



ART + OBJECT

CONTEMPORARY ART



06 AUGUST 2015

This Contemporary Art catalogue, with the focus centred on New Zealand contemporary art, comes after two major single vendor collections in the form of the Ron Sang Collection and the Collection of Dame Judith Te Tomairangi o Te Aroha Binney and Sebastian Black. These collections were formed over many decades and both revealed a long and deep commitment to the artists of New Zealand and the richness of those collector's relationship to the cultural milieu of the time. Engaged collectors are the lifeblood of our artscene and their role is one it is our great fortune to be able to celebrate.

This catalogue showcases the diversity of contemporary practice and the emergence of new media such as photography in both traditional and digital forms.

The growth of collecting groups such as the ARTBUY group from Wellington (lots 30 to 41) is also a phenomenon of recent years. These groups perform a vital role in welcoming new collectors into the fold, allowing them to gain confidence in their choices as a group and to enjoy a regular rotation of contemporary art. Many longer term collectors start as part of similar groups.

At ART+OBJECT we have the benefit of reviewing, cataloguing, observing and simply spending time with an array of fine art. This continuum of art observing informs how a catalogue such as this is constructed so that connections and influences between artists and periods can be readily made and communicated to the collector who comes to many of these works for the first time.

In a catalogue such as this with the accent on recent contemporary art we also have to reckon with the artists themselves. Artist's experience a variety of reactions to seeing their works appear in an auction catalogue. Many are delighted to see a work from the past re-appear after some years, others are quite nervous about how the work will fare on the auction night and how this unanticipated event may affect perception of their work today. Most are curious as to both the motivations of the seller and the future owner. At A+O we are highly aware of these sensitivities so great care is taken with the presentation of the work in this catalogue and its display in the pre-auction exhibition which opens on July 31st.

Our job is to anticipate these concerns and to also offer these artworks for fresh consideration. What we are hoping to achieve is to encourage a moment of connection between the art object and the eyes, hearts and minds of a potential new owner and future guardian. Conversations that revolve around value, condition and subjective questions of taste should lead to a moment of perception such as this recently articulated by an anonymous art collector, 'I feel a weight that is not a representation of weight, but of core reality – the heart of the matter, the pulse of process and creation. There is the aesthetic rapture that mystics pursue, that theologians and philosophers anatomize and speculate upon and translate for human kind so that it can make sense of much that is inexplicable or unbearable – the finiteness of life, the inexorable passage of time, endings'.

This comment has been inspired by a deep reflection on the importance of art in our lives. Put simply, the collector needs art for many of the same reason as the artist who creates it.

At A+O we have the benefit of witnessing at first hand the journey of collectors as they locate a work that speaks to them as powerfully as the quote above suggests. The artwork may function within a market place to which we have a duty of care, but first it must carry what conceptual artist Bruce Nauman described as 'mystic truths'.¹

When a truth is revealed to the observer then a bond is created between the artwork, the collector and by definition, the artist. In many instances the artist finds the motivations of the collector similarly mysterious. This quote from American artist Mark Kostabi encapsulates this dichotomy extremely well, "Many artists and critics see collectors like kids see their parents: as the ones with money and power who *just don't get it*. Once they start to mingle with the collectors and learn that they are people who have achieved something who then expand into art, they change their minds."

1. *Mystic Truths* was the title of the 2007 exhibition curated at the Auckland Art Gallery Toi o Tāmaki by Natasha Conland. The title of the exhibition comes from a 1967 neon artwork by Nauman, *The true artist helps the world by revealing mystic truths*.



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Previous page:

Lot 14.
Michael Parekowhai
You're My Best Friend

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THE COLLECTION OF

**DAME JUDITH TE TOMAIRANGI O TE AROHA BINNEY
& SEBASTIAN BLACK**

AUCTION HIGHLIGHTS 4 JUNE, 2015



Gordon Walters, *Untitled*
acrylic on canvas, 1974
490 x 360mm
\$64 485



Brent Wong, *Capitulation*
acrylic on board, 1970
905 x 1265mm
\$146 560
(new artist auction record)



Colin McCahon, *Waterfall*
synthetic polymer paint on board, 1964
304 x 304mm
\$79 730



Greer Twiss, *Edible History*
lead and copper together with sound
component, 10 parts 1992
2200 x 2800 x 1400mm: installation size
variable
\$49 245
(new artist auction record)

What possible right would New Zealand have to create a world-class contemporary art museum? We're world-class when it comes to growing stuff. And we're world-class when it comes to knocking people over, rowing quickly and throwing things a long way. So why set out to build a world-class contemporary art museum in New Plymouth? Because there's no point wasting everyone's time creating one that's average. And because art makes the world a bigger place. It lends you someone else's brain for a minute. It throws your gaze on places you wouldn't otherwise see. The job of the **Govett-Brewster** is to provoke. The point, surely, of visiting an art museum is to feel something. We get that you can live a life that's insulated but we just can't see the point. The value of experience lies in the depth of feeling. So we want to make you angry. In fact, we suggest you stop by Giovanni Intra's *Needle in Glove*. Get angry. Get annoyed. Get delighted. But get something. Then visit the Len Lye Centre. Spend some time with his *Universe*. It's beautiful and it's puzzling and that's ok. Then spend some time with Ngahina Hohaia's, *I am your Lord*. Poignant, sad and inspiring. We believe the point of art is to challenge people's perceptions. To challenge them. Not to gently nudge them. Art isn't mild. Art is full-fat. Art isn't polite. Art punches, screams and kicks. We are the Govett-Brewster. **Provocateurs since 1970.**



RARE BOOKS AUCTION WEDNESDAY 19 AUGUST, 2015

After a record breaking Rare Book auction in April, A+O has been favoured with many rare and interesting consignments for the August catalogue. Highlights include a pristine set of the second edition of 'Bullers Birds' as issued in their original wrappers with exceptional provenance being from the family of the celebrated artist J.G. Keulemans (1842–1912). Also included is an original Baylys chart of New Zealand dating to 1773, a rare emigration map of the Provinces of Auckland and New Zealand (1865), and an original 1966 Football World Cup final souvenir programme, England v West Germany.

Of particular note is a splendid album of 50 photographs of Samoa dating to the early 1900s featuring numerous scenic, ritual and portrait images by the New Zealand photographer Thomas Andrew (1855–1939).

CONTACT

Pam Plumbly, Rare Book Specialist
09 354 4646, pam@artandobject.co.nz

Exiled Samoan leader Lauaki Namulau'ulu Mamoe (died 1915)
platinum palladium print
from the Thomas Andrew album of Samoan photographs
\$6500 – \$10 000



Seresin

INVITATION

join Michael Seresin
at the A+O preview
Important Paintings
& Contemporary Art
to taste Seresin Estate latest releases

Wednesday 5th August, 6pm

2014 Sauvignon Blanc
2013 Chardonnay Reserve

Pinot Noirs:
2012 Leah
2012 Rachel
2012 Noa
2012 Raupo Creek
2012 Tatou
2012 Sun & Moon





Auction
Tuesday 1 September
Catalogue online
Friday 21 August

Karel Appel (Holland, 1921-2006)
Untitled - figure, colour lithograph,
signed and dated '69
760 x 565mm

NEW COLLECTORS ART

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MODERN DESIGN, DECORATIVE ARTS AND TAONGA

Auction Wednesday 2 September
Catalogue online Friday 21 August

The September 2 catalogue represents a diverse and varied offering including a fine collection of modern design furniture, decorative arts inc. Asian art, New Zealand collectables and furniture, the Brian F. Baker collection of vintage radios featuring rare Art Deco examples.

A key category will be a large offering of New Zealand and international studio pottery including a number of pieces from the Auckland Society of Potters collection (over 150 lots).

A rare and important 19th century Kahu Kiwi
Muka flax fibre, kiwi feathers, kaka and kereru feathers and wool
L.1300mm H.940 mm

Provenance:
Tupu Atanatiu Taingakawa Te Waharoa (1844-1929) Ngati Haua
leader, Kingmaker and leader of the King movement
1922 Gifted to Joseph Henry tupu Gray
Family collection by descent
Private Auckland collection: Purchased at auction in 2012

\$65 000 – \$85 000



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Installation view
SARAH LUCAS
I SCREAM DADDIO
British Pavilion 2015
56th Venice Biennale
Photo: Cristiano Corte
© British Council

An aerial night photograph of a city harbor. In the foreground, a red helicopter is flying over the dark blue water. The city is illuminated with warm lights, and a hill with more lights is visible in the background under a twilight sky.

VALUATION SERVICES IMPORTANT COMMISSION

ART AND OBJECT VALUES ENTIRE ART COLLECTION OF THE MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

Art and Object's valuation department is the most qualified and experienced in New Zealand and is called upon by museums and galleries throughout the country to value our most significant cultural assets.

In 2015 Art and Object was appointed to value the entire fine art, sculpture & New Zealand ceramics holdings at the Museum of New Zealand Te Papa Tongarewa for the second time. In 2015 A+O has also valued collections for Heritage New Zealand, the Christchurch Art Gallery, the Akaroa Museum, The Hawkes Bay Museum and Art Gallery, the Napier Libraries, Waikato Museum and the Te Wananga o Aotearoa collection. ART+OBJECT offers a comprehensive service covering complete collections through to individual items.

To discuss commissioning an ART+OBJECT valuation contact:

James Parkinson, Director of Valuation and Collections
Management, on 09 354 4646 or email james@artandobject.co.nz

IMPORTANT PAINTINGS AND CONTEMPORARY ART

AUCTION

Thursday 6 August at 6.30pm
3 Abbey Street, Newton, Auckland

VIEWING

Friday 31 July
9.00am – 5.00pm

Saturday 1 August
11.00am – 4.00pm

PREVIEW

Thursday 30 July
6.00pm – 8.00pm

Sunday 2 August
11.00am – 4.00pm

Monday 3 August
9.00am – 5.00pm

Tuesday 4 August
9.00am – 5.00pm

Wednesday 5 August
9.00am – 5.00pm

Thursday 6 August
9.00am – 2.00pm

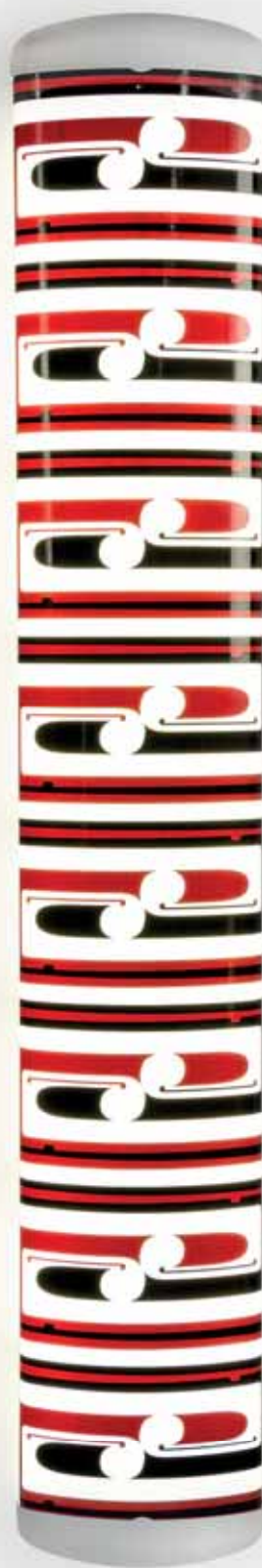
6 AUGUST 2015



1

MICHAEL PAREKOWHAI
The Bosom of Abraham
 screenprint on fluorescent lighousing
 1300 x 200 x 80mm

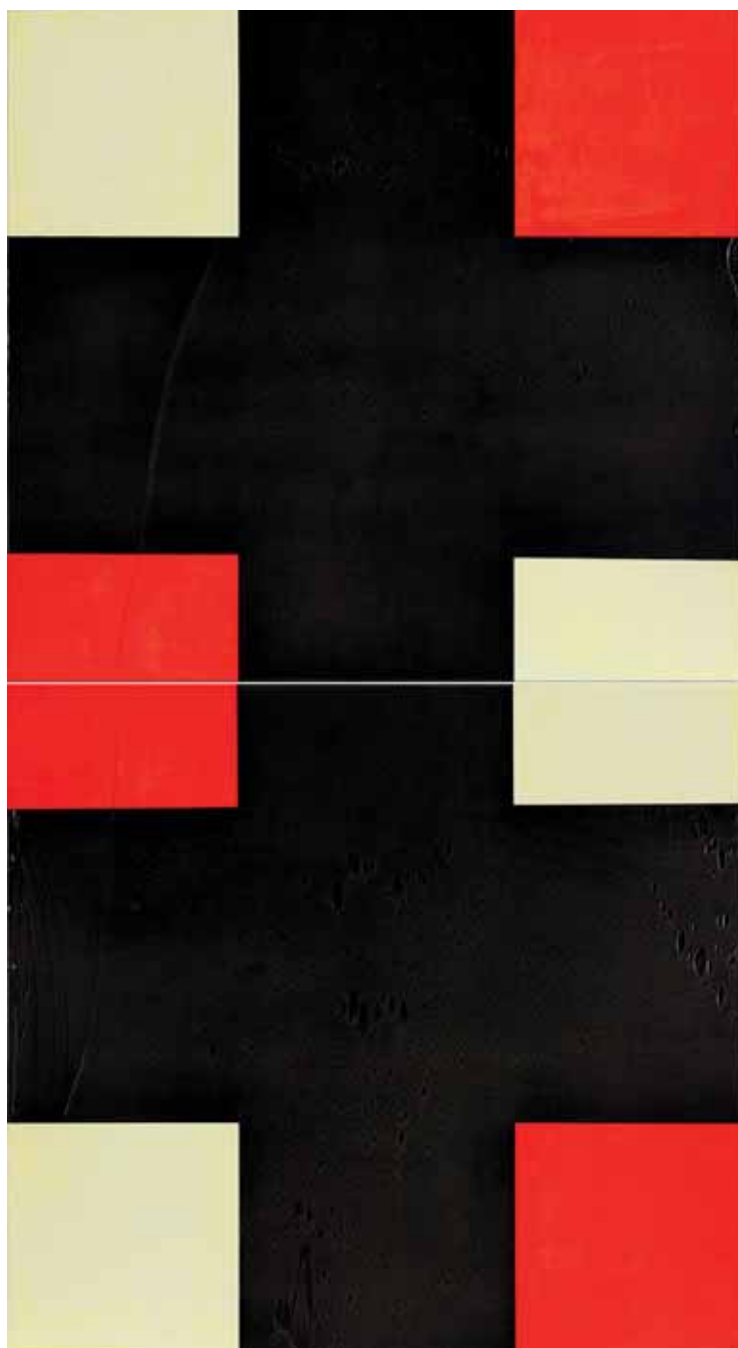
\$6500 – \$8500



2

MICHAEL PAREKOWHAI
The Bosom of Abraham
 screenprint on fluorescent lighousing
 1300 x 200 x 80mm

\$6500 – \$8500



3

STEPHEN BAMBURY

"The Reason of its True Form"

acrylic and graphite on aluminium, diptych

title inscribed, signed and dated 1994 – 1997 verso

1220 x 655mm

\$25 000 – \$35 000



4

FRANCIS UPRITCHARD

Untitled

mixed media and acrylic paint
mounted to found golf club,
circa 2004
1210 x 230 x 105mm

Provenance:
Private collection, Australia.
Purchased from Ivan Anthony
Gallery, Auckland in 2004.

