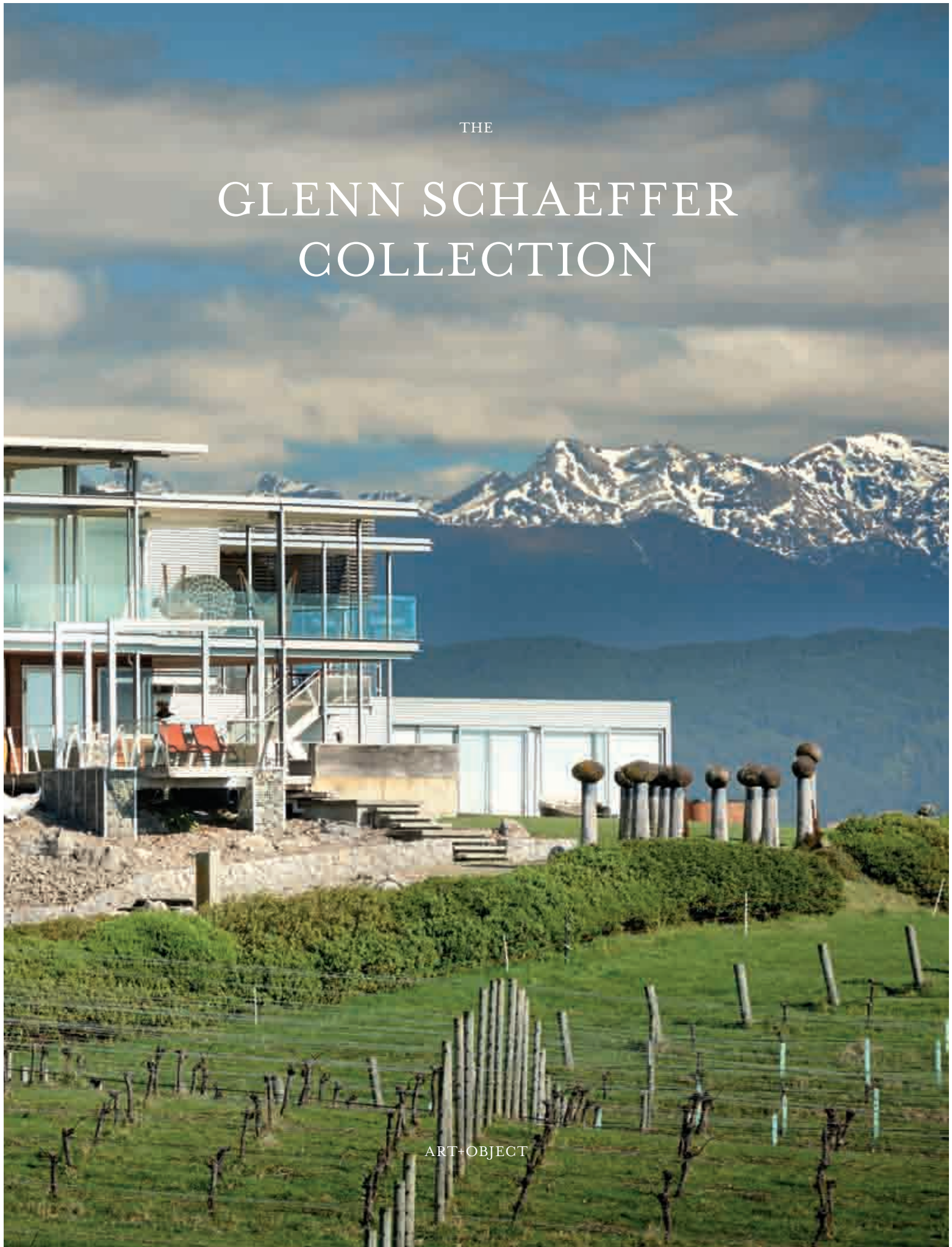


THE
GLENN SCHAEFFER
COLLECTION



THE
GLENN SCHAEFFER
COLLECTION

ART+OBJECT



When Glenn Schaeffer speaks one is inclined to listen. This is not say he is loud, brash or that he has a great deal to say, or any other American stereotype one might associate. Rather, it is quite the opposite. It may well be because he possesses a Master of Arts in Literature, a Master of Fine Arts in Fiction and a Litt D. (Hons) from our own Victoria University in Wellington. It could also be because, as *The Listener* magazine wrote, he is arguably the single biggest influence on New Zealand literature in this country and an exceedingly generous philanthropist.

Schaeffer first visited New Zealand in 1994 and since then has immersed himself wholeheartedly in the literary and visual arts scene in this country. His commitment to the arts goes well beyond his propensity for collecting major New Zealand, Australian and American artworks to being the founding patron and benefactor of Victoria University's International Institute of Modern Letters which awards the biannual Prize in Modern Letters to major new writers. He is also a benefactor of Nelson's Suter Gallery. Schaeffer is also, of course, a very successful businessman. He was formerly President and Chief Financial Officer of Las Vegas-based Mandalay Resort Group for twenty years, one of America's top hospitality and entertainment companies.

As the choice of work for the cover, Yuk King Tan's *The Beautiful Game*, intimates this is the collection of an American residing in New Zealand. In 2006, Glenn Schaeffer was cited by *Vanity Fair* as one of the world's fifty most influential art collectors. His collection is informed by relationships, dialogues, conversations and a commitment to artistic expression which few local collectors possess. A case in point is the three magnificent Milan Mrkusich *Achromatic* paintings from 1983. They represent close to the apex of the artist's practice and were initially conceived of as a body of work and exhibited as such in the 1985 exhibition at Auckland City Art Gallery. Broken up for original sale, Schaeffer acquired two of the three panels before being offered the third subsequently. Hearing of the artist's initial desire for the works to be kept together he leapt at the opportunity to re-unite one of the

most important and singular bodies of work by one of our most foremost abstract painters.

Schaeffer has always believed that by experiencing a work of art up close one gains unique insight into the mind of an artist. Other New Zealand artists with whom he has had personal relationships and collected in-depth include Peter Robinson whose magnificent polystyrene chain sculpture is said to be the only one in private hands in this country, Stephen Bambury, Geoff Thornley, Julian Dashper and Laurence Aberhart.

Perhaps what truly sets the Schaeffer collection apart and makes it like no other collection is the appearance of significant examples of contemporary art by some of the world's most important artists. The Mick Namarari Tjapaltjarri of Marnpi Rockhole, an important ancestral site close to his birthplace, must be close to being the most important Aboriginal painting to be offered at auction in this country. Major works by Pipilotti Rist, Callum Innes, Ed Moses, Lari Pittman and Jenny Holzer are seldom if ever seen in this country in museums, galleries or auction houses. Lastly, the international section of Minimalist sculptures by Tony Smith, Donald Judd and Fred Sandback are truly international in quality and worthy of exhibition in any public gallery in the world. They provide a wonderful counterpoint and context for the minimal paintings of local artists like Geoff Thornley, Milan Mrkusich and Noel Ivanoff.

The Glenn Schaeffer collection has been put together with a level of ambition and scope beyond the means of most local collectors and is informed by an entirely different set of aesthetic and philosophical concerns than what we usually encounter. Therein lies its beauty and importance: it is an active reminder, if we needed one, that New Zealand art is truly world-class.

Glenn Schaeffer rarely gives interviews and is someone worth listening to. He will speak at Art+Object on Saturday 28th of October at 3.00pm.

Ben Plumbly

The Estate of Michael Illingworth

Auction highlights
14 September 2017

The seventy works offered in this landmark catalogue constituted a near survey exhibition of thirty years of artistic practice of one of New Zealand's leading post-war artists. Illingworth (1932 – 1988) holds a unique place in New Zealand art history as a leading figure in the establishment of the art scene of the 1960s. A+O enjoyed one of the busiest viewings in the company's history and the auction resulted in a packed room and a sale clearance in excess of 80% under the hammer – with a final auction total of \$1 386 000.

Prices realised include buyer's premium.

Michael Illingworth
Tomb of Seahorse
oil on canvas, 1970
\$82 885





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It's a great time to become a Te Papa Foundation member. Te Papa is completing the first ever renewal of all its exhibitions since opening, starting with an exciting brand new national art gallery opening in 2018 that will make art available for all.

The Te Papa Foundation will assist Te Papa to acquire more art for the national collection, curate world class exhibitions and provide art education for lifelong learning for New Zealanders of all ages.

Support the Te Papa Foundation today and help us
make art available for all – now and for future generations.

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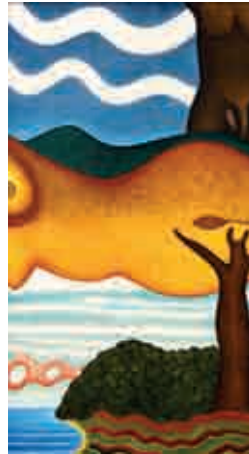
For more information, please contact
Liz Gibbs, Head of Foundation, Te Papa Foundation
Email: liz.gibbs@tepapa.govt.nz
Telephone: 021 608 001.

The Estate of Michael Illingworth

Further auction highlights



Michael Illingworth
Untitled
oil on canvas, 1971
\$124 930



Michael Illingworth
Painting III
oil on canvas, 1971
\$110 515



Michael Illingworth
Painting with Rainbow
mixed media and found shells on canvas, 1965
\$129 130



Michael Illingworth
As Adam and Eve
Fibreglass and applied pigment, circa 1964
\$66 065



Michael Illingworth
Tawera
oil paint on wood, 1971
\$78 080



Michael Illingworth
Rangī and Papa Landscape
oil on canvas, 1971
\$70 075



EXHIBITING QUALITY LANDSCAPES

ATLEY ROAD QUEENSTOWN



luxuryrealestate.co.nz/QN50

5  4 

Designed by Assembly Architects and completed in 2015 this home is thoughtful and appealing from the core out to every fine detail. Stunning elevated views over the Shotover River and the surrounding valley are captured to the east from its unique front row position where its 6,695 square metre land area provides maximum privacy from neighbours.

The design has five north facing light windows that penetrate the interior spaces with interesting shafts of light and shadow during different times of the day – an artistic feature that matches the functional layout within.

TUCKER BEACH ROAD QUEENSTOWN



luxuryrealestate.co.nz/QN66

4  3+  2+ 

When you find a home that has been on the front cover of four different magazines and has won an architectural design award you know it must be special. Completely hidden from the road its entrance is understated but seductive – drawing you down the driveway as the home emerges beside the Shotover River surrounded by mature landscaping. Formed paths through the carefully landscaped grounds are in place providing access to the entire nine acres and creating an enjoyable private walk soaking in the amazing surrounds.

The contemporary architectural home is centred around a living area that opens to a horizon swimming pool and deck area and a sea of green trees with the river flowing gently below.

ONEROA ROAD BAY OF ISLANDS



luxuryrealestate.co.nz/NT102

3  3  2 

This newly renovated luxury home with 180-degree views of the Russell wharf, township and Paihia is located in one of the best spots to soak up the delights of the Bay of Islands, conveniently situated between Russell wharf and Long Beach. On three levels the home presents with three large bedrooms, a fresh modern kitchen, and living area that enjoys a beautiful outlook, opening to a deck capturing all day sun.

Few properties in central Russell offer this level of style within a short walk to the restaurants, cafes and shops, and popular Long Beach is also only a short walk away.

QUEENSTOWN & SURROUNDS

Terry Spice
+64 21 755 889
terry@luxuryrealestate.co.nz

AUCKLAND & SURROUNDS

Nick Horton
+64 21 530 000
nick@luxuryrealestate.co.nz

NORTHLAND & BAY OF ISLANDS

Charlie Brendon-Cook
+64 212 444 888
charlie@luxuryrealestate.co.nz

MOUNTAIN VIEW ROAD QUEENSTOWN



luxuryrealestate.co.nz/QN67

3.6 hectares

Mountain View Road has always been considered one of the most premium Queenstown addresses and this block of land underpins that reputation. Located at the end of the road the 3.6 hectares of land comprises of rolling contours and features a nice natural pond beside the approved building platform.

Views are expansive – north to Coronet Peak and a superb panorama of the Wakatipu Valley and Ranges to the south and west. The Remarkables Range view is a standout feature which forms the ultimate backdrop to the south-east view.

LOWER SHOTOVER ROAD QUEENSTOWN



luxuryrealestate.co.nz/QN69

1.45 hectares

One of the prime sites in the Dalefield Triangle this is an impressive 3.6 acres of flat useable land. North facing views to Coronet Peak with amazing sunlight hours through winter, and southerly views of the Remarkables and surrounding ranges.

A large approved building platform of 1,350 metres with a height restriction of 7 metres allowing plenty of scope for a comprehensive architectural home. Services have been installed to the entrance gate and so are ready to be run to the platform once the new purchaser decides on their driveway.

MIDDLERIGG LANE MILLBROOK – ARROWTOWN



luxuryrealestate.co.nz/QN71

If any privately owned property could claim to be the jewel in the crown near the heart of Millbrook Resort then this is the one. Over 18,600 square metres of freehold land in two titles bordering the stream and offering privacy and tranquillity amidst park like grounds planted in well developed trees.

With due regard for wider Millbrook Resort design and other covenants, the architectural opportunity is vast for land of quality that could easily house a super-home to rival the finest in New Zealand. As Millbrook continues to expand and the houses become larger and more impressive this land parcel will only become more and more valuable with its unique characteristics.

6 4 2

Important Paintings and Contemporary Art including the Artix Group collection

November 28th

Final entries invited until November 3rd



Richard Killeen
Views I have known
acrylic on powdercoated aluminium, 75 parts (2000)
1500 x 2000mm: installation size variable
\$38 000 – \$50 000



Ralph Hotere
Red and Black
oil and duco enamel
on board, 1968
1200 x 1200mm
\$70 000 – \$100 000

Ben Plumbly
ben@artandobject.co.nz
09 354 4646
021 222 8183



Gordon Walters
Untitled
acrylic on canvas, 1991
1020 x 770mm
\$65 000 – \$85 000



Colin McCahon
French Bay
oil on board, 1956
629 x 430mm
\$120 000 – \$160 000

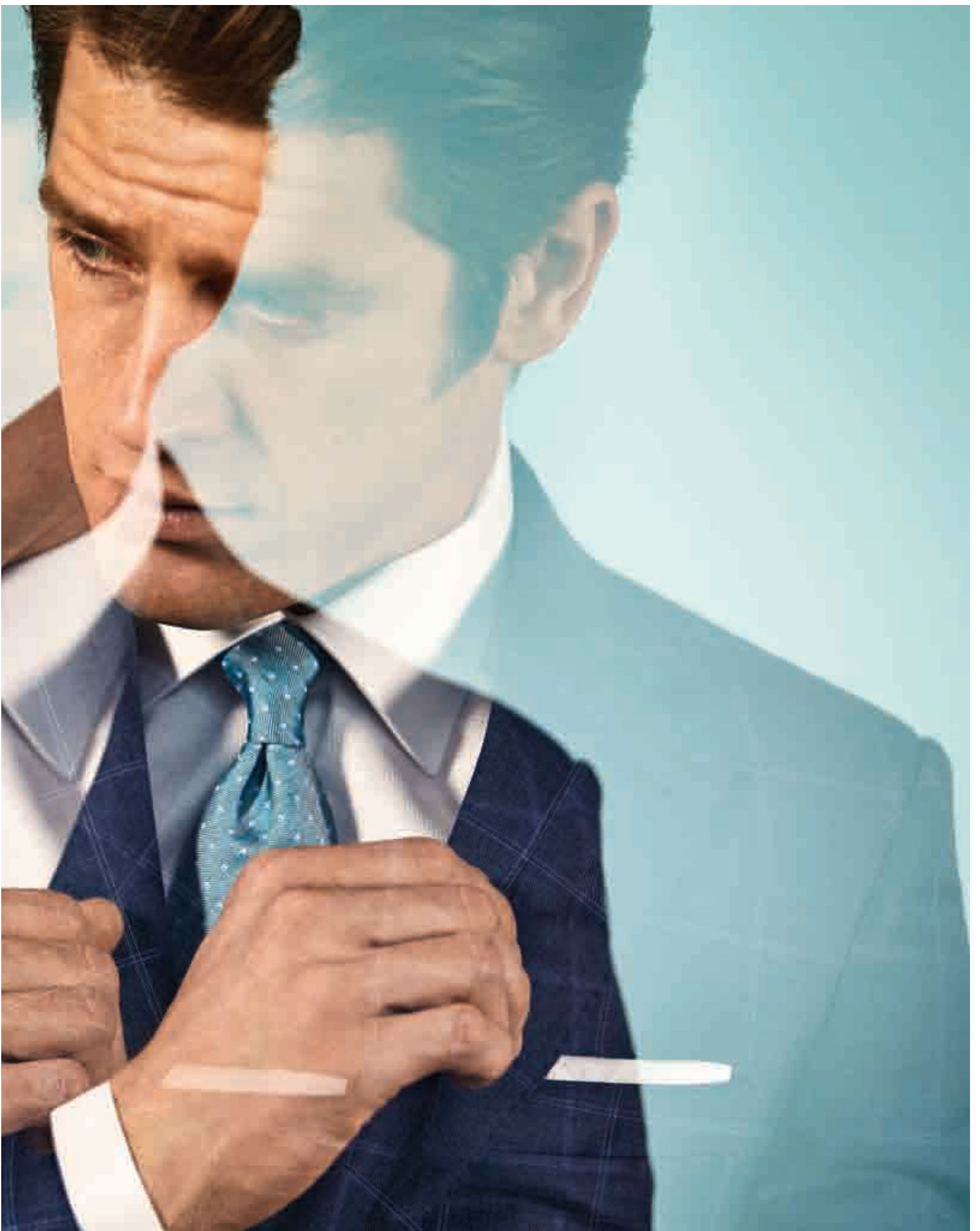


Toss Woollaston
Mount Sewell from Omoto
oil on board, 1966
900 x 1205mm
\$60 000 – \$80 000



**W O R K I N G
S T Y L E**

WORKINGSTYLE.CO.NZ



Rare Books

Wednesday 6 December

The centrepiece of A+O's final Rare Books catalogue is possibly the oldest printed book ever offered at auction in New Zealand. Printed in 1497 in Nuremburg, the *Incunabula Juvenalis Argumenta Satyarum* is an important Latin text of satirical poems by the Roman Poet Juvenal, originally penned in the first century AD. An *Incunabula* describes a text printed before 1500. This example features a superb and rare gothic chain binding with original brass mounts. The catalogue will also feature a fine 19th Century pounamu hei tiki, a rare example of George French Angas' *The New Zealander's Illustrated*, originally published in 1847 and still presented in its original wrappers. In addition the catalogue will include an archive consisting of letters, an original journal and address to John Bryce Minister of Native Affairs, regarding the Bryce v. Rusden court case dating to the 1880s, and a series of original letters relating to the Franklin Expedition to the Arctic, including an original pencil sketch by the explorer Robert McCormick depicting HMS Erebus at anchor in Terror Bay.

Pam Plumbly
pam@artandobject.co.nz
09 354 4646



Juvenal Argumenta
Satyarum. Published:
Nuremberg 1497

Bound into a 16th century
vellum chain binding.

\$15 000 – \$20 000



Architecture to lift the spirit

New Collectors Art

Thursday 7 December
Final entries invited until November 10th

Leigh Melville
leigh@artandobject.co.nz
09 354 4646
021 406 678



Dick Frizzell
Still Life with Daffodils
oil on board, 1983
\$12 000 – \$16 000



CRUZ JIMENEZ - UNDER THE MOON I PLANTED



Keeping Good Company

From New Zealand's leading artists to new emerging talent, the Allpress Studio connects you directly with the talent behind the work.

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Valuation Services

Important Commissions 2017

Art+Object is New Zealand's leading art, taonga and collectables valuation provider. The A+O team led by Managing Director Hamish Coney is regularly commissioned to provide large scale and complex valuation advice to New Zealand's public museums, universities and galleries. These projects include a wide range of fine art, historic and modern decorative arts and significant cultural taonga such as meeting house carvings, sculpture and important New Zealand and Pacific artefacts.

This year the department has completed important mandates from The University of Auckland, Auckland Council, Auckland Art Gallery Toi o Tāmaki, Auckland Museum,

Hawkes Bay Museum and Art Gallery, Te Papa Tongarewa, Government House – Auckland & Wellington, The Govett Brewster Gallery and Len Lye Centre, Christchurch City Council, Heritage New Zealand, Christchurch Art Gallery Te Puna o Waiwhetu, Wellington City Council and the Palmerston North City Library.

A+O provides a comprehensive service for complete collections to individual items.

To discuss commissioning an Art+Object valuation contact Hamish Coney, Managing Director on 09 354 4646 or email hamish@artandobject.co.nz





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THE
GLENN SCHAEFFER
COLLECTION

Auction

Tuesday 31 October at 6.30pm
3 Abbey Street, Newton, Auckland

Opening Preview

Tuesday 24 October
6.00 – 8.00pm

Public Programme

In Conversation with Glenn Schaeffer
Saturday 28 October at 3.00pm

Viewing

Wednesday 25 October 9.00am – 5.00pm
Thursday 26 October 9.00am – 5.00pm
Friday 27 October 9.00am – 5.00pm
Saturday 28 October 11.00am – 4.00pm
Sunday 29 October 11.00am – 4.00pm
Monday 30 October 9.00am – 5.00pm
Tuesday 31 October 9.00am – 2.00pm

L'Instant Taittinger



CHAMPAGNE
TAITTINGER

Reims



PUBLIC PROGRAMME

SATURDAY 28 OCTOBER

3.00PM



Glenn Schaeffer in Conversation with Leigh Melville

Join us at Art+Object for unique insight and access into the fascinating mind of the American born hotelier and philanthropist Glenn Schaeffer. The passionate renaissance man with a love of the finest art, wine and literature will be in conversation with Art+Object Director Leigh Melville about his love of the arts.

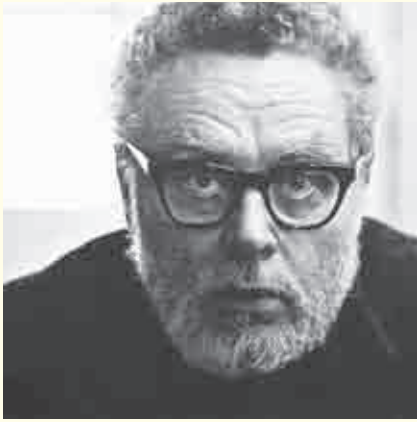
Glenn Schaeffer is a former CEO of Fointainebleau Resorts and President of the Mandalay Resort Group. He currently resides in the United States and divides his time between there and his property on Mahana Estates, an organically certified vineyard on the Moutere Hills outside of Nelson. He has been a board member of the Chinati Foundation, set up to administer the legacy of Donald Judd in Marfa and was the founding patron and benefactor of Victoria University's International Institute of Modern Letters.



Marti Friedlander, *Mrkusich* in his studio.
Courtesy the Gerrard and Marti Friedlander
Charitable Trust.

SELECTED

INTERNATIONAL
ARTIST
BIOGRAPHIES



Tony Smith
American, 1912–1980

Tony Smith was an American sculptor, visual artist, architectural designer, and a noted theorist on art. He is often cited as a pioneering figure in American Minimalist sculpture.

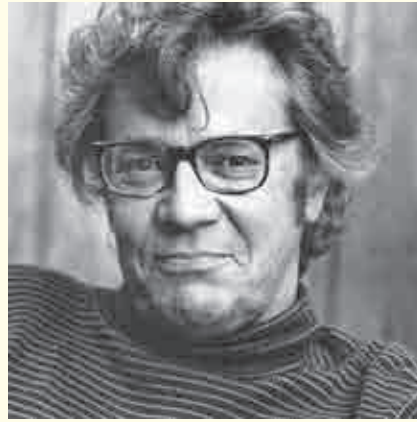
In 1937, he moved to Chicago intending to study architecture at the New Bauhaus, where he readily absorbed the interdisciplinary curriculum but ultimately found himself disillusioned. The following year, Smith began working for Frank Lloyd Wright's Ardmore Project near Philadelphia, Pennsylvania, where he began as a carpenter helper and bricklayer, and eventually was named Clerk-of-the-Works, a position that inspired the young designer to discover his own unique artistic sensibilities.

In 1962, he made arguably his most famous work *Die*, a 6' steel cube that established his reputation as one of the most influential and important artists of his time. *The Elevens Are Up* (1963) follows formally on *Die*. Inspired by the two veins on the back of the neck which are accentuated when one has had too much to drink, the sculpture consists of two black steel masses installed face to face.

He was included in *Primary Structures*, one of the most important exhibitions of the 1960s, at the Jewish Museum, New York. A major retrospective, 'Tony Smith: Architect, Painter, Sculptor,' was held at the Museum of Modern Art in New York in 1998, including his architecture, painting, and sculpture.

September 23, 2012, marked the one hundredth anniversary of Smith's birth. Institutions around the world celebrated his centennial with special events, including a daylong symposium at the National Gallery of Art, a panel discussion at the Seattle Art Museum, an outdoor sculpture installation at Bryant Park in New York, and the exhibition 'Kiki Smith, Seton Smith, Tony Smith: A Family of Artists', which opened at the Kunsthalle Bielefeld, Germany, that day.

Smith's work is included in most leading international public collections.



Oli Sihvonen
American, 1921–1999

Oli Sihvonen was a post-war American artist known for hard-edge abstract paintings. His style was greatly influenced by Josef Albers who taught him color theory and Bauhaus aesthetics at Black Mountain College in the 1940s where he also became friends with John Cage and Merce Cunningham among others. "Abstraction is the essential function of the human spirit" Joseph Albers declared in his teachings at Black Mountain and unlike many of his contemporaries, Sihvonen stayed focused and true to these teachings. His entire body of work remained clean, objective and flat, with no gestural or emotional contrivances. Shivonen spent his entire career studying geometric shapes, surface texture and the adjacency of colors and how that combination influences one's perception of colour. He was also influenced by Russian Constructivism, Piet Mondrian and Pierre Matisse. His work has been linked to Abstract Expressionism, Minimalism, Hard-Edge and Op-Art. While living in Taos, New Mexico in the 1960s his career took off with his paintings included in seminal exhibitions such as 'Geometric Abstraction In America' (1962) at The Whitney Museum of American Art; 'The Formalists' (1963) The Washington Museum of Contemporary Art, Washington, D.C.; and the legendary 'Responsive Eye' (1965) at the Museum of Modern Art, New York. His works are held in the Worcester Art Museum, the Rockefeller University collection, The Whitney, The Museum of Modern Art and many more.



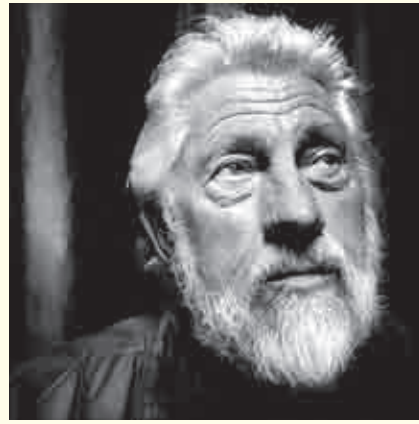
Karl Benjamin
American, 1925–2012

Karl Benjamin's interest in art came about by chance. Asked to develop art lessons for his students' curriculum, he began working with crayons and became fascinated with the phenomenon of how colours can appear to change when juxtaposed with others. Eager to learn more, he took classes at the Claremont Graduate School (now Claremont Graduate University) and received an M.A. degree in 1960. By then, he was a serious painter and colour was his primary subject matter.

