ART + OBJECT

IMPORTANT PAINTINGS & CONTEMPORARY ART

26 NOVEMBER 2015

"There are few things I can say about my work that are better than saying nothing"

— Ralph Hotere

The classic quote above does tend to fly in the face of much that ART+OBJECT seeks to do with a catalogue such as this. What we hope to be able to do once this catalogue reaches your hands is initiate lots of talking, reading and discussion regarding the superb artworks we present for your interest.

To assist us in this goal we commission essays from some of the most qualified art writers, critics and academics in the land. Many of them hold significant teaching or curatorial positions and have published important articles and books on their chosen artists. We hope that their thoughts, words and above all insights will assist us, and you, by providing a fact or a thought that may spark a connection to a particular work or artist. One of the key reasons we do this is because we know you enjoy these essays. The feedback we receive during our exhibitions at A+O confirm that these essays are well read, critiqued and discussed. After eight years we have arrived at catalogue 98 – close to a milestone for the company. From the very first catalogue we have enjoyed the contributions from some of the finest art thinkers in New Zealand.

Professor Laurence Simmons is a regular contributor to A+O catalogues; an acknowledged expert on many of our leading modernist artists and the author of the 2002 publication *The image always has the last word.* He is well qualified to understand the inherent contradiction in our insistence to talk and write about art which we devour first with our eyes. But still we press on. On page 80 is Laurence's essay on a wonderful Milan Mrkusich work dating to 1958 that has been recently repatriated to its home town after many years in Melbourne. From this essay we glean both a vital backstory that takes us to the heart of a time when this work was defiantly 'contemporary', an elegant summary of how this painting functions in terms of its aesthetics and a pithy 1969 quote by the artist: 'You want a landscape? Take a drive in the country'.

Megan Dunn is perhaps best known as a regular contributor to the *New Zealand Listener* magazine. Her chosen topics are art and literature, a recent piece on photographer Peter Peryer was entitled *A cup of meths on the barbie*. Dunn was recently interviewed by *Salient* magazine on how she tackles an artwork. Her response should be kept in mind when reading her illuminating piece on the 1969 Brent Wong work *Tradewinds* on page 92, "I start by describing what I have seen. This isn't easy. Description is a joy and a pain in the arse. A writer has the responsibility to be concrete, rather than abstract, even when writing about abstraction."

In an unusual step for an A+O catalogue we have asked the current owner of a work to write an essay on its merits. Usually this is a no-no, but in this case this writer and owner is leading academic Professor Michael Dunn, whose PhD thesis was based on the work of Gordon Walters. Professor Dunn curated the 1983 Auckland City Art Gallery exhibition on Walters and, as they say, wrote the book. So, in this case we trust we can be forgiven for making an exception to what was previously a golden rule. The early koru work in question and accompanying essay can be found on pages 66 & 67.

In addition A+O directors, both trained art historians, Hamish Coney and Ben Plumbly contribute essays to this catalogue. Coincidentally they both have penned articles on works by Ralph Hotere and in both cases the aim is to expand our readers' ability to reckon with works that are resolutely abstract, yet dense with reference points to international art movements or local tribal history.

The aim of the essays published in this catalogue is to help us to learn, not everything, but perhaps something that sparks a moment of clarity, understanding or even joy when contemplating an artwork. If that is the motivation to make a visit to see the work in the flesh during our upcoming pre-auction exhibition viewing then, perhaps, we have done our job.

Hamish Coney

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Cover: Lot 82. Rohan Wealleans *Black Swan*. Inside front and back: Lot 81. Ronnie van Hout *Hello, Goodbye*. Previous page: Lot 98. Charles Frederick Goldie *Wiripine Ninia – An Arawa Chieftainess*

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The new Audi Q7's optional Matrix LED headlights also function as cornering lights. Using predictive route data supplied by the MMI navigation plus, the focus of the beam is shifted towards the bend in the road, even before the driver turns the steering wheel. To see how far the new Q7 has come, visit Giltrap Audi today or go to **audi.co.nz/Q7.**

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EXHIBITING QUALITY LANDSCAPES

NEW ZEALAND'S FINEST LUXURY PROPERTIES

80 EDMONDS ROAD BAY OF ISLANDS

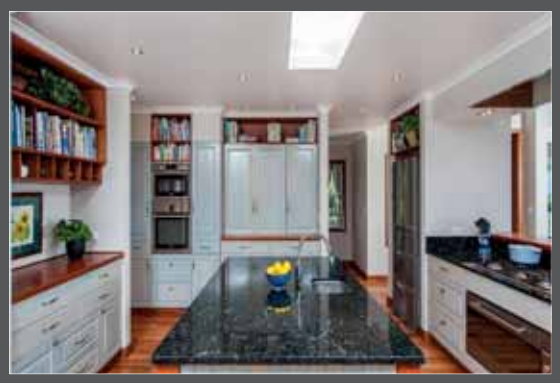
With a private, waterfront location, an architect-designed home and a separate caretaker's cottage, this property presents as a tropical-style retreat. The main residence displays the superior qualities of a typical Ron Sang designed home. Constructed of reinforced insulated concrete with warm timber features, this multi-level property showcases a Malaysian influence in its style.

- Exclusive and waterfront location, approximately 1.99 hectares
- Ron Sang architect-designed main residence and separate cottage
- Quality finishes include slate, sandstone, jarrah, teak, copper
- Established gardens; natives, exotics, citrus orchard, olive grove
- Barn/boatshed, concrete boat ramp, mooring available for transfer

luxuryrealestate.co.nz/NT80

6 5 3

10B BURMA ROAD WHAKATANE



Overlooking the coast between Whakatane and Ohope Beach, this hinterland retreat offers a winning combination of rural privacy and coastal lifestyle. It is a superb vantage point for the spectacular views that carve through undulating farmland toward Whale and White Islands. The property includes an impressive four-bedroom home and a separate building, purposely designed for leisure pursuits.

- Coastal land approximately 9.508 hectares (subject to title)
- Stunning four-bedroom home with expansive views
- Stylish kitchen and scullery, granite finishes
- Master suite with outdoor deck and luxurious bathroom
- Double garage, air conditioning and double-glazing

luxuryrealestate.co.nz/NT81

4 4 2

461 ARROWTOWN LAKE HAYES ROAD QUEENSTOWN

Deadline Sale: Closing at 4.00pm Tuesday 8th December 2015

This prime location allows the new owner to easily enjoy all the facilities of the neighbouring Milbrook resort and historic Arrowtown. With all its charm and award winning restaurants or the numerous golf courses, choices are endless. Nearby access to the Wakatipu Trails Trust also means 100km+ of walking and biking trails right on your doorstep.

- Circa 270m² home designed by Peter Bevan from Christchurch
- Located just 1.5km from historic Arrowtown (in school zone)
- Includes barn that can accommodate several vehicles
- Prior unconditional offers will be considered

luxuryrealestate.co.nz/QT102

5 2 4

COMBINGS FARM WANAKA

Exceptional privacy and stunning lake and mountain views ensure this property stands out from the rest. Combings Farm is a traditional sheep and beef property set within a patchwork of paddocks, rolling meadows and natural rocky outcrops. This property has been faithfully farmed by the current owners for 36 years and is offered to the market for genuine sale.

- First time to the market in 36 years
- Two approved building platforms consented
- Close proximity to world class ski fields and Wanaka township
- Aspect mostly lying to the north overlooking Lake Wanaka
- Abundant with streams and natural springs

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LUXURY REAL ESTATE
NEW ZEALAND

NEW COLLECTORS ART
DECEMBER 8TH

Ian Scott
Lattice No.52 (detail)
acrylic on canvas

realised $11 110
September 1st

TIMELESS TAILORING

Embracing courageous
at the iconic Athfield House,
Wellington

0/2

CELEBRATING HERITAGE

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Heritage Series 02
Spring - Summer
2015/16

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Ian Athfield's house in Wellington is a unique achievement. Described by some as "part family home, part office, almost a village",

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2015/16

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DECEMBER 9TH

The Kingmaker's Cloak
An impressive and prestigious 19th century Kahu Kiwi
Muka flax fibre, kiwi, kaka and kereru feathers
Formerly belonging to Atanatiu Taingakawa Te Waharoa (1844 – 1929), Ngati Haua leader

Realised $128 528
September 2nd

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Title page from *Pictorial Illustrations of New Zealand* by S.C. Brees London, 1847, $6500 – $10 000

RARE BOOKS
9 DECEMBER 2015

CATALOGUE PUBLISHED AND ONLINE FROM 26 NOVEMBER

A+O's final Rare Books catalogue is notable for the inclusion of many extremely early and rare publications from two South Island private libraries with the accent on Exploration, Antarctic and illustrated volumes. Of particular note is a suite of four 18th century aquatint scenes from Cook's third voyage by the marine artist John Cleverley (1747 – 1786) in fine condition. Also of note is a hand-coloured edition of S.C. Brees *Pictorial Illustrations of New Zealand* (1847) with all plates intact. In addition, the feature lot of a superb selection of early angling books is a large and beautifully presented 19th century 'Fly Board' by Wilhelmina Buchan that won a gold medal at the Otago Industrial Exhibition of 1898.
The catalogue also features a complete set of Captain Cook's Voyages comprising eight volumes and the folio atlas, a first edition of W.L. Buller's *A History of the Birds of New Zealand* (1873), *The Native Flowers of New Zealand* by Mrs Georgina Hetley (3 volumes, 1878-88) and an original typescript of *The Songs of the Morning* inscribed in ink by the author Gerard S. Doorly and dated 2/7/45.

CONTACT

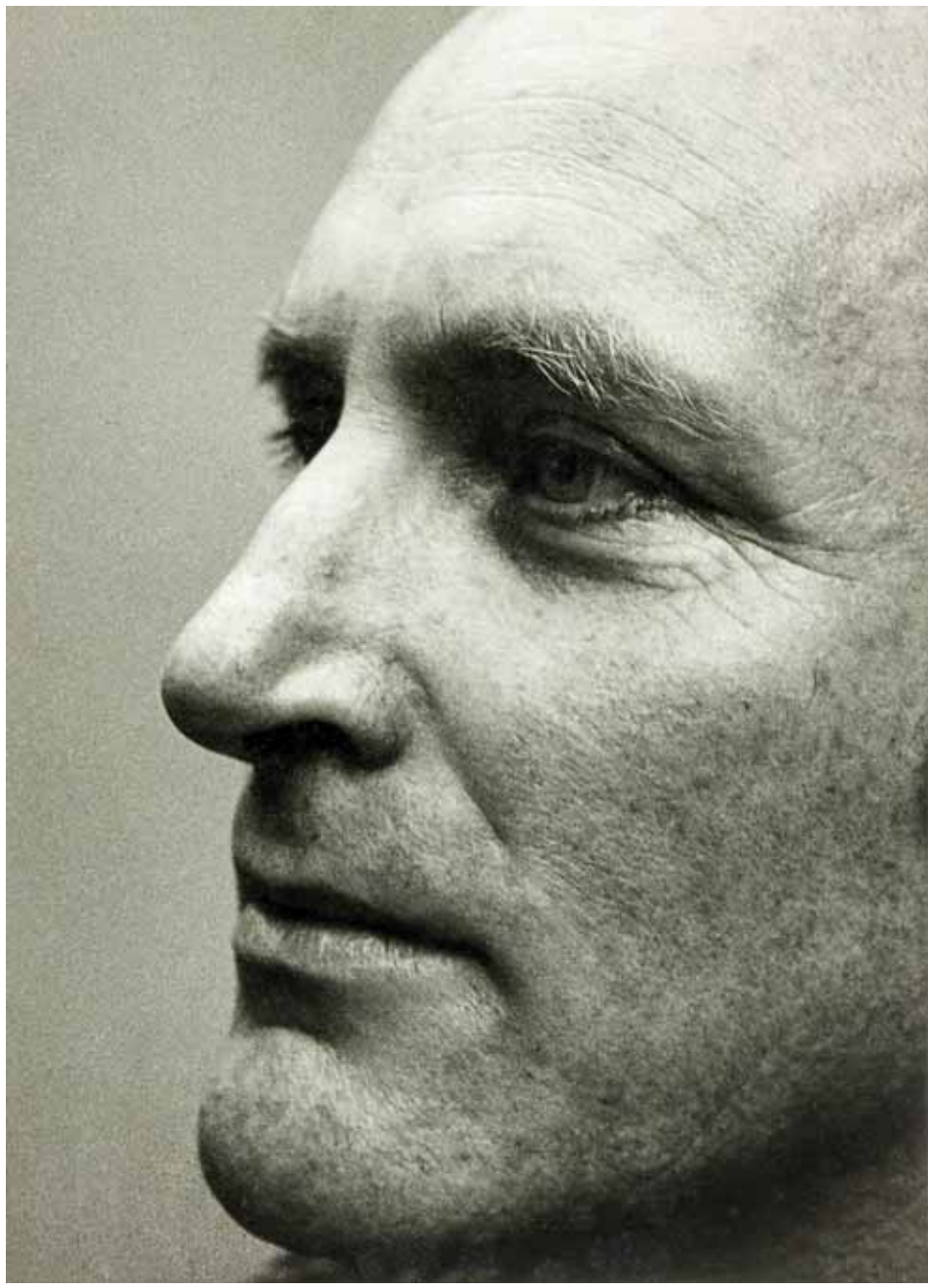
Pam Plumbly, Rare Book Specialist
09 354 4646, pam@artandobject.co.nz

The archive of Professor Emeritus Michael Dunn

February 2016

Michael Dunn is one of New Zealand's most distinguished art historians, having taught at The University of Auckland for over twenty five years as head of the Art History department before being appointed Chair of Elam School of Fine Arts in 1994. He is the author of over 20 major publications including *New Zealand Painting, a Concise History* (2006) and *New Zealand Sculpture: A History* (2002). His research as well as publications and articles on leading New Zealand Modernist artists afforded him unique access to many of the key figures in New Zealand art history of the 20th century.

Professor Dunn's archive collection reflects the scope of his interests and relationships and includes documents, rare photographs and artworks that inform a lifetime as a central figure in the conceptual thinking that has driven the visual arts discourse within New Zealand over the last fifty years.



Peter Peryer
Michael Dunn
silver gelatin print
title inscribed, signed and dated 13.9.83 verso
290 x 210mm
$4000 – $6000

Contact
Hamish Coney
021 509 550
hamish@artandobject.co.nz

TE PUNA O WAIWHETU CHRISTCHURCH ART GALLERY

christchurchartgallery.org.nz

REOPENING FROM 19 DECEMBER WITH A SUMMER OF ART

Martin Creed Work **No 2314** 2015. Neon. Commissioned by Christchurch Art Gallery Foundation; gift of Neil Graham. Photo: John Collie

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THE SIMON MANCHESTER COLLECTION OF LEN CASTLE CERAMICS

February 2016

Wellington based Simon Manchester is a recognized authority on New Zealand studio pottery. In particular his long term collection of the work of Len Castle can be described as authoritative, having been assembled via close association with the artist and exhaustive research over the last twenty five years. Simon has been a regular contributor to journals, publications and exhibitions on Castle's work. His collection is notable for rare and superior examples of every stage of Castle's practice and this offering constitutes a museum quality collection that spans nearly sixty years of Castle's unique career.

Len Castle
Blossom Vase
from the Simon Manchester Collection
$8000 – $10 000

Contact
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james@artandobject.co.nz

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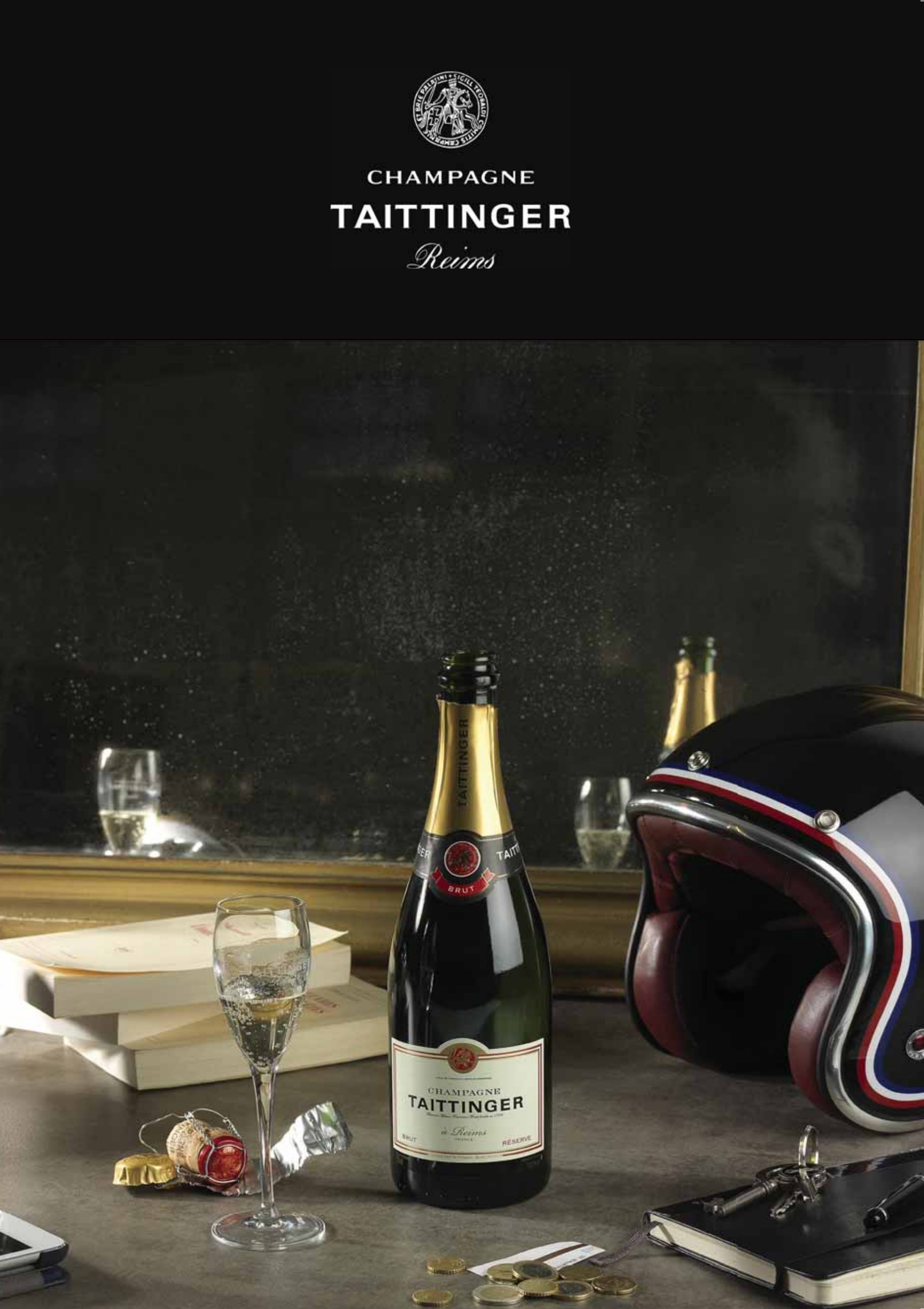
Foreground: Ausflag ltd ©, *Sporting flag*
Boarder left: Design by Toko (Detail)
Boarder right: Collider, *Super Nova* (Detail)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à Reims
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AUCTION

Thursday 26 November at 6.00pm
3 Abbey Street, Newton, Auckland

PREVIEW

Thursday 19 November 6.00pm – 8.00pm

VIEWING

Friday 20 November 9.00am – 5.00pm
Saturday 21 November 11.00am – 4.00pm
Sunday 22 November 11.00am – 4.00pm
Monday 23 November 9.00am – 5.00pm
Tuesday 24 November 9.00am – 5.00pm
Wednesday 25 November 9.00am – 5.00pm
Thursday 26 November 9.00am – 2.00pm

IMPORTANT PAINTINGS & CONTEMPORARY ART

THE **WHAKAIRO COLLECTION**

6.00PM

LOTS 1—36

1

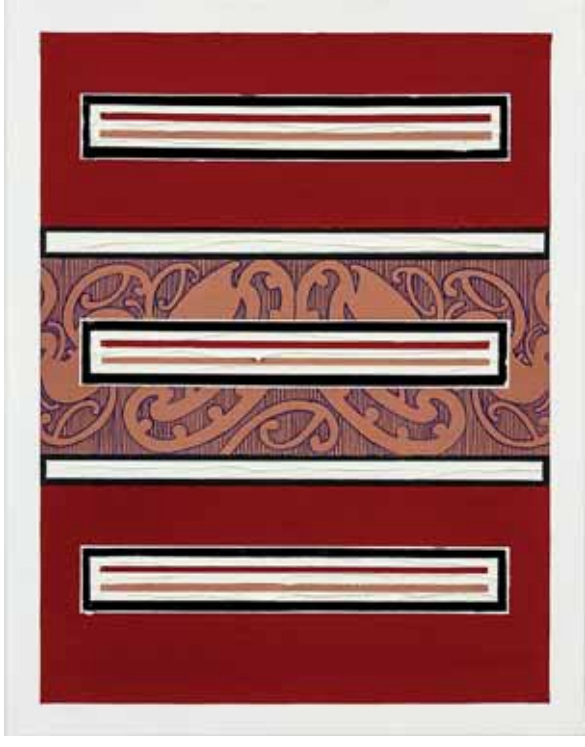
Bill Hammond
Picnic
lithograph, 9/30
title inscribed, signed and dated 2007
545 x 690mm
Provenance: Purchased from Peter McLeavey Gallery, Wellington in September 2008.
$4000 – $6000

2

Bill Hammond
Picnic II
lithograph, 23/27
title inscribed, signed and dated 2007
545 x 690mm
Provenance: Purchased from Peter McLeavey Gallery, Wellington in September 2008.
$4000 – $6000

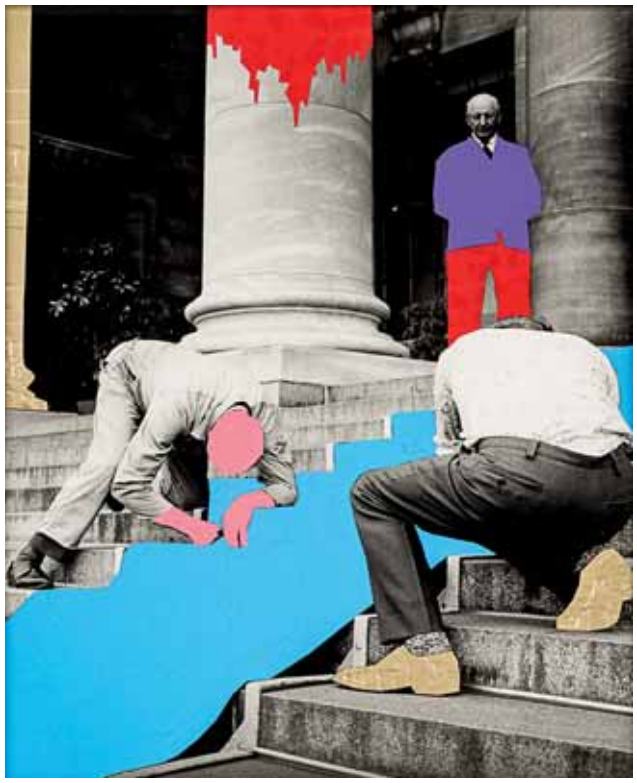
3

James Robinson
Self-Possessed
mixed media on canvas
title inscribed, signed and dated 2007 verso
1500 x 1350mm
Provenance: Purchased from Mark Hutchins Gallery, Wellington in February 2008.
$7000 – $10 000



4

Darryn George
Pohi No. 4
oil on canvas
title inscribed, signed and dated 2008 verso; original Gow Langsford Gallery label affixed verso
350 x 280mm
Provenance: Purchased from Gow Langsford Gallery, Auckland in July 2009.
$2000 – $3500



5

Ans Westra and **Wayne Youle**
Parliament Steps, Wellington: This place could do with a clean up
sign vinyl and gelatin silver print
signed 'Ans Westra, Wellington, 1973' and 'Wayne Youle, 19. 4. 13' verso
276 x 215mm
Provenance: Purchased from Suite Gallery, Wellington in September 2013.
$4000 – $6000

6

Ava Seymour
Sopranino
digital print, 2/3
title inscribed, signed and dated '06 verso
225 x 385mm
Provenance: Purchased from Peter McLeavey Gallery, Wellington in September 2012.
$2000 – $3000

7

Edwards + Johann
An Embezzlement of Sorts No. 5
type C photograph, collage and acrylic on glass
title inscribed, signed and dated 2013 verso; original Nadene Milne Gallery label affixed verso
280 x 407 x 30mm
Provenance: Purchased from Nadene Milne Gallery, Arrowtown in November 2014.
$2000 – $3000

8

Adrienne Millwood
Transmitter
acrylic and silkscreen on canvas
title inscribed, signed and dated 2013 verso
1160 x1295mm
Provenance: Purchased from Suite Gallery, Wellington in September 2013.
$3500 – $5000

9

Andrew McLeod
Michelangelo
digital print, 2/3
signed and dated 2010
1012 x 785mm
Provenance: Purchased from Peter McLeavey Gallery, Wellington in February 2011.
$8000 – $12 000

10

Peter Peryer
New Zealand
gelatin silver print
410 x 270mm
Provenance: Purchased from Webb's, Auckland in April 2012.
$3000 – $5000

11

Seraphine Pick
Untitled
gouache and watercolour on paper
signed and dated 2006
760 x 562mm
Provenance: Purchased from Hamish McKay Gallery, Wellington in March 2010.
$6500 – $8500

12

Allen Maddox
Perfect Piece for a Woman
acrylic on paper
title inscribed, signed and dated 10 – 89
845 x 590mm
Provenance: Purchased from Page Blackie, Wellington in October 2008.
$8000 – $12 000

13

John Drawbridge
17.30 (4th May 2002)
pastel and watercolour on paper
title inscribed, signed and dated
760 x 580mm
Illustrated: Damian Skinner, *John Drawbridge* (Ron Sang Publications, 2008), p. 179.
Provenance: Collection of Maribeth Coleman, Wellington. Purchased from Dunbar Sloane, Wellington in July 2009.
$4000 – $6000

