

IMPORTANT PAINTINGS AND CONTEMPORARY ART  
26 NOVEMBER 2013

art+object





Important Paintings and Contemporary Art  
Tuesday 26 November at 6.30pm



Richard Killeen  
Pea Beau  
acrylic on canvas  
signed and dated 5 - '76  
1525 x 1020mm

Welcome to A+O's final major art catalogue of 2013. It is a rare occasion in an auction context to be able to present a comprehensive selection of an artist's work which encompasses key chronological periods and stylistic developments. In this current catalogue we are pleased to present body's of works by two artists for whom a period of residence in London during the 1950s and 60s proved decisive not only to their practice but also in terms of the international ideas they imbibed and contributed to.

Before WWII earlier generations of New Zealand artists such as Frances Hodgkins, Rhona Haszard and Raymond McIntyre viewed London – as a destination and artistic milieu – as an end in itself. The goal of these expat artists was to immerse themselves in the European scene and become players in the artistic movements of the day.

After WWII the creation of a distinct New Zealand identity and set of local concerns was paramount. The expat artistic experience became more interactive. New Zealand artists returned home invigorated by their contact with modernist concepts but with the clear goal of developing their singular practice in a New Zealand context.

The late 1950s and early 1960s were the famous Pop Art years. Explosive colour, new media and popular culture motifs were explored and re-proposed by artists like never before. For Pat Hanly (1932–2004) and Edward Bullmore (1933–1978) their London years became touchstones for later bodies of work which have entered the lexicon of New Zealand art. Hanly returned to New Zealand in 1962 after his first solo exhibition in London the previous year. The four works in this catalogue (lots 46 to 49) cover the period from 1960 to 1973, reaching their apogee with the glorious ode to love *Golden Age*.

Edward Bullmore's London years traversed the period 1960 to 69 and the exhibition history and context of his work in this period is detailed in an insightful essay by Penelope Jackson. Bullmore's voyage from pure easel painting to surrealist constructions is one of the most intriguing in all New Zealand art history. The works in this catalogue (lots 11 to 14) date from Bullmore's Florence and London years and his subsequent return to New Zealand. They reveal his journey from and to New Zealand as both highly individual and inspiring. Few New Zealand artists have engaged with such a diverse range of ideas and media.

Colin McCahon (1919–1987) has seldom been represented in an auction catalogue by such a varied and representative grouping of paintings. The five works in this catalogue (lots 18 and 37 to 40) span a thirty six year period from 1943 to 1979, almost his entire artistic career. McCahon, like Hanly, worked in a serial fashion, frequently focussing on intense explorations with the landscape of a specific area. In this catalogue emblematic works take their inspiration from the regions of Motueka, South Canterbury, the King Country, Muriwai and Helensville west of Auckland.

Each of these artists has made a highly personal contribution to our art story in the 20th century. In the period that these works were produced New Zealand transformed itself from a colonial satellite to a nation with a nascent but distinct artistic voice. This catalogue will enable visitors and collectors to renew their acquaintance with these significant artists and gain fresh insights into their achievements.



ART+OBJECT  
3 Abbey Street  
Newton, Auckland

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

PO Box 68 345  
Newton  
Auckland 1145

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# October 2013 Catalogue Highlights



Roy Cowan  
Large floorvase with  
incised concentric,  
geometric circles  
\$7035



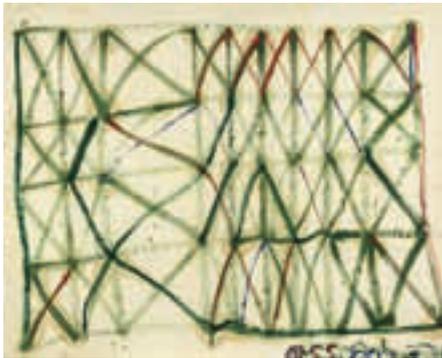
Len Castle  
Sulphurous Bowl  
deep conical earthenware bowl with yellow sulphur  
glaze. d.410mm  
\$9965



Barry Brickell  
Fatso stoneware jug  
h.370mm  
\$2460



Michael Smither  
Boats on the Harbour, New Plymouth  
oil on jute on board, 1965  
\$23 450



Allen Maddox  
Grid No.55  
oil on cotton, 1976  
\$11 725



Robert Jahnke  
Fragile Forged Artefacts  
mixed media  
\$9145



Don Driver  
Small Brass  
patinated brass and wood, circa 1966  
\$7325



Len Castle  
Moulded earthenware with red lava glaze to interior  
w.870mm  
\$7035



Lehmann Brothers EPL 773 Masuyama  
\$3105



Corgi Toys 261, James  
Bond Aston Martin DB5  
\$1640



Greppert & Kelch  
Horse and Buggy  
\$1755



Pat France  
Girl in the Yellow Dress  
oil on board, 1991  
\$8790

A+O's October catalogue featured a diverse selection of New Zealand art and photography as well our first Rare Toys catalogue since 2009 which featured rare Lehmann Brothers tin toys. The studio

ceramics catalogue of some 400 lots was one of the finest we have offered with strong demand witnessed for key pieces by Len Castle and major NZ practitioners such as Roy Cowan and Barry Brickell.

Prices realised include buyer's premium.

NEW ART  
& CULTURE  
MAGAZINE

# VAULT

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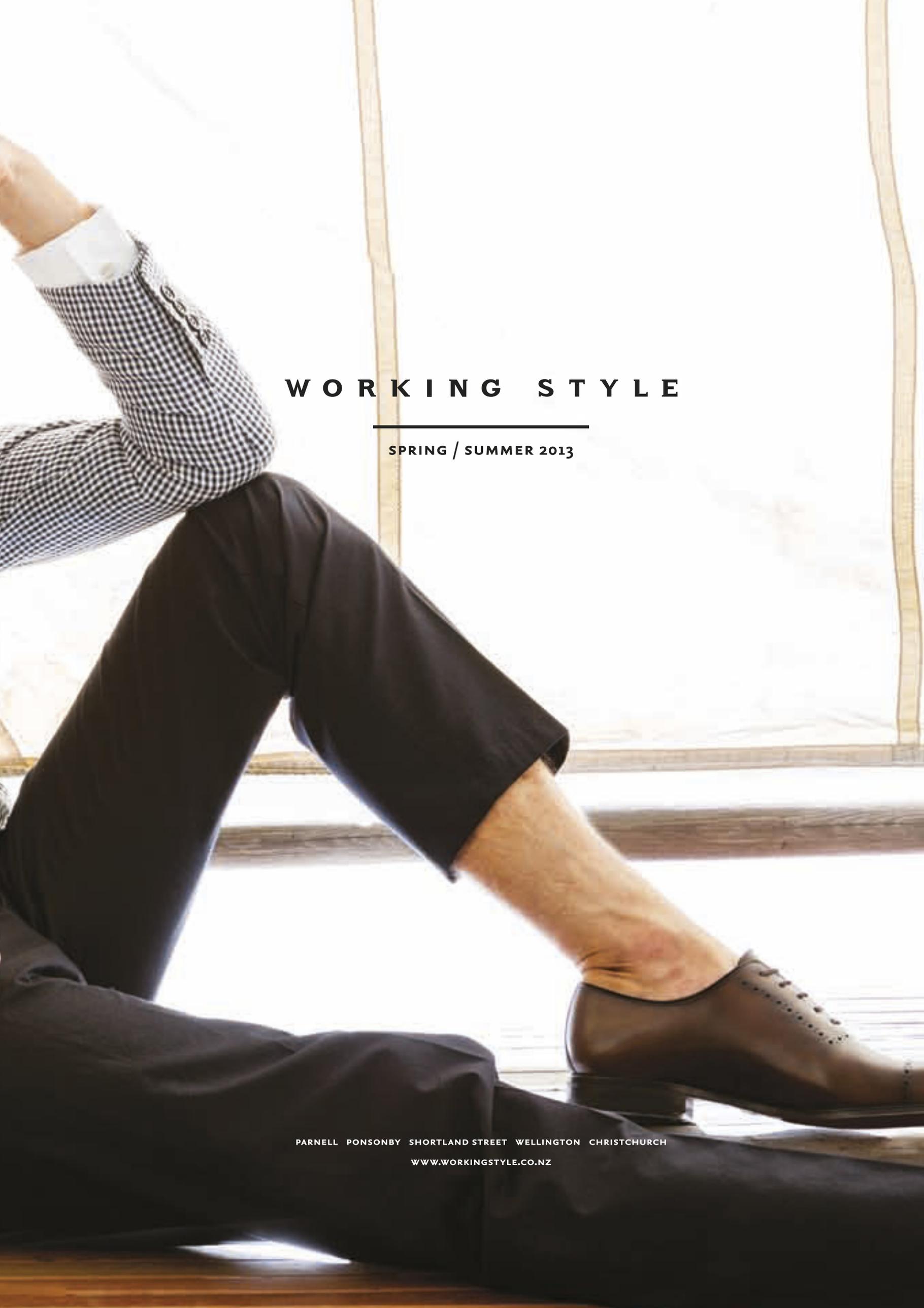
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ZOE CROGGON  
*Gymnast #1* (detail), 2013  
75 x 66 cm

Courtesy the artist and  
Daine Singer, Melbourne





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## New Collectors Art



Jeffrey Harris

Girl's Face

pencil on paper

signed and dated 1970; title inscribed, signed & dated 1970 verso

200 x 250mm

\$1200 - \$1800

# SEUNG YUL OH

MOAMOA A DECADE



**23.11.13-27.04.14**

30 The Octagon Dunedin New Zealand  
[www.dunedin.art.museum](http://www.dunedin.art.museum)  
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Seung Yul Oh **Pok Po** 2010 fibreglass, automotive paint Courtesy of the artist and Starkwhite

Developed and presented in partnership with the City Gallery Wellington

## Modern Design International and New Zealand

A+O's final offering of Modern Design furniture and lighting is distinguished by an excellent selection of rare New Zealand design items including a pair of Garth Chester's legendary Salon Chairs of which less than 20 are believed to have been made. The New Zealand component of the catalogue will also include pieces by Roy Lippincott, Ernst Plischke, John Crichton,

Timothy John and a fine offering of Ernst Shufflebotham for Crown Lynn.

Leading examples of international design include fine pieces by Alvar Aalto, Charles and Ray Eames, Mies van der Rohe, Grete Jalk, Robert Heritage, Hans Wegner, Philippe Starck, Kai Kristiansen, George Mulhauser and a set of four Chromcraft Sculpta 'Star Trek' chairs.



Garth Chester  
A pair of 1950s Salon chairs  
\$1800 - \$4000



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11 December 2013  
Catalogue published and online  
Thursday 28 November

## New Zealand Historical

A large and impressive  
presentation case of 12  
taxidermy New Zealand  
native birds.

780 x 1400 x 570mm  
\$45 000 – \$65 000

The catalogue includes New Zealand  
artefacts such as a fine Tene Waitere carved  
hoe and a pre-contact carved papahou with  
provenance to Northland. Also included is a  
rare taxidermied kuri dog.



# EXHIBITING QUALITY LANDSCAPES

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This 75 acre, waterfront estate presents with a level of quality seen only in some of the world's finest homes. Crafted from the best of local and imported materials available, with incredible attention to detail and without the restriction of cost, this most opulent of homes is now available for the first time. Overlooking the calm waters of Te Puna inlet in the Bay of Islands, the distinguished and private

home offers its owners the absolute pinnacle of prestige, privacy and lifestyle. This residence is an uncompromising homage to the owner's love of art, space and the blending of elements. The brief given to the architects and designers was to combine European flair with elements of New Zealand culture in a package optimised to the sub-tropical climate of this area.

[luxuryrealestate.co.nz/NT47](http://luxuryrealestate.co.nz/NT47)

3 3 2

## ASPEN GROVE QUEENSTOWN



Set on over half an acre of arguably the best position within the exclusive 'Aspen Grove' area, this is a world class home and it is hard to imagine there is anything that quite compares to the architectural detail hidden inside its schist and timber walls. Extensive landscaping and superb outdoor living areas capture magnificent views spanning Queenstown Bay and Lake Wakatipu. These views are skillfully captured inside from each living space, enhanced by the light generated through the variety of art glass windows.

The master suite takes up the entire top floor boasting unbeatable views and the ensuite is beautifully detailed featuring a sunken bath.

Located in the upper level wing of this luxurious home are two guest rooms and a large shared bathroom. In the lower wing another two guest rooms currently used as a gymnasium and executive office share the property's sauna and steam shower ensuite.

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LUXURY REAL ESTATE  
NEW ZEALAND

## Rare Books

Thursday 5 December 2013 at 12 noon  
Catalogue published and online  
Monday 18 November

A+O's final Rare Books catalogue is a superb and wide-ranging offering of NZ and Maori history including correspondence dating to 1845 and relating to Thames and early land claims from the first resident European Joshua Thorpe. In addition the catalogue includes a set of Cook's Voyages, a fine set of John White's *Ancient History of the Maori* from 1887 to 1891 (7 volumes), handwritten manuscripts of NZ literature by R.A.K. Mason, Hone Tuwhare and Janet Frame (Clutha) and fishing, hunting, exploration first editions with a large variety of early New Zealand maps.

The International section features a delightful selection of 19thC illustrated Parisian fashion magazines and early gardening and botanicals inc. a first edition of William Curtis' *Botanical Magazine* (parts 1 to 9) from 1788 onwards.

Signed items include a New Zealand autograph album featuring a complete set of Beatle signatures, partial Rolling Stones and other visiting recording artists from the 1960s. Of note is a grouping of eight signed photographic Christmas cards sent to Robert Muldoon (Prime Minister of New Zealand from 1975 to 1984) by Queen Elizabeth II and Prince Philip and Prince Charles and Lady Diana dating to the mid 1970s.



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11 December 2013  
Catalogue published and online  
Thursday November 28

## Asian & Decorative Arts

A+O's final sale of 2013 features a superb collection of taxidermy including a large selection of African game, fine antiques and Asian decorative arts.

An impressive late 19th century Chinese silver Tazza by Wang Hin (Hong Kong 1880 - 1910)  
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Julian Dashper  
Sound Barrier (detail)  
Lot 32



# Important Paintings and Contemporary Art

AUCTION

Tuesday 26 November 2013 at 6.30pm  
3 Abbey Street, Newton, Auckland

## Wellington Viewing

30 Upstairs  
30 Courtney Place  
Wellington

PREVIEW  
Thursday 14 November  
6.00pm – 8.00pm

VIEWING  
Friday 15 November  
10.00am – 5.00pm  
Saturday 16 November  
10.00am – 4.00pm

## Auckland Viewing

ART+OBJECT  
3 Abbey Street  
Newton, Auckland

PREVIEW  
Tuesday 19 November  
6.00pm – 8.00pm

VIEWING  
Wednesday 20 November  
9.00am – 5.30pm

Thursday 21 November  
9.00am – 5.30pm

Friday 22 November  
9.00am – 5.30pm

Saturday 23 November  
11.00am – 4.00pm

Sunday 24 November  
11.00am – 4.00pm

Monday 25 November  
9.00am – 5.30pm

Tuesday 26 November  
9.00am – 2.00pm

Edward Bullmore's  
70 Pererika Street studio,  
Rotorua, 1975 with from left  
*Icon No. 6, Icon No. 5 and  
Icon No. 9.*

1

JUDY MILLAR  
Untitled  
oil on canvas  
signed and dated 2002  
verso  
600 x 600mm  
\$4500 – \$6500



2

FIONA PARDINGTON  
Inanga Heitiki  
gelatin silver hand-print,  
edition of 5  
550 x 420mm  
\$6000 – \$9000

Provenance:  
Private collection,  
Wellington.

3

DENIS O'CONNOR

Do it Yourself

engraved welsch roof slate  
and pigment

title inscribed, signed  
and dated 15.12.2004  
and inscribed (*A Poem  
by Allen Curnow*) and  
*the great Waiheke  
Trolley Derby*  
500 x 300mm  
\$7500 – \$10 000

Exhibited:

'Denis O'Connor',  
Two Rooms Gallery,  
Auckland, 19 April –  
19 May 2007.

Illustrated:

Denis O'Connor,  
*What the Roof Dreamt*  
(Auckland, 2007), p. 81.

Provenance:

Private collection,  
Auckland.



4

SEUNG YUL OH

Oddoki

two-pot automotive  
paint on fibreglass, 2008  
700 x 480 x 480mm  
\$5500 – \$7500

Provenance:

Private collection,  
Auckland.



