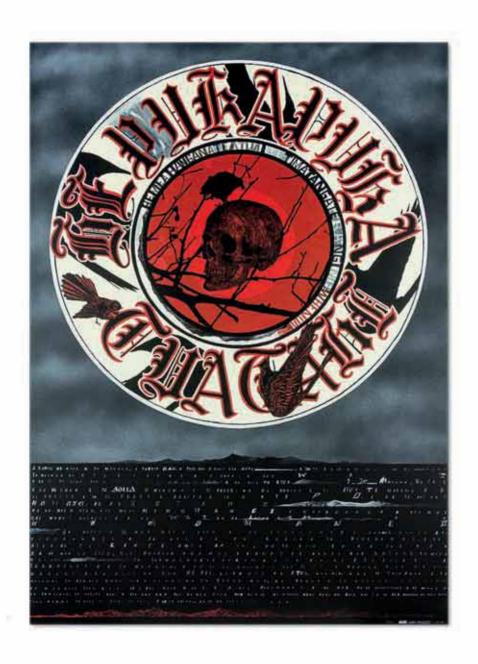


IMPORTANT PAINTINGS AND CONTEMPORARY ART



1969 in pictures

This catalogue offers art followers a glimpse into the relatively recent past of New Zealand history via the work of five of our leading artists: Ralph Hotere (lot 51), Richard Killeen (lots 9 & 10), Pat Hanly (lot 32), Michael Smither (lot 33) and Robin White (lot 34). Rarely does a group of paintings come together to speak so clearly to a moment in our visual arts history - a period that could be called the Peter McLeavey and Barry Lett years after the ground-breaking gallerists who gave birth to a nascent gallery scene in Wellington and Auckland respectively in the 1960s. In the work of these five artists we are transported back to the dawn of the 1970s, a period when New Zealand art was flowering with an assertiveness that, to our eyes over forty years later, appears dazzling and full of the promise of colour. The 60s arrived a bit late in sleepy New Zealand but by 1969, when the five works in question were created, the decade was in full swing, particularly in the visual arts. Each of these five artists was instrumental in creating a new, vibrant exhibition scene and the individual paintings speak to us of

the spirit of the times – a period where the influence of new international movements such as Pop Art and counter-culture aesthetics conflated with a vigourous sense of a youthful New Zealand identity being constructed on a daily basis. In 1969 New Zealand was a country where the city was beginning to take centre stage in articulating our national consciousness. New Zealand's rural, farming roots, which until the 1950s defined the rugged national self-image, were being superseded by the urban and suburban reality of the post-WW II baby boomer generation. These works all capture a moment in time when the young artists of New Zealand, those born in the 1930s and 40s, began to express this new reality.

To discover such a vital group of works together in the context of this auction catalogue enables us to re-evaluate a key moment in our art history, and to marvel at the changes in each artist's oeuvre over subsequent years. Highlighted also, is how coherently these works still affirm their original conceptual 'inputs' nearly five decades later.



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The Ron Sang Collection highlights

5 March 2015

This landmark collection of New Zealand modern painting and applied arts was one of the most successful auctions in A+O's history. The Ron Sang Collection featured museum-quality works by many of New Zealand's leading artists and bore witness to Ron's role as a leading patron of the arts and visual arts publisher. The Sang family generously opened their home in Epsom for a viewing on the Sunday prior to the auction - an event which witnessed hundreds in attendance. The auction night itself saw the ART+OBJECT saleroom packed with perhaps more attendees than even the Les and Milly Paris auction in 2012 and bidding was furious from the first lot. On the night over 97% of the 188 works offered sold under the hammer and numerous new artist auction records were set. The final sale total of \$2.01 million represented the second highest private sale total in New Zealand, after the aforementioned Paris Collection also held at ART+OBJECT.

Prices realised include buyer's premium.



Don Binney, *Katoomba Fatbird*, oil and acrylic on board, 1982 \$304 850



Toss Woollaston, *Mapua*, oil on hardboard \$178 805 – **new artist auction record**



Don Binney, *Beyond Wainamu*, *Te Henga III* acrylic and oil on canvas, 1974 \$158 285



Pat Hanly, Suburban Innocents oil and enamel on board, 1983 \$234 500 – new artist auction record

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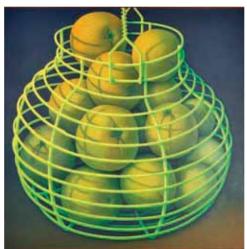
The Ron Sang Collection further highlights



Guy Ngan, *Anchor Stone* carved wood on marble base, 1992 \$37 520



Allen Maddox, *Untitled* acrylic and metallic paint on canvas, 1992 \$37 520



Michael Smither, *New Zealand Oranges* oil and alkyd on board, 2000 \$146 560



Michael Hight, *Lindis Pass* acrylic on canvas, diptych, 2000 \$42 210 – **new artist auction record**



Gretchen Albrecht

Nomadic Geometries (At this Hour – Red)
acrylic on canvas
\$60 970



Brent Wong, *Building – Clouds* acrylic on hardboard, 1997 \$41 035



Guy Ngan, *Animated Colours No.15* acrylic on hardboard, 1973 \$26 380



Karl Maughan, *Foxhall Road* oil on canvas, 2000 \$49 245 – **new artist auction record**



Robert Ellis, *Rakaumangamanga* acrylic on canvas, 1988 \$36 347 – **new artist auction record**



L5, 12 O'CONNELL STREET, AUCKLAND TEL: 09 353 7999 FAX: 09 353 7599

The Ron Sang Collection ceramics highlights

Ron Sang describes his relationship with Len Castle as one of his earliest in an art context - he was introduced to the ceramicist by their mutual friend the artist Guy Ngan in the early 1960s – and it was a desire to record and celebrate the work of Len Castle that was the motivation for the founding of Ron Sang Publications in the early 2000s. Ron's collection of Castle works has long been regarded as definitive and collectors responded to this provenance resulting in a new record price for Castle at auction and numerous new records for diverse genres of Castle's work and new records for leading practitioners such as Roy Cowan, Ray Rogers and Graham Ambrose.



Len Castle, Sulphurous bowl \$13 505 – new artist auction record



Len Castle, *Inverted Volcano* \$8790



Len Castle Crater Lake bowl with alkaline blue glaze \$12 310



Roy Cowan, *Little Forest*Salt glazed stoneware
\$12 610 – new artist auction record



Len Castle Large Bottle vase with jun type glaze \$5765



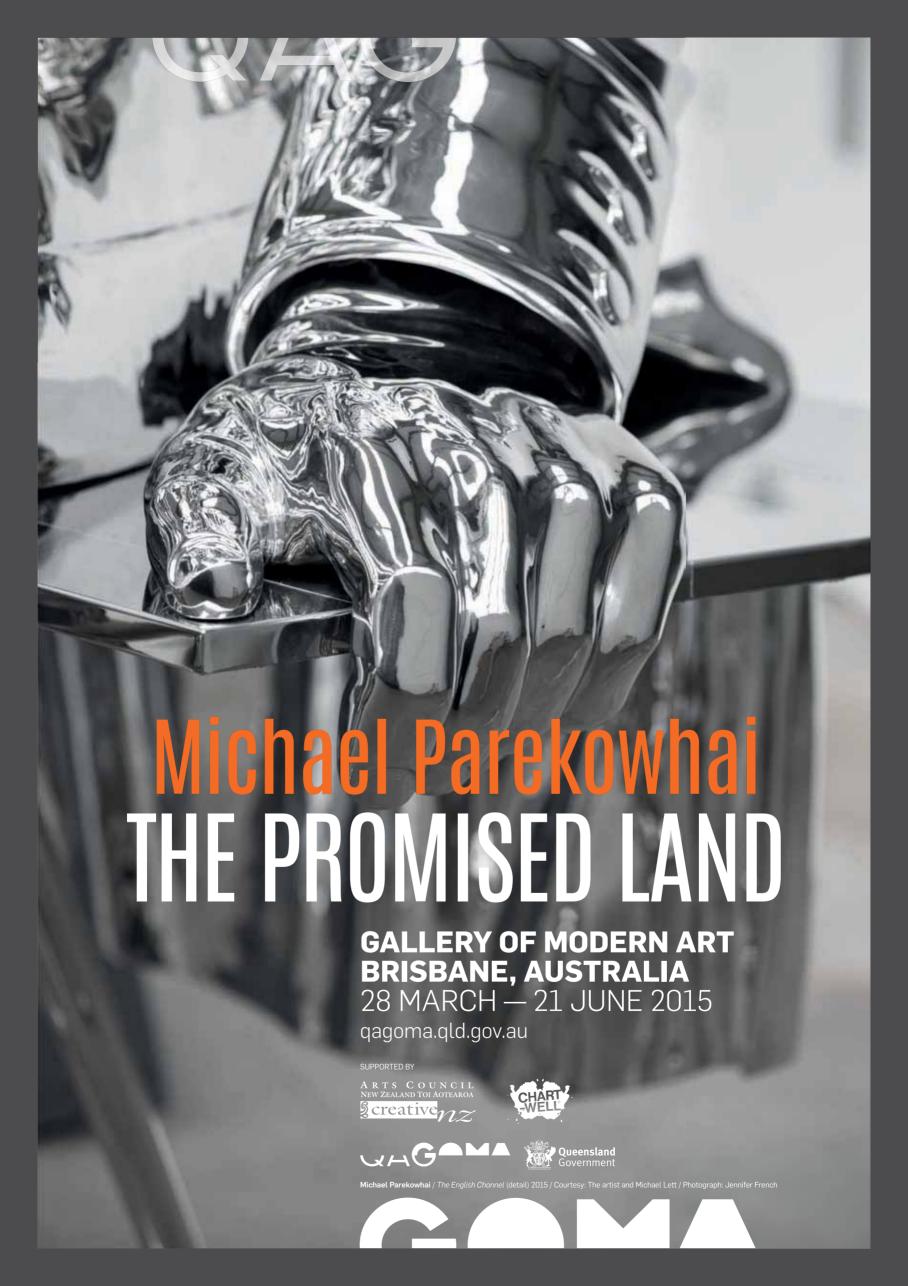
Len Castle, Lava lake bowl \$9365



Ray Rogers Large stoneware floorvase with fungoid form top \$5645 – **new artist auction record**



Graham Ambrose Large porcelain bowl with rich orange sun glaze \$1875 – **new artist auction record**





A.R.D. Fairburn Rare hand stamped curtain with Maori rock art designs after Theo Schoon \$9365



Guy Ngan, *Tiki Hands* acrylic on board \$10 810



Andy Warhol Sunday B. Morning silkscreen print \$4680



Jae Hoon Lee, Window type C print, edition of 8 \$6000



The Elmslie Sideboard An Oak and Kauri New Zealand Arts and Craft sideboard with carving and copper repousse work by Jessie Elsmlie, circa 1890 \$15 615



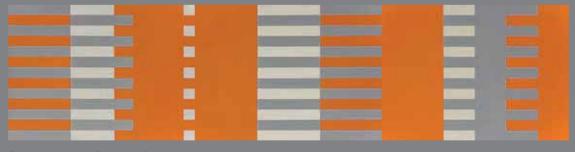
Ettore Sottsass for Memphis A mid 1980s Mizur glass vase \$6005



Robin White Florence and Harbour Cone silkscreen print, A/P, 1975 \$10 810



Claude Michel Clodion (1738 – 1814) Two dancing Bacchantes with a satyr in cast bronze, 1762 \$7505



Simon McIntyre, *Opening Credits III* acrylic and canvas, triptych, 2001 \$6600

New Collectors Art & Decorative Arts highlights 17 & 18 February 2015

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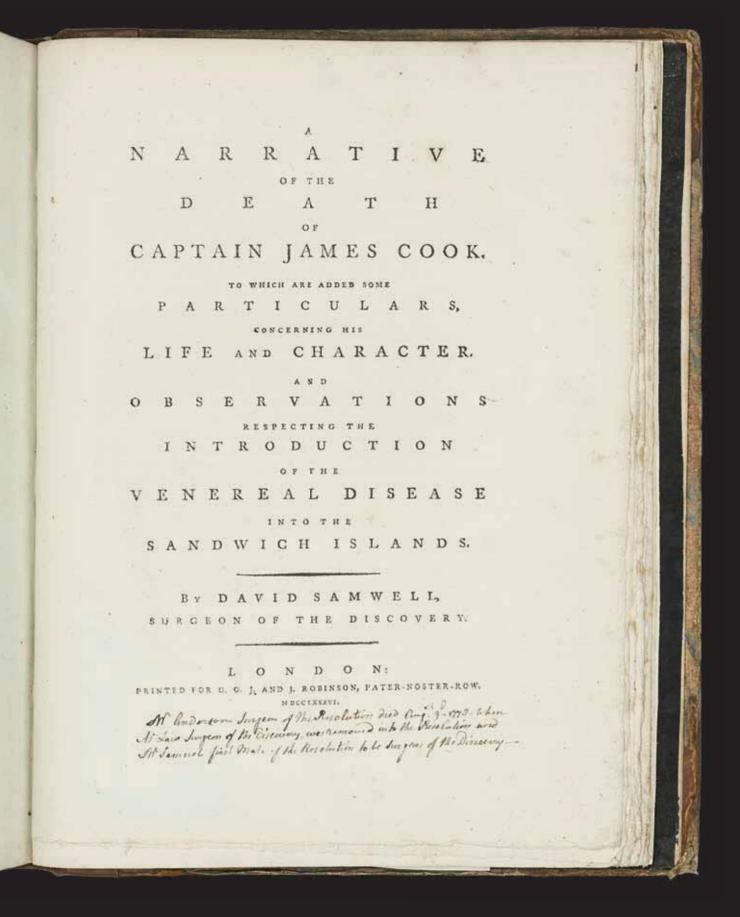
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David Samwell (1751-1798).