14

Terry Stringer
The Theatre of Memory: Would my younger self approve me now
oil on canvas
signed and dated '97; title inscribed and inscribed Janne Land, April '97 verso
760 x 610mm
Provenance: Purchased from Dunbar Sloane, Wellington in May 2006.
$1500 – $2500

15

Marti Friedlander
Kelmarna Gardens, Grey Lynn
gelatin silver print
380 x 250mm
Provenance: Purchased from Webb's, Auckland in March 2012.
$2500 – $3500

16

Max Gimblett
Hoop Scotch
unique screenprint
signed and dated 2008
570 x 763mm
Provenance: Purchased from the Catchment Gallery, Nelson in October 2008.
$2000 – $3000

17

Warren Viscoe
Sea Pieces (Dulcet)
kauri and privet, two parts
580 x 370 x 170mm
Provenance: Purchased from Artis Gallery, Auckland in July 2009.
$6000 – $9000

18

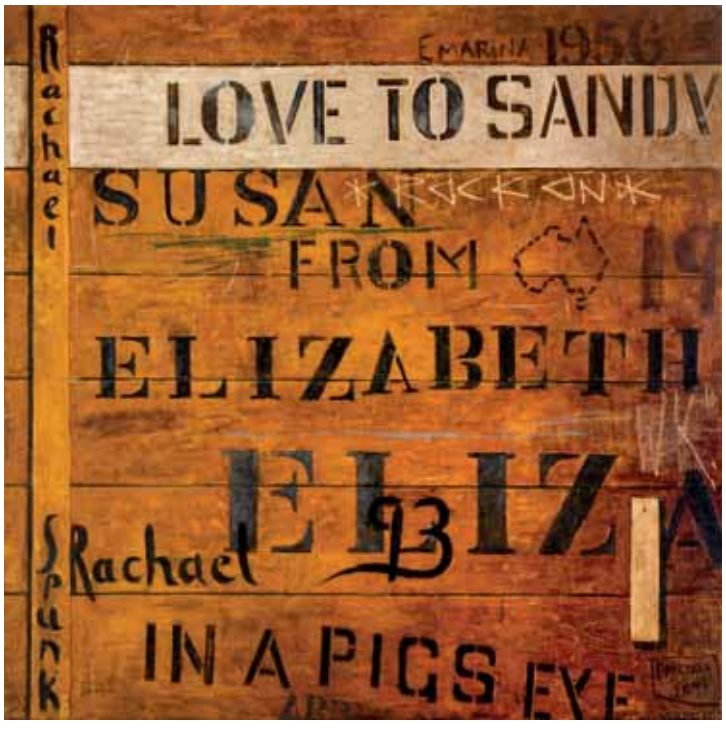
Renate Verbrugge
La Coquine
marble
440 x 230 x 135mm
Provenance: Purchased from the Botanical Gardens, Wellington Sculpture exhibition in October 2006.
$1000 – $2000

19

Mervyn Williams
Postscript '05
acrylic on canvas
title inscribed, signed and dated '05 verso
950 x 810mm
Provenance: Purchased from Judith Anderson Gallery, Hawke's Bay in February 2007.
$8000 – $12 000

20

Tony de Lautour
Masterplan
oil and acrylic on canvas
title inscribed, signed and dated 1999
1210 x 805mm
Provenance: Purchased from Dunbar Sloane, Wellington in August 2009.
$7000 – $10 000



21

Dick Frizzell
Woolshed Girls
acrylic on canvas
title inscribed, signed and dated 2009
1200 x 1200mm
Provenance: Purchased from the artist in February 2008.
$12 000 – $18 000

22

Emily Wolfe
Shadow III
oil on linen
1200 x 1110mm
Provenance: Purchased from Melanie Roger Gallery, Auckland in September 2012.
$10 000 – $15 000

23

Kushana Bush
Quiet Life (From All Things to All Men)
gouache and pencil on paper
title inscribed, signed and dated 2011 verso
760 x 560mm
Provenance: Purchased from Brett McDowell Gallery, Dunedin in February 2012.
$5000 – $8000

24

Robyn Kahukiwa
Ko te pūkana te koha o te ruru
graphite on paper
title inscribed, signed and dated 2002
800 x 615mm
Provenance: Purchased from Dunbar Sloane, Wellington in May 2006.
$3500 – $5000

25

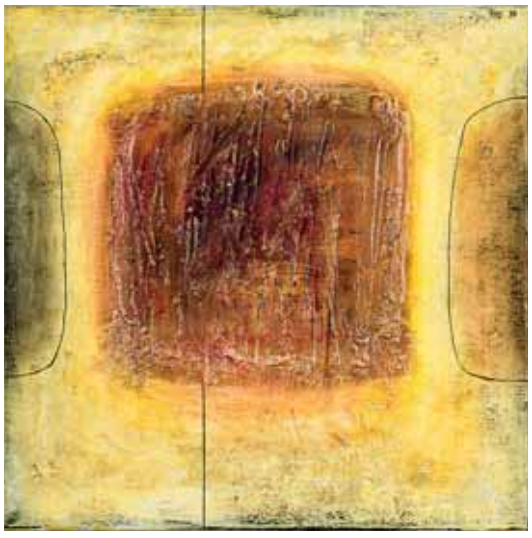
Star Gossage
Matariki
oil on board
title inscribed, signed and dated June 2006 and inscribed *In Pakiri* verso
300 x 170mm
Provenance: Purchased from Tinakori Gallery, Wellington in August 2006.
$3500 – $5500

26

Jason Greig
Resistance is Futile
monoprint, 1/1
title inscribed, signed and dated 2011 verso
550 x 365mm
Provenance: Purchased from Hamish McKay Gallery, Wellington in September 2012.
$3000 – $5000

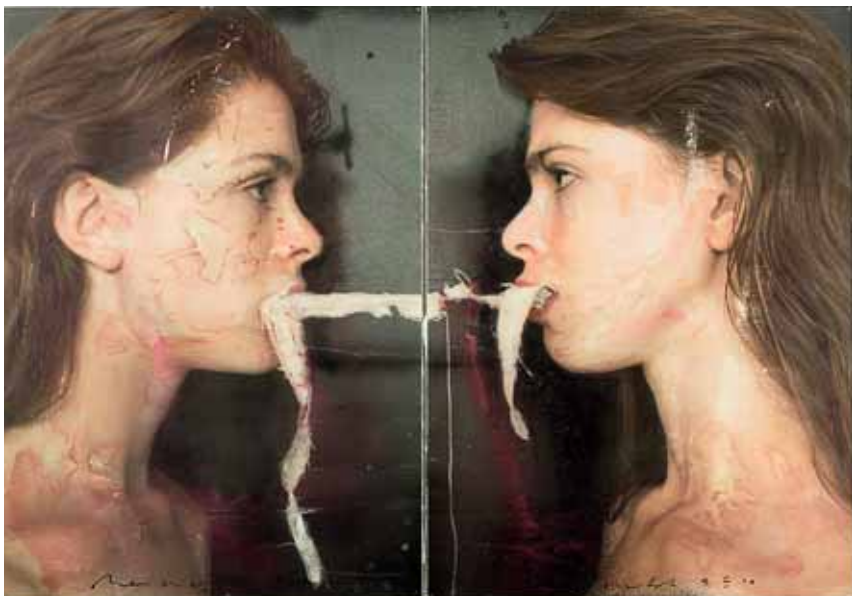
27

Euan Macleod
Walking out of the Storm
oil on canvas
title inscribed, signed and dated 2005 verso
850 x 12000mm
Provenance: Purchased from Bowen Galleries,
Wellington in March 2006.
$7000 – $10 000



28

Melvin Day
Orange Proportion
mixed media on linen
signed and dated '70
600 x 600mm
Provenance: Purchased from Dunbar Sloane,
Wellington in November 2010.
$5000 – $8000



29

Ben Webb
Study V
watercolour and opalescent pigments on rag paper, diptych
signed and dated 2010
955 x 1350mm: overall
Provenance: Purchased from Jonathan Smart Gallery,
Christchurch in June 2011.
$6000 – $8000

30

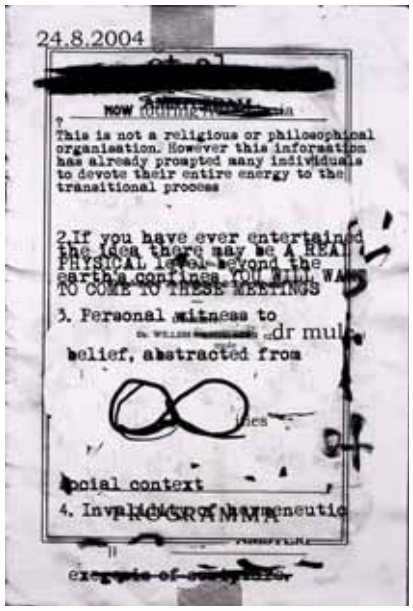
Nigel Brown
Her Native Protection
acrylic and metallic paint on paper
title inscribed, signed and dated 2009
595 x 420mm
Provenance: Purchased from Williams Gallery,
Petone in December 2009.
$4500 – $6500

31

Manu Berry
School of Architecture
woodcut and collage, 1/3
title inscribed and signed
917 x 270mm
Provenance: Purchased from the School of Architecture in December 2009.
$800 – $1400

32

Simon Payton
Across the Great Divide
acrylic on canvas
title inscribed, signed and dated 2006 verso
1500 x 1000mm
Provenance: Purchased from The Art Library, Petone in April 2007.
$3000 – $5000



33

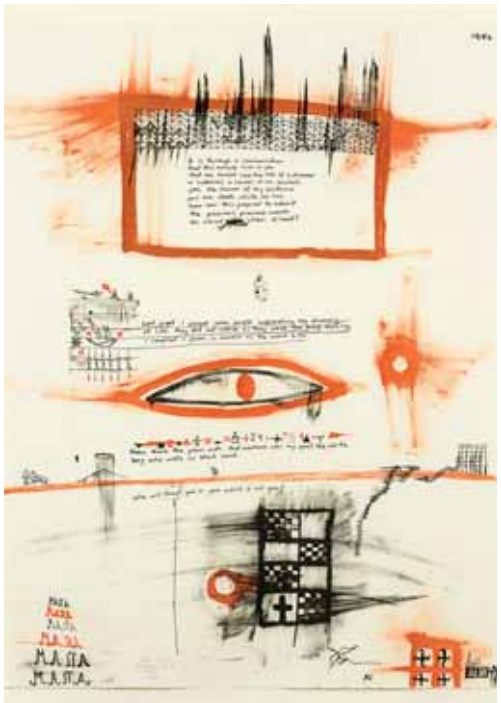
et al.
Screenprint for the Venice Biennale
screenprint in an edition of 100
together with vinyl record
1160 x 780mm
Provenance: Purchased from Webb's, Auckland in March 2012.
$1500 – $2500

34

Lorraine Webb
White Alert
acrylic on canvas
title inscribed, signed and dated 2005/2006 and inscribed *Central Panel* verso
2000 x 800mm
$1000 – $2000

35

Sarah Larnach
The Brave; Genevieve One
watercolour
signed and dated 2009
765 x 562mm
Provenance: Purchased from Page Blackie, Wellington in June 2010.
$800 – $1400



36

John Pule
Restless Spirit
lithograph, a/p
title inscribed, signed and dated 2000
765 x 562mm
Provenance: Purchased from Webb's, Auckland in March 2012.
$1500 – $2000

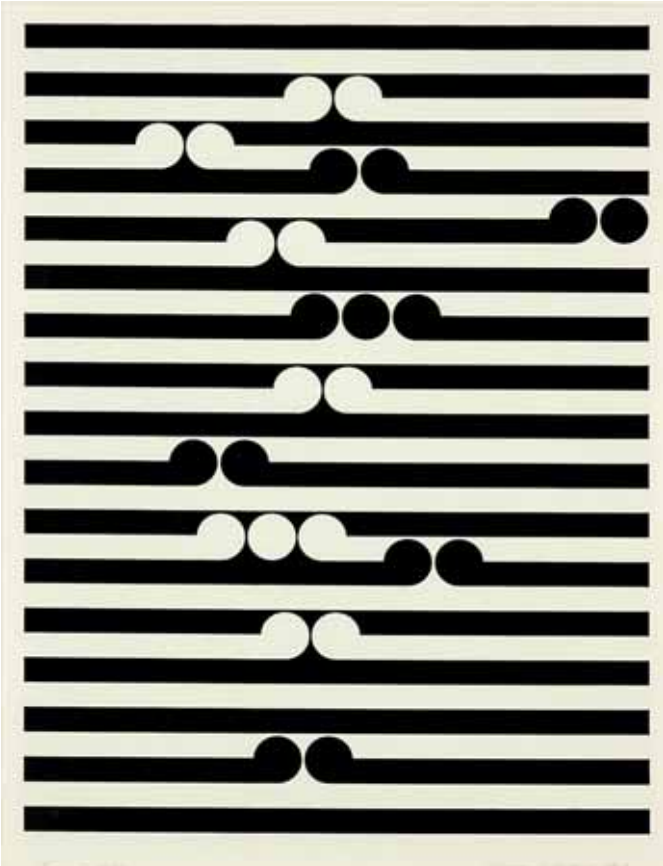
IMPORTANT PAINTINGS & CONTEMPORARY ART

6.30PM

LOTS 37—126

Marti Friedlander,
Milan Mrkusich in his studio
Detail from *Contemporary New Zealand Painters Vol. 1 A–M*, 1980.
Photograph courtesy of Marti Friedlander.

DM6
P37autofocus
Rollei



37

Gordon Walters
Tama
silkscreen print, 35/50
title inscribed, signed and dated 1977
855 x 502mm

Provenance:
Collection of Jim Fraser, Auckland.
Private collection, Dunedin. Acquired from 'The Jim Fraser Collection' auction, Webb's, Lot No. 5, November 9, 2006.

$10 000 – $15 000

38

Michael Parekowhai
The Bosom of Abraham
screenprinted vinyl on fluorescent light housing
1300 x 200 x 80mm

Provenance:
Private collection, Auckland.

$6000 – $9000

39

Michael Parekowhai
Elmer Keith
type C photograph, edition of 10
original Michael Lett label affixed verso
500 x 620mm
$6000 – $9000

40

Ronnie van Hout
Hello, Goodbye
plastic, paint, wig and fake-fur wig together with audio components, 2008
320 x 540 x 600 x mm

$14 000 – $20 000

Exhibited:
'Ronnie van Hout: I've Abandoned Me', Dunedin Public Art Gallery, 5 July – 19 October, 2008 (touring nationally).

Illustrated:
Pavement, No. 58, April – May, 2003, pp. 102 – 103.
Anthony Byrt, 'Who's There?: Ronnie van Hout and the Anti-Hero Aesthetic', *Art New Zealand*, No. 108, Spring 2003, pp. 70 – 71.

Provenance:
Private collection, Auckland.

41

Rohan Wealleans
Black Swan
acrylic, found cinema poster and coloured paper
1000 x 700 x 110mm
$6000 – $9000

42

Peter Peryer
Julie
gelatin silver print, circa 1977
140 x 195mm
$4500 – $6500

43

Shane Cotton
Stelliferous Biblia XII
acrylic on canvas
title inscribed, signed and dated 2001 verso
355 x 355mm

Provenance:
Private collection, Auckland.

$7000 – $12 000

44

Karl Maughan
Avonside
oil on canvas
title inscribed, signed and dated '06
verso
1012 x 1012mm

Provenance:
Private collection, Auckland.

$15 000 – $20 000

45

Jae Hoon Lee
Farm
type C print, edition of 8
1065 x 1180mm

Provenance:
Private collection,
Auckland.

$6500 – $8500

46

Ava Seymour
G. I Girls from *Health, Happiness, Housing*
colour hand-print on Agfa paper, edition of 5
signed and dated 1997 verso
722 x 890mm

Provenance:
Private collection,
Auckland.

$4000 – $6000

47

Fiona Pardington
Choker
gelatin silver print, 1993
595 x 490mm

Provenance:
Private collection,
Taranaki. Purchased by the current owner from Jensen Gallery, Auckland in 1994.

$2500 – $4000

48

Shane Cotton
Madonna of the Goldfinch
acrylic on canvas
title inscribed, signed with artist's initials S. W. C and dated '03 and inscribed *WHAKAPAKOKO, The Maori Renaissance, Fleur-De-Lis*
375 x 452mm

Provenance:
Private collection, Canterbury.

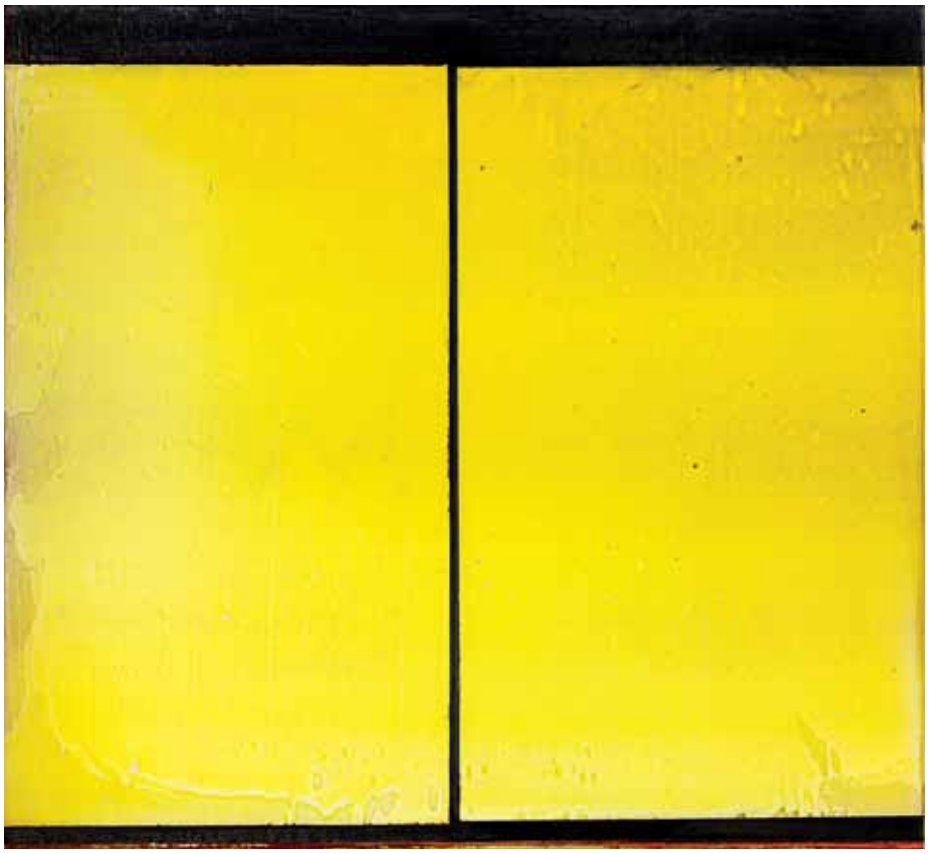
$8000 – $12 000

49

Stephen Bambury
Letters to Paul (VIII)
resin and graphite on panel
title inscribed, signed and dated 2001 verso
555 x 610mm

Provenance:
Private collection, Auckland.

$8000 – $12 000



50

Julian Dashper
The Deep (past) 3
acrylic, watercolour and ink
on paper
title inscribed, signed and
dated 6/4/89 – 9/5/89
595 x 800mm

Provenance:
Private collection,
Wellington.

$3800 – $5500

51

Charles Tole
Abstract Pattern
oil on board
signed; title inscribed on artist's original
catalogue label affixed verso
467 x 393mm

Illustrated:
Jill Trevelyan, *Peter McLeavey: The life and times of a New Zealand art dealer*
(Te Papa Press, 2013), pp. 244 – 245.

Provenance:
Private collection, Auckland.

$3000 – $5000

52

Michael Illingworth
Untitled
watercolour, gouache and ink on paper
signed and dated '62
245 x 190mm

Provenance:
Private collection, Auckland.

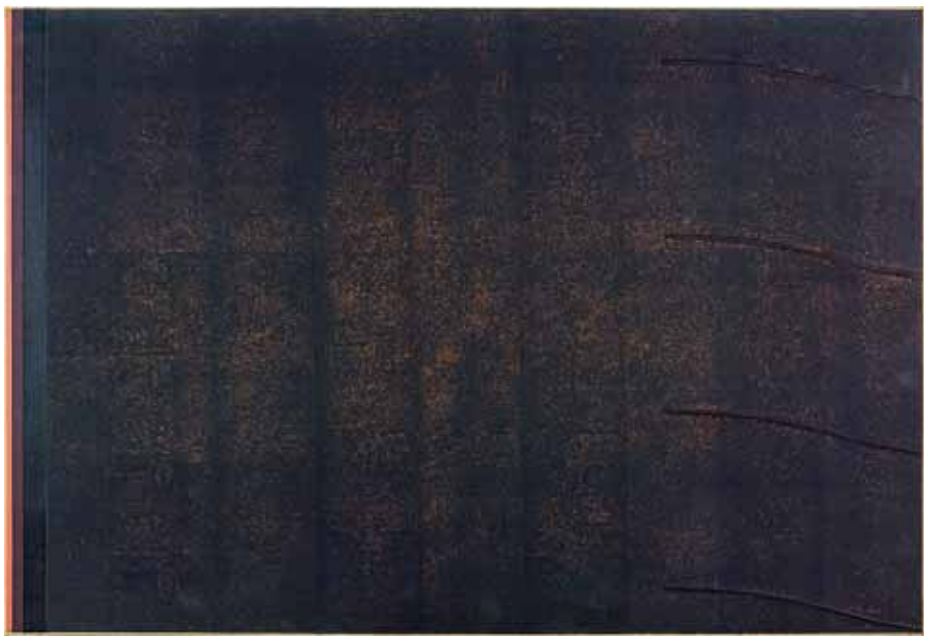
$5000 – $8000

53

Geoff Thornley
For Don No. 8
oil on canvas
title inscribed, signed and dated
33. 94 verso; original Vavasour
Godkin label affixed verso
1100 x 1600mm

Provenance:
Private collection, Auckland.

$10 000 – $16 000



54

Gretchen Albrecht
Study for Nocturne
acrylic and oil on canvas
signed and dated '91; title inscribed and dated
on artist's original label affixed verso
1000 x 1500mm

Provenance:
Private collection, Wellington.

$14 000 – $20 000

55

Sara Hughes
Download II
acrylic on canvas
title inscribed, signed and dated
2005 verso
1500 x 1500mm

$10 000 – $15 000

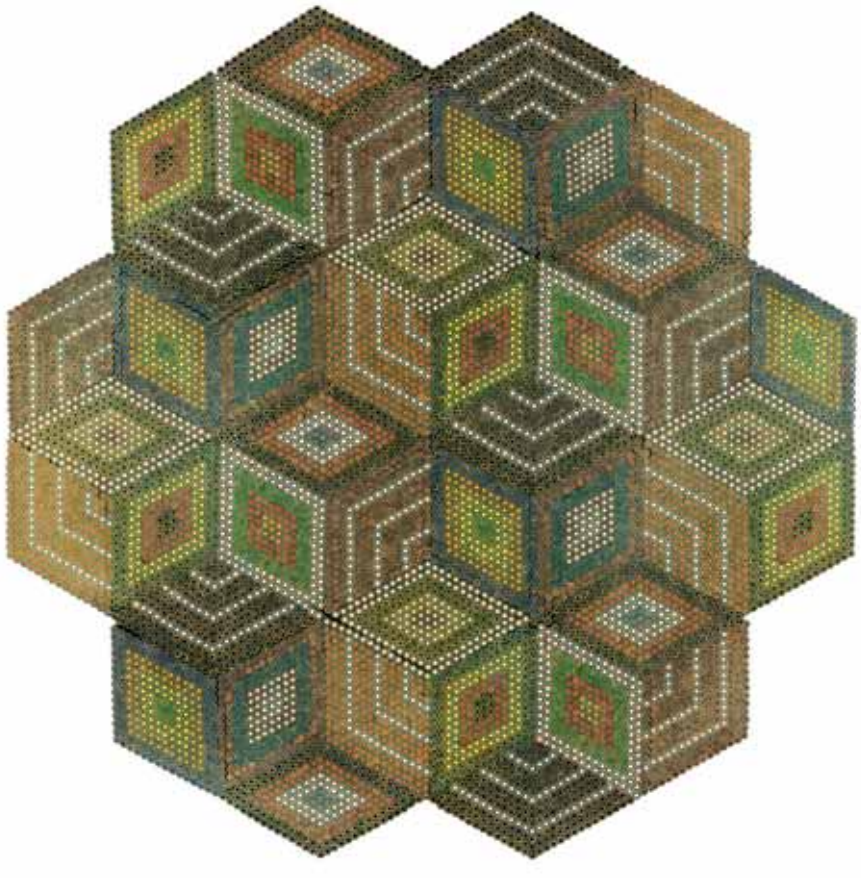
56

Lionel Bawden
Untitled (Large Wallpiece)
staedtler pencils, epoxy resin and linseed oil
signed and dated 2003 verso
760 x 760 x 40mm

Provenance:
Private collection, Auckland. Purchased by the current owner from Grant Pirrie, Sydney, Australia.

Exhibited:
'Lionel Bawden: The Spring Tune', Dunedin Public Art Gallery, 6 December 2003 – 29 February 2004.

$10 000 – $15 000

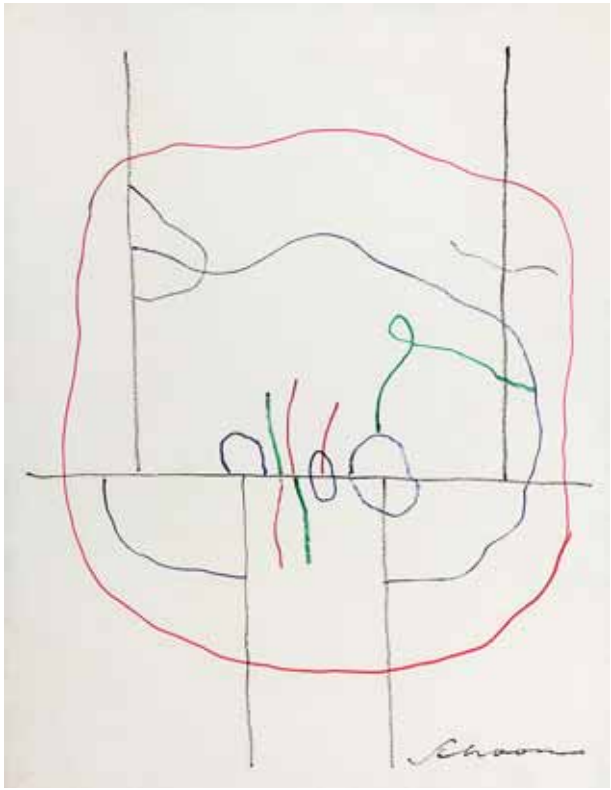


57

Theo Schoon
Reflected Memories
mixed media on cardboard
signed; title inscribed verso
634 x 505mm

Provenance:
Collection of Professor
Emeritus Michael Dunn.

