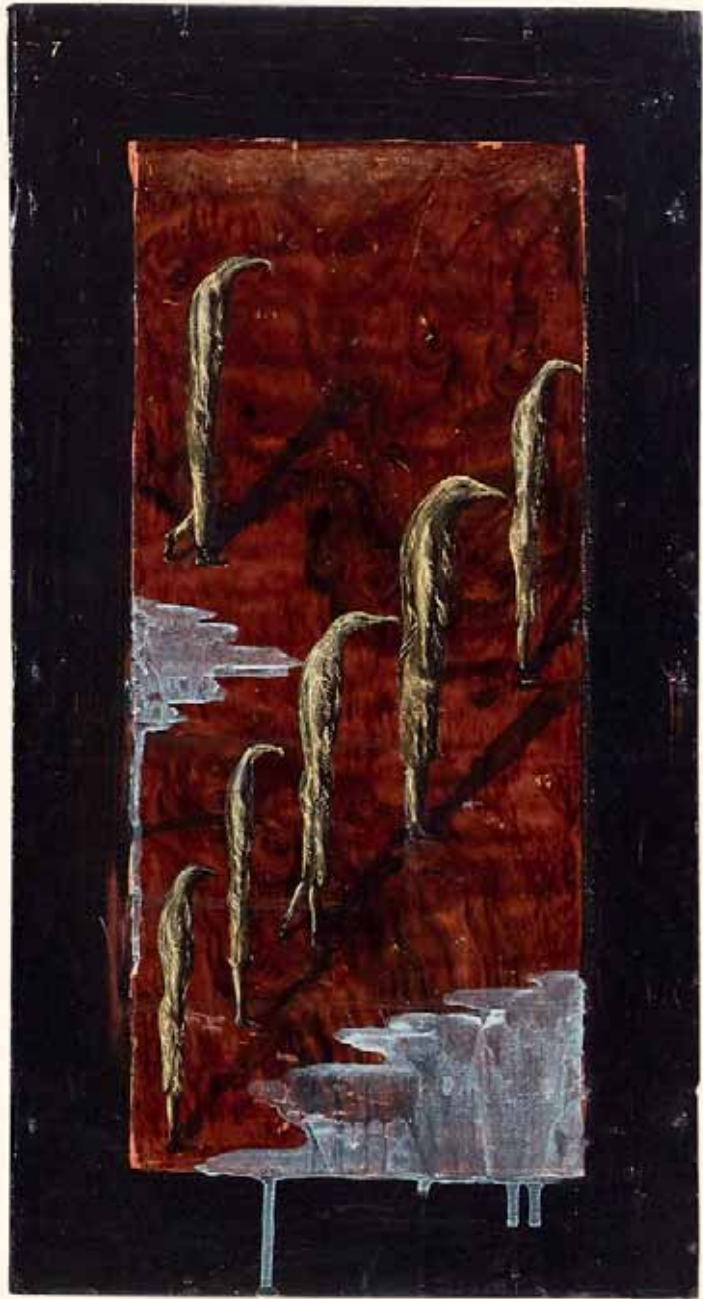




IMPORTANT PAINTINGS & CONTEMPORARY ART



Total Ecological conscience may well be the survival creed for all of us in the very imminent 21st Century. I am confident that the capacity for man's survival is as much writ within his capacity to survive upon a basis of tolerance with his meanest fellows as it is writ within his capacity to reach the moon. Or do I hope too much?

The quotation above concludes Don Binney's text for the groundbreaking exhibition catalogue *Earth/Earth* at Barry Lett Galleries, Auckland in April 1971. Don Binney was one of five artists featured in the exhibition, the others being Michael Illingworth, Colin McCahon, Michael Smither and Toss Woollaston. Each artist as well as Hamilton scientist Dr. R.H. Locker and University of Auckland Professor of Botany Francis Newhook contributed essays to the landmark catalogue for the exhibition. The theme of the exhibition was squarely addressed to ecological concerns, in particular deforestation and habitat loss for native species.

These were consistent themes throughout Don Binney's career as an artist and active supporter of numerous conservation causes. Elsewhere in the catalogue Binney makes a passionate case for conservation of our natural resources, 'As I write, a filthy great pink-ochre proboscis of Waitakere clay is pushing further and further out into the old swamp which extends from Goldie's Bush to Te Henga; from the Black Bridge to Taumaiti. The whole watertable which has given sustenance to the Bittern, Hawk and Fernbird, whose profile I have frequently placed in my paintings, and which has survived effectively for some hundreds of years... is now subject to the compulsory and barbarous modifications of one landholder.' Elsewhere he writes, 'New Zealand's remote and isolated ecology was one of the most sensitive and integral in the world. Remarkably specialised birds filled the roles more usually occupied by mammals elsewhere. Their whole existence was reciprocal to a delicate and specialised forest system.'

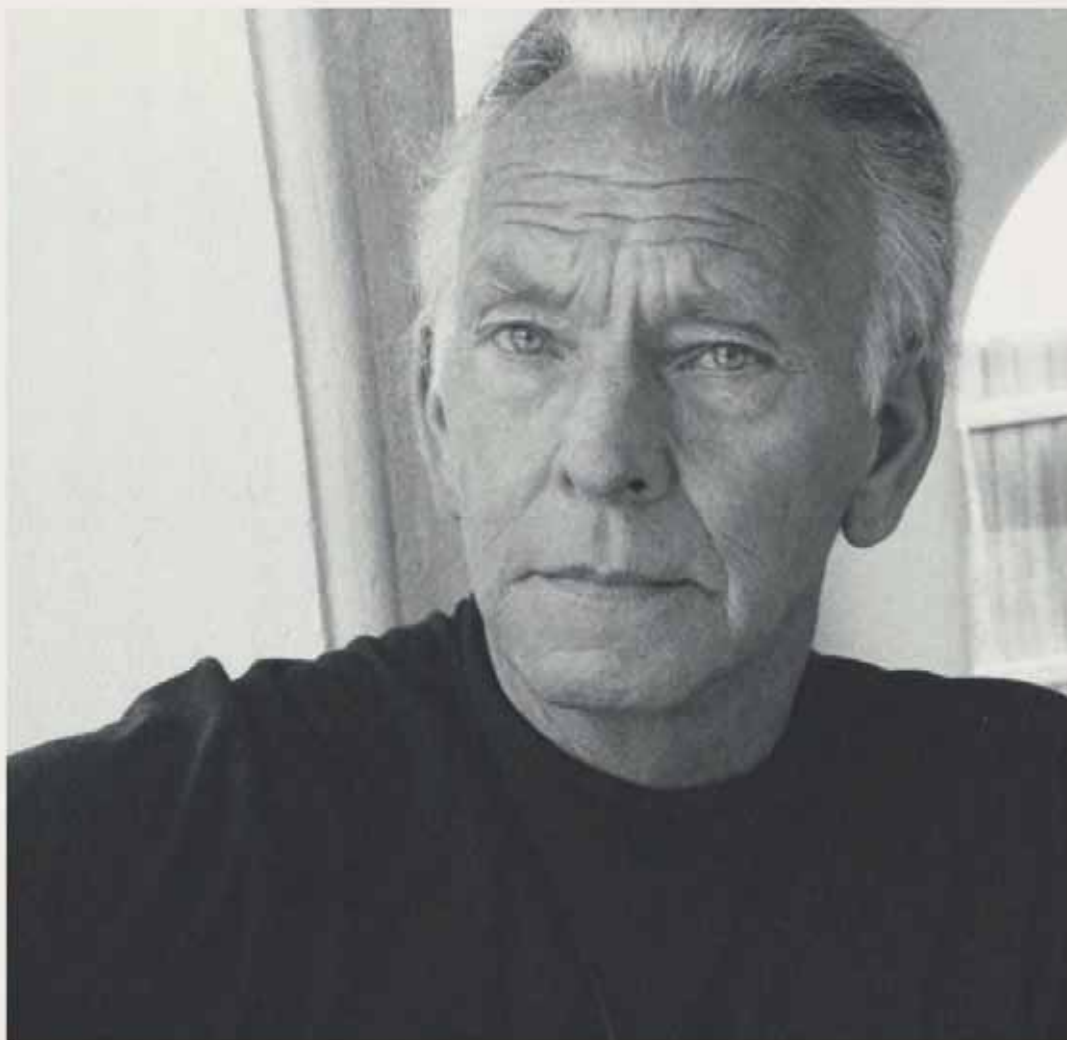
This catalogue provides a rare opportunity to see Binney's concerns so clearly articulated on canvas. The three major works from the period 1965–1970 are ample illustration of Binney's lifelong love for our native bird species and his deep attachment to the West Coast of Auckland and in particular Te Henga which provides the location for these iconic scenes. Gregory O'Brien has written an insightful essay on the three works and Binney's lyrical response to his subjects, the Te Henga location and the unique set of spiritual and environmental inputs into his artistic world view.

ART+OBJECT would like to thank Philippa Binney for allowing us to reproduce the cover image of the artist and for her assistance in providing access the artist's archive for research purposes when preparing this catalogue.

Hamish Coney

Front cover:
Don Binney.
Photo courtesy of
the artist's archive.
Back cover:
Te Henga.
Photo courtesy of
the artist's archive.
Page 1:
Detail of lot 55,
Bill Hammond, *Watching
for Buller on Waterfall
Rock*, acrylic on seven
kauri panels

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Theo Schoon

A Biography
Damian Skinner

The exciting new biography
by Damian Skinner

On sale from November 2018
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RARE BOOKS

ON VIEW
FROM SUNDAY 2 DECEMBER
CATALOGUE ONLINE
ARTANDOBJECT.CO.NZ

5 DEC 12 NOON

Art+Object's final auction of the year features a beautiful collection of early New Zealand first editions with some scarce and important books, documents and Maori printings.

It also features rare publications by Katherine Mansfield including early issues of the Australian periodical 'The Native Companion' with her first published works, as well as the first edition of 'In a German Pension' published by Stephen Swift in 1911.

Colonial art includes early historic paintings by John Gully, H.G. Robley, John Gibb, W.S. Hatton as well as an early rare lithograph of John Williams South Seas published by John Snow and original Baxter prints of the reception and the massacre of the Rev'd John Williams.

Other major items include: a collection of early New Zealand rugby books from the library of Kevin Lewis, well known rugby historian, coach and player; a first edition of 'Out of Africa' by Karen Blixen, London, 1937; a collection of 1960's Auckland architectural watercolour sketches by Cyril Whiteoak; and several early 17th century antiquarian books.

This important sale features some 400 lots.



Original model for the Northern Building Society, 48 Greys Avenue Auckland. Designed and built by Darcy Glossop / Davison Architectural Group, this iconic Auckland building built in 1973 was Auckland's first mirror glass structure.

New Zealand husky team travels on sea ice under Barne Glacier between Cape Evans and Cape Royds, Ross Island, Antarctica. Photo: Colin Monteath, Hedgehog House.

Art+Object is pleased to announce that its first rare book auction of 2019 is the most important collection of Antarctic books in New Zealand, the superb library of Richard Reaney, noted author, historian and Polar adventurer. Richard Reaney has visited significant historic sites in Antarctica on numerous occasions and played an important role in many of the commemorative expeditions to South Georgia, Antarctica and the Sub-Antarctic Islands.

Over a period of 50 years Richard Reaney has visited many countries amassing this world class collection of books on Antarctica and the expeditions relating to it.

It includes the extremely rare first edition of Shackleton's 'Aurora Australis' published and printed in Antarctica at Cape Royds during the Nimrod Expedition of 1907–1909 while wintering in their hut. One of approximately 80 known copies. A set of Shackleton's 'The Heart of the Antarctic' limited first edition of 3 volumes, bound in vellum. A complete set of 'The Polar Times', 1902–1911 as well as numerous books relating to other international expeditions and the 'Heroic Age of Antarctic Exploration'.

Pam Plumbly
Manager – Rare Books
pam@artandobject.co.nz
+64 21 448 200
+64 9 378 1153



AUCTION HIGHLIGHTS



Karl Maughan
Auckland
oil on canvas, 2016
\$25 225



Heather Straka
Ace of Clubs
oil on linen, mounted to board, 2003
from the Untitled Group Collection
\$9605

Art+Object's Spring New Collectors catalogue was notable for the inclusion of a number of significant private, estate and buying group collections including The Untitled Group Collection, artworks from the estate of John Wilson and works from the collection of Richard Kittelty. One of the highlights was over 50 works from the estate of well-known artist and designer Ted Dutch (1928–2008) all but one of which sold under the hammer. Total sales of over \$630 000 for the two night sale demonstrated the current buoyant mood of the market.



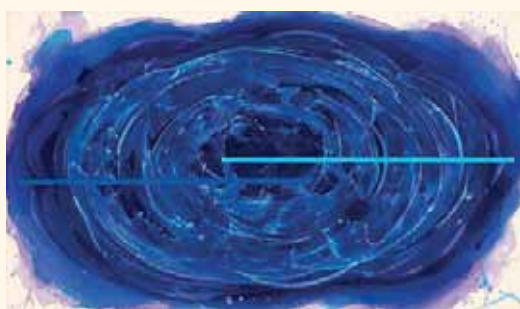
Guy Ngan
Untitled
acrylic on canvas
\$8405



Jeff Thomson
Buzzy Bee
acrylic on corrugated iron
\$12 010



Samantha Mitchell
Helen Bannerman
oil on Perspex, 2013
from the Untitled Group Collection
\$6005



Gretchen Albrecht
Aqua Rosa
acrylic and oil on canvas, 2011
\$19 215



Ted Dutch
King and Queen Signaller figures
earthenware
\$4560



Ted Dutch
Monument
mixed media on board, 1967
from the estate of Ted Dutch
\$6905, a record price for the artist at auction



Terry Stringer
Personal Museum
patinated bronze, triptych, 2/3, 2002
\$25 225



Peter Stichbury
Jasper Romanelli
acrylic and gesso on lawn bowl, 2006
\$7805



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COLLECTING GOLD COLLECTING DUST: JOHN PERRY, COLLECTOR

AUCTION
HIGHLIGHTS

24 OCT

In the course of over fifty years in the New Zealand art world as an exhibiting artist, teacher, museum director, curator and writer John Perry has engaged with New Zealand visual arts culture in a unique manner. His close friendships with significant artists such as Dennis Knight Turner, Theo Schoon, Barry Brickell and Len Castle was well represented in his collection as was his specialty area of New Zealand folk art which attracted strong interest and sales on the night.



Dennis Knight Turner
Five Dead Trees
oil on canvas laid onto board, circa 1954

\$8705



Theo Schoon
Geothermal Study, Waitotapu
unique cibachrome photograph
printed from extachrome
transparency, image 1967

\$12 610, a record price for a
photograph by the artist at
auction



New Zealand Folk Art Carving on a
Maori Theme

\$2760



Dennis Knight Turner
Pungas and Parasites
oil on board, 1954

\$7805



Theo Schoon
*Waitotapu Mudpool Study - Concentrated
Rhythm*
vintage gelatin silver print, 1951

\$3600



A pair of New Zealand Folk Art
carvings of stylized Maori figures

\$4800



Kushana Bush
Nude with Rubbish Sack
from *All Things to All Men*
gouache and pencil on
paper, 2011

\$9000

light | The Pendant
chair | Pressed Chair
table | Seiltänzer



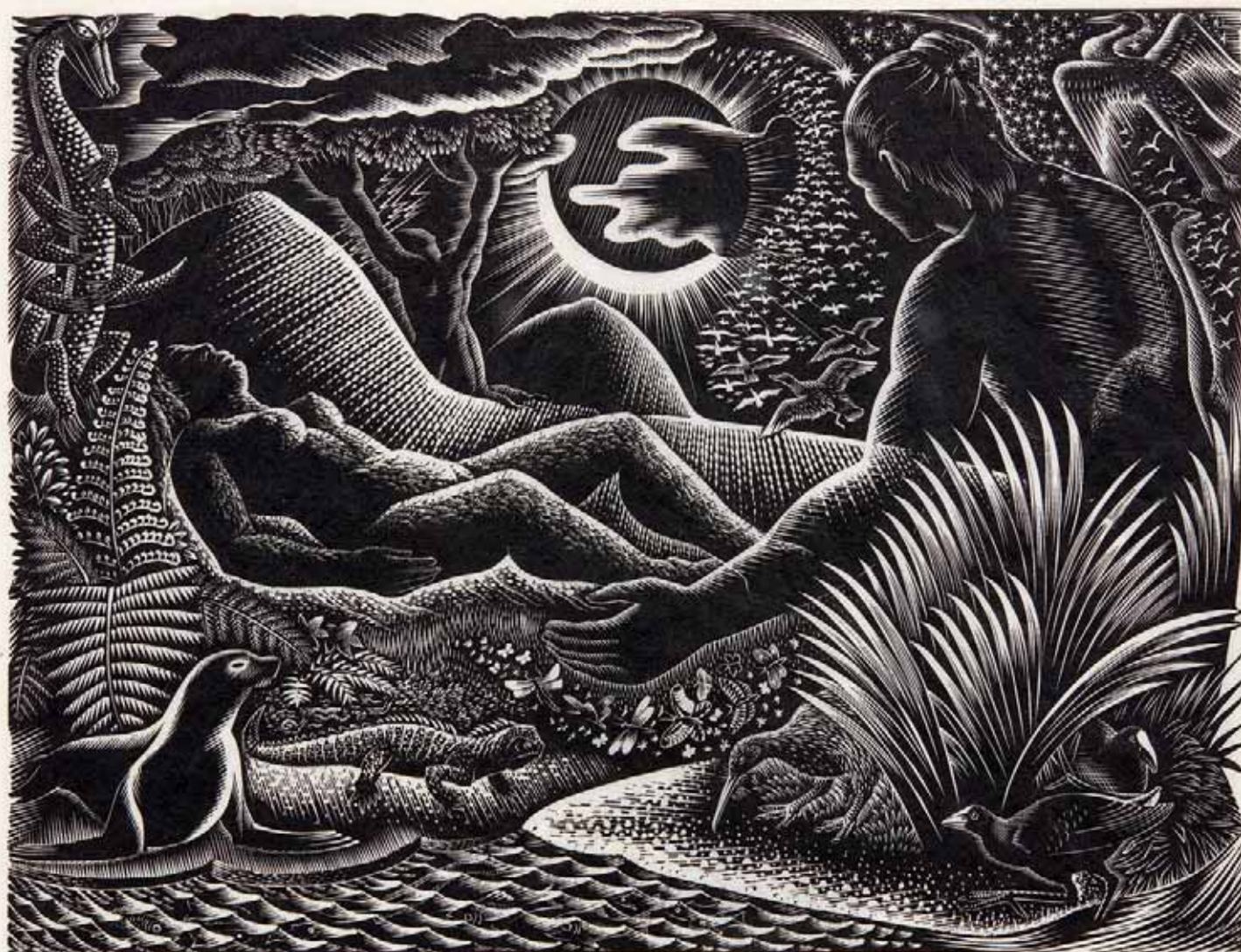
KATALOG



NEW
COLLECTORS
ART

26 FEB 2019

ENTRIES INVITED
UNTIL 31 JAN 2019



E. Mervyn Taylor
Creation of Hineahuone
woodcut, edition of 30
title inscribed and signed

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

\$1500 – \$2500

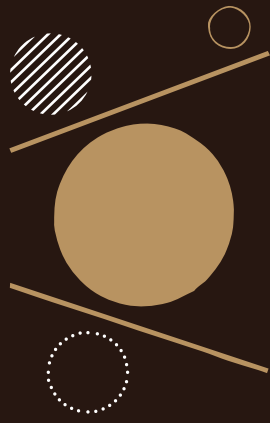


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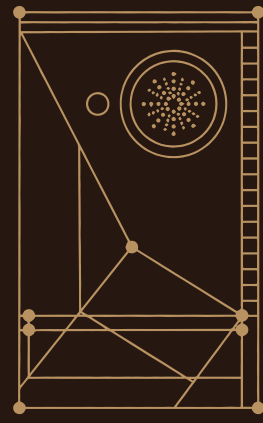
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FRAME
YOUR STYLE

sunglasses and optical eyewear
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Allpress Espresso Blend



A.R.T. Espresso Roast



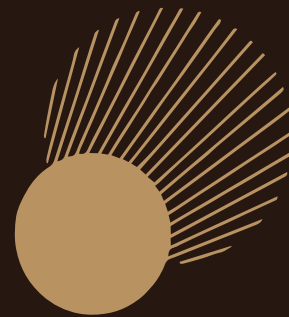
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Our Coffee Galaxy



Haus Decaf Blend



The Good Brew

Six works of art, choosing a favourite is over to you.