\$5000 – \$8000



6

DANE MITCHELL

Untitled (Flag) from The Barricades

shovel, cord and flag, 2007

860 x 1530 x 230mm

\$3500 – \$5000

5

FRANCIS UPRITCHARD

Untitled

mixed media and acrylic paint
mounted to found golf club,
circa 2004
1195 x 200 x 130mm

Provenance:
Private collection, Australia.
Purchased from Ivan Anthony
Gallery, Auckland in 2004.

\$5000 – \$8000

7

MICHAEL PAREKOWHAI
Lou Lombardi
 type C print, edition of 10
 original Michael Lett label affixed verso
 535 x 435mm

\$5500 – \$7500



8

PETER ROBINSON
Untitled
 oilstick and acrylic on canvasboard
 450 x 350mm

Provenance:
 Private collection, Auckland.

\$6500 – \$9500



9

JEFFREY HARRIS
Head in Landscape
(Spring)
 oil on board
 title inscribed, signed
 & dated '97 verso
 200 x 240mm

Provenance:
 Private collection,
 Central Otago.

\$6000 – \$9000



10

JEFFREY HARRIS
Crucifixion with two
snakes, nude and St
Jerome
 oil on board
 title inscribed, signed
 & dated '97 verso;
 original Tinakori
 Gallery label affixed
 verso
 296 x 245mm

Provenance:
 Private collection,
 Central Otago.

\$6000 – \$9000





11

JUDY MILLAR
Untitled
 oil and acrylic on aluminium
 signed and dated 2004 verso
 760 x 550mm

Provenance:
 Purchased from
 Bartley Nees Gallery,
 Wellington in 2004.

\$6000 – \$9000



12

JUDY MILLAR
Untitled
 oil and acrylic on aluminium
 signed and dated 2004 verso
 760 x 550mm

Provenance:
 Purchased from
 Bartley Nees Gallery,
 Wellington in 2004.

\$6000 – \$9000

13

JUDY MILLAR
Untitled
 oil and acrylic on aluminium
 signed and dated 2003 verso
 780 x 570mm

Provenance:
 Purchased from
 Bartley Nees Gallery,
 Wellington in 2004.

\$6000 – \$9000





14

MICHAEL PAREKOWHAI

You're My Best Friend

type C prints, diptych, 2000 (edition of 5)

2050 x 1005mm: each panel

Provenance:

Private collection, Auckland. Purchased
from Michael Lett, circa June 2006.

\$20 000 – \$32 000



15

PETER ROBINSON
Untitled
oilstick on paper
signed and dated 1993
758 x 565mm

Provenance:
Private collection, Auckland.

\$15 000 – \$22 000

16

SALLY GABORI
My Country
synthetic polymer paint on linen,
2010
title inscribed verso
1520 x 1010mm

Provenance:
Private collection, Auckland.
Purchased from Tim Melville
Gallery, Auckland in 2010.

\$8000 – \$12 000

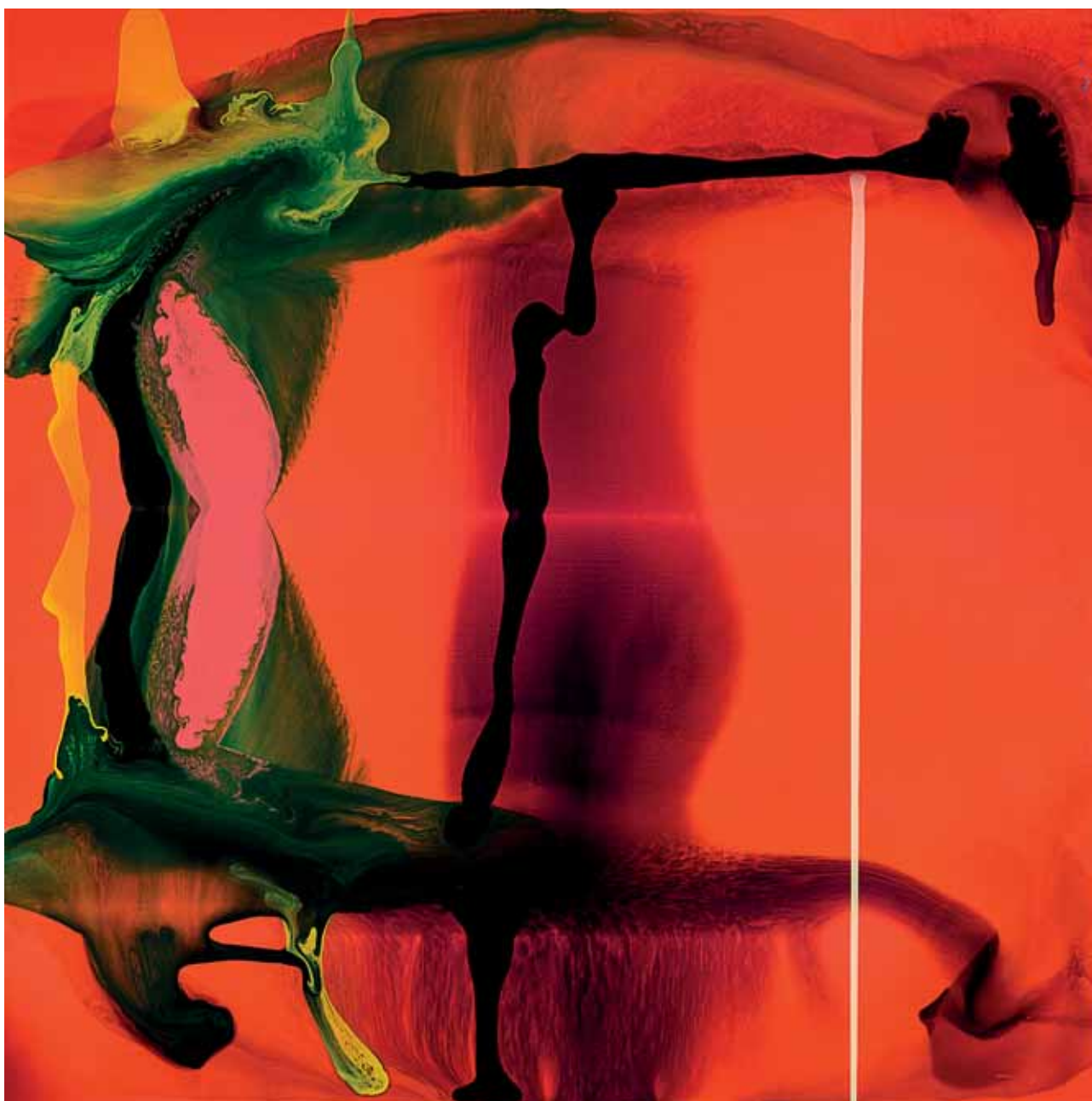


17

DARRYN GEORGE
Onement – Kotui I
oil on canvas
title inscribed, signed and dated
2005 verso
2000 x 1495mm

\$8000 – \$12 000





18

DALE FRANK

View of the New Gatton Bypass from the Car
varnish on linen
signed and dated 2003 verso; original Anna
Schwartz Gallery label affixed verso
2000 x 2000mm

Exhibited:

'Dale Frank', Anna Schwartz Gallery,
Melbourne, August 2003, Cat. No. 14.

Illustrated:

'No Wide Brown Land For Me',
in, *The Age*, 13 August 2003, p. 11.

Provenance:

Private collection, Australia.

\$35 000 – \$45 000



19

MICHAEL PAREKOWHAI
The Moment of Cubism
unique hand-finished
bronze, 2009
1150 x 600 x 350mm

\$25 000 – \$35 000

20

BILL HAMMOND
Cornwall Road Cave Urn
 ink on paper
 title inscribed, signed and dated
 2011
 295 x 210mm

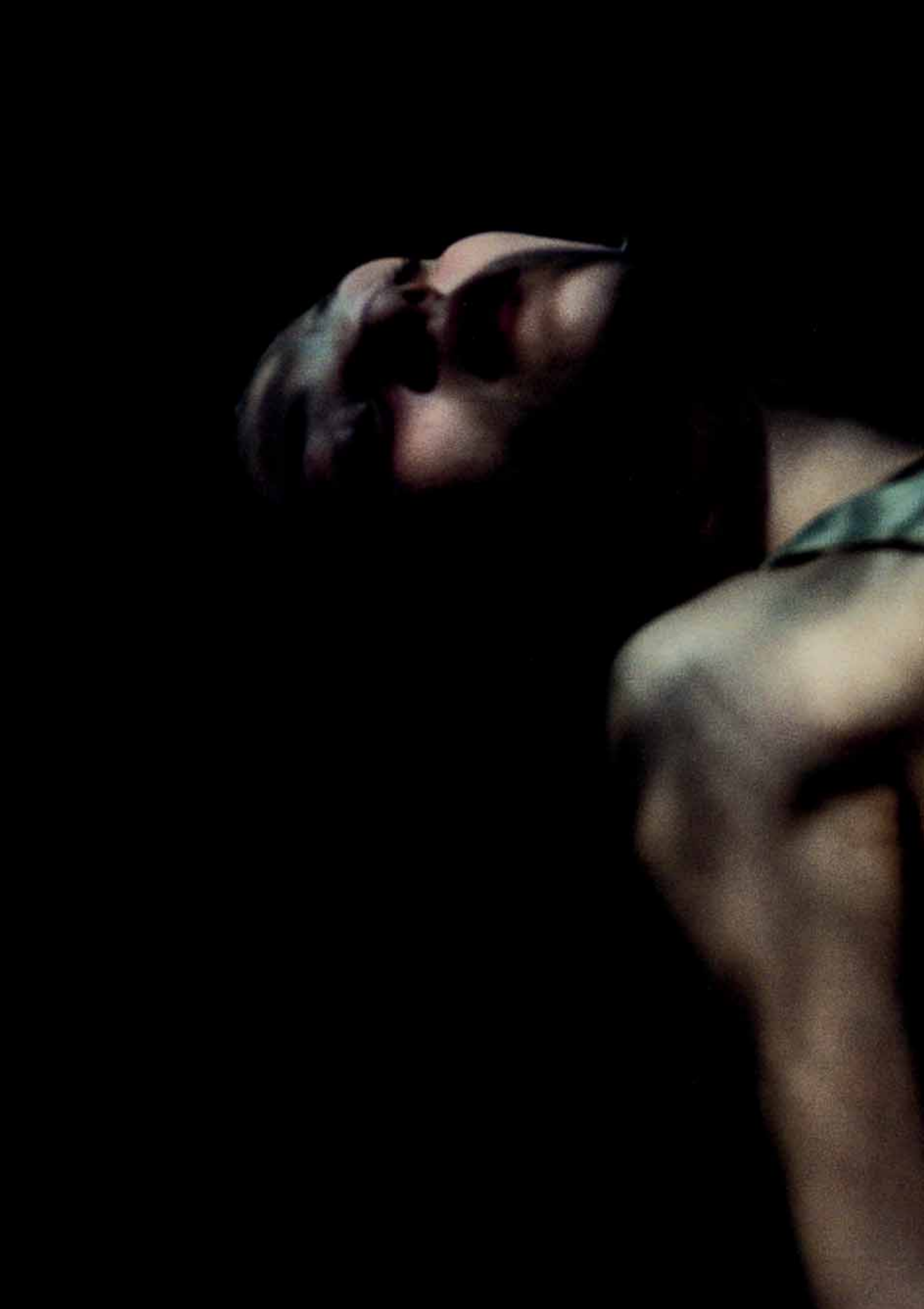
\$6000 – \$9000



21

PETER ROBINSON
Sartre's Worm
 lambda print mounted to
 aluminium, artist's proof (2001)
 1730 x 1183mm

\$8000 – \$12 000





22

BILL HENSON

Untitled

type C photograph, 2/5

title inscribed, signed and dated 1998/99 and

inscribed CB/KMC SH85 N23A

1240 x 1240mm

Exhibited:

'Bill Henson: Three Decades of Photography',
Art Gallery of New South Wales and National
Gallery of Victoria, Australia, January – July,
2005.

Illustrated:

Judy Annear, et al., *Mnemosyne: Bill Henson*
(Zurich, 2005), p. 466.

\$25 000 – \$35 000

BILL HENSON

Untitled

type C photograph, 3/5

title inscribed, signed and dated 1998/99 and inscribed SH 316 N33A; original Bill Henson Exhibition (Art Gallery of New South Wales, National Gallery of Victoria) label affixed verso 1250 x 1730mm

Exhibited:

'Bill Henson: Three Decades of Photography', Art Gallery of New South Wales and National Gallery of Victoria, Australia, January – July, 2005.

Illustrated:

Judy Annear, et al., *Mnemosyne: Bill Henson* (Zurich, 2005), p. 466.

