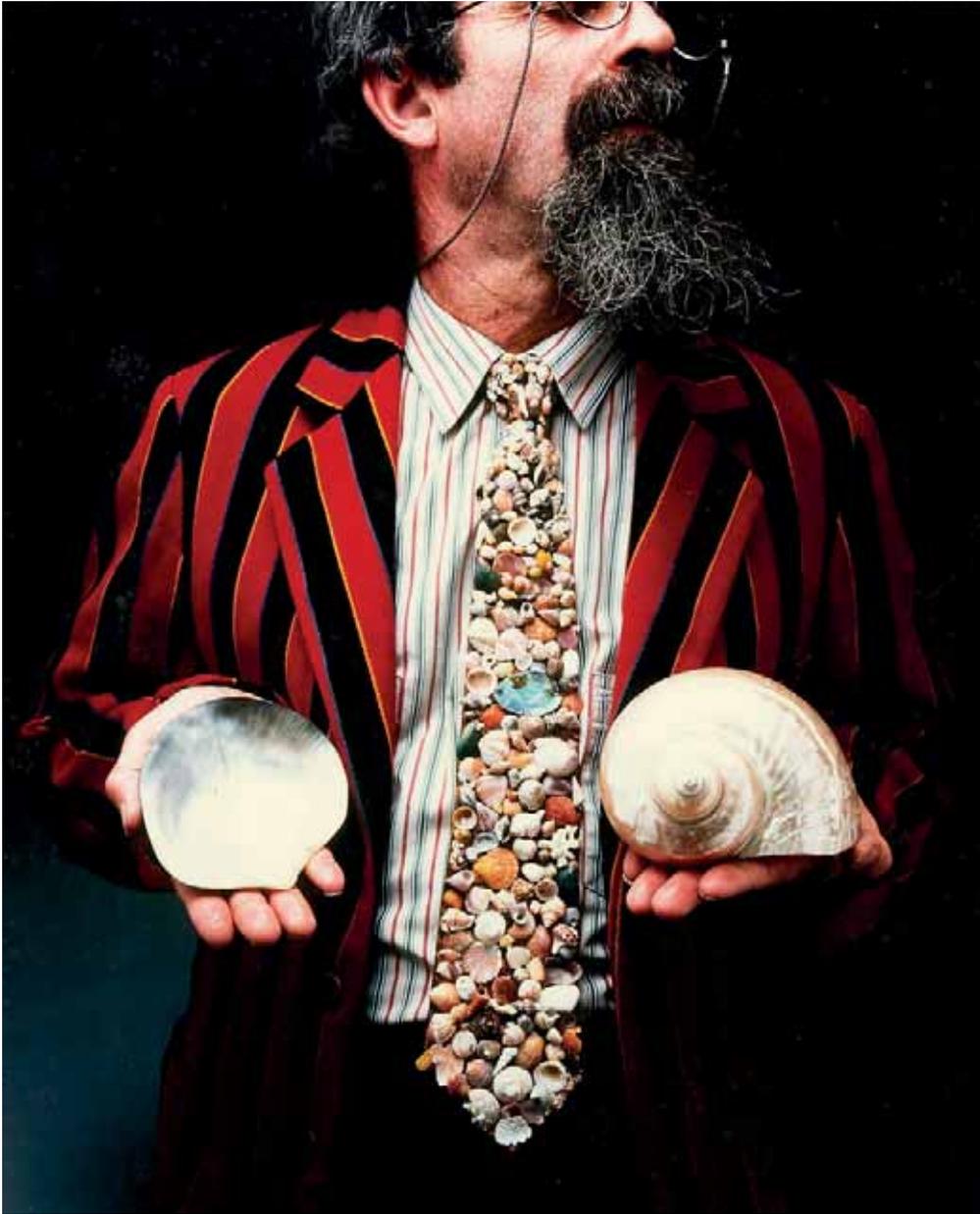


ART+OBJECT

TINING
GOLD
LECTURING
DUST:
PERRY,
TOR

Thursday 25 October at 6.30pm

Collecting Gold Collecting Dust: John Perry, Collector
and Modern Decorative Arts



COLLECTING GOLD COLLECTING DUST

AN INTERVIEW
WITH JOHN PERRY
OCTOBER 2018

Hamish Coney: Tell us about your very early upbringing. Were there art collectors in your family?

John Perry: No. I lived in a cultural desert basically. This was suburban Auckland, Greenlane, opposite the Ellerslie racecourse. Then we moved into deep suburbia when Mum and Dad bought a house off West Tamaki Road. I went to Auckland Grammar, which was a hell hole, seriously. But, I sought



Wellington, 2010. John Perry with his commissioned installation *Which Art in Heaven*.
Photograph by Ans Westra.

John Perry's career reads like a road map of the New Zealand art scene. From the early 1960s John has been an exhibiting artist, curator, gallery director, arts commentator, journalist and artists' champion for notable figures such as Dennis Knight-Turner and Theo Schoon. In recent years John has been the proprietor of Global Village Antiques in Helensville, a must-visit venue for collectors and the go-to location for film companies seeking authentic New Zealand pieces from John's collection. Art+Object's Hamish Coney spoke to John Perry the day after vanloads of period material had departed to decorate the sets of an upcoming film currently in production at various locations around New Zealand.

refuge in the art room. Jack Crippen was the Head of Department. He wore zany clothes and had sideboards! He encouraged my artistic abilities. I spent four years at Grammar and did Fine Arts prelim and went to Elam in 1960 at seventeen!

What was Elam like in those days and who were some of your fellow students?

Gretchen Albrecht, Geoff Thornley, Roger Staples, Paul Tangata and Peter Haythornthwaite were in my year. We were given drawing from the antique and still life and that sort of stuff. Also sculpture where we had to model David's nose, David's toes and David's ears. Bob Ellis had the most interesting department which was called Design for Printed Reproduction which I guess was just a curious name for being a



commercial artist. Bob wasn't head of the painting department, he had just come from England and he was full of new ideas which was great. He ran a very electric and exciting department, so I went and started Design for Printed Reproduction.

I'd been a bit of a naughty boy in my

second year because I had discovered freedom – freedom from authority. So, of course I exercised that freedom and, as a consequence, I failed some of my practical subjects and had to repeat them.

Can I ask what you were doing in your freetime? When you weren't diligently following your course work what sort of activities were you up to? Are they fit for publication?

(laughs) Most probably best if we move on! Next question.

Okay. One of the really interesting works in your collection is the large abstract by Kurt von Meier. That is a name that many people will not be familiar with in New Zealand. He arrived like an alien but had a decisive influence on the scene in the 1960s. Can you talk about Kurt von Meier?

At Elam, Art History was part of the prescription. Our first lecturer in Art History was Peter Tomory¹. He then went back to his role as Director of the Auckland Art Gallery. Then along comes Kurt von Meier and he really blew the place apart with a whole raft of new ideas and teaching methodologies. He was straight out of Princeton University and he established the Art History department which was non-existent really. We weren't sitting down and looking at slides of Renaissance paintings. It was much more exciting and vibrant. He dragged us up to the Museum to look at real things. With the benefit of hindsight Kurt von Meier, Jim Allen, Bob Ellis, and Kees Hos had a really vital role in my development as an artist and as an art appreciator.

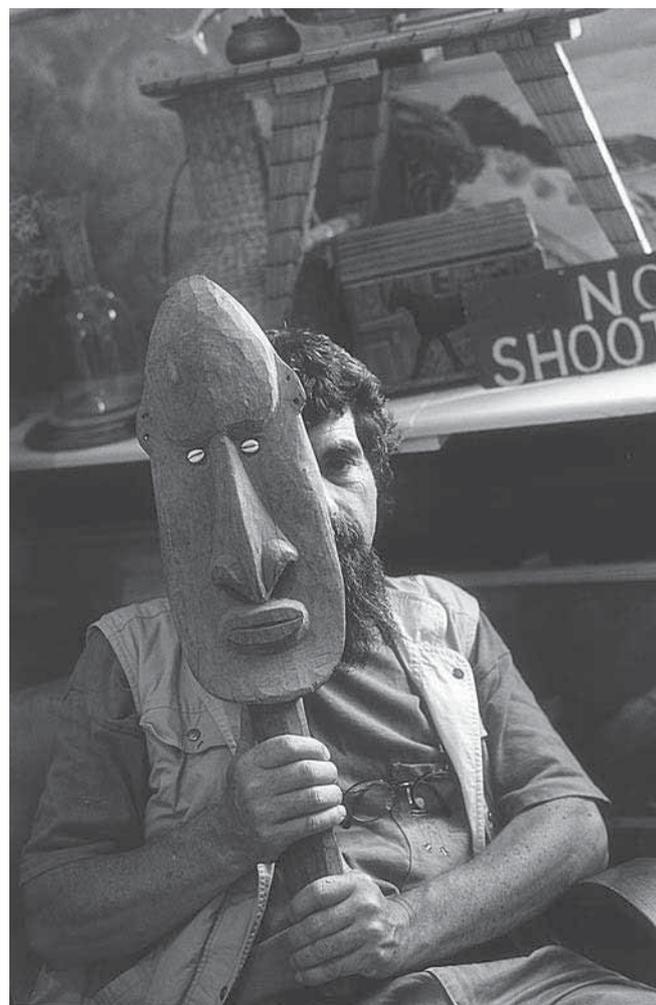
¹Peter Tomory (1922–2008) was a well known art historian and museum director. Tomory was director of the Auckland Art Gallery from 1956–1964 where he is remembered as an early champion of Colin McCahon. He went on to senior teaching positions at Columbia University New York and La Trobe University, Melbourne.

Let's talk about the Auckland art scene in the 1960s. You were an art student exercising your freedom.

Associating with people like Michael

Illingworth and other artists who had recently returned from overseas who were turning the place upside down.

The gallery scene was developing. What were the dealer galleries you were going to? How did you engage with the visual arts culture at the time?



At the time Elam moved from Newton to Symonds Street and just around the corner was The Gallery which metamorphosed into the Ikon Gallery, a really important beginning moment. New Zealand at the time was so insular, so isolated, so conservative and so conformist. The people I associated with represented point nought five percent of the population – a really minute segment of the community. In terms of galleries there was John Leech Gallery which was pretty conservative. Then Kees Hos came along and opened New Vision Gallery which started out showing New Zealand craft which was wonderful. Upstairs at His Majesty's Arcade he opened up the gallery and showed a range of really important artists including Gordon Walters and of course Theo Schoon.



Auckland, late 1950s. John Perry, second from right, on washboard performing with his high school skiffle band.

Let's talk about Theo now. You have played a role in the Theo Schoon story. In your collection there is a wonderful suite of photographs and prints which illuminate his life and work. Tell us when you first met Theo?

