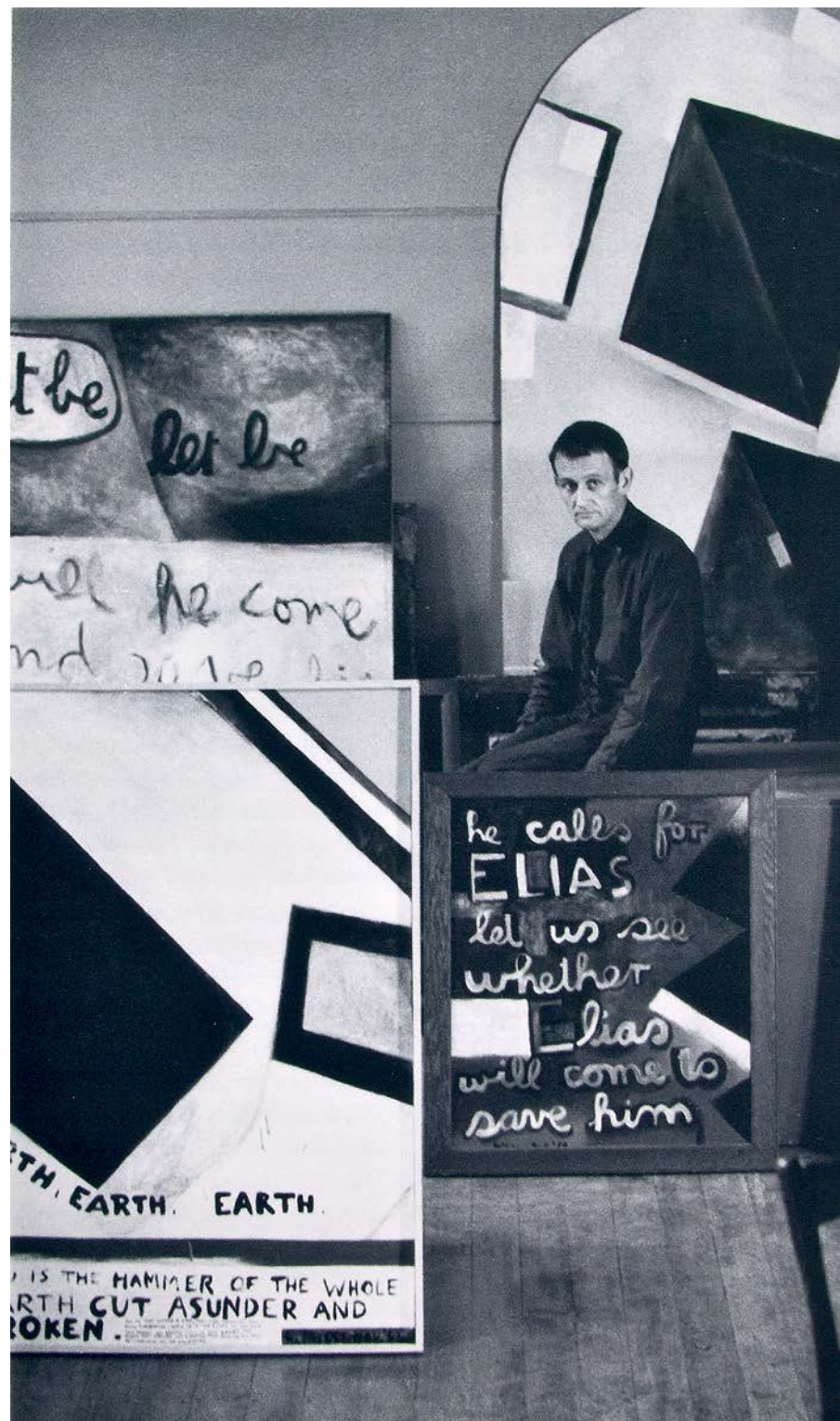
## Reference:

Colin McCahon database No. 001385 ([www.mccahon.co.nz](http://www.mccahon.co.nz))


## Provenance:

Collection of William McCahon  
 Private Collection, Australia, since 1987

\$500 000 – \$700 000



David Moore, Colin McCahon photographed in the attic studio, Auckland City Art Gallery, 1963  
 Image courtesy of The Estate of David Moore



1959 was a landmark year in the career of Colin McCahon. Although several earlier paintings had incorporated written texts – sometimes as titles, sometimes as the pictorial subjects – it was only in 1959 that McCahon felt confident enough to produce an entire series of text-based images developed from a single idea. Specifically, it was the ambiguous comments of observers at the Crucifixion, as reported in the Gospels of Matthew, Mark and Luke, that provided the material with which McCahon worked to produce his first great body of ‘written paintings’ – the Elias series.

The impetus for this change in direction was McCahon’s fear that his painting had become too dominated by landscape concerns – preoccupied with solving technical and stylistic challenges that, while personally interesting, eschewed any real attempt to communicate his core concerns to an audience. Now, in the Elias works, McCahon explored the deeply human concept of doubt: the doubt of the bystanders, of the suffering criminals crucified at the same time as Christ, of McCahon himself, and, not least, the doubts of his audience. Begun in January 1959, and with the greatest period of concentrated activity taking place between June and August, the series numbered around fifteen paintings.

The key Biblical passages on which McCahon based his imagery for the Elias works occur in St Matthew, chapter 27, verses 38–50:

Then were there two thieves crucified with him, one on the right hand, and another on the left.

And they that passed by reviled him, wagging their heads, and saying “Thou that destroyed the temple, and rebuilt it in three days, save yourself. If thou be the Son of God, come down from the cross.”

Likewise, the chief priests mocked him, with the scribes and elders, saying: ‘He saved others; himself he cannot save. If he be the King of Israel, let him now come down from the cross, and we will believe him. He trusted in God; let Him deliver him now, if He will have him: for he said, “I am the Son of God.”’

The thieves also, who were crucified with him, mocked him in the same voice.

Now from the sixth hour there was darkness over all the land until the ninth hour.

And about the ninth hour Jesus cried out with a loud voice, saying, “Eloi, Eloi, lama sabachthani? “, that is to say, “My God, my God, why hast thou forsaken me? “

Some of them that stood there when they heard that said, “This man calls for Elias”.

And straight away one of them ran, and took a sponge, and filled it with vinegar,

and put it on a reed pole, and gave it to him to drink. The rest said, “Let be, let us see whether Elias will come to save him.”

Jesus, when he cried again with a loud voice, yielded up the ghost.

It is Christ’s exclamation, ‘Eloi, Eloi, lama sabachthani?’ and the bystanders’ comment, “Let be, let us see whether Elias will come to save him” which are the key to the Elias series. McCahon exploits the ambiguity that arises from the crowd’s apparent mistaking of Christ’s cry, ‘Eloi, Eloi..’ (‘My God, my God..’) for an appeal to Elias (or Elijah). A 9th Century BC Hebrew prophet, Elias was popularly believed to have ‘never tasted death’, having been taken up into Heaven in a whirlwind, seated in a chariot of fire (2nd Kings, 2:11). By implying the possibility of alternative responses to the same combination of words, McCahon sought to explore the uncertain nature of doubt, faith and belief.

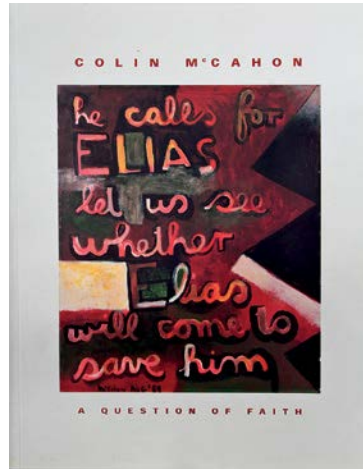
Stylistically, the Elias series is characterized by the placement of text within a (frequently colourful) Cubist space. In several of the works, elements derived from the landscape or the iconography of the Cross are present. But it is the words which dominate. For whereas words had served as descriptive explanation in McCahon’s religious paintings of the 1940s, and in the early 1950s there are a few works in which texts are the visual subject, now a whole dialogue became part of each painting. Certain letters were emphasized, while words or phrases were underlined or varied in size – formal innovations designed to influence the reading, and open up different levels of understanding, of each image.

Although words were the key to the Elias paintings, colour was also an important and carefully considered element. It is used throughout the series to establish different moods in each of the paintings. In He calls for Elias the dark tonality of the work, and almost acidic palette, suggests the doubt that Elias will come – though there are indications of hope in the flashes of white light which enter the painting on either side of the name Elias.

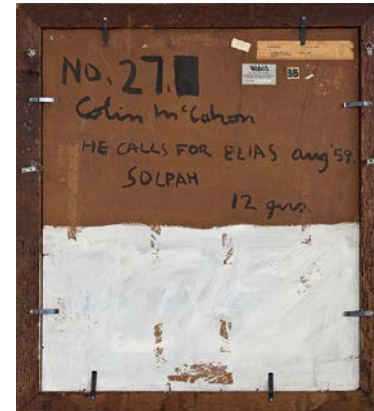
Of the fifteen works in the Elias series, there are four that can be considered the masterpieces: The Elias Triptych (1959) and Will He Save Him (1959), both in the collection of Auckland Art Gallery Toi o Tāmaki, while Let be, let be, in a private collection, retains its position as the most valuable painting ever sold at auction in this country. He Calls For Elias rounds out this quartet. Selected by the Stedelijk Museum’s curator Marja Bloem for the front cover of the publication Colin McCahon: A Question of Faith that accompanied the 2002 exhibition of the same name, He Calls For Elias has become one of Colin McCahon’s most well-known and iconic paintings.