5

PETER ROBINSON  
For Sale  
oilstick and acrylic on  
canvasboard, 1996  
signed verso  
350 x 450mm  
\$8000 – \$12 000

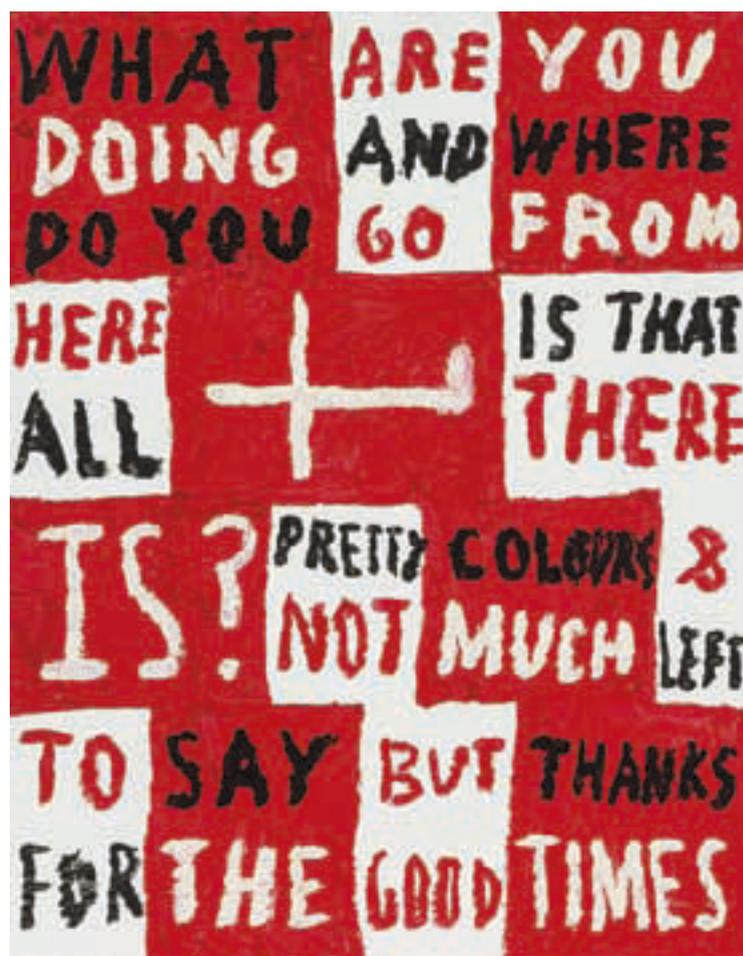
Provenance:  
Private collection,  
South Island.

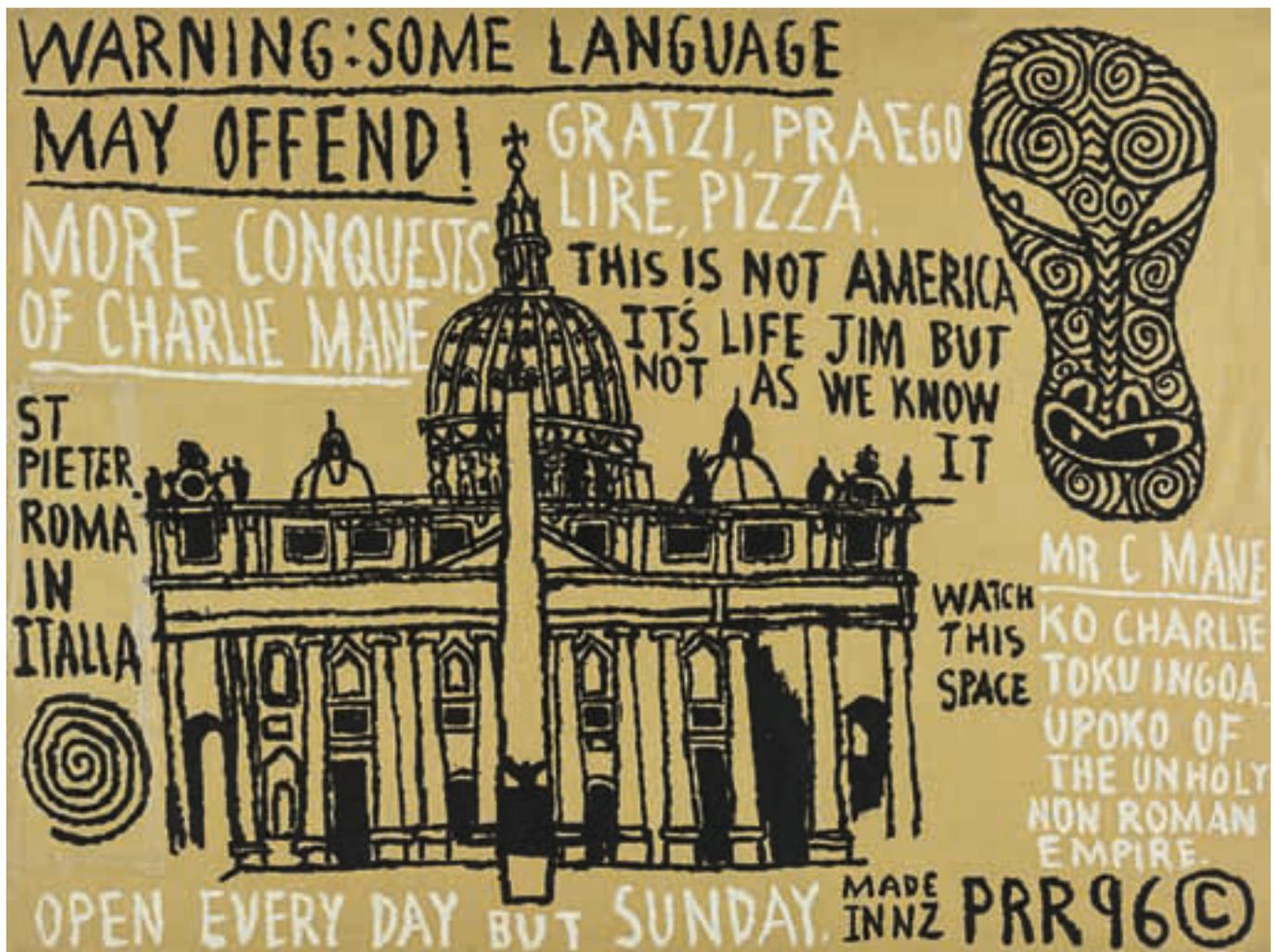


6

PETER ROBINSON  
Thanks for the Good  
Times  
oilstick and acrylic on  
canvasboard  
signed and dated '96  
450 x 350mm  
\$8000 – \$12 000

Provenance:  
Private collection,  
South Island.

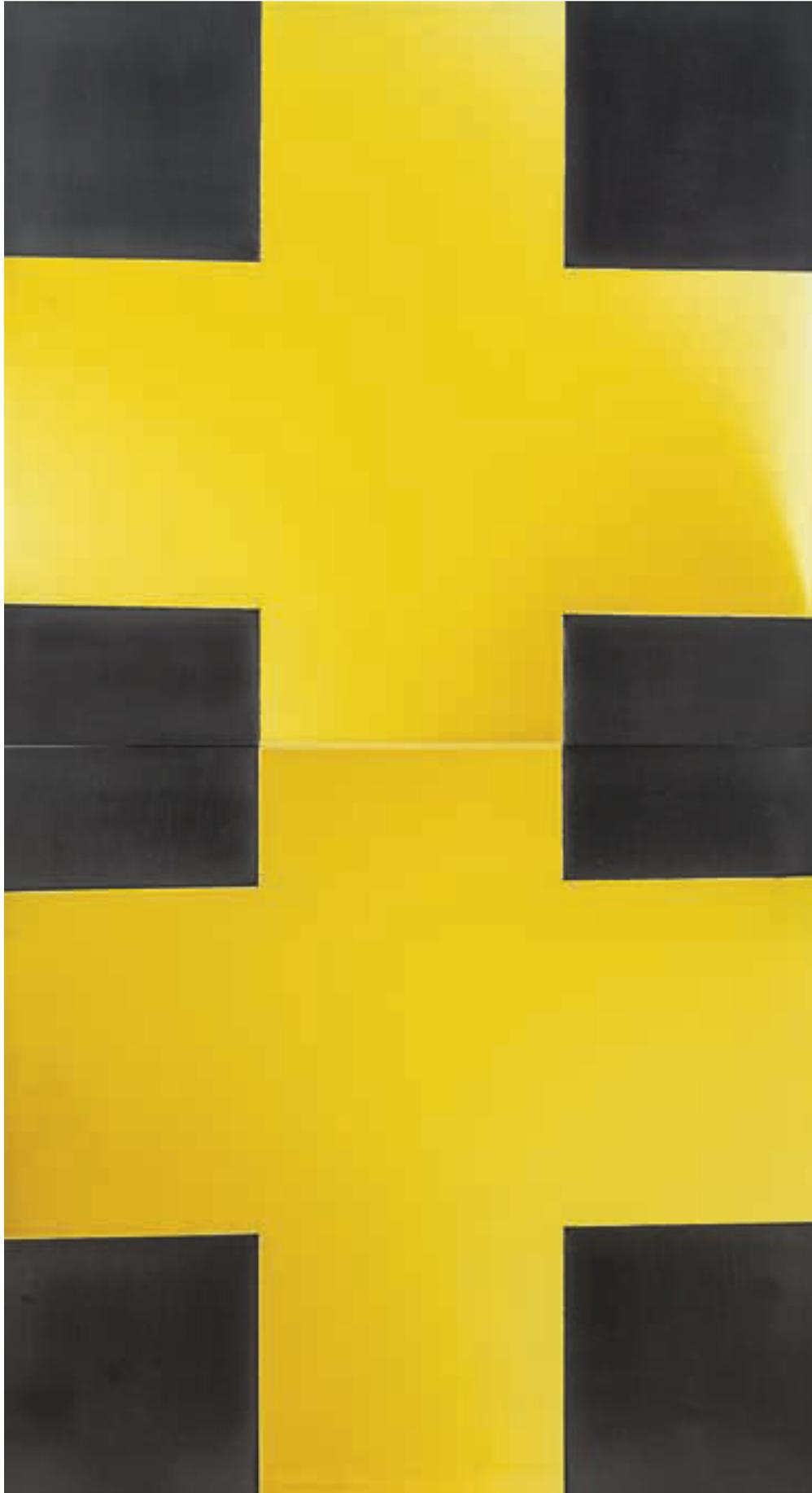




7

PETER ROBINSON  
Open Every Day But  
Sunday  
oilstick on paper  
title inscribed, signed  
with artist's initials P. R.  
R and dated '96  
900 x 1200mm  
\$18 000 – \$26 000

Provenance:  
Private collection,  
Auckland.



8

STEPHEN BAMBURY  
"And By Exteriorization"  
mixed media on aluminium, two panels  
title inscribed, signed and dated 1991 verso  
1220 x 655mm: overall  
\$22 000 – \$30 000



9

STEPHEN BAMBURY  
"The Captured Imagination"  
 resin and acrylic on aluminium, diptych  
 title inscribed, signed and dated '98 verso  
 170 x 240mm: overall  
 \$5500 – \$7500



10

JOHN REYNOLDS  
Stations of the Cross XIV  
 acrylic and oilstick on canvasboard  
 and decorative rope  
 title inscribed; signed and dated 1989 verso  
 450 x 650 x 70mm  
 \$2500 – \$4000

Provenance:  
 Private collection, Auckland.

## EDWARD BULLMORE

Born in 1933, Bullmore was the eldest of a large Southland farming family. Spotted early on for his artistic ability, he attended secondary school in Christchurch. Between 1951 and 1955 he attended Canterbury University College School of Art. He graduated with honours in painting and then went on to teachers' college, training to be a secondary school teacher. Bullmore's first teaching post was in Tauranga where he taught art and physical education. His prowess on the rugby field made him a good catch for the school.

By 1959, Bullmore was feeling the need to further his artistic education and made plans to travel to Europe. Newly married, to Jacqueline who he'd met at art school, the couple left for Florence in July 1959. It would be a decade before they would return to New Zealand. After six months in Florence, Bullmore relocated to London. Fellow New Zealanders such as Pat Hanly, Ralph Hotere, Jeanne Macaskill, were also forging careers in London at the same time. Bullmore's London years were to be the climax of his artistic career. Stanley Kubrick purchased two sculptures from Bullmore's *Astroform* series and these featured in the 1973 movie, *A Clockwork Orange*. Bullmore exhibited widely in Britain, perhaps the most prestigious being his inclusion in *The Enchanted Domain: Surrealist Art* at Exeter City Gallery and Exeter Gallery, England, in 1967, where his work was

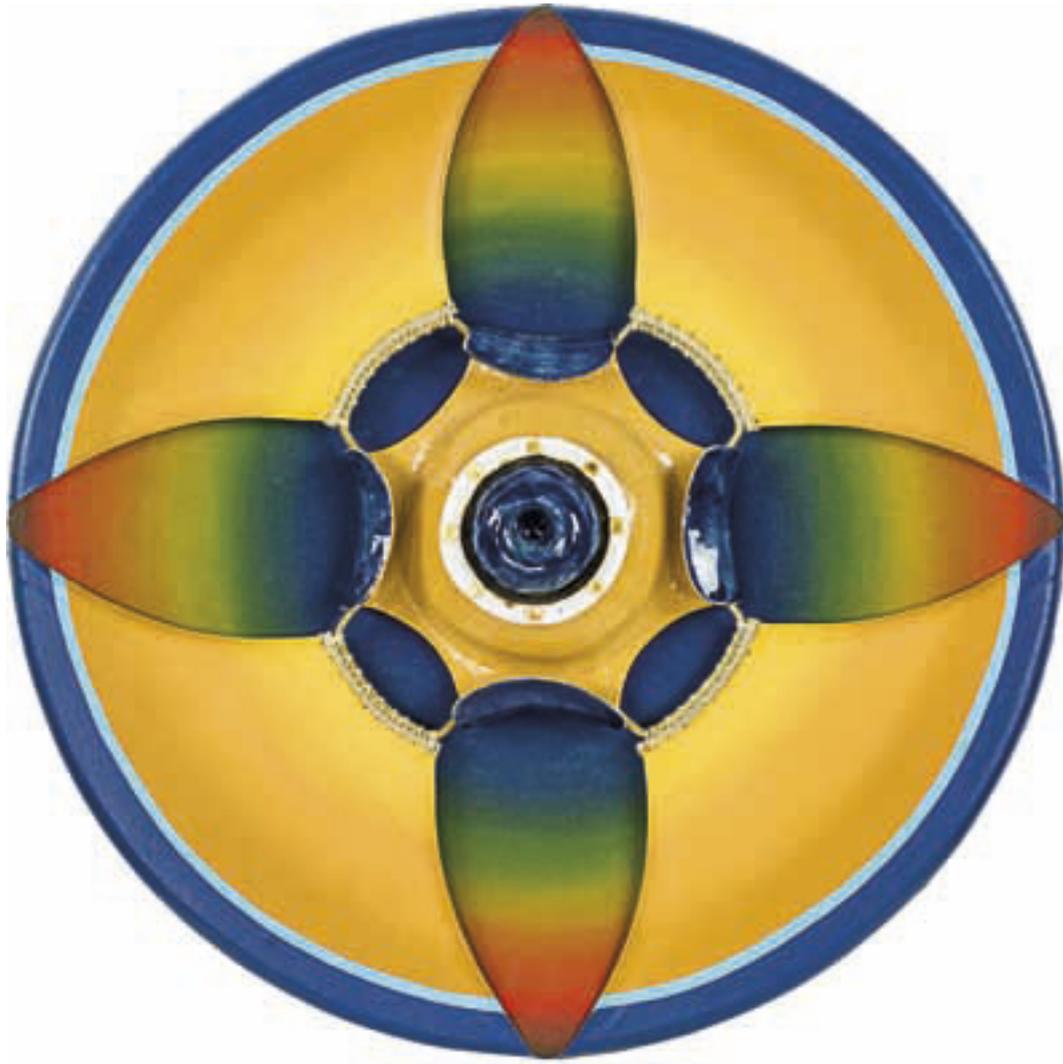
hung alongside that of Picasso, Miro and Dali. Bullmore had found his niche in working in both a Surrealist manner as well as using the found object.

At the end of 1969, Bullmore and Jacqueline, along with their three children, returned to New Zealand, settling in Rotorua. Teaching at Rotorua Boys' High School provided a steady income but Rotorua was distanced from the main centres and did not have a public art gallery. Bullmore's work was little understood on his return and he became disillusioned with how far the New Zealand art scene was behind that of Western Europe. He continued to develop new series of works including the *Icons* and *Mamaku Earth and Sky* works. In 1975 he installed the *Icons* at Victoria University, Wellington, as part of the Sonic Circus.

Bullmore's health began to deteriorate and he died in 1978. Since then his work has been exhibited regularly culminating in a major retrospective, *Edward Bullmore: A Surrealist Odyssey*. A large collection of his work was gifted in 2006, by Jacqueline, to the Tauranga Art Gallery. Bullmore is also represented at: Auckland Art Gallery, Christchurch Art Gallery, Rotorua Museum and the Museum of New Zealand Te Papa Tongarewa.

Penelope Jackson

Edward Bullmore  
painting in the Te  
Anau region, 1954.



11

EDWARD BULLMORE

Icon No. 9

acrylic, canvas and glazed ceramic  
 title inscribed, signed and dated 1975 and  
 inscribed *70 Pererika St, Rotorua* verso  
 622 x 622 x 100mm  
 \$13 000 – \$18 000

Exhibited:

'Edward Bullmore: Icons', Victoria University, Wellington, 1975.

'Edward Bullmore: 12 Icons', Barry Lett Galleries, Auckland, 1978.

'Edward Bullmore: A Surrealist Odyssey', Tauranga Art Gallery Toi Tauranga, 15 June – 21 September 2008.

'Edward Bullmore: A Surrealist Odyssey', Gus Fisher Gallery, Auckland, 30 January – 28 February 2009.

Provenance:

Collection of the artist's family and estate, previously on long term loan to Tauranga Art Gallery Toi Tauranga.

