THE LES AND MILLY PARIS COLLECTION
The illustrated cartoon is from the New Yorker magazine and has sat on Les Paris’s desk for many years. When we were first invited to submit a proposal for *The Les and Milly Paris Collection* it entailed meeting with Milly and visiting the legendary family home in Strathmore, Wellington. For a good while I told myself that if we missed out, at least, I would have finally had the opportunity to visit the Paris home and gallery. Despite all of the icons of New Zealand art I was in the company of that morning, strangely the thing that really stuck in my mind was Les’s favourite cartoon.

Milly and her son Zalman drew it to my attention that day and I remember politely chuckling. A week or two later, I roared when I thought of it. It was obvious from its positioning beside Les and Milly’s treasured filing cabinets of invoices, letters, endless public gallery loan requests and vast newspaper clippings, that the cartoon represented much more than a pithy one liner around the ever receding line between art as commodity and art for art’s sake. Above all, I think it was the incongruity of it which got me, its innocuous placement among priceless
masterpieces hung floor to ceiling by Allen Maddox, Peter Robinson, Milan Mrkusich, Geoff Thornley and Colin McCahon, all in a humble home a stone’s throw from Wellington airport. I imagine for Les though it stood as something much more important than mere irony and rather as a constant visual cue for what he and Milly were doing, or rather what they would never do.

From their first acquisition in the late 1950s, a portrait of a Maori boy by Peter McIntyre which Les later admitted lying about due to the price being beyond their means, Les and Milly Paris went on to amass one of the most significant and high-profile collections in Australasia. What marks the collection as so special, for me, is not its size but rather the single-mindedness of it along with, of course, the consistent perspicacity of the acquisitions. Les and Milly went from merely acquiring to seriously collecting in the 1970s, their rise as collectors nicely syncing with that of the burgeoning contemporary art scene in this country. Great timing but then, of course, you make your own timing. Things would change and by the late 1980s they found themselves effectively priced out of the market. A set of pragmatic circumstances which would result in a love of New Zealand photography which Milly has continued with in Les’s absence.

They followed artists closely, personally and professionally, and their home became not just a site in which much of the finest art in the country was on view for all to see but also a hotbed of debate and discussion among artists, academics, curators, dealers and collectors, about all that mattered in the art world. In the latest Art New Zealand Gregory O’Brien recounts how Les had purchased Richard McWhannel’s Sniff as he felt strongly that it was a work which belonged in a ‘public’ collection and as there weren’t any public galleries lining up to purchase it, he was duty bound to put that right. O’Brien’s sums up the Paris collection nicely when he notes that, at its heart, the Paris collection was a very ‘public’ collection.

The great irony of the New Yorker cartoon which I began with is, of course, that Les and Milly’s collection now presents itself as a very valuable collection. For me however, this is not what marks this event as truly unprecedented and this auction as a wonderful opportunity for collectors and lovers of New Zealand art. These values are far more subjective and at the heart of human life itself: love, generosity, commitment, enthusiasm, focus and passion; together with, two sets of brilliant and committed eyes, which when put together, like the collection itself, have created something far greater than the sum of its parts.
I strongly urge you to make time to spend in the company of this collection. Almost all of the works are presented as they were in the family home and they each positively breathe with a past life and vitality unlike any I’ve been involved with previously. I have been mindful since the get go that there will not be another auction like this for the simple reason that there are no other collections like this. Being entrusted with looking after a collection like this, even for a short time, is a great honour and I would like to thank Milly of course, her two children Zalman and Ilana as well as Les who sadly is no longer with us and can’t be here to enjoy this moment. Thanks also to Hamish, James, Leigh, Pam, Kate and Giulia here at A+O and to John Gow of Gow Langsford, all of whom have assisted greatly.

Please note that all provenance listed was transcribed by hand by Milly Paris from Les Paris’s original records. It is presented in the catalogue captions in red.

Ben Plumbly
Ghost
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Ghost is engineered to be whisper-quiet, however much you exploit its new V12 engine. Effortless, yet rewarding driving is assured by the same advanced technology that creates the unique magic carpet-like ride. In every respect, Ghost embodies the power of simplicity.
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The ‘80s was a decade that saw modeling change the face of fashion. The supermodel culture emerged, and we watched Elle, Naomi, and Claudia become magazine royalty. Right there amongst it was a blue-eyed, brown-haired 6 ft 1 ‘face’ from Dunedin - the young Peter Nolet. A decade in New York saw Nolet establish a body of work that reads like a high fashion directory.

With a young family to raise, Nolet sought a complete change of pace. He returned to the South Island. Far from the catwalks and fashion houses of Europe, he settled on the shores of the picturesque Lake Hawea, where he spent his childhood summers.

More than two decades in the fashion fast lane and Nolet knows a thing or two about clothes. He wears Working Style not just because of our international quality and design, but because he appreciates the time we take to get it right for him. The years have been kind to the now distinguished looking Nolet and the work keeps rolling in. This silver fox is in demand.

They’re wearing our gear here.
Important Photographs and Contemporary Art
Auction Highlights

7 August 2012

* Record price for a single photograph by this artist

Shane Cotton
Whaka Kite Nga
acrylic on canvas, 1999
$30 880

Pat Hanly
Cottage Mixture
oil and enamel on board, 1969
$85 875

Colin McCahon
Waterfall
enamel and sand on board, 1964
$43 465

Allen Maddox
Caroline and John
oil on canvas, 1997
$36 600

Richard Killeen
Two Men
oil on board, 1969
$27 450

Laurence Aberhart
Taranaki (The Heavens Declare the Glory of God)
gold and selenium toned gelatin silver print, 1986
$12 580*

Michael Parekowhai
Passchendaele from the Consolation of Philosophy – Piko nei te matenga
type C print, edition of 8 (2001)
$20 560*
inspired by design
The sale will include other important historic carvings and artwork from the Buried Village collection, Maori weapons and cloaks together with the Harry Pappasfloratos collection of oceanic art and an offering of fine Solomon island pieces and Aboriginal pieces. The rare book catalogue includes two rare and early Maori documents, an important 1862 deed of sale for the Oneroa (Cottage Bay) Block in the Coromandel and an 1837 Maori Declaration of Independence.

Selected further entries invited

Contact
James Parkinson
James@artandobject.co.nz
09 354 4646
021 222 8184

Pam Plumbly
Rare Book Consultant
Pam@artandobject.co.nz
09 354 4646
021 448 200

A pair of important and historic figural boards carved by Tene Waitere in 1903 for the Geyser Observation rotunda at Whakarewarewa. From the Collection of the Buried Village.

$90 000 – $120 000
Another one of New Zealand’s leading artists.
Andy Jones has recently moved from London to New Zealand. Over the years he has searched for and located high quality, genuine and rare examples of the finest Scandinavian and British 20th century design. In New Zealand Andy has formed a partnership with Andrew Lay to create a company to offer fine and authentic 20th century design to local collectors.

A+O is pleased to offer the first selection from the soon to be launched company at auction.

As well as major designers such as Hans Wegner, Peter Hivdt and Arne Vodder the collection is distinguished by the inclusion of examples of designers rare in New Zealand such as Jasper Conran, Kai Kristiansen and Richard Hornby. The catalogue will also include a selection of industrial items.

The applied arts section includes signature pieces by Barry Brickell, John Parker and Warren Tippett and major pieces from the Len Castle family collection. A highlight is Len Castle’s personal reference library of over 100 volumes.

Contact:
James Parkinson
james@artandobject.co.nz
09 354 4646
021 222 8184

20th Century Design and Applied Arts
25 October 2012

Introducing the Rocket Cellini V2 and Cellini Evoluzione V2 – a new slim body shape for the world’s sexiest espresso machine...
IMPORTANT PAINTINGS AND CONTEMPORARY ART

29 NOVEMBER 2012
ENTRIES INVITED

Michael Parekowhai
Seldom is Herd
fibreglass and automotive paint (2009)
1160 x 1050 x 820mm
$25 000 – $35 000

Contact:
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architecture that lifts the spirit

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09 361 2201
www.bossleyarchitects.co.nz
THE LES AND MILLY PARIS COLLECTION

EVENING I
Wednesday 19 September 2012 at 6.30pm
(lots 1 – 72)

EVENING II
Thursday 20 September 2012 at 6.30pm
(lots 73 – 230)

Adrienne Martyn, Les and Milly Paris
Wellington

PREVIEW
Thursday 30 August  6.00pm – 8.00pm

VIEWING
Friday 31 August  10.00am – 5.00pm
Saturday 1 September  10.00am – 4.00pm

VENUE
30 Upstairs
30 Courtney Place
Wellington

Auckland

PREVIEW
Wednesday 12 September  6.00pm – 8.30pm

VIEWING
Thursday 13 September  9.00am – 5.30pm
Friday 14 September  9.00am – 5.30pm
Saturday 15 September  11.00am – 5.00pm
Sunday 16 September  11.00am – 5.00pm
Monday 17 September  9.00am – 5.30pm
Tuesday 18 September  9.00am – 5.30pm
Wednesday 19 September  9.00am – 1.00pm
Thursday 20 September  9.00am – 1.00pm

VENUE
Art+Object
3 Abbey Street
Newton

Public Programme

THE PARIS’S PERYERS
Les and Milly Paris formed a long and close relationship with Peter Peryer, collecting around 25 of his photographs and commissioning a portrait. Peryer discusses his relationship with the Paris’s, their support of his practice and some of his key photographs in the collection.

Saturday 15 September, 3.00pm
Art+Object, 3 Abbey Street, Newton

A COLLECTOR AND CURATOR IN CONVERSATION
Milly Paris joins Ron Brownson, Senior Curator of New Zealand and Pacific Art at Auckland Art Gallery Toi o Tāmaki, in a conversation that discusses the collection’s genesis, the Paris’s relationship with artists, and developments which occurred within the collection from the 1960s.

Sunday 16 September, 2.00pm
Art+Object, 3 Abbey Street, Newton
1
Michael Illingworth
*Untitled*
ink and gouache on paper
signed and dated ’70
255 x 195mm

_Provenance:_
Purchased from an auction at International Art Centre on 29/3/87. Couldn’t attend and buying order left with Graham Chote.

$8000 – $12 000

2
Michael Illingworth
*Untitled*
graphite on paper
signed and dated June 1964
410 x 680mm

_Exhibited:_

$4000 – $6000
However, it is the events of 22nd February 1973 that are really enlightening. All day, Mrs Puddy says, she heard a voice in her head saying, ‘Maureen … come to the meeting place.’ After first going to the door to see who was there, and then dismissing it as imagination and going out shopping, she realised it was not about to stop and decided the aliens wanted to talk to her again.

**Ronnie van Hout**

*Come To Me*
mixed media kinetic sculpture.
1998

**Provenance:**
Sighted at Hamish McKay Gallery on Saturday 22 April 1998. Made enquiry but on option to Saatchi and Saatchi. On Monday the option was released and we travelled to the gallery, requested an option and purchased.

**Exhibited:**

$6000 – $9000

$3000 – $5000
5  
Charles Tole  
Still Life with Bottles No. 3  
oil on board  
signed and dated ’67; artist’s original catalogue label affixed verso  
300 x 440mm  
$11,000 – $16,000

6  
Charles Tole  
Landscape with Bridge  
oil on board  
signed and dated ’73; artist’s original catalogue label affixed verso  
294 x 222mm  
$4000 – $6000
Charles Tole

Surf Club

oil on board

signed and dated ’70; artist’s original catalogue label affixed verso

605 x 850mm

Provenance:

Exhibited:

$20,000 – $30,000

Charles Tole

Landscape I

oil on board

signed and dated ’73; signed verso; artist’s original catalogue label affixed verso

590 x 740mm

Provenance:
Purchased unseen on recommendation of Kim Wright and Rodney Kirk Smith – acting in conjunction with Charles Tole.

Exhibited:


Illustrated:
Art New Zealand, No. 4, p. 18.

Peter Cape, New Zealand Painting Since 1960, p. 116.

$20,000 – $30,000
9
Wilfred Stanley Wallis
Untitled
oil on board
signed
406 x 470mm

Provenance:
Purchased from Petar/James

Exhibited:
‘Wilfred Stanley Wallis: Selected
Works’, Rotorua City Art Gallery,
‘Hit Parade: Contemporary Art
from the Paris Family Collection’,
Wellington City Art Gallery, 13
‘Wilfred Stanley Wallis: The Area
in Between’, Rotorua City Art
Gallery, 11 February – 2 April
2006.

$5000 – $8000

10
David Graham
Set Seven
oil on board
title inscribed, signed and dated
1966 verso
778 x 766mm

Provenance:
Purchased from Webb’s
‘Newmarket’ auction by Zalman
Lot no. 77.

$2000 – $3000

11
John Pine Snadden
Spatial Composition
oil, ink and gesso on board
signed and dated ’52; title
inscribed on original label verso
282 x 380mm

Provenance:
Purchased from Petar/James
Gallery in late 1987.

Exhibited:
‘The 50s Show’, Auckland City
Art Gallery, 20 November 1992

$6000 – $9000
12
Robert McLeod
Black Bob
oil on canvas
1716 x 1682mm
title inscribed, signed and dated
Dec '81 verso

Provenance:

Exhibited:

$8000 – $12 000

13
Richard McWhannell
Sniff
oil on canvas on board
title inscribed, signed and dated
1991 verso
885 x 2007mm

Provenance:
Purchased from Ianne Land Gallery, Wellington on Thursday 21 November 1991 on terms subject to the artist's agreement. Advised of his agreement the following day.

Exhibited:

Illustrated:

Reference:
ibid., pp. 148, 153.

$12 000 – $18 000
Theo Schoon
Electrical Discharge
oil on board, 1965
signed
1215 x 1068mm

Provenance:

Exhibited:

Note:
‘Electrical Discharge’ – this name believed to be given to painting by artist – information supplied by Schoon to John Perry of Rotorua Art Gallery who informed Les Paris.

$25 000 – $35 000
Julian Dashper

I Believe the Children are our Future (DC Day)

oil on canvas

title inscribed, signed and dated

1989 verso

1710 x 1710mm

Exhibited:


Provenance:

Purchased from Peter McLeavey Gallery, Wellington, 27 September, 1993 after viewing with Milly (had placed option on work previous day at exhibition opening).

$20 000 – $30 000

Gordon Walters

Painting No. 7
PVA on hardboard
title inscribed, signed and dated
1965 verso
1210 x 905 mm

Exhibited:
New Vision Gallery, Auckland,
7 March – 12 April, 1966 (as
‘Painting 1965’ No 2).
Pakuranga Community Art
Centre, Auckland, 5 April – 11
‘Gordon Walters: Survey
Exhibition’, Auckland City Gallery,
March – April 1983. Catalogue
No. 31.
‘Private View’, Dowse Art Gallery,
Lower Hutt, April – May 1977.
referred to in Catalogue on
pages 18 and 37 – colour
reproduction in Catalogue. (4) (5)
‘Hit Parade: Contemporary Art
from the Paris Family Collection’,
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

Illustrated:
Michael Dunn, Gordon Walters
(Auckland City Art Gallery, 1983),
p. 31.