A Narrative of the Death of Captain James Cook: To Which are added, some Particulars concerning his Life and Character, And Observations respecting the Introduction of the Venereal Disease into the Sandwich Islands. London 1786 \$50 000 - \$100 000

Rare Books

The centrepiece of the April Rare Books catalogue is a find which ranks as one of the rarest of all Captain Cook related texts, the legendary Narrative of the Death of Captain Cook as recounted by the ship's surgeon on the third voyage of the H.M.S. Discovery, David Samwell. The catalogue will also include a first edition Sapper Horace Moore- Jones' Sketches at Anzac, published in 1916. Also included is a delightful cache of correspondence, photographs and sketches from Edward Lear to his his friend Spencer Vincent and his faithful dog Fan from the 1860s.

Wednesday 15 April, 2015

Contact
Pam Plumbly
09 354 4646 / 021 448 200
pam@artandobject.co.nz







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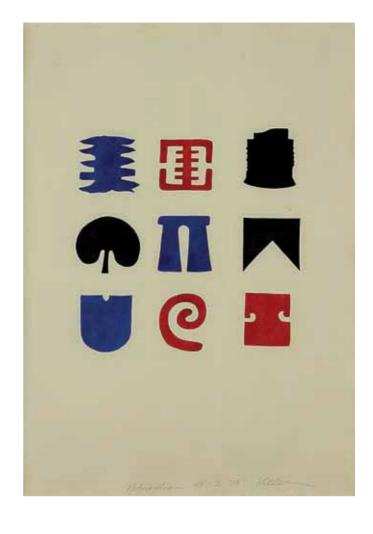
RICHARD KILLEEN

Retribution acrylic on paper title inscribed, signed and dated 28.2.79 $575 \times 380 \, \text{mm}$

Provenance:

Private collection, Auckland.

\$4500 - \$6500



2

JUDY MILLAR Untitled No. 8 acrylic on aluminium signed and dated 2003 verso 448 x 327mm

Illustrated:

William McAloon, 'Veering distinctly towards the lime', *The Listener*, May 3 2003, p. 54.

Exhibited:

'The Brush Moves This Way, The Bruch Moves That: Judy Millar', Bartley Nees Gallery, Wellington, May, 2003.

Provenance:

Acquired by the current owner from Bartley Nees Gallery, Wellington in May 2003. Private collection, Taranaki.

\$6500 - \$9500







MICHAEL PAREKOWHAI

The Bosom of Abraham
screenprint on fluorescent light housing
1300 x 200 x 80mm
\$7000 - \$9000

4

SEUNG YUL OH

Ode Pou

automotive paint on fibreglass, two parts (2010)

900 x 700 x 550mm: installation size variable

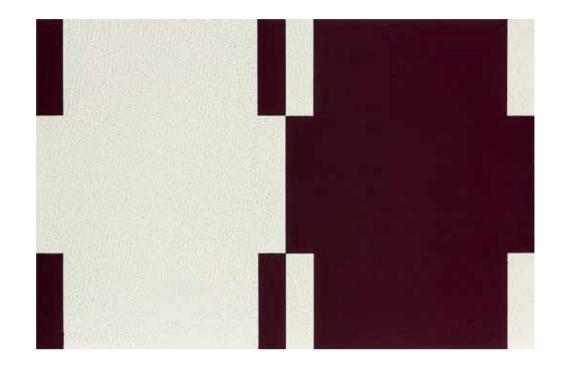
Provenance: Private collection, Auckland.

\$5000 - \$8000

STEPHEN BAMBURY
FVB603 (Light)
acrylic on aluminium
title inscribed, signed and
dated 1996 verso
420 x 630mm

Illustrated:
Wystan Curnow and William
McAloon, Stephen Bambury
(Nelson, 2000), pp. 202 – 203.

\$6000 - \$9000

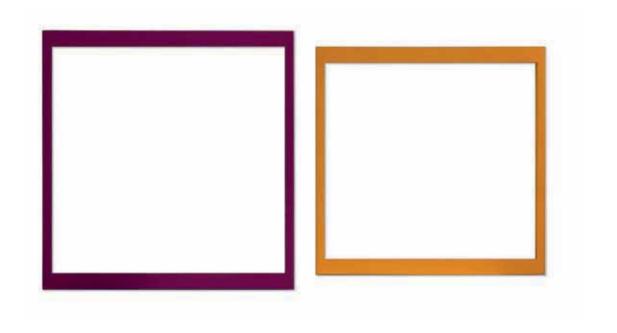


6

STEPHEN BAMBURY
Image-Object (Magenta/Yellow)
acrylic on canvas, diptych
title inscribed, signed and dated
1986 verso
430 x 410 x 25mm
and 380 x 380 x 25mm

Illustrated: Wystan Curnow and William McAloon, *Stephen Bambury* (*Nelson*, 2000), p. 87.

\$4000 - \$6000





GRETCHEN ALBRECHT

Camelot
acrylic and oil on canvas
title inscribed, signed and dated 2010 verso
950 x 1600mm

Provenance:

 $Private\ collection,\ Auckland.$

\$25 000 - \$35 000

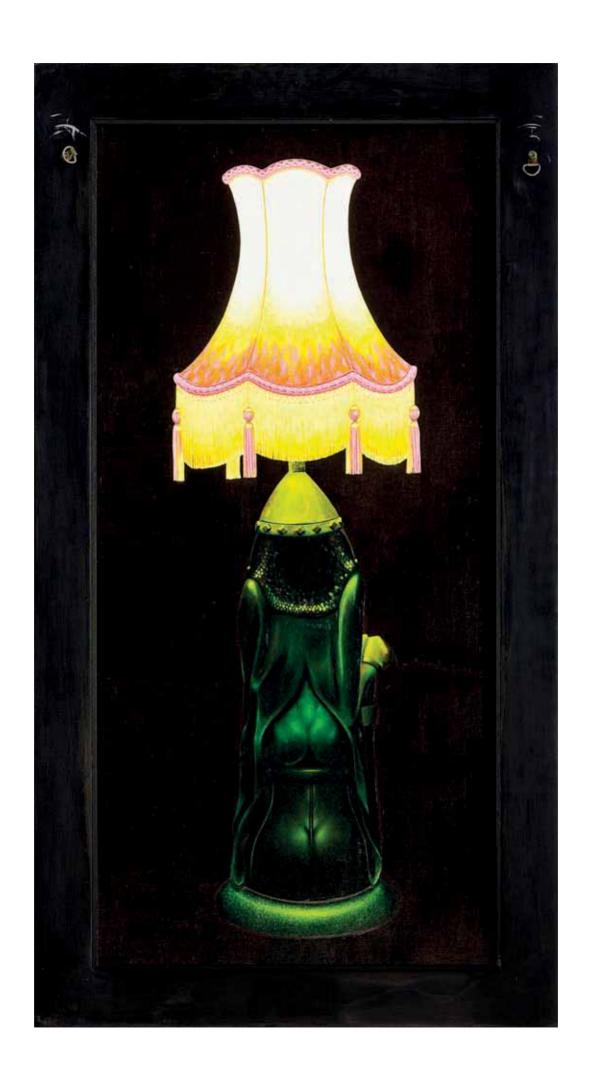


LIZ MAW
Escape into Night
oil on board (doublesided)
signed and dated '08
885 x 413mm
(excluding frame)

Exhibited: 'Liz Maw', Ivan Anthony Gallery, Auckland, 2009.

Provenance:
Private collection,
Auckland.

\$16 000 - \$24 000





RICHARD KILLEEN

Four men and a woman in the street oil on board signed with artist's initials R. K and dated 9/69; title inscribed on label affixed verso $672\,x\,671\,mm$

Exhibited:

'Dead woman, dead man – paintings and drawings, 1969', $29\ \text{March}$ – $23\ \text{April}$ 1994.

Illustrated:

Laurence Simmons, *The image always has the last word: On Contemporary New Zealand Painting and Photography* (Palmerston North, 2002), p. 138.

Provenance:

Private collection, Auckland.

\$25 000 - \$35 000



RICHARD KILLEEN

Woman Dancing in Green

 $\quad \text{oil on board} \quad$

signed with artist's initials R. K and dated '69; title inscribed, signed and dated and inscribed $Cat\,No.\,2563$ on artist's original label affixed verso 672 x 673mm

Exhibited:

'Stories we tell ourselves: The Paintings of Richard Killeen', Auckland Art Gallery Toi o T $\,$ maki, 9 September – 5 December 1999.

Illustrated

Francis Pound, *Stories we tell ourselves: The Paintings of Richard Killeen* (Auckland, 1999), p. 52.

Provenance:

Private collection, Auckland.

\$25 000 - \$35 000

Richard Killeen

11

 $Language \ is \ not \ neutral \ No. \ 2$ alkyd on aluminium, 11 parts title inscribed, signed and dated 1984; Cat No. 2563 on artist's original label affixed verso $2250 \times 2300 \text{mm} : installation \ size \ variable$

\$37,000 - \$50,000

Bright, crisp, funny and instantly intriguing, Language is not neutral No. 2 plays with our natural desire to seek meaning in art. Chosen for Killeen's 1984 exhibition at the Bertha Udang Gallery in New York, Language is not neutral No. 2 is among the most effective and memorable of Killeen's 'cutouts'

All Killeen's cut-out works are intended to be hung in whatever way the owner pleases. The owner becomes an enfranchised collaborator with the artist in constructing possible meanings, by arranging the individual pieces in appealing juxtapositions. The viewer is also implicated in the collaboration. No precise reading is intended or even possible - the range of potential meanings is amplified by the introduction of the owner's personal tastes, preferences and free associations when choosing how to order the pieces on the wall, and the viewer's attempts to interpret them. In the case of Language is not neutral No. 2 most of the individual 'pieces' of the puzzle-like array are bipartite or tripartite images. Some have a definite axis, like the black bee image which is bifurcated with precise symmetry. Others, like the cow standing on an ambiguous lemon-squeezer shape, have clear borders that tend to divide the images within the individually shaped piece. These borders imply that all freely associated ideas must naturally rub incongruously against each other, defying logical analysis. One image is singular: though only a severed head, the well-known Lacoste crocodile logo is clearly identifiable – a nod to the enduring legibility of the clever commercial brand - while 'Lacoste' is also an anagram of 'lactose'. The humanlike figure seems to be morphing into a threelegged milking stool. A theme of cutting emerges in the fragmentary images: the severed fishtail; the axe head; the bisected, reflected bee-shape; the suggestion of a butcher-shop poster showing cuts of meat in the sectioned cow-shape; the cut-away form of a piece of industrial equipment. The latter suggests some sort of extraction technology, like a centrifugal milk extractor, as does the screw motif linked to a reservoir, with round holes appearing like drops of liquid below a vat. Processes of cutting, squeezing and extracting, then, are dominant themes that emerge as we try to 'read' the whole array.

