ART + OBJECT

THE 21st CENTURY AUCTION HOUSE

The Bev & Murray Gow Collection

A+O 7

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THE 21st CENTURY AUCTION HOUSE

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The Bev & Murray Gow Collection

Auction from 1pm Saturday 15 September
3 Abbey Street, Newton, Auckland.

Note: Intending bidders are asked to turn to page 14 for viewing times and auction timing.

Cover: lot 256, Dennis Knight Turner, *Exhibition*

The Bev & Murray Gow Collection

Thoughts on the Bev & Murray Gow Collection from John Gow and Ben Plumbly

I remember vividly when I was twelve years old, hopping in the car with Dad, heading down the dusty rural Te Miro Road to Cambridge to meet the train from Auckland. There was a special package on this train, a painting that my parents had bought and I recall the ceremony of unwrapping and Mum and Dad's obvious delight, but being completely perplexed by this 'artwork'. Now I look at the Woollaston watercolour and think how farsighted they were.

Bev and Murray Gow in their Orakei home in front of their beloved van der Velden oil on canvas.

Dad's love of art was fostered at Auckland University through meeting Diane McKegg (nee Henderson), the daughter of Louise Henderson. As a student he subsequently bought his first painting from Louise, an oil on paper, *Rooftops Newmarket*.

After marrying Beverley South, their mutual interest in the arts ensured the collection's growth. They visited exhibitions in the Waikato and Auckland and because Mother was a soprano soloist, and a member of the Hamilton Civic Choir, concert trips to Auckland, Tauranga, New Plymouth, Gisborne and other centres were involved. They were both keen gardeners, Dad potted and painted - our farming world was surrounded by creativity. At least once a year we were taken to the thriving Auckland metropolis, bewildering for a young country boy, as we accompanied our parents around galleries and museums. We usually returned home with a purchase.

In 1977, Father heard through Bill Hart, that the John Leech gallery was for sale and according to my mother, ' in a moment of menopausal madness, Dad sold the farm' and they became co-owners of the gallery. After Allan Swinton had sold the gallery in 1975, patronage had decreased, exhibitions were spasmodic and staff numbers had reduced dramatically. Exhibition programs were now reinstated, staff rehired and energy was slowly breathed back into the business. Over the years Bev and Murray worked tirelessly in the gallery, my sister Di worked there, my brother Doug now co-owns the John Leech Framing Workshop, my great aunt, 'Aunty Mu' was an eloquent addition and my 'Poppa South' helped at openings, talking, serving wine and 'doing dishes'. After returning from my O.E. in 1981, I came to work for a few weeks and never left.

The collection being offered at Art+Object is a culmination of works bought to support artists, to be part of my parents' collection and to be part of the John Leech collection. In 1997 my parents sold the gallery name and chattels to Gary Langsford and myself. They did not sell the vast body of work collected over the years during their time of ownership. This collection has subsequently been in storage with some works sold through the gallery, but much has been retained. As Gary and I make plans to relocate our storage, we thought it time to ask Mum and Dad about their future plans. It was over a lunch with Ben Plumbly that the idea of one large auction was floated and with a lot of hard work by the team at A+O, we find ourselves here today, catalogue in hand, containing a vast array of New Zealand art, covering the greater span of New Zealand's visual history.

John Gow
Director of John Leech Gallery and Gow Langsford Gallery

A recent portrait of Bev Gow by Richard McWhannell (detail)

Bev & Murray Gow – A lifetime of collecting

The thing that has always really fascinated me about art is the manner in which people engage and interact with it in their own space. How do people really look at art when no one is around? One of the most pleasant aspects of my job is the occasional insight granted into people's homes and into their collections. For me the sight of an artwork in someone's private environment is far more interesting than when it is housed within the sacred domain of the dealer or public gallery, perfectly positioned and best-dressed for both contemplation and consumption.

The opportunity to spend time with Bev and Murray Gow and their collection was therefore quite an experience. All manner of art exists harmoniously in their Orakei home, in a most relaxed and unrarified manner: Bev and Murray have a Louise Henderson in their bathroom, perhaps the finest Hotere window painting I've yet set eyes on in their hallway, and one of van der Velden's true masterpieces above their dining room table... yet such important national treasures somehow exist in their house as comfortably and as naturally as the fridge, the television or their piano; as part of the fabric of their daily lives.

Locked away in the heart of industrial Newton in the treasure trove which is the John Leech/Gow Langsford storeroom, exists a not quite so well-loved bunch of pictures; the stock which they purchased whilst Directors of John Leech Gallery. This stock constitutes the majority of what is contained in this catalogue and although it was bought with a much different purpose in mind, it no less serves to reveal much about its custodians as well as about our collective bi-cultural history.

Beginning with some of this country's earliest representations of Maori by Pakeha artists such as Joseph Jenner Merrett and Colonel Robert Henry Wynyard and ending with Dick Frizzell's typically cheeky *A Bit of Miro, A Bit of Maori*. It pauses richly in numerous places between, lingering in a tell-tale fashion at certain places for longer than others: print-makers of the fifties; women artists including their favourite and the place in which I sense it all began – Louise Henderson; the neo-primitivisim of Schoon and Knight-Turner; and the streets of Auckland itself.

18
Theo Schoon
Boy with Paddles
gelatin silver print
390 x 270mm
$1800 - $2800

47
Artist Unknown
Waterfall
oil on board
signed with artist's initials *N.A.C.*
730 x 530mm
$150 - $300

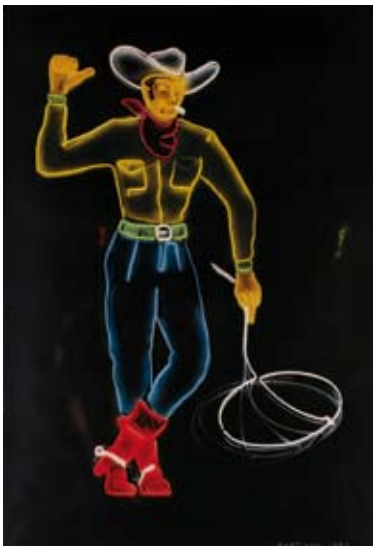
I've found myself lingering too, in peculiar places where normally I probably wouldn't hangout: the so-bad-its-good naïve painting of the waterfall by the artist known only as N.A.C (lot 47 in this catalogue), the beautiful photograph by Theo Schoon of a young Maori boy proudly displaying his cultural heritage (lot 18) and in the intriguing milieu of Russell Clark's Maori Study *Blue Denims, White Horse*, (lot 262).

I hope you enjoy this collection as much as I have. The extended viewing is designed to grant ample time and encourage repeat viewings for all to come and seek out their own unexpected gems. Finally, I would like to finish by thanking Bev, Murray and their son John for entrusting ART+OBJECT with the sale of such an important and personal collection.

Ben Plumbly
Director of Art, Art+Object.

262
Russell Clark
Maori Studies (Blue Denims, White Horse)
ink, wash and graphite on paper
inscribed *Blue Denims and White Horse*
265 x 355mm
$2000 - $4000

2007 Sale Highlights



Michael Parekowhai
Tua Iwa from Patriot: Ten Guitars
inlaid exotic, native timbers and paua shell, 1999
sold for $35 000

Ronnie van Hout
Describing Painting to Theo Schoon
painted plastic, 1999
sold for $9000

Peter Robinson
Untitled
oil, bitumen and mixed media on paper
sold for $18 500

Bill Hammond
Watching for Buller
Acrylic on canvas, 1994
sold for $40 000

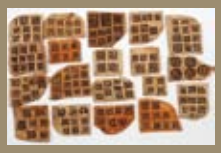
Ricky Swallow
Blanket Shark
blankets, plaster wire and glue, 1997
sold for $38 000

Stephen Bambury
Here I give Thanks (Chakra)
acrylic, resin and graphite on 7 aluminium panels, 2001
sold for $47 500

Ann Robinson
Te Rito Pod Bowl
45% crystal glass
sold for $31 000

John Edgar
Code
granite and marble
sold for $7000

Len Castle and Theo Schoon
fired earthenware tablets, c 1984
sold for $6100



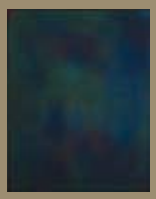
Pre-European *waka huia*
stone tool carved Tai Tokerau style
sold for $31 000

Pre-European *hei tiki*
Auhunga variety pounamu
sold for $6750

Dick Frizzell
The Metaphysical Cheese
enamel on board, 1977
sold for $29 000

Bill Hammond
Sing Writer
ink, acrylic and graphite on paper, 2001
sold for $80 000

Milan Mrkusich
Painting Dark III
acrylic on canvas, 1971
sold for $100 000



Ann Robinson
Nikau Vase
amber green cast glass, 2004
sold for $30 000

Michael Illingworth
Portrait of a Flower
oil on canvas, 1968
sold for $115 000

Pat Hanly
Yellow Model
enamel on board, 1978
sold for $30 000

Jae Hoon Lee
A New Farm
digital print, 2005
sold for $4500

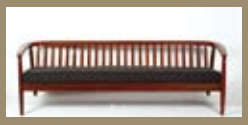
Ann Shelton
Puke Ariki
#4 Frederick B Butler Collection
type C photographic print
sold for $4000

Theo Schoon
Waiotapu Mud Pool Study
cibachrome photograph 1967 – 1982
sold for $4250

Michael Parekowhai
Craig Keller
type C print, 2001
sold for $10 000

Paul Hartigan
The Kean's Cowboy
unique hand-coloured photograph
sold for $6500

Folke Ohlsson & Alf Svensson
for Dux three seater sofa, c. 1950s
sold for $3400



Piero Fornasetti
sunburst side chair
sold for $3050

Ron Arad for Driade Aleph
Fly Ply table, 1993
sold for $9000

Rolling Stones tour poster
original from New Zealand tour 1973
sold for $4000

Note: prices indicated do not include buyers premium of 12.5%

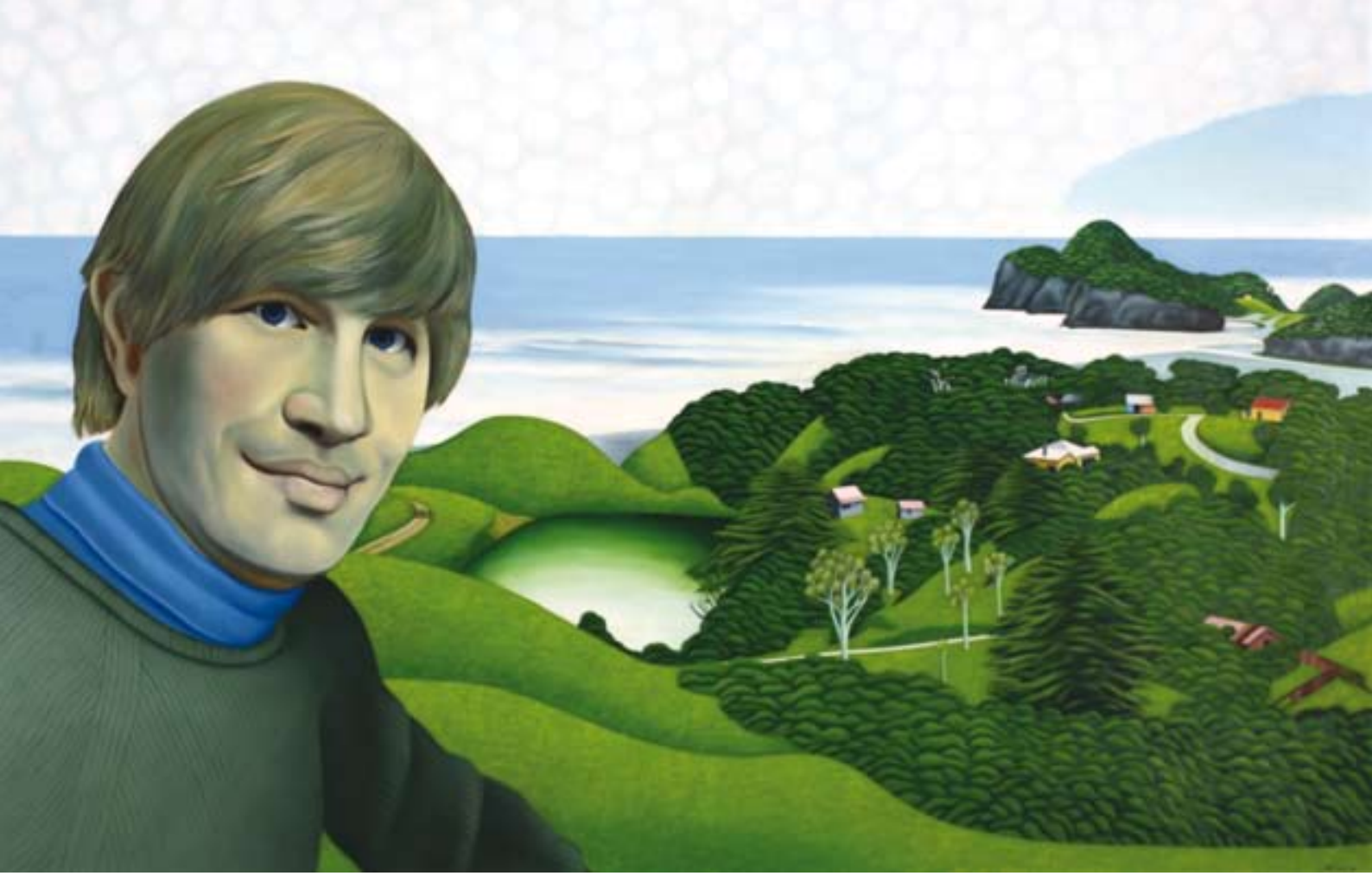
Shane Cotton
Shooter and Silvereye
oil on canvas
title inscribed, signed
and dated 2002
1400 x 1400mm
$80 000 - $100 000

Contemporary Art+Objects
4 October 2007

Final entries invited until 11 September

To discuss including a contemporary art work in this major auction event please contact Ben Plumbly, ben@artandobject.co.nz +64 9 354 4646 mob 021 222 8183. To include an object item contact Ross Millar, ross@artandobject.co.nz +64 9 354 4646 mob 021 222 8185

maven



Ian Scott
Don Binney at Te Henga
signed and dated 1969
oil on board
1440 x 2200mm
$40 000 - $50 000

Important New Zealand Paintings

Thursday 22 November

Entries invited until 19 October

Enquiries to Ben Plumbly, ben@artandobject.co.nz +64 9 354 4646 mob 021 222 8183
or Hamish Coney, hamish@artandobject.co.nz +64 9 354 4646 mob 021 509 550

Billy Apple
Rainbow with Waterfall
plexiglass and acrylic,
1965
575 x 380 x 365mm
$45 000 - $65 000

In 3D: NZ + International Sculpture and Design Art

Saturday 1 December

Entries invited until 19 October

Enquiries to Ben Plumbly, ben@artandobject.co.nz +64 9 354 4646 mob 021 222 8183

ART+OBJECT's founding directors bring over fifty years industry experience to the company. Their professional and academic qualifications and the expertise they have acquired over a lifetime of collecting and advising collectors ensures A+O clients an unrivalled level of service.

Ben Pumbly *Director Art*. Ben heads A+O's art division with a key focus on contemporary art and new genres to the auction market such as photography as well as stimulating the mainstream art market. Ben has a first class honours degree in art history from Otago University and has undertaken post graduate study on new photo media in Melbourne. He is a passionate collector and supporter of photographic and digital media. Ben comes from a long family tradition in the auction sector, his family company Plumbly's in Dunedin has been in operation for over 12 years. Contact Ben on DDI +64 9 306 6191 email: ben@artandobject.co.nz mobile 021 222 8183.

James Parkinson *Director of Valuations and Collections Management*. James has 15 years experience as an auctioneer and valuer. He is a fully qualified and accredited Property Institute valuer and the only so qualified valuer in New Zealand who specializes in art, antiques, institutional and estate valuations. Recent major valuation assignments include the Hocken Library, Auckland City Art Gallery, Rotorua Bathhouse Museum, Taupo Museum and Dunedin Public Art Gallery.

James is responsible for A+O's valuation practice and a lively calendar of themed auction sales. James is regularly heard on talkback radio discussing collecting trends and has conducted numerous charity auctions. Contact James on DDI +64 9 306 6192 email: james@artandobject.co.nz mobile 021 222 8184.

Hamish Coney *Managing Director*. Hamish is a degree qualified art historian who has worked in recent years as a private client consultant and a writer on art and architecture for magazines such as URBIS, Architecture NZ, FQ Men, Herald on Sunday and Idealog. Hamish works closely with Ben Plumbly in the art sector as well as managing the day-to-day operations of the company.

In 2005 he managed New Zealand's largest ever charity art auction for The Louise Perkins Foundation and curated an exhibition of contemporary Australian art for Anna Bibby Gallery. He is a collector of contemporary New Zealand and Australian art. Contact Hamish on DDI +64 9 306 6193 email: hamish@artandobject.co.nz mobile 021 509 550.

Ross Millar *Director, Decorative arts and objects*. Ross is New Zealand's most experienced authority in this area having begun his career at Wellington auction house Dunbar Sloane in 1979 and assumed his previous role as head of a major Auckland auction house Decorative Art department in 1994.

Ross is an acknowledged expert in the fields of New Zealand pottery; Maori artefacts and oceanic ethnographica, antique ceramics, silver, twentieth century furniture and design, antique furniture and applied arts, 19th century to mid 20th century photography. He has a particular passion for artefacts and New Zealand history. Contact Ross on DDI + 64 9 306 6190 email: ross@artandobject.co.nz mobile 021 222 8185.

The Bev & Murray Gow Collection

Auction Notes for intending bidders **Buyers Premium:** All lots in the Bev and Murray Gow Collection are sold with a buyers premium of 12.5% + GST on the premium. The GST payment only applies to the Buyers premium and not the hammer price. The total effect of the Buyers premium + GST is to add an additional charge of 14.06 % to the hammer price.

Auction Registration: All intending bidders at the auction must register prior to the auction and are requested to do this if possible prior to the auction date itself. Registration cards and bidding numbers are obtained at the reception of ART+OBJECT. Conditions of sale are printed on page 122 of this catalogue. Prospective bidders are requested to read these prior to the auction date.

Absentee Bidding: Intending bidders who cannot attend the auction are able to bid by phone or by lodging an absentee bid. ART+OBJECT requires written instructions from phone and absentee bidders. Please turn to page 123 and complete the phone and/or absentee bidding form.

Auction Timing: It is anticipated that the auction will be paced at approximately 70 lots per hour. Based on this approximate pace the catalogue sections and lots will be auctioned at or near the times outlined below.

Commencing at 1pm

Section one: 19th and 20th Century New Zealand Photography	lots 1to 21
Section two: 19th Century Prints	lots 22 to 33
Section three: Cartographica, Historical Oddities and Naïve Art	lots 34 to 49
Section four: 19th Century NZ and International Pictures	lots 50 to 81

Commencing at 2.15 pm approximately

Section five: The Art of Portraiture and the Human Figure	lots 82 to 96
Section six: Auckland and Environs; Tamaki Makau Rau	lots 97 to 117
Section seven: The Changing Land	lots 118 to160

Commencing at 3.30 pm approximately

Section eight: The Artist as Printmaker	lots 161 to 192
Section nine: Ethnographica	lots 193 to 202
Section ten: The Search for a Local Modernism	lots 203 to 256

Commencing at 5pm approximately

Section eleven: Important 19th and 20th Century Pictures	lots 257 to 287

Note to timing: Every attempt will be made to auction according to the schedule outlined above however these times are not guaranteed and there are many variables during an auction. Bidders are requested to ensure they arrive at least 30 minutes prior to their chosen section being offered.

