



ART OBJECT

THE 21st CENTURY
AUCTION HOUSE

Contemporary Art and Objects May 3 2007 at 6.30 pm

3 Abbey Street, Newton, Auckland

—+—
John Edgar
Code (detail - left)
lot 70

—+—
Peter Robinson
Inflation Theory 2 (cover image)
lot 40

Welcome to ART+OBJECT's first auction catalogue. A+O's inaugural auction on May 3rd presents a new direction for the auction sector in New Zealand. In the last few months the directors of ART+OBJECT have met many collectors, artists, gallerists and arts professionals whose support has been fundamental to the direction of the company and this catalogue.

This support has been most appreciated and we look forward to meeting many more arts lovers at our new auction rooms and gallery space at 3 Abbey Street in Newton during our pre auction viewing and exhibition which opens on April 27th. For those who cannot visit our physical premises please visit our website www.artandobject.co.nz for an online viewing.

For those who are yet to visit ART+OBJECT or have not met the founding directors, please turn to page 92 for a brief description of the A+O team. Hamish Coney, Ross Millar, James Parkinson and Ben Plumbly together bring over fifty years industry experience to the New Zealand marketplace.



ART+OBJECT is based on the belief that a new, more contemporary voice is required to re-invigorate the New Zealand auction scene. This inaugural auction catalogue is an indication of the new directions you will see at A+O. Whilst it seems scarcely believable that A+O is the first new entrant into the New Zealand auction scene for more than thirty years the response we have had since our inception has indicated that there is plenty of scope for new sale categories and ideas.

ART+OBJECT

THE 21st CENTURY
AUCTION HOUSE

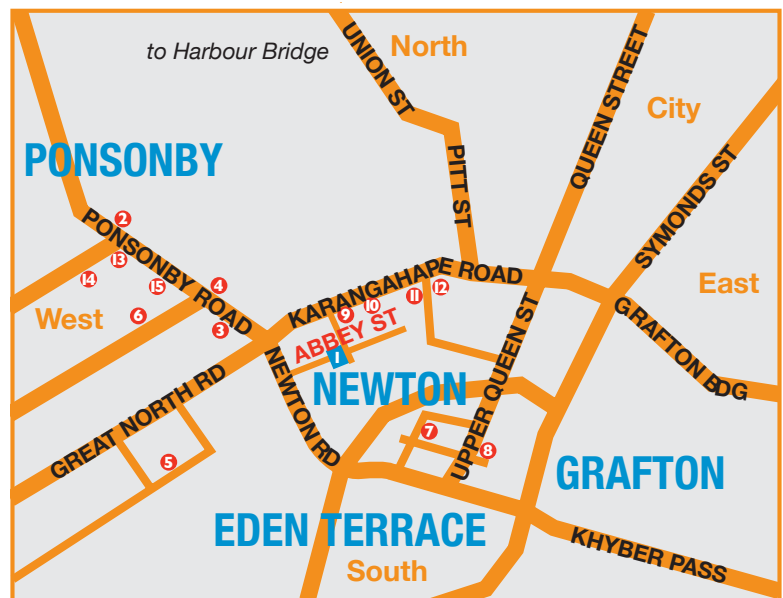
In the introduction section you will see the range of upcoming auctions that A+O has planned for the first half of 2007. Please take particular note of the Riduan Tomkins auction on June 30 outlined on page 18. Tomkins is a much loved artist and respected teacher and mentor to nearly two generations of New Zealand artists who is now unfortunately in poor health. His former colleagues and students have created works to be auctioned to raise funds for his future medical treatment. It is a classic example of the artworld looking after its own. ART+OBJECT is honoured to have been entrusted with the hosting and management of this important event.

First up we invite you to visit us at 3 Abbey Street where we have ample secure onsite parking and one of the largest gallery spaces in Central Auckland.

We are looking forward to meeting new and old friends and becoming part of the wider Karangahape Road artzone.

Finally, a few words of thanks to all those who have supported, assisted and advised ART+OBJECT from our inception. There are too many people to mention individually but on behalf of all of the directors of A+O we would like to formally thank all those highly skilled and professional people without whom we are certain we would not have been able to commence our business in the way we have.

To our founding clients we are most thankful for your support and for sharing our vision for the future of the art and object markets at auction.



ART+OBJECT

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- 1 ART+OBJECT
- 2 Masterworks
- 3 Objectspace
- 4 Art Station
- 5 Two Rooms
- 6 Whitespace
- 7 SOCA Gallery
- 8 Roger Williams
Contemporary
- 9 STARKWHITE
- 10 Michael Lett
- 11 Ivan Anthony
- 12 ARTSPACE
- 13 Lord Ponsonby's
- 14 Bashford Antiques

THREE FILM STILL FROM **ANIWANIWA** ARE AVAILABLE FOR PURCHASE FOR \$1250 (INCLUDING GST). EACH IS AN EDITION OF 50.



THE WORK IS NOW ON THE WAY TO VENICE AND A VENUE HAS BEEN SECURED - BUT FURTHER FUNDING IS STILL REQUIRED FOR THE 16 WEEK EXHIBITION. TO PURCHASE PRINTS AND HELP GET BRETT & RACHAEL TO VENICE PLEASE CONTACT :
JENNY TODD - TWO ROOMS, AUCKLAND, PHONE: (09) 360 5900 OR EMAIL TWOROOMS@XTRA.CO.NZ.
ALISON BARTLEY - WELLINGTON, PHONE: (04) 380 9223 OR EMAIL ALISON@BARTLEYANDCOMPANYART.CO.NZ

ANIWANIWA

**TWO NEW ZEALAND ARTISTS HAVE HAD A PROJECT
ACCEPTED FOR THE 52ND INTERNATIONAL ART
EXHIBITION - VENICE BIENNALE.**

THE WORLD'S OLDEST ART EXPOSITION FOUNDED IN 1895, THE VENICE BIENNALE HAS THREE COMPONENTS:
A CURATED EXHIBITION, NATIONAL PAVILIONS AND COLLATERAL EVENTS.

WHILST NEW ZEALAND HAS PARTICIPATED IN THE LAST THREE BIENNALES, IT IS NOT PARTICIPATING AS A
COUNTRY THIS YEAR.

HOWEVER, SCULPTOR **BRETT GRAHAM** AND DIGITAL ARTIST **RACHAEL RAKENA** HAVE HAD THEIR COLLABORATIVE
WORK **ANIWANIWA** ACCEPTED FOR THE COLLATERAL EVENTS SECTION.

THE DRIVE TO GET THE PROJECT SHOWN IN VENICE IS THE INITIATIVE OF CURATOR ALICE HUTCHISON. ALICE IS
CO-CURATING **ANIWANIWA** WITH TWO PROMINENT ITALIAN CURATORS - CAMILLA SEIBEZZI, BASED IN VENICE
AND CURATOR OF A NUMBER OF PREVIOUS BIENNALE EXHIBITIONS AND MILOVAN FARRONATO, ONE OF ITALY'S
LEADING CONTEMPORARY ART CURATORS.

YOUR SUPPORT WILL ENABLE THIS UNIQUE NEW ZEALAND STORY TO BE TOLD TO AN INTERNATIONAL AUDIENCE.

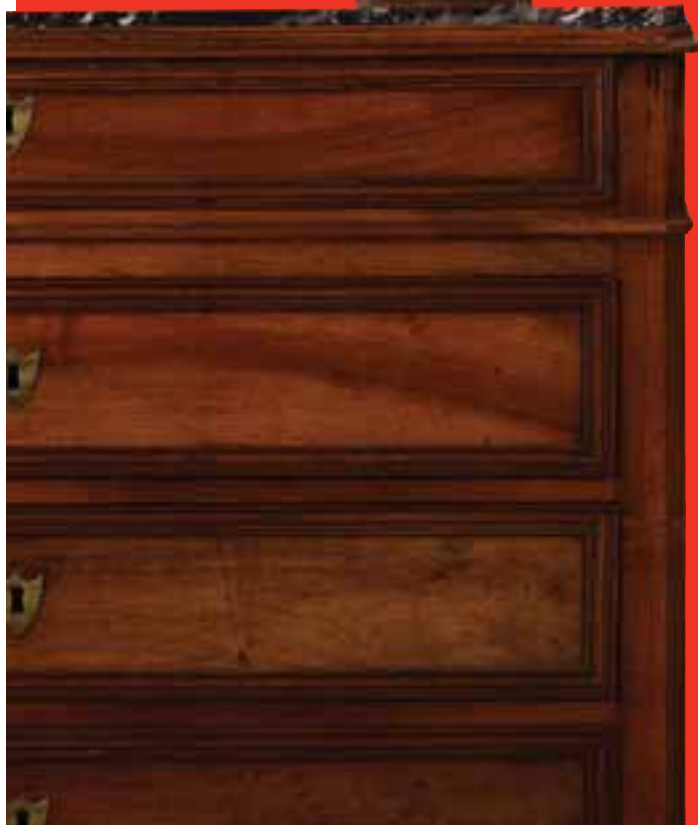




Okater Steinberger
Peasant Dancer
ivory and gilt bronze
circa 1930
h. 600mm
\$8000 - \$12 000



French Walnut Commode
circa 1880
\$1500 - \$2000



Pair of Paisley Ewers
in the manner of
Jose A Cunha, Portugal
circa 1885
\$2500 - \$3500





Antiques and Decorative Arts of the Modern Movement, Oriental Arts, Furniture and Decorator Items

Sat May 26

Pictured above is a selection from two large private collections of Moorcroft Pottery to be included in the auction.

Limited final entries invited until May 1

Enquiries to Ross Millar, ross@artandobject.co.nz +64 9 306 6190 mob 021 222 8185
and James Parkinson, james@artandobject.co.nz +64 9 306 6192 mob 021 222 8184

An Extraordinary Sale of Worcester and Decorative Arts

November 2007



(right)

A museum-quality
George Grainger
reticulated porcelain
urn and cover
circa 1862
h. 800mm

\$50 000 - \$60 000

(left)

A museum-quality
Japonais influenced
Royal Worcester
porcelain urn
circa 1890
h. 600mm

\$35 000 - \$45 000

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Maori pre-European Wakahuia
stone-tooled
17th-18th century
\$30 000 - \$45 000

Tribal Arts, Taonga Tuturu and Items of New Zealand Interest Sat May 26

Entries invited until May 1. Enquiries to Ross Millar ross@artandobject.co.nz
+64 9 306 6190 021 222 8185



African Dan tribal mask
black hardwood
h.410mm
\$600 - \$1000



A Contact Period Bowenite
(Tangiwai) Hei Tiki
h.100mm
\$3000 - \$5000



Blind Solomon led by his Wife
on a Missionary Journey (detail)
lithograph and watercolour
on linen for the working mens
educational union, 1852
\$4000 - \$5000



The ART+OBJECT Masterpiece Auction



Enquiries to
Ben Plumbly ben@artandobject.co.nz
+64 9 306 6191 mob 021 222 8183
or Hamish Coney hamish@artandobject.co.nz
+64 9 306 6193 mob 021 509 550

+

Shane Cotton
Rangiheketini
oil on canvas, triptych
\$75 000 - \$100 000

June 14 Further select entries
invited until May 14

+

Pat Hanly
Yellow Model
enamel on board
\$30 000 - \$40 000



New Collectors Art: May 24

Entries close May 1

+

Colin McCahon
North Otago Landscape
screenprint from the Barry Ilett Gallery Multiples
445 x 550mm
\$3000 - \$4000





Queen Street New Plymouth
Aotearoa / New Zealand
tel +64 6 759 6060
www.govettbrewster.com

NEW NATURE

26 MAY-2 SEPTEMBER 2007

CICADA
FIONA HALL
I-LANN YEE
I-TASC
YEONDOO JUNG
TAKASHI KURIBAYASHI
ROSEMARY LAING
LIN TIANMIAO
JON MCCORMACK
JOE SHEEHAN
TANG MAOHONG
MICHAEL ZAVROS

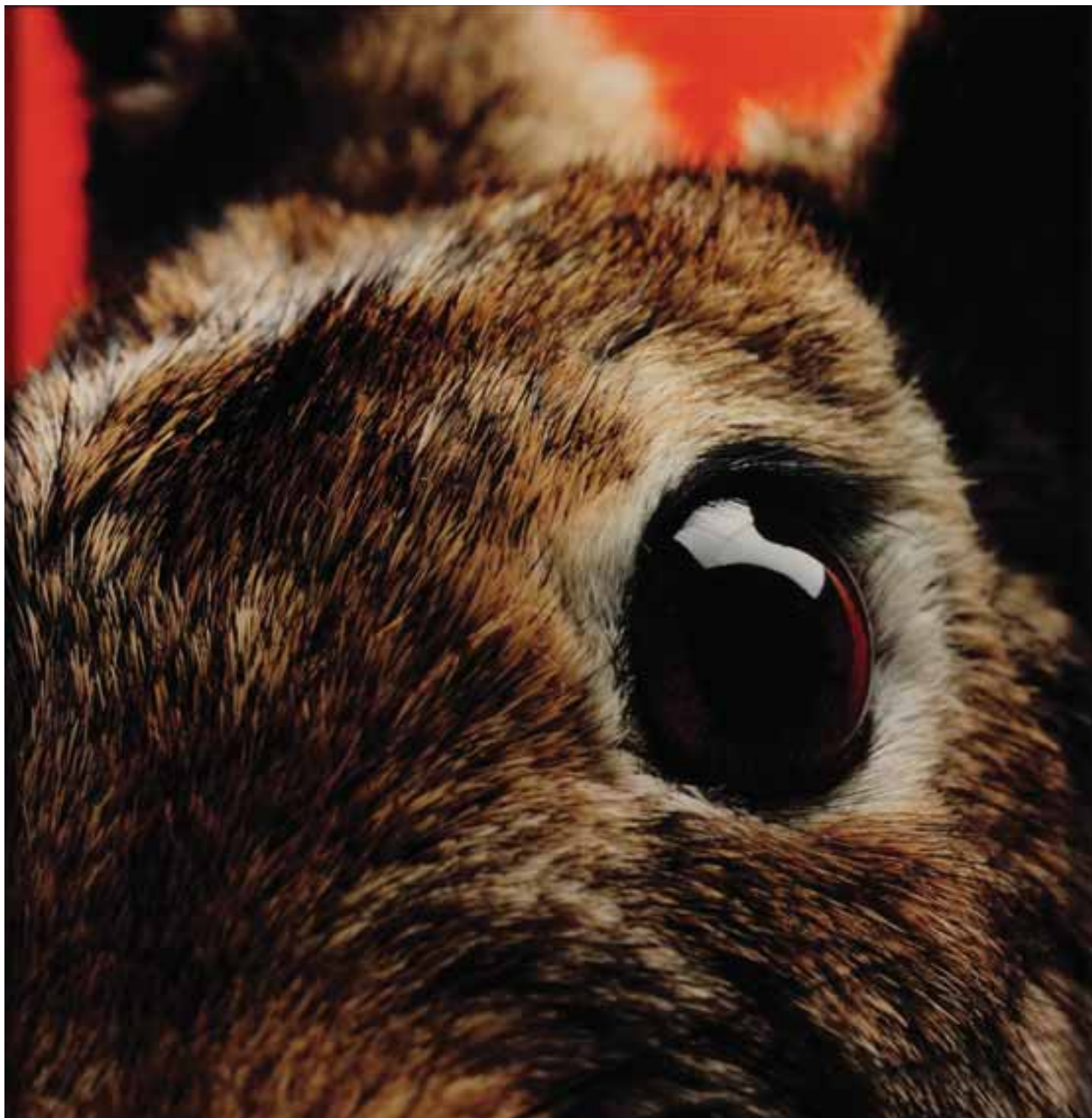
ALSO SHOWING
SEMANTIC BLISS: DAVID HATCHER
2006 NEW ZEALAND ARTIST IN RESIDENCE
21 APRIL - 22 JULY 2007



NEW PLYMOUTH
DISTRICT COUNCIL
newplymouthnz.com

IMAGE: YEONDOO JUNG LOCATION #10 2005





Important Modern and Contemporary Photographs July 19

Entries invited until June 21 - enquiries to Ben Plumbly

ben@artandobject.co.nz +64 9 306 6191 mob 021 222 8183

Michael Parekowhai

Craig Keller (detail)

Type C photographic print, 2000

1265 x 1035mm

\$8000 - \$12 000



20th Century Design

July 28 Entries close June 21

ART+OBJECT is preparing a superb catalogue of 20th Century Design. Early highlights include signature pieces by Arne Jacobsen, Hans Wegner, Le Corbusier, Charles and Ray Eames, Verner Panton, Finn Juhl, Peter Hvidt, Gio Ponti, Jens Quistgaard, Joe Colombo and an excellent collection of German pottery and G-Plan furniture.

