

IMPORTANT PAINTINGS & CONTEMPORARY ART



ART+OBJECT

18 AUGUST
2020

IMPORTANT PAINTINGS
& CONTEMPORARY ART

Amazing energy



St Cuthbert's



steuthberts.school.nz

EXHIBITING QUALITY LANDSCAPES

NEW ZEALAND'S FINEST LUXURY PROPERTIES



TIO BAY BAY OF ISLANDS

Tio Bay is a north facing riparian waterfront property with its own jetty and floating pontoon located on the Waikino Peninsula overlooking Opua marina. The 4.4764-hectare title is a mixture of grazing land and bush with an extensive water frontage.

The property features numerous residential and ancillary buildings. The main home is substantial in size and features one master suite on the top floor with a stunning traditional-style living area on the ground floor.

This would be perfect if you are looking for a hidden waterfront retreat or a property to convert to a commercial operation.

luxuryrealestate.co.nz/NT159

4 4 1



472 POUND ROAD CHRISTCHURCH

Those looking for more space, more privacy and more luxury will find it at Magdalen Estate on the fringe of Christchurch city.

Leaving the hustle and bustle of the city behind, you will soon be driving through the gates of this exemplary estate. A tree-lined driveway leads you down to this commanding residence and here you can enjoy your private country lifestyle setup for equestrian activities.

Laid out on 3.8 hectares of prime lifestyle land, this stunning, Oamaru stone home is defined by its elegance and all the features one could desire.

luxuryrealestate.co.nz/CH04

4 2 3



196 LOWER SHOTOVER ROAD QUEENSTOWN

For sale by Deadline Sale closing Wednesday 22nd April 2020.

Designed by Sir Michael Fowler, this wonderful home has matured into one of the most outstanding examples of world class architecture in Queenstown.

The 670 square metre home sits beautifully within the ten acres of award winning park like grounds created by renowned landscape architect Ralf Kruger. The European theme incorporates woodlands, ponds, formal hedging, schist retaining walls and an extensive vegetable garden.

Located in the heart of Dalefield and conveniently situated.

luxuryrealestate.co.nz/Q06

6 4 3



MCDONNELL ROAD ARROWTOWN

For sale by Deadline Sale closing Thursday 16th April 2020.

Architect designed and award winning, this beautifully appointed high quality cedar-clad home has a modern open plan kitchen, dining and living room and a separate family/media space that the three bedrooms connect to.

Capturing excellent winter sunshine hours and snapshot postcard views, the thermal efficiency and eco-design minimises power cost and maximises comfortable living.

Ideal for live in, holiday or as a future investment.

luxuryrealestate.co.nz/Q007

3 2 2

QUEENSTOWN & SURROUNDS

Terry Spice
+64 21 755 889
terry@luxuryrealestate.co.nz

BAY OF ISLANDS

Charlie Brendon-Cook
+64 212 444 888
charlie@luxuryrealestate.co.nz

CHRISTCHURCH

Darren Lown
+64 22 1299 525
darren@luxuryrealestate.co.nz

luxuryrealestate.co.nz

LUXURY REAL ESTATE

N E W Z E A L A N D





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CHAMPAGNE
TAITTINGER
Reims



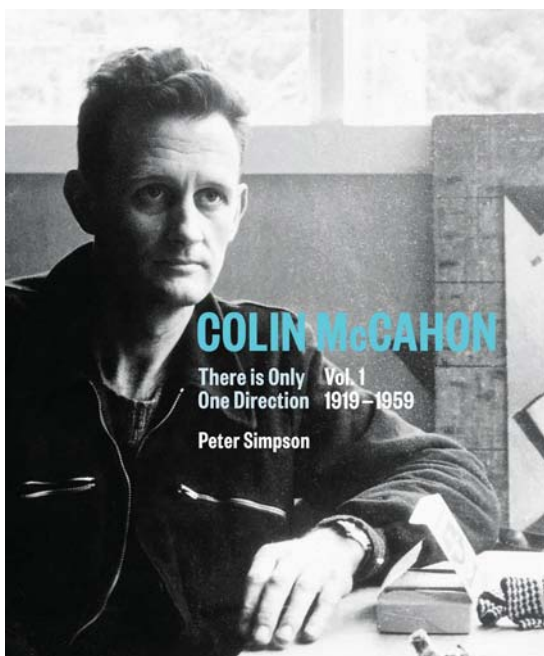
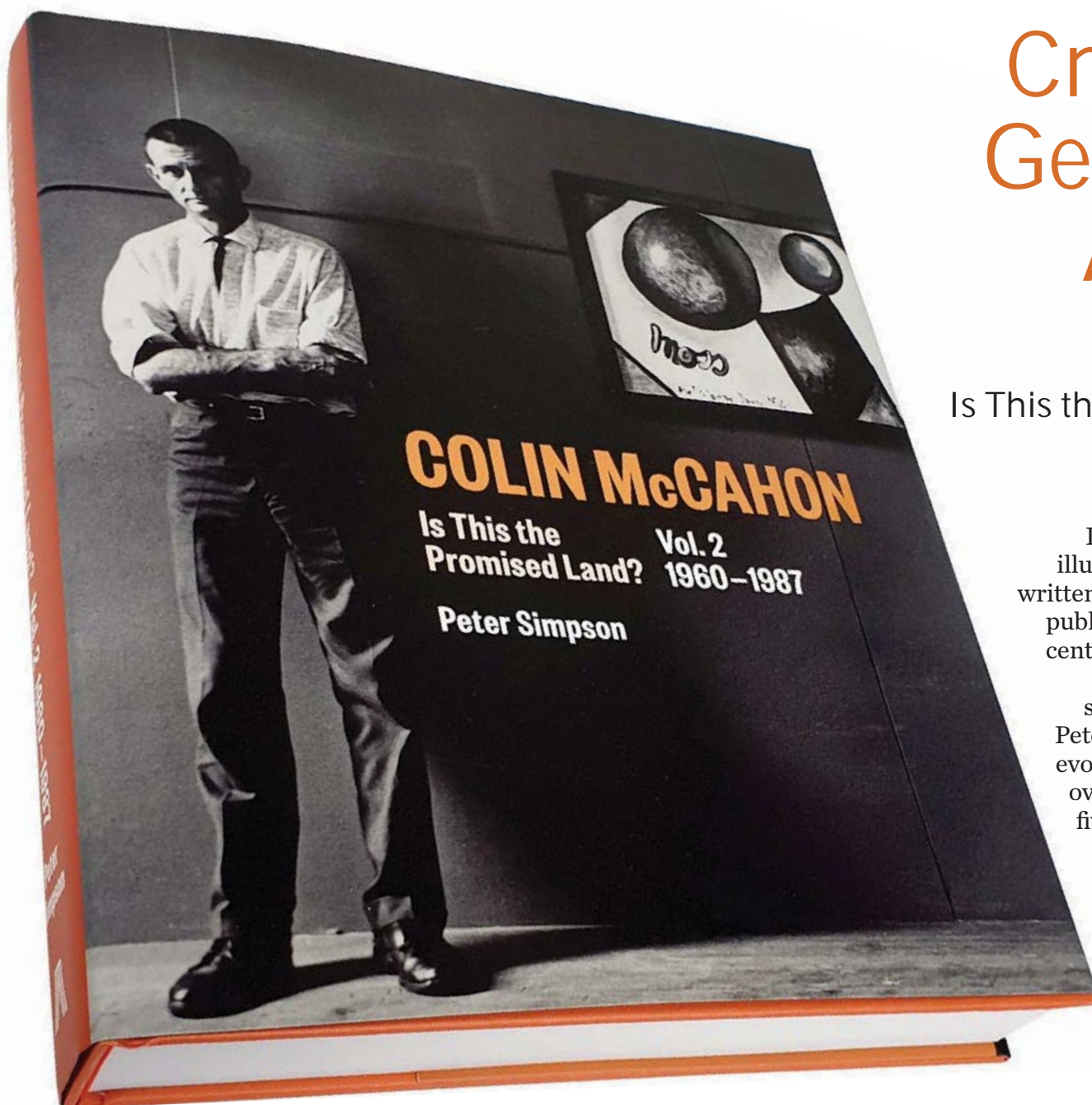
Creators. Geniuses. Artists.

Colin McCahon:
Is This the Promised Land?
Vol. 2 1960–1987

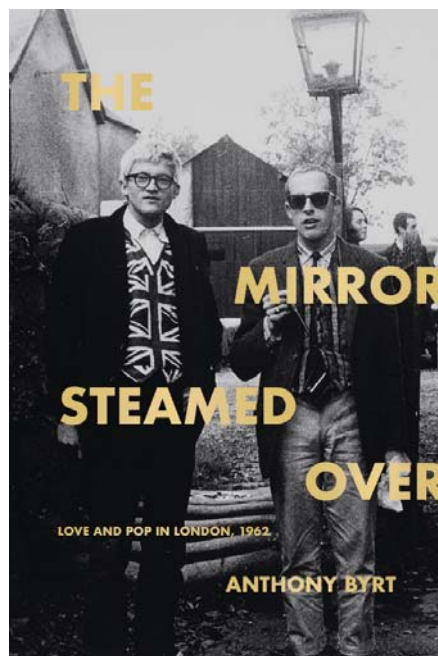
Peter Simpson

In the second of this richly illustrated two-volume work, written in an accessible style and published to coincide with the centenary of Colin McCahon's birth, leading McCahon scholar, writer and curator Peter Simpson chronicles the evolution of McCahon's work over the artist's entire forty-five-year career. Along with *Colin McCahon: There is Only One Direction. Vol 1 1919–1959*, these books will be the definitive work on New Zealand's leading artist for many years to come.

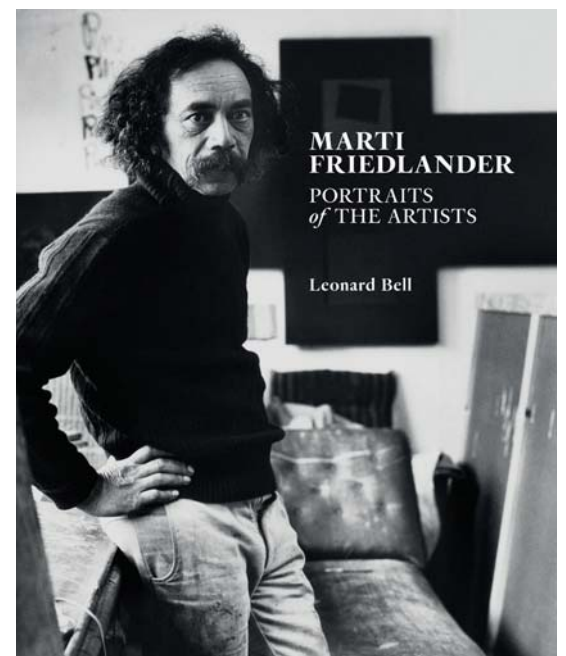
Out now | \$79.99



The first of Peter Simpson's extraordinary two-volume work chronicling forty-five years of painting by our most important artist, Colin McCahon. **Out now | \$75**



Anthony Byrt charts the untold story of how a group of young outsiders reinvented art in early sixties London. **Out now | \$45**



With 250+ photographs, many never before published, this book chronicles the cultural life of NZ as seen through the lens of Marti Friedlander. **August | \$75**

AUP publishes the finest scholarly books about art and artists from Aotearoa New Zealand.