EXHIBITION VIEWING

Opening event Thursday 6 September from 6pm - 8pm

Friday	7 September	9am	–	5pm
Saturday	8 September	11am	–	4pm
Sunday	9 September	11am	–	4pm
Monday	10 September	9am	–	5pm
Tuesday	11 September	9am	–	5pm
Wednesday	12 September	9am	–	5pm
Thursday	13 September	9am	–	5pm
Friday	14 September	9am	–	12noon

Friday afternoon sale preparation

Saturday 15 September, selected viewing from 10am

Why is it that a small and loyal few get so incredibly excited about New Zealand photography? One of the key reasons, I believe, is that in this country photography affords new collectors the opportunity to buy and collect something truly special at a budget which is insignificant in comparison to other areas of the visual arts. The 'Nineteenth and Twentieth Century New Zealand Photography' component of the Bev and Murray Gow Collection stands as testament to such a philosophy.

Although short in length it features several superb and historically important New Zealand photographs which will appeal to those of us on a budget. Another reason why photography seems so especially pertinent to New Zealanders, is that it has evolved as we've evolved as a country. Arriving with the settlers in the middle of the nineteenth century, New Zealand photography often seems so vigorous and rewarding by virtue of our harsh clear light and by the innate beauty of our natural environment.

Photographers in this country have always been inspired by the geo-thermal region of the central North Island. Early practitioners such as Charles Spencer and Josiah Martin produced numerous depictions of this ever-changing environment and most importantly provide us with a precious visual history of the Pink and White Terraces prior to the 1886 eruption of Mount Tarawera.

Theo Schoon was an artist similarly drawn to the region, some 75 years after Spencer, Martin and company. Schoon is one of the most important figures in New Zealand art history, responsible for introducing a style of international modernism which took its cue from a greater interest in indigenous art. He was drawn to the Rotorua region for both its rich Maori heritage and for his interest in investigating the formal complexities of the mud pools.

The most contemporary photograph in the collection is Peter Peryer's *Engine Leaving Glen Innes Tunnel* (1992). Peryer is one of this country's leading contemporary artists and has exhibited extensively locally and internationally. *Engine Leaving Glen Innes Tunnel* is classic Peryer in the way in which it tests our faculties, creating uncertainty as to whether we are observing an image of a real train or a model of one.

Ben Plumbly

1
Artist Unknown
Maori Women
albumen print
150 x 205mm
$200 - $400

2
Guy Morris
A Heavy Road, Winter Time Up Country
albumen print
title inscribed and signed
135 x 195mm
$200 - $400

3
Charles Spencer
Cold Water Basin: White Terrace No. 15
carbon photographic print
title inscribed and signed
350 x 470mm
$200 - $400

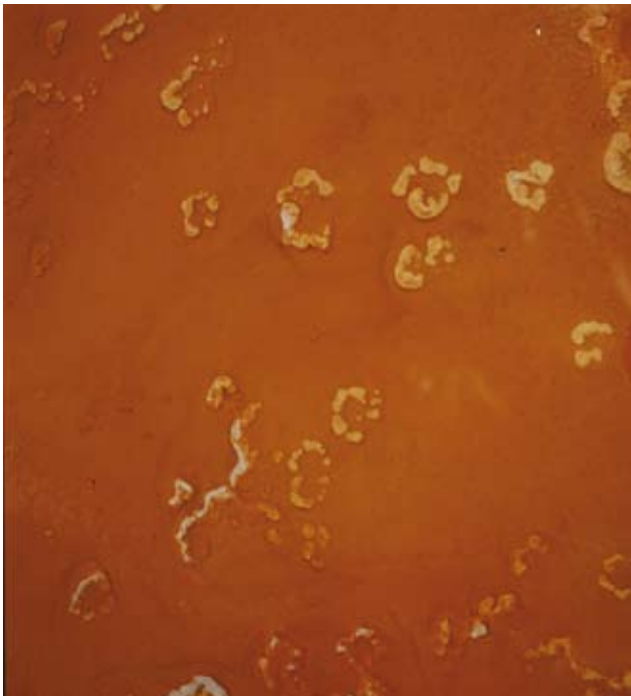
4
Whites Aviation
Mt Taranaki
hand-coloured photograph
signed
395 x 495mm
$100 - $200

5
Whites Aviation
Coastal View
hand-coloured photograph
signed
390 x 490mm
$70 - $90

6
Josiah Martin
Milk Pool, Waiotapu
albumen print,
title inscribed, signed with artist's initials *J.M.*
145 x 200mm
$500 - $1000

7

Brian Brake
Canoe Prow: Doubtless Bay, Northland, 16th Century
colour photograph
original *Tangata: property of the New Zealand Ministry of Foreign Affairs* label affixed verso
670 x 900mm
$300 - $600



8

Brian Brake
Skull Box: Northland
colour photograph
original *Tangata: property of the New Zealand Ministry of Foreign Affairs* label affixed verso
900 x 670mm
$200 - $300

9

Theo Schoon
Sulphur Study
unique cibachrome photograph
190 x 190mm
$1000 - $2000

10

Theo Schoon
Study of Sulphur and Calcified Deposits
unique cibachrome photograph
190 x 192mm
$1000 - $2000

11
H. Goldie
The Kauri Gum Collectors
carbon print,
circa1910
signed
940 x 300mm
$1000 - $3000

12
George Chance
The Entrance, Stirling Castle
gelatin silver print exposed
through a textured screen
title inscribed and signed; original
Camera Study label affixed verso
575 x 415mm
$400 - $700

13
Josiah Martin
View of the White Terrace
vintage carbon print
title inscribed
400 x 500mm
$1200 - $2600

14

R. P Moore
Lake Coleridge
panoramic photograph
title inscribed and signed
205 x 985mm
$400 - $700

15

Josiah Martin
The Auckland Free Library and Art Gallery (Opened March 26, 1887)
albumen print, 1887
title inscribed and signed with artist's initials *J.M.*
150 x 204mm
$1500 - $3000

16

Burton Brothers
Parnell, Auckland
albumen print
title inscribed and signed
120 x 190mm
$700 - $1200

17

Josiah Martin
Queen Street Auckland, Looking North
albumen print
title inscribed and signed with artist's initials *J.M.*
140 x 205mm
$900 - $1600

18
Theo Schoon
Boy with Paddles
gelatin silver print
390 x 270mm
$1800 - $2800

19
Peter Peryer
Engine Leaving Glen Innes Tunnel
gelatin silver print, 1982
350 x 350mm
Exhibited: *Second Nature – Peter Peryer*, City Gallery Wellington, 1995 (Touring)
Illustrated: in the catalogue for the aforementioned exhibition, plate 51.
$5000 - $8000

20
Charles Spencer
An Eruption at Wairoa After Being Soaped
carbon print
title inscribed and signed
465 x 350mm
$600 - $1000

21
Theo Schoon
Formal Composition with Bicycles
gelatin silver print, circa 1965
200 x 195mm
$1000 - $2000

The interest of nineteenth century Britain and Europe in New Zealand and the South Pacific was strongly driven by a sense of curiosity and concern of the burgeoning middle classes to be educated in worldly affairs. This ready market was satisfied by the printing of views, atlases, zoological and botanical compilations that continued a tradition of reporting that started with Tasman's and Cook's visits.

In this catalogue there are works from the highly regarded G F Angas' *The New Zealanders Illustrated* – lithographs printed in tints and hand finished with watercolours, after drawings and paintings that the artist completed during his short visit in 1844. Published in London by subscription in 1847 the portfolio was a deliberate record of the New Zealander, that is the Maori, whose lifestyle, Angas determined was "… rapidly disappearing before the progress of Christianity and Civilization…".

The work *Na Horua* illustrates the chiefly, much tattooed Ngati Toa tohunga, whose brother Te Rauparaha had gained recent notoriety for the Wairau massacre, along with his wife and son, in a scene which he recounted in the book *Savage Life and Scenes in Australia and New Zealand*. While noting in this account the sacredness of Na Horua's person, he also comments on his wife's tapu status "It was singular to observe the various places where she had sat upon the ground, or rested to partake of food, fenced off with a slight circle of boughs stuck into the earth, to prevent any one trespassing on these sacred spots, and thus breaking the *tapu*." Other works offered capture the character of the sitters while being insightful with regards to habit, costume and culture.

Predating Angas' visit by eighteen years, Dumont D'Urville captained *L'Astrolabe* visiting New Zealand in 1826 along with Louis de Sainson, as official artist. Returning to Paris with 860 drawings D'Urville met with "indifference" from the French Admiralty and ended up self publishing the superb *Atlas* of the three year voyage. One of the most extraordinary images of *kapa haka* has to be *Baie Houa-Houa, Naturels executant une danse à bord de l'Astrolabe* offered in this section as lot 28.

Astonishingly bright and rich coloring, by Mr Bayfield, recorded as the hand colourist of John Gould's ornithological seven volume plus supplement masterpiece of 1869 meets the eye in the subject of Nortonis Mantelli (Takahe), lot 31. The pair of birds so faithfully rendered for scientific interest are placed before the conical bulk of Taranaki, while three shadowy figures in the background appear to have started a scrub fire that may be representative of the zealous bush clearances of settlers, which destroyed the natural habitats of New Zealand birds.

These works and other prints throughout this catalogue show not only the virtuosity of the artists, their drawers, engravers, lithographers and colourists but also hint at sub-texts that are available to be explored through period and subsequent studies.

Ross Millar

22
George French Angas
Na Horua or Tom Street
hand-coloured lithograph, 1847
400 x 315mm
$1000 - $2200

23
George French Angas
E Wai and Kahoki:
Nieces of Rauparaka
hand-coloured lithograph, 1847
335 x 265mm
$1000 - $2000

24
George French Angas
Chief of Waikato
hand-coloured lithograph, 1847
385 x 250mm
$1000 - $2000

25
A di Lorenzo
Apterice – Apterix Australis (Kiwi)
hand-coloured lithograph,
circa 1840
400 x 280mm
$200 - $500

26
Dumont D'Urville
Flore de Nouvelle Zelande
engraving, circa 1843
460 x 280mm
$1000 - $2000

27
William Dance
Captain James Cook
colour engraving
250 x 170mm
$200 - $400

28

Louis de Sainson
Baie Houa – Houa (Tolaga Bay)
hand-coloured lithograph,
circa 1835
220 x 335mm
$500 - $1000

29

George Baxter
The Massacre of Reverend John Williams at Erromanga
patent oil print, circa 1850
210 x 315mm
$1000 - $2000

30

Alfred Ernest Baxter
The Landing of Reverend Waterhouse at New Plymouth
patent oil print, 1844
290 x 405mm
$800 - $1400

31

John Gould
Takahe
hand-coloured lithograph, 1869
550 x 720mm
$2000 - $3000

32

George French Angas
To Ngaporutu and his Wife, Rihe and Ngawhea of Te Mahoa
lithograph, 1847
290 x 450mm
$900 - $1500

33

George French Angas
Te Mutu, Chief of the Shuti with his Sons
hand-coloured lithograph, 1847
355 x 240mm
$1000 - $2000

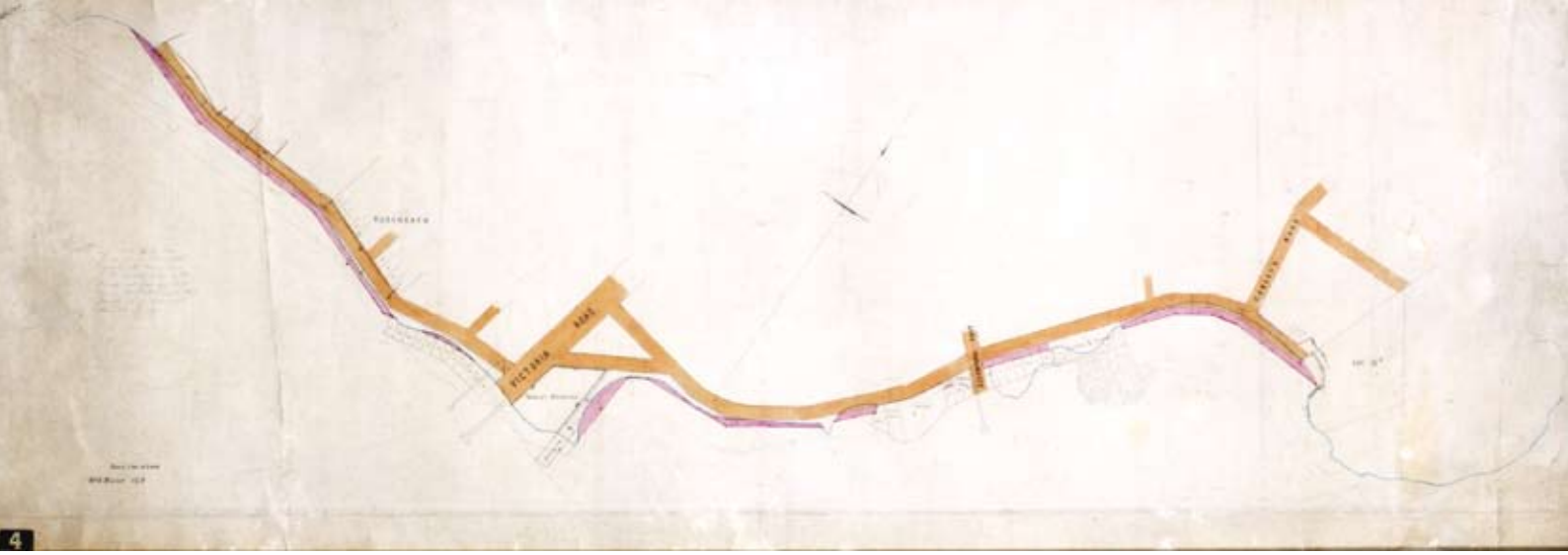
A corollary of combining a seemingly disparate grouping of works gives a sense of New Zealandness. This loosely structured section combines works that remind one of some interesting historical facts.

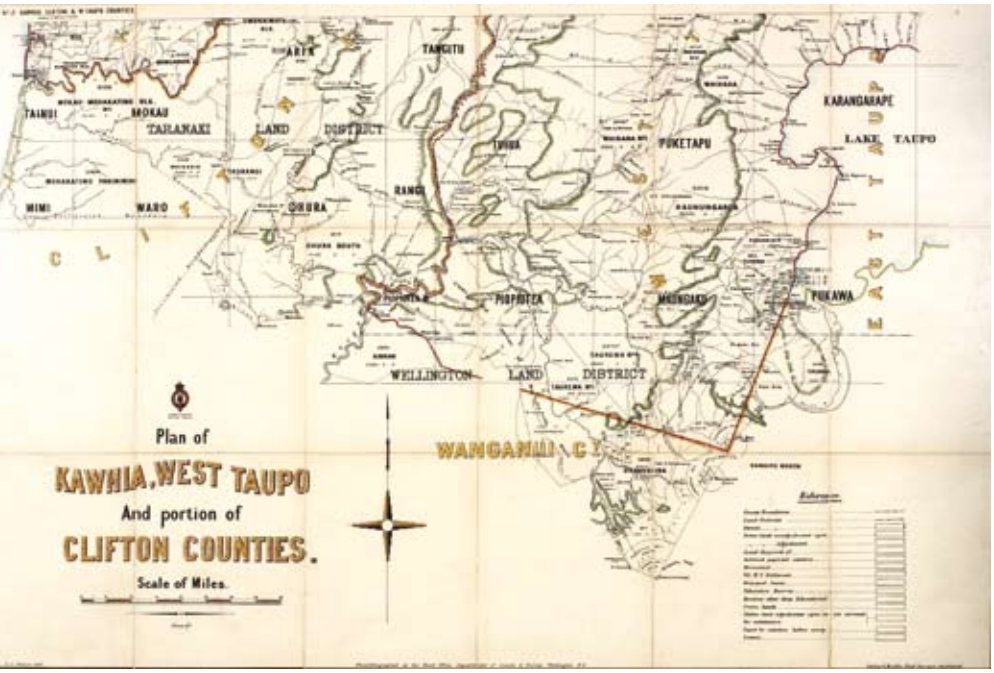
Lot 36 is an early 19th century French map of the Bay of Islands from the voyage of La Coquille under the command of Louis Duperrey. The two page steel engraving hand-coloured in outline and watercolour washes of 1824 notes an earlier ill-fated French visit to the region. A line marked *Route de Marion* recalls the 1772 voyage that ended in the death of the captain Marion Dufresne at the hands of Maori in retaliation for an earlier kidnapping by his countryman, the explorer de Surville. These scientific and exploratory visits serve to recall the rival faction that scoured the Pacific seeking new colonial possibilities and prompts reflection on the fact that English rather than French is the principal language of New Zealand.

That neither the British nor the French were necessarily welcome in Aotearoa is an underlying text in lot 38, comprising two works – a topographical sketch plan and elevations along with the same plans reworked as a published etching. The subject is the defensive pã of the insurgent chief Kawhiti, named *Ruapekapeka* (Cave of the Bats). The sacking of this important pã signaled the conclusion of the northern war with the British. The plan of the pã is compiled from military soldier artists with insight gained first hand after a two week bombardment. The admiration of the compilers is evident in their recording of some tactical military details of trenching and bomb proofing, those details which later assisted the British in their WWI trench warfare.

"Where Britain goes, we go" was Michael Joseph Savage's call at the outbreak of war in 1939 and evidence of how keenly New Zealanders felt about Britain being 'home' can be observed in lot 49, an anonymous architect's watercolour sketch of a proposed memorial monument for "The Founders of New Zealand" to be raised at St Clement's church in London. "Oranges and Lemons say the bells of St Clements" is from an old rhyme whose final grisly line goes "Here comes the chopper to chop off your head". As far as we know the New Zealand Founders Society's dreams of a memorial were 'chopped' in the turmoil of the war years.

