



the  
Collection  
of  
Anne  
Conney

art  
+  
object

# *The Collection of Anne Coney*

*6 July at 6.30pm*





110



# A Portrait of a Passionate Collector

Judy Millar, Leigh Melville, Anne Coney and Josephine Green in Venice, 2009

I knew Anne by reputation before I got to know the real person. We became close while serving on a school committee together, where we discovered a mutual love of many things; flowers, cooking, punctuation, textiles and art among them. However until then I had never met a person with such a deep passion for art and the art of collecting. Anne's generous spirit and happy demeanour make her an easy friend to have and over the intervening years she has been a wise and entertaining companion.

Anne was fortunate to grow up in a family who appreciated art and as I understand it, her Mother was a collector with quite some vision, a regular presence in auction houses and galleries; often with her young children tagging along. These habits were obviously imbedded in Anne at an early age, however she has developed and honed her own interests and taste. Since the early 1980's Anne has regularly attended art openings and events, she has worked in galleries and been a generous supporter of numerous institutions. Anne, together with her husband Miles, was a member of several early art groups with friends Warwick Brown and others.

I am sure that Anne would tell us that to her, one of the most significant aspects of collecting is the relationships she has formed with those in the arts community. As a close friend to numerous artists and gallerists Anne has always believed in sharing her home and collection with others. Many exuberant evenings have been spent around extended dining tables in Anne's home, celebrating birthdays, exhibitions and other significant occasions. Being invited to one of Anne's parties is a pleasure in itself, as the receipt of an invitation is usually memorable. The roll call of artist's who have been



commissioned to make invitations for Anne includes Tracey Collins, Denys Watkins and Jeff Thomson (see p. 88).

In 2008 we were both present at an event promoting New Zealand's presence at the Venice Biennale. Francis Upritchard and Judy Millar were to represent New Zealand in Venice the following year and I think we both knew immediately that this would be the trip for us. Five days touring Anne's favourite Parisian haunts, followed by the magic of the Venice Biennale seemed like a dream come true and surely a once-in-a-lifetime adventure. Little did I know that we would return to Venice many times, most recently in May this year for Lisa Reihana's spectacular *Emissaries* exhibition.

Anne's love of travel and her quest to see and discover that which interests her all over the world is infectious; the greatest challenge is to keep up with her.

Well known for her disdain of black and her passion for colour, Anne's collection is bold and contemporary. While saying goodbye to it may leave some holes in her heart and on the wall, the artful life of this passionate collector is far from over. I look forward to observing the next chapter.

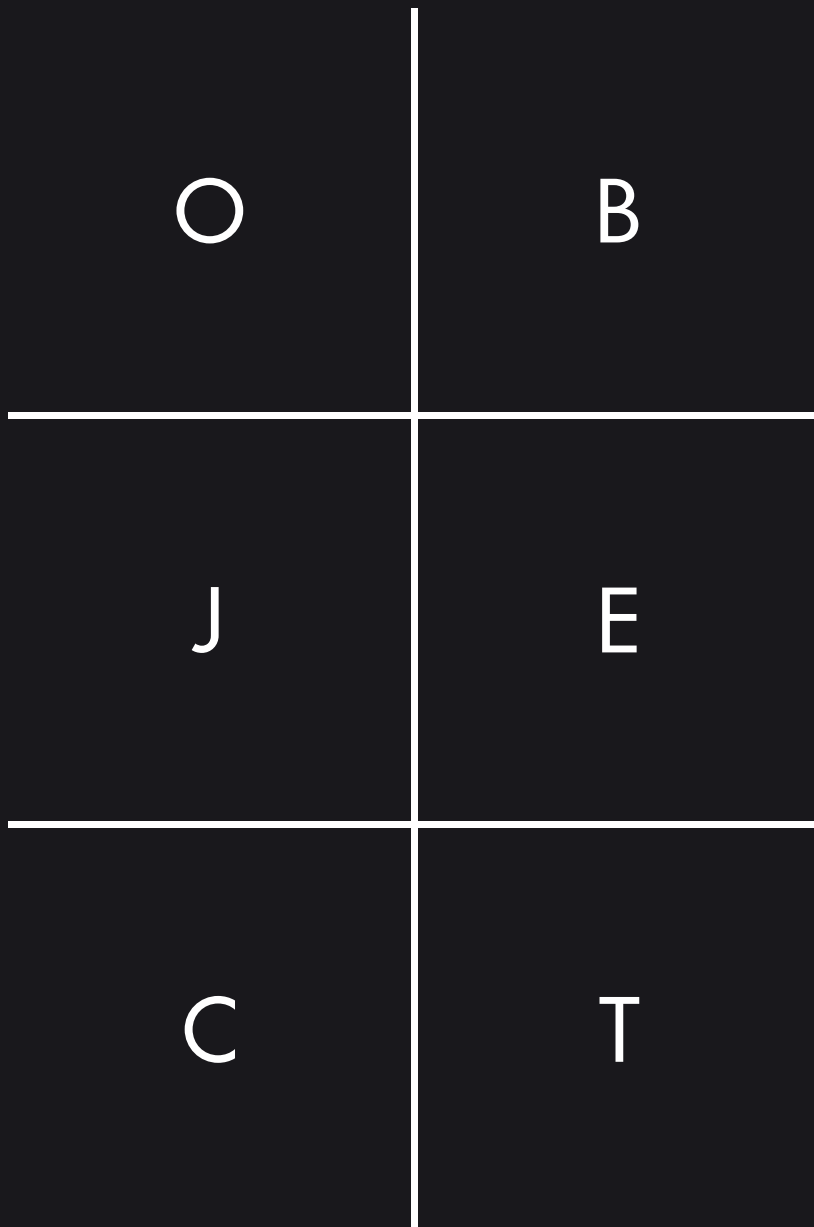
Leigh Melville

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Simon Denny  
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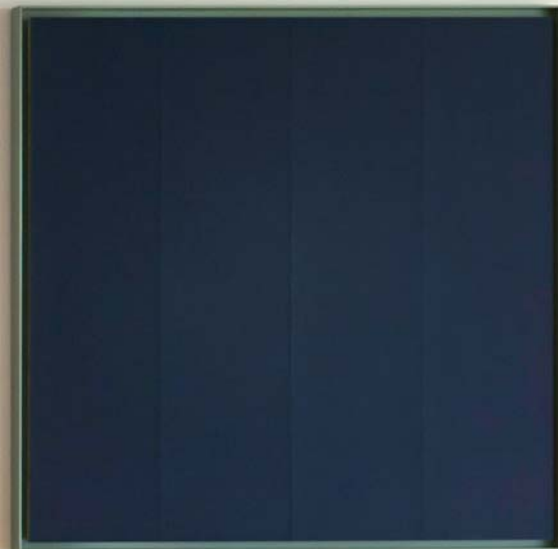
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of

NEW ZEALAND &  
INTERNATIONAL ART



OCTOBER 2017

Art+Object is proud to announce that it will offer the collection of the American-born hotelier, published author, art collector and philanthropist,

Glenn Schaeffer. Ranked by *Vanity Fair* as one of the world's 50 premier private collections in 2007, the Glenn Schaeffer Collection is unique in the manner with which it contextualises New Zealand's leading painters and sculptors alongside significant works by major international figures such as Winston Roeth, Jenny Holzer, Fred Sandback, Pipilotti Rist, Donald Judd and many more. Further details will be released in due course.

Interior view of Schaeffer's Mahana Estate property in upper Moutere with works by Winston Roeth and Milan Mrkusich.

Ben Plumbly  
ben@artandobject.co.nz  
021 222 8183



*Seresin.*

LEAH  
PINOT NOIR

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MARLBOROUGH  
NEW ZEALAND

A photograph of a man with a beard and long hair, shirtless, kneeling on a wooden floor in a workshop. He is holding a paintbrush and painting a large, abstract, colorful artwork on an easel. The artwork features a large, dark, curved shape with various colored circles and patterns. The man is looking intently at his work. The workshop has a wooden floor and a wall with a white hexagonal pattern. Various tools and materials are visible in the background.

# THE MICHAEL ILLINGWORTH ESTATE COLLECTION

SEPTEMBER  
2017

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Contact:

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[hamish@artandobject.co.nz](mailto:hamish@artandobject.co.nz)  
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Image reproduced courtesy of the  
Gerrard and Marti Friedlander Trust

Anne Coney at  
the Damien Hirst  
exhibition *Treasures  
from the Wreck of  
the Unbelievable*,  
Venice 2017.



# Putting it all on the block — Anne Coney sells her art collection

On a cold and wet winter's night the interior of Anne Coney's Parnell house gleams like a colourful oasis. You can catch a glimpse of nirvana through the white wooden louvres as you come into the walled garden, but you need to step inside onto the lacquered pink floors within and really immerse yourself in the full extravaganza to realise that Anne's is a house like no other. Even without the heating on, the interior bursts with warmth and vitality, crammed full of great contemporary art.

While the rooms function conventionally – the downstairs hall leads to a dining room and living room with a kitchen and sunroom beyond – there is nothing ordinary about them. As well as the knock-out paintings, there's wonderful sofas from Italy and a complete Mackenzie-Childs dining suite with codfish chairs, a chequerboard table and a frilly china dresser. Once owned by Michael Barrymore, this furniture inhabits a dining room papered in equally boisterous wallpaper and paintings. The result is a bit wild, like its former owner, and perhaps its current one too.

Things have to be strong, and well-made to survive in this environment, and no shrinking violets need apply. "I know what I can live with," Anne says. Michael Smither's breathtakingly honest portrayal of a woman in the bath is there to startle you in the hall as a reminder. "Denis Cohn taught me that," Anne says, "after following an artist and deciding you want one from the current show, buy the most difficult, because even by the time you get home, the easiest may have lost its appeal."

Coming from a manufacturing background, well-made objects appeal to Anne's eye for quality. She gets the love of art from her parents as well. Her mother used to sit down the front with Gus Fisher at George Walker's auctions to indulge in a friendly bit of

competitive bidding on old New Zealand paintings, the only art available in the 1950s. Anne has been doing her own art collecting for forty years focussing on contemporary art. She likes to mix things up a bit, curating interesting spaces, but it's a home not a gallery, with the emphasis on living with art not being dominated by it.

Upstairs in pastel harmony in the bedroom are the female mid-century moderns - Louise Henderson, Adele Younghusband and Gabrielle Hope – whose radical ideas for painting coalesced around flowers. Elsewhere, delicate and precise paintings by Joanna Margaret Paul show that works need not be large to be powerful. Sometimes, paintings are paired for laughs. In the lounge, Anxious Image-era bad boys Jeffrey Harris and Michael Illingworth are an improbable duo: a solemn self-portrait by Harris cheered up Illingworth's schoolboy naughtiness, depicting two tree trunks, modelled to resemble male and female genitals. They hold their own against the enormous Dale Frank painting opposite, swimming in pink and jade hues, all colourists together, needing no explanation.

Anne Coney's art collection seems like a lively gathering where the most unlikely types fit in and get along even though everyone is trying to talk over everyone else. It's been put together with a generosity of spirit and a love of colour and conversation, where more is more, and somehow it all just works. While she'll be sad to see it all go, the party's not over yet and she looks forward to beginning again, inviting a new crowd of art works in to liven up the lounge.