'Language is not neutral' turns out to be a phrase borrowed from feminist theory, as Francis Pound has explained. In its original context the phase was used by writers Rozsika Parker and Griselda Pollock to convey the message that gender stereotypes and agendas are embedded in all language and its use: the conceptual dice are always loaded in favour of one or another set of prejudices and assumptions. All uses and users of language are implicated in this observation. Extracting the phrase from its specific context, Killeen implies that it can apply to any number of situations in which a set of signs or symbols is presented for 'reading'. The ideas of visual grammar and syntax are obliquely alluded to by their deliberate undermining. By deconstructing symbols, rearranging them, and permitting rearrangement by others, he inversely highlights conventions of interpretation. Pound also talks about the 'slicing and dicing' effect Killeen achieves with such works, referring to both the crisp precision of Killeen's hand and eye in creating and dividing the strange associations, and the conceptual cutting, splicing and reordering involved in creating and distributing the symbolic elements.

Oliver Stead

Exhibited:

'Richard Killeen', Bertha Urdang Gallery, New York, 1984.
'Stories we tell ourselves: The Paintings of Richard Killeen',
Auckland Art Gallery Toi o Tāmaki,
9 September – 5 December 1999.

Illustrated

Francis Pound, Stories we tell ourselves: The Paintings of Richard Killeen (Auckland, 1999), p. 91. Laurence Simmons, The image always has the last word: On Contemporary New Zealand Painting and Photography (Palmerston North, 2002), p. 142. Provenance:
Purchased by the current owner from
Bertha Urdang gallery, New York in 1984.
Private collection, Auckland.



MICHAEL PAREKOWHAI

Mimi (Maquette)
bronze, automotive paint, acrylic (2011)
125 x 200 x 145mm
\$4000 - \$7000



13

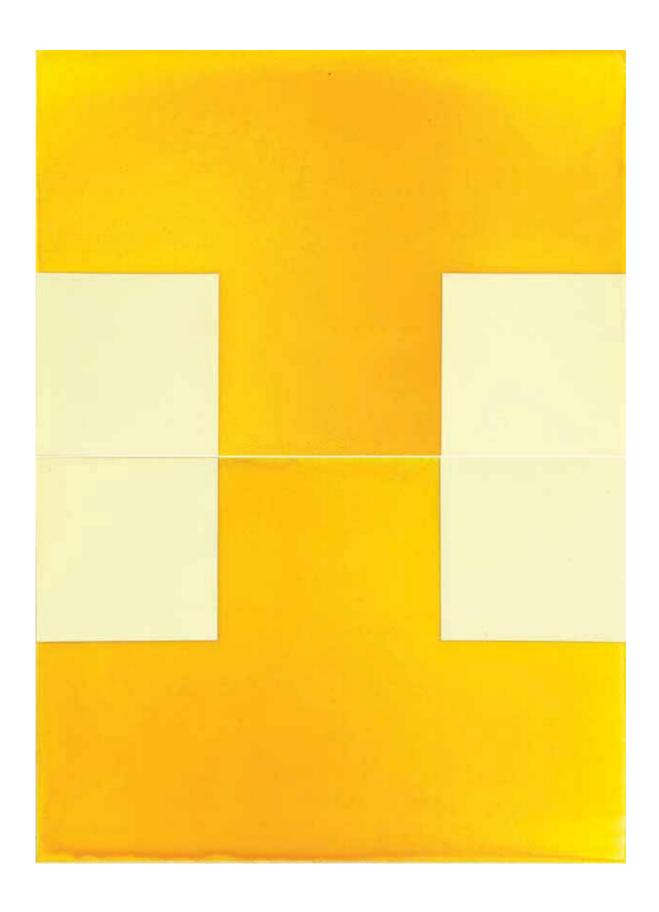
RACHAEL WHITEREAD Doorknob, 2001
Technogel multiple covered with black polyurethane film, edition 206/300 signed and editioned on accompanying information card 130 x 65 x 65mm

Provenance:

Purchased by the current owner from Connie Dietzschold at Multiple Box Sydney in September 2002. Private collection, Auckland.

\$1000 - \$2000





STEPHEN BAMBURY

Necessary Correction VII

acrylic and resin on two aluminium panels
title inscribed, signed and dated 1995 verso
1170 x 852mm

\$20 000 - \$30 000

Exhibited:

'Necessary Correction: Colin McCahon, Helmut Federle and Stephen Bambury', Auckland Art Gallery, September – October 1997.

Illustrated:

Wystan Curnow and William McAloon, *Stephen Bambury* (Craig Potton Publishing, 2000), pp. 212 – 213.





BILL HENSON

Untitled No. 20 2000/2001

type C photograph, 1/5

original Roslyn Oxley9 Gallery label a

ffixed verso

1270 x 1800mm

Provenance:

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

\$30 000 - \$40 000

JAE HOON LEE Piha type C print, edition of 8 (2007) 1200 x 1200mm

Provenance:

Acquired by the current owner from Starkwhite in 2008. Private collection, Wellington.

\$5500 - \$7500



17

ANN SHELTON

Frederick B. Butler Collection No. 14, Puke Ariki, New Plymouth, Scrapbooks from Waitara 1948 June – December to Crime 1950, February 1 – 15 type C print, edition of 3 (2006) 1365 x 965mm

Provenance:

Private collection, Auckland.

\$4500 - \$7000



PETER PERYER

Waitangi inkjet print, edition of 15 title inscribed, signed and dated 2005 verso 750 x 1000mm

Provenance: Private collection, Auckland.

\$6000 - \$9000



19

PETER PERYER

Lake inkjet print, edition of 15 title inscribed, signed and dated 2005 verso 750 x 1000mm

Provenance: Private collection, Auckland.

\$6000 - \$9000





PETER MADDEN

Ur World found photographic images and black vellum title inscribed, signed and dated 2006 verso 988 x 1290mm

Provenance:
Private collection, Auckland.

\$10000 - \$15000

RICHARD ORJIS
Flower Idol
type C print, edition of 8
970 x 830mm
\$4000 - \$6000



LAYLA RUDNEVA-MACKAY

I don't see you today...

type C print, edition of 8 (2006)

1515 x 1190mm

\$6000 - \$9000



JACQUELINE FRASER

Number Twenty: And they said that precious miracle, our dear darling gift from God, was a language of the third world.
wire, organza, lace and pins title inscribed, signed and dated 1999 on accompanying installation sheet and photographs 1500 x 800mm
\$5000 - \$8000





24

JACQUELINE FRASER

Number Nineteen: And they said that precious miracle, our dear darling gift from God, was a language of the third world.
wire, organza, lace and pins title inscribed, signed and dated 1999 on accompanying installation sheet and photographs 1500 x 800mm \$5000 - \$8000



MICHAEL PAREKOWHAI

The Moment of Cubism
unique hand-finished bronze, 2009
1150 x 600 x 350mm
\$32 000 - \$42 000

Shane Cotton

26

Sky, Land and Words
acrylic on canvas
title inscribed, signed and dated 2013 verso
1700 x 1200 mm

Provenance:
Private collection, Auckland.

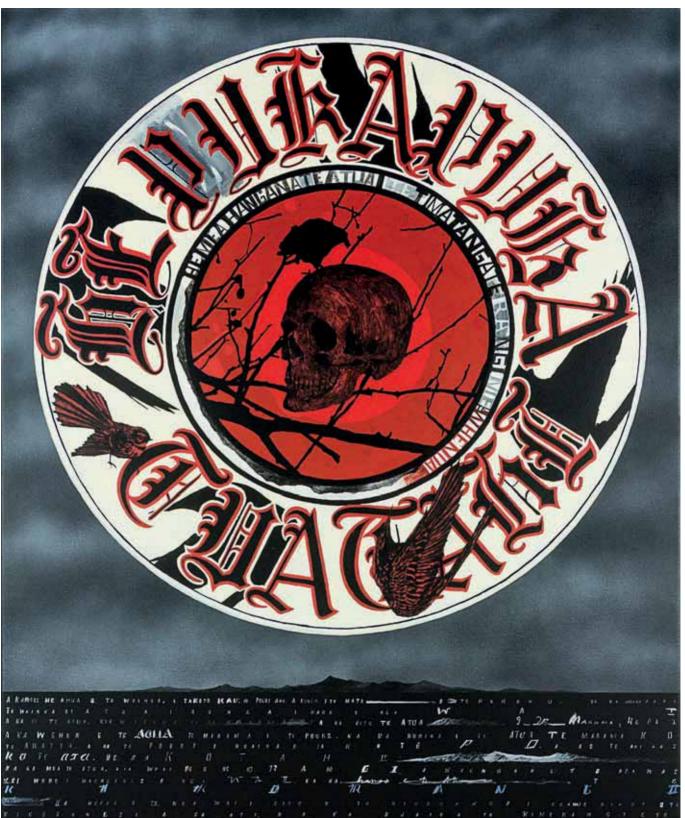
\$65 000 - \$85 000

Sky Land and Words addresses the first thirteen verses of the Book of Genesis. The first verse is in the circular emblem appearing in the sky, dominating the lyrical, darkened, deeply receding forms of land and sea, below and behind the text: 'He mea hanga na te Atua i te timatanga te rangi me te whenua' - 'In the beginning God created the heaven and the earth'. 'He Pukapuka Tuatahi', in the Gothic script, is 'The First Book'. The twelve following verses materialise as a trail of interrupted letters, which, as they are followed, and their correct linkages made out against the shadows of the backdrop, gradually form themselves into meaningful verse. The thirteen verses tell of the first three days of Genesis, in which God made heaven and earth. In these three days He gave form to the earth, and let light shine upon it, and separated day from night. Dividing the waters from the firmament, He called forth the dry land, and brought forth grass and seed, and fruit trees bearing fruit.

With a mixture of profound respect and penetrating irony, Cotton gathers around the Maori verses a series of additional symbolic clues, alluding to fundamental incongruities between the Judeo-Christian cosmology brought to New Zealand by European missionaries, and the pre-existing conditions of the land first colonised by the Polynesian ancestors, centuries earlier. There were, of course, no deciduous fruit trees in Aotearoa like the one whose budding branches form the delicate tracery behind the skull motif of the central emblem. No thrush or blackbird contributed its northern melody to the sonorous notes of tui and kokako in the dawn chorus. Yet to the first Polynesian settlers, as much as to the European newcomers, this land must have seemed a cultural tabula rasa, conceptually formless, needing to be named. The conundrum is evoked by the floating shapes of hill and valley that emerge among the letters - intrusions of physical reality into the tenuously maintained stream of consciousness. Rather than stressing the conflict between the cultures, Cotton's rendition instead makes Polynesian and European traditions equal before the land, in their mutual dependence on unbroken chains of verse with which to make sense of the universe. Their marriage - or at least uneasy relationship - had first to take place within the translation and interpretation of words. Even before such verbal intercourse could take place between the cultures, exchanges of symbols were necessary to enable basic communication. In this respect both cultures were forced to rely on symbolic and emblematic communications - the trading of signs, gestures and even pictures whose meaning transcended linguistic differences and appealed directly to universal human needs and aspirations.

Sky Land and Words reveals Cotton's mastery of textual and non-textual communication. Seizing our attention from afar with the Gothic, gang-patch-like emblem and its superficial connotations of confrontation and conflict, he brings forth a work of art which instantly makes its presence felt. Yet it is in close communion with the work that we begin slowly to realise the depth and complexity of its vision, and the way it opposes and reconciles different cosmologies. In the painterly aspect of this commanding work we can also trace much of the history of colonial art in New Zealand, from the topographical drawings of early surveyors to the subtle push-pull play of space around letters that was pioneered by McCahon. Bringing these elements together, Cotton realises much of the richness that has evolved around the meeting of cultures in Aotearoa New Zealand.

