



ART +
OBJECT







Important Paintings and Contemporary Art

Tuesday 22 November 2011

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from September

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ART+OBJECT auction conditions of sale



Welcome to A+O's final major art catalogue of 2011 and the fiftieth catalogue we have published since the company's launch in May 2007. Catalogue number 50 coincides with a number of important milestones that A+O has achieved in the latter half of 2011. Art sales of twenty million dollars were recorded after the August 18 art sale. In September A+O completed valuation number one thousand.

A valuation is not just a number on a piece of paper. The assigning of value, particularly for rare or major New Zealand artworks or taonga, gives rise to much research and comparison of items that A+O has access to in private and public collections. In the last five years the A+O team has completed numerous valuations of important public, institutional and private collections. In the course of undertaking one thousand valuations, literally tens of thousands of artworks, decorative arts and artefacts have been examined, checked and cross-referenced. This constant hands-on experience within our visual and material culture combined with the market knowledge acquired in the course of creating fifty auction catalogues and transacting \$20 million of fine art sales results in our clients receiving the finest advice. A+O's directors are degree qualified specialists who bring decades of experience to each client interaction.

For this reason A+O has been favoured to catalogue and offer important collections in their entirety. 2011 has seen A+O auction a fascinating range of important collections including the Douglas Lloyd Jenkins Collection of Modern Design (March), The Martin Hill Collection of Ceramics (June), The Michael Seresin Collection of Black and White Photography (June), The David and Angela Wright Collection of New Zealand Art (June) and the A.T. Pycroft Collection of Rare Books (November)

These collections were assembled over many decades – the Pycroft collection commenced in the late 19th century – and were testimony to the crucial role played by the acute mind of a committed collector.

Finally, it is impossible to conclude the introduction to this catalogue without mentioning the passing of three great artists whose lifelong works have left our culture enriched. In recent months the artworld has mourned the passing of painters Sylvia and Peter Siddell and Len Castle, without question New Zealand's greatest ceramicist. The directors and staff of A+O knew these artists well and they were regular visitors. Len made a point of consigning an item of deep personal significance, a collaborative work with Theo Schoon, to our very first auction as a token of support. We would like to communicate our sympathies to the Castle and Siddell families and to add our voices to the many who have eulogized their decisive contributions to the rich arts culture we enjoy today.

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Cover:

Yuk King Tan
Mask with Red Tassles

dyed silk
1680 x 140 x 105mm
\$6000 – \$8000
Lot #7

Previous spread:

Andy Warhol
Flowers

colour screenprint by Factory
Additions, New York (1970)
in edition of 250 with 26 artist's proofs
signed and dated '70
914 x 914mm
\$25 000 – \$35 000
Lot #17

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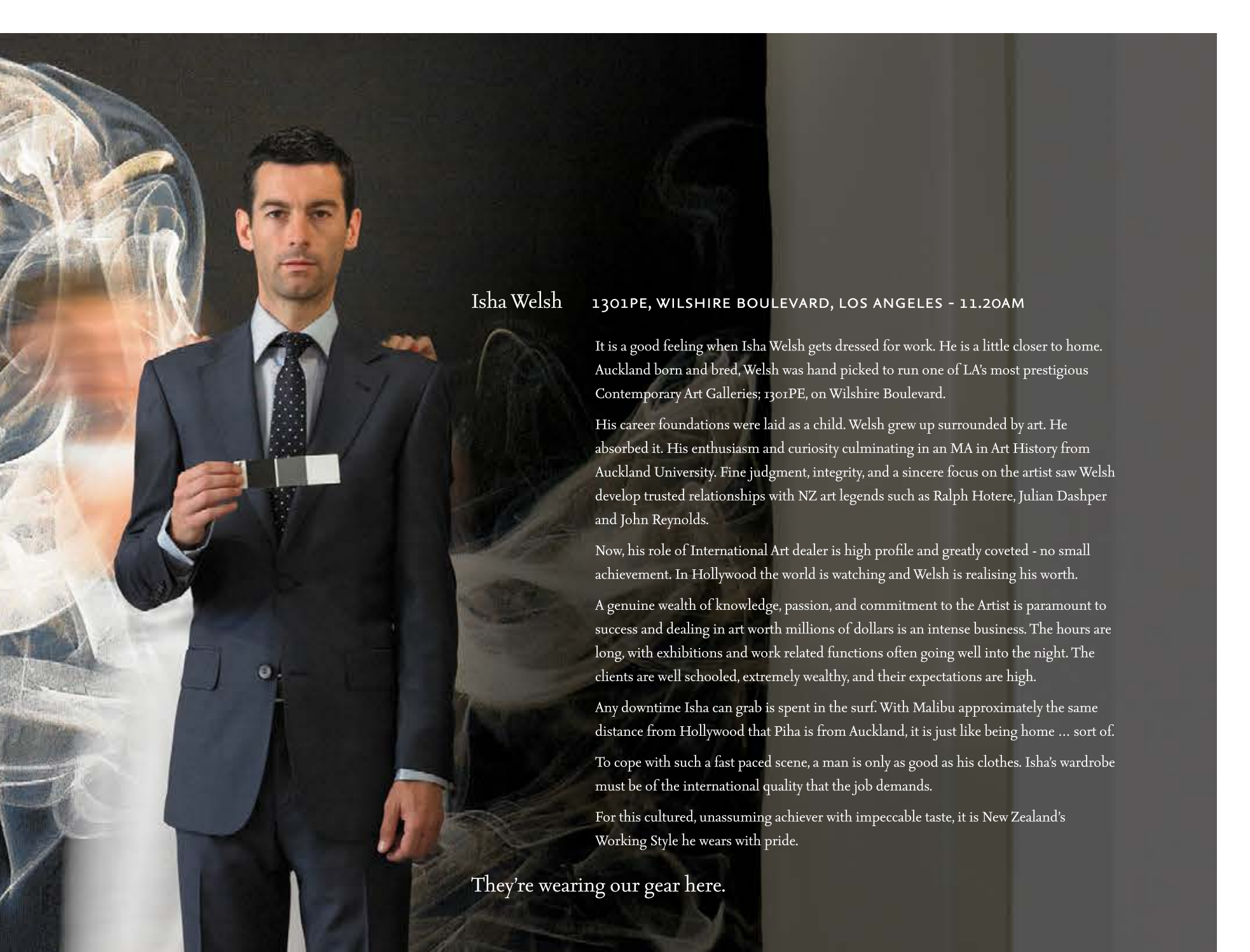


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Isha Welsh

1301PE, WILSHIRE BOULEVARD, LOS ANGELES - 11.20AM

It is a good feeling when Isha Welsh gets dressed for work. He is a little closer to home. Auckland born and bred, Welsh was hand picked to run one of LA's most prestigious Contemporary Art Galleries; 1301PE, on Wilshire Boulevard.

His career foundations were laid as a child. Welsh grew up surrounded by art. He absorbed it. His enthusiasm and curiosity culminating in an MA in Art History from Auckland University. Fine judgment, integrity, and a sincere focus on the artist saw Welsh develop trusted relationships with NZ art legends such as Ralph Hotere, Julian Dashper and John Reynolds.

Now, his role of International Art dealer is high profile and greatly coveted - no small achievement. In Hollywood the world is watching and Welsh is realising his worth.

A genuine wealth of knowledge, passion, and commitment to the Artist is paramount to success and dealing in art worth millions of dollars is an intense business. The hours are long, with exhibitions and work related functions often going well into the night. The clients are well schooled, extremely wealthy, and their expectations are high.

Any downtime Isha can grab is spent in the surf. With Malibu approximately the same distance from Hollywood that Piha is from Auckland, it is just like being home ... sort of.

To cope with such a fast paced scene, a man is only as good as his clothes. Isha's wardrobe must be of the international quality that the job demands.

For this cultured, unassuming achiever with impeccable taste, it is New Zealand's Working Style he wears with pride.

They're wearing our gear here.

WORKING STYLE

The Ross Morrison Collection

Auction Highlights

6 September 2011

This superior collection was greeted as a major event by collectors of modern design and decorative arts resulting in over 90% of lots selling and strong prices across the entire catalogue. Prices realized include buyer's premium.

Gunni Omann for Omann Jun
Mobelfabrik Denmark
Lowline sideboard in rosewood
\$8440



1970s German walnut writing desk
\$3750



Chrystabel Aitken
Horse and Rider carved Mt. Somers
stone sculpture
Circa 1935
\$4220

George Mulhauser
American mid-century 'Plycraft'
lounger and ottoman
\$5040



Hans Wegner
Rocking Chair model J16
\$2810

Jorgen Gammelgaard
A pair of anodised 1970s aluminium
pendant lights
\$3515

Sergio Rodriguez
Sheriff chair in Elm and leather
\$7500



Ernst Plischke
Pendant light designed for St Mary's
Presbyterian Church, Christchurch
\$4570

Late 19th century Arts & Crafts
compendium
\$2930

Mogens Hansen
1960s Danish lounge chair
\$4220





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Rugby Auction Highlights

13 October 2011

Prices realised include
buyers premium.



The Originals
1905-06 New Zealand Football Team
Signed team and management photograph at Newton Abbot
\$7880



1884 N.Z. Representative Cap
Gold trim and tassel over Navy blue velvet
\$20 910



All Black Jersey
1987 World Cup
Signed by Sean Fitzpatrick
\$3150



The Invincibles
1924-25 All Blacks
signed team photograph
\$4850



1924 All Blacks 'Invincibles'
Signed souvenir rugby ball
\$6670



1884 Caterbury Rugby Team
Silver gelatin print
\$970



1896 NZ Representative Cap
Siler trim over black velvet
\$9335



Ans Westra
British Lions vs. All Blacks
Athletic Park, Wellington 1971
Silver gelatin print
\$5575



Hornabrook Macdonald Lawyers

Advisers to Art + Object

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



The Pycroft Collection of Rare Books

Auction Highlights

2&3 November 2011

This landmark collection captured the attention of book collectors in New Zealand and internationally. Over two nights new records were set in every category resulting in the most successful rare book auction for many decades.

Prices realised include buyers premium.



Sydney Parkinson
A Journal of a Voyage to the
South Seas, published 1784
\$10 300

James Burney
History of the discoveries in
the South Sea or Pacific Ocean from 1579 to 1764,
5 volumes, published 1803-17
\$11 520

George Forster
A Voyage round the World in His Majesty's Sloop
Resolution, published 1777
\$5210

Alexander Dalrymple
An historical collection of the voyages and discoveries
in the South Pacific Ocean,
published 1770
\$21 220

John Reinold Forster
Observations made during a Voyage round the World
on Physical Geography, Natural History and Ethic
Philosophy, published 1778
\$3030



E. H. Shackleton
Signed photograph of the 'Discovery'
\$2970



Captain Cook's Voyages
A complete set of the three voyages
including a rare folio of plates, published 1773 to 1785.
\$19 400



David Collins
An Account of the English Colony in
New South Wales, published 1798
\$8790



Charles Enderby
The Auckland Islands: a short account
of their climate, Soil & Productions, published 1849
\$7575



Augustus Earle
Sketches Illustrative of the Native Inhabitants
and Islands of New Zealand, published 1838
\$36 380



George French Angus
The New Zealanders Illustrated, published 1847
\$24 860



Edward Jerningham Wakefield
Illustrations to Adventure in New Zealand,
published 1845
\$10 610



Sir Walter Buller
A History of the Birds of New Zealand,
published 1888
\$8485

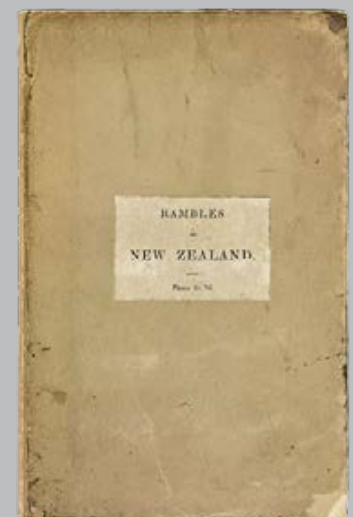
Sir Walter Buller
A Supplement to the Birds of New Zealand,
published 1905
\$8185



Alexander Mackay
A Compendium of Official Documents Relative
to Native Affairs in the South Island, published 1873
\$31 530



Mrs Charles Hetley
The Native Flowers of New Zealand,
published 1888
\$1455



John Carne Bidwell
Rambles in New Zealand
published 1841
\$5455



Auckland: Early Photographs 1860 – 1920
An important collection of early photographs assembled by
A.T. Pycroft in a quarto album comprising 191 pages
\$13 340

New Collectors Art

7 December 2011

Theo Schoon

Maori Motif I

silkscreen print, signed

and dated '71,

470 x 720mm

\$1500 – \$2500



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Decorative Arts of the Modern Movement

8 December 2011

Bauhaus
Early 20th century figure of a Giraffe
H.880mm
Provenance: From the collection of John Pettit
\$2500 – \$4000

Another Stunner!



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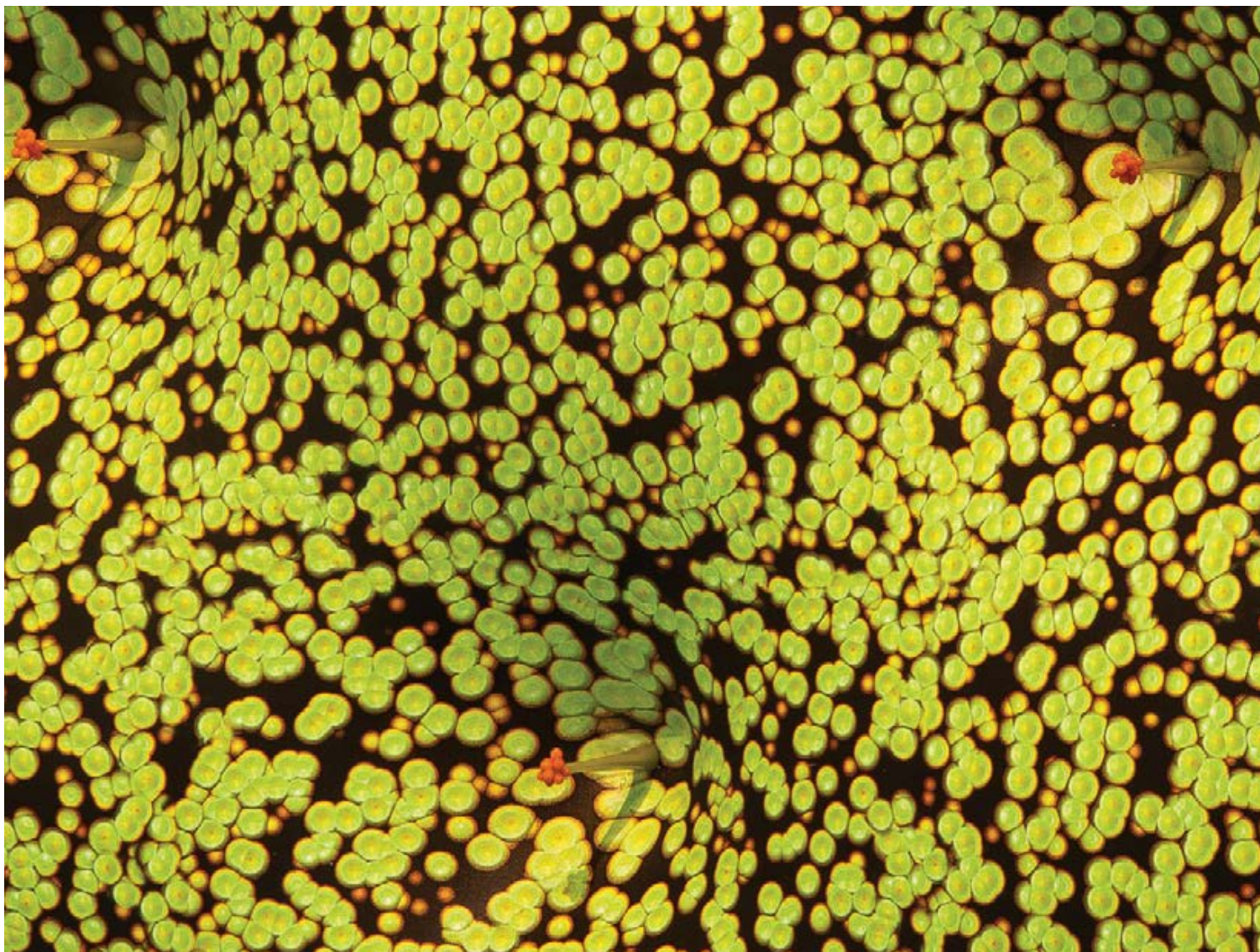


