

The Carey's Bay Hotel Collection of Ralph Hotere

This collection of works by New Zealand's most celebrated living artist, Ralph Hotere, was once housed in Dunedin's historic Carey's Bay Hotel. Built in 1874 from locally quarried Otago bluestone the hotel has had a long association with artists. In recent years a change of hotel ownership saw the collection move to Auckland where it is now offered for sale.

Hotere has lived and worked from his Carey's Bay home since 1969. He moved there when his house and studio at Observation Point were demolished to make way for the expansion of Port Otago. Standing at the very centre of New Zealand art, Hotere is a painter and printmaker of exceptional talent and a great artistic collaborator.

Considering the length of his career, comparatively little has been written about Hotere. He appears reluctant to provide explanations about his art, leaving it to speak for itself. *There are few things I can say about my work that are better than saying nothing* - Hotere, 1996.

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RALPH HOTERE

b. 1931

Vive Aramoana

Oil on panel in a villa sash window frame 110.0 x 80.5

Signed & inscribed

Inscribed verso

ESTIMATE

\$140,000 - 160,000

PROVENANCE

Brook Gifford Gallery 1982

Carey's Bay Hotel Collection

This painting fetched an auction record for a living New Zealand artist when it was last offered for sale in June 2002

During the 1970s, the small settlement of Aramoana, near Dunedin, became the proposed site for an aluminium smelter as part of the National government's *Think Big* scheme. A number of local artists and writers, including Ralph Hotere were involved in the *No Smelter* campaign. Cilla McQueen expressed the significance of Aramoana, which is just up the coast from Hotere's home in Carey's Bay: *Apart from the physical nourishment of the cockles and mussels there, we both took spiritual refreshment and working inspiration from the beauty of that place...*

In 1975 Hotere produced drawings and a cover illustration for Ian Wedde's book-length poem *Pathway to the Sea*. An excerpt from the dedication in this first edition reads:

*Aramoana should be left to the birds
fish sand-hoppers and denizens
who at present possess it...*

Aramoana features the stencilled letters that first appeared in Hotere's paintings in the early 1960s. In this painting, the jostle of letters and parts of words are literally layered, this overlapping prevents a precise reading of meaning. Hotere also uses a recycled sash window frame, which Gregory O'Brien calls a *material of the moment*, a device that Hotere also employed in his *Black Window* works.

A painting such as *Vive Aramoana* operates on one level as a direct political statement about environmentalism, but it doesn't stop there. In 1990 Ian Wedde wrote: *Hotere knows about paradise, certainly, but very much from the point of view of what threatens it: war, French nuclear policy, the proposed aluminium smelter at Aramoana...* The wider symbolism embodied in the threat to Aramoana, both as a physical location and a place of *spiritual refreshment* is an enduring theme in Hotere's work.

From notes affixed verso





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RALPH HOTERE

b. 1931

Winter Solstice

Mixed media on paper 74.5 x 53.5

Signed, inscribed & dated *Carey's Bay 7/91*

ESTIMATE

\$12,000 - 18,000



19

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RALPH HOTERE

b. 1931

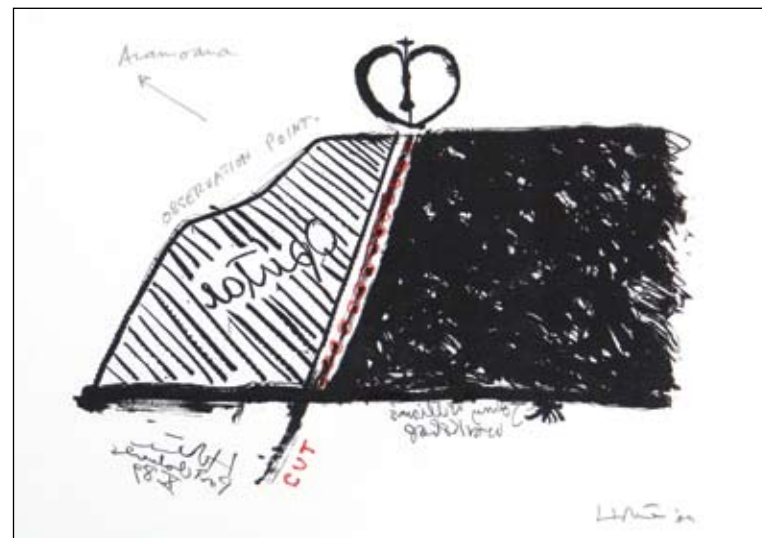
Set Design for Whittings 'The Devils', Globe Theatre, Dunedin

