

art+object

the real art roadshow

AO

108

THE REAL ART ROADSHOW COLLECTION

1 NOVEMBER 2016

1 November 2016



REAL ART ROADSHOW

.CO
JAZ

Fiona Campbell's Real Art Roadshow in numbers

1
marriage

2
divorces

10
years on the road

24
length in metres of the rig on the road

72
square metres of gallery space

151,034
dollars received in donations, sales and grants

7,223,071
dollars in touring expenses

304,854
total visitors

216,611
student visitors

1,517
touring days

708
schools visited

126
artworks in the collection

26
volunteer educators

8
paid drivers

5
hours per week on admin

2
artists removed

1
award from the Queen

0
regrets



SUITS FROM \$990

WORKING STYLE

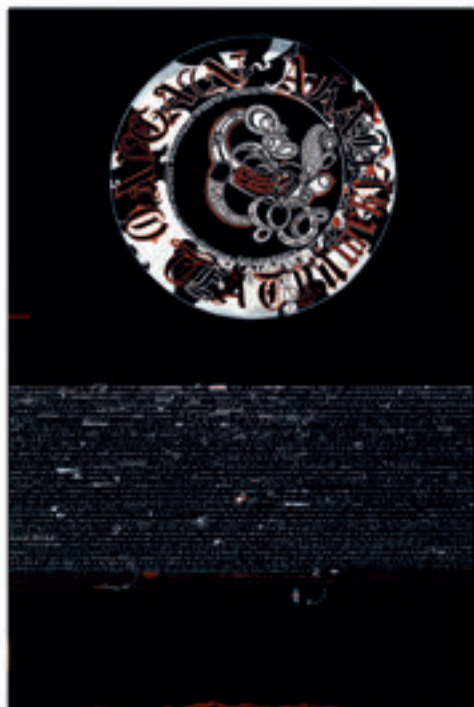
CHRISTCHURCH PARNELL PONSONBY AUCKLAND CENTRAL WELLINGTON

The Tim and Sherrah Francis Collection

7–8 September 2016



Michael Illingworth
Indecisive Banishment
oil on canvas, 1965
\$288 285
a new record price for
the artist at auction



Shane Cotton
He Pukapuka Tuatahi
oil on canvas, 2000
\$302 700
a new record price for
the artist at auction



Milan Mrkusich
Seven Elements in Combination
oil on canvas, 1966
\$212 610
a new record price for
the artist at auction

The Francis Collection constitutes the highest value art auction in New Zealand history with total sales of \$7.2 million.

Prices include
buyer's premium



Colin McCahon
Gate
enamel on board, 1960
\$318 315



Bill Hammond
Living Large 4
oil on unstretched linen, 1995
\$240 240



Gordon Walters
Mahuika
PVA and acrylic on canvas, 1968
\$390 390



Rita Angus
Tree Cutting, Hawke's Bay
oil on board
\$306 305
a new record price for
the artist at auction

Colin McCahon
The Canoe Tainui (detail)
synthetic polymer paint
on eight panels, 1968

\$1 621 610

The highest price realised
for an artwork at auction
in New Zealand history

7 September 2016



and issue
HEPARA
YAMAHO and other
EPARA had a daughter
KINIHI

New Collectors & Decorative Arts

Sale highlights
4–5 October

Prices include
buyer's premium



Gavin Hurley
Maman II
oil on linen, 2010
\$13 210



Dick Frizzell
White House
oil on canvas, 2002
\$12 010



Colin McCahon
Landscape from
Woollaston's Mapua
ink on paper, 1943
\$8105



Buck Nin
Untitled (Rongopai Series)
oil on board, 1977
\$19 215



Barry Lett
Vivian Dog
patinated bronze, AP
\$12 010



Len Castle
Red volcanic bowl
\$4440



Len Castle
Early salt glazed, blue-ribbed
ovoid vase
\$6000



Layla Walter
Japonica with Swallow
pale blue cast glass, 2008
\$10 810




EXHIBITING QUALITY LANDSCAPES

NEW ZEALAND'S FINEST LUXURY PROPERTIES

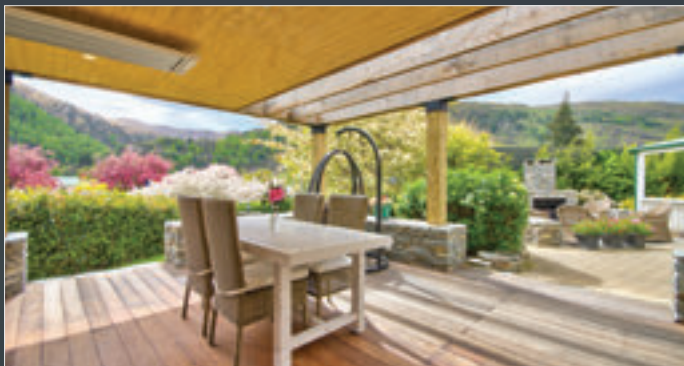
MERIONETH STREET ARROWTOWN





luxuryrealestate.co.nz/QN19

3  2  1 

ANGLESEA STREET ARROWTOWN






luxuryrealestate.co.nz/QN24

6  6+  2 

CENTRAL PENTHOUSE QUEENSTOWN



luxuryrealestate.co.nz/QN22




3/4  3  3 

ROWSSELL LANE BAY OF ISLANDS



Indicative location only

luxuryrealestate.co.nz/NT90

4  4  2 

QUEENSTOWN & ARROWTOWN

Terry Spice
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BAY OF ISLANDS & COROMANDEL

Charlie Brendon-Cook
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LUXURY REAL ESTATE
NEW ZEALAND

Luxury Real Estate Limited (Licensed REAA 2008)

Important Paintings and Contemporary Art including works from the Celia Dunlop Collection

December 1st

Final entries invited

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



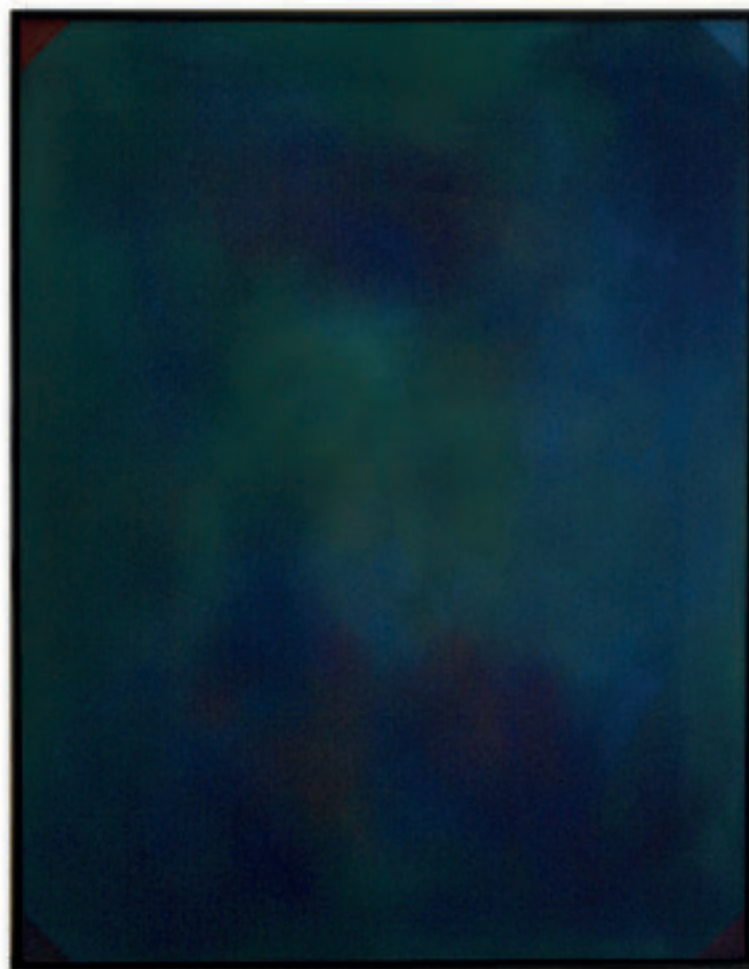
Colin McCahon
Can you hear me St Francis?
synthetic polymer paint on board, triptych (1969)
300 x 900mm: overall
\$350 000 – \$450 000



Charles Frederick Goldie
'Life's Long Day Calmly Closes': Ena Te
Papatahi, A Chieftainess of the Ngapuhi Tribe
oil on canvas
217 x 162mm
\$240 000 – \$320 000



Gordon Walters
Grid No. II
 acrylic on paper (1982)
 500 x 500mm
 \$65 000 – \$85 000



Milan Mrkusich
Painting Dark III
 acrylic on canvas (1971)
 2240 x 1730mm
 \$120 000 – \$180 000

Rare Books

7 December 2016

Further entries
are invited until
early November

Contact:

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

A+O's Rare Book catalogues go from strength to strength and the final sale of the year will include a wonderful mixture of rare historic titles and 20th century first editions. One of the highlights is a collection of early New Zealand advertising posters and original art work, photographs and ephemera from the Whitcombe & Tombs Wellington workshop. Of some note is a rare colonial watercolour by Joseph Jenner Merrett depicting 19th century Whanganui identity Charles Alexander Tylee. Important New Zealand titles include a signed copy of *Tales of the Anglers Eldorado New Zealand* by Zane Grey as well as a collection of early New Zealand Almanacs dating from 1864.

Of particular note are early explorer editions including a set of George Forster's *A Voyage Round the World in His Britannic Majesty's Sloop, Resolution* (1877) and complete five volume set of James Burney's *A Chronological History of the Discoveries in the South Pacific Ocean* (1803)

20th century first editions by Beatrix Potter, Nicholas Moore's seminal title *The Glass Tower* (complete with illustrations by Lucien Freud) and a fine copy, with original dustjacket, of Aldous Huxley's *Brave New World* round out a diverse catalogue.





Serresin.

LEAH

PINOT NOIR

MARLBOROUGH
NEW ZEALAND





Public Programme



Hamish Keith

Saturday 29 October, 3:00pm

Join the always-entertaining 'Cultural Curmudgeon', Hamish Keith at Art+Object to hear him discuss the importance of patronage in the arts, New Zealand's bloated cultural bureaucracy and the significance of Fiona Campbell's ten year Real Art Roadshow project.

Hamish Keith has been writing about and working with the arts in New Zealand for almost half a century. Together with Gordon H. Brown he wrote the first history of New Zealand art, *An Introduction to New Zealand Painting*, published in 1969 and in more recent times his arts documentary *The Big Picture*, directed by Paul Swadel, won Best Series at the 2008 New Zealand Screen Awards. In the 2013 Queen's Birthday Honours, he was appointed a Companion of the New Zealand Order of Merit for services to the arts.



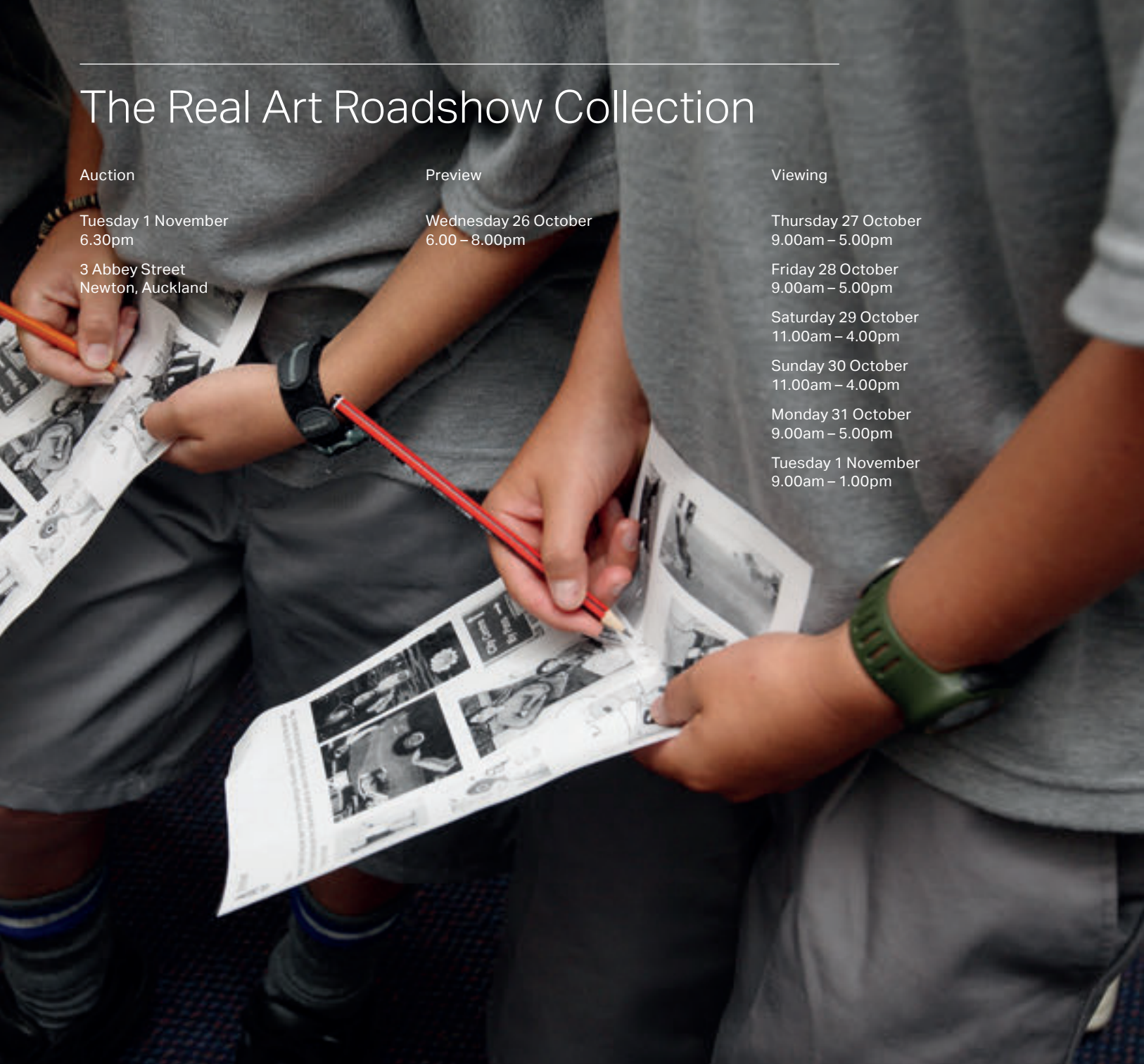
Fiona Campbell

Saturday 29 October, 4:00pm

Hear Fiona Campbell in conversation with Art+Object Managing Director Hamish Coney as they discuss the inspiration behind the Real Art Roadshow and just what drives someone to undertake such a massive philanthropic project.

Fiona Campbell lives in Wanaka and is a passionate advocate for the arts. In 2009 she was the Supreme Winner of the NBR Sponsorship of the Arts Award and was appointed as a board member of the Museum of New Zealand Te Papa Tongarewa in 2010. Her Real Art Roadshow has toured nationally for the past ten years, taking contemporary New Zealand art to school students, especially those in geographically isolated or challenging locations.

Photo: Nadine Cagney.



The Real Art Roadshow Collection

Auction

Tuesday 1 November
6.30pm

3 Abbey Street
Newton, Auckland

Preview

Wednesday 26 October
6.00 – 8.00pm

Viewing

Thursday 27 October
9.00am – 5.00pm

Friday 28 October
9.00am – 5.00pm

Saturday 29 October
11.00am – 4.00pm

Sunday 30 October
11.00am – 4.00pm

Monday 31 October
9.00am – 5.00pm

Tuesday 1 November
9.00am – 1.00pm

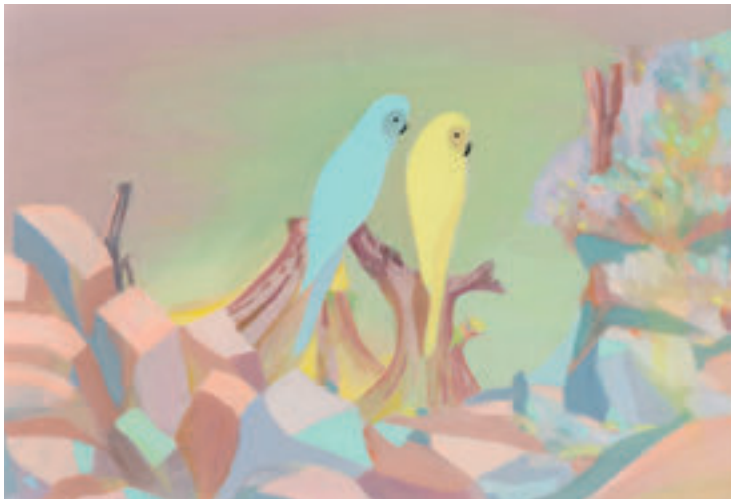
1

Saskia Leek
You and Me

2006
oil on board, signed
200 x 290mm

Provenance: Purchased
from Hamish McKay Gallery,
Wellington in 2006.