Enquiries to Ben Plumbly ben@artandobject.co.nz +64 9 306 6191 mob 021 222 8183
and James Parkinson james@artandobject.co.nz +64 9 306 6192 mob 021 222 8184

In 3D

NZ & Foreign Sculpture and Design Art

Sat December 1

Selected entries invited until October 19

Enquiries to Ben Plumbly ben@artandobject.co.nz +64 9 306 6191 mob 021 222 8183



Michael Parekowhai

Atarangi #13

powder-coated aluminium

in 3 sections, 2002

200 x 400 x 100mm

\$6000 - \$9000



Donald Judd

Chair, Table

white pine

installation size variable

\$10 000 - \$15 000



The Riduan Tomkins Auction

All proceeds to go to the medical care of the artist.

Featuring works created by
Don Peebles, Phil Trusttum,
Andrew Drummond, Roger Boyce,
Simon Ogden, Simon Edwards,
Tony de Lautour, Rob McLeod,
Gerard Donaldson, Barry Cleavin,
Shane Cotton, Chris Heaphy,
Bing Dawe, Glenn Busch,
Eion Stevens, Peter Gibson Smith,
Mark Braunias + a special
presentation from Dilana Rugs.

Riduan Tomkins is a much loved and respected teacher and mentor to a generation of New Zealand artists. As senior lecturer in painting at the School of Fine Arts, University of Canterbury from 1985 to 1995 his influence and teaching is recognized as a decisive factor in the careers of countless artists.

As an artist Riduan enjoyed a distinguished exhibition career after studying at the Royal College in London with exhibitions at the Whitechapel Gallery and Museum of Modern Art, New York. His work is held in public and private collections in New Zealand and internationally. In recent years he has lived in Kalimantan, Indonesia where he has been instrumental in the development of an arts department at the University of Kalimantan.

Today Riduan requires costly medical treatment. His former students and colleagues are determined that he receives the best care.

ART+OBJECT is pleased to host this important art event. The June 30th Auction will be available to view from the 27th of June. More information will be available online at www.artandobject.co.nz and in future ART+OBJECT catalogues.

4pm Saturday June 30th at
ART+OBJECT,
3 Abbey Street, Newton Auckland.

To include a work in the fundraising
auction contact Georgina Ralston and
Bridget McIntosh –
Bath Street Gallery
64 9 377 5171
info@bathstreetgallery.com

VALUATIONS

Every day valuable artworks and antiques can change in value.

In the event of calamity, fire or theft it is imperative you have your precious artworks and antiques documented and correctly valued. Astute collectors should ensure that their collection is the subject of a registered valuation lodged with their insurance company.

James Parkinson, Director of Valuations and Collections Management, is New Zealand's only Property Institute qualified valuer working in the area of art and antiques. He is an expert in all aspects of valuation methodology and institutional valuation practice.

ART+OBJECT Valuations

In simple terms that means only ART+OBJECT valuations have the depth, rigour and professional recognition required by New Zealand's leading collectors, museums, corporates and public institutions. It is this quality of valuation advice which is now available to the private collector.

James has fourteen years professional valuation experience. Together with Ben Plumbly and Ross Millar he has completed valuations for numerous public galleries and institutions including The University of Auckland, The Auckland City Art Gallery, the Rotorua Museum of Art and History, The New Zealand Historic Places Trust and recently the Dunedin Public Art Gallery decorative arts collection and the entire contents of the Hocken Library.

To discuss an ART+OBJECT valuation contact:

James Parkinson on +649 354 46 46 email james@artandobject.co.nz mob 021 222 8184





Important message!ART+OBJECT announces a new sale category:

POPULAR CULTURE! 🕊️🕊️

Including toys and music memorabilia

- August 4th



Read on...

Then A+O invites you to travel the highways and byways of 20th century popular culture with our inaugural auction featuring but not limited to....

Film, band and tourism posters, musical instruments (including a rare carved **Fender guitar**) and records and a dedicated fan's collection of backstage passes. Jukeboxes including a pristine 1950s AML, a comprehensive range of retail neon from the 50s, 60s and 70s *From the Paul Hartigan collection and some special surprises.*

Toys including rare Matchbox, Dinky and Corgi and a magnificent collection of Disney toys and memorabilia.

Also included is a great selection of **Kiwiana** including retro items and Crown Lynn ceramics.

Diary August 4th now to attend the Pop Culture event of 2007. Entries invited until June 25th.

Contact James Parkinson on james@artandobject.co.nz mob 021 222 8184 and Hamish Coney on hamish@artandobject.co.nz mob 021 509 550

Are you a secret fan of the cool, the impossibly groovy and perhaps even the slightly weird? Yes?

ART+OBJECT

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Contemporary Art+Objects May 3 from 6.30pm

3 Abbey Street, Newton, Auckland

From 6.30pm - Art: lots 1 - 57

From 8.00pm (approx) - Objects: lots 58 - 123

EXHIBITION VIEWING

Launch opening event Friday April 27 6pm - 8pm

Friday April 27:..... 9am - 5pm

Saturday April 28:..... 10am - 5pm

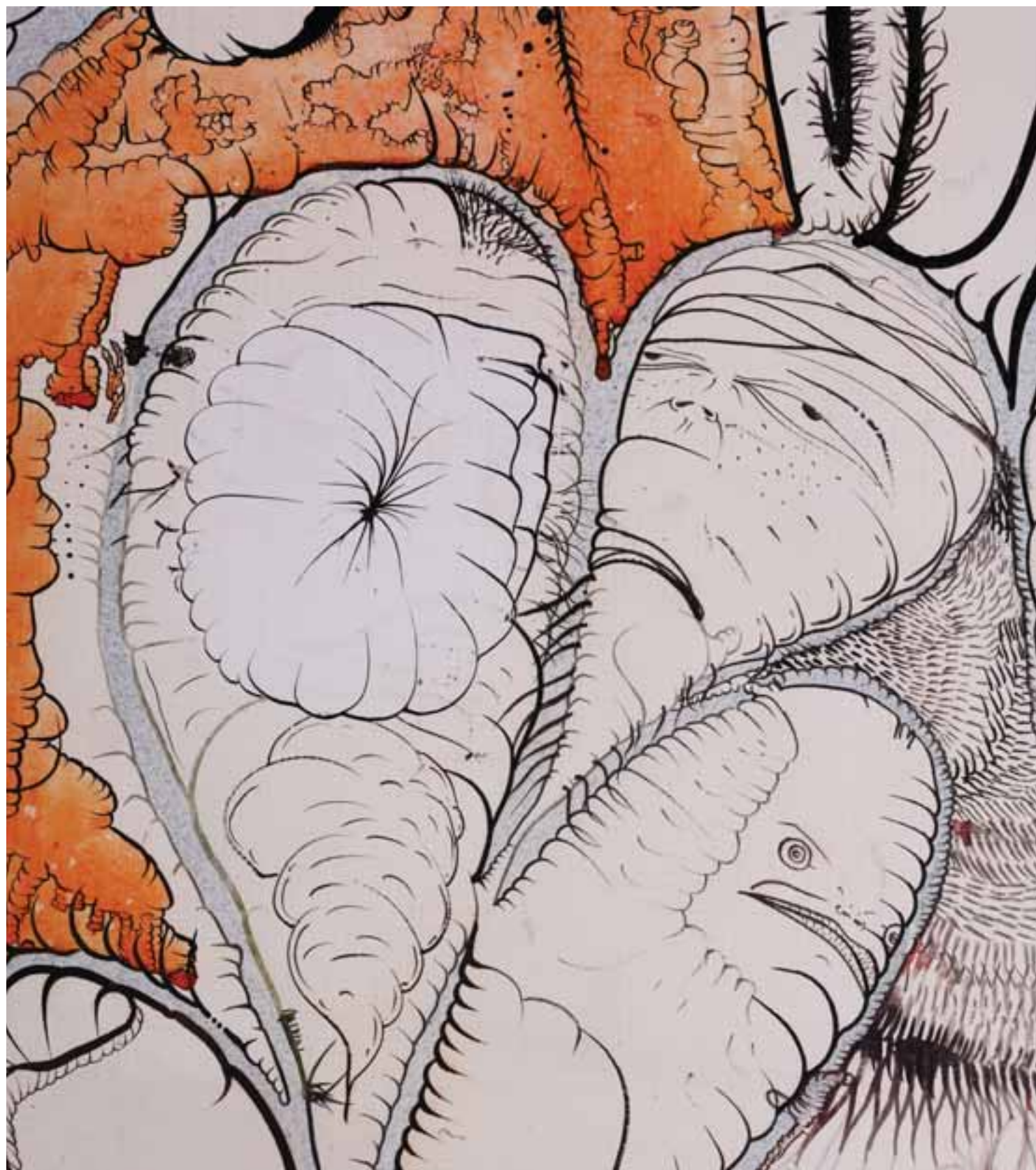
Sunday April 29:..... 10am - 5pm

Monday April 30:..... 9am - 5pm

Tuesday May 1:..... 9am - 5pm

Wednesday May 2:..... 9am - 5pm

Thursday May 3:..... 9am - 1pm



Contemporary Art

It didn't take too long for us here at ART+OBJECT to decide that our inaugural art auction should consist of a catalogue dedicated solely to Contemporary art. Taking our cue from international auction heavyweights Sotheby's, Christies and Phillips de Pury, we decided that contemporary art practice in New Zealand was more than rich enough to support an on-going specialist sale category focused wholly on avant-garde and Contemporary art. It was Christies who in 1997 originally made the seemingly radical move of introducing a specialist Contemporary art category to revitalize a market no longer responding to the overwhelming predominance of Impressionist painting at auction. Witnessing a similar phenomena and sea-change taking place locally, A+O proudly introduces its first, and indeed Australasia's first ever, dedicated sale of Contemporary New Zealand and International Art. Overseas, it is now the Contemporary art category which serves to generate the most interest and incite the most frenzied bidding. We believe that before too long this will also be the case here.

Contemporary art is not for everyone, yet it never fails in its duty to incite comment and generate discussion. The term itself is imprecise and amorphous, perhaps nowhere more so than here, where it seems to have hitherto loosely designated anything produced from the mid Twentieth Century through to today. Dictionary definitions of the word 'contemporary' regularly call forward terms and phrases such as co-existent, concurrent, of the present and belonging to the same time. At A+O we have opted for a temporal framework of art produced around or after 1990.

Contemporary is a term which is, by nature, elastic. It denotes a viewpoint which is constantly changing and moving forward: the avant-garde is always, sooner or later, subsumed by the rear guard. This brings excitement, change and flux as opposed to stasis and the status quo. ART+OBJECT's inaugural auction features many exciting artists seldom or never before seen at auction: Liz Maw, Andrew McLeod, Zara Southon, Seung Yul Oh, Sam Mitchell, Ricky Swallow, Gavin Hurley, et al., Joanna Braithwaite and Brendon Wilkinson, among several others. With it comes a responsibility on our behalf to promote and expand on the conversation inaugurated by these artists and their gallerists; to contribute in a meaningful and generative fashion as a separate but worthy intermediary between the artist and their audience. We hope this catalogue stands as testament to our commitment as an auction house to actively participate in this dialogue.

Ben Plumbly



1

Ronnie van Hout

December 1948:

Explaining Painting to Theo Schoon

painted plastic

title inscribed

signed and dated 1999 to underside

135 x 150 x 120mm

\$6000 - \$9000



2

Peter Stichbury

Seamus Pamplemousse

acrylic on lawn bowl, 2005

110 x 110 x 115mm

\$2500 - \$3500

3

Andrew McLeod

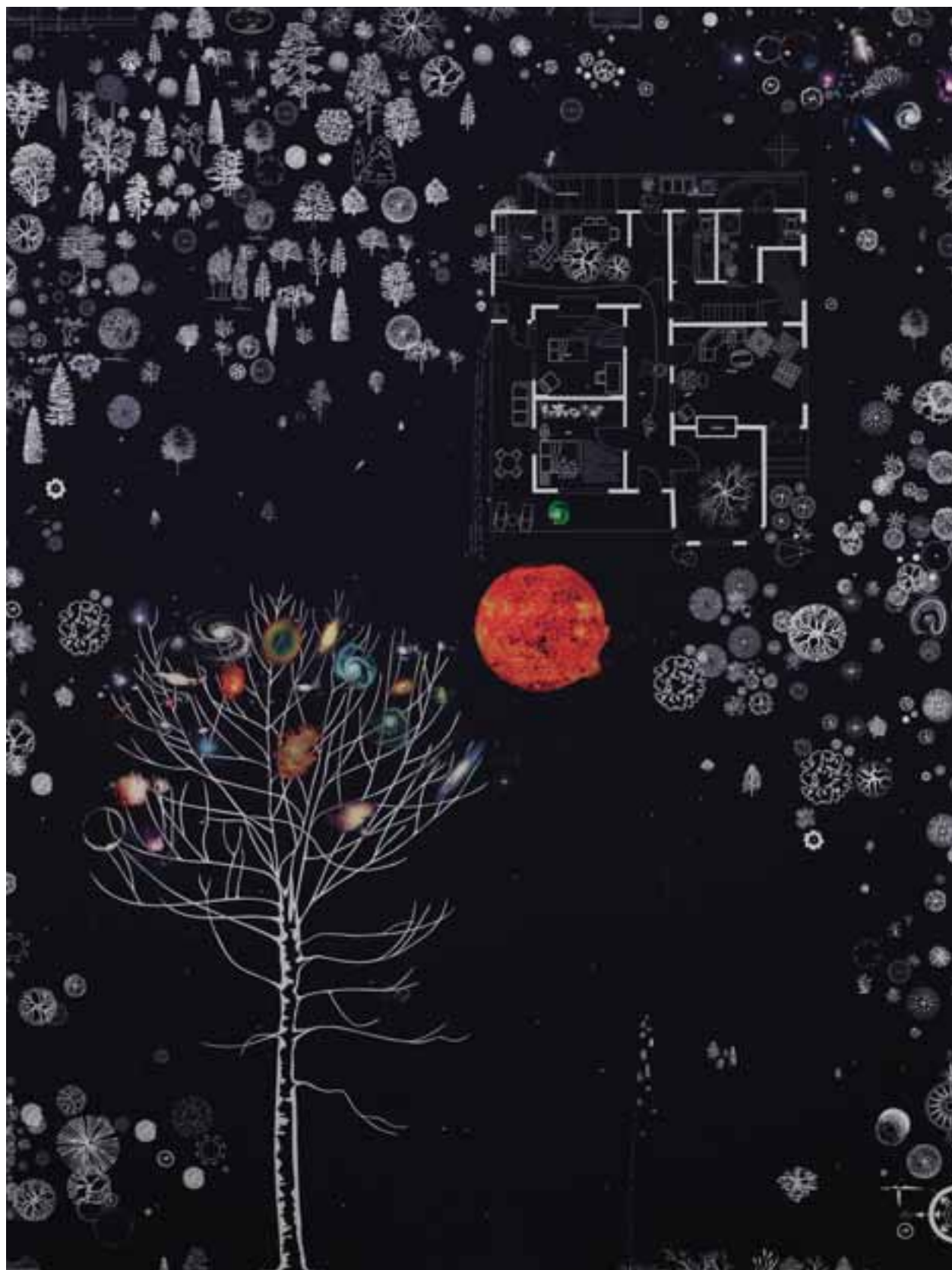
House and Studio

digital print, a/p

signed and dated 2004

1500 x 1100mm

\$6000 - \$9000





4

Gavin Hurley

S.A. Bowhill

oil on canvas

signed with artist's initials *GJH* and dated '03 verso

1015 x 1370mm

\$8000 - \$12 000

5

Judy Millar

Untitled Pink

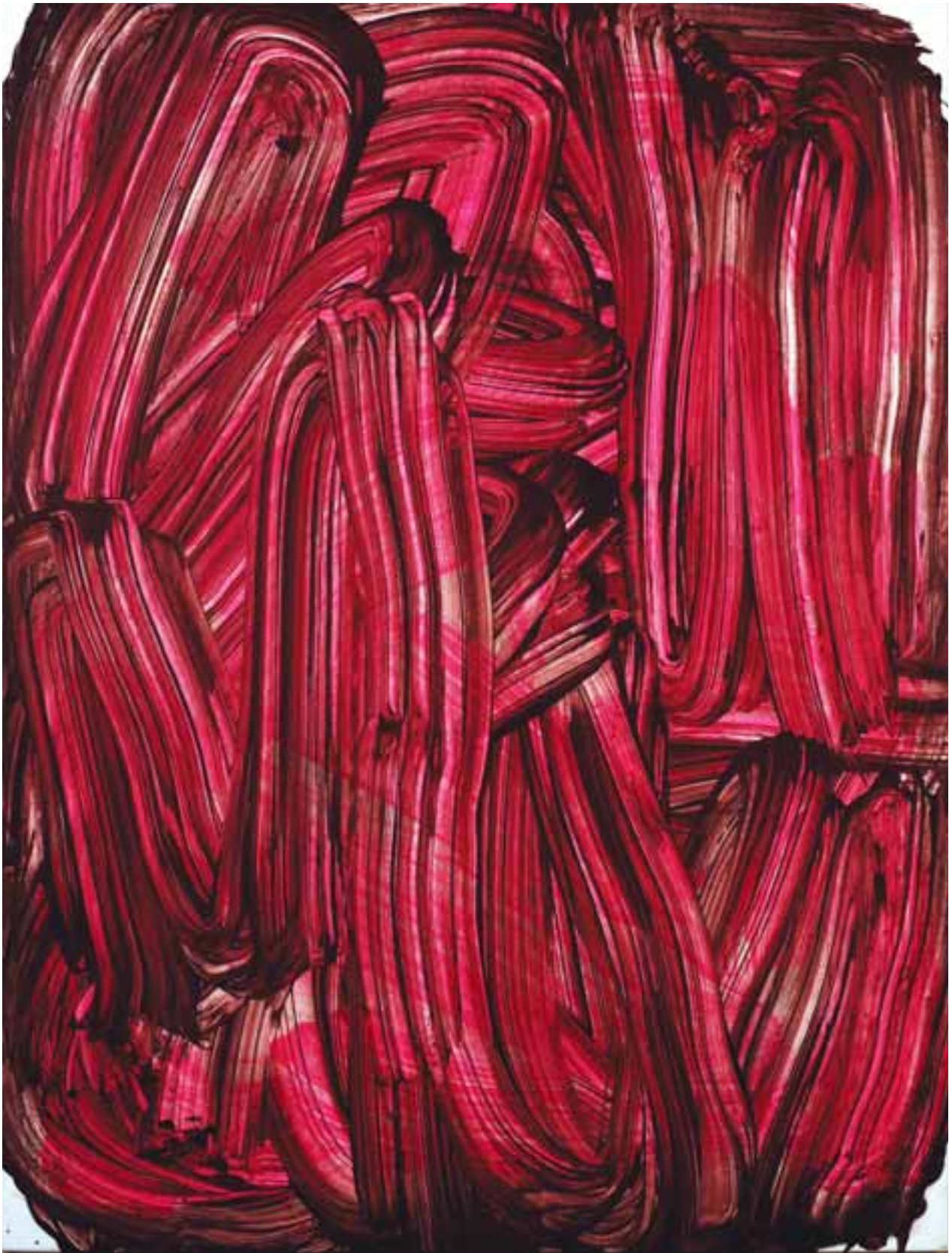
oil and acrylic on canvas

signed and dated 2002; original Gow Langsford

Gallery label affixed verso

1270 x 950mm

\$7000 - \$9000



Liz Maw*Aura*

oil on board

signed and dated '01

1325 x 1080mm (image size)

Exhibited: 'Jesus, Aura and Erebus',

Ivan Anthony Gallery, May 22nd – June 15th 2002

Provenance: Private collection, Auckland

\$14 000 - \$20 000

Liz Maw's oil paintings are admired and collected by a growing following and her work now features in Te Papa, and will soon be part of the Mystic Truths exhibition later in 2007 at the Auckland Art Gallery – Toi O Tamaki. Maw's paintings are eulogized for their arresting quality, that stop-you-in-your-tracks power that is rare in a contemporary world flooded with a dizzying array of banal images. Akin to movie stills, the technicolour theatricality of her pieces sits somewhere between portraiture and mythology, real life and fantasy. The pictures are all the more mesmerising because they appear so vividly life-like, even in their hyper-fantasy roles. Drawing on low-art kitsch models and themes as well as the reproduction elements of Jeff Koons and the graphic qualities of Andy Warhol, Maw's work is pure alchemy.

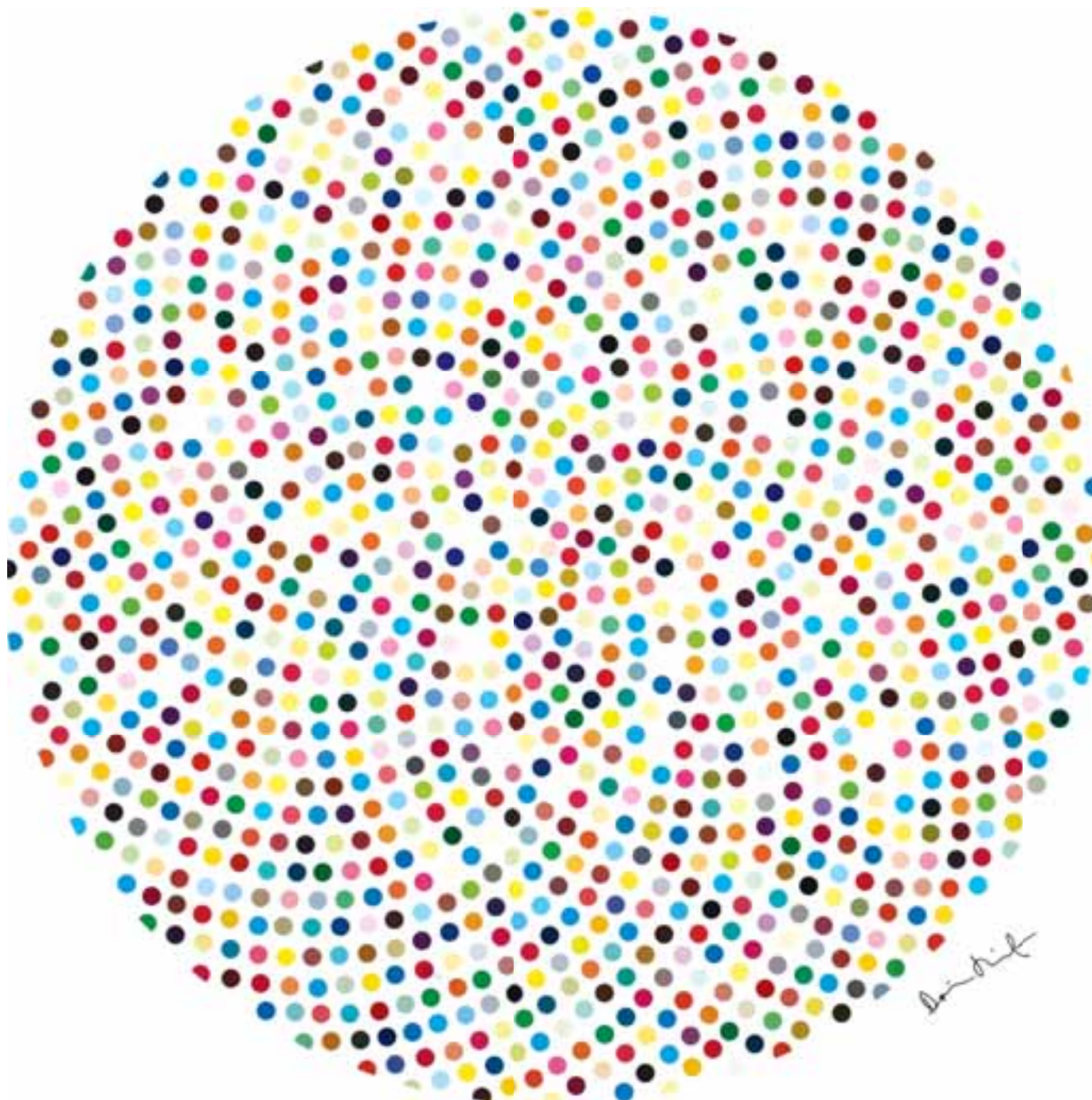
In the case of *Aura*, she transforms hard board, which was a common material used by Colin McCahon, into licked confections of meticulously applied oil paint. The precision of her tiny brushes and steady hands, and the frieze-like quality of her figures against a rich, monochromatic background, recall northern Renaissance masters such as Lucas Cranach. Equally, too, her technique has a graphic edge indebted to Pop art, a debt that is also seen in her figure types and use of vivid primary colours. So as deeply informed as her pictures are by learned homages to Renaissance masterpieces, esoteric legend and lore, and Marian references, they always have a contemporary edge.

Role-play is central to Maw's iconography. She often draws on biblical figures, popular heroes, clichéd stereotypes and mythical creatures to dig into the broader themes of sexuality, fame, beauty, politics and religion. *Aura* is based on a low-art painted pin-up, but Maw transforms her into an iconic image of ripe, adolescent sexuality on the cusp of corruption. Soft but ferociously beautiful, *Aura* is all-powerful. Like Warhol's screenprints of Marilyn Monroe or Leonardo's oil painting of Mona Lisa, Maw's painting has the transcendent quality of an icon, a quality borne out by her portrayal of her subject as much as by her mesmerising technique.

A keystone work in Maw's oeuvre, *Aura* became the springboard to other females in her paintings, such as Deepa, Satan and Mysterious. It is her face, her body, but here in *Aura* we find all the sweet innocence of blooming, unconsummated sexuality, and later corrupted by experience. The iconic *Aura* of this painting is not, moreover, a specific girl but a mythological entity who embodies the profound, intangible power of the sexual apex before the Fall.

Erin Griffey





Damien Hirst

Valium

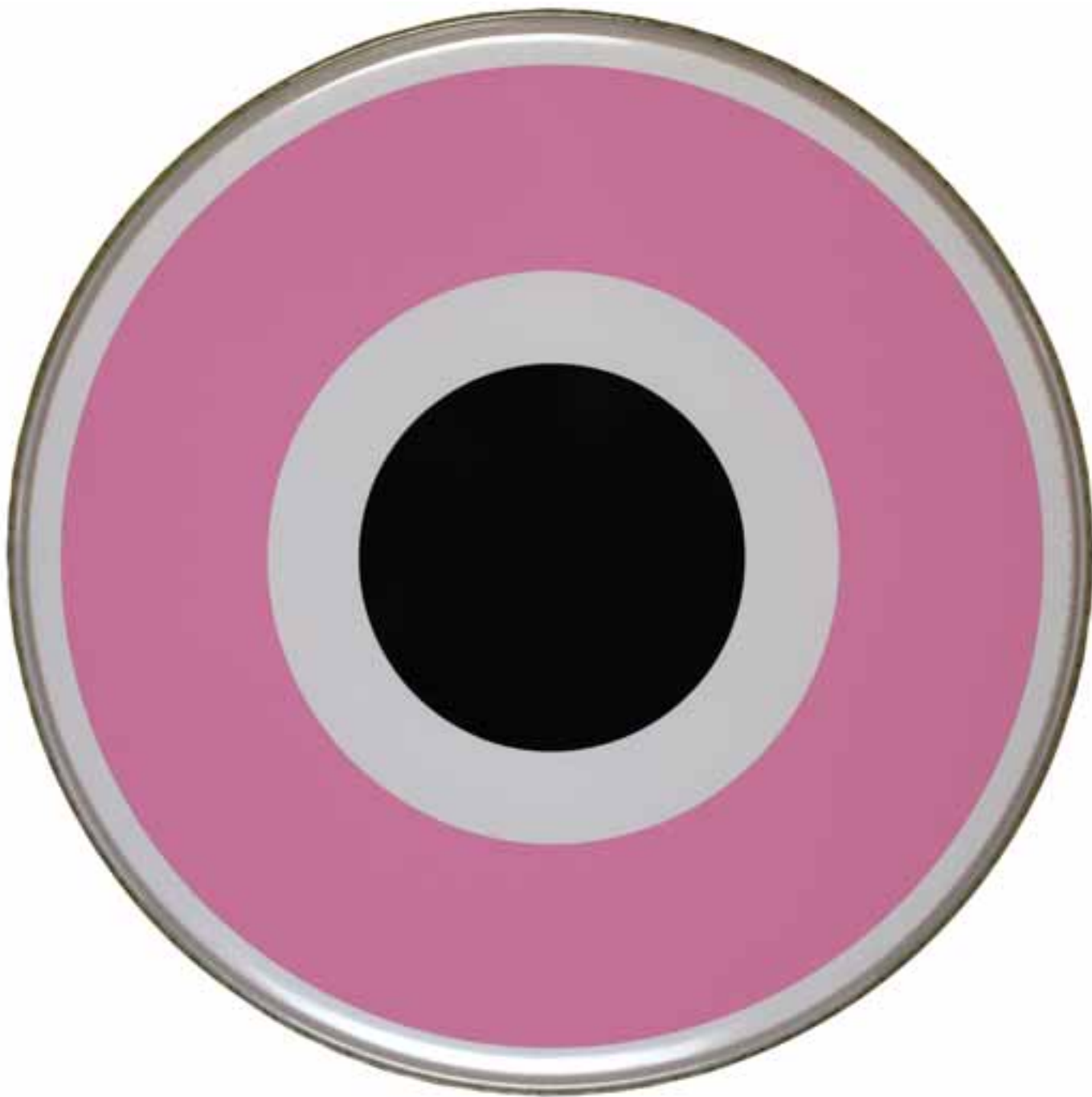
lambda print on Fuji gloss paper, 87/500

signed

1205 x 1205mm

Provenance: Private collection, Auckland

\$20 000 - \$30 000



8 |

Julian Dashper

Untitled (1996)

vinyl on drumskin, edition of three
diameter 525mm

\$12 000 - \$16 000



9

SeungYul Oh

Whatipu

acrylic, enamel, ink and gouache

on V.W. Kombi roof

1900 x 1120mm

signed and dated 2005 verso

\$3000 - \$5000

10

Peter Robinson

Untitled

oil, bitumen and mixed media on

three sheets of paper

370 x 870mm

\$10 000 - \$15 000





11 |

Michael Parekowhai

The Bosom of Abraham

screenprinted vinyl
on fluorescent lightbox housing
1300 x 220 x 80mm

\$3500 - \$4500



12 |

John Reynolds

(let me) take you away from all this

oil stick on paper
signed and dated 2004
and inscribed III
1000 x 700mm

\$4500 - \$6500

13 |

Jan van der Ploeg

Untitled - Grip

acrylic on MDF
artist's name, title and date
(2002) printed on artist's
original label affixed verso
250 x 300mm

\$800 - \$1200





14

Michael Parekowhai

Building Blocks

acrylic on board

each block: 340 x 315 x 315mm

(installation size variable)

Provenance: Acquired directly from the artist

: Private collection, Auckland

\$10 000 - \$15 000

15

Heather Straka

Lost in Translation

oil on board

title inscribed, signed and dated 2006 verso

760 x 550mm

\$9000 - \$14 000





Bill Hammond*Watching for Buller*

acrylic on canvas

title inscribed, signed and dated 1994

300 x 400mm

Provenance: Private collection, Wellington

\$35 000 - \$45 000

This painting is unmistakably one of Bill Hammond's bird paintings. But to lump Hammond's sublime visions into a descriptive category like 'bird paintings' seems to overlook their significance as artworks. Instead of being simply illustrative, the birds that haunt Hammond's paintings are mythical creatures that sing, play, mourn, guard, wait, and anticipate, like us. Delicately upright, leaning forcefully or shaped in the limp curves of death, Hammond's birds stir something in the viewer, and speak particularly eloquently to New Zealanders who feel a particular kinship with birds. Perhaps it is because New Zealand's visual culture and ecological heritage foreground landscape and birds, that Hammond's works reverberate so strongly for us. He visualises the tragic pas de deux danced between man and nature so vividly and so powerfully. Hammond's bird theatricals are part-myth, but they are also part-reality. The artist experienced a creative epiphany after a 1989 visit to the Auckland Islands, 465km south of the tip of the South Island. The brutally bleak terrain of these sub-Antarctic islands inspired these visions, and *Watching for Buller* is an important early example of these phantasmal paintings.