Oliver Stead



Michael Parekowhai

27

Tu Tama Ra powder-coated steel 2200 x 1650 x 65mm

Provenance:
Acquired by the current owner from
Michael Lett, Auckland in 2005

\$80 000 - \$100 000

This elegant relief work entitled Tu Tama Ra engages with, or more correctly re-fires a long running debate within New Zealand art history that spans intellectual property, indigenous rights, cultural appropriation and authorship. Almost since making landfall European artists have been fascinated by the artistic possibilities of Maori forms and graphic elements: the visual DNA of the first people of Aotearoa. Those first engagements were predominantly ethnographic and documentary, but by the middle of the 20th century Theo Schoon and Gordon Walters initiated a new direction of research that sought to explore modernist principles within the visual language created by Maori – sparking debate over the issue of 'ownership' of indigenous intellectual property.

Dissension flared in the 1990s around the idea of appropriation – in effect the use or 'lifting' of Maori imagery without due consideration of the cultural meaning, role or ownership of a given image. It is into this argument that Parekowhai wades with this imposing wall mounted sculpture. The motif of the positive/negative articulation of the koru is of course classic Walters. In this case the arrangement of the koru pattern is a near facsimile of Walters' 1977 screenprint *Tama* – with one small variation being three instead of two bulbs in the final 'line'.

So in order of batting it runs: original source material i.e. the koru, Walters multiple *Tama* (itself a refinement of an earlier canvas entitled *Grafton*) and Parekowhai's kitset form *Tu Tama Ra*.

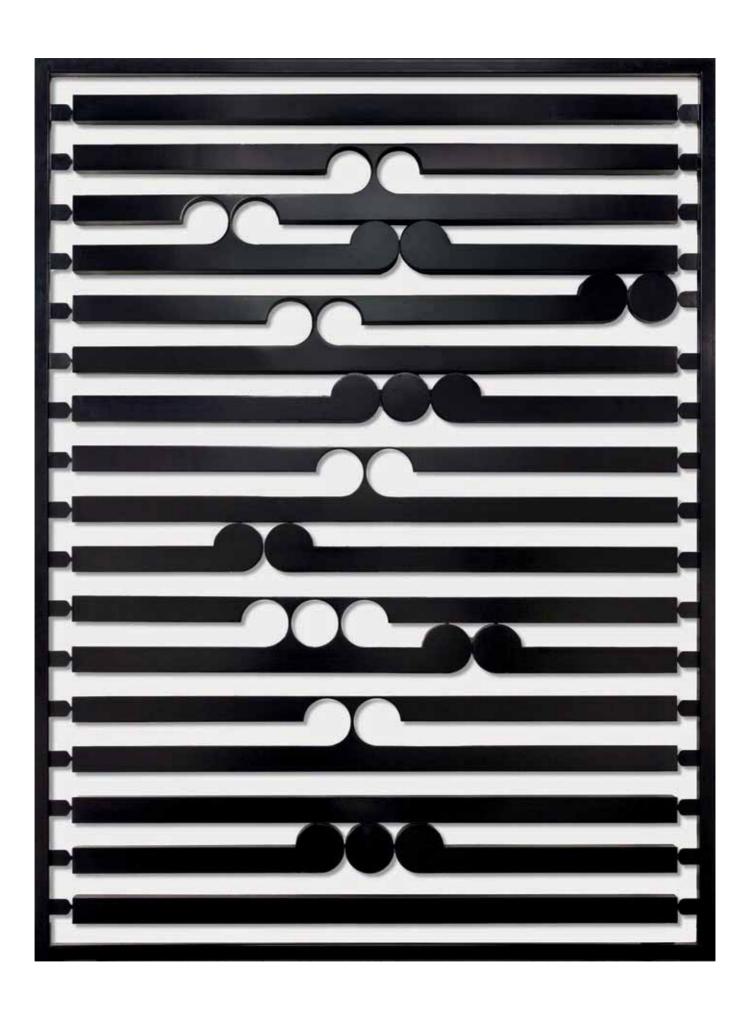
But, as always Parekowhai's titles provide a nuanced 'in' to the relationship of the form to the source material. The Tama of the title in the Maori language refers to a younger male and is frequently used as an indicator of respect towards an older, senior figure. Perhaps Walters use of the word was an acknowledgement of the kinship of the multiple screenprint as the junior to a larger and earlier koru painting as well as the original indigenous creators of the koru bulb. Parekowhai in turn might well be recognizing the older artist's position as appropriate and even culturally 'safe'. This is one reading of a work which invites multiple interpretations, all of which can be read between the lines as it were.

Parekowhai's appropriation of Walters first move in this area is a form of artistic trump card. The use of the kitset schema could not be more pointed, as both homage to the reductive power of Walters modernist program and critique of the art vs. culture debate. Parekowhai seems to argue both sides; the kitset being both a facsimile of the 'original' and an invitation to the observer to 'have a go' and de-construct this 'new' original.

It's this kind of 'make my day' provocation that Parekowhai specializes in. He himself has produced kowhaiwhai multiples with his *Bosom of Abraham* light box works and has 'kitsetted' other artworks including the granddaddy of conceptual art himself, Marcel Duchamp.

Ultimately Parekowhai's argument is twofold. First up, that the game has moved on and that he is now controlling the debate – in effect that no rules is the new rules. Secondly he argues for the freedom of the artist to use any source material in any way he thinks fit and to hell with the consequences. Of course in New Zealand this can be the artistic equivalent of playing with a loaded gun. That Parekowhai can swagger like the new sheriff in town and keep his powder (coating) dry with such knowing élan is all part of the fun.

Hamish Coney





Colin McCahon

28

Kaipara flat with a blue sky watercolour and oil pastel title inscribed, signed and dated '71 1030 x 675mm

\$90,000 - \$125,000

Among the artist's most exhuberant works, are the large-scale, fresh and impressionistic watercolour and acrylic works on paper generically referred to as the Kaipara Flat, Helensville and Muriwai works, executed on Steinbach paper in 1971 and 1972. Kaipara Flat with a Blue Sky was painted in 1971, the year McCahon resigned from his teaching position at Elam in order to focus full-time on painting. By all accounts it was a very happy time in the artist's life and this plays out tangibly in works from the period, with the artist entering perhaps his most productive stage upon having made the move to the Muirwai studio a couple of years beforehand.

The move to Muriwai also prompted an increased focus on the local environment and on environmental issues. McCahon would fregently plant himself on the cliff at Muriwai, a vantage point which would soon thereafter result in the Necessary Protection works. Here, he could revel in the daily patterns of the small terns as they learnt to fly and fish, their frenetic patterns captured in the swirling lines lines among the rich blue sky. McCahon felt strongly that the coastal region west of Auckland was under ever increasing threat, remarking: 'My cliff top is as yet largely uncorrupted but like almost everything else it is for sale. My wife and I who would at least try to preserve it can't afford to buy it. It is unfortunate

that buying so often has to do with destruction and exploitation. A beach section becomes a shop and a shop breeds a camping ground and a beach covered with plasticised "Sundae" containers and ice cream sticks and wrappings and plastic bags from the new season's bikinis... I am painting about what is still there and what I can still see before the sky turns black with soot and the sea becomes a slowly heaving rubbish tip.'

The overwhelming aesthetic of Kaipara Flat with a Blue Sky is one of freshness, lucidity and freedom, with the artist clearly delighting in the immediacy of watercolour and the large sheets of steinbach paper which his dealer Peter McLeavey had procured for him. As Wystan Curnow has noted, for McCahon there is really no single isolated work but rather sets, series and ultimately one work, 'the life work'. McCahon's 'empty' landscapes are among his most seemingly secular compositions, yet still his lifelong investigation of spirituality and belief remains omnipresent. Most especially though, Kaipara Flat with a Blue Sky presents itself, as does Colin McCahon's entire output, as a celebration of this land and the people who have inhabited it whilst also reminding us that the former will remain long after the latter.

Ben Plumbly

Reference: Colin McCahon database (www.mccahon.co.nz) cm001746

Provenance:
Private collection, Auckland.

Colin McCahon

29

French Bay
oil on board
signed and dated Nov '56; title inscribed,
signed and dated verso: original Auckland Art
Gallery loan label affixed verso
629 x 430mm

\$140 000 - \$180 000

The McCahon Online Database lists 27 works with 'French Bay' in their titles from 1953 to 1959: 1 for 1953-54, 6 for 1955, 7 for 1956, 8 for 1957, 1 for 1958, 4 for 1959. There are at least a couple of others not yet on the Database, plus a dozen or so closely-related works with 'Manukau' in their titles. Together with 'kauri', French Bay/Manukau was a dominant theme of McCahon's early years in Auckland.

There are several distinct phases in the 'French Bay' open series. It was a theme which continuously evolved, depending on such factors as the medium - gouache, watercolours, oils, enamel and sand, oils and inks - the support - paper, cardboard, stretched canvas, hardboard, unstretched canvas - and the varying colours, structures and imagery employed. The 1953-55 works were confined to gouache and/or watercolour on paper; in 1956-57 they are more various in size and materials, mostly oils on cardboard, hardboard or canvas; in 1958-59 (post McCahon's career-changing U.S. visit), he uses either enamels and sand on hardboard, or inks and oils on unstretched canvas.

In 1953-54 McCahon employs a loose diagonal criss-cross grid similar to that in the contemporaneous *Towards Auckland* series, about which he commented: 'I found a grid of diagonals helped hold the image on the paper & freed the imagination to let the image expand' (Peter Simpson, *Colin McCahon: The Titirangi Years*, p. 32). In 1955, the diagonals give way to a vertical and horizontal grid; McCahon described them as 'all very gay & summertime looking & painted in squares

etc. all parallel to the sides of the picture. A suggestion from Mondrian...' (p. 31).

The 1956 oils (as in the great French Bay in Te Papa) were larger and more sombre, mainly because they were painted in the winter months, June-September; the blues are darker and ochres, browns, greys and blacks predominate. The present work, however, is different. An oil painting on board, it is dated November 1956, and is therefore an early summer painting, which accounts for its exhilarating vividness of colour. Did McCahon ever paint a bluer picture, or one so near to being monochromatic?

This delightful work stands out in other ways, too. Unlike other French Bay paintings of 1955-56, it is not vertical/horizontal in structure but predominantly diagonal, except for a prominent discontinuous white band running across the middle of the painting (a horizon line between sky and sea?). Unlike both earlier and later examples, the diagonals do not criss-cross but run consistently from upper left to lower right. A wide range of blue tones is employed, from pale to dark with irregular touches here and there of violet, ochre and white. The paint is laid on freely and spontaneously in small and larger contrasting patches, a method common in the Titirangi years. The effect is almost entirely abstract, though with the pointer provided by the title suggests the prismatic dazzle of sunlight on

This is one of the most hedonistic and joyous paintings in McCahon's generally somewhat sombre and dark-toned output.