Linda Tyler

the Collec  
of Anne

## Auction

Thursday 6 July  
6.30pm

3 Abbey Street  
Newton, Auckland

## Preview

Friday 30 June  
5.00 – 7.00pm

## Public Programme

Anne Coney  
in conversation  
with Jeremy  
Hansen, editor  
of Paperboy  
magazine

Sunday 2 July  
3.00pm

## Viewing

Friday 30 June  
9.00am – 5.00pm

Saturday 1 July  
11.00am – 4.00pm

Sunday 2 July  
11.00am – 4.00pm

Monday 3 July  
9.00am – 5.00pm

Tuesday 4 July  
9.00am – 5.00pm

Wednesday 5 July  
9.00am – 5.00pm

Thursday 6 July  
9.00am – 2.00pm

tion  
Coney

art  
+  
object

1

Jeff Koons  
Puppy  
 glazed porcelain, edition of 3000  
 signed and dated to underside  
 450 x 450 x 290mm  
 \$7000 – \$10 000

2

Seung Yul Oh  
Ode Pou  
 fibreglass and gelcoat with two pot  
 automotive paint finish, two parts  
 570 x 400 x 330mm  
 \$4000 – \$6000



3

Francis Upritchard  
Untitled  
 modelling material and  
 found squash racquet  
 head, 2004  
 275 x 230 x 28mm  
 \$3500 – \$5500



4

Francis Upritchard  
New Zealand on Wheels  
 modelling material and  
 model car wheels, 2003  
 title inscribed  
 470 x 250 x 20mm  
 \$4000 – \$6000





5

Karl Maughan

Untitled

oil on Belgian linen

signed and dated 8/11/88 verso

1605 x 1443mm

\$25 000 – \$35 000

Anne Coney circa 1998

at her former residence in

Taurarua Terrace, Parnell, with

commissioned door painted by

Karl Maughan.





6

Liz Maw

State Highway I Medusa

oil on inkjet print mounted to board, 2012

625 x 840mm (excluding frame)

Exhibited:

'Pandora Rides The Noon Day Demon and I Feel Sorry For You, No, I Really Do', Ivan Anthony Gallery, Auckland, 1 May – 25 May 2013.

Provenance:

Purchased from Ivan Anthony Gallery, Auckland in 2016.

\$20 000 – \$30 000



7

Russ Flatt

Girl No. 1

inkjet photograph printed on Hahnemule Photo Rag paper, 2/3

signed and dated 2013

1880 x 1000mm

Exhibited:

'Perceiving Identity', Mangere Arts Centre, Auckland, 2014.

'Certainly Very Merry', Tim Melville Gallery, Auckland, 2 March – 5 March 2016.

\$6000 – \$9000



8

Russ Flatt

Swimming Pool No. 2

inkjet photograph printed on Hahnemule

Photo Rag paper, edition 3/3 (2013)

710 x 880mm

Exhibited:

'Perceiving Identity', Mangere Arts Centre,

Auckland, 2014.

\$4500 – \$6500



9

Andrew McLeod

Tree

oil on canvas, diptych

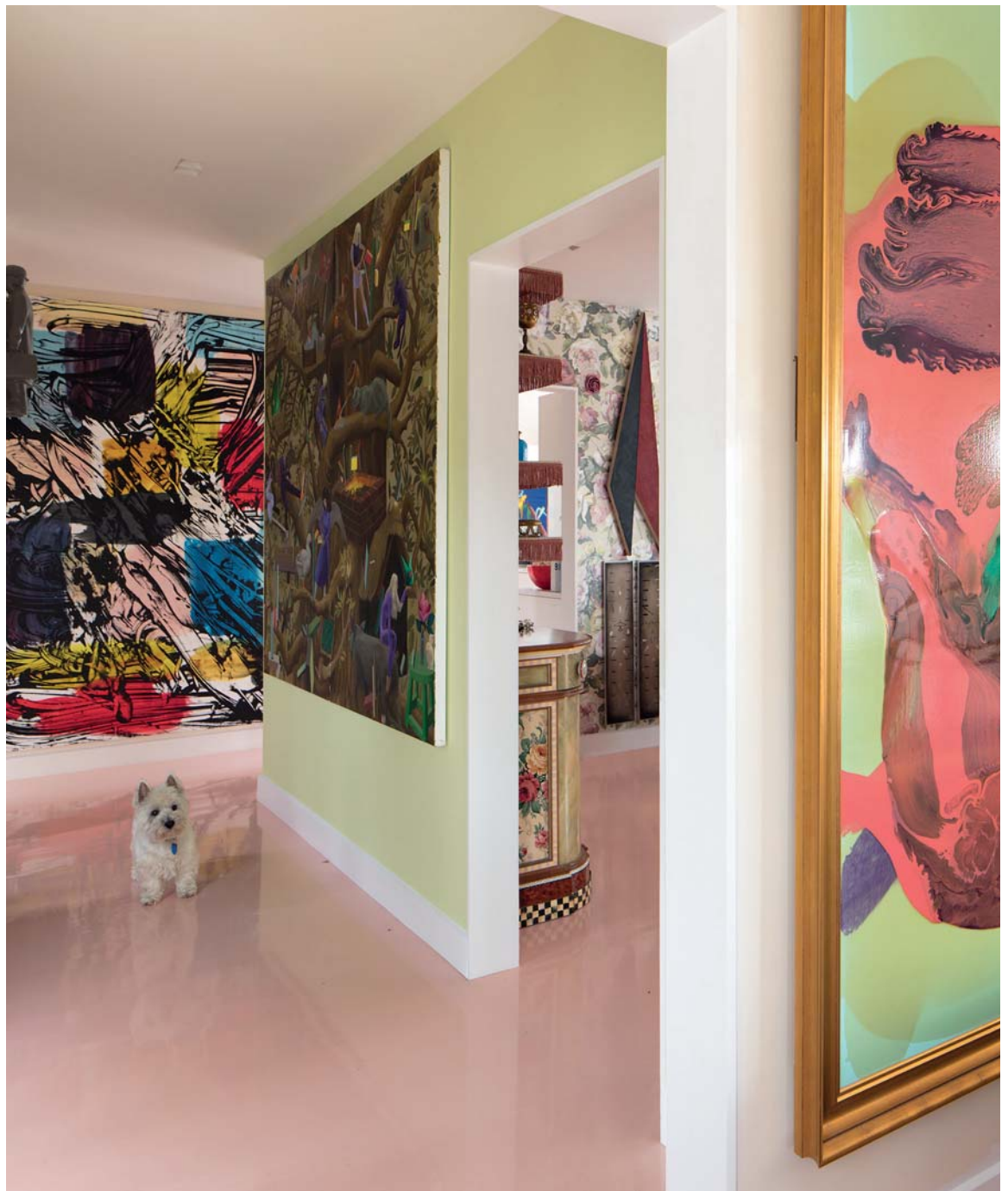
signed and dated 2007 – 2008

1800 x 2000mm: overall

Provenance:

Purchased from Ivan Anthony Gallery, Auckland in March 2008.

\$30 000 – \$45 000



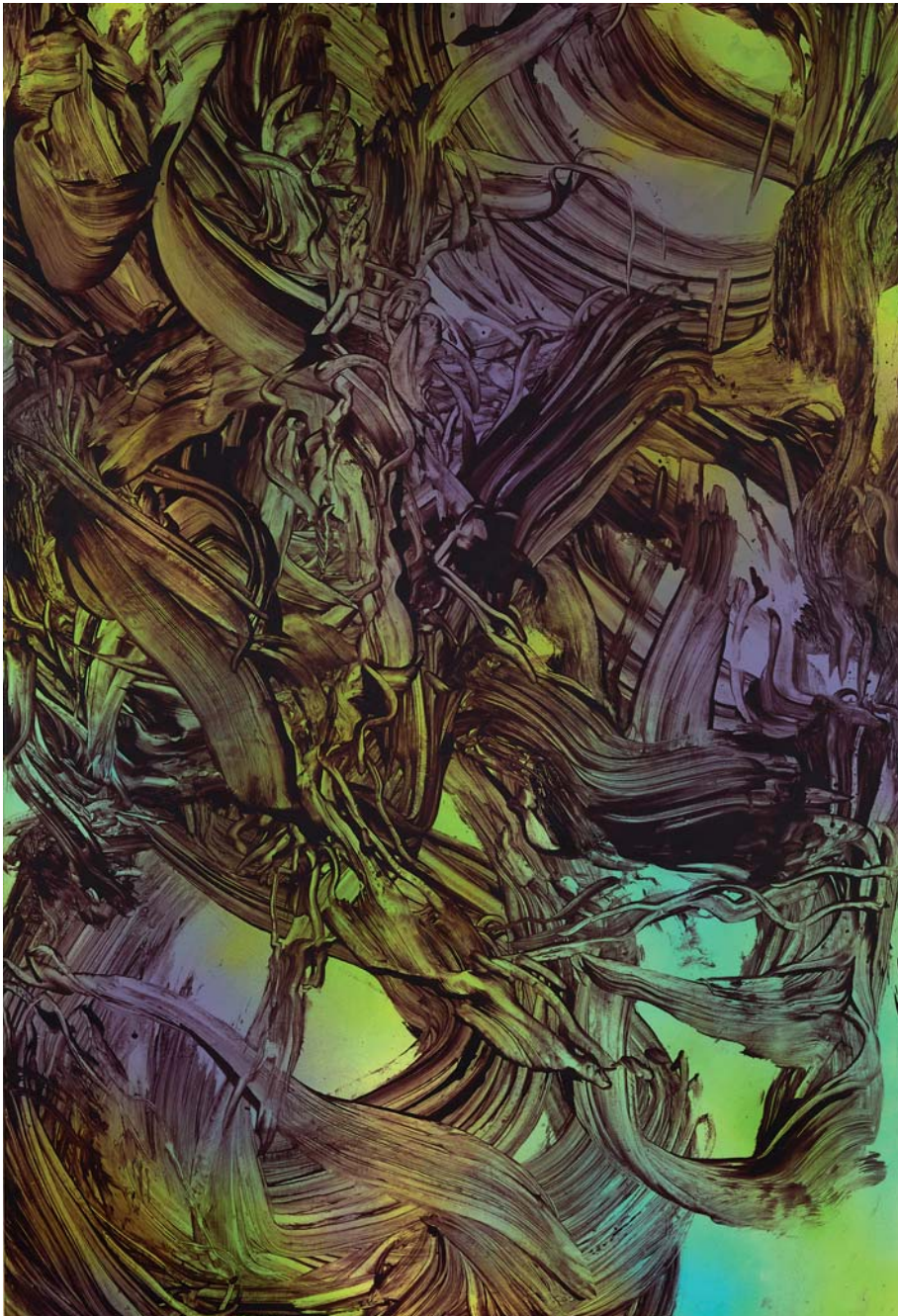


10

Dale Frank  
Self Sodomising Sojourn In Sentimentality/ These  
Experienced Seniors Love Young Cock – Pop Ups  
Driving U Crazy/ Wellington Landscape  
varnish and acrylic on canvas  
signed and dated 2004 verso  
2000 x 2600mm

