important photographs, paintings and contemporary art including the peter fay collection and the stellar group collection
art+object

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Thursday, 15 August 2013
Welcome to ART+OBJECT’s August 2013 catalogue which features two very diverse yet directional collections as well as a number of key works by major New Zealand artists. The working title for this catalogue has been A Collectors’ Catalogue — it is a term that sums up the sense of intimacy and interaction with art that the works on the following pages communicate.

The next few months in Auckland and Sydney will be a great time for art collectors and fans as we have the chance to attend two art fairs. The Auckland Art Fair on August 7–11 now in its 5th edition, and the fresh new Sydney Contemporary taking place at the Carriageworks in Sydney from September 19–22. Between these two events over sixty galleries from Australia, New Zealand, Asia, Europe and South Africa will be represented.

Art Fairs make for the perfect opportunity to see what is happening right now in the Australasian art world. The two collections represented in this collection share a commitment to the contemporary art of their time — an extremely personal perspective in the form of the Peter Fay Collection, and in the Stellar Group, a collective and shared experience. To be able to view these works in light of the practice of today suggests a fascinating continuum.

Peter Fay is an Australian with New Zealand roots who made vital connections to Aotearoa through his collection, inspired by amongst others Les and Milly Paris. His collection was the subject of an influential touring exhibition in Australia in 2002–04 entitled Home Sweet Home. Fay as a collector and advocate played a fundamental role in the awakening of Australian interest in Contemporary New Zealand art. A+O is privileged to have been chosen to exhibit and offer the New Zealand works from his collection, (lots 29–80).

The Stellar Group Collection of some twenty works assembled over ten years represents a communal experience of art. The members of the group have rotated these works in a democratic fashion around their homes every three months. Each member has served for a year on the group’s buying committee. The shared act of collecting has affected them and their families in profound ways.

The legacy of these quite different approaches to the art of collecting can be seen on these pages. We hope you will find their efforts inspiring.
JULY 2013
AUCTION HIGHLIGHTS

NEW COLLECTORS ART
MODERN DESIGN
NEW ZEALAND & INTERNATIONAL POTTERY
ASIAN ART

Allen Maddox
Grid
acrylic and metallic paint on paper
800 x 1210mm
$12,605

Alison Duff
Colin McCahon
bronze 8/12
385 x 165 x 230mm
$8,205

Pat Hanly
Wood Bouquet
mixed media
signed and dated '92
685 x 650mm
$10,550

John Weeks
Industrial Landscape 1
oil on canvas, c.1940
235 x 345mm
$7,150

Trevor Lloyd
The Chieftain’s Daughter
etching
307 x 200mm
$1,290

Len Castle
Inverted Volcano vase
with lava red glaze. L. 845mm
$9,380

George Mulhauser for Plycraft
Early Mr Chair and
matching ottoman with
bentwood walnut shell
$4,220

Kofed Larsen
Danish mid-century sideboard
Model FA66. W. 2300mm
$9,965

Kai Kristiansen for Feldbellas Mobelfabrik
Model 54 walnut desk with
tambour sliding cupboard
1380 x 670mm
$9,965

Colin McCahon
bronze 8/12
385 x 165 x 230mm
$8,205

Pat Hanly
Wood Bouquet
mixed media
signed and dated '92
685 x 650mm
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Kai Kristiansen for Feldbellas Mobelfabrik
Model 54 walnut desk with
tambour sliding cupboard
1380 x 670mm
$9,965

Small Japanese Satsuma lidded jar, signed Hankinzan, Meiji period (1868-1912). H. 85mm
$4,570

Japanese Satsuma lidded koro [censer], signed Yabu Meizan, Meiji period (1868-1912). W. 125mm
$16,415

18th century Chinese monochrome blue glazed vase. H. 395mm.
$10,550

Chinese stemcup, internal bowl and cover, Guangxu underglaze blue six-character mark and probably of the period (1875-1908). H. 200mm
$12,015
DICKS BAY  BAY OF ISLANDS
This is a superbly presented home that occupies an elevated position overlooking Jacks Bay giving it spectacular views across the Bay of Islands. Surrounded by natural bush with absolute peace and privacy the coastal hideaway has pride of place on over 6.6 hectares of north facing land. Included in the package is a 1/3 share in a large 7,065 square metre boat parking facility.

www.luxuryrealestate.co.nz/NT29

WAIPIRO BAY  BAY OF ISLANDS
A coastal hideaway that occupies approximately 3,789 square metres of land set over two titles. Built high on the headland to take best advantage of the superb outlook is a three bedroom home which offers buyers a rare chance to enjoy this wonderful location while planning the ultimate retreat on the adjoining vacant section. Two separate tracks take you to the waterfront giving significant development options from both titles.

www.luxuryrealestate.co.nz/NT31

TASMAN HOUSE  NELSON
The largest and most beautifully constructed house ever offered in Tasman, just 30 minutes from Nelson’s city centre. Architecturally built to accent panoramic ocean views with every luxury you can imagine this home is world class in every aspect. It is located right on the Pacific Ocean with a custom-built infinity pool facing north to capture the sun and impressive sea views of Nelson Bay.

www.luxuryrealestate.co.nz/NB2

KERRY DRIVE  QUEENSTOWN
Attention to detail has been paramount in the construction of this 332 square metre Queenstown Hill home. The joinery, constructed of the finest American Oak, is of a quality second to none, giving the home an unparalleled level of finish. From the open plan living area a large balcony gives incredible views while a second protected patio and BBQ area allows further options for outdoor entertaining.

www.luxuryrealestate.co.nz/QT38
NEW COLLECTORS ART
TUESDAY 22 OCTOBER

Entries invited

E. Mervyn Taylor
Cats
Four colour linocut, 1957
278 x 374mm
$2500 – $4000

Contact:
Leigh Melville
leigh@artandobject.co.nz
09 3544 646
021 406 678
A+O’s October catalogue constitutes a landmark event for collectors of studio pottery and applied art. Founded in 1965 by Dutch émigrés Kees and Tina Hos, New Vision Gallery quickly became an important location for the emerging New Zealand art scene hosting legendary early exhibitions by Theo Schoon as well as Gordon Walters first solo exhibition in 1966. The pivotal role of New Vision Gallery was recognised in 2008 with the curated exhibition *New Vision 1965–1976* staged at the Gus Fisher Gallery.

Naturally the Hos collection reflects these important roots with artworks and prints by Kees Hos himself as well as Phillip Trusttum, Don Driver and Philip Clairmont along with important ceramics by Len Castle, Mirek Smisek and Barry Brickell.

Gary Winther is a collector of vast knowledge and experience who began his career working alongside respected antiques dealers in New Zealand and the UK such as Alf Fleming and Robin White. A+O is pleased to offer such a distinguished collection featuring key pieces by Shoji Hamada and Tatsuzo Shimaoka.

The catalogue will also include the collection of Statements Gallery Napier, for thirty years the Hawke’s Bay’s leading applied arts gallery. This diverse offering features over 20 pieces by Rick Rudd, Graeme Storm, Bruce and Estelle Martin and Doreen Blumhardt.

Selected entries invited
ISSUE 4 OUT NOW

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A+O’s design catalogues have become the industry standard over the last five years presenting high quality, authentic and provenanced examples of collectable 20th century design by leading European, British, American, Australian and New Zealand designers.

Grant Featherston
Scape dining suite. Mahogany veneered dining table with metal frame and six matching chairs. Original Aristoc Industries label to the underside of the table. $3000 – $4000

Contact:
James Parkinson
james@artandobject.co.nz
09 3544 646
021 222 8184

Entries invited
AMONG THE MACHINES

6 July – 3 November 2013 Curated by Dr Su Ballard and Aaron Kreisler

DOUGLAS BAGNALL
HANNAH AND AARON BEEHRE
STELLA BRENNAN
RUTH BUCHANAN
DANIEL CROOKS
HAYDEN FOWLER
JAE HOON LEE
SUSAN NORRIE
FIONA PARDINGTON
NATHAN POHIO
ANN SHELTON
BRONWYN HOLLOWAY-SMITH
RONNIE VAN HOUT

30 The Octagon Dunedin
New Zealand
www.dunedin.art.museum
dpagnall@doc.govt.nz
A department of the
Dunedin City Council

Hayden Fowler New World Order
2013 production still #3
Courtesy of the artist

creative nz
ART
DUNEDIN PUBLIC ART GALLERY
DECORATIVE AND ASIAN ARTS
THURSDAY OCTOBER 24

Entries invited

The centrepiece of this diverse catalogue will be the collections of well-known potter Graeme Storm and a fine estate from the Hawkes Bay. Storm’s collection is in essence a treasured archive assembled piece by piece during the Potter’s regular travels into South East Asia.

Japanese Meiji period ivory and wood figure of a parasol maker
$800 – $1200

Japanese Meiji period ivory Buddhist travelling shrine
$600 – $1200

Contact:
James Parkinson
james@artandobject.co.nz
09 3544 646
021 222 8184
Robert and Jenny Loosley are New Zealand’s specialist dealers in Classical Antiquities and Coins of the Ancient World. They worked for the Royal Numismatists, B.A. Seaby Ltd in London for over a decade. They founded Antiquarius in 1980 and work with museums, universities and private clients, primarily in Australasia. Antiquarius is New Zealand’s only official valuer for the Commonwealth of Australia and undertakes valuations for insurance and probate and advises on the disposal of collections of Antiquities, coins and historical medallions.
ART AND OBJECT VALUES
THE ART COLLECTION AT THE MUSEUM OF NEW ZEALAND
TE PAPA TONGAREWA

ART+OBJECT’s valuation department is the most qualified and experienced in New Zealand and is called upon by museums and galleries throughout the country to value our most significant cultural assets.

In 2012 ART+OBJECT was appointed to value the entire fine art holdings at the Museum of New Zealand Te Papa Tongarewa, the first time that this was undertaken externally. In 2013 A+O has also valued the collections of four properties for the Historic Palaces Trust, including the contents of Old St. Pauls Cathedral, Wellington. In addition ART+OBJECT has recently completed complex valuation mandates for The New Zealand Treasury Collection, The Napier Libraries, The Sarjeant Gallery, Whanganui, and Government House in Wellington and Auckland.

