



The Collection of

Dame Judith
te Tomairangi
o Te Aroha
Binney

and

Sebastian
Black

Art+Object

4 June 2015

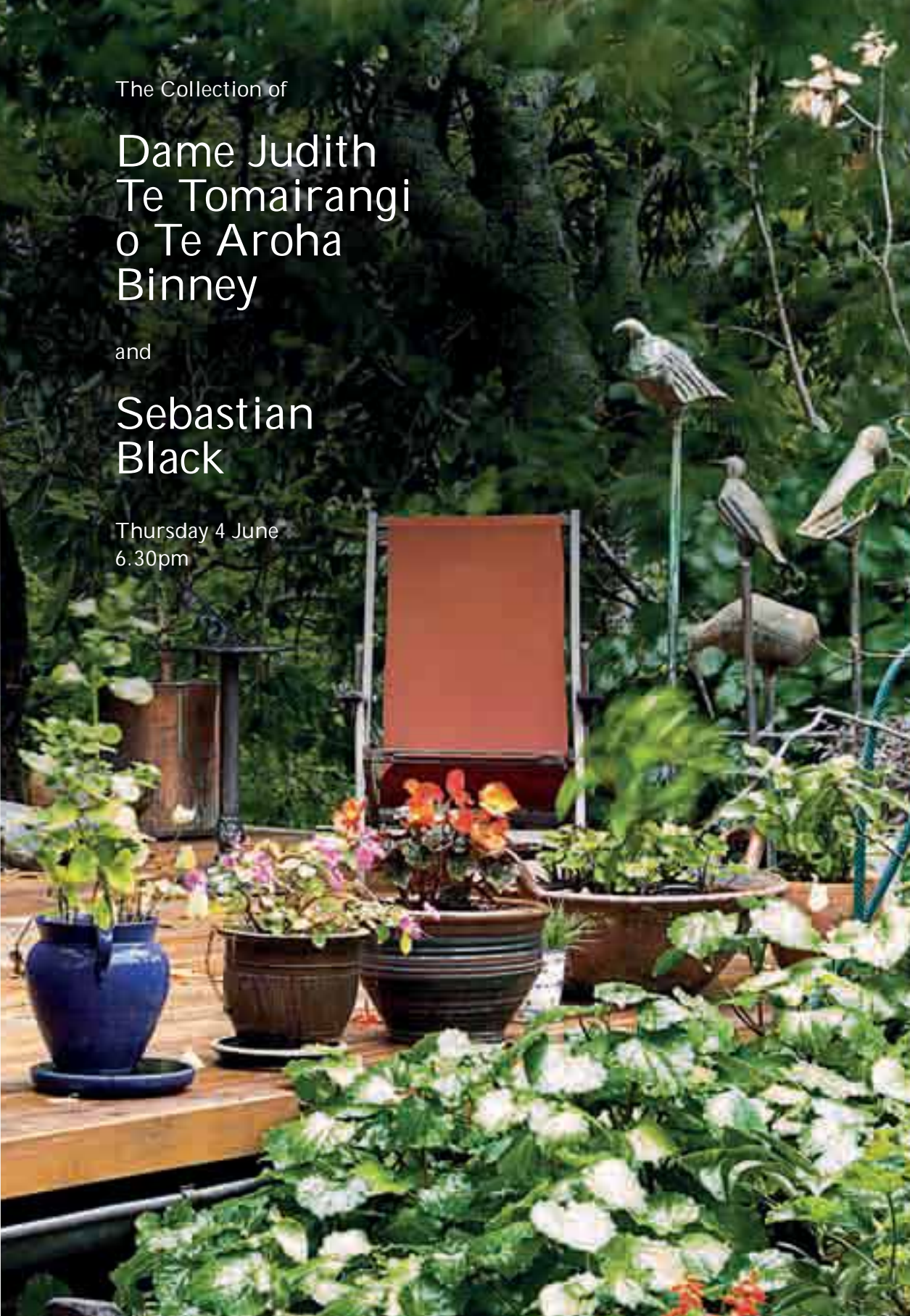
The Collection of

Dame Judith
Te Tomairangi
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Black

Thursday 4 June
6.30pm



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EXHIBITING QUALITY LANDSCAPES

WILTON LODGE, QUEENSTOWN



Privately positioned on 3,450 square metres, this substantial north-facing waterfront property overlooks Lake Hayes with magnificent views to the mountains beyond. Award winning architect John Blair designed this home to achieve maximum sunshine and lake views from almost every room. Italian marble features throughout the spacious and elegant four bedroom home.

- Arlinea kitchen with three large work spaces, extensive storage
- Refurbished with concrete, schist stone, cedar and copper
- Master Suite with two spacious walk-in dressing rooms
- External heated swimming pool is complemented by a fireplace
- Media room, gymnasium, three studies and four car garaging
- Extensive mature landscaping and tree-lined access to lake front

luxuryrealestate.co.nz/QT94

4 3 4

LOWER SHOTOVER ROAD, QUEENSTOWN



Situated on one of the most sought after land positions in Queenstown, this 547 square metre Kerry Mason designed home was built in 2012. The adjoining barn offers a further 244 square metres and has its own self-contained living areas of two bedrooms, two bathrooms, two car garaging and a large workshop. Four car garaging and office/gym complete the main dwelling.

- Four bedrooms encompassing self-contained master suite
- Designer kitchen, study, two living areas, dining room, cellar
- North facing layout with ample entertainment opportunities
- Thoughtful native planting and raised vegetable beds
- Decked area complete with reflecting pool and woodfire pit
- An inner courtyard features an additional pool and spa

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CHURCH BAY ROAD, WAIHEKE



Enriched by landscape unique to New Zealand, this world-class residence presides over the waterfront of Te Rere Cove on Waiheke Island. Award-winning architect Bryce Arden has captured the essence of the coast in this magnificent estate. Offering elevated privacy, the multilevel main building is set amid landscaped gardens to overlook the vineyards and sea.

- Architect-designed, palatial waterfront estate
- Prime location, approximately 34 acres in two titles
- Expansive water views across Hauraki Gulf to Auckland
- Productive vineyard of approximately 6 acres, cellar, tasting room
- Indoor pool, home theatre/media room, gallery, conservatory
- Helicopter access, private circular drive, landscaped gardens

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6 7 4

GORDONS ROAD, WAIHEKE



Perched at the end of an exclusive enclave, this prestigious Waiheke home offers all you could want in an island sanctuary. Acclaimed architect Simon Carnachan has configured this striking property to maximise the panoramic views, which stretch uninterrupted through the house to the sea and islands beyond. 5.5 hectares include a vineyard, manicured gardens and bush tracks to Whakanewha Regional Park.

- Four bedrooms encompassing self-contained master suite
- Designer kitchen, study, two living areas, dining room, cellar
- North facing layout with ample entertainment opportunities
- Thoughtful native planting and raised vegetable beds
- Decked area complete with reflecting pool and woodfire pit
- An inner courtyard features an additional pool and spa

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4 5

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LUXURY REAL ESTATE
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IMPORTANT PAINTINGS AND CONTEMPORARY ART HIGHLIGHTS

1 APRIL 2015



Bill Henson
Untitled No.20 2000/2001
type C photograph. 1/5
1270 x 1800mm
\$39 865



Michael Parekowhai
Tu Tama Ra
powder-coated steel
2200 x 1650 x 65mm
\$164 150
* new artist auction record



Stephen Bambury
*"That Reveals Itself
Continuously"*
copper leaf and acrylic on
aluminium, seven panels, 1999
3200 x 580: installation size
\$64 485
* new artist auction record

John Fields Signature Series



Pat Hanly's table, 1975.
Silver gelatin print.
253 x 205 mm. Courtesy
of Estate of John Fields
and Galerie Langman.

Curated by David Langman / **2 June – 11 July 2015**

IMPORTANT PAINTINGS AND CONTEMPORARY ART

6 AUGUST 2015



Dane Mitchell
Untitled (Flag)
from *The Barricades*

mixed media, 2007
1650 x 1760 x 225mm

\$2000 – \$4000



Pat Hanly
Golden Age

oil and enamel
on board, 1979
905 x 900mm

\$120 000 – \$160 000

Entries invited until July 10th

Contact

Ben Plumbly, Director – Art

09 354 4646, 021 222 8183

ben@artandobject.co.nz



Robert Ellis

Motorway

oil on board, 1965

1220 x 1220mm

\$25 000 – \$35 000



Colin McCahon

Cross

synthetic polymer paint on

paper, 1971

780 x 592mm

\$80 000 – \$120 000



RARE BOOKS

A+O's Rare Book auction of April 15 registered the highest multi-vendor sale total in the company's history at \$350 550. Sale highlights included the extremely rare 1786 volume *A Narrative of the Death of Captain James Cook* by David Samwell which sold for \$163,715.00. Other highlights included a first state mezzotint after Benjamin West dating to 1773 (selling for \$90 950), a cache of letters relating to Edward Lear (\$11 820), Sapper H. Moore-Jones WWI volume *Sketches Made at Anzac* (\$6,185) and Ernest Shackleton's *South* which fetched \$3880.

Entries of rare books, maps, historic photographs, and documents are now being accepted for our next book auction to be held in mid August.

CONTACT

Pam Plumbly, Rare Book Specialist
tel. 09 354 4646, email pam@artandobject.co.nz

Mezzotint after Benjamin West
Mr Banks
Engraved by J.R. Smith, London 1773
realised \$90 950



146

HAPPY TIKI

Mingling with the exotic tastes

charcoal on rice paper

signed Sailor Tom

12 x 32 m

The Blue Breeze Inn

146 Ponsonby Road

7 days

Lunch and dinner 12 noon - late

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Charcoal-Grilled Beef Tongue

Cured Salmon and Raw Vegetable Salad

Buddha's Delight - Smoked Tofu and Herb Salad

\$8.00 - \$32.00

Paul Dibble
Live Sheep Trade
cast bronze, 1991
630 x 220 x 230mm
\$5000 – \$7000

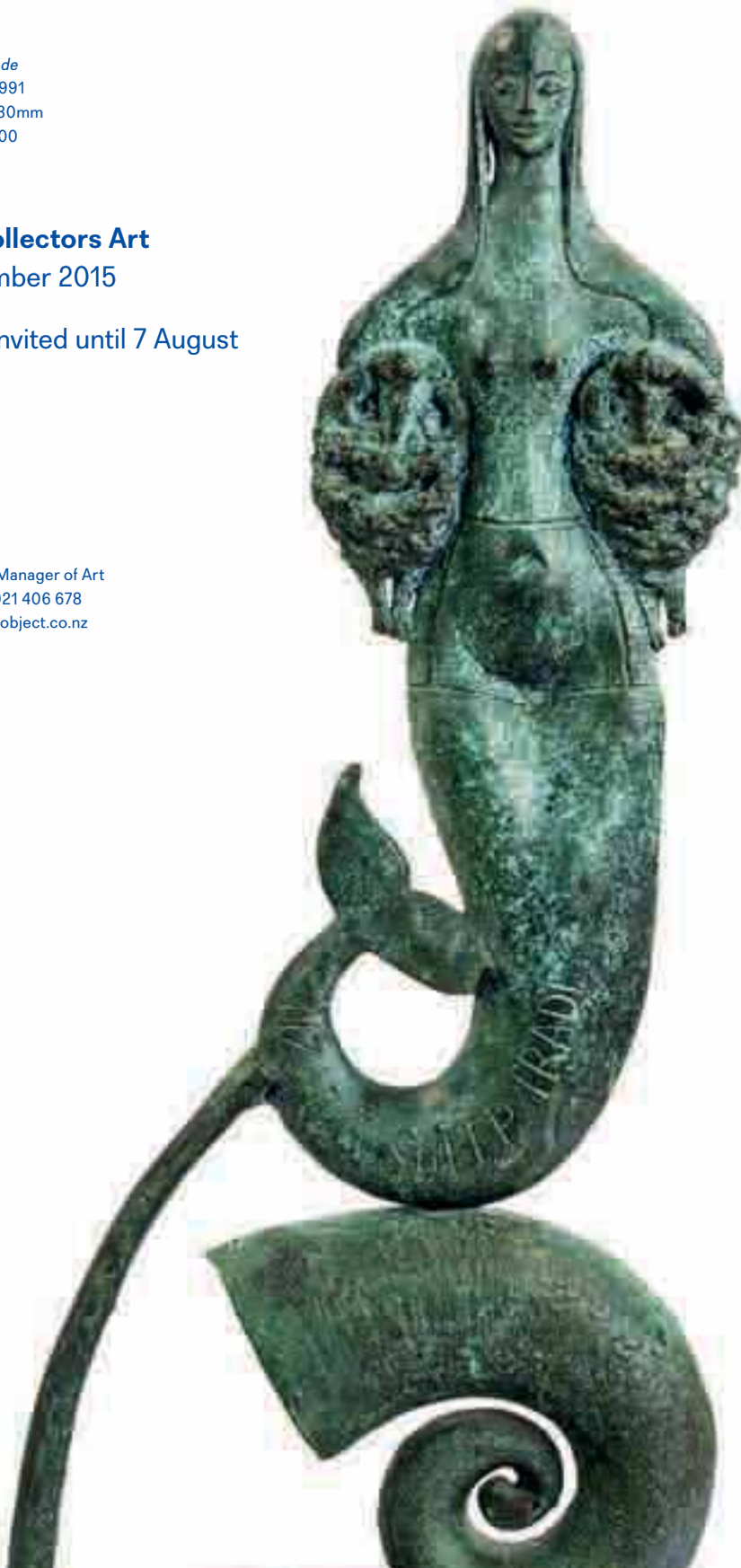
New Collectors Art

1 September 2015

Entries invited until 7 August

Contact:

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MARLENE DUMAS

Evil is Banal, 1984

oil on canvas

125 x 105 cm

Courtesy the artist
and Tate Modern, London

VAULT™

NEW ART & CULTURE MAGAZINE



A finely carved tokotoko
attributed to Jacob William
Heberley (1849–1906)
of Te Ati Awa descent
\$3000 – \$5000

Decorative Arts
New Zealand Taonga
2 September 2015

The September Decorative Arts catalogue will feature an excellent selection of New Zealand taonga including two rare tokotoko attributed to Jacob William Heberley, two 19th century pounamu mere, a large kiwi feather cloak, hei tiki and a rare kaka feather kete together with a collection of Maori folk art.