$6000 – $9000



58

Louise Henderson
Abstract Painting – Bush Series
oil on board
signed and dated 1973
1200 x 893mm

Provenance:
Purchased by the current owner
from Webb's, 10 November,
1994, Lot No. 21.

$14 000 – $18 000

59

Laurence Aberhart
Taranaki (The Heavens Declare the Glory of God), New Plymouth, 14 May, 1986
gold and selenium toned gelatin silver print
title inscribed, signed and dated
1986/1991
195 x 245mm

Provenance:
Private collection, Dunedin.

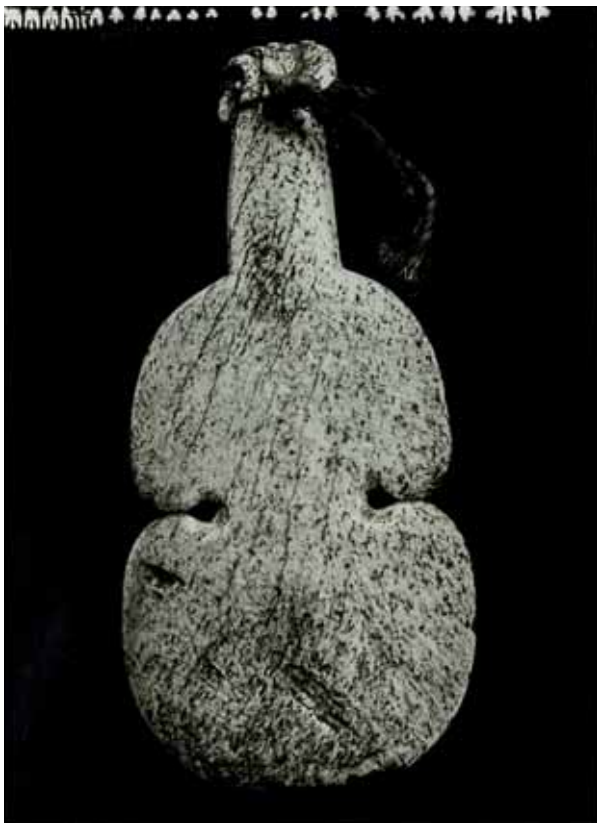
$7000 – $12 000

60

Laurence Aberhart
Midway Beach, Gisborne
gold and selenium toned gelatin silver print
title inscribed, signed and dated
1986/1994
195 x 245mm

Provenance:
Private collection, Dunedin.

$5000 – $8000



61

Fiona Pardington
Whale Bone Kotiate, O'Kains Bay Museum, 2002
gelatin silver hand-print
563 x 405mm

Provenance:
Private collection, Wellington.

$5500 – $7500

62

Fiona Pardington
Hei Tiki (female), Ngai Tahu, Christchurch, Banks Peninsula Area (Waru), Okains Bay Museum, 2002
gelatin silver hand-print
563 x 427mm

Provenance:
Private collection, Wellington.

$5500 – $7500

63

Fiona Pardington
Te huia kai-manawa: the huia who consumes my heart (vertical) in love songs, a sweetheart was described thus.
gelatin silver print, 2002
583 x 460mm

Provenance:
Private collection, Taranaki. Purchased by the current owner from McNamara gallery, Whanganui in 2002.

$5500 – $7500

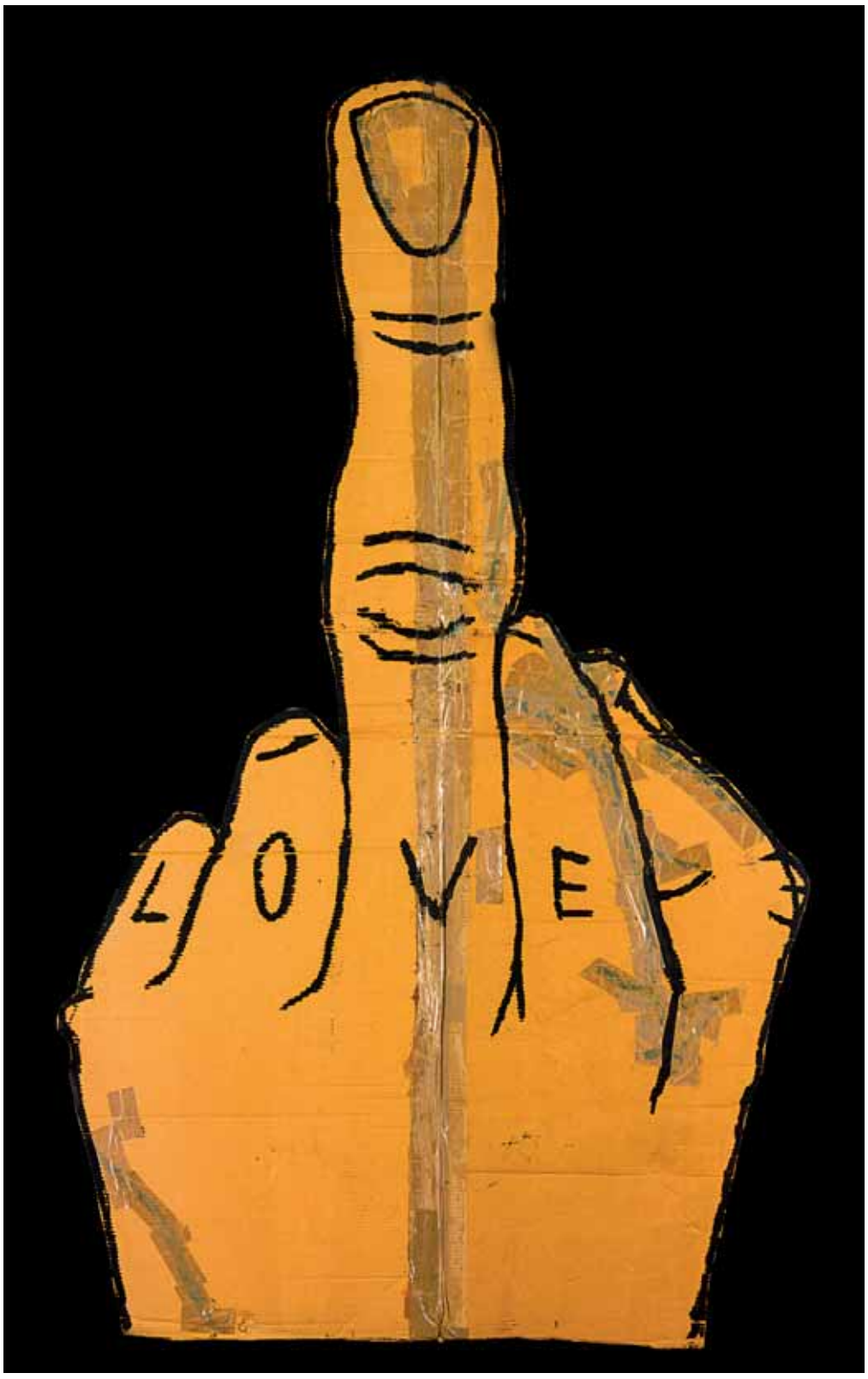
64

Rohan Wealleans
Tropical Ice Cream Tuesday
acrylic on canvas, 2008
2100 x 2050mm

Provenance:
Private collection, Auckland. Purchased by the current owner from Ivan Anthony Gallery, Auckland in July 2008.

Note:
The companion painting to this work, *Blade Healers* (2008) is in the Auckland University Collection.

$14 000 – $20 000



65

Peter Robinson
Love Finger
acrylic on corrugated card
signed and dated '96 verso
2340 x 1350mm

Provenance:
Private collection, Auckland.

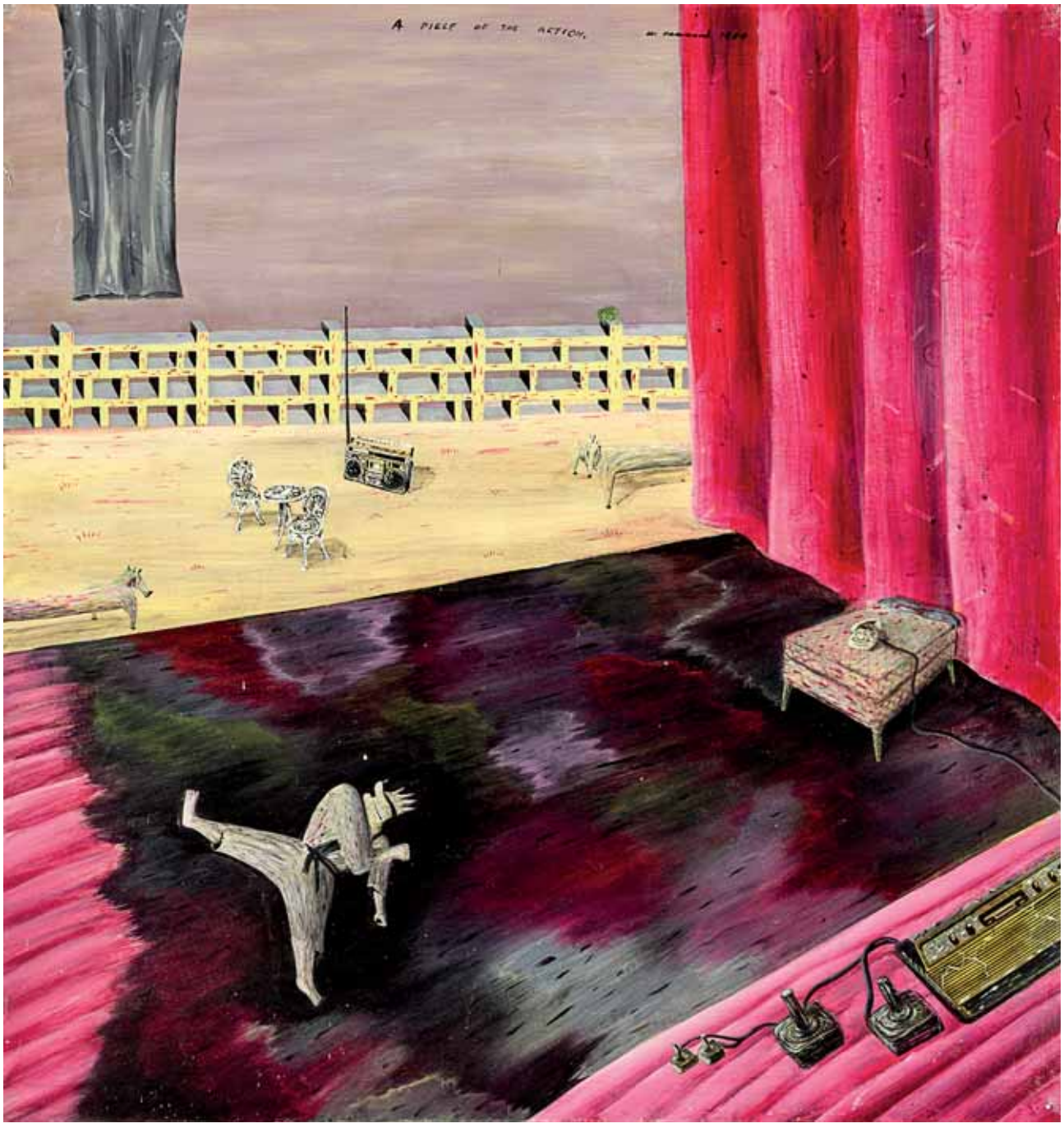
$15 000 – $25 000

66

Ralph Hotere
In the labyrinth, at the demolishing
acrylic on paper
title inscribed, signed and dated Port Chalmers '84
and inscribed *from Pine a Poem by Bill Manhire*
1050 x 750mm

Provenance:
Private collection, Wellington.

$28 000 – $38 000



67

Bill Hammond
A Piece of the Action
acrylic on aluminium
title inscribed, signed and dated
1972 verso
807 x 765mm

Provenance:
Private collection, Wellington.

$22 000 – $30 000

68

Stephen Bambury
Necessary Correction (XVI)
acrylic and resin on two aluminium panels
title inscribed, signed and dated 2004/2005 verso
1170 x 855mm

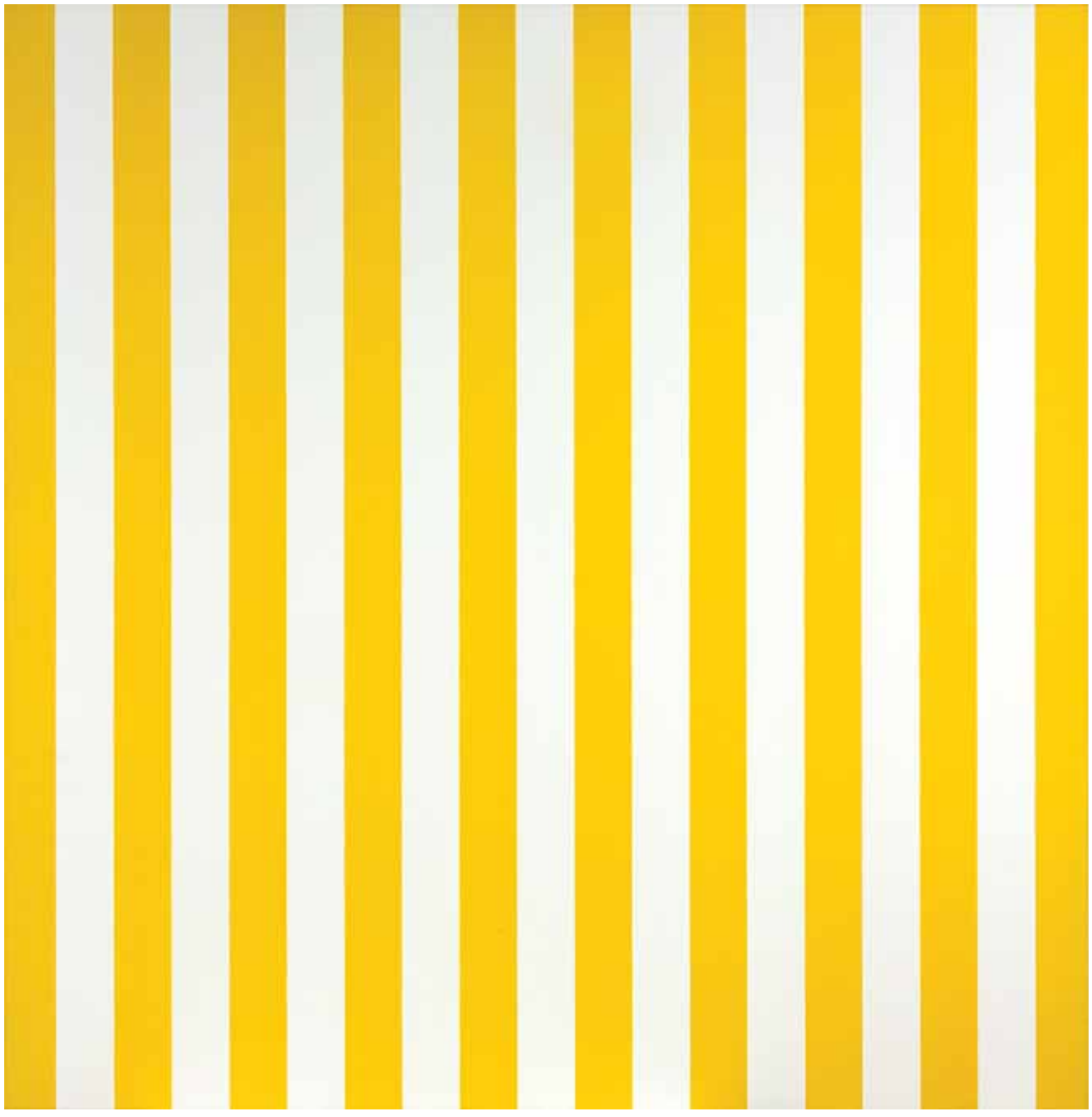
Provenance:
Private collection, Wellington.

$25 000 – $35 000

69

Judy Millar
Red I
acrylic and oil on canvas
title inscribed verso
1800 x 1600mm

$18 000 – $26 000

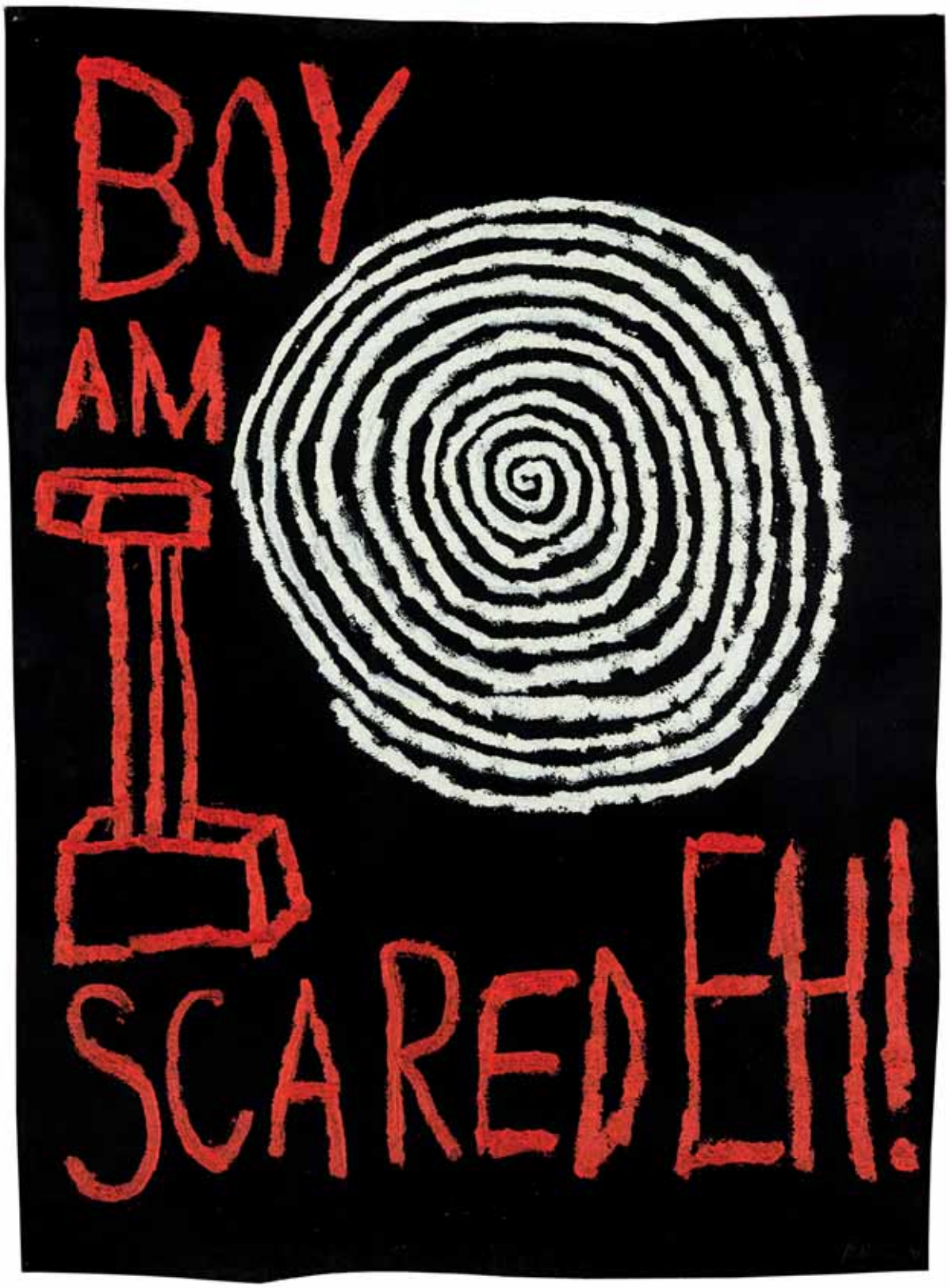


70

Julian Dashper
Untitled (1991)
sprayed acrylic on industrial canvas
1500 x 1445mm

Provenance:
Private collection, Wellington.

$18 000 – $26 000



71

Peter Robinson
Boy Am I Scared Eh!
acrylic and oilstick on paper
signed and dated '97
935 x 670mm

Provenance:
Private collection, Auckland.

$25 000 – $35 000

72

Richard Killeen
The Politics of Geometry
acrylic and collage on aluminium, 27 parts
title inscribed, signed and dated March 8, 1991; artist's original catalogue label affixed each piece verso
1330 x 1670mm: installation size variable

Exhibited:
'The Politics of Geometry', Sue Crockford Gallery, Auckland, 1991.

Provenance:
Private collection, Wellington.

$25 000 – $35 000

73

Judy Millar
Untitled
oil and acrylic on canvas
signed and dated 2005 verso
2320 x 1770mm
$30 000 – $40 000

74

Pablo Picasso (Spain, 1881 – 1973)
Chouette Femme (Owl Woman)
partially glazed earthenware, 1951 (edition of 500)
signed in brushpoint 'edition Picasso'; stamped 'Edition Picasso' and 'Madoura' to underside
300 x 210 x 150mm

Provenance:
Private collection, Christchurch. Purchased by the current owners in 1965 from Madoura Pottery, Vallauris France.

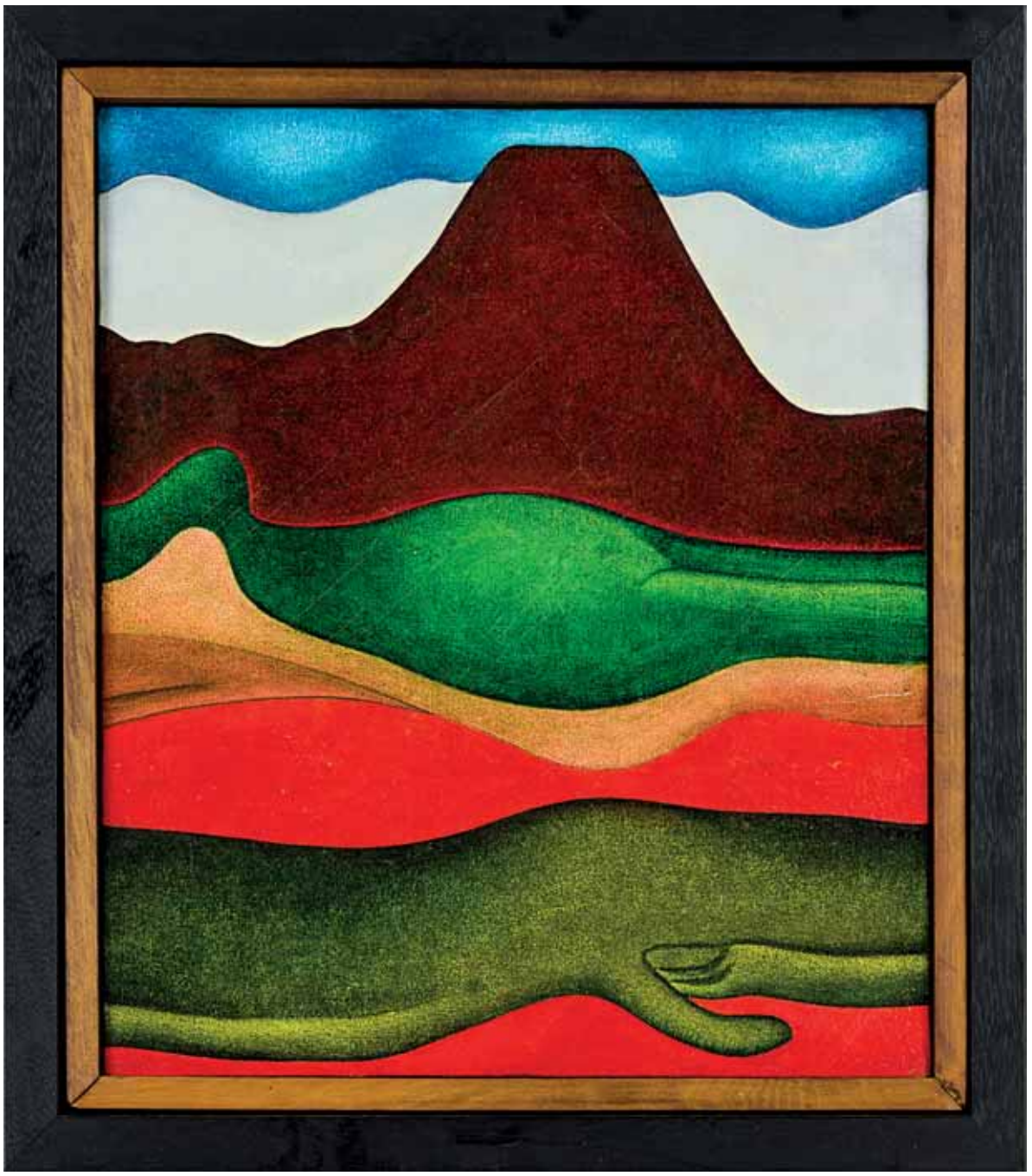
$10 000 – $16 000

75

Ralph Hotere
Mungo at Aramoana
oil on board
title inscribed, signed with artist's initials *R. H* and dated '82;
signed and dated and inscribed *Frame by Roger Hickin* verso
295 x 275mm: excluding frame
385 x 365mm: including frame

Provenance:
Private collection, Otago.

$18 000 – $26 000



76

Michael Illingworth
Rangi and Papa (Creation Series)
oil on canvas
signed and dated '71 verso
300 x 252mm

Provenance:
Private collection, Hawke's Bay.

