

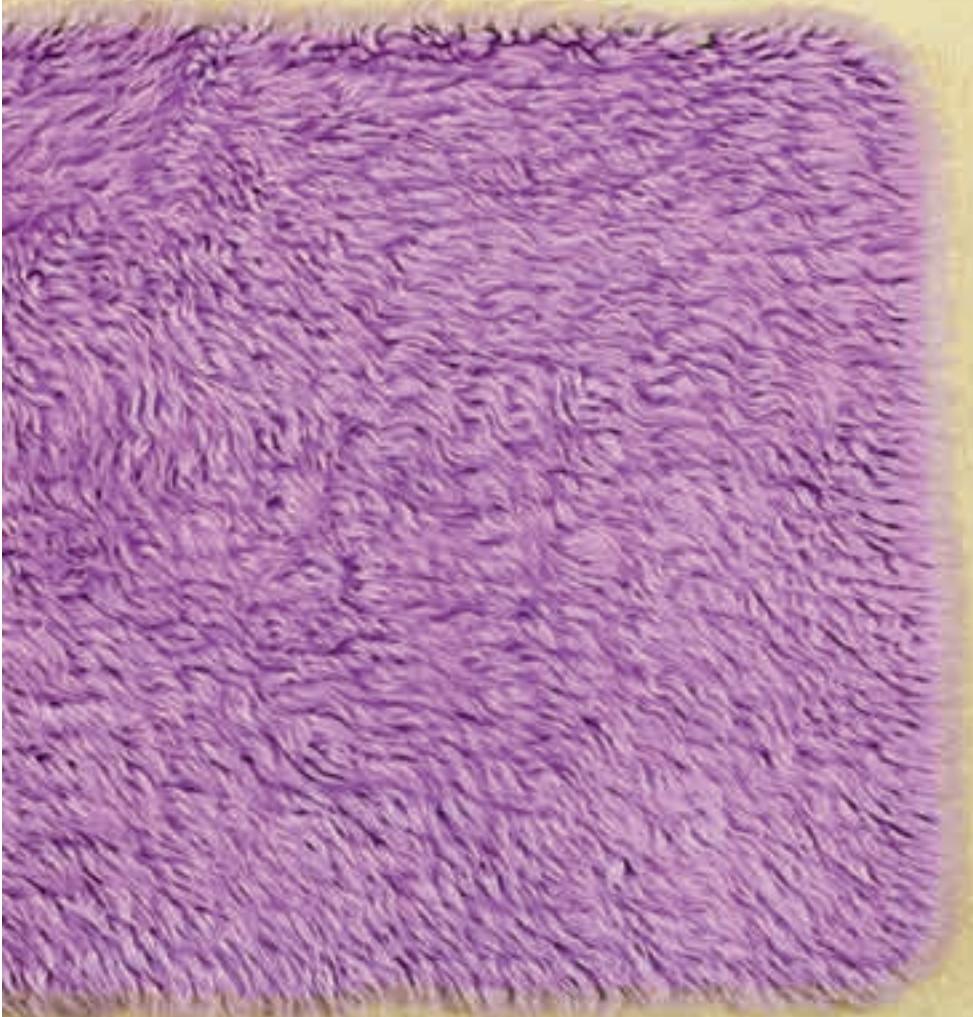






IMPORTANT PAINTINGS
AND CONTEMPORARY ART

THURSDAY 7 AUGUST
AT 6.30PM



"But for art, man would die of boredom"

— Francis Newton Souza



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Auckland 1145

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Covers:
Peter Madden
Post Disaster (Morning After)
Lot 39, detail

Opening spread:
Don Driver
Soft Hanging №1
Lot 12, detail

This page:
Callum Innes
Exposed Painting
Scheveningen Black 2002
Lot 25, detail

Page 19:
Jae Hoon Lee
Piha
Lot 1, detail

Welcome to ART+OBJECT's second 2014 Important Paintings and Contemporary Art catalogue. The first half of 2014 has seen A+O introduce a number of diverse collections to the market, all bearing the hallmark of well documented provenance and each of which was met with an enthusiastic response. The *Strip Club Collection* which was a feature of the April Important Paintings catalogue showcased the latest of NZ contemporary art and represented the collective choices of a group engaging with the art of the 2000s. A+O's Modernism in New Zealand collection in May revealed a collection of works by Theo Schoon from the 1940s which had been held by one family for over sixty years. This body of work sat in a seminal position within the story of New Zealand art post WWII. The connections between the work of a European trained Dutch émigré and our contemporary scene may seem tenuous – the common thread being that the work was produced in Aotearoa – but the links are there nonetheless in our artists' quest to engage with, define and expand the boundaries of our visual arts discourse.

This current catalogue features many works that in the moment of their creation met the same brief. Richard Killeen's cut-outs first appeared in the mid 1970s. In our digital age the term interactive is taken for granted every time we log online. However it is not a common term in an art context. Killeen cut-outs, of which there are three fine examples from the period 1985 to 1993, give power to the people: he or she who arranges the pieces has the defining say in the articulation of the work.

A sense of lineage from Killeen to the work by Peter Madden, selected for the cover of the catalogue entitled *Post Disaster (Morning After)*, can be seen in the choice of the cut-out and collaged elements in Madden's work. These relationships between periods and artists make the reading of an auction catalogue fascinating. Lot 24 *Homage to Ingres* by Colin McCahon from 1954 is another example. As a New Zealand artist he was relatively isolated from international art movements in the 1950s and it is telling that in this period he quoted major international artist's names in the titles of his works, Mondrian is another he specifically acknowledged.

At the same time as Colin McCahon was formulating a unique New Zealand voice in the 1950s, artists in other former British colonies were doing the same, not the least of which was India, which gained independence in 1947. Today Francis Newton Souza (1924 – 2002) is lauded as perhaps the pre-eminent post war Indian modernist artist. In the current catalogue we are able to offer a work by this seldom seen but important artist, lot 77 *Hampstead Terraces*. Souza was something of a polymath, being a published author and essayist as well as painter of international renown from the 1950s to 1980s. The quote at the head of this page must surely be met with agreement by all who choose the artistic life.



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June 2014 Catalogue Highlights



George Baloghy
Mt Victoria Towards Cheltenham
oil on canvas, 1996
\$8790



Don Binney
Swoop of the Kotare, Wainamu
screenprint, A/P, 1980
\$10 315



Tony Fomison
No.180 (Maori Boy)
oil on canvas, 1978
\$8205



Pat Hanly
Winter Bright Garden
oil on board, 1978
\$13 835



Pat Hanly
Kite
screenprint, 4/5, 1971
\$5510



Allen Maddox
No. 38
oil on cotton, 1976
\$11 135



Jeff Thomson
Bouquet
screenprinted corrugated iron
\$8790



Mervyn Williams
Transfigured Light
acrylic on canvas, 1993
\$11 725



Len Castle
Blossom Vase with jun glaze
\$6445



Chester Nealie
Large bottle form, wood fired salt glaze
\$3045



Chester Nealie
Large ovoid floor vase with lug
handles to the shoulder
\$3280



Bronwynne Cornish
Chimney cat in red
earthenware, 1985
\$2460

The June catalogue was notable for many important collections spanning from the late 1950s to the present day.

The New Collectors Art catalogue recorded total sales in excess of \$350 000 with the centrepiece being the collection of 1960s Ikon Gallery director Don Wood whose gallery stable was a who's who of the New Zealand art scene in the early 1960s.

THE CHESTER NEALIE BOOK FUNDRAISING AUCTION

The New Zealand ceramics community came out in force to support this midwinter sale to raise funds for a forthcoming major career survey to be published by Ron Sang Publications in the near future. The New Zealand art and ceramics community donated a superb selection of works to assist in raising funds and collectors responded with a large crowd assembling to bid for a number of 'inner sanctum' and rare works.

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Rare Books

A+O's Rare Book consultant Pam Pumbly has assembled a fascinating catalogue rich in antiquarian titles including a complete set of John Pinkerton's *Voyages and Travels 1808 – 1814*, rare early travel titles inc. *Navigantium atque Itinerantium Bibliotheca* by John Harris dating to 1744 – 48. Also *The Universal Traveller* by Thomas Salmon, complete with numerous maps and plates dating to 1755. Also a collection of 18th century legal texts and publications. A late entry is the extremely

rare *Miracula Chymica et Misteria Medica* by Philipp Muller (1611) with original vellum binding.

Also a fine selection of early New Zealand photographs inc. Burton Bros albums, South Pacific scenes, Rotorua, Tarawera and SI images and further early NZ mountaineering photographs by E. Wheeler from the William Vance Estate Collection. The Vance Collection also includes an unusual selection of pre WWII German scenic and political images.

Auction: Wednesday
20 August at 12 noon

Catalogue published
and online Wednesday
6 August

E.Wheeler & Sons Photography, Christchurch
Climbing party on the Tasman Glacier

original 19th century albumen print depicting G.E. Mannering's group, signed by members of the party and dated March, 1889. This image is similar to those used to illustrate the rare mountaineering title *With Axe and Rope in the New Zealand Alps*

Provenance: from the collection of South Island historian William Vance

prepare
for the best...

Wednesday 13 August

Vernissage

6pm - 10pm

Thursday 14 August

11am - 6pm

Friday 15 August

11am - 8pm

Saturday 16 August

10am - 6pm

Sunday 17 August

10am - 5pm

For tickets and further information visit:

melbourneartfair.com.au

The Melbourne Art Fair is presented by the Melbourne Art Foundation, a not for profit organisation supporting living artists and contemporary art.

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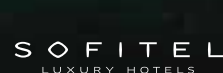
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VICTORIA

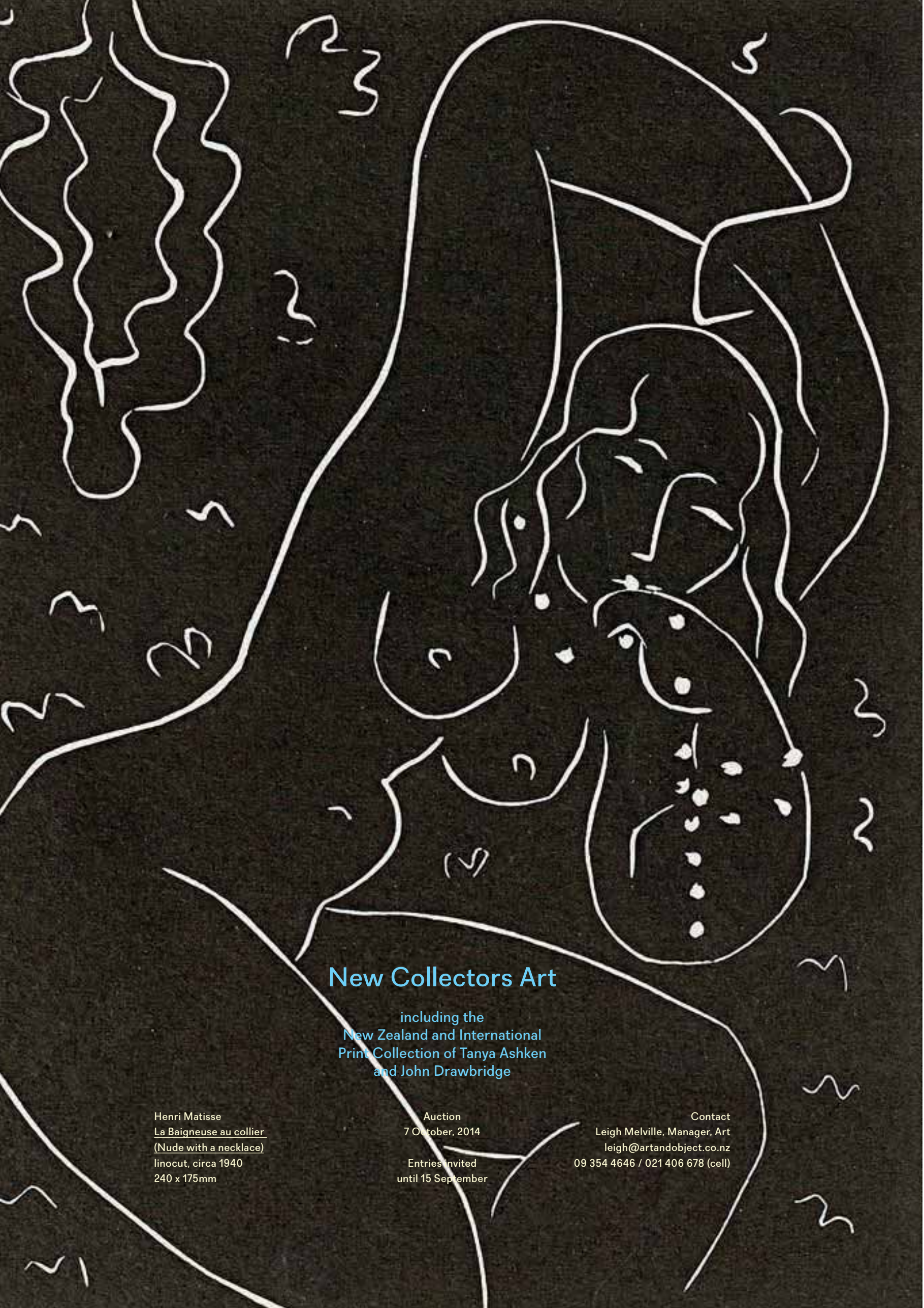


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New Collectors Art

including the
New Zealand and International
Print Collection of Tanya Ashken
and John Drawbridge

Henri Matisse
La Baigneuse au collier
(Nude with a necklace)
linocut, circa 1940
240 x 175mm

Auction
7 October, 2014

Entries invited
until 15 September

Contact
Leigh Melville, Manager, Art
leigh@artandobject.co.nz
09 354 4646 / 021 406 678 (cell)

EXHIBITING QUALITY LANDSCAPES

NEW ZEALAND'S FINEST LUXURY PROPERTIES

FITZPATRICK ROAD QUEENSTOWN



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are seldom used collectively but these words perfectly describe this outstanding estate. The home can be configured into as many as five bedrooms, depending upon usage. With three permanent bedrooms, it also has two offices, a media/craft/games room, loft studio, sauna and wine room. It has two garage spaces reached internally and a third bay in a separate detached out building.

luxuryrealestate.co.nz/QT68

4 3+ 3

DOMAIN ROAD QUEENSTOWN



A wonderfully positioned residence set in a tranquil rural setting within the exclusive Stonebridge development, located in the heart of Dalefield. The classic design blends seamlessly with the environment and is enhanced with ponds and established native planting framed by iconic alpine views of Coronet Peak, Cardrona and a stunning aspect to the Remarkables Range. A beautiful tree lined avenue leads to Stonebridge's central village square branching into eight private

residence's, six with completed homes and each with their own freehold title. Each owner has a shared ownership in the surrounding forty acres, which protects the owners privacy from neighbouring homes. With three bedrooms, two bathrooms and an ample three bay garage with workshop this wonderful home has all that you would expect from a property of this calibre.

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3 2 3

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nick@luxuryrealestate.co.nz

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Decorative Arts of the Modern Movement

A+O's September catalogue is notable for the inclusion of a number of rare early to mid 20th Century items including a fine Clarice Cliff inspiration vase, an early Galle scent bottle, a complete Lucie Rie coffee set and a large and comprehensive collection of Ruskin and Arts & Crafts studio pottery.

The pottery section includes the collection of restauranter Graham Fairey which consists of over one hundred pieces. The Oriental section features two large ivory tusks, ivory figures and bronzes.

A rare pair of Carlo Bugatti
Orientalism salon chairs
Circa 1905
\$18 000 – \$25 000

Auction: October 9, 2014
Entries invited until 15 September

Contact:
James Parkinson, Director
james@artandobject.co.nz
09 354 4646 / 021 222 8184 (cell)



TESSA LAIRD
Cosmic Tree



NATALIE ROBERTSON
Kauri Camouflage



CHARLOTTE GRAHAM
Te Wai o Te Kauri



HARUHIKO SAMESHIMA
Trounson Kauri Park



PHILIP KELLY
Ihi

THE KAURI PROJECT

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Enquiries: kauri@thekauriproject.org
Facebook: The Kauri Project

Wednesday 22 October
at 6.30pm

Danish Design

ART+OBJECT is pleased to present the finest selection of Danish Design ever offered in New Zealand. Hand selected, authentic examples from Denmark's most revered design icons are a feature of this groundbreaking and directional modern design catalogue.

Designers represented in the catalogue include Hans Wegner, Finn Juhl, Axel Salto, Børge Mogensen, Kofod Larsen, Illum Wikkelsø, Ole Wanscher, Hans Olsen, Arne Jacobsen, Poul Henningsen, Verner Panton, Arne Vodder, Peter Hvidt, Sven Aage Madsen and Jo Hammerborg.

Hans J. Wegner

The AP 19 or 'Papa Bear Chair'

Designed 1951 for A.P Stolen, Copenhagen
original wool upholstery with oak legs and
teak 'nails'. Early 1950s example with Danish
Control Furniture Makers emblem affixed to
the underside

\$13 000 – \$16 000





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Valuation Services Important Commissions 2014

A+O is New Zealand's leading art, taonga and collectables valuation provider. The A+O team led by director James Parkinson is regularly commissioned to provide large scale and complex valuation advice to New Zealand's public museums and galleries. These projects include a wide range of fine art, historic and modern decorative arts and design and significant cultural taonga such as meeting house carving, sculpture and important waka.

To date in 2014 the A+O team has completed the collections of University of

Canterbury *Te Whare Wananga o Waitaha*, The Historic Places Trust Auckland Properties, Rotorua Museum *Te Whare Taonga O Te Arawa*, MTG Hawkes Bay *tai Ahuriri*, Napier Libraries and a large private commission on behalf of the Alexander Turnbull Library *Te Puna Mātauranga o Aotearoa*.

To discuss commissioning an ART+OBJECT valuation contact James Parkinson, Director of Valuation and Collections Management on 09 354 4646 or email james@artandobject.co.nz





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Gill Gatfield, x
Photo: Gill Gatfield

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SARAH CONTOS
Emerge/ Retreat, 2014
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lamé, plywood, PVC, poly-fil,
upholstery studs, glazed
earthenware and stoneware,
rope, Bronte Beach sand
147 x 80 x 106 cm

Courtesy the artist and Roslyn
Oxley9 Gallery, Sydney

Black Rainbow

Ralph Hotere, Michael Parekowhai



Image: Ralph Hotere, *Black Painting XIII*, from 'Malady' a poem by Bill Manhire, 1970. Acrylic paint on canvas. Purchased 1971, Te Papa

Tauranga Art Gallery Toi Tauranga, 28 June – 12 Oct, 2014

Black Rainbow features works by Ralph Hotere alongside Michael Parekowhai's Venice Biennale sculpture, *He kōrero pūrākau mo te awanui o te motu: story of a New Zealand river*, an ornately carved Steinway grand piano.

Want to play Michael Parekowhai's piano?

Call 07 578 7933 or visit artgallery.org.nz for more information.

Black Rainbow is developed and toured by the Museum of New Zealand Te Papa Tongarewa



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tauranga art gallery

toi tauranga

Important Paintings and Contemporary Art

Auction

Thursday 7 August at 6.30pm
3 Abbey Street, Newton, Auckland

Preview

Wednesday 30 July
6.00 – 8.00pm

Viewing

Thursday 31 July
9.00am – 5.00pm

Friday 1 August
9.00am – 5.00pm

Saturday 2 August
11.00am – 4.00pm

Sunday 3 August
11.00am – 4.00pm

Monday 4 August
9.00am – 5.00pm

Tuesday 5 August
9.00am – 5.00pm

Wednesday 6 August
9.00am – 5.00pm

Thursday 7 August
9.00am – 2.00pm

1

JAE HOON LEE

Piha

type C print, edition of
8 (2007)

1200 x 1200mm

\$5500 – \$7500



2

JAE HOON LEE

Annapurna

type C print, edition of
8 (2010)

800 x 1200mm

\$5500 – \$7500





3

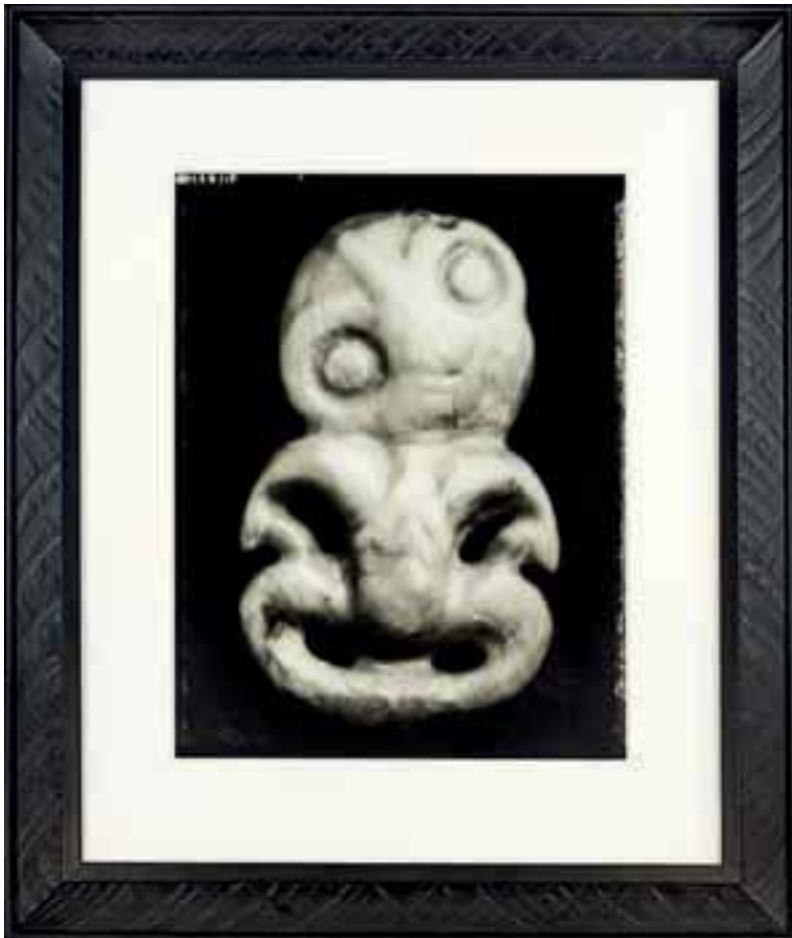
MICHAEL PAREKOWHAI

Amiens from *The Consolation of Philosophy Piko nei te Matenga*

type C print, edition of 8 (2001)

1500 x 1200mm

\$15 000 – \$20 000



4

FIONA PARDINGTON

Inanga Heitiki

gelatin silver hand-print, edition of 5

550 x 420mm

\$5000 – \$8000

Provenance:

Private collection, Auckland.

