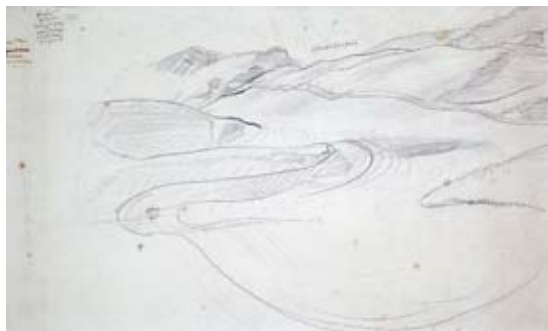


36 Hand drawn map of Jim O'Fee's paddock location affixed verso



36 Study for *Jim O'Fee's Paddock*



36 Study for *Nor'wester in the Cemetery* - verso

### 36 WILLIAM A SUTTON

1917 - 2000

*Jim O'Fee's Paddock*

Oil on canvas 52 x 76

Signed & dated 1949

40,000 - 60,000

Together with a double sided pencil drawing on paper 28 x 46.3 featuring the same subject and verso a study for *Nor'wester in the Cemetery*

Provenance:

Estate of Tom Kreisler, formerly in the collection of George Roth

Exhibited:

*The 1949 Group Show*, Christchurch 26th October - 4th November 1949

Facsimile copy of the *1949 Group Show* catalogue accompanies this lot.

This iconic painting by Sutton is on the market for the first time since its acquisition in the early 1950s by current owner's family. The uniqueness of this opportunity is enhanced by preparatory studies of *Jim O'Fee's Paddock* and verso sketch for Auckland Art Gallery's *Nor'wester in the Cemetery* 1950. Sutton's hand drawn location map of Jim O'Fee's Paddock is affixed verso.

*Jim O'Fee's Paddock* is part of a seminal series of landscape paintings, including *Bruce Creek* 1949 Christchurch Art Gallery, and *Country Church Series* 1950-53, which Sutton produced in the Canterbury and Otago regions on his return from a study trip to Europe in 1949. This proved to be a defining period in Sutton's career, establishing his reputation alongside those of colleagues Rita Angus, Doris Lusk and Colin McCahon, as an artist who captures the unique geographical and architectural nuances of southern New Zealand. Whilst Sutton's vision has largely been framed within the Canterbury School, *Jim O'Fee's Paddock* offers another set of qualities that provides scope for rethinking his place in the cannon of New Zealand art.

While this painting speaks within a regionalist vernacular, in this particular case the barren simplicity of the undulating hills around Wanaka, it also addresses man's impact on the land. This is a painting that does not simply revel in the sublime vista of this site, it literally and proverbially digs below the surface, to lay bare another psychological depth. This is a land that has been cut, drawn and quartered by the machinery of an increasingly industrialized form of agricultural production. However, there is a latent ambiguity as to whether *Jim O'Fee's Paddock* is a celebration of New Zealand farming practices, a more subversive analysis of land value, or an opportunity for Sutton to show off his increasingly sophisticated abilities with paint. It is also worth noting that during World War II, Sutton designed and painted camouflage for military installations in the South Island, perfectly summarized in *Somewhere Up Country* 1944, Dunedin Public Art Gallery. So, *Jim O'Fee's Paddock* is a highly charged and evocative painting, which on greater reflection reveals an artist coming to grips with a landscape that has changed forever.



36