The English Collection of Important 20th and 21st Century Design

March 2012

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teak with leather upholstery
\$6000 – \$8000

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Elizabeth Thomson *Inner Raoul*(detail) 2011 image courtesy of the artist

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Important Paintings and Contemporary Art

including The Times Collection,
a buying collective disbanding
after ten years

April 2012

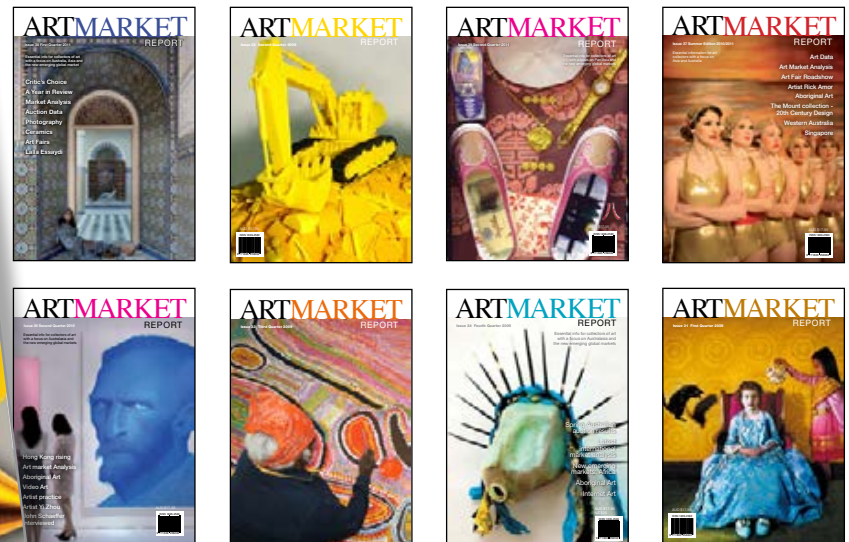
Francis Upritchard
Compass Set (detail)
mixed media, 2004
195 x 250 x 10mm
\$6000 - \$9000





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Valuation Services

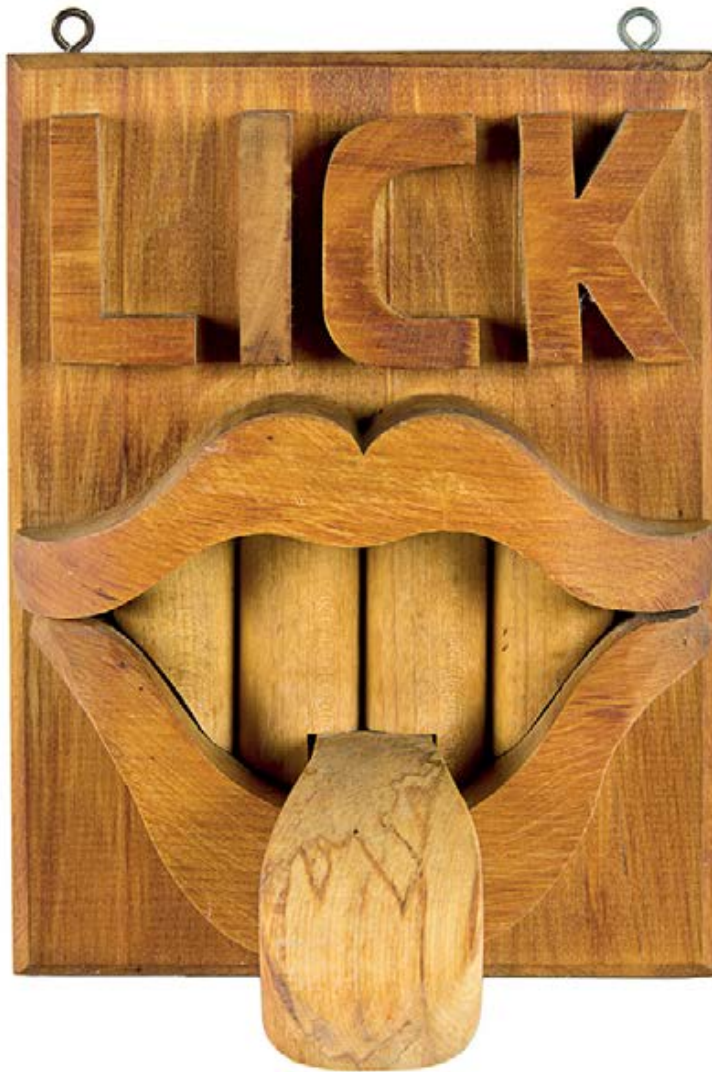
In the last six months A+O has completed a diverse range of valuations and consultancy briefs including ongoing advisory work to EQC and the loss adjusters assisting the people of Christchurch.

Recent institutional valuations include the Govett Brewster Gallery collection and the complete Len Lye Foundation collection consisting of artworks, photographs, films, textiles, manuscripts and documents.

The Te Wananga o Aotearoa collection of art and taonga is the cultural patrimony of the largest education provider in New Zealand. In October A+O completed a three month project to value and document the entire collection housed in locations throughout New Zealand.

Recently completed also was the valuation of the Tauranga Art Gallery toi Tauranga collection, a leading example of the lively cultural milieu developing in New Zealand's provincial cities.

To commission a valuation please contact James Parkinson,
Director of Valuation and Collections Management
on 09 354 4646 or email james@artandobject.co.nz



1

Bill Hammond

Lick

carved wood (1974)

title inscribed

236 x 175 x 100mm

Provenance: Purchased by the
current owner in Christchurch in 1974

\$2000 – \$3500



2

Bill Hammond

Marionette Puppet

carved wood, metal and string

impressed No. 26

1000 x 210 x 210mm

Provenance: Purchased by the
current owner in Christchurch in 1974

\$1500 – \$2500



3

Peter Stichbury

Untitled

graphite on paper
signed and dated '04
750 x 565mm
\$6000 – \$8000



4

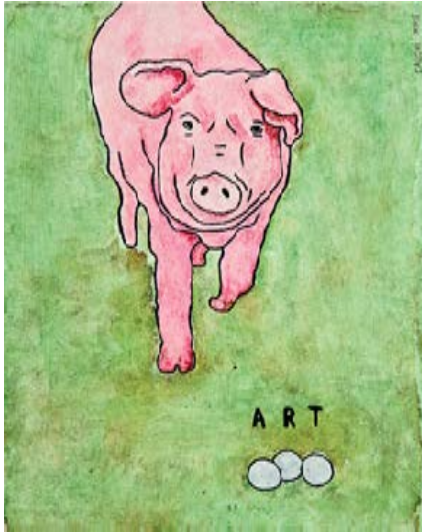
Kushana Bush

Half Radial Crouch

gouache and pencil on paper
title inscribed, signed and dated 2009 verso
1000 x 705mm

Exhibited: 'Kushana Bush – Modern Semaphore', Brett McDowell Gallery, Dunedin, 20 November – 11 December, 2009; 'Ready to Roll', City Gallery, Wellington, 29 May – 12 September, 2010.

\$4000 – \$6000



5

David Cauchi

Art

watercolour and oil on canvas
title inscribed and signed
300 x 210mm

Exhibited: 'David Cauchi: The social
stance of the artist', Robert Heald Gallery,
Wellington, 5 August – 4 September, 2010.
\$800 – \$1200



6

Gavin Hurley

Seahorse

oil on canvas
title inscribed, signed with artist's
initials G. J. H and dated '07 verso
555 x 700mm

\$6000 – \$8000

7

Yuk King Tan

Mask with Red Tassles

dyed silk
1680 x 140 x 105mm
\$6000 – \$8000





8

Imants Tillers

V.U. 4

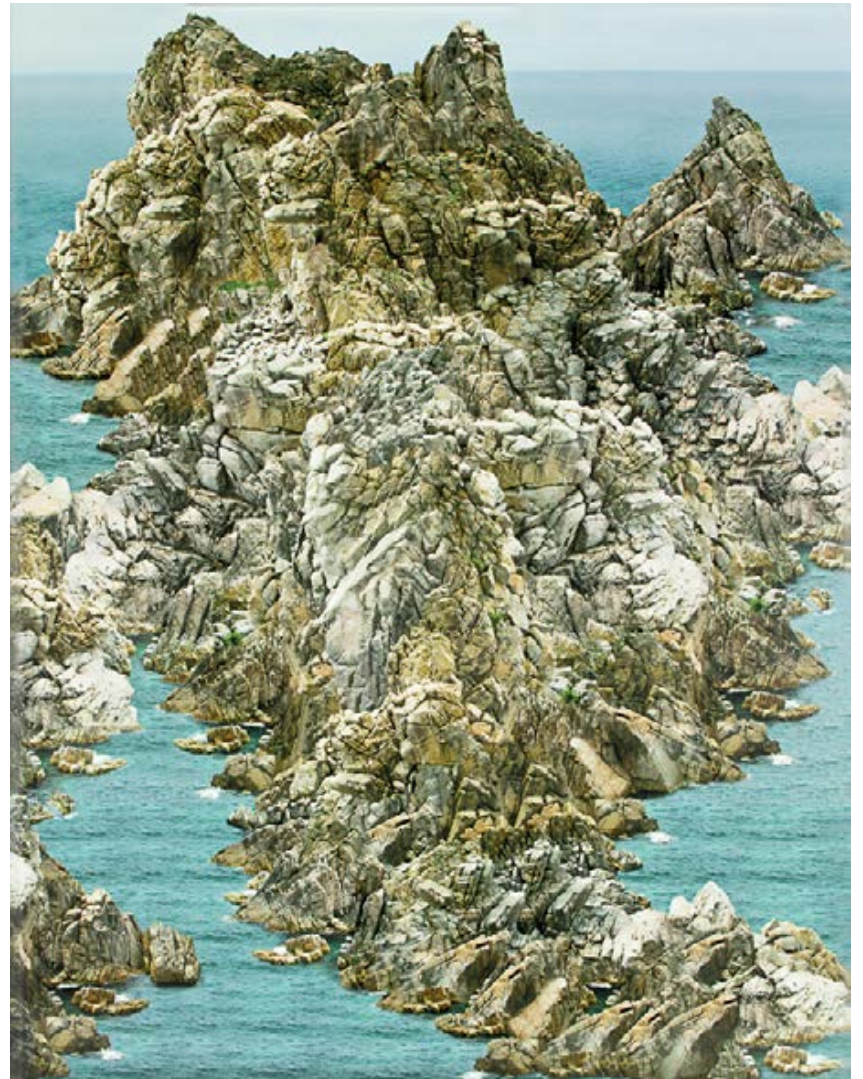
synthetic polymer paint and gouache on canvasboard, 9 panels

inscribed V.U. 4; each panel individually numbered verso

380 x 250mm: each panel

1140 x 750mm: overall

\$12 000 – \$16 000



9

Jae Hoon Lee

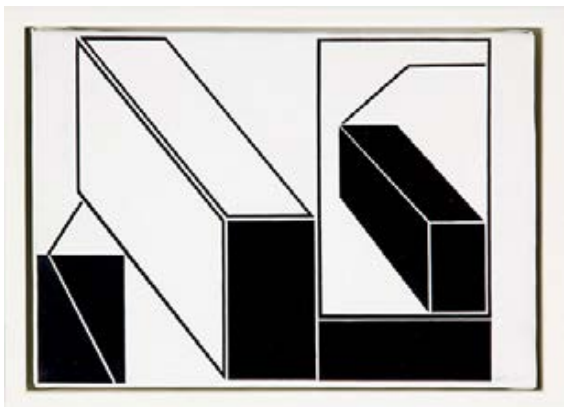
Hajodae

type C print, edition of 10

Provenance: Purchased by the current owner from Starkwhite, Auckland in 2009.

1900 x 1485mm

\$8000 – \$12 000



10
Andrew McLeod
Untitled
 mixed media on canvas
 signed and dated 2000 verso
 250 x 345mm
 \$3000 – \$5000

11
Andrew McLeod
Geometric
 acrylic on canvas
 signed
 180 x 256mm
 \$2500 – \$4000

12
Seung Yul Oh
Bird
 enamel and acrylic on plywood
 title inscribed, signed and dated '02 verso
 725 x 1140 x 140mm
 Exhibited: Goldwater Art Awards, 2003 (Winner)
 Provenance: Private collection, Auckland
 \$4500 – \$6500



13

Shane Cotton

Stelliferous Biblia No. 19

acrylic on canvas

signed with artist's initials S. W. C and dated 2001; title
inscribed, signed and dated verso

355 x 355mm

\$8000 – \$12 000



14

Shane Cotton

Mauri Whenua

oil on canvas

title inscribed and dated 1994; title inscribed,
signed and dated '94 verso

200 x 250mm

\$8000 – \$12 000

Bill HammondEagles at the Racetrack, Kanazawa

acrylic and metallic paint on canvas
 title inscribed, signed and dated 1992
 800 x 500mm

Provenance: Purchased by the current
 owner in 1995; Private collection, Auckland.

\$23 000 – \$30 000



Peter RobinsonRed Light Specials On All Deleted Stock

acrylic and oilstick on found packing crate
title inscribed; signed and dated '94 verso
1710 x 1622 x 120mm

Provenance: Private collection, South Island

\$23 000 – \$32 000



Andy WarholFlowers

colour screenprint by Factory
 Additions, New York (1970) in edition
 of 250 with 26 artist's proofs
 signed and dated '70
 914 x 914mm
 \$25 000 – \$35 000

There's a black and white photograph of Andy Warhol at The Factory from 1970 where he is surrounded by various versions of Flowers 72. Like a pop star, framed within the square format of the photo, sitting in the strong chiaroscuro of daylight falling from overhead skylights, he stares out at us from behind his dark glasses, with his elbow supported by the chair and his chin resting in his hand. His is the pose of the poetic genius, while behind him, to either side, studio assistants stand in mock heroic poses holding other versions of Flowers aloft.

It is an image which captures the spirit of Warhol's balancing act between invention and imitation; namely the invention of a new art idiom specifically through the imitation of promotional languages and factory methods.