David Moore, Colin McCahon photographed in the attic studio, Auckland City Art Gallery, 1963. Image courtesy of The Estate of David Moore



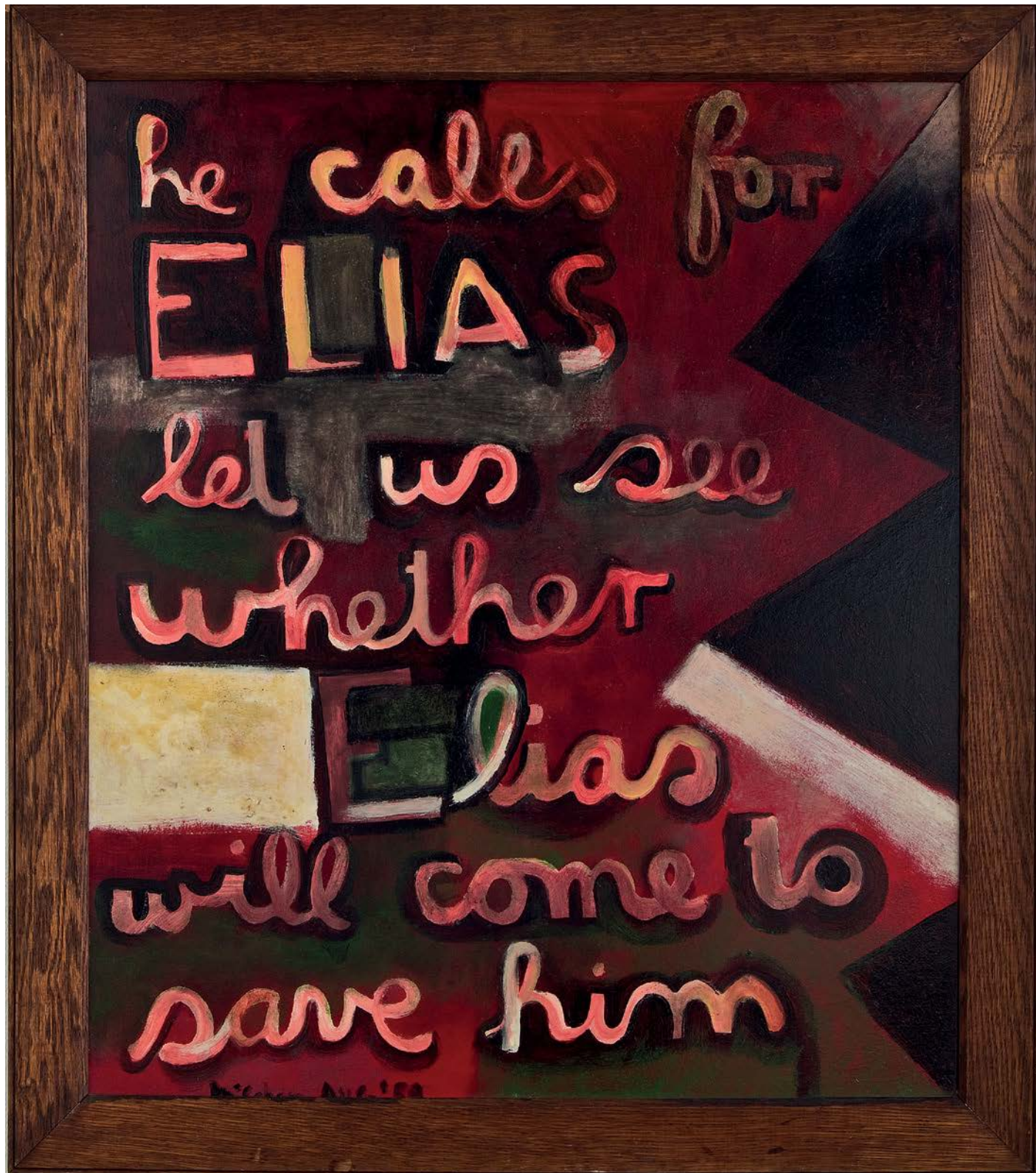
Colin McCahon, *A Question of Faith* exhibition publication cover



*He Calls for Elias*, verso

'The written word, too, most often quoted from the Bible, is... without apology used as a subject for painting. No one seeing this exhibition can dismiss those pictures in which the lettering is painted without missing the unity and power of the artist's whole work. This matter... is... the one people most want to lay down rules about. But how do we lay down rules for this sort of painting? Part of a painter's work is to discover rules and... test them as he goes along, to see if they will work for him and for us. When a whole sky cries "Elias"... who shall say lettering shall not be big in a picture? Or who objects to it when a glimmering of the mystery of time is given in the darkness under a passing river?'

Toss Woollaston, 'Man's Predicament in his Own World', *Christchurch Star*, 14 October 1959



he calls for

ELLIAS

let us see

whether

ELias

will come to

save him

1958



35

**Julian Dashper**

Untitled (1996)