Theo Schoon was one of those mystery men who walked the streets of Newton with a haversack on his back. He was collecting soil and compost from various locations around the inner city to feed his gourds at Twelve Home Street. Theo became part of my world in the very early 1960s as a mystery man. He worked a lot at night at Elam and I was doing my honours in painting at that time. He would be in the darkroom, courtesy of Kurt von Meier and Bob Ellis. They would give him access to the facilities, so he could print his photographs, his Rotorua mudpool studies. The other person who was key in my development at the time was Kees Hos, who was a wonderful lecturer in graphics. Kees gave Theo access to his printing studio. There is a lovely print (lot 336) by Hos in the catalogue. Theo was a magpie, a lyre bird, taking influences from this and that source.

After art school where did your career take you?

Well for a short time I was a gallerist. In 1964 Barry Lett had come up from Wellington to study and felt disjointed at Elam. He was a very fine painter and he thought 'well there's not very much they can teach me.' He and I and Robin St. John rebooted the Uptown Gallery. We specialised in

² *Flat Landscape* was exhibited in the 1962 Auckland Art Gallery exhibition *Contemporary New Zealand Painting and Sculpture*. Works by 55 artists were featured including Don Binney, Robert Ellis, Jan Nigro, Doris Lusk, Para Matchitt, Margot Phillips, Evelyn Page, Michael Smither, Anna Caselberg, Dennis Knight Turner, Lois McIvor and Milan Mrkusich.

young and emerging artists. Dennis Knight Turner had the very first exhibition there but then the gallery floundered. Then we took over. Barry signed the lease and we helped pay the rent. We showed works by myself, Warren Viscoe, Ross Ritchie, Jeff Macklin, Para Matchitt, Teaune Tibbo, John Drawbridge and Paul Tangata. After that I had a miscellany of jobs... working in the freezing works, down on the wharves, working in clothing shops and record stores.

Then I had to go teaching and I became an art educator. I taught for a decade and I had a lot of

success as I was pushing the boundaries. I taught in two schools, Marlborough College and then I came up to Auckland to teach at Kaipara College which was a small rural school and I had total control.

I'd like to talk about John Perry the collector. Anybody who knows you or has visited Global Village Antiques in Helensville knows that you have this incredibly wide screen view of the world. Tell us about how you got started as a collector.

I have to say it was probably my early visits to the Auckland Art Gallery. Peter Tomory was the director at the time and every year he would stage a contemporary New Zealand paintings

exhibition. I had works in some of these exhibitions in the mid sixties. I walked into the gallery and I was arrested by a Colin McCahon painting called *Flat Landscape*².

This was 1962. I lodged my enquiry and rushed up to the Auckland Savings Bank on Karangahape Road. I withdrew all my studentship money in ten shilling notes, put them into a Gladstone bag and arranged a meeting with Colin McCahon and slipped him sixty six ten shilling notes for a total of thirty guineas. It was a pile of money! Colin most probably felt like



one of the richest men in the world! I bought *Flat Landscape*. Why would I buy *Flat Landscape*? It was minimal, it was strong – it arrested me.



September, 1995. John Perry, Director of the Rotorua Museum of Art & History Te Whare Taonga o Te Arawa, during renovations of the building's North East Wing.

You had a long relationship with Theo Schoon dating to the 1960s. Then in the early 1980s you curated what has been up until this moment the most significant exhibition of his work to date at the Rotorua Art Museum. Why was it important to you to, in effect, intervene and create that 1982 show in Rotorua?

Theo had always registered as hugely significant. There was no exhibition policy as such at the Gallery, but I was interested in artists who had made work in Rotorua and, of course, Theo had spent a lot of time in Rotorua. Here's an example: Colin McCahon had never made any works on a Rotorua subject. He painted waterfalls, but he never painted geysers, so I was not so interested in Colin in that context. But Theo was an artist of great interest who hadn't been surveyed. So, I rounded up everything I could find of

Theo's work and put on this exhibition. Then after the show we had had some correspondence and I then visited Theo in Australia. Then, much to my amazement there was a knock on the door and there was Theo! He arrived on my doorstep with thirty tea chests of stuff which we stored at the gallery in Rotorua. He had been persuaded by his old Dutch friend Gerald Moonen that the culture was finally more receptive. He'd been away for about a decade at that time. So, he moved into the master bedroom at Hinemoa Street. Then we got turfed out and we found some doctors' rooms in Tutanekai Street. We moved from Hinemoa to Tutanekai Street! Theo was severely incapacitated at this time. He was a heavy smoker of Camel cigarettes. He nearly died on me at one stage. As an observer of Theo's domestic arrangements – it was the three Cs: Camel cigarettes, Coca Cola and crockpots!

What is your view of Theo's as an artist? It has taken some time for him to be recognized within the culture.

As an artist Theo is a giant. I give him the credit for being amongst the first Europeans to decode Māori design systems and give them a new vitality. Almost like a new language. His enquiry began from the beginning of his time in New Zealand, in Māori Rock Art caves. There was a real cross-fertilisation. He had close relationships with leading Māori practitioners such as Pine Taiapa. Theo's carved gourds are still so radical. He arrived at that situation where he grew the gourds and then carved and decorated them, bringing together all of his cultural interactions

You've been collecting man and boy for fifty years.

Sixty!

What has collecting given you in your life?

It has stimulated me and enriched my life. Collecting has made me appreciative of three key words: the outstanding, the unusual and the extraordinary is how I would distill it. Good art is like an old fashioned policeman, it arrests you.

*The title of the catalogue is *Collecting Gold, Collecting Dust*, which is both a celebration but also a little melancholy. Does this speak to your journey?*

Yes, it does. I'm just a caretaker, a kaitiaki of this material that in many cases I've rescued. I feel like I'm running an orphanage in the sense that many of the works I've collected other people haven't seen their merit or authority. Collecting is a blessing and curse – I got a bit of an overdose of the collector's gene. I've had this burden, but it is a beautiful burden and I have no regrets.

**COLLECTING GOLD
COLLECTING DUST:
JOHN PERRY,
COLLECTOR**



**& MODERN
DECORATIVE ARTS**

Auction

Thursday 25 October at 6.30pm
3 Abbey Street, Newton Auckland

Hamish Coney in conversation with
John Perry, Saturday 20 October at 3pm

Viewing

Friday 19 October	9.00am – 5.00pm
Saturday 20 October	11.00am – 4.00pm
Sunday 21 October	11.00am – 4.00pm
Monday 22 October	12.00pm – 4.00pm
Tuesday 23 October	9.00am – 5.00pm
Wednesday 24 October	9.00am – 1.00pm

435.

Theo Schoon

Geothermal Study, Waiotapu
unique cibachrome photograph
originally taken in 1967 and later
printed in 1982 by Schoon and
John Perry from the ektachrome
transparency
475 x 475mm

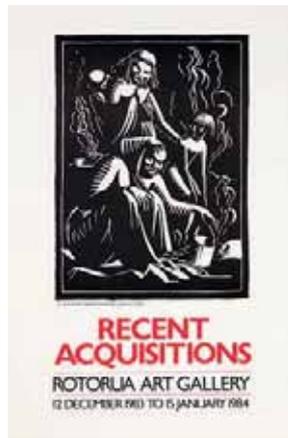
Page 1.

Portrait of John Perry
by Haru Sameshima

25.10.18

300.
Recent Acquisitions
(A. Lois White)

Rotorua Art Gallery Exhibition
Poster, 1984
395 x 260mm
\$100 – \$200

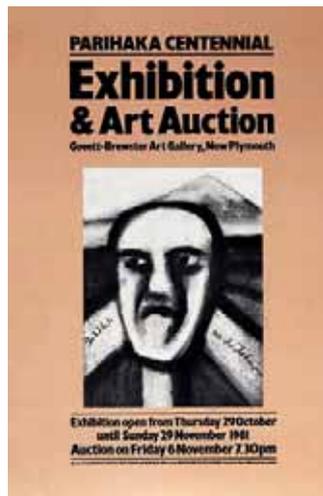


301.
Everybody Out

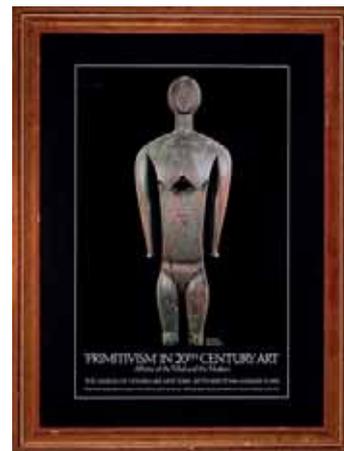
Rotorua Art Gallery Exhibition
Poster, 1985/86
415 x 295mm
\$150 – \$250



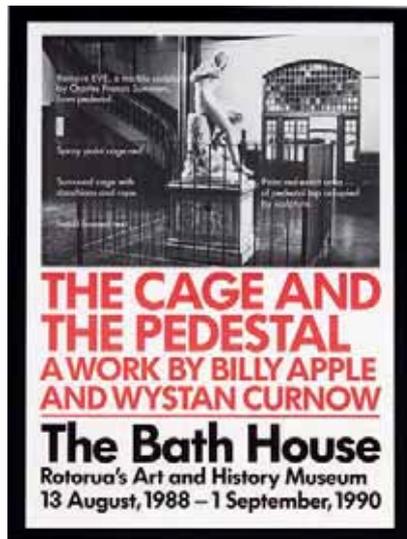
302.
Parihaka Centennial
Govett-Brewster Gallery
Exhibition Poster, 1981
(together with original
exhibition and auction
catalogue)
620 x 415mm
\$200 – \$400



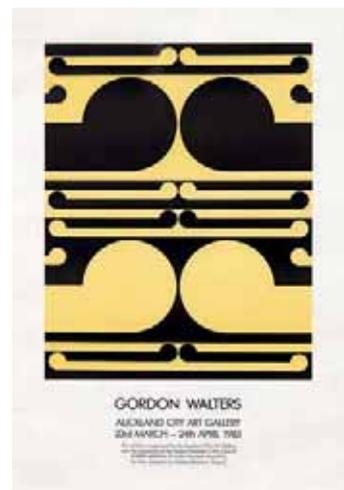
303.
*"Primitivism" in 20th
Century Art*
Museum of Modern Art
(New York) Exhibition Poster,
1984/85
895 x 575mm
\$300 – \$600



304.
The Cage and the Pedestal
*A Work by Billy Apple and
Wystan Curnow*
The Bath House, Art and
History Museum, Rotorua
Exhibition Poster, 1990
405 x 290mm
\$200 – \$400