Available where books are sold and at www.aucklanduniversitypress.co.nz



AUCKLAND
UNIVERSITY
PRESS

Dane Mitchell

1 August – 1 November

POST HOC



**CHRISTCHURCH
ART GALLERY
TE PUNA O
WAIWHETŪ**

SUPPORTED BY
CREATIVE NEW ZEALAND
AND NZ AT VENICE
PATRONS AND PARTNERS

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PARTNERS

BAYLEYS

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Knight
Frank

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HEALTHCARE

Christchurch
City Council



Marti Friedlander, *Hanly at home*. Behind him a painting from his *Girl Asleep* series and a *Requiem* painting (lot 50) by Ralph Hotere. Image appears courtesy the Gerrard and Marti Friedlander Charitable Trust.

Welcome to Art+Object's winter auction of Important Paintings and Contemporary Art. We are grateful to be able to bring you this auction and for the relatively 'normal' state we find ourselves in here in New Zealand. In recent weeks I think we have all acknowledged that the hard work we put in during level 4 lockdown is now paying dividends. Long may it last.

As you will have noted, the three auctions Art+Object has held post-lockdown have been more successful than we had dared hope and it is extremely pleasing to observe the strength of the New Zealand art market. Internationally, where meeting in person is a much more challenging proposition, we have watched major auction houses launch ambitious global online auctions, with some exceptional results. Acknowledging that there are many challenges ahead, the resilient and enduring nature of art has seldom been more keenly felt.

While Covid-19 has restricted our ability to travel, it has accelerated the art world's adoption of technology. Prior to the pandemic, art fairs had become an important part of the way we accessed contemporary art and organisers were quick to look at ways new work could be delivered to audiences in isolation. Art Basel's viewing room, which replaced the Hong Kong art fair, was so popular the site crashed. Auckland Art Fair's first online fair was deemed so successful that in 2021 two fairs will be held, with both a physical and an online offering.

But perhaps what will be most interesting is not simply the act of purchasing an artwork online in an auction or gallery, but the development of more advanced technology that will enable us to make the experience more immersive. European art dealers are developing technologies that will allow us to see how 2D and 3D works may appear in-situ, using an augmented reality app. Another virtual reality app promises to enable us to attend virtual reality exhibitions and art fair previews. With the use of a headset, an app will enable us to experience exhibitions in 3D and walk around a gallery space as though we were really there. It seems a rather poor substitute for experiencing the real thing but in the meantime, it may be a lifeline for the world of contemporary art.

It is a pleasure to introduce Héloïse Dazard-Portch, who has recently joined our front of house team. Héloïse has experience working in auction houses locally and internationally and we are enjoying her enthusiasm, together with her dedication to provide excellent service – with a French touch! We look forward to seeing you at the evening preview on 12 August for a glass of Taittinger champagne and some Seresin wine.

Leigh Melville

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Print: Graeme Brazier

Front cover: Theo Schoon, *One Man's Picture is Another Man's Rorschach Test*. Installation view, *Split Level View Finder: Theo Schoon and New Zealand Art*, City Gallery Wellington, 2019.

Back cover: Black and white negative of the Theo Schoon exhibition at New Vision Gallery, Auckland, in 1965. Image courtesy of Te Papa Tongarewa: CA000842/001/0031/0003.

www.artandobject.co.nz

IMPORTANT PAINTINGS AND CONTEMPORARY ART

4

Colin McCahon
Moby Dick is Sighted off Muriwai
Realised \$21 020

20

Winston Roeth
Blaze Star
Realised \$54 055

21

Paul Dibble
Green Tango
Realised \$102 100

46

Dale Frank
It was a sort of dismal day, that's how it started out. But after she left, and the conversation turned to her and we all seemed to pick up. She had that effect on people, so did her art. Best not to talk about it when it is not in front of you.
Realised \$72 070

48

Michael Parekowhai
Tua Rima from Patriot: Ten Guitars
Realised \$90 090

49

Colin McCahon
Truth from the King Country: Load Bearing Structures (Third Series), No. 2
Realised \$84 085

50

Don Binney
Te Henga
Realised \$66 065

51

Don Binney
Pipiharauroa over Matuku
Realised \$420 420

56

Rosalie Gascoigne
Flagged Down
Realised \$180 180

57

Ralph Hotere
Lo Negro Sobre Lo Oro
Realised \$105 705



51

\$1 670 000 SOLD UNDER THE HAMMER

**\$1 906 000 REALISED INCLUDING NEGOTIATED
POST-SALE OFFERS**

70% SALES BY VOLUME



21



4



20



49



50



46



48



56



RARE BOOKS & MANUSCRIPTS

26.08.20



A signed etching by Willy Pogany from the deluxe edition of the Rubaiyat of Omar Khayyam. London 1930.

Following on from the recent and highly-successful auction of the Peter Stratford Collection, Art + Object announces its second Rare Book Auction for 2020 will be held on Wednesday 26th of August.

A varied multi-vendor offering with several highlights including: a strong selection of Antarctic books and related items; a private collection of Children's titles, illustrated by the great late 19th Century illustrators Willy Pogany, Arthur Rackham, Edmund Dulac and Walter Crane; a collection of historic photographs relating to the Tarawera eruption from the Ron Kean collection; a strong Voyages and Travels section including 'Voyages of Captain James Cook', La Perouse's – 'A Voyage Round the World', and Sydney Parkinson's – 'A Journal of a Voyage to the South Seas'; A rare and early edition of Charles Darwin's

'On the Origin of Species' (3rd edition 1861); J.R. R Tolkien's – 'The Lord of the Rings' trilogy (London: George Allen & Unwin Ltd 1955 & 1956, in dust jackets); A selection of collectible titles on angling by Zane Grey, W.H Spackman, Arthur Nichols, Sir Samuel Wilson and more; a Natural history section featuring W.L. Buller's – 'History of the Birds of New Zealand' (2nd edition), and 'British Game Birds and Wildfowl' by Beverley R. Morris, London 1855.

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artandobject.co.nz

NEW COLLECTORS ART

17.09.20

Robin White
Florence and Harbour Cone
screenprint, 13/40
title inscribed, signed and
dated 12/1975
642 x 440mm

\$10 000 – \$15 000

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



Limited entries invited until 21.08.20

MODERN DESIGN & STUDIO CERAMICS

Limited entries invited
until 12.08.20

17.09.20

A fine and original pair of Garth Chester
'Curvesse' chairs, designed and
manufactured in 1944.

\$10 000 – \$15 000



Auction

Tuesday 18 August at 6.30pm

3 Abbey Street, Newton, Auckland

Preview

Wednesday 12 August

5.00pm – 7.00pm

Viewing

Thursday 13 August

9.00am – 5.00pm

Friday 14 August

9.00am – 5.00pm

Saturday 15 August

11.00am – 4.00pm

Sunday 16 August

11.00am – 4.00pm

Monday 17 August

9.00am – 5.00pm

Tuesday 18 August

9.00am – 2.00pm

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18 AUGUST
2020

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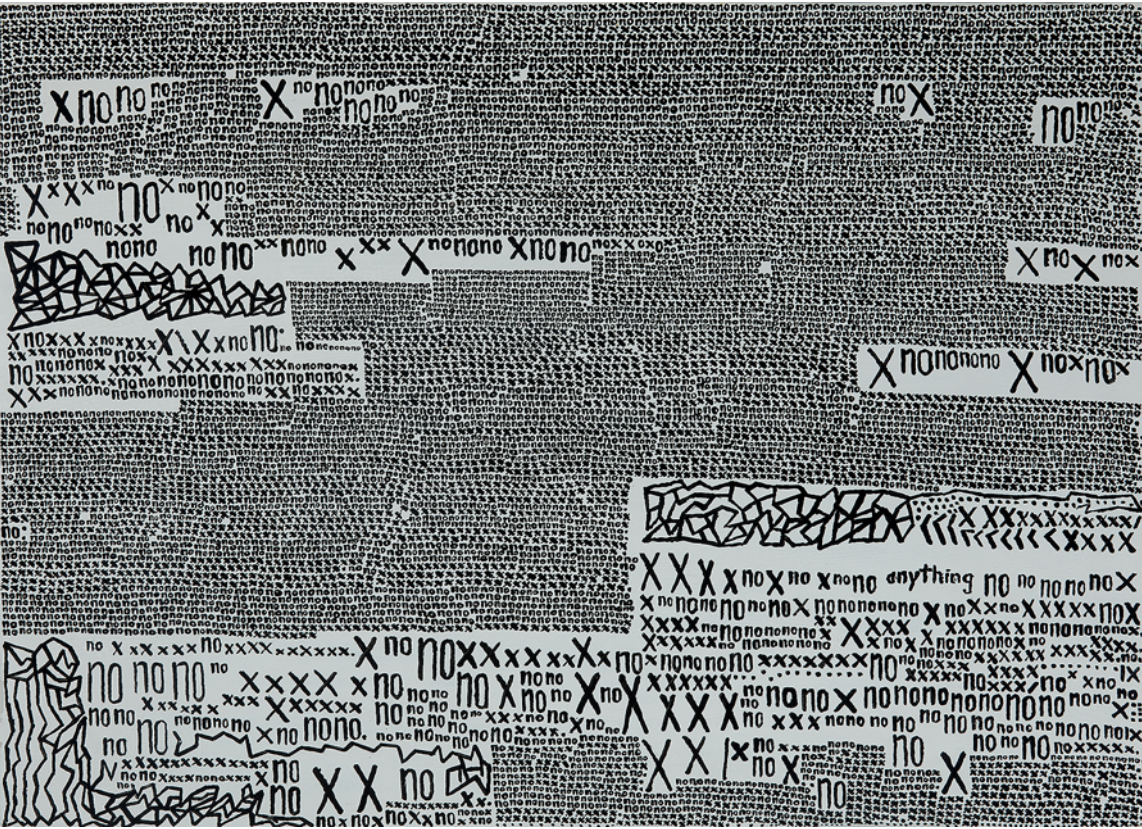
1