5

BEN CAUCHI

Burnt Matchstick

digital print, 10/15

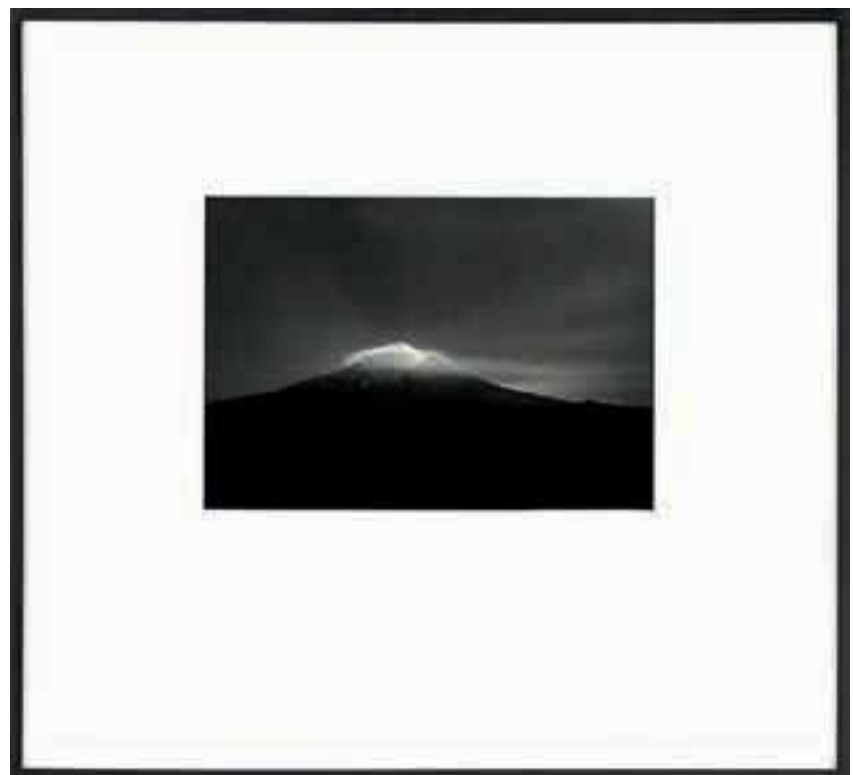
title inscribed, signed and dated 2012

251 x 203mm

\$1000 – \$2000

Provenance:

Private collection, Auckland.



6

LAURENCE ABERHART

The Prisoners' Dream No. 3 (Taranaki from Oeo Rd, under moonlight, 27 – 28 September, 1999)

gold and selenium toned gelatin silver print

195 x 245mm

\$5000 – \$8000

Provenance:

Private collection, Auckland.

7

SASKIA LEEK

Libra

oil on board

title inscribed, signed
and dated 2006 verso

203 x 292mm

\$1800 – \$2600

Provenance:

Private collection,
Auckland.



8

DENIS O'CONNOR

Do it Yourself

engraved welsh 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 verso

500 x 300mm

\$7500 – \$10 000

Exhibited:

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

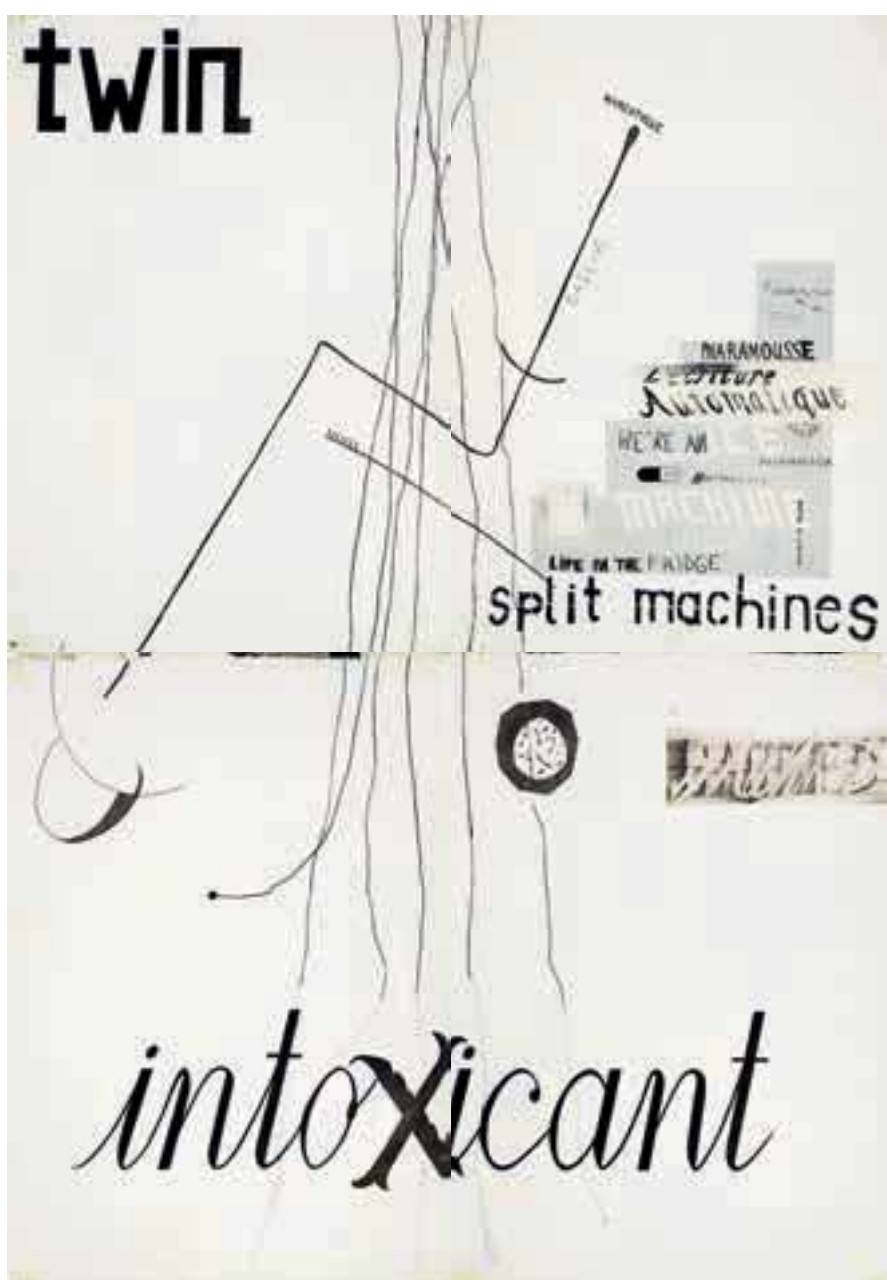
Illustrated:

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

Provenance:

Private collection,
Auckland.





9

GIOVANNI INTRA

Twin Intoxicant

acrylic on paper, four parts

title inscribed

1055 x 750mm: each panel

2110 x 1500mm: overall

\$5500 – \$7500

Provenance:

Private collection, Auckland.

10

L. BUDD

1st Method of Indifference is the
mind a thing which is of matter
or a thing which is not the
realising of reality?

oilstick, acrylic and duct tape
on vinyl

title inscribed; signed 'Lionel'

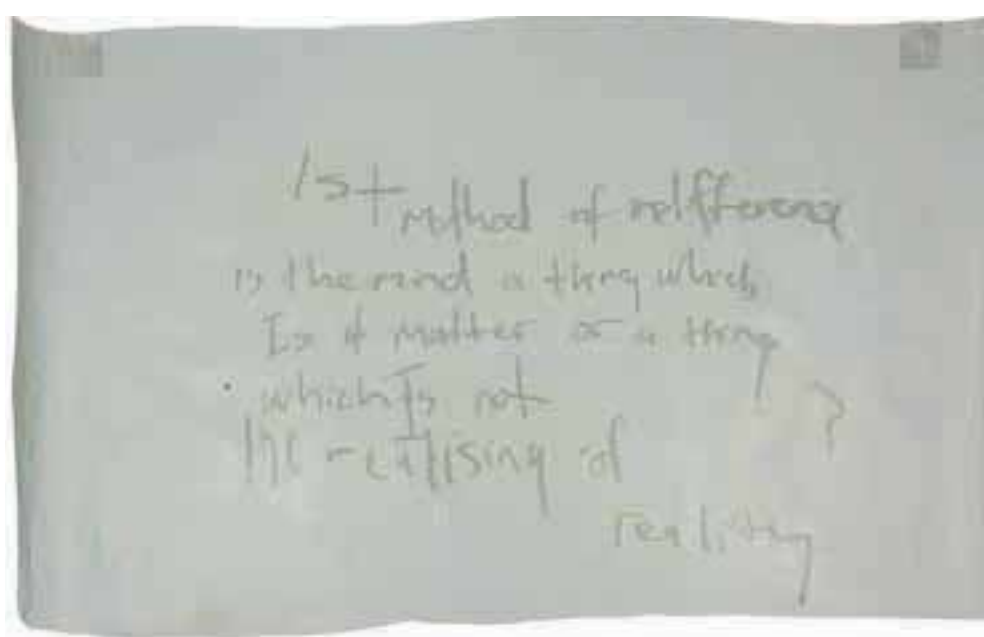
verso

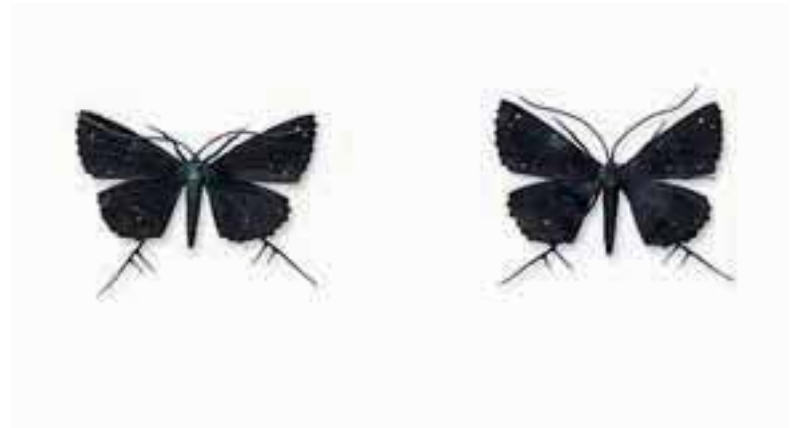
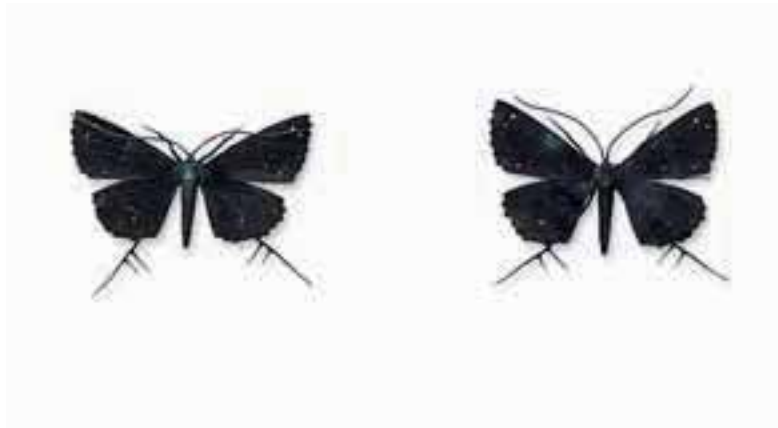
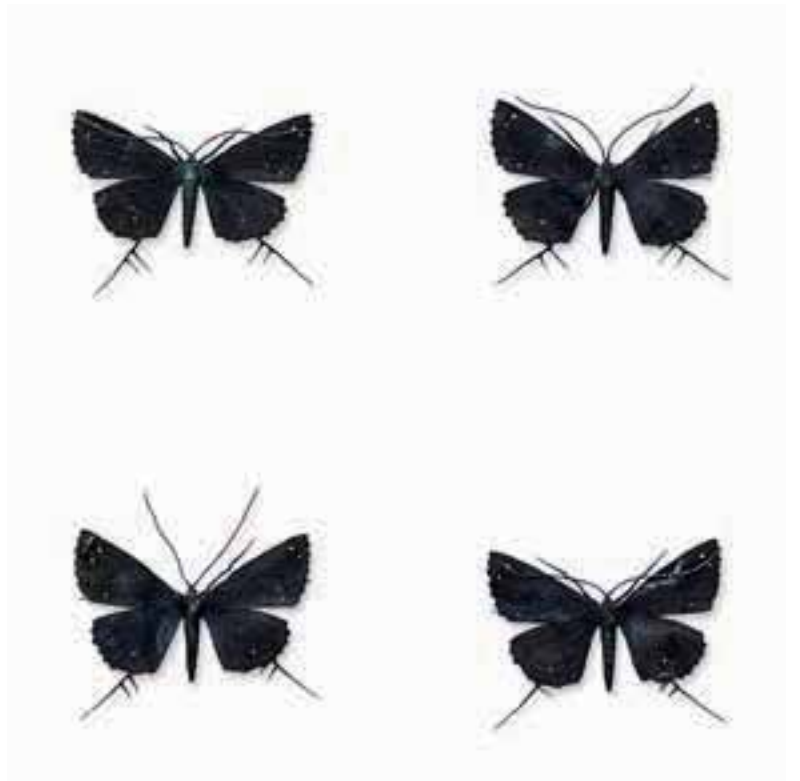
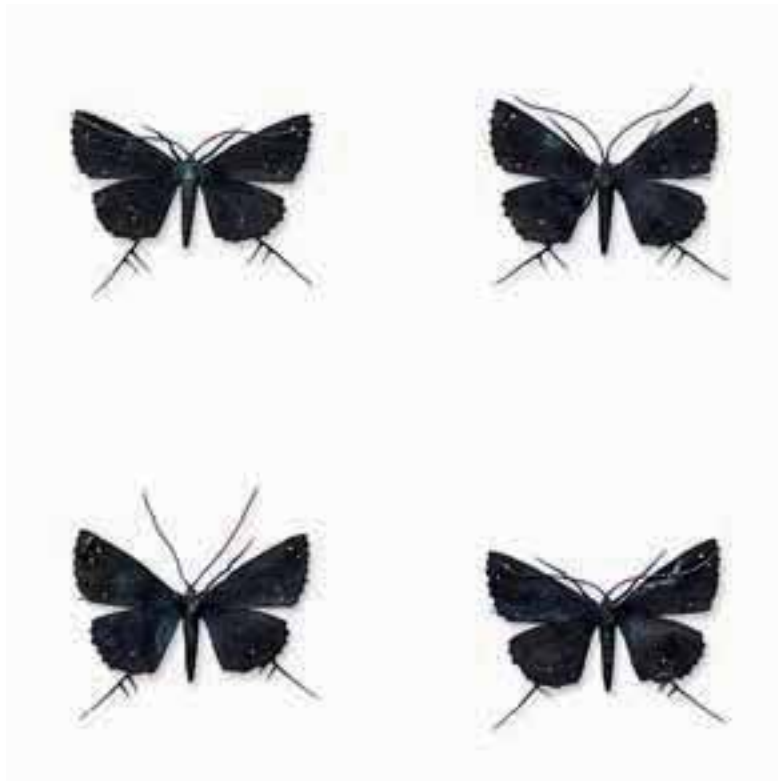
750 x 1180mm

\$3000 – \$5000

Provenance:

Private collection, Auckland.





11

ELIZABETH THOMSON

Black and Whites XIII

patina, casein and oil-based pigment on

thirteen bronze moths

signed with and dated 2005 and individually

inscribed *Nos. 1 – 13* verso

160 x 200 x 45mm: each

installation size variable

\$8000 – \$12 000



12

DON DRIVER
Soft Hanging No. I

acrylic and wool, 1976
inscribed *From Don Driver*
verso
1890 x 1550mm
\$12 000 – \$18 000

Exhibited:

'Don Driver: 1971 – 1977', Govett-Brewster Art Gallery, New Plymouth, 1977.
'Don Driver: Recent Sculpture', New Vision Gallery, Auckland, 1978.
'Don Driver: 1965 – 1978', Govett-Brewster Art Gallery, New Plymouth, 28 June – 15 July, 1979 (touring).
'With Spirit: Don Driver, a retrospective', Govett-Brewster Art Gallery, New Plymouth, 1999 (touring).

Illustrated:

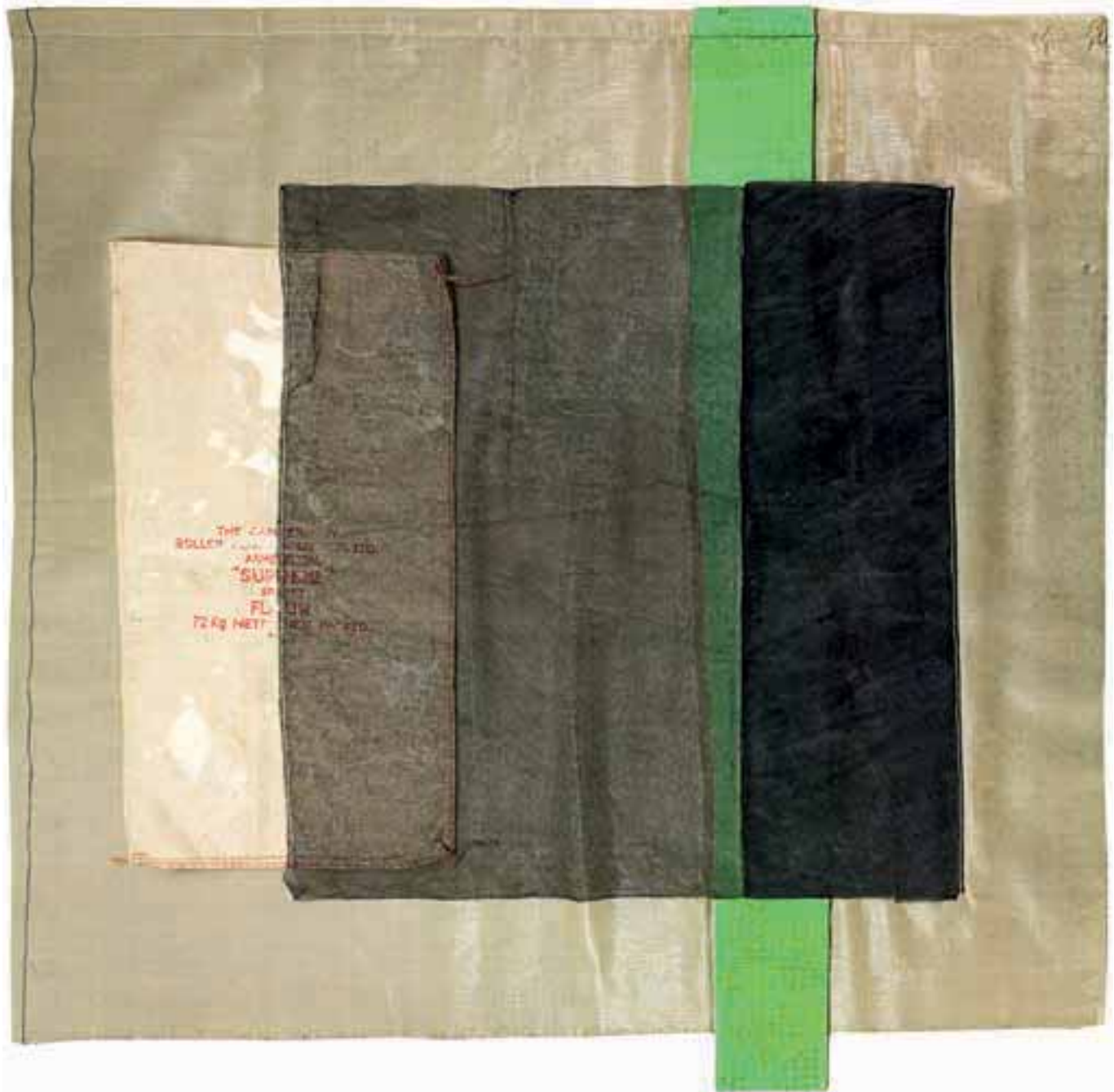
Ron O'Reilly, *Don Driver* (New Plymouth, 1979), p. 22.
Priscilla Pitts (ed), *With Spirit: Don Driver, a retrospective* (Auckland, 1999), p. 48.

Literature:

Leonard Bell, 'Don Driver: On the Margins', in *Art New Zealand*, No. 18, Summer 1981, p. 30.
Gordon H. Brown, *Auckland Star*, June 7, 1981.
Allan Smith, 'Cut to pieces: Don Driver's Abstraction', in, Priscilla Pitts (ed).
With Spirit: Don Driver: a retrospective, op cit., p. 35.

Provenance:

Collection of the artist.
Private collection, Wellington.
Previously on long-term loan to the Manawatu Art Gallery.



13

DON DRIVER

72 kg

mixed media, 1978

signed and inscribed verso (illegible)

2070 x 1900mm

\$12 000 – \$18 000

Provenance:

Private collection, Wellington. Previously on long-term loan to the Manawatu Art Gallery.

