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.
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**
3 Abbey Street, Newton
PO Box 68 345, Newton
Auckland 1145, New Zealand
Telephone +64 9 354 4646
Freephone 0800 80 60 01
Facsimile +64 9 354 4645
info@artandobject.co.nz
www.artandobject.co.nz
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.

Three film stills from Aniwaniwa are available for purchase for $1250 (including GST). Each is an edition of 50.
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

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

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

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

A Contact Period Bowenite (Tangiwi) 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

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

New Collectors Art: May 24
Entries close May 1

Colin McCahon
North Otago Landscape
screenprint from the Barry lett Gallery Multiples
445 x 550mm
$3000 - $4000
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
JIEE HAN
TANG MAHONG
MICHAEL ZAVROS

ALSO SHOWING
SEMANTIC BLISS: DAVID HATCHER
2006 NEW ZEALAND ARTIST IN RESIDENCE
21 APRIL – 22 JULY 2007
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 Trustum,
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
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 AMI, 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?
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 revitalise 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’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, cliched 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
Julian Dashper
*Untitled (1996)*
vinyl on drumskin, edition of three
diameter 525mm
$12,000 - $16,000
9

Seung Yul Oh
Whatipu
acrylic, enamel, ink and gouache
on VW 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 Ill
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
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 shimmery 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 Sienese painting.

Erin Griffey
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 valencie 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
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
Illustrated: ibid.
Provenance: Private collection, Australia

$30 000 - $40 000

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/l 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
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 Heaphy.

In 1989 Bambury visited Europe to take up the Moet & 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
$7000 - $10 000
Andrew McLeod  
**Parkscape II**  
digital print, 2/3  
title inscribed, signed and dated 2003  
940 x 1210mm  
$7000 - $10 000

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

Shane Cotton  
**Manawa Ora**  
oil on twelve panels  
title inscribed verso; each panel signed verso  
1480 x 1200mm  
$20 000 - $30 000
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
‘Ten Guitars’, Artspace (Auckland), August, 1999
‘Ten Guitars’, Asia-Pacific Triennial, Queensland Art
Gallery (Brisbane), 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’, The Andy Warhol Museum
(Pittsburgh, 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
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
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
Wellesley Binding

*Primeval Shadow All Stars*

acrylic on canvas

title inscribed and signed Wellesley;
title inscribed verso

1215 x 1980mm

$7000 - $10 000

---

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
Saskia Leek
The Chosen One
acrylic on vinyl
title inscribed, signed and dated ‘97 verso
1115 x 660mm
Provenance: Private collection, Wellington
$4000 - $6000

Richard Thompson
Untitled
oil on canvas, 2004
original Gow Langford Gallery label affixed verso
1010 x 1010mm
$4000 - $6000
Joanna Braithwaite
Higher Planes
oil on canvas
signed and dated 1999 verso
1520 x 1830mm
$9000 - $14 000

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
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
Jacqueline Fraser

That fake-bitch gold-digger’s just a B-Grade Donatella Versace, fabulist

oil stick on fabric
title inscribed, signed with artist’s initials JF and dated 29.02.2006
830 x 585mm

$5000 - $7000

Julian Dashper

Untitled (philishave)

acrylic and pencil on paper
400 x 400mm

$3000 - $5000
Objects

With some nascent premonition before ART+OBJECT located it’s 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 utilile piece. Our definition of ‘object’ is the work’s 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 it’s 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 discoid 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
Emily Siddell

*Rain*

cast glass
d.1 120mm

$3400 - $5000

---

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
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
**John Edgar**

Code
black granite (Africa)
and white marble (Italy)
970 x 150 x 50
$6000 - $9000

**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

**Guy Ngan**

Habitation series

bronze on ebonized plinth
signed and dated 5.85, impressed 126
210 x 98 x 98mm

$3500 - $5000
Kingsley Baird
Woman on a Rock
cast bronze
signed with artist's initials KWB
and dated 1985
dition 2/10
originally exhibited in solo exhibition,
80-85 at Molesworth Gallery,
270 x 150 x 150mm
$4000 - $5000

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 bought 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
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.