\$22 000 – \$32 000





24

SHANE COTTON

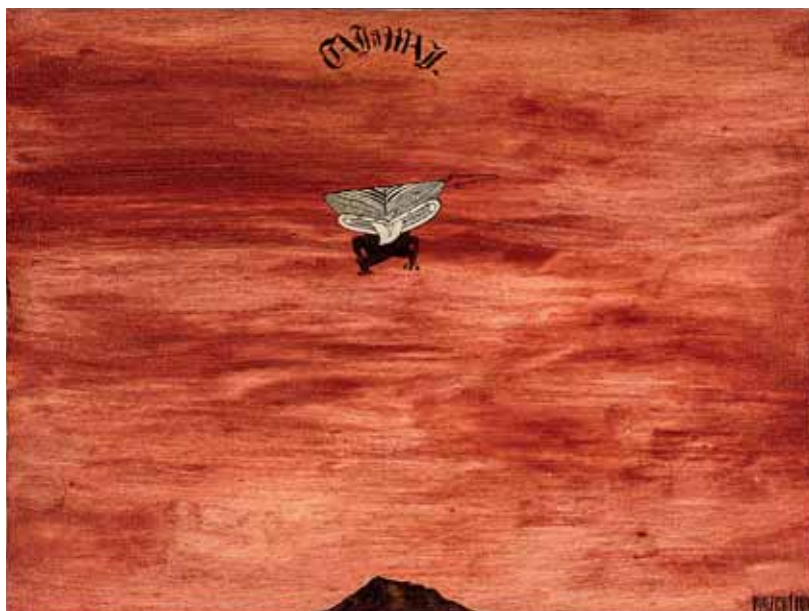
Taiamai

acrylic on canvas

title inscribed, signed and dated 1997

455 x 610mm

\$15 000 - \$25 000



25

MAX GIMBLETT

Oxherding

acrylic on Belgian linen and gold leaf on

shaped wooden panel, diptych

title inscribed, signed and dated 1998

510mm diameter: each panel

\$15 000 - \$20 000



26

TONY FOMISON
Night and Day II
oil on canvasboard
title inscribed, signed and dated August
1988 verso; original exhibition label
(Cat No. 2) affixed verso
410 x 305mm

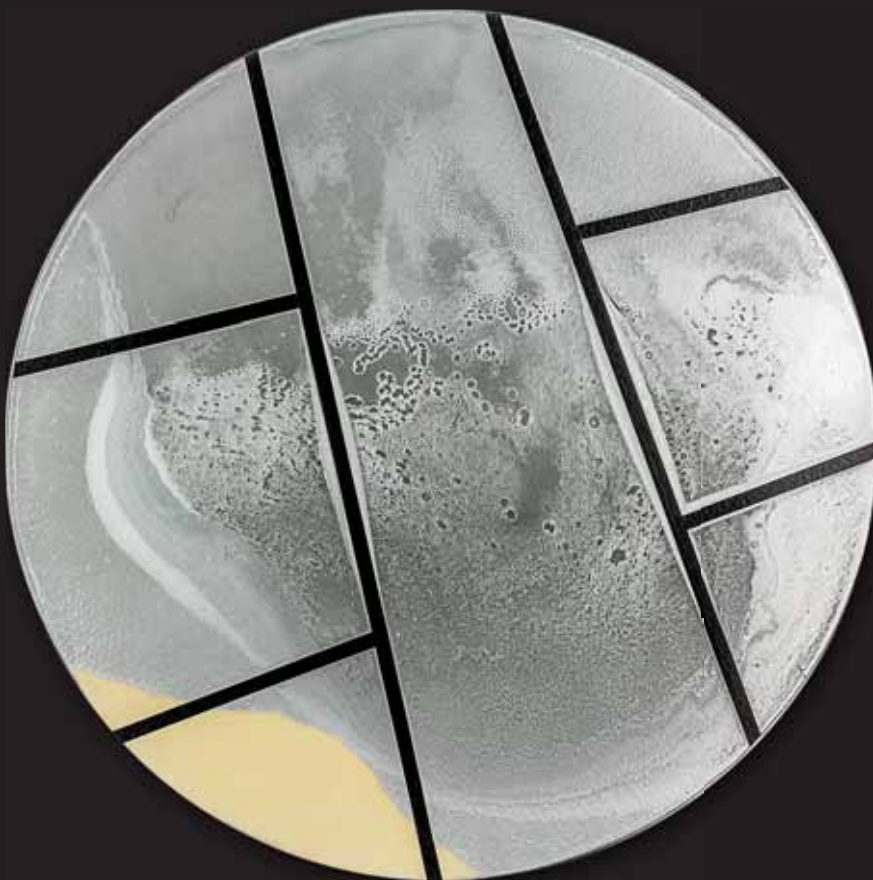
\$23 000 – \$28 000



27

STEPHEN BAMBURY
'In The Direction Of A Metallic Organization'
 mixed media on canvas
 title inscribed, signed and dated
 1988 – 89 verso
 725mm: diameter

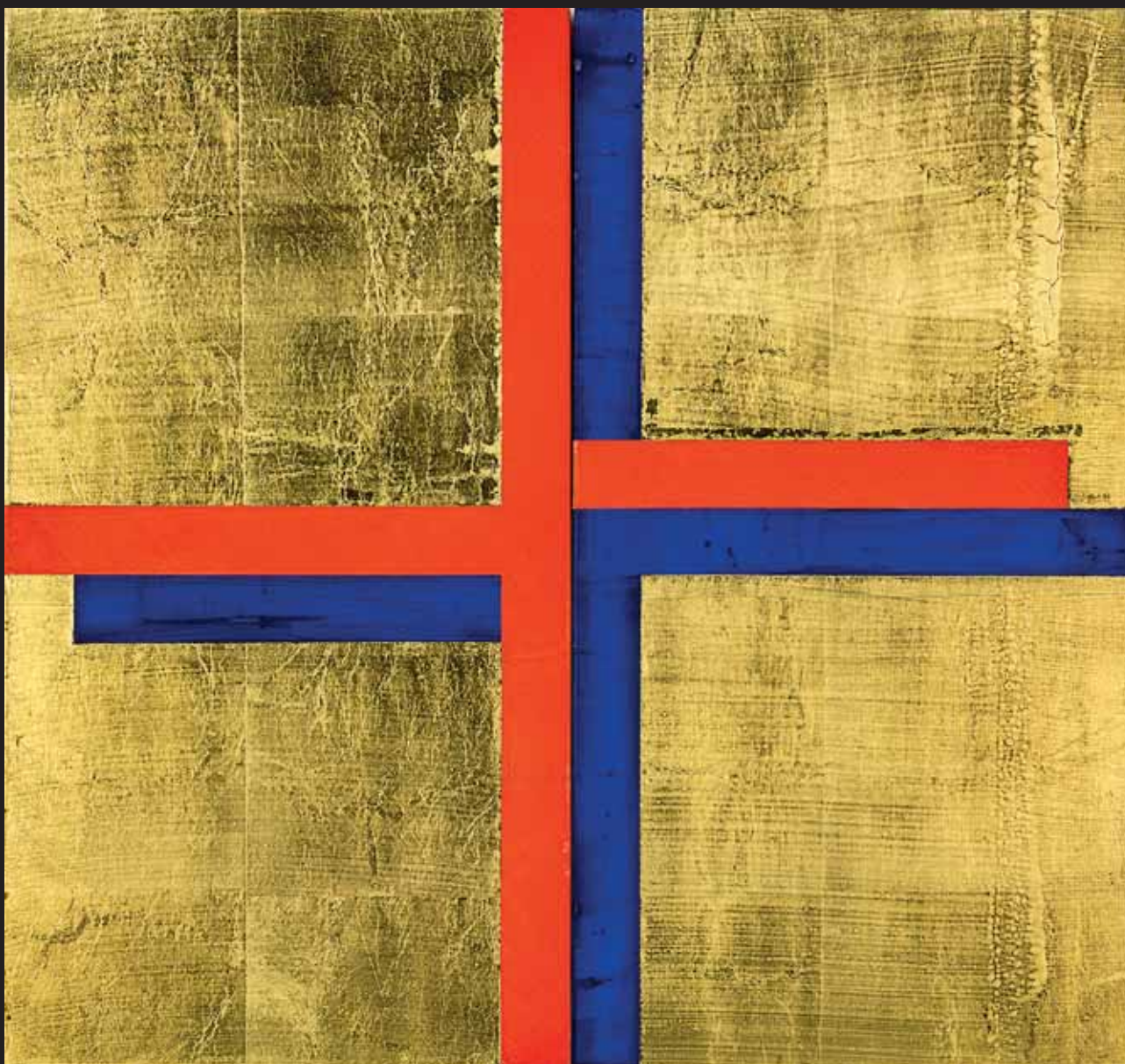
\$8000 – \$12 000



28

STEPHEN BAMBURY
'The Air Was Filled With An Infinite Number Of Lines No. 3'
 mixed media on canvas
 title inscribed, signed and dated
 1989 verso
 725mm: diameter

\$8000 – \$12 000



29

STEPHEN BAMBURY

'Also Relieve The Heaviness Of The Materials'
acrylic and copper leaf on aluminium, diptych
title inscribed, signed and dated 1991 verso
540 x 540mm

\$10 000 – \$15 000

The Collection of the ARTBUY Group Wellington

30

GREGOR KREGAR

Untitled

mirror polished stainless steel
signed and dated '08 verso
780 x 600 x 370mm

\$6000 – \$9000



31

LEIGH MARTIN

Untitled

resin and pigment on canvas
title inscribed, signed and dated 2008
verso
455 x 405mm

\$4000 – \$6000



32

KUSHANA BUSH

Half Radial Crouch

gouache and pencil on paper
title inscribed, signed and dated
2009 verso
1000 x 705mm

\$6000 - \$9000



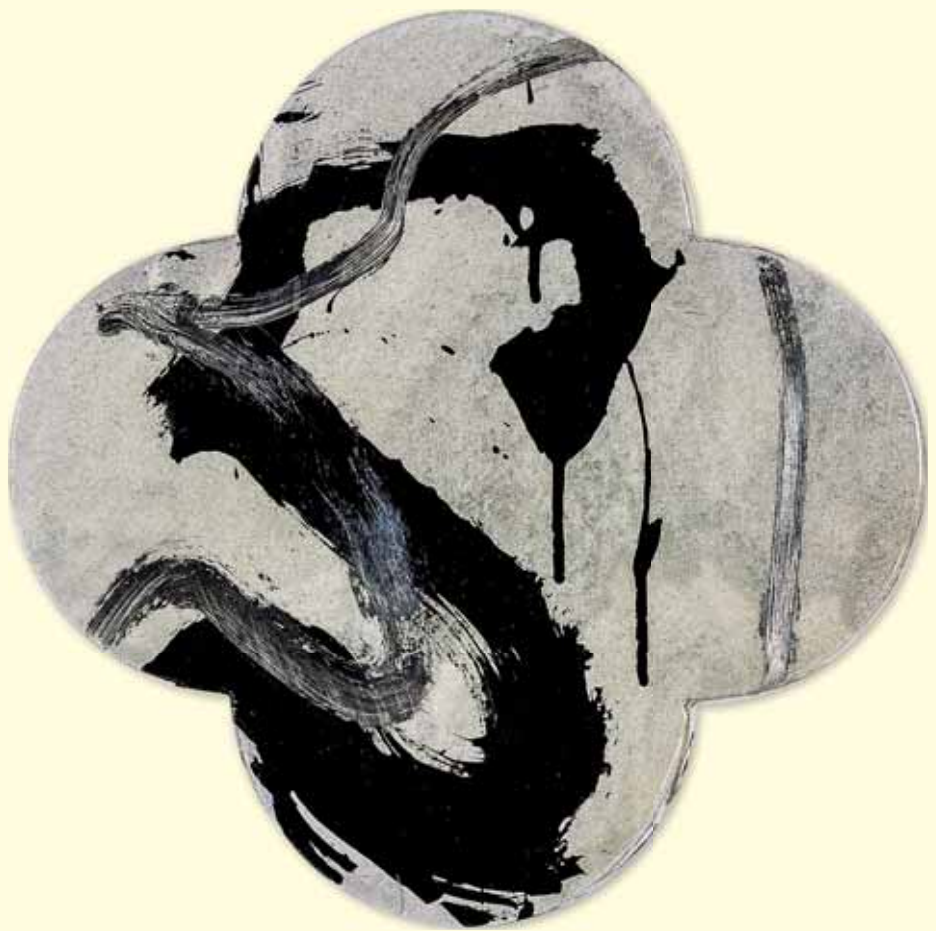
33

MAX GIMBLETT

Chinese Guest

title inscribed, signed and dated
2008 verso
gesso, acrylic and vinyl polymers and
palladium on shaped board
381mm: diameter

\$8000 - \$12 000



34

MIRANDA PARKES

Boxer

acrylic on canvas
title inscribed, signed
and dated '08 verso
1000 x 1000 x
300mm

\$4500 – \$6500



35

ROHAN WEALLEANS

Fire in the Sky

oil and drawing pins
on board
title inscribed and
signed verso
715 x 510mm

\$5000 – \$8000





36

HEATHER STRAKA

The Bouquet

oil on linen laid onto board

title inscribed, signed and dated 2007

verso

790 x 585mm

\$15 000 – \$20 000

37

HEATHER STRAKA
Boating for Beginners
 oil on linen laid onto board
 title inscribed, signed and
 dated 2008 verso
 155 x 300mm

\$4000 - \$6000



38

JULIAN DASHPER
Flipback On
 acrylic on hand-made paper
 title inscribed and dated
 6/4/89 - 9/5/89
 615 x 715mm

\$6000 - \$9000





39

ISRAEL BIRCH
e hine (golden and red)
 lacquer on stainless steel
 title inscribed, signed and dated 02-09
 verso
 500 x 500mm

\$2000 – \$3000



40

EMILY WOLFE
Untitled
 oil on canvas
 signed and dated 2012 verso
 558 x 507mm

\$5000 – \$8000

41

PAUL DIBBLE
Devil Dancing with Hare
 cast bronze, 8/13
 signed
 360 x 230 x 105mm

\$5000 – \$8000



42

MILAN MRKUSICH
Painting (Yellow)
 acrylic on paper
 signed and dated '73;
 title inscribed verso
 343 x 424mm

\$7000 – \$10 000



43

RICHARD KILLEEN
Island Mentality
 acrylic and collage on paper
 title inscribed, signed and dated 7. 81
 756 x 565mm

\$3500 – \$5000



44

COLIN MCCAHERN
Fog and Sea, Muriwai
 graphite on paper
 title inscribed, signed and
 dated '73
 300 x 225mm

Provenance:
 Private Collection, Australia.
 Purchased by the current
 owner from Deutscher-
 Menzies, Lot No. 182,
 04/06/2003.

Note:
 This work has yet to be
 recorded on the Colin
 McCahon database (www.mccahon.co.nz).