Ross Millar





34

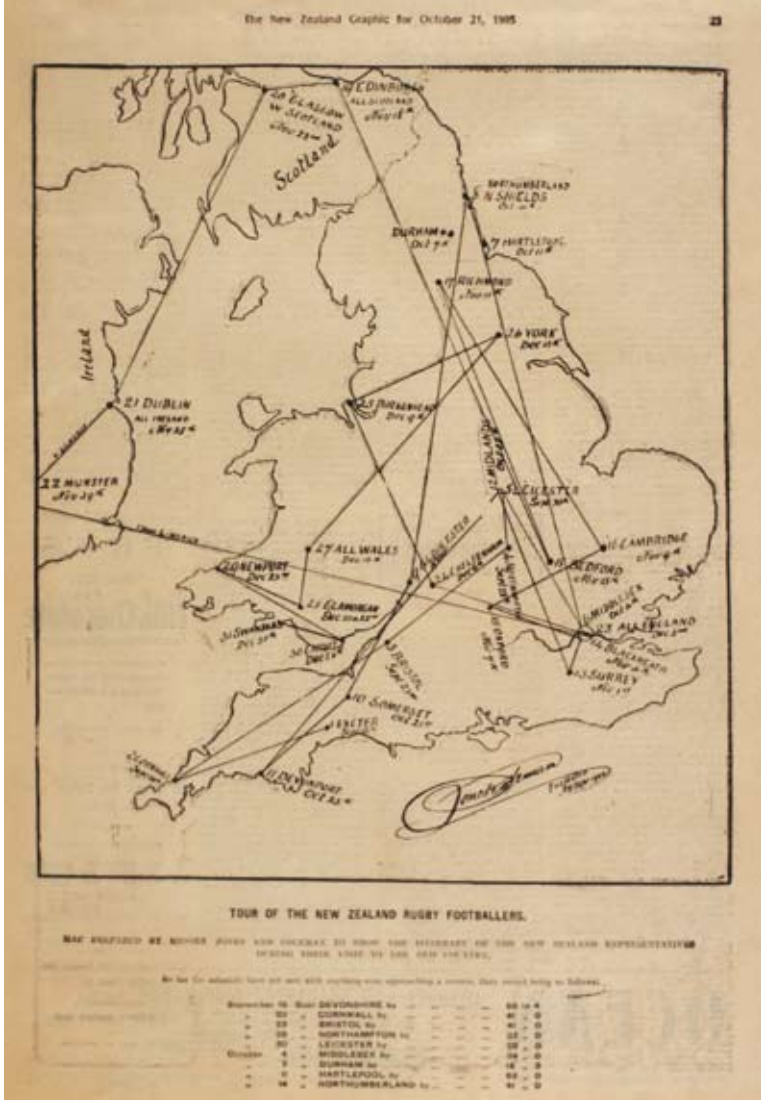
H.N. Warner
Map of Devonport
watercolour, ink and pencil on paper
signed and dated 1878 and inscribed *Beach Road* verso
800 x 1510mm
$2000 - $4000

35

G.P. Wilson
Plan of Kawhia, West Taupo and Portion of Clifton Counties
hand-coloured lithograph
670 x 1030mm
$600 - $1200

36

Louis Duperrey
Map of the Bay of Islands
hand-coloured print, 1824
465 x 730mm
$1500 - $3000



37

Jones and Coleman
Map of the 1905 'Originals' Triumphant Tour of Great Britain
off-set lithograph
inscribed: *so far the colonials have not met with anything even approaching a reverse* and with their tour record
375 x 260mm
$500 - $900

38

Artist Unknown
Sketch of Chief Kawiti's Pa, Ruapekapeka
off-set lithograph together with an ink drawing
inscribed *compiled from sketches by Capt Marlow, Lieut Leeds and J.P Moulin*; title inscribed verso and inscribed *taken and destroyed in 1846*
245 x 260mm: drawing
195 x 245mm: print
$1500 - $2500

39

Keith Johnson
Map of New Zealand
etching, circa 1870
430 x 320mm
$500 - $1000

40

Artist Unknown
Victory for the Allies
needlework and collage
550 x 495mm
$500 - $800

41

Artist Unknown
A Naive View of Hauraki Gulf
oil on canvasboard
signed (illegible)
500 x 600mm
$100 - $300

42

Artist Unknown (German)
Cottage and Figures
oil on canvas, circa 1880
280 x 460mm
$1800 - $3000

43

Artist Unknown
The Margherita
oil on board
360 x 475mm
$1000 - $2000

44

Artist Unknown
The Antiope
oil on board
330 x 520mm
$200 - $400

45

Artist Unknown
The Blyth
watercolour
248 x 350mm
$200 - $400

46

E. Gaff
The Cuzco and The Ormonde
two watercolours
signed and dated 1954
245 x 350mm each
$200 - $400

47

Artist Unknown
Waterfall
oil on board
signed with artist's initials *N.A.C.*
730 x 530mm
$150 - $300

48

Fred Roe
All Good Wishes for 1924 from Fred Roe
ink on paper
titled inscribed, signed and inscribed
18 Stanford Road, Kensington Court
London W8
195 x 255mm
$200 - $400

49

Artist Unknown
Sketch of Proposed Monument for the Founders of New Zealand Memorial at St Clement Danes, Strand, London
watercolour, 1939
700 x 900mm
$600 - $1000

There are many examples of fine New Zealand art within the Bev and Murray Gow Collection but the influence of international art, and artists, also deserves close observation.

The importance of topographical landscape painting in New Zealand throughout the 1800's cannot be understated. Aside from being 'fashionable', topographical painting served a much-needed purpose as a type of 'visual propaganda' by The New Zealand Company for the recruitment of settlers to this country. However, the romance of the New Zealand landscape, with it's vast tracts of uninhibited land, stunning lakes and soaring mountains provided much to inspire this generation of colonial artists such as Albin Martin and George O'Brien (lots 51 and 58). Others, like William Mathew Hodgkins (lots 55 and 59), relied heavily on influences from the past. JMW Turner had an early and enduring effect on Hodgkins and was probably the inspiration for his earnest and on-going study of 'atmosphere'. This pursuit has undoubtedly set Hodgkins apart as an artist who portrayed the unique characteristics of the New Zealand landscape with great sensitivity.

John Gibb's dramatic portrayal of *Otago Harbour* (lot 62), is a fine example of the artists oeuvre. His obituary in the Christchurch *Press* in 1909 hailed him as a pioneer of oil painting in this country, praising the artist's "wonderfully realistic treatment of water in his many seascapes, and of the details of shipping… Mr Gibb's pictures were always noticeable for the careful and painstaking work bestowed upon all the details."

William Mason (lots 71 and 80) was an artist born in Napier but who benefited from international training, almost a century later than Hodgkins, Gibb et al. Mason is best remembered as a designer of distinctive textiles and wallpapers, however he began his career as a painter.

Following his participation in WWII, Mason received a war bursary to study in Britain. In 1946 he commenced painting studies at the Goldsmith's College School of Art. Whilst in London he observed the number of prominent artists also involved in the decorative arts, such as Duncan Grant and Henry Moore. Deciding to broaden his prospects, Mason completed a year long course in textile design and printing at the Central School of Art and Crafts.

Returning to New Zealand in 1950 from a London art scene dominated by Picasso, Mason found the local art world conservative and unsophisticated, however he found a niche at the Helen Hitchings gallery, one of the first dealer galleries. There he exhibited numerous still lifes in the Post-Impressionist style, similar to those listed as lots 71 and 80. Unconstrained by the notion of a traditional picture plane, Mason's still lifes utilised tilting surfaces, flattening space and bold, decorative colours.

Nowadays New Zealander's love of exploration leads us to enjoy familiar scenes from our travels and many collectors value the diversity of including significant international artists in their collections. Denys Law's depiction of *Lamorna Cove*, Cornwall (lot 72) and Andre Lhote's *French Cubist Landscape* (lot 69) are wonderful examples which will no doubt find many admirers during this viewing.

Leigh Melville

50
Artist Unknown
Flotilla, Bay of Islands
watercolour
280 x 410mm
$1800 - $3000

52
Artist Unknown
Kikosshakarere (sic) [Kikowhakarere] - Coromandel
watercolour, circa 1860
title inscribed
135 x 174mm
$800 - $1400

53
James McLachlan Nairn
Farmer with Cow at Dusk
oil on board
signed and dated '97
265 x 355mm
$2000 - $3000

51
Albin Martin
The Rainbow
oil on canvas
signed; title inscribed verso
115 x 150mm
$1000 - $2000

54
Charles Nathaniel Worsley
Piazza Nuova, Grescia
watercolour
title inscribed and signed
220 x 130mm
$700 - $900

55

William Matthew Hodgkins
A View of the Hodgkins Family Home, Ravensbourne, Dunedin
watercolour
170 x 350mm
$4000 - $6000

56

Artist Unknown: School of Edward Fristrom
Ohinemutu in 1888
oil on board
inscribed verso: *Rotorua, A Maori Pa, Ohinemutu June 1888*
215 x 560mm
$3000 - $6000

57

John Alexander Gilfillan
A British Vessel Under Full Sail
graphite on paper
signed
175 x 220mm
$1000 - $3000

58

George O'Brien
South Island Lake Scene
watercolour
signed
293 x 440mm
$7000 - $10 000

59

William Matthew Hodgkins
Mount Cook from Lake Pukaki
watercolour
title inscribed and signed with
artist's initials *W.M.H.*
300 x 650mm
$6000 - $10 000

60

Louis John Steele
A Misty Morning
oil on board, circa 1905
title inscribed and signed verso
250 x 400mm
$5000 - $10 000

61

Petrus van der Velden
Winter in Holland
watercolour
original certificate of authenticity signed by the artist's son affixed verso
260 x 450mm
$5000 - $10 000

62

John Gibb
Otago Harbour, near Tairoa Heads
oil on board
signed and dated 1898
430 x 650mm
$14 000 - $24 000

63

Petrus van der Velden
The Firewood Collector
graphite on paper, circa 1877
signed verso
175 x 100mm
$1000 - $2200

64

Petrus van der Velden
Boat at Rest
pencil on paper,
circa 1875
170 x 245mm
$800 - $1500

65

Louis John Steele
Boats Moored at Yarmouth
watercolour
signed and dated 1985
210 x 315mm
$500 - $1000

66

Thomas Selby Cousins
Lake Scene with Solitary Row Boat
watercolour
signed
130 x 185mm
$250 - $500

67

Norman W. Barker
Maori Catching Weka, Lake Taupo
oil on board
signed and dated 1894
300 x 460mm
$1000 - $2000

68

Louis John Steele
Cherubs
oil on canvas
signed
880 x 565mm
$5000 - $10 000

69

Andre Lhote
French Cubist Landscape
watercolour, circa 1940
signed
370 x 560mm
$7000 - $12 000

70

James Cook
English Village
oil on board, circa 1930
signed; original James Bourlet and Sons label affixed verso
260 x 335mm
$1000 - $2000

71

William Mason
Still Life with Fish and Wine
oil on canvas
signed and dated 1954
660 x 865mm
$6000 - $9000

72

Denys Law
Lamorna Cove, Cornwall
acrylic on board
signed; title inscribed verso
195 x 240mm
$500 - $1000

73

Henry Winslow
No.3: A Roman
watercolour and bodycolour
on paper
signed with artist's initials *H.W.*
and dated '38; title inscribed and
signed verso
220 x 225mm
$400 - $600

74

George Hamilton Hammon
Middle Harbour, Sydney
etching, circa 1901
signed
135 x 185mm
$200 - $400

75

David Cox
A View of Windsor Castle
watercolour
title printed on original *John Dixon Antiques* label affixed verso
220 x 165mm
$400 - $600

76

Artist Unknown
Phillip Island, Norfolk Island
watercolour
title inscribed and signed
420 x 725mm
$400 - $600

77

Frederick James Porter
The Thames from Wimbledon
watercolour, circa 1950
title inscribed and signed on artist's original label affixed verso
340 x 480mm
$800 - $1400

78

F Wellesby
Thames Estuary
watercolour, circa 1865
title inscribed and signed on mount
250 x 340mm
$1000 - $2000

79

Eardley Knollys
Spring Landscape
pastel on paper
signed
360 x 525mm
$300 - $500

80

William Mason
Still Life with Blue Cloth
gouache
signed and dated '56
240 x 370mm
$600 - $900

81

William Joseph Wadham
The Lone Fisherman
pastel and watercolour on paper
signed
460 x 710mm
$1200 - $2000

The range of works in this section of the Bev and Murray Gow Collection nimbly charts the tasks that portraiture and figure painting were asked to perform from the 19th century to the late 20th century. The journey starts with accurate renderings from life and moves to the expressive power of the human figure as a carrier of meaning in an allegorical, narrative and emotional sense.

These works also shift from expertly depicting the human exterior to the more modernist position of revealing interior or psychological states. Lot 94 *Portrait of a Gentleman* is a straightforward portrait from the late 1880s and is emblematic of the upstanding citizen genre. The goal of the artist and the requirement of the viewer and society at this time is for a no-nonsense, conservative realism. The interest today is to decode the subtle indicators of class, status and personality that seep into a reading of the work.

These kinds of images were the stock in trade of Victorian and Colonial artists of the period and place a premium on academic painterliness and adherence to the artistic conventions of the day.

Modernism, like many manifestations of 20th century cultural transformation, was late coming to New Zealand and its impact on depictions of the human form were not felt until well into the forties and fifties. An image such as Desmond Wood's *Seated Man with Pipe* of 1956 (lot 96) seems quaint today, but this pipe smoking bohemian shows a loosening of both dress and painterly control that reflects the more intense evocation of mood and states of being that modernism ushered into the previously confined space of portraiture.

Fast forward just twenty five years to the expressionist enquiry of Jeffery Harris (lots 84 & 87) and the conversation is not about how the subject looks but how he feels. This is a much more self-conscious artist at work and Harris' 1982 *Self Portrait* is a classic of the *Anxious Image* type that he and many other artists of this period became known for.

Here the job of depiction of the human form is secondary to revealing an inner state, the human soul captured and laid bare for the viewer.

Other works in this section demonstrate the constant fascination artists have for pure drawing. The human form has for generations of artists been the point of inspiration for flights of fancy and riffing around the face and torso. We are hard wired to recognize ourselves in the most rudimentary of lines or brushstrokes. Sketches by Toss Woollaston, Philip Trusttum and Garth Tapper show the artists thinking out loud as it were, ruminating in line and wash on the human body and the human condition.

Hamish Coney

82
Garth Tapper
Study of Heads
charcoal on painted board
655 x 410mm
$800 - $1400

83
John Weeks
The Water Carriers
watercolour
480 x 282mm
$1200 - $2400

84
Jeffrey Harris
Killer
ink on paper
signed with artist's initials *J.H.*
and dated '74
205 x 130mm
$500 - $800

85

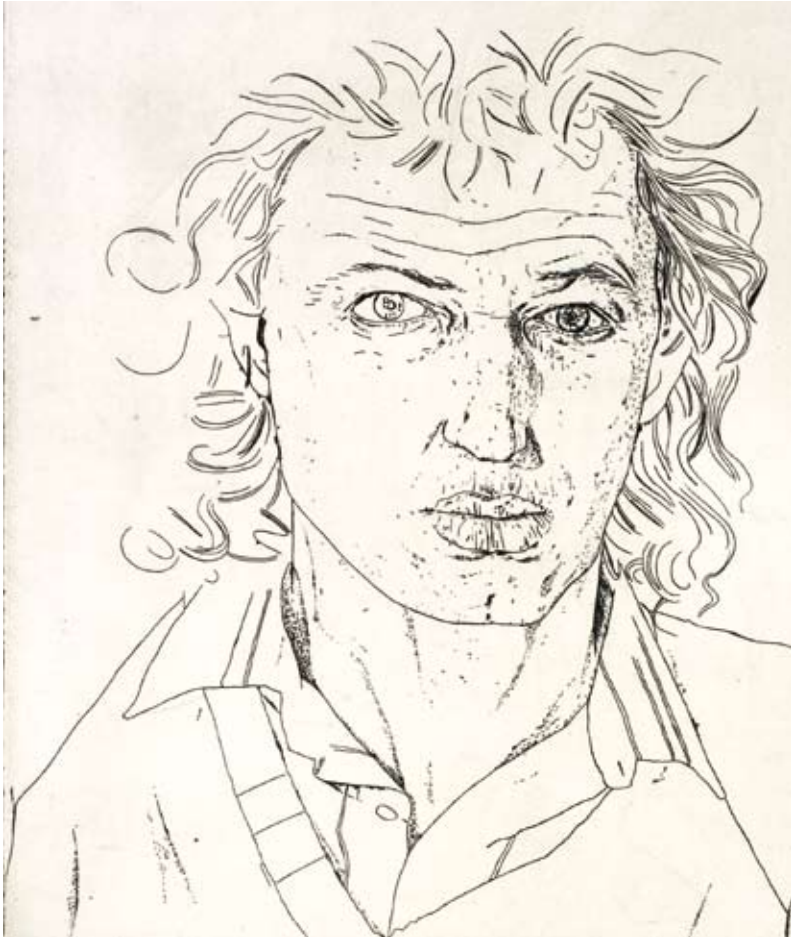
Artist Unknown
Study of a Family (three portraits)
watercolour and graphite on paper,
late eighteenth century
85 x 75mm each
$700 - $1000

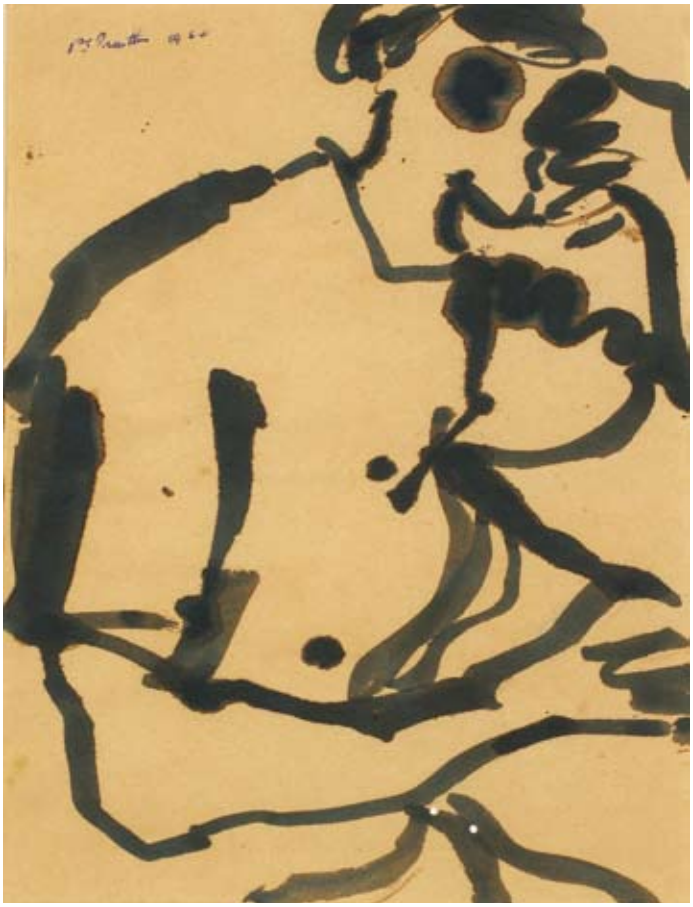
86

Artist Unknown
Portrait of Archibald Fisher
oil on canvas
title inscribed verso
595 x 390mm
$1000 - $2000

87

Jeffrey Harris
Self Portrait
etching, 6/10
title inscribed, signed
and dated 1982
240 x 200mm
$500 - $900





88
Christopher Perkins
Portrait of John Perkins
conté on paper
circa 1935
380 x 300mm
$1200 - $2000

89
Toss Woollaston
Erua
ink on paper
signed
360 x 265mm
$1500 - $2500

90
Toss Woollaston
Portrait Study
ink on paper
300 x 240mm
$1000 - $2000

91
Philip Trusttum
Figure Study
ink on paper
signed and dated 1964
225 x 170mm
$500 - $800

92
Robert Nettleton Field
Figure Study
graphite on paper
signed and dated 1965
235 x 235mm
$500 - $800

93
May Gilbert
Head from Life
oil on board
signed
455 x 380mm
$1000 - $1500

94
Artist Unknown
Portrait of a Gentleman
oil on canvas, circa 1880
250 x 185mm
$400 - $800

95
Dennis Knight Turner
Woman in Lace
graphite on paper
signed
335 x 250mm
$400 - $600

96

Desmond Wood
The Pipe Smoker
oil on board
signed and dated '56
830 x 500mm
$1500 - $2500

It is interesting to note how often Rangitoto appears in images of Auckland. Its ubiquity and instant recognition factor for Aucklanders is reflected in the wonderful pot-pourri of images in this catalogue.

Auckland is a city defined by the ocean and its many volcanoes. Early images of the city show the new colony clinging to the edges of the coast and seeking to establish a form and an identity as a bustling Victorian trading post.

For Aucklanders this selection of artwork is an exercise in nostalgia. The earliest image is lot 117, Patrick Joseph Hogan's view of a residence at Campbell's point in 1855. Today after much reclamation this exact point on the Parnell foreshore is inland. The scene depicted over 150 years ago shows the intermingling of the early colonists and local Maori going about their fishing. Many images of this period show the maritime nature of the city, when travel by boat was the preferred mode of transport.

100 years later Helen Hodges charming watercolour (lot 112) of Auckland Railway Station shows a bustling metropolis complete with trams, trucks and trains and plenty of carparking!