Though not purely meditations on ecology, the title here insists on some engagement with these issues. The Buller of the title, Sir Walter Lawry Buller (1836-1906) was the leading nineteenth-century New Zealand ornithologist whose reputation was cemented in his 1873 book, *A History of the Birds of New Zealand*. Buller's view on conservation was informed by his Darwinian views of Natural Selection, and meant that he had no qualms collecting and stuffing rare, soon to be extinct species. That Hammond engages with such views is implicit in the title. These birds 'dressed' not by Buller's taxidermist touch but by Hammond's fanciful imagination in Japonisme-inspired fabrics and a dashing red track suit, stand with the fragile, upright postures of ballerinas on the edge of the stage, but in their case it's a forbidding abyss. The tall microphone, planted in a sprout of foliage and positioned for the central bird's song, insists on an auditory level of experiencing the work, a kind of imagined, hallucinatory, dark soundtrack. These birds await a stage of death, of taxidermy and extinction, at the hands of man, and their ritualistic nobility in the face of death inspires a kind of devotion on the part of the viewer.

Of course in the hands of the painter, Buller birds aren't meticulously stuffed and painted as educational illustrations. Hammond resurrects the birds in paint, and this magic is mirrored in the shimmering silvers of pigment and gemstone hues that ignite the otherwise stark canvas. Various incised with lines, weeping with translucent pigment, and bejewelled with small passages of impasto, the small canvas speaks with the death-song of the birds, a kind of painterly response to the act of immortalization that Buller attempts through taxidermy.

Hammond's nods to natural history and ecology are matched by equally complex homages to other styles and periods in the History of Art, from stark character-shapes of ancient Egyptian hieroglyphics, to fantastic frieze quality and patterns of late 19th-century Japanese prints, to the linear elegance of late medieval Sieneese painting.

Erin Griffey



Ricky Swallow*Blanket Shark*

blankets, plaster, wire and glue, 1997

1420 x 550 x 420mm

Provenance: Purchased by the current owner
from Darren Knight Gallery in December 2004
Private collection, Auckland**\$30 000 - \$40 000**

Ricky Swallow was born in 1974 in the small coastal town of San Remo, Victoria, Australia. His father was a shark fisherman.

Swallow shot to fame in 1999 winning the \$100,000 Victorian Contempora5 award at the age of 25. Lauded in art journals and the international press as a “wunderkind,” “Australia’s most collectable artist” and “sculpture’s superstar,” he is now represented by leading dealer galleries Karyn Lovegrove in Los Angeles, Andrea Rosen in New York, Darren Knight in Sydney and Hamish McKay Gallery in Wellington.

Working across mediums, Swallow is particularly celebrated for his polished, exquisitely detailed sculptural work with its smart, witty, but never detached pop cultural references.

His winning work at Contempora5 included a meticulously rendered, over-scaled melting Darth Vader head and a replica BMX bike. The nod to Jeff Koons’ commodity sculpture is obvious. But while Koons employs top-end artisans to make his works, Swallow crafts his sculptures himself.

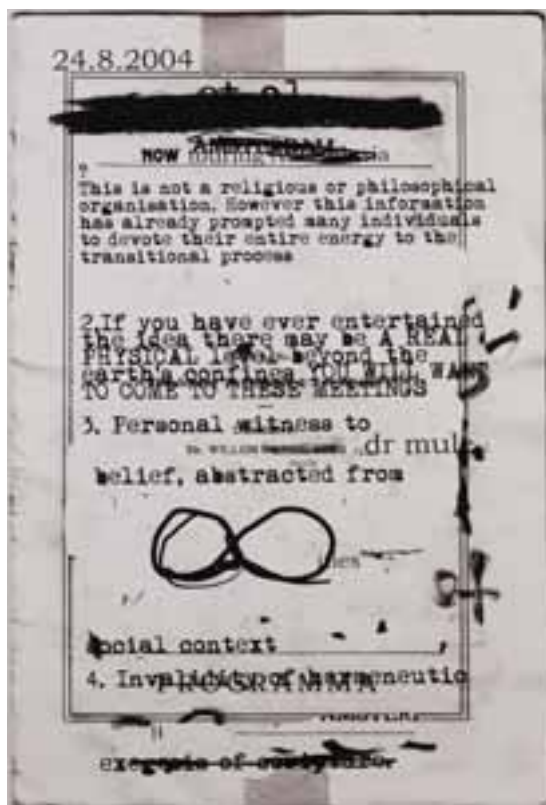
There is a revealing tension in Swallow’s work between the ephemeral valencies of pop culture and the painstaking labour and supreme skill of the hands-on sculptor. He says, “I’ve always believed that things should be done properly. My practice has always been quite conservative and it has a kind of dated work ethic about it. I often choose the hardest or the longest way to do something. I guess I like to think there’s a degree of honesty about it.”

Swallow was chosen to represent Australia at the 2005 Venice Biennale. *Killing Time* was launched by his avid fan actress Cate Blanchett. Like a Dutch still-life painting exquisitely chiseled in wood, *Killing Time* evokes all the crustaceans and fish he remembered catching and killing as a fisherman’s kid.

Blanket Shark, sculpted in 1996 is a work that seemingly effortlessly brings together the art historical and the personal that characterizes Swallow’s stunning work. It makes a nod both to Damien Hirst’s iconic 1991 tiger shark pickled in a glass tank of formaldehyde, which ushered in the uber-cool of the previous generation; and the carpet sharks - such as the spotted wobbegong – reeled in by the artist’s father.

Stuart McKenzie





18

et al.

Untitled

screenprint and LP record,
edition of 100

780 x 480mm

\$2200 - \$3200

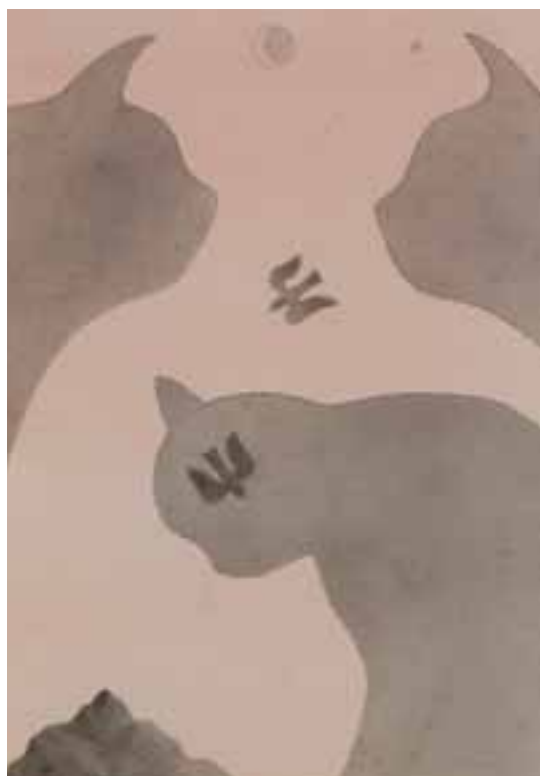
19

Sam Mitchell

Hey Arsehole

acrylic on glass
title inscribed; signed
and dated 2005 verso
320 x 230mm

\$500 - \$800



20

Michael Harrison

Second Sight

watercolour

title inscribed and dated
variously from the 11/2/03
through to 11/5/03 verso
297 x 208mm

\$1800 - \$2800

21

Tony de Lautour

Stereo

oil on canvas
signed and dated
1991/2 verso
200 x 138mm

\$900 - \$1200



John Reynolds*Transparent Things*

acrylic, oilstick and graphite on board

title inscribed, signed and dated 1996 and inscribed /
verso

1980 x 808mm

\$14 000 - \$20 000

Shane Cotton*Corinth*

oil on canvas

signed and dated 1998; title inscribed,

signed and dated verso

Provenance: Purchased by the current owner
from Mori gallery, Sydney in 2000

: Private collection, North Island

557 x 1015mm

\$50 000 - \$70 000

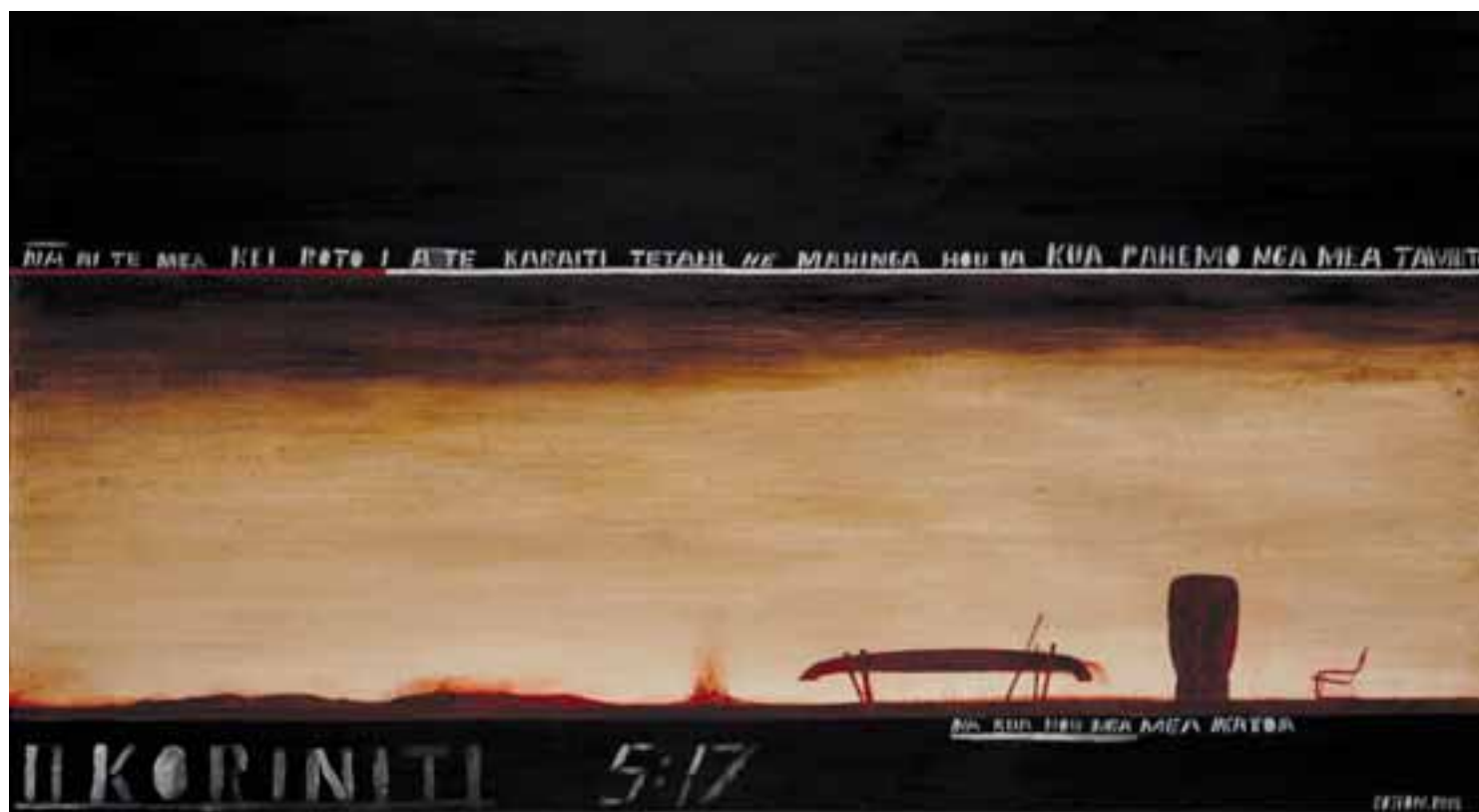
When Shane Cotton (Ngapuhi) left the Canterbury School of Fine Arts in 1988, his work drew on imagery of microscopic botanical and biological forms reminiscent of American painter Terry Winters. It was upon his 1993 appointment as Lecturer at the School of Maori Studies in Massey, Palmerston North, that Cotton's paintings underwent a significant change. Immersed into an environment focused on Maori heritage and culture, investigations into his own identity flourished.

Cotton became particularly influenced by the figurative work found in the Rongopai Meeting House built near Gisborne in 1886 and the fauna, waka and chairs found there became recurring motifs in his work. Their incorporation conveys Cotton's realization that Maori had been borrowing imagery from their British colonizers since first contact. By combining Western painterly traditions with quotations of the 'naive,' naturalistic imagery that typified late nineteenth century Maori art, Cotton acknowledges and explores New Zealand's bicultural history.