To discuss commissioning an ART+OBJECT valuation contact James Parkinson Director of Valuation and Collections Management on 09 354 4646 or email james@artandobject.co.nz
A+O’s final rare book catalogue of the year will include the collection of Dr. Roy Taylor Wade of Canterbury, whose library features important New Zealand and Maori histories and rare Canterbury items. Dr Wade was a keen fisherman and hunter and this catalogue will include his fishing and hunting holdings.

We are also privileged to be offering in two parts the military library from the estate of Mr Graeme Percy of Napier. Graeme Percy dedicated the last years of his life to his passion for military history. The November Rare Book catalogue will include as part one the W.W. I section of his library.

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

Handcoloured and engraved plate of a hei tiki entitled A New Zealand Deity from Some Account of New Zealand by John Savage. Ln: J. Murray 1807.
Important Photographs, Paintings and Contemporary Art
including the Peter Fay Collection and the Stellar Group Collection

PREVIEW
Thursday 8 August from 6.00pm – 8.00pm

VIEWING
Friday 9 August 9.00am – 5.00pm
Saturday 10 August 11.00am – 4.00pm
Sunday 11 August 11.00am – 4.00pm
Monday 12 August 9.00am – 5.00pm
Tuesday 13 August 9.00am – 5.00pm
Wednesday 14 August 9.00am – 5.00pm
Thursday 15 August 9.00am – 2.00pm

PUBLIC PROGRAMME
A Portrait of the Art(at)-Collector
Talk by Peter Fay
Saturday 10 August at 4.00pm

AUCTION
Thursday 15 August 2013 at 6.30pm
3 Abbey Street
Newton, Auckland

Andrew McLeod, Untitled, acrylic on canvas, lot 83
Anne Noble
Lot 1
Ruby’s Room No. 22
type C print, 2/10
title inscribed, signed and dated 2007; inscribed verso
from the series Ruby’s Room 1999 – 2004
710 x 950mm
$2500 – $3500

Edith Amituanai
Lot 2
Ioka’s Fa’ali’I
type C print, 3/5
title inscribed, signed and dated 2004 verso
400 x 500mm
$2000 – $3000

Lot 3
The Amituanai Family, Lotu
type C print, 3/5
title inscribed, signed and dated 2004 verso
400 x 500mm
$2000 – $3000
Lot 4

**Datura**
gelatin silver print, 10/15
title inscribed, signed and dated 2002 verso
405 x 300mm
$3000 – $5000

**Exhibited**
‘Slow Release: Recent Photography in New Zealand’,
Heide Museum of Modern Art, Melbourne, Australia,
10 August – 22 September, 2002 (touring).

**Illustrated**

Lot 5

**St Bathans**
gelatin silver print, 1988
287 x 430mm
$2500 – $4000

**Illustrated**
Three vintage photographs from the Estate of Frank Hofmann

Lot 6
Parnell Baths, Auckland
vintage gelatin silver print, circa 1956 – 1957
original Frank Hofmann blind stamp applied verso
380 x 302mm
$4000 – $7000

Exhibited

Lot 7
vintage gelatin silver print, 1960.
original Frank Hofmann blind stamp applied verso
300 x 370mm
$2000 – $3000

Exhibited

Lot 8
Arum Lilies
vintage gelatin silver print, circa 1944
original Frank Hofmann blind stamp applied verso
254 x 203mm
$1200 – $2000

Exhibited
Glenn Busch
Lot 9
Five Photographs
Man painting his fence. Auckland, 1973
Woman with her dog. Auckland, 1973
Man at an outdoor café. Auckland, 1973
Lady at a home for old women. Auckland, 1973
Man with a transistor radio. Auckland, 1973
portfolio of five gelatin silver prints in original solander box together with original cover sheet, 20/25
each print signed and inscribed No. 5
186 x 121mm: each print
$1500 – $2500
Jae Hoon Lee
Lot 10
Farm type C print, edition of 5
1065 x 1187mm
$5500 – $8000

Provenance
Purchased from Starkwhite, Auckland, 2006.

Richard Orjis
Lot 11
Floros type c print, unique variant (2006)
1400 x 1200mm
$6000 – $10 000

Provenance
Yvonne Todd

Lot 12

Bo-Drene
lightjet print, 3/3
title inscribed, signed and dated Feb 15th 2004
993 x 800mm

$8000 – $12 000

Exhibited

Illustrated

Provenance
Private collection, Auckland.
Lot 13

In the Presence of Angels

A statue of Saint Michael the Archangel...
The cowl is the garment traditionally worn for prayer in monastic communities...
Sister Luke and Sister Therese, novices in the community.
Seven times a day the community processes into the sanctuary for the Hours of Nocturns, Lauds, Terce, Sext, None, Vespers and Compline...
The cloister of the monastery...
The walled garden of the monastery.
Prayer, lectio divina and work, according to Saint Benedict are the three most important elements of a monk’s life...
The library, described by the foundress as the arsenal of the monastery...
During the ceremony of her final profession, a sister lies in front of the altar...
A place setting in the refectory...
The white veil of a novice.
Each cell in the monastery contains a bed, across, a chair, a wardrobe, a desk and one picture of the sister’s choice...

portfolio of twelve selenium-toned gelatin silver prints in original solander box and with original cover sheets, in an edition of ten
each print signed and dated 1989 verso
187 x 352mm: each print

$12 000 – $18 000
Peter Peryer

Lot 14

Erika Summer and Erika Winter
gelatin silver print, two prints (both 1978)
440 x 294mm: each print

$10,000 – $15,000

Exhibited
‘Erika: A Portrait by Peter Peryer’, Dunedin Public Art Gallery, Dunedin 20 January – 1 April, 2001 (touring nationally).
Peter Peryer

Lot 15

*Octopus*
gelatin silver print
artist’s name, title and date (1985) printed verso
350 x 335mm

$3000 – $5000

Provenance

Gavin Hipkins

Lot 16

*Romance: Auckland (Diver)*
type C print, 2/3
title inscribed, signed and dated verso
1335 x 890mm

$5500 – $8000
James Casebere (b.1953) is a New York based photographic artist whose light drenched interior images are amongst the most distinctive of a group of artists referred to as the ‘Pictures Generation’. Other artists associated with this movement include Cindy Sherman, Robert Longo, Laurie Simmons, Richard Prince, Matt Mullican and Barbara Kruger.

Casebere’s practice revolves around the construction of complex models in the studio and their interpretation via mural scale photographs. Often these abandoned interiors refer to a cinematic, historical or art-historical source.

Since the 1980s he has Exhibited internationally and his work is represented in the collections of the Whitney Museum of American Art, the Solomon R. Guggenheim Museum and the Metropolitan Museum of Art in New York, the Walker Art Center in Minneapolis, the Los Angeles Museum of Contemporary Art, the Los Angeles County Museum, and the Victoria and Albert Museum in London, among many others.
Ann Shelton
Lot 18
Shit
duratrans print in lightbox
242 x 720 x 150mm
$1500 – $2500

Juergen Teller
Lot 19
Stephanie on Puppy, Connecticut
type C print, printed by Goldenshot, London, 177/200
signed verso
375 x 562mm
$1500 – $2500

Christian Marclay
Lot 20
Postcards
lithographs (diptych), edition of 100
650 x 945mm: each print
$2000 – $3000

Brian Brake
Lot 21
Offerings to the Unknown Dead – Kyoto, 1964
colour photograph printed from Kodak transparency
on Ektacolour paper
original Brian Brake: Dowse Art Gallery exhibition label
affixed verso
460 x 665mm
$7000 – $12 000

Provenance
From the estate of Brian Brake.
Private Collection, Auckland.
Ans Westra
Lot 22
*Untitled*
gelatin silver print
195 x 250mm
$2000 – $3000

Provenance
Private collection, Wellington.

Peter Peryer
Lot 23
*Jervois Rd, Herne Bay*
gelatin silver print
title inscribed, signed and dated 1/5/88 verso
180 x 175mm
$2000 – $3000

Shirley Grace
Lot 24
*Tony (Fomison)*
gelatin silver print
title inscribed, signed and dated ‘Williamson Ave, Oct. 1989’
250 x 195mm
$1000 – $1800

Provenance
Previously in the collection of Tony Fomison. Gifted by him to the current owner.
Anne Noble

Lot 25
The white veil of a novice
“Our habit signifies complete detachment from the things of this world” (M. Foundress 1902)
gelatin silver print
signed and dated 1990 verso
130 x 200mm
$1500 – $2500

Provenance
Private collection, Wellington.

Lot 26
The Final Profession
gelatin silver print
130 x 200mm
$1500 – $2000

Provenance
Private collection, Wellington.

Glenn Busch

Lot 27
Charlie Roughton: Foreman,
Metal Foundry (Wellington, 1982)
gelatin silver print
190 x 190mm
$800 – $1400

Exhibited
‘Working Men: Glenn Busch’,

Illustrated

Lot 28
Clive Mundy: Railways Surfaceman
(Christchurch, 1981)
gelatin silver print
190 x 190mm
$800 – $1400

Exhibited

Illustrated
For a collector ownership is the most intimate relationship that one can have to objects. Not that they come alive in him: it is he who lives in them.

— Walter Benjamin

Peter Fay acquired the first work in his collection for £1 in 1972. Some thirty years later his collection comprised of over 600 works, many of which toured major Australasian public galleries under the banner ‘Home Sweet Home’, in a show-stopping exhibition which marked Peter Fay as among the most innovative and risk-taking collectors in Australasia. Seemingly oblivious to both money and fashion, Fay rarely knows the name of an artist before he first collects their work. His collection is diverse, nonconformist and driven by the enjoyment of living with art and finding a connection with each work he acquires. His commitment to ‘outsider’ and emerging artists since the beginning has been unwavering and goes beyond mere acquisition to often supplementing artist’s studio fees, commissioning work, paying for exhibition space and regularly ‘curating’ shows of artist’s works in his Sydney home.