\$40 000 – \$60 000

22



11

Judy Millar

Proof of Heaven 2

oil and acrylic on canvas

signed and dated 2014 verso; title

inscribed on original Gow Langsford

Gallery label affixed verso

1400 x 950mm

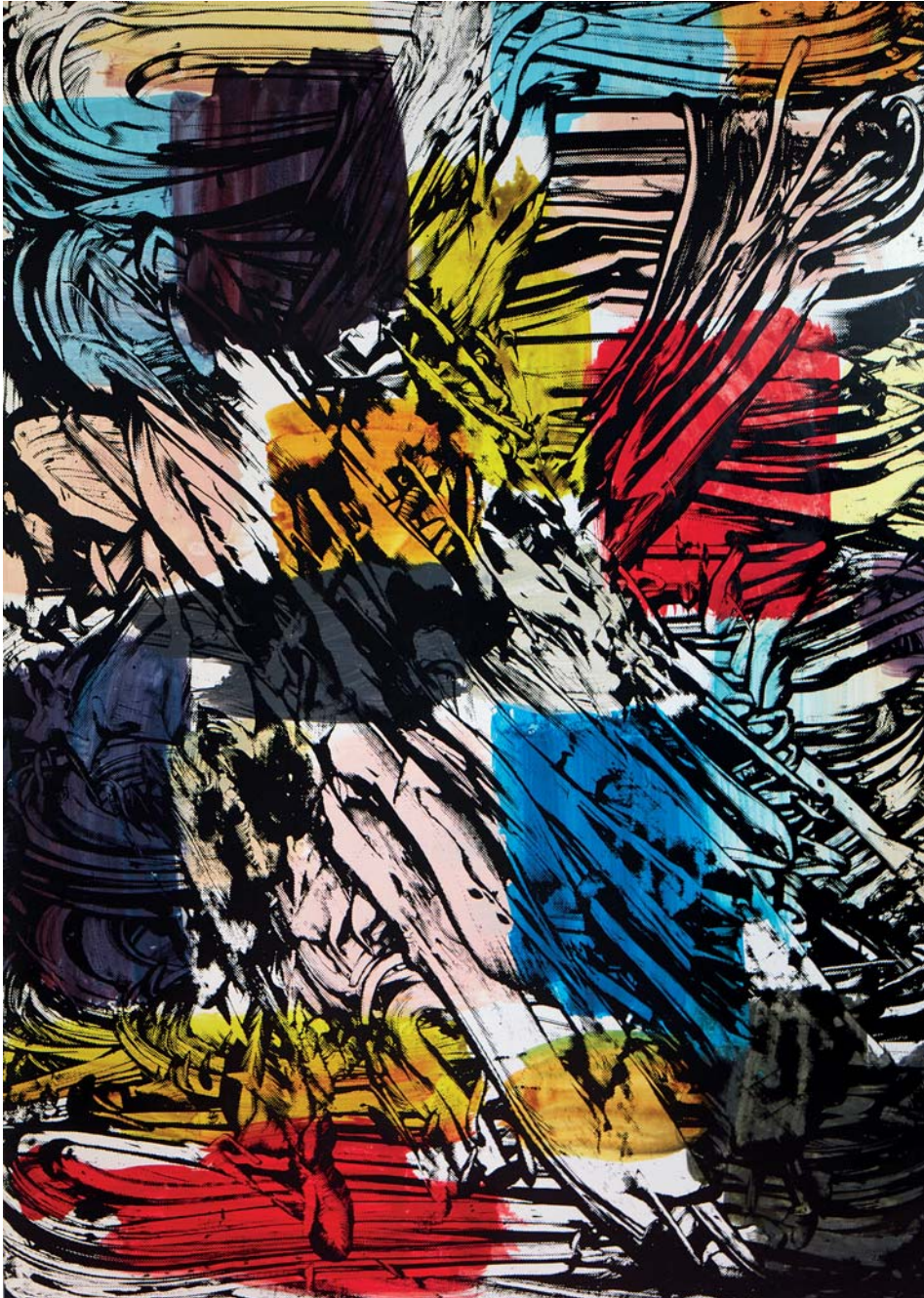
Exhibited:

'Proof of Heaven', Gow Langsford Gallery,  
Auckland, 3 March – 28 March 2015.

Provenance:

Purchased from Gow Langsford Gallery,  
April 2015.

\$14 000 – \$22 000



12

Judy Miller  
Zoomzoom II  
acrylic and silkscreen on canvas  
title inscribed, signed and dated 2013 verso  
2340 x 1680mm

Provenance:  
Purchased from Gow Langsford Gallery,  
March in 2013.

Exhibited:  
'Comic Drop', Gow Langsford Gallery,  
Auckland, 20 March – 13 April 2013.

\$30 000 – \$40 000

Painting is the medium of the fixed gaze and it is also the medium of the hand, which is the emblem of friendship and sincerity, and — as signature and fingerprint — of the individual. Judy Millar's way of working with a swiftly-wielded squeegee, loading oil onto acrylic, her flexed arm and wrist providing all at once line, shape, contour, colour, depth, touch, is from the hand. Viewing her paintings you grasp immediately a muscular eloquence, at once both fierce and delicate, that strikes an immediate line of communication between the artist's body and your own. She is holding you by the hand. And there are hands that have held hers, tutelary precedents for Millar's viscosity where painting yaws between gesture, smear and its removal: American Action Painting of the 1950s and 60s including De Kooning, David Reed's swirling brushstrokes, Gerhard Richter's squeegee abstracts to mention a few. *Artus* in Latin means limb, in Millar's case arm and hand. Articulation refers first to an anatomical joint and, then, to the effective production of speech or any other sign system. That is, articulation references both the act of producing a message and the success of its communication. On both counts Millar's are articulate paintings.

Among the astonishing congeries of overlapping planes and textures wherever you look, even in the wildest composition by Millar, you feel securely anchored. Her paintings maintain their muscle tone. *Proof of Heaven 2* thrums with a dark otherworldly music all its own and channels a rhythm, combining frenetic speed and poise, closed space and open vistas, more a Balanchine ballet than a free jazz improvisation. Humid, milky purplings and underwater greens — colours borrowed from post-apocalyptic comics — fixed by convulsive wipes and kelp-like tendrils would tell us unsettlingly that the proof of heaven is to be found under the sea. In *Egypt* with fingery runs and blowsy messiness paint is crowded, cradled and combined. The red flames shrieking upwards and desert yellow background provide a reference point to the account in Exodus when God spoke to Moses from a burning bush on Mount Horeb and appointed him to lead the Israelites out of Egypt.

In part as an attempt to resolve issues of scale and space, Millar's recent work has taken a digital and sculptural turn. But as these four works demonstrate, Millar's painting offers insights as to why digital images may be exciting but why also — despite their global success and ubiquity — they fail to sustain intellectual interest or nourish the painting soul. They are all in the mind not of the body. Instead, with Millar, in held-breath tension, straining towards levels of intensity and intelligence, the sensual body returns over and over again. If Millar's painting is powerful, it is precisely because it is resolutely not decorative, not the shallow clamour of transferred digital pixelation, because it not only flattens the pictorial space but simultaneously resists this flatness. However, this resistance occurs not through an illusion of depth but through the creation of presence, the presence of the painting hand, a presence that quietly hovers just in front of or behind the ground, thickening it or scraping and hollowing it out, bringing it alive. As Austrian poet Hugo von Hofmannsthal put it in his *Book of Friends*: "Depth must be hidden. Where? On the surface."

Laurence Simmons



13

Judy Millar

Untitled

acrylic and oil on aluminium  
signed and dated 2001 verso  
550 x 760mm

Illustrated:

Leonard Emmerling, Judy Millar:  
*You You, Me Me*, Leonard Emmerling  
(Kerber Art, 2010), p. 44.

\$6000 – \$9000

14

Judy Millar

Egypt

oil and acrylic on canvas  
title inscribed, signed and dated 2011 verso  
950 x 700mm

Exhibited:

'Lucifer, Bring the Light!', Gow Langsford  
Gallery, Auckland, 30 March – 29 April, 2011.

Provenance:

Purchased from Gow Langsford Gallery,  
Auckland in April 2011.

\$7000 – \$10 000





15

Sara Hughes  
Love Me Tender I  
 acrylic on aluminium, 4 parts  
 title inscribed, signed and dated 2004 on artist's  
 original catalogue label affixed verso  
 1000 x 1300mm: overall, installation size variable  
 Provenance:  
 Purchased from Artt Ltd, Auckland in 2010.  
 \$4000 – \$6000



16

Sara Hughes  
For My Darling No. 2  
 acrylic on aluminium, 4 panels  
 title inscribed, signed and dated 2004 on artist's  
 original catalogue label affixed verso  
 520 x 2100mm: overall, installation size variable  
 Provenance:  
 Purchased from Bartley Nees Gallery, Wellington.  
 \$4000 – \$6000



17

Seung Yul Oh  
Dottori  
 fibreglass and two pot automotive paint, steel (2014)  
 600 x 340 x 340mm  
 Exhibited:  
 'Seung Yul Oh: memmem', Starkwhite, Auckland,  
 31 October – 6 December 2014.  
 Provenance:  
 Purchased from Starkwhite, October 2014.  
 \$5000 – \$8000



18

Anton Parsons  
Every Single Thing  
 stainless steel and PVC, 2007  
 1800 x 250 x 150mm  
 \$6000 – \$9000

19

Seung Yul Oh  
Ode Pou  
 fibreglass and gelcoat with two  
 pot automotive paint finish,  
 two parts  
 570 x 400 x 330mm  
 \$4000 – \$6000



20

Michael Parekowhai  
Rainbow Servant Dreaming  
 polyurethane and two pot  
 automotive paint (2005)  
 640 x 240 x 155mm  
 \$10 000 – \$16 000



21

Colin McCahon  
A Bush Covered Hill  
 mixed media on board  
 title inscribed, signed and dated Jan Oct 1966 verso  
 300 x 300mm

Reference:  
 Colin McCahon Database  
 (www.mccahon.co.nz) CM000326  
 Exhibited:  
 'Colin McCahon', Bonython Art  
 Gallery, Sydney, 1 July – 17 July 1960.  
 \$20 000 – \$25 000



22

Bill Hammond  
Cold Kicking Nos I, II, III  
 acrylic on wallpaper stock,  
 triptych  
 title inscribed, signed and dated  
 1989 each panel  
 2390 x 1700mm: overall  
 \$55 000 – \$80 000



Michael Parekowhai,  
*Ten Guitars* 1999 installed  
at Artspace, Auckland.

*I was never into cars like my brother Para. I always thought  
owning a cool guitar would be much cooler than owning a car.*

— Michael Parekowhai

Michael Parekowhai's 'Ten Guitars' announced the fully fledged arrival of a major new voice in the New Zealand art world when they were first exhibited at Gow Langsford Gallery in 1999. A whistle-stop tour of the country's institutions followed by a ground-breaking outing in the Andy Warhol Museum in Pittsburgh, confirming what many artworld insiders already knew – here was an artist with a unique ability to make art both serious and fun that engaged with issues specific to post-colonial Aotearoa yet destined for a much bigger stage.