$35 000 – $50 000

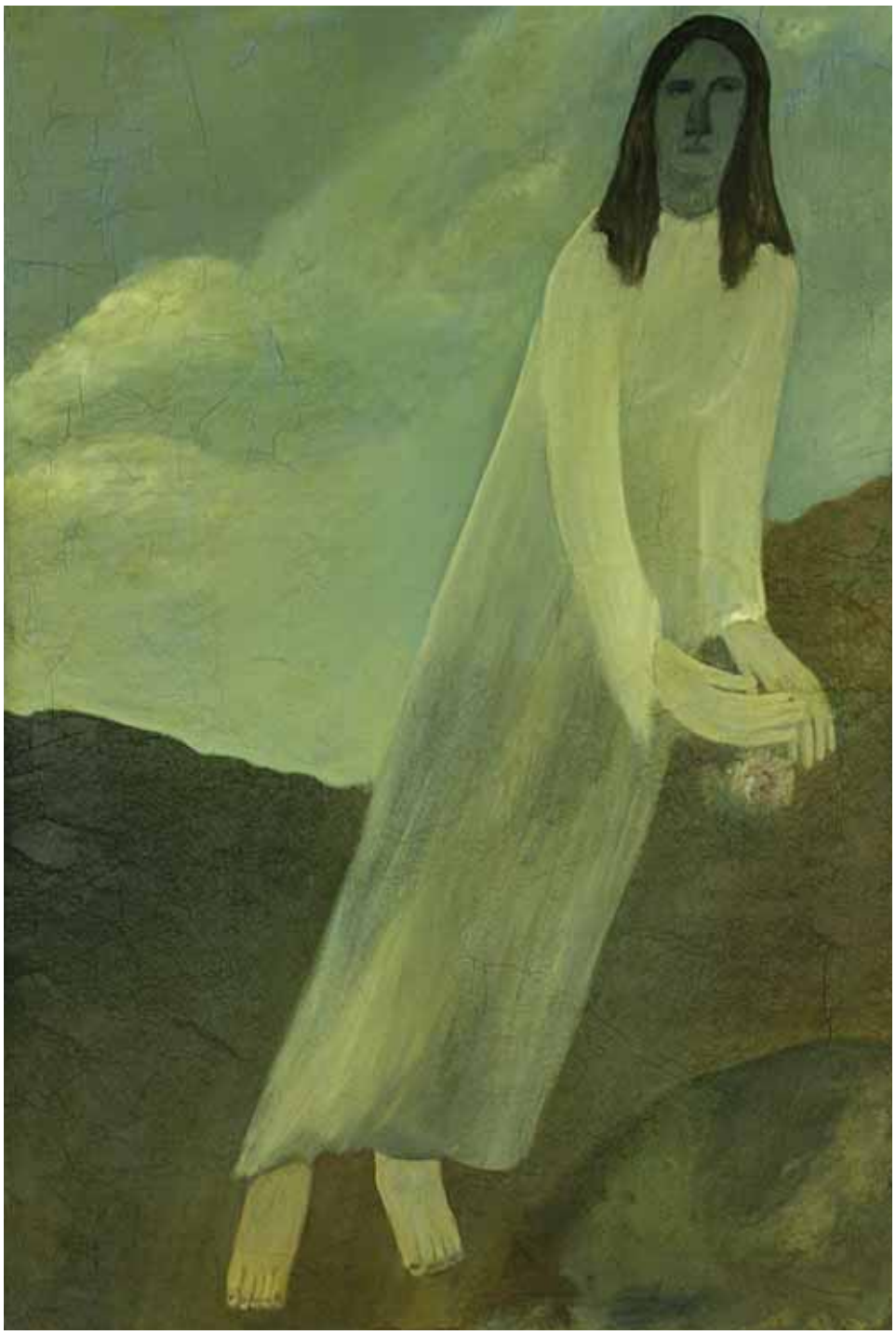
77

Stephen Bambury
'Even Though It Appears Abstract' (Chakra №5)
acrylic and graphite on seven aluminium panels
title inscribed, signed and dated 1992 each panel verso
2765 x 500mm

Illustrated:
Wystan Curnow and William McAloon, *Stephen Bambury* (Craig Potton, 2000), p. 154.

Provenance:
Private collection, Auckland.

$30 000 – $40 000



78

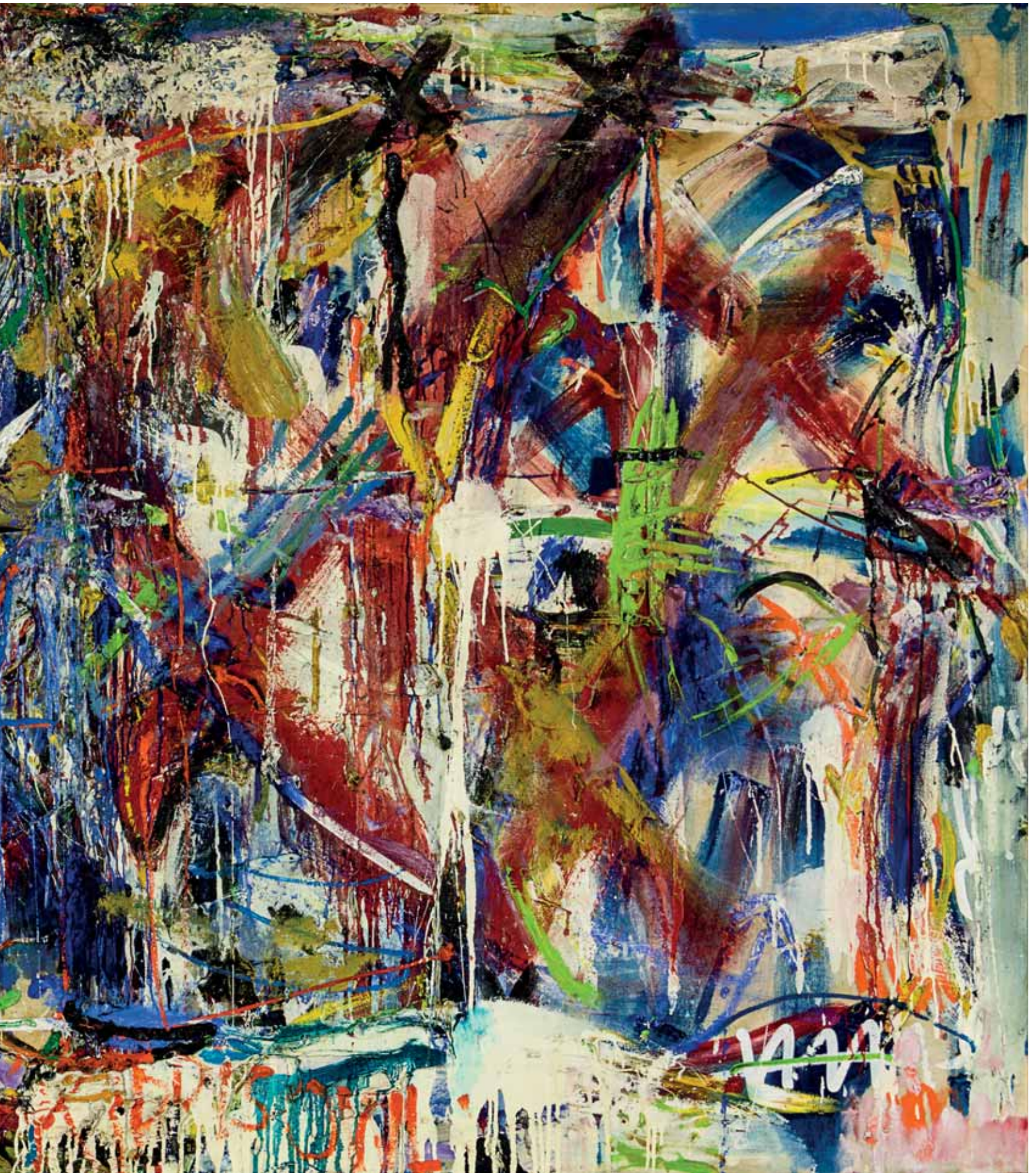
Star Gossage
Taenga Mai
oil on canvas
title inscribed, signed and
dated 'Pakiri 2005' verso
1520 x 1010mm
$18 000 – $26 000

79

Allen Maddox
Kidd is Owl
oil on canvas
title inscribed and signed with
artist's initials A. M
1685 x 2430mm

Provenance:
Private collection, Tauranga.

$30 000 – $40 000



80

Bill Hammond
Urn 2: Wishbone Ash
acrylic on Belgian linen
title inscribed, signed and dated 2010
405 x 422mm

Provenance:
Private collection, Wellington.

$35 000 – $50 000

81

Tony Fomison
That Man, That Mountain, Taranaki
oil on canvas inserted in original kauri butter dish
title inscribed, inscribed *Cat No. 231* and *$200* verso
235mm: diameter including frame
135mm: diameter including frame

Provenance:
Private Collection, Auckland.

Illustrated:
Te Miringa Hohaia, Gregory O' Brien and Lara Strongman (eds), *Parihaka: The Art of Passive Resistance* (Victoria University Press, 2001), p. 160.

Literature:
Lara Strongman, 'Your history goes way back: Tony Fomison and Taranaki', in Te Miringa Hohaia, Gregory O' Brien and Lara Strongman (eds), *Parihaka: The Art of Passive Resistance*, p. 154 – 160.

$22 000 – $32 000

Max Dupain

82

Sun Baker
gelatin silver print, photograph taken in 1937,
printed in the early 1980s
original blind stamp applied verso; authenticated and
signed by the artist's son, Rex Dupain verso
470 x 525mm: image size

Provenance:
Purchased by the current owners from
Josef Lebovic Gallery, Melbourne Art Fair, 2004.

$14 000 – $18 000

Sunbaker is more than just a young man on the beach sunbathing. It is iconic, it is a symbol of the body in contact with primal forces. These are elemental, regenerating forces, and the body on the beach gains sustenance from the earth, the sun and water.

— Isobel Crombie

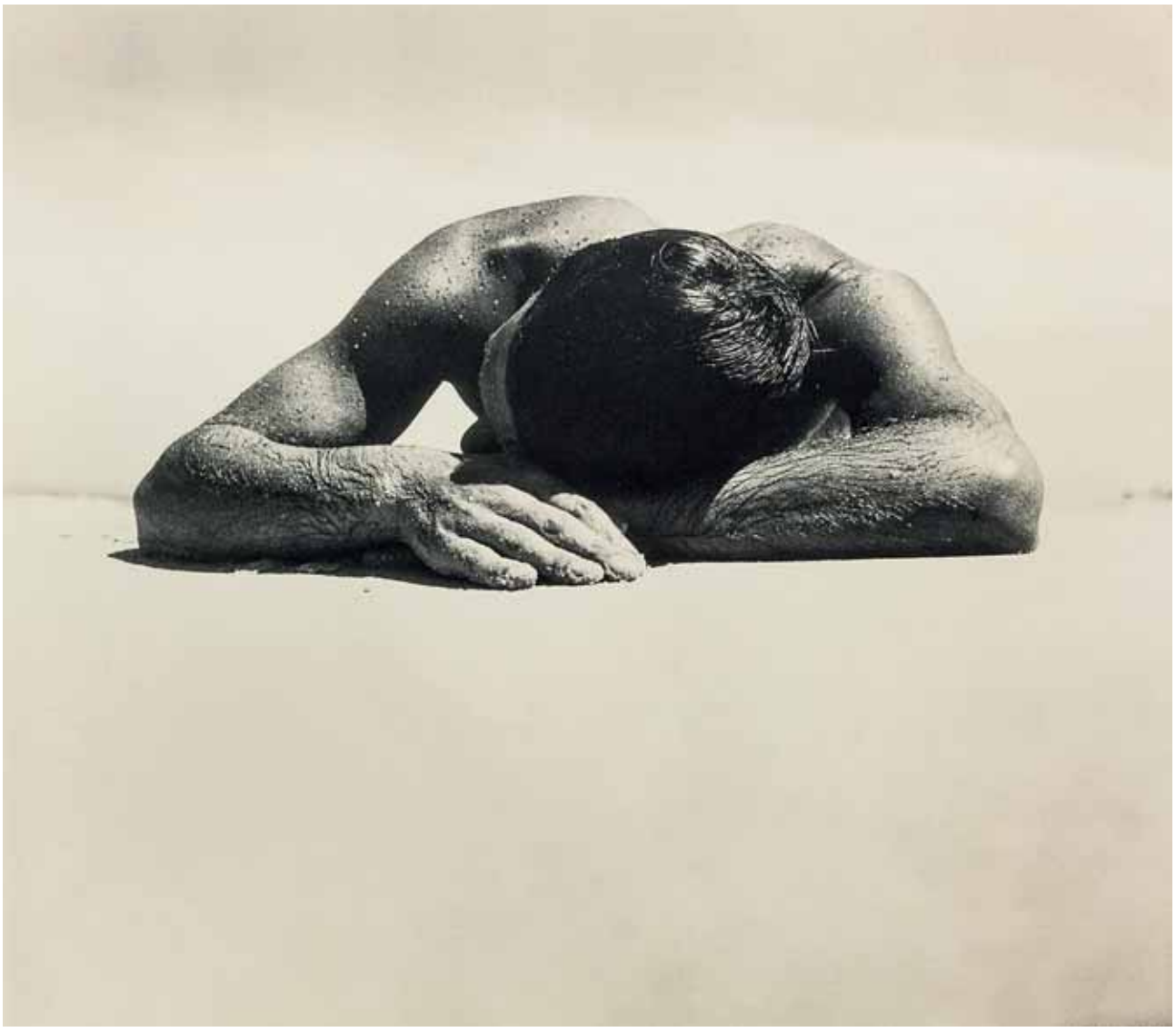
Sun Baker (1937) is the most iconic and widely admired photograph in Australian art history. Taken by Max Dupain who was born in Sydney in 1911, the image did not however enter Australian consciousness until 1975 when the first serious solo exhibition of the Modernist photographer's work was mounted by the Australian Centre of Photography. Indeed, up until this point the photographer had not even bothered to make a print from the negative.

The photograph was one of several taken on a hot day at Culburra Beach, a small town on the coast of New South Wales and is of Harold Salvage, a friend of Dupain's and who, along with the photographer, was part of a group of friends on a surfing expedition. The image has somehow managed to become part of the national identity of Australians, symbolizing health, vitality, a love of the outdoors and an appreciation of sport and relaxation. Inspired by the Modernist photography of Dupain's European counterparts, the photographer took the image from a particularly low angle and thus transformed the subject's body into a single monolithic pyramidal form set against the horizon.

Sun Baker presents the body of Harold Savage, interestingly a British man, as both a metaphor for social wellbeing and as an exemplar of pure form. It was an image that the photographer gradually and understandably grew to resent as increasingly it came to define a seventy odd year practice. Initially he spoke of the image with some fondness recalling: "It was a simple affair. We were camping down the south coast and one of my friends leapt out of the surf and slammed down onto the beach to have a sunbake – marvellous. We made the image and it's been around, I suppose as a sort of icon of the Australian way of life". However, Dupain would later refer to the picture as "that bloody sunbaker... I'm a bit worried about it. I think it has taken on too much...".

Max Dupain was honoured with an Order of the British Empire in 1982 and was awarded a life member of the Royal Australian Institute of Architecture for his extensive contribution to Australian architectural photography. Two monographs on his work were published in the 1980s. He passed away in 1992 at the age of 81.

Ben Plumbly



Gordon Walters

83

Untitled
gouache on paper
signed and dated 1959/60 and
inscribed *reverse dark to light*
367 x 260mm

Provenance:
Collection of Professor Emeritus Michael Dunn, former Head of Art History and Fine Arts at the University of Auckland, board member of Auckland Art Gallery Toi o Tāmaki and author of the definitive 1983 monograph which coincided with the artist's Auckland Art Gallery retrospective, *Gordon Walters*. Purchased by him directly from the artist in 1979.

$35 000 – $50 000

Before he began his iconic series of koru paintings in 1964, Walters had made an important group of gouaches in which he experimented with the limited range of forms found in the larger works. In fact these gouaches, of which this example is one, allowed him to test out his ideas and resolve the problems confronting him in his radical series. Few of them survives and they can be seen as among his rarest and most important images despite their modest size.

These koru gouaches follow on almost imperceptibly from his other gouaches of the mid 1950s and overlap them at a time when the importance of the koru was not as obvious as it appears in retrospect. He was then using a variety of other compositional motifs such as rectangles and curving lines which interact with them in subtle ways. He was much concerned with the role of chance and the subconscious in the creation of these works and had studied the drawings of a schizophrenic collected by his friend and admirer Theo Schoon. Precisely when Walters first painted a gouache using the koru form is hard to pinpoint but it appears to have been in 1956. Schoon was studying Maori moko at that time and there was a fertile exchange of ideas between Schoon and Walters

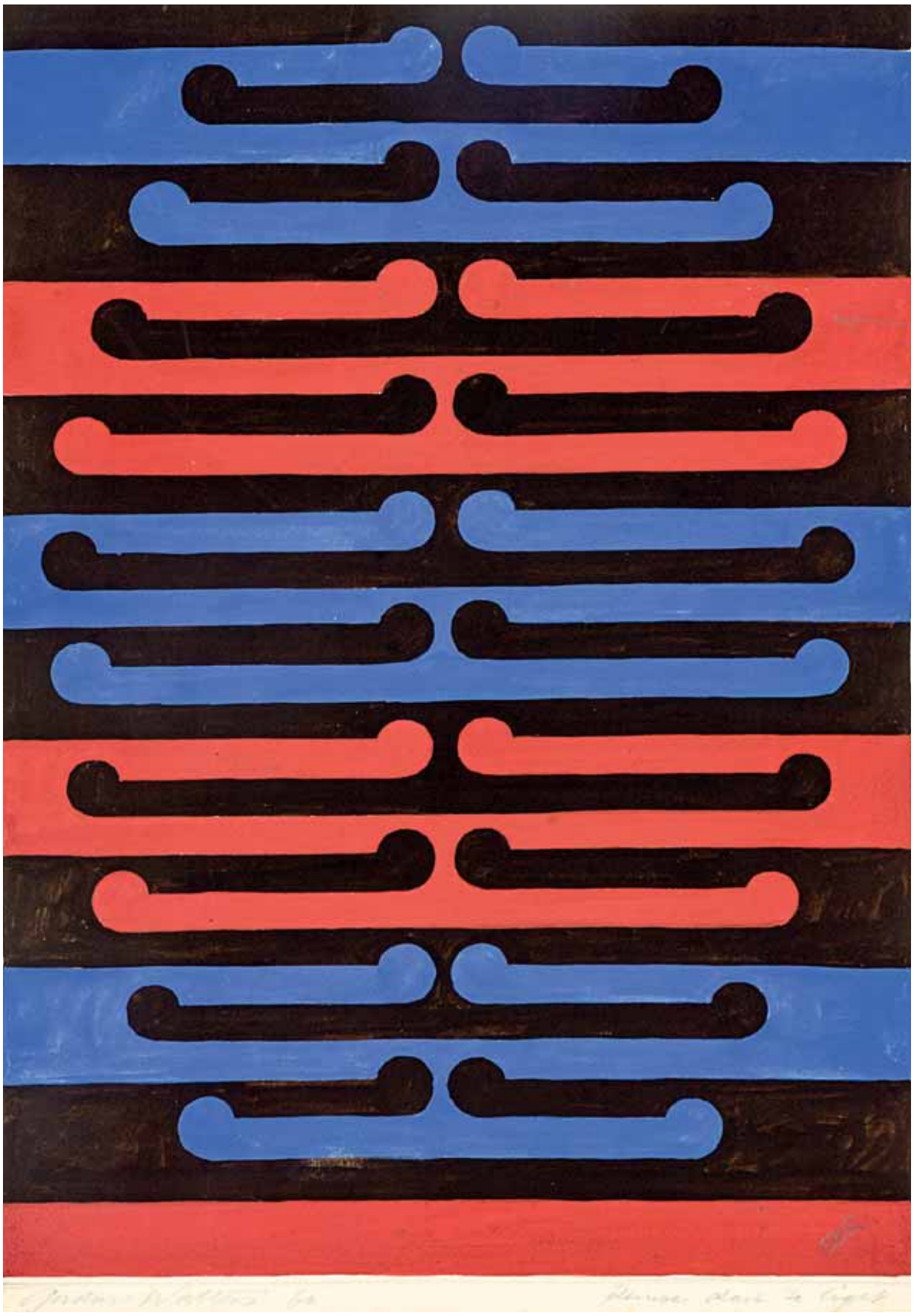
I came across the present gouache when going through Walters' works on paper while I was doing intensive research on his art in the late 1970's. It was one of a number of coloured gouaches using the koru he had made and was one he felt was important because of the degree to which it anticipated his first large paintings of the motif. In fact it is close compositionally to the work *Painting No 7*, 1965. It has the bilateral symmetry recalling moko designs and the widening of the motifs at the centre and tapering top and bottom found in them. This gives the totemic and confrontational quality so important to its impact. The interplay of positive and negative readings of the bands and terminations is fully understood so as to produce an effect of virtual space and movement.

By contrast with the later large paintings it appears more spontaneous as if the idea and execution went closer together than was possible with the big works where precision was critical and premeditation essential. It is painted without the careful attention to hard edge finish of the large paintings. Also, the colour is bright and lively as in his other gouaches of the 1950's. This small work vibrates with the energy and intensity of fresh discovery. He was onto something and he knew it. The dates pencilled around the margin indicate the period 1959-60 for its creation. Undoubtedly it is a remarkable work notable for its own beauty as an object and also for its importance in the evolution of the koru series.

After I bought the gouache directly from Walters its fate was to remain stored rather than hung, studied rather than lived with. It has as a result spent little time on the wall and thus retains its freshness of colour. It ranks as one of his most visually appealing gouaches using the koru motif.

It was reproduced as Plate 93 in my PhD thesis *The Art of Gordon Walters*, Auckland University, 1985.

Michael Dunn



Gordon Walters

84

Untitled – No. I
acrylic on paper
title inscribed, signed and dated 78/90 and 28. 11. 90; inscribed *No. I*
768 x 566mm

Provenance:
Private collection, Wellington.

$50 000 – $70 000

Whilst Gordon Walters 'koru' imagery today has become all pervasive, having become one of the cross-over motifs of New Zealand in the 21st century, there was a time when Walters deemed his engagement with this quintessential indigenous symbol so outside the prevailing conversation of New Zealand culture of the day that he chose not to exhibit from the late 1940s until the mid-1960s. These 'invisible years' were the subject of an essay by Michael Dunn entitled *The Enigma of Gordon Walters Art* published in Art New Zealand in 1978. In this essay Dunn reveals the careful process of experimentation, almost like lab work, that Walters initiated to arrive at the mature style that we can observe in this pristine work in paper, 'From a gradual process of trial and error, and out of the realisation that there was no need to constantly invent new forms, he isolated a severely geometric version of the 'koru' as a personal signature theme. Perfecting that motif took some eight years of dedicated labour. In its final form, as seen in works from the first New Vision Gallery show of 1966, it is incredibly simple – so right that it seems obvious and inevitable.'

The recent exhibition (October 2015) entitled *Gordon Walters: Gouaches and a Painting from the 1950s* curated by Laurence Simmons at Starkwhite Gallery in Auckland, revealed exactly what Walters was doing in that decade. The 19 works from the artist's estate reveal Walters processing a range of European modernist idioms of the day, moving through the gears as it were, before Walters, in tandem with Theo Schoon, split the atom and was able to locate best practice postwar modernism in a New Zealand context - a classic first mover's example of 'thinking global and acting local'.

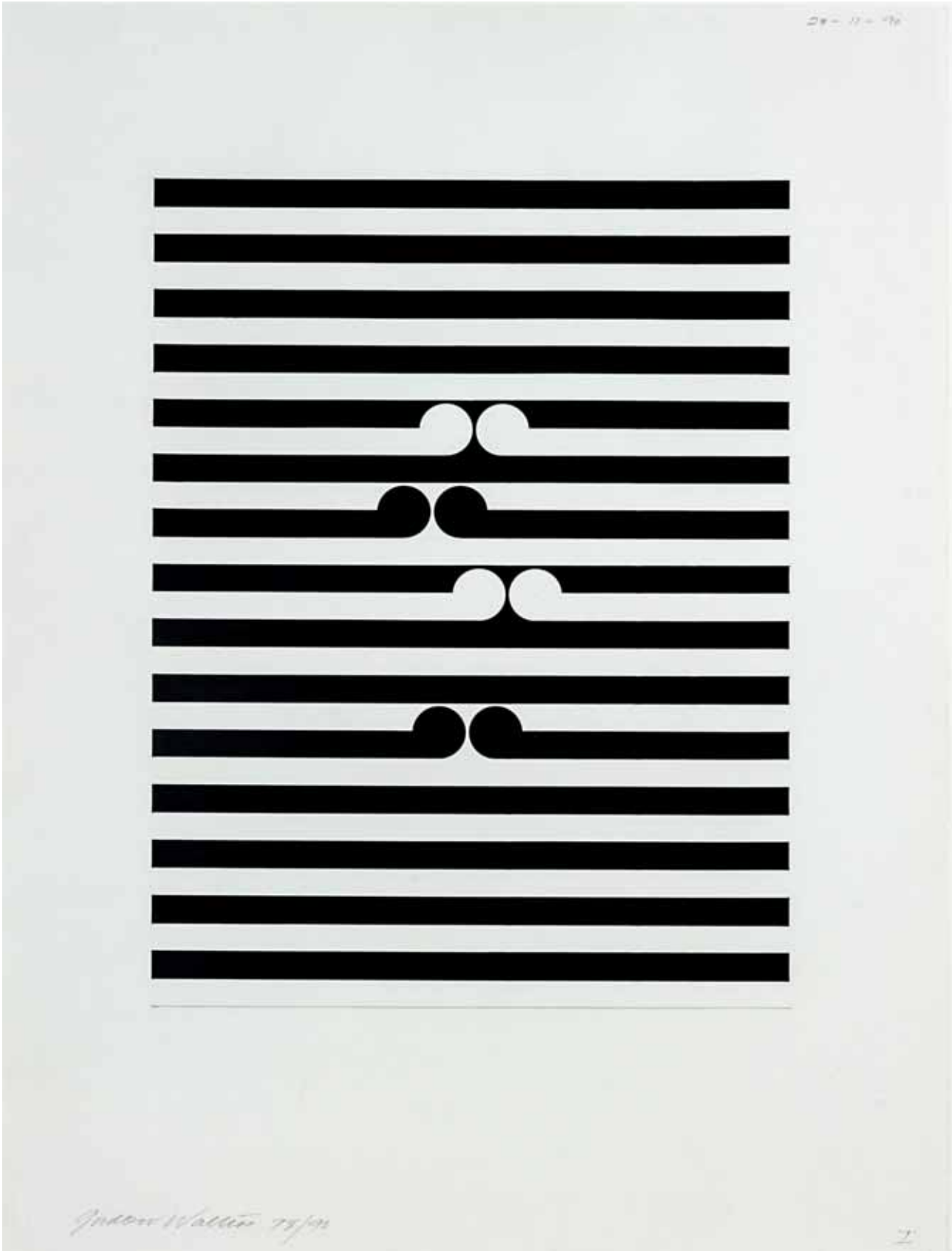
Walters described this classic contextualisation in reverse in 1969, "The koru-like form which is represented in my paintings is not a reproduction of the koru used in the kowhaiwhai... the motif is used to establish rhythms that are for the most part deliberately mechanistic..." [1]

The first koru images emerged in 1956 but it took another decade for these works to be refined, (the trial and error referred to by Dunn above) and ready to exhibit at the landmark exhibition at the New Vision Gallery in 1966. From the outset these mid 1960s works such as *Painting No.1* in the Auckland Art Gallery Collection, *Te Whiti* (1964) or *Tahi* (1967) reveal their formal kinship with later works such as *Rongotai* (1970) or *Mokoia* (1975) and to this fine ink on paper that required 12 years to resolve. The research and enquiry of the 1950s sustained Walters for the balance of his life. There is a sense that Walters was so grounded in the validity of his experiments, in their empirical veracity, that the execution of the korus allowed for endless variety once the essential co-ordinates had been locked in place.