In the mid-1970s Bullmore made a series of 17 sculptural works, all individually shaped, known as *Icons*. An icon is not only a devotional artwork but also a sculptural term for a low relief work. It took Bullmore two years to complete the series and the underpinning idea harked back to his shaped paintings made during the London years. The *Icons* are abstractions and from as early as 1967 Bullmore had been pushing his artistic practice

to get as close to abstraction as possible. They are elegant sculptures, and reflect perhaps a mellowing by the artist. They do not contain the angst or sexual connotations of earlier works such as the *Hikurangi* series or the *Astroforms*. They are also far more colourful and brighter compared to earlier series. *Icon No. 9* with its propeller shaped form is a stretched canvas, over a circular armature, with ceramic glazed additions. When first exhibited

Bullmore noted that he did not want to give the works individual titles, as they were open to interpretation by the viewer. The *Icons* were first exhibited at Victoria University, Wellington, in 1975. In 1978 Barry Lett Galleries exhibited 12 of the *Icons*, the month prior to Bullmore's death.

Penelope Jackson



12

EDWARD BULLMORE

Mamukau: Earth and Sky No. 5

canvas, wood, earthenware and acrylic  
signed and dated and inscribed *70 Pererika St,*  
*Rotorua* verso 1978 verso

513 x 435 x 75mm

\$8000 – \$12 000

Exhibited:

'Edward Bullmore: A Surrealist Odyssey',  
Tauranga Art Gallery Toi Tauranga, 15 June –  
21 September 2008.

'Edward Bullmore: A Surrealist Odyssey', Gus  
Fisher Gallery, Auckland, 30 January – 28  
February 2009.

Provenance:

Collection of the artist's family and estate,  
previously on long term loan to Tauranga Art  
Gallery Toi Tauranga.

Made in the year he died, Bullmore was very taken with the Mamaku area, west of Lake Rotorua. Working a four-day week at Rotorua Boys' High School, he used his day off from teaching for his studio practice. He would drive up into the Mamaku area and spend time alone, drawing the raw countryside. The rocky outbursts known as hillocks, especially interested him, and this return to the land saw his practice almost coming full cycle from his early landscapes. The Mamaku period consolidated Bullmore's repertoire as he fused Surrealism with representational rendering in a localized context. In 1978, Bullmore's *Mamaku Earth and Sky No. 5*, a hybrid painting cum

sculpture framed by the back of a Bentwood dining chair, brought together painting, the readymade object and a surreal earthy insert made of clay. He had worked extensively with the readymade chair in London (many were ones he had collected from the Royal Court Theatre while he worked there as a screen shifter alongside fellow New Zealand artist Pat Hanly) and returned to it in Rotorua. Whether he was trying to relive some of his London glory will never be known but this work and others of a similar ilk represent the finale of Bullmore's career.

Penelope Jackson



Edward Bullmore, Murray Miller and Bill Culbert admiring Bullmore's *The End of the Day*, Open Air Exhibition, Christchurch, 1955.



13

EDWARD BULLMORE

Yasuko

tempera and oil on board  
signed with artist's monogram and dated '60;  
signed and inscribed *117 New Kings Rd, Fulham*  
SW6 verso  
580 x 420mm  
\$20 000 – \$30 000

Exhibited:

'Edward Bullmore: A Surrealist Odyssey',  
Tauranga Art Gallery Toi Tauranga, 15 June –  
21 September 2008.

'Edward Bullmore: A Surrealist Odyssey', Gus  
Fisher Gallery, Auckland, 30 January – 28  
February 2009.

Provenance:

Collection of the artist's family and estate,  
previously on long term loan to Tauranga Art  
Gallery Toi Tauranga.

This portrait was begun while Bullmore was living in Florence. Yasuko was the Bullmores' Japanese neighbour who was married to the American sculptor, Gerald de Giusto (1929-87). De Giusto and Yasuko were based in Florence; bronze casting was vastly cheaper than America so it suited the sculptor. With no income and a baby on the way, Bullmore could not afford models. Having painted both himself and Jacqueline he turned to his neighbour as a model. Yasuko first sat for Bullmore on 10th January 1960, he making a pencil sketch but

unlike his other works, which were completed at great speed, this portrait was not finished until 27th April 1960, in London. Bullmore made *Yasuko* particularly striking through the contrast of her pale face, jet black hair and the red/gold background. He approached the background with a new vigour; the elongated triangular shapes are new, non specific and somewhat flat compared to his earlier portrait backgrounds. The lack of contextual properties means this work has no specificity (apart from the sitter); its timeless quality has roots in

both Romanticism and Surrealism, of which Bullmore was interested in. The timelessness adds to the ambiguity and is very much part of the image's mystique. *Yasuko* was one of the first works Bullmore exhibited in London upon his arrival there in March 1960. Yasuko never saw the completed portrait until 2006 when she was shown a digital image.

Penelope Jackson



14

EDWARD BULLMORE

Astroform No. 1B

acrylic, canvas and wood

signed and inscribed *117 New Kings Rd,*

*Fulham SW6* verso

1412 x 930 x 210mm

\$18 000 – \$26 000

Exhibited:

'Edward Bullmore: A Decade in London', Barry Lett Galleries, Auckland, 1971.

'Edward Bullmore: One Decade On' Rotorua Museum, 1988 – 1989.

'Edward Bullmore: A Surrealist Odyssey', Tauranga Art Gallery Toi Tauranga, 15 June – 21 September 2008.

'Edward Bullmore: A Surrealist Odyssey', Gus Fisher Gallery, Auckland, 30 January – 28 February 2009.

Provenance:

Collection of the artist's family and estate, previously on long term loan to Tauranga Art Gallery Toi Tauranga.

From 1964 to 1968 Bullmore made a series of large sculptures, known as shaped paintings, for they are meant to hang on a wall. The 1960s was the golden age of space exploration and aerodynamics were so much of 1960s design. Streamlining was the key and this can be seen manifesting itself in the *Astroform* series. The works allude to the human figure too and two distinct legs can be seen in *Astroform 1B*,

made from found objects. Bullmore likened the framework of the *Astroforms* to a human skeleton, exposing the structure was integral to the overall form. The stripes in *Astroform 1B* can be read as rib cages. Nearly 1.5 metres in height, *Astroform 1B* is a bold and assertive work. The works made at this time represent the climax of Bullmore's career – adventurous and beautifully crafted, the *Astroforms* smack of

London in the 1960s and Bullmore's complete abandonment of New Zealand's nationalist art school teaching. On Bullmore's return to New Zealand, the *Astroforms* were exhibited in *Edward Bullmore: A Decade in London* (Barry Lett Galleries 1971) and *One Decade On* (Rotorua Museum 1988-9).

Penelope Jackson



Edward Bullmore  
polishing his rugby  
boots, Auckland, 1956.

# Richard Killeen

15

## Pea Beau

acrylic on canvas  
signed and dated 5 - '76  
1525 x 1020mm  
\$30 000 - \$40 000

For many painters, and Richard Killeen is no exception, the issue — struggle even — is to know how to shift gear and “make it new” which poet Ezra Pound once insisted was the imperative of all art. Some artists like Giorgio Morandi prefer to stay where they are and tinker exquisitely in a minor vein with their practice. Others, like Colin McCahon, bounce from series to series, although we suspect that the series for him were different yet somehow all the same. How, for example, viewers asked, did Philip Guston get from his abstract gestural strokes and patches of floating colour to those clunky yet arresting images of old shoes, lightbulbs and discarded cigarette butts that characterize his later figurative work? How was Killeen to get from the grid-like abstract Pacific patterns that begin to appear in his work in 1973 to the first painted cut-out aluminium shapes that were exhibited in 1978 at the Peter McLeavey Gallery? Killeen’s answer was to mix them up, to “insert bugs into his grids” as Francis Pound insists riffing on the term ‘bug’: both a defect and an infestation, letting the figurative invade and disturb the abstract.

An artist’s paintings of transition are often the most intellectually and visually exciting, for they pulse with the energy of

change and new ideas. Killeen’s *Pea Beau* is no exception. Along with *Untitled* (1975), which has a bug on a white swathe running through a red and white triangulated grid pattern; *Frogshooter* (1975), which won the 1976 Benson and Hedges Art Award, the canvas is a grid populated with tiny animals and insects; *Pea Beau*’s yellow, blue, black and white triangles in a grid are perfectly balanced, but also undone, by a fly, red butterfly and bug placed in procession down its right side. In these works, the carefully depicted insects, often line drawn in black on white, recall an Auckland Museum Handbook of Zoology first published in 1947, A.W.B. Powell’s *Native Animals of New Zealand*, subsequently much treasured by schoolchildren like myself. This painting’s title is a measure of Killeen’s scurrilous humour and ironic wit. For Pea Beau was a popular fly spray of the 1970s and 80s; “Hit ‘em high/ Hit ‘em low/Hit ‘em with Pea Beau!” ran the advertising jingle at the time. And from my memory, the painting’s yellow white and blue came from the original Pea Beau can. Of course, by the time the cutouts arrived Killeen had ‘nailed’ his wayward insects.

Laurence Simmons

### Exhibited:

‘Insects and Pattern’, Peter McLeavey Gallery, Wellington, 1976.

‘Stories we tell ourselves: The Paintings of Richard Killeen’, Auckland Art Gallery Toi o Tamaki, 9 September – 5 December 1999.

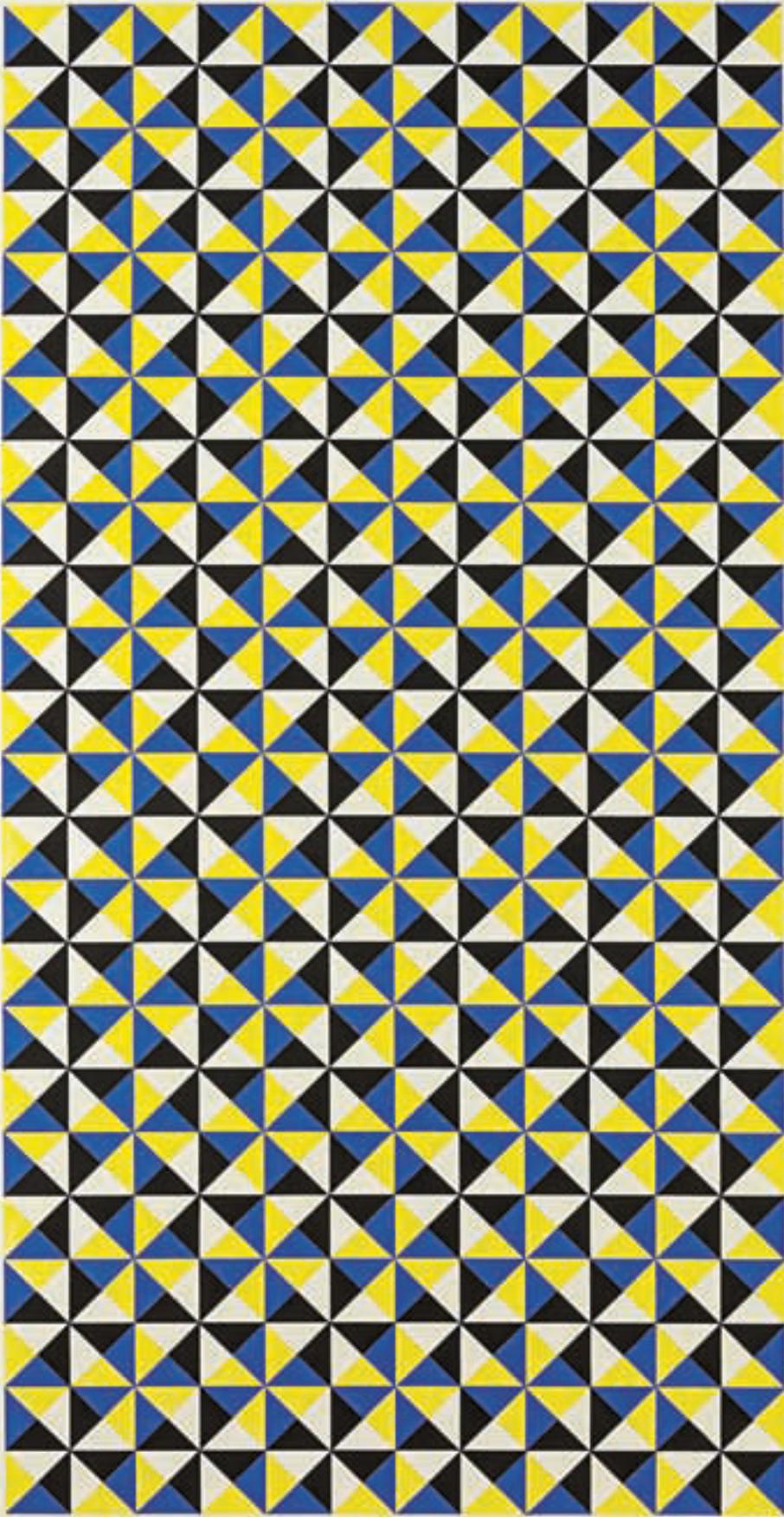
### Illustrated:

Francis Pound, *Stories we tell ourselves: The Paintings of Richard Killeen* (Auckland, 1999), p. 66.

Literature: *ibid.*, p. 32.

### Provenance:

Private collection, Auckland.

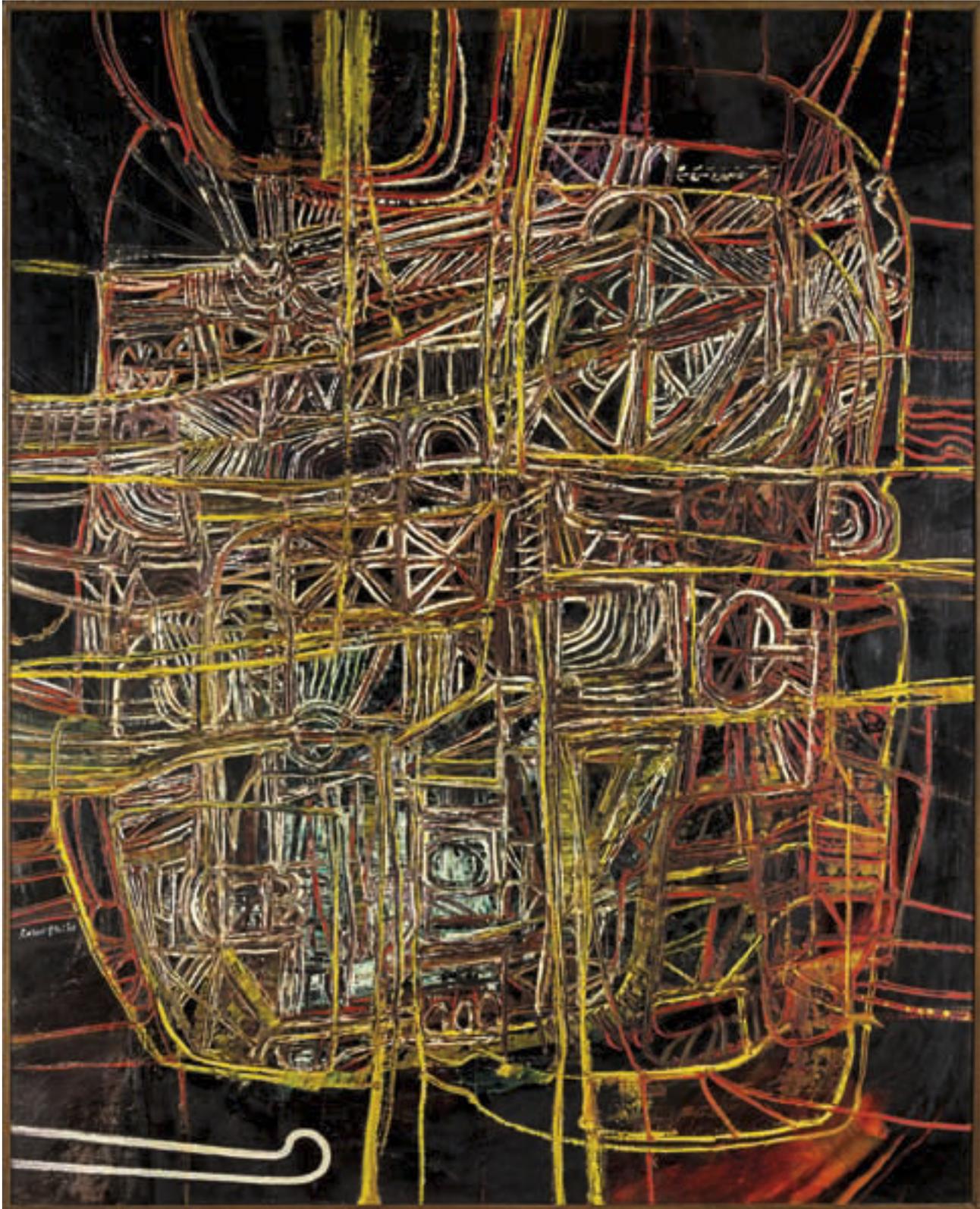




16

ROBERT ELLIS  
City with Motorways (A)  
oil on board  
signed and dated '70; title inscribed,  
signed and dated 1970 verso  
594 x 592mm  
\$8000 - \$12 000

Provenance:  
Private collection, Auckland.