Entries invited

Contact:

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



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HERITAGE NEW ZEALAND
POUHERE TAONGA



The Collection of

Dame Judith Te Tomairangi o Te Aroha Binney

and

Sebastian Black

Auction

Thursday 4 June 6.30pm

Preview

Thursday 28 May 6.00pm – 8.00pm

Viewing

Friday 29 May 9.00am – 5.00pm

Saturday 30 May 11.00am – 4.00pm

Sunday 31 May 11.00am – 4.00pm

Monday 1 June (Queen's Birthday) 11.00am – 4.00pm

Tuesday 2 June 9.00am – 5.00pm

Wednesday 3 June 9.00am – 5.00pm

Thursday 4 June 9.00am – 2.00pm

Shaun Barnett, *Mist in forest, Mangapohatu, Te Urewera National Park*
from *Encircled Lands: Te Urewera, 1820–1921* (Bridget Williams Books, 2009)
image courtesy of Shaun Barnett / Black Robin Photography

An Introduction

Ben Plumbly

In the small but fascinating world of New Zealand art, it is hard not to get the feeling that we are in the midst of a fairly profound shift. At a time when our young artists like Simon Denny continue to conquer the world seemingly attracting at will the attention of the world's biggest collectors and curators, back home something equally fundamental is taking place for those interested enough to observe the art world closely. Namely, the generation upon which the New Zealand art market was built in the seventies, eighties and nineties are now no longer actively acquiring work. In fact, they are far more likely to be downsizing their collections.

Sebastian Black and Dame Judith Binney belong to that earlier generation upon which the market was built. That's not to say they were there in the auction houses actively buying and selling. Rather, that they supported, emotionally and financially, a generation of artists at a time when there was little or no market for their work.

I've always maintained that the greatest art experience one can have is in the home of a true collector. For me, it is here where the art object comes most alive. Not unlike the experience of viewing a painting in the artist's studio, visiting a collector's home is a privilege and honour and comes with a palpable set of associations, stories, friendships and emotions that dissipate when the art object resurfaces outside of its custodian's immediate habitat. It is here where the artwork and the human relationships that inform both its manufacture and enjoyment are most explicit. Many of you will note the lengths we go to try and re-create this in catalogues such as this. However, whilst one can photograph the works in their original setting it is, of course, impossible to re-create that environment.

I was fortunate enough to visit the house at Brentwood Ave, Mt Eden where Sebastian and Judi made their home and lived for decades among their extensive collection. Whilst they were both sadly absent, at the same time they couldn't have been more there – through their unique objects, their book collection and of course their incredibly personal, idiosyncratic and important collection of New Zealand art. For, as Walter Benjamin has noted, it is not the objects who come alive in their owners but rather the owners who come alive in their objects. There is no collection which I'm aware of that this could be truer than the collection of Sebastian Black and Dame Judith Binney.



Special thanks go to Esther Lamb, Jacob Twiss, Mary Kisler, Michael and Kube Jones Neill, Greer and Dee Twiss, Elizabeth, Robert and Ngarino Ellis, and Bridget Williams all of whom assisted greatly in the production of this catalogue.

Finally, please note that, as per the conditions of Sebastian Black's will, proceeds from this sale will contribute towards the establishment of the 'Judith Te Tomairangi o Te Aroha trust' at the Royal Society of New Zealand (RSNZ), where she was one of the first historians to be elected as a fellow. The aim of the trust is to establish prestigious and well-funded fellowships for scholars working on any aspect of Aotearoa/ New Zealand history. ART+OBJECT have also made a contribution to the establishment of this trust through our commission arrangements with the estate.

The Sebastian Black & Judith Binney Collection

Michael Neill

The works on display here are an important part of the record of two remarkable lives. Sebastian and Judi were not ‘art collectors’ of a systematic kind: paintings for them were never an investment, but objects that they loved and that came to represent the love between the two of them. Like the multitude of ceramics, small sculptures, and ethnic artefacts with which their house was crammed, the paintings they owned were either bought because they had proved irresistible, or because they gifted to them by the artists who became so important in their lives – among them Ralph Hotere, Greer Twiss, Pat Hanly, Claudia Pond- Eyley, Bob Ellis, Julian Hooper, and Marilyn Webb.

I first met Judi in 1964, when she and her then husband, Don Binney, came to Dunedin to launch a small exhibition of his paintings. To a small-town boy like me, Judi and Don seemed a dazzlingly sophisticated couple, covered with the glamour of that big city to the north: the exhibition was the first of its kind I had ever seen, and Don’s paintings gave me an entirely new sense of the country in which I lived. Don and Judi separated at the end of the sixties, but it must also have been Don who first excited Judi’s own interest in the art that would become one of the great pleasures of the life she went onto share with Sebastian from 1973 until her death in 2011. It was not just Dame Judith’s distinction as a New Zealand historian, but her intimate knowledge of the local art world that made her such a valued member of the Te Papa board to which she was appointed in 1999.



My friendship with Sebastian began shortly after we became colleagues in the English Department at the University of Auckland in 1967; and it was he who introduced me to the vibrant Auckland art scene of the sixties and seventies. His interest in art had been nourished by his father, George Black, a prominent eye-surgeon, who had been a friend of the sculptor Jacob Epstein, and a patron of the Leeds Art Gallery; and after Sebastian's move to a lectureship in Auckland it quickly became one of his own obsessions. Indeed his love of painting – rivalled only by his passion for rugby and cricket – was perhaps the most important medium through which this English emigré learned what it meant to be a New Zealander. For some time he shared a flat (and a rather eccentric goat) with Ralph Hotere, and they remained close friends after Ralph moved to Dunedin in 1969. Ralph's paintings and drawings adorned the Parnell house that Sebastian and I shared for several years; and from the mid-seventies Ralph became a regular visitor to the Black/Binney home in Mt Eden; later he stayed with them at Sebastian's family house in Menorca – hence the beautiful white paintings from Binisafua that are part of the current sale. Through





Ralph, Sebastian came to know the print-maker Marilyn Webb, as well as the gallery-owners Barry Lett and Rodney Kirk-Smith, whose celebrated exhibition openings were for many years the centre of the Auckland art world; and it was there that Sebastian and Judi bought a number of their paintings, including the magnificent Brent Wong that is also part of the sale.

But it was probably Judi herself who introduced Sebastian to most of their artist friends; and none was more important to them than the sculptor, Greer Twiss. They were particularly fond of Greer's work; but their attachment was not just to his sculpture: characteristically they also became godparents to the Twiss children: for both Sebastian and Judi art was always a personal thing; and the works on display here speak as eloquently about the couple who owned them as they do about the artists who made them.

1

Julian Hooper
Untitled

acrylic and watercolour
on paper
760 x 552mm

Exhibited
'Julian Hooper: Seven
Nights', Ivan Anthony
Gallery, Auckland,
28 September – 22
October, 2011.

\$3000 – \$5000



2

Julian Hooper
Untitled

acrylic on paper
signed with artist's
initials J. H and
dated '96
497 x 497mm

\$2000 – \$3500





3

Robert Ellis
Untitled

acrylic and watercolour
on paper
title inscribed, signed
and dated 1997 and
inscribed *For Sebastian*
405 x 368mm

\$1000 – \$2000



4

Robert Ellis
Untitled

acrylic and watercolour
on paper
title inscribed, signed
and dated 1997 and
inscribed *For Judy*
405 x 368mm

\$1000 – \$2000



5

Greer Twiss

Your tongue.

Touching on song.

Darkens all songs.

Your touch is almost a signature.

fabricated lead

title inscribed and inscribed

*Bill Manhire, Hotere. For Judy
and Sebastian*

370 x 355 x 55mm

\$5000 – \$9000



6

Robert Ellis
Paz Y Esperanza

watercolour and pastel on paper
title inscribed, signed and dated 1992
and inscribed *For Judy, 2009*
346 x 270mm

\$800 – \$1400

7

Ralph Hotere
Woman

ink on paper
signed and dated '71
446 x 345mm

\$5000 – \$8000



8

Claudia Pond-Eyley
Untitled – Nude

ink on paper
signed and dated 1971
320 x 230mm

\$500 – \$900

9

Barry Lett
*Paul Cezanne and the
Abstract Handkerchief*

oil on board
title inscribed, signed
and dated 1977 verso;
original Peter Webb
Galleries (Lorne and
Wellesley Streets) label
affixed verso
240 x 190mm
\$2500 – \$4000



10

Barry Lett
The Glance

oil on jute canvas
title inscribed, signed
and dated 1978 and
inscribed *Cat No. 7*
verso
310 x 310mm

Exhibited
'B. G Lett: Head and
Shoulders Painting and
Drawing', Peter Webb
Galleries, Auckland,
November 13 –
November 24, 1978 (Cat
No. 7).

Provenance
Purchased from Peter
Webb Galleries, 13
November 1978.

\$2000 – \$3000





11

Greer Twiss
The Restoration of Victory

wax, steel, glass, wood and resin, 2011
400 x 275 x 165mm

Exhibited
'The Restoration of Victory: Greer Twiss',
Whitespace, Auckland, 15 November – December 3,
2011.

Literature
T. J McNamara, 'Twiss victorious in winged works',
NZ Herald, November 26, 2011, p. 16.

\$5000 – \$8000



12

Pat Hanly
Reclining Female Nude

screenprint, 7/10
signed and dated '73
title inscribed, signed and
dated 'Port Chalmers '74'
470 x 358mm

\$4500 – \$6500

13

Pat Hanly
Tamarillo

screenprint, 8/14
title inscribed, signed
and dated '69 and
inscribed *Ed. 2*
527 x 405mm

Illustrated
Gregory O' Brien,
Hanly (Ron Sang
Publications, 2012),
p. 140.

\$3500 – \$5000



14

Pat Hanly
*Youth in anger. 7 Ages of
Man, No. 3 "Another the
lover..."*

intaglio with applied
silver foil, 2/10
signed and dated '75
and inscribed *w.s*
410 x 363mm

Illustrated
Gregory O' Brien,
Hanly (Ron Sang
Publications, 2012),
p. 84.

\$3500 – \$5000





15

Claudia Pond-Eyley
Shield for Frida Kablo

acrylic on canvas
title inscribed, signed
and dated 1983; title
inscribed, signed and
dated verso
1460 x 1350mm

\$4000 – \$6000



16

Claudia Pond-Eyley
Window-Domestic Landscape

acrylic on canvas
title inscribed, signed and
dated 1981 verso
1565 x 1800mm

\$4000 – \$6000



17

Pat Hanly
*Bouquet to Polynesian
Mothers*

acrylic and collage
on board
title inscribed, signed
and dated '92; artist's
original notes on the
series ascribed on label
affixed verso
795 x 640mm

Illustrated
The Listener, July 18,
1992, p. 50.

Provenance
Purchased from R. K. S
Gallery, Auckland on the
21st July 1992.

\$10 000 – \$16 000



18

Julian Hooper
Untitled

acrylic on canvas
signed and dated '97 verso
1525 x 1525mm

\$5000 – \$9000

19

Greer Twiss
*Marquette for
Flight of Fancy*

cast bronze
signed
210 x 170 x 130mm
\$1500 – \$2500



20

Greer Twiss
Red Plane

cast bronze, aluminium
and enamel
title inscribed, signed
and dated 1970
610 x 305 x 180mm
\$4000 – \$7000



21

Greer Twiss
On The Spot

cast bronze, brass and
wire

title inscribed
175 x 170 x 170mm

\$1500 – \$2500



22

Greer Twiss
Albatross

cast bronze, brass,
copper wire and enamel
signed and dated '05
180 x 315 x 200mm

\$1500 – \$2500





23

Ralph Hotere

I.H.S.

watercolour

signed and dated '78

330 x 242mm

\$6000 – \$9000



24

Ralph Hotere
Port Chalmers

burnished steel in original Roger Hicken frame
title inscribed, signed and dated '84 verso
775 x 775mm

\$45 000 – \$65 000

Colin McCahon
Study of Kurow Hill,
North Otago
 synthetic polymer paint
 on paper
 title inscribed, signed
 and dated Jan '72
 712 x 1082mm

Exhibited
 'Paintings from this
 Summer, '71 – '72:
 Muriwai and Kurow',
 Barry Lett Galleries,
 Auckland, 13 – 24
 March, 1972, Cat No.
 6, \$130.