Parekowhai has been wooing and wowing New Zealand and foreign audiences for nearly twenty five years now. His unique ability to combine



23

Michael Parekowhai

Tua Rima from Patriot: Ten Guitars

flame maple, spruce, rewarewa, swamp kauri, ebony,  
paua shell and stand, 1999  
1040 x 430 x 130mm

Exhibited:

'Ten Guitars', Gow Langsford Gallery, Auckland, 1999.

'Michael Parekowhai: Ten Guitars', Artspace, Auckland,  
19 August – 4 September 1999.

'Ten Guitars', Asia-Pacific Triennial, Queensland Art Gallery,  
Brisbane, September 1999 – January 2000.

'Ten Guitars', City Gallery, Wellington, 13 May – 25 June 2000.

'Ten Guitars', Govett-Brewster Gallery, New Plymouth, 2000.

'Michael Parekowhai: Ten Guitars', The Andy Warhol Museum,  
Pittsburgh, June 10 – September 2, 2001.

'Play On', Adam Art Gallery, Wellington, 8 May – 25 July 2010.

Provenance:

Purchased from Gow Langsford Gallery, Auckland in 1999.

\$100 000 – \$150 000

the slickest and most refined of surfaces with an abiding conceptual vigour led Justin Paton to talk of the artist's dual identity as both 'showman and saboteur'. An obvious constant throughout the artist's considerable oeuvre is the manner which he mines the intersection of culture, place and identity politics. Parekowhai's mother is Pakeha and his father Maori, granting him an ideal vantage point from which to comment and interrogate post-colonial relations.

Less discussed is the manner in which much of Parekowhai's art seems to stem from his childhood and from early memories. Pedagogical toys for young minds – Cuisenaire rods, pick-up sticks, enlarged letters and building blocks – all found their way into the artist's work of the 1990s, albeit blown up to ludicrously grown-up proportions. Parekowhai was born in the 1960s, a complex time for Maori in which they left rural areas en masse, migrating to the city. It was during this time that the guitar became ubiquitous, emerging as a sign of sharing, togetherness and happiness in the urban Maori community. The 1960s and 1970s also witnessed the emergence of Maori performers such as Kiri te Kanawa and Howard Morrison.

The nostalgia of childhood and a less complicated yesteryear are central to *Tua Rima* and its siblings as are notions of whanau and community. Parekowhai has commented: "I guess the meaning is sort of like being in a big family... I guess what I wanted to try and create was like a family of guitars which have their own differences and they go out in the world and they sort of get bought by different people... and then they all come back say every 5 or 10 years to re-play the tunes." Thus with custodianship comes responsibility, not to place the work on a pedestal and separate it from life, but rather to play, enjoy and one day again reunite *Tua Rima* with the whanau. The sublimely beautiful *Ten Guitars* are all conceived first and foremost as utilitarian objects, to be celebrated, strummed and enjoyed.

*Ten Guitars* is among Parekowhai's richest and most impressive works to date. It takes Engelbert Humperdinck's classic anthem as a point of departure, hinting that the processes of colonialization and appropriation are not the one way street they are often purported to be. *Tua Rima* illustrates the remarkable adaptability of Maori and the manner in which they have long drawn on Pakeha culture for their own purposes.

Ben Plumbly

Bill Hammond

Waiting for Buller, Bar

acrylic and metallic pigments on canvas  
title inscribed, signed and dated 1993  
1200 x 800mm

Exhibited:

'Bill Hammond Unplugged: A Selection of Works from Stock', Peter McLeavey Gallery, Wellington, 23 May – 10 June 1995.

'Bill Hammond: 23 Big Pictures', Dunedin Public Art Gallery, September – November 1999.

Illustrated:

Justin Paton et al., *Bill Hammond: 23 Big Pictures* (Dunedin, 1999), p. 41.

Christina Barton, 'Hammond's Place', *Art New Zealand* 97, p. 67.

Jill Trevelyan, *Peter McLeavey, The Life and Times of a New Zealand Art Dealer* (Te Papa Press, 2013), p. 338.

Provenance:

Purchased from Gow Langsford Gallery, Auckland in 1997.

\$120 000 – \$160 000



When Hammond's strange bird creatures first showed up following the artist's famed trip to the Auckland Islands they appeared pretty damned pissed off. Whether standing resolute perched on the edge of the jagged New Zealand coastline staring out to sea, or hanging out in seedy bars and pubs, there was only one thing on these strange part bird, part man's creatures minds – Sir Walter Lawry Buller. The Victorian ornithologist would have been a brave man to walk into the scene of this painting and join the ragtag bunch of patrons at this bar. Like some kind of nightmarish avian David Lynch interior, *Waiting for Buller, Bar* presents a strange dystopic world where birds rule the roost, like the Auckland Islands themselves, which so affected the painter and inspired the on-going series.

Born on a remote mission station in the Hokianga, Walter Buller (1838 – 1906) craved fame and recognition in England. A lawyer by profession, he channelled his ambition into science – his book describing New Zealand bird species *A History of the Birds of New Zealand* (London 1972-73), gained him the praise and reputation he so craved. Beautifully illustrated by J. G. Keulemans (1842-1912), the handsome volume typifies the Victorian obsession with collecting and classifying specimens and features in Hammond's own Lyttleton library. Buller carried on killing native birds even after it was widely acknowledged that many species were threatened by extinction, and in contempt of laws distinctly designed to protect them.

Whereas Hammond's paintings of the 1980s appeared frenetic, discordant and peripatetic, inspired by contemporary music and popular culture, an eerie calm-before-the-storm permeates the artist's early-mid 1990s canvases, replacing the visual 'noise' with something far more beguiling, lyrical and haunting. Still essentially a landscape painter, the artist's paintings continued to subvert any easy or obvious readings. *Waiting for Buller, Bar* presents no simple moral message and whilst the characters in this scene may not appear particularly happy about their lot, they nonetheless appear very content with it. I guess for Hammond they're as entitled to enjoy the fruits of their labour as much as the next guy. Donning printed shirts, smoking fags and shooting the breeze at their local watering hole, time it seems is on their side. Sooner or later he'll show up.

Ben Plumbly



Interior view of Anne Coney's lobby in Taurarua Terrace, Parnell.

Tony Fomison's portraits were always landscapes and vice versa. Another way of saying that is to acknowledge his constant anthropomorphisation of the land. Just think of his magnificent, mountainous *Beethoven* (1981) (Chartwell Collection, Auckland Art Gallery) or the toothless, brooding, giant head like a hill looming over a verdant field of *Isn't it my turn* (1976). The painterly quality of Fomison's landscapes, the grandeur of the landforms he deals with (caves, desolate beachscapes, protruding promontories), the management of space and light, the colour (umbers, earthy ochres and teal blues) and texture of the materials he uses (the rough weave of his hessian) bring us close to the actualities of the earth. They are all unified by what James Ross, in an early perceptive review, described as Fomison's metaphysical "concern with human fate," and this will be enough for some viewers. But others, recognising that these landscapes are 'inscribed', that they are composites, will want to explore the associations they carry. *Dreams are all we are made of* is just one of those scapes full of memory, desire, identity, prophecy, fate. Flipped up into the foreground of the composition is what appears to be a central raised whale tail moments before a deep dive down, its flukes morphing into memories of carved Polynesian heads, which Fomison (for a time assistant ethnologist at Canterbury Museum) had studied assiduously. This painting bears a similarity to other works of the period in which allegorical heads loom large over a landscape horizon in the manner of an anthropomorphised headland. As such, the figureheads may stand in for ancient wisdom and its direct connection to the natural world.

However, here in *Dreams are all we are made of* this world is split Janus-like; one face smaller and more serene, the other seemingly furtive, sporting an aggressive gash for a mouth. Both perhaps suggesting a chthonic clash of knowledges and by association, of power. Freud called this type of image 'dreamwork' by which he meant the process whereby the underlying disguised desires of the dream are translated into its remembered content. To achieve this Fomison, like the dreamer, employs a process of condensation fusing two images together — whale fluke and landform, landform and carved face. The dream is always stranger than we know, more potent, more subversive, and carries in its limitless depths a greater load of information about ourselves than we care to acknowledge. And yet our dreams show us that there is always somewhere else, somewhere we might have been, someone we might become. Paradoxically, in our dreams we are at once most obscurely and most essentially ourselves. Fomison knew this and he repeatedly sought a place, a landscape, where the imagination may be enticed to settle, importing into the wild environment a set of indigenous references that would give this otherwise natural place meaning, and provide a means of responding to it in cultured terms.

Laurence Simmons

Tony Fomison

Dreams are all we are made of

oil on hessian on board

title inscribed, signed and dated '1988

Lincoln Street, 1989 Williamson Ave' and

inscribed *Thanks Annie* verso

915 x 1832mm

Provenance:

Purchased from Gow Langsford Gallery.

\$100 000 – \$150 000





26

Michael Smither  
Woman in a Bath

oil on board  
signed with artist's initials M. D. S. and dated '95  
1200 x 850mm

Illustrated:

Gregory O'Brien, *Lands and Deeds : Profiles of  
Contemporary New Zealand Painters* (Godwit,  
1996), p. 23.

\$80 000 – \$120 000

Painted in a first floor studio on Auckland's Karangahape Rd, Michael Smither's Woman in a Bath (1995) was, at the time, both a radical departure for the artist and a continuation of themes and formal concerns that dated back to the beginning of his career. The painting was part of a series of works which explored physical intimacy and celebrated the human body—male and female—in middle age. Going through many phases, it was also an experiment with colour and light. Early in the painting's development, the bath was blue; as the colouration was adjusted, the entire picture changed dramatically.

I watched the painting evolve over a number of months during the summer and autumn of 1994-95. On one occasion I noticed the light around the edge of the female form and the water's edge had become sharper, the chiaroscuro more intense; a few weeks later it had shifted the other way. I was captivated by the process—and by Smither's audacity. A pair of breasts emerging from a rectangle of reflected light might well be without precedent in the annals of Western painting.

Working on Lands and Deeds; Profiles of Contemporary New Zealand Painters (Godwit 1995), photographer Robert Cross and I arrived at what was to be a watershed period in Smither's career. Having moved to Auckland only a year earlier, he was overflowing with painterly energy and good talk. He offered the following perspectives, brush in hand, while in the mid-stages of painting Woman in a Bath:

*This was one of my first real expressions of how I feel about women... This is like the rock paintings revisited, but with complications. It's a strange painting and it says a lot about the human predicament... in a pink bath!*

*A woman in a bath. Washing her hair. It is amazing material... getting those feet hanging onto the end of the bath, the knees, the knees! That's how a painting like this gets its direction. When I get around to painting the water level, this painting will become magic because there will be reflections . . .*

*Painting the nude is paying tribute to what I see. The challenge is to paint the figure honestly, even if the figure is fifty years old. And there aren't that many paintings of fifty-year-old nudes around.*

*If you look at my early domestic paintings and my early nudes, they're very inadequate as paintings and as observations of the human figure. Now I'm really looking at what happens with the muscles and the bones. These bodies have got bones in them. In my earlier paintings of the nude, it was as if the bones were on the outside—the bodies were stiff and hard. These are soft on the outside but they have bones on the inside. That was another thing I learnt from looking at clouds...*

Gregory O'Brien

Jacqueline Fraser

"You Could Just Be A Flash In The Pan For All  
You Know, You Sam Taylor Wood Sycophant"

backlit photo, wig, pleated tulle, sequinned  
crown, diamantes, gold foil, lace, hand-  
beaded organza, beaded silk (2006)

1235 x 835 x 160mm

Provenance:

Purchased from Michael Lett, Auckland.