vinyl, drumskin, drumhead

title inscribed and signed

555 x 555 x 164mm

\$14 000 – \$20 000





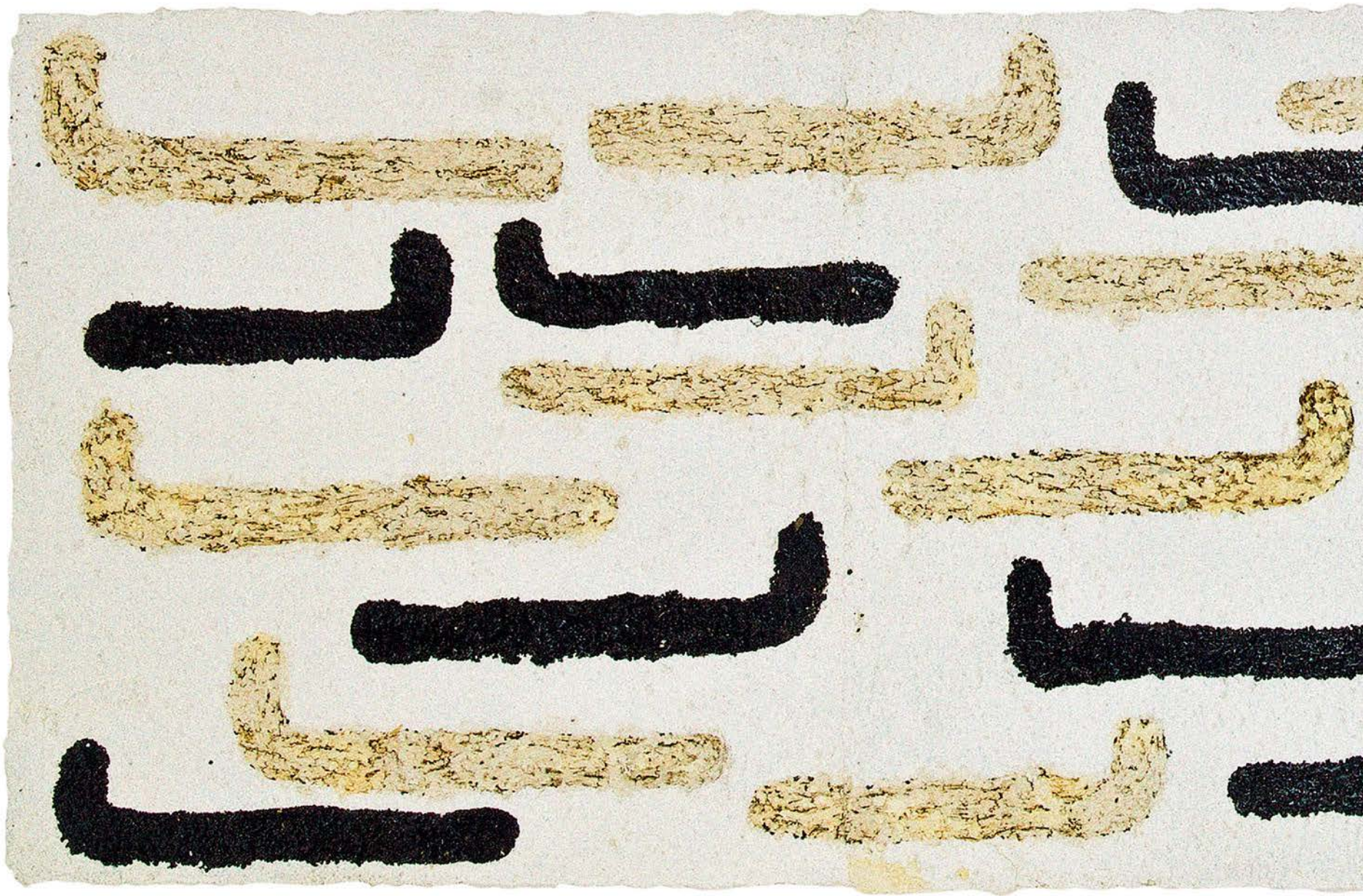
36

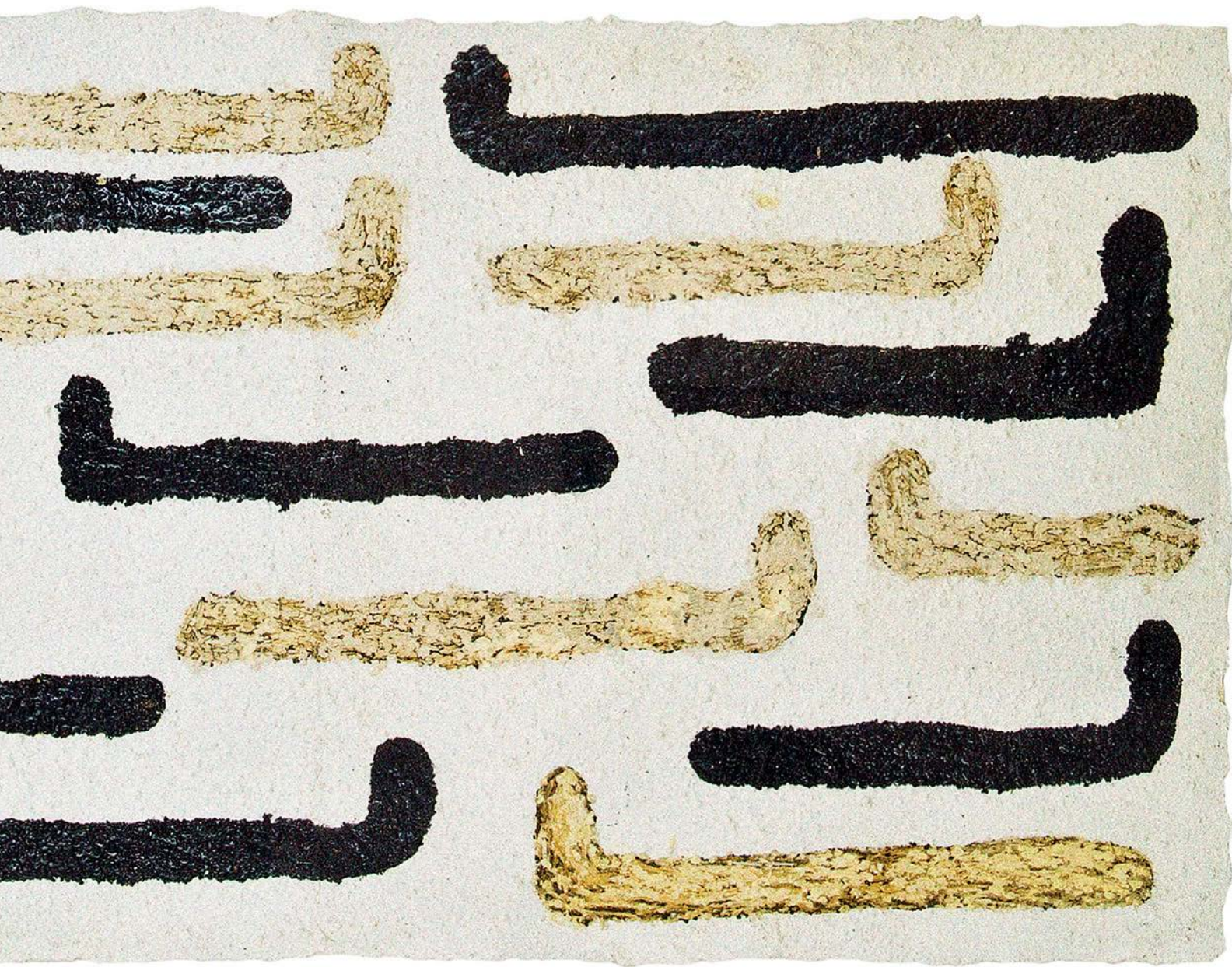
**Philip Clairmont**  
**Self Portrait**

oil on board  
title inscribed, signed and dated 1975;  
signed and inscribed on artist's original  
label affixed verso Self Portrait Keri Keri  
No. 10; original Sarjeant Gallery touring  
exhibition label affixed verso  
300 x 300 mm

Provenance: Collection of Denis Cohn  
and Bill Vernon; Private collection,  
Christchurch

\$12 000 – \$17 000





37

**Peter Robinson**

Untitled

oil and bitumen on paper, triptych (1994)

575 x 560 mm: each panel

575 x 1680 mm: overall

Provenance: Private collection, Wellington

\$25 000 – \$35 000



38

**Alison Duff**  
Colin McCahon

cast bronze  
impressed M, editioned 4/12  
385 x 165 x 230 mm  
\$6000 – \$9000



39

**Terry Stringer**  
Remembering Picasso

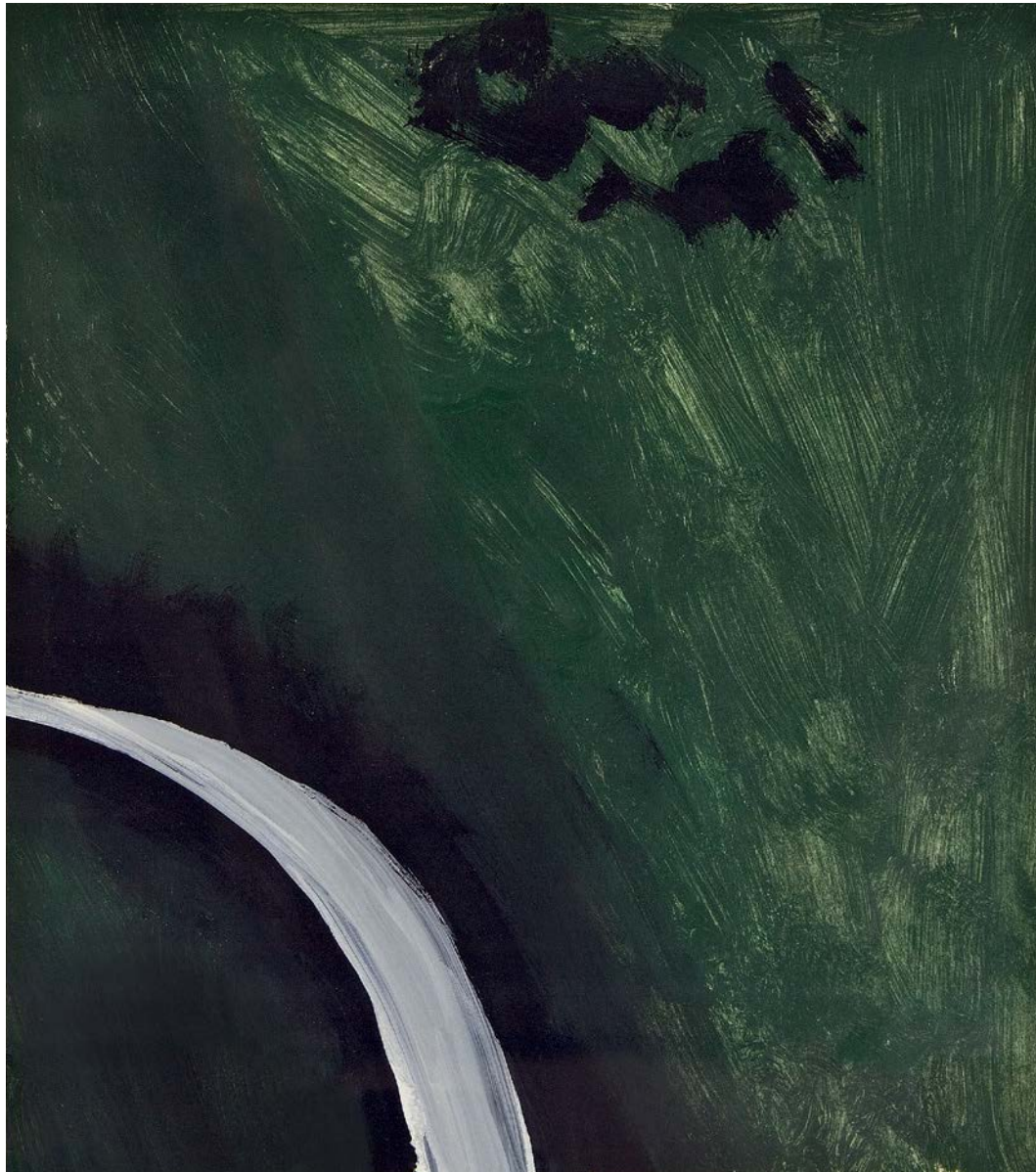
cast bronze, 2/10  
title inscribed, signed and dated 2006  
545 x 195 x 105 mm  
Provenance: Private collection, Auckland.  
\$7500 – \$10 000



40  
**Paul Dibble**  
Curled Figure  
cast bronze, 3/3  
signed and dated 2000  
585 x 475 x 210 mm  
Provenance: Purchased by the current  
owner from Gow Langsford Gallery  
\$12 000 – \$16 000



41  
**Paul Dibble**  
Green Tango  
cast bronze, edition of 3 (1998)  
signed  
520 x 480 x 122 mm  
\$7000 – \$10 000



42

**Colin McCahon**

Cover Design for Gordon H. Brown and Hamish Keith's,  
An Introduction to New Zealand Painting: 1839-1967

synthetic polymer paint on paper, circa 1967  
295 x 253 mm

Provenance: From the collection of Michael Seresin,  
London. Acquired by him from R. K. S Gallery, Auckland,  
circa 1970.

\$22 000 – \$28 000



43

**Colin McCahon**

Mt Richmond from Renwick Town,  
Blenheim

watercolour

artist's name and title inscribed verso in  
another's hand; dated in the artist's hand  
1943 verso

206 x 405 mm

Exhibited: 'Colin McCahon:  
Watercolours and Drawings 1937-1965',

Barry Lett Galleries, Auckland, 21  
February - 4 March 1966.

Reference: Colin McCahon Database  
([www.mccahon.co.nz](http://www.mccahon.co.nz)) CM000282

Provenance: Private collection,  
Auckland.

\$25 000 - \$35 000

Shane Cotton has developed an art of the cultural uncanny, a set of signs that are half remembered, half recognised, and which speak about history and memory in powerful ways. What do we make of a painting like 4 x 5 (ID), in which these strange visual fragments hang like embryos in the consuming blackness of the painting's surface? The title itself doesn't give much away, reading like a bland catalogue description of the painting's dimensions, a written tag awaiting the moment when the painting is going to receive its real (descriptive) name. Usefully it raises the notion of cataloguing and archiving, which is central to the working of this painting.