ALLPRESS
ESPRESSO

EXHIBITING QUALITY LANDSCAPES

NEW ZEALAND'S FINEST LUXURY PROPERTIES



7 WHITBOURN PLACE QUEENSTOWN

Taking advantage of one of the worlds most iconic views Marc Scaife has designed a contemporary four bedroom home that allows every room to enjoy the constantly changing lake and mountain views and gives a front row seat for the sparkling night-lights of Queenstown Bay.

Designer Stuart Bateman's finishings give the sophisticated spaces a warmth and vibrancy that merge beautifully with the environmental colour palette that penetrates the floor to ceiling windows.

Spanning 340 metres the rooms are generous in size and the home has a clever layout that allows for intimate living for two when no guests are in residence.

luxuryrealestate.co.nz/QN107

4 3.5 2



58 HUNTER ROAD QUEENSTOWN

Located in the golden circle of country homes 58 Hunter Road is one of Queenstown's most secluded estates set in a very private and unique environment.

Spanning approximately nine acres of outstanding park like grounds featuring a forest, orchard, ponds and waterways. The residence is almost 700 square metres with a formal dining room, open plan kitchen and dining, entertainers lounge, library, five bedrooms (four with en-suites) and what could only be described as the creme de la creme of home cinemas.

luxuryrealestate.co.nz/QN56

5 5.5 5



VILLA 4, THE REES QUEENSTOWN

The Residences at The Rees take pride of place just meters from the shore of lake Wakatipu and immediately in front of the existing hotel complex.

Living is split over two levels with the ground floor featuring 2 ensuite bedrooms, double garage, separate laundry and terrace (complete with spa pool). Upstairs offers spacious open plan living, kitchen and dining and large master bedroom (with ensuite and walk in robe), all opening out to another oversized balcony.

luxuryrealestate.co.nz/QN102

3 3 2



WATERFRONT HEADLAND ESTATE HIHI

Situated on a unique peninsula in Doubtless Bay, this sizeable property of approximately 40 hectares offers an idyllic waterfront lifestyle. With access to two beaches and spectacular water views, this is a special slice of New Zealand.

Perched on the hill is a magnificent two-level, purpose-built house. 'Building Biology and Ecology' principles have been applied to create a healthy and sustainable home. Notable around the home is incredible attention to detail and quality of fittings. Stunning sea views are showcased through doors opening onto decking and entertaining space.

luxuryrealestate.co.nz/NT137

4 2 9

QUEENSTOWN & SURROUNDS

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NORTHLAND & BAY OF ISLANDS

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charlie@luxuryrealestate.co.nz

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LUXURY REAL ESTATE
NEW ZEALAND

Auction

Thursday 29 November at 6.30pm
3 Abbey Street, Newton Auckland

Preview

Thursday 22 November
5.00pm – 7.00pm

Viewing

Friday 23 November
9.00am – 5.00pm

Saturday 24 November
11.00am – 4.00pm

Sunday 25 November
11.00am – 4.00pm

Monday 26 November
9.00am – 5.00pm

Tuesday 27 November
9.00am – 5.00pm

Wednesday 28 November
9.00am – 5.00pm

Thursday 29 November
9.00am – 2.00pm



photo courtesy of the
archive of Don Binney



IMPORTANT PAINTINGS & CONTEMPORARY ART

29.11.18

1

Laurence Aberhart
Taranaki No. 2

gold and selenium toned gelatin silver print
title inscribed, signed and dated 17 November 2002
195 x 245mm

\$4000 – \$6000



2

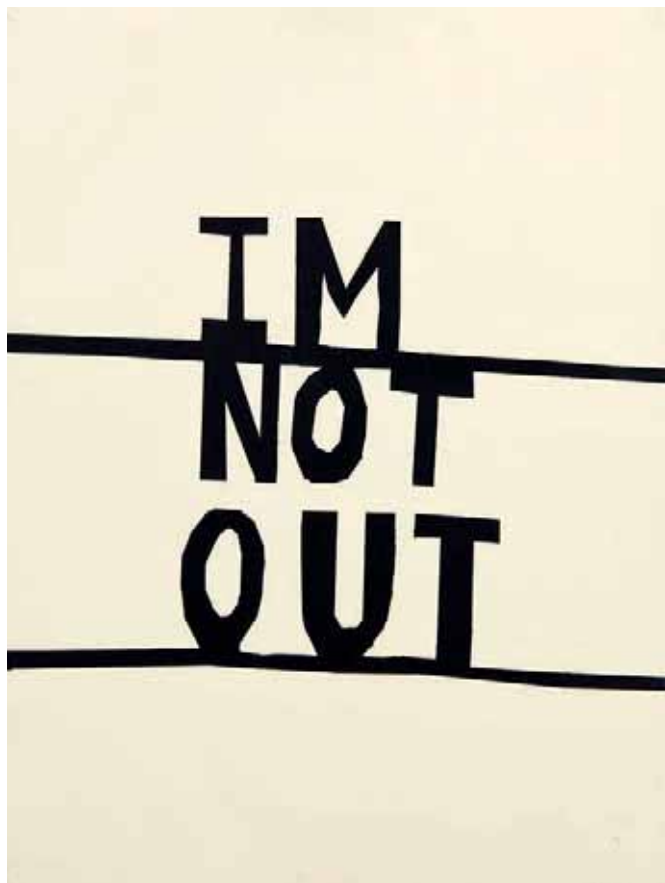
Ronnie van Hout
I'm In/I'm Not Out

acrylic on cotton duck (diptych)
title inscribed, signed and dated 2002 verso
800 x 600mm: each panel

Provenance

Private collection, Wellington.

\$6000 – \$9000



S raphine Pick
The Couch

oil on linen canvas
signed and 2002
610 x 915mm

Provenance

Purchased by the current owner from
C.O.C.A., Christchurch in 2002.
Private collection, Christchurch.

\$15 000 – \$25 000



4

Michael Parekowhai
Rainbow Servant Dreaming

automotive paint on polyurethane
640 x 255 x 210mm

Provenance

Private collection, Auckland.

\$12 000 – \$16 000



5

Michael Parekowhai
A Genuine Lazy Boy (Cup)

cast bronze (2013)
110 x 86 x 86mm

Provenance

Purchased by the current owner
from Michael Lett, 23 May 2013.
Private collection, Auckland.

\$4000 – \$6000

6

Michael Parekowhai
A Genuine Lazy Boy (Cigarette Packet)

cast bronze (2013)
100 x 58 x 20mm

Provenance

Purchased by the current owner
from Michael Lett, 23 May 2013.
Private collection, Auckland.

\$6000 – \$9000

7

Michael Parekowhai
A Genuine Lazy Boy (Lighter)

cast bronze (2013)
77 x 23 x 100mm

Provenance

Purchased by the current owner
from Michael Lett, 23 May 2013.
Private collection, Auckland.

\$3000 – \$5000



Yvonne Todd

Amanda

type C prints, 1/3
title inscribed, signed and dated
2006 verso
1330 x 1060mm: each panel
1330 x 2120mm: overall

Exhibited

'Blood, in its Various Forms', Ivan
Anthony Gallery, Auckland, 2006.
'Blood, in its Various Forms',
Institute of Modern Art, Brisbane,
10 February – 31 March 2007.
'Creamy Psychology: Yvonne
Todd', City Gallery Wellington,
6 December 2014 – 1 March 2015.

Illustrated

Robert Leonard (ed), *Creamy
Psychology: Yvonne Todd*
(Victoria University Press, 2014),
unpaginated.

Provenance

Private collection, Auckland.

\$20 000 – \$30 000





Heather Straka
Kia Ora: Selling Happiness

oil on canvas mounted to board
title inscribed, signed and dated 2006 verso
795 x 598mm

Provenance

Purchased from Jonathan Smart Gallery,
Christchurch in 2006.
Private collection, Nelson.

\$15 000 – \$22 000



Heather Straka
Eden Before the Fall

oil on canvas mounted to board
title inscribed, signed and dated 2006 and
inscribed 'Finding Happiness' verso
1065 x 755mm

Provenance

Purchased from Jonathan Smart Gallery,
Christchurch in 2006. Private collection, Nelson.

\$15 000 – \$22 000



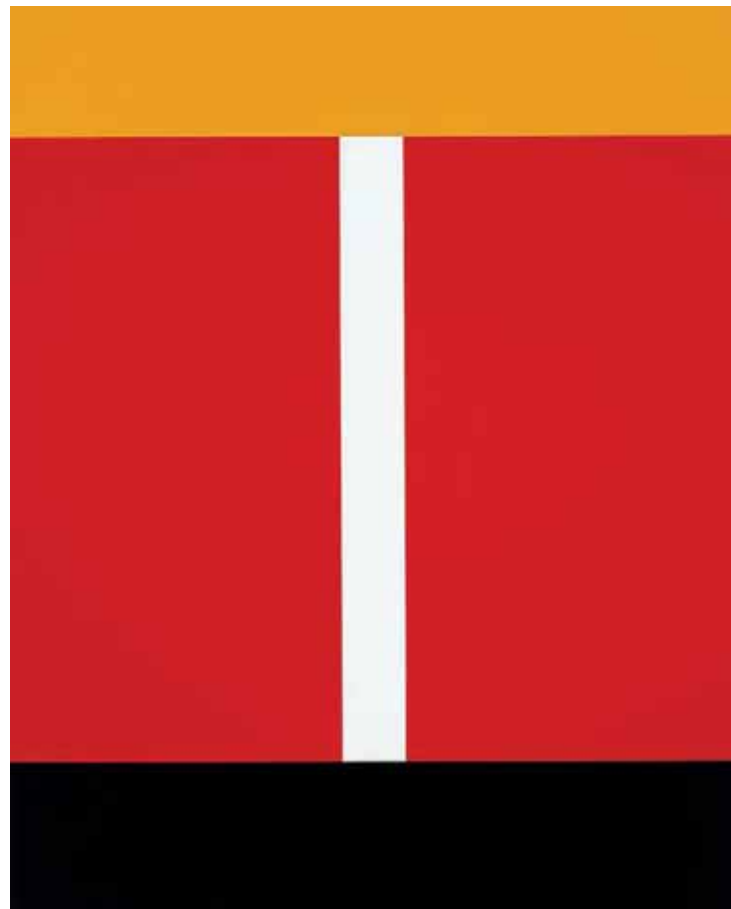
11

Chris Heaphy
Untitled (Yellow, Red, Black)

acrylic on canvas
title inscribed, signed and dated 2005 verso
1300 x 1045mm

Provenance

Private collection, Auckland.
\$5000 – \$8000



12

Chris Heaphy
Death and His Friends – Extinction No. 2

acrylic on linen
title inscribed, signed and dated 2009 verso
1600 x 1185mm

Provenance

Private collection, Auckland.
\$6000 – \$9000



13

John Reynolds
the high moral ground

acrylic and enamel paintmarker on canvas
title inscribed, signed and dated 2003 verso
1500 x 1000mm

Provenance

Private collection, Auckland.

\$8000 – \$14 000

14

Kelcy Taratoa
Who Am I

acrylic on canvas
signed and dated 2001
1670 x 2130mm

Provenance

Collection of Russell and Shirley Hodgson, Auckland.
Private collection, Auckland. Purchased by the
current owner, Art+Object, Auckland,
22 March 2012, Lot No. 41.

\$6000 – \$9000



15

Terry Stringer
Balthus and his Model

cast bronze, edition of 3
signed and dated '08
620 x 180 x 120mm

Provenance

Private collection, Auckland

\$6000 – \$9000



16

Paul Dibble
Soft Geometric I (Series 2)

cast bronze
signed
420 x 390 x 200mm

Provenance

Private collection, Auckland. Purchased from Gow
Langsford Gallery, Auckland, 22 September 2004.

\$12 000 – \$18 000



Paul Dibble
Monument to Miranda

cast bronze and wooden plinth, unique
signed and dated 1991
2140 x 415 x 280mm

Exhibited

'From Reason to Myth', Manawatu Art
Gallery, 1991.

Provenance

Purchased by the current owner from
Gow Langsford Gallery, Auckland in 1991.
Private collection, Auckland.

\$25 000 – \$40 000



Shane Cotton
Button Eyes

acrylic on canvas
title inscribed, signed and dated 2001
700 x 1000mm

Provenance

Private collection, Auckland.

\$16 000 – \$25 000



19

Darryn George
Clipboard No. 8

automotive paint on board
title inscribed, signed and dated 2013 verso
1500 x 1000mm

Exhibited

'Clipboard – Darryn George', Peter McLeavey
Gallery, Wellington, 12 February – 8 March 2014.

Provenance

Private collection, Wellington.

\$7000 – \$12 000

20

Boyd Webb
Red

type C print mounted to aluminium,
edition of 5 (2006)
1170 x 1440mm

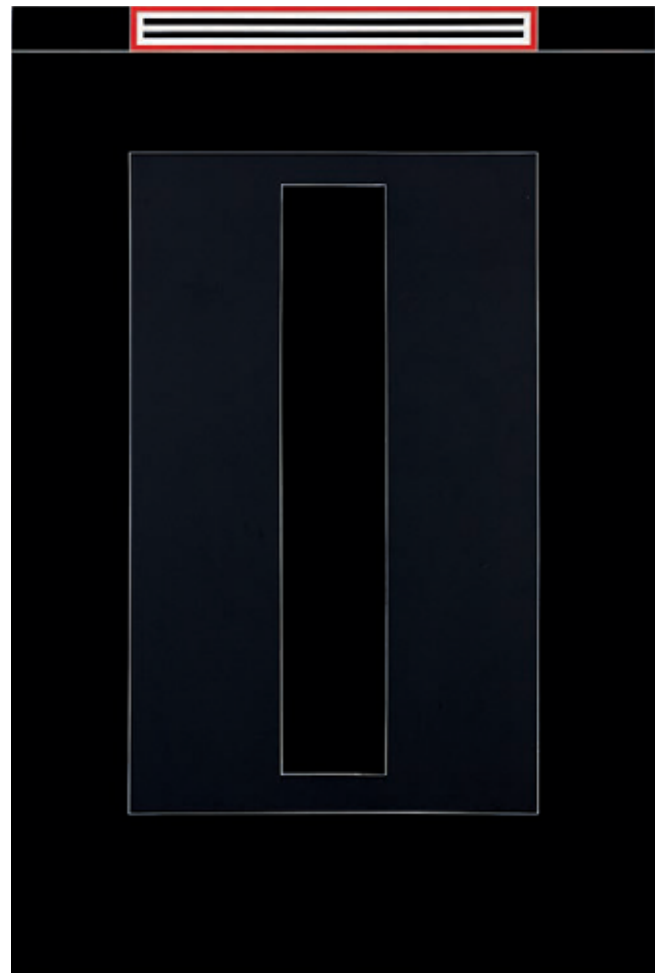
Exhibited

'I See Red', Christchurch Art Gallery Te Puna o
Waiwhetu, 5 December – 23 November 2008.

Provenance

Purchased from Sue Crockford Gallery, Auckland,
22 March 2011. Private collection, Christchurch.

\$8000 – \$14 000



21

Peter Robinson
Untitled

acrylic, oilstick and bitumen on paper, diptych
565 x 1501mm: overall

Provenance

Acquired directly from the artist, circa 1995.
Private collection, Christchurch.