\$2500 – \$4000



2

S raphine Pick
Wolfman

1993
acrylic and graphite on board
202 x 202mm

Provenance: Purchased from
Webb's, Auckland in 2007.

\$1000 – \$2000



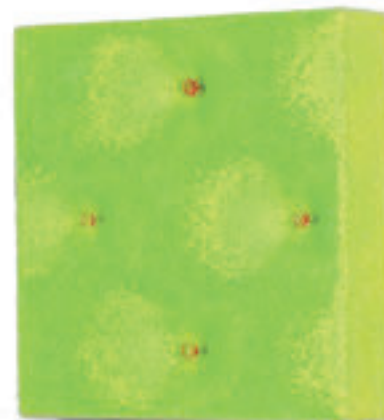
3

Elizabeth Thomson
Another Green World VII

2008
fibreglass, acrylic, glass and resin
365 x 365 x 80mm

Provenance: Purchased from Mark
Hutchins Gallery, Wellington in 2008.

\$4000 – \$7000





4

Don Driver

Salt Bags

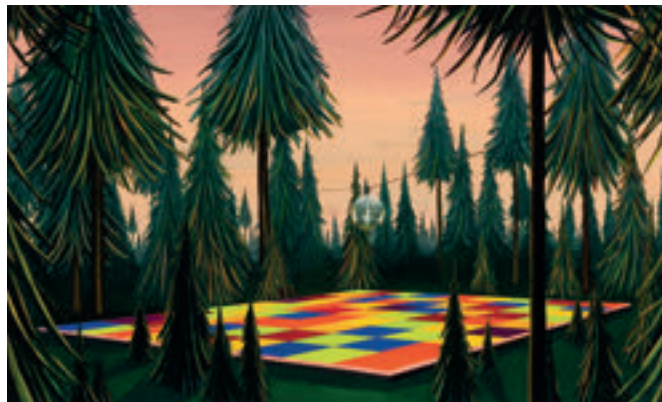
mixed media and collage

title inscribed, signed and dated 1985 verso

1365 x 927mm

Provenance: Purchased from Ferner Galleries, Auckland in 2008.

\$6000 – \$9000



5

Martin Basher

I'm the Only Hell my Mother Ever Raised

2005

oil and acrylic on board

692 x 1145mm

Provenance: Purchased from Mary Newton Gallery, Wellington in 2006.

\$4000 – \$7000



6

Chris Charteris

Wasekaseka

2005

carved perspex and fibre

410 x 510mm

Provenance: Purchased from FHE Galleries, Auckland in 2008.

\$5000 – \$8000

20



7

Octavia Cook

Mutual Appreciation Brooches;

OC Wearing QEII And QEII Wearing OC

2007

gold, silver and acrylic

75 x 100mm each

Provenance: Purchased from Anna Miles Gallery, Auckland in 2008.

\$2000 – \$4000



8

Richard Orjis

Flower Idol

2006

type C print, edition of 9 (2006)

830 x 970mm

Provenance: Purchased from Starkwhite, Auckland in 2008.

\$5000 – \$8000



9

Roberta Thornley

Sky

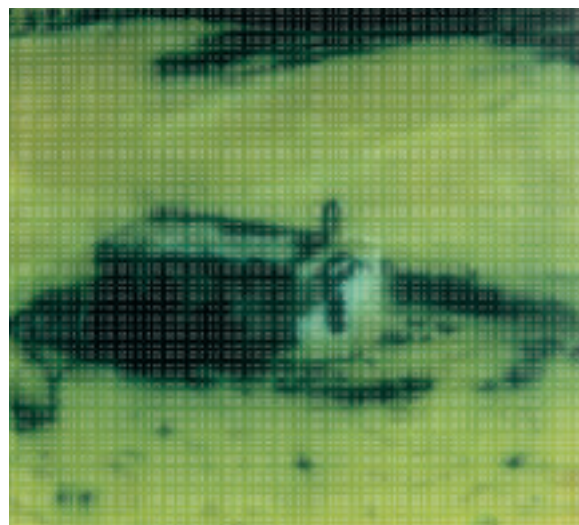
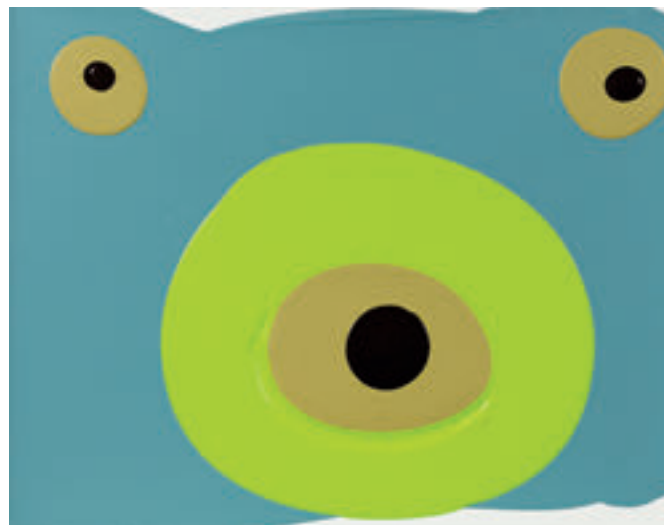
2009

archival pigment ink photograph, 2/3

signed on original Tim Melville Gallery label affixed verso

680 x 750mm

\$3000 – \$5000



10

Sarah Munro
Blood Red Iteration

No. 4
2008
fibreglass and
automotive lacquer
305 x 1060mm

Provenance: Purchased
from 64Zero3,
Christchurch in 2006.

\$2500 – \$4000

11

Seung Yul Oh
Teddy

enamel on canvas
title inscribed,
signed and dated
11/07 verso
565 x 710mm

Provenance:
Purchased from
Starkwhite,
Auckland in 2006.

\$3000 – \$5000

12

James Cousins
Relic Of Reason

2004
oil on canvas
506 x 455mm

Provenance:
Purchased
from 64Zero3,
Christchurch in
2006.

\$2000 – \$3500



13

Michael Parekowhai
The Bosom Of Abraham
 1999
 screenprinted vinyl on
 fluorescent light fitting
 220 x 1300 x 80mm
 Provenance: Purchased from
 Webb's, Auckland in 2006.
 \$8000 – \$12 000

14

Shane Cotton
Kenesis: Kotahi Ki Kotahi
 1999
 oil on canvas
 203 x 203mm
 Provenance: Purchased from
 Art+Object, Auckland in 2008.
 \$5000 – \$8000

15

Seung Yul Oh
Mong Mong
2005/6
acrylic on board
1175 x 823mm

Provenance: Purchased from
Starkwhite, Auckland in 2006.
\$8000 – \$12 000





16

Seung Yul Oh
Ssyang Bbong
 2007

acrylic on canvas
 910 x 910mm

Provenance: Purchased from
 Starkwhite, Auckland in 2007.

\$4000 – \$6000

Seung Yul Oh's paintings make me laugh. His paintings are so deliberately big, cartoony-stupid and brightly coloured that you want to join in the joke and giggle or guffaw along with them. Have you ever seen someone laugh in an art gallery? Should art galleries be exclusively places for quiet contemplation, or should there be room for humour?

Oh's paintings can be read as parodies of 'serious' modernist abstract painting. But his humour is based on irreverence rather than ridicule. He still loves painting after all. At the height of its cultural influence, during the second half of the 20th century, extravagant claims were made about the philosophical and spiritual content of abstract painting. Oh's work is very much about subverting that kind of pretension. He uses wacky, playful materials like polyfilla and popcorn; he 'mis-uses' techniques like dripping and spilling; and he elevates the humble act of doodling.

Do you doodle on your pencil case or when you are on the telephone? A doodle is an aimless, random drawing made when your attention is otherwise occupied. Imagine blowing those drawings up in size and expanding on them with colour and texture to make a painting. The Surrealists of the early 20th century were very interested in doodling as a way of tapping into the subconscious mind to see what forms might emerge. For Oh it is more like a game, but obviously he is still interested in what forms emerge. Unlike the Surrealists, though, he knows that he is excavating the brain-fill of contemporary pop culture, mass media and art history.

In these paintings, heavily textured, Quasi-Abstract Expressionist drips and blobs are tweaked and nudged with graphic touches of black pen or brushpoint toward cute, cartoon form. But only far enough to suggest possible images. The way the forms sit on the



17

Seung Yul Oh
Heavy Heavy Heavy
 acrylic on canvas
 title inscribed and dated '07 verso
 1520 x 1520mm
 Provenance: Purchased from
 Starkwhite, Auckland in 2008.
 \$8000 – \$12 000

neutral-toned, raw canvases here suggests an illusion of space. This could be a cartoon planet populated by bird-blobs. Something about the way they are arranged – perching – suggests musical notation.

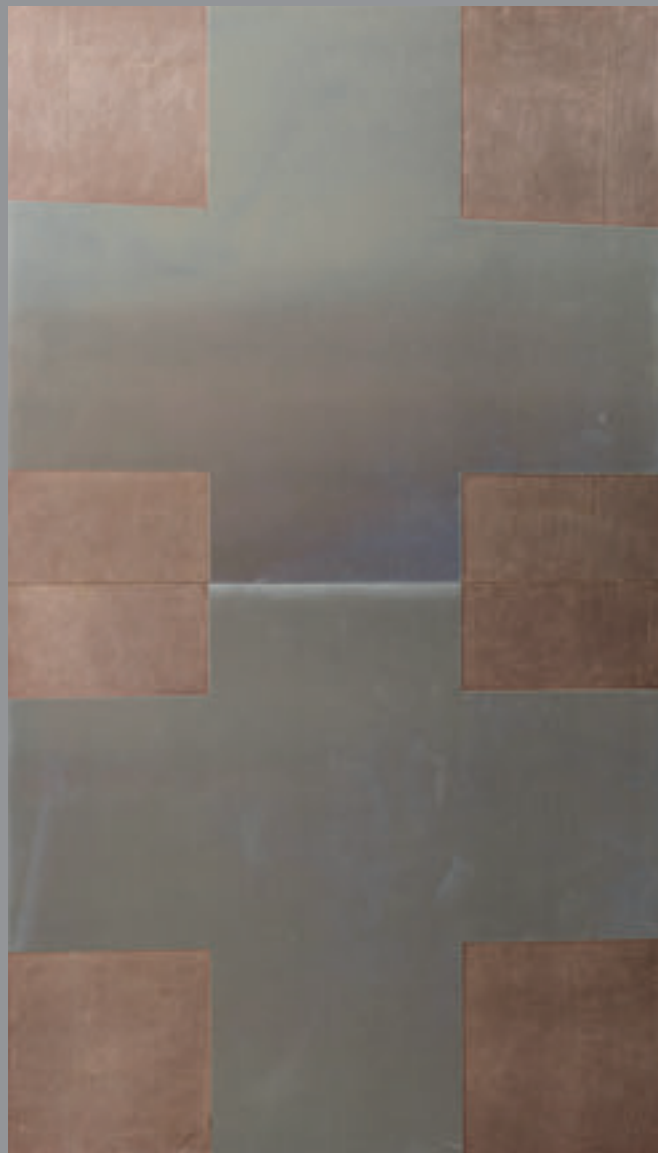
Oh was born in Korea. Although he trained as an artist in New Zealand, there is an affinity in his work with the 'cuteness' aesthetic which pervades toys, animation, fashion and technology in East Asian pop culture. Pop cuteness is found in the contemporary art of the region (notably in the work of Takashi Murakami and Yoshitami Nara, two Japanese artists with international careers). The tendency is also obvious in art of younger East Asian

artists asserting their identities in Europe, the United States and Australasia. The fusion of Western Modernism, traditional East Asian art forms (Chinese calligraphy and Japanese printmaking for example), cutting-edge technological advances on the Pacific rim, and exchanges between the pop cultures of East and West, have resulted in a distinctive and influential pop dialect mainly associated with Japan and South Korea.

Andrew Paul Wood

18

Stephen Bambury
Ghost (L1)
chemical action, silver leaf
and aluminium
title inscribed, signed and
dated '06 verso
700 x 402mm
Provenance: Purchased
from Mark Hutchins
Gallery, Wellington in 2006.
\$12 000 – \$18 000





Gretchen Albrecht
Summer Landscape
 signed and dated '73
 acrylic on canvas
 880 x 1825mm

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

\$30 000 – \$40 000

Raw cotton canvas cut from a roll and laid on the studio floor. The white rectangle marking a space for action: like a dance floor or a boxing ring. At the ready, buckets of pigment in saturated solution. The artist leans forward, arm poised over whiteness.

Action. Paint in motion – poured, arcing through air, flowing across whiteness. Pigment seeping, staining the canvas weave. The first colour emblazoned on the whiteness of the canvas, a call demanding response. Another wash timed to meet the edge of the first while it is still wet.

Building colour chords. A deeper tone overlapping the last, but not fully. Some areas fill almost to black against white slits of untouched canvas. And so on, until these transparent traces of the painter's decisions accumulate in an image. An image which is somehow abstract and representational at the same time.

When Albrecht painted *Summer Landscape* in 1973, her practice combined an abstract painting method with a desire to evoke the natural world, in feeling if not description. Rather than depict what she saw, she wanted to express her response: in particular to the dramatic skies observed from Auckland's West Coast beaches.

But Albrecht also had an eye on New York. Her formal approach at this time was a personal take on the 'staining' technique that had been developed by the American Colour Field painters, such as Morris Louis and Helen Frankenthaler. In their work colour was foregrounded as painting's most optical and intrinsic quality. Following Jackson Pollock's radical example of the 1940s and '50s, the Colour Field painters not only worked on wall-sized canvases, they applied colour by spilling, pouring and dripping liquid paint. By

working on unstretched canvas on the floor and by interrupting the age-old messages of hand, brush and surface, Pollock had found a way of working that offered new freedoms. "On the floor I am more at ease. I feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and literally be 'in' the painting."¹

It was this freedom to be in the painting, as well as Albrecht's uncanny skill with 'flowing' colour on a large scale, that made her work from the 1970s so exciting and make it appear so fresh today. These are the works that established her reputation as a colourist.

Sensuous colour held in tension by formal rigour has been the hallmark of Albrecht's art for more than three decades. In the high-risk 'flowing' works from the 1970s (high-risk because the watercolour-like transparency of the paint meant she couldn't paint over the bits she didn't like, so every mark counted), when all the artist's intuitive moves come off – like a dancer's or boxer's – the resulting image can give you a kind of soaring feeling. That's what it means to say that Albrecht is a colourist.

Gerald Barnett

1 There are some famous black and white photographs taken by Hans Namuth of Jackson Pollock painting that demonstrate exactly what is being said here. You will find them in most books on Jackson Pollock or Abstract Expressionism.

20

Reuben Paterson

Hinenuitepo

glitter on screenprint, 15/45

signed

640 x 965mm

Provenance: Purchased
from Gow Langsford Gallery,
Auckland in 2008.

\$1500 – \$2500



21

Reuben Paterson

Never Mix Business

With Leather

2004

glitterdust on canvas

1218 x 1218mm

Provenance: Purchased
from John Leech Gallery,
Auckland in 2006.

\$10 000 – \$16 000



22

Tony de Lautour
Balance of Power
1996

oil on canvas, signed
500 x 600mm

Provenance:
Purchased from
Hamish McKay Gallery,
Wellington in 2006.

\$5500 – \$7500



23

Tony de Lautour
Shore Party
1999

oil on board, signed
584 x 435mm

Provenance:
Purchased from
Hamish McKay Gallery,
Wellington in 2006.

\$4500 – \$7000





24

Bill Culbert

Orakei Suite III

found plastic bottles and fluorescent tube

signed and dated 2006 verso

610 x 280 x 50mm

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

\$10 000 – \$15 000

32



25

Bill Culbert

Green 3 Black 2

plastic bottles and fluorescent tube

signed and dated 2006 verso

610 x 280 x 50mm

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

\$10 000 – \$15 000



26

Don Peebles
Untitled (Blue)
1984-5
acrylic on canvas
mounted on board
479 x 515mm

Provenance:
Purchased from
Artis Gallery,
Auckland in 2006.
\$10 000 – \$15 000

27

Don Peebles
Untitled
acrylic on canvas
mounted to wood,
circa 1979
560 x 780mm
Provenance:
Purchased from
Dunbar Sloane,
Wellington in 2006.
\$6000 – \$9000





28

Ricky Swallow

Blanket Shark

1996

blankets, plaster and wire

1480 x 640mm

Provenance:

Private collection, Auckland. Purchased from Darren

Knight Gallery, Sydney in December 2004.

Collection of the Real Art Roadshow. Art+Object,

Auckland, inaugural auction, 3 May 2007, Lot No. 17.

\$35 000 – \$50 000

Ricky Swallow is an artist, who has become internationally recognised for his painstakingly crafted works, particularly those carved from wood. He was the Australian representative at the 2005 Venice Biennale, which was pretty extraordinary given that he was only 30 years old.