17

ROBERT ELLIS

City in a Landscape

oil on board

signed; title inscribed, signed and dated 1966 verso;

original Auckland City Art Gallery exhibition label

affixed verso (Cat No. 2)

1512 x 1205mm

\$16 000 - \$25 000

Provenance:

Private collection, Auckland.

COLIN McCAHON

Moby Dick off Muriwai: Swimming South

pastel on paper

title inscribed, signed with artist's initials CMcC  
and dated '74

303 x 457mm

\$23 000 - \$30 000

Reference:

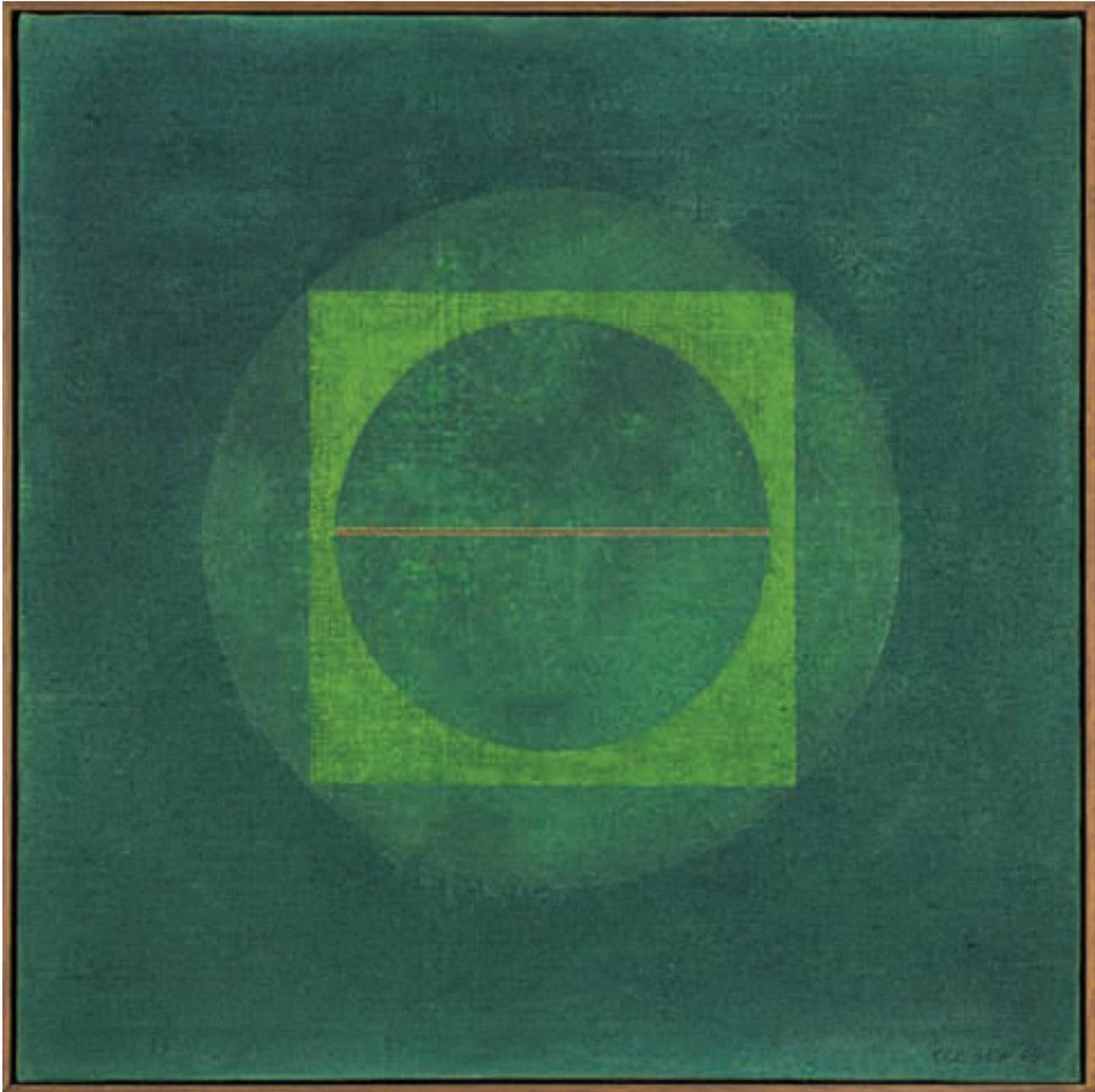
Colin McCahon database  
([www.mccahon.co.nz](http://www.mccahon.co.nz))

CM000888.

Provenance:

Private collection, Auckland.





19

MILAN MRKUSICH

Passive Element III

oil on jute

signed and dated '65; title inscribed,

signed and dated verso

850 x 850mm

\$35 000 - \$50 000

Provenance:

Purchased by the current owner from  
Barry Lett Galleries on the 9th of July 1967.

Private collection, Auckland.

# Patricia Piccinini

20

Cyclepups: Afterburner

fibreglass, automotive paint, leather and stainless steel

400 x 1100 x 500mm

\$30 000 – \$40 000

Exhibited:

'Unbreaking Eggs', Roslyn Oxley9 Gallery, Sydney,  
Australia, 3 September – 24 December 2005.

'Patricia Piccinini: In Another Life', City Gallery  
Wellington, 19 February – 11 June 2006.

Illustrated:

Emma Bugden (ed), *Patricia Piccinini: In Another Life*  
(Wellington, 2006), pp. 21, 22 – 23.

Provenance:

Private collection, New Zealand.



Australian artist Patricia Piccinini's sculpture *Afterburner* 2005, from the *Cyclepups* series, packs a punch on both a visceral and mental level.

In her sculptures, photographs and video environments, Piccinini explores uncomfortable and only partially understood territories of art, science and humanity. In Piccinini's pseudo-realistic world, fact, fiction and fantasy co-exist. The artist blurs the boundaries between human and non-human, the natural and the artificial, in a world mediated by genetic science and technological discoveries and advances. Piccinini is inspired by and preoccupied with the bio ethics of the 21st century, and the debates they generate. Her practice charts a terrain of new technologies that begin to destabilize the fundamentals of life, where questions of identity and ethics are unavoidable.

The tadpole-like motorcycle embryo, *Afterburner*, from the *Cyclepups* series, represents a nebulous blending of technology and nature. Piccinini says this series of embryonic motorcycles "reverses the idea of the genetic engineering of nature into a genetic naturalisation of engineering" - a transformation whereby a biological

process transforms the mechanical. "It asks questions about the nature of contemporary society - and the increasingly strange relationship between what we see as the natural and the artificial. It asks whether we can any longer simply draw a line separating animals and machines and where we stand between the two."

With *Cyclepups* this relationship is even more difficult to define as these infant motorcycles fuse biology and machine technology.

Piccinini is interested in the tensions between the manufactured, the organic and the imagined. In the *Cyclepups* series, Piccinini stage manages a kind of capture of the viewer by shocking and seducing.

Her inorganic yet humanized infant "critters", conflate the natural and the artificial. These hybrid creatures, with their partially formed pupae-like appearance, are alien yet curiously familiar. Cute and emotionally engaging, they evoke a nurturing, empathetic response. *Afterburner's* leather saddle and iridescent metallic paint finish that gives us the clearest indication of what it will grow-up to become.

The streamlined auto - inspired aesthetic, the pristine lacquered

fibreglass surface, the eroticized flame and sperm graphic paint styling, and inviting padded leather upholstery of *Afterburner* suggest this seductive yet totally synthetic 'fetish object' is a desirable, expensive consumer item.

Piccinini has written that the genetically modified plant or animal is just as much of a product as a motorcycle. Both are designed, produced and marketed, both are carefully crafted to fulfill needs and desires. "A central theme" the artist says "is our relationship with the things we create."

There is something unsettlingly timely about Piccinini's imaginative creations in a world of robotics, cyberkinetics, synthetic biology and nanotechnology. It is a world where we may find ourselves victims as well as manipulators of nature.

At a certain point however, Piccinini's work return us to the human imagination. Maybe these sculptures function like Greek tragedies: they may startle and shock, yet they allow some kind of catharsis. They ask questions fundamental to human life: at what point do we stop - and when do we start - being human?

Paula Savage



# Peter Robinson

21

The Medium Is The Massage Massage Massage

acrylic and oilstick on canvas

title inscribed, signed and dated '99

2125 x 1790mm

\$45 000 – \$65 000

A strict, even disciplinarian approach to both materials and methods has characterised Peter Robinson's work since he burst onto the New Zealand art scene as a recent graduate in the 1990s.

The dynamic tension in Robinson's work has consistently been generated by his sharp limitation of key visual and verbal images, in stark contrast to the radical, bold, often deliberately shocking or provocative nature of the statements he makes in his works, and the complex social implications such statements inevitably bring to the minds of his viewers. Robinson's is an uncompromising vision, making few concessions to comfort apart from the irrepressible, anarchic humour that invariably transcends his severe application to managing his materials, both physically and intellectually. In its boldest, starkest manifestations, Peter Robinson's art makes huge, unavoidable and frequently uncomfortable statements, forcing viewers into inescapable engagements with his imagery as they attempt to read meaning into his works. In Australia he has exhibited sign-like works deliberately calculated to disconcert Australians – like an image of the continent emblazoned with a swastika. In Germany he has got away with similar cheek.

*The Medium Is The Massage Massage* is a brilliant example of Robinson's full-strength blend of medium and message. Marshall McLuhan's famous phrase 'the medium is the message' was a standing joke among Kiwi school children in the 1970s and

'80s, mostly because it sounded funny and incomprehensible, and teachers and parents seemed to repeat the phrase often as though it had some mysterious, portentous significance. In fact it was a challenging phrase for young minds – it represented the first encounter with postmodern concepts that one encountered in one's hesitant steps towards the development of an intellectual consciousness. Never mind if you couldn't grasp the concept or might never grasp its full implications – you felt you had at least to try. It was fun to chant, over and over, like a mantra or spell.

In this gigantic, smashing sign, Robinson blithely subverts a whole range of basic concepts that we all take for granted. First up is the sign itself. Discarding the clutter of postmodern dialectic about signs and signifiers, Robinson goes straight for the sign itself. Never mind medium, this sign says 'Massage Massage Massage', and features a rudimentary emblem of a foot and calf, cut off at the knee, clad in a high heeled shoe and what appears to be a fishnet stocking. The three repetitions of 'Massage' function like a flashing sign. Something about sex for sale is implied, but here the highly refined, noble tradition of fetish imagery is hilariously subverted by the faux-naiveté of the drawing. Robinson's name features as boldly as the rest of the message – no point in wasting a good opportunity for self-advertisement.

Oliver Stead

Provenance:

Purchased by the current owner from Anna Bibby Gallery  
in 1999. Private collection, Auckland.



THE MEDIUM IS THE MESSAGE MESSAGE MESSAGE. ROBINSON

22

YVONNE TODD

Roba

lightjet print, 3/3  
title inscribed, signed  
and dated 2004 verso  
823 x 600mm  
\$8000 – \$12 000

Exhibited:  
'11 Colour Plates',  
Ivan Anthony Gallery,  
Auckland, 2004.

Provenance:  
Private collection,  
Auckland.



23

PETER MADDEN

Untitled (Collaboration  
with Sam Sampson)

found photographs and  
vinyl on Perspex (2008)  
1000 x 1000mm  
\$10 000 – \$15 000

Exhibited:  
'Slices in a  
disappearance, incisions  
across a paper sky', 5  
November –  
6 December 2008,  
Michael Lett, Auckland.



24

MARTI FRIEDLANDER

Rauwha Tamaiparea,  
Taranaki

vintage gelatin silver print,

1968

381 x 302mm

\$5000 - \$8000

Provenance:

Private collection, Auckland.



25

PETER PERYER

Christine Mathieson

gelatin silver print  
title inscribed, signed

and dated 1977 verso

238 x 238mm

\$7000 - \$10 000





26

MICHAEL PAREKOWHAI

Craig Keller

type C print, edition of 10 (2000)

1200 x 972mm

\$14 000 – \$18 000

Provenance:

Private collection, Auckland.



27

MICHAEL PAREKOWHAI

Boulogne from The Consolation of Philosophy – Piko nei te matenga

type C print, edition of 8 (2001)

1500 x 1200mm

\$15 000 – \$20 000

Provenance:

Private collection, Auckland.



28

TRACEY MOFFATT

Scarred for Life

set of nine off-set prints, 22/50 (1994)  
 signed and dated '94 verso; original Matthew Marks  
 Gallery, New York label affixed verso  
 800 x 600mm: each  
 \$20 000 – \$30 000

Provenance:

Acquired by the current owner from Roslyn Oxley9  
 Gallery, Sydney. Private collection, Auckland.

Illustrated from top-left:

The Wizard of Oz, 1956

Birth Certificate, 1962

Charm Alone, 1965

Heart Attack, 1970

Doll Birth, 1972

Useless, 1974

Mother's Day, 1975

Job Hunt, 1976

Telecam Guys, 1977



29

PETER STICHBURY

Nestle Bettencourt

acrylic on linen

title inscribed, signed and dated 2005 verso

600 x 500mm

\$25 000 – \$35 000

Exhibited:

'The Alumni: Peter Stichbury', Te Tuhi Centre for the Arts, 12 July – 21 September 2008.

'The Alumni: Peter Stichbury', Dunedin Public Art Gallery, 29 November 2008 – 22 February 2009.

Illustrated:

Emma Bugden (ed), *The Alumni: Peter Stichbury* (Auckland, 2010), p. 55.

Provenance:

Private collection, Australia.

JULIAN DASHPER  
Painting for the Koru  
Club

oil on handmade  
recycled paper  
title inscribed, signed  
and dated 1988 verso;  
original catalogue label  
affixed verso  
620 x 700mm  
\$5000 – \$8000

Provenance:  
Collection of Russell  
McVeagh, Auckland.



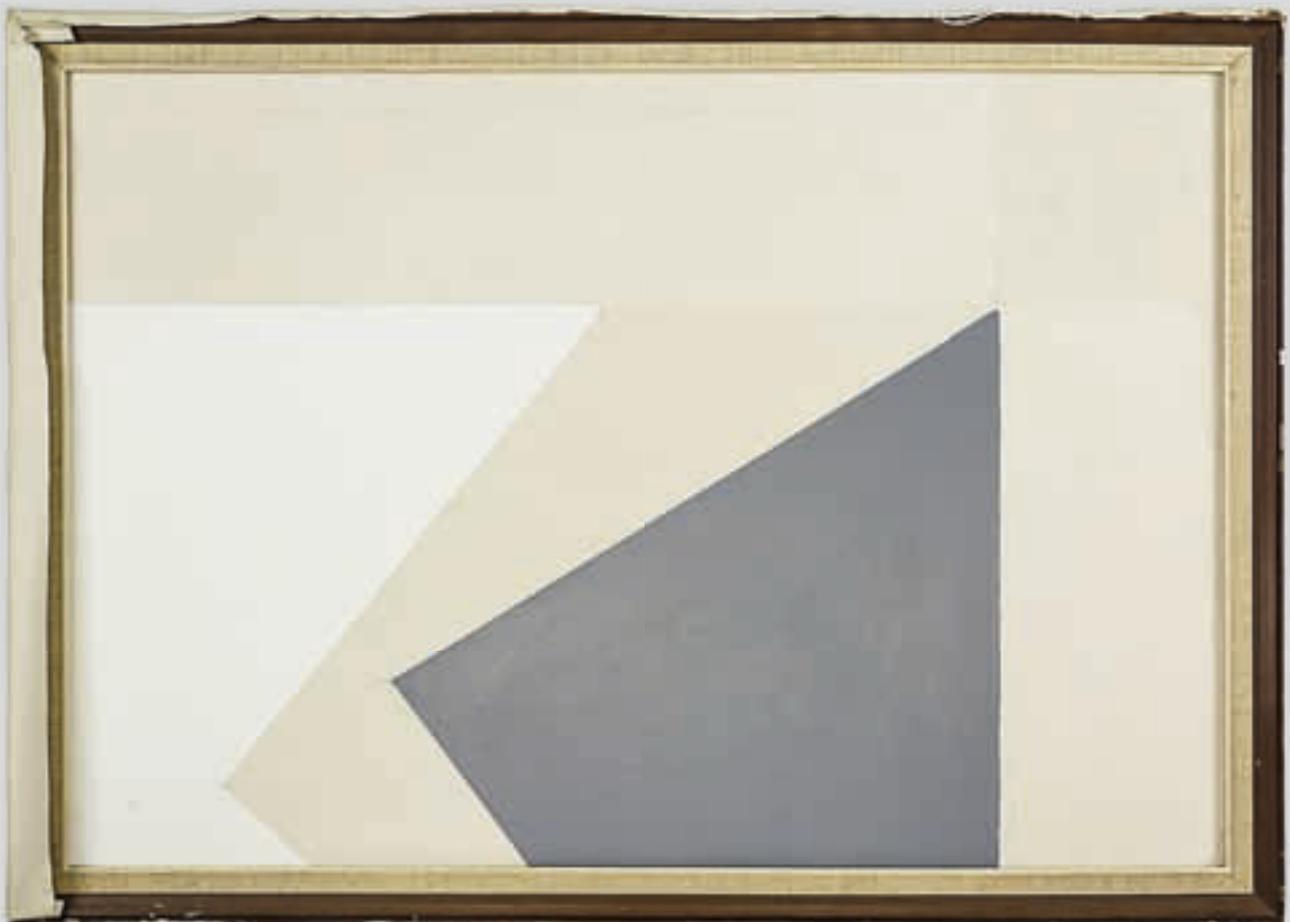
JULIAN DASHPER  
Painting for a Ferris  
Wheel Manufacturer

oil on handmade  
recycled paper  
title inscribed, signed  
and dated 1988 verso;  
original catalogue label  
affixed verso  
620 x 710mm  
\$5000 – \$8000

Provenance:  
Collection of Russell  
McVeagh, Auckland.