Benjamin had early success in Southern California, showing his work in museums and community galleries, but real and lasting success came when his work was included in the seminal exhibition 'Four Abstract Classicists'. Also featuring the work of Lorser Feitelson, John McLaughlin and Frederick Hammersley, the 1959-60 exhibition was viewed as Los Angeles' answer to Abstract Expressionism. The West Coast artists' crisp abstractions offered a bracingly cool alternative to the emotion and drama of New York's action-packed style.

In the exhibition catalogue, critic Jules Langsner describes Abstract Classicist painting as 'Hard-edge painting' in which 'colour and shape are one and the same entity. Form gains its existence through colour and colour its being through form.' Of Benjamin's work, he wrote: 'The elongated forms in the Karl Benjamin paintings interlock in a continuous composition that seems to be without beginning or end. Whenever one of these zigzag shapes appears to overlap an adjacent zigzag, it tucks itself back in somewhere else.'

Benjamin continued teaching in schools until 1994, balancing his time in the classroom with work in his studio. Benjamin had a prominent place in 'Birth of the Cool: California Art, Design and Culture at Mid-Century,' national traveling show organized by the Orange County Museum of Art in 2009 and his work is housed in the collections of all of the most important public galleries in America.



Ed Moses
American, 1926–

Ed Moses is an important American artist based in the Los Angeles area and considered one of the most innovative and central figures of post-war West Coast art.

Moses exhibited at the legendary Ferus Gallery in 1957 along with fellow prominent artists including Wallace Berman, Billy Al Bengston, Robert Irwin, Craig Kauffman, John Altoon, Larry Bell and Ed Ruscha. Over the next five decades, Moses would soar to prominence, gaining attention not only throughout Los Angeles and the United States, but throughout the world. Moses was the first to do so of his generation since John McLaughlin, Richard Diebenkorn and Sam Francis. While these artists developed a mature style, Moses has managed to resist any stylized approach and remain more experimental, playing to his curiosities by moving past what he already knows. His painterly process can be described as one of inexhaustible experimentation. Describing himself as a 'mutator' and compulsive creator, Moses states of his practice: "one thing leads to another. I'm not going to hang on to one when the other appears. I'll chase that down a rat-hole... if you have two opposing elements with the right ignition, a third will appear and the original two might disappear in the gap. In the gap lies the magic." Creating a dialogue between freedom and control, structure and spontaneity he is still producing work at a staggering pace, despite recently turning 91.

Moses had a retrospective at L.A.'s Museum of Contemporary Art in 1996, and he's had recent, more focused shows, such as "Ed Moses: Drawings From the 1960s and '70s" at the Los Angeles County Museum of Art last year. His work is held in every major public gallery in America and throughout the world.



Mick Namarari Tjapaltjarri
Aborigine, c1926–1998

Mick Namarari Tjapaltjarri was born at Marnpi southeast of Kintore in the Northern Territory and was one of the most important painters to emerge from the Western Desert movement.

From the Pintupi language group, Mick Namarari was one of the foundation artists of the movement that emerged in Papunya Tula. The European school teacher Geoffrey Bardon, who was a key figure in the genesis of the Aboriginal art movement, considered him one of the most important Aboriginal painters.

He fled the desert as a young boy after his parents died tragically, to the safety of the Lutheran Hermannsburg Mission where he encountered Western painting for the first time in the work of Albert Namatjira and his fellow Western Aranda landscape painters.

Namarari painted assiduously for more than 25 years, building an oeuvre that is characterised by lightness of line and subtlety of tone. While many of his peers painted according to stylised conventions, Namarari's work is distinguished by an extraordinary range of visual inventions. In his first couple of years of painting, he explored figuration, giving the same weight to his depiction of ceremonial performers as to details of the ceremonial ground paintings and associated sacred objects. During the same period he created hypnotic depictions, such as the work in Schaeffer collection, of his birth-place, Marnpi, using white pulsing lines to draw the eye into the vortex of an ancestral wind at the site. From the mid-1970s, he occasionally explored minimal representation, focusing on one tiny aspect of the activities of an ancestor; surprisingly, he would then change resolution in the next work, describing the topography of a much larger area. Despite his apparent reserve, the breadth and scope of his inventions over such a long period make him the most consistently brilliant of the Papunya Tula artists.

He died in Alice Springs in 1998, survived by his wife Elizabeth Nakamarra Marks and his daughter Angeline Nungurrayi.



Donald Judd
American, 1928–1994

Donald Judd was an American artist, whose rejection of both traditional painting and sculpture led him to a conception of art built upon the idea of the object as it exists in the environment. Like Tony Smith, his work and the Minimalist movement created works comprising of single or repeated geometric forms produced from industrialized, machine-made materials that eschewed the artist's touch and deliberately refuted the perceived excesses of Abstract Expressionism. Judd combined the use of highly finished, industrialized materials, such as iron, steel, plastic, copper and Plexiglas - techniques and methods associated with the Bauhaus School - to give his works an impersonal, factory aesthetic and to draw attention to their material existence. His 1964 essay 'Specific Objects' is also regarded as one of the defining theoretical texts on the movement and champions recent work that was neither painting nor sculpture, endorsing 'the thing as a whole' rather than a composition of parts.

In his later years, Judd also worked with furniture, design, and architecture. The first furniture was designed in 1973, when he moved from New York to Marfa. His designs included chairs, beds, shelves, desks and tables. Judd was initially prompted to design furniture by his own dissatisfaction with what was commercially available in Marfa.

Judd's first solo exhibition was in 1957 and The Whitney Museum of American Art, New York, organized the first retrospective of his work in 1968. He participated in his first Venice Biennale in 1980, and in Documenta, Kassel, in 1982.

The Whitney Museum organised a travelling retrospective of his work in 1988. Another major European survey was mounted by Tate Modern in 2004. He is widely acknowledged as one of the most important artists of the Twentieth Century.



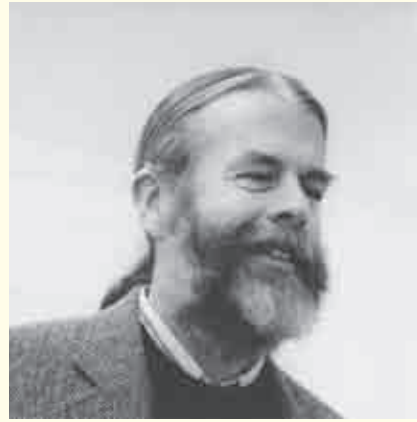
Kathleen Petyarre
Aborigine, c.1940–

Kathleen Petyarre's (born Kweyetwemp Petyarre; c.1940) paintings refer directly to her country and her Dreamings. Born at Atnangkere, an important water soakage for Aboriginal people on the western boundary of Utopia Station, 240 km north-east of Alice Springs in Australia's Northern Territory, she belongs to the Alyawarre/Eastern Anmatyerre clan and speaks Eastern Anmatyerre. Petyarre is the niece of the influential Aboriginal artist Emily Kame Kngwarreye and has several sisters who are also well-known painters, among them Gloria, Violet, Myrtle and Jeanna Petyarre.

Most of Petyarre's paintings detail the journeys of her Dreaming Ancestor, Arnkerth, the Old Woman Mountain Devil, and are indicative of the Aborigines' traditional land navigation skills. She adopts an aerial view typical of her region's artworks to reconstruct memorised landscapes and express her Dreamings as "a barely tangible, shadowy palimpsest, overwritten, as it were, by the surface colours and movement". She describes her paintings as "like looking down on my country during the hot time, when the country changes colour... I love to make the painting like it's moving, travelling, but it's still our body painting, still our ceremony."

Petyarre's technique consists of layering very fine dots of thin acrylic paint onto the canvas, evoking the Aboriginal custom of ceremonial body painting, to carefully construct abstract landscapes that reveal a remarkable depth when viewed up close. The dots are used to represent, among other things, flowers and spinifex, or animated clouds of sand, hail or even bush seeds. Meanwhile, various shapes and colours are used to depict geographical features such as sand-hills, watercourses and rockholes. Her imagery has been described as "simultaneously macro- and microcosmic".

Kathleen Petyarre's paintings have often been compared to the works of American Abstract Expressionists Jackson Pollock and Mark Rothko, and even to those of J.M.W. Turner. Her considerable reputation as one of Australia's most original indigenous artists has since been confirmed nationally and internationally by her regular inclusion in exhibitions at well-renowned museums and galleries, including the Louvre. A book about her art, *Genius of Place*, was published in 2001 in conjunction with a solo exhibition of her works at the Museum of Contemporary Art Australia in Sydney, and her paintings can be found in public and private collections all over the world. Her work was selected, along with just a handful of Aboriginal artists, for inclusion in the permanent collection of the Musée du quai Branly in Paris.



Fred Sandback
American, 1943–2003

For almost 40 years, Fred Sandback persisted in using the simplest of means to create subtly complex perceptual effects. As a young man he made banjos and studied sculpture at Yale alongside Don Judd and Robert Morris. His early interest in stringed instruments lead him to begin creating sculptures initially with wire and cord before discovering his true medium of acrylic yarn. His most characteristic works were composed of store-bought acrylic yarns in various colours, which he would stretch between different points on the walls, ceilings and floors of exhibition spaces. In response to the architecture of a particular interior, he might produce floor-to-ceiling verticals or he might outline closed forms like parallelograms, rhombuses or triangles. By stretching single strands of yarn point-to-point to create geometric figures, Sandback's near intangible objects nevertheless amounted to precise and subtle delineations of pictorial planes and architectural volumes. To the viewer's eye, the thin, slightly fuzzy yarn would seem to lose its physical presence and turn into dematerialized lines of color. His compositions also had another uncanny illusionistic effect: the coloured lines seemed like the edges of transparent, glasslike planes.

The artist travelled internationally to install his works at galleries and museums, carrying all the materials he needed in a single bag. Sandback believed that "interiors were elusive. You can't ever see an interior." In creating sculpture that avoided the interior, he was able to more fully and strongly convey the volume and dimension of a particular object without eclipsing it. Viewers recognize the essence of the Sandback's subjects without the distraction of searching for its interior.

Contrary to his own matter-of-fact artistic statements about his practice, his work has been said to conjure up references to architecture, painting, sculpture and even music, given his early fascination for stringed musical instruments. He first exhibited his sculptures in 1968 and in 1981 the Dia Art Foundation initiated and maintained a museum of his work, The Fred Sandback Museum in Winchendon, Massachusetts.



Jenny Holzer
American, 1950–

Jenny Holzer is an American neo-conceptual artist living and working in New York. The main focus of her work is the delivery of words and ideas in public spaces. Holzer belongs to the feminist branch of a generation of artists that emerged around 1980, looking for new ways to make narrative or commentary an implicit part of visual objects. Her contemporaries include Barbara Kruger, Cindy Sherman and Louise Lawler. Her large-scale installations have included advertising billboards, projections on buildings and other architectural structures, and illuminated electronic displays. LED signs have become her most visible medium, although her diverse practice incorporates a wide array of media including street posters, painted signs, stone benches, paintings, photographs, sound, video, projections, the Internet, and a race car for BMW.

Originally trained as an abstract painter, she began her first works with language in 1976. In 1990, Holzer became the first female artist chosen to represent the United States at the Venice Biennale in Italy and her exhibition there comprising of LED signboards and marble benches won Holzer the Leone D'Oro for best pavilion. Holzer's work often speaks of violence, oppression, sexuality, feminism, power, war and death.

As her reputation has grown, so have the dimensions, scope and audience for Holzer's work. Her approach to language, choice of unusual settings, and focus on issues of social and cultural importance have influenced a generation of neo-Conceptual artists. Christopher Wool, Martin Firrell, Glen Ligon and Robert Montgomery are among the most successful artists whose light and text-based work is visibly indebted to that of Holzer.

Holzer's work is held in museums and public collections around the world.



Lari Pittman
American, 1952–

Lari Pittman is known for exquisite, meticulously layered paintings that play with diverse visual idioms culled from art history, folk culture, decorative traditions, and advertising. He approaches those realms democratically and non-hierarchically, with disregard for the binaries of high and low, masculine and feminine, and center and margin. He lives and works in Los Angeles and is the Professor of Painting and Drawing at UCLA in California. The son of an American father and a Colombian mother, he is one of the most preeminent artists working today as well as a longtime educator. A major influence on contemporary painting, his paintings include "imaginary organic forms, runaway arrows, and arabesques which transform ornamentation into a contemporary narrative of life and death, love and sex." Pittman's work is internationally celebrated for its use of exuberant color and painstaking detail to address contentious subjects such as sexuality, desire, and violence. His paintings combine a visual breathlessness with a sophisticated formal logic to intertwine the personal and the political.

In 1985 he suffered a near-fatal gunshot wound from a burglar who entered the Echo Park home he shared with his life partner, artist Roy Dowell. It has been said Pittman's paintings changed after that horrendous incident. Yet they are not autobiographical, he claims: "They're personal, but not necessarily directly autobiographical," he says. "If it's really just exclusively expressionistic or autobiographical, I don't see how you can enter work, and make it available to people. The viewer has to be able to have the capacity to superimpose their set of experiences over it too. I think that's fair."

Pittman exhibits with Regen Projects in Los Angeles and Gladsrone Gallery in New York. He has been producing work for four decades and his work is held in all of the most significant public galleries in America.



Pipilotti Rist
Switzerland, 1962–

Over the past 30 years, Pipilotti Rist has achieved international acclaim as one of the pioneers of experimental video art and multimedia installations. Incorporating video and sculpture, her dazzling environments plunge viewers into colourful kaleidoscopic projections which explore the relationship between nature, the body and technology.

Her focus is video/audio installations which are more often displayed as projections, because there is room in them for everything that interests her (painting, technology, language, music, movement, lousy, flowing pictures, poetry, commotion, premonition of death, sex and friendliness). Rist's works blur the boundaries between visual art and popular culture and explore the unfamiliar in the everyday. Her lush, seductive images recruit the idiom of commercial advertising and music videos to create a highly individual artistic language informed by her past in a music band and as a set designer. Rist's art is a great corrective to the pieties, decorum and conceptual heavy breathing of current "serious" art. It is a shout for bodily pleasures and sensuality, sometimes to the point of silliness. Her work is as addictive as the Tellytubbies, and occupies a similarly wonky psychological zone.

She has been exhibited widely at museums and festivals throughout Europe, Japan and the US, including the biennials in Sao Paulo, Venice, Istanbul, the Caribbean and Santa Fe. In 2000 the Public Art fund in New York commissioned *Open My Glade* which was shown on the screen in Times Square.



Rachel Lachowicz
American, 1964–

Rachel Lachowicz is an American artist based in Los Angeles, California. She is primarily recognized for appropriating canonical works by modern and contemporary male artists such as Carl Andre and recreating them using cosmetics. Lachowicz is currently the Chair of the Art Department at Claremont Graduate University. Since the 1980s, the artist's appropriations have articulated a feminist position regarding the exclusion of women from art history and the continued inequities that women experience in the art world today. She is especially well-known for turning her witty eye on the male-centric world of Modernism and for making radical incursions into the canon of art history by reconfiguring famous works. She falls under a multitude of headings: feminist, appropriationist, post-minimalist, conceptual artist, and conceptual sculptor. Labels aside, her work has contributed to a ground-breaking reconceptualization of the feminist position and her innovative fusion of aesthetic and conceptual complexity has made her an internationally acclaimed artist. Lachowicz makes both discreet objects and large-scale installations that are visually lush and at times sexually provocative, always with a deliberate repurposing of meaning and explores the relationship of identity and the politics of mark-making, predominately through the use of cosmetics.

Her work is held in the collections of Los Angeles County Museum of Art, the Whitney Museum, the Berkeley Art museum and many more.



Kaz Oshiro
Japan, 1967–

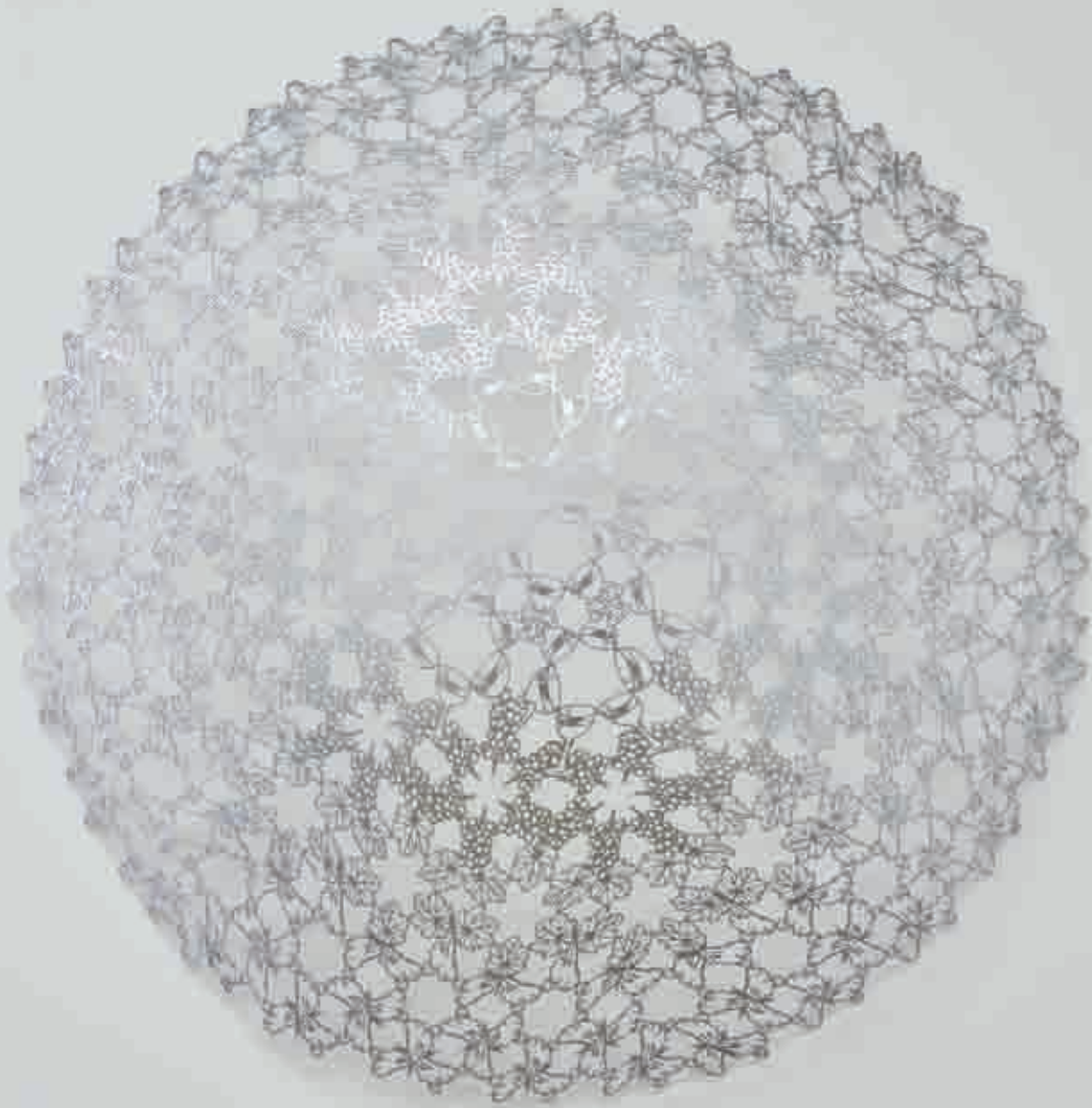
Kaz Oshiro emigrated from Japan to the United States in 1986. Born in Okinawa he now lives and works in Los Angeles where he creates sculptures from paintings, pushing the limits of both mediums and merging abstraction, conceptualism and representation. Oshiro is best known for creating high fidelity sculptures of everyday objects – microwaves, dumpsters, file cabinets and, as he has done for the work in the Schaeffer collection, truck tailgates. He is a master of deception, positing ordinary objects with a humble simplicity. Each of Oshiro's works is assembled from stretched canvas, expertly faux finished and adorned with real fixtures such as handles and decals. He paints with acrylic and Bondo (an auto body repair filler) on canvas, and then recreates everyday objects by piecing these canvases together to make three-dimensional forms. Equally influenced by Minimalism and Pop art, Oshiro uses these references to reinterpret the traditional genre of the still-life. Like 17th century paintings of flowers and fruit, Oshiro's contemporary emblems of status symbol and commodity invoke a transitory mysticism in their contrived illusion. In replicating the quotidian, Oshiro conjures a magic in the experience of everyday banality and ask the question how does one make a painting without making a painting? "I see myself as a still-life painter trying to become an abstract painter," Oshiro has commented of his project. His work is held in the Rubell collection, the Saatchi collection, LACMA and many more.



Rosella Namok
Aborigine, 1979–

Lockhart River artist Rosella Namok was 20 years old in the late 1990s when her work first burst onto the art scene. Now 31 she enjoys a celebrated reputation among international art collectors. Namok paints her much loved Lockhart River lands, a former mission settlement 800km north of Cairns in Australia's tropical north east. When Namok's work first appeared on the art scene in the late 1990s, it was unlike any of the dot paintings so characteristic of Indigenous contemporary art. Sydney Morning Herald art critic John McDonald commented: 'She appeared at a time when Aboriginal art seemed to have no clear succession... it was absolutely vital that Aboriginal art got an injection from youth at that stage ... bold and abstract and raw and simple, Namok's paintings absolutely passed muster as contemporary art, and when you learnt they were by a 20-year-old, it was a complete breaking of the mould.' Namok works on canvases that are laid out on the ground using techniques which draw upon both Western contemporary art and indigenous art practice. As well as these she deploys finger painting which is used locally for ceremonial body painting, a practice that is widely incorporated into the work of celebrated Central Desert artists like Emily Kame Kngwarreye, Minnie Pwerle and Eileen Stevens. Rosella Namok is one of the youngest Aboriginal artists to achieve widespread success. Already she has a well-established international art career and her paintings are represented in all major state and national institutional collections in Australia as well as the prestigious KlugheRugh Collection in Virginia, US.

THE
GLENN SCHAEFFER
COLLECTION



1

Neil Dawson
Mahana Dome (Marquette)
powder-coated steel, unique, 2003
1200 x 1200 x 350mm

Note:
This is the marquette for a large-scale
commissioned work installed in the wine
cellar at Mahana Estates.

\$16 000 – \$24 000



2

Fred Sandback (American, 1943–2003)

Untitled, 1972

acrylic marker pen on paper
estate stamp applied verso (No. 0693);
Zwirner and Wirth label affixed verso
229 x 305mm

Provenance:

Purchased from Zwirner and Wirth,
New York in December 2004.

\$6000 – \$9000

3

Fred Sandback (American, 1943–2003)

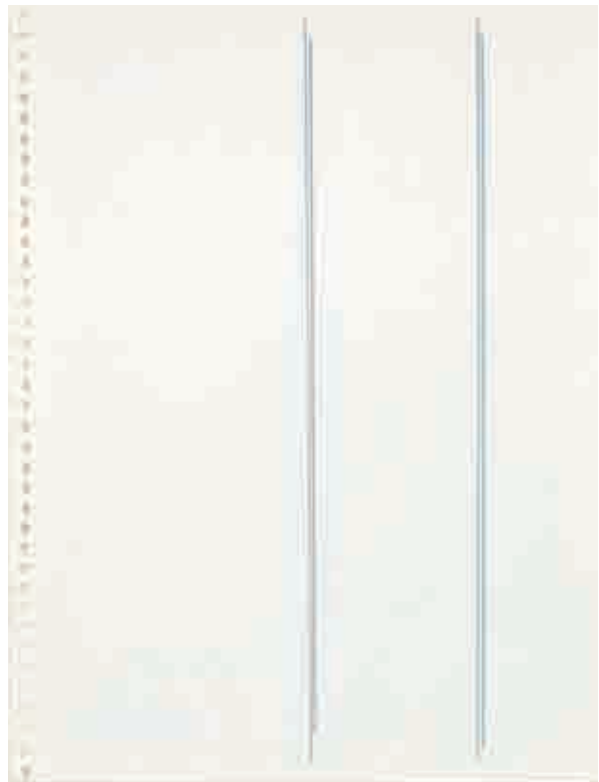
Untitled, 1972

acrylic marker pen on paper
estate stamp applied verso (No. 0692);
Zwirner and Wirth label affixed verso
300 x 220mm

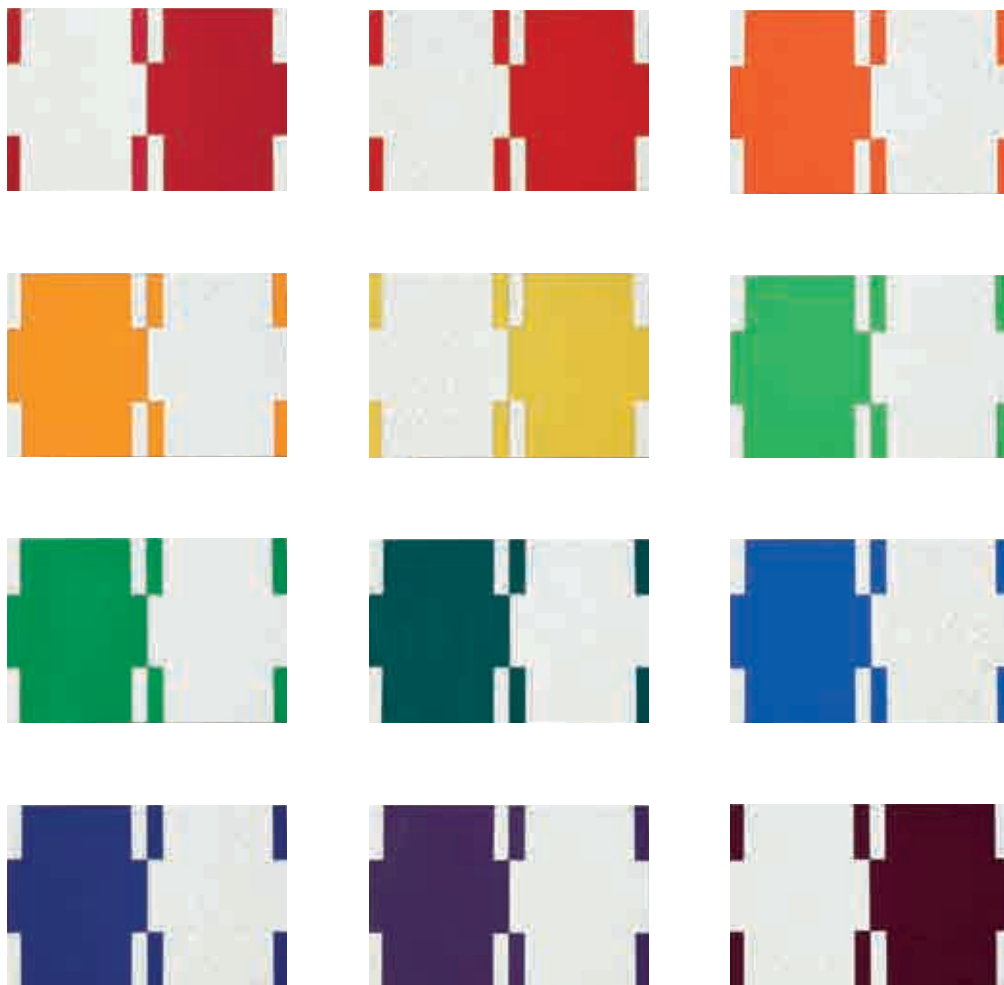
Provenance:

Purchased from Zwirner and Wirth,
New York in December 2004.