Andrew Blythe
Untitled

acrylic on paper
595 x 855mm

Provenance

Private collection, Auckland.
Purchased from Tim
Melville Gallery



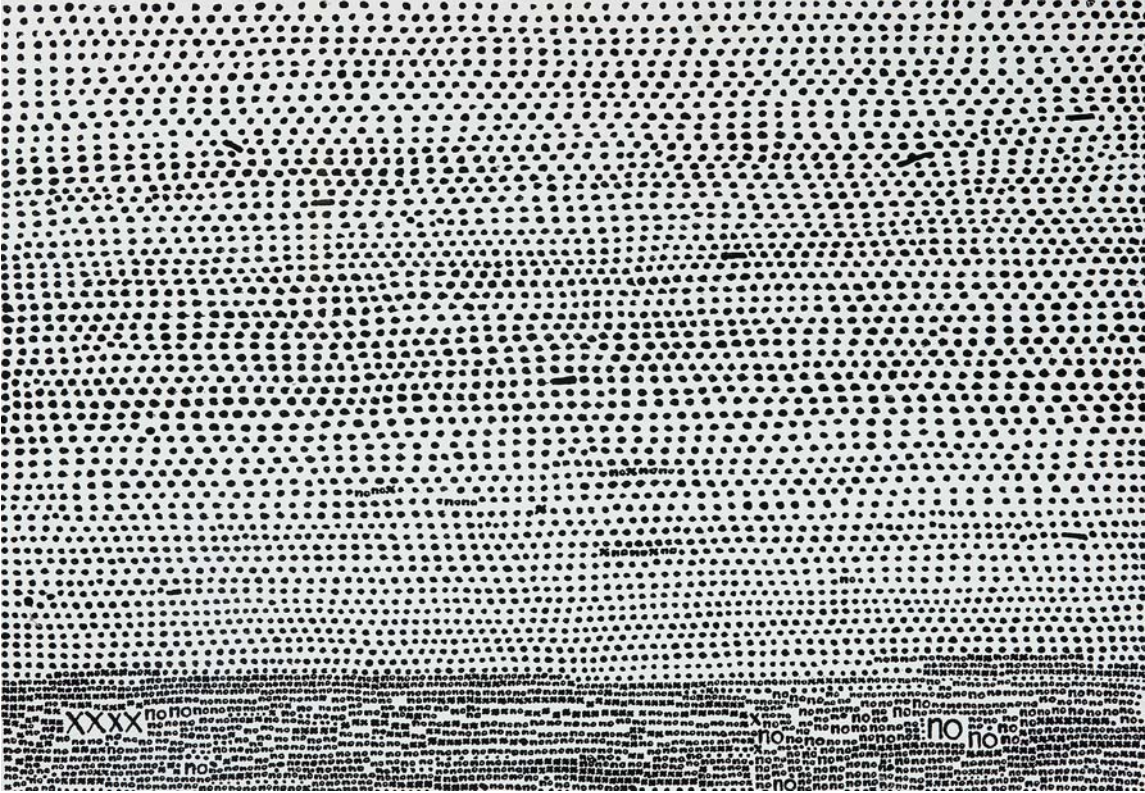
2

Andrew Blythe
Untitled

acrylic on paper
595 x 855mm

Provenance

Private collection, Auckland.
Purchased from Tim
Melville Gallery



3

Michael Harrison

Our Secret

acrylic on paper

signed; title inscribed and dated 7.
3.04,7.4.04,11.4.04,15.4.04,17.4.04,
20.4.04,20.5.04,21.5.04 verso
297 x 210mm

Exhibited

'Revolutionary Charm', Darren
Knight Gallery, Sydney, 08 June –
03 July 2004.

\$3000 – \$6000



4

Michael Harrison

Prediction

acrylic on paper (2006 – 2008)

signed

209 x 296mm

Exhibited

'Michael Harrison: Example of
the Ravens', Ivan Anthony Gallery,
Auckland, 16 July – 9 August 2008.

\$2000 – \$3000



5

Saskia Leek

From 'Yellow is the Putty of the World'

oil on board

title inscribed, signed and dated

2009 verso

363 x 284mm

Exhibited

'Yellow is the Putty of the World',
Ivan Anthony Gallery, Auckland, 23
November – 23 December, 2009.

\$2800 – \$4000



6

Roger Mortimer
Opunake

watercolour and acrylic lacquer on canvas
title inscribed, signed and dated 2010 verso
550 x 550mm

Provenance

Purchased by the current owner from
Webb's, Auckland, 13 August 2013, Lot No.
81.

\$3000 – \$5000



7

Tony de Lautour
Badland No. 3

silkscreen and acrylic on canvas
title inscribed, signed and dated 2001
970 x 940mm

\$7000 - \$10 000

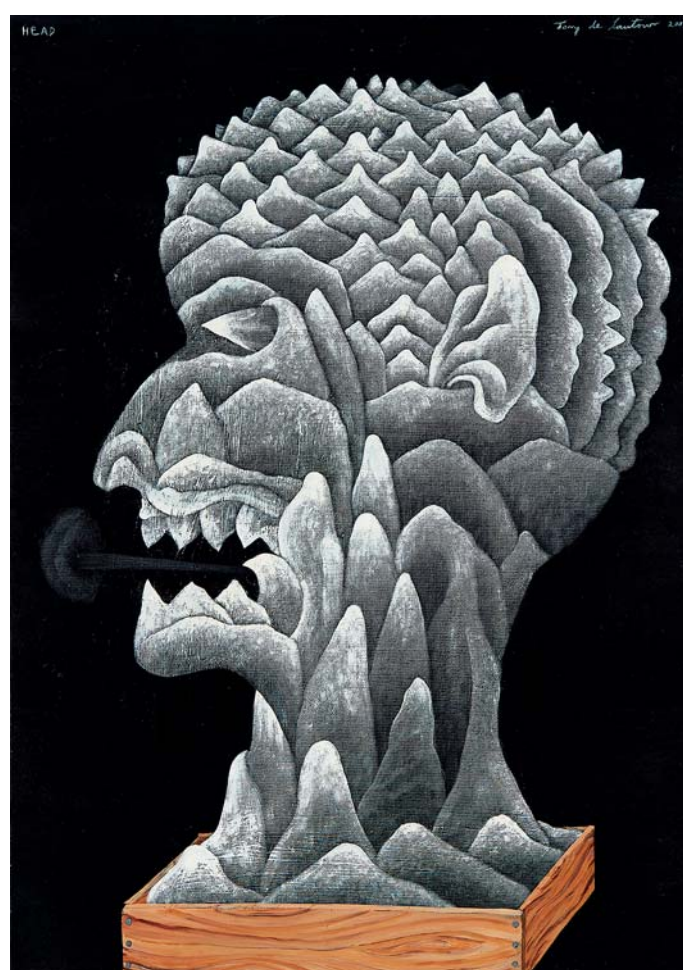


8

Tony de Lautour
Head

acrylic on canvas
title inscribed, signed and
dated 2004
700 x 502mm

\$4000 – \$6000

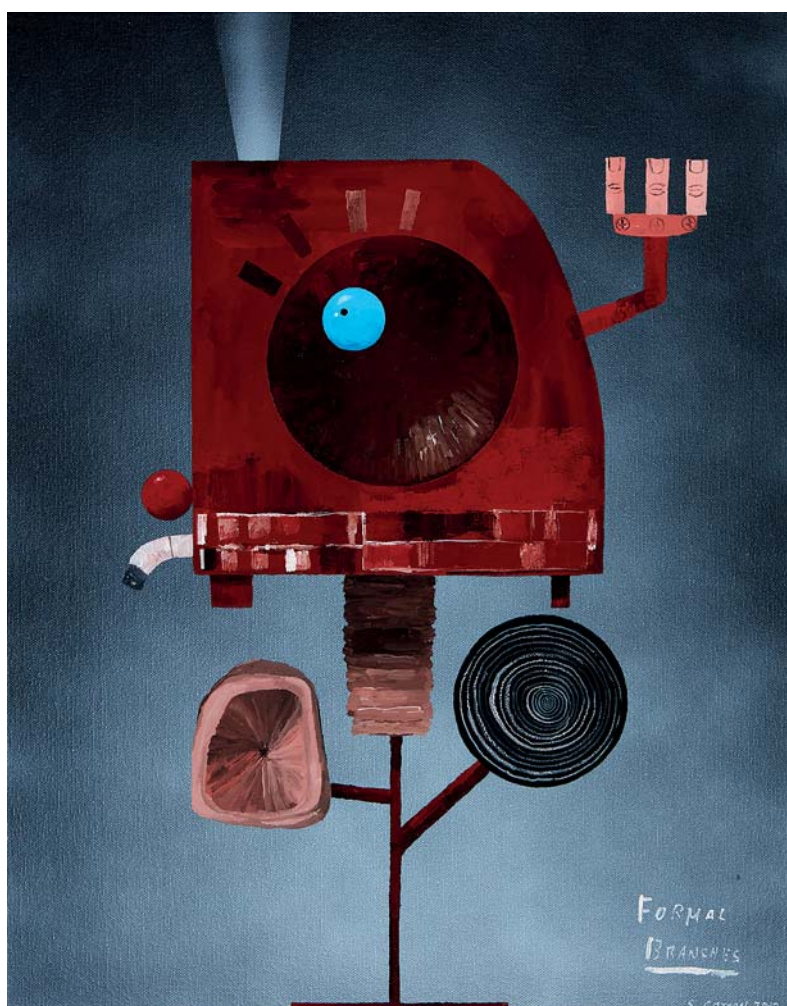


9

Shane Cotton
Formal Branches

acrylic on canvas
title inscribed, signed and
dated 2012; title inscribed,
signed and dated verso
510 x 405mm

\$12 000 – \$18 000



10

Emily Hartley-Skudder
Dresser and Bottle

oil on canvas
title inscribed, signed and
dated 2011 verso
560 x 845mm

Provenance

Private collection,
Christchurch.

\$3000 – \$5000



11

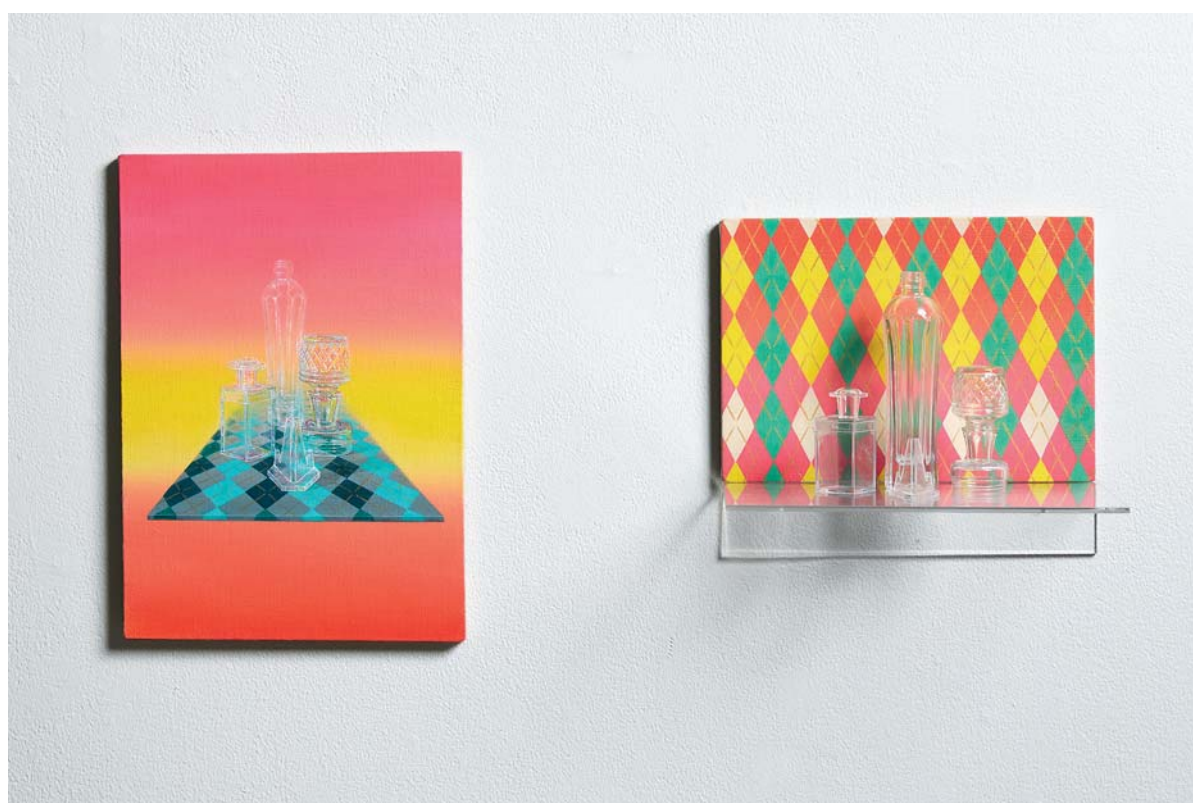
Emily Hartley-Skudder
Pellucid Plastics Collection

oil on linen, found objects
and plexiglass (2014 – 2015)
248 x 236mm: painting
178 x 260mm: assemblage

Provenance

Private collection, Auckland.
Purchased from Suite
Gallery, Wellington in 2015.