Fay’s Grandmother was a New Zealander and he claims to have always had an attachment to this country. His initial contact with New Zealand art came through Jeff Thomson who, after purchasing a work in Sydney in 1988, suggested he travel to New Zealand. On the trip Thomson introduced him to many inspirational young artists but Fay recalls the ‘magic moment’ occurring on a trip to the Paris Family residence. For the first time Fay encountered the photographs of John Johns, Peter Peryer and Laurence Aberhart and was immediately hooked on New Zealand photography. He remains a good friend of Milly Paris’s and remarks of the first experience: ‘It was the photography that really took me over. A dark seriousness that spoke to me... Ava Seymour, John Johns and the deep spirituality I saw in the works of Aberhart. Landscapes on the edge of the end of time. A shining in a darkness... They spoke to me of Janet Frame and Samuel Beckett.’ Fay went on to form relationships with fellow collectors Rob Gardiner and Jenny Gibbs along with dealers Sue Crockford and Hamish McKay, both of whom “opened doors to the works of Bill Culbert and Julian Dasphler”.

Fay’s encouragement and opinion are highly respected, yet he has always preferred a low profile, remarking of all the attention that accompanied the Home Sweet Home show in local rag, The Sydney Morning Herald: “(the collection) is a homage to the voice of the artist. I’m confident that the work itself will speak much louder than my name.” The works in Fay’s collection are almost all modest in scale and often exploratory in nature, the result of economic, aesthetic and logistical reasons. Taken together the Peter Fay Collection seems to posit the question to all of us: “How might your collection look if the wall labels and signatures were removed from the works?” and in doing so calls into question the nature of the art market and, more broadly, the role of art and art collectors in today’s society.

Ben Plumbly

A Portrait of the Art(ist)-Collector

Join us at Art+Object on Saturday 10th August at 4.00pm to hear Peter Fay discuss his collection, New Zealand art and his passion for supporting emerging and outsider artists.

Opposite: John Johns, Burnt Forest No. 14 (detail), vintage gelatin silver print mounted to card, lot 42
Richard Maloy
(in collaboration with Karen Walker)

Lot 29
Brigitte Bardot (Blue Dress)
type C print, edition of 3 (2002)
585 x 835mm
$2000 – $3000

Ava Seymour

Lot 30
The Living Room
vintage colour hand-print on Agfa paper,
365 x 510mm
$1500 – $2500

Lot 31
Christmas Suit
vintage colour hand-print on Agfa paper,
495 x 362mm
$1500 – $2500

Lot 32
Rubber Love
vintage colour hand-print on Agfa paper,
365 x 345mm
$1500 – $2500
Ava Seymour

Lot 33
Enema Nurse from Health, Happiness, Housing
textile colour hand-print on
Agfa paper, edition of 5
690 x 860mm
$2800 – $4000

Lot 34
Valley of the Fruitcakes from
Health, Happiness, Housing
textile colour hand-print on
Agfa paper, edition of 5
680 x 855mm
$3500 – $5500
Laurence Aberhart

Lot 35
Broken Hill, New South Wales, 9th August 1997
gold and selenium toned gelatin silver print
title inscribed, signed and dated
195 x 245mm
$2500 – $3500

Lot 36
Broken Hill, New South Wales, 10 August 1997
gold and selenium toned gelatin silver print
title inscribed, signed and dated
195 x 245mm
$2500 – $3500

Lot 37
Ipswich, Queensland 28th August 1997
gold and selenium toned gelatin silver print
title inscribed, signed and dated
195 x 245mm
$2500 – $3500

Lot 38
Domestic Architecture, Ipswich, Queensland 28th August 1997
gold and selenium toned gelatin silver print
title inscribed, signed and dated
195 x 245mm
$2500 – $3500

Lot 39
Broken Hill, New South Wales, 9th August 1997 (1997/166)
gold and selenium toned gelatin silver print
title inscribed, signed and dated
195 x 245mm
$2500 – $3500

Lot 40
Ipswich, Queensland, 29 August, 1997
gold and selenium toned gelatin silver print
title inscribed, signed and dated 1997/1999 and inscribed No. 1
195 x 245mm
$2500 – $4000
John Johns

Lot 41
Stephens Island
gelatin silver print
title inscribed, signed and dated 1973 and inscribed
*Photo and print by John Johns* verso; original John Johns
blind stamp applied verso
147 x 202mm
$800 – $1400

Lot 42
Burnt Forest No. 14
vintage gelatin silver print mounted to card
title inscribed, signed and dated 1955 and inscribed
*Photo + print by John Johns* verso
245 x 300mm
$1500 – $2500

**Illustrated**

Bill Culbert
Lot 43
Decanter
gelatin silver print
title inscribed, signed and dated 1985
143 x 98mm
$800 – $1200

Marie Shannon
Lot 44
Untitled
gelatin silver print
400 x 500mm
$1500 – $3000

Gavin Hipkins
Lot 45
The Homely: Sydney (Lighthouse), 2002
type C print, edition of 8
600 x 400mm
$2500 – $4000

Ben Cauchi
Lot 46
Ghost
ambrotype
175 x 123mm
$1200 – $1800
Laurence Aberhart

Lot 47
Door, Avenida do Coronel Mesquita, Macau, 6 December 2000
gelatin silver print
title inscribed, signed and dated 2000/2001 and inscribed No. 2
245 x 195mm
$1500 – $2500

Laurence Aberhart (attributed)
Lot 48
Interior: The Chapel of Guia Fortress, Macau, 30 November 2000
gold and selenium toned gelatin silver print
title inscribed, signed and dated 2000/2001 and inscribed No. 2
245 x 195mm
$2500 – $3500

Lot 49
Interior Gisborne, 6 March, 1990
gold and selenium toned gelatin silver print
title inscribed, signed and dated 1990
195 x 245mm
$2500 – $3500

Lot 50
Cemetery on the bayou, Dulac, Louisiana, 9 October, 1988
gold and selenium toned gelatin silver print
title inscribed, signed and dated and inscribed No. 5
195 x 245mm
$2500 – $3500
Peter Peryer

Lot 51
Untitled
digital print, AP
signed and dated 1999 and inscribed For Hamish verso
53 x 78mm
$400 – $700

Lot 52
Taranaki
gelatin silver print
120 x 158mm
$1000 – $2000

Lot 53
Peace Park, Hiroshima, 2002
inkjet print, edition of 10
320 x 430mm
$2000 – $3000
Hamish Tocher

Lot 54

Crucifixion
collage based digital photograph
signed and dated 2002 – 2003 verso
262 x 308mm

$700 – $1000

Provenance

Purchased from McNamara Gallery,

Lot 55

Doubting Thomas
collage based digital photograph
signed and dated 2002 – 2003 verso
405 x 383mm

$800 – $1200

Provenance

Purchased from McNamara Gallery,

Ben Cauchi

Lot 56

Overseas War Grave
gelatin silver print
128 x 184mm

$800 – $1200
Giovanni Intra

Lot 57
**Jesus Hates Panadol**
acrylic on paper
title inscribed; signed with artist’s initials G. I and dated 1996 verso
295 x 213mm
$800 – $1400

Provenance

Lot 58
**Counting is Bad**
acrylic on paper
title inscribed; signed and dated 1996 verso
358 x 255mm
$1200 – $1800

Provenance

Saskia Leek

Lot 59
**Volunteers**
oil on board
title inscribed, signed and dated 2002 verso; Darren Knight Gallery label affixed verso
240 x 325mm
$2500 – $4000

Exhibited

Lot 60
**Slow Land**
oil on board
title inscribed, signed and dated 2000 verso
217 x 318mm
$2500 – $4000
Tony de Lautour

Lot 61
The SS Pioneer
oil on found painting
title inscribed and signed verso
280 x 435mm
$4000 – $6000

Lot 62
Home Invasion
oil on found painting
title inscribed and signed verso
320 x 465mm
$4500 – $6500
Julian
Dashper

Lot 63
Composition in Three Parts
acrylic on canvas in three found frames
signed and dated 1990
installation size variable
$6000 – $9000

Jeffrey
Harris

Lot 64
Figures in Landscape
oil on card
title inscribed, signed and dated 1971 verso
412 x 416mm
$3000 – $5000

Provenance
Purchased from Hamish McKay Gallery, Wellington.
Bill Culbert

Lot 65

Three Sisters
three plastic canisters and fluorescent light
685 x 240 x 190mm
$5000 – $8000

Provenance

Lot 66

Bulb Box Reflection 1
mixed media, 7/10
325 x 325 x 160mm
$6000 – $9000

Provenance
Purchased from Sue Crockford Gallery, Auckland, 2nd July 1991.

Lot 67

Sugar
mixed media
signed and dated 1992
195 x 130 x 70mm
$1000 – $2000
John Reynolds

Lot 68
The Pacific
graphite on paper and oilstick on
found screenprint
title inscribed, signed and dated 1991
295 x 430mm
$1000 – $2000

Lot 69
Savage Street
oilstick on paper
title inscribed
265 x 195mm
$800 – $1200

Lot 70
The Devil
oilstick on paper
title inscribed
265 x 195mm
$800 – $1200

John Oxborough

Lot 71
Double Portrait with Self
oil on board
title inscribed, signed and dated 1991
verso
338 x 465mm
$600 – $1000

Tim Thatcher

Lot 72
Object
oil on canvas
title inscribed, signed and dated ‘08
505 x 405mm
$1000 – $2000
John Reynolds

Lot 73
Kafka’s Reflection No. 6
tissue, oil crayon and pins on canvas
title inscribed, signed and dated 1997 verso
355 x 280mm
$800 – $1400

Provenance
Purchased from Sue Crockford Gallery, Auckland, 9th June, 1999.

Lot 76
Kafka’s Reflections No. 1
tissue, oil crayon and pins on canvas
title inscribed, signed and dated 1997
355 x 280mm
$800 – $1400

Provenance
Purchased from Sue Crockford Gallery, Auckland, 9th June, 1999.

Lot 74
None are So Blind
tissue, oil crayon and pins on canvas
title inscribed verso and inscribed (Proverbs № 7)
355 x 280mm
$800 – $1400

Provenance
Purchased from Sue Crockford Gallery, Auckland, 9th June, 1999.