\$6000 – \$9000



Stephen Bambury



4

Stephen Bambury
Newton's Seven
acrylic on aluminium on wood,
twelve panels
title inscribed, signed and dated
2004 verso
120 x 180 x 34mm: each part

Provenance:
Purchased from Jensen Gallery,
Auckland in May 2004.

\$25 000 – \$40 000





5

Don Driver

Blue and Red Relief

acrylic on canvas and metal
title inscribed, signed and dated

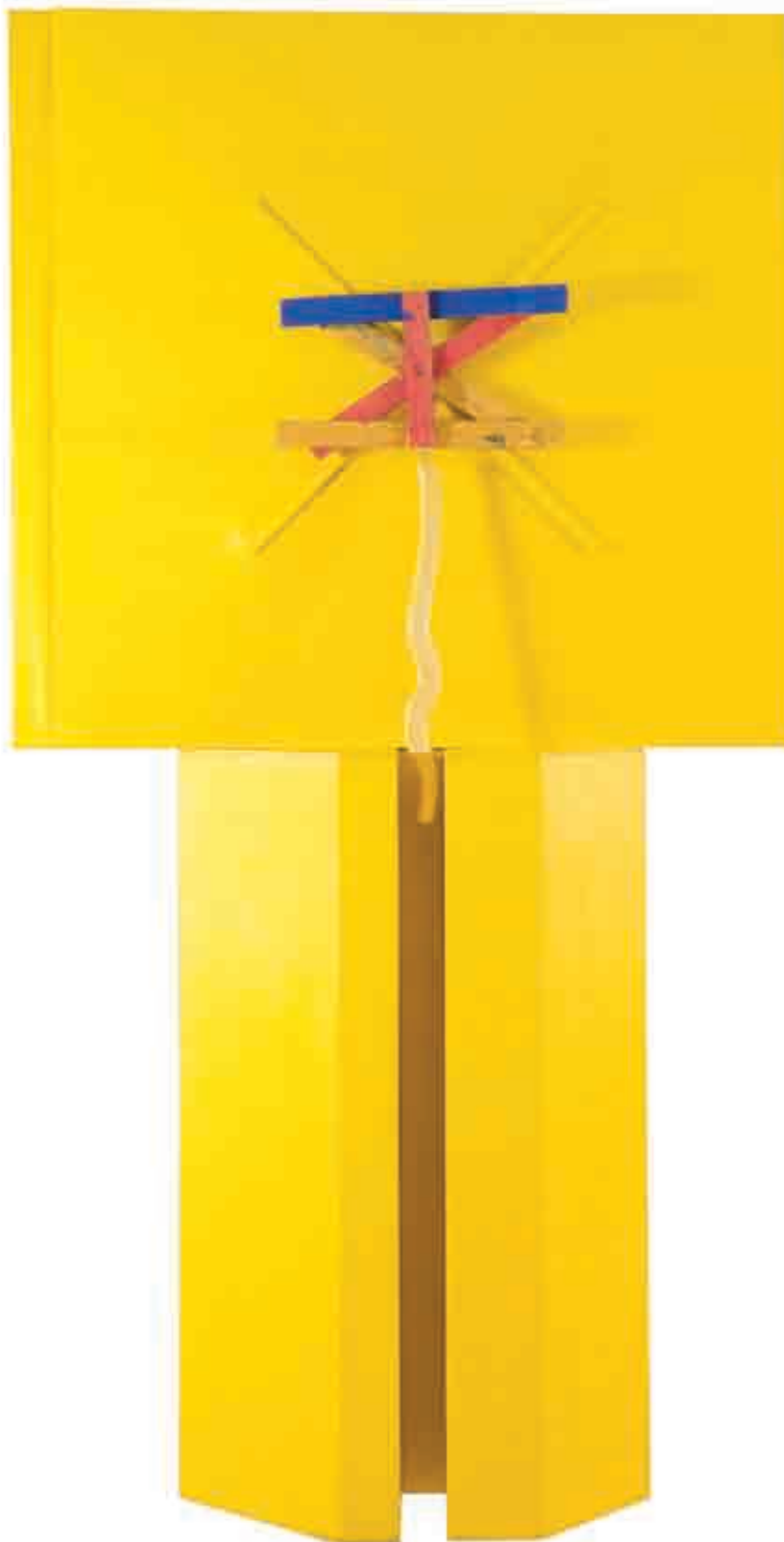
1974 verso

1075 x 1365mm

Provenance:

Purchased from Hamish McKay
Gallery, Wellington in July 2004.

\$20 000 – \$30 000



6

Don Driver
Yellow Cross
vinyl, wood and acrylic
on canvas, 1969
2300 x 1220mm

Exhibited:
'Don Driver: Selected
Works, 1968 – 2008',
Hamish McKay Gallery,
Wellington, 28 May –
21 June 2008.

Provenance:
Purchased from Hamish
McKay Gallery, Wellington
in May 2009.

\$20 000 – \$30 000



7

Imi Knoebel
 (German, 1940–)
P. F. (Pure Freude)
 acrylic on paper, 2001
 1005 x 725mm

Provenance:
 Purchased from Jensen Gallery,
 Auckland in December 2003.

\$6000 – \$9000



8

Imi Knoebel
 (German, 1940–)
P. F. (Pure Freude)
 acrylic on paper, 2001
 1005 x 725mm

Provenance:
 Purchased from Jensen Gallery,
 Auckland in December 2003.

\$6000 – \$9000



9

Imi Knoebel
 (German, 1940–)
P. F. (Pure Freude)
 acrylic on paper, 2001
 1005 x 725mm

Provenance:
 Purchased from Jensen Gallery,
 Auckland in December 2003.

\$6000 – \$9000

10

Chris Charteris
Stone Cross
granite, 2002
2750 x 2750mm: installation size

Provenance:
Purchased from RH Gallery, Nelson.

\$10 000 – \$16 000





11

L. Budd et al.
Pharmaceutical Journal of New Zealand Art
35 shrink wrapped journals with applied
oilstick and acrylic
275 x 217mm: each part
installation size variable

Provenance:
Purchased from Hamish McKay Gallery,
Wellington.

Note: 33 of 35 illustrated left.

\$20 000 – \$30 000



12

Yuk King Tan
The Beautiful Game
firecrackers on ball, 2008
375mm: diameter

Provenance:
Purchased from Sue Crockford
Gallery, Auckland in January 2008.

\$14 000 – \$22 000



13
 Michael Parekowhai
Bosom of Abraham
 screenprinted vinyl on
 fluorescent light housing
 1300 x 200 x 80mm
 \$8000 – \$12 000



14
 Michael Parekowhai
Driving Mr Albert
 taxidermied sparrow, polyurethane and
 two-pot paint, 2005
 1630 x 270 x 270mm
 Provenance:
 Purchased from Jensen Gallery, Auckland
 in October 2006.
 \$17 000 – \$26 000



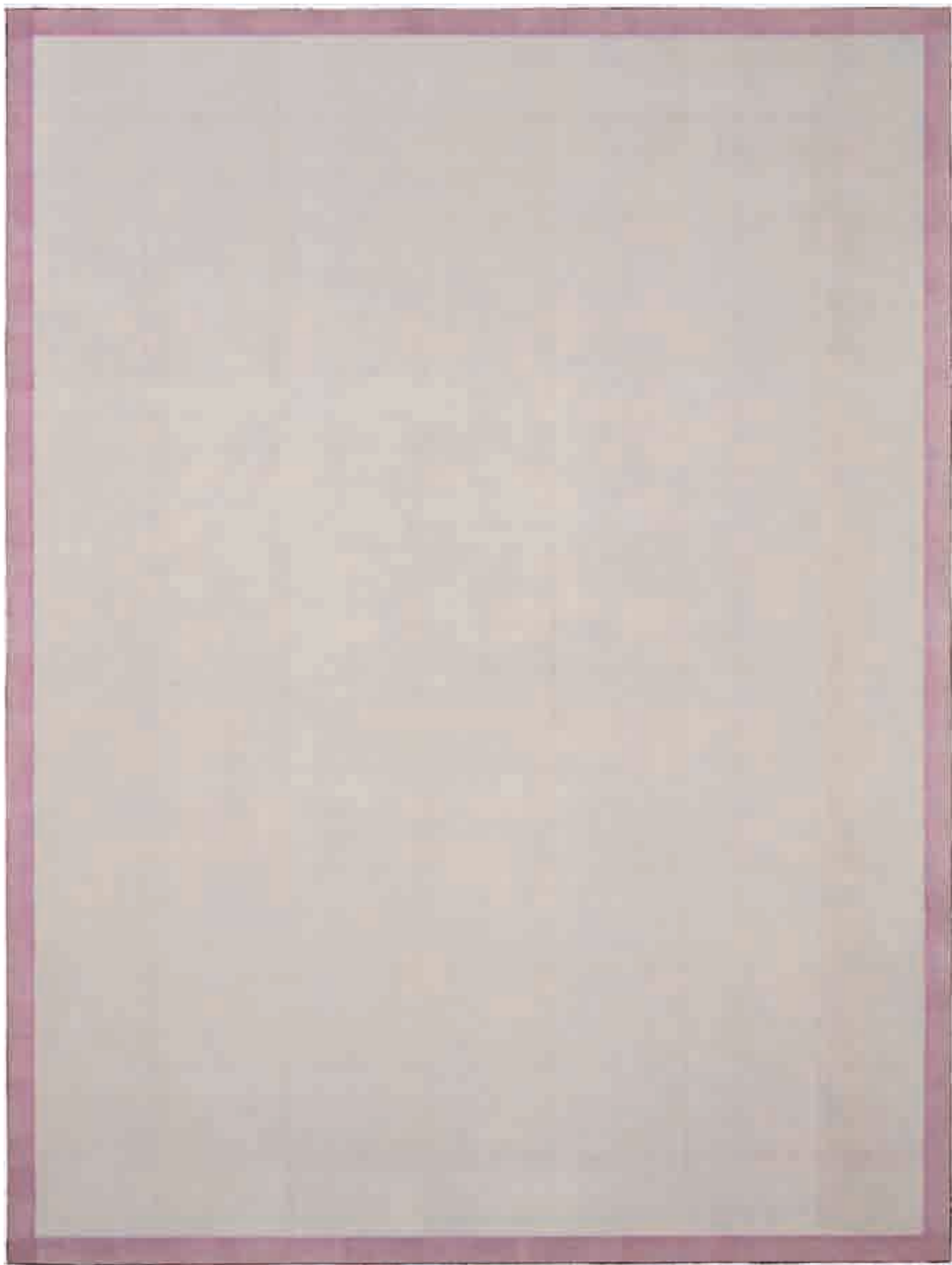
15

Michael Parekowhai
Driving Mr Albert
taxidermied rabbit, polyurethane
and two-pot paint, 2005
1630 x 270 x 270mm

Provenance:
Purchased from Jensen Gallery,
Auckland in October 2006.

\$17 000 – \$26 000





16

Geoff Thornley
Edgings and Inchings of Final Form, No. 8
oil on canvas
title inscribed, signed and dated '99 verso
2200 x 1660mm

Provenance:
Purchased from Vavasour Godkin Gallery,
Auckland in December 2003.

\$30 000 – \$50 000



17

Artist Unknown
*Caryatid Wooden Chair, Senufo People,
Ivory Coast, Africa.*
Created as a 'take down' chair for use
by an important Senufo chief or elder
whilst travelling, thus ensuring a seat
that is representative of his stature when
he arrives at his destination. Featuring
naturalistic male and female form legs
as well as hornbill bird heads above the
arm rests.
wood, circa 1920

Provenance:
Purchased from Ernie Wolfe Gallery,
California in June 2007.

\$10 000 – \$20 000







18

Judy Millar

Untitled

oil on canvas

signed and dated 2002 verso

2000 x 2900mm

Provenance:

Purchased from Gow Langsford
Gallery, Auckland in 2008.

\$30 000 – \$45 000

19

Julian Dashper

Untitled

vinyl on drumskin, 1986

330mm: diameter

\$10 000 – \$16 000



20

T. A. Fresh

Chess Set

carved wood and dyes
signed and dated 1964 and inscribed
first edition of 75, Los Angeles, California
to underside of pieces and board
1010 x 850 x 400mm

Provenance:

Purchased in Los Angeles in 2003.

\$2500 – \$4000



Milan Mrkusich

Note:

In accordance with the artist's original intention, lot 21 will be offered first with the successful bidder being given the opportunity to acquire lots 22 and 23 at the same price. In the event they decline the two subsequent lots will be offered individually.

21

Milan Mrkusich

Painting Red Achromatic

acrylic polymer and wax crayon on canvas
title inscribed, signed and dated 1983 verso
2270 x 1510mm

Exhibited:

'Milan Mrkusich: A Decade Further On,
1974–1983',
Auckland City Art Gallery, 1985.

Provenance:

Purchased from Hamish McKay Gallery,
Wellington in May 2003.

\$65 000 – \$95 000

22

Milan Mrkusich

Painting Green with Blue and Black

acrylic polymer and wax crayon on canvas
title inscribed, signed and dated 1983 verso
2270 x 1510mm

Exhibited:

'Milan Mrkusich: A Decade Further On,
1974–1983',
Auckland City Art Gallery, 1985.

Provenance:

Purchased from Hamish McKay Gallery,
Wellington in July 2004.

\$65 000 – \$95 000

23

Milan Mrkusich

Painting Blue Achromatic

acrylic polymer and wax crayon on canvas
title inscribed, signed and dated 1983 verso
2270 x 1510mm

Exhibited:

'Milan Mrkusich: A Decade Further On,
1974–1983',
Auckland City Art Gallery, 1985.

Provenance:

Purchased from Hamish McKay Gallery,
Wellington in July 2004.

\$65 000 – \$95 000



Installation view of Milan Mrkusich: *A Decade Further On, 1974 – 1983*,
Auckland City Art Gallery, 1985. Photo: Milan Mrkusich, appears courtesy of
the artist.

Milan Mrkusich has produced a body of work that is both intensely materialist in its attention to the particularities of medium and technique (in these three works we sense — perhaps even hear — the scratch of his crayon on board; experience viscerally the linear juxtaposed with the painterly), and acutely sensitive to the fragility of its own metaphysical status. Whatever medium or methodology Mrkusich employs, whatever meticulousness attends his production, I always encounter his art as a form of poetic detachment and distraction; he makes paintings that seem made while looking elsewhere, but works that nevertheless suck me into their surface in a kind of trance. Mrkusich's work prompts me to seek its significance somewhere off-canvas, off to the side, through an inclination to the oblique and phenomenally ephemeral. For a certain consecrated abnegation governs all his art, something that critic and architect Imric Porsolt perceptively realised in 1962 when he observed that the quality of Mrkusich's paint was 'distant and disembodied'. Although he has hitched his artistic wagon to modernism, clearly Mrkusich's intuition of the visual field is very different from the late modernist doctrine of the purity and confident autonomy of a centred vision. Mrkusich seems constantly to refigure the paradox that states of absence generate their own peculiar kinds of plenitude; that a depletion of visual abundance may provide an overflowing cornucopia of ramifications, a new expansiveness for his viewer. In this regard, Mrkusich's unembellished titles tell us all — literally a blue painting with achromatic (black and white) wax crayon lines; a green painting with blue and black wax crayon lines; a red painting with achromatic (black and white) wax crayon lines. This would seem to be the pragmatic terminology of a home decorator. However, Mrkusich doesn't just depict colours he conjures up their aura with visual acuity. Somehow layers of clamorous colour emerge from the ground of his paintings while remaining embedded in it. What does it mean to call Mrkusich a 'colourist'? For all the reticence of these works they are deeply emotional, they engulf us in chromatic immersion and are far from decoration. 'As the eye of the discoverer takes possession of it [the painting], what is inert becomes alive,' he once emphasised. His painting is in this sense experimental, constantly refining a visual experiment, engaging with the unknown and thus represents both a drawing-in and a turning-away from the merely visible image. He has



Installation view of the three *Achromatic* paintings at Mahana Estate.

described his process in terms of 'painting as an exploration'. It conjures a looking *for* not a looking *at*. It is with reticence that the painting appears for us, shows or exhibits itself, and Mrkusich's demanding investigations of the chromatic are exceptional in the context of New Zealand art.

In this sense, Mrkusich's art is about receptivity and takes in reflected responses to the phenomenal world. It appears for us, as the surface of the painting's expanse shines forth and shows itself, and as we incline our attention towards it in a state of receptivity. Viewing a Mrkusich work is always a 'threshold experience' like this; it makes you step up to a certainty of encounter. It also invokes an 'ethics' of colour in the sense of principles that govern our behavior as viewers. 'Colour is a life-force,' Mrkusich once responded to a journalist quizzing the logic of his coloured, enamelled glass spandrels for the façade of Te Papa. So there is something both effusive and inscrutable about the visuality of these three superb works. As I have suggested, their evident fullness has a sense of the 'too much' and their uniformity may seem a deliberate 'opting out'. But this refusal or turning away is consistent with the attempt to capture through the elusive behaviours of colour the formless chaos that underlies the familiar structures of our habitual world. This is perhaps because within the sphere of colours, these chromatic hues marked by the achromatic are themselves treated as abstractions, and thus open to more generalised statements about their meaning or symbolic value. Colours are often felt by way of

metaphor and association, in terms of what they are like: warm, cold, fun... And yet colour is often discussed in relation to what it may be distinguished from, in terms of what it is not like. We cannot touch colour, even though it constantly surrounds us and we are in some ways always touched by it. One of the paradoxes of colour is that is at once truly universal and unaccountably particular to each painter, each viewer; it is something vividly experienced by almost all people almost all of the time, and yet our understanding of the nature of this experience remains rudimentary and contested, perhaps ultimately unshareable. Above all, it is almost impossible to put the experience of colour into words in anything but the most bland and general ways. As Bauhaus colourist Josef Albers once luminously declared, '*Colour deceives continuously*'.

Laurence Simmons

Colin McCahon

24

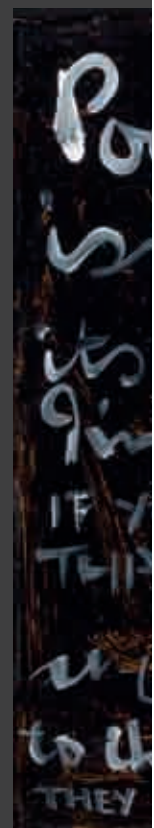
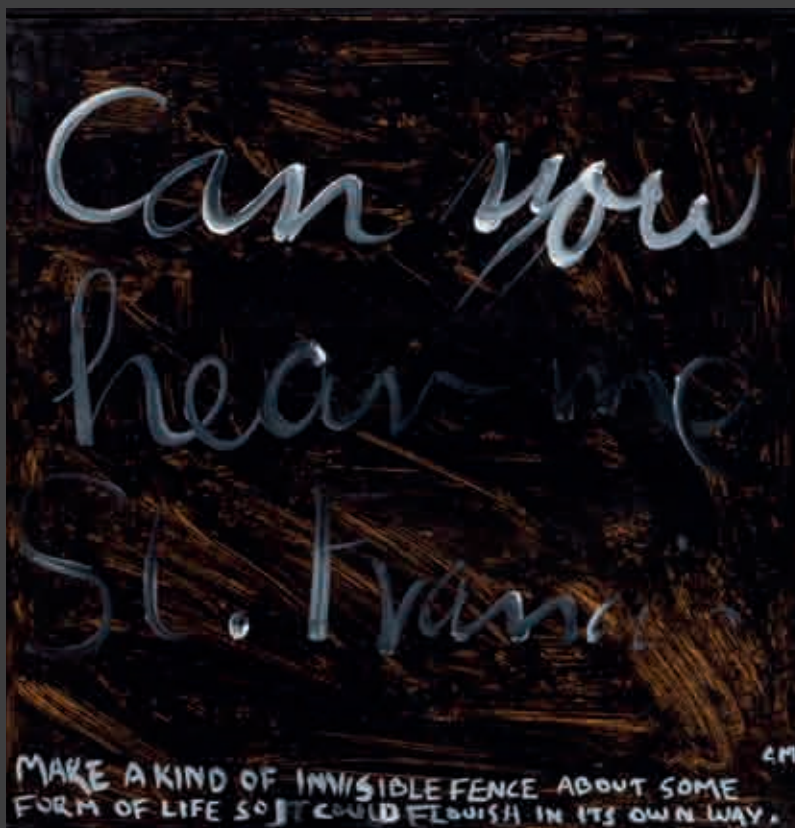
Colin McCahon
Can you hear me St Francis?
synthetic polymer paint on board,
three panels
title inscribed, signed and dated 1969
300 x 300mm: each panel
300 x 900mm: overall

Illustrated:
Marja Bloem and Martin Browne,
Colin McCahon: A Question of Faith
(Nelson, 2002), p. 212.
Gordon H. Brown, *Towards a Promised
Land: on the life and art of Colin
McCahon* (Auckland, 2010), p. 160.

Literature:
Gordon H. Brown, 'Can you hear me
St Francis, 1969', in *ibid.*, pp. 161 – 162.

Provenance:
Private collection, South Island.
Purchased from Christies, Melbourne,
Australia, 3 May 2004, Lot No. 33.

\$250 000 – \$350 000



In late May 1969 John Caselberg sent his friend Colin McCahon a small book of 30 poems, *Journey Towards an Elegy* by the West Coaster Peter Hooper. McCahon replied, in obvious excitement: 'Last Friday (or Saturday) your book arrived. I have just written to Peter Hooper thanking him for the poems & now to you for the book. I am delighted pleased impressed and so on & have painted one for Peter himself (I hope it won't terrify him when he gets it)—I've told him this.'

McCahon went on to describe his response to the poems, quoting Bob Dylan: 'Being left handed, I always read from the back so I first read 'Notes in the Margin' and with that discovery made read forward (or backward)...The book arrived just when I needed it...things have been tough... "The times they are achanging"'¹

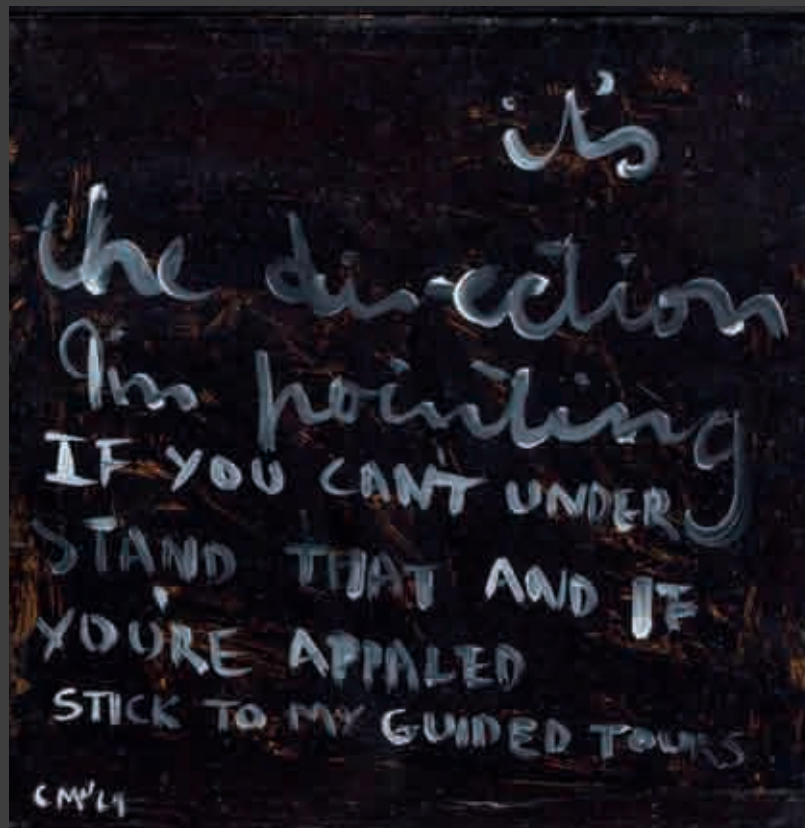
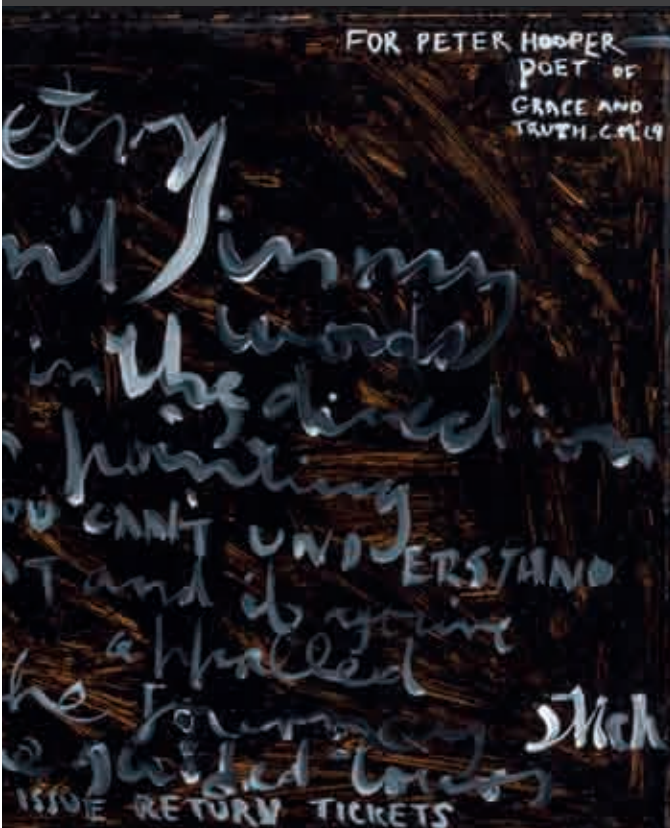
'Notes in the Margin' differs from the rest of Hooper's book, being in multiple numbered parts (thirteen), and written in a more informal style. McCahon immediately made the small triptych, including it in his exhibition at Peter McLeavey's in July-August 1969.

The format McCahon adopted for the triptych was one he used throughout 1969. Most were small

white-on-black text paintings (either 300 or 600 mm square), often in series of three, four or more panels, their texts taken from either *The New English Bible* – a 1961 translation of the New Testament which had been given to McCahon by his wife Anne – or Matire Kereama's *The Tail of the Fish*, from which came a group of Maori language paintings including, most famously, *The canoe Tainui* and *The lark's song*.

Of the thirteen parts of 'Notes from the Margin' McCahon draws on only two for the triptych: Numbers IX: *Can you hear me Saint Francis?* and XIII: *Poetry is for Peasants*. Panel I uses the title and some of the text of *Can you hear me St Francis?* The title phrase (without question mark), scrawled boldly in white on black (with brown board showing through the thin black paint) in McCahon's familiar handwriting, takes up most of the space, while along the bottom in block capitals are other lines (3 -7 of 28) from the poem: 'MAKE A KIND OF INVISIBLE FENCE ABOUT SOME/FORM OF LIFE SO IT COULD FLOU[R]ISH IN ITS OWN WAY'.

Panels 2 and 3 both draw on *Poetry is for Peasants*. The central panel (actually No. 3 in McCahon's numbering on the back) includes the whole poem,



in lineation and lettering that differs markedly from Hooper's original 'Poetry/Isn't in my words/It's in the direction/I'm pointing/IF YOU CAN'T UNDERSTAND THAT/and if you're appalled/at the journey/stick to the guided tours/THEY ISSUE RETURN TICKETS. The panel also includes a dedication in the top right corner: FOR PETER HOOPER/POET OF/GRACE AND TRUTH. The right hand panel presents a shortened repetition of the same poem, leaving out some words at the beginning and the end.