\$3500 – \$5000



12

Karl Maughan

Kiritaki

oil on canvas

title inscribed, signed and dated

15/02/2012 verso

510 x 510mm

Provenance

Private collection, Auckland.

\$6000 – \$10 000



13

Sam Mitchell

Remission

acrylic on perspex

title inscribed, signed and dated

2011 verso

990 x 990mm

Provenance

Purchased from Melanie Roger
Gallery, Auckland in 2011.

\$8000 – \$12 000



OFF THE HOOK COLLECTION

Lots 14 – 29

The Off the Hook collecting group was formed in the early 2000's – a group of like-minded friends ready to explore the world of contemporary art. Through trials and tribulations over the intervening years, much enjoyment has been found in the experience of collecting.

During that time, Sonja Hawkins (a member of Off the Hook) and her husband Glenn started the business MyArt. Sonja agreed to share some thoughts on collecting below.

I see art as life – but in pictures.
It stirs me, thrills and excites, questions
and beckons me.
It can challenge my thinking, bring joy
and relief.

One way I have found to expand these experiences, is through forming an art group, and buying art collectively. A group collective can broaden your exposure and experiences living with art, and while this might not always be the art we ourselves would have chosen, it can be a chance to challenge our misconceptions and take us on a journey of discovery. Group collectives provide discussion and debate, and can build new friendships within our creative communities.

The cost of art can often be at the forefront of obtaining a work, but it is worth considering not only the emotional experience art can offer, but the impact your purchase will have on the artist. In buying art, we are enabling them in some small way to pursue their practice.

The initiative of MyArt www.myart.co.nz was established to assist in the ownership of art, (and in turn support artists) by offering time payment over a 10 month period, through a loan, free of any interest. While not unlike a lay-by system, MyArt differs in that they pay the gallery immediately allowing them to pay their artist, and also the buyer to take their art home for immediate enjoyment. It is worthy of note that MyArt is a philanthropic endeavour, that supports the art community throughout New Zealand.

However you choose to experience art, it is without doubt, something that gets under your skin, and unlike the current pandemic sweeping the world, this is sure to be a bug you are glad you caught!

Sonja Hawkins
Off the Hook collection member

14

Star Gossage

The World is Your House. There are no Walls

oil on board (2013)
signed on original Tim Melville
Gallery label affixed verso
503 x 404mm

Note

This painting has been requested for a major exhibition of Star Gossage's work at the New Zealand Portrait Gallery Te Pūkenga Whakaata in Wellington in November.

\$5000 – \$8000



15

Richard Lewer

Nana Mills

enamel on canvas (2007)
signed verso
666 x 600mm

Exhibited

'Richard Lewer: Nobody Likes A Show Off', Monash University Museum of Art, Victoria, Australia, 1 July – 5 September 2009.

'Richard Lewer: I Must Learn to Like Myself', Waikato Museum, Te Whare Taonga o Waikato, 13 February – 15 August 2010.

Illustrated

Leafa Janice Wilson, *Richard Lewer: I Must Learn to Like Myself* (Waikato Museum, 2009), p. 14.

\$4000 – \$6000

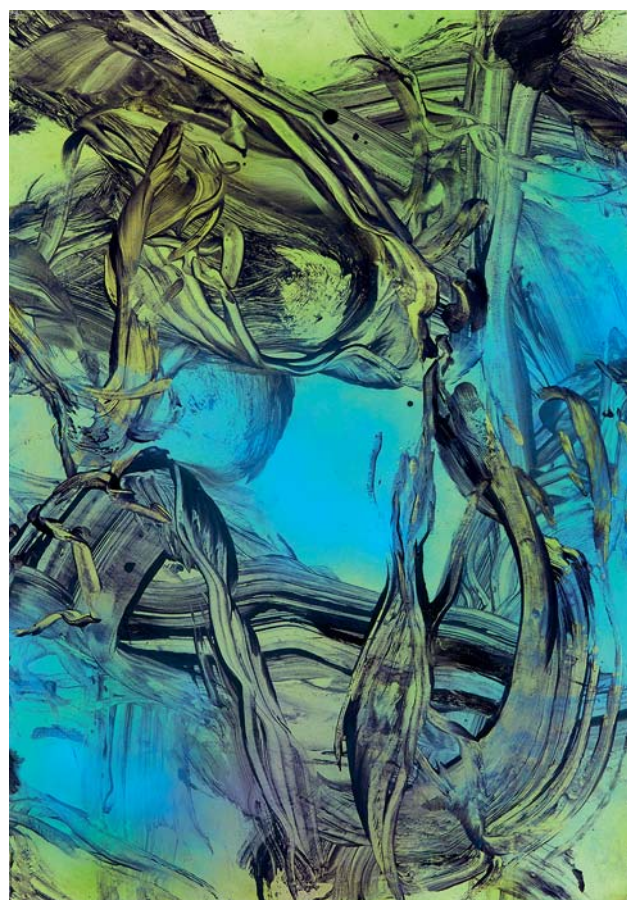


16

Judy Millar
Untitled

acrylic and oil on paper (2016)
1000 x 700mm

\$8000 – \$12 000



17

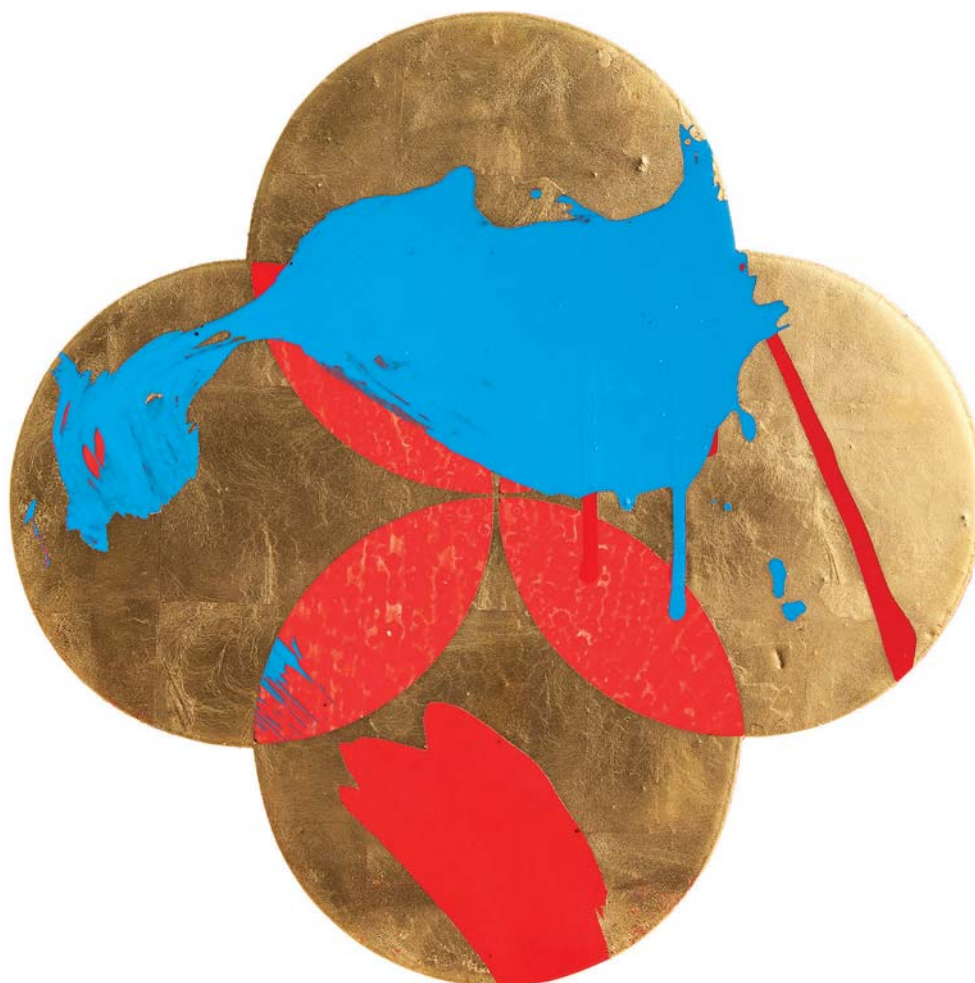
Max Gimblett
The Wind Blows Where It Pleases

acrylic and vinyl polymers, epoxy,
Swiss gold and oil on canvas
title inscribed, signed and dated
2011 verso; original Andy Warhol
Museum exhibition loan label
affixed verso
15" quatrefoil (380 x 380mm)

Exhibited

'Word of God: Max Gimblett
– The Sound of One Hand',
The Andy Warhol Museum,
Pittsburgh, America, 17
September – 27 November 2011.

