

ALL POSSIBLE
WORLDS

**THE PETER
JAMES SMITH
COLLECTION**

ART+OBJECT

ALL POSSIBLE WORLDS



MATHEMATICS IS CONCERNED WITH “ALL POSSIBLE WORLDS”

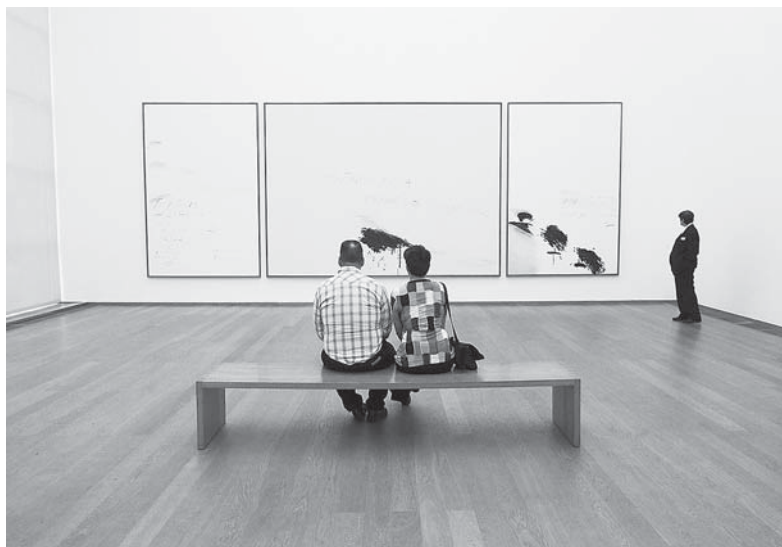
The quote above from Australian materialist philosopher David Malet Armstrong (1926–2014) goes to the heart of recent philosophical debates about the nature of the real or actual world we live in and other, imaginary or ‘possible’ worlds. It is a discourse that takes into account the concrete and the divine and spans disciplines including theology, art and mathematics. Such concerns go to the heart of the academic realm and the life of expatriate New Zealander Professor Peter James Smith. He has dedicated his life to both the pursuit of mathematical exactitude and the freedoms and challenges of the practicing artist. The more one begins to understand his achievements in one ‘world’, the more remarkable the ‘other’ appears. For example, as an academic Peter has published five books and more than 40 peer reviewed articles and over some forty years he has created over 70 solo exhibitions in galleries on both sides of the Tasman. Pretty impressive for a boy from Ruawai.

The world that we at Art+Object are located in is of course the art world. Peter has been a regular visitor to A+O and we know him as both a client and contributor of essays to our catalogues. We meet Peter James Smith, the artist, during openings at his Auckland dealer gallery Orex Art. Peter is also a regular visitor to international art fairs, exhibitions and events and in this capacity he is a great reporter of

trends and observations from his travels. Ben, Leigh and myself are all ears when Peter, fresh from Frieze in London or just back from New York or Berlin recounts what caught his eye, which artist surprised him or recommends a gallery or museum that is a must see if we are ever in some exotic art destination.

As discussions have progressed and this catalogue has moved from idea to reality I have begun to gain a greater understanding of Peter’s professional and academic career. It is an arc that spans a BSc (Hons) from Auckland University in 1976, an MSc from Rutgers University in America (1980), a PhD, Statistical Modelling, from the University of Western Australia and includes a twenty three year career at RMIT University, Melbourne. Peter held numerous senior positions including Head, Department of Statistics and Operations Research (1996–2002), Head, School of Creative Media (2002–2009), Professor of Mathematics and Art (2003–2010) and his career culminated in his role as Deputy Dean (Research and Innovation), School of Media and Communication. In 2003 he also completed his Masters of Fine Art degree at RMIT and in 2010–11 he was a board member of the Arts Industry Council, Victoria.

Over this period Peter has also held solo shows at dealer galleries in New Zealand and Australia including Barry Lett Galleries



Berlin, 2012. Peter and wife Mary at the Hamburger Bahnhof Museum viewing a work by one of his favourite artists Cy Twombly.

Previous: Antarctica, January 2010 – New Zealand Antarctic Fellowship. Peter James Smith traversing across a glacier at Hut Point above Windless Bight. Photograph by Owen Marshall

(Auckland), Elva Bett (Wellington), R.K.S. Art (Auckland), Gallery 101 (Melbourne), John Leech Gallery (Auckland) and more recently Flinders Lane Gallery (Melbourne), Bett Gallery (Hobart), Milford Galleries (Dunedin) and Orex Art (Auckland). His work has also been curated in public gallery and museum exhibitions at the Suter Gallery (Nelson), Auckland City Art Gallery and The Adam Art Gallery (Wellington).

Earlier this year I visited Peter and his wife Mary at the South Caulfield terrace house that has been their home since 1987. Theirs is a creative household. To the rear of the house Peter has his studio located across a courtyard. Peter's wife Mary is a professional musician and since 1987 has been a violinist in the Melbourne Symphony Orchestra. One can imagine the conversations that have taken place over the last

thirty one years between Peter, Mary, their two, now adult, children and a myriad of guests from the academic, musical and art worlds.

Up until recently the 196 artworks that you see in this catalogue have been hung in close quarters. For many collectors the real estate equation of volume of work divided by available wallspace becomes something of a losing battle and the catalyst for a think about the future of the collection, or in this case, a chance for a fresh start.

What is clear is that Peter will not stop collecting. In fact, the newly bare walls are something of a challenge; a new world, full of possibilities.

Hamish Coney



Philadelphia, 1979. Peter James Smith at the Philadelphia Art Museum whilst a student at Rutgers University

AN ETERNAL GOLDEN BRAID

Linda Tyler

Talking with Peter James Smith in an Auckland coffee shop recently put me in mind of Douglas Hofstadter's 1979 Pulitzer-prize winning *Gödel, Escher, Bach: An Eternal Golden Braid* which linked themes from the logician, artist and composer showing how formal rules in systems acquire meaning despite being made of meaningless elements. Although the author was adamant that the book was not about the relationship between mathematics, art and music, the triangulation of the title cemented a mystic connection in the minds of most art people who never got past the front cover.

Married for forty years to orchestral violinist Mary Allison, Peter James Smith is the eternal golden braid incarnate. A statistician and mathematics professor who is also a highly accomplished painter, he creates visual meditations on the nature of the sublime which are characterised by an overlay of white writing like jottings on a blackboard.

He had no formal training in art but considers himself to have been profoundly influenced by growing up living in a farmhouse dominated by the paintings of his Elam-trained grandmother, Rosa Taylor, on a sheep and

cattle farm near Dargaville. He had his first exhibition in Auckland at the age of twenty. Only three years later in 1977 – the same year that he finished his MSc in Mathematics at the University of Auckland – he had become a leading contemporary painter. At Barry Lett Galleries he showed a series of works based on Fibonacci numbers, a numerical sequence where each number is the sum of the previous two. His acrylic on canvas *Random Numbers* was one of 72 works from throughout the country to be displayed as part of the Young Contemporaries exhibition at the Auckland City Art Gallery.

Visualised as squares growing proportionally in size with curved lines connecting opposite corners, the Fibonacci sequence can give you a perfect koru shape as artists from Hundertwasser to Billy Apple have illustrated. Such connections between nature, maths and art became Peter James Smith's specialty to conjure with; a theme with variations explored in over seventy solo exhibitions.

He made the first acquisition for what would become an impressive collection of other artists' works from Barry Lett as well. *Light falling through a dark landscape* 1971 is by another painter

with a penchant for writing on his canvases – Colin McCahon.

Peter and Mary married in 1978 and the couple left New Zealand shortly afterwards, heading to New York to study statistics and music respectively. New York's downtown art scene was exhilarating for the new arrivals. It was easy to get around – painters knew musicians who knew writers, and they were all accessible. Peter remembers seeing all the major New York shows in the period 1978 to 1980: "I met Andy Warhol at his show at the Heiner Freidrich Gallery in 1979. I broke down and wept at the unbridled power of Cy Twombly's painting installation *Fifty Days at Iliam* at the same gallery, same year. This had a profound effect on loosening up my own painting at the time." He couldn't resist buying a work by Californian Pop artist Ed Ruscha.

Returning to the Southern Hemisphere to complete his doctorate on statistical modelling in Perth where Mary played in the Western Australian Symphony Orchestra, Peter's voracious interest in art soon led the couple to move to the larger cultural centre of Melbourne. The lectureship he took up at RMIT in 1987 was in Mathematics, but his painting career was skyrocketing with sell-out shows at RKS Gallery in Auckland. A reconciliation of his twin passions for science and art was precipitated by the desire to capture visually that eureka moment of scientific discovery. In 2002 he completed an MFA which involved first exhibiting original mathematics research on canvas as a piece of art, and then later publishing it in a peer-reviewed scientific journal.

Leaving his role as Professor and Head of the Department of Statistics, he took up a new position as Head of the School of Creative

Media, launching interdisciplinary programmes such as a pioneering qualification in computer gaming. His travel and collecting continued apace with visits to the Venice Biennale, Art Basel and the London Art Fair, Frieze. On the walls of his South Caulfield villa, work of contemporary Australian and New Zealand painters, sculptors and photographers mixed it up with art by big European names: Op artists, Turner Prize winners, YBAs and even arguably the most important painter of our era, Gerhard Richter.

Now has come the time to sell the 200 or so works and move on. "I have always been drawn to the kind of contemporary art which mirrors society," Peter says. "Artists are on a wheel, and I am interested in that moment of contact with the road." Able to recognise an art work in tune with the zeitgeist wherever in the world he is, Peter James Smith has built a collection of works that not only traces the journey of his life, but also captures major moments in contemporary art.



London, 2014. Peter and Mary visiting Tate Britain.

LOOKING TO THE SKIES

An interview with
Peter James Smith

Hamish Coney: Let's start at the beginning. Tell us about your early family upbringing.

Peter James Smith: We grew up on a mixed farm in Ruawai, near Dargaville in the far north. I'm the youngest of four children. One of the main things I remember was growing crops of pumpkins. Acres and acres of pumpkins for decades! In a good year the whole ground, when the leaves died back, would be covered in white, sometimes three deep. They were sent to market and we got a good price for many years. I don't know if you could do that so easily now. I was always involved in cleaning them and packing them ready for market. Every year thousands of pumpkins had to be hand cleaned. I did that as a child. A bit like slave labour! But the thing I remember that perhaps influenced my art ideas was that in early spring it is lambing season. You have to go all across the farm to make sure that everything is going ok. Several people would cut across the land in an arc to make sure that the ewes were managing their lambing. It was spring time and the sky was full of massive clouds and rain showers coming through. There would be storms and I would have to shelter under a tree. So you were extremely close to the elements and I think that affected my future painting; that sense of looking to the skies the entire time. I concentrate on the sky and the elements in my painting.

The other thing I recall from that early time was being surrounded by my grandmother's paintings all over the walls of the family home.

She was a very interesting character, wasn't she?

I never met her. She died in about 1957. She was an early female student at Elam just after the turn of the century, in the 1900s. Her maiden name was Rosa Taylor. Her married name was Rosa Laing. There are a couple of fantastic photographs of her that have survived. She was a great painter and she learnt in the traditional manner, anatomy and that sort of thing. You know, how to paint properly! It was very clear looking around the paintings at home that the influence of Impressionism from the 1870s had got through to Auckland and Elam and they were all painting dappled light.

So there were Rosa Taylor's paintings all through the house?

Yes, in particular in the bedrooms. So if you are in your bedroom for fifteen years you get to know every inch of a painting and just how it is painted. All the emphases and idiosyncrasies – I picked all that up.

Let's fast forward to you as a young man. When you came to Auckland to go to university were you interested in art?

Well, in my final two high school years I was a boarder at Auckland Grammar. I was already pigeonholed to do science and maths. But I rebelled and went to the art department and made sculptures out of polystyrene and a welding iron. But I did not take any arts subject at school. But as soon as I went to Auckland University (I was staying at International house in the first two years) in 1971, I immediately became interested in art. There was a show of surrealism at Auckland City Art Gallery. Dalis and all of that sort of thing that eighteen years olds love. There was also a show of kinetic art which was really interesting – sort of space age. This was just after the moon landing so space was a big thing.

In the early 1970s when I was studying at Auckland University I started to paint. The room where I was flatting was full of canvases. I was painting like crazy. I started showing at Mollers Gallery in 1975 with Peter Siddell!

How did you as a mathematics student and beginning to paint make connections into the art scene?

Well I started going to shows and I was painting at this time. I got quite involved in the Barry Lett circle. I remember carting works up to show Rodney Kirk Smith in the hope of getting him to give me a show. But it wasn't until I had a few successful shows at Mollers that I got into the Barry Lett circle and started showing there in 1976.

One of the key works in your collection is the lovely Colin McCahon Muriwai work (Lot 29) which you bought early on as a Uni student, from Barry Lett.

Yes that came from the display bins there in the second room. You could flick through them. There were also *Jet Out* works, those classic charcoal works. I think they were about \$40 each (laughs). If only you could have your time over again!

You graduated from Auckland University in 1976. Then you went to study in America at Rutgers University in New Jersey. How far away from New York is that?

Rutgers is about thirty kilometers from New York down the New Jersey turnpike. I had a scholarship to study there, to commence a PhD. By that stage I was married to Mary. She was studying violin at Mannes School of Music in New York.

Did you meet Mary at Auckland University?