Later that year McCahon returned often to Hooper's poem for more than a dozen of his 'written drawings' (scrolls), utilising ten of the poem's thirteen parts, while the phrase Can you hear me Saint Francis turns up in several later paintings, including The lark's song.

Painted with apparent urgency and speed, as suggested by two spelling errors ('flouish' for 'flourish', 'appaled'), the triptych gives intense expression to McCahon's compelling sense of direction ('there is only one direction') which he found echoed and validated by Hooper's lines.

I think that McCahon is one of the ten most important artists of the 20th Century.

— Glenn Schaeffer, *Art News* 2010

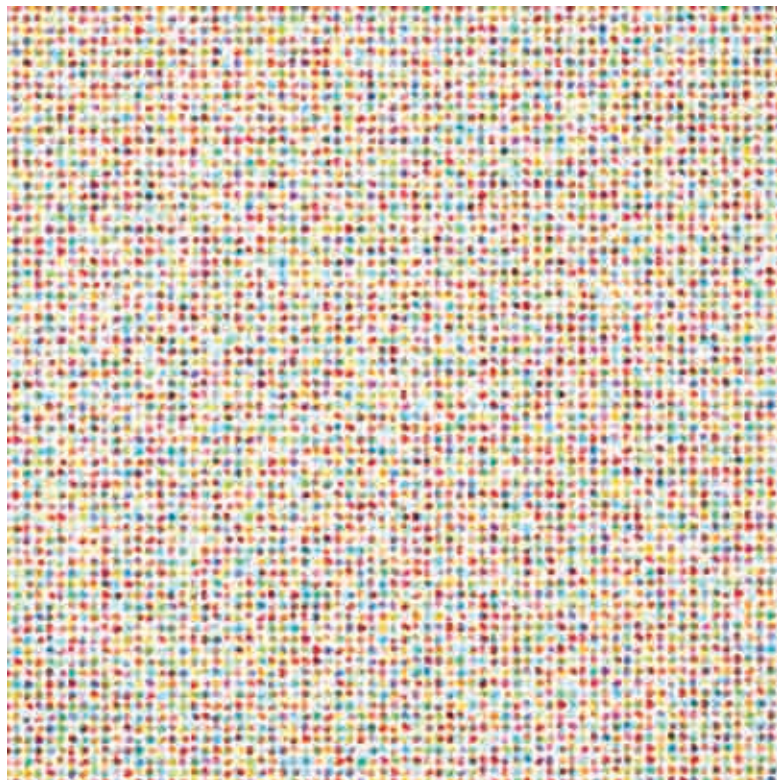
1 Colin McCahon to John Caselberg, 4 June 1969, Hocken Collections, MS 97-185-2; quoted with the kind permission of the McCahon family and Hocken Collections

25

Sara Hughes
Millions of Colours No. 3
acrylic on canvas mounted to board
title inscribed, signed and dated
2003 verso
1200 x 1200mm

Provenance:
Purchased from Vavasour Godkin
Gallery, Auckland.

\$10 000 – \$16 000

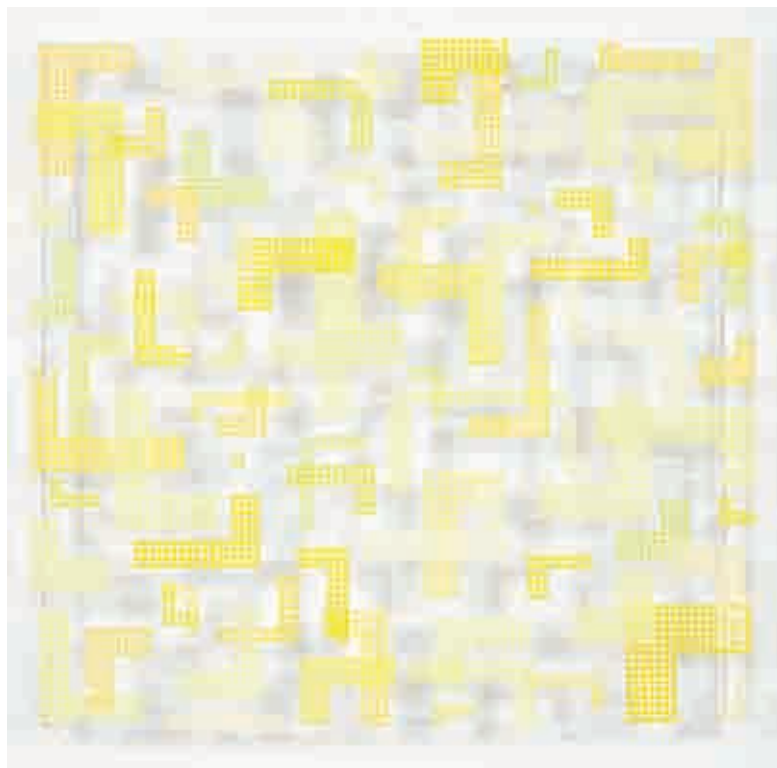


26

Sara Hughes
Painting for a Wall
mixed media on Perspex, 2002
1000 x 1260mm

Provenance:
Purchased from Vavasour Godkin
Gallery, Auckland.

\$10 000 – \$16 000



27

Paul Dibble
*Haeta / Dawn (after Michelangelo's
Tomb for the Medici)*
cast bronze, 3/4
signed and dated 2002
600 x 340 x 171mm

Provenance:
Purchased from Dobson Bashford
Gallery, Christchurch.

\$7000 – \$12 000



28

Judy Darragh
Untitled
mixed media and 29 found bottles,
2007
installation size variable

Provenance:
Purchased from Michael Lett,
Auckland.

\$4000 – \$6000



Peter Robinson

Peter Robinson's current exhibition at the Parisian Galerie Emmanuel Herve, entitled *Pronto Proto* closes on October 28. It is an installation of metal wire assemblages, some delicate, others more complex. His work in recent years has featured a range of what can be loosely described as industrial materials such as polystyrene, felt material and different gauges of metal installed in such a manner to invite the viewer to interact amongst the component parts or to re-arrange items as was the case in his 2015 Auckland exhibition *Syntax* at Artspace. In 2008 Robinson created a massive installation of polystyrene chain in, around and through a former industrial complex located on Cockatoo Island in Sydney Harbour – *Snowball Blind Time* was a star turn at the Sydney Biennale that year. Robinson's installation at the 2001 Venice Biennale *Divine Comedy* was a sophisticated arrangement of perspex or glass hanging forms and large lambda prints that 'digitise' Dante's famous text.

But Robinson began his career in the early 1990s as a painter of works that addressed tensions inherent within post-colonial New Zealand with an extremely ironic, searching take on the 'post' part of the that term. Now, some twenty five years past the emergence of that group of Maori artists who burst onto the scene in the 1990s to tackle these issues head on – Robinson, Jacqueline Fraser, Shane Cotton, Fiona Pardington, Michael Parekowhai and others – we can see that the New Zealand sesquicentennial of 1990 was a catalyst in the re-examination of Maori identity, status, depiction and culture in the 150 years after the signing of the Treaty of Waitangi. One of the key debates of the 1990s centred on just who was Maori, how such ethnicity was defined and who got to make that call. This 'identity politics' was taking place against the background of rising historical grievance at the disenfranchisement of Maori, by far means or foul from their lands and rights as guaranteed under the Treaty. The work of the Office of Treaty Settlements was just getting underway. A somewhat reluctant New Zealand public became aware of the level of misunderstanding, duplicity and at times shameful behaviour by the Crown and the long term consequences for Maori who, lwi by lwi began to both present their claims and articulate their aspirations for the resolution process.

Robinson, born in 1964 of Ngai Tahu descent first registered as an artist in the midst of this period of debate and turmoil with a series of works which have been colloquially referred to as the percentage paintings. In these works, executed in a crumbling impasto reminiscent of industrial coatings, Robinson wades into the bi-cultural debate, often lampooning definitions of authenticity based on bloodlines or quotas of 'Maoriness'. In many of these works Robinson includes planes or cars, riffing on the deployment of these symbols of travel and progress as metaphors for spiritual attainment within the decorative schemes of the Ratana church. Here Robinson is muddying the waters by making explicit Maori use of European decorative devices and symbols and refitting them for roles within a Maori world view or narrative: Rua Kenana's extensive use of playing card symbols at Maungapohatu and the interiors of East Coast painted houses such as Rongopai come readily to mind in this context.

This large scale canvas commenced in the early 1990s is one of the most elegant and coherent from this period of works. The plane form has been reduced to a notation that allows for all manner of references to inform the reading of this work, from the interlocking patterns of kowhaiwhai, Gordon Walters positive/negative koru works and even McCahon's *Jet Out* series. But at the heart of this work, most particularly in the emergent formal structure of the design, we see Robinson gathering his forces to press on to the more conceptually dense works of his later spatially complex installation based practice.

Hamish Coney



29

Peter Robinson
Untitled
oil and bitumen on canvas
signed and dated '93 – '07 verso
1100 x 1830mm

Provenance:
Purchased from Sue Crockford
Gallery, Auckland.

\$45 000 – \$65 000

30

Peter Robinson

Untitled

polystyrene, 2008

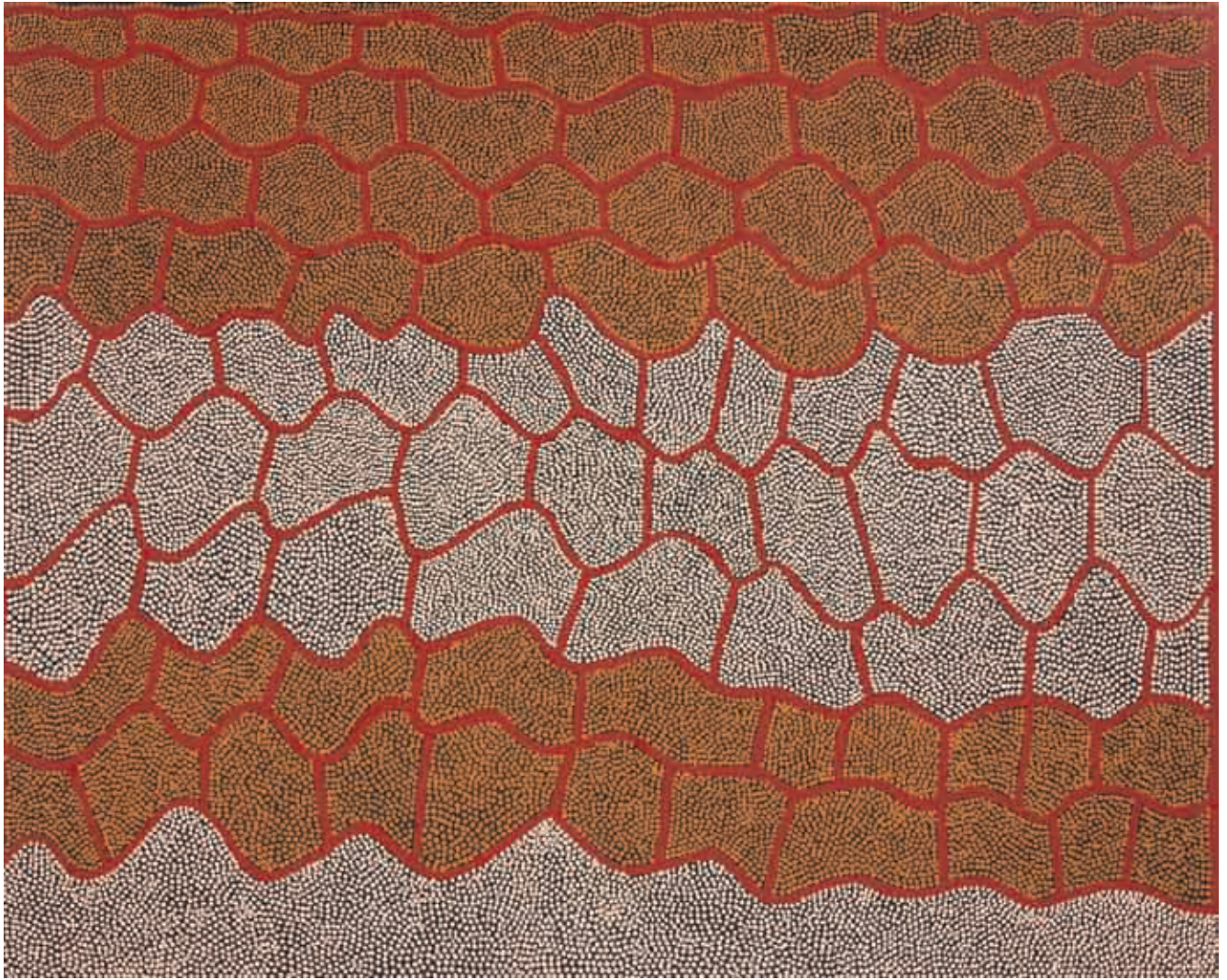
3700 x 700 x 700mm

Provenance:

Purchased from Sue Crockford
Gallery, Auckland.

\$25 000 – \$40 000





Mick Namarari Tjapaltjarri

31

Mick Namarari Tjapaltjarri
(Aborigine, c.1926–1998)
Marnpi Rockhole 1997
synthetic polymer paint on linen
signed and inscribed *Papunya Tula
Pty Ltd* verso; original Sotheby's label
affixed verso
1220 x 1525mm

Provenance:
Private collection, Alice Springs.
Painted in 1997 for Papunya Tula
Artists, Alice Springs. Purchased
from Sotheby's Australia, 27 July
2004, lot no. 111.

Illustrated:

N Amadio and R Kimber, *Wildbird
Dreaming* (Melbourne, 1998), p. 123.

Note:

This is the site of a large
underground reservoir at Marnpi
where two ancestral Kangaroos
travelled from Mintjilpirri. The
narrative to this painting relates to
the Tingari Beings.

\$55 000 – \$75 000



32

Kathleen Petyarre (Aborigine, c.1940–)

Untitled

synthetic polymer paint on linen
signed verso; inscribed *95KO14* on
Delmore Gallery label affixed verso
1500 x 1220mm

Provenance:

Commissioned by the Delmore
Gallery, 1995. Purchased from Hogarth
Galleries, Sydney in July 2003.

\$18 000 – \$26 000



33

Rosella Namok (Aborigine, 1979–)

Three Sisters

synthetic polymer paint on canvas

signed verso; artist's name, region, title, medium and catalogue

number *RN120503* inscribed on Hogarth Galleries label on stretcher

920 x 1267mm

Provenance:

Painted at Lockhart River, Cape York, Queensland, in 2003.

Purchased from Hogarth Galleries, Sydney in July 2003.

\$7000 – \$10 000

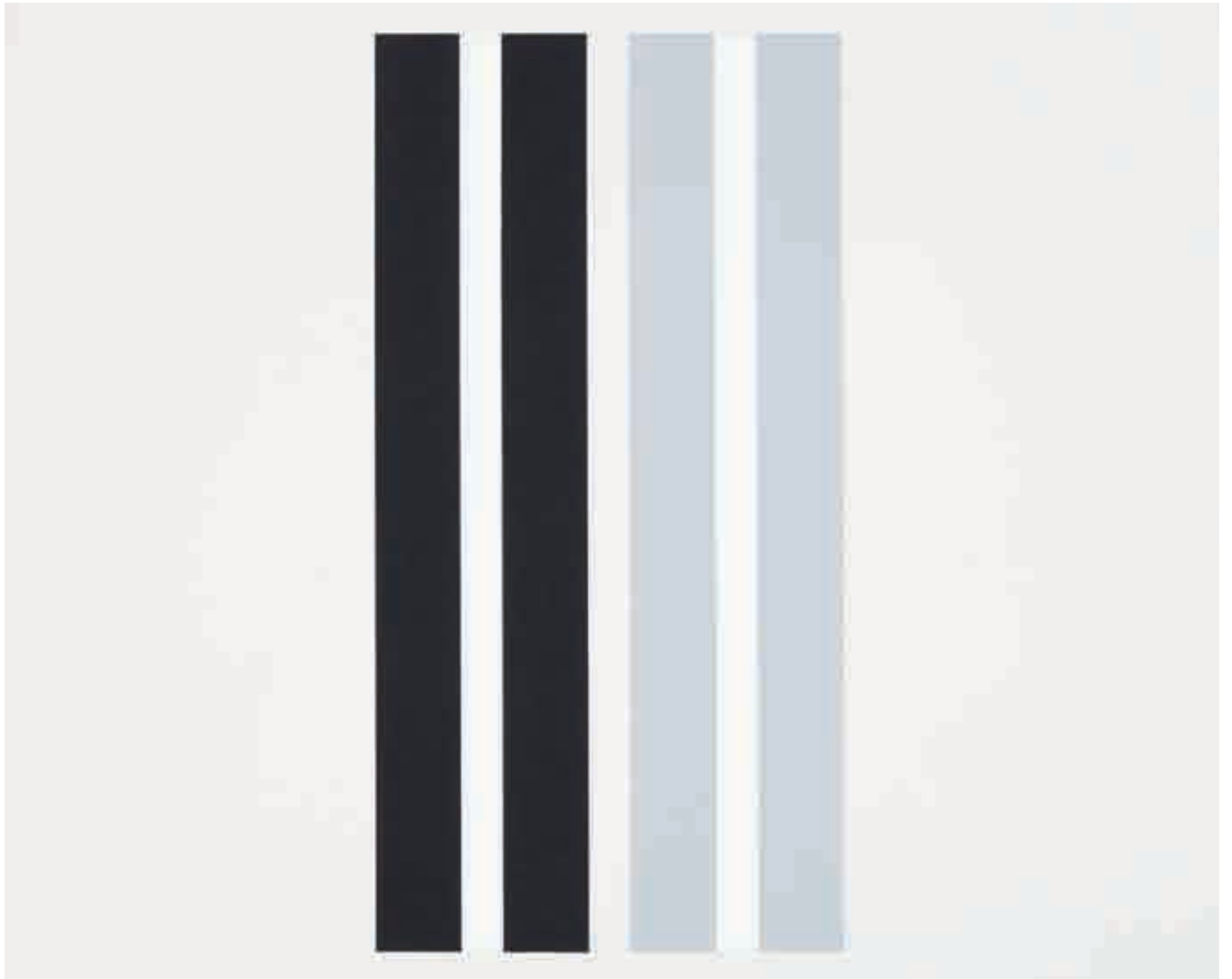


34

Artist Unknown
A large and impressive Ghana sculpture
wood and dyes
1980 x 305 x 305mm

Provenance:
Purchased from Ernie Wolfe Gallery,
California in June 2004.

\$35 000 – \$55 000



35

Gordon Walters
Untitled
acrylic on canvas
signed and dated 1982 verso
745 x 911mm

Provenance:
Purchased from Hamish McKay
Gallery, Wellington in April 2004.

\$50 000 – \$80 000

Laurence Aberhart



36

Laurence Aberhart
*Interior (Mary), Lower Waihou,
Hokianga Harbour, 3 May, 1982*
vintage gold and selenium toned
gelatin silver print
195 x 250mm

Note: this is a rare vintage print,
made at the time the negative was
produced.

Provenance:
Purchased from Sue Crockford
Gallery, Auckland in April 2004.

\$4000 – \$6000

37

Laurence Aberhart
Aparima Estuary, Riverton, Southland,
20 February, 1999
gold and selenium toned gelatin
silver print
195 x 250mm

Provenance:
Purchased from Sue Crockford
Gallery, Auckland in April 2004.

\$3000 – \$5000



38

Laurence Aberhart
Angel over Whangape Harbour,
Northland, 6 May, 1982
gold and selenium toned gelatin
silver print
195 x 250mm

Note: this is a rare vintage print,
made at the time the negative was
produced.

Provenance:
Purchased from Sue Crockford
Gallery, Auckland in April 2004.

\$4000 – \$6000



39

Laurence Aberhart
Carved Headboard No. 2, Pawarenga,
Northland, 10 May, 1982
vintage gold and selenium toned
gelatin silver print
195 x 250mm

Note: this is a rare vintage print,
made at the time the negative was
produced.

Provenance:
Purchased from Sue Crockford
Gallery, Auckland in April 2004.

\$4000 – \$6000



40

Laurence Aberhart
Taranaki (afterglow into night),
19 November, 2002
gold and selenium toned
gelatin silver print
195 x 250mm

Provenance:
Purchased from Sue
Crockford Gallery, Auckland
in December 2003.

\$3000 – \$5000



41

Laurence Aberhart
Last Light, Opunake, Taranaki,
22 March, 1993
gold and selenium toned
gelatin silver print
195 x 250mm

Provenance:
Purchased from RH Gallery,
Nelson.

\$3000 – \$5000





42

Bill Culbert
Bonbonne (Extra Fort Plastic, Full)
gelatin silver print, 2002
405 x 405mm

Provenance:
Purchased from Sue Crockford Gallery,
Auckland in April 2004.

\$2000 – \$3000

44

Bill Culbert
Bonbonne (Plastic and Straw Inside)
gelatin silver print, 2002
405 x 405mm

Provenance:
Purchased from Sue Crockford Gallery,
Auckland in April 2004.

\$2000 – \$3000

43

Bill Culbert
Bonbonne (Plaited Grass Cane Handle I)
gelatin silver print, 2002
405 x 405mm

Provenance:
Purchased from Sue Crockford Gallery,
Auckland in April 2004.

\$2000 – \$3000

45

Bill Culbert
Bonbonne (Wire, String on Wood)
gelatin silver print, 2002
405 x 405mm

Provenance:
Purchased from Sue Crockford Gallery,
Auckland in April 2004.

\$2000 – \$3000

Donald Judd (American, 1928–1994)

Chairs (pair)

copper, 1984

750 x 500 x 500mm: each

Provenance:

Purchased from Brooke Alexander
Gallery, New York in November 2003.

\$45 000 – \$65 000







47

Tony Smith (American, 1912–1980)

The Elevens Are Up

cast bronze with black patina, two

elements, 9/9 (1963)

signed and inscribed 9/9 to underside

410 x 410 x 100mm: each element

Provenance:

Purchased from Matthew Marks

Gallery, New York in July 2005.

\$60 000 – \$80 000

Jenny Holzer (American, 1950–)

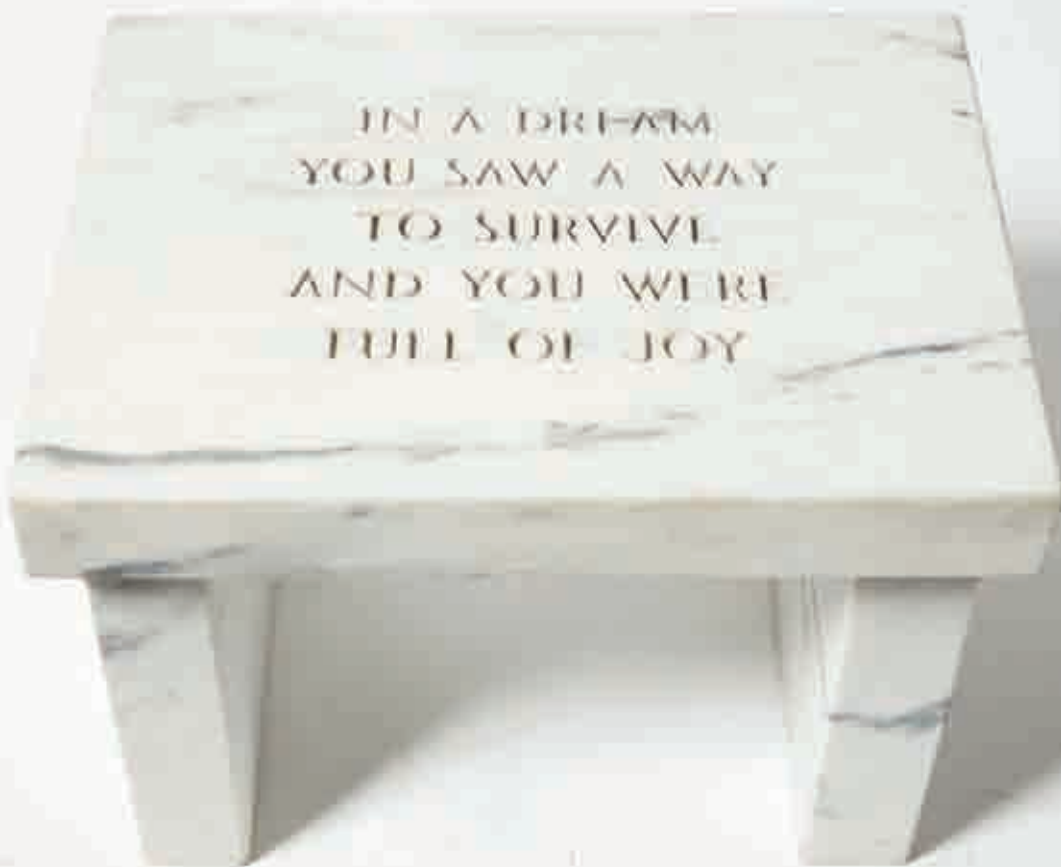
*In a dream you saw a way to
survive and you were full of joy*
(from the *Survival* series)

Vermont white marble,
edition of 50, 1997
432 x 584 x 438mm

Provenance:

Purchased from Dranoff Fine Art,
New York in April 2004.

\$55 000 – \$75 000



Fred Sandback

49

Fred Sandback (American, 1943–2003)

Four Part Construction

blue, orange, yellow and black acrylic
yarn, 1981

accompanied by certificate of
authenticity (Estate No. 2170)

3240 x 5140 x 400mm: installation size

\$220 000 – \$320 000

Exhibited:

'Fred Sandback', Museum of
Contemporary Art, Denver, America,
9 September – 23 October 2011.

Illustrated:

David Adjaye, Adam Lerner and Fred
Sandback, *Fred Sandback* (Colorado,
2011), p. 27.

Provenance:

Purchased from Jensen Gallery,
Auckland in December 2007.

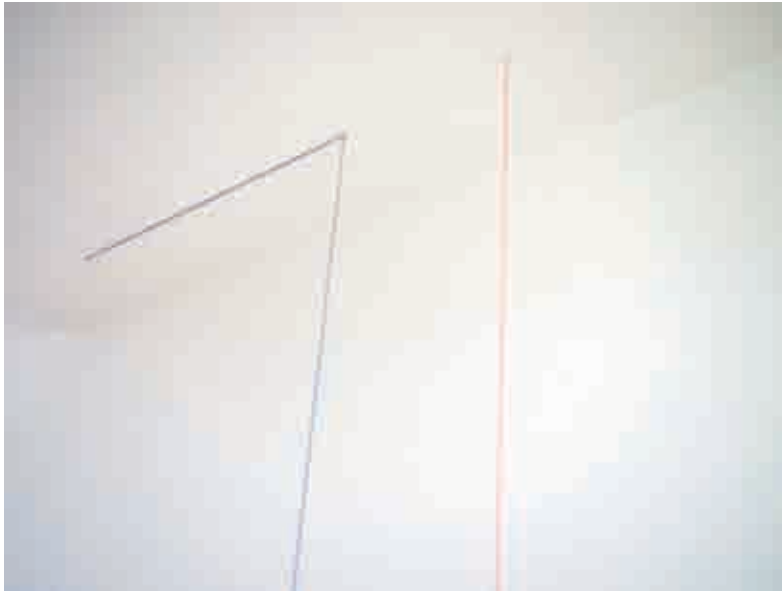
In 1920 the Russian brothers Antoine Pevsner and Naum Gabo ratified the *Realistic Manifesto*: a bold declaration of aims for the Constructivist movement. Their five fundamental principles expressed, *inter alia*, a desire to acknowledge the dynamic rhythm of line through its directionality and a call to reject mass as the *sine qua non* of sculpture.¹ Over 47 years later, American Minimalist Fred Sandback (1943-2003) echoed much of the Constructivist ethos in creating his sculptures from tautly stretched cord, rope and yarn. As he himself noted, his was an intention to materialise sculpture without an inside.² By creating compositions that avoided 'the interior,' he hoped to more robustly and forcefully convey the dimensionality of objects without eclipsing them.³ His linear sculptures therefore set out to manifest volume without the deadening opacity of mass.