305.
Gordon Walters
Auckland City Art Gallery
Exhibition Poster
23rd March – 24th April 1983
850 x 580mm
\$600 – \$1200



306.
 Connie Lloyd
The Road
 etching
 signed, title inscribed
 150 x 145mm
 \$150 - \$250



307.
 Connie Lloyd
Urquarts Bay
 etching
 signed, title inscribed
 110 x 160mm
 \$100 - \$200

308.
 Connie Lloyd
Evening Light
 Etching
 signed, title inscribed
 245 x 165mm
 \$150 - \$300



309.
 Connie Lloyd
Clematis
 etching
 signed, title inscribed
 \$150 - \$250

310.
 Connie Lloyd
Mt Egmont
 etching
 signed, title inscribed
 120 x 270mm
 \$150 - \$300

311.
 Connie Lloyd
Kowhai
 etching
 signed
 105 x 92mm
 \$100 - \$200

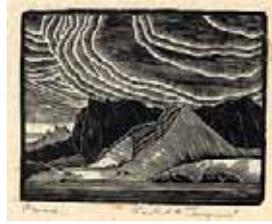


312.
 Campbell Smith
Gumdigger
 woodblock print
 signed, title inscribed
 100 x 70mm
 \$100 - \$200

313.
 Herbert Tornquist
Puriri Roots
 woodblock print
 signed, title inscribed
 70 x 55mm
 \$100 - \$200

314.
 Herbert Tornquist
Rabbit Island
 woodblock print
 signed, title inscribed
 80 x 90mm
 \$100 - \$200

315.
Herbert Tornquist
False Trunk
woodblock print
signed, title inscribed
80 x 90mm
\$100 - \$200



316.
Herbert Tornquist
Para
woodblock print
signed, title inscribed
90 x 105mm
\$100 - \$200

317.
Eric Warner (1879 - 1968)
The Goose Saw
etching, Quion Club Portfolio,
edition of 25
signed and dated 1919
265 x 185mm
\$500 - \$1000



318.
Frederick Ellis A.R.C.A.
Ponte Vecchio Florence
drypoint
title inscribed, signed
and dated 1930
190 x 195mm
\$200 - \$400

319.
John Lysaght Moore
Pied Tits
woodblock print
150 x 50mm
\$100 - \$200

320.
Leonard D Morrison
Return to England
linocut, circa 1932
signed and inscribed "To the
tune of the devil's attack"
130 x 120mm
\$100 - \$200



321.
Stephen Champ
Illustration of a Poem
by R. A. K. Mason
wood engraving, circa 1932
87 x 127mm
\$100 - \$200

322.
John Lysaght Moore
Toe Toe
woodblock
signed, title inscribed
85 x 75mm
\$100 - \$200

323.

Hilda Wiseman

Yellow Iris in Bloom

colour woodblock print
signed and stamped with
the artist's mark
220 x 150mm
\$150 – \$250mm



324.

Nancy Steen

The Whare Te Waha

woodblock print
signed, titled inscribed
85 x 120mm
\$80 – \$120



325.

Nancy Parker

Sculpture Exhibition, Battersea

lithograph 5/12
signed, title inscribed
325 x 250mm
\$350 – \$650



326.

Stewart MacLennan

Sea Holly

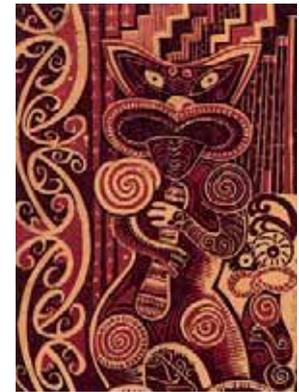
lithograph 6/15
signed, title inscribed
and dated 1959 verso
470 x 345mm
\$300 – \$500

327.

Stewart MacLennan

Cactus in Flower

lithograph 8/12
signed
470 x 345mm
\$300 – \$500



328.

John Drawbridge

Plimmer Steps, Wellington

lithograph 2/35
signed, title inscribed
and dated 1956
420 x 320mm
\$250 – \$450

329.

Barbara Hill

Untitled – Māori Motif

linocut print
signed and dated 1952
370 x 265mm
\$500 – \$800

330.

E. Mervyn Taylor

Waterfall

wood engraving, edition of 30
signed, title inscribed verso
145 x 90mm
\$500 – \$800

331.

Eileen Mayo

Late Harvest

lithograph 4/30
signed, title inscribed
380 x 590mm
\$1200 – \$1600



332.
Eileen Mayo
Black Swans
silkscreen print, 3/44
signed, title inscribed
320 x 430mm
\$1200 – \$1800



333.
Barry Cleavin
H/C – Cameo
etching
signed, title inscribed
and dated 1980
370 x 265mm
\$200 – \$400

334.
Barry Cleavin
*Girl with No Head Leaning
on Parallel Bars*
etching imp. 8/30
signed, title inscribed
and dated 1971
340 x 220mm
\$300 – \$500



335.
Jeffrey Harris
The Growth of a Dead Child
etching 10/11
signed, title inscribed
and dated 1977
145 x 115mm
\$200 – \$400

336.
Kees Hos
Variations on a Theme (B)
screenprint 1/20
title inscribed
790 x 525mm
\$250 – \$450

337.
Hamish Keith
Banana
screenprint, circa 1968
730 x 520mm
\$500 – \$1000



338.
Juliet Peter
Seascape
screenprint 5/16
signed, title inscribed
465 x 595mm
\$100 – \$300

339.
Barry Lett
Portrait of a Young Woman
screenprint
500 x 500mm
\$300 – \$500



340.
Marian Maguire
Maui Wrestles the Taniwha
etching 16/24
signed, title inscribed
and dated 2015
165 x 365mm
\$500 – \$800

341.

Burton Brothers

*Mount Tarawera in Eruption**June 10, 1886 (pair)*

photographs of period folk art paintings depicting the eruption of Mount Tarawera

135 x 195mm (each)

\$400 – \$600



342.

Gerald Jones

*Portrait of Petrus**Van Der Velden*

gelatin silver print, circa 1905

180 x 115mm

\$400 – \$700



343.

Roland Searle

*Untitled – New Zealand**Centennial Exhibition**Statue (1940)*

gelatin silver print

330 x 250mm

\$500 – \$800

344.

No lot

345.

Photographer Unknown

*Penguin Nesting on the**Sandhills, Castlecliff,**Wanganui*

gelatin silver print

title inscribed and dated

29 September, 1932 verso

130 x 185mm

\$100 – \$200



346.

New Zealand Government

Tourist Bureau

Alpine Scene, Westland

handcoloured gelatin silver print

290 x 360mm

\$300 – \$500

347.

Photographer Unknown

Northland Waterfall

Handcoloured photograph

Northern Advocate stamp verso

390 x 485mm

\$250 – \$400



348.

White's Aviation attributed

Cape Kidnappers

handcoloured gelatin silver print

485 x 590mm

\$400 – \$700

349.

A G Bikerstaff

*Church at Raukokore with**Genuine Whalebone Arch*

gelatin silver print

275 x 350mm

\$200 – \$400

350.
Maxwell Coolahan
Untitled - Texture Study
gelatin silver print, circa
early 1960s
390 x 470mm
\$500 - \$800



351.
John B Turner
Blacksmiths Shop, Johnsonville, 1967
gelatin silver print,
title inscribed and dated,
printed circa 1968-2000 verso
190 x 237mm
\$400 - \$700



352.
George Chance
Storm, Lake Wanaka
gelatin silver print exposed
through a textured screen
signed, title inscribed
\$500 - \$800



353.
George Chance
Sunshine and Shade
hand coloured gelatin
silver print
signed, title inscribed
original photographer's label
affixed verso and numbered
Camera Study 5344
415 x 565mm
\$750 - \$1250



354.
George Chance
In Cropthorne Village, Worc
hand coloured gelatin
silver print
signed, title inscribed
420 x 575mm
\$600 - \$1000



355.
George Chance
Winter Sunshine
hand coloured gelatin
silver print
signed, title inscribed
original photographer's label
affixed verso and numbered
Camera Study 5290
420 x 570mm
\$750 - \$1250



356.
Gil Hanly
Barry Brickell's Driving Creek Railway, Circa 1980s
gelatin silver print
260 x 370mm
\$700 - \$1200



357.
Una Garlick
Georgina
gelatin silver print
signed, title inscribed
97 x 74mm
\$100 – \$300



358.
Archibald Stuart Peterson
Tattooed Chief
engraving
signed, title inscribed
285 x 210mm
\$250 – \$500

359.
Arthur Iles
*Māori Girl with Korowai
in a Bush Setting*
hand coloured gelatin silver print
190 x 130mm
\$200 – \$400



360.
J.R. Blencowe
Māori Mother
contact print from the original
glass plate negatives
taken in Rotorua near the
beginning of the 20th century
185 x 135mm
\$200 – \$400

361.
D.M. Douglas
*Mrs Carrol Aged 101 years,
Died 1951*
gelatin silver print
335 x 270mm
\$250 – \$450



362.
Harry Linley Richardson
Portrait of a Māori Man
oil on board
445 x 535mm
\$1500 – \$3000

363.
Arthur Iles
Twin Guides of Whaka
gelatin silver print
title inscribed and marked with
photographer's imprint Iles Photo
(no.205) Rotorua
200 x 140mm
\$400 – \$700



364.
Eleanor Brown
*Orakei, Bastion Point and
Kohimarama Beach*
watercolour
signed, title inscribed and
dated 1900
160 x 190mm
\$500 – \$1000



365.
Hilda Wiseman
Old Mill, Auckland
hand coloured linocut
signed, title inscribed
195 x 140mm
\$200 – \$400

366.
Trevor Lloyd
An Old Landmark, Auckland
etching
signed, title inscribed
290 x 180mm
\$400 – \$800



367.
Vintage Partington – Victoria
Flour Mills Sack
Symonds Street, Auckland
340 x 210mm variable
\$100 – \$300

368.
Ida Eise
Manukau Harbour
oil on board
signed and dated 1947
405 x 345mm
\$1500 – \$3000

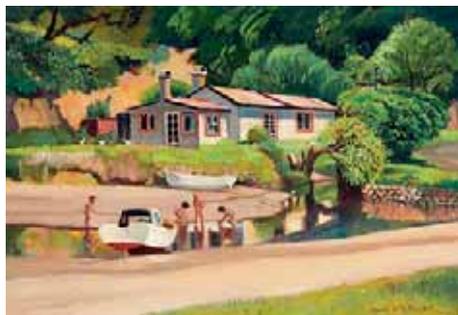
369.
Bessie Christie
Coastal Scene
oil on card
signed
380 x 510mm
\$1000 – \$2000



370.
Nelson Thompson
All Saints Church, Howick
ink and watercolour on paper
signed, title inscribed on
artist's label verso
355 x 555mm
\$400 – \$700

371.
Bessie Christie
The University Tower
ink and watercolour on paper
signed, title inscribed
220 x 170mm
\$300 – \$600

372.
Cyril Whiteoak
Summer Idyll
oil on board
signed
370 x 540mm
\$450 – \$750



373.

J.E. Robinson

*Whangarei Heads from
Marsden Point*

oil on canvas

signed and dated 12/2/92,

title inscribed verso

197 x 397mm

\$400 – \$800



374.

Eric Lee-Johnson

Northland Farm Scene

ink and watercolour on paper

signed and dated '72

440 x 585mm

\$1000 – \$2000



375.