Reference
 Colin McCahon
 database
 (www.mccahon.co.nz)
 CM001204.

\$80 000 – \$120 000

Study of Kurow Hill, North Otago dates from an especially fertile period in Colin McCahon's oeuvre. In 1971 McCahon resigned from his teaching position at the University of Auckland's Elam School of Fine Arts in order to paint full-time. For some years after this he continued to teach summer art classes in North Otago, and it was while engaged on one of these teaching stints that McCahon painted a series of studies of the steep, dramatic Kurow Hill which towers over the tiny town of Kurow in the Waitaki Valley. It was a familiar landscape for McCahon, who had grown up in Canterbury and Otago, but one which he continued to rediscover at key points in his development. In 1967 and '68 he had completed an important series of North Otago landscapes in which the essential features of the land were treated very schematically, almost in silhouette. Returning to the subject in the early '70s McCahon revised the severity of his earlier approach, restoring volume and atmospheric detail to his vision of the land. The new approach coincided with a gradual shift towards a more predominant use of acrylic pigments, rather than oils, which took place in his practice towards the end of the '60s.

The later North Otago landscapes, with their total focus on the analysis of landforms and light, were a form of relief for McCahon from the weighty existential, religious and environmental themes that preoccupied his major output during years in which he produced such stupendous masterpieces as *Victory*

over Death 2 (1970, National Gallery of Australia), and the intensely topical *Necessary Protection* series, begun in 1971. In this sense they bear a strong relationship to the parallel series of exuberant, richly coloured works in acrylic on paper of Muriwai and the Kaipara Harbour, which McCahon began in the new studio he had set up at Muriwai in 1969. Describing these works to a friend McCahon wrote that 'all this colour & fun is a direct result of leaving school,'¹ alluding to the sense of renewed energy that followed the decision to abandon his lecturing role at Elam. Working with acrylic on paper, rather than oil on board, was also a liberating experience. The fresh impetus the medium lent his painting can be appreciated in *Study of Kurow Hill, North Otago*, where the transient effects of light playing across the huge mass of the mountain are suggested by the watercolour-like application of thin washes and feathery brushstrokes, deftly laid over the otherwise starkly delineated contours. In contrast to the bare-bones treatment of the landscape evident in earlier North Otago studies, here we are treated to a feast of incidental surface detail as the master's brush conjures up the majesty of the abruptly looming mountain, and the electric ambience of the summer air.

Oliver Stead

1. Quoted in Marja Bloem and Martin Browne, *Colin McCahon: a question of faith*. Amsterdam: Stedelijk Museum, Nelson: Craig Potton, 2002, p. 215.







Gretchen Albrecht
Sea Screen No. 1

acrylic on canvas
 mounted to board in
 three-fold double sided
 screen structure
 signed and dated 1976
 1810 x 1950 x 600mm:
 installation size variable
 \$20 000 – \$35 000

In the mid 1970s when this imperious screen was produced Gretchen Albrecht had perfected a unique stylistic process that effortlessly straddled international colour field abstraction and lyrical extrapolations of the New Zealand landscape, palette and sense of place. The *West Coast* and *Garden* series of the 1970s are the best reference point for this sinuous work that sits at the intersection of the domestic, painting, sculpture and installation.

This six panel screen is designed to occupy an assertive position within an interior and in doing so inverts the usual, more discrete role of a panelled screen, which is to obscure, hide and otherwise act as a barrier between spaces. This work is intended to be the focus of attention, the two sides being an invitation to move the work to present new ‘faces’ for consideration. The bodies of work mentioned above featured swathes of brilliant, poured and sliding pigment arranged into sensuous blocks of colour, tone and weighted forms that evoke by title or disposition weather formations, tropical vegetation, notional seasonal palettes or marine environments. As importantly they deploy a deft consideration of American colour field painters of whom Helen Frankenthaler, Kenneth Noland, Sam Francis, Morris Louis and Ronnie Landfield in particular are appropriate points of comparison. These artists are quick to acknowledge their kinship to Henri Matisse and Joan Miro as early originators of this particular branch of abstract practice.



1. Jim and Mary Barr authors, *Contemporary New Zealand Painters*, Alister Taylor (Martinborough, 1980), p. 10

To these international exemplars must be added the influence within New Zealand of Colin McCahon. Albrecht was explicit in making this connection during an interview in the then landmark publication *Contemporary New Zealand Painters Vol. One*, stating “I get tremendous sustenance from his paintings, and I think that anyone involved in painting itself knows what the struggle is like and see it constantly in McCahon’s work.”¹

This passage is illustrated with a classic Marti Friedlander portrait of Albrecht – in the background is McCahon’s great 1965 enamel, (now in the Christchurch Art Gallery collection), *As there is a constant flow of light we are born into the pure land*. This image is worth bearing in mind when viewing this unique screen in the Binney/Black collection. The ‘aqua’ side reveals compositional echoes with McCahon’s Northland and North Otago series. The sharply delineated diagonals and elevated horizon suggest Albrecht has studied McCahon closely.

This bold domestic screen was clearly a joy to live with for Dame Judith Binney, Sebastian Black, their family and visiting guests. In situ photographs of the family home taken shortly before the collection were transported to ART+OBJECT show this work not quietly shielding a corner, but in the thick of the action, punching energy, colour and sculptural presence into the heart of the home, impossible to ignore.

Hamish Coney



Gordon Walters

Untitled

acrylic on canvas
 signed and dated 1974 verso;
 inscribed \$275 on original
 label affixed verso
 490 x 360mm

\$60 000 – \$80 000

Picasso reasoned that there can be no such thing as non-figuration. “All things appear to us in the form of figures,” he said. Picasso also said that without reference to things we experience as real, art sacrifices its one indispensable quality, drama. This was the challenge Gordon Walters rose to as he moved from his earlier figurative work to the stark palette and austere geometric forms that mark his mature painting: how to make the manipulation of circles and taught horizontal bands seem to matter. To what does the *koru* form ‘refer’: Maori *kowhaiwhai* and their botanical (unfurling fern) source most obviously, but also, paraps, musical staves, cartouches, wave and palmette patterns, volutes, Kufic script, electrical circuit diagrams, calculus pebbles and counting rods... The list seems endless. And how does Walters achieve his ‘drama’? He does this, I want to suggest, by activating a figure outside the works: the viewer; that is, you and I. Let us take *Untitled* (1974) as our example. This is a painting designed for intimacy — for the one-on-one experience of contemplative interaction and its modest size manoeuvres a viewer into an optimal place a few feet away, from which to reflect in splendid isolation. The paint application is smooth, uniform and flat; the edges crisply defined. The canvas is divided: a thin band of natural yellow ochre at the top, two perfectly balanced opposing pairs of black and white koru shapes at the bottom. The ‘empty’ or black void space between functions the way painted vertical rectangles do in other works pushing our line of vision up and down. Our eyes latch onto one, then the other form, and the natural tendency for vision to converge in the middle is

thwarted. It is as if the painting is forcing our looking apart, letting darkness and space rush in to fill the yawning void that opens up. Nevertheless, Walters’ purposeful juxtaposition of opposing visual elements are so paced that they engage and eventually steady the mind. The physical sense of gravity is ultimately keyed to the perfect yet mysterious balance of the painting’s foundation koru. Walters’ image is great not by reason of what it may mean but by reason of its distinctness, its emptiness, the ferocious boundedness of its imagining of a meeting of two elemental forms. It conveys a sense of being suspended between two worlds and not quite belonging to either. Is this what attracted Dame Judith Binney to this particular work by Walters? She once declared in an interview that “the hardest journey on earth” was “to know another people” and her writing life was dedicated to that journey. Like Walters’ painting, there is a calmness and authority to Binney’s writing. The proof of any painting’s lasting value is a comprehensive emotional necessity: it is something the artist felt compelled to do and something which satisfies a corresponding coercion to view in its spectator. To the generation of painters to follow — among whom Walters’ work has gained legendary status — his vision still seems fresh, challenging, not time-bound but full of unresolved propositions and mystery. It is hardly by chance that as the last entry on the last page of his working notebook Walters inscribed this quotation from Paul Valéry: “What can be more mysterious than clarity?”¹

Laurence Simmons

1. The quotation comes from Valéry’s ‘Eupalinos or the Architect’, *Dialogues*, trans. William McCausland Stewart (New York 1956), p. xx.





Mary Kisler in conversation with Sebastian Black about Ralph Hotere's *White Paintings*.

Sebastian Black: My mother was originally Spanish American who married an Englishman and towards the end of her life, became more and more fond of her memories of Spain. Spanish was her first spoken language – she lived in Cuba where she was born until she was 11 years old. She had a little money left to her by one of her aunts and in 1966 she decided to use the capital to build a house in one of the first developments for tourists, *urbanizaci3ns* – which they had in Northern Spain and in the Balearics. She built the house about the time I came to New Zealand to a job teaching at Auckland University and in 1972–3 I had my first sabbatical leave from university with my partner Judith Binney. We stayed in the house in Menorca and fell in love, it becoming for us a second home. Over the years when family weren't staying there, I'd offer it to friends going to Europe who needed space, especially someone like Ralph who needed to paint. Ralph went there around Sept '78– I remember we had a big party here (Brentwood Ave) before he set off – and he spent about a month there. I think he himself also loved the place as did his family. Ralph and Cilla arrived there in one of those old VW station wagons that I suppose many New Zealanders remember as their base of their O.E. There was a large veranda in front of the house with a table which we used as an outdoor dining table. Menorca has a wonderful climate for the summer and you live outdoors, you live on the verandas where you eat, doze, drink, enjoy yourself.

Ralph saw this table and he went straight down to the combi and got a roll of canvas out which he pinned to the table - you can see the drawing pin holes on the side of the painting. This is the one on

the right with the phrase ‘ the sound you hear is the sea’ – [*Menorca – a white painting for Sebastian from Binisafua*] it’s the one which he painted first. The legend goes he started painting immediately – and Cilla and Andrea just looked at him – “We have a car full of gear and food and clothes...” Ralph as always absolutely oblivious – he painted, they unpacked.

I’ve lived with these paintings – as you know, Mary, this is not my area – but I think they are comparatively rare – there are others but these are rare in being white. What I myself think he’s trying to do – all the houses there are white – there is a uniformity in this area which people – I’m not quite sure about the legalities but people are meant to obey. The houses are all white – they are painted in a crude whitewash a flaky nice whitewash over the rough surface and I think this quality is one he wanted to get.

Mary Kisler: ...the texture of whitewash on the canvas...

Exactly. The other remarkable thing is the houses are only a couple of hundred yards from the sea – the only flash of colour comes from the window sills or some painted area like that – most windows are green I don’t why there is that streak of orange in what I call the later painting [*Menorca – Binisafua*].

There is one other distinctive detail in both paintings and that is the fish. In the second painting [*Menorca – Binisafua*] it is quite dominant and in this one – [*Menorca – a white painting for Sebastian from Binisafua*] down at the side here. I read when Ralph bought them back early in I think 1979 they were shown at Barry Lett/ Rodney Kirk Smith gallery and I read a piece which talked about Ralph’s return to use of a traditional Christ symbol, the fish. This amused me. How was Ralph who had arrived at the little airport on Menorca (it has since been much magnified, much altered) to find his way to the *urbanización*? It was nearby, and I was able to tell him that on the road he would find indicators at key corners – fish – that he would be able to follow and that there was a big fish at the entrance of the *urbanización*. I told him that when he arrived at Binisafua he should go down to the sea and take the first road on the right - that’s where he parked and that’s where he painted. I was slightly amused at the movement from tourist indication ... Binisafua is easily the oldest and most beautiful of the *urbanizaci6ns*



The Black family residence, Villa Stella, Menorca.

– there are beautiful houses now and gardens have been put in but then it was probably a little bare. My mother’s house was only the second to be built there. I don’t think he would paint them now as the world around them has changed...

You also find a slight sensation of the blue of the sea in the second painting where he has used a white base and added blue.

MK: Like light moving across the water...

He’s absolutely got it. Sparkle with light bouncing off different surfaces. Yes, good, we agree... If there is one I think is more beautiful it is Binisafua, but you might disagree...

Ralph Hotere
Binisafua

oil on unstretched
canvas
title inscribed, signed
and dated 9 – '78 and
inscribed Menorca;
inscribed (*three fish
is the road sign to
Binisafua*) verso
1520 x 900mm

\$100 000 – \$150 000

Ralph Hotere
Menorca

oil on unstretched
canvas
title inscribed, signed
and dated '78 and
inscribed *The sound
you hear is the sea,
For Sebastian a
white painting from
BINISAFUA*; signed
and inscribed *No. 2*
verso
1450 x 905mm

\$100 000 – \$150 000



Taula, Menorca.