\$7000 – \$10 000

45

MAX GIMBLETT

Cadillac Mountain

gesso, polyurethane, metallic pigments, black clay, silver leaf, gold leaf and lacquer on board, diptych

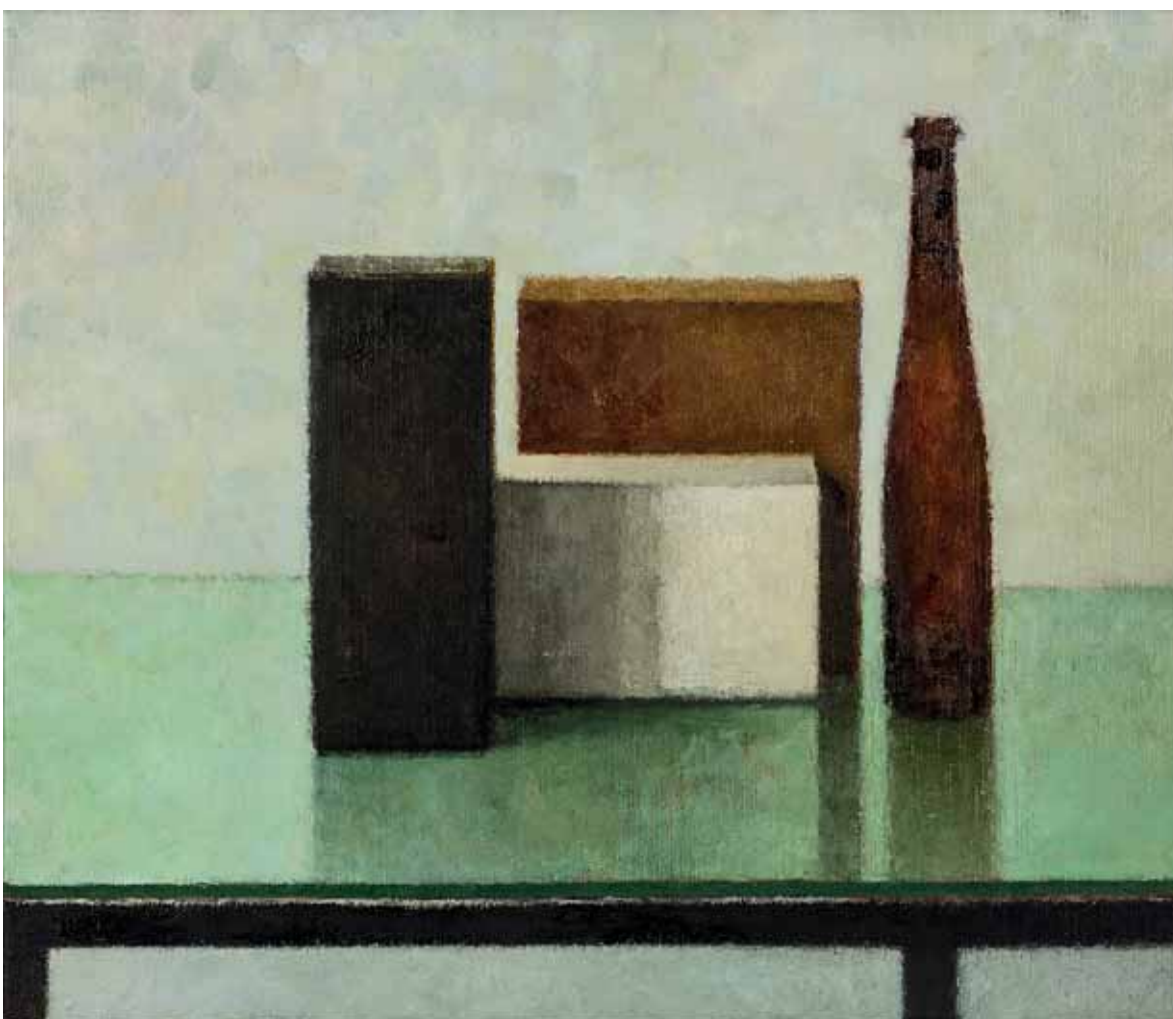
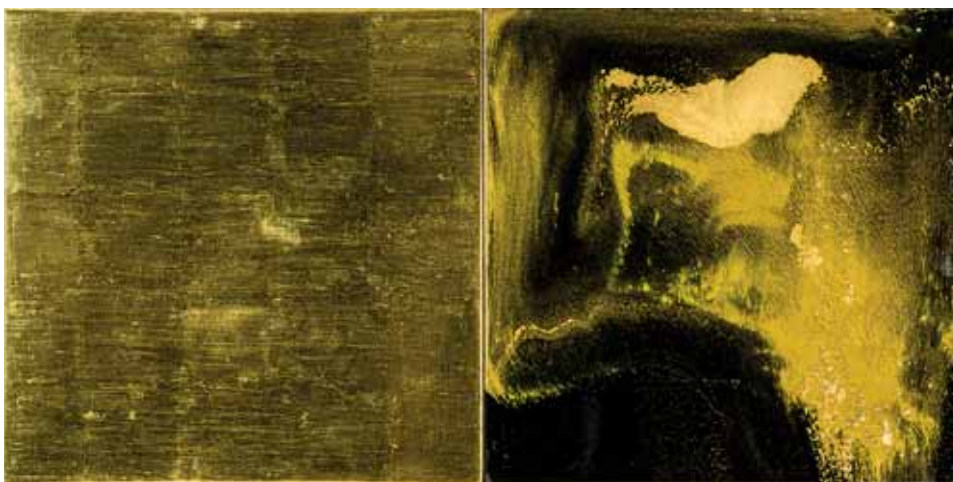
title inscribed, signed and dated 2004/07 verso

385 x 762mm

Provenance:

Private collection, Auckland.

\$12 000 – \$18 000



46

JUDE RAE

Still Life 307

oil on linen

title inscribed, signed and dated 2013 verso

610 x 715mm

Provenance:

Private collection, Auckland.

\$14 000 – \$20 000



47

MICHAEL PAREKOWHAI
Rainbow Servant Dreaming
 automotive paint on
 polyurethane, 2005
 640 x 220 x 160mm

\$12 000 – \$16 000



48

MICHAEL PAREKOWHAI
Rainbow Servant Dreaming
 automotive paint on
 polyurethane, 2005
 640 x 220 x 160mm

\$12 000 – \$16 000

49

JAE HOON LEE

Farm

type C print, 4/8

title inscribed, signed

and dated 2007 verso

1065 x 1180mm

\$6500 – \$8500



50

SOFIA TEKELA-SMITH

Savage Island Man with Pure

type C print (2003)

1515 x 1220mm

Illustrated:

Nicholas Thomas (ed), *The*

Art of John Pule (Otago

University Press, 2010),

p. 52.

Exhibited:

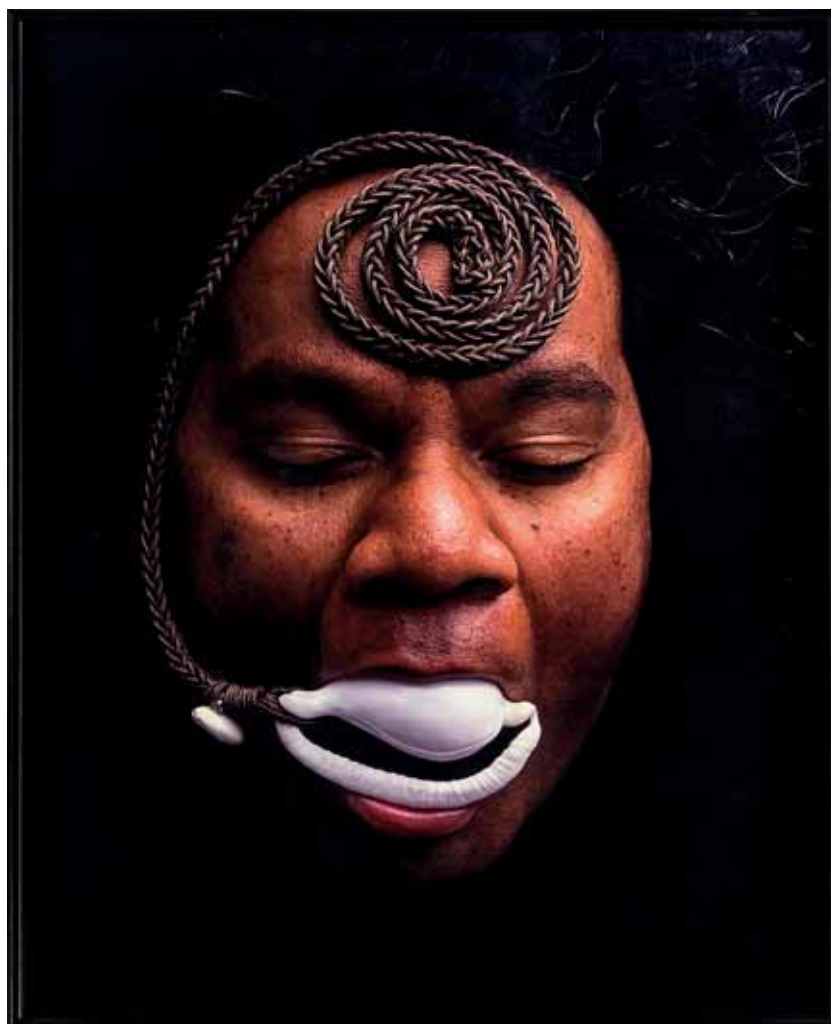
'Oceania: Imagining the

Pacific', City Gallery,

Wellington, 6 August –

6 November 2011.

\$7000 – \$12 000



A Private Collection of Three C. F. Goldie Drawings from an Auckland Estate



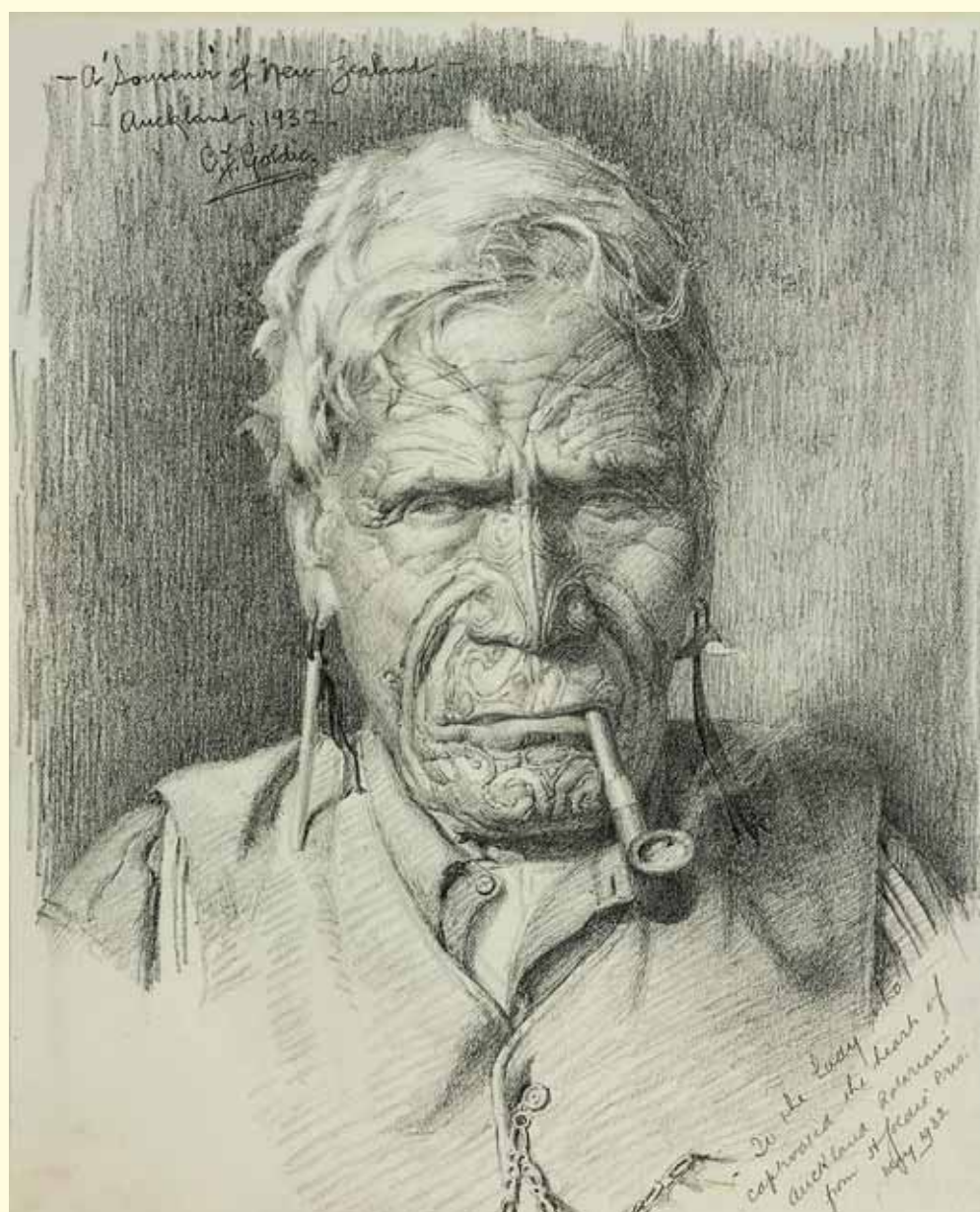
51

CHARLES FREDERICK GOLDIE
Untitled
graphite on paper
signed and inscribed *To Dr Gunson*
from his friend
252 x 207mm
\$5000 – \$8000



52

CHARLES FREDERICK GOLDIE
Te Aho Te Rangī, Waikato
graphite on paper
inscribed *Best wishes from C. F*
Goldie to David Galbraith
262 x 206mm
\$6000 – \$9000



53

CHARLES FREDERICK GOLDIE

A 'Souvenir' of New Zealand

(Portrait of a Maori Smoking)

graphite on paper

title inscribed, signed and dated Auckland, 1932 and inscribed *To the lady who captivated the hearts of Auckland Rotarians from C. F. Goldie, Pres. May 1932*

253 x 204mm

Provenance:

Presented to Mrs Sydney Paskill, wife of the President of Rotary International by Harry Goldie, President of the Auckland Rotarians. Sotheby's auction, London, 24 June 1971. Private collection, Auckland.

Illustrated:

Alister Taylor and Jan Glen, *C. F. Goldie 1870 - 1947: Prints, Drawings and Criticism* (Martinborough, 1979), plate 7.

Reference:

ibid., p. 244.

\$20 000 - \$30 000

John Pule

54

Untitled

oil on canvas, 1992
2270 x 1700mm

Provenance:

Private collection, Niue.
Private collection, Auckland.