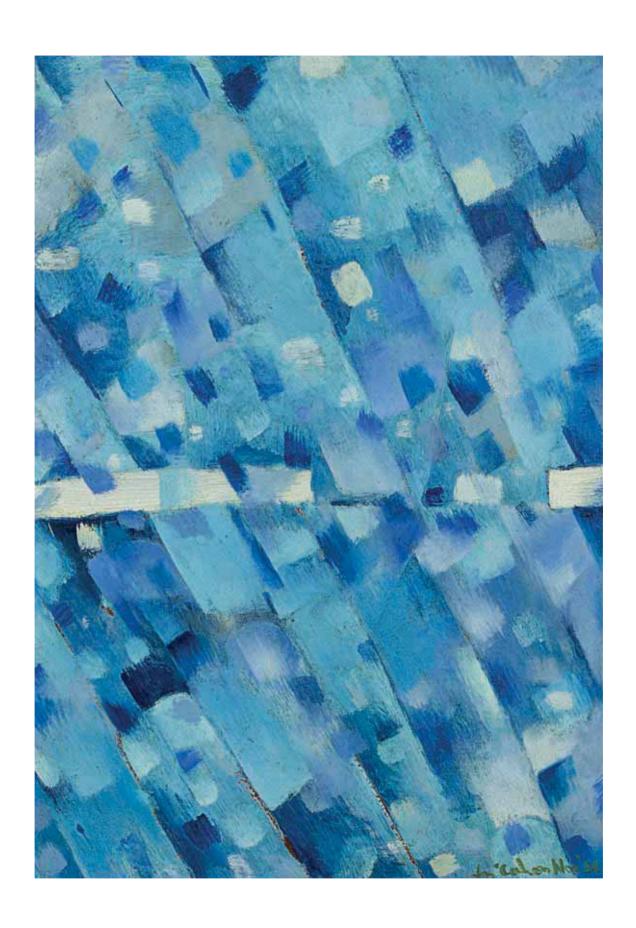
Peter Simpson

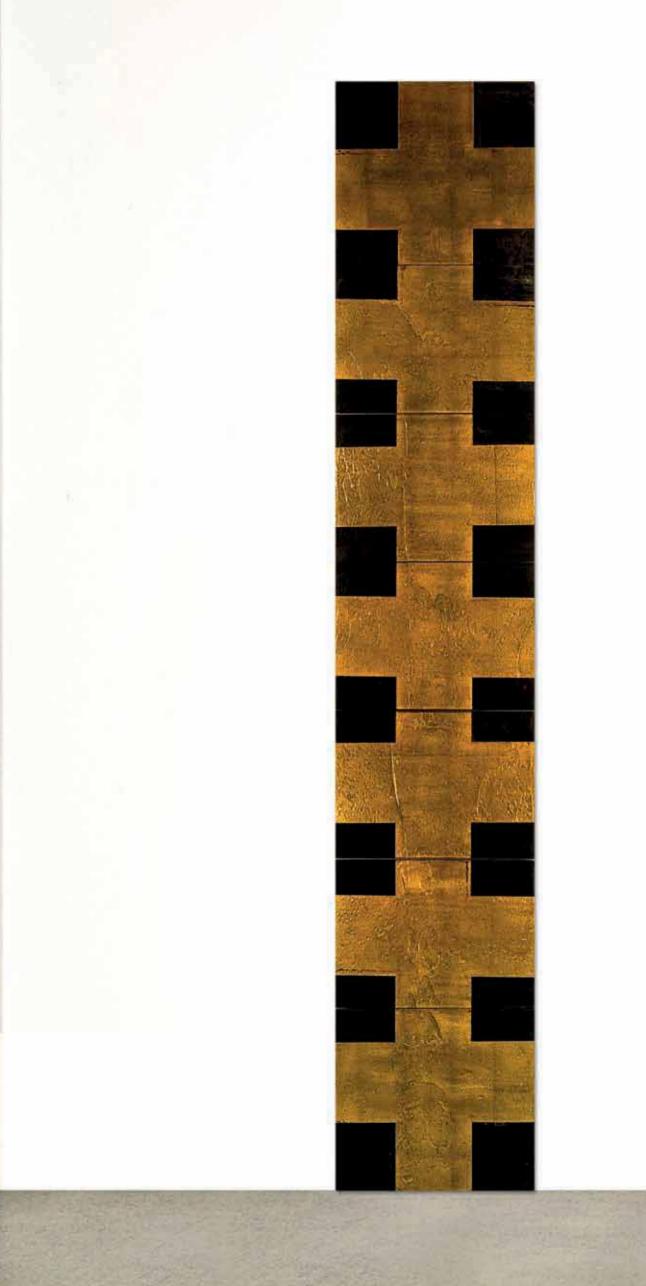
Illustrated:
Peter Simpson, Colin McCahon: The Titirangi
Years 1953 – 1959 (Auckland University Press, 2007), pl. 38.

Literature: *ibid.*, p. 33.

Reference: Colin McCahon database (www.mccahon.co.nz) cm000401.

Provenance:
Collection of Mr and Mrs Russell Hillsborough.
Private collection, Auckland.





Stephen Bambury

30

"That Reveals Itself Continuously"
copper leaf and acrylic on aluminium, seven
panels
title inscribed, signed and dated 1999 verso
3200 x 580mm: installation size

Provenance:
Private collection, Auckland.

\$40000 - \$55000

Stephen Bambury's 'Chakra' series stand as one of the most coherent and striking bodies of work in New Zealand abstract art. I hesitate to use the word painting as it seems they do something else as well as being nominally 'paintings'. Tall, elegant, architectural, and in this case metallic and alchemical, the repetitive columnar nature of these works – as they rise to the heavens – allude to a range of concerns of which the 'painterly' is not the most pressing.

The repeated beat of the ladder form intersects with a range of pictorial, religious and art historical ideas that place Bambury within a lineage that commences with the pioneer Russian abstractionist Kazimir Malevich and includes Piet Mondrian, Barnett Newman, Josef Albers and more latterly Helio Oiticica and Helmet Federle.

In 1989 Bambury visited Europe to take up the Moet & Chandon Fellowship near Paris. This extended visit enabled the artist to connect with both the earliest and contemporary forms of European abstraction as well as the earlier medieval religious altarpieces and icons.

The fusion of these two strands of spiritual inquiry resulted in a series of works first displayed in Germany in an exhibition at the Stiftung fur konkrete Kunst Reutlingen entitled *Christian Icons and Modern* Art in 1991.

From this point the artist initiated a long running body of multi-panel works

referred to as 'Ladders' or 'Chakras' within which "That Reveals Itself Continuously" can be firmly located. The repeating cross structures over seven vertical panels refer to a spiritual passage that make explicit the seven psychic centres of the body as described in Tantric yoga.

These works, and this work in particular, are notable for their deployment of resins, metals and ground graphite. In the case of "That Reveals Itself Continuously" the active metal is copper, regarded as the oldest of all metals. The seven metals of antiquity being lead, tin, iron, gold, mercury, copper and silver all carried deep symbolic interpretations across many cultures. Copper was understood as the metal ruled by Venus and associations of earthly love and sensuality, feminine beauty and the creative life force are inherent in any reading in an artistic context.

So here in one towering structure is a demonstration of Bambury's reach, conceptual grounding in modernist abstraction and an acknowledgment of wider spiritual concerns that inform, and have informed, the human experience over millennia. Both the concrete materiality of an ancient metal and the role of the artist as alchemist outside the boundaries of the quotidian or even 'painterly' is the revelation available for all to see.

Hamish Coney

Shane Cotton

31

Kiddy Kiddy oil on canvas signed and dated 1997 1830 x 1520mm

Provenance:
Private collection, Wellington.

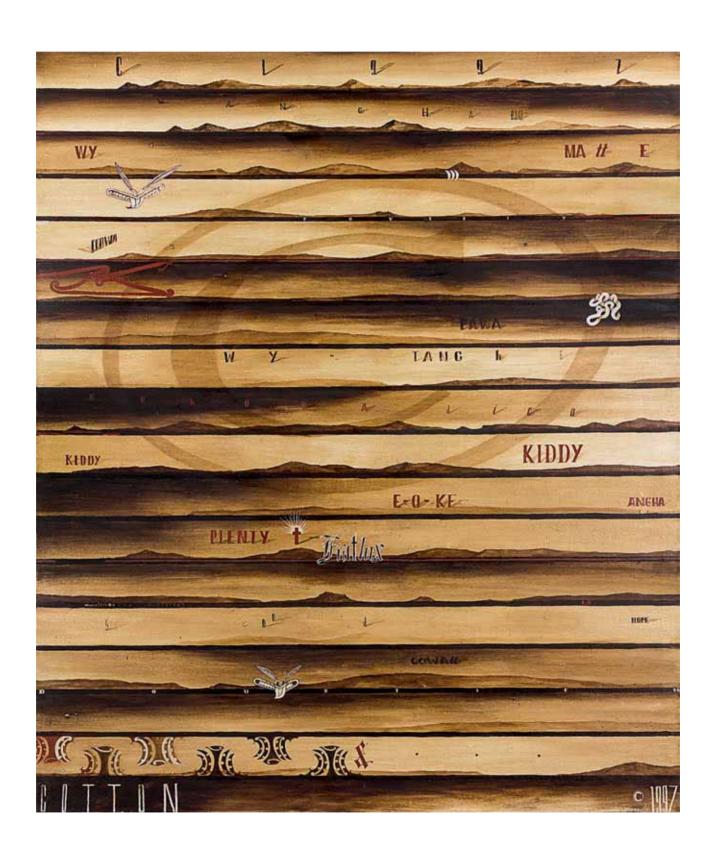
\$80 000 - \$120 000

'Kiddy Kiddy' was a common mispronunciation or transliteration of Kerikeri in the Bay of Islands during the time of early European exploration and settlement. For decades before the signing of the Treaty of Waitangi the Bay was notorious both for the fearsome reputation of the indigenous population and for the depravity and licentiousness of foreign sailors who landed there. The Anglican missionaries who did most to prepare this remote haven for annexation by Britain certainly had their work cut out. The 'Kiddy Kiddy' title suggests an element of derisive humour hangs about this lusciously sepia-toned evocation of contested Northland territory - absurdity piled on absurdity in the bizarre collection of communities that grew there following the advent of European and American ships. Like oil and water, Maori and ship-borne arrivals swirled uneasily around each other before the crazy mixture began to gel into anything resembling an integrated settlement, let alone a governed polity. The layered effect achieved by Cotton in composing Kiddy Kiddy suggests the artist's archaeological digging as he delves into the lumpy humus of the colonial past, just as it mimics the striplike topographical drawings used by foreign seamen and surveyors to delineate Maori-held territories they had designs on. While the sepia colouring is anachronistically suggestive of early photographs, the tonal range also delightfully recalls Polynesian barkcloth, drawing attention to points of similarity shared by European and Polynesian graphic traditions. Even as Cotton's paintings highlight superficial differences between the cultures, at a deeper level they also reveal essential commonalities that are often overlooked.

Cotton's fascination with graphic design is also given free rein in *Kiddy Kiddy*. Maori and English words, phrases and proper names are jumbled, their letters often oddly separated to produce an effect of meaning desperately clung to, as the tides of misunderstanding and misappropriation threaten cognition on both sides. The threads of meaning are stretched to breaking point, in an environment of mutual bewilderment and unfamiliarity. Only the landforms remain constant, and even these, in their volcanic nature, are of uncertain reliability. The assertion of the modern copyright symbol across these mercurial mindscapes serves only to underscore the basic fact of endless, ungovernable change.

Yet Cotton's anarchic humour is infused though every stratum of the layer-cake he cunningly suggests through the planting of candle-like letters on strips of soil, sea and sky. Another visual joke is the red coat-hanger formed from the traditional puhoro design, seen in the upper left-hand quadrant. This is a play on the old joke about 'kotanga' being Maori for 'coat-hanger', and the many ad hoc uses to which this quaint, humble, domestic, mass-produced and industrial device can be put. The puhoro design is based on the form of a stylised wave, symbolic of aquatic adventure and challenge, so its transformation into a 'kotanga' provides another layer of humorous allusion to change. The puhoro/kotanga is also made to look like the profile of a volcano, spitting out fire. The artist's name, 'Cotton', appearing boldly at the foot of the work, can be read as a punning reference to the imported textile, even as we remember that the New Zealand flax, Phormium tenax, was coveted by the British Navy for making rope and sailcloth. Humour and play, suggests Cotton, offer the best routes through treacherous reefs of cultural misunderstanding.

Oliver Stead



Pat Hanly

32

Who AM I?
oil on canvas
signed and dated '69; title inscribed and dated and
inscribed Creation Works verso; original HANLY label
affixed verso
1250 x 1210 mm

\$130000 - \$180000

During 1967 Pat Hanly began his radical and inventive molecular series of paintings and prints which included the current work with the intriguing title *Who Am I?* of 1969. It shows the stencilled image of a standing male figure that fills the front of the picture plane, reaching from top to bottom so that there is an assertive, almost confrontational aspect to the image. There are no facial features to allow us to identify the figure as a self- portrait in a conventional sense, but this by no means excludes it being a representation of the artist in terms of this series.

For the idea behind the molecular works is to bypass the outer appearance of the subject and come up with an image that conveys not solid forms but the particles of molecular energy from which everything is made. These atomic particles are constantly in motion creating a lively animated pattern which Hanly evokes by the gestural application of his paint in dribbles and splotches of pigment. Movement and energy that we cannot see with the naked eye are suggested by the process of applying the paint so that we can participate in the act of creation. To achieve his effects Hanly drew on the methods of Action painters like Jackson Pollock and the American Abstract Expressionists whose paintings were avant-garde at that time.