Watercolour 35.0 x 43.0

Signed, inscribed & dated Nov 1973

ESTIMATE

\$4,500 - 7,500



20

20

RALPH HOTERE

b. 1931

Aramoana - Observation Point

Ink on paper 29.5 x 40.0

Signed, inscribed & dated 1989

ESTIMATE

\$4,000 - 6,000

The Carey's Bay Hotel Collection of Ralph Hotere



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RALPH HOTERE

b. 1931

Madam Fouquet The Landlady at Luze

Mixed media on paper 33.2 x 24.3

Signed, inscribed & dated *Luze France June 1978*

ESTIMATE

\$4,000 - 6,000

22

RALPH HOTERE

b. 1931

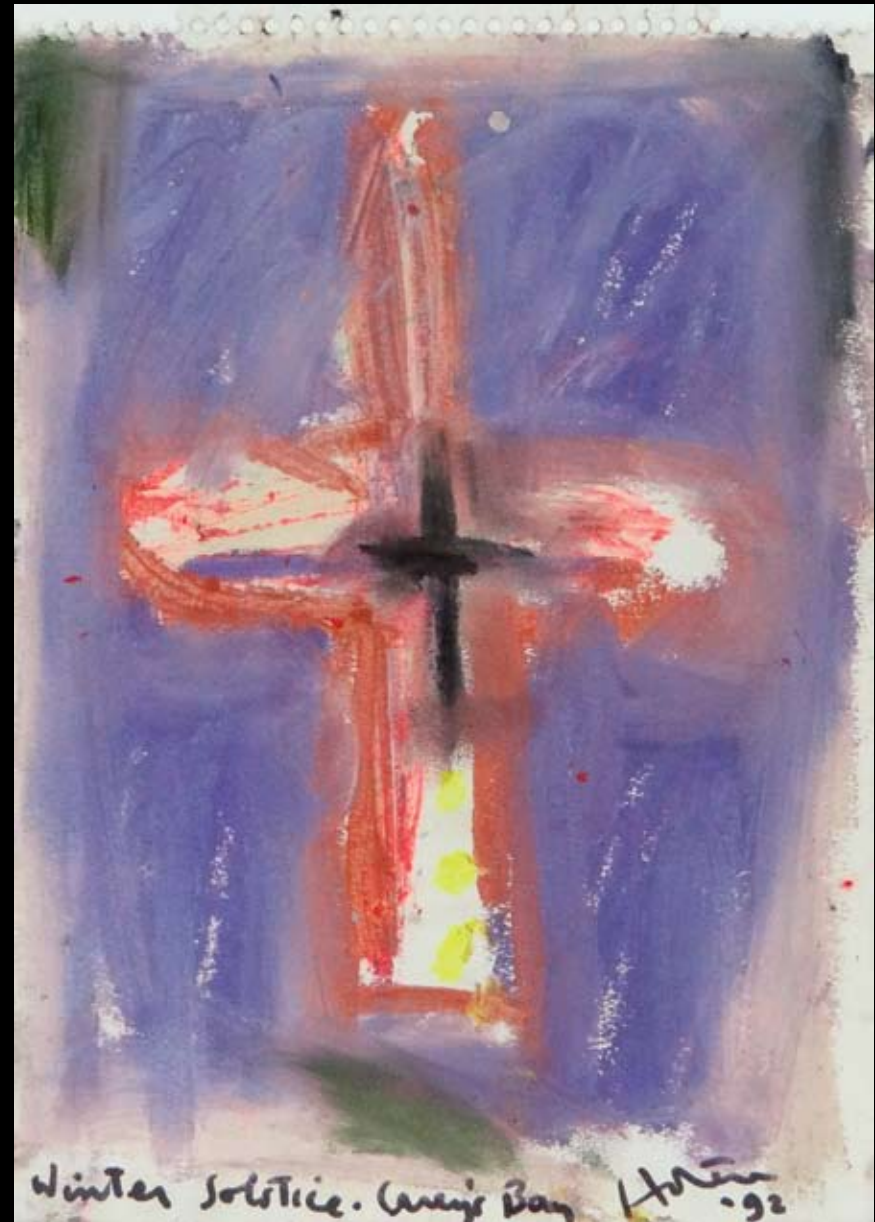
Winter Solstice, Carey's Bay

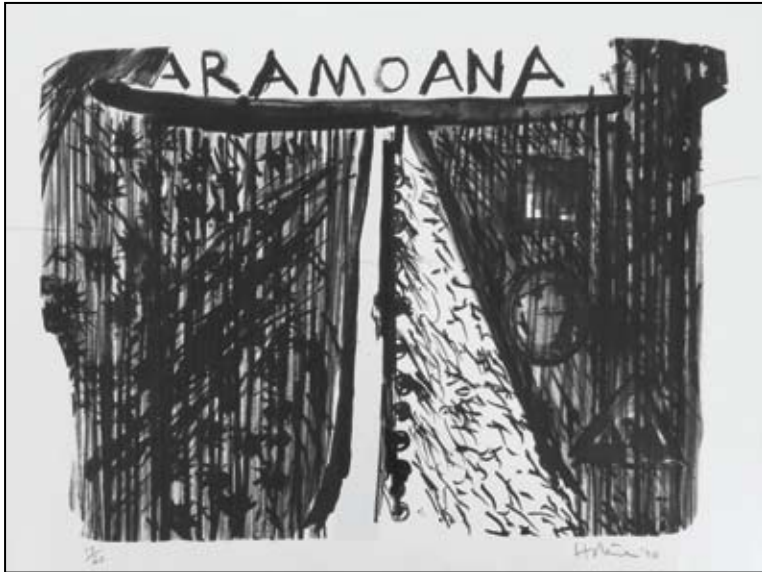
Mixed media on paper 30.2 x 21.1

Signed, inscribed & dated 1992

ESTIMATE

\$8,000 - 12,000





23

23
RALPH HOTERE
b. 1931
Aramoana
Lithograph, edition of 40, 50.0 x 68.0
Signed, inscribed & dated 1990

ESTIMATE
\$3,000 - 4,000



24

24
RALPH HOTERE
b. 1931
Aramoana
Lithograph, edition of 30, 60.0 x 70.0
Signed, inscribed & dated *Port Chalmers* 1990

ESTIMATE
\$3,000 - 4,000

The Carey's Bay Hotel Collection of Ralph Hotere



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RALPH HOTERE
 b. 1931
Black Phoenix, 'Poitrel'
 Photographic reproduction 68.0 x 50.0
 Signed & dated 1984 in red paint. Inscribed & dated 17/10/89 on arches paper