\$18 000 – \$28 000

22

Peter Robinson
3.125%

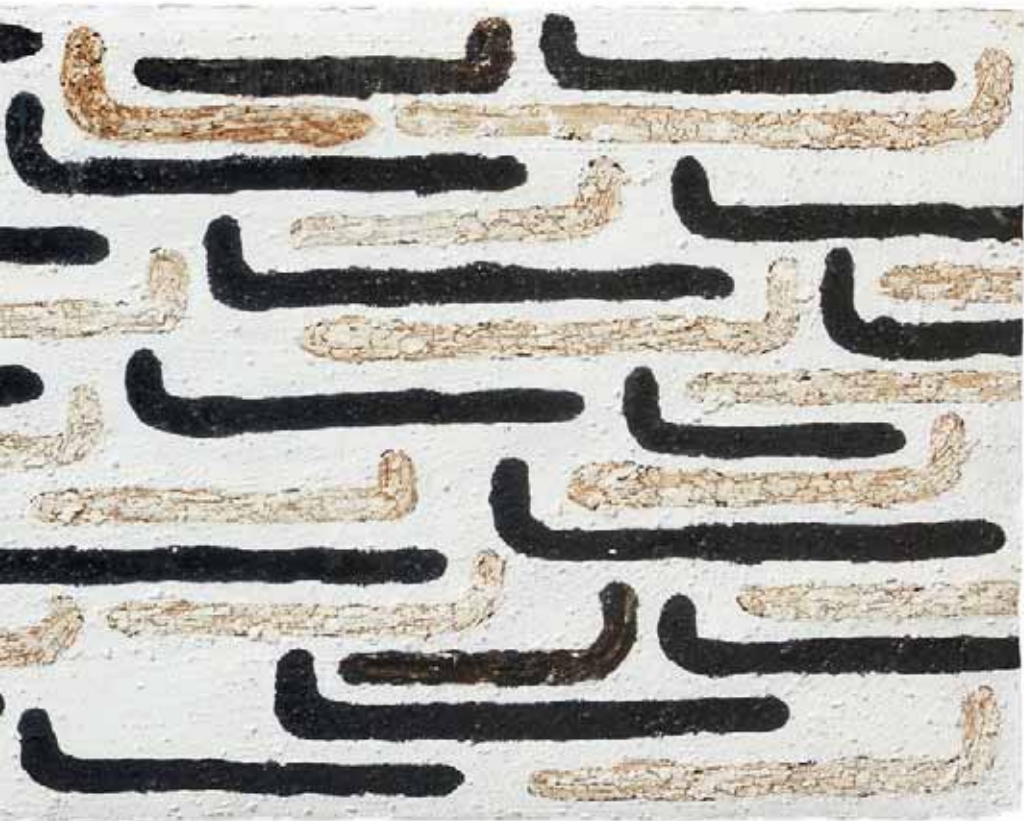
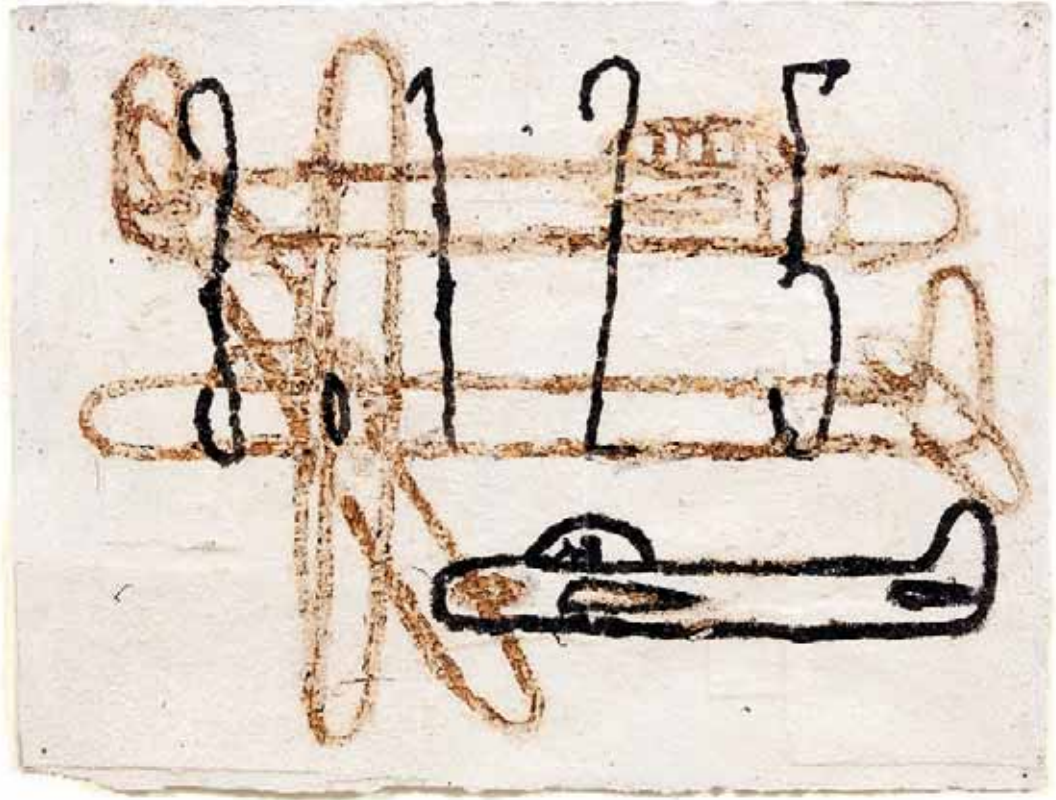
title inscribed
acrylic, bitumen and oilstick on paper
750 x 920mm

Provenance

Private collection, Auckland.

\$15 000 – \$22 000





Andrew McLeod

Life Boat

oil on canvas

signed and dated 2008; title inscribed on original Brooke Gifford

Gallery label affixed verso

1100 x 1800mm

Provenance

Purchased from Brooke Gifford Gallery, Christchurch in 2008.

Private collection, Nelson.

\$25 000 – \$40 000



Andrew McLeod
Spring House

acrylic on canvas
title inscribed and signed
1340 x 1680mm

Provenance

Private collection, Christchurch.

\$20 000 – \$30 000



Michael Parekowhai
Craig Keller

type C print, edition of 10
1250 x 130mm

Provenance

Private collection, Wellington.

\$12 000 – \$18 000



Fiona Pardington

*He huia tu rae, a huia plume on my brow (horizontal),
a poet would've described a fallen chief thus,
in a lament*

mural scale gelatin silver print, 1/3 (2003)
1200 x 1600mm

Exhibited

'Fiona Pardington – Whakakitenga Revelation',
Jonathan Smart Gallery, Christchurch,
15 April – 17 May 2003.

Provenance

Private collection, Christchurch.

\$22 000 – \$32 000



Tony de Lautour
Silent Command

acrylic on canvas
title inscribed, signed and dated 2006
1435 x 2065mm

Provenance

Purchased by the current owner from Brooke Gifford
Gallery, Christchurch. Private collection, Nelson.

\$16 000 – \$25 000



Tony de Lautour
Love Hate

oil and acrylic on canvas
signed and dated 1995 verso
1605 x 2000mm

Provenance

Private collection, Auckland.

\$15 000 – \$25 000



Allen Maddox
Lozenge No. 5

acrylic and oil on canvas
title inscribed, signed with artist's initials
A. M and dated '97 verso
905 x 910mm

Provenance

Private collection, Christchurch.

\$18 000 – \$26 000



Allen Maddox
For Barbara

oil on canvas
title inscribed, signed with artist's initials
A. M and dated '99 verso
915 x 915mm

Provenance

Private collection, Auckland.

\$16 000 – \$25 000



Day after Day

oil on board
 title inscribed, signed and
 dated 1974; title inscribed,
 signed and dated verso
 1525 x 1372mm

Illustrated

Justin Paton, *Jeffrey Harris*
 (Dunedin Public Art Gallery
 and Victoria University Press,
 2005), back cover, p. 93.

\$25 000 – \$40 000

“I spent a month working with McCahon once: he taught me that you have to be lonely to be an artist in New Zealand.”

Jeffrey Harris, 1981

Very occasionally in this job you come across a particularly special painting that somehow seems to encapsulate within a single painterly field much of a given artist's project. *Day after Day* (1974) is one of those singular paintings. It comes from a critical juncture in the artist's career and serves to brilliantly showcase much of Jeffrey Harris's considerable painterly lexicon, with key motifs such as the nude, the landscape, Christ's crucifixion, abstraction and figuration, bold brilliant colouration and, of course, pain and anguish, all combining in a kind of mini-retrospective.

Jeffrey Harris was born in Akaroa in 1949 and raised on a nearby dairy farm on Bank's Peninsula. He began drawing and painting in his teenage years and in 1969 he moved to Dunedin and soon after began painting full time. There he encountered a hotbed of artistic creativity and support in the form of more senior painters Michael Smither and Ralph Hotere as well as the important cultural figures Charles Brasch and Rodney Kennedy, all of whom were part of the rich cultural milieu of Dunedin in the 1970s. Both Hotere and Smither had themselves recently moved to Dunedin to take up the Frances Hodgkins Fellowship which Harris would himself receive later in the 1970s. Despite the support and mentoring of more senior artists and the sense of community, Harris's painting became increasingly focused on solitude and exile.

Harris has throughout his career alternated between two creative poles – one a painterly style characterised by control, detail and obsession; the other excessive, gestural, smudgy and raw. *Day after Day* clearly belongs in the former camp. The painting has spent the majority of its life in the collection of the artist himself and it is easy to understand why he might struggle to part with it. Exquisitely and meticulously rendered, the painting shares much of the qualities of the artist's small 'icons' which often take him years to complete and which he first started working on around the same time as *Day after Day*. In these works, Harris builds the surface up before sanding it back and re-working it time and time again. The result is a jewel-like, vibrant surface, which he here dissects into a compartmentalized grid.

Day after Day presents us with a complex world where sign and symbols overwhelm the viewer, losing their meaning and suggesting existential crisis and personal conflict. Long interested in photographs as a source of imagery, the painter presents us with a more filmic world here where the multiple enclosed boxes of imagery evoke narrativity and recall the motion photographs of Eadweard Muybridge, the so-called 'father of the motion picture'. Harris has little concern with portraying time or travel however; in fact just the opposite, his painting appears timeless and completely unconcerned with art historical trends or movements. His numerous gridded boxes appear here as charged psychological spaces in which his theatre of family and social relationships, crucifixions, self-portraits, the landscape of his youth, boats and water, play out. *Day after Day* is a vast, diaristic multi-faceted self-portrait featuring much of the artist's classic imagery in a teeming image bank.

The artist has referred to his paintings as a 'diary of painted pain' but *Day After Day* also presents itself as one of the more formally inventive and radical of the artist's works. Whilst imagery such as crucifixions overtly suggest sacrifice and suffering, scenes of family, water, cars and planes suggest freedom, happiness and escape. This is, without doubt, painting as catharsis.

Jeffrey Harris continues to live and work in Dunedin in relative isolation. His paintings remain wonderfully obsessive, timeless and honest. *Day after Day* is a timely reminder of his brilliance and stature as one of our most important and singular painters.

Ben Plumbly



Tony Fomison

Goodbye (Too many deaths in one year)

oil on hessian on board

title inscribed, signed and dated 1984 verso; original

Denis Cohn Gallery label affixed verso; original

'Fomison: What shall we tell them?' exhibition

label affixed verso

300 x 570mm

Illustrated

Ian Wedde (ed), *Fomison: What shall we tell them?*

(City Gallery, Wellington, 1994), p. 134.

Reference

ibid., Cat No. 86., p. 159.

Provenance

From the collection of Sam Pillsbury, renowned film director and producer who directed, among other things, the 1974 film, *Hotere*.

\$25 000 – \$40 000



Tony Fomison
Untitled

oil on canvasboard
410 x 300mm

Provenance

Purchased by the current owner from FHE
Galleries. Private collection, Auckland.

\$15 000 – \$22 000



Ann Robinson
Side Carved Flax Pod

cast glass
signed and dated 2003 and
inscribed //I to underside
265 x 264 x 244mm

Provenance

Private collection, Wellington.

\$20 000 – \$30 000



Galia Amsel
Rekindle 4

sand-blasted and acid etched
cast glass, 2016
signed
400 x 470 x 75mm

Provenance

Private collection, Auckland

\$7000 – \$12 000



A. Lois White
Girl with Swans

varnished watercolour on card
title inscribed and signed verso
430 x 355mm

Provenance

From the collection of Kenneth Turtill who purchased this along with *Lady with Lute* directly from the artist. Passed by descent to the current owner, United Kingdom.

\$20 000 – \$30 000



A. Lois White
Lady with Lute

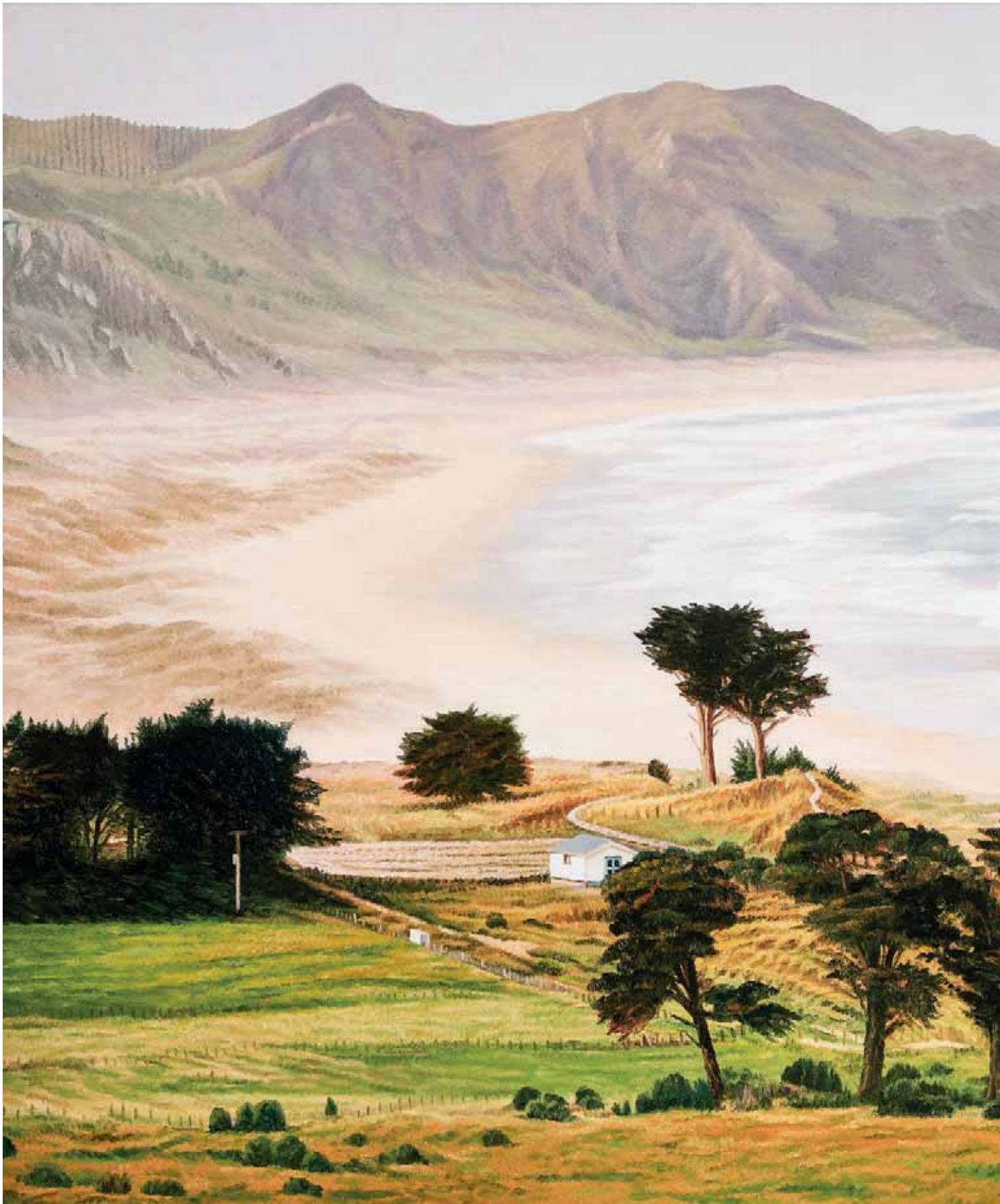
varnished watercolour on card
title inscribed and signed verso
355 x 294mm

Provenance

From the collection of Kenneth Turtill who purchased this along with *Girl with Swans* directly from the artist. Passed by descent to the current owner, United Kingdom.

\$20 000 – \$30 000





Dick Frizzell
Ocean Beach

oil on canvas
title inscribed, signed and dated 24/8/00
1050 x 1350mm

Provenance

Private collection, Auckland

\$35 000 – \$50 000



Gretchen Albrecht
Nomadic Geometries (2 Blues)

acrylic on shaped canvas
title inscribed, signed and dated 1994 verso
750 x 1120mm

Provenance

Purchased by the current owner from Sue Crockford
Gallery, Auckland in June 2001.