JULIAN DASHPER  
Sound Barrier  
acrylic, canvas and  
found frame  
title inscribed, signed  
and dated 1990 verso  
923 x 1325mm  
\$7000 – \$10 000



# Rita Angus

33

## Haycocks, Wainui

watercolour

signed 'Rita Cook' and dated '43; original Te Papa

Tongarewa exhibition label affixed verso

217 x 246mm

\$55 000 – \$75 000

Already proclaimed as one of the three great New Zealand artists alongside McCahon and Woollaston, by Auckland Art Gallery director Peter Tomory in 1964, Rita Angus needs no introduction, although some might not recognise the signature here that records her married name, Rita Cook. Represented in all the country's major galleries, and the subject of a comprehensive touring exhibition in 2008, Angus is admired equally for her portraits and her landscapes, of which this work is a fine and rather unusual example.

*Haycocks, Wainui* is one of a number of watercolours painted during a short stay on Banks Peninsula in early 1943, which, like some of her earlier landscapes, reflects habitation through fields and fences, paths and planted trees, and the simplified 'cubistic' buildings that are the hallmark of many of her rural scenes. Yet few depict the humans who created these settled vistas. Customarily, Angus chose to focus either on the individual in her portraits, or on the landscape, which rarely faced competition for attention from human occupants. An unusual oil painting with a frieze of figures in a landscape, *Apple Pickers*, begun in 1944, was never completed. But in *Haycocks* we find small harvesters, two resting, one raking the meadow, another forking hay – an antipodean, somewhat leisurely version of medieval *Labours of the*

*Months*. A link to landscape traditions is underscored by a letter to Gordon Lilburn at the time, mentioned in Jill Trevelyan's 2008 biography, where Angus compared haymaking in Wainui to a 1565 painting by Pieter Bruegel, pictured on the wall in her portrait of Betty Curnow the previous year.

But the cultivated foreground of Angus' *Haycocks* is counterbalanced by empty hills beyond, and her distinctive composition, defined by the measured rhythm of four horizontal registers, differentiates her work from any historical forerunner. Apart from the workers' garments, the only notes of colour in a predominantly ochre scene are the red farmhouse roof and the wash of limpid blue for the band of water in the middle distance. Pale as cream in sky and field, the yellowish-brown tones are deeper in the haycocks and especially the hills, whose clarity and strong contours deny their distance and push them forward to the picture plane. Against the bleached sky, the surface tracery of foliage from an otherwise invisible tree further flattens the space in the manner of the Japanese prints Angus admired, its delicately angular calligraphy acting as a foil to the balanced harmony of this summer idyll.

Elizabeth Rankin

### Exhibited:

'Rita Angus: Life & Vision', Te Papa Tongarewa, Wellington, 5 July – 5 October 2008 (touring).

### Illustrated:

Jill Trevelyan, *Rita Angus: An Artist's Life* (Te Papa Press, Wellington, 2008), p. 141.

Literature: *ibid.*, p. 140.

### Provenance:

Private collection, Auckland.





34

RITA ANGUS

Island Bay – Wellington

pastel and graphite on paper

signed; printed catalogue label affixed verso

360 x 485mm

\$22 000 – \$28 000

Provenance:

Private collection, Auckland.



35

RICHARD KILLEEN

*Letters from my Father*

acrylic on aluminium, 26 cut-outs

title inscribed, signed and dated and Sept. 24 1991

and inscribed *Cat No. 1325*; artist's original catalogue

labels affixed each piece verso

1550 x 1780mm: installation size variable

\$20 000 – \$30 000

Exhibited:

'Stories we tell ourselves: The Paintings of Richard Killeen', Auckland Art Gallery Toi o Tamaki, 9 September – 5 December 1999.

Illustrated:

Francis Pound, *Stories we tell ourselves: The Paintings of Richard Killeen* (Auckland, 1999), p. 110.

Literature: *ibid.*, p. 39.

Provenance:

Private collection, Auckland.

# Gordon Walters

36

## Untitled

polyvinyl acetate on canvas  
signed and dated 1969 verso  
457 x 457mm  
\$65 000 – \$85 000

### Provenance:

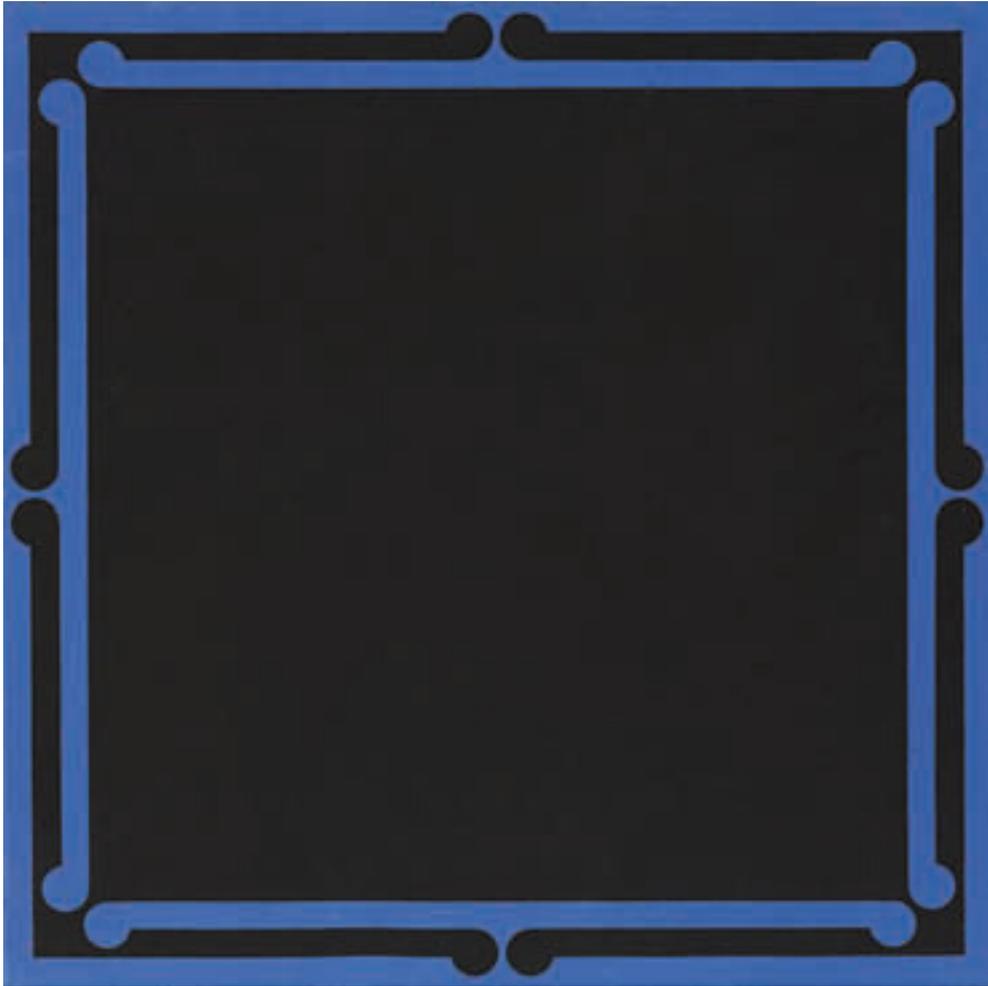
Private collection, Wellington.

What positively sings in this painting is the electricity of its colour blue. Let's start with a few moments from the history of 'ultramarine blue'. Lapis lazuli, a dark blue gemstone, was first mined in what is now northeast Afghanistan in the 6th century BC and paint pigment was made by grinding the gemstones to a powder. Expensive and prized lapis, called ultramarine ('beyond the sea'), enters Europe through the trade route to Venice and is sometimes known as Venetian blue. In Christian Europe it is used to depict the robes of the Virgin Mary. Synthetic ultramarine blue is first produced in 1828. In the 1850s English company Reckitts sells baking soda and ultramarine blue in muslin bags to remove any hints of yellow in white washing. In 1960 the artist Yves Klein patents International Klein Blue which is made up of ultramarine blue suspended in synthetic resin. In the 1980s Mujahideen leaders finance their war against the Soviets through a tax on all lapis lazuli sent to the West. Moments of this history are always called up in the painted presence of rich ultramarine blue. It was an unusual colour for Walters but one that he was to use in several other of his compositions on canvas and paper.

*Untitled* (1969) belongs to a small body of works on paper and canvases dating from the 1960s in which Walters separated and rearranged the circular bulb and longitudinal stem of the already geometricised koru in a different manner from his usual horizontal display. Here two layers of the koru stem and

bulb, one black one blue, are pushed to the four outer limits of the square composition. The effect is to provide a frame within the frame – a dizzying effect of the *en abyme* in Walters work studied so assiduously by Francis Pound. But this also opens up (as a void) the dark interior of his painting's heart. In *Untitled* (1969), charged with organic energy, the koru forms jostle against themselves and the sides of their containing square. Are they being forced out centrifugally or straining to contain themselves in? It is as if nature and its limits are locked in a dance. Walters' jostling forms have this insistence and containedness. Such a tension between the calm and the tremulous is close to the painter Sean Scully's definition of the power of abstract art: "the constant exchange and perpetual transformation of a physical state into a visual, emotional, and mental state and back again." And it is the blue here which triggers that emotional shift. For all their implied sense of order, Walters' geometric compositions are affective structures, rather than imposed designs. It is always important to stress they continuously transcend their sources and fixed forms and become visually dynamic accretions made up of ambiguities, ruptures, shifts and unities. Everything in *Untitled* (1969) seems both firm and precarious, at ease and ready to shift. For many years, his work was dismissed as mathematically rigid, even 'cold', but as the joy of this painting teaches us Gordon Walters was a sensualist.

Laurence Simmons



# Colin McCahon

37

Truth from the King Country:  
Load Bearing Structures (Series 2)  
synthetic polymer paint on canvasboard  
signed with artist's initials C.McC and dated 78 – 79;  
title inscribed and inscribed *ACRYLIC* verso  
278 x 356mm  
\$55 000 – \$75 000

The years 1978 – 1979 represented one of the final periods of sustained creativity for Colin McCahon and resulted in him completing several major paintings including *The Five Wounds of Christ* paintings, *A Letter to the Hebrews* and the two *May His Light Shine* paintings. Almost all of these paintings now reside in public collections throughout Australasia and together they serve to represent the final stages of the artist's lifelong investigation into belief and spirituality. This period also resulted in a very different yet no less 'major' body of paintings. Standing diametrically opposed to the aforementioned 'masterpieces' are the *Truth from the King Country* paintings.

Twenty five paintings from this series feature on the Colin McCahon database, all of which share the formal device of the Tau Cross, an intimate scale and an innate luminosity. The title of the series locates the works directly in the central North Island and is said to find its inspiration in a view of the Mangaweka viaduct, south of Taihape. The Tau Cross was one of Colin McCahon's key leitmotifs, first appearing prominently in the 1959 painting, *Toss in Greymouth*. Simultaneously a symbol of power and an obstacle, the cross predates

Christianity appearing both in Mesopotamia and ancient Egypt.

What marks these paintings as especially unique, for me, is the delicacy and beauty of their conception. The artist often began his compositions outside of the respective painterly field so as, when the composition proper is begun the paint strokes are already alive and 'charged'. The paintings gain their power from this contrast between the monolithic upright support and cross beam of the Tau Cross, which appears resolute, silent and powerful, and the ochre oranges and greens of the setting sun on the nearby sloping ranges.

*Truth from the King Country: Load Bearing Structures (Series 2)* represents a manifestation of McCahon's grand themes and mannerisms reduced to an intimate and accessible scale. Fully aware that such a shift in scale and scope results in greater interrogation of the surface, McCahon visibly pores over the surface of the canvasboard with the brush creating a delicacy and focus which is both atmospheric and inordinately attentive. It's as if the artist, freed from the burden of the grand statement instead creates a small devotional icon.

Ben Plumbly

Reference:

Colin McCahon Database  
([www.mccahon.co.nz](http://www.mccahon.co.nz))  
CM000960

Provenance:

Private collection, Auckland.



# Colin McCahon

38

South Canterbury Landscape

synthetic polymer paint on hardboard  
signed and dated July '68; title inscribed, signed and  
dated July 1968 verso  
605 x 601mm  
\$90 000 – \$140 000

In the mid-1960s, somewhat discouraged by the fairly negative reception of his wholly abstract *Gate* series (1961), and more particularly of the 16-panel *Second Gate Series* (1962), Colin McCahon decided on a return to landscape painting. As he put it in a letter to his friend and collaborator, the poet John Caselberg: 'A return to "realist" painting but a realism impossible without the previous work' (6 March 1963). The first manifestation of this return were the two *Landscape Theme and Variations* series (each eight panels) of 1963. These were generic and abstracted landscapes not depictions of particular places. However, during the next few years, especially in the period 1966-68, McCahon did begin attaching particular places names to series of landscape paintings, notable a large series of *North Otago Landscapes* in 1966-67, and smaller series called *Helensville* and *South Canterbury Landscapes* in 1968. These (except for the *Helensville* series – Helensville is north-west of Auckland city) represented a revisiting of the South Island settings of his childhood and early life for the first time since his move to Auckland in 1953. McCahon was born in Timaru (South Canterbury) and spent part of his childhood in Oamaru (North Otago), so these series involved a return to places he had known all his life.

The *South Canterbury* paintings were exhibited in an exhibition at the Barry Lett Galleries in October 1968 headed 'Colin McCahon's Bargain Basement Of Multiples and Variations on his Regular Themes'. There were 12 tiny so-called 'Landscape Multiples', 8 *Helensville* paintings, four *South Canterbury* paintings, sold as a set, and *Six South Canterbury Landscape Variations*, of which the present example is presumably one (it is not included in the online Database and Image Library). The eight *Visible Mysteries* paintings, employing eucharistic symbolism, were also shown.

As the invitation suggests these were modestly sized and modestly priced paintings, which reduced the landscape to its bare essentials, rather than offering depictions of specific and identifiable locations. The present example is probably the most drastically simplified of the whole series: three solid bands of contrasting colour – an ochre sky, a dark, gently sloping hillside, and a foreground of green fields – an arrangement of almost diagrammatic flatness and explicitness. Only an artist of McCahon's radical honesty and directness could transform such reductiveness into a painting so vivid, memorable and beautifully resolved.

Peter Simpson

Exhibited:

'Colin McCahon's Bargain Basement! of Multiples & Variations on his Regular Themes also Visible Mysteries', Barry Lett Galleries, Auckland, 14 – 25 October 1968, Cat. Nos. 25 – 30 (as one of *Six South Canterbury Landscape variations*).

Reference:

Colin McCahon database  
([www.mccahon.co.nz](http://www.mccahon.co.nz))  
CM000371.

Provenance:

Private collection, Auckland.



# Colin McCahon

39

## Helensville

watercolour and pastel on paper  
title inscribed, signed and dated '71  
1025 x 675mm  
\$90 000 – \$130 000

Colour is not usually the first thing you think of when looking at a McCahon painting, but it is very much the case with this fresh and translucent watercolour of Helensville. It is one of a series of related works, all in the same format and all inspired by the landscape near the town of Helensville though none of them shows the man-made environment. Surprisingly for McCahon, black is nowhere to be seen and the palette of purple, mauve, orange, yellow and green plus white gives a radiant glow to the image. It is as if it has been set in a higher key with an uplifting emphasis on beauty and the joy of life rather than his typical preoccupation with the darker issues of existence and its purpose. When first exhibited in the early 1970s, these colourful and accessible watercolours found a ready market and were snapped up. McCahon himself referred to their “colour and fun” in an often quoted letter while attributing their exuberance to the freedom he felt at having just left his teaching position at Elam.

Part of the directness and exuberance of the Helensville painting can be attributed to the medium of watercolour. While sometimes seen as a medium more suited to sketching than finished painting, watercolour was used extensively and brilliantly by Turner who ranks as one of the greatest landscape painters of any period. And McCahon undoubtedly owed a debt to Turner here and in the related Kaipara series as was noted at the time by the critics. Turner created vaporous light-filled spaces merging washes of colour

imperceptibly one into another and dissolving form at the expense of colour. Often he chose the magnificent colouristic effects of sunset to justify his heightened palette of red and yellows where colour became the central concern of his art. McCahon, too, remarked on the sunsets near Helensville commenting: “The light and sunsets here are appropriately magnificent.” It is the colours of sunset that are recalled by the artist in this work and which flood the surface of the sky with purple and mauve and yellow washed on freely so that they merge and layer to suggest spatial immensity and luminosity. The white paper shines through the translucent colours brightening them and giving them their special quality. With the drawn component of the painting reduced to the barest minimum – a band of green indicating the horizon line – colour is free to operate unconstrained. There is no topographic detail – everything is seen broadly and generically. McCahon had commented in his catalogue notes: “I do not recommend any of the landscape as a tourist resort. It is wild and beautiful, empty and beautiful.”

