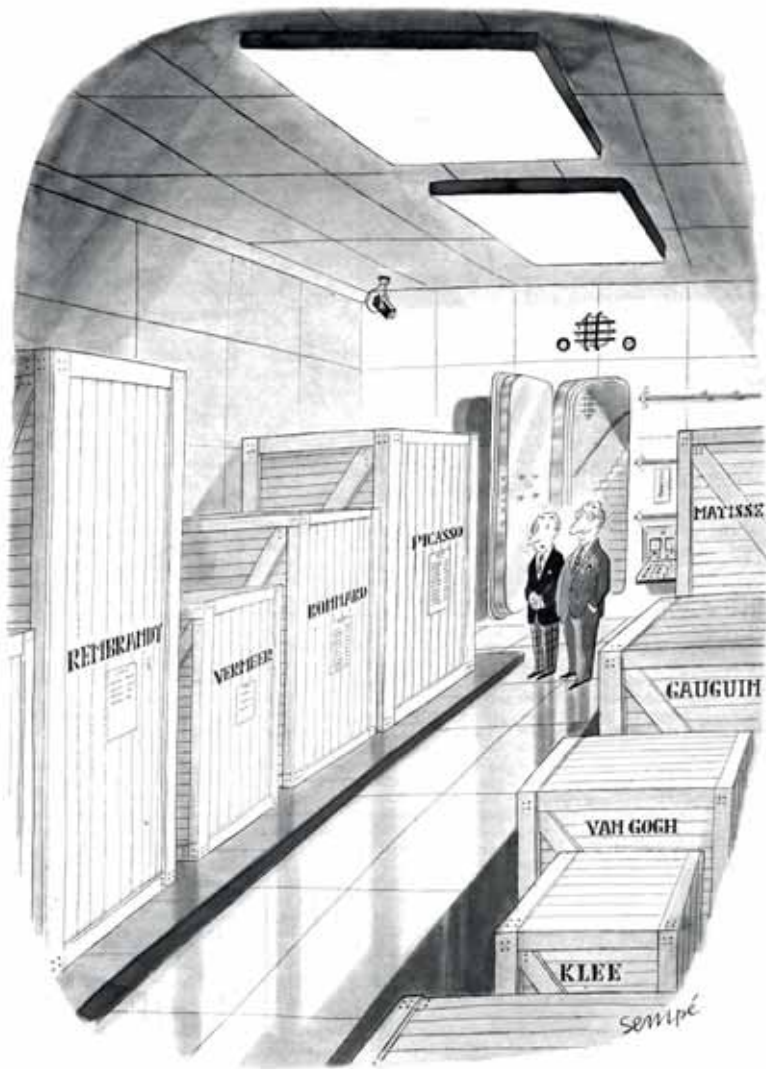


THE LES
AND
MILLY
PARIS
COLLEC-
TION



THE LES AND MILLY PARIS COLLEC- TION



"I had no idea you were so passionate about art."



Jim Barr and Les Paris in Paris family lounge, 1992. Photograph courtesy of Jim and Mary Barr.

The illustrated cartoon is from the New Yorker magazine and has sat on Les Paris's desk for many years. When we were first invited to submit a proposal for *The Les and Milly Paris Collection* it entailed meeting with Milly and visiting the legendary family home in Strathmore, Wellington. For a good while I told myself that if we missed out, at least, I would have finally had the opportunity to visit the Paris home and gallery. Despite all of the icons of New Zealand art I was in the company of that morning, strangely the thing that really stuck in my mind was Les's favourite cartoon.

Milly and her son Zalman drew it to my attention that day and I remember politely chuckling. A week or two later, I roared when I thought of it. It was obvious from its positioning beside Les and Milly's treasured filing cabinets of invoices, letters, endless public gallery loan requests and vast newspaper clippings, that the cartoon represented much more than a pithy one liner around the ever receding line between art as commodity and art for art's sake. Above all, I think it was the incongruity of it which got me, its innocuous placement among priceless



masterpieces hung floor to ceiling by Allen Maddox, Peter Robinson, Milan Mrkusich, Geoff Thornley and Colin McCahon, all in a humble home a stone's throw from Wellington airport. I imagine for Les though it stood as something much more important than mere irony and rather as a constant visual cue for what he and Milly were doing, or rather what they would never do.

From their first acquisition in the late 1950s, a portrait of a Maori boy by Peter McIntyre which Les later admitted lying about due to the price being beyond their means, Les and Milly Paris went on to amass one of the most significant and high-profile collections in Australasia. What marks the collection as so special, for me, is not its size but rather the single-mindedness of it along with, of course, the consistent perspicacity of the acquisitions. Les and Milly went from merely acquiring to

seriously collecting in the 1970s, their rise as collectors nicely syncing with that of the burgeoning contemporary art scene in this country. Great timing but then, of course, you make your own timing. Things would change and by the late 1980s they found themselves effectively priced out of the market. A set of pragmatic circumstances which would result in a love of New Zealand photography which Milly has continued with in Les's absence.

They followed artists closely, personally and professionally, and their home became not just a site in which much of the finest art in the country was on view for all to see but also a hotbed of debate and discussion among artists, academics, curators, dealers and collectors, about all that mattered in the art world. In the latest *Art New Zealand* Gregory O'Brien recounts how Les had purchased Richard McWhannell's *Sniff* as he felt strongly that it was a work

which belonged in a 'public' collection and as there weren't any public galleries lining up to purchase it, he was duty bound to put that right. O'Brien's sums up the Paris collection nicely when he notes that, at its heart, the Paris collection was a very 'public' collection.

The great irony of the *New Yorker* cartoon which I began with is, of course, that Les and Milly's collection now presents itself as a very valuable collection. For me however, this is not what marks this event as truly unprecedented and this auction as a wonderful opportunity for collectors and lovers of New Zealand art. These values are far more subjective and at the heart of human life itself: love, generosity, commitment, enthusiasm, focus and passion; together with, two sets of brilliant and committed eyes, which when put together, like the collection itself, have created something far greater than the sum of its parts.



I strongly urge you to make time to spend in the company of this collection. Almost all of the works are presented as they were in the family home and they each positively breathe with a past life and vitality unlike any I've been involved with previously. I have been mindful since the get go that there will not be another auction like this for the simple reason that there are no other collections like this. Being entrusted with looking after a collection like this, even for a short time, is a great honour and I would like to thank Milly of course, her two children Zalman and Ilana as well as Les who sadly is no longer with us and can't be

here to enjoy this moment. Thanks also to Hamish, James, Leigh, Pam, Kate and Giulia here at A+O and to John Gow of Gow Langsford, all of whom have assisted greatly.

Please note that all provenance listed was transcribed by hand by Milly Paris from Les Paris's original records. It is presented in the catalogue captions in red.

Ben Plumbly



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A full-page photograph of Peter Nolet, a man with grey hair, wearing a dark blazer, a light blue button-down shirt, and light-colored trousers. He is standing in a field of tall, dry grass under a bright blue sky with scattered clouds. The sun is low in the sky, creating a lens flare effect. In the background, there are rolling hills.

Peter Nolet LINDIS CROSSING STATION, WANAKA – 3.43PM

The 80's was a decade that saw modeling change the face of fashion. The supermodel culture emerged, and we watched Elle, Naomi and Claudia become magazine royalty. Right there amongst it was a blue eyed, brown haired 6 ft 1 'face' from Dunedin - the young Peter Nolet. A decade in New York saw Nolet establish a body of work that reads like a high fashion directory.

With a young family to raise, Nolet sought a complete change of pace. He returned to the South Island. Far from the catwalks and fashion houses of Europe, he settled on the shores of the picturesque Lake Hawea, where he spent his childhood summers.

More than two decades in the fashion fast lane and Nolet knows a thing or two about clothes. He wears Working Style not just because of our international quality and design, but because he appreciates the time we take to get it right for him. The years have been kind to the now distinguished looking Nolet and the work keeps rolling in. This silver fox is in demand.

They're wearing our gear here.

WORKING STYLE

Important Photographs and Contemporary Art Auction Highlights

7 August 2012

* Record price for a single
photograph by this artist



Shane Cotton

Whaka Kite Nga

acrylic on canvas, 1999
\$30 880



Pat Hanly

Cottage Mixture

oil and enamel on board, 1969
\$85 875



Colin McCahon

Waterfall

enamel and sand on board, 1964
\$43 465



Allen Maddox

Caroline and John

oil on canvas, 1997
\$36 600



Richard Killeen

Two Men

oil on board, 1969
\$27 450



Laurence Aberhart

Taranaki (The Heavens Declare the Glory of God)

gold and selenium toned gelatin silver print, 1986
\$12 580*



Michael Parekowhai

Passchendaele from the Consolation of
Philosophy – Piko nei te matenga

type C print, edition of 8 (2001)
\$20 560*



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Serevin.

RESERVE
SAUVIGNON BLANC

MARLBOROUGH
NEW ZEALAND
2009



Maori & Oceanic Art, Rare Books and Photographs

November 2012

The sale will include other important historic carvings and artwork from the Buried Village collection, Maori weapons and cloaks together with the Harry Pappaffloratos collection of oceanic art and an offering of fine Solomon island pieces and Aboriginal pieces. The rare book catalogue includes two rare and early Maori documents, an important 1862 deed of sale for the Oneroa (Cottage Bay) Block in the Coromandel and an 1837 Maori Declaration of Independence.

Selected further entries invited

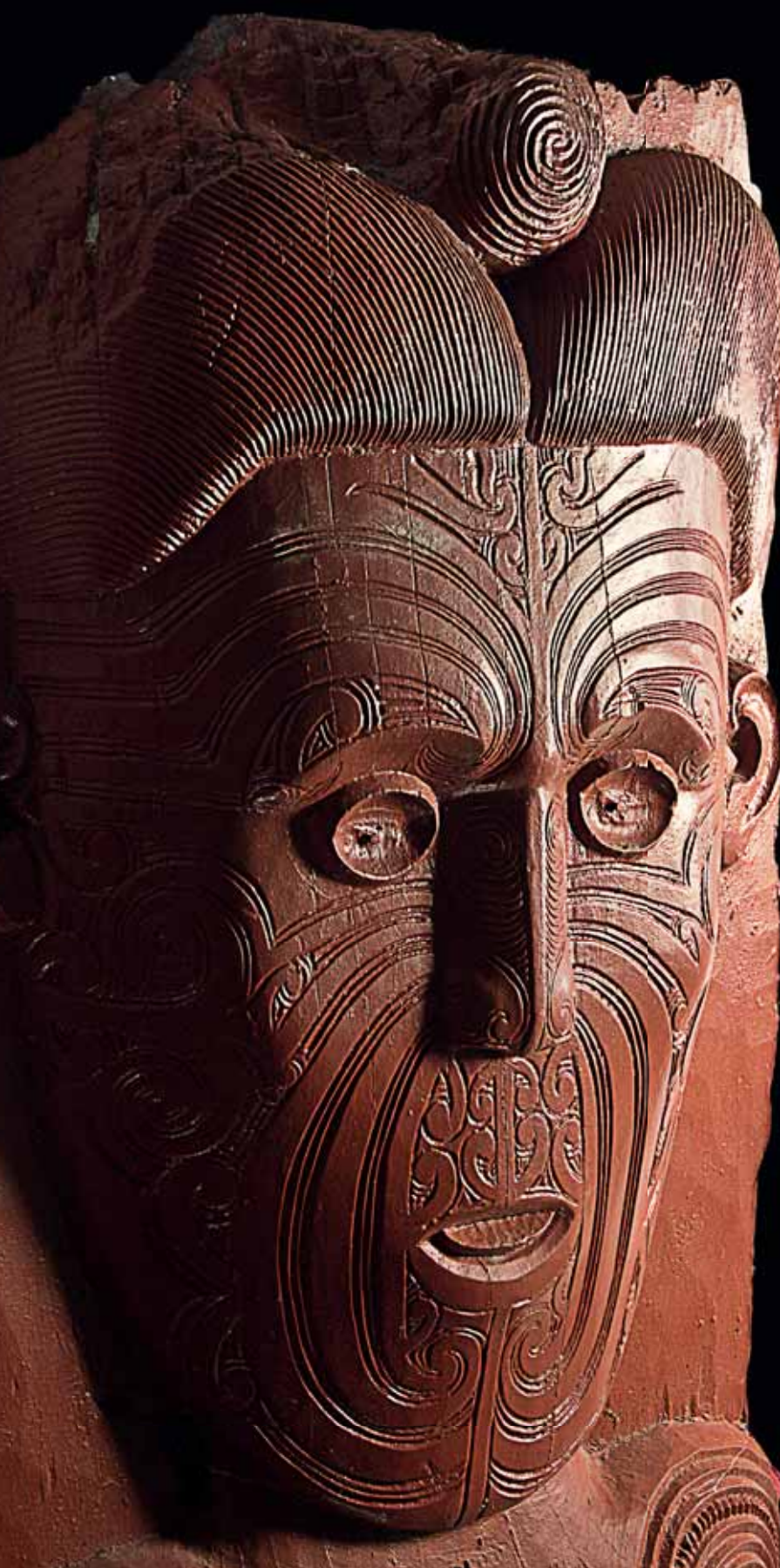
Contact

James Parkinson
James@artandobject.co.nz
09 354 4646
021 222 8184

Pam Plumbly
Rare Book Consultant
Pam@artandobject.co.nz
09 354 4646
021 448 200

A pair of important and historic figural boards carved by Tene Waitere in 1903 for the Geyser Observation rotunda at Whakarewarewa. From the Collection of the Buried Village.

\$90 000 – \$120 000



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leading artists.



www.nzstrong.co.nz



20th Century Design and Applied Arts

25 October 2012

Andy Jones has recently moved from London to New Zealand. Over the years he has searched for and located high quality, genuine and rare examples of the finest Scandinavian and British 20th century design. In New Zealand Andy has formed a partnership with Andrew Lay to create a company to offer fine and authentic 20th century design to local collectors.

A+O is pleased to offer the first selection from the soon to be launched company at auction.

As well as major designers such as Hans Wegner, Peter Hivdt and Arne Vodder the collection is distinguished by the inclusion of examples of designers rare in New Zealand such as Jasper Conran, Kai Kristiansen and Richard Hornby. The catalogue will also include a selection of industrial items.

The applied arts section includes signature pieces by Barry Brickell, John Parker and Warren Tippet and major pieces from the Len Castle family collection. A highlight is Len Castle's personal reference library of over 100 volumes.

Pictured from left: a pair of Hans Wegner GE375 armchairs, an important Len Castle Blossom Vase, Holmegaard Gull vases, a Robert Heritage for Archie Shine 'Hamilton' sideboard, a Gordon Russell coffee table, a 1963 lithograph by Ted Dutch, a Len Castle Crater Lake bowl and a Cari Zalani lamp.

Contact:

James Parkinson
James@artandobject.co.nz
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IMPORTANT PAINTINGS AND CONTEMPORARY ART

29 NOVEMBER 2012
ENTRIES INVITED

Michael Parekowhai

Seldom is Herd
fibreglass and automotive
paint (2009)
1160 x 1050 x 820mm
\$25 000 – \$35 000

Contact:

Ben Plumbly
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09 354 4646
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THE LES AND MILLY PARIS COLLECTION

EVENING I

Wednesday 19 September 2012 at 6.30pm
(lots 1 – 72)

EVENING II

Thursday 20 September 2012 at 6.30pm
(lots 73 – 230)



Adrienne Martyn, Les and Milly Paris

Wellington

PREVIEW

Thursday 30 August 6.00pm – 8.00pm

VIEWING

Friday 31 August 10.00am – 5.00pm

Saturday 1 September 10.00am – 4.00pm

VENUE

30 Upstairs
30 Courtney Place
Wellington

Auckland

PREVIEW

Wednesday 12 September 6.00pm – 8.30pm

VIEWING

Thursday 13 September 9.00am – 5.30pm

Friday 14 September 9.00am – 5.30pm

Saturday 15 September 11.00am – 5.00pm

Sunday 16 September 11.00am – 5.00pm

Monday 17 September 9.00am – 5.30pm

Tuesday 18 September 9.00am – 5.30pm

Wednesday 19 September 9.00am – 1.00pm

Thursday 20 September 9.00am – 1.00pm

VENUE

Art+Object
3 Abbey Street
Newton

Public Programme

THE PARIS'S PERYERS

Les and Milly Paris formed a long and close relationship with Peter Peryer, collecting around 25 of his photographs and commissioning a portrait. Peryer discusses his relationship with the Paris's, their support of his practice and some of his key photographs in the collection.

Saturday 15 September, 3.00pm

Art+Object, 3 Abbey Street, Newton

A COLLECTOR AND CURATOR IN CONVERSATION

Milly Paris joins Ron Brownson, Senior Curator of New Zealand and Pacific Art at Auckland Art Gallery Toi o Tāmaki, in a conversation that discusses the collection's genesis, the Paris's relationship with artists, and developments which occurred within the collection from the 1960s.

Sunday 16 September, 2.00pm

Art+Object, 3 Abbey Street, Newton

1

Michael Illingworth

Untitled

ink and gouache on paper
signed and dated '70
255 x 195mm

Provenance:

*Purchased from an auction at
International Art Centre on
29/3/87. Couldn't attend and
buying order left with Graham
Chote.*

\$8000 – \$12 000



2

Michael Illingworth

Untitled

graphite on paper
signed and dated June 1964
410 x 680mm

Exhibited:

'Michael Illingworth', Peter
McLeavey Gallery, Wellington,
April 1978.

\$4000 – \$6000



The Les and Milly
Paris Collection

22

HOWEVER, IT IS THE EVENTS OF 22ND FEBRUARY 1973 THAT ARE REALLY ENLIGHTENING. ALL DAY, MRS PUDDY SAYS, SHE HEARD A VOICE IN HER HEAD SAYING, 'MAUREEN ... COME TO THE MEETING PLACE.' AFTER FIRST GOING TO THE DOOR TO SEE WHO WAS THERE, AND THEN DISMISSING IT AS IMAGINATION AND GOING OUT SHOPPING SHE REALISED IT WAS NOT ABOUT TO STOP AND DECIDED THE ALIENS WANTED TO TALK TO HER AGAIN.

3

Ronnie van Hout

However, it is the Events of 22nd February 1973 that Are Really Enlightening. All Day Mrs Puddy Says, She Heard a Voice in her Head saying, 'Maureen ... Come to the Meeting Place.' After First Going to the Door to See Who Was There, and Then Dismissing it as Imagination and Going Out Shopping She Realised It Was Not About to Stop and Decided the Aliens Wanted to Talk to Her

Again

needlework, 1996
400 x 750mm

Exhibited:

'I'm OK', Govett-Brewster Gallery, New Plymouth, 9 November 1996 – 15 December 1996.

'I'm Not Alone', Hamish McKay Gallery, Wellington, 22 April – 10 May 1996.

\$3000 – \$5000

4

Ronnie van Hout

Come To Me
mixed media kinetic sculpture,
1998

Provenance:

Sighted at Hamish McKay Gallery on Saturday 22 April 1998. Made enquiry but on option to Saatchi and Saatchi. On Monday the option was released and we travelled to the gallery, requested an option and purchased.

Exhibited:

'Ronnie van Hout: Symptom City', Hamish McKay Gallery, Wellington, 1998.

\$6000 – \$9000





5

Charles Tole

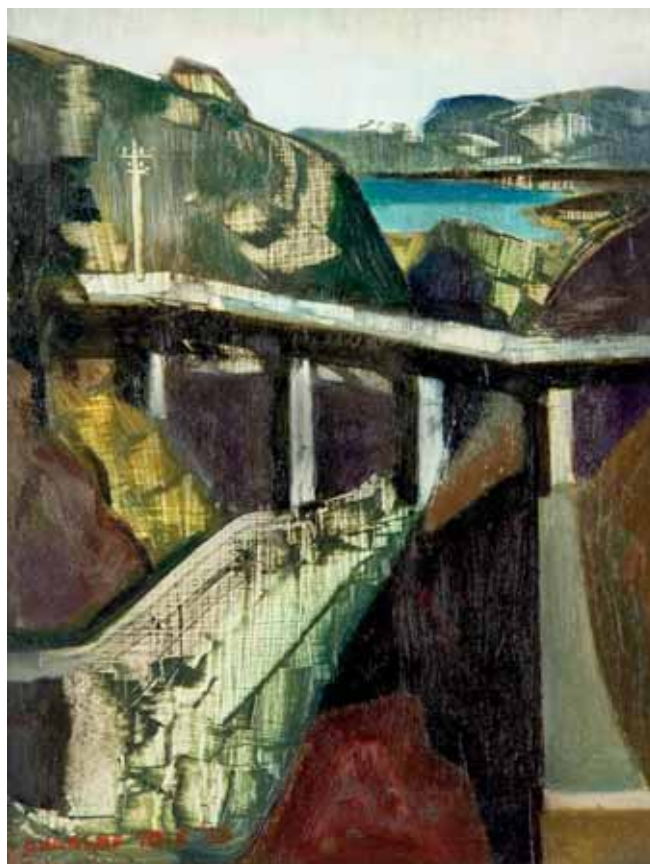
Still Life with Bottles No. 3

oil on board
signed and dated '67; artist's
original catalogue label affixed
verso
300 x 440mm

Provenance:

*Purchased from Moller Gallery,
August 1973.*

\$11 000 – \$16 000



6

Charles Tole

Landscape with Bridge

oil on board
signed and dated '73; artist's
original catalogue label affixed
verso
294 x 222mm

\$4000 – \$6000

7

Charles Tole

Surf Club

oil on board
signed and dated '70; artist's
original catalogue label affixed
verso
605 x 850mm

Provenance:

*Purchased from Barry Lett
Galleries, September 1971.*

Exhibited:

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

\$20 000 – \$30 000



8

Charles Tole

Landscape I

oil on board
signed and dated '73; signed
verso; artist's original catalogue
label affixed verso
590 x 740mm

Provenance:

*Purchased unseen on
recommendation of Kim Wright
and Rodney Kirk Smith – acting in
conjunction with Charles Tole.*

Exhibited:

'Charles Tole', John Leech
Gallery, Auckland, 1976.
Catalogue No. 16.

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

Illustrated:

Art New Zealand, No. 4, p. 18.
*Peter Cape, New Zealand
Painting Since 1960*, p. 116.

\$20 000 – \$30 000



The Les and Milly
Paris Collection

9

Wilfred Stanley Wallis

Untitled

oil on board
signed
406 x 470mm

Provenance:

*Purchased from Petar/James
Gallery, Auckland, circa July 1981.*

Exhibited:

'Wilfred Stanley Wallis: Selected
Works', Rotorua City Art Gallery,
26 May – 5 July 1987.

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

'Wilfred Stanley Wallis: The Area
in Between', Rotorua City Art
Gallery, 11 February – 2 April
2006.

\$5000 – \$8000



10

David Graham

Set Seven

oil on board
title inscribed, signed and dated
1966 verso
778 x 766mm

Provenance:

*Purchased from Webb's
'Newmarket' auction by Zalman
Paris on Wednesday 20 July 1994.
Lot no. 77.*

\$2000 – \$3000



11

John Pine Snadden

Spatial Composition

oil, ink and gesso on board
signed and dated '52; title
inscribed on original label verso
282 x 380mm

Provenance:

*Purchased from Petar/James
Gallery in late 1987.*

Exhibited:

'The 50s Show', Auckland City
Art Gallery, 20 November 1992
– 28 March 1993.

\$6000 – \$9000



The Les and Milly
Paris Collection

12

Robert McLeod

Black Bob

oil on canvas

1716 x 1682mm

title inscribed, signed and dated

Dec '81 verso

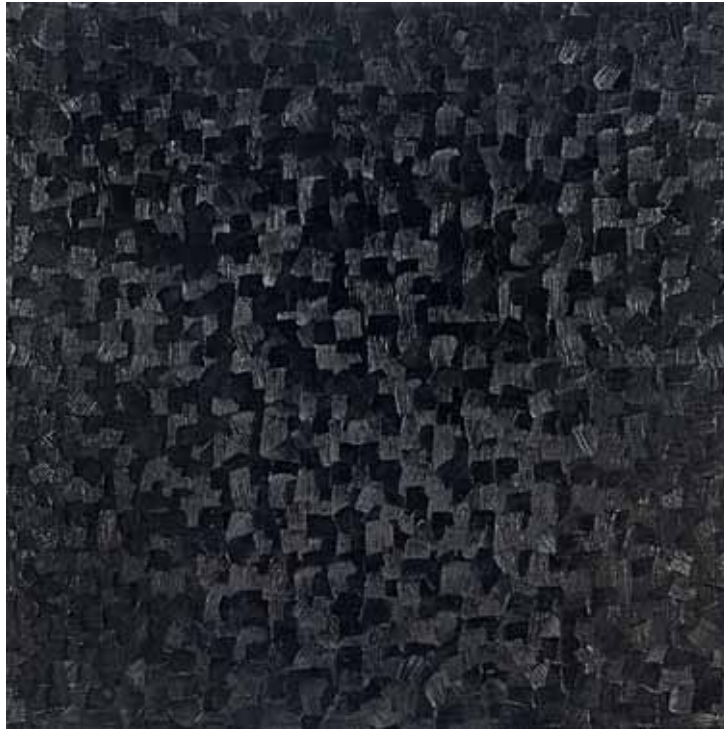
Provenance:

Purchased from Petar/James Gallery on 4 July 1982. Sighted previously in McLeod's studio in late January 1982. Discussed with Petar Vuletic and reserved pending further inspection. Seen again on Sunday 30 May 1982 and purchased through Petar/James Gallery.

Exhibited:

'Hit Parade: Contemporary Art from the Paris Family Collection', Wellington City Art Gallery, 13 December 1992 – 28 March 1993.

\$8000 – \$12 000



13

Richard McWhannell

Sniff

oil on canvas on board

title inscribed, signed and dated

1991 verso

885 x 2007mm

Provenance:

Purchased from Janne Land Gallery, Wellington on Thursday 21 November 1991 on terms subject to the artist's agreement. Advised of his agreement the following day.

Exhibited:

'Richard McWhannell', Janne Land Gallery, 11 November – 31 November 1991.

'Richard McWhannell', Robert McDougall Art Annex, Christchurch, October 2 – October 29, 1991.

Illustrated:

Gregory O'Brien, *Lands and Deeds* (Godwit, 1996), p. 148.

Reference:

ibid., pp. 148, 153.

\$12 000 – \$18 000



The Les and Milly
Paris Collection

27

Theo SchoonElectrical Discharge

oil on board, 1965

signed

1215 x 1068mm

Provenance:

Purchased from Petar/James Gallery circa July 1980. Though seen there 2 years previously during Easter 1978 when Theo Schoon exhibition hung at Petar/James Gallery.

Exhibited:

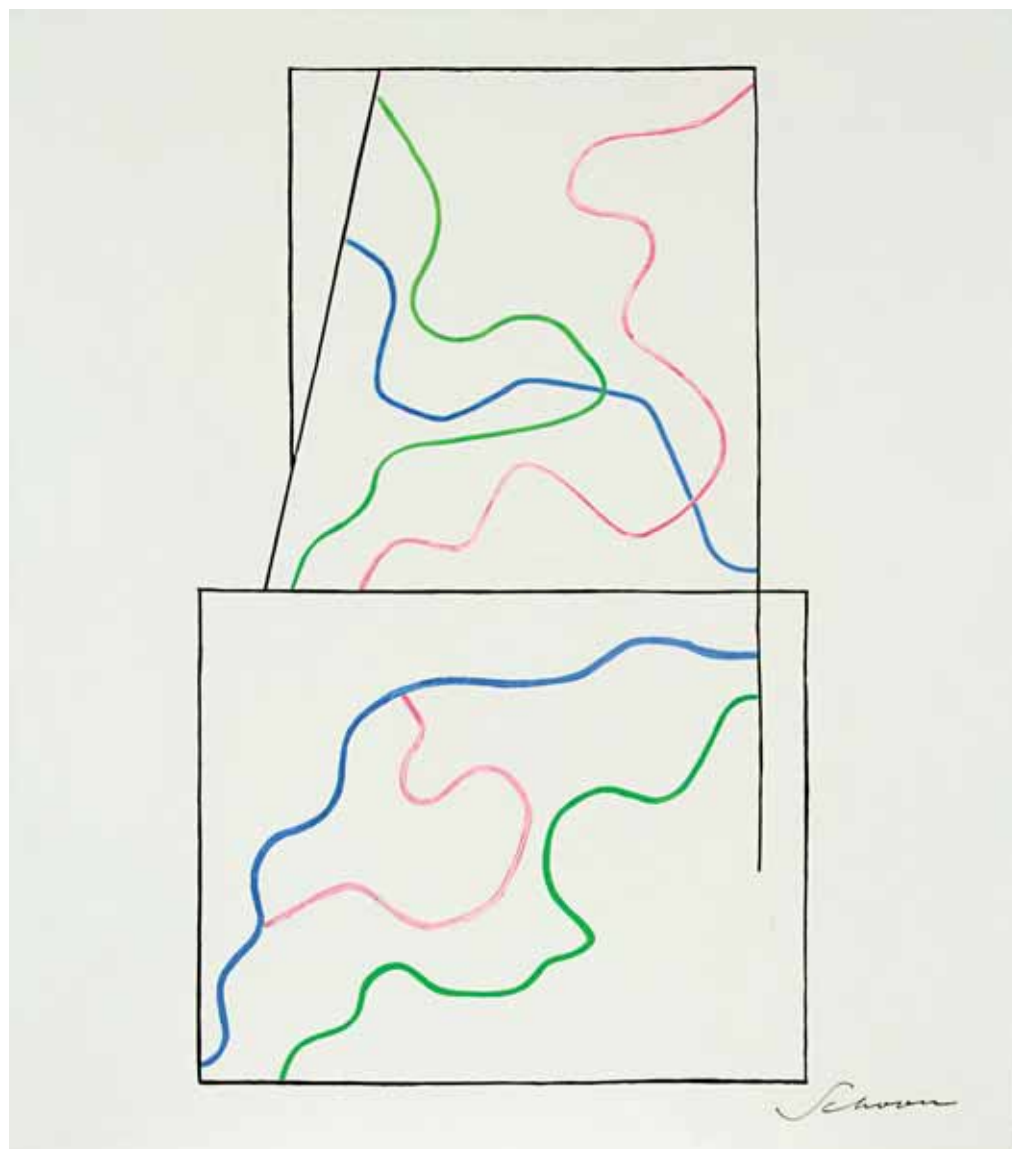
'Theo Schoon Exhibition',
Rotorua City Gallery, June – July
1982.

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

Note:

*'Electrical Discharge' – this name
believed to be given to painting
by artist – information supplied by
Schoon to John Perry of Rotorua
Art Gallery who informed Les
Paris.*

\$25 000 – \$35 000





15

Julian Dashper

I Believe the Children are our
Future (DC Day)

oil on canvas

title inscribed, signed and dated

1989 verso

1710 x 1710mm

Exhibited:

'Julian Dashper', Peter McLeavey
Gallery, Wellington, 1989.

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

Provenance:

*Purchased from Peter McLeavey
Gallery, Wellington, 27
September, 1993 after viewing
with Milly (had placed option on
work previous day at exhibition
opening).*

\$20 000 – \$30 000

The Les and Milly
Paris Collection



Milly Paris and Julian Dashper in the Paris family lounge in January 1992.
Photograph courtesy of Jim and Mary Barr.

Gordon WaltersPainting No. 7

PVA on hardboard

title inscribed, signed and dated

1965 verso

1210 x 905 mm

Exhibited:

New Vision Gallery, Auckland,

7 March – 12 April, 1966 (as

'Painting 1965' No 2).

Pakuranga Community Art
Centre, Auckland, 5 April – 11
May 1975. Catalogue No 2.'Gordon Walters: Survey
Exhibition', Auckland City Gallery,
March – April 1983. Catalogue
No. 31.'Private View', Dowse Art Gallery,
Lower Hutt, April – May 1977.
referred to in Catalogue on
pages 18 and 37 – colour
reproduction in Catalogue. (4) (5)'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.**Illustrated:**Michael Dunn, *Gordon Walters*
(Auckland City Art Gallery, 1983),
p. 31.**Reference:***ibid.*, pp. 18, 37.**Illustrated:**Francis Pound, *The Space
Between: Pakeha Use of Maori
Motifs in Modernist New Zealand
Art* (Workshop Press, 1994). p.
142.**Reference:***ibid.*, pp. 133, 169.