Lot 77
He’s So Blind
tissue, oil crayon and pins on canvas
title inscribed and inscribed (Proverbs № 11), signed and dated 1997
355 x 280mm
$800 – $1400

Provenance
Purchased from Sue Crockford Gallery, Auckland, 9th June, 1999.

Lot 75
Kafka’s Reflection No. 4
tissue, oil crayon and pins on canvas
title inscribed verso
355 x 280mm
$800 – $1400

Provenance
Purchased from Sue Crockford Gallery, Auckland, 9th June, 1999.
Pip Culbert
Lot 78
Untitled (Red)
dyed cotton
620 x 360mm
$1000 – $2000

Lot 79
Bâche
French army tent, 1992
1680 x 1510mm
$3000 – $5000

Provenance
Purchased from Gitte Weise Gallery, Sydney, 21 September, 1999.

Ronnie van Hout
Lot 80
Satan Can Read Your Mind
embroidery floss on cotton duck
artist’s name, title and date (1993) printed on original catalogue label affixed verso; original van Hout blindstamp applied verso
430 x 315 x 70mm
$2000 – $3000

Exhibited

Provenance
Andrew McLeod

Lot 81
Untitled
acrylic on canvas
signed with artist’s initials A. Mc
175 x 124mm
$1000 – $1500

Provenance
Private collection, Auckland.

Lot 82
Untitled
acrylic on canvas, triptych
signed with artist’s initials A. Mc
100 x 100mm: each panel
100 x 300mm: overall
$3000 – $5000

Provenance
Private collection, Auckland.

Lot 83
Untitled
acrylic on canvas
signed and dated ‘99 verso
1010 x 1060mm
$6000 – $9000

Provenance
Private collection, Auckland.
Andrew McLeod
Lot 84
Winter Trees
acrylic on canvas
signed
1000 x 1000mm
Exhibited
Provenance
Private collection, Auckland.
$12 000 – $18 000
Michael Parekowhai

Lot 85
The Bosom of Abraham
screenprinted vinyl on fluorescent light housing
1300 x 220 x 80mm
$5500 – $7500

Provenance
Private collection, Australia. Purchased by the current owner from Mori Gallery, Sydney.

Shane Cotton

Lot 86
Matiu
oil on canvas
title inscribed
200 x 200mm
$6000 – $8000

Lot 87
Ara Ma Iwi
oil on canvas
signed with artist’s initials SWC and dated ’99
200 x 200mm
$6000 – $8000

Provenance
Private collection, Australia. Purchased by the current owner from Mori Gallery, Sydney.
Rohan Wealleans
Lot 88
Untitled
oil paint on paper
965 x 677mm
$3000 – $5000

Peter Stichbury
Lot 89
Untitled
acrylic on lawn bowl
110 x 125 x 125mm
$4000 – $6000

et al.
Lot 90
Studies for Apology 1 – 8
ink, acrylic, cellophane and nails
on seven found books
variously inscribed
155 x 95 x 22mm: each
155 x 965 x 22mm: installation
size variable
$4000 – $6000

Provenance
Private collection, Auckland.
Ricky Swallow

Lot 91
Apiong the Humans
watercolour
original Darren Knight Gallery
label affixed verso
380 x 280mm
$5000 – $8000

Exhibited

Illustrated
Justin Paton, Ricky Swallow: Field Recordings (Craftsman House, 2004)

Lot 92
Apple 2000
pigmented resin
signed and editioned 8/12 to underside
95 x 75 x 75mm
$10 000 – $15 000

Glen Hayward

Lot 93
If the world were an orange it would be too small
acrylic and pine, 2004
70x 77 x 77mm
$1000 – $2000

Provenance
Purchased by the current owner from COCA, Christchurch in 2004.
Max Gimblett
Lot 94
Antelope
gesso, epoxy, acrylic and vinyl polymers
title inscribed, signed and dated 2010 verso
380 x 380mm
$8000 – $12 000

Stephen Bambury
Lot 95
Homage to Morandi (No. 2)
acrylic on shaped canvas
title inscribed, signed and dated 1984 verso
310 x 310 x 95mm
$5000 – $8000

Tony Fomison
Lot 96
Hine te Uira, Kupe's daughter who discovered
greenstone in the South Island
oil on canvasboard
title inscribed, signed and dated 10 – 15. 9. 93 and
inscribed Upolu, Western Samoa, Not for Sale verso
305 x 228mm
$12 000 – $18 000

Provenance
Private collection, Auckland.
Shane Cotton

Lot 97

Untitled
acrylic on canvas
signed with artist’s initials
S. W. C; signed dated 1995
verso
610 x 455mm
$23 000 – $32 000

Lot 98

Whakakitenga II
oil on canvas
title inscribed, signed with
artist’s initials S. W. C and
dated 1998
500 x 600mm
$22 000 – $28 000

Provenance
Private collection, Auckland.
Lot 99

Peter Robinson

28 125%
bitumen and oilstick on paper, 1993
title inscribed
570 x 755mm

$18 000 – $26 000

Provenance
Private collection, Auckland.
Lot 100

Evil Doers
acrylic and oilstick on paper
title inscribed, signed and dated 2002
1495 x 990mm
$12 000 – $18 000

Exhibited

Illustrated
Anna Rogers (ed), Te Puāwai o Ngāi Tahu: Twelve Contemporary Ngāi Tahu Artists (Christchurch Art Gallery, 2003), p.78

Lot 101

Being and Time
oilstick and acrylic on paper
title inscribed and variously inscribed
1400 x 1000mm
$12 000 – $18 000

Provenance
Purchased by the current owner from Galerie Barbara Thumm.
Private Collection, Germany
The Stellar Group
2003–2013

The Stellar Group was founded by fifteen Auckland women inspired by their love of New Zealand art, the desire to share a learning experience and build a collection together.

Just before this catalogue went to print three members of the group Sarah Kember (SK), Gaybrielle Binning (GB) and Debbie Ross (DR) met at A+O to discuss the formation of the Stellar Group, their experiences and offer a little advice to others considering forming a similar collective.

A+O: Tell us about the formation of the Stellar Group in 2003?
SK: A number of us had been members of another art group which was winding up and that group was not sure if it was going to continue. I think four of us lived locally (in Central Auckland) and we loved the experience and so one of the members proposed we should get together with some new people and do it again. Friends had often mentioned that they would like to be involved in an Art Group, so with eleven new members we formed the Stellar Group.

DR: We decided to keep it to fifteen, anything bigger in terms of numbers can be unmanageable. Usually if we gather together to go to a gallery openings about ten to twelve can go and this makes it manageable.

A+O: Tell us about the management of your group and members.
SK: It works quite well over a ten year period. What we’ve done is divide ourselves into a buying committee of three members for each year.

DR: So over a ten year period everyone has two turns on the buying committee. Those three have the power to buy and spend the group’s money that year without interference. You really do need a buying committee that is small and manageable.

A+O: So they are the bosses for that year?
GB: Correct

A+O: So within the group what is your brief? What are the guidelines for the committee? Is there a price point? If the committee finds a work by say Reuben Paterson do they say to the group that they are going to buy the work or do they need to consult before proceeding to buy the work?
SK: They have the power to buy the work. We have a constitution that says that as long as the members of the buying committee all agree, they can make the purchase.

GB: In practice, given that we are all good friends there tends to be good communication. Members of the buying committee tend to say “we are looking at this work what do you think?”

A+O: So what is your annual budget How much do you each contribute per year?
DR: $1350 each which at the end of the year totals about $20 000. We have to put aside a small amount for insurance and a bit of framing from time to time.

GB: We set that at the beginning because we wanted to collect more established artists. A lot of art groups want to buy emerging artists but we did not feel we had the time and can I say confidence to take a risk with emerging artists.

A+O: So this is something you discussed as your group charter at the beginning of the group?
DR: Also the works had to be hangable and moveable.

SK: Sculpture and photography were also in the constitution.

DR: We did not limit things too much.

SK: Photography - when we started ten years ago - was for a lot of art groups quite a challenge, believe it or not.

A+O: A bit risky?
SK: Perhaps, but for us we decided it was something we were interested in pursuing.

A+O: Let’s talk for a minute about the boring old admin that a group needs to have. Each of you put in a set amount. Do you have a treasurer? Is it one payment per year?

DR: Two payments a year and there is a treasurer re-elected at each AGM. However we have someone who manages this task and thankfully she is very good at it. We also placed in the constitution that if the buying committee found a work that needed funds urgently then we were
obliged to pay immediately.

SK: We have a chairperson who is elected each year and also a person in charge of rostering the works. We have tried to spread the jobs around.

A+O: How often are the works rotated around the group?

GB: Once every three months. The onus is on the person who is rostered a piece to collect the work. We are busy and this system has worked quite well. The person in charge of the roster know who has or should have the works.

A+O: How often did you get together as a group? Once a quarter?

SK: About once every six weeks.

A+O: I know that many art groups really value the social and learning aspects. Were you active in this sense?

DR: Yes we were. We visited artists’ studios. We went to openings.

GB: We had a roster at the AGM as to who was going to organize an evening event on a regular basis.

SK: I think the Stellar Group being close geographically made this more possible. If members are too spread out these types of occasions can be too hard to organize.

A+O: Have you had any members depart the group?

DR: Well there were two of the original members that left after a couple of years. Then two new members signed up and paid their contributions out to them. It was an easy transition. And the group remained stable after that.

SK: We have one member who has been overseas the entire time, so is effectively a silent member.

A+O: We’ll have to make sure she receives a catalogue as a matter of priority so she can see what she owns!

DR: Our constitution covers this really well if someone decides they want to leave. In terms of their contribution and payout.

A+O: I hear you using the term constitution quite often.

DR: It is a contract, it has been legally drawn up and it covers all eventualities including death.

A+O: Let’s move on from admin to the enjoyable parts of being a group. You will have seen many changes in the artworld over the years. Can you talk about the things you’ve enjoyed most?