It is important when looking at this work dating from 1979 – 1990 to have this backstory, for such a work is the tip of a mighty iceberg of cultural and conceptual groundwork. This example features four opposing 'sets' of korus, two 'positive' and two 'negative' held within four bands of complete black and white rows above and below. Other koru works feature intense groupings of bulbs or isolated 'islands'. This example sits somewhere in the middle in terms of articulation. That each example, feels 'right' is further testimony to the abundant, fluid power of the koru form to regenerate itself under Walters' guidance - as he reveals in the same interview, "This motif provides me with the expressive means I need for my work... The form is used to establish relationships and is varied in both positive and negative forms so that an ambiguity between figure and ground is created...the success or failure of the work depends on the use that is made of it."[2]

Hamish Coney

1 'Gordon Walters: an interview' published in *Salient*, Vol. 32, No. 9, 1969
2 ibid



85

Gordon Walters
Untitled
acrylic on paper
title inscribed, signed and dated
'88 and 10. 10. 88
470 x 395mm

Provenance:
Private collection, Wellington.

$11 000 – $16 000

86

Gordon Walters
Variation II
acrylic on paper
title inscribed, signed and dated '87 and
15. 5. 87
605 x 402mm

Provenance:
Private collection, Wellington. Purchased by the current owner from Sue Crockford Gallery, Auckland, October 16, 1987.

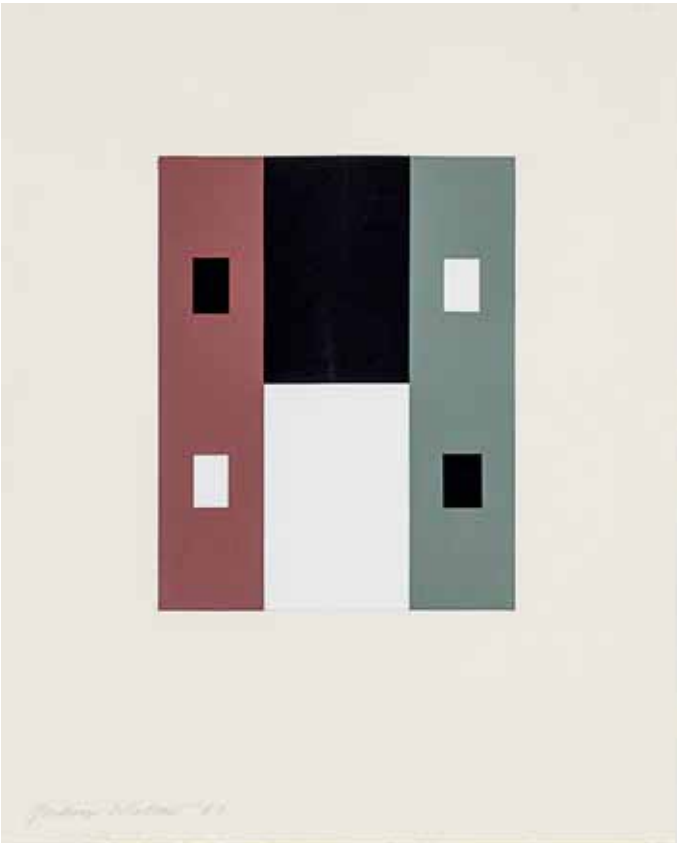
$11 000 – $16 000

87

Gordon Walters
Untitled
acrylic on paper
title inscribed, signed and dated '87
and 21. 5. 87
510 x 400mm

Provenance:
Private collection, Wellington.

$11 000 – $16 000



Milan Mrkusich

88

Golden Passive Element
oil on jute
title inscribed, signed and dated 1965 verso
865 x 865mm

$50 000 – $70 000

Milan Mrkusich was the first artist to make a non-objective abstract painting in this country and has never deviated from the self-imposed path he originally forged in the late 1940s right up to his most recent body of work in the 21st Century. He was made an Officer of the New Zealand Order of Merit in 1997 for services to painting and is one of ten Arts Foundation Icon Award recipients.

The artist's 1965 painting *Golden Passive Element* would have to be among his most simple yet eloquent pictorial statements. One of the key works from the small 1965 series simply known as the 'Elements', the work possesses exactly the state of pictorial harmony and visual unity which he was striving for. Each of the paintings in the series take as their starting point the square and the circle. Geometric opposites, the circle and square are forms that have a rich legacy in both international modernism and in greater history itself, going back to the dawn of time.

The transition from the interrelated 'Emblem' paintings of the preceding years witnessed the painter turning away from the expressionist handling of paint which characterised the earlier series. As a result works such as *Golden Passive Element* possess a greater factual objectivity, ostensibly displaying little more than what the artist referred to as 'the facts of its own particular existence.' Another hallmark of the 'Element' series is also a greater emphasis on materiality and whilst the paint is applied in a more even-handed manner here the artist investigates more deeply than hitherto issues of colour and texture, the latter exacerbated especially by the coarse jute support he chose.

If it is the intrinsic voices of the artist's chosen materials which initially predominate, on closer inspection it is the formal possibilities of the circle contained within the square which command our attention. The artist repeats or mirrors them in this particular iteration. It is, like the artist's great contemporary Gordon Walters, a composition repeated within itself, a reflection of itself, what Francis Pound has referred to in relation to Walters as a composition 'en-abyme'.

The circle is a sign without start or finish, symbolising god or eternity, whilst the square represents a hermetic unit 'comprised of forces and oppositions in a state of released equilibrium.' Taken together these forms stand for both spiritual and aesthetic unity.

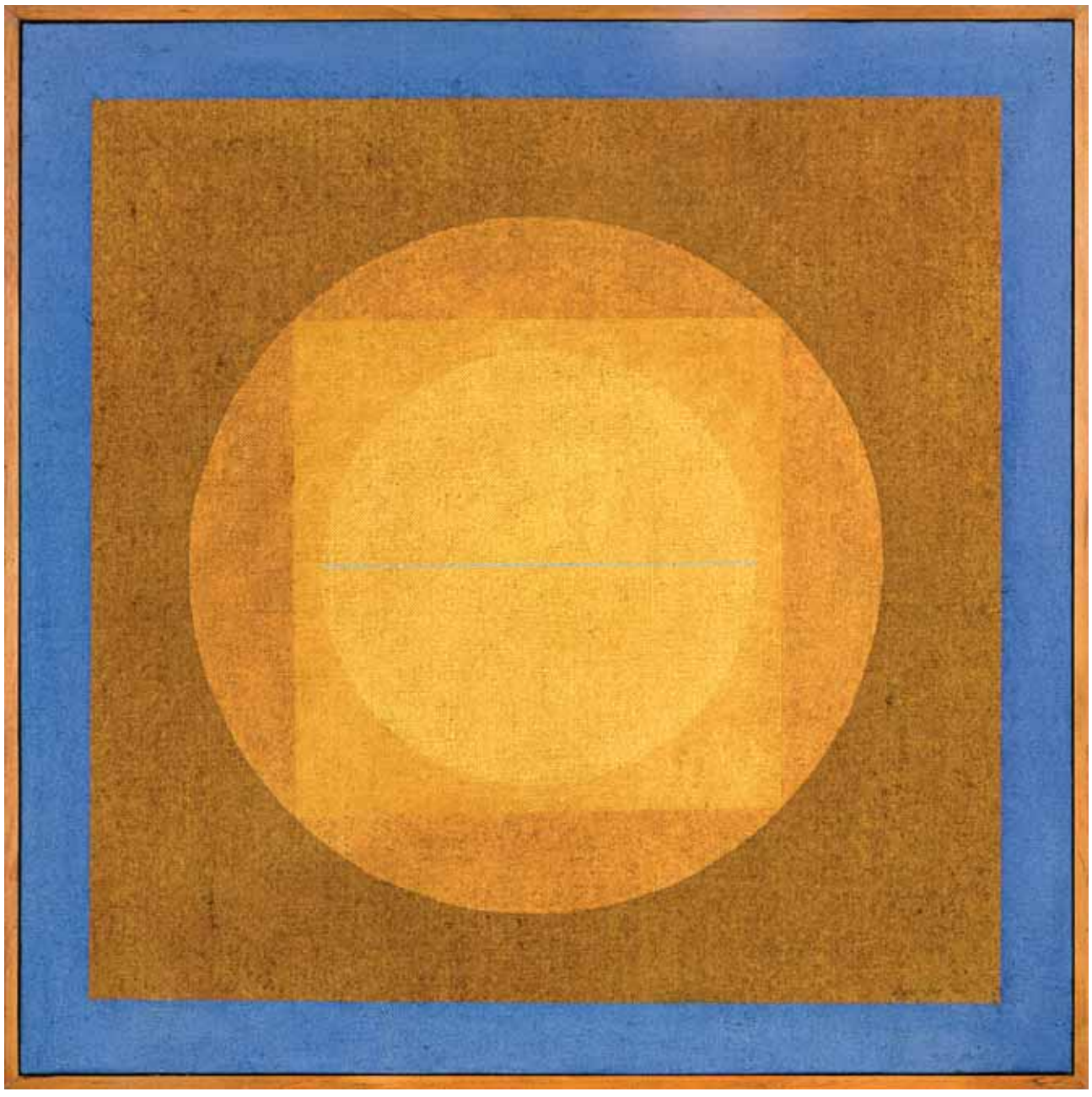
It is from these duals readings – the physical facticity and the transcendental possibilities – that the painting gains its considerable visual and conceptual heft. *Golden Passive Element*, along with all of Mrkusich's finest paintings, possesses that unique ability to stimulate both the eye and the mind to create a truly worthwhile and sustaining visual experience.

Ben Plumbly

Exhibited:
'Milan Mrkusich: Paintings from 1960 – '66',
March 21 – April 1966, Barry Lett Galleries, Auckland.

Illustrated:
Alan Wright and Edward Hanfling, *Mrkusich: the Art of Transformation* (Auckland University Press, 2009), p. 48.

Provenance:
From the collection of Odo and Jocelyn Strewe, well-known proprietors of the lively bohemian café Babel, situated next door to Barry Lett Galleries. Odo Strewe was also a member of 'The Group' and a highly regarded Modernist landscape architect. Purchased by them in July 1966.



89

Milan Mrkusich
Yellow Achromatic
acrylic on Belgian linen
title inscribed, signed and dated 1992 verso
1725 x 1015mm

Provenance:
Purchased by the current owner, together with *Red Achromatic*, from Sue Crockford Gallery, Auckland, March 1993.

$45 000 – $65 000

90

Milan Mrkusich
Red Achromatic
acrylic on Belgian linen
title inscribed, signed and dated 1992 verso
1725 x 1015mm

Provenance:
Purchased by the current owner, together with *Yellow Achromatic*, from Sue Crockford Gallery, Auckland, March 1993.

$45 000 – $65 000

91

Ann Robinson
Ice Bowl
cast glass
signed and dated '93 and inscribed *No. 40*
250 x 360 x 360mm

Exhibited:
'Ann Robinson: Casting Light – a survey of glass castings 1981 – 1997', Dowse Art Museum, Lower Hutt, 27 February – 20 May, 1998 (touring to Auckland Art Gallery Toi o Tāmaki).

Illustrated:
Laurence Fernley, *Ann Robinson: Casting Light – a survey of glass castings 1981 – 1997* (Wellington, 1998), unpaginated.

Provenance:
Private collection, Wellington.

Casting 40 – 50 kilo pieces is extremely challenging, pushing the technique to its limit. I have times of heavy loss, especially when developing new designs. I've sometimes unsuccessfully cast a new piece repeatedly over 6 months or so before resolving the problems. The *Ice Bowl* is such a piece, although now it is a joy to cast. The *Ice Bowl* actually plays a very special role in my work – rather like a weather vane... I use it to test changes I am always trying in the process such as mould materials, firing schedules, glasses, colourants and annealing. It's a piece that has changed immensely with these technical changes, and each time seems to be a new piece with its own idiosyncrasies and character... Really, I am concerned with the timelessness of beauty. The bowl for me is a form with multiple levels of meaning. The increase in size brings questions to the surface which are painful to answer. In the 20th century, what use have we for the 'ceremonial vessel'? For me the bowl evokes all that it has historically been from the earliest mortar through religious and ritual bowls, to the bowls that talk to satellites. The receiver, holder, protector, offerer and transmitter.

— Ann Robinson, Karekare, May 1993.

$25 000 – $35 000

92

Ann Robinson
Side Carved Flax Pod
cast glass
signed and dated 1997 and inscribed *No. 5*
350 x 380 x 250mm

Provenance:
Private collection, Wellington.

$18 000 – $26 000

93

Ann Robinson
Cactus Vase
cast glass
signed and dated '97 and inscribed *1/1*
600 x 165 x 165mm

Provenance:
Private collection, Auckland.

$16 000 – $24 000

Ralph Hotere

94

Ruia Ruia
Opea Opea
Tahia Tahia
acrylic and brolite lacquer on board
title inscribed, signed and dated '77 and inscribed *TENEI TAKU MANU TE RERE ATU NEI _ HE KARERERE. NO TE WHITINGA MAI O TE RA _ PATAIA MAI _ I AHU MAI KOE I HEA? KO WAI KOE? This is my bird, that flies to you – a messenger – from where the sun rises. It asks from where have you come? WHO ARE YOU?*; signed and dated Port Chalmers '77 and inscribed *Group Show, '77. After exhibition please leave with Brooke/Gifford Gallery (if unsold)* verso
1180 x 733mm

$80 000 – $120 000

The opening lines of this Muriwhenua karakia memorializes a legendary moment in tribal history when in escaping from a besieged pa tribespeople are said to have fled like Godwits or kuaka, scattering to the winds. *Ruia Ruia* from 1977 shares kinship and headline text with one of Hotere's greatest masterpieces: the 18 metre multi-panel mural *Godwit/Kuaka*, originally commissioned for the arrivals hall at Auckland Airport and now in the Chartwell Collection at Auckland Art Gallery, Toi o Tamaki.

Hotere, of Te Aupori and Te Rarawa descent in the Muriwhenua or far north of New Zealand returned to the harbingers of spring, the pipiwharauroa (Shining Cuckoo) and the kuaka repeatedly. These offshore visitors are metaphors for both the promise of regeneration and the mystery of journeying on many levels. Their perilous migration (in the case of the kuaka a journey of over 11 000 kilometres non-stop from Alaska) and all it symbolizes holds deep significance for the tribes of the Muriwhenua region, being a parable above all for the leap of faith that was their ancestors' migration to Aotearoa and a reminder of their ancient homeland to the north. Art Historian Kriselle Baker notes this connection in her essay *He Kuaka Marangaranga A Godwit that Hovers*, by quoting the historian Margaret Orbell, 'the kuaka's return (their departure in Autumn) each year still induces a feeling of melancholy: "When people see the kuaka beginning their journey they feel much emotion, because the kaumatua [the elders] have told them the kuaka are setting out for Hawaiki" '.[1]

Hotere's use of text is a defining element in his work. His collaborations with poets and writers such as Bill Manhire, Hone Tuwhare, Cilla McQueen and Ian Wedde provide ample evidence of the potency of the written word as a direct carrier of meaning, as opposed to explanation, in numerous phases of his career. Gregory O'Brien describes Hotere's use of text thus, 'Hotere rarely uses titles to clarify a work – they tend to add further layers or, like all language he incorporates, function as a veil through which the image must be glimpsed.' [2]

Inscribed at the lower margin of *Ruia Ruia* is this traditional Maori waiata that elucidates the role and the mystery of the kuaka.

Tenei Taku Manu Te Rere Atu Nei
This is my bird that flies to you
He Karere – No Te Whitianga Mai o Te Ra
O messenger – from where the sun rises
Pataia Mai – I Ahu Mai Koe I Hea? Ko Wai Koe?
It asks – from where have you come? Who are you?

These texts provide a set of metaphorical parameters for *Ruia Ruia* and the other works from this period that relate to the *Godwit/Kuaka* mural. Themes of voyaging, love of homeland, rejoicing at the birdsong of springtime and wonder at the fragility of these tiny messengers emerge from the very centre of Hotere's own personal, tribal and geographic origins and then expand into a wider, universal space. That a delicate creature such as a Godwit can communicate such searching questions as to the nature of our individual sense of identity *and* that these are so open ended goes to the heart of Hotere's great reach as an artist.

Layer upon layer of pigment, language, history, meaning, metaphor and interpretation settle like passing years, or veils, and each of these provide for one individual viewer a fleeting opportunity to seek, like the kuaka, their ultimate destiny.

Hamish Coney

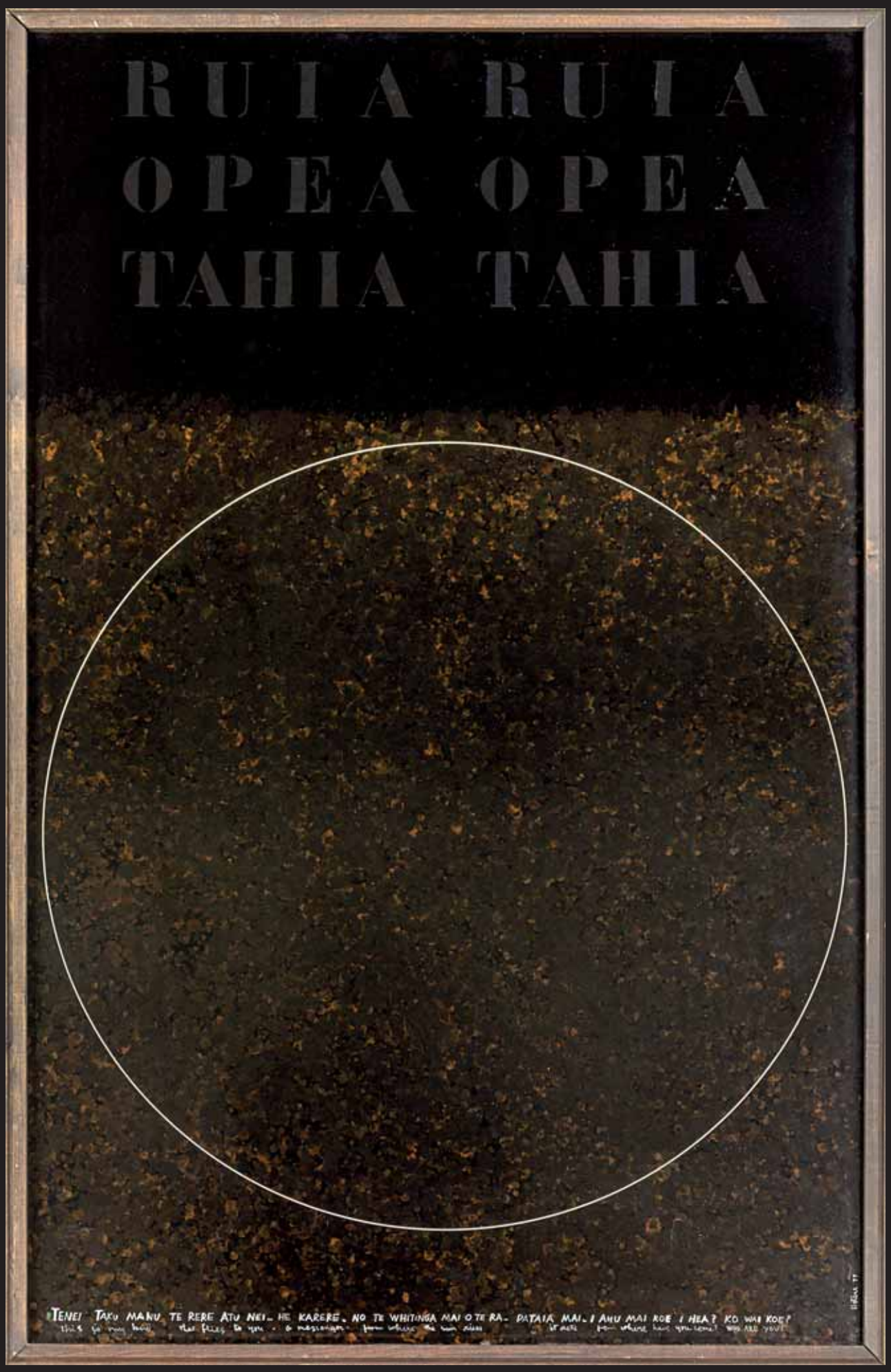
Illustrated:
Kriselle Baker and Vincent O' Sullivan, *Hotere* (Auckland, 2008), p. 104.

Exhibited:
'The Group Show', Canterbury Society of Arts, Christchurch, 1977.

Provenance:
Private collection, Christchurch.

1 Margaret Orbell, *Birds of Aotearoa: A Natural and Cultural History*, Reed Publishing, Auckland, 2002, p.161 and quoted by Kriselle Baker in *Hotere*, Ron Sang Publications, Auckland, 2008, p.125

2 Gregory O'Brien, *Hotere Out the Black Window – Ralph Hotere's work with New Zealand Poets*, Godwit Publishing, Auckland in association with the City Gallery, Wellington, 1997, p.53


RUIA RUIA
OPEA OPEA
TAHIA TAHIA
TENEI TAKU MANU TE RERE ATU NEI. HE KARERE. NO TE WHITINGA MAI O TE RA. PATAIA MAI. I AHU MAI KOE I HEA? KO WAI KOE?

Milan Mrkusich

95

Trees No. 2
oil on board
signed and dated '58; title inscribed and dated on catalogue label affixed verso
682 x 485mm

$50 000 – $70 000

The foyer of Chelsea House, Fort Street. Image courtesy of Lewis Mrkusich.

At the beginning of Fort Street on what was once Auckland's original shoreline is Chelsea House. Hyperbolically touted as belonging to 'Auckland's answer to New York's Meatpacking District', the building is currently being refurbished and in the process behind a scrim wall a most wonderful glass mosaic mural by Milan Mrkusich has been uncovered. *Trees No. 2* was purchased from the Ikon Gallery in 1961 for £7.7.0 (seven guineas) by the original architect of Chelsea House, Geoffrey Rix-Trott, who commissioned Mrkusich to do the design for the entry foyer. Both painting and mural use blocks of colour and black grid lines arranged in frieze-like arrays. It is not difficult to see how you get from the painting to the flustering magnetism of the colour abstractions of an actual mosaic wall. *Trees No. 2* belongs to a moment when painting had symbolic force and function. It is telling to ask what was going on in New Zealand painting in 1958? McCahon, engaged on the *Northland Panels*, was painting the last of his Cubist kauri trees the likes of *Pohutukawa Tree. High Tide* (Dunedin Public Art Gallery). Gordon Walters was elaborating for the first time his gouaches of the loose koru form that would dominate his subsequent *oeuvre*. One painter hovers at the shoulders of these three New Zealand modernists. It is Piet Mondrian. McCahon would declare a few years later 'Mondrian, it seemed to me, came up in this century as a great barrier – the painting to END all painting'. Mondrian, in an essay Walters knew and quoted at the time, insisted that 'everything is expressed through relationships'. And Mrkusich here reworks Mondrian's tree paintings of almost 50 years earlier (see, for example, his *Gray Tree* of 1911). All three New Zealand artists pay candid and exhilarating homage to Mondrian.