Yes, she was a music student. Obviously I was interested in the arts by then! When we moved to the States she commuted to New York and we stayed on campus at Rutgers, we had an apartment there. This was a period of going to lots of shows in New York. The most important one for me was a Cy Twombly show at Heiner Friedrich Gallery in SoHo. That was very powerful for me – massive mark marking. I didn't realise that it was possible for humans to make such communicative marks on canvas. I remember we were in a gallery when Andy Warhol was there with his entourage. He was accompanied by two albino boys and two white Alsatian dogs. I had a copy of his *Interview* magazine which he signed for me. We were on a high after that. This was New York winter and as we went outside into the slush I tripped up and the whole lot went into the gutter!

So what was the New York scene like at this time?

Exciting! I remember a really important show curated by Barbara Rose at New York University in 1979 I think it was. She was a big deal as a curator even then. The show was called *American Painting in the 1980s* I think¹. You have to remember that the Transavantguardia hadn't happened by then and new German painting didn't emerge until a few years later. It was fantastic. I went to the show several times but at the opening there were police cordons to



New York, Winter 1999.
Peter and Mary outside the
Guggenheim Museum with
daughter Lily and son Simon



Melbourne, 2008. Peter at Uplands
Gallery with Simon Denny's *Close
Haircut Leaning with Cigar in
Textured Metal Lightbox* (lot 59)

control the lines of people. The police had been called because there were riots. A lot of the local New York painters were so angry that Barbara Rose had curated this show of 'brushy' art and was predicting that American painting was going to go back to mark making. The critics called it 'Abstract Expressionism with a college education'. But she was right.

So after your time at Rutgers you relocated to Western Australia?

Yes, Mary successfully auditioned for a position in the West Australian Symphony Orchestra. So I went to the University of Western Australia and wrote a thesis and finished my PhD in 1984.

I guess this is a good time to talk about something I find incredible. You are an artist, you are a writer, you travel widely to see exhibitions, but I think most of us who are in the art space don't understand Professor James Smith the mathematician. Can you give our readers an insight into the type of mathematics that you have specialised in?

Nobody in the artworld has ever asked me about that!

Well as much as your art has been your life; mathematics has also been your professional career for decades.

It is a tough world just like the art world is tough. It has similar pitfalls actually. I specialised in the area for my doctoral thesis on what is called censored data. This occurs when you cannot observe the data you want to access. It deals with distortions to data based in incomplete information. I spent my time inventing systems so that you can use that partial data and 'renovate' it. That was the term I invented to describe how you can bring the data up to speed to estimate accurately. This renovation of data enables you to use the entire data set, not just the partial data you are given.

We've called your catalogue All Possible Worlds after that great quote by the Australian philosopher David Malet Armstrong. This speaks to the breadth of your life. We are talking to you as a collector, but all of these other parts of your life inform your choices as a collector. Hearing you talk about mathematics in that way makes me feel that the problems and the solutions in mathematical formula are as elegant and satisfying and surprising as the experiences that you have as an artist and as a collector. Are they both equally satisfying?

It's the eureka moment! I once had a show called *Archimedes Crying*. All the mathematicians could understand that term but they couldn't understand the painting which was quite gestural (laughs). In terms of collecting it's that moment when you walk into an exhibition and you see something that triggers you – like Barthes' Punctum moment in photography. Something that pierces through an image and breaks into your psyche so you can never forget it. That often happens with a painting that speaks to you. As a collector you have these works as part of your 'outside skin' as it were. You hope that it will be a long lasting experience. As a painter, and it doesn't happen that often, it is that moment when you just know that you have painted a work that really communicates with clarity. As a mathematician, because maths is such a narrow band and progress can be slow, the eureka moments are...not many. I can remember those few moments of clarity of realisation. It is a matter of using cold, hard logic in such a way that makes a creative enterprise just burst out.

The question that a lot of people will be asking is after all this time why would you be selling? I've had the benefit of visiting your house and could see that you had reached the point of no return in terms of the amount of art versus space equation.

The cupboards were full of art.



Melbourne, 2015. Peter with a selection of works in his studio.

1.
American Painting: The Eighties; a critical interpretation, 1979 at the Grey Gallery, New York University

Peter James Smith is represented by: Orexart, Auckland; Milford Galleries, Queenstown and Dunedin; Flinders Lane Gallery, Melbourne; Bett Gallery, Hobart.

And stacked in the hall. Tell us a little about your process as a collector. You are not going to stop are you? You have created a vacuum and you are going to start again, aren't you?

I guess this is a point along the way. I'm an inveterate collector of things and I'm already six pieces into the new collection. Once the house had reached capacity I came to the realisation that I wasn't afraid of selling the entire collection. In the past, when I had sold the odd piece, even if it had sold for a good price, I had regretted it. But now I have the sense of coming to the end of this time period. A kind of completion. I think I'd call it post-modern. It will be a challenge for me to look at the art of the post-millennial generation. It is different type of work. There is a different emotional timbre to contemporary work now. It is going to be interesting. I'm looking forward to seeing how a new collection unfolds.

You are an artist, you are a writer and soon people are going to experience your collection, the catalogue and the exhibition. I'm hoping this will be an inspirational experience for other collectors. Your collection is like mini-survey of New Zealand and Australian contemporary

practice over the last twenty five years or so. Plus fascinating, affordable international works. What is the pay off, emotional, intellectual or whatever it might be, for you as a collector? Some people have a problem with calling themselves collectors. They say "I'm not a collector; I just buy what I like". What can you say to nudge a few of these people along a bit to both be a collector and think like a collector?

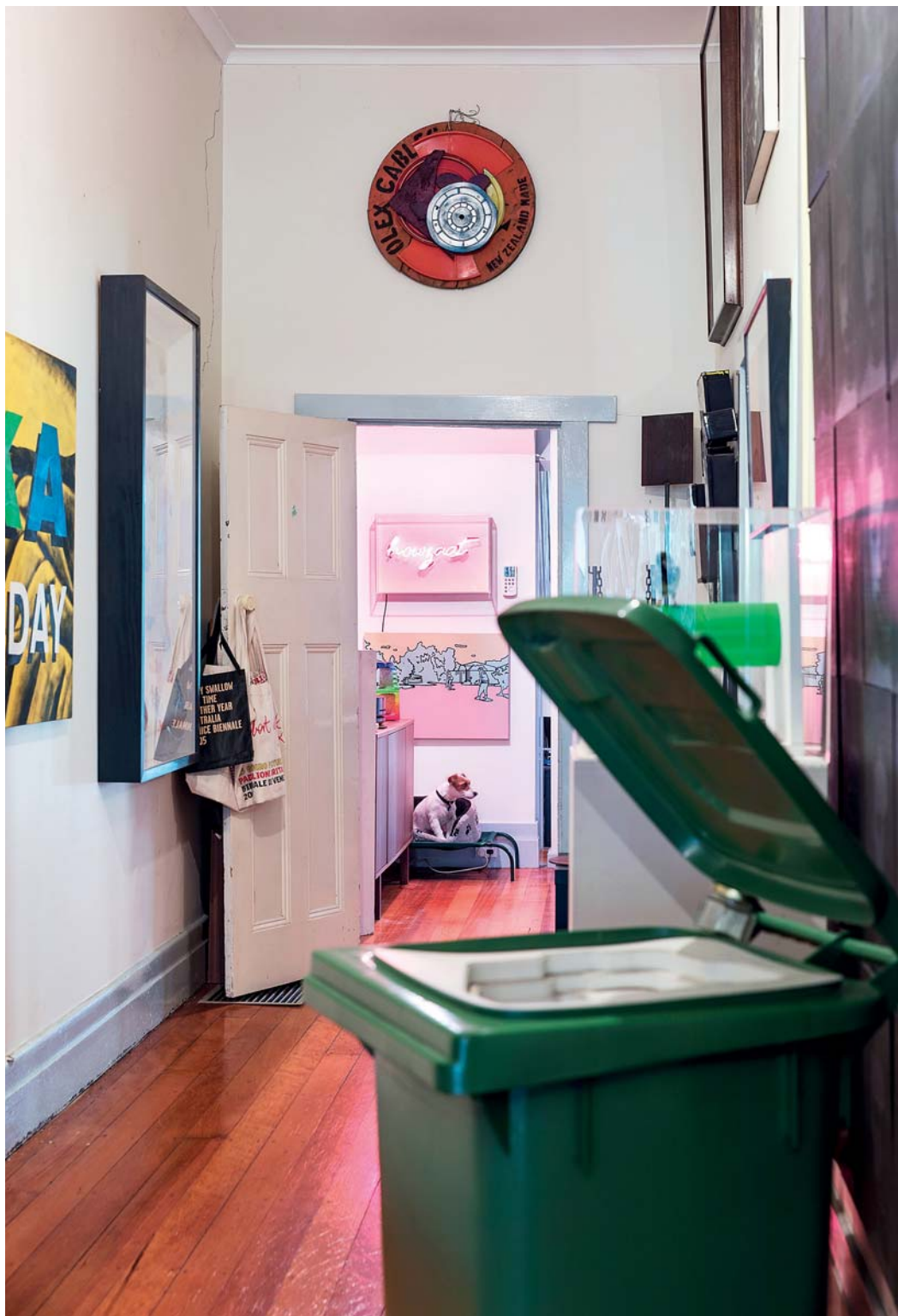
There is a sense of personal curation. Once you are a collector and you are having these objects to live with for a long period of time you can put them together and have new experiences by things sparking off each other. Like photographers from each side of the Tasman chasing the same things.

That's one of the pay offs. I think collectors need to think about not just having three things, but lots of things all talking to each other, moving it around and having fun with it. It's about having objects in your house that aren't furniture that you have to live with, walk around them all the time. The artworks force you to navigate them, negotiate with them and think about them all the time. That's what collecting is all about.

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Melbourne, February
2018. Photographs by
Andrew Curtis.



Auction

Thursday 31 May at 6.30pm
3 Abbey Street, Newton, Auckland

Preview

Thursday 24 May
5.30pm – 7.30pm

Q&A

Peter James Smith
and Hamish Coney
in conversation

Saturday 26 May
3.00pm

Viewing

Friday 25 May
9.00am – 5.00pm
Saturday 26 May
11.00am – 4.00pm
Sunday 27 May
11.00am – 4.00pm

Monday 28 May
9.00am – 5.00pm
Tuesday 29 May
9.00am – 5.00pm
Wednesday 30 May
9.00am – 5.00pm
Thursday 31 May
9.00am – 1.00pm



1.
Giovanni Intra
Theatre of Cruelty in Liquid Form
acrylic on paper
title inscribed, signed and dated
1991 verso
295 x 450mm
\$800 - \$1500

Provenance:
Acquired at Webb's auction,
December 2008

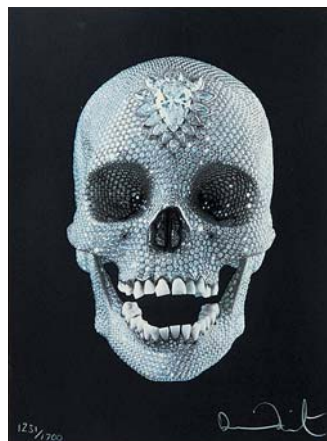
2.
Callum Morton
Monument #15
forton, acrylic paint, varnish,
edition 3/10, 2008
original Roslyn Oxley9 gallery
label, signed by the artist, affixed
to the base
285 x 150 x 145mm
\$1500 - \$2500

Provenance:
Acquired Roslyn Oxley9 Gallery,
Sydney, January 2010



3.
Damien Hirst
For the Love of God, Believe
silkscreen print on paper with
glazes, edition 1231/2000, 2007
signed
325 x 240mm
\$1750 - \$2750

Provenance:
Acquired from White Cube,
London, July 2007



4.

Laurence Aberhart

*The Heavens Declare the Glory
of God, New Plymouth, 14th May,
1986*

gold and selenium toned gelatin

silver print

title inscribed verso

200 x 245mm

\$8000 – \$12 000

Exhibited:

Rex Irwin, Art Dealer, Sydney,

October 1994

Illustrated:

Laurence Aberhart, Gregory

O'Brien, Justin Paton, *Aberhart*

(Victoria University Press, 2007),

Plate 186

*Dream Collectors: one hundred
years of art in New Zealand* (Te
Papa Press, 1998), p.164

Provenance:

Acquired Shapiro Auctioneers,

Sydney, March 2010



5.
Jon Campbell
Howzaat
Neon and Perspex, 2002
420 x 600 x 100mm
\$4000 – \$6000

Provenance:
Acquired from Uplands Gallery,
Melbourne, July 2003



6.
Jon Campbell
Howzat
acrylic and enamel on cotton duck
title inscribed, signed and dated
2002 verso
560 x 760mm
\$2000 – \$4000

Provenance:
Acquired from Uplands Gallery,
Melbourne, 2002



7.
Francis Upritchard
Figure
gouache on paper
signed and dated 2006 verso
150 x 100mm
\$800 – \$1200

Provenance:
Acquired from Kate MacGarry at
Freize Art Fair, London, 2010



8.
Julian Dashper
Untitled (2005)
joined hardwood and MDF panels,
edition of 3
diameter 305mm
\$2000 – \$3000

Provenance:
Acquired from Kaliman Gallery at
the Auckland Art Fair, 2007



9.
 Bill Culbert
Orakei Suite II
 plastic bottles and fluorescent
 tube, 2006
 300 x 600mm variable
 \$6000 – \$10 000

Provenance:
 Acquired Mossgreen auction – The
 Estate of Ann Lewis AO, November
 2011

Exhibited:
 Sue Crockford Gallery, Auckland
 2006



10.
 Ani O'Neill
From the Cottage Industry series
 wool on steel ring
 diameter 320mm
 \$500 – \$1000

Provenance:
 Acquired Mossgreen auction –
 The Estate of Ann Lewis AO,
 November 2011