Three cut-outs by Richard Killeen

by Laurence Simmons

Perhaps no other New Zealand artist since Colin McCahon has reinvented our visible world in a more radical way than Richard Killeen. The flexible space of the cut-out format he developed and used over a twenty-five year period permitted new kinds of interactions between emptiness and objects, between objects themselves (from the cartoonishly figurative to the augustly abstract), and gave him access to an inexhaustible range of subject matter, much of it repeated and mutating across the *oeuvre*. There is no Killeen style, but only a distinctive force of talent and mind, a radical strangeness marked by caustic humour and the cultivated mystery of juxtaposition. His art is self-consciously eclectic, full of art itself, and references from many different periods and cultures, but also resolutely linked to the natural and animal (early cut-out Killeen was known as 'The Insect Man'). Killeen extends and even redefines conventional notions of truth through complex relations between subject matter. Even though he no longer practices it in its original form, the cut-out is a truth-condition integral to his world view. It is not merely a vehicle or practice, like a structural device, but rather a 'semantics', the attempt to create a new kind of reality through metaphor. His paintings are restless investigations of how self and world interact including the capacity to stage aesthetic and even ethical debates without necessarily resolving them. These three cut-outs, as their titles attest, are all images of identity in the making, they reflect the identity politics of their moment: the instructive questioning of *How do we learn?*, the feminist imperative of *Time to change the Greek hero* and the injunction to understand where we stand of *Know this place*.

In linguistics, the lexicon of a language is its vocabulary, including its words and expressions. Usually a lexicon is a container for words belonging to the same language. An individual's mental lexicon, lexical knowledge, or lexical concept is that person's knowledge of vocabulary. The role the mental lexicon plays in speech perception and production, as well as questions of how words from the lexicon are accessed, is now a major topic in the fields of psycholinguistics and neurolinguistics. We could speak of Killeen's visual lexicon: the forms and substances, significances and insignificances, objects and shadows that reoccur throughout his work — the dance and music of his figures, the colour, light, and movement in his images. In *Know this place* they are there in their incongruities, exaggerations, absurdities and surprises: beetles and Daddy long-legs, leaf forms, various dogs, (Maori) bird-like kite forms, a very odd bipedal cow covered in clouds, cell shapes, small geometric pieces (squares and circles), and the animal amalgams that we find in Killeen's most recent 'database': 'froanorse' (frog and horse), 'figulane' (figure and plane). The strangeness of Killeen's paintings has to do most deeply with the easy familiarity of the worlds he assembles — with his certainty that they are extensions of the world we live in, and his ability to convince us of this. *Know this place* is about national identity, in New Zealand previously inextricably intertwined with depiction of the landscape, but now we appreciate we are part of a global social imaginary (and right here is an Afghan hound, a cracked column, the head of a Great Dane). As we observe the unity of Killeen's work over a forty-five year period we recognise the traces of previously drawn ideas, and the unity and consistency of his lexicon. Each new combination of forms that Killeen presents us with is a new instrument, a means of identification, that allows us to insert ourselves more humanly into nature, to become more concrete, more alive. Allowing us to know better ourselves and the places we inhabit.



14

RICHARD KILLEEN

Know this place

acrylic and collage on aluminium,
27 pieces

title inscribed, signed and dated 1993;
artist's original catalogue labels affixed
each piece verso

1900 x 2250mm: installation size variable

\$37 000 – \$50 000

Exhibited:

'Richard Killeen – New Paintings', Ray
Hughes Gallery, Sydney, June, 1994.

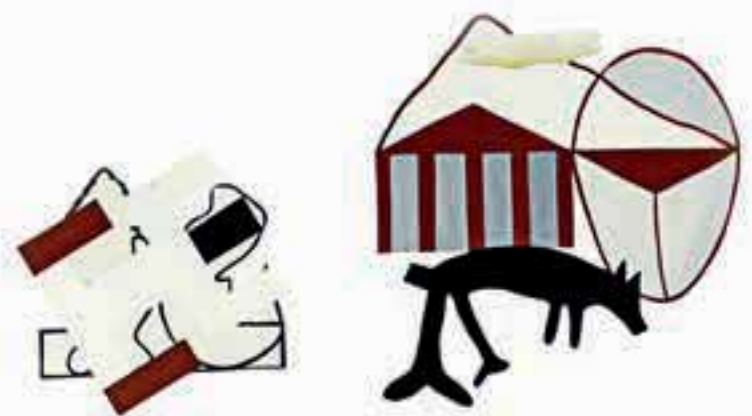
'Stories we tell ourselves: The Paintings
of Richard Killeen', Auckland Art Gallery
Toi o Tāmaki, 9 September – 5 October.

Illustrated:

Francis Pound, *Stories we tell ourselves:
The Paintings of Richard Killeen* (Auckland,
1999), p. 114.

Provenance:

Private collection, Australia.





The process of 'cutting out' is one of amputation and *Time to change the Greek hero No. 2* is full of such cuts with its bodies hacked to pieces: a broken classical column, a sculpted male torso whose head and lower legs are sliced off, another male body that has lost a complete leg, a knife and a pool of blood, an incomplete circle, the detached leg of a spotted calf. No need to labour the point that amputation, in this fantasy world, is also castration. And yes there are also traditional feminine associations, women as pieces of sexual furniture: labiate flower, bowl, handbag. But Killeen's feminism is not a strident essentialist version of sexual difference. The sloganeering title with its forceful imperative does not close interpretation down but argues for sexual identity as a cultural construction rather than a biological given. Sure the cut-out is an amputation, a mutilation, but there is also a mending, a rapprochement (of the sexes) in the deliberate rivetting together of its pieces. Or in the process of inversion: where the pediment of a classical temple is inverted into the pudenda of a classical goddess in a bikini ("the shape that signifies by its shape the shape of that it conceals", as Francis Pound wittily puts it), or how the black childlike outline of a human figure flips into a brown silhouetted masculine shape with a hat standing with his legs apart that then has a Suprematist woman superimposed upon it — an elaborate line of cross-dressing which demonstrates how much our sexuality is a matter of cultural clothing. Yes there is a critique of masculinity in the coupling of masculine eroticism and military valour, but here the knight's armour is rivetted to three fish, a tank has a superimposed red sail, a phallic tower like a hammer head is overlaid with a green flower bloom, stacked factory towers are abutted by a bright blue hand. Let us discover how one element works: the figure of the Suprematist woman evokes at once the masculinist style of Russian revolutionary painter Kasimir Malevich but, in a reversal of the classic and Christian hierarchy of male/female, it puts woman on top, makes her 'supreme'. It displaces the passive female into the active, even warlike, and in so doing refutes an essentialist dualism of the sexes. In the same cut-out piece, a suprematist woman in the upper corner is deliberately put back to back with an organically drawn women in red in the lower, as if they are two sides of the same coin. So *Time to change the Greek hero No. 2* does not speak with a masculine voice, reiterating the Law of the Father, nor with an essentialist feminist one; in its disunity and plurality it is polyvocal. Along with French feminist philosopher, Luce Irigaray, it makes an argument that "Sexual difference is probably the issue in our time which could be our 'salvation' if we thought it through".

15

RICHARD KILLEEN

Time to change the Greek hero No. 2

acrylic and collage on aluminium, 27 pieces

title inscribed, signed and dated June 1985; title

inscribed, signed and dated each piece verso

3100 x 3000mm: installation size variable

\$40 000 – \$55 000

Provenance:

Collection of Vivienne Leung, Auckland.

Private collection, Auckland.



Painting stages a picture of the world by a disposition of space, light and colour. Painting of any ambition will thus move beyond the particulars of subject matter towards these generalities. Is this why the objects in *How do we learn?* have a happy scrappy quality: whispery fragments, three-quarters of a dog, bits of insect wings, two-thirds of a pair of reading glasses, half a hand itself obscured by a piece of paper, odd arrangements of elusive biomorphic protuberances? This composition is the result of some serious bricolage-rummaging in a dumpster full of wiry rusty bits and plastic offcuts; the dog-eared, the torn away, crumpled up, the grubby are all welcomed into the creative process and at the same time left behind. For this is a painting about space and space here is proximate, it touches, extends and crosses over, and it is dispersed in loose, disarrayed traces of translucency; it is at once possessable in its extension and vulnerable in its fragmentation. In this cut-out we must admire Killeen's resistance to sleek finish, to the over-all, and honour his wish to simplify and dematerialise, to reduce the world to a fragile balance of forces, by edging his objects into their invading white ground. What the sixty-one small pieces of *How do we learn?* share is above all structure, which is to say, a feeling less for the specific identities of things than for the conditions of their being-together in our field of vision. A feeling for interlock and juxtaposition: in a word 'space'. A sense that objects are most fully themselves for us at their edges, as clear cut shapes that touch others, but that they also detach themselves and slip out of view — float is too weightless a word, connect too animate. Is this is what we learn, what painting can teach us?

16

RICHARD KILLEEN

How do we learn?

acrylic and collage on aluminium, 61 pieces
title inscribed, signed and dated 1992 and
inscribed *Cat No. 1458*; artist's original
catalogue labels affixed each part verso
1090 x 1215mm: installation size variable
\$14 000 – \$20 000

Provenance:

Private collection, Auckland.



17

JEFFREY HARRIS

The Adoration of Christ

oil on board

title inscribed, signed and dated 1971 and inscribed *No. 58* verso

895 x 1215mm

\$22 000 – \$30 000

Exhibited:

'Jeffrey Harris: Paintings', Peter McLeavey Gallery, Wellington,
14 February – 3 March 1972.

'Jeffrey Harris', CSA Gallery, Christchurch, 1972, Cat No. 58.

Provenance:

Private collection, Otago.



Bill Manhire describes the magpies' refrain – '*Quardle oodle ardle wardle doodle*' – in Denis Glover's famous work as 'New Zealand's best-known line of poetry.' It's not surprising, he contends, that it's 'so determinedly unpoetic. New Zealanders admire doggedness and reticence, and Denis Glover's magpies don't sing: they say. They offer the plain, unmusical facts of the matter.'¹

Plain-speaking Glover (1912–80) was a poet of great formal expertise and subversive wit, who rejected anything suggestive of the sentimental or overblown. As his sidelines as a boxer and a sailor – not to mention publisher and journalist – might suggest, he was unafraid to take stands and provoke fights on politics, poetics, and the price of a glass of beer.

'The Magpies' first appeared in print in 1941, not long before Glover left New Zealand for wartime service with the Royal Navy. (He earned a DSC during the D-Day invasion.) That publication positioned him among a brash new generation – R.A.K. Mason, A.R.D. Fairburn and Allen Curnow – engaging with Curnow's call to arms, articulated most famously in the introduction to *A Book of New Zealand Verse* (1945). Rather than look to the old world and its old models, Curnow said, a poet in New Zealand needed 'to seek forms as immediate in experience as the island soil under his feet.'²

Glover himself was the author of multiple attacks on what he saw as the stuffy and derivative world of pre-war New Zealand poetry – much of which, he said, had 'the same relation to real poetry as whitewash has to milk.' In a 1937 essay in *Spilt Ink* (a zine printed every two months in Noel Hoggard's garage), Glover urged local writers to 'find new imagery and more vital expression' in their work.³ In 1934 he'd founded Caxton Press, to demonstrate, he said, 'that some New Zealand writers at least are not wooing the Muses with a goosequill in one hand and a guide-book in the other.'⁴

Dick Frizzell's bold illustrated version of 'The Magpies,' inspired by the form and colours of folk art, was published in 1987, following a year of research and experiment. Seeing the project as more art than illustration, Frizzell drew in pencil on heavy paper stock, then rendered each page in oil, suggestive of what he's described as the 'weight' of the poem.

As iconoclastic and pretension-free as Glover himself, Frizzell is similarly unafraid of courting controversy. Like Glover, he's also profoundly engaged with the New Zealand vernacular. Here he responds to both the social comment and wit of Glover's poem, making the 'Mortgage-man' a caricature of the then-Minister of Finance, Roger Douglas.

In the solidity and vibrancy of Frizzell's folk-art figures, we see the poem's unsentimental vision of 'pioneer spirit' in all its futile determination. Like stoic peasants, Tom and Elizabeth never speak: they just get on with their work, to no effect, while the magpies (Australian magpies – another displaced group of immigrants) serenade and mock them like a deranged Greek Chorus. In Frizzell's paintings, they are bright-eyed, anarchic onlookers, both a witness and a torment to a story that's both everyday and epic.

Paula Morris

- 1 Bill Manhire. 'Doubtful Sounds: The Poems of Denis Glover.' *Doubtful Sounds: Essays and Interviews*, VUP, 2000, p. 217
- 2 Allen Curnow, ed. *A Book of New Zealand Verse, 1923–45*, Caxton Press, 1945, p. 17
- 3 Quoted in Lawrence Jones. *Picking Up the Traces: The Making of a New Zealand Literary Culture 1932-1945*, VUP, 2003, p. 54
- 4 Quoted in Lawrence Jones. *Picking Up the Traces: The Making of a New Zealand Literary Culture, 1932-1945*, VUP, 2003, p. 41

18

DICK FRIZZELL

The Magpies (Written by Denis Glover, pictures by Dick Frizzell)

*When Tom and Elizabeth took the farm
The bracken made their bed
Tom's hand was strong to the plough
and Elizabeth's lips were red
Year in year out they worked
while the pines grew overhead
But all the beautiful crops soon went
to the mortgage man instead
Elizabeth is dead now (it's long ago)
Old Tom's gone light in the head
The farm's still there. Mortgage corporations
couldn't give it away
oil on paper laid onto board, seven panels
title inscribed and signed
315 x 757mm: each panel
\$12 000 – \$18 000*

Note:

The *Magpies* won the Russell Clark Memorial Award for best illustrated book in 1988.

Provenance:

Acquired by the current owner from the artist in 1987. Private collection, Dunedin.





19

DALE FRANK

The family motto had become maximum

kick no sugar

varnish on canvas

signed and dated 2011/12 verso

2000 x 2000mm

\$40 000 – \$55 000

Exhibited:

'Dale Frank: New Works', Art Statements,
Hong Kong, October 11 – November 18,
2012.

Provenance:

Private collection, Auckland.



20

PETER ROBINSON

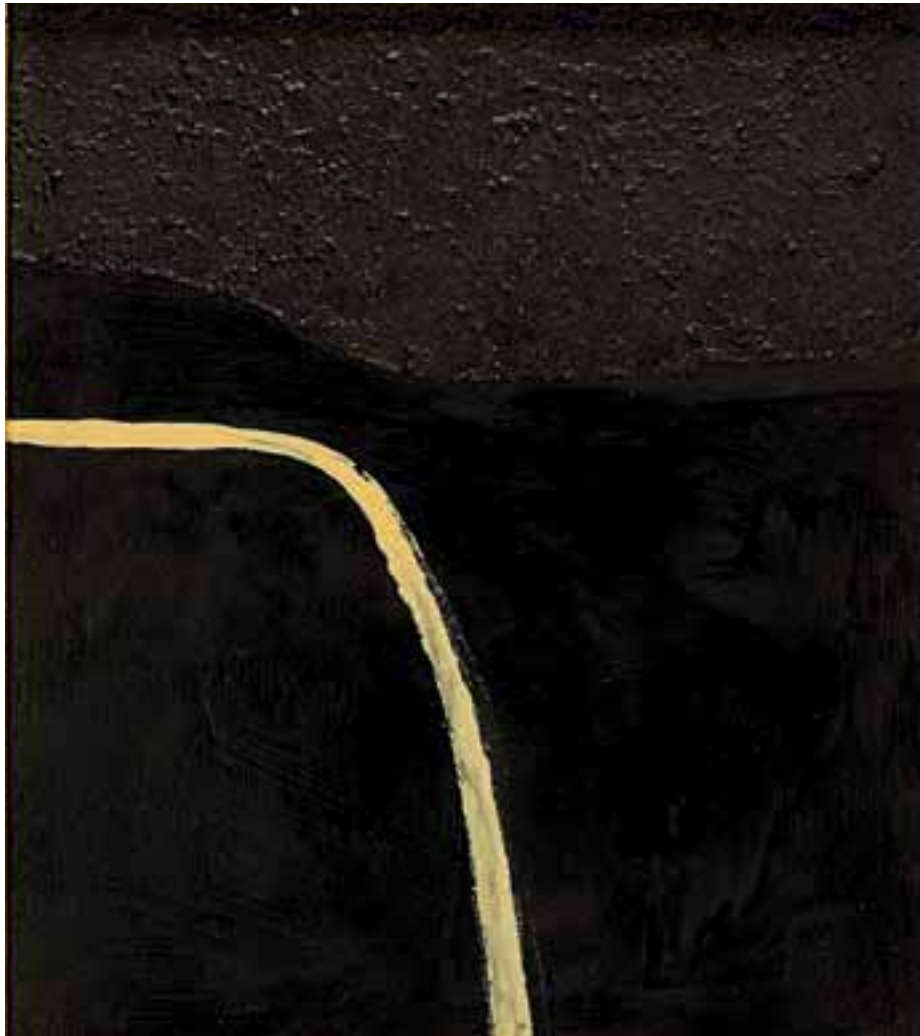
Bare Essentials

acrylic, ink, enamel and charcoal on
canvas, 2009

title inscribed

2130 x 1830mm

\$25 000 – \$35 000



21

COLIN MCCAHERN

Waterfall

enamel and sawdust on board

signed and dated Dec 1964 and

inscribed *for Elizabeth from Colin* verso

285 x 252mm

\$35 000 – \$50 000

Provenance:

Passed by descent to the current
owner.

Note:

this painting is not yet recorded on the
Colin McCahon Database.



22

PAT HANLY

Jinger Girl

watercolour

title inscribed, signed and dated '76

520 x 630mm

\$12 000 – \$18 000



23

SERAPHINE PICK

Hideout

oil on linen, diptych

title inscribed, signed and dated 2006

verso

1500 x 2400mm: overall

\$45 000 – \$65 000

Exhibited:

'Hideout', Michael Lett, Auckland,
15 November – 16 December, 2006.

Provenance:

Private collection. Auckland.

The large, two-panel painting *Hideout* was the title work of the exhibition in which it was first shown in Auckland in 2006. Stacked, indistinct islands divide the vitrine-like space of the painting. On them a couple of dozen figures inhabit tableaux of intimacy, manual labour and mythopoeia. In parts like an update of a Bruegel peasant scene, in others more like a Bosch nightmare, connected here and there through consistencies of scale, colour and motif, they add up ambiguously, correlating the immaterial and the material, the fantastical and the mundane.

The work boldly reprises Séraphine Pick's most distinctive compositional form. Fleshed out and coloured in, its hallmarks are the suggestive objects—balloons a single poi—and the cast of sometimes mysterious, hybrid creatures—a man in a carnival mask, a tree of human-headed birds—arrayed over a monochrome field with the partial coherence of a recounted dream. Departing from the more neutral, night-like blackboards and snowy blank pages of its precedents, *Hideout* is distinctive for its lurid, bright green ground. A hue of transient fashion value, its vividness is proportional to the relatively shorter cycle that could be expected for it between boutique and



chain store. It hints at regretted choices, and evoking at once outdoor spaces and something artificial, sets a tone of nature corrupted.

A man aims a gun. A woman gestures to a dead bird. There is a pile of blocks, a sack, a stack of timber. Workers in overalls appear to be installing a concrete tank, others inspect meat on a conveyor belt. Two globular masses confound the categories of natural (a snow-laden tree?) and industrial (an overflow of polyurethane foam?), and a similar yellow object, held by a well-hung yeti, resembles an intestine. Inside and outside, death and nourishment, raw

materials and manufacture, intimate life and working life, reality and fantasy are jumbled in this complex conglomeration of imagery.

A hideout might be a place to play, a refuge from the law, or simply the weekend sanctuary of the one-room bach we can see in the background, with its white door and cute veranda. It could be the setting for the contemplative pose of the elfin figure under the tree, the partly animal state of the woman on hands and knees, the lovers who share a tub, the woman in bra and thigh boots, or the middle-aged man near her, toweling himself off with part of the night sky. The

sexual is evoked in this thread of bare skin, but somewhat coldly. Perhaps the transgression requiring a hiding place is a work of the flesh?

The prominent figure of the woman in the velvet dress seems to want to signal the significance of something, but stares past us. Kneeling, short-skirted, her conviction is clear but her authority uncertain. A contemporary symbolism, Pick's picture sorts out none of these valuations, but suspends for us tokens of our own possible anxieties about bodies, the environment and other investments.

Jon Bywater

Colin McCahon

24

Homage to Ingres

gouache and ink and wash on paper
title inscribed, signed and dated July '54
490 x 620mm
\$85 000 – \$125 000

Homage to Ingres, a most engaging if untypical work, was first exhibited at the Group Show in Christchurch in 1955. It is closely related to several other wash drawings or gouaches exhibited in that show, namely two *Pastorals*, and one *Manukau* (a gouache), all dating from June–July, 1954. Other wash drawings from the same period, share similar characteristics, including some called either *Kauri* or *Kauri nude*. All share prominent conical, spherical or circular forms, which variously evoke clouds, sun or moon, young kauri trees (profile, foliage, cones) or female bodies (heads, breasts, stomachs, thighs). In some cases (as in the *Homage*) the central image is itself enclosed within a circular or oval line.

This preoccupation with circular or spherical forms emerges in the first work McCahon did after moving from Christchurch to Auckland in 1953. A possible source is Cézanne's famous statement: 'deal with nature by means of the cylinder, the sphere and the cone' (Letter to Emile Bernard, 1904), considered a major impetus to Cubism; Cézanne is explicitly evoked in *Madame Cézanne at Titirangi* (1953), a probable portrait of Anne McCahon.

Sometimes the circle/sphere motifs avoid any representational connection and become wholly abstract, especially in the two *Pastorals*. McCahon referred to some of these developments in letters to friends. He told Brasch about 'a series of new gouaches ... they have taken the kauri picture into new directions – figures in landscape & now I'm stuck for the moment'.

In mid-1954 conical shaped young kauri (rikkers) metamorphosed into nude women – the circular, spherical and conical forms changing from greenery into female form, like a reversal of the Daphne myth (woman into tree, as in Bernini's famous sculpture). There are several of these so-called *Kauri nudes* (as they are called on the Database – the titles are not McCahon's).

From these it is a short step to *Homage to Ingres*, all traces of kauri origin left behind. The French neo-classical painter is not one whose name one would normally associate with McCahon, though Picasso's advocacy had given Ingres a certain contemporary currency. Almost certainly the source painting is the famous circular *The Turkish Bath* (1862) – a kind of old man's Orientalist sexual fantasy (Ingres was 82 when he painted it). A harem teems with naked female bodies (at least twenty are visible). A voluptuous reclining figure in the right foreground – the rotundity of whose body parts is sensually exaggerated by Ingres – seems to have been McCahon's most direct model.