Whereas these painters were mainly concerned with abstraction, Hanly retains a figurative dimension in this example as in other molecular works dealing with flowers and garden imagery. Not only is the figure shown in

silhouette but it is further singled out from the surrounding background by the use of a different palette. The figure is cooler and darker with blues and greens not found in the rest of the painting where predominately red, yellow and white occur. While the artist clearly shows that figure and surroundings are all made up of particles of matter in energetic flux, he wants to distinguish the figure as having its own unique identity and interior energy.

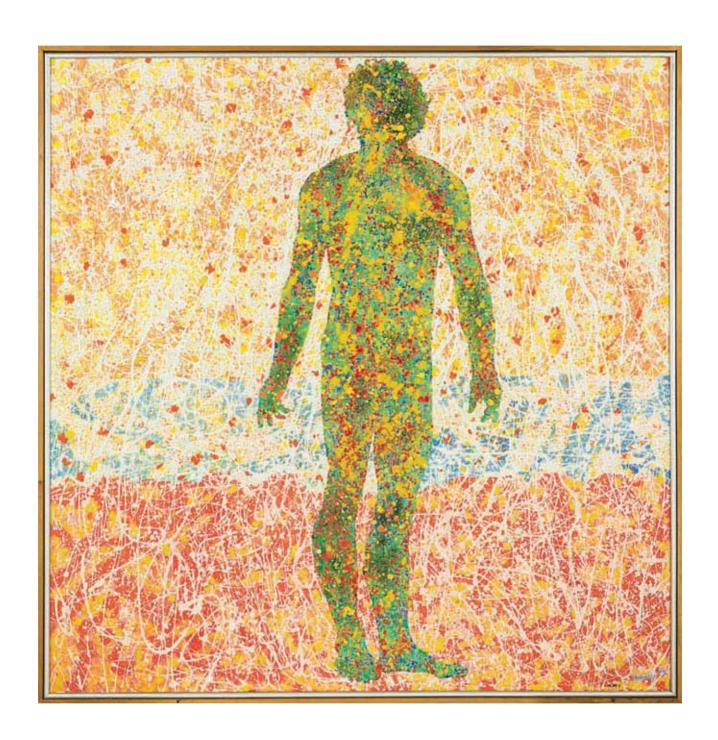
It is helpful to note that in 1968 Hanly painted a work usually called Real Self Portrait that has an interesting inscription on the back in relation to the current painting. It reads: I am "Self Portrait Molecular Aspect 1968." This work shows a profile head of the artist created with a stencil based on a photograph of him. The interior of the head is made up of splashes of paint and vibrant colours that suggest the creativity of the artist rather than depict his recognisable features. The silhouette of the head is against a dark stellar background with a suggestion of infinity. This shows that Hanly was already interested in a molecular self-portrait before embarking on the present work. It extends the concept further by encompassing the whole figure, not just the head, and perhaps significantly shows his hands and legs. His creative identity is now not purely cerebral but also bodily and energetic, charged with molecular energy.

This is an exciting and innovative work, unique in every sense.

Michael Dunn

Provenance:
Private collection, Auckland.

Illustrated: Gregory O'Brien, *Hanly* (Auckland, 2012), p. 100.



Michael Smither

33

Homage to Henri
oil on board
title inscribed, signed and dated June 1968 – April
1969 and inscribed First exhibited at the Peter
McLeavey Gallery, 147 Cuba Street, Wellington verso
1455 x 1200mm

\$70 000 - \$100 000

This big work looks as if it was painted last week but in fact it is nearly 50 years since Michael Smither worked on it in his studio at The Gables where he lived with his young family in New Plymouth's Pukekura Park. The artist thought it had disappeared –"All these years I've wondered where it was" – and is delighted it has resurfaced.

It was painted in the era when Smither was paying fascinated attention to his children and his domestic environment, to the park he was surrounded by, and to the rock pools that he dived nearby on the Taranaki coast. His confidence in his vision and his ability to render it in paint was being reinforced with critical recognition in Australia and he grew to feel himself a South Pacific outpost of the long heritage of European painting tradition.

Homage to Henri is obviously influenced by the French painter Henri Rousseau and the way he elevated foliage to an almost mystical, fabled presence in his paintings.

"I admired Rousseau tremendously," says Smither. "He was known as an amateur, a naïve, and I felt I was in the same position as he was. He even composed music, as I did, and used to take his violin to parties. A mad bastard I identified with."

The painting was inspired by a childhood memory of the artist. "My mother used to take me to a little dell, not

far from the tea kiosk in Pukekura Park¹ It was like a secret spot that had magical qualities. My mother would say, if you clap your hands, Tinkerbell would come."

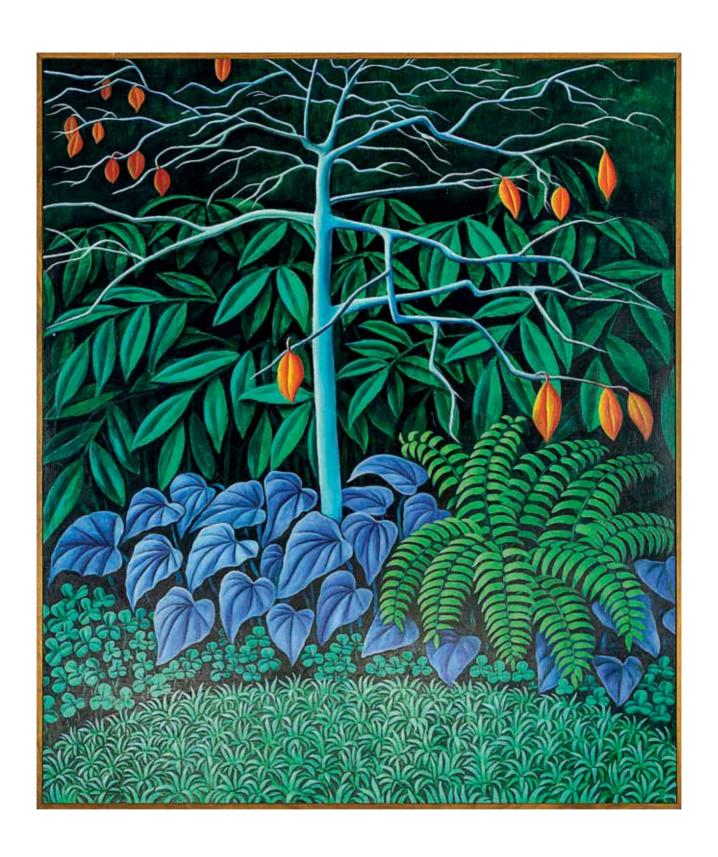
"When I came back to the park as an adult I was struck by the blue ginger leaves, the shamrocks, the fern and especially the red leaves. They were a signal to me. All hanging vertically with minds of their own. It was a eureka moment! In a sense they were the tiger eyes of Rousseau; he showed me stylistically how I could capture what I wanted to convey."

The six different leaf textures are rendered with luminous precision, grouped around a soft blue-grey-green tree trunk that creates a mysterious moonlit ambience, each of its russet last leaves hanging like a bauble from a spindly bough. The painting on board suggests a magical world here and now right before our eyes, expanding off into the dark somewhere beyond its frame. With its strong art-historical reference and its sense of ethereal stillness, it captures both flow and timelessness.

Trish Gribben

 Trish Gribben author, Michael Smither, Ron Sang Publications, (Auckland, 2004). All other quotes, author in conversation with artist, March 2015

Exhibited:
'Michael Smither: Paintings', Peter McLeavey Gallery,
Wellington, 16 April – 3 May, 1969.



Robin White

34

Bare Hill, Paremata acrylic on canvas title inscribed, signed and dated '69 and inscribed No. 55 verso 758×606 mm

\$50000 - \$70000

Paremata is not an area much celebrated for its dramatic scenic beauty, but it provided the young Robin White with subject matter for her first characteristic landscape paintings and prints. In 1969, the year *Bare Hill, Paremata*, was painted, Robin White was only 23 and recently out of art school. This striking work has overtones of artists she admired and by whom she had been taught – but has its own identity. In its stark presentation of a characteristic hilly New Zealand landscape with a reductive flattening of the forms of hills and gullies it echoes Colin McCahon, her most influential lecturer at Elam.

As often occurs in McCahon, the landforms are overlapped and set one behind the other to suggest spatial recession rather than by deployment of atmospheric perspective or framing devices such as a tree or building. However, her focus is dead pan and dead even. Forms near the edge of the canvas are in the same sharp focus as those near the centre. The foreground bush has almost the same intensity of colour as the middle distance. Her sky is a flat expanse of blue ungraduated and unremitting in its intensity. Her painting is hard edge with the forms and contours outlined in dark almost black tones.

By flattening all the forms so that they read as patterns on the surface of the painting, she simplifies and intensifies the subject matter. In some ways the work is closer to geometric abstraction than to earlier New Zealand landscape painting. For example, compared with Bill Sutton's Nor'Wester in the Cemetery, 1950, a work she knew and admired in the Auckland Art Gallery, Bare Hill, Paremata is far less descriptive and far less naturalistic. It is more conceptualised than seen, made rather than matched from nature. Her dead pan vision is complemented by her elimination of brushwork and thick paint, such as is found in Sutton and all his contemporaries and also in early Binney – an artist

she has also been compared with. This, plus the use of acrylic paint with its flat quick drying properties, contributes to the modern look of the image.

Rita Angus was an acknowledged inspiration for early Robin White both as a committed woman artist and as an individual stylist whose work and vision was based on subjects she knew and loved. Angus was living in Wellington, at the time White was in Paremata, and was painting the hills and housing of the city with its characteristic geography. Her late Wellington works provide some precedent for White and also reject the Kelliher style scenic views then still fashionable among established landscape painters.

Interestingly White did not see herself as a landscape painter. In an interview with Alister Taylor in 1981 she noted: 'It seemed natural to start with things around me. I wasn't consciously being a realist or a landscape painter, or whatever, these were just the things that were outside my window, and around me. The hills across the harbour. As I sat in the room that I worked in, looking out the window, that is what I saw, so I began at that point.' She also observed: 'Initially the hills were bush clad and parts of them were being bull dozed out in square geometric kind of shapes.' Thus it is the transformation of the landscape from scrubland into a housing estate that we see here, though the absence of bull dozers and workers makes the event take on a surreal dimension. In retrospect, we can see the rawness of the bare hill as a symbol of Robin White's beginnings as an artist, a blank canvas ready to be built upon and transformed.

The Paremata paintings and prints make an important and precocious series that established Robin White as an individual voice New Zealand art of the late 1960s.

Michael Dunn

Provenance:
Private collection, Auckland.

Reference: Alister Taylor, *Robin White: New Zealand Painter* (Martinborough, 1981), Cat No. 18.





PAT HANLY

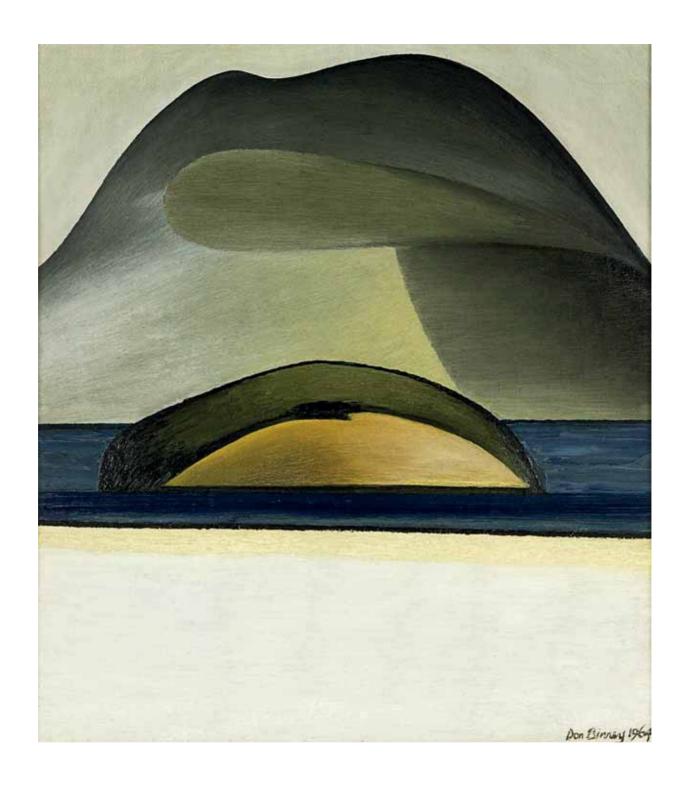
Summer Torso
acrylic and enamel on board
signed and dated '77 and inscribed Torso J;
title inscribed, signed and dated and inscribed

Gesture Painting verso
600 x 767mm

Provenance:

Private collection, Auckland.