11.
 Ani O'Neill
From the Cottage Industry series
 wool on steel ring
 diameter 315mm
 \$500 – \$1000

Provenance:
 Acquired Art+Object auction,
 April 2008



12.
 Ani O'Neill
From the Cottage Industry series
 wool on steel ring
 diameter 290mm
 \$500 – \$1000

Provenance:
 Acquired Art+Object auction,
 April 2008



13.
Rose Nolan
RN
oil on board
signed and dated 2002 verso
420 x 600mm
\$3000 – \$4500

Provenance:
Acquired from Anna Schwartz
Gallery, Melbourne, October 2003



14.
Stephen Bram
Untitled
oil on canvas, 1993
original Anna Schwartz gallery
label affixed verso
410 x 305mm
\$1800 – \$2800

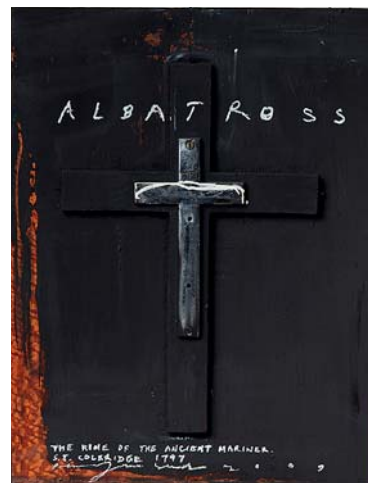
Provenance:
Acquired from Anna Schwartz
Gallery, Melbourne, August 2001



15.
Peter James Smith
Albatross VI
oil, enamel & chrome crucifix on
oak panel
title inscribed, signed and dated
2009 verso
480 x 360mm
\$1250 – \$1750

Exhibited:
reENLIGHTENMENT, Gallery 101,
Melbourne, 2009

Provenance:
Collection of the artist





16.
Adam Cullen
Conspiracy Dreaming
acrylic on board
title signed and dated 1997 verso
610 x 1200mm
\$6000 – \$10 000

Provenance:
Acquired from Yuill Crowley
Gallery, Sydney, July 17th 2003

17.
Melinda Harper
Untitled
oil and canvas
signed and dated 2000 verso
1200 x 1005mm
\$3750 – \$5750

Provenance:
Acquired from Leonard Joel
auction, Melbourne, April 2004



18.

John Pule

*Begin Here*varnish, oils, enamels, ink and
resin on canvas

signed, title inscribed and dated

2009 on original Gow Langsford

gallery label affixed verso

970 x 1100mm

\$12 000 – \$18 000

Exhibited:

John Pule, *Nothing Must Remain*,

Gow Langsford Gallery, August

2009 and acquired directly from

this exhibition



19.
Michael Parekowhai
The Bosom of Abraham #2
screenprinted vinyl on fluorescent
light housing, edition 2/7
1300 x 200 x 80mm
\$8000 – \$12 000

Provenance:
Acquired from Roslyn Oxley9
Gallery, Sydney, July 2005

20.
Michael Parekowhai
*Mare Tranquillitatis: Sea of
Tranquility*
type C print, edition of 100, 2007
original artist label affixed verso
200 x 145mm
\$400 – \$800

Provenance:
Acquired from Michael Lett, 2007



21.

Michael Parekowhai

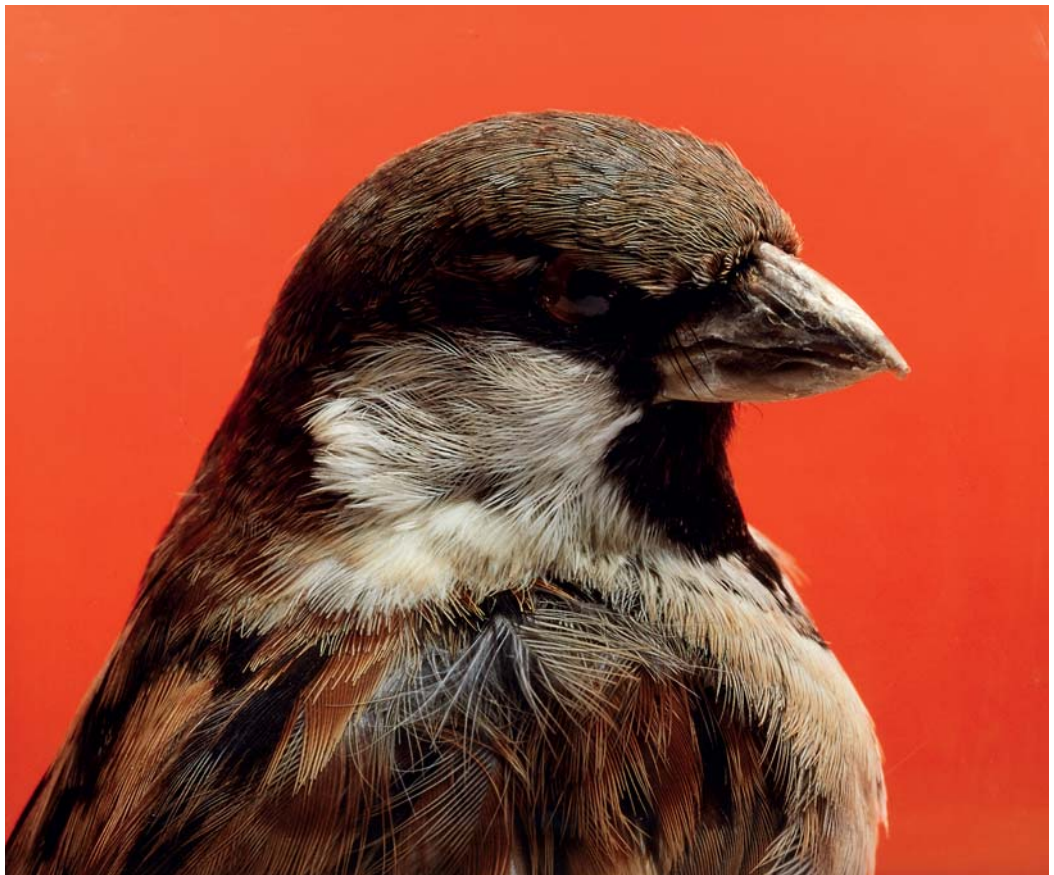
*Elmer Keith (from the Beverly
Hills Gun Club)*

type C print, edition 8 of 10, 2000

970 x 1020mm

\$13 000 – \$18 000

Provenance:

Acquired from Gow Langsford
Gallery, June 2001

22.
Rosemary Trockel
Very Very (Green)
lithograph, 33/37
signed and numbered verso
400 x 400mm
\$500 – \$800

Provenance:
Acquired from Serpentine Gallery,
London, December 2013



23.
Martin Creed
Work No.88 (537)
sheet of A4 paper crumpled into a
ball, 1995
51mm approx
\$500 – \$1000

Provenance:
Acquired from Michael Lett,
October 2008



24.
Martin Creed
Work No.140 (yellow)
torn sheet of A4 paper
title inscribed, signed and
numbered 175/250, circa 1995
presented in Perspex display case
298mm x 248mm
\$800 – \$1200

Provenance:
Acquired from Hayward Gallery,
London, February 2014



25.
Rachel Whiteread
Secondhand
stereolithograph of laser sintered
white nylon, edition 162/400,
2004
title inscribed, signed and dated
2004 on accompanying Counter
Editions certificate of authenticity
100 x 110 x 160mm
\$2000 – \$4000

Provenance:
Acquired from Counter Editions,
London, December 2005



26.
Marco Fusinato
O_Synathesia
set of four 12" records, each
editioned from 13 through to 16
315 x 315mm each
\$300 – \$500

Provenance:
Acquired Art+Object auction,
April 2008





27.
David Rozetsky
Living together is easy #1
Lambda digital print on Fuji
crystal archive paper, edition 1/6
title inscribed, numbered and
dated 2003 on original Sutton
Gallery, Melbourne, gallery label
affixed verso
410 x 695mm (image size)
\$3000 – \$5000

Provenance:
Acquired from the Australian
Greens Contemporary Art Auction
Vivid at FortyFive downstairs,
Flinders Lane, Melbourne, July
30th, 2004

28.
Bill Henson
Untitled 1992/93
type C print, edition 7/10
1010 x 540mm
\$11 000 – \$16 000

Provenance:
Acquired Lawson Menzies auction,
Sydney, May 2011



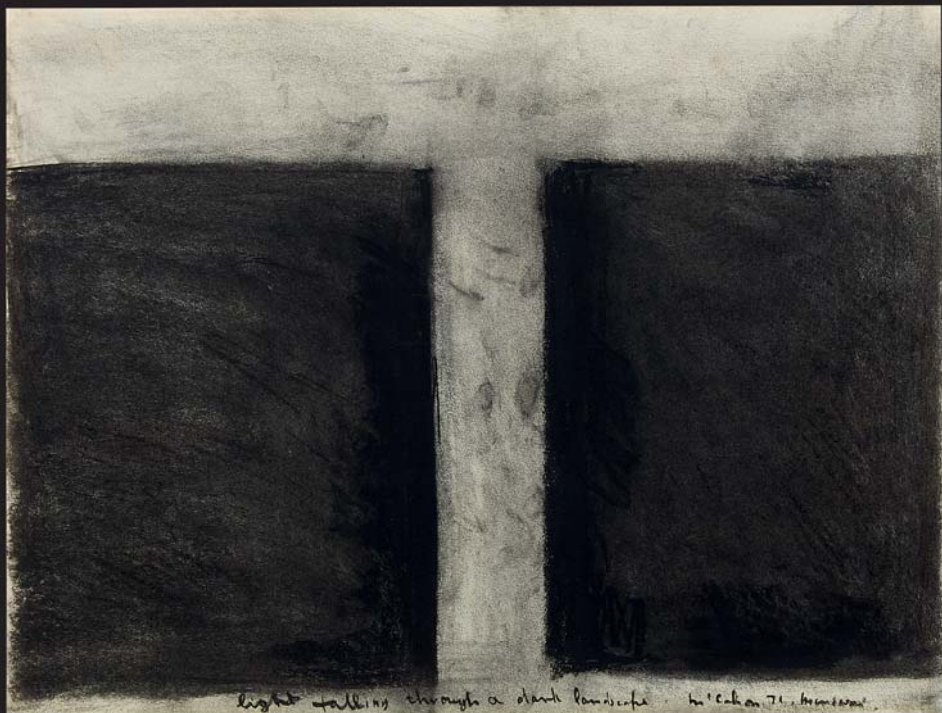
29.

Colin McCahon
*Light Falling Through
a Dark Landscape*
charcoal on paper
title inscribed, signed and dated
71 Muriwai
435 x 590mm
\$30 000 – \$40 000

Exhibited:
Necessary Protection, Barry
Lett Galleries, Auckland, 1–12
November 1971

Provenance:
Acquired from Barry Lett
Galleries, circa 1972

Note:
This work has yet to be
registered on the Colin McCahon
Database.



30.
Heather Straka
Dear John (St John the Baptist)
oil on canvas
title inscribed, signed and dated
2004 verso
330 x 440mm
\$6000 – \$10 000

Exhibited:
The First Fleet, Milford House
Gallery, Dunedin 28 August –
16 September, 2004 and acquired
directly from this exhibition



31.
Michael Harrison
Waxing and Waning
watercolour, 2001–2002
signed
297 x 210mm
\$2000 – \$3000

Provenance:
Acquired from Darren Knight
Gallery, Sydney, February 2005



32.
Bill Hammond
Limbo Bay II
lithograph 23/48
title inscribed, signed and dated
2001
510 x 720mm
\$3000 – \$5000

Provenance:
Acquired from Peter McLeavey
Gallery, December 2001



33.
Richard Lewer
One is Unlucky
enamel on canvas
title inscribed
360 x 300mm
\$2500 – \$3500

Illustrated:
Art News New Zealand, Winter
2001, cover

Provenance:
Acquired from Orex Gallery, 2001



34.

Tim Maguire

*Untitled 20011205 (Raisins
Pale I)*

monotype

title inscribed, signed and dated

2001 verso

985 x 685mm

\$8000 – \$12 000

Exhibited:

Mori Gallery, Sydney, 2002

tim-maguire.com/exhibitions-2002

Provenance:

Acquired Shapiro Auctioneers,

Sydney, June 2003

35.

Sara Hughes

Melissa

acrylic on linen

title inscribed, signed and dated

2005 verso

800 x 800mm

\$5000 – \$8000

Provenance:

Acquired from Criterion Gallery,

Hobart, April 2005



36.
Brendon Wilkinson
Dole (Pizza Cut Bits) 3.0kg
mixed media within found tin can
160 x 160 x 260mm
\$1500 – \$2500



Provenance:
Acquired Ivan Anthony, February
2002

37.
Ricky Swallow
Game Boy (Concept Model) 2000
pigmented resin
signed with artist's initials, dated
2001 and numbered 3/5 to the
rear
155 x 93 x 30
\$4500 – \$8500

Provenance:
Acquired Darren Knight Gallery,
Sydney, June 2001



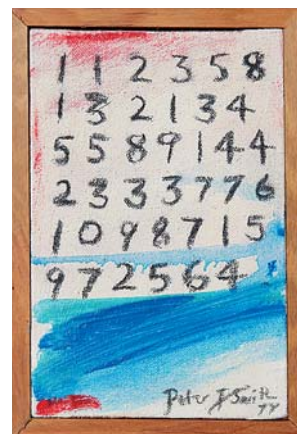
38.
Peter Robinson
Singular Plural
wool felt, wood dowel
190 x 155 x 140mm
\$2000 – \$4000

Provenance:
Acquired from Hopkinson
Mossman, August 2013

39.
Peter James Smith
Random Numbers No.7
charcoal and acrylic on canvas
signed and dated 77, inscribed
No.7 verso
190 x 125mm
\$500 – \$800

Exhibited:
Peter James Smith, *Fibonacci
Numbers*, Barry Lett Galleries,
1977

Provenance:
Collection of the artist.