E. Frome

Lake Taupo Scene

watercolour

signed and dated 1914

250 x 340mm

\$400 – \$700



376.

W. Pennington

Waiwera Beach Camp

watercolour

signed and dated 193? Indecipherable

190 x 205mm

\$300 – \$600

377.

Arthur Thompson

Cement Works, Warkworth

ink and watercolour on paper

title inscribed

original Ferner Gallery label verso

480 x 515mm

\$500 – \$1000

378.

Elise Mourant

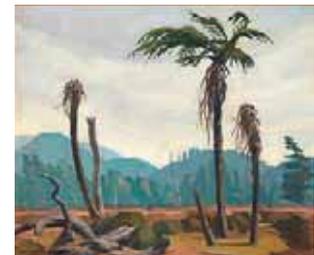
Rural Homestead

watercolour

signed

325 x 465mm

\$250 – \$400



379.

Eric Lee Johnson

Backblocks Shed, North Auckland

ink and watercolour on paper

signed and dated 1949

285 x 440mm

\$800 – \$1500

380.

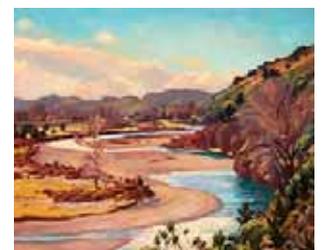
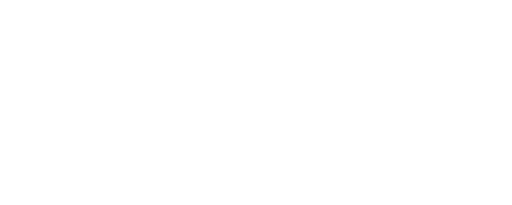
Irvine Major

Pungas, West Coast, South Island

oil on canvas, mounted to board

375 x 440mm

\$500 – \$1000



381.

Irvine Major

Winter, Takaka River

oil on canvas, mounted to board

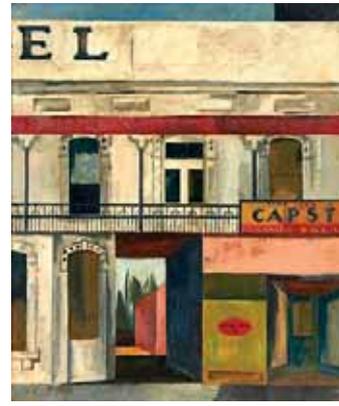
signed, title inscribed and

signed verso

490 x 590mm

\$600 – \$1200

382.
Irvine Major
Burnt Trees, Takaka
oil on canvas, mounted to board
signed
370 x 445mm
\$500 – \$800



383.
Alan Leary
Hotel, Palmerston North
oil on card
signed and dated '54,
title inscribed verso
590 x 490mm
\$300 – \$500

384.
Arthur Cecil Hipwell
Hills at Te Whaiti
charcoal on paper
signed, title inscribed verso
235 x 340mm
\$300 – \$500



385.
Rata Lovell-Smith
Mason River, Inland Kaikoura Route
oil on canvas, laid onto board
signed, title inscribed and
dated 1946 verso
335 x 430mm
\$1000 – \$2000



386.
Cecil F. Kelly
Mount Howe, Otira
watercolour
signed, title inscribed verso
270 x 375mm
\$600 – \$1000

387.
Basil Honour
Lowtide on the Coast
oil on canvas laid onto board
290 x 390mm
\$400 – \$700



388.
Peggy Spicer
Colonial Villa
ink and watercolour
200 x 210mm
\$250 – \$450

389.
F. Gregory
Coastal Trader in Stormy Sea
watercolour with highlights
in white
signed, circa 1955
120 x 215mm
\$250 – \$450

390.
Ivy Coupland
Coastal Homestead
watercolour
signed
160 x 235mm
\$300 – \$600



391.

John Gould

Apteryx Owenii

handcoloured lithograph, plate 3
from volume 6 of *The Birds of
Australia* (7 volumes in total)
published London, 1848
360 x 540mm
\$400 - \$800



392.

J & E Gould

Apteryx Australis

handcoloured lithograph, plate 10
from volume 1 of *Transactions of
the Zoological Society*, published
London 1835
230 x 285mm
\$250 - \$500



393.

Artist Unknown, initials HMC

Untitled - New Zealand

Logging Scene

watercolour
signed with artist's initials
225 x 310mm
\$500 - \$800



394.

Edward William Payton

New Zealand Bush Stream

oil on canvas
signed with artist's initials
and dated '94
540 x 360mm
\$800 - \$1500



395.

Trevor Lloyd

Tree Ferns

oil on metal panel
290 x 220mm
\$800 - \$1500

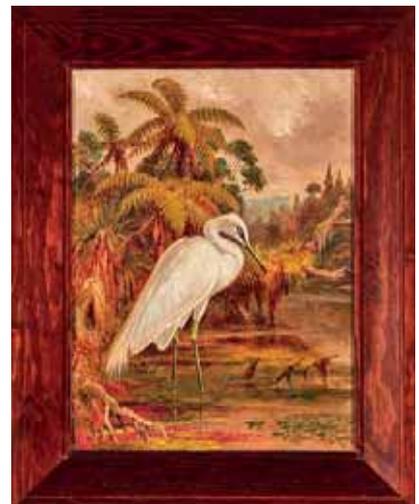


396.

Trevor Lloyd

Kotuku

oil on canvas laid onto board
390 x 290mm
\$700 - \$1200



397.
Trevor Lloyd
Tree Ferns
etching
signed, title inscribed
340 x 225mm
\$500 - \$800



398.
Trevor Lloyd
His Majesty the Kauri
etching
signed, title inscribed
355 x 235mm
\$500 - \$800



399.
Rei Hamon
*Taraire Leaf, Flower
and Berry*
ink on paper
signed and dated 20-10-71
140 x 105mm
\$200 - \$400

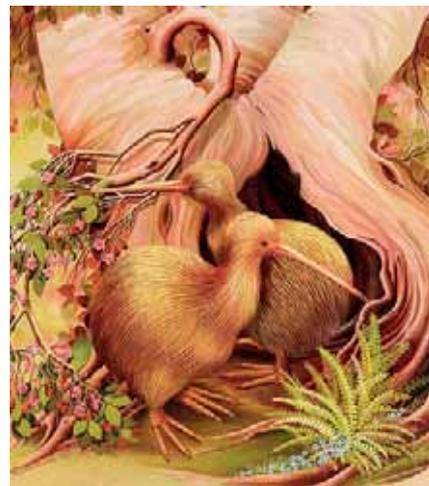
400.
Rei Hamon
Kowhai in Bloom
ink on paper
signed and dated 1971
and inscribed No.46
165 x 135mm
\$200 - \$400



401.
Sir Edwin Sandys
*Waterfall in Tongariro
National Park N.Z.*
charcoal on paper
575 x 520mm
\$500 - \$800

402.
Cyril Whiteoak
Waitakere Kauri
ink and watercolour
signed and dated 1963
535 x 340mm
\$400 - \$800

403.
Emmanuela Hill
Kiwi Bush Fantasy
gouache on paper
signed
S80 x 245mm
\$400 - \$800



404.

John Ritchie

*Smoke and Desolation,
Cassino, Italy*gouache on paper, circa 1944
signed, title inscribed verso
240 x 295mm
\$1200 – \$1800

405.

Keith Patterson

*Gesturing Figure*gouache on paper
signed and dated '62
385 x 290mm
\$200 – \$400

406.

Robert Ellis

*Dynamic Shell Form*acrylic on paper
signed, circa 1958
710 x 515mm
\$1500 – \$3000

407.

Basil Honour

*The Big Tree*oil on canvas
signed and dated '67,
title inscribed verso
610 x 500mm
\$700 – \$1200

408.

Malcolm Warr

*King Punga*oil on board
signed and dated '66, title
inscribed and dated on original
John Leech Gallery label verso
565 x 400mm
\$500 – \$1000

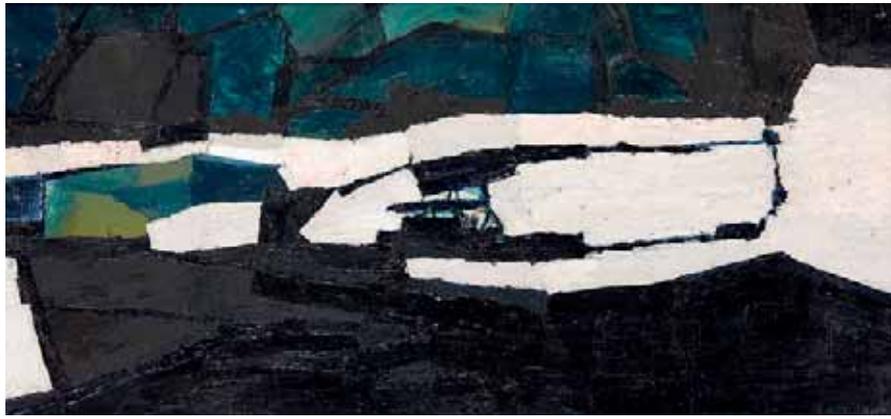
409.

Kurt Von Meier

Karekare

PVA on board
signed, title inscribed &
signed with artist's initials
and dated 1962 verso
565 x 1200mm
\$1000 - \$2000

Catalogue note: Kurt von
Meier (1934 - 2011) was a
distinguished American
academic and teacher
at UCLA, Princeton and
California State University.
From 1962 to 1964 he was
Elam Art School's first
lecturer in the History and
Theory of Fine Arts



410.

Des Helmore

Interlocking Structures

oil on board, circa 1964
705 x 910mm
\$600 - \$1000



411.

William Jones

Tonal Composition

acrylic, mixed media and
collage on paper
signed with artist's initials
and dated 1965
400 x 460mm
\$350 - \$550

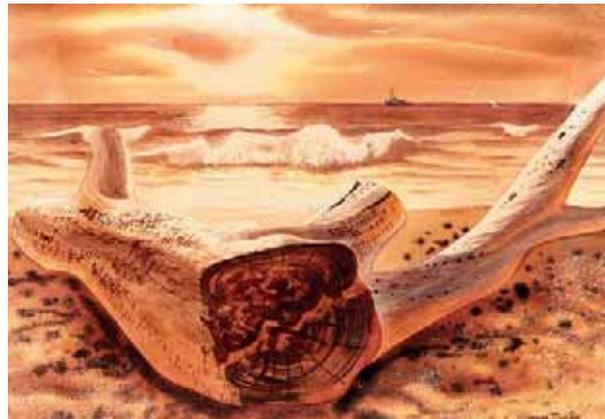


412.

E. Mervyn Taylor

Driftwood

watercolour
signed
250 x 350mm
\$1500 - \$2500



413.