Reference:
ibid., pp. 18, 37.

Illustrated:
Francis Pound, The Space
Between: Pakeha Use of Maori
Motifs in Modernist New Zealand
142.

Reference:
ibid., pp. 133, 169.

$350 000 – $450 000

What Gordon Walters invented is an
individual consistent style within which
similar elements are rearranged to appear
as new, yet also the same. In intent and
consequence, a ‘Walters’, at least done
by him though not by others, is extremely
reproducible. It is easy to argue that
Walters paintings taken together are like
serialised images in Pop — for example,
Andy Warhol’s Marilyn or Elizabeth Taylor
— easily recognisable, infinitely duplicated,
copied, yet none quite the same. Between
each ‘duplication’, there is a shift in colour,
arrangements of form, tone, definition, some
small detail and each image leading back to
the first which is never the original, least of
all the first, a beginning. But, while Walters
acknowledged his allegiances to Pop/Op
(Bridget Riley and Victor Vasarely), I want to
suggest that Walters is exactly suspicious of
this teleology of the reproducible.

For the paradox is that in such an elaborated
intellectual practice of painting as his so
many of the key effects and decisions are
pure inspiration. That doesn’t mean that
they were not thought out, and in a sense
carefully plotted. Scale, colour, and geometry
are the forms of an argument in Walters’
work. Walters is suspicious of viewing as a
kind of objectivity, passivity. He is the most
constructivist of painters while also the one
at the farthest distance from stating ‘the
world is a construction’. One of the most
wonderful things in Painting No. 7 is the play
of its ‘fall’ of forms: blue to white and then
a double reversal in red, down through the
negative koru forms in black. But the koru
forms do not simply turn on the fact that one is
positive to the other’s negative. This is a
complex balancing act. Think of the three
talling loose blocks of colour as rhymes with
an internal syncopation.

Walters’ new way of layering paint is hostile
to the linear multiplicity of the original
brushstroke. This is a different operation:
the paint, already painfully thinned, is coaxed
out by the bristles, smoothed and levelled
with a crosswise motion that flattens the
natural ridges of brushstrokes, all textures
are squeezed and assimilated into a single
homogeneous flat substance which is
then lightly sanded down and the process
repeated, only then to be repeated again. In
this flatness which reconquers the surface
of the painting we have layers upon layers,
the unseen ghosts of older surfaces of
paint lurk, over-washes press further and
further down, so the surface acquires a
density, a luminosity of colour and depth.
Walters is a painter of accumulations,
building-up arrangements touched and
edged into life. He is not the painter who
understands painting as representing truth
as a given. On the contrary, he wants to
show us how a truth emerges from the
to-and-fro between his forms. This is what
Francis Pound called Walters’ elaboration
of ‘the space between’ cultures. Walters’
interest in painting is answering paradox.
And this is why his painting, beyond the first
impresion of methodicalness, turns out to
be so changeable, so variable. This is also
why Walters is profoundly interested in ‘the
thinking of painting’.

Laurence Simmons
Gordon Walters

Mokoia

PVA and acrylic on canvas signed and dated ‘65 – ’75 verso
1220 x 980mm

Provenance:

Purchased from Peter McLeavey Gallery, Wellington.

Exhibited:

Catalogue No. 9.

Catalogue No. 60.


Illustrated:

Michael Dunn, Gordon Walters (Auckland City Art Gallery, 1983), pl. 60.

$350 000 – $450 000

The extreme visual dissonance which takes place between a considered viewing of the two major ‘Koru’ paintings in the Paris Family Collection, Mokoia and Painting No. 1, in itself goes a long way towards understanding why Gordon Walters may have spent some thirty odd years mining the aesthetic potential of the Maori kowhaiwhai motif. In an oft repeated but seemingly seldom understood comment, Walters famously remarked: ‘My work is an investigation of positive/ negative relationships within a deliberately limited range of forms; the forms I use have no descriptive value in themselves and are used solely to demonstrate relations. I believe that dynamic relations are most clearly expressed by the repetition of a few simple elements.’

Mokoia takes its name from a sacred island on Lake Rotorua and is the site of the famous legend of Hinemoe and Tutanekai. After being forbidden to marry by Hinemoe’s father Umukaria, a chief from the shores of the lake, he ordered that she not be allowed to travel by canoe to Tutanekai’s tribal village on the island. Hinemoe decided to swim 3.2 kilometres across the lake to the island, guided by the sound of Tutanekai’s flute-playing. Walters frequently used Maori titles in his ‘Koru’ paintings and in doing so directly acknowledged the inspiration he received from the korus and related motifs as well as, more generically, from Maori culture as a whole.

It is in the black and white ‘Koru’ paintings where Walters’ visual interplay of positive and negative forms is at its most formally dynamic and explicit. Like some kind of celestial aesthetic elevator, the forms in Mokoia gently coalesce and collude, stacking gently and extending upwards seemingly endlessly beyond the picture plane. The effect is at once dynamic and calming, rhythmical yet optically frenetic and marks Mokoia as among his most eloquent visual statements.

The on-going relevance of Gordon Walters’ paintings and his standing in the canon of New Zealand art history is reflected in the decision to name the Auckland Art Gallery’s bi-annual award for contemporary art, which is currently on show at the gallery, ‘The Walters Prize’.

Ben Plumbly
Michael Smither
Joseph with Bear and Bottle
oil on board
signed with artist’s initials
M. D. S and dated 1973; original
Govett Brewster ‘Michael Smither – An Introduction’
exhibition label affixed verso; original ‘Michael Smither: The
Wonder Years’ exhibition label affixed verso
1210 x 860mm

Provenance:
Purchased from Peter McLeavey

Exhibited:
‘Michael Smither’, Peter
McLeavey Gallery, Wellington,
Manawatu Art Gallery,
Catalogue No. 24.
Michael Smither: Survey
Exhibition’, Govett-Brewster
Gallery, New Plymouth, 1
November 1985 (touring).
Catalogue No. 18.
‘Michael Smither: The Wonder
Years’, Auckland Art Gallery,
(touring).
‘Hit Parade: Contemporary Art
from the Paris Family Collection’,
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.
‘Private View: Paris Collection’,
Dowse Art Museum, Lower
Catalogue No. 89.

Illustrated:
Joan Comer (ed), Michael
Smither: An Introduction (New
Art New Zealand, No. 4, cover.,
p. 18.
Trish Gribben, Michael Smither:
Painter (Ron Sang Publications,
Trish Gribben, With My Little Eye:
Paintings by Michael Smither
(Pyjama Press, 2004).

Reference:
Jim and Mary Barr, ‘A Fine
Romance: Michael Smither

$200 000 – $300 000

This 1973 painting of Michael Smither’s
third-born child, Joseph, is one of the most
arresting and most loved of his domestic
works. It was painted in the decade after
Smither had won acclaim for his paintings of
Iranaki rocks from the Australian art critic
Bernard Smith. When he called Smither “the
outstanding New Zealand landscape painter
of his generation”, he did, said Smither, “a
dangerous thing. I don’t want to be pigeon-
holed.”

Living and painting in The Gables, New
Plymouth, Smither turned his unflinching
gaze on the life flowing around him in the
turbulent years with his then wife (the poet
Elizabeth Smither) and their three children. “I
would sit and draw at breakfast time...and all
through the day,” he said.

Joseph with bear and bottle is included in
Michael Smither (published by Ron Sang) and
With My Little Eye, the book for children that
was published at the same time, both written by
Trish Gribben.

Under the image reproduced in With My
Little Eye, Smither says:

“People used to say I painted my
children in a harsh way. That hurt me
because the paintings came from a lot
of attention, always with a great deal of
love. I did hundreds of drawings before
I started on the paintings. I painted my
kids as I saw them, from really looking
closely at them. I’m not afraid to paint
things as they are.”

In this work Smither has captured both the
vulnerability and the commanding presence
of a child caught in a moment that gives
the image universal appeal. Bathed in the
morning light, bottle nearly empty, nappies
bulky and probably needing to be changed,
Joseph hugs Teddy for comfort while pointing
to his terrors in the dark. The composition
is striking: the void of black vies with the
bold childhood golden yellow and sets up a
tension that runs from hand to hand, head to
slippered toes.

Children love this painting. At the Auckland
Art Gallery where it was exhibited in The
Wonder Years, curated by Ron Brownson
in 2005, they lined up to inspect it through
an eye-shaped spying hole. How many
colours in Teddy? They discovered at least
eight different oils, painted with Smither’s
meticulous brush strokes, layer upon layer,
giving the soft toy the perfect textural
contrast to the smooth top and ghastly nappy
(those were the days!) and making a very-
much-alive-link to Joseph’s hair.

Jim and Mary Barr have written of this work:
“Certainly there is more going on here than a
simple freezing of a moment in time. Between
the pointing finger and the glowing
darkness we can feel the chill of Smither’s
own unease, caught between apprehension
and the void. Again Smither digs into his own
psychic state as well as recording the ups
and downs of his children’s lives.”

Trish Gribben
Ralph Hotere
Requiem for Tony
acrylic and brolite lacquer on board
title inscribed, signed and dated 1973 and inscribed Port Chalmers '71 – '73 verso
1520 x 1215mm

Provenance:
Painting purchased sight unseen, selected for us by artist and Kobi Bosshard.

Exhibited:

Illustrated:

$180 000 – $260 000

Almost 40 years after it was painted, this stunning Requiem work of 1973 seems more visionary than ever. Hotere’s appreciation of the purely abstract dimensions of matter predates the popularization of quantum physics by writers like Stephen Hawking. Yet the vocabulary of dark stars, black holes and event horizons, now so familiar in popular media, is perfectly suited to describing the impressions one absorbs like radiation from Hotere’s works of this period. The existential questions that lie beneath the surface gain critical mass from the sprinkling of ecclesiastical and Maori writings, that help us to read the works in a textual sense, but also inevitably return us to the purely non-verbal, abstract plays of light, darkness, form, space, line, circle and sphere that are the basis of Hotere’s ongoing investigation of the world. References here to eternal light (‘lux perpetua luceat’) and gravity of transgression (‘hohonutanga o oku hara’), unite the spiritual with the physical.

The inscribed date range ’71 – ’73 locates this painting at the beginning of the long series of Requiem works Hotere was working on at the start of the decade. The series is associated with the death in 1973 of the composer Anthony Watson, the University of Otago’s inaugural Mozart Fellow 1970-71, also with that of the artist’s mother, Ana Maria, in 1972. The works are dense with compacted layers of meaning and rich in technical innovation. The Latin texts are taken from Verdi’s Requiem, while the Maori texts are from the Psalms. Automotive painting was a persistant influence. Cilla McQueen describes the painter at work that year on a commission for Hamilton’s Founders Theatre – ‘your syntax involves: hardboard sheets on wooden frames, a spraygun and compressor, black lacquer, small paint rollers such as are used to put stripes on racing cars, various cans of colours and bottles of red wine.’

1973 was a busy year – besides the Founders Theatre commission and sets for a production of The Devils at Dunedin’s Globe Theatre, Hotere had a solo exhibition Ralph Hotere 1970-73 at the Waikato Art Gallery, and exhibited two Requiem works (1 & 2) in the 1973 Group Show at the Canterbury Society of Arts, in company with Tony Fomison and Phil Clairmont, among others including Rudi Gopas, Colin McCahon, and Toss Woollaston. The thematic closeness of Hotere and Fomison at this time, both working with biblical and Roman Catholic material (though in quite different ways), is very evident from the Group Show catalogue, where their spiritual preoccupations stand out in marked contrast to the others.

Exhibitions of Hotere’s Requiem Paintings were held at the Bosshard Gallery in Akaroa and the Barry Lett Galleries in Auckland in 1974.

Oliver Stead

Michael Illingworth

As Adam and Eve
oil on jute
930 x 780 mm
signed with artist’s initials M. H. I
and dated 65 verso

Provenance:
Purchased from Peter McLeavey
Gallery, Wellington. September
1975.

Exhibited:
Pakuranga Arts Centre, July –
August 1975.
‘Barry Lett Gallery, Auckland,
1965 (Removed by Police).
‘Private View: Paris Family
Collection’ at Dowse Art
Museum, 28 April – 29 May
‘When Art Hits the Headlines’,
National Library for Display in
Shed 11, 12 December 1987 –
‘Hit Parade: Contemporary Art
from the Paris Family Collection’,
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.
‘A Tourist in Paradise Lost – The
Art of Michael Illingworth’, City
Gallery, Wellington, 14 July – 28

Reference:
Jim and Mary Barr, When Art
Hits the Headlines (National Art

Illustrated:
NZ Listener: February 14, 1976,
p. 22.
NZ Listener: October 15, 1988,
p. 57.
Kevin Ireland, Aaron Lister and
Damian Skinner: A Tourist in
Paradise Lost, The Art of Michael
Illingworth (Wellington, 2001),
pl. 6, 56.

Reference:
Cathy Wylie, ‘The Colour
Imperative’, in ibid.
NZ Herald, Letters to the Editor,
10/4/1976 (Michael Illingworth);
(Denis Cohn)
Kevin Ireland, Aaron Lister and
Damian Skinner: A Tourist in
Paradise Lost, The Art of Michael
Illingworth (Wellington, 2001),
p. 16, 51, 54.

As Adam and Eve played a starring role in the
storm of controversy whipped up when an
elderly couple complained about the naked
tigures in Michael Illingworth’s one-man

Asked by police to remove the offending
work, the gallery refused. The police request
was referred to the Attorney-General, who
dismissed it. Meanwhile Illingworth used
the opportunity to lash out publically at the
hypocritical petit-bourgeois social values that
he was challenging in his images. Society,
it would seem, had taken the succulent bait
Illingworth had prepared so beautifully for
it, and, having hooked it, Illingworth played
it for all it was worth. Like a precious lure,
As Adam and Eve retained its extraordinary
powers, earning another badge of notoriety
when it was physically removed from an
exhibition at the Pakuranga Arts Centre a
decade later.

No doubt some viewers found the enlarged
genitals of As Adam and Eve confronting
and even offensive, and no doubt Illingworth
intended this, and to some extent contrived the
resulting incidents in which public
sentiment played so guilelessly into his
hands. Yet one suspects that his impatience
with the puritanism he disparaged verbally,
and sent up in his images of the flagrantly
genital Adam and Eve and their rigidly
buttoned-up counterparts Mr & Mrs Piss-
Quick, lay in the fact that many viewers
missed his essential subjects. These
were, principally, the deceptive beauty of
a landscape already spoiled by human
depredations, and the sense of pointlessness
and quest for meaning in human social
rituals conducted in a remote, sparsely
populated territory. Illingworth’s public
bluster sometimes obscured the great care,
precision and incisiveness of his paintings.

