



The David and Angela Wright  
Collection of Modern and Contemporary  
New Zealand Art

ART+  
OBJECT







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



## **Auction**

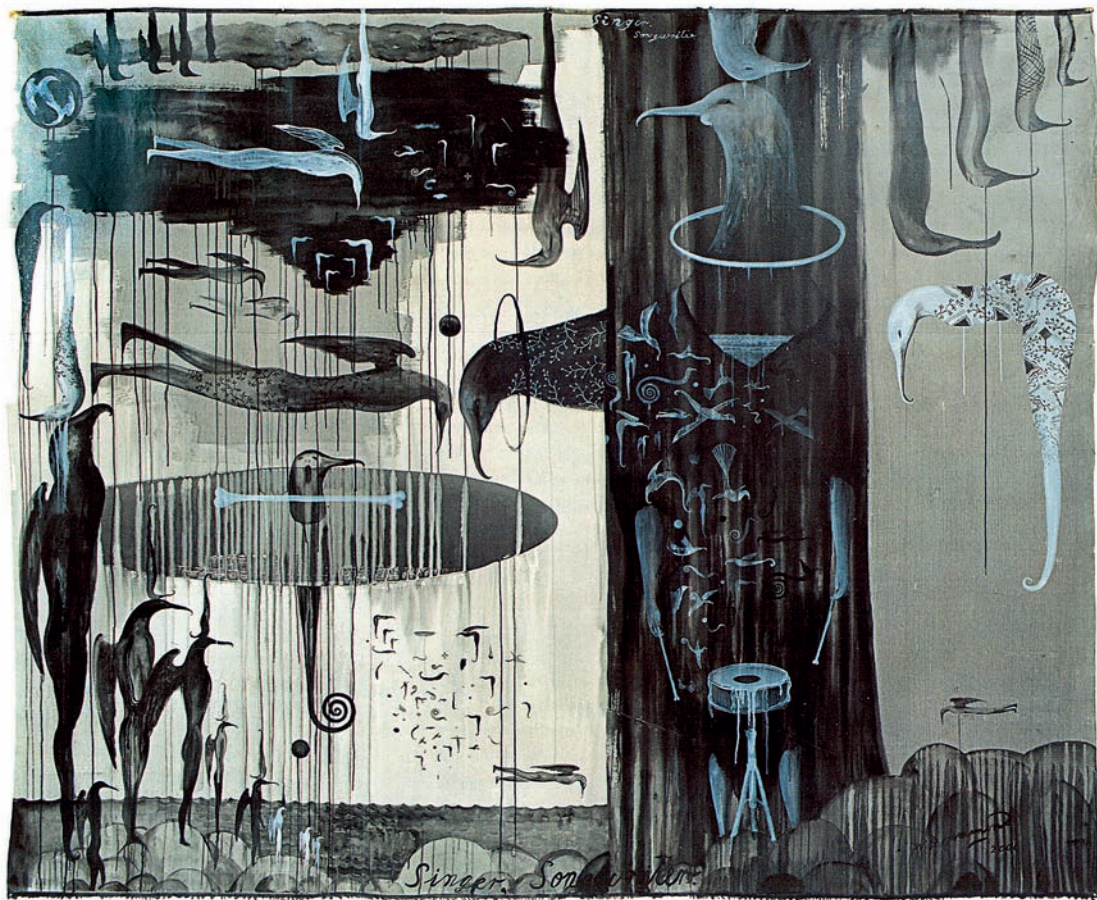
Thursday 30 June 2011 at 6.30pm  
3 Abbey Street, Newton, Auckland

## **Viewing**

Friday 24 June 9.00am – 5.00pm  
Saturday 25 June 11.00am – 4.00pm  
Sunday 26 June 11.00am – 4.00pm  
Monday 27 June 9.00am – 5.00pm  
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Cover:

**Gavin Hipkins**  
The Next Cabin  
Lot #16

Page 1:

Bill Hammond  
Singer Songwriter  
Lot #27

Welcome to A+O's second major art catalogue of 2011. Our first in April was the most successful in the company's history and the cause for considerable optimism around the immediate future of the New Zealand art market.

The David and Angela Wright Collection of Modern and Contemporary New Zealand Art is an opportunity to view and consider a private collection of museum quality. This catalogue and the pre-auction exhibition serve as a reminder of the vitality of New Zealand's visual arts over the last thirty years. Looking over the works in this catalogue a genuine sense of creative virility and confidence is revealed.

On page 14 A+O Director of Art Ben Plumbly discusses the genesis and direction of the Wright collection. When such an occasion as the sale of a major collection arises the obvious question is, 'why are they selling?' The reasons can be many and varied. What is certain however is the excitement these high quality collections generate among other collectors. A+O experienced this phenomenon in mid June with the sale of two world class collections: the Martin Hill Collection of Ceramics and Michael Seresin's collection of 20th century photographs (see highlights on page 6). These offerings caught the attention of collectors worldwide resulting in high clearance rates and exceptional prices.

What was clear prior to each of the auctions was the engagement and sense of occasion that each of these collections sparked within their respective communities. Great admiration was expressed for the insight and commitment shown by these collectors over many decades.

Likewise with the Wright collection we anticipate a similar response from followers of New Zealand art. It is a near survey exhibition of New Zealand art of the last thirty years and includes masterpieces by many of our most esteemed senior artists as well as major suites of photography rarely sighted outside public gallery installations.

Finally, a note of thanks to our many clients and friends who have responded with such enthusiasm to A+O's recent multi-media forays. You can now log onto Youtube and search Art and Object if you have not seen our recent video productions. Many of you seem to enjoy these so please look out for a video preview on the Wright collection in late June prior to the auction on the 30th.



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## The Martin Hill Collection of International and New Zealand Ceramics

8 June 2011  
Auction highlights

With over 95% of lots sold under the hammer and bids recorded from all over the world A+O is pleased to announce its most successful ever applied arts sale. By utilizing the latest internet live streaming technology at [www.liveauctioneers.com](http://www.liveauctioneers.com) the A+O team was fielding bids from a full room, phones and international bidders via the internet, frequently simultaneously.



Dame Lucie Rie  
Teapot with manganese glaze  
and radiating sgraffito bands  
circa 1958  
\$7325

Hans Coper  
An angular stoneware vase  
circa 1958  
\$11 725

Dame Lucie Rie and Hans Coper  
Six place stoneware coffee set  
with manganese glaze  
circa 1960  
\$16 415

Shoji Hamada  
Stoneware Yunomi (teacup)  
\$1405

Shoji Hamada  
Square stoneware bottle vase  
\$4690



Michael Cardew  
A Winchcombe Pottery slipware  
water jar with galena glaze  
\$3865

Warren Tippett  
Ovoid stoneware floor vase  
with iron glaze  
\$1580

Dame Lucie Rie  
Stoneware oil and vinegar bottles  
circa 1958  
\$2575



TRIWA

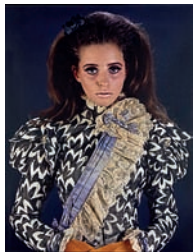
[www.princeandprincess.co.nz](http://www.princeandprincess.co.nz) (09) 302 4135



## Important Photographs

9 June 2011

Auction highlights



Yvonne Todd  
Werta  
\$10 550



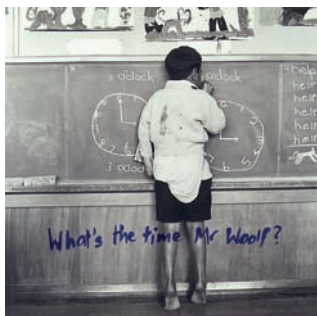
Brian Brake  
Indian Girl in Monsoon  
Rains, 1960  
\$9380



Bill Henson  
Untitled 2/1 from  
The Paris Opera Project  
\$37 520



Kim Joon  
Blue Fish III  
\$11 140



Michael Parekowsky  
What's the Time Mr Woolf?  
\$13 485

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

9 June 2011

Auction highlights



Henri Cartier-Bresson  
Santa Clara, Mexico  
\$8207



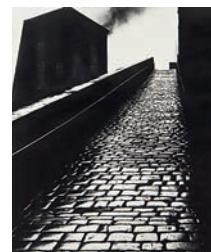
Eugène Atget  
Parc de St Cloud  
\$19 932



André Kertész  
Satiric Dancer  
\$14 070



Brassai  
Fille au Billiards  
\$11 140



Bill Brandt  
A Snicket in Halifax  
\$21 105



W. Eugene Smith  
Thelonius Monk and his  
Smashed Cigarette  
\$15 240



O. Winston Link  
Hot Shot Eastbound, Lager,  
West Virginia  
\$11 430



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fruit camps"

Cuisine Magazine



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Sauvignon Blancs  
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# Oceanic Artefacts

13 July 2011

Mako – shark tooth ear pendant  
two early fine examples with red sealing-wax fixtures  
\$500 – \$800 each

A+O is please to announce a superb catalogue  
featuring many pre and early contact Maori artefacts  
including a large and important mere with provenance  
to a leading Ngapuhi chief, an extremely rare taxidermy  
kuri dog head, a whalebone patu, a selection of fighting  
weapons, toki, hei tiki and items of adornment, and  
superb waka huia.

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)



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

13 July 2011



Resolution and Adventure Medal  
George III period, 1772  
brass compound, struck from the first die  
d.43mm  
\$7000 - \$12 000

## The J. Barry Ferguson Collection of Floral and Botanical Art

12 July 2011

A special collection that reflects a passion for life and nature. J. Barry Ferguson ran a successful floral business in New York for twenty five years and is a well-known lecturer and author. This collection spans the early years of botanic art in the form of hand coloured engravings from artists such as Redoute, Mark Catesby, Ehret and Volckamer to modern artists including Wendy Walsh, Valentine Lawford, Kevin Nicolay, Elizabeth Cameron and Rory McEwen. Of particular interest are two rare watercolours by New Zealand's Audrey Eagle.



J. Barry Ferguson  
preparing a winter  
function arrangement  
in 1974. Photograph  
by Horst P. Horst.





# Rugby

October 2011  
Entries invited

A+O is pleased to announce a sale that celebrates New Zealand's national game. Timed for maximum exposure during the Rugby World Cup the catalogue will feature a diverse range of vintage collectable rugby memorabilia with an accent on the mighty All Blacks. Early entries include a rare collection of 1981 Springbok tour street photography.

To discuss including an item in the Rugby catalogue contact Hamish Coney on [hamish@artandobject.co.nz](mailto:hamish@artandobject.co.nz) on 09 354 4646 or 021 509 550

Artist Unknown  
Vintage Parisian Rugby Poster,  
circa 1940 (detail)  
\$1000 – \$2000

# Important Paintings & Contemporary Art

18 August 2011

Entries now invited

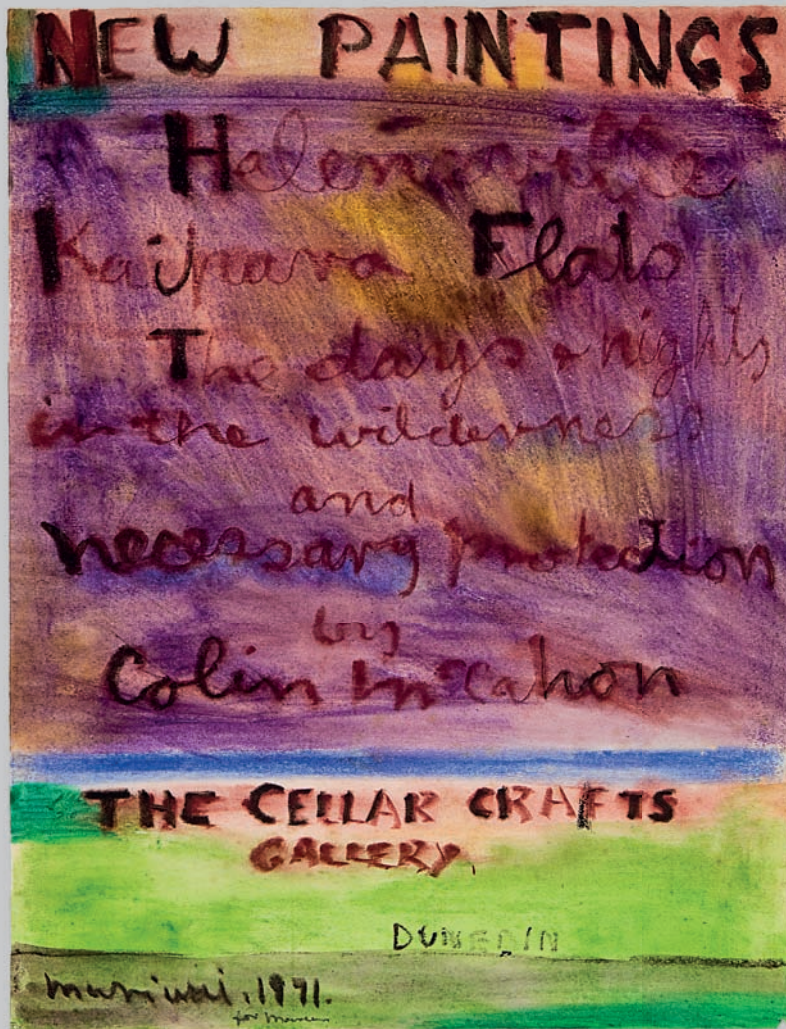
For more information  
contact Ben Plumbly on  
09 354 4646 or 021 222 8183  
or email [ben@artandobject.co.nz](mailto:ben@artandobject.co.nz)

Colin McCahon  
New Paintings

synthetic polymer paint  
and pastel on paper, 1971  
628 x 483mm

\$50 000 – \$70 000

Proceeds from the sale of this work  
will go directly towards supporting  
The McCahon House Trust.