40.

Anne Noble

*Antarctica – Polaria Centre,
Tromso, Norway*

pigment on 188gsm Hannemuhle

rag paper, edition 3/10, 2003

785 x 993mm

\$2500 – \$4000

Provenance:

Acquired from Stellar Fundraising

Auction for the Centre for

Contemporary Photography

(20th Anniversary), Melbourne,

September 2006



41.

Patricia Piccinini

Desert Riders Mountain

digital Lambda photograph, 4/30

signed and dated 2000

890 x 890mm

\$2000 – \$4000

Provenance:

Acquired from Tolarno Galleries,

Melbourne, October 2003



42.

Patricia Piccinini

Superevolution

type C print, 1/30

signed and dated 2002

890 x 890mm check

\$2000 – \$4000

Provenance:

Acquired from Tolarno Galleries,

Melbourne, August 2002

43.

Polixeni Papapetrou

*Olympia as Lewis Carroll's Xie**Kitchin as a Chinaman (off duty)*

type C print, edition 3/6

title inscribed, signed and dated

2003 verso

1040 x 1040mm

\$3000 – \$5000

Provenance:

Acquired from Stills Gallery,

Sydney, May 2004



44.
Dick Frizzell
Tiki
oil on canvas
title inscribed, signed and dated
2/9/90
original Gow Langsford Gallery
label affixed verso
420 x 370mm
\$14 000 – \$20 000

Illustrated:
Dick Frizzell, *Dick Frizzell - The
Painter* (Random House, Auckland,
2009), p164

Provenance:
Acquired from Gow Langsford
Gallery, June 2000



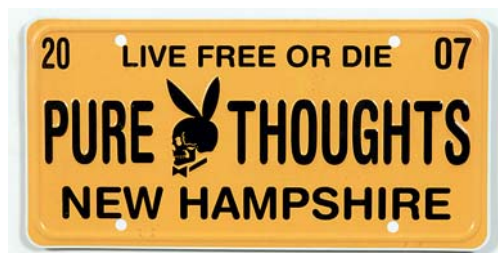
45.
Laurence Weiner
"Give & Get" and "Have & Take"
From Laurence Weiner, *The Wrong Gallery Exhibition* (New York)
die-cut brass, edition of 1000,
2003
50 x 165 & 50 x 190mm
\$500 – \$1000

Provenance:
Acquired from Tate Modern,
London, 2008



46.
Richard Prince
Pure Thoughts – Live Free or Die
pressed metal replica numberplate,
2007
150 x 300mm
\$800 – \$1200

Provenance:
Acquired from Gagosian Gallery at
Frieze Projects, London, 2007



47.
Hany Armanious
Lottery Tickets – Orange B98
unique colour screenprint on fabric
backed vinyl
signed Hany and dated 12/5/95
1015 x 835mm
\$800 – \$1200

Provenance:
Acquired at Deutscher-Menzies
auction, June 2004



48.
Tony Oursler
Untitled (Mobile Phone)
found object with applied tape
signed and dated 2007
140 x 60mm
\$600 – \$1000

Provenance:
Acquired at the Frieze Art Fair,
London, 2007

49.
Shaun Gladwell
Self-Portrait Spinning (Bastille)
digital print, 5/5, 2002
250 x 390mm
\$1500 – \$3000

Provenance:
Acquired from Sherman Galleries,
Sydney, November 2003



50.

Lyndell Brown and Charles Green
Ruskin (For Douglas Green)

oil on canvas

title inscribed, signed and dated

2002 verso

915 x 915mm

\$11 000 – \$15 000

Provenance:

Acquired at Deutscher-Menzies
 auction, Melbourne, June 2006



51.

John Young

French Wallpaper Flower Study #2

digital print and oil on linen

title inscribed, signed and dated

autumn 2005 verso

825 x 675mm

\$8000 – \$12 000

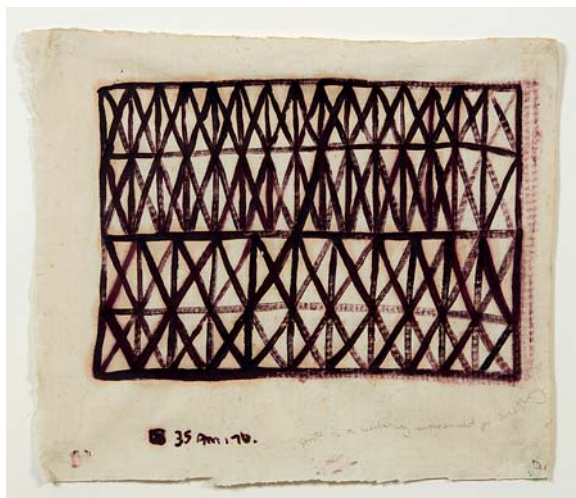
Provenance:

Acquired from Sherman Galleries,
 Sydney, November 2005



52.
 Allen Maddox
*Stroke in a weakening environment
 or something*
 oil on canvas
 title inscribed and dated ? 35 am, 76
 430 x 500mm
 \$3500 - \$5000

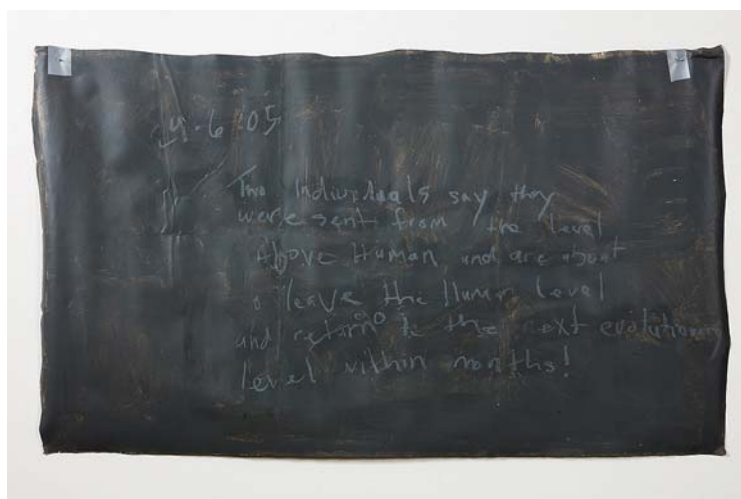
Provenance:
 Acquired Webb's auction, May 2010



53.
 et al.
*Untitled - Two individuals say they
 were sent from the level Above
 Human and are about to leave the
 Human Level and Return to the
 next Evolutionary Level within
 Months*

oil pastel, acrylic and electrical tape
 on blind
 title inscribed, signed and dated
 29.6.05; signed verso
 968 x 1625mm
 \$3000 - \$5000

Provenance:
 Acquired Webb's auction, The Jim
 Fraser Collection, November 2006



54.
 et al.
*no free gift! (Human Concern
 International)
 The Six Courser Conditions of
 Unenlightenment*
 metal tray, oil primer, dymo tape,
 electrical cable and plastic deposit
 box, 2011
 inscribed verso, *Lux raise support
 for human concern international*
 600 x 440 x 90mm variable
 \$1500 - \$2500

Provenance:
 Acquired from Kaliman Rawlins
 Gallery, Melbourne, April 2012



The image displays two panels, labeled 5 and 6, showing a repeating geometric pattern. The pattern consists of stylized, interlocking floral or star-like motifs in red and white. The motifs are arranged in a grid-like fashion, with horizontal bands of different designs. The pattern is shown on a light blue background, which appears to be a grid or graph paper. The overall effect is a dense, rhythmic, and symmetrical design.

John Smith

Taking on Ghost at the top of Chin George
 First round of the West Coast Road
 8 Oct 1865

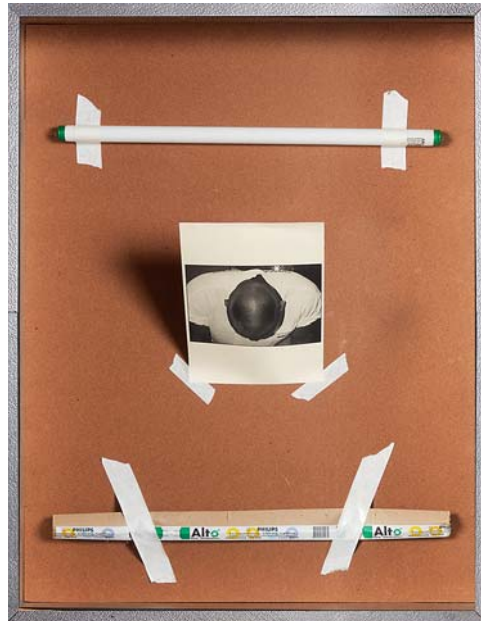
(Doubtless, however, the road in the West Coast
 Road, the road in the West Coast Road)

59.

Simon Denny

Close Haircut Leaning with Cigar
*in Textured Metal Lightbox*laser print on A4 paper,
conservator's tape, fluorescent
tube and packaging, textured
aluminum frame
990 x 700 x 200mm
\$8000 – \$12 000

Exhibited:

Simon Denny, *Recent Haircuts*,
Uplands Gallery, Melbourne,
August 2008 and acquired directly
from this exhibition

60.

Peter Robinson

*Thumbprint*oilstick, cardboard and tape
680mm diameter
\$6000 – \$10 000

Provenance:

Acquired Webb's auction,
December 2009

61.
Boyd Webb
Tutor Group
cibachrome photograph
title inscribed and dated 1983 on
original Deutscher and Hackett
label affixed verso
510 x 405mm
\$1200 – \$1800



Provenance:
Acquired Deutscher and Hackett
(Melbourne) auction, September
2011

62.
Ronnie van Hout
Monster
Pegasus print, 4/20
380 x 500mm
\$1200 – \$1800

Provenance:
Acquired from Ivan Anthony, June
2007



63.
Anne Zahalka
*Derrida Lecture, Sydney Town
Hall, 1999*
type C print, A/P from an edition
of 20
365 x 865mm (image size)
\$2000 – \$4000

Provenance:
Acquired from Stellar Fundraising
Auction for the Centre for
Contemporary Photography
(20th Anniversary), Melbourne,
September 2006



64.
Tracey Moffatt
Up in the Sky #16
colour offset photolithograph,
edition 61/99
title inscribed, signed and dated
1997 to the lower margin
435 x 535mm
\$2250 – \$3000

Provenance:
Acquired from Deutscher-Menzies
auction, Sydney, June 2004



65.
Fiona Pardington
Untitled Glove
unique gelatin silver print from
found negative, circa 1988
230 x 180mm
\$1200 – \$2000

Provenance:
Acquired from Jonathan Smart
Gallery, 2007



66.
Fiona Pardington
Hei Tiki
gelatin silver print
signed and dated 2002 verso
550 x 420mm
\$5000 – \$8000

Provenance:
Acquired from Webb's auction,
July 2008



67.
Robin Morrison
Christ at Whangape Harbour
vintage gelatin silver print
title inscribed, signed and dated
1992 verso
200 x 300mm
\$3000 – \$5000

Provenance:
Acquired Art+Object auction,
June 2011



68.
Peter Peryer
Trig
gelatin silver print, 1993
540 x 355mm
\$3000 – \$5000

Illustrated:
Gregory Burke and Peter
Weiermair, *Second Nature: Peter
Peryer* (Auckland, 1995), p. 129.

Provenance:
Acquired from Gregory Flint
Gallery, 1997



69.
Laurence Aberhart
*Aparima Estuary, Riverton,
Southland, 25 February 1999*
gold and selenium toned gelatin
silver print
title inscribed, signed and dated
1999/#1
210 x 260mm
\$3000 – \$5000

Provenance:
Acquired from Sue Crockford
Gallery, 2001



70.
Melinda Harper
Ceramic 10, (Vase)
ceramic, glaze, oil paint
incised signature and date 2003
to the base and inscribed 'finished
2005' in ink
260 x 200 x 200mm
\$400 – \$800



71.
Melinda Harper
Ceramic 11, 2005 (Pot)
ceramic, wood, oil paint
120 x 200 x 190mm
\$250 – \$500



Exhibited:
Anna Schwartz Gallery, Melbourne,
December 2005

72.
Robert MacPherson
Mayfair (Swamp rats)
97 signs for C.P, J.P, B.W, G.W & R.W
edition 26/150
100 x 148mm
\$150 – \$250



Provenance:
Acquired from GOMA, Queensland,
2008

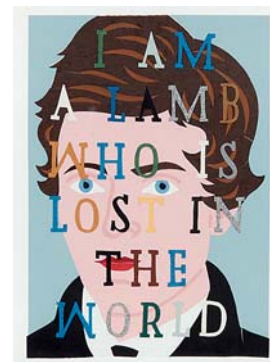
73.
Peter James Smith
Songs of the Rifleman
enamel and oilstick on 9 found
metal containers
title inscribed, signed and dated
2010
dimensions variable
\$2500 – \$4500

Provenance:
Collection of the artist



74.
Gavin Hurley
Lost
paper collage
title inscribed, signed and dated
2010 verso
380 x 280mm
\$800 – \$1500

Provenance:
Acquired from Anna Bibby Gallery,
July 2010



75.
Gavin Hurley
Little Albert
oil on linen
title inscribed, signed with artist's
initials and dated 2010 verso
450 x 350mm
\$4500 – \$6000

Provenance:
Acquired from Anna Bibby Gallery,
August 2010



76.
Rohan Wealleans
The Star Stealer
pigments and mixed media on
paper
title inscribed, signed and dated
2006 on original Roslyn Oxley9
gallery label affixed verso
825 x 595 x 9mm
\$4000 – \$6000

Exhibited:
Rohan Wealleans *Tatunka*, Roslyn
Oxley9 Gallery, Sydney, February
2007 and acquired directly from
this exhibition