In a century Auckland had transformed into a city with much of the infrastructure we recognize to this day and the beginnings of a defined urban and suburban cityplan. Herne Bay, Takapuna, Orakei and Parnell are all well known names. Much of the pleasure of these images is spotting just how much has changed and thankfully how much is still intact. The War Memorial Museum is still the same architectural hardy perennial it was when painted by an unknown watercolourist four or five decades ago (lot 103).

The pleasures contained in this section of the catalogue are not so much in the importance of the works but in the contribution they make to enriching our collective memory and consciousness of the city. Many of the scenes were painted within living memory and some such as (lot 101) depict long gone but no forgotten city icons such as Partington's Mill which was demolished one year shy of its 100th birthday in 1950.

J.H. Sydney's keenly observed etching of 1923 reveals to us one of the past layers in the city's history and provides an insight into the quotidian life of Aucklanders in another era.

This busy recording of the fabric of the city is a task largely eschewed by artists today, but in a more conservative era these descriptive images that were in high demand. Today many of these views are like a wasp trapped in vintage amber. They possess the memories and patina of another time.

Hamish Coney

97

Walter Wright
The Coaster Unloading at Craig's Wharf, Auckland
watercolour
title inscribed and signed verso
240 x 360mm
$800 - $1400

98

Artist Unknown
A View of Rangitoto from Parnell Gardens
watercolour, circa 1900
172 x 368mm
$500 - $1000

99

R.I. Downie
Hobson Bay, Remuera
watercolour
artist's name, title and date 1910
inscribed on the mount
145 x 220m
$400 - $600

100

Artist Unknown
Watcher's Island, Herne Bay, Auckland
watercolour and pencil on paper
280 x 450mm
$800 - $1400

101

J.H. Sydney
The Old Mill, Auckland
etching
title inscribed and signed; dated 1923
on the plate
245 x 115mm
$200 - $400

102

E. Armitage
Waitemata Harbour
oil on canvas
signed
320 x 910mm
$700 - $1200

103

Artist Unknown
Auckland Museum
watercolour
signed with artist's initials *C.V.S.*
240 x 180mm
$100 - $300

104

Girolamo Nerli
Morning at the Baths, North Shore, Auckland
watercolour
title inscribed
210 x 155mm
Illustrated: Michael Dunn, *Nerli: An Italian Painter in the South Pacific* (Auckland Unipress, 2005),p.31.
Reference: *ibid*
$800 - $1200

105

J.V. Gulliver
Old Customs House, Auckland Waterfront
etching, 13/30
signed
205 x 130mm
$400 - $600

106 **E. Howell**
View of Rangitoto
watercolour
signed
160 x 235mm
$300 - $400

107 **Peggy Spicer**
Suburban Auckland
watercolour
signed
270 x 330mm
$300 - $500

108 **Mayclair**
Rangitoto
oil on board
title inscribed
and signed
240 x 430mm
$500 - $900

109 **School of J.P.Backhouse**
Takapuna Beach
oil on board, circa 1880
112 x 165mm
$700 - $1000

110 **Eleanor Brown**
Bastion Point, Orakei
watercolour
title inscribed, signed and
dated *March 1900*
160 x 200mm
$800 - $1400

111 **Jas Fitzgerald**
Auckland City
watercolour,
circa 1950
signed
165 x 240mm
$400 - $600

112
Helen Hodges
Auckland Railway Station in the 1950s
watercolour
signed verso
215 x 275mm
$500 - $1000

113
Helen Brown
Grey's Ave, Auckland
watercolour
title inscribed and signed
438 x 518mm
$800 - $1400

114
J. Brown
St Stephens Church, Parnell
oil on card
signed; title inscribed verso
112 x 165mm
$1000 - $2000

115
Alfred Cook
One Tree Hill and Cornwall Park
watercolour
signed and dated '30
200 x 290mm
$800 - $1400

116
Artist Unknown
Orakei Creek
watercolour
title inscribed and signed (illegible)
240 x 370mm
$500 - $800

117

Patrick Joseph Hogan

Fairlawn, Campbell's Point, Auckland: The Residence of J.I. Blacket

watercolour

signed and dated 1855; title inscribed, signed and dated and inscribed

Here his eldest daughter Maria Patience was born and his first wife died – she was the daughter of Mr Berthon of Tasmania

225 x 378mm

$12 000 - $20 000

Godzone is one of Aotearoa's favourite monikers. New Zealanders are used to international visitors gushing over our magnificent environment. 100% pure New Zealand's awe-inspiring vistas are always front and centre in any discussion of the nation's unique characteristics.

For over one hundred years the landscape in all its variations could justifiably have been deemed to be the central theme in New Zealand's art history. Indeed, from the outset of our painted history it can be argued that revealing a fundamental 'New Zealandness' locked deep in the land was a mandatory subject for our artists and one they tackled with great gusto.

New Zealand is a country whose regions are intensely associated with the painterly eye. We think immediately of Michael Smither and Taranaki, Colin McCahon and Titirangi, Bill Sutton and Canterbury, Rita Angus and Hawkes Bay.

The conversation these artists engaged in has in large measure become part of the artistic lore and cultural DNA of the country. It can be argued that as much nation building has taken place on the easel as in the back of beyond. We are as a people, intensely fascinated with our natural environment, not just for how it looks but what it can and does mean.

Back in 1883 when Reverend John Kinder was recording the panorama that revealed itself in *Taupiri from Hopu Hopu* (lot 133) the New Zealand landscape was making its presence felt as artists in the colony began to drop the exaggerated atmospheric perspectives of their European training and focus on the clearer, grander and less populated New Zealand environment.

Isolation, antipathy towards the city and a natural affinity with the Great Outdoors became an artistic code for a set of Kiwi truths found in the backblocks of the New Zealand province. So our artists headed for the hills, travelling roads just like the one depicted in William James Reed's iconic watercolour *The Road to Waitati* (lot 136). Images like this and Helen Brown's *The Bach* of 1942 (lot 150) communicate the self-reliant, rugged pleasures of a country life that a fast urbanizing New Zealand was hardwiring into the collective cultural consciousness. Without being overly maudlin, these affecting images speak of the way we were, rather than the way we are.

Shane Cotton's *Taranaki Slice* of 1994 (lot 132) demonstrates the ongoing ability of the landscape tradition to reinvent itself as a carrier of meaning within the canon of New Zealand art. The last twenty years has seen the indigenous voice heard more clearly than ever before. For Maori the significance of place, which it must be argued has travelled by osmosis into the Pakeha population, is clouded with the trials of colonization, with the land being not just a location of identity and tribal tradition but also a locus for conflict and loss.

Cotton's work reasserts a Tangata Whenua interpretation of the land's meaning and also comments on the European view of land as property and a tradeable commodity.

Hamish Coney

118

Horace Moore Jones
The Marae
oil on board
signed
195 x 310mm
$4000 - $6000

119

Lucretia Johnson
Meeting House, Whakarewarewa
watercolour
signed; title inscribed verso
240 x 350mm
$1000 - $2000

120

Thomas William Downes
View of Putiki Marae, Wanganui
ink and wash on paper
title inscribed, signed and dated 1915 verso
265 x 430mm
$1500 - $3000

121

Charles Tole
Landscape 1
conté on paper
signed and dated '72
title inscribed, signed and dated on original catalogue label affixed verso
255 x 470mm
$2000 - $4000

122

Leonard Mitchell
Gum Trees, Wairarapa
oil on board
signed and dated 1959
title inscribed, signed and dated verso
445 x 545mm
$2500 - $5000

123
Peter McIntyre
Homestead, Makirikiri Valley, near Wanganui
watercolour, circa 1965
signed
395 x 520mm
$4000 - $6000

124
Edward Bullmore
Rural Pyre
watercolour
540 x 760mm
$2000 - $4000

125
Jeffrey Harris
Landscape with Church
oil on board
signed with artist's initials *J.H.*
and dated '70
485 x 650mm
$3000 - $5000

126
Robert Nettleton Field
Farm Sheds
oil on board
signed and dated '66
400 x 500mm
$2000 - $4000

127
William James Reed
Landscape with Tree Stumps
watercolour
signed
380 x 560mm
$1800 - $2500

128

Elise Mourant
Sheep Farm - Maraetahi
oil on board
signed; title inscribed and signed on original label affixed verso
420 x 470mm
$800 - $1200

129

William James Reed
Palmerston Landscape
watercolour and gouache on paper
signed; title inscribed and signed verso
370 x 480mm
$2500 - $4500

130

Jean Horsley
Mokoia Island
mixed media on paper
signed
585 x 425mm
$300 - $500

131

Henryk Szydlowski
Blue Pungas along a White River
oil on canvas
signed and dated 1984; title inscribed, signed and dated verso
740 x 1120mm
$2000 - $3000

132

Shane Cotton
Taranaki Slice
oil and acrylic on paper
title inscribed, signed with artist's initials
S.W.C. and dated 1994
193 x 280mm
$6000 - $9000

133

John Kinder
Taupiri from Hopu Hopu
watercolour and pencil on paper
title inscribed, signed with artist's initials
J.K. and dated 1883
245 x 345mm
$6000 - $9000

134

Dorothy Kate Richmond
Ploughing the Field
watercolour
signed and dated 1930
240 x 340mm
$2500 - $3500

135

Artist Unknown
An Antipodean Post Office
watercolour
245 x 280mm
$1000 - $2500

136

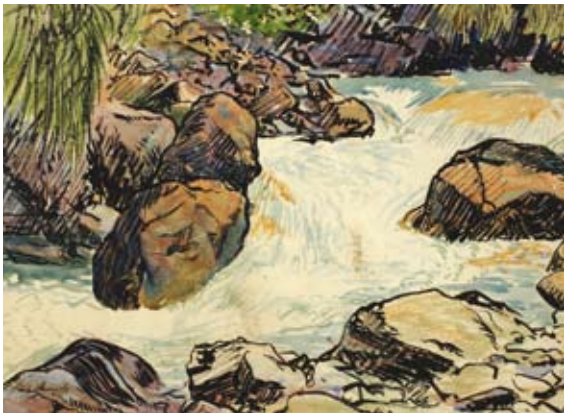
William James Reed
The Road to Waitati
watercolour
signed; title inscribed and signed verso
327 x 492mm
$1500 - $2500

137

Douglas Badcock
Mount Creighton Station, Lake Wakatipu
oil on board
signed; title inscribed, signed and dated Sept. 1968 verso
340 x 430mm
$600 - $1000









138
Artist Unknown
Mount Taranaki
pastel and watercolour on paper
390 x 460mm
$400 - $800

139
Robert Nettleton Field
Coastal View
watercolour
signed and dated '61
250 x 360mm
$800 - $1400

140
Basil Honour
View of the Southern Alps
watercolour
signed and dated '30
265 x 365mm
$500 - $800

141
H.V. Miller
Haystacks
oil on canvasboard
signed and dated 1932
350 x 405mm
$700 - $1000

142
Francis Shurrock
Stream
watercolour
signed
245 x 345mm
$200 - $400

143
May Smith
Te Kouma Harbour
ink and watercolour on paper
signed and dated '68
325 x 430mm
$400 - $600

144
Peggy Spicer
Shunting Yards, Lyttleton
oil on board
signed
370 x 490mm
$600 - $1000

145
Alfred Cook
A Summer Landscape
watercolour
95 x 135mm
$300 - $500

146
Reg Waghorn
Ruapehu and Plateau Landscape
watercolour
signed and dated '70
435 x 540mm
$500 - $800









147
Peter Moriarty
Sand Dunes, Castle Cliff
acrylic on board
signed; title inscribed verso
340 x 480mm
$600 - $900

148
Wayne Seyb
Abstracted Landscape
watercolour
signed and dated '94
415 x 580mm
$500 - $1000

149
Margot Mountain
Bayly's Beach
watercolour
signed and dated '99
175 x 225mm
$300 - $500

150
Helen Brown
The Bach
watercolour
signed and dated '42
350 x 430mm
$400 - $700

151
Peggy Spicer
Mount Sefton
oil on board
signed
535 x 665mm
$700 - $1000

152
Peggy Spicer
View of the Gorge
watercolour
signed
360 x 550mm
$500 - $800

153
Connie Lloyd
Mt Edgecumbe
graphite on paper, circa 1940
signed
170 x 170mm
$250 - $350

154
Arthur Hipwell
Landscape
graphite and bodycolour
on paper
signed
215 x 360mm
$100 - $300

155
S. Bugden
Sheltered Water – Akaroa
watercolour
signed and dated '68; title inscribed verso
370 x 550mm
$400 - $800

156
Donald Croll
Untitled – Coastal Scene with Headland
watercolour
signed and dated 1946
120 x 195mm
$200 - $400

157
Douglas MacDiarmid
Abstracted Landscape
watercolour
signed and dated 1954
505 x 310mm
$400 - $700

158
Peggy Spicer
Street Scene with Villas
watercolour
signed
200 x 265mm
$300 - $500

159

Frank Gross
The Old Church
watercolour
signed
415 x 600mm
$400 - $600

160

Jack Crippen
Blind Bay, Great Barrier Island
oil on board
signed
title inscribed and
signed verso
472 x 600mm
$1100 - $2500

The art of printmaking began in China as early as the second century A.D. However it wasn't until the 19th century when limited editions prints were produced and signed that the medium really emerged as a valid fine art practice. Pablo Picasso was the first major proponent of fine art printmaking, producing over 1000 different limited edition prints in all manner of different processes. In this country printmaking became especially popular in the mid 20th century and this is one of the key focuses of The Bev and Murray Gow Collection.

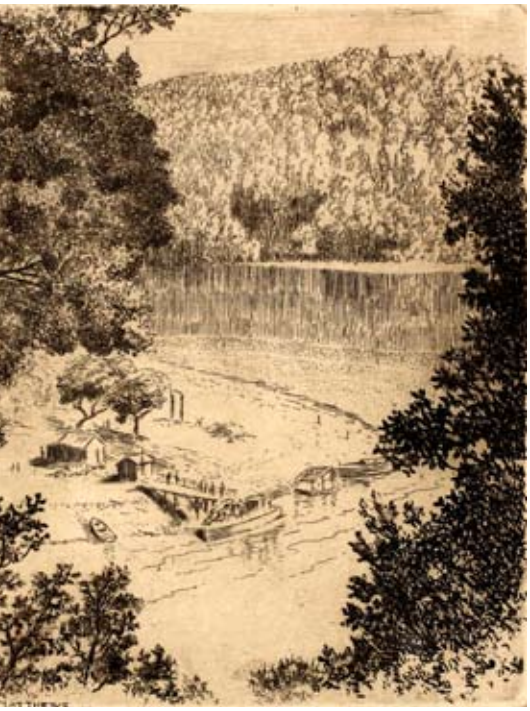
The woodcut and linocut were particularly popular printing processes in this period of New Zealand art history and typically involve the drawing of images onto blocks of wood or linoleum which are then carved before being impressed onto the paper surface creating a reversed relief image.

Adele Younghusband attended Elam School of Fine Arts in the 1930s and early in her career she showed a willingness to experiment with different styles and media. *The Skipping Maids* (lot 167) is a beautiful work which marries the stressing of formal relationships of shapes and patterns to her trademark rhythmic, organic aesthetic.

E. Mervyn Taylor can comfortably be described as a master printmaker, the delicacy and power of his line is without peer in this country. The subject of a recent and long-overdue monograph by Bryan James, he was an artist marginalized until recent times by virtue of his chosen medium and who relied on school journals as the principal means of disseminating his art works.

Dame Eileen Mayo was born In Norwich in the United Kingdom. She emigrated to Australia in 1952, before separating from her husband and moving to New Zealand in 1962. She was an accomplished artist and designer who worked in a variety of mediums. Strongly religious, her subject matter was principally drawn from the natural world, however her delightful silkscreen print *Alphabets* (lot 176), serves to reveal her pedagogical interests; Mayo held numerous teaching positions throughout her life here and in her country of origin.

Ben Plumbly



161
Peggy Spicer
A Misty Morning
etching, edition of 30
title inscribed and signed
130 x 170mm
$400 - $600

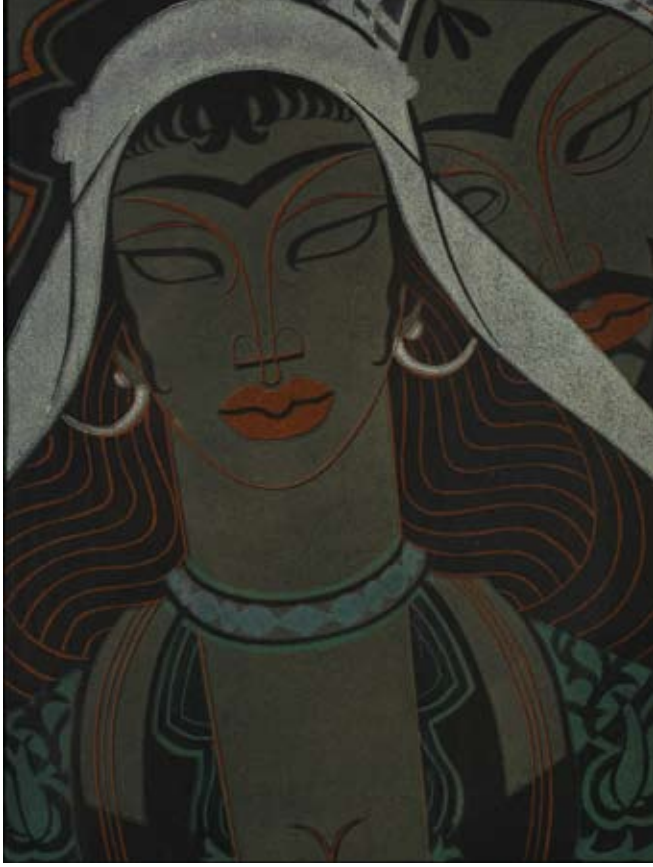
162
James Fraser Scott
The Boulevard
colour woodcut
signed with artist's initials *J.F.S.*
signed verso
240 x 340mm
$500 - $900

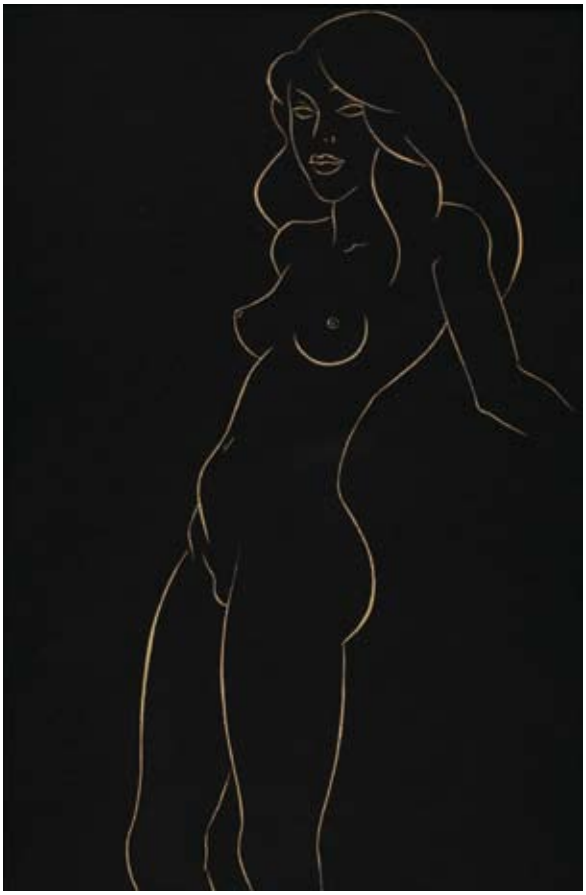
163
John Buckland-Wright
Roguebune
woodcut, 1/30
title inscribed,
signed and dated 1927
180 x 130mm
$700 - $1000