If you ignore the fuss about the genitals in
Adam and Eve, it is very clear just how deeply
the forms of the North Island landscape
had penetrated into Illingworth’s visual
imagination, and conversely how far he
had penetrated into their special features.

In this sun-drenched image, the man and
woman stand powerfully anchored in the
land like a couple of kauri trees. The curious
arms are in fact precise representations of
kauri tree branches in the way they curve,
upwards and tapering, from the staunch
trunks. The genitals themselves represent
ekauri trees – the trunk of the penis bushing
out at the pubis into the magnificent crown
of the mature kauri, echoed in the spreading
hairs of the corresponding vulva. The figures’
heads are also strongly reminiscent of kauri
crowns. One has only to compare As Adam
and Eve to images of kauri by Colin McCahon
and Ian Scott of the same period to see that
Illingworth was mining the same territory. Yet
Illingworth’s paintings are more truly iconic –
in their disciplined composition, in the great
skill and craftsmanship of their making, and
in the jewel-like intensity of their oil colours,
these are magical and enduring works.

To encounter an Illingworth in a private
collection or domestic interior is to find a
miraculous window into a parallel world,
which somehow reflects the banality of our
daily existence on its surface, while at the
same time opening our vision to a deeper,
more profoundly satisfying engagement with
the world beneath the surface.

Oliver Stead

$220 000 – $300 000
The Les and Milly Paris Collection
21

**Colin McCahon**

*Caltex*

synthetic polymer paint on paper
title inscribed and signed below mount
245 x 397mm

**Provenance:**
Purchased from Petar/Ianes Gallery in 1975.

**Reference:**
Colin McCahon Database (www.mccahon.co.nz) cm001093.

**Exhibited:**


$40 000 – $60 000
Milan Mrkusich

Golden Passive Element
oil on canvas, 1967
700 x 700mm
title inscribed and signed verso;
original Headlands exhibition
label affixed verso

Provenance:
Purchased from Petar James
Gallery circa July 1978, as agent
for an undisclosed principal.

Exhibited:
‘Elements, Explorations &
Oppositions’, Shed 11, Wellington
7 September – 28 October
1990.

‘Headlands: Thinking through
New Zealand Art’, Museum
of Contemporary Art, Sydney
1992 (touring to Auckland and
Dunedin)

‘Hit Parade: Contemporary Art
from the Paris Family Collection’,
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

‘Manufacturing Meaning’, Adam
Art Gallery, Victoria University,
Wellington, 15 August 1999 – 15

Illustrated:
Stuart McKenzie, Manufacturing
Meaning (Wellington, 1999),
unpaginated.

Mary Barr (ed), Headlands:
Thinking through New Zealand
Art (Sydney, 1992), p. 58.

Reference:
Alan Wright, Art New Zealand,
No. 82, p. 47.

$25 000 – $35 000
Don Driver
Blue Skin 66
mixed media
title inscribed, signed and dated
1984
1585 x 1185mm

Provenance:
Purchased from Don Driver at his studio in New Plymouth on a visit on 3 November 1984.

Exhibited:

$20 000 – $30 000
Provenance:
Purchased directly from Don Driver after seeing a photograph in the Govett-Brewster newsletter. Telephoned the artist to enquire and dispatched for sighting on ‘appro’ around August 1982. Discussed over telephone September/October, 1982 and advised of price. Sent letter to Driver offering to buy in November. Purchase confirmed in telephone discussion with Joyce Driver on Friday 19 November 1982.
Previously on long term loan with the Govett-Brewster Gallery.

Exhibited:
‘Tools & Others: Don Driver’.

$25 000 – $35 000
Jeffrey Harris

6 A.M or Nearer

oil on canvas, 1984 – 85
title inscribed, signed and dated December 1984 – March ’85 verso: inscribed Finished 12th March, Cat No. 11 verso 2140 x 1658mm

Provenance:
Purchased from Jeffrey Harris’s Studio upon a visit to Dunedin on the 17th of March 1985 to especially see large paintings following receipt of some slides from Patricia Bosshard. Painting not on slides but just finished when viewed. Canvas still wet and deposit of $1000 & balance to be paid monthly to finish in December 1985.

On long term loan with the Govett-Brewster Gallery.

Exhibited:
Auckland City Art Gallery, June 1985 (Artist’s Property).

Illustrated:
Art New Zealand, No. 37, p. 35.

Reference:

$15 000 – $25 000
Jeffrey Harris

Untitled
oil on board
signed with artist’s initials J. H
and dated 1980
1214 x 1213mm

Provenance:
Purchased from Bosshard
Gallery in July 1983 following
visit to Dunedin in May 1983 and
negotiations thereafter.

Exhibited:
‘Jeffrey Harris’, Dunedin Public
Art Gallery, 1981.
‘New Zealand Paintings Carnegie
International’, Dunedin Public Art
Gallery, April – May 1982.
‘New Zealand Paintings Carnegie
International’, Seattle Art and

Illustrated:
‘New Zealand Paintings Carnegie
International Catalogue’,
Catalogue No. 62.
Justin Paton, Jeffrey Harris
(Dunedin Public Art Gallery,

Reference:
Peter Leech, ‘Jeffrey Harris in
Acceleration’, in Art New Zealand,

$20 000 – $30 000
Colin McCahon
North Otago Landscape 5
polyvinyl acetate on board
title inscribed, signed and dated 1967; title inscribed, signed and dated verso
905 x 1210mm

Provenance:
Purchased from Barry Lett
Galleries in early July 1980.

Exhibited:

Illustrated:

Reference:
Colin McCahon Database (www.mccahon.co.nz) No. cm001098.

$250 000 – $350 000

In 1967 Colin McCahon exhibited at the Barry Lett Galleries, Auckland, a new series of 25 works he called North Otago Landscapes. According to McCahon’s catalogue note, the paintings grew out of several winter visits to the region (which he had known since childhood). The distinguishing features of the series are the radical simplification of landforms into broad horizontal bands of sky, hill and plain or river (with contrasting vertical or diagonal elements) and the distinctive chilly green and black colouration.

Mc Cahon’s concern was not with location as such: “I am not trying to show any simple likeness to a specific place... [though they] are most certainly about my long love affair with North Otago as a unique and lonely place.” Another element is the artist’s life-long interest in geomorphology, much stimulated by the geological drawings of Charles Cotton. Indeed several somewhat later watercolours are entitled The North Otago Landscape as described by Professor C. A. Cotton and seen by Colin McCahon (1972). But in the 1967 catalogue McCahon quotes not Cotton but the American geographer W.M. Davis whose theory of ‘the cycle of erosion’ lies behind McCahon’s statement: “… the landforms of North Otago suggest both age and permanence. They have been formed, not by violence but by the slow processes of normal erosion on more gentle landscape faulting than has happened elsewhere.”

There are strong family likenesses within this series, but the one in the Paris collection (No. 6) is notable for the subtlety and variety of its colour and texture. The washed-out colour of the sky makes the horizon as sharp as a knife. The wall of dark hillside, its texture vigorously worked, is interrupted by the broken curve of a ridge. The pale milky-green at the bottom of the picture suggests water rather than land, being reminiscent of the grey river passing through a dark landscape in Tomorrow will be the same but not as this is (1958-59).

Mc Cahon stated that “[t]he real subject is buried in the works themselves”, and doubtless for the artist the landscape had existential or spiritual connotations, such as he made explicit in Fourteen Stations of the Cross (1966) which utilised similar Otago landscapes to dramatise “Man’s fall and resurrection”, as he put it. Without overt prompting from the artist, most viewers can only guess at such wider significances and will be satisfied with a secular reading of this splendid painting as validated by McCahon’s comment: “perhaps they are just North Otago Landscapes”.

Peter Simpson
Without a doubt, Mrkusich’s ‘corner’ paintings stand as one of the great achievements of New Zealand art. I believe this judgement pertains to the series as a whole – a serious and sustained body of work covering the years 1968 to 1976. One of the interesting developments of modernist abstraction was that it led to artists working in series of paintings, each of which possess roughly the same structure or organisational system, so that the invention of the system must be judged in tandem with the quality of specific works. Mrkusich’s ‘corner’ paintings are highly original, and, as Petar Vuletic has noted, ‘one of the few examples in New Zealand of colour-field painting carried out with any degree of authority.’ (This is no small compliment, because Vuletic made judgements according to international, not merely local, standards.)

Within the ‘corner’ series, it is also possible to point to individual paintings that achieve a range of qualities. Some have a sense of immediacy; they address the eye directly. Others unfold more gradually, revealing an array of surface inflections; the experience of the viewer is long and lingering. In reality, both these qualities can be attributed, more or less, to every painting in the series.

Painting 19/1, for instance, has the classic the 68 inch square scale and integral box frame characteristic of the ‘corner’ paintings, and the logic of the format is instantly apparent. However, it is from a time when Mrkusich introduced a cloudier, more mottled colour-field, in contrast to the direct, intense, monochrome fields of the earliest ‘corner’ paintings.

The shift from simplicity towards a kind of complexity was a shift in emphasis. It did not, in itself, result in either weaker or stronger pictures. But in Painting 19/1, with its particular complexity – varying densities of surface and hue arising from the application of thin, fluid stains of paint – the result is rich and grand, without being overblown and ingratiating. (There remains some semblance of a challenge to the viewer’s sensibility; good art tends to be easy on the eye without necessarily being easy to accommodate or grasp).

The American abstract painter Larry Poons has said that ‘Complication is the honey for any painter who’s a real painter; because ... complicated stuff actually frees you.’ I suspect that Mrkusich felt this freedom in Painting 19/1, as he found that the sheer inevitability and logic of the system gave him room – permitted him – to pursue the alchemical and transformative process of painting – and to disclose to the viewer, with time, complexities of form and perception.

Edward Hanfling


Allen Maddox

Wanker

oil on canvas

signed with artist’s initials A. M and dated 5 – 75

1575 x 1575mm

Provenance:

Purchased from Denis Cohn Gallery, Auckland, July, 1979.

Exhibited:


Illustrated:

Francis Pound, Forty Modern New Zealand Paintings (Auckland, 1985), pl. 23

$60 000 – $80 000

1979 was an explosive year, with so much positive energy flowing into and out of the arts, both at home and abroad, against a background of impending world crisis. It was perhaps the best of the punk years, when that radical, liberating, iconoclastic and essentially optimistic impetus had not yet imploded under the wave of gloom and fear that swept over the world at the climax of the Cold War. Allen Maddox was born in Liverpool in 1948, shortly after World War II, and emigrated to New Zealand with his family in 1963, just as the Vietnam War was beginning. He studied painting at Ilam School of Art in Christchurch under the Lithuanian refugee Rudi Gopas, who had trained as an Expressionist in the brief, heady days of Lithuanian nationalism in the 1930s, and who had served in the German Army as it retreated from the Russians. Here was technical rigour, intensity and virtuosity in Gopas’s own works and he passed these qualities on to a handful of brilliant students at Ilam, including Maddox, Philip Clairmont, Tony Fomison and Philip Trustum, each of whom absorbed Gopas’s teachings completely, without ever losing their individuality. Gopas’s crucible was an empowering, freeing one for these young talents.

Like Gopas himself and like other Gopas alumni, Maddox had a fearsome reputation and a particularly messy personal life, distorted and prematurely shortened by drugs and mental illness. Yet most of his finished works are highly disciplined. The best offer a wonderfully clear, precise synthesis of vision and execution, with an interior logic that while purely formal, is also exceptionally physical. A strong internal architecture, stripped of all the pictorialism that remains in the works of his fellow Gopas disciples, gives form to Maddox’s play with light, colour and space. His crosses and grids are like scaffolding through which we can enjoy the ‘space between’ (to use Francis Pound’s neat phrase). Depth of field is everything in Maddox’s practice, so that far from being trapped on the surface of his canvases by confining gridlines, the eye is free to clamber around the armatures and travel deep into space beyond. Then of course the grids are made up of marvellously sure gestures – virile, sensual – relishing the feel of paint as it streaks across the canvas in a succession of meteors, comets and jet trails, each completing another step in a complex dance of balance and counterbalance. Just as Maddox’s brush strokes shift, unsettle and ultimately resolve a sense of balance within the set rectangle of the canvas, so his colours, though often wildly contrasting, also balance out across the surface, so that each work is complete and harmonious within itself.

The title Wanker is typically punk. It is both a wry self-disparagement and a fingers-up to the frustration of possessing a massively potent yet undervalued talent. Humorously, the suggestion of an open palm with streaky white digits lingers in the upper right hand quadrant of the work, behind a wiry, fiery shaft of red and orange.

Oliver Stead
Michael Smither

The Family in the Van

oil on board, signed with artist’s initials M. D. S and dated ’71
original ‘Wonder Years’
exhibition label; original
‘Headlands’, and original ‘Anxious Images: Aspects of Recent NZ
Art’ exhibition labels all affixed verso
487 x 632mm

Provenance:

Collection of Dryden Family.
Collection of Mrs Janet Paul, Wellington.

Exhibited:


(touring).

Illustrated:

Trish Gribben, Michael Smither: Painter (Ron Sang, 2004), p. 98.

Reference:

Danielle Tolson, ‘Are We There Yet?’, in ibid., p. 90.

$180 000 – $250 000

Where are they? Which part of New Zealand stands in for the holy land in this family portrait, with Michael Smither’s wife Elizabeth showing the weariness of family road trips and the faces of the two children still enlivened by the adventure? The landscape suggests Otago; and by the pale sun on their faces and the hills behind them, they have been driving towards the light. Perhaps they are going northeast through the Ida valley; or further south, travelling inland towards Middlemarch past the Rock and Pillar Ranges. Whichever it is, the landscape also pays homage to Colin McCahon’s North Otago paintings.

Just four years before Smither’s painting, in October 1967, McCahon exhibited 25 North Otago landscape paintings at Barry Lett Galleries in Auckland. The exhibition revealed McCahon’s flattening of landscape into three simple, almost abstract horizontal bands: a pale cloudless sky; a flat band of hills in the middle distance with simple diagonal contour lines for ridges; and a flat and featureless foreground plain. Smither’s painting replicates the abstract bands out the windows of the van, almost like a theatrical backdrop; but with greater tonal modulation in the hills, more like those in McCahon’s earlier Takaka: night and day (1948).