77.
Shaun Gladwell
*Guide to Recent Architecture:
Fountains (excerpt)*
Digital video (USB flash drive)
mounted within a urethane
skateboard wheel, edition 6/30
accompanied by a Certificate of
Authenticity signed by the artist
dated 2000 – 2007
\$1500 – \$2500



Provenance:
Acquired from the inaugural
Artspace (Sydney) artist multiple
program, December 2007

78.
Tracey Moffatt
Love
DVD, duration 21 minutes, 2003
\$400 – \$600



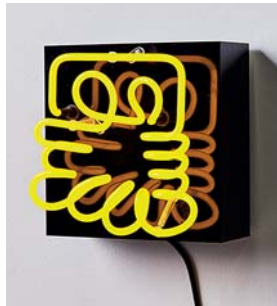
Provenance:
Acquired from Roslyn Oxley9
Gallery, Sydney, October 2006

79.
Dane Mitchell
Dust Breeding
inkjet print on archival paper,
1/5, 2009
505 x 580mm
\$1800 – \$2500



Provenance:
Acquired from Scape Christchurch
Earthquake Recovery auction, 6th
August, 2011

80.
Brook Andrew
Black, 2010
neon mounted on an acrylic base,
edition 26/50
special edition for *Art & Australia*
magazine
220 x 220 x 85mm
\$1000 – \$1500



Provenance:
Acquired at the Melbourne Art
Fair 2010

81.
Jim Lambie
Boyzilian, 18 Tracks
mixed media and metallic ink on
vinyl record, edition of 30
diameter 300mm
\$1250 – \$2000



Provenance:
Acquired from Fruitmarket Gallery,
Edinburgh, 2016

82.
Mikala Dwyer
Vanilla Pearl
nail polish on canvas
title inscribed, signed and dated
2003 verso
180 x 180mm
\$400 – \$800

Provenance:
Acquired Art+Object auction,
April 2011



83.
Mikala Dwyer
Bruize
nail polish on canvas
title inscribed, signed and dated
2003 verso
180 x 130mm
\$400 – \$800

Provenance:
Acquired Art+Object auction,
April 2011

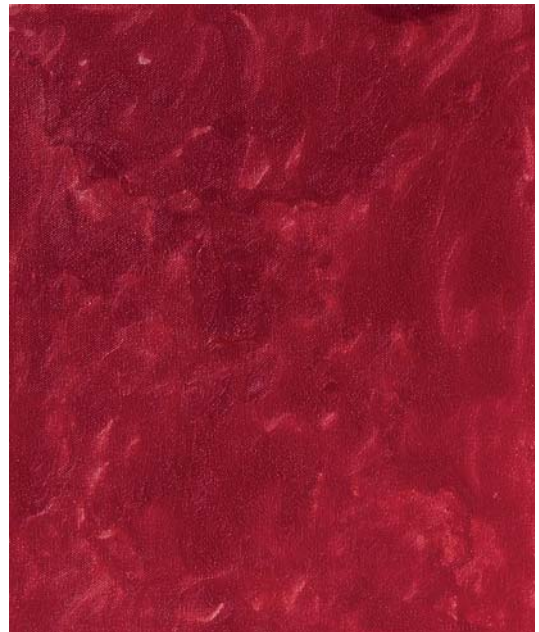


84.
Mikala Dwyer
Purple Berry
nail polish on canvas
title inscribed, signed and dated
2002 verso
200 x 250mm
\$400 – \$800

Provenance:
Acquired Mossgreen auction – The
Estate of Ann Lewis AO, November
2011

85.
Mikala Dwyer
Rich Raison Frost
nail polish on canvas
title inscribed, signed and dated
1998 verso (check)
300 x 260mm
\$500 – \$1000

Provenance:
Acquired Hamish McKay Gallery,
March 2002



86.

Yvonne Todd

Asthma & Eczema

type C print from 4 x 5"

transparency, edition 1/3

title inscribed, signed and dated

2001 verso

573 x 438mm

\$4000 – \$7000

Exhibited:

*Asthma & Eczema: Yvonne Todd,**Walters Prize, Auckland Art**Gallery, 8 June – 25 August, 2002*

Illustrated:

David Eggleton, *Into the Light:**A History of New Zealand**Photography* (Craig Potton

Publishing, 2006), p.176

Provenance:

Acquired from Ivan Anthony,

October 2002



87.

Francis Upritchard

No Name I (Ancestral Box)

found box, modelling material,

feather, string, 2004

250 x 120 x 20mm

\$7000 – \$12 000

Illustrated:

Francis Upritchard, *Human**Problems*, (Kate MacGarry,

Veenman Publishers, 2006),

Plate 14

Provenance:

Acquired from Kate MacGarry,

London, 2004



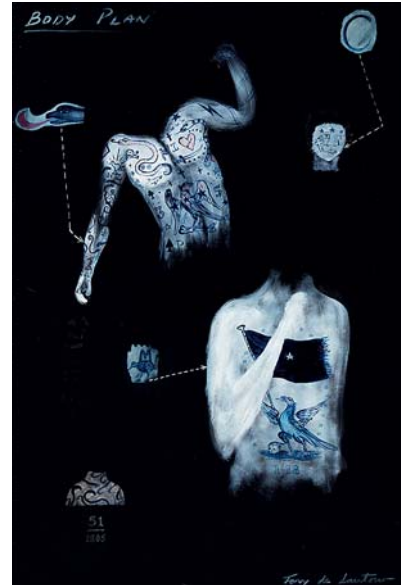
88.
 Tony de Lautour
Torso 51/1824
 acrylic on paper
 title inscribed and signed and
 dated 2002
 400 x 290mm
 \$1000 – \$2000

Provenance:
 Acquired from Ivan Anthony,
 2004



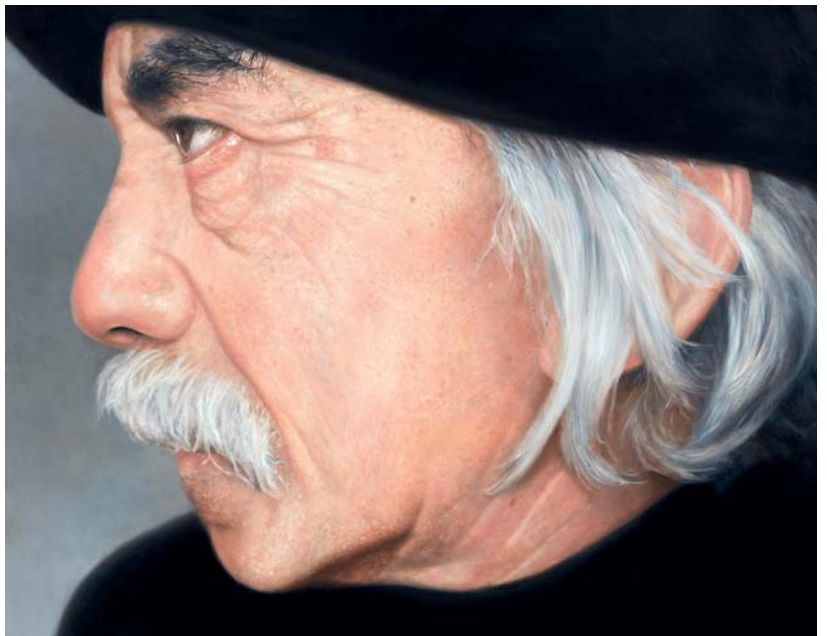
89.
 Tony de Lautour
Body Plan
 enamel on canvas
 title inscribed and signed
 700 x 350mm
 \$3500 – \$5000

Provenance:
 Acquired from Ivan Anthony,
 June 2007



90.
 Martin Ball
Carey's Bay 2000 V
 oil on linen
 title inscribed, signed and dated
 2009 verso
 original John Leech Gallery label
 affixed verso
 560 x 710mm
 \$7000 – \$10 000

Provenance:
 Acquired John Leech Gallery,
 2007



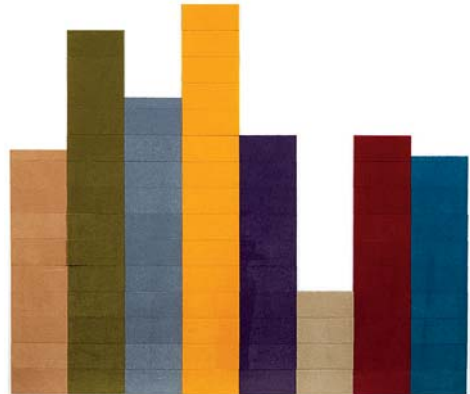
91.
 Sara Hughes
Feedback Runaway (FAZ:USD-EUR, Jan 08 – Feb 09)
 acrylic on canvas, 14 panels:
 240 x 300mm each
 each panel inscribed verso with
 a currency trading indice, for
 example: panel #41, Frankfurter
 Allgemeine Zeitung, Finanzmarkt
 2/1/09 No.1 suite 19, Die Borse,
 Dollar Euro
 signed with artist's initials and
 dated 09
 \$7000 – \$12 000

Provenance:
 Acquired from Sutton Gallery,
 Melbourne, October 2009



92.
 Sara Hughes
Worldwide Index of Consumer Confidence (Asia)
 carpet samples, 2010
 1500 x 1760mm
 \$3000 – \$5000

Provenance:
 Acquired from Sutton Gallery,
 Melbourne, May 2010



93.
 Sara Hughes
Data Attraction 1
 screenprint, 1/25
 title inscribed, signed and dated
 2006
 565 x 750mm
 \$1000 – \$1800

Provenance:
 Acquired from Gow Langsford
 Gallery, May 2006



94.
John Reynolds
McLeavey Sat Here – Oaia
paint marker on canvas, edition
of 2
inscribed Moby Dick #1, signed
and dated 2011 verso
100 x 100mm
\$100 – \$200



Provenance:
Acquired from Peter McLeavey
Gallery, April 2011

95.
John Reynolds
McLeavey Sat Here
paint marker on canvas, edition
of 45
inscribed multiple 45/45, signed
and dated 2011 verso
100 x 100mm
\$100 – \$200



Provenance:
Acquired from Peter McLeavey
Gallery, April 2011

96.
John Reynolds
*Acronyms, Etc # 868, Small
Empty Work*
paint marker on canvas
title inscribed, signed and dated
2008 verso
100 x 100mm
\$100 – \$200



97.
Ruth Watson
*Natural Boundaries (Spilhaus'
World Ocean Map in a square)*
graphite on 300 gsm watercolour
paper
signed and dated 2007 verso
360 x 260mm
\$800 – \$1200

Provenance:
Acquired from Scape Christchurch
Earthquake Recovery auction, 6th
August, 2011



98.
Tony Lane
Small Tree with Stigmata
oil on gesso panel
title inscribed, signed and dated
1992 verso
440 x 530mm
\$800 – \$1500

Provenance:
Acquired at International Art
Centre auction, May 2014



99.
Michael Zavros
Clasp
oil on board
title inscribed and dated 2001 on
label affixed verso
120 x 65mm
\$1750 – \$2750

Provenance:
Acquired Mori Gallery, Sydney,
October 2002



100.
Susan Norrie
Untitled
gelatin silver print
title inscribed, signed and dated
1996/97 verso
250 x 200mm
\$500 – \$800

Provenance:
Acquired from Mori Gallery,
Sydney

101.
Richard Lewer
*I Don't Want Your Money I want
Your Love*
oil on particle board
title inscribed
617 x 685mm
\$2000 – \$3000

Provenance:
Acquired Art+Object auction,
April 2008



102.
Tim Silver
Untitled (What if I drive)
crayola crayon, edition #1/10
215 x 80 x 80mm
\$500 – \$800

Provenance:
Acquired from Sarah Cottier
Gallery, Sydney, September 2002



103.
Sangeeta Sandrasegar
Untitled
metallic paper and plastic
465 x 230mm
\$600 – \$1200

Provenance:
Acquired Christies auction, Sydney,
May 2005





104.
Don Driver
Emerging Planes
mixed media, plastic and timber
title inscribed, signed and dated
1995 verso
600mm diameter
\$3000 – \$5000

Provenance:
Acquired from Brett McDowell
Gallery, Dunedin, October 2008



105.
Don Driver
N.Z. P.O.C.K.E.T.
steel rod, buckle and found vinyl
affixed on unstretched canvas
title inscribed, signed and dated
1984 verso
1100 x 560mm
\$5000 – \$7000

Provenance:
Acquired Webb's auction,
September 2013

106.
Robert Klippel (1920–2001)
Untitled
pigment and timber
initialled *RK* and dated 1998 verso
220 x 540mm
\$4000 – \$6000

Provenance:
Acquired Mossgreen auction,
Melbourne, 2010



107.

Wolfgang Tillmans
Chisenhale Edition

A4 laser print on 130gsm chamois
 coloured, tinted drawing paper,
 float mounted inside cardboard
 box, lid covered in 150gsm yellow
 printed paper, edition 81/100
 signed and dated 2011 verso
 320 x 235 x 25mm
 \$1500 – \$2500

Provenance:

Acquired from Chisenhale Gallery,
 London, 2011



108.

Gerhard Richter
*Heiner Friedrich (nach einem
 Foto von Brigid Polk)*

offset print on lightweight chromo
 card, edition of 250
 title inscribed, signed and dated
 1970 verso
 395 x 295mm
 \$4000 – \$7000

Provenance:

Acquired Deutscher and Hackett
 auction, April 2010



109.