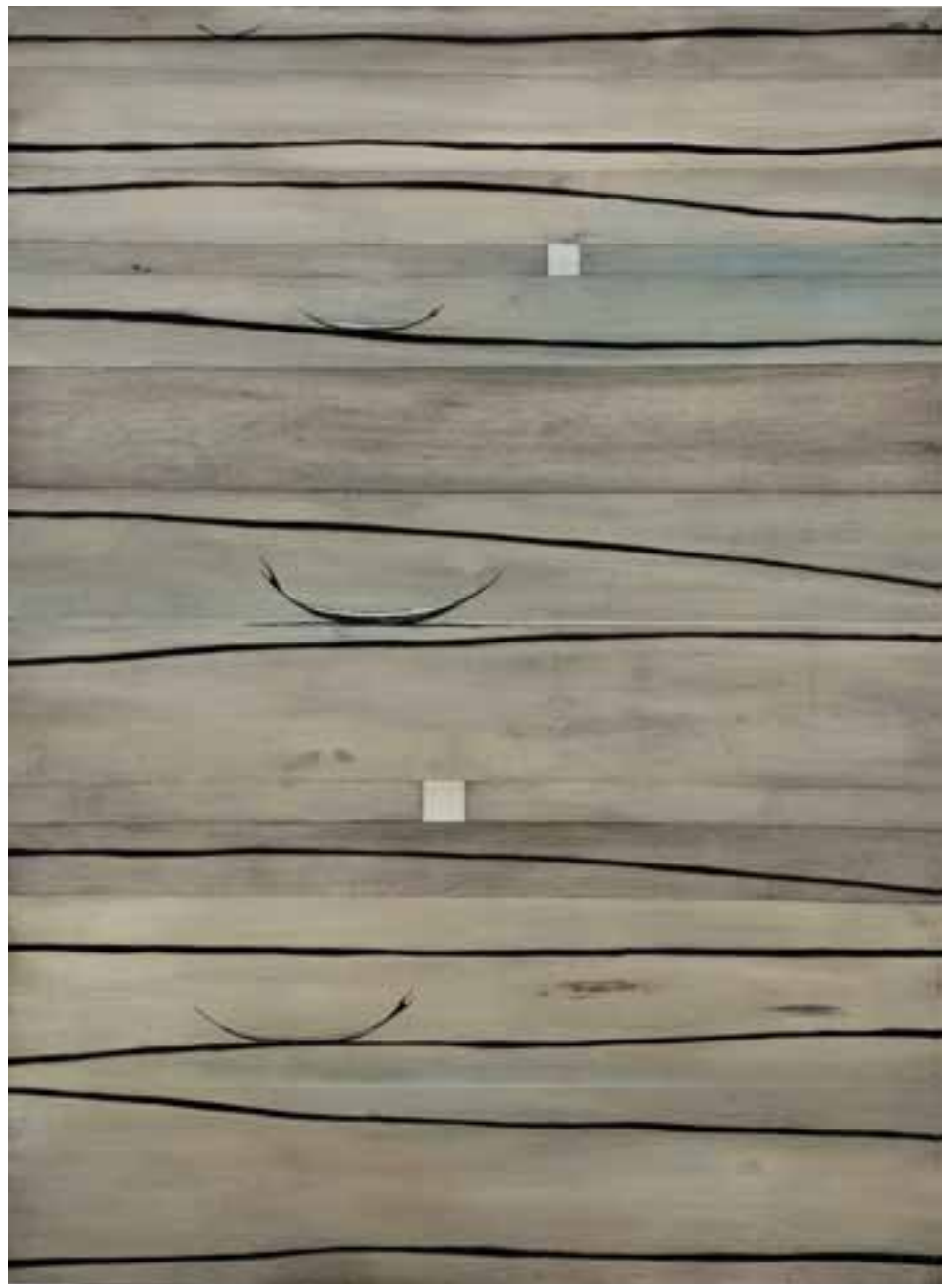
Corinth (1998) exhibits the juxtaposition of figurative elements with numbers and text; a signature of Cotton's work from the 1990s. Their inclusion cites the established history of text in New Zealand painting, from the introduction of the first printed Christian scriptures translated into Maori through to the use of text in the work of Colin McCahon, Ralph Hotere and Selwyn Muru, among others. 'Koroniti,' the Maori word for Corinth appears at the painting's bottom left, a textual reference to the adaptation by Maori of European symbolic sites.

Cotton addresses the problematic genre of history painting by technically and figuratively conveying multiple perspectives. He creates a sense of open-endedness through the manipulation of space that suggests an emptiness symbolic of the unknown. Paired with the vertical progression from light to dark, *Corinth* becomes emblematic of a journey, an intimation enhanced by the presence of the upturned waka. The inclusion of Maori text with European allusions, along with random objects such as the chair and digital LED screen encourages a sense of transmutation. While his signature sepia palette suggests the patina of age, Cotton's combination of historic, timeless and contemporary objects ensures that Aotearoa's history remains relevant and ultimately unresolved.

Serena Bentley







24

Karl Maughan

Christchurch

oil on canvas

signed and dated November 1992 verso;

title inscribed, signed and dated

on original Gow Langsford Gallery label affixed verso

1800 x 1500mm

Exhibited: The New Zealand Pavilion, Taejon Expo '93

\$18 000 - \$25 000

25

Simon Kaan

Untitled

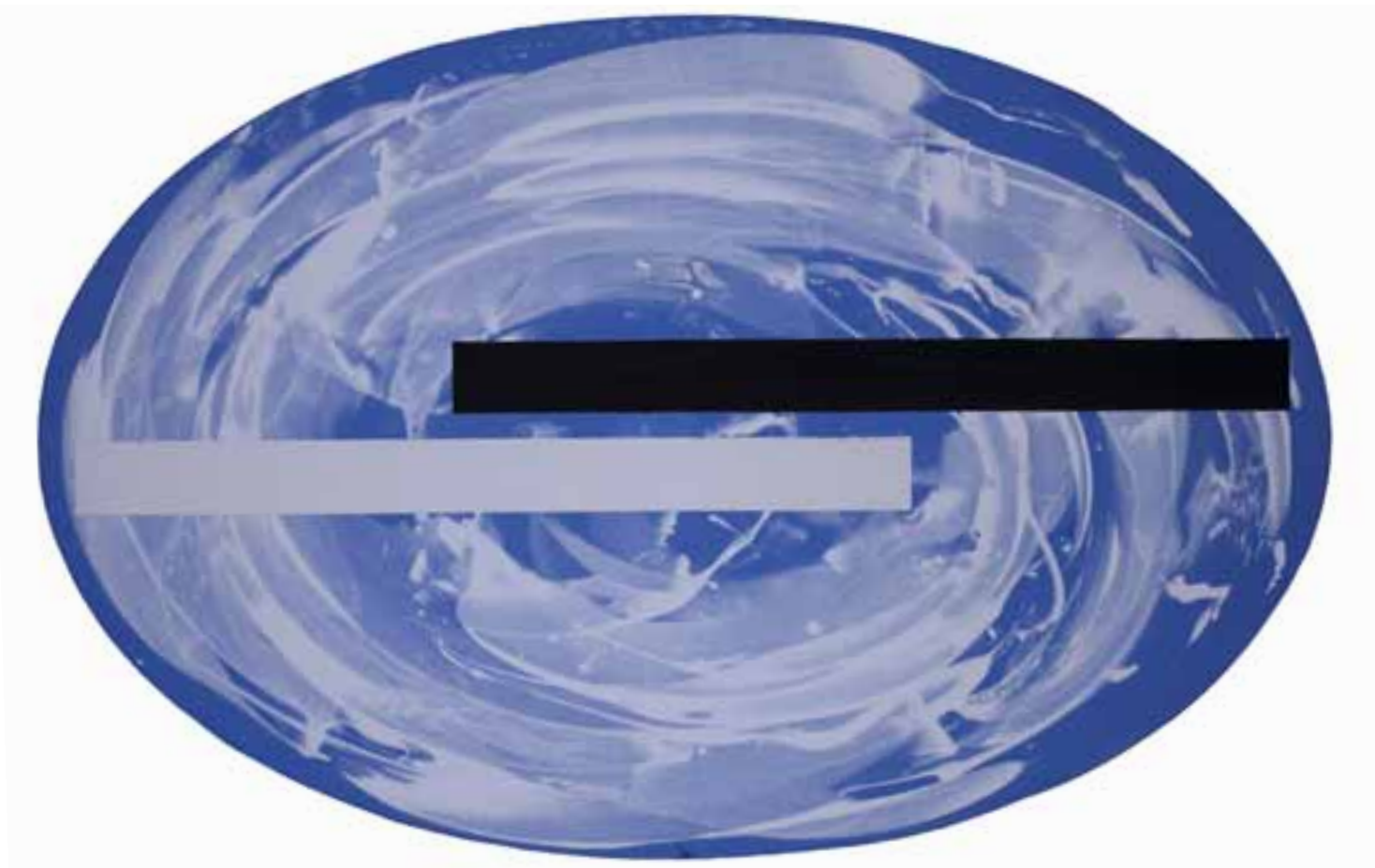
oil on board

signed and dated '04

1510 x 1120mm

Provenance: Private collection, Dunedin

\$14 000 - \$20 000



26

Gretchen Albrecht

China Blue

oil and acrylic on canvas

title inscribed, signed and dated 2000 verso

980 x 1500mm

\$15 000 - \$20 000

27

Seraphine Pick

Untitled (Red)

oil on canvasboard, five panels

signed and dated '98; title inscribed, signed

and dated on second panel verso

182 x 623mm overall

\$7000 - \$10 000





28

Julia Morison

Teaching Aids: Series # 6. Appropriate-tool kit for a portrait painting
mixed media consisting of M.A.C (Makeup Artists Corporation) products
title inscribed; artist's name and title printed on original label affixed verso
1680 x 465mm

Provenance: Purchased by the current owner from the *M.A.C Art for Aids*
Auction (2002)

\$5500 - \$7500

29

Paul Hartigan

Tui Sung

Type C colour photographic print, a/p
title inscribed, signed and dated 2005 verso
1060 x 1000mm

Exhibited: 'Birds: The Art of New Zealand Bird Life',
Pataka (June – October 2006)

\$4000 - \$6000



Seraphine Pick*Why/Why Not?*

oil on canvas, diptych

signed and dated October 1997

1670 x 2740mm overall

Reference: T. J McNamara, 'Maps of the Mind',
New Zealand Herald, October 31st, 1997, p. B7.Illustrated: *ibid.*Exhibited: 'Scratching Skin', Dunedin Public Art Gallery (1998)
: 'Scratching Skin', McDougall Art Annex (1998)

Provenance: Private collection, Australia

\$30 000 - \$40 0000

Of the group of Christchurch based artists to emerge to great acclaim in the early-mid 1990s, it was perhaps Seraphine Pick whose work appeared the most 'international'. Assuming her place in a long lineage of Surrealist artists dating back to the 1920s and 1930s, her key inspiration, unlike many of her contemporaries whom she showed alongside in the excellent Skywriters and Earthmovers exhibition of 1998, was not political or social but rather appeared deeply personal and rooted in the subconscious. *Why/Why Not?* is one of her most ambitious and important works from the late 1990s. Symptomatic of a shift in her work away from the more structured, disjunctive works from the mid 1990s such as *Bad (Bath) Stack* (1995), *Why/Why Not?* manifests a move towards a darker and increasingly more erotic sensibility.

Pick has described herself as an 'image scavenger who works intuitively', and it is the complex automatism of fringe surrealist figures such as Cy Twombly which *Why/Why Not?* most closely resembles in its smearing graphology, inky-blue blackboard ground and its departure from traditional composition and perspectival space. Gone are the colanders, cast iron baths and single beds, replaced by bras, light bulbs and the whispered murmurings of the bedroom. This is not the incongruous but seemingly innocent imagery of her previous works; rather *Why/Why Not?* represents the private worlds of fantasy and the bedroom. The latent eroticism of *Why/Why Not?* is further heightened by the introduction of soft text which is lightly scrawled, smudged and partially obscured to give the effect of heavy whisperings. The ambiguity of the title is further reiterated through mutterings such as *I need you/I don't need you and are your eyes open or closed?*

Why/Why Not? is a painting which packs significant emotional force yet does so without raising its voice above a barely audible murmur. Pick articulates her thoughts, emotions, passions and memories against the backdrop of a complex spatial and architectural painterly vocabulary, using words and phrases in a diaristic fashion to express internal monologues and streams of consciousness. The dark background serves as a stage upon which evocations of the feminine subconscious are fleetingly imposed and upon which her cast of figures and objects play out random narratives amidst backgrounds that often threaten to envelop them and which serve to replicate the blurring effect of memory on time. Connections between these words, figures and objects remain unresolved and subjective, leaving the viewer with the rewarding experience of piecing together a narrative out of their own experiences.

Ben Plumbly



Stephen Bambury*Here I Give Thanks (Chakra)*

acrylic, resin and graphite on

7 aluminium panels

title inscribed, signed and

dated 2001 verso

2770 x 505mm

\$30 000 - \$40 000

Here I give Thanks (Chakra) of 2001 is a striking example of the alchemical power of abstract painting in general terms and Bambury's oeuvre in particular.

Bambury's dedication to mining the pictorial, psychic, religious, art historical and even graphic potency of a limited range of signature forms, in this case the cross, places him within a lineage of abstract artists that commences with the pioneer Russian abstractionist Kazimir Malevich and includes such luminaries as Piet Mondrian, Barnett Newman, Josef Albers and more recently Helmut Federle.

In the New Zealand context the dramatic range of limited form has its own tradition in the work of Gordon Walters, Milan Mrkusich, Geoff Thornley and latterly Chris Heap.

In 1989 Bambury visited Europe to take up the Moët & Chandon Fellowship near Paris. At this time Bambury connected with both the earliest forms of modernist abstraction such as Malevich but also more contemporary practitioners such as Wolfgang Laib and Imi Knoebel. At the same time he initiated a serious enquiry with the visual forms and meanings inherent in religious icons and altarpieces.

The fusion of these two strands of thinking, both spiritual in their genesis resulted in a series of works first exhibited in Germany in an exhibition titled Christian Icons and Modern Art in 1991.

These works initiated a long running series referred to as Ladders and Chakras within which *Here I give Thanks (Chakra)* can be firmly located. These repeating cross structures refer to a spiritual passage and in the case of the Chakra works the seven psychic centres of the body as described in Tantric yoga.

This Ladder work explicitly places the artist's discourse in its international European base camp and within the New Zealand canon by its reference to the great McCahon painting *Here I give thanks to thee* Mondrian of 1961, itself a direct homage to the Dutch modernist master.

So here in one imposing 2.5 metre structure is a demonstration of the reach of Bambury's thinking and achievement as an artist. *Here I give thanks (Chakra)* is at once a meditation on the roots of modernist abstraction, an explicit acknowledgement of the foundations of perhaps the defining art movement of the 20th century, a direct quotation of both McCahon and his reading of modernism and a prayer-like summoning of two very different and ancient spiritual traditions.

Hamish Coney





32

Michael Parekowhai

Portrait of Ed Brown

Type C photographic print, edition of 10
(2004)

1250 x 1010mm

\$9000 - \$14 000

33

John Walsh

Tanetanga II

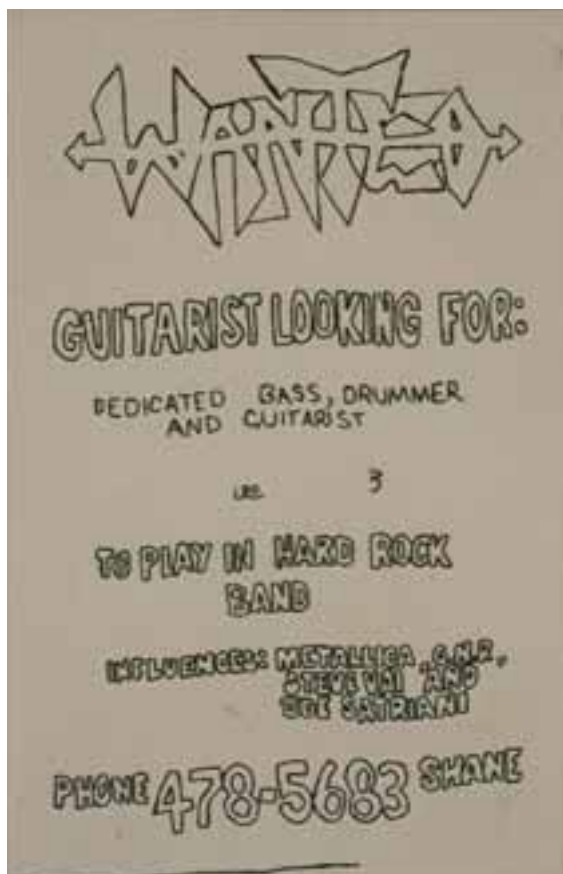
oil on board

title inscribed, signed and dated 2002 verso

830 x 1195mm

\$14 000 - \$20 000





34

Ronnie van Hout

Guitarist Looking For...

embroidered fabric

title inscribed, signed and dated 1993 verso;

Van Hout blind stamp applied verso

498 x 350mm

\$4500 - \$6500

35

John Pule

From the Bond of Time

acrylic, ink and pastel on paper

title inscribed, signed and dated 2003

765 x 570mm

\$3500 - \$5000

36

Michael Tuffery

Turtle Shell

found herring tins, steel, and rivets

1400 x 1050 x 300mm

Exhibited: 'Sculpture Invitational Group

Exhibitor', SOCA Gallery (2005)

\$7000 - \$10 000





37

Rohan Wealleans

Painting on one Surface with no Tricks, No. 4

oil on canvas

title inscribed, signed and dated 2003 verso

Provenance: Purchased by the current owners from Hamish McKay Gallery, Wellington in 2004

1040 x 745mm

\$7000 - \$10 000



38

Andrew McLeod

Parkscape II

digital print, 2/3

title inscribed, signed and dated 2003

940 x 1210mm

\$7000 - \$10 000

39

Shane Cotton

Manawa Ora

oil on twelve panels

title inscribed verso;

each panel signed verso

1480 x 1200mm

\$20 000 - \$30 000



Peter Robinson*Inflation Theory 2*

glass, edition of 2

2002

600 x 345 x 250mm

Exhibited: 'Divine Comedy', 49th Venice Biennale,
Museo di Saint Apollonia, Italy (2001): 'Divine Comedy', Govett-Brewster Gallery,
New Plymouth (2001)

: 'Divine Comedy', City Gallery, Wellington (2003)

Illustrated: Gregory Burke (ed), *Bi-Polar: Jacqueline Fraser and
Peter Robinson* (Creative New Zealand, Wellington, 2001),
p43 - 44.Provenance: Purchased by the current owner from Peter
McLeavey Gallery, Wellington in 2002.