\$16 000 – \$25 000



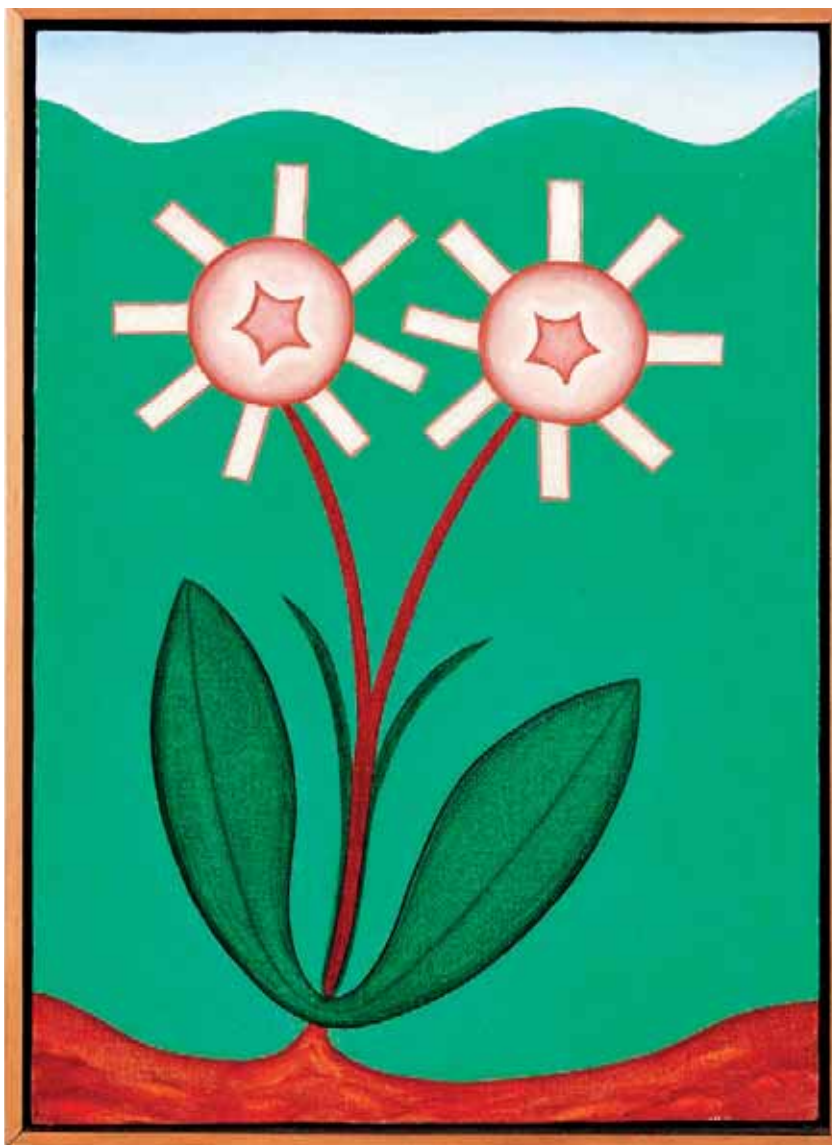
Michael Illingworth
Flower Painting

oil on canvas
title inscribed, signed and dated '68 verso
355 x 257mm

Provenance

Private collection, Auckland.

\$25 000 – \$40 000



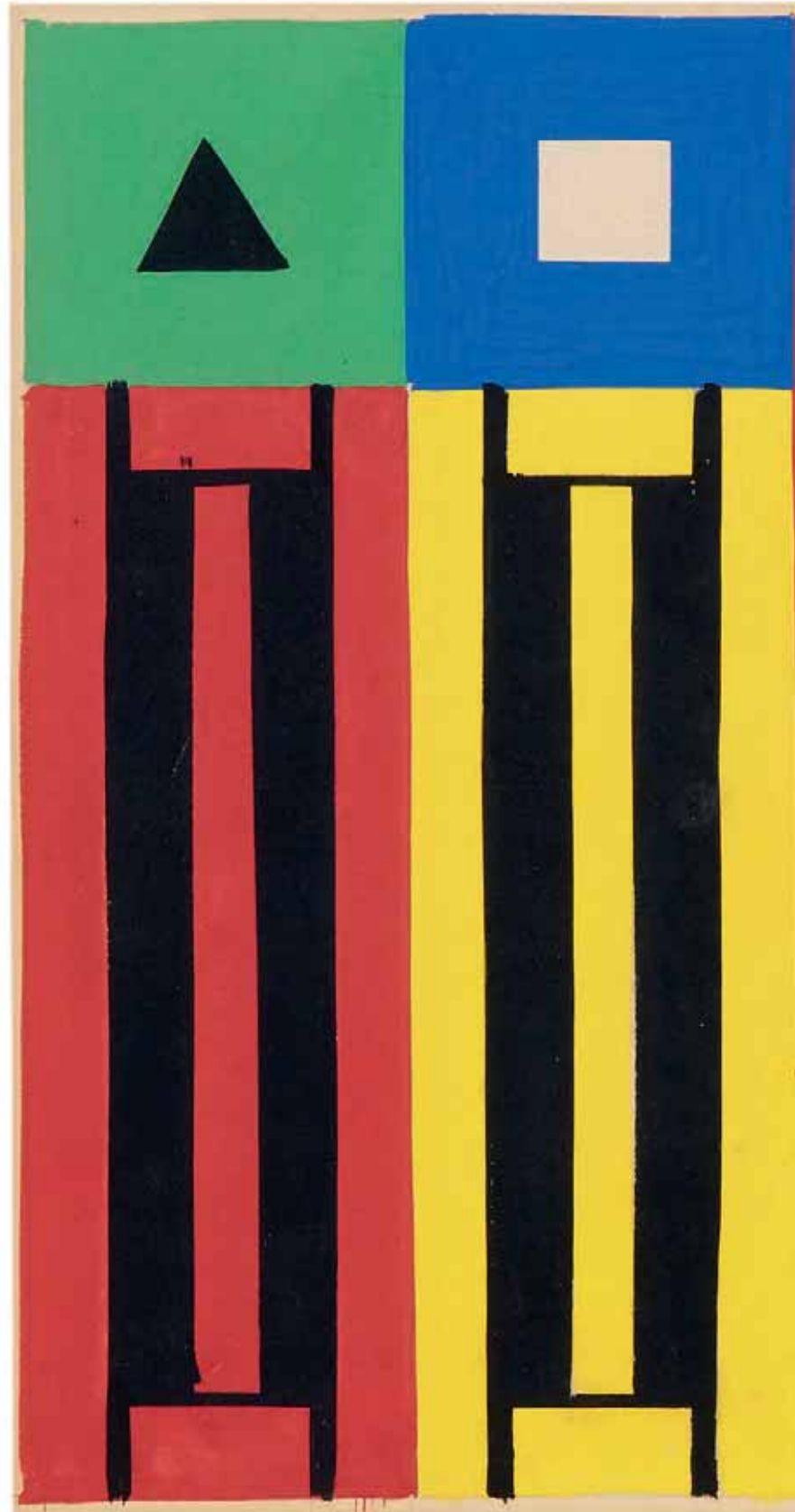
Gordon Walters
Untitled

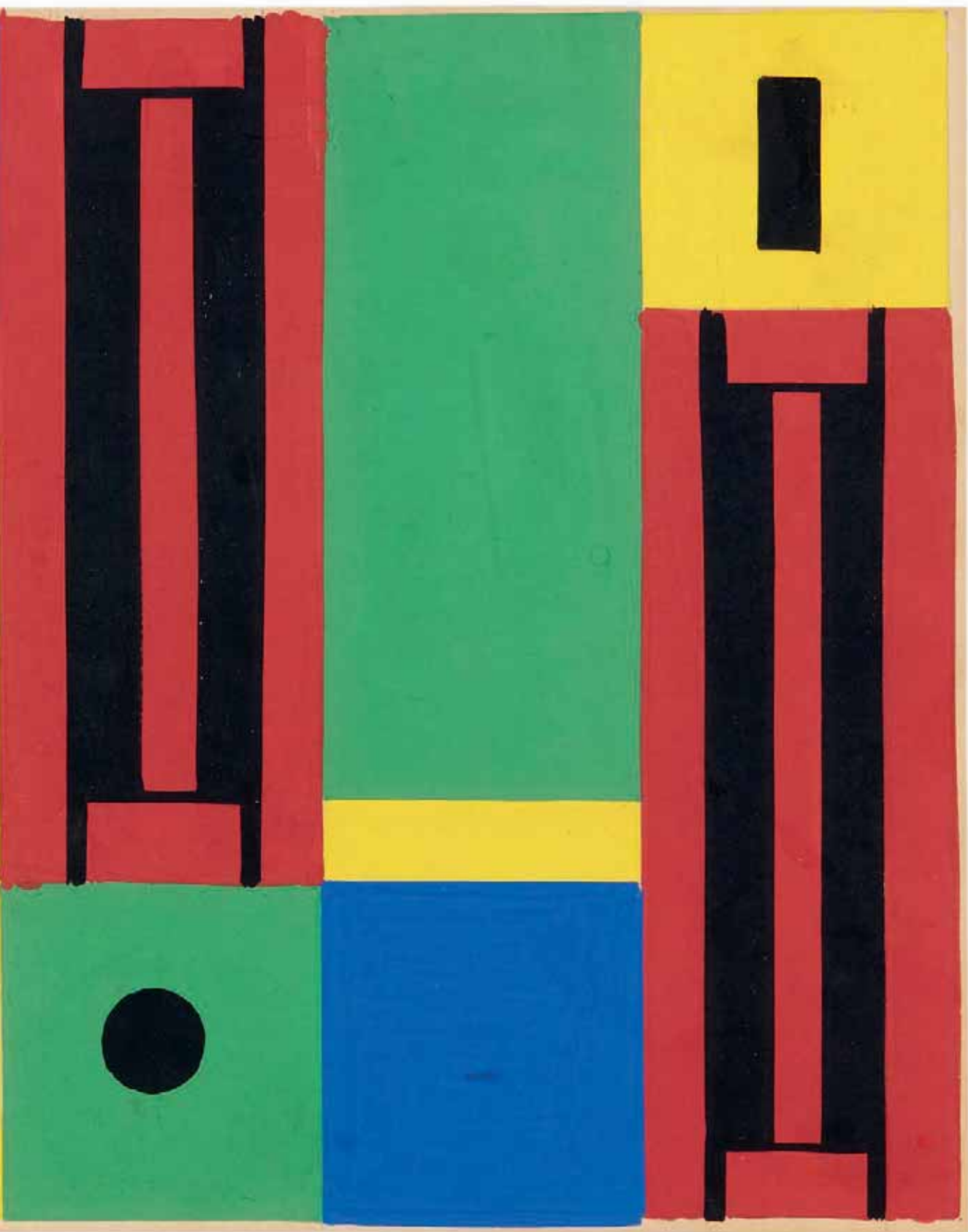
gouache on paper, 1955
original 'Peter McLeavey, Art Dealer'
blind stamp applied verso
221 x 290mm

Provenance

Private collection, Auckland.

\$35 000 – \$50 000





Colin McCahon
Five

ink and wash on paper
signed and dated '59
741 x 545mm

Exhibited

'Colin McCahon: Recent Paintings', Gallery '91,
Christchurch, November 1958 – August 1959,

Reference

Colin McCahon Database
(www.mccahon.co.nz) cm001094.

Provenance

Private collection, Auckland.

\$50 000 – \$70 000



Milan Mrkusich

Painting Grey Umber I

oil on jute canvas

title inscribed, signed and dated 1968 verso

720 x 720mm

Illustrated

Jill Trevelyan, *Peter McLeavey: The life and times of a New Zealand art dealer* (Te Papa Press, 2013), pp. 160 – 161.

Provenance

Collection of Gordon Walters.

Private collection, London. Purchased from Sue Crockford Gallery, 18 December 2001.

\$45 000 – \$65 000



Toss Woollaston
Lyttleton Harbour

oil on board
signed
950 x 750mm

Provenance

Purchased by the current owner from Webb's
Auckland, 27 March 2012, Lot No. 54.
Private collection, Auckland.

\$30 000 – \$40 000



Toss Woollaston
Temuka

oil on board
signed; original Hawke's Bay Museum and Art
Gallery label affixed verso
903 x 525mm

Provenance

Collection of Miss R. James. Passed by descent to
the current owner. Private collection, Rotorua.

\$30 000 – \$40 000



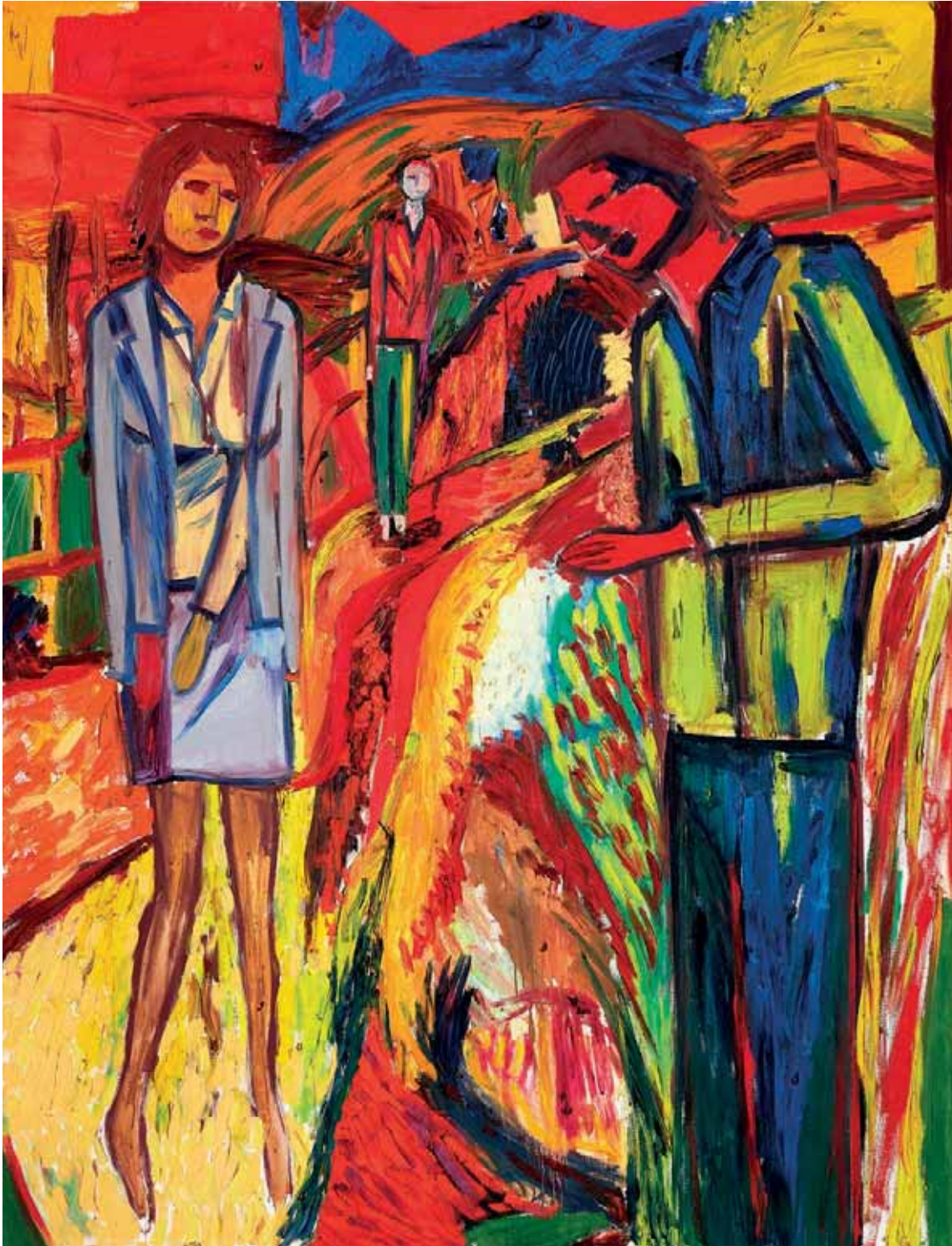
Jeffrey Harris
Three Figures

oil on canvas
signed and dated 1985
2135 x 1645mm

Provenance

Private collection, Nelson.

\$15 000 – \$25 000



Karl Maughan
Akaroa

oil on canvas
title inscribed, signed and
dated 2018 verso
1020 x 1020mm

Provenance

Private collection, Christchurch.

\$14 000 – \$22 000



48

Fiona Pardington
*Good (from the Glass
Cullet series)*

archival inkjet print on
Hahnemuhle paper, 1/10
signed and dated
30/5/17 verso
550 x 360mm

Provenance

Private collection, Auckland.

\$5000 – \$7000



49

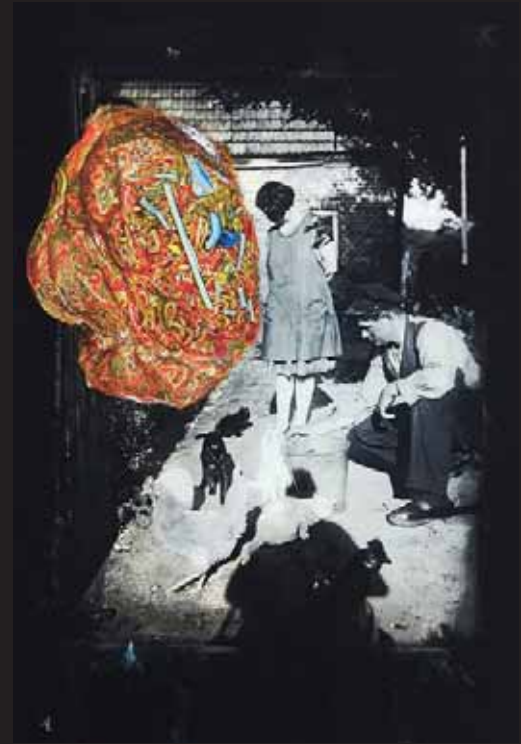
Fiona Pardington
*Rural Idyll (from the
Glass Cullet series)*

archival inkjet print on
Hahnemuhle paper, 1/10
signed and dated
30/5/17 verso
550 x 360mm

Provenance

Private collection, Auckland.

\$5000 – \$7000



Fiona Pardington
Davis Kea Wings

archival inkjet print on
Hahnemuhle paper,
diptych, 2015
(edition of 10)
725 x 2200mm: overall

\$20 000 – \$30 000



*There's More To Life Than
Being A Pakeha*

acrylic and oilstick on
unstretched canvas
title inscribed and signed
with artist's initials P. R. R
2150 x 1800mm

Provenance

Purchased from Brooke
Gifford Gallery, Christchurch.
Private collection,
Christchurch.

\$45 000 – \$65 000

Writing about Peter Robinson in his book *This Model World: Travels to the Edge of Contemporary Art*, critic Anthony Byrt observes that “on the face of things, his career looks like it has been split into distinct parts: the proto-minimalist phase... and the bicultural period that preceded it, for which he is still best known.”¹

Best known or perhaps most notorious, it is this earlier period from which *There's More To Life Than Being A Pakeha* hails. Made around the same time as what may be Robinson's most famous – and infamous – painting, *Pakeha Have Rights Too!* (1997), *There's More to Life* bears a striking resemblance to its more controversial cousin: both are large, black paintings with their antagonistic titles scrawled in white across the bottom edge, alongside the artist's signature. However, the real infamy of *Pakeha Have Rights Too!* arose less from the slogan than the symbol that accompanied it: a small, white swastika.