\$350 000 – \$450 000



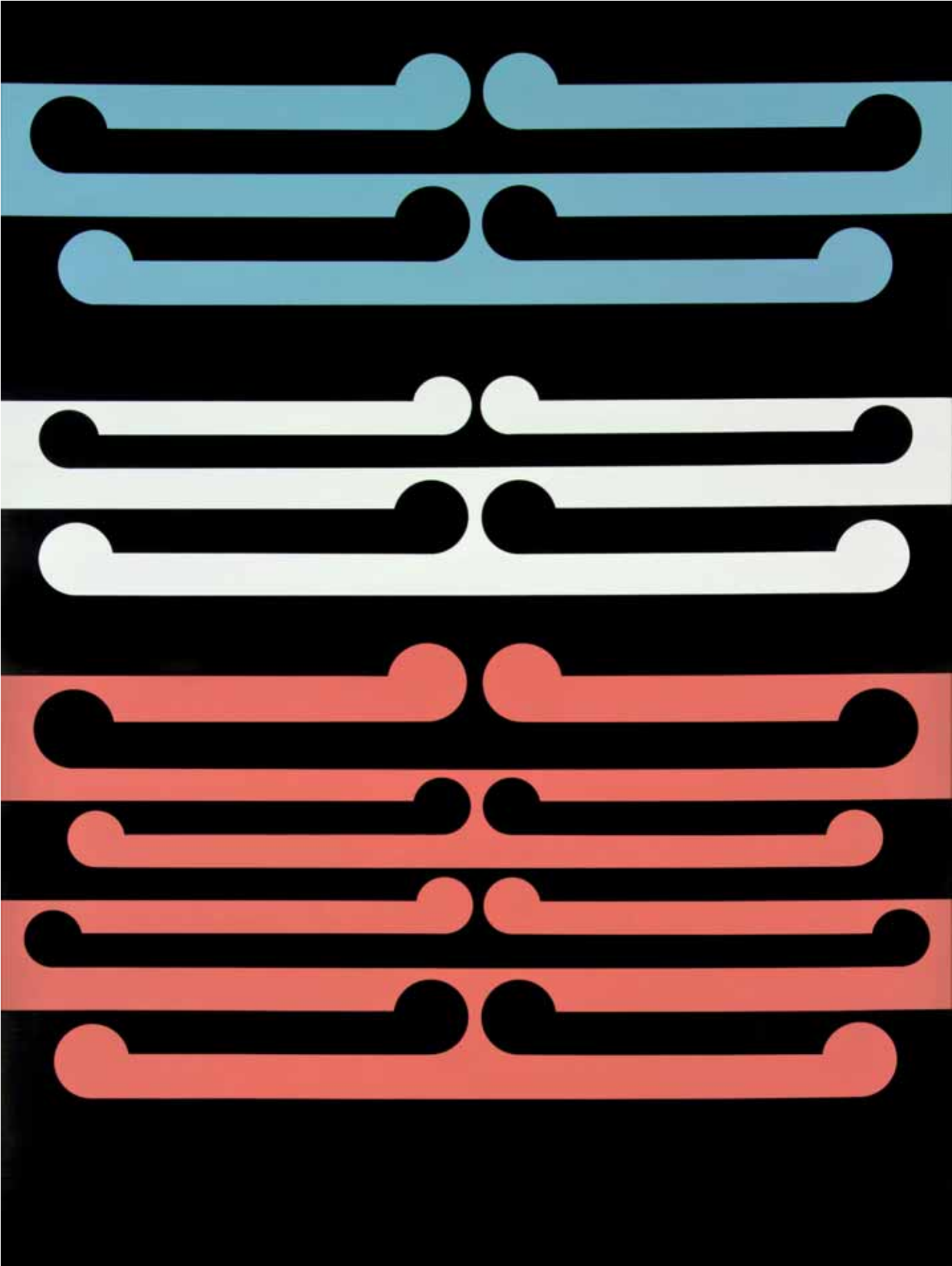
What Gordon Walters invented is an individual consistent style within which similar elements are rearranged to appear as new, yet also the same. In intent and consequence, a 'Walters', at least done by him though not by others, is extremely reproducible. It is easy to argue that Walters paintings taken together are like serialised images in Pop — for example, Andy Warhol's Marilyn or Elizabeth Taylor — easily recognisable, infinitely duplicated, copied, yet none quite the same. Between each 'duplication', there is a shift in colour, arrangements of form, tone, definition, some small detail and each image leading back to the first which is never the original, least of all the first, a beginning. But, while Walters acknowledged his allegiances to Pop/Op (Bridget Riley and Victor Vasarely), I want to suggest that Walters is exactly suspicious of this teleology of the reproducible.

For the paradox is that in such an elaborated intellectual practice of painting as his so many of the key effects and decisions are pure inspiration. That doesn't mean that they were not thought out, and in a sense carefully plotted. Scale, colour, and geometry are the forms of an argument in Walters' work. Walters is suspicious of viewing as a kind of objectivity, passivity. He is the most constructivist of painters while also the one at the farthest distance from stating 'the world is a construction'. One of the most wonderful things in Painting No. 7 is the play of its 'fall' of forms: blue to white and then a double reversal in red, down through the

negative koru forms in black. But the korus do not simply turn on the fact that one is positive to the other's negative. This is a complex balancing act. Think of the three falling loose blocks of colour as rhymes with an internal syncopation.

Walters' new way of layering paint is hostile to the linear multiplicity of the original brushstroke. This is a different operation: the paint, already painfully thinned, is coaxed out by the bristles, smoothed and levelled with a crosswise motion that flattens the natural ridges of brushstrokes, all textures are squeezed and assimilated into a single homogeneous flat substance which is then lightly sanded down and the process repeated, only then to be repeated again. In this flatness which reconquers the surface of the painting we have layers upon layers, the unseen ghosts of older surfaces of paint lurk, over-washes press further and further down, so the surface acquires a density, a luminosity of colour and depth. Walters is a painter of accumulations, building-up arrangements touched and edged into life. He is not the painter who understands painting as representing truth as a given. On the contrary, he wants to show us how a truth emerges from the to-and-fro between his forms. This is what Francis Pound called Walters' elaboration of 'the space between' cultures. Walters' interest in painting is *answering* paradox. And this is why his painting, beyond the first impression of methodicalness, turns out to be so changeable, so variable. This is also why Walters is profoundly interested in 'the thinking of painting'.

Laurence Simmons



Gordon WaltersMokoia

PVA and acrylic on canvas
signed and dated '65 – '75 verso
1220 x 980mm

Provenance:

*Purchased from Peter McLeavey
Gallery, Wellington.*

Exhibited:

'Gordon Walters', Peter
McLeavey, Gallery, Wellington,
April 27 – May 14, 1976.
Catalogue No. 9.

'Gordon Walters: Survey
Exhibition', Auckland City Art
Gallery, March – April 1983.
Catalogue No. 60.

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

Illustrated:

Michael Dunn, *Gordon Walters*
(Auckland City Art Gallery, 1983),
pl. 60.

\$350 000 – \$450 000



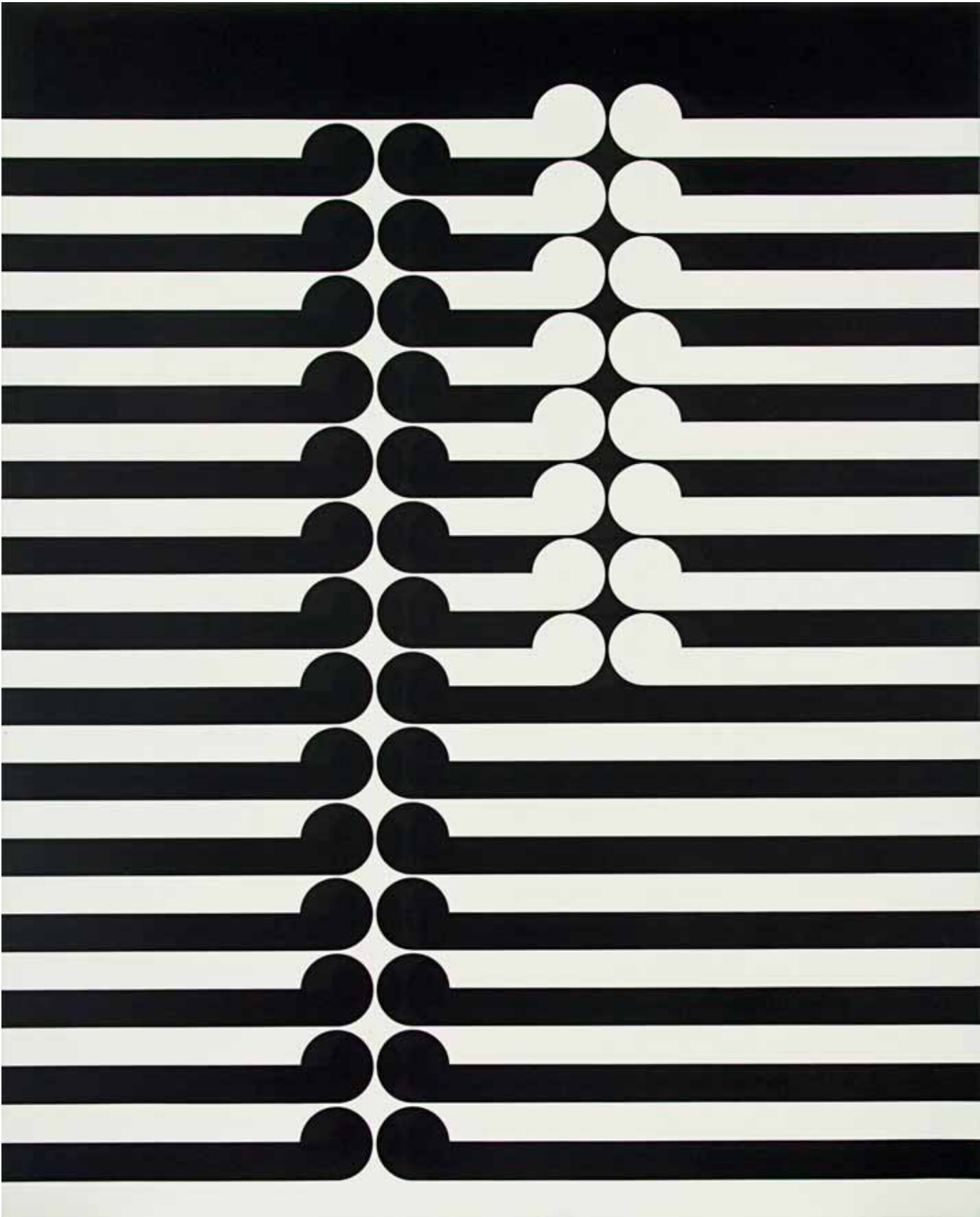
Les Paris in his Wellington office with works by Rick Killeen and Gordon Walters.

The extreme visual dissonance which takes place between a considered viewing of the two major 'Koru' paintings in the Paris Family Collection, Mokoia and Painting No. 7, in itself goes a long way towards understanding why Gordon Walters may have spent some thirty odd years mining the aesthetic potential of the Maori kowhaiwhai motif. In an oft repeated but seemingly seldom understood comment, Walters famously remarked: "My work is an investigation of positive/ negative relationships within a deliberately limited range of forms; the forms I use have no descriptive value in themselves and are used solely to demonstrate relations. I believe that dynamic relations are most clearly expressed by the repetition of a few simple elements."

Mokoia takes its name from a sacred island on Lake Rotorua and is the site of the famous legend of Hinemoa and Tutanekai. After being forbidden to marry by Hinemoa's father Umukaria, a chief from the shores of the lake, he ordered that she not be allowed to travel by canoe to Tutanekai's tribal village on the island. Hinemoa decided to swim 3.2 kilometres across the lake to the island, guided by the sound of Tutanekai's flute-playing. Walters frequently used Maori titles in his 'Koru' paintings and in doing so directly acknowledged the inspiration he received from the koru and related motifs as well as, more generically, from Maori culture as a whole.

It is in the black and white 'Koru' paintings where Walters' visual interplay of positive and negative forms is at its most formally dynamic and explicit. Like some kind of celestial aesthetic elevator, the forms in Mokoia gently coalesce and collude, stacking repeatedly and extending upwards seemingly endlessly beyond the picture plane. The effect is at once dynamic and calming, rhythmical yet optically frenetic and marks Mokoia as among his most eloquent visual statements. The on-going relevance of Gordon Walters' paintings and his standing in the canon of New Zealand art history is reflected in the decision to name the Auckland Art Gallery's bi-annual award for contemporary art, which is currently on show at the gallery, 'The Walters Prize'.

Ben Plumbly



Michael SmitherJoseph with Bear and Bottle

oil on board
signed with artist's initials
M. D. S and dated 1973; original
Govett Brewster 'Michael
Smither – An Introduction'
exhibition label affixed verso;
original 'Michael Smither: The
Wonder Years' exhibition label
affixed verso
1210 x 860mm

Provenance:

Purchased from Peter McLeavey
Gallery in July 1973.

Exhibited:

'Michael Smither', Peter
McLeavey Gallery, Wellington,
1973.

Manawatu Art Gallery,
Palmerston North, 1973.
Catalogue No. 24.

Michael Smither: Survey
Exhibitor', Govett-Brewster
Gallery, New Plymouth, 1
November 1985 (touring).
Catalogue No. 18.

'Michael Smither: The Wonder
Years', Auckland Art Gallery,
19 February – 6 June 2006.
(touring).

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

'Private View: Paris Collection',
Dowse Art Museum, Lower
Hutt, 27 April – 29 May 1977,
Catalogue No. 89.

Illustrated:

Joan Comer (ed), *Michael
Smither: An Introduction* (New
Plymouth, 1984), p. 80.

Art New Zealand, No. 4, cover.,
p. 18.

Trish Gribben, *Michael Smither:
Painter* (Ron Sang Publications,
Auckland), p. 13.

Trish Gribben, *With My Little Eye:
Paintings by Michael Smither*
(Pyjama Press, 2004).

Reference:

Jim and Mary Barr, 'A Fine
Romance: Michael Smither
Paints', in *ibid.*, p. 14.

\$200 000 – \$300 000



This 1973 painting of Michael Smither's third-born child, Joseph, is one of the most arresting and most loved of his domestic works. It was painted in the decade after Smither had won acclaim for his paintings of Taranaki rocks from the Australian art critic Bernard Smith. When he called Smither "the outstanding New Zealand landscape painter of his generation", he did, said Smither, "a dangerous thing. I don't want to be pigeon-holed."

Living and painting in The Gables, New Plymouth, Smither turned his unflinching gaze on the life flowing around him in the turbulent years with his then wife (the poet Elizabeth Smither) and their three children. "I would sit and draw at breakfast time....and all through the day," he said.

Joseph with bear and bottle is included in Michael Smither (published by Ron Sang) and With My Little Eye, the book for children that was published at the same time, both written by Trish Gribben.

Under the image reproduced in With My Little Eye, Smither says:

"People used to say I painted my children in a harsh way. That hurt me because the paintings came from a lot of attention, always with a great deal of love. I did hundreds of drawings before I started on the paintings. I painted my kids as I saw them, from really looking closely at them. I'm not afraid to paint things as they are."

In this work Smither has captured both the vulnerability and the commanding presence of a child caught in a moment that gives the image universal appeal. Bathed in the morning light, bottle nearly empty, nappies bulky and probably needing to be changed, Joseph hugs Teddy for comfort while pointing to his terrors in the dark. The composition is striking; the void of black vies with the bold childhood golden yellow and sets up a tension that runs from hand to hand, head to slippers.

Children love this painting. At the Auckland Art Gallery where it was exhibited in The Wonder Years, curated by Ron Brownson in 2005, they lined up to inspect it through an eye-shaped spying hole. How many colours in Teddy? They discovered at least eight different oils, painted with Smither's meticulous brush strokes, layer upon layer, giving the soft toy the perfect textural contrast to the smooth top and ghastly nappy (those were the days!) and making a very-much-alive-link to Joseph's hair.

Jim and Mary Barr have written of this work: "Certainly there is more going on here than a simple freezing of a moment in time. Between the pointing finger and the glowering darkness we can feel the chill of Smither's own unease, caught between apprehension and the void. Again Smither digs into his own psychic state as well as recording the ups and downs of his children's lives."

Trish Gribben



Ralph HotereRequiem for Tony

acrylic and brolite laquer on board

title inscribed, signed and dated 1973 and inscribed *Port Chalmers '71 – '73* verso
1520 x 1215mm

Provenance:

Purchased from Bosshard Galleries, Akaroa circa. April 1974. Painting purchased sight unseen, selected for us by artist and Kobi Bosshard.

Exhibited:

'Ralph Hotere: Black Light', Te Papa Tongarewa, October 2000 – February 2001.

'Private View: Paris Family Collection', at Dowse Art Museum, 28 April – 29 May 1977. Catalogue No. 46.

'Hit Parade: Contemporary Art from the Paris Family Collection', Wellington City Art Gallery, 13 December 1992 – 28 March 1993.

Illustrated:

Ian Wedde, et al., *Ralph Hotere: Black Light* (Te Papa press, 2000), p. 28.

Kriselle Baker and Vincent O'Sullivan, *Ralph Hotere* (Ron Sang Publications, 2008), p. 80.

\$180 000 – \$260 000

Almost 40 years after it was painted, this stunning Requiem work of 1973 seems more visionary than ever. Hotere's appreciation of the purely abstract dimensions of matter predates the popularization of quantum physics by writers like Stephen Hawking. Yet the vocabulary of dark stars, black holes and event horizons, now so familiar in popular media, is perfectly suited to describing the impressions one absorbs like radiation from Hotere's works of this period. The existential questions that lie beneath the surface gain critical mass from the sprinkling of ecclesiastical and Maori writings, that help us to read the works in a textual sense, but also inevitably return us to the purely non-verbal, abstract plays of light, darkness, form, space, line, circle and sphere that are the basis of Hotere's ongoing investigation of the world. References here to eternal light ('lux perpetua luceat') and gravity of transgression ('hohonutanga o oku hara'), unite the spiritual with the physical.

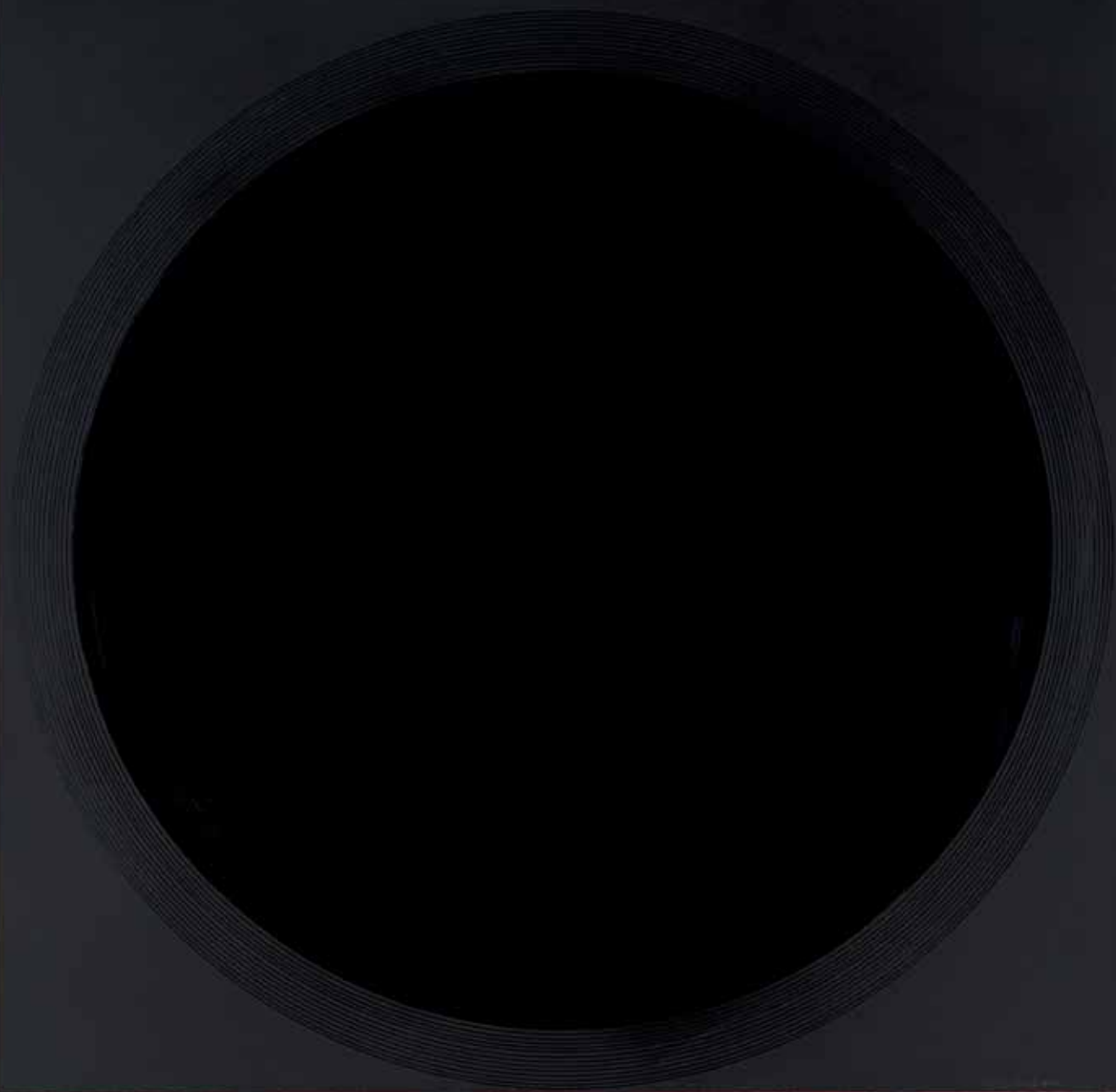
The inscribed date range '71 – '73 locates this painting at the beginning of the long series of Requiem works Hotere was working on at the start of the decade. The series is associated with the death in 1973 of the composer Anthony Watson, the University of Otago's inaugural Mozart Fellow 1970-71, also with that of the artist's mother, Ana Maria, in 1972. The works are dense with compacted layers of meaning and rich in technical innovation. The Latin texts are taken from Verdi's Requiem, while the Maori texts are from the Psalms. Automotive painting was a persistent influence. Cilla McQueen

describes the painter at work that year on a commission for Hamilton's Founders Theatre – 'your syntax involves: hardboard sheets on wooden frames, a spraygun and compressor, black lacquer, small paint rollers such as are used to put stripes on racing cars, various cans of colours and bottles of red wine'.¹ 1973 was a busy year – besides the Founders Theatre commission and sets for a production of *The Devils* at Dunedin's Globe Theatre, Hotere had a solo exhibition *Ralph Hotere 1970-73* at the Waikato Art Gallery, and exhibited two Requiem works (1 & 2) in the 1973 Group Show at the Canterbury Society of Arts, in company with Tony Fomison and Phil Clairmont, among others including Rudi Gopas, Colin McCahon, and Toss Woollaston. The thematic closeness of Hotere and Fomison at this time, both working with biblical and Roman Catholic material (though in quite different ways), is very evident from the Group Show catalogue, where their spiritual preoccupations stand out in marked contrast to the others. Exhibitions of Hotere's Requiem Paintings were held at the Bosshard Gallery in Akaroa and the Barry Lett Galleries in Auckland in 1974.

Oliver Stead

¹ Cilla McQueen, 'Dark Matter: Ralph Hotere and Language', in *Ralph Hotere: Black Light. Major Works*. Wellington/Dunedin: Te Papa Press/Dunedin Public Art Gallery, 2000: p.39–46.

Requiem eternam dona eis Domine: et lux perpetua luceat eis.



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CHICAGO, ILL. 60607

Michael IllingworthAs Adam and Eve

oil on jute

930 x 790 mm

signed with artist's initials *M. H. I*

and dated '65 verso

Provenance:*Purchased from Peter McLeavey Gallery, Wellington, September 1975.***Exhibited:**

Pakuranga Arts Centre, July – August 1975.

'Barry Lett Gallery, Auckland, 1965 (Removed by Police).

'Private View: Paris Family Collection', at Dowse Art Museum, 28 April – 29 May 1977. Catalogue No. 46.

'When Art Hits the Headlines', National Library for Display in Shed 11, 12 December 1987 – 14 February 1988.

'Hit Parade: Contemporary Art from the Paris Family Collection', Wellington City Art Gallery, 13 December 1992 – 28 March 1993.

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

Reference:Jim and Mary Barr, *When Art Hits the Headlines* (National Art Gallery, 1987), pp. 28, 33.**Illustrated:***NZ Listener*, February 14, 1976, p. 22.*NZ Listener*, October 15, 1988, p. 57.Kevin Ireland, Aaron Lister and Damian Skinner: *A Tourist in Paradise Lost, The Art of Michael Illingworth* (Wellington, 2001), pl. 6, 56.**Reference:**Cathy Wylie, 'The Colour Imperative', in *ibid.**NZ Herald*, Letters to the Editor, 13/3/1976; 13/3/1976; 3/4/1976; 10/4/1976 (Michael Illingworth); 24/4/1976; 1/5/1976; 5/6/1976 (Denis Cohn)Kevin Ireland, Aaron Lister and Damian Skinner: *A Tourist in Paradise Lost, The Art of Michael Illingworth* (Wellington, 2001), pp. 16, 51, 54.

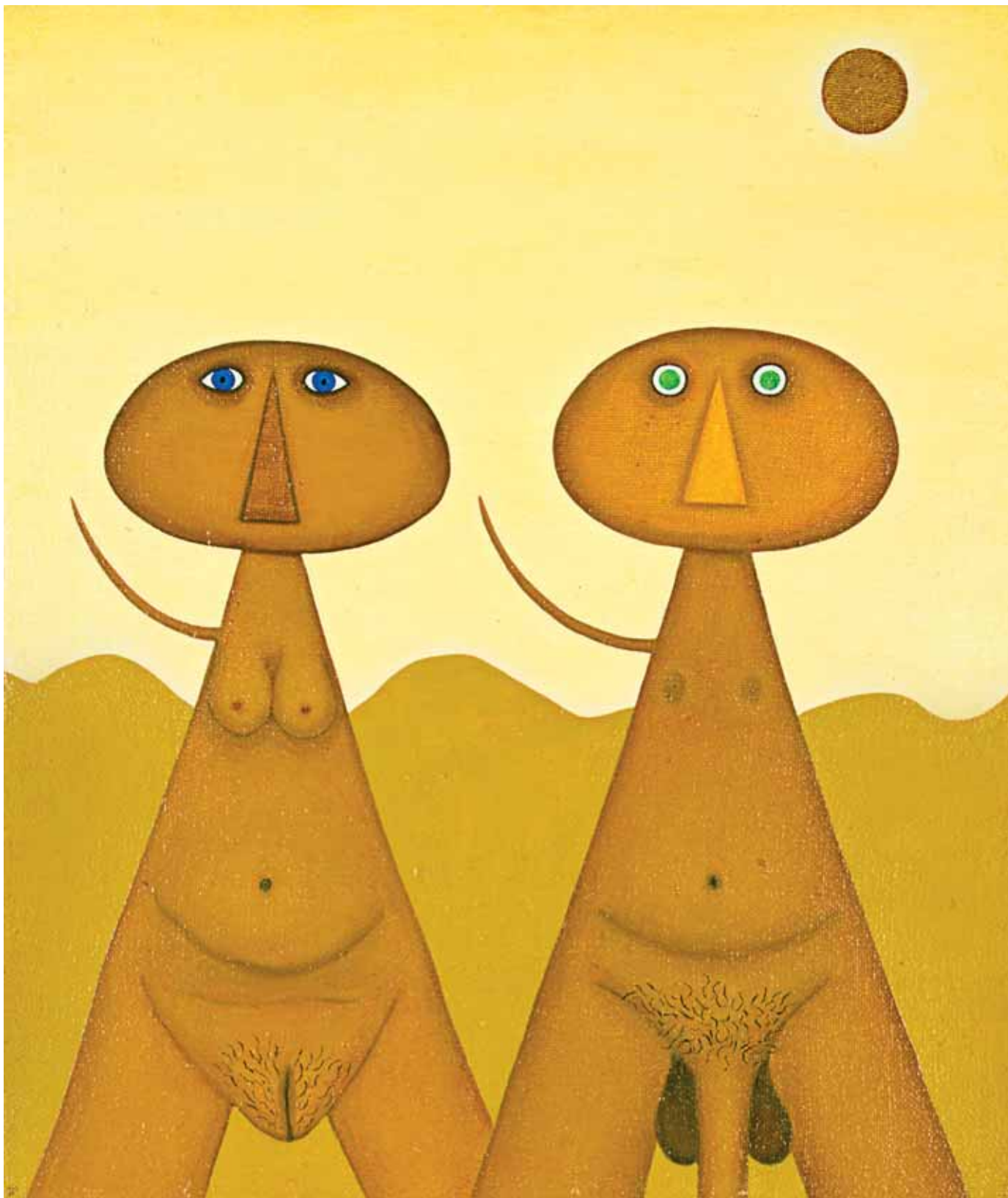
\$220 000 – \$300 000

As Adam and Eve played a starring role in the storm of controversy whipped up when an elderly couple complained about the naked figures in Michael Illingworth's one-man show at the Barry Lett Galleries in 1965. Asked by police to remove the offending work, the gallery refused. The police request was referred to the Attorney-General, who dismissed it. Meanwhile Illingworth used the opportunity to lash out publically at the hypocritical petit-bourgeois social values that he was challenging in his images. Society, it would seem, had taken the succulent bait Illingworth had prepared so beautifully for it, and, having hooked it, Illingworth played it for all it was worth. Like a precious lure, As Adam and Eve retained its extraordinary powers, earning another badge of notoriety when it was physically removed from an exhibition at the Pakuranga Arts Centre a decade later.

No doubt some viewers found the enlarged genitals of As Adam and Eve confronting and even offensive, and no doubt Illingworth intended this, and to some extent contrived the resulting incidents in which public sentiment played so guilelessly into his hands. Yet one suspects that his impatience with the puritanism he disparaged verbally, and sent up in his images of the flagrantly genital Adam and Eve and their rigidly

buttoned-up counterparts Mr & Mrs Piss-Quick, lay in the fact that many viewers missed his essential subjects. These were, principally, the deceptive beauty of a landscape already spoiled by human depredations, and the sense of pointlessness and quest for meaning in human social rituals conducted in a remote, sparsely populated territory. Illingworth's public bluster sometimes obscured the great care, precision and incision of his paintings. If you ignore the fuss about the genitals in Adam and Eve, it is very clear just how deeply the forms of the North Island landscape had penetrated into Illingworth's visual imagination, and conversely how far he had penetrated into their special features. In this sun-drenched image, the man and woman stand powerfully anchored in the land like a couple of kauri trees. The curious arms are in fact precise representations of kauri tree branches in the way they curve, upwards and tapering, from the staunch trunks. The genitals themselves represent kauri trees – the trunk of the penis bushing out at the pubis into the magnificent crown of the mature kauri, echoed in the spreading hairs of the corresponding vulva. The figures' heads are also strongly reminiscent of kauri crowns. One has only to compare As Adam and Eve to images of kauri by Colin McCahon and Ian Scott of the same period to see that Illingworth was mining the same territory. Yet Illingworth's paintings are more truly iconic – in their disciplined composition, in the great skill and craftsmanship of their making, and in the jewel-like intensity of their oil colours, these are magical and enduring works. To encounter an Illingworth in a private collection or domestic interior is to find a miraculous window into a parallel world, which somehow reflects the banality of our daily existence on its surface, while at the same time opening our vision to a deeper, more profoundly satisfying engagement with the world beneath the surface.

Oliver Stead



The Les and Milly
Paris Collection



21

Colin McCahon

Caltex

synthetic polymer paint on paper
title inscribed and signed below
mount

245 x 397mm

Provenance:

*Purchased from Petar/James
Gallery in 1975.*

Reference:

Colin McCahon Database (www.mccahon.co.nz) cm001093.

Exhibited:

'Now See Here', Wellington
City Art Gallery, 15 July – 30
September 1990.

'Borrowing and Belonging',
Govett-Brewster Gallery, New
Plymouth, 7 August – 3 October
1999.

'Drive', Govett-Brewster Gallery,
New Plymouth, 11 February – 27
February 2000.

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

\$40 000 – \$60 000

Milan MrkusichGolden Passive Element

oil on canvas, 1967

700 x 700mm

title inscribed and signed verso;

original *Headlands* exhibition

label affixed verso

Provenance:

*Purchased from Petar/Iames
Gallery circa July 1978, as agent
for an undisclosed principal.*

Exhibited:

'Elements, Explorations &
Oppositions', Shed 11, Wellington
7 September – 28 October
1990.

'Headlands: Thinking through
New Zealand Art', Museum
of Contemporary Art, Sydney
1992 (touring to Auckland and
Dunedin)

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

'Manufacturing Meaning', Adam
Art Gallery, Victoria University,
Wellington, 15 August 1999 – 15
February, 2000.

Illustrated:

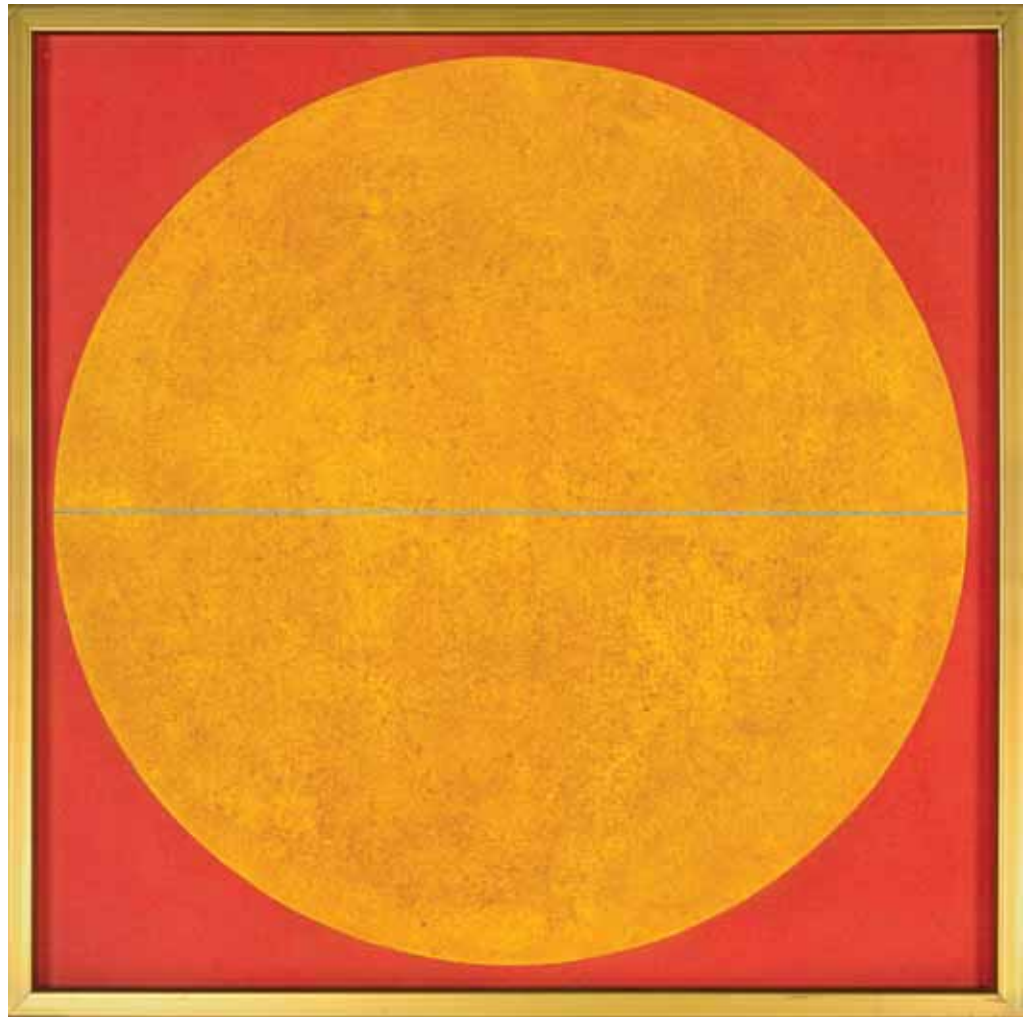
Stuart McKenzie, *Manufacturing
Meaning* (Wellington, 1999),
unpaginated.