In *Homage to Ingres* head, breasts, belly and thighs are blatantly spherical while other circles and spheres surround her naked form, as if the whole environment has become feminised and eroticised. The blue shape on the left is contrastingly angular and phallic. One circular form placed front and centre is developed into a distinct spiral. The addition of blue gouache to the black ink wash adds to the aesthetic appeal of one of the most sensual images to be found in McCahon's extensive (and generally somewhat puritanical) body of work.

Peter Simpson

Exhibited:

'The Group Show 1955', Canterbury Society of the Arts Gallery, Christchurch, 12 – 27 November 1955, Cat. No. 2, 15 guineas.

Reference:

Colin McCahon Database (www.mccahon.co.nz)
CM001592

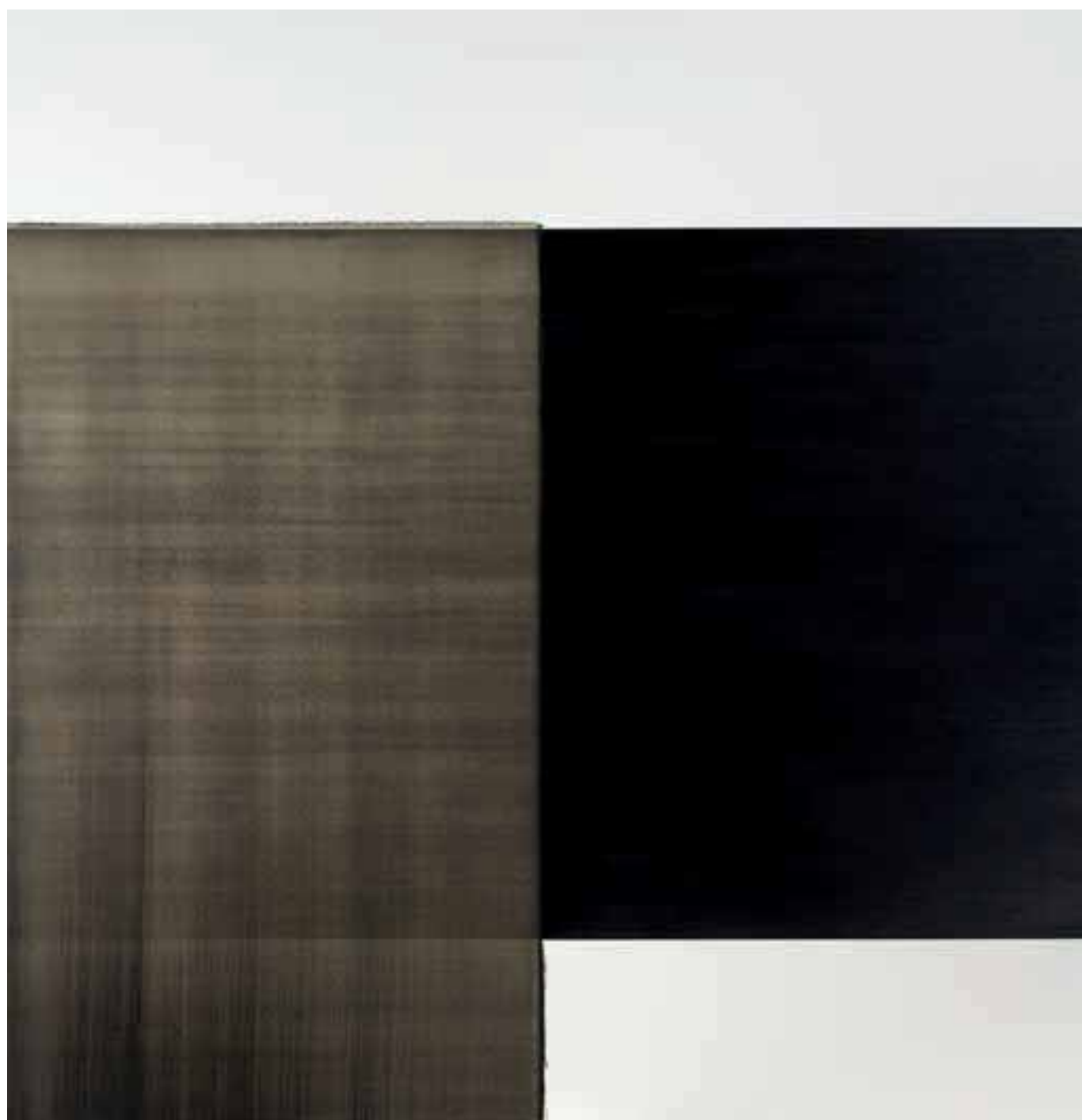
Literature:

Peter Simpson, *Colin McCahon: The Titirangi years, 1953 – 1959* (Auckland, 2007), p. 28.

Provenance:

Gifted by the artist to Don Wood, founding Director of the Ikon Gallery and the artist's dealer from 1960–1965, on the occasion of his wedding.





Callum Innes

(Scottish, 1924–)

25

Exposed Painting Scheveningen

Black 2002

oil on linen

signed verso

2275 x 2225mm

\$70 000 – \$100 000

Callum Innes' *Exposed* paintings explore the material qualities of paint, but their subject is the intersection of the optical and the mystical. At this meeting point they become formal interrogations into the existence of the soul. Innes, is of course, not the first to journey down this road. The existential dilemma of abstract painting is the tension between what is 'depicted' and notions of the sublime. From the earliest works of the Russian Kazimir Malevich (1879–1935) of *Black Square* fame to Innes' own engagement with pure pigment, artists have wrestled with the 'job' of abstraction.

Notwithstanding arguments relating to the purity of form or freedom from social or political frames of reference the needs of the intellect, heart and soul impinge. The outside always gets in. The best abstractionists such as Innes move us from what is removed and assert what is included. In interviews Innes is careful to note both his subjective relationship to natural phenomena and the elements of chance that are encouraged in the creation of his works in the studio. The *Exposed* paintings are very much controlled experiments. They reveal a deep engagement with how paint operates in the process of application, removal, drying and moving.

Today, abstract painting has become a hundred year tradition. In looking at the work of an individual artist, kinship needs to be allowed for. Hence Callum Innes' (b.1962) 'new' minimalism has been described by critics as Rymanesque (as in Robert) or Newmanesque (as in Barnett).

For New Zealand based viewers a connection to Colin McCahon's *Gate* series of the 1960s feels natural, a scene setter for contemplating the large scale Innes' canvas *Exposed Painting Scheveningen Black 2002*. One of the most notable of the *Gate* works is itself a clear acknowledgment by McCahon of his own artistic whakapapa. *Here I Give Thanks to Mondrian* from 1961 in the Auckland Art Gallery collection features

a similar deployment of hefty blocks of monochromatic 'colour'. Whilst an isolated McCahon felt the need to make an overt exclamation for an international context for his engagement with modernist abstraction, for Innes, as a European artist, such links are taken as a given.

His natural ancestors are not just the earliest abstract practitioners but British masters such as Victor Passmore (1908–1998), Ben Nicholson (1894–1982) or closer to home Wilhelmina Barns-Graham (1912–2004).

From the outset Innes' place within the lineage of abstraction has been understood. The Scottish artist has been a Turner Prize finalist, exhibited internationally and his work is held in major public collections such as the Guggenheim, New York, National Gallery of Australia and the TATE in London. In recent years the critical dialogue around abstraction has loosened to include a more spiritual dimension to the conversation – be it religious, theosophical or mystical in nature. In the last decade artists such as the Swedish spiritualist Hilma af Klint (1862–1844) and the Indian minimalist Nasreen Mahomedi (1937–1990) have been the subject of major exhibitions that stress, for want of another word, their 'faith' based abstraction. At the 2013 Venice Biennale the Swiss practitioner of 'sacred geometry' Emma Kunz (1892–1963) was accorded a significant reappraisal placing her within the contemporary discourse.

In 2008 Innes was commissioned to create a major new work entitled *Exposed Painting (Dioxin Violet)* for the King's College Chapel at the University of Aberdeen. The connections between religious faith and a contemplative spirituality cannot be clearer in such a work. Innes' large scale paintings ask the physical properties of paint as it moves, drizzles and dries to essay on the yin and yang of the human soul.

Hamish Coney



26

JUDY MILLAR

Untitled

acrylic on canvas

signed and dated 2003 verso; original Gow

Langsford Gallery label affixed verso

1455 x 1160mm

\$12 000 – \$18 000

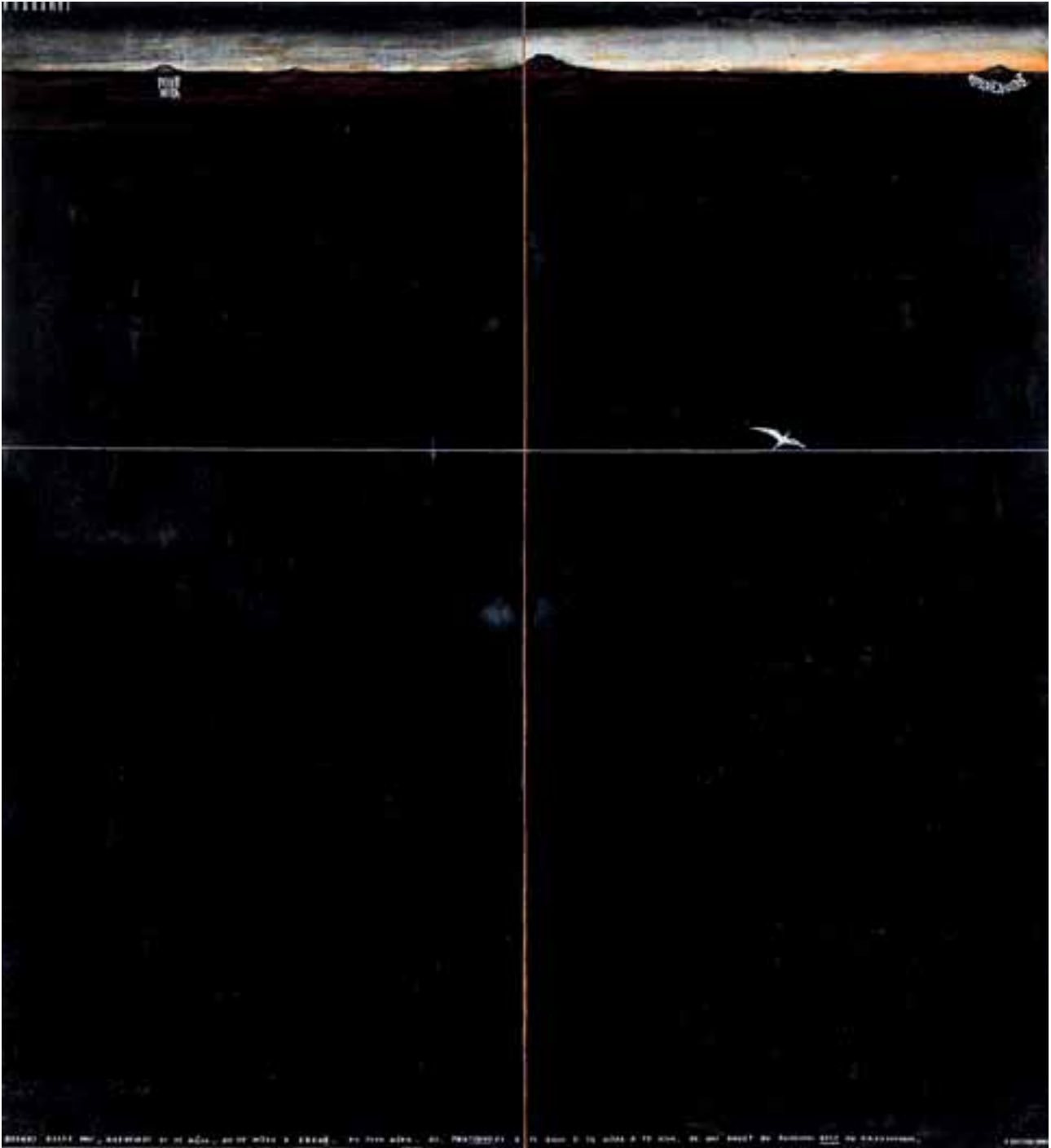
Provenance:

Private collection, Auckland.

STEPHEN BAMBURY
"It Recalled the Immateriality
of the Universe"
acrylic and resin on seven
aluminium panels
title inscribed, signed and
dated 1999 verso
2765 x 505mm
\$38 000 – \$50 000

Provenance:
Private collection, Golden Bay.





Shane Cotton

28

Ruarangi
oil on canvas
title inscribed, signed and dated 2000
1800 x 1600mm
\$130 000 – \$180 000

The magnificently brooding *Ruarangi* is unquestionably a masterpiece among Shane Cotton's explorations into the theme of 'Ruarangi', a notional space between sea and sky.

Over an extended sequence of works Cotton has treated the Ruarangi theme in a variety of modes. Typically the works position densely packed pictographic symbols, ranged across broad landscape vistas. They can encompass bright, sweeping, light-saturated expanses; or darkling, sombre swathes of ominously lit territory. Characteristic of the layered symbolism in these works is the artist's play with several sets of intersecting, symbolic dualisms – often opposing and reconciling existential ideas like arrival/departure, advent/disappearance, creation/destruction, alpha/omega. Opposing symbols are brought together in the notional space between sea, sky, and land, often separated by the device of horizons, which can denote separations both physical and existential.

Central to Cotton's practice is the precision with which he binds symbolic associations to actual geographical territories in the landscapes he chooses to depict. This precision is neatly suggested by the fine cross which divides the picture plane in *Ruarangi*. Like cross-hairs in a rifle sight, the cross trains

attention on the traditional Northland territories of his Maori ancestors. Equally the cross can be seen as a reminder of the advent of the Christian faith in Northland; again the motif references paintings by Ralph Hotere, also of Northland Maori ancestry, who utilised this cross-like division of space in major works of the 1970s and '80s. More distantly, and in formal, art historical terms, the motif represents an evolution of the well-embedded, Mondrian-inspired interest in horizons that enabled a genealogy of New Zealand artists, from McCahon through Mrkusich and Hotere, to reinterpret the landscape in existential terms.

The ancestral mountains of Pouerua and Ohaeawai, which witnessed important battles between Maori and the British Crown in the 1840s, are identified by name in *Ruarangi*, in the white on black Gothic script often favoured for gang patch emblems of the 1970s. These features suggest the post-Treaty political context of the work. Yet going deeper into its symbolism, we find that the white bird, floating near the centre of the cross, refers to a more ancient, pre-Christian tradition of Ohaeawai. This is the story of a white bird which, once upon a time, arrived mysteriously from the sea, and took up residence in a rock, in which there was a pool of water. The bird was

called Taiamai ('from the sea'). Fortune and prestige came to Ohaeawai with the advent of Taiamai, until a covetous rival chieftain tried to steal the sacred bird. To escape, Taiamai melted into the rock and disappeared, never to return. The story can be read as a parallel to the later covetousness of British settlers in their quest to dispossess Northland Maori of their ancestral lands.¹

Thus the meaning of the Maori inscription at the foot of the work finds its context. Roughly translated this says, 'Welcome, welcome, to this Garden. It is the Garden of Eden. It is my Garden. Now let both the Garden and the Spirit remain together. What are they both? They are both Ranginui and Papatuanuku'. The duality inherent in this emblematic passage suggests that the essential ties between land and people must never be separated, if the spirit of the people is to remain.

Oliver Stead

¹ Ruarangi is also the name of a place in Northland. See especially Jones, Jessica, *Te Tūtaki: Place, Time, Biculturalism and the Postmodern in the work of Shane Cotton, 2000-2012*. Auckland: thesis submitted in fulfilment of the requirements for the degree of Master of Arts in Art History, The University of Auckland, 2013, pp. 7-8.

Exhibited:

'Te Timatanga: From Eden to Ohaeawai', Dunedin Public Art Gallery', 26 August – 23 October 2000.
'Shane Cotton: Survey 1993 – 2003', City Gallery, Wellington 17 July – 19 October 2003.

Literature:

Justin Paton, 'Homing In', in, *Te Timatanga: From Eden to Ohaeawai* (Dunedin, 2000), unpaginated.
Lara Strongman, 'Ruarangi: The Meeting Place Between Sea and Sky, A Consideration of Shane Cotton's work 1993 – 2003', in Lara Strongman (ed), *Shane Cotton* (Wellington, 2004), pp. 15-32.

Illustrated:

ibid., p. 79.

Provenance:

Private collection, Wellington.



Bill Hammond

29

Jealous Lover
acrylic on linen
title inscribed, signed and dated 1997
2130 x 1985mm
\$150 000 – \$200 000

At first the drama seems obvious, it is in the figures, the disturbance, what has been unsettled, but then a small detail can take on a level of significance and anxiety and make you want to turn away. Why are all the human faces and heads here ghoul-like and melting? Hammond's images are playful, magical, sometimes funny, but always disturbing in part because, at first sight at least, there is no obvious sign of disturbance. This painting's title is taken from that of a song released in 1971 by British hard rock band Rainbow:

And it's hard to discover
That you're just another jealous lover...

Hammond's figures have a musical quality, laid out flat in frieze-like sheets of music, full of rhythms and syncopations, and weeping runs of plaintive paint. A sort of creepiness, and beauty, as something fleeting and untrustworthy exist together. His dull (dingy) yellow background—like caramelised hokey-pokey toffee or the wall of a cheap hotel room—evokes caution, decay, sickness, vomit and smug self-satisfaction. Yellow, too, is the colour of jealousy, associated in the late Middle Ages and Renaissance with Judas Iscariot and the sins of jealousy and betrayal. "Jealous lover/

Don't need no other", the Rainbow's song laments. Bill Hammond has found a style and he has stuck to it; he is a successful artist partly because of his ability to animate a strange and self-conscious iconography. In an iconic jostling of sinuous poses in mannerist groupings, his compositions teem with events; accumulations of clusters fill his canvases with myopic intensity. His figures (birds, horses, rarely humans), distributed across what Allan Smith describes as 'a planimetric universe', are filled with iconic dignity, a stillness and a solitariness even when *en masse*, each with a sense of a dense but hidden inner life. Hammond has enough skill to make you believe they are alive yet enough irony to make you see that it is all manipulation. Hammond's jealous lovers inhabit the gated community of the New Zealand unconscious where Janet Frame stares from one window catching the eye of Ronald Hugh Morrieson staring from another. They seem hypnotised and float mildly bewildered in the theatre of life's cruelty he has made for them. As jealous Iago in Shakespeare's *Othello* says of jealousy: "Trifles light as air / Are to the jealous confirmations strong".

Laurence Simmons

Exhibited:
'Bill Hammond: Jingle Jangle Morning', Christchurch Art Gallery
Te Puna o Waiwhetu, 20 July – 22
October 2007 (touring to City
Gallery, Wellington).

Illustrated:
Jennifer Hay et al.,
Bill Hammond, Jingle Jangle Morning
(Christchurch, 2007), p. 166.

Provenance:
Private collection, Auckland.



WATER SLEEP NIGHT
SONG CYCLE
TOUCH
WATER TAKE
SLEEP GIFT
SLEEP

SONG CYCLE
A WIND GOES OUT OVER THE FIELDS
WHAT IS THIS DISTANCE?
WHERE WIND IS QUIETLY WAVING?
A WIND GOES OUT OVER THE FIELDS

Ralph Hotere

30

The Wind II

acrylic and dyes on canvas

signed; signed and dated '75 and inscribed

Banner for Song Cycle, Cat No. 5 verso

2940 x 910mm

\$180 000 – \$260 000

Marvellous in own right, *The Wind II* belongs to a series of towering, unstretched canvas banners, each nearly three metres tall. The banners grew out of a collaboration between Hotere, poet Bill Manhire, composers Jack Body and Barry Margan, and choreographer John Casserley. The first works in the series were conceived and made as backdrops for a performance work, *Song Cycle*, produced by Sound Movement Theatre in 1975.¹ The production featured two dancers, two musicians, and tape, with Body, Margan and Casserley contributing the musical and dance accompaniment to Manhire's *Song Cycle* sequence of 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*. The *Song Cycle* production toured to several New Zealand centres with the assistance of the QEII Arts Council. As it turned out the banners were not completed in time for the touring performance, instead taking on an identity of their own: 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.

An exhibition of the 19 *Song Cycle* banners was held at the Bosshard Galleries in Dunedin in 1976. Curator and critic Rodney Wilson described the exhibition in rapturous terms: '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...Re-experienced private images, 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'.² 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.

The majesty of the banner makes a beautiful contrast with the haiku-like simplicity of Manhire's poem: 'a wind goes out over the fields/a shadow grows where I touch you/what is this distance?/whose hand is quietly waving?' For the reader, the tactile sensations evoked by the poet are enhanced by the gestures of the painter's brush, in a perfect blend of stroke and phrase recalling Japanese calligraphy. Above the horizon-like border at the very top of the work Hotere has given free rein to his love of lettering, extracting isolated words from the song cycle and strewing them across an expanse of naked canvas, as though tossed about by a gale. The wonderfully sympathetic nature of Hotere's and Manhire's collaboration is as palpable as the unstretched canvas is tactile. With its predominance of velvety shadows, suggesting deep and narrow spaces, shafted by descending bands of brighter tones and spattered with watery blues and rich, rusty ochres, the work suggests both intimate refuges and elemental forces that threaten to scatter safety to the winds – in concert with the subtle sense of uncertainty that lingers over the words of the poem.

Oliver Stead

1 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. 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.

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

Illustrated:

Kriselle Baler and Vincent O'Sullivan, *Ralph Hotere* (Auckland, 2008), p. 134.

Gregory O'Brien, *Hotere: Out the Black Window*, Ralph Hotere's work with New Zealand poets (Auckland, 1997), p. 66.