E. Mervyn Taylor

River in Flood

watercolour
signed and dated 1952
215 x 345mm
\$700 - \$1200



414.
Nancy Parker
Summer Nude
ink and watercolour on paper
signed
230 x 240mm
\$300 – \$500



415.
Elizabeth Kelly
Portrait of a Woman
oil on board
signed
325 x 240mm
\$1200 – \$1800



416.
Geoffrey Fairburn
Yellow Abstract
watercolour
signed and dated 1960,
title inscribed verso
420 x 320mm
\$400 – \$800



417.
Geoffrey Fairburn
Flag Day 1
watercolour
signed and dated 1960, title
inscribed to the matto verso
370 x 280mm
\$400 – \$800



418.
Guy Ngan
Series Twenty Nine
screenprint 6/22
signed, title inscribed and dated
1976 and stamped with the
artist's mark
500 x 705mm
\$500 – \$800



419.
A.R.D. Fairburn
*Hand stamped material with
Māori Rock Art designed
after Theo Schoon*
signed with artist's stamp
lower right
580 x 780mm
\$1000 – \$1500



420.
A.R.D. Fairburn
*hand stamped material with
Māori Rock Art designed
after Theo Schoon*
signed with artist's stamp
upper right
580 x 780mm
\$1000 – \$1500



421.
Dennis Knight Turner
Study of Rock Art Figures
gouache and ink and wash
on paper
277 x 232mm
\$800 - \$1500

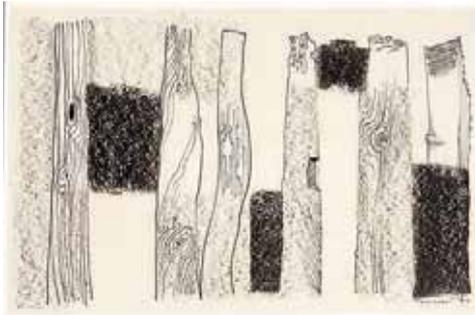


422.
Dennis Knight Turner
Fence Posts
ink and charcoal on paper
signed and dated '57, title
inscribed verso
230 x 350mm
\$500 - \$800

423.
Dennis Knight Turner
Punga
graphite on paper
signed, title inscribed
and dated 90
370 x 265mm
\$700 - \$1200



424.
Dennis Knight Turner
*Fencing Wire and
Thistles, Waitomo*
Ink and watercolour on paper
signed and dated 57
220 x 340mm
\$600 - \$1000



425.
Dennis Knight Turner
Royal Hotel, Onehunga
wax and watercolour on
paper, circa 1963
signed, title inscribed on
original Moller's Gallery
label affixed verso
490 x 635mm
\$400 - \$800



426.
Dennis Knight Turner
Untitled Mural – Harvest
oil on canvas, circa 1950
800 x 1720mm
\$6000 – \$10 000

Illustrated: Richard Wolfe,
*A Continuous Line: The Art of
Dennis K. Turner*, The University
of Auckland, 2013, p. 17



427.
Dennis Knight Turner
Taniko
watercolour
signed, title inscribed
and dated 12-9-92
440 x 365mm
\$2000 – \$4000

428.
Dennis Knight Turner
Five Dead Trees
oil on canvas laid onto board,
circa 1954
600 x 730mm
\$4500 – \$7500

Illustrated: Richard Wolfe,
*A Continuous Line: The Art of
Dennis K. Turner*, The University
of Auckland, 2013, p. 29



429.
Dennis Knight Turner
Pungas and Parasites
oil on board
title inscribed, signed and
dated 1954 verso, original *Here,*
There, Here, Sarjeant Gallery
(Whanganui) label affixed verso
500 x 600mm
\$5500 – \$8500

Illustrated: Richard Wolfe,
*A Continuous Line: The Art of
Dennis K. Turner*, The University
of Auckland, 2013, p. 30



430.
 Gil Hanly
*Theo Schoon Enacting a
 Balinese Dance Pose*
 gelatin Silver Print, circa 1983
 195 x 285mm
 \$600 - \$1200



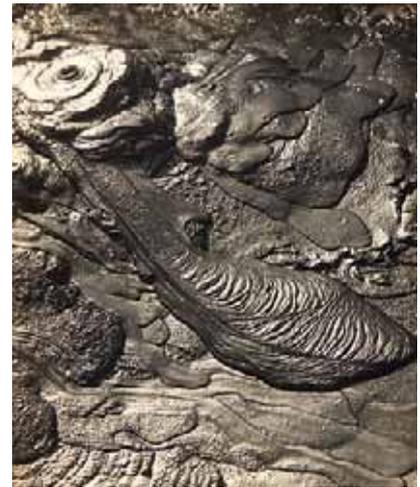
431.
 Theo Schoon
*Waiootapu Mudpool Study -
 Concentrated Rhythm*
 vintage gelatin silver print
 signed and dated 1951
 235 x 280mm
 \$500 - \$800



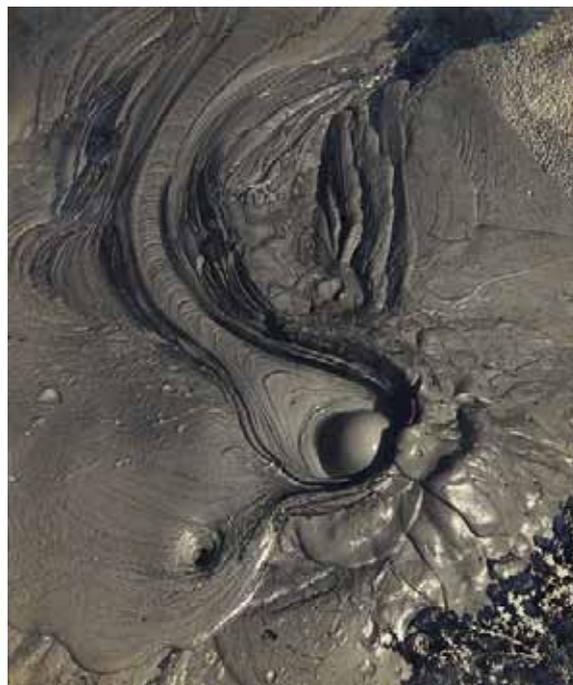
432.
 Theo Schoon
Waiootapu Mudpool Study
 gelatin silver print
 285 x 235mm
 \$500 - \$1000



433.
 Theo Schoon
*Waiootapu Mudpool Study
 - Contrasting Light*
 gelatin silver print
 285 x 235mm
 \$500 - \$1000



434.
 Theo Schoon
*Waiootapu Mudpool
 Formation*
 vintage gelatin silver print
 dated 1951 verso
 282 x 235mm
 \$500 - \$800



435.

Theo Schoon

Geothermal Study, Waiotapu

unique cibachrome photograph
originally taken in 1967 and later
printed in 1982 by Schoon
and John Perry from the
ektachrome transparency
475 x 475mm
\$4000 - \$7000



436.

Theo Schoon

Māori Boy with Hoe

large vintage gelatin silver print
360 x 290mm
\$500 - \$1000

437.

Theo Schoon

Spirits and Clouds

linoblock print, circa 1982
320 x 235mm
\$700 - \$1200



438.
 Theo Schoon
Māori Thigh Tattoo Design
 screenprint, circa 1971
 263 x 185mm
 \$600 – \$1000

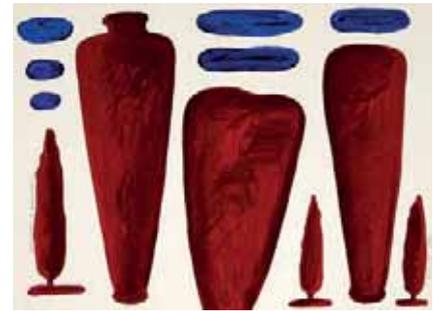


439.
 Theo Schoon
*Mythological Bird in the
 Opihi River Style*
 linoblock print
 signed
 337 x 337mm
 \$4000 – \$7000

440.
 Theo Schoon
press moulded stoneware dish
 decorated with an impressed
 Theo Schoon stamp design
 ?? Note on glaze
 circa 1984
 250 x 290mm
 \$6000 – \$10 000

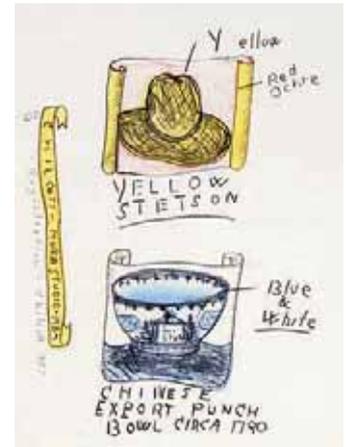
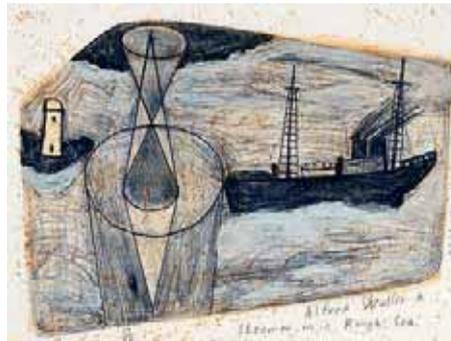


441.
Gavin Chilcott
Basaltware + Self
synthetic polymer on paper
signed, title inscribed
and dated 1989
540 x 745mm
\$700 – \$1200



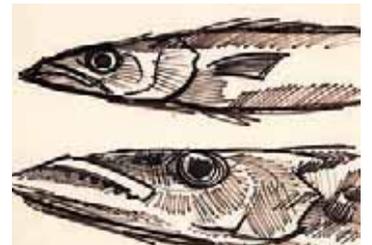
442.
Gavin Chilcott
Terracotta & Landscape
acrylic on paper
signed, title inscribed
and dated 1990
560 x 750mm
\$700 – \$1200

443.
Gavin Chilcott
Steamer in a Rough Sea
lithograph, 17/25
signed, title inscribed
and dated 1987
290 x 390mm
\$300 – \$500



444.
Gavin Chilcott
Registration
lithograph, 14/18 (Muka Studio)
signed, title inscribed
and dated 1987
250 x 350mm
\$200 – \$400

445.
Gavin Chilcott
*A Survival Box: A Response
to Generic Packaging*
lithograph
signed, title inscribed
and dated 1987
575 x 560mm
\$400 – \$800



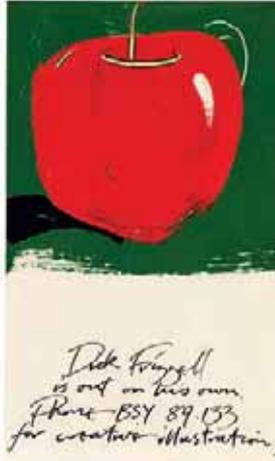
446.
Michael Smither
K Road Fish Shop Study
ink on paper
260 x 365mm
\$300 – \$500

447.
Dick Frizzell
On the Button
mixed media on card
signed, title inscribed
and dated 11/11/93
100 x 145mm
\$200 – \$400



