

A photograph of a person sitting on a large rock in a natural, rocky landscape. The person is wearing a blue t-shirt, blue jeans, and a black hat. They are leaning over a large, blank canvas, appearing to be in the process of painting. The background features a large, gnarled tree with thick, exposed roots, and a stream flows through the rocks. The overall scene is lush and natural.

NEW COLLECTORS ART  
INCLUDING  
THE IAN SCOTT COLLECTION  
OF TWENTIETH CENTURY  
LANDSCAPE PAINTINGS

ART + OBJECT





**New Collector's Art  
including The Ian Scott Collection  
of Twentieth Century Landscape  
Paintings and a private Wellington  
collection of 20th Century British  
and New Zealand prints**

**Wednesday 21 February**

**The Pat O'Connor Collection of  
New Zealand Studio Pottery**

**Thursday 22 February**

Welcome to A+O's first catalogue of 2018. This catalogue features a number of fascinating collections that reveal insights into New Zealand, International and applied arts production in the immediate post WWII Years. Ian Scott (1945–2013) is an iconic New Zealand modern artist who burst onto the scene in the 1960s with his joyous Pop Art inspired canvases. In the 1970s his abstract 'lattice' works were at the centre of the burgeoning New Zealand art scene. In the 1980s and 90s Scott was working very much within the conceptual arc of post-modernism with canvases that conflated iconic New Zealand imagery by artists such as Colin McCahon and Gordon Walters with blazing overlaid text and found imagery. In some of these we can see traditional Kelliher Prize period landscapes interwoven into more avant-garde depictions of the landscape, revealing the tensions between the more traditional and mainstream approaches to landscape painting and the bolder modernist period images that underpin the formation of what is now referred to as the New Zealand canon. Initiated in 1956, The Kelliher Prize soon became the most prestigious art award for landscape painting in New Zealand. The first competition in 1956 offered a prize of 500 pounds and attracted 201 entries. Artists such as Austen A. Deans, Ida Eise, Owen R. Lee, Ernest Buckmaster and Douglas Badcock soon became stalwarts of the Prize and defined a genre of confident almost elegiac landscape painting unique to New Zealand. From his earliest days Ian Scott admired the technical facility and faithfulness to subject matter that is the hallmark of the Kelliher years, even when his own practice moved into far more avant-garde territory. The 43 works in this catalogue transport us back to a New Zealand that increasingly many yearn for. His collection also reveals Scott's passion and appreciation for painterly skill and his identification with the New Zealand landscape in such celebratory form.

The second section of the catalogue features what may well in the future become a rarity: museum quality, large-scale New Zealand studio ceramics in such concentration as to represent a survey of New Zealand practice from the 1950s to the first decade of the 21st century. Major pieces at large scale by Anneke Borren, Barry Brickell, Jim Greig, Warren Tippett, Chester Nealie, Theo Schoon and Roy Cowan reveal the dazzling achievement and ambition of our potters in these years. However the bulk of the catalogue and Pat O'Connor's first love is the ceramicist he refers to as "the Picasso of New Zealand studio pottery" Len Castle. In the last decade A+O has been favoured with major collections of Castle's finest works including those of the Castle family and well known collectors Martin Hill, Simon Manchester and Ron Sang. Pat O'Connor has had the opportunity to build what could be described as a 'collection of collections' – acquiring many of the finest examples at scale – key examples of Castle's Bottle vases, Blossom and Branch pots, Discoids, Craters, Volcanoes and classic hanging forms. Of particular note is Pat's eye for the earliest of Castle's oeuvre, those superb salt glaze works fired at the Crumb Brickworks in New Lynn, Auckland in the 1950s. This collection has been displayed to great effect at Pat's home north of Auckland. A change of home and direction has prompted Pat's decision to release his collection in its entirety, thus providing this rare opportunity to acquire from such a broad and complete array of New Zealand studio pottery.

Hamish Coney

Cover:  
Chris Corson-Scott,  
*Ian Scott (My Father)*  
painting at Okoromai  
Bay 2013 (detail).

Page 1:  
Chris Corson-Scott,  
*Ian Scott painting*  
at Puketutu Island  
Summer 2009 (detail).



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PART  
OF US  
= ALL =



**We're only just getting started**

Let's keep the discussion going. Show your never-ending support for a thriving Auckland Art Gallery and its well-funded future.

Head to [saveourgallery.co.nz](http://saveourgallery.co.nz) to find out how you can pARTicipate to ensure our Gallery gets the saving vote from every Auckland Councillor in the Long Term Plan for our city.

*Saveourgallery.co.nz #SaveOurGallery*

# Important Paintings and Contemporary Art

28 November 2017

Prices realised include  
Buyers Premium



Don Binney (33)  
*Kaiarara Kaka, Great Barrier*  
acrylic on card, 1982  
\$48 050



Gordon Walters (76)  
*Untitled*  
acrylic on canvas, 1991  
\$88 890



Philip Clairmont (68)  
*The Folding Chair*  
oil on jute, 1978  
\$66 065



Bill Hammond (70)  
*Limbo Bay*  
acrylic on canvas, 2001  
\$108 110



Fiona Pardington  
*Huia Lovers*  
silver bromide hand-  
prints, diptych, 2004  
\$28 230



Allen Maddox (3)  
*Cobalt Blue Compliancy*  
oil and metallic pigment  
on canvas, 1995  
\$30 030



Charles Tole (37)  
*Roofs*  
oil on board, 1982  
\$30 030



Theo Schoon (15)  
*Incised Gourd*  
signed  
\$26 245

# EXHIBITING QUALITY LANDSCAPES

NEW ZEALAND'S FINEST LUXURY PROPERTIES

## MILL VISTA LANE ARROWTOWN



Overlooking Lake Hayes to the south and a Millbrook Resort golf hole to the north this superb 4.3 acres is set over two titles. The south title has a large approved building platform of 990m<sup>2</sup> and the north title a four bedroom converted barn offering an additional building platform of 424m<sup>2</sup> combined to give options to create the ultimate Queenstown estate.

An exclusive hidden gem located on the southern periphery of the resort it benefits from panoramic views inclusive of Lake Hayes, Remarkables Mountain Range, the Crown Terrace, Mt Soho and Coronet Peak to name a few.

[luxuryrealestate.co.nz/QN81](http://luxuryrealestate.co.nz/QN81)

4 3 2

## 1 CLOSEBURN STATION QUEENSTOWN



Front row at Closeburn Station with uninterrupted views of Lake Wakatipu and beyond to the iconic mountainous backdrop including the Remarkables Range, Cecil and Walter Peaks and Mount Nicholas. The 3,096 square metres of private land are combined with one of New Zealand's most unique lifestyle communities located only a 9-kilometre drive to central Queenstown.

The home, designed by Mason and Wales has won numerous awards and has the x-factor in alpine luxury. Completed in 2015 and spanning 450 square metres it has a modern style matched with traditional materials creating a timeless design that will stand the test of time.

[luxuryrealestate.co.nz/QN80](http://luxuryrealestate.co.nz/QN80)

5 4 2

## MOONLIGHT ESCAPE LODGE QUEENSTOWN



Moonlight Escape Lodge is a hidden gem that has been extensively polished over the last 17 years to create a setting that offers the privacy of a forest in a location just ten minute's drive from Queenstown and fifteen minutes drive from Arrowtown. The ten acre's of premium north facing land is elevated above the Shotover River and has sweeping mountain views from its park like plateau.

The lodge itself has been built to extreme commercial standards and was once quoted by a building inspector as Queenstown's most insulated building. Materials like copper spouting, schist stone and hardwood beams highlight the quality feel and future proof this building.

[luxuryrealestate.co.nz/QN82](http://luxuryrealestate.co.nz/QN82)

6 7

## 715 MT BARKER ROAD WANAKA



Set on 8,037 square metres on the hills overlooking Lake Wanaka with a Mount Aspiring backdrop is this European inspired villa that exudes character. The mature gardens play a key part in the experience and merge beautifully with the courtyard, a centre-point for the architectural home.

The 440 square metres span over two levels with three bedrooms and two bathrooms in the main house and a further two bedrooms with two bathrooms in the eastern wing. The internal access garage fits several cars and a boat if required, and connects to a wine cellar and large storage area.

[luxuryrealestate.co.nz/LW15](http://luxuryrealestate.co.nz/LW15)

5 4.5 4

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LUXURY REAL ESTATE

N E W Z E A L A N D

Luxury Real Estate Limited (Licensed REAA 2008)



Tanya Ashken's *White Torso* (1969)  
and Colin McCahon's *Landscape  
Theme and Variations (I)* (1963)  
installed in the Ernst Plischke designed  
residence in Thorndon in 1976.



# The Collection of Frank and Lyn Corner

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The lifetime collection of a couple at the heart  
of a burgeoning modern New Zealand



Lyn Corner in her Thorndon living room in 1978 with Rita Angus' *Storm, Hawke's Bay* (1969).

A Wellington Auction  
and Historical Event

Sunday 18 March, 4.00pm  
at the New Zealand Portrait Gallery  
Customhouse Quay, Wellington

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

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# Important Paintings and Contemporary Art

12 April

Consignments now  
invited until March 16th

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



Rita Angus  
*Journey, Wellington*  
oil on canvasboard, 1962  
587 x 843mm  
\$300 000 – \$450 000

Brent Wong  
*Study with Cloud*  
acrylic on board, 1969  
621 x 800mm  
\$40 000 – \$60 000

Christchurch appraisal  
appointments available  
February 16th & 17th

Wellington appraisal  
appointments available  
March 12th – 16th



Shane Cotton  
*Traditional Handles and Switches*  
acrylic on canvas, 2010  
1800 x 1600mm  
\$60 000 - \$80 000



Colin McCahon  
*One*  
ink and wash on paper, 1959  
595 x 473mm  
\$65 000 – \$85 000

# Rare Books

18 April  
Entries invited

Entries are invited for A+O's first Rare Books catalogue of 2018. Already consigned is an intriguing tranche of documents, letters and maps relating to Sir William Fox KCMG (1812 – 1893), Arthur Halcombe and the Manchester Block, Fielding. Other items of interest include a fine collection of natural history books from the library of Dr Kenneth J. Fox including the second edition of Walter Lawry Buller's *History of the Birds of New Zealand*, London 1888, also titles by Mrs Featon, and G.V. Hudson.

Other significant titles include Sir Joseph Dalton Hooker, *The Botany [of] the Antarctic Voyage of H.M. Discovery ships Erebus and Terror in the years 1839-1843* under Command of Captain James Clarke Ross and a large

collection of vintage books on boxing dating from 1900.

The catalogue will also include an original 19th century photograph album with images by Josiah Martin and the Burton brothers.

Of particular interest to followers, students and collectors of New Zealand 20th century literature is an extensive archive of correspondence by and relating to Janet Frame dating from 1949 to 1954.

Illustrated on this page is a selection of sale highlights from the final December 2017 Rare Books catalogue which culminated a record year for the A+O Rare Books department under the leadership of Pam Plumbly.