Provenance:

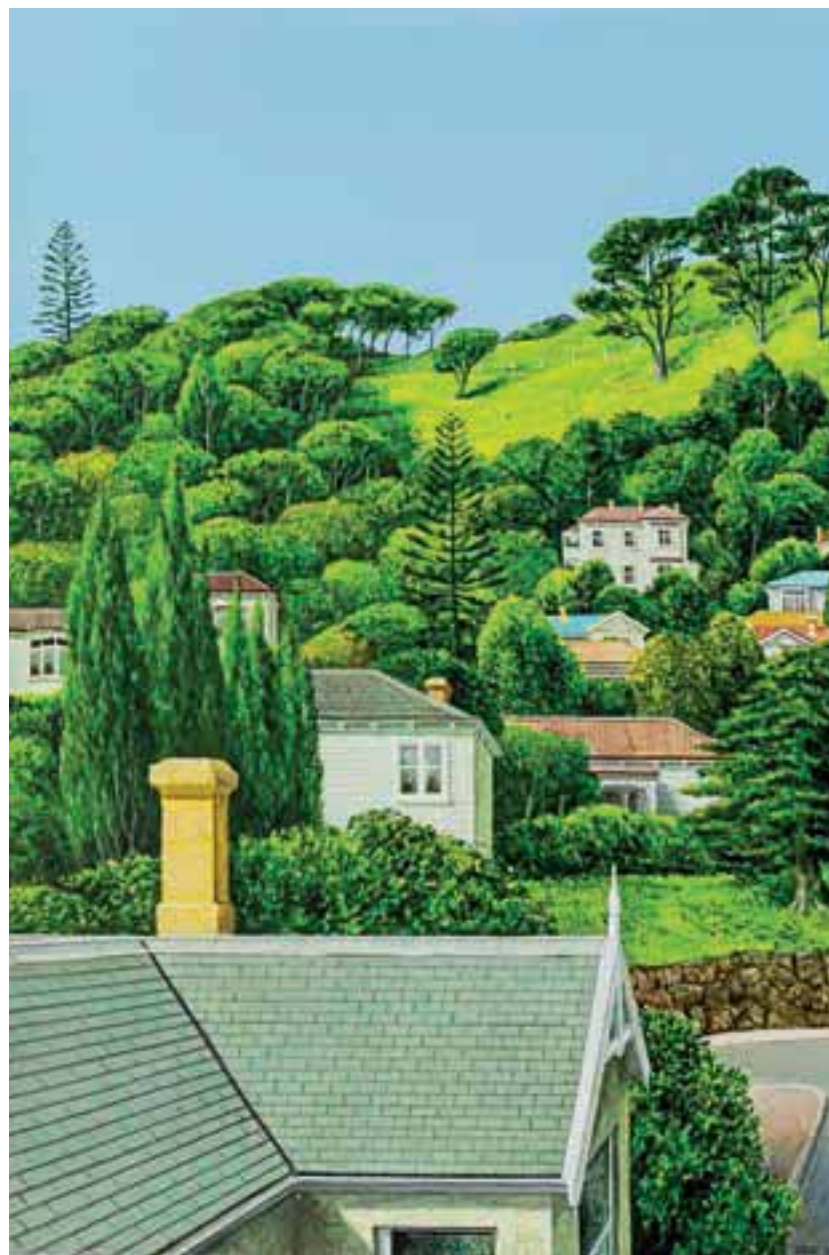
Private collection, Auckland.

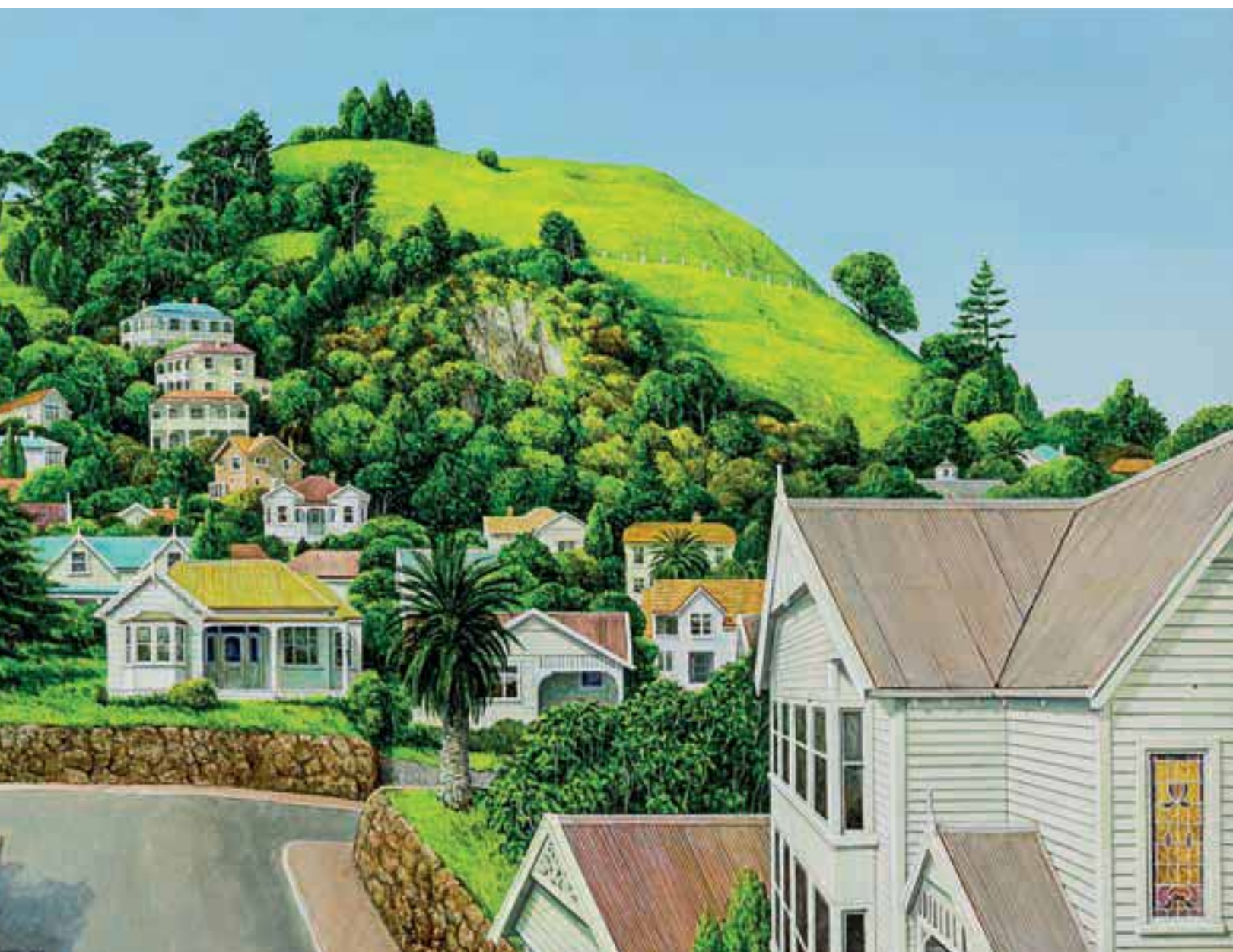
Peter Siddell's Auckland is both timeless and of the now. The villas, volcanic cones, palms and bay windows were first encountered by the artist as a young boy on his inner city paper run in the 1940s. His life as a painter began in the 1970s as his boyhood memories conflated with suburban streetscapes resulting in images of honed by sharp observation and a wistful 'Remembrance of Things Past' auteur-like visual language: a painterly terroir. As time passes these works act as memorials to an Auckland as much anthropological as historical.

But they are hard to get a bead on. Containing snippets of reality and parts of actual streets or in the case of Mt. Eden an Auckland icon that is very much part of the urban environment, Siddell's best work has the appeal of closely observed realism alloyed to what the artist has described as a 'created world'. These microcosms of inner Auckland suburbs such as Mt. Eden, Ponsonby, One Tree Hill and Sandringham become in Siddell's hands oases of calm - detailed meditations on the nature of community and shared experience.

The enigma of Siddell's paintings is that whilst the streets or the interiors we view through Victorian stained glass windows are invariably empty of people or signs of city life they appear rich with experience. The singular architectural imprint of the wooden villa and bungalow becomes the locus for a deeply felt sense of place. Our lives, loves and hopes seem to be staring back at us from the picture plane.

Hamish Coney





31

PETER SIDDELL

Harbour

oil on canvas

signed and dated 1996; title

inscribed verso

340 x 505mm

\$25 000 – \$35 000

Provenance:

Private collection, Auckland.

32

PETER SIDDELL

View towards Mt Eden from Vicinity of

Belle Vue Rd

acrylic on hardboard

title inscribed, signed and dated 1978

verso

460 x 905mm

\$60 000 – \$80 000

Provenance:

Private collection, Auckland.



33

PETER MCINTYRE
Maori Children at Kakahi Pa
watercolour
signed
526 x 655mm
\$22 000 – \$30 000

Illustrated:
Peter McIntyre, *Kakahi: New Zealand*
(Wellington, 1976), pl. 7.

Provenance:
Collection of the McIntyre family.

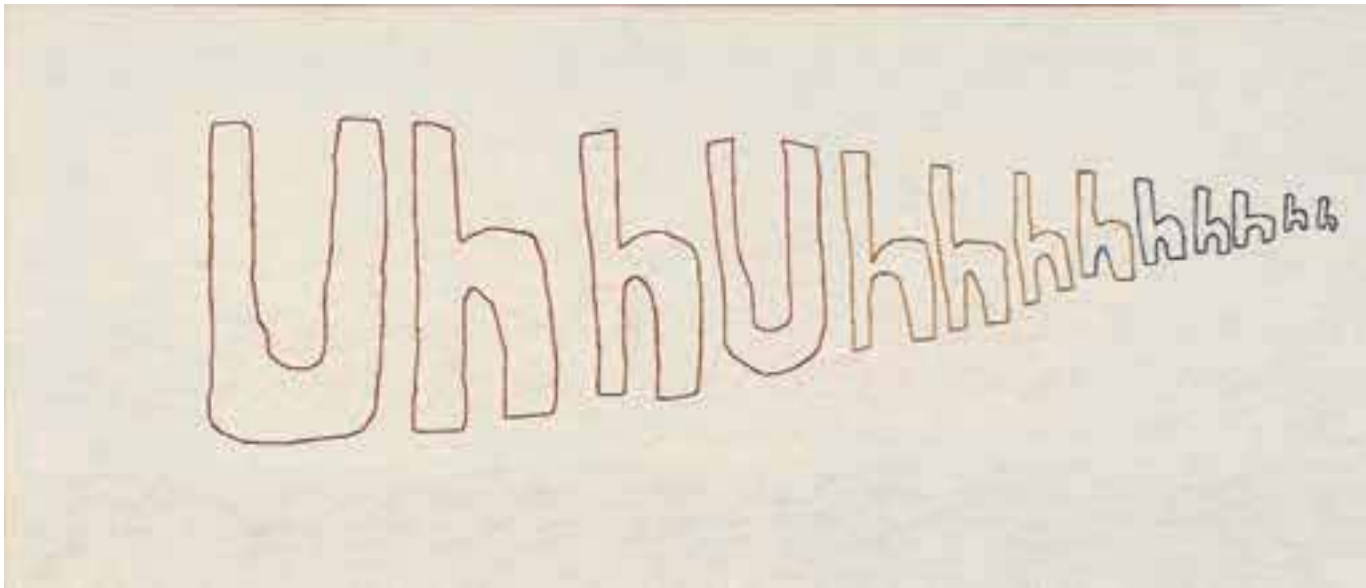


34

PETER MCINTYRE
Start of the Round Up
oil on canvas
signed
590 x 821mm
\$28 000 – \$37 000

Illustrated:
Peter McIntyre, *Peter McIntyre's
West* (Wellington, 1970), cover, pl. 29.

Provenance:
Collection of the McIntyre family.

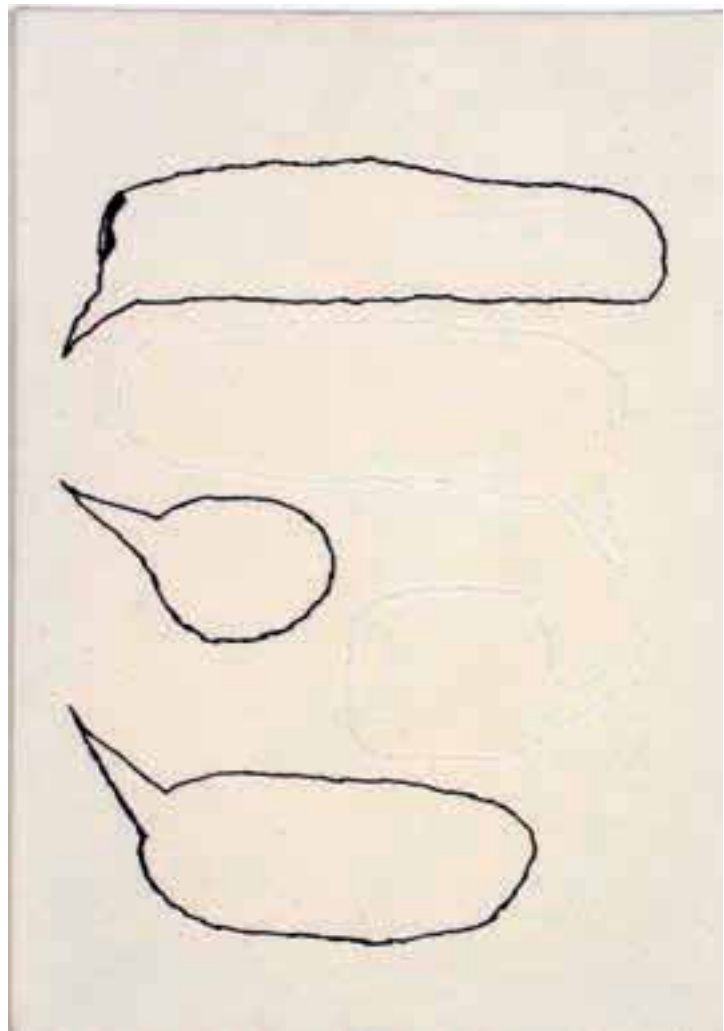


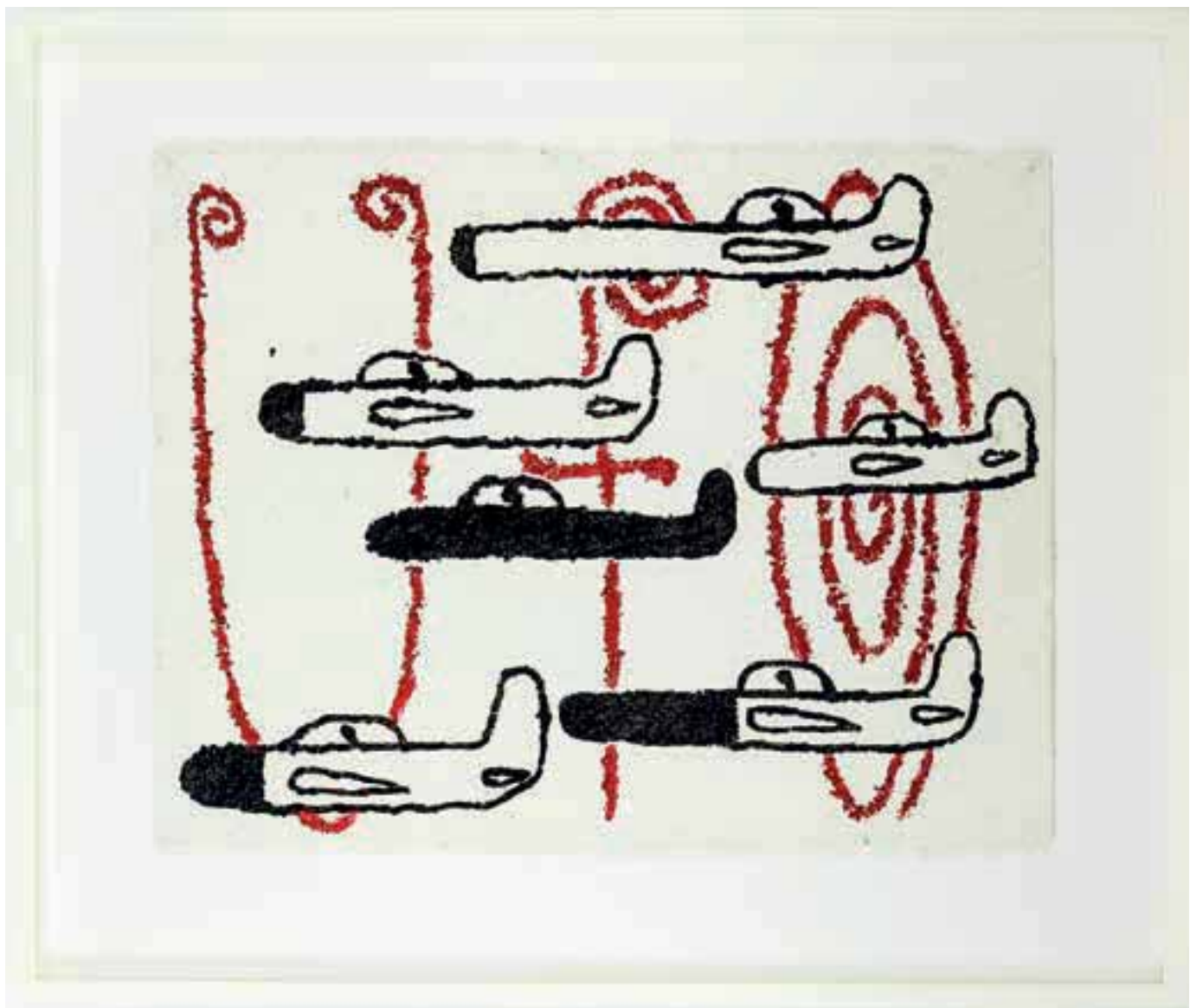
35

RONNIE VAN HOUT
Uhhuhhhhhhhh
 embroidery cotton on cotton duck
 title inscribed
 405 x 910mm
 \$4000 – \$6000

36

RONNIE VAN HOUT
Conversation in Black and White
 embroidery cotton on cotton duck
 title inscribed, signed and dated 1993
 verso
 450 x 310mm
 \$3000 – \$5000





37

PETER ROBINSON

UFO

oilstick and bitumen on paper

title inscribed

584 x 756mm

\$16 000 – \$25 000



38

YVONNE TODD

Takapuna

lightjet print, 3/3

505 x 410mm

\$4000 – \$6000

Provenance:

Private collection, Christchurch.



39

PETER MADDEN
Post Disaster (Morning After)
 collage and mixed media on Perspex
 1500 x 1500mm
 \$10 000 – \$15 000

Exhibited:
 'Peter Madden: Future Heights', Robert Heald Gallery,
 Wellington, 29 October – 19 November 2011.

Provenance:
 Private collection, Christchurch.

40

ANS WESTRA
Mongrel Mob Convention, Porirua, 1982
 gelatin silver print
 signed
 260 x 265mm
 \$3000 – \$5000

Provenance:
 Private collection, Wellington.



Illustrated:
 Lawrence McDonald (ed), *Handboek: Ans Westra Photographs* (Wellington, 2004), p. 176.

41

ANS WESTRA
Untitled
 gelatin silver print
 signed
 260 x 265mm
 \$3000 – \$5000

Provenance:
 Private collection, Auckland.





42

PETER STICHBURY

Ron Clearwater

acrylic on canvas

title inscribed, signed and dated 2009 verso

1200 x 900mm

\$30 000 – \$40 000

Provenance:

Private collection, Wellington.



43

ANDREW MCLEOD

Camowhaiwai

acrylic and pencil on paper

signed

750 x 1060mm

\$5000 – \$8000

Provenance:

Purchased by the current owner from Ivan Anthony Gallery, Auckland in 1999.

44

PETER MADDEN

Come Together

found images and Perspex, 2007

1030 x 1030mm

\$10 000 – \$15 000

Exhibited:

'Come Together, Institute of Modern Art, Brisbane, 27 March – 29 May 2010.

'Zeroed: Peter Madden and Sam Sampson', June 13 – July 5 2008, Gus Fisher Gallery, Auckland.

Illustrated:

Sam Sampson, *Everything Talks* (Auckland, 2008), cover.

Provenance:

Purchased by the current owner from Michael Lett, Auckland in 2008.



45

TERRY STRINGER
Apollo and Daphne
cast bronze, 8/10
signed and dated 2004
610 x 290 x 190mm
\$6500 – \$8500

Provenance:
Purchased by the
current owner from
Zealandia, December
2005. Private
collection, Auckland.



46

TERRY STRINGER
Four Images of a
Woman (Three Views)
cast bronze, 2/3
signed and dated 2011
540 x 175 x 100mm
\$6500 – \$8500

Provenance:
Private collection,
Auckland.



47
 BARRY LETT
Dog
 cast bronze, 9/10
 signed
 460 x 330 x 110mm
 \$4200 – \$6000



48
 PAUL DIBBLE
French Sticks (Woman
 on Couch)
 cast bronze, 1/3
 signed and dated 2006
 670 x 730 x 240mm
 \$13 000 – \$18 000

Provenance:
 Purchased by the
 current owner from
 Black Barn Gallery,
 Hawke's Bay in
 March 2007. Private
 collection, Auckland.





49

STEVE CARR
Water No. 1
 scientific glass and
 acrylic, 2003
 470 x 145 x 80mm
 \$1000 – \$2000

Provenance:
 Private collection,
 Auckland.