The central term of Mrkusich's art formally and poetically is touch: it has always been how he lays his pigment on the canvas or support. Mrkusich's work looks expressionist but really isn't. If anything he downplays the emotion and his brushstroke is additive not gestural. Nevertheless, in *Trees No. 2* the patterning, packed and energised in smouldering colours, yields tensions that you can feel viscerally. The push and pull of cool and warm colours, or the front-and-back dynamic of linear designs overlaid on coloured grounds here suggests a racy rebirth of the outward and inward tilts, the bumps and hollows, of Cubism. The uniform daubs of clarion primaries and secondaries are interspersed with flavourful tertiaries and, sometimes, blue-black. The glamour of the work alerts you to an onset of beauty, pending the appropriate feeling and an endorsement in thought. But the juxtapositions and the compositional rhythms of the colours, jarring ever so slightly, won't resolve into unity. What's going on? Does the artist aim at order and miss, or does he try, and fail, to destroy it? It's as if you can't quite get started looking, but you can stop only by force of will. The painting denies you the relief of disappointment. At length, beauty does arrive, though held together by the superimposed grid. Your desire and its frustration, impartially sustained, are ruled the work's subject. What is the light filtered through the leaves of a tree like? Mrkusich answers with stabs of creamy green-white, lemony-yellow and deep-blue shadow. The qualities of light feel gamely and deliberately speculative. The effect is like a fresh invention of the perceptual landscape painting as if in some way there had been no landscape before it. All of which supports Mrkusich's most famous apothegm: 'You want a landscape? Take a drive in the country' (*Woman's Weekly*, 1969). Mrkusich is a colourist of subtle moods: slight irritablities, piquant irresolutions. He leans toward the secondaries –orange, green, purple – which are painting's minor chords, but in muted, nonviolent relations. This painting sparingly favours orange, the most impossible of all hues employed in its densest pigmentations. As interior decorators know, orange is anti-decorative and will not 'go with' anything, as is Mrkusich's worrisome, vermouth-dry green. The fact Mrkusich's colours refuse to resolve into harmonies contributes to the delicate restlessness of his paintings. They provide keys to an underlying deliberation, in the paintings, which lets the colours feel spontaneous and inevitable in orchestrations that look similar at first but distinguish themselves by decisive adjustments of design. There is a philosophical heft to Mrkusich's work, a febrile curiosity and insatiable avidity that distinguishes the self-made man of taste.

Laurence Simmons

Exhibited:
'Eighteen Works: 1960 – 1961', The Gallery (later named Ikon Gallery), Auckland, 1961.

Provenance:
Purchased from the above exhibition for seven guineas by the architect and former chairman of the Mackelvie Trust, Geoffrey Rix-Trott. Rix-Trott was also the architect and designer of Chelsea House in Fort Street and was responsible for commissioning Mrkusich to undertake the contemporaneous mosaic mural in the foyer. Passed by descent to the current owner in Australia.

Don Binney

96

Waiti I
oil on board
signed and dated 1964 and inscribed *Te Henga*;
original Auckland Art Gallery Loan label affixed
verso; 'Contemporary New Zealand Painting,
1965, Commonwealth Institute, London', Queen
Elizabeth II Arts council exhibition label affixed
1115 x 560mm

$150 000 – $200 000

Once upon a time there was a bird... So begins a story which Janet Frame remembered writing aged eight or nine. Then a hawk swooped down and ate the small bird. Next day, a big bogie appeared and swallowed up the hawk... Frame's tale, which she upheld in a 1965 *Landfall* essay as not only her first but also her best story, finds its visual equivalent in Don Binney's allegorical painting *Waiti I* (1964).

Like Frame's fable, Binney's canvas embodies cycles of death and life (compositionally, the image spins like a wheel, with the dead-centre of the work located where the dune touches the curve of the bay). Behind the foregrounded weka-birds, in their long grass or flaxen habitat—a tentative nest— a stylised beach unfurls. Looming above is the cloud-like form of a bird of prey— featureless, apart from a blunt beak-shape (much closer in style to a Maori carved design than to the birdwatcher's handbook).

During the 1960s, Don Binney's use of line was incisive and hard-edged, but seldom straight. His paintings translate their originating environment into waves, pulses and, in the case of *Waiti I*, a virtuosic orchestration of arabesques. With the tails and beaks of both weka—one facing left, the other right—touching the sides of the narrow-format painting, the birds are subsumed into the painting's undulating compositional rhythm.

1964 was a watershed year for Don Binney. Living at Te Henga (or Bethell's Beach) on Auckland's West Coast, he had ironed out the uncertainties of his earlier work; his new paintings contained nothing extraneous. With works like *Kotare Over Ratana Church, Te Kao* on the way, his art was becoming conceptually and compositionally more adventurous.

Produced at a time when the Harsh New Zealand Light argument was gaining momentum, *Waiti I* cuts across the Romantic and Nationalistic arguments into which Binney's trademark bird paintings were so frequently drawn. Rather than picturesque vistas, swimmable beaches and agreeable plumage, here he offers wetlands and trampled vegetation. One of Binney's darker meditations on Nature, *Waiti I* strikes a sombre, almost fatalistic note. Encroaching darkness, rather than brightness, permeates the scene, hinting at possible meanings well beyond the ornithological realm.

Throughout his career, Binney decried humanity's hawk-like domination of other species and, more generally, its 'predatory relationship to the rest of the living earth'. In the 1971 *Earth/Earth* catalogue he noted how this nation's Pakeha forefathers were often 'ignorant, short sighted and brutal men who shaved the forest cover and scourged the topsoil... Pillage of a strange and tender land was their business and Empire's Gain.'

As Damien Skinner argued in his 2003 study, to call Don Binney a bird-painter is to sidestep the wider vision and conceptual underpinnings of his work.

Rather than portraying birds or landscape in a conventional or self-contained way, *Waiti I* proposes an *ecosystem* which extends beyond the natural world to contain elements of the mythical, historical and metaphysical. It is a powerful and pioneering work of the 'ecological conscience' which would remain a driving force throughout Binney's life and art.

Gregory O'Brien

Charles Frederick Goldie

97

Wiripine Ninia – An Arawa Chieftainess
oil on canvas in artist's original kauri frame
signed and dated 1922 and inscribed *N. S. W*; title inscribed on
artist's original catalogue label affixed verso
256 x 210mm

$230 000 – $300 000

Wiripine Ninia – an Arawa Chieftainess, of 1922, is a fine example of Charles Goldie's compelling technique, engagement with his subject and unique facility as a 'portrait' painter to create images whose resonance was understood at the time, and subsequently, to be far wider than the straightforward capture of likeness. Titles such as *Memories, A Noble Relic of a Noble Race, The Whitening Snows of Venerable Eld* and *The Calm Close of Valours Various Day* communicate the widely held view in the early 20th century that as a race Maori may have been in terminal decline. As this alarming quote from the *New Zealand Herald* of November 1901 reveals, there was a curious sense of both artistic obligation and opportunity in the recording of Maori 'examples', 'It is of real importance, apart from picture-making, that the types here so ably delineated should be preserved. The originals are fast disappearing... [they] will be extinct in a few years.'

It is this context that informed Goldie's quest to capture his sitters and which gives his career the tenor of a long, painterly requiem. Given the few remaining examples of 'old time Maori' Goldie returned to his limited number of subjects repeatedly, and this naturally led to a degree of fraternity, even intimacy with his most frequent sitters that humanizes what might otherwise have been an exercise in ethnographic taxonomy.

This is certainly the case in his portraits of Wiripine Ninia whom Goldie depicted in at least ten canvases. An example from 1912, entitled *One of the Old School: Wiripine Ninia, a Ngatiawa Chieftainess*, is in the collection of the Museum of New Zealand Te Papa Tongarewa. The title inscribed on a label fixed to the back of the present work identifies Wiripine Ninia as 'an Arawa Chieftainess' – a mistaken tribal identification as other paintings of the subject, such as the 1912 version in the Te Papa collection, identify Wiripine Ninia as 'Ngatiawa' or 'Ngati Awa'. Wiripine Ninia was one of Goldie's most frequent subjects and appears often in the listings of Goldie's exhibitions compiled in Roger Blackley's *Goldie*.[1]

As was the case with many of Goldie's most favourite female sitters such as Tepaea Hinerangi (guide Sophia Grey circa 1832–1911), Kapi Kapi (circa 1800–1902) and Ina te Papatahi of *Darby and Joan* fame, who died in about 1910, the artist depicted these key sitters, in the earlier phase of his career, in both traditional and European dress or draped in checked blankets which enabled Goldie to demonstrate his bravura painting technique. However, as the dates above indicate, Goldie was in a race against time to capture the final generation of Maori who took the moko in the years before the Treaty of Waitangi in 1840. The practice of Ta moko diminished greatly from the 1860s as Maori society came under the multiple threats of colonisation, displacement due to regional land wars but above all the zeal of missionaries who 'paganised' many traditional practices.

The 'old time Maori' that Goldie memorialized had all but died by the outset of WWI and later canvases tend to almost exclusively depict his subjects in traditional dress, as does this portrait of Wiripine, (one of a small number of works produced by Goldie during a two year stay in Sydney in the early 1920s) who is adorned with a pair of prized huia feathers, a shark's tooth earing and a pounamu hei tiki. Goldie prided himself in such attention to detail and he had to hand a large collection of Maori artefacts and cloaks with which to dress his sitters. These signifiers of 'authenticity' also provided Goldie with the opportunity to fully demonstrate his painterly skill, seen to full effect in the treatment of texture, in particular the muka korowai and its elegantly hanging thrums.

Goldie's virtuosity had been discovered and encouraged in his native Auckland through training received from Louis John Steele, before the younger painter went to Paris in 1892 to further his studies at the Académie Julian. There he studied under contemporary masters including Bougereau and Ferrier, being among their most successful students and winning several prizes. Later he continued his studies in portraiture under Sir John Guthrie in London. Returning to Auckland in 1898 Goldie joined his former teacher Steele in a new enterprise they called the French Art Academy, before setting out in his own business in 1902. From 1900 onwards he began to develop his extraordinary oeuvre of portraits of Maori. Over the next two decades, during which he enjoyed critical and financial success, Goldie became the pre-eminent artist in New Zealand and enjoyed patronage at the highest levels of New Zealand society.

Hamish Coney

Illustrated:
Alister Taylor and Ian Glen, *C. F Goldie: His Life and Painting (1870–1940)*, (Marlborough, 1977), p. 262.
Auckland Star, 19 September, 1993.
Evening Post, 19 September, 1993.

Reference:
ibid.

Provenance:
Private collection, Lower Hutt.
Private collection, Auckland.

Shane Cotton

98

Hum
acrylic on canvas
title inscribed, signed and dated 2010;
title inscribed, signed and dated verso
1500 x 1500mm

$45 000 – $65 000

The all-over airbrushed cloudscapes that have formed such dramatic backdrops in Cotton's large works of recent years here reach miraculous levels of recession into deepest space, while on the surface red graffiti mingle phrases from the Lord's Prayer in English and Maori. Vampires, spectres, demonic forms lift exultant wings in defiance of the heavens, gothic, ghostly and ghastly. Horseshoes tumble, harbingers of uncertain fortune. The birds are stuffed, the tree has lost its leaves. A wild phantasmagoria, European, lurid and bloody, is visited to haunt and cast its darkling shadow over the world of light, Te Ao Marama.

In few, if any, other works among his oeuvre, has Cotton's linear genius been brought so brilliantly, so wildly into play. The peculiar tension between fine, linear surface motifs, and illusions of deep space, has been a remarkable feature of Cotton's practice from the get-go. But here the tension is drawn so exquisitely tightly, that the effect is almost vertigo-inducing – extending, expanding in all directions and tearing through multiple dimensions of space and time. *Hum* is perhaps the greatest evocation in all of Cotton's conjurings, of his profound awareness of the multi-dimensional implications of that fundamental clash of world-views, Maori and European, which forms the Alpha point of origin for our modern sense of Aotearoa New Zealand – geospatial, socio-political, psycho-spiritual.

Yet riotous humour abounds across all compass points. Cheeky, demonic, maniacal, and also deeply empathetic to the full palette of human emotions cut loose and thrust unwittingly into uncharted territories. Distance looks our way, and cackles. The sly master's lucid grasp of every nuance of Euro-Gothic shtick traces an unnerving trail of humour through tortuous territories, dessicatingly dry to bloatedly burlesque, without ever losing that uncanny knack he has for bringing the exact linear accent of his cultural targets into sharpest focus. That vampire for instance – if that's not the most Nosferatu-looking bat I ever saw, I'll eat my hat! That gilded cage – is that not a Rolls Royce radiator grille, that cunningest of capitalist emblems, lapidary in its crushing dismissal of the non-linear world, transforming the grandiose orders of stone palaces into seductive lines of glittering gilt steel? And, in stark contrast, the pathetic poignancy of the passive passerines, those sparrow species, endemic and exotic, that seem so dear to Cotton's heart. Let us be, they silently sing, give us this day our daily bread, and forgive us our trespasses, for we are the meek, and we are disinherited.

Alongside the more obvious manifestations of Cotton's virtuosity, is the incredible density of association he manages to pack into his images, without destroying those breath-taking illusions of space. Without wanting to indulge gratuitously in superlatives, one really has to look back to Renaissance Europe, or, for that matter pre-European, classical Maori carvings such as the Patetonga Lintel in the Auckland Museum collection, to find such wonderful examples of simultaneously compressed and expanding ranges of mythological allusion, woven into individual works. *Hum* has this quality in spades.

While he is a painter that is not shy of confronting the subject of death in both concrete and metaphysical terms, Cotton also offers hope – one is reminded by the title, *Hum*, that Kurt Vonnegut's extraordinary post-apocalyptic masterpiece *Slaughterhouse-Five* was inspired by the author's witnessing of the horror experienced by a New Zealand soldier, a Maori, tasked with digging the liquefied remains of civilians from a subterranean shelter after the Allied bombing of Dresden. The narrator of *Slaughterhouse-Five* experiences a sort of reincarnation – the intervals between each new incarnation he experiences as 'violet light and a hum'. The world of Te Ao Marama is one of flux, and phase, and inscrutable current.

Oliver Stead

Exhibited:
'Shane Cotton: Recent Paintings', Michael Lett,
Auckland, 30 June – 31 July 2010.

Provenance:
Private collection, Auckland.

RANGI
RUA
GIVE US THIS DAY
OUR DAILY BREAD
HARA

Peter Robinson

99

96.875%
acrylic, oilstick and bitumen on canvas
title inscribed
1800 x 2400mm

Provenance:
Private collection, South Island.

$120 000 – $160 000

Peter Robinson's *96.875%* is a deliberately raw painting. Produced in acrylic and bitumen with oil stick scrawled overtop, the painting utilises a palette of red, white and black which was deployed often in Robinson's early-career paintings. The colours are immediately recognisable as reminiscent of tukutuku panels in wharenui and traditional Maori crafts. Yet Robinson's use of these colours, combined with his method of incorporating additional spiral koru into the letterforms and planes, makes them function more like quotations than the visual language of someone immersed in the practice of tohunga; that is to say the crude formal makeup of this painting is the first indicator of Robinson's complex position *between* people groups which he developed at length in this *Percentage* series.

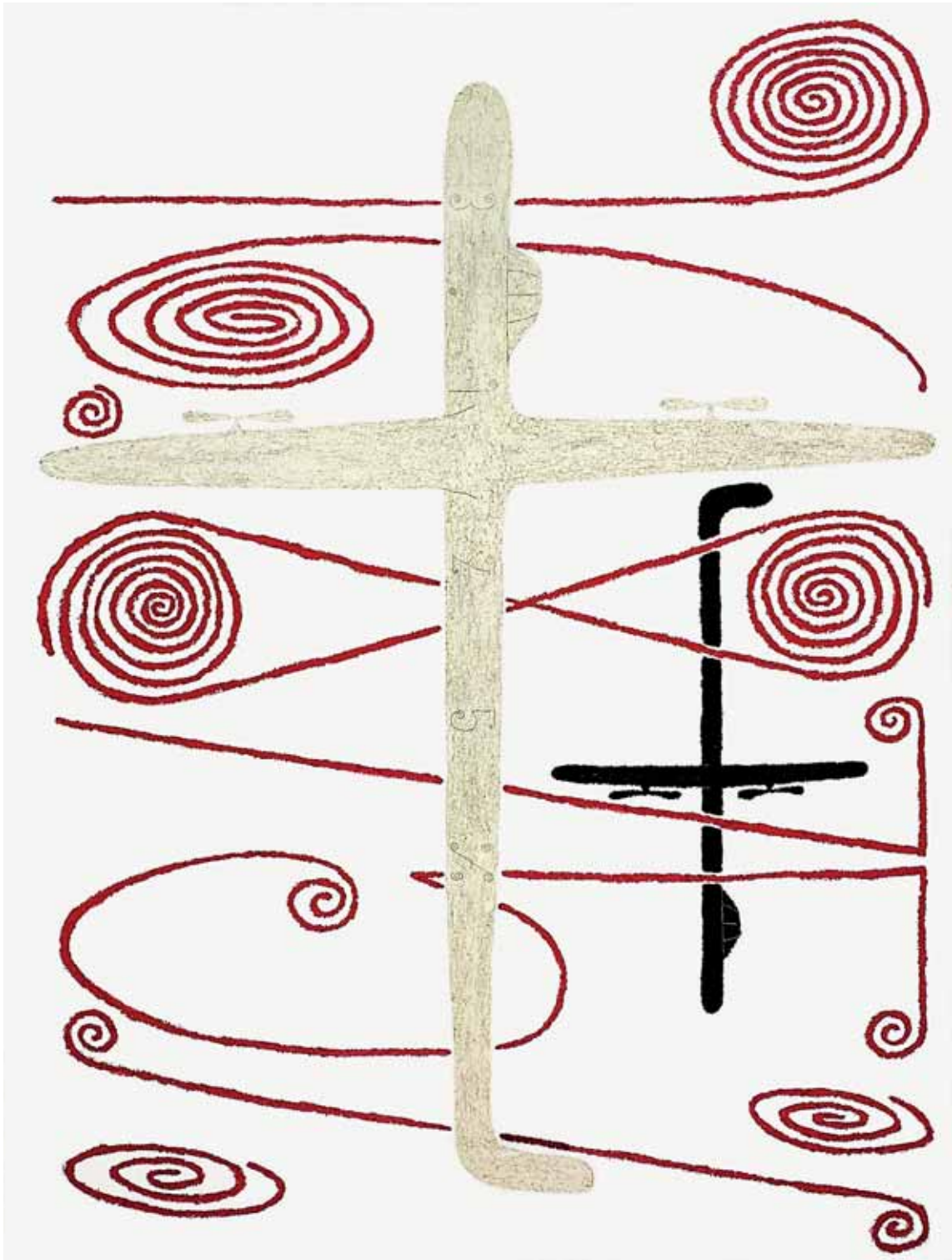
Begun in 1993, the *Percentage* series called into question the artist's identity. Through a process of halving the percentage of his ethnicity with each of the five generations that separate Robinson from his great-great-great-Ngai Tahu grandfather, the artist calculated that he possesses precisely 3.125% Māori blood (with 96.875% remaining). Of course Robinson is aware that the cultural makeup of a person can never be calculated this simply. But by assigning an absurdly specific percentage of his identity to Māori, he grappled with the grey areas of possessing a mixed personal heritage. In the words of Anna Miles, Robinson was questioning the 'quantification of cultural identity.'[1] How many generations on from a single Māori ancestor can one still stake a claim to their iwi? When does one simply become 'Pakeha' (whether we interpret this term as being of European decent, or the ubiquitous 'other')? In the words of Robert Leonard, Robinson was acknowledging that 'today's Māori are inevitably partial, of mixed blood, whakapapa tying Māori and Pakeha together as much as distinguishing them. [The paintings] present Māori and Pakeha cultures as not pure, not distinct.'[2]

The visual language used within the *Percentage* paintings reinforces this line of thought; 'Māori' forms such as the aforementioned koru seem to arrive via Gordon Walters and Colin McCahon as much as from indigenous tradition. Robinson's work channelled fierce debates that had re-emerged around Walter's appropriation of the koru as a Pakeha artist following the controversial *Headlands* exhibition at the Museum of Contemporary Art, Sydney in 1992. The introduction of numerals in Robinson's work has also been compared to McCahon's number series and the cross-like planes to McCahon's *Jet Out* drawings, in which airborne crosses are set to flight above beach scenes to signify the departure of the spirit after death.[3] Yet divorced from this context, Robinson's quotations of McCahon function like an appropriation of an appropriation of Māori beliefs for his own ends. Numbers were picked up again by Robinson later in the 1990s as he critiqued cheap land sales, and surfaced again in 2001 for his Venice Biennale work addressing binary codes.

At the time, the potency of these paintings lay in their ability to cut to the heart of the debate around New Zealand national identity, and, years on from this initial engagement with cultural appropriation and biculturalism, the lexicon developed within this body of work continues to feed Robinson's practice.

Stephen Cleland

1 Anna Miles, 'Au contraire', *Bi-Polar; Jacqueline Fraser and Peter Robinson*, 56.
2 Robert Leonard, '3.125% Pure: Peter Robinson Plays the Numbers Game' *Art and Text*, no. 50 (1996). http://robertleonard.org/3-125-pure-peter-robinson-plays-the-numbers-game/, sourced 9/11/2015
3 Ibid.



Ralph Hotere

100

Black Painting No. 12
acrylic on canvas
title inscribed, signed and dated 1972 verso
1220 x 1220mm

Provenance:
Private collection, Wellington.

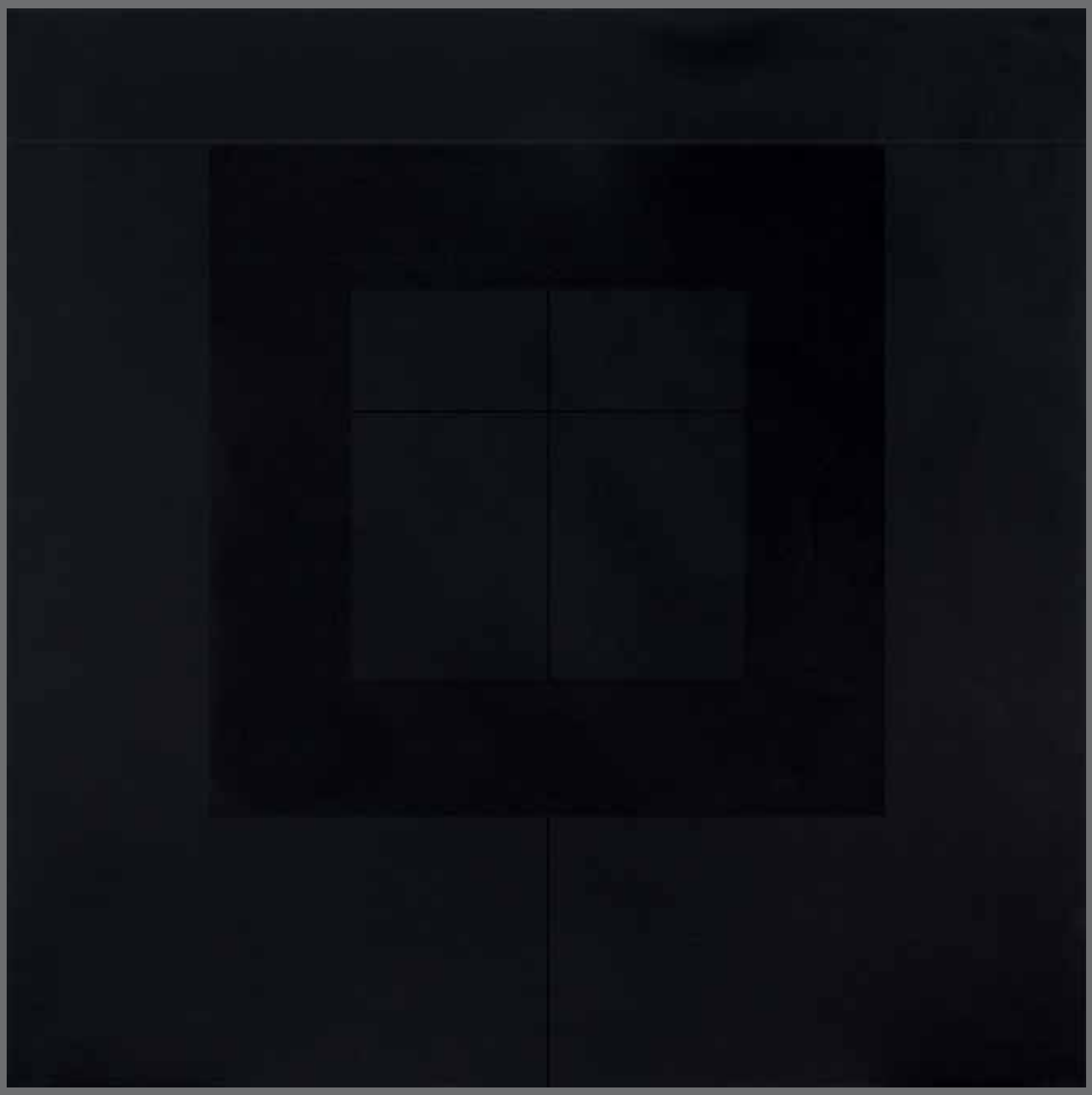
$75 000 – $100 000

Among the most austere, reductive and challenging paintings you might encounter throughout New Zealand art history is a small body of paintings produced by Ralph Hotere in 1972. Referred to by the artist as both the 'Port Chalmers' paintings and as the 'Black Paintings', the series numbers around twenty paintings and each share the identical format of 1.2 metres square with each being numbered sequentially. All are abstract in the purest sense of the word, offering viewers little or nothing outside of their self-contained worlds of darkness.

No artist in this country has worked as single-mindedly and extrapolated as much from as limited and demanding a chromatic means as Ralph Hotere. As David Eggleton has observed, seemingly everything the artist touches turns to black. All of the paintings from this body of work are conceived in matte black with none of the immediately seductive allure of the near-contemporaneous brolite lacquer works. These are without doubt cerebral paintings for quiet contemplation and consideration.

Black Painting No. 12 adheres to the 1972 status quo and offers no elixir for the time poor or impatient; rather, like the gradually shifting tides, it creeps up on you slowly but surely, washing over and through you in a gentle tide of black. The infinite darkness is disturbed only by the finest of lines, hovering over and above the inky darkness forming a perfect cross and above this a single horizontal line. Other paintings from the series feature softer forms such as a finely inscribed circle and occasionally a thin line in red which adds a potential political dimension and a strong connection to earlier paintings such as 'The Human Rights' series. However here, Hotere provides us with nothing but a world of dense black. As in the work of the artist's friend and contemporary Colin McCahon, the New Zealand landscape is never lurking too far from the paintings of Ralph Hotere, even in their most seemingly abstract and reductive iterations. If this is a landscape however it is one of the mind and the spirit. As a result, we have to look much harder to see it.

Ben Plumbly



Brent Wong

101

Tradewinds
acrylic on board
title inscribed, signed and dated 1969 verso
910 x 1210mm

$80 000 – $120 000

The northeast and southeast trade winds meet at the Inter Tropical Convergence Zone known by sailors as the doldrums. In the doldrums when the prevailing winds are calm sailing boats can be trapped at sea for days or even weeks.