In lesser hands these paintings would have lost their magic and conviction. Only someone who had experienced these featureless vistas of land and sky at all times of the day and who, in his imagination, had soared above them and traversed their vast distances could have distilled his concepts so passionately into stains of watercolour on sheets of paper.

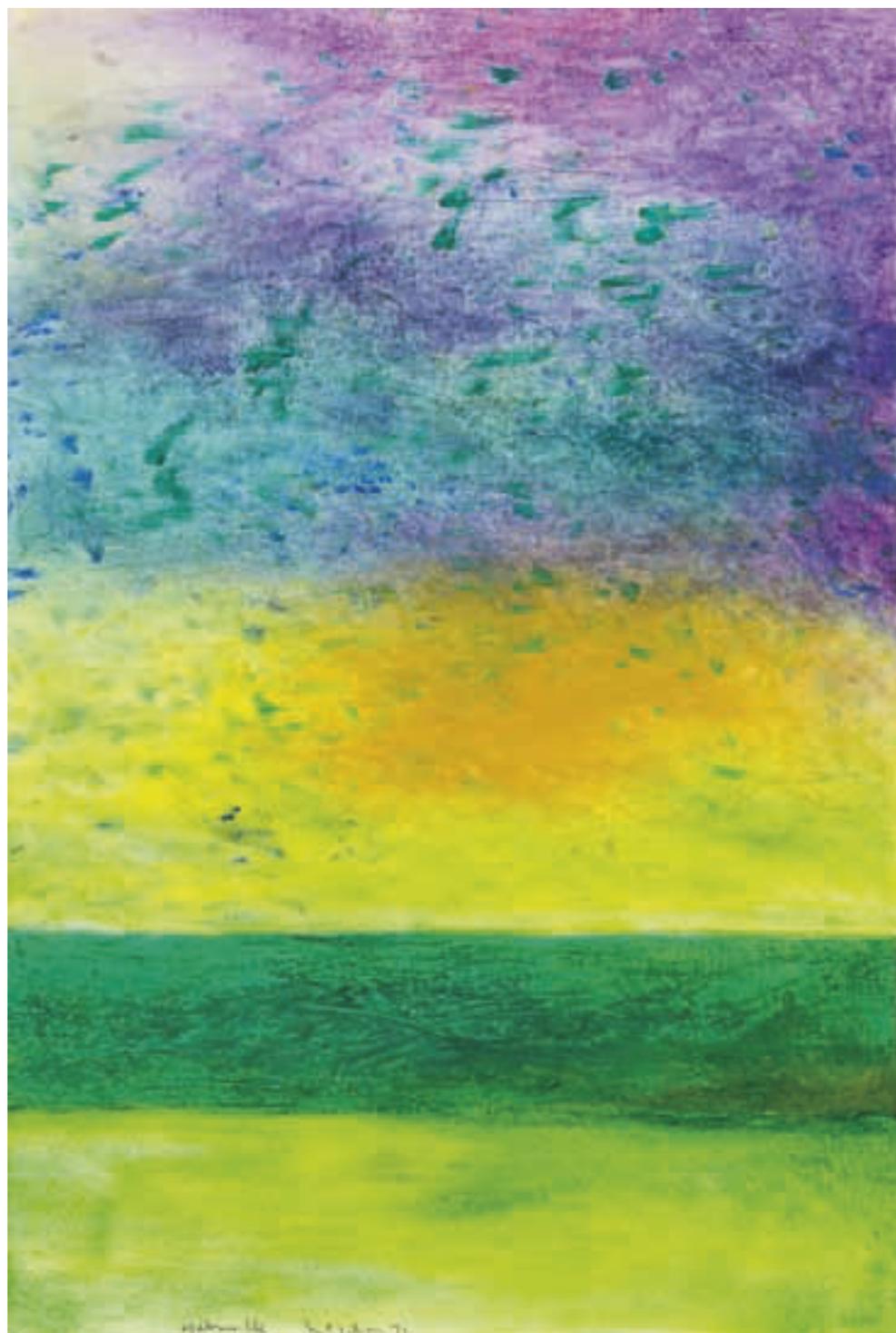
Michael Dunn

### Exhibited:

‘An exhibition of paintings by Colin McCahon’,  
Dawsons Limited Exhibition Gallery, Dunedin,  
30 July – 13 August 1971.

### Provenance:

Private collection, Auckland.



# Colin McCahon

40

Pangatotara Landscape No. II

oil on board

signed and dated '43; title inscribed  
and inscribed *Catherine McCahon, Auckland* verso

500 x 387mm

\$65 000 – \$85 000

In September 1942 Colin McCahon married fellow-painter Anne Hamblett in Dunedin and they headed for the Nelson area spending the summer in Pangatotara, a settlement looking up to the Arthur Range on the banks of the Motueka River about 11 kms south of that town. It was a tobacco growing area and the McCahons and their friend Doris Lusk spent the days harvesting tobacco and painting in their spare time. Lusk's paintings of the area include one of her best known early works, *Tobacco Fields, Pangatotara* (1943), a painting which McCahon donated to the Auckland Art Gallery. Typically Lusk was most interested in the crops and buildings – the human element in the landscape – while McCahon turned his attention to the rugged peaks of the Arthur Range, especially Mt Crusader, in at least a dozen drawings, watercolours and oil paintings.

*Pangatotara No. 2* is the most ambitious and frequently exhibited of the group. It was shown for the first time at the Christchurch Group in 1943 along with a second oil (*Pangatotara No. 1*) and a watercolour of the same subject; it was for sale at 10 guineas (Lusk's *Tobacco Fields, Pangatotara* was shown in the same exhibition at the same price). *Pangatotara No. 2* was shown again at the Ikon Gallery in 1963, in McCahon's *Survey* show

in 1972, and in the posthumous *Gates and Journeys* exhibition of 1988.

At the time this work was painted McCahon was still 'dithering' (Gordon Brown's term) in search of a viable method and idiom, a search which was eventually realised a few years later with the paintings of Otago Peninsula in 1946 and Nelson hills in 1947. In 1943 at the age of 24 the strongest influences on McCahon were his friend Toss Woollaston, who lived not far from Pangatotara in Mapua, and the great French painter Cézanne whose practice and theory of painting McCahon and Woollaston endlessly discussed. McCahon in particular was looking for an alternative to conventional perspective, and employed, as in this work, a device derived from Cézanne (with some input from Hans Hoffman via Flora Scales and Woollaston) of creating a sense of space through the use of overlapping planes – an aspect of Cézanne's work that was influential on the cubists. This is a powerful early example of McCahon's efforts to 'cubify the landscape', as a writer in the *Gates and Journeys* catalogue put it, and is one of the most robust and monumental of his early paintings.

Peter Simpson

Exhibited:

'The Group, Ballantynes Ltd, Christchurch, 4 – 19 November, 1943. Cat No. 38, 10 Guineas.

'McCahon: A Landscape Theme with Variations, Ikon Gallery, Auckland, 14 – 31 May, 1963. Cat No. 1.

'Colin McCahon: A Survey Exhibition', Auckland City Art Gallery, 7 March – 21 April 1972, 1972. Cat No. 2.

'Colin McCahon: Gates and Journeys', Auckland City Art Gallery, 11 November – 26 February 1989. Cat No. L7.

Illustrated:

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

Gordon H. Brown, *Colin McCahon: Artist* (Wellington, 1984), p. 18.

Literature:

Gordon H. Brown, 'The Promised Land: the early landscapes', in *ibid.*, pp. 16 – 19.

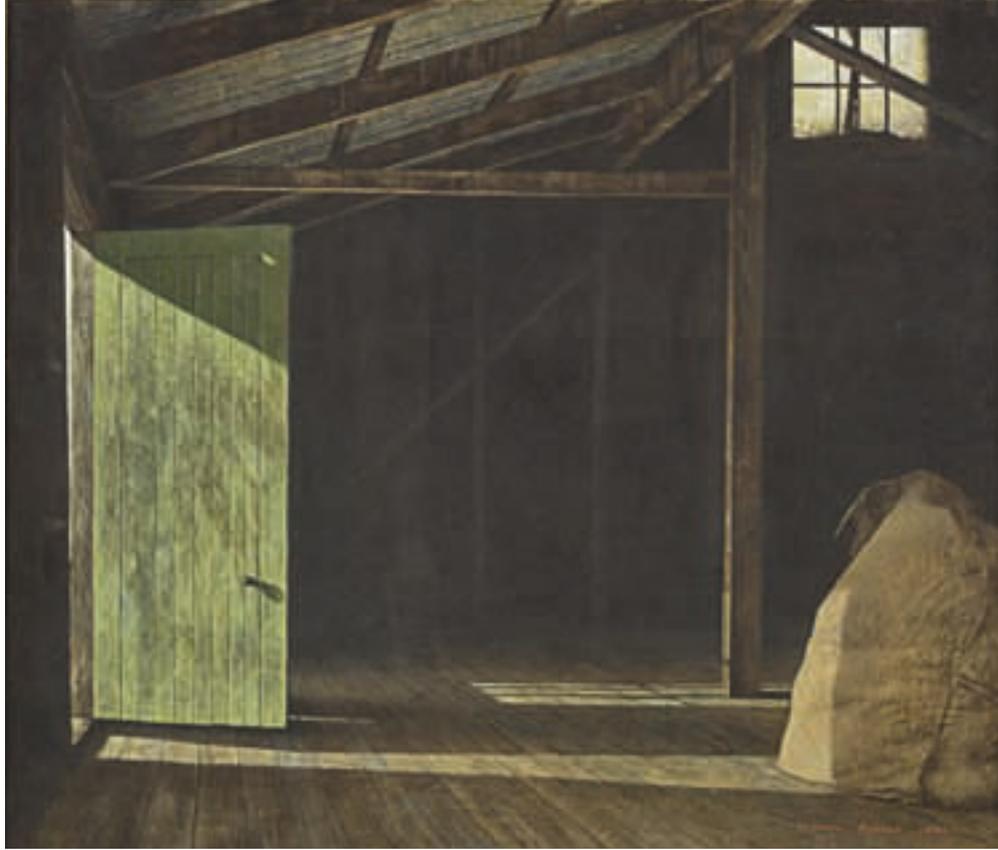
Reference:

Colin McCahon database  
([www.mccahon.co.nz](http://www.mccahon.co.nz))  
cm000636.

Provenance:

Private collection, Auckland.





41

GRAHAME SYDNEY

The Woolshed at Pisa

watercolour

signed and dated 1979; inscribed *Pisa, Wool* verso;  
original Robert McDougall Gallery label affixed verso

368 x 431mm

\$18 000 – \$28 000

Exhibited:

'Grahame Sydney: Drawings into Paintings', Robert  
McDougall Gallery, Christchurch, Cat. No. 22.

Provenance:

Private collection, Christchurch.



42

MICHAEL ILLINGWORTH

A Gent

oil on board

signed and dated '71 verso

345 x 260mm

\$35 000 – \$50 000

Provenance:

Purchased by the current owner from Barry Lett  
Galleries, Auckland in 1971. Private collection,  
Auckland.

# Ralph Hotere

43

## The Wind I

dyes and acrylic on unstretched canvas

title inscribed, signed and dated '76

3290 x 900mm

\$240 000 – \$320 000

Rodney Wilson's extraordinarily beautiful 1976 review in *Art New Zealand*, of 'Ralph Hotere's *Song Cycle Banners*'<sup>1</sup>, leaves little for the present writer to add to the appreciation of this astonishing series of tall, narrow, unstretched canvas banners, developed in the context of the artist's ongoing collaboration with poet Bill Manhire.<sup>2</sup>

Poignantly the deaths of both Hotere and Wilson have occurred this year, and the occasion of *The Wind I* returning to the market in the year of their passing provides an opportunity to reflect on the spirit of loving collaboration, mutual inspiration and creativity that existed in small but intensely flavoured concentrations among New Zealand's artistic communities around the time the *Song Cycle* series was conceived.

The *Song Cycle* works began with a practical purpose – the initial works in the series were conceived and made as backdrops for *Song Cycle*, 1975, a Sound Movement Theatre production for two dancers, two musicians, and tape, by Bill Manhire and composers Jack Body and Barry Margan, which toured to several New Zealand centres with the assistance of the QEII Arts Council.<sup>3</sup> Between 1975 and 1976 the series of Hotere *Song Cycle* banners grew to a total of 19, developing beyond their beginnings as performance backdrops to become one of the most powerful and evocative series of Hotere's career, and incorporating phrases from several Manhire poems including *Love Poem*, *The Wind I*, *Vidyapati's Song*, *Wulf*, *The Prayer*, *The Wind II*, *Song of a girl abandoned by her lover*, *The Seasons/If I will sing there for Marion*, and *The Voyage*. Of the 19 paintings, *Wind I* is

perhaps the most representative or emblematic of the entire series.

Wilson described the exhibition of the series at the Bosshard Galleries in Dunedin in 1976 as an exciting experience: 'nineteen of these long black banners like lines of giant forest trees enclosing one as eye and mind feasted upon both visual and literary imagery'; observing how strongly the tactile words Hotere has extracted from Manhire's verse, ('touch', 'take', 'night', 'sleep', 'rain', 'ice') work on the viewer's associative imagination. The images brought forth a correspondingly rich upwelling of prose poetry from the critic: 'Re-experienced private images,' wrote Wilson,

'a crystalline spectre or vague amorphous dream, take shape against the damp rain-forest of Hotere's beautiful expanses of modulated black field and shimmering, melting stripes... Hotere's vision is sophisticated, immaculate and sensitive – variety and richness played against comparative austerity, hard against soft, delicate and ethereal against bold and heavy. Line and edge abound with constant and infinite variety upon broad fields of moving, modulated, black-dominated mauves, crimsons and blues.'

Wilson also tells us that in keeping with the meteorological spirit of the *Song Cycle* works, Hotere exposed the banners for up to two weeks at a time to extreme weather conditions including rain, blazing sun, snow and ice.

Oliver Stead

### Exhibited:

'Song Cycle: 1975 – 76', Bosshard Galleries, Dunedin, 3 August – 27 August, 1976.

### Provenance:

Purchased by the current owner from Bosshard Galleries, Dunedin in 1976. Private collection, Dunedin.

### Illustrated:

Kriselle Baker and Vincent O' Sullivan, *Hotere* (Ron Sang, Auckland, 2008), p. 136.

<sup>1</sup> Rodney Wilson, 'Ralph Hotere's *Song Cycle Banners*'; *Art New Zealand* 2; October-November (1976): 7, 9-10.

<sup>2</sup> See also Gregory O'Brien, 'Some paintings I am frequently asked about : talking with Bill Manhire about Ralph Hotere.' *Landfall* 191; Autumn (1996): 21-33.

<sup>3</sup> Song cycle; [for 2 dancers, 2 musicians, tape] / Sound Movement Theatre production. National Library of New Zealand Ref: f-80-264-53. Part of Body, Jack, 1944- : Papers.



THE WIND

WHEN WE TOUCH  
*Fists enter our bodies*

ICE  
TOUCH

RAIN

SONG  
CYCLE

THE DARK WIND SHAKES THE BRANCH  
THE DARK BRANCH SHAKES THE WIND

YVES  
S. M...  
...  
...  
...  
SOUND MOVEMENT THEATRE



44

ANN ROBINSON

Wide Bowl

cast glass

signed and dated 2000 and inscribed *No. 14*

231 x 550 x 550mm

\$35 000 – \$45 000

Provenance:

Collection of Russell McVeagh, Auckland.



45

ANN ROBINSON

Puka Vase

cast glass

signed and dated 2007 and inscribed 1/1

630 x 165 x 165mm

\$22 000 – \$28 000

Provenance:

Private collection, Auckland.



Gil Hanly  
Pat with his wingless home-built  
aeroplane in the back garden, later  
a special play thing for the children  
in the street, October 1963.



# Sometimes a Maelstrom

—

## Four Paintings by Pat Hanly

Gregory O'Brien

Sometimes a millpond, sometimes a maelstrom—and often both at the same time—the surface of Pat Hanly's paintings embody a number of voyages into the known as well as the unknown. Fuelled by the artist's restless nature, his sharp, inquisitive mind and a constantly evolving technique, his paintings, from the 1960s onwards, set about expanding the territory of New Zealand art.



Pat Hanly in Ibiza, Spain (1958)

From the time of his first mature works, produced in London, Hanly's art was, at once, single-minded and free-wheeling, often bringing together contradictory elements: lessons learnt from abstraction as from

figuration, from Europe as from his early experiences in New Zealand. In *Escape to Paradise* (1960) the painterly approach is surprisingly lyrical and muted, given the subject: pending nuclear apocalypse (and the faint possibility of salvation). In this allegorical work, painted at the height of the Cold War, the ark of Biblical tradition sails beneath a layer of anthropomorphic cloud-forms, atop which grows a Tree of Life (referencing Judaeo-Christian tradition; also Chagall's well-known painting of 1948). In Hanly's version, this is also the tree of knowledge—the fruits of which might lead humanity towards redemption or, more likely as it seemed at the time, its opposite.

An important work within the seminal 'Fire Series', *Escape to Paradise* is uncharacteristically icy in colour and tone, referencing not only the London in December but also the threat of a nuclear winter which was never far from the artist's mind. In contrast, the other paintings in the 'Fire' series are cauldrons of blood-red, orange and blue-black, evoking hell-fire and annihilation while—again paradoxically—also summoning the fires of poetic inspiration and imaginative rebirth.