Sandback's best-known work consists of tightly secured thin lines of coloured acrylic yarn affixed to floors, walls and ceilings by imperceptibly minute hooks. These sculptures limn geometric forms within interior spaces, outlining their perimeters with elegant economy. In speaking of his two most commonly used materials—elastic and yarn—Sandback likened the former to a pen line cutting through space, while the latter, with its subtly expressive texture, he saw as evoking the softness of a pencil line. In their striking simplicity, his sculptures, often constructed in near-empty rooms, overcame the potential insignificance that

threatens something so simple and pared back. In fact, it drew upon these qualities to heighten the viewer's sense of being-present as an embodied subject. What Sandback's works offer is open, experiential forms which signal his affinity with the concerns of Minimalism as a movement.

Born in Bronxville, New York, Frederick Lane Sandback developed an interest in chordophone music and began making stringed instruments such as dulcimers and banjos as a teenager—a formative experience to which many have attributed his later choice of medium. After receiving his B. A. in philosophy at Yale University, Sandback studied sculpture at the Yale School of Art and Architecture, working with, among others, Donald Judd and Robert Morris who were on faculty as visiting instructors. It was during those years, in his basement studio, that he first used wire and cord to outline the shape of a two-by-four plank of wood resting on the floor. And thus, at age 24, a preternaturally judicious Sandback established what would be the parameters of his mature work.

'Pedestrian space' was a phrase used by the artist to describe the spatial configurations that his sculptures produce. As the viewer moves in space, they intuit the presence of implied planes, tentatively moving through Sandback's fields of delicate line. And these virtual shapes no sooner collapse into schema in the photographs that often exist as the only record



of his installations. When Sandback's sculptures left his studio, they consisted of mathematical measurements and ratios, along with instructions for the colour and type of yarn or elastic that would make up the work's physical manifestation. Posthumously, the process is now implemented by a trained installation team travelling internationally to realise and reproduce the works.

A work such as *Untitled (Right-angled Construction)* 1987, comprising two lengths of a deep red yarn—a signature in Sandback's visual vocabulary—extended at right angles to create an L-shape, exemplifies the symbiotic interplay between interior architecture and Sandback's work. From 1981 to 1996 the Dia Art Foundation dedicated a museum in Winchendon, Massachusetts to Sandback's sculptures while Dia:Beacon—that storied and hallowed outpost for Minimalist and Conceptual art—still has his work on long-term display as a testament to the significance of his room-filling volumetric forms.

Tendai John Mutambu

- 1 J. E. Bowlt editor, *Russian Art of the Avant-Garde: Theory and Criticism, 1902-1934*, The Documents of Twentieth-Century Art, New York, 1976, p. 213.
- 2 "I did have a strong gut feeling from the beginning though, and that was wanting to be able to make sculpture that didn't have an inside." Fred Jahn, *Fred Sandback: Sculpture, 1966-1986*, Munich, 1986, pp. 12-19.
- 3 <https://www.diaart.org/program/exhibitions-projects/fred-sandback-collection-display>

Lari Pittman

50

Lari Pittman (American 1952–)

Untitled No. 7

matte oil, aerosol lacquer, cel-vinyl on gessoed canvas
mounted to wood panel
signed and dated 2003 verso; original Regen Projects
Gallery label affixed verso
2600 x 1930mm

Provenance:

Purchased from Regen Projects, California in May 2004.

\$200 000 – \$300 000

Native to Los Angeles, Lari Pittman produces images of the world flattened against the windscreen. "I love to drive" he writes, "The windshield creates a very powerful proscenium framing device that is a lens or a structure for viewing the built environment." People who try and parse narratives from his paintings are looking in too few directions, he believes. Rather than looking for meaning, they need to look at the structure of the works.

Short in stature, Pittman works on a huge scale, inviting viewers to enter the tangle of the jungle beyond the picture plane. An Hispanic gay man, he rejoiced in the Pattern and Decoration work of the feminist artists such as Miriam Schapiro who taught him at CalArts in the 1970s. After ten years as a wallpaper designer for an architectural interiors practice, he returned to figurative painting. Regard for craft and decorative art has remained a constant in his work in protest against the idea of ornament as crime. "Mine is a trans-gendering of more heteronormative painting practices" he says.

He paints painstakingly slowly with tiny brushes on large panels of mahogany with oil paint and the aerosols of street artists. Using the materials of commercial art such as stencils, friskets and other means of blocking out parts of a composition including cel-vinyl, he renders each element distinct in great detail. *Untitled No.7* (2003) exemplifies the resultant feast of colour and symbols where the memory of the ex-votive retablo paintings of his Colombian Catholic childhood is inscribed. Here a rope is twisted into a number 8 shape as a symbol of infinity, and hoses from a fire hydrant create a boxing glove shape to tether birds and camouflaged plant stalks together. At the centre, like the sacred heart of Jesus, is a sword with the injunction 'Go South' emblazoned on the hilt. To go south is to make an escape, to disappear, to drop out of sight, south of the border, down Mexico way. Like Excalibur, the handle of the sword radiates beams of white light arranged like the directional lines of a compass rose, anchoring the composition. All around are juxtapositions of stylised representations of nature

and culture, designed not to confuse but to create a sense of simultaneous events.

Pittman presents multiple views of the same experience to deal with the visual issues raised by the advent and proliferation of digital imagery without being too explicit about it. Similarly, as both an insider and an outsider to American culture, he operates as a kind of history painter, documenting the ongoing violent history of the nation and its hypercapitalism. Guns and racism make a potent cocktail, and he himself was shot and critically wounded by an intruder in his apartment in 1985: "That insistence on projecting into the future with some criticism, but hopefulness, kicked into even higher gear...when I was shot." he commented. As critic Francesco Bonami has written: "Pittman tells us a story of a society where religion, gender, race, sexuality and economics overlap, entangle and clash to jeopardise the democratic background that allowed them to exist in the first place."

Chaotic, frenetic and complex like a contemporary Guernica, this painting requires that you take the time to understand the architecture that holds it together. Compositional strategies break up and tie things together, but there is an insistence on the flatness of the picture plane with an anti-illusionistic ground halting recession into depth. All is artifice, with toxic tints of orange and blue complementing each other to hold the work together but making it "shrill" as Pittman likes to describe his art. There is an hallucinogenic quality to this painting. It is a spectacular vision, but not a utopian one: it shows us the American dream gone awry.

Lari Pittman has had over 40 solo exhibitions including survey exhibitions organised by the Institute of Contemporary Art, the Los Angeles County Museum of Arts and St Louis Contemporary Art Museum.

Linda Tyler



Winston Roeth

Winston Roeth (b. 1945), based in Beacon (NY) after thirty years in New York City, is widely regarded as one of the most important contemporary American colour painters. That makes him the heir to the post-painterly minimalists and colour field painters of the New York School as championed by the critic Clement Greenberg in the 1950s and '60s: Josef Albers, Ad Reinhardt, Elsworth Kelly, and James Turrell, evolving partly in response to the technical qualities of the then-new acrylic paint. The bravura brushstrokes and gestural dribbles of 'authenticity' in abstract expressionism moved aside and colour was liberated to its own enigmatic autonomy like a sustained and resonant musical note.

It's a testament to the robustness and versatility of the aesthetic, and the Roeth's abilities, that the artist continues to find new nuances in what, at first, seems a limited style to work in. Surface matters a lot, drawing out the subtleties of the flat planes of sensual, sensuous, luminous colour. Layers of tempera or polyurethane and raw Kremer pigment build up into plunge pools for the eye, seducing with the play of light on the matt finish. Further accents are brought into effect by the interactions of colour and optical effects of the grid arrangement Roeth sometimes adopts; and a diversity of under-surfaces ranging from smooth slate and aluminium dibond, to MDF and coarse-grained cedarwood, the materiality of which the artist clearly relishes.

Like the reflecting ponds in the vista of Versailles or the labyrinthine plot of a mystery novel, these interventions delay gratification, tease the saccade of the eye, negotiating with the path of the gaze Roeth has called, 'the drift'. In music, 'the tonic' is the tonal centre of the diatonic scale, usually the final cadence in a melody where it provides a satisfying return to equilibrium. Roeth's grid works operate more like the piece of music usually attributed to Johann Sebastian Bach, known as 'The Little Harmonic Labyrinth', shifting the tonic around so that the listener is deprived of resolution. Likewise, in the case of a Roeth grid, the eye never stops moving, but because of the individual textures and colours of the panels, never grows tired or overstimulated either. This is slow art. The experience of it unfolds at its own pace.

Due, in part, to their paradoxical combination of richness and simplicity, in 2002 Roeth was commissioned by the Panza Collection to paint eleven works to be permanently installed in the ornate seventeenth century Baroque interior of the Palazzo Ducale di Sassuolo in Varese, near Modena in Northern Italy. The works fit seamlessly, holding their own, neither overwhelming nor overwhelmed, completely self-contained, yet harmonious with their surroundings. His works can also be found in other major collections: MoMA in New York, the Albright Knox Museum in Buffalo, the Kunstmuseum Basel, the Fogg Art Museum at Harvard, the San Jose Museum of Contemporary Art, Benesse House in Naoshima, Japan, and the Weisbaden Museum in Germany.

Andrew Paul Wood



51

Winston Roeth (American, 1945–)
More Than Everything
pigments and polyurethane on
20 slate shingles
title inscribed, signed and dated
2008 verso
510 x 305mm: each panel
2250 x 1805mm: installation size

Provenance:
Purchased from Jensen Gallery,
Auckland in October 2008.

\$65 000 – \$85 000





52

Callum Innes (Scotland, 1962–)

Exposed Painting – Intense Black

oil on linen

signed with artist's initial C.I. and dated '02 verso;

artist's original catalogue label affixed verso

2125 x 2075mm

Provenance:

Purchased from Jensen Gallery, Auckland in

February 2005.

\$70 000 – \$120 000

Callum Innes

Callum Innes characterizes his work as 'investigations into physicality, landscape and light'. These investigations are on-going and increasingly far-reaching, as a recent commission for the Regent Bridge in Edinburgh attests. It was the artist's first light-based work and a seemingly simple intervention serving to enhance rather than detract from the magnificent architecture of the early nineteenth century structure in the artist's hometown. The work follows a series of set rules to create a structured and yet deliberately random order of coloured light, revealing and lifting the giant curve of the arch and, like the artist's painting, appearing as a deceptively simple act. "A lot of my work, which appears to be minimal and very simple, is actually quite complex," the Scottish artist explains. "The important thing about my work: it should always retain a human fragility. It should always be slightly wrong."

Best known for his on-going 'Exposed Painting' series which he has been developing since the 1990s and of which *Exposed Painting – Intense Black* is a classic example, Innes makes work in a number of different ways, all of which are part of a greater gradual evolution in which each new work builds upon what has come before in a generative manner. *Exposed Painting – Intense Black* has been made by layering pigments onto the canvas and then removing the oil paint with washes of turpentine. Thus, Innes' paintings come into being as much through the process of subtraction as they do addition.

This battle between turpentine and paint, painting and un-painting, beautifully captures the fleeting transience of creativity, as well as rendering it enduring. One doesn't necessarily erase the other, rather it leaves behind the memory of what was there before. In this way Innes' paintings reflect the nature of life and of existence itself, with the past always helping to define the present. Innes' practice is performative at heart and the artist has spoken of the crucial moment during the making of his work when the surface of the canvas starts to move and flow as chemical intervention takes over. The nature of this process means there is huge potential for uncertainty and a high degree of failure with many works being deemed unsuccessful by the artist and being destroyed.

Exposed Painting – Intense Black, like all of Innes' work, is about the physicality of painting and extending the language of painting within a deliberately rigid set of formal constraints. The big block of subtly combed silver-grey pigment on the left hand side of the canvas, reduced by the turps, looks like a shadow, a sheet or cloud of rain, or even 'mascara-heavy tears' as one critic has described them. It's an unquestionably major work by a former Turner prize nominee and one of the most singular and committed voices in abstract painting today.



Ben Plumbly

Pipilotti Rist

53

Pipilotti Rist (Switzerland, 1962–)

Eye Pot

cast iron pot and LCD monitor, 2007

installation size variable

Provenance:

Purchased from Sue Crockford Gallery, Auckland in January 2008.

\$35 000 – \$50 000

Pipilotti Rist is an internationally acclaimed Swiss artist who works primarily in video. She is considered a pioneer in the development of video art since the late 1980s, and known for her immersive multi-channel audio-visual installations. Rist's work often incorporates sculptural elements, regularly centres around footage of her performing, and explores feminist concerns and relationships between nature, technology and the body.

Rist's artistic moniker was derived from her childhood nickname, Lotti, and Pippi Longstocking, a character in a Swedish children's story. The moniker Pipilotti reflects the role of public personae in her work, acting as a performer who explores fantasies with a playful criticality. From 1988 to 1994 she played in the rock band *Les Reines Prochaines*, and the performative aesthetics of her art works have often been likened to music videos.

Eye Pot is comprised of an orange enamel cooking pot with an aperture cut in the side through which an enigmatic moving image emerges from a miniature video projector nestled within. The beam of light fans out across the wall on which the pot is hung, and depending on the height of its installation, may spill on to the floor beneath.

Though the found cooking pot acts as a kind of Duchampian readymade – complete with minor abrasions on the lip revealing its former life – the video component transforms the pot in to a kind of eye as asserted by the work's title. Yet this is an inversion of the eye as we know it, a transmitter of light rather than a receiver.

This allusion to a projecting eye may refer to the archaic concept of an 'eye beam': in Platonic physics the sense of sight was attributed to a beam generated by the eye. Newtonian optics, along with an increased understanding of the eye's structure rendered the concept incorrect, though it was resuscitated as a monstrous or superhuman ability in the science fiction fantasies of 20th century popular culture.

The video image in *Eye Pot* features what appears to be the artist, along with other actors, engaged in spirited and ambiguous ritualistic performances. These actions

are captured using what looks like a wide angle lens, the image further distorted by the unlikely angle of the video projection. It is also shot in both portrait and landscape orientation, prompting the viewer to move their body and frequently adjust their viewing angle in an attempt to comprehend the images. The video teases the viewer with moments of recognisable imagery, while the projection's extreme distortion abstracts the image, often resulting in shifting swathes of vibrant colour.

Colour is used as a primary motif in *Eye Pot*, drawing eclectic elements together while constructing an exaggerated and saturated world. The recurrence of the colour orange links disparate scenes and refers to the warm hue of the enamel pot and its faint speckles of red paint. Orange fruit are tossed in the air between actors, one ending up inside a cooking pot. Finger nails are each painted with a small orange circle. Orange leggings emerge from beneath deep show, worn under a black dress punctuated with orange polka dots. A syringe seems to draw juice from an orange, though its colour is so vivid as to suggest a synthetic dye.

This orange liquid anoints the tips of biomorphic, potentially phallic looking forms moulded in snow. These forms and their treatment in her lens' echo the orange-yellow bottlebrush spikes of the *Kniphofia Flamenco* flower – also referred to as 'Red Hot Poker' or 'Torch Lily' – the star of *Ever Is Over All* (1997), one of Rist's most well known works. In the video a young woman walking down the street employs a replica of the flower to smash a series of car windows in a moment of transgressive ecstasy.

If there is a feminist gesture at work here, it is an oblique and playful one in which Rist reclaims the kitchen. In *Eye Pot* the kitchen is made more than the site of food production or the domain of subjugated women. It is a studio: a mystic and fruitful space in which to cook ideas.

Emil McAvoy



Ed Moses

The jacquard tapestry, with its complex transformation from artist's design to woven object, could not be a more perfect medium for the late career work of major West Coast artist Ed Moses. For the human scale of his work, the tapestry embodies a captivating beauty of serene composure: the viewer is drawn to the surface to feel the texture with out-stretched arms and get measure of the width and height; curiously, this more so than when the viewer stands before a painting. The tapestry object itself recalls milestones of civilisation. Indeed Moses deconstructs the cultural history and graphic design of the Navajo blankets that influenced the artist in earlier decades. To see such a tapestry is to experience the physical, to marvel at the fibre, to recognise the increasing entropy of Moses' jostling forms, and finally come to terms with the serene composure of the object itself.

There are parallels between the *mise en carte* tapestry construction and contemporary art photography. Both allow the artistic object to be replicated for greater audience experience of the majesty and composure of the piece. In the companion works *Bronze Man* and *Crema de la*, 2006, this composure arises from what might be called the Gerhard Richter *blur*. Richter dragged objects across his canvasses to blur the surface. The erasure of eye-catching detail in favour of a smooth pixilation also results when a painted canvas has been photographed and the surface minutiae literally brushed aside. In the current companion works, the *brush* is the act of transfiguration from painting to tapestry, and the pixels are the momentary flecks of coloured thread held for the eye in the gridded structure loomed from the warp and weft of the fabric.

And there is that grid again, the perpetual counterweight for much 20th Century painting practice. It remained fundamental to the early years of Moses' painting oeuvre, when he gnashed painted horizontals and verticals with vivid arrests of paint that hinted at the spontaneous markings that were to follow in his canvasses of the 1990s. Moses suggests: "Marking led to painting—painting is a way of marking".¹ He abandoned the zig-zag look of (Navajo) design and abandoned the formality of the grid in favour of matters of the heart; he ultimately became an expressionist. So in *Bronze Man* the apparent spontaneity masks a deeply-felt cry from the soul. The image suggests smeared bio-matter caught in a sea of floating forms that jostle effortlessly out of grid position, evolving towards a state of maximum entropy. They are replicated in *Crème de la*, where small splinters of deconstructed cultural history inhabit the upper edges of the canvas (tapestry), almost dissolved yet insistently present. They are absolute matter of the heart.

Legendary curator Barbara Rose, who has written and curated extensively on the re-appearance of the expressionistic force in multiple art movements (such as 1980s Neo-expressionism) in generational pressure waves since the heady days of 1950s Abstract Expressionism, has long championed Moses' late-career style: 'Ed Moses creates a dialogue between freedom and control, structure and spontaneity. But above all he is concerned with leaving a record of the life force as he experiences and records it'.²

Peter James Smith

54

Ed Moses (American, 1926–)
Bronze Man
jacquard tapestry woven in
Belgium, edition of 6 (2006)
title inscribed and signed
2710 x 1975mm

Provenance:
Purchased directly from the
artist in 2008.

\$50 000 – \$80 000

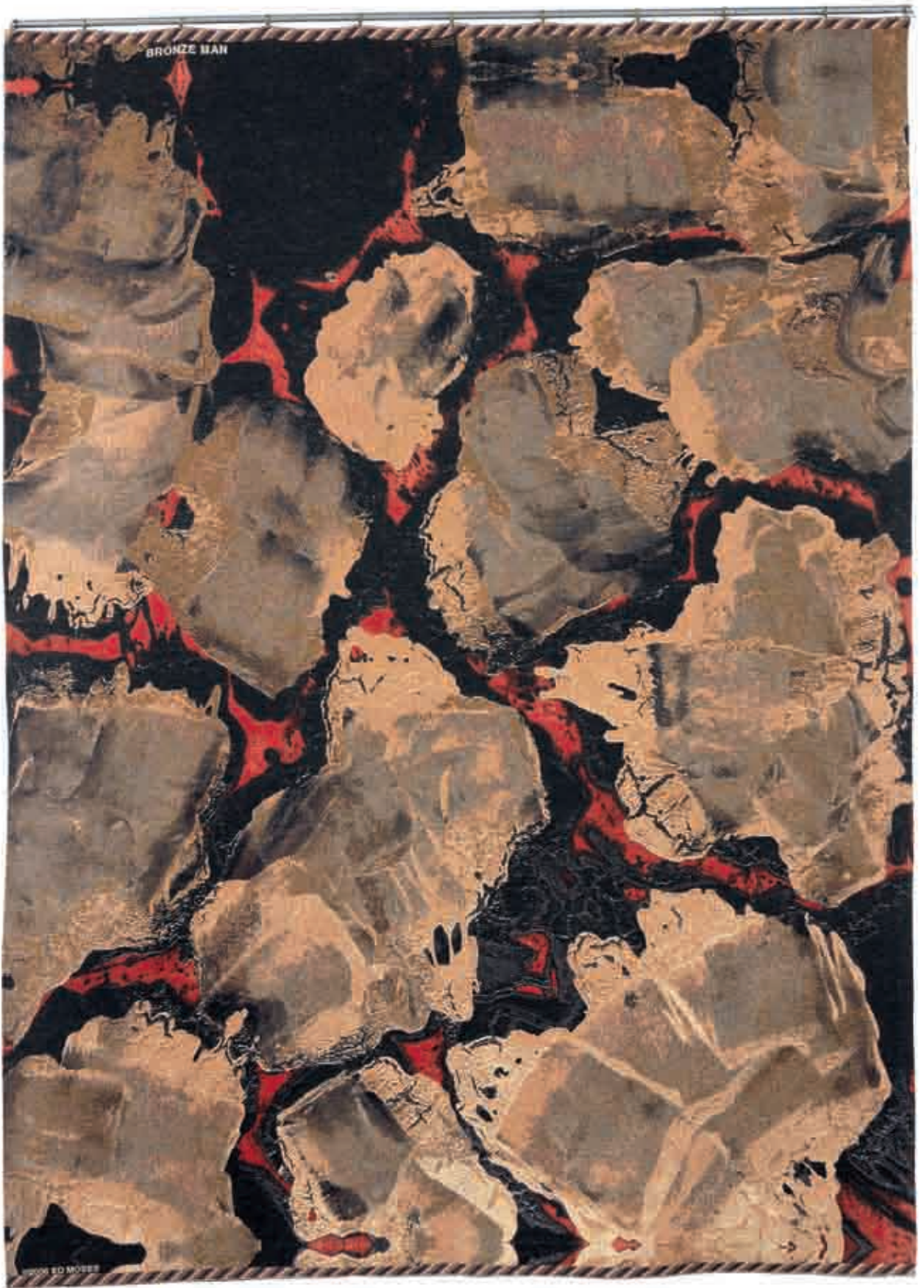
55

Ed Moses (American, 1926–)
Crema De La
jacquard tapestry, woven in
Belgium, edition of 6 (2006)
title inscribed and signed
2675 x 1975mm

Provenance:
Purchased directly from
the artist in 2008.

\$50 000 – \$80 000

1. Jordan Riefe, 'Ed Moses: I Mark therefore I Am', *The Guardian*, 26 May 2015
2. Barbara Rose, *Ed Moses: Painting as Process*, press release, Albertz Benda Gallery, New York, October 2016

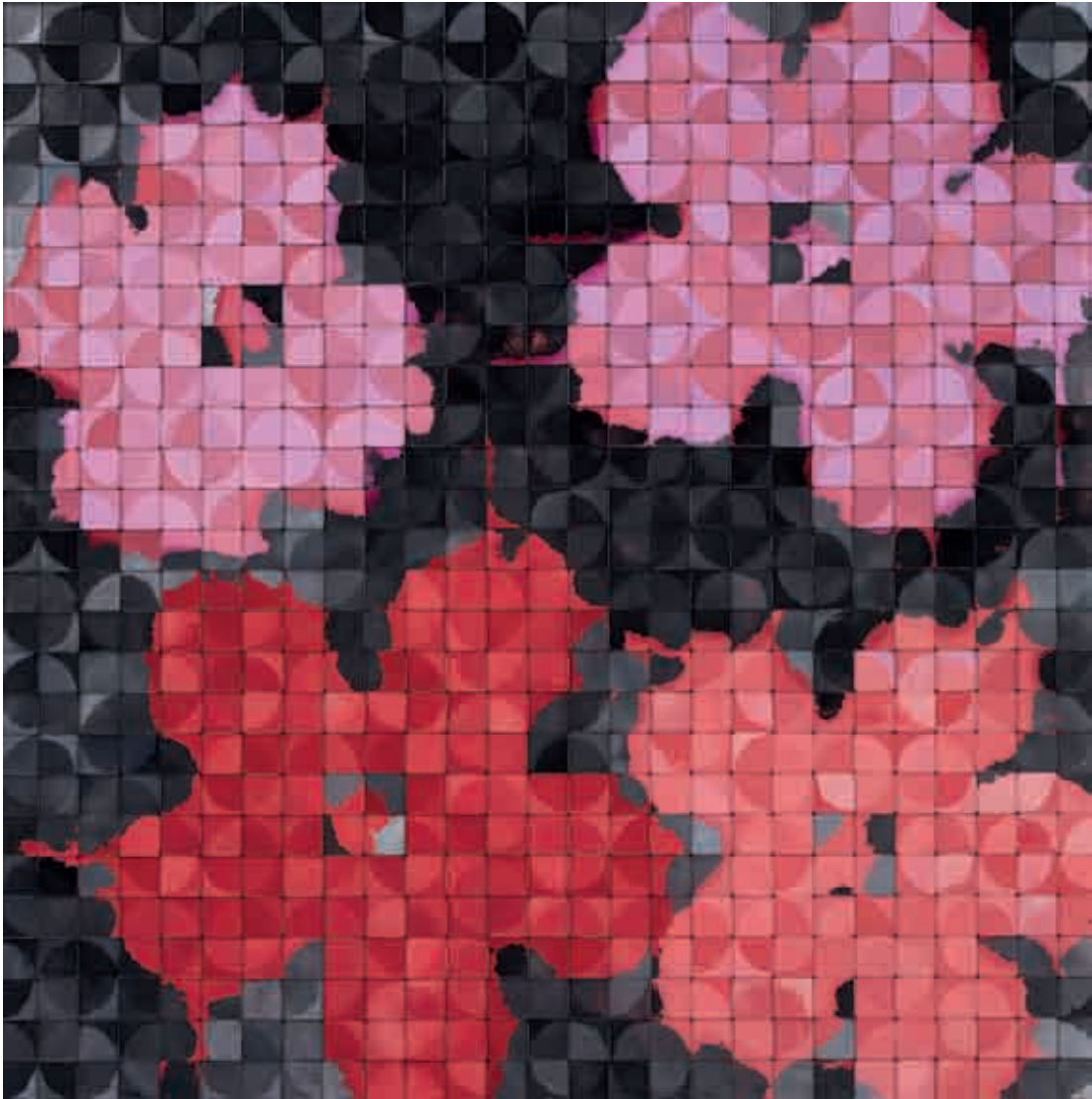


BRONZE MAN

© 1998 ED MOSES

CREMA DE LA



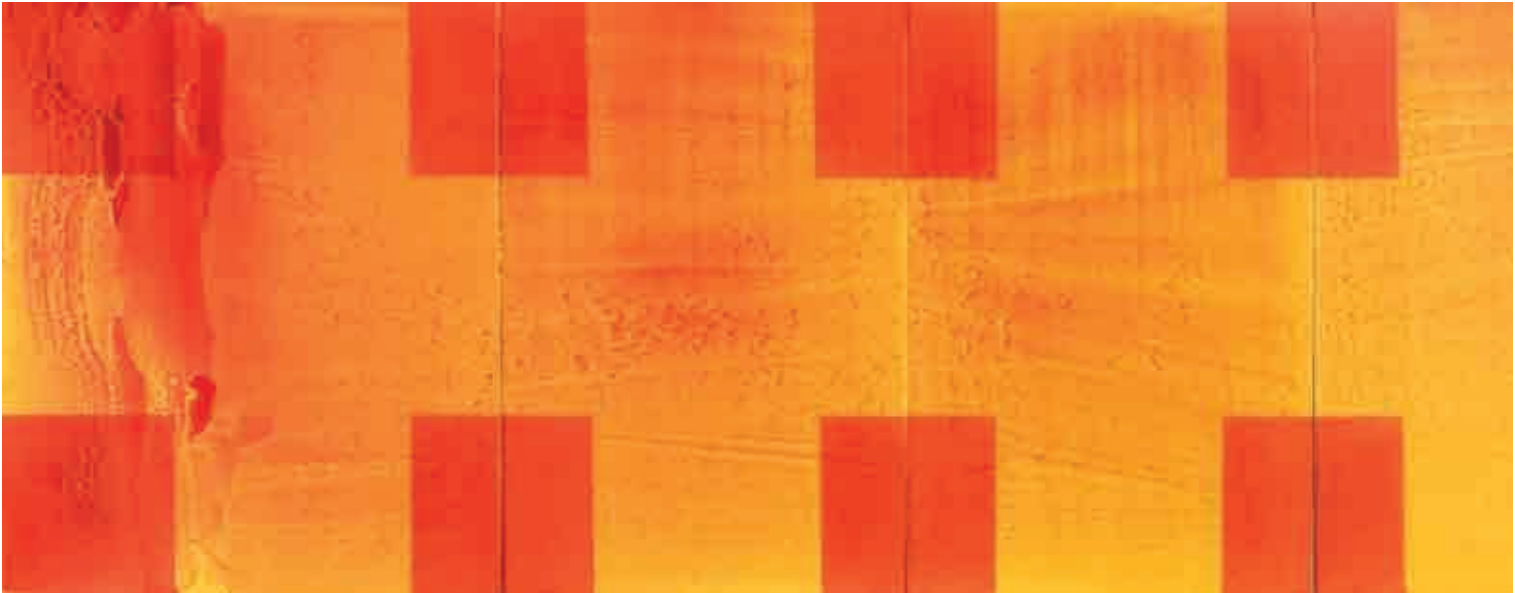


56

Rachel Lachowicz (American, 1964–)
Warhol (Mars Red)
eyeshadow pigment with micro-
pulverised binder and aluminium, 2006
1035 x 1035mm

Provenance:
Purchased from Shoshana Wayne
Gallery, California in December 2006.