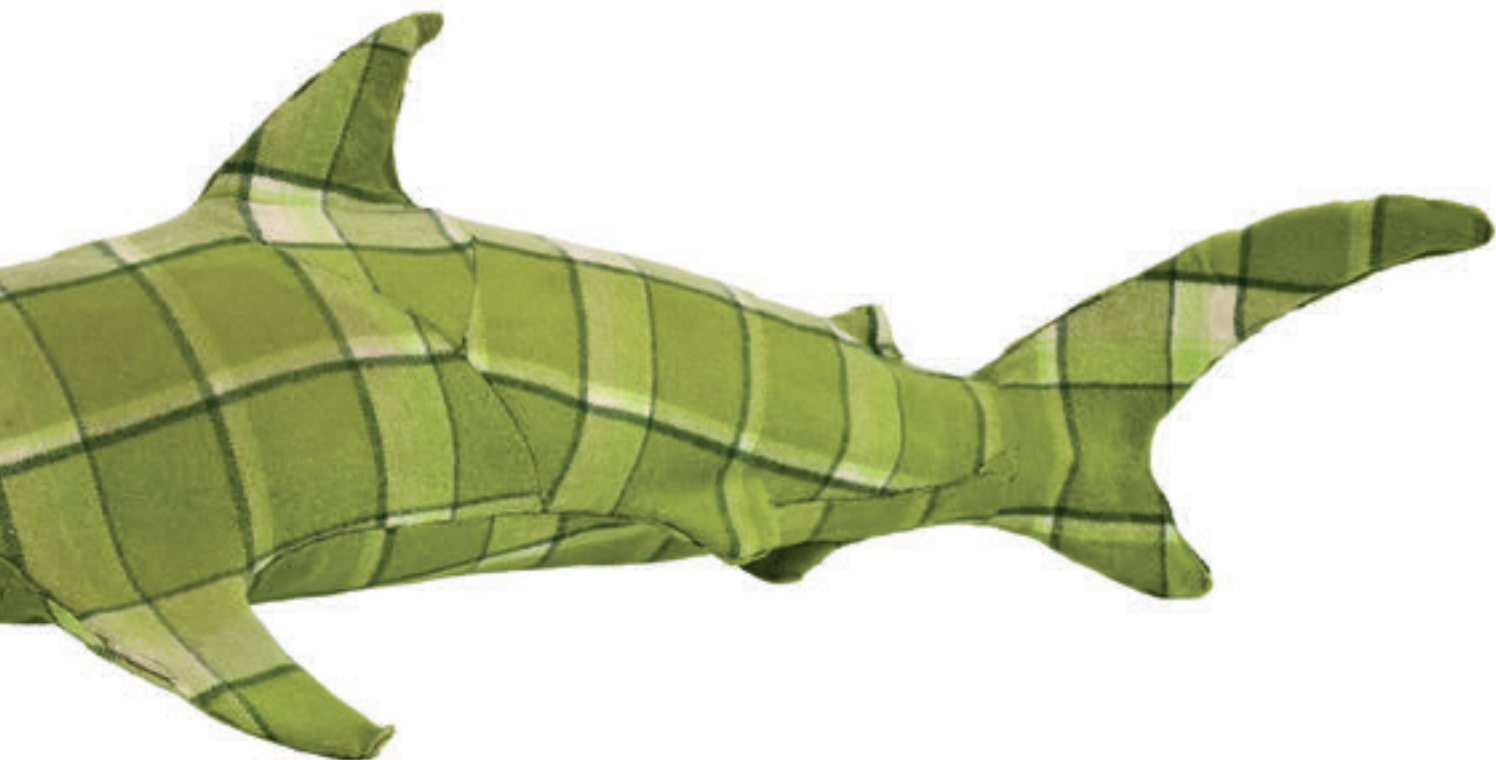
Swallow's art has elements of 'geek chic' and 'street smarts' to it. He constructs elaborate miniatures and models that relate to popular and contemporary urban culture. Turntables, scuffed sneakers, Darth Vader's helmet and BMX bikes are sculpted with obsessive precision. Much of his work riffs on 17th century art, *memento mori* (Latin for remember you will die) paintings of skulls, hour glasses and dying flowers. This is reflected in his *iMan Prototypes* (imitation Apple Macs in the shape of human skulls); *Come Together* (a skull in a hoodie carved from wood); and the crustaceans and crabs of



This Time Another Year that evoke the golden age of Dutch still life painting.

Made in 1996, *Blanket Shark* is a smooth fusion of personal and art historical references. We look at this sculpture and can think of 'Young British Artist', Damien Hirst, (a near contemporary of Swallow, born in 1965, and the über-cool of edgy emerging art in the 1990s) and his infamous artwork *The Physical Impossibility Of Death In The Mind of Someone Living* (1991) – a tiger shark pickled in a big glass display box full of formaldehyde. Hirst is trying to suggest a metaphor for the way life and memory interact.

So is Swallow. His shark, made from a cuddly and comforting blanket, is a reference to going fishing with his father (a shark fisherman in Victoria), and the spotted Wobbegong carpet sharks



which his dad used to catch. Swallow has said that he is interested in making objects that represent desires – in this case, nostalgia for the past – and this personal knowledge about Swallow adds to our understanding of the sculpture.

There is a funny contradiction in making a model of 'Jaws' (the killing machine lurking hidden in the deep, all sharp teeth like knives, and sandpaper skin) out of something as soft and cuddly as a blanket, which most people associate with comfort and reassurance rather than terror. Swallow doesn't associate sharks with terror, but with his father. We all have our own personal symbols and associations unique to us that would not be obvious to someone on the outside, and artists often make use of this private language in their work. Sometimes it means the viewer has to work a bit harder to fish for the meaning in a work.

Swallow's shark is an accurately observed and formed model of a hammerhead shark – instantly recognisable even in plaid. As curator, David Jaffe said of Swallow's Venice Biennale installation: "The magic of Ricky is how he can track a fish fin or the seam of a beanbag to animate the forms, to communicate with us. He changes our relationship with the everyday and so enriches us".

Andrew Paul Wood



29

Ben Cauchi
Floating Candlestick
 2005
 unique ambrotype
 410 x 465mm
 Provenance: Purchased
 from Paul McNamara Gallery,
 Whanganui in 2006.
 240 x 195mm
 \$3000 – \$5000



30

Layla Rudneva-Mackay
Grey Stones And Blue Velvet
 2008
 type-C print, edition of 8
 1255 x 1255mm
 Provenance: Purchased from
 Starkwhite, Auckland in 2008.
 240 x 195mm
 \$3000 – \$5000

31

Roberta Thornley
Mother
 2008
 archival pigment ink
 photograph, edition of 3
 500 x 330mm
 Provenance: Purchased from
 Tim Melville Gallery, Auckland
 in 2008.
 \$3000 – \$5000





32

Richard Stratton
Alice Ate Too Much
 2008
 ceramic
 310 x 140mm

Provenance: Purchased from Anna
 Miles Gallery, Auckland in 2008.
 \$2000 – \$3500



33

Harry Watson
Focus
 2008
 oil on wood
 430 x 500mm

Provenance: Purchased from Page
 Blackie Gallery, Wellington in 2008.
 \$8000 – \$12 000



34

Wayne Youle
Skully-Pops (Death Of The Tiki Pop)
 2006
 casting resin, cardboard sticks and powder coated aluminium
 300 x 100mm

Provenance: Purchased from Tim Melville Gallery, Auckland in 2008.
 \$1500 – \$2500

I live in Glenfield on the North Shore in Auckland. Everybody drives here. Petrol-head heaven. Let's go for a ride and see the sights. Look around. Check out some shapes and the lie of the land, like the cone of Rangitoto, or the steel-arch of the harbour bridge, or the tensile needle of the Sky Tower. That and the snaking lanes of gridlocked traffic going absolutely nowhere every day at rush hour.

These are shapes you'll see above the ground. Not below where layers and layers of history and earth have formed great cavernous compartments like the rounded holes and craters in a block of Swiss cheese. In *Challenge Of The Land* the artist, Buck Nin, is thinking about what's going on underground. He wants us to look beyond the surface through to what he calls 'the soul of the land', so that we can see what's hidden just beneath.

There's Papatuanuku – the Earth Mother lying on her back, hair drawn neatly from her forehead, eyes closed, arms at her sides, bone and ivory-coloured thighs heavy, buttocks full and fleshy like one of Titian's recumbent nudes. Papatuanuku – the Earth Mother who, when she exhales, cracks the thinning topsoil of her eroding dermis while thermal vapours rise and subterranean arteries flow, as somewhere a volcano vents and the hot springs steam.

And beneath her there's the incursion of the city pushing up from behind. The sprawl of suburbia. The march of the motorway and the carbon monoxide pall of commuter smog. The oily fingers of the container wharves stretching into the harbour. The convergence of concrete and steel in a mirror glass canyon of downtown skyscrapers.

Nin's interest is not just in the physical surface or geography and geology of the land. He burrows below, tunnelling down to an investigation of the social and political contours of the land as well. In *Challenge Of The Land* Nin comments on the growth of corporate power in New Zealand and asks questions about the spread of globalisation, consumerism and New Right economics.

He is sharply critical of the way in which Pakeha big business, without real consideration of the effects on anyone else, pursues self-serving investment interests where few see the profits from the enormous wealth generated by offshore multi-nationals.

This imposition of stylised buildings and abstracted cityscapes on the smooth organic curve of the land can also be read as Nin's representation of the tensions between rural and urban Maori, traditional and contemporary cultural values, the old ways and the new. In the black pathway to the city, a generation of young urbanised Maori have become separated from the land. Cut off from their iwi and ancestral homes by unemployment, alcohol and drug abuse, whanau dysfunction, violence, illiteracy, loss of language and faith. "How", asks the artist, "can these rangatahi reconnect? Where is their future?"

The monochrome cloud forms that gather on the horizon contain more than healing drops of rain. A torrential outburst is imminent, for hidden in each curl of the koru lurks the latent power and unbridled spiritual energy of nature. Despite the intervention of human beings, it seems Earth and Sky are up to it again. Playing their own games. Here the artist encourages all of us to remain staunch. The *Challenge Of The Land* is to listen to what the environment is saying. Learn from the past. Confront the natural cycle of renewal and change with insight and intelligence. Let the blue planet endure. Find a sustainable place in the land where to go forward into the future is to always remember the value of looking back.

Cushla Parekowhai

35

Buck Nin
[Challenge Of The Land](#)
c.1976

oil and acrylic on board
1544 x 1231mm

Provenance: Purchased from
Dunbar Sloane, Wellington in 2006.

\$15 000 – \$25 000





36

Wayne Barrar
Beneath Bowen Falls To Mitre Peak, Fiordland 2000
 2000
 silver gelatin print, selenium toned
 220 x 160mm
 Provenance: Purchased from
 Milford Galleries, Dunedin in 2008.
 \$1500 – \$2500

37

Harvey Bengé
Tokyo Girl Number 1
 2006
 digital lightjet print, 3/5
 signed
 565 x 850mm
 Provenance: Purchased from
 the artist in 2008.
 \$6000 – \$9000

38

Megan Jenkinson
Atmospheric Optics 1
 2007
 digital ultrachrome print on hahnemuhle
 paper, 1/5
 890 x 890mm
 Provenance: Purchased from Jonathan
 Smart Gallery, Christchurch in 2008.
 \$5000 – \$9000

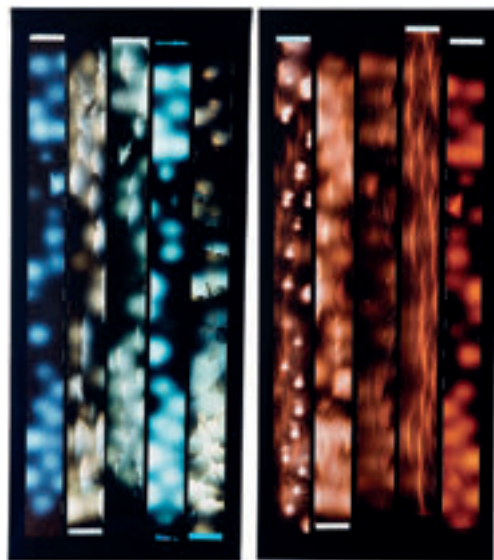
39

Paul Hartigan
Uranium
 colour photograph, 1/5
 title inscribed, signed and dated
 2010
 417 x 596mm
 Provenance: Purchased from
 Page Blackie, Wellington in 2011.
 \$1500 – \$2500



40

Darren Glass
Sunset 11-21 May from the
 series I Can See Stars
 2004
 Two Type-C prints from
Ickythump
 390 x 935mm each
Ickythump
 1995
 27 aperture circular pinhole
 camera
 360 x 360mm
 Provenance: Purchased
 from Anna Miles Gallery,
 Auckland in 2008.
 \$2000 – \$3500





41

Don Driver
La Guardia No 2
mixed media
signed and dated 1966
verso
923 x 1230mm

Exhibited: 'Don Driver:
1965–1973', Govett-
Brewster Art Gallery, New
Plymouth, 1979–1980
(touring).

Illustrated: Priscilla Pitts
(ed.), *Don Driver: With Spirit*
(Govett-Brewster Gallery,
1999), p.32.

Provenance: Purchased
from Hamish McKay Gallery,
Wellington in 2006.

\$20 000 – \$30 000

Apart from it being more than forty years old, what does it mean to say that Don Driver's *La Guardia No 2* is historical? Here are some dates that tell a story:

1966. A year after passing through New York's La Guardia airport, Driver makes *La Guardia No 2*. On that visit to New York, Driver glimpses a rebellious spirit emerging amongst his generation. There is a move among younger artists to bring life and art closer together, both on the street and in the studio. Artists join musicians and performers to stage 'Happenings'. Pop culture, theatre and politics infiltrate art. Anti-war demonstrations, race riots and student unrest are just around the corner. Heady times. Driver is drawn to the art of Robert Rauschenberg, who folds consumer society's refuse into his work.

1955-1965. Rauschenberg creates a vital body of work that moves between floor and wall, between sculpture and painting, between the sublime and the ridiculous. Anything from a made-up bed daubed with oil paint, to a stuffed Angora goat girdled by a car tyre atop a painted panel, collide in carefully controlled chaos. Rauschenberg dubs these works 'Combines'.

1965. Formalist abstract painting is still a force in New York. Driver encounters Colour Field painting by Kenneth Noland, Helen Frankenthaler and Morris Louis. In contrast to Pop Art's levity, and the messiness of 'Happenings' and of assemblage, Colour Field is highly refined and bound by aesthetic rules. But at its best, their use of colour and scale is breathtaking. Driver, the junkshop fetishist, is also a painter susceptible to colour. (It is worth noting that he had a job for a time selling colour for a paint shop.)

Today. From here, Driver's *La Guardia No 2* looks historical. We can see his attempt to reconcile the very different impulses that he experienced in New York; to combine abstraction and assemblage in the one work. It looks like a weird coupling, but we can appreciate the artist's wit and audacity – anticipating by 20 years the pastiche abstractions of Neo-Geo artists Peter Halley and Ashley Bickerton.

La Guardia No 2's stripes of colour, a common Colour Field pictorial device, are turned out in robust tones with discordant accents – that pink! A collaged metal 'runway' occupies the centre of the painting. PVC plumbing partially frames the central panel and tweaks the work's overall symmetry.

In the following decades, Driver developed both aspects of his art – for a time in parallel – producing elegant, Minimalist-influenced paintings alongside the assemblages. But eventually, colour was fully integrated into his inventive assemblages of such found objects as pitchforks, prams, tarps, doormats, bikes, tyres, umbrellas, rubber gloves, animal hides, baling hooks, scythes, dresses... the list of unremarkable objects goes on.

That Driver is a one-time amateur conjuror, with an abiding affection for the lo-fi tricks of illusionists and escape artists, is worth keeping in mind as you enter his world where everyday objects give our perceptions the slip. Unremarkable objects into remarkable art: Driver's magic.

Gerald Barnett

Don Driver's art is like one massive bulimic hurl filled with half-digested bits of 20th century art history: Kenneth Noland's Colour Field paintings, Picasso's primitivism and wit, Kurt Schwitters's Dada constructions, Robert Rauschenberg's Pop Art combines, Marcel Duchamp's Readymades – the list goes on. Driver's achievement has been to meld all these influences, perfectly balanced and working together, to create something distinctly his own.

Although Driver has largely worked from the isolation of his New Plymouth studio, he had a formative experience as an artist when he travelled to New York in 1965. In the 1960s, New York was the art capital of the world. There had been a huge amount of creative energy and activity since World War II. In painting, Pop Art was beginning to seize the initiative following the ascendancy of Abstract Expressionism. The early 1960s saw a flurry of 'actions' that seemed to question the assumption that art belonged on tidy gallery walls. Allan Kaprow's happenings, Claes Oldenburg's *Dime Store* project and Robert Rauschenberg's slightly earlier combines all revelled in messiness. Driver seems to have been drawn to the central creative idea that Rauschenberg, Oldenburg and Kaprow shared: the elevation of refuse or rubbish as the prime material for art.