448.
Dick Frizzell
Untitled - Button Motif
found buttons affixed to found
photograph, circa 1964
160 x 110mm
\$400 – \$700

449.
Dick Frizzell
Pakiri Still Life
mixed media on paper
signed, title inscribed
and dated 31/10/82
210 x 280mm
\$500 - \$1000



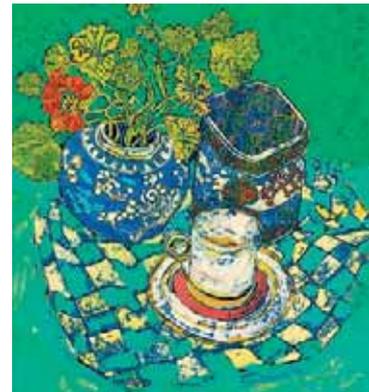
450.
Dick Frizzell
Dick Frizzell is out on His Own
enamel on card
signed, title inscribed
147 x 88mm
\$400 - \$800

451.
Jeff Thomson
Queen Scallop
formed steel
signed with artist's initials and
dated '94, title inscribed, signed
and dated verso
h.85mm
\$250 - \$400



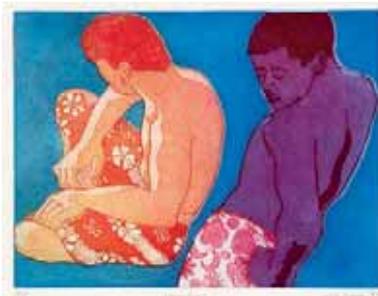
452.
Jeff Thomson NZC
Four Scallops
formed steel
signed and dated 1994,
dedicated to John Perry verso
h.220 x 185mm
\$800 - \$1200

453.
Ross Ritchie
Organic Forms
acrylic and mixed media on paper, circa 1975
705 x 510mm
\$500 - \$800



454.
Simon Ogden
Night Songs II
found linoleum
signed, title inscribed and dated 1998 verso
285 x 250mm
\$500 - \$800

455.
Ilsa Posmyk
Oriental Green
enamel on board
signed and dated '96,
title inscribed verso
230 x 215mm
\$100 - \$200



456.
Jan Nigro
Lava-Lava
etching A/P
signed, title inscribed and dated '84
275 x 335mm
\$300 - \$600

457.
Alan Taylor
Te Kooti
ceramic relief
signed, title inscribed and dated 1971 verso
190 x 170mm variable
\$300 - \$600

458.

Richard Killeen

Stories We Tell Ourselves

mixed media on rag paper
signed, title inscribed and
dated 16 May 1987
385 x 575mm
\$2000 – \$3000



459.

Pat Hanly

Love Each Other

signed, title inscribed and
dated '69 and inscribed
Chance Study
collage acrylic on paper
325 x 375mm variable
\$3000 – \$5000

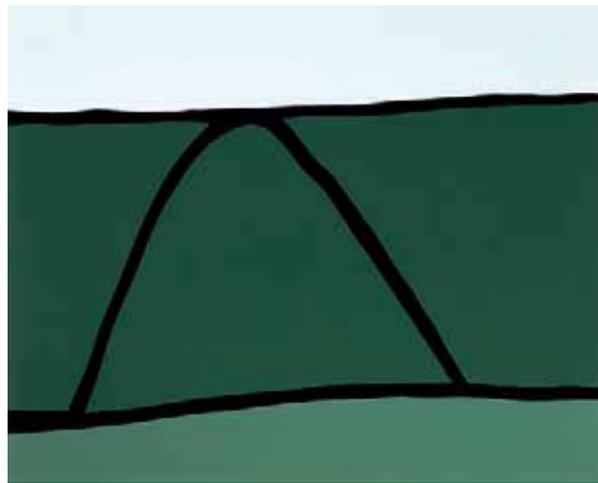


460.

Colin McCahon

North Otago Landscape

screenprint from the
Barry Lett Multiples
460 x 570mm
\$2500 – \$4000



461.

Robin White

Postcard from Pleasant Island II

screenprint 16/30
signed, title inscribed and
dated 1989
295 x 450mm
\$1000 – \$1500

462.

Robin White

Postcard from Pleasant Island III

screenprint 16/30
signed, title inscribed and
dated 1989
300 x 450mm
\$1000 – \$1500

463.

Robin White

The Black Standard

screenprint 3/6
signed and dated Dec 1981
365 x 240mm
\$800 – \$1500



464.
Robin White
Tui Tui
ink and acrylic on two
polypropylene canvases
signed, title inscribed and
dated 2006 verso
720 x 1620mm each
\$50 000 – \$70 000

Dame Robin White's artistic journey after graduation from Elam Art School in 1967 is one of the most singular in all New Zealand art history. At each step her artwork has reflected her close connection with her surroundings, lifestage and a clearly communicated set of cultural, conceptual and spiritual beliefs. It is these strongly held beliefs that give her work resonant and unequivocal pictorial weight.

Her trajectory is that of the life less ordinary, but her early career was similar to many of her contemporaries and that of John Perry himself, that of the young school teacher, juggling family career and her art, usually in that order. Her 1970s New Zealand based screenprints and canvases are amongst the most iconic images of the period. From 1982 White lived on the Pacific island of Kiribati in the Micronesian region. Her artwork of the 80s and 90s is again some of the more distinctive by any New Zealand artist of the period, reflecting White's commitment to not simply observe the Gilbertese way of life, but to participate.

After 17 years White returned to New Zealand in 1999 and set about engaging with the wider Pacific community in the creation

of spectacular collaborative Tapa cloth installations.

At each juncture White's oeuvre is defined by the intersection of creative direction and technical mastery – a sense of fealty to and a joy in the making process that externalises the artist's methodology and understanding that in many cultures including that of Tangata Whenua, many of the greatest artworks required many months and years of communal making *and* that in that process much of the cultural meaning can be located.

The title of this pivotal 2006 two-part work *Tui Tui*, refers not to the New Zealand bird but to the sooty ash of the candlenut (tuitui) found throughout Polynesia. The birds depicted are Magpies who like Pakeha have adopted New Zealand as their home to the point they too have become part of the cultural fabric. The freize-like narrative structure, deployment of text and the exhortation to listen and learn (whakarongo) allow *Tui Tui* to operate between the language, culture and aesthetics of the wider Pacific region that it gives voice to – and is itself a voice within.

Hamish Coney



465.
 Mark Adams
Concrete Garden Sculptures, 1047
Dominion Road extension
 2 cibachrome prints, circa 1996
 180 x 220mm
 \$1500 – \$2500 (pair)



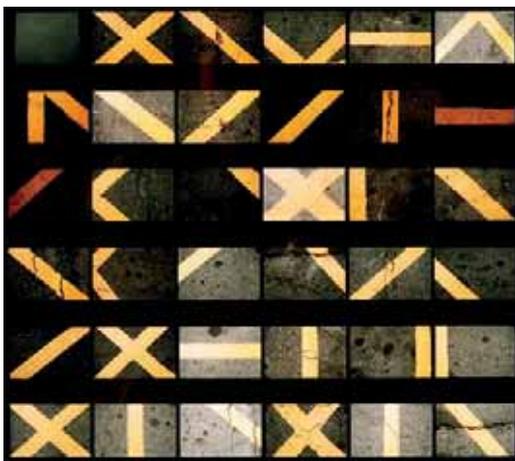
466.
 Robin Morrison
D. Dodds & Son, The Family Butcher,
Kaitangata, Otago
 cibachrome print
 original Auckland Museum Travelling
 Exhibition label affixed verso
 260 x 390mm
 \$1000 – \$1500

467.
 Murray Hedwig
Steel Works
 4 gelatin silver prints, 1/25
 signed and dated 1980
 175 x 740mm overall
 \$100 – \$200



468.
 Murray Hedwig
Roadmarkings, Yellow
 Cibachrome, 5/25
 signed and dated 1980, title inscribed
 verso and annotated, printed 1981
 210 x 230mm
 \$100 – \$200

469.
 Photographer Unknown
Amelia Oppenheim at a Tangi
 cibachrome print, circa 1995
 195 x 295mm
 \$250 – \$450



470.
 Mark Adams
*"The Food Basket of
 Rakaihautu" from Horomaka*
 gold toned silver bromide
 print, edition of 5 (diptych)
 inscribed The Eyes of the
 Crab, Kaituna, Waihora,
 Te Ahu Patiki
 title inscribed, signed
 and dated 1991 verso
 (printed 2004)
 510 x 1220mm overall
 \$5500 – \$7500



Illustrated: Mark Adams
 and Harry Evison, *Land of
 Memories: A Contemporary
 View of Places of Historical
 Significance in the South Island
 of New Zealand* (Auckland,
 1993), pl.24a – 24b

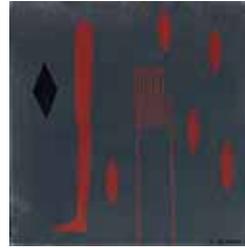
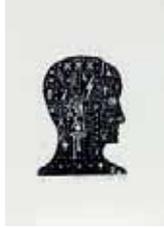
471.
 Pauline Thompson
Parihaka
 oil on canvas
 signed and dated '95,
 inscribed *Parihaka* verso
 490 x 750mm
 \$1000 – \$1700



472.
 Kushana Bush
Nude with Rubbish Sack
 from *All Things to All Men*
 gouache and pencil on paper
 signed, title inscribed and
 dated 2011 verso
 original Brett McDowell
 Gallery label affixed verso
 770 x 560mm
 \$4000 – \$7000



473.
 Tony De Lautour
Head
 screenprint 10/25
 title inscribed, signed with artist's initials
 and dated 2006
 290 x 205mm folio size
 \$300 – \$600



474.
 Chris Heaphy
Upraised Hand II
 acrylic on canvas
 signed, title inscribed and dated 1997 verso
 205 x 205mm
 \$700 – \$1200



475.
 Louise McRae
Venetian Mile
 wooden relief assemblage mounted
 on board
 signed, title inscribed and dated 2011 verso
 1000 x 1240mm
 \$1200 – \$2000



476.
 Geoff Dickson
Figures and Trees II
 enamel on board
 signed, title inscribed and dated
 May 1989 verso
 550 x 500mm
 \$500 – \$800



477.
 Rob Gardiner
Group Conversing
 ink, graphite and coloured pencil on paper
 signed and dated 4.91
 110 x 160mm
 \$150 – \$250



478.
 Don Binney
Hauraki Motu II
 lithograph, 25/48
 signed, title inscribed and dated 1989
 135 x 235mm
 \$300 – \$600



479.
 Saffronn Te Ratana
Tiki 6.2
 mixed media on paper
 title inscribed verso
 80 x 90mm
 \$150 – \$250



480.
 Murray Grimsdale
Untitled – Spring Flowers
 acrylic on paper
 signed and dated '88
 740 x 560mm
 \$400 – \$800

481.
 Graeme Cornwall
A Kind of Chinese Still Life
 lithograph 5/15
 signed, title inscribed and dated '84
 450 x 560mm
 \$200 – \$400