The 1973 painting *Golden Age* is in a different key altogether. Here Hanly is channelling and exploring another kind of fire—that of earthly passion, of hot-blooded, amorous youth. With a composition that might have been lifted from *Playboy* and visual effects courtesy of *Scientific American*, *Golden Age* sings a song of its time—the liberal, libidinous 1970s—while hinting at perennial states/subjects of love, desire and languor.

By the early 1970s, Hanly was looking to Warhol and Lichtenstein (with a backward glance to Pollock) for a new visual language. His burgeoning interest in screen-printing and graphic design was another factor in his evolving repertoire of discontinuous planes, flat colour-areas and bold outlines. The manner in which the enamels and oils were applied—dripped, poured, brushed and scraped back—was part of the ecstatic equation that lay at the heart of these sexually charged compositions. *Golden Age* and *Embrace (B)* fizz and spark with the social as well as the artistic energies of the era.

Inspired by D. H. Lawrence, Tantric Buddhism and popular psychology, Hanly considered the sexual act a means of entering not only into the processes but the very structure of the universe. With that in

mind, his paintings of lovemaking explore binary principles of male and female, yin and yang... In *Embrace (B)*, the embrace is not only between two lovers but also between order and chaos, the flatness of the painterly plane and deep, supernova-dappled space, between reality and illusion, between here and far away; now and forever. The white outlines which, like ring-roads, define the boundaries of the human forms also resemble auras—Hanly thought of them as *halos*, underlining his revisionist notion of the sacred within the physical, carnal realm.

For Hanly, a painting was always a stage upon which questions of identity were played out. 'Who Am I?' he asked in a number of self-portraits from the late 1960s. He further explored that question in his imaginings of lovers surrendering their individualism to one another. Later in the 1970s, the 'Golden Age' series became dominated by larger ensembles of characters: children, as well as men and women, all of them inhabiting wide-open, public spaces, rather than the bedrooms or gardens of his earlier utopian evocations. His initial vision of inter-personal and family relations had, by then, expanded into a far-reaching social vision of late 20th century New Zealand.

Hanly's life-long exploration into the hidden nature of things included many depictions of trees, flowers, and inanimate objects such as chairs, telephones and vases. The 1973 painting *Still 'Life'* (nb. the inverted commas), from the aptly titled 'Energy Series', is a *hyper-still life*, a teeming, electrically charged core-sample of the quotidian, lifted from the domestic environment. In this strangely nocturnal composition, cosmic power and vitality infuse the contents of a tabletop: a cabbage (reminiscent of Hanly's frizzy Einstein-hairstyle), apples, beans and a pepper. Depending on which line of thought you follow, Hanly is either summoning forth the inner life of these objects or he is projecting his own dynamism upon them. Either way, on the millpond of the pink tabletop, he unearths a maelstrom of physical and psychic energies from his cast of unsuspecting vegetables. He brings them, as he brings all his subjects, to a state of heightened, unprecedented life.

Continued, page 79



46

PAT HANLY  
Golden Age  
enamel and oil on board  
signed and dated '73 (twice)  
900 x 900mm  
\$120 000 – \$160 000

Exhibited:  
'Allsorts', Barry Lett Galleries, Auckland, 1974.

Provenance:  
Purchased by the current owner from  
Barry Lett Galleries on the 22nd of April 1974.  
Private collection, Auckland.



47

PAT HANLY  
Embrace (B)

enamel and oil on board  
signed and dated '73  
450 x 450mm  
\$50 000 – \$70 000

Exhibited:  
'Allsorts', Barry Lett Galleries, Auckland, 1974.

Provenance:  
Purchased by the current owner from  
Barry Lett Galleries on the 22nd of April, 1974.  
Private collection, Auckland.



48

PAT HANLY

Still "Life"

oil and enamel on canvas

signed and dated '73; title inscribed, signed and

dated and inscribed *Energy Series* verso

713 x 684mm

\$60 000 – \$80 000

Provenance:

Private collection, Auckland.



49

PAT HANLY

Escape to Paradise

oil on board

signed and dated 1960; inscribed *No. 10* on original Kim Wright Collection exhibition touring label affixed verso; inscribed *To Hamish & Sue on the occasion (sic) of their marriage. With best wishes from Pat & Gil* on original label affixed verso.

775 x 610mm

\$80 000 – \$120 000

Illustrated:

Russell Haley, *Hanly: A New Zealand Artist* (Auckland, 1980), pl. 5.

Gregory O' Brien, *Hanly* (Auckland, 2012), p. 34.

Literature:

Russell Haley, *ibid.*

Provenance:

Presented by Pat and Gil Hanly to Hamish and Susan Keith on the occasion of their wedding. Later sold by Hamish Keith on an understanding with the artist that the proceeds would be used to acquire the painting *Figures in Light*.

Collection of Kim Wright, Auckland.  
Private collection, Auckland.



Pat Hanly on the Waitemata

I was recently reminded how, when Pat Hanly's drawing students sought his opinion on their work, he would nearly always remain silent, his gaze tending skywards, seemingly distracted. Then he would start whistling softly through his teeth, a lackadaisical, tuneless sound. And that was the only response they received. A non-verbal reply. While that anecdote might imply a lack of generosity on Hanly's part, the opposite was the case. He was leaving the student—as, I would add, he leaves any viewer of his art—to reach their own conclusion, to make their own judgement.

Hanly's paintings are the most open of creations. They are invitations to experience new sensations, perceptions, visions of here and now, and intimations of beyond. Whether evoking an amorous couple or vegetables fresh from a Mount Eden garden, they explore perennial questions: how it is we exist in our own skins, and how in the world.

Gregory O'Brien

# Dick Frizzell

50

## The Faithful Rendering of Harry Brand

enamel on board

title inscribed, signed and dated APRIL THE TENTH  
NINETEEN SEVENTY EIGHT; original Benson and  
Hedges Art Award (1978) label affixed verso, Cat No. 7.

2290 x 1200mm

\$40 000 – \$60 000

Provenance:

Private collection, Auckland.

Surely one of the larger and more inventive finalists in the 1978 Benson & Hedges Art Award, *The Faithful Rendering of Harry Brand* presents an image borrowed from - of all things - a hand-pumped insecticide from Hong Kong. But it may be no more unlikely than some of the artist's other titles from around this time: *The Metaphysical Cheese* and *Self Portrait as a Lion Tamer*.

By Frizzell's own admission, Harry Brand has been faithfully rendered, and magnificently magnified from the confines of a small tin to human scale. He dominates the composition, surrounded by a swirl of disparate imagery. His outfit is suspiciously Tyrolean, while a nearby arrow suggests an overture to William Tell. But his feathered hat may be the clue, linking to a bird and a splendid American Indian headdress, while the ornithological connection extends to a decorative bird on the small jug nearby.

In the process of enlargement Harry has received additional modelling, while his fine mist of insecticide spray is replaced by turbulent cumulus and supported by sound effects ('SSSTT'). The hardboard 'canvas' has been pre-matured with a sedimentary layer of paint crust and grit, all part of the character-building process. Over this Frizzell has applied strong-coloured and quick-drying enamel pigments, in a masterly display of carefully controlled 'accidental' effects.

Frizzell's penchant for borrowing from the commercial world was evident in the reworkings of foreign labels in his 'A-Fishial Art Show' of 1976. Two years on, *The Faithful Rendering of Harry Brand* remains dominated by exotic imagery, but there are hints of things to come. The bird at top left is a saddleback, originally painted by Dutch illustrator J.G. Keulemans for Buller's 1873 *A History of the Birds of New Zealand*, and subsequently disseminated on school pads and breakfast cereal cards. If this was Frizzell's introduction to local bird-life, five years later he would illustrate another classic, *The Magpies*, written by Denis Glover.

In 1978 Frizzell spent six months in America on a Queen II Arts Council grant. Back in New Zealand he began a conscious engagement with local imagery, as announced in his 1980 exhibition, 'Home Is Where The Art Is', and would shortly welcome the Four Square Man into his repertoire. Beyond its birds and feathers, *The Faithful Rendering of Harry Brand* includes a fluted column supporting a fountain, which looks suspiciously like the Schweppes logo (which has its own roots in a crystal fountain shown at the Great Exhibition of 1851). Frizzell is happy to be part of such a rich tradition, and this painting is a fine example of his exuberant eclecticism. At the same time, he is beginning to admit local imagery into the mix.

Richard Wolfe



THE FAITHFUL RENDERING  
OF HARRY BRAND

# Dick Frizzell

51

## Escape from Salvation

enamel on board

title inscribed, signed and dated 1/2/83 and inscribed  
*Your only power is in your wings and they can't do you any  
good against a break-proof wrestling hold!;* inscribed *your  
only power is in your wind etc., Dick Frizzell, 10 Poronui*

*St, Mt Eden, Auckland verso*

1525 x 1525mm

\$30 000 – \$40 000

Locating an artist's source material can be something of an art sleuthing job. Some artists are pretty good at covering their tracks, but Dick Frizzell has always been an open book in this sense. Many of his best works are but one degree removed from their original reference point. Frizzell's Phantom canvases are an obvious case in point as are the mackerel tin works of the 1970s. Frizzell has for some thirty years been New Zealand's painter laureate of the roadside vegie sign. Frizzell's lexicon is a variant of a pop culture WYSIWYG. His cataloguing of KIWIness has taken in everything from the 4 Square man, the boy from the Often Licked Never Beaten ads and cubist tikis.

Plenty of Frizzell's inspiration can be seen on a drive to his stamping ground in the Hawke's Bay. Rural signage, the rusting livery of defunct automotive brands and the landscape itself all get airtime as Frizzell has charted the New Zealand experience in the form of a painted road trip. *Escape from Salvation* however comes from a period of self-confessed doubt. Frizzell has described the early 1980s as one of crisis in the wider art world, "Modernism was the ocean and the artists were the fish. And when the ocean dried up the artists were left gasping on the shore."

Frizzell goes on to chart the emergence of post-modernism as being both a challenge and

a release for painters who had felt under siege from ascendant conceptual and performance based work in the 1970s. Frizzell's response was to go big and the 1983 exhibition *Escape From Salvation* at RKS Art gallery was the result.

*Escape from Salvation* dates from this period and is one of a number of large scale paintings and murals which derive from classical imagery – or do they? We are presented with Jacob Wrestling the Angel, a scene from one of the most ancient biblical texts in the Book of Genesis in which Jacob or Israel is quite literally wrestling with or for his faith. Entirely appropriate given Frizzell's state of mind in the early 1980s. The image however is a direct lift from the earliest incarnation of the X-Men and the pen of legendary silver age (1956 – 1970) comic artist Jack Kirby. The Angel was one of the foundation characters from the X-Men and would have been required reading for Frizzell in the early 1960s.

The text on the top right hand corner is a direct lift from the original comic and alludes to the Angel's magical powers or lack thereof.

Frizzell's paint handling is vigorous, confident and punchy as befits both the subject and the artist's mood. He is quite literally fighting his corner.

Hamish Coney

### Literature:

Dick Frizzell, *Dick Frizzell – The Painter*  
(Auckland, 2009), pp. 134 – 135.

### Illustrated:

*ibid.*, p. 134.

### Provenance:

From the collection of Barbara and Sam Pillsbury.  
Sam Pillsbury is a renowned film director and producer who directed, among other things, the 1974 film, *Hotere*.



# Michael Smither

52

Harry and Sarah at Breakfast with Jam Pot

oil on board

signed and inscribed *reworked from 1965 version*

– *signed M. D Smither '65 under M. D Smither '74*

*in case of confusion* verso; title printed on artist's

original catalogue label affixed verso

911 x 660mm

\$85 000 – \$125 000

Provenance:

Private collection, Auckland.

This is a painting of light as much as it is a painting of a mother and child. In a beautiful synthesis of execution and content Smither creates a very classical image in which references and allusions to the highest achievements of European painting abound. Yet the really magical aspect of the work is the almost forensic realisation of the brilliant sunlight, entering through the unseen kitchen window, as it picks out the details of this amusing domestic scene. The light has a definite presence and personality of its own in the image, because its behaviour and character have been so carefully documented by the artist. We can observe this loving attention in so many little details – for example the slight reflections of the bowls on the bench behind the figures, the translucency of the large empty bottle which finds its subtle rhyme in the mother's translucent chemise revealing the suggestion of perfect breasts; the way the shadows cast by the kitchen things soften the further away they are from the light source - from the hard lines thrown across the tablecloth by the jam jar to the more smudgy shadows cast by the plate and open book. The effect of this strong natural light is to both reveal and simplify forms, removing some details and revealing others, enabling the artist to concentrate attention on the essential geometry of the objects in a charming combination of still life and portraiture. Ironically, despite the wealth of intensely naturalistic observations contained in the work, there are also several pronounced anti-naturalistic features, for example the exaggeration of curves and angles in the mother's arms and hands, suggesting the multiple movements required to complete

the simple breakfast routine. Highlighted in this way the busy attitude of her arms, and the long extension of her thumb over the piece of toast, are at odds with the rather blankly disengaged, far-away look in her eyes, suggestive of tiredness or ennui. In turn, the mother's glazed expression is contrasted with the look of ruthlessly focused intent on the face of the child as it fixes its gaze on the expected food, its little hands, claw-like, digging with impatient, sharply outlined fingers into the white table cloth, making creases which reveal the soft texture of the material. Here we can see the forensic nature of Smither's vision at work, exploring and precisely calculating the reflective qualities of a variety of materials and surfaces. Another example of this 'science' is the amazing rendering of the mother's hair, right down to individual strands. A further twist of irony is concealed in the work's title: 'Harry' is in fact the painter's wife, poet Elizabeth Smither, née Harrington; Sarah is their daughter.

Smither's domestic paintings of the 1960s established him as a master of figurative painting, a virtuoso both fluent and inventive. In bringing an acute awareness of the classical tradition to very mundane and highly localized depictions of New Zealand family life he was far ahead of most of his contemporaries who embraced the need for a localized imagery but lacked his knowledge, comprehension, and fluency in practice. The fact that he returned to rework this image in 1974, nearly a decade after its initial painting, tells us it was of special importance to him.

Oliver Stead





53

DON DRIVER

Bagged Flag

mixed media

title inscribed, signed and dated 1975 verso

1800 x 1230mm

\$8000 - \$12 000

Provenance:

Private collection, Wellington.



54

DON DRIVER

Blade

mixed media and found objects  
title inscribed, signed and dated 1982 verso  
1770 x 1940mm  
\$14 000 – \$18 000

Exhibited:  
'Don Driver', Dick Bett Gallery,  
Tasmania, Australia, 1994.

Provenance:  
Private collection, North Island.



55

FRANCES HODGKINS

Head of a Girl

watercolour

signed and dated 1941

428 x 339mm

\$25 000 – \$35 000

Provenance:

Private collection, United Kingdom.

Private collection, Christchurch.



56

A. LOIS WHITE  
Portrait of Dorothy Gardiner  
oil on board, circa 1960  
775 x 610mm  
\$14 000 – \$20 000

Provenance:  
Collection of the artist's estate.  
Purchased by the current owner from Judith Anderson  
Gallery. Private collection, Auckland.



57

TONY FOMISON  
Monkey on your back  
oil on Fredrix canvasboard  
title inscribed, signed and dated 1986  
and inscribed *started 9. 9. 86; finished 27. 9. 86 Driving  
Creek, Coromandel*  
400 x 293mm  
\$25 000 – \$35 000

Reference:  
Ian Wedde (ed), *Fomison: What shall we tell them?*  
(City Gallery, Wellington, 1994), Supplementary  
Catalogue No. 238.

Provenance:  
Private collection, Auckland.

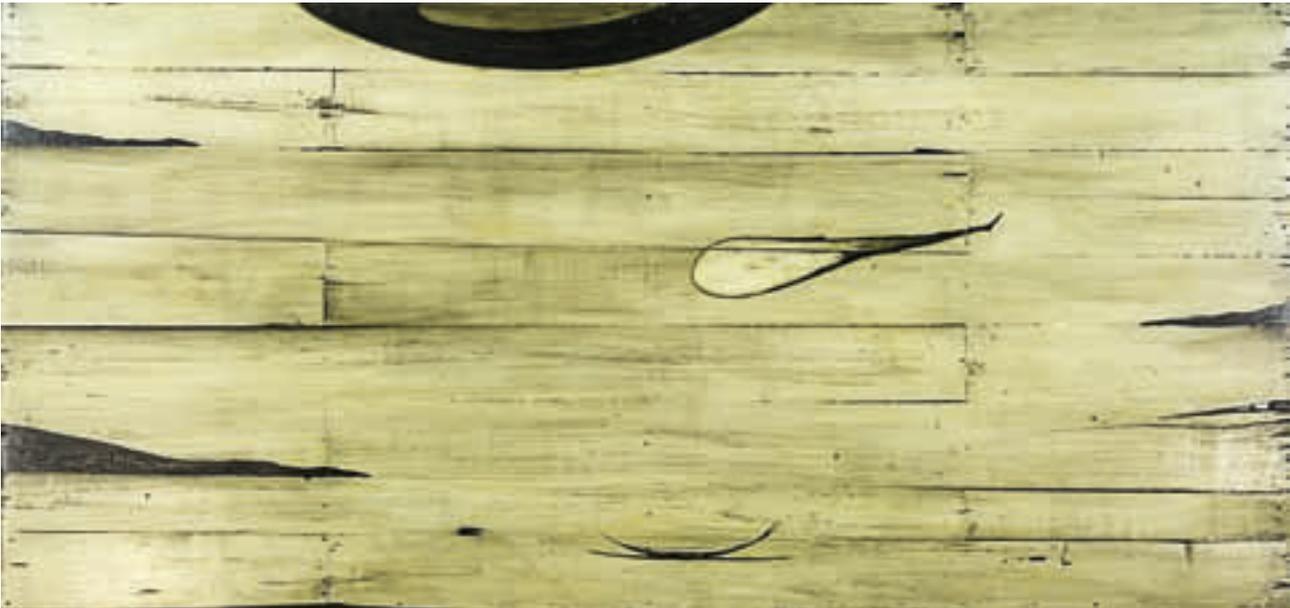


58

STANLEY PALMER  
Parua – Motukiore  
oil on linen  
signed and dated 2002  
752 x 1670mm  
\$12 000 – \$18 000

Exhibited:  
'Stanley Palmer: To The North', Anna Bibby Gallery,  
Auckland, 15 October – 8 November 2002, Cat. No. 3.