It is a photograph that looks playful, as if put together in the moment, spontaneous and fresh; yet at the same time it has all the mannerism of advertising, and especially, as intimated above, of the earnest formalism of late 60s and early 70s album cover photography, reminiscent of albums by The Doors and even Andy Williams. The photo also imitates the genre of the portrait of the artist discovered, or revealed, in their loft studio: contemplative, surrounded by the clutter of their work and its inspirational sources, sometimes attended by assistants in the background, the whole suffused by a soft yet dramatic light falling from above. It is the genre of the romantic genius. Knowingly Warhol imitates this vernacular, and the way it had been adopted by the new poets of the age, pop and rock musicians, at the very moment his practice eschewed the idea of the artist as originating genius in favour of the artist as brand.

Flowers 72 (listed in the Feldman and Schellmann Catalogue Raisonné, reference F&S II. 72) and its many cousins from 1970, originated as a found image of Hibiscus flowers torn from a magazine. Warhol presents the image as just a flower. The botanical specificity of the blooms is almost entirely obscured by Warhol's grainy photo-screen rendering, flattened hues and deliberately mismatched colour separations. Equally, the image is not burdened by any allegorical or moral weight in the manner of the memento mori flower and still life paintings in the long European tradition preceding it. The colour palette of the print is strangely reminiscent of the greens, yellows and blacks of National Geographic magazine covers, yet we learn nothing from the image. It is flat and decorative. Flowers 72 is all surface, or surfaces, given the quirky layering of reprographic dot screen and colour separations; and as such, marks a high point in Warhol's life work of flattening culture into sign.

Rob Garrett



Andy WarholLadies and Gentlemen

screenprint in colours, on wove paper, 1975
 signed and editioned a/p (from an edition of
 150 including 25 artist's proofs, published
 by L. Anselmino, Milan)

1110 x 735mm

\$20 000 – \$30 000





19

Michael Parekowhai
Portrait of Elmer Keith No. 2

type C print, edition of 10
 original Michael Lett label affixed verso
 1250 x 1010mm
 \$10 000 – \$15 000



20

Michael Parekowhai
Le Quesnoy from The Consolation of Philosophy
 – Piko nei te matenga

type C colour print, edition of 8 (2001)
 1500 x 1200mm
 \$12 000 – \$16 000



21

Peter Siddell
Hydrangeas

oil on canvas
 signed
 455 x 710mm
 \$18 000 – \$26 000

22

Paul Dibble

The Voyager

cast bronze, 2/5 (2003)

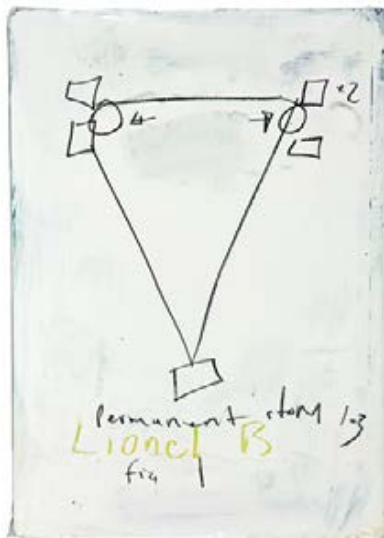
signed

2350 x 460 x 360mm

Exhibited: 'Paul Dibble: Hauraki and the Firth of Thames',
Bowen Galleries, Wellington, 2003.

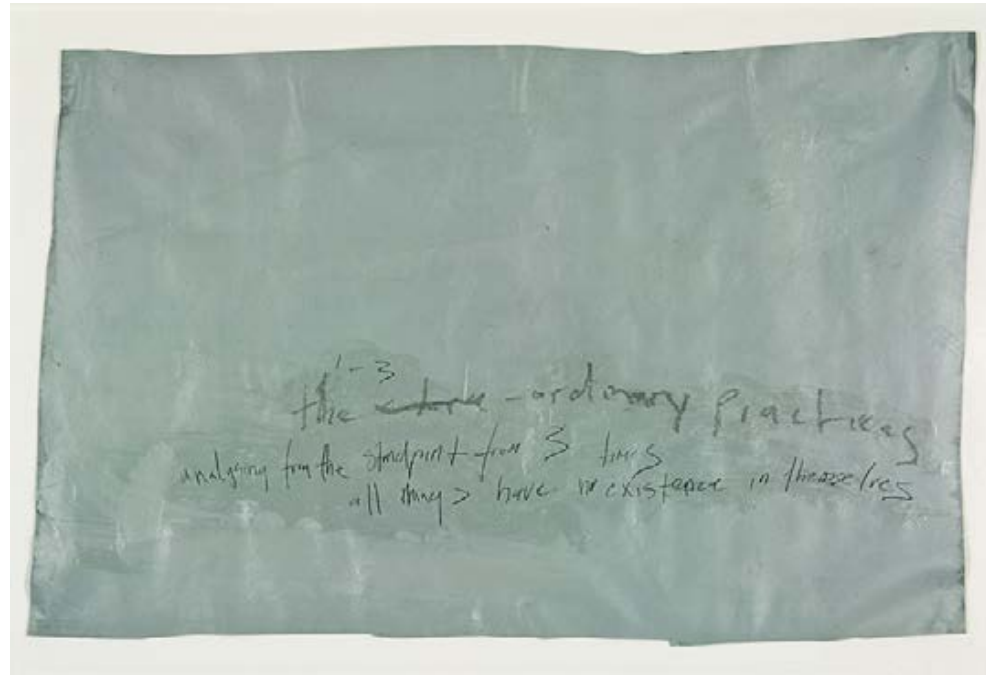
\$30 000 – \$40 000





(verso)

23
et al.
Friction
 mixed media
 title inscribed and signed and variously
 inscribed
 415 x 212 x 13mm
 \$1500 – \$2500



24
et al.
the – ordinary practices
 acrylic and oilstick on found blind
 title inscribed and variously inscribed
 910 x 1370mm
 \$6000 – \$8000

Adele YounghusbandThe Scientist

tempera on board

signed and dated 1951; title inscribed
and inscribed Exhibited in Phoenix Group,

Auckland 1952, ditto in Wellington 1953

555 x 425mm

Exhibited: 'Cursive Line: Adele
Younghusband', Whangarei Art Museum
Te Manawa Toi, 16 August – 30 November,
2008.

Provenance: Passed by descent from
the artist to the current owner.

\$12 000 – \$18 000



A classic Clairmont, Stairway with Light has all the elements of his best work. The naked, swinging light bulb sets in motion all the kaleidoscopic effects of shifting colour and lighting that typically engage the painter in a frenzy of energy, as he works to capture their changing moods. Clairmont was unusually sensitive to changes in ambient lighting. His sure technique, based on powerful draftsmanship and a deft, energetic brush, is always directed to the purpose of capturing fleeting changes in lighting. Where many painters devote their entire practice to achieving a static light source in the studio, Clairmont takes the opposite approach. He revels in the chaos of inconstancy and fluctuation that is the natural state of the universe, and which our everyday vision is always striving to even out as we try to navigate our way through a changing world. Clairmont's vision strips away the layers of editing and correction our brains carry out in order to make sense of the visual field, revealing the essential truth of a cosmos in constant flux. The swinging light bulb amplifies this flux exponentially, so that it is impossible to ignore. At the same time, he shows us that the dramatic removal of the psychic comfort zone we provide ourselves by ignoring flux comes at a huge cost to our sense of security. Thus the location of the light bulb motif in the well of a spiral staircase is redolent of anxiety and vertigo. It is impossible to avoid comparison with Hitchcock's movies Psycho and Vertigo in reading this work. Psycho features a swinging light bulb at the movie's climax, where the psychological tension is ramped up to its highest pitch, while both Psycho and Vertigo feature staircases and stairwells as motifs of anxiety, confusion and terror.

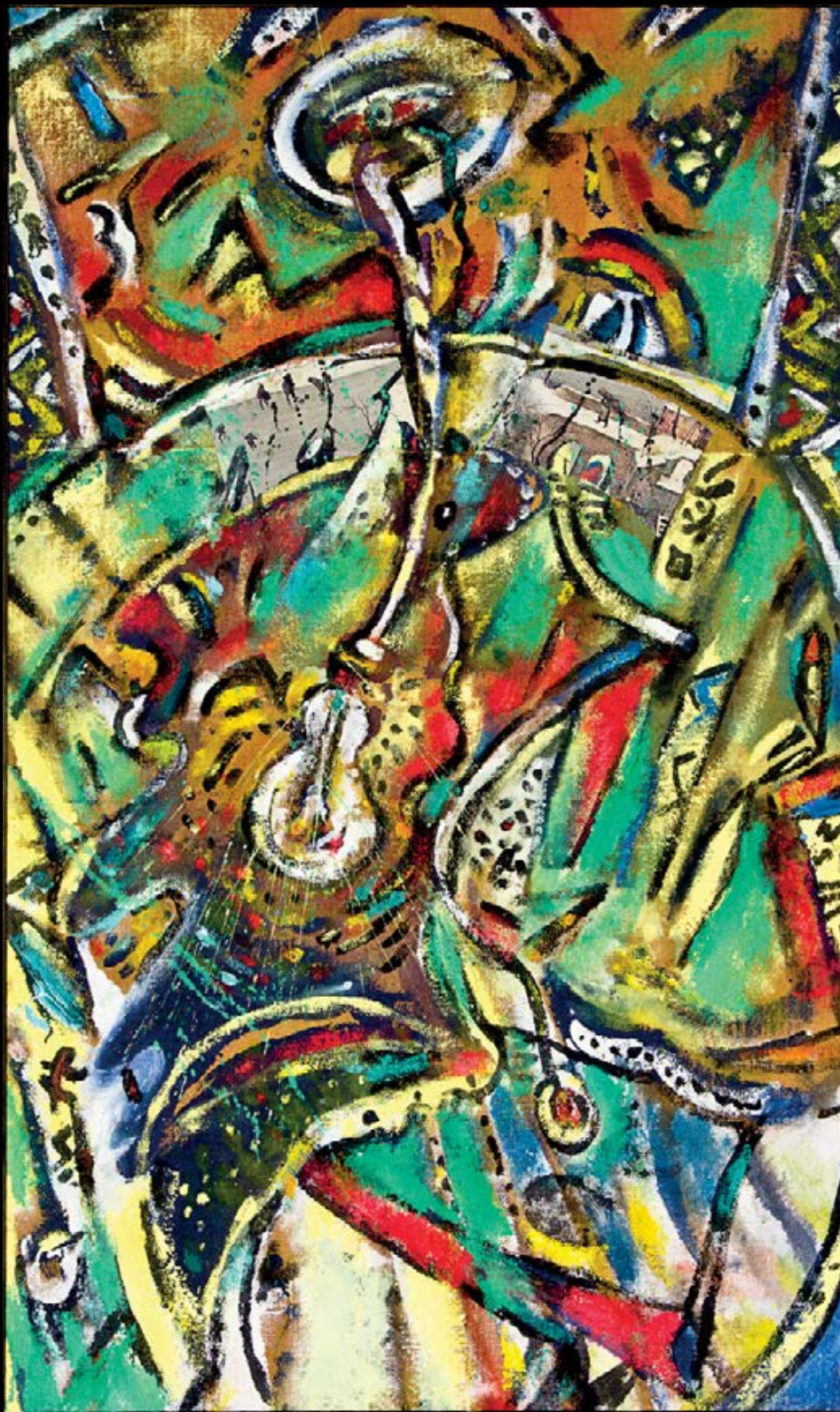
Notwithstanding the tensions inherent in Stairway with Light, Clairmont is such a master of the purely decorative elements of modernist practice that it is equally possible to enjoy this work as a simple celebration of dancing colour and form. Several other light bulb paintings by Clairmont exist in public collections and are among his best-known and most beloved works. This one, by contrast with the others, features a different and unusual colour palate, in which shades of turquoise, aquamarine and chalky blues soften and ameliorate the harsher colours more commonly used by the artist in treating electric light. Here a sense of translucency is achieved through the use of clear greens and blues, allowing the eye many spaces of rest and reconciliation as it passes through the jagged outlines of deconstructed space, into limpid oases of pure transcendence. In this aspect, Stairway with Light is far and away the most classically beautiful of Clairmont's light bulb paintings.

Oliver Stead

Philip Clairmont
Stairway with Light

oil and collage on jute, circa 1976
1490 x 870mm

Provenance: Private collection, Christchurch
\$32 000 – \$42 000

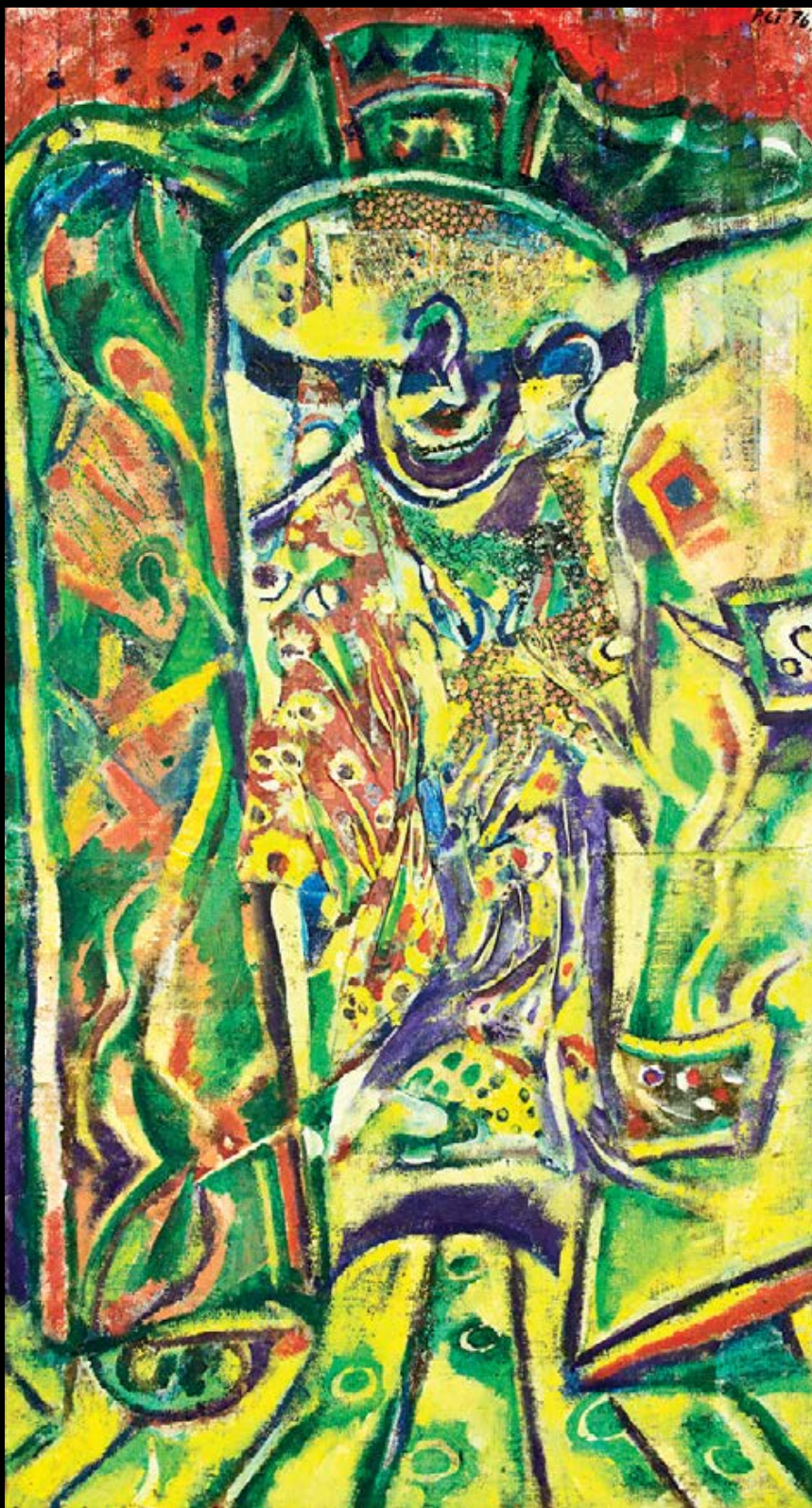


Philip ClairmontKimono in a Wardrobe

oil and collage on hessian on board
signed with artist's initials P. C. T
and dated '76; Janne Land blind
stamp applied verso
1740 x 915mm

Provenance: Private collection,
central North Island.