482.
Dean Raybould
V(i)olcano
acrylic on found violin
signed, title inscribed and dated 3/11 verso
h.600mm
\$100 - \$300



483.
Paul Beadle
The Fall of Icarus
cast metal medallion on wooden stand
d. 85mm
\$150 - \$250

484.
Ruth Castle
Large Radiating Dish
fish basket weaving technique, fine
rattan core dyed with Condys crystals
d.540mm
\$200 - \$400



485.
Ruth Castle
Sunflower Dish
fine rattan core dyed with Condys crystals
d.335mm
\$100 - \$300

486.
Ruth Castle
Check Dish
fine rattan core dyed with Condys crystals
d.260mm
\$100 - \$200



487.
4 fine woven kete
pingao and kiekie
accompanied by a handwritten note
dating the kete to 1916
the largest w.290mm
\$300 - \$500

488.
2 small kete whakairo (patterned) and
1 kete houhere (lacebark)
Y numbers: 18125 & 18118
the largest w. 190mm
\$125 - \$175



489.
5 kete whakairo (patterned)
kiekie, pingao and harakeke
Y numbers: 18140, 18141 & 18142
the largest w. 410mm, the smallest
w. 170mm (toki holder)
\$300 - \$500



490.
2 kete
the largest w.590mm
\$100 - \$200



491.
4 muka kete with substantial fringes
Y numbers: 18114, 18115, 18116 & 18117
w. 300mm approx. each (variable)
\$200 - \$400

492.
Large muka sash with heavy fringe
Y number: 18113, l. 2200mm
\$150 - \$300

493.

Barry Brickell

Thames Wines Stoneware carafe
with impressed SYC mark to upper
shoulder

h. 220mm

\$200 – \$400



494.

Barry Brickell

Stoneware Wine Carafe, tenmoku glaze
to the upper section
impressed potter's cypher to the
lower margin

h. 240mm

\$250 – \$450



495.

Barry Brickell

Early blue salt-glazed stoneware rotund
bottle form
impressed potter's cypher to the
lower margin

h. 260mm

\$400 – \$700

496.

Len Castle

Winged Form with double aperture
stoneware with textured umber
pigmented surface

w.400mm

\$1000 – \$1500



497.

Barry Brickell

Large Stoneware bowl with ash glaze,
interlaced relief pattern to the rim,
4 pairs of opposing 'eyes' to the upper
wall and hieroglyphic motif to the well
impressed potter's cypher to the base

d.390mm

\$300 – \$500



498.

Barry Brickell

Stoneware bowl with ash glaze
impressed potter's cypher to the base

d. 275mm

\$150 – \$300

499.

Barry Brickell

Stoneware bowl with ash glaze to exterior,
deep tenmoku glaze to interior with flecks
of jun glaze
to upper rim over interlaced
relief pattern

impressed potter's cypher to the base

d.310mm

\$200 – \$400



500.

Len Castle

Volcanic series bowl
pink and cream crackle glaze over shino
heavily pitted to well from multiple firings
potter's mark to the base

d.210mm

\$200 – \$400

501.
Artist Unknown
Tropical Seashells
watercolour
inscribed painted Sept 1861 verso
140 x 160mm oval
\$150 - \$250



502.
William Swainson
Episcopal Miter Shells
handcoloured engraving,
circa 1840
167 x 93mm
\$150 - \$300



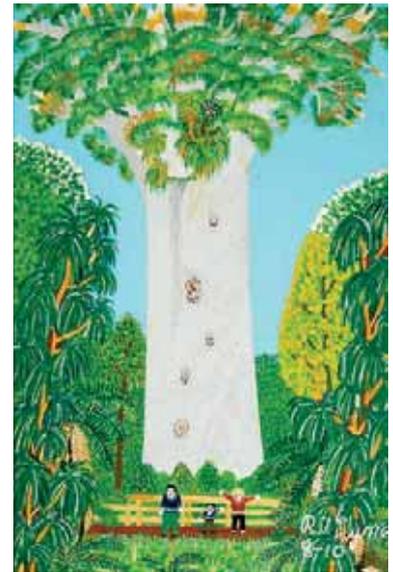
503.
Tropical Shell Collection
Vintage mirrored shop display
case containing approximately
100 tropical shells and coral
including Mother of Pearl,
Nautilus, Episcopal Miter and a
rare golden Cowrie
case dimensions 930 x 740mm
\$1200 - \$2000



504.
R. T. Lyne
Ngarahoe Eruption, 1953,
Central Nth Isl. N.Z.
oil on board
signed and dated 8-11, title
inscribed, signed and dated
15-8-11 verso
525 x 710mm
\$400 - \$800



505.
R. T. Lyne
Tane Mahuta
oil on board
signed and dated 8-10, title
inscribed, signed and dated verso
and inscribed *Girth 13.8 (45ft),*
Height to First Limb 17.7 (58ft)
590 x 390mm
\$350 - \$600



506.
Thermal Sand Souvenir Bottles (3)
three bottles of layered
sand samples, inscription to base of
one bottle reads 'Genuine Sand,
Soil and Sulphur from Rainbow
Mountain, Waiotapu, Rotorua.
Bottled by J. Hasker
\$150 - \$300



507.
Thermal Sand Souvenir Bottles (2)
Two Art Deco bottles of layered
sand samples from Rainbow
Mountain, Waiotapu, Rotorua
\$100 - \$200

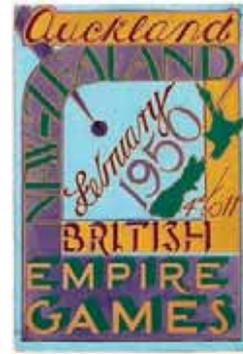


508.
New Zealand Folk Art Carving on a Māori theme featuring a central Tekoteko figure atop a Koruru face and a Manaia head to the top section, with inset paua shell eyes
h.905mm
\$500 – \$1000



509.
New Zealand Folk Art Carving
Highly stylized Tekoteko figure in black
h.790mm
\$450 – \$750

510.
New Zealand Folk Art Carving depicting Pania
Inscribed *Wood Kauri 1991*
WHA to the rear
h. 290mm
\$300 – \$500



511.
British Empire Games Pennant
Auckland, February 1950
includes lapel badge
l.285mm
\$250 – \$400

512.
British Empire Games Folk Art Poster
Auckland February 1950
gouache on card
750 x 505mm
\$500 – \$1000

513.
Folk art carved Tekoteko figure with enormous tongue
painted wood with inset paua shell eyes
h. 550mm
\$400 – \$800



514.
New Zealand Folk Art Carving on a Māori theme consisting of a column of three gesturing figures in black with inset paua shell eyes, raised over a square pedestal base and mounted with a highly decorated bowl
h. 805mm
\$1500 – \$2500

515.
New Zealand Folk Art Carving depicting Pania of the Reef
h.230 x w. 210mm
\$350 – \$550

516.
A pair of fine early 20th century Folk Art Carvings of two stylized Māori figures
the larger female figure depicted with tiki, moko, piupiu and inset paua shell eyes (h.380mm)
the smaller male figure depicted holding a mere (h.300mm)
\$3000 – \$5000



**MODERN DECORATIVE
ARTS FROM THE ESTATE
OF JOHN WILSON**

550.
New Zealand Colonial Carder Bros salt glazed chimney pot of cannon barrel shape, with impressed marks 'Carder Bros – Auckland'. H. 515mm
\$300 – \$500
551.
Square sectioned pottery chimney pot, unglazed and unmarked (minor faults). H. 480mm
\$100 – \$200
552.
June Handly
Stoneware pouser with grey ash glaze, impressed mark to the base. H. 210mm
\$50 – \$100
553.
June Handly
Five stoneware bottle vases of graduating sizes, all with impressed mark. The largest, H. 180mm
\$50 – \$100
554.
John Ing [attrib.]
Stoneware salt glazed bottle, with loop handle and cork, unmarked but with an old label inscribed *ING No21 \$25.00*. H. 265mm
\$40 – \$80
555.
John and Ley Macassey
Large stoneware pear shaped vase with tenmoku glaze, mark to the base (minor chip near the mark). H. 365mm
\$60 – \$100
556.
Warren Tippet
Stoneware shino glazed jar, impressed mark to the base. H. 230mm
\$100 – \$200
557.
Lawrence Ewing
Bottle vase with ash glaze, original cork stopper and rope handle, impressed mark to the base. H. 270mm
\$250 – \$500
558.
Graeme Storm
Stoneware jar with green/blue and brown glazes, impressed mark to the base. H. 255mm
\$250 – \$500
559.
Una Sharpley
Large circular platter with iridescent abstract decoration on a matt black and grey ground. D. 385mm
\$80 – \$120
560.
Brian Gartside
Stoneware circular platter with abstract decoration. D. 365mm
\$80 – \$120
561.
Patti Meads
Raku fired ceramic form, original label to the base. W. 340mm
\$150 – \$300
562.
Patti Meads
Stoneware sculptural vase, original label to the base. H. 285mm
\$150 – \$300
563.
Potter Unknown
Large stoneware lidded jar with poured jun type glaze, illegible signature to the base and dated 12-78. H. 345mm
\$80 – \$120
564.
Keith Blight
Early and unusual large stoneware baluster vase with gestural decoration, impressed mark to the base (repaired flake chip to the rim). H. 490mm
\$100 – \$200
565.
Paul Tobin [attrib.]
Large salt glazed stoneware lidded jar, four impressed ankh marks to the foot. H. 460mm
\$100 – \$200
566.
Mirek Smisek
Large salt glazed stoneware ash tray, impressed mark. D. 195mm
\$100 – \$200
567.
Mirek Smisek
Small unglazed stoneware bottle vase, impressed mark to the foot. H. 150mm
\$60 – \$100
568.
Mirek Smisek
Stoneware bottle vase with blue salt glaze, impressed mark to the foot. H. 220mm
\$200 – \$400
569.
Campbell Hegan
Large ovoid vase with sang de boeuf glaze, impressed mark to the base. H. 315mm
\$400 – \$600
570.
David Murray
Gatherer
cast and polished glass
signed and dated 02
\$1000 – \$2000
571.
Elizabeth McClure
Seasons of Change No32
machine etched cast glass
title inscribed, signed and dated 2000 to the base
H. 75mm
\$800 – \$1200
572.
Len Castle
Shino glazed stoneware flagon, made for the Deer Stalkers Inn, Ponsonby, impressed mark to the base. H. 200mm
\$400 – \$600
573.
Len Castle
Stoneware hanging form, with iron oxide washed texture surface, impressed mark to the back. W. 265mm
\$400 – \$600
574.
Len Castle
Hemispherical red lava glazed bowl, impressed mark to the base. D. 280mm
\$400 – \$800
575.
Len Castle
Crater Lake/Alkaline Pool bowl, in matt stained earthenware with sculptured cavetto, impressed mark to the base. D. 470mm
\$2000 – \$3000
576.
Len Castle
Branch vase in heavy feldspathic matt white glaze. H. 360mm
\$1500 – \$3000
577.
Len Castle
Large and impressive press moulded discoid vase with burnt umber pigmented surface, C mark to the foot. H. 450mm
\$1500 – \$3000
578.
Len Castle
Square stoneware platter with tenmoku glaze, incised initials to the base. W. 395mm
\$400 – \$600
579.
Len Castle
Wood fired stoneware globular vase, impressed mark to the base. H. 130mm
\$100 – \$200
580.
Jim Greig
Stoneware shaped bowl with brown glaze, incised mark to the base. W. 315mm
\$200 – \$400