Jake and Dinos Chapman
Insult to Injury Wallpaper

digital print on wallpaper
 1000 x 520mm
 \$1500 – \$3000

Provenance:

Acquired from White Cube,
 London, May 2013



111.
Shane Cotton
Taia
oil on canvas
title inscribed, signed and dated
2000
200 x 200mm
\$6000 – \$9000

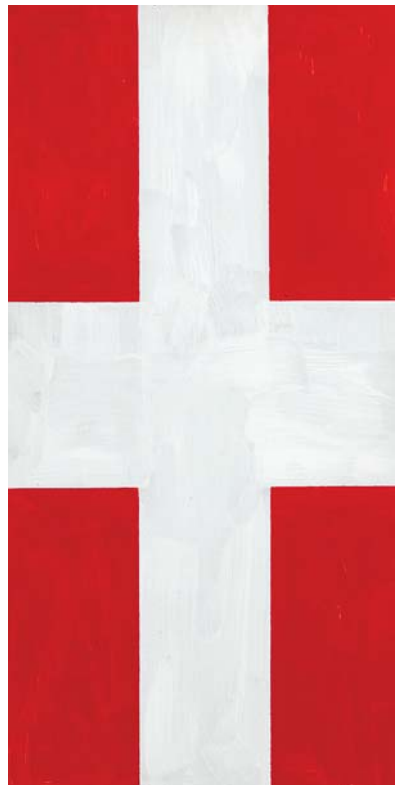


112.
Hany Armanious
Untitled, 1996
polyvinyl chloride (PVC) pipes (5)
h.2400mm, dimensions variable
\$4500 – \$7500

Provenance:
Acquired Deutscher and Hackett
auction, Melbourne, August 2008

113.
John Nixon
Untitled (For Leo)
oil on composition board
signed and dated 1989 and
inscribed *For Leo* verso
660 x 380mm
\$3000 – \$5000

Provenance:
Acquired from Sotheby's auction,
Sydney, August 1999



114.
Tim Storrier
*Towards an Innuendo of
Impermanence*
cibachrome print, edition 33/60
title inscribed, signed and dated
18.11.81 to the mount
495x 595mm (image size)
\$1250 – \$2250

Provenance:
Acquired Deutscher-Menzies
auction, Melbourne, August 1999



115.
Peter Madden
Untitled
found photographs, goldleaf on
Perspex in Perspex case, 2010
350 x 350 x 150mm
\$2750 – \$4000

Provenance:
Acquired from Michael Lett,
May 2010



116.
Ross T. Smith
Hokianga Series #19
type C print, 9/15
title inscribed, signed and dated
1997-98 verso
1000 x 900mm
\$1500 – \$2000



117.
Tracey Moffatt
Fourth No.18
colour print on canvas, edition
21/25
signed and dated 2001 verso
title inscribed on original Roslyn
Oxley9 Gallery label affixed verso
360 x 460mm
\$2500 – \$4000

Provenance:
Acquired from Roslyn Oxley9
Gallery, Sydney, August 2001

118.
Pat Brassington
M
pigment Print, edition 1/5
title inscribed, signed and dated
1997 verso
985 x 615mm
\$1500 – \$2500

Provenance:
Acquired from Stills Gallery,
Sydney, 1997



119.

Ian Scott

Takaka, Night and Day

synthetic polymer paint on canvas

title inscribed, signed and dated

June – July 1987 verso

900 x 2285mm

\$9000 – \$15 000

Provenance:

Acquired Deutscher-Menzies

auction, Sydney, September 2008

120.

Peter James Smith

On Measuring the Ocean

oil on canvas

title inscribed, signed and dated

2013 verso

1220 x 1810mm

\$8000 – \$12 000

Provenance:

Collection of the artist



121.
Brendon Wilkinson
Optimum Habitat
painted and crushed found can
110 x 70 x 70mm
\$800 – \$1200

Provenance:
Acquired from Peter McLeavey
Gallery, December 2001



122.
David Griggs
Ashes to Ashes
ceramic
edition 207/250 issued by the
Melbourne Art Fair Foundation,
2008
signed, numbered and dated 2008
to the base
800 x 150 x 150mm
\$250 – \$400



123.
Joseph Beuys
Selection of postcards
(postkarte) including
holzpostkarte (wood block),
filzpostkarte (felt) and 4 loose
Beuys related postcards (6 in
total)
dimensions variable
\$250 – \$350



124.
Richard Killeen
9 Perspex belt buckles for Doris
du Pont fashion
designs include fish, butterfly,
plane, insects and abstract designs
\$200 – \$400

125.
Jon Campbell
*It's a World Full of Cover
Versions*
artist's publication consisting of
20 risograph prints issued by Ilam
Press (Aaron Beehre designer)
signed, dated 2017 and numbered
76/100
298 x 405mm
\$200 – \$400



126.
Fiona Hall
Rising Tide
musical snowdome
150 x 102 x 102mm
\$300 – \$500



127.

Billy Apple

*Paid: The Artist Has to Live Like
Everybody Else*

silkscreen print with TESTSTRIP
gallery invoice affixed
title inscribed, signed and dated
June 1997

415 x 295mm check

\$1000 – \$1800



128.

Peter James Smith

Kolmogorov's Tag

synthetic polymer paint, oil and
aluminium on board

title inscribed, signed and dated
1994 verso

1220 x 600mm

\$2750 – \$3750

Exhibited:

Mathematics and Art, Bond

University, Queensland, 2000

Statistical Text, Monash University
Gallery, Melbourne, 1994

Artworkz 7, juried exhibition of
finalists, Gallery 101, Melbourne,
1995

129.

Seraphine Pick

Nude

gouache on paper

signed and dated 2010 verso

295 x 205mm

\$1250 – \$2250

Exhibited:

Seraphine Pick, Uplands Gallery,

Melbourne, September 2010

and acquired directly from this
exhibition



130.

Seraphine Pick

Encounter

gouache on paper

signed and dated 2010 verso

295 x 205mm

\$1250 – \$2250

Exhibited:

Seraphine Pick, Uplands Gallery,

Melbourne, November 2010

and acquired directly from this
exhibition



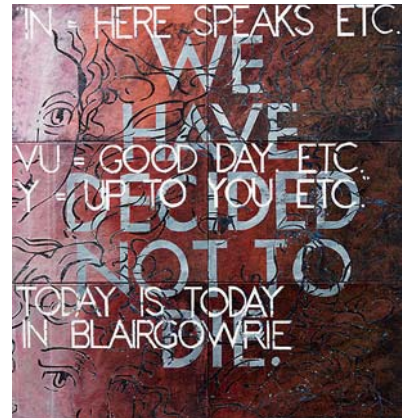
131.
Kate Beynon
The Tiger
acrylic and aerosol enamel on
canvas
1520 x 920mm
\$6000 – \$10 000

Provenance:
Acquired from Sutton Gallery,
Melbourne, March 2002

132.
Imants Tillers
Today is Today in Blairgowrie
oil on canvasboard on 6 panels
numbered in sequence from 61142
to 61147 verso
each panel 250 x 355mm,
760 x 705mm total
\$4000 – \$6000

133.
Sally Smart
*Femme Silhouette (Da Da Da
#2)*
acrylic on felt on paper, 1999 –
2000
1100 x 565mm
\$3000 – \$6000

Provenance:
Acquired from FHE Galleries,
August 2006



134.
 Susan Norrie
Precision
 oil on canvas
 title inscribed, signed and dated
 2011 verso
 630 x 950mm
 \$4000 – \$6000

Provenance:
 Acquired from Scape Christchurch
 Earthquake Recovery auction, 6th
 August, 2011



135.
 Tony Clark
Jasperware Painting
 acrylic on cotton
 title inscribed, signed and dated
 1994 verso
 original Roslyn Oxley9 Gallery
 label affixed verso
 915 x 915mm
 \$4500 – \$6500

Exhibited:
'Jasperware Paintings', Roslyn
 Oxley9, Sydney, 29 June – 23 July
 1994

Provenance:
 Acquired Christies auction, Sydney,
 August 2001



136.
 Sam Leach
Untitled (Bird)
 oil and lacquer on board
 220 x 300mm
 \$5500 – \$8500

Provenance:
 Acquired from Nellie Castan
 Gallery, Melbourne at the Auckland
 Art Fair, May 2009



137.
Ed Ruscha
Lisp
lithograph 11/90
signed and dated 1970
507 x 712mm
\$4000 – \$6000

Provenance:
Acquired Art+Object auction,
April 2011



138.
Tacita Dean
*Longstone Lighthouse (location
photograph, 1996)*
photograph from an edition of 25,
2002
350 x 530mm
\$5000 – \$7000

Provenance:
Acquired from Scape Christchurch
Earthquake Recovery auction, 6th
August, 2011



139.
David Noonan
OWL
oil on linen
title inscribed, signed and dated
2003 verso
405 x 305mm
\$4000 – \$6000

Illustrated:
Ashley Crawford, *A dose of
cinematic horror*, The Age, March
27, 2004

Provenance:
Acquired from Uplands Gallery,
Melbourne, March 2004

140.
David Noonan
Betelgeuse
oil on canvas
410 x 305mm
\$2000 – \$3000

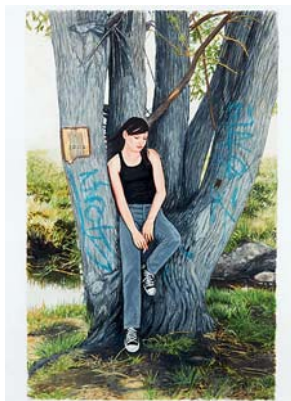
Exhibited:
The Team Show, Uplands Gallery,
Melbourne, September 2001
and acquired directly from this
exhibition



141.
Emily Floyd
Important Emerging Artist, 2004
MDF, 296 letters, 25/35
2004 Gertrude Edition, signed by
the artist
dimensions variable
\$1000 – \$1500



142.
Sean Meilak
Smoking
gouache and watercolour on paper
title inscribed and dated 2005 on
original Niagara Galleries label
affixed verso
330 x 210mm
\$1200 – \$2000



Exhibited:
Where Are They Now? Niagara
Galleries, Melbourne, January
2005 and acquired directly from
this exhibition

143.
Claire Healy & Sean Cordiero
*Wasted Consumer Ritual (parts
1 & 2)*
Giclee prints on polyester, both
2/10, 2004
signed verso
180 x 240mm
\$1000 – \$2000 (pair)



Provenance:
Acquired from Gallery Barry
Keldoulis, Sydney, August 2005

144.
Fiona Hall
Cross Purpose
lithograph, AP 5/6
title inscribed, signed and dated
2003 to the lower margin
610 x 455mm
\$2500 – \$4500



Provenance:
Acquired from Christie's auction,
Sydney, May 2005

145.
Peter Robinson
ART
oilstick on canvas
200 x 300mm
\$2000 – \$4000

Provenance:
Acquired Art+Object auction,
November 2009



146.
Peter Robinson
Femail
oil on canvasboard – check
Signed and dated '98 verso
175 x 125mm
\$300 – \$500

Provenance:
Acquired Mossgreen auction –
The Estate of Ann Lewis AO,
November 2011



147.
Peter Robinson
Untitled (stanchion)
metal
h.1010mm x w.560mm variable
\$900 – \$1500

Exhibited:
Peter Robinson, *Essential Security*,
Sutton Gallery, Melbourne, 11
March – 21 April, 2011 and
acquired directly from the
exhibition

148.
Peter Robinson
Untitled (sign)
metal
h.1560mm
\$900 – \$1500

Exhibited:
Peter Robinson, *Essential Security*,
Sutton Gallery, Melbourne, 11
March – 21 April, 2011 and
acquired directly from the
exhibition



149.

Nicholas Mangan

A Geology for Commodification

PVC sheeting, polypropylene and

Nylex domestic bin

920 x 550 x 550mm

\$2500 – \$4000

Provenance:

Acquired from Sutton Gallery,
Melbourne, June 2002

150.

Louise Weaver

*Venus Return*hand crocheted cotton thread over
figtree branch, 1996

550 x 200 x 200mm

\$3000 – \$5000

Provenance:

Acquired from Darren Knight
Gallery, Sydney, November 2001

151.
Seraphine Pick
La Mer
oil on canvas
signed and dated 2001
title inscribed on original Michael
Lett gallery label affixed verso
305 x 405mm
\$3500 – \$5000

Provenance:
Acquired from Michael Lett,
circa 2005



152.
John Reynolds
Maxim
oil and oilstick on canvas and
found screenprint, diptych
inscribed 'It says nothing against
the ripeness of the spirit that it has
a few worms
355 x 560mm overall
\$2500 – \$4000

Provenance:
Acquired Art+Object auction,
April 2008



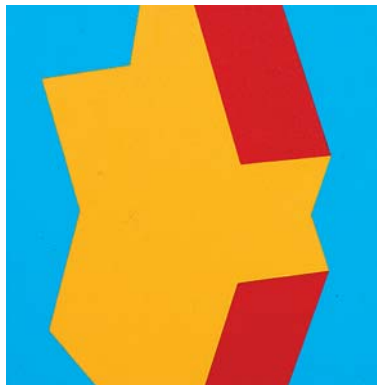
153.
Mark Braunias
Cool
enamel on board
title inscribed, signed and dated
2003 verso
430 x 360mm
\$700 – \$1200

Provenance:
Acquired from Jonathan Smart
Gallery, Christchurch, May 2009



154.
Michael Smither
Hatchcover
acrylic on canvas
title inscribed, signed with artist's
initials and dated 2014 verso
305 x 305mm
\$1000 – \$2000

Provenance:
Acquired from Diversion Gallery,
Picton, May 2014



155.

Theo Schoon

Untitled Kowhaiwhai Design

graphite, ink and coloured pencil

on paper

signed and dated '60

250 x 195mm

\$3000 – \$5000

Provenance:

Acquired from Warwick Henderson

Gallery, August 2004



156.