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



19th Century Hei Tiki  
Pounamu inanga  
variety  
\$31 530



Juvenalis Argumenta  
Satyrum with  
medieval chain binding  
\$21 825



Book of Hours in Latin  
and Middle English  
Illuminated on vellum,  
early 15th century  
\$48 500



George Hamilton  
*A Voyage Around the World in His Majesty's Frigate Pandora, Berwick 1793*  
a rare first edition chronicle of the search for the Bounty Mutineers  
\$9700



Edward A Fitzgerald  
*Climbs in the New Zealand Alps* (edition deluxe), London 1896  
\$4120



Franklin Expedition archive (Circa 1850) of letters relating to the search for Sir John Franklin in the Arctic  
\$15 765



*Seresin.*  
CHARDONNAY  
MARLBOROUGH  
NEW ZEALAND  
2015



Lot 16  
Ernest Buckmaster  
*Te Kaha, East Coast, North Island*

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# The Ian Scott Collection of Twentieth Century Landscape Paintings

Auction

Wednesday 21 February at 6.30pm  
3 Abbey Street, Newton, Auckland

Viewing

Friday 16 February	9.00am – 5.00pm
Saturday 17 February	11.00am – 4.00pm
Sunday 18 February	11.00am – 4.00pm
Monday 19 February	9.00am – 5.00pm
Tuesday 20 February	9.00am – 5.00pm
Wednesday 21 February	9.00am – 1.00pm

ART +  
OBJECT



Ian Scott  
*Colour Card Family*, 1966  
acrylic on canvas

Auckland Art Gallery Toi o Tāmaki,  
gift of Nan Corson and Chris  
Corson-Scott, 2014

Chris Corson-Scott  
*Ian Scott in his studio*,  
June 2010





## Ian Scott: Modernism, Landscape, and the Kelliher

Ian Scott's interest in landscape painting began early. His grandfather was an amateur artist, and before the age of seven, they were painting together on the Yorkshire Moors near Bradford, UK where he was born. In the wake of World War II, Scott's family immigrated to New Zealand,<sup>1</sup> and by his teens he had become a proficient landscape painter, regularly selling his work and winning awards, including the special and merit Kelliher Art Prizes.<sup>2</sup>

The Kelliher Art Prize was established in 1956 by Sir Henry Kelliher, founder of DB Breweries and former Governor of the Bank of New Zealand. The prize was founded "so that our artists here might be encouraged to record the beauty of the country for posterity", but Kelliher was also dismissive of modern and particularly abstract art, stating in 1961 that "art in many countries shows a tendency to drift off into forms which are meaningless to all but the cultists. In such circumstances the ordinary man decides that art is not for him and turns to other things. National life thereby becomes the poorer."<sup>3</sup>

Kelliher's views were echoed by many of the artists who entered his award, including Australian painter Ernest Buckmaster, a judge of the first award which was displayed at Auckland Art Gallery, before touring other major New Zealand museums. Around that time Buckmaster writes "it appears to me that art in this era is moving one step forward to obscurity and sheer futility and two steps back to childish primitivism."<sup>4</sup> Kelliher was one of Buckmaster's most passionate advocates. He commissioned his extensive painting tours around New Zealand in the 1950s, and later purchased many of the large canvases he produced for display in DB pubs and hotels throughout the country. This contributed to Buckmaster's work having a ubiquitous mainstream presence in New Zealand, similar to the hand coloured photographs of White's Aviation and the illustrations of Marcus King.

These conservative attitudes in parallel with the struggle Colin McCahon, Gordon Walters, Louise Henderson, Rita Angus and others faced to gain acceptance in the puritanical and hermetic New Zealand of the time, heightened tensions and the divide between representational and modernist artists. Lines were drawn in the sand. Peter Shaw's 2002 exhibition *Representation and Reaction* explores this period: "Many of the artists in both camps still burn with resentment, the Modernists regarding the landscape painters as empty

daubers, the landscape painters rejoining with accusations of charlatanism, lack of real skill and the commonly expressed view that abstract paintings in particular could be done by anyone in their garage."<sup>5</sup>

Amongst this turbulence Scott had a foot in both camps. He began evening art classes with Colin McCahon at Auckland Art Gallery in 1963, and enrolled at the Elam School of Fine Arts in 1964, where his tutors included McCahon and Garth Tapper. Yet he continued to paint landscapes alongside his modern work (which he did for the rest of his life). It is interesting to consider that Scott's *Colour Card Family* from the Auckland Art Gallery collection—perhaps the first example of appropriation art and pop art in New Zealand—was painted in 1966. This was both Scott's third year at Elam, and the year he won a Merit award at the Kelliher Prize. The previous year, he won a special prize—the top award for an artist under 21.

Scott enjoyed the unusual position of being a 'serious' modernist while continuing to paint landscapes. Peter Shaw writes "perhaps more than any other artist, Ian Scott comments on both the landscape tradition and the abstract ... since 1990 Scott has worked on a series of 'paintings about paintings', a significant number of which involve the appropriative re-painting of Kelliher prize-winning works. Images of figures such as Ernest Buckmaster, Cedric Savage, Douglas Badcock and others are shown at their easels painting outdoors. In many of them the figure of McCahon looks disconsolately out of the frame. A DB logo underlines the relationship between Sir Henry Kelliher and his company Dominion Breweries, and screen-printed ferns the strongly nationalistic urge of the Kelliher Art Award and the landscape tradition."<sup>6</sup>

Michael Dunn writes that "in his works of 1990 ... Scott uses screen-printing of popular imagery, such as newspaper photographs, to give a view of New Zealand alongside the landscape conventions for painting scenes, represented by a Douglas Badcock painting ... Scott's use of photos of the All Blacks, a fatal car smash, skulls and a Steele painting of a Māori woman in bondage gives a bleak mood of violence, racism and division, in contrast to Badcock's view of New Zealand as Godzone—a place blessed with natural beauty and peace."<sup>7</sup>

Aside from the importance of the Kelliher works in New Zealand art and their unique position in the modernist debate here, it is their conception of New Zealand as Godzone—as a place filled with beauty and possibility—where a large part of their significance lies. Whether or not that conception was true at the time, I don't know. It must have been to Kelliher artists including Austen Deans, Peter Brown and Peter McIntyre, who were returning to New Zealand after serving in World War II, and in some cases being prisoners of war<sup>8</sup>. Likewise it isn't hard to imagine such optimism would be genuine for a family moving from post-war England to the docile and sun-drenched subdivisions emerging in west Auckland. Memories which in part went on to feed Scott's Lattice paintings "I happen to like the suburban landscape, with its neatness, bright colours, clean edges - an area of white weatherboards, a touch of bright red curtain to one side, green hedge in front and blue sky above: it's what I see from my studio window."<sup>9</sup> Yet the strength of these Kelliher landscapes is that more than 50 years later, in the best of these works those feelings of optimism remain resolutely tangible, though perhaps now through a kind of nostalgia for a New Zealand that may no longer exist.

Of course any kind of nostalgia requires examination. The sureness of the Kelliher landscapes contains a kind of quixotic confidence—something at odds with the anxiety of location and influence which artists like McCahon, Walters, and Scott dealt with when they considered what to paint, and the meaning and value of their work. In light of this, these landscapes encompass a kind of comfort—work that merely was what it was, without a post-modern confrontation within itself. Scott admired the sincerity of these paintings, and the joy of painting and looking at the world present in them. He saw their innocence and simplicity as standing in contrast to the cool and detached irony present in much contemporary art, and admired their commitment to craft—to painting as a skill to be developed and improved over a lifetime. Something almost foggy and distant in the post-modern, digital age, when many of the most prominent artists have a multi-disciplinary practice, or have their work manufactured commercially.

Finally, I think for Scott landscapes and art were about an engagement with the world. One of the things I miss most about him was the excitement he had for looking at art, and looking at the world. As he didn't drive I often did the driving, and as we travelled around the country he would constantly be recognizing and pointing out subjects, light, compositions, and the locations of paintings or photographs by well-known artists, including where Kelliher works had been painted, which he enjoyed finding and visiting. When the right kind of brooding light hit the Waitakeres or Northland he would say "that's what McCahon saw", or the clear light of a "Rita Angus day", the shimmering "Cezanne light" through foliage and rocks, or even a "Buckmaster summer", as a warm summer haze rose over Piha or the Manukau harbor. It was contagious.

Chris Corson-Scott

#### Notes

- 1 Brown, Warwick. *Ian Scott*. Auckland: Marsden Press, 1998
- 2 King, Richard. *The Kelliher: 67 award winning paintings of the New Zealand landscape and its people*. Auckland: MOA Publications, 1979
- 3 *Art and the Average Man*. New Zealand Herald, 3 August, 1961
- 4 Ellem, Barry. *ART by Ernest Buckmaster*. Melbourne: Evelyn Fine Arts Pty Ltd, 1993
- 5 Shaw, Peter. *Representation and Reaction: Modernism and the New Zealand Landscape Tradition 1956 – 1977*. Whanganui: Sarjeant Gallery, 2002
- 6 Shaw, Peter. *Representation and Reaction: Modernism and the New Zealand Landscape Tradition 1956 – 1977*. Whanganui: Sarjeant Gallery, 2002
- 7 Docking, Gil, Michael Dunn, Edward Hanfling. *Two Hundred and Forty Years of New Zealand Painting*. Auckland: Bateman, 2012
- 8 King, Richard. *The Kelliher: 67 award winning paintings of the New Zealand landscape and its people*. Auckland: MOA Publications, 1979
- 9 *Ian Scott Talks About His Lattice Series*. Art New Zealand 13, 1979

Chris Corson-Scott is an artist based in Auckland, New Zealand. His work was included in *The Future Machine* (2017-18) at Tauranga Art Gallery, and *The Devil's Blind Spot: Recent Strategies in New Zealand Photography* (2016-17) at Christchurch Art Gallery. His work is in permanent collections including Auckland Art Gallery, Christchurch Art Gallery, and the Chartwell Collection. His recent publication is *Dreaming in the Anthropocene*, a collaboration with poet Chris Holdaway. He is currently working on *To Live and Die in New Zealand*, a film about the life of his father Ian Scott, the 1960s art world and making art in New Zealand.



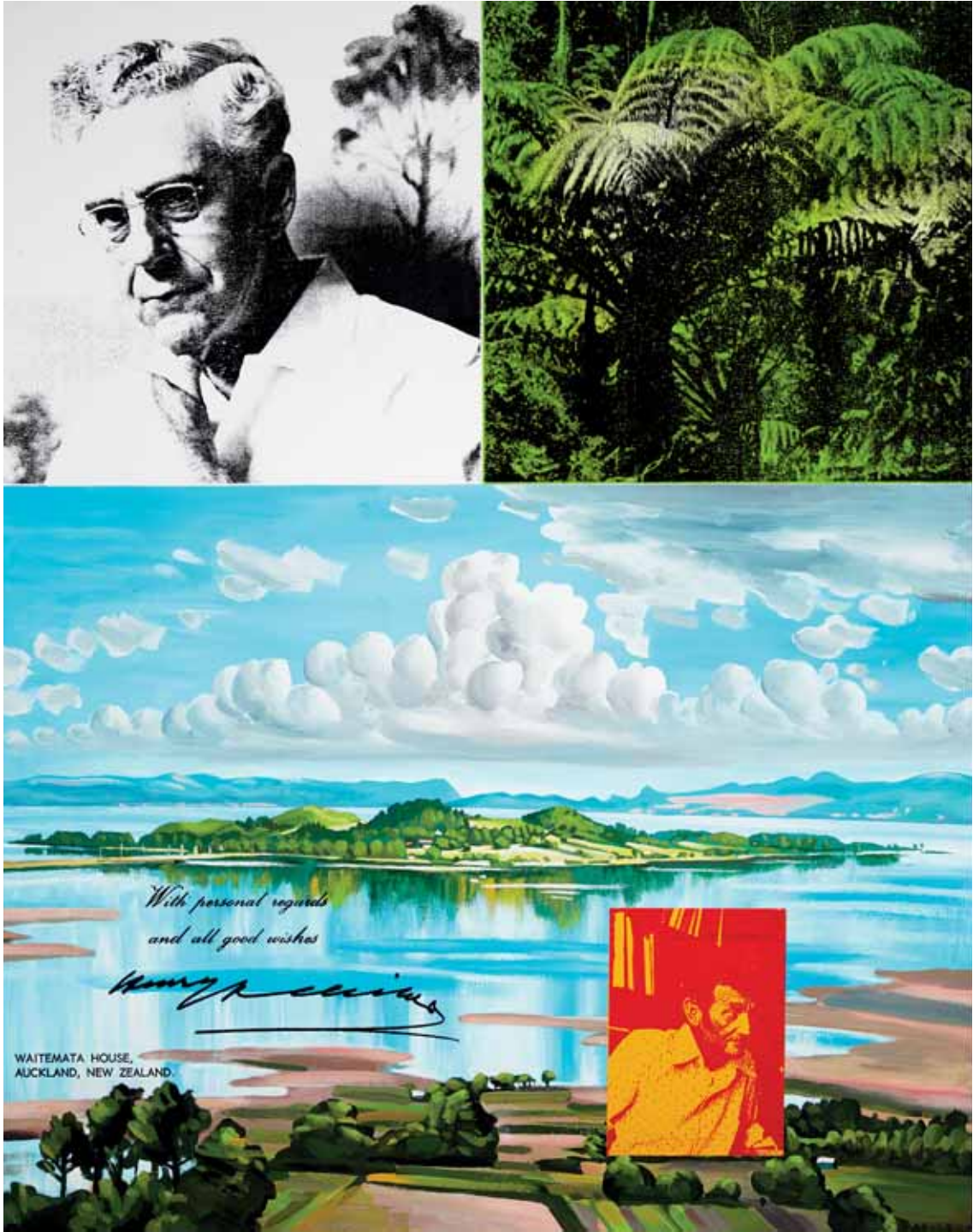
Chris Corson-Scott  
*Ian Scott Painting*  
at Puketutu Island,  
Summer 2009

Chris Corson-Scott  
*My fathers studio three months*  
after his death from cancer  
2013





- 1 **Ian Scott**  
*The Years Go By*  
acrylic and silkscreen on canvas  
title inscribed, signed and dated July 2004 verso  
1225 x 718mm  
\$5000 – \$8000



2 **Ian Scott**

*Kelliher's Island (Puketutu)*  
silkscreen and acrylic on canvas  
title inscribed, signed and dated November 2002  
and inscribed *Buckmaster Series No. 7* verso  
1490 x 1170mm  
\$7000 – \$12 000

**3 Douglas Badcock**

*Cloudscape – Central Otago*  
oil on board  
signed; original McClelland Galleries,  
Whangarei label affixed verso  
441 x 595mm

Provenance:  
Purchased from International Art  
Centre, Auckland 25 July 2007, Lot  
No. 66.