Mary Barr (ed), *Headlands:
Thinking through New Zealand
Art* (Sydney, 1992), p. 58.

Reference:

Alan Wright, *Art New Zealand*,
No. 82. p. 47.

\$25 000 – \$35 000



Don DriverBlue Skin 66

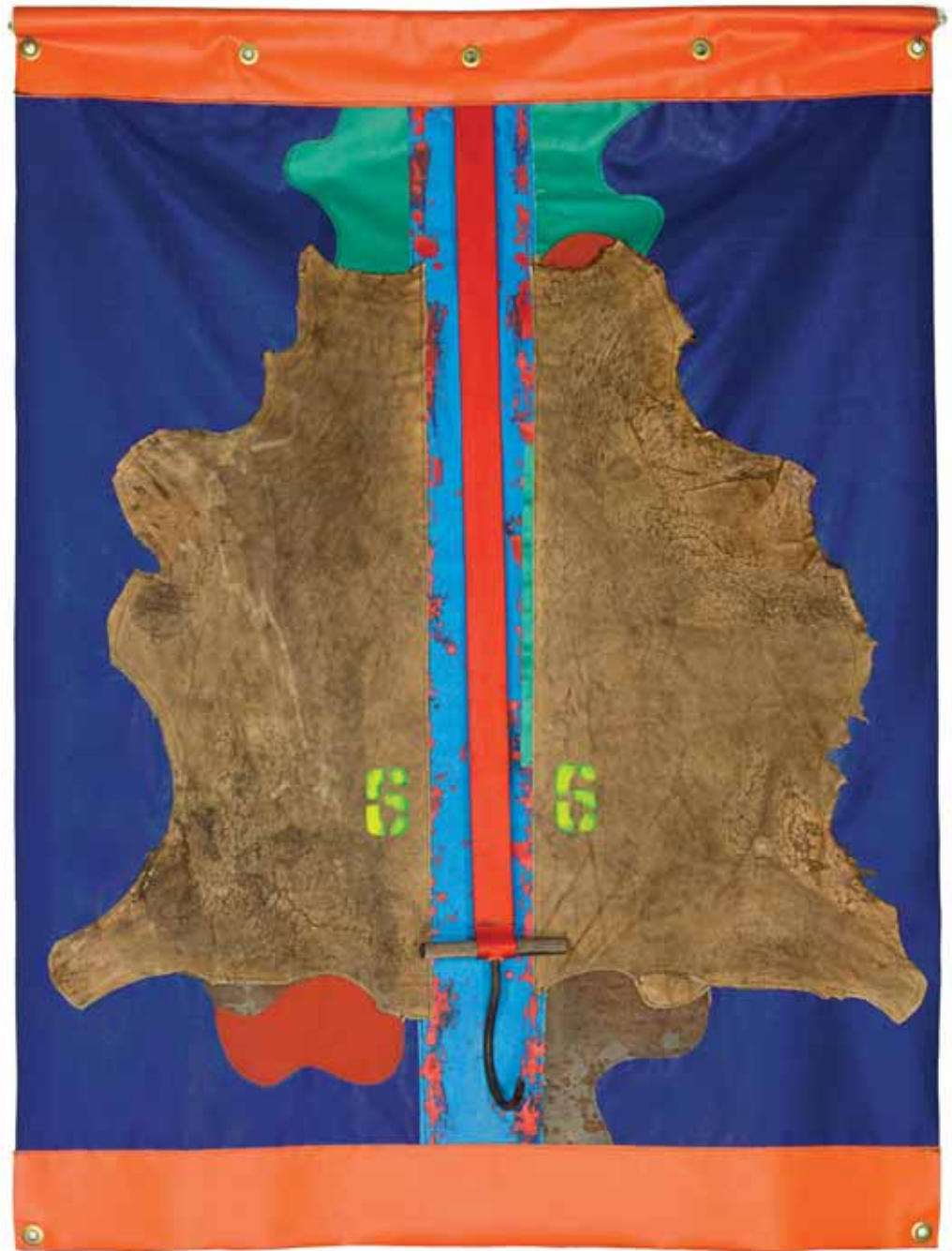
mixed media

title inscribed, signed and dated
1984

1585 x 1185mm

Provenance:*Purchased from Don Driver at his
studio in New Plymouth on a visit
on 3 November 1984.***Exhibited:**'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993

\$20 000 – \$30 000





24

Don Driver

Double Cross

mixed media

title inscribed, signed and dated

1980 verso

1760 x 3160mm

Provenance:

Purchased directly from Don Driver after seeing a photograph in the Govett-Brewster newsletter. Telephoned the artist to enquire and dispatched for sighting on 'appro' around August 1982. Discussed over telephone September/October, 1982 and advised of price. Sent letter to Driver offering to buy in November. Purchase confirmed in telephone discussion with Joyce Driver on Friday 19 November 1982.

Previously on long term loan with the Govett-Brewster Gallery.

Exhibited:

Govett-Brewster Gallery, August 1982.

Dowse Art Gallery, 29 April 1983 – May 1983.

'Tools & Others: Don Driver'.

'With Spirit' (Don Driver Retrospective: 1965-1998), Govett-Brewster Gallery, 27 February 1999 – 25 April 1999.

'Twenty Key Works from the Paris Family Collection', Govett-Brewster Gallery, New Plymouth, 7 August 1999 – 12 September 1999.

\$25 000 – \$35 000

Jeffrey Harris6 A.M or Nearer

oil on canvas, 1984 – 85
 title inscribed, signed and dated
 December 1984 – March '85
 verso; inscribed *Finished 12th
 March, Cat No. 11* verso
 2140 x 1658mm

Provenance:

*Purchased from Jeffrey Harris's
 Studio upon a visit to Dunedin
 on the 17th of March 1985 to
 especially see large paintings
 following receipt of some slides
 from Patricia Bosshard. Painting
 not on slides but just finished
 when viewed. Canvas still wet
 and deposit of \$1000 & balance
 to be paid monthly to finish in
 December 1985.*

*On long term loan with the
 Govett-Brewster Gallery.*

Exhibited:

Auckland City Art Gallery, June
 1985 (Artist's Property).

'Twenty Key Works from the
 Paris Family Collection', Govett-
 Brewster Gallery, New Plymouth,
 7 August 1999 – 12 September
 1999.

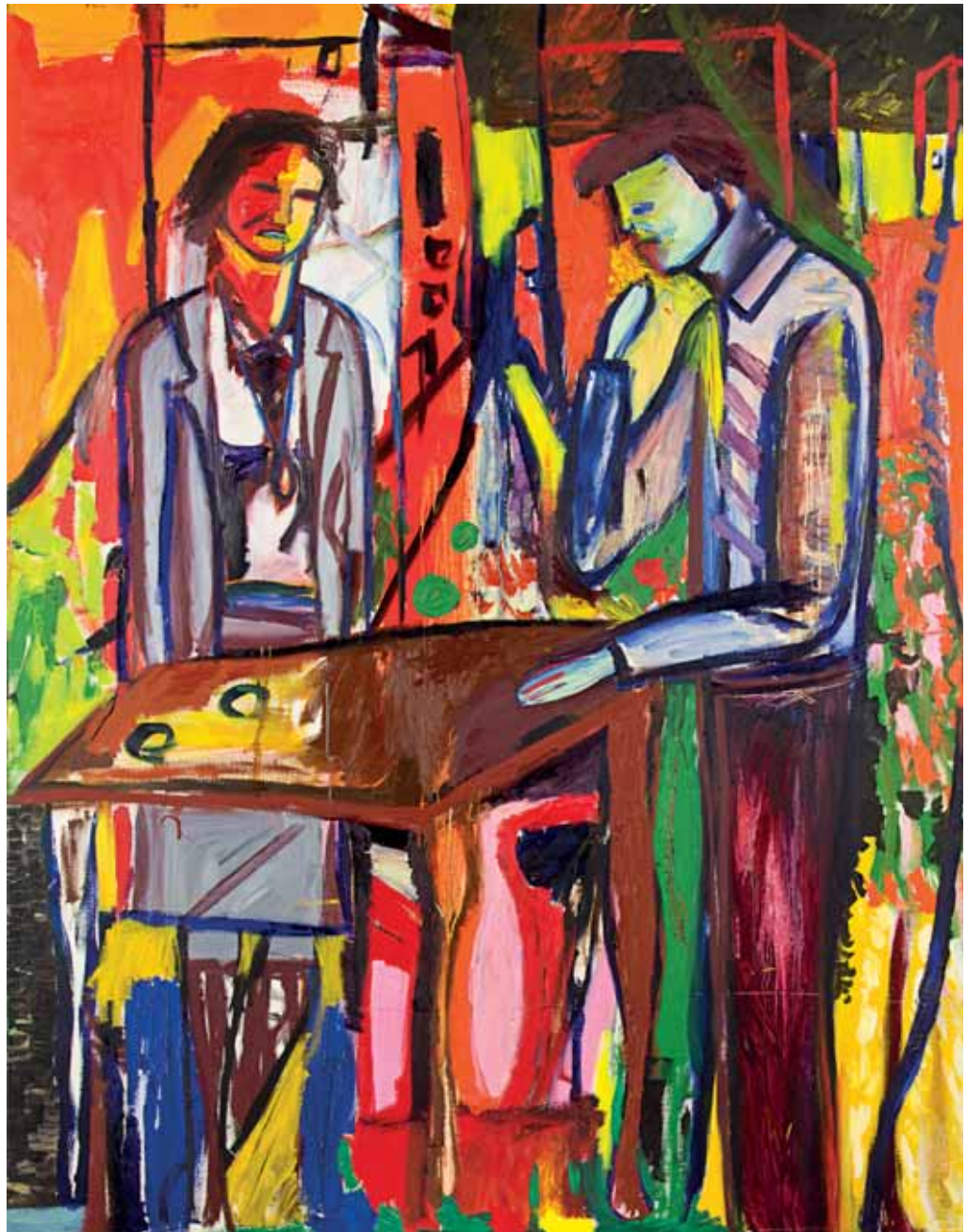
Illustrated:

Art New Zealand, No. 37, p. 35.

Reference:

Ian Wedde, 'Like Tears in Rain:
 Recent Work by Jeffrey Harris, in
ibid., pp. 34 – 39.

\$15 000 – \$25 000



Jeffrey HarrisUntitled

oil on board
signed with artist's initials *J. H*
and dated 1980
1214 x 1213mm

Provenance:

*Purchased from Bosshard
Gallery in July 1983 following
visit to Dunedin in May 1983 and
negotiations thereafter.*

Exhibited:

'Jeffrey Harris', Dunedin Public
Art Gallery, 1981.

'New Zealand Paintings Carnegie
International', Dunedin Public Art
Gallery, April – May 1982.

'New Zealand Paintings Carnegie
International', Seattle Art and
Museum, 1982 – 1983.

Illustrated:

'New Zealand Paintings Carnegie
International Catalogue',
Catalogue No. 62.

Justin Paton, *Jeffrey Harris*
(Dunedin Public Art Gallery,
2005), p. 39.

Reference:

Peter Leech, 'Jeffrey Harris in
Acceleration', in *Art New Zealand*,
No. 24, Winter 1982, p. 15.

\$20 000 – \$30 000



Colin McCahonNorth Otago Landscape 6

polyvinyl acetate on board
 title inscribed, signed and dated
 1967; title inscribed, signed and
 dated verso
 905 x 1210mm

Provenance:

*Purchased from Barry Lett
 Galleries in early July 1980.*

Exhibited:

'Colin McCahon: North Otago
 Landscapes', Barry Lett Galleries,
 24 October – 3 November, 1967.
 Catalogue No. 6.

'Colin McCahon – A
 Celebration', Dowse Art
 Museum December 1986 – Feb
 1987.

'Hit Parade: Contemporary Art
 from the Paris Family Collection',
 Wellington City Art Gallery, 13
 December 1992 – 28 March
 1993.

Illustrated:

Nicholas Thomas, *Possessions:
 Indigenous Art/Colonial Culture*
 (Thames and Hudson, London,
 1999), p. 20.

Reference:

Colin McCahon Database (www.mccahon.co.nz) No. cm001098.

\$250 000 – \$350 000

In 1967 Colin McCahon exhibited at the Barry Lett Galleries, Auckland, a new series of 25 works he called North Otago Landscapes. According to McCahon's catalogue note, the paintings grew out of several winter visits to the region (which he had known since childhood). The distinguishing features of the series are the radical simplification of landforms into broad horizontal bands of sky, hill and plain or river (with contrasting vertical or diagonal elements) and the distinctive chilly green and black colouration.

McCahon's concern was not with location as such: "I am not trying to show any simple likeness to a specific place... [though they] are most certainly about my long love affair with North Otago as a unique and lonely place." Another element is the artist's life-long interest in geomorphology, much stimulated by the geological drawings of Charles Cotton. Indeed several somewhat later watercolours are entitled The North Otago Landscape as described by Professor C.A. Cotton and seen by Colin McCahon (1972). But in the 1967 catalogue McCahon quotes not Cotton but the American

geographer W.M. Davis whose theory of 'the cycle of erosion' lies behind McCahon's statement: "... the landforms of North Otago suggest both age and permanence. They have been formed, not by violence but by the slow processes of normal erosion on more gentle landscape faulting than has happened elsewhere."

There are strong family likenesses within this series, but the one in the Paris collection (No. 6) is notable for the subtlety and variety of its colour and texture. The washed-out colour of the sky makes the horizon as sharp as a knife. The wall of dark hillside, its texture vigorously worked, is interrupted by the broken curve of a ridge. The pale milky-green at the bottom of the picture suggests water rather than land, being reminiscent of the grey river passing through a dark landscape in Tomorrow will be the same but not as this is (1958-59).

McCahon stated that "[t]he real subject is buried in the works themselves", and doubtless for the artist the landscape had existential or spiritual connotations, such as he made explicit in Fourteen Stations of the Cross (1966) which utilised similar Otago landscapes to dramatise "Man's fall and resurrection", as he put it. Without overt prompting from the artist, most viewers can only guess at such wider significances and will be satisfied with a secular reading of this splendid painting as validated by McCahon's comment: "perhaps they are just North Otago Landscapes".

Peter Simpson



Milan MrkusichPainting, 1971

mixed media on canvas

1730 x 1730mm

title inscribed, signed and dated

1971 verso

Provenance:*Collection of Christopher Ball**Collection of Les and Milly Paris.**Purchased from Petar/James**Gallery, Auckland October 1967.***Exhibited:**

'Milan Mrkusich Retrospective:

Paintings of 1946 – 1972',

Auckland City Art Gallery,

September – October, 1972.

Catalogue No. 77.

'Hit Parade: Contemporary Art

from the Paris Family Collection',

Wellington City Art Gallery, 13

December 1992 – 28 March

1993.

'Les Paris Tribute Exhibition',

Wellington City Art Gallery,

15 January – 9 March, 2001.

'Behind Closed Doors: New

Zealand Art from Private

Collections in Wellington', Adam

Art Gallery, Wellington, 4 June –

18 December 2011.

Reference:

Peter Leech, 'Milan Mrkusich:

The Architecture of the Painted

Surface', in *Art New Zealand*,

No. 19, p. 38 (incorrect painting

illustrated).

Illustrated:

Neil Pardington and Lara

Strongman, *Behind Closed**Doors* (Adam Art Gallery, 2011),

pp.28–29.

\$55 000 – \$75 000



Without a doubt, Mrkusich's 'corner' paintings stand as one of the great achievements of New Zealand art. I believe this judgement pertains to the series as a whole – a serious and sustained body of work covering the years 1968 to 1976. One of the interesting developments of modernist abstraction was that it led to artists working in series of paintings, each of which possess roughly the same structure or organisational system, so that the invention of the system must be judged in tandem with the quality of specific works. Mrkusich's 'corner' paintings are highly original, and, as Petar Vuletic has noted, 'one of the few examples in New Zealand of colour-field painting carried out with any degree of authority'.¹ (This is no small compliment, because Vuletic made judgements according to international, not merely local, standards.)

Within the 'corner' series, it is also possible to point to individual paintings that achieve a range of qualities. Some have a sense of immediacy; they address the eye directly. Others unfold more gradually, revealing an array of surface inflections; the experience of the viewer is long and lingering. In reality, both these qualities can be attributed, more or less, to every painting in the series.

Painting 1971, for instance, has the classic the 68 inch square scale and integral box frame characteristic of the 'corner' paintings, and the logic of the format is instantly apparent. However, it is from a time when Mrkusich introduced a cloudier, more mottled colour-field, in contrast to the direct, intense, monochrome fields of the earliest 'corner' paintings.

The shift from simplicity towards a kind of complexity was a shift in emphasis. It did not, in itself, result in either weaker or stronger pictures. But in *Painting 1971*, with its particular complexity – varying densities of surface and hue arising from the application of thin, fluid stains of paint – the result is rich and grand, without being overblown and ingratiating. (There remains some semblance of a challenge to the viewer's sensibility; good art tends to be easy on the eye without necessarily being easy to accommodate or grasp).

The American abstract painter Larry Poons has said that 'Complication is the honey for any painter who's a real painter, because ... complicated stuff actually frees you.'² I suspect that Mrkusich felt this freedom in *Painting 1971*, as he found that the sheer inevitability and logic of the system gave him room – permitted him – to pursue the alchemical and transformative process of painting – and to disclose to the viewer, with time, complexities of form and perception.

Edward Hanfling

1 Michael Dunn & Petar Vuletic, *Milan Mrkusich: Paintings 1946-1972*, Auckland: Auckland City Art Gallery, 1972, p. 28.

2 Larry Poons in conversation with Karen Wilkin, New York, 2007, <http://www.youtube.com/watch?v=wq56Zbhk3LI>, retrieved 14 August 2012.



Allen MaddoxWanker

oil on canvas

signed with artist's initials A. M

and dated 5 – 75

1575 x 1575mm

Provenance:*Purchased from Denis Cohn
Gallery, Auckland, July, 1979.***Exhibited:**'Allen Maddox', July – August,
1979.'Allen Maddox: A Tribute. Works
from Wellington Collectors
(Memorial Exhibition)', City
Gallery, Wellington, 13 October
– 29 October 2000.'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.**Illustrated:**Francis Pound, *Forty Modern
New Zealand Paintings*
(Auckland, 1985), pl. 23

\$60 000 – \$80 000

1979 was an explosive year, with so much positive energy flowing into and out of the arts, both at home and abroad, against a background of impending world crisis. It was perhaps the best of the punk years, when that radical, liberating, iconoclastic and essentially optimistic impetus had not yet imploded under the wave of gloom and fear that swept over the world at the climax of the Cold War. Allen Maddox was born in Liverpool in 1948, shortly after World War II, and emigrated to New Zealand with his family in 1963, just as the Vietnam War was beginning. He studied painting at Ilam School of Art in Christchurch under the Lithuanian refugee Rudi Gopas, who had trained as an Expressionist in the brief, heady days of Lithuanian nationalism in the 1930s, and who had served in the German Army as it retreated from the Russians. There was technical rigour, intensity and virtuosity in Gopas's own works and he passed these qualities on to a handful of brilliant students at Ilam, including Maddox, Philip Clairmont, Tony Fomison and Philip Trusttun, each of whom absorbed Gopas's teachings completely, without ever losing their individuality. Gopas's crucible was an empowering, freeing one for these young talents.

Like Gopas himself and like other Gopas alumni, Maddox had a fearsome reputation and a particularly messy personal life, distorted and prematurely shortened by drugs and mental illness. Yet most of his finished works are highly disciplined. The best offer a wonderfully clear, precise synthesis of vision and execution, with an interior logic that while purely formal, is also exceptionally physical. A strong internal architecture, stripped of all the pictorialism that remains in the works of his fellow Gopas disciples, gives form to Maddox's play with light, colour and space. His crosses and grids are like scaffolding through which we can enjoy the 'space between' (to use Francis Pound's neat phrase). Depth of field is everything in Maddox's practice, so that far from being trapped on the surface of

his canvases by confining gridlines, the eye is free to clamber around the armatures and travel deep into space beyond. Then of course the grids are made up of marvellously sure gestures – virile, sensual – relishing the feel of paint as it streaks across the canvas in a succession of meteors, comets and jet trails, each completing another step in a complex dance of balance and counterbalance. Just as Maddox's brush strokes shift, unsettle and ultimately resolve a sense of balance within the set rectangle of the canvas, so his colours, though often wildly contrasting, also balance out across the surface, so that each work is complete and harmonious within itself.

The title Wanker is typically punk. It is both a wry self-disparagement and a fingers-up to the frustration of possessing a massively potent yet undervalued talent. Humorously, the suggestion of an open palm with streaky white digits lingers in the upper right hand quadrant of the work, behind a wiry, fiery shaft of red and orange.

Oliver Stead





30

Michael Smither

The Family in the Van

oil on board, signed with artist's initials *M. D. S* and dated '71 original 'Wonder Years' exhibition label; original 'Headlands', and original 'Anxious Images: Aspects of Recent NZ Art' exhibition labels all affixed verso
487 x 632mm

Provenance:

Collection of Dryden Family.

Collection of Mrs Janet Paul, Wellington.

Collection of Les and Milly Paris. Purchased from a Webb's auction, 15 May 1986. Lot No. 42.

Exhibited:

'Headlands: Thinking through New Zealand Art', Museum of Contemporary Art, Sydney 1992 (touring to Auckland and Dunedin).

'Anxious Images', Auckland City Art Gallery, 1984 – 1985. Catalogue No. 66.

'Dream Collectors', Te Papa Tongarewa, Wellington, February – July 1998.

'Drive: Power, Progress, Desire', Govett-Brewster Gallery, New Plymouth, 11 February – 27 February 2000.

Michael Smither: *The Wonder Years*, Auckland Art Gallery, 19 February – 6 June 2006. (touring).

Illustrated:

Ian Wedde, et al., *Dream Collectors: One Hundred Years of Art in New Zealand* (Te Papa Press, 1998), p. 109.

'Anxious Images: Aspects of New Zealand Art' (Auckland Art Gallery, 1984), p. 70.

Art International Magazine, Vol. XVII, No. 3, March 1973, p. 15.

Trish Gribben, *Michael Smither: Painter* (Ron Sang, 2004), p. 98.

Taranaki Daily News, May 2, 2000.

Gregory Burke and Hanna Scott, *Drive: Power, Progress, Desire* (New Plymouth, 2000), p. 92.

Reference:

Danielle Tolson, 'Are We There Yet?', in *ibid.*, p. 90.

Philip Matthews, 'Skin, Rocks and Water', *NZ Listener*, September 3, 2005.

\$180 000 – \$250 000

Where are they? Which part of New Zealand stands in for the holy land in this family portrait, with Michael Smither's wife Elizabeth showing the weariness of family road trips and the faces of the two children still enlivened by the adventure? The landscape suggests Otago; and by the pale sun on their faces and the hills behind them, they have been driving towards the light. Perhaps they are going northeast through the Ida valley; or further south, travelling inland towards Middlemarch past the Rock and Pillar Ranges. Whichever it is, the landscape also pays homage to Colin McCahon's North Otago paintings.

Just four years before Smither's painting, in October 1967, McCahon exhibited 25 North Otago landscape paintings at Barry Lett Galleries in Auckland. The exhibition revealed McCahon's flattening of landscape into three simple, almost abstract horizontal bands: a pale cloudless sky; a flat band of hills in the middle distance with simple diagonal contour lines for ridges; and a flat and featureless foreground plain. Smither's painting replicates the abstract bands out the windows of the van, almost like a theatrical backdrop; but with greater tonal modulation in the hills, more like those in McCahon's earlier *Takaka: night and day* (1948).

Family in the Van comes at a time when Smither was painting simple domestic scenes drawn from his daily life, yet with a religious undercurrent in order to make them more substantial. This painting becomes a contemporary portrait of the holy family's flight into Egypt. The artist places himself in the picture by looking on from the driver's seat; but he is not driving at the time: the speedometer is at zero. The painting suggests a moment of reflective pause in the journey; one where the family takes stock of each other and their place: together and wrapped up against the cold. For the Catholic Smither, coming shortly after the time of the liberal Second Vatican Council and Pope John XXIII, the painting is infused with an optimistic and 'keep it real' religion. Similarly his portraits of children at this time were generous and relaxed, eschewing conventional portraiture: "We had a very restricted view of children. We used to have these photographers that went from home to home doing photographs of your children. They spent ages getting the children all flossied up and looking perfect and posing them in front of the fireplace. It was totally unlike what children are really like."

Rob Garrett



Don BinneyVanishing Wellington Bird

oil and acrylic on board
990 x 740mm
signed and dated 1971

Provenance:

*Purchased from Peter McLeavey
Gallery, Wellington, March – April
1973.*

Reference:

Jim Barr, 'The Les and Milly Paris
Collection, in *Art New Zealand*,
No. 4, February/March 1977,
p. 18.

Exhibited:

'Don Binney: Recent Works',
Dowse Gallery, Lower Hutt, 4
September – 3 October, 1971.

'Private View: Paris Family
Collection', at Dowse Art
Museum, 28 April – 29 May
1977.

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

Illustrated:

Damian Skinner: *Don Binney:
Nga Manu/Nga Motu – Birds/
Islands* (Auckland University
press, 2003), pl. 39.

\$160 000 – \$220 000

"A natural oncer", is how Don Binney recently described a work he acknowledges as unique in over sixty years of 'bird' paintings. The simple construct of depicting the once ubiquitous Stitchbird by its absence – the missing piece of the puzzle – makes this a striking and polemical work. Binney utilized this act of reversal or omission in this one work and felt that by employing this striking device he had made his point. His message did not need to be restated.

Vanishing Wellington Stitchbird comes from a period when Binney was enjoying significant institutional recognition *and* as he notes wryly in conversation with this writer, "seriously banging the conservation drum." 1971 saw him living in Wellington as artist in residence at Victoria University. He took advantage of his new location to make regular visits to the Mount Bruce Wildlife Centre which at that time was the only way to view once endemic species such as the Stitchbird (Hihi) and Saddleback (Tieke) in the flesh. He made numerous sketches onsite which informed later work for many years to come. Vanishing Wellington Stitchbird comes from this highly productive period being first exhibited at the opening of the Dowse Gallery in 1971 and acquired by Les and Milly Paris shortly thereafter.

The genesis of the work was twofold according to Binney. It is a highly observational work with the lower portion of the work being commenced en plein air. The artist was taken by the, "scrubby pine-dominated bushland", with its, "po-faced, rather mundane public works building" into this unremarkable suburban environment Binney then placed, "a Stitchbird shaped gap!".

The connection had been made by the artist that renowned ornithologist and author Walter Buller had noted that in the late 19th century Stitchbird were common in the Wellington urban environment. By the simple device of reversing the profile of this once common bird Binney has created a moving requiem for its absence. The artist happily notes that today it is making something of a comeback at Zealandia in Karori, a phenomenon in which he takes great delight.

However in the late 1960s and early 70s degradation of once plentiful bird habitats and consequent collapses in native populations was an all too common trend. Binney was in the vanguard of New Zealand artists protesting this destruction. He was a participant along with Michael Illingworth, Colin McCahon, Toss Woollaston and Michael Smither in the celebrated exhibition Earth/Earth at Barry Lett Galleries in 1971. A work such as Vanishing Wellington Stitchbird needs to be seen in the context of an artist engaging in a consciousness raising exercise in support of the emergent 'Green' voice in national politics.

In early 1972 at Victoria University the green platform formed the basis for the foundation of the Values Party and the creation of the first politically green election manifesto - entitled 'Blueprint for New Zealand – an Alternative Future'.

On this score few New Zealand artists can boast such longstanding credentials as Binney. His position in regards to the environment and conservation issues has been clear and consistent for over sixty years and is but one of many reasons that contribute to the esteem with which he is regarded today.

Ultimately such a work cannot operate solely as a protest piece. It stands apart as a unique and superlative example of Binney the engaged painter, who whilst clearly articulating his deep concern for the loss of the delightful Hihi has conjured forth a sensual extravaganza of painterly dexterity and composition. The variety of pigment textures on display from the heavy impasto of the sweeping grey road to the rich swirling greens and yellows of the bushland to the piercing blue of the summer sky as revealed by the 'negative' space of the missing bird is Binney at his best.

A work such as Vanishing Wellington Stitchbird has gathered its potency over time and stands today as testimony to an engaged artist whose message has been well and truly heard – as, it must be noted, is the call of the Hihi which again rings through the hills of Wellington.

Hamish Coney



Robin WhiteWhite's Place, Raglan 1960 –1970

acrylic on canvas, three parts
mounted together in artist's
original frame
title inscribed, signed and dated
November 1970
1225 x 1590mm overall

Provenance:

*Purchased from Barry Lett
Gallery, circa August 1974.*

Illustrated:

Alister Taylor, *Robin White: New
Zealand Painter* (Martinborough,
1981).

\$100 000 – \$150 000



In White's Place, Raglan a resolutely geometric, 'playschool' house nestles amidst a river and countryside situated on the coast to the west of Hamilton, an area where the White family resided for a period during the artist's youth. First exhibited at Barry Lett Galleries in 1971 this large-scale canvas sits comfortably within Robin White's oeuvre both in its technical realism and personal subject matter. The bright colouration of the countryside and strong, almost layered imagery, are typical features of White's iconology and have helped to establish her paintings and silkscreens of villas, fish and chip shops, and the New Zealand countryside as part of a collectively regional aesthetic.

The 'place' in this painting is as much the building and the landscape as it is the relationship between the two. The house is given prominence by being painted on the centre panel of the triptych but the outer two panels are equally significant in the painting's overall message. The left panel is dominated by a large bush which looms close to the building. The right panel provides a visual breath in the composition via an open expanse of river and rolling hills,

perhaps signalling White's own affinity with the outdoors which gave her the solitariness and freedom often required when living in a cramped household. White's landscapes are often populated by figures or a building, and in this way her works are highly personal, social commentaries of the life and environment she saw around her.

The visual disjunction between the three hinged panels – the images almost do not match at certain points along the frames – adds to the linear quality of the painting, and serves as a reminder of two crucial elements of White's work generally: the frame and the picture plane. It also serves to provide the spatial illusion of objects being behind one another. Flattened imagery composed around horizontal planes pushes the painting to the front of the canvas which is then offset by the verticality of the triptych formula. Within this grid the pictorial elements exist both in isolation and within the totality of the greater image. This is a hallmark of Rita Angus' painting with whom White has acknowledged an affinity. Crisp imagery emphasised by sharp outlining assists with this linear tension and has been a main point in connecting White's painting style with Don Binney's also.

The hinged triptych relates to other paintings in White's work, notably her portrait of New Zealand folk legend Sam Hunt pictured in front of his place at Bottle Creek and exhibited at the same 1971 Barry Lett exhibition. Interestingly, a smaller silkscreen of White's Place, Raglan was exhibited at Barry Lett Galleries in 1974.

Alice Tyler



33

Geoff Thornley

Construction No. 6

oil on canvas on board

title inscribed, signed and dated

1983 verso

1440 x 1350mm

Provenance:

Purchased from Petar/James Gallery, Auckland, 26 April 1984 after viewing in Thornley's studio in Titirangi. Prior option to purchase was established after viewing a photograph in March 1984.

Placed on long term loan to the Govett-Brewster Gallery.

Exhibited:

'Twenty Key Works from the Paris Family Collection', Govett-Brewster Gallery, New Plymouth, 7 August 1999 – 12 September 1999.

'The Collected Works', Govett-Brewster Gallery, New Plymouth, 6 November 1999 – 5 April 1999.

\$20 000 – \$30 000



34

Geoff Thornley

Construction No. 10

oil and gesso on canvas on board

1465mm: diameter

Provenance:

Sighted at the artist's home in January 1982, alongside other works from the series, and purchased.

Exhibited:

Petar/James Gallery, Auckland, June – July 1982.

'Hit Parade: Contemporary Art from the Paris Family Collection', Wellington City Art Gallery, 13 December 1992 – 28 March 1993.