This striking and distinctive pair of works dates from September 1978 when Ralph Hotere and his family spent several weeks at the house of his friend Sebastian Black in the tiny sea-side village of Binisafua on the south-west coast of Menorca, one of the Balearic Islands in the Mediterranean, off the coast of Spain; the others, larger and somewhat better known, are Ibiza and Majorca. The languages and culture of the islands are Spanish and Catalan. One distinction between the islands – important to Black and doubtless to Hotere too, given his political predilections – is that Menorca supported the Republican Government during the Spanish Civil War of the 1930s whereas Majorca and Ibiza went with Franco's Nationalists. Is that possibly a factor behind the large X shape in *Binisafua* – a sign of opposition, protest (in addition to its Christian connotations)?

Hotere worked on several series in Menorca, including *Return to Sangro*, *Window in Spain* and *Le Pape est Mort* (as indicated by the name Menorca placed beside or below his signature), but these two works stand apart in relating directly to Menorca and the environs of Binisafua, most obviously in the prominently stencilled place-names, but in other ways, too. As Black wrote in an obituary note for Hotere in *The Listener* (2 March 2013): 'on the island he painted large canvases in white, offset by the odd splash of colour. They evoked the brilliant blue of sky and sea alongside the dazzling white of the houses. He left one in the house, and, generous as always, brought me one back as a gift.' In acknowledgment, *Menorca* carries the legend: 'For Sebastian a white painting from BINISAFUA'.

The two works are painted on unstretched canvas, a relatively recent development for Hotere initiated in the *Song Cycle* banners of 1976. This practice continued while he was on the road in Europe in 1978. As Jim and Mary Barr explained in 1980: 'While he was away, Hotere...worked on canvases pinned to a large board that could be strapped to the roof of his car and propped up outside, to act as a mobile wall.' (*Contemporary New Zealand Painters, A-M*, 1980, p. 110). One effect of this way of working is to divide the paintings into two zones – a large upper zone corresponding to the size of the board to which the canvas was pinned, and a smaller lower zone that was presumably painted later. In *Binisafua* the thumb tack marks have been accentuated in blue and become part of the design, suggestive of reflections on water in the lower zone. The proximity of water is also suggested by the presence of three stylised fish (also an early Christian symbol) in both works, and the phrase, 'The sound you hear is the sea' inscribed on *Menorca*.

Both paintings also include squarish or oblong shapes – four in the case of *Menorca* and two in the case of *Binisafua*. While this motif recurs in Hotere's work (and may also relate to objects used to weigh loose canvas down on a table, as Gregory O'Brien has suggested), it is probable that he is also alluding to the distinctive pre-Christian stone monuments known as taula which are scattered about the landscape of Menorca, some only a short distance from Binisafua. 'Taula' means table in Catalan and refers to the recurring Stonehenge-like arrangement of a flat stone on top of a vertical one. It is hardly surprising that such memorable objects turned up in Hotere's Menorca paintings, however abstract and symbolic their painterly language.

These subtle paintings with their beautifully worked surfaces and their intriguing details (such as the McCahon-like intruding blue diagonal in one, or the singular slash of orange paint in the other) and are a fine memorial to a unique environment and a special friendship.


Peter Simpson





For more facts & white paintings
from MENORCA

MENORCA

Hotline support 

The salt & pepper houses by the sea



Binisafua installed in the lounge, Villa Stella, Menorca, 1997.

Sebastian Black, formerly of the English department at the University of Auckland, friend: "In 1978, Ralph, with [then wife] Cilla and [daughter] Andrea, stayed for a few weeks in my house on the Balearic island of Menorca. This was the year in which he did his Avignon paintings commemorating the death of two Popes, but on the island he painted large canvases in white, offset by the odd splash of colour. They evoked the brilliant blue of sky and sea alongside the dazzling white of the houses. He left one in the house, and, generous as always, brought me one back as a gift. In both paintings, he placed the outline of three stylised fish. How the intelligentsia had fun. 'Hotere has found another early Christian symbol,' they proclaimed, when the only way to find my house was to follow from the airport direction markers of similarly drawn fish. Of course, Hotere knew what he was creating: both signpost and symbol."

Remembering Ralph Hotere
The Listener, 2nd March 2013

Greer Twiss
Edible History

lead and copper together
with sound component,
ten parts (1992)
2200 x 2800 x 1400mm:
installation size variable

Illustrated
Robin Woodward,
Greer Twiss: Sculptor
(Ron Sang Publications,
2013), pp. 238 – 239.

\$25 000 – \$35 000



In Greer Twiss's *Edible History* (1992) sculptures of native birds sit perched on poles. They are a captive audience being treated to an audio performance of recorded readings from the journals of Captain James Cook.

In this work Twiss is critiquing the standard museum presentation of native birds, which, in the late 20th century still followed the Victorian practice of displaying stuffed, taxidermied specimens on top of spun metal poles. In keeping with this, Twiss's birds are similarly presented and are all tagged and labelled with their Maori, Latin and common names. The similarity of the tags to baggage labels cannot be overlooked; these birds have been parcelled for delivery. Also infiltrating the display space is a decoy - a bowler hat atop a pole has been placed amongst the birds. Symbolic of the European intruder, this bowler hatted pole makes its presence known, loud and clear; there is a speaker secreted under the hat. It is from here that recordings of readings from the journals of Captain Cook emanate. *Edible History* is an acoustic work, singing the praises of the beauty of New Zealand native birds, the sound of their song and, most particularly, their fine flavour in a fricassee.

Twiss took issue with Captain Cook's musings on New Zealand native birds when the explorer's focus shifted from their feathered finery to fricassee. Conservation not casserole was the issue for the sculptor, so he preserved these unique New Zealand specimens by presenting them in a museum display. More generically, this work is a reference to the scientific study undertaken by early European explorers who sailed in uncharted waters, catching,

killing and cataloguing natural species. Twiss is pointing out that Cook prefigured Walter Buller, the 19th century naturalist and ornithologist, who is known for his comprehensive illustrated tome, *A history of the birds of New Zealand*, published in 1873. Buller immortalised New Zealand's birds, but he also personally contributed to the decline of several species through his practice of snaring and slaughtering native birds in his efforts to document and classify the specimens. Twiss has both Cook and Buller in his sights. And just how innocent is the selection and coupling of the parson bird (the tui) with one of the sculptor's personal symbols of the uninvited outsider, the bowler hat?

A key theme in Twiss's work of the 1990s is the interplay of nature and culture, particularly as it relates to the arrival of the British colonial settlers. In these years his work is characterised by issues of colonisation, conservation and aspects of exhibition and display in museums and art galleries. On a formal level, the incorporation of sound into *Edible History* is a significant development in the sculptor's *oeuvre*, while the mounting of the birds on poles signals his life long interest in examining structures and support systems.

Edible History is a seminal work in the sculpture of Greer Twiss. It prefigures concepts which he explored for at least another decade, while linking back to his earliest explorations of formal and technical issues that relate to the history of sculpture.

Dr Robin Woodward





Judith and Sebastian at the opening of *Love and Death: art in the age of Queen Victoria*, Auckland Art Gallery Toi o Tāmaki, 2002. Image courtesy of Auckland Art Gallery Toi o Tāmaki.

“No exhibition opening complete without Sebastian”

Greer Twiss

Judith Musgrove and I met as students at Auckland University. Don, already a family friend, joined Elam in my second year and as Don and Judi's friendship grew our paths crossed often. From the early 60s we regularly dined and partied together, attending their wedding, Don's and my earlier exhibitions, and watching Judi's progress in turning her MA thesis into her first publication on Thomas Kendall.

Don and Judi were a lively and challenging couple, and the current group of artists friends, critics and academics of the time – Hamish and Sue Keith, Graham Percy, Pat and Gil Hanly, Robert Ellis, Michael Neill, the Eyleys, the Kislars, and Ralph Hotere when he was around, all made for exhilarating discussions on art at each others' homes. We bought or swapped each other's works, argued the merits of artists developing their allegiance to the New Zealand or wider international scene and shared each other's enjoyments and sadnesses.

Sebastian Black joined the English Department at Auckland University in 1966 and very soon met Judi. His early cluster of friends quickly included not only others in the English department, Judi's father Professor Sidney Musgrove and Michael Neill but also visual artists including Ralph Hotere with whom he shared a house.

In 1971, when Jim Allen initiated the *Pacific Basin Sculpture Symposium* in Auckland, sculptor Michio Ihara, (maker of the *Wind Tree* now at the Viaduct) came from Boston. He stayed with Judi in Parnell and worked on his maquettes in my studio at Elam.

Don and Judi parted and Judi joined Sebastian. They were by now each well involved with the Auckland visual art scene, bringing together

their respective collections of Binney and Hotere and others. Over the next 40 years their collection of NZ artists grew.

From then on I don't think I ever had an opening without Sebastian's voice booming out. They were both always at Barry Lett openings. Their collection has been built around purchases and gifts. Their house vividly reflected their interest in art. This art and the artefacts they collected from Mexico and Latin America made their home a rich and very colourful environment.

When Hotere spent time living in Sebastian's family house on Menorca he gifted them the fine Menorca painting offered here. Other quite marvellous NZ works they collected and which are represented here come from Patrick Hanly, Robert Ellis, Claudia Eyley, and Gretchen Albrett.

Their enthusiasm and commitment to the NZ arts included particular support to the artists themselves. Over the years I gifted them a number of smaller works. But the *Edible History* bird piece in this exhibition was certainly purchased by Sebastian. This was one of the first works I made that incorporates sound.

The lead pressing piece titled *Menorca* is a reference to Sebastian himself – a Menorcan sandal and a French Foreign Legionnaire's cap; Sebastian had joined the Foreign Legion in his youth, and the Black family shared a villa in Menorca. He jested that I had made the work to guarantee a sale and indeed he did buy it.

Sebastian will be remembered as a great teacher – and always theatrical. His friends responded. Around the time of his 63rd birthday and recent retirement from the university, at a wonderful surprise party given for him by Alan Smythe and Sue Lamb on Waiheke, I made a puppet of him which performed out of a rubbish bin a la Pinter, extravagantly casting out his famous Liberty-patterned shirts to a voice-over Sebastian tirade scripted and presented by Michael Neill. Grand fun.

Sebastian and Judi's joint interest in NZ history entered their art collection too. Sebastian commissioned my son Toby to make a sculpture of Te Kooti for Judi. It is a tough work and I am glad Judi has bequeathed this to Te Papa. It shows the commitments they shared. That the proceeds from the sale of these works go to the support of the Judith Binney Trust is entirely appropriate.

“A love of art as timeless
as their love for each other”

Robert & Elizabeth Ellis

In the 1960s the Kiwi Pub on Symonds Street was a hub for students and staff from The University of Auckland, where they mixed with miscellaneous artists, writers, musicians, labourers, politicians, gardeners, architects and others. Auckland was a small town then and friendships grew from those gatherings. Groups and friendships were then cemented at exhibitions, concerts, dinner parties, kite flying events, and wedding celebrations. The common denominator for those burgeoning friendships was art, the making, collecting and promoting of art.

Academics Judith Binney and Sebastian Black were interested in art from the start of their relationship. Their love of art was as timeless as their love for each other. Their collection probably began with early works by Don Binney to whom Judi was married in 1963. In 1971 as art supporters Judith and Sebastian billeted international sculptors who were in Auckland for the New Zealand Sculpture Symposium (organized by the NZ Society of Sculptors and Painters Inc). They were always part of the art set in Auckland.

Judi and Sebastian were our dear friends and grew close to Elizabeth's family in Te Rawhiti in the Bay of Islands. Like others in the '1960s art set', they visited Te Rawhiti whenever they were in the north, and became close friends of Elizabeth's parents Walter and Emere Mountain. They were invited to the opening of the new Dining Hall at Te Rawhiti marae in 1977. In 1991 they joined the Mountain family when Emere celebrated her 90th birthday on the marae and in

1998 were at the 90th birthday for Walter in the same place. Over the past 10 years they have been Nanny Judi and Papa Sebastian to a new generation, our mokopuna (grandchildren) Emere, Hana and Takimoana. Whanau for them was always such a wide term embracing all those they met. They also established close relationships with Tuhoe as a result of Judi's work recording the history of the people of that iwi.



From left: Helen Harte, Heather Northey, Elizabeth Ellis, Judith Binney, Claudia Pond Eyley, Gil Hanly. Back row: Susan Firth, Dee Twiss.

Judi and Sebastian collected art works paintings, sculptures, pottery, crafts of the Americas that were the reflection of cultures and places that they visited. Judi learnt to speak Spanish and Sebastian was comfortable with Spanish as his mother was Cuban-American and their family holiday escape was to a casa in Majorca. The artworks in their home in Brentwood Avenue reflected the diversity of their interests and travels. Their house was full of art they collected and were gifted by their many artist friends. In almost every blank space there hung old and new works, many personally autographed just for them. This demonstrated the love and high standing with which they were regarded and resulted in a most remarkable collection of NZ art.