\$11 000 – \$17 000





28

Max Gimblett  
Divine Flesh  
 synthetic polymer paint on  
 quatrefoil shaped canvas  
 title inscribed, signed and dated  
 1988 verso  
 380 x 380mm  
 \$6500 – \$9000

29

Gloria Fletcher Thancoupie  
 (Aboriginal) 1937–2011  
Mosquito Man  
 hand-built stoneware with  
 incised designs decorated with  
 slip and oxide  
 incised signature  
 160 x 140 x 140mm  
 \$8000 – \$12 000



Ralph Hotere

Oputae

blowtorched corrugated baby iron  
and lead head nails

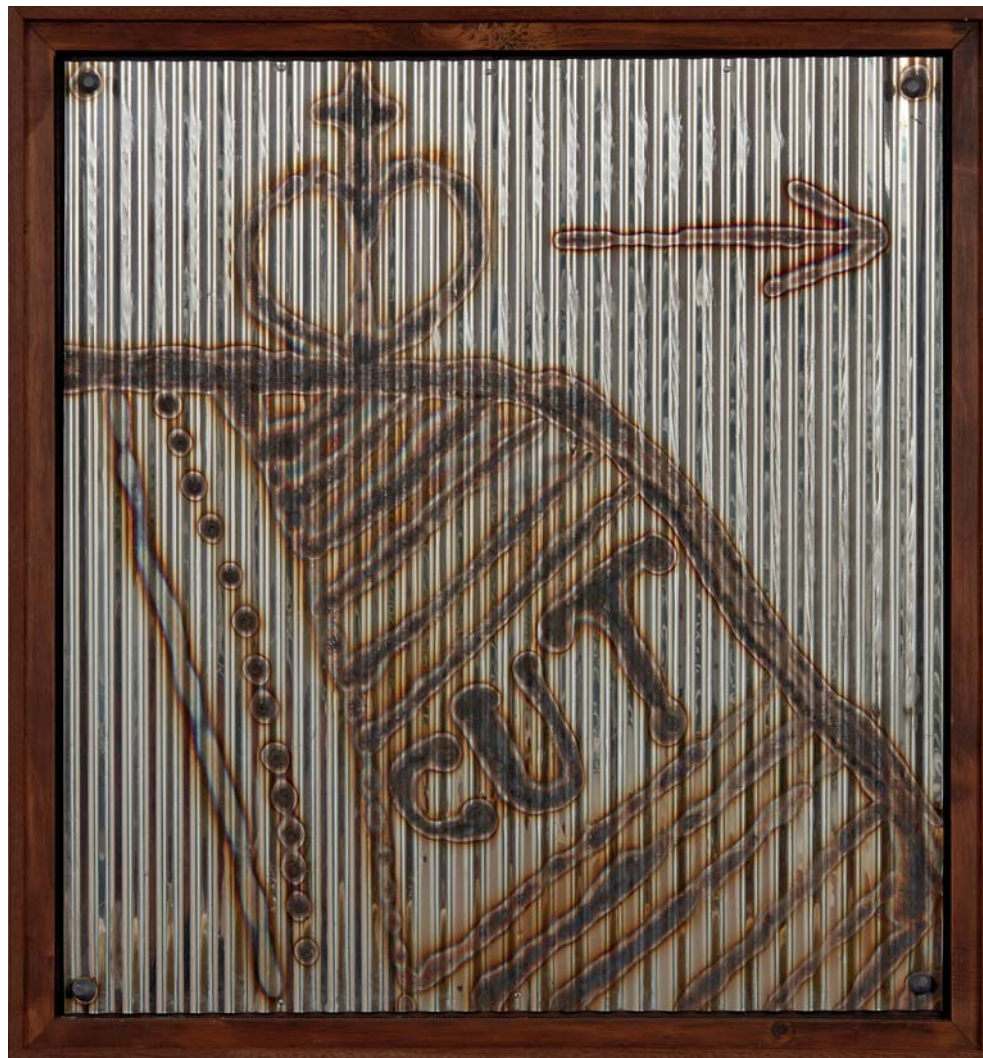
inscribed *Cut*

710 x 650mm

Provenance:

Purchased from Marshall Seifert  
Gallery, Dunedin in 1990.

\$45 000 – \$65 000





31

Ralph Hotere

Polaris: 1984

acrylic on paper and burnished steel  
in original Colonial villa window frame  
title inscribed, signed and inscribed  
*Port Chalmers*  
870 x 790mm

Provenance:

Purchased from Marshall Seifert  
Gallery, Dunedin in 1990.

\$60 000 – \$80 000

Louise Henderson  
The Persian Paper Toy Seller  
oil on canvas  
signed and dated '57; title  
inscribed verso, original John  
Leech Gallery labels affixed verso  
915 x 702mm  
\$40 000 – \$60 000



Adele Younghusband  
The Virgin and Child with  
St Anne and the Angels  
oil on jute on board  
signed and dated 1946;  
title inscribed and signed  
verso  
646 x 535mm  
\$15 000 – \$25 000



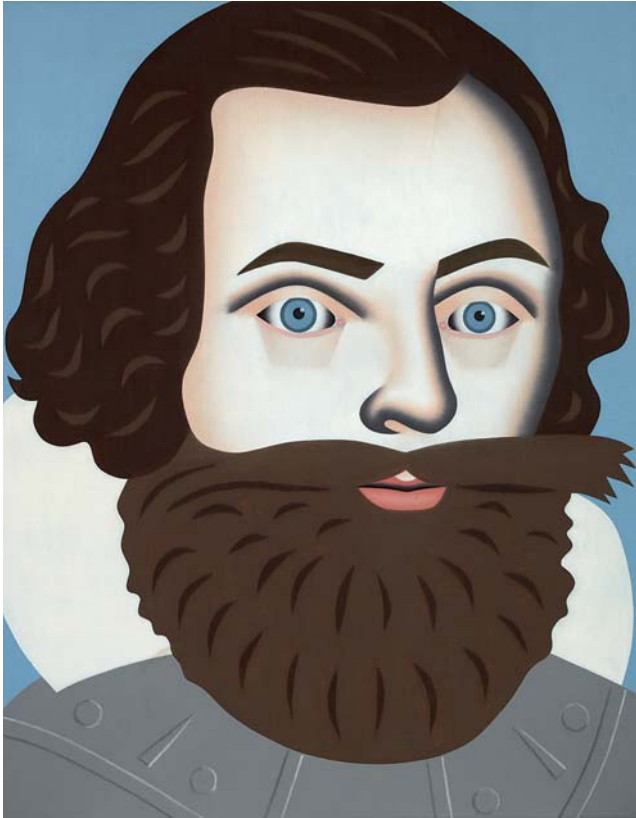
34

Workshop of Piero  
Fornasetti (Italian  
1913 – 1988)  
Armoire Malachite  
wood, gold and  
malachite  
1310 x 900 x 350mm  
\$20 000 – \$30 000

35

Wendy Fairclough  
Taranaki Daydream  
hand-blown glass,  
engraved  
installation size  
variable  
  
Provenance:  
Purchased from  
RANAMOK Prize for  
Contemporary Art,  
Sydney in 2003.  
\$6000 – \$9000





36

Gavin Hurley  
Captain John Smith  
 oil on hessian  
 title inscribed, signed with artist's initials  
*GIH* and dated '09 verso  
 700 x 550mm  
 \$6000 – \$9000



37

Gavin Hurley  
Goldmark Study  
 oil on hessian  
 signed *GIH* and dated '03 verso  
 765 x 557mm  
 Provenance:  
 Purchased from Anna Bibby Gallery, Auckland in 2003.  
 \$6000 – \$9000



Michael Illingworth  
Untitled – from the Rangi and  
Papa Creation Series  
 oil on canvas  
 signed and dated 1971 verso  
 710 x 612mm

Provenance:  
 Purchased from Art+Object,  
 Auckland in November 2009,  
 Lot No. 36.  
 \$60 000 – \$80 000

Michael Illingworth's 1967 exhibition at Barry Lett Galleries, occurring four years prior to this wonderfully risqué painting, was purportedly the first sell out exhibition of a contemporary artist in this country. Despite this rare commercial success Illingworth's paintings have never sat comfortably within the canon of New Zealand art and his battles with an unsympathetic arts establishment and a deeply conservative public would ultimately witness the artist retreating to the deep Coromandel to escape society and become a farmer.

One of the first painters in this country to devote themselves full-time to their practice, Illingworth returned to New Zealand in the early 1960s after a period living in London where he worked at the prestigious Gallery One alongside some of the world's leading artists including Francis Souza, Bridget Riley and Yves Klein. It was this experience that cemented his desire to become a painter. Like many New Zealand artists of this time much of his success came from his ability to absorb the influences he encountered overseas and marry them in a unique manner to the distinctly New Zealand environment.

*Untitled – from the Rangi and Papa Creation Series* presents Illingworth's unique painterly style at its finest. Jewel-like, the surface radiates seemingly from within, not unlike the auratic glow of a Russian Icon. There is little evidence here

of the artist's brush and thus little to distract from the highly sexualized subject matter expertly rendered with a palette both celestial and primordial. This is the same New Zealand landscape at the centre of the country's art history for over a century prior to this but certainly not as we know it. Courageous and uncompromising, the genius in this painting and in Illingworth's project is the manner in which he turns the table on the Pakeha landscape tradition, incorporating the primal couple of Maori mythology Ranginui (the sky father) and Papatuanuku (the earth mother) as well as his own liberal take on the sex and the environment. Despite the radical and confronting nature of Illingworth's subject matter the defining tropes of his practice were consistent and art-historically conservative, namely still-life, portraiture and landscape. In *Untitled – from the Rangi and Papa Creation Series* he combines the latter two genres and reminds us that it is not only men and women who make love to populate the earth and that the creation process is central to the universe itself.

Ben Plumbly



39

Neil Dawson  
Red Plumb Bob  
 mixed media, circa 1986  
 900 x 360 x 250mm  
 \$7000 – \$10 000



40

Neil Dawson  
Untitled  
 laser cut steel  
 1100 x 1100 x 215mm  
 \$13 000 – \$18 000

41

Neil Dawson  
Untitled  
 wire, mesh, polystyrene and  
 acrylic paint  
 700 x 500 x 380mm  
 \$7000 – \$10 000

50





42

Bill Hammond

A Blade of Grass will always be a blade of grass.

Men and Women are the Subject of My Enquiry

acrylic on canvas, triptych

title inscribed, signed and dated 1993 and

inscribed *Men and Women are the Subject of my*

*Enquiry, Samuel Johnson*

910 x 451mm: overall

Provenance:

Purchased from Art+Object, Auckland in July

2010, Lot No 7.