: Private collection, Auckland.

\$12 000 - \$18 000

Since the development of the printing press in the European Renaissance, people have shopped for books that represent an idea they like but which they will never actually finish. Contemporary publishers call this the 'unread bestseller'. It's impossible to know how few copies have really been read, of course, but Stephen Hawking's *A Brief History of Time* is widely taken to be a classic of the kind. I haven't read it either, but I can see the appeal in owning it. Just the title promises me so much for so few pages, an account of something fundamental yet mysterious. It taps a deep desire to understand the basis of everything, once and for all.

Its first edition was 1988. Hawking's book had sold nearly nine million copies by 2001 when Peter Robinson was finishing his sculpture "Inflation Theory 2". The blown glass is a model of the universe, conceived from a diagram in *A Brief History of Time*, and titled after an idea now considered part of the standard "hot big bang" physical cosmology. To account for various anomalies in the evidence for a 'big bang', American physicist Alan Guth was first to propose that when the universe was formed a negative-pressure vacuum energy density drove a period of exponential expansion: Inflation Theory. Got it?

Yes or no, Robinson's work has something to say about big ideas. It is a monument to our desire to know that also cuts it down to size. In a way typical of his sharpest pieces, the artist puts something serious – in this case the idea of a claim no smaller in scope, no less 'universal' than a scientific view of the universe – into the realm of the aesthetic, and so up for scrutiny. The effect is something like irony, but not simply that. This weird, shiny lump is not here to take sides, but to confront us with the both ways of something. Built into this representation of a tremendously sophisticated and alluring human invention is its ridiculousness. Here with us on a shelf, this grand speculation shows up as being inflated itself, and in relation to day-to-day existence, perhaps quite hollow.

Jon Bywater





Michael Parekowhai

Tua Iwa from Patriot: Ten Guitars

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

Exhibited: 'Ten Guitars', Gow Langsford Gallery, 1999

: 'Ten Guitars', Artspace (Auckland), August, 1999

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

: 'Ten Guitars', City Gallery (Wellington), May – June 2000

: 'Ten Guitars', Govett-Brewster Art Gallery
(New Plymouth), July – August 2000

: 'Ten Guitars', Dunedin Public Art Gallery, Sept – Oct 2000

: 'Ten Guitars', The Andy Warhol Museum

(Pittsburg, America), June 8th – September 2nd, 2001

Provenance: Purchased from Gow Langsford Gallery in July 2000

: Private Collection, Auckland

\$35 000 - \$45 000

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

- Michael Parekowhai

Michael Parekowhai has been wooing and wowing New Zealand and foreign audiences now for well over ten years. His unique ability to combine the slickest and most refined of surfaces with an abiding conceptual inflection, led Justin Paton to talk of the artist's dual identity as both 'showman and saboteur'. An obvious constant throughout the already impressive Parekowhai oeuvre, is the manner in which he explores the nexus of culture, place and identity. The artist's mother is Pakeha and his father Maori, granting him an ideal vantage point from which to comment and interrogate post-colonial relations and complexities.

Less discussed is the manner in which much of Parekowhai's art seems to stem from his childhood and from childhood memories. Pedagogical toys for young minds – Cuisenaire rods, pick-up sticks, giant letters and building blocks – all found their way into the artist's work of the 1990s, albeit blown up to ludicrously grown-up proportions. Parekowhai was born in the 1960s, a complex time for Maori in which they left rural areas en masse to seek work in the city. It was during this time that the guitar became ubiquitous; emerging as a sign of modern sharing, togetherness and happiness in the Maori community. The 1960s and 1970s also witnessed the emergence of Maori performers and figures such as Kiri Te Kanawa and Howard Morrison. Further to the nostalgia of childhood and a less complicated yesteryear, central to *Tua Iwa* and its siblings meaning is the notion of family and whanau. Parekowhai has commented: "I guess the meaning is sort of like being in a big family... I guess what I wanted to try and create was like a family of guitars which have their own differences and they go out in the world and they sort of get bought by different people... and then they all come back every say 5 or 10 years to re-play the tunes". Thus with custodianship comes responsibility, not to place the work on a pedestal and separate it from life, but rather to play, enjoy and one day re-unite *Tua Iwa* with the whanau. The sublimely beautiful *Ten Guitars* are all conceived as utilitarian objects, to be celebrated, strummed and enjoyed.

Ten Guitars is perhaps Parekowhai's richest and most impressive work to date. It takes Engelbert Humperdinck's classic anthem as a point of departure, showing that the processes of Colonialism and appropriation are complex and are not the one-way street which they are often purported to be. Conceived with the intention that they would be reunited some day, somewhere, *Tua Iwa* illustrates, in a similar manner to the works of Shane Cotton, that Maori have always been adaptable and have long drawn on Pakeha culture for their own purposes.

Ben Plumbly



Bill Hammond*Restoration*

oil and enamel on four panel screen
title inscribed, signed and dated 1987
each panel: 1780 x 480mm
overall: 1780 x 1920mm

\$55 000 - \$75 000

A few years back the TV series *Absolutely Fabulous* captured the seedy optimism of Blair's spintastic Cool Britannia, splicing the gleeful self-awareness of the era with a manic mourning for innocence lost.

One scene in particular sticks in the memory. A team of 'Bolli' fuelled flacks were riffing on their next assignment with ever more absurd flights of fancy. Finally one tipsy PR guru tops the lot with the pithy, 'a neo-Orwellian mélange'. It's a term that aptly describes Bill Hammond's imperious, transitional four-panel painted screen, *Restoration* of 1987.

Mélange is just an upmarket term for mash-up and here it is found in the deft combination of vintage Chinoiserie scenery on the original screen and Hammond's new inscriptions or interruptions, which mix the popping volcanoes of his mid eighties work and presages the greening of his palette and bird related subject matter in the early 90s.

The rueful, ironic title '*Restoration*' is a triple play on his resurrection of the yesteryear screen in a physical sense, his colonising of the Oriental scenes embossed on the surface (all temples and blossoming trees) and the metaphor this provides for a changing social order. Remember 1987 is officially the end of the 80s as they were loved and loathed. He seems to be saying, 'out with the old and in with new... God help us!'

Hammond's work is full of histories confused, puckishly re-invented, and in this case quite literally redrawn. The paneled screen is a format that Hammond returns to on numerous occasions throughout his career. The frieze structure of the screen both implies and requires a narrative response from the artist and viewer as it folds and opens like a book.

Restoration is ultimately therefore a damn good 'read.' The structure and scale of the screens allow for both a traditional, slightly outré reading, with a whiff of the bordello, and the blink-and-you'll-miss-it aesthetic loved by comic book readers. The folding format is perfect for Hammond's own neo-Orwellian mélange, a heady home brew of high culture, drowsy 19th century Orientalism, social fissures and a landscape populated by his own soon to be familiar posse: the early iterations and prototypes for the characters and forms which have 'peopled' his work for the last twenty years.

Hamish Coney





43

Richard Killeen

Joaquin's Fish

acrylic and collage on 25 aluminium pieces
 title inscribed, signed and dated Aug. 4, 1989
 on original printed label affixed verso
 installation size: 1530 x 2040mm

\$25 000 - \$35 000



44

Wellesley Binding

Primeval Shadow All Stars

acrylic on canvas

title inscribed and signed Wellesley;

title inscribed verso

1215 x 1980mm

\$7000 - \$10 000

45

Wellesley Binding

Something Else To Worry About

acrylic and enamel on canvas,

2003

Milford Galleries Dunedin label

affixed verso

1065 x 1675mm

\$7000 - \$10 000





46

Zara Southon

Pandora

oil on linen

title inscribed, signed and dated 2003 verso

1600 x 1100mm

\$9000 - \$13 000

47

Tony de Lautour

Poison Dream

mixed media on canvas

title inscribed, signed and dated 1994 verso;

original Claybrook Gallery label affixed verso

1000 x 1280mm

\$12 000 - \$16 000



48

Saskia Leek

The Chosen One

acrylic on vinyl

title inscribed, signed and dated '97 verso

1115 x 660mm

Provenance: Private collection, Wellington

\$4000 - \$6000



49

Richard Thompson

Untitled

oil on canvas, 2004

original Gow Langsford Gallery label affixed

verso

1010 x 1010mm

\$4000 - \$6000





50 |

Joanna Braithwaite

Higher Planes

oil on canvas

signed and dated 1999 verso

1520 x 1830mm

\$9000 - \$14 000

51 |

Brendon Wilkinson

Pile of Illusions

oil on canvas, 2002

1000 x 1400mm

\$4500 - \$6500



52 |

Luise Fong

Interlock

acrylic on canvas

title inscribed, signed and dated 2004 verso

605 x 910mm

\$7000 - \$10 000



53 |

Peter Gibson-Smith

Piero della Francesca

stamped ink and acrylic on paper

Exhibited: 'Peter Gibson-Smith: Virtual Religion',

Gregory Flint Gallery, June 1991

Provenance: Private collection, Auckland

2700 x 2000mm

\$6000 - \$9000



54 |

Emily Wolfe

Untitled No.25

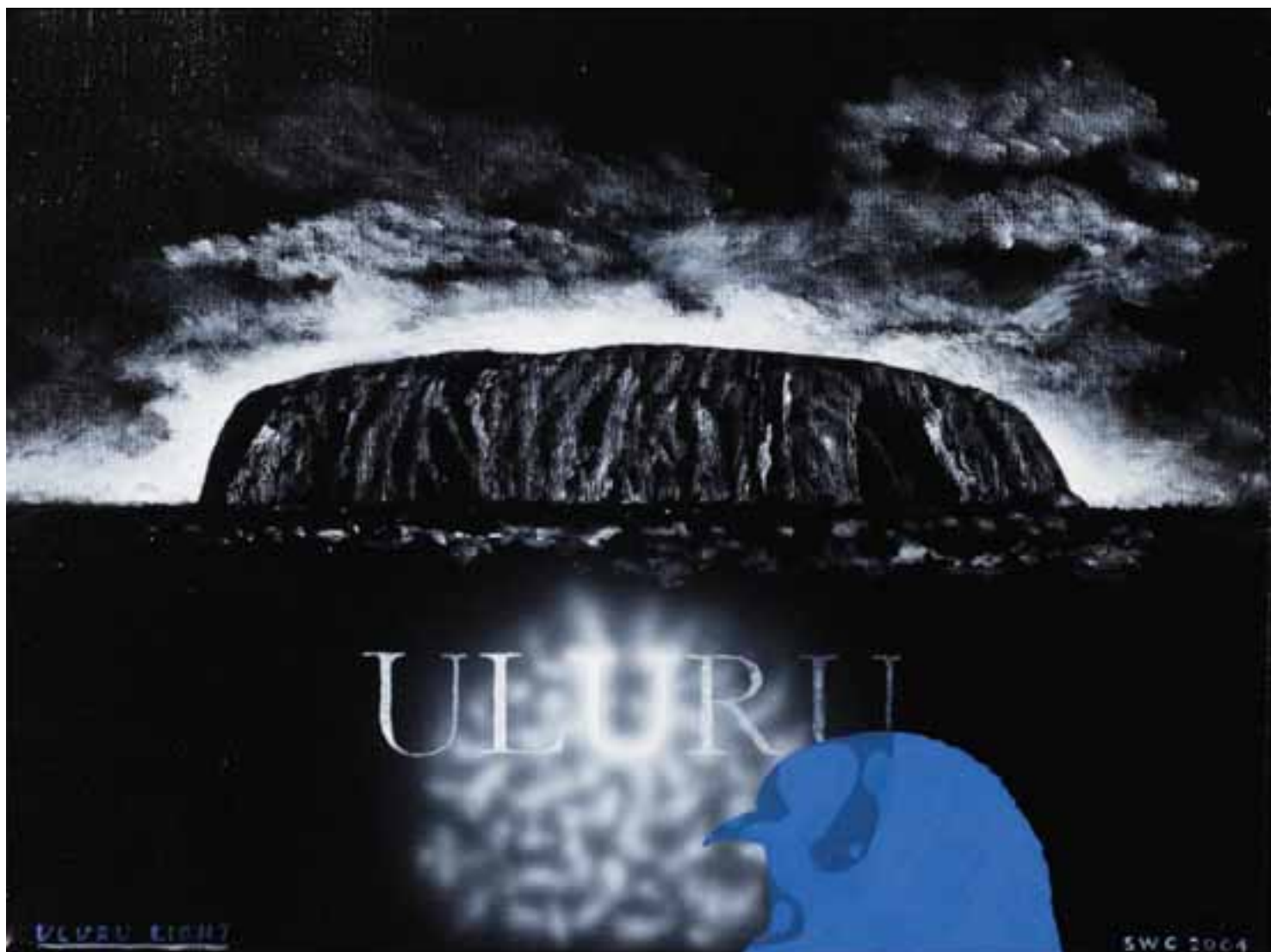
acrylic on linen

title inscribed, signed and dated 1997 verso

380 x 1217mm

\$6000 - \$9000





55

Shane Cotton

Uluru Light

acrylic on canvas

title inscribed, signed with artist's initials SWC
and dated 2004

300 x 400mm

\$12 000 - \$16 000

56

Jacqueline Fraser

That fake-bitch gold-digger's just a B-Grade

Donatella Versace, fabulist

oil stick on fabric

title inscribed, signed with artists's initials JF

and dated 29.02.2006

830 x 585mm

\$5000 - \$7000

57

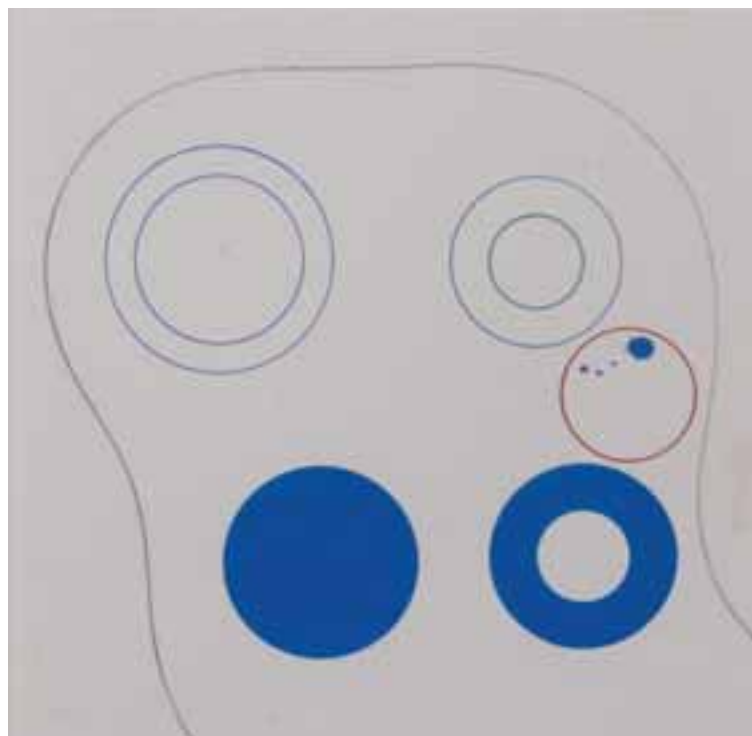
Julian Dashper

Untitled (philishave)

acrylic and pencil on paper

400 x 400mm

\$3000 - \$5000





Objects

With some nascent premonition before ART+OBJECT located its premises the four directors agreed on a company name that instinctively captured a contemporary feeling. In an unforeseen but auspicious manner we chose our subsequent home to sit at a crossroads between two public galleries – ARTSPACE on K’Road and Objectspace on Ponsonby.