\$2000 – \$4000



**4 David Barker**

*Herefords, Northland*  
oil on board  
signed and dated '60; title inscribed and  
inscribed *Cat. No. 26* verso  
680 x 878mm

Provenance:  
Collection of DB Breweries. Collection  
of Ian Scott. Purchased from Webb's in  
August 2003, Lot No. 2002.

\$3500 – \$5000



**5 Douglas Badcock**

*Towering Cumulus (Near Clyde)*  
oil on canvasboard  
signed; title inscribed on artist's  
catalogue label affixed verso  
290 x 391mm

Illustrated:  
Gil Docking, Michael Dunn, Edward  
Hanfling, *Two Hundred and Forty Years  
of New Zealand Painting* (Auckland,  
Bateman, 2012), pp. 242 – 243.

Provenance:  
Purchased in 2003.

\$1500 – \$2500





**6 Douglas Badcock**  
*Speargrass Flats - Speardale*  
oil on board  
signed; title inscribed verso  
243 x 342mm  
\$1000 - \$2000



**7 Austen A. Deans**  
*Up the Havelock*  
oil on board  
signed and dated 1998; title inscribed and signed verso  
340 x 480mm  
\$1200 - \$2000



**8 Douglas Badcock**  
*Sunny Breaks and Showers*  
oil on canvasboard  
signed; title inscribed and dated 2002 on  
original McLelland Galleries label affixed verso  
290 x 391mm  
\$1000 - \$2000



**9 Ida Eise**  
*View of the Hauraki Gulf from the Waitakeres*  
oil on board  
signed and dated 1947  
390 x 496mm  
Provenance:  
Purchased from International Art Centre,  
Auckland in October 2006, Lot No. 65.  
\$1500 - \$2500

**10 Ernest Buckmaster**

*Onehunga from Hillsborough*  
oil on canvas  
signed; title inscribed verso  
762 x 1105mm  
Illustrated: Peter Shaw, *Rainbow Over Mt Eden: Images of Auckland* (Auckland: Godwit/Random House, 2002), pp. 102 – 103.

Provenance:  
Purchased from Dunbar Sloane,  
Auckland in April 2001, Lot No. 572.  
\$6000 – \$10 000



**11 Ernest Buckmaster**

*The Manukau Harbour*  
oil on canvas  
signed  
780 x 1475mm  
\$6000 – \$10 000



**12 Ernest Buckmaster**

*Opononi and the Hokianga Harbour*  
oil on canvas  
signed  
895 x 1247mm  
Provenance:  
Collection of DB Breweries.  
Collection of Ian Scott. Purchased from  
Webb's in August 2003, Lot No. 2024  
\$6000 – \$10 000





**13 Ernest Buckmaster**

*Untitled – Blueskin Bay, Otago*

oil on canvas

signed

780 x 1105mm

\$5000 – \$8000



**14 Ernest Buckmaster**

*Whangaroa Panorama*

oil on canvas

signed; title inscribed and inscribed *Cat. No. 117* verso

905 x 1520mm

Provenance:

Purchased from Dunbar Sloane, Wellington in April 2001,

Lot No. 571.

\$6000 – \$10 000



- 15 **Ernest Buckmaster**  
*Untitled – View of the Bay*  
oil on board  
signed  
765 x 1040mm  
\$5000 – \$8000



- 16 **Ernest Buckmaster**  
*Te Kaha, East Coast, North Island*  
oil on canvas  
signed  
755 x 955mm  
Provenance:  
The Goodman Fielder  
Collection, Auckland.  
Private collection, Auckland.  
Collection of Ian Scott.  
Purchased from International  
Art Centre, Auckland in March  
2002, Lot No. 95.  
\$5000 – \$8000





**17 Douglas Badcock**  
*Kaikoura Coast (Goose Bay)*  
oil on board  
signed; title inscribed on artist's  
catalogue label affixed verso  
290 x 394mm  
Provenance:  
Purchased in 2003.  
\$1200 – \$2200



**18 Owen R. Lee**  
*Arrangement in Blue and Red*  
oil on board  
signed; title inscribed on artist's  
catalogue label affixed verso  
565 x 430mm  
\$1000 – \$2000



**19 Douglas Badcock**  
*Beech Trees, Rocky Gorge, Hunter Valley*  
oil on board  
signed and dated '60; title inscribed and signed verso  
348 x 449mm  
Provenance:  
Purchased in 2003.  
\$1500 – \$2500



**20 Douglas Badcock**  
*Seascape – North of Kaikoura*  
oil on board  
signed and dated '83; title inscribed verso  
359 x 495mm  
\$1200 – \$2200



21 **Douglas Badcock**  
*Clouds Lifting, Speardale*  
 oil on canvas  
 signed; artist's name and title inscribed on label affixed verso  
 243 x 350mm  
 \$1000 – \$2000



22 **Douglas Badcock**  
*Down by the Creek – Speardale Evening*  
 oil on board  
 signed; title inscribed verso  
 440 x 625mm  
 \$1500 – \$2500



23 **Peter Brown**  
*Still Life with Blue and White Vase*  
 oil on board  
 signed  
 346 x 445mm  
 \$600 – \$900



24 **Austen A. Deans**  
*Simons Pond, Mt Peel, South Canterbury*  
 oil on board  
 signed and dated 1981; title inscribed, signed and dated verso  
 485 x 740mm  
 \$2500 – \$4000

25 **Douglas Badcock**  
*Tapeka Point*  
 oil on board  
 signed; title inscribed on McClelland  
 Galleries label affixed verso  
 445 x 596mm  
 Illustrated:  
 Douglas Badcock, *My Kind of Painting*  
 (Christchurch, 1978), pl.11.  
 \$1800 – \$2800



**26 Sydney Lough Thompson**

*Our Bridge and the Canal, Concarneau*  
oil on canvas  
signed; artist's original Catalogue label affixed  
verso; title inscribed and signed verso  
724 x 595mm

Provenance:  
Purchased from Dunbar Sloane, Wellington,  
August 31 2011, Lot No. 27.  
\$6000 – \$10 000



**27 Sydney Lough Thompson**

*Our House, St Autoine, France*  
(*Campagne La Milou*)  
oil on canvas  
signed; artist's original  
Catalogue label affixed verso  
723 x 528mm

Provenance:  
Purchased from Dunbar Sloane,  
Wellington, August 31 2011, Lot  
No. 26.  
\$6000 – \$10 000



**28 Sydney Lough Thompson**

*Chapel de Locmaria an Hent*

oil on canvas  
signed  
450 x 595mm

Provenance:  
Purchased from International Art Centre,  
Auckland 25 July 2007, Lot No. 66.  
\$5000 – \$8000



**29 Sydney Lough Thompson**

*Tourette – Sur – Loup, Porte Sud*

oil on board  
signed; title inscribed and dated 1951  
and inscribed *No. 2*. (Formerly in the  
collection of Fernande Hamon, Nantes,  
France), ChCh Art Gallery archive CAG  
23 verso  
451 x 550mm

\$6000 – \$10 000





**30 Douglas Badcock**  
*Untitled - South Island Lake Scene*  
 oil on board  
 signed  
 370 x 471mm  
 \$1000 - \$2000



**31 Douglas Badcock**  
*Bush in Twelve Mile Stream*  
 oil on board  
 signed and dated '71; title inscribed On  
 McClelland Galleries label affixed verso  
 392 x 546mm  
 \$1500 - \$2500



**32 Owen R. Lee**  
*Untitled - Beach Scene with Headland*  
 oil on board  
 signed  
 400 x 495mm  
 \$1000 - \$2000



**33 Douglas Badcock**  
*Knuckle Peak, Cardona*  
 oil on board  
 signed and dated '60; title inscribed, signed  
 and dated 'April '60' verso  
 395 x 497mm  
 Provenance:  
 Purchased from International Art Centre,  
 Auckland in July 2008, Lot No. 101.  
 \$2000 - \$3500



**34 Austen A. Deans**  
*Autumn Day, Peel Forrest*  
 oil on board  
 signed; title inscribed verso  
 322 x 600mm  
 \$2500 - \$4500



**35 Austen A. Deans**  
*Across the Rangitata*  
 oil on board  
 signed and dated 1966; title inscribed verso  
 485 x 740mm  
 \$2000 - \$3500



**36 Douglas Badcock**  
*Spring Snow after Fresh Fall, The Remarkables*  
 oil on canvasboard  
 signed and dated '74; title inscribed, signed and dated 'August '74' verso  
 450 x 600mm  
 Provenance:  
 Purchased from Dunbar Sloane, Wellington in May 2006, Lot No. 268.  
 \$2000 – \$3500



**37 Owen R. Lee**  
*Midsummer Haze, Waiwera*  
 oil on canvas  
 signed; title inscribed, signed and inscribed *The Puhoi Valley, Cat. No. 397* verso  
 630 x 765mm  
 Provenance:  
 Purchased from International Art Centre, Auckland in July 2001, Lot No. 199.  
 \$1000 – \$2000



**38 Douglas Badcock**  
*Evening, Moke Lake*  
 oil on board  
 signed; title inscribed, signed and dated March '59 verso  
 537 x 695mm  
 \$2500 – \$4000



**39 Douglas Badcock**  
*Lake Wakatipu and The Remarkables*  
 oil on canvas laid onto board  
 signed and dated '57  
 480 x 608mm  
 \$2500 – \$4000





**40 Simon Williams**

*Big Surf, Piha*  
 oil on canvas  
 signed; title inscribed, signed and dated '08 and  
 inscribed *Nan and Ian, a big thank you for your support  
 for my art* verso  
 1460 x 3640mm  
 \$5000 – \$10 000



**41 Douglas Badcock**

*Frosty Afternoon*  
 oil on canvas  
 signed; original McClelland Galleries, Whangarei label  
 affixed verso  
 247 x 346mm  
 \$800 – \$1500



**42 Douglas Badcock**

*Road to Closeburn, Wakatipu*  
 oil on board  
 signed; title inscribed, signed and dated 1964 verso  
 292 x 401mm  
 Provenance:  
 Purchased from International Art Centre, Auckland in  
 July 2008, Lot No. 101.  
 \$1500 – \$2500



**43 Austen A. Deans**

*Mid-Winter, Mt Peel*  
 watercolour  
 signed and dated 1994; title inscribed verso  
 520 x 720mm  
 \$2500 – \$4000