ESTIMATE
 \$3,000 - 5,000



26

26
RALPH HOTERE
 b. 1931
Woman RM VIII
 Litho drawing 37.5 x 27
 Signed, inscribed & dated 1990

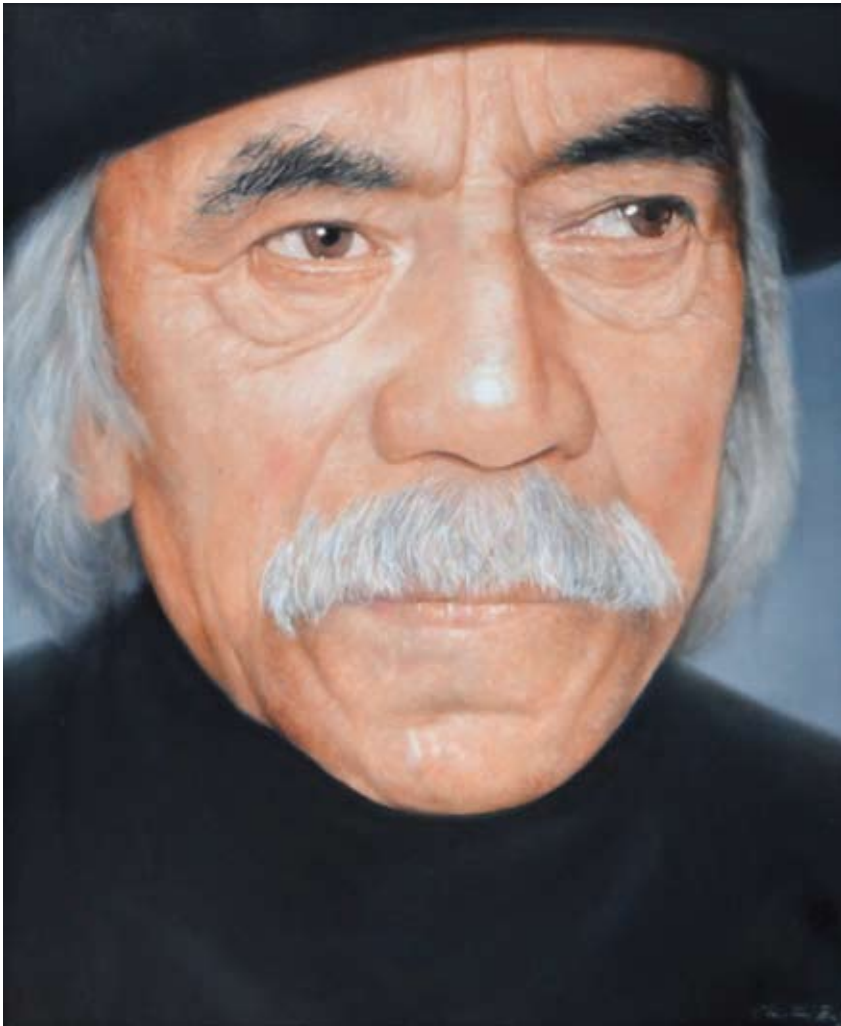
ESTIMATE
 \$4,000 - 6,000



27

27
RALPH HOTERE
 b. 1931
Middle East Graffiti
 Lithograph, edition of 20, 680 x 52.5
 Signed, inscribed & dated 1991

ESTIMATE
 \$2,500 - 3,500



28

28
MARTIN BALL
b. 1952
Conversation II
Oil on canvas 60.5 x 50.5
Signed & dated 2004
3,000 - 5,000

ESTIMATE
\$5,000 - 8,000

PROVENANCE
Ex Carey's Bay Hotel Collection
Purchased John Leech Gallery 2004

29

RALPH HOTERE

b. 1931

Dawn, Water Poem

Mixed media on paper 106.5 x 77.3

Signed, inscribed & dated 1974

ESTIMATE

\$38,000 - 48,000

PROVENANCE

Private Collection, Manawatu

Purchased by current owner from

McMurray Galleries, Palmerston North 1974

EXHIBITED

Ralph Hotere, McMurray Galleries, Palmerston North 1974

Original McMurray Galleries label affixed verso



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Couches, sofas, settees, chairs have many guises. Not only do these objects of repose provide security and comfort in an uncertain world, they can also illustrate a sense of style or cultural heritage and advertise status in the community.

Sylvia Siddell, 2005

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SYLVIA SIDDELL

1941 - 2011

Dark Sofa

Oil on canvas 80 x 120

Signed & dated 2004

ESTIMATE

\$2,500 - 3,500

PROVENANCE

Artis Gallery, 2005

Private Collection, Auckland

EXHIBITED

Couches, Artis Gallery, February 2005

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RALPH HOTERE

b. 1931

12-XII-87 Matauri Bay

Ink and dye on silk 94.5 x 94.5

Signed, inscribed & dated 12-XII-87

ESTIMATE

\$35,000 - 45,000

PROVENANCE

Milford House Ltd

Private Collection, Christchurch



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