\$7000 – \$10 000

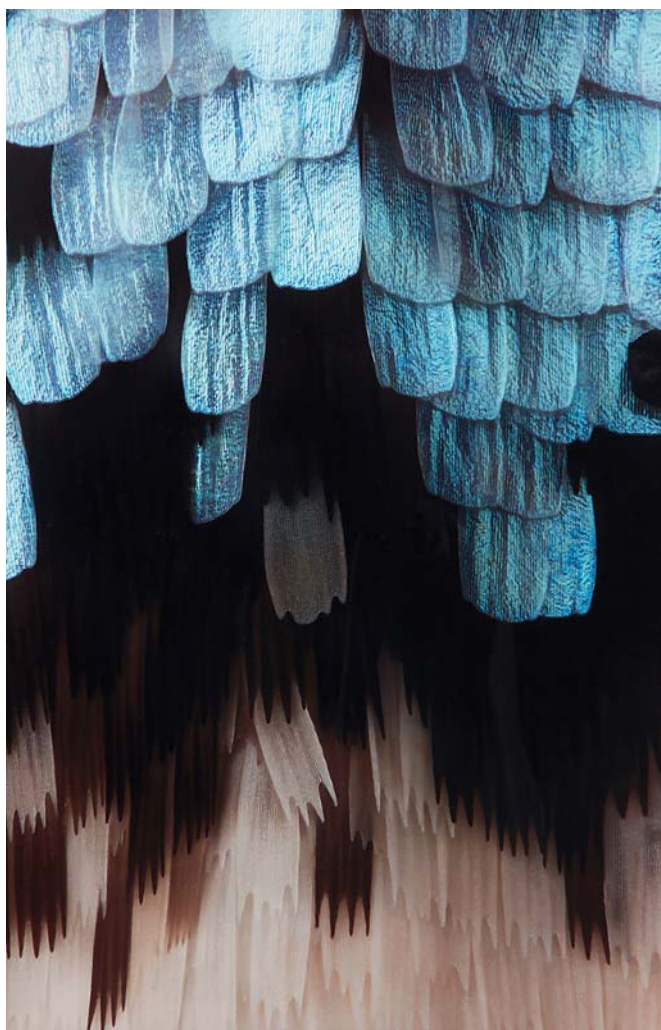


18

Fiona Pardington
Lycaeides Melissa No. 1 from
 the series *Nabokov's Blues* :
The Charmed Circle I

pigment inks on Hahnemuhle
 photo rag paper, 2/10 (2016)
 artist's original catalogue label
 affixed verso
 1190 x 790mm

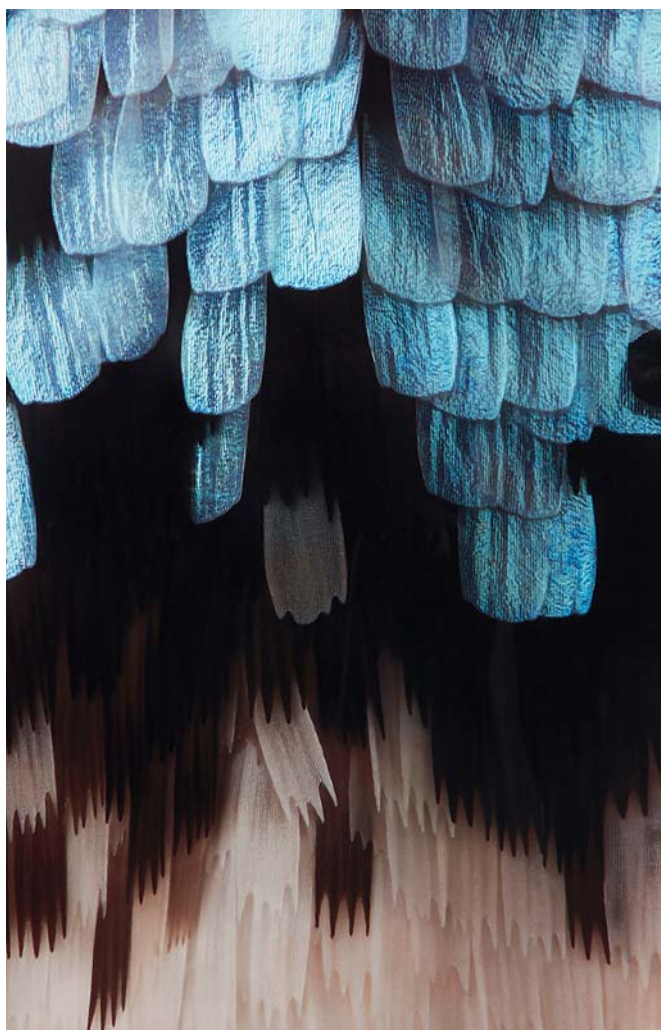
\$10 000 – \$15 000



19

Fiona Pardington
'Manu Tipua' Tui
 silver-toned bromide fibre-
 based print, 2/5 (2006)
 title inscribed and signed and
 inscribed *Otago Museum* verso
 570 x 440mm

\$5000 – \$8000

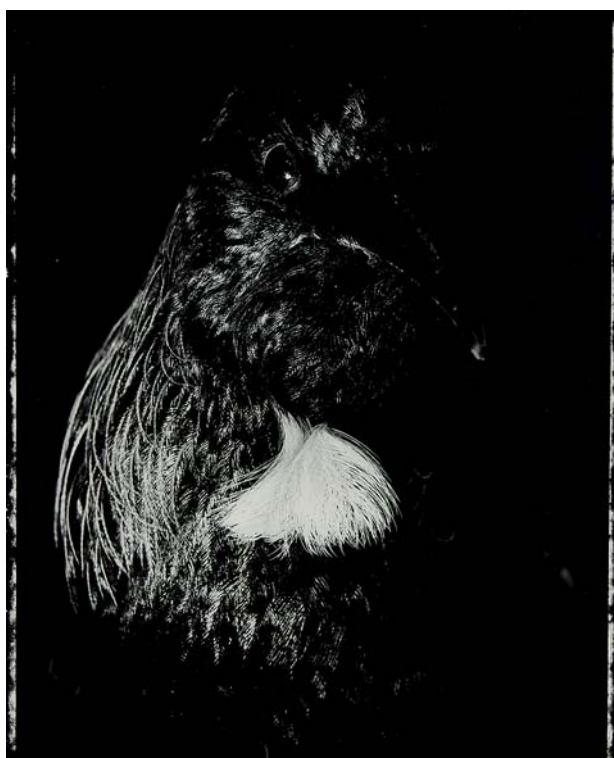


20

Fiona Pardington
Taranaki Fine Style Heitiki with Paua
Shell Eyes

silver-toned bromide fibre-
 based print, 1/5
 title inscribed, signed and dated
 2008 and inscribed *From the*
Burnet Collection, Whanganui
Museum on Two Rooms Gallery
 label affixed verso
 550 x 420mm

\$5500 – \$7500



21

Barry Lett
Sail Away

cast bronze (2005)
610 x 460 x 152mm

\$5000 – \$7000



22

Paul Dibble
Kiwi

cast bronze, 3/5
signed and dated 2002
290 x 440 x 140mm

\$4500 – \$7000

23

Terry Stringer
Weeping Angel

cast bronze, 6/10
title inscribed, signed
and dated 2006
126 x 140 x 80mm

\$2000 – \$3000



24

Jeff Thomson
Bouquet

screenprint on
corrugated iron
signed and dated 2008
690 x 540 x 100mm

\$5000 – \$8000



25

Bob Kerr
Landing

oil on board
title inscribed, signed
and dated 2007 verso
650mm: diameter

\$2000 – \$3000

26

Lynn Hurst
Domestic Sciences

type C print, 1/3
title inscribed, signed
and dated 2008 verso
950 x 1240mm

\$2000 – \$3000



27

Matt Arbuckle
Reconquest
oil on board
title inscribed, signed and
dated 2016 verso
605 x 445mm

\$4000 – \$6000

28

Sara Hughes
Smoking Gun 3
acrylic on linen
title inscribed, signed and
dated 2009 verso
1200 x 1200mm

\$5000 – \$8000

29

Elizabeth Thomson
Potosi I
title inscribed, signed and
dated 2014
glass spheres, epoxy resin,
acrylic, cast vinyl film and
lacquer on contoured wood
500 x 500 x 40mm

\$5000 – \$8000



30

Peter Robinson

Trade Aid

mixed media on paper
 title inscribed, signed and
 dated '95
 755 x 557mm

Provenance

Private collection,
 Christchurch.

\$5000 – \$8000

31

Colin McCahon

*Tomorrow will be the same but
 not as this is*

silkscreen print with archival
 ink on BFK Rives Italian art
 paper, 2/100
 signed on the plate;
 McCahon House chopmark
 to paper margin
 1195 x 750mm

Provenance

Collection of McCahon
 House Trust, French Bay.

\$8000 – \$14 000



32

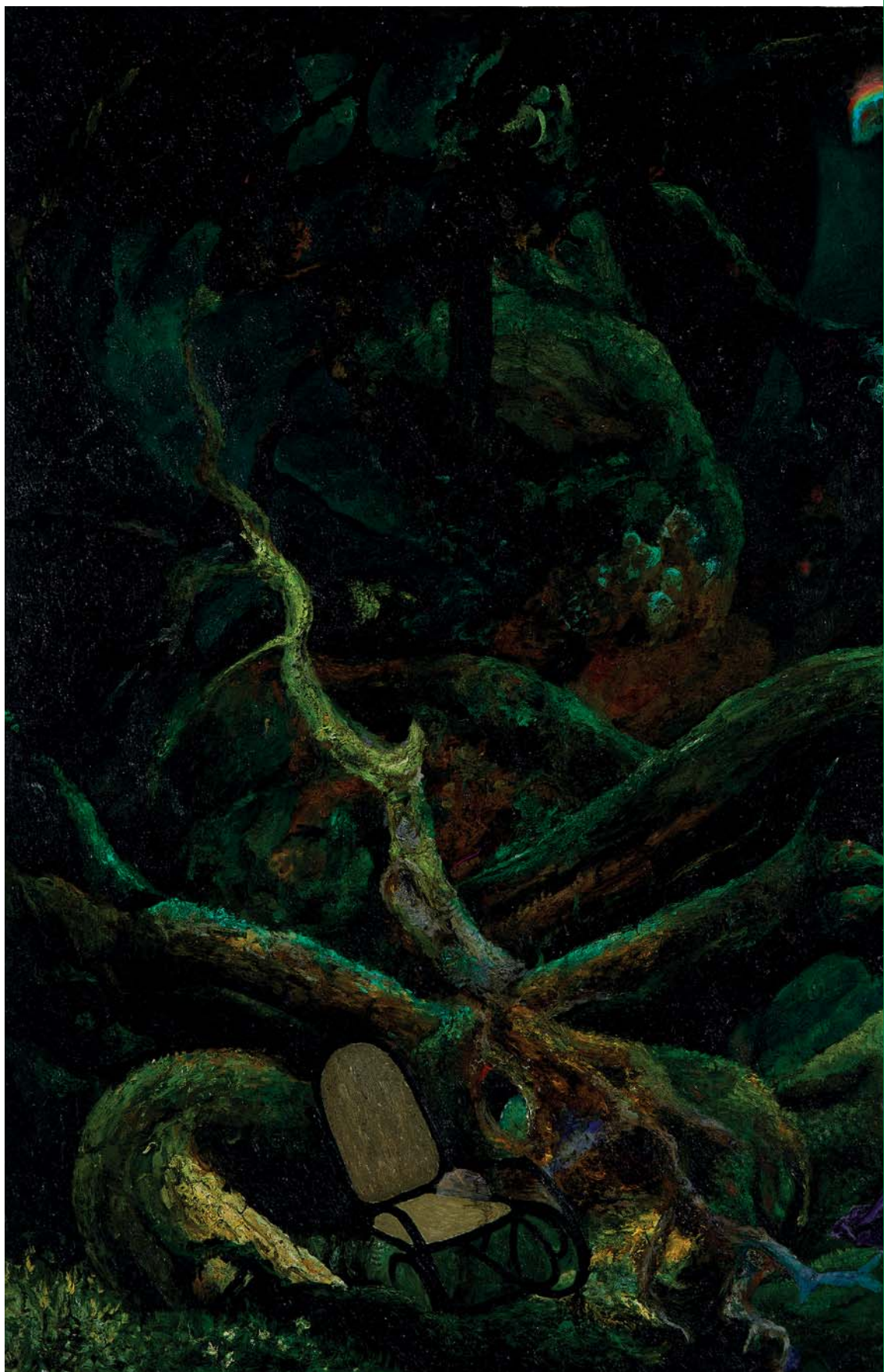
Andrew McLeod
Forest with Chair

oil on canvas, diptych
signed and dated 2012
1550 x 2500mm

Provenance

Private collection, Otago.
Purchased by the current
owner from Peter McLeavey
Gallery, Wellington.