Lot 69  
Robert MacBryde (Scotland, 1913–1966)  
*Woman at Table*

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# New Collectors Art

including a private Wellington  
collection of 20th Century  
British and New Zealand prints

## Auction

Wednesday 21 February at 6.30pm  
3 Abbey Street, Newton, Auckland

## Viewing

Friday 16 February	9.00am – 5.00pm
Saturday 17 February	11.00am – 4.00pm
Sunday 18 February	11.00am – 4.00pm
Monday 19 February	9.00am – 5.00pm
Tuesday 20 February	9.00am – 5.00pm
Wednesday 21 February	9.00am – 1.00pm

ART +  
OBJECT



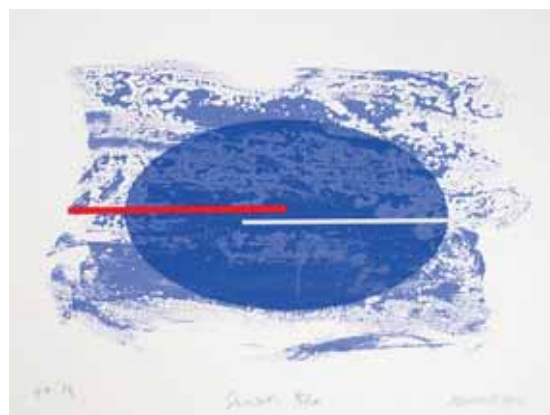
**44 John Pule**  
*Restless Spirit*  
 lithograph, 6/20  
 titled inscribed, signed and dated 2000  
 760 x 565mm  
 \$1000 – \$2000



**45 John Reynolds**  
*This Is Not History (Black)*  
 lithograph, 4/20  
 title inscribed, signed and dated 2000  
 765 x 565mm  
 \$700 – \$900



**46 John Reynolds**  
*This Is Not History (Blue)*  
 lithograph, 5/20  
 title inscribed, signed and dated 2000  
 765 x 565mm  
 \$700 – \$900



**47 Gretchen Albrecht**  
*Sunset – Piha*  
 colour lithograph, P.P. 1/3  
 title inscribed, signed and dated 2012  
 555 x 760mm  
 \$1500 – \$2500



**48 Dick Frizzell**  
*IT'S ABOUT TIME*  
 lithograph, P/P  
 title inscribed, signed and dated 2007  
 685 x 1000mm  
 \$3000 – \$4500



**49 Michael Smither**  
*Untitled*  
 silkscreen print, 1/43  
 signed with artist's initials MDS and dated '78 – '80  
 440 x 665mm  
 \$1500 – \$2000



**50 Star Gossage**  
*Untitled*  
 oil on board  
 signed and dated 2009 verso  
 472 x 475mm  
 \$5000 – \$7000



**51 Richard Lewer**  
*The case of Anne Kievet* from the series  
*Waitakere Crimes*  
 enamel on jute  
 signed verso  
 1100 x 1100mm  
 \$6000 – \$8000



**52 Philip Clairmont**  
*Untitled*  
 oil on cotton duck laid on to canvas  
 955 x 680mm  
 \$6000 – \$8000



**53 Samantha Mitchell**  
*Boyz don't Cry*  
 acrylic on Perspex  
 title inscribed, signed and dated 2006 verso  
 395 x 285mm  
 \$1500 – \$3000



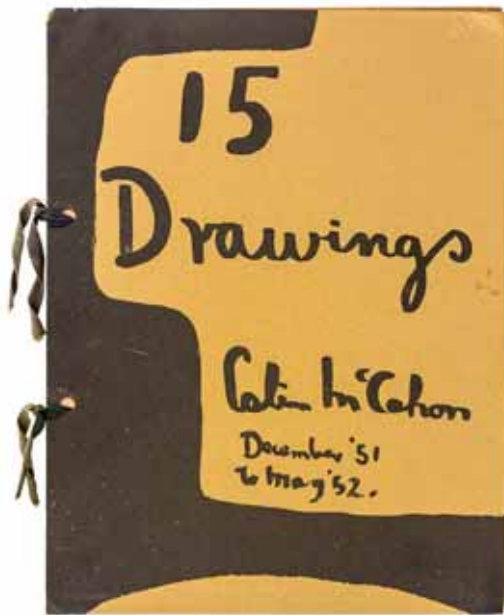
**54 Stephen Bambury**  
*Homage to Morandi (No 2)*  
oil on canvas on shaped stretcher  
title inscribed, signed and dated 1984 verso  
310 x 310 x 100mm  
\$3500 – \$5000



**55 Allen Maddox**  
*Untitled*  
oil on cotton laid onto canvas  
signed with artist's initials AM and dated  
11.93 and inscribed *with thanks to Philis*  
820 x 700mm  
\$8000 – \$12 000

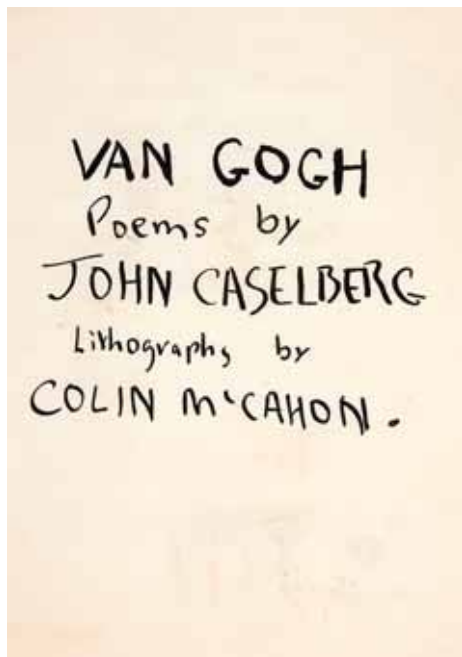


**56 Simon Kaan**  
*Untitled*  
oil on board  
signed and dated 2002 verso  
120 x 595mm  
\$1000 – \$2000



57 Colin McCahon

*15 Drawings* (Hocken Library, 1976)  
 artist's book of 23 lithographic leaves  
 signed and dated 1952 and inscribed for  
 Charles Brasch on the plate  
 275 x 207mm  
 \$3500 – \$5000



58 Colin McCahon

*Van Gogh Poems* by John Caselberg  
 five lithographs, comprising of a frontispiece and four  
 pages of verse  
 title inscribed, signed and dated 1957 on the plate  
 357 x 251mm: each  
 \$7000 – \$9000





**59 Peter Stichbury**  
*Paul Bennewitz*  
 coloured pencil on paper  
 title inscribed and dated 2014 on  
 original Michael Lett label affixed verso  
 420 x 350mm  
 \$4000 – \$6000



**60 Gordon Crook**  
*Allegory (I)*  
 screenprint, AP  
 signed with artist's initials GC and dated '82  
 1060 x 755mm  
 \$400 – \$700



**61 Gordon Crook**  
*Untitled*  
 screenprint, 9/10  
 signed with artist's initials GC and dated '79  
 948 x 745mm  
 \$400 – \$700



**62 Michael Smither**  
*Untitled – Sunrise*  
 screenprint  
 signed with artist's initials M.D.S., and dated 1-10-75  
 400 x 510mm  
 \$600 – \$900

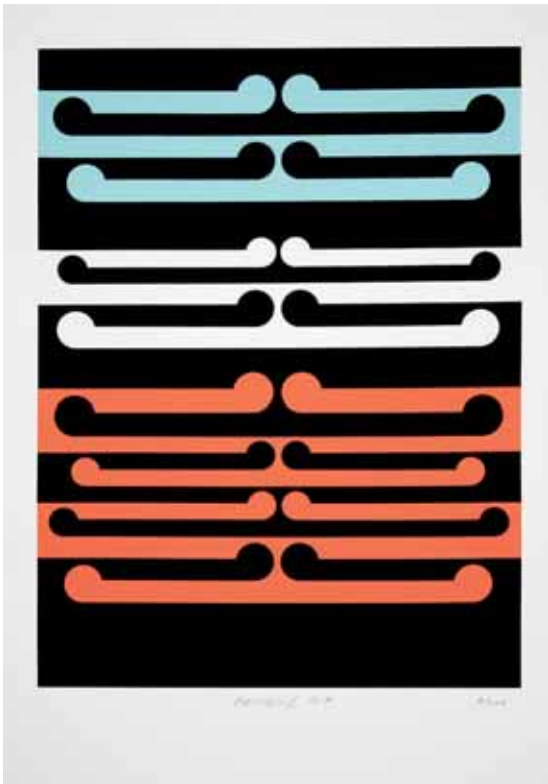


**63 Pat Hanly**  
*Untitled*  
 lithograph, AP, 10  
 signed and dated '95  
 600 x 770mm  
 \$3000 – \$5000



**64 Andy Warhol**  
*Marilyn*  
 silkscreen print  
 910 x 905mm  
 \$1800 – \$2500





**65 Gordon Walters**  
*Painting No. 7*  
 colour screenprint, 6/100 (2016)  
 title inscribed, Walters Estate blindstamp lower left  
 540 x 380mm  
 \$3000 – \$5000



**66 Ian Scott**  
*Small Lattice No. 325*  
 acrylic on canvas  
 title inscribed and signed verso  
 305 x 305mm  
 \$3500 – \$5500



**67 Ian Scott**  
*Small Lattice No. 278*  
 acrylic on canvas  
 title inscribed and signed verso  
 405 x 405mm  
 \$3500 – \$5500

A Collection of 20th Century  
British and New Zealand prints



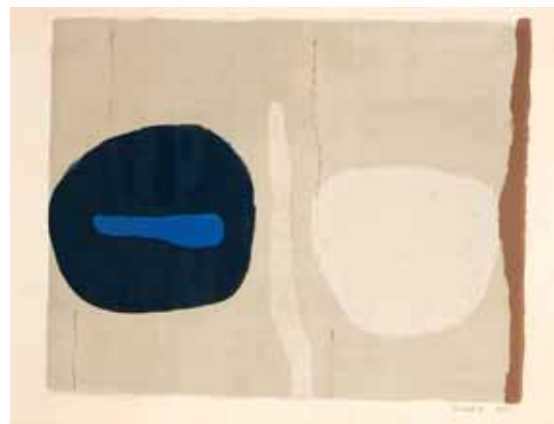
68 **Robert Colquhoun (Scotland, 1914–1962)**  
*Woman with Cat*  
lithograph  
signed in ink lower right  
382 x 270mm  
\$1000 – \$2000



69 **Robert MacBryde (Scotland, 1913–1966)**  
*Woman at Table*  
lithograph  
signed on the plate; original Redfern Gallery,  
London label affixed verso  
400 x 320mm  
\$1000 – \$2000



70 **Patrick Caulfield (England, 1936–2005)**  
*Occasional Table*  
screenprint, 5/50 (1972)  
signed  
570 x 915mm  
\$1000 – \$2000



71 **William Scott (Scotland, 1913–1989)**  
*Untitled*  
lithograph, 40/75  
signed and dated '62  
560 x 790mm  
\$1500 – \$2500



**72 Dame Elisabeth Frink (England, 1930–1993)**  
*Menelaus and Helen from The Odyssey*  
 colour lithograph, 25/30, 1974  
 title inscribed and signed  
 356 x 293mm  
 \$500 – \$800



**73 Bret de Their (New Zealand, 1945–)**  
*Untitled*  
 screenprint  
 title inscribed and signed with artist's  
 blindstamp applied verso  
 790 x 580mm  
 \$500 – \$800



**74 E L Francis**  
*Untitled*  
 serigraph  
 signed  
 780 x 565mm  
 \$500 – \$800



**75 D B Halt**  
*Brandon Hill, Bristol*  
 woodblock print  
 title inscribed, signed and dated 1928 and  
 inscribed Print No. 3  
 185 x 181mm  
 \$400 – \$600



**76 Edna Clarke Hall (England, 1879–1979)**  
*Wuthering Heights*  
 watercolour  
 artist's name, title and date (September  
 1943) printed on original Redfern Gallery,  
 London label affixed verso  
 287 x 266mm  
 \$600 – \$900