‘Family in the Van’ comes at a time when Smither was painting simple domestic scenes drawn from his daily life, yet with a religious undercurrent in order to make them more substantial. This painting becomes a contemporary portrait of the holy family’s flight into Egypt. The artist places himself in the picture by looking on from the driver’s seat; but he is not driving at the time: the speedometer is at zero. The painting suggests a moment of reflective pause in the journey; one where the family takes stock of each other and their place: together and wrapped up against the cold. For the Catholic Smither, coming shortly after the time of the liberal Second Vatican Council and Pope John XXIII, the painting is infused with an optimistic and ‘keep it real’ religion. Similarly his portraits of children at this time were generous and relaxed, eschewing conventional portraiture: “We had a very restricted view of children. We used to have these photographers that went from home to home doing photographs of your children. They spent ages getting the children all flossed up and looking perfect and posing them in front of the fireplace. It was totally unlike what children are really like.”

Rob Garrett
“A natural oncer”, is how Don Binney recently described a work he acknowledges as unique in over sixty years of ‘bird’ paintings. The simple construct of depicting the once ubiquitous Stitchbird by its absence — the missing piece of the puzzle — makes this a striking and polemical work. Binney utilized this act of reversal or omission in this one work and felt that by employing this striking device he had made his point. His message did not need to be restated.

Vanishing Wellington Stitchbird comes from a period when Binney was enjoying significant institutional recognition and as he notes wryly in conversation with this writer, “seriously banging the conservation drum.” 1971 saw him living in Wellington as artist in residence at Victoria University. He took advantage of his new location to make regular visits to the Mount Bruce Wildlife Centre which at that time was the only way to view once endemic species such as the Stitchbird (Hīhi) and Saddleback (Tieke) in the flesh. He made numerous sketches onsite which informed later work for many years to come. Vanishing Wellington Stitchbird comes from this highly productive period being first exhibited at the opening of the Dowse Gallery in 1971 and acquired by Les and Milly Paris shortly thereafter.

The genesis of the work was twofold according to Binney. It is a highly observational work with the lower portion of the work being commenced en plein air. The artist was taken by the, “scrubby pine-dominated bushland”, with its, “po-faced, rather mundane public works building” into this unremarkable suburban environment Binney then placed, “a Stitchbird shaped gap!”

The connection had been made by the artist that renowned ornithologist and author Walter Buller had noted that in the late 19th century Stitchbird were common in the Wellington urban environment. By the simple device of reversing the profile of this once common bird Binney has created a moving requiem for its absence. The artist happily notes that today it is making something of a comeback at Zealandia in Karori, a phenomenon in which he takes great delight.

However in the late 1960s and early 70s degradation of once plentiful bird habitats and consequent collapses in native populations was an all too common trend. Binney was in the vanguard of New Zealand artists protesting this destruction. He was a participant along with Michael Illingworth, Colin McCahon, Toss Woollaston and Michael Smithe in the celebrated exhibition Earth/Earth at Barry Lett Galleries in 1971. A work such as Vanishing Stitchbird Wellington needs to be seen in the context of an artist engaging in a consciousness raising exercise in support of the emergent ‘Green’ voice in national politics.

In early 1972 at Victoria University the green platform formed the basis for the foundation of the Values Party and the creation of the first politically green election manifesto - entitled ‘Blueprint for New Zealand – an Alternative Future’.

On this score few New Zealand artists can boast such longstanding credentials as Binney. His position in regards to the environment and conservation issues has been clear and consistent for over sixty years and is but one of many reasons that contribute to the esteem with which he is regarded today.

Ultimately such a work cannot operate solely as a protest piece. It stands apart as a unique and superlative example of Binney the engaged painter, who whilst clearly articulating his deep concern for the loss of the delightful Hīhi has conjured forth a sensual extravaganza of painterly dexterity and composition. The variety of pigment textures on display from the heavy impasto of the sweeping grey road to the rich swirling greens and yellows of the bushland to the piercing blue of the summer sky as revealed by the ‘negative’ space of the missing bird is Binney at his best.

A work such as Vanishing Wellington Stitchbird has gathered its potency over time and stands today as testimony to an engaged artist whose message has been well and truly heard – as, it must be noted, is the call of the Hīhi which again rings through the hills of Wellington.

Hamish Coney
Robin White

White’s Place, Raglan 1960 – 1970
acrylic on canvas, three parts mounted together in artist’s original frame
title inscribed, signed and dated
November 1970
1225 x 1590mm overall

Provenance:

Illustrated:

$100,000 – $150,000

In White’s Place, Raglan a resolutely geometric, “playschool” house nestles amidst a river and countryside situated on the coast to the west of Hamilton, an area where the White family resided for a period during the artist’s youth. First exhibited at Barry Lett Galleries in 1971 this large-scale canvas sits comfortably within Robin White’s oeuvre both in its technical realism and personal subject matter. The bright colouration of the countryside and strong, almost layered imagery, are typical features of White’s iconology and have helped to establish her paintings and silkscreens of villas, fish and chip shops, and the New Zealand countryside as part of a collectively regional aesthetic.

The ‘place’ in this painting is as much the building and the landscape as it is the relationship between the two. The house is given prominence by being painted on the centre panel of the triptych but the outer two panels are equally significant in the painting’s overall message. The left panel is dominated by a large bush which looms close to the building. The right panel provides a visual breath in the composition via an open expanse of river and rolling hills, perhaps signalling White’s own affinity with the outdoors which gave her the solitariness and freedom often required when living in a cramped household. White’s landscapes are often populated by figures or a building, and in this way her works are highly personal, social commentaries of the life and environment she saw around her.

The visual disjunction between the three hinged panels – the images almost do not match at certain points along the frames – adds to the linear quality of the painting, and serves as a reminder of two crucial elements of White’s work generally: the frame and the picture plane. It also serves to provide the spatial illusion of objects being behind one another. Flattened imagery composed around horizontal planes pushes the painting to the front of the canvas which is then offset by the verticality of the triptych formula. Within this grid the pictorial elements exist both in isolation and within the totality of the greater image. This is a hallmark of Rita Angus’ painting with whom White has acknowledged an affinity. Crisp imagery emphasised by sharp outlining assists with this linear tension and has been a main point in connecting White’s painting style with Don Binney’s also.

The hinged triptych relates to other paintings in White’s work, notably her portrait of New Zealand folk legend Sam Hunt pictured in front of his place at Bottle Creek and exhibited at the same 1971 Barry Lett exhibition. Interestingly, a smaller silkscreen of White’s Place, Raglan was exhibited at Barry Lett Galleries in 1974.

Alice Tyler
Geoff Thornley
Construction No. 6
oil on canvas on board
title inscribed, signed and dated 1983 verso
1440 x 1350mm

Provenance:
Purchased from Petar/James Gallery, Auckland, 26 April 1984 after viewing in Thornley’s studio in Titirangi. Prior option to purchase was established after viewing a photograph in March 1984.
Placed on long term loan to the Govett-Brewster Gallery.

Exhibited:

$20 000 – $30 000

Geoff Thornley
Construction No. 10
oil and gesso on canvas on board
1465mm diameter

Provenance:
Sighted at the artist’s home in January 1982, alongside other works from the series, and purchased.

Exhibited:

$25 000 – $35 000
35
Geoff Thornley
Untitled No. 1
oil on canvas on board
1500 x 1155mm
signed and dated ’80 and
inscribed No. 1 verso

Exhibited:
‘Hit Parade: Contemporary Art
from the Paris Family Collection’,
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

$22 000 – $28 000

36
Geoff Thornley
Construction 8/84
oil on canvas on board
1040 x 1520mm
title inscribed, signed and dated
8.84 verso

Provenance:
Purchased from Petar/lames
Gallery in 1986. Paid for by
instalments over 12 months.

Exhibited:
‘Hit Parade: Contemporary Art
from the Paris Family Collection’,
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

$20 000 – $30 000
Milan Mrkusich’s Monochrome Blue, 1977 presents itself as nothing short of a tour-de-force of abstract painting. Mrkusich is a painter of unrelenting singular conviction and has committed himself exclusively to a lifelong and unwavering investigation of the fundamentals of modernist painting: colour, form, line, surface and paint. These are the qualities which the champion of Abstract Expressionism Clement Greenberg famously enunciated as being unique and specific to the painter’s craft, ‘painting has had above all to divest itself of everything it might share with sculpture’, he would prophetically utter in his famous essay Modernist Painting. Greenberg travelled to New Zealand in 1968 and was said to have encountered the paintings of Milan Mrkusich, an encounter which, given his strong aesthetic leanings towards formal abstraction, must surely have been an enjoyable one.

Monochrome Blue, 1977 presents itself at a crucial juncture in the artist’s practice, coming two years after the incredibly successful Corner Paintings series and before the more minimal object-like paintings onto hardboard which are marked by their finely inscribed geometric lines. Looking back one can’t help but think that the artist was at a stage where he felt the need to move away from the warm and popular indulgence of the beautiful billowy surfaces of the Corner Paintings towards a more logical and refined painterly order. Monochrome Blue, 1977 sits on the cusp of these two important series, witnessing the beginning of the finely inscribed and ordered drawn lines, whilst retaining the beguiling nuances and murky depths of the earlier works.

With its dreamy pale blue sky palette and subtle cloudy billows, Monochrome Blue, 1977 is an achingly beautiful painting. The work is large enough to engulf the viewer and it demands prolonged contemplation. In a collection with several great paintings by Milan Mrkusich, for me Monochrome Blue, 1977 stands out as a mature masterpiece, incorporating and articulating several of the artist’s key painterly concerns with the utmost success.

Ben Plumbly
Ann Verdcourt
Not Quite Magritte
ceramic, 1985
420 x 380 x 310mm

Provenance:
First sighted at Manawatu Art Gallery on 26 December 1993. Enquiries made through Janne Land, who advised us it was available to an appropriate collector after making enquiries to the artist. Purchased in January 1994 and delivered by Manawatu Art Gallery staff on the 11 of April 1994.

Exhibited:


$6000 – $8000

Greer Twiss
The Patriots
cast bronze and pigment on wooden support
title inscribed and dated 1966
verso; impressed title and date to underside
205 x 613 x 77mm

Provenance:

Exhibited:
‘Greer Twiss: Survey Exhibiton’. Catalogue No. 22.

$6000 – $8000
40

Neil Dawson

Interior I
piano wire, 1979
145 x 250 x 160mm

Provenance:

Exhibited:

$7000 – $10 000

41

Neil Dawson

Here and There No. 6
custom wood and nylon mesh
360 x 450 x 350mm

Exhibited:

$5000 – $8000

42

Neil Dawson

Framework II
mixed media, 1988
title inscribed and signed on accompanying original crate
200 x 900 x 200mm

Provenance:
Purchased from Southern Cross Gallery 2 November, 2011 after sighting ten days previous.

On long term loan with the Govett-Brewster Gallery.

Exhibited:

$12 000 – $18 000
It takes just one morning venture along New Plymouth’s foreshore, past Len Lye’s (1901-1980) Wind Wand, 2001, on the Coastal Walkway to realise that as weather sweeps in from the Tasman Sea, it cleanses New Zealand’s West Coast landscape, challenging any insistent veneer of settled human presence, and leaving the earth and sky totally unpolluted. The legacy for inland Taranaki is a dark and undulating geography topped with green dairy pastures spiked by the ever-present snow dome of Mt Taranaki.

Sir Mountford Tosswill Woollaston, born into a farming family in the Taranaki town of Toko, knew this landscape elementally—as someone who has dug the earth, raised crops, farmed animals and watched the sky. He was the eldest son of sharemilking dairy farmers living a short distance from the mountain. But, as Brown & Keith report in their first *Introduction to New Zealand Painting*, it was the hills of the farming district that occupied his attention rather than the majesty of Mt Taranaki. He sensed a transcendence — “where small round grassy hills begin to give way to higher and more rugged ones, dark crested with bracken or scrub...they could be viewed from our verandah and we called them the Far-Away Hills”. This transcendence was an opening up of the narrow cultural view, to let the eye perceive still further.

*Bayly’s Hill*. 1967, oil on board, is an image of a nearby hill on Bayly’s Farm, next door to the property that Woollaston’s father farmed. Although many versions of this location were painted, few have the fresh clarity of this image, with its characteristic shouldered outline of the hill, fresh grey sky after the rain, and verdant saturated pasture. He apparently found it difficult to paint these childhood images during his teenage years when he was fruit-picking in Nelson, but, in later life his image bank refocused on his roots and many paintings of Bayly’s Hill appeared in the 1960s when he was having critical and commercial success with his paintings at Barry Lett Galleries in Auckland and with Peter McLeavey in Wellington.

Many of these works are in New Zealand’s major collections: *Bayly’s Hill, Taranaki*, c1965, is in Te Papa’s holdings; *Bayly’s Hill, West Coast*, is in the Fletcher Trust Collection; and the superb pen and ink drawing *Bayly’s Hill*, 1966, remains in the collection of the Auckland City Art Gallery. The latter pen and ink shows the structural fabric of the current work, through jostling small adjacent planes, like small odd-shaped rectangles, that not only form the nearby hills but also attribute equal focused significance to both the foreground and to the distant summit. Woollaston’s modernist approach does not depict the landscape with the vanishing points of Renaissance perspective, but rather the small jostling coloured planes provide the structural integrity of the work: according to tone, they appear to either advance or recede in the picture plane. In painting this way, Woollaston found the five classes that he had with teacher Flora Scales in the early Nelson years particularly influential. It is possible to trace an art historical arc through Flora Scales, who in turn was taught by colourist Hans Hofman in Europe, who in turn followed Cezanne’s early cubist principles.

Art History and planes of colour aside, it is perhaps the flexion of Woollaston’s superb brushwork that draws us in on *Bayly’s Hill*. I he brushwork is fresh and living. Like Len Lye’s wand it is a marker of the Taranaki landscape, moving above the moving hill. It is simultaneously robust and delicate, straight linear and nonchalantly introspective. We can feel the bracing wind over the scrub on the distant ridge and know that we are in New Zealand.

Peter James Smith
Toss Woollaston
Saly's Hill
Oil on board
Signed
title inscribed, signed and dated
1967 and inscribed $550
795 x 1205mm

Provenance:
Purchased from Barry Lett
Galleries, Auckland, November
1971.

$50,000 – $70,000
Philip Clarmont

Study for Large Hexagonal Table
mixed media on paper
signed with artist’s initials P.C.T.
and dated ’77
150 x 250mm

$1000 – $2000

Philip Clarmont

Large Hexagonal Table
acrylic and oil on hessian,
1976 – ’77
title inscribed and signed
1850 x 1930mm

Provenance:
Purchased from Elva Bett Gallery on Anzac Day 1977 following an exhibition of the artist’s work which opened on the 20th of March, 1977. Work previously under option to an undisclosed party. Informed that their option had not been exercised due to the artist declining to remove the word ‘ACID’ from the composition.