There is an aspect of the retrospective or survey about 4 x 5 (ID), as though Cotton is providing us with a series of motifs that revisit his painterly history. Fragments of kowhaiwhai and figurative motifs evoke his important images of the early and mid 1990s, while gothic lettering and tangled serpentine manaia make reference to the Blackout Movement paintings of the late 1990s. Black and white figures that belong to the investigation of Ngā Puhī prophetic traditions fill some of the ovals, as does the brightly coloured camouflage that would become more important in subsequent years. Even the landscape makes an appearance, the focus of the rich history and imagery that Cotton's work traffics in so successfully.

Blackness plays two roles in this painting. It is Te Po, the darkness that follows Te Kore, the void, from which everything emerges, a spiritual possibility with resonance for both Māori and Pakeha religious cosmologies. And the blackness is also a conceptual possibility, a shift in Cotton's work from the fantastical yet grounded landscapes of his 1990s paintings into a space that is organised according to a different logic – that of the archive or network. 4 x 5 (ID) weights each of its elements equally, the viewer's eye scanning across the ready-made of the grid and refusing to privilege any particular order or interpretation.

In this sense, the cultural anxiety that Cotton negotiates and stages in his work is matched by a kind of anxiety of interpretation, the two playing off each other, creating reverberations which assist his investigation of a confused and never settled understanding of history. Cotton's earlier paintings played havoc with our notions of cultural relationships and cultural appropriation, but it was clear that, within the openness of his compositions and representational clashes, he had something to tell us. That certainty has dissipated in the inky blackness of 4 x 5 (ID).

Damian Skinner

44

**Shane Cotton**

4 x 5 (ID)

acrylic on canvas  
title inscribed, signed and dated 2001;  
signed and dated verso  
700 x 1000 mm

Exhibited: 'Shane Cotton: Survey 1993  
– 2003', City Gallery, Wellington, July –  
October, 2003 (touring)

Illustrated: Lara Strongman (ed), Shane  
Cotton (Wellington, 2004), p. 85.

\$38 000 – \$48 000





In This Lost and Forsaken Land comes from a period where Peter Robinson was provocatively questioning the effectiveness and legitimacy of using Māori motifs in personal, organisational and national identity gambits.

In the past decade the sovereignty debate has focused on seabed and foreshore ownership. In the nineties it was the appropriation of Māori graphic motifs and language by government departments, corporations and even artists to confer some sort of bicultural legitimacy that came under critical fire by Māori and cultural commentators alike. Given the fact that it was visual real estate that was contested, artists, Robinson included, were among the activists. Robinson's art entered this fray with sometimes playful and at other times shockingly provocative signs such as swastikas, fists, shonky spirals; and slogans like 'DIE PAKEHA,' 'DIE MAORI,' 'WHITES HAVE RIGHTS TOO,' 'BOY, AM I SCARRED EH!' and 'BOY, AM I SCARED EH!'

Painting in the bold contrasts of black and white, his works graphically illustrated the polar opposites of the appropriation debate. The fact that his paintings were more often line drawings and writing, they made more than a passing acknowledgement of the methods of two philosopher-teachers of the twentieth century art world: Colin McCahon and Joseph Beuys; the former, with his painted white poetry and prophecies floating on black; and the latter with his chalk board notations and diagrams spelling out a utopian social sculpture.

Robinson's In This Lost and Forsaken Land is one of a series of works from this decade in which the artist draws a white spiral on a black ground. The spiral is as densely wound as a clock. It seems immediately reminiscent of the mesmerizing black and white concentric circles found in joke glasses and amateur hypnosis equipment sets advertised in boys magazines. Of

course the spiral is also a tightly coiled koru. Why has the form adopted this tight, highly strung character in Robinson's hand? Because the koru itself had become so argued and fought over; and the full inscription at the foot of the painting makes the irony clear, for this koru was far from a 'comforting sign.' This and the other art works from the same period which use such title-slogans as 'BOY, AM I SCARED EH!', come at a time when McCahon's use of Māori motifs was being lauded; while Gordon Walters' koru paintings were ironically under harsher scrutiny; and while Te Papa was attacked for supposedly spending \$300,000 on its new 'Our Place' thumbprint logo. It is this logo, in which nature (genetic patterning) and culture (koru swirls) are collapsed into one form, that seemed to epitomise the problematic way an image might be used to unify a national identity that even to this day resists coalescing into 'One People.'

Robinson's interest in the impossibility of signs being able to simplify, unify, reduce, or 'comfort' complex and contradictory identities starts at a very personal level with the percentage works where he commented on identity notions based on racial blood. Then during the nineties he encompasses wider ideas of signs that languish under the task of representing national identity. This shift may partly stem from his accumulating experiences as some sort of cultural ambassador overseas. His first invitation was as a member of Priscilla Pitts New Zealand team at ARX 3 in Perth in 1992, and then he had more than two dozen exhibitions over the decade in France, Germany, The Netherlands, Belgium, Australia, South Africa and Brazil, perhaps culminating in the black and white binary code works of the next decade which made an early appearance when he 'represented' New Zealand, along with Jacqueline Fraser, at the 2001 Venice Biennale of Contemporary Art. It was perhaps the personal way these overseas appearances as an emerging New Zealand artist, amplified by his received status as a young contemporary Māori artist, combined with the often passionate debates in New Zealand about cultural identity and appropriation politics throughout the nineties, that grounded Robinson's critique and gave this and other works from the period their power.

Rob Garrett

45

**Peter Robinson**

In This Lost and Forsaken Land

acrylic and oilstick on canvas  
inscribed In This Lost And Forsaken  
Land He Cherished One Comforting  
Sign

1810 x 1490 mm

Provenance: Private collection,  
Wellington. Purchased from Anna  
Bibby Gallery, Auckland in 1997; Private  
collection, Auckland

\$40 000 – \$50 000



IN THIS LOST AND FORSAKEN LAND HE CHERISHED ONE COMFORTING SIGN

Hone Papita Raukura Hotere was born and baptized in 1931 at Mitimiti near the Hokianga harbour in the far north. The young Hotere was raised in a devout catholic environment that traces its roots to the original Marist brothers active in Northland under the leadership of Bishop Jean Baptiste Pompallier from 1838.

As Jonathan Mane-Wheoki notes in his 2001 essay [The Black Light Paradox: the Sumptuous Austerity of Ralph Hotere's Art](#)<sup>1</sup> the artist's early religious immersion provided fertile material to which he returned at regular intervals. The questions of faith and the notion of life as a spiritual journey are addressed perhaps most directly in the series [Lo Negro Sobre Lo Oro](#). A literal translation is, 'black over the gold' and this body of work from the early 1990s has been described as representing the flickering candles of a midnight mass. The solemnity and majesty of these catholic rituals would have been amongst Hotere's earliest memories. The richness of European religious painting was first encountered in the flesh by the artist in the early 1960s when he travelled to Europe on a New Zealand Art Societies Fellowship. During his five year stay Hotere lived and worked in Vence in Southern France, visited Rome and exhibited in France and England.

In 1978 Hotere returned to France and travelled to Spain for the first time. This trip reignited his enquiry into the mysticism of the Catholic Church. He stayed at Avignon, a former Papal seat in the 14th Century. In 1978 two

pontiffs also died within months of each other. This seemingly fated year became one of historic portent: Hotere's physical location in a medieval Catholic stronghold combined with his response to the deaths of Popes Paul VI and John Paul I initiated a deeply personal acknowledgement of their status as enduring symbols of his alma mater the Catholic Church. The resulting two series, the [Avignon](#) and [Le Pape EST Mort / El Papa Ha Muerto](#) canvases of 1978 contained the most didactic use of religious imagery since the [Black Paintings](#) of the late 1960s. Hotere's explicit use of religious imagery continued unabated during the 1980s in the [Black Window](#), [Les Saintes Maries de la Mer](#) and [Oputae](#) series within which the Sacred Heart emblem appears repeatedly, rendered in paint, or as a symbol for faith in peril by the burning mark of blowtorch on steel.

[Black Window](#) which is inscribed [Lo Negro Sobre Lo Oro](#) from 1992 tellingly combines the signature elements of these two bodies of work. The colonial sash window frame, perhaps the most singular vernacular readymade in all New Zealand art history, is both the physical manifestation and the metaphor for the call to bear witness that defines the [Black Window](#) works. The four equidistant gold leaf squares, like so many at this time are smeared, altered yet intact compositional pillars around which the darkened void encroaches and transgresses.

It is a work whose leylines are cast back beyond the founding tenets of modernist abstraction into the physical phenomenology of light and dark and at parallel the living symbols of the catholic faith whose mythologies and eternal verities were as intimate to Hotere as the ancestral genealogy of his Te Aupouri iwi: the people of smoke and flame.