164
E. Mervyn Taylor
Tern
woodcut, edition of 40
title inscribed and signed
135 x 95mm
$700 - $1200

165
Ida Carey
The Spinning Wheel
woodcut, circa 1940
title inscribed and signed
135 x 90mm
$500 - $1000

166
M. Matthews
Lake Waikaremoana
etching
title inscribed and signed
110 x 85mm
$400 - $600



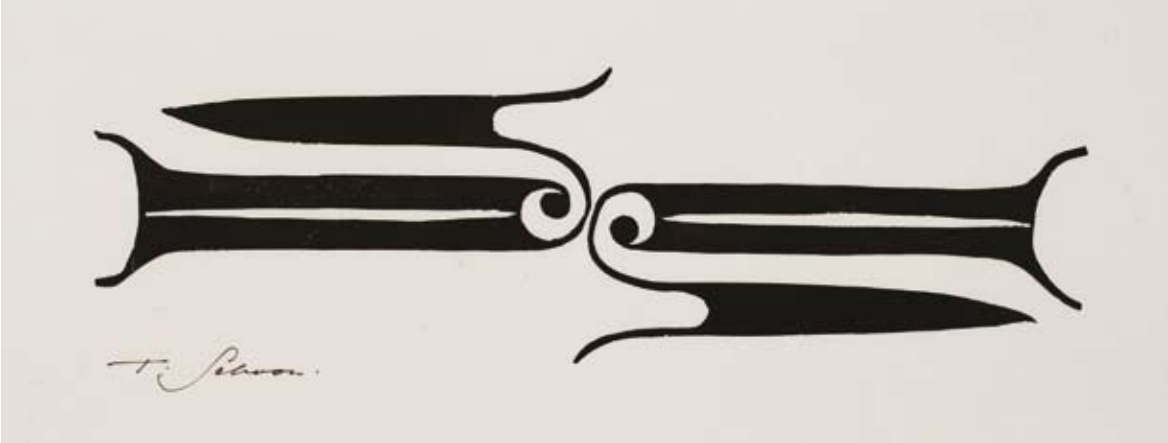


167
Adele Younghusband
The Skipping Maids
linocut
title inscribed,
signed and dated 1937
275 x 185mm
$2000 - $4000

168
George Woods
Come with Old Khayyam
colour woodblock print
title inscribed and signed verso
245 x 185mm
$600 - $900

169
George Woods
Nude
linocut, circa 1944
190 x 125mm
$600 - $900

170
George Woods
Tropical Fish
colour woodblock, circa 1948
150 x 172mm
$700 - $1000



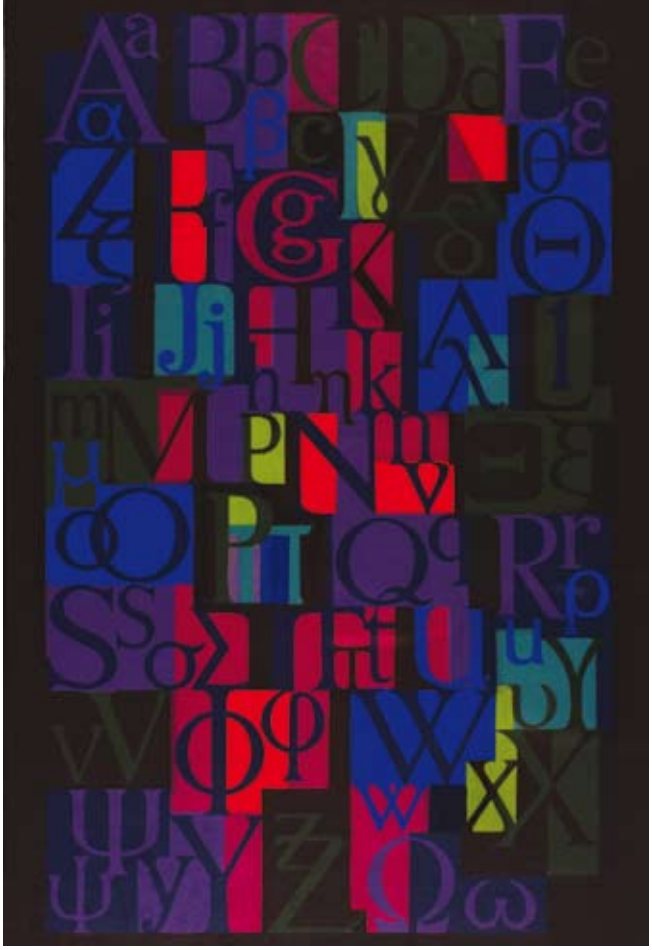
171
Stuart Peterson
The Mythical Waka
etching, circa 1950
signed
255 x 180mm
$900 - $1400

172
Harry Linley Richardson
Maori Woman Wearing Cloak
etching, circa 1920
signed
215 x 165mm
$500 - $1000

173
T. King
Portrait of a New Zealand Chief
etching
320 x 220mm
$1000 - $2000

174
E. Mervyn Taylor
Woman
woodcut
320 x 95mm
$1000 - $2000

175
Theo Schoon
Abstract Tribal Study
linocut
signed
190 x 570mm
$500 - $1000



176
Eileen Mayo
Alphabets
silkscreen, 31/35
title inscribed and signed
500 x 320mm
$1000 - $2000

177
Eileen Mayo
White Cat and Poppies
silkscreen print, 48/50
title inscribed,
signed and dated April 1985
420 x 280mm
$1000 - $2000

178
Eileen Mayo
The Wounded Bird
woodblock print, 7/30 (1968)
title inscribed and signed
402 x 340mm
$1200 - $2000

179
Eileen Mayo
A Summer Evening
silkscreen print, 22/30
title inscribed and signed; title
inscribed and signed verso
430 x 350mm
$1200 - $2000

180
Gretchen Albrecht
International Women's Year
screenprint, 7/100
signed and dated 1975
and inscribed *for Una*
858 x 610mm
$1000 - $2000

181
Don Driver
At The Beach
screenprint, printer's proof
title inscribed,
signed and dated 1982
600 x 458mm
$600 - $900

182
Nigel Brown
Bitter Fruit
woodcut, 7/10
title inscribed,
signed and dated '83
340 x 240mm
$400 - $600

183
Peter Siddell
Window
screenprint, 127/150
title inscribed,
signed and dated 1982
570 x 440mm
$600 - $900

184
John Weeks
Pattern Study
monoprint, circa 1950
signed
295 x 240mm
$800 - $1200

185
Nigel Brown
Marvellous Road
woodcut, 1/10
title inscribed,
signed and dated 1983
595 x 295mm
$400 - $600

186
Henryk Szydlowski
Gaysor (Landscape)
linocut, 1/1
title inscribed, signed
and dated 1980
185 x 220mm
$200 - $400

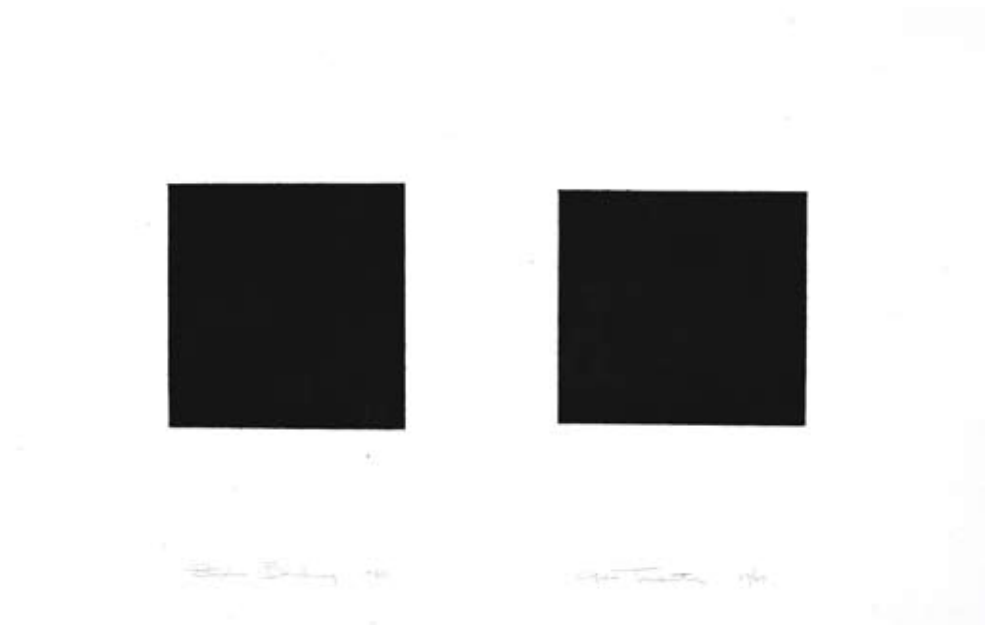
187
Rudi Gopas
Boats on the Shore
monoprint, circa 1965
170 x 215mm
Provenance: Purchased from the
Gopas family in Lyttleton in 1985
$1000 - $3000

188
John Weeks
On the Wharf
monoprint
signed
270 x 360mm
$1500 - $2500

189
Arthur Hipwell
Cattle
woodcut print, 2/50
title inscribed and signed
125 x 155mm
$400 - $600

190

Gordon Crook
Parrot
silkscreen print, 8/10
title inscribed
signed with artist's initials *G.C.*
and dated '84
550 x 850mm
$400 - $700



191

Stephen Bambury
Area Transmute
etching, 17/40
title inscribed, signed
and dated 1980
555 x 750mm
$600 - $1000

192

Louise Henderson
Abstract with Cubist Elements
lithograph, 1/15
signed and dated '57
425 x 650mm
$1000 - $1500

The representation of Maori, or a connection to Maori art are themes visited by numerous artists, the interesting play is how these themes have been visited over time. Typically the artists involved in cross cultural representation have been following an enduring interest in the indigenous society of New Zealand.

Joseph Jenner Merrett's portrait of the chief Marahau, offered as lot 202, is important not only for it being a study by an artist whose works rarely appear on the market but also highlights the somewhat unique distinction of close association that Merrett had with his subjects. Merrett had taken a Maori wife and referred to himself as 'Pakeha-Maori'. The fact that he spoke Maori also assisted in his ability to interact with his subjects more deeply than other colonial artists. The subject was resident at a mission station established at Otawau, south of Te Kuiti, who had taken the name Horomona (translating as Solomon) on his conversion, and gained notoriety as Blind Solomon.

Theo Schoon's fastidious research into Maori art and his exploration of the possibilities of adaptation of that art into his own work is visited in lot 198, *Study for a Jade Necklace Design.* Here Schoon apparently transfers female chin moko patterns, incorporating the feeling of hei matau pendant forms and reinvents them in a wholly unique way. These forms whilst seeming more commonplace today must be considered in the context of time, being drawn in the early 1960s and represent Schoon's preoccupation with investigating the potential marriage of primitive and modern.

Horatio Gordon Robley, a military artist who spent time in New Zealand in the 1880s, is reknowned for his interest in and studies of moko, which culminated in the publication of an eponymously titled book. He was one of few 19th century artists who could capture the essence of the curvilinear elements of Maori art, be it tattoo, painting or carving. In lot 195 two pieces of his work are presented, a photograph of a carved and painted embracing pair from a ridge post of a Rotorua meeting house, (the work attributed to Wero, now in the collection of Te Papa) is annotated in Robley's hand noting an element that caught his eye, '…unusual nose ornamentation on the woman…'. This is matted in a single frame with a sketch of Robley's of a manaia – that Maori artistic representation where a contorted figure is shown in profile. This again is annotated in the artist's hand '…from a box.' Evidently this particular carving from a wakahuia, a treasure box, caught his eye.

These and other works in this catalogue offer a sample of the importance of recordist art, Schoon's work changing the context of how Maori art was seen, Merrett recording in his deft sketches character and story and Robley's attentive detail providing a historical witness.

Ross Millar

193

Major General Horatio Gordon Robley
Te Hongi
ink on card, circa 1910
inscribed verso *Latest information from the Dominion of New Zealand shows that the present obsolete manner of salute among lovers or dear friends, the kiss, will be superseded by the historic custom of the Maori, a most interesting race – "Te Hongi" the rite of placing noses together – This is now the more pleasing fashion of endearment. The illustration will aid people to learn to enjoy the moment or period of this salute; acknowledged to be an elegant improvement, and becoming a world favourite*
85 x 135mm
$1200 - $2000

194

Major General Horatio Gordon Robley
Women Wearing Tiki
ink on card, circa 1890
inscribed verso *Tiki is either worn upright position or by that arm which allows if looking down never the other way*
90 x 135mm
$1200 - $2000

195

Major General Horatio Gordon Robley
Carving of a Manaia
ink and wash drawing together with an albumen print, circa 1870
title inscribed and signed and inscribed (partly illegible) *Carved figures showing Moko on man and unusual nose decoration. Both have carving on body and legs. The tattooing on buttocks is termed Rapa*
200 x 125mm image size
140 x 95mm photo size
$3000 - $5000

196

Major General Horatio Gordon Robley
A Carved Chief 'Te Kuha' and Sea-Going War Canoe 'Hine-Tapu'
ink on card
title inscribed, signed and dated 1864 verso; further inscriptions pertaining to the carvings verso
85 x 135mm
$1500 - $3000

197
Major General Horatio Gordon Robley
Tiki
ink and wash
130 x 80mm
$1200 - $2000

198
Theo Schoon
Study for a Jade Necklace Design
pastel on paper, circa 1965
260 x 195mm
$1000 - $2000

199
John Weeks
Tiki Study
charcoal on paper
266 x 210mm
Provenance: From the collection of the artist's estate
$1000 - $2000

200
Artist Unknown
Still Life with Maori Artefacts
acrylic and watercolour on paper
455 x 585mm
$1500 - $3000

201

Major General Horatio Gordon Robley
New Zealand Staff
watercolour and pencil on paper
title inscribed
280 x 385mm
$2500 - $5000

202

Joseph Jenner Merrett
A Blind Chief of Otawao, Marahau
ink on paper, circa 1840
title inscribed
185 x 125mm
$6000 - $9000

Of all the categories in the Bev and Murray Gow collection, 'The Search for a Local Modernism' is perhaps the broadest and least clearly defined. Internationally the term 'modernism' has been used as a catchall phrase to represent nearly everything produced from the late nineteenth century through to the 1970s. Modernism is an ill-defined and endlessly debated term but, put simply, it represented a desire to break with tradition and representational subject matter in an attempt to capture more abstract emotions and themes.

Sydney Lough Thompson is a key figure in the emergence of modernism in this country. The artist spent his time between New Zealand and the south of France. Upon returning home from France, artist's such as Raymond McIntyre and Cecil Kelly would frequently meet in Thompson's studio in Cambridge Terrace, Christchurch where the many ideas and styles that Lough Thompson had absorbed through European art circles would filter back into New Zealand discourse. *Autumn in Hagley Park* is one of two paintings by Sydney Lough Thompson in Bev and Murray's collection. It represents a departure from the trademark Lough Thompson palette in which yellows and blues predominate in favour of a rich Autumnal palette of burnt reds and deep browns.

Another artist who brought with him from abroad a set of new ideas and concerns which would play their part in the emergence of a New Zealand modernism was the Englishman Patrick Hayman. Hayman spent only ten years in this country but he was quick to be included in a circle of writers and artists which included Ron O'Reilly, Colin McCahon, Anne Hamblett, Charles Brasch and Doris Lusk. His style of Modernism was a unique one, informed by the primitive modernism of artist's such as Paul Klee and Joan Miro, whom he was selected to exhibit alongside in the Art's Council of Britain 'Alive to it all' exhibition in 1983, yet chiefly characterized by his own unique heavy-handed line. *The Birthday Girl* (1960) is a real favourite at A+O and perfectly demonstrates Hayman's mature style (lot 255).

Honoured with Damehood in 1993, the year before her death, Louise Henderson is one of this country's Key 'modernist' figures. The subject of a groundbreaking retrospective exhibition at Auckland City Art Gallery in 1953, Louise Henderson continued to paint in a Cubist style for the rest of her life. Often, as in *Abstract* (1965) or *Abstract with Green and White* (1979), her paintings would become totally abstract yet they still retained the artist's signature cubist-inspired faceting of planes (lot 234).

Ben Plumbly

203

Adele Younghusband
Basket with Flowers
pastel on paper
signed and dated 1965; title inscribed and signed verso
360 x 270mm
$3000 - $6000

204

Joanna Paul
The White Dress
oil on board, 1980
signed verso; Sarjeant Gallery exhibition label affixed verso
1020 x 700mm
Exhibited: 'A Chronology', Sarjeant Gallery (1982)
$3000 - $5000

205

Adele Younghusband
Nautical Composition
oil on board
signed and dated 1952; title inscribed on original label affixed verso
570 x 500mm
$5000 - $8000

206

Doris Lusk
Island and Girl
watercolour
signed and dated '86
570 x 760mm
$4000 - $7000

207

William James Reed
War, Pacific Islands
watercolour
230 x 310mm
$3000 - $5000

208

Dennis Knight Turner
Still Life with Velazquez
oil on board, circa 1960
signed; Sarjeant Gallery touring exhibition label affixed verso
440 x 610mm
Exhibited: 'Here There Here 1943 – 1993', Sarjeant Gallery
$4500 - $6500

209

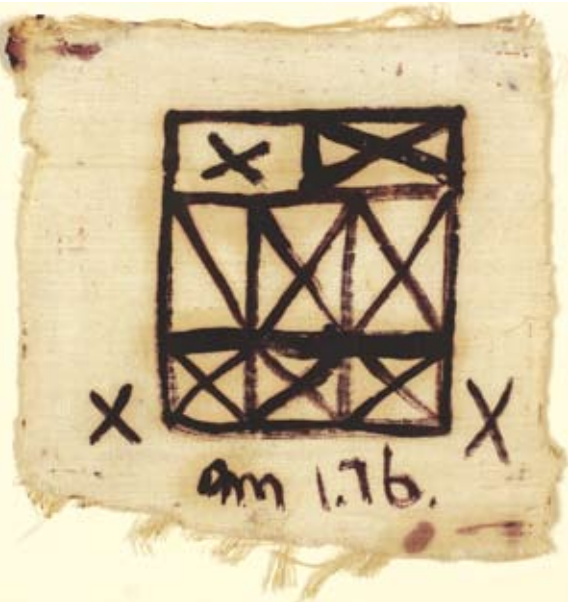
Jeffrey Harris
It Ends All!
ink on paper with collage
title inscribed, signed and dated 27/1/74
305 x 455mm
$1500 - $2500

210
Michael Smither
The Rusty Kerosene Tin
oil on board
title inscribed,
signed and dated 1975
verso
330 x 290mm
$1200 - $2200

211
Louise Henderson
Abstract Composition with Yellow and Blue
pastel on paper
signed
755 x 550mm
$1500 - $3000

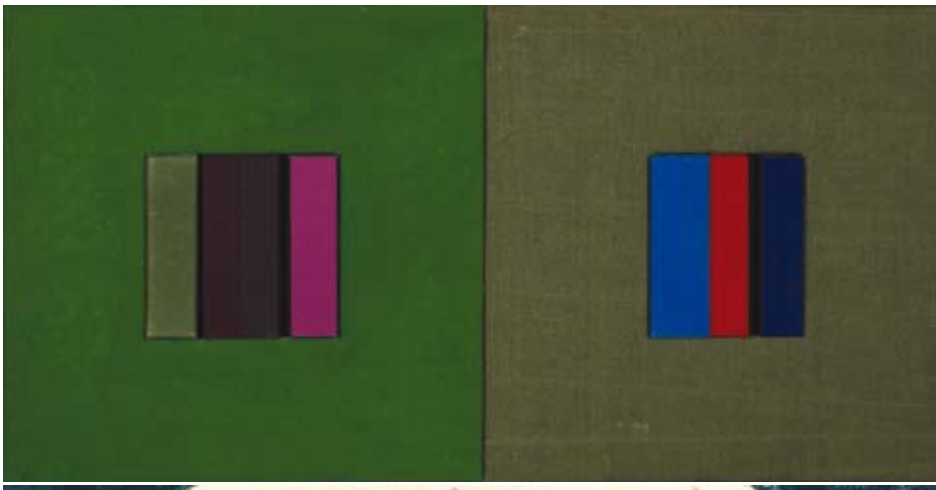
212
Geoff Thornley
Red Blue
acrylic on paper
signed and dated 78/79
255 x 155mm
$900 - $1400