\$25 000 – \$35 000



The Les and Milly
Paris Collection

58

35

Geoff Thornley

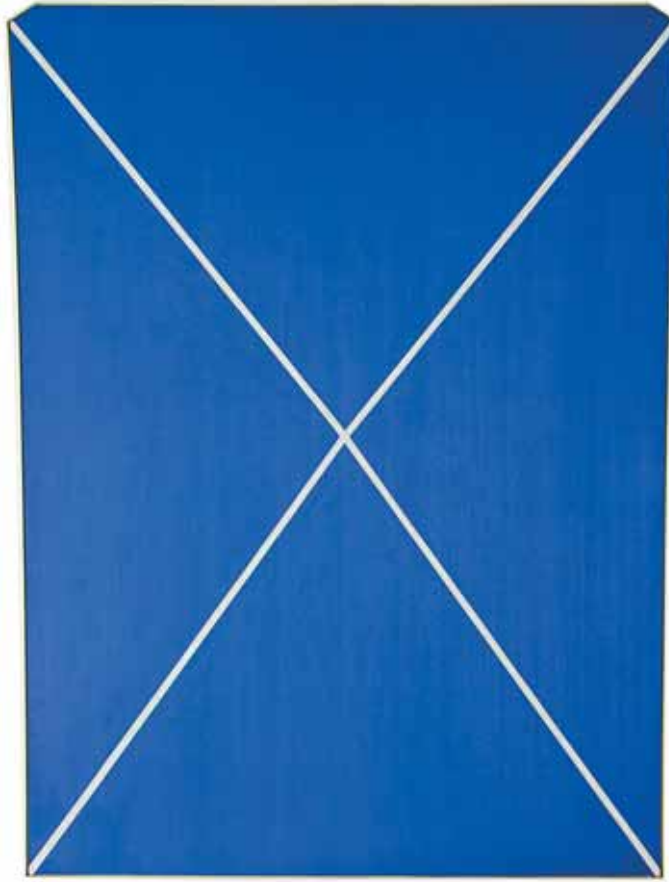
Untitled No. 1

oil on canvas on board
1500 x 1155mm
signed and dated '80 and
inscribed *No. 1* verso

Exhibited:

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

\$22 000 – \$28 000



36

Geoff Thornley

Construction 8/84

oil on canvas on board
1040 x 1520mm
title inscribed, signed and dated
8.84 verso

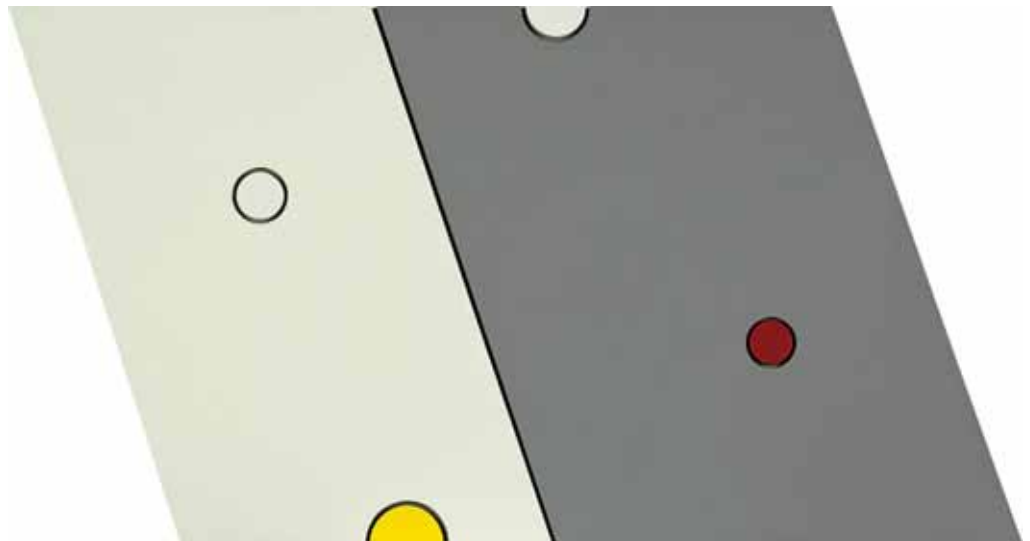
Provenance:

*Purchased from Petar/James
Gallery in 1986. Paid for by
instalments over 12 months.*

Exhibited:

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

\$20 000 – \$30 000



The Les and Milly
Paris Collection

59

Milan MrkusichMonochrome Blue, 1977

acrylic on canvas

title inscribed, signed and dated
'77 verso**Provenance:***Purchased from Bosshard
Galleries, Dunedin 1981. Brought
up on appro by Patricia Bosshard
from Dunedin.***Exhibited:**

'Milan Mrkusich: A Decade
Further On, A Retrospective of
51 Works', Auckland City Art
Gallery, 1985. Catalogue No. 13.
'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

Illustrated:

Alan Wright and Edward
Hanfling, *Mrkusich: The Art
of Transformation* (Auckland
University Press, 2009), p. 85.

Reference:*ibid.*

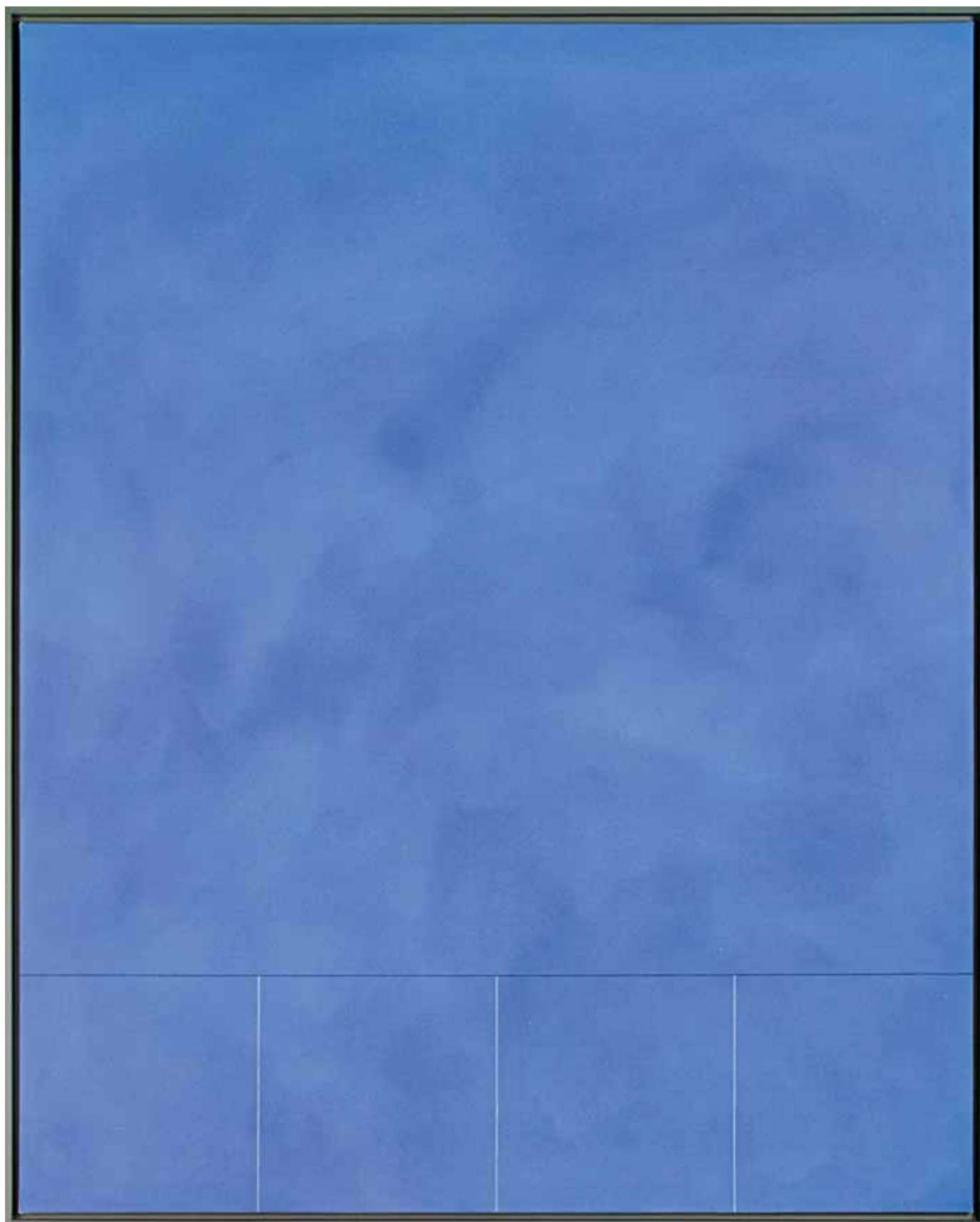
\$50 000 – \$70 000

Milan Mrkusich's Monochrome Blue, 1977 presents itself as nothing short of a tour-de-force of abstract painting. Mrkusich is a painter of unrelenting singular conviction and has committed himself exclusively to a lifelong and unwavering investigation of the fundamentals of modernist painting: colour, form, line, surface and paint. These are the qualities which the champion of Abstract Expressionism Clement Greenberg famously enunciated as being unique and specific to the painter's craft, 'painting has had above all to divest itself of everything it might share with sculpture', he would prophetically utter in his famous essay Modernist Painting. Greenberg travelled to New Zealand in 1968 and was said to have encountered the paintings of Milan Mrkusich, an encounter which, given his strong aesthetic leanings towards formal abstraction, must surely have been an enjoyable one.

Monochrome Blue, 1977 presents itself at a crucial juncture in the artist's practice, coming two years after the incredibly successful Corner Paintings series and before the more minimal object-like paintings onto hardboard which are marked by their finely inscribed geometric lines. Looking back one can't help but think that the artist was at a stage where he felt the need to move away from the warm and popular indulgence of the beautiful billowy surfaces of the Corner Paintings towards a more logical and refined painterly order. Monochrome Blue, 1977 sits on the cusp of these two important series, witnessing the beginning of the finely inscribed and ordered drawn lines, whilst retaining the beguiling nuances and murky depths of the earlier works.

With its dreamy pale blue sky palette and subtle cloudy billows, Monochrome Blue, 1977 is an achingly beautiful painting. The work is large enough to engulf the viewer and it demands prolonged contemplation. In a collection with several great paintings by Milan Mrkusich, for me Monochrome Blue, 1977 stands out as a mature masterpiece, incorporating and articulating several of the artist's key painterly concerns with the utmost success.

Ben Plumbly



38

Ann Verdcourt

Not Quite Magritte

ceramic, 1985

420 x 380 x 310mm

Provenance:

First sighted at Manawatu Art Gallery on 26 December 1993. Enquiries made through Janne Land, who advised us it was available to an appropriate collector after making enquiries to the artist. Purchased in January 1994 and delivered by Manawatu Art Gallery staff on the 11 of April 1994.

Exhibited:

'A Private View in the Public Interest: In Support of NZ Women's Refugee Foundation', Wellington City Art Gallery, Wellington, 18 March – 2 April 1994.

'Ceramics – Ann Verdcourt: A Survey Joint Project', Te Manawa Museum, Palmerston North, 6 March – 13 June, 2010 (touring to Sarjeant Gallery and The Suter Gallery).

\$6000 – \$8000



39

Greer Twiss

The Patriots

cast bronze and pigment on

wooden support

title inscribed and dated 1966

verso; impressed title and date to

underside

205 x 613 x 77mm

Provenance:

Purchased after discussion with Rodney Kirk-Smith in Auckland in January 1982.

Exhibited:

'Greer Twiss: Survey Exhibiton'. Catalogue No. 22.

\$6000 – \$8000



The Les and Milly
Paris Collection

62

40

Neil Dawson

Interior I

piano wire, 1979
145 x 250 x 160mm

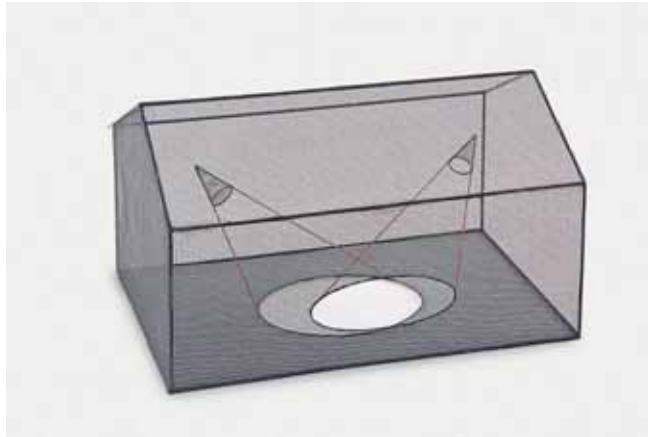
Provenance:

Purchased from Elva Bett Gallery in 1979.

Exhibited:

'Neil Dawson: Interiors', Elva Bett Gallery, Wellington, November 1979.

\$7000 – \$10 000



42

Neil Dawson

Framework II

mixed media, 1988
title inscribed and signed on accompanying original crate
200 x 900 x 200 mm

Provenance:

Purchased from Southern Cross Gallery 2 November, 2011 after sighting ten days previous.

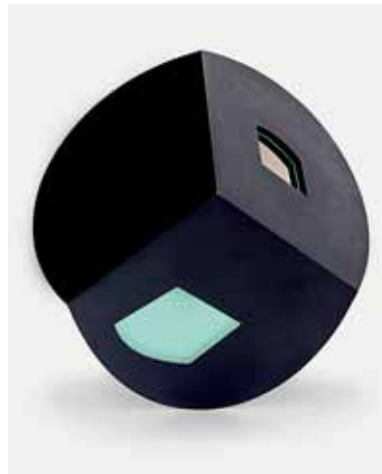
On long term loan with the Govett-Brewster Gallery.

Exhibited:

'A Private View in the Public Interest', Wellington City Art Gallery 18 March 1995 – 2 April 1995. Exhibiton curated by Luit Bieringa in support of NZ Women's Refuge.

'Twenty Key Works from the Paris Family Collection', Govett-Brewster Gallery, New Plymouth, 7 August 1999 – 12 September 1999.

\$12 000 – \$18 000



41

Neil Dawson

Here and There No. 6

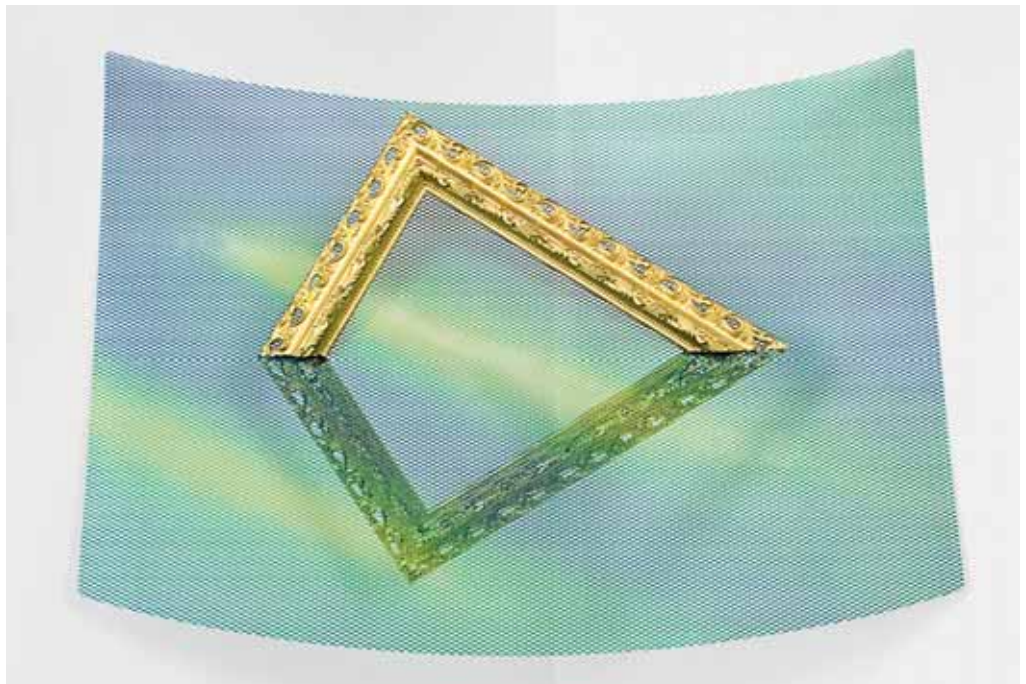
custom wood and nylon mesh
360 x 450 x 350mm

Exhibited:

'Neil Dawson', Denis Cohn Gallery, Auckland, May 11 – May 22 1981.

'11th International Sculpture Conference', New Zealand Embassy, Washington D. C., 1980.

\$5000 – \$8000



The Les and Milly Paris Collection

63



43

Toss Woollaston

Bayly's Hill, Taranaki

watercolour

signed; title inscribed verso

260 x 350mm

Provenance:

*Purchased from Peter McLeavey
Gallery, Wellington in February
1972.*

\$2500 – \$4000

It takes just one morning venture along New Plymouth's foreshore, past Len Lye's (1901-1980) Wind Wand, 2001, on the Coastal Walkway to realise that as weather sweeps in from the Tasman Sea, it cleanses New Zealand's West Coast landscape, challenging any insistent veneer of settled human presence, and leaving the earth and sky totally unpolluted. The legacy for inland Taranaki is a dark and undulating geography topped with green dairy pastures spiked by the ever-present snow dome of Mt Taranaki.

Sir Mountford Toss Will Woollaston, born into a farming family in the Taranaki town of Toko, knew this landscape elementally—as someone who has dug the earth, raised crops, farmed animals and watched the sky. He was the eldest son of sharemilking dairy farmers living a short distance from the mountain. But, as Brown & Keith report in their first *Introduction to New Zealand Painting*, it was the hills of the farming district that occupied his attention rather than the majesty of Mt Taranaki. He sensed a transcendence —“where small round grassy hills begin to give way to higher and more rugged ones, dark crested with bracken or scrub...they could be viewed from our verandah and we called them the Far-Away Hills”. This transcendence was an opening up of the narrow cultural view, to let the eye perceive still further.

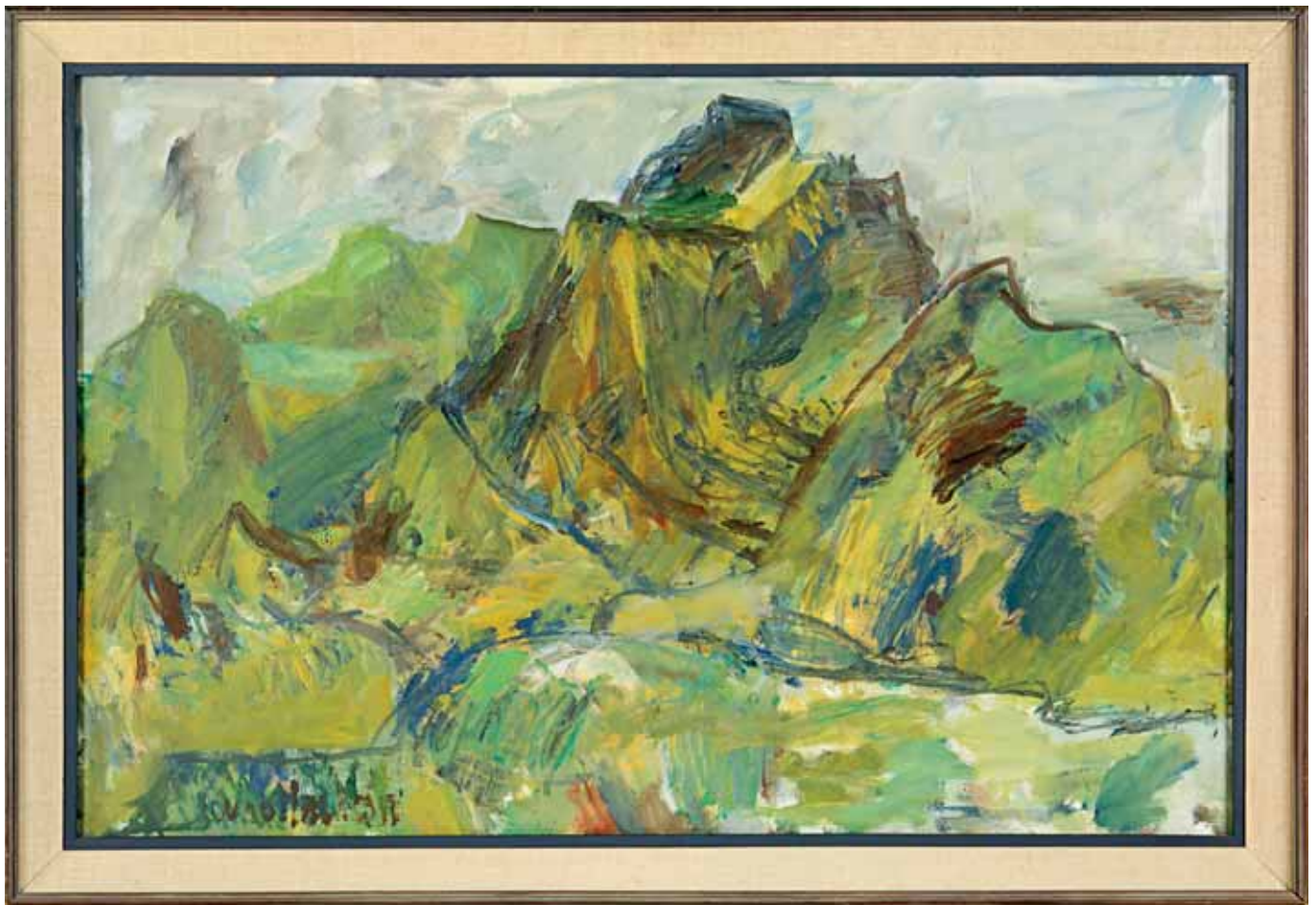
Bayly's Hill, 1967, oil on board, is an image of a nearby hill on Bayly's Farm, next door to the property that Woollaston's father farmed. Although many versions of this location

were painted, few have the fresh clarity of this image, with its characteristic shouldered outline of the hill, fresh grey sky after the rain, and verdant saturated pasture. He apparently found it difficult to paint these childhood images during his teenage years when he was fruit-picking in Nelson, but, in later life his image bank refocused on his roots and many paintings of Bayly's Hill appeared in the 1960s when he was having critical and commercial success with his paintings at Barry Lett Galleries in Auckland and with Peter McCleavey in Wellington.

Many of these works are in New Zealand's major collections: Bayly's Hill, Taranaki, c1965, is in Te Papa's holdings; Bayly's Hill, West Coast, is in the Fletcher Trust Collection; and the superb pen and ink drawing Bayly's Hill, 1966, remains in the collection of the Auckland City Art Gallery. The latter pen and ink shows the structural fabric of the current work, through jostling small adjacent planes, like small odd-shaped rectangles, that not only form the nearby hills but also attribute equal focused significance to both the foreground and to the distant summit. Woollaston's modernist approach does not depict the landscape with the vanishing points of Renaissance perspective, but rather the small jostling coloured planes provide the structural integrity of the work: according to tone, they appear to either advance or recede in the picture plane. In painting this way, Woollaston found the five classes that he had with teacher Flora Scales in the early Nelson years particularly influential. It is possible to trace an art historical arc through Flora Scales, who in turn was taught by colourist Hans Hofman in Europe, who in turn followed Cezanne's early cubist principles.

Art History and planes of colour aside, it is perhaps the flexion of Woollaston's superb brushwork that draws us in on Bayly's Hill. The brushwork is fresh and living. Like Len Lye's wand it is a marker of the Taranaki landscape, moving above the moving hill. It is simultaneously robust and delicate, straight linear and nonchalantly introspective. We can feel the bracing wind over the scrub on the distant ridge and know that we are in New Zealand.

Peter James Smith



44

Toss Woollaston

Bayly's Hill

oil on board

signed

title inscribed, signed and dated

1967 and inscribed \$550 verso

795 x 1205mm

Provenance:

*Purchased from Barry Lett
Galleries, Auckland, November
1971.*

\$50 000 – \$70 000

Philip Clairmont

Study for Large Hexagonal Table
mixed media on paper
signed with artist's initials P.C.T.
and dated '77
150 x 250mm

\$1000 – \$2000

Philip Clairmont

Large Hexagonal Table
acrylic and oil on hessian,
1976 – 77
title inscribed and signed
1850 x 1930mm

Provenance:

Purchased from Elva Bett Gallery on Anzac Day 1977 following an exhibition of the artist's work which opened on the 20th of March, 1977. Work previously under option to an undisclosed party. Informed that their option had not been exercised due to the artist declining to remove the word 'ACID' from the composition. On long term loan with the Govett-Brewster Gallery.

Illustrated:

Art New Zealand, No. 5, April – May 1977, p. 13.

Exhibited:

'Philip Clairmont', Elva Bett Gallery, Wellington, March 21 – April 1, 1977.

'Twenty Key Works from the Paris Family Collection', Govett-Brewster Gallery, New Plymouth, 7 August 1999 – 12 September 1999.

Reference:

Martin Edmond, *Philip Clairmont*, pp. 155, 251.

\$50 000 – \$70 000



Unlike with say, the art of Milan Mrkusich or Michael Smither, it is very difficult to approach the paintings of Philip Clairmont with an open mind. Try as one might, distancing the artist's practice from his biography in an attempt to enjoy the paintings solely for their aesthetic merit is practically impossible. As with his close friends and neo-expressionist contemporaries, Allen Maddox and Tony Fomison, the paintings are all too easily absorbed within the prevailing narratives of their excessive and often mythical life stories.

Of the three it is Clairmont whose works most appear to offer viewers a portal onto another world, one where, frequently, the mundanity of everyday objects and life become charged, disturbed and strangely magical.

Large Hexagonal Table is classic Clairmont. Painted directly onto unprimed jute it appears rough, raw and ready, deliberately more at home in the outhouse than on the stark white walls of the contemporary art gallery. The painting gains its visual heft from its discordant and jarring palette, reds clash with greens and blues battle yellows, as well as from the artist's trademark expressive and gestural brushwork. It is testimony to Clairmont's stature as a painter that he achieves all of this whilst never jeopardising

the structural integrity of the composition. Table legs advance and recede, objects on the table pulse with life, yet despite this merry jig a calm sense of formal order is retained. On the right hand side of the table top the words 'ACID' are writ large on a single sheet of paper, mirrored and reversed, just in case the viewer is under any illusions as to what some of the artist's research might entail and from where the source material came.

Philip Clairmont was born in 1949 in Nelson and died tragically young at the age of 34. He left behind him a significant body of work which continues to challenge, provoke and most importantly to excite the senses of all who encounter it. Large Hexagonal Table does all of these things beautifully, assaulting our senses in weird and wonderful ways along with simultaneously challenging the strictures of Still Life painting as well as our conventions of seeing and perceiving the world around us.

Ben Plumbly



Peter RobinsonBoy Am I Scarred Eh

oilstick and acrylic on

unstretched canvas

title inscribed; signed and dated

September 1997 verso

2145 x 1750mm

Provenance:

Purchased from Peter McLeavey Gallery, Wellington on Saturday 4 April 1998. We sighted a similar image on a card from Artspace advertising an installation about the 7th of March 1998. We telephoned Peter McCleavey and were advised that the work on paper we were interested in was part of the installation and would be sold with accompanying works. We were however, advised of similar image on canvas held in stock. Viewed the next day. Optioned, exercised and obtained all on Saturday 4 April 1998.

\$80 000 – \$120 000

Peter Robinson's most recent work, Gravitas Lite, installed on Cockatoo Island for the 2012 Sydney Biennial, has attracted widespread acclaim. Sculpted from white polystyrene, luminous in its run-down surroundings, it is a monumental allegory of mechanised forms that complements the purpose and scale of the vast dockyard shed that houses it, while also hinting at the regulatory control of the former penal colony. By comparison, Robinson's earlier works of the 1990s, such as Boy Am I Scarred Eh, seem more immediately accessible. It was on their provocative messages that Robinson built his reputation, leading to his selection in 2001 as one of two artists representing New Zealand for its inaugural participation in the Venice Biennale, which confirmed his status as one of the country's leading artists.

Dating from 1997, Boy Am I Scarred Eh is one of a series that wittily engages with different aspects of New Zealand culture. For the art aficionado, the white lettering on a black ground that constitutes Robinson's painting makes a direct, perhaps satirical

reference to high art by alluding to Colin McCahon and his use of texts in artworks. Robinson also deploys unstretched canvas as the work's support, as McCahon often did. But the allusion is even more specific, for the words derive from a particular McCahon painting in his Scared series, where the phrase 'Am I Scared Boy (Eh)' is said to have been triggered by a photograph of two Maori youths apprehensively entering an art gallery. For Robinson, who has spoken of finding his recognition primarily as a Maori artist problematic, the words must have carried a deep irony, for he was himself being categorised as a young Maori man making his way in(to) the domain of pakeha culture. He doubles the sardonic overtones by modifying 'scared' to 'scarred', implying damaging effects related to cross-cultural contact, as well as errors of illiteracy, endorsed by the crudity of the lettering and the disparaging colloquial 'eh'. The large red spiral form that accompanies the text establishes links with Maori art, echoing the koru motif of kowhaiwhai patterning, as does the colour combination of red, black and white. But in its tightly wound form this spiral also suggests a thumb print, a marker of identity associated with the recording of the socially marginalised (Chinese immigrants were notably recorded in this way), yet also a celebratory motif chosen to signal New Zealand uniqueness for Te Papa Tongarewa when it opened the following year. If the forms of Robinson's Boy Am I Scarred Eh seem bold and simple, they evoke a challengingly complex layering of meanings.

Elizabeth Rankin

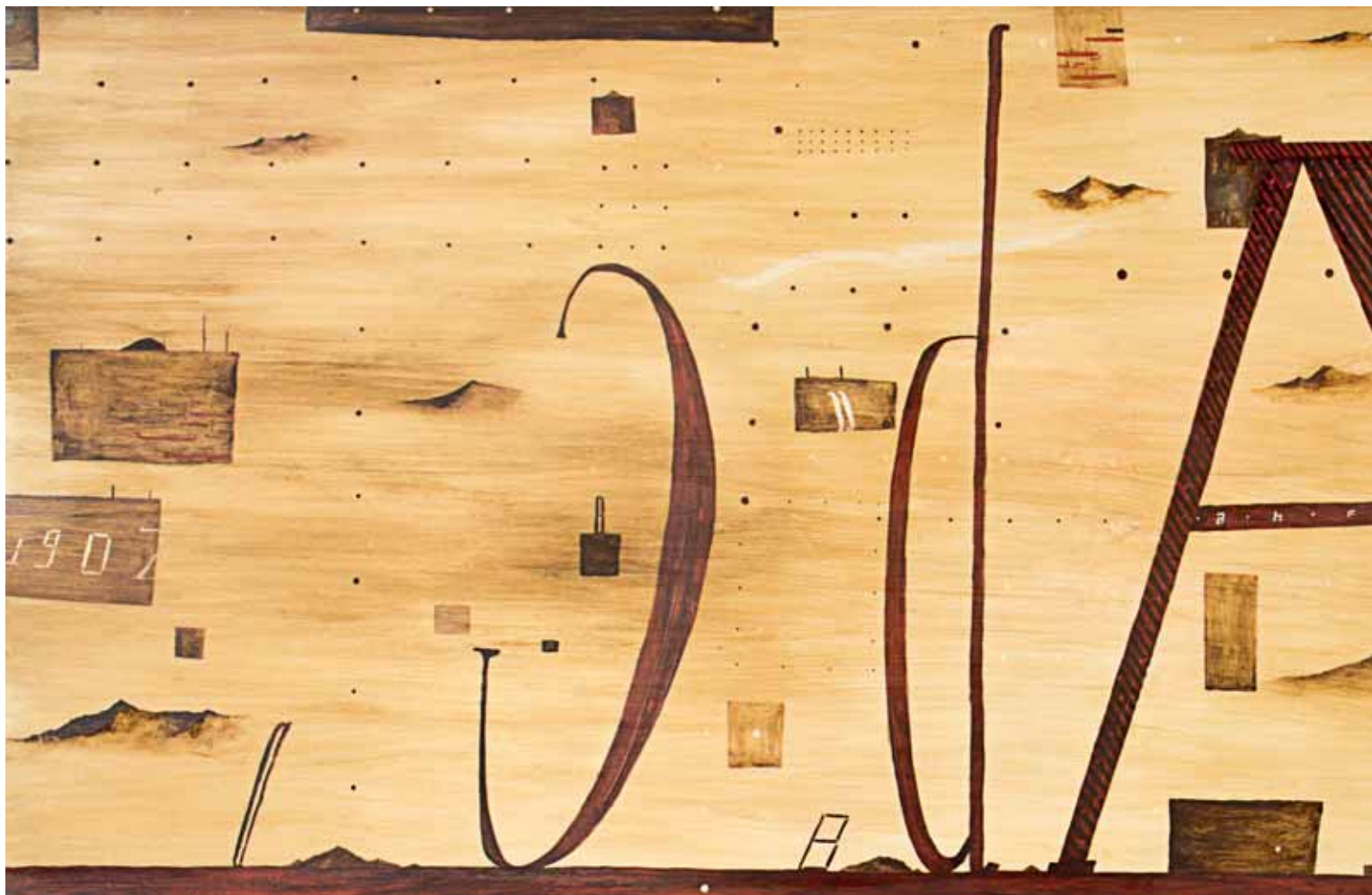
BOY

AM

I



SCARRRED EH



48

Shane Cotton

A.B.C.

oil on panel

signed and dated '95; title

inscribed, signed and dated

verso

810 x 1980mm

Provenance:

*Purchased from Darren Knight
Gallery, Melbourne on Thursday
9th August 1995*

\$140 000 – \$190 000

"I sometimes feel that there is a sadness in the knowledge that you can never go back and that while certain things have been taken on board, certain things have been lost." Shane Cotton, *New Zealand Listener*, 2007

In the sepia toned imagery of Shane Cotton's A.B.C., the first three letters of the Roman alphabet, rest like an oversized, sculptural billboard on a narrow strip of land. Cotton's training in architectural drafting had a strong influence on the structure of his paintings in the 1990s. Unstable or stacked scaffolding propped up small diorama-like scenes of text, Maori carvings, digital clocks and miniature landscapes or supported the large pot plants and pin cushions of colonial culture. In A.B.C. the precariousness of uneven scaffolding is substituted with teetering, cursive script. Mirrored

against a background of delicately drawn waka and the scattered peaks of mountains, these giant figures are reminiscent of carefully copied letters in a schoolbook primer.