GB: We’ve all enjoyed our group relationships - many I did not know before the group began.

DR: Everyone just loves it. You learn so much.

SK: Hanging works on my wall that I did not pick. I’ve been quite challenged by some works initially then when I’ve lived with them I have come to really appreciate the choice.

GB: Our kids exposure to art has been invaluable as well as their friends. They enjoy the works in the group collection. They develop an awareness.

SK: One of the things that is interesting about the collection is that in the first six years is that we collected a lot of portraiture.

A+O: Great point. Your collection is very strong in portraiture.

SK: We did not make a conscious decision to collect portraiture but we have lots of heads! I think that is cool. I think they are great.

A+O: Is there any advice you would give to other groups thinking of starting?

DR: It is a simple thing but I think in the early days after we have bought one or two works with our $20 000 we might only have a small amount left and we tended to want to spend this on smaller works. A bit of a top up. In the later years we became comfortable to roll this over to add the funds to the next year to buy substantial works.

SK: It is also a dilemma buying works in the final years. Do you spend $20 000 just before you break the collection up?

GB: The last couple of years can be tricky like that. We have to sell some works sooner than perhaps is wise.

A+O: One thing I have noted in comparison with some of the other group collections we have offered is that your collection has many works of larger scale. Was this something you aimed for?

SK: Yes, we tried to buy works as large as possible. This was something we learned from collecting before, we had been given advice to buy as large as possible. We have taken this on board. In reality it can be difficult as for some of the works as we need them professionally hung and transported.

GB: This is something we have discussed and at some stages some members have requested we look at smaller works as they are easier to transport.

A+O: The group is now concluding after ten years. It sounds like has been a positive experience. Do you think the group will refire? Has this been discussed?

GB: It is a possibility.

DR: It is highly likely. Everyone has enjoyed it so much. After the auction we will meet as a group and discuss this. We have followed our constitution.

A+O: Has the experience of being a member of the Stellar Group caused individuals to begin collecting themselves?

DR: Yes, no question. You really do get to love the work by certain artists and after the group work is gone you think you might want one yourself.
Allen Maddox

Lot 102
Untitled
oil on cotton laid onto canvas
910 x 510mm
$11 000 – $16 000

Karl Maughan

Lot 103
Taonui
oil on canvas
title inscribed, signed and dated 2010 verso; original Gow Langsford Gallery label affixed verso
1020 x 1510mm
$15 000 – $22 000
Simon Kaan
Lot 104
Untitled
oil on board
signed and dated
2003 – ’06 verso
785 x 986mm
$7000 – $10 000

Martin Ball
Lot 105
Carey’s Bay IV, 2008
oil on linen
signed and dated ’08 verso
1010 x 1215mm
$14 000 – $18 000

Richard McWhannell
Lot 106
Head (tonal study)
oil on jute mounted to board
title inscribed, signed and
dated 2003 – ’04 verso
905 x 1200mm
$12 000 – $16 000
Judy Millar
Lot 107
Untitled
acrylic on canvas
signed and dated 2007 verso
1380 x 970mm
$11 000 – $16 000

Jude Rae
Lot 108
Still Life No. 151
oil on linen
signed and dated 2004 and
inscribed S. L 151 verso
560 x 510mm
$16 000 – $22 000
John Pule
Lot 109
Icebreaker
oil on canvas
signed and dated
February 2000
1525 x 1010mm
$15 000 – $20 000

Leigh Martin
Lot 110
Untitled
pigment and resin on canvas
signed and dated 2008 and inscribed
Untitled verso
720 x 650mm
$5000 – $8000
Paul Dibble
Lot 111
Soft Geometric, Model Series 3, No. 8
cast bronze, edition of 3
signed and dated 2005
365 x 490 x 200mm
$10 000 – $15 000

Elizabeth Thomson
Lot 112
Medici
patinated bronze, oil paint and acrylic on board
title inscribed, signed and dated 2004 verso
450 x 450mm
$3000 – $5000
Star Gossage

Lot 113
Pepe Ma (Butterfly)
oil on board
title inscribed, signed and dated 2008 verso
1280 x 670mm
$9000 – $14 000

Reuben Paterson

Lot 114
Tahi, E Rua, E Toru, E Whā…!
glitter and acrylic on canvas
title inscribed, signed and dated 2008/09 verso
610 x 555mm
$5000 – $8000
Lot 115
**Portrait of a Life-Cast of Koe, Timor**
arival pigment inks on 308gsm
Hahnemuhle photo rag, 5/10
original Two Rooms Gallery,
Auckland label affixed verso
550 x 412mm

$6000 – $9000

Lot 116
**Polyporos Cristatus**
arival pigment inks on 308gsm
Hahnemuhle photo rag, 1/10
825 x 1100mm

$10 000 – $15 000
Michael Parekowhai

Lot 117
Portrait of Elmer Keith No. 1
original Michael Lett label affixed verso
1250 x 1010mm
$12 000 – $18 000

Mark Adams

Lot 118
North East Point – Indian Island –
Tamatea – Dusky Sound. After William
Hodges ‘A View in Dusky Bay, New
Zealand, 1775 – ’76’;
gold toned silver bromide fibre-based
prints, triptych
title inscribed, signed and dated 3/2012
650 x 525mm: each panel
650 x 1575mm: overall
$10 000 – $15 000
Simon McIntyre
Lot 119
Breaker
oil on canvas
title inscribed, signed and dated '97 on artist’s original label affixed verso
1220 x 1010mm
$4000 – $6000

Tracey Tawhiao
Lot 120
Untitled
acrylic and paint marker pen on board
signed and dated 2006
1200 x 1200mm
$2000 – $3500

Dick Frizzell
Lot 121
Red Herring II
screenprint, 50/80
title inscribed, signed and dated 2003
785 x 590mm
$1500 – $2500
Lot 122
*Girl's Head*
silkscreen print on canvas paper, 5/6
signed and dated '65 and inscribed *To John*
570 x 442mm
$4000 – $6000

Illustrated

Lot 123
*Figure in Light*
title inscribed, signed and dated '63
monoprint with applied oil paint on paper
603 x 465mm
$6500 – $9500

Illustrated

Provenance
From the collection of Don and Deirdre Milne, Auckland.
Colin McCahon

Lot 124

**Necessary Protection**
synthetic polymer paint and charcoal on paper
signed and dated Oct '71
451 x 596mm
$45 000 – $65 000

Reference
Colin McCahon database (www.mccahon.co.nz)
cm001232

If you type 'Necessary Protection' into the search engine of the McCahon Database (www.mccahon.co.nz) more than 60 works come up, either called 'Necessary Protection' or some variant such as, for example, *Moby Dick: a necessary case for protection*, *Oaia Island and necessary protection*, *Necessary Protection passing through the wall of death*, and so on.

The works in this large open series are extremely various in size, medium and support. In size they range from three miniscule drawings in charcoal and pencil, now in the Govett-Brewster Gallery, to a huge canvas nearly two metres x three metres, now on loan to Auckland Art Gallery. Media used include pencil, charcoal, conté crayon, pastel, watercolour and synthetic polymer paints or combinations of these. The present work, for instance, is an expertly handled combination of synthetic polymer paints (acrylics) and charcoal. Supports include canvas, board and especially paper, as in this example which is painted on a sheet torn from a large sketch pad.

In a much quoted statement in the 1971 Barry Lett Galleries catalogue where many *Necessary Protection* works were first shown, McCahon said: ‘They have to do with the days and nights in the wilderness and our constant need for help and protection. The symbols are very simple. The I of the sky, falling light and enlightened land, is also ONE. The T of the sky and light falling into a dark landscape is also the T of the Tau or Old Testament or Egyptian Cross...’

Fundamental to McCahon’s practice was his concept of ‘layering’, that is, contriving to imbue a work with several layers of meaning simultaneously. In this series there are sometimes as many as four layers of meaning, which can be crudely summarised as ‘landscape’, ‘abstraction’, ‘symbolism’ and ‘semiotics’. Individual works give greater or lesser prominence to one layer or another.

Landscape and religious symbolism are probably the dominant layers in this forceful and beautiful work on paper, one of the most subtly expressive of the series. The two dark rectangles relate to the cliff-and-island configuration of the coastline at Muriwai where McCahon was working in this period — an abstraction of landscape features which lent itself to multiple layerings. In this case, the T shape evokes the tawny colours of sunset — with delicate smudges of dark cloud — pouring into the landscape, an effect enhanced by the exquisite detail of the orange line that edges the dark mass to the right.

Peter Simpson
Girolamo Nerli first came to public attention in Australia with a series of sketchy historical paintings, set in imperial Rome of the decadence, called his *Orgia* (1887-1889). These paintings of Roman orgies, mostly small and depicting inebriated men falling to the ground and wildly clutching at scantily clad girls, caused a scandal both for the subject matter and their technique. They showed the young Nerli, fresh out of Italy and with an academic training, letting his hair down and taking gestural brushwork to a new extreme at the expense of conventional drawing and modelling. Maybe Monticelli, a favourite painter and friend of van Gogh, was influential, as the critics said, on the expressionistic quality of these works and the related painting *The Ascension*. But the virtuoso brushwork, slashed on with the flair of swordsmen duelling, traces back to his Italian origins where famous compatriots like Giovanni Boldini took Paris by storm with their flamboyant technique and showmanship. In their hands the application of the paint and the actual stokes and dabs become a prominent part of the artwork, to be displayed not hidden.

Fittingly Nerli chose *The Ascension* as a centrepiece on the wall of his lavishly decorated studio in Norwich Chambers, Hunter Street, Sydney, as we can see in his large painting called *The Sitting*, 1889 (Queensland Art Gallery). Here it is shown on the studio wall amidst japonese artefacts, Persian rugs, pampas grass, a Polynesian headdress and all the trappings of an aesthete’s studio complete with a glamorous model. He was clearly pleased enough with *The Ascension* to showcase it this way knowing its appeal as a visual magnet for debate, controversy and publicity among the fashionable visitors and press who thronged through his studio. Those used to academic paintings of religious and mythological subjects found Nerli’s approach shocking but he always had his supporters.