On long term loan with the Govett-Brewster Gallery.

Illustrated:

Exhibited:

Reference:
Martin Edmond, Philip Clarmont, pp. 155, 251.

$50 000 – $70 000

Unlike with say, the art of Milan Mrkusich or Michael Smither, it is very difficult to approach the paintings of Philip Clarmont with an open mind. Try as one might, distancing the artist’s practice from his biography in an attempt to enjoy the paintings solely for their aesthetic merit is practically impossible. As with his close friends and neo-expressionist contemporaries, Allen Maddox and Tony Fomison, the paintings are all too easily absorbed within the prevailing narratives of their excessive and often mythical life stories.

Of the three it is Clarmont whose works most appear to offer viewers a portal onto another world, one where, frequently, the mundanity of everyday objects and life become charged, disturbed and strangely magical.

Large Hexagonal Table is classic Clarmont. Painted directly onto unprimed jute it appears rough, raw and ready, deliberately more at home in the outhouse than on the stark white walls of the contemporary art gallery. The painting gains its visual heft from its discordant and jarring palette, reds clash with greens and blues battle yellows, as well as from the artist’s trademark expressive and gestural brushwork. It is testimony to Clarmont’s stature as a painter that he achieves all of this whilst never jeopardising the structural integrity of the composition. Table legs advance and recede, objects on the table pulse with life, yet despite this merry jig a calm sense of formal order is retained. On the right hand side of the table top the words ‘ACID’ are writ large on a single sheet of paper, mirrored and reversed, just in case the viewer is under any illusions as to what some of the artist’s research might entail and from where the source material came.

Philip Clarmont was born in 1949 in Nelson and died tragically young at the age of 34. He left behind him a significant body of work which continues to challenge, provoke and most importantly to excite the senses of all who encounter it. Large Hexagonal Table does all of these things beautifully, assaulting our senses in weird and wonderful ways along with simultaneously challenging the strictures of Still Life painting as well as our conventions of seeing and perceiving the world around us.

Ben Plumbly
Peter Robinson
Boy Am I Scarred Eh
oilstick and acrylic on unstretched canvas
title inscribed; signed and dated September 1997 verso
2145 x 1750mm

Provenance:
Purchased from Peter McLeavey Gallery, Wellington on Saturday 4 April 1998. We sighted a similar image on a card from Artspace advertising an installation about the 7th of March 1998. We telephoned Peter McLeavey and were advised that the work on paper we were interested in was part of the installation and would be sold with accompanying works. We were however, advised of similar image on canvas held in stock. Viewed the next day. Optioned, exercised and obtained all on Saturday 4 April 1998.

$80 000 – $120 000

Peter Robinson’s most recent work, Gravitas Lite, installed on Cockatoo Island for the 2012 Sydney Biennial, has attracted widespread acclaim. Sculpted from white polystyrene, luminous in its run-down surroundings, it is a monumental allegory of mechanised forms that complements the purpose and scale of the vast dockyard shed that houses it, while also hinting at the regulatory control of the former penal colony.

By comparison, Robinson’s earlier works of the 1990s, such as Boy Am I Scarred Eh, seem more immediately accessible. It was on their provocative messages that Robinson built his reputation, leading to his selection in 2001 as one of two artists representing New Zealand for its inaugural participation in the Venice Biennale, which confirmed his status as one of the country’s leading artists.

Dating from 1997, Boy Am I Scarred Eh is one of a series that wittily engages with different aspects of New Zealand culture. For the art aficionado, the white lettering on a black ground that constitutes Robinson’s painting makes a direct, perhaps satirical reference to high art by alluding to Colin McCahon and his use of texts in artworks. Robinson also deploys unstretched canvas as the work’s support, as McCahon often did. But the allusion is even more specific, for the words derive from a particular McCahon painting in his Scarred series, where the phrase ‘Am I Scared Boy (Eh)’ is said to have been triggered by a photograph of two Maori youths apprehensively entering an art gallery. For Robinson, who has spoken of finding his recognition primarily as a Maori artist problematic, the words must have carried a deep irony, for he was himself being categorised as a young Maori man making his way in(to) the domain of pakeha culture. He doubles the sardonic overtones by modifying ‘scared’ to ‘scarred’, implying damaging effects related to cross-cultural contact, as well as errors of illiteracy, endorsed by the crudity of the lettering and the disparaging colloquial ‘eh’. The large red spiral form that accompanies the text establishes links with Maori art, echoing the koru motif of kowhaiwhai patterning, as does the colour combination of red, black and white. But in its tightly wound form this spiral also suggests a thumb print, a marker of identity associated with the recording of the socially marginalised (Chinese immigrants were notably recorded in this way), yet also a celebratory motif chosen to signal New Zealand uniqueness for Te Papa Tongarewa when it opened the following year. If the forms of Robinson’s Boy Am I Scarred Eh seem bold and simple, they evoke a challengingly complex layering of meanings.

Elizabeth Rankin
BOY AM I SCARRED EH
‘I sometimes feel that there is a sadness in the knowledge that you can never go back and that while certain things have been taken on board, certain things have been lost.’ Shane Cotton, *New Zealand Listener* 2007

In the sepia toned imagery of Shane Cotton’s *A.B.C.*, the first three letters of the Roman alphabet, rest like an oversized, sculptural billboard on a narrow strip of land. Cotton’s training in architectural drafting had a strong influence on the structure of his paintings in the 1990s. Unstable or stacked scaffolding propped up small diorama-like scenes of text, Maori carvings, digital clocks and miniature landscapes or supported the large pot plants and pin cushions of colonial culture. In *A.B.C.*, the precariousness of uneven scaffolding is substituted with teetering, cursive script. Mirrored against a background of delicately drawn waka and the scattered peaks of mountains, these giant figures are reminiscent of carefully copied letters in a schoolbook primer.

In nineteenth-century New Zealand, it was not so much the desire to read the Bible that drove Maori to literacy – the prodigious memory of those living within an oral culture had meant the scriptures had already been easily absorbed. What fascinated Maori at this time was the understanding that with writing your thoughts could be transported across geographic space and time. Pre-European contact, the power to communicate at distance had been inconceivable. In the early 1800s, the ability to read and write became as coveted by Maori (including Cotton’s Ngapuhi ancestors) as muskets.
One of the earliest converts to literacy was the Ngapuhi chief Hongi Hika. Robert Jahnke noted how the depiction of Hongi Hika’s alphabet in Cotton’s work served “to signpost contestable paradigms of mana”. Although his name is closely associated with the Musket Wars, Hika’s legacy is also intimately connected with the introduction of writing in Maori. When the early missionaries first attempted to convert Maori to Christianity they considered it more expedient to teach reading and writing in Te Reo (Maori) rather than the more lengthy process of teaching both a new language and literacy at the same time. In 1820 Hika and the Ngapuhi chief Waikato of Rangihoua accompanied the Reverend Thomas Kendall to England where they worked for five months with the Cambridge Professor, Samuel Lee, in compiling the first Maori grammar and vocabulary book. This text mapped the orthographic foundations of written Maori.

The inclusion of text has been one of the most significant elements in Cotton’s paintings. Following the complex interchange of nineteenth-century cultural trade, in works such as A.B.C., text as both an historical and contemporary referent has consistently formed a key part of Cotton’s visual syntax – in the gothic-style lettering of gang patches in Kenehi III (1998), for example, and the more recent graffiti style text in Now There (2010) and Sons of God(s) (2010). In reference to the air-brushed graffiti of these latest works, John Hurrell has described the text as “a reworking of or a dialogue with McCahon by presenting some sort of crisis . . . All assumptions seemingly are being currently reassessed.”

Perhaps for Cotton, part of the melancholy evoked in sepia-toned works like A.B.C, and the more recent discursive graffiti works, is the decline of Maori oral culture. As each successive generation reinterprets history through written texts, the inherent instability of that text can be weighed against an oral tradition which is arguably richer and perhaps closer to the truth.

Kriselle Baker
Notwithstanding that Sound is a beautiful example of Seraphine Pick’s painting; it also illustrates the prescient collecting habits of Les and Milly Paris. The process of looking at, thinking about and acquiring paintings seems to have been so interwoven into their everyday lives. First seen at the exhibition Unveiled at City Gallery Wellington in 1995, Milly’s notes detail numerous further viewings of the painting before the eventual purchase. Undeterred by scale in an already large collection we can only imagine the research, conversation and debate that ensued between the couple prior to acquisition.

Perhaps it was the differences in this painting that drew the attention of Les and Milly Paris. While Sound exhibits much that is familiar about the work of Seraphine Pick, there are also some obvious changes from paintings made prior. The tin bed is familiar, but the use of a light and dark palette, combined with the playful way the bed ends are arranged, flowing left and right across the painting, upside down and right way up, brings to mind the koru motif so often seen in New Zealand painting.

Fantasy, femininity and imagination are all words that are often used when discussing the work of Seraphine Pick. Intermingled with a sometime darkness and brooding sexuality. Separated by colour, Sound also separates gender, juxtaposing masculine with feminine, a briefcase with a negligee. In the skilful hands of the artist, the two halves easily become one to produce this calm and elegant work.

Leigh Melville
The Les and Milly Paris Collection
Brent Wong

Mean Time Exposure
acrylic on board
signed and dated ’71
900 x 1360mm

Exhibited:
Catalogue No. 13.

Illustrated:
Art New Zealand, No. 4, February/March 1977, pp. 18 – 19.

$65 000 – $85 000

In 1969, at the age of twenty four, Brent Wong made his first impact on the national consciousness with a dramatic solo show at the Rothman’s Gallery in Wellington. Wong’s signature style was perfected early on: unimpeachable painterly technique in the service of a curiously sunny yet dystopian vision. Cinematic in scale and haunted by gigantic architectural monoliths for which there was no precedent in the local scene, Wong’s paintings from this period still thrill with the frisson of a striking new voice.

It is a world view more akin to that of the auteur film maker than an artist immersed in conceptual or formal concerns. Wong’s vision is so clear, his realisation of it so confident that works such as Mean Time Exposure quite literally transport the onlooker to an alternate reality.

Wong invented a universe on which to project his finely-balanced world view. On the one hand it is an empty space defined by a crushing loneliness. However, any sense of alienation is alleviated by the magnificent and strangely soulful architectural constructions which hover and articulate an unusually empathetic silence. The subject is isolation not desolation.

A year before Mean Time Exposure was created Alvin Toffler published the hugely influential bestseller Future Shock in which with uncanny prescience the post-industrial age we now occupy was charted and for want of another term ‘outed’.

Wong’s work of the 1970s carries a similar air of foreboding: a palpable sense of the human era about to be superseded by the impending age of the machine and the soulless hand of the robot.

Hamish Coney
51

**Gordon Walters**

*Karaka (1st Version)*
gouache on paper
signed and dated 78-2-79 and
inscribed colour grey and biscuit
tint sketch ¹/₄ size Karaka, image
20” x 16” below the mount
290 x 240 mm

**Provenance:**
Purchased from Peter McLeavey
Gallery, Wellington, December
1979 together with 2nd Version
and the screenprint.
On long term loan with the
Govett-Brewster Gallery.

**Exhibited:**
‘Twenty Key Works from the
Paris Family Collection’, Govett-
Brewster Gallery, New Plymouth,
7 August 1999 – 12 September
1999.

$20,000 – $30,000
Gordon Walters
Karaka (2nd Version)
ink on paper
signed and dated '79 and inscribed Biscuit colour down to pencil line and Same Size" 2 colours mid gray/biscuit tint below the mount
540 x 410 mm

Provenance:
Purchased from Peter McLeavey Gallery, Wellington, December 1979.
On long term loan with the Govett-Brewster Gallery.

Exhibited:

$40 000 – $55 000
Milan Mrkusich
1962 No. 7 (Elements)
oil on canvas
signed and dated ’63
860 x 1120mm

Provenance:
Purchased from Petar Vuletic, January 1977.

Exhibited:

$50 000 – $70 000
54

Michael Illingworth
The Poet Explodes
oil on canvas
signed with artist’s initials M. H. I
and dated ‘61
510 x 763mm

Provenance:
Purchased from Petar Vuletic in August 1977.

Exhibited:
‘Hit Parade: Contemporary Art from the Paris Family Collection’.

$25 000 – $35 000
Michael Smither
Self Portrait
oil on board
signed with artists initials M. D. S and dated '76; original Govett-Brewster Gallery 'Michael Smither – An Introduction' exhibition label affixed verso; original 'Michael Smither: The Wonder Years' exhibition label affixed verso
917 x 585mm

Provenance:
Collection of Alister Taylor

Exhibited:
Peter McLeavey Gallery, Wellington, circa August 1976.
Catalogue No. 9.

Illustrated:
Trish Gribben, Michael Smither: Painter (Ron Sang, 2004), p. 128.

$50 000 – $70 000
Ralph Hotere
Polaris
oil on canvas
title inscribed, signed and dated
Vence, France 10.62; inscribed
Not For Sale on original Dunedin
Public Art Gallery ‘Hotere
Exhibition 1963-73’ label affixed
verso; original Dawsons Gallery
label affixed verso

Exhibited:
‘Ralph Hotere’, Gallerie Chandos,
Tourettes-sur-Loup, France.
‘Ralph Hotere: Recent
Work’, Municipal Art Gallery,
Middlesbrough, England, 21
March – 11 April, 1964.
‘Ralph Hotere: A Survey, 1963-
73’, Dunedin Public Art Gallery,
3 March – 25 March 1974-75
(touring).

Illustrated:
Gregory O’ Brien, Out The Black
Window (Auckland, 1997), p. 28.
610 x 505mm

$40 000 – $60 000
Gordon Walters
No. 3
ink on paper
title inscribed, signed and dated ‘83 and dated 12.2.83
560 x 380mm

Provenance:
First seen at Peter McLeavey Gallery, Wellington along with four other Gordon Walters works on paper on Saturday 7 July 1984. Option sought, subject to price. Peter McLeavey notified price on 25 of July and purchased.

$40 000 – $55 000
Richard Killeen
Constructivist Grid No. 3
oil & acrylic on canvas
signed; signed and dated March 1974 verso
1720 x 1090mm

Provenance:
Purchased from Peter McLeavey Gallery, Wellington, April 1975.
On long term loan with the Govett-Brewster Gallery.

Illustrated:
Art New Zealand, No. 4 February – March 1977.

Exhibited:

Reference:

$20 000 – $30 000
Tony de Lautour
Heads. Stars & Hearts
acrylic on canvas
title inscribed, signed and dated
1995/96 verso
1065 x 1523mm

**Provenance:**
First sighted at Lesley Kreisler
Gallery, New Plymouth in January
1999 when Simon Morris painting
was purchased. Impressed by
work and wrote subsequently
to obtain an option on the work.
Option exercised soon after.