**77 Judy Cooper**  
*Bath Time*  
 woodblock print  
 signed and dated 1949  
 362 x 263mm  
 \$400 – \$600



**78 A. de Caro**  
*Orpheus and Eurydice*  
 etching  
 title inscribed and signed  
 275 x 213mm  
 \$300 – \$500



**79 Fred Williams (Australia, 1927–1982)**  
*Landscape Triptych*  
 colour aquatint, engraving and drypoint,  
 4/35  
 signed  
 146 x 285mm  
 \$1500 – \$2500



**80 Alice Lambe**  
*The black cat*  
 colour woodblock print  
 signed  
 360 x 425mm  
 \$300 – \$500



**81 R. T. Lyne**  
*Kairaru*  
 oil on board  
 title inscribed, signed and dated 8.08;  
 inscribed verso *Kairaru, Bole 30.5m,*  
*Girth 20.1m, measured 1870. H. Wilson*  
*Crown Lands Ranger classed as largest*  
*tree in the world as measured for heart*  
*timber to 1st limb*  
 807 x 517mm: overall  
 \$400 – \$800



**82 R. T. Lyne**  
*Windfall Totara, Pouakani Bush*  
 oil on board  
 signed and dated 4.99; title inscribed, signed and dated 26-5-99  
 verso and inscribed *Totara Post splitters working in winfall totara*  
*Pouakani Bush. The sap has rotten and grown things leaving heart*  
*in perfect condition very red and still green. 2 men sawing as it's a*  
*big log.*  
 445 x 580mm  
 \$400 – \$800



**83 R. T. Lyne**  
*Poakani Block, 1 mile N.W. of Pouakani Totara*  
 oil on board  
 title inscribed, signed and dated 15.4.93; signed verso and  
 inscribed *A bush working scene in the Pouakani Block. Carter*  
*Sawmill, Central King Country, a patch of bush with about 4 large*  
*Rimu Nth West of large Totara in same block the Pouakani Totara*  
 875 x 1235mm: overall  
 \$800 – \$1400



**84 R. T. Lyne**  
*Rimu Bush, Central North Island 1954*  
 oil on board  
 signed and dated 10-02  
 558 x 655mm  
 \$400 – \$800



**85 Rita Angus**  
*Double Portrait*  
 crayon and wash on paper  
 signed  
 235 x 295mm  
 \$1500 – \$2500



**86 Rita Angus**  
*Portrait*  
 graphite on paper  
 signed  
 272 x 360mm  
 \$2000 – \$3000



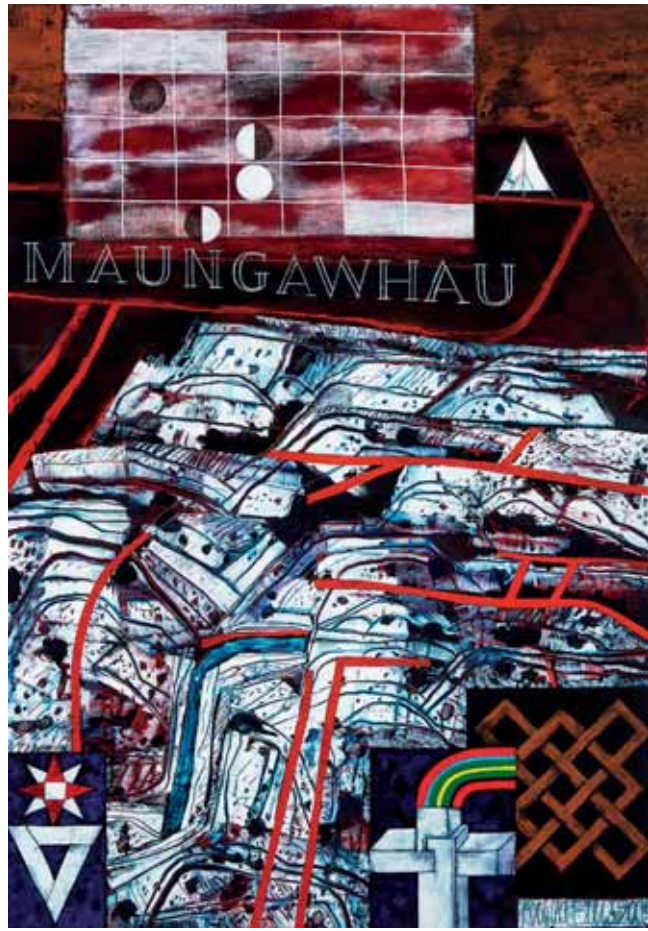
**87 Rita Angus**  
*Untitled – Polyanthus Study*  
 watercolour on paper  
 175 x 135mm  
 \$1500 – \$2500



**88 Rita Angus**  
*Untitled – Waterlily Study*  
 watercolour on paper  
 inscribed verso *Dear Anna, this is the Rita Angus which Douglas (Lilburn) gave me to get framed for you. It's an after-Easter present, with love M.*  
 175 x 120mm  
 Provenance:  
 From the collection of the family of Joanna Margaret Paul  
 \$2000 – \$3000

89 Robert Ellis

*Covenant: June/Pipiri*  
oil on canvas  
signed and dated 2005; title inscribed,  
signed and dated 2005 verso  
1015 x 710mm  
\$10 000 – \$15 000



90 Geoff Thornley

*Cypher of a Turning No. II*  
oil on canvas  
title inscribed, signed and dated 1989 verso  
920 x 2795 mm  
\$6000 – \$9000



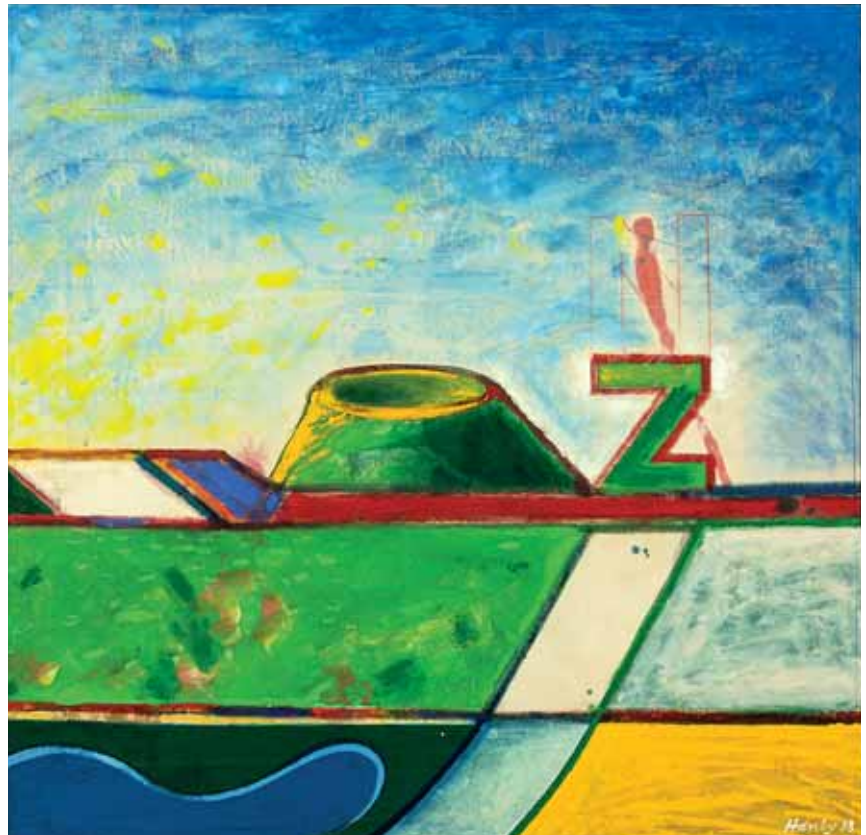
91 **Ralph Hotere**

*Rangi Is My Ancestor The Origin of the  
Maori, Your Ancestor Is Money*  
ink, gouache and watercolour on paper  
signed and dated '72 and inscribed *Best*  
– *Tuhoe P1032*  
630 x 1320mm  
\$15 000 – \$25 000



92 **Pat Hanly**

*Maungawhau and Park*  
oil on canvas mounted  
to board  
signed and dated '83;  
title inscribed, signed  
and dated and inscribed  
*Classic No. 18* verso  
800 x 810mm  
\$25 000 – \$35 000





**93 Jenny Dolezel**  
*Like you, really*  
 lithograph, P/P  
 title inscribed, signed and dated 2003  
 490 x 690mm  
 \$1000 – \$2000



**94 Michael Illingworth**  
*Tawera*  
 screenprint from the Barry Lett multiples  
 560 x 760mm  
 \$1500 – \$2500



**95 Jane Zusters**  
*Beauty Queen Weds Rugger Man*  
 mixed media on paper  
 title inscribed, signed and dated '86  
 493 x 637mm  
 \$500 – \$700



**96 David Trubridge**  
*The Offering*  
 lithograph, 5/10  
 title inscribed, signed and dated 12 – 95  
 700 x 695mm  
 \$800 – \$1500



**97 Shane Cotton**  
*Pararaiha*  
 lithograph, 10/40  
 title inscribed, signed and dated 2004  
 570 x 760mm  
 \$1000 – \$2000



**98 Sara Hughes**  
*Data Attraction I*  
 screenprint, 14/25  
 title inscribed, signed and dated 2006  
 540 x 895mm  
 \$1000 – \$2000



**99 Ted Dutch**  
*Moonlit Structure*  
 lithograph, 42/50  
 title inscribed, signed and dated '69  
 370 x 530mm  
 \$1200 – \$1800

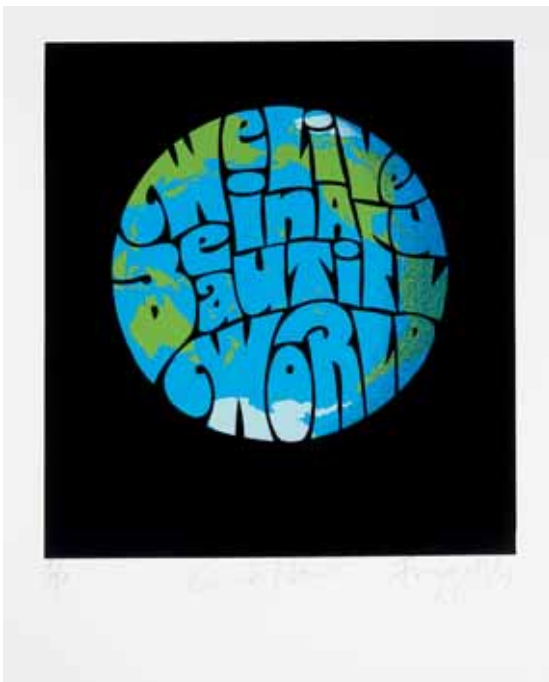


**100 Ted Dutch**  
*Flying Machine I*  
 colour lithograph, artist's proof  
 title inscribed, signed and dated 1973  
 542 x 755mm  
 \$500 – \$800



**101 Ted Dutch**  
*Cyclops II*  
 colour lithograph, artist's proof  
 title inscribed, signed and dated 1970  
 542 x 755mm  
 \$500 – \$800





102 **Dick Frizzell**  
*GOOD NEWS*  
 lithograph, P/P  
 title inscribed, signed and dated 2007  
 785 x 585mm  
 \$1000 – \$2000



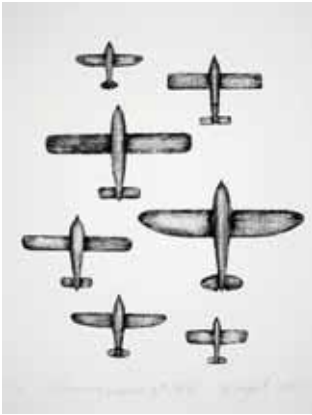
103 **Dick Frizzell**  
*Overnight Success*  
 lithograph, A/P  
 title inscribed, signed and dated '09  
 760 x 560mm  
 \$1000 – \$2000



104 **Bill Hammond**  
*Fishfinder 2*  
 lithograph, 14/45  
 title inscribed, signed and dated 2003  
 570 x 460mm  
 \$2000 – \$3000