Ross Morrison has been collecting the finest European modernist design, decorator items and antiques from around the world including France, Japan and America for the past 32 years. This catalogue includes fine furniture and design from Ross' personal collection.

# The Ross Morrison Collection

September 2011

Interior view of Ian Athfield designed private residence (1969) showcasing items from Ross Morrison's private collection:

1. One of a pair of 620 series leather sofa's by German (Braun) design legend Dieter Rams for Vistoe Germany. 620

was awarded the Rosenthal Studio Prize in 1966 and received a Gold Medal at the International Furniture Exhibition in Vienna in 1969. It then went on to be exhibited in numerous international exhibitions, including Modern Chairs 1918-1970 at the Whitechapel

Art Gallery organised by the Victoria & Albert Museum in 1970. 620 has been included in the V&A's permanent collection since 1970.

2. 1960's Portmeirion Greek Key coffee set by Susan Williams Ellis.

3. 1970's chrome & glass coffee table by Italian designer Marco Zanuso.

4. A William Katavolos, Ross Littell and Douglas Kelly, Leather slung "T" Chair Model 3LC designed in 1950 & produced by Laverne International U.S.A.

5. Ernst Plischke pendant light designed for St. Martins Presbyterian Church, St. Martins Christchurch



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When David and Angela Wright departed New Zealand some five years ago to live in London more permanently, they left behind more than just friends, family and their homeland, they also left behind one of New Zealand's most significant private collections of Modern and Contemporary New Zealand art. After several years of being stored in a Newton warehouse we are very privileged to have been charged with bringing the collection out from its crates, bubble wrap and tissue and to the attention of the New Zealand public and the marketplace. There can be little argument that this is the most significant private collection to be disbanded in its entirety at auction in many years and possibly ever.

David and Angela first began collecting art some twenty five years ago and their collection is informed with an acutely honed pair of eyes which seemingly has little

trouble traversing that tricky art historical boundary between modernist painting, with its emphasis on originality and aesthetic primacy, and contemporary art, with its focus on heterogeneity, subversion and all that comes with living in this globalized and media-saturated digital age.

The thing which grants this collection its status as truly significant is the manner in which its owners have quite single-mindedly pursued major examples of many of the artists whose works have captured their attention. There are major paintings, photographs and installations by almost all of our most important artists of the 1980s, 1990s and 2000s.

One artist who the Wrights have followed closely and collected the very best examples of is Ralph Hotere. He is represented in the collection by four superior examples which, when taken together, do much to highlight his

BOY  
AM  
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S





standing as New Zealand's most esteemed living artist. In particular his Dawn/Water Poem (1985) is the most significant painting to come to market in many years. Raw, gestural and large in scale it immediately imposes itself upon all who come in contact with it as a scorching and searing indictment of French nuclear testing in the Pacific and as a tour-de-force of abstract painting.

Similarly both Bill Hammond and Peter Robinson are two artists whom the Wright's have followed for many years and whose work they admire greatly. Both artists are represented in the collection by three works which together highlight the breadth and diversity of their individual practices. Peter Robinson's, Boy Am I Scarred Eh, previously in the collection of Jim Fraser, is an iconic late 1990s painting which takes as its starting point Colin McCahon's 1976 painting Am I

Scared? but turns it on its head in a painting which serves to up the ante on 1990s cultural identity debates and bi-cultural politics. Bill Hammond's bird paintings need little introduction to New Zealand audiences and especially to auction-goers but the substantial nature of the two large canvases in the Wright collection warrant mention and amply demonstrate why he is so highly regarded by curators and collectors alike.

I do hope you take the time to come and view The David and Angela Wright Collection in what will be the auction event of 2011. There are very few private collections in this country which could comfortably and confidently fill and assert itself in our Newton gallery but this is definitely one.

Ben Plumbly





1

Fiona Pardington

Taranaki Heitiki with Mussel Shell Eyes

archival gelatin silver hand print, edition of 5  
585 x 432mm

\$5000 – \$7000



2

Fiona Pardington

Kohuwai Heitiki No. 2

archival gelatin silver hand print, edition of 5  
585 x 432mm

\$5000 – \$7000



3

Shane Cotton

Ledge

acrylic on paper

title inscribed, signed and dated 2008

580 x 760mm

Exhibited: Melbourne Art Fair, The

Royal Exhibition Building, 30 July –

1 August, 2008

\$6000 – \$9000



4

Shane Cotton

Cradle

acrylic on paper

title inscribed, signed and dated 2008

580 x 760mm

Exhibited: Melbourne Art Fair, The

Royal Exhibition Building, 30 July –

1 August, 2008

\$6000 – \$9000

The beginning of the 1980s when this work was made saw a new direction in Ralph Hotere's oeuvre – a shift from controlled geometry to more expressive forms. Since his time in England and France in the early 1960s, Hotere had concentrated on a series of Black Paintings that displayed a minimalist aesthetic with the austere beauty of parallel lines and simple geometric contours on flat black grounds. They were not without reference, inviting viewers to discover liberal intentions in such titles as the Human Rights series, or a sympathetic identification with the working classes signified by Hotere's resolute use of commercial spray paints. But their profoundly flat and unmodulated planes suggested detachment, even though the burnished lacquer surfaces captured shifting light and even the movement of viewers.

It is this more evocative aspect that comes to the fore when Hotere reverts to the expressive qualities found in some of his work of the early 1960s, but with a greater sense of discipline and control. In his Black Painting for Robert Crealey, linear refinement and pure geometric form are still to be discovered in the large, finely drawn red circle that hovers

equidistant from the painting's rectangular margins. But the black against which it floats is richly painterly, suggesting the nuanced darkness of a night that is never quite solidly black, or perhaps the gloom of a storm that is evoked by a hint of blue breaking through amidst the modulated black tones. In either case there is a spatial implication quite different from the impersonal flatness of minimalism, and the suggestion of space is enhanced by two narrow bands of light, above and below the circle. They rupture the blackness and imply some more distant view, possibly that there is a landscape obscured by the darkness. Or perhaps they are simply bands of painterly marks signifying an expressive modernism, for their scribbled effect is insistently autographic – the antonym of the rigorously regulated circle.

These lighter bands also link stylistically to the inscription which is traced across the lower margin of the canvas in freely written script: 'Because we have no way to declare love except by the act of it – Robert Crealey'. It is an example of Hotere's ongoing interaction with poets and poetic writing, often captured in word fragments in his paintings, in this case with the American Robert Crealey – usually spelt Creeley – (1926-2005). The inscription also implies another significant relationship – Hotere's admiration for Colin McCahon and his signature use of handwritten text in his paintings – a relationship which places Hotere's work, for all its individuality, firmly in the tradition of New Zealand modernism.

Elizabeth Rankin

5

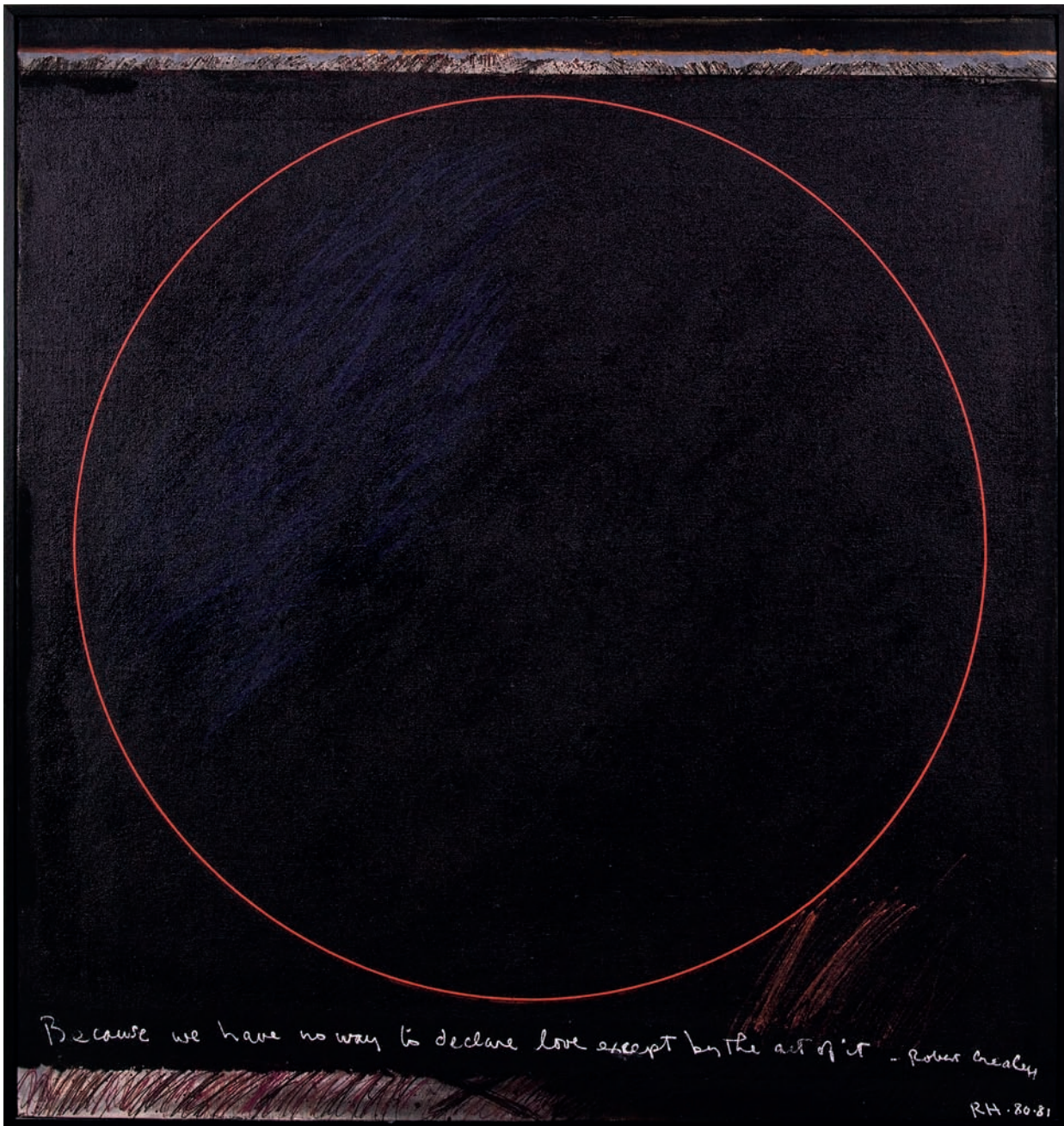
Ralph Hotere  
Black Painting for Robert Crealey

acrylic on canvas  
signed with artist's initials R. H  
and dated '80 – '81 and inscribed  
Because we have no way to declare  
love accept by the act of it – Robert  
Crealey; title inscribed, signed and  
dated verso  
1010 x 945mm

Illustrated: Kriselle Baker and  
Vincent O'Sullivan, Ralph Hotere  
(Ron Sang Publications, 2008) p. 48.