PS Handle With Care certainly has affinities with Rauschenberg's combines. But Driver may also have seen work in New York by the influential Italian artist, Alberto Burri, whose assemblages of burlap (hessian- like material) bags and burnt plastic had so fascinated Rauschenberg during a stay in Italy in 1952-53. Distressed hessian and found tarpaulins would become a staple material for Driver and, as you can see in *PS Handle With Care*, he also experimented with melting plastic. When you consider all these cross-currents of influence, you can see that Driver's abstract assemblages of often absurd found objects were in tune with ideas that were in the air in the early 1960s.

The term 'found object' describes an artwork put together from undisguised, though usually aesthetically modified, objects not normally considered artistic. Usually these objects are mundane and utilitarian, or have been discarded as rubbish. The idea of dignifying such materials in the art gallery context was originally a shocking challenge to consensus about accepted distinctions between what is and isn't art, although it is now widely accepted as an artistic practice.

Assemblage is when a work of art is produced using found objects; a bit like a three-dimensional collage. For instance, much recent installation art essentially has been assemblage on a large scale, often using architectural space.

With its distressed fabrics, predominance of black and implied cross form, *PS Handle With Care* has a sombre appearance, inviting comparison with Colin McCahon's work from the period. But, typically, there is a playful quality to Driver. The work is about visual and linguistic puns. The cruciform with black curtains suggests a window, perhaps referring to the traditional conception of an easel painting as a 'window on the world'. But Driver's window is boarded up and, with sly acknowledgement that we will be viewing it in an art gallery, he asks us to handle his rubbish/art with care. He even provides a handle for the purpose.

Andrew Paul Wood

42

Don Driver
PS Handle With Care
mixed media
signed and dated 1968
verso
916 x 1246mm
Exhibited: 'Don Driver:
1965–1973', Govett-
Brewster Art Gallery, New
Plymouth, 1979–1980
(touring).
Provenance: Purchased
from Hamish McKay Gallery,
Wellington in 2006.
\$17 000 – \$26 000





Ian Scott
Homage To Morris Louis
 1969
 oil on canvas
 signed
 1616 x 1355mm
 Provenance: Purchased
 from Ferner Galleries
 Auckland in 2006.
 \$38 000 – \$55 000

Ian Scott began painting landscapes at age 15 and in 1965 won the junior section of the Kelliher Prize, then a prestigious competition for traditional landscape painting. Scott is an artist of the generation who came after Colin McCahon. In this work, *Homage To Morris Louis*, Scott brings together a number of different painting styles.

There is landscape, but in a modernist style derived from McCahon's cubist letter forms of the 1950s. (McCahon taught Scott at Elam School of Fine Art in Auckland. Note the references to McCahon's *Waterfall* paintings in Scott's landscape). There is the figure of the young woman who has levitated from the pages of a fashion mag, painted in the manner of British Pop artists such as Peter Blake. The title suggests there is still another painting style present in this image.

Morris Louis was an important American painter who took Jackson Pollock's drip technique as a pointer to explore the possibilities of 'spilling' and 'pouring' paint, creating transparent watercolour-like effects on a very large scale. In a particularly important series, Louis poured long parallel rivulets of pure colour on to the canvas. These are known as his 'stripe' paintings. Look at the model's dress: it refers to these paintings. Scott also makes playful reference to the letters in Morris Louis's name, incorporating them into the contours of the landscape. And the strange rectangular cloud on the far left of the painting recalls the way Louis tilted his canvases to create his poured stripes. It also looks a little like a head stone. Morris Louis died in 1962.

When Scott painted his homage in 1969 the world had changed dramatically from the grim post-war years of the 1950s. Youth culture and counterculture had become a rebellious and colourful force. The Woodstock festival took place that year. The contraceptive pill had brought sexual liberation. There was a sharp increase in the use of psychedelic drugs. Concern for ecology was widespread. As well as these convulsions in the wider culture, the 1960s saw radical changes in art.

In *Homage To Morris Louis* the unexpected juxtaposition of magazine imagery with art historical in-jokes suggests a new relationship between popular culture and high art. It was a relationship that got a kick-start from Pop Art. Pop challenged head-on the notion that high art was somehow closed off from popular culture, consumerism or the mass media. Think of Andy Warhol's pictures of soup cans and screenprints taken from newspaper photographs. Think of Roy Lichtenstein's comic book- derived paintings. And think of Peter Blake's album cover for the Beatles' *Sergeant Pepper's Lonely Hearts Club Band*. In terms of the New Zealand scene, Ian Scott's Pop works (1968-1970) represent a similar cultural turning point.

Andrew Paul Wood

Gordon Walters is an artist who is famous for the optical games of his paintings, and if you look closely at *Study For Cover Of Ascent* you will see what this means. Start in the centre, a white vertical stripe with two black 'koru' shapes next to it. So far so easy – the white is the background and the black sits on top in the foreground. But keep going and it gets trickier. The black koru shapes sit next to white koru shapes and all of a sudden something weird happens, because black is no longer on top. It has become the background. This is the visual trick that Walters creates so well in his painting. Background becomes foreground in a shifting pattern that you can never pin down with your eyes.

The bar and circle that Walters uses in *Study For Cover Of Ascent* comes from a lot of different sources but an important one was Maori art, especially kowhaiwhai, the patterns that are painted on the rafters of Maori meeting houses. When you look closely, Walters's shape doesn't actually look that Maori – it is too precise, too geometric. When Walters first showed these works in 1965 no one saw the connection, but over time people began to think of these as being a form of the koru, one of the elements in Maori art that is often described as the unfolding fern frond. Walters's paintings using this shape came to be called the *Koru Series*. There are hundreds of paintings using this basic element, and they are all different. Imposing limits on what you used in your painting and then showing how many effects you could create despite the limits was a favourite game of modern painters, and Walters is one of the best New Zealand examples of an artist who worked like this.

The title of this work says exactly what the painting is, and why it was done. Walters painted it as the cover design for *Ascent*, an art magazine that was published in the late 1960s, but this hasn't really affected the way it looks. Walters always painted his works carefully so that you couldn't see any brush marks, any signs that they were painted by hand.

Seeing how good they look as graphic designs, it isn't that surprising that Walters did some logos for businesses, and a lot of other designers have used his approach to make eye-catching designs for their clients. There's something about the way black and white merge together and something about the stylish use of Maori art in Walters's paintings that make them strongly New Zealand. In the recent debate about the New Zealand flag, Walters's *Koru Series* was proposed as a suitable replacement for the old flag – a modern emblem for New Zealand. No doubt *Ascent* wanted to suggest something similar when they got Walters to design the cover for their magazine.

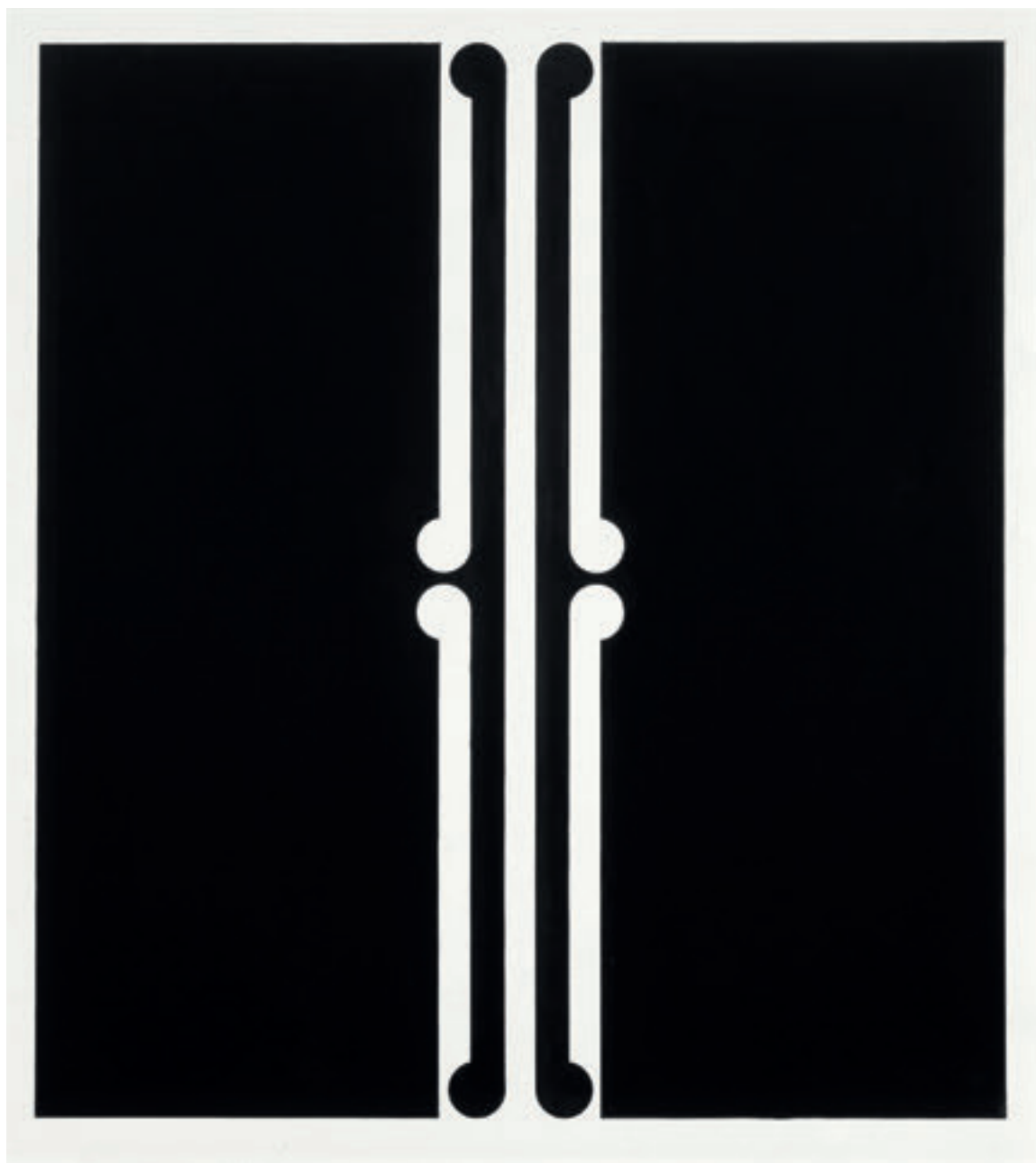
Damian Skinner



Ascent
Vol.1, No.4 November 1969

44

Gordon Walters
Study For Cover Of Ascent
1969
indian ink on paper
280 x 311mm
Provenance: Purchased
from Peter McLeavey
Gallery, Wellington in 2006.
\$40 000 – \$55 000





45

Philip Trusttuum

Fireman

acrylic on canvas, 2005

signed with artist's initials P. S. T and dated '05

1180 x 1820mm

Provenance: Purchased from the artist in 2006.

\$6000 – \$10 000



46

Mark Braunias

Study No. II

acrylic and tape on paper, 2011

1620 x 1175mm

Provenance: Purchased from Paul Nache Gallery, Gisborne in 2011.

\$6000 – \$9000



47

Julia Morison

Whoopee @ 110 Degrees

2001

acrylic, oil and varnish on board
300 x 630mm

Provenance: Purchased from 64Zero3, Christchurch in 2008.

\$3000 – \$5000



48

Paul Dibble

Rabbit in Flight

unique cast bronze, 1/1

signed and dated '02

250 x 440 x 106mm

Provenance: Purchased from Gallery 33, Wanaka in 2009.

\$4500 – \$7000

49

Joe Sheehan

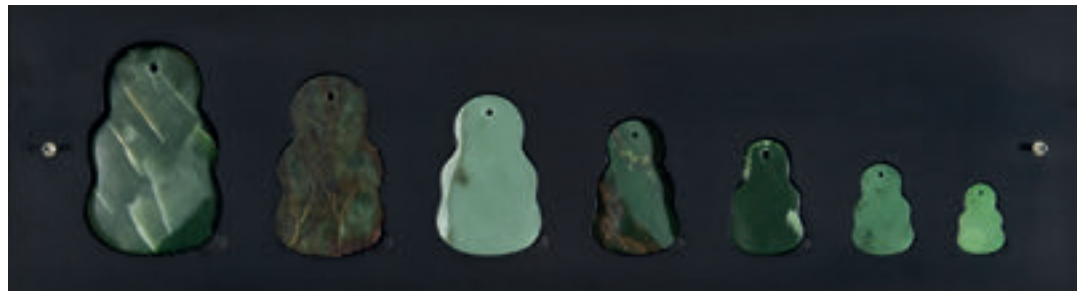
Russian Dolls II

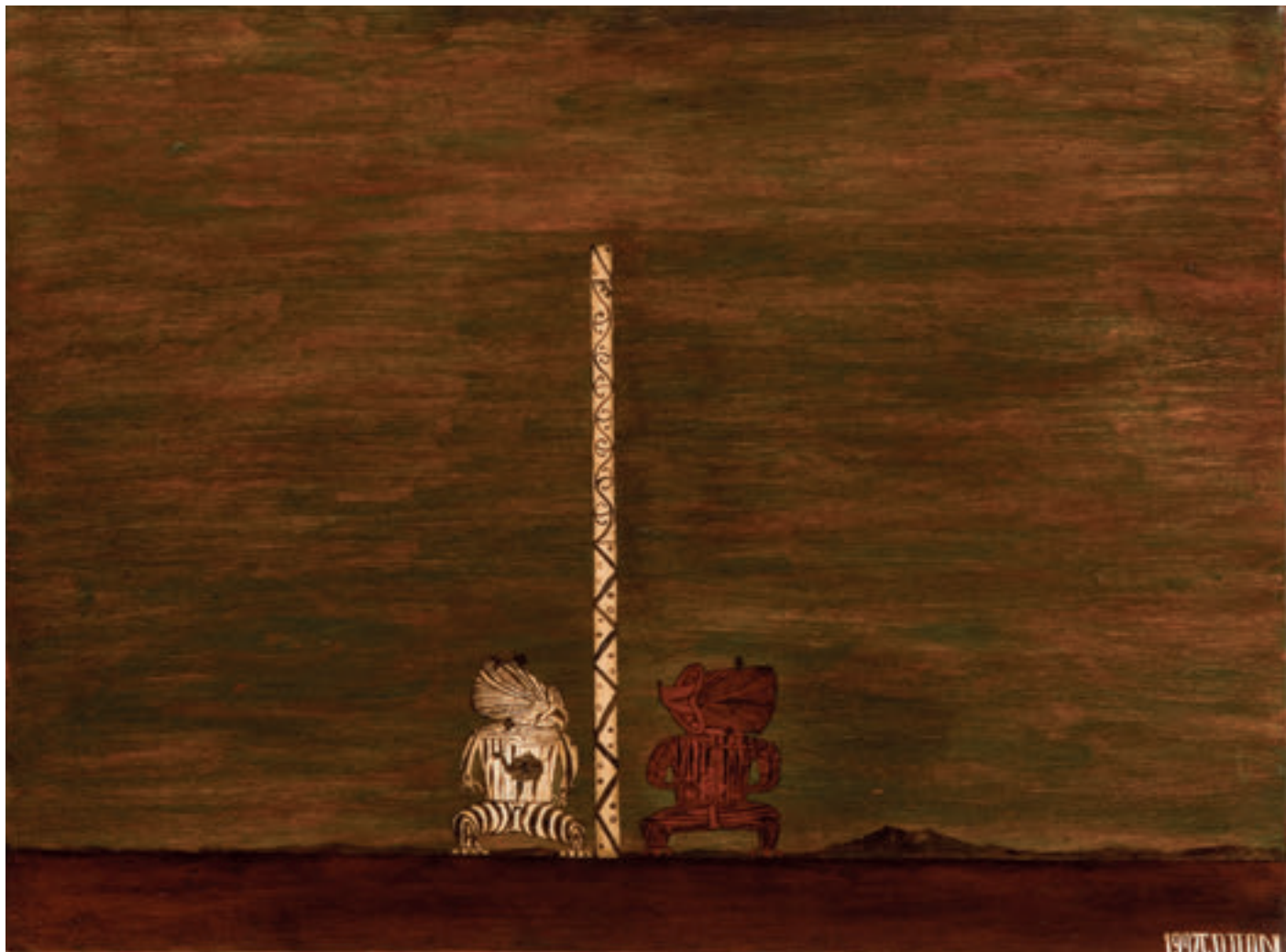
2008

Russian nephrite
(accompanied by artist's
original case)
695 x 196mm

Provenance: Purchased
from Tim Melville Gallery,
Auckland in 2008.

\$7000 – \$10 000





You took his land and you ate his corn, and on his grave your land was born. You took his pride and you fed him dirt, you wished him winter without a shirt And you called this red man savage.