$12 000 – $18 000

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Tony de Lautour
Roughcast
gouache on board
signed with artist’s initials T. D. L
450 x 610mm

**Provenance:**
Sighted at Hamish McKay Gallery,
Wellington. Liked and delivered
during exhibition at home for
Milly to look at and purchased by
Les Paris as a birthday present for
himself, 16 December 1998.

Exhibited:
‘Tony de Lautour’, Hamish McKay
Gallery, Wellington, December
1998.

$5000 – $8000
61

Don Peebles

Untitled, 1977
acrylic, metal, canvas, wood and hessian
1700 x 1700mm (diagonal)

_Provenance:_
_Purchased from Barry Lett Galleries in September 1977._
_On long term loan to the Govett-Brewster Gallery, New Plymouth._

_Exhibited:_
_Catalogue No. 22._

$20 000 – $30 000

_The Les and Milly Paris Collection_
Nigel Brown

XV from the Table Series XV
oil on board
signed and dated '75; title inscribed, signed and dated Titirangi, Auckland '75 verso
1185 x 805mm

Illustrated:
Art New Zealand, No. 4, February/March 1977, p. 23.

Exhibited:

Illustrated:

$10 000 – $16 000

Nigel Brown

The Man is Stronger than the Land
oil on board
signed and dated '77; title inscribed, signed and dated Titirangi 1977 verso; artist’s original catalogue label affixed verso
1185 x 1590mm

Provenance:

Exhibited:
‘Festival Exhibition’, Auckland City Gallery, March – April, 1978.

Illustrated:
New Zealand Year Book, 1990.

Reference:

Illustrated:

$15 000 – $20 000
Stephen Bambury
*Painting No. 29*
acrylic on canvas, two canvas panels
title inscribed, signed and dated 1981 verso
2450 x 1015mm

**Provenance:**
*On long term loan with Govett Brewster.*

**Exhibited:**

**Illustrated:**
*Art New Zealand,* No. 23, p. 27.

**Reference:**
Leonard Bell, ‘Stephen Bambury’s Colour Paintings’, in *ibid.*

$10 000 – $15 000

Geoff Thornley
*Untitled No. 71*
oil on paper mounted to canvas
title inscribed, signed and dated 1971 verso
1075 x 705mm

$8000 – $12 000
Philip Trusttum

Chesspieces
oil on board
1206 x 2385mm

Provenance:
Purchased directly from the artist after seeing the survey exhibition at the Dowse in January 1982.

Exhibited:

Illustrated:

$15 000 – $25 000
Milan Mrkusich
Two Areas, Orange and Maroon
acrylic on board
title inscribed, signed and dated
‘80 verso; original Museum of Art, Pittsburgh, America
Exhibition label affixed verso
1225 x 1830mm

Exhibited:


Reference:

$20 000 – $30 000
Michael Smither
Polyphonic Cord No. 7
acrylic on unstretched canvas, 1981
2390 x 1700 mm

Provenance:
Purchased from the artist in February 1981.
On long term loan with the Govett-Brewster Gallery.

Exhibited:

$20 000 – $30 000
Ruth Watson

Convenient Repression I
mixed media, wallpaper, plastic
metal and perspex
1300 x 1160 mm

title inscribed, signed and dated
1990 verso

Provenance:
Purchased from Greg Flint Gallery
(Wellington) February 1990.

On long term loan with the
Govett-Brewster Gallery.

Exhibited:
‘Twenty Key Works from the
Paris Family Collection’, Govett-
Brewster Gallery, New Plymouth,
7 August 1999 – 12 September
1999.

$5000 – $8000
70

**Milan Mrkusich**

*Head*

watercolour
signed and dated 1954;
inscribed 9 – 56 verso
360 x 258mm

**Provenance:**
Purchased by Jim Barr on our behalf from a Webb’s auction, 27 October 1982.

$8000 – $12 000

71

**Milan Mrkusich**

*Study for Otago University Mural*
mixed media on board
signed and dated 1964; title inscribed verso
230 x 420mm

**Provenance:**

$8000 – $12 000
Gordon Walters
Untitled 5 – 9 – 84
acrylic on paper
signed and dated ‘84 and inscribed 5-9-84
760 x 565mm

Provenance:

Exhibited:

$15 000 – $25 000
THE LES AND MILLY PARIS COLLECTION

EVENING II

Thursday 20 September 2012 at 6.30pm
(lots 73 – 230)
73
Theo Schoon
Microscope relief print, 1/25
title inscribed, signed and dated '65
580 x 420mm

Provenance:
Purchased from New Vision

$800 – $1200

74
Theo Schoon
Variations on a Theme relief print, 3/25
title inscribed, signed and dated '65
580 x 460mm

Provenance:
Purchased from New Vision

$800 – $1200

75
Theo Schoon
Dancer's Notation relief print, 3/25
title inscribed, signed and dated '65
405 x 550mm

Provenance:
Purchased from New Vision
Gallery, Auckland on Saturday 7
September 1985.

$800 – $1200

76
Theo Schoon
Tribute to Dr Milligan relief print, 1/25
title inscribed, signed and dated '65
472 x 600mm

Provenance:
Purchased New Vision Gallery,
Auckland, 7 September 1985.

$800 – $1200
77
Philip Clairmont
Portrait of Vicki
woodcut, 1/5
title inscribed, signed and
dated 1969
785 x 300mm

$2500 – $4000

80
Philip Clairmont
Clothesline
linocut, 19/33
tins signed and dated ’76
335 x 205mm

$1200 – $1800

78
Philip Clairmont
Nude
linocut, 2/30
signed and dated ’79
160 x 140mm

$1200 – $1800

81
Philip Clairmont
Self Portrait
linocut, 19/25
title inscribed, signed and
dated 1978
320 x 248mm

Exhibited:
‘Philip Clairmont’, Elva Bett
Gallery, Wellington.
‘A Decade in Relief’, Denis Cohn
Gallery, Auckland, 1983.

Illustrated:
Jim and Mary Barr, Philip
Clairmont (Wanganui, 1987),
top. 43.

$2000 – $3000

79
Philip Clairmont
Sink
woodcut, 6/17
title inscribed, signed and
dated ’78
980 x 355mm

Exhibited:
‘Philip Clairmont’, Elva Bett
Gallery, Wellington.
Catalogue No. 24.
‘A Decade in Relief’, Denis Cohn
Gallery, Auckland, 1983.

Illustrated:
Jim and Mary Barr, Philip
Clairmont (Wanganui, 1987),
p. 43.

$2800 – $4000

82
Philip Clairmont
Female Figure Bending
woodcut, 2/5
title inscribed, signed and
dated ’69; original Sargent Gallery
Touring Exhibition label affixed
verso
785 x 300mm

Exhibited:
‘Philip Clairmont’, Elva Bett
Gallery, Wellington.
‘A Decade in Relief’, Denis Cohn
Gallery, Akaroa, 1983.

Illustrated:
Jim and Mary Barr, Philip
Clairmont (Wanganui, 1987),
p. 13.

$2500 – $4000

97
Peter Peryer
Westhaven Marina
gelatin silver print
title inscribed, signed and dated
22/3/89 verso
480 x 480mm

Exhibited:

Illustrated:

$3000 – $5000

Peter Peryer
Thea’s Hand
gelatin silver print, 12/20
title inscribed, signed and dated
1997
122 x 180mm

$1000 – $2000

Peter Peryer
Sand Shark
gelatin silver print
title inscribed, signed and dated
1.1.91 and inscribed taken at Buckleton Bay verso
272 x 416mm

Provenance:
Purchased from Peter on Friday 31 May 1991. He came for dinner and we purchased following a ‘private viewing’.

Exhibited:

Illustrated:

$5000 – $8000
86
Peter Peryer
Alligators, Auckland Zoo
gelatin silver print
title inscribed; signed and dated
Nov ’81 verso
185 x 270mm

$3000 – $5000

87
Marie Shannon
The Astor Hotel
gelatin silver print, 2/12
title inscribed and variously inscribed
420 x 340mm

$1000 – $2000

89
Fiona Pardingon
Fontanelle
gelatin silver print, 1994
195 x 155mm

$700 – $1000

88
Marie Shannon
Untitled
gelatin silver print
427 x 336mm

$1000 – $1600

90
Marie Shannon
The Pursuit of Cosiness
three gelatin silver prints mounted together, 1986
272 x 750mm: overall

Provenance:

$2000 – $3000
Les Cleveland
Hong Kong Café, Taranaki Street, 1957
gelatin silver print
240 x 187mm

Exhibited:

$800 – $1400

Les Cleveland
Murray Hawkins, Deputy Magistrate, Magistrate’s Court in Harrett’s Hotel, Wellington, October 10, 1957
vintage gelatin silver print
title inscribed on artist’s original label affixed verso
192 x 250mm

$800 – $1400

Les Cleveland
House Used as Bottle Yard by Indian Dealer, October 10 1957, Tory Street
gelatin silver print
185 x 240mm

$800 – $1400

Les
House in Taranaki St, Wellington, 21 September 1957
gelatin silver print
180 x 245mm

$800 – $1400
95
Les Cleveland
Lee Quing’s Chinese Goods
Shop, Haining Street
gelatin silver print
inscribed Shop, Haining Street
in another’s hand, verso
198 x 231mm

$800 – $1400

96
Les Cleveland
House in Tory Street, 3rd
October, 1957
gelatin silver print
245 x 185mm

Exhibited:
‘Hit Parade: Contemporary Art
from the Paris Family Collection’,
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

$800 – $1400

97
Les Cleveland
Firemen cleaning engine,
Thorndon Fire Brigade, Murphy
Street Wellington, October 10,
1957
gelatin silver print
title inscribed on artist’s label
affixed verso
188 x 242mm

$800 – $1400
98
Gordon Walters
Amoka
screenprint, 25/25
title inscribed and signed
870 x 410mm
Illustrated:
William McAlloon, Gordon Walters: Prints and Design

$7000 – $9000

99
Gordon Walters
Karakā
screenprint, 41/50
signed and dated 1979

Provenance:
Purchased from Peter McLeavey Gallery, Wellington, December 1979 together with the two working drawings.
On long term loan with the Govett-Brewster Gallery.

Illustrated:
Michael Dunn, Gordon Walters
William McAlloon, Gordon Walters: Prints and Design

Exhibited:

$6000 – $8000

100
Gordon Walters
Kahu
screenprint, 14/75
title inscribed, signed and dated 77
426 x 325mm

Illustrated:
William McAlloon, Gordon Walters: Prints and Design

$5000 – $7000

101
Gordon Walters
Arahura
screenprint, 11/125
title inscribed, signed and dated 1982
565 x 452

Illustrated:
William McAlloon, Gordon Walters: Prints and Design
(Wellington, 2004), p. 29.

$6000 – $8000
102
Colin McCall
Puketutu Manukau
three lithographs together with
cover sheet, edition of 100
title inscribed, signed and dated
1957 on the plate
195 x 260mm: each
Reference:
Colin McCahon database
(www.mccahon.co.nz)
cm001346

$10 000 – $15 000

103
Theo Schoon
Design in the Opihi River Style
linocut on paper, edition of 3.
Original design produced in
the late 1950’s, this impression
produced 1982.
signed
125 x 423mm
Exhibited:
‘Borrowing and Belonging’,
Govett-Brewster Gallery, New
Plymouth, 7 August – 3 October
1999.
‘Hit Parade: Contemporary Art
from the Paris Family Collection’,
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

$1000 – $2000
Michael Stevenson

K.E.V

oil on board
title inscribed, signed and dated
21 May 1990 verso; original Sarjeant Gallery 'Distance Looks our Way' touring exhibition label verso
800 x 630mm

Exhibited:
'Distance Looks Our Way', Wellington City Art Gallery, 4 December 1993 – 6 February 1994.

Illustrated:

Illustrated:

$7000 – $12 000

Andrew McLeod

Can't afford it this week? There's no harm in asking whether it's possible to make an arrangement to pay off the art work over six months or so. Always say please and thank you
mixed media on canvas
title inscribed and signed
365 x 337mm

$2500 – $3500

Andrew McLeod

Page 54, More Magazine and Insert

oil on canvas
title inscribed and variously inscribed
1040 x 815mm

Provenance:
Purchased from Ivan Anthony Gallery, Auckland on Thursday 22 July 1999.

Exhibited:

Illustrated:
Stuart McKenzie, Manufacturing Meaning (Wellington, 1990), unpaginated.

$5000 – $8000
107
Jim Speers
Small Red Lattice
acrylic and fluorescent lightbox
600 x 590 x 155mm

Provenance:
Purchased from Jensen Gallery on
16 August 1997. Sighted Saturday
2 August and admired. Space
measured at home and purchased
after viewing again on Saturday
the 16th.

Exhibited:
‘Jim Speers’, Jensen Gallery, 3D
‘Cigarettes and Real Estate’,
Manawatu Art Gallery, June –
July 1997.
‘Sign of the Times’, Wellington
City Art Gallery, Wellington, 10
‘United Food’. Waikato Museum
of Art and History, 30 October –
12 December 1999.

$4000 – $6000

108
Simon Morris
Entries and Departures
acrylic on canvas
title inscribed, signed
and dated ‘98
510 x 835mm

Provenance:
Purchased from Lesley Kreisler
Gallery at 14 Gibbs Street in New
Plymouth on Saturday 23 January
1999 – met Chris Peters who was
looking after the gallery.

$2500 – $3500

109
Stephen Bram
Untitled
oil on Belgian linen
380 x 276mm

Provenance:
Purchased from Hamish McKay
Gallery, Wellington. Sighted
on Thursday 31 July 1997 and
obtained an option to purchase.
Confirmed the option on
2 August 1997.

$2000 – $3000

110
William Dunning
Canterbury Memorial Table
graphite on paper
title inscribed, signed and dated
May 1994 and inscribed Bronze
Reliefs from the Base of the
Queen Victoria Statue (Italian
Studio), Queen Victoria Square,
Christchurch
750 x 1055mm

Provenance:
Purchased from Peter McLeavey
Gallery, Wellington, Saturday
20 July 1996.

$3000 – $5000

111
Rob Cherry
Tempest (Kool)
acrylic on canvas mounted to
board
title inscribed, signed and dated
1999 verso
530 x 720mm

Exhibited:
‘Rob Cherry’, Empire Billiard
Saloon, Kent Terrace, Wellington,
28 February 1999.

Provenance:
Purchased between 11:00am
and 2:00pm on that day.

$1000 – $2000
112

Jeff Thomson

*The Arahura*

acrylic on corrugated iron

850 x 2460 x 560mm

**Provenance:**

Purchased from the artist in 1987 following an exhibition of the artist’s installation at the Wellington City Art Gallery, circa July 1987.