\$30 000 – \$50 000



Stephen Bambury

Chinese whispers is a childhood game, played at parties or in the school playground. It involves the whispering of a secret from player to player with often the final telling bearing scant resemblance to the original. Further to this, it is often invoked as a metaphor for cumulative error, for the inaccuracy of human recollection, oral traditions and rumour. There is little childlike or specious about Stephen Bambury's vast *Chinese Whispers II* (2005-2006) however, which witnesses the artist in full flourish, creating a towering seven metre long modernist statement of considerable emotional and formal beauty.

Stephen Bambury's has for over four decades worked within the deliberately limited formal range of the square, circle and cross, producing an exceptional and emotionally generous body of work which belies the limited language from which it is borne. Moreover, the artist has more often than not worked within a similarly limited chromatic range with the vast majority of his work being produced in little more than two or three colours. In *Chinese Whispers II* one cross gives rise to the next, proliferating upon itself again and again in monumental form. Each panel butting against the next, the work is neither painting nor sculpture, yet

simultaneously evinces both plastic arts, mimicking the two dimensionality and gestalt of the former whilst occupying a given space in only a manner which the latter can achieve. Materiality has always been central to the artist's practice as has the considerable physical presence of his work which draws upon his vast knowledge of art history and architecture.

Here in one seven metre, seven panel structure is a demonstration of Bambury's considerable reach as an artist. Whilst the repeated beat of the cross form places Bambury in an extensive modernist lineage, the emotional and intellectual breadth of the work marks the work as experiential. Bambury has stated he has 'always seen the paintings as a means of promoting an inner reflection and of creating a context where an experiential exchange could take place'. In order to partake in such an exchange one must engage directly with the work itself rather than its reproduction. To experience the work as I have on many mornings now partially kissed by the morning Spring sun and before my first cup of coffee is a wondrous experience indeed.

Ben Plumbly



57

Stephen Bambury

Chinese Whispers (II)

acrylic and resin on 7 aluminium panels

title inscribed, signed and dated 2005 –

2006 verso

1400 x 7050mm: overall

Provenance:

Purchased from Jensen Gallery, Auckland
in August 2006.

\$90 000 – \$140 000



Shane Cotton

58

Shane Cotton
Compressed View
oil on canvas
title inscribed, signed and dated 1993
1600 x 1780mm

Provenance:
Purchased from Hamish McKay Gallery,
Wellington in October 2004.

\$140 000 – \$200 000

As a secondary school painting student, my then teacher, artist Darryn George suggested Shane Cotton as a potential artist model for my fledgling practice. I carefully examined and studiously copied the chair form which commands Cotton's *Compressed View*, admiring its ability to represent two sides of an object simultaneously as a cubist composition might, while alluding to ways in which different perspectives or even cosmologies might coexist.

With his influence in mind, I bailed the artist up at an exhibition opening recently and with a cheeky smile disclosed I was made to copy his style at high school. He modestly, and with a slightly pained expression, revealed he gets this all the time. Though difficult to trace exhaustively, from what I have gleaned, Cotton has been a primary 'go to' artist model for secondary school art teachers for decades, cementing his already broad and sustained influence on contemporary New Zealand art. Cotton's lasting impact on emerging generations of artists is perhaps one aspect less discussed in the wealth of writing on his practice.¹

Compressed View is emblematic of Cotton's breakthrough early work which established him as one of New Zealand's most respected and celebrated contemporary artists. These early canvases mark a substantial shift in his practice: from biomorphic abstraction to a more complex pictorial space along with the advent of a symbology which speaks to the histories and tensions of postcolonial Aotearoa.

Cotton is of dual Māori (Ngāti Rangī, Ngāti Hine, Te Uri Taniwha) and Pākehā descent, reflected in a personal iconography which borrows from an array of contemporary cultural and historical sources. This diverse source material is co-opted in to an evolving visual grammar across a substantial body of work.

Cotton examines histories of early contact and cross-cultural exchange between Māori and European settlers, excavating these influential moments for material with which to address the complexities of our postcolonial present. To do so, the artist engages the politics and poetics of appropriation: both referring to, and drawing from, the borrowings of others.

In particular, Cotton is interested in Nineteenth Century Māori figurative painting which reflects the impact of European settlers on the lives of Māori and their modes of representation. A prime example can be found at Rongopai, the whareniui (meeting house) built at Waituhi near Gisborne in 1887. Constructed for the prophet and resistance leader Te Kooti Arikirangi Te Turuki, Rongopai contains unique and significant figurative paintings.

In *Compressed View* we see potted plants topped with pā fortifications alongside American style spurred cowboy boots and a sheriff's five pointed star. There are flags, architectural structures, roman numerals, jugs, a goblet, and a tea pot featuring the Southern Cross. All are rendered in a rusty palette of umber and sienna. They appear both anchored and floating in a surreal pictorial space which oscillates between surface and depth.

Compressed View shows us Cotton as a confident student of painting. Visibly experimenting and revising as he works, an image of a potted plant and a diamond form are partially erased, along with a subtle shift in hue within the bottom section of the image.

The artist's textured underpainting is prominent here, providing a course surface with which to collect layered applications of oil paint and the signs of their repeated rubbing back. These worked surfaces appear old and weathered, akin to topographies which reveal the impacts of their inhabitants.

Compressed View presents alternate cosmologies coexisting in dynamic tension: the European concept of the land as a resource to be divided and sold is contrasted with the Māori belief that the earth possesses a spirit, and therefore that the land owns you.

Emil McAvoy

¹ Cotton was also a lecturer in the Māori Visual Arts Programme, Te Putahi-a-Toi, at Massey University, Palmerston North from 1993 to 2005.

Ralph Hotere

There is something about the circle and the circular and its relation to painting. It is formal. From the Greek *kylix*, broad low wine cups of the 6th and 5th century BC, where the almost flat interior circle on the interior base of the cup was the primary surface for painted decoration. (As the representations would be covered with wine, the scenes would only be revealed in stages as the wine was drained.) To the widespread use that Renaissance painters made of the *tondo* form. But that formality is also liberatory: theorist and perceptual psychologist Rudolf Arnheim (*The Power of the Centre*) has written how the spatial organisation of all artworks is made up of two dynamics (in the sense of attraction or repulsion), which he calls centricity and eccentricity.

Ralph Hotere's circle paintings are centred on three important artistic sources: Jasper Johns' targets of the mid-1950s where Johns transformed the familiar image of a target into a tangible object by building up the surface with wax encaustic so that its concentric circles become less precise and more tactile. And Kenneth Noland's circle paintings of the mid-1950s, which were not targets, like Johns, but abstract circles of blazing colour intensified by the circular format centred in square canvases. As they spun off their centres they seemed free of gravity, not to be read as solid substance. The third source for *Black Painting no. 39* lies in Hotere's knowledge and admiration of the work of Ad Reinhardt. (Hotere had cited a lengthy quotation from Reinhardt in his *Zero Exhibition Catalogue* of paintings shown at the Barry Lett Gallery in 1967.) The difference being that while Reinhardt strived in his canvases for a superlative mattness that prevented any possible light reflection, as if in fear of interference from the phenomenal, an 'ex-centric' Hotere revelled in a pristine smooth glossy finish that skidded your gaze across its surface.

During the decade 1967 to 1977 Hotere produced a series of black paintings using materials and techniques employed in the motor-finishing industry at the time. These used Duco and brolite industrial grade nitrocellulose lacquers on hardboard supports to produce gloss slick surfaces. Who else but Hotere would have put together his love of the reflective polished surfaces of fast cars with the impenetrability of Ad Reinhardt's black paintings? Apparently his favourite tone of black was Dulux Duco 'Raven Black' used in the automotive industry for painting hearses. On Hotere's glossy black surfaces thinly painted lines of individual hues struggle to lose themselves in the deep glossy surfaces of infinite black. Hotere's slightly raised composition lines — in *Black Painting no. 39* light grey, sky blue, apple green — were formed by using a metal line-rolling implement shaped like a pen filled with paint and with a finely milled wheel at the end which distributed the paint along the lacquered surface. This device was used by professional car and truck painters for painting racing stripes. The difference being that Hotere's line-roller was attached to a compass the point secured in a piece of card to paint circles. However, the effects of this are far from the merely mechanical. With the rolling of coloured lines on its surface, Hotere's black lacquer becomes a mirror which images me back to myself, as it returns its own blackness back as a form of provocation. For here a circle completes itself. In doing so, as Ian Wedde has perceptively suggested, 'A tension between the marking of content and resistance to it is captured in this blackness, one of the iconic gestures of modernist abstraction' (*Trouble Spots: Where is Ralph Hotere?*).

Laurence Simmons



59

Ralph Hotere

Black Painting No. 39

lacquer on board

title inscribed, signed and dated

'Dunedin '69' and inscribed No. 39 verso

900 x 900mm

Provenance:

Purchased from Gow Langsford Gallery,
Auckland in December 2004.

\$65 000 – \$85 000

Rosalie Gascoigne

*The simplest things
come to my rescue*

— Rosalie Gascoigne

Rosalie Gascoigne's career arc is one of the most singular and unconventional in the recent history of Australasian art. Born in Auckland in 1917, she emigrated to Australia in 1943 with her husband Ben and settled in Mount Stromlo west of Canberra. Her art career did not gain momentum until her late 50s. At the age of 65 she represented Australia at the 1982 Venice Biennale. For almost thirty years, as a wife and mother and then in the 1960s as an ikebana flower arranger of some note she waited for her then dormant artistic calling to flower, to burst forth. The Gascoigne saga is a slow burning chronicle of observation, patience and late blossoming.

That she should emerge as a uniquely antipodean exponent of the Duchampian readymade (with an artistic whakapapa that includes Dada, Joseph Cornell, Arte Povera, Minimalism and Colin McCahon) amongst the dust and big sky of the Australian outback informs Gascoigne's life journey with the epic quality of a modern day odyssey.

Gascoigne's mature work, produced in a period of less than twenty five years before her death in 1999, has been described as bricolage. Her oeuvre consists of compositions and arrangements of found and recycled materials: linoleum, retro reflective roadsigns, split soft-drink crates, wooden cable drum fragments, battered corrugated iron, sticks, shells, bits and pieces.

In most instances, certainly in the example of the 1994 assemblage *Plain View I*, these materials have had years, even decades, of anonymous service miles from any art gallery. Released from their status as functionary objects, at best mute observers of human activity, these sections of wood become revived, rescued from the oblivion of indifference and coaxed into a new role as stoic capsules of pure time and the action of the elements. In 1997 the artist described how exhilarating she found the process of finding and assembling her works, "I have a real need to express my elation at how interesting and beautiful things are and to see them arranged."¹

Plain View I was exhibited in the 1994 exhibition *Plein Air* at Roslyn Oxley Gallery in Sydney. The theme of the exhibition was simply the experience of air. It is a body of work which Gascoigne has emptied of quotidian signifiers. Gone are the fragmented texts. Those evocative dismembered crates or roadsigns with their traces of pigment, slogans or atomised letters have been left behind. It is the end of the line and what remains is simply the presence of space, the unseen...air. In 1997 Gascoigne explained the attraction and allure of pure atmosphere, "...you suddenly find there's nothing much there but everything is there for you...lots of air and air is beautiful. What's that quote from Macbeth: 'this castle hath a pleasant seat; the air nimbly and sweetly recommends itself/ unto our gentle senses.' That's what air is. It's alive."²

60

Rosalie Gascoigne
Plain View I
timber and Masonite, 1994
710 x 660mm

Exhibited:
'Plain View', Roslyn Oxley9 Gallery,
Sydney, Australia, 22 April – 22 May,
1994.

Provenance:
Private collection, Auckland.
Purchased from Gow Langsford
Gallery, Auckland.

\$65 000 – \$85 000

Hamish Coney

- 1 Gregory O'Brien and Paula Savage editors, *Rosalie Gascoigne: Plain Air*, City Gallery Wellington and Victoria University Press, 2004, p.10
- 2 *ibid*, p.38



Milan Mrkusich

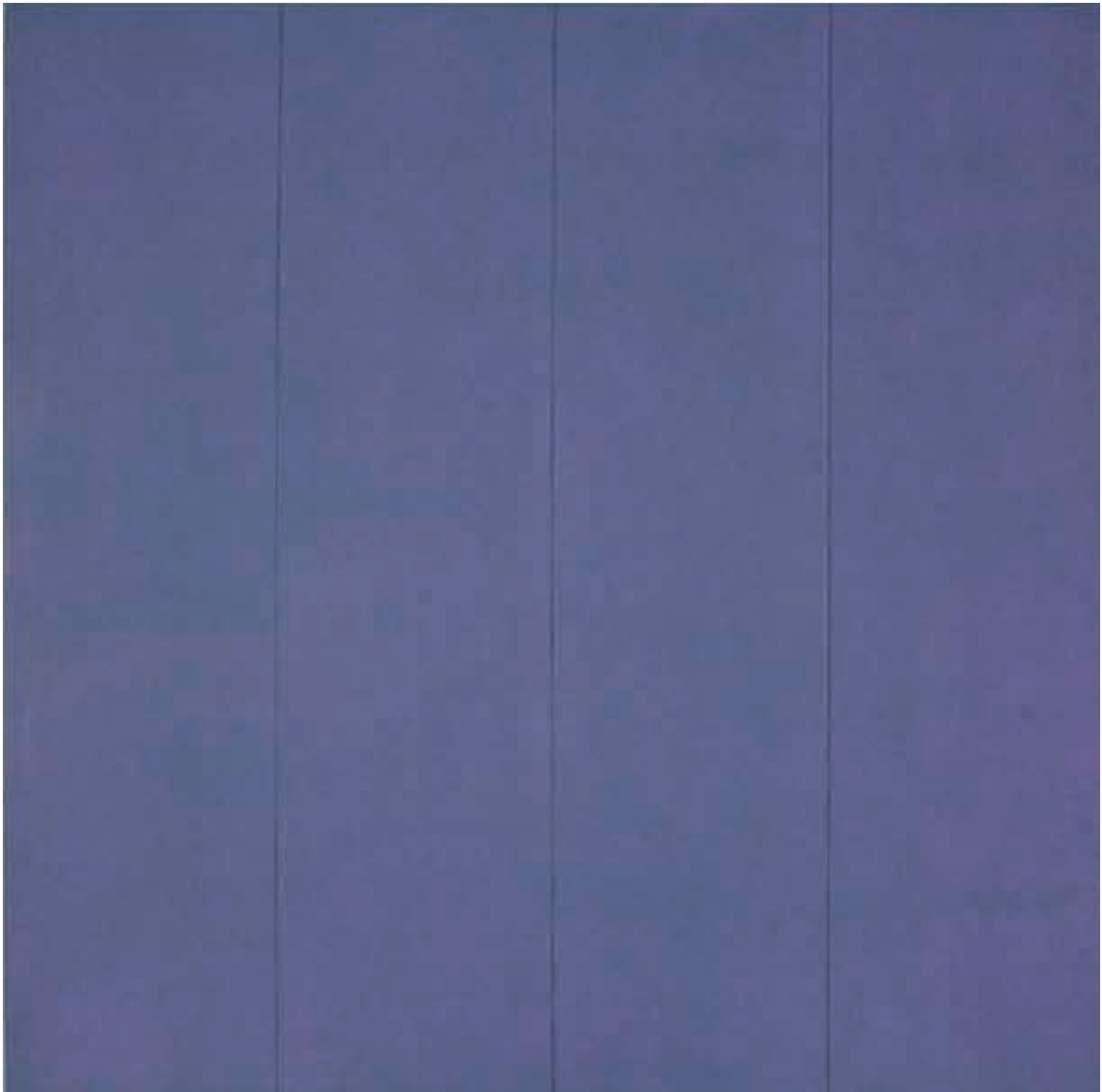
In the sixties, when Mrkusich came of age as an artist, Minimalism was taking centre stage and Clement Greenberg's arguments — especially his emphasis on abstraction and the two-dimensional surface — were being widely discussed. Abstract Expressionism was receding into the past, but remained influential. Mrkusich's work in the late 1970s was a masterly synthesis and consolidation of this earlier moment. He began making almost monochromatic pictures that appeared "minimal" but were also full of Abstract Expressionist ambiguity and resonance. In *Monochrome Indigo, Four Areas*, viewers come upon a deep blue/purple surface that, at first glance, looks like almost nothing at all. Apparently simple, this work is in fact totally irresolvable. It is impossible to fix an idea of the painting's colours, which seem to change each time you return, but even as you stare around the surface there appear to be shifts, with areas lightening and darkening. The colours are reminiscent less of nature than of the look of an overcast twilight city sky. The final tension has to do with viewing, for there are at least three ways to look at this work. First you stare into the main plane, un-focusing your eyes to enjoy (pure) colour. Then the vertical "scored" lines of abutted panels intrude into view: you re-focus and awake from your reverie. Finally you move in close and step to the side and look at the painting from an oblique angle. From this unorthodox and proximate vantage point various marks emerge in the main body of colour: dabbings of different coloured paint and splotches, almost concealed signs of activity but which, nevertheless, are insistent once glimpsed.

Monochrome Indigo is not as abstract, empty, or theoretical as it initially appears. Its ascetic light seems personal. It has much in common with the moody art of Rothko and Newman. And its surface is neither cool nor mechanical. In contrast to many Minimalist artists, Mrkusich retained touch, painterly application, as an essential value in his art. His paintings were obviously, perhaps painstakingly, handmade; both elegant and subtle. In many works of the period he scored the surface of his support board, or ruled it with lines, producing an effect, as Peter Leech has noted, "of lines engraved into the painted surface". A Minimalist theoretician might describe this as a sign of the artist's "process" which in that period stood for a kind of honesty. Mrkusich wouldn't disagree. But the

scored lines and panels also gave his one-colour planes an enlivening visual tremble. They broke the surface into planes and injected 'air' into the composition. The problem Mrkusich was struggling with lies at the very heart of modernism itself, the struggle against pictorial illusion. The picture plane is an imaginary plane represented by the physical surface of the canvas. Behind it lies picture space, the apparent space created by the use of perspective or other illusionist devices. Artists can either pierce the picture plane using perspectival illusion to create space, or they can leave the plane intact, as Mrkusich does, bringing the colour closer to the surface, tightening the surface of the plane. For an artist who had always maintained the integrity of the picture plane, to introduce a linear element of any kind was to risk the possibility that spatial depth and illusionistic representation would enter his compositions.

At their best, Mrkusich's insistently material works invite careful looking, and the slightest and most concealed marks count the most. At the same time, when you stand back, they act on a grand scale. It is this balance that contains the material subtlety which gives Mrkusich's *Monochrome Indigo* its exquisite stability. A monochromatic abstract in delicate tones of blue-purple, from even a short distance away the surface looks uninflected and impersonal, as though the paint had been laid on with a roller brush. But step up close and you see how much of the artist's touch is visible in the way the underlying colour peeps through a paint surface covered in dabs and splotches of blue and purple paint perhaps applied with a short brush held in a clenched hand. To create the matte surface that makes the painting as sensuous and vulnerable as soft skin, Mrkusich jettisons story, myth, and illusion, and with them representation, composition, and spatial depth. What we are left with is paint, canvas, scale, shape, and brush stroke. With Minimalism, there is always the danger that in the pursuit of such austerity the painter will cast away visual delight. This never happens with Mrkusich.

Laurence Simmons

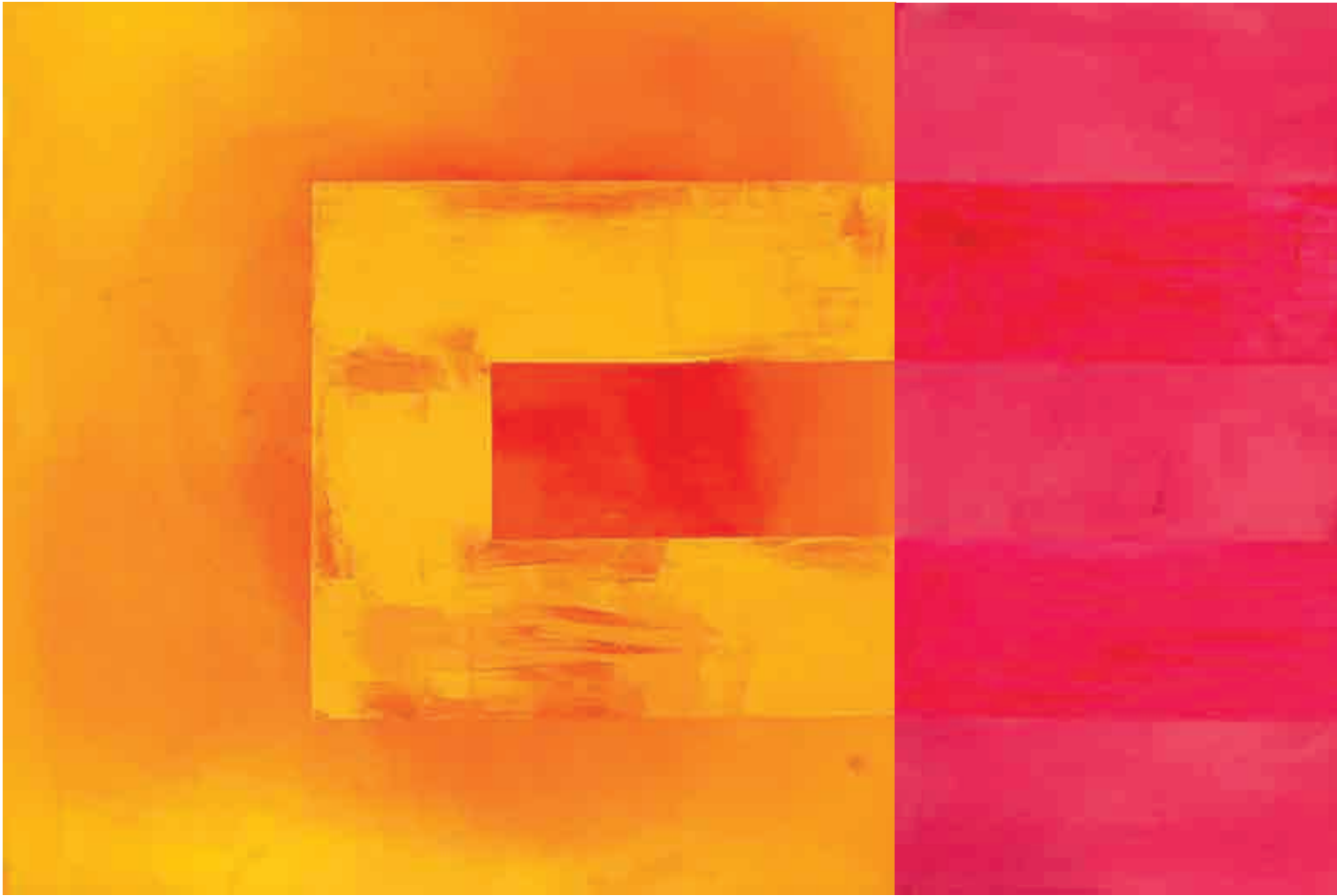


61

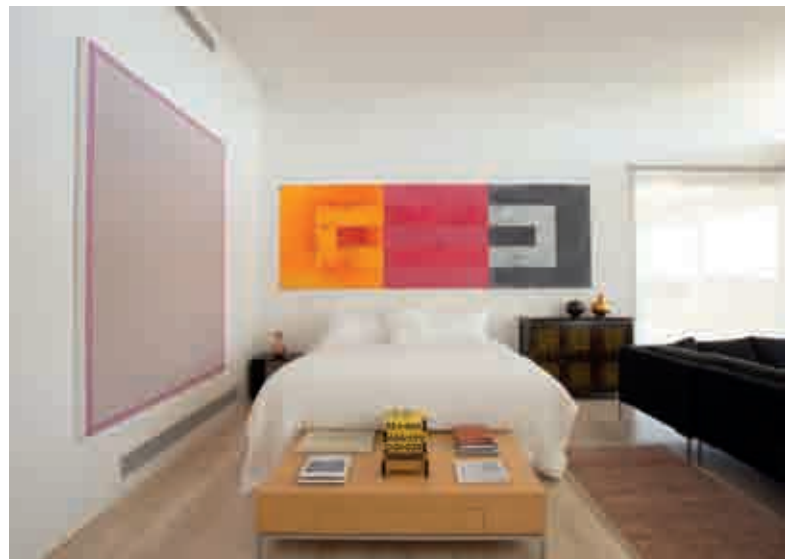
Milan Mrkusich
Monochrome Indigo, Four Areas
acrylic on whakatane board, four
sections
title inscribed, signed and dated
'79 verso
1204 x 1220mm
\$50 000 – \$70 000

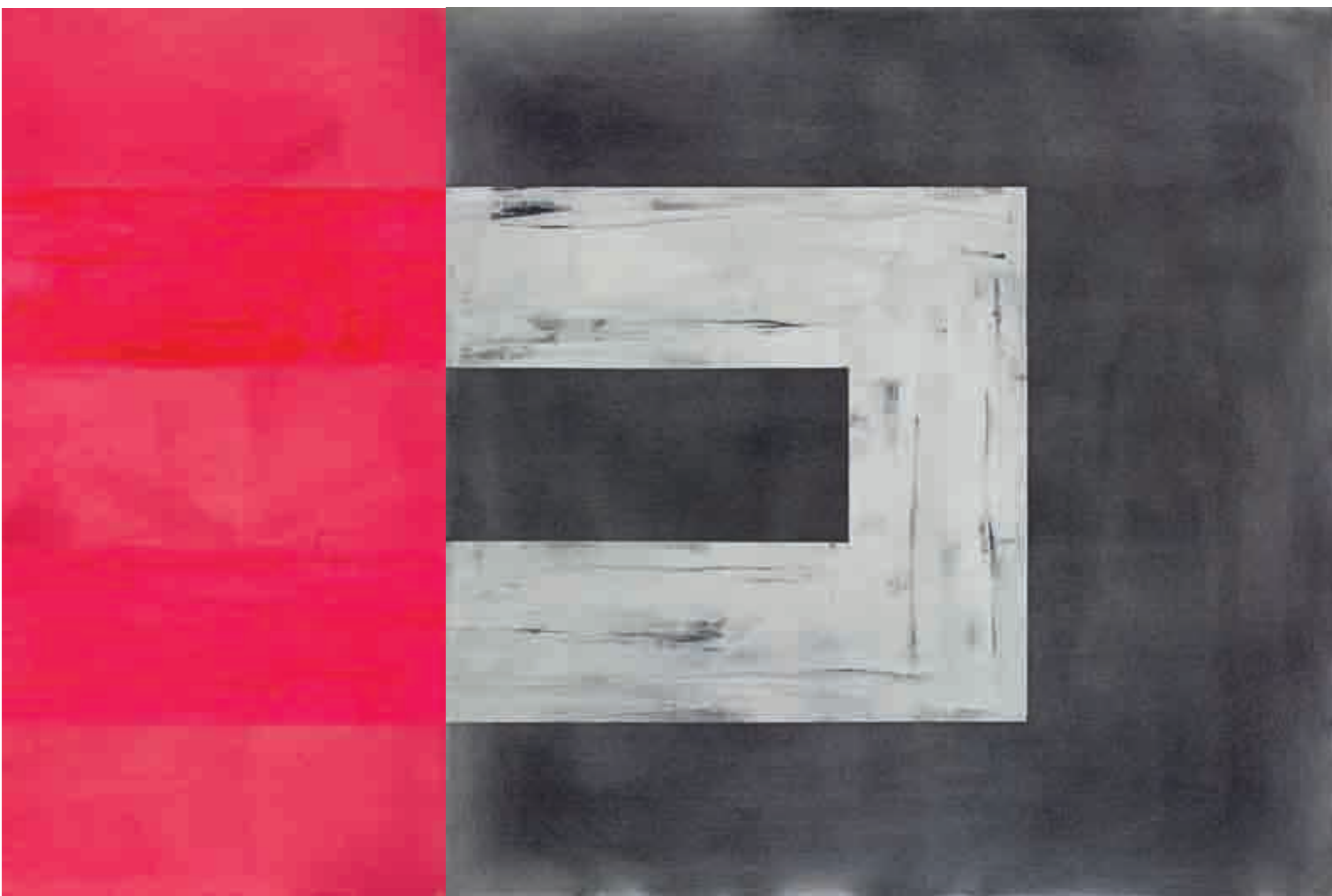
Illustrated:
Alan Wright and Edward Hanfling,
Mrkusich: The Art of Transformation
(Auckland University Press, 2009),
plate 69.