And after you crushed him you helped him up, to let him drink from an empty cup.

You gave him the navy without the fleet, and made him lick your hands and kiss your feet, and you named this mad dog savage.

Well I found a book the other day, so I looked up red and white to see what it'd say. One was a savage and the other unlearned, like a look in the mirror the tables were turned, for history has named you – savage.¹

You want to know what really gets me about paintings called *Untitled*? There is no way into the picture other than the picture itself. No cunning clues or handy hints. For someone like me, who sees art with their *ears* as well as their eyes, through word as well as image, an untitled painting is not encouraging at all. It obfuscates and obstructs and is, I think, a total pain in the butt.

When I look at Shane Cotton's untitled painting the first thing I have to ask myself is what do I see? Well, on either side of a whalebone needle, or perhaps an ancient-Maori decorated niu or divinatory pole, I see two tekoteko in a sun-baked land. There's a red figure and a white figure. The white figure has a teapot with legs on its chest. That's what I see. But what does it mean? I'm not sure. Not yet, but let me tell you a story that might help.

When we were kids my brothers and I played Cowboys and Indians all day, every day. Especially Toko. He was forever stripping off down to his daks², painting his face with mud and crawling around the long grass with a feather in his hair, bow and arrows across his back and plastic knife between his teeth. When Toko was on the warpath the cowboys were always in retreat.

During the holidays Toko and I got sent to Palmerston North to stay with Aunt Mary and Uncle Lou. They had a very tidy section with a big green lawn like a billiard table out the back. Good for playing cricket and other well-behaved games but definitely not good for the sport of Cowboys and Indians however. Now smack in the middle of the lawn Aunt Mary had a clothesline, one of those circular rotating types. This was a bugger because if you were wicket-keeper and forgot where the clothesline was, chances were you'd render yourself unconscious diving for a catch. Anyhow over the fence lived this Pakeha boy. Had all the toys but wouldn't share them. The only thing he did was whine. Pissed Toko off heaps. One afternoon the Pakeha boy disappeared. It was getting dark when his Mum came to the door. Said he'd been missing for hours. She was worried and going to call the cops. That night Uncle Lou found him. Out on the lawn, hands tied together, feet off the ground, socks stuffed in his mouth, strung up to the clothesline trussed like a chook.

Indians 1, Cowboys Nil.

Cotton has said of the paintings from this period that although his images attempt to negotiate the future, what really interests him is the past. It is what he calls a 'journey of awareness'³ where his imaginative reinterpretation of past events is often symbolised by the inclusion of strange archaic objects set in minimalist landscapes. On the surface these places might seem familiar to the viewer, but ultimately they remain mysterious and unknown. Intimate representations you might say of the artist's own personal history, without a cricket bat or clothesline anywhere in sight.

50

Shane Cotton
Untitled
1997, signed
oil on canvas
600 x 450mm

Provenance: Purchased from Hamish McKay Gallery, Wellington, in 2006.

\$28 000 – \$40 000

Cushla Parekowhai

- 1 *The Song Of Crazy Horse* by J.D Blackfoot off the L.P *The Song of Crazy Horse*.
- 2 *daks from Underdaks* a popular brand of 1970s brief-style boys, coloured underpants.
- 3 Contemporary New Zealand Art No.3, 2002, p.80.

Euan MacLeod
Pushing Pram Uphill
 oil on canvas
 title inscribed, signed
 and dated 11/07 verso
 560 x 765mm

Provenance: Purchased
 from Bowen Galleries,
 Wellington in 2008.

\$4000 – \$6000



Euan Macleod
Boy In Barrow In Water
 2007
 oil on canvas
 560 x 760mm

Provenance: Purchased
 from Bowen Galleries,
 Wellington in 2008.

\$4000 – \$6000





53

Neil Frazer
Shadow Breaker

2007
 oil and acrylic on canvas
 920 x 920mm

Provenance: Purchased from Milford
 Galleries, Dunedin in 2007.

\$5000 – \$8000



54

Neil Frazer
Deep Freeze

2006
 oil and acrylic on canvas
 1521 x 1521mm

Provenance: Purchased from Milford
 Galleries, Dunedin in 2007.

\$8000 – \$14 000

55

Dennis Knight Turner
Boy No. 5
 signed, 1951
 watercolour and ink on paper
 145 x 210mm
 Provenance: Purchased
 from Art+Object, Auckland
 in 2007.
 \$1800 – \$2800



56

Charles Tole
Buildings
 c.1960
 oil on board
 338 x 388mm
 Provenance: Purchased from
 Tinakori Gallery, Wellington
 in 2006.
 \$5000 – \$8000

57

Sam Cairncross
Boys And Boats
 signed, 1973
 oil on board
 583 x 460mm
 Provenance: Purchased
 from Ferner Galleries,
 Auckland in 2006.
 \$5000 – \$8000



58



58

Pat Hanly

Fire Series: Awake Aotearoa

screenprint, 4/4

signed and dated '83

550 x 660mm

Provenance: Purchased from Milford Galleries, Dunedin in 2007.

\$5000 – \$8000



59

Patrick Hanly

Knot Blocks Learning

1991

oil on plywood, signed

730 x 625mm

Provenance: Purchased from Art+Object, Auckland in 2007.

\$10 000 – \$15 000



Pat Hanly
Lunar Lover

oil and enamel on board
 signed and dated '81
 607 x 575mm

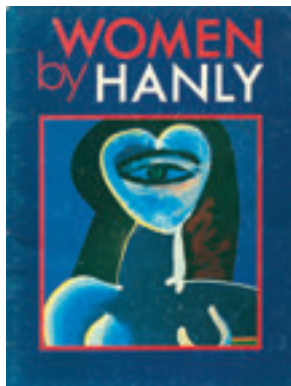
Exhibited: 'The Innocence
 Series', RKS Gallery,
 Auckland, 27 June – 8 July,
 1983.

Illustrated: Tony Martin and
 Amanda Findlay, *Women
 By Hanly* (Manawatu, 1988),
 cover.

Gregory O'Brien, *Hanly*
 (Ron Sang, 2012), p.117.

Provenance: Purchased
 from Art+Object, Auckland,
 22 May 2008, Lot No. 16.

\$70 000 – \$90 000



Women by Hanly,
 exhibition catalogue from
 Manawatu Art Gallery, 1988.

They say that love is blind. If this is true, then it is a paradox, and equally true, that lovers see more clearly; innocently. The lover sees in the loved one, qualities only glimpsed by others. If lovers are blind in one eye, they are all-seeing with the other. They see more deeply, more roundly; grasping the beauty that unfurls when the heart says "yes."

Hanly sees with the fecund clarity of the lover. His is the gaze of a lover of a woman and a child. He paints with the fleshy, wanton poetry of the satyr: eyes become full goblets of wine, and a love-heart swells as fleshy buttocks or juicy breasts. The very first book Hanly bought with wages from a hairdressing apprenticeship at the age of 14 was of Rembrandt's drawings; and more than 30 years later his paintings have the generous sensual power and romantic clarity of Rembrandt's nude studies of Hendrickje Stoffels and of Picasso's smitten and luscious oils of photographer Dora Maar. It seems ironic that back in 1948 Hanly's mother quickly removed the Rembrandt book in the hope that her son would not be exposed to any nudes.

But the eye, steady and fixed in the centre of Hanly's *Lunar Lover I* is also the innocent eye of wonder. It is the adoring one-eyed gaze of the new parent seeing the world through the infant's pointing and looking.

Asked by Hamish Keith if social comment was intended in the mid-1960s series *Girls Asleep*, Hanly was emphatic: "Nothing to do with that at all. It was a highly romantic concept: of girls, in the first place, of sleep – the complete innocence that everybody, even the most vile person, takes on in sleep. You don't often see it in people because you're not always watching sleeping people – you're usually asleep at the same time."

For Hanly the best of the *Girls Asleep* were about this "innocence and delight." *Lunar Lover I* delights in a similar innocence – that of the child seeing the world, fresh and new. While there are no children figured in the painting offered here, others in the *Innocence* series to which it belongs, do show a child: sitting between an adoring couple; or sitting apart and pointing at a bird in the sky or the moon. So it is, that the single eye in *Lunar Lover I* doubles as the child's wondering "eye unclouded by experience" and as the parent's adoring gaze.

Rob Garrett

Pat Hanly
Blast and Hope
 enamel and acrylic on board
 title inscribed, signed and
 dated 1986 verso
 530 x 740mm
 Provenance: Purchased
 from Art+Object, Auckland,
 22 May 2008, Lot No. 17.
 \$55 000 – \$75 000

Before his formal retirement from painting in 1994, Pat Hanly often 'cleaned,' reworked or even destroyed entire series of paintings. His rigorous personal editing ensured that remaining works are vivid and powerful statements that convey a vibrant joyfulness often matched by abiding social concerns.

In *Blast and Hope* 1986, an almost primitive spontaneity is projected through a profusion of colours and textures, exemplifying the artist's interest in 'essential, instant painting.' Working in bright enamels straight from the can, Hanly creates a two dimensional, decorative surface that speaks graphically of New Zealand's geographical 'newness' and crispness.' Fascinated with the phenomenon of pacific light since his return to New Zealand from Europe in 1962, Hanly's daubed, dribbled and brushed skins of enamel convey a clarity of colour imbued with South Pacific rhythms.

But this is by no means a purely decorative painting. *Blast and Hope* exhibits a strong political awareness typical of Hanly's oeuvre. Painted under the shadow of the Cold War in the year that Chernobyl went into meltdown, *Blast and Hope* conveys a deep concern for the earth and more specifically for the Pacific.

The violent charge of red and roped black strands that centrally divides the painting recalls the extensive French nuclear testing at Mururoa that did not abate until the mid-1990s. *Blast and Hope* is a protest picture, the white sail boat contained within it is both a literal reference to the protest vessels – including the Rainbow Warrior – that sailed to Mururoa and an allegorical symbol for the persistent voice of reason. Hanly's concern for mankind's tendency to overpower the earth is matched by a graphic, steadfast optimism; to this day these issues have not diminished.

Serena Bentley





Patrick Hanly
Hibiscus
 signed and
 dated '68
 oil on canvas
 845 x 814mm

Illustrated: Gregory
 O'Brien, *Hanly* (Ron
 Sang, 2012), p.145.

Provenance:
 Purchased from
 Webb's, Auckland, 27
 July 2006, Lot No. 47.
 \$80 000 – \$120 000

Have you ever wondered what scientists and artists have in common? Patrick Hanly's *Hibiscus* is, like physics, keen to show what happens under the surface. We all know that appearances can be deceiving, that we shouldn't judge a book by its cover. What about the world around us? How much can we trust what our eyes see? Science has discovered that what we see as solid forms are in fact made up of energy, tiny particles whizzing and zapping through space. If we could somehow change the way we viewed the world, everything – our eyes, Hanly's painting, the room you are in – would dissolve into movement. Which is what Hanly has done in this painting. The artist shows us what the scientist knows.

Around 1967, the year before *Hibiscus* was painted, Hanly began what he called his 'molecular' paintings. He started to explore the way he could, in paint, represent the molecules and energy that flows through everything in the world. *Hibiscus* shows clearly that Hanly doesn't want to make a traditional still life – flowers in a vase against a nice backdrop, everything looking as real as possible, as though the viewer could reach out and touch it. Instead, the painting is a silhouette filled with different kind of marks: chains of dots against a dark background to suggest air or space, a dense shimmering field (like stars in the night sky) of white dots to suggest leaf and stem, and brushy areas of colour to suggest the flower's petals. Hanly makes it clear that if everything is made up of molecules and energy, then they are also made up of different kinds of energy, and he calls on all the painterly tricks he knows to show this visually.

To help him achieve his vision, Hanly designed a series of seven rules which he followed in his paintings. First, choose your subject, but make sure you don't fall into any of the traditional rules of picture-making. Second, start painting, but only after, third, you've thought hard about the inner nature of your subject rather than its external qualities, (don't get caught up in what it looks like.) Fourth, pay attention to the way your subject is energy, constantly changing and evolving cells, gases, heat, etc. Fifth, don't think about making a composition, an artwork, but imagine you are remaking the thing itself through the paint. Sixth, choose your colours not by looking at the subject but by imagining what it does, what it is, and how it exists in the world. And seventh, make paintings that are like statements of what you are thinking. Don't try and make art.

Hibiscus is somewhere in between figurative or naturalistic art and abstract art. We can see what Hanly is painting and we would know this was a flower even without the title. Yet he is also really interested in the painting as an arrangement of colour, line, and brushwork. He doesn't let the appearance of his subject get in the way of what he wants to represent. In this way Hanly belongs to a long line of modern artists whose work is about the 'truth' (as they saw it) of the world, about how things are under the surface. Painting has often been seen as one of the best ways to present such ideas.

Damian Skinner



63

Pat Hanly

Torso M

enamel on board

signed and dated '77; title inscribed, signed and dated verso; original R. K. S Gallery label affixed verso
555 x 582mm

Provenance: Purchased from Webb's, Auckland,
7 April 2008, Lot No. 628.

\$50 000 – \$70 000



64

Pat Hanly

Yellow Model

enamel and oil on board

title inscribed, signed and dated '78

405 x 558mm

Provenance: Purchased from Art+Object,
Auckland, 14 July 2007, Lot No. 57.

\$30 000 – \$40 000



Toss Woollaston
View From Upper Moutere
 c.1993
 oil on board, signed
 1818 x 1210mm
 \$60 000 – \$80 000

Toss Woollaston's career as a painter spanned almost 60 years. In the 1970s and '80s he started working on large, panoramic-scale canvases. The move had an expansive effect on his painting. On these big canvases – the biggest, *Above Wellington* (1986) measured 1760 x 2740mm – there is so much vitality that it is easy to forget that the artist was in his seventies when he painted them.

To fully appreciate Woollaston's paintings they should be seen from both near and far. From a distance they are perfectly legible as specific landscapes – Woollaston could account for every brushstroke in topographical terms. A patch of rusty red amidst an expanse of green might be the woolshed on McFedrie's farm, seen from a distance. But, moving closer to the painted surface we become aware that the image has been constructed from excited flurries of oil paint. Brushstrokes become the focus of our attention or, as Woollaston said, "the naturalism turns into paint itself".

Woollaston learned a lot about the primacy of 'paint itself' from seeing Monet's vast waterlily paintings in Paris in 1962. Having previously only seen Monet reproduced in books, when he saw the paintings themselves he was excited by the 'fleshy' texture of the much-worked paint. Other artists whose handling of paint inspired Woollaston include the 19th century artist John Constable and the contemporary German artist Anselm Kiefer.

Painters love paint as a substance, and a painter like Woollaston revels in its earthiness. The fact that oil paints are like 'coloured muds' (some pigments have literally been dug from the ground and mixed with oil medium) makes sense of what Woollaston said of his painting: "I try to paint the sunlight but only after it has been absorbed by the earth".

Early in his career he settled on a simple palette – predominantly yellow ochre, light or indian red and permanent blue (the earthiest colours he could find) – from which he mixed low key harmonies distilled from the sun-baked Nelson countryside. Tawny hills, bracken- patched with raw ochre breaking through where a farm track has been bulldozed. Dark pine ridges seen against the blue-hazy purple of 'the faraway hills'. Woollaston spent most of his life as an artist in these landscapes. Places like Motueka, Mapua, Riwaka, Upper Moutere. He went on looking at them and painting them all his life. Painting them, he reckoned, was something like building a house for the imagination to live in.

View From Upper Moutere is smaller than the vast canvases of Woollaston's late period, but it thrums with the same dynamism. Airy, ochre brushstrokes laid over dark underpainting advance the contours of foothills. A hurtle of blue paint depicts sky with the kind of brutal brevity that comes at the end of a long career. In his career, Woollaston did not range far across different styles, aesthetic movements or fashions. If his path was decided early by a commitment – albeit on modernist terms – to the landscape tradition of Poussin, Constable and Cézanne, works like *View From Upper Moutere* show what a painter can do when he has travelled far enough to describe the journey in full.

Gerald Barnett

Toss Woollaston
Nelson Landscape
 signed and dated '90
 oil on canvas
 2000 x 1300mm
 Provenance: Purchased
 from Peter McLeavey
 Gallery, Wellington in 2006.
 \$80 000 – \$120 000

In *Nelson Landscape*, Toss Woollaston creates a soaring view of coastal lowlands (in the front), brawny hills (centre stage), and shadowy buckled mountains (at the back), which are half-lost in a sky alive with flying clouds.

The whole patchwork quilt seems to surge and swell, buoyed up by the painter's energetic brushstrokes. Lashings of paint swerve and swoop in a skidding slither-slather, both abstract and expressive, yet true to the location, true to the view. Here is raw rugged geology buffeted by the wind, with dark storm clouds massing overhead to crowd out clouds luminous with sunshine. We recognise this as a classic New Zealand landscape, painted in a style Woollaston trademarked as his own.