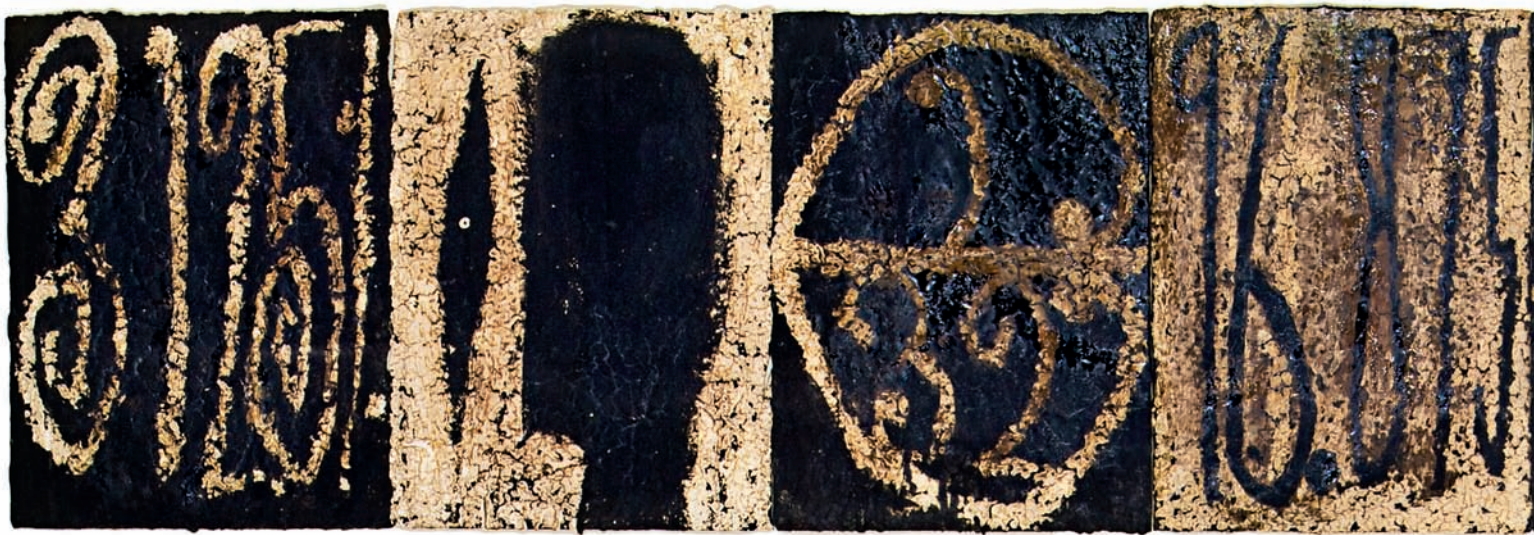
\$120 000 – \$160 000





Because we have no way to declare love except by the act of it - Robert Creeley

RH. 80.81



6

Peter Robinson  
Untitled – 3.125%

mixed media on paper, 8 panels  
 variously inscribed  
 380 x 2320mm: overall  
 \$18 000 – \$26 000

7

Peter Robinson  
Untitled

lambda print on aluminium  
 1190 x 2340mm  
 \$10 000 – \$15 000







Tony Fomison's mysterious painting of a giant head looming over a green field, accompanied by two diminutive figures comes from one of the strongest and most distinctive periods of his career. It is a time when many of the European influences he absorbed a decade earlier had matured and melded with a very distinctive voice all of his own; and so it is that Isn't it my turn marks Fomison as New Zealand's Goya with its dramatic chiaroscuro and ominous but ambiguous mood.

Though primarily known for his painting, Tony Fomison (1939-1990) trained in Christchurch as a sculptor and after finishing art school travelled in Europe for three years, returning to Christchurch in 1967. He held his first exhibition at New Vision Gallery, Auckland, in 1972; and then moved to Auckland a year later. By 1976, he had amassed a large body of oil paintings, drawings and sculptures, which he exhibited mid-year at Barry Lett Galleries in a show that signalled a new and assured approach. The bi-cultural Fomison also emerged in these years, melding his Pakeha working-class Christchurch origins with a self-identification as Samoan marked in 1979 by his receiving the pe'a, the traditional Samoan legs and buttocks tattoo.

Isn't it my turn demonstrates Fomison's nuanced mastery of understated compositions and painterly surfaces. The three figures stand out from the simple black-brown and green planes through their strong chiaroscuro in ways that are reminiscent, but no longer derivative of Caravaggio, Fra Angelico and Goya. In addition, the treatment of the large central head shows how the artist's earlier practice as a sculptor enabled him to render three-dimensional form with elegant deftness. The broad planes of green and dark paint also reveal his power as a painter: they are well-modulated and complex surfaces, avoiding the deadness that still inhabits broad expanses of single colours in the larger paintings.

The painting is a high point in Fomison's oeuvre of romantic character paintings because of the figures brooding and ambiguous expressions and relationship to each other. The central head conjures memories of carved Polynesian heads, which Fomison studied, and bears a similarity to other works of the period in which allegorical heads loom large over a landscape horizon in the manner of an anthropomorphised headland. As such, the figure may stand in for ancient wisdom; however here, its relationship to the seemingly furtive and supplicant figures on either side of what may be a hillside, or equally, a card table or boardroom table, also suggests the withholding of knowledge and by association, of power. These tones and ambiguities set Fomison apart as an inheritor of Goya's ability to comment on the most malevolent human relations while investing an almost mystical or religious power in the aesthetic of the painting itself.

Rob Garrett

8

Tony Fomison  
Isn't it my Turn

oil on canvas on board, 1976  
inscribed No. 122; original Auckland Art Gallery  
Anxious Images exhibition labels affixed verso  
(catalogue no. 21)  
455 x 810mm

Exhibited: 'Anxious Images: Aspects of Recent  
New Zealand Art', Auckland Art Gallery

Reference: Ian Wedde (ed), Fomison: What shall  
we tell them? (Wellington, 1994), catalogue no. 192.

Provenance: Private Collection, Christchurch;  
Collection of David and Angela Wright

\$75 000 – \$100 000





John Pule's art took a remarkable new turn in the early 2000s. The paintings for which he had been renowned, up until then, were famously composed out of fields or grids, replete with dynamic pattern, as well as with forms like masks, strange hybrid creatures, and scenes of love-making and lamentation. They were visually 'full', they suggested a landscape or a densely inhabited architecture.

Over 2000-2001, he discovered a new kind of pictorial space. He created clouds out of pools of paint and those clouds became the anchors for a surreal world of a sort quite different to any that he had imaged before. These clouds are seen from side-on, as from a plane, they are singularly fecund, in that they are supports for plant life: they support a curtain of trailing vines. But they are also linked by ladders and pathways, that groups of workers struggle, it seems, to ascend. They are the stages for elaborate ritual works, involving people who struggle to bear a sacrifice. There are many signs of death of violence as well as generation and creativity here.

Pule's art had never been concerned exclusively with Polynesian cultures and identities. It was always rather at once more general and more particular. It dwelt on matters of love and loss that were at once highly personal and universal. But in paintings such as Hake aga patopato / Rising, Falling the artist had turned more toward global politics. This, together with similarly powerful and ambitious works such as Another Green World (2006), represented Pule's response to the events of September 2001 and the further terrorist attacks and wars that succeeded them. The twin towers are imaged, left-of-centre, the red is unmistakably bloody, the pervading mood is one of danger.

Hake aga patopato is a seminal painting within this series. It exemplifies a further dimension of this turn in Pule's practice. His earlier paintings could be absorbed from one vantage point, from say three or four metres back. This work is powerful as a totality: it is something formidably impressive, from a similar distance. But it needs also to be seen from much closer: it is effectively also an anthology of drawings, a world of enigmatic and remarkable scenes. This is a strange and great vision, a despatch from the moment when we were forced so brutally to recognize that the twenty-first century would not transcend, but compound and complicate, the brutal violence of the twentieth.

Nicholas Thomas

Nicholas Thomas is Director of the Museum of Archaeology and Anthropology at the University of Cambridge, and editor of Hauaga: the Art of John Pule (2010)







10

Marti Friedlander

Turangawaewae

gold-toned gelatin silver print

signed

475 x 475mm

\$5000 – \$7000



11

Marti Friedlander

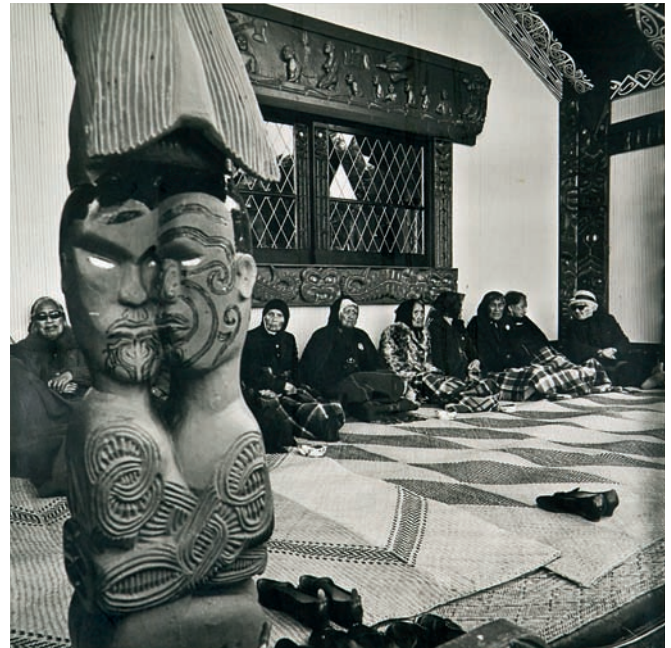
Turangawaewae, 1971

gold-toned gelatin silver print

signed

475 x 475mm

\$5000 – \$7000





12

Marti Friedlander  
Rititia Irihei, Tuwharetoa, 1970

gold-toned gelatin silver print

signed

475 x 475mm

\$5000 – \$7000

13

Marti Friedlander  
Rauwha Tamaiparea, Taranaki, 1970

gold-toned gelatin silver print

signed

475 x 475mm

\$5000 – \$7000



Judy Millar

Untitled

oil and acrylic on canvas

signed and dated 2005 verso

2540 x 1700mm

\$40 000 – \$50 000

Judy Millar, who represented New Zealand at the 53rd Venice Biennale (2009), is one of this country's most internationally recognised contemporary painters. Her work explores the possibilities inherent in the immediacy of painting both as an activity and an act of communication in today's world.

It is difficult to categorise Millar's work as, although tempting to draw comparisons with Abstract Expressionists, this is a tenuous, even awkward, relationship. Where Abstract Expressionists considered the possibilities of wholly unmediated and unconscious painting processes, Millar's technique is, more or less, controlled. Her process does not seek to reveal some inner aspect of the artist's emotional being; rather mark-making for Millar is a system of communication. In her more recent works Millar has extended this investigation further by introducing mechanically-generated enlargements of handmade gestures to her works in an attempt to challenge our expectations of the expressive gesture and of the efficacy of painting as a contemporary means of communication.

Untitled (2005), created in the same year as her exhibition I Will, Should, Can, Must, May, Would Like to Express at the Auckland Art Gallery, is indicative of her works of this period that utilised her technique of applying and removing layers of paint. Untitled is an intensely coloured work with dense areas of oranges and greens that obscure undertones of yellows, blue and magenta. Although a mass of colour fills the central composition the surface is also occupied by a conflicting continuum of erasures.

The relationship between the layered paint and its removal lends these works a sense of shifting depth and there is a lasting complexity of movement and gesture in their enlivened surfaces. Where her application of paint in Untitled is overtly gestural, the seemingly aggressive removal of layers of paint subverts the expressionist nature of the mark making, as areas of the surface appear hollow or displaced.