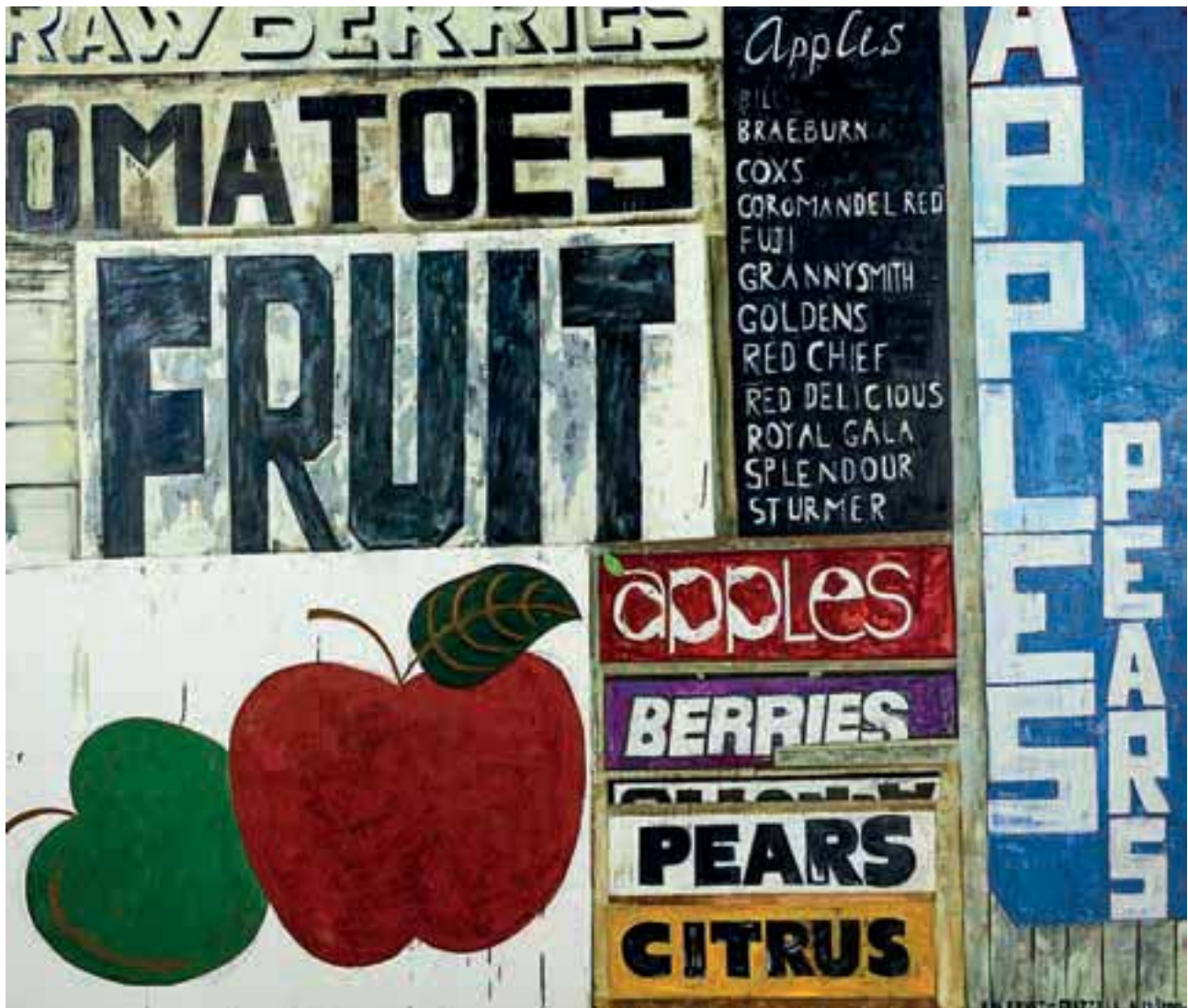
50

ROHAN WEALLEANS
Untitled
 mixed media
 460 x 280 x 300mm
 \$3000 – \$5000

51
 RICKY SWALLOW
Apple 2000
 pigmented resin
 signed and editioned
 8/12
 95 x 75 x 75mm
 \$7000 – \$10 000

Provenance:
 Private collection,
 Wellington.





52

DICK FRIZZELL

Big Fruit

oil on canvas

title inscribed, signed

and dated 8/12/2004

1835 x 2132mm

\$30 000 – \$40 000

Provenance:

Private collection,

Auckland.



53

GORDON WALTERS

Rauponga No. I

acrylic on canvas

signed and dated '94 and inscribed

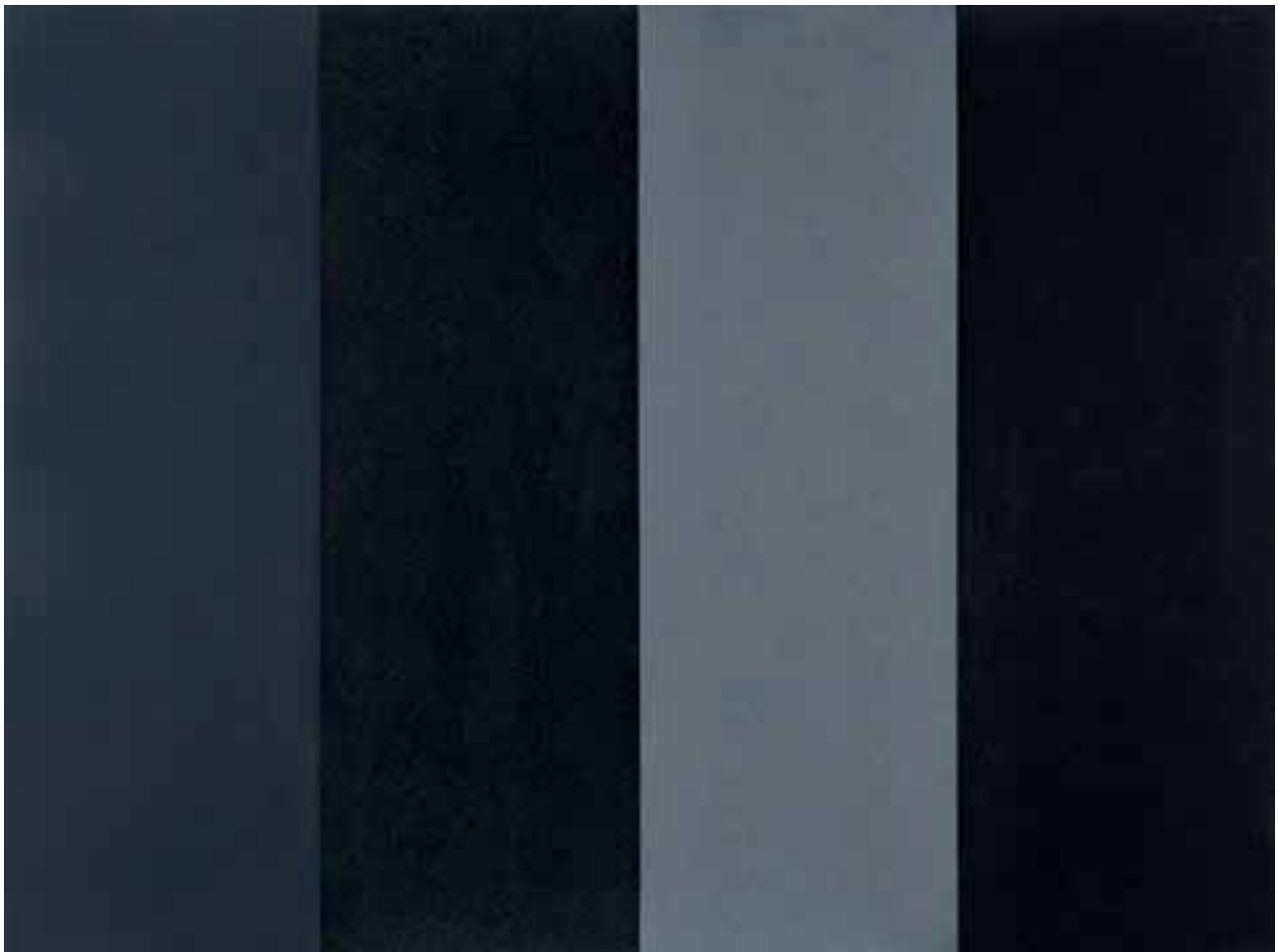
No. I verso

910 x 690mm

\$50 000 – \$70 000

Provenance:

Private collection, Auckland.



54

MILAN MRKUSICH

Four Areas, Achromatic 1980

acrylic on board, four sections

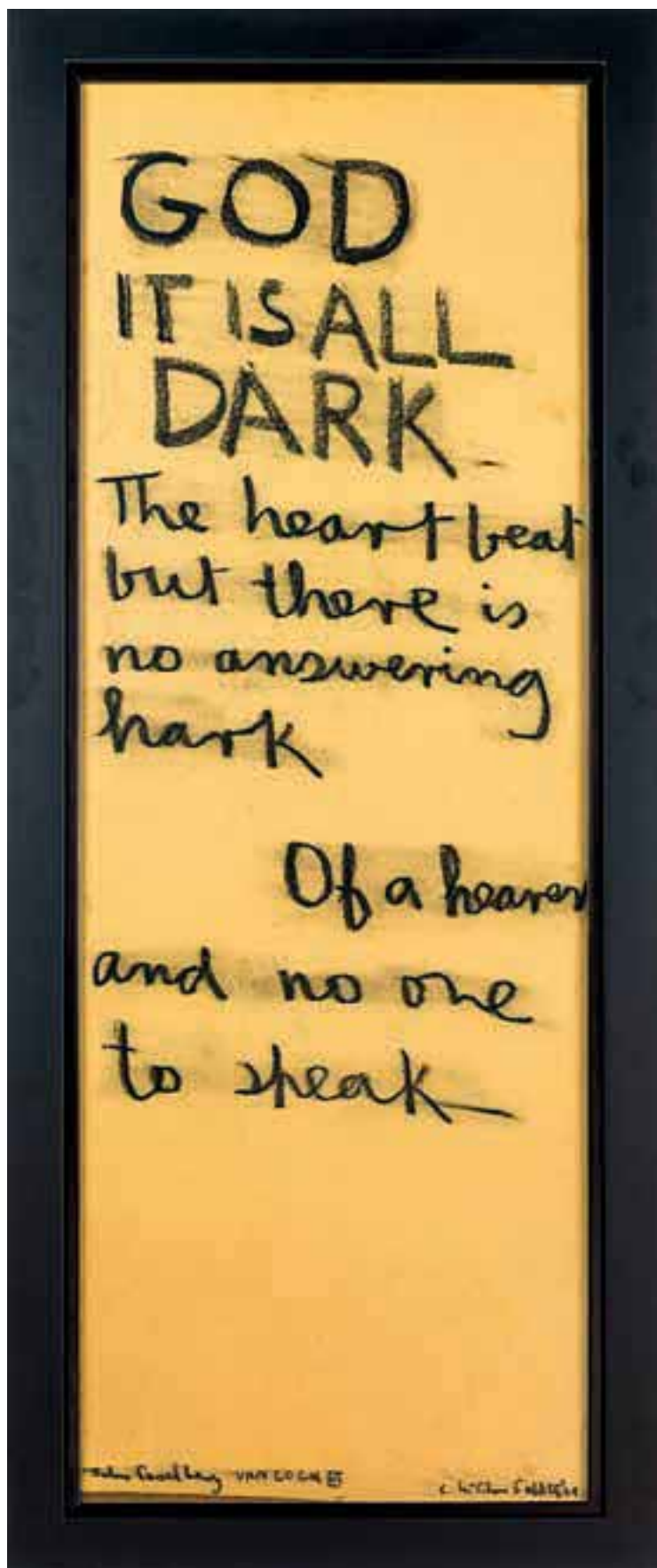
title inscribed, signed and dated '80 verso

1222 x 1637mm

\$45 000 – \$65 000

Provenance:

Private collection, Auckland.



55

COLIN MCCAHERN

God it is all dark

conté crayon on paper

signed and dated Sept 25, '69 and inscribed

John Caselberg, VAN GOGH III

1610 x 555mm

\$70 000 – \$100 000

Exhibited:

'Colin McCahon: Written Paintings and Drawings',

Barry Lett Galleries, Auckland, October 6 –

October 17, 1969.

Illustrated:

Peter Simpson, *Answering Hark: McCahon/*

Caselberg Painter/Poet (Craig Potton Publishing,

Nelson, 2001), cover, p. 76.

Reference:

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

CM000262

Provenance:

Private collection, Auckland.



56

COLIN MCCAHERN

Kauri

charcoal on paper

signed and dated Dec '53 and
inscribed No. 3

749 x 543mm

\$55 000 – \$75 000

Reference:

Colin McCahon database (www.mccahon.co.nz) CM001188

Provenance:

Purchased by the artist Janet E.
Paul. Passed by descent to the
current owner.



57

TOSS WOOLLASTON

Anna Woollaston

oil on board, 1965

signed verso

795 x 491mm

\$25 000 – \$35 000

Exhibited:

'M. T Woollaston:
a retrospective
exhibition of portraits',
Peter McLeavey
Gallery, Wellington, 19
October – 30 October
1970.

Provenance:

Passed by descent to
the current owner.
Private collection,
Wellington.



58

COLIN MCCAHERN

Headland

enamel on board

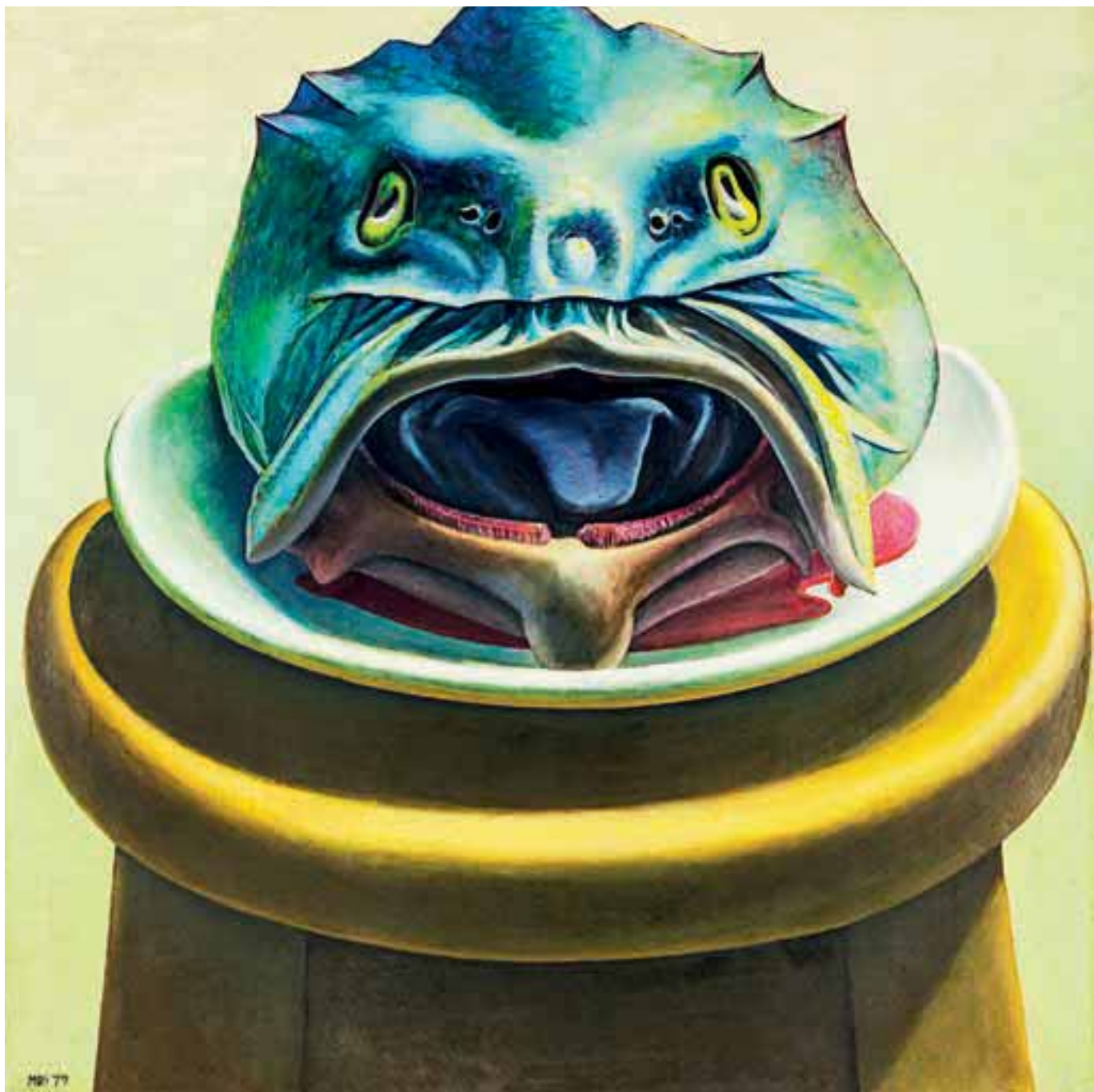
signed and dated Dec '62

602 x 605mm

\$65 000 – \$85 000

Note:

this painting is not yet
recorded on the Colin
McCahon Database.



Michael Smither

59

Hapuka
oil on board
signed with artist's initials MDS
and dated '79
1037 x 1037mm
\$65 000 – \$85 000

Provenance:
Private collection, Auckland.

Nature Morte or still life is a genre of painting with a long and proud tradition explored by most major artists. Smither is no exception, and in a small series in 1979 he explored the subject of the native fish, the hapuka. Colloquially known as a groper, the severed head of the fish sits in a dish groping forward in the picture plane its mouth agape seemingly contradicting the notion of still or *morte*, rather appearing quite alive. Is it striving to converse with the viewer? The sharp finality of the head on a plate, provides sport for the artist to play on words, visually. A year earlier in *Joseph Snarling*, 1978 he had been fascinated by the menace his son's gappy mouth, a jumble of baby and emerging adult teeth.

The image carries Smither's characteristic vital quality of representation with the simplification of forms, the brilliance of colour, the element of exaggeration which gives *Hapuka* a hyper or surreal quality and its startling reality. Light falls from the right on to the bridge of the fish's nose, and the outline of the head in the depth of the image has an echo of landscape in much the same way that many artists of Smither's generation occupied themselves with representing, in bold contrasts of light and shade, the land. The crested fan-form of the head is defined as hills and valleys.

At this time Smither lived in Taranaki and was producing many of the works for which he is so well known. The ruggedness of the coastline bordering the Tasman to the west informed his works of rocky shores, limpid pools, Mt. Taranaki, steeply pitched views of the coastline, rivulets, inlets and

offshore islands. The subjects handled in the dramatic fashion in which the much heralded clear New Zealand light bathes the images. *Hapuka* sits logically in the artist's lexicon although here removed from its environment, landing face up on an occasional table pitched forward into our view. *Kai moana* as artist's motif.

The detail of its lidless eyes staring at the viewer, the small gill holes, the crimson filter along the lower lip and the folds of the large, loose mouth all add to the energy of the head frontally positioned for our gaze. The colours are luminous; the fish head of azure, turquoise and acid green reflecting onto the dish with its smooth red carpet of the fish's blood, these in turn contrast with inky blues and purples inside the mouth. The table is painted a strong acid yellow contrasting against the buttery wall colour. The artist allows no other distractions enabling the viewer to focus solely on the central head. The dead creature is revived, the artist's expert shading molds and rounds the object imbuing it with vibrancy more *nature vivante* than *nature morte*.

At the conclusion of his fourth decade, Smither had brought together practice, insight and commitment to achieve an artistic maturity culminating in *Hapuka*, a work of skill, attraction and energy.

Lesleigh Salinger



Milan Mrkusich

60

Emblem V (In the Beginning)

oil on canvas
signed and dated '63;
title inscribed verso
1450 x 1045mm
\$60 000 – \$80 000

Provenance:

Private collection, Auckland.

The spectacularly luminous *Emblem V (in the beginning)* belongs to a period of intense re-evaluation in Mrkusich's practice. In dramatic contrast to much of the artist's oeuvre, both before and after the 1960s, the *Emblem* series of works made between 1961 and 1965 can appear as a sensory revelation. In their luscious colours, and in the unfettered freedom of the artist's brush, we witness Mrkusich unleashing the full power of his latent expressionism, previously restrained by the profound concern for the disciplines of formal Modernism absorbed both through his early training as a young commercial designer, and through his diligent study of contemporary trends in European art. By the late 1950s however Mrkusich had, naturally enough, turned his attention to the explosive developments in painting that were occurring in America, with the advent of Abstract Expressionist movement. Of the *Emblem* works that developed out of the fresh stimulus offered by Rothko, Newman, Hoffman and de Kooning, *Emblem V (in the beginning)* is perhaps the most sensational, powerful, and most successfully resolved. Unlike other works in the series, *Emblem V (in the beginning)* is not rigidly symmetrical. The formal architecture that holds the composition together – the taut linear geometry of framing rectangles and quartered circles – is set aside and back from the centre of the picture plane, so the dominant qualities of the work are colour, light, and space: abstract qualities that nevertheless exist in the physical realm. The eye travels through the geometry into deep

space, disturbed only by the wonderfully atmospheric brushwork, loaded with colour, as it brings to life the semblance of a tempestuous, terrestrial world.

In their detailed discussion of Mrkusich's *Emblem* works Wright and Hanfling point out that the artist rarely included descriptive details in the titles of works from this period, preferring a system of numbers, but that in the case of *Emblem V (in the beginning)*, he did include an element in the title that offered some insight into the essential meaning of the work.¹ Very clearly, then, the subject is genesis. In a single work we see the evolution of the world, from the creation of elemental geometry, through to the dark, anthropomorphic figure that appears almost like a gap amid the swirling blue clouds above the large circle, and onwards to the stark steel constructions and nuclear physics that so dominated the post-war human environment. In the simultaneous span and concision of this composition we can appreciate the comprehensiveness of Mrkusich's vision, as well as his sheer talent as a painter. It is also apparent how much Ralph Hotere, (another artist whose Catholic heritage predisposed him to the emblematic as a primary vehicle of expression), absorbed from Mrkusich.

Oliver Stead

¹ Alan Wright and Edward Hanfling, *Mrkusich: the art of transformation*. Auckland: Auckland University Press, 2009, p. 34.