\$60 000 - \$80 000



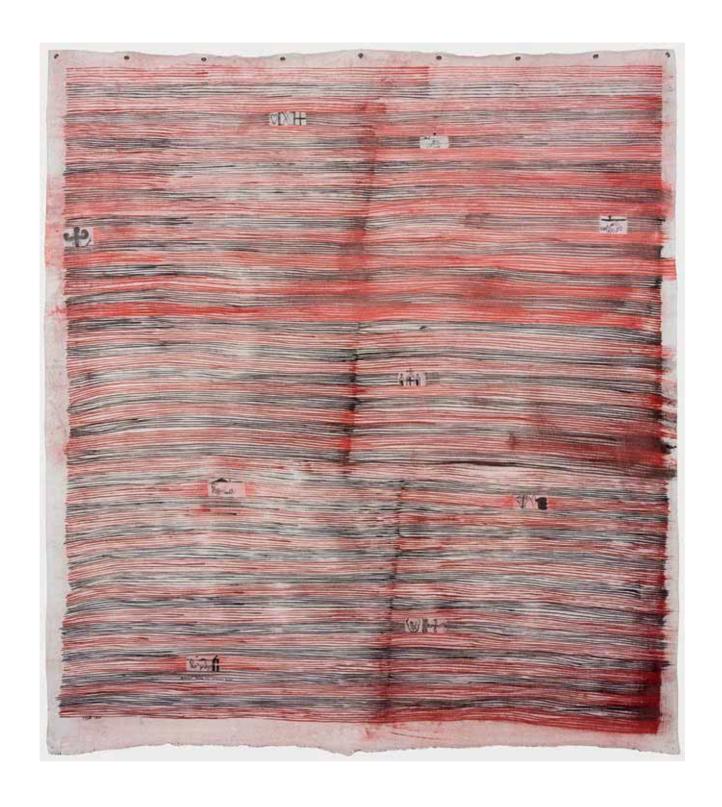
DON BINNEY

Otago Coast
oil on board
signed and dated 1964; title inscribed and
dated verso
610 x 529mm

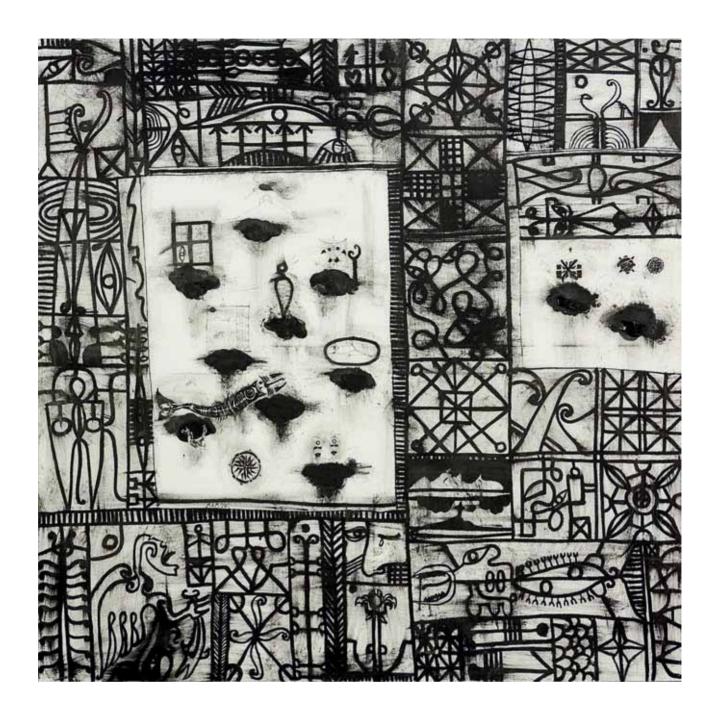
Provenance:

Private collection, Auckland.

\$30000-\$40000



JOHN PULE Fakaue kehe tau monunia haau acrylic on unstretched canvas title inscribed, signed and dated 2000 1800 x 1630mm \$25 000 – \$35 000



JOHN PULE Momoui acrylic and ink on canvas title inscribed 2000 x 2000mm \$25 000 - \$35 000

GORDON WALTERS

Untitled gouache on paper signed and dated '76 180 x 142mm

Provenance: Private collection, Auckland.

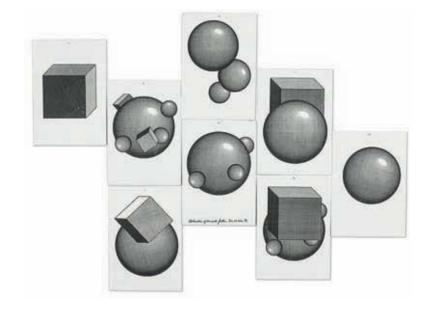
\$8000 - \$12 000

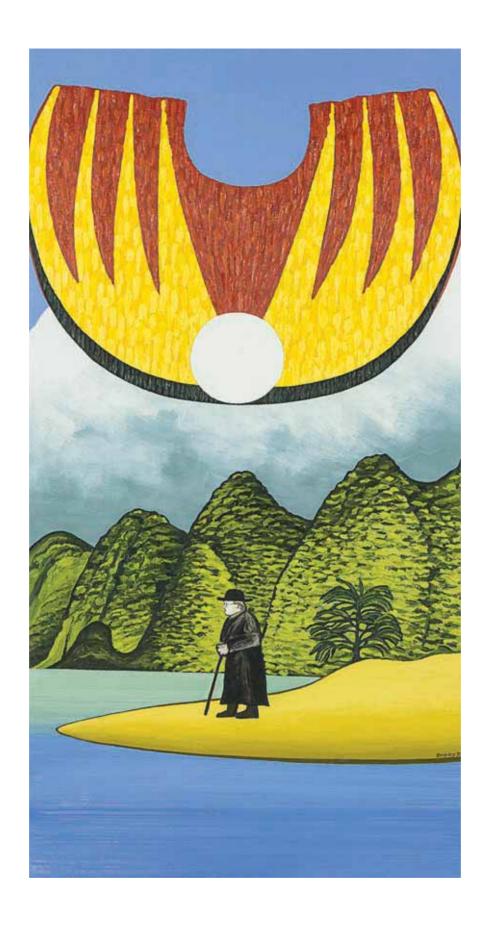


40

RICHARD KILLEEN Destruction of the circle acrylic and collage on eight aluminium panels, 3/5 title inscribed and dated June 22, 1990 verso 298 x 210mm: each panel 800 x 1060mm: installation

size variable \$5000 – \$8000





DON BINNEY A Cape for Father Damien II oil on board signed and dated '93 1180 x 590mm

\$45 000 - \$65 000

I llustrated:

Damian Skinner, *Don Binney: Nga Manu/Nga Motu – Birds/Islands* (Auckland University Press, 2003), pl. 60.

Provenance:

Private collection, Wellington.



EMILY WOLFE

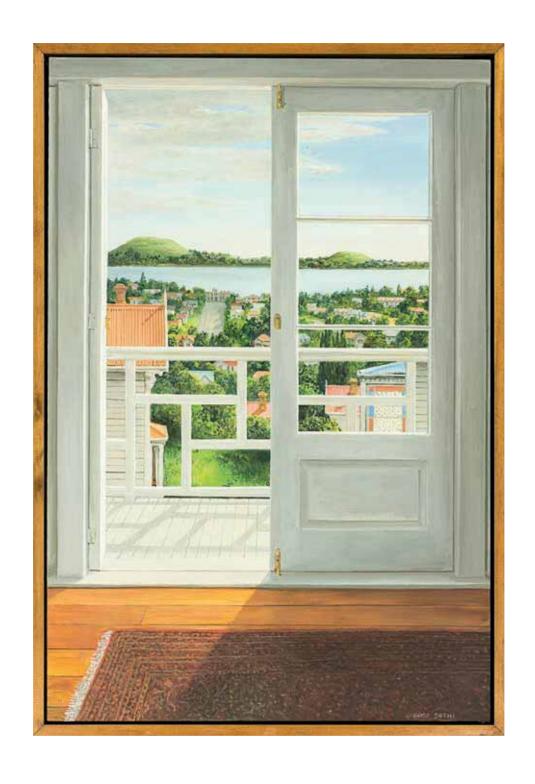
Lagoon II

oil on linen
signed and dated 2007 verso
1060 x 1220mm

Exhibited:

'Jerwood Contemporary Painters', Jerwood Space, London, 15 February – 1 April 2007 (touring to Cardiff and Salford Quays).

\$10000 - \$15000



PETER SIDDELL Doorway
oil on board
signed; artist's name, title and date (2003)
inscribed on artist's original label affixed
verso
600 x 398mm
\$24 000 - \$32 000



MICHAEL SHEPHERD

Still Life in the Year of the Comet
oil on board in artist's original frame
dated 86; original Sarjeant Gallery
touring label affixed verso
900 x 1900mm

Illustrated: Claudia Bell, Excavating the past: Michael Shepherd artist (Wellington, 2005), p. 5. Elizabeth Caughey and John Gow, Contemporary New Zealand Art 1 (Auckland, 1997), p. 44.

Literature: Claudia Bell, *ibid.*, pp. 5 – 6.

\$20000 - \$30000

This large historical tableau stands as one of Shepherd's largest works, at once quite dense with symbolism but also able to be 'read'. The comet of the title is Halley's comet (Hare Kometi) which makes an appearance every 75/76 years. The most recent passes of the comet have been 1910 and 1986. Shepherd utilizes these dates to examine the significance of the comet's appearance in 1910 to the Urewera based Ringatu community centred around the prophet Rua Kenena (1868 – 1937) who succeeded Te Kooti as leader of the faith. In 1910 Rua and his followers were assembled in their bastion of Maungapohatu north of Lake Waikaremoana. The extraordinary circular meeting house, adorned with a mixture of Christian, Masonic and other symbols such as the blue 'clubs' and yellow 'diamonds' was named Hiona (Zion) in clear reference to the desire for deliverance that Rua envisaged for his people. It is within the temple that Shepherd places his altar-like still life.

The sighting of the comet was taken as a symbol for Christ and provided a powerful affirmation for Rua and his followers. The assemblage of Rua related 'exhibits' sits atop a Union Jack on which we see glimpses of the original text of a period flag which read: KOTAHITETURE MO NGA IWI E RUA MAUNGAPOHATU meaning 'There is one law for both people MAUNGAPOHATU'. The inscription Mihaia (Messiah) on the wall of Hiona makes explicit the analogy that Rua Kenana (Canaan) was the leader who would guide Tuhoe, like the Israelites, to their promised land.

Hamish Coney



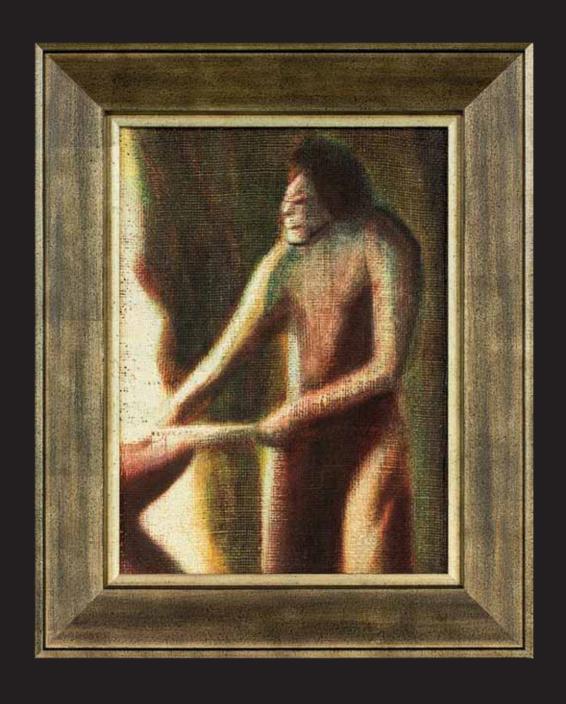
LOUISE HENDERSON December, 1987 oil on canvas signed and dated 1987 2490 x 1486mm \$15 000 - \$25 000



TONY FOMISON
King Lear
oil on canvasboard
title inscribed, signed and dated '1988 Lincoln
St; 1989 Williamson Ave, Grey Lynn' and
inscribed "You mad one turned into a fool
by your own fool who has now become your
confessor – and the Punch & Judy show... is on"
458 x 550mm

Provenance:
Private collection, Auckland.