Following the success of her 2009 exhibition Giraffe-Bottle-Gun at the 53rd Venice Biennale, this year Millar is included in Personal Structures, Time-Space-Existence, a collateral event of the 54th Venice Biennale, where her work is shown alongside international artists including Marina Abramovic and Carl Andre. This is the first time a New Zealander has exhibited in this context and affirms Millar's international reputation which continues to gain momentum.







The introduction to the Brisbane based Institute of Modern Art career survey entitled Uncured (2010) describes Ronnie van Hout as, 'a master of slapstick existentialism'.

Over two decades van Hout has utilized the tropes of cinematic special effects as a metaphor for the illusion/delusion game that defines his role as an artist in contemporary society. The intersection of film-making and huge gigabyte3D graphics as drivers for new fantasies and realities is one of the big stories of both mainstream entertainment culture and art making in the 21st century. Notwithstanding the sophistication of Avatar era productions human desire for visual pastichery remains just as keenly felt as when Archimboldo (1527-1593) was cornering the fruit and veggie market with his absurdist portraits in the 16th century.

It is in this fertile space we find Aranui's favourite son lurking with his Stanley knife and glue gun. Van Hout's world is not the eye-popping hyper-reality of the bluescreen but rather the low rent, lo-fi fantasy of a 1970s suburban model-making club: more Jason and the Argonauts than X-Men.

Untitled from Mephitis consists of sixteen immaculately framed photographs of carefully constructed plastic models, the type usually found in pitlane in Scalextric or loitering on a Hornby railways platform. Trapped in a series of indeterminate 'sets' they read as a series of semi-related movie stills from a b-grade artworld horror flick: figures examine distractedly or cruise zombie-like past abstract canvases. There is that van Hout signature severed head and a bathing beauty is thrown in for good measure.

Mephitis is a signature photographic suite by van Hout and works from this series are held in the collection of Te Papa Tongarewa, The Art Gallery of New South Wales and the National Gallery of Victoria.

The unseen protagonist is the Mephitis, a reeking stench which accounts for the wooziness exhibited by some of the figures. The effect is a playful sense of claustrophobia. The bewilderment of van Hout's plastic figurines mirrors the viewer's bafflement as an initial implied chronology or narrative dissolves under scrutiny. They/we are under a spell.

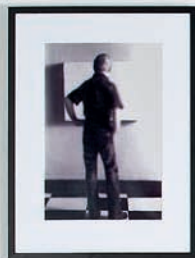
Much of van Hout's art pursues this tragic-comic theme of loss of identity through misplaced meaning. He is the ultimate insider outsider artist. All too familiar scenes cadged from the ropiest of cod film hackery, setups we spot at fifty paces from those groan-inducing Sunday afternoon reruns mutate into touching evocations of the artist's self-appointed role to winkle out some semblance of personal redemption.

Van Hout frequently casts himself in the 'starring' role in these tableau. His most recent exhibition The Other Mother at Ivan Anthony Gallery in Auckland features a short film in the cabin fever horror genre. Van Hout himself 'stars' as the protagonist, antagonist, victim and survivor of some unspeakable horror. At the core of van Hout's practice is his, and by definition our, need to believe, despite manifest evidence to the contrary, in the potential for transformation. It may present as 'rope-a-dope' but it is ultimately faith based.

Hamish Coney

15

Ronnie van Hout  
Untitled from Mephitis  
sixteen black and white pegasus prints,  
10/20 artist's original catalogue labels  
printed each panel verso  
550 x 365mm: each panel  
3365 x 2570mm: installation size variable  
\$25 000 – \$35 000







Gavin Hipkins has perhaps done more than any other contemporary photographer to turn the experience of viewing the photograph into a physical act. Like a modern day Colin McCahon armed with a disposable Kodak instead of a brush and a digital printer instead of an oversized canvas, his photographic 'friezes' and 'falls' are works we don't so much passively gaze at but rather are works which we experience. These are "photographs to walk by". Through their multi-part and inherently filmic nature, Hipkins' photographic installations transpire the process of looking into time and travel.

It was Giovanni Intra who described Hipkins as a "tourist of photography", an apt phrase which has stuck and often been repeated by critics and observers. Hipkins is also a teacher, historian, curator and critic who is in possession of a vast knowledge of the medium and its history, and whose practice is closely informed by it. One of the key streams evident in Hipkins varied and considerable oeuvre is his use of photographic pictorialism and romantic landscape representation. This is especially evident in two of his key works The Homely (1997 – 2000) and its companion work The Next Cabin (2000 – 2002), the latter which features so wonderfully in this catalogue and which he produced whilst living in Canada and completing his MFA at the University of British Columbia.

The Next Cabin presents itself as a slowly evolving, postmodern visual novella. It takes as its subject the Canadian 'hinterland' (from German: the land behind) and wilderness. This is Canada as it might appear filtered through the lens of David Lynch or the Coen Brothers. Eerie visual clichés of abandoned log cabins (Vancouver [Cabin], 2000), snow clad forests (Vancouver [Trail], 2002) and spookily absent furry hooded vests (Victoria [Fur], 2001) collude and collide with more seemingly innocuous tourist 'snapshots' of skate parks (Whistler [Landscape], 2000), windmills (Point Roberts [Farm], 2001), equine gravestones (San Francisco [Grave], 2001) and barns (Vancouver [Stable], 2001). Taken as a whole the individual photographs present Canada, or rather 'Canadianess' as a some kind of bizarrely surreal and debased myth as well as, of course, a damn fine place for a holiday.

Since 1839 when Messrs Talbot and Daguerre both invented the photograph in the same year, travel and photography have never been far from each other's company. The genius of Hipkins' The Next Cabin lies in the manner that it turns the relationship on its head, bringing them even closer together whilst simultaneously subverting our expectations of what to expect from each and ruling out the chance of either granting us anything like a genuine and unmediated experience.

Ben Plumbly

16

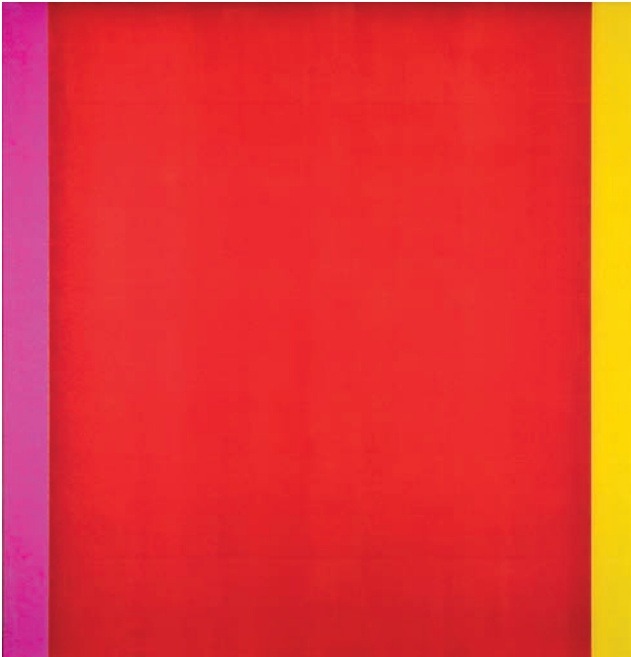
Gavin Hipkins  
The Next Cabin

twenty type C prints, each in an edition of 8  
(2000–2002)  
600 x 400mm: each

Exhibited: 'Gavin Hipkins, The Next Cabin',  
Oliver Art Center, Oakland California, 2002.

\$25 000 – \$35 000





17

Bill Riley

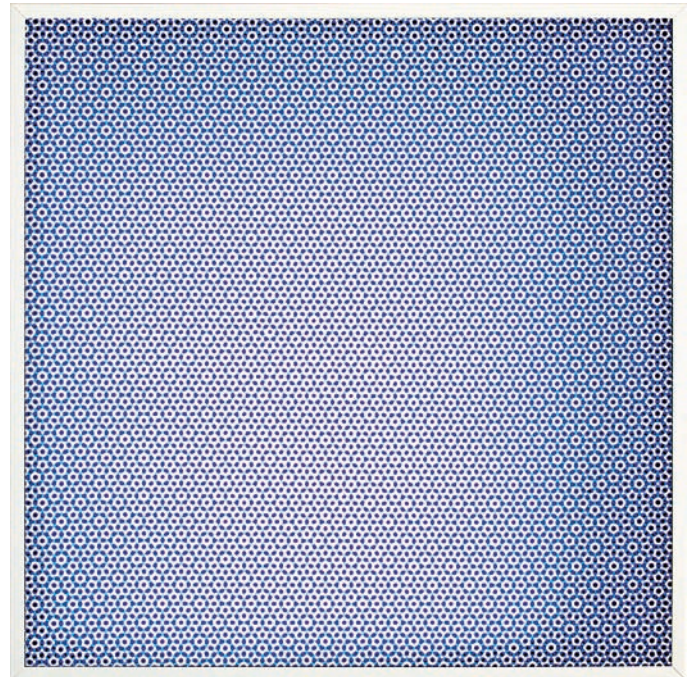
Frequency No. 5

oil on glass

title inscribed, signed and dated 2001 verso

1000 x 1000mm

\$5000 – \$8000



18

Sara Hughes

Hardware

translucent vinyl lightbox

title inscribed, signed and dated 2003 – 2004 verso

1185 x 1185 x 160mm

\$6000 – \$9000



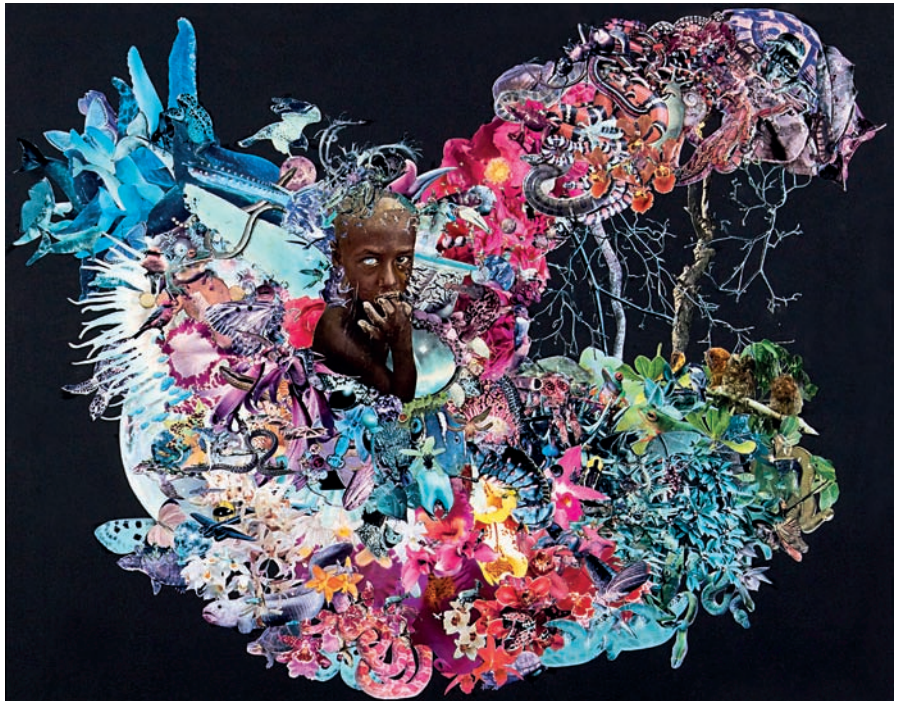
19

Peter Peryer  
Sacred Heart

gelatin silver print  
title inscribed and signed verso  
457 x 300mm

Illustrated: Gregory Burke and Peter Weiermair,  
Second Nature: Peter Peryer (Auckland, 1995), p.133.