213
Patrick Hayman
Red Indians
watercolour
signed; title inscribed
and dated 1949 verso
225 x 140mm
$1000 - $2000

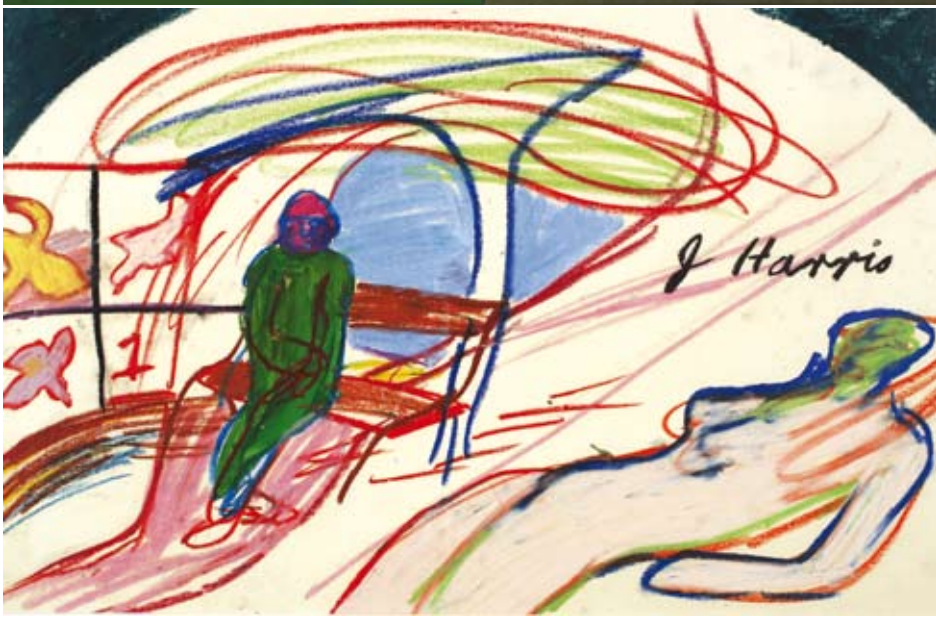


214
Allen Maddox
Untitled
acrylic on calico fabric
signed with artist's initials
A.M. and dated '76
270 x 240mm
$1000 - $2000

215
Vida Steinert
Abstracted Boats at Westhaven Marina
oil on board,
circa 1955
signed
345 x 380mm
$800 - $1500



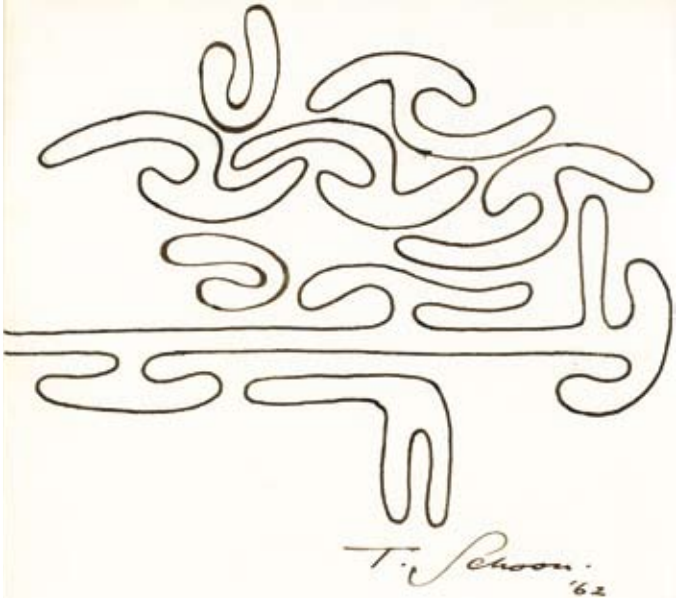
216
Teuane Tibbo
The Flower Garden
acrylic on board
signed and dated 1972
610 x 915mm
$1000 - $2000

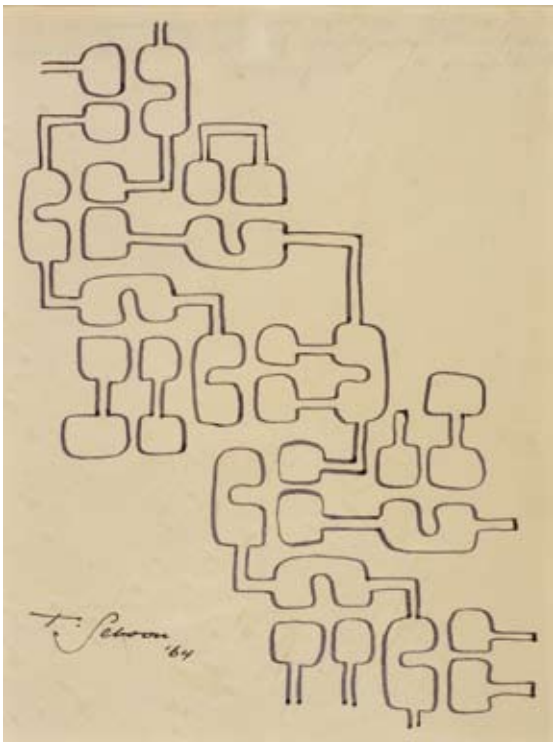


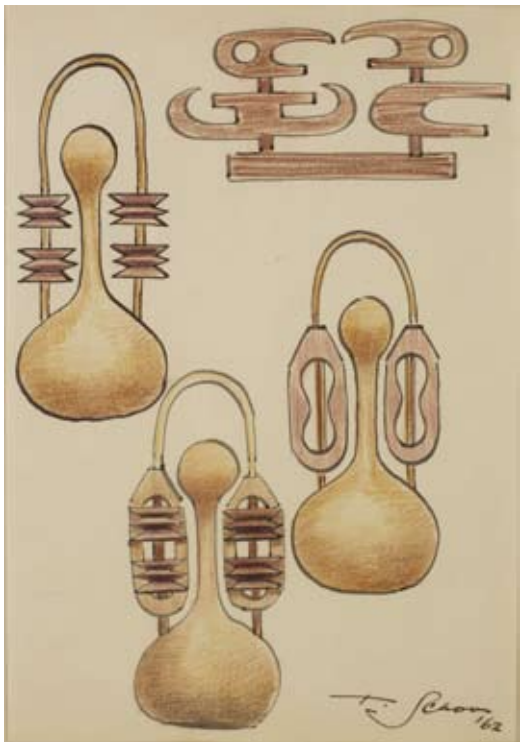
217
Don Driver
Two Part Relief
mixed media
title inscribed, signed
and dated 1974 verso
560 x 1130mm
$3000 - $6000

218
Jeffrey Harris
Thoughts in the Park
pastel on paper
signed
430 x 680mm
$1500 - $2500

219
Buck Nin
Ochre Symphony
oil on board
signed; title inscribed verso
625 x 1395mm
$4000 - $7000







220
Louise Henderson
Abstract
oil on board, circa 1965
signed verso
445 x 600mm
$4000 - $6000

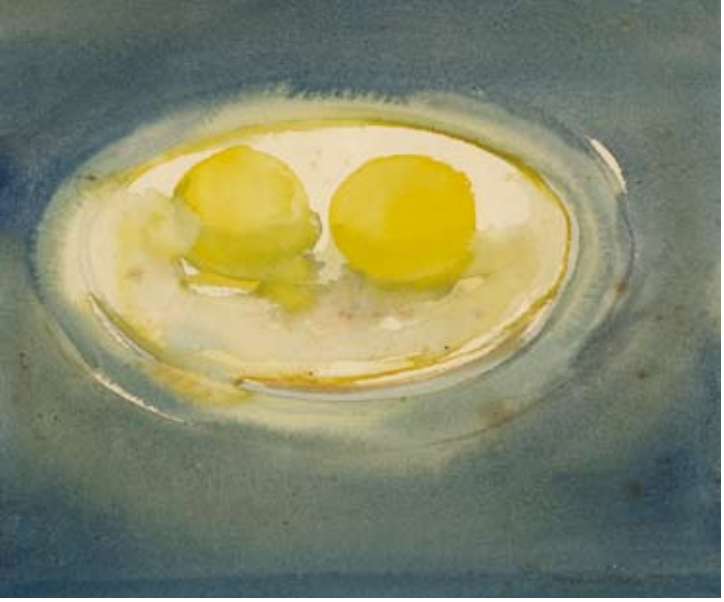
221
Theo Schoon
Organic Abstract Study
ink on paper
signed and dated '62
160 x 175mm
$800 - $1400

222
Edward Bullmore
Female Nude
mixed media and collage
signed and dated 1967
350 x 530mm
$4000 - $6000

223
Theo Schoon
Abstract Study
ink on paper
signed and dated '64
285 x 212mm
$1000 - $2000

224
Theo Schoon
Study with Three Gourds
pastel and ink on paper
signed and dated '62
300 x 210mm
$2000 - $4000

225
Milan Mrkusich
Untitled – Abstract Study
ink on paper on board, circa 1949
signed
330 x 240mm
$2000 - $4000



226
David Armitage
Two Lemons
watercolour
signed and dated '75
210 x 240mm
$250 - $400

227
Arthur Haines
Abstract Study
watercolour, circa 1950
260 x 365mm
$600 - $900

228
Ivy Copeland
Still Life with Delphiniums and Pewter Jug
watercolour
signed and dated '36
360 x 270mm
$600 - $1000

229
Philip Trusttum
Horse and Rider
ink and graphite on paper
signed and dated 1990
195 x 145mm
$600 - $900

230
Francis McCracken
In the Studio
pencil on paper, circa 1925
200 x 150mm
$700 - $1000

231
Ian Scott
Lattice
acrylic on paper
760 x 560mm: paper size
50 x 50mm: image size
$300 - $600

232

Dennis Knight Turner
Rock Drawing Study
ink and watercolour on paper
signed and dated 1951
275 x 190mm
$2500 - $4000

233

Dick Frizzell
A Bit of Miro – A Bit of Maori: Study for the Donaldson Mural
watercolour and gouache on paper
title inscribed, signed and dated 17/1/93
265 x 330mm
$2500 - $4000

234

Louise Henderson
Abstract with Green and White
acrylic on canvas
signed and dated '79
990 x 635mm
$5000 - $9000

235

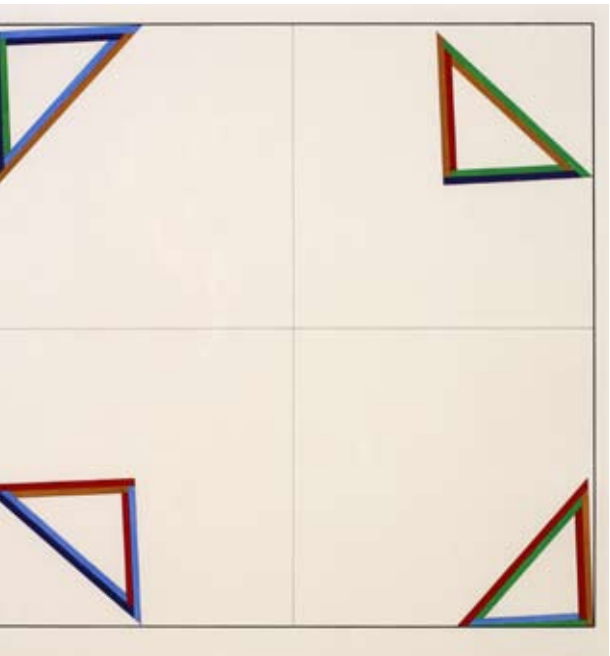
Frances Hodgkins
Montreuil
graphite on paper
signed
250 x 315mm
$7000 - $12 000

236
Philip Trusttum
Abstract Study
ink on paper
signed
160 x 125mm
$250 - $400

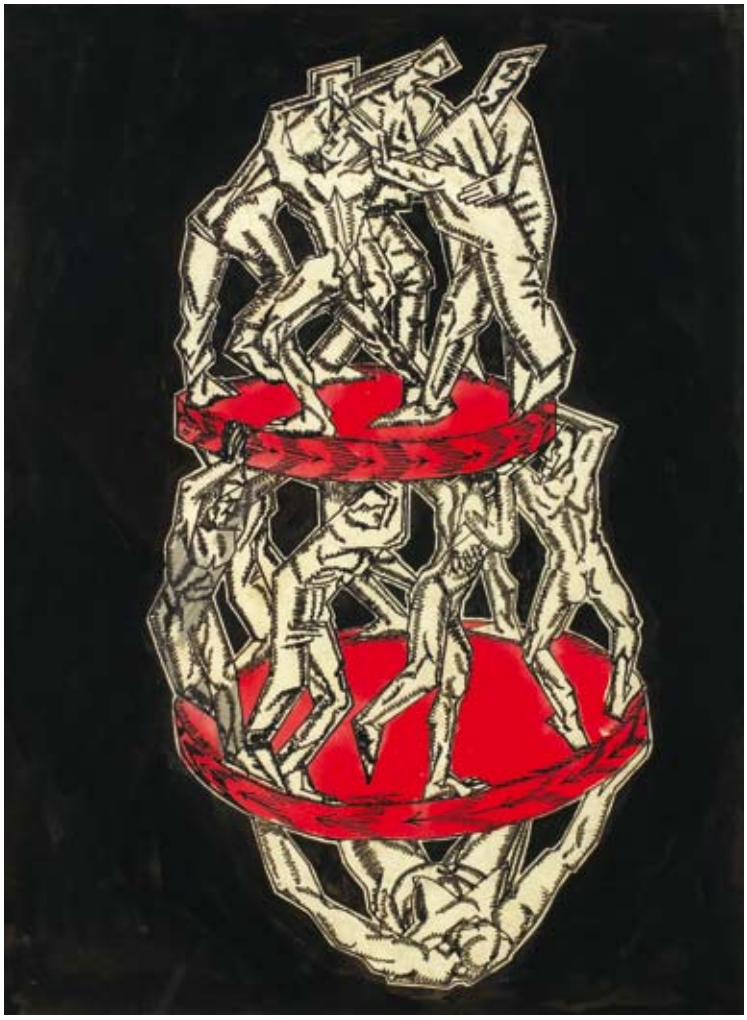
237
George Woods
Marinescape
mixed media on paper
title inscribed and signed
280 x 215mm
$300 - $500

238
Murray Grimsdale
Life Drawing:
Monday Nights 6:30 - 9:00
acrylic on paper
title inscribed,
signed and dated 1982
480 x 390
$500 - $800

239
Ian Scott
Lattice
acrylic on paper
130 x 130mm
$400 - $600



240
Gordon Brown
Triangled Engender
(Twin-Line Series 15)
acrylic and pen on paper
title inscribed, signed with artist's
initials *G.B.* and dated 1965
530 x 490mm
$300 - $500

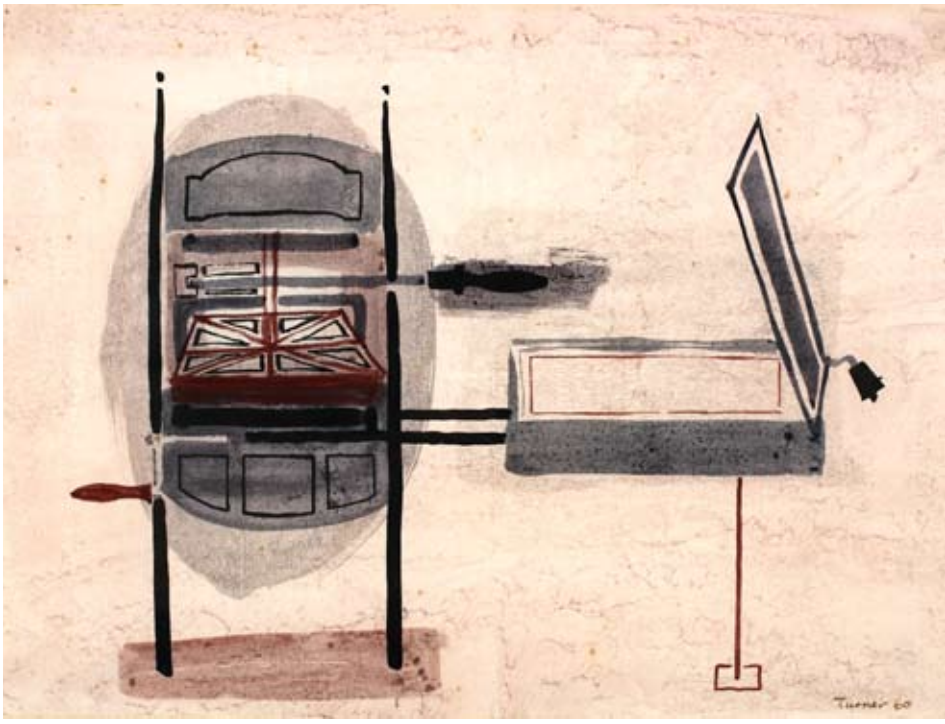


241
Dennis Knight Turner
Study of Rock Designs
graphite on paper
260 x 205mm
$800 - $1200

242
Russell Clark
Maori Head
ink and wash on paper
title inscribed and signed by the widow of the artist R.P. Archer, verso
295 x 120mm
$1500 - $3000

243
Christopher Perkins
Chemical Energy
ink and watercolour on paper
title inscribed and signed
360 x 260mm
$2000 - $4000

244
Eric Lee-Johnson
In the Freezing Works
ink on paper
signed and dated '51
560 x 360mm
$800 - $1400



245

James Turkington
New Zealand Bar Scene
watercolour, circa 1940
200 x 755mm
$2000 - $4000

246

Dennis Knight Turner
The Clown
ink on paper
title inscribed, signed and dated
1952 verso
265 x 200mm
$2000 - $3000

247

Dennis Knight Turner
The Printing Press
ink and watercolour on paper
signed and dated '60
370 x 490mm
$1000 - $2000

248

Patricia France
Still Life in Terracotta Pot
gouache
signed; title inscribed and dated 1984
on original label affixed verso
395 x 415mm
$1500 - $2500

249

Ivy Copeland
Still Life with Vase of Flowers
oil on board
signed and dated 1953
600 x 450mm
$1500 - $3000

250

Cedric Savage
Still Life with Hibiscus
oil on board
signed
540 x 440mm
$3000 - $6000

251
Dennis Knight Turner
Boy No.5
watercolour and ink on paper
signed and dated 1951
200 x 130mm
Exhibited: 'Here There Here',
Sarjeant Gallery Touring Exhibition
$2000 - $4000