On a personal level Judi had many friends. Among them were the group of women who were together at university in the sixties, Pamela Firth Lim, Helen Harte, Heather Northey, Dee Twiss, Gil Hanly, Claudia Pond-Eyley, Elaine Ludwig, Elizabeth Ellis, and greatly missed Marcia Russell and Susan Firth. These women met four or five times a year for lunch. Those gatherings were happy times spent in Ponsonby restaurants or sharing dishes in someone's home. Animated, high spirited, noisy conversations about achievements, disasters, careers, travels, families, politics, education, culture and art enhanced the flavours of the food at what we called our Women's Lunch Group. Memories of Judi's exuberance and sparkling contributions at our lunches remain with us all and we miss her dearly.

Moe mai e hoa rangatira, moe mai, moe mai, moe mai ra.



Lunch after the inaugural meeting of friends and trustees of the Judith Tomairangi o Te Aroha Trust, 6 January 2014. Clockwise, from bottom left: Kube Jones Neill, Adam Ross, Emma Hood, Sir John Hood KNZM (standing), Sebastian Black, Elizabeth Ellis CNZM, Emeritus Professor of English Michael Neill, Emeritus Professor of Fine Arts Robert Ellis. Absent trustee: Bridget Williams, publisher.

Pat Hanly
Mid-Summer Garden

acrylic and enamel on
 board
 signed and dated '73;
 title inscribed, signed
 and dated and inscribed
Energy Series verso
 910 x 910mm

Illustrated
 Warren Feeney,
 'Rejecting the
 Protestant Gloom',
The Listener, November
 17, 2012, p. 39.
 Gregory O' Brien,
Hanly (Ron Sang
 Publications, 2012),
 p. 153.

\$80 000 – \$120 000

Born in Palmerston North in 1932, Pat Hanly is one of our most important and revered painters. Over a forty year period the artist went about endeavouring to capture the unique light and colour of the Pacific through a vast body of painting, prints and murals. He studied in Canterbury in the late 1950s and travelled to Europe soon after, eventually returning to live in Auckland in 1962 where he would continue to paint up until his passing in 2004.

In glancing at *Mid-Summer Garden* (1973) it is easy to see why Hanly is widely-regarded as our foremost colourist. Ostensibly, the subject of this painting is his wife's Gil's garden at their Windmill Road residence in Mt Eden. It was a setting that the artist painted more than twenty times. The real subject of Hanly's painting however, is the very essence of life itself, molecular energy. Whatever the artist painted at this time, be it his garden, a couple mid-embrace, a telephone table or a tamarillo, each was a template upon which he could explore the very nature of the world and the manner in which we perceive it.

In 1967 Hanly experimented with LSD for the first time and the hallucinogenic effects of the drug on his work were profound. The symbolic abstraction of the *Pacific Icons* series and the stylized figuration of the *Figures in Light* works in the mid-1960s quickly gave way to charged fields of energy, colour and hyper-activity. Initially any barriers between objects and subjects were slight. However, increasingly the artist began to demarcate his fields of painterly energy with solid white lines.

Mid-Summer Garden is among the most important and well-resolved of the artist's 'energy series' paintings. The work exists in a strange 'no-man's land' between abstraction and figuration, part depicting the seen, part revealing the un-seen. The artist's wife has remarked of how Hanly was almost a seasonal painter, coming to life creatively with the dawn of each new spring. *Mid-Summer Garden* is an ode to Mt Eden, to Auckland and to the Hanly garden. Since the French Impressionists, the garden has frequently been a site for both social interaction and formal experimentation and Hanly, with his series of Mt Eden garden paintings, secures his place in an impressive art historical lineage which goes back to the nineteenth century. Hanly's garden is however a world away from the sites of social privilege that the Impressionists depicted, instead appearing appearing verdant, fecund, humid and teeming with molecular activity. *Mid-Summer Garden* is a charged site of life, love and nature, the very *joie de vivre* that was the essence of Hanly's art and life.

Ben Plumbly





32

Colin McCahon
North Otago Landscape

synthetic polymer paint on paper, 1967
275 x 752mm

Reference
Colin McCahon database
(www.mccahon.co.nz) cm001203

\$50 000 – \$70 000



Brent Wong
Capitulation

acrylic on board
 title inscribed, signed
 and dated 1970 verso;
 inscribed *Cat No.*
 9, \$525 on original
 catalogue label affixed
 verso
 905 x 1265mm
 \$90 000 – \$140 000

The mid 1960s saw an explosion of science fiction based dystopian meditations in both film and literature. The collision of cold war geo-politics, nuclear brinkmanship, the space race, Kennedy assassinations, moon landings and counter culture pharmaceuticals made for a heady brew of ideas and imaginings of a post-apocalyptic new world order.

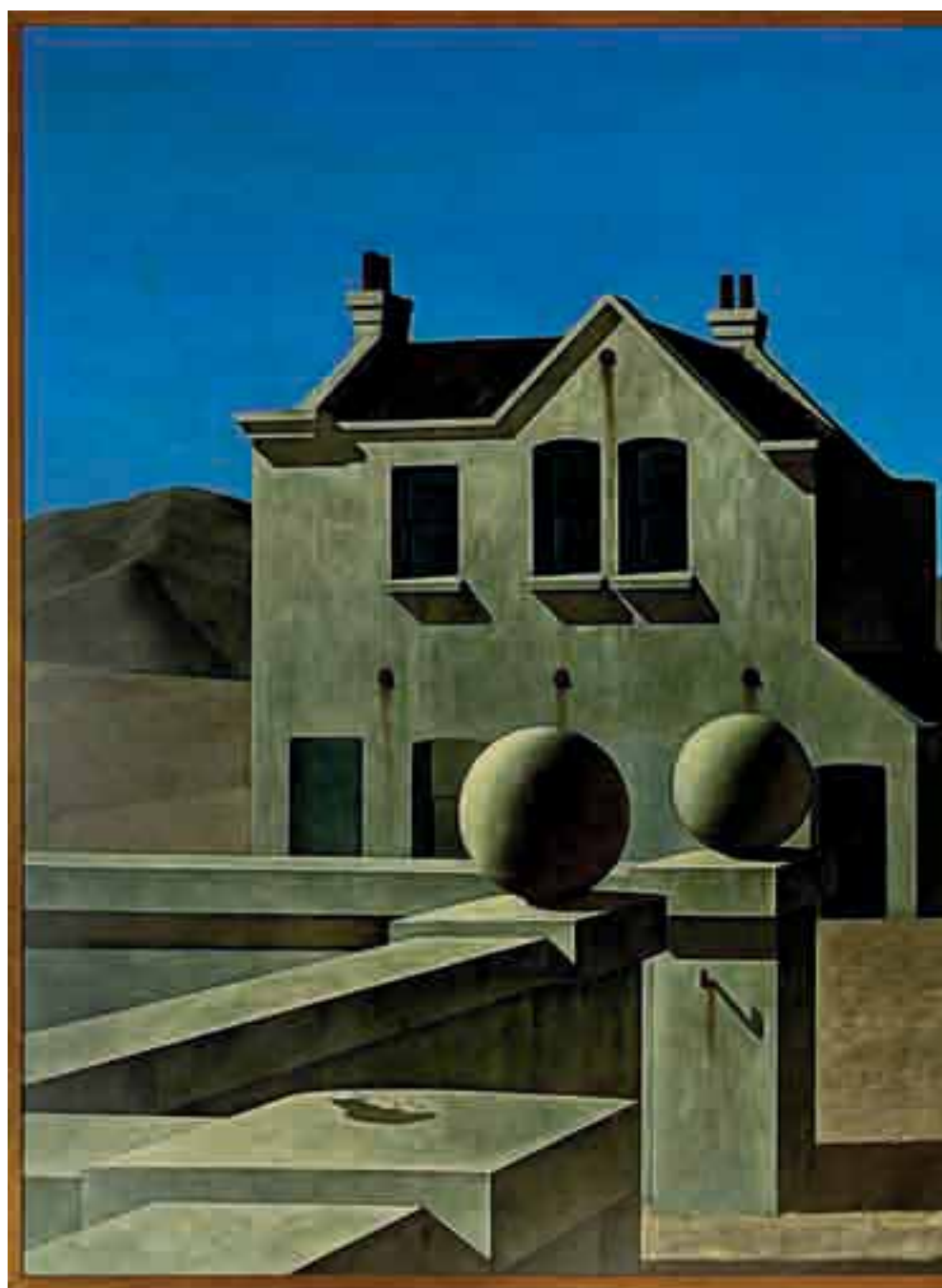
Films such as the Jean Luc-Godard directed *Alphaville*, Francois Truffaut's 1966 adaptation of *Fahrenheit 451* and of course the 1968 cult classic *Planet of the Apes* depicted a future in which mankind's relationship to societal organisation either pitted the state against the populace or a post nuclear fallout future where things weren't looking so good for the human race. Novels and polemics such as Anthony Burgess' *A Clockwork Orange* (1962) and *Future Shock* by Alvin Toffler (1970) predicted machine inflicted chaos and near slavery for an isolated or atomised populace.

It is into this age of anxiety that Brent Wong arrived as an artist. In 1969, at the age of twenty four, Brent Wong made his first impact on the national consciousness with a dramatic solo show at the Rothman's Gallery in Wellington. Wong's signature style arrived fully formed: unimpeachable painterly technique in the service of a curiously sunny *and* dystopian vision. Cinematic in scale and haunted by gigantic architectural monoliths for which there was no precedent in the local scene, Wong's paintings from this period still startle with the frisson of a striking new voice.

Capitulation from 1970 is a classic Wong evocation of an indeterminate and lonely future. The remnants of a once prosperous coastal town remain but all traces of life (except you the lone viewer) have vanished as a leviathan 'Starship Enterprise' hovers in an endless blue sky.

The effect is both confusing and thrilling. The viewer is placed in the classic 'last man standing' position of having stumbled upon this silent scene at the same time as the giant, nameless and hopefully benign craft. So fear is present but terror is not. Whilst the sense of isolation is palpable, an alternate reality is clearly upon us - a 'new' future with limitless possibilities. The old order has come a cropper, capitulated, that much is clear, but Wong imagines a clean slate for us all as ripe with the potential for perfection as the magnificently painted stone orbs which stand at the entrance of the abandoned compound.

Hamish Coney







Ralph Hotere
Red Square Four
 (*Human Rights Series*)

acrylic on board
 title inscribed and
 signed and inscribed
Fellovs Rd, N.W 3,
London and *Qantas*
Gallery verso
 1210 x 1210mm

Exhibited
 ‘New Zealand Painters
 in London’, Qantas
 Gallery, London, 1964.
 ‘Hotere: New
 Paintings’, Barry Lett
 Galleries, Auckland, 28
 June – 12 July, 1965.

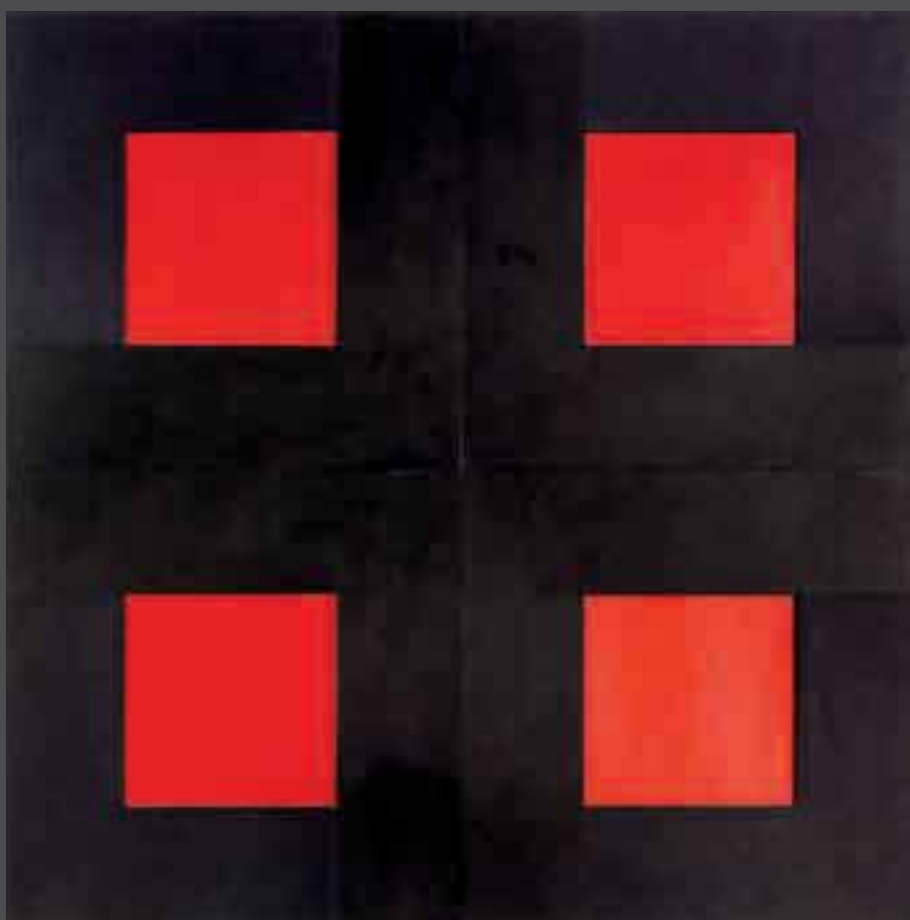
\$65 000 – \$85 000

At first or second glance, you’ll note little of the international wave of protest which informs the austere surface of this painting. Yet, as he created this work in 1964, Ralph Hotere was immersed in the mood and atmosphere of the time, strongly engaged in issues involving oppression, war and civil rights including the intensifying Vietnam War, Nelson Mandela’s imprisonment in South Africa and China detonating its first atomic bomb.