\$5000 – \$7000



20

Peter Madden  
Cornucopia Geographica

found photographic collage  
title inscribed, signed and dated '05 verso  
655 x 833mm

\$5000 – \$8000





21

Bill Hammond  
Pack of Five

acrylic on plywood  
title inscribed, signed and dated  
1999 and inscribed No. 4  
758 x 585mm  
\$20 000 – \$30 000



22

John Reynolds  
Veronica's Veil

acrylic and oil on three panel screen  
 title inscribed, signed and dated '95  
 2250 x 405mm: each panel  
 2250 x 1620mm: overall  
 \$11 000 – \$16 000



Despite its sometimes minimalist austerity, Ralph Hotere's work has invariably had a social and political underpinning. But this was given new impetus in the 1980s. During the protests against the Springbok rugby tour in New Zealand in 1981, Hotere created a number of anti-apartheid works and famously desecrated a South African flag by inscribing on it Hone Tuwhare's poem O Africa. In 1982-83 he painted a series of works on corrugated iron panels to oppose the intended aluminium smelting works at Aramoana near Port Chalmers where he lived. But Hotere's attention was also drawn to international issues. As early as the 1960s, he had used pictorial language akin to Abstract Expressionism to speak out against the threat of nuclear warfare, in a series of acrylic works entitled Polaris. French nuclear testing in the Pacific on the Mururoa atoll from 1966 became an important subject and, after the infamous French attack on the Greenpeace vessel The Rainbow Warrior in 1985, Hotere created a series of commemorative Black Rainbows.

Dawn - Water Poem, also painted in 1985, belongs to

this series of works. In it, a delicate circle tracing what might be the outline of a rising sun that emerges faintly in the darkness is disrupted by violent black paintwork which sullies its contours. The livid red that glints through the darkness and creates jagged chevrons of vermilion around the margins of the painting implies no ordinary dawn – the time of day identified in the repeated stencilling of 'SUNRISE' that emerges above and below the contour of the circle, as though blotted out by the dark disc. One of the stencilled words has been replaced by a white handwritten name, 'MURUROA', disrupting the uniform band of lettering. Mururoa identifies the Pacific location, and suggests that this is not a natural moment of changing light but the horrendous flare of a nuclear explosion. The circle trapped in a square of black then evokes the tunnels that were drilled deep into the island for nuclear testing.

The painting also reinforces the time of day and location in an inscription – 'DAWN – WATER POEM (after MANHIRE)' – appearing not for the first time in Hotere's oeuvre. He created many works that draw on the writing of fellow New Zealander Bill Manhire, often involving subtle word play, as in the MALADY-MELODY refrain of a 1970 series, with the lyrically repeated SUNRISE first appearing a little later. The present work suggests yet another kind of link with the poet. Hotere had made a series of works in 1975 intended for the production Song Cycle at the Sound Movement Theatre, based on Manhire's poetry – though not completed in time for the performance. Carried out in the form of banners, they engendered the idea of working on unstretched canvases, facilitating the very large scale used here, and creating a directness of form well suited to this forceful work.

Elizabeth Rankin

23

Ralph Hotere  
Dawn – Water Poem

acrylic on unstretched canvas  
title inscribed, signed and dated Port  
Chalmers '85 and inscribed (after Manhire)  
2045 x 1830mm  
\$300 000 – \$400 000





Allen Maddox

For Alexis

oil on canvas

title inscribed, signed with artist's initials

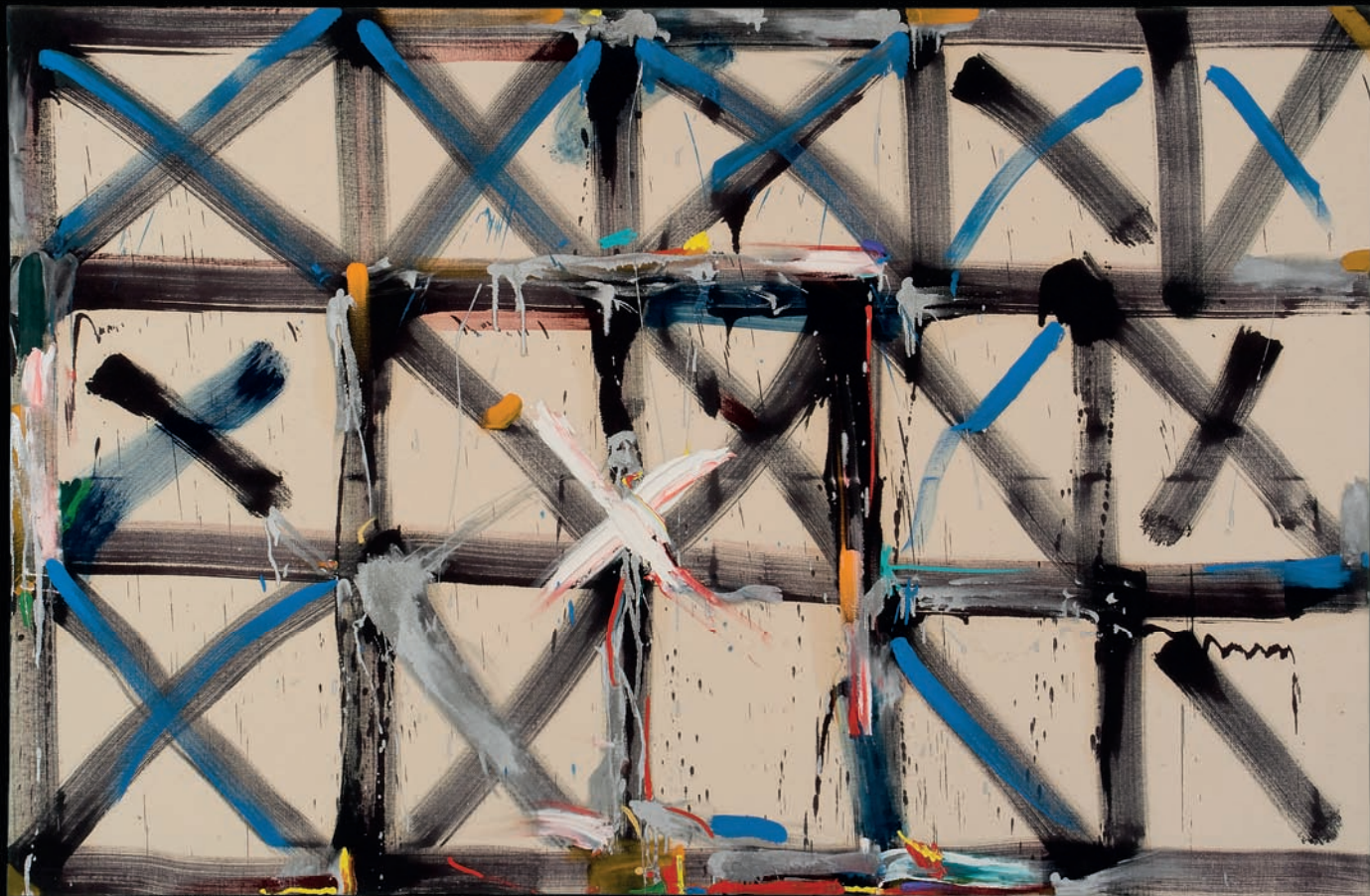
A. M and dated 1993

1500 x 2300mm

\$30 000 – \$40 000

For Alexis (1993) is a large scale work, featuring Maddox's iconic crosses and lattice grids displaying abundant energy and vitality. The cross first entered Maddox's work in the mid 1970s, and became his signature mark and primary mode of working, apparent in some form or another, in almost all of his paintings and drawings. Initially a pure act of negation: a crossing out of a current painting in exasperation, the cross eventually developed into an affirmative, productive and energetic force. It also developed into a strong compositional device. In works such as For Alexis, tension is created between the ordered box structure and the exuberant crosses, half 'filling in' the squares, but also exploding and dripping out of them. While initially the crosses in Maddox's work remained relatively ordered, during the 1990s compositions became increasingly loose, and the repetition of the cross motif more chaotic. Within this later period of works For Alexis is relatively structured. Though Maddox's Abstract-Expressionist spontaneity and bold gestural mark-making are apparent, the basic grid structure is still evident in the work, and the crosses comparatively contained.

The cross itself contains a host of associated references. As Maddox states: "It's a symbol of simple human activity. It's what St Alban, St David and St Andrew were crucified on. It's an Islamic, Polynesian and Celtic mythology. And of course it's a hex. From a psychological point of view that means you can't get off it." (Allen Maddox quoted by P. Baskett in "Cross-Examination", New Zealand Herald, 3 July 1996, p.14.) Others have suggested that the cross is a personal mark as a signature for Maddox, (Michael Dunn, Militant Artists Reunion Catalogue, Hawke's Bay Cultural Trust, 2004, p.12.) that it is an 'x' marks the spot, or that it can refer to kisses, to multiplication, to denial. Given his obsessive repetition of the symbol, Maddox created a body of work that is surprisingly and incredibly varied: ranging from vibrant, angry, chaotic and loud, to contemplative, structured and soft.





Seraphine Pick

Wonderlust

acrylic, oil and graphite on on canvas  
signed and dated '96; title inscribed, signed  
and dated on artist's label affixed verso  
2005 x 1606mm

\$25 000 – \$35 000

A dream world full of wonder and possibility is evoked in this ambiguous and mysterious painting by Seraphine Pick. The artist's use of paint and graphite is employed in a manner that is extremely subtle but powerful. The gauzy, pale planes of neutral tones reveal ever so seductively, an intimate space hazily remembered – an ephemeral screen upon which the viewer can project their own memories or desires.

Wonderlust is a composition of contrasts where smudges of graphite and veils of layered white and cream paint create a feeling of both lightness and oppression. Fragments of figures and architectural elements delicately etched onto the surface remain tantalisingly apparent yet undefined as washes of white over-paint erase any perception of stability. The abstract, underlying grid, stairway and landing leads to an alternative landscape and a feeling of both ascension and descent is achieved by the white column-like blocks off-set by the ghostly stairs. Dualities such as inner scape and landscape, figurative and abstract are rendered as one and the same, they vanish and reappear - confounding and provoking us to search for something tangible in this uneasy realm.

Seraphine Pick's painterly style has undergone many incarnations, as her recent survey exhibition Tell Me More (2009) epitomised. During the 1990s, work such as Wonderlust played with the notion of narrative challenged by a use of monochromatic colour and minimal drawing as if what remains after an event is scratched into sight like an echo slightly askew. Broken relationships, erotic encounters and intuitive images are depicted in surreal domestic settings or played out among a melange of displaced characters and objects. These white-out paintings seem to distil emotions and by their very restraint question memory's precarious validity. Pick proposes that the addictive sensuality of wondering will offer unlimited access to visions buried in the subconscious.

Jennifer Hay





Spirits Bay by Shane Cotton (b. 1964) looks out to sea. Given there is no correct way to look at a Cotton from this period, no one path for connecting its distributed parts, I find myself starting with its wide flat horizon, its division into a pale top and a dark bottom; and within each half, further divisions; especially the division of the upper half into two skies ("RUA RANGI") or equally into a sea and a sky both spread out, vast and pale above stacked coastal profiles and an inky depth below. These pale skies are the wide, white skies of a coastal summer: hot, hazy, bright; at one and the same time palpable and infinite.

Spirits Bay (Kapowairua) is located at the northern tip of the North Island to the east of Cape Reinga, and along its 12 kilometre length it faces north across the wide expanse of sea and sky stretching from Aotearoa to Hawaiki. The bay's name comes from a Muriwhenua ancestor Tohe's parting words as he prepared to travel to the Kaipara when he was very old, to visit his only daughter, Raninikura. Asked not to go by his family, who feared he would not survive the journey, he replied:

Whakarua i te hau, e taea te karo

Whakarua i taku tamahine, e kore e taea te karo

Taea Hokianga, a hea, a hea

Ko ta koutou mahi e kapo ake ai, ko taku wairua

I can shelter from the wind  
But I cannot shelter from the longing for my daughter  
I shall venture as far as Hokianga, and beyond  
Your task (should I die), shall be to grasp (kapo) my spirit  
(wairua)

26

Shane Cotton

Spirits Bay

acrylic on canvas

title inscribed, signed and dated '02 – '04

1900 x 3000mm

\$130 000 – \$180 000

Cotton's epic painting is a beautiful elaboration of a shift which took place in his paintings around 1997 in which he began to include imagery explicitly drawn from Ngapuhi. Among the references to specific landforms and places of the North, Cotton also includes a weaving together of both Maori and Christian iconography. Interested in what he has termed 'bispirituality' the paintings began to both comment on, and counteract the missionary legacy which had stripped Ngapuhi's marae and meeting houses of their carvings, kowhaiwhai paintings and woven tukutuku panels.