\$35 000 – \$50 000

In 1991 John Pule returned to the country of his birth, Niue for the first time since leaving for New Zealand at just two years of age. Whilst there he immersed himself in the rich history of the island and in its distinct form of tapa making – hiapo, a unique and seldom seen art form characterized by visual dynamism, the formal utilization of the grid which frequently contains botanical and geometric motifs, and the unlikely combination of figurative and narrative elements from the country's turbulent colonial history such as ships, compasses and human figures. Niuean hiapo is the most freehand of all the Pacific bark cloth traditions, dating back to the mid-19th century, when Western and Niuean cultures first met, during which time Protestant missionaries converted the island population. Upon returning to New Zealand, Pule moved back into the house in Williamson Avenue, Grey Lynn of his recently-deceased close friend and artistic mentor Tony Fomison, producing one of the most original and defining bodies of work in late 20th Century New Zealand art history.

Untitled (1992) appears as one of the key works from this period and bears close resemblance to *Akau fekakai ne tupu I pia/The Tree at Pia* (1993) in the National Museum of Scotland. Conceived in the reductive, earthy monochromatic palette inspired by tapa and which defines the artist's works of the early to mid-nineties, Pule's great innovation in these paintings is to turn a craft-form into an art-form by using unstretched canvas as a substitute for

bark-cloth and then investing the visual field with a radically increased amount of symbolism. It is the historic form of hiapo which, paradoxically, provides Pule with the contemporary means to tell stories both personal and universal, of life and love, loss and longing, cultural memory and mythology, and of his own experience as a migrant in Aotearoa New Zealand.

In *Untitled*, the scale of the unstretched canvas relates directly to the human body. Its composition of rows and grids, abundant with signs and symbols, as well as its earthy browns and blacks, are reflective of traditional hiapo as is the smearing, rubbing and blotting of imagery. Mythological creatures line the sides of the work, while circular symbols are juxtaposed with small narratives, such as that of a bird-like creature towering above a body prostrate on the ground. Circles reflect navigational devices of the compass and star, yet they also stand for what Pule thinks of as "a kind of philosophy based on wholeness. The circle contains the balance and harmony of a person's life, and if you do anything wrong then that circle's going to bust".

Untitled is both documentation and communication, and constitutes a small but vital chapter in the artist's extensive and on-going multimedia project of charting his personal and familial journey in Aotearoa and the Pacific.

Ben Plumbly



Colin McCahon

55

Cross I

synthetic polymer paint on paper
title inscribed, signed and dated Feb '71 and inscribed I
770 x 590mm

\$80 000 – \$120 000

In 1971, the year in which *Cross I* was painted, Colin McCahon resigned from his teaching position at Elam in order to focus full-time on painting. By all accounts it was a very happy time in the artist's life and this plays out tangibly in works from this period, with the artist entering into one of the most productive stages in his career upon having also recently made the move to his Muriwai studio. The move prompted an increased focus on both the local west coast environment and an increasing interest in environmental issues. McCahon would frequently plant himself on the cliff at Muriwai and it is this position which resulted in the *Necessary Protection* series, of which this work is a closely related precursor.

Cross I is part of a small series of six works on paper, four of which you'll find registered on the Colin McCahon database. It was originally exhibited at Peter McLeavey Gallery in the year it was painted and has been held in a private Otago collection, not being seen publicly since its original appearance upstairs in Cuba Street. The six works in the series are all dominated by either the 'I' form or the 'T' form, both of which characterise and predominate in the *Necessary Protection* series. It is the latter form which dominates this work.

McCahon frequently employed the Tau cross in his works. It shows up as early as the late 1940s in the religious paintings and recurs frequently throughout his paintings right up until appearing front and centre in his final major series of work, *The Truth from King Country* series in 1977 – 1979. Tau is the last letter of the Hebrew alphabet and is one of the most ancient and powerful of Christian icons symbolizing, essentially, the connection between god and earth and the reciprocal relationship which should exist between the two. It appears in the artist's work, increasingly, as both barrier and as portal, as well as a stand in and physical representation of his beloved Muriwai itself. McCahon's Tau cross entirely dominates the pictorial space of *Cross I* imposing itself on top of the landscape, simultaneously appearing as both dark void and insurmountable obstacle.

The artist remarked that the works from this period are in essence "about the almighty looking after us". Colin McCahon, our 'artist as prophet', saw the relationship between the land and the spirit as both inextricable and mutually dependent and sustaining. As Neil Rowe, in a 1977 article in *Art New Zealand* asked: "When will New Zealanders listen to the prophetic voice of our greatest painter who has made his life's work the celebration of this land and its people? When it is too late?" Nearly thirty years after his passing perhaps more than ever Colin McCahon remains a voice in the wilderness, posing questions for which we still can't or don't want to hear.

Ben Plumbly

Exhibited:

'View from the Top of the Cliff: An exhibition of
watercolours by Colin McCahon' Peter McLeavey
Gallery, Wellington, April 6 – April 23, 1971.

Note:

This work is yet to be recorded on the Colin McCahon
database (www.mccahon.co.nz).



Pat Hanly

56

Golden Age

acrylic and enamel on board

title inscribed, signed and dated '79; title inscribed, signed and dated '79 verso; signed by Hamish Keith and inscribed verso: *The image of the Southern Cross on the painting is by my hand. In 1980, at the request of the artist Pat Hanly, who had heard I was travelling to Washington where the work was... I added the detail which he had forgotten. The artist supplied the stick and the tin of Dulux white enamel with which the image was made. He also schooled me in the technique of creating the constellation with a single continuous line of dripped paint. I was in the U.S negotiating the exhibition Te Maori.*

895 x 905mm

\$120 000 – \$160 000

Pat Hanly's triumphant *Golden Age* series of 1978-1981 was conceived and executed in a spirit of intense optimism and *joie de vivre*. Recalling his breakthrough *Figures in Light* series of the mid-1960s, the *Golden Age* works began as a celebration of life in New Zealand and the Pacific. Hanly began working on the series in 1978 when he was at the peak of his physical and intellectual energy, and his life force communicates directly with the viewer through the colours, forms and gestures captured in the extended sequence of paintings, prints and drawings. Ironically, by the end of the series in 1981 Hanly found his ideal of a 'golden age' of life in New Zealand increasingly challenged as he became more actively involved in protests against the 1981 Springbok tour, visits of nuclear warships and nuclear bomb testing in the Pacific. Despite these emerging tensions the celebratory nature of the *Golden Age* works continues through the series, ultimately carrying through into Hanly's vivid 1982 mural for the University of Auckland School of Architecture, which, in Hanly's own words, 'exudes an optimism for all'.¹

This *Golden Age* of 1979 epitomises the exuberance of the series. While the sensory richness of the work is palpable in its sheer enjoyment of colours and painterly effects, the composition is held together by its deft interweaving of formal and symbolic elements. A distinct iconography blending aspects of European modernism and Pacific island cultures is evident – while the luscious female figures recall Picasso, Matisse and Maillol, the influence of Polynesia is also present in the tiki-like, cross-legged infant figure (referencing the birth of Pat's daughter Amber in 1979) and the figure bending forward in obeisance, to present an offering, as when entering a marae in a formal welcome. Contrasting with the curvaceous females, the standing male framing

the left-hand side of the image, his arms lifted in salutation, a bunch of greenery in one hand, recalls the stylised figures of Polynesian carving and barkcloth decoration. In common with the logic of Pacific barkcloth design traditions, the iconic elements of *Golden Age* are held within a compositional arrangement of intersecting triangles, trapezoids and diamond shapes. The key to this underlying structure is provided by the white diamond which is simultaneously the Southern Cross and a kite, alluding to New Zealand's place under Pacific skies and to Hanly's involvement as an instigator of the huge Kite Day events held annually in the Auckland Domain in the 1970s and 80s.

Hanly's exhibition *Golden Age* toured New Zealand in 1981, showing at the Peter McLeavey Gallery in Wellington, the Brooke-Gifford Gallery in Christchurch, Dunedin Public Art Gallery, and RKS Art in Auckland. In an artist's statement Hanly declared his vision for the series: 'The Golden Age, all races in harmony, love, live, despite greed and wars. Birds sing, stars appear moon and sun shine, colours glow and life goes on'.² The wildly successful show confirmed Hanly's place at the forefront of contemporary art in New Zealand. Major public galleries and universities raced to add works from the *Golden Age* series to their collections while the show delighted reviewers and audiences throughout the country with its energy, colour, and riotous good humour.

Oliver Stead

1. Cited in Russell Haley, *Hanly: a New Zealand artist*. Auckland: Hodder & Stoughton, 1989, p. 195.
2. Ibid., p. 203.

Illustrated:

Gregory O'Brien, *Hanly* (Auckland, 2013), p. 215.

Provenance:

Private collection, Washington,
United States of America.



Bill Hammond

57

Witness Witness (Can I Get a Witness)
acrylic on linen canvas
title inscribed, signed and dated 1985
1225 x 2125mm

Provenance:
Private collection, North Island.

\$75 000 – \$100 000

Bill Hammond's 1985 palette is an object lesson in painterly provocation: clotted pinks, custard powder yellows, marine silver and that bloody crimson hunt in a bilious pack that spells bad news. It is easy to imagine Hammond in the studio at this time, stereo volume cranked to the max, literally burning the midnight oil, bashing out these rocking canvases that bellow with fear and loathing from Lyttleton.

Witness, Witness (Can I Get a Witness) is one of the more riotous of these 80s mise-en-scene tableau, works that are notable for the deployment of an unusual structural device in the form of the tubular wooden spars that 'frame' the work. The origin of these is hard to decipher but they carry traces of provincial roller blinds, classroom scholastic maps of the Empire (remember Tanganyika, Ceylon and the Belgian Congo?) and even stage scenery as lampooned in the more outré of 1950s Ealing comedies. It performs a subtle but vital role in destabilising the art object by implying a sense of portability *and* the overegged dramatic 'reveals' of 19th century medicine show backdrops (think bearded lady or Gypsy fortune teller). But this sense of the didactic *and* the temporary, the fugitive... on the run... makes perfect sense when we really start looking at the collision of mini-narratives that coalesce into this pungent memento mori of 1980s pop and consumer culture.

Perhaps the set-up is a lo-fi recording studio in which a signature Hammond anthropomorphic quadruped belts out a number that is part schizoid dancefloor filler and part cri de coeur psychobilly protest song. But hang on, maybe it what we are really witnessing is a banana republic

press conference or could it be just another bad hair day in the Twilight Zone? The short answer is we have to guess. These are genuinely transitional works in the literal sense: the morphing and mutating we see before us in *Witness* is a metaphor for the tension between cognitive understanding of text versus the intuitive reading of image - the yin and yang of meaning if you like. The creative possibilities of this duality is united and most readily consumed in a musical context.

Hammond's canvases in this period riff on song titles: *I've Just Got to Get a Message to You, All Shook Up, It's Only Words* and *Witness* are lyrical in as much they speak to the cathartic power of song. Inherent in *Witness* is the concept of performance as a form of shared ritual. We may have little idea of *What's Going On* but we 'get' the vibe.

Chris Knox, former lead singer of Christchurch punk trailblazers Toy Love, picks up on this theme in his essay *Prepare for Indigestion* in the 2007 catalogue for the Christchurch Art Gallery touring show *Jingle Jangle Morning*. Knox was famous for his on-the-edge stage performances in all their peanut butter splattered glory, so he is well placed to provide insight into works such as *Witness*, 'These are unsettling things that defy easy decoding and irritate more than they soothe... that's the way that Bill's slabs of visual dysfunction operate – needling at viewers until they're forced to create something themselves. To complete the picture that the artist has started for 'em, to finish connecting the dots, to play along, to join his band, dammit!'

Hamish Coney

WITNESS WITNESS — (CAN I GET A WITNESS.)





58

COLIN MCCAHERN

Dark Landscape

synthetic polymer paint and sawdust on board
signed and dated July, August '65; title inscribed,
signed and dated 1965 and inscribed P.V.A verso
600 x 600mm

Exhibited:

'Beyond McCahon', Catchment Gallery, Nelson.

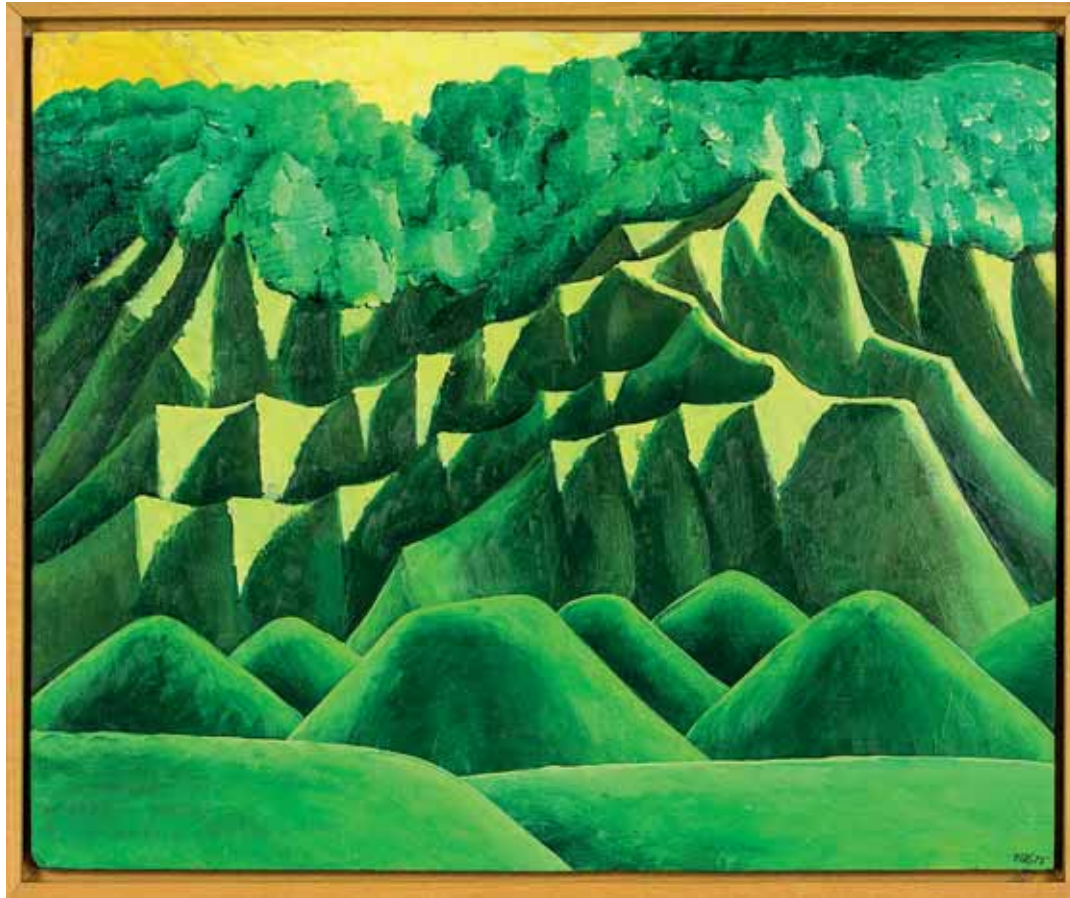
Provenance: Private collection, Auckland.