Painted in London in 1964, *Red Square Four* was exhibited at Barry Lett Galleries in Auckland in 1965 upon the artist’s return home from a four year trip painting and travelling throughout Europe. It is most likely here where the painting was purchased by Sebastian Black. The artist’s move home was certainly not prompted by a lack of critical success as his work was consistently met with favourable reviews from the international art press. Rather, it was precipitated by a desire to live and paint in his homeland. The mid 1960s were the years in which Hotere’s signature style and palette emerge fully-formed, revealing itself for the first time in both the *Human Rights* series of paintings and in the *Sangro* series. All of a sudden and seemingly out of nowhere, the artist’s work appears bolder, flatter, harder-edged, abstract, less informed and influenced by European modernism and, of course, almost entirely dominated by black, the darkness only occasionally punctuated by blood red scars and stencilled letters and numerals. Unlike the machine-like lacquered surfaces of the *Black Paintings* which would occupy Hotere later in the decade, there is an entirely different set of concerns evident in the *Human Rights* paintings. Conceived in slight relief on plywood and obviously painted by hand, in *Red Square Four* the artist makes no attempt to obscure its manual production or materiality.

It is one of the great conundrums and complexities of Hotere’s visual language that his preoccupation with the human condition is most often expressed, paradoxically, in the reductive formal language of late modernism. *Red Square Four* reflects the artist’s growing political awareness and his interest in producing abstract paintings which take have their genesis in universal issues of war, human suffering and oppression, and the nuclear arms race. The *Human Rights* series, most especially, speaks to black Americans struggle for civil rights in the face of brutality and oppression. Painted in the year in which the Civil Rights act was passed, thus outlawing race-based discrimination in the United States and enforcing the constitutional right of Black Americans to vote, Hotere presents the viewer with a world of supreme order and symmetry as a symbol of protest in which he speaks to Black Americans’ struggle for freedom in the face of brutality and oppression.

Ben Plumbly

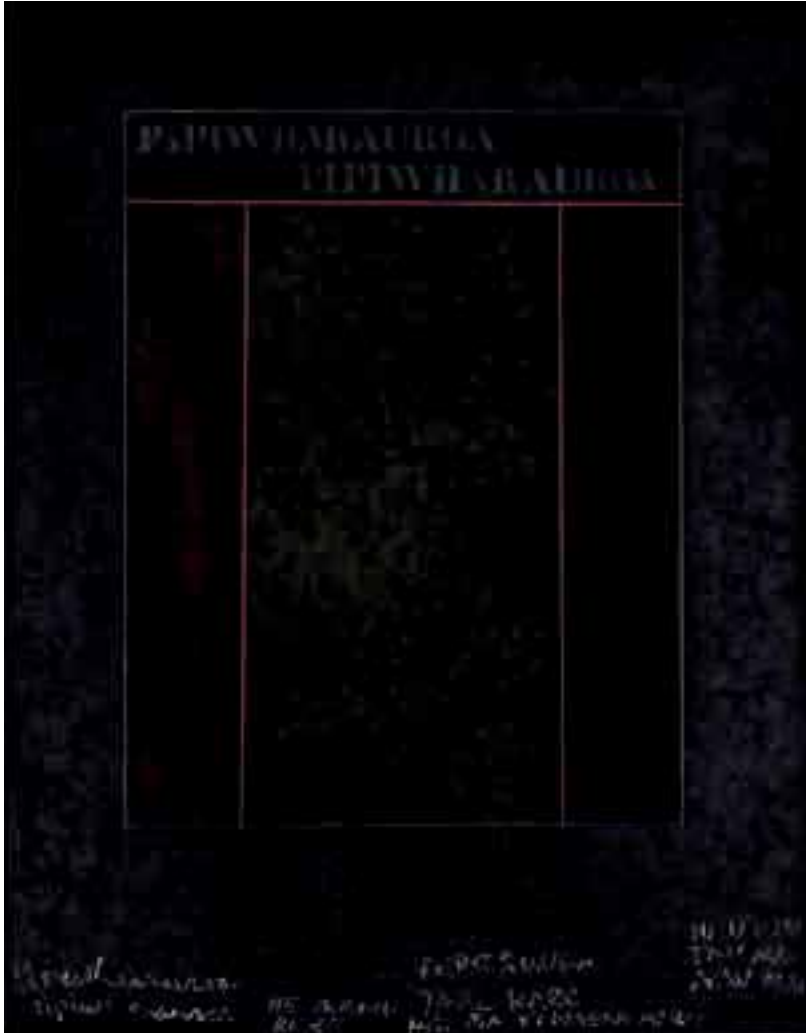




35

Colin McCahon
Waterfall

synthetic polymer paint
on board
signed and dated Dec
'64; signed and dated
verso
304 x 304mm
\$45 000 – \$65 000



36

Ralph Hotere

Test Piece: Pipiwaharoa

acrylic and lacquer on
board

title inscribed, signed and
dated '77 and inscribed

BLG Cat No. 2 verso

780 x 576mm

Provenance

Purchased from Barry
Lett Galleries, Auckland,
12 September 1977.

\$50 000 – \$70 000



37

Ralph Hotere
Drawing for Requiem

watercolour and acrylic
on paper
title inscribed, signed
and dated 'Port
Chalmers '74'
500 x 700mm

\$20 000 – \$30 000



38

Ralph Hotere
Drawing for Song Cycle

watercolour
title inscribed, signed
and dated 'Port
Chalmers '76'
369 x 259mm

\$10 000 – \$15 000

39

John Kinder
Kikowakarere

watercolour and pencil
on paper
signed and dated Jan
1861; inscribed 'Long
Bay near Coromandel'
verso
245 x 346mm

Provenance
Purchased from Fisher
Fine Arts, Christchurch,
December 7 2004.

\$5000 – \$9000



40

Bob Kerr
*Crossing the Murupara
Plain*

acrylic on board
title inscribed, signed
and dated 2002 verso
110 x 900mm

Exhibited
'The Rua Expedition
Paintings by Rob Kerr:
Police commissioner
John Cullen's 1916
expedition to arrest Rua
Kenana', 17 November
– 7 December, 2003,
Whakatane Community
Centre, Whakatane.

Provenance
Purchased from the
Whakatane District
Council at the above
exhibition (Catalogue
No. 2), 29 November,
2003.

\$1200 – \$2000

41

Gretchen Albrecht
Chokos and Ginger Jar

watercolour
title inscribed, signed
and dated '67
245 x 342mm

\$1500 – \$2500



42

Gretchen Albrecht
*Invitation for 1974
Auckland Festival
Exhibition*

vintage exhibition
invite with original
watercolour
209 x 160mm

\$200 – \$400



43

Robert Ellis
Rakaumangamanga

acrylic and watercolour
on paper
title inscribed, signed
and dated 1981
755 x 576mm

\$5000 – \$8000



44

Colin McCahon
*15 Drawings: December
'51 to May '52*

artist's book of 23
lithographic leaves,
published for the
Hocken Library in 1976
title inscribed, signed
and dated 1952 and
inscribed for *Charles
Brasch from Colin
McCahon* on the plate
275 x 206mm

\$1500 – \$2500



45

Bill Culbert
*Small Glass Pouring
Light, France*

photo-lithograph, 2/100
signed and dated Oct '79
640 x 450mm

\$500 – \$900



46

Barry Lett
Green Dog Sniffing

cast bronze, 2/10
impressed foundry
stamp
335 x 500 x 145mm

Exhibited
'Barry Lett: Recent
Sculpture', 22
November – 4
December, 2005.

Provenance
Purchased from
Warwick Henderson
Gallery, Auckland, 13
January 2006.

\$5000 – \$8000





47

Greer Twiss
Untitled

ink and watercolour on
paper
signed and inscribed
For Judy and Sebastian
362 x 260mm

\$400 – \$700



48

Claudia Pond-Eyley
Nuclear Free Pacific

gouache and
watercolour on paper
signed and dated 1984
685 x 472mm

\$400 – \$800

49

Ralph Hotere
Woman

ink on paper
455 x 326mm

\$5000 – \$8000



50

David Armitage
Red Interior

acrylic on canvas
signed and dated '73;
title inscribed and dated
verso
1610 x 1350mm
\$3000 – \$5000



51

Michael Shepherd
*Study for 'Still Life for
the Year of the Comet'*

oil on linen
inscribed *No. 86*;
inscribed *Marquette No.
1, Judith Binney, 1986*
on original label affixed
verso
147 x 310mm

Provenance
Purchased from Gow
Langford Gallery,
Auckland in 1987.

\$1500 – \$3000





52

Ralph Hotere
Yellow: Series Zero

acrylic on canvas
title inscribed, signed and dated 1967 and inscribed
Cat No. 10 on artist's original label affixed verso
1680 x 1220mm

\$25 000 – \$40 000

53

Toss Woollaston
Landscape

ink on paper
signed
270 x 360mm
\$1000 – \$2000



54

Don Binney
Beyond Wainamu, Te Henga

lithograph, artist's proof
title inscribed and
signed and inscribed
For Jude, with my love,
Xmas '71
520 x 722mm
\$1000 – \$2000



55

Greer Twiss
Florence

screenprint with applied ink
title inscribed, signed and dated
Aug 1984 on the plate; inscribed
for Judy's new study in the artist's
hand
422 x 298mm
\$300 – \$600





56

Robert Ellis
Paz Y Esperanza

acrylic and watercolour on paper
title inscribed and dated 2010 and
inscribed *For Sebastian*
173 x 120mm

\$300 – \$600



57

Robert Ellis
Paz Y Esperanza

acrylic and watercolour on paper
title inscribed and dated 2010 and
inscribed *For Judy*
173 x 120mm

\$300 – \$600

58

Alan Taylor
Mt Eden

screenprint, 1/40
title inscribed and signed
377 x 485mm
Provenance
Purchased from The Courtyard
Gallery, Auckland, 26 March 2007.

\$300 – \$600





59

Don Nakaddilinj Namundja
Four Wakkewakken (Sugar Bag Spirit
– Male, Female, Female, Male)

natural ochres on Arches paper
 original Certificate of Authenticity
 from Marawuddi Gallery affixed verso
 755 x 540mm

\$600 – \$1000



60

Ginger Riley
 Munduwalawala
 (Ngukurr, Northern
 Territory)
Untitled – Limmen
Bight River, Northern
Territory

acrylic on paper
 585 x 760mm

Provenance
 Purchased from
 Hogarth Galleries,
 Sydney, 14 August 1993.

\$2000 – \$4000

61

Ian W. Abdulla
Church in the Scrub

lithograph, 14/30
 title inscribed and
 signed; dated 6 – 8 – 99
 on the plate
 560 x 757mm

\$500 – \$1000

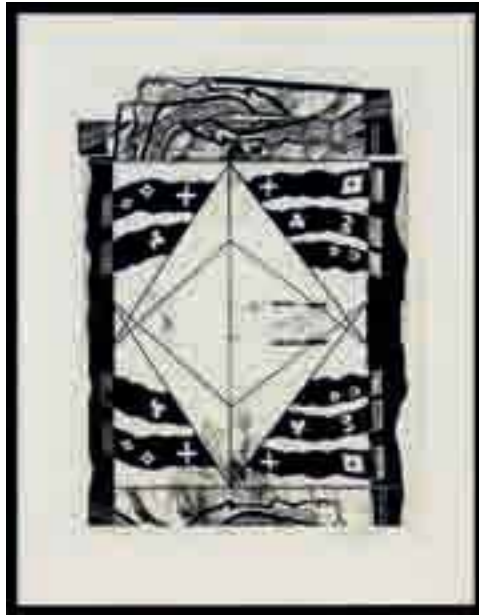


62

Robert Ellis
Tawiriwiri

lithograph, 2/13
title inscribed, signed
and dated '72 and
inscribed *For Judy and
Sebastian 26. 11. 95*
911 x 645mm

\$600 – \$1200



63

Marilynn Webb
Bluff 2

linocut, 2/20
title inscribed, signed and dated '70
334 x 322mm

\$400 – \$800



64

Barry Cleavin
*A Small Bull Being Tormented
By A Lady*

etching, a/p
title inscribed, signed and dated 1974
207 x 171mm

\$250 – \$450

65

Greer Twiss
Untitled

fabricated lead
signed and dated Dec '99
166 x 140 x 13mm

\$1000 – \$2000



66

Greer Twiss
Head to Foot: Menorca

fabricated lead
title inscribed, signed
and dated '99
815 x 575mm

\$6500 – \$9500



67

John Edgar
Calculus

stone and glass (2001)

80 x 80 x 45mm

\$1000 – \$2000



68

no lot

69

Bronwynne Cornish
Woman

ceramic

370 x 190 x 180mm

Provenance

Purchased from the Tawharanui

Open Sanctuary Society,

26 March 2003.

\$800 – \$1400



70

Albert Wendt
Black Window 3: 4
Places I love

acrylic on canvas
title inscribed, signed
and dated May '08 verso
1020 x 760mm

Exhibited
'Albert Wendt',
McCarthy Gallery,
Auckland, December
1 – December 19, 2008
(Catalogue No. 9).