Provenance:
Purchased from Sue Crockford
Gallery, Auckland in February 2008.



Gretchen
Albrecht





62

Gretchen Albrecht
Horizon - Threshold
acrylic and oil on canvas, triptych
title inscribed, signed and dated
2007 verso
1250 x 3750mm: overall

Provenance:
Purchased from Sue Crockford
Gallery, Auckland in November 2007.

\$50 000 – \$70 000



63

Julian Dashper
Untitled (Van Gogh in Auckland)
hessian on canvas and acrylic on jute
signed and dated 2006 verso
1305 x 1300 x 75mm
\$15 000 – \$22 000

64

Julian Dashper
Untitled (Rug)
wool rug, 1999
2000 x 2000mm

Provenance:
Purchased from Sue Crockford
Gallery, Auckland in October 2007.

\$6000 – \$10 000



65

Julian Dashper
Untitled, 2007
wood and paint, four parts
890 x 830 x 665mm

Provenance:
Purchased from Sue Crockford
Gallery, Auckland in October 2007.

\$8000 – \$14 000





66

Kaz Oshiro (Japan, 1967–)

Tailgate (Oyo Drips)

acrylic and bondo on canvas, 2007

1345 x 450 x 50mm

Provenance:

Purchased from Rosamund Felsen
Gallery, California in November 2007.

\$16 000 – \$25 000



67

Gunter Umberg (German, 1942–)

Ohne Title

pigment, dammar on wood

title inscribed, signed and dated

2001 verso

500 x 465 x 80mm

Provenance:

Purchased from Jensen Gallery,

Auckland in September 2006.

\$15 000 – \$25 000

68

Ian Scott
Small Lattice No. 193
acrylic on canvas
titled inscribed, signed
and dated 1988 verso
305 x 305mm

Provenance:
Purchased from Ferner
Galleries, Auckland.

\$2500 – \$4000



69

Ian Scott
Small Lattice No. 195
acrylic on canvas
titled inscribed, signed
and dated 1988 verso
305 x 305mm

Provenance:
Purchased from Ferner
Galleries, Auckland.

\$2500 – \$4000





70

Ani O'Neill
Untitled – from the Cottage
Industry series
crocheted wool and cards,
42 parts, 1997
installation size variable

Provenance:
Purchased from Sue
Crockford Gallery, Auckland.

\$7000 – \$12 000

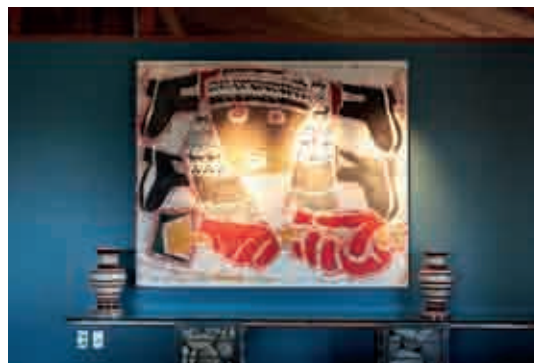


71

Philip Truttum
Digging with Four Feet
oil on canvas, 1989
original Warwick Henderson Gallery
label affixed verso
1240 x 1500mm

Provenance:
Purchased from Warwick Henderson
Gallery, Auckland in June 2002.

\$10 000 – \$16 000





72

Philip Trusttum
Ironing Series No. III
acrylic and collage on canvas, 2000
2475 x 1820mm

Provenance:
Purchased from Warwick Henderson
Gallery, Auckland in December 2002.

\$12 000 – \$18 000



73

Simon Kaan

ka wakatipuraka

oil on board, eight panel

folding screen

signed verso

1610 x 6470mm

Exhibited:

'Te Puāwai o Ngāi Tahu',
Christchurch Art Gallery Te
Puna o Waiwhetu, 10 May –
24 August 2003.

Provenance:

Purchased from Warwick
Henderson Gallery, Auckland
in December 2003.

\$25 000 – \$40 000



74

John Reynolds
Unnamed Text (Sepia) I
oilstick on canvas
title inscribed, signed and dated 2002 verso
1530 x 1020mm

Provenance:
Purchased from Sue Crockford Gallery,
Auckland in April 2003.

\$8000 – \$12 000



75

Jim Speers

Materiality

brass and led lighting, 2007

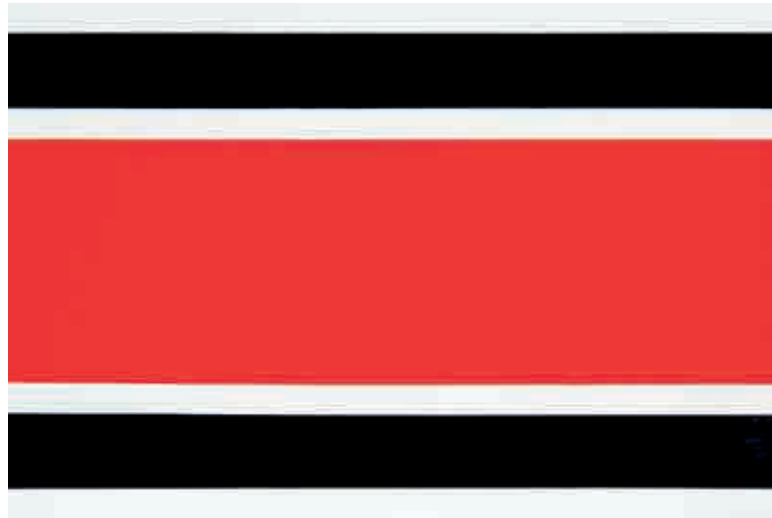
2000 x 450 x 70mm

Provenance:

Purchased from Jensen Gallery,
Auckland.

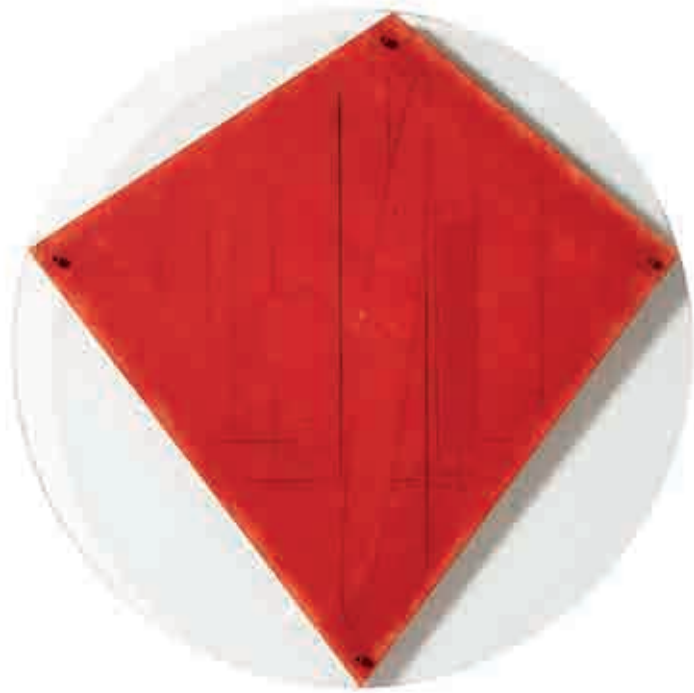
Photo courtesy of Simon Devitt.

\$25 000 – \$40 000



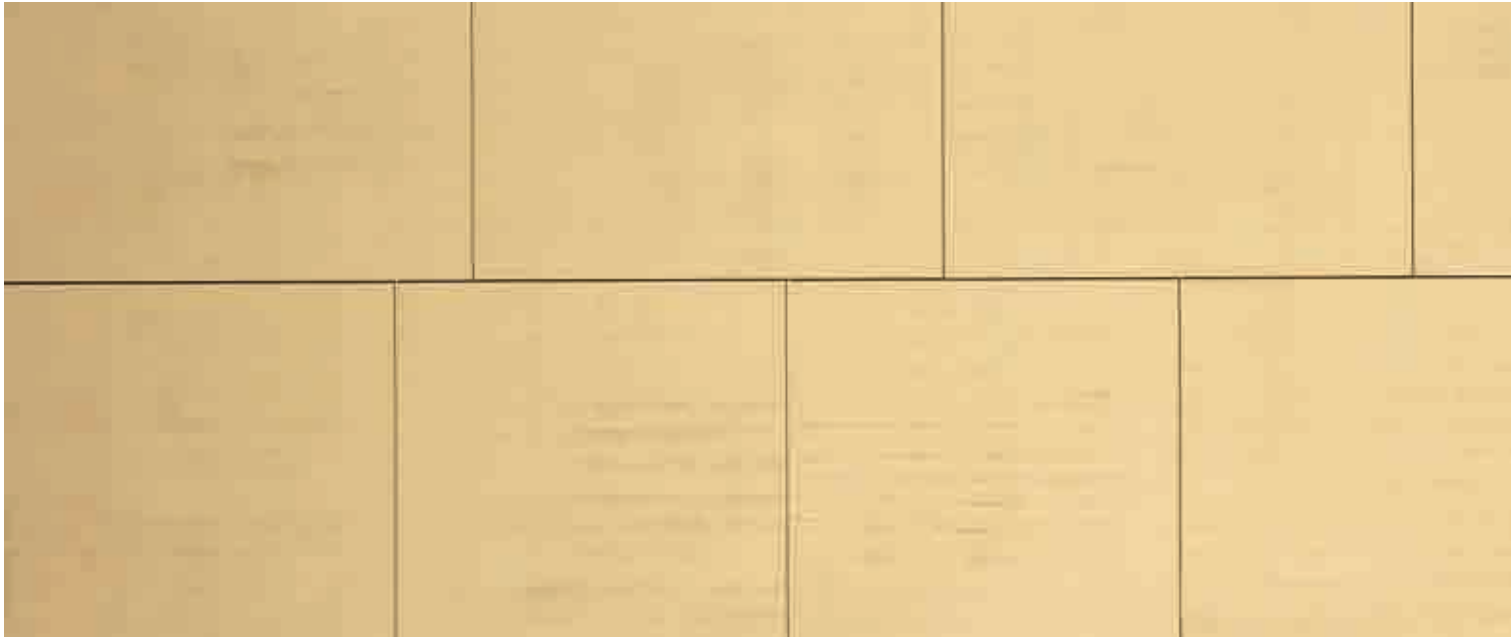
76

John Nixon (Australian, 1949–)
Untitled (Briar Hill)
enamel on MDF
signed and dated 2003 verso
610 x 910mm
\$3000 – \$5000



77

James Ross
Red Interior (Arcade for G. de Chirico)
oil and pencil on wood with
tempered glass
signed and dated 2000 verso
700 x 700mm
Provenance:
Purchased from Bath Street Gallery,
Auckland in January 2004.
\$5000 – \$8000



78

Geoff Thornley
Untitled No. 4
oil on canvas on board
title inscribed, signed and
dated '88 verso
790 x 2660mm

Provenance:
Purchased from Vavsour
Godkin Gallery, Auckland in
September 2008.

\$25 000 – \$35 000

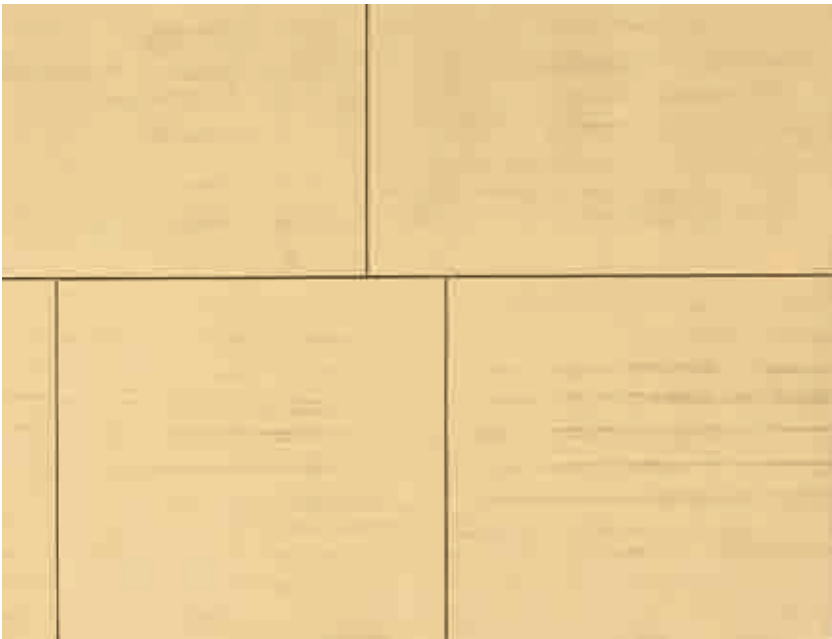
79

Geoff Thornley
Untitled No. 11
oil on canvas
title inscribed, signed and
dated '89 verso
930 x 940mm

Provenance:
Purchased from Vavasour
Godkin Gallery, Auckland.

\$16 000 – \$25 000





80

Miranda Parkes

Killer

acrylic on canvas

title inscribed, signed and dated

2011 verso

1020 x 1060 x 220mm

Provenance:

Purchased from Antoinette

Godkin Gallery, Auckland.

\$7000 – \$10 000



81

Tony de Lautour
Old World
acrylic and oil on unstretched linen canvas
title inscribed, signed and dated 2001
1560 x 2820mm

Provenance:
Purchased from Hamish McKay Gallery,
Wellington in May 2003.

\$18 000 – \$28 000

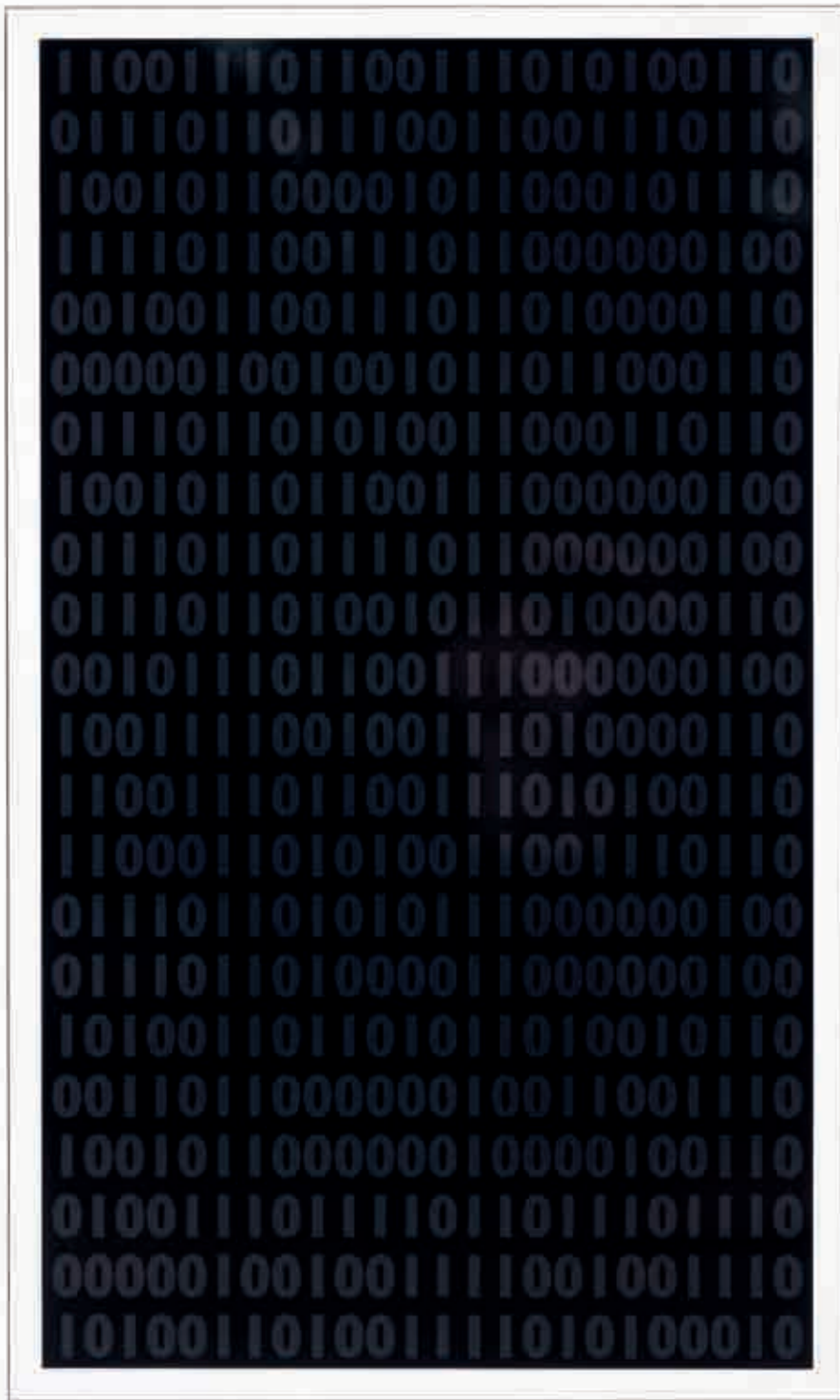
82

Peter Robinson
Kvaksalver
oil on paper, 2006
1200 x 5000mm

Provenance:
Purchased from Sue Crockford
Gallery, Auckland in October 2006.

\$16 000 – \$25 000





83

Peter Robinson
Every Word
lambda print mounted to
aluminium, edition of 5, 2006
2270 x 1195mm

Provenance:
Purchased from Sue Crockford
Gallery, Auckland.

\$12 000 – \$18 000



84

Max Gimblett
Mountains and Text
plaster weld, plaster, polyurethane,
wood panel and vinyl polymer on
canvas, diptych
title inscribed, signed and dated
2001 verso

Provenance:
Purchased from Gow Langsford
Gallery, Auckland in December
2003.
1270 x 2540mm
\$45 000 – \$65 000



85

Jacqueline Fraser
*That Tight-Rope Walker Holds
her Eyes Wide Open with
Super Glue, Crap Artist*
mixed media
signed and dated 2006 verso
2000 x 1000 x 160mm

Provenance:
Purchased from Michael Lett,
Auckland.

\$18 000 – \$28 000



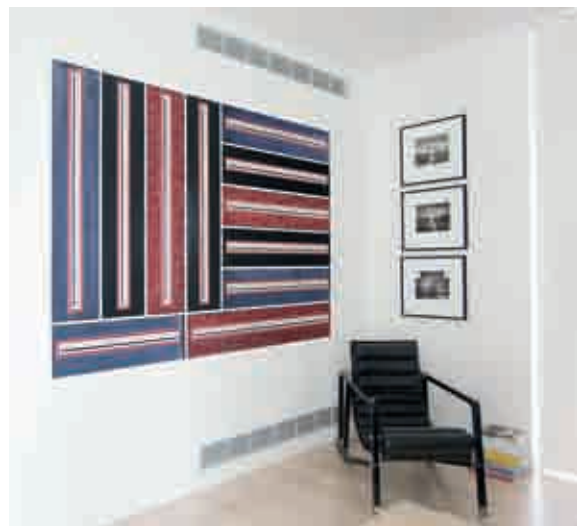
86

Darryn George
Kete No. 5

oil and acrylic on canvas
title inscribed, signed and dated
2009 verso
1530 x 2120mm

Provenance:
Purchased from RH Gallery, Nelson.

\$14 000 – \$22 000





87

John Panting

Untitled

metal sprayed steel and stainless
steel cable, 1969

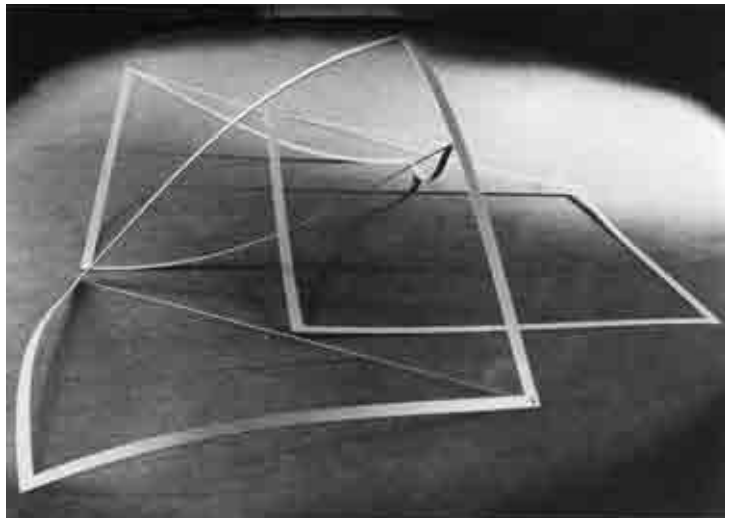
Provenance:

Purchased from Vavasour Godkin
Gallery, Auckland.

3000 x 2300 x 1000mm

\$60 000 – \$90 000

Installation view, Barry Lett Gallery, 1969.



John Panting

John Panting (1940 – 1974) was born and raised in Palmerston North and studied at Ilam Art School (1959-62). In 1963 he followed in the footsteps of expatriates such as Ralph Hotere, Billy Apple, Bill Culbert and Stephen Furlonger to pursue further study in London. In the following decade Panting studied at the Royal College of Art (1964-1967), taught across numerous art schools, and established himself as a studious, significant and well-respected sculptor within the London arts community and international scene; exhibiting widely in Italy, Holland and Switzerland.

Panting occupies a notable position in the development of British abstract sculpture of the 1960s and 70s as evidenced in his inclusion in exhibitions such as *British Sculptors '72* at the Royal Academy, and his appointment as Principal Lecturer in Sculpture at Central School of Art the same year. His blossoming career was cut short by a motor-cycle accident in 1974. Following his untimely death, his colleagues, students and contemporaries organised a memorial retrospective at the Serpentine Gallery, London in 1975 to acknowledge his talent and impact on British and Modernist sculpture. A scaled down version of the memorial exhibition toured New Zealand in 1976-77.

This collection of works is representative of the last five years of Panting's short but prolific career. The seven chairs Panting made in 1973 for his family home in South London are presented in this auction. These chairs are anomalies; their prescribed proportions (based on the most comfortable chair in his studio) and functionality is at odds with the open and unapologetically abstract steel sculptures Painting's name is synonymous with. However, their playful exploration of structural variations and quick construction reflect his penchant to restlessly experiment.

Panting's only foray into print was during the summer of 1968 at the Coventry College of Art, where Panting was teaching at the time. These prints reflect sculptural forms and compositions developed in 1967-68 that consisted of basic shapes and repetitive forms¹.

Untitled (1969) was made the year that Panting returned to New Zealand for six months to take up a lectureship at Elam School of Fine Arts. While in Auckland, Panting presented an exhibition at Barry Lett Galleries which marked a shift in practice from closed forms to open

structures; from predominantly fiberglass to steel; from student to mature sculptor². A spare, elegant and clear visual gestalt, *Untitled* (1969) demonstrates that you don't need mass to imply volume.

Panting made a number of small sculptures which are often incorrectly referred to or read as 'maquettes'. While, some of these small sculptures were 'models' for larger works, the majority are fully realised sculptures in their own right that pursue similar spatial investigations as their larger peers. These small works produced between 1972-74 reflect a shift in focus from tensioned and flexed frames to sequences of right angles, divergent lines and interwoven volumes to suggest direction; order and disorder; construction and deconstruction. Endlessly captivating, their image and volumes transform as you move around them, encouraging the interrogation of one's own spatial location and perspective.

In recent years, Panting's work has enjoyed renewed attention in New Zealand and abroad as seen in the exhibition *John Panting: Rediscovered* at Poussin Gallery in 2007 and recent acquisitions by Tate Britain and the Henry Moore Institute. Panting's first Monograph by abstract art essayist Sam Cornish was published in 2012. The enduring influence of Panting's work was seen the following year when Cornish curated *John Panting: Spatial Constructions* at the Adam Art Gallery to converse with a concurrent exhibition of Peter Robinson's work.