105 **Bill Hammond**  
*Fishfinder 3*  
 lithograph, 14/45  
 title inscribed, signed and dated 2003  
 570 x 460mm  
 \$2000 – \$3000



**106 Michelle Bryant**  
*Returning Leaving 10, ed II*  
 lithograph, 1/30  
 title inscribed, signed and dated 2015  
 750 x 570mm  
 \$800 – \$1000



**107 Saskia Leek**  
*Untitled – Artspace turns 21 print*  
 silkscreen print on paper  
 edition of 50  
 660 x 508mm  
 \$200 – \$400



**108 Sam Leitch**  
*Tres Amigos II*  
 screenprint, 5/25  
 title inscribed, signed and dated 2016  
 600 x 500mm  
 \$800 – \$1000



**109 Paul Hartigan**  
*Evil Li'l Pania*  
 screenprint, 12/250  
 title inscribed, signed and dated 2010  
 325 x 245mm  
 \$500 – \$800



**110 Tom Burnett**  
*Granddaddy Hapuka*  
 screenprint, 32/80  
 title inscribed, signed and dated '84  
 520 x 430mm  
 \$300 – \$500



**111 Dick Frizzell**  
*Wine*  
 lithograph, 21/150  
 signed and dated '10 and  
 inscribed *I (heart) wine*  
 750 x 550mm  
 \$1000 – \$1500



**112 Gavin Chilcott**  
*Torso – Bowl & Tree and Bowls & Deity*  
 two Muka Studio lithographs, edition  
 of 100  
 title inscribed, signed and dated 1990  
 320 x 240mm: overall  
 \$150 – \$300



**113 Rob Tucker**  
*Kitchen Aid – Blue/Green*  
 mixed media on paper, 2/20  
 title inscribed, signed and dated '12  
 690 x 495mm  
 \$400 – \$600



**114 James Ross**  
*Untitled – Head Study*  
 monoprint  
 signed with artist's initials JR  
 200 x 145mm  
 \$300 – \$500



**115 David Bromley**  
*Hillary*  
 acrylic on canvas  
 signed  
 1525 x 1220mm  
 \$7000 – \$10 000



**116 Ken Beatson**  
*Coffee with Cream*  
 acrylic on canvas  
 signed with artist's monogram  
 300 x 230mm  
 \$1000 – \$2000



**117 Dean Proudfoot**  
*RB KM – Haast's Eagle*  
 oil on canvas  
 title inscribed, signed and dated '10  
 1120 x 835mm  
 \$2000 – \$3000



**118 Elliot Collins**  
*Untitled*  
 gesso, paper and resin on board  
 signed and dated 2010 verso  
 602 x 450mm: overall  
 \$2500 – \$4000



**119 Dean Proudfoot**  
*The First in the Series*  
 oil on canvas  
 title inscribed, signed and dated '09 and inscribed I AM  
 555 x 760mm  
 \$600 – \$900



**120 Liam Davidson**  
*Rangitoto from Waiheke*  
 oil on board  
 signed and dated '02  
 800 x 1430mm  
 \$3000 – \$5000



**121 Josh Lancaster**  
*SPQR*  
 lithograph, 4/30  
 title inscribed, signed and dated 2016  
 410 x 590mm  
 \$900 – \$1200



**122 Stanley Palmer**  
*Two Trees – Morning*  
 bamboo engraving, 2/60  
 title inscribed, signed and dated 1980  
 390 x 570mm  
 \$400 – \$600



**123 David Bromley**  
*Untitled – Boy and Boat*  
 screenprint, A/P  
 signed  
 555 x 765mm  
 \$300 – \$500



**124 Robyn Kahukiwa**  
*he Tapu te Tinana*  
 colour lithograph, 2/7  
 title inscribed on the plate,  
 signed and dated '99  
 380 x 285mm  
 \$400 – \$600



**125 Jenny Dolezel**  
*Life doesn't frighten me*  
 two stone lithographs, 49/150  
 and 43/150  
 title inscribed and signed  
 275 x 180mm; each  
 \$300 – \$500



**126 Philippa Blair**  
*Untitled*  
 oil pastel on paper  
 signed and dated '85  
 420 x 585mm  
 \$500 – \$800



**127 Gordon Crook**  
*Untitled*  
 etching, 5/8  
 signed with artist's initials  
 GC and dated 1964  
 285 x 175mm  
 \$300 – \$500



**128 Jenny Dolezel**  
*Untitled*  
 stone lithograph, 62/150  
 signed  
 275 x 180mm; each  
 \$200 – \$300



**129 Krystin Peren**  
*Untitled*  
 lithograph, 1/1  
 signed and dated '90  
 685 x 495mm  
 \$400 – \$600



**130 Judy Darragh**  
*Untitled*  
 mixed media and 12 found bottles  
 dimensions variable  
 \$1250 – \$1750



**131 Bill Culbert**  
*Sugar*  
 mixed media  
 signed and dated 1992  
 195 x 130 x 70mm  
 \$2500 – \$4500



**132 Judy Darragh**  
*Weeping Wall*  
 mixed media  
 640 x 800 x 170mm (installation size variable)  
 \$800 – \$1200



**133 Denis O'Connor**  
*Il Pulcinella Distributes Pasta*  
 cast bronze  
 titled inscribed, signed and dated 9-2009 verso  
 and inscribed after an anonymous 19th Cent  
 Italian painting  
 405 x 250mm  
 \$3500 – \$5500



**134 Bronwynne Cornish**

*Untitled*  
bronze  
505 x 710mm  
\$4000 – \$6000



**135 Paul Dibble**

*Untitled – Huia Feather*  
cast bronze, unique variant  
signed and dated 2001  
480 x 110 x 110mm  
\$4000 – \$6000



**136 Greer Twiss**

*Apron*  
found objects and lead  
signed and dated '90  
1110 x 360 x 50mm  
\$6000 – \$9000



**137 Greer Twiss**

*Head to Foot: Menorca*  
fabricated lead  
title inscribed, signed and dated '99  
815mm x 575mm  
\$5000 – \$8000



**138 Terry Stringer**

*Over & Over*  
cast bronze  
signed and dated '94  
135 x 115 x 18mm  
\$2000 – \$3000



**139 Layla Walter**

*Open Bowl with Woven Interior (Black)*  
cast glass  
title inscribed, signed and dated 2002 to  
the base and inscribed No. 7  
245 x 245 x 135mm  
\$1200 – \$1800



**140 Roger Mortimer**  
*Pikachu (New Item)*  
 painted and glazed ceramic  
 variously inscribed  
 235 x 243 x 150mm  
 Provenance:  
 Purchased from Ivan Anthony  
 Gallery, 2005.  
 \$2000 – \$3000



**141 Jeff Thomson**  
*Weta*  
 mixed media  
 signed and dated 2008  
 1280 x 610 x 1000mm  
 \$5000 – \$8000



**142 Greer Twiss**  
*Pukeko, Porphyrio melanotus, Swamp Hen*  
 bronze, paint and lead  
 title impressed  
 1340 x 700 x 490mm  
 Provenance:  
 Private collection, Nelson.  
 \$8000 – \$12 000



**143 Warren Viscoe**  
*Parrot*  
 carved and painted wood  
 signed and dated '09  
 640 x 250 x 240mm  
 \$3500 – \$5500



**144 Chris Charteris**  
*Anchor stone (red)*  
 carved and painted basalt  
 355 x 220 x 160mm  
 \$1200 – \$1800



**145 Chris Charteris**  
*Anchor stone (blue)*  
 carved and painted basalt  
 355 x 220 x 160mm  
 \$1200 – \$1800



**146 Jeff Thomson**  
*Muriwai Ropes*  
 screenprinted corrugated iron  
 signed and dated 2010; title  
 inscribed, signed and dated verso  
 1060 x 720 x 25mm  
 \$2500 – \$4000



**147 Jeff Thomson**  
*Untitled – Kowhai study*  
 screenprinted corrugated iron  
 signed and dated 2003  
 525 x 300 x 20mm  
 \$800 – \$1500



**148 Gordon Crook**  
*Mandala*  
 screenprint, 16/25  
 title inscribed, signed with artist's initials  
 GC and dated '76  
 510 x 635mm  
 \$300 – \$500



**149 Juliet Peter**  
*Tree Ferns in Rain*  
 lithograph, 2/14  
 title inscribed and signed verso  
 486 x 369mm  
 \$300 – \$500



**150 Gordon Crook**  
*Untitled – head*  
 monoprint, 1/4  
 signed with artist's initials  
 GC and dated '72  
 495 x 329mm  
 \$400 – \$700



**151 Stanley Palmer**  
*Makara Coast, Wellington*  
 bamboo, engraving, 19/40  
 title inscribed, signed and dated 1971  
 368 x 525mm  
 \$300 – \$600



**152 Brian Carmody**  
*Untitled*  
 woodblock print  
 signed and dated 1966  
 316 x 455mm  
 \$200 – \$400



**153 Ian Mackintosh**  
*Oriental Parade, Wellington*  
 lithograph  
 signed and dated '60  
 295 x 346mm  
 \$200 – \$400



**154 James Ross**  
*Head – Hand to Mouth (S.P)*  
 monoprint, 1/1  
 title inscribed and signed  
 296 x 196  
 \$300 – \$500



**155 Carole Shephard**  
*Marion's Necklace*  
 etching, 8/50  
 title inscribed and signed  
 227 x 322mm  
 \$300 – \$600



**156 John Stackhouse**  
*Red Moon*  
 watercolour  
 title inscribed; title inscribed, signed and  
 inscribed Adult Education Exhibition  
 1959 verso  
 413 x 640mm  
 \$300 – \$500





**157 Marc Chagall (France, 1887–1985)**  
*Bonne Anée*  
 lithograph, diptych  
 two printed cards, each signed by Marc Chagall  
 140 x 112mm: each; 140 x 245mm: overall  
 Provenance:  
 gifted by Marc Chagall to Jean Horsley  
 \$1500 – \$3000



**158 John Weeks**  
*Velvet Hills*  
 watercolour  
 certificate of authenticity affixed verso  
 355 x 470mm  
 \$800 – \$1200



**159 W. Berkeley**  
*French Tent*  
 silkscreen print, 1/10  
 title inscribed, signed and dated '63  
 480 x 535mm  
 \$500 – \$800



**160 Philip H. Nielsen**  
*But I love them both*  
 lithograph, 1/30  
 title inscribed, signed and dated '63  
 600 x 770mm  
 \$300 – \$500



**161 Cecil Park**  
*I see your Hair is Burning*  
 etching, 8/25  
 title inscribed, signed and dated '72-'73  
 297 x 183mm  
 \$200 – \$400



**162 Sue Skerman**  
*Untitled - Abstract Landscape*  
 screenprint  
 signed with artist's initials SCMS and dated '70  
 180 x 433mm  
 \$200 – \$400



**163 Kate Coolihan**  
*Eclipse Variations*  
 aquatint, 2/15  
 title inscribed and signed  
 680 x 483mm  
 \$300 – \$500



**164 J. Mockett**  
*Spa 63*  
 etching, 5/12  
 title inscribed, signed and dated  
 770 x 576mm  
 \$300 – \$500



**165 Ronaldo Venerdi**  
*Untitled*  
 oil on board  
 signed with artist's initials; signed and dated 1963 verso  
 645 x 966mm  
 \$500 – \$800



**166 Pauline Thompson**  
*Outside the All Saints Church, Norfolk Island*  
 oil on canvas board  
 signed with artist's initials PT and dated '84; title inscribed verso  
 192 x 243mm  
 \$300 – \$600



**167 Pauline Thompson**  
*The Winter Solstice*  
 pastel on paper  
 title inscribed verso  
 146 x 195mm  
 \$300 – \$600



**168 Peter Midgley**  
*Seated Nude*  
 oil on canvas  
 artist's name and title inscribed on original Young Contemporaries, Royal College of Art label affixed verso  
 750 x 500mm  
 \$800 – \$1500



**169 Gordon Crook**  
*Untitled – Portrait of a pregnant woman in profile*  
 oil pastel on paper  
 signed verso  
 204 x 121mm  
 \$200 – \$400