Provenance
Purchased from the
above exhibition,
December 1, 2008.

\$2000 – \$4000



71

Albert Wendt
Tupuaga

ink on paper
signed with artist's initials A. W and
dated Oct – Nov 2000; inscribed *For
Judith and Sebastian, With gratitude
and adulation. Have a great Xmas! Al
and Reina. Dec 2000.* on label affixed
verso
369 x 259mm

\$300 – \$600



72

Claudia Pond-Eyley
Butterfly III

acrylic on canvas
title inscribed, signed and dated 1971 verso
915 x 997mm

\$1000 – \$2000



73

Ralph Hotere
Woman

ink on paper
signed and dated 12/71
and inscribed *for*
Sebastian
340 x 413mm

\$2000 – \$4000

74

Ralph Hotere
Pine: Discovered in Hell

monoprint
signed and dated '74 and
inscribed *from Pine a*
poem by Bill Manhire
565 x 430mm

\$4500 – \$6500





75

David Armitage
Chair and Doll

watercolour and
gouache (1972)
signed; original John
Leech Gallery label
affixed verso
323x 235mm

\$600 – \$1000



76

Philip Trusttum
Untitled

acrylic and watercolour on paper
signed
752 x 540mm

\$800 – \$1400

77

Philip Trusttum
Untitled

acrylic on unstretched
canvas
175 x 553mm

\$600 – \$900





78

Alan Taylor
At Sea

acrylic on canvasboard
title inscribed and signed; inscribed
Lost Boys verso
482 x 376mm

Provenance
Purchased from Aesthete Gallery,
24 December 2008.

\$700 – \$1200



79

Alan Taylor
Te Morehu

acrylic on canvasboard
title inscribed, signed and dated Jan '87
and inscribed *For Judith, Happy New Year*
verso
236 x 182mm

\$400 – \$800



80

Alan Taylor
Untitled

acrylic on canvasboard
signed verso
173 x 129mm

\$400 – \$800

81

Greer Twiss
Drawing No. 7

ink on paper
signed and dated '86
255 x 194mm

Provenance
Purchased from
New Vision Gallery,
Auckland, 19 August
1986.

\$400 – \$700



82

Carin Wilson
Ka Ngaro Te Whenua
(The land is lost)

kauri and oils
title inscribed
490 x 300mm

Exhibited
'Carin Wilson: The
Politics of Constraint',
Artis Gallery,
Auckland, May 25 –
June 23, 1995.

Provenance
Purchased on May 25,
1995 from Artis Gallery.

\$500 – \$900



83

Artist Unknown –
Gunwinggu Tribe
(OenPELLI Region)
Untitled

natural ochres on bark
inscribed *Orai* verso
600 x 240mm

\$400 – \$800

84

D. Carrau
Toto

oil on panel
title inscribed, signed
and dated 1927
175 x 223mm

\$250 – \$400

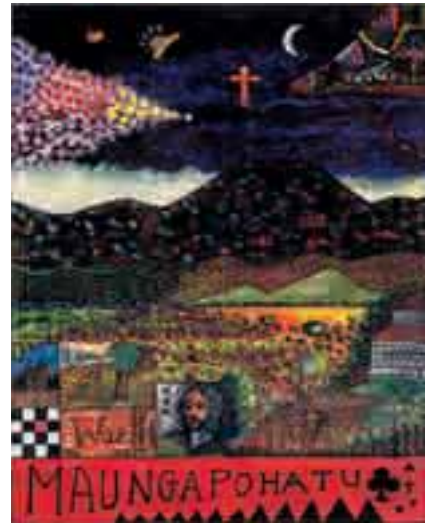


85

Alan Taylor
18. 8. 00

acrylic on canvasboard
signed
185 x 167mm

\$400 – \$800



86

Alan Taylor
Maungapohatu

screenprint, 2/30
signed
580 x 452mm

Provenance
Purchased from Aesthete Gallery,
Auckland, 8 July 2007.

\$400 – \$600



87

Claudia Pond-Eyley
The Black-Binney Colouring Book

unique artist's book of screenprints
 fashioned from objects in the
 collection of Sebastian Black and
 Judith Binney
 title inscribed, signed and dated
 December 1989; inscribed on loose leaf
*For Sebastian, Many Happy returns,
 love, Claudia, Peter, Lydia & Brigid*
 1990
 275 x 206mm
 \$200 – \$400



88

Artist Unknown
Salon

screenprint, 5/25
 title inscribed, signed
 (illegible) and dated
 1973
 612 x 420mm
 \$200 – \$300



89

John Landara
Australian Landscape

watercolour
 signed; inscribed *John Landara is the grandson
 of the famous watercolour artist Albert
 Namatjira* verso
 224 x 349mm
 Provenance
 Purchased from Arunta Art Gallery,
 Alice Springs, Australia.
 \$250 – \$400

Judith Binney: Shaping History

Bridget Williams

Dame Judith Binney and I worked together over twenty years – on *Encircled Lands*, *Redemption Songs*, *Stories Without End*, new editions of *Mihaia* and *Ngā Mōrehu*, and finally, *Tangata Whenua: An Illustrated History*. And our conversations about these books would take place down in her study in the garden at Brentwood Avenue. The walls of the house above were covered with paintings: here in the study there were books, filing cards, boxes, a long desk with neat piles of typescript. Judith Binney’s research was extraordinary: she tramped the land she wrote about, she examined manuscripts carefully, she searched exhaustively in archives, and she looked always for what could be seen on the page or in the image, as well as what the words said.

The books themselves tell this story. *Mihaia* and *Ngā Mōrehu* were conceived as visual narratives, drawing together historical photographs from archives and family collections, along with Gillian Chaplin’s remarkable photographs of the people whose history is told. In an essay published in 1989, Judith Binney wrote of the journeys she took with Gillian Chaplin, taking photographs to the people: ‘When we first brought a photograph of Pinepine Te Rika, Rua’s first wife, to Materoa Roberts... Materoa lamented and sang directly to the photograph. She talked to Pinepine as though she was with us in the room.’ (*Stories Without End*, p.155.)

The two great works, *Redemption Songs* and *Encircled Lands* also brought together photographs, paintings, manuscripts, maps and other documents not only to illustrate but also to tell the historical story.



On the occasion of *Encircled Lands* winning the New Zealand Post Book of the Year Award in 2010.



Judi and Sebastian on the occasion of her appointment as Dame Companion of the New Zealand Order of Merit in 2009.

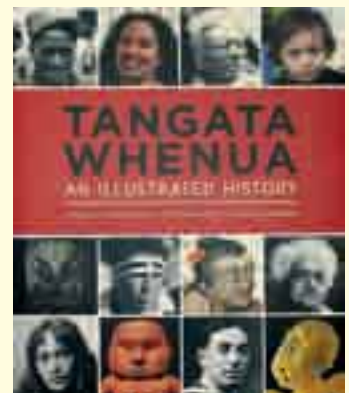
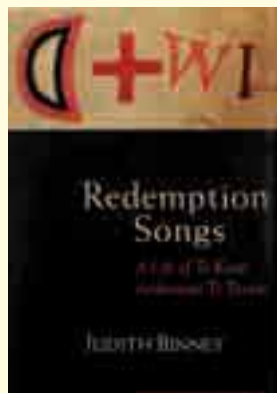
And it was in part the ‘visual thinking’ (if one can use that phrase) manifest in those books that led toward the immense, seven-year project published in late 2014: *Tangata Whenua: An Illustrated History* by Atholl Anderson, Judith Binney and Aroha Harris. Judith Binney did not live to see the completion of this project, but, as the introduction concludes: ‘Dame Judith was central to shaping the book, and her strength and insights have sustained us through the years of work on this history’. All of us hope that the narratives of *Tangata Whenua*, with some 600 images winnowed from thousands, fulfil what we all imagined, with Dame Judith, in those early, intense conversations.

I will close with a recollection – of the search for a cover image for *Redemption Songs*. How to present a biography of a person as significant Te Kooti Arikirangi Te Turuki, who was also so elusive that only a slight pencil sketch exists? We talked, proposed options (from our publisher and author perspectives), nothing seemed right. Until one day, as Judith drove me back into the city after one of our working sessions – and she suddenly stopped, mid-traffic, exclaiming: ‘I know – the flag!’ And thus, the cover of a book that went on to win the prestigious Montana Book of the Year Award and sell in two international editions, in Australia and the US.



Judi with Bridget Williams (left) at the launch of *Encircled Lands*, Ureweras, 2009.

Books by Judith Binney: *The Legacy of Guilt: A Life of Thomas Kendall* (Auckland University Press, 1968; Bridget Williams Books, 2005) *Mibaia: The Prophet Rua Kenana and His Community at Maungapohatu* (Oxford University Press, 1979; Bridget Williams Books, 2011), *Ngā Mōrehu: The Survivors* (Oxford University Press, 1986; Bridget Williams Books, 2011), *Redemption Songs: A Life of Te Kooti Arikirangi Te Turuki* (AUP/BWB, 1995; Bridget Williams Books, 2012), *Encircled Lands: Te Urewera, 1820–1921* (Bridget Williams Books, 2009), *Stories without End: Essays 1975–2010* (Bridget Williams Books, 2010), *Tangata Whenua: An Illustrated History* (with Atholl Anderson and Aroha Harris, Bridget Williams Books, 2014).



OBJECTS AND BOOKS FROM THE COLLECTION

90
New Guinean Carved Wooden
Food Bowl
710mm: length
\$200 – \$400

91
Pre-European Argillite Toki or
Adze of Quadrangular shape
Y registration Y08179
210mm: length
\$300 – \$500

92
Alicia Martines Rafael
Hand-painted earthenware
Mexican Devil Figure riding a
mythical dragon (some faults)
400 x 380 x 210mm
\$300 – \$600

93
Hand-painted earthenware South
American Sun Deity and Devil
Figure modelled in high relief
300mm: height
\$200 – \$400

94
Hand-painted earthenware
Spanish Candelabra featuring
Figure of Christ Crucified
320mm: height
\$100 – \$200

95
Two Mexican earthenware
Skeleton Figural Candle Sticks
\$150 – \$300

96
A Mexican hand-painted
earthenware figure together
with a skull and three hanging
skeletons
\$100 – \$300

97
Pigment decorated Ablem Island
Deity figure
\$100 – \$200

98
Soloman Island Comb together
with an Ablem Island Yam Mask,
Fijian Priest Dish, cannibal fork
and a PNG Mask
\$100 – \$200

99
A pre-Columbian earthenware
food bowl
140mm: diameter
\$100 – \$200

100
A pre-Columbian earthenware
food bowl with spiked exterior
140mm: diameter
\$150 – \$250

101
Seven assorted pieces of South
American pottery
\$100 – \$200

102
Two African hand-painted Folk
Art figures
\$100 – \$200

103
Cast bronze Buddha's Hand
240mm: length
\$100 – \$200

104
Two French Quimper hand-
painted plates
\$200 – \$350

105
Six assorted hand-painted
Rajasthani pieces
\$100 – \$200

106
Two hand-painted tin glazed
Continental Earthenware
chargers together with a hand-
painted Earthenware bowl (some
faults)
\$200 – \$400

107
Two hand-painted earthenware
bowls together with two hand-
painted jugs a small bowl and a
trivet stand.
\$100 – \$200



92



93

108
Hand-painted wooden parrot
figure
410mm: length
\$50 – \$100

109
Six assorted hand-painted wall
masks
\$100 – \$200

110
Carved hardwood Pacific Island
fish figure with shell eyes
320mm: length
\$50 – \$100

111
Four Publications on Bill Culbert
Bill Culbert (Caxton Press,
1978); Lightworks: recent work
by Bill Culbert (City Gallery,
Wellington, 1997); Bill Culbert:
Lightworks (full catalogue, City
Gallery, 1997); Bill Culbert
and Ralph Hotere: Fault (City
Gallery, Wellington, 1994)
\$50 – \$100

112
Kendrick Smithyman
Tomarata
hand-printed by Alan Loney in
limited edition on the Caxton
Press, 1996
\$100 – \$200

113

Six Publications on John Kinder
Hamish Keith, John Kinder
(Pelorus Press, Auckland Art
Gallery, 1958); Don Binney,
John Kinder: Founding Vision,
Local Realities (Published by
Kinder House, 2002, inscribed
by the author 'To J.M.C Binney,
with fond wishes' by the
author); Gordon H. Brown, The
Ferrier-Watson Collection of
Watercolours by John Kinder
(Waikato Art Gallery, 1970);
Ronald Brownson, John Kinder
Photographs (Auckland Art
Gallery, 1985); Ron Brownson,
John Kinder's New Zealand
(Auckland Art Gallery, 2004);
Michael Dunn, Lakes and
Shores and Mountain Crags:
The Ferrier-Watson Collection
of Watercolours by John Kinder
(Kinder House, 2007)
\$100 – \$200