\$25 000 – \$35 000



43

Bill Hammond  
Because There's No No Twisting like a  
Slow Slow Twisting with you  
 oil on oak panel  
 title inscribed, signed and dated 1984  
 415 x 1073 x 72mm  
 Provenance:  
 Purchased from Red Metro Gallery,  
 Auckland in 1985 (ex Prospect Collection).  
 \$15 000 – \$22 000





44

Jeffrey Harris

You May be a Woman

oil on canvas

inscribed *Sick on a Dream*, signed and dated 1981; original Auckland City Art Gallery labels affixed verso 655 x 655mm

Exhibited:

'Jeffrey Harris', Dunedin Public Art Gallery, 4 April – 3 May, 1981.

'Anxious Images: Aspects of Recent New Zealand Art', Auckland City Art Gallery, 1984.

Provenance:

Collection of Marshall and Annalise Seifert, Dunedin. Purchased from Marshall Seifert Gallery, Dunedin, circa 1987.

\$14 000 – \$22 000

45

Jeffrey Harris

Girl and Mirror

gouache and pastel on paper signed

436 x 694mm

\$2000 – \$3000

46

Jeffrey Harris

Memory

pastel and oil on paper signed and dated 1985 1210 x 804mm

\$7000 – \$10 000

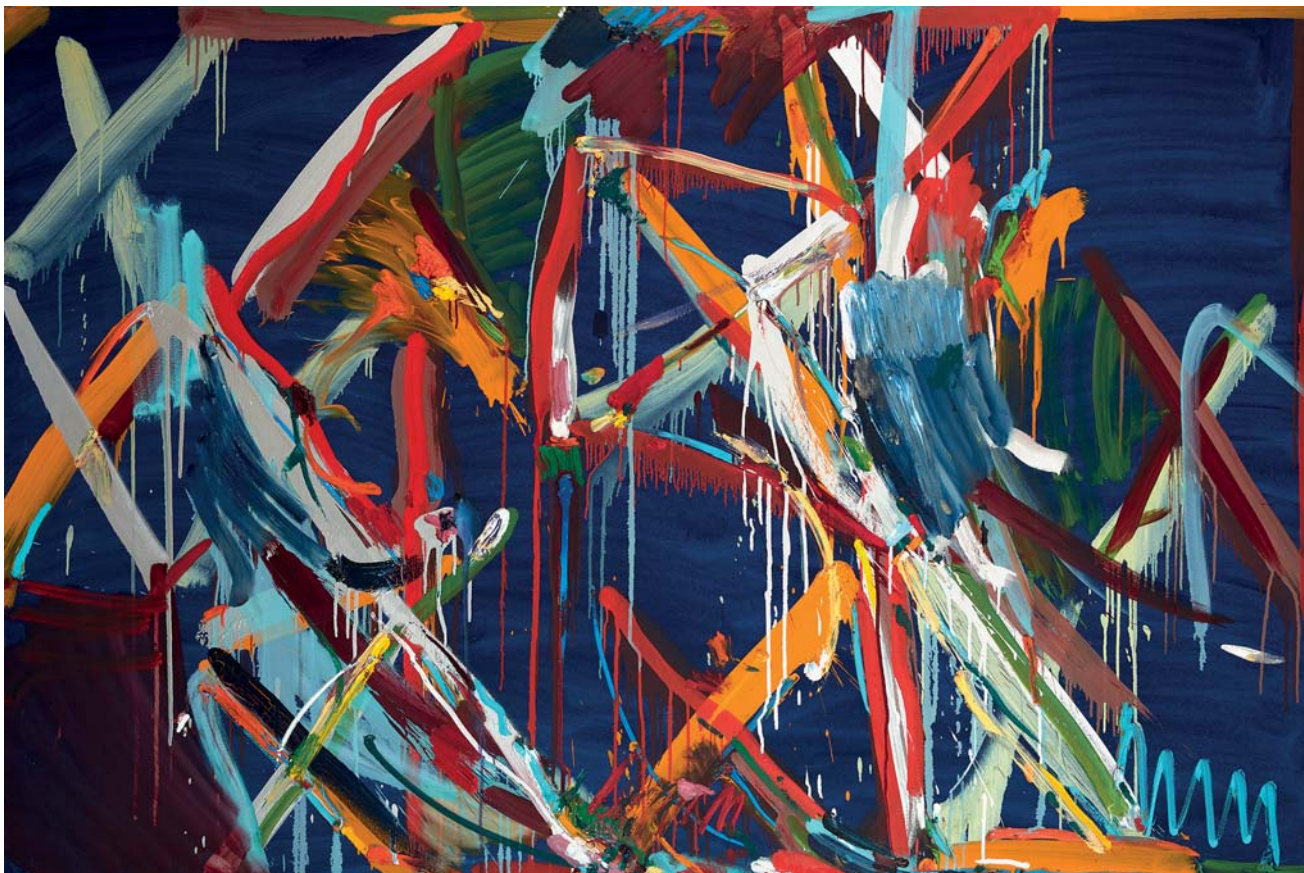


Samantha Mitchell  
*Electric Eyes*  
 acrylic on perspex  
 title inscribed, signed  
 and dated 2002 verso  
 990 x 990mm

Illustrated:  
 Warwick Brown,  
*Seen This Century*,  
*100 Contemporary*  
*New Zealand Artists*,  
*A Collectors Guide*  
 (Godwit, 2009), p. 286.  
 \$6000 – \$9000

Paul Dibble  
*Flight over Lincoln Church*  
 cast bronze, 1/3  
 signed and dated 2004  
 502 x 570 x 250mm  
 Provenance: Purchased  
 from Gow Langsford  
 Gallery, July 2004.  
 \$8000 – \$14 000





49

Allen Maddox

Composition on Blue

oil and enamel on canvas

title inscribed, signed with artist's initials *AM* and dated '96 verso

1220 x 1830mm

Provenance:

Purchased from Gow Langsford Gallery, circa 1997.

\$28 000 – \$40 000



50

50

Antonio Murado

Untitled

oil on canvas

signed and dated 'NY '97'

verso

1500 x 1500mm

Provenance:

Original Gow Langsford

Gallery label affixed verso

\$15 000 – \$25 000

Robert Ellis

Maungawhau/Natura Morta  
(319)

oil and acrylic on linen

title inscribed, signed and dated

2003 verso; original Milford

Galleries Auckland label affixed

verso

1675 x 1370mm

Illustrated:

Hamish Keith et al., *Robert Ellis*

(Ron Sang Publications, 2014),

unpaginated.

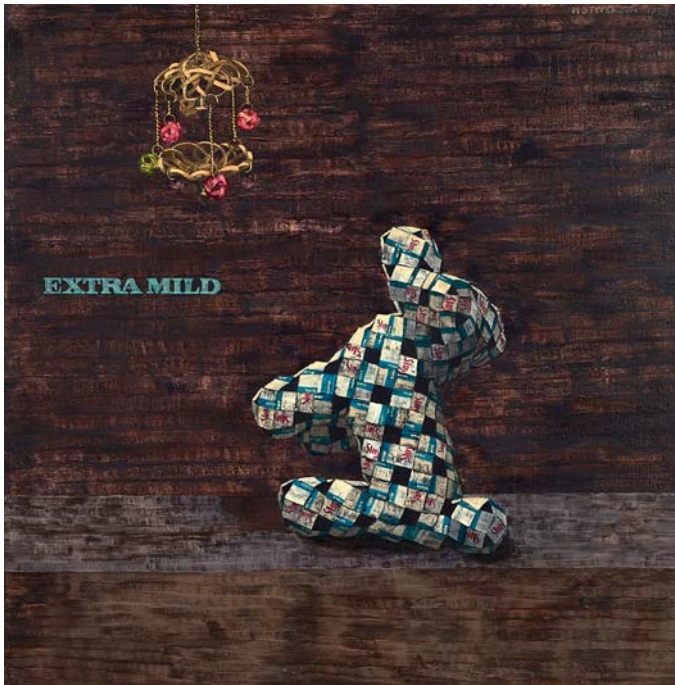
Provenance:

Purchased from Milford

Galleries, 2004.

\$16 000 – \$25 000





52

Michael Stevenson  
Extra Mild  
 oil on board  
 title inscribed, signed and dated 1993  
 700 x 700mm  
 Provenance:  
 Purchased from Anna Bibby Gallery,  
 September 2003.  
 \$12 000 – \$18 000

60



53

Graham Fletcher  
Untitled (The Blue Room)  
 oil on canvas  
 title inscribed, signed and dated August 2014 verso  
 408 x 305mm  
 Exhibited:  
 'Graham Fletcher: Phantom Cube', Gow Langsford  
 Gallery, Auckland, 20 August – 13 September  
 2014.  
 Provenance:  
 Purchased from Gow Langsford Gallery, Auckland  
 in August 2014.  
 \$3000 – \$5000

54

Heather Straka  
Cargo Girl  
oil on canvas (2011)  
1000 x 800mm

Provenance:  
Purchased from Melanie Roger Gallery,  
Auckland in 2012.  
\$15 000 – \$20 000

55

Heather Straka  
Flower  
oil on linen mounted to board  
title inscribed, signed and dated 2012 verso  
232 x 344mm

Provenance:  
Purchased from International Art Centre,  
November 2015, Lot No. 1.  
\$3000 – \$5000



56

Joanna Margaret Paul  
Imminence of Spring  
 watercolour, pastel, graphite and  
 collage on paper, diptych  
 title inscribed, signed with artist's  
 monogram and inscribed *July Street,*  
*Roseneath*  
 460 x 617mm: overall  
 Provenance:  
 Purchased from New Vision Gallery,  
 Auckland in 1986.  
 \$1500 – \$2500



58

Joanna Margaret Paul  
Eben der  
 watercolour and oil on paper  
 signed with artist's initials JMP and  
 dated '84;  
 390 x 312mm  
 Provenance:  
 Purchased from Tinakori Gallery,  
 Wellington in 1997.  
 \$1000 – \$2000



57

Joanna Margaret Paul  
Of Poppies and Duration  
 watercolour and graphite on paper  
 title inscribed, signed with artist's  
 monogram and dated 'Roseneath,  
 10 September 1984'  
 455 x 603mm  
 Illustrated:  
 Anne Kirker *New Zealand Women*  
*Artists: A Survey of 150 Years*  
 (Craftsmen House, 1993), p. 216  
 Provenance:  
 Collection of the artist  
 \$1500 – \$2500



59

Joanna Margaret Paul  
Hortus Conclusus  
 watercolour and graphite on paper  
 title inscribed, signed with artist's initials  
 JMP and dated '87 and inscribed No. 1  
 742 x 570mm  
 \$1000 – \$2000



62



60

Joanna Margaret Paul  
Moana Pool  
 oil on board, 1982  
 original Sarjeant Gallery  
 Touring label affixed verso  
 1200 x 605mm  
 \$2000 – \$4000

61

Joanna Margaret Paul  
Candle & Pitcher  
 oil on board  
 signed with artist's initials *JMP*  
 and dated '72; title inscribed and  
 signed *Joanna Harris, Seacliff* verso;  
 inscribed *Cat No. 13* verso; original  
 Elva Bett Gallery blindstamp  
 applied verso  
 351 x 255mm  
 Provenance:  
 Purchased from Tinakori Gallery,  
 Wellington in 1997.  
 \$1000 – \$2000

Denys Watkins  
Man-o-the-Woods  
 oil on canvas  
 title inscribed, signed and  
 dated '06 verso  
 1825 x 1217mm

Note: this work has been  
 requested for an exhibition to  
 be held at Gus Fisher Gallery,  
 Auckland, November 2017.