\$40 000 – \$55 000





33

Fiona Pardington

Portrait of a Matoua Tawai (right profile), Aotearoa New Zealand, 2010

pigment inks on Hahnemule
photo rag paper, edition of 10
1450 x 1085mm

\$25 000 – \$35 000



34

Peter Robinson

Price War

oil and acrylic on
unstretched canvas
title inscribed, signed and
dated 1994 – 2010

Provenance

Private collection, Auckland.
1200 x 1400mm

\$65 000 – \$85 000



35

Fiona Pardington

Ruru Perfect Prince (above)

archival inkjet print on
Hahnemuhle paper, edition
of 10 (2016)

Provenance

Private collection, Auckland.

825 x 1100mm: each panel

825 x 2200mm: overall

\$30 000 – \$45 000





36

Seung Yul Oh
Pokpo (Variation III)

fibreglass, steel and two-pot
automotive paint, edition of 10
600mm: height

\$18 000 – \$26 000



37

Francis Upritchard

Brian

earthenware (2007)

530 x 290 x 290mm

Exhibited

'Feelings', Ivan Anthony Gallery,
Auckland, 23 May – 20 June, 2009.

\$14 000 – \$22 000



38

Stephen Bambury

"We Affirm Depth" (Chakra XI)

resin and graphite on seven
aluminium panels
title inscribed, signed and dated
1999 verso
2765 x 505mm: installation size

Provenance

Private collection, Auckland

\$30 000 – \$40 000



39

Colin McCahon

Ahipara

charcoal, oilpastel and
watercolour on paper
title inscribed, signed and
dated '71
700 x 502mm

Exhibited

'View from the Top of
the Cliff: An exhibition of
watercolours by Colin
McCahon', Peter McLeavey
Gallery, Wellington, 6 April –
23 April 1971.

Provenance

Private collection,
Auckland. Purchased from
Peter McLeavey Gallery,
Wellington, circa 1980.

\$60 000 – \$80 000



40

Richard Killeen
Street Walkers

graphite and gouache on paper
signed and dated 12/69; inscribed *Cat
No. 1978* on artist's original catalogue
label affixed verso
375 x 375mm

Provenance

Private collection, Auckland.

\$5000 – \$8000



41

Richard Killeen
Moth Rug

hand-tufted Dilana woolen rug, 15/20
title inscribed and signed to underside
2090 x 1420mm

\$3000 – \$5000



42

Billy Apple

Tales of Gold (Gold Standard)

enamel on gold passivated steel, 7 panels (1988)

618 x 1000mm: installation size

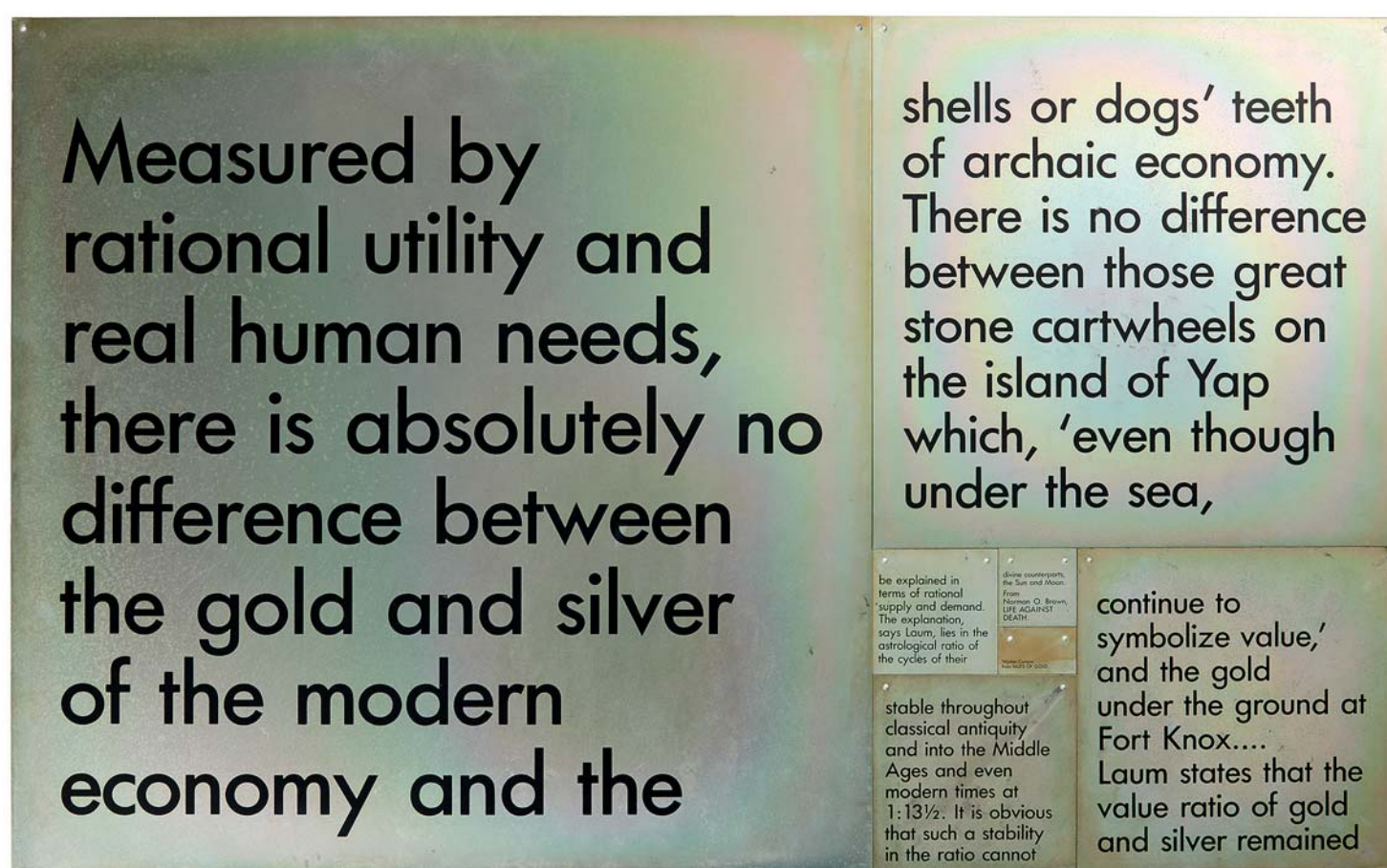
Exhibited

'As Good as Gold: Billy Apple – Art Transactions, 1981 – 1991', Auckland City Art Gallery, 3 April – 1 June 1992.

Illustrated

Gregory Burke (ed), *As Good as Gold: Billy Apple – Art Transactions, 1981 – 1991* (Wellington, 1991), p. 57.

\$20 000 – \$30 000



43

Tony Fomison

Petrouchka

oil on jute in artist's original frame
title inscribed, signed and dated 1982
and inscribed *Started 12. 1. 82 at Parua
bay, Whangarei* verso; original Janne Land
Gallery blind stamp applied verso
230mm: diameter

Provenance

Private collection, Auckland.

\$12 000 – \$18 000



44

Bill Hammond

Regional Plate and Gravy Boat

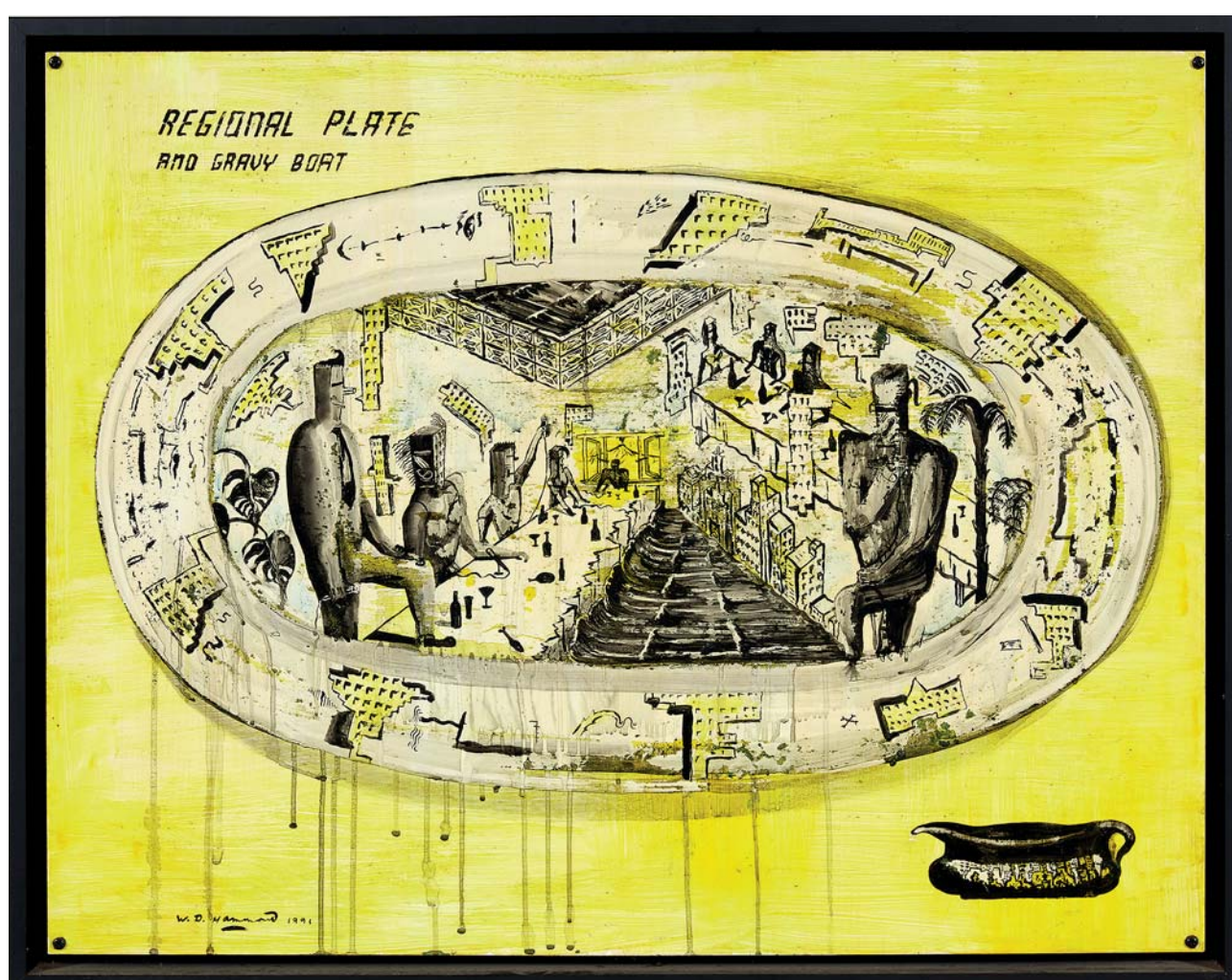
acrylic on aluminium

title inscribed, signed and

dated 1991

700 x 900mm

\$30 000 – \$40 000



RICHARD KILLEEN



45

Richard Killeen

About Asking When The Answer Is No

alkyd on aluminium, 13 parts

title inscribed, signed and dated 2/85;

title inscribed, signed and dated February

1985 each part verso

2700 x 2800mm: installation size variable

Illustrated

Francis Pound, *Forty Modern New**Zealand Paintings* (Auckland, 1985), pl. 19.