*The Ascension* is less about the subject, sketchily touched in figures of an apotheosis complete with trumpeting angels and wildly gesticulating figures, than a display of painterly brushwork, ranging from small dabs and splotches to bold strokes and calligraphic marks, seemingly spontaneous and unrevised. The prominent red slashes of colour, near the centre of the canvas, are a triumph of art over illusion where they justify their importance purely because they look good and feel right. Painted about 1887 *The Ascension* is a daring, experimental work unlike any other of the time in Australia and New Zealand. Even today it is a joy to look at in its freshness, its painterly dexterity and its expressionistic qualities. We can sense the artist at work and empathize with every move of his brush. In terms of its subject it may be flippant — and who cares. In terms of painting it is liberating and meaningful — a truly unique work that only Nerli could have painted.

Michael Dunn
Lot 126

Study: Untitled Black 1994

acrylic on canvas
title inscribed, signed and dated ‘94 verso
835 x 911mm

$30,000 – $40,000
Lot 127
Untitled
acrylic on canvas
signed and dated 1991 verso
510 x 407mm
$25 000 – $35 000

Provenance
Private collection, Christchurch.
Lot 128

Charles Tole

Landscape
oil on board
signed and dated ’70; artist’s original catalogue label affixed verso; Auckland Art Gallery label affixed verso; Sarjeant Gallery Loan label affixed verso
435 x 562mm
$12,000 – $18,000

Provenance
Private collection, Auckland.
Lot 129

**Road to the Quarry**
oil on board
signed and dated '69; artist’s original catalogue label affixed verso; Benson and Hedges Art Award (1970) label affixed verso
565 x 750mm

$25 000 – $35 000

**Provenance**
Private collection, Auckland.
Michael Illingworth

Lot 130

>Untitled
oil on canvas
signed and dated '71 verso
402 x 508mm

$50 000 – $70 000

Provenance
Private collection, East Coast.
Gretchen Albrecht

Lot 131

Black Plain
acrylic on canvas
artist’s name, title and date (1973) inscribed on
Barry Lett Galleries label affixed verso
1290 x 1770mm
$22 000 – $28 000

Provenance
Collection of Terry McNamara, Auckland.
Collection of Don and Deirdre Milne, Auckland.

Tony Fomison

Lot 131A

No Footie Today
oil on jute mounted to board
title inscribed, signed and dated 1981 and
inscribed Yeh – let’s hope they’re play away
this time
286 x 203mm
$20 000 – $30 000

Provenance
Purchased at the Freeman’s Bay Community Centre in 1981 in the fundraising auction for The Springbok Tour and the support of arrested protesters.
"I came to grips with the kauri and turned him, in all his splendour, into a symbol."
— Colin McCahon

The recent removal of two of the iconic kauri trees on Colin McCahon’s French Bay property earlier this year was both a significant and sobering event. The trees, direct inspirations for the work before you along with fifty odd others according to the Colin McCahon database, were badly infected by the deadly kauri dieback disease, a microscopic fungus that infects the trees’ roots through the soil and which can kill kauri of all ages. There is no known treatment.

The McCahon House is surrounded by marvellous specimens and is considered one of the most culturally important areas for kauri in the Auckland region. The trees, along with all of Auckland’s local flora and fauna, were a revelation for Colin McCahon as they grow naturally only in the upper half of the North Island. McCahon moved from Christchurch to Auckland with his family in 1953, the year of this work. The majestic kauri served as a direct inspiration for a significant and open-ended body of work and as a means, albeit an unlikely one, to investigate the central tenets of Cubism.

McCahon first encountered Cubism in Melbourne under the tutelage of Mary Cockburn-Mercer who had studied under the Cubists in Paris. The kauri series weaves together the multi-faceted, non-perspectival and broken planes typical of analytical cubism with the artist’s fascination with his new environment in Titirangi.

Kauri carries the impeccable provenance of coming from the collection of fellow artist Janet E. Paul and it feels just like the type of work which one might expect an artist to be attracted to. Superbly executed with the limited means of paper and charcoal, it offers none of the easy entry points of the vibrantly coloured Kauri watercolours and oils which are so redolent of the light and moisture of early Summer in Auckland. It was Cezanne who remarked “nature should be handled with the cylinder, sphere and cone”, and that is exactly how McCahon tackles the majestic local trees in this superb composition. Painted in December of 1953 and inscribed as such, it is among the first works McCahon undertook in Auckland. Between November 1953 and June 1954 McCahon would complete over half the body of works which make up this series in a prolonged and sustained period of creativity.

He later remarked of these works and the period: “the November light for the first year was a miracle”. Despite the absence of paint brush and palette, light is everywhere in this work, creeping through and around the tall trunks of the kauri and piercing and illuminating positive and negative space in a manner that calls attention to the wondrous kauri basking in the early light of a spring morning on Auckland’s west coast.

Ben Plumbly
What shall we tell them? was the title of Tony Fomison retrospective exhibition in 2004 at the City Gallery in Wellington. I remember the exhibition well.

I also recall my first Fomison experience. As a schoolboy with a developing interest in art I nagged my father until he bought me the first few issues of Art New Zealand. There on page 21 of issue number 2 from November 1976 is an illustration of Fomison’s Study after Holbein’s Dead Christ. I’m looking at the exact same page as I write this essay.

It was this painting that sparked my interest in both New Zealand art and European art of the 16th century. Who was Hans Holbein? Are you allowed to paint pictures of dead people? How come Fomison painted a picture of another picture? I answered the first question with a trip to the library and a chat with my art teacher Max Jackson. The other two remain a little vexatious and I still don’t have clear answers.

Fomison is a haunting artist. An artist who, in his work asked a lot of questions of himself, his universe and us as viewers. Also illustrated on page 21 of that Art New Zealand is the 1976 canvas entitled What Shall We Tell Them? One of his great works after which the 2004 retrospective was named. It must have just been photographed in time for the article I read as a thirteen year old.

Leave me Alone was painted in June 1989 at Williamson Ave, Grey Lynn according to the inscription in Fomison’s spidery scrawl on the rear. Eight months before he died in February 1990.

It utilizes a similar pictorial device to What Shall we tell them? Two figures engaged in gnomic discourse, the intent and content of which is unknowable - illuminated only by the ‘quote’ title. The spoken word, the declaration of it and the subsequent reaction to it is the subject of the 1989 canvas.

The image depicts a Fomison special, a beaky, freakish pterodactyl headed character surprised by a grim faced spirit form. A kind of poor man’s tornado. Neither looks particularly happy. There is no real danger in the scene. If anything the overriding air is one of pathos.

Notwithstanding the odd characterisations that people Fomison’s paintings or the gulfs of misunderstanding and longings that appear to cruel his protagonists time and time again, it is the artist’s compassionate nature that communicates most clearly in a work such as Leave me Alone.

There is a wonderful documentary about Tony Fomison on the NZ on Screen* website which dates to 1981. Hamish Keith is the reporter. Amidst the various discussions relating to Fomison’s technical processes and his art school training, Keith asks Fomison to recall his earliest art experiences. A slight smile dawns on the artists face as he says, “I think I must have had a craving for images…” This need – to create and to communicate is at the heart of Fomison’s achievement. Leave me Alone is not a plea for solitude but understanding. Very human, very Fomison and very moving.

Hamish Coney

One of the greatest pleasures open to those of us with a day-to-day engagement with New Zealand art has to be poring over the surface of one of Ralph Hotere’s minimal brolite lacquer surfaces from the 1960s and 1970s. Immaculately conceived and beautifully realized, their perfect surfaces seem somehow to say so much about the art history and theory of the time. A period both here and internationally that appears to students of art history and theory as among the most dynamic and charged, where great names, movements and fiercely held opinions rose and fell in seemingly rapid succession.

The great trick of this body of work, perhaps its very raisone d’etre, is the manner in which that whilst it can be seen to exemplify the reductive critical theory of Modernism espoused by theorists such as Clement Greenberg, it simultaneously serves to pull the rug out from under it. Rather than furthering Modernism’s gradual retreat from representing the world around it, Hotere’s mirrored surfaces capture and reflect every movement, shape, colour and form in which they come into contact with, re-casting them through an opaque tide of darkness. As opposed to the self-absorbed and hermetic worlds of international painters such as Ad Reinhardt who is frequently cited as a major influence, Hotere’s Black Paintings appear as generous social acts, more animate than inanimate, part of our world rather than cut off from it.

The uniformly slick surfaces of the Black Paintings are a result of the use of ‘Brolite’ lacquer, a nitrocellulose based paint predominantly used in the automotive industry throughout the 1960s. The artist sprayed the lacquer onto prepared hardboard and then polished it back to create incredibly smooth, ultra high-gloss surfaces.

On the surface little could be more minimal, self-referential and more seemingly ‘Modernist’ than Black Painting No. I. Yet, as is frequently the case with Ralph Hotere’s art, any simple and easy reading of the work is offset by deeper investigation. The very idea of using the favoured tools of Fordist mass-production — car paint and spray guns — is at odds with the romantic image of the artist toiling away alone in his studio with palette and brush. Then again, paint palette and brush were less always less likely companions of Ralph Hotere in the studio than, say, blowtorch and angle grinder.

Ben Plumbly
Let’s not mince words, the undeniable appeal of Milan Mrkusich’s Painting 62 – 3 is the artist’s energetic and bold use of colour, as vibrant and beguiling as the time it was conceived in the early 1960’s. However the temptation when viewing a work like this is always to wonder … ‘what has the artist seen that I cannot’ or, ‘what is he trying to show me?’

Perhaps part of understanding the mystique of a painting by Milan Mrkusich is about standing back, relaxing and realising that, quite simply, there is no hidden meaning. It is, in fact, OK to feel an allegiance with this artwork just because it is beautiful. Mrkusich was not concerned to illustrate a landscape, scene or subject. Instead he presents us with a universal image, the canvas divided into blocks through the use of various colours, adding texture and light through application of the paint. In the present painting, passages of colour are locked against one another, at times intercepting. While the composition appears controlled, the artist has employed vigorous brushwork to create areas of light and movement within the blocks. Order is restored via the use of heavy black brushstrokes, a kind of outline or marker that brings a feeling of order or stability to the painting.