**Illustrated:**


$5000 – $8000

113

Chris Booth

*Goodbye Banana Boat*

mixed media, 1980

**Provenance:**

Purchased from Luit Bieringa and Jim Barr in October 1983 after they had purchased the work from an exhibition at the Dowse Art Museum earlier in 1983.

**Exhibited:**

Dennis Cohn Gallery, October 20 – October 31 1981.


**Illustrated:**


**Reference:**

Anne Kirker, ‘Chris Booth at the Dowse’, *Art New Zealand*, No. 25, p. 32.

$4000 – $6000
114
Gail Haffer
The Thickness of the Text
mylar mirror, polymer brass, nuts and bolts, 1992
760 x 1200mm

Provenance:
Purchased following an exhibition of young artist’s work organized by Jim and Mary Barr at Cubewell House, Kent Terrace, Wellington on the 28 February 1993.

$1000 – $2000

115
Richard Reddaway
He He
concrete and aluminium, 1992
2280 x 590 x 100mm

Provenance:
Purchased from Gregory Flint Gallery, Friday 11 September 1992.

Exhibited:

$3000 – $5000

116
Peter Roche
Dog Man
mixed media on board
663mm: diameter

Provenance:
Purchased from New Work Studio, Wellington. Sighted at the gallery on Saturday morning, 20 May 1995, following a request to sight a series of slides of recent works by the artist. Considered over the weekend and telephoned gallery on Tuesday 24 May agreeing to purchase. Installed by Tim Nees on Wednesday 31 May 1995.

$4000 – $7000
Fiona Pardington
Red Hill, Kawhia, Kaiiwi triptych
three selenium-toned gelatin silver prints
title inscribed, signed and dated 1988 verso
252 x 370mm: each

Provenance:

Exhibited:

Illustrated:

Illustrated:

$6000 – $9000

Fiona Pardington
Arms I
sepia-toned gelatin silver print
525 x 505mm

Provenance:

On long term loan with the Govett-Brewster Gallery.

Exhibited:

Illustrated:

$2000 – $3000

Fiona Pardington
Taniwha
gelatin silver print, diptych
452 x 750mm

Provenance:
Sighted for the first time at Jensen Gallery, Auckland on 3 May 1997. Price unknown at that stage but we were advised of it mid-week. Inspected again and purchased. Advised by Fiona Pardington that it was a photograph of an old unused bar of Taniwha soap removed from her grandmother’s residence when she was placed in a rest home as a result of increasing alzheimers.

Illustrated:
Lawrence McDonald (ed), Handboek: Ans Westra Photographs (Wellington, 2004), p. 89.

Note:
Image won premier award at Visa Gold Art awards on 17 July 1997.

$3000 – $5000
**121 Peter Peryer**

*Kangaroo*
gelatin silver print
artist’s name, title and dated
(1987) printed on label affixed verso
445 x 300mm

**Provenance:**
First seen at Real Pictures Gallery, 4 December 1989. Purchased on a visit to Wellington by Geoff Short on the 16th of December along with Alligator and Koala – paid off in instalments.

**Exhibited:**

$4000 – $6000

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**122 Peter Peryer**

*Koala*
gelatin silver print
artist’s name, title and dated
(1987) printed on original catalogue label affixed verso
450 x 300mm

**Provenance:**
First seen at Real Pictures Gallery, 4 December 1989. Purchased on a visit to Wellington by Geoff Short on the 16th of December along with Alligator and Kangaroo – paid off in instalments.

**Exhibited:**

$4000 – $6000

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**123 Peter Peryer**

*Music*
gelatin silver print, 1991
original Govett-Brewster Art Gallery (Peter Peryer: Recent Works) Exhibition label affixed verso
235 x 365mm

**Provenance:**
Purchased together with Aloe from the artist’s studio in The Lister Building in Auckland on 8 March 1994.

**Exhibited:**

$2000 – $3000

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**124 Peter Peryer**

*The Grid Series*
gelatin silver prints, triptych
175 x 275mm each print
175 x 825mm: overall

**Exhibited:**
‘Vision in Disbelief’, Biennale of Sydney, Gallery of New South Wales, 1982

$6000 – $8000
125
Gavin Hipkins
The Other Block
type C print, unique
original ‘Gavin Hipkins: Machine
Art’ exhibition label affixed verso
990 x 785mm

Provenance:
Sighted at Hamish McKay Gallery,
late 1999 at Gavin Hipkins
exhibition show and impressed –
Milly wasn’t about. Sighted again
in Hamish McKay stock room late
November 1999 – work going to
show at Govett-Brewster. Asked
to see it again when we returned
to Wellington. Saw it with Milly
at Govett-Brewster in Wellington
Anniversary weekend & decided
to buy – viewed again at Hamish
McKay Gallery 6th March 2000 &
confirmed purchase – delivered
Thursday 16 March 2000.

Reference:
(Artspace, Australia).

Exhibited:
’Machine Art: Recent Work of
Gavin Hipkins’, Govett-Brewster
Gallery, New Plymouth, 18
December 1999 – 31 January
2000.

$6000 – $9000

126
Gavin Hipkins
UR – Kiwi
type C photograph, unique print
950 x 770 mm

Provenance:
Originally sighted at Artspace
Subsequently communicated
with Hamish McKay on return
to Wellington and expressed an
interest. Made enquiries as to its
whereabouts and availability on
numerous occasions between
Received by Hamish McKay
Gallery and sighted with Milly at
the Gallery on Monday 6 March
2000 and agreed to purchase.
Took possession Thursday 16
March 2000.

Exhibited:
’Folklore Exhibition’, Artspace,
Auckland and Sargeant
Illustrated: Gavin Hipkins (ed),
’Folklore Catalogue’, p. 15.

Reference:
ibid., p. 14.

$6000 – $9000

127
Gavin Hipkins
Romance: Red Mound, Varanasi
type C print, 1/8
title inscribed, signed with artist’s
initials G. H and dated 12-97/99
203 x 295mm

$1500 – $2000
128
Megan Jenkinson
Philosophia: Trying to Find the Reason in the Codex – Naturae cibachrome print with collage element
title inscribed, signed and dated 1986
195 x 302mm
Provenance:
Purchased from a Webb’s auction in November 1989.
Illustrated:
$1500 – $2000

129
Neil Pardington
Mattresses
type C print, 5/10
signed and dated 1999
460 x 685mm
Provenance:
$1000 – $2000

130
Kathryn McCool
Sea Dog
gelatin silver print
190 x 240mm
Provenance:
Exhibited:
$500 – $900

131
Marie Shannon
A tiger in bed
three gelatin silver prints mounted together, 1/20
title inscribed, signed and dated May 1987 verso
270 x 665mm
$2800 – $4000

132
Dane Mitchell and Tim Checkley
Photograph of Stolen Artspace Sandwich Board and Recordings of subsequent telephone Conversations with Robert Leonard, Director
mixed media, 1999
signed by each artist verso
228 x 542mm
$600 – $1000
133
**Theo Schoon**
*Untitled – Surrealist Composition*
gelatin silver print later printed from the artist’s negative by John B. Turner
255 x 255mm

$2000 – $3000

134
**Theo Schoon**
*Untitled – Study of a Thermal Stalagmite*
gelatin silver print later printed from the artist’s negative by John B. Turner
255 x 255mm

$2000 – $3000

135
**Theo Schoon**
*Waiotapu Mud Pool Study*
gelatin silver print
278 x 278mm

$3000 – $5000

136
**Fiona Pardington**
*Unprotected*
gold-toned gelatin silver print
title inscribed, signed and dated 1996 verso
455 x 361mm

**Provenance:**
Purchased along with *Penitent* on first visit to Jensen Gallery in Auckland on Thursday 22 July 1999.

$1500 – $2000

137
**Marie Shannon**
*The Safety of Home II*
four gelatin silver prints mounted in triptych configuration
155 x 945mm: overall

**Provenance:**
Purchased from Southern Cross Gallery, 1 October 1988. Option was placed on work 26 September 1988.

$1000 – $2000
138
Julian Dashper
Simone
gelatin silver print, 1/5
title inscribed, signed and dated
1987 verso
412 x 548mm

Provenance:
Purchased from Julian Dashper show at Hamish McKay Gallery,
Wellington. Option placed on the work 6 April 1997 and confirmed
on the following Thursday. Work first sighted at Dashper exhibiton
at Manawatu Art Gallery, Palmerston North, 1994 and
haunted me ever since.

Exhibited:
‘Julian Dashper: A Survey’,
Hamish McKay Gallery,
Wellington, April 1997.

$1500 – $2000

139
Peter Peryer
The Wind at Whenuapai
gelatin silver print, 8/30
title inscribed, signed and dated
July 1998 verso
105 x 160mm

$1000 – $2000

140
Fiona Pardington
Penitent
gold-toned gelatin silver print in
artist’s original lead frame
title inscribed, signed and dated
1992 verso
362 x 440mm

Provenance:
Purchased along with
Unprotected on first visit to
Jensen Gallery in Auckland on
Thursday 22 July 1999.

$1500 – $2000

141
Marie Shannon
Work in Progress: Gordon
Walters’ Studies
gelatin silver print, 1/10
title inscribed, signed and dated
1998 verso
400 x 500mm

Provenance:
Purchased from Hamish McKay
Gallery, 30 January 1990. Sighted
16 January. Milly’s present to me.

$1500 – $2500
Theo Schoon

142
Incompatible Marriage
ink on paper
title inscribed, signed and dated '68
246 x 194mm

Provenance:
Purchased from Petar/lames Gallery, Auckland in late 1987

$1000 – $2000

143
Untitled – Indigenous Abstract
ink on cardboard
510 x 355mm

Provenance:
Purchased from Petar/lames Gallery, Auckland in late 1987

$3000 – $5000

144
Madonna and Child
ink on paper
title inscribed, signed and dated '65
195 x 237mm

$1000 – $2000

145
Koru Study
ink on paper
signed with artist's initials T. S
240 x 192mm

$4000 – $6000

146
Untitled – Indigenous Design
ink on paper, circa 1960
250 x 155mm

Provenance:
Purchased from petar/lames Gallery, Auckland in late 1987

$800 – $1400
147
Geoff Thornley
Untitled Drawing
acrylic and pencil on card
signed and dated '79
237 x 237mm

$1000 – $2000

148
Geoff Thornley
Untitled Drawing
gouache on paper, signed,
circa 1971
250 x 262mm

$1000 – $2000

149
Geoff Thornley
Untitled No. 7
oil on paper mounted to canvas
artist’s name, title and date (1973)
printed on original catalogue
label affixed verso
2110 x 930mm

Exhibited:
‘Hit Parade: Contemporary Art
from the Paris Family Collection’,
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.

$6000 – $8000
150

Robin White
Hills Across the Harbour
graphite on paper
signed and dated 1975; original
Auckland City Art Gallery ‘New
Zealand Drawings Invitational’
(1976) exhibition label affixed
verso
575 x 450mm

Provenance:
Collection of Neil and Jean Smith,
Auckland.
Les and Milly Paris Collection.
Purchased from a Webb’s
Lot No. 20.
Exhibited:
‘New Zealand Drawings’,
Auckland City Art Gallery, 1976
(touring).
Illustrated:
New Zealand Drawings
(Auckland City Art Gallery, 1976),
No. 113.

$12 000 – $16 000

151

Robin White
Railway Crossing, Paremata
No. 8
monoprint
title inscribed and signed verso
340 x 220mm

Provenance:
Purchased from Moeller Gallery,
Auckland, mid 1974.

$2000 – $4000
152
Toss Wollaston
Portrait
ink and wash on paper
signed
533 x 364mm

Provenance:
Purchased from Medici Gallery
at Kirkcaldie and Stains in August
1974.

$2000 – $3000

153
Toss Wollaston
Head of a Boy
ink and wash and oilpastel
on paper
signed and dated ‘61
370 x 270mm

Provenance:
Purchased from a Webb’s
auction, 20 September 1984,
lot no. 64.

$2000 – $3000

154
Toss Wollaston
Heinga
ink on paper
signed and dated 1935
155 x 202mm

$2000 – $3000
155
Carl Sydow
Suspension Drawing XKK
letralin, letratone, pen and black ink on paper
signed and dated 1972; artist’s original catalogue label affixed verso
430 x 582mm

Provenance:

$1500 – $2500

156
Carl Sydow
Untitled Suspension Drawing
letralin, letratone, pen and black ink on paper
signed and dated 1972; artist’s original catalogue label affixed verso
480 x 600mm

Provenance:
Purchased from Bosshard Galleries following a survey exhibition at the gallery.
On long term loan to the Govett-Brewster Gallery.

Exhibited:

$1500 – $2500
157

Geoffrey Fairburn

Untitled
watercolour and pencil on paper
original Exhibition Label affixed
verso
360 x 260mm

Exhibited:
‘The 50s Show’, Auckland City
Art Gallery, 20 November 1992

$1500 – $2500

158

Geoffrey Fairburn

House of Glass
watercolour
signed and dated 1960; title
inscribed and inscribed No. 21
verso
360 x 263mm

Provenance:
Purchased from Christopher
Moore Gallery, Wellington on
Sunday 28 April 1991. First seen
on Saturday 20 April 1991 at
Geoffrey Fairburn exhibition.
Not in show, but in stockroom,
and shown to us by Christopher
Moore. Sold to us with Variations
In Grey.

$1500 – $2500

159

Geoffrey Fairburn

Variations in Grey
watercolour
signed and dated 1960; title
inscribed and inscribed No. 7
verso
360 x 263mm

Provenance:
Purchased from Christopher
Moore Gallery, Wellington on
Sunday 28 April 1991. First seen
on Saturday 20 April 1991 at
Geoffrey Fairburn exhibition.
Not in show, but in stockroom,
and shown to us by Christopher
Moore. Sold to us with House of
Glass.

$1500 – $2500
160
Don Peebles
Untitled
graphite on paper
signed and dated ’68
210 x 235mm

$800 – $1400

161
Don Peebles
Untitled No. 4
acrylic on canvas on plywood
title inscribed, signed and dated 1984 verso
405 x 715 x 80mm

$4000 – $6000

162
Jeffrey Harris
Untitled
graphite and pastel on paper
signed and dated 1982
805 x 1213mm

Provenance:
Purchased through Patricia Bosshard after a visit to the artist’s studio in May 1983.

Exhibited:

$5000 – $7000
163
Milan Mrkusich
61-42
gouache on paper
signed
580 x 492mm

Provenance:
Purchased from Peter McLeavey Gallery, Wellington in August 1974.

$6000 – $9000

164
Philip Trusttum
Five Circles
oil on board
signed and dated ‘68
900 x 645mm

Illustrated:
Art New Zealand, No. 4, February/March 1977, p. 22.