Considered one of the most important New Zealand artists of the 20th century, Woollaston belongs to that generation known as the early Modernists. This group included Colin McCahon and Rita Angus. These painters helped invent a new way of looking at New Zealand by combining local cultural references with artistic developments happening overseas. Woollaston himself was very aware of the European tradition of landscape painting, and was particularly inspired by John Constable (with his big skies), Claude Monet (the water lily panoramas) and Paul Cézanne (who concentrated on painting the same few places over and over).

Born and bred in Taranaki, Woollaston moved to Riwaka in the Tasman Bay area of Nelson when he was 18 to work in the orchards. For much of his life, he lived in the same area, working as a manual labourer and orchardist to support his family, and painting in his spare time.

Nelson Landscape is one of his last works, an example of his late style, when he had moved from painting on hardboard, to painting on canvas, on a large scale. But he was a very consistent painter, always passionate about landscape. This is a place he knows well – terrain he has walked over, dug into and harvested from. The raw earthiness of the image (tawny gold, faded khaki, clumps of brown and green) derives from a deliberately restricted palette: just red and yellow ochre, permanent blue, titanium white and viridian gave him all he needed. Oil paint thinned with turps to a kind of wash – made almost translucent – has been scumbled on to create floating, dissolving veils of colour, full of light and air and a sense of transcendence – something we might call spiritual.

A humble, everyday landscape has, through Woollaston's swirls and squiggles, become a supercharged panorama: clouds tossed like wool in a shearing shed; hill crests that lunge and leap like a rugby player charging up the paddock. Here is a local painter able to give his work universal significance. He's an action painter; he wants you to see the paint laid on. Not only is he making an object to be looked at, he's also showing us that you can never finally pin down reality: the appearance of things is only approximate. A good painter reveals different things every time. Painting the same few places over and over, he ends up investing them with emotion and a lifetime's experience. He calls it *Nelson Landscape*, but really it's a hymn to the heavens.

David Eggleton





Tony Fomison

Moon Child: Te Tama

O Te Marama

oil on hessian mounted to board in artist's original frame signed and dated 1980 verso 205 x 205mm

Provenance: Purchased from Gow Langsford Gallery, Auckland in 2006.

\$22 000 – \$30 000

Many people look at the moon and imagine a face. Maori mythology tells of Rona who was plucked from the earth by the moon. She was confined to the moon's surface and can still be seen there when the moon is full. The stories and artforms of Maori and Pacific peoples were a constant source of inspiration for Tony Fomison.

Rock drawings by early Maori were the earliest influence on his art. As an archaeological assistant at Canterbury Museum in the late 1950s, Fomison travelled around Canterbury and Otago recording the ancient art found on caves and rock shelters. His choice of a bilingual title, *Moon Child: Te Tama O Te Marama*, indicates his awareness of Maori creation mythology: in the beginning there was darkness from which the sun (te ra) and the moon (te marama) were born, bringing light onto the world.

Fomison's characteristic painting style also brought light from darkness. He typically painted on a black or dark- coloured ground, building up the surface through thin layers of lighter paint, which he wiped back to produce graduation in tone. This chiaroscuro effect creates an illusion of three-dimensionality, as form is modelled through the contrast between light and shade. Fomison's choice of materials also enhances tonal subtlety: the open weave of his hessian fabric support retaining specks of dark pigment that break up the light.

He enjoyed the irregularities and imperfections of hessian and used it in the majority of his paintings. Hessian was more affordable than fine canvas and was also frequently used by his friend and fellow painter, Philip Clairmont. Financial necessity also led Fomison to use found objects to support or frame his paintings, such as window sashes, chair backs or cupboard doors. *Moon Child: Te Tama O Te Marama* is mounted on a breadboard, with a border decorated by the artist.

More than just determining the shape of his painting, the circular canvas also held symbolic significance and was a preferred format for Fomison in the late 1970s and early 1980s. It has been suggested that he often painted Polynesian subjects on round canvases as a challenge to the convention of the rectangular canvas favoured in Western art. However, circular paintings also belong to the tradition of European painting. The round or *tondo* format was used by the painters of the Italian Renaissance for religious subjects which Fomison saw while travelling in Europe in the 1960s.

Moon Child: Te Tama O Te Marama was painted at a time of great significance in Fomison's life. In 1980 he completed the process of receiving the pe'a or Samoan tattoo, demonstrating his commitment to Samoan culture and his respect among the Pacific Island community. In his life and work Fomison combined inspiration from many cultures. *Moon Child: Te Tama O Te Marama* represents his integration of Maori and Pacific Island spirituality with Pakeha painting traditions to express the universality of human experience.

Christine Whybrew



Warwick Freeman

Dead Set II

2006

capped animal parts

1200 x 1200mm

Provenance: Purchased
from Nadene Milne Gallery,
Arrowtown in 2008.

\$35 000 – \$50 000

Warwick Freeman's *Dead Set II* is an elegant circle of death, created from oxidised silver caps and various animal parts. In Freeman's own words, *Dead Set II* "broadly includes everything (dead) that has crossed my path over a three year collecting

period. It's made from the parts of any animal I could find while on the road, the beach, the sea, farmyard or in the backyard". Demonstrating a sophisticated use for road kill, it's no accident that Freeman's work is shaped like a target.

Despite being hung on the wall like a relief sculpture, *Dead Set II* is actually jewellery – each individual animal part is a pendant and can be worn. The work is about the particular jewellery tradition of the amulet, one of the oldest forms of adornment in human history. Amulets were made from parts of the animal most feared – often teeth or claws – in the belief that this would offer protection from its terrible and deadly power.

The capped animal part is not just something that belongs to our ancient past. Freeman noted: "In my time in the 1970s as a jobbing jeweller in a manufacturing workshop in Auckland, one of my weekly tasks was to cap, in gold or silver, for various customers, the teeth of sharks and the tusks of wild pigs".

Just like the amulets that Freeman made for his shark- wrestling and pig-hunting clients, *Dead Set II* proclaims a triumph over nature, taking the sting out of nature's ability to bite back. But, like all amulets, it also brings to mind the very thing it seeks to overcome. Looking at *Dead Set II* is to see the aggressive power of nature – to confront the weapons with which even the most seemingly innocent animal is endowed. Then again, *Dead Set II* includes a lot of species that aren't to be feared, such as chickens, hedgehogs, albatrosses and sheep. Perhaps Freeman is making a joke, a nod and wink to the audience about the lack of deadly creatures in Aotearoa? However, this is matched by an awareness of new dangers: mad cow disease, bird flu. Seen that way, the cow horn and sparrow beak represent something more sinister than first appearances suggest.

The cap is a jewellery device that, along with the claw (metal clasps that hold objects, usually precious stones, in place), has a rich history in 19th century Pakeha culture. Caps and claws were used to display the spoils of colonialism – Maori greenstone ornaments, or the beaks of native (and soon to be extinct) birds. These were worn as brooches, or hung from gold or silver chains on the waistcoat of the wealthy settler gentleman. It says a lot about historical attitudes to nature; about our sometimes poor connection to the environment in which we live. *Dead Set II* is a witty memorial to our natural environment, which has had a hard time with the arrival of humans. And it leaves us wondering: when might nature bite back?

Damian Skinner

Peter Robinson
Cosmo
 2004
 felt collage
 945 x 1470mm
 Provenance:
 Purchased from
 Sue Crockford
 Gallery, Auckland
 in 2008.
 \$15 000 – \$22 000

Against a blue sky we see a black hole, a strange fractal-looking, giant, budding orifice. Assorted items are propelled out of it – edible things that also look repulsive, oral things that are also anal or genital. There are bent bangers shoved through doughnuts; whopper turd-like winking cigars; lines of unravellred red intestines that could be spilt toffee; little candy Robinson self-portraits with peering eyeballs; scattered eye-shapes that float like marzipan boats in pools of vomity trifle and diarrhoeal chocolate sauce.

To this nasty but also sugary-sweet imagery, we must consider the colourful felt from which Robinson has cut his shapes. It makes the work seem soft, jokey and exuberant, as if it were a little cuddly blanket for kids.

A year on, many of the motifs in *Cosmo* ended up in *Sweet Thing* – the flat ‘confectionary’ part of *The Humours*, which Robinson then submitted as a finalist in the 2006 Walters Prize. His large felt floor installation *Deflation Theory* (2004), in Sutton Gallery in Melbourne, used similar images, colours and materials, but was more complicated.

With his ‘floppy, cute ‘n’ cuddly’ *Cosmo*, Robinson conveys the mood of an exuberant Warner Bros. cartoon. Balloon-like universes from *Divine Comedy* (2001) flatten out to become speech balloons; sweaty drops of fear (or tears of laughter) become uterine-shaped; erect genitals penetrate other body parts; and with the sugar/faecal confusion, what goes into the body is not differentiated from what comes out.

Inanimate objects here suddenly become highly energetic. Turds have mouths that could also be vaginas. They are highly vocal, chatting amongst themselves – sharing speech balloons as if nattering at a party. Normally things disappear into black holes but the giant cosmic anus expels stuff that is solid. The items floating in space are moving towards us, not away, and some are little versions of the hole itself, squeezing out little sausages.

With these clean and soft versions of what is normally dirty and sticky, it is interesting that Robinson has since moved on to making polystyrene installations and sculpture. Using a material that looks like translucent ice, he seems to be shifting towards inorganic industrial forms.

It is as if he were reacting against the sticky and smelly connotations of the *Cosmo* period, trying to get away from the bodily, and chasing the cleansing flow of running mountain water and the panoramic scale of glacial landscape. He has purged himself of purging and the gorging that came with it. He is looking beyond bodily orifices instead of within.

John Hurrell





70

Andrew McLeod
I Love You Landscape
2006

oil on canvas, signed
900 x 1250mm

Provenance: Purchased
from Brooke Gifford Gallery,
Christchurch in 2006.

\$12 000 – \$18 000

Andrew McLeod is an artist who uses drawings, paintings and computer graphics to portray the interior world of his mind. Whichever medium McLeod chooses, random objects float in an imaginary world where perspective, weight and shadow don't exist. McLeod calls this particular painting a 'landscape', but it is more like a mindscape – a world that is illogical and impossible. Like the Surrealists, McLeod is interested in provoking the viewer with bizarre visual juxtapositions. But unlike the paintings of Salvador Dali or Giorgio de Chirico, whose odd combinations of objects are all painted in a consistent, realistic style, McLeod throws different subject matters and different styles into the pot, to create a strange brew of images.

In this painting, childish renditions of trees – which look like cardboard cut-outs covered in plastic oranges, and 'toy town' brick houses, share the same space as a beautifully rendered female nude. It's almost as though paintings by very different artists have been cut up and pasted together – McLeod paints this nude with a great deal of skill, but interestingly, he leaves in sketchy drawing lines around her, as if to re-emphasise that even a painting can still be a 'work in progress', an unfinished exploration in which the ideas are still unfolding.

Childhood seems to be a big theme in McLeod's paintings. Born in 1976, his first impressions would have been affected by the tastes and styles of that decade – macramé pot hangers, rainbow decals, crystals and auras, lino in headache-making patterns, women with long hair and guys with afros, and these images work their way into McLeod's artworks time and again, particularly that of the rainbow. Perhaps the artist was inspired by the old British children's TV show *Rainbow*, or maybe by the album cover for Pink Floyd's *Dark Side Of The Moon*. In fact there's a direct link to album cover art in this painting. The nude has been copied from a Frank Frazzetta illustration (Frazzetta is an important 20th century illustrator), which has appeared on a number of album covers. The strange yellowish-green tint is like the colour of faded posters and photographs, adding to the sense of nostalgia. Rainbows also symbolise hope, and there is a kind of joyful optimism in the work. The title says it all – it's a painting about love.

But just what kind of love, is harder to tell. McLeod re-lives some of the sensations of his youth, combining the innocent, colourful simplicity we associate with childhood, with a more sophisticated knowledge of sexuality. Many of McLeod's paintings are quite erotic – because the interior world of anyone's mind is going to contain a large chunk of sexuality. On the other hand, the wording of the title is ambiguous, for it's almost as if landscape itself is the thing that McLeod loves. And in this case, not the 'landscape' of the great outdoors, but the landscape of painting itself. The 'love' in the title could be the love of a painter for colour, for light and form on the canvas, for the freedom of self-expression that painting can give.

Tessa Laird

Imagine Jeffrey Harris's *Squares* are like stills from a movie. Stacked together in a grid we want to read them as scenes from a story, from left to right, top to bottom. The problem is, they just don't seem to make sense. We can't tell what kind of story this is. Horror? Comedy? Drama? The title tells us nothing – it is just a description of how the painting is put together.

But then can we be certain that the artist actually wants to tell us a story? What if he deliberately leaves us puzzled because he wants something more of the viewer? Do your own work, he might be saying, because I've done mine already. I painted the picture. Now it is your job as the viewer to immerse yourself in the image. If, ultimately, it is not meant to be 'understood' like a story, Harris wants you to at least 'experience' the image – wants you to be unsettled by it. He doesn't care whether you like it or not, but he wants a 'reaction'. This is the kind of artist that Harris is. He loves ambiguity, confusing emotional situations that don't make sense, jumps and cuts in continuity that leave you uncertain of what is going on. Slow down, and take a look at each panel.

Squares is a good example of the way Harris paints, a style that appears to be naïve, even a little awkward, as though he lacks skills and training. But don't be fooled. Harris knows a lot about art. He's studied and looked at it a great deal and has a strong sense of its history and what the rules are. In fact, you might say that, because he knows the rules of painting, he is able to break them so well. His bright colours, sharp edges and distorted figures are all designed to pump up the emotion, make everything vivid and intense. He also wants to avoid slickness in his art.

In making his pictures around this time, Harris also looked at family snapshots – photos of people doing things, standing self-consciously in front of scenic views, on holiday – the kind of images that don't always obey the rules of 'good photography'. Harris seemed to be attracted to the moments when people are together, but seem very alone. He put these things to good use, creating strange and unsettling pictures that are hard to pin down, and powerful because you can't easily explain them.

In 1977, the year *Squares* was painted, Harris received a fellowship at the University of Otago in which he could paint full-time. He produced a huge amount of work, including paintings, drawings and etchings. Many of the works dealt with the death of his daughter, Imogen, who died of a heart condition in 1976 when she was less than a year old. Paintings from this time might be considered a kind of mourning, expressions of grief for the artist's loss. There are a number of images and symbols in *Squares* that might be interpreted as referring to Imogen – figures with blank faces, forms that look like embryos, a baby cradled in someone's arms. Harris did describe his work as 'a diary of painted pain', but you have to be careful – it would be easy to assume that this painting is somehow a literal statement of what the artist felt, without taking into account that first and foremost it is a work of art. It doesn't necessarily reveal the 'truth'.

Damian Skinner

71

Jeffrey Harris
Squares
1977
oil on board
406 x 404mm
Provenance:
Purchased from
Hamish McKay Gallery,
Wellington in 2006.
\$20 000 – \$30 000





Milan Mrkusich
Painting
Achromatic
With Yellow
 2001
 acrylic on vinyl
 on canvas, signed
 verso
 764 x 608mm
 Provenance:
 Purchased from
 Hamish McKay
 Gallery, Wellington
 in 2006.
 \$25 000 – \$35 000

Early in his career, Milan Mrkusich realised that he wasn't interested in showing people or nature in his painting – he didn't find doing portraits or landscapes inspiring at all. Instead, Mrkusich wants people to understand that paintings don't need to be 'of' something, or 'about' something – paintings simply 'are'.

This is how he once explained his point. Suppose there's a painting called 'Kaipara Mudflats'. A person might see it and say, 'look, it's the Kaipara mudflats'. That's not how Mrkusich sees it. 'It's not the Kaipara mudflats', he said. 'It's a painting. It's paint. To me it's just a whole lot of grey paint.'

Mrkusich tends to work in series, exploring an idea in different ways over a number of paintings. It might be an idea about how two colours work together, or how two shapes relate to each other, or how shapes might be organised using their mathematical properties. He approaches making the actual painting, only after having worked through the ideas first with diagrams, colour plans and models.

Painting Achromatic With Yellow is one of a number of paintings from 2001 in which Mrkusich explored the effects of putting achromatic colours (the neutral colours: black, white and grey) together with chromatic colours (red and yellow, blue and green, and the other colours of the spectrum). Finding out what happens when you put chromatic and achromatic colours alongside each other is one of his longstanding interests.

In the painting, a pale grey band is placed against the softer grey background. A band of darker grey, the same width as the pale band, lies horizontally across the painting. The dark band recedes: the pale band projects forward, and would cut the painting in half, if Mrkusich hadn't put a 'stopper' at the bottom, a black square that anchors it. Into this carefully balanced structure Mrkusich introduces a yellow triangle: it's a bit rowdy, a bit disruptive, and it makes the painting come alive. Mrkusich was born in Dargaville in 1925 – his family had come to New Zealand from Yugoslavia after World War I. When he was two the family moved to Auckland, where he has lived ever since. In the early 1940s Mrkusich took a commercial art course, but he is mostly self-taught, and he established his abstract painting style in the late 1940s.