114

Hone Tuwhare
No Ordinary Sun
Blackwood and Janet Paul
(Auckland and Hamilton, 1965)
\$100 – \$200

115

Three Publications on Don
Binney and Bethells and Wainamu
– Te Henga, together with vintage
exhibition pamphlets on Don
Binney etc.
Mary D. Woodward, The
Landscape of My Heart: the
Bethells and their neighbours
(Auckland, 2004); Damian
Skinner, Don Binney: Nga
Manu/Nga Motu – Birds/Islands
(Auckland University Press,
2003); Warwick Brown, Wainamu
– Te Henga: A Study (Waitakere
Ranges Protection Society, 1978)
\$70 – \$150



95



94



91

116

Six Assorted Art Publications
 McCahon: 'Religious' Works
 1946 – 1952 (Manawatu Art
 Gallery, 1975); 10: Barry Lett
 Galleries: Ten Years, 1965 – 1975;
 beauty, even: a tribute to Joanna
 Margaret Paul 1945 – 2003 (City
 Gallery, Wellington, 2005); Ron
 Brownson, Michael Smither: The
 Wonder Years (Auckland Art
 Gallery, 2005); The Kim Wright
 Collection of New Zealand
 Painting (Govett-Brewster Art
 Gallery, 1974); Barry Lett: Head
 and Shoulders Painting and
 Drawing (Peter Webb Galleries,
 1978); Sightlines (Te Papa, 2007)
 \$50 – \$100

117

Assorted Publications,
 Newspaper Clippings and
 Exhibition Pamphlets pertaining
 to Ralph Hotere
 Ralph Hotere: A Survey 1963
 – 1973 (Dunedin Public Art
 Gallery, 1974); Ralph Hotere and
 Bill Manhire: The Elaboration
 (Dunedin, 1972); James K.
 Baxter: Jerusalem Sonnets
 (bibliography Room, Otago
 University, 1970)
 \$100 – \$200

118

C. K Stead
 Walking Westward (The Shed,
 Auckland, 1979, edition no. 20,
 inscribed 'To Sebastian, with
 good wishes from Karl and
 dated 1/3/79) together with
 Quesada (The Shed, Auckland,
 1975, signed by the author and
 inscribed *No. 56.*)
 \$50 – \$100

119

James K. Baxter
 Jerusalem Daybook (Wellington,
 1971) together with Autumn
 Testament (Wellington, 1974)
 together with Pig Island Letters
 (Oxford University Press, 1966)
 \$50 – \$100

120

Three Publications on
 Colin McCahon
 McCahon: 'Religious' Works
 1946 – 1952 (Manawatu Art
 Gallery, 1975); Gates and
 Journeys (Auckland City Art
 Gallery, 1988); Colin McCahon:
 A View from Urewera (*City
 Gallery, Wellington, 2000*)
 \$100 – \$200

121

Vincent O' Sullivan
 Bearings (Pegasus Press,
 Christchurch, 1973) together
 with Revenants (Prometheus
 Books, 1969, cover designed by
 Ralph Hotere) together with
 Our Burning Time (Prometheus
 Books, 1965, cover designed by
 Don Binney)
 \$50 – \$100

122

Four Books on Photography
 Ans Westra, Notes on the
 Country I Live In (Alister Taylor,
 1972) together with William
 Main, Auckland: Through a
 Victoria Lens (Milwood Press,
 Wellington, 1977) together with
 Frederick Kaufman, Manuel
 Alvarez Bravo: Photographs
 and Memories (Aperture, 1997)
 together with Leonard Bell, Marti
 Friedlander (Auckland University
 Press, 2009)
 \$800 – \$150

123

Russell Haley
 The Walled Garden (The
 Mandrake Root, Northcote,
 1972, signed by the author)
 together with On The Fault Line
 (Hawk Press, Paraparaumu, 1977,
 inscribed 'To Sebastian and Judy
 – for Leeds and everything else,
 Russell') together with The Sauna
 Bath Mysteries (The Mandrake
 Root, Mt Eden, 1978, signed by
 the author)
 \$50 – \$100



124

Four Publications on Greer Twiss
 Greer Twiss (Ron Sang Publications, 2013); Allan Smith, Greer Twiss: Workshop Theatre (Auckland Art Gallery, 2003); Greer Twiss: Ponsonby Pieces (2007); Greer Twiss: Words and Works (2007)
 \$70 – \$140

125

Four Publications by Albert Wendt
 Albert Wendt: Photographs (Auckland University Press, 1995, inscribed for 'Judith and Sebastian with my Aloha and best wishes, 2/8/95'); Black Rainbow (Penguin, 1992, inscribed for 'Judith and Sebastian with my Aloha and best wishes, Ia manuia, 11/8/92'); Shaman of Visions (Auckland University Press, 1984); Albert Wendt (Auckland University Press, 2002, inscribed for 'Judith and Sebastian with Aloha and best wishes, love Al 24/8/02')
 \$50 – \$100



126

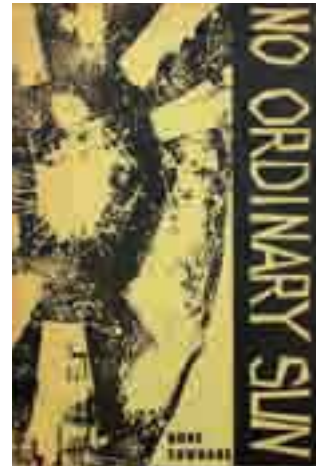
Five International Art Volumes
 Julia Blackburn, Old Man Goya (London, 2002); Robert Edwards and Bruce Guerin, Aboriginal Bark Paintings (Australia, 1976); Graham Reynolds, John Constable: The Natural Painter (Auckland Art Gallery, 1974); David Hill, In Turner's Footsteps: Through the Hills and Dales of Northern England (London, 1984); Helen Escobedo (Mexico, 1975)
 \$40 – \$80

127

Two Publications on Tapa and Anton Seuffert
 Roger Neich and Mick Pendergrast, Pacific Tapa (Auckland, 1997); Brian Peet, The Seuffert Legacy: New Zealand Colonial Master Craftsman (Auckland, 2008)
 \$40 – \$80

128

Four issues of the Bulletin of New Zealand Art History (Vols 1, 5, 6, 8) together with Michael Dunn, Maori Rock Art (Wellington, 1972) together with Mark Young, New Zealand Art: Painting 1950 – 1967 (Wellington, 1968)
 \$30 – \$60



129

Three Publications on Pat Hanly
 Patrick Hanly: 1974 Retrospective (Dowse Art Gallery, 1974); Hanly: The Painter as Printmaker (Wairarapa Arts Centre, 1981); Gregory O'Brien, Hanly (Ron Sang Publications, 2012)
 \$60 – \$120

130

Five Publications by Dame Judith Binney
 Stories without End: Essays 1975 – 2010 (Wellington, 2010); A Legacy of Guilt: A Life of Thomas Kendall (University of Auckland, 1968, cover design by Hamish Keith); Te Kerikeri: The Meeting Pool nly (Wellington, 2007, edited and introduced by Binney, signed by all the contributors); The Shaping of History (Wellington, 2001, signed); Redemption Songs: A Life of Te Kooti Akikirangi Te Turuki (Wellington, 1995)
 \$100 – \$200

131

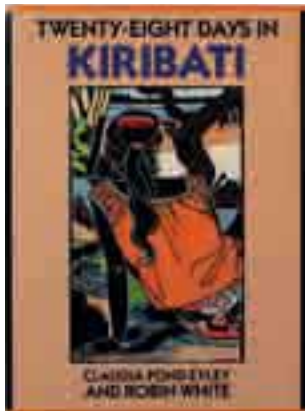
Two Publications on
Ralph Hotere
Kriselle Baker: *The Desire of the Line: Ralph Hotere Figurative Works* (Auckland University Press, 2005, inscribed by the author 'To Sebastian and Judith its been such a pleasure to meet you, Nov 2006' by the author); Vincent O'Sullivan and Kriselle Baker, *Hotere* (Ron Sang Publications, 2008)
\$60 – \$120

132

Hamish Keith, Eliazbeth, Hana and Ngarino Ellis, Robert Ellis (Ron Sang Publications, 2014)
\$40 – \$80

133

Five Publications by Dame Judith Binney
Redemption Songs: A Life of Te Kooti Akikirangi Te Turuki (Wellington, 1995); *Myth & Memory: Stories of Indigenous-European Contact* (Canada, 2007, contains essay by Binney); *A Legacy of Guilt: A Life of Thomas Kendall* (Wellington, 2005); *Mihaia: The Prophet Rua Kenana and His Community at Maungapohatu* (Wellington, 1979, signed by the three authors); *Nga Morehu, The Survivors: The Life Histories of Eight Maori Women* (Auckland University Press, 2014)
\$60 – \$120



134

Five Publications on Early New Zealand Art
Two Centuries of New Zealand Landscape Art (Auckland City Art Gallery, 1990); *The Watercolours of Alfred Sharpe* (Auckland City Art Gallery, 1973); *Julie King, Flowers Into Landscape: Margaret Stoddart 1865 – 1934* (Christchurch, 1997); *Roger Blackley, The Art of Alfred Sharpe* (Auckland City Art Gallery, 1992); *Early Watercolours of New Zealand* (Auckland City Art Gallery, 1963); *New Zealand Paintings by J. B. C Hoyte* (Auckland, 1968)
\$100 – \$200

135

Four New Zealand Art Publications
Martin Edmond, The Resurrection of Philip Clairmont (Auckland University Press, 1999); *Claudia Pond-Eyley and Robin White, Twenty-Eight Days in Kiribati* (New Women's Press, 1987); *Jill Trevelyan (ed), Toss Woollaston: A Life in Letters* (Te Papa, 2004); *Roger Horrocks, Len Lye: A Biography* (Auckland University Press, 2001)
\$70 – \$140

136

Stephen Bambury, Leigh Davis, John Reynolds et al., Te Tangi a te Matuhi (limited edition boxed copy with musical CD, 1999, inscribed to 'Judith, 27.3.99')
\$50 – \$100



137

Five New Zealand Art Gallery/ Museum Publications
Mary Kisler, Angels and Aristocrats (Auckland Art Gallery, 2010); *Tuhinga: Records of the Museum of New Zealand Te Papa Tongarewa* (Te Papa, 2004); *150 Treasures* (Auckland War Museum, 2001); *Map New Zealand* (Alexander Turnbull, 2006); *Icons Ng Taonga: from the Museum of New Zealand Te Papa Tongarewa* (Te Papa, 2004)
\$50 – \$100

138

Five New Zealand Art Publications
Patrick Hanly: 1974 Retrospective (Dowse Art Gallery, 1974); *P rangiaho: Seeing Clearly* (Auckland Art Gallery, 2001); *Claire Finlayson, This Thing in the Mirror: Self Portraits by New Zealand Artists* (Nelson, 2004); *Shane Cotton: Survey 1993 – 2003* (Victoria University Press, 2004); *Vincent Ward: The Past Awaits* (Nelson, 2001)
\$100 – \$200

139

Five Assorted History Publications
Towards 1990 (Wellington, 1990, contains essay by Binney); *Telling Stories: Indigenous History and Memory...* (Wellington, 2001); *Giselle Byrnes (ed), The New Oxford History of New Zealand* (Melbourne, 2009); *Vincent O'Sullivan, Katherine Mansfield's New Zealand* (London, 1975); *Judith Binnet et al., Tangata Whenua: An Illustrated History* (Wellington)
\$50 – \$100

140

Ten Assorted Poetry Books and Novels by John Pule, Bill Manhire, Leigh Davis, A.R.D. Fairburn, Allen Curnow etc.
\$50 – \$100

Conditions of sale

Please note: it is assumed that all bidders at auction have read and agreed to the conditions described on this page.

ART+OBJECT directors are available during the auction viewing to clarify any questions you may have.

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

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

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

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

5. Buyers premium: The purchaser by bidding acknowledges their acceptance of a buyers premium of 15% + GST on the premium to be added to the hammer price in the event of a successful sale at auction.

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

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

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

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

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

11. Bids under reserve & highest subject bids: When the highest bid is below the vendor's reserve this work may be announced by the auctioneer as sold 'subject to vendor's authority' or some similar phrase. The effect of this announcement is to signify that the highest bidder will be the purchaser at

the bid price if the vendor accepts this price. If this highest bid is accepted then the purchaser has entered a contract to purchase the item at the bid price plus any relevant buyers premium.

IMPORTANT ADVICE FOR BUYERS

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

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

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

C. Telephone bids: The same conditions apply to telephone bids. It is highly preferable to bid over a landline as the vagaries of cellphone connections may result in disappointment. You will be telephoned prior to your indicated lot arising in the catalogue order.

Absentee bid form

The Collection of Dame Judith Te Tomairangi o Te Aroha Binney and Sebastian Black
Auction No. 93 — 4 June 2015 at 6.30pm

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.

| Lot no. | Description | Bid maximum (New Zealand 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

ART+OBJECT 3 Abbey Street, Newton, Auckland, New Zealand. Telephone: +64 9 354 4646, Freephone: 0 800 80 60 01