\$7000 – \$10 000





63

Denys Watkins

Ideal Boy

acrylic on canvas

title inscribed, signed and dated '04 verso  
1215 x 1215mm

Provenance:

Purchased from Bath Street Gallery,  
Auckland in 2004.

Note: this work has been requested for an  
exhibition to be held at Gus Fisher Gallery,  
Auckland, November 2017.

\$7000 – \$10 000



64

Denys Watkins

Lagoon

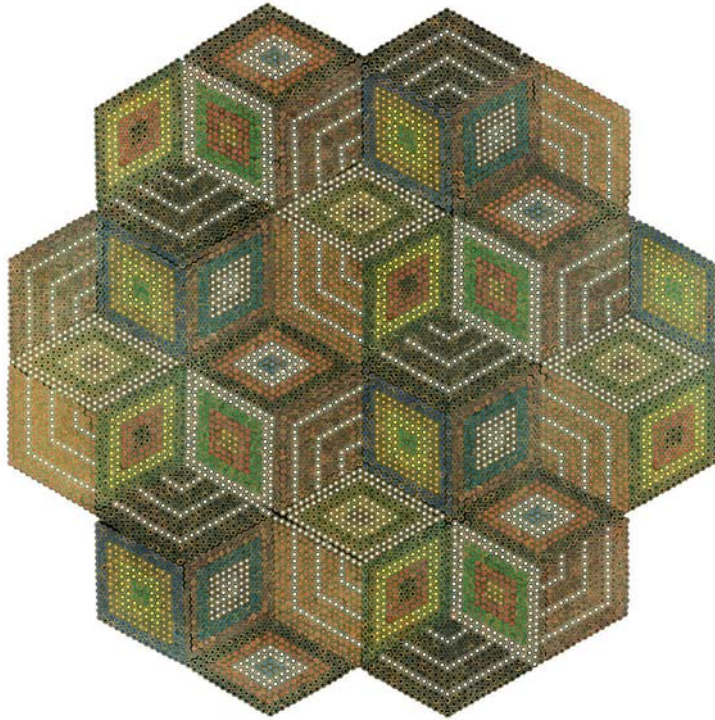
acrylic on linen

title inscribed, signed and dated  
2011 verso  
900 x 900mm

Provenance:

Purchased from Bath Street  
Gallery, Auckland in August 2011.

\$5000 – \$8000



65

Lionel Bawden  
Untitled (wall piece)  
 Staedtler pencils, epoxy resin  
 and linseed oil  
 signed and dated 2003 verso  
 760 x 760 x 40mm

Exhibited:  
 'Lionel Bawden: The Spring  
 Tune', Dunedin Public Art  
 Gallery, 2004.

Provenance:  
 Purchased in 2004.  
 \$6000 – \$9000



66

Stephen Bambury  
Untitled  
 acrylic on shaped canvas  
 original Gow Langsford Gallery  
 (The Strand, Parnell) label  
 affixed verso  
 1430 x 390 x 45mm  
 \$6000 – \$9000

66

67

Miranda Parkes

Stalker

acrylic on canvas

title inscribed, signed and

dated 2006 verso

1100 x 1010 x 320mm

\$6000 – \$9000

68

André Hemer

Something Important

Superseded by the 3D Special

acrylic on canvas

title inscribed, signed and

dated '10 verso

1100 x 1100mm

\$5500 – \$8500



67



68

69

Chris Booth

Paua Arc

paua shells, boulders and

galvanised steel (1988)

940 x 1560 x 320mm

Illustrated:

Chris Booth *Chris Booth: Sculpture*

(David Bateman Ltd, 1993), p. 55.

\$7000 – \$12 000



70

Greer Twiss

Colonial Boule head & Tui

lead

impressed signature

240 x 255 x 290mm

Provenance:

Purchased from Jane Sanders,

Auckland in December 1999.

\$4000 – \$7000



71

Vicki Fanning

Tartan pillow

flame-worked borosilicate glass

410 x 410 x 10mm

Provenance:

Purchased from Masterworks

Gallery, Auckland.

\$1500 – \$2500



68

72

Terry Stringer  
Angel from Leonardo  
 cast bronze, 3/3  
 signed and dated '91  
 410 x 450 x 10mm  
 \$5000 – \$8000



73

Warren Viscoe  
The Virtual Epiphany  
of W. L. Buller  
 privet, kauri, acrylic, stain  
 and wax  
 930 x 270 x 250mm  
 Provenance:  
 Purchased Artis Gallery,  
 Auckland in 2004.  
 \$5000 – \$8000



74

Jim Wheeler  
Model Garden with Idols  
 bronze  
 title inscribed, signed  
 with artist's initials JW and  
 dated 1982  
 220 x 315 x 230mm  
 \$2000 – \$3500



75

Harry Watson  
Fantail  
 carved wood and oil paint  
 signed with artist's  
 monogram verso  
 200 x 110 x 210mm  
 Provenance: Purchased  
 from FHE Galleries,  
 Auckland in 2004.  
 \$1000 – \$2000





76

John Walsh  
Pare o Tumatauenga  
 oil on board  
 2006  
 900 x 1200mm  
 Provenance:  
 Purchased from John Leech Gallery,  
 Auckland in 2006.  
 \$14 000 – \$20 000



77

Richard Killeen  
Flight Path  
 oil on board  
 title inscribed, signed and dated 1973 verso  
 910 x 175mm  
 Provenance:  
 Purchased from Webb's, Auckland in 1986.  
 \$2500 – \$4000



78

Richard Killeen  
Rocket  
 oil on board  
 title inscribed, signed and dated 1973 verso  
 910 x 175mm  
 Provenance:  
 Purchased from Webb's, Auckland in 1986.  
 \$2500 – \$4000



79

Julian Dashper  
Double parking Les Mills 5.30  
acrylic, pastel and collage on paper  
title inscribed, signed and dated 1987 verso  
800 x 1200mm  
\$7000 – \$10 000

Don Binney

G. V1/Tokatoka/6/VIII/45

oil and acrylic on board

signed and dated 1984

602 x 810mm

Provenance:

Purchased from International  
Art Centre, Auckland.

\$20 000 – \$30 000



Stanley Palmer

Memories of Matauri

oil on linen

signed and dated '07

800 x 1850mm

Provenance:

Purchased from Anna Bibby  
Gallery, October 2007.

\$18 000 – \$28 000



Dick Frizzell  
Okahu Bay  
 enamel on board  
 title inscribed, signed  
 and dated 14.12.80  
 597 x 728mm

Provenance:  
 Purchased from  
 Peter Webb Galleries,  
 Auckland, 1981.  
 \$6000 – \$9000



George Balogh  
Academic Preoccupations  
 oil on board  
 signed with artist's initials GB  
 and dated '81; original Denis  
 Cohn label affixed verso, artist's  
 blindstamp affixed verso  
 420 x 422mm

Provenance:  
 Purchased from Denis Cohn  
 Gallery, Auckland.  
 \$800 – \$1400



Karl Maughan  
Untitled  
 oil on canvas  
 signed and dated June 1989  
 and inscribed *No. 10* on  
 original Gow Langsford Gallery  
 November/December 1989  
 exhibition label affixed verso  
 355 x 405mm  
 \$3000 – \$5000



Patricia France  
A Family  
 oil on board  
 signed; title inscribed and dated  
 1988 verso  
 560 x 576mm  
 Provenance:  
 Purchased from Denis Cohn  
 Gallery, Auckland in 1988.  
 \$5000 – \$8000

86

Jeff Thomson

Kea Mailbox

rural mailbox, corrugated iron, acrylic paint (1999)

900 x 870 x 720mm

Exhibited:

'Corrugations: The Art of Jeff Thomson', Tauranga Art Gallery, 2013, touring exhibition.

\$6500 – \$9500



87

Jeff Thomson

Cow

corrugated iron, paint

1310 x 2020 x 825mm

\$5500 – \$8500

88

Jeff Thomson

Chicken

corrugated iron, paint

530 x 500 x 230mm

\$1000 – \$2000



89

Roger Boyce  
Foreshore & Seabed, An Allegory  
 oil and acrylic on polymer on hardwood  
 panel  
 title inscribed, signed and dated 2010  
 verso; original Bath Street Gallery label  
 affixed verso  
 350 x 300mm  
 \$1200 – \$2000



90

Paul Woodruffe  
The Hoop of the World  
 oil on canvas  
 signed; title inscribed and dated 1986  
 verso  
 1225 x 1030mm  
 \$1500 – \$2500

91

Robert McLeod  
Tiger Puffs  
 oil on cotton duck  
 title inscribed, signed and dated 1972 verso  
 455 x 455mm  
 \$600 – \$1000



92

Joanna Braithwaite  
Water Thoughts from the Alpha – Omega  
 series  
 oil on canvas  
 title inscribed, signed and dated '96  
 203 x 206mm  
 \$300 – \$600





93

Ross Ritchie  
Untitled  
 oil on canvas  
 title inscribed, signed and dated  
 1987 and inscribed *To Annie* verso  
 770 x 440mm  
 \$1000 – \$2000



94

Richard McWhannell  
Go away Da  
 oil on canvas on board  
 title inscribed, signed and dated  
 1987 verso  
 312 x 315mm  
 \$800 – \$1400



95

T Jalling de Vries  
I Can See It Baby, It's All Over Your Face  
 oil on canvas  
 title inscribed, signed and dated 2010 verso  
 1225 x 1030mm  
 Provenance:  
 Purchased from Bath Street Gallery, Auckland.  
 \$1000 – \$2000



96

Jan Nigro  
Weeping Man  
 oil on canvas  
 title inscribed, signed and dated '85  
 1000 x 700mm  
 Exhibited:  
 'A Portrait of Jan Nigro', National Portrait  
 Gallery, Wellington, 2001–2002.  
 Provenance:  
 Purchased from Jonathan Grant Gallery,  
 Auckland in December 1986.  
 \$8000 – \$12 000

97

Ava Seymour  
Envy from Seven  
Deadly Sins  
 type C print, 2/3  
 title inscribed, signed  
 and dated 2003 verso  
 590 x 418mm  
 Provenance:  
 Purchased from  
 Art+Object,  
 September 2008, Lot  
 No. 11.  
 \$2500 – \$4000



98

Simon Denny  
NSA Slide Redesign  
Proposal (FAZ) 2013  
 photographic print from  
 a newspaper scan  
 410 x 295mm  
 \$1000 – \$2000

99

Hye Rim Lee  
'Candyland' Mini, Kiss Kiss  
 lambda print in custom  
 frame, 1/10  
 title inscribed, signed and  
 dated 2006 verso  
 350mm diameter  
 (excluding frame)  
 \$1500 – \$2500