Reuben Paterson

Black & White T.V.

acrylic and glitterdust on canvas

title inscribed, signed and dated

2005 verso

610 x 610mm

\$6000 – \$9000

Provenance:

Acquired Art+Object auction,

November 2009



157.
Gallery exhibition card signed by
Joseph Beuys
Lucio Amelio Napoli gallery card,
1968
200 x 140mm
\$500 – \$900



Provenance:
Acquired from Conny Dietzschold
Contemporary Art Projects at the
Melbourne Art Fair, October 2000

158.
Patrick Pound
Gaspar Melchior de Jovellano.
Bandaids
mixed media on found paper
195 x 140mm
\$400 – \$600



159.
Michael Stevenson
Untitled No.7
found Jack Daniels tee shirt
mounted to board, 2/3
title inscribed, signed and dated
1994 verso and inscribed *1 of 3*
multiples
310 x 220 x 58mm
\$1000 – \$1500



Provenance:
Acquired Art+Object auction,
April 2008

160.
Richard Lewer
Weather Map 40: 16 September
enamel on jute
signed verso, title inscribed and
dated 2008 on artist's label verso
300 x 250mm
\$1500 – \$2500



Provenance:
Acquired from Lasallian
Foundation auction, Melbourne,
August 2010



161.
John Reynolds
To Live a Life is not to Cross a
Field #1
acrylic and paint marker on canvas
title inscribed, signed and dated
2016 and inscribed walk with
me...verso
420 x 300mm
\$1800 – \$2800

Provenance:
Acquired from Starkwhite, October
2016

162.

Bill Henson

Untitled Image 1996/1997

image No. CL.SH. 232 N.2

type C print, edition 5/5

title inscribed and signed

1270 x 1800mm

\$15 000 – \$25 000

Illustrated:

Dennis Cooper and Bill Henson,

Lux et Nox, (Scalo, 2002), p.29

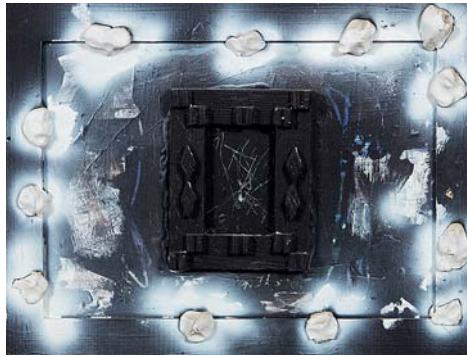
Provenance:

Acquired Tolarno Galleries,

April 2001



163.
 Dan Arps
Study for Mock Tudor painting
 mixed media
 title inscribed, signed and dated
 2010 verso
 original Michael Lett gallery label
 affixed verso
 370 x 490mm
 \$3000 – \$5000



Provenance:
 Acquired from Michael Lett,
 July 2011

164.
 Saskia Leek
Wish you Were Here
 oil and lacquer on board
 title inscribed, signed and dated
 2000 verso
 210 x 235mm
 \$1000 – \$1500

Provenance:
 Acquired Ivan Anthony, November
 2000



165.
 Saskia Leek
Sundowner
 oil on board
 title inscribed, signed and dated
 2005 verso
 original Darren Knight Gallery
 gallery label affixed verso
 216 x 298mm
 \$1200 – \$1800

Exhibited:
*Saskia Leek: Putting to sleep fierce
 beasts*, 22 February – 24 March
 2005, Darren Knight Gallery,
 Sydney and acquired directly from
 this exhibition



166.
 Angela Brennan
Thinking of you
 oil on linen
 signed and dated 2001 verso
 660 x 780mm
 \$2000 – \$3000

Provenance:
 Acquired from Niagara Galleries,
 Melbourne, November 2001



167.
 Stephen Bush
Pomme de Terre #8
 oil on linen
 title inscribed, signed and dated
 2001 verso
 790 x 1200mm
 \$7500 – \$10 000

Provenance:
 Acquired from Sutton Gallery,
 Melbourne, June 2002



168.
 Bridget Riley
One Small Step
 screenprint, 99/300
 title inscribed, signed and dated
 '09
 440 x 290mm
 \$2500 – \$5000

Provenance:
 Acquired Whitechapel Gallery,
 London, February 2014



169.
 Juan Ford
Omen
 oil and engraving on aluminium
 1200 x 2400mm
 \$4000 – \$7000

Provenance:
 Acquired from Dianne Tanzer
 Gallery, Melbourne, June 2002



170.
Pat Hanly
Op Shop Girl
oil and collage on board
title inscribed, signed and dated
1991
550 x 540mm variable
\$6000 – \$10 000

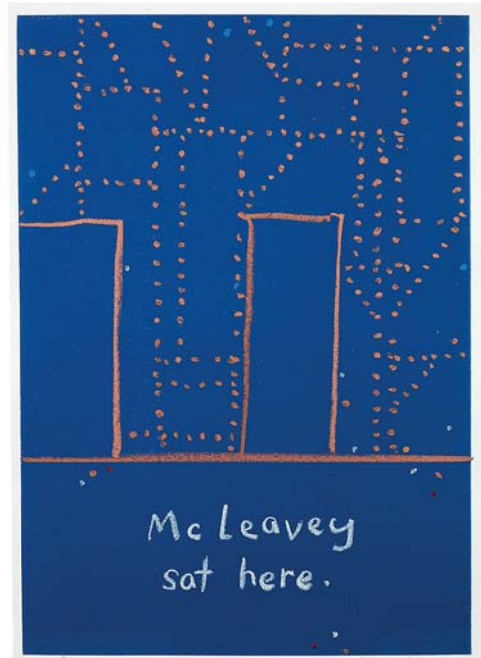
Provenance:
Acquired from Janne Land Gallery,
Wellington, June 1999



171.
John Reynolds
McLeavey Sat Here, number 41
acrylic and oilstick on canvas
title inscribed, signed and dated
2011 verso
700 x 500mm check
\$2000 – \$3000

172.
John Reynolds
Cook at Tolaga Bay
screenprint with applied pigment
title inscribed, signed and dated
1993 and dedicated 'for Peter'
590 x 430mm
\$800 – \$1200

Provenance:
Acquired directly from the artist,
1993



173.
Jenny Holzer
Lack of Charisma Can Be Fatal
wooden postcard from the *Truism*
and *Survival* series, circa 1996
90 x 140mm
\$100 – \$200

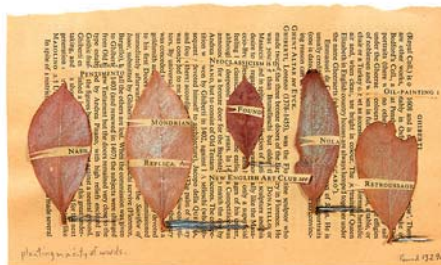


174.
Joseph Beuys
Democratic Honey
jar of honey from Omnibus
for Direct Democracy, Schloss
Freudenberg, Wiesbaden
third UK edition, No.114
h.75mm
\$100 – \$200



Provenance:
Acquired at Documenta 12, Kassel,
2007

175.
Patrick Pound
planting in a city of words
graphite, found leaves and collage
105 x 175mm
\$400 – \$800



Provenance:
Acquired from Anna Bibby Gallery,
circa 1998

176.
Peter Tyndall
*A Person Looks At a Work
Of Art/someone looks at
something... CULTURAL
CONSUMPTION PRODUCT*
lithograph on doormat, edition
68/200, 2000
610 x 410mm
\$200 – \$400

Provenance:
Acquired from the Gallery of
Modern Art: Queensland, 2008



177.
A Constructed World
Costructed World Plate
melamine, permanent marker and
china plate
diameter 210mm
\$300 – \$500

Provenance:
Acquired from Peter Walsh
Fundraising Auction, Melbourne,
2009



178.
Howard Arkley
Untitled – Creation Study
mixed media affixed to metallic
card
signed and dated 1983
520 x 325mm
\$3500 – \$5000

Provenance:
Acquired Leonard Joel auction,
Melbourne, April 2009



179.
Andrew McLeod
Design for a House
inkjet pigment print, edition of 2
signed and dated 2002
1400 x 1050mm
\$4000 – \$6000

Provenance:
Acquired from Peter McLeavey
Gallery at the Melbourne Art Fair,
October 2002

180.
Anne Zahalka
*The Metaphysician (from the
Gesture series)*
Ilfachrome print, edition 5/5
title inscribed, signed and dated
1994 on original Roslyn Oxley9
gallery label verso
960 x 730mm
\$2500 – \$3500

Provenance:
Acquired from Roslyn Oxley9
Gallery, Sydney, September 2004



181.

Paul Wrigley
*Merkava B#1*acrylic on canvas
title inscribed, signed and dated
2004 on label verso
300 x 400mm
\$1000 – \$1800

Provenance:

Acquired from Gallery Barry
Keldoulis, September 2004

182.

Blair Trethowan

*The Finishing Touch*type C print on perspex
title inscribed, signed and dated
2001 verso
500 x 745mm
\$750 – \$1250

Exhibited:

Primavera, Museum of
Contemporary Art, Sydney, 2001

183.

Gregor Kregar

*Blackie-Matthew*digital print on canvas, edition
12/12
title inscribed, signed and dated
2003
710 x 840mm
\$1200 – \$2000

184.

David Griggs

*The Buko Police No.4*acrylic on canvas
signed and dated 2006 verso
840 x 920mm
\$2000 – \$4000

Provenance:

Acquired from Kaliman Gallery,
Sydney, 2007

185.
Shane Cotton
A Walk in Paradise
lithograph 21/40
title inscribed, signed and dated 2004
565 x 760mm
\$800 – \$1200



Provenance:
Acquired from Gow Langsford Gallery,
September 2004

186.
Michael Smither
Untitled (Abstract)
acrylic on paper
initialled MDS and dated 93
610 x 430mm
\$500 – \$800



187.
Colin McCahon
15 Drawings
artist's book of 23 lithographic leaves
published by Hocken Library, 1976
signed and dated 1952 and inscribed for
Charles Brasch on the plate
275 x 207mm
\$2000 – \$3000



188.
James Lynch
We were in the jungle #3
acrylic on canvas
title inscribed, signed and dated 2003 verso
410 x 510mm
\$1200 – \$1800



Provenance:
Acquired from Uplands Gallery, Melbourne,
September 2003

189.
Gordon Walters
Tawa
screenprint from the Barry Lett multiples
series (1968)
550 x 430mm
\$1500 – \$2500



Provenance:
Acquired from Gow Langsford Gallery,
June 2001

190.
Luise Fong
Untitled, Melbourne
mixed media and carborundum on canvas
signed and dated Melbourne 1997 verso
200 x 253mm
\$500 – \$1000



Provenance:
Acquired from Robert Lindsay Gallery,
Melbourne, 1997

191.

Peter James Smith

The Magnitude of Starlight

oil on canvas

title inscribed, signed and

dated 2007 verso and inscribed

repainted 2016, same title

920 x 610mm

\$2500 – \$4500

Provenance:

Collection of the artist

192.

Amanda Marburg

Temple

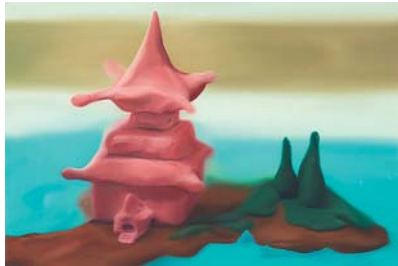
oil on linen

signed and dated 2001 verso

515 x 765mm

\$1000 – \$2000

Provenance:

Acquired from Uplands Gallery,
Melbourne, October 2001

193.

Nicholas Jones

The Holiest of All

excavated found book, 2003

220 x 148 x 45mm

\$450 – \$750

Exhibited:

Nicholas Jones, *The Museum**Aesthetic*, Gallery 101, Melbourne,July 2003 and acquired directly
from this exhibition

194.