Hamish Coney

1

Mane-Wheoki, Jonathan, [The Black Light Paradox: the Sumptuous Austerity of Ralph Hotere's Art](#), Art New Zealand, number 98/ Autumn 2001, p. 73

46

### Ralph Hotere

#### [Black Window](#)

acrylic, lacquer and gold leaf on glass  
in segmented colonial window frame  
title inscribed, signed and dated '92  
and inscribed [Port Chalmers, Lo Negro  
Sobre Lo Oro](#)  
935 x 912 mm

Provenance: Private collection,  
Dunedin.  
Exhibited: Aero Club Gallery,  
Port Chalmers, 30/8/92 – 12/9/92  
(inscribed verso)  
\$100 000 – \$150 000



BLACK WINDOW PORT CHALMERS

one of series on paper  
HOTENEG

McCahon's turn to cubism in the late 1950s, stimulated by a chance encounter in Melbourne in 1951 with the painter Mary Cockburn-Mercer who had moved in Parisian cubist circles in the early twentieth century, has long been read as a slightly embarrassing, and even clunky, enactment of belated homage to Cézanne among others. But perhaps rather than seeing McCahon clumsily fumbling with the principles of a movement long gone by the stage he engages with it we should also understand his (re)turn as a response to Auckland's particular light and its harbour landscapes.

McCahon moved to Auckland and the Manukau Harbour from Christchurch in 1953. In his French Bay and Titirangi works, liberated from the planes and even the objects they supposedly represent, McCahon's colour blocks gorge on the headlong energy of visual appetite. Deep vibrating reds, luxuriant greens and depthless blues bounce around the compositions and yet are held in miraculous tension, aided by some scattered sawdust across the surface. Between crystals of blue and green, squares of yellow gold dance across the land and sky. Fierce colour flows juicily from the walls. There exists a voluptuary innocence to these paintings and they challenge cubism as much as imitate it. The eye follows a processional camera tilt from deep bush to a line of mountain and hilltop then to the lozenges of disappearing sky. Here it is the naturalist angle, the traditional landscape with its profile of hills, that breaks through the cubist paradigm; bush and hill are a riot of jubilant brightness. As well as retaining the landscape as his subject, McCahon does not use the multiple viewing points of cubism. The strong interlocking of painterly elements — form, colour, light, space — means the interdependent parts form a whole calibrated so precisely that the dislocation of any one of these elements would cause the whole edifice to fall apart. Sure when McCahon has a brush with cubism, you feel that he is going through the motions, but there is always something more, indeed perhaps it is the very belated appraisal that provides for a certain frisson. McCahon's painting has a 'jive' (he was himself a natty dresser and dancer). These paintings chatter together with an electric buzz of colour-making and McCahon in this sense is a true performer of the action painting that he encountered in the United States on his visit in 1958. He can make abstract music out of an everyday view, even its domesticity (seen through a window) as this painting's title suggests. He revels in the colouring on which he is later supposed to have turned his back. And they are colours that move beyond the holy trinity of the primaries. Delicately modulated blues, rosy reds, panes of ethereal washed-out whites, greens from celadon to the deeply bottled, yellows from lemon to gold. You look at this and breathe a sigh of relief for here is McCahon freed, at least for the moment, from the weighty obligations of portentous religiosity, and returned, most happily, to his early artistic origins. Blocks of coloured light create a hypnotically numinous space. Contrapuntal, rhythmic, cumulatively spell-binding, somehow this painting preserves a relation with natural origin without merely describing it.

Laurence Simmons

47

**Colin McCahon**

Kauri and White Pine: Domestic Landscape

oil and sawdust on hardboard  
signed and dated Oct '57; title inscribed,  
signed and dated verso  
463 x 570 mm

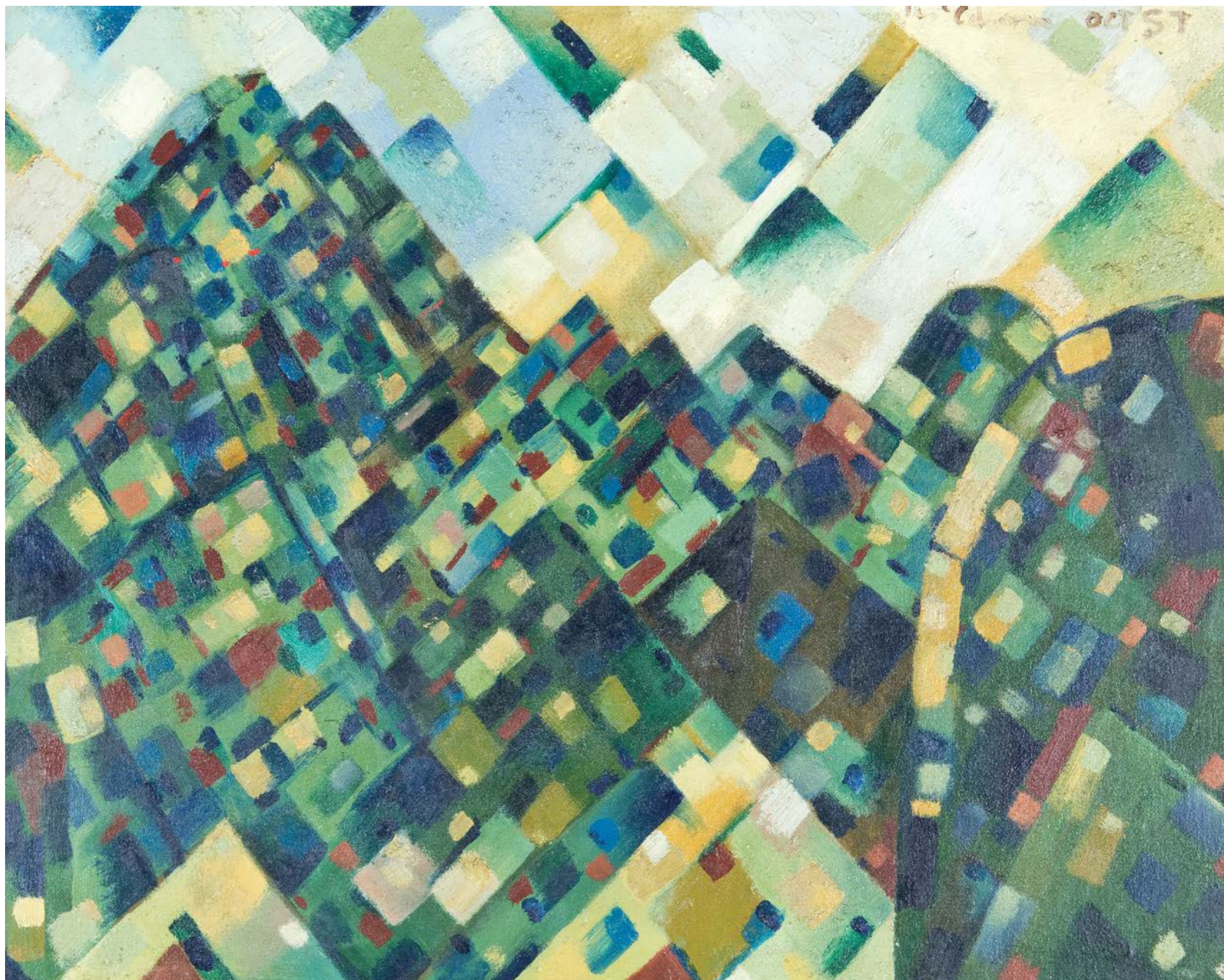
Exhibited: 'Colin McCahon: Recent Oils',  
Peter Webb Gallery, Auckland, December 1957

Reference: Colin McCahon Database  
([www.mccahon.co.nz](http://www.mccahon.co.nz)) CM000554

Illustrated: Peter Simpson, Colin McCahon:  
The Titirangi Years, 1953 – 1959 (Auckland  
University Press, 2007), p. 119.

Provenance: Purchased by the current owner  
from Ikon Gallery in 1964; Private collection,  
Auckland.

\$130 000 – \$170 000



Following the success of her showing of a dozen or so works at the Bloomsbury Gallery in November 1929, Frances Hodgkins decided to escape Soho's gloomy fog in search of new motifs. Notices reviewing her works in the exhibition had been good, drawing attention to her skills as a colourist and her originality, with the critic for the Times remarking that her system of painting had become, 'a sort of free translation of natural forms' and noting she was especially successful in achieving her aim, 'to relate still life to landscape'.

Basking in this unusually warm critical reception, Hodgkins chose to winter over near the Mediterranean, in the Alpes-Maritimes of southeastern France. For four months she roomed in cheap and cheerful digs at the aptly-named Chez Madame Villa in the charming medieval stone village of St Jeannet, between Vence and Nice. It was here that Raoul Dufy had painted his masterpiece Open Window at Saint-Jeannet, now in the Tate collection, just a few years previously in 1926. Hodgkins was clearly intrigued by how Dufy had taken his lead from Matisse in this work, convincingly positioning a foreground still-life against a landscape background. She experiments here with crockery laid out against a background of winter trees and hills to reach her signature achievement as a landscapist: a collapsing of the interior world into the exterior within the same scene.

Hodgkins was making her still-life paintings for sale at Arthur Howell's St George's Gallery in Hanover Square, where she had requested to be shown in the previous spring. It took until March of 1930 for Howell to be reassured that she was not copying Rouault or any other French artist, and send her a contract whereby he became the sole agent for her watercolours, undertaking to buy two-thirds of her annual output. She wrote to him excitedly ten days after her arrival describing how it was 'so lovely up on this misty mountain where the air is like wine...This region is so vast & varied & rich that I must work between closest limits & on simplest lines if I am not to lose my head & my way & get out of breath and go completely ga ga – hence the pots in their lowliness – presently I'll get on to faces & figures...' Howell responded by granting her the one-woman exhibition Paintings and Watercolours by Frances Hodgkins which opened in October 1930 and was almost immediately a complete sell-out.

This painting was very likely one of the eight still-lives shown at that important exhibition, and it features the same tablecloth and two-handled vase with blue anemones as Te Papa's Two plates, c.1931. It went on tour through New Zealand's four main centres, Melbourne and London as part of the QEII Arts Council's Frances Hodgkins 1869-1947 exhibition in 1969-1970. With its pellucid colour complements and casual yet intricate grace of composition, it is a striking example of Frances Hodgkins' skill as a watercolourist, and her maturity as an artist.