In nineteenth-century New Zealand, it was not so much the desire to read the Bible that drove Maori to literacy – the prodigious memory of those living within an oral culture had meant the scriptures had already been easily absorbed. What fascinated Maori at this time was the understanding that with writing your thoughts could be transported across geographic space and time. Pre-European contact, the power to communicate at distance had been inconceivable. In the early 1800s, the ability to read and write became as coveted by Maori (including Cotton's Ngapuhi ancestors) as muskets.



One of the earliest converts to literacy was the Ngapuhi chief Hongi Hika. Robert Lahnke noted how the depiction of Hongi Hika's alphabet in Cotton's work served "to signpost contestable paradigms of mana". Although his name is closely associated with the Musket Wars, Hika's legacy is also intimately connected with the introduction of writing in Maori. When the early missionaries first attempted to convert Maori to Christianity they considered it more expedient to teach reading and writing in Te Reo (Maori) rather than the more lengthy process of teaching both a new language and literacy at the same time. In 1820 Hika and the Ngapuhi chief Waikato of Rangihoua accompanied the Reverend Thomas Kendall to England where they worked for five months with the Cambridge Professor, Samuel Lee, in compiling the first Maori grammar and

vocabulary book. This text mapped the orthographic foundations of written Maori.

The inclusion of text has been one of the most significant elements in Cotton's paintings. Following the complex interchange of nineteenth-century cultural trade, in works such as A.B.C., text as both an historical and contemporary referent has consistently formed a key part of Cotton's visual syntax – in the gothic-style lettering of gang patches in Kenehi III (1998), for example, and the more recent graffiti style text in Now There (2010) and Sons of God(s) (2010). In reference to the air-brushed graffiti of these latest works, John Hurrell has described the text as "a reworking of or a dialogue with McCahon by presenting some sort of crisis . . . All assumptions seemingly are being currently reassessed."

Perhaps for Cotton, part of the melancholy evoked in sepia-toned works like A.B.C., and the more recent discursive graffiti works, is the decline of Maori oral culture. As each successive generation reinterprets history through written texts, the inherent instability of that text can be weighed against an oral tradition which is arguably richer and perhaps closer to the truth.

Kriselle Baker

S raphine PickSound

oil, pastel and graphite on
canvas, diptych
signed and dated 1995
1678 x 2440mm

Provenance:

*Sighted at S raphine Pick
'Unveiled' exhibition at Wellington
City Art Gallery towards the
middle of September 1995. First
liked 'A Place of Passage' but
unavailable – further viewing
(Les Paris) then Les and Milly
Paris joint viewing Sunday 17
September and we decided to
buy. We were referred to Hamish
McKay.*

Exhibited:

'Unveiled', City Gallery,
Wellington, 1995.

'S raphine Pick', Christchurch
Art Gallery Te Puna o Waiwhetu,
23 July – 22 November 2009
(touring).

Illustrated:

'S raphine Pick: Unveiled', back
cover.

Felicity Milburn and Lara
Strongman, *S raphine Pick*
(Christchurch Art Gallery, 2009),
p. 49.

'More Magazine', November
1995, p. 50.

\$50 000 – \$70 000

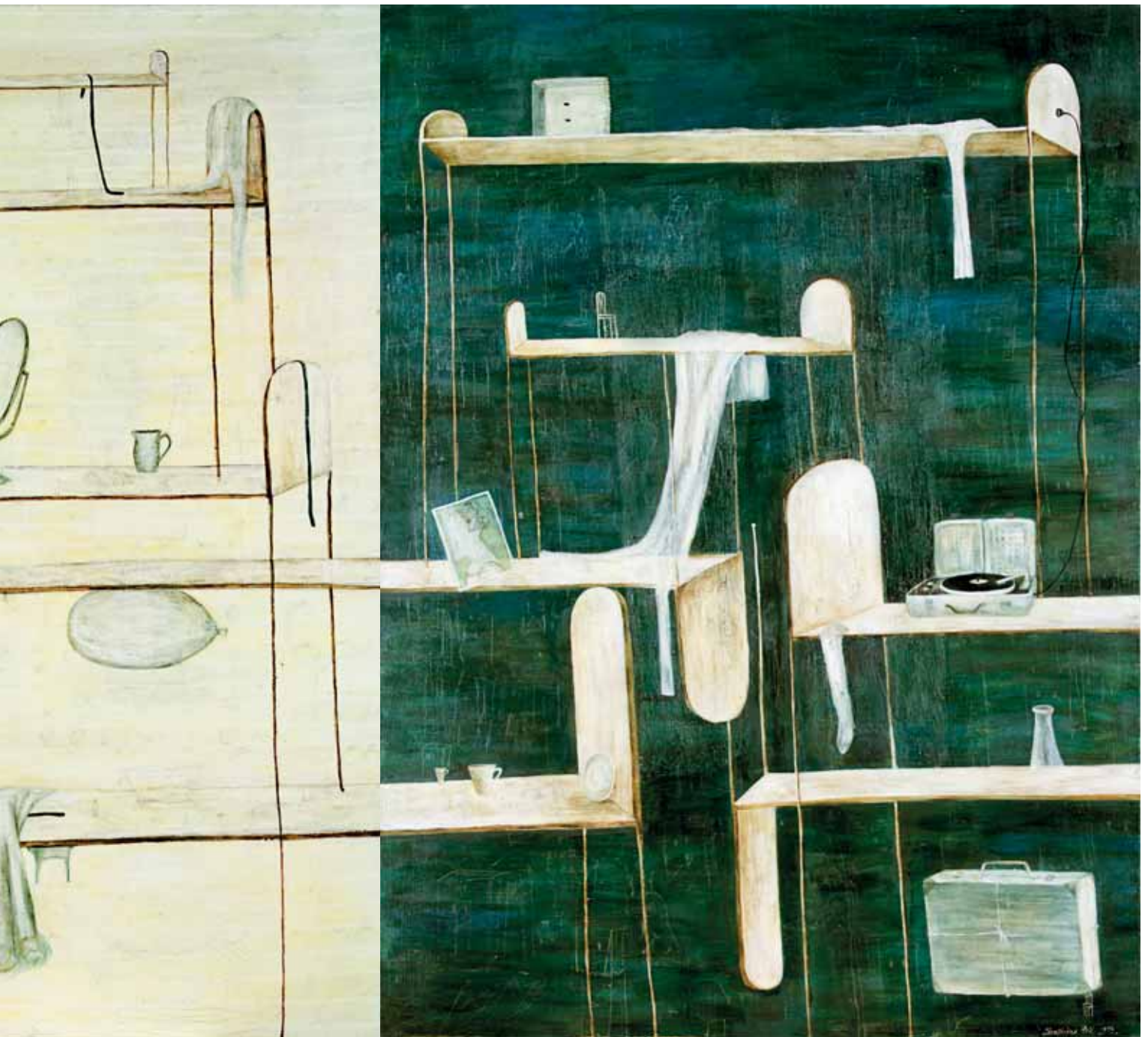
Notwithstanding that Sound is a beautiful example of S raphine Pick's painting; it also illustrates the prescient collecting habits of Les and Milly Paris. The process of looking at, thinking about and acquiring paintings seems to have been so interwoven into their everyday lives. First seen at the exhibition Unveiled at City Gallery Wellington in 1995, Milly's notes detail numerous further viewings of the painting before the eventual purchase. Undeterred by scale in an already large collection we can only imagine the research, conversation and debate that ensued between the couple prior to acquisition.

Perhaps it was the differences in this painting that drew the attention of Les and Milly Paris. While Sound exhibits much that is familiar about the work of S raphine Pick, there are also some obvious changes from paintings made prior. The tin bed is familiar, but the use of a light and dark palette, combined with the playful way the bed ends are arranged, flowing left and right across the painting, upside down and right way up, brings to mind the koru motif so often seen in New Zealand painting.

Fantasy, femininity and imagination are all words that are often used when discussing the work of S raphine Pick, intermingled with a sometime darkness and brooding sexuality. Separated by colour, Sound also separates gender, juxtaposing masculine with feminine, a briefcase with a negligee. In the skilful hands of the artist, the two halves easily become one to produce this calm and elegant work.

Leigh Melville





Brent WongMean Time Exposure

acrylic on board
signed and dated '71
900 x 1360mm

Exhibited:

'Brent Wong', Barry Lett
Galleries, Auckland, 1972.
Catalogue No. 13.

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

Illustrated:

Art New Zealand, No. 4,
February/March 1977,
pp. 18 – 19.

\$65 000 – \$85 000



Jim Barr together with Les and Milly Paris, c.1977.



The art historian places great store on context and chronology when considering an artist's accomplishments. The accepted rubric is that by contrasting the stylistic or conceptual concerns of a grouping of precursor artists and intersecting these with an agreed set of polemics or urgent issues of the day it is quite possible to isolate the creative DNA of the artist under examination.

This approach yields but thin gruel in the case of Brent Wong - who arrived in explosive fashion on the New Zealand art scene in the late 1960s. His reference points sit outside the continuum of modernist art theory and even further from the artistic milieu of 1960s New Zealand.

In 1969, at the age of twenty four, Brent Wong made his first impact on the national consciousness with a dramatic solo show at the Rothman's Gallery in Wellington. Wong's signature style was perfected early on: unimpeachable painterly technique in the service of a curiously sunny yet dystopian vision. Cinematic in scale and haunted by gigantic architectural monoliths for which there was no precedent in the local scene, Wong's paintings from this period still thrill with the frisson of a striking new voice.

It is a world view more akin to that of the auteur film maker than an artist immersed in conceptual or formal concerns. Wong's vision is so clear, his realisation of it so confident that works such as Mean Time Exposure quite literally transport the onlooker to an alternate reality.

Wong invented a universe on which to project his finely-balanced world view. On the one hand it is an empty space defined by a crushing loneliness. However, any sense of alienation is alleviated by the magnificent and strangely soulful architectural constructions which hover and articulate an unusually empathetic silence. The subject is isolation not desolation.

A year before Mean Time Exposure was created Alvin Toffler published the hugely influential bestseller Future Shock in which with uncanny prescience the post-industrial age we now occupy was charted and for want of another term 'outed'.

Wong's work of the 1970s carries a similar air of foreboding; a palpable sense of the human era about to be superseded by the impending age of the machine and the soulless hand of the robot.

Hamish Coney



Gordon WaltersKaraka (1st Version)

gouache on paper
signed and dated 78-2-79 and
inscribed colour grey and biscuit
tint sketch 1/2 size Karaka, image
20" x 16" below the mount
290 x 240 mm

Provenance:

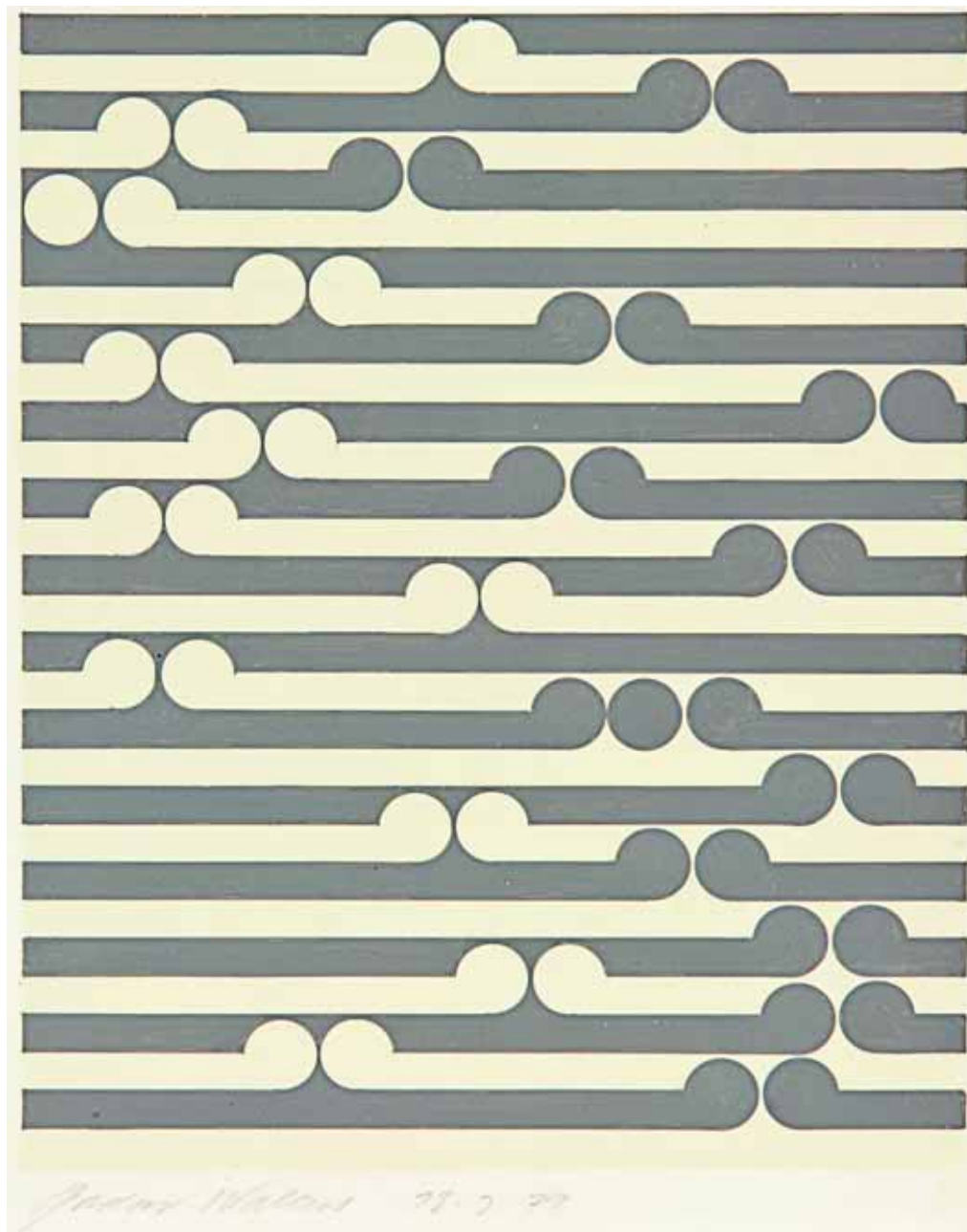
*Purchased from Peter McLeavey
Gallery, Wellington, December
1979 together with 2nd Version
and the screenprint.*

*On long term loan with the
Govett-Brewster Gallery.*

Exhibited:

'Twenty Key Works from the
Paris Family Collection', Govett-
Brewster Gallery, New Plymouth,
7 August 1999 – 12 September
1999.

\$20 000 – \$30 000



Gordon WaltersKaraka (2nd Version)

ink on paper

signed and dated '79 and

inscribed *Biscuit colour down**to pencil line and Same Size"**2 colours mid gray/biscuit tint*

below the mount

540 x 410 mm

Provenance:*Purchased from Peter McLeavey**Gallery, Wellington, December**1979.**On long term loan with the**Govett-Brewster Gallery.***Exhibited:**

'Twenty Key Works from the

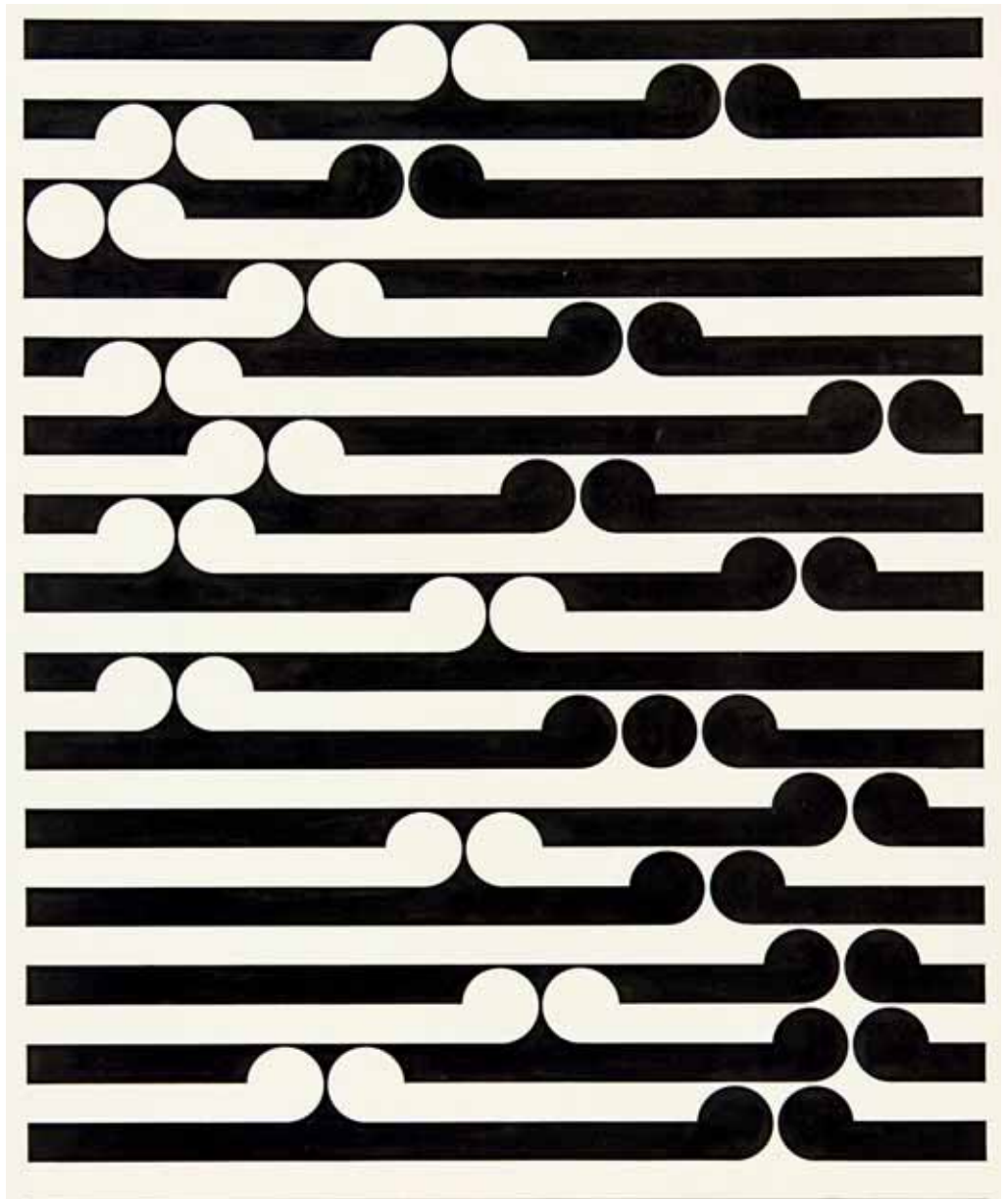
Paris Family Collection', Govett-

Brewster Gallery, New Plymouth,

7 August 1999 – 12 September

1999.

\$40 000 – \$55 000





53

Milan Mrkusich

1962 No. 7 (Elements)

oil on canvas

signed and dated '63

860 x 1120mm

Provenance:

*Purchased from Petar Vuletic,
January 1977.*

Exhibited:

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

\$50 000 – \$70 000

The Les and Milly
Paris Collection

78



54

Michael Illingworth

The Poet Explodes

oil on canvas

signed with artist's initials *M. H. I*

and dated '61

510 x 763mm

Provenance:

*Purchased from Petar Vuletic in
August 1977.*

Exhibited:

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

\$25 000 – \$35 000

Michael SmitherSelf Portrait

oil on board
signed with artists initials *M. D. S*
and dated '76; original Govett-
Brewster Gallery 'Michael
Smither – An Introduction'
exhibition label affixed verso;
original 'Michael Smither: The
Wonder Years' exhibition label
affixed verso
917 x 585mm

Provenance:

Collection of Alister Taylor

Collection of Les and Milly

*Paris. Purchased from a Webb's
auction, 25 August 1983.*

Exhibited:

Peter McLeavey Gallery,
Wellington, circa August 1976.
Catalogue No. 9.

Michael Smither: Survey
Exhibitor', Govett-Brewster
Gallery, New Plymouth,
1 November 1985 (touring).

'Michael Smither: The Wonder
Years', Auckland Art Gallery,
19 February – 6 June 2006.
(touring).

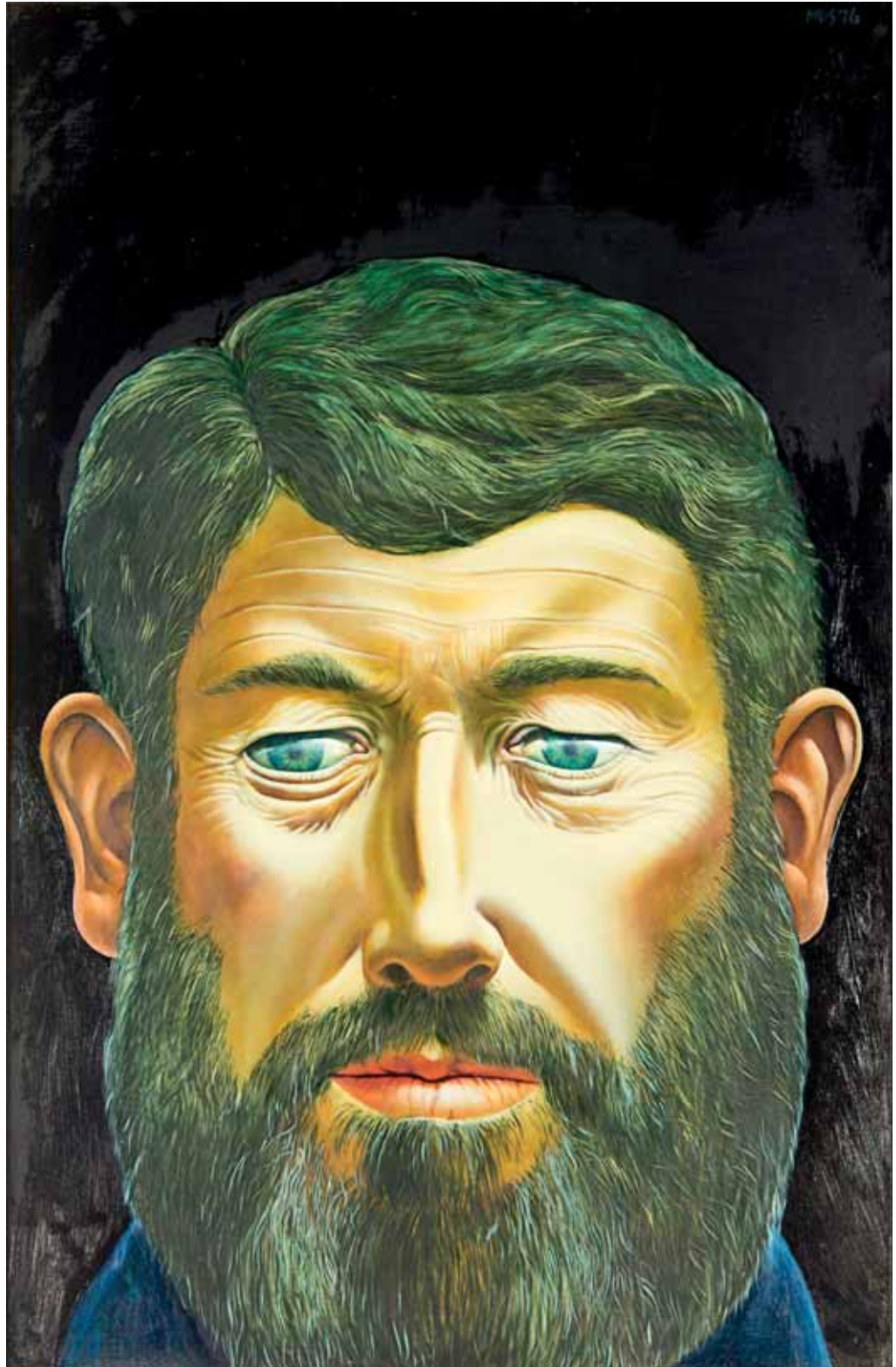
'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery,
13 December 1992 – 28 March
1993.

Illustrated:

Trish Gribben, *Michael Smither:
Painter* (Ron Sang, 2004), p. 128.

Joan Comer (ed), *Michael
Smither: An Introduction*
(New Plymouth, 1984), p. 89.

\$50 000 – \$70 000



Ralph HoterePolaris

oil on canvas

title inscribed, signed and dated
Vence, France 10.62; inscribed
Not For Sale on original Dunedin
Public Art Gallery 'Hotere
Exhibition 1963-73' label affixed
verso; original Dawsons Gallery
label affixed verso

Exhibited:

'Ralph Hotere', Gallerie Chandos,
Tourettes-sur-Loup, France.

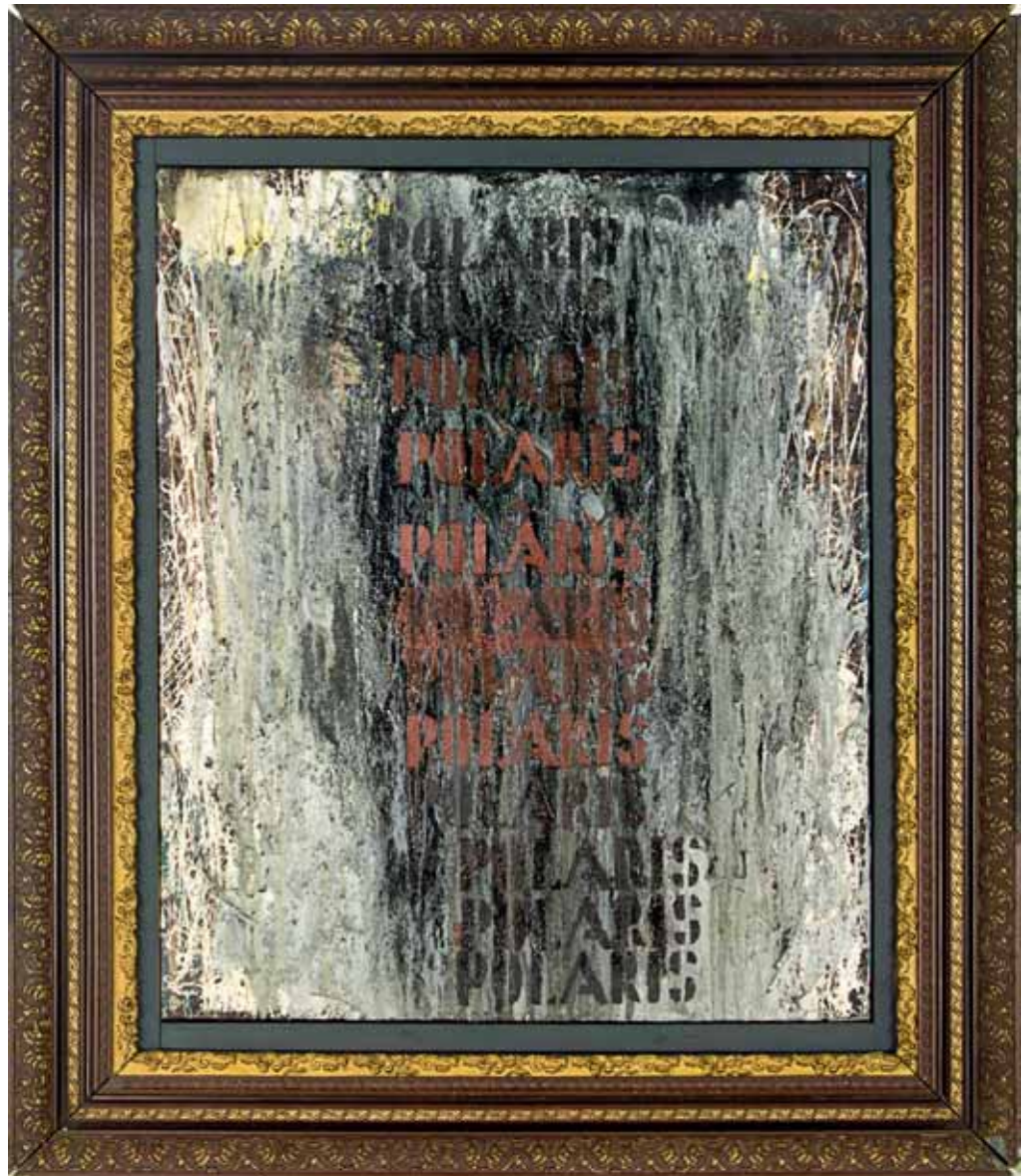
'Ralph Hotere: Recent
Work', Municipal Art Gallery,
Middlesbrough, England, 21
March – 11 April, 1964.

'Ralph Hotere: A Survey, 1963-
73', Dunedin Public Art Gallery,
3 March – 25 March 1974-75
(touring).

Illustrated:

Gregory O' Brien, *Out The Black
Window* (Auckland, 1997), p. 28.
610 x 505mm

\$40 000 – \$60 000



Gordon WaltersNo. 3

ink on paper

title inscribed, signed and dated

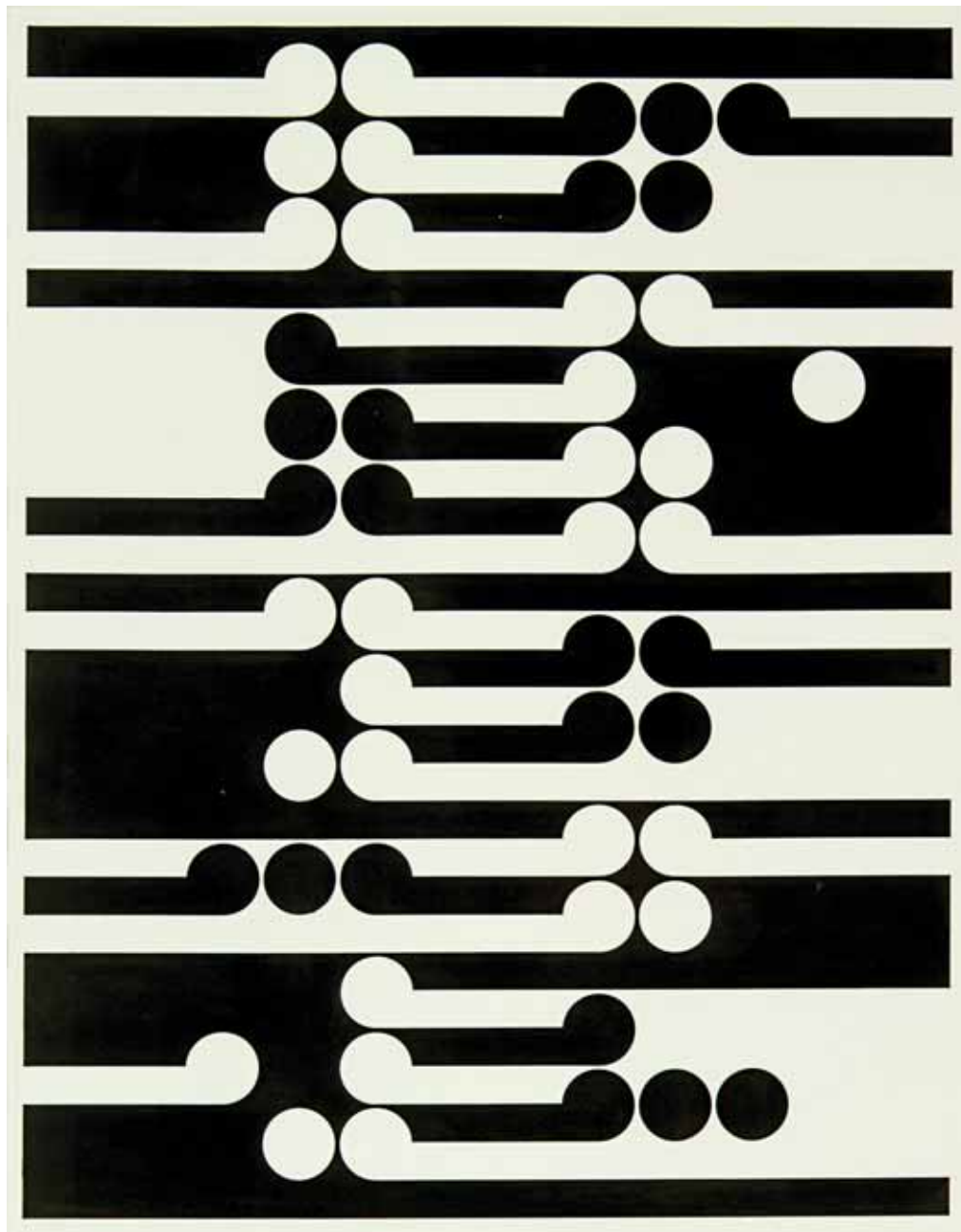
'83 and dated 12.2.83

560 x 380mm

Provenance:

*First seen at Peter McLeavey
Gallery, Wellington along with
four other Gordon Walters works
on paper on Saturday 7 July 1984.
Option sought, subject to price.
Peter McLeavey notified price on
25 of July and purchased.*

\$40 000 – \$55 000



Richard KilleenConstructivist Grid No. 3

oil & acrylic on canvas
signed; signed and dated March
1974 verso
1720 x 1090mm

Provenance:

*Purchased from Peter McLeavey
Gallery, Wellington, April 1975.*

*On long term loan with the
Govett-Brewster Gallery.*

Illustrated:

*Art New Zealand, No. 4 February
– March 1977.*

Exhibited:

'Private View: The Paris
Collection' Dowse Art Gallery,
Lower Hutt, April – June 1977.