The luminous coiled snake resting in the dark lower half of Spirits Bay for instance, references the early northern prophet Papahurihia, who set up a new religion in the name of the Biblical serpent which he didn't hold to be unequivocally evil, perhaps based on ambiguous early translations of the Bible. Equally, the bright blue silhouette of a carved door lintel (pare), surrounded by birds, messengers from the spirit world, speaks of Maori and Christian notions of faith, resurrection and the afterlife. Pare usually feature a central female figure underneath whose spread legs and exposed vagina people must pass when entering the meeting house from the marae; thus, passing between her legs to travel from this world to the belly of the ancestors, or from this world to the next. In Cotton's painting, the woman's genitals are covered by the head of Christ (there is an image of a Maori Jesus at his home marae, Ngawha) marking both the memory of missionaries stripping carvings of their male and female genitals, and perhaps indicating the Biblical reference to Christ as "the Way". Yet the presence of the Piwakawaka (fantail), which tittered at the sight of Maui's legs sticking out from Papatuanuku's thighs, is a reminder of the demigod's failed attempt to wrest eternal life from the spirit world by crossing this same vaginal threshold, and lands us back on the shore, looking, perhaps longingly, out to sea.

Rob Garrett





Bill Hammond's visual language of the last twenty years has resonated with New Zealand audiences in a way that perhaps only the work of Colin McCahon has done previously. Taking profound inspiration from a three week visit to the unpopulated Auckland Islands in 1989, Hammond has produced an on-going body of paintings which continue to evolve, provoke and unfold in weird and wonderful ways in front of an ever increasing and appreciative audience.

The subject matter of Hammond's distinctive paintings has, of course, been heavily influenced by Walter Buller's A History of the Birds of New Zealand (illustrated by John G. Keulemans). Buller essentially believed that native peoples, plants and birdlife would all inevitably be rendered extinct by European colonists. Birds occupy a unique place in many cultures across time featuring in creation myths and sagas, parables, liturgies, fairy tales, as harbingers of fortune and evil, and in dream mythology where they represent the personality of the dreamer.

In Hammond's painterly world birds rule the roost. When they first appeared, hanging out in seedy bars and perched on land precipices waiting for the 'bird-stuffing' Buller to finally return and face the music, they appeared as very much part of the human world, as part of our world. Increasingly however they have come to occupy an altogether different world, one which is dreamier, amorphous and far more expansive. It is in this otherworldly world in which we can locate Hammond's Singer Songwriter (2001). Music is the artist's other great passion and its influence is writ large

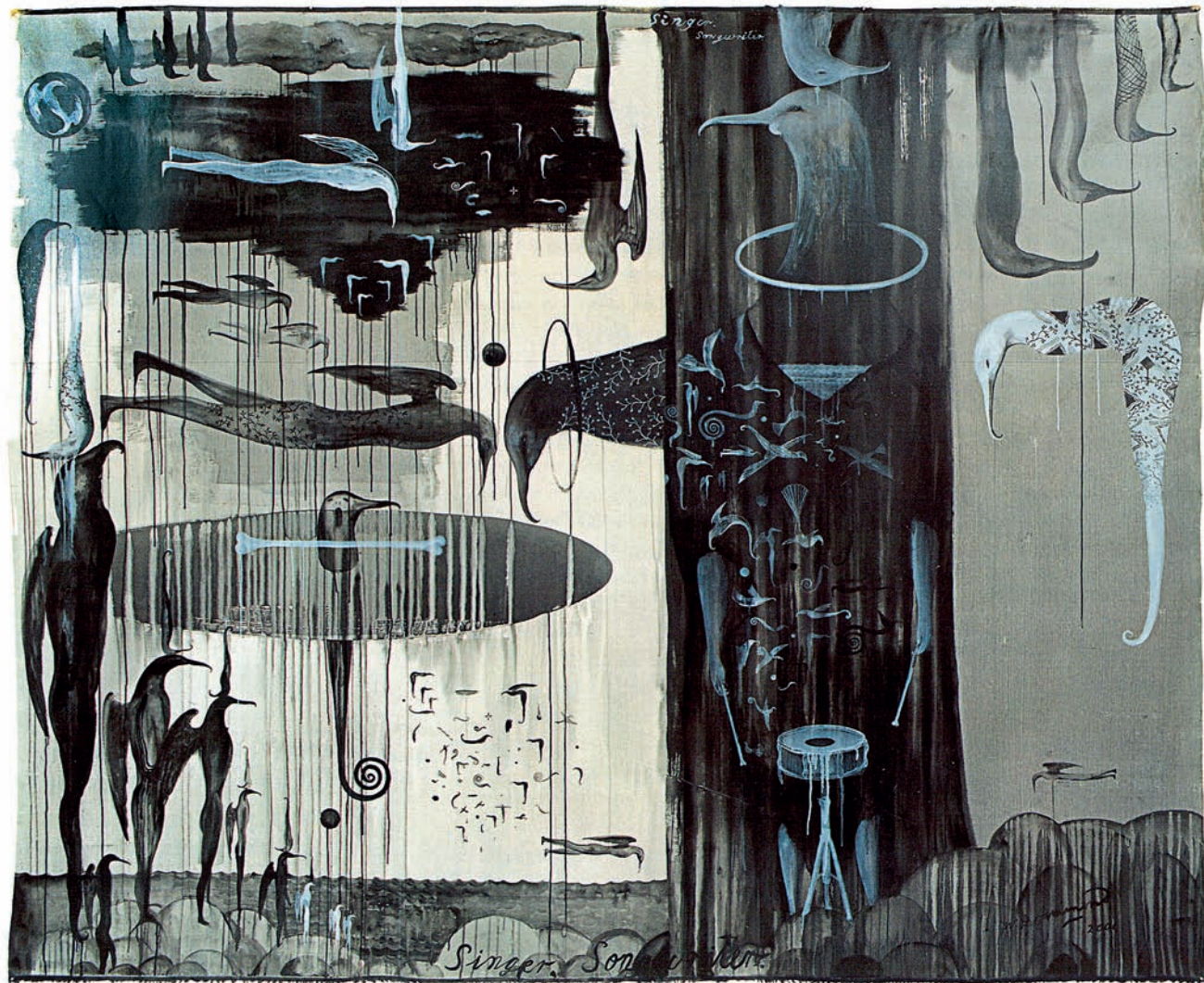
over many of his finest paintings and even more explicitly, through the small cluster of paintings and lithographs which share the same title as this work. In Singer Songwriter the leader of this strange underworld is clearly the head of the pack, standing before a vertical column poised in waiting to bang his snare drum. It is to this tune which his comrades will dance and sing. The dark brooding palette adds to the pervading atmosphere of theatre and drama. The lack of perspective and spatial logic is further heightened by the artist's trademark drips and spills which unfurl as beautifully as any Jackson Pollock down the surface of the unstretched canvas. At just over two and a half metres wide Hammond's surreal world appears all the more enveloping, disconcerting and generous. Given the artist's sumptuous and virtuoso technical skill it also appears all the more beguiling. Singer Songwriter represents a very major painting by an artist at the height of his powers.

Ben Plumbly

27

Bill Hammond  
Singer Songwriter

acrylic on unstretched canvas  
title inscribed, signed and dated 2001  
2150 x 2590mm  
\$300 000 – \$400 000



The pithy title of this significant painting by W. D. Hammond belies the intensity and unrelenting energy of its composition. In typical Hammond fashion House and Garden's narrative is both cynical and lyrical and while it is nothing like the glossy magazine from which it takes its name as this house and garden scene is peculiar to another time and place, it suggests dualities inherent in our daily lives.

The painting appears to present two interconnected worlds - a primeval pastoral or Gondwanaland saturated in the particular emerald green for which Hammond is best known, and a monochromatic interior scene that seems destined to eventually be overtaken by the activity and luminosity of the outside 'garden'. Amongst a miasma of clouds, phalanxes of curious bird-like creatures attend to a music performance as the 'band' goes about their musical business seemingly unaware of the avian audience outside the window.

Contrasting the classical with the contemporary the two zones in House and Garden signify differing aspects of Hammond's oeuvre – that of his 1980s rock n' roll paintings that captured the angst of suburban life and his mythical New Zealand landscapes that edge on the melancholy and the sinister. Here an electronic key board-landscape (a Hammond leitmotif) and its player with his mind's eye relayed by the scene on the TV above, is accompanied by a guitar player and flightless spirit-like attendant. Hybrid bird human figures - inhabitants of the garden, are accessorised with baseball bats, batons and musical instruments and represent (as the subtitle hints) an optimistic, albeit tongue in cheek vision of the conventions of domestic living. Hammond's interest in music has pervaded much of his work and it is through the visual depiction of sound that his themes can be ascertained. The painting's aural quality, keenly felt and heard by the figures within the composition is a means by which we too can consider our own position in the context of the painting.

House and Garden is a pivotal work that references the plethora of ritualistic activity found in the Zoomorphic Lounge series and the eponymous Buller series of the mid to late 1990s that re-imagined the victims of Sir Walter Lawry Buller plotting and awaiting for their revenge on the 'bird stuffer'. Its palette, primarily restricted to just green, yellow and black is remarkable for its glistening quality and spatial complexity - achieved by Hammond's skilful articulation and control of the painterly medium.

Jennifer Hay

28

Bill Hammond  
House and Garden

acrylic on unstretched canvas  
2147 x 1736mm

title inscribed, signed and dated 2000  
and inscribed Mating for Life

\$230 000 – \$300 000



HOUSE AND  
GARDEN.



Peter Robinson has been at the forefront of New Zealand art almost since the moment he graduated from the University of Canterbury's Ilam School of Fine Arts in 1989. That might seem a bland and vacuous thing to say. But it is noteworthy, because few artists are able to sustain high quality work, and a high level of visibility (exhibitions, awards, publications), over a long period of time. It is especially the case that artists who make an immediate impact tend to disappear just as quickly. Robinson, though, has been indefatigably productive, his art always on the move, rigorous in form, consistently challenging, thoroughly good.

Paintings that stand the test of time do so as a result of their looks. Messages and issues, concepts and symbols, which once seemed so central to a given artwork, tend over time to recede, get lost, or become less relevant as the social and artistic environment changes. Even today, it seems old-fashioned to say that Robinson's Boy am I Scarred, Eh deals with identity, negotiates between Maori and Pakeha, reflects a distinctly post-modern cynicism, or depends for its meaning on linguistic games – though these readings are interesting all the same. It does not seem necessary, either (or indeed logical), to continually locate the origins of the

work in words employed by an earlier, much-discussed New Zealand painter – just as we need not always refer to Titian when writing about Manet's Olympia. It does not matter whether Robinson's spiral motif connotes, for you, the koru motif, a fingerprint, Te Papa's logo, scarification, entropy, all of the above, none of the above, something else. What endures is the object itself. (Yes, it may look different with time too, but when we lose our grasp on the ideas that once surrounded an artwork, we nonetheless have something tangible to refer to.)

The primary virtue of Robinson's paintings and sculptures is their directness – their rugged materiality – the impression that they have not been fussed over in an arty and finicky manner – which is not to say that they are not carefully crafted or agonised over. The calculatingly crude oilstick scrawl, the quaint cubistification of the 'I' and 'EH', the way the words seem to have been pumped up to fill whatever space is left over around the tightly coiled, red spiral – none of these things, any more than their various connotations, are praiseworthy when taken in isolation. But it all adds up to one of the most striking and enduring images of Robinson's illustrious career.

Ed Hanfling

29

Peter Robinson  
Boy am I Scarred, Eh

acrylic and oilstick on hessian  
title inscribed and inscribed Cry For Me  
1400 x 1060mm

Provenance: Collection of Jim Fraser.

Purchased by him from Anna Bibby  
Gallery, Auckland, 1999; Collection of  
David and Angela Wright.