\$30 000 – \$40 000



Seraphine PickNave!

oil on canvas

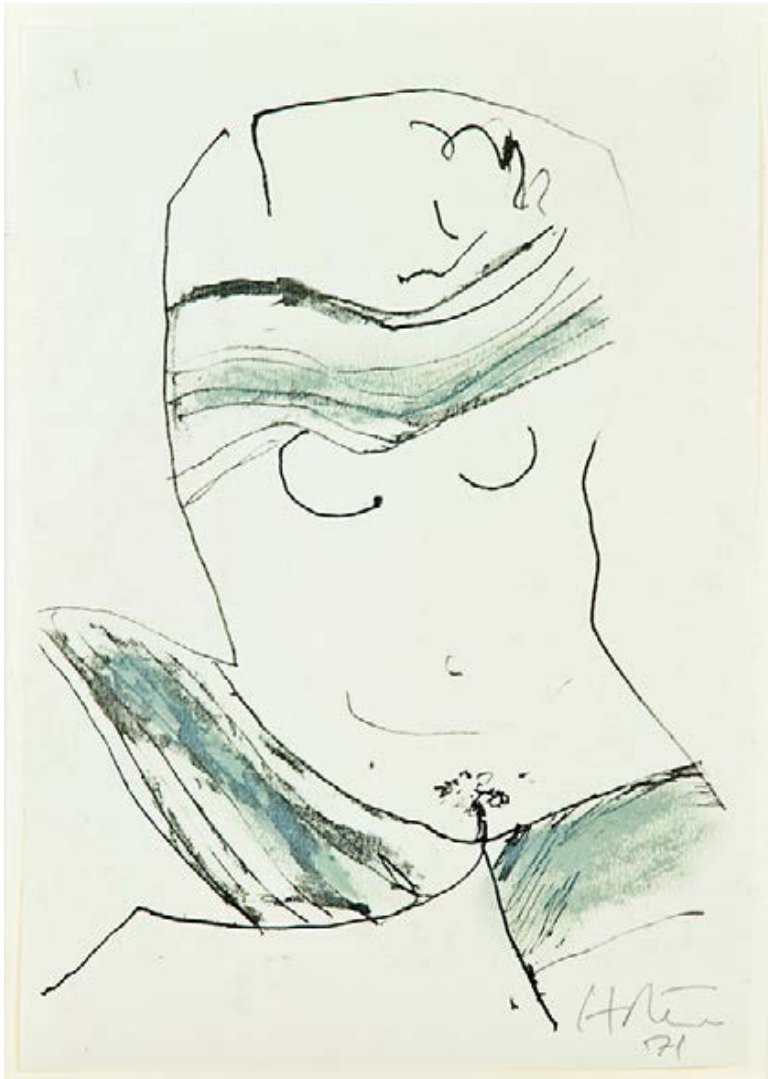
signed and dated '96; original Brooke

Gifford Gallery label affixed verso

1675 x 1215mm

\$15 000 – \$20 000

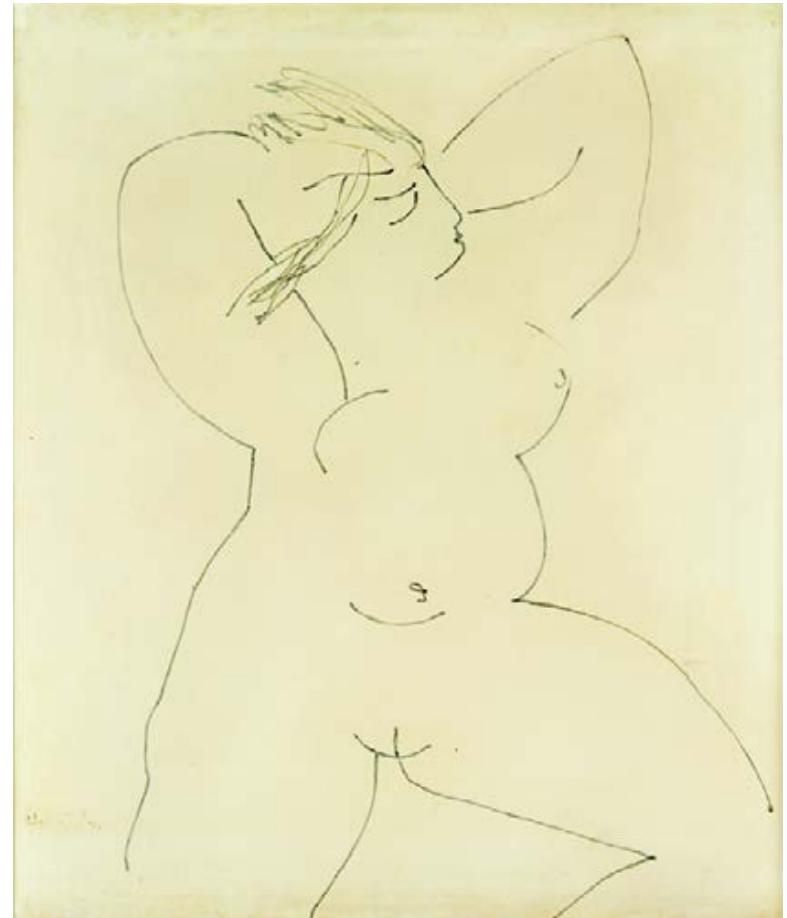




29

Ralph Hotere
Nude

ink and pastel on paper
signed and dated '71 and inscribed No. 1
295 x 208mm
\$7000 – \$10 000



30

Ralph Hotere
Nude

ink on paper
signed and dated '70
420 x 350mm
\$6000 – \$9000

Ralph Hotere

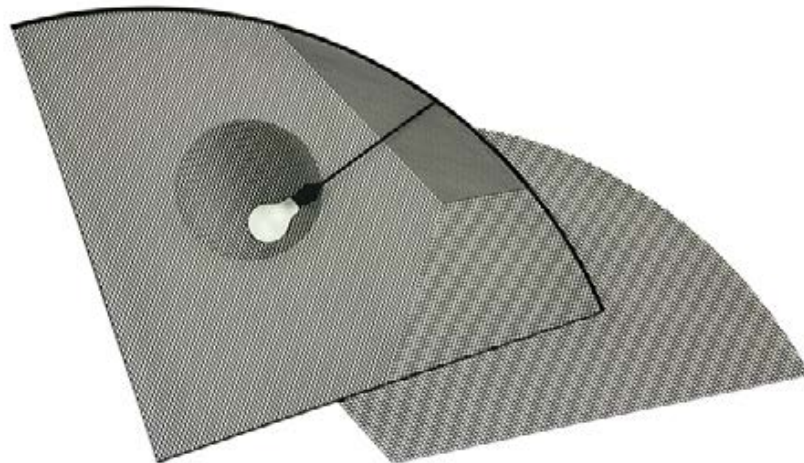
Me Tangi Kapa Ko Te Mate I Te
Marama – Te Whiti Series

acrylic and ink on paper
 title inscribed, signed and dated
 '72 and inscribed Let us weep for
his is not the death of the moon
 (whakatauki)

525 x 422mm

\$22 000 – \$28 000





32
Warwick Freeman
Necklace
mixed media
170 x 185 x 30mm
\$1500 – \$2500

35
Neil Dawson
Swing
steel mesh, strap, plate and wire and enamel paint
title inscribed, signed and dated 1985 on original
accompanying crate along with installation
instructions
700 x 1350 x 250mm: installation size
\$6000 – \$9000

33
Layla Walter
Open Vase (Tourmaline Colour)
cast glass, 1/1
title inscribed, signed and dated 2002
375 x 210 x 210mm
\$4500 – \$6500

34
Sam Ireland
I Love to eat Moose
cast glass in three parts, 2002
title inscribed
400 x 180 x 100mm
\$4500 – \$6500



36

Peter Robinson

Untitled

acrylic and oilstick on plywood panels, 13 panels

signed; variously inscribed

900 x 900mm: installation size variable

\$8000 – \$12 000

Bill HammondStudy for Buller's Tablecloth

graphite and ink and wash on paper
 signed with artist's initials W.D.H. and dated 1994
 755 x 560mm

Provenance: Purchased by the current owner
 from Peter McLeavey Gallery, Wellington in 1995;
 Private collection, Wellington

\$20 000 – \$30 000





38

Ricky Swallow

Ape with Discman

watercolour

original Darren Knight Gallery label affixed verso

380 x 280mm

\$6500 – \$8500



39

Ricky Swallow

Aping the Humans

watercolour

original Darren Knight Gallery label affixed verso

380 x 280mm

Exhibited: 'Ricky Swallow –Matrix 191/For Those who came in late',
Berkeley Art Museum, University of California , USA 2001.

Illustrated: Justin Paton, Ricky Swallow: Field Recordings
(Craftsman House. 2004)

\$6500 – \$8500

Ricky SwallowApple 2000

pigmented resin

signed and editioned 8/12 to underside

95 x 75 x 75mm

\$12 000 – \$16 000

It seems like Ricky Swallow has been around forever. He's best known for handmade wooden sculptures that reinvent the vanitas tradition for this century: swallows nestle in sneakers, skulls sink into beanbags, and perfectly reproduced crustaceans and fish flip-flop across carved tables. The fact that he has already achieved a degree of 'timelessness' despite only being in his mid-thirties is, on the face of it, a tribute to the quality of his work. But it also seems integral to his approach as an artist; because if there is a unifying thread in his subtle, complex and varied practice, it's the way time – or the passing of it – affects, and infects, our culture.

Either side of 2000, and before wood first appeared in his sculptures, Swallow made a series of works based on late twentieth-century technological objects and images, including a Gameboy, a tape deck, "iMac" computers that morphed into skulls, and resin apples based on the Apple computer company's logo. At the time, Apple was still that 'other' computer manufacturer – that pre-iPhone, struggling outfit whose zealots weren't urban hipsters but nerdy programmers and designers who insisted on using their products while the rest of us rolled our eyes doubtfully.

Many people interpreted Swallow's intentions here as fundamentally sceptical, reading the sculptures as objects of millennial angst, concerned with questions of consumption and obsolescence. His watercolours from the same time, in which monkeys carry out human activities, seemed to convey similar messages about the state of our culture. But such interpretations overlooked darker layers. His iMac skulls were the first intimation that he was headed towards a vanitas view of the contemporary world. His apples too weren't just about the brand: they also hinted at the fruit's heavy art historical and cultural connotations; its associations with desire, sexuality, original sin.

Swallow's greatest skill is his alchemical ability to turn one material into another: in his hands wood becomes bone, bronze becomes ceramic, and watercolours, despite their fragility, have the presence of grand oil paintings. But more fundamentally, he manages to turn objects from everyday life into memento mori underpinned by personal history, mortality and even a modern-day morality, reminders that all things eventually come to an end. It's this disjunction between material and image that makes his art more abrasive than it first seems. Despite its relative quietness, his work has a rare, unsettling quality: the ability to cut through time and speak to us in all three tenses at once.

Anthony Byrt





41
Paul Dibble
Untitled – Kiwi
 cast bronze, 3/5
 signed and dated 2002
 420 x 290 x 120mm
 \$6000 – \$8000



42
Terry Stringer
Fountain
 cast bronze
 signed and dated '95
 1230 x 700 x 440mm
 \$10 000 – \$15 000



43
Terry Stringer
Rita Angus Man
 cast bronze, 1/10
 signed and dated '77
 415 x 195 x 55mm
 \$8000 – \$14 000

Terry StringerBehold

cast bronze, 3/8

signed

850 x 450 x 270mm

\$20 000 – \$30 000



45

Richard Killeen

Peoples Medal

dulon acrylic lacquer

on aluminium

title inscribed, signed and

dated March 1978 verso

900 x 900mm

Provenance: Private

collection, Australia.

\$20 000 – \$30 000



Colin McCahonLandscape – Northland

ink and wash on paper
signed with artist's initials C
McC and dated 1960
550 x 445mm

Provenance: Collection of
Rodney Kennedy, Dunedin;
Private collection, Dunedin
\$35 000 – \$40 000



Grahame SydneyUplands

oil on linen

signed and dated 2003; title inscribed, signed
and dated Feb – May, Dunedin 2003 verso
505 x 607mm

Provenance: Private collection, Christchurch

\$40 000 – \$50 000

I don't label myself a landscape painter in particular –
I don't think of myself as anything but a painter.

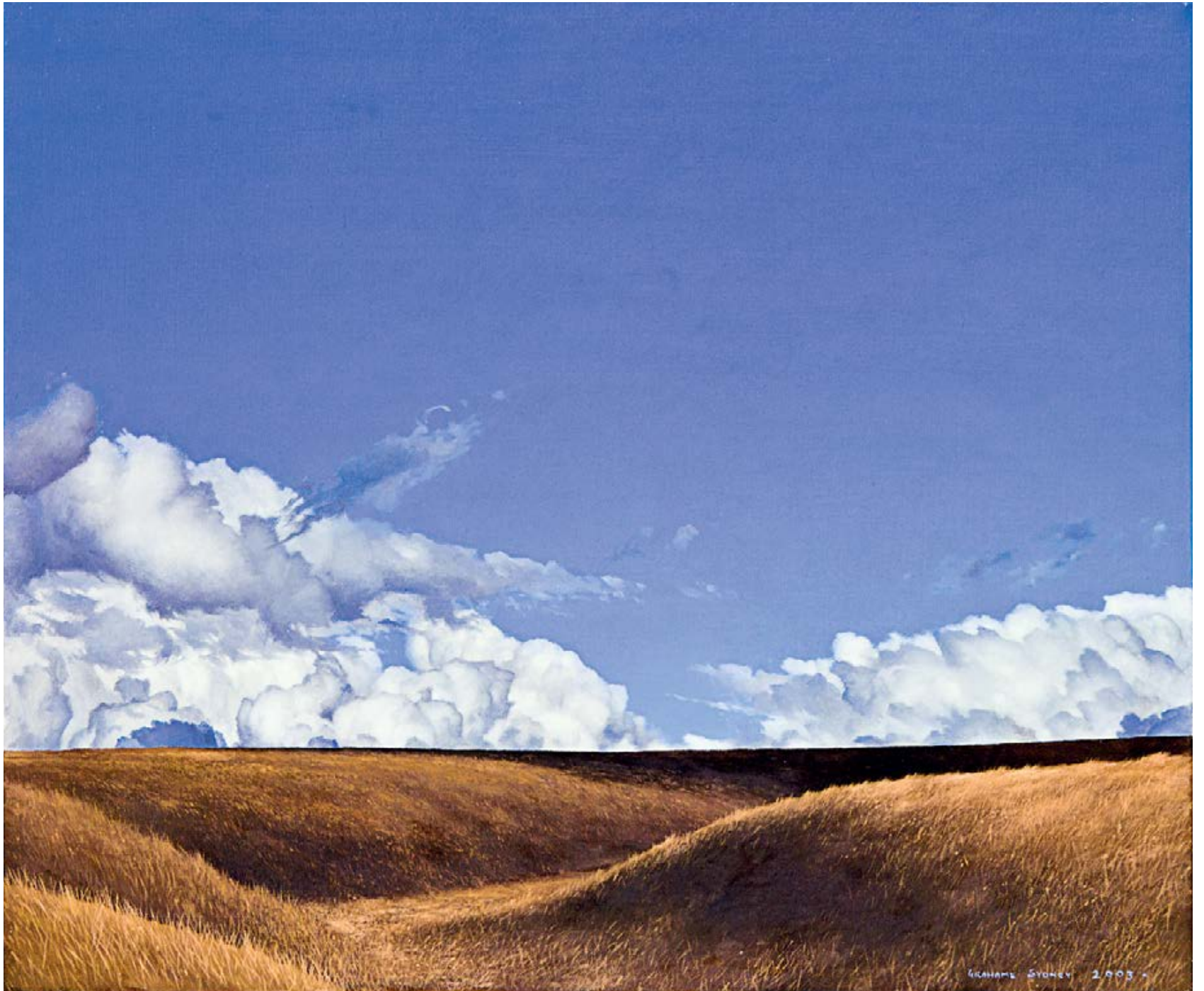
— Grahame Sydney

Clarity, luminosity, transcendence, beauty and veracity – all adjectives frequently attributed to the paintings, watercolours, prints, and latterly, photographs of Grahame Sydney, one of New Zealand's most widely-respected and admired artists. Since Sydney began painting full-time in 1974 he has helped define the New Zealand landscape, most especially directing our attention to the austere beauty of his beloved Central Otago homeland. Somewhat paradoxically, this increasingly refined and attuned gaze has taken place at the same time as, individually and collectively, New Zealand art and artists have looked outward, seeking to become part of the international art world and of the global dialogue.