It became obvious during the company’s gestation that the inaugural auction would be eponymous, hence we welcome you at this point to our first ‘object’ auction.

In this auction we present works that may have been primarily produced with being ‘art’ in mind, or art that has transcended its original production as a utile piece. Our definition of ‘object’ is the works acceptance as an artform presenting some enhancement to our environment and perhaps through the element of time being elevated above the utilitarian.

An example of this assertion is Len Castle’s ‘crater’ bowl (lot 59) which was undoubtedly created as an art piece. Castle captures not only the beauty of the alkaline blue volcanic water but also the darkness and brooding depths of the lake beneath rimmed by the jagged silica edge. On the other hand his shino glazed deep bowl (lot 104) was undoubtedly made to hold fruit. It is possible to argue that today it is recognized as a vessel representing bounty with its evocative earthy, rustic glaze, so appreciated by generations as indicative of the Japanese aesthetic, as voluble of Papa-tuanuku as oil paint on canvas.

Ross Millar



Len Castle and Theo Schoon
Lot 78



58

Len Castle

umber pigmented earthenware wall vase
impressed with artist's monogram, circa 1970s
Provenance: Bruce and Estelle Martin Collection
h. 390mm

\$400 - \$700



59

Len Castle

earthenware 'crater' bowl with alkaline
copper glazed well
impressed with artist's monogram, circa 1990
exhibition label underneath
d. 470mm

\$1600 - \$2400



60

Peter Stichbury

earthenware discol wall vase
impressed with artist's cipher, circa 1970s
d.440mm

\$400 - \$600



61

Graeme Storm

stoneware incised patterned vase
impressed with artist's cipher, circa 1980s
h.430mm

\$800 - \$1000



62

Gary Nash

cobalt glass orb vase
circa 1995
exhibition label under base
h.365mm

\$1000 - \$1500



63

Gary Nash

mottled emerald glass shoulder vase
etched signature and dated '99
h.320mm

\$800 - \$1200



64

Stephen Bradbourne

Ring
blown glass vase, Arctic series
signed with artist's initials SB and
dated 2006
h. 450mm

\$650 - \$850



65

Stephen Bradbourne

White Square
blown glass vase, Arctic series
signed with artist's initials SB and
dated 2006
h.275mm

\$650 - 1200

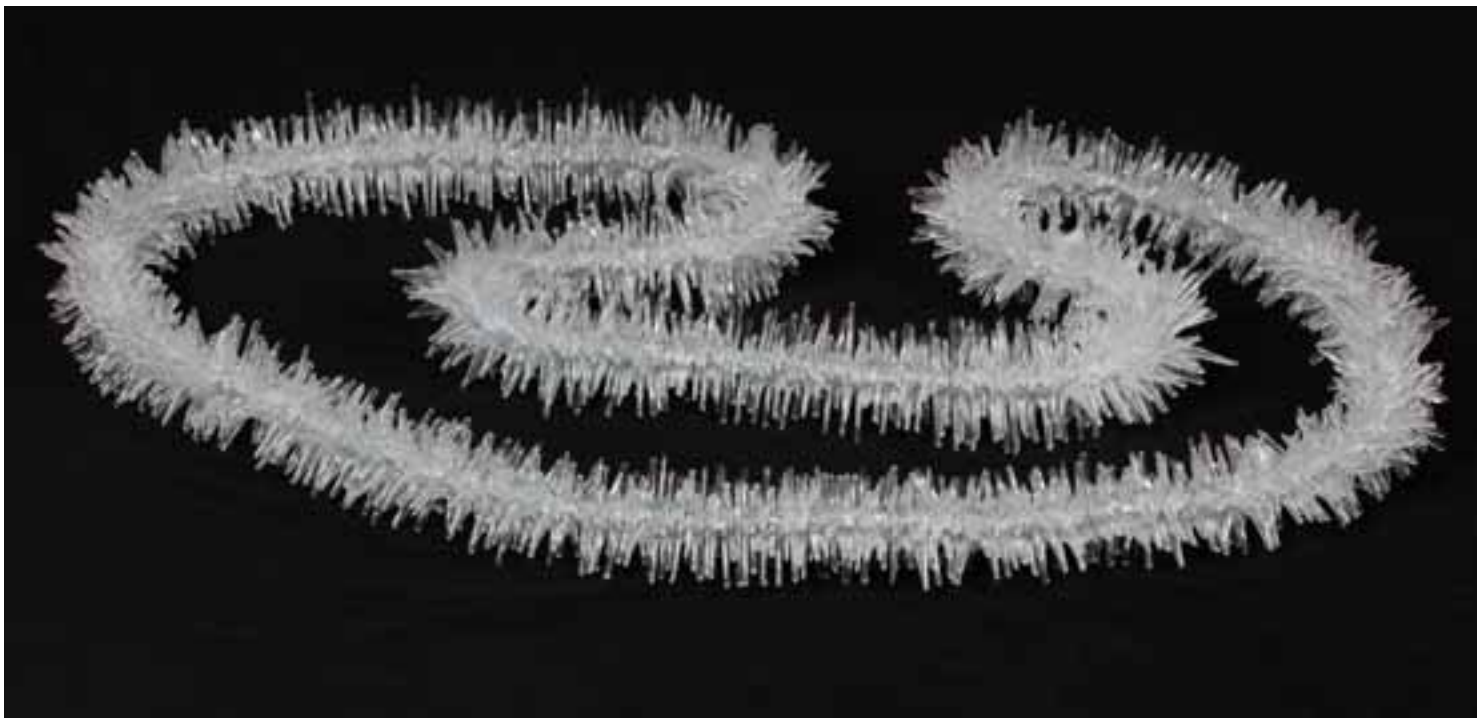


66

Elizabeth McClure

Balluto (XL)
blown glass, sandblasted, engraved
and carved vase
signed, dated 11/97
h.290mm

\$4000 - \$6000



67

Emily Siddell

Rain

cast glass

d. l 120mm

\$3400 - \$5000



68

Chris Charteris

Wholeness

Coromandel (Kuaotunu) Basalt

320 x 320 x 160mm

\$3500 - \$5000

Nikau Vase (2004) is one of an ongoing series of cast glass works by Ann Robinson, who looks to her Waitakere environment for inspiration for many of her works.

Robinson is New Zealand's most significant glass artist and has received many accolades on the international and national stages for her pioneering work in cast glass. Awards include being made an Officer of the New Zealand Order of Merit and receiving the John Britten Award for design leadership. Her work is in many significant collections and has been exhibited world-wide including Treasures of the Underworld for the NZ Pavilion at World Expo in Seville, Spain in 1993.

Robinson, John Croucher and Garry Nash established Sunbeam Glass Works in 1981 where they blew glass together for nine years, but her interest in bronze casting during her student days led her to develop a process based on the 'lost wax' process, traditionally used for bronze. The journey has been a painstaking one, including many 'glorious failures', as she pushed the limits of the medium.

John Croucher and John Leggott who later established Gaffer Glass, supplying glass, collaborated with Robinson as together they experimented for a year before producing 45% lead crystal glass – a key to current success.

The complex process begins with the production of a plaster mould for making the basic wax forms. The resulting 'blanks' are embellished with the addition of motifs or relief carving. The wax is then invested in a second mould of refractory materials that can withstand the high kiln firing temperature. After the wax is steamed out, the resultant mould containing glass is heated in a kiln. The molten glass is cooled very slowly, the mould material is carefully broken off and the laborious work of re-surfacing, grinding and polishing proceeds. A final dip in an acid bath produces the soft luminous polished surface for which Robinson is renowned.

Helen Schamroth

69

Ann Robinson

Nikau Vase

amber green cast glass,

unique edition

signed and dated 2004

500 x 220 x 220mm

Provenance: Private Collection, Wellington

\$25 000 - \$35 000





70 |

John Edgar

Code

black granite (Africa)
and white marble (Italy)

970 x 150 x 50

\$6000 - \$9000



71 |

Martin Poppelwell

White Skull

glazed porcelain, inscribed 4242/56

signed with artist's initials MP

and dated 2002

148 x 180 x 120mm

\$600 - \$800



72 |

Guy Ngan

Habitation series

bronze on ebonized plinth

signed and dated 5.85, impressed /26

210 x 98 x 98mm

\$3500 - \$5000



73

Kingsley Baird

Woman on a Rock

cast bronze

signed with artist's initials KWB

and dated 1985

edition 2/10

originally exhibited in solo exhibition,

80-85 at Molesworth Gallery,
Wellington, 1985.

270 x 150 x 150mm

\$4000 - \$5000



74

Kingsley Baird

Hobby Horse

cast bronze

signed *Kings Baird* and dated 95

edition 2/6

200 x 300 x 150mm

\$4000 - \$5000



75

Kingsley Baird

Crossing a Bridge

cast bronze

signed *Kings Baird* and dated 95

edition 1/3

570 x 250 x 220mm

\$8000 - \$10 000

Woman on a Rock work is evidence of the artist's longstanding interest in the relationship between flat and curved three-dimensional surfaces and subtle transitions from hard edge to rounded forms. These modelled surfaces and forms reflect, in part, the inspiration of Cubist sculpture and Oceanic and African wood carving. This combination of surfaces is still found in his treatment of major bronze works such as the kete handles of the New Zealand Memorial in Canberra (with Studio of Pacific Architecture, 2001) and the bronze mantle of the Tomb of the Unknown Warrior (2004).

Since his early career as an artist, Kingsley Baird has had an interest in the human figure. The sculpture's subject matter is reminiscent of Degas' pastels and bronzes of women performing the toilet.

Between 1995 and 1996 Kingsley Baird held two joint exhibitions with artist and former teaching colleague, Allen Wihongi. In these exhibitions the artists explored ideas about biculturalism from their own perspectives. *Hobby Horse* and *Crossing a Bridge* are metaphorical expressions of the artist's own journey of discovery of the meaning and importance of the Treaty of Waitangi. The figure – a self portrait – experiences an epiphany on a journey of self-discovery.

The sculptures reflect Baird's sculptural heritage, in part rooted in Renaissance sculpture and painting and an ongoing fascination with the unique relationship between - and the shared and distinct nature of - Pakeha and Maori cultures. Both works were exhibited in joint exhibitions with Allen Wihongi: *Nga Whakawhitinga / Bridges*, Geoff Wilson Gallery, Whangarei, New Zealand in 1995 and *Interface / Whakautu*, Te Taumata Gallery, Auckland, New Zealand in 1996.

Making an Impression: The Clay Seals of Theo Schoon Theo Schoon (1915-1985) lived his life on the cutting edge whether his focus was painting, pounamu carving, printmaking, photography or pottery.

The long association and friendship that Theo Schoon had with Len Castle (1924) is a little known fact outside of their individual circles. The huge respect these two groundbreaking artists had for each other and their specialist areas brought them together in collaboration on a number of occasions.

Although the surviving collaborative pieces are relatively small in number they are none the less of considerable artistic significance however you look at them. Theo Schoon's level of "form literacy" was complex, accumulative and highly evolved. This was reflected in his long involvement with the theory and practice of "mark making" and his subscription to the "less is more" school of thought. This is a key element in all his design work and is reflected in the numerous plaster of paris seals he made during his life to impress his design ideas into the clay forms he made on occasion, or others made for him.

The designs for the "Masters" were cast in plaster of paris. These forms were refined by Theo's careful manipulation with a scalpel. I recall Theo manufacturing dozens of these small beautifully crafted seals or stamps and exercising their potential in clay while living with Helen Mason (1915) at Tokomaru Bay shortly before his death in 1985.

These clay tablets are reminiscent of the beautiful archaic Cuneiform tablets from Mesopotamia on one hand and the works of leading 20th Century abstractionists like Jean Arp (1886-1966) or Guiseppe Capogrossi (1900-1972) on the other. The supreme confidence with which Schoon made his impressions in the soft clay grew from his extensive vocabulary of organic form and his comprehensive language of geometric form.

It is in these surviving tablets of fired clay we clearly observe the convergence of three significant elements that contributed to the complex being that was Theo Schoon, the designer, the craftsman and the artist.

John Perry



76

Theo Schoon

burnt sienna pigmented, high fired earthenware dish
with impressed stamps

impressed with artist's monogram

240 x 230 x 60mm

Reference: New Zealand Pottery, no 1, p. 34-36

New Zealand Pottery, no 2, 1986 Cf: Webb's
auction 236, April 2001, lot 1, another example John
Leech Galleries, c 1996 another example sold to
Edinburgh Museum

Provenance: Len Castle

Note: one of the last six dishes made by Schoon,
assisted by Castle while resident at a Mangere rest
home. Fired at Castle's South Titirangi kiln, c. 1983

\$2500 - \$4000



77

Len Castle and Theo Schoon

umber pigmented, high fired earthenware
walled plaque made by Castle, the upper
surface impressed with a stamped pattern
utilizing Schoon's stamps.

Fired at Castle's South Titirangi kiln signed
to the underside LC + Theo Schoon

200 x 120 x 30mm

Provenance: Len Castle

\$500 - \$800

78

Leo Castle and Theo Schoon

19 umber or burnt sienna pigmented, high
fired earthenware tablets made by Castle,
impressed with patterns representing an
almost complete dictionary of examples
of Schoon's stamps. The stamps were
subsequently deposited at Te Papa, circa
1984. The tablets bear approximately 153
impressions, while 144 stamps appear
individual.

Various sizes [largest 140 x 110 x 8mm]

Provenance: Len Castle

\$3000 - \$4000





79

Steven Scholefield

umber pigmented, high fired earthenware dish, impressed with a stamped pattern utilizing Schoon's stamps impressed pottery mark, cipher and dated 1999
d.330mm

\$200 – \$400



80

Steven Scholefield

gold and white surfaced, high fired earthenware dish, impressed with a pattern utilizing Schoon's stamps impressed pottery mark, cipher and dated 1999.
d.330mm

\$200 – \$400



81

A Japanese saya [kiln furniture prop from a nobori-gama (stepped climbing kiln)] coarse granitic Shigaraki region clay with natural wood ash glaze from repeated firings, inscribed to the sides with the potter's family mon.
Collected by Len Castle in 1966 in Japan.
h.230mm, d.170mm
Provenance: Len Castle

\$400 – \$600



82

Roy Cowan

multiple apertured, slab built, high fired stoneware garden sculpture
1040 x 700 x 360mm

\$7000 - \$9000



83

David Trubridge

Body Raft 1998

steam bent wych elm
with stainless steel screwed
and plugged joints
2100 x 780 x 620mm

\$7000 – \$12 000

In 1999 Trubridge exhibited two Body Raft 98 designs which were shown alongside yacht design blueprints in 'Furniture in Context' for the Hawkes Bay Cultural Trust and later the Dowse Art Museum. Trubridge made only six of this early form of raft, one of which is in the Hawkes Bay Museum. Ref: http://www.davidtrubridge.com/about_fc.htm for an essay on the exhibition. Ref: <http://www.davidtrubridge.com/sitepages/lifestory.htm> for further mention. The second version of the Body Raft was shown in the Milan Furniture Fair in 2001, where it was picked up for manufacture by Cappellini. Ref: Phillips De Pury & Co, Design and Design Art, Dec 14, 2006 lot 259 realised US\$7000. Lit: *The Dominion*, May 17, 2001, p.7, *NZ Furniture Designer Hits The Big Time*.