---

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
dition 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 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.II-1. 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  
decal label 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, sgrafitto chiseled, spherical stoneware pot  
incised signature  
Queensland Art Gallery, Story Place Exhibition, literature references  
Ref: http://www.abc.net.au/message/tv/ms/s1175226.htm transcript from the ABC Television programme Message Stick  
Nov 5, 2004  
h.160mm, d.140mm  
$8000 - $14 000

Thanakupi, 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
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

Len Castle
stoneware bowl with cavetto shaped well
tenmoku glazed
impressed with artist’s monogram, circa 1980s
d.430mm, h.115mm
$400 - $600

Len Castle
stoneware bowl with gestural wax resist pattern
impressed with artist’s monogram, circa 1980s
d.342mm, h.75mm
$550 - $650

Nicholas Brandon
tall tapering floor vase
celadon with sang de boeuf splash
base flaw repaired
h.1005mm
$550 – $700

Roy Cowan
large ovoid floor vase
high fired thrown and built
h.770mm, d.430mm
$2000 - $2500
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
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.
ART+OBJECT Catalogue Subscriptions

A+O catalogues will quickly become industry leading records containing superb photography and thought provoking essays from many of today’s most respected art and object critics and historians.

An annual subscription guarantees a minimum of six catalogues covering Contemporary art and objects, photography, modern design, artefacts, antiques and popular culture + surprise special sales.

Auction catalogues – subscription rates include gst and postage

New Zealand $100.00

Australia $160.00

Rest of the world (airmail fastpost) $275.00

MR/MRS/MS: ___________________________ SURNAME: ___________________________

POSTALADDRESS: ____________________________________________________________

STREETADDRESS: ____________________________________________________________

BUSINESS PHONE: __________________________ MOBILE: __________________________ FAX: __________________________

EMAILADDRESS: ____________________________________________________________

Please find my cheque enclosed [tick box] or charge my Visa [ ] Mastercard [ ] Amex [ ]

Card number: __________________________ Expiry date: __________________________

Post with cheque to ART+OBJECT, PO Box 68-345 Newton, Auckland 1145, New Zealand.
Fax with credit card details to +64 9 354 4645. Download this form from www.artandobject.co.nz

ART+OBJECT 3 Abbey Street, Newton, Auckland, New Zealand. Telephone +64 9 354 4646, Freephone 0800 80 60 01
ART+OBJECT 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.

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 12.5% + Gst on the premium to be added to the hammer price in the event of a successful sale at auction.

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

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

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.
ART+OBJECT Absentee Bidding Instructions

Bidding No.

For Absentee Bidders at ART+OBJECT’S Sale No. 1, 3 May 2007

This completed and signed form authorizes ART+OBJECT to bid on my behalf at the May 3rd 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 + the listed buyers premium for this sale (12.5%) and Gst on the buyers premium.

I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

Lot No. (s) ____________________________________________

Catalogue Descriptions _______________________________________

Bid(s) ____________________________________________________

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.

MR/MRS/MS: __________________________ SURNAME: __________________________

POSTAL ADDRESS: __________________________________________

STREET ADDRESS: __________________________________________

BUSINESS PHONE: __________________ MOBILE: __________________ FAX: __________________

EMAIL ADDRESS: __________________________________________

Signed as agreed: __________________________________________

To register for Absentee bidding this form must be lodged with ART+OBJECT prior to the published sale time in one of three ways:
1. Fax this completed form to ART+OBJECT +64 9 354 4645
2. Email a printed, signed and scanned form to: info@artandobject.co.nz
3. Post to ART+OBJECT, PO Box 68-345 Newton, Auckland 1145, New Zealand

ART+OBJECT 3 Abbey Street, Newton, Auckland, New Zealand. Telephone +64 9 354 4646, Freephone 0800 80 60 01
# Index of Artists

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