Linda Tyler

48

**Frances Hodgkins**  
Still Life in Landscape

watercolour and pencil on paper, circa 1930.  
signed; original City of Manchester Art  
Galleries label affixed verso;  
475 x 622 mm

Exhibited:

'Frances Hodgkins – Leitmotif', Auckland Art  
Gallery Toi o Tāmaki, November 5 2005 –  
April 2 2006 (touring)  
'Frances Hodgkins: 1869 – 1947', Queen  
Elizabeth II Arts Council of New Zealand  
Centenary Exhibition, 1969  
'Frances Hodgkins', The Isle of Purbeck Arts  
Club, March – May 1948  
'Paintings and Watercolours', St. Georges  
Gallery, London, October 1930  
'Pictures by Frances Hodgkins', City of  
Manchester Art Gallery, Manchester,  
August – September, 1947

Provenance:

Collection of Forrest Hewit, London  
Passed by descent to E. M. Hewit  
Private collection, Auckland

\$85 000 – \$125 000





Despite being recognized, entirely by most, as the painter of the 'koru', Gordon Walters completed considerably more paintings which bear no obvious correlation to Māori design or motifs. By the early 1980s the artist was increasingly working with new motifs and not with the koru form. This was not a result of the simmering debates around cultural appropriation which increasingly began to surround the artist's work but, rather, through the realization that he had "developed the work to the point where there were no longer any real discoveries for me to make in deploying the image...".

The gradual abandonment of the koru motif resulted in a body of work which, up until his passing in 1995, become increasingly reduced; focused on fewer and simpler motifs but which, paradoxically, is more complex and ultimately to those whom grant them the time, more rewarding than anything he produced previously.

Untitled (1989) is a beautiful and beguiling painting. Consisting of only two elements (the rectangle and triangle) and three colours (or non-colours) in black, grey and white, Untitled gains much of its visual heft through the manner in which the shapes and colour jostle for visual predominance. Hard-edged and bearing no mark of the artist's hand, Untitled is composed of a centralized vertical rectangle bisected internally by two diagonal lines, encased within a larger rectangle. It appears as serenely balanced, ordered and rhythmic as any painting produced throughout the artist's lengthy but measured career. Formally simplistic when compared to many of Walters' compositions en abyme (art or literature which contains a reflection of itself within itself), much of which date from the same period as this work, it is a painting for which aesthetic reward will only arise from sustained contemplation.

Unlike the koru paintings which ultimately had their formal concerns overridden by their cultural reception, there is nothing here to divert the audience's attention from the essentials of abstract painting and from what Walters spent a lifetime investigating; namely, the formal potentials of given shapes and colours on a two dimensional surface and the resultant harmonies and tensions which derive from the experience of viewing abstract art.

Ben Plumbly

49

**Gordon Walters**

Untitled

acrylic on canvas

signed and dated '89 verso; original

Sue Crockford Gallery label affixed

verso

1020 x 762 mm

\$65 000 – \$85 000



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

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

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

Ben Plumbly

50

**Gordon Walters**

Study for Rewa

ink on paper

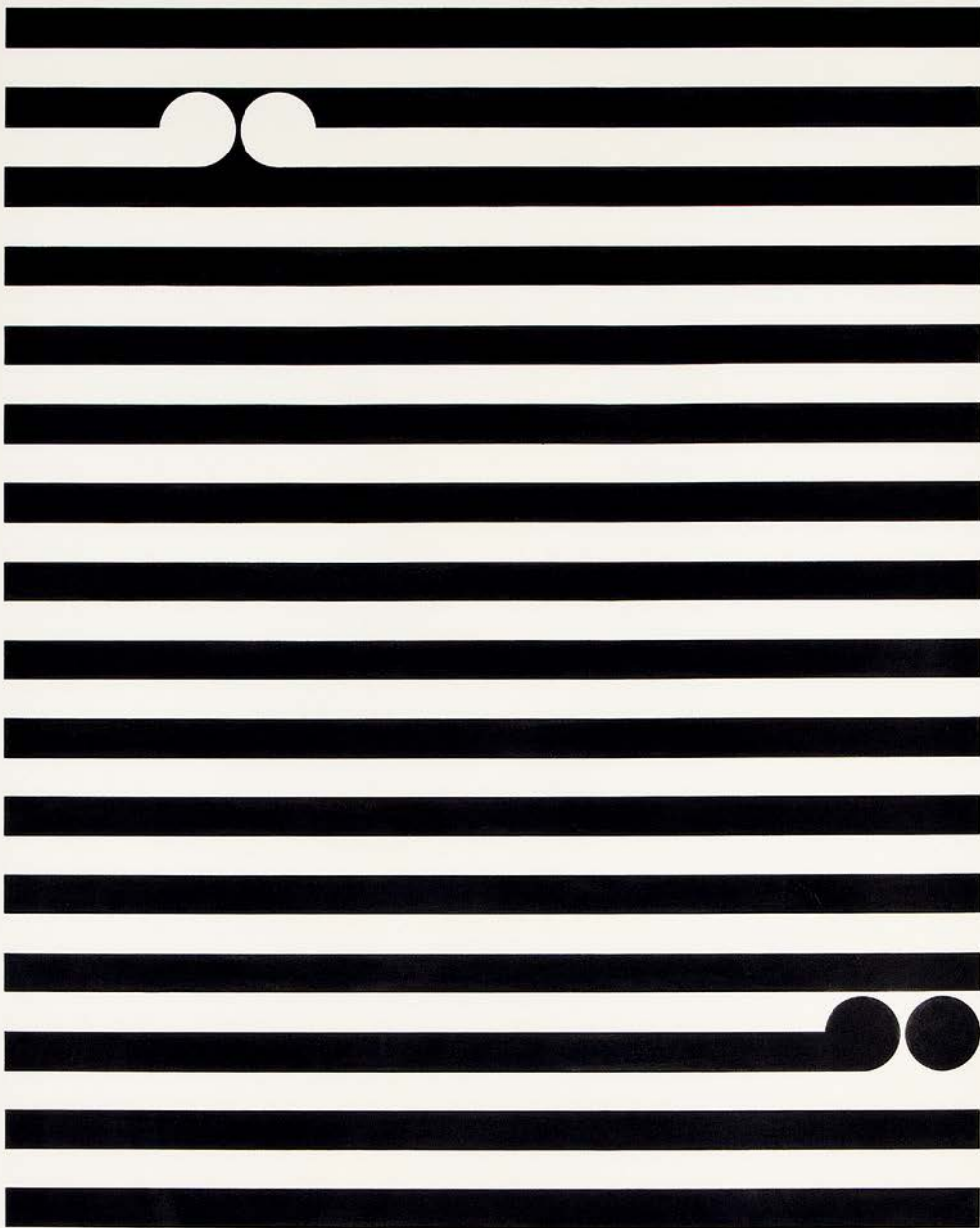
title inscribed, signed and dated '81

and inscribed 10 – 04 – 81

760 x 570 mm

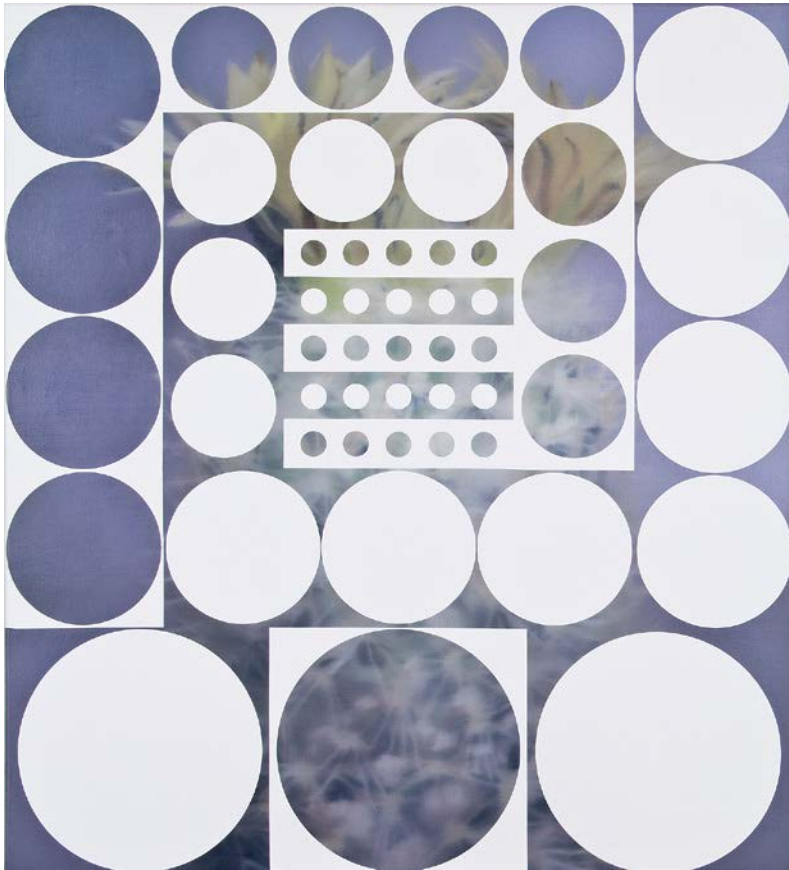
\$45 000 – \$65 000

15. 4. 21



Jordan Wallace 21

Study for "Sinner"