Provenance:  
Private collection, Auckland.

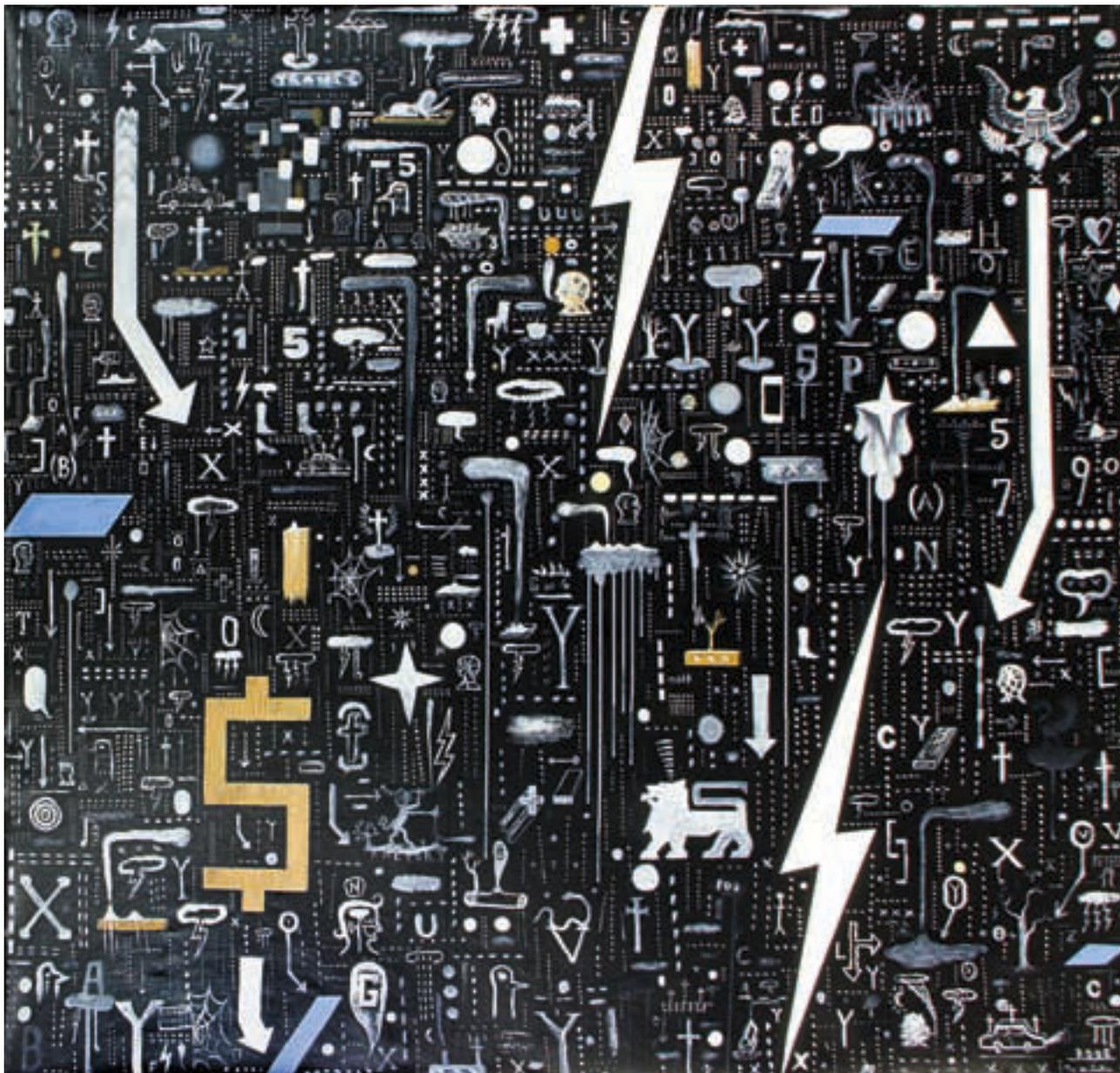


59

SIMON KAAN  
Oil on Workers' Bed  
oil on board  
signed and dated 04 – 05  
886 x 1890mm  
\$14 000 – \$20 000

Exhibited:  
'Simon Kaan: Oil on Workers' Beds', Webb's, Auckland,  
14 October – 22 October, 2006.

Provenance:  
Private collection, Auckland.



60

TONY DE LA TOUR

Under World 3

acrylic on linen

title inscribed, signed and dated 2006

2100 x 2250mm

\$18 000 – \$26 000

Provenance:

Private collection, Wellington.

SÉRAPHINE PICK

Stargazer

oil on canvas

signed and dated 2004;

original Michael Lett label affixed verso

710 x 910mm

\$12 000 – \$18 000

Exhibited:

'Séraphine Pick – New Paintings',

Michael Lett, Auckland, 24 September –  
16 October, 2004.

'Séraphine Pick', Christchurch Art  
Gallery Te Puna o Waiwhetu, 23 July – 22  
October, 2009 (touring).

Illustrated:

Felicity Milburn, Lara Strongman et al.,  
*Séraphine Pick* (Christchurch, 2009), p.  
113.

Provenance:

Purchased by the current owner from  
Michael Lett in 2004. Private collection,  
Auckland.



RICHARD LEWER

Pegboard confessions (Bad tempered)

acrylic on pegboard, seven panels

variously inscribed; signed verso

1485 x 1440mm: installation size variable

\$7500 – \$10 000

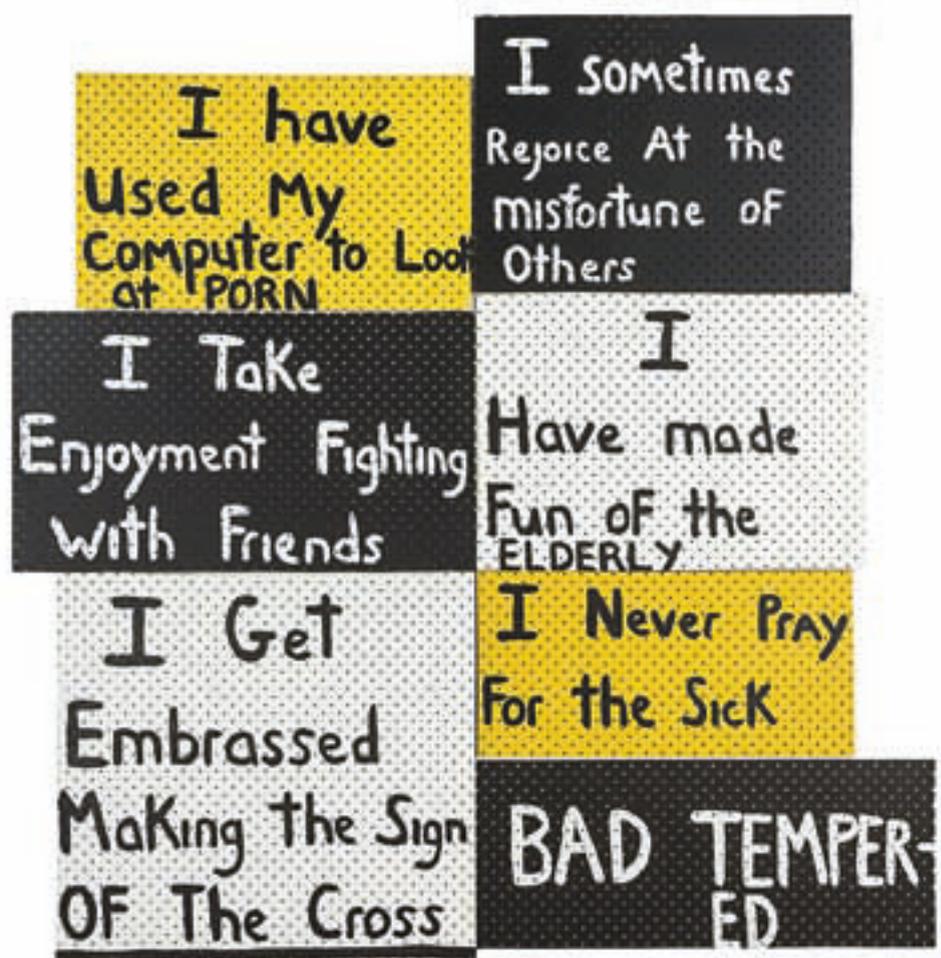
Exhibited:

'I Must Learn to Like Myself: A recent  
survey of works by Richard Lewer', The  
Waikato Museum of Art and History Te  
Whare Taonga o Waikato, 13 February –  
15 August 2010.

'Richard Lewer: Nobody Likes a  
Show Off', Monash University of Art,  
Melbourne, Australia, 1 July –  
5 September 2009.

Provenance:

Private collection, Auckland.





63

TOSS WOOLLASTON

Landscape

oil on board

signed and dated '60

595 x 800mm

\$18 000 – \$26 000

Exhibited:

'Recent New Zealand Painting', Dunedin Public  
Library, Dunedin Arts Festival, 14 September –  
21 September, 1963.

Provenance:

Private collection, Dunedin.



64

LOUISE HENDERSON

Branching Forms

oil and gouache on board

signed and dated '70; signed verso

800 x 1360mm

\$8000 – \$14 000

Provenance:

Collection of Russell McVeagh, Auckland.



65

MICHAEL SHEPHERD

Still Life with Large Adze and Pukeko Head

oil on linen

inscribed No. 80; title inscribed and signed and inscribed

*Catalogue No. 12 Denis Cohn Gallery, Mar '81* on original

catalogue label affixed verso

596 x 625mm

\$5000 – \$8000

Provenance:

Private collection, Auckland.

66

PETER SIDDELL

Western Cliff

oil on board

signed and dated 1981;

title inscribed and

inscribed Peter Siddell

bought Brook Gifford,

3 August 1981 (in

another's hand) verso

550 x 348mm

Provenance:

Private collection,

Christchurch.

\$10 000 – \$15 000



67

RICHARD

MCWHANNELL

E. C. U

oil on canvas laid

onto board

title inscribed, signed

and dated 2007 – 2007

verso

895 x 1192mm

Provenance:

Private collection,

Auckland.

\$11 000 – \$16 000





NIGEL BROWN  
An Ark for Arama No. 6  
 oil on board  
 title inscribed, signed  
 and dated 1979; title  
 inscribed signed and  
 dated Titirangi '79 verso  
 992 x 1184mm

Provenance:  
 Private collection,  
 Christchurch.  
 \$10 000 – \$15 000



ALLEN MADDOX  
Untitled  
 oil on canvas  
 signed with artist's  
 initials A. M and dated  
 '98 verso  
 1215 x 1215mm  
 \$18 000 – \$26 000

Provenance:  
 Private collection.

# Conditions of sale

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

1. Registration: Only registered bidders may bid at auction. You are required to complete a bidding card or absentee bidding form prior to the auction giving your correct name, address and telephone contact + supplementary information such as email addresses that you may wish to supply to ART+OBJECT
2. Bidding: The highest bidder will be the purchaser subject to the auctioneer accepting the winning bid and any vendor's reserve having been reached. The auctioneer has the right to refuse any bid. If this takes place or in the event of a dispute the auctioneer may call for bids at the previous lowest bid and proceed from this point. Bids advance at sums decreed by the auctioneer unless signaled otherwise by the auctioneer. No bids may be retracted. The auctioneer retains the right to bid on behalf of the vendor up to the reserve figure.
3. Reserve: Lots are offered and sold subject to the vendor's reserve price being met.
4. Lots offered and sold as described and viewed: ART+OBJECT makes all attempts to accurately describe and catalogue lots offered for sale. Notwithstanding this neither the vendor nor ART+OBJECT accepts any liability for errors of description or faults and imperfections whether described in writing or verbally. This applies to questions of authenticity and quality of the item. Buyers are deemed to have inspected the item thoroughly and proceed on their own judgment. The act of bidding is agreed by the buyer to be an indication that they are satisfied on all counts regarding condition and authenticity.
5. Buyers premium: The purchaser by bidding acknowledges their acceptance of a buyers premium of 15% + GST on the premium to be added to the hammer price in the event of a successful sale at auction.
6. ART+OBJECT is an agent for a vendor: A+O has the right to conduct the sale of an item on behalf of a vendor. This may include withdrawing an item from sale for any reason.
7. Payment: Successful bidders are required to make full payment immediately post sale – being either the day of the sale or the following day. If for any reason payment is delayed then a 20% deposit is required immediately and the balance to 100% required within 3 working days of the sale date. Payment can be made by Eftpos, bank cheque or cash. Cheques must be cleared before items are available for collection. Credit cards are not accepted.
8. Failure to make payment: If a purchaser fails to make payment as outlined in point 7 above ART+OBJECT may without any advice to the purchaser exercise its right to: a) rescind or stop the sale, b) re offer the lot for sale to an underbidder or at auction. ART+OBJECT reserves the right to pursue the purchaser for any difference in sale proceeds if this course of action is chosen, c) to pursue legal remedy for breach of contract.
9. Collection of goods: Purchased items are to be removed from ART+OBJECT premises immediately after payment or clearance of cheques. Absentee bidders must make provision for the uplifting of purchased items (see instructions on the facing page)

10. Bidders obligations: The act of bidding means all bidders acknowledge that they are personally responsible for payment if they are the successful bidder. This includes all registered absentee or telephone bidders. Bidders acting as an agent for a third party must obtain written authority from ART+OBJECT and provide written instructions from any represented party and their express commitment to pay all funds relating to a successful bid by their nominated agent.
11. Bids under reserve & highest subject bids: When the highest bid is below the vendor's reserve this work may be announced by the auctioneer as sold 'subject to vendor's authority' or some similar phrase. The effect of this announcement is to signify that the highest bidder will be the purchaser at the bid price if the vendor accepts this price. If this highest bid is accepted then the purchaser has entered a contract to purchase the item at the bid price plus any relevant buyers premium.

## IMPORTANT ADVICE FOR BUYERS

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

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

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

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

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

- D. New Zealand dollars: All estimates in this catalogue are in New Zealand dollars. The amount to be paid by successful bidders on the payment date is the New Zealand dollar amount stated on the purchaser invoice. Exchange rate variations are at the risk of the purchaser.

# Absentee bid form

This completed and signed form authorizes ART+OBJECT to bid on my behalf at the above mentioned auction for the following lots up to prices indicated below. These bids are to be executed at the lowest price levels possible.

I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (15%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

Auction No. 72

Important Paintings  
and Contemporary  
Art

26 November 2013  
at 6.30pm

ART+OBJECT

3 Abbey Street  
Newton  
Auckland

PO Box 68 345  
Newton  
Auckland 1145

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

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

Lot no.	Description	Bid maximum (NZ dollars)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

### Payment and Delivery

ART+OBJECT will advise me as soon as is practical that I am the successful bidder of the lot or lots described above. I agree to pay immediately on receipt of this advice. Payment will be by cash, cheque or bank transfer. I understand that cheques will need to be cleared before goods can be uplifted or dispatched. I will arrange for collection or dispatch of my purchases. If ART+OBJECT is instructed by me to arrange for packing and dispatch of goods I agree to pay any costs incurred by ART+OBJECT. Note: ART+OBJECT requests that these arrangements are made prior to the auction date to ensure prompt delivery processing.

Please indicate as appropriate by ticking the box:  PHONE BID  ABSENTEE BID

MR/MRS/MS: \_\_\_\_\_ SURNAME: \_\_\_\_\_

POSTAL ADDRESS: \_\_\_\_\_

STREET ADDRESS: \_\_\_\_\_

BUSINESS PHONE: \_\_\_\_\_ MOBILE: \_\_\_\_\_

FAX: \_\_\_\_\_ EMAIL: \_\_\_\_\_

Signed as agreed: \_\_\_\_\_

To register for Absentee bidding this form must be lodged with ART+OBJECT by 2pm on the day of the published sale time in one of three ways:

1. Fax this completed form to ART+OBJECT +64 9 354 4645
2. Email a printed, signed and scanned form to: info@artandobject.co.nz
3. Post to ART+OBJECT, PO Box 68 345 Newton, Auckland 1145, New Zealand

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Gil Hanly  
Becalmed off Rangitoto: Pat & friends paddle home (early 80s)