Purchased by the current owner from Barry Lett
Galleries in 1966.

Reference:

Colin McCahon Database (www.mccahon.co.nz)
CM000533.

\$45 000 – \$65 000



59

MICHAEL SMITHER

Hills at Mahenui

oil on board

signed with artist's initials *M. D. S* and dated '75;

title inscribed verso; original John Leech Gallery

label affixed verso

470 x 580mm

\$18 000 – \$22 000

Toss Woollaston

60

Rainbow in Riwaka
oil on board, 1977
signed
1190 x 905mm

Provenance:
Private collection, Sydney, Australia.

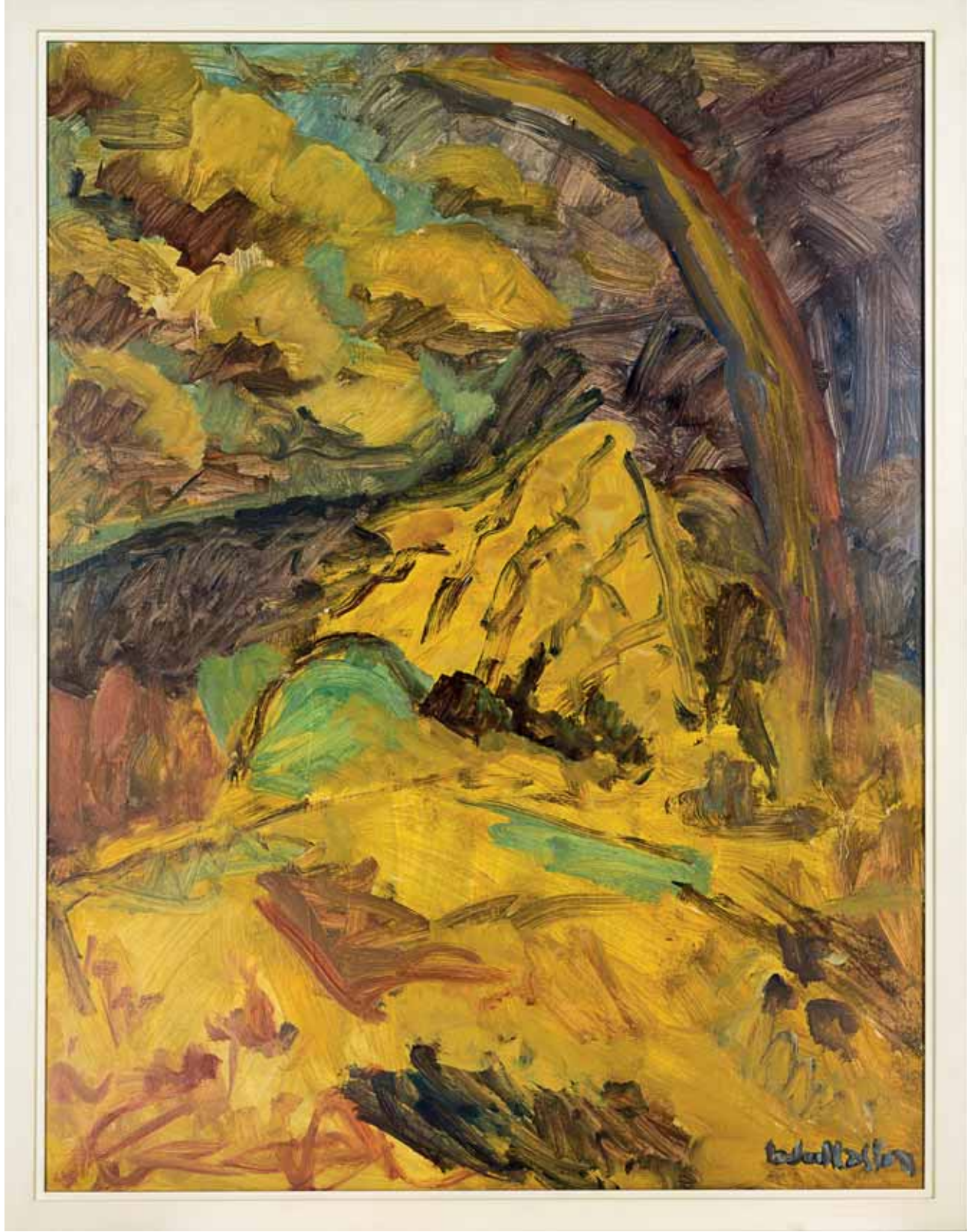
\$55 000 – \$75 000

The name that inexorably asserts itself in any conversation regarding Toss Woollaston (1910 – 1998) is the French Post-Impressionist Paul Cezanne (1839 – 1906). Not the apples and pears Cezanne, but the late, great Cezanne of the Mont Sainte-Victoire years. That craggy bull's head of a mountain consumed the French painter in his last decades. It is estimated he wrestled with this grand motif on over eighty occasions.

His obsession was such it caused the poet Rainer Maria Rilke to exclaim, "not since Moses had anyone seen a mountain like this." Roll the globe a few turns and fast forward the clock a few decades, then step off in the Nelson area of New Zealand and the same sentiment could be applied to Woollaston. The centre of his attention was Pah Hill in Riwaka, just north of Motueka. In his later years Woollaston produced a near continuous series of works in and around Takaka, Riwaka, Tasman Bay, Golden Bay and Mapua which was the subject of the imperious 2.7 metre long oil on board which was a feature of the Ron Sang Collection offered in March of this year at ART+OBJECT.

This catalogue is blessed with three oils on board which span the years 1977 to 1992. As much as they depict the landscape of this distinct mountain to sea location they also reveal a wide divergence of atmospheric conditions and weather patterns. Riwaka was fascinating to Woollaston 24/7.

Rainbow in Riwaka of 1977 as the name suggests depicts that joyous moment when tumult clears to reveal an optical miracle. It is the most vigorously handled of the three, its thinned and loosely applied pigment dancing to contain a moment that was unfolding before the artist's eye. *Pah Hill and Full Moon* of 1986 features the most heavily applied paint – near impasto in parts as befits the brooding nocturnal near darkness. The final of the three *Pah Hill with Autumn Poplars* dating to 1992 is articulated by a loose and brushy dry application that captures the parched landscape before rain sets in for winter.





61

TOSS WOOLLASTON
Pah Hill with Autumn Poplars
 oil on board
 signed and dated '92; title
 inscribed verso
 590 x 900mm

\$22 000 – \$30 000

The variety of tonality and paint application in these three works are testimony to the dexterity and clear sense of starting afresh that Woollaston applied to each iteration of these Riwaka works. That he, like Cezanne, could find such endless inspiration in looking again at the same subject casts the painter in a similar light to a scientist in the lab endlessly repeating an experiment to confirm the veracity of his hypothesis. Woollaston alludes to this relentless approach in an interview in 1992 as... "a matter of temperament. I like Rouault's phrase 'a lifetime of effort in a favourable furrow'. Having been released into 'my own style' by the wonderful and liberating things Flora Scales from the Hans Hoffman School in Munich told me in 1934, I wasn't in the least interested to change my 'favourable furrow' ".¹

One of the key messages Woollaston locked onto from Hoffman via Flora Scales was an alternative to classical diminishing perspective which had been the compositional gold standard for landscape painting since the Renaissance. It is this grasp of the space between the three and two dimensions: the depicted and its translation onto the picture plane that provided Woollaston with enough wiggle room to draw upon a broad range of landscape and painterly traditions, quite literally from Constable to early abstract expressionism, as valid points of reference. Woollaston



62

TOSS WOOLLASTON
Pah Hill and Full Moon
 oil on board
 signed and dated '86; title
 inscribed verso
 750 x 894mm

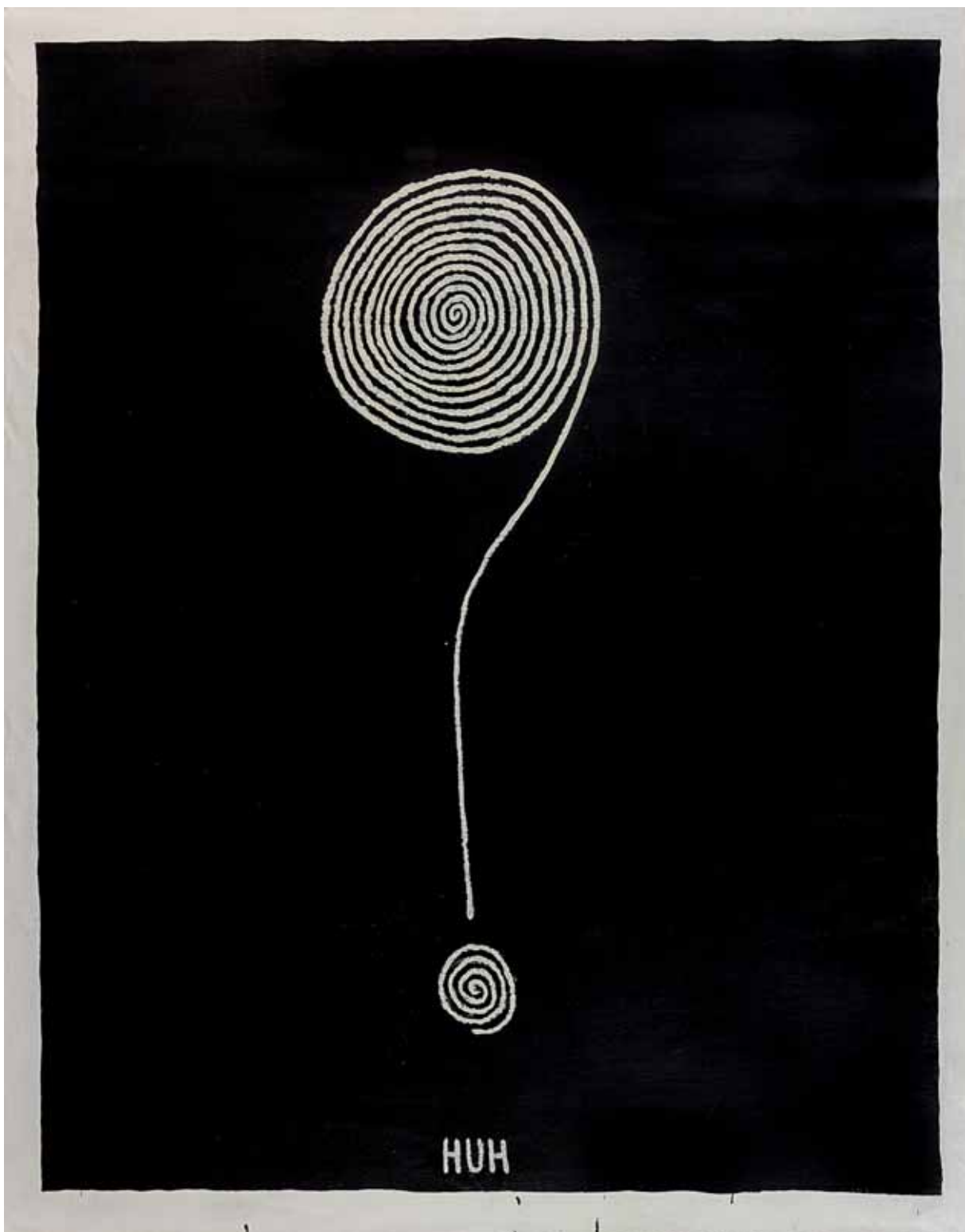
\$25 000 – \$40 000

articulates this clearly in *Sage Tea*, his 1980 autobiography, stating a 'new kind of space' was revealed to him, 'not imitated from the appearances of nature but created in terms of the two dimensions of the picture plane itself.'²

It is this long and deep meditation, over many decades, on the act of painting itself, as much as the landscape before the artist's and now our eyes, that makes these three works so satisfying. Woollaston, just like his beloved Cezanne, was the real deal.

Hamish Coney

1. Gerald Barnett *On Painting, a Conversation with Toss Will Woollaston*, Art New Zealand 64, Spring 1992. p65
2. M.T. Woollaston *Sage Tea*, Auckland, 1980. p246



63

PETER ROBINSON

Huh

acrylic and oilstick on unstretched canvas

signed and dated 1997 verso

1805 x 1485mm

Provenance:

Private collection, Auckland. Purchased by the current owner from
Dunbar Sloane, Auckland, December 4th 2002, Lot No. 4.

\$30 000 – \$40 000



64

GORDON WALTERS

Untitled

gouache on paper

signed and dated '55

300 x 230mm

Provenance:

Private collection, Auckland.

\$30 000 – \$45 000



65

ROBERT ELLIS
Motorway in Mist
 oil on board
 signed and dated 1965
 1220 x 1220mm

Provenance:
 Private collection, Central Otago.