Milan Mrkusich

61

Earth Emblem No. 1

oil on jute

signed and dated '65; title inscribed,

signed and dated verso

1210 x 860mm

\$60 000 – \$80 000

Provenance:

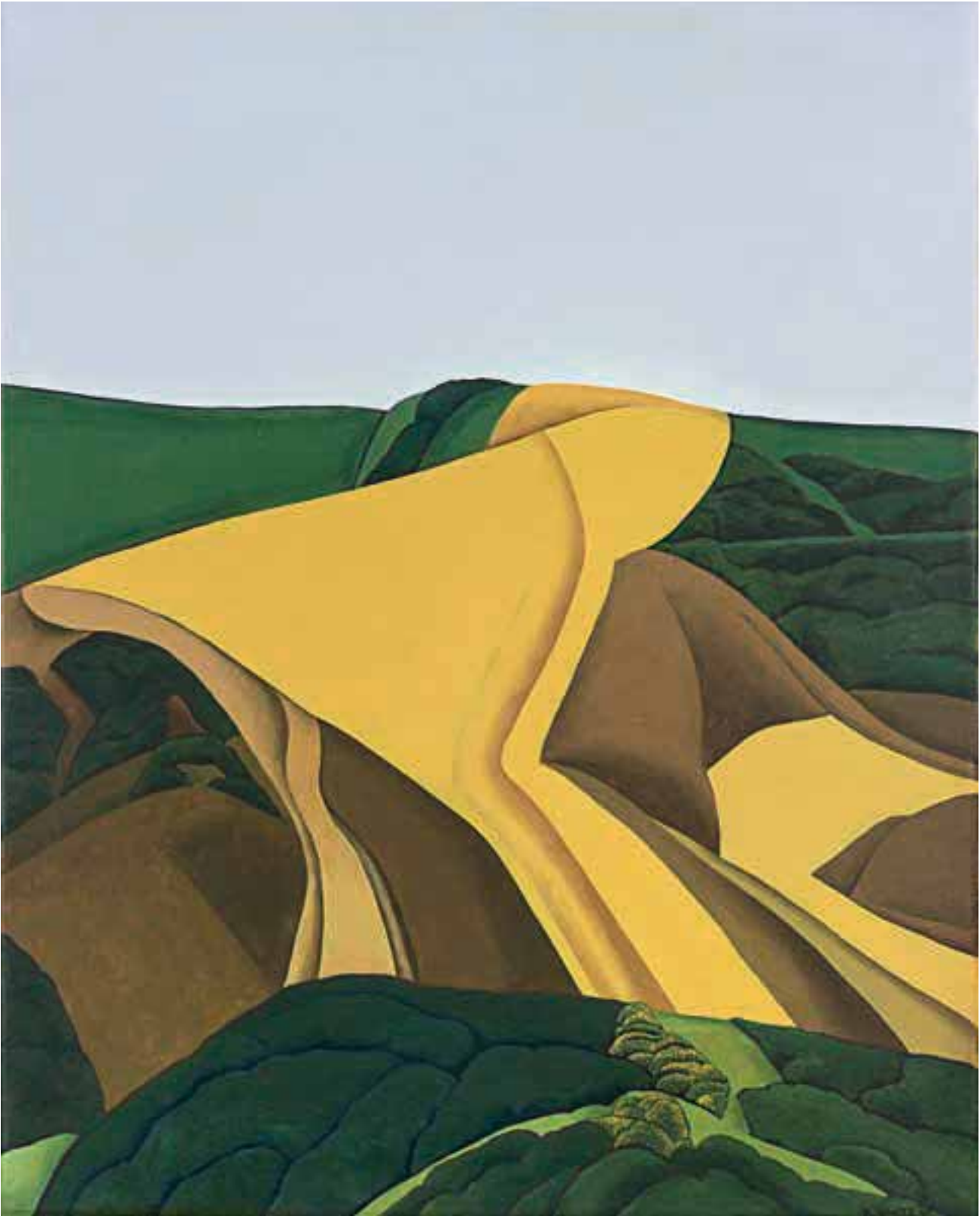
Private collection, Auckland.

Mrkusich's style was a professional, practical, technical matter brought off with layered paints, pigmented and deployed in certain ways. You can discern the ways, more or less, if you look closely. What is wondrous is that it is exactly while you calmly inspect Mrkusich's handiwork that his spiritual effect is most apt to erupt on you. 'Spiritual' sounds a little sappy in English; if we say someone is 'spiritual' we could be ironic rather than complimentary. But Mrkusich would have been familiar with the German term *Geist* used, for example, by Wassily Kandinsky in his *On the spiritual in art (Geistige in der Kunst, 1948)*. *Geist* has a different resonance in German — reflective, serious, something akin to 'mind' — and that is what Mrkusich's work strives for. He aimed, as Mondrian claimed of his own abstraction, "to give concrete existence, through colour and line, to the universe that reveals itself in contemplation". The German philosopher Hegel is supposed to have coined the term *Zeitgeist* ('spirit of the age'), the idea that a school of thought influences the culture of a particular period in time. Mrkusich's *Zeitgeist* in the 1960s included the heady mix of a resurgence of interest in Swiss psychologist Carl Gustav Jung's 'collective unconscious', the antipsychiatry hypothesis of 'the divided self', and D.T. Suzuki's form of Zen Buddhist modernism. *Earth Emblem No. 1* is one of a series where Mrkusich uses the iconography of the squared circle or Tibetan Buddhist mandala form; a universal

symbol signifying wholeness and harmony between elemental forces — for Jung it was a symbol of psychic integration. By imposing a geometric order over freely-brushed fields of richly modulated colours, Mrkusich aimed, as he stated, to combine "different levels of reality (earthly and spiritual)... in a LOGIC FORM to make a TRUTH". His was, as Allan Smith has described it, "an interiorised and essentialist visual language". The palpitating brushwork is intense in some passages, depleted in others, an electric blue is scumbled into the lower half of the large circle, gold from the central *en abyme* square overlays red to produce a clay-like ochre. Colour both emanates and recedes. His critics dismissed these paintings as a "wild confusion of aimless movements and ambiguous form", but Mrkusich insisted that his paintings did have content, and the ambiguity was deliberate (notice how the upper and lower sections of the painting live together uneasily) because ultimately opposites cannot be resolved. The atmospheric effect of *Earth Emblem No. 1* is reductively simple yet cumulatively mysterious, suggestive of eternity. All this aided by the open coarse weave of the jute that allows its symbolic forms to emerge luminously from the painted process of elemental transformation. This is pure magic — the kind of wordless revelation that only the most confident abstraction can deliver.

Laurence Simmons





Robin White

62

Bare Hill, Paremata

oil on canvas

signed and dated '69; title inscribed, signed and
dated and inscribed *No. 54* verso

760 x 610mm

\$50 000 – \$65 000

In glancing through Alister Taylor's classic 1981 publication *Robin White: New Zealand Painter*, it is possible to locate the first flowerings of Robin White's mature and unique painterly style in the year in which *Bare Hill, Paremata* (1969) was painted. Suddenly White's paintings appear more delineated, clearer and marked by a more sensuous treatment of form. The artist moved to Bottle Creek, Paremata, just north of Wellington, the year previous in 1968 shortly after graduating from Elam School of Fine Arts in Auckland, where in 2012 she was named a distinguished alumna of the University of Auckland in recognition of her contribution to the country's visual arts. Soon after settling in the region she began painting the local environment, with particular emphasis on the hills across the harbour from Paremata.

It has always been difficult to distance the experience of looking at a Robin White picture from the artist's own biography. In short, White has always depicted that which she is strongly connected to. Working across a variety of media including screenprinting, painting, woodcut printing, weaving, photography and, latterly, tapa, the artist has been among our most pragmatic when it comes to producing art. Just as her subject matter has arisen from the situation in which she finds herself in, so too has the media in which she has worked. The profound visual and social change brought about by her move to Kiribati is recorded

visually in the woodblock print series *Beginner's Guide to Gilbertese* (1983) as well as in graphite drawings of the period, due to both the manageability and ready availability of wood on the islands.

It is White's iconic depictions of rural and semi-rural New Zealand life in both paint and the more democratic screenprinting medium for which she has become best known however. The artist has spoken of her early attraction to painting in relation to the serious challenge it presented her as an artist. *Bare Hill, Paremata* presents the hills across from the harbour in a typically sensuous, unmodulated and crisp manner. The pictorial space is organized around the spatial illusion of placing one hill behind another. A strong undercurrent of social commentary exists via the centralized bulldozed hills which await development and potential occupancy. The painting is a fine example of the manner in which the artist orders her painterly vision of the people and places which are special to her. There is little sign of the artist's hand and unlike in the paintings of Don Binney, with whom she is often compared, she eliminates impasto and brushwork. The emphasis is on being straightforward and simple whilst the resultant aesthetic effect is of a changing landscape marked by clarity, precision, strong light and rendered with great care and affection.

Ben Plumbly

Exhibited:

Moller's Annual Group Show, Auckland, 1970,
Cat No. 55.

Reference:

Alister Taylor and Deborah Coddington, *Robin White: New Zealand Painter* (Martinborough, 1981), p. 77, Cat No. 17.

Provenance:

Private collection, Nelson.

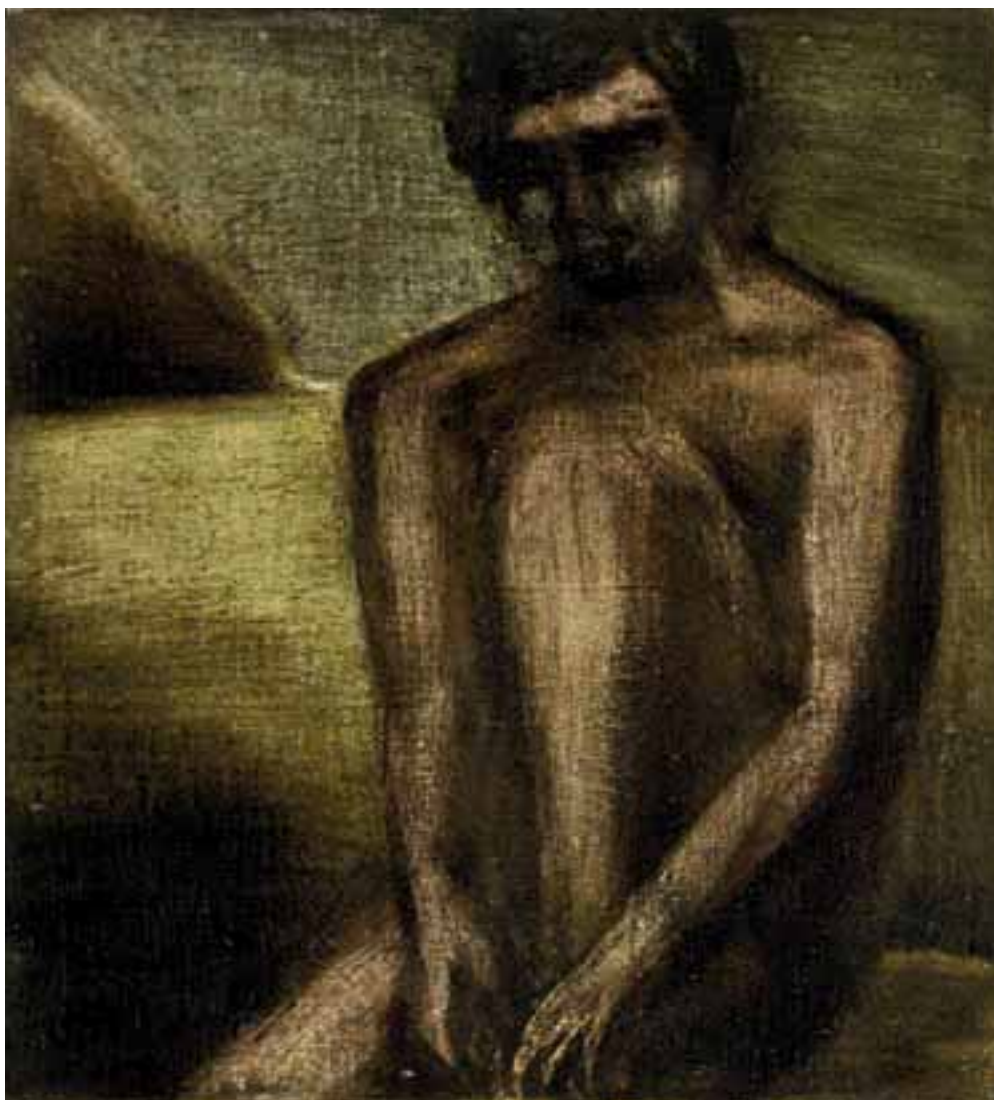


63

TONY FOMISON
Untitled No. 142 (Self
Portrait outside a cave
in Kaikoura)
 oil on canvas on wood,
 1976
 title inscribed; title
 inscribed and original
 Bosshard Galleries
 blind stamp applied
 verso
 355 x 255mm
 \$28 000 – \$36 000

Reference:
 Ian Wedde, *Fomison:*
What shall we tell
them? (City Gallery,
 Wellington, 1994),
 Supplementary Cat.
 No. 527.

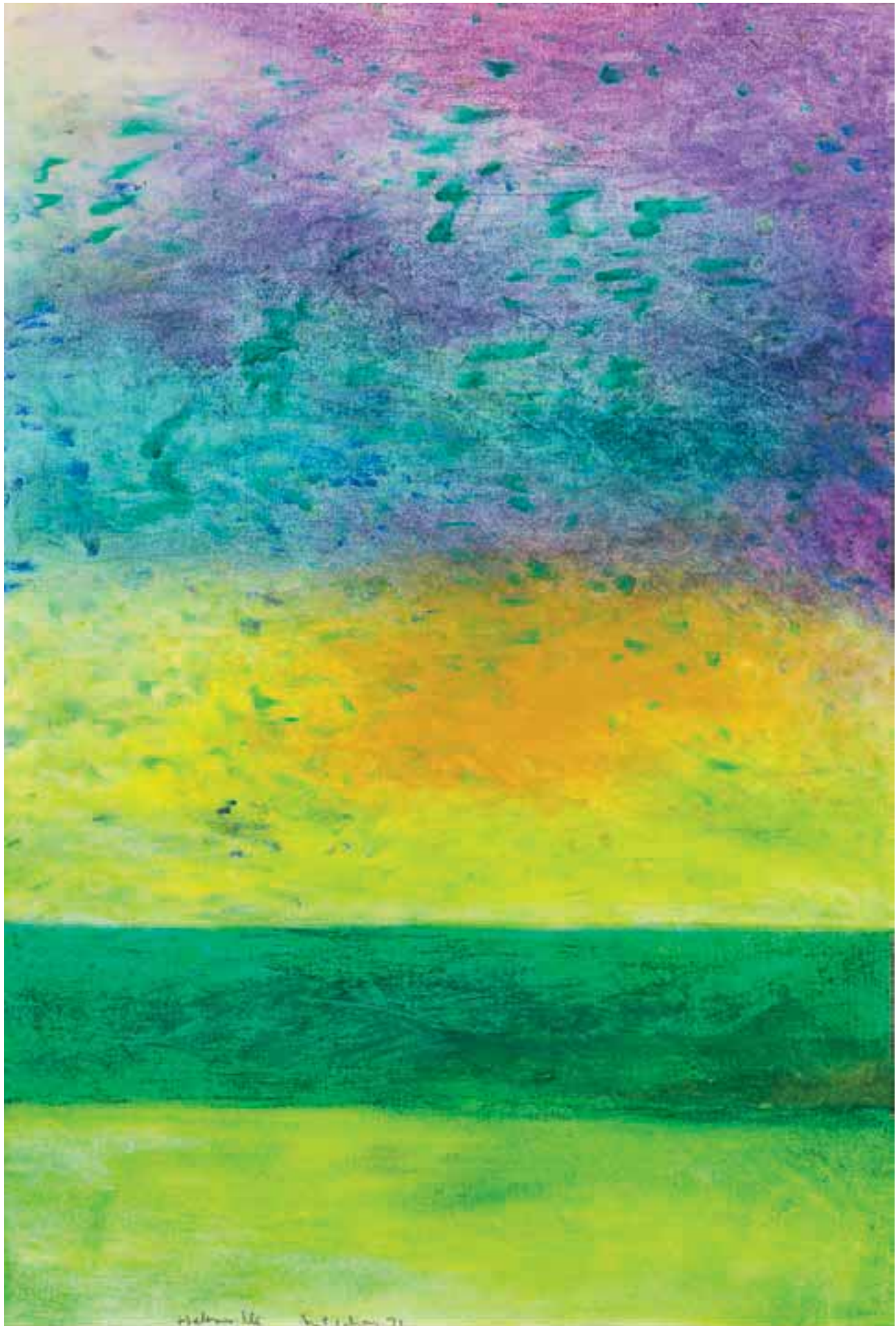
Provenance:
 Private collection,
 Auckland.



64

TONY FOMISON
No. 186
 oil on canvas mounted
 to wood
 title inscribed; title
 inscribed and inscribed
 No. 38 on original
 Dowse Art Gallery,
 Fomison: a survey
 exhibition label affixed
 verso
 463 x 416mm
 \$32 000 – \$42 000

Provenance:
 Collection of Jeffrey
 Harris, Melbourne.
 Private collection,
 Otago.
 Reference:
 Ian Wedde (ed),
*Fomison: What Shall
 We Tell Them?* (City
 Gallery, Wellington,
 1994), Catalogue No.
 543.



Colin McCahon

65

Helensville

watercolour and pastel on paper
title inscribed, signed and dated '71
1025 x 675mm
\$80 000 – \$100 000

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.

SOLD

FOR \$3000 —

TO Future Group.

BY Peter Webb Galleries

DATE 26th. April 1981

**The Given as an Art-
Political Statement**

Billy Apple *Billy Apple*

Billy Apple

66

Sold

acrylic on canvas

signed

2145 x 1525mm

\$55 000 – \$75 000

Billy Apple's *Sold* looks so brand-spanking new with its smart red and black on white colour scheme and its immaculate sans serif lettering that it comes as a shock to realise that it was made more than 30 years ago. *Sold* is a pivotal work in Apple's career, for it initiated (and is one of the largest) of his lengthy series of works which engage directly with the transactions of the art market – artists and art works, buying and selling, dealers and auction houses, commissioning and collecting, contracts and receipts, gifting and bartering. Only the price - \$3000 – seems dated.

Sold is also, as it happens, one of the artist's best known works, largely due to its inclusion in Francis Pound's *Forty Modern New Zealand Paintings* (Penguin Books, 1985).

A distinguishing characteristic of *Sold* is the nature of its making, its facture, so to speak. The work (like all of Apple's art) was painted not by the hand of Billy Apple but by a sign-writer working according to the precise specifications of the artist, in which every detail of colour, lay out and lettering is designated. Likewise the canvas on which the work is painted and the stretcher on which it is fitted are prepared by specialist art professionals, not by the artist himself. One purpose of this 'look-ma-no-hands!' aesthetic is to negate the Modernist notion – especially prevalent in abstract expressionist artists of the New York School, such as Willem de Kooning and Mark Rothko – that the mark-making of the artist is a paramount expression of his or her originality and individuality. Apple and

other Conceptualists reject this expressive model of art (and the personality heroics associated with it) and prefer to see the ideational concept of an art work as its most important feature.

Apple's purpose is to focus on the specifics of the commercial transaction between the artist, the work, the gallery or dealer who represents the artist, and the purchaser. These same elements (or a version of them) are present in every art sale but in Apple's work this commercial and factual reality is foregrounded and made fully explicit.

When *Sold* was first displayed at the Peter Webb Gallery in 1981 Tony Green in 'Billy Apple's Art for Sale' in *Art New Zealand* (Number 20, Winter 1981) ruminated cogently on its artistic value:

Now comes the question *where is the art?* It can't be the canvas can it? The art surely is the transaction(s). *What is the value of it?* Clearly, money-value is uncertain. Someone might want to re-purchase *SOLD* some day for more than \$3,000. Surely the value is in the process of monetary transaction revealed, shown naked, that is happening here, that is made possible by the set-up and the follow through of the artist, working with the givens of the situation.(p. 57)

Now in 2014, the moment Green anticipated has come to pass. *Sold* is to be re-sold, with results that will be informative both as to the current standing of the artist, and of the art market which he analysed so definitively.

Peter Simpson

Exhibited:

'As Good As Gold: Billy Apple Art Transaction', 1981 – 1991, Wellington City Art Gallery, 14 September – 10 November, 1991, Cat No. 1 (Transaction Series).

Illustrated:

Gregory Burke (ed), *As Good As Gold: Billy Apple Art Transaction*, 1981 – 1991 (Wellington, 1991), p. 44.
Francis Pound, *Forty Modern New Zealand Paintings* (Auckland, 1985), pl. 3.

Literature:

ibid., unpaginated.
Wystan Curnow, 'As Good As Gold', in op cit., pp. 20-42.

Provenance:

Collection of The Future Group, Auckland.

Note:

This work has been requested for inclusion in the upcoming major Bill Apple retrospective scheduled for March 2015 at the Auckland Art Gallery Toi o Tāmaki by exhibition curator Tina Barton.

Paul Dibble

67

Soft Geometric Series 2, No. 1

cast bronze, edition of 2

signed and dated 2004

2000 x 1000 x 465mm

\$50 000 – \$70 000

Illustrated:

Jeanette Cook (ed), *Paul Dibble* (Auckland, 2001),
p. 199.

Exhibited:

'Sculpture on the Shore', Auckland, 2004.

The dawn of the new millennium heralded a new-found freedom for sculptor Paul Dibble. With a foundry and studio in Palmerston North, a team of highly-trained assistants in place and a more regular source of income from an increasingly appreciative audience, the artist set about further investigating the limits of his age-old medium of choice, bronze. Conceived in the same year as the artist's Hyde Park Memorial (2005), the *Soft Geometric* series presented audiences with a shift towards a simpler, cleaner and more homogenous formal template.

The dramatic formal shift did not represent a clean break however. Certain narrative and formal considerations have remained a constant throughout the artist's career and the cool, restrained formal elegance of the *Soft Geometric* works recall the elongated limbs and torsos of his *Long Horizon* works as well as the recurring *Nautilus Shell*, not to mention further reflecting the sculptor's long engagement with New Zealand and Polynesian history.

Soft Geometric references both Maori and European history, providing a touchstone to the International Modernist sculpture of Arp, Brancusi and Moore whilst closer to home recalling the bi-cultural vernacular of Theo Schoon and, more especially, Gordon Walters. Like Walters' Koru paintings, negative space is as integral to the composition and the experience of viewing the work as positive form. From some angles the work appears solid and dense, from others the sharply outlined shapes serve to lighten the sculpture teasing the eye from the three dimensional to make it appear as a silhouette. To sculpt in bronze, an obstinate and anachronistic medium burdened with history, is a generous and brave act in the face of an increasingly inexorable and temporal society, fixated on the here and now. That Dibble's cast bronze sculptures give us cause to pause and reflect in these busy times is something for which we should all be grateful.