On the occasion of the second retrospective exhibition Milan Mrkusich – a decade further on at Auckland City Art Gallery the artist described his own painting practice as ‘undisciplined’ and the process of painting as ‘growing and grasping.’ In the end, he states ‘you go by the look of it’ and natural intuition will tell you when the work is complete. It is a nice insight into the work of an artist who is so well remembered for the formality of his compositions.

One of the most enjoyable aspects of Painting 62 – 3 is that, despite the random nature of the arrangement of its parts, it feels as if it has been prepared with all the care of Mrkusich’s later, more formal paintings. It glows with an elegance that has withstood the last 40 years and will certainly see it enjoyed for many more.

Leigh Melville
Bill Hammond
Lot 136
Watching for Buller
acrylic on canvas
title inscribed, signed and dated 1994
300 x 400mm
$45 000 – $65 000

Provenance
Private collection, Wellington.
Private collection, Auckland.

This painting is unmistakably one of Bill Hammond’s bird paintings. But to lump Hammond’s sublime visions into a descriptive category like ‘bird paintings’ seems to overlook their significance as artworks. Instead of being simply illustrative, the birds that haunt Hammond’s paintings are mythical creatures that sing, play, mourn, guard, wait, and anticipate, like us. Delicately upright, leaning forcefully or shaped in the limp curves of death, Hammond’s birds stir something in the viewer, and speak particularly eloquently to New Zealanders who feel a particular kinship with birds. Perhaps it is because New Zealand’s visual culture and ecological heritage foreground landscape and birds, that Hammond’s work reverberate so strongly with us. He visualises the tragic pas de deux danced between man and nature so vividly and so powerfully. Hammond’s bird theatricals are part-myth, but they are also part-reality. The artist experienced a creative epiphany after a 1989 visit to the Auckland Islands, 465km south of the tip of the South Island. The brutally bleak terrain of these sub-Antarctic islands inspired these visions, and Watching for Buller is an important early example of these phantasmal paintings.

Though not purely meditations on ecology, the title here insists on some engagement with these issues. The Buller of the title, Sir Walter Lawry Buller (1836-1906) was the leading nineteenth-century New Zealand ornithologist whose reputation was cemented in his 1873 book, A History of the Birds of New Zealand. Buller’s view on conservation was informed by his Darwinian views of Natural Selection, and meant that he had no qualms collecting and stuffing rare, soon to be extinct, species. That Hammond engages with such views is implicit in the title. These birds ‘dressed’ not by Buller’s taxidermist touch but by Hammond’s fanciful imagination in Japonisme –inspired fabrics and a dashing red track suit, stand with the fragile, upright postures of ballerinas on the edge of the stage, but in their case it’s the forbidding abyss. The tall microphone, planted in a sprout of foliage and positioned for the central bird’s song, insists on an auditory level of experiencing the work, a kind of imagined, hallucinatory, dark soundtrack. These birds await a stage of death, of taxidermy and extinction, at the hands of man, and their ritualistic nobility in the face of death inspires a kind of devotion on the part of the viewer.

Of course in the hands of the painter, Buller birds aren’t meticulously stuffed and painted as educational illustrations. Hammond resurrects the bird in paint, and this magic is mirrored in the shimmery silvers of pigment and gemstone hues that ignite the otherwise stark canvas. Variously incised with lines, weeping with translucent pigment, and bejewelled with small passages of impasto, the small canvas speaks of the death-song of the birds, a kind of painterly response to the act of immortalization that Buller attempts through taxidermy.

Hammond’s nods to natural history and ecology are matched by equally complex homages to other styles and periods in the History of Art, from stark character-shapes of ancient Egyptian hieroglyphics, to fantastic frieze quality and patterns of late 19th-century Japanese prints, to the linear elegance of late medieval Sienese painting.

Erin Griffey

Bill Hammond
Lot 136
Watching for Buller
acrylic on canvas
title inscribed, signed and dated 1994
300 x 400mm
$45 000 – $65 000

Provenance
Private collection, Wellington.
Private collection, Auckland.
Peter Stichbury

Lot 137
Debbie Bloomquist
acrylic on canvas
title inscribed, signed and dated 2004 verso
1010 x 760mm
$30 000 – $40 000

Exhibited

Illustrated
Emma Bugden and Hilary Stichbury (eds), Peter Stichbury: The Alumni (Auckland, 2010), p. 85.

Provenance
Private collection, Auckland.
Stephen Bambury

Lot 138
‘And Also Its Constant Equilibrium’
(Chakra No. 5)
copper leaf and 23k gold
on 7 aluminium panels
title inscribed, signed
and dated 1992 verso
2765 x 500 x 8mm
$38 000 – $50 000

Provenance
Private collection, Auckland.
Francis
Upritchard

Lot 139
Derek
stoneware pottery and shipping rope
520 x 350 x 270mm
$12,000 - $18,000

Exhibited
'Bogagnome', Ivan Anthony Gallery, Auckland,

Illustrated
Heather Galbraith, Francesco Manacorda
and Melanie Oliver, Save Yourself (Govett-
Brewster Art Gallery, 2009).

Provenance
Private collection, Auckland. Purchased from

Derek’s expression is dour. His brow deep set, the tip of his long nose snubbed.
His eyes are minute, his clay lips pursed in a miserly pout. His face emerges from
the form of a gigantic clay bag, bulky and rough-hewn, the surface indented with
fingerprints. Two threads of shipping rope fix Derek to the ceiling. The simplicity
of the pale rope evokes the unfashionable art of macramé, now lost in the mists
of time. Made out of stoneware Derek is presented as though he could be a
container for a hanging plant. I can imagine the tendrils of a fern frothing around
his ancient face like dreadlocks.

Instead, this ponderous artwork is an empty vessel: a repository for the depths of
the imagination. Francis Upritchard is crafty. She breathes life back into folk. Her
nimble cast of waifs, wastrels and far-reaching sloths blend anthropology and
the anthropomorphic, the museological, the affecting and the endlessly amusing.
Upritchard has long established an international art career. She’s known for
creating relics from the recent past: recycled fur coats are reborn as monkeys,
ceramic pots from op shops turn into haughty headed urns. Her aloof sculptural
portraits are posed and poised on artisan furniture. Design and craft form the
backbone of her exhibitions, yet Upritchard’s lightness of touch can make it look
like she is just pottering. Don’t be deceived. Her gurus are not guileless. Her frail,
florescent hippies are also the sages and seers of our troubled times.

Derek was originally suspended alongside his twin, Brian. The pair debuted in
Bogagnome, Upritchard’s 2007 exhibition at Ivan Anthony Gallery. A year earlier,
she had won the Walters Prize for Doomed, Doomed, All Doomed. The judge,
American curator and art historian, Carolyn Christov-Bakargiev said, ‘Upritchard
celebrates the hand-made. Her “poor technology” seems to me increasingly
topical in today’s high tech digital age.’ Derek might well agree. The hand held
properties of the clay draw the viewer in close. The materials define the mood.
This work is heavy, man. A medieval sense of morality hangs in the air. Combining
the words ‘bog’ and ‘gnome’ Upritchard’s exhibition title plunges the viewer into
the pre-industrial past. The surface of the stoneware is unadorned as though
utilitarian. Yet Derek is a form without function. His face could be a god or a
gargoyle or perhaps just a man still mired in the mud?

Megan Dunn
Ann Robinson
Lot 140
Square Nikau
cast glass, two pieces (1994)
signed and dated '92
920 x 220 x 220mm
$35 000 – $50 000
Ann Robinson

Lot 141

Ice Bowl on Stand
cast glass (unique), two pieces
signed and dated '92
630 x 380 x 380mm

$35 000 – $50 000
Ralph Hotere

Lot 142
Test Piece for Auckland Airport
acrylic on board
title inscribed, signed and dated '77
782 x 580mm
$55 000 – $75 000

Provenance
From the collection of Barbara and Sam Pillsbury
Lot 143

*Requiem*

acrylic and watercolour on paper
title inscribed, signed and dated ’74
698 x 497mm

$25 000 – $35 000

**Provenance**

From the collection of Barbara and Sam Pillsbury.
Theo Schoon

Lot 144

Done up in pins and curlers

oil and ink on paper

signed; original 'Headlands' exhibition label affixed verso

610 x 480mm

$25 000 – $35 000

Exhibited

Illustrated
Reference: ibid.

This beguiling ‘lightbulb’ work by Schoon has done some heavy lifting for New Zealand modernism since first being exhibited at New Vision Gallery in 1965. Done up in pins and curlers was also centre stage in 1992 at Headlands: Thinking Through New Zealand Art at the MCA in Sydney. Whilst not present in person it was there in spirit for the 1997 Lopdell House Gallery exhibition Hattaway, Schoon, Walters: Madness and Modernism where the wittily entitled One Man’s Picture is Another Man’s Rorschach Test also from 1965 was a star turn.

The one name that may elude the reader is that of Ralph Hattaway, a patient at Avondale Mental Hospital where Schoon worked as an orderly in 1949. This incongruous role was one of a bewildering array of menial and labouring jobs the Dutch émigré took on to support himself as he chose the road less travelled in pursuit of his distinctly modernist and primitivist vision. It was a journey that took Schoon from the caves of South Canterbury to the mudpools of Rotorua and the pounamu fields of Westland.

Along the way Schoon’s collaborations and relationships with Gordon Walters, Rita Angus, Len Castle, Pine Taiapa and A.R.D Fairburn resulted in a dramatic flowering of New Zealand art and conceptual thinking from the 1940s to the early 1970s on both the Maori and Pakeha sides of the ledger. It was Schoon that pointed Walters in the direction of the koru and he also almost singlehandedly revived the Maori art of gourd carving.

Usually these connections were one-way traffic. Schoon gave and others borrowed or in some cases took outright. But in the case of the psychiatric patient Hattaway the influence went the other way. Schoon gave Hattaway paper and pencil and was dazzled by the wiry yet fluid drawings produced by the patient. Schoon was not the only one. Gordon Walters curious colourful amoeba-form gouache abstracts of the mid-fifties are straight out of the Hattaway playbook, again courtesy of a nudge by Schoon.