\$50 000 – \$75 000

It's the sort of thing you might say in exasperation to one of your persistent children: "You can ask but the answer's going to be no!" Killeen is the most witty of all our painters. His often acerbic titles grow in part out of his politics, and in part from the fact that his work is essentially both constructing and deconstructing at the same time. Wit is the art of bringing unlikely things or ideas together in such a way that the scandal or shock of their proximity arrives alongside a conviction that they have always belonged together. In the aesthetic theory of the seventeenth century, wit is opposed to judgement, which is the skill of making fine distinctions, of prising things apart. Perhaps a Killeen cut-out is made of equal parts wit and judgement, its success depending on its making a sufficiently daring detour in thought, while at the same time maintaining formal integrity, poise and precision, a look that somehow 'seems right'. There is a good case for saying that the essence of a Killeen cut-out is not merely the economical expression of contradiction, but the condensed presentation of pure paradox. Killeen is a magpie, and that is not a criticism. He takes from everywhere — even constantly sampling his earlier self — and does it blithely, without apology, the apotheosis of appropriation. During his career he has cycled through so many affinities and influences, and yet manages to come out with a recognisable style. It might be cultural mashup but it never looks like that. You know a Killeen when you see one. Caught between the twin poles of finding and making, Killeen's deftness resides in being able to exploit both the finder and the form-giver in himself. His work does not stay long on the level of the purely personal signifier; it is

more like a map of excavated personal meaning transformed into a broad cultural and often social statement. In Killeen's work the source images are still themselves but they also become something else, for connectivity between the images remains elusive and perhaps illusive, even allusive. So how does juxtaposition create meaning in Killeen's art? What governs the fitting together of unlike images of unlike objects, say the agglutination of an axe head/house/eviscerated fishtail? Where is the superglue? What is the poetry of equivalencies and reciprocities? Does the conglomerate piece produce a unity or a disparity? Questions which as viewers we are forced to ask even if there may be no straight answer.

About Asking When The Answer Is No belongs to a group of works that may be described, following Killeen's own terminology, as 'concretionary structures' or 'subjective attachments': works in which the cut-out shapes are conjoined or partially coalesced. In these paintings the abutments and overlaps, a form of jointing, were literally achieved by riveting pieces together, and by direct 'cutting out' made possible by using aluminium sheets that had a lighter gauge and were almost paper-like. One way we think about meaning in art is syntactically. Is there a syntax at work? Or is this simply a conglomeration of interesting words? A dominant trope of twentieth century art has been the overlapping and intersection of outlined forms to create a sense of simultaneity: so that images from different eras and aesthetic persuasions overlap, mingle and collide. This has allowed artists, like Killeen, to forge an inclusive, synthetic pictorial amalgamation, one that parallels the unfixed, synchronous nature of contemporary experience.

Killeen visited Egypt in 1984 and in fact one of the companion works to *About Asking* is titled *From the Cairo Museum* (1985). The Egyptian influence on *About Asking* is patently visible: the use of altar platters from the Egyptian iconographic connection where amputated limbs of the defeated were offered to the Pharaoh. Here a spotted cow's leg topped by smoking factories and a cow's head in another piece. Or the structural presence in reliefs or paintings of figured rectangles with banded divisions. Here the piece with a fish/bowl/t-square/tower and steps.

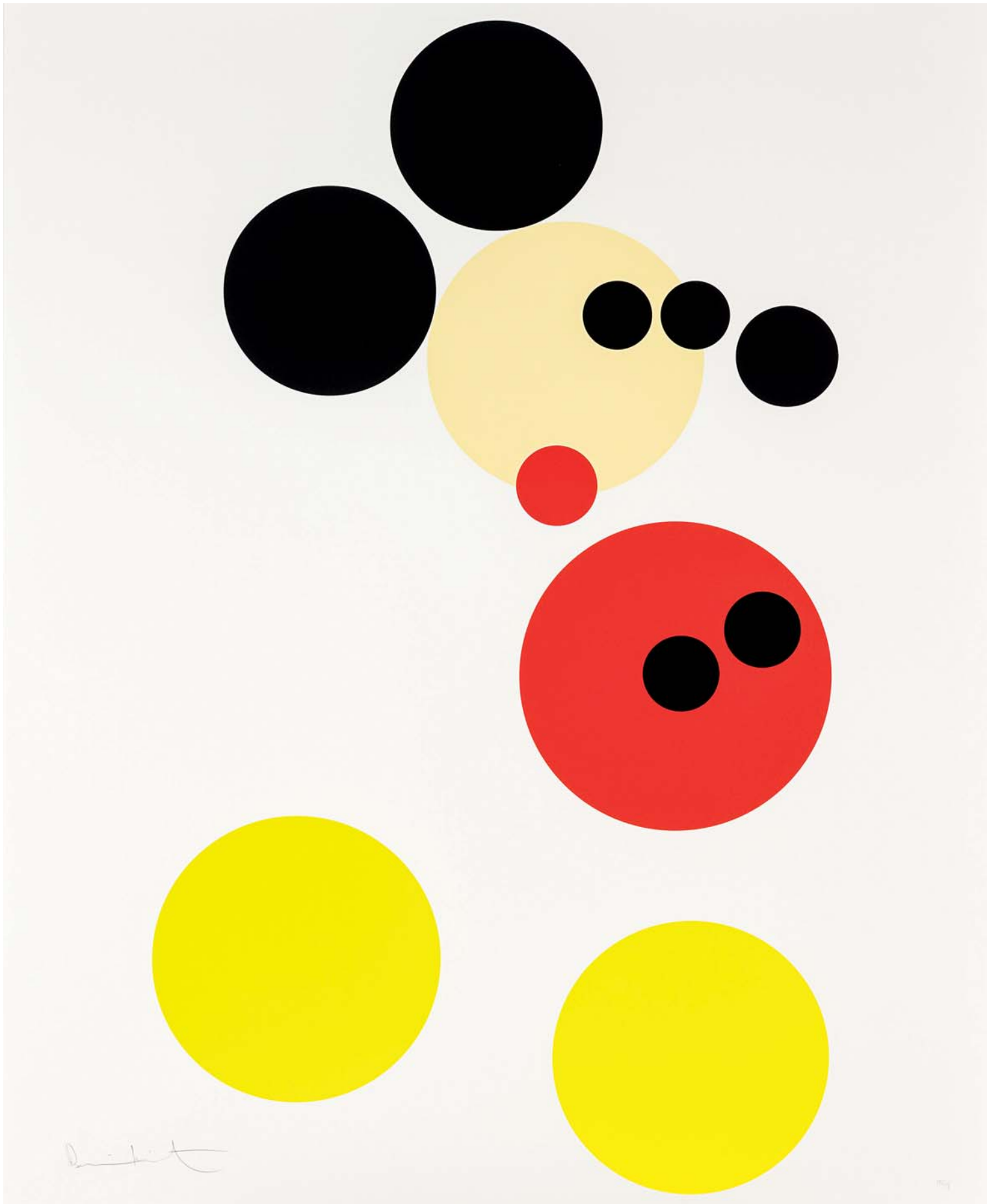
The basic architecture of the painting appears to be largely intuitive even though the formula is circumscribed. Each cut-out shape is the result of two gestures or moves: together with the accretion (physically signalled by the rivets) there is also the cut or removal (signalled by the axe), along with addition comes subtraction: a broken column, empty eviscerated fish, a headless gull, a bodiless dress, an amputated hand. These bodies are amputated, emptied, exposed, anatomised but, nevertheless, the new amalgam of 'parts' has an overall visual coherence created out of a potential falling apartness. Killeen's work feels current, or sometimes just-before-its-time, because of the wide web of sources and influences he draws upon (who else would put Egyptian reliefs alongside William Blake's "dark Satanic mills" of the Industrial Revolution?) and, more importantly, because of the taste and intelligence with which he employs them. *About Asking* exhibits a perceptual dynamic, a dance between seeing and understanding that is common to all successful painting. All this with a playfulness and wit — dissociative things are somehow made to cavort together — the kind of fun that doesn't just rely on irony. Like many of Killeen's works this one is meant to communicate something about the fragile and conditional nature of meaning in art, and also the world. It is about how things cancel each other out, but how they also enhance each other, and engage the mind in a sort of visual thesaurus, how there can be no closure and completion to looking in the traditional sense. About how even if the answer looks like it will be no the question must still be asked.

Laurence Simmons

Installation view, Sue Crockford
Gallery, Auckland, 1985. Image
appears courtesy of Richard Killeen



DAMIEN HIRST



46

Damien Hirst
Mickey (Large)

screenprint with glazes, edition of 50,
 printer's proof (2014)
 signed and inscribed PP2/2
 1524 x 1212mm

Provenance

Private collection, Auckland. Purchased
 from Art+Object, 7 April 2016, Lot No.
 33. Previously in the collection of the
 artist's screenprinter who worked at
 K2, printers for the editioning company
 'Other Criteria', which the artist founded.

\$65 000 – \$85 000

Damien Hirst could well be the most polarizing figure in the art world today. As part of the 1990s wave of young British artists, known as the Y.B.A.'s, he produced work — from a dead shark swimming in formaldehyde to a platinum human skull paved with 8,601 diamonds — that has provoked both outrage and tedium, reviled and praised in seemingly equal measure.

Brought to prominence by the British advertising executive and art collector Charles Saatchi, with whom his relations, by many accounts, later grew somewhat strained, the artist has become as famous for self-promotion as he has for the style and substance of his work. In September 2008, he made the unprecedented move for a living artist of selling a complete show, *Beautiful Inside My Head Forever*, at auction and bypassing his long-standing galleries and the primary market. The auction exceeded all expectations, raising \$198 million. It can be difficult to seriously attempt any type of analysis of the artist's work without consideration of the art market, with which his work so successfully engages and critiques.

Like the artist himself, Hirst's on-going series of 'Spot' paintings have long been both celebrated and disdained. He made his first spot painting on a wooden board while still a student at London's Goldsmiths College in 1986. Since then he has completed thousands of 'Spot' works, or at least his assistants have, Hirst having admitted to only being involved in the making of around the first five works. The same team of assistants is rumoured to be in the midst of creating a one million spot piece which will take around nine years to complete.

In 2009 the artist was invited by Disney to create an artwork inspired by Mickey Mouse. At the invitation of Disney, Hirst depicted Mickey Mouse in his iconic 'Spot' format. Mickey stands as one of the high points of the artist's seminal 'Spot' series which he has pursued continually since 1986. Inspired by the most famous cartoon character of all time, Mickey is an outstanding representation of Damien Hirst's innovative artistic vision – etching his own instantly recognisable formal language into the canon of art history and knowingly treading in the footsteps of Andy Warhol, Roy Lichtenstein and Claes Oldenburg, all of whom have interpreted Disney's best-loved character. Hirst has stated: "Mickey Mouse represents happiness and the joy of being a kid and I have reduced his shape down to the basic elements of a few simple spots. I hope people love it, because it is still instantly recognisable — Mickey is such a universal and powerful icon."