Chris Bond

Penguin, 1956

oil on linen

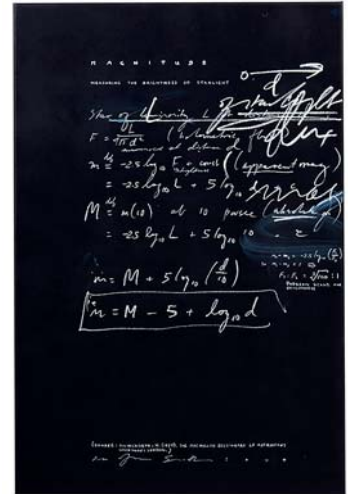
title inscribed, signed and dated

2002 verso

275 x 405mm

\$1000 – \$2000

Provenance:

Acquired from idspace, Melbourne,
April 2002

195.
 Raafat Ishak
Misery Gate
 acrylic on MDF
 title inscribed, signed and dated
 03 verso
 original Kaliman Gallery label
 affixed verso
 400 x 250mm
 \$1000 – \$2000

Exhibited:
Raafat Ishak, Kaliman Gallery,
 Sydney, 26 February – 27 March
 2004 and acquired directly from
 this exhibition



196.
 Alan Uglow
Bootleg
 silkscreen on paper, laminated to
 board, edition 10/25
 from the Globe Editions Portfolio
 No.1, 1995
 title inscribed, signed and dated
 1995 verso
 304 x 304mm
 \$200 – \$400

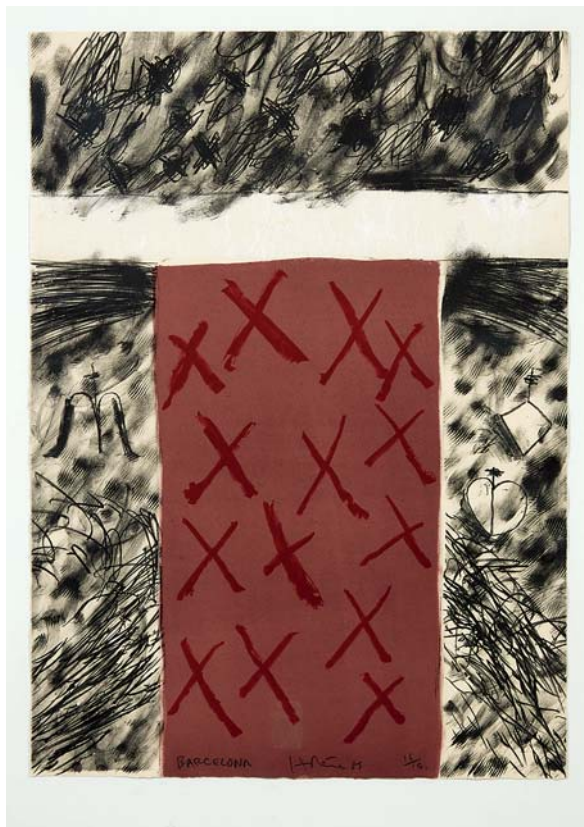
Provenance:
 Acquired Mossgreen auction –
 The Estate of Ann Lewis AO,
 November 2011

197.
 Boyd Webb
Unwrought
 colour photograph, edition of 25
 from the Globe Editions Portfolio
 No.1, 1995
 420 x 594mm
 \$500 – \$1000

Provenance:
 Acquired Mossgreen auction –
 The Estate of Ann Lewis AO,
 November 2011



198.
 Ralph Hotere
Barcelona
 lithograph 16/16
 title inscribed, signed
 and dated '88
 500 x 380mm
 \$3000 - \$5000



THE LES
AND
MILLY
PARIS
COLLEC-
TION
PART 2



Art+Object is delighted to announce the sale of the second and final instalment of the legendary Les and Milly Paris Collection, arguably New Zealand's finest and most well-known private art collection. The collection includes museum-quality paintings and photographs by the country's most iconic artists including: Colin McCahon, Gordon Walters, Theo Schoon, Margot Philips, Peter Peryer, Ann Shelton, Allen Maddox, Philip Clairmont, Tony Fomison, Peter Robinson, Don Driver, Marie Shannon and many more.

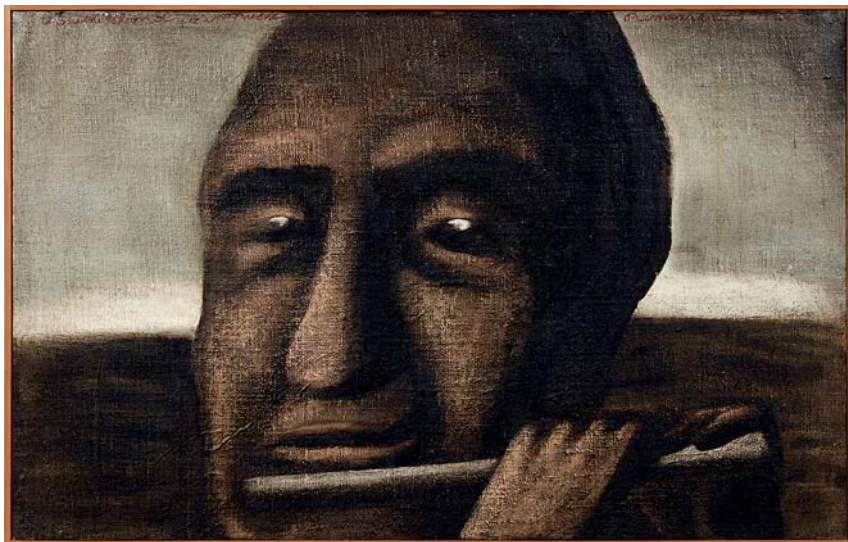
AUCTION
28 JUNE

CATALOGUE AVAILABLE
14 JUNE

Les and Milly Paris
with then Dowse Gallery
director Jim Barr.
Originally reproduced in
Art New Zealand 4, 1977.

Tony Fomison
*Ah South Island, Your Music
Remembers Me, No. 125*
oil on hessian on board, 1976
760 x 1200mm
\$180 000 – \$280 000

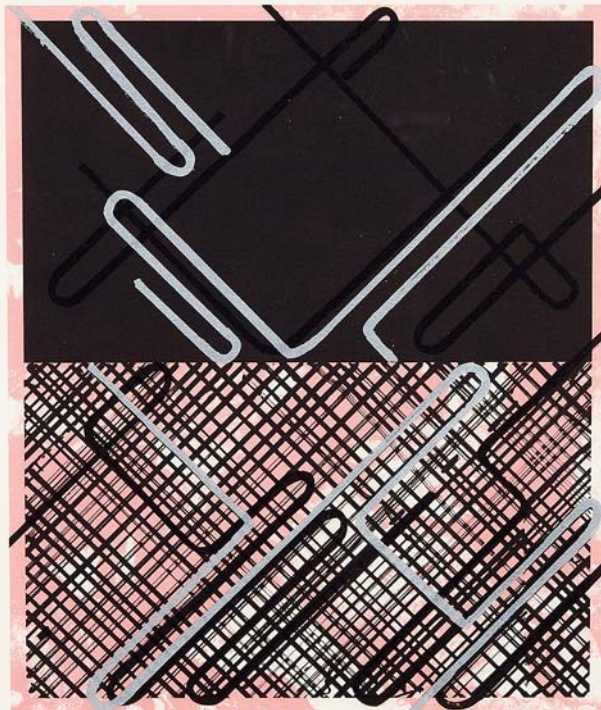
Ben Plumbly, Director of Art
+64 21 222 8183
ben@artandobject.co.nz
www.artandobject.co.nz



ART+OBJECT

NEW COLLECTORS ART

24 JUL



Entries invited

Leigh Melville
leigh@artandobject.co.nz
+64 21 406 678

Ed Moses
Shago 5
lithograph, 15/25
signed with artist's initials *EM*
and dated '89
610 x 510mm
\$1000 - \$2000

AUCKLAND

art

ARTFAIR.CO.NZ

THE CLOUD /
AKL WATERFRONT

fair

MAY 23 – MAY 27

2018

BUY OPENING NIGHT
TICKETS TO SEE IT FIRST

PRINCIPAL PARTNER

ANZ  PRIVATE



IMPORTANT PAINTINGS & CONTEMPORARY ART

16 AUG

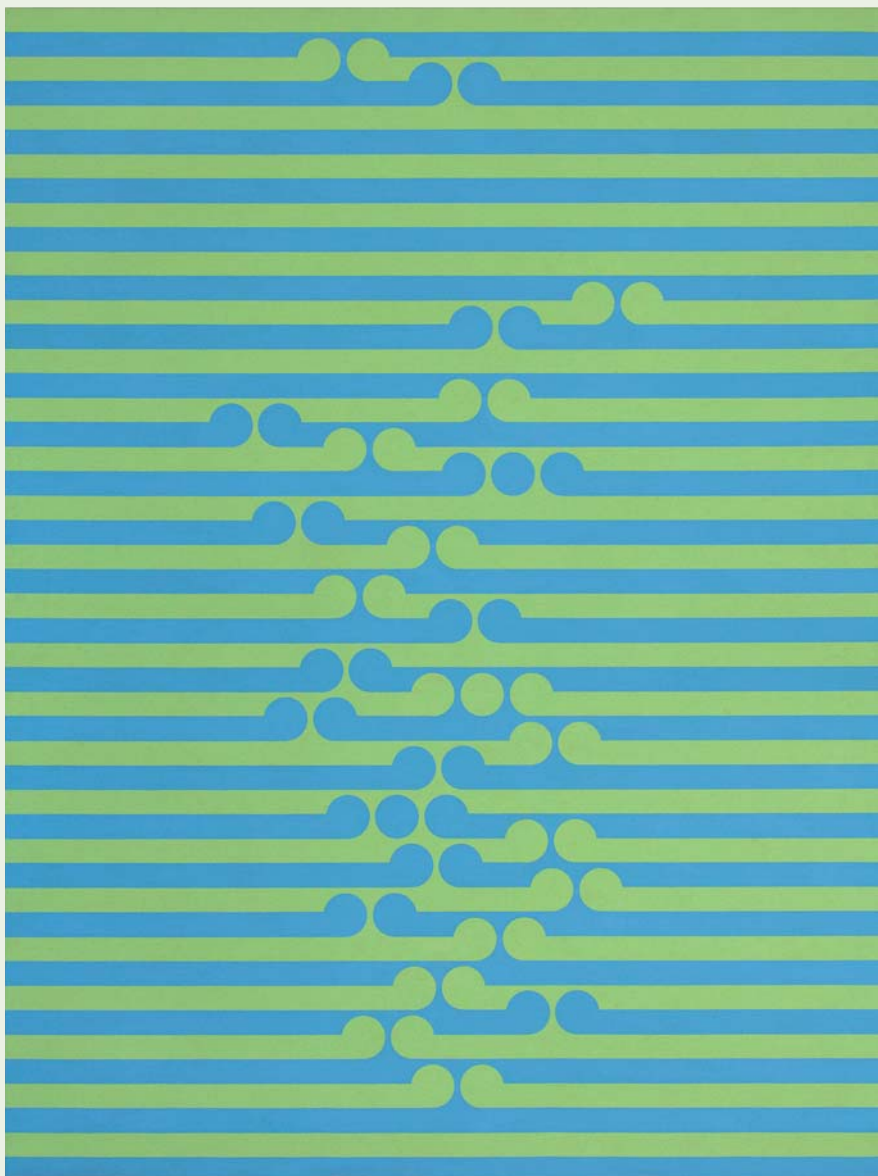
Entries invited

Ben Plumbly
ben@artandobject.co.nz
+64 21 222 8183

Max Patté
Stellar Connections
lightbox, commissioned for
iconic Matterhorn restaurant,
Wellington
1200 x 1200mm

Stellar Connections
installed in the Matterhorn,
Wellington. Image appears
courtesy of the artist.





GORDON WALTERS NEW VISION 7 JUL — — 4 NOV 2018

AUCKLAND
ART GALLERY
TOI OTAMAKI

A partnership project
between Dunedin Public
Art Gallery and Auckland
Art Gallery Toi o Tāmaki



Principal partner



Exhibition partner



Regional
Facilities Auckland
An Auckland Council Organisation



Gordon Walters *Tamatea* circa 1969 Collection Govett-Brewster Art Gallery, New Plymouth, purchased with the assistance of the Queen Elizabeth II Arts Council of New Zealand in 1969

RARE BOOKS — THE PARIS ARCHIVE

22 AUG

Les and Milly Paris are recognised as iconic New Zealand art collectors. However, their role was far from passive and as their archive of correspondence reveals they maintained lively relationships with a range of artists, gallerists and museum curators. The Paris Archive contains delightful and insightful letters revealing close relationships with artists including Toss Woollaston, Don Binney, Peter Peryer, Don Driver, Gordon Walters, Tony Fomison, Ralph Hotere and Allen Maddox to name but a few leading artworld figures from the 1960s to the 1990s. The archive also includes artist ephemera and sketches.

Entries invited until 20 July.

Pam Plumbly
pam@artandobject.co.nz
+64 21 448 200

71A Camrose Place
Aronhead
Kelowna BC
30. 12. 92

Dear Les & Milly,

Thank you for sending
me the Catalogue of 'Hit Parade'.
I enjoyed the Catalogue very much,
it is certainly one of the best to
appear in recent years and it gives a
very good idea of the extent of your
collection. You have put together
something very remarkable and
important for art in New Zealand
and I am pleased to see that this
exhibition acknowledges the fact.

I regret that I was unable to
attend the opening but will make every
effort to visit the show as soon as
circumstances permit.

The compliments of the season to
you both with every good wish for
the new year.

Yours sincerely,
Gordon Walters.





HANNAH JENSEN - WILD



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ABSENTEE & PHONE BID FORM

Auction No. 129

All Possible Worlds: The Peter James Smith Collection

31 May 2018 at 6.30pm

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

I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (17.5%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

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

Payment and Delivery: Art+Object will advise me as soon as is practical that I am the successful bidder of the lot or lots described above. I agree to pay immediately on receipt of this advice. Payment will be by cash, cheque or bank transfer. I understand that cheques will need to be cleared before goods can be uplifted or dispatched. I will arrange for collection or dispatch of my purchases.

If Art+Object is instructed by me to arrange for packing and dispatch of goods I agree to pay any costs incurred by Art+Object.

Note: Art+Object requests that these arrangements are made prior to the auction date to ensure prompt delivery processing.

Please indicate as appropriate by ticking the box:

☐ PHONE BID

☐ ABSENTEE BID

MR/MRS/MS:

FIRST NAME: _____

SURNAME: _____

ADDRESS: _____

HOME PHONE: _____

MOBILE: _____

BUSINESS PHONE: _____

EMAIL: _____

Signed as agreed: _____

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

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

New York, 1979. Sculpture Garden,
Museum of Modern Art



CONDITIONS OF SALE

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

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

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

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

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

5. Buyers premium: The purchaser by bidding acknowledges their acceptance of a buyers premium of 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 buyers premium.

Important advice for buyers

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

A. Bidding at auction: Please ensure your instructions to the auctioneer are clear and easily understood. It is well to understand that during a busy sale with multiple bidders the auctioneer may not be able to see all bids at all times. It is recommended that you raise your bidding number clearly and without hesitation. If your bid is made in error or you have misunderstood the bidding level please advise the auctioneer immediately of your error – prior to the hammer falling. Please note that if you have made a bid and the hammer has fallen and you are the highest bidder you have entered a binding contract to purchase an item at the bid price. New bidders in particular are advised to make themselves known to the sale auctioneer who will assist you with any questions about the conduct of the auction.

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

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

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

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THURS

31.05.18