Theo Schoon revered the work of Paul Klee and the connections the Bauhaus artist made to both ethnographic art and the role of the unconscious. Done up in pins and curlers also sees Schoon at his most coruscating as an outré offender of middle class values. Schoon’s position as an openly homosexual man in post-war New Zealand undoubtedly led to his marginalisation by the art hierarchy at the time. The feeling was mutual and Schoon’s disdain of the establishment was legendary, much to the amusement of Elam Art School students who gathered at his Home Street residence in Newton in the early 1960s for parties, banter and tempestuous ‘crit’ sessions.

So here nearly fifty years later is an opportunity to revel in Schoon’s sure handed graphic line, his economy of means and his prescient sense of image making. It is still a startlingly contemporary artwork in 2013. Buzzing with energy, effortless good humour and having a dig along the way it is above all the creation of a unique talent whose understanding of the wellsprings of European modernism is without peer in New Zealand art.

Hamish Coney
Dale Frank’s titles flow, ripple, swirl, shine and bleed just as much as his pigmented varnish does. *Flying Solo...* is painting becoming writing.

What's he doing with these long, complex, descriptive titles? Frank’s gesture is akin to saying, “Look, this painting only makes sense if it kick-starts your imagination.” He didn’t say that, I’m putting words into his mouth. But he did say “I wouldn’t say I’m comfortable anywhere. Dissatisfaction is an element continually driving the work – that need for not being content with what you’ve got.” Isn’t dissatisfaction one of the primal, pulsing heart-beats of the imagination? Mind: take me someplace else.

Queensland-based Dale Frank (b.1959) has been exhibiting since the mid 1970s when he was also experimenting with performance art. His distinguished achievements including being selected for the Aperto section of the Venice Biennale in 1984 and for the 8th Biennale of Sydney; a major solo retrospective at Sydney’s Museum of Contemporary Art in 2000; and winning The Arthur Guy Memorial Painting Prize. His work is in major collections including the Australian National Gallery; the Guggenheim Museum (NY); and the Kunsthalle (Zurich).

Since the 1990s his paintings are created by pouring pigmented varnish onto the horizontal canvas, where luminous pools immediately begin to resist and coalesce. As further layers are added, the angle and direction of the varnish flows are controlled by tilting the canvas slightly, allowing the paint to swirl, eddy and slide until the varnish is set. “It is totally hands on and cerebral way of painting,” declares Frank, which has its roots in performance, and is just as intense, as there is no going back once the varnish starts pouring.

Frank hates flying. Living in Brisbane and exhibiting regularly in Sydney and Melbourne, he drives, distracted by what he calls an “agenda out the car window”: the landscape. His landscapes are never a particular vista, but some idea containing light, colour, and space. These landscapes are a distraction; and for Frank, they seem to be what’s tacked onto the main event which is “the extreme desperation and boredom” of the task of getting from A to B.

For Frank the motion of landscape (made explicit in his titles) is also ‘an agenda for the artist to actually have a connection with the audience.’ So here we have it: Frank’s title throws some suggestive lines our way in the hope we will variously imagine, remember, feel and desire. There are tantalising allusions to the fear or pleasure of flying; the glow of dawn skies; the scented gloss of basting juices; whatever the idea of ‘truth’ conjures up for us (let alone “Basting the Truth”); and the chance to trip over something entirely carnal.

Rob Garrett
This large work from 1973 is a genuine rarity within the oeuvre of Jeffrey Harris. From the moment the self-taught artist burst onto the New Zealand art scene in the late 1960s Harris’ range of subject matter arrived fully formed and ranged across a number of concurrent themes. His early love of Durer and the northern European expressionists is reflected in his choice of dramatic religious themes, most notably the crucifixion to which he returned regularly throughout his career. His personal and intimate family relationships were mined in the 1970s in an ongoing series of images which centred around familial affection and tension, angst and even love triangles. Then there were his repeated self-portraits in which the artist veers from compelling likenesses to emblematic visages communicating the human condition. One work Self-portrait (Faces and Hand) depicts no fewer than twelve Harris depictions – in each hair length from short back and sides to Neil Young long stand as metaphors for freedom and constraint. In the 60s and 70s Harris rarely strayed outside of himself and his nearest and dearest for his subject matter.

Katherine Mansfield at Menton is unusual then. His singular choice of subject presents as both an homage and symbolic. Certainly no attempt is made to capture the winsome features of the New Zealand expatriate author. Mansfield is placed in the imagined garden of her residence in Menton in the South of France. The colours are a singing evocation of Mediterranean warmth, replete with palm fronds. Mansfield shades herself from the summer heat beneath an elegant parasol. Harris’ composition positions the author between a terrace garden and a shuttered cottage. All very cosmopolitan and Room with a View. One senses a copy of Baedeker may be close at hand.

On close observation there is a discordant note; Mansfield is wearing only one jaunty blue shoe. This detail must be telling yet any interpretation remains in the realm of conjecture. It is a taut and sumptuously wrought work of bright greens, reds and earthy ochre shot with punches of red, blue, white and yellow. We are a long way from blustery Wellington or Okains Bay on Banks Peninsula where the artist and his young family lived in 1973.

The choice of subject matter, the confident paint handling and a scene that is perhaps the most enigmatic of Harris’ career beg a few questions. The first of which is why this choice of subject matter? And what is Harris attempting to convey?

A telling interview in Art New Zealand magazine in 1981 gives us a few clear guidelines as to why this was an important work for Harris, “(the painting) combines elements which are in a lot of my pictures: like my opinions on the relationship between New Zealand and European culture... The painting is about a New Zealander dying in a place which both is and isn’t her home. It’s an image of violence and also of courage. Courage is one positive value which I hope is present in my work.”

Hamish Coney
Lot 147

Heading into the Mountains – Colorado
enamel on board
title inscribed, signed and dated 19/11/79
1020 x 1200mm

$30 00 – $40 000

Illustrated
Dick Frizzell, Dick Frizzell – The Painter

Lot 148

The Ponsonby Bowling Club
oil on canvas
607 x 758mm

$20 000 – $30 000

Provenance
Private collection, Auckland.
Colin McCahon

Lot 149
Northland
ink and wash on paper
title inscribed, signed and
dated April '59
620 x 495mm
$40 000 – $55 000

Reference
Colin McCahon Database
(www.mccahon.co.nz)
CM 001248
Lot 150

Toss Woollaston

Mt Egmont from Huinga
oil on board
title inscribed and signed verso
593 x 798mm

$20 000 – $30 000

Exhibited

‘Exhibition of New Zealand Paintings and Ceramics’, Tokyo, South East Asia, 1964, Catalogue No. 38.

Provenance

Private collection, Canterbury.
Paul Dibble

Lot 151

The Fall

cast bronze, 1/3
title inscribed, signed and dated '94
1700 x 970 x 275mm

$17 000 – $26 000
Paul Dibble

Lot 152
The Pig Hunter
cast bronze, edition of 3
signed
920 x 480 x 170mm
$10 000 – $15 000

Provenance
Private collection, Otago.

Terry Stringer

Lot 153
Truth
cast bronze, 2/20
signed and dated 2002
243 x 170 x 125mm
$6000 – $8000

Terry Stringer

Lot 154
The Mask
cast bronze, 1/3
signed and dated ‘95
380 x 310 x 190mm: excluding stand
$15 000 – $20 000
Bill Sutton
Lot 155
Untitled
oil on canvasboard
signed and dated '52
905 x 905mm
$12 000 – $18 000
Ralph Hotere

Lot 156

Me Tangi Kapa Ko Te Mate I
Te Marama – Te Whiti Series
acrylic and ink on paper
title inscribed, signed and dated '72 and inscribed Let us weep for his is not the death of the moon (whakatauki)
525 x 422mm

$18 000 – $26 000
Chris Heaphy

Lot 157
Face Value
acrylic and oil stick on canvas
title inscribed and signed; title inscribed, signed and dated 1997 verso
1300 x 970mm
$10 000 – $15 000

Reuben Paterson

Lot 158
Take my hand and off we stride
glitter on canvas
title inscribed, signed and dated 2004 verso
1200 x 1200mm
$10 000 – $15 000
Bill Hammond
Lot 159
Pacific MAP Romance: Auckland (Diver)
arylic on metal
title inscribed, signed and dated 1988
485 x 235mm
$12 000 – $18 000

Richard McWhannell
Lot 160
Round the World: Mosi – Siva (dance)
oil on canvas
title inscribed, signed and dated 1983 – ‘84
verso
530 x 385mm
$8000 – $12 000
John Pule

Lot 161
The sun is happy...
ink and pastel on paper
title inscribed, signed and dated 2005
758 x 560mm
$4000 – $6000

Lot 162
I woke up to find a butterfly across your mouth
ink and pastel on paper
title inscribed, signed and dated 2005
758 x 560mm
$4000 – $6000

Lot 163
Autumn Night
ink and pastel on paper
title inscribed, signed and dated 2004
758 x 560mm
$4000 – $6000

Lot 164
Spring Night (1982)
ink and pastel on paper
title inscribed, signed and dated 2004
758 x 560mm
$4000 – $6000
Roy Good
Lot 165
*Colour Column II (Stacked)*
acrylic on canvas
title inscribed, signed and dated '74 verso
1825 x 457mm
$5000 – $8000
Conditions of sale

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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.
This completed and signed form authorizes ART+OBJECT to bid on my behalf at the above mentioned auction for the following lots up to prices indicated below. These bids are to be executed at the lowest price levels possible. I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (15%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

Lot no. Description Bid maximum (New Zealand dollars)

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

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

MR/MRS/MS: ___________________________ SURNAME:_________________________
POSTAL ADDRESS: ____________________________________________________________
STREET ADDRESS: _____________________________________________________________
BUSINESS PHONE: ___________________________ MOBILE: ___________________________
FAX: _________________________________________ EMAIL: ___________________________

Signed as agreed: ______________________________________________________________

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

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