252
Patrick Hayman
The Crucifixion
oil on board
signed
457 x 358mm
$4000 - $6000

253
Sydney Lough Thompson
The Field Worker
oil on canvas
signed
375 x 445mm
$10 000 - $20 000

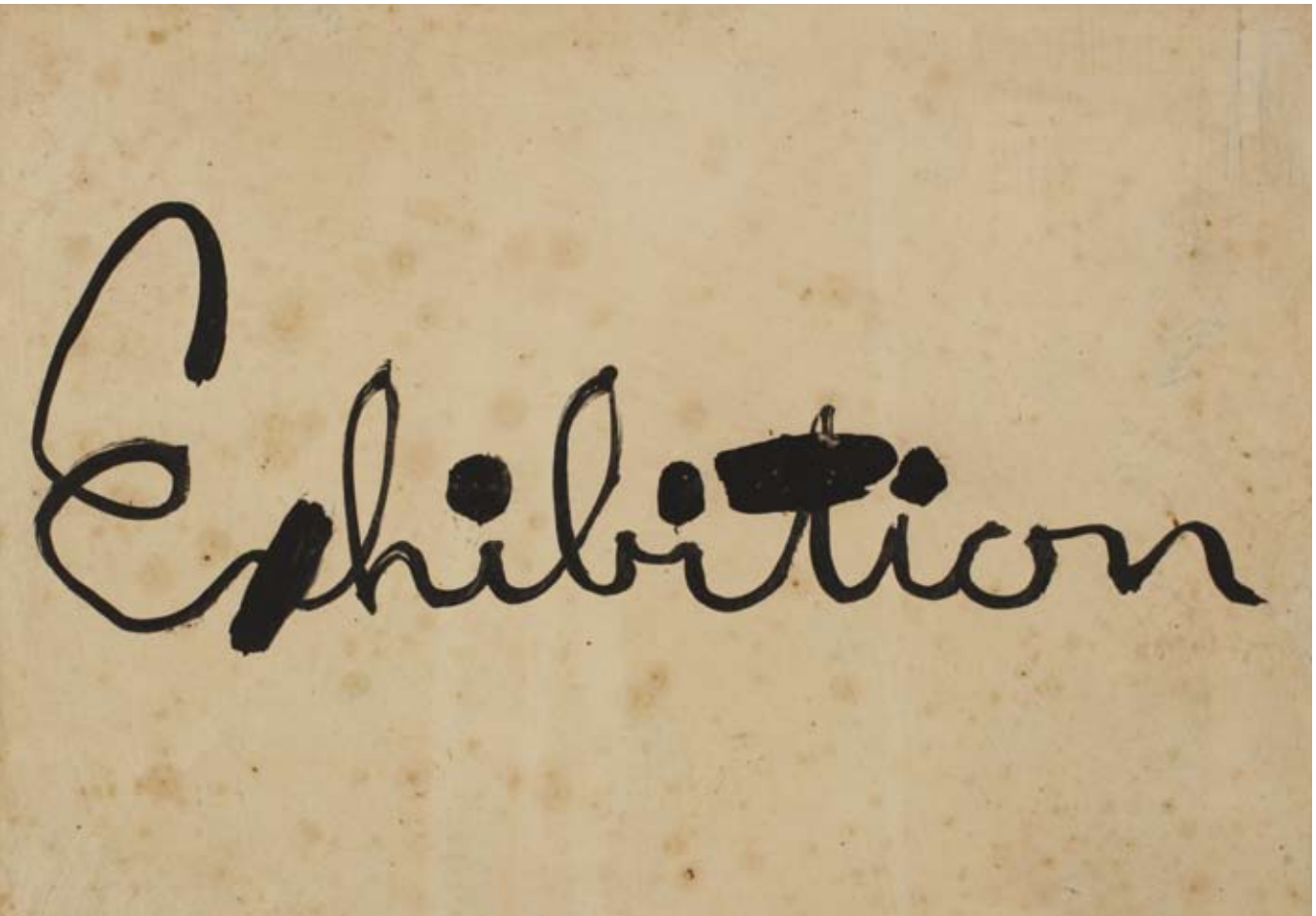
254
Sydney Lough Thompson
Autumn in Hagley Park
oil on board
signed with artist's initials *S.L.T.*
260 x 335mm
$7000 - $10 000

255

Patrick Hayman
The Birthday Girl
oil and ink on paper,
circa 1960
signed
225 x 285mm
$1200 - $2500

256

Dennis Knight Turner
Exhibition
oil on board
title inscribed, signed
on artist's original label affixed verso
200 x 280mm
$1000 - $2000



Bestowing 'importance' on certain pictures is a problematic and dangerous game. Either implicitly or explicitly, it serves to elevate certain artists and certain periods of artist's works above others, and is always a subjective exercise. It is even more fraught with a collection such as this in which the whole seems to be far greater than the sum of the parts. Nonetheless we've gone and done it again, hopefully, in a somewhat different and more interesting manner…

One of our favourite paintings in the collection is Charles Tole's *Decoration with Cross* (lot 257). Charles Tole only began painting when he was 40 years old, learning by watching his brother John. John Tole studied under John Weeks and the influence of the teacher is clear on both of their work. Charles was primarily a landscape artist, although on occasions such as this he successfully made the leap into a fully non-objective abstraction. His paintings all share a brooding, corporeal quality derived from Cubism and in *Decoration with Cross*, the heaviness of the Christian Cross seems to weigh large on the devout Christian painter's mind.

Rita Angus is the type of artist who turns up in these categories frequently, always tagged with the major or important moniker. Her place in the New Zealand art historical canon is, of course, forever assured. What sets Angus apart from many of her contemporaries is her ability to deal with such a wide range of subjects, styles and scales; yet at the same time managing to imbue all of these with the same unrelenting honesty. *The Resting Cat* (lot 276) is a delightful watercolour, notable for the assuredness and mastery of the artist's handling of the watercolour medium. Like much of Angus's work it is as much about the rendering of an everyday subject as it is about continued and on-going technical exploration.

Don Driver has never been tied to any one particular art-historical school. Since the 1940s he has consistently pushed the boundaries of art practice, working in isolation in his hometown of New Plymouth. Driver is chiefly regarded for his use of the disparate, the discarded and the unconventional. However, (lot 258) from 1961 showcases another aspect of the artist's oeuvre which many will be unfamiliar with: the artist as abstract painter. It is, put simply, an incredibly beautiful, hermetic modernist painting, concerned with little more than form, colour, shape and line.

Ben Plumbly

257

Charles Tole
Decoration with Cross
oil on board
signed and dated '81;
artist's original exhibition
label affixed verso
605 x 472mm
$10 000 - $15 000

258

Don Driver
Untitled
oil on canvasboard
signed and dated '61
900 x 560mm
$8000 - $12 000

259

Charles Tole
The Red Vase
oil on board
artist's name and title
printed on original
exhibition label
affixed verso
320 x 425mm
$2500 - $4000

260

Allen Maddox
Yellow
oil on canvas, 1993
615 x 615mm
$5000 - $8000

261

Theo Schoon
Portrait of Te Rauparaha
graphite on paper, circa 1960
title inscribed; original Rotorua
Art Gallery long term loan
label affixed verso
195 x 155mm
$1500 - $3000

262

Russell Clark
Maori Studies (Blue Denims, White Horse)
ink, wash and graphite on paper
inscribed *Blue Denims and White Horse*
265 x 355mm
$2000 - $4000

263

Colonel Robert Henry Wynyard
Teki or God
ink and watercolour, 1845
title inscribed and signed with artist's initials *R.H.W.*
222 x 185mm
$8000 - $14 000

264

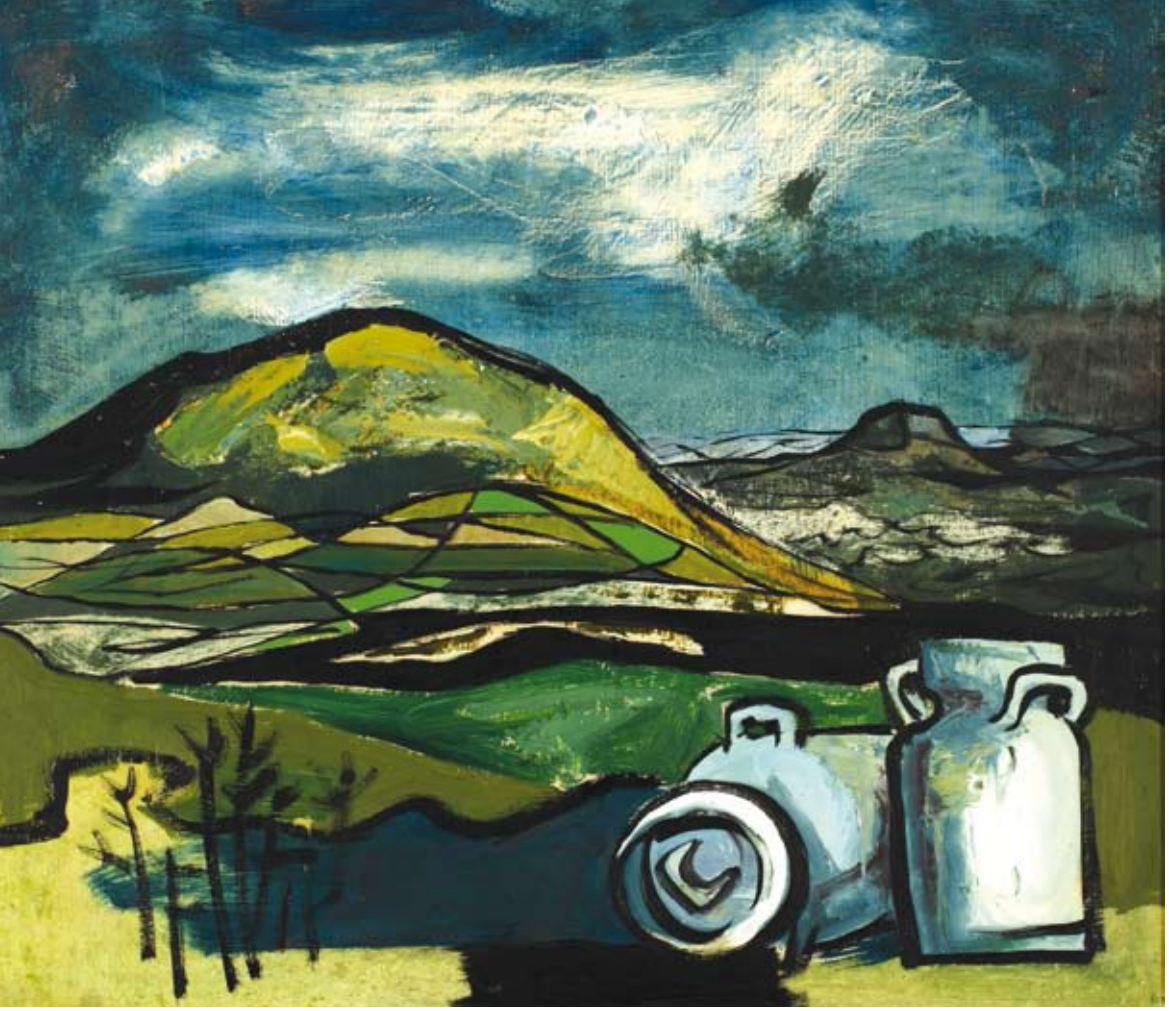
Major General Horatio Gordon Robley
Te Kuha
watercolour
title inscribed and signed; title inscribed and inscribed *Ngaterangi Chief 1864, famous for his "moko" and a unique pattern on centre of the nose*
verso
250 x 225mm
$6000 - $9000

265

Major General Horatio Gordon Robley
Map of Tattooing Moko taken from a Preserved Head
watercolour, circa 1880
signed; inscribed verso *the traffic in baked heads was stopped by the government order, Sydney 16th April 1831*
200 x 320mm
$5000 - $8000

266
Louise Henderson
The Swimmer
oil on canvas, circa 1960
signed verso
650 x 1025mm
$14 000 - $22 000

267
Paratene Matchitt
The Carver III
oil on board
signed and dated 5/64
575 x 745mm
$6000 - $9000



268

Dennis Knight Turner
Landscape with Cream Cans
oil on board, 1954
title inscribed, signed and dated
July 5, 1954 on original label
affixed verso
527 x 600mm
$6000 - $9000

269

Louise Henderson
From the Urewera Series
oil on board, circa 1976
signed
760 x 1010mm
$10 000 - $15 000

270

Eric Lee-Johnson
Road Through the Landscape
oil on board
signed
880 x 900mm
$12 000 - $20 000

271

Louise Henderson
Untitled-Polynesian Girls
oil on canvas
signed verso
595 x 890mm
$20 000 - $30 000

272

Christopher Perkins
Still Life with Irises and Daffodils
oil on canvas on board
signed with artist's initials *C.P.*
600 x 500mm
$5000 - $9000

273

H. Linley Richardson
The Gardener
oil on board
signed
390 x 490mm
$2000 - $3000

274

Margot Philips
A Waikato Landscape
oil on board
signed; title inscribed, signed and inscribed *approx 1965* verso
400 x 575mm
$4000 - $6000

275

Frances Hodgkins
Abstracted Buildings
watercolour and gouache on paper, circa 1943
370 x 265mm
Provenance: originally from the collection of the late Myfanwy Evans and John Piper, United Kingdom
$15 000 - $25 000

276
Rita Angus
The Resting Cat
watercolour
signed
120 x 170mm
$8000 - $12 000

277
Jacqueline Fahey
Self-Portrait with Artist's Palette
oil on board, circa 1948
900 x 435mm
$5000 - $8000

278
Jeffrey Harris
Figures in an Interior
oil on board
signed and dated
Dunedin 1980
1185 x 1490mm
$10 000 - $16 000

Milan Mrkusich Monochrome Blue (1978)

Milan Mrkusich has always painted deceptively simple paintings. *Monochrome Blue* (1978) is no exception. Painted in the richest and inkiest of blues, its alarming and apparent simplicity is undermined the closer one comes into contact with its beautifully realized surface. From a distance it appears as a deep sea blue, only revealing its innate chromatic complexity upon closer inspection as the stippled surface gives way to depths and layers of darkness, via near-indiscernibly thin layers of paint.

Milan Mrkusich's painting has always been fundamentally architectonic, perhaps stemming from his early vocation as a colour consultant for architectural firm Brenner Associates in the 1950s. *Monochrome Blue* is a tour de force of reductive modernist painting. Painted on cardboard and featured in the artist's retrospective at Auckland City Art Gallery in 1985, its subject is essentially the relationship and interrelationship of the formal or structural elements which make up the painting itself. This has gradually become the case for Mrkusich's paintings since the 1960s as squares, circles, triangles and rectangles increasingly came to provide the structural basis of his paintings. In *Monochrome Blue* the surface is made up of 12 panels, eight smaller squares at the bottom and four larger quadrants on top. Unlike in other related works of the period the squares are incised rather than inscribed, further heightening the structural feel.

Milan Mrkusich has explained his painting process as involving long periods of looking and contemplation. Mrkusich's painting takes its cue from post-war American abstraction which reaches its zenith in the work of artists like Barnett Newman, Mark Rothko and Ad Reinhardt. However, ultimately Mrkusich's modernism is uniquely his own. As William McAloon so lucidly declared, the artist has spent a lifetime 'investigating the immaterial through the material.'
Ben Plumbly

279

Milan Mrkusich
Monochrome Blue
acrylic on cardboard
title inscribed, signed and dated 1978 verso
1224 x 808mm
Illustrated: Peter Leech, *Milan Mrkusich: A Decade Further On 1974-1983* (Auckland 1985), p.42.
Exhibited: 'Milan Mrkusich: A Decade Further On 1974-1983', Auckland City Art Gallery, 14 August - 25 September 1985
$25 000 - $35 000

280

Michael Illingworth
Tawera Figures in a Landscape
oil on canvas
signed verso
603 x 900mm
$55 000 - $75 000

Michael Illingworth

Within New Zealand's art history Michael Illingworth and Tony Fomison are close cousins. Their pakeha modernism sought out cultural essences. But where Fomison's sensibility discerned a darkness - one we might not be able see directly, nor easily represent, but that shadows our lives and whose effects are figured for us in myth - Illingworth's found something more warm, earthly and human to explore.

In this early, untitled work *Tawera figures in a landscape*, Illingworth paints the land joyfully alive. The earth is a deep, blood red under the darkening sky. Golden figures commune in the moonlight, moving together in circles, perhaps in triangles, as couples. The wiggle of a worm quotes Joan Miró, the geometric oil glow echoes Paul Klee, but the acrobatic fantasies of those painters - who opened up the possibilities this piece takes on - swell into something fleshier. The high horizon firmly grounds the action in whenua, a placental plain of warmth and nourishment.
The generic, gendered characters who populate later paintings of Illingworth's - Mr & Mrs Piss-Quick - appear here prototypically. Their distinctive egg-shaped heads and pyramidal bodies are fully formed, but not settled into the well rehearsed visual vocabulary of the satires of suburbia to come. The looser tumble of block shapes intensifies the evocation to the innocence of children's drawings that the artist - like the European moderns he admired - celebrated and aimed to recapture.

The lightness, though, is not total. The figures' spindly gestures, as they wave to one another from foreground to background through the gloom, are as humanly frail as they are happy, their odd, wide bodies as awkward as they are alive. Aaron Lister and Damian Skinner's catalogue notes Illingworth's idea that his motif, the egg shape is "that which nature has drafted as the shape strongest for protection"* but it is also, of course, a symbol of fragility. This painting celebrates life in a way that is clear sighted yet tender about the clumsiness and transience of biological existence. Embracing mortality, it pictures an altogether more social, sensual place than Colin McCahon's vision of a landscape with 'too few lovers'.

Illingworth harnessed the same hubristic mid-twentieth century version of the urge to generalise that saw anthropologists for a while, for example, hope to postulate universal structures underlying all culture. He was, perhaps, like them, more of his time and place than he was able to see, but his attempts to peel back layers of nurture to reveal raw nature endure in all their own odd, human specificity.
Jon Bywater

** A Tourist in Paradise Lost: The Art of Michael Illingworth, City Gallery Wellington, 2001, p.22.*

281
Doris Lusk
Portrait of Kathleen Davies
oil on board
signed and dated 1959
435 x 385mm
$8 000 - $12 000

282
Rita Angus
Portrait of Mary Dunsford,
Wife of Leo Bensemann
oil on canvasboard
605 x 440mm
Provenance: Originally in the collection of the Bensemann Family
$35 000 - $45 000

283

Michael Smither
The Three Graces
oil on board, 1968/2003
signed with artist's initials *M.D.S*
and dated '03
850 x 1200mm
$50 000 - $70 000

Michael Smither

Three Graces began as a commissioned portrait of three New Plymouth sisters, however once completed the girls' mother decided it was not to her liking. Recently Michael Smither revisited the work, adding new ideas and a freshness of vision. What began as a quickly executed portrait is now a richly iconic painting; the sisters have given way to 'three mythical virginal figures'. Intended by the artist to reference various female figures in art history, particularly the three graces.

Often depicted in Renaissance paintings the three graces are figures from Greek mythology – Aglaia, Euphrosyne and Thalia, said to be the companions of Aphrodite, representing beauty, joy and charm. They were often associated with the arts, as it was believed they endowed artists and poets alike with the ability to create beautiful works of art. While the essential components of the painting have remained the same, it is now a smoother, more refined image, the patchy loose brushwork being replaced with Smither's hallmark blending and rounded contours.

Shadows have been developed with the lighting dramatised and sharpened. The women have been brought into focus, the colours of their clothing heightened, their faces given detail and character. Their limbs too are elongated, as they become more statuesque. They have been imbued with aloofness as befits mythical figures, and yet retain a sense of their origins as sisters, a close relationship between three distinctly different characters. When *Three Graces* was begun, Smither was based in New Plymouth and working on domestic scenes featuring his young family. The statuesque figures, bright colouration and interior setting in the subsequent reworking of *Three Graces* are reminiscent of these early works.

284

Petrus van der Velden
After the Funeral
oil on canvas
signed; signed verso
1000 x 1700mm
Provenance: Originally in the collection of Rodney Wilson, author of the Petrus van der Velden Catalogue Raisonne. Purchased by Bev and Murray Gow directly from Rodney in 1977.
Illustrated: Rodney Wilson, *Petrus van der Velden, Catalogue Raisonne, Volume 11* (Sydney, 1979) p.32.
Reference: *ibid*., p12,16.
Rodney Wilson, 'Petrus van der Velden: The Marken and Otira Series', *Art New Zealand 1*, August 1976, pp.21-23.
$100 000 - $150 000

Petrus van der Velden

An elegy to life and death, and an elegy to colour and light, Petrus van der Velden's *After the Funeral* is true to the spirit of the late nineteenth-century Romantic Realist tradition.