Such is the impact of Sydney's work that many of us have come to define the Central Otago region through his paintings. Uplands calls to mind all of the frequently overheard and gushing standard Sydney adjectives yet it also succeeds on so many more levels. Unlike the majority of his depictions of this vast and desolate land Uplands remains mysteriously anonymous. Further to the amorphous title, there are none of the vernacular sheds, landmarks or overt bearings to guide us in our nagging desire to locate the painting, to root it in a place we've been or which we tell ourselves one day, we'll ultimately travel to. This is further underscored by the three quarter emphasis on the bluest of blue skies, the dance of cumulus nimbus on the horizon and the encroaching foreboding shadows – this is our own 'big sky country'.

Whilst Uplands is definitely somewhere deep in 'Sydney country', the artist presents it to us as both place and placeless, thus forcing our attention to consider the abstract qualities of the painting. Uplands is both everywhere and nowhere. The artist himself has remarked: "I used to be more loyal to the visual truth than I am now – when it comes to the real subject I abuse its reality." Uplands reminds us that Grahame Sydney's real skill may not be his painstaking verisimilitude but rather in his generous ability to offer us up places for the mind and for contemplation. 'Sydney country', he again demonstrates, is as much a land of the mind as it is a place on the map.

Ben Plumbly



GRAHAM SYDNEY 2003

Frances HodgkinsStill 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

\$70 000 – \$90 000

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



Rita Angus

Portrait of the Artist's Younger Brother,
Alan Angus

oil on board
signed and dated '46
470 x 374mm

Exhibited: 'Rita Angus', National Art
Gallery, Wellington, 9 December 1982 – 6
March 1983, Catalogue No. 38 (Illustrated:
Exhibition Catalogue, p. 156)

Provenance: Private collection, Napier;
Private collection, Wellington.

\$160 000 – \$220 000

Writing about Rembrandt's penetrating portraits, the critic Simon Schama has noted that all portraits are a three-way negotiation involving the sitter's sense of identity, the painter's perception of that identity, and the social conventions that the portrait is expected to satisfy. This is a portrait of Rita Angus's younger brother Alan, one of seven siblings. Rita, the oldest child, was to paint and draw other family members: her father, sisters Jean and Edna, and other brothers Quentin and Douglas. In doing so she was at once acknowledging the intimacy of family ties and her parents' and siblings' material support for her career. Alan as a brother may have looked out for her and looked after her. Certainly Rita as the older sister was asked to 'mind' him. And French philosopher Jean-Luc Nancy reminds us that "The role of the portrait is to look out for the image in the absence of the person, regardless of whether this absence results from distance or from death... The portrait recalls presence in both senses of the word: it brings back from absence, and it remembers in absence" (The Look of the Portrait, p.235). Thus, paradoxically, a strong portrait actually undermines its connection to its subject because it announces that its subject is not there.

Rita Angus' ability to convey this warm, 'familial' informality is technical as well as conceptual. It is the sharp illumination coming from our right that heightens the chiselled features of Alan's appearance and is redolent of the summer sun we see reflected in the skin of his face, the colour of glazed pastry. We notice the sharpness of his clothes: the luminous shimmer of the red tie against the intense blue shirt and the slight incongruity of the khaki-green jacket, all bulked up and reminiscent of the aviator clothing of earlier Angus portraits such as Lawrence Baigent (1938-9). Alan Angus was active in the Royal New Zealand Airforce during the war, at which time Rita was a dedicated pacifist and avoided official work connected with the war effort. But Alan's tight smile is not smug nor self-satisfied, rather shrewd and penetrating. Looking down to his right, he is concentrating so intensely that he seems to be removed to another sphere of life, unreachable. The monochrome background deliberately detaches and foregrounds his image. This is a portrait of someone engaged in his occupation and not paying any attention to, or responding to the fact that he is being observed by the painter, and thus by the spectator.

Why, we might ask, this expression of closed concentration? Was Alan a reader and a thinker? Why does he refuse to look up, to meet his sister's gaze? As if needing to explain how her portrait is not the revelation of an identity but instead the result of a complex interchange between sitter and painter, a year later, Angus expressed her philosophy of portraiture in the Year Book of the Arts in New Zealand 1947: "In portraiture, I note the special personality of the sitter, and often endeavour to express through a simplicity of line and colour, the content of the sitter's interesting complexity and diversity of moods" (p. 67-8). Untitled (Alan Angus) perfectly catches all the complexity and contrariness within which a sibling intimacy takes place.

Laurence Simmons





50

Ann Robinson

Scallop Bowl

cast glass

signed and dated '94

260 x 385 x 385m

\$22 000 – \$28 000



51

Ann Robinson

Flax Vase

cast glass

signed and dated 2007 and inscribed No. 4

620 x 165 x 165mm

\$25 000 – \$35 000

Ralph HotereBlack Painting VI

acrylic on canvas

title inscribed, signed and dated Dunedin

'70 and inscribed from Malady, a poem byBill Manhire

1780 x 710mm

\$120 000 – \$160 000

Black Painting VI is the near-perfect product of an intense period of experimentation of form and content, which resulted in the extended series of Black Paintings and Malady works begun by Ralph Hotere in the late 1960s. Black Painting VI is a masterpiece, epitomising the very best of these interrelated series.

The 'Malady' works evolved from a collaboration with poet Bill Manhire which commenced in Dunedin in 1969. Manhire had composed a poem of three articulations: 'Melody', 'Malady', 'My Lady', arranged as a concrete pattern of words. Delighting in the graphic and emblematic potential of Manhire's poem, Hotere incorporated the words into his own experimentations, using them within the context of his parallel investigation into the properties and portent of black paint. Typical of these works is the way in which an almost scientific focus on the behaviour of light, and its reflection from the material surface of the paint, is combined with a sense of spiritual meditation on being, creation and destruction. Allied to these elemental and existential dimensions are themes of environmental and human rights concerns, but these tend to gather around the works by association – at their deepest level the Black Paintings and Malady works are a reflection of nature itself. Hotere's experimentation with light is pivotal, analogous to experiments by physicists on such elemental problems as blackbody radiation – measurement of radiation emitted by a perfectly black body, which absorbs all light that falls into it.

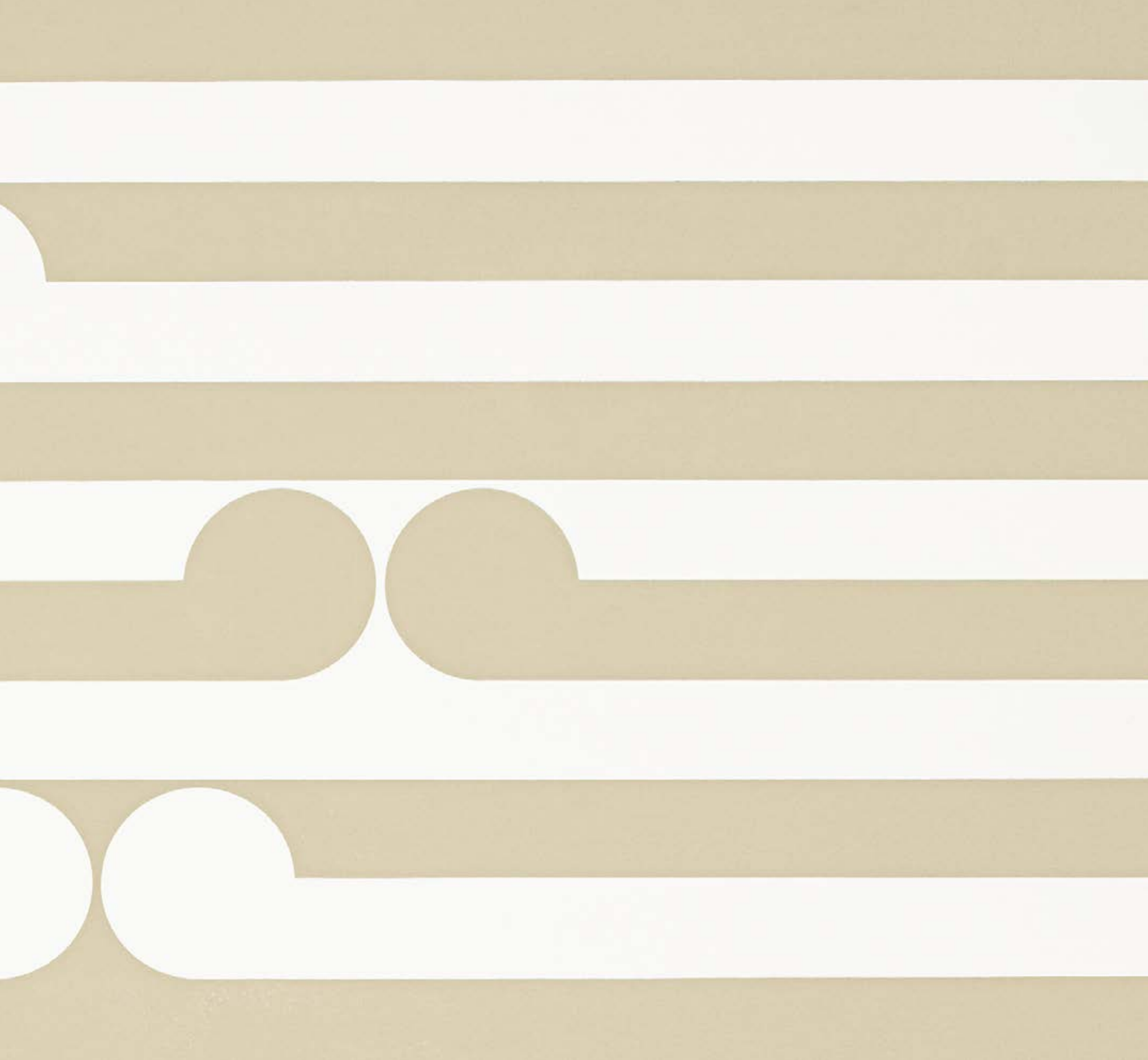
While the extent to which Hotere has followed the developments of particle physics over the years has yet to be discovered, the parallels between his experimentation with the effects of light reflected from materials and precise scientific measurement are close. Black Painting VI is an absolute prodigy of controlled light. Apparently black and absorbing, the painting also reflects light in precise measure. A carefully graded series of tones is arrayed in the stencilled letters around the perimeter. The words down the centre are discernible more by their tactile nature, their material substance, their minute variations in reflection and refraction, as they disappear into the black centre. A black circle or black sun is almost hidden in the centre of the canvas, but exerts a powerful influence, compressed within the relatively narrow field.

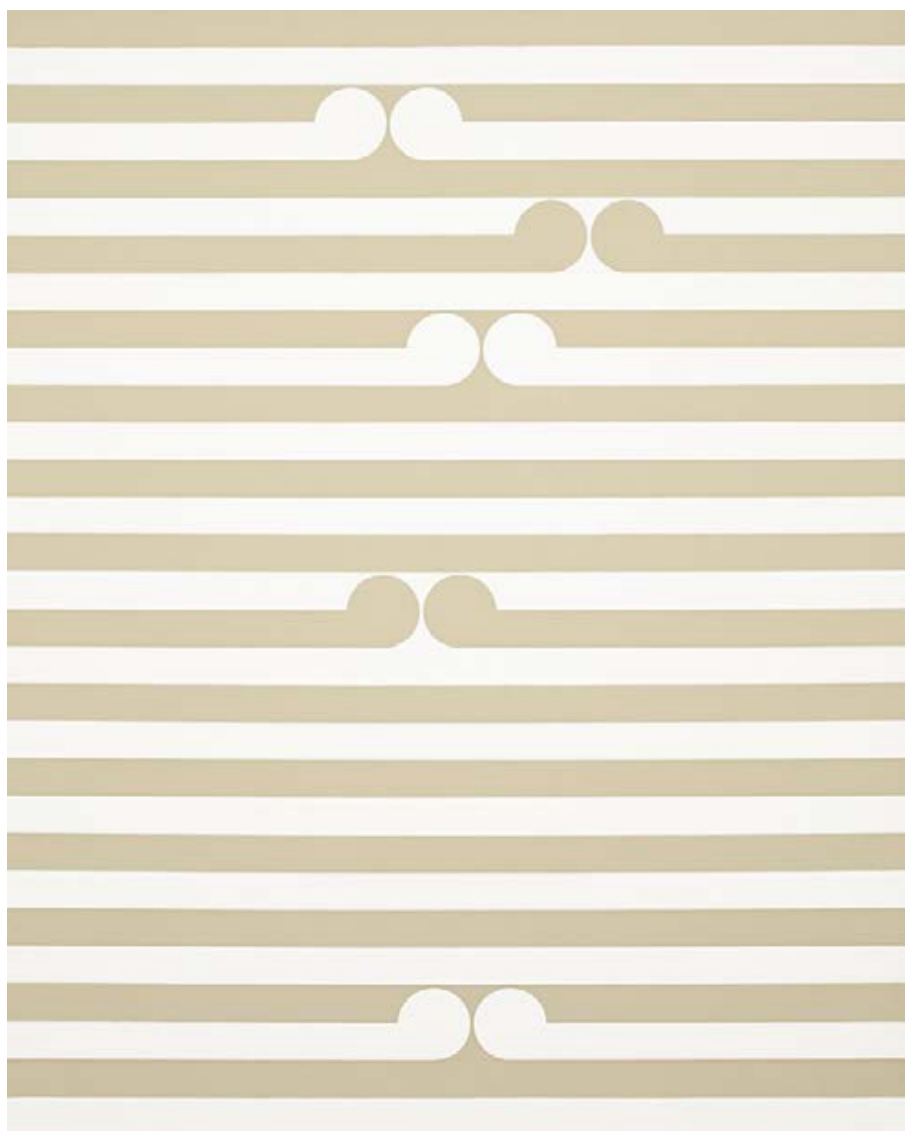
The human dimension, the realm of the spirit, is supplied by the words of the poem. 'Melody', 'Malady' are in effect parameters of spiritual life, rather than entities in themselves. Like heaven and hell they represent the boundaries and limitations of the soul as it is embodied in the physical world. The black is the cosmos. Within the human dimension, we can contemplate the amazing presence of the artist in his manufacture: Hotere's conceptual mastery is matched by the discipline of his hand, the tautness and delicacy of his line, the subtlety of his eye, revealing a dark kaleidoscope of visual effects as the ambient light changes around the painting, alternately concealing and revealing the powerful black sun at its centre.