\$55 000 – \$75 000



BOY

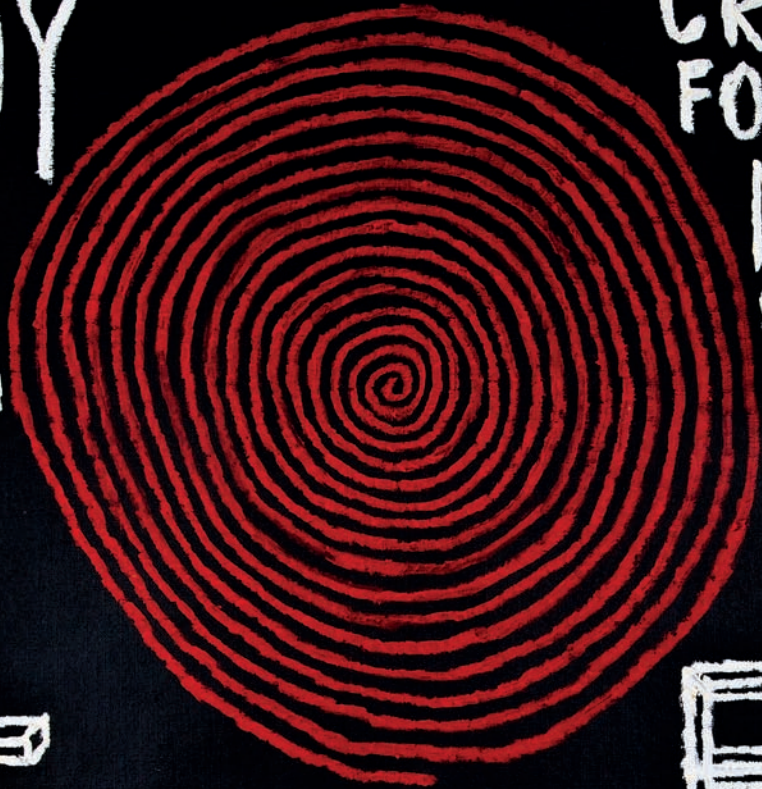
AM

I

SCARED

CRY  
FOR  
ME

E  
H





Ralph Hotere's Black Window – Towards Aramoana series is a direct protest aimed at a specific threat, namely the proposed construction of a large aluminium smelter within close proximity of the artist's studio at Observation Point, Port Chalmers.

Aramoana means 'Pathway to the Sea' in Maori and was the site identified in the 1970s by a consortium consisting of Fletcher Challenge, CSR from Australia and European conglomerate Alusuisse. The result was one of the great environmental battles in New Zealand history - one that was ultimately successful, the foreign raiders and their kaupapa troops were repelled.

It was a David and Goliath contest: the few hundred residents of Aramoana up against the might of multinational corporations. The protest became sufficiently heated for Aramoana to declare independence from the state. If ever one needs an antidote to the art can't change anything argument it can be found in the eloquent visual protest of artists such as Ralph Hotere and Chris Booth.

Hotere's series of sash-framed window paintings, all urgent variants on the motif of the inky-black, benighted darkness, an aluminium winter as the raw materials of papatuanuka are belched into the atmosphere, and the intersecting cross of light have become one of the most recognizable signifiers in all of New Zealand art history. They form part of the helix pattern of what we understand as the mana of Hotere the artist.

Visceral, reduced to the barest essentials of form, colour present in shorthand and always inscribed Black Window – Towards Aramoana, these paintings stand as sentinels, silent yet eloquent reminders to all New Zealanders of the layers of time and reading which sit on the land. Hotere is clearly articulating the fissure that exists between Maori and Pakeha understandings of what land is and how it must be examined. This is the difference between ownership and guardianship that sits at the heart of all land disputes in New Zealand.

Hotere's work clearly declares the broader Maori understanding of the land framed by inherited wisdom via links to the past in the form of the genealogical lineages that define the Maori world view.

These then are the two drivers for such a magnificent painting: a clear and present immediate threat to the land being framed within a centuries old assertion of an alternative and indigenous view of the land. Hotere also looks to the future of this debate - if anyone 'owns' the land it is our children and in turn theirs. The inscription 'Nga Tamariki o Parewa' makes this explicit.

In short the subject of Black Window – Towards Aramoana is the past, the present and the future.

Hamish Coney

30

Ralph Hotere

Black Window: Nga Tamariki o Parewa

acrylic on board in Colonial sash window frame

title inscribed, signed and dated '82 and

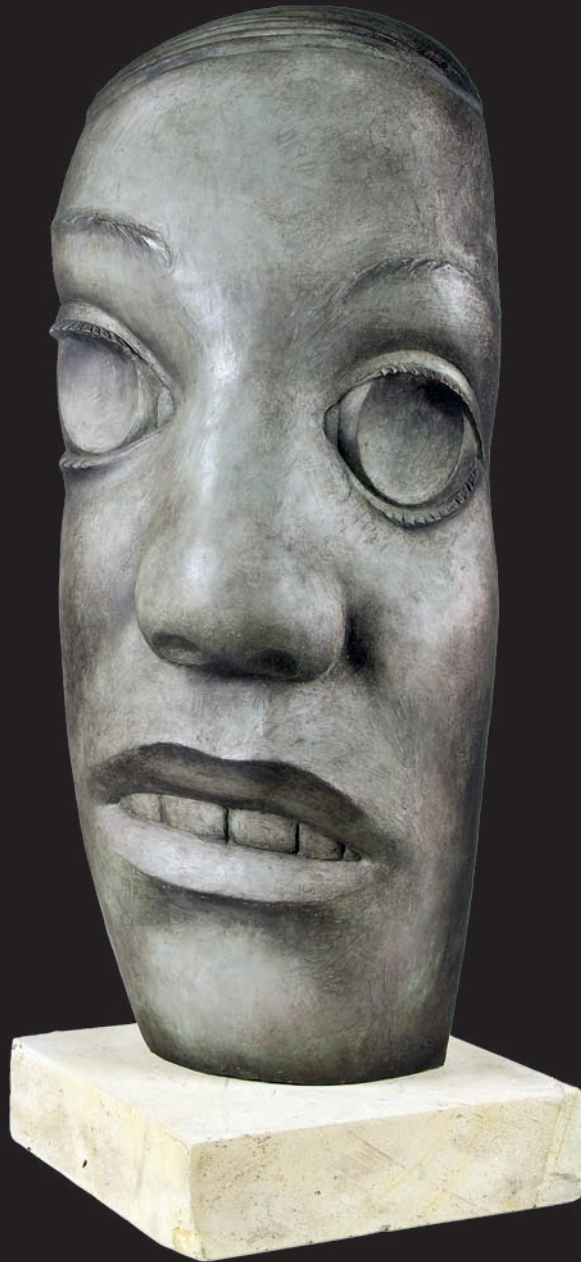
inscribed Black Window: Towards Aramoana;

original Brook Gifford label affixed verso

1225 x 860mm

\$220 000 – \$300 000





31

Terry Stringer  
Self Portrait as a Child

cast bronze, 2/2  
signed and dated '95  
1075 x 400 x 400mm  
\$20 000 – \$30 000





32

Ann Robinson

Agathis

cast glass

signed and dated 2004 and inscribed No. 7

490 x 400 x 320mm

\$25 000 – \$35 000

Dick Frizzell

Chromorama

oil, enamel and plywood on canvas

title inscribed, signed and dated 15/8/95

455 x 610mm: each panel

1820 x 2440mm: overall

\$30 000 – \$40 000

In the mid-1990s Dick Frizzell produced a small series of works which have retrospectively and somewhat blithely become known as the Dadstracts. The resulting works are a kind of mock modern abstraction underpinned by a sense of home grown humour. In the same way that his earlier Tiki works were painted in the style of the mid-European modernists who had informed his formative years as an artist, the Dadstracts are part of Frizzell's revival of the genre, only this time without the figurative content.

The series was partly inspired by the idea of your average Kiwi making his own art in the garden shed. Referencing this, Frizzell personally refers to the series as his Uncle Albert works, it was his family that coined the term Dadstracts. The construction of Chromarama (1995), plywood cut-outs glued onto painted canvas squares, is intentionally crude and affirms Frizzell's position on the interchangeability of high and low art forms. Unlike his contemporaries, many of whom also worked in commercial art alongside their painting practices, Frizzell has always refused to demarcate his two types of artistic production, preferring rather to explore the possibilities of their transmutation.

For those not familiar with the Dadstracts Chromarama is, at a glance, not immediately Frizzelleian as the works of this period are some of his most abstract and rarely exhibited works. At the time the works caused a sensation as many were installed at Gordon Ramsay's London restaurant Savoy Grill.

Interestingly, despite the emphasis on colour and form in Chromarama, each of the sixteen coloured canvases has a more concrete, albeit it opaque, reference. At this time Frizzell was interested in the ad hoc and unexpected colour relationships he saw in books on Folk Art and other found images and began analyzing them. Each of the sixteen canvases in Chromarama represents the proportional relationship of colour, by percentage, in a single found image. Perhaps surprisingly, given the ad hock nature of its source, when hung together, the overall grouping of the works has a balanced and measured temperament. Each of the panels paired with its neighbour creates an overall dynamism and a lively composition.





Chinese Element: Wood is a grand, imposing painting. It exemplifies the ‘bigness’ of art (for art is not good or valuable if it does not guide us to something greater, better, less tangible than the stuff of ordinary living). It is part of a series of five paintings that represent, without depicting, ‘the active dynamic agencies at work in all natural processes’ according to ancient Chinese beliefs.<sup>1</sup> In other words, immaterial forces, life and movement, are suggested or embodied by material forms; and the universal is opened up by an individual; by the artist’s thinking, feeling and making; by the viewer, contemplating.

The paintings that preceded the Chinese Elements, the Journeys, were big in a different way. Though they too consisted of multiple canvases joined together, they unfolded laterally, spreading and flowing from one side to the other. In Chinese Element: Wood, on the other hand, the implied motions and rhythms are more various, circulating and clustering, thrusting and projecting, and seeming to reverberate from the painted panels into the space around them. These dynamics spring from the combined forces of colour and shape, and, less conspicuously, paint handling (or surface) and line. During the years 1986-1997, Mrkusich’s methods often involved piecing together a specific number

of components to arrive at the overall shape, rather than composing within a pre-existing rectangle. Chinese Element: Wood gives the appearance of having grown organically from within, though there is intuition and logic in equal measure.

Abstract painting has a long association with spirituality, notions of transcendence or of elemental ‘truths’ behind the appearance of things. Pioneers of abstraction, including Kandinsky, Malevich and Mondrian, in their own ways sought access to the metaphysical. The association between abstraction and spirituality is perfectly logical; it stands to reason that if artists do not depict recognisable phenomena, it may be because they are searching out visual equivalents for that which we feel rather than (ordinarily) see. And insofar as this is logical, it is not airy-fairy, never-never-land, fuzzy-headed mysticism. Mrkusich is more awake, more rigorously attentive, than most to the materiality of painting. ‘A painting’, he says, ‘shows the facts of its own particular condition’.<sup>2</sup> If this matter-of-fact assertion seems at odds with Mrkusich’s insistence that his ‘painting method achieves a result which is beyond the materials used’,<sup>3</sup> this is only because of a misapprehension. We do not need to choose between such binaries as materiality and spirituality, intellect and intuition, logic and feeling, order and instability. Art – certainly Mrkusich’s art – is bigger than that.

Edward Hanfling

#### Notes

1. Milan Mrkusich, artist’s statement, Sue Crockford Gallery, 1990.
2. Mrkusich, artist’s statement, Milan Mrkusich: Paintings 1946-1972, Auckland: Auckland City Art Gallery, 1972, p. 30.
3. Mrkusich, Letter to the author, 4 May 1998.

34

Milan Mrkusich  
Chinese Element: Wood

acrylic on canvas, four panels  
title inscribed, signed and dated 1989 verso  
2210 x 2083mm: overall  
\$50 000 – \$70 000





35

Jacqueline Fraser

"That Fake Chanelle Vixenette's Just a B-Grade Vanessa Paradis", Bimbo

French brocade, backlit photograph,  
diamantes, faux fur and wig  
signed and dated 12. 8. 2005 verso; original  
Michael Lett label affixed verso  
2315 x 1020mm

\$18 000 – \$26 000



In 2005 Jacquie Fraser's acid flavoured installations were curated as part of the major exhibition Superstars – From Warhol to Madonna at the Vienna Kunstshalle. Artists flirting with fashion or on the flipside fashion designers proposing fashion as art has been going on for centuries. Egon Schiele invented heroin chic and Salvador Dali's collaborations with Elsa Schiaparelli are notorious... 'perhaps Madame would prefer a lobster?'