The Dutch pioneered marine painting in the seventeenth century. Specialists like Willem van de Velde the Elder (1611-1693) crafted life-like pictures of the heroic force and grace of the sea. Van der Velden, who must have known that he shared the surname of the most famous Golden Age marine painter, executed seascapes with a comparable power, and a similar preoccupation with light and atmosphere. Petrus's works are however very much a part of the nineteenth-century tradition of the sublime landscape, with raw emotional impact driven by stronger tonal contrasts, varied brushwork that sparkles in places, and forceful cropping.

In the 1870s van der Velden was inspired to paint a series of paintings of the small island community of Marken, including several pictures relating to funerals, such as this one. The starkly silhouetted people on board the boat bear the load of death in their strong, dark forms, and accompany the coffin as it makes its way. The destination must be 'homeward', the body back to nature, to the omniscient power of death. But life, and paint, continue to live, in the broad swathe of light above the boat, the verdant greens that flow into the viewer's space in the foreground, as if to say in the battle of life and death, nature wins, but perhaps so too does paint.

Van der Velden's work has special resonance for New Zealanders, since he came here in 1890 and painted and exhibited widely during the 1890s. He is most famous for the dramatic Otira Gorge paintings, such as the awe-inspiring painting at the Dunedin Public Art Gallery.

Van der Velden's work was widely admired in his lifetime. The leader of The Hague school of painters, Josef Israels, invited him to join the group in 1875. Vincent van Gogh championed van der Velden's work, and in a letter to his brother Theo claimed that Petrus 'made a very strong impression on me... my immediate impression was that he was a solid serious painter...' and in another letter Van Gogh called him simply 'a real painter'. This insistence on the real, the truth and power of nature, resonates in this fine example of his painting. His work can be found in the Rijksmuseum, Amsterdam, and is well represented in New Zealand public collections.

– Erin Griffey

Tony Fomison

Tony Fomison's earliest recorded drawings were ethnographic in their genesis. Like Theo Schoon before him, Fomison was fascinated by Polynesian and Maori visual language. In his teenage years he was engaged more by archaeology than art and some of his earliest recorded drawings are in fact tracings of Maori rock cave drawings commissioned by the Historic Places Trust and the Canterbury Museum.

Ian Wedde notes in the catalogue for Fomison's 1994 survey exhibition *What shall we tell them*, 'Together with his meticulous fieldbooks, and his card index of 462 entries with descriptive sketches, the tracings constitute a body of work that has to be read not as secondary to his artistic work as a vital component within that work.'

Fomison's connection with the forms and meaning of Polynesian and Maori art making was an ongoing and profound enquiry. This depth of feeling can be seen throughout his career and culminated in Fomison taking on the Samoan Pe'a body tattoo, the process recorded by photographer Mark Adams in the early 1980s.

Wedde further notes the central and symbolic role played by the cave in Fomison's oeuvre, 'The cave is not a cave, it is a type of thing whose meaning the artist/researcher will interpret for us... certain key signs repeat in variant contexts... The cave itself is the most central of these repetitions, an allegorical form switched through numerous variants: the maze, the crypt, the grave, the window, the birth canal.

Sea Cavern of c.1977 is a dark, mythological scene, one that invites both a literal and a symbolic meaning. The evidence of turmoil, perhaps even the deluge of Biblical times can be seen in the flooded remnant forest and stumps in the foreground. What was once forest has been submerged.

Such scenes can be read as apocryphal today but it must be remembered that Fomison's keen wit could not have missed the obvious connection to the raging debate over the Cromwell gorge flooding which was scheduled at this time to create the Clyde Dam and Lake Dunstan.

This mournful scene is juxtaposed with what must be Fomison's incurable curiosity and desire to read the cave as a repository of wisdom and cultural treasure; available to those who know where and how to look.

The artist here acts as our guide, taking us to the entrance of a forgotten underwater cavern. Who knows what secrets lie within?

– Hamish Coney

285

Tony Fomison
Sea Cavern
oil on canvas on board
inscribed *#190*; title inscribed and
inscribed *#190* verso; Elva Bett
blind stamp applied verso
905 x 600mm
$50 000 - $70 000

286

Colin McCahon
Madonna with Child and the Angels
oil on linen
2000 x 2860mm
Provenance: Previously in the collection of the late
Rodney Kennedy and on loan to the Hocken Library, Dunedin
Illustrated: Marja Bloem and Martin Browne, *A Question of Faith (*Nelson, 2002), p.165.
Reference: *ibid*
$100 000 - $150 000

Colin McCahon

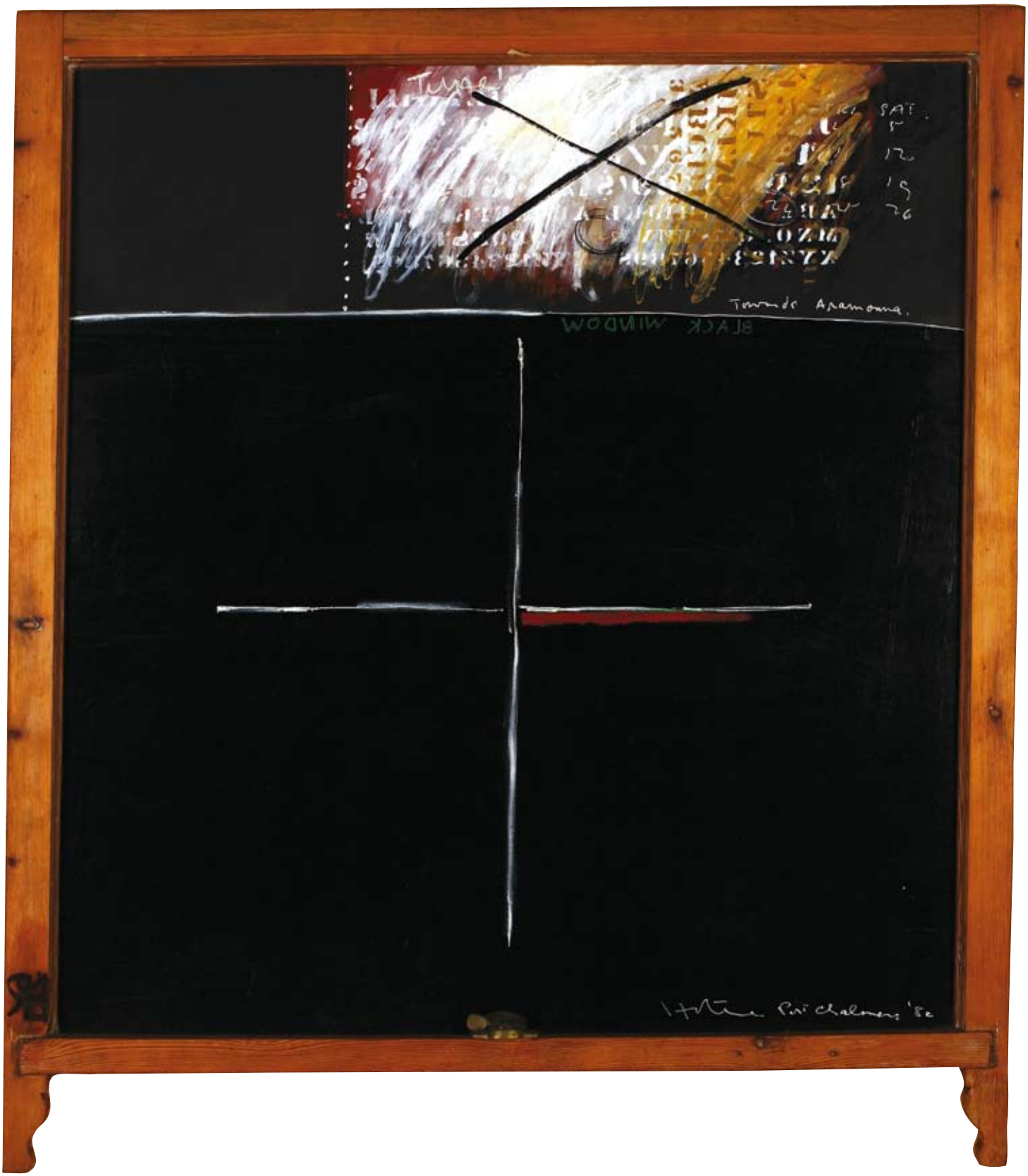
It might be tempting to dismiss this work as a piece of ephemera. It was painted early in the artist's career as a backdrop to a Dunedin stage production of T.S. Eliot's *Murder in the Cathedral*, a verse play based on the assassination of Archbishop Thomas Becket in Canterbury Cathedral in 1170. Moreover, it is a work of many hands: McCahon's 'workshop assistants' included fellow painter Doris Lusk, Ann Hamblett, soon to become McCahon's wife, and dramaturge Rodney Kennedy, in whose collection the 'backdrop' ended up. Such collaborative practice was not unusual, of course, in Italian Renaissance ateliers. Here McCahon, the principal artist, executed the design, visible in pencil under and between the paint, and seemingly based on images of the Virgin in stained glass windows in the same Canterbury Cathedral. McCahon's hand is also clearly to be found in the faces of the Madonna and angels. His collaborators, as was the Renaissance practice, may have filled in the borders, blocks of colour and touches of gold paint.

But there are good reasons to argue for this painting's significance. What was once a backdrop may now come to the forefront. On two counts: McCahon's interest in and commitment to the theatre and theatre design was lifelong. Theatre design was an opportunity for him to explore and experiment with ideas that might be incorporated into paintings at a later stage. Here he revels in the 'Byzantine iconicity' of this work: the same magnificent frontality and stark simplicity of Byzantine art that we find, for example, in the mosaics in San Vitale in Ravenna. For Byzantine Christians the icon was a true copy of its holy model. Because they depict a holy and infinite presence, not the temporal physical world, icons avoid direct reference to earthly reality, to specific time or place. These timeless and static figures, and the compositional lessons the painter learned here, are precursors to the figures of Mary and angels – such as *The Marys at the Tomb* (1950) – that appear in McCahon's painting in the late 1940s.

Secondly, McCahon's subject matter here is, like Eliot's Christian verse tragedy, religious. One critical response has viewed the re-presentation of religion in McCahon as something incidental that may be set aside, something that may be subject to forgetting and disavowal (as it was by McCahon himself on occasion). On the other hand, for others, commentators and friends, religious experience in McCahon's painting is viewed as constitutive, not merely accidental or external. For McCahon's biographer and friend, Gordon Brown, 'the unifying force' of his paintings 'is the religious attitude of mind' and he notes that 'McCahon sees himself as both a believer and a doubter'. And perhaps the truth of this 'faith' to his subject matter is to be found in the fact that in 1966, 25 years after completing this painting, McCahon wrote on the printed handout he prepared to his painted glass windows for the Chapel of the Sisters of Our Lady of the Missions that he 'wished to help renew the link, now almost broken, between the artist and the Church'.

– Laurence Simmons

NB: This work is reproduced on p.165 of Colin McCahon: A Question of Faith, edited by Marja Bloem and Martin Browne (Nelson: Craig Potton, 2002).



287

Ralph Hotere

Towards Aramoana

acrylic on board in colonial sash window frame
title inscribed, signed and dated
Port Chalmers '82
1090 x 960mm
Provenance: Purchased by John Gow on behalf of his parents from Janne Land Gallery, Wellington in 1983

$250 000 - $350 000

Ralph Hotere

Walk on wet sand; in the extreme shallows where water and sand seem one substance until disturbed and forced apart, momentarily, by the weight of your foot. See how quickly the liquefied sand oozes back creating a delicate membrane that erases your footprints. Notice how the glossy sheen bounces your eye off its surface with bright flashes and then just as suddenly lets you glimpse depth. Hotere's slick car-body blacks do the same: they bounce your eyes off, all surface and glare; and then they let you see a whole breath-swallowing night sky, or a dark room, just beyond the glass, lit by a wood stove and warm murmurings.

In 1981 there was a proposal to build an aluminium smelter on top of the Aramoana salt marsh, near the mouth of the long harbour that flows towards Port Chalmers and Dunedin. Looking northeast from his former Port Chalmers studio, Hotere's view took in the fragile Aramoana sand spit and salt marsh, pathway to the sea. His was a constant view *Towards Aramoana*. His eyes knew it; his feet knew its grain and pulse; has hands and belly knew its shellfish; his lips knew its saltiness. In the painting it as if Hotere is drawing a line in the sand which says 'Enough!' It is a line in blood under the right hand axis of the cross, just like the Aramoana sand spit juts out into the harbour.

The smelter consortium erected a large sign on the salt marsh to mark its intentions. Cilla McQueen later described how one evening she and Hotere drove to the place with a bucket of black paint which Hotere sloshed all over the sign. The memory of this sign and the artist's gesture are emphatically declared in the top right corner of *Towards Aramoana*. The central cross repeats the action, making a double cancellation of the salt marshes by the smelter; and of the smelter by those who rallied to oppose it. The black window is a memorial to imminent loss and a prophetic warning.

Though the Aramoana series reference a particular landscape, they are not really landscapes. They are brooding, angry and reflective gestures. With all their scratching and crosses and text they are eloquent visual poems to thought. They are about thought, and they are thought in action; and all the more powerful because of their colour. What is the right colour for incredulity, anger, determination, indignation? And within these, what is the colour for hope that must persist? Surely, it is black.

– Rob Garrett

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

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

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

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

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

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

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

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

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

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

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

Important advice for buyers

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

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

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

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

ART + OBJECT

THE 21st CENTURY AUCTION HOUSE

ART+OBJECT Absentee Bidding Instructions

Bidding No.

For Absentee Bidders at ART+OBJECT'S Auctions
No. 7, 15 September 2007, The Bev and Murray Gow Collection

This completed and signed form authorizes ART+OBJECT to bid on my behalf at the above mentioned auction(s) for the following lots up to prices indicated below. These bids are to be executed at the lowest price levels possible. I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (12.5%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

No. 7 Auction: The Bev and Murray Gow Collection

Lot no.	Description	Bid max

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 prior to the published sale time in one of three ways:
1. Fax this completed form to ART+OBJECT +64 9 354 4645
2. Email a printed, signed and scanned form to: info@artandobject.co.nz
3. Post to ART+OBJECT, PO Box 68-345 Newton, Auckland 1145, New Zealand

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Please find my cheque enclosed ☐ (tick box) or charge my Visa ☐ Mastercard ☐

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Fax with credit card details to +64 9 354 4645. Download this form from www.artandobject.co.nz

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Notes

Index of Artists

ARTIST	LOT NO.
Gretchen Albrecht	180
George French Angas	22,23, 24, 32, 33
Rita Angus	276, 282
David Armitage	226
E. Armitage	102
Artist Unknown	38, 40, 41, 42, 43,44,45,47, 49, 50, 52,56,76,85,86,94, 98,100, 103, 116,135, 138, 200
Douglas Badcock	137
Stephen Bambury	191
Norman W. Barker	67
Alfred Ernest Baxter	30
George Baxter	29
Brian Brake	7,8
Eleanor Brown	110
Gordon Brown	240
Helen Brown	113, 150
J Brown	114
Nigel Brown	182, 185
John Buckland-Wright	163
Edward Bullmore	124, 222
Burton Bros.	16
S. Bugden	155
Ida Carey	165
George Chance	12
Russell Clark	242, 262
Alfred Cook	115, 145
James Cook	70
Ivy Copeland	228, 249
Shane Cotton	132
David Cox	75
Thomas Selby Cousins	66
Jack Crippen	160
Gordon Crook	190
Donald Croll	156
William Dance	27
Thomas William Downes	120
R.I. Downie	99
A di Lorenzo	25
Don Driver	181, 217, 259
Louis Duperrey	36
Dumont D'Urville	26
Jacqueline Fahey	277
Robert Nettleton Field	92
Jas Fitzgerald	111
Jones and Coleman	37
Robert Nettleton Field	126, 139
Tony Fomison	285
Patricia France	248
Dick Frizzell	233
E.Gaff	46
John Gibb	62
May Gilbert	93
John Alexander Gilfillan	57
H.Goldie	11
Rudi Gopas	187
John Gould	31
Murray Grimsdale	238
Frank Gross	159
J.V. Gulliver	105
Arthur Haines	227
George Hamilton Hammon	74
Jeffrey Harris	83, 87, 125, 209. 218
Patrick Hayman	213, 252, 255
Louise Henderson	192, 211, 220, 234, 266, 269, 271
Arthur Hipwell	154, 189
Helen Hodges	112
Frances Hodgkins	235, 275
William Matthew Hodgkins	55, 59
Patrick Joseph Hogan	117
Basil Honour	140
Jean Horsley	130
Ralph Hotere	287
E. Howell	106
Michael Illingworth	280
Keith Johnson	39
Lucretia Johnson	119
Horace Moore Jones	118
John Kinder	133
T. King	173
Eardley Knollys	79
Denys Law	72
Eric Lee-Johnson	244, 270
Andre Lhote	69
Connie Lloyd	153
Doris Lusk	206, 281
Colin McCahon	286
Douglas MacDiarmid	157
Peter McIntyre	123
Allen Maddox	214, 260
Albin Martin	51
Josiah Martin	13,15,17
William Mason	71, 80
Paratene Matchitt	267
M. Matthews	166
Mayclair	108
Eileen Mayo	176, 177, 178, 179
Joseph Jenner Merrett	202
H.V. Miller	141
Leonard Mitchell	122
R. P Moore	14
Margot Mountain	149
Elise Mourant	128
Peter Moriarty	147
Milan Mrkusich	225, 279

James McLachlan Nairn 53
Girolamo Nerli 104
Buck Nin 219
George O'Brien 58
Joanna Paul 204
Christopher Perkins 88, 243, 272
Peter Peryer 19
Stuart Peterson 171
Margot Philips 273
Frederick James Porter 77
William James Reed 127, 136, 129, 207
Harry Linley Richardson 172, 274
Dorothy Kate Richmond 134
Major General H G Robley 193, 194, 195, 196, 197, 201, 264, 265
Fred Roe 48
Louis de Sainson 28
Cedric Savage 250
School of J.P. Backhouse 109
Theo Schoon 9, 10, 18, 21, 175, 198, 221, 223, 224, 261
Ian Scott 231, 239
James Fraser Scott 162
Wayne Seyb 148
Peter Siddell 183
Francis Shurrock 142
May Smith 143
Michael Smither 210, 283
Charles Spencer 20
Peggy Spicer 107, 144, 151, 152, 158, 161
Louis John Steele 60, 65, 68,
Vida Steinert 215
J.H. Sydney 101
Henrik Szydlowski 186 , 131
Garth Tapper 82
E. Mervyn Taylor 164
Sydney Lough Thompson 253, 254
Geoff Thornley 212
Teuane Tibbo 216
Charles Tole 121, 257, 258
Philip Trusttum 91, 229, 236
James Turkington 245
Dennis Knight Turner 95, 208, 232, 241, 246, 247, 251, 256, 268
Petrus van der Velden 61,63,64, 284
William Joseph Wadham 81
Reg Waghorn 146
H.N. Warner 34
John Weeks 84, 184, 188, 199
F Wellesby 78
G.P. Wilson 35
Henry Winslow 73
Desmond Wood 96
George Woods 168, 169, 170, 237
Toss Woollaston 89, 90
Charles Nathaniel Worsley 54
Walter Wright 97
Colonel Robert Henry Wynyard 263
Adele Younghusband 167, 203, 205

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