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

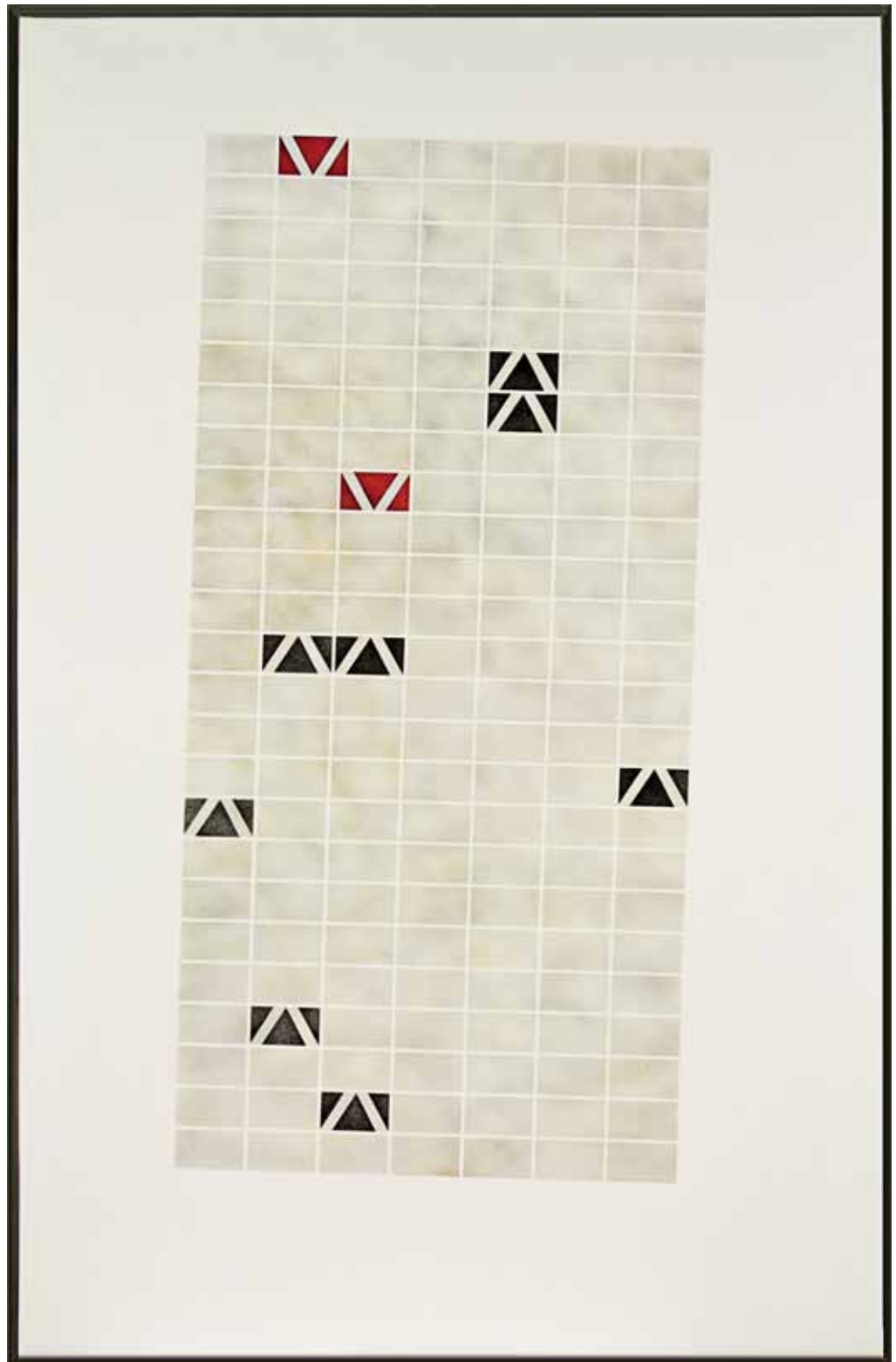
'Twenty Key Works from the
Paris Family Collection', Govett-
Brewster Gallery, New Plymouth,
7 August 1999 – 12 September
1999.

'The Collected Works', Govett-
Brewster Gallery, New Plymouth,
6 November 1999 – 5 April
1999.

Reference:

Francis Pound, *The Space
Between: Pakeha Use of Maori
Motifs in Modernist New Zealand
Art* (Workshop Press, 1994), pp.
171 – 172.

\$20 000 – \$30 000



59

Tony de Lautour

Heads, Stars and Hearts

acrylic on canvas

title inscribed, signed and dated

1995/96 verso

1065 x 1523mm

Provenance:

First sighted at Lesley Kreisler Gallery, New Plymouth in January 1999 when Simon Morris painting was purchased. Impressed by work and wrote subsequently to obtain an option on the work. Option exercised soon after.

\$12 000 – \$18 000



60

Tony de Lautour

Roughcast

oil on board

signed with artist's initials T. D. L

450 x 610mm

Provenance:

Sighted at Hamish McKay Gallery, Wellington. Liked and delivered during exhibition at home for Milly to look at and purchased by Les Paris as a birthday present for himself, 16 December 1998.

Exhibited:

'Tony de Lautour', Hamish McKay Gallery, Wellington, December 1998.

\$5000 – \$8000





61

Don Peebles

Untitled, 1977

acrylic, metal, canvas, wood
and hessian

1700 x 1700mm (diagonal)

Provenance:

*Purchased from Barry Lett
Galleries in September 1977.*

*On long term loan to the Govett-
Brewster Gallery, New Plymouth.*

Exhibited:

Barry Lett Gallery, 1977.
Catalogue No. 22.

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

'Twenty Key Works from the
Paris Family Collection', Govett-
Brewster Gallery, New Plymouth,
7 August 1999 – 12 September
1999.

\$20 000 – \$30 000

Nigel Brown

XV from the Table Series XV

oil on board
signed and dated '75; title
inscribed, signed and dated
Titirangi, Auckland '75 verso
1185 x 805mm

Illustrated:

Art New Zealand, No. 4,
February/March 1977, p. 23.

Exhibited:

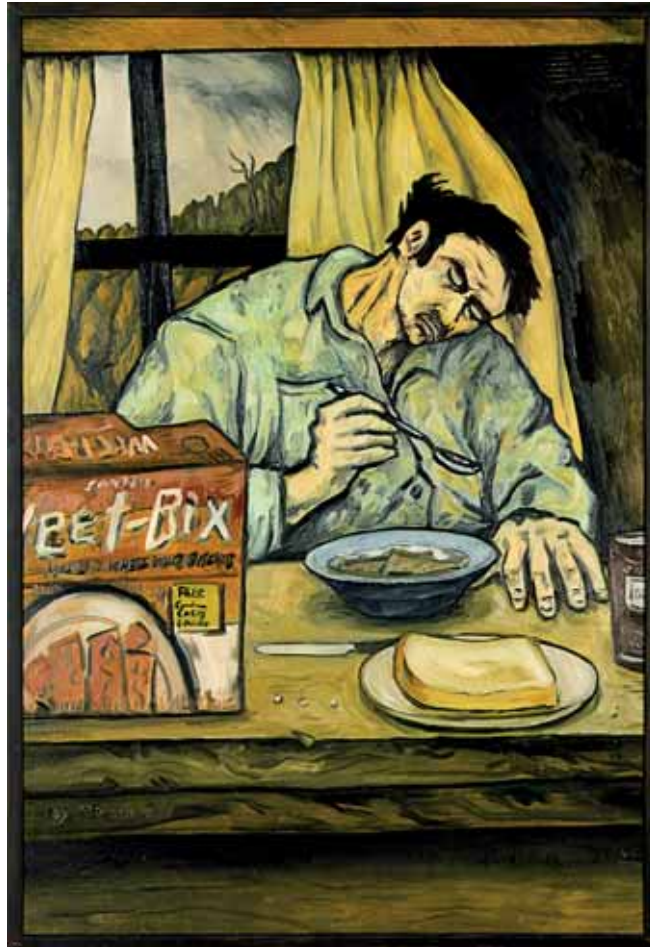
'Private View: Paris Collection',
Dowse Art Museum, Lower
Hutt, 27 April – 29 May 1977,
Catalogue No. 9.

'Nigel Brown: Living Here in
Aotearoa', Manawatu Art Gallery,
October 1992 – February 1994.

Illustrated:

Gregory O'Brien, *Nigel Brown*
(Contemporary NZ Artists),
p. 20.

\$10 000 – \$16 000

**Nigel Brown**

*The Man is Stronger than the
Land*

oil on board
signed and dated '77; title
inscribed, signed and dated
Titirangi 1977 verso; artist's
original catalogue label affixed
verso
1185 x 1590mm

Provenance:

*Purchased from Barry Lett
Gallery in April 1978. Option
not exercised by Auckland City
Gallery.*

Exhibited:

'Festival Exhibition', Auckland
City Gallery, March – April, 1978.

Illustrated:

Art New Zealand, No. 9,
November/December/January
1977 – 78, p. 21.

New Zealand Year Book, 1990.

Reference:

Tony Green, 'Auckland Painters
and Sculptors at the A.C.A.G.', in
ibid., pp. 20 – 21.

Illustrated:

Gregory O'Brien, *Nigel Brown*
(Contemporary NZ Artists
Series), p. 24.

\$15 000 – \$20 000



64

Stephen Bambury

Painting No. 29

acrylic on canvas, two canvas panels

title inscribed, signed and dated

1981 verso

2450 x 1015mm

Provenance:

On long term loan with

Govett Brewster.

Exhibited:

'Twenty Key Works from the Paris Family Collection', Govett-Brewster Gallery, New Plymouth, 7 August 1999 – 12 September 1999.

'The Collected Works', Govett-Brewster Gallery, New Plymouth, 6 November 1999 – 5 April 1999.

Illustrated:

Art New Zealand, No. 23, p. 27.

Reference:

Leonard Bell, 'Stephen Bambury's Colour Paintings', in *ibid.*

\$10 000 – \$15 000



65

Geoff Thornley

Untitled No. 1. 71

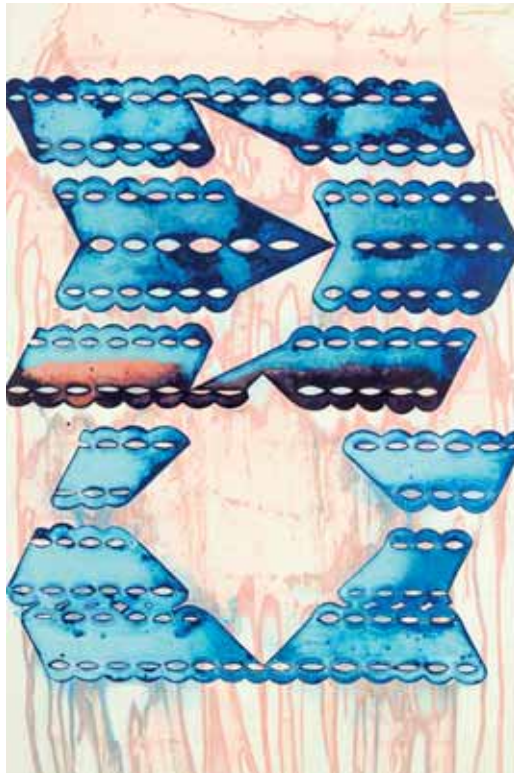
oil on paper mounted to canvas

title inscribed, signed and dated

1971 verso

1075 x 705mm

\$8000 – \$12 000





66

Philip Trusttum

Chesspieces

oil on board

1206 x 2385mm

Provenance:

*Purchased directly from the artist
after seeing the survey exhibition
at the Dowse in January 1982.*

Exhibited:

'Philip Trusttum: Survey', Dowse
Art Museum, 1980 – 1982.

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

Illustrated:

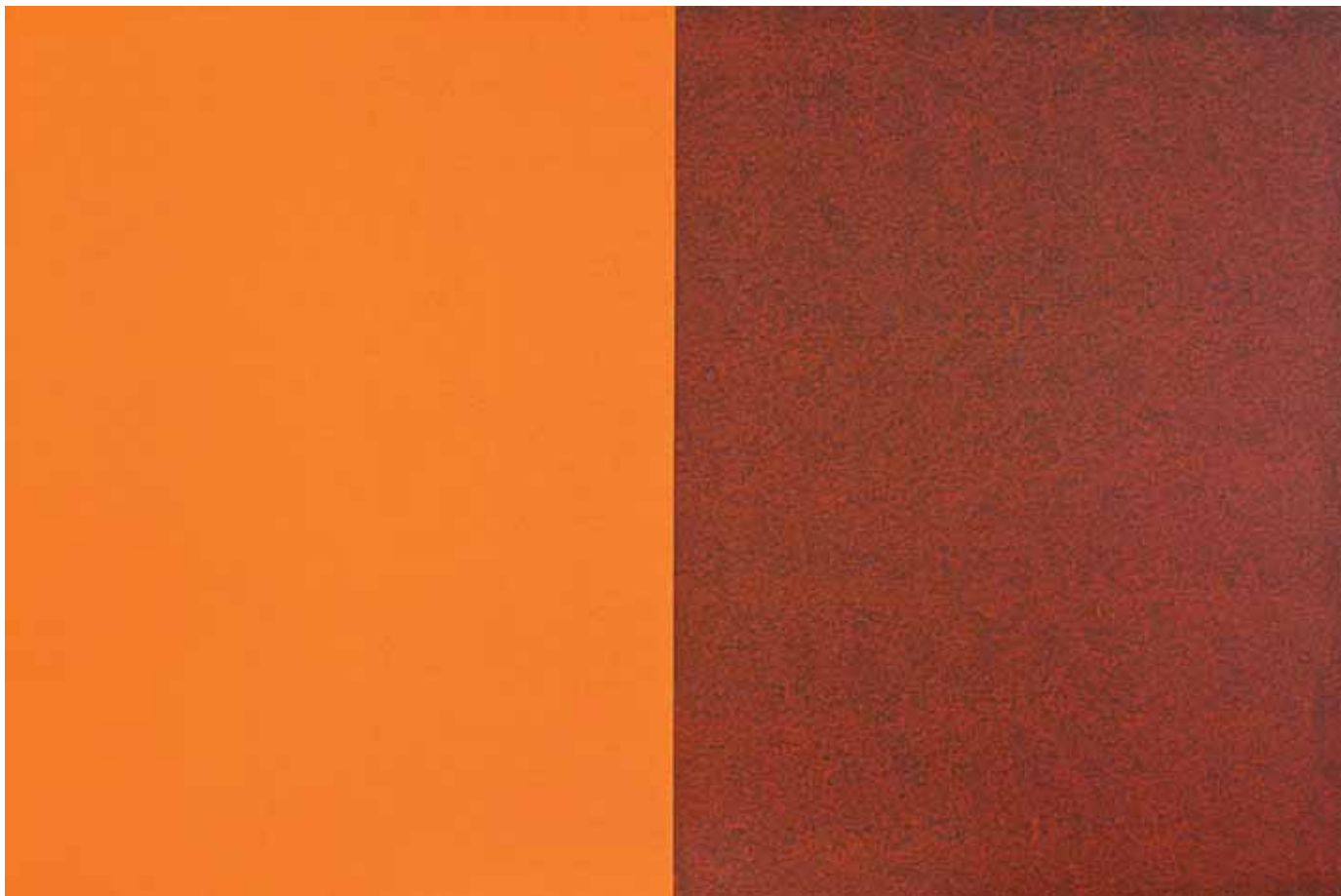
Art New Zealand, No. 20, Winter
1981, p. 28 (incorrect title and
provenance).

'Philip Trusttum: Survey',
exhibition catalogue, p. 21.

\$15 000 – \$25 000

The Les and Milly
Paris Collection

88



67

Milan Mrkusich

Two Areas, Orange and Maroon

acrylic on board

title inscribed, signed and dated

'80 verso; original Museum

of Art, Pittsburgh, America

Exhibition label affixed verso

1225 x 1830mm

Exhibited:

'New Zealand Paintings Selected for Carnegie International, 1982', Dunedin Public Art Gallery, 23 April – 16 May 1982.

'Carnegie International', Museum of Art Carnegie Institute, Pittsburgh, 23 October 1982 – 2 January 1983. Plate No. 116.

'A Decade Further On: 1974 – 1983', Auckland City Art Gallery, 13 August – 24 September 1985. Catalogue No. 34.

'Hit Parade: Contemporary Art from the Paris Family Collection', Wellington City Art Gallery, 13 December 1992 – 28 March 1993.

Reference:

Peter Leech, *Milan Mrkusich: A Decade Further On* (Auckland City Art Gallery, 1995), p. 29.

\$20 000 – \$30 000

Michael SmitherPolyphonic Cord No. 7

acrylic on unstretched canvas,
1981
2390 x 1700 mm

Provenance:

*Purchased from the artist in
February 1981.*

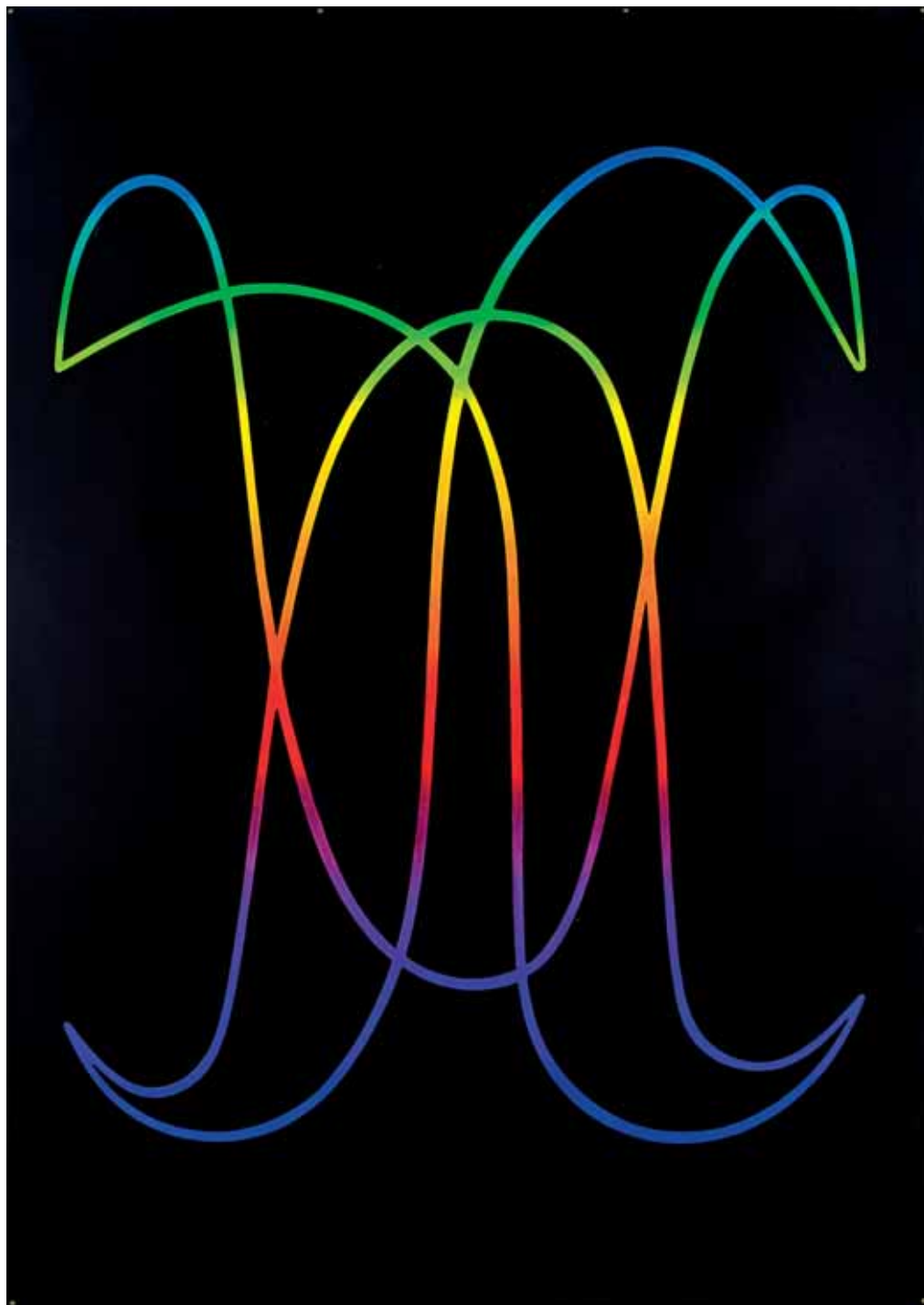
*On long term loan with the
Govett-Brewster Gallery.*

Exhibited:

'Twenty Key Works from the
Paris Family Collection', Govett-
Brewster Gallery, New Plymouth,
7 August 1999 – 12 September
1999.

'Polyphonic Cords', Dowse Art
Gallery, Lower Hutt, 1980.

\$20 000 – \$30 000



Ruth WatsonConvenient Repression I

mixed media, wallpaper, plastic

metal and perspex

1300 x 1160 mm

title inscribed, signed and dated

1990 verso

Provenance:

*Purchased from Greg Flint Gallery
(Wellington) February 1990.*

*On long term loan with the
Govett-Brewster Gallery.*

Exhibited:

'Twenty Key Works from the
Paris Family Collection', Govett-
Brewster Gallery, New Plymouth,
7 August 1999 – 12 September
1999.

\$5000 – \$8000



70

Milan Mrkusich

Head

watercolour
signed and dated 1954;
inscribed 9 – 56 verso
360 x 258mm

Provenance:

*Purchased by Jim Barr on our
behalf from a Webb's auction,
27 October 1982.*

\$8000 – \$12 000



71

Milan Mrkusich

Study for Otago University Mural

mixed media on board
signed and dated 1964; title
inscribed verso
230 x 420mm

Provenance:

*Purchased from Artis Gallery,
Auckland on 24 March 1987.*

\$8000 – \$12 000



The Les and Milly
Paris Collection

92

Gordon Walters

Untitled: 5 – 9 – 84

acrylic on paper

signed and dated '84 and

inscribed 5-9-84

760 x 565mm

Provenance:

*Originally viewed on 25 July 1985
but on option elsewhere. Option
not exercised and purchased in
mid-August 1985.*

Exhibited:

'New Paintings and Works on
Paper', Artis Gallery, Auckland,
9 July – 3 August 1985.
Catalogue exhibition No. 8.

\$15 000 – \$25 000





The Les and Milly Paris Family Collection

By David ...

... of the Paris family collection ...



... denied modern art collection ... and ... house



... denied modern art collection ...

Art New Zealand February/March 1977 \$2.50 The Paris Family Collection Henry Falgout and The Mangle Press The Great New Zealand Myth

hit parade CONTEMPORARY ART FROM THE PARIS FAMILY COLLECTION

... denied modern art collection ...



Sunday Top of the pops in Hit Parade of art

Prestigious art works are just part of the family New Zealand collection



Peter Peryer, Les and Milly Paris, 26 November 1989

THE LES AND MILLY PARIS COLLECTION

EVENING II

Thursday 20 September 2012 at 6.30pm
(lots 73 – 230)

73

Theo Schoon

Microscope Microscope
relief print, 1/25
title inscribed, signed and
dated '65
580 x 420mm

Provenance:

*Purchased from New Vision
Gallery in January 1984.*

\$800 – \$1200



74

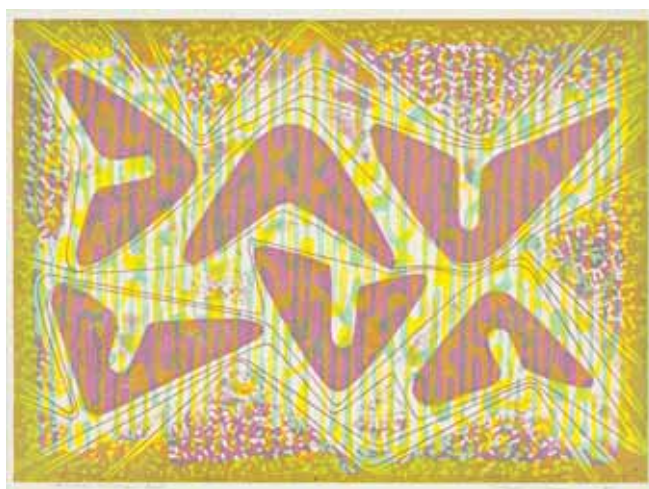
Theo Schoon

Variations on a Theme
relief print, 8/25
title inscribed, signed and
dated '65
580 x 460mm

Provenance:

*Purchased from New Vision
Gallery, Auckland, January 1984.*

\$800 – \$1200



75

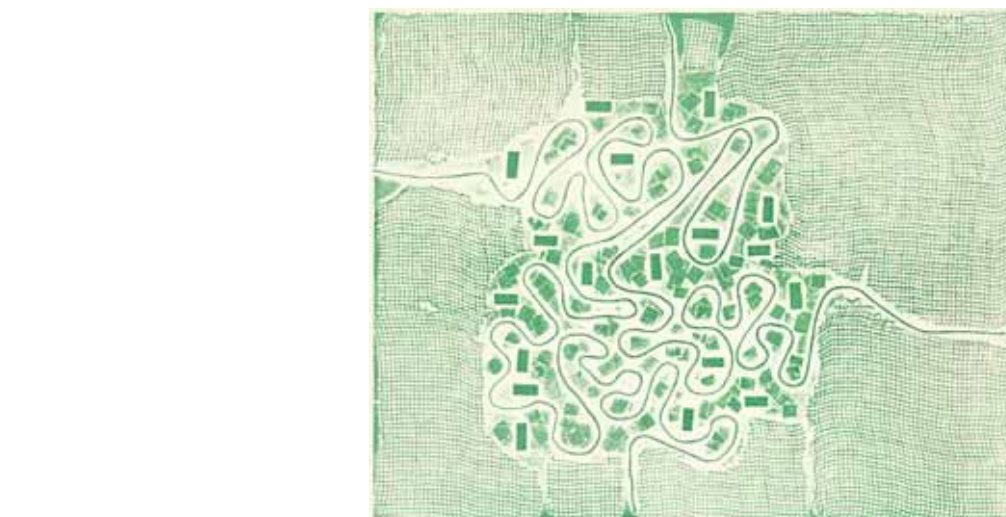
Theo Schoon

Dancer's Notation
relief print, 3/25
title inscribed, signed and
dated '65
405 x 550mm

Provenance:

*Purchased from New Vision
Gallery, Auckland on Saturday 7
September 1985.*

\$800 – \$1200



76

Theo Schoon

Tribute to Dr Milligan
relief print, 1/25
title inscribed, signed and
dated '65
472 x 600mm

Provenance:

*Purchased New Vision Gallery,
Auckland, 7 September 1985.*

\$800 – \$1200

The Les and Milly
Paris Collection

96

77

Philip Clairmont

Portrait of Vicki

woodcut, 1/5
title inscribed, signed and
dated 1969
785 x 300mm

\$2500 – \$4000



78

Philip Clairmont

Nude

linocut, 2/30
signed and dated '79
160 x 140mm

\$1200 – \$1800



79

Philip Clairmont

Sink

woodcut, 6/17
title inscribed, signed and
dated '78
980 x 355mm

Exhibited:

'Philip Clairmont', Elva Bett
Gallery, Wellington.
Catalogue No. 24.

'A Decade in Relief', Denis Cohn
Gallery, Auckland, 1983.

Illustrated:

Jim and Mary Barr, *Philip
Clairmont* (Wanganui, 1987),
p. 43.

\$2800 – \$4000



The Les and Milly
Paris Collection

97

80

Phillip Clairmont

Clothesline

linocut, 19/33
tins signed and dated '76
335 x 205mm

\$1200 – \$1800



81

Phillip Clairmont

Self Portrait

linocut, 19/25
title inscribed, signed and
dated 1978
320 x 248mm

Exhibited:

'Philip Clairmont', Elva Bett
Gallery, Wellington.

'A Decade in Relief', Denis Cohn
Gallery, Auckland, 1983.

Illustrated:

Jim and Mary Barr, *Philip
Clairmont* (Wanganui, 1987),
p. 43.

\$2000 – \$3000



82

Philip Clairmont

Female Figure Bending

woodcut, 2/5
title inscribed, signed and dated
'69; original Sargent Gallery
Touring Exhibition label affixed
verso
785 x 300mm

Exhibited:

'Philip Clairmont', Elva Bett
Gallery, Wellington.

'A Decade in Relief', Denis Cohn
Gallery, Akaroa, 1983.

Illustrated:

Jim and Mary Barr, *Philip
Clairmont* (Wanganui, 1987),
p. 13.

\$2500 – \$4000

83

Peter Peryer

Westhaven Marina

gelatin silver print

title inscribed, signed and dated

22/3/89 verso

480 x 480mm

Exhibited:

'Imposing Narratives: Beyond
The Documentary In Recent
New Zealand Photography',
Wellington City Art Gallery,
Wellington, 26 November 1989
– 22 January 1990 (touring).

Illustrated:

Geri Thomas (ed), *Imposing
Narratives: Beyond The
Documentary In Recent New
Zealand Photography* (Wellington,
1989, p. 67.

\$3000 – \$5000



84

Peter Peryer

Thea's Hand

gelatin silver print, 12/20

title inscribed, signed and dated

1997

122 x 180mm

\$1000 – \$2000



85

Peter Peryer

Sand Shark

gelatin silver print

title inscribed, signed and dated

1. 1. 91 and inscribed *taken at*

Buckleton Bay verso

272 x 416mm

Provenance:

*Purchased from Peter on Friday
31 May 1991. He came for dinner
and we purchased following a
'private viewing'.*

Exhibited:

'1750 East', Sarjeant Gallery,
Wanganui, 1991.

Illustrated:

Midwest Magazine, No. 1, 1992,
p. 18.

\$5000 – \$8000



86

Peter Peryer

Alligators, Auckland Zoo

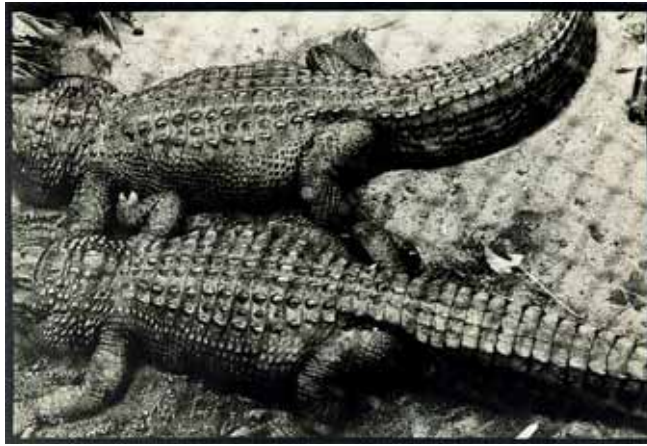
gelatin silver print

title inscribed, signed and dated

Nov '81 verso

185 x 270mm

\$3000 – \$5000



87

Marie Shannon

The Astor Hotel

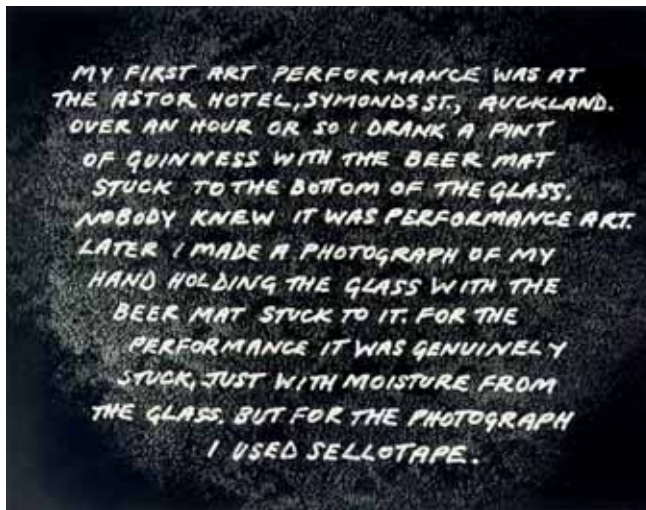
gelatin silver print, 2/12

title inscribed and variously

inscribed

420 x 340mm

\$1000 – \$2000



89

Fiona Pardington

Fontanelle

gelatin silver print, 1994

195 x 155mm

\$700 – \$1000



88

Marie Shannon

Untitled

gelatin silver print

427 x 336mm

\$1000 – \$1600

90

Marie Shannon

The Pursuit of Cosiness

three gelatin silver prints

mounted together, 1986

272 x 750mm: overall

Provenance:

Purchased from New Vision Gallery, Auckland 14 July 1986.

\$2000 – \$3000



The Les and Milly
Paris Collection

99

91

Les Cleveland

Hong Kong Café, Taranaki Street,
1957
gelatin silver print
240 x 187mm

Exhibited:

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

\$800 – \$1400



92

Les Cleveland

Murray Hawkins, Deputy
Registrar, Magistrate's Court
in Barretts Hotel, Wellington,
October 10, 1957
vintage gelatin silver print
title inscribed on artist's original
label affixed verso
192 x 250mm

\$800 – \$1400



93

Les Cleveland

House Used as Bottle Yard by
Indian Dealer, October 10 1957,
Tory Street
gelatin silver print
185 x 240mm

\$800 – \$1400



94

Les Cleveland

House in Taranaki St, Wellington,
21 September 1957
gelatin silver print
180 x 245mm

\$800 – \$1400



95

Les Cleveland

Lee Quing's Chinese Goods
Shop, Haining Street
 gelatin silver print
 inscribed *Shop, Haining Street*
 in another's hand, verso
 198 x 231mm

\$800 – \$1400



96

Les Cleveland

House in Tory Street, 3rd
October, 1957
 gelatin silver print
 245 x 185mm

Exhibited:

'Hit Parade: Contemporary Art
 from the Paris Family Collection',
 Wellington City Art Gallery, 13
 December 1992 – 28 March
 1993.