The story of these two paintings is set firmly in Aotearoa of the 1990s, at a time when biculturalism was still fresh to the local lexicon and the art scene grappling with post-colonial discourse. Central to this discourse was Peter Robinson, a young artist of Pākehā and Kāi Tahu descent already exhibiting prolifically, both at home and abroad. Robinson's work at this time relied heavily on language, and on playing the recalcitrant identity artist, using his work as a

vehicle to critique his own trending status as a Māori artist. Perhaps the most didactic examples of this vein are his *Percentage Paintings*, grubby graphic paintings that explicitly visualised the watering down of Robinson's own Māori blood, charting the descent from a plump 100 to just 3.125 percent, goading the viewer into asking, *is he Māori enough?* In this context of crudity and antagonism, a swastika seems an almost natural progression, a loss at any pretence of politeness, no longer a question but an accusation.

Not a swastika but a tiki, the link between slogan and symbol in *There's More To Life* is more nebulous, less egregious yet still clearly antagonistic. It is a work that seems to challenge Pākehā who are happy to wear hei-tiki and appropriate cool Māori symbols like the koru, happy to be part of a bicultural Aotearoa up until the point where Te Tiriti o Waitangi is upheld and Māori sovereignty acknowledged.

Read as the chapter following his *Percentage Paintings*, the glinting eyes of Robinson's tiki seem to be saying something else, too. Of course there's more to life than being Pākehā; there's being Māori, and there's being both.

Lucinda Bennett

1 Anthony Byrt, *This Model World: Travels to the Edge of Contemporary Art*, (Auckland: Auckland University Press, 2016), 134.



THERE'S MORE TO LIFE THAN BEING A PAKEHA. P.R.R.©.



INNER LIFE OF A BIRDWATCHER

THREE PAINTINGS BY DON BINNEY



“I think a characteristic of this, and a lot of work from this period, is the structural coordination of bird and land form, what I think of as resonance really. Physical resonance between one shape and the other. Why? Because as an ornithologist I’ve always been thoroughly involved in the way in which the land, the environment the creature lives in, modifies the creature. The creature of course also modifies the land: it’s symbiosis really, isn’t it?”

Don Binney at
Te Henga, 1972.



Don Binney
Summer Fernbird II

oil on canvas
 signed and dated 1966;
 title inscribed verso
 805 x 835mm

Exhibited

'Don Binney: Paintings and drawings, Peter McLeavey Gallery, Wellington, 28 July – 14 August 1970, Cat. No. 8.

Provenance

Purchased by the current owner from Peter McLeavey Gallery, Wellington, 20 August 2001. Private collection, Auckland.

\$350 000 – \$450 000

AMONGST the earliest drawings in Don Binney's childhood sketchbooks is an array of coloured pencil renderings of comical, imaginary birds. He was dreaming about birds for some time before he was handed his first set of binoculars. When ornithology, in its more orthodox sense, arrived, it did so in the form of a junior membership of the Forest and Bird Protection Society. His life-long interest was further galvanised by his birdwatcher-housemaster at King's College, R. B. Sibson, who took groups of the amenable young on bird-spotting fieldtrips to South Manukau. It was in that context that the young Binney learnt to get his eye in, to catch things on the hop. 'Any bird sighting is just a glimpse,' he stated, 'hence, consistent simplification of form and of detail in my later work.'

It was a decade later that his mature bird paintings emerged, by which time he had graduated from Elam School of Fine Arts. While a student, he had the good sense to sidestep the drowsy Painting Department and enrol in what he remembered as 'a much more natty and plausible study course called Design', overseen by Michael Nicholson and Robert Ellis. He received an education in 'the tone of things', how to convey lightness and weight with a 2B pencil, how to render the contours of an egg and much else—while, the whole time, keeping a weather eye on international trends in design and visual art. There were plein air sessions with John Weeks and Louise Henderson and evening classes with Colin McCahon. By 1960 he felt he had 'arrived' and was now capable of 'synthesising naturalist's sketches with an acquired oil-paint method'.

During the decade that followed, Binney's chief innovation was to re-render 'bird-painting' as a genre with a radical, modernist potential rather than as a quaint remnant of colonialism and its projects. Imaginatively charged rather than constrained by ornithological conventions, his paintings were highly personal and stylised—yet keen observation of nature always remained a part of the game.

Not only do Binney's paintings of the mid-1960s to early 1970s attest to an intimate and impassioned working relationship with birdlife, they are also carefully modulated and composed orchestrations of earth, sea and sky. Binney favoured a seaward orientation in his paintings—the kind of view westward immortalised by the poets Allen

Curnow and C. K. Stead, both of whom wrote at Karekare, about 20 kilometres south of Te Henga, where Don Binney lived and worked during the period when these three works were painted. Traversing these paintings, the sea-horizon is a threshold—suggesting hope and possibility, while hinting at the unknown. It is also a useful formal device, stabilising the rolling landforms, rocky outcrops and other features. Raising and lowering the horizon dramatically alters the psychological and optical space of a work.

Among Binney's largest paintings, *Pastoral, Te Henga* is a richly allegorical work. With the eloquence and economy of a fable by Aesop or La Fontaine, this stylised encounter between a boisterous, open-beaked fantail—piwakawaka—and a solitary sheep is also a meditation on wild and cultivated nature, the indigenous and the imported. The work's title draws attention to the many-layered word 'pastoral' which, in its common local usage, refers to the raising of livestock—mostly cattle and sheep. In poetry, art and music, 'pastoral' denotes an idyllic, romantic state of being in the rural environment. In religious terminology, 'pastoral care' is the looking after of one's flock.

A practising Anglican for much of his life, Binney sought an accommodation of Christian spirituality and iconography in a local setting. In ecclesiastical terms, *Pastoral, Te Henga* presents the Lamb of God facing the Tasman Sea, with the Holy Spirit gliding above. With its unshorn, seemingly blind and strangely out of place animal-subject, it also alludes to the Parable of the Lost Sheep, one of the brighter tales from the New Testament. The painting strikes a more fatalistic note when you consider the role of the piwakawaka in Maori mythology as a messenger bringing news of a death or—in Binney's conservationist schema—possibly the demise or degradation of an environment.

Summer Fernbird II is a companion work to the well-known and often reproduced *Sun Shall Not Burn Thee by Day Nor Moon by Night* (1966) in the Auckland Art Gallery collection. Both paintings bring bird and habitat into a symbolic confluence, the rhythm and colour of the hills harmonising with the bird's striped plumage. In *Summer Fernbird II*, the almost-flightless fernbird—or mātātā—is a flame-like form, perched atop a wick-like branch. The mātātā is widely valued in conservationist circles as an accurate indicator of the health of its immediate wetland habitat (on



Don Binney
Beyond Kuataika

oil on canvas
 signed and dated 'Te Henga
 1970'; title inscribed and
 signed and inscribed
Cat No. II verso
 870 x 593mm

Exhibited

'Don Binney: Paintings and
 drawings, Peter McLeavey
 Gallery, Wellington, 28 July –
 14 August 1970.

Provenance

Private collection,
 Wellington, since the original
 purchase at Peter McLeavey
 Gallery in 1970.

\$280 000 – \$380 000



account of its wide ranging feeding and other habits). In environmental terms, it is a canary in a coalmine—a role that native bird species in Binney's paintings often seem to fill.

The artist's unorthodox rendering of the mātatā could well be a visualisation of the bird's song, with its sonic waves—a visual warbling—yet it also echoes the curving, repeated lines of Ta Moko, hinting at a relationship with Maoritanga which is another constant in Binney's art. In a 2003 interview with Damien Skinner, he stated: 'I have always, as a Pakeha citizen in this country, been just naturally, easily aware of the Maori social, mythic, tribal, legendary, poetic, artistic presence...' The bird paintings of the 1960s were, he believed, an attempt to 'to re-celebrate the sacral and the mythopoetic...to celebrate the mystery, not the banality of our legacy, our shared legacy.'

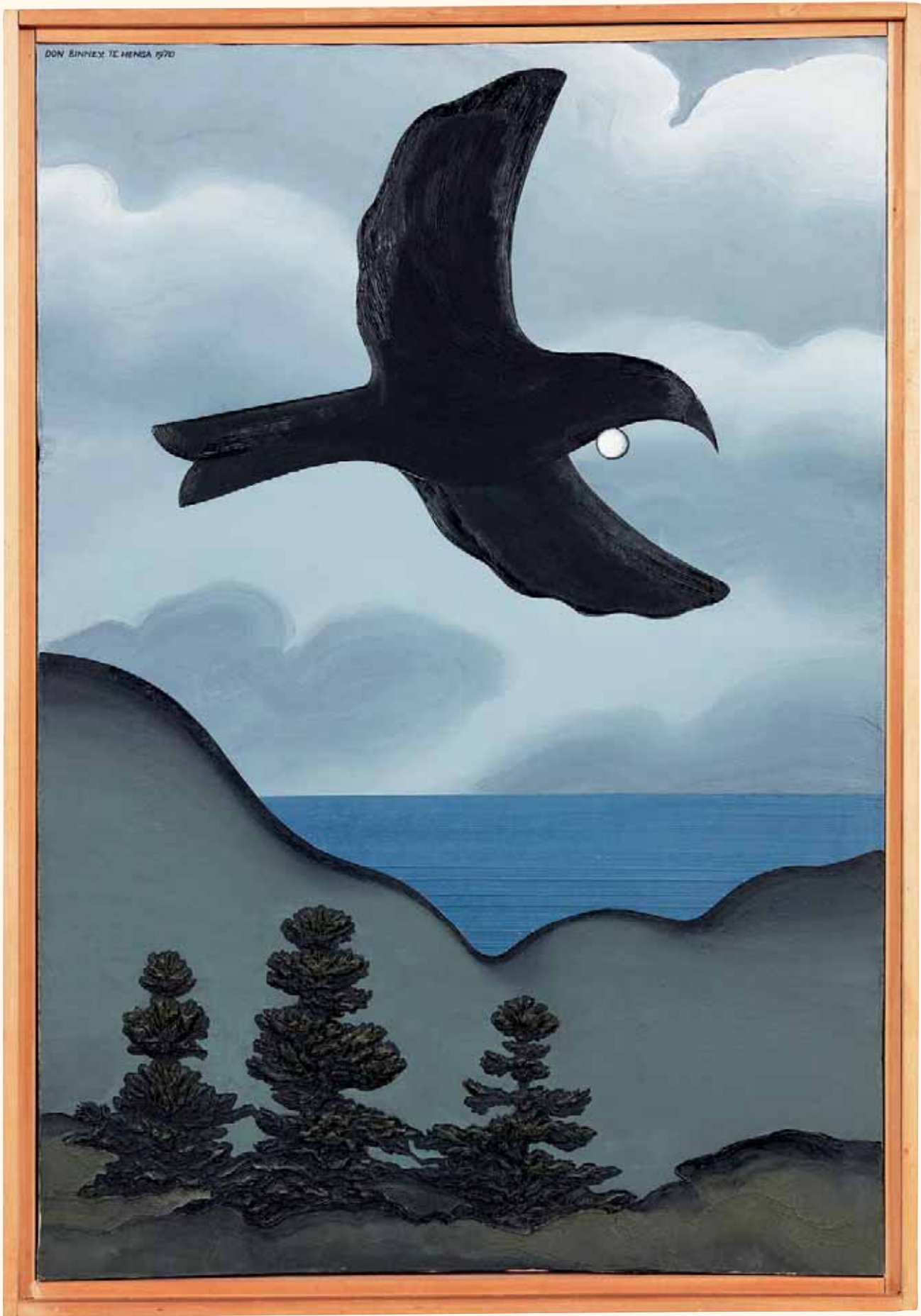
The title of *Beyond Kuataika* references a location in the Waitakere Ranges, not far from Te Henga, above which a stylised tui is suspended, kite-like. In this elegiac work, the neck-feather strikes a single, radiant, light-infused note. Binney knew the role that tui play in Maori mythology as a messenger between humanity and the gods, just as, when painting *Pastoral, Te Henga*, he was aware of the significance for Maori of the

piwakawaka, as a messenger bringing news of a death (or possibly, in Binney's schema, the demise or degradation of an environment).

Binney's art keeps its distance from both impressionistic and expressionist approaches to the natural world. He neither paints the light-infused, fleeting landscape, nor does he use landscape as a mirror or metaphor for states of being. He is the figure in his own landscape—and, from that vantage point, he balances a studied detachment with a passionate, at times heady embrace of his avian subjects—'my focus is the one that moves, calls, flies—and spatially distances itself'. His birds provide a voice-over or commentary on the affairs of humanity and the natural world. Among the many roles they fill are those of guardians, harbingers, messengers, sentinels and spirits/kehua.

The works that emerged from Don Binney's Te Henga studio in the 1960s and 70s are, at heart, the paintings of a bird-watcher but, even more emphatically, they are the meditations of someone who thinks and feels deeply about birds, who thinks *through birds*.

Gregory O'Brien



Don Binney
Pastoral, Te Henga

oil on canvas
signed and dated 1965–66
1695 x 1657mm

Exhibited

'Don Binney: Auckland
Festival Exhibition', Barry
Lett Galleries, Auckland,
April 1966, Cat No. 4.

Provenance

Private collection, Auckland.
Purchased from Gow
Langsford Gallery, by
the current owner in
August 2007.

\$450 000 – \$650 000

Some artists are able to express themselves best by relating their work to the elements of a physically determined environment. In Britain, Samuel Palmer and Stanley Spencer identified a strong personal vision with the respective aspects of Shoreham Vale and Cookham Village. In our country, M. T Woollaston has conceived a necessarily distinct idiom drawn from a particular quarter of the South Island.

Such painting, emerging from the artist's persistent intimacy with his location, repulses self-conscious affectations of regionalism. It reveals instead personal commitments toward a terrain whose 'primal sympathy' defines the idiom of the artist as it does the forms, surfaces and innate presence of land that compels his vision. These qualities, seen in the light of year to year experience produce characteristic images which gain in strength from this constant re-appraisal.

It is for these reasons that the land, sea – and bird – shapes superficially reminiscent of my earlier exhibitions have retained their pre-eminence in the content of these drawings and paintings, almost all of which relate directly to the west coast Te Henga area. I would like this exhibition to be considered as an extension of my committed affinities rather than as a mere repetition of readily identified forms.

Don Binney
Artist Statement
Auckland Festival Exhibition
April 1966





Painted in December 1964, this delightful triptych (one of three Waterfall Triptychs painted that month) was described by McCahon on the back of each board as *'last of the first waterfalls to be arranged as you think fit they have been painted together anyway'*. By *'last of the first'* he was referring to a prolific phase of painting from mid-1964 until year's end which resulted in at least eighty *'waterfalls'*, most of them quite small.

The bulk of the waterfall series happened at a significant moment in McCahon's personal life. In August 1964 he resigned from his position as deputy director at Auckland City Art Gallery – a job he had held since 1953 – to take up a teaching position at Elam School of Fine Arts. Soon afterwards he held an exhibition at Ikon Fine Arts entitled Small landscapes and waterfalls consisting of 44 works, mostly small waterfalls. Prices ranged from 11 guineas for the smallest (around 225 x 225mm) to 50 guineas for the largest (915 x 915mm).

The paintings sold unusually well, much to McCahon's surprise. He told a friend: '...for the first time ever have had a near sell out with my exhibition & its about the toughest painting I've yet done'. The word 'toughest' is surprising because many would regard the Waterfall series as among the most accessible and undemanding of McCahon's paintings. Perhaps what was 'toughest' was precisely to hit upon a motif which could mediate between popular taste and his own painterly concerns. Hamish Keith hinted at this when he described the waterfalls as 'black, white and brown abstractions – still retaining, however, McCahon's own powerful hill and headland forms'.

McCahon wrote eloquently in the notes for his 1972 Survey: *'The waterfalls started flowing in 1964 and there were hundreds of them... I look back with joy on taking a brush of white paint and curving through the darkness with a line of white'* (p. 31). He admitted that an important influence on them had been the work of William Hodges, the artist on James Cook's second voyage in 1772, whose paintings of Dusky Sound (including

waterfalls) had been shown in Auckland, borrowed from the British Admiralty: *'Hodges is my hero in all these paintings but the Fairy Falls in the Waitakares and Japanese and Chinese painting are the real influences later...'*

When McCahon returned to waterfalls later in 1964 he greatly expanded the motif. In one case (Four Waterfalls) he put four small paintings together on one board, while he also produced Auckland Art Gallery's Large Waterfall (1683 x 1678mm) and no fewer than three triptychs, of which the present work is much the smallest. The triptych – always a favourite form for McCahon (he produced at least fifteen of them) – never entirely loses its Christian associations of the altar piece and the trinity. The fall of water (or light) into the dark land likewise for him always has spiritual connotations.

Each *'waterfall'* in the triptych, a simple white curve, has a slightly different profile, combined with areas of black paint and bare unpainted board constituting hill shapes. Despite McCahon's claim that the works may be hung in any order, the present arrangement seems to work best in that the outer panels are like mirror images of each other while the central panel, slightly more complex in its imagery, mediates effectively between them. The whole work is daringly simple, but also lucid, bold, balanced and perfectly executed.

Peter Simpson

The Waterfall Triptych

polyvinyl acetate on board,
three panels
signed and dated Dec. '64
in pencil; signed and dated
December 1964 each
panel verso
600 x 400mm: each panel
600 x 1200mm: overall

Exhibited

'Fall of Water, Fall of Light',
Auckland Art Gallery Toi o
Tāmaki, 3 June – 21 August
2005.

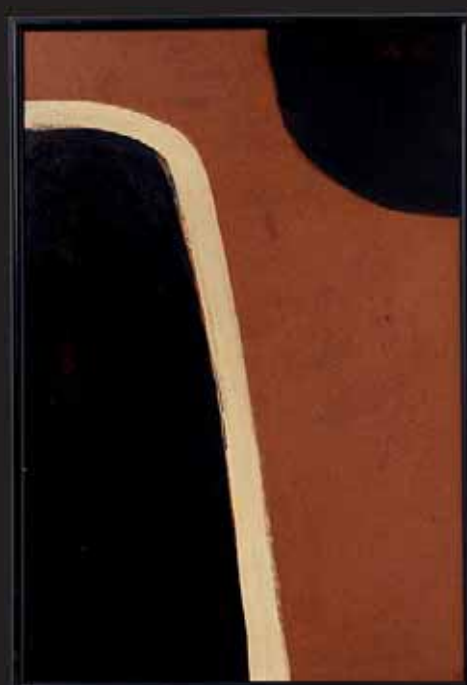
Reference

Colin McCahon Database
(www.mccahon.co.nz)
cm000476

Provenance

Acquired directly from the
artist in 1968.
Private collection, Auckland.