However, painting (especially abstract painting, which was seen as a bit suspect and 'foreign' in the 1940s) didn't pay the bills, and in 1949 Mrkusich and two colleagues set up Brenner Associates, an architectural design company. Mrkusich worked there until 1958, as a colour consultant, designing exhibition and display designs. He even designed his own modern home, in the early 1950s, where he still lives and paints. Gradually abstract art won greater acceptance, and Mrkusich had his first major survey show at the Auckland Art Gallery in 1972. In 2003 he was given an Icon Award by the New Zealand Arts Foundation, recognising his lifelong achievement as an artist.

Courtney Johnston

Michael Smither
Boys On The Beach
 signed with artist's initials M. D. S
 and dated 1976
 oil and enamel on board
 740 x 408mm
 Illustrated: Trish Gribben,
Michael Smither (Ron Sang,
 Auckland, 2004), unpaginated.
 Provenance: Purchased from
 Art+Object, Auckland, 14 June
 2007, Lot No. 50.
 \$35 000 – \$50 000

Five young men sunbathing on a beach – the scene presented in this painting by Coromandel based artist, Michael Smither – could be any New Zealand beach, anywhere, any time over the last 40 years. With its simple arrangement of sky, sand and gull it represents the typical Kiwi summer holiday. But look again. The young men fill the centre of the canvas – they barely fit within the edges of their spread-out beach towels. They lie without talking or looking, as if lost in their own private worlds. The perspective is shortened – even the seagull looks large and close. And behind them the horizon arches back as if the sun-baked bodies are stretching across the very curve of the earth in a symbolic celebration of youth.

Painter, printmaker, composer and conservationist, Michael Smither has been described as one of New Zealand's leading Realist painters, yet here, as in much of his work, we see an exaggerated Realism. The clear, intense colours of the boys' swimming togs, the sharply defined shadows on the sand, the strangely truncated form of the seagull, the overstated scale of the bodies – all show the artist's control of line, colour and abstract form, as well as a symbolic conception of the scene before him.

Boys On The Beach was made during an incredibly productive period for this New Plymouth-born artist. It is a typical example of his ongoing interest in the ordinary world – as he says, he likes to pay homage to 'the extraordinariness of the ordinary' – and it is this heightened attention to the small details of daily life – and an ability to put that quality of 'attention' into paint – that gives his art, its almost surreal clarity and presence. As a student at the University of Auckland's Elam School of Fine Arts, Smither would have come across the work of earlier New Zealand painters such as Christopher Perkins, Bill Sutton and Rita Angus – artists of the 1930s and '40s who developed a strong sense of regional New Zealand-ness in their work, and who depicted small town New Zealand in a straight-forward and unsentimental manner. Two decades later, when many artists were moving towards a more urban, conceptual style of art, Smither and other contemporary artists such as Don Binney, Robin White and Peter Siddell returned to this strong regionalist focus with its stark, hard-edged Realism and flat vibrant colours.

Since then Smither has repeatedly returned to the environment where he spent most of his life – the Taranaki coastline and mountain environs. His landscapes, domestic scenes, still lifes and religious images (Smither was brought up a Roman Catholic and painted many religious works during the 1960s and '70s) are often underpinned by the kind of strangeness that is the flipside of 'ordinary'. Whether painting the famous rocks series, domestic still lifes or figurative scenes of family members, Smither is a kind of 'visual surgeon' removing unnecessary matter, focusing instead on essential form and its simplified modelling in strong directional light, to reveal the extraordinary in the ordinary.

Sally Blundell



74

Gary Freemantle

Smoke

2006

oil on board

218 x 369mm

Provenance: Purchased from Mary Newton Gallery, Wellington in 2006.

\$1000 – \$2000



75

Matthew Couper

Good Luck and Bad Luck

2006

oil on wood, diptych

350 x 540mm

Provenance: Purchased from the artist in 2007.

\$1500 – \$2500



76

Matt Hunt

Ace Hurt And The Angel

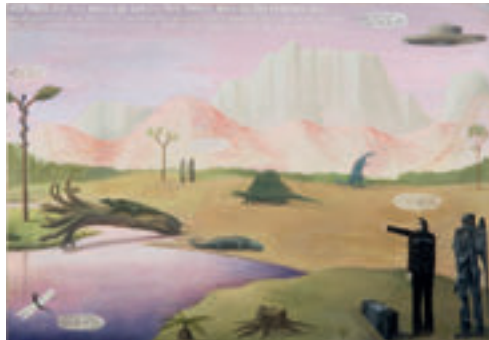
Of Cubism

2006

oil on board

324 x 223mm

\$1800 – \$2600



77

Dean Venrooy

Fable

2007

Oil on canvas, signed

205 x 505mm

Provenance: Purchased from Campbell Grant Galleries, Christchurch in 2007.

\$1200 – \$2000



86

78

Joanna Braithwaite

Wild Things

2003

oil on canvas, three panels

230 x 200mm each

Provenance: Purchased from
Milford Galleries, Dunedin in 2007.

\$2500 – \$4000



79

Angela Singer

Fall

2004

cross-stitch

160 x 110mm

Provenance: Purchased from
Orex Gallery, Auckland in 2006.

\$800 – \$1400



80

Matthew Couper

Ex Voto: 13 April 2007

2007

oil on tin, signed

165 x 185mm

Provenance: Purchased from Janne
Land Gallery, Wellington in 2008.

\$800 – \$1200



81

Matthew Couper

Ex Voto: 30 June 2007

2007

oil on tin, signed

220 x 170mm

Provenance: Purchased from Janne
Land Gallery, Wellington in 2008.

\$800 – \$1200





82

Mark Braunias

Ladez-z

2006

acrylic on canvas

1230 x 923mm

Provenance: Purchased from Peter McLeavey Gallery, Wellington in 2006.

\$5000 – \$8000



83

Mark Braunias
The Entourage
2007
ink and acrylic on canvas
1203 x 1800mm

Provenance: Purchased from the artist in 2007.
\$2000 – \$3000



84

Allen Maddox
Untitled (Linear Grid)

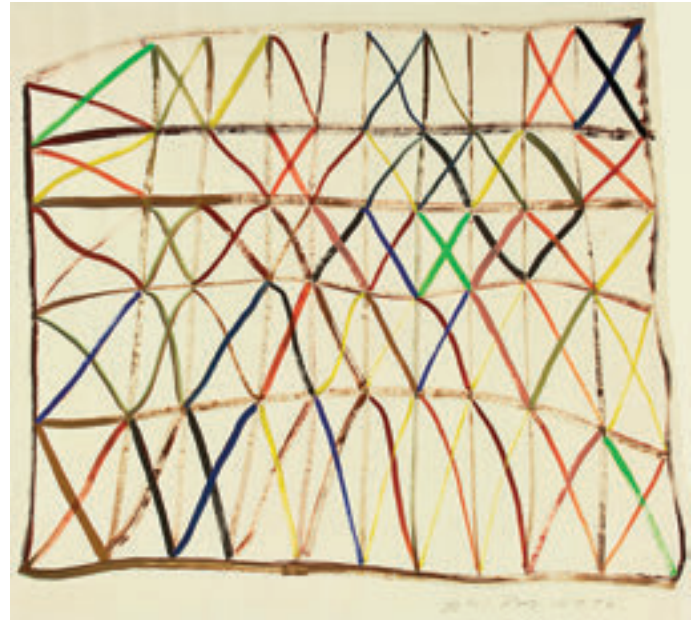
1979

oil on canvas

815 x 840mm

Provenance: Purchased from
Art+Object, Auckland, 14 June
2007, Lot No. 35.

\$14 000 – \$20 000



85

Allen Maddox
Untitled – Grid
acrylic on paper
signed with artist's initials
A. M and dated 15. 7. 76

820 x 895mm

\$6000 – \$9000



86

John Walsh
They'll Be Here Soon
 2004
 oil on board, signed
 1200 x 904mm

Provenance: Purchased
 from Brooke Gifford Gallery,
 Christchurch in 2006.

\$13 000 – \$18 000



87

Maryrose Crook
Bringing All The Things That Run
 2004
 oil on canvas, signed
 1217 x 1370mm

Provenance: Purchased from Campbell
 Grant Galleries, Christchurch in 2006.

\$5000 – \$8000



88

Dean Venrooy
Open Season

2005
oil on canvas, signed
497 x 701mm

Provenance: Purchased
from Artis Gallery, Auckland
in 2008.

\$1800 – \$2800



89

Kate Small
Sacred Heart

2005
oil on canvas, signed
722 x 722mm

Provenance: Purchased from
Anna Miles Gallery, Auckland
in 2006.

\$1500 – \$2500



90

Hamish Foote
Moa 2

2003
egg tempera on gessoed
totara, signed
340 x 150mm

Provenance: Purchased from
Gallery 33, Wanaka in 2006.

\$2000 – \$4000

91

Miranda Parkes
Jumper
 2006
 acrylic on canvas
 1040 x 1110mm
 \$5000 – \$8000



92

Paul Hartigan
Goon Stones
 1989
 oil on board, signed
 320 x 270mm

Exhibited: 'Vivid: A Paul Hartigan Retrospective', Gus Fisher Gallery, Auckland, 30 October – 19 December 2015.

Provenance: Purchased from Webb's, Auckland, 19 August 2006, Lot No. 124.

\$2500 – \$4000



93

Barbara Tuck
Vinci Sere Leaf Spectre
 2006
 oil on board
 600 x 600mm

Provenance: Purchased from Anna Miles Gallery, Auckland in 2008.

\$2500 – \$4000



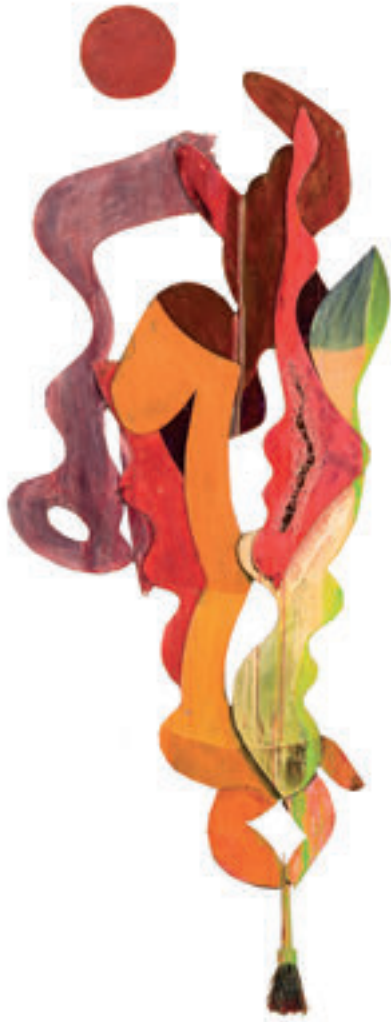
94

Jacqueline Fahey
At The Crossing
 2003
 oil on canvas, signed
 1315 x 631mm

Provenance: Purchased from Anna Miles Gallery, Auckland in 2006.

\$6000 – \$9000





95

Robert McLeod
Small Painter
 1989
 oil on plywood, signed verso
 690 x 1710mm
 Provenance: Purchased from
 Bowen Galleries, Wellington
 in 2006.
 \$4000 – \$7000



96

Robert McLeod
Nasty Surprise No 1
 2006
 oil on plywood, signed verso
 620 x 2215mm
 Provenance: Purchased
 from the artist in 2008.
 \$4500 – \$7500

94

97

Stephen Allwood
Cross, Study

2005

oil on canvas, signed
760 x 1063mm

Provenance: Purchased
from Bowen Galleries,
Wellington in 2006.

\$2000 – \$3500



98

James Ross
Yellow (Small Tantric
Painting)

1988

oil on board
400 x 700mm

\$2500 – \$4000



99

Simon Ogden
Pearl

2007

acrylic on canvas with found
material and charcoal
1205 x 1005mm

Provenance: Purchased from
Bowen Galleries, Wellington
in 2007.

\$2500 – \$4000





100

Paul Hartigan
Revolution XIII (The Robinson)
 2007
 neon light
 500 x 500mm
 Provenance: Purchased
 from Page Blackie Gallery,
 Wellington in 2008.
 \$8000 – \$12 000



101

Sara Hughes
Data Attraction 2
 2006
 screen print, 21/25
 750 x 530mm
 Provenance: Purchased
 from Gow Langsford Gallery,
 Auckland in 2008.
 \$900 – \$1600



102

Jason Greig

Dragonfly

2007

photo-transfer collage,
signed

264 x 317mm

Provenance: Purchased
from Brett McDowell Gallery,
Dunedin in 2008.

\$1200 – \$2000



103

Ralph Hotere

Keep NZ Out Of Iraq

2003

lithograph, signed
570 x 770mm

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

\$5000 – \$8000

104

John Pule

Mana He Aga, Manako

2006

lithograph and woodcut on
paper, 14/38, signed
800 x 860mm

Provenance: Purchased
from Gow Langsford Gallery,
Auckland in 2008.

\$2800 – \$4000





105

Bill Hammond

TV Suburba

1986

oil on canvas, title inscribed and signed

600 x 500mm

Provenance: Purchased from Ferner
Galleries, Auckland in 2008.

\$20 000 – \$30 000



106

Peter McIntyre

Outback Australia

1968

oil on board, title inscribed and signed

610 x 510mm

Provenance: Purchased from Webb's,
Auckland, 27 June 2006, Lot No. 60.

\$12 000 – \$18 000

Dick Frizzell
Still Life with Sheep's Skull
and Iris

1982

oil and enamel on board
title inscribed, signed and
dated 8.9.82
330 x 395mm

Provenance: Purchased
from Fishers Fine Arts,
Christchurch in 2006.

\$6000 – \$9000





108

Don Binney
Bland Bay, Northland

1971
wax crayon on paper, signed
743 x 534mm

Provenance: Purchased
from Dunbar Sloane,
Wellington in 2006.

\$5000 – \$8000



109

Bill Sutton
Paritutu, New Plymouth

1944
oil on canvasboard, signed
323 x 278mm

Provenance: Purchased
from Ferner Galleries,
Auckland in 2006.

\$5000 – \$8000

110

Joanna Braithwaite
Hot Spot

oil on canvas
signed and dated '02
1220 x 1375mm

\$6000 – \$9000



111

Sanjay Theodore
Blue Rocks
 mixed media on paper
 artist's original blind stamp applied
 verso
 340 x 230mm
 \$800 – \$1400

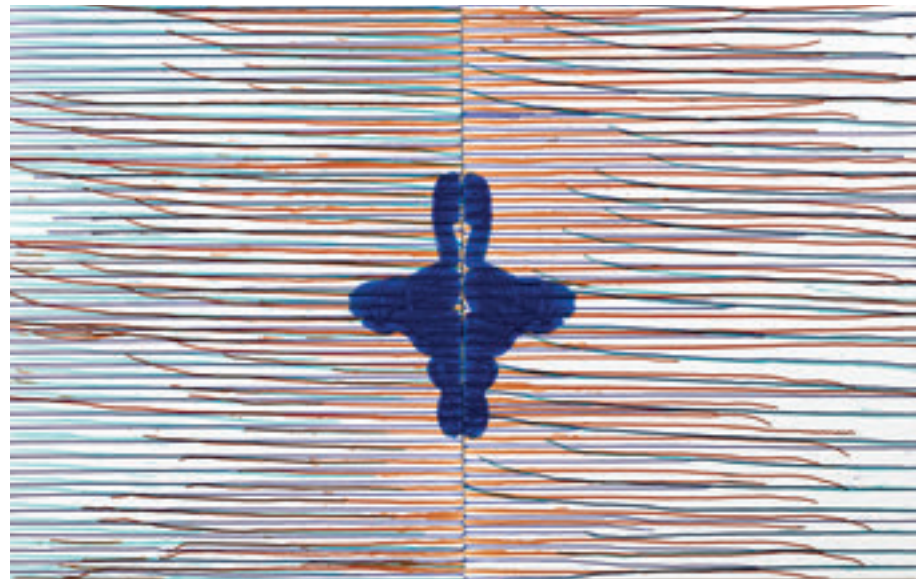


112

Sanjay Theodore
Ball Batter
 mixed media on paper
 940 x 655mm
 \$1400 – \$2000

113

Sanjay Theodore
What the Ocean Said
 acrylic on canvas, diptych
 artist's original blind stamp applied
 verso
 1460 x 2280mm: overall
 Provenance: Purchased from Milford
 Galleries, Dunedin in 2006.
 \$6000 – \$9000





114

Jim Dennison and Leanne Williams

Joy

cast glass and metal

980 x 490 x 400mm

Provenance: Purchased from
Gallery 33, Wanaka in 2006.