Exhibited:

$3500 – $5500

165
Philip Clairmont
Interior Fantasy
ink and graphite on paper
title inscribed
216 x 266mm

Provenance:
Collection of Elva Bett.
Les and Milly Paris collection.

Reference:

$2000 – $3000
Shona Rapira Davies
Hand Work II
Indian ink on unstretched jute
title inscribed, signed and dated
1993
2400 x 1015mm

Provenance:
Sighted at Bowen Gallery,
Wellington on Tuesday 18 April
1995 but the work was already
under option to someone else.
Advised of release of option on
Thursday 20 April. Viewed again
on Saturday 22 April 1995 and
purchased that day.

$2000 – $4000

Leon van den Eijkel
The Myth of the Pacific: Purple
(1 and 2)
Enamel on board
title inscribed, signed and dated
1996 verso
1220 x 1220mm each panel
1220 x 2440mm overall

Provenance:
Purchased from New Work
Studio, Wellington.

$4000 – $6000
168
Nigel Brown
Ark for Arama
oil on board
title inscribed, signed and dated 74-76 verso; inscribed Part of Harbour reworked July ‘98 verso; original ‘Living Here Aotearoa’, Manawatu Art Gallery exhibition label affixed verso
460 x 390mm

Provenance:
Collection of the artist.
Purchased from Elva Bett Gallery, Wellington 1 September 1980.

Exhibited:

$4000 – $6000

169
Nigel Brown
Table Drawing
graphite and watercolour on paper
signed and dated March 16th 1975; inscribed New Zealand Drawing Invitational 1976 verso; signed and dated 1975 verso; original Auckland City Art Gallery exhibition label affixed verso
417 x 350mm

$2000 – $3000

170
Allen Maddox
Untitled
oil pastel on paper
title inscribed, signed and dated (illegible)
417 x 295mm

$1500 – $2500

171
Chris Heaphy
In Between Cultures
acrylic on board
signed and dated 1993
965 x 1390mm

Provenance:
Sighted in Greg Flint’s stockroom on 26 July 1995 but option held by someone else. Expressed interest. Telephoned by Greg Flint in late August 1995 and advised work available. Work sent down to us for a second look. Received 31 August 1995 and advised him of purchase next day.

$5000 – $8000

123
172
E. Mervyn Taylor
Stranded
watercolour
title inscribed and signed 1964
verso: original Certificate of
Authenticity signed by the artist’s
widow affixed verso
248 x 351mm

Provenance:
Purchased from John Leech
Gallery, Auckland, 25 August
1983. Sighted three days prior
to this when visiting exhibition of
David Barker.

$3000 – $5000

173
Eric Lee-Johnson
Painting
watercolour, 1961
signed, title inscribed and signed
verso
545 x 620mm

Provenance:
Purchased from Petar/James

$4000 – $6000

174
Olivia Spencer Bower
Camping, North Auckland
watercolour
signed, title inscribed and dated
1943–44 on artist’s label affixed
verso
380 x 565mm

Provenance:
Purchased from Barry Lett
Galleries, Auckland in April 1980.

Exhibited:
Barry Lett Gallery, February –
‘Hit Parade: Contemporary Art
from the Paris Family Collection’,
Wellington City Art Gallery, 13
December 1992 – 28 March
1993.
NZ Academy of Fine Arts,
Wellington 23 August – 25
October 2003.
‘Academy Women – A Century
of Inspiration’, Catalogue No.
142.

Illustrated:
Academy Women – A Century of
Inspiration, p. 28.

$3000 – $5000
175
Jeffrey Harris
Family at Barry's Bay
graphite on paper
title inscribed, signed and dated 29th, 30th November 1975
220 x 296mm
Provenance:
$1800 – $2600

176
Jeffrey Harris
In Fiji
oil and pastel on paper
signed and dated 24-12-69
423 x 687mm
$2000 – $3000

177
Jeffrey Harris
In her Room at Night
oil and pastel on paper
signed and dated 6-1-70; title inscribed verso
423 x 685mm
$2000 – $3000
Janet E. Paul

Three Profiles: The Herekino Gorge (Between Ahipara and Kohukohu)
ink on paper
title inscribed, signed and dated '81; original Gallerie Legard label affixed verso
595 x 420mm

Exhibited:

$800 – $1200

Don Driver

Assemblage '1978/1
mixed media
title inscribed and signed verso
765 x 563mm

Provenance:
Previously on long term loan with the Govett-Brewster Gallery.

$2000 – $3000

Gordon Crook

Stardust
enamel on board, two panels
title inscribed verso
1330 x 900mm

Exhibited:

$3000 – $5000

Gordon Crook

Beau Monde
screenprint on aluminium, 1/2
title inscribed, signed with artist’s initials G. C and dated '95
1003 x 966mm

Provenance:
Purchased from Brooker Gallery on 18 April 1995. First viewing, had no intention of buying anything, but overwhelmed by beauty of the work.

Exhibited:

$1000 – $2000

Gordon Crook

Untitled
mixed media
signed and dated 30-10-91 and inscribed To Millie and Leslie with fond thoughts from Gordon 30 – 10 – 91... of course the girl is Mary Barr, but who the man and boy is I don’t know, anyway I love this picture verso
190 x 780mm

Provenance:
Gifted by the artist some days after a visit to our home on Saturday 30 October 1991 with an Australian weaver we met at Brooker Gallery on the morning of that day.

$500 – $800
183
Fiona Pardington
Sebastian
gelatin silver print
365 x 247mm

$1800 – $2800

184
Judith Parker
skyline
gelatin silver print
280 x 380mm

Exhibited:
Victoria University Library,

$1000 – $2000

185
Peter Black
Untitled – triptych with dead rabbit
gelatin silver print
295 x 370mm

$1000 – $2000

186
Geoffrey Short
Kiwi Bacon No. 7
cibachrome print
480 x 575mm

$800 – $1400

187
Ruth Watson
Travelling Chess Set
cibachrome print, 1/10
title inscribed, signed and dated 1990 verso
385 x 580mm

Provenance:
Purchased from Andrew Jensen Gallery on Saturday 10 May 1997.

$1000 – $2000
188  
Milan Mrkusich  
Passive Element  
screenprint from the Barry Lett  
Gallery Multiple Series  
555 x 330mm  

$500 – $900

189  
Grahame Sydney  
Robin White  
etching, 17/25  
title inscribed, signed and dated  
November 1983  
250 x 240mm  

Provenance:  
Purchased from Galerie legard, December 1983.  

$1000 – $2000

190  
Gordon Crook  
First Square  
acrylic and metallic paint on  
paper  
signed with artist’s initials G. C  
and dated ’76; artists original  
catalogue label affixed verso;  
Gallerie Legard blindstamp  
applied verso  
650 x 521mm  

$600 – $900

191  
Robert McLeod  
Untitled  
mixed media on paper  
signed with artists initials R. M  
and dated 7/75  
545 x 373mm  

Provenance:  
Collection of Elva Bett.  
Purchased from Dunbar Sloane  
auction, 31 October 1985, lot  
no. 319.  

$700 – $1200

192  
Allen Maddox  
The Upside Down Fish II  
lithograph, 6/12  
title inscribed, signed with artist’s  
initials A. M and dated ’86  
545 x 370mm  

$500 – $800

193  
Don Driver  
Exhibition Poster for Tools and  
Others, Dowse Art Museum  
mixed media  
585 x 450mm  

$1000 – $2000

194  
Pauline Thompson  
City Square  
lithograph, 12/24  
title inscribed, signed and dated  
’84  
340 x 390mm  

Provenance:  
Purchased from Webb’s  
Affordable Art auction, lot No.  
A6, 14 June 1990 at the request of  
Zalman Paris.  

$300 – $600
195

Pauline Thompson
Quartet IV
watercolour
title inscribed, signed and dated
Dec ’79
542 x 740mm

$800 – $1400

196

Michael Smither
Tapuka Head
ink on paper
signed with artist’s initials M. D.
S and dated ’79; original John
Leech Gallery label affixed verso
248 x 515mm

Provenance:
Purchased from John Leech

$1000 – $2000

197

Jean Horsley
Untitled
conté, crayon and wash on paper
signed; artist’s original catalogue
label affixed verso; inscribed Les
Paris’s 18/3/85 verso
407 x 542mm

$800 – $1200

199

Thomas Arthur McCormack
Sea and Rocks
ink and wash on paper
title inscribed and signed
160 x 180mm

Provenance:
Collection of Geoff Thornley.
Acquired from him through Petar
Vuletic for two bottles of wine in
July 1981.

$700 – $1200
200

*Dennis Knight Turner*

*Study of Rock Art Figures*
gouache and ink and wash on paper
277 x 232mm

$1000 – $2000

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201

*Dennis Knight Turner*

*Untitled*
bodycolour and ink and wash on paper
signed
287 x 216mm

$1500 – $2500

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202

*Gordon Crook*

*Axis*
woven tapestry
signed with artist’s initials GC and dated ‘86
1230 x 750mm

$2000 – $3000

---

203

*Kate Wells*

*Sender*
woven tapestry
200 x 200mm

$300 – $600

---

204

*G Mudge*

*Untitled*
mixed media on board
‘Ministry of Foreign Affairs’ label affixed verso
802 x 610mm

$500 – $800
205
Suzanne Goldberg
Double Portrait
oil on canvasboard
signed and dated ‘71
293 x 602mm

$600 – $900

207
Douglas McDiarmid
Canterbury Spring
watercolour, circa 1947
signed
232 x 305mm

Exhibited:

$600 – $900

206
Suzanne Goldberg
Portrait
mixed media on board
signed and dated ‘71
522 x 374mm

$450 – $650

208
Arthur Rex Dugard Fairburn
Rock Art Design
screenprint on fabric
signed
310 x 300mm

$800 – $1200

209
Billy Apple
Numbered and Signed
screenprint, 15/25
signed
552 x 750mm

$1000 – $2000

210
Tony Lane
First Light
oil on board
280 x 592mm

Provenance:
Purchased from Southern Cross Gallery, August 1987.

Exhibited:
‘Tony Lane’, Wellington City Art Gallery (Chews Lane), Wellington, 9 July – 20 August 1989.

$1000 – $2000
211  
**Billy Apple**  
Sutton Baron Cabernet  
Sauvignon/Merlot  
one bottle of Cabernet  
Sauvignon/Merlot  
signed and inscribed No. 247.  
h. 295mm  

$100 – $200

212  
**Billy Apple**  
*As Good As Gold*  
two bottles of Robard and Butler  
wine, 1990  
h. 240mm: each  

$150 – $300

213  
**Billy Apple**  
*As Good As Gold*  
an unopened case of Robard and  
Butler wine, 1990  
250 x 270 x 270mm  

$600 – $1000

214  
**Patricia Perrin**  
Freeform Sculpture  
stoneware. circa 1965  
635mm: diameter  

*Provenance:*  
*Purchased from Petar/James  
Gallery in late 1987.*  

$3000 – $6000

215  
**Greer Twiss**  
Key Form Sculpture  
brass and chrome  
signed and dated ’67  
45 x 385 x 100mm  

Exhibited:  
‘Greer Twiss’, Barry Lett  

*Provenance:*  
*Collection of Malcolm Harrison.*  
*Collection of Les and Milly Paris.*  
Purchased from Denis Cohn  
Gallery in late January 1983.  

$1000 – $2000

216  
**Glenys Brookbanks**  
Perforated Panel I (charcoal)  
gesso, charcoal and graphite on  
pegboard  
title inscribed, signed and dated  
’95 verso  
600 x 875mm  

$1000 – $2000
217
Graham Bennett
Glazed Box and Rectangle
mixed media construction, 1982
435 x 442mm
Provenance:
Purchased from Louise Beale
Gallery, March 1983.
Exhibited:
‘Graham Bennett’, Louise Beale
Gallery, 26 February 1983 – 11
$600 – $900

218
Keith Patterson
Untitled – Cubist Nude
ink on paper
signed and dated ‘41
300 x 210mm
$300 – $600

219
Don Driver
At the Beach
colour lithograph, a/p (unframed)
title inscribed, signed and dated ‘82
590 x 440mm
$400 – $800

220
Juliet Peters
Cane Chair I
linocut, 4/24
title inscribed, signed and dated ‘69
590 x 440mm
$300 – $600

221
Seven vintage exhibition
posters including lan Scott
(2), Toss Woollaston, Robert
Rauschenberg, Kitaj etc, (Petar/
James Gallery), Milan Mrkusich,
Ron Left and Nigel Brown
$50 – $100

222
Eight vintage exhibition posters
including Janet Paul, Richard
Killeen, Milan Mrkusich,
Hand-Made Paper Works (City
Gallery), Toss Woollaston,
Michael Smither, Tony Pomison,
Big Green (Dowse Art Museum)
$60 – $120

223
31 Volumes of the Bulletin
at New Zealand Art History,
From Volume 1, 1972 through
to Volume 24, 2003. Some
omissions and a few repeats.
Includes 3 Volumes of the
Special Series.
$100 – $200

224
Seven volumes of the Arts in
New Zealand Yearbook; numbers
1 – 7, most with original dust
jackets.
$100 – $200

225
Assorted New Zealand
artist’s biographies, exhibition
brochures and art publications,
including Auckland City Art
Gallery Exhibition catalogues
$100 – $200

226
Thirty assorted international art
books, many by Phaidon and
Thames and Hudson, including
volumes on Fauvism, David
Hockney, the pre-Raphaelites,
Eroticism in Western Art,
Baroque and Rococo art. etc.
$50 – $100

227
13 international art publications
including large monographs and
volumes on Wyndham Lewis,
Diane Arbus, Arthur Boyd,
Abstract Art Since 1945, etc.
$50 – $100

228
Assortment of auction
catalogues and dealer gallery
publications and magazines
$50 – $100

229
Assortment of auction
catalogues and dealer gallery
publications and magazines
$50 – $100

230
Assortment of auction
catalogues and dealer gallery
publications and magazines
$50 – $100
Conditions of sale

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

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

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

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

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

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

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

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

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

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

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

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

Important advice for buyers

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

A. Bidding at auction: Please ensure your instructions to the auctioneer are clear and easily understood. It is well to understand that during a busy sale with multiple bidders the auctioneer may not be able to see all bids at all times. It is recommended that you raise your bidding number clearly and without hesitation. If your bid is made in error or you have misunderstood the bidding level please advise the auctioneer immediately of your error – prior to the hammer falling. Please note that if you have made a bid

and the hammer has fallen and you are the highest bidder you have entered a binding contract to purchase an item at the bid price. New bidders in particular are advised to make themselves known to the sale auctioneer who will assist you with any questions about the conduct of the auction.

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

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

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

Auction No. 59
The Les and Milly Paris Collection
19 September, 2012 at 6.30pm
20 September, 2012 at 6.30pm

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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