**170 Gordon Crook**  
*Untitled*  
 monprint  
 signed with artist's initials GC and dated '73  
 860 x 584mm  
 \$300 – \$600



**171 Glenda Randerson**  
*Paper Bags*  
 lithograph, 3/8  
 title inscribed, signed and dated '80  
 525 x 686mm  
 \$200 – \$400



**172 Claude Monet**  
*Poppies*  
 screenprinted poster  
 430 x 555mm  
 \$50 – \$100



**173 John Drawbridge**  
*The Flood*  
 mezzotint, 1/1  
 title inscribed, signed and inscribed unique print  
 181 x 500mm  
 \$600 – \$1000



**174 Patrick Hayman**  
*Untitled – Woman and Yachts*  
 ink and wash  
 signed and dated '70  
 226 x 282mm  
 \$800 – \$1500



**175 Joanna Margaret Paul**  
*Portrait of Jeffrey Harris together with his sister Lillian*  
 graphite on paper, circa 1971  
 150 x 218mm  
 \$800 – \$1200



**176 Pat Hanly**  
*Torso*  
 etching, 20/30  
 title inscribed, signed and dated '78,  
 inscribed *Adventurer 78* on the plate  
 340 x 310mm  
 \$1000 – \$2000



**177 G. Morris**  
*Wellington I*  
 etching, 10/15  
 title inscribed and signed  
 336 x 490mm  
 \$200 – \$400



**178 Gordon Crook**  
*Head and shoulders portrait*  
 oil pastel on paper  
 signed and dated '64  
 382 x 281mm  
 \$400 – \$700



**179 Robert McLeod**  
*Untitled*  
 gouache on paper  
 signed and dated '81  
 685 x 495mm  
 \$600 – \$900



**180 Gregory O'Brien**  
*holy family 1*  
 oil on paper  
 title inscribed, signed and dated Aug 1991  
 241 x 200mm  
 \$300 – \$500



**181 Gordon Crook**  
*Piccadilly*  
 screenprint, 9/20  
 signed and dated '72  
 764 x 515mm  
 \$400 – \$600



**182 Kes Hos**  
*Dawn*  
 etching and aquatint, 4/25  
 title inscribed, signed and dated '61  
 290 x 395mm  
 \$200 – \$400

183 **Jude Rae**

*Untitled*  
acrylic on canvas,  
brocade fabric and cotton  
thread on four panels  
325 x 275mm: each;  
325 x 1100mm: overall  
\$5000 – \$8000



184 **Jacqueline Fahey**

*At the Crossing*  
oil on board  
signed and dated 2003; title inscribed,  
signed and dated verso  
630 x 1320mm  
\$5000 – \$8000



185 **S raphine Pick**

*Untitled (Blinds)*  
oil and pencil on canvas  
signed and dated '96  
350 x 250mm  
\$2000 – \$3500



**186 Andrew McLeod**

*The Church Camp Painting*

oil on canvas, diptych

signed verso

1705 x 1025mm: each panel; 1705 x 2050mm: overall

\$4500 – \$7000



**187 Luise Fong**

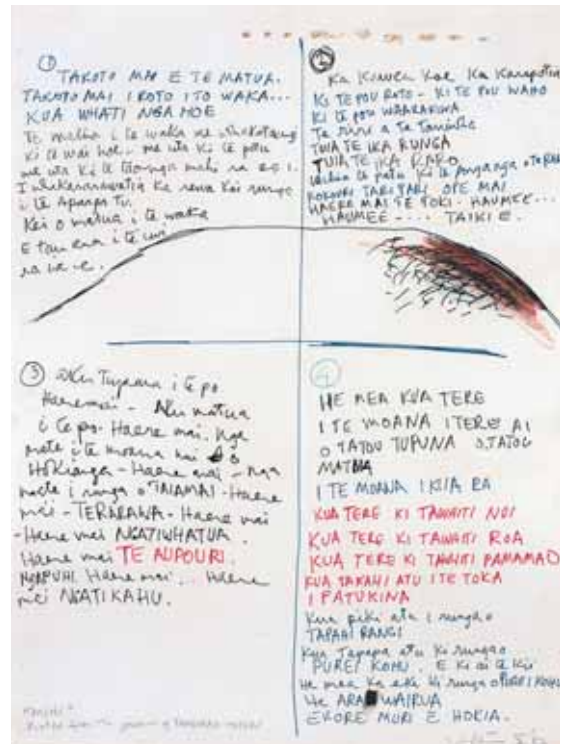
*Into*

acrylic and gesso on canvas, diptych

titled inscribed, signed and dated 2005 verso

915 x 1320mm: overall

\$4000 – \$6000



**188 Ralph Hotere**

*Mihi*

acrylic on paper

title inscribed, signed and dated '82 and inscribed

*Notes from the journal of Tangirau Hotere*

770 x 563mm

Provenance:

Private collection, Christchurch.

\$8000 – \$12 000



**189 Dick Frizzell**  
*Stone Wall - Te Mata Park*  
 oil on board  
 title inscribed, signed and dated 21/8/87  
 287 x 380mm  
 \$4000 - \$6000



**190 Paul Radford**  
*Italian Various*  
 acrylic on canvas  
 signed; title inscribed, signed and dated 1986 and  
 inscribed *Take a Walk in the Land of Shadows*  
 1238 x 1520mm  
 \$3000 - \$5000



**191 Robert Ellis**  
*Arepa Omeka*  
 oil and acrylic on paper  
 title inscribed, signed and dated 1987  
 400 x 305mm  
 \$1000 - \$1800



**192 Robert Ellis**  
*Rakaumangamanga*  
 ink and watercolour on paper  
 title inscribed, signed and dated '85  
 260 x 175mm  
 \$800 - \$1500



**193 Paul Woodruffe**  
*Untitled*  
 oil on canvas  
 signed  
 830 x 550mm  
 \$700 - \$1200



**194 Alan Pearson**  
*Untitled*  
 oilstick on paper  
 signed and dated '89  
 415 x 295mm  
 \$2000 - \$4000



**195 Dean Buchanan**  
*Untitled*  
 oil on canvas  
 signed  
 915 x 1660mm  
 Provenance:  
 from the Estate of Dave McCartney.  
 \$1500 – \$3000



**196 D.B.G. Goodwin**  
*Tahora Eleven*  
 oil on canvas  
 signed and dated 2001; title inscribed on original Ferner  
 Gallery label affixed verso  
 482 x 842mm  
 \$3000 – \$5000



**197 Fatu Feu'u**  
*Agaga Puaikura*  
 mixed media on canvas  
 signed and dated 2002; title inscribed,  
 signed and dated July 2002 verso  
 1400 x 2500mm  
 \$8000 – \$14 000



**198 Gavin Chilcott**  
*Untitled*  
 mixed media on card  
 570 x 760mm  
 \$1000 – \$2000



**198A Robyn Kahukiwa**  
*Conception*  
 acrylic on linen  
 signed and dated '97  
 1080 x 1510mm  
 \$3500 – \$5000



**199 Elliot Collins**  
*Montmartre*  
 watercolour and graphite on paper  
 title inscribed, signed and dated 2010  
 verso and inscribed *Painted in Paris*  
 300 x 195mm  
 \$1200 – \$1800



**200 Robert McLeod**  
*Untitled*  
 oil on shaped canvas  
 signed and dated 1981 verso  
 192 x 168 x 45mm  
 \$300 – \$500



**201 Matthew Couper**  
*The NZ Masters*  
 graphite on paper  
 title inscribed and dated 2006  
 215 x 190mm  
 \$600 – \$900



**202 Matthew Couper**  
*Repondez*  
 oil on tin  
 title inscribed, signed and dated 2007  
 199 x 230mm  
 \$800 – \$1500



**203 Trenton Garrett**  
*Untitled*  
 ink and acrylic on canvas  
 signed and dated 2005 verso  
 355 x 455mm  
 \$1500 – \$2500



**204 Martin Poppelwell**  
*Birdlings Flat*  
 ink on paper  
 title inscribed and signed  
 325 x 440mm  
 \$500 – \$800





**205 Peter Peryer**

*Rabbit*  
 gelatin silver print  
 title inscribed, signed and dated 1982 on artist's  
 original label affixed verso and inscribed *Taken at*  
*house of W. and S. Curnow, Palmerston Rd, Birkenhead*  
 220 x 290mm  
 \$600 – \$900



**206 Allan McDonald**

*Untitled*  
 type C print mounted to aluminium  
 345 x 440mm  
 \$600 – \$900



**207 Bill Culbert**

*Bucket, Croagnes*  
 type C print, 16/75  
 title inscribed, signed and dated 2012  
 on artist's original label affixed verso  
 455 x 610mm  
 \$2000 – \$4000



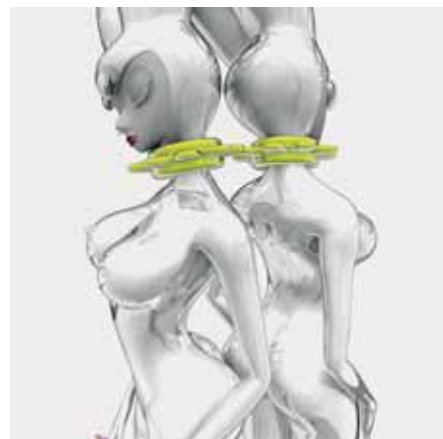
**208 Ava Seymour**

*Nova*  
 type C print, 1/3  
 title inscribed, signed and dated 06 on  
 original label affixed verso  
 205 x 195mm  
 \$1500 – \$2500



**209 Hye Rim Lee**

*Dragon's Tail, black, 2010*  
 type C Print mounted with perspex  
 500 x 500mm  
 \$5000 – \$8000



**210 Hye Rim Lee**

*TOKI'S, white, 2010*  
 type C Print mounted with perspex  
 500 x 500mm  
 \$8000 – \$12 000



**211 Mark Wooler**  
*Coastal Wanderings*  
 oil on canvas  
 signed and dated 2001, title inscribed  
 and signed on label affixed verso  
 660 x 1370mm  
 \$3000 – \$5000



**212 Rob Tucker**  
*Belmont Liquor*  
 mixed media on board  
 title inscribed, signed and dated '07  
 895 x 1205mm  
 \$2000 – \$3000



**213 Jill Perrott**  
*Untitled – West Coast Landscape*  
 mixed media on board, diptych  
 515 x 395mm each panel;  
 515 x 795 overall  
 \$500 – \$700



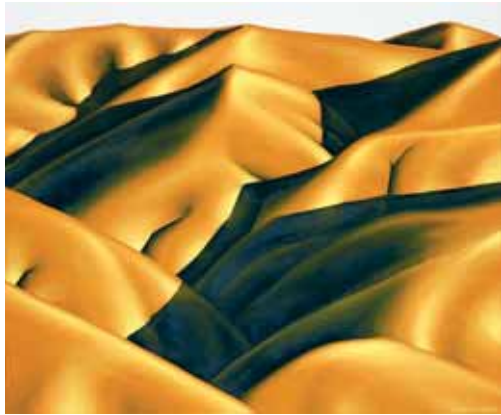
**214 Eddie Blitner**  
*River and Waterfall Spirit*  
 acrylic on canvas  
 title inscribed and signed verso  
 1205 x 740mm  
 Provenance:  
 Purchased from Katherine Art Gallery, NT.  
 Accompanied by original Certificate of Authenticity.  
 \$1000 – \$2000



**215 Anne Reithmaier**  
*Geometrix I*  
 acrylic and liquid glass on board  
 signed and dated 2015 verso  
 300 x 300mm  
 \$200 – \$400



**216 Anne Reithmaier**  
*Geometrix II*  
 acrylic and liquid glass on board  
 signed and dated 2015 verso  
 300 x 300mm  
 \$200 – \$400



**217 Dave Goodwin**  
*From Bells Junction*  
 oil on canvas  
 signed and dated 2002  
 500 x 555mm  
 \$2000 – \$3000



**218 Rosemary Carr**  
*View from the Sky Road*  
 oil on panel  
 signed and dated '98; title inscribed and dated  
 June '98 on artist's original label affixed verso  
 220 x 290mm  
 \$500 – \$800