\$180 000 – \$240 000



Malaria Victim, New Guinea

oil on canvas
signed and dated mid-March
1970; title inscribed and
dated early March 1970
verso; inscribed *Elva Bett*
Private Collection verso
870 x 605mm

Exhibited

'Tony Fomison', Bett Duncan
Studio Gallery,
Wellington, 1973.
'Fomison: A Survey of his
Painting and Drawing from
1961 to 1979', Dowse Art
Gallery, Lower Hutt, 1979,
Cat. No. 7.

Illustrated

Ian Wedde (ed), *Fomison:
What shall we tell them?*
(Wellington, 1994), p. 168.

Reference

Ian Wedde (ed), *ibid.*,
Supplementary Cat No. 219.

Provenance

Collection of the artist's
Wellington dealer, Elva Bett.
Private collection,
Christchurch. Purchased by
the current owner from Gow
Langford Gallery,
Auckland, 1996.

\$150 000 – \$220 000

This scarifying and uncompromising painting hits the viewer with the force of a punch in the face. Particularly at this stage (around 1970) of Tony Fomison's distinguished career – he was back in Christchurch (where he had grown up) after years of study and vagabondage abroad and prior to his move to Auckland in 1973 – many of his pictures were deliberately shocking and confrontational, an assertion of his consciously adopted 'outsider' status.

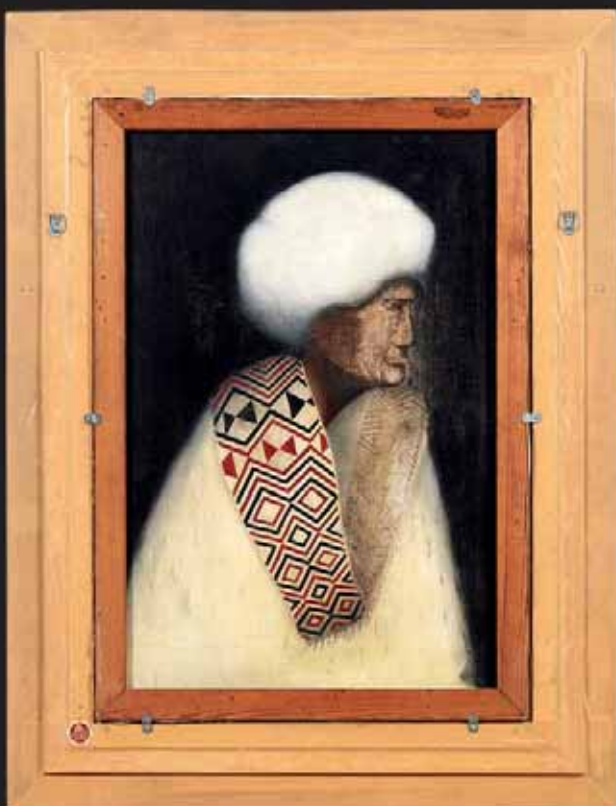
As often as not Fomison took his subjects from found sources – books, movies, magazines, photographs, reproductions of paintings. According to a scarcely legible note inscribed on the bottom left edge of the picture, this painting is: 'from photo page 25 "Dissent", issue for Spring 1965 Malaria victim New Guinea (2)'. A note on the back of the painting explains that it was his second painting of the same subject, the other having been given to a friend. Other paintings from around this time came from images in medical text books (*Roxborough's Common Skin Diseases*), photos in *Time* or *Life* magazines, or from photographs of gurning (face pulling) competitions or mental hospital patients.

This reliance on an idiosyncratic and heterogeneous archive is reminiscent of Francis Bacon's practice but there is a notable difference. Everyone has seen photographs of the anarchic studio chaos out of which Bacon's pictures came,

whereas Fomison's studios were tidy and well-ordered and his archives reputedly similarly methodical and immaculate. This difference is also apparent in the manner of painting. Bacon's violent distortions come from his way of laying on paint, whereas Fomison's are inherent in his subject matter and are depicted not with expressionistic wildness and freedom but with fastidious subtlety and care. In some ways his painstaking manner – similar whether applied to a sublime head of Christ after Morales or to a pathetic victim of political, medical or mental misadventure – adds to the shattering impact of his abject figures.

In *Malaria Victim New Guinea* the distressing condition of the subject's shrunken limbs and torso and the appalling disfigurement of the face are presented with careful and loving attention to the contours of the body and the ways in which light strikes flesh and bone in the artist's virtuosic chiaroscuro. Fomison's gaze is unflinching and courageous. As Wilfred Owen once wrote in a different context (trench warfare), 'The poetry is in the pity'.

Peter Simpson



Malaria Victim, New Guinea
verso



*Watching for Buller on
Waterfall Rock*

acrylic on seven kauri panels
title inscribed, signed and
dated 1994; title inscribed,
signed and dated Lyttleton
1994 verso
480 x 1815mm: overall

Exhibited

'WD Hammond: Recent
paintings and drawings',
Peter McLeavey Gallery,
Wellington, 21 June –
6 July 1994.

Provenance

Private collection, Auckland.
Purchased from Peter
McLeavey Gallery,
October 1994.
Private collection, South
Island. Purchased from
Webb's, Auckland,
September 23, 2003,
Lot No. 55.

\$120 000 – \$180 000





Watching for Buller on Waterfall Rock is an iconic Bill Hammond painting of a prelapsarian world inhabited only by the avian beings of his imagination, inspired by travelling to Auckland Island. Hammond's visit there as part of the 1989 Sub-Antarctic Project is a memorable episode of New Zealand art history, not simply as an interesting biographical event, but because it fundamentally changed his practice. Witnessing that uninhabited landscape, Hammond imagined what primeval New Zealand might have looked like, unsullied by human occupation and dominated by bird life. His paintings became populated by birds transformed into the avian personages that are the hallmark of his mature practice.

Many of Hammond's works in the early 1990s also allude to Walter Buller, the nineteenth-century ornithologist who recorded but, even as he did so, decimated New Zealand's unique bird species. In *Waiting for Buller* (1993), bird-creatures, their upright bodies clad in brightly coloured human garb, seem to anxiously await the ornithologist's arrival, their different heads representing some of the species he would document. In *Buller's Table Cloth* (1994), Hammond captures the pathos of dead birds laid out as specimens, awaiting the hand of a taxidermist to fashion their artificial resurrection. In *Watching for Buller on Waterfall Rock*, however, the birds are fully in control of their world, not vulnerable specimens or dependent on analogies with humans. Here they seem to represent a single ethnology, vertical bodies with a constant head type, their long curved beaks suggesting the now extinct huia.

The birds' dominance is reinforced by their resemblance to falcon-headed Horus, the sky-god associated with the powerful Pharaohs who ruled Egypt. But they also prevail in pictorial terms in this large seven-panel painting, monumental beings dominating three of the panels, and multiple creatures in serried ranks the others. Rendered in pale golden tones, they stand out against the dark ground, casting long shadows across it. The only additional features are patches of cerulean water that suggest the fluidity of primal wetlands, drips of blue paint flowing from some of the pools, even running over the frame of the right-hand panel.

The background is painted in deep tones of brown. Reddish to near black, the tones are reminiscent of lustrous Asian lacquerwork but, instead of a smooth anonymous finish, the surface is richly textured. Its painterliness evokes rocks and landforms, like mountains in Chinese brush paintings, and the glowing darkness suggests infinite space. Yet the surface is insistently present in the acrylic pigment's texture and the wood it is painted on. Hammond is known for his use of unusual supports for his paintings and here he has fashioned his panels from pieces of kauri, which also form frames for each of them. Although recycled milled timber here, kauri wood reminds us of its origin in the great forests that covered the land in New Zealand's prehistory, when the sole inhabitants, creatures that could fly, held sway.

Elizabeth Rankin

Watching for Buller – Shags

acrylic on canvas
 title inscribed, signed and
 dated 1993
 900 x 600mm

Provenance

Purchased from The
 Loft Gallery, Motueka at
 Riccarton Racecourse
 exhibition, Christchurch,
 1993.
 Private collection,
 Christchurch.

\$70 000 – \$100 000

‘The flesh of the pukeko (is equal) to that of the best English game’ according the Sir Walter Lawry Buller, author of *A History of New Zealand Birds*, published in 1873. Buller was born in 1838 near Hokianga, the son of Wesleyan Missionaries and by all accounts the very model of the type of ‘muscular Christian’ that powered the colonies of the British Empire in the 19th century.

Buller was a lawyer by training, admitted to the Bar at the Inner Temple, London in 1874 and a keen-eyed ornithologist by inclination. Buller was also a proponent of that particularly grim school of thought prevalent in the late 19th century that held that Māori, ‘are dying out and nothing can save them. Our plain duty as good compassionate colonists, is to smooth down their dying pillow.’

Buller, in addition to his vigorous work in the Māori Land Courts, also spent time in the field recording and harvesting native bird specimens for the thriving trade in pelts, skins and examples of native fauna from all corners of the Empire.

Bill Hammond visited the Auckland Islands, some 465 kilometers south of New Zealand’s South Island in 1989. This voyage to the relatively unmolested and remote islands transformed Hammond’s world view and work immediately. The lonely, windswept islands defining motif for the artist was the sight of birds, perched on cliff-edges leaning into a gale and staring out into a roiling slate grey sea and sky. This ‘Birdland’ struck Hammond as an almost timeless zone, ‘You feel like a time-traveler, as if you have stumbled upon it – primeval forests, ratas like Walt Disney would make. It’s a beautiful place, but it’s also full of ghosts, shipwrecks, death.’¹

As Hammond’s Buller themed and titled works developed from 1993 – the bird carnage and careful documentation soon became a metaphor for New Zealand’s colonial history as well as a cipher for the time before the arrival of Pākehā and their dreams of dominion.

Watching For Buller – Shags from 1993 is an example of these classic Hammond/Buller canvases. The shags stylishly frocked in elegant loungewear replete with delicate fern-pattern Chinoiserie style designs stare into the void awaiting their nemesis. Other works from the early 1990s depict birds kicking back over a game of pool or loitering in a bar. Shags, in particular are a focus at this time, works such as *Shag Pile* and *Buller’s Table Cloth* depict heaps of freshly killed birds in the process of taxidermy, about to be mounted into cases and bell jars for display purposes.

The time sequencing of these works animates the potent atmosphere of requiem that is all pervasive. We know, of course, the hell that is about to unfold. We have seen this past and their future. This sense of a ‘*Chronicle of a Death Foretold*’², the inevitability of fate envelops these works in a unique frisson.

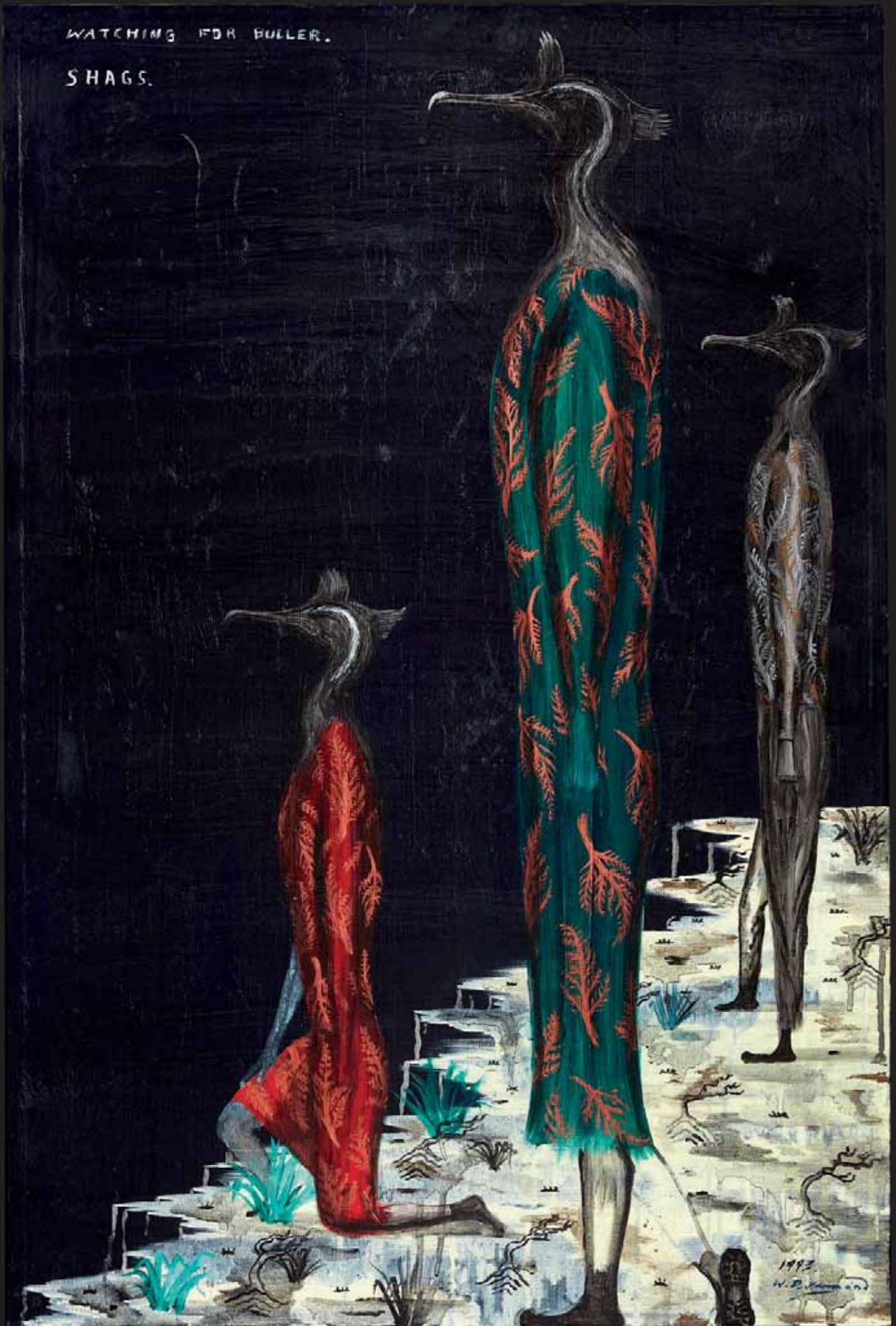
Isolated, yet unafraid Hammond’s birds are, unlike us, the complicit viewer, without shame.

Hamish Coney

1 Jennifer Hay (ed),
*Bill Hammond, Jingle Jangle
 Morning*, Christchurch Art
 Gallery (2007), p. 25

2 Gabriel Garcia Marquez,
Chronicle of a Death Foretold,
 published in English, 1983

WATCHING FOR BULLER.
SHAGS.



One

ink and wash on paper
signed and dated '59
600 x 478mm

Reference

Colin McCahon Database
(www.mccahon.co.nz)
cm001100.

Provenance

From the collection of
Les and Milly Paris.

\$50 000 – \$70 000

Numbers fascinated Colin McCahon and several of his numeral paintings and drawings were said to be among his personal favourite works. In 1965 the artist received a letter from the registrar of the Otago University informing him that he had been invited to submit a design for a mural painting for the University's new library. In my days as an art history student I used to frequently park myself in front of the wall given over to the mural in the impressive 'new', new library at Otago University. It is a massive wall, some 3.5 metres high by 6 metres long and McCahon saw it as an exciting opportunity for a major Numeral painting. At the behest of local friends Charles Brasch and Rodney Kennedy he also reluctantly submitted a sketch based on his more popular 'Waterfall' theme. The artist's delight at being accepted was tempered by disappointment at the University not choosing his favoured Numeral proposal and despite the impressive nature of the final mural painting it is hard not to view it as a missed opportunity, especially upon encountering the magnificent preliminary sketch which today also hangs in the library.

McCahon first started experimenting with numbers in 1953 and aside from their formal qualities was attracted to them as metaphysical symbols, as principles for order, and as a means to describe ideal proportions. In 1958 and 1959 his interest in developing the numeral works into something more significant gathered momentum.

The period in which *One* (1959) comes from is among the most significant in McCahon's output. In the last months of 1958 and the first of 1969 the artist, fresh from his landmark visit to the United States, produced in rapid succession the *Northland Panels*, *The Wake*, the *Northland Drawings* and began work on the *Elias* series. Fearing his work has become too 'landscape-based', these new and radical developments in his practice reflected a desire to move away from the 'Titirangi' and 'French Bay' paintings which had consumed him throughout the early to mid-1950s. Along with the stylistic and formal progressions manifested in this shift was a new found interest in experimenting

with the application and constitution of pigments. With the *Northland Panels* an interest in a looser more calligraphic style became apparent and *The Wake* witnessed McCahon spreading, soaking and diluting the pigments into the support. *One* aptly showcases McCahon's new and developing interest in handling techniques with the Chinese ink being ideally suited to the more gestural and process-focussed style.¹

Colin McCahon's various uses of numbers still act as a major obstacle for many viewers. Most frequently conceived in a reductive black and white combination as it is here, *One* is as the artist remarked himself "the beginning of something and the end of something else." The artist was drawn to numerals for many reasons including their use as signs and symbols, their pedagogical qualities and their potency and symbolism in Christianity. The New Testament called for monotheism on the authority of Jesus and in the book of psalms it is written: 'There is only one god.'

One is unique in his numeral series by the manner in which alongside the number 1 McCahon exploits the coincidental relationship between the graphic sign for the capital I and the roman numeral 1, with the number expressed both in digit and written form, repeated beside it in both block letters and cursive script: '*One, one, one, one, only*'.