Was Brent Wong down in the doldrums when he painted *Tradewinds*? The grey edge of a stone building overlooks a landscape of barren hills. Above the hills, a cumulus cloud formation. And above the clouds, a monolithic architectural fixture dominates the listless sky. What is it? The fixture is grey as concrete, lightly tinted by clouds. It is painted adjacent to the stone building like a corbel that might have broken free from the edge and been heading downwind before becoming trapped in the doldrums when the winds were calm.

Days. Weeks. Indoors. In the late sixties a prolonged period of illness enabled Brent Wong to work full-time as a painter. He then lived in a flat above his Uncle's shop on Vivian Street in central Wellington. "The buildings of the inner city, their rooftops and architectural ornament some of them seen from his window and indeed that window itself – constitute dominant recurring motifs throughout his entire mature body of work," writes Neil Rowe in an *Art New Zealand* article from 1979. That maybe so, but it does little to explain the futuristic sensibility that defines Wong's unusual oeuvre.

Wong is the navigator between two worlds: the hard-edged realists that brought New Zealand's empty landscape sharply into focus and the Surrealists like Magritte who used exquisite technical detail to conjure extraordinary states of mind. He was caught between a rock and a hard place; from it he struck gold. His uncanny paintings of free-floating architectural structures from the late sixties prefigured our contemporary moment of abstract modelling and 3-D printing; entire lives caught in 'the cloud.'

Wong completed *Tradewinds* in 1969. It was the year Apollo 11 landed on the moon. Coverage of the landing on videotape was flown from Sydney to Wellington by the RNZAF for broadcast across the country. Closer to home, the Nippon clip-ons were added to Auckland Harbour Bridge widening the lanes from four to eight. Historically, the trade winds were used by the captains of sailing ships to cross oceans, establishing new trade routes between the continents. The Escher-like structure in Wong's *Tradewinds* suggests an altered relationship to gravity. The sky can now be crossed like the ocean. A new trade route has opened up.

1969 was also the year of Wong's first solo show at the Rothmans Gallery in Wellington. He exhibited just twelve paintings. The impact of the show was immediate. Wong became established almost overnight as an important painter in the local scene. He was twenty-four years old. But it is these paintings of unmoored architectural forms - most completed between 1967 and 1972 – that have endured. Caught between time and tide, the unspecified cargo in Wong's *Tradewinds* continues to confound us.

Megan Dunn

Provenance:
Private collection, Wellington. Purchased by the current owner from Webb's, April 4th 2006, Lot No. 71.

Toss Woollaston

102

Lake Wakatipu and Environs from Coronet Peak Car Park
oil on board
signed; title inscribed and dated 1973 – '74 verso
1215 x 2730mm

$135 000 – $185 000

In a letter to Charles Brasch in January 1971, Toss Woollaston wrote: 'Peter McCleavey was here and has (sort of) commissioned me to paint some local landscapes four by nine feet each.' The ensuing paintings were not Woollaston's first venture into larger scale, although it was difficult to tackle really big works while he was holding down other jobs to support his family. In 'The Far-away Hills: a meditation on New Zealand landscape', his invited talk at the Auckland City Art Gallery in 1960, Woollaston recounted that he enjoyed making large works more than he had expected:

Whites Aviation photograph of Coronet Peak, Queenstown. Courtesy of Alexander Turnbull Library, Wellington, New Zealand. Ref: WA-66263-F.

> I found room for greatly increased physical pleasure in painting, in sweeping arm movements, painting as you might row, or fell trees Also, in colour, I sometimes have a sensation as though of diving, or swimming; of abandoning myself to it as to the water in order to find its buoyance and support.[1]

But it was only after his growing recognition as an artist in the 1960s, which allowed him to paint full-time, that Woollaston was able to work on an expansively large scale to meet McCleavey's challenge. McCleavey as his sole agent was marketing his works with considerable success, and many of the new paintings went straight into private collections. Woollaston's greater financial security meant that he and his wife Edith had been able to buy land in Riwaka near Nelson, where they decided in 1971 to build a house and a spacious studio, and this accommodated the ongoing production of large works. He was also extending the range of landscapes beyond his immediate locality, travelling to other parts of New Zealand to work on different scenes. All these factors provided the context that made possible the developments of the 1970s and Woollaston's new panoramic landscapes.

Lake Wakatipu and environs from Coronet Peak Car Park is one of these grand paintings. Woollaston had never shown a great deal of interest in the gently rounded hills that characterise many New Zealand landscapes, preferring the rougher peaks that he extolls in 'The Far-away Hills.' The landscape around Queenstown amply matched that predilection. But he avoided the conventional sublime of scenic New Zealand promoted by tourism. There are no snow-capped mountains in this painting in the Queenstown area, where Woollaston carried out a number of commissions in the early 1970s.[2] He wrote to Colin and Anne McCahon in May 1974 that, while he 'didn't relish going to Queenstown originally', he 'found that like all places it became beautiful on prolonged attention.' It took time for Woollaston to come to terms with a new landscape, to make it part of his own vision, as he does so fully here.

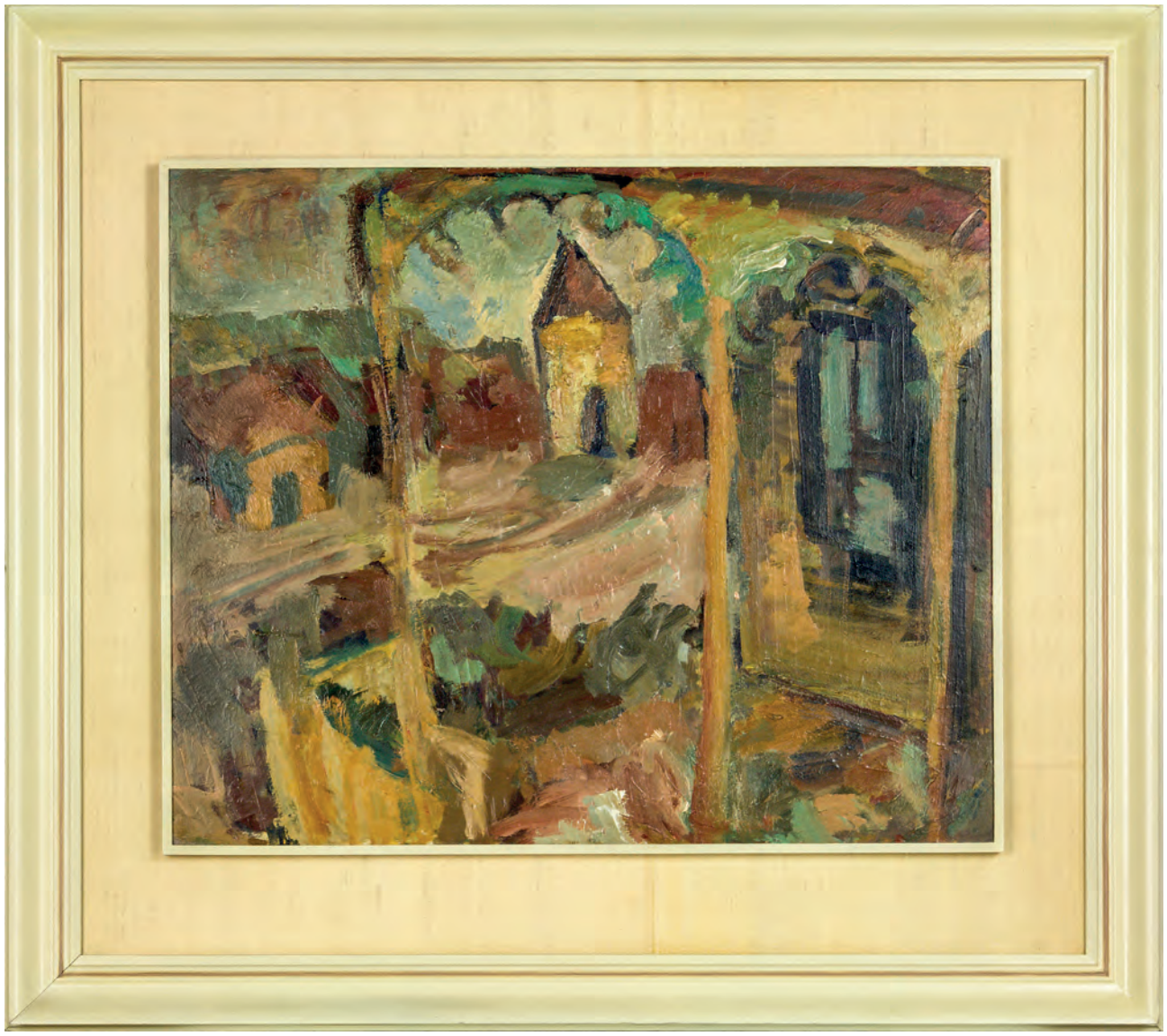
Woollaston's richly gestural brushstrokes ensure that the physicality of the paint surface in *Lake Wakatipu* is not negated by a sense of distance, and the jagged darkened tops of the peaks draw them forward, asserting themselves over the lighter foreground. The landscape as a whole is richly energised by the expressive paintwork that unifies it, deploying his typically warm palette of ochres and rusty reds that speak of sun-soaked soil, with touches of dull green, also picked up in the narrow band of turbulent sky. The hot colours are offset by the cooler blue tones of Lake Wakatipu, vividly glimpsed between the hills. Yet its waters do not form a singular focal point. Instead Woollaston holds our attention across the extensive panoramic composition by invigorating the entire surface of the painting. We are caught up in an empathetic response to the landscape's dynamic vitality that extends on either side of us to the peripheries of our vision.

Speaking of his aims as an artist, to quote again from 'The Far-away Hills', Woollaston said: 'For most of my life I have known a desire to take some action to harvest the rich emotions that have come to me from landscape.'[3] In *Lake Wakatipu* he most amply fulfilled his ambition.

Elizabeth Rankin

Provenance:
Private collection, Auckland.

1 M.T. Woollaston, *The Far-away Hills: a meditation on New Zealand landscape* (Auckland Gallery Associates 1962), 48.
2 The first of the Queenstown commissions is mentioned to Michael Harlow in a letter of January 1972. This and other quotations from letters are taken from Jill Trevelyan (ed) *Toss Woollaston: a life in letters* (Wellington: Te Papa Press, 2004).
3 Woollaston, *The Far-away Hills,* 4.



103

Toss Woollaston
Tower and Verandah, Greymouth
oil on board
title inscribed, signed and dated c. 1956
verso; original 'M. T Woollaston, 1933 – 1973',
Manawatu exhibition label affixed verso
580 x 708mm

Exhibited:
'M. T Woollaston, 1933 – 1973', Manawatu Art Gallery, 1973, Cat No. 54.

Provenance:
Private collection, Wellington.

$25 000 – $35 000

104

Ralph Hotere
Black Window: Towards Aramoana
acrylic on board in colonial villa window frame
title inscribed, signed and dated 'Port Chalmers '81'; title inscribed, signed and dated and inscribed *Les saintes maries de la mer, from the stables at Aurora Tce, Cat No. 7 R. K. S Art* verso
1005 x 900mm

Exhibited:
'Ten Windows: Recent Paintings & Works on Paper', R. K. S Art, Auckland, 24 November – 5 December, 1981.

Provenance:
Private collection, Auckland.

$75 000 – $100 000

Bill Hammond

105

Limbo Bay
acrylic on canvas
title inscribed, signed and dated 2001
760 x 1040mm

$85 000 – $125 000

At the turn of the millennium Bill Hammond's palette and for want of another word 'tone' changed. The previous decade had seen the artist preoccupied with resolving the pictorial and narrative possibilities that had resulted from his much documented visit to the Auckland Islands in 1989. In the remote sub- Antarctic islands Hammond encountered a near untouched 'Bird Land' ruled over by winged creatures – a window into a pre-human or indeed 'un'-human era. Hammond was greatly taken by this undefiled lost world as this quote reveals, "The Auckland Islands are like New Zealand before people got here. It's bird land."[1] The artist began to construct a vast community in which the 'birds' exhibited a sixth sense or pre-knowledge of the carnage to come with the arrival of the colonists and their mania for collecting specimens of all living creatures. Sir Walter Buller (1838 – 1906) was the most voracious of the hunter/gatherer/ writers in a period of carnage which saw many species of birds pushed near to or into extinction. The subsequent 'Buller' works were drenched in Hammond's signature primeval deep forest green. His anthropomorphic birdmen displayed a defensive, even menacing air. They knew what was coming. Titles such as *Hokey Pokey, All Along the Heaphy Highway* and *Waiting for Buller* located the tableau within a clearly understood New Zealand past.

From 2000 the 'postcode' of the *Limbo Bay* works became a bit hazier and harder to pin down. The subject matter, whilst still replete with winged creatures, presents as altogether more courtly, even genteel. A sense of dread is replaced with an air of calm expectation. Anticipation is still the name of the game, but in the *Limbo Bay* canvases the birdmen await transcendence as opposed to destruction. In a Chaucerian sense the 'humour' of these works is far more sanguine than the melancholic works of the 1990s.

Much has been made of Hammond's relationship to Northern European Renaissance masters such as Hieronymus Bosch and Pieter Bruegel the Elder whose works are vast essays on the agonies that await the sinner in hell, or even worse. In the *Limbo Bay* works reference points to a more pastoral, Mediterranean group of Renaissance masters are valid. The harmonious cycles of Pinturicchio (1454 – 1513), Botticelli (1445 – 1510) and the Venetian School painters at their most contemplative evoke a gauzy 'dreamtime' in which the dramatis personae are metaphors for an altogether more alluring realm, that of a time before the fall.

Limbo is usually understood as being on the edge of Hell, where the unbaptized or those who die in original sin, such as non-believers, are consigned. In terms of theological nomenclature it is a place that those who have not accepted the grace of God are held pending a final decision. Traditional depictions of limbo vary from a locus of interminable torture for the forever outcast to a holding space for those who will be ultimately freed by Christ as described in the Old Testament.

Hammond transports this concept to a coastal Never Never Land in which his bird figures cavort, flutter and engage in forms of enigmatic ballet as they await their return to Paradise. The rising sun on the horizon suggests such a destiny is imminent. This *Limbo Bay* is testimony to the vastness and elasticity of Hammond's universe of the imagination, one that contains heaven, hell and all the space between.

Hamish Coney

1 Gregory O'Brien, *Lands & Deeds, Profiles of Contemporary New Zealand Painters*, (Godwit, Auckland, 1996), p.58.

Provenance:
Private collection, New South Wales, Australia.

LIMBO BAY

Richard Killeen

106

Destruction of the Circle
acrylic and collage on aluminium, 50 parts
title inscribed, signed and dated March 8, 1990; artist's
original catalogue label affixed each piece verso
2300 x 2700mm: installation size variable

$38 000 – $55 000

Why would you want to destroy the circle? For Renaissance artists and architects with no corners, no weak points, and complete symmetry, the circle was a representation of perfection. *Black Circle* – a monumental perfect black circle floating on a flat white background – is a 1915 oil on canvas painting by the Russian Suprematist artist Kazimir Malevich. For Wassily Kandinsky, who produced paintings with titles like *Circles in a Circle* in the 1930s, the circle, the most elementary of forms, had symbolic, cosmic significance. 'The circle,' claimed Kandinsky, 'is the synthesis of the greatest oppositions. It combines the concentric and the eccentric in a single form and in equilibrium. Of the three primary forms, it points most clearly to the fourth dimension.' In the 1950s Japanese artist Yayoi Kusama began covering surfaces (walls, floors, canvases, and later, household objects and naked assistants) with the polka dots that would become a trademark of her work. Killeen's Australian contemporary John Nixon was constructing circles at the same time that Killeen was destroying them: see his *Block Painting: Green Circle* 1992 and *Block Painting: White Circle* 1993 (both in the Chartwell Collection). Damien Hirst began to produce his machine-made, ice-creamy series of circular spin paintings in 1992. The circle it seems is never-ending... And what about the fact that Killeen himself had used the round tondo form for many of his first local realist subjects in the mid-1960s, and in the mid-1970s had painted a number of circular lacy patterns based on Pacific motifs?

In a spatial sense, the circle states the autonomy of the realm of art. Flattened, geometricised, ordered, it is antinatural, antimimetic, antireal. It is what art looks like when it turns its back to nature. In the perfection that results from its coordinates, the circle is the means of crowding out the dimensions of the real and replacing them with the result of aesthetic decree. Insofar as its order is that of pure relationship, the circle is a way of abrogating the claims of natural objects to have an order particular to themselves. But, of course, circles do exist everywhere in nature. Killeen has always been interested in the natural world and has consistently addressed botanical and zoological subjects (note here again is his ubiquitous butterfly and frog). *Destruction of the Circle* bursts with images of leaves and plants: forms resembling buds, spores, pods, sprouting seeds, fungi, tubers, fossil shells, driftwood. These are all primal elements of the natural world – images of things on the threshold of being, on the border between material and immaterial, between articulated form and the inchoate. They are the building blocks of morphology, the forms that seem recognisable as the basis of all life, of our being before identity is fixed.

To view a Killeen cut-out like *Destruction of the Circle* is to see its components differently and to see them as a possibility. This is a position in favour of the openness of images as opposed to images pre-digested and signified in advance, constrained by a geometry or the container of a frame. Killeen's work is deliberately insubordinate. He opens up his images, disturbs any univocal understanding of them (they no longer belong to just one world, the world of Euclidean geometry). He is interested in the vulnerability and ambiguity of natural forms and their sexual suggestiveness. He wants to shatter their unity, to make ambiguous and to reveal the multiplicities contained in each image. The act of disengaging the image from its context, whether real or fictional, is to disengage it from a world that has been completed, or is bounded and already formed in some way, a world that is 'circled' we might say. Such decontextualisation is not a loss: wherever an image has been it carries with it every trace of a new encounter or juxtaposition. It becomes part of a living 'database' of images at work. Killeen infuses his art with unusual metaphoric power. The structure of vision, the erotics of vision, and the poetics of vision merge in a kind of secular sense of wonder. *Destruction of the Circle* is a major example of one of Richard Killeen's most important series and there is no doubt that in time he will be recognised as a transformative presence in the history of our art.

Laurence Simmons

Exhibited:
'Richard Killeen Sampler: 1967 – 1990',
Sue Crockford Gallery, Auckland, 1990.

Provenance:
Purchased by the current owner from
Sue Crockford Gallery, Auckland, July 3, 1990.

107

Gretchen Albrecht
Plume (Red)
acrylic on canvas
title inscribed, signed and dated 1983
1520 x 3060mm

Provenance:
Purchased by the current owner from Sue Crockford Gallery, Auckland, May 31, 1994.

$25 000 – $35 000

108

Gretchen Albrecht
Whisper
acrylic on shaped canvas
title inscribed, signed and dated 89/90 verso
1200 x 2400mm

Provenance:
Private collection, Wellington.

$20 000 – $30 000

109

Tony Lane
Three Stigmata
oil paint, gold leaf and composition
ornaments on gesso panel
title inscribed, signed and dated 2000 verso
1930 x 1330mm

Provenance:
Private collection, Wellington.

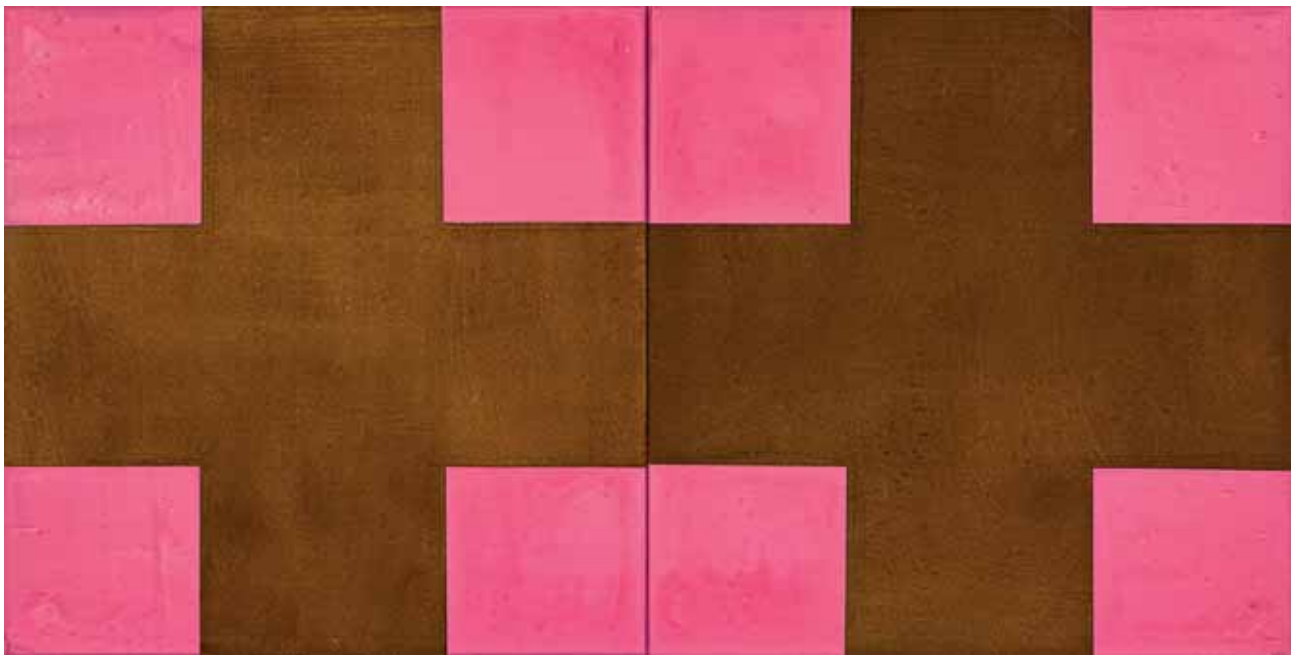
$15 000 – $25 000

110

Robert Ellis
Landscape with City and Roads
oil on board
signed and dated '65; title inscribed verso
1220 x 1220mm

Provenance:
Private collection, Hawke's Bay.

$22 000 – $28 000



111

Stephen Bambury
Words and Sounds
rust and acrylic on aluminium, diptych
title inscribed, signed and dated 2003 verso
390 x 780mm: overall

Provenance:
Private collection, Christchurch. Purchased by the current owner from Jonathan Smart Gallery.

$13 000 – $18 000

112

Max Gimblett
Figure of Motion – for Len Lye
water-gilded gold, bole clay, polyurethane and acrylic on board
title inscribed, signed and dated 2000 and inscribed *For My Teacher* verso
760 x 1520mm
$20 000 – $30 000

113

Tony Lane
Dolorosso
oil paint, silver and gold leaf
on gesso panel
title inscribed, signed and
dated 1995 verso
1530 x 970mm

Provenance:
Private collection, Wellington.

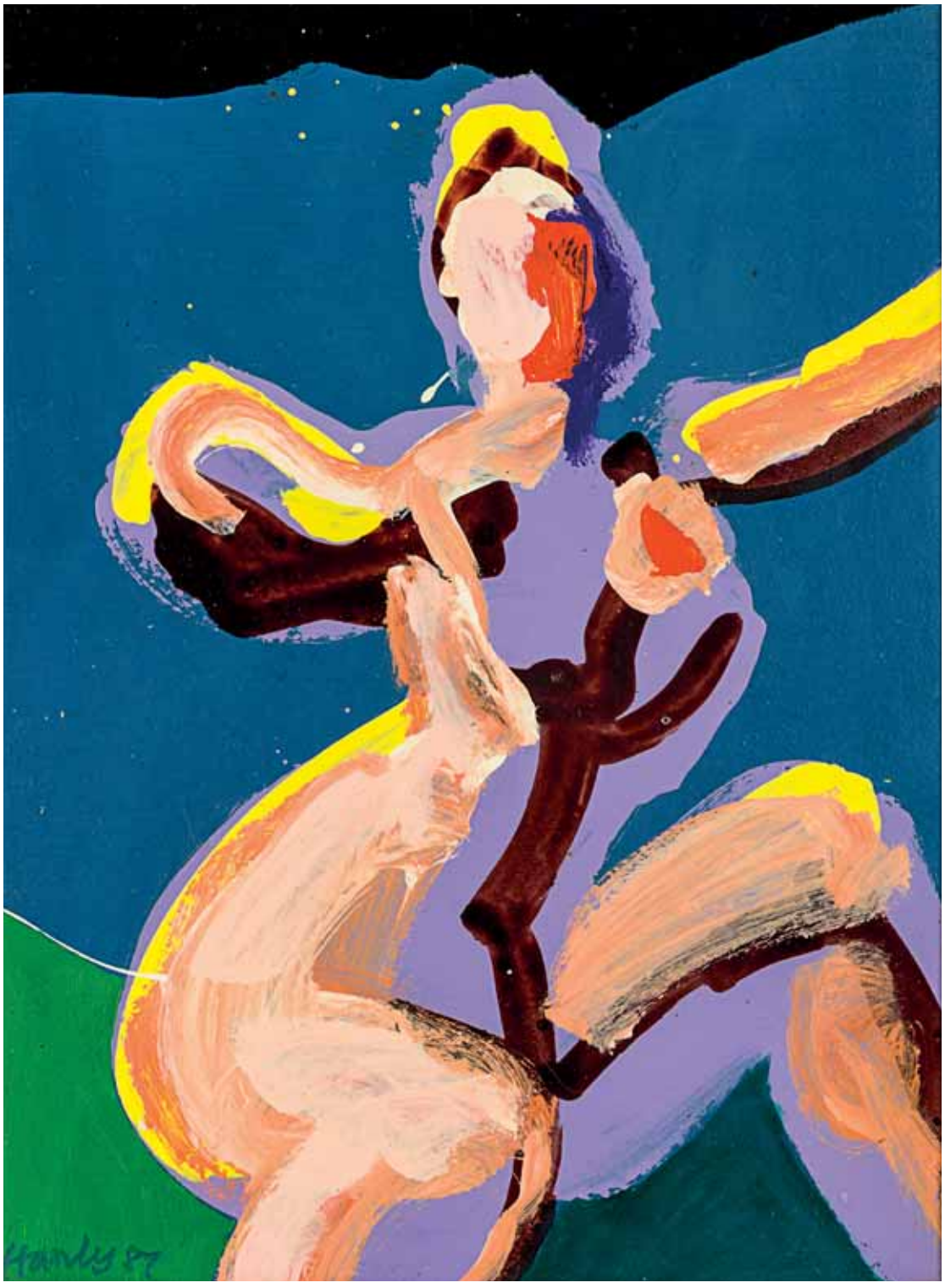
$8000 – $12 000

114

Tony Lane
Twenty-six Chairs
oil paint, schlagmetal,
aluminium leaf and
compositional elements on
gesso panel
title inscribed, signed and
dated 2000 verso
940 x 1360mm

Provenance:
Private collection, Auckland.