**219 Tony Lane**  
*From the Sea*  
 gouache on rice paper  
 signed with the artist's initials TL and dated 10.93  
 480 x 650mm  
 \$1000 – \$2000



**220 Christine Thacker**  
*Waiheke Island*  
 painted and glazed ceramic  
 title inscribed, signed and dated 2009 verso  
 210 x 285 x 55mm  
 \$800 – \$1200



**221 Russell Moses**  
*Blackfern*  
 oil on wood  
 signed and dated 07 verso  
 205 x 205 x 50mm  
 \$1000 – \$2000



**222 D.B.G. Goodwin**  
*Composite No. 10*  
 oil on canvas  
 signed and dated 2005  
 1220 x 605mm  
 \$4000 – \$6000



**223 Michael Tuffery**  
*Tasi Tui Tangaroa*  
 acrylic on tapa cloth  
 signed and dated '07  
 540 x 895mm  
 \$2500 – \$4000



**224 Madelene Beasley**  
*Balancing Act*  
 oil on shaped board  
 title inscribed and signed verso  
 790 x 860 x 20mm  
 \$2000 – \$4000



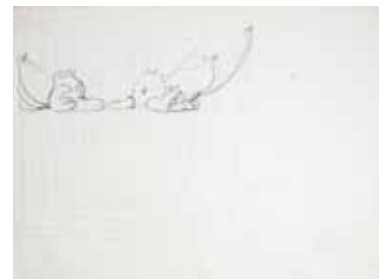
**225 Gordon Crook**  
*Untitled – Portrait of a pregnant woman in profile*  
 oil pastel on paper  
 signed verso  
 204 x 121mm  
 \$150 – \$350



**226 Shona McFarlane**  
*Tamarillos and Cane Chair*  
 acrylic on hardboard  
 signed; titled inscribed on original  
 Dunedin Public Art Gallery 'Shona  
 McFarlane Retrospective Exhibition, 1979'  
 label affixed verso  
 700 x 800mm  
 \$1000 – \$2000



**227 A. Speijer**  
*Untitled – Portrait of a Horse*  
 ink on canvas  
 signed and dated 1999 verso  
 500 x 652mm  
 \$300 – \$500



**228 Kathy Temin**  
*Untitled (drawing)*  
 graphite on paper  
 title inscribed, signed  
 and dated 1992 verso  
 610 x 460mm  
 \$200 – \$400



**229 Simon Busey**  
*Poisson Castanet*  
 pastel on paper  
 signed; original Lester Galleries,  
 London label affixed verso  
 310 x 280mm  
 \$300 – \$600



**230 Joan Coe**  
*Untitled – Party Scene*  
 watercolour  
 signed  
 425 x 360mm  
 \$300 – \$600



**230A Frizzell and Son,  
 Dick Frizzell and Otis Frizzell**  
*Hoki*  
 lithograph, A/P  
 signed  
 407 x 580mm  
 Accompanied by original signed artist's  
 book from the exhibition at Saatchi &  
 Saatchi Gallery, May 2012  
 \$400 – \$700



**231 David Barker**  
*Churchyard, St. Clement, Cornwall, England*  
 oil on board  
 signed and dated '03-'04  
 610 x 1225mm  
 \$3000 – \$5000



**232 David Barker**  
*Schoolroom, St. Clement, Cornwall, England*  
 oil on board  
 signed and dated '03-'04  
 610 x 1225mm  
 \$3000 – \$5000



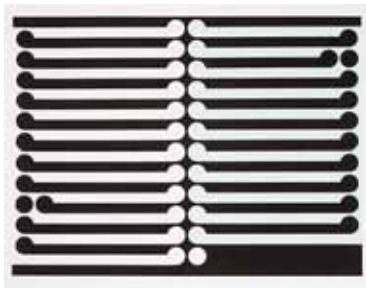
**233 Simon Williams**  
*Cavalli Islands from Matauri Bay*  
 oil on canvas  
 signed; title inscribed and  
 signed verso  
 1120 x 760mm  
 \$2000 – \$3000



**234 Simon Williams**  
*Relaxing under Pohutukawa*  
 oil on canvas  
 signed; title inscribed and signed verso  
 610 x 1825mm  
 \$2500 – \$3500



**235 Richard Killeen**  
*From The Museum*  
 lithograph, 85/100  
 title inscribed, signed and dated 2002  
 560 x 750mm  
 \$1000 – \$1500



**236 Gordon Walters**  
*Kahukura*  
 screenprinted poster  
 380 x 520mm  
 \$400 – \$700



**237 Pat Hanly**  
*Bride and Groom*  
 lithograph, 3/60  
 signed and dated '91  
 150 x 215mm  
 \$200 – \$400



**238 John Pule**  
*Pulenoa*  
 lithograph, 19/24  
 title inscribed, signed and dated '95  
 760 x 630mm  
 \$1000 – \$2000



**239 Dane Mitchell**  
*Conceal/Reveal*  
 silkscreen print, 38/50, Artspace  
 turns 21 print series, 2008  
 610 x 460mm  
 \$200 – \$400



**240 Gary Tricker**  
*The Music Maker*  
 etching, 3/12  
 title inscribed, signed and  
 dated '68  
 343 x 265mm  
 \$200 – \$300



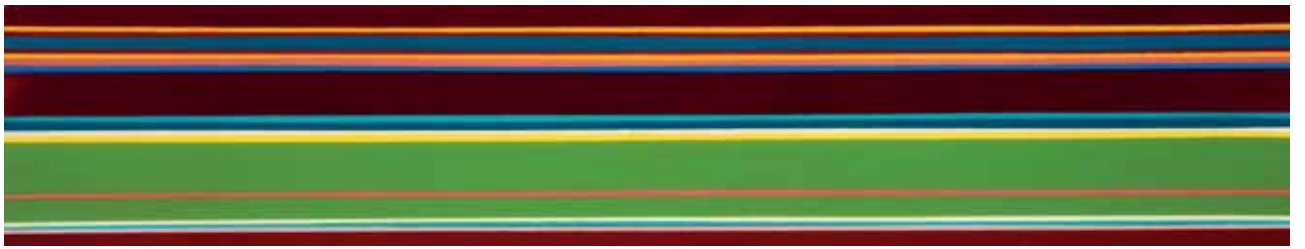
**241 Max Gimblett**  
*Untitled*  
 lithograph, AP/1  
 signed and dated 2003  
 245 x 242mm  
 \$400 – \$700



**242 Dick Frizzell**  
*Danske Tiki*  
 lithograph, 29/80  
 title inscribed, signed and dated 2005  
 800 x 500mm  
 \$1000 – \$1500

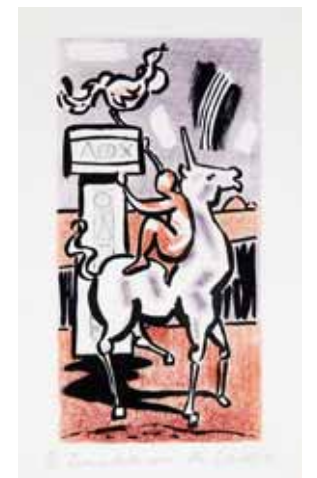
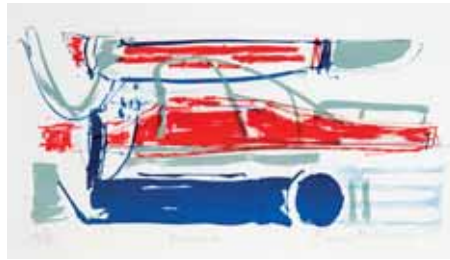


**243 Gordon Crook**  
*Towards Spring*  
 screenprint, 19/20  
 title inscribed, signed and dated 1976  
 485 x 485mm  
 \$200 – \$400



244 **Anne Reithmaier**

*Untitled*  
 acrylic and liquid glass on board  
 signed and dated 2014 verso  
 205 x 1065mm  
 \$200 – \$400



245 **Muka Youth prints**

Nine prints by artists including  
 Dick Frizzell, Simon McIntyre,  
 and Sylvia Siddell  
 \$900 – \$1500

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# Conditions of Sale

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

- 1. Registration:** Only registered bidders may bid at auction. You are required to complete a bidding card or absentee bidding form prior to the auction giving your correct name, address and telephone contact + supplementary information such as email addresses that you may wish to supply to ART+OBJECT
- 2. Bidding:** The highest bidder will be the purchaser subject to the auctioneer accepting the winning bid and any vendor's reserve having been reached. The auctioneer retains absolute discretion over the conduct of the auction, including the challenge or rejection of any bid, the right to withdraw any lot, the right to determine the successful bidder, and the right to re-offer a lot in the event of a dispute. The auctioneer's decision is final and not subject to review. Bids advance at sums decreed by the auctioneer unless signaled otherwise by the auctioneer. No bids may be retracted. The auctioneer retains the right to bid on behalf of the vendor up to the reserve figure.
- 3. Reserve:** Lots are offered and sold subject to the vendor's reserve price being met.
- 4. Lots offered and sold as described and viewed:** ART+OBJECT makes all attempts to accurately describe and catalogue lots offered for sale. Notwithstanding this neither the vendor nor ART+OBJECT accepts any liability for errors of description or faults and imperfections whether described in writing or verbally. This applies to questions of authenticity and quality of the item. Buyers are deemed to have inspected the item thoroughly and proceed on their own judgment. The act of bidding is agreed by the buyer to be an indication that they are satisfied on all counts regarding condition and authenticity.
- 5. Buyers premium:** The purchaser by bidding acknowledges their acceptance of a buyers premium of 17.5% + GST to be added to the hammer price in the event of a successful sale at auction.
- 6. ART+OBJECT is an agent for a vendor:** A+O has the right to conduct the sale of an item on behalf of a vendor. This may include withdrawing an item from sale for any reason.
- 7. Payment:** Successful bidders are required to make full payment immediately post sale – being either the day of the sale or the following day. If for any reason payment is delayed then a 20% deposit is required immediately and the balance to 100% required within 3 working days of the sale date. Payment can be made by Eftpos, bank cheque or cash. Cheques must be cleared before items are available for collection. Credit cards are not accepted.
- 8. Failure to make payment:** If a purchaser fails to make payment as outlined in point 7 above ART+OBJECT may without any advice to the purchaser exercise its right to: a) rescind or stop the sale, b) re offer the lot for sale to an underbidder or at auction. ART+OBJECT reserves the right to pursue the purchaser for any difference in sale proceeds if this course of action is chosen, c) to pursue legal remedy for breach of contract.
- 9. Collection of goods:** Purchased items are to be removed from ART+OBJECT premises immediately after payment or clearance of cheques. Absentee bidders must make provision for the uplifting of purchased items (see instructions on the facing page).
- 10. Bidders obligations:** The act of bidding means all bidders acknowledge that they are personally responsible for payment if they are the successful bidder. This includes all registered absentee or telephone bidders. Bidders acting as an agent for a third party must obtain written

authority from ART+OBJECT and provide written instructions from any represented party and their express commitment to pay all funds relating to a successful bid by their nominated agent.

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

## IMPORTANT ADVICE FOR BUYERS

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

**A. Bidding at auction:** As a bidder, it is your responsibility to ensure that your bids are made in a clear and timely manner. Please ensure your instructions to the auctioneer are clear and easily understood. It is well to understand that during a busy sale with multiple bidders the auctioneer may not be able to see all bids at all times. It is recommended that you raise your bidding number clearly and without hesitation. If your bid is made in error or you have misunderstood the bidding level please advise the auctioneer immediately of your error – prior to the hammer falling. Please note that your bid is a binding offer to purchase the item at auction. Your bid cannot be withdrawn. If your bid is accepted by the auctioneer (indicated by the fall of the hammer or otherwise), you are party to a binding contract to purchase the auction item at the bid price. New bidders in particular are advised to make themselves known to the sale auctioneer who will assist you with any questions about the conduct of the auction.

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

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

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





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