51

**James Cousins**

The Liars Club

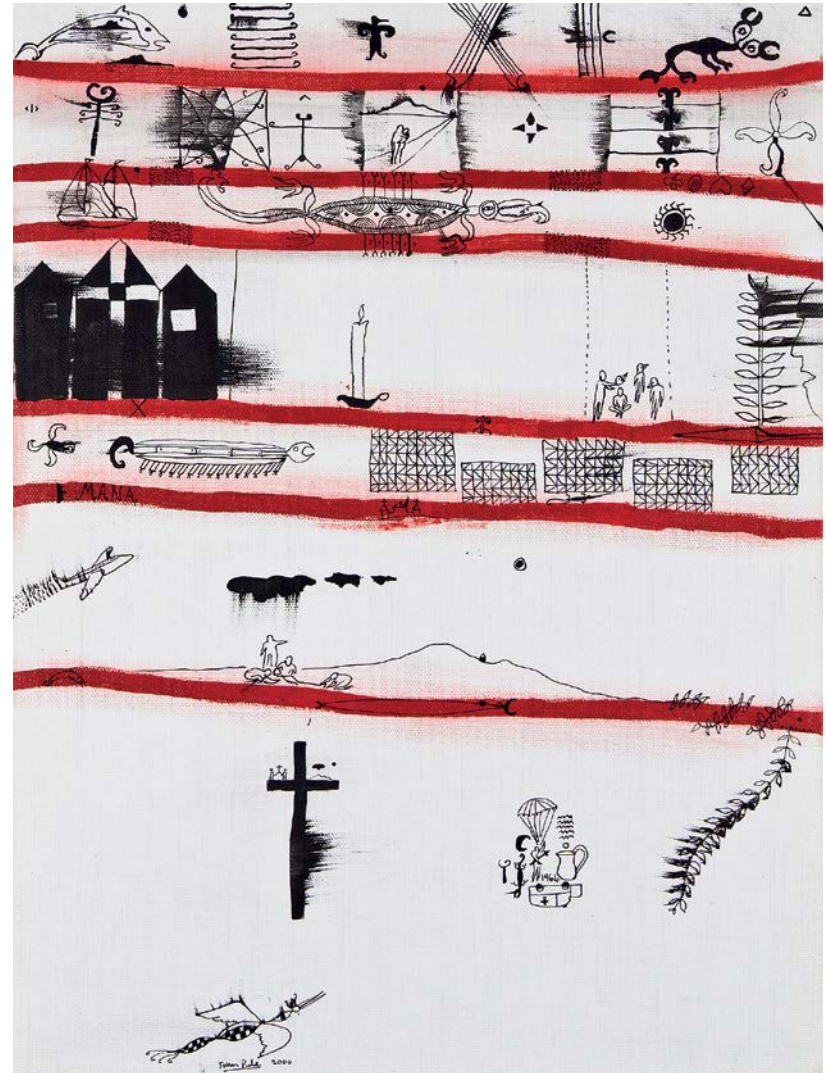
acrylic on canvas

title inscribed, signed and dated '06

verso

950 x 850 mm

\$5000 – \$8000



52

**John Pule**

Mana

ink and acrylic on canvas

signed and dated 2000 and inscribed 1964

610 x 460 mm

\$7000 – \$10 000



53

**Stanley Palmer**

Te Henga: Between the Flags

oil on linen on board  
signed and dated '99; title inscribed on  
label affixed verso  
540 x 945 mm  
\$10 000 – \$15 000



54

**Garth Tapper**  
Public Bar

acrylic on card  
title inscribed, signed and dated '93  
450 x 547 mm  
\$6000 – \$9000

55

**Garth Tapper**  
The Last Supper

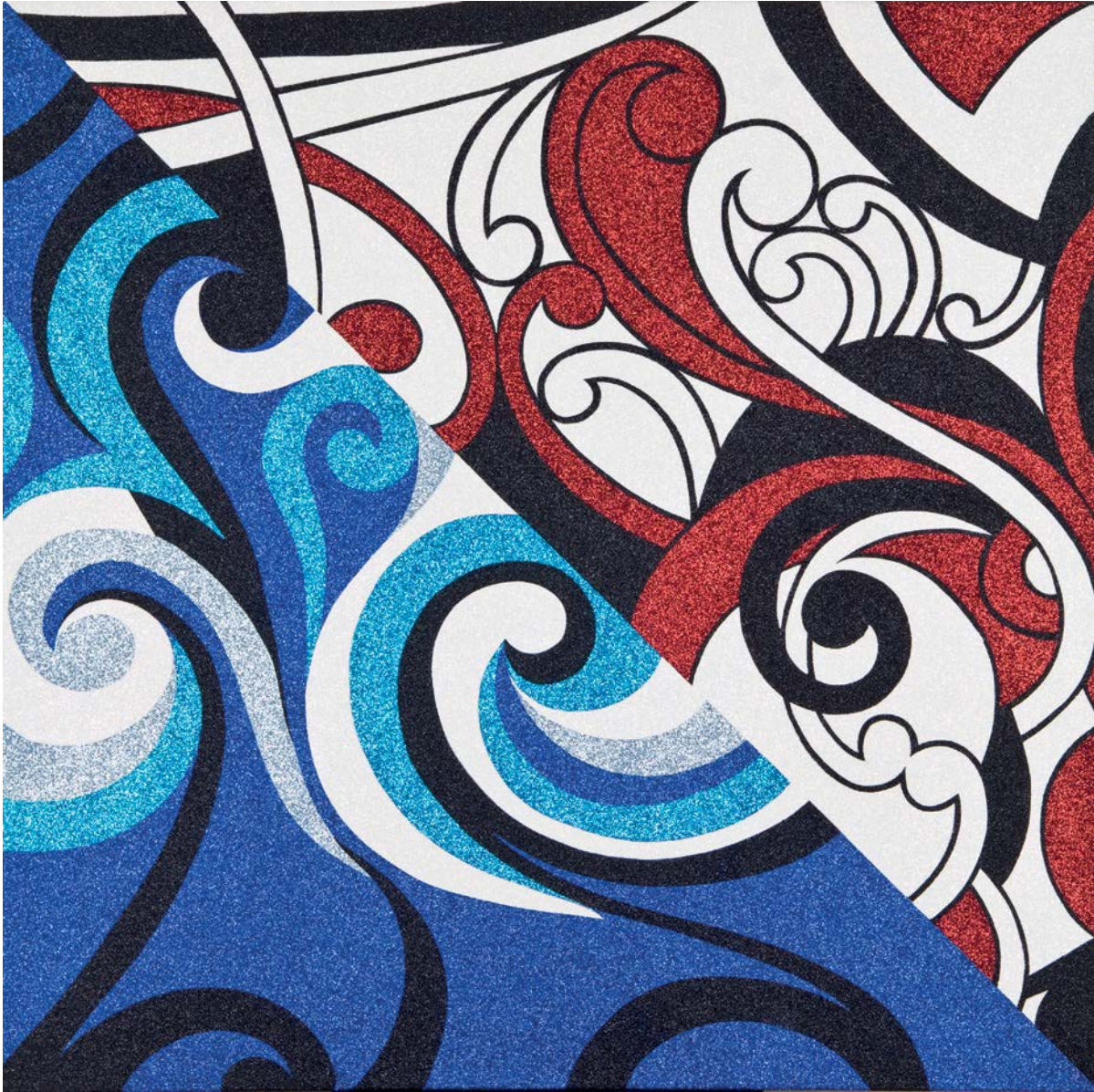
oil on board  
signed and dated '87; title inscribed and  
signed and inscribed No. 6 on artist's original  
label affixed verso  
485 x 500 mm  
Provenance: Private collection, Wellington.  
\$7000 – \$10 000

56

**Garth Tapper**  
Lunch Hour Break

oil on board  
signed and dated '67; original John Leech  
Gallery label affixed verso  
293 x 341 mm  
\$10 000 – \$15 000