Taarati Taiaroa

- 1 Sam Cornish, *John Panting: Sculpture*. London, United Kingdom: Sansom & Company, Poussin Gallery and abstractcritical, 2012, p.50-51.
- 2 Sam Cornish, *John Panting: Spatial Constructions*. Wellington, New Zealand: Adam Art Gallery Te Pātaka Toi, Victoria University of Wellington, 2013, p.4.

John Panting
Six Chairs
Baltic pine, 1974

Illustrated:
Sam Cornish, *John Panting: Sculpture*
(United Kingdom, 2012), pp. 144–157.

Provenance:
Purchased from Vavasour Godkin
Gallery, Auckland in October 2006.
650 x 650 x 550mm: each part

\$12 000 – \$20 000





89

John Panting
Marquette for a Sculpture
 brazen steel, 1972 – 1974
 500 x 500 x 500mm: each part

Provenance:
 Purchased from Vavasour
 Godkin Gallery, Auckland in
 October 2006.

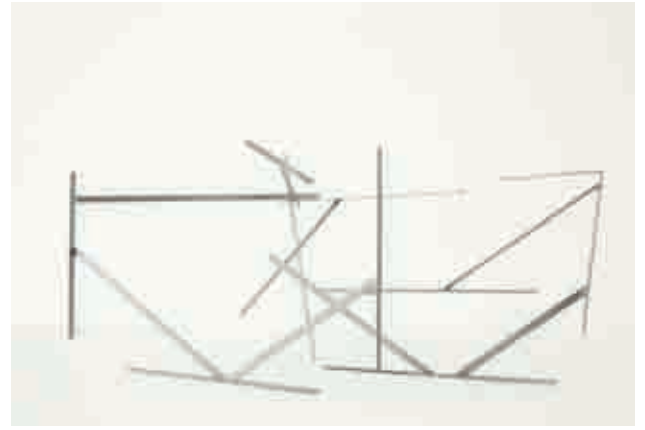
\$3000 – \$5000

91

John Panting
Marquette for a Sculpture
 brazen steel, 1972 – 1974
 500 x 500 x 500mm: each part

Provenance:
 Purchased from Vavasour
 Godkin Gallery, Auckland in
 October 2006.

\$3000 – \$5000



90

John Panting
Marquette for a Sculpture
 brazen steel, 1972 – 1974
 500 x 500 x 500mm: each part

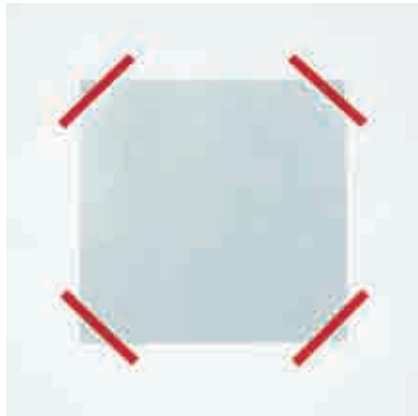
Provenance:
 Purchased from Vavasour
 Godkin Gallery, Auckland in
 October 2006.

\$3000 – \$5000



Installation view, Serpentine retrospective, 1975. Image courtesy of Stephen Cox.





92
John Panting
Untitled No. 7
screenprint, 1/1
title inscribed, signed and
dated '68 and inscribed *unique*
760 x 760mm
\$3000 – \$6000

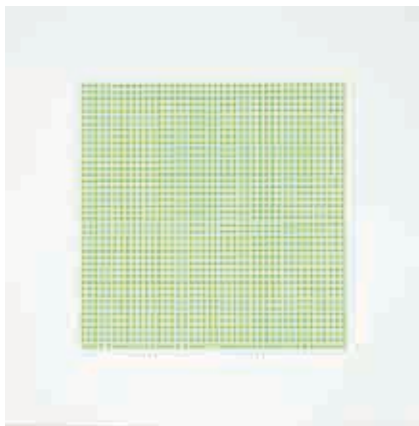
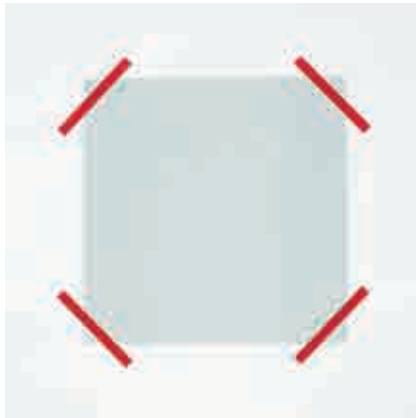
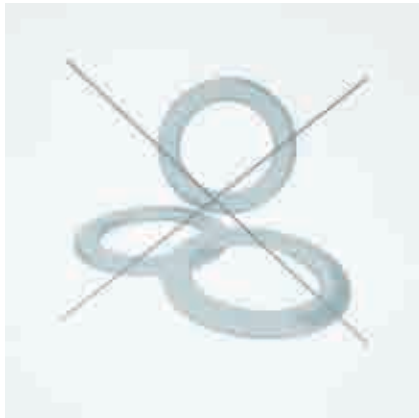
94
John Panting
Untitled
screenprint, edition of 25
title inscribed, signed and
dated '68
760 x 760mm
\$1500 – \$2500

96
John Panting
Untitled
screenprint, edition of 50
title inscribed, signed and
dated '68
760 x 760mm
\$1500 – \$2500

93
John Panting
Untitled No. 8
screenprint, 1/1
title inscribed, signed and
dated '68 and inscribed *unique*
760 x 760mm
\$3000 – \$6000

95
John Panting
Untitled
screenprint, edition of 50
title inscribed, signed and
dated '68
760 x 760mm
\$1500 – \$2500

97
John Panting
Untitled
screenprint, edition of 50
(1968)
760 x 760mm
\$1500 – \$2500



98
 John Panting
Untitled
 screenprint, edition of 50 (1968)
 760 x 760mm
 \$1500 – \$2500

100
 John Panting
Untitled
 screenprint, edition of 50 (1968)
 760 x 760mm
 \$1500 – \$2500

102
 John Panting
Untitled
 screenprint, edition of 50 (1968)
 760 x 760mm
 \$1500 – \$2500

99
 John Panting
Untitled
 screenprint, edition of 50 (1968)
 760 x 760mm
 \$1500 – \$2500

101
 John Panting
Untitled
 screenprint, edition of 50 (1968)
 760 x 760mm
 \$1500 – \$2500



103

Karl Benjamin
(American, 1925–2012)
City at Night No. 1
oil on canvas
signed and dated '55; title inscribed verso;
original Louis Stern Gallery label affixed verso
1012 x 811mm

Provenance:
Purchased from Louis Stern Fine Arts, California
in April 2005.

\$40 000 – \$60 000



104

Oli Shivonen (American, 1921–1999)

Red Landing

oil on canvas

title inscribed, signed and dated '63 verso

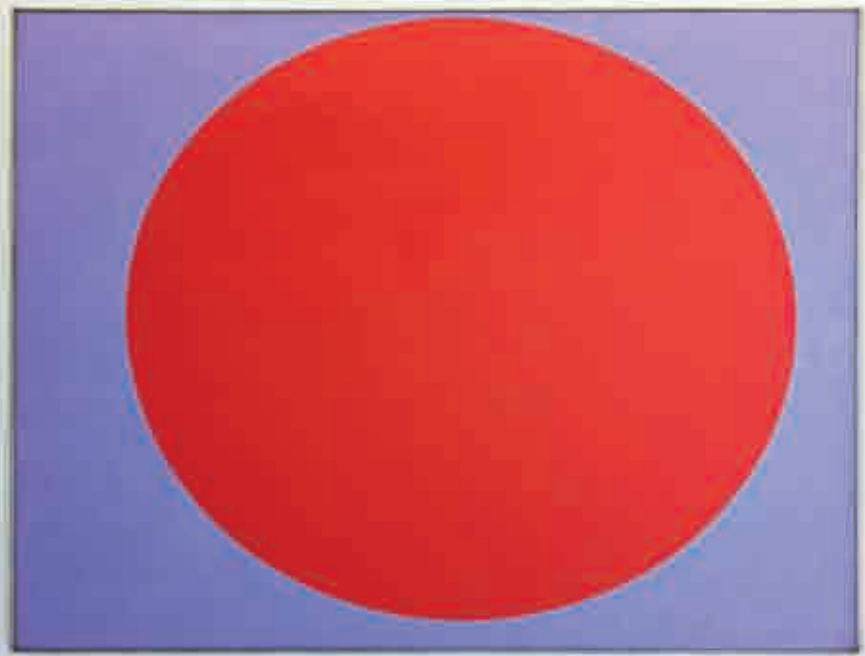
1219 x 1625mm

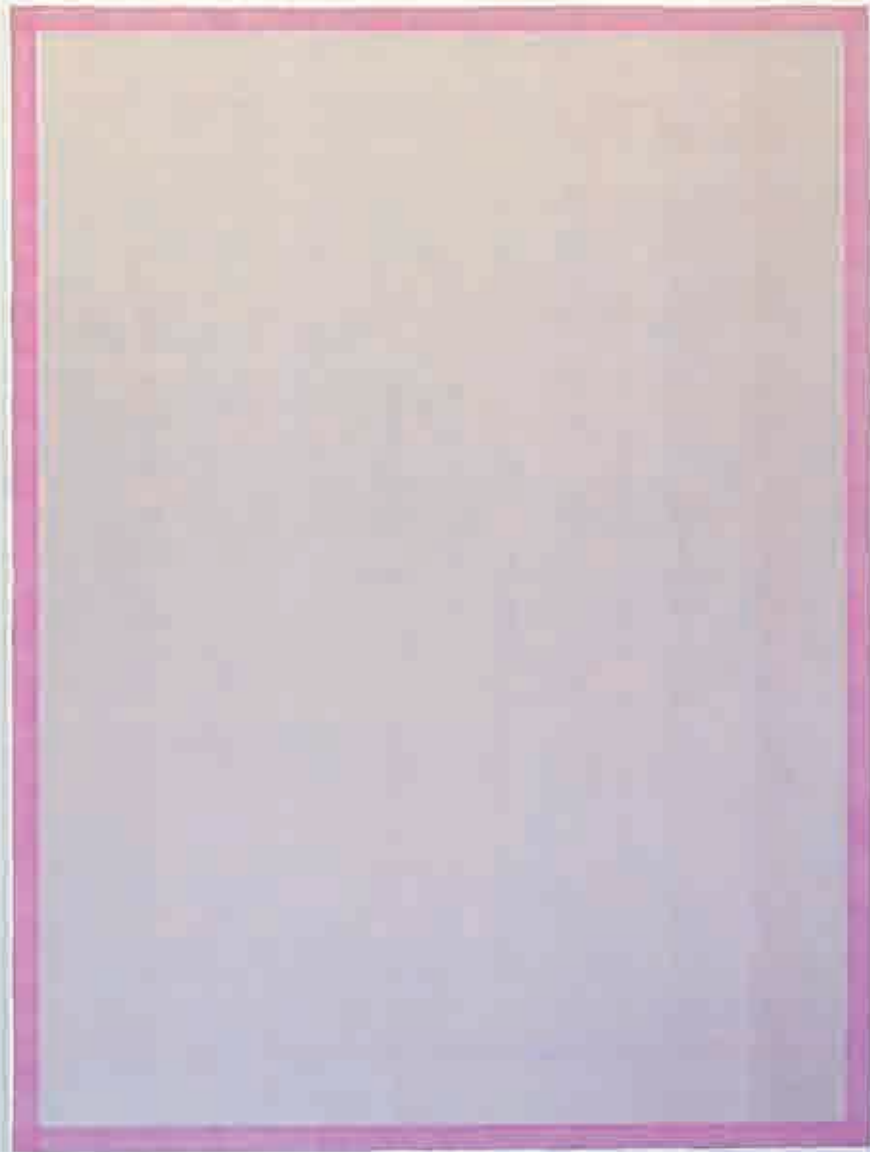
Provenance:

Purchased from Sandra Gering Gallery,

New York in 2004.

\$45 000 – \$65 000







105

A Nineteenth century Lobi ladder,
Burkina Faso region, Africa.
carved wooden log
2540 x 458 x 458mm

Provenance:
Purchased from Ernie Wolfe Gallery,
California in 2004.

Note:
Traditionally Lobi houses were
accessed from the top, the ladder
granting access.

\$8000 – \$12 000



106

A Buka Paddle or *Hose*, Northern Bougainville Province
Decorated with frontally positioned anthropomorphic figure,
known locally as *kokorra*. *Kokorra* refers to a spirit and the figure
appears on many paddles, clubs and objects from the Northern
Bougainville. Decorated paddles are supposedly designed so
the decoration faces the paddler.
natural pigments on wood
1500 x 150 x 50mm

Provenance:
Purchased from Ernie Wolfe Gallery, California.

\$2000 – \$4000

107

A Buka Paddle or *Hose*, Northern Bougainville Province
Decorated with frontally positioned anthropomorphic figure,
known locally as *kokorra*. *Kokorra* refers to a spirit and the figure
appears on many paddles, clubs and objects from the Northern
Bougainville. Decorated paddles are supposedly designed so
the decoration faces the paddler.
1500 x 150 x 50mm
natural pigments on wood

Provenance:
Purchased from Ernie Wolfe Gallery, California.

\$2000 – \$4000



108
Ivan Namirri
(Arnhem Land, 1961–)
Untitled (Lorrkon)
natural earth pigments on wood
1480 x 210 x 210mm
Provenance:
Purchased from Hogarth Gallery,
Sydney in 2003.
\$2000 – \$4000



110
Artist Unknown
Spirit Figure
natural earth pigment and
synthetic binder on wood
1500 x 110 x 110mm
Provenance:
Purchased from Ernie Wolfe
Gallery.
\$10 000 – \$15 000



112
Artist Unknown
Spirit Figure
natural earth pigment and
synthetic binder on wood
1500 x 110 x 110mm
Provenance:
Purchased from Ernie Wolfe
Gallery.
\$10 000 – \$15 000

114
A fine Aboriginal shield of flat
elliptical form.
Decorated on the front with deep
parallel grooves in linear bands
intersecting a zigzag groove
pattern. The design repeated on
the back and with loop handle.
Deep reddish brown patina.
860 x 145 x 50mm
\$1500 – \$2500

109
Ivan Namirri
(Arnhem Land, 1961–)
Mimih Spirit
natural earth pigments on wood
1430 x 305 x 305mm
Provenance:
Purchased from Hogarth Gallery,
Sydney in 2003.
\$1000 – \$2000

111
Artist Unknown
Spirit Figure
natural earth pigment and
synthetic binder on wood
1500 x 110 x 110mm
Provenance:
Purchased from Ernie Wolfe
Gallery.
\$10 000 – \$15 000

113
Aboriginal Wunda shield carved in
soft wood
Flat elliptical form decorated with a
zigzag design. Painted in red ochre
and white pigment. The back
undecorated and with loop handle.
810 x 160 x 50mm
\$1500 – \$2500



115
Hal Singer
(American, 1919 – 2003)
*Stoneware bottle vase with
crackled green glaze*
\$300 – \$600



116
Enid Strickler
High-fired ceramic vase
200 x 200 x 200mm
\$100 – \$200



117
Prue Venables
(Australia, 1954 –)
Ladle, Pierced
glazed porcelain, 2003
\$1000 – \$2000



118
Gwyn Hanssen-Pigott
(Australia, 1935 – 2013)
Bowl
glazed porcelain, 2003
\$2000 – \$4000

119
Gwyn Hanssen-Pigott
(Australia, 1935 – 2013)
Bottle
glazed porcelain, 2003
\$2000 – \$4000

120
Angela Valamanesh
(Australia, 1953 –)
Dispositions Group N
unglazed stoneware, five
parts, 2003
Provenance:
Purchased from Anna Bibby
Gallery, Auckland.
\$3000 – \$5000



121

John Parker
White ovoid vase decorated with raised concentric bands
 glazed ceramic
 \$400 – \$600

124

John Parker
White glazed bottle vase with impressed zigzag pattern to the body
 glazed ceramic
 \$300 – \$500

128

Christine Boswijk
Two ceramic pod vases
 \$300 – \$500

132

Martin Poppelwell
Cylindrical vase with grid work pattern on white ground
 glazed earthenware
 h. 220mm approx.
 \$300 – \$500

122

John Parker
White ovoid bottle vase decorated with raised concentric bands
 glazed ceramic
 \$300 – \$500

125

John Parker
White glazed bottle vase with impressed pattern to the body
 glazed ceramic
 \$300 – \$500

129

Christine Boswijk
Two ceramic pod vases
 \$300 – \$500

133

Martin Poppelwell
Waisted earthenware vase. Bulbous and decorated with concentric bands.
 glazed earthenware
 250 x 250 x 170mm
 \$500 – \$800

123

John Parker
Three red glazed bottle vases of graduated size
 glazed ceramic
 \$600 – \$900

126

Christine Boswijk
Two ceramic pod vases
 \$300 – \$500

130

Christine Boswijk
Two ceramic pod vases
 \$300 – \$500

131

Christine Boswijk
Two ceramic pod vases
 \$300 – \$500

134

Martin Poppelwell
More Bad is Good
 glazed earthenware
 \$150 – \$300

127

Christine Boswijk
Two ceramic pod vases
 \$300 – \$500



135
Fatu Feu'u
Head
cast bronze
219 x 190 x 175mm

Provenance:
Purchased from Warwick Henderson
gallery, Auckland in June 2002.

\$1000 – \$2000



136
Fatu Feu'u
Head
cast bronze
219 x 190 x 175mm

Provenance:
Purchased from Warwick Henderson
gallery, Auckland in June 2002.

\$1000 – \$2000



137

Noel Ivanoff
Digit Painting (Orange/Ochre)
oil on board
title inscribed, signed and dated 2008/2009 verso
550 x 377mm

Provenance:
Purchased from RH Gallery, Nelson.

\$2000 – \$3000



138

Noel Ivanoff
Digit Painting (Blue/Grey)
oil on board
title inscribed, signed and dated 2008/2009 verso
1100 x 600mm

Provenance:
Purchased from RH Gallery, Nelson.

\$5000 – \$8000

139

Noel Ivanoff
Six Out
oil on board mounted to pine, 2006

Provenance:
Purchased from Vavasour Godkin Gallery, Auckland.
670 x 535 x 150mm

\$3000 – \$5000





140

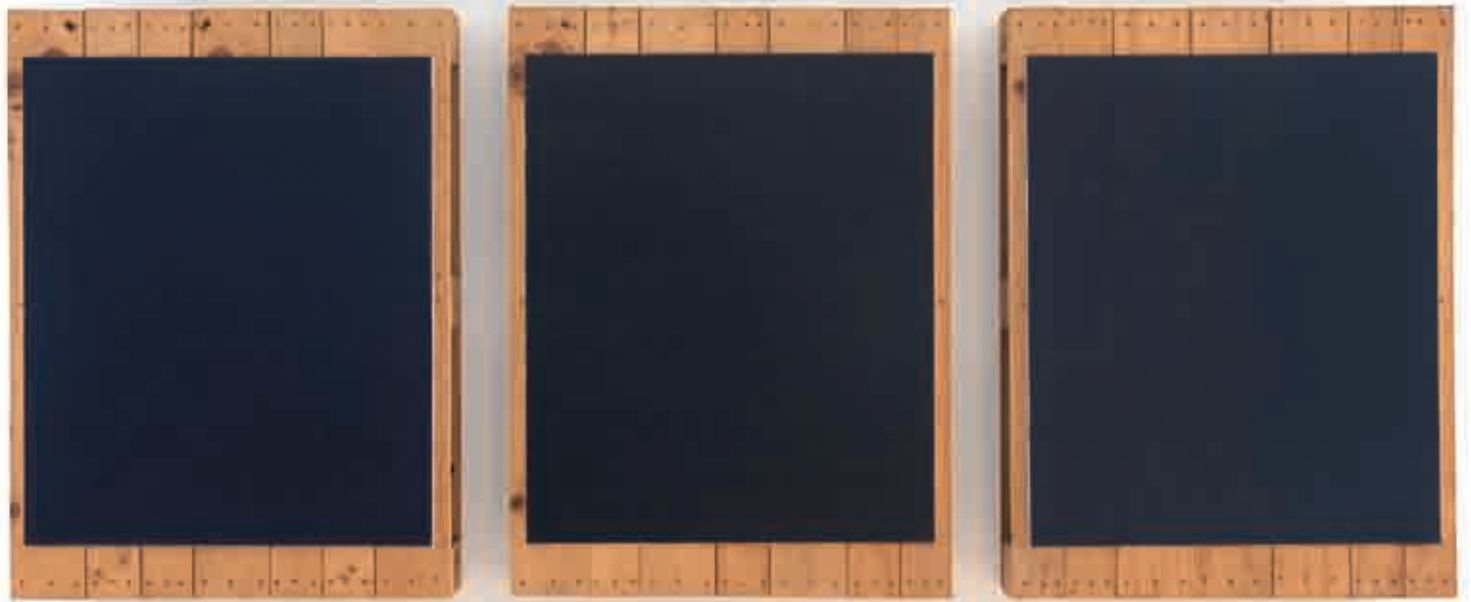
Noel Ivanoff
15W40

oil and beeswax on wood, 1999

Provenance: Purchased from
Vavasour Godkin Gallery, Auckland
in February 2004.

1800 x 1800mm

\$10 000 – \$15 000



141

Noel Ivanoff
Stacker P3-1, Stacker P3-2, Stacker P3-3
oil on board mounted to wooden pallet,
2006, triptych
1120 x 820 x 125mm: each

Provenance:
Purchased from Vavasour Godkin Gallery,
Auckland.

\$18 000 – \$26 000



142

Artist Unknown
Caryatid Wooden Chair, Ghana.
carved and stained wood, circa.
1915.

Provenance:
Purchased from Ernie Wolfe Gallery,
California in June 2004.

\$10 000 – \$20 000



143

Artist Unknown
Wooden Armchair, Ghana.
carved and stained wood with metal
inlay, circa. 1915.

Provenance:
Purchased from Ernie Wolfe Gallery,
California in June 2004.

\$6000 – \$9000



144

Brian Wills (American, 1970–)

Untitled

oil and encaustic on wood panel
signed and dated 2005 verso
918 x 918mm

Provenance:

Purchased from The Happy Lion,
California in January 2005.

\$8000 – \$14 000

145

Roy Good
Octagon – Fold
acrylic on shaped canvas, 1974
1220 x 1220mm

Provenance:
Purchased from Artis Gallery,
Auckland.

\$7000 – \$12 000



146

Jeffrey Harris
Cross VI
oil on canvas
title inscribed, signed and dated
2001–2002 verso
452 x 616mm

\$8000 – \$12 000



147

Roy Schnackenberg
(American, 1934–)
See Naples and Live
oil on canvas, 1970
505 x 960mm
\$1500 – \$2500



148

Didier Massard
(French, 1953–)
Underwater Landscape
cibachrome print, 1/10
original Julie Saul Gallery,
New York label affixed verso
940 x 1190mm
\$8000 – \$14 000



149

Kim MacConnel (American, 1946–)
Untitled No. 15
latex acrylic on canvas
title inscribed, signed and dated '04
verso; original Rosamund Felsen
Gallery, California label affixed verso
600 x 600mm

Provenance:
Purchased from Brooke Alexander
Gallery, New York.

\$6000 – \$10 000



150

Bill Riley
Frequency
oil on glass
title inscribed, signed and dated
2001 verso
900 x 900mm

Provenance:
Purchased from Vavasour Godkin
Gallery, Auckland.

\$6000 – \$9000





151

Christine Hellyar
Combed Goblet
cast bronze
1800 x 350 x 450mm
\$8000 – \$12 000

152

A Kenyan copper orb, used for storing money. The front with a slit for inserting coins.

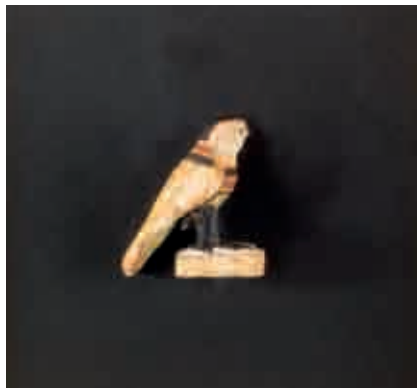
\$1000 – \$2000



153

A small Egyptian sculpture of a bird, circa 400 B.C. In carved wood and natural dyes
60 x 50 x 30mm

\$2000 – \$3000



154

A small Egyptian sculpture of a dog, circa 400 B.C. In carved wood and natural dyes
120 x 90 x 30mm

\$2000 – \$3000

155

A carved antique sculpture of a horse head. Date and origin unknown.
h. 470mm

\$200 – \$400





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 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.
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- 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.

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

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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.

Artist Index

Aberhart, Laurence 36, 37, 38, 39, 40, 41
Albrecht, Gretchen 62

Bambury, Stephen 4, 57
Benjamin, Karl 103
Boswijk, Christine 128, 129, 130, 131

Charteris, Chris 10
Cotton, Shane 58
Culbert, Bill 42, 43, 44, 45

Darragh, Judy 28
Dashper, Julian 19, 63, 64, 65
Dawson, Neil 1
de Lautour, Tony 81
Dibble, Paul 27
Driver, Don 5, 6

Feu'u, Fatu 135, 136
Fraser, Jacqueline 85
Fresh, T A 20

Gascoigne, Rosalie 60
George, Darryn 86
Gimblett, Max 84
Good, Roy 145

Hanssen-Pigott, Gwyn 118, 119
Harris, Jeffrey 146
Hellyar, Christine 151
Holzer, Jenny 48
Hotere, Ralph 59
Hughes, Sara 25, 26

Innes, Callum 52
Ivanoff, Noel 137, 138, 139, 140, 141

Judd, Donald 46

Kaan, Simon 73
Knoebel, Imi 7, 8, 9

L. Budd et al. 11
Lachowicz, Rachel 56

McCahon, Colin 24
MacConnel, Kim 149
Massard, Didier 148
Millar, Judy 18
Mrkusich, Milan 21, 22, 23, 61
Moses, Ed 54, 55

Namirrki, Ivan 108
Namok, Rosella 33
Nixon, John 76

O'Neill, Ani 70
Oshiro, Kaz 66

Panting, John 68, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96,
97, 98, 99, 100, 101, 102

Parekowhai, Michael 13, 14, 15
Parker, John 121, 122, 123, 124, 125,
Parkes, Miranda 80
Petyarre, Kathleen 32
Pittman, Lari 50
Poppelwell, Martin 132, 133, 134

Reynolds, John 74
Riley, Bill 150
Rist, Pipilotti 53
Robinson, Peter 29, 30, 82, 83
Roeth, Winston 51
Ross, James 77

Sandback, Fred 2, 3, 49
Schnackenberg, Roy 147
Scott, Ian 68, 69
Shivonen, Oli 104
Singer, Hal 115
Smith, Tony 47
Speers, Jim 75
Strickler, Enid 116

Tan, Yuk King 12
Thornley, Geoff 16, 78, 79
Tjapaltjarri, Mick Namarari 31
Trusttum, Philip 71, 72

Umberg, Gunter 67

Valamanesh, Angela 120
Venables, Prue 117

Walters, Gordon 35
Wills, Brian 144

ART +
OBJECT



31 October 2017