84

David Trubridge

Side Table

wych elm with
stainless steel screwed
and plugged joints

\$400 – \$1000





85

Len Castle

*Pacific series earthenware bowl
with alkaline copper glazed well
impressed with artist's initials LC*

225 x 210 x 65mm

\$300 - \$500



86

**Maximilian Delius (Ukraine
b.1958)**

Silhouette III

polished bronze on marble base
signed M Delius

edition 3/100

230 x 260 x 75mm

\$1000 - \$1500



87

Rick Rudd

pod form

raku fired clay, circa 1985

Ref: [http://www.christchurchartgallery.org.
nz/Collection/Infosheets/88_133.pdf](http://www.christchurchartgallery.org.nz/Collection/Infosheets/88_133.pdf) for
information on a similar work and process.

h.325mm, d.190mm

Provenance: ANZ Bank Collection

\$400 - \$600



88

Rick Rudd

Raku No 466

raku fired clay, circa 1985

squat ovoid form with eccentrically
placed well incorporating a mobius
twist

480 x 390 x 270mm

Provenance: ANZ Bank Collection

\$1500 - \$2000



89

Frank Carpay [Handwerk] for Crown Lynn Potteries
shallow dish on small foot ring
glazed ceramic
inscribed in brushpoint under foot
Handwerk H.I I-I. Impressed Crown
Lynn 'tiki' stamp and with remnants
of Mayflower; Christchurch retailers
paper label.
d.260mm. h.56mm
\$900 - \$1200



90

Frank Carpay [Handwerk] for Crown Lynn Potteries
deep bowl on small foot ring
glazed ceramic
inscribed in brushpoint under foot
with hand cipher + werk. Printed
Crown Lynn 'tiki' stamp
d.222mm. h.100mm
\$900 - \$1200

91

Frank Carpay [Handwerk] for Crown Lynn Potteries
ceramic stoppered bottle
painted with a simplified nude 'Eve'
whilst these small bottles are rare,
an example complete with a hat
'stopper' is exceptionally so.
Inscribed in brushpoint under foot
Handwerk. Printed Crown Lynn
'tiki' stamp
Ref: Gail Lambert, *New Zealand Pottery*
\$4000 - \$6000





92

John Crichton

spun anodized metal and ceramic
mosaic tiled charger
decals attached under base
d.412mm. h.70mm

\$800 - \$1200



93

Italian Artist Unknown

square ceramic hollow tile with wave form
upper surface
Ex Fletcher Challenge Collection deaccessioned
and sold circa 2002

Ref: <http://www.fletchercollection.co.nz/ceramics.php>
295 x 295 x 90mm

\$200 - \$300



94

Thanakupi (Thancoupie)

Mosquito Man

hand built oxide pigmented, sgraffito chiseled,
spherical stoneware pot
incised signature

Ref: http://www.visualarts.qld.gov.au/storyplace/artist_reference.htm#thancoupie Queensland Art Gallery, *Story Place* Exhibition, literature references

Ref: <http://www.abc.net.au/message/tv/ms/sl175226.htm> transcript from the ABC Television programme *Message Stick* Nov 5, 2004
h.160mm, d.140mm

\$8000 - \$14 000

Thancoupie, whose dreaming is the Wattle Flower, is an Aboriginal artist who was born in Napranum, Queensland in 1937. Initially a pre-school teacher with only limited training in ceramic techniques, Thancoupie worked for some time with indigenous potters in America and Mexico. In 1976 Thancoupie established a studio in Cairns and began to make her trademark pots of which *Mosquito Man* is an excellent and typical example. Thancoupie's pots are among the most sought-after Aboriginal art works in Australia and in December 2005 a pot realized \$29 700 at auction.



95

Hans Coper

porcelain beaker vase
oxide pigmented earthenware, with
snakeskin texture and fluted walls
signed with impressed artist's
monogram under the base. Restored

h.145mm, d.100mm

\$2000 - \$3000



96

Dame Lucie Rie and Hans Coper

deep hemispherical porcelain bowl with
manipulated walls
manganese glazed interior and exterior
with oyster grey rim
signed with impressed artists' monograms
under the base. Restored hairline at rim

140 x 115 x 70mm

\$2000 - \$3000



97

Michael Cardew

shallow stoneware dish with sinuous combed
pattern framed by a dash border
signed with impressed artist's monogram
potted and fired at Bruce and Estelle Martin's
Kamaka Pottery kiln, Hawkes Bay 1968
Provenance: Bruce and Estelle Martin Collection
small rim frit
d.220mm

\$600 - \$700



98

Harry Davis

shallow thrown earthenware bowl
tenmoku glazed, with incised and combed pattern
potted and fired at Bruce and Estelle Martin's
Kamaka Pottery kiln, Hawke's Bay 1974
Provenance: Bruce and Estelle Martin Collection
d.254mm

\$200 - \$300



99

Bruce Martin

slab sided bottle with blown walls
anagama fired, wood ash glazed, hand built
signed with incised artist's monogram and
dated '90

Provenance: Bruce and Estelle Martin
Collection.

280 x 110 x 110mm

\$500 - \$600



100

Estelle Martin

Arrow pot

anagama fired, wood ash glazed, wheel thrown
this pot is based on a design where Korean
archers used the vertical open mouth as a target
for their arrows

signed with incised artist's monogram
and dated 1987

Provenance: Bruce and Estelle Martin Collection.
h.330, d.210mm

\$550 - \$650

101

Ruth Castle

three garlic baskets
dyed and natural cane
various sizes
[max 410mm]

\$200 - \$300





102

Len Castle

earthenware bowl with lava red glaze
signed with impressed artist's monogram,
circa 1995

d.415mm, h.145mm

\$1600 - \$2000



103

Len Castle

earthenware bowl, *Night Sky* series
signed with impressed artist's monogram,
circa 1990s

d.420mm, h.146mm

\$1500 - \$1900



104

Len Castle

stoneware deep bowl with shino-type glaze
signed with impressed artist's monogram,
circa 1970s

small rim frit
d.285, h.125mm

\$500 - \$700



105

Len Castle

earthenware deep oval bowl
copper alkaline glaze over impressed
patterned 'scale' ground to the interior
and randomly 'distressed' exterior.
signed with impressed artist's monogram,
circa 1980s

590 x 340 x 125mm



106

Len Castle

coarse Coromandel clay stoneware cylinder
ash overglazed, iron underglazed
textured walls
signed with impressed artist's monogram, circa 1970s
h.260mm, d.180mm

\$600 - \$700



107

Len Castle

stoneware bowl with cavetto shaped well
tenmoku glazed
impressed with artist's monogram, circa 1980s
d.430mm, h.115mm

\$400 - \$600



108

Len Castle

stoneware bowl with gestural
wax resist pattern
impressed with artist's monogram
circa 1980s
d.342mm, h.75mm

\$550 - \$650



109

Roy Cowan

large ovoid floor vase
high fired thrown and
built
h.770mm, d.430mm

\$2000 - \$2500



110

Nicholas Brandon

tall tapering floor vase
celadon with sang de boeuf splash
base flaw repaired
h.1005mm

\$550 - \$700



111

Ernest Shufflebottom for Crown Lynn

tall matt white glazed hand potted cylinder with fine banding
factory backstamp,
h.365mm, d.155mm

\$500 - \$700



112

Ernest Shufflebottom for Crown Lynn

tall matt white glazed hand potted cylinder with fine banding
factory backstamp,
h.355mm, d.160mm

\$500 - \$700

113

Arthur Rhodes for Crown Lynn

six various baluster and ovoid vases
variously partially glazed, unglazed
and pigmented
all with 'tiki' factory backstamp, circa 1970s
tallest 250mm

\$700 - \$900



114

James Greig

Blue Vase

glazed stoneware
signed with incised artist's initials, circa 1980s
exhibited Janne Land Gallery, Wellington, a final exhibition
of works from the estate of the potter 1988
250 x 200 x 110mm

\$3500 - \$4500



115

Juliet Peter

high fired stoneware slab built potpourri
Provenance: Bruce and Estelle Martin
Collection

175 x 100 x 100mm

\$200 - \$300



116

Chester Nealie

large anagama fired floor vase

h.515mm

\$1800 - \$2500



117

Peter Stichbury

shino glazed ovoid vase

signed with artist's cipher.

h.330mm

\$300 - \$500



118

Graeme Storm

large thrown stoneware vase

cornflower blue matt barium glazed

h.400mm

\$650 - \$900



119 |

Hoglund Glass

yellow glass bowl on clear glass
short pedestal foot.
etched *Hoglund NZ* and dated 1995
d.380mm, h.120mm

\$350 – \$500



120 |

Hoglund Glass

blue glass bowl on clear glass short
pedestal foot
etched *Hoglund NZ* and dated 1996
d.395mm, h.85mm

\$350 - \$500



121 |

Peter Collis

turquoise orb vase
h.330mm

\$300 - \$400



122 |

Sam Mitchell

white china water jug hand painted with
tattooed legs
Commissioned by Cameron Woodcock,
for Agnes Curren café, Xmas 2004
h.210mm

\$300 - \$400



123 |

Sam Mitchell

white china water jug hand painted with
moths and butterfly woman
Commissioned by Cameron Woodcock,
for Agnes Curren café, Xmas 2004
h.210mm

\$300 - \$400



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Ben Plumbly *Director, Art.* Ben heads A+O's art division with a key focus on contemporary art and new genres to the auction market such as photography as well as stimulating the mainstream art market. Ben has a first class honours degree in art history from Otago University and has undertaken post graduate study on new photo media in Melbourne.

He is a passionate collector and supporter of photographic and digital media. Ben comes from a long family tradition in the auction sector, his family company Plumbly's in Dunedin has been in operation for over 12 years. Contact Ben on DDI +64 9 306 6191 email: ben@artandobject.co.nz mobile 021 222 8183.

James Parkinson *Director, Valuations and Collections Management.* James has 15 years experience as an auctioneer and valuer. He is a fully qualified and accredited Property Institute valuer and the only so qualified valuer in New Zealand who specializes in art, antiques, institutional and estate valuations. Recent major valuation assignments include the Hocken Library, Auckland City Art Gallery, Rotorua Bathhouse Museum, Taupo Museum and Dunedin Public art gallery.

James is responsible for establishing A+O's valuation practice and working to establish a lively calendar of themed auction sales. James is regularly heard on talkback radio discussing collecting trends and has conducted numerous charity auctions. Contact James on DDI +64 9 306 6192 email: james@artandobject.co.nz mobile 021 222 8184.

Hamish Coney *Managing Director.* Hamish is a degree qualified art historian who has worked in recent years as a private client consultant and a writer on art and architecture for magazines such as URBIS, Architecture NZ, FQ Men, Herald on Sunday and Idealog. He was also the writer of a regular column on the auction scene for Art News. Hamish works closely with Ben Plumbly in the art sector as well as managing the day-to-day operations of the company.

In 2005 he managed New Zealand's largest ever charity art auction for The Louise Perkins Foundation and curated an exhibition of contemporary Australian art for Anna Bibby Gallery. He is a collector of contemporary New Zealand and Australian art. Contact Hamish on DDI +64 9 306 6193 email: hamish@artandobject.co.nz mobile 021 509 550.

Ross Millar *Director, Decorative arts and objects.* Ross is New Zealand's most experienced authority in this area having begun his career at Wellington auction house Dunbar Sloane in 1979 and assumed his previous role as head of a major Auckland auction house Decorative Art department in 1994.

Ross is an acknowledged expert in the fields of New Zealand pottery; Maori artefacts and oceanic ethnographica, antique ceramics, silver, twentieth century furniture and design, antique furniture and applied arts, 19th century to mid 20th century photography. He has a particular passion for artefacts and New Zealand history. Contact Ross on DDI + 64 9 306 6190 email: ross@artandobject.co.nz mobile 021 222 8185.

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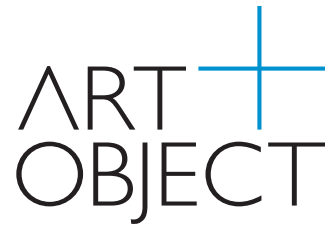
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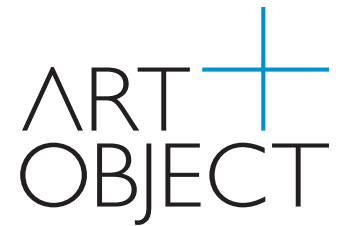
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Index of Artists



THE 21st CENTURY
AUCTION HOUSE

| ARTIST | LOT NO. | | |
|-------------------------|-----------------------------|----------------------------|----------------|
| Gretchen Albrecht | 26 | Liz Maw | 6 |
| Italian Artist Unknown | 93 | Elizabeth McClure | 66 |
| Japanese Artist Unknown | 77 | Andrew McLeod | 3, 38 |
| Kingsley Baird | 73, 74, 75 | Judy Millar | 5 |
| Stephen Bambury | 31 | Sam Mitchell | 19, 122, 123 |
| Wellesley Binding | 44, 45 | Julia Morison | 28 |
| Stephen Bradbourne | 64, 65 | Gary Nash | 62, 63 |
| Joanna Braithwaite | 50 | Chester Nealie | 116 |
| Nicholas Brandon | 110 | Guy Ngan | 72 |
| Michael Cardew | 97 | Michael Parekowhai | 11, 14, 32, 41 |
| Frank Carpay | 89, 90, 91 | Juliet Peter | 115 |
| Len Castle | 58, 59, 77, 78, 85, 102-108 | Seraphine Pick | 27, 30 |
| Ruth Castle | 101 | Martin Poppelwell | 71 |
| Chris Charteris | 68 | John Pule | 35 |
| Peter Collis | 121 | John Reynolds | 12, 22 |
| Hans Coper | 95, 96 | Arthur Rhodes | 113 |
| Shane Cotton | 23, 39, 55 | Lucie Rie | 96 |
| Roy Cowan | 82, 108 | Peter Robinson | 10, 40 |
| John Crichton | 92 | Ann Robinson | 69 |
| Julian Dashper | 8, 57 | Rick Rudd | 87, 88 |
| Harry Davis | 98 | Steven Scholefield | 79, 80 |
| Tony de Lautour | 21, 47 | Theo Schoon | 76, 77, 78 |
| Maximilian Delius | 86 | Ernest Shufflebottom | 111, 112 |
| John Edgar | 70 | Emily Siddell | 67 |
| et al. | 18 | Zara Southon | 46 |
| Luise Fong | 52 | Peter Stichbury (artist) | 2 |
| Jacquie Fraser | 56 | Peter Stichbury (ceramics) | 60, 117 |
| Peter Gibson-Smith | 53 | Graeme Storm | 61, 118 |
| James Greig | 114 | Heather Straka | 15 |
| Bill Hammond | 16, 42 | Ricky Swallow | 17 |
| Michael Harrison | 20 | Thancoupie | 94 |
| Paul Hartigan | 29 | Richard Thompson | 49 |
| Damien Hirst | 7 | David Trubridge | 83, 84 |
| Hoglund | 119, 120 | Michael Tuffery | 36 |
| Gavin Hurley | 4 | Jan van der Ploeg | 13 |
| Simon Kaan | 25 | Ronnie van Hout | 1, 34 |
| Richard Killeen | 43 | John Walsh | 33 |
| Saskia Leek | 48 | Rohan Wealleans | 37 |
| Bruce Martin | 99 | Brendon Wilkinson | 51 |
| Estelle Martin | 100 | Emily Wolfe | 54 |
| Karl Maughan | 24 | Seung Yul Oh | 9 |