57

**Reuben Paterson**

The Dynamics of Activism

glitter dust on canvas

title inscribed, signed and dated 2007 verso

1015 x 1015 mm

Provenance: From the collection of Bob and  
Barbara Harvey

\$10 000 – \$15 000



58

**Pat Hanly**

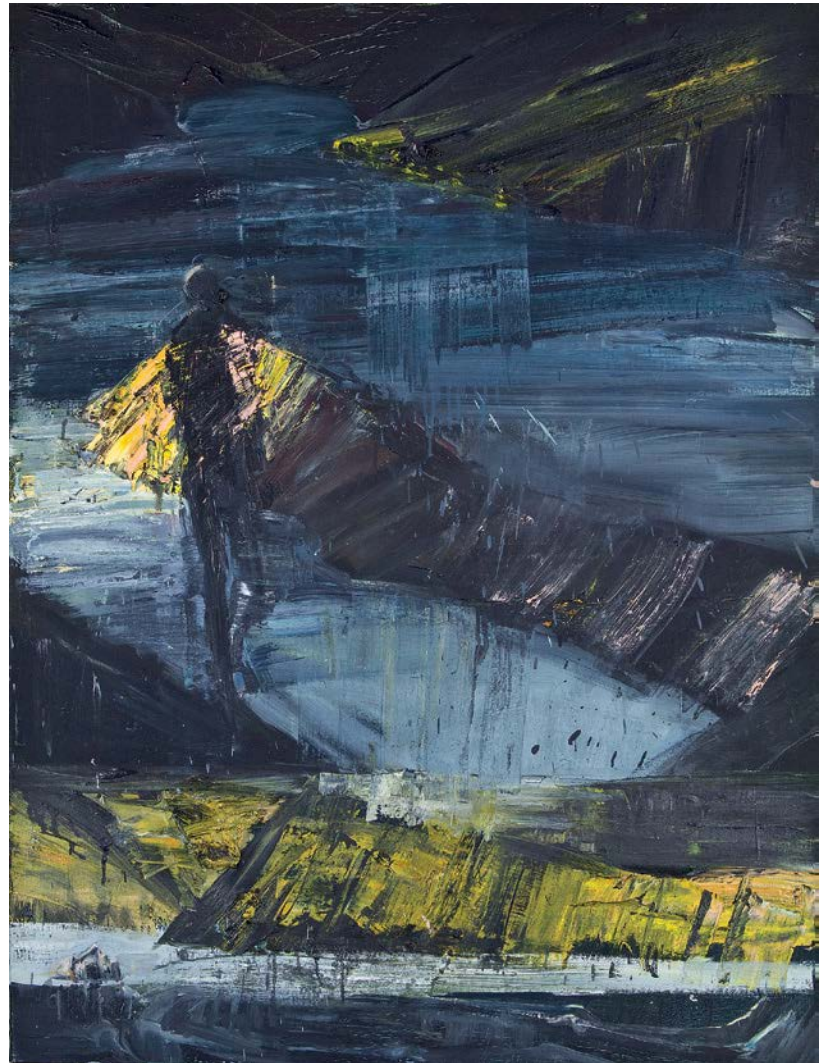
Girls Head I

ink and watercolour on paper

title inscribed, signed and dated '81

545 x 412 mm

\$13 000 – \$18 000



59

**Euan MacLeod**

Double Seascape II

oil on canvas

title inscribed, signed and 5 – 7 '97 verso

1220 x 918 mm

Provenance: Purchased by the current owners from Watters  
Gallery, Sydney; Private collection, Auckland

\$10 000 – \$15 000



60

**Robert Ellis**

Near the City Centre

oil on board

signed and dated '65; title inscribed, signed and dated and  
inscribed No. 10 verso

910 x 1220 mm

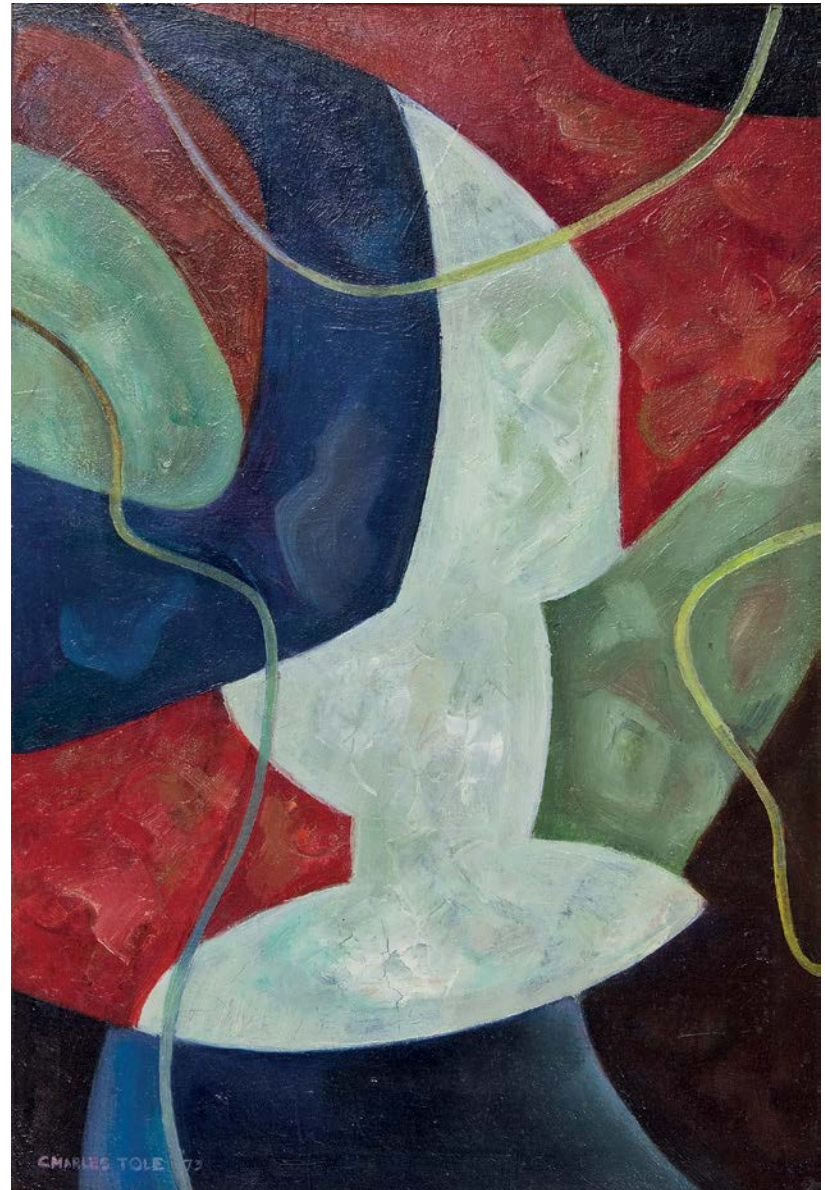
\$14 000 – \$18 000



61

**Charles Tole**  
Decoration with Cross

oil on board  
signed and dated '78; title inscribed, signed and dated and  
inscribed Cat No. 268 on artist's original label affixed verso  
300 x 245 mm  
Provenance: from the collection of Douglas Lloyd-Jenkins  
\$3000 – \$5000



62

**Charles Tole**  
Abstract Study

oil on board  
signed and dated '73; title inscribed, signed and dated and  
inscribed Cat No. 260 on artist's original label affixed verso  
442 x 300 mm  
Provenance: from the collection of Douglas Lloyd-Jenkins  
\$3000 – \$5000



63  
**Gavin Hurley**  
**C. I. A Agent**  
oil on canvas  
signed with artist's initials G. J. H and dated  
'03 verso  
405 x 303 mm  
\$3000 – \$5000



64  
**Paratene Matchitt**  
**Taking a Tumble**  
acrylic on paper  
signed and dated 2/2009  
790 x 1372 mm  
\$5000 – \$8000

# Conditions of sale

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

## 1.

**Registration:** Only registered bidders may bid at auction. You are required to complete a bidding card or absentee bidding form prior to the auction giving your correct name, address and telephone contact + supplementary information such as email addresses that you may wish to supply to ART+OBJECT

## 2.

**Bidding:** The highest bidder will be the purchaser subject to the auctioneer accepting the winning bid and any vendor's reserve having been reached. The auctioneer has the right to refuse any bid. If this takes place or in the event of a dispute the auctioneer may call for bids at the previous lowest bid and proceed from this point. Bids advance at sums decreed by the auctioneer unless signaled otherwise by the auctioneer. No bids may be retracted. The auctioneer retains the right to bid on behalf of the vendor up to the reserve figure.

## 3.

**Reserve:** Lots are offered and sold subject to the vendor's reserve price being met.

## 4.

**Lots offered and sold as described and viewed:** ART+OBJECT makes all attempts to accurately describe and catalogue lots offered for sale. Notwithstanding this neither the vendor nor ART+OBJECT accepts any liability for errors of description or faults and imperfections whether described in writing or verbally. This applies to questions of authenticity and quality of the item. Buyers are deemed to have inspected the item thoroughly and proceed on their own judgment. The act of bidding is agreed by the buyer to be an indication that they are satisfied on all counts regarding condition and authenticity.

## 5.

**Buyers premium:** The purchaser by bidding acknowledges their acceptance of a buyers premium of 12.5% + GST on the premium to be added to the hammer price in the event of a successful sale at auction.

## 6.

**ART+OBJECT is an agent for a vendor:** A+O has the right to conduct the sale of an item on behalf of a vendor. This may include withdrawing an item from sale for any reason.

## 7.

**Payment:** Successful bidders are required to make full payment immediately post sale – being either the day of the sale or the following day. If for any reason payment is delayed then a 20% deposit is required immediately and the balance to 100% required within 3 working days of the sale date. Payment can be made by Eftpos, bank cheque or cash. Cheques must be cleared before items are available for collection. Credit cards are not accepted.

## 8.

**Failure to make payment:** If a purchaser fails to make payment as outlined in point 7 above ART+OBJECT may without any advice to the purchaser exercise its right to: a) rescind or stop the sale, b) re offer the lot for sale to an underbidder or at auction. ART+OBJECT reserves the right to pursue the purchaser for any difference in sale proceeds if this course of action is chosen, c) to pursue legal remedy for breach of contract.

## 9.

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

## 10.

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

## 11.

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

## Important advice for buyers

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

### A.

**Bidding at auction:** Please ensure your instructions to the auctioneer are clear and easily understood. It is well to understand that during a busy sale with multiple bidders the auctioneer may not be able to see all bids at all times. It is recommended that you raise your bidding number clearly and without hesitation. If your bid is made in error or you have misunderstood the bidding level please advise the auctioneer immediately of your error – prior to the hammer falling. Please note that if you

have made a bid and the hammer has fallen and you are the highest bidder you have entered a binding contract to purchase an item at the bid price. New bidders in particular are advised to make themselves known to the sale auctioneer who will assist you with any questions about the conduct of the auction.

### B.

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

### C.

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

### 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

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.

Auction No. 42

Important Paintings &  
Contemporary Art

12 April 2011 at 6.30pm

Lot no.	Description	Bid maximum (New Zealand dollars)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

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**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
3. Post to ART+OBJECT, PO Box 68 345 Newton, Auckland 1145, New Zealand

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**Important  
Paintings  
&  
Contemporary  
Art**

*Tuesday 12th April 2011*