\$25 000 - \$35 000



TONY FOMISON

Vulcan the Ugly, Making Something Beautiful oil on hessian on board signed and dated 1982 and inscribed "Vulcan" verso; inscribed started 13. 6. 81 finished 2. 8. 82 verso; original Ferner Gallery and exhibition labels affixed verso 358 x 264mm \$25000 - \$35000



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 448×605 mm

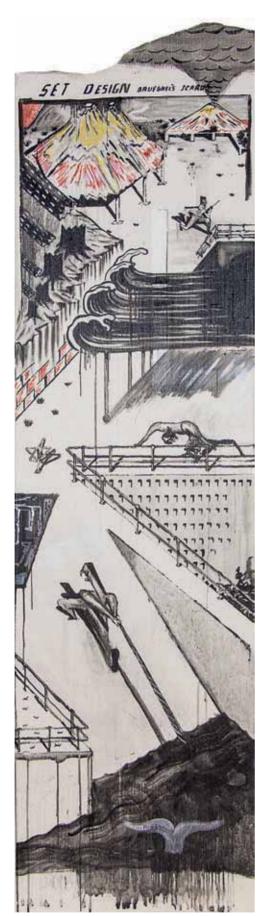
Reference:

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

Provenance

Private collection, Auckland.

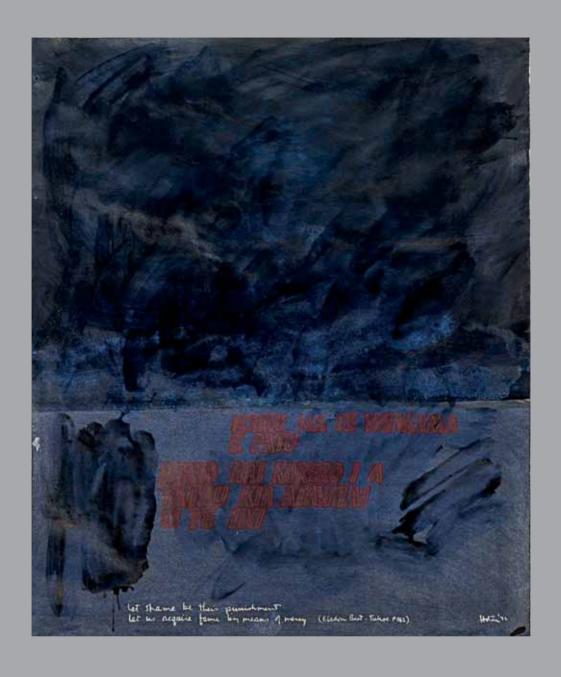
\$35 000 - \$45 000





BILL HAMMOND

Set Design: Brueghel's Icarus I and II
acrylic on wallpaper, two panels
title inscribed, signed and dated 1990
1950 x 510mm and 1600 x 510mm
\$25 000 - \$35 000



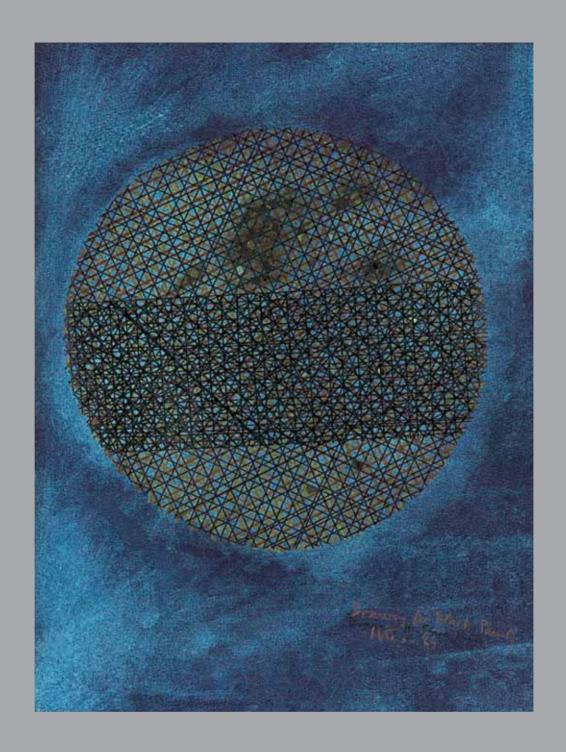
RALPH HOTERE

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

Provenance:

Private collection, Auckland.

\$18 000 - \$26 000



RALPH HOTERE

Drawing for Black Painting
acrylic and watercolour on paper
title inscribed, signed and dated '69
448 x 327mm
\$16 000 - \$24 000

SHANE COTTON

Half Cast
silkscreen print with hand applied acrylic
title inscribed, signed and dated
2010 and inscribed twenty three
1220 x 1220mm
\$6000 - \$9000



53

SHANE COTTON
Stelliferous Biblia No. 24
acrylic on canvas
title inscribed, signed and dated
2001 verso
355 x 355mm
\$8000 - \$12 000





PETER ROBINSON

Painting 1993

oil and bitumen on paper
585 x 775mm

Exhibited:

'Peter Robinson: Recent Paintings', Peter McLeavey Gallery, Wellington, 10 August – 4 September 1993.

Provenance:

Private collection, Wellington. Purchased from Peter McLeavey Gallery, Wellington, 1 September 1993.

\$11 000 - \$15 000



TOSS WOOLLASTON

The Head of the Huinga Valley, Taranaki oil on board, circa 1933 signed; original John Leech Gallery label affixed verso; inscribed in another's hand Signed on the 21st of October 1996 when Toss Woollaston and Kerry Aberhart popped into the John Leech Gallery to view the Castleburg (sic) Woollaston's that we were selling. A photograph of Toss and Kerry taken at this exhibition is enclosed below verso; letter from Toss Woollaston to Kerry Aberhart affixed verso along with photograph of the two at John Leech Gallery 427 x 520mm

Provenance:

Collection of Mrs Arthur, Taranaki (whom the artist resided with in 1933 – 1934). Passed by descent to her sons, Norman and John Arthur.

Private collection, Auckland.

\$20 000 - \$30 000

FELIX KELLY

Untitled
oil on board
artist's name ascribed
verso (in another hand)
143 x 179mm

Provenance: Collection of the artist's estate, United Kingdom. Private collection, North Island, New Zealand.

\$6000 - \$10 000



57

FELIX KELLY

Untitled
oil on board
artist's name ascribed
verso (in another hand)
174 x 223mm

Provenance: Collection of the artist's estate, United Kingdom. Private collection, North Island, New Zealand.

\$6000 - \$10 000



ROBERT ELLIS

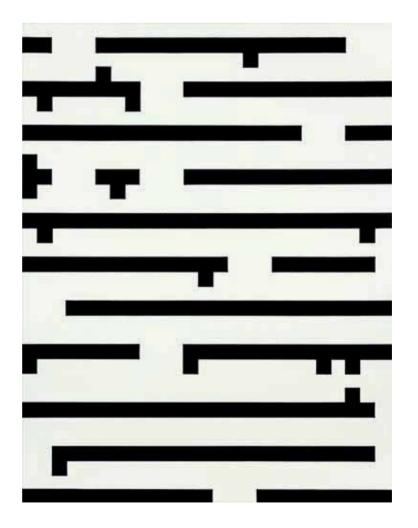
Arepa Omeka: Hanuere 1984 acrylic on board title inscribed, signed and dated 1984; title inscribed, signed and dated verso 350 x 290mm \$4000 - \$6000

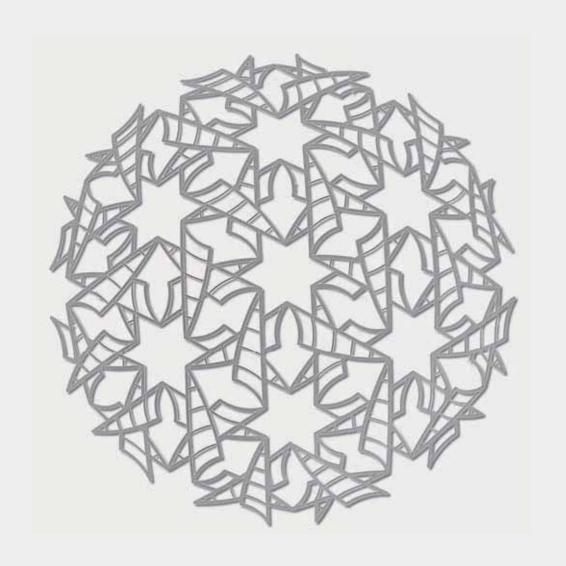


59

SIMON MORRIS

Pause 2
acrylic on canvas
title inscribed, signed and dated 1999
verso
660 x 505mm
\$3000 - \$5000





NEIL DAWSON

Jive

laser cut steel, 3/35 title inscribed, signed and dated June 2002 on artist's accompanying crate 390 x 390 x 77mm

Provenance: Private collection, Auckland.

\$3000 - \$6000



61

TERRY STRINGER
Evelyn Page
cast bronze, 2/3
signed and dated '84/'85
320 x 215 x 200mm
\$8000 - \$12 000

GEOFFTHORNLEY Construction 3/80 oil on canvas on board signed and dated verso 1220 x 1095mm

Provenance: Private collection, Auckland.

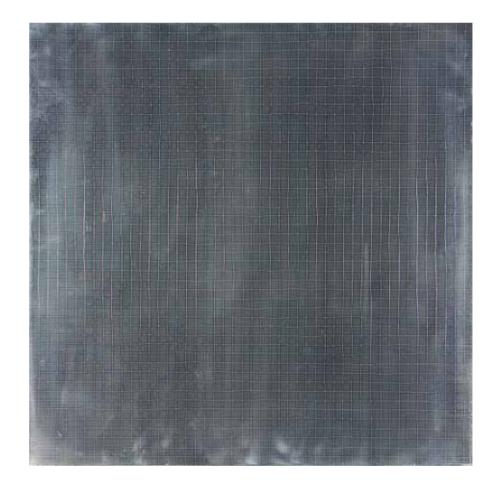
\$7000 - \$10 000



63

JOHN REYNOLDS

I see by what blinds me
etched aluminium
title inscribed, signed and dated
2002 and inscribed 'from Curnow's:
Ten Steps to the Sea' verso
1200 x 1200mm
\$6500 - \$8500





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 guestions 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.

Α.

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.

В.

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. 91	Lot no.	Description		Bid maximum (NZ dollars)			
Important Paintings and Contemporary Art							
1 April 2015 at 6.30pm							
ART+OBJECT							
3 Abbey Street Newton Auckland							
PO Box 68 345 Newton Auckland 1145	Payment and Delivery						
	ART+OBJECT will advise me as soon as is practical that I am the successful bidder of the lot or lots						
Telephone: +64 9 354 4646 Freephone: 0 800 80 60 01 Facsimile: +64 9 354 4645	described above. I agree to pay immediately on receipt of this advice. Payment will be by cash, or bank transfer. I understand that cheques will need to be cleared before goods can be uplifted dispatched. I will arrange for collection or dispatch of my purchases. If ART+OBJECT is instruct to arrange for packing and dispatch of goods I agree to pay any costs incurred by ART+OBJECT.						
info@artandobject.co.nz www.artandobject.co.nz		ART+OBJECT requests that these arrangements are made prior to the auction date to ensure prompt delivery processing.					
	Please inc	dicate as appropriate by ticking the box:	□PHONE	BID □ ABSENTEE BID			
	MR/MRS	/MS:	_ Surname:				
	POSTAL A	ADDRESS:					
	STREET A	DDRESS:					
	BUSINES	S PHONE:	_ MOBILE:				
	FAX:		_ EMAIL:				
	Signed as	agreed:					
	Signed as agreed:						

To register for Absentee bidding this form must be lodged with ART+OBJECT by $2\,\mathrm{pm}$ 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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