\$10 000 – \$15 000



115

Hannah Kidd

When Tortoises Go Bad II

corrugated iron and steel rods, 2006

630 x 1020 x 550mm

Provenance: Purchased from Nadene
Milne Gallery, Arrowtown in 2006.

\$4000 – \$6500

116

Kelcy Taratoa

Episode 17

2005

acrylic on canvas

913 x 608mm

Provenance: Purchased
from Nadene Milne Gallery,
Arrowtown in 2006

\$4000 – \$6000



117

James Robinson

Sci-Fi Paranormal Set

2006

mixed media on canvas

300 x 400mm: each

Provenance: Purchased
from Mark Hutchins Gallery,
Wellington in 2007.

\$4000 – \$7000



104



118

Richard McWhannell
Hands On Table, Renee II
 2003-04
 oil on canvas
 658 x 836mm

Provenance: Purchased from Campbell Grant
 Galleries, Christchurch in 2006.

\$5000 – \$8000



119

Richard McWhannell
Hey Mum
 2005
 oil on 4x5" film holder
 115 x 195mm

Provenance: Purchased from Brett
 McDowell Gallery, Dunedin in 2007.

\$1500 – \$2500

120

Gregor Kregar

Large Steel Life With Cars

2002

cast glass light box with steel

1220 x 950 x 400mm

Provenance: Purchased from Webb's,
Auckland, 26 June 2007, Lot No. 82.

\$8000 – \$12 000



121

Glen Hayward

Scream II

carved and painted wood

signed and dated 2006 verso

620 x 380 x 15mm

Provenance: Purchased from
Starkwhite, Auckland in 2006.

\$1600 – \$2800

122

Megan Hansen-Knarhoi

White Boob/Black Boob

2006

wool, cotton and dacron

50 x 50 x 50mm each

Provenance: Purchased from Mary
Newton Gallery, Wellington in 2006.

\$1400 – \$2200



123

Vivian Lynn
Mind Field: A Hairstrand Contemplates
The Order #9
mixed media on aluminium, 2007
610 x 480mm
Provenance: Purchased from Mark
Hutchins Gallery, Wellington in 2008.
\$1200 – \$2000



124

Theo Janssen
Lady Godiva
mixed media, 2005
signed
360 x 300 x 90mm
\$300 – \$500



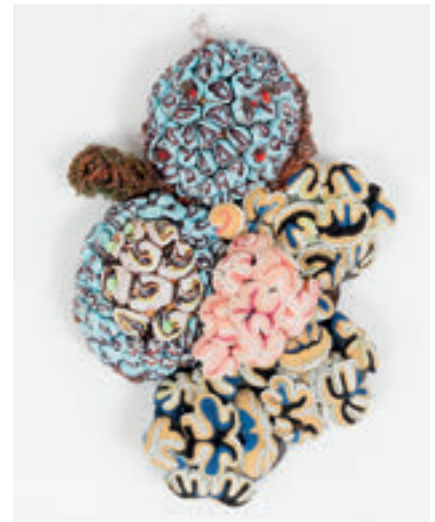
125

Madeline Child and Phillip Jarvis
Vegetable Sheep No. 3
mixed media, 2009
460 x 390 x 120mm
\$400 – \$700



126

Madeline Child
Untitled – Three Rocks
found rocks and fimo, three parts
310 x 300 x 105mm: installation size
variable
\$300 – \$600



127

Madeline Child and Phillip Jarvis
Vegetable Sheep No. 7
mixed media, 2009
460 x 300 x 120mm
\$400 – \$700



128

Sam Eng
Karkinos Trophy
mixed media, 2010
500 x 980 x 350mm: each part
Provenance: Purchased from Page
Blackie Gallery, Wellington in 2010.
\$2000 – \$3000



129

Bing Dawe
Diverting Defending
painted and carved rimu and steel,
2005
620 x 660 x 400mm
Provenance: Purchased from Art
House, Christchurch in 2005.
\$2000 – \$3500

130

Steve Mulqueen
Rabbit Island
No. 8 wire, foot bellows and aluminium
mixed media, 2006
3340 x 1250 x 700mm: installation
size variable
Exhibited: 'Steve Mulqueen',
Southland Museum, 2015.
Provenance: Purchased from Art
House, Christchurch in 2006.
\$6000 – \$9000





131

Eileen Leung
Three In One
 2008
 mixed media
 230 x 190mm
 Provenance: Purchased from 64Zero3, Christchurch in 2008.
 \$600 – \$900

132

Jeff Thomson
Two Chickens
 2006
 screenprinted corrugated iron, two parts
 470 x 460 x 240mm
 Provenance: Purchased from Bowen Galleries, Wellington in 2007.
 \$2500 – \$4000

133

Victor Berezovsky
Routines
 1998
 ceramic plates
 225 x 225mm each
 Provenance: Purchased from Mary Newton Gallery, Wellington in 2008.
 \$500 – \$800



134

Peter McKay
Breakwater Tango III
 2009
 ink and graphite on paper
 390 x 276mm
 \$150 – \$250



135

Peter McKay
30 Pieces Of Silver
 2007
 silver necklace
 220 x 325mm
 Provenance: Purchased from AVID, Wellington in 2008.
 \$1000 – \$2000



Greer Twiss
Relic USA
 2008
 galvanised steel
 sculpture
 930 x 280mm
 Provenance:
 Purchased from
 Mark Hutchins
 Gallery, Wellington
 in 2008.
 \$6000 – \$9000

Greer Twiss has an uncanny ability to transform the most heavy and cumbersome of materials into whimsical and witty sculptural forms. For the last 40 years, Twiss has conjured up an ever-expanding cast of surrealist-tinged sculptural oddities and curiosities.

He has stuffed a heavy metal Queen Victoria into a suitcase; caught steel albatross either soaring through the sky or pinned to the specimen table; and exhibited headless, bikini-clad bodies that cast real shadows. Twiss first came to prominence as a puppeteer: that sense of theatre and of having inanimate objects 'perform' for an audience has never left his practice.

Twiss's art revolves around the fragmentary: a collection of bits and pieces that spark associations by crossing between the seen and the unseen, the known and the unknown. Here, he presents the severed arm of the Statue of Liberty. Roughly hewn steel fingers still cling to the torch that has become such an iconic symbol of freedom and liberation.

Offering up Lady Liberty's arm as a 'relic' in this way sets off that web of associations that characterises Twiss's art. The sculptural fragment is more commonly associated with ancient than contemporary sculpture, belonging more to the museum than the gallery. How has this famous statue become a museum piece? Has Lady Liberty been victim to statue-toppling – one of the most visible signs of a regime or leadership change? The sculpture is made out of galvanised steel. Steel was the backbone of modern America,

the material out of which its cities and cars were constructed. Twiss's use of steel in a sculpture based on American symbols and values offers an interesting play on the old modernist stress on 'truth to materials'.

In many ways, this sculpture is about art and art making, often romanticised as another act of freedom and liberation. It's not much of a stretch to see the dismembered arm as symbolising that of the artist holding his tools. Cast or constructed versions of hammers, drills and easels regularly crop up in Twiss's work. The hand of the sculptor is never far behind. Here, it is strongly felt in the working and manipulation of materials – the intensely physical way that the metal has been twisted, joined and soldered. This is a sculpture that feels manufactured rather than created, that belongs to the workshop or the back shed.

The value Twiss places on workshop practice was made clear when he reconstructed his studio as part of an exhibition at the Auckland Art Gallery in 2003. Like this exhibition, *Relic USA* takes a stand for the importance of studio practice and making objects at a time when contemporary sculpture often looks elsewhere for its bearings and function. Perhaps it is in this engagement with materials and the processes of making that Twiss believes real freedom can be found.

Aaron Lister



137

John Reynolds
The Task Of Our Century 1
1988
mixed media on hessian board, signed
362 x 362mm
Provenance: Purchased from Ferner
Galleries, Auckland in 2006.
\$1200 – \$2000



138

John Reynolds
The Task Of Our Century 2
1988
mixed media on hessian board, signed
362 x 362mm
Provenance: Purchased from Ferner
Galleries, Auckland in 2006.
\$1200 – \$2000

139

Darryn George
Ihaia/Isaiah
2003
oil on canvas
405 x 405mm
Provenance: Purchased from Brooke
Gifford Gallery, Christchurch in 2006.
\$1500 – \$2500



140

Peter Robinson
Resolution
signed and dated '92
mixed media on paper
300 x 210mm
Provenance: Purchased from Webb's,
Auckland, September 6 2006, Lot
No. 2.
\$2000 – \$3000



141

Nigel Brown
Table Series VII
 1975
 oil on board, signed
 755 x 1055mm
 Provenance: Purchased
 from Tinakori Gallery,
 Wellington in 2007.
 \$14 000 – \$20 000



142

Philip Clairmont
Crucifixion or Christ As
 An Hermaphrodite
 1972
 mixed media on paper, signed
 220 x 325mm
 Provenance: Purchased from
 Ferner Galleries, Auckland in 2006.
 \$5000 – \$8000

143

Robin White
The Fisherman Loses His Way
 1995
 woodblock print, signed
 175 x 325mm each
 Provenance: Purchased from
 Peter McLeavey Gallery, Wellington
 in 2008.
 \$2000 – \$3000



144

Robin White
Fresh Bread
 1998
 woven pandanus, commercial and
 traditional dyes, signed
 318 x 425mm
 Provenance: Purchased from
 Peter McLeavey Gallery, Wellington
 in 2008.
 \$1000 – \$2000



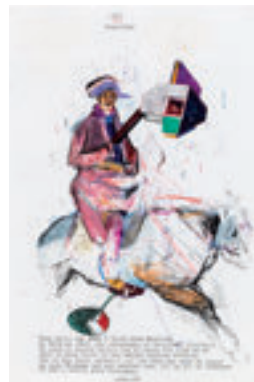
145

Merylyn Tweedie
Compliments of Ashley
 1988
 wallpaper, xeroxes, epoxy, resin
 and fibreglass, artist's catalogue
 label affixed verso
 665 x 873mm
 \$2000 – \$3500



146

Mark Braunias
Untitled – Typed Drawings
 mixed media on paper, signed,
 three parts
 295 x 205mm: each part
 Provenance: Purchased from Peter
 McLeavey Gallery, Wellington in
 2008.
 \$1000 – \$2000





147

Gavin Chilcott
The Awakening Conscience?
 1987
 wax pencil on paper, signed
 729 x 550mm
 Provenance: Purchased from Catherine
 Scollay Gallery, Wellington in 2006.
 \$800 – \$1200



148

Claire Kim
Untitled
 ink on wood panel,
 4/10, signed
 251 x 251mm
 \$300 – \$500



149

Simon Ogden
Lowe Street Series 3
 2006
 linoleum on board, signed
 465 x 469mm
 Provenance: Purchased from
 Bowen Galleries, Wellington in 2006.
 \$1200 – \$2000

150

Simon Ogden
Black Tree/Cacti Siesta
 Found linoleum, wood, wallpaper, cloth
 and 23 carat gold leaf on plywood
 title inscribed, signed with artist's
 initials SRO and dated 2011 verso
 860 x 1162mm
 Provenance: Purchased from
 Bowen Galleries, Wellington in 2011.
 \$4000 – \$6000



151

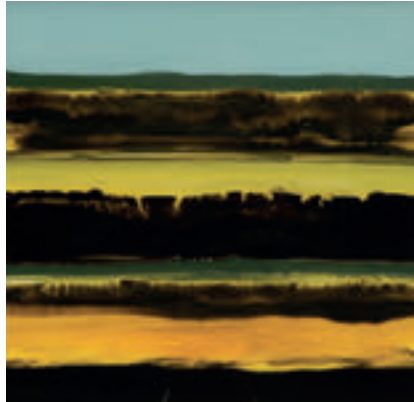
Sarah Guppy
Nine Ribbons

2006

french enamel on glass
391 x 418mm

Provenance: Purchased from FHE
Galleries, Auckland in 2006.

\$1000 – \$2000



152

Michael Cubey
Green River

2006

oil on canvas
460 x 456mm

Provenance: Purchased from Bowen
Galleries, Wellington in 2006.

\$1000 – \$2000

153

Helm Ruifrok
After The Deluge

2004

oil on canvas
445 x 600mm

\$1500 – \$2500



154

Geoffrey Notman
Calypso (Kawhia)

2006

enamacyrl on board
866 x 580mm

Provenance: Purchased from Milford
Galleries, Queenstown in 2006.

\$4000 – \$7000



155

Gary Nash
Vase
 blown glass
 signed and dated '94
 240 x 230 x 120
 \$100 – \$200



156

Paul Maseyk
Good, Bad, Crap, Ugly together with
Light Bulb
 earthenware, two parts (2005)
 each signed to underside
 450 x 105 x 105mm: each part
 \$500 – \$900



157

Gregor Kregar
Matthew 12/12
 glazed earthenware, 2005
 252 x 350 x 120mm
 \$300 – \$600



158

Keely McGlynn
Familiar Places – South Island/North
 Island
 cast glass
 title inscribed, signed and dated June
 2005
 530 x 190 x 150mm
 Provenance: Purchased from Mary
 Newton Gallery, Wellington in 2006.
 \$1500 – \$2500



159

Nicole Lucas
Razor Woman
 cast glass
 signed and dated '97
 340 x 150 x 55mm
 \$300 – \$600



116

160

Robyn Kahukiwa
Haehae Mo Nga - Pepi Kahui

2006
 pencil and ink on paper, signed
 415 x 580mm

Provenance: Purchased from Bowen Galleries,
 Wellington in 2007.

\$1500 – \$3000



161

Sylvia Siddell
Inferno

2007
 pencil and conté on paper, signed
 415 x 535mm

Provenance: Purchased from Judith Anderson
 Gallery in 2008.

\$600 – \$1000



162

Jeffrey Harris
It All Ends

1974
 ink on paper with collage, signed
 455 x 310mm

Provenance: Purchased from Art+Object,
 Auckland in 2007.

\$1000 – \$2000

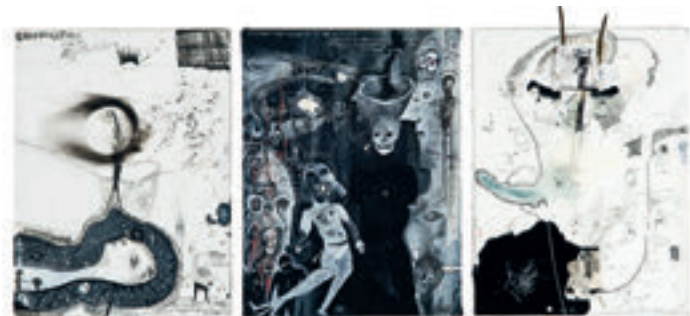
163

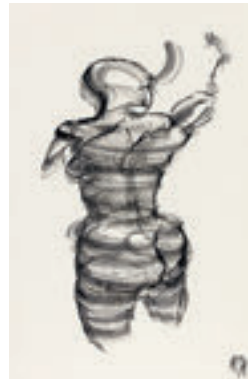
James Robinson
Sci-Fi Paranormal Set

2006
 mixed media on canvas, signed
 300 x 400mm each

Provenance: Purchased from Mark Hutchins
 Gallery, Wellington in 2006.

\$2000 – \$3500





164

Matt Hunt
Study for Fish Sheep
Angel
gouache on paper,
2005
105 x 191mm
Provenance:
Purchased from Ivan
Anthony Gallery,
Auckland in 2006.
\$500 – \$800

165

Helm Ruifrok
Untitled from the
Vessel Series
ink on paper, 1997
signed with artist's
initials R. F. K
553 x 370mm
\$200 - \$400

166

Robin Slow
Untitled
graphite on
paper, 2005
signed
410 x 550mm
\$100 – \$300

167

Sue Soo
Hen and Chicks
acrylic and metallic
paint on card, 2009
signed
275 x 505mm
\$200 – \$400

168

Seung Yul Oh
Untitled
collage, 2007
138 x 204mm
\$300 – \$600

169

Geoff Dixon
Bird/Cactus Patch
mixed media on
canvas, diptych
title inscribed,
signed and dated
2011 verso
107 x 107 x 50mm
\$300 – \$500

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Haines & Hinterding
26 November 2016 – 5 March 2017

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Image: David Haines and Joyce Hinterding *Encounter with the Halo Field* (detail) 2009/15. Commissioned by the Australian Network for Art and Technology and Art Monthly Australia, supported by the Australia Council for the Arts. Collection of Christchurch Art Gallery Te Puna o Waiwhetu, purchased 2015





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

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

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

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

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

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B. Absentee bidding: ART+OBJECT welcomes absentee bids once the necessary authority has been completed and lodged with ART+OBJECT. A+O will do all it can to ensure bids are lodged on your behalf but accepts no liability for failure to carry out these bids. See the

Absentee bidding form in this catalogue for information on lodging absentee bids. These are accepted up to 2 hours prior to the published auction commencement.

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

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

Absentee & Phone Bid Form

Auction No. 108

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Collection

1 November 2016
at 6.30pm

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