Oliver Stead

[illegible]







Gordon WaltersApu

acrylic and PVA on canvas
 title inscribed, signed and dated 2001
 1217 x 978 mm

Exhibited: Peter McLeavey Gallery,
 Wellington, November 10 – 27, 1981, cat.
 No.6; 'The Art of Gordon Walters', Auckland
 City Art Gallery, March 23 – April 24

Illustrated: Michael Dunn, Gordon Walters
 (Auckland, 1983), catalogue No. 64.

Provenance: Private collection, Auckland

\$180 000 – \$260 000

The 1978 photo of Gordon Walters, shot in his Christchurch studio by Marti Friedlander, shows him as both the creator and the personification of his art — austere, sharply angular, his face presses forward into the left foreground of the composition. His intense eyes burn, his lips bend slightly in a wry smile, and to the right of him all is uncompromisingly geometric and rectangular. The stems and bulbs of the edge of the koru painting (Karakia, 1977) included in the photograph are calibrated so finely that to imagine the black armature moved a millimetre up would doom the whole to disintegration. But that is precisely because of the endless variousness of the composition. While Walters' working brief was formulaic, the paintings never are. The first black and white korus were an epic inauguration of an entirely new art: contrapuntal, rhythmic, cumulatively spellbinding, something that preserved a relation with natural origin and bi-cultural import without describing it. Even in the classic period of the black and white koru (1965-early 1970s), when Walters was intent on fastening his geometric minimalism, there is more going on than you might expect, a vital, unstable energy. Some fifteen years later Apu's arrangements of colour blocks and chalky white bands press hard against their confinement, evolving into carriers of rhythm, generating exactly the tension without which Walters' pursuit of equilibrium would have been frictionless. These later korus, exceptionally beautiful with their delicate and complicated grounds of grey halftones, slate and sky blues, custardy yellow ochres, and even light mauves, are short-changed if seen as just an aftermath to the primary black and white purism. They quietly throb with delicately modulated colour and are, in their way, all perfect. Walters should no longer be thought of as an ascetic painter, dogmatic in conception, and formulaic in execution. The story of his painting is not one of captivity to a process but liberation from it; he was not led by a geometer's rule but by restless experiment. Even though he painstakingly buffed it down, paint mattered to Walters. The itch to complicate and syncopate together with an expanding pastel palette means that the later korus are no longer motionless but alive with a faint thrum. This painting's title 'Apu' which carries with it associations of both unfolding and infolding — 'the billowing of a squall or gust', 'a cover spread over something', 'a flock', 'hands that gather together', 'to cram into the mouth' — recognizes that Walters was obsessed with the transparent radiance of his pigments. Their simultaneous ability to both emanate out and draw the eye in. Colour was for him a meditative pathway. It is time to fully acknowledge that Gordon Walters' translation of natural form into purely abstract language, his achievement in creating an infinitely variable universe of values from the most economical set of ingredients, has drastically altered the course of modern New Zealand painting.

Laurence Simmons

Peter StinchburyNatalie Imbruglia

acrylic on linen
 title inscribed, signed and
 dated 2004 verso
 710 x 560mm

\$30 000 – \$40 000

The influences of the English portrait painter Lucien Freud and the early nineteenth-century French artist Jean Auguste Dominique Ingres at first seem unusual references for the smooth, pop-art perfection of Peter Stinchbury's portraits. How do you reconcile the hyperreal beauty of Stinchbury's work with the lumpy flesh of Freud's reclining figures and the graceful Neoclassical images of Ingres.

Although Stinchbury and Freud share a similar palette they seem initially a study in contrasts. However if you look back to Freud's early work, before he started painting his famous mounds of soft pink flesh, the similarities become clear. Stinchbury's cleanly drawn features, steady gaze and large widely spaced almond-shaped eyes are very reminiscent of Freud's work from the 1940s. There is a self-conscious point of difference though, where Freud's portraits often include coarse, frizzy hair and rumpled clothing – an acknowledgement of the less than smooth realities of life – Stinchbury seeks the opposite. His is a world of physical perfection: flawless skin rendered in gorgeous gradations of colour, coiffured precision, and translucent, widely spaced eyes that we read as a sign of innocence and trustworthiness.

The psychology of Freud's work also resonates with Stinchbury's, in an off kilter way. Beyond the highly polished surface of Stinchbury's portraits are the same fragilities, obsessions and difficulties that we see in Freud. Where Freud's psychological insights are literally laid bare, Stinchbury's are more abstruse. Within the blank, expressionless features there is a sense of the distancing in a contemporary world that communicates via text messages and Facebook, and in which we feel we know a person from celebrity images and gossip.

Stinchbury has become something of a contemporary society painter, and in this aspect the influence of Ingres can be seen. Ingres' most celebrated works are his odalisque paintings and exquisite portraits of the wealthy doyennes of French society. In these works there are the same clean outlines, clarity of form and smoothing of imperfections that we see in Stinchbury's paintings. The portrait that is being offered here of Natalie Imbruglia, the Australian actress, singer and model, and paintings like that of Facebook founder Mark Zuckerberg, are in some respects the contemporary equivalent of Ingres' works.

Stinchbury has had an extraordinary career. His outstanding feat of winning the Wallace Art Award the year he graduated from Elam in 1997 heralded his significant talent. Since then he has exhibited in both public and private galleries, including the Museum of New Zealand Te Papa Tongarewa and Te Tuhi Centre for the Arts, and is widely collected both in New Zealand and overseas.

Kriselle Baker



Colin McCahon

Truth from the King Country:
Load Bearing Structures No. 1

acrylic on canvasboard
title inscribed, signed and
dated '78 verso
201 x 254mm

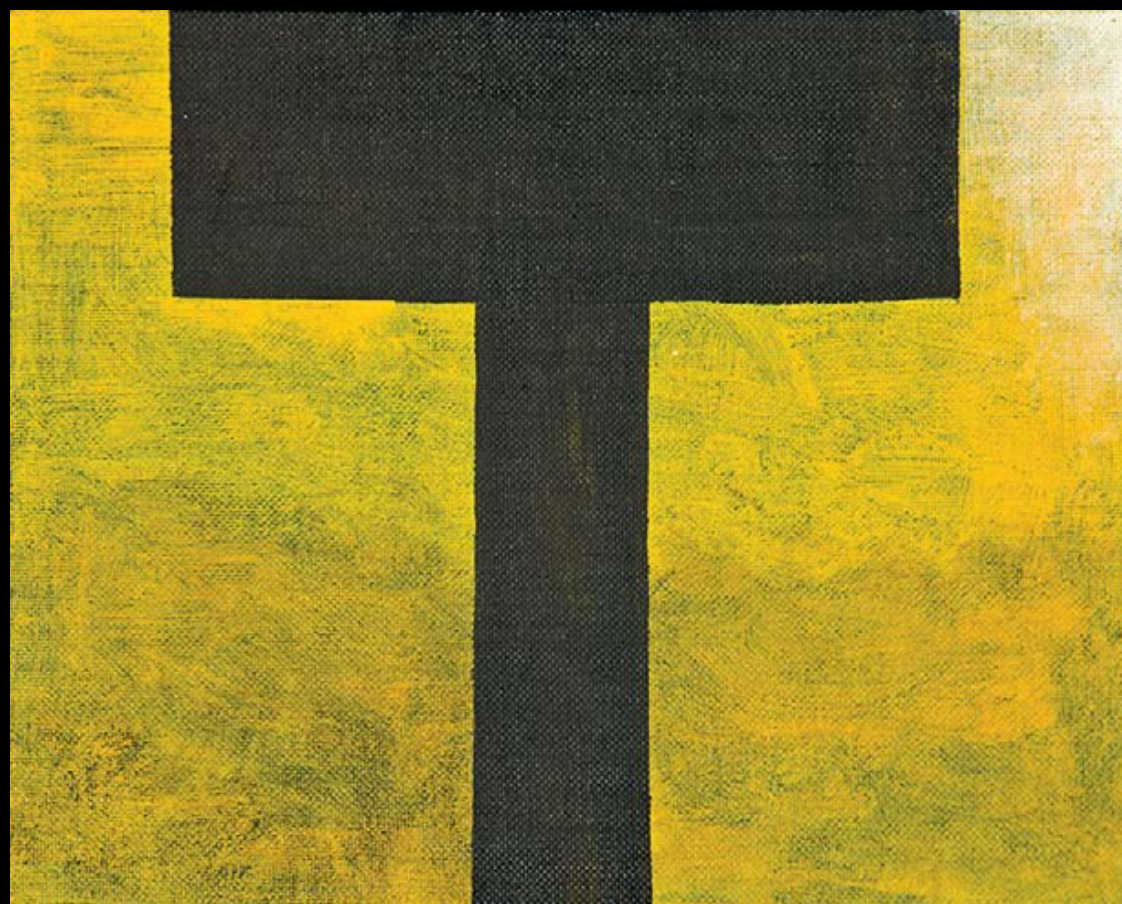
Reference: Colin McCahon
Database (www.mccahon.co.nz) cm000906

\$50 000 – \$70 000

Truth from the King Country – Load Bearing Structure No. 1 is a rare gem in McCahon's oeuvre – a manifestation of his grand manner reduced to miniature proportions. The painting has special significance as No. 1 in a series of relatively small works titled Truth from the King Country – Load Bearing Structures produced in 1978.¹ The Tau Cross motif is one of McCahon's chief emblems, its inherent strength suggestive of the need for especially strong moral supports ('load bearing structures') in the loneliness of the New Zealand hinterland. The cross is formed of the land itself, appearing in the substance of the land like a visitation. The series was inspired by the dramatic landscape setting and heavy railway engineering of the Mangaweka Viaduct – this is a painting of the road, a journey made in no certainty of outcome, yet with faith, hope, and the availability of a clearly identified spiritual compass. Its intimate size makes it accessible at a very personal level as a devotional icon – a domestic scale McCahon, gently freed from the impetus and power of his great gallery works. In contrast to the solidly outlined cross form, there is a minute focus on the application of the yellow pigment on the surface to either side. The delicacy of attention to gesture in the brushwork is quite unusual in a McCahon of this size: a finer than usual brush produces the sense of atmosphere typical of his work on large canvases, where the brushes are bigger and the gestures grander, more extravagant. Here there is the same interest in gesture, but scaled down to suit the small format, as though the pleasure for the artist in creating this work lies in making something as rich as one of his large canvases, within a much more limited frame. We witness the sheer enjoyment of the brushwork – the passage of the yellow-loaded brush across the black ground is continuous, exploring yet unfaltering, so that we can't discern where it begins and ends. Because the black shows through fairly evenly across the surface we can see that he did not labour the work, but followed the brush more than directing it. The play of the brush over the limited field is a process of exploration, of discovery. And the result is a beautiful rendering of authentic atmospheric conditions, the super-saturation of water in earth and sky, suggesting the limitations of life on an island, bounded by water in all directions. Nothing is overdone, the artist is in control of the brush, but not overly so – the work is very unforced. Returning to the light patch at the top right corner, we look forward to the light, the way, and the truth.

Oliver Stead

¹ See Marja Bloem and Martin Browne, Colin McCahon: a Question of Faith. Auckland, Amsterdam: Craig Potton Publishing/Stedelijk Museum, 2002, p. 229.



Bill Hammond
Boulder Bay II

acrylic on canvas
 title inscribed, signed and
 dated 2001
 1250 x 1820mm

Provenance: Private
 collection, Auckland
 \$140 000 – \$180 000

At the turn of the millennium night turned to day in the paintings of Bill Hammond. The South Seas Tenebrism that distinguished canvases such as Placemakers I (1996), Gangland (1996) and Zoomorphic Lounge IV (1999) is replaced by a lyrical, fresco-based palette that harks back to the early Renaissance and the restrained elegance of Fra Angelico and Giotto.

The characteristic deep nocturnal green is replaced by chalky turquoises, creamy sky blues and delicate teals. The effect is a mood of mild sensuality and autumnal fruitfulness. The antedeluvian angst of the post Buller works, humid with portent and that curious air of defiant guardedness that Hammond had first located in his 1980s post-punk works becomes a gestural Cinema Paradiso. In short, the dystopian vision of the 1990s has been transformed into to a delightful metaphysical utopianism. Hammond's crew of Anthropomorphs seem at peace.

The imaginary but oh-so-real line between terrifying nightmares and sweet dreams is of course a metaphor for heaven and hell. Historically, one of the most potent and enduring symbols of this tension made flesh is the concept of miscegenation between humans and the animal kingdom. An early manifestation some twenty five centuries before the birth of Christ the Ancient Egyptians worshipped over 100 animistic Gods and Goddesses such as the jackal-headed Anubis, the falcon-headed Horus, and the ferocious lion-faced goddess of war Sekhmet. The sixteenth century paintings of Pieter Brueghel and Hieronymus Bosch depict this fantastical state of affairs as by turns both terrifying and delightful shape-shifting fantasies. The rational human mind overcome by the instincts of the beast within was the genus for some of the most eye-popping scenes in all art history.

The pastoral delight inherent in Hammond's paintings from the early 2000s posits itself in the form of pageantry and orderliness. In costume, pose and attitude Hammond's half-breeds appear benign, content, even serene. The Boulder and Limbo Bay works from 2001 are defined by this mood of courtliness as the strolling players - many accompanied by their upside-down, ancestral spirit protectors – assemble to witness the frolicsome spectacle that unfolds for their delectation in the heavens above.

Hovering and cavorting in the centre of the canvas, clearly differentiated from their observers, are Hammond's most gnomonic figurines. Alien yet compelling, these mesmerizing creatures and their unknowable relationship with their terrestrial descendants constitutes the beating heart of Boulder Bay II.

Notwithstanding the clear connections to the northern schools of painting that can be found in Hammond's work, it is well documented that the artist visited the Prado in 1992 and was particularly taken with the above mentioned artists, it is to a more languid and Mediterranean school of painting that the artist cleaves to in the early years of the 21st century. Perhaps the pre-millennial tension riffing through the works of the 1990s became dissipated in anticipation of such an auspicious new year.

Boulder Bay II brings to mind the Fête champêtre tradition which reached its apogee in the hands of such dexterous artists as Antoine Watteau and Fragonard in the late 18th century.

Languid, sensual and above all engaged, these fetes are odes to joy. After so many years of watchfulness Hammond and his birds have let their guard down so as to better enjoy the view.

Hamish Coney



Ralph HotereBlack Window: Mungo at Aramoana

acrylic on board in Colonial sash window frame
 title inscribed, signed and dated Port Chalmers
 '82; frame signed with burnished monogram;
 original label affixed verso
 1040 x 660mm

Provenance: Purchased by the current owner
 from the original exhibition at Brooke Gifford
 Gallery, Christchurch; Private collection,
 Auckland.