\$800 – \$1400



97

Les Cleveland

Firemen cleaning engine,
Thorndon Fire Brigade, Murphy
Street Wellington, October 10
1957
 gelatin silver print
 title inscribed on artist's label
 affixed verso
 188 x 242mm

\$800 – \$1400



The Les and Milly
 Paris Collection

101

98

Gordon Walters

Amoka

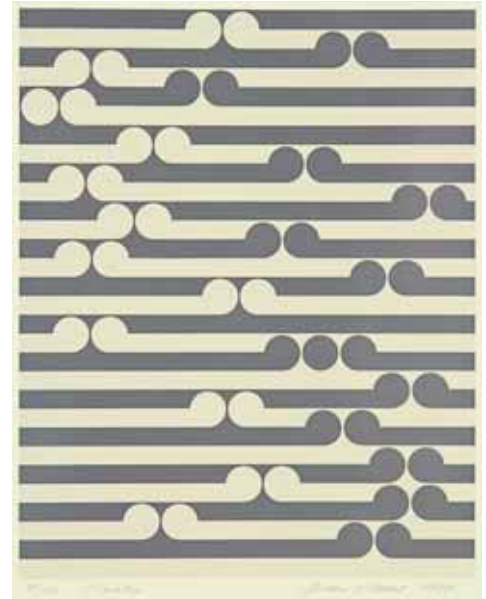
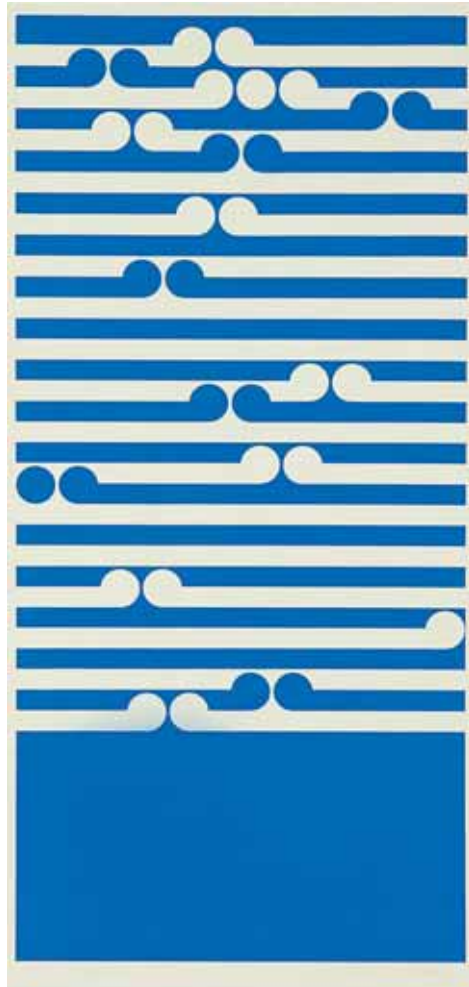
screenprint, 25/25

title inscribed and signed
870 x 410mm

Illustrated:

William McAloon, *Gordon Walters: Prints and Design* (Wellington, 2004), p. 18.

\$7000 – \$9000



99

Gordon Walters

Karaka

screenprint, 41/50

signed and dated 1979

Provenance:

Purchased from Peter McLeavey Gallery, Wellington, December 1979 together with the two working drawings.

On long term loan with the Govett-Brewster Gallery.

Illustrated:

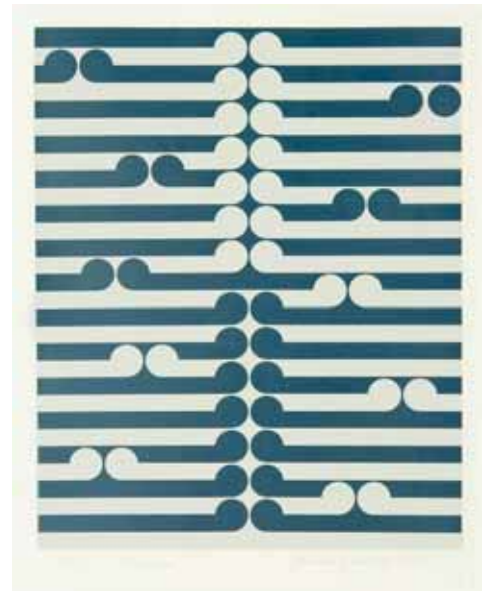
Michael Dunn, *Gordon Walters* (Auckland City Art Gallery, 1983), p. 45. Catalogue No. 74.

William McAloon, *Gordon Walters: Prints and Design* (Wellington, 2004), p. 23.

Exhibited:

'Twenty Key Works from the Paris Family Collection', Govett-Brewster Gallery, New Plymouth, 7 August 1999 – 12 September 1999.

\$6000 – \$8000



100

Gordon Walters

Kahu

screenprint, 14/75

title inscribed, signed and dated '77

426 x 325mm

Illustrated:

William McAloon, *Gordon Walters: Prints and Design* (Wellington, 2004), p. 22.

\$5000 – \$7000

101

Gordon Walters

Arahura

screenprint, 11/125

title inscribed, signed and dated 1982

565 x 452

Illustrated:

William McAloon, *Gordon Walters: Prints and Design* (Wellington, 2004), p. 29.

\$6000 – \$8000

102

Colin McCahon

Puketutu Manukau

three lithographs together with
cover sheet, edition of 100
title inscribed, signed and dated
1957 on the plate
195 x 260mm: each

Reference:

Colin McCahon database
(www.mccahon.co.nz)
cm001346

\$10 000 – \$15 000



103

Theo Schoon

Design in the Opihi River Style

linocut on paper, edition of 3.
Original design produced in
the late 1950's, this impression
produced 1982.

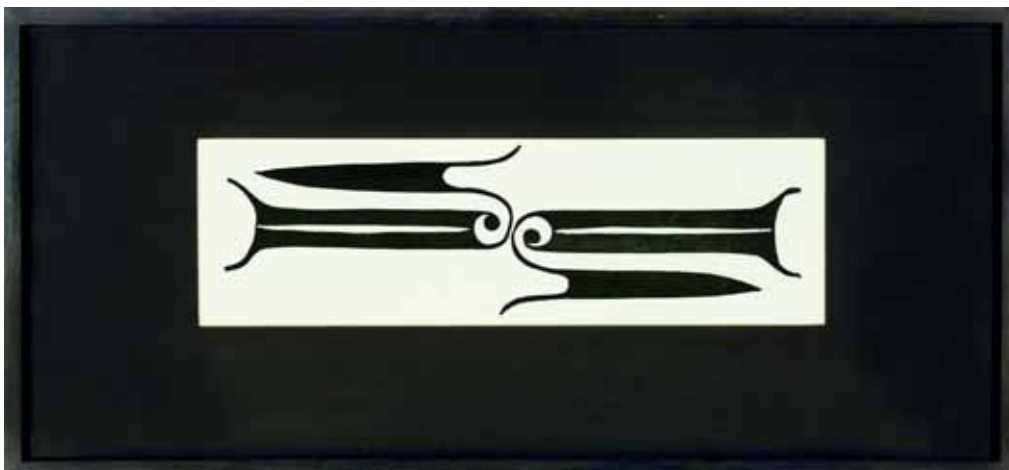
signed
125 x 423mm

Exhibited:

'Borrowing and Belonging',
Govett-Brewster Gallery, New
Plymouth, 7 August – 3 October
1999.

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

\$1000 – \$2000



Michael Stevenson

K.E.V

oil on board
title inscribed, signed and dated
21 May 1990 verso; original
Sarjeant Gallery 'Distance Looks
our Way' touring exhibition label
verso
800 x 630mm

Exhibited:

'Distance Looks Our Way',
Serville, Spain, 1992 – 1993.

'Distance Looks Our Way',
Wellington City Art Gallery, 4
December 1993 – 6 February
1994.

'Distance Looks Our Way',
Manawatu Art Gallery, February
– March 1994.

Illustrated:

Mary Barr (ed), *Distance Looks
Our Way: Ten Artists from New
Zealand* (Wanganui, 1992), p. 101.

\$7000 – \$12 000



Andrew McLeod

Page 54. *More Magazine*
and Insert

oil on canvas
title inscribed and variously
inscribed
1040 x 815mm

Provenance:

*Purchased from Ivan Anthony
Gallery, Auckland on Thursday 22
July 1999.*

Exhibited:

'Manufacturing Meaning',
Adam Art Gallery, Victoria
University, Wellington, 22
September – 1999 – 31 January
2000.

Illustrated:

Stuart McKenzie, *Manufacturing
Meaning* (Wellington, 1990),
unpaginated.

\$5000 – \$8000

Andrew McLeod

Can't afford it this week? There's
no harm in asking whether it's
possible to make an arrangement
to pay off the art work over six
months or so. Always say please
and thank you
mixed media on canvas
title inscribed and signed
365 x 337mm

\$2500 – \$3500



107

Jim Speers

Small Red Lattice

acrylic and fluorescent lightbox
600 x 590 x 155mm

Provenance:

Purchased from Jensen Gallery on 16 August 1997. Sighted Saturday 2 August and admired. Space measured at home and purchased after viewing again on Saturday the 16th.

Exhibited:

'Jim Speers', Jensen Gallery, 30 July – 16 August 1997.

'Cigarettes and Real Estate, Manawatu Art Gallery, June – July 1997.

'Sign of the Times', Wellington City Art Gallery, Wellington, 10 October – 7 December 1997.

'United Food', Waikato Museum of Art and History, 30 October – 12 December 1999.

\$4000 – \$6000



110

William Dunning

Canterbury Memorial Table

graphite on paper
title inscribed, signed and dated May 1994 and inscribed *Bronze Reliefs from the Base of the Queen Victoria Statue (Italian Studio), Queen Victoria Square, Christchurch*
750 x 1055mm

Provenance:

Purchased from Peter McLeavey Gallery, Wellington, Saturday 20 July 1996.

\$3000 – \$5000



108

Simon Morris

Entries and Departures

acrylic on canvas
title inscribed, signed and dated '98
510 x 835mm

Provenance:

Purchased from Lesley Kreisler Gallery at 14 Gibbs Street in New Plymouth on Saturday 23 January 1999 – met Chris Peters who was looking after the gallery.

\$2500 – \$3500

109

Stephen Bram

Untitled

oil on Belgian linen
380 x 276mm

Provenance:

Purchased from Hamish McKay Gallery, Wellington. Sighted on Thursday 31 July 1997 and obtained an option to purchase. Confirmed the option on 2 August 1997.

\$2000 – \$3000

111

Rob Cherry

Tempest (Kool)

acrylic on canvas mounted to board
title inscribed, signed and dated 1999 verso
530 x 720mm

Exhibited:

'Rob Cherry', Empire Billiard Saloon, Kent Terrace, Wellington, 28 February 1999.

Provenance:

Purchased between 11:00am and 2:00pm on that day.

\$1000 – \$2000

The Les and Milly
Paris Collection

105

112

Jeff Thomson

The Arahura

acrylic on corrugated iron
850 x 2460 x 560mm

Provenance:

Purchased from the artist in 1987 following an exhibition of the artist's installation at the Wellington City Art Gallery, circa July 1987.

Illustrated:

Richard Brimmer (ed), *Jeff Thomson – Any Old Iron*
(Auckland, 1992)

\$5000 – \$8000



113

Chris Booth

Goodbye Banana Boat

mixed media, 1980

Provenance:

Purchased from Luit Bieringa and Jim Barr in October 1983 after they had purchased the work from an exhibition at the Dowse Art Museum earlier in 1983.

Exhibited:

Dennis Cohn Gallery, October 20 – October 31 1981.

The Hocken Library, Dunedin, May 1982.

The Dowse Art Museum, June – July 1982.

Illustrated:

Art New Zealand, No. 19, Autumn 1981, p. 13.

Reference:

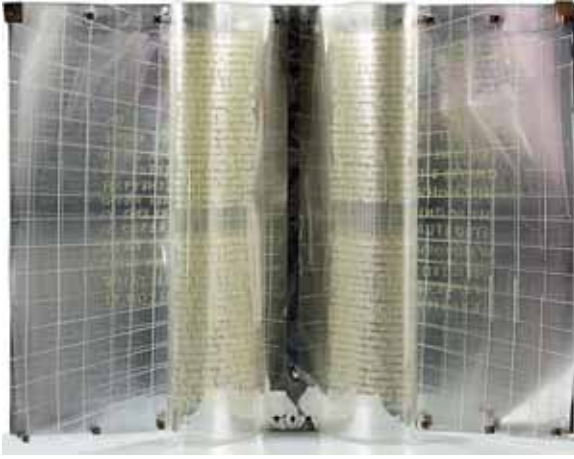
Anne Kirker, 'Chris Booth at the Dowse', *Art New Zealand*, No. 25, p. 32.

\$4000 – \$6000



The Les and Milly
Paris Collection

106



114

Gail Haffern

The Thickness of the Text

mylar mirror, polymer brass, nuts
and bolts, 1992
760 x 1200mm

Provenance:

*Purchased following an exhibition
of young artist's work organized
by Jim and Mary Barr at Cubewell
House, Kent Terrace, Wellington
on the 28 February 1993.*

\$1000 – \$2000



115

Richard Reddaway

He He

concrete and aluminium, 1992
2280 x 590 x 100mm

Provenance:

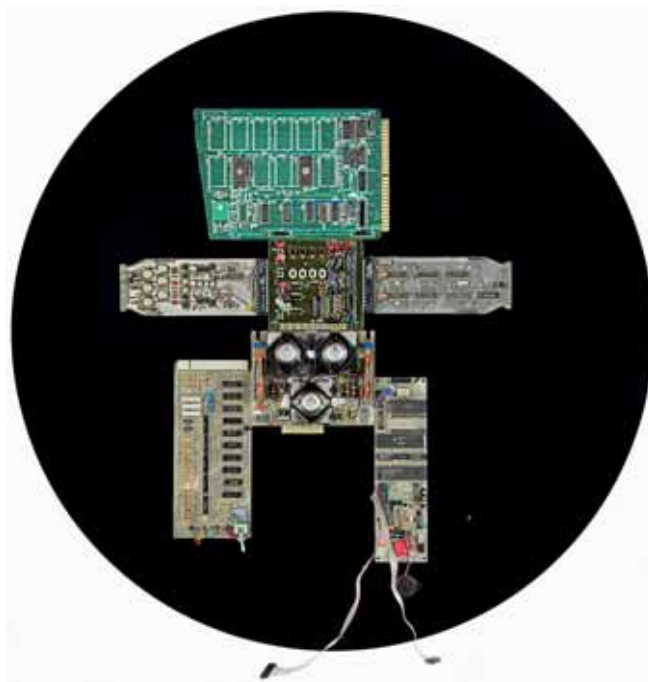
*Purchased from Gregory Flint
Gallery, Friday 11 September
1992.*

Exhibited:

'Station to Station', Auckland City
Art Gallery, 11 March 1994 – 8
May 1994.

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery,
13 December 1992 – 28 March
1993.

\$3000 – \$5000



116

Peter Roche

Dog Man

mixed media on board
663mm: diameter

Provenance:

*Purchased from New Work
Studio, Wellington. Sighted at
the gallery on Saturday morning,
20 May 1995, following a request
to sight a series of slides of recent
works by the artist. Considered
over the weekend and telephoned
gallery on Tuesday 24 May
agreeing to purchase. Installed
by Tim Nees on Wednesday
31 May 1995.*

\$4000 – \$7000

117

Fiona Pardington

Red Hill, Kawhia, Kaiwi triptych
three selenium-toned gelatin
silver prints
title inscribed, signed and dated
1988 verso
252 x 370mm: each

Provenance:

*Purchased Southern Cross
Gallery, July 1989.*

Exhibited:

'Imposing Narratives: Beyond
The Documentary In Recent
New Zealand Photography',
Wellington City Art Gallery,
Wellington, 26 November 1989
– 22 January 1990 (touring).
'Dream Collectors', Te Papa
Tongarewa, Wellington, February
– July 1998.

Illustrated:

Geri Thomas (ed), *Imposing
Narratives: Beyond The
Documentary In Recent New
Zealand Photography* (Wellington,
1989), p. 56.

Ian Wedde, et al., *Dream
Collectors: One Hundred Years
of Art in New Zealand* (Te Papa
Press, 1998), p. 169.

\$6000 – \$9000



120

Fiona Pardington

Arms II
sepia-toned gelatin silver print
270 x 270mm

Provenance:

*Purchased from a Dunbar Sloane
auction, 21 December 1998, lot
175.*

*On long term loan with the
Govett-Brewster Gallery.*

Exhibited:

'Twenty Key Works from the
Paris Family Collection', Govett-
Brewster Gallery, New Plymouth,
7 August 1999 – 12 September
1999.

Illustrated:

Fiona Pardington Catalogue,
'Rising to the Brow', (published
by Moët & Chandon).

\$2000 – \$3000

118

Fiona Pardington

Taniwha
gelatin silver print, diptych
452 x 750mm

Provenance:

*Sighted for the first time at Jensen
Gallery, Auckland on 3 May 1997.
Price unknown at that stage but
we were advised of it mid-week.
Inspected again and purchased.
Advised by Fiona Pardington
that it was a photograph of an
old unused bar of Taniwha soap
removed from her grandmother's
residence when she was placed
in a rest home as a result of
increasing alzheimers.*

Illustrated:

David Eggleton, *Into The Light:
A History of New Zealand
Photography* (Craig Potton
Publishing, 2006), p. 159.

Lawrence McDonald (ed),
*Handboek: Ans Westra
Photographs* (Wellington, 2004),
p. 99.

Note:

Image won premier award at
Visa Gold Art awards on 17 July
1997.

\$3000 – \$5000

119

Fiona Pardington

Arms I
sepia-toned gelatin silver print
525 x 505mm

Provenance:

*Purchased from a Dunbar Sloane
auction, 21 December 1998, lot
174.*

*On long term loan with the
Govett-Brewster Gallery.*

Exhibited:

'Twenty Key Works from the
Paris Family Collection', Govett-
Brewster Gallery, New Plymouth,
7 August 1999 – 12 September
1999.

Illustrated:

Fiona Pardington Catalogue,
'Rising to the Brow', (published
by Moët & Chandon).

\$2000 – \$3000

121

Peter Peryer

Kangaroo

gelatin silver print
artist's name, title and dated
(1987) printed on label affixed
verso
445 x 300mm

Provenance:

*First seen at Real Pictures Gallery,
4 December 1989. Purchased
on a visit to Wellington by Geoff
Short on the 16th of December
along with Alligator and Koala –
paid off in instalments.*

Exhibited:

'Peter Peryer', Real Pictures
Gallery, Auckland, November –
December 1988.

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

\$4000 – \$6000



122

Peter Peryer

Koala

gelatin silver print
artist's name, title and date
(1987) printed on original
catalogue label affixed verso
450 x 300mm

Provenance:

*First seen at Real Pictures Gallery,
4 December 1989. Purchased
on a visit to Wellington by Geoff
Short on the 16th of December
along with Alligator and Kangaroo
– paid off in instalments.*

Exhibited:

'Peter Peryer', Real Pictures
Gallery, Auckland, November –
December 1988.

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

\$4000 – \$6000

123

Peter Peryer

Music

gelatin silver print, 1991
original Govett-Brewster Art
Gallery (Peter Peryer: Recent
Works) Exhibition label affixed
verso
235 x 365mm

Provenance:

*Purchased together with Aloe
from the artist's studio in The
Lister Building in Auckland on
9 March 1994.*

Exhibited:

'Peter Peryer: Recent Works',
Govett-Brewster Gallery, New
Plymouth, 1993.

'Pictograms, Aspects of
Contemporary Photographic
Practice', Australian Touring
Exhibition organized by
Australian Exhibitions Touring
Agency, 1993 – 1994.

\$2000 – \$3000



124

Peter Peryer

The Grid Series

gelatin silver prints, triptych
175 x 275mm each print
175 x 825mm: overall

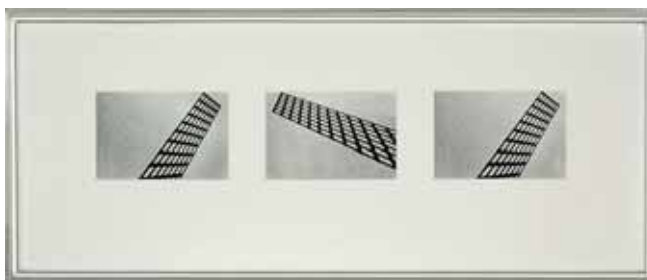
Exhibited:

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993

'Peter Peryer: Photographs',
Sarjeant Gallery, 1985.

'Vision in Disbelief', Biennale of
Sydney, Gallery of New South
Wales, 1982

\$6000 – \$8000



125

Gavin Hipkins

The Other Block

type C print, unique
original 'Gavin Hipkins: Machine
Art' exhibition label affixed verso
990 x 785mm

Provenance:

*Sighted at Hamish McKay Gallery,
late 1999 at Gavin Hipkins
exhibition show and impressed –
Milly wasn't about. Sighted again
in Hamish McKay stock room late
November 1999 – work going to
show at Govett-Brewster. Asked
to see it again when we returned
to Wellington. Saw it with Milly
at Govett-Brewster in Wellington
Anniversary weekend & decided
to buy – viewed again at Hamish
McKay Gallery 6th March 2000 &
confirmed purchase – delivered
Thursday 16 March 2000.*

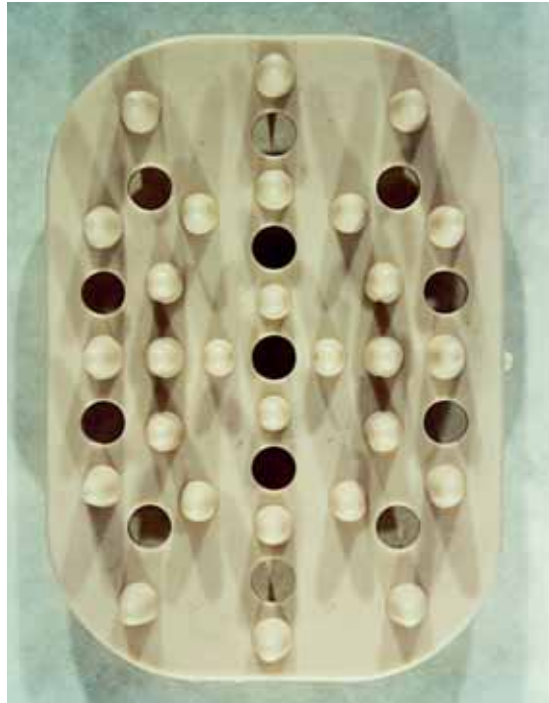
Reference:

'The Block: 1998 – 1999'
(Artspace, Australia).

Exhibited:

'Machine Art: Recent Work of
Gavin Hipkins', Govett-Brewster
Gallery, New Plymouth, 18
December 1999 – 31 January
2000.

\$6000 – \$9000



126

Gavin Hipkins

UR – Kiwi

type C photograph, unique print
950 x 770 mm

Provenance:

*Originally sighted at Artspace
in Auckland in July 1998.
Subsequently communicated
with Hamish McKay on return
to Wellington and expressed an
interest. Made enquiries as to its
whereabouts and availability on
numerous occasions between
1998 and 1999 and in early 2000.
Received by Hamish McKay
Gallery and sighted with Milly at
the Gallery on Monday 6 March
2000 and agreed to purchase.
Took possession Thursday 16
March 2000.*

Exhibited:

'Folklore Exhibition', Artspace,
Auckland and Sargeant
Gallery, Wanganui, 1998-1999.
Illustrated: Gavin Hipkins (ed),
'Folklore Catalogue', p. 15.

Reference:

ibid., p. 14.

\$6000 – \$9000



127

Gavin Hipkins

Romance: Red Mound, Varanasi

type C print, 1/8
title inscribed, signed with artist's
initials *G. H* and dated 12-97/99
203 x 295mm

\$1500 – \$2000



128

Megan Jenkinson

Philosophia: Trying to Find the Reason in the Codex – Naturae 1
cibachrome print with collage element
title inscribed, signed and dated 1986
195 x 302mm

Provenance:

Purchased from a Webb's auction in November 1989.

Illustrated:

'Six Women Photographers',
Photo Forum, No. 56, 1987,
cover.

\$1500 – \$2000



129

Neil Pardington

Mattresses

type C print, 5/10
signed and dated 1999
460 x 685mm

Provenance:

Purchased from Hamish McKay Gallery, Wellington, early August 2000.

\$1000 – \$2000

130

Kathryn McCool

Sea Dog
gelatin silver print
190 x 240mm

Provenance:

First sighted the work at Manawatu Art Gallery. Spoke to Director of Gallery on subsequent visit on 25 January 1994. Referred to Myfanwy Rees Gallery. Purchased from them on 8 September 1994.

Exhibited:

'Kathryn McCool: Dog Photographs', Manawatu Art Gallery, 1993.

\$500 – \$900



131

Marie Shannon

A Tiger in Bed

three gelatin silver prints
mounted together, 1/20
title inscribed, signed and dated May 1987 verso
270 x 665mm

\$2800 – \$4000

132

Dane Mitchell and Tim Checkley

Photograph of Stolen Artspace
Sandwich Board and Recordings
of subsequent Telephone
Conversations with Robert
Leonard, Director
mixed media, 1999
signed by each artist verso
228 x 542mm

\$600 – \$1000



133

Theo Schoon

Untitled – Surrealist

Composition

gelatin silver print later printed
from the artist's negative by John
B. Turner
255 x 255mm

\$2000 – \$3000



134

Theo Schoon

Untitled – Study of a Thermal

Stalagmite

gelatin silver print later printed
from the artist's negative by John
B. Turner
255 x 255mm

\$2000 – \$3000



135

Theo Schoon

Waioatapu Mud Pool Study

gelatin silver print
278 x 278mm

\$3000 – \$5000



136

Fiona Pardington

Unprotected

gold-toned gelatin silver print
title inscribed, signed and dated
1996 verso
455 x 361mm

Provenance:

*Purchased along with Penitent
on first visit to Jensen Gallery in
Auckland on Thursday 22 July
1999.*

\$1500 – \$2000



137

Marie Shannon

The Safety of Home II

four gelatin silver prints mounted
in triptych configuration
155 x 945mm: overall

Provenance:

*Purchased from Southern
Cross Gallery, 1 October 1988.
Option was placed on work 26
September 1988.*

\$1000 – \$2000



138

Julian Dashper

Simone

gelatin silver print, 1/5
title inscribed, signed and dated
1987 verso
412 x 548mm

Provenance:

*Purchased from Julian Dashper
show at Hamish McKay Gallery,
Wellington. Option placed on the
work 6 April 1997 and confirmed
on the following Thursday. Work
first sighted at Dashper exhibiton
at Manawatu Art Gallery,
Palmerston North, 1994 and
haunted me ever since.*

Exhibited:

'Julian Dashper: A Survey',
Hamish McKay Gallery,
Wellington, April 1997.

\$1500 – \$2000



139

Peter Peryer

The Wind at Whenuapai

gelatin silver print, 8/30
title inscribed, signed and dated
July 1998 verso
105 x 160mm

\$1000 – \$2000



140

Fiona Pardington

Penitent

gold-toned gelatin silver print in
artist's original lead frame
title inscribed, signed and dated
1992 verso
362 x 440mm

Provenance:

*Purchased along with
Unprotected on first visit to
Jensen Gallery in Auckland on
Thursday 22 July 1999.*

\$1500 – \$2000



141

Marie Shannon

Work in Progress: Gordon

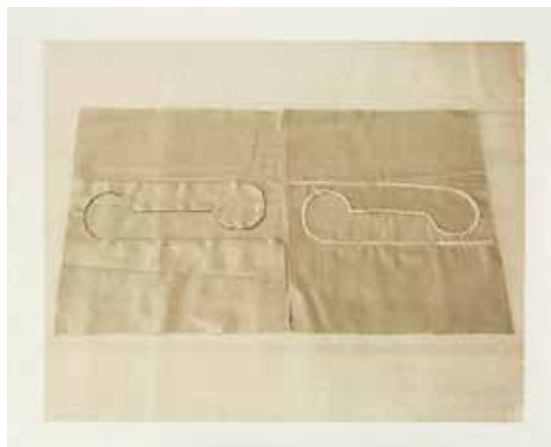
Walters' Studies

gelatin silver print, 1/10
title inscribed, signed and dated
1998 verso
400 x 500mm

Provenance:

*Purchased from Hamish McKay
Gallery, 30 January 1990. Sighted
16 January, Milly's present to me.*

\$1500 – \$2500



The Les and Milly
Paris Collection

113

142

Theo Schoon

Incompatible Marriage

ink on paper

title inscribed, signed and dated '68

246 x 194mm

Provenance:

Purchased from Petar/James Gallery, Auckland in late 1987

\$1000 – \$2000



143

Theo Schoon

Untitled – Indigenous Abstract

Study

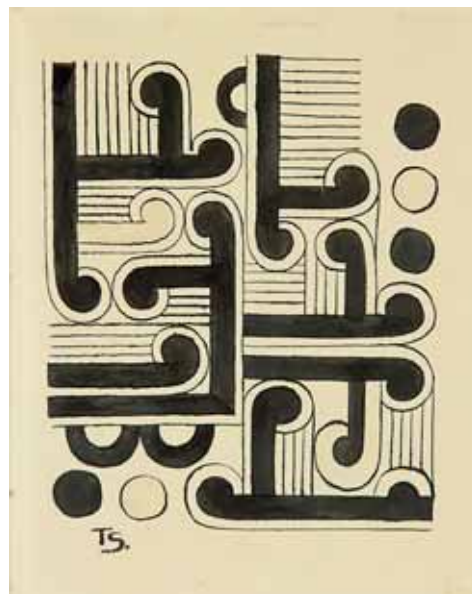
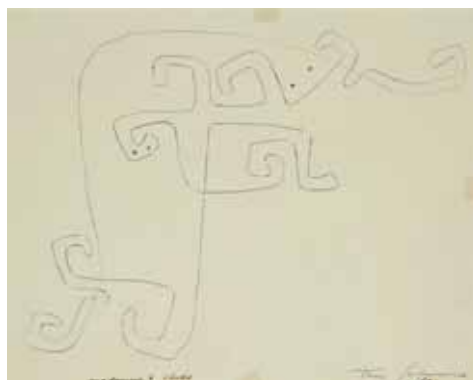
ink on cardboard

510 x 355mm

Provenance:

Purchased from Petar/James Gallery, Auckland in late 1987

\$3000 – \$5000



144

Theo Schoon

Madonna and Child

ink on paper

title inscribed, signed and dated '65

195 x 237mm

\$1000 – \$2000



145

Theo Schoon

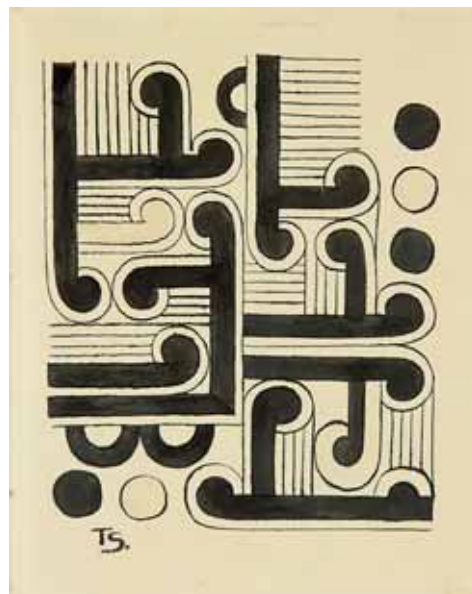
Koru Study

ink on paper

signed with artist's initials T. S

240 x 192mm

\$4000 – \$6000



146

Theo Schoon

Untitled – Indigenous Design

ink on paper, circa 1960

250 x 155mm

Provenance:

Purchased from petar/James Gallery, Auckland in late 1987

\$800 – \$1400



The Les and Milly
Paris Collection

114

147

Geoff Thornley

Untitled Drawing

acrylic and pencil on card
signed and dated '79
237 x 237mm

\$1000 – \$2000



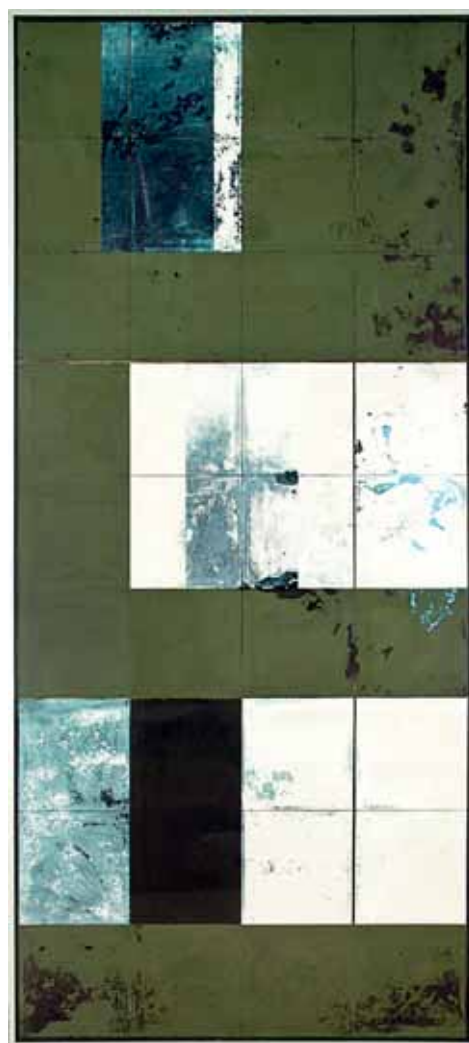
148

Geoff Thornley

Untitled Drawing

gouache on paper, signed,
circa 1971
250 x 262mm

\$1000 – \$2000



149

Geoff Thornley

Untitled No. 7

oil on paper mounted to canvas
artist's name, title and date (1973)
printed on original catalogue
label affixed verso
2110 x 930mm

Exhibited:

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

\$6000 – \$8000

150

Robin White

Hills Across the Harbour

graphite on paper
signed and dated 1975; original
Auckland City Art Gallery 'New
Zealand Drawings Invitational'
(1976) exhibition label affixed
verso
575 x 450mm

Provenance:

*Collection of Neil and Jean Smith,
Auckland.*

*Les and Milly Paris Collection.
Purchased from a Webb's
auction, 20 September 1984.
Lot No. 20.*

Exhibited:

'New Zealand Drawings',
Auckland City Art Gallery, 1976
(touring).