575



574



572



570

571



576



577

573



582

581



581.
Jim Greig
Small heavily potted stoneware sculptural bowl with oxide washed surface, incised mark to the base. W. 275mm
\$150 – \$400
582.
Jim Greig
Large heavily potted stoneware sculptural bowl with oxide washed surface, incised mark to the base (minor chipping to the rim). W. 325mm
\$200 – \$400
583.
Robyn Stewart
Dung fired and burnished jar with textured unglazed rim, impressed mark to the base. H. 240mm
\$200 – \$400
584.
John Parker
Agateware conical bowl, impressed mark to the base. D. 200mm
\$150 – \$300
585.
John Parker
Ceramic conical bowl with bronze glaze to the rim and interior sides, impressed mark to the base. D. 195mm
\$200 – \$400
586.
Martin Poppelwell
Frankly my dear I don't give a damn
nine glazed terracotta discs
D. 75mm each
\$400 – \$600
587.
Ray Rogers
Raku fired earthenware bottle vase, together with a large stoneware bottle with poured brown glaze by Jean Hastedt, both with impressed mark to the foot. The taller, H. 320mm
\$200 – \$400
588.
Rick Rudd
A collection of five pieces, including two conical bowls, a small lidded circular trinket box, marked, a small bowl with wide flat rim (minor chipping) and a large wall plaque, marked (restored chip to a corner). The plaque, W. 390mm
\$100 – \$200
589.
Greg Barron
Circular stoneware platter with shaped rim and jun glaze, impressed mark to the base. D. 385mm
\$100 – \$200
590.
Potter Unknown
Large ceramic platter with colourful abstract decoration on a blue ground, illegible signature to the base. D. 415mm
\$50 – \$100
591.
Potter Unknown
Rectangular stoneware platter with grey ash glaze, unmarked. W. 445mm
\$80 – \$120
592.
Potter Unknown
Six stoneware goblets with tenmoku rim detailing over white glaze, unmarked. H. 130mm
\$60 – \$100
593.
Two stoneware bottle vases, possibly Japanese, one with shino glaze and gestural decoration, the other with green ash glaze, both unmarked. The larger, H. 195mm
\$40 – \$80
594.
A collection of small ceramic trinket boxes, including a squared one by Len Castle with incised initials to the base, and two circular ones by Patti Meads, one marked. The larger, H. 100mm
\$100 – \$200
595.
Rosenthal porcelain pebble-shaped vase with black glaze and shaped rim, impressed mark to the base. W. 200mm
\$40 – \$80
596.
Two Rosenthal porcelain shaped pod vases with dark green glaze, impressed mark to the base. The larger, W. 170mm
\$50 – \$100
597.
Margery Smith
Large porcelain bowl with purple lustrous glaze, original label to the base. D. 285mm
\$30 – \$60
598.
Carol Wilson
Two stoneware bottle vases with matt glazes, both marked. The larger, H. 205mm
\$40 – \$80
599.
June Handly
Stoneware shaped pod vase with tenmoku and grey glaze, together with another two pod vases with unidentified marks, probably by New Zealand potters. The tallest, H. 140mm
\$60 – \$100
600.
John Papas
Two earthenware tiles mounted on board, the first titled *Memories of Summer*, marked, the second untitled but inscribed *From John, March 30, 1987*. 300 x 260mm and 155 x 155mm
\$200 – \$400
601.
Adrienne Marten
Krokbragd rug, in olive green and cream, maker's label to reverse. 1360 x 820mm
\$250 – \$400
602.
Hand woven kilim rug with insert braided decoration. 1110 x 870mm
150 – \$250
603.
Large circular krokbragd rug, and a small square Turkish rug. The first, D. 1270mm
\$150 – \$250
604.
Two Persian rugs. 2700 x 1010mm and 1280 x 780mm
\$200 – \$300
605.
Le Corbusier style chaise lounge, chrome frame with dark red vinyl upholstery. L. 1600mm
\$300 – \$500
606.
Eileen Gray
E1027 adjustable side table, chrome tubular steel framing with glass circular top. 630 x 510 x 510mm
\$200 – \$400
607.
Charles Rennie Mackintosh for Cassina
D.S.5 stained black sideboard, the back central section inset with enamelled glass mosaic rose, enclosed with inlaid mother-of-pearl squares, the base with six cube drawers above three cupboard doors, on block feet. 1520 x 1620 x 570mm
\$5000 – \$8000
608.
Charles Rennie Mackintosh for Cassina
324 D.S.3 chair, stained black ashwood frame with mother of pearl insets, twisted fiber seat, stamped with Cassina C.R. Mackintosh factory marks and numbered 7001. 755 x 495 x 450mm
\$400 – \$800



609



586



611

613

612



583

608



607

FURTHER ITEMS FROM MIXED VENDORS

609.
Joe Colombo
Original and iconic 4801 Lounge Chair constructed from three interlocking pieces of moulded plywood, designed 1963 – 1964 and this example likely manufactured late sixties – early seventies.
Provenance: Originally from the collection of the architect Claude Megson.
\$1500 – \$2500
610.
Philippe Starck for Driade
Small Nothing lounge suite, including a three-seater sofa, a two-seater sofa and two footstools, all with grey upholstery. The three-seater, 2150 x 810 x 770mm
\$2000 – \$3000
611.
Ettore Sottsass for Memphis Milano
Mizar glass vase, mid-1980s, multi coloured blown glass, signed and inscribed to the base 'E. Sottsass per Memphis Milano'. H. 330mm
\$5000 – \$8000
612.
Ettore Sottsass for Memphis Milano
Aliot glass vase, mid-1980s, multi coloured blown glass, signed and inscribed to the base 'E. Sottsass per Memphis Milano'. H. 440mm
\$4500 – \$6000
613.
Ettore Sottsass for Memphis Milano
Alcor glass vase, mid-1980s, multi coloured blown glass, signed and inscribed to the base 'E. Sottsass per Memphis Milano'. H. 460mm
\$4500 – \$6000
614.
Ann Robinson
Pedestal Bowl
blue pate de verre cast glass
unsigned
D. 360mm
Provenance: purchased directly from the artist in 1989.
\$10 000 – \$15 000
615.
Ann Robinson
Green cast glass bowl
unsigned
D. 235mm
\$1000 – \$2000
616.
Vintage New Zealand Matson tourist poster
'Sail Matson SS Mariposa – SS Monterey'
Louis Macouillard, c. 1955
715 x 495mm
\$1000 – \$2000
617.
Vintage American Airlines
New Zealand Tourism Poster (Ski/Golf)
Bob Milnazik, c. 1970
1010 x 765mm
\$1500 – \$3000
618.
Vintage Feltex Mt Cook floor rug.
1360 x 700mm
\$400 – \$600
619.
Onehunga Woollen Mills travel rug with a tukutuku panel design in different shades of brown, orange and white.
1800 x 1400mm
\$200 – \$400
620.
Onehunga Woollen Mills travel rug with a tukutuku panel design in different shades of brown, orange and white.
1860 x 1400mm
\$200 – \$400
621.
Paul Beadle
Adam and Eve
cast bronze, signed with artist's monogram; original Dunham Gallery label affixed to base. H. 90mm
\$500 – \$1000
622.
Royal Doulton
Kia Ora blue stoneware vase with glazed Māori motif, factory marks. H. 170mm
\$3000 – \$5000
623.
Graeme Storm
Large stoneware vase with carved decoration and blue and brown glaze, impressed mark to the foot. H. 380mm
\$700 – \$1200
624.
Shigeo Shiga
Stoneware bottle vase, circa 1970, impressed mark to the base. H. 180mm
\$300 – \$600
625.
Mirek Smisek for Crown Lynn
Bohemia Ware vase, sgraffiato decorated ceramic vase inscribed *Bohemia Hand Made* to underside (minor chip to the foot). H. 130mm
Provenance: Gifted to the current owner by Joyce and Don Driver in 1956.
\$400 – \$600
626.
Len Castle
Wide stoneware bowl with tenmoku gestural decoration, impressed mark to the base. D. 290mm
\$400 – \$600
627.
Len Castle
Stoneware bottle vase with matt white talc and tenmoku glazes, the body with stamped fire safety kanji characters, impressed mark to the base. H. 195mm
\$300 – \$500
628.
Len Castle
Stoneware bottle vase with ash glaze, the body with stamped fire safety kanji characters, impressed mark to the base. H. 150mm
\$200 – \$400
629.
John Parker
Shiny black ribbed ceramic form of conical shape, impressed initials to the base. H. 200mm
\$150 – \$250
630.
John Parker
Two small ceramic vases, one with matt blue glaze, the other grey, both with impressed mark to the base. H. 165mm max
\$200 – \$300
631.
John Parker
Lathe turned ceramic bowl, with shiny red glaze, impressed initials to the base. D. 200mm
\$100 – \$200
632.
John Parker
Ceramic pedestal bowl, with matt purple glaze, impressed mark to the base. D. 165mm
\$100 – \$200
633.
Charles Newton Broad
Black and white raku form stoneware vase, impressed mark to the base. H. 285mm.
Note: this vase was recipient of the Award of Merit, The Fletcher Challenge Ceramics Award. 1990
\$150 – \$300
634.
Potter Unknown
Large shino glazed stoneware bowl, impressed mark to the base. D. 380mm
\$200 – \$300
635.
Large stoneware bowl probably by Ray Rogers, decorated with net design to the centre, impressed mark to the base. D. 380mm
\$150 – \$250
636.
Anneke Borren
Three table sculptures, glazed earthenware. W. 200mm max
\$200 – \$400

637.
John Fuller
Hand-built sculptural form, gas-fired
stoneware, impressed mark to the base.
200 x 125 x 125mm
\$80 – \$140

638.
Rick Rudd
Small raku fired table sculpture together
with lidded trinket box.
100 x 100 x 50mm; 55 x 65 x 65mm
\$100 – \$200

639.
Peter Collis
Porcelain bottle vase with applied gold
leaf design over a blue ground, signed and
dated '96. H. 250mm
\$60 – \$120



621



622



633



614

624



626



625



623

568



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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25 OCTOBER

C O L L E C

C O L

J O H N

C O L L E C