If abstract art is one of the great achievements of the modern age, Hirst's machine-like 'Spot' paintings can be seen as little more than 'icons of superficiality for a superficial age'. It seems even when tackling the Disney icon, brand 'Hirst' couldn't be more front and centre.

Ben Plumbly

WILLIAM (BILL) SUTTON



47

William (Bill) Sutton
Landscape Synthesis VII

oil on canvas
 signed and dated '80
 821 x 1730mm

Provenance

Private collection, Christchurch.
 Purchased from Webb's, 1 December
 2009, Lot No. 26.

\$55 000 – \$75 000

In this painting W.A. Sutton brings together the natural and the mystical in a work that is both careful observation and poetic statement. Here land and sky are seemingly cut into horizontal ribbons that are separated and reconstructed to float in front of the viewer. Divided into a succession of parallel levels, the sensation is like looking from a dull room through venetian blinds — one twist of the slats and you're transported to a brilliant blue and golden-ochre alternative reality. Though possessed of a calm stillness there is nothing static about this landscape, its horizontal bands permitting sky to bleed through land before order is restored near the top of the painting. Cropped at the edges the painting conveys a vastness, a wide and seemingly endless landscape topped with big skies existing beyond the boundaries of the canvas. While there are no location identifiers in this work — this painting is quite literally and metaphorically somewhere between earth and sky — we know from its colour palette and the emphasis on linear flatness that it invokes Sutton's celebrated Canterbury. "On the Canterbury Plains you don't look up and down but from side to side"¹ Sutton has commented and the series of long horizontal sweeps that dominate *Landscape Synthesis VII* certainly reflect this. And those clouds; even though Sutton offers only a sliver at a time stretched across the canvas we understand they are plush and full, stained with dust from the land. Behind them lies a hint of jet-stream, streaky and telling of the high winds that burst across the region.

It is possible to experience a sense of losing yourself in this work. The painting's multiplicity of horizon lines and simultaneous flatness and illusion of endless depth are engulfing. Although the experience tips towards the destabilising, Sutton deftly controls the work through a bold, balanced composition and underlying rhythm. One of the great modern painters of the Canterbury landscape, Sutton consistently absorbed and reinterpreted the region throughout his life. Early in his career he rode a motorbike from Christchurch up into the foothills or out to Banks Peninsula in search of painting sites, sketching and taking visual notes for works that would be painted back in the studio. However, our understanding of *Landscape Synthesis VII* opens up when we learn that from the mid 1960s the artist began taking regular flights between Christchurch and Wellington. "When you look down from a plane there is no right way up," Sutton reflected "it becomes pure pattern. I saw bands of clouds below the horizon, and sometimes no horizon at all. This medley evolved into many paintings and one major series."² Of Sutton's two *Landscape*

Synthesis series, the first from 1980 and the second painted in 1982, this work from the earlier series is one of most abstracted in the sequence. Somewhere between technology and sensation, reality and abstraction, *Landscape Synthesis VII* distills and refines Sutton's lifelong pursuit of landscape into shape, form, and symbolism.

In the 1930s and 1940s New Zealand was marked by a conscious search for a national identity. Landscape painting became part of the nationalism project and a regional realism movement sought to cultivate the local and establish a cultural identity distinct from Britain. Early in his career Sutton formed part of this movement, continuing a conversation that Rita Angus, Toss Woollaston, Colin McCahon, Doris Lusk, and others had begun acknowledging landscape as a potent concept. Sutton's life-long and intense observation of the Canterbury region was to define his practice, moving from structures in the land to increasingly vast and open paintings of earth and sky. His characteristically restricted palette of ochres, umbers, and blues was drawn from the Canterbury landscape, the ochre of the plains and tussock hills especially influential. "I refuse to paint green hills. Unnatural: all decent hills are brown and besides they go much better with shadows and turquoises," he declared.³ The colour blue traditionally suggests spirituality, as it did for Medieval and Renaissance artists, a colour with longstanding mystical associations. Shorthand for desire, blue is often read as a longing to experience the expansive realms of the metaphysical beyond our every day world. Blue is, of course, the colour of the sky, something we can always see but never reach and it is this separation that many colour theorists believe to be its power. Within this painting Sutton offers a range of blues across the panoramic, semi-abstract landscape from a pale celeste to the deepest blue of a summer sky. Sutton's exploration of the land and his desire to understand its relationship with the vast Canterbury skies shaped much of the later part of his career and his work has helped to define the way we see the region. Sutton's powerful paintings now stand as icons of rural New Zealand and of the vastness and possibilities of its landscape.

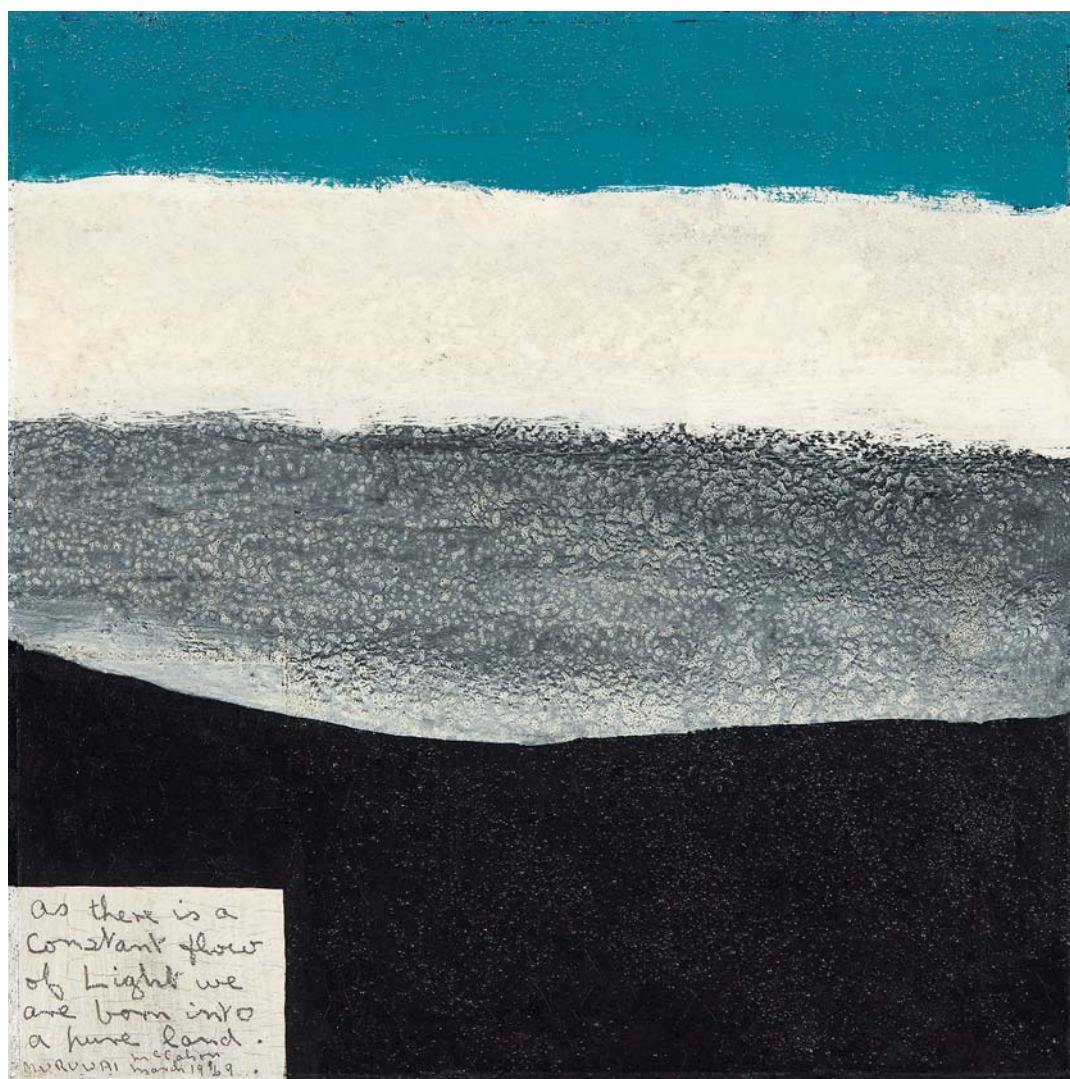
Kelly Carmichael

1 Bill Sutton, 'Personal Perspectives', in Pat Unger, *W.A. Sutton: Painter*, Christchurch: Hazard Press, 1994, p.46

2 *ibid.*

3 Pat Unger, *Bill's Story, a portrait of W.A. Sutton*, Canterbury University Press, 2009, p. 158

COLIN McCAHON



48

Colin McCahon

Muriwai No. 7

synthetic polymer paint, graphite and sand on board
 title inscribed, signed and dated 'Muriwai March 1969'; title inscribed, signed and dated March 19. 1969 verso
 304 x 304mm

Provenance

Private collection, Christchurch.
 Purchased from Webb's, Auckland, 29 September 2005, Lot No. 45.
 Collection of the artist, Robert Ellis.
 Acquired directly from the artist.

Reference

Colin McCahon Database (www.mccahon.co.nz) cm000348.

\$100 000 – \$150 000

Colin McCahon seemed to be in a lot of places in 1969. At least his work did. For students of his painting the year presents itself as among his richest and most ambitious. At a time when much travel is out, a virtual tour on the McCahon database of the year in which *Muriwai No. 7* was painted is a greatly rewarding experience. From the written 'Scrolls' that cloaked the walls of Barry Lett Galleries, to his widely-disseminated entry for the Barry Lett Gallery multiples, to his ground-breaking exhibition at Peter McLeavey Gallery where the *Canoe Tainui* and its kin pushed his interest in Māori folklore, whakapapa and cosmology to new levels, 1969 was among the most fertile and varied years in McCahon's career.

One place McCahon definitively was in 1969, was Muriwai. In May of that year he established a full-time studio at the West Coast beach. It became the site in which he undertook many of his most heroic paintings. It was here later in 1969 that he would begin work on the monumental *Practical Religion: the resurrection of Lazarus showing Mount Martha* (1969 – 1970), now in the collection of Te Papa Tongarewa.

McCahon famously remarked of Muriwai and Auckland's West Coast: "This is a shockingly beautiful area... I do not recommend any of this landscape as a tourist resort. It is wild and beautiful; empty and utterly beautiful. This is, after all, the coast the Māori souls pass over on their way from life to death... The light and sunsets here are appropriately magnificent."

McCahon almost always worked in series and this painting is part of a small body of work, there are four listed on the McCahon database, depicting the Muriwai foreshore. The artist divides and radically simplifies the view from his studio out to sea into four horizontal parts – in the foreground the black sand, then the sea, then the foam of the crashing surf, and lastly the pale blue sky. What marks these works apart from other depictions of the area which would occupy the artist on and off in subsequent years, is the small box in the bottom left hand corner which contains the beautiful inscription: "*As there is a flow of light we are born into a pure land.*"

The text first appeared in the artist's work in 1965 and reveals a deep fascination with non-Western spirituality, far less discussed than his long and troubled relationship with Christianity. In