\$25 000 – \$35 000



66

Robert Ellis

Landscape with City and Roads

oil on board

signed and dated '65; title inscribed

1220 x 1220mm

Provenance:

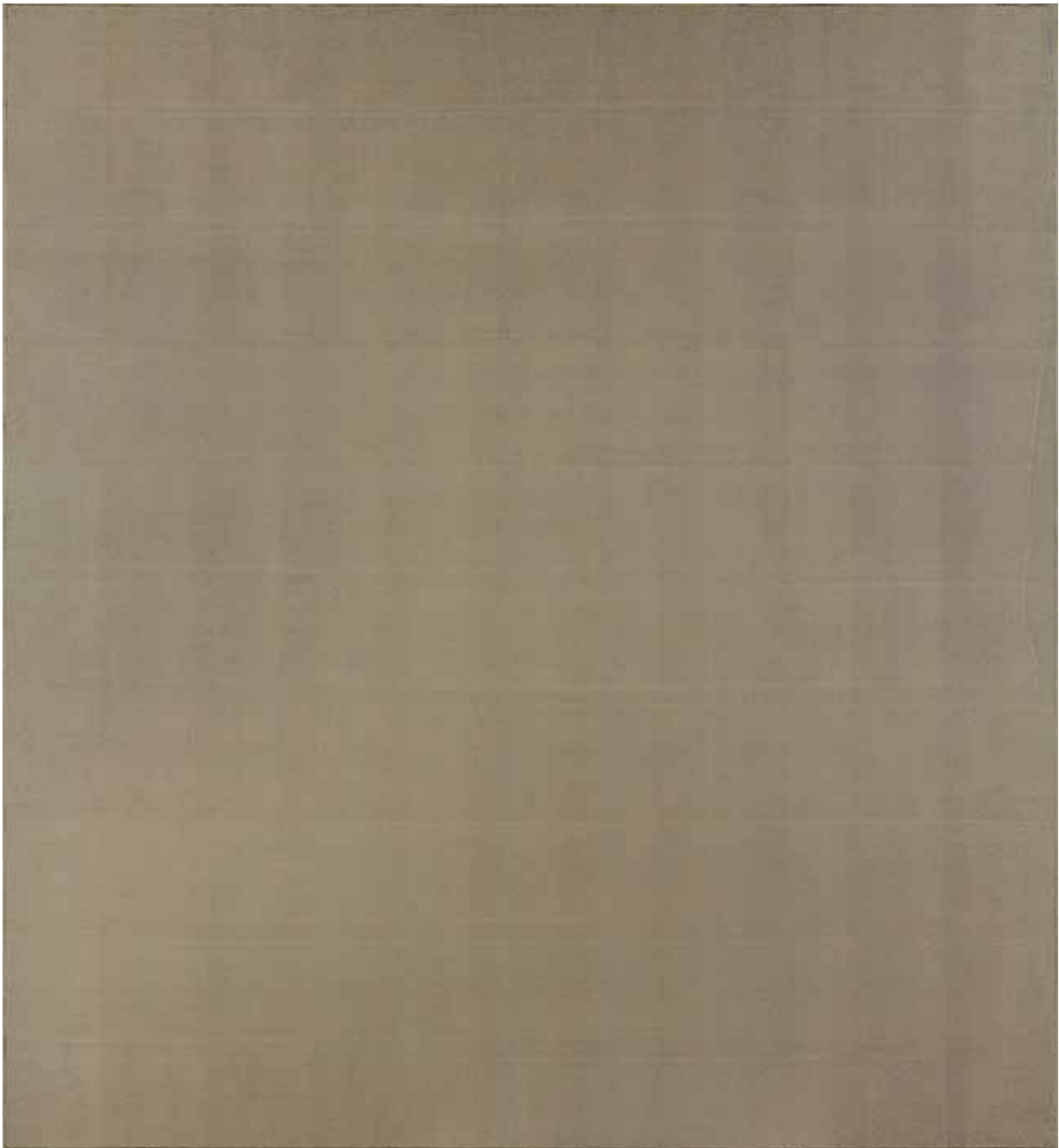
Private collection, Hawke's Bay.

\$25 000 – \$35 000



67

GEOFF THORNLEY
Construction
oil on canvas on board
signed and dated 3. 82
1700mm: diameter
\$15 000 – \$22 000



68

GEOFF THORNLEY

Unnamed – Name No. 11

oil on canvas

signed and dated 10. 97 verso; original

Vavasour Godkin label affixed verso

2200 x 2000mm

Provenance:

Private collection, Auckland.

\$25 000 – \$35 000



69

ROBYN KAHUKIWA

Where to Now?

oil on board

signed and dated '74

590 x 730mm

Provenance:

Private collection, Central Otago.

\$15 000 – \$25 000



70

DICK FRIZZELL

Broken Gate, Wairau Valley

oil on canvas

title inscribed, signed and dated 16.10.91;

original Gow Langsford Gallery label affixed verso

900 x 1045mm

Provenance:

Private collection, Central Otago.

\$22 000 – \$32 000



71

RICHARD KILLEEN

Know this place

acrylic and collage on aluminium, 27 pieces
title inscribed, signed and dated 1993; artist's
original catalogue labels affixed each piece
verso

1900 x 2250mm: installation size variable

Exhibited:

'Richard Killeen – New Paintings',
Ray Hughes Gallery, Sydney, June, 1994.

'Stories we tell ourselves: The Paintings of
Richard Killeen', Auckland Art Gallery Toi o
Tāmaki, 9 September – 5 October.

Illustrated:

Francis Pound, *Stories we tell ourselves:
The Paintings of Richard Killeen* (Auckland,
1999), p. 114.

Provenance:

Private collection, Australia.

\$32 000 – \$42 000



72

MILAN MRKUSICH

Painting '61-22

oil on canvas

title inscribed and dated December 1962 and

inscribed *Cat No. 44* on original Auckland Art

Gallery exhibition label affixed verso

1110 x 855mm

\$20 000 – \$30 000



73

MAX GIMBLETT

Island

metallic pigments and acrylic polymer on canvas

title inscribed, signed and dated 1983 verso

2275 x 2275mm

Provenance:

Private collection, Auckland.

\$25 000 – \$40 000



74

MILAN MRKUSICH

Untitled - Dark I

acrylic on canvas

title inscribed, signed and dated 1984 verso

1600 x 1600mm

Provenance:

Private collection, Auckland.

\$25 000 - \$35 000



75

ARNOLD MANAAKI WILSON

Untitled

carved kauri, circa 1968

2105 x 200 x 140mm

Provenance:

From the estate of Merle Brynildsen,
potter, painter and friend and
contemporary of Arnold Wilson.
Passed by descent to the current
owner, Waikato.

\$12 000 – \$16 000



76

DENIS O'CONNOR

Eireann Go Brach

carved limestone, 1986

520 x 450 x 300mm

Exhibited:

'Branches from the Wishing Tree',
Dunedin Public Art Gallery,
Dunedin, 1986.

Literature:

Peter Leech, 'Branches from the
Wishing Tree, *Art New Zealand*,
1986, pp. 30, 81.

\$3000 – \$5000



77

DENIS O'CONNOR

My Throat's River

engraved and burnished Welsh roof slate

title inscribed, signed and dated 13. 6. 2000 and inscribed

for Bob Orr and the names of rivers verso

500 x 300mm

Illustrated:

Denis O'Connor, *What the Roof Dreamt* (Auckland, 2007), p. 74.

\$6000 – \$9000



78

DENIS O'CONNOR

Institute of the Seaman's Friend

engraved Welsh roof slate

title inscribed, signed and dated August 2002 and inscribed after

staying at the Riverview Hotel, 507 West St, Greenwich Village,

New York, 11. 5. 99, formerly Institute of the Seaman's Friend

(where the survivors of the Titanic sinking arrived in 1912). 'I was

born the year the Titanic sunk', my father's boast' verso

500 x 300mm

Illustrated:

Denis O'Connor, *What the Roof Dreamt* (Auckland, 2007), p. 91.

\$6000 – \$9000

THE BOOK OF THE DEAD



79

LAURENCE ABERHART

The Book of the Dead

unique leather-bound artist's book containing one platinum print and ten gold and selenium toned gelatin silver prints
title inscribed, signed and dated 1994 – 2004; title inscribed, signed and dated on each print
195 x 245mm: each print variable

\$12 000 – \$20 000



80

PETER PERYER
Home
 gelatin silver print, 1991
 290 x 440mm

\$3000 – \$5000



81

RONNIE VAN HOUT
Some Dead Artist's
 Pegasus print, 4/15
 358 x 520mm

\$1500 – \$2500



82

GAVIN HIPKINS
Tender Buttons (Doll)
 type C photograph, 3/8
 title inscribed, signed and dated
 2006 verso
 455 x 300mm

\$2000 – \$4000



83

GAVIN HIPKINS
Tender Buttons (Sculpture)
 archival inkjet print, 5/8
 title inscribed, signed and dated '08 verso
 460 x 310mm

\$2000 – \$4000



84

MARK ADAMS

Tony Fomison at Tai Tapu, Banks

Peninsula, 1972

silver bromide print (1975)

original catalogue label affixed verso

200 x 159mm

\$1500 – \$2500



85

ANS WESTRA

New York, 1987

gelatin silver print

title inscribed and signed

and inscribed *vintage print*

358 x 306mm

\$2500 – \$4000



86

JOHN JOHNS

The Woodside Douglas Fir, Geraldine,

South Canterbury

vintage gelatin silver print (1956)

307 x 230mm

\$1500 – \$2500



87

JOHN B. TURNER

Beer Garden Wall

gelatin silver print (1969)

250 x 365mm

\$600 – \$900



88

PETER PERYER
Alligators, Auckland Zoo
 gelatin silver print
 title inscribed and dated Nov '81 verso
 187 x 270mm

\$3500 – \$5000



89

PETER PERYER
Birds, Chatham Islands
 gelatin silver print, 2/25
 title inscribed, signed and dated 2001 verso
 350 x 520mm

\$3000 – \$5000



90

PETER PERYER
Two Goats
 gelatin silver print, 2/10
 title inscribed, signed and dated 2007 verso
 378 x 505mm

\$3000 – \$5000



91

PETER PERYER
Goat Head
 gelatin silver print, 5/10
 title inscribed, signed and dated 2008 verso
 200 x 266mm

\$2000 – \$3500



92

ANNE NOBLE

A Statue in the Convent: In the Presence of Angels

gelatin silver print

133 x 196mm

\$1500 – \$2500



93

ANNE NOBLE

Bed

gelatin silver print

title inscribed, signed and dated 1992

and inscribed from the series 'Night

Hawk', print made 1996 verso

162 x 162mm

\$2000 – \$3000



94

LAURENCE ABERHART

Taranaki from Oeo Road under Moonlight

gold and selenium toned gelatin silver print

195 x 245mm

\$6000 – \$9000



95

LAURENCE ABERHART

Mont St Michel, Normandy, France, 12 October, 1994

(Shadow)

gold and selenium toned gelatin silver print

title inscribed, signed and dated 1994/5 and

inscribed No. I

195 x 245mm

\$2000 – \$4000



96

RHONDA BOSWORTH
Portrait of Jeffrey Harris
gelatin silver print
title inscribed, signed & dated 1975 verso
165 x 248mm

\$800 – \$1200



97

ANNE NOBLE
Wanganui: Te Poti (the boat)
gelatin silver print (1982)
123 x 280mm

\$1000 – \$2000



98

WAYNE BARRAR
Barrier, Lake Ruataniwha
selenium toned gelatin silver print
title inscribed, signed and dated 1987 verso
156 x 222mm

\$1000 – \$2000



99

GORDON H. BROWN
Motel Unit 2, Dunedin, September 1987: kitchen – benchtop, fridge
gelatin silver print
title inscribed and signed verso
120 x 174mm

\$600 – \$900



100

GORDON H. BROWN
Motel Unit 2, Dunedin, September 1987: Glass on Glass Reflected
gelatin silver print
177 x 120mm

\$600 – \$900



101

GORDON H. BROWN
Motel Unit 2, Dunedin, September 1987: three towels
gelatin silver print
title inscribed and signed verso
120 x 176mm

\$600 – \$900



102

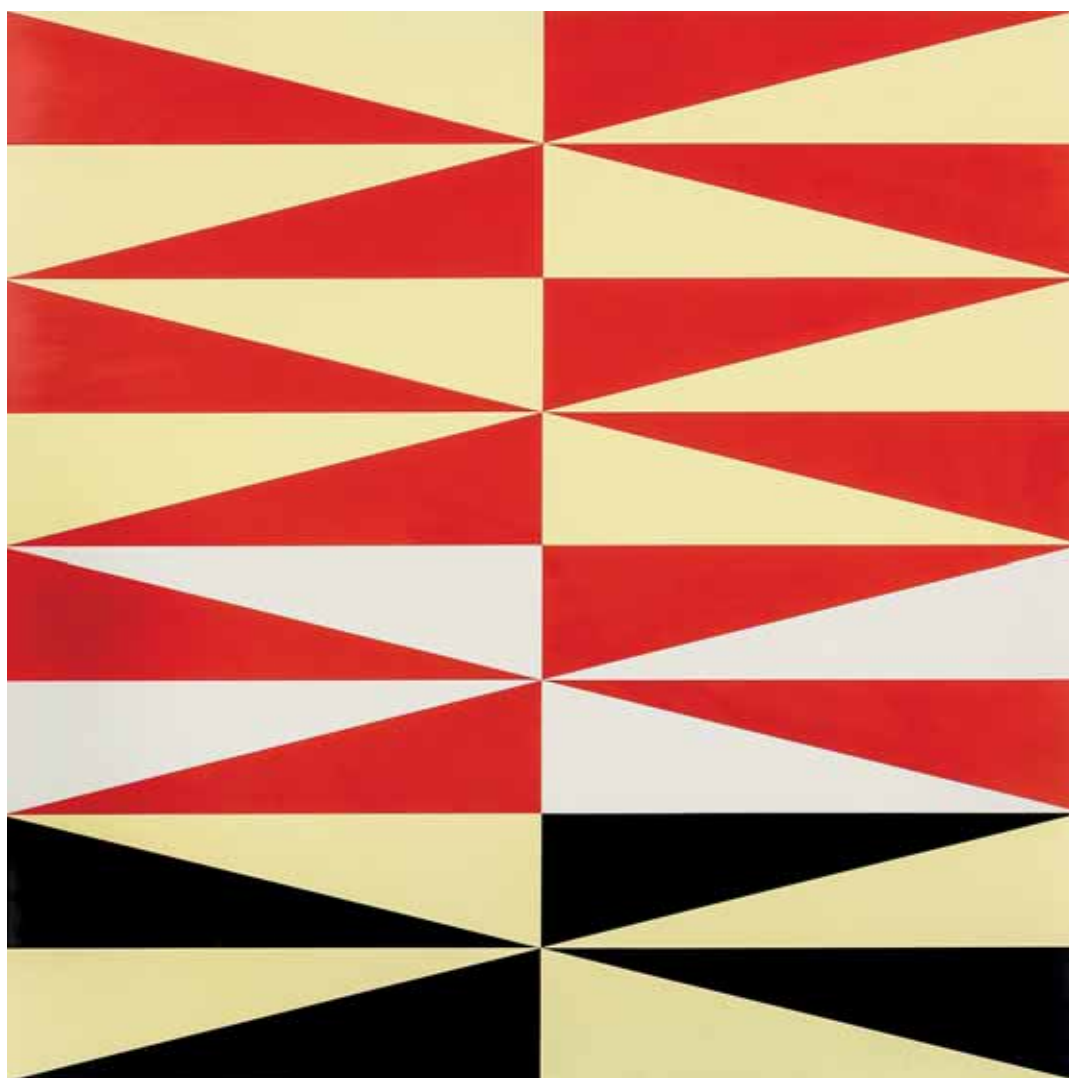
ALLEN MADDOX

Untitled

oil on cotton duck
signed and dated '77
1600 x 1830mm

Provenance:
Collection of the artist's estate.
Private collection, Auckland.