Illustrated:

New Zealand Drawings
(Auckland City Art Gallery, 1976),
No. 113.

\$12 000 – \$16 000



151

Robin White

Railway Crossing, Paremata
No. 8

monoprint
title inscribed and signed verso
340 x 220mm

Provenance:

*Purchased from Moeller Gallery,
Auckland, mid 1974.*

\$2000 – \$4000



152

Toss Wollaston

Portrait

ink and wash on paper

signed

533 x 364mm

Provenance:

*Purchased from Medici Gallery
at Kirkcaldie and Stains in August
1974.*

\$2000 – \$3000



153

Toss Woollaston

Head of a Boy

ink and wash and oilpastel

on paper

signed and dated '61

370 x 270mm

Provenance:

*Purchased from a Webb's
auction, 20 September 1984,
lot no. 64.*

\$2000 – \$3000



154

Toss Woollaston

Heinga

ink on paper

signed and dated 1935

155 x 202mm

\$2000 – \$3000



155

Carl Sydow

Suspension Drawing XXX

letrafilm, letratone, pen and black

ink on paper

signed and dated 1972; artist's

original catalogue label affixed

verso
430 x 582mm

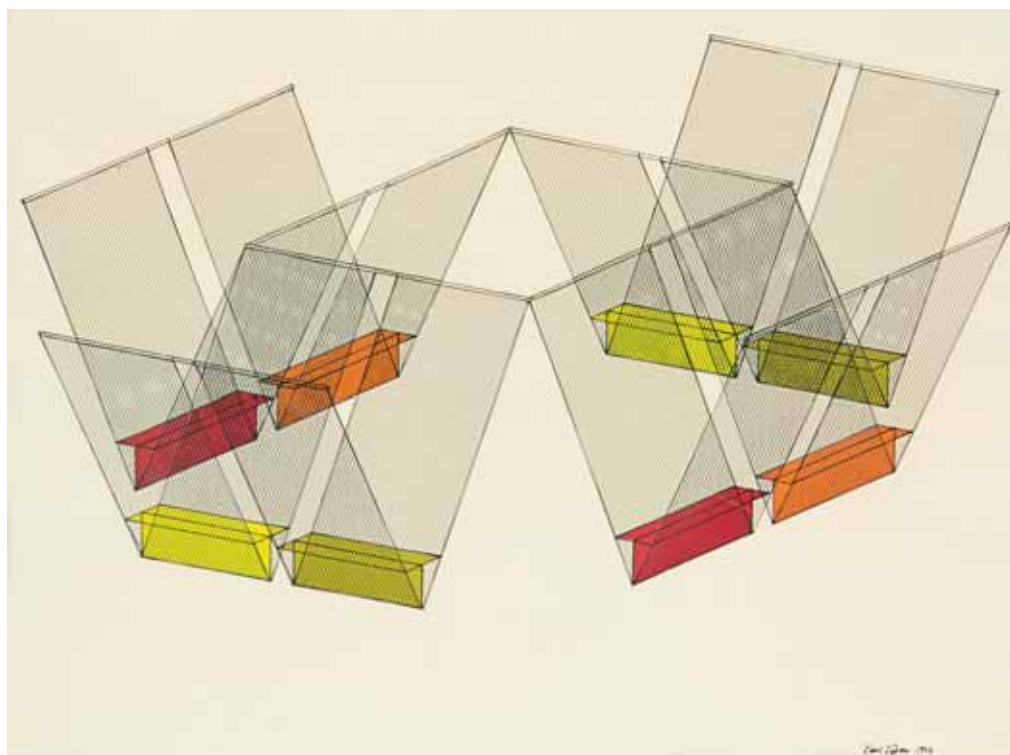
Provenance:

Collection of Gordon H. Brown.

Collection of Les and Milly

*Paris. Purchased from a Webb's
auction, 13 December 1985. Lot
No. 90.*

\$1500 – \$2500



156

Carl Sydow

Untitled Suspension Drawing

letrafilm, letratone, pen and black

ink on paper

signed and dated 1972; artist's

original catalogue label affixed

verso
480 x 600mm

Provenance:

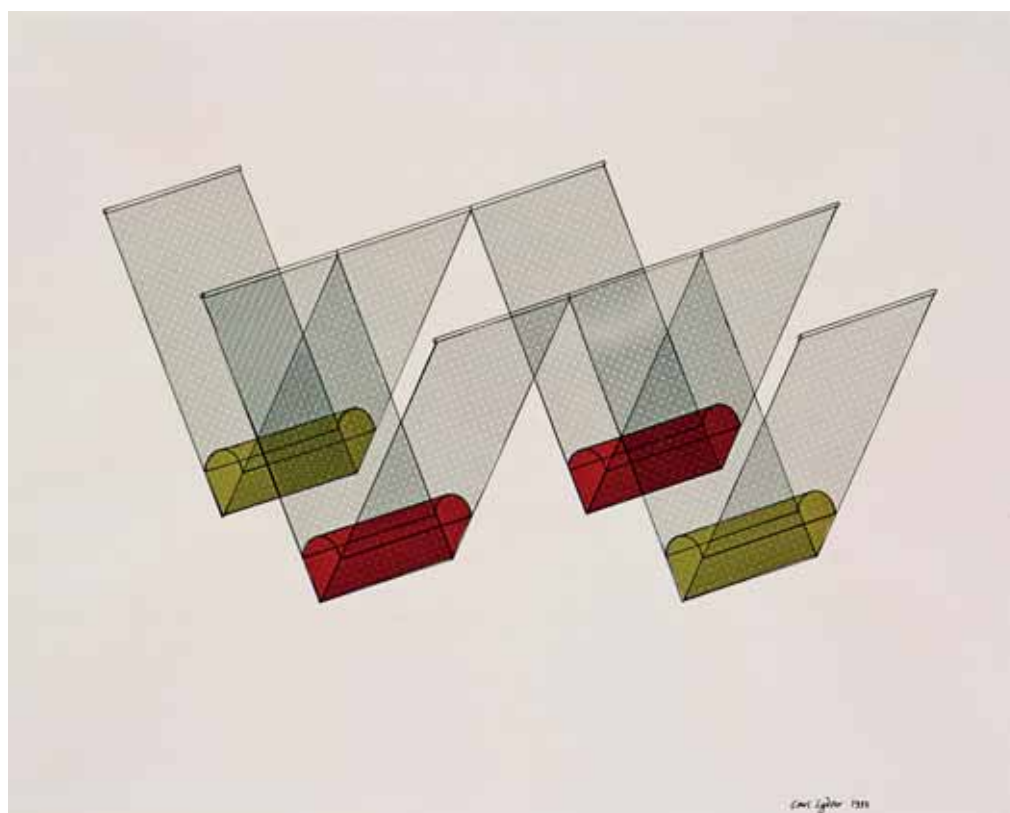
*Purchased from Bosshard
Galleries following a survey
exhibition at the gallery.*

*On long term loan to the Govett-
Brewster Gallery.*

Exhibited:

'Twenty Key Works from the
Paris Family Collection', Govett-
Brewster Gallery, New Plymouth,
7 August 1999 – 12 September
1999.

\$1500 – \$2500



The Les and Milly
Paris Collection

118

157

Geoffrey Fairburn

Untitled

watercolour and pencil on paper
original Exhibition Label affixed
verso
360 x 260mm

Exhibited:

'The 50s Show', Auckland City
Art Gallery, 20 November 1992
– 28 March 1993.

\$1500 – \$2500



158

Geoffrey Fairburn

House of Glass

watercolour
signed and dated 1960; title
inscribed and inscribed No. 21
verso
360 x 263mm

Provenance:

*Purchased from Christopher
Moore Gallery, Wellington on
Sunday 28 April 1991. First seen
on Saturday 20 April 1991 at
Geoffrey Fairburn exhibition.
Not in show, but in stockroom,
and shown to us by Christopher
Moore. Sold to us with Variations
In Grey.*

\$1500 – \$2500



159

Geoffrey Fairburn

Variations in Grey

watercolour
signed and dated 1960; title
inscribed and inscribed No. 7
verso
360 x 263mm

Provenance:

*Purchased from Christopher
Moore Gallery, Wellington on
Sunday 28 April 1991. First seen
on Saturday 20 April 1991 at
Geoffrey Fairburn exhibition.
Not in show, but in stockroom,
and shown to us by Christopher
Moore. Sold to us with House of
Glass.*

\$1500 – \$2500



The Les and Milly
Paris Collection

119

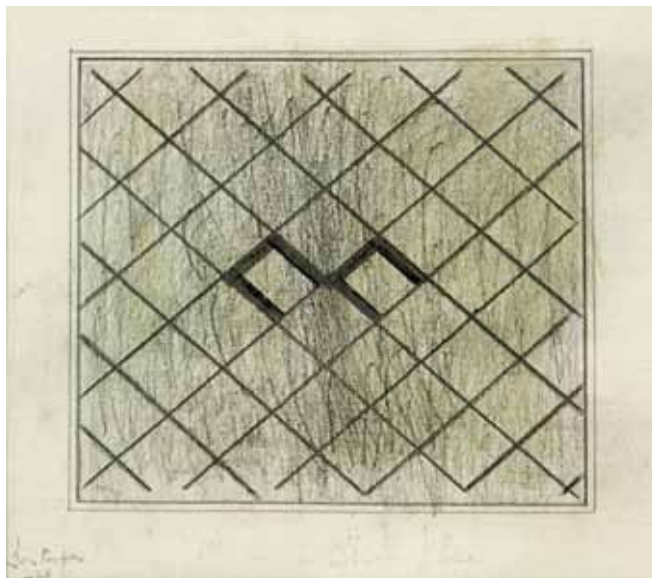
160

Don Peebles

Untitled

graphite on paper
signed and dated '68
210 x 235mm

\$800 – \$1400



161

Don Peebles

Untitled No. 4

acrylic on canvas on plywood
title inscribed, signed and dated
1984 verso
405 x 715 x 80mm

\$4000 – \$6000



162

Jeffrey Harris

Untitled

graphite and pastel on paper
signed and dated 1982
805 x 1213mm

Provenance:

*Purchased through Patricia
Bosshard after a visit to the
artist's studio in May 1983.*

Exhibited:

'The Heart's key', National Art
Gallery, Wellington, 11 June – 8
July 1986.

\$5000 – \$7000

163

Milan Mrkusich

61-42

gouache on paper

signed

580 x 492mm

Provenance:

Purchased from Peter McLeavey Gallery, Wellington in August 1974.

\$6000 – \$9000



164

Philip Trusttum

Five Circles

oil on board

signed and dated '68

900 x 645mm

Illustrated:

Art New Zealand, No. 4, February/March 1977, p. 22.

Exhibited:

'Private View: Paris Family Collection', Dowse Art Museum, Lower Hutt, 27 April – 29 May 1977.

'Hit Parade: Contemporary Art from the Paris Family Collection', Wellington City Art Gallery, 13 December 1992 – 28 March 1993.

\$3500 – \$5500



165

Philip Clairmont

Interior Fantasy

ink and graphite on paper

title inscribed

216 x 265mm

Provenance:

Collection of Elva Bett.

Les and Milly Paris collection. Purchased from Dunbar Sloane auction, 31 October 1985. Lot No. 313.

Reference:

Martin Edmond, *The Resurrection of Philip Clairmont* (Auckland, 1990), p. 250.

\$2000 – \$3000



The Les and Milly Paris Collection

121

166

Shona Rapira Davies

Hand Work II

indian ink on unstretched jute
title inscribed, signed and dated
1993
2400 x 1015mm

Provenance:

*Sighted at Bowen Gallery,
Wellington on Tuesday 18 April
1995 but the work was already
under option to someone else.
Advised of release of option on
Thursday 20 April. Viewed again
on Saturday 22 April 1995 and
purchased that day.*

\$2000 – \$4000



167

Leon van den Eijkel

The Myth of the Pacific: Purple
(1 and 2)

enamel on board
title inscribed, signed and dated
1996 verso
1220 x 1220mm each panel
1220 x 2440 mm overall

Provenance:

*Purchased from New Work
Studio, Wellington.*

\$4000 – \$6000

168

Nigel Brown

Ark for Arama

oil on board
title inscribed, signed and dated
74-76 verso; inscribed *Part of
Harbour reworked July '98* verso;
original 'Living Here Aotearoa',
Manawatu Art Gallery exhibition
label affixed verso
460 x 390mm

Provenance:

Collection of the artist.

*Purchased from Elva Bett Gallery,
Wellington 1 September 1980.*

Exhibited:

'Nigel Brown Survey Exhibition',
Manawatu Art Gallery, October
1992 – February 1993.

\$4000 – \$6000



170

Allen Maddox

Untitled

oil pastel on paper
title inscribed, signed and dated
(illegible)
417 x 295mm

\$1500 – \$2500



169

Nigel Brown

Table Drawing

graphite and watercolour on
paper
signed and dated March 16th
1975; inscribed *New Zealand
Drawing Invitational 1976* verso;
signed and dated 1975 verso;
original Auckland City Art Gallery
exhibition label affixed verso
417 x 350mm

\$2000 – \$3000

171

Chris Heaphy

In Between Cultures

acrylic on board
signed and dated 1993
965 x 1390mm

Provenance:

*Sighted in Greg Flint's stockroom
on 26 July 1995 but option held
by someone else. Expressed
interest. Telephoned by Greg Flint
in late August 1995 and advised
work available. Work sent down
to us for a second look. Received
31 August 1995 and advised him
of purchase next day.*

\$5000 – \$8000



The Les and Milly
Paris Collection

123

172

E. Mervyn Taylor

Stranded

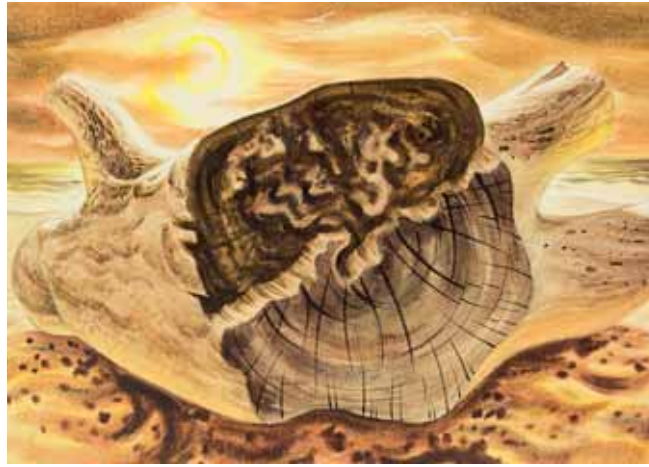
watercolour

title inscribed and signed 1964
verso; original Certificate of
Authenticity signed by the artist's
widow affixed verso
248 x 351mm

Provenance:

*Purchased from John Leech
Gallery, Auckland, 25 August
1983. Sighted three days prior
to this when visiting exhibition of
David Barker.*

\$3000 – \$5000



173

Eric Lee-Johnson

Painting

watercolour, 1961

signed; title inscribed and signed
verso
545 x 620mm

Provenance:

*Purchased from Petar/James
Gallery, January 1977.*

\$4000 – \$6000



174

Olivia Spencer Bower

Camping, North Auckland

watercolour

signed; title inscribed and dated
1943-44 on artist's label affixed
verso
380 x 565mm

Provenance:

*Purchased from Barry Lett
Galleries, Auckland in April 1980.*

Exhibited:

Barry Lett Gallery, February –
March 1980. Catalogue No. 4.
'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

NZ Academy of Fine Arts,
Wellington 23 August – 25
October 2003.

'Academy Women – A Century of
Inspiration', Catalogue No.
142.

Illustrated:

*Academy Women – A Century of
Inspiration*, p. 28.

\$3000 – \$5000



175

Jeffrey Harris

Family at Barry's Bay

graphite on paper

title inscribed, signed and dated

29th, 30th November 1975

220 x 296mm

Provenance:

*Purchased from Barry Lett
Galleries, 16 July 1979.*

\$1800 – \$2600



176

Jeffrey Harris

In Fiji

oil and pastel on paper

signed and dated 24-12-69

423 x 687mm

\$2000 – \$3000

177

Jeffrey Harris

In her Room at Night

oil and pastel on paper

signed and dated 6-1-70; title

inscribed verso

423 x 685mm

\$2000 – \$3000



The Les and Milly
Paris Collection

125

178

Janet E. Paul

Three Profiles: The Herekino
Gorge (Between Ahipara and
Kohukohu)

ink on paper

title inscribed, signed and dated
'81; original Gallerie Legard label
affixed verso

595 x 420mm

Exhibited:

'Janet Paul: Journey Through My
Land', City Gallery, Wellington,
July 1983.

\$800 – \$1200



179

Don Driver

Assemblage 1978/1

mixed media

title inscribed and signed verso
765 x 563mm

Provenance:

*Previously on long term loan with
the Govett-Brewster Gallery.*

\$2000 – \$3000



180

Gordon Crook

Stardust

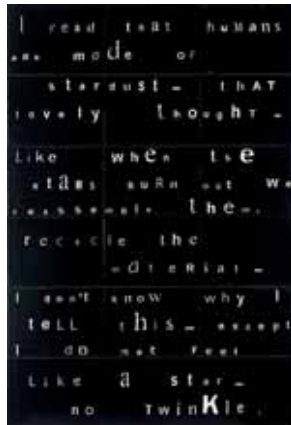
enamel on board, two panels
title inscribed verso

1330 x 900mm

Exhibited:

'Word Works', Brian Queenan
Gallery, 31 March – 25 April
1998.

\$3000 – \$5000



181

Gordon Crook

Beau Monde

screenprint on aluminium, 1/2
title inscribed, signed with artist's
initials G. C and dated '95

1003 x 966mm

Provenance:

*Purchased from Brooker Gallery
on 18 April 1995. First viewing,
had no intention of buying
anything, but overwhelmed by
beauty of the work.*

Exhibited:

'Narratively', Brooker Gallery,
Wellington, 11 April – 29 April
2004.

\$1000 – \$2000



182

Gordon Crook

Untitled

mixed media

signed and dated 30-10-91 and
inscribed *To Millie and Leslie
with fond thoughts from Gordon
30 - 10 - 91... of course the girl is
Mary Barr, but who the man and
boy is I don't know, anyway I love
this picture* verso
190 x 780mm

Provenance:

*Gifted by the artist some days
after a visit to our home on
Saturday 30 October 1991 with
an Australian weaver we met at
Brooker Gallery on the morning
of that day.*

\$500 – \$800



The Les and Milly
Paris Collection

126

183

Fiona Pardington

Sebastian

gelatin silver print
365 x 247mm

\$1800 – \$2800



184

Judith Parker

Skyline

gelatin silver print
280 x 380mm

Exhibited:

Victoria University Library,
Wellington, May 1986.

\$1000 – \$2000



185

Peter Black

Untitled – triptych with dead
rabbit

gelatin silver print
295 x 370mm

\$1000 – \$2000



186

Geoffrey Short

Kiwi Bacon No. 7

cibachrome print
480 x 575mm

\$800 – \$1400



187

Ruth Watson

Travelling Chess Set

cibachrome print, 1/10
title inscribed, signed and dated
1990 verso
385 x 580mm

Provenance:

*Purchased from Andrew Jensen
Gallery on Saturday 10 May 1997.*

\$1000 – \$2000



The Les and Milly
Paris Collection

127

188

Milan Mrkusich

Passive Element

screenprint from the Barry Lett
Gallery Multiple Series
555 x 330mm

\$500 – \$900



189

Grahame Sydney

Robin White

etching, 17/25
title inscribed, signed and dated
November 1983
250 x 240mm

Provenance:

*Purchased from Galerie legard,
December 1983.*

\$1000 – \$2000



190

Gordon Crook

First Square

acrylic and metallic paint on
paper
signed with artist's initials G. C
and dated '76; artists original
catalogue label affixed verso;
Galerie Legard blindstamp
applied verso
650 x 521mm

\$600 – \$900



191

Robert McLeod

Untitled

mixed media on paper
signed with artists initials R. M
and dated 7/75
545 x 373mm

Provenance:

Collection of Elva Bett.

*Purchased from Dunbar Sloane
auction, 31 October 1985, lot
no. 319.*

\$700 – \$1200



192

Allen Maddox

The Upside Down Fish II

lithograph, 6/12
title inscribed, signed with artist's
initials A. M and dated '86
545 x 370mm

\$500 – \$800



193

Don Driver

Exhibition Poster for Tools and
Others, Dowse Art Museum

mixed media
585 x 450mm

\$1000 – \$2000



194

Pauline Thompson

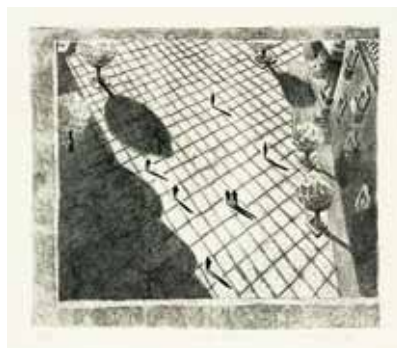
City Square

lithograph, 12/24
title inscribed, signed and dated
'84
340 x 390mm

Provenance:

*Purchased from Webb's
Affordable Art auction, lot No.
A6, 14 June 1990 at the request of
Zalman Paris.*

\$300 – \$600



195

Pauline Thompson

Quartet IV

watercolour

title inscribed, signed and dated

Dec '79

542 x 740mm

\$800 – \$1400



196

Michael Smither

Hapuka Head

ink on paper

signed with artist's initials M. D.

S and dated '79; original John

Leech Gallery label affixed verso

248 x 515mm

Provenance:

*Purchased from John Leech
Gallery, Auckland, 25 July 1985.*

\$1000 – \$2000



198

Rudi Gopas

Leonardo da Vinci

carbon print, oil wash and conté

crayon on paper, 1976

signed and dated '76; original

Govett-Brewster Art Gallery

'Rudolph Gopas: Retrospective

Exhibition' label affixed verso;

inscribed to *Elva with love Rudi*

Gopas 27th March 1979 verso

368 x 513mm

Provenance:

Collection of the artist.

Collection of Elva Bett.

Collection of Les and Milly Paris.

*Purchased at a Dunbar Sloane
auction on Thursday 21 August
1986. Lot no. 60.*

Exhibited:

Bosshard Galleries, Dunedin,
1976.

'The Group Show, Christchurch,
1976.

Canterbury Society of Arts,
Christchurch, 1978.

Elva Bett Gallery, Wellington,
1979.

'Rudolf Gopas: Retrospective
Exhibition', Govett-Brewster
Gallery, New Plymouth, 1984.
Catalogue No. 60.

\$1500 – \$2500



197

Jean Horsley

Untitled

conté, crayon and wash on paper

signed; artist's original catalogue

label affixed verso; inscribed *Les*

Paris's 18/3/85 verso

407 x 542mm

\$800 – \$1200



199

Thomas Arthur McCormack

Sea and Rocks

ink and wash on paper

title inscribed and signed

160 x 180mm

Provenance:

Collection of Geoff Thornley.

*Collection of Les and Milly Paris.
Acquired from him through Petar
Vuletic for two bottles of wine in
July 1981.*

\$700 – \$1200



200

Dennis Knight Turner

Study of Rock Art Figures

gouache and ink and wash on paper

277 x 232mm

\$1000 – \$2000



201

Dennis Knight Turner

Untitled

bodycolour and ink and wash on paper

signed

287 x 216mm

\$1500 – \$2500



202

Gordon Crook

Axis

woven tapestry

signed with artist's initials GC and dated '86

1230 x 750mm

\$2000 – \$3000



203

Kate Wells

Sender

woven tapestry

200 x 200mm

\$300 – \$600



204

G Mudge

Untitled

mixed media on board

'Ministry of Foreign Affairs' label affixed verso

802 x 610mm

\$500 – \$800



205

Suzanne Goldberg

Double Portrait

oil on canvasboard
signed and dated '71
293 x 602mm

\$600 – \$900



206

Suzanne Goldberg

Portrait

mixed media on board
signed and dated '71
522 x 374mm

\$450 – \$650



207

Douglas McDiarmid

Canterbury Spring

watercolour, circa 1947
signed
232 x 305mm

Exhibited:

'Douglas McDiarmid', University
Club, Wellington, May – June
1979.

\$600 – \$900

208

Arthur Rex Dugard Fairburn

Rock Art Design

screenprint on fabric
signed
310 x 300mm

\$800 – \$1200

209

Billy Apple

Numbered and Signed

screenprint, 15/25
signed
552 x 750mm

\$1000 – \$2000



210

Tony Lane

First Light

oil on board
280 x 592mm

Provenance:

*Purchased from Southern Cross
Gallery, August 1987.*

Exhibited:

'Tony Lane and Allen Maddox',
Southern Cross Gallery, 11
August – 29 August 1987.

'Tony Lane', Wellington City
Art Gallery (Chews Lane),
Wellington, 9 July – 20 August
1989.

\$1000 – \$2000



The Les and Milly
Paris Collection

211

Billy Apple

Sutton Baron Cabernet

Sauvignon/Merlot

one bottle of Cabernet

Sauvignon/Merlot

signed and inscribed No. 247.

h. 295mm

\$100 – \$200



212

Billy Apple

As Good As Gold

two bottles of Robard and Butler

wine, 1990

h. 240mm: each

\$150 – \$300



213

Billy Apple

As Good As Gold

an unopened case of Robard and

Butler wine, 1990

250 x 270 x 270mm

\$600 – \$1000



215

Greer Twiss

Key Form Sculpture

brass and chrome

signed and dated '67

45 x 385 x 100mm

Exhibited:

'Greer Twiss', Barry Lett

Galleries, Auckland, 1967.

Provenance:

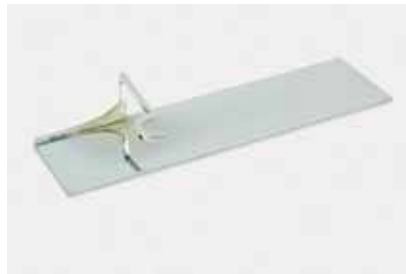
Collection of Malcolm Harrison.

Collection of Les and Milly Paris.

Purchased from Denis Cohn

Gallery in late January 1983.

\$1000 – \$2000



214

Patricia Perrin

Freeform Sculpture

stoneware, circa 1965

635mm: diameter

Provenance:

Purchased from Petar/James

Gallery in late 1987.

\$3000 – \$6000



216

Glenys Brookbanks

Perforated Panel I (charcoal)

gesso, charcoal and graphite on

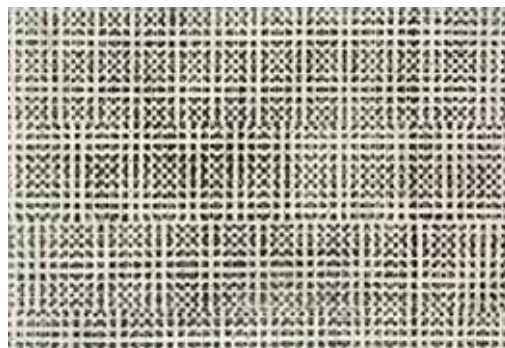
pegboard

title inscribed, signed and dated

'95 verso

600 x 875mm

\$1000 – \$2000



217

Graham Bennett

Glazed Box and Rectangle
mixed media construction, 1982
435 x 442mm

Provenance:

*Purchased from Louise Beale
Gallery, March 1983.*

Exhibited:

'Graham Bennett', Louise Beale
Gallery, 28 February 1983 – 11
March 1983. Catalogue No. 6.

\$600 – \$900



218

Keith Patterson

Untitled – Cubist Nude
ink on paper
signed and dated '41
300 x 210mm

\$300 – \$600



219

Don Driver

At the Beach
colour lithograph, a/p (unframed)
title inscribed, signed and dated
'82
590 x 440mm

\$400 – \$800



220

Juliet Peters

Cane Chair I
linocut, 4/24
title inscribed, signed and dated
'69
590 x 440mm

\$300 – \$600



221

Seven vintage exhibition
posters including Ian Scott
(2), Toss Woollaston, Robert
Rauschenberg, Kitaj etc, (Petar/
James Gallery), Milan Mrkusich,
Ron Left and Nigel Brown

\$50 – \$100

222

Eight vintage exhibition posters
including Janet Paul, Richard
Killeen, Milan Mrkusich,
Hand-Made Paper Works (City
Gallery), Toss Woollaston,
Michael Smither, Tony Fomison,
Big Green (Dowse Art Museum)

\$60 – \$120

223

31 Volumes of the *Bulletin
of New Zealand Art History*.
From Volume 1, 1972 through
to Volume 24, 2003. Some
omissions and a few repeats.
Includes 3 Volumes of the
Special Series.

\$100 – \$200

224

Seven volumes of the *Arts in
New Zealand Yearbook*, numbers
1 – 7, most with original dust
jackets.

\$100 – \$200

225

Assorted New Zealand
artist's biographies, exhibition
brochures and art publications,
including Auckland City Art
Gallery Exhibition catalogues
1976, 1977 and 1982.

\$100 – \$200

226

Thirty assorted international art
books, many by Phaidon and
Thames and Hudson, including
volumes on Fauvism, David
Hockney, the pre-Raphaelites,
Eroticism in Western Art,
Baroque and Rococo art, etc.

\$50 – \$100

227

13 international art publications
including large monographs and
volumes on Wyndham Lewis,
Diane Arbus, Arthur Boyd,
Abstract Art Since 1945, etc.

\$50 – \$100

228

Assortment of auction
catalogues and dealer gallery
publications and magazines

\$50 – \$100

229

Assortment of auction
catalogues and dealer gallery
publications and magazines

\$50 – \$100

230

Assortment of auction
catalogues and dealer gallery
publications and magazines

\$50 – \$100

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

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.

Auction No. 59

The Les and Milly Paris
Collection

19 September, 2012
at 6.30pm

20 September, 2012
at 6.30pm

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

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

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

Artist's Index

- Apple, Billy 209, 211, 212, 213
Bambury, Stephen 67
Bennett, Graham 216
Binney, Don 31
Black, Peter 185
Booth, Chris 113
Bram, Stephen 109
Brookbanks, Glenys 215
Brown, Nigel 62, 63, 168, 169
Cherry, Rob 111
Clairmont, Philip 45, 46, 77, 78, 79, 80, 81, 82, 165
Cleveland, Les 91, 92, 93, 94, 95, 96, 97
Cotton, Shane 48
Crook, Gordon 180, 181, 182, 190, 202
Dashper, Julian 15, 138
Dawson, Neil 40, 41, 42
Tony, de Lautour 56, 57
Driver, Don 23, 24, 179, 193
Dunning, William 110
Fairburn, Arthur Rex Dugard 208
Fairburn, Geoffrey 157, 158, 159
Goldberg, Suzanne 205, 206
Gopas, Rudi 198
Graham, David 10
Haffern, Gail 114
Harris, Jeffrey 25, 26, 162, 175, 176, 177
Heaphy, Chris 171
Hipkins, Gavin 125, 126, 127
Horsley, Jean 197
Hotere, Ralph 19, 58
Illingworth, Michael 1, 2, 20, 55
Jenkinson, Megan 128
Killeen, Richard 60
Knight Turner, Dennis 200, 201
Lane, Tony 210
Lee-Johnson, Eric 173
Maddox, Allen 29, 170, 192
McCahon, Colin 21, 27, 102
McCool, Kathryn 130
McCormack, Thomas Arthur 199
McDiarmid, Douglas 207
McLeod, Andrew 105, 106
McLeod, Robert 12, 191
McWhannell, Richard 13
Mitchell, Dane & Checkley, Tim 132
Morris, Simon 108
Mrkusich, Milan 22, 28, 37, 53, 65, 70, 71, 163, 188
Mudge, G 204
Pardington, Fiona 89, 117, 118, 119, 120, 136, 140, 183
Pardington, Neil 129
Parker, Judith 184
Patterson, Keith 217
Paul, Janet E. 178
Peebles, Don 61, 160, 161
Peryer, Peter 83, 84, 85, 86, 121, 122, 123, 124, 139
Pick, Seraphine 49
Rapira Davies, Shona 166
Reddaway, Richard 115
Robinson, Peter 47
Roche, Peter 116
Schoon, Theo 14, 73, 74, 75, 76, 103, 133, 134, 135, 142, 143, 144, 145, 146
Shannon, Marie 87, 88, 90, 131, 137, 141
Short, Geoffrey 186
Smither, Michael 18, 30, 54, 66, 196
Snadden, John Pine 11
Speers, Jim 107
Spencer Bower, Olivia 174
Stevenson, Michael 104
Sydney, Grahame 189
Sydow, Carl 155, 156
Taylor, E. Mervyn 172
Thompson, Pauline 194, 195
Thomson, Jeff 112
Thornley, Geoff 33, 34, 35, 36, 68, 147, 148, 149
Tole, Charles 5, 6, 7, 8
Trusttum, Philip 64, 164
Twiss, Greer 39, 214
van den Eijkel, Leon 167
van Hout, Ronnie 3, 4
Verdcourt, Ann 38
Wallis, Wilfred Stanley 9
Walters, Gordon 16, 17, 51, 52, 59, 72, 98, 99, 100, 101
Watson, Ruth 69, 187
Wells, Kate 203
White, Robin 32, 150, 151
Wong, Brent 50
Woollaston, Toss 43, 44, 152, 153, 154

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20/09/2012