One is a fascinating work full of subtleties and reflective of a time in which the artist was perhaps extending his boundaries in a manner unlike any other. McCahon would go on to work with both the number and written word, producing major works including the multi-panel *Numerals* (1965) painting in the collection of Auckland Art Gallery Toi o Tāmaki. *One* speaks of both time and timelessness and reminds us that as Andre Malraux has remarked, what is art if not a defence against mortality.

Ben Plumbly

1 Gordon H. Brown, 'McCahon's bridging numbers of 1965–66', in *Towards a Promised Land: On the life and art of Colin McCahon* (Auckland University Press, 2010), pp. 149–158.



Homage to Ingres

gouache and ink and
wash on paper
signed and dated July '54
490 x 620mm

Provenance

Gifted by the artist to
Don Wood, founding
Director of the Ikon
Gallery, Auckland and
the artist's dealer from
1960–1965, on the
occasion of his wedding.
Private collection,
Auckland.

\$60 000 – \$80 000

Homage to Ingres, a most engaging if untypical work, was first exhibited at the Group Show in Christchurch in 1955. It is closely related to several other wash drawings or gouaches exhibited in that show, namely two *Pastorals*, and one *Manukau* (a gouache), all dating from June–July, 1954. Other wash drawings from the same period, share similar characteristics, including some called either *Kauri* or *Kauri nude*. All share prominent conical, spherical or circular forms, which variously evoke clouds, sun or moon, young kauri trees (profile, foliage, cones) or female bodies (heads, breasts, stomachs, thighs). In some cases (as in the *Homage*) the central image is itself enclosed within a circular or oval line.

This preoccupation with circular or spherical forms emerges in the first work McCahon did after moving from Christchurch to Auckland in 1953. A possible source is Cézanne's famous statement: 'deal with nature by means of the cylinder, the sphere and the cone' (Letter to Emile Bernard, 1904), considered a major impetus to Cubism; Cézanne is explicitly evoked in *Madame Cézanne at Titirangi* (1953), a probable portrait of Anne McCahon.

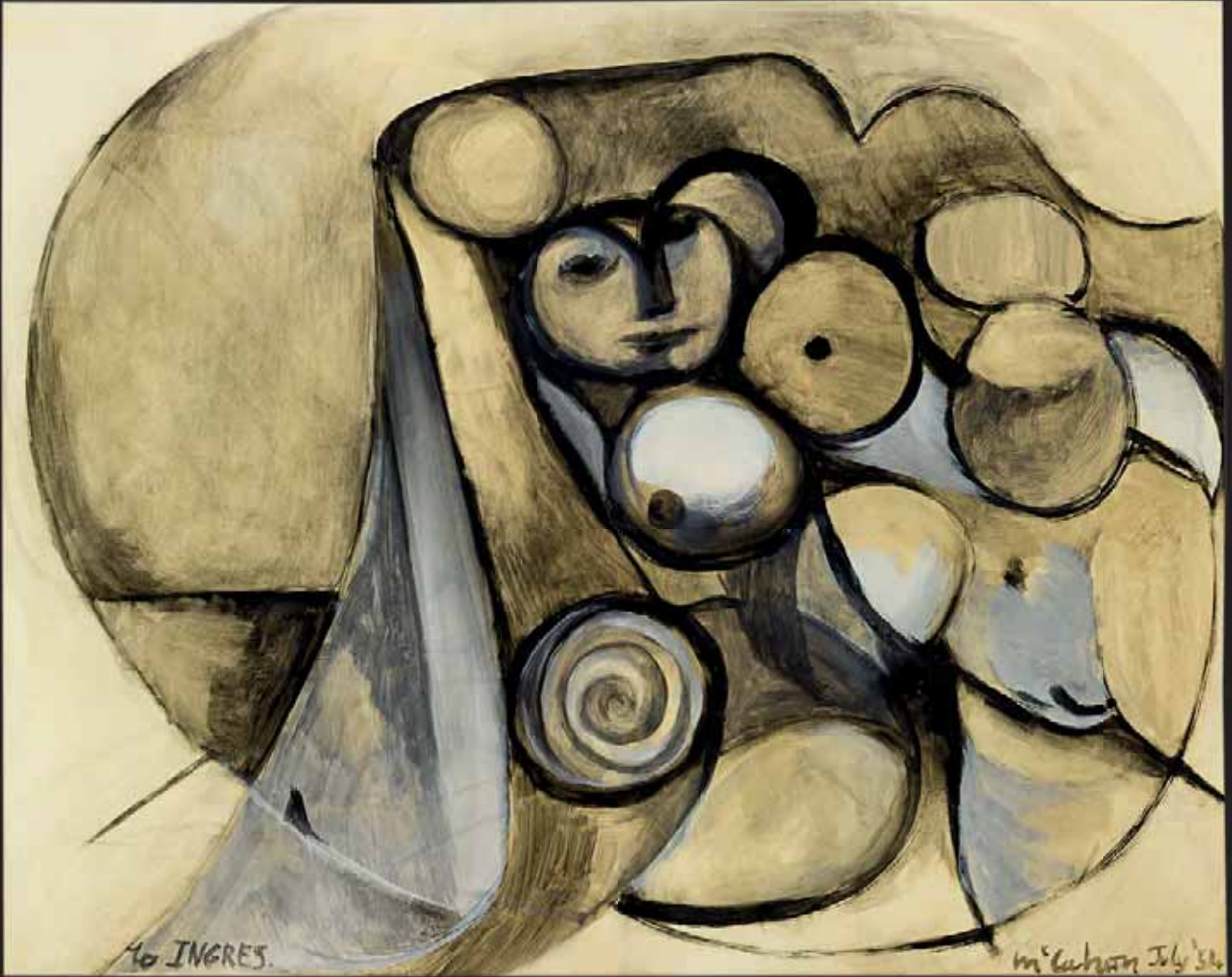
Sometimes the circle/sphere motifs avoid any representational connection and become wholly abstract, especially in the two *Pastorals*. McCahon referred to some of these developments in letters to friends. He told Brasch about 'a series of new gouaches ... they have taken the kauri picture into new directions – figures in landscape & now I'm stuck for the moment'.

In mid-1954 conical shaped young kauri (rikkers) metamorphosed into nude women – the circular, spherical and conical forms changing from greenery into female form, like a reversal of the Daphne myth (woman into tree, as in Bernini's famous sculpture). There are several of these so-called *Kauri nudes* (as they are called on the Database – the titles are not McCahon's).

From these it is a short step to *Homage to Ingres*, all traces of kauri origin left behind. The French neo-classical painter is not one whose name one would normally associate with McCahon, though Picasso's advocacy had given Ingres a certain contemporary currency. Almost certainly the source painting is the famous circular *The Turkish Bath* (1862) – a kind of old man's Orientalist sexual fantasy (Ingres was 82 when he painted it). A harem teems with naked female bodies (at least twenty are visible). A voluptuous reclining figure in the right foreground – the rotundity of whose body parts is sensually exaggerated by Ingres – seems to have been McCahon's most direct model.

In *Homage to Ingres* head, breasts, belly and thighs are blatantly spherical while other circles and spheres surround her naked form, as if the whole environment has become feminised and eroticised. The blue shape on the left is contrastingly angular and phallic. One circular form placed front and centre is developed into a distinct spiral. The addition of blue gouache to the black ink wash adds to the aesthetic appeal of one of the most sensual images to be found in McCahon's extensive (and generally somewhat puritanical) body of work.

Peter Simpson



Orange

lacquer on corrugated iron
with cast pewter mountings
title inscribed, signed
and dated '03 verso
2500 x 1760mm:
installation size

Provenance

From the collection of
Dr Francis Pound (1948–
2017) and Sue Crockford,
Auckland, the artist's
Auckland gallerist from
the mid-1990s.

\$90 000 – \$150 000

There are few landscapes more beautiful and untouched than the one which surrounded Ralph Hotere's studio and home on the Otago Peninsula north of Dunedin. The view from the hill of Observation Point down the harbour to Aramoana and Tairoa Heads remains completely unspoilt and the site upon which the artist's studio sat is now commemorated by a sculpture garden featuring works by Hotere himself, Russell Moses, Shona Rapira-Davies and Chris Booth.

Late in his life Ralph Hotere painted less works and increasingly gravitated towards the three dimensional and towards less conventional media. The persistence of black remained whilst the scope of his practice continued to grow alongside an ambitious mind that refused to dull with the passing of time. The remarkable 'Black Light' exhibition amply demonstrated the strength of the artist's late career work with the highlight of the exhibition arguably coming in the form of large-scale works produced in collaboration with Bill Culbert. Works such as *P. R. O. P* (1991) and *Blackwater* (1999) are effectively landscapes, the former produced in response to the changes being made at Observation Point. The artist protested strongly but unsuccessfully against the Otago Harbour Board's reclamation of observation Point, deeming it an act of environmental vandalism. Both installations utilised corrugated iron as their support, a medium which features prominently in the artist's considerable arsenal.

Corrugated iron has been part of the New Zealand landscape for over 150 years and features heavily in the rural areas surrounding Port Chalmers on the Otago peninsula. It is ingrained in the Kiwi DIY sensibility and if Hotere's works of the

1960s and 1970s granted him immortal status in the pantheon of high modernism, his later works marked him as a down-to-earth, do-it-yourself artist more at home in the tool shed with an angle grinder or blow torch, than in the studio with palette and brush.

David Eggleton famously remarked of Hotere that 'everything he touched turns to black' and for all the diversity of his ideas and materials it remains the one relative constant in his career. Here he offsets the darkness through the negative space which forms the Cross and the rich orange which adorns the verso of the peeled back runnels of corrugated iron which make for the focal point of the composition.

Born in 1931 and featuring in last year's Documenta 14 in Kassel, a city in which the artist last featured in the 1999 exhibition 'Toi Toi Toi', Hotere's work continues to astonish and challenge local and global audiences alike.

Ben Plumbly



Gil Hanly
Sue Crockford in her gallery
1985



62

Trevor Moffitt

The 13 year old boy delivering Hokonui

oil on board
signed and dated '97; title inscribed and
inscribed *Hokonui Moonshine* series verso
580 x 580mm

Provenance

Private collection, Southland.

\$10 000 – \$15 000



63

Trevor Moffitt

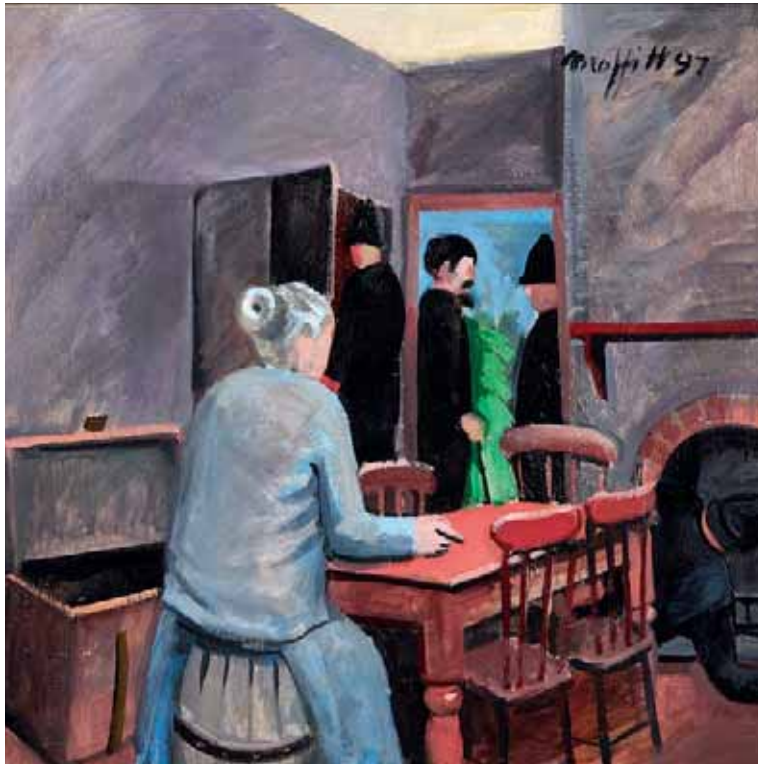
Mary McRae sitting on a barrel of Hokonui

oil on board
signed and dated '97; title inscribed and
inscribed *Hokonui Moonshine* series verso
580 x 580mm

Provenance

Private collection, Southland.

\$8000 – \$12 000



64

Jeffrey Harris
Head of a Girl

oil on board
signed with artist's initials J. H.
and dated '71
600 x 400mm

Provenance

Private collection, Auckland.

\$6000 – \$9000

65

Jeffrey Harris
Landscape Homage to Van Gogh No. VII

oil on canvas
signed; title inscribed, signed and
dated June 1973 verso
395 x 496mm

\$3000 – \$5000



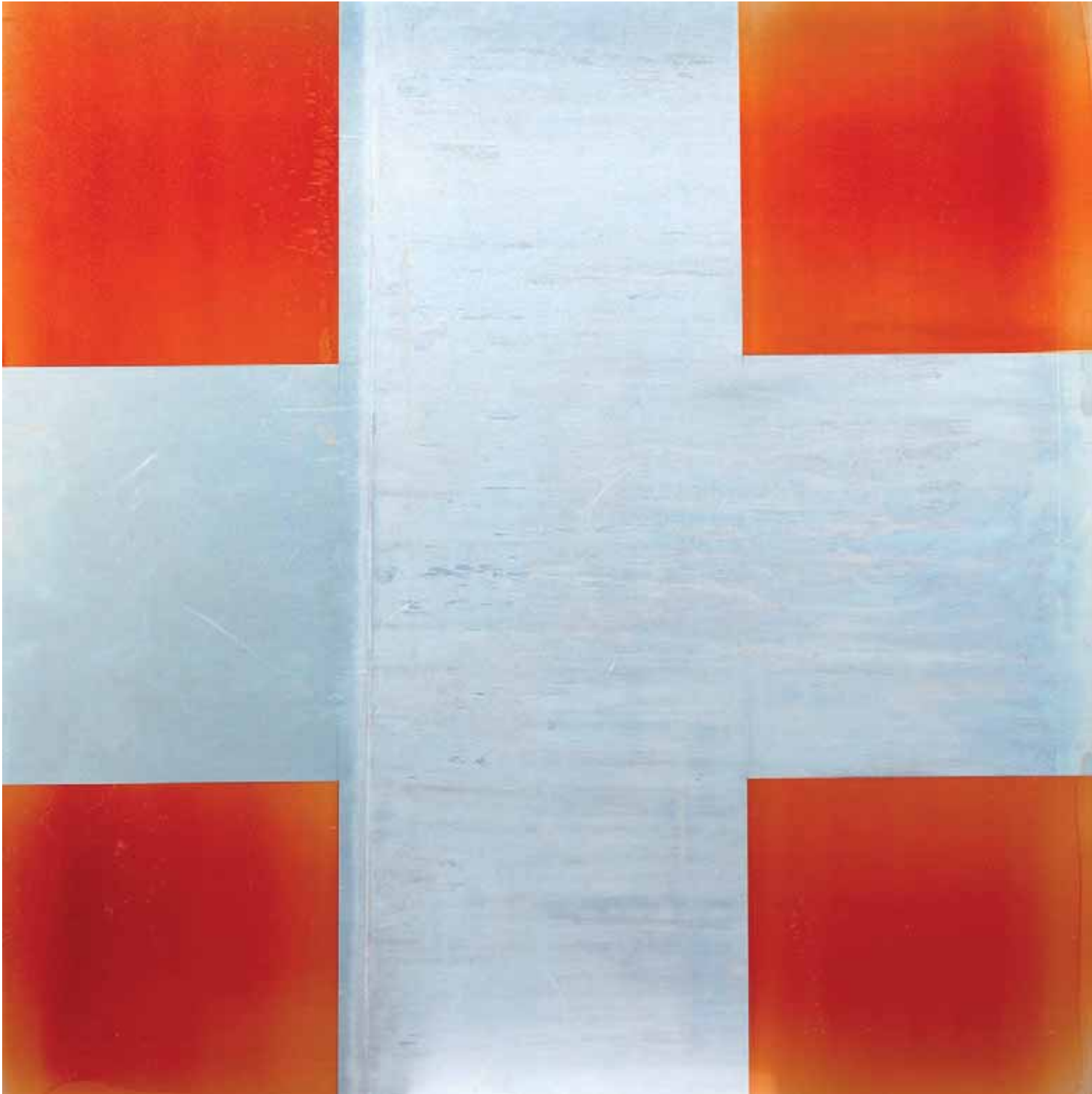
Stephen Bambury
'Being on the One'

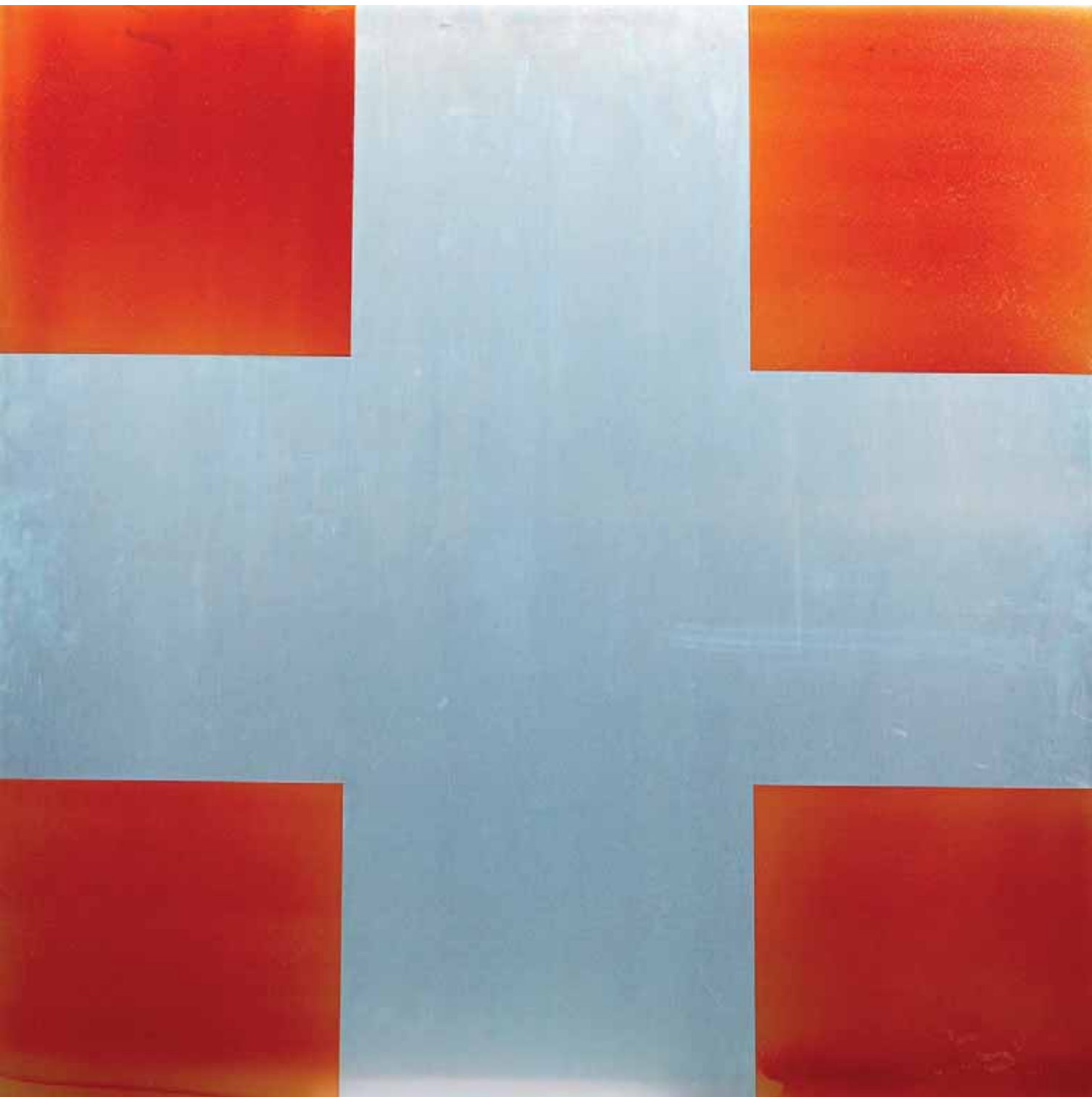
resin on chemically treated aluminium
title inscribed, signed and dated '05 verso
1200 x 2400mm: overall

Provenance

Private collection, Sydney.