\$18 000 – \$26 000



103

RICHARD KILLEEN

Way of Life

acrylic lacquer on aluminium

title inscribed, signed and dated July

1978 verso

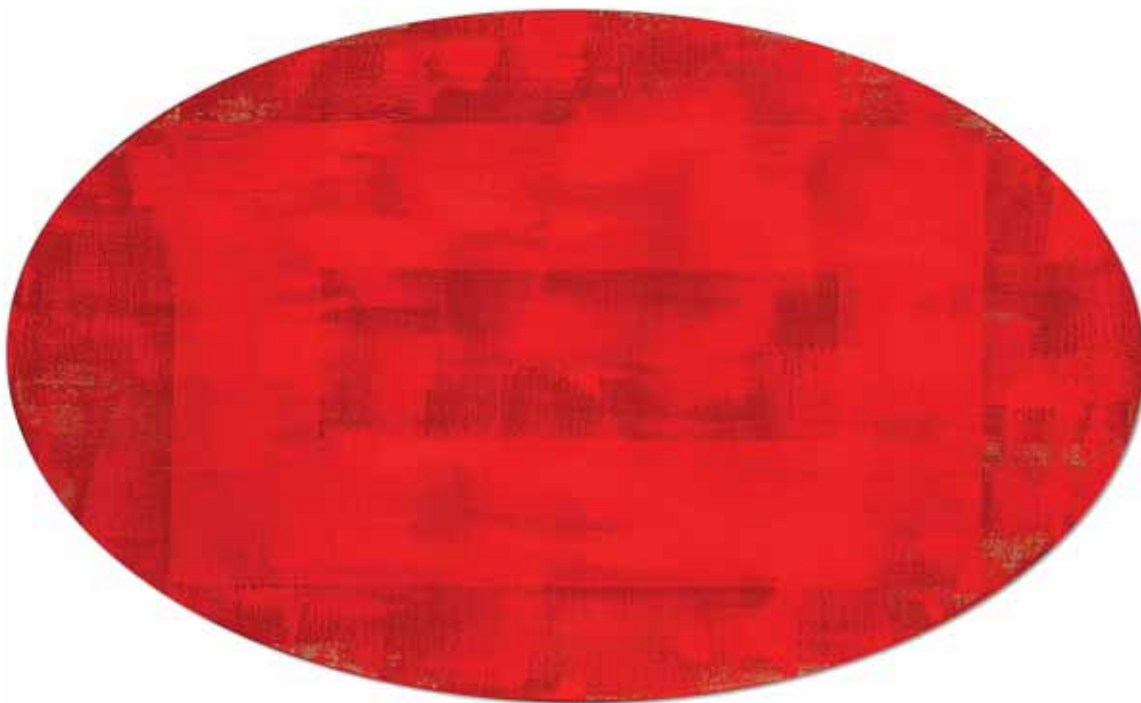
880 x 880mm

\$18 000 – \$26 000

104

GRETCHEN ALBRECHT
Untitled – Garden Painting
acrylic on canvas
signed and dated '71
1370 x 1215mm

\$12 000 – \$16 000



105

GRETCHEN ALBRECHT
Small Red Threshold
oil on Belgian linen
title inscribed, signed and dated '02 verso
725 x 1200mm

\$12 000 – \$18 000



106

KARL MAUGHAN

Untitled

oil on canvas

signed and dated 16/9/98 verso

2140 x 1707mm

Provenance:

Private collection, Wellington.

Private collection, Auckland.

\$35 000 – \$50 000

107

CLAUS EDWARD FRISTROM

Untitled

oil on canvas board

signed

180 x 250mm

Provenance:

Private collection, Wellington.

\$5000 – \$8000



108

CLAUS EDWARD FRISTROM

Sunlit Cliffs, Masterton

oil on canvas board

signed; title inscribed verso

in another's hand

225 x 285mm

Provenance:

Private collection,
Wellington.

\$5000 – \$8000



109

PATRICIA FRANCE

Distant Drums

oil on board

title inscribed and dated

1986 on artist's original

labels affixed verso

765 x 655mm

Provenance:

Private collection, Central
Otago.

\$6000 – \$10 000



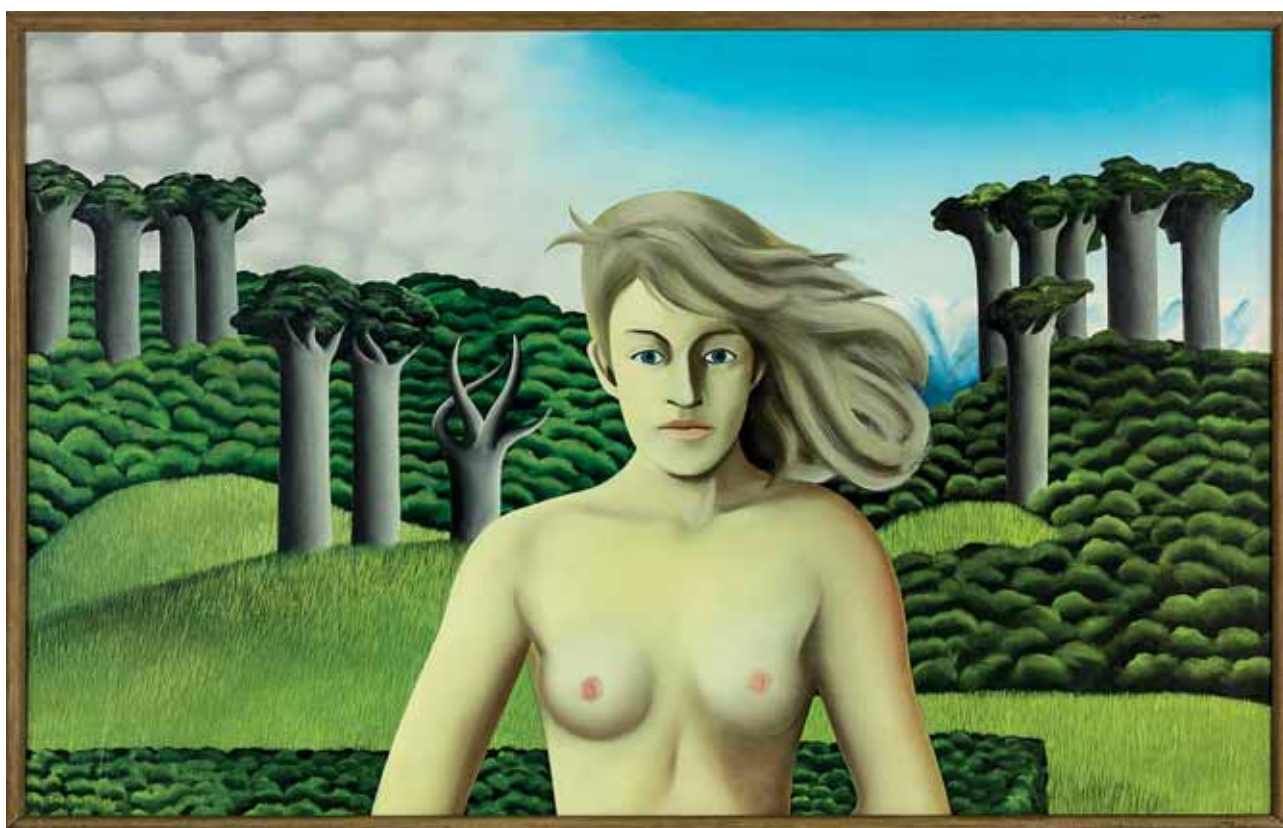


110

PETER MCINTYRE
The Rangitikei River
oil on board
signed
600 x 750mm

Provenance:
Private collection, Wellington.

\$27 000 – \$37 000



111

IAN SCOTT

Two Worlds

oil on board

signed and dated '68; artist's

original label affixed verso

760 x 1207mm

Provenance:

Purchased by the current owner,

circa 1970. Private collection,

Auckland.

\$12 000 – \$16 000



112

PETER SIDDELL

Sea Level

oil on canvas

signed and dated 2000; original

Artis Gallery label affixed verso

880 x 1200mm

Illustrated:

Michael Dunn, *The Art of Peter Siddell* (Auckland, 2011), pp. 218 – 219.

\$45 000 – \$65 000



113

BILL HAMMOND

Pack of Five 11

acrylic on plywood

title inscribed, signed and dated 1999

640 x 520mm

Provenance:

Private collection, Australia.

Purchased from Peter McLeavey Gallery,
Wellington in 2005.

\$20 000 – \$30 000



114

HYE RIM LEE
Candyland
 c-type photograph
 title inscribed and dated '01 verso
 600mm: diameter

\$3500 – \$5000



115

HYE RIM LEE
Candyland
 c-type photograph
 title inscribed and dated '01 verso
 600mm: diameter

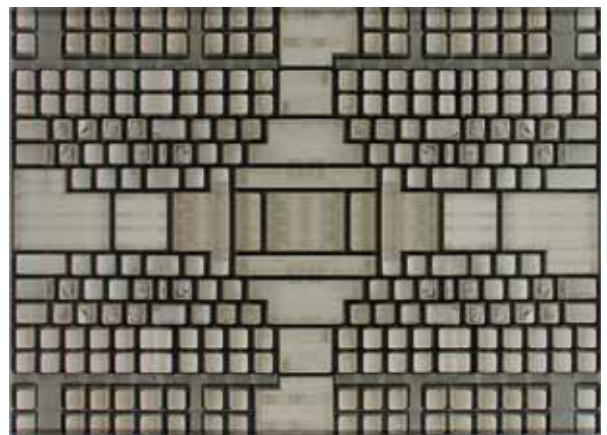
\$3500 – \$5000



116

JAE HOON LEE
Butterfly Dream
 duratrans print mounted on LED
 lightbox (edition of 5)
 825 x 1170 x 90mm

\$5000 – \$8000



117

JAE HOON LEE
Salvation
 type C print, edition of 8
 865 x 1184mm

\$4000 – \$7000

118

DICK FRIZZELL

Russian Tiki

oil on canvas

title inscribed, signed and dated

20/2/2004

595 x 495mm

Provenance:

Private collection, Auckland.

\$12 000 – \$16 000



119

JACQUELINE FRASER

'Enigma of Sylltaine – Is this prophet reclining at Purakaunui', No.1, 1998

wire, organza, lace and pins

1114mm x 510mm check

Provenance:

Private Collection, Melbourne.

Acquired from Peter McLeavey

Gallery, October 2000.

\$6000 – \$9000





120

RICHARD KILLEEN

Tank Farm

oil on canvas

signed and dated April – May 1967

and inscribed *No. 1* verso

455mm: diameter

\$4000 – \$7000



121

RICHARD KILLEEN

Stuffed Heads

acrylic on 24 aluminium cut-outs,

title inscribed and dated 1998 and

inscribed *Cat. No. 3323* on artist's

label affixed to verso

50 x 50mm each

installation size variable

\$10 000 – \$15 000

122

JULIAN HOOPER
Not Just a Picnic
watercolour
signed and dated 2009
1130 x 1115mm

\$8000 – \$12 000

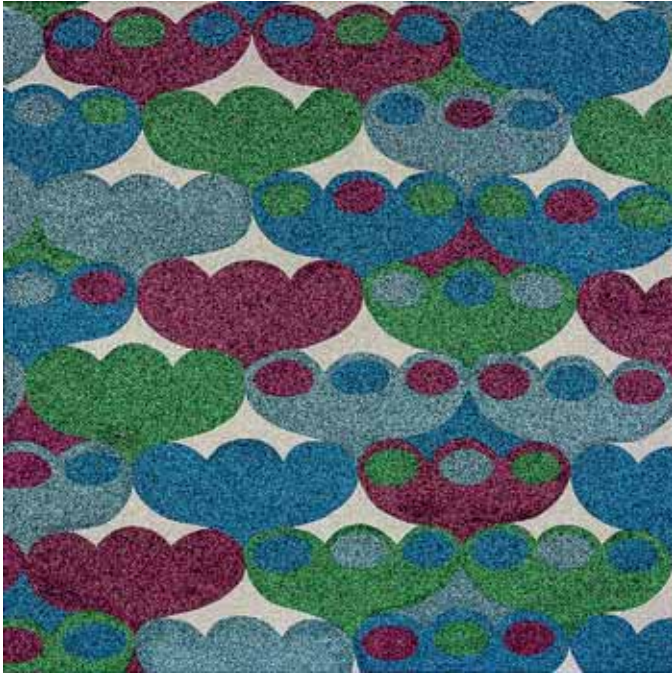


123

ROGER MORTIMER
*The Great and Deep Blushing
of Te Rakitamau*
acrylic on canvas
title inscribed, signed and
dated mmxii verso
1370 x 1225mm

\$8000 – \$12 000





124

REUBEN PATERSON

*My Emotional Seasons Repeat
Themselves*

glitterdust on canvas

title inscribed, signed and dated 2004;

original Gow Langsford Gallery, Sydney

label affixed verso

900 x 900mm

\$6000 – \$9000



125

JOHN REYNOLDS

Under a Cloud VII

oilstick on paper

signed and dated 2004 and inscribed VII

1000 x 700mm

\$6000 – \$9000

126

ANDREW MCLEOD

Parkscape II

digital print, edition 1/3

title inscribed, signed and dated 2003

940 x 1210mm

\$6000 – \$9000



Conditions of sale

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Absentee & Phone Bid Form

Auction No. 94
Contemporary Art

6 August 2015
at 6.30pm

This completed and signed form authorises ART+OBJECT to bid on my behalf at the above mentioned auction for the following lots up to prices indicated below. These bids are to be executed at the lowest price levels possible.

I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (15%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

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

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Freephone: 0 800 80 60 01
Facsimile: +64 9 354 4645

info@artandobject.co.nz
www.artandobject.co.nz

Payment and Delivery

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

Please indicate as appropriate by ticking the box:
☐ PHONE BID
☐ ABSENTEE BID

MR MRS MS

FIRST NAME: _____
SURNAME: _____

ADDRESS: _____

HOME PHONE: _____
MOBILE: _____

BUSINESS PHONE: _____
EMAIL: _____

Signed as agreed: _____

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

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

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CONTEMPORARY ART
6 AUGUST 2015