\$130 000 – \$170 000

In the early 1980s, after creating the solace and consoling silence of the first of the Black Window Paintings, Hotere shifted his focus beyond New Zealand to the Australian desert. The sash windows that had framed the night time vista from his Observation Point studio, looking out over the Otago Harbour towards the headland at Aramoana, now encompassed elements of the Australian landscape. The red and green dots of the harbour lights that are a feature of the first Black Window paintings and which are often numbered 1 to 14, recapitulating the Stations of the Cross, were replaced by the markings of an archaeological site.

On Anzac weekend April 1982 Hotere travelled with a group of archaeologist friends to Mungo National Park in the Willandra Lakes region of south-western New South Wales. The purpose of the trip was to set up a weathering experiment by burying small samples of wood, bone, and shell to assess how a variety of materials would deteriorate in the different layers of soil. These were to be recovered and measured over intervals of several years. In his Mungo paintings Hotere adapted the archaeologist's graph paper location diagrams (showing the positioning of the 12 samples plus one offset with the temperature monitors) into his work.

Lake Mungo was the site of an earlier discovery of great archaeological significance. In 1974 the shifting sands of the dry bed of the lake had uncovered an ancient burial site and the remains of a human skeleton. In the Pleistocene age, when these lakes contained water, people fished and hunted near the lakes and buried their dead in the soft sand. Dating of the human remains put the burial between 56,000 and 68,000 years ago. The first skeleton discovered was that of a male. Subsequently a cremated female skeleton was found. These are among the oldest known human remains in the world and had profound implications for the debate over the origins of modern man. It strengthened the argument that a number of different groups came to the Australian continent from Asia.

The archaeological finds of Lake Mungo, alongside the more recent imagery derived from his friends' weathering experiment, were elements which coalesced in Hotere's mind resulting in the Mungo paintings. The contemplation of night, of faith and death, which characterised the early Black Window Paintings was transformed in the Mungo works into a meditation on the length of human existence. These paintings are also, as is always the case with Hotere's images, open, generous works that allow the viewer the space and time to contemplate the beauty of the elemental world.

Kriselle Baker

BLACK WINDOW

Therm. → Temp. cells

39 43 45
40 44 48
41 45 47
42 46 50

MUNGO
at Aramoana

Hote
Kor. Clatner
82

Colin McCahonKauri Trees

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

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

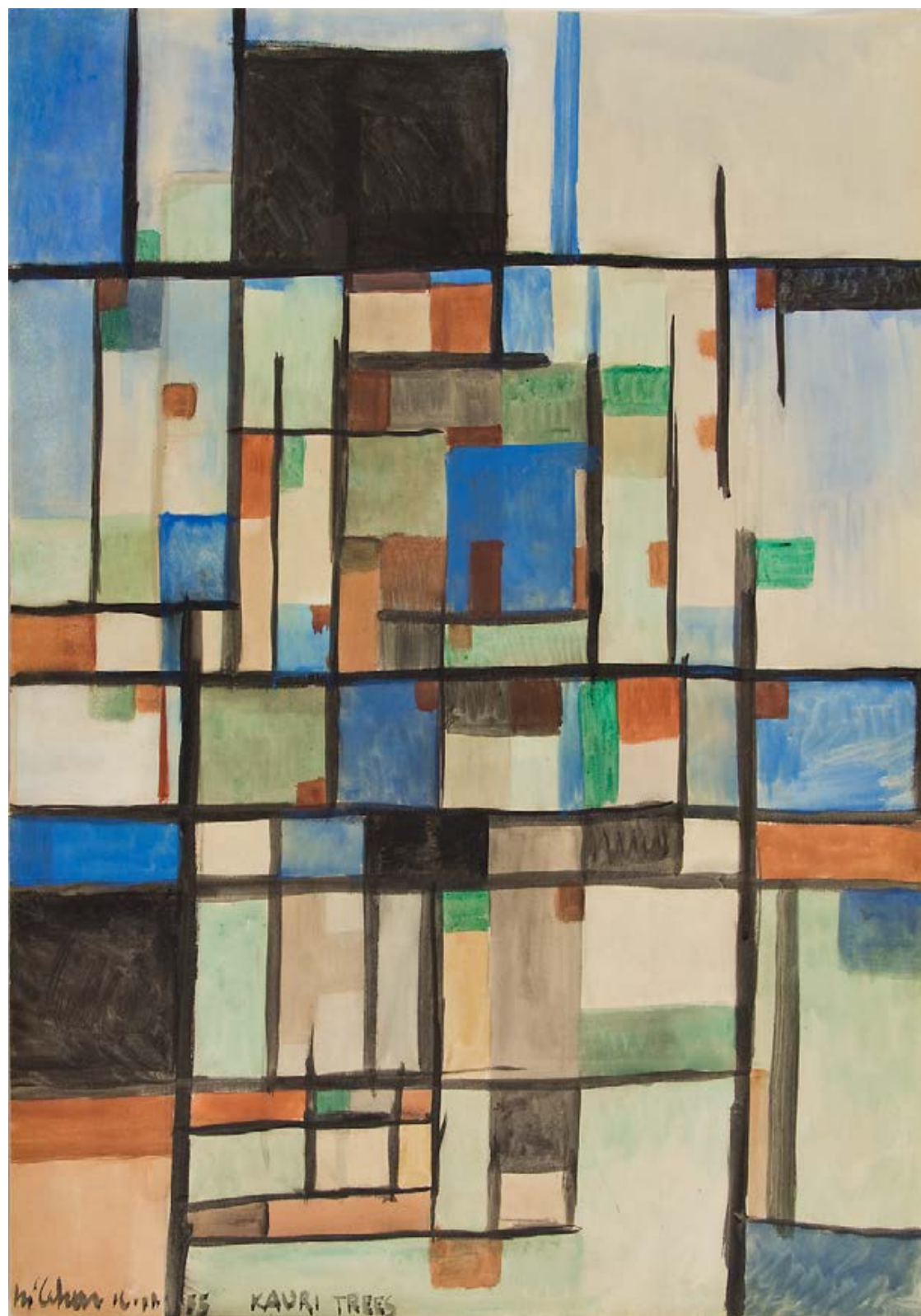
\$65 000 – \$85 000

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

Some explanatory light is thrown on the painting by attending to its date (16.11.55) and medium – watercolour and gouache on paper. Comparison with other 1955 paintings reveals that it is close in date to a series with the title French Bay. There are watercolours with dates of 14, 15, 16 and 24 November (the one which shares the actual date of 16 November, is a gouache: cm000383). Furthermore, these paintings share with Kauri Trees not merely a medium – watercolour and/or gouache on paper – but also the format of a geometrical grid with patches of colour. The main difference is that where all the 1955 French Bay works are in ‘landscape’ format, Kauri Trees is in ‘portrait’ format, a difference which perhaps goes some way to explaining the otherwise mysterious title. In the painting several of the dark vertical strokes are ‘free standing’ and might be read as signifying kauri trunks. Also, the colours are more muted and various than the French Bay paintings which are bright with early summer light.

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

Peter Simpson



Michael SmitherSteak on Blue and White Plate

oil on board

signed and dated '02

770 x 930mm

Illustrated: Trish Gribben, Michael Smither: Painter (Ron Sang Publications, 2004), p. 267.

Reference: Michael Smither quoted in ibid.,
 "Pat Condon, my dealer in Christchurch, was a
 keen meat eater in 1980 and asked me to paint a
 piece of steak on a plate. At the time I did some
 drawings, but in the intervening years lost them.
 This has been a tidying up part of my life. Before
 I feel I can move on, requests like this have had
 to be dealt with. I find the rawness of the meat
 and the sophistication of the plate interesting
 extremes. Viewers said it looked like a rose or a
 heart. Now I'm recovering from a triple by-pass,
 why doesn't this surprise me?"

Provenance: Private collection, Christchurch

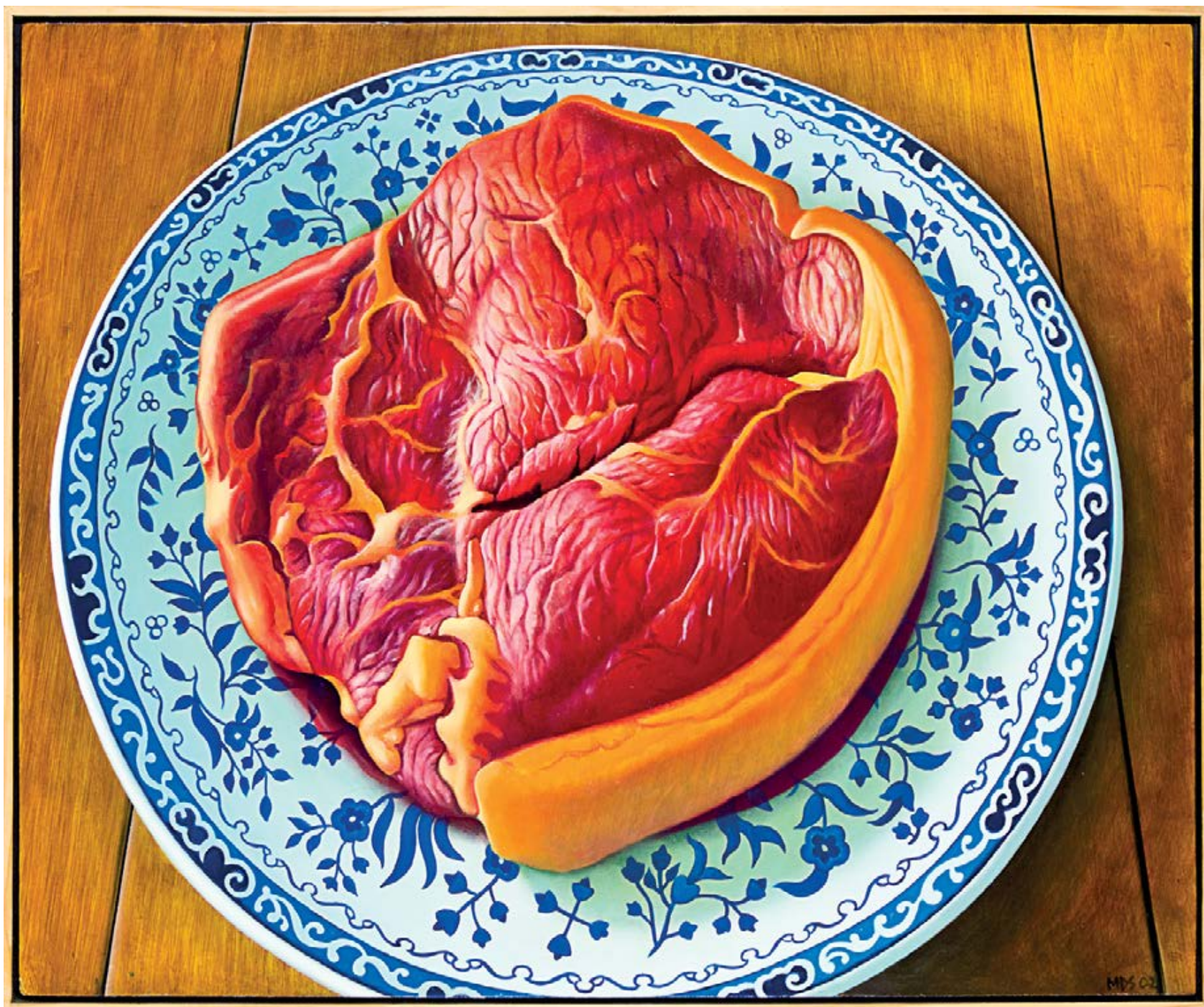
\$65 000 – \$85 000

Smither's piece of steak on a plate is a tour de force in the best tradition of still life. It is hard to imagine a meatier subject for the painter to demonstrate his virtuosity.

The idea for this painting came from Smither's dealer Pat Condon in 1980. A keen meat eater, Condon suggested the subject of a piece of steak on a plate. After making some preliminary drawings, which he subsequently lost, he finally returned to the subject in 2003 to produce this extraordinary work. The fact that he let more than 20 years elapse before picking up the idea again is interesting. It suggests that Smither may have seen Condon's suggestion as a great challenge - a task to which he would need to apply the very best of his talent, to carry it off to his own satisfaction. Condon no doubt saw, perceptively, that a juicy steak would be an ideal subject to bring out Smither's talent for extreme realism. And Smither himself speaks of the work in terms of extremes: 'I find the rawness of the meat and the sophistication of the plate interesting extremes' he says.¹ While comparisons with Francis Bacon's meat preoccupation are easy to draw, the work has closer links to the classical tradition of still life, in which delectable food items are often presented in a table setting. Still life is in effect a genre designed to show the skill of the painter in depicting the physical nature of the real world, an opportunity for ultra-representation or hyper-realism, a chance to show off the skill of his brush, the brilliance of his talent. Perhaps unconsciously Smither realised that the challenge laid down by Condon in 1980 would require a special effort - one wonders whether the idea haunted him every time he prepared or ate a piece of steak himself, and how many steaks he might have eaten with the idea hanging over him. Speaking of 2003 as a tidying-up period in his life, he says that before he could move on requests like Condon's had to be addressed. When he did finally return to the steak he brought all the power of his mature style to bear on it. Surely few if any artists have painted a piece of steak with such faithfulness to detail and texture. Scale is a key factor in this larger-than-life realism. Every nuance of fleshy substance is amplified by size and focus to achieve the definitive rendition of the succulent vision that hovered so long over Smither's meals. Every fibre is present, each layer of fat glutinously brought to life. In rich contrast to the refined rendering of the delicate, restrained blue and white plate decoration, and the equally concentrated treatment of the grain in the wooden table surface, this steak looks as though it is about to leap off the plate and out of the frame.