\$40 000 – \$60 000





Richard Killeen
How may we learn?

acrylic and collage on aluminium, 29 parts
title inscribed, signed and dated 1992;
inscribed *Cat No. 1340* on artist's
label affixed each part verso
1550 x 1250mm: installation size variable

\$25 000 – \$35 000



Michael Smither
Squid on a Plate

oil on board
signed with artist's initials M. D. S and dated '87
810 x 923mm

Provenance

Purchased from C.O.C.A., Christchurch, circa 1990.
Private collection, Nelson.

\$50 000 – \$70 000



Bill Hammond
Wishbone Ash

acrylic on Belgian linen
title inscribed, signed and dated 2010
750 x 750mm

Provenance

Purchased from Brooke Gifford Gallery,
Christchurch in 2010. Private collection, Nelson.

\$30 000 – \$40 000



Bill Hammond
Semaphoar

acrylic and metallic pigment on Belgian linen
mounted to found oar
title inscribed, signed and dated 2007
810 x 1680mm

Provenance

Private collection, Nelson.

\$15 000 – \$25 000



Ralph Hotere
Song Cycle

watercolour and acrylic on paper
signed and dated '74
575 x 400mm

Provenance

Private collection, Auckland.

\$15 000 – \$22 000



Pat Hanly
Thunder Land

enamel and oil on board
signed and dated '75; title inscribed, signed and
dated verso; original 'HANLY' label affixed verso
450 x 450mm

Provenance

Purchased from the Canterbury Society of Arts.
Private collection, Christchurch.

\$13 000 – \$18 000



Peter Siddell
Untitled – View of Auckland with Pah Homestead

oil on canvas
signed and dated 2007
380 x 762mm

\$25 000 – \$35 000



Peter Siddell
Vanitas

oil on canvas
signed and dated 1990; title inscribed,
signed and dated verso
840 x 1220mm

\$35 000 – \$45 000



Philip Truttum
Crane, Christchurch

oil on board, 1974
1515 x 1210mm

Provenance

Purchased from the artist.
Private collection, Christchurch.

\$12 000 – \$18 000



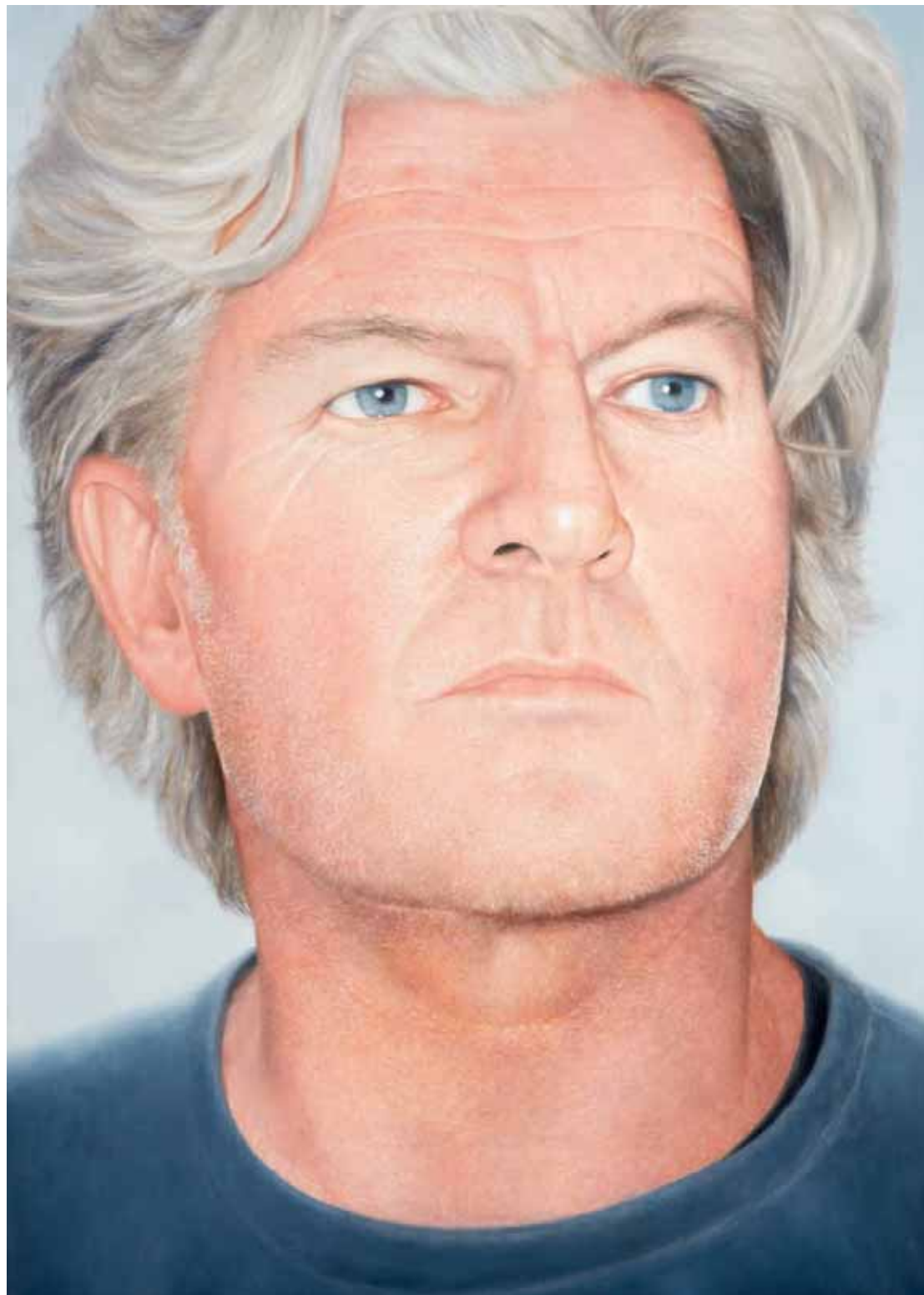
Martin Ball
Tim Finn

oil on canvas
title inscribed, signed and dated 2006 verso
2105 x 1507mm

Provenance

Purchased from John Leech Gallery, Auckland
in 2006. Private collection, Nelson.

\$10 000 – \$16 000



Colin McCahon
Bathers No. 4

ink on paper
signed and dated '47; title inscribed, signed and
inscribed 8 Espin Cres, Karori, Wellington verso
110 x 120mm

Exhibited

'The Group Exhibition', Ballantyne's Gallery,
Christchurch, 4 November – 19 November 1943.

Reference

Colin McCahon Database
(www.mccahon.co.nz) CM001311.

Provenance

Private collection, Auckland.

\$5000 – \$8000



Ralph Hotere
Mungo at Aramoana

acrylic on paper
title inscribed, signed and dated 'Port Chalmers '83'
460 x 380mm

\$11 000 – \$17 000



79

Gordon Walters
Untitled

acrylic and collage on card
signed and dated '91
145 x 111mm

\$5000 – \$8000



80

Julian Dashper
Matauri II

acrylic on paper
745 x 555mm

Provenance

Purchased by the current owner from
Webb's, Auckland, 27 March 2012,
Lot No. 5.

\$5000 – \$8000



81

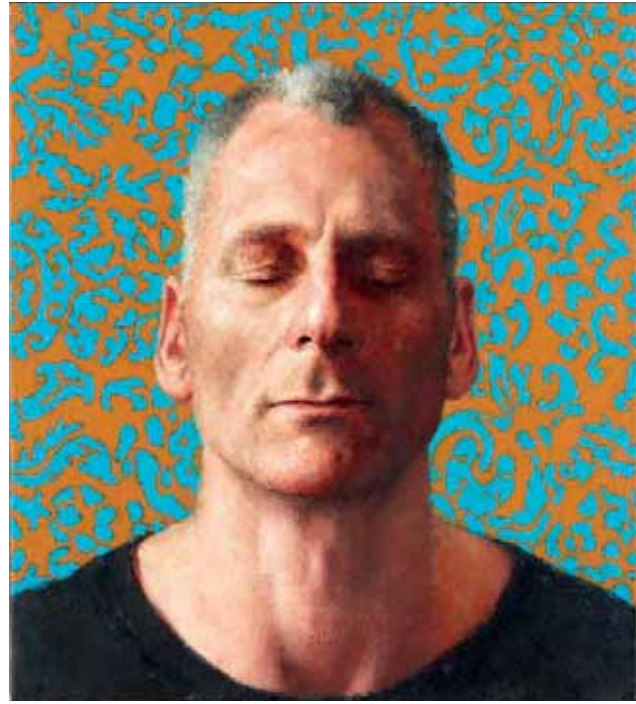
Jude Rae
Painter Derek O'Connor

oil on canvas
title inscribed, signed and dated 2005 verso
510 x 455mm

Provenance

Purchased from Jonathan Smart Gallery,
Christchurch in 2006.

\$10 000 – \$17 000



82

Karl Maughan
Little Hearts... And Relax

oil on canvas
title inscribed, signed and dated 27. 10. 2007
920 x 910mm

Provenance

Private collection, Auckland.

\$10 000 – \$16 000



83

Fiona Pardington
Greek Athlete

pigment print on hahnemuhle paper
795 x 1000mm

Provenance

Purchased from Jonathan Smart Gallery,
Christchurch. Private collection, Nelson.

\$13 000 – \$18 000

84

Sam Harrison
Vincent

woodcut print on Fabriano paper
670 x 2430mm

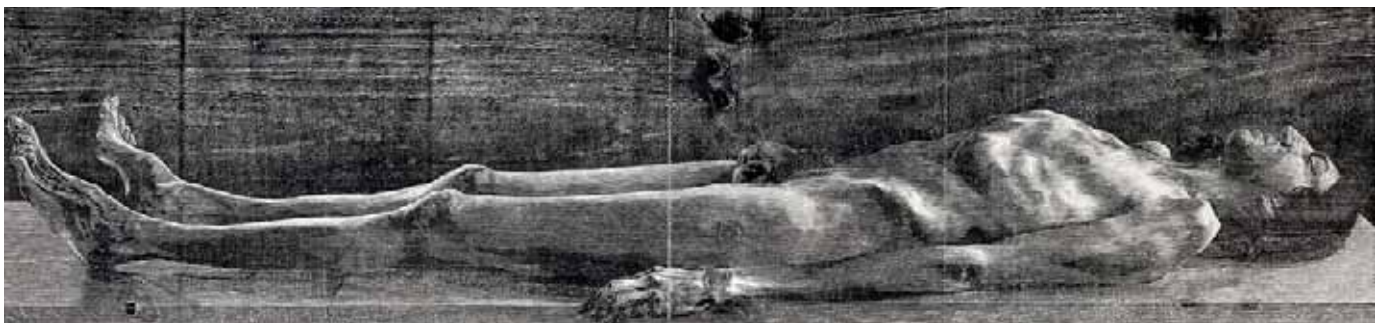
Exhibited

'Sam Harrison: The kindest cut', Gus Fisher Gallery,
Auckland, 4 July – 30 August 2014.

Provenance

Purchased from the Chambers@241 Gallery,
Christchurch. Private collection, Nelson.

\$6000 – \$ 9000



85

Brian Brake

Uenuku: God, the provider, associated with the rainbow

inscribed *Cat No. 2* on original museum
exhibition label affixed verso
vintage chromogenic colour print
575 x 465mm

Provenance

Private collection, Auckland

\$1800 – \$2800

86

Anne Noble

Swan No. 3 from Song without Words

gelatin silver print, three parts
original National Art Gallery 'Pacific Parallels'
touring exhibition label affixed verso
255 x 1165mm: overall

Exhibited

'Pacific Parallels: Artists and the Landscape in New
Zealand', San Diego Museum of Art, September 12 –
October 25 1992 (touring America and New Zealand),
Cat. No. 57.

Illustrated

Charles C. Eldredge, Jim Barr, Mary Barr, *Pacific
Parallels: Artists and the Landscape in New Zealand*
(United States of America, 1991), p. 109.

Provenance

Private collection, Auckland.

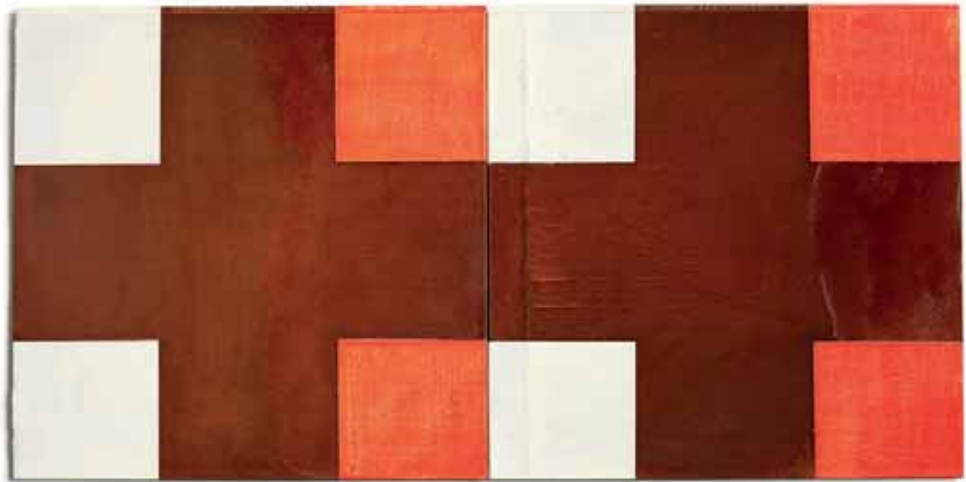
\$3000 – \$5000



Stephen Bambury
"The Cosmogonies of Rain"

acrylic and rust on two aluminium panels
title inscribed, signed and dated 2002 verso
390 x 780mm: overall

\$12 000 – \$18 000



Stanley Palmer
The Pinnacles

oil on linen mounted to board
signed and dated 1991
900 x 1190mm

Illustrated

Riemke Ensing, *Stanley Palmer: POOR KNIGHTS*
(Auckland, 1992), cover.

Exhibited

'Stanley Palmer: Poor Nights' Fisher Gallery,
Pakuranga, Manukau City, 23 October
– 22 November 1992.

Provenance

Private collection, Auckland.

\$6000 – \$9000



Stanley Palmer
The Pinnacles

oil on linen mounted to board
signed and dated 1990
1250 x 1750mm

Illustrated

Riemke Ensing, *Stanley Palmer: POOR KNIGHTS*
(Auckland, 1992), p. 23.

Exhibited

'Stanley Palmer: Poor Nights' Fisher Gallery, Pakuranga,
Manukau City, 23 October – 22 November 1992.

Provenance

Private collection, Auckland.

\$14 000 – \$22 000



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. Buyer's premium: The purchaser by bidding acknowledges their acceptance of a buyer's premium of 17.5% + GST to be added to the hammer price in the event of a successful sale at auction.

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

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

8. Failure to make payment: If a purchaser fails to make payment as outlined in point 7 above Art+Object may without any advice to the purchaser exercise its right to: a) rescind or stop the sale, b) re offer the lot for sale to an underbidder or at auction. Art+Object reserves the right to pursue the purchaser for any difference in sale proceeds if this course of action is chosen, c) to pursue legal remedy for breach of contract.

9. Collection of goods: Purchased items are to be removed from Art+Object premises immediately after payment or clearance of cheques. Absentee bidders must make provision for the uplifting of purchased items (see instructions on the facing page).

10. Bidders obligations: The act of bidding means all bidders acknowledge that they are personally responsible for payment if they are the successful bidder. This includes all registered absentee or telephone bidders. Bidders acting as an agent for a third party must obtain written authority from Art+Object and provide written instructions from any represented party and their express commitment to pay all funds relating to a successful bid by their nominated agent.

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

Important advice for buyers

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

A. Bidding at auction: 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.

ABSENTEE & PHONE BID FORM

Auction No. 135
Important Paintings and Contemporary Art
29 November 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 buyer's premium for this sale (17.5%) and GST on the buyer's 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)
_____	_____	_____
_____	_____	_____
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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

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