In 2011 we are assailed by attention seeking schoolgirls crammed into the cringe-making hothouse that is New Zealand's Next Top Model. It is the bitchy, needy allure of fashion that Fraser confronts in works such as "That Fake Chanelle Vixenette's Just a B-Grade Vanessa Paradis", Bimbo. Such sumptuous creations come on like clotted cream in a mini-dress, screaming 'look at me'. You don't need a PhD in media studies to know that these are loaded and coded. They have all the train smash allure of Boy George on day release... you just know it is going to end in tears.

How then does art with a capital A engage with a fashion, industrial complex moving at warp speed gobbling up the delicate flower art like some showbag to be plundered at will?

Fraser fights fire with fire. Most art about fashion tends to be of the seductive variety; all Cecil Beaton in the drawing room of a country house. Fraser's art practice stays on the right side of the law by a) acknowledging the sickly sweet heart of desire that drives the fashionista, and b) by taking it just a little bit seriously. In other words she doesn't, as most artists do, pull rank on fashion.

Fraser is saying, 'standby for a ravishing' and proceeds to deliver just that. Here is an artwork we can ooh and aah at but which allows us that all too rare artworld experience, a moment of levity. With sequins, faux fur and all manner of goodies Fraser's Bimbo spins the art gallery into a catwalk. Haute culture anyone?

She puts the exhibitionist into exhibition. All good fun we chortle into our Moët. However Fraser also hacks into the complex bandwidth of emotions the beauty industry feeds on. Fashion on all levels is about the body and is riven with gender and sexual politics. Indeed that is its *raison d'être*: to thrust our attitudes, desires and yearnings into relief. They don't call them fashion junkies for nothing.

Fashion also shares a kinship with art in being perpetually of the moment or season, yet constantly mining the past. The reference is so often the point in both contemporary art and fashion.

Fraser bundles all these threads into a sinuous readymade whole. Her reference is of course the impossible desire for an authentic voice in a sea of impersonators. In the background one can just hear Vanessa Paradis cooing in her best Jane Birkin drawl, 'Je Taime... ma non plus'.

Hamish Coney



36

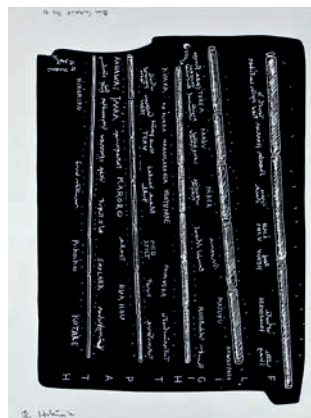
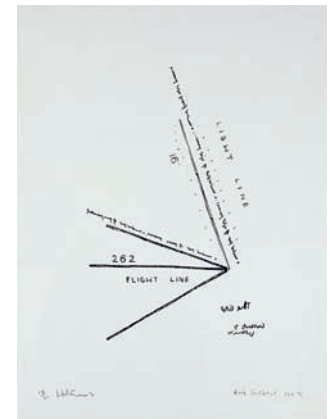
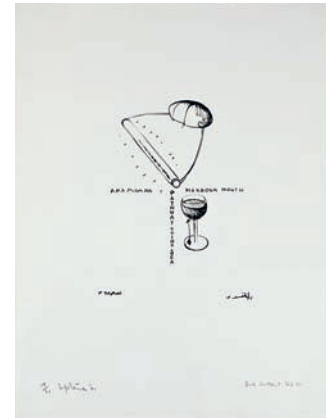
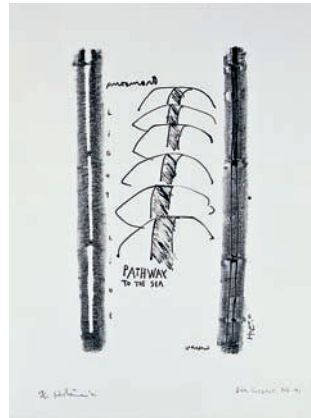
Ralph Hotere

Untitled

burnished steel, lead head nails and  
acrylic in Colonial sash window frame  
signed and dated '99

1195 x 1105mm

\$100 000 – \$140 000



37

Bill Culbert and Ralph Hotere  
Pathway to the Sea  
 nine lithographs, each editioned  
 17/ 21  
 each signed and dated Feb '91  
 by both artists  
 705 x 520mm: each  
 \$15 000 – \$25 000



39

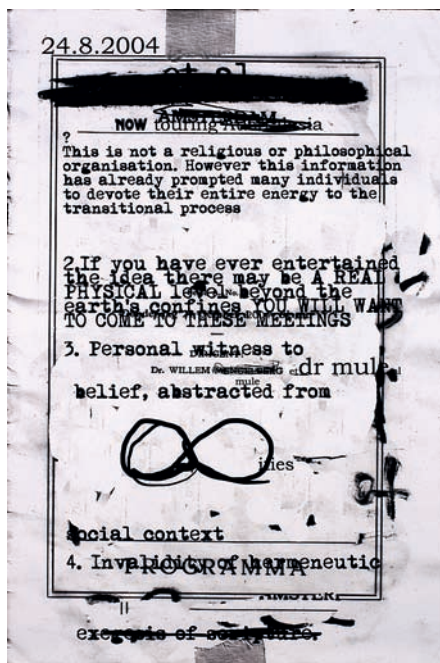
et al.  
Untitled  
 screenprint, edition of 100  
 1185 x 790mm  
 \$1500 – \$2500

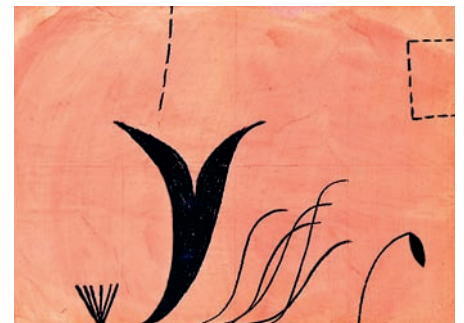
38

Robert Dickerson  
Portrait of a Woman  
 pastel on paper  
 signed  
 367 x 280mm  
 \$7000 – \$10 000

40

Chris Heaphy  
Bush Fire: Lost II  
 oilstick and acrylic on paper  
 title inscribed, signed and  
 dated 1998  
 1080 x 1565mm  
 \$6000 – \$8000





41

Chris Heaphy

Walk this Way

oilstick and acrylic on paper, nine panels

title inscribed, signed and dated 2002

780 x 1080mm: each panel

\$18 000 – \$24 000





42  
Richard Killeen  
The Importance of Naming  
mixed media on rag paper  
title inscribed, signed and  
dated 26 Nov '86  
385 x 583mm  
\$3000 – \$5000



43  
Richard Killeen  
N.Y. Invitation  
mixed media on rag paper  
title inscribed, signed and  
dated 25 Apr 1987  
385 x 583mm  
\$3000 – \$5000



44  
Allen Maddox  
Untitled  
acrylic on paper  
350 x 280mm  
\$1500 – \$2500



45  
Allen Maddox  
Mine  
acrylic and pencil  
on paper, 1988  
420 x 295mm  
\$1200 – \$2000





46

Russell Moses  
Deconstructed White Landscape  
 (from the Maniototo series)

acrylic on sixteen card panels  
 mounted to board (2000)  
 1185 x 1180mm  
 \$3000 – \$5000



47

Gavin Chilcott  
Boy Meets Girl

pastel on paper  
 title inscribed, signed  
 and dated Sept '85  
 552 x 750mm  
 \$1000 – \$2000

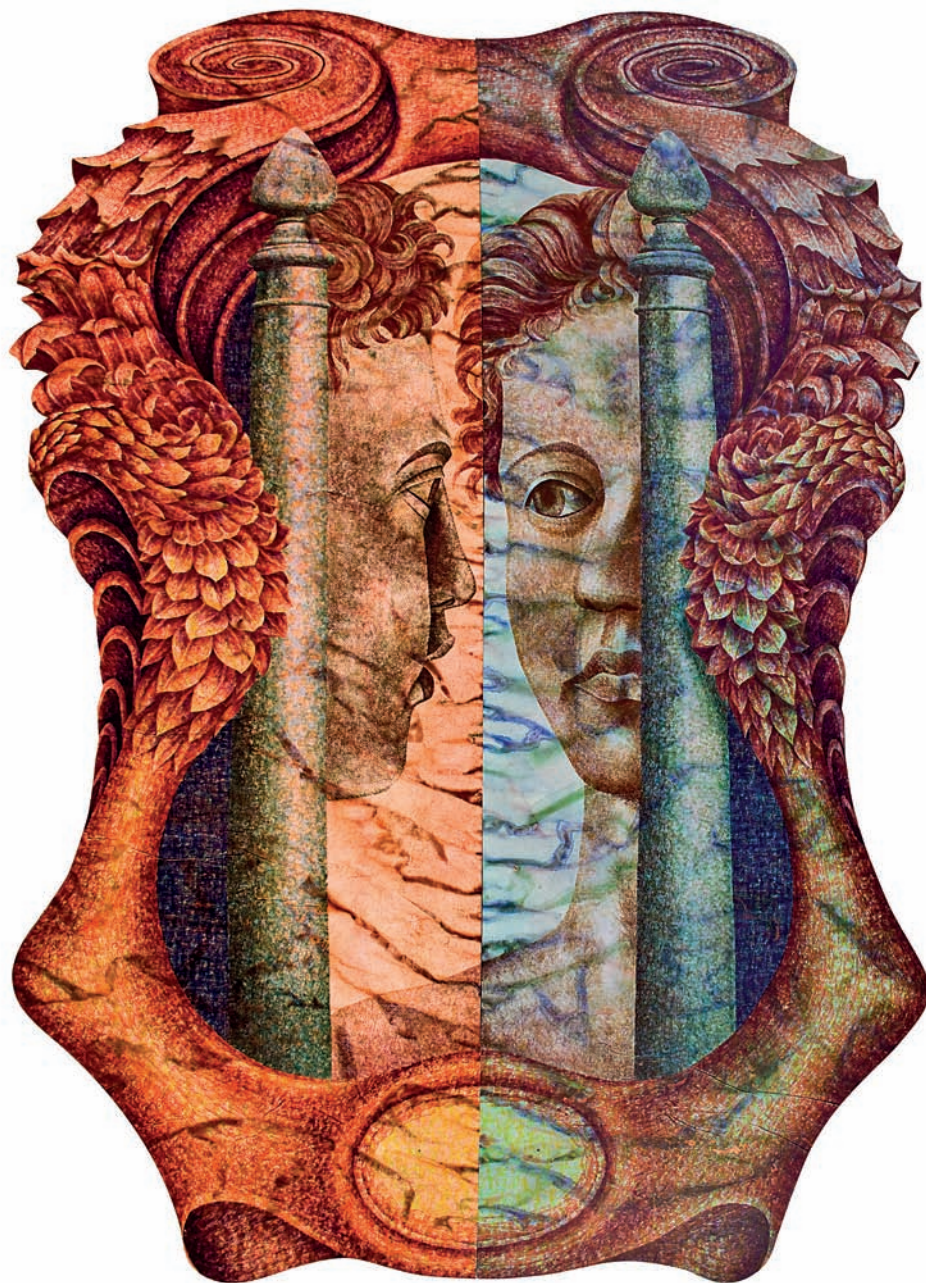


48

Denys Watkins  
Untitled

watercolour  
 signed  
 1040 x 1525mm  
 \$3000 – \$5000





49

Peter Gibson-Smith

Untitled

acrylic on aluminium, two panels  
2350 x 1740mm

\$3000 – \$5000



50

Tony Lane

Rope and Landscape

oil and schlagmetal on panel, diptych

title inscribed, signed and dated 1990 verso

645 x 642mm

\$5000 – \$7000



# 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 15% + 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

Auction No. 44

The David and Angela  
Wright Collection

30 June 2011 at 6.30pm

**ART+OBJECT**

3 Abbey Street  
Newton  
Auckland

PO Box 68 345  
Newton  
Auckland 1145

Telephone: +64 9 354 4646  
Freephone: 0 800 80 60 01  
Facsimile: +64 9 354 4645

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

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 (15%) 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: \_\_\_\_\_

POSTALADDRESS: \_\_\_\_\_

STREETADDRESS: \_\_\_\_\_

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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