78



100

Gabrielle Hope  
Still Life  
 watercolour  
 signed *Gabrielle* and dated 1956  
 685 x 490mm  
 \$1500 – \$2500



101

Gabrielle Hope  
Coffee Table with Birdcage  
 watercolour and gouache  
 signed and dated 1952; original Barry Lett  
 Galleries label affixed verso  
 380 x 560mm  
 Provenance:  
 Purchased from Webb's, Auckland in 1999.  
 \$1000 – \$2000



102

Gavin Chilcott  
Caryatid and Flowers  
 acrylic and watercolour on  
 paper  
 signed and dated 2002; artist's  
 original catalogue label affixed  
 verso  
 565 x 750mm  
 \$1500 – \$2500



103

Paul Radford  
Italian Various  
 acrylic on canvas  
 signed; title inscribed, signed and  
 dated 1986 and inscribed *Take a  
 Walk in the Land of Shadows*  
 1238 x 1520mm  
 Illustrated:  
 Warwick Brown, *100 New Zealand  
 Paintings* (Godwit, 1995), p. 70.  
 \$3000 – \$5000



105

Mervyn Williams  
Legend No. 3  
 mixed media on board  
 title inscribed, signed and dated '89 and  
 inscribed *Cat No. 14* on original Gow  
 Langsford Gallery label affixed verso  
 228 x 173mm  
 \$400 – \$800



104

Tracey Collins  
This Must Be a Universal Law of  
 Nature  
 mixed media on paper  
 title inscribed, signed and dated  
 1987  
 760 x 1080mm  
 \$300 – \$600



106

Eos mirror by Bertocco & Locatelli  
silkscreen print on mirror with fruit pattern  
670 x 22 x 730mm

Provenance:  
Purchased from Skinner Design, 1998.  
\$3000 – \$5000



107

MacKenzie-Childs Ltd  
beveled edge mirror with painted and gilded  
hardwood frame  
\$4000 – \$8000

108

Gaetano Pesce for Fish Design  
Nugget purple vase XL  
\$800 – \$1500

109

Paola Lenti Shell Pouf  
speckled acrylic rope over exterior foam frame  
\$2000 – \$4000



110

Casa dos Tapetes de Arraiolos  
hand stitched Portuguese rug, pure wool  
3040 x 1900mm  
\$600 – \$1200

111

Missana *Toadstool* sofa, pouf and low round  
table designed by Masquespacio  
880 x 750 x 1600mm (sofa), 320 x 720 x 720mm  
(table), 380 x 340 x 340mm (pouf)  
illustrated, page 1.  
\$5000 – \$7000

112

Philip Trusttum  
Untitled  
 mixed media on paper  
 680 x 430mm  
 \$800 – \$1400



113

Emily Karaka  
Untitled  
 oil on canvas  
 750 x 760mm  
 Provenance:  
 Purchased from John Leech,  
 1987.  
 \$800 – \$1400



114

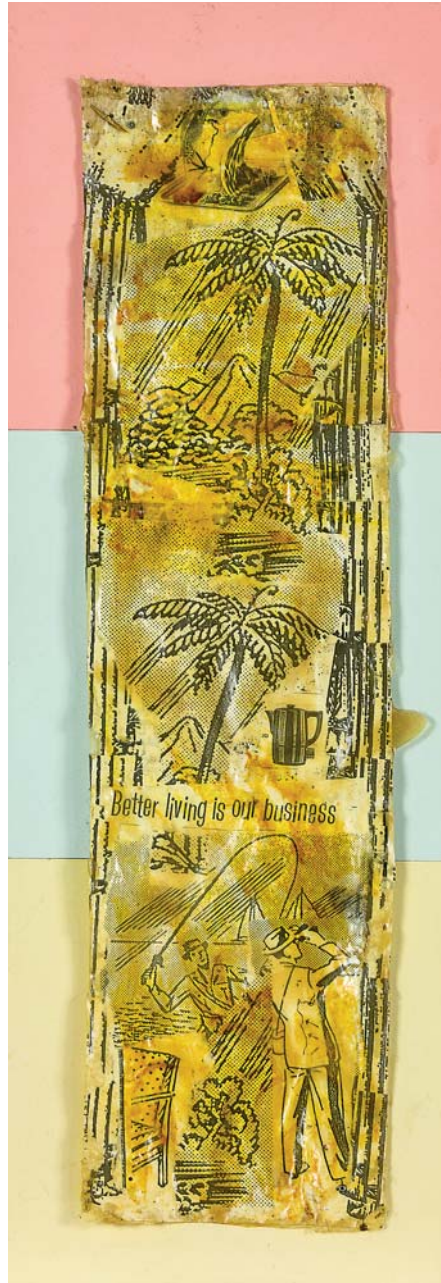
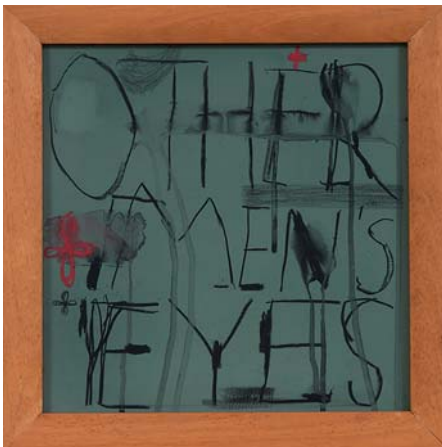
Ruth Cole  
Just for One Night  
 oil on linen on board  
 original Denis Cohn Gallery  
 label affixed verso  
 800 x 1040mm  
 \$1000 – \$2000



115

Philip Trusttum  
Garden at St Albans  
 oil on jute on board  
 title inscribed and dated 1976  
 verso  
 940 x 803mm  
 Provenance:  
 Purchased from Warwick  
 Henderson Gallery, Auckland  
 in 2004.  
 \$2000 – \$3000





116

Samson Martin  
From William  
 oil and glitter on jute  
 title inscribed, signed  
 and dated 2016 and  
 inscribed *For the sake of  
 completeness* verso  
 1120 x 870mm

Provenance:  
 Purchased from  
 Tristian Koenig, Sydney.  
 \$4000 – \$7000

117

Merylyn Tweedie  
The Rapid Jelly Set – orange  
 floortiles on hardboard and  
 photocopies, epoxy resin  
 and fibreglass cloth on  
 wallpaper  
 title inscribed on original  
 label affixed verso  
 905 x 300 x 60mm  
 \$800 – \$1400

118

John Reynolds  
Other Men's Eyes  
 oilstick and acrylic on board  
 title inscribed, signed and  
 dated 1989 verso  
 275 x 275mm  
 \$1000 – \$2000

119

Robin White  
Remembering Childhood  
Nightmares

woodcut, 29/30  
 title inscribed, signed and  
 dated January 1986  
 565 x 377mm  
 \$1000 – \$2000



120

Paul Radford  
Untitled – figure in an interior

lithograph, 3/20  
 signed  
 450 x 640mm  
 \$600 – \$1000



121

Eric Orr  
New York Subway Graffiti Train

acrylic paint marker on plastic  
 signed and dated 2004  
 130 x 522 x 43mm  
 \$300 – \$600





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# 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 17.5% + GST 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 & Phone Bid Form

Auction No. 117  
The Collection of Anne Coney  
6 July 2017  
at 6.30pm

This completed and signed form authorises ART+OBJECT to bid on my behalf at the above mentioned auction for the following lots up to prices indicated below. These bids are to be executed at the lowest price levels possible. I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (17.5%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

Lot no.	Lot Description	Bid maximum in New Zealand dollars (for absentee bids only)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

# Art + Object

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Freephone: 0 800 80 60 01  
Facsimile: +64 9 354 4645  
  
info@artandobject.co.nz  
www.artandobject.co.nz

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

Please indicate as appropriate by ticking the box:

☐ PHONE BID

☐ ABSENTEE BID

MR/MRS/MS:

FIRST NAME: \_\_\_\_\_

SURNAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

HOME PHONE: \_\_\_\_\_

MOBILE: \_\_\_\_\_

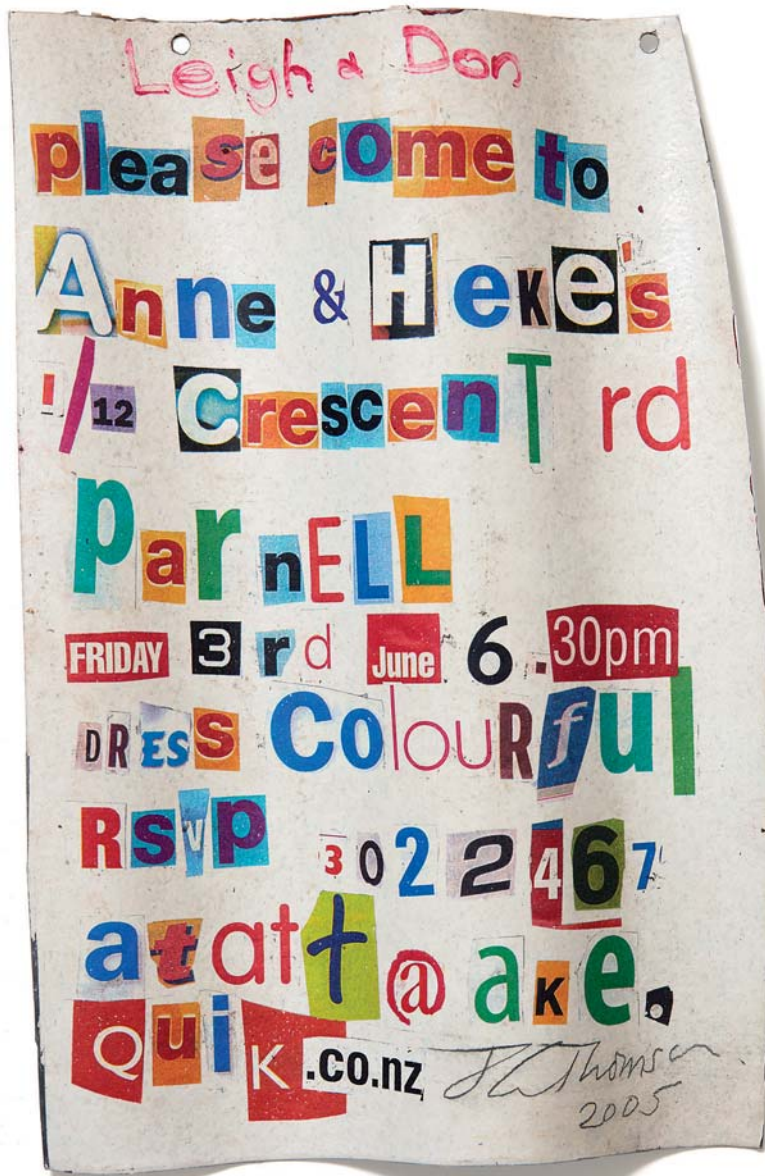
BUSINESS PHONE: \_\_\_\_\_

EMAIL: \_\_\_\_\_

Signed as agreed: \_\_\_\_\_

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

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



Invitation to Anne  
Coney's 50th birthday  
party in 2005. Artwork  
by Jeff Thomson.