Ben Plumbly





68

SHANE COTTON
Whakakitenga II
 oil on canvas
 title inscribed, signed
 with artist's initials
 SWC and dated 1998
 500 x 600mm
 \$18 000 – \$26 000



69

JOHN PULE

Arcadia

oil, ink and enamel on
canvas

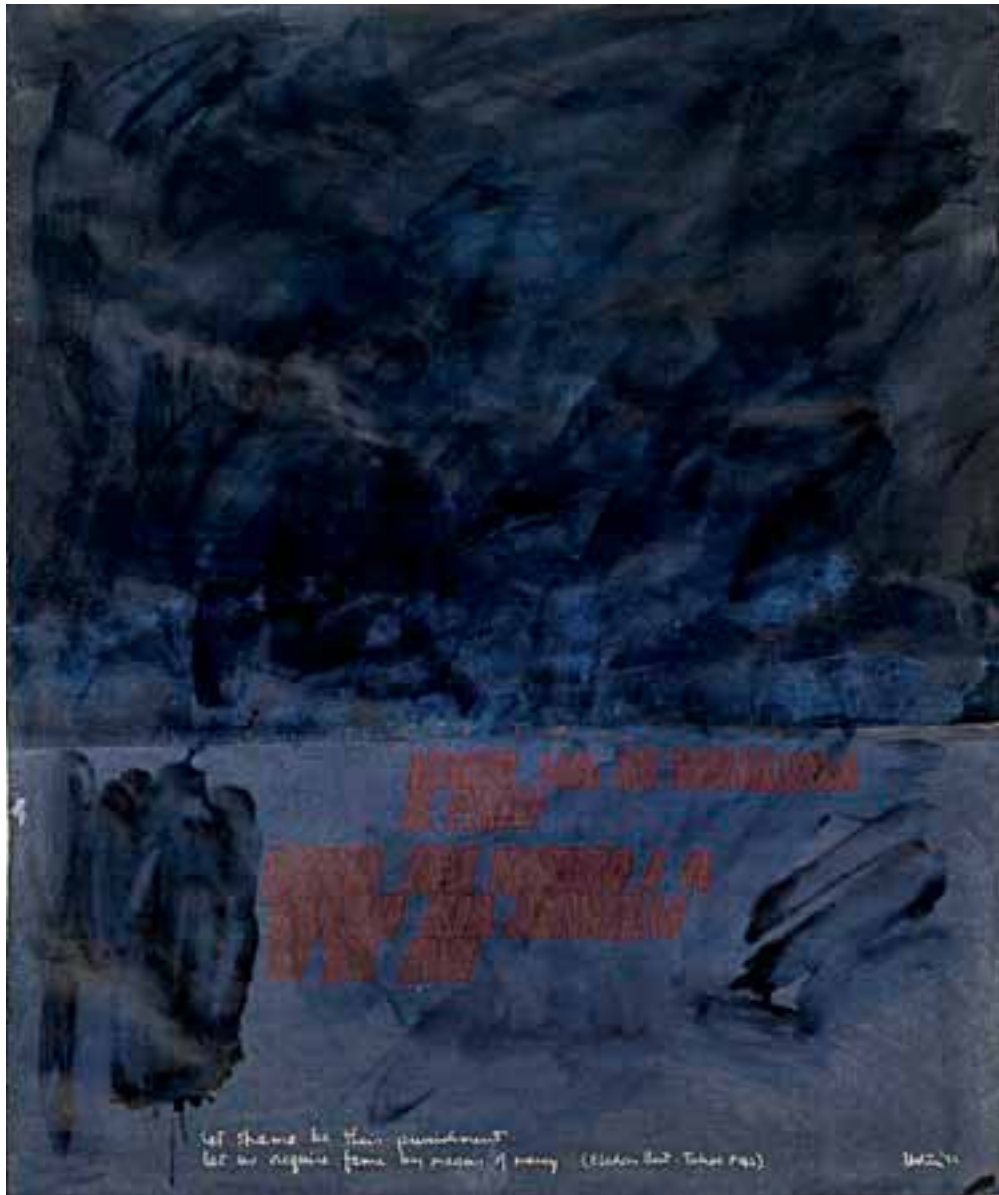
title inscribed, signed
and dated 2011

1010 x 1010mm

\$13 000 – \$18 000

Provenance:

Private collection,
Palmerston North.



70

RALPH HOTERE

Let shame be their punishment

let us acquire fame by means of mercy

acrylic and watercolour on paper

title inscribed, signed and dated '72 and inscribed

(Elsdon Best – Tuhoe P 962) and

WAIHO MA TE WHAKAMA

E PATU

WAIHO HAI KORERO I A

TATAU KIA ATAWHAI

KI TE IWI

525 x 422mm

\$20 000 – \$30 000

Provenance:

Private collection, Auckland.



71

BILL HAMMOND

Modern Day

acrylic on canvas

title inscribed, signed and dated 1991

700 x 1000mm

\$40 000 – \$55 000

Provenance:

Private collection, Auckland.



72

TONY FOMISON

The Sea Wall

oil on hessian mounted to pinex in artist's original
frame

title inscribed, signed and dated 15.7.80 verso

448 x 605mm

\$45 000 – \$65 000

Reference:

Ian Wedde (ed), *Fomison: What shall we tell them?*
(Wellington, 1994), supplementary Cat. No. 438.

Provenance:

Private collection, Auckland.



73

PAT HANLY

New Order No. 22

oil on canvas

title inscribed, signed and dated '63

728 x 630mm

\$35 000 – \$50 000

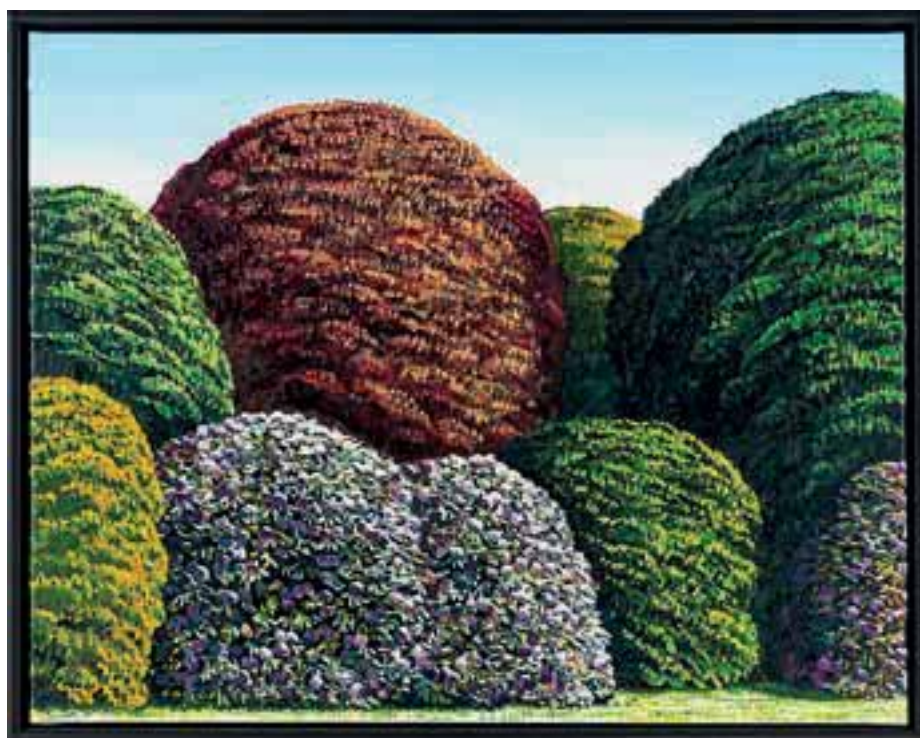
Provenance:

Collection of Don Wood, founding

Director of the Ikon Gallery.

74

KARL MAUGHAN
Spur Road
 oil on canvas
 title inscribed, signed
 and dated August 2010
 verso
 555 x 710mm
 Provenance:
 Private collection,
 Auckland.
 \$6000 – \$9000



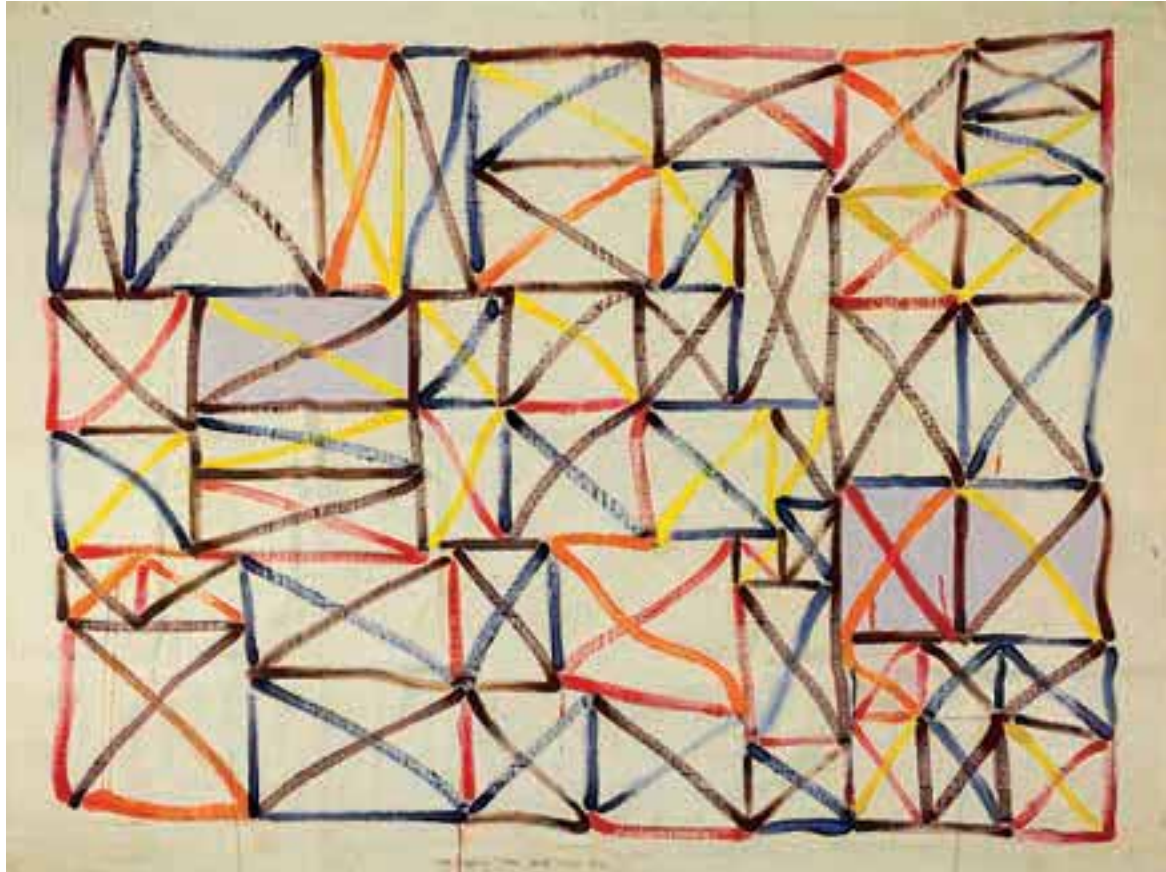
75

MARTIN POPPELWELL
Craptown Salon Style
 oil on linen
 title inscribed, signed
 and dated 2008; title
 inscribed and signed
 verso
 1370 x 1680mm
 \$12 000 – \$18 000

Exhibited:
 'craPtownsalonstyle',
 Black Barn Gallery,
 Hawke's Bay, 2008.

Provenance:
 Private collection,
 Auckland.





76

ALLEN MADDOX
Me Again, I'm Back
 oil on cotton
 title inscribed and
 dated Nov '77
 1460 x 1825mm
 \$15 000 – \$22 000

Provenance:
 Private collection,
 Wellington.



77

FRANCIS NEWTON
 SOUZA (INDIAN, 1924
 – 2002)
Hampstead Terraces
 oil on board
 signed and dated '64
 610 x 760mm
 \$25 000 – \$40 000

Provenance:
 Purchased by the
 current owner in
 London, circa 1965.
 Private collection,
 Auckland.

78

GEOFF THORNLEY
Construction 3/80
oil on canvas on board
signed and dated verso
1220 x 1095mm
\$8000 – \$12 000

Provenance:
Private collection,
Auckland.



79

GEOFF THORNLEY
Untitled No. 5
oil on linen
title inscribed, signed
and dated 25. 98 – 99
verso
1050 x 900mm
\$6000 – \$9000

Provenance:
Private collection,
Auckland.



80

BILL HAMMOND

Limbo Bay

acrylic on paper

title inscribed, signed

and dated 2001;

original Brooke Gifford

Gallery label affixed

verso

780 x 560mm

\$18 000 – \$25 000

Provenance:

Private collection,

Auckland.



81

RITA ANGUS

Tree in Winter,

Waikanae

watercolour

signed and dated

'50; title inscribed

and signed on artist's

original catalogue label

affixed verso

307 x 230mm

\$7000 – \$10 000

Provenance:

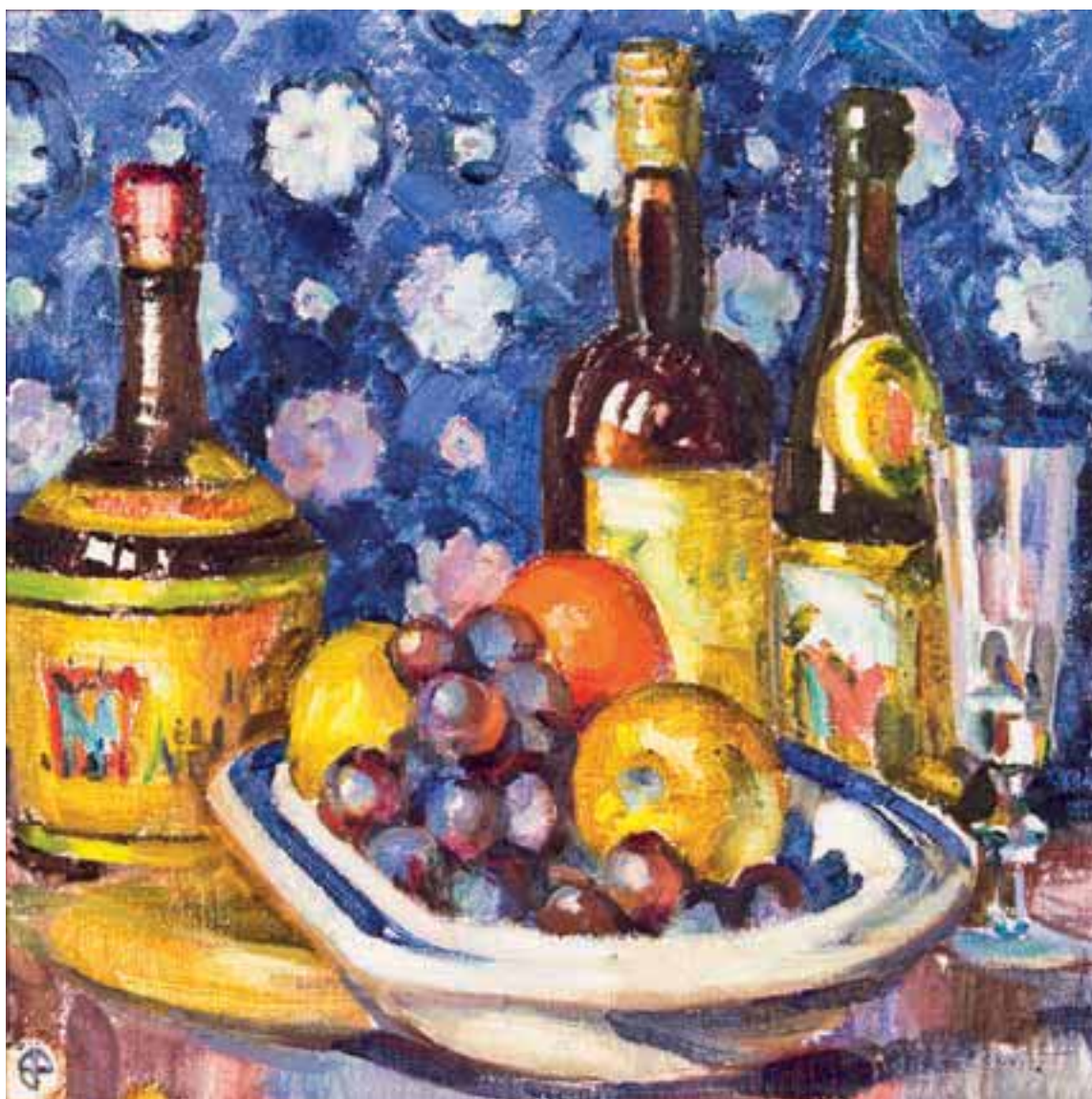
Private collection,

Auckland.



82

EVELYN PAGE
Still Life No. 3
 oil on canvasboard
 signed with artist's
 monogram; title
 inscribed, signed and
 dated 1973 verso
 340 x 350mm
 \$20 000 – \$30 000



83

SIR WILLIAM RUSSELL
 FLINT (SCOTTISH,
 1880 – 1969)
Market Scene
 watercolour
 signed
 290 x 302mm
 \$20 000 - \$30 000

Provenance:
 Private collection.

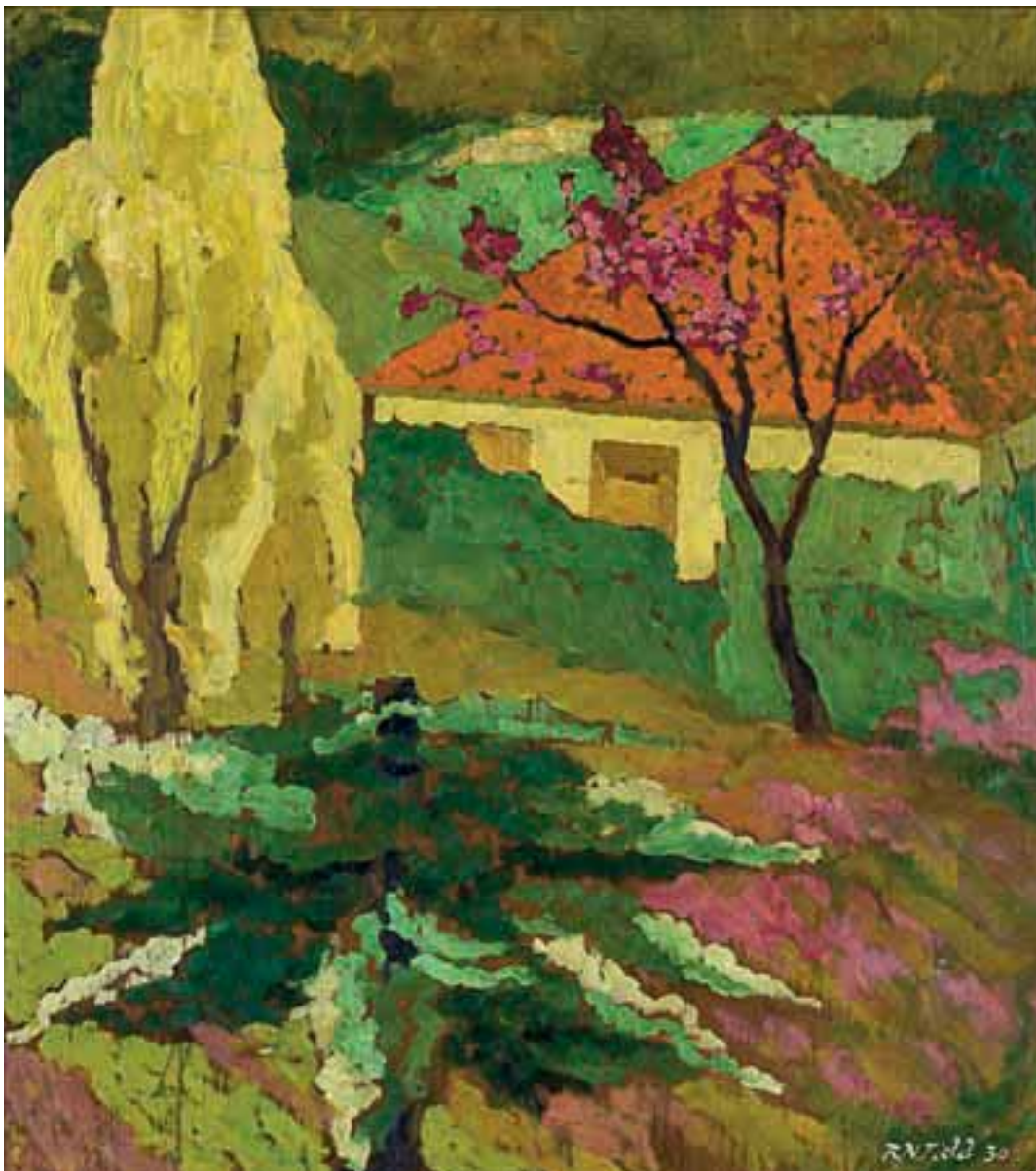




84

DAME NGAIO MARSH
A New Zealand
Sawmill
 oil on board
 signed; title inscribed,
 signed and inscribed
81 Hereford St.
Christchurch, New
Zealand, £10. 10. 0.
Exhibited:
Wembley World
Exhibition, Great Britain
 verso
 290 x 395mm
 \$3000 – \$6000

Provenance:
 Private collection,
 Dunedin.



85

ROBERT NETTLETON
 FIELD
Untitled – The Cottage
in Spring
 oil on wood panel
 signed and dated '30
 415 x 370mm
 \$4500 – \$6500

Provenance:
 Private collection,
 Auckland.

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. 81

Important Paintings
and Contemporary Art

7 August 2014
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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IMPORTANT PAINTINGS
AND CONTEMPORARY ART

7 AUGUST 2014

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