$8000 – $14 000



115

Pat Hanly
Vacation Woman
acrylic and enamel on board
signed and dated '87; title inscribed,
signed and dated verso
380 x 277mm

Provenance:
Private collection, Auckland.

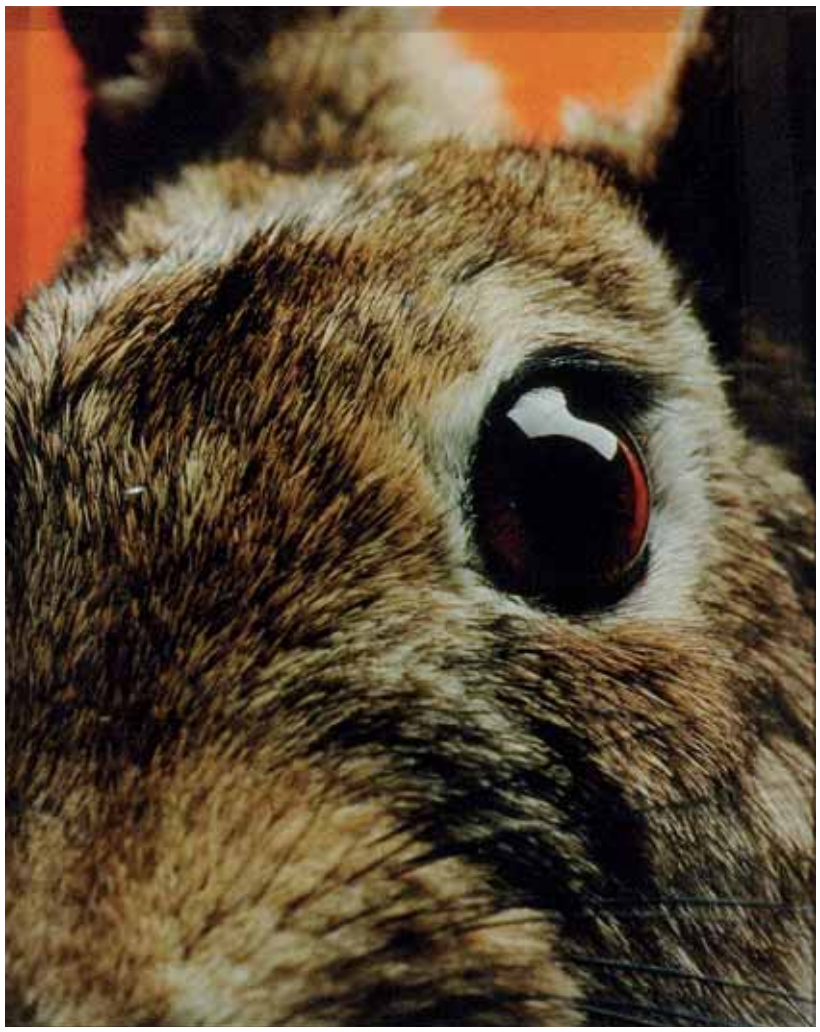
$20 000 – $30 000

116

Michael Parekowhai
Neil Keller
type C print, edition of 10
1200 x 980mm

Provenance:
Private collection, Auckland.

$12 000 – $18 000



117

Peter Siddell
Northern City
oil on linen
title inscribed, signed and
dated 1992 verso
318 x 915mm

Provenance:
Private collection, Auckland.

$18 000 – $26 000

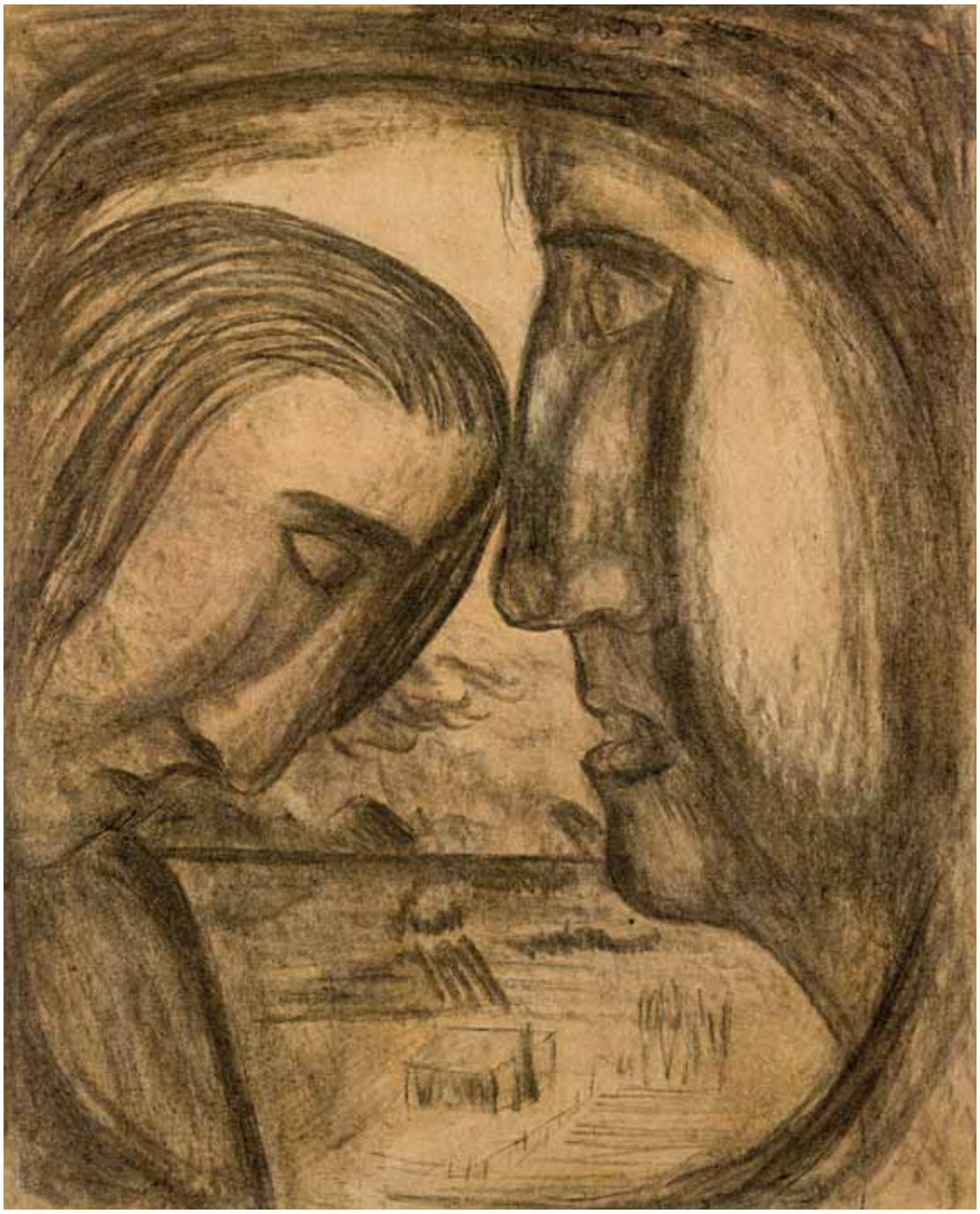
118

Colin McCahon
Flower
watercolour and pastel on paper
signed and dated '70
575 x 446mm

Provenance:
Private collection, Dunedin.

Reference:
This work is not yet registered on
the Colin McCahon database.

$18 000 – $26 000



119

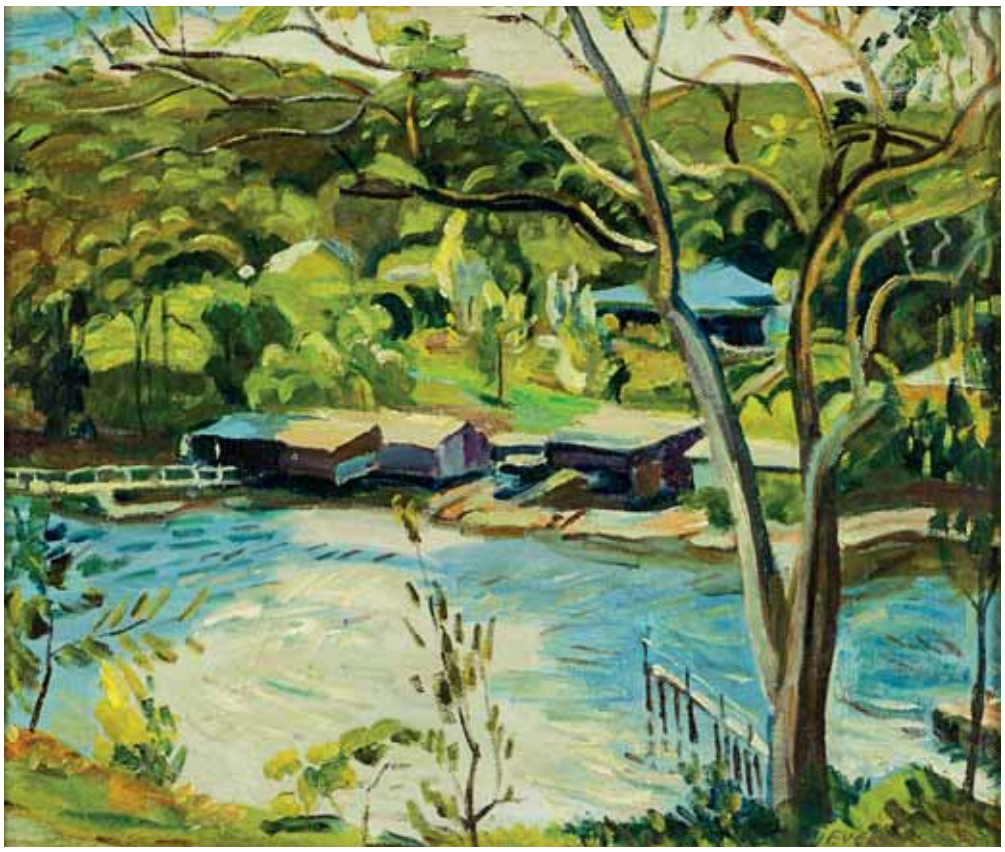
Colin McCahon
Annunciation
charcoal on paper
title inscribed, signed and dated '49
650 x 520mm

$40 000 – $60 000

Exhibited:
'McCahon – Woollaston', The Gallery of Helen Hitchings, Wellington, 30 July – 5 August, 1949.
'Group Show '51', Canterbury Society of Arts Gallery, Durham St, Christchurch, 15 – 26 1951, Cat No. 62.
'McCahon "Religious" Works: 1946 – 1962', Manawatu Art Gallery, Palmerston North, 24 March – 24 April 1975, Cat. No. 37.

Reference:
Colin McCahon Database (www.mccahon.co.nz) cm000511.

Provenance:
Private collection, Auckland.



120

Evelyn Page
Untitled – Lake View
oil on board
signed
260 x 310mm

Provenance:
Private collection, Hawke's Bay.

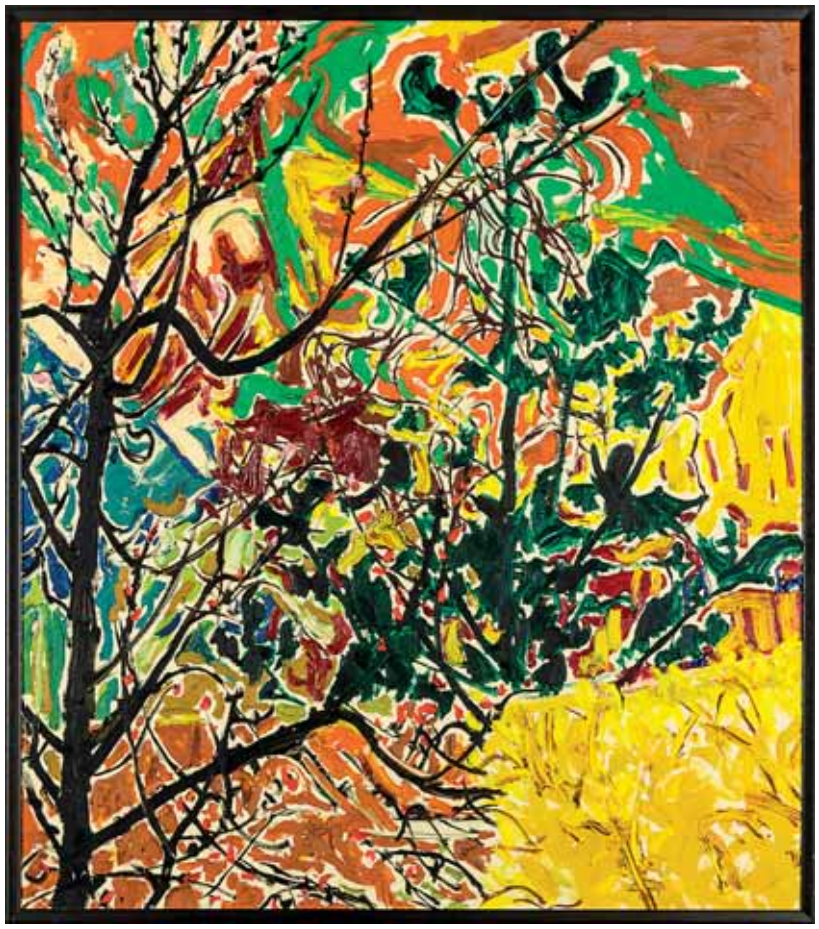
$16 000 – $24 000

121

Philip Trusttum
Garden Painting
oil on board
signed with artist's initials P. S. T
1210 x 1055mm

Provenance:
Private collection, Dunedin.
Purchased by the current owner from Bosshard Galleries, Dunedin, circa 1980.

$10 000 – $15 000

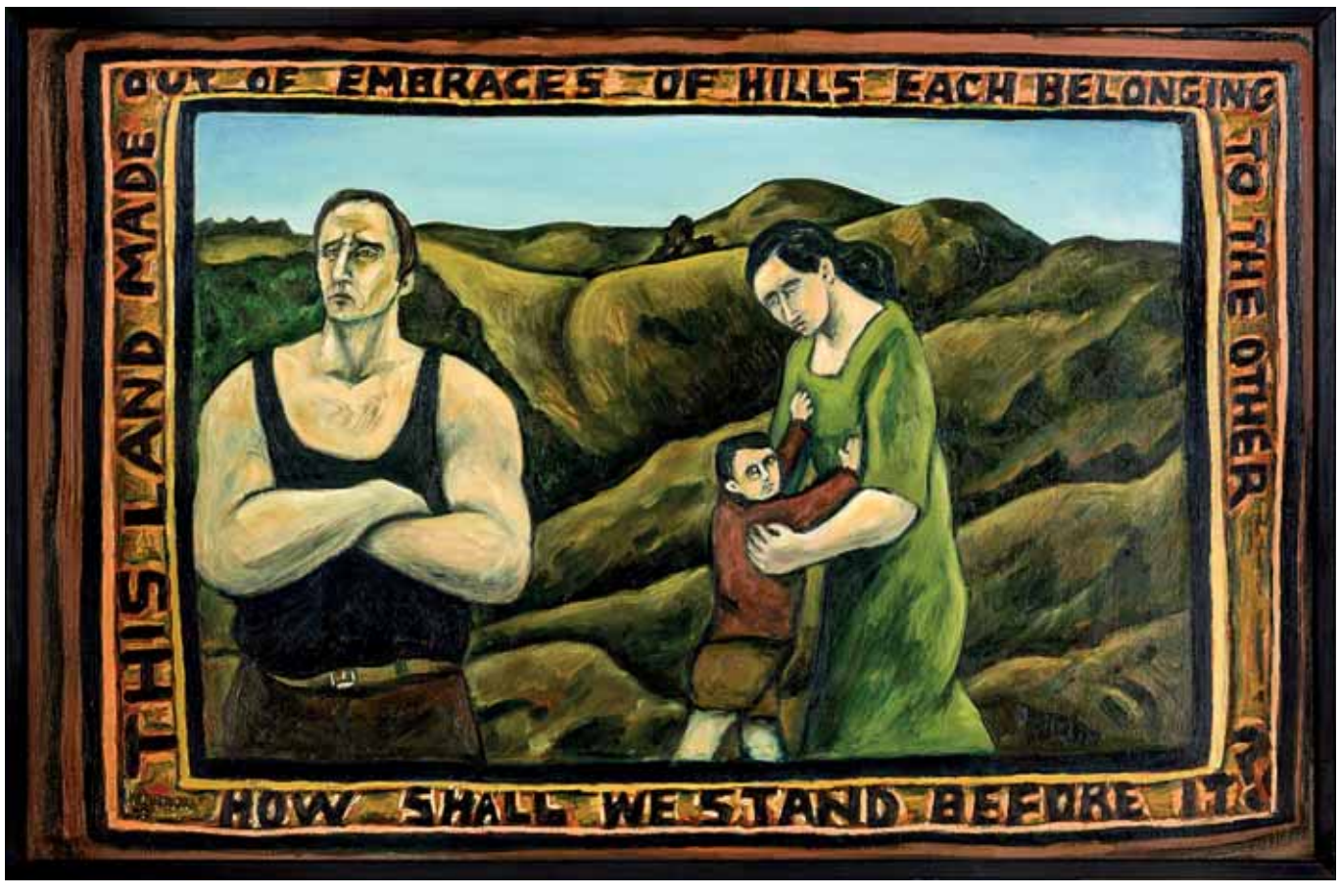


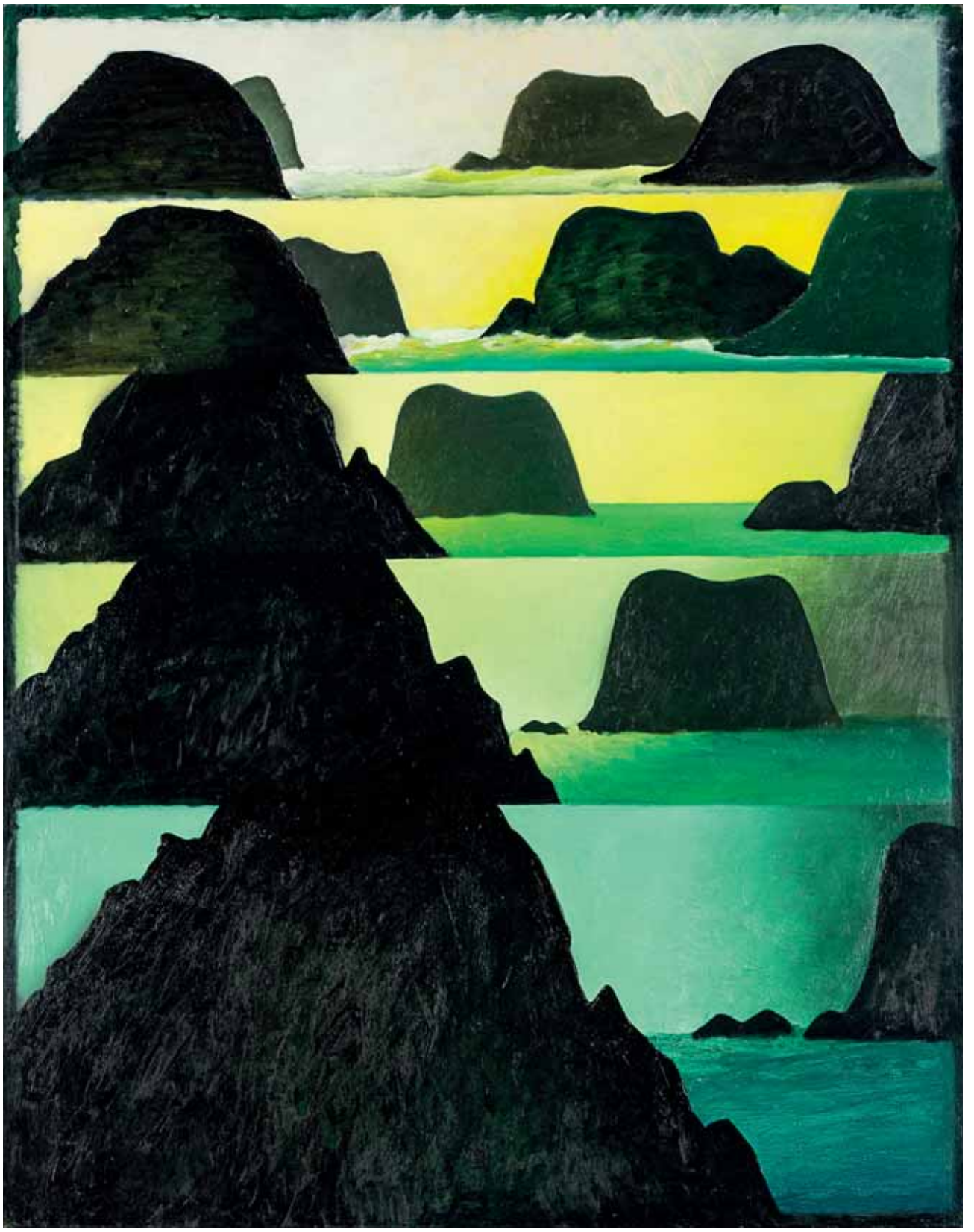
122

Nigel Brown
This Land Made out of Embraces
oil on board
title inscribed, signed and dated 1978 verso
760 x 1180mm

Provenance:
Private collection, Christchurch.

$12 000 – $18 000





123

Michael Smither
Motumahanga
oil on board
signed with artist's initials M. D. S and dated '85
1200 x 915mm

Provenance:
Private collection, Wellington.

$40 000 – $55 000

124

Peter McIntyre
Untitled – The Drover
oil on board
signed
565 x 745mm
$20 000 – $30 000

125

John Elder Moultray (1866–1922)
The Ambuscade at Okehu Creek
oil on canvas
signed and dated 1888; inscribed *An Incident of the New Zealand War of 1866. The ambuscade at the Okehu river (Wanganui) painted from the description supplied by Sgt John Hardie (illegible) cavalry "an eyewitness" landscape sketched at the spot*; original NZI label affixed verso
483 x 895mm

Provenance:
Corporate collection, Auckland.
Purchased McArthur's, Wellington, May 1980.

$10 000 – $16 000

126

Thomas William Downes (1868–1938)
The Sale of Whanga-Nui (Wanganui), 1840
oil on canvas
title inscribed on brass plaque; original NZI label affixed verso
650 x 905mm

Provenance:
Corporate collection, Auckland.
Purchased at Devereaux and Culy Auction, August 1978.

$6000 – $9000

Absentee & Phone Bid Form

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

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

Auction No. 98
Important Paintings & Contemporary Art

26 November 2015
at 6.00pm

Lot no.	Lot Description	Bid maximum in NZ dollars (for absentee bids only)

ART+OBJECT
3 Abbey Street
Newton
Auckland

PO Box 68 345
Newton
Auckland 1145

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

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

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

FIRST NAME: _____ SURNAME: _____

ADDRESS: _____

HOME PHONE: _____ MOBILE: _____

BUSINESS PHONE: _____ EMAIL: _____

Signed as agreed: _____

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

Conditions of sale

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Artist Index

Aberhart, Laurence 59, 60
Albrecht, Gretchen 54, 107, 108

Bambury, Stephen 49, 68, 77, 111
Bawden, Lionel 56
Berry, Manu 31
Binney, Don 96
Brown, Nigel 30, 122
Bush, Kushana 23

Cotton, Shane 43, 48, 98

Dashper, Julian 50, 70
Day, Melvin 28
De Lautour, Tony 20
Downes, Thomas William 126
Drawbridge, John 13
Dupain, Max 82

Edwards + Johann 7
Ellis, Robert 110
et al. 33

Fomison, Tony 81
Friedlander, Marti 15
Frizzell, Dick 21

George, Darryn 4
Gimblett, Max 16, 112
Goldie, Charles Frederick 97
Gossage, Star 25, 78
Greig, Jason 26

Hammond, Bill 1, 2, 67, 80, 105
Hanly, Pat 115
Henderson, Louise 58
Hotere, Ralph 66, 75, 94, 100, 104
Hughes, Sara 55

Illingworth, Michael 52, 76

Kahukiwa, Robyn 24
Killeen, Richard 72, 106

Lane, Tony 109, 113, 114
Larnach, Sarah 35
Lee, Jae Hoon 45

Macleod, Euan 27
McCahon, Colin 118, 119
McIntyre, Peter 124
McLeod, Andrew 9
Maddox, Allen 12, 79
Maughan, Karl 44
Millar, Judy 69, 73
Millwood, Adrienne 8
Moultray, John Elder 125
Mrkusich, Milan 88, 89, 90, 95

Page, Evelyn 120
Pardington, Fiona 47, 61, 62, 63
Parekowhai, Michael 38, 39, 116
Payton, Simon 32
Peryer, Peter 10, 42
Picasso, Pablo 74
Pick, Seraphine 11
Pule, John 36

Robinson, Ann 91, 92, 93
Robinson, James 3
Robinson, Peter 65, 71, 99

Schoon, Theo 57
Seymour, Ava 6, 46
Siddell, Peter 117
Smither, Michael 123
Stringer, Terry 14

Thornley, Geoff 53
Tole, Charles 51

Trusttum, Philip 121

Van Hout, Ronnie 40
Verbrugge, Renate 18
Viscoe, Warren 17

Walters, Gordon 37, 83, 84, 85, 86, 87
Webb, Ben 29
Webb, Lorraine 34
Wealleans, Rohan 41, 64
Westra, Ans & Youle, Wayne 5
Williams, Mervyn 19
Wolfe, Emily 22
Wong, Brent 101
Woollaston, Toss 102, 103

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