Oliver Stead

1 Michael Smither with Trish Gribben, Michael Smither: Painter. Auckland, Ron Sang Publishing, 2004, pp. 266-67.





60

Doris Lusk

Sandhills, North Auckland

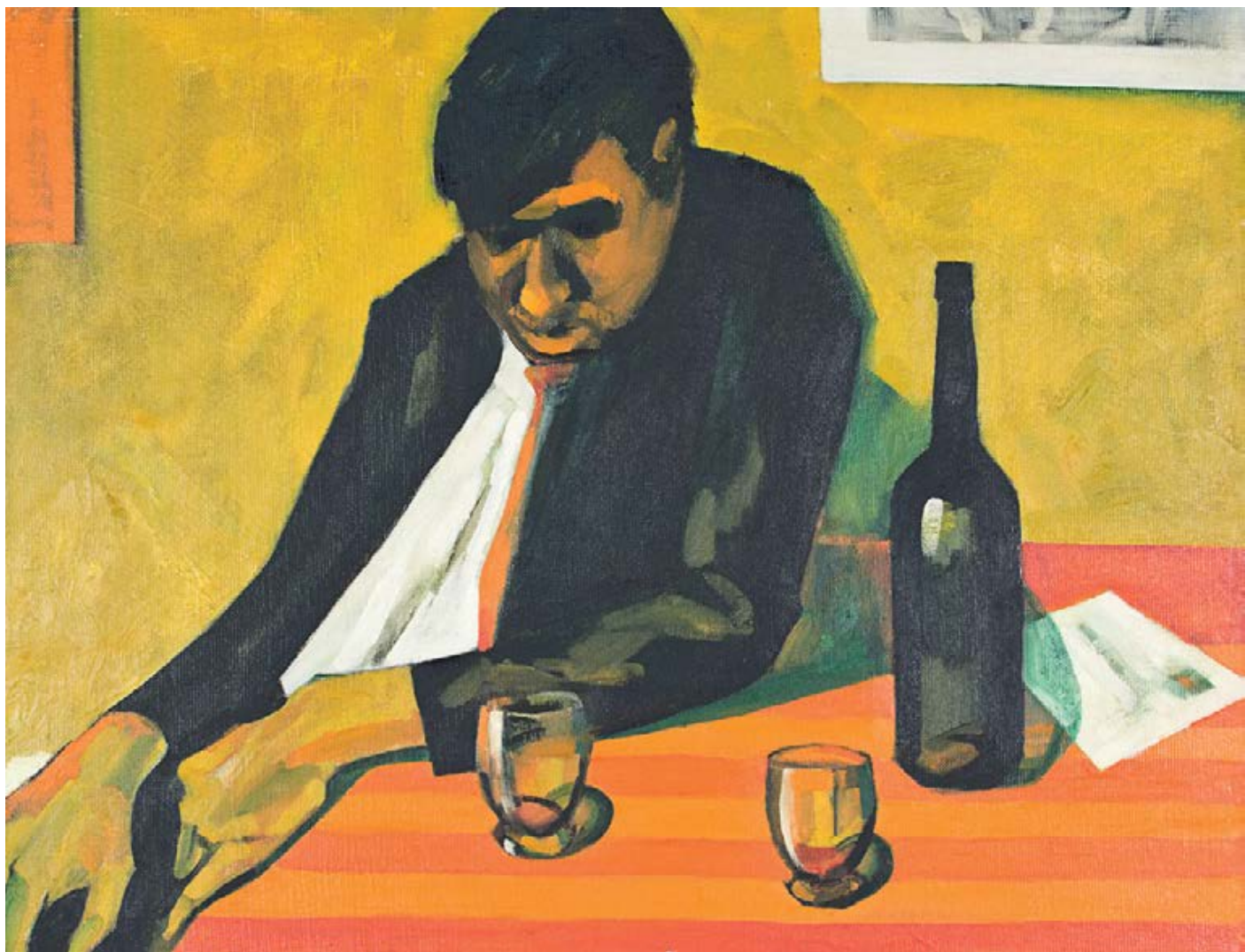
oil on canvas on board

signed and dated 1968; title inscribed, signed and dated Feb. 1968 verso

600 x 905mm

Note: the painting features a copy of an original letter written by Doris Lusk to the original owner which contains the following excerpt: This painting was done from notes I made during a trip north about 1967 with the McCahon's, we went right to Cape Reinga, and I was absolutely entranced with these enormous apricot coloured sandhills.

\$15 000 – \$20 000



61

Doris Lusk

Christmas Port (Portrait of Gregory Kane)

oil on canvasboard

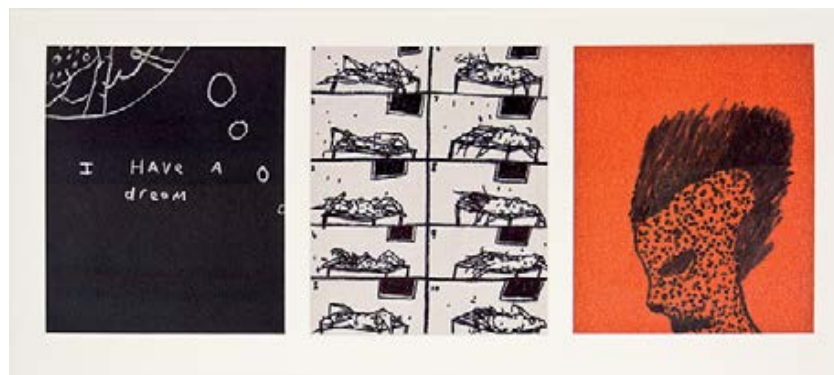
title inscribed (Christmas Port), signed and dated 1969;

original exhibition label affixed verso

753 x 990mm

Provenance: from the family of Doris Holland.

\$15 000 – \$20 000



63

Mike Petre

Field Study No. 118

ink, graphite, oil and acrylic on canvas
title inscribed, signed and dated '09 verso
915 x 915mm

\$7000 – \$10 000

62

Richard Lewer

I have a dream together with Untitled
together with Self Portrait

oil pastel on sandpaper, three panels
270 x 225mm: each

\$1500 – \$2000

64

Paratene Matchitt

Beautiful Ship

acrylic on paper
signed and dated 2/2009; title inscribed verso
790 x 1370mm

\$5000 – \$8000



65

Pat Hanly

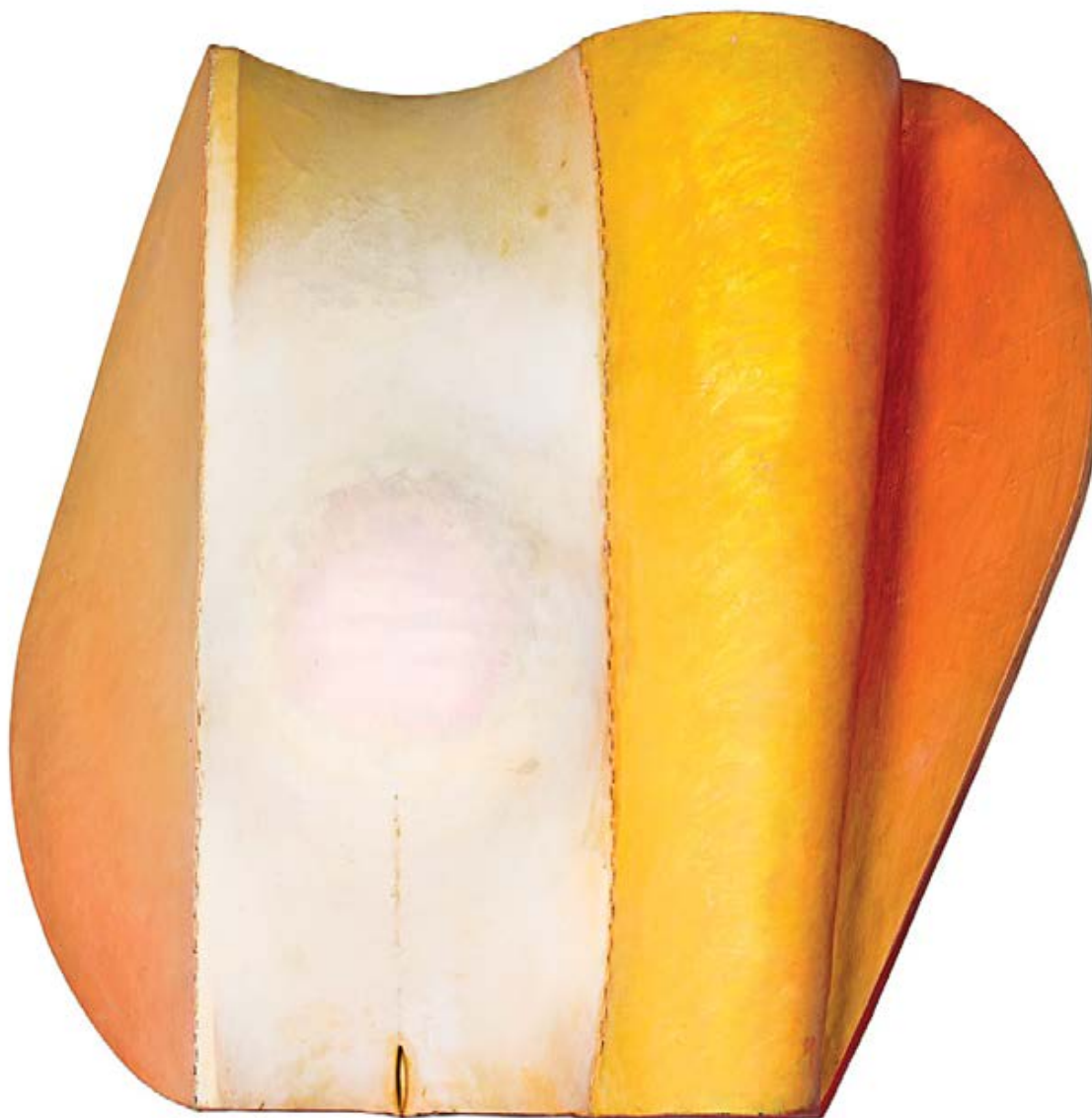
Pacific Condition

enamel on board

title inscribed, signed and dated '76

445 x 445mm

\$25 000 – \$35 000



66

Ted Bullmore

Astroform No. 1

mixed media on canvas, circa 1965
910 x 970 x 300mm

Provenance: From the collection of Jeanne
MacAskill, artist, colleague and friend of
Bullmore's during his time in London.

\$20 000 – \$30 000

67

Ian Scott

Picasso and Cubist Man

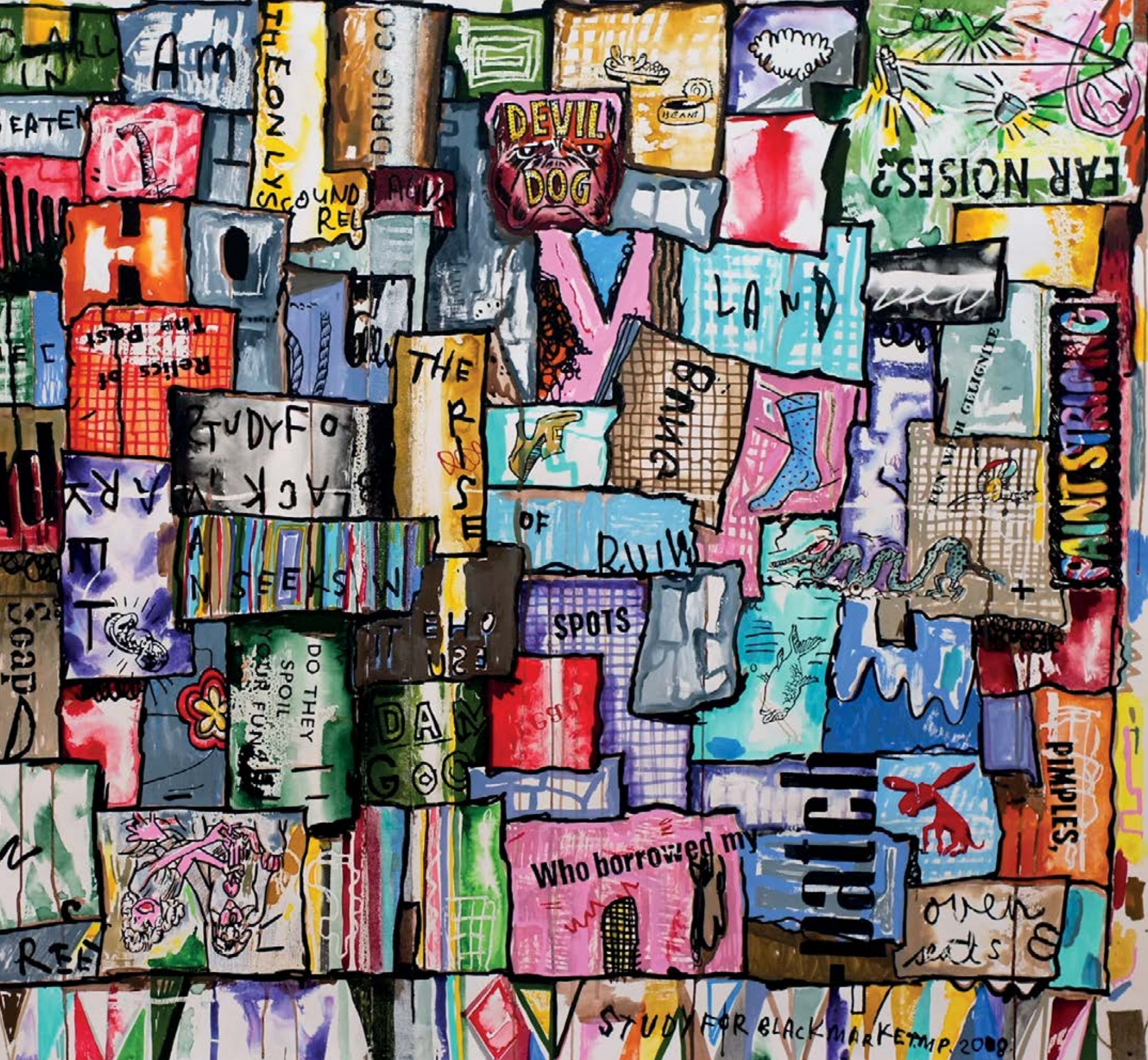
oil on canvas

title inscribed, signed and
dated March 1987 verso

2100 x 1420mm

\$18 000 – \$26 000





69

Max Gimblett

The House of Books

lacquered silver leaf and 23 ¾ Swiss gold
leaf on two wooden panels
title inscribed, signed and dated 1995 verso
380 x 760 x 63mm: overall

\$12 000 – \$16 000



68

Martin Poppelwell

Study for Blackmarket

watercolour, gouache and acrylic
on paper and linen
title inscribed, signed with artist's
initials M. P and dated 2008

1000 x 1400mm

\$5500 – \$8000



70

Judy Millar

Untitled

acrylic and oil on paper
signed and dated 2007 verso
768 x 570mm or 570 x 768mm

\$3000 – \$5000



71
Philip Clairmont
Red Chair
 oil and collage on paper and board
 signed and dated '74 and inscribed (For China) Waikanae
 470 x 392mm
 \$7000 – \$10 000



72
Garth Tapper
The Burnt Off Land
 oil and acrylic on board
 signed and dated '85; title inscribed,
 signed and dated October 1985 and
 inscribed No. 15 verso
 600 x 810mm
 \$8000 – \$14 000

73

Simon Kaan

Untitled

oil on board

1200 x 1580mm

\$10 000 – \$15 000



74

Jenny Dolezel

The Single Minded Pursuit of More III

oil on canvas

title inscribed, signed and dated 1996

1100 x 1500mm

\$13 000 – \$18 000





75

Fiona Pardington

Kohuwai Heitiki No. 2

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

\$5000 – \$7000

76

Laurence Aberhart

Riverton, Aparima Estuary, Southland,
25th Feb, 1999

gold and selenium toned gelatin silver print
title inscribed, signed and dated 1999/2000
and inscribed No. 14
190 x 245mm

\$2500 – \$4000

77

Ans Westra

Turangawaewae Marae, Ngaruawahia, 1963

vintage gelatin silver print
signed
295 x 323mm

Illustrated: Lawrence McDonald (ed), Handbook:
Ans Westra Photographs (Wellington, 2004), p. 129.

\$2500 – \$4000



78
Julian Hooper
Count Gideon Vecsey
 watercolour and ink on paper
 signed and dated 2007
 640 x 495mm
 \$2500 – \$3500



79
Gretchen Albrecht
Study for 'Drift' II
 acrylic on paper
 title inscribed, signed and dated '76
 Provenance: Private collection, Taranaki.
 1055 x 635mm
 \$7500 – \$10 000



80
Milan Mrkusich
Achromatic, Dark Grey
 acrylic on board
 title inscribed, signed and dated '77 verso
 618 x 450mm
 \$6000 – \$9000

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. 50

Important Paintings
and Contemporary Art
22 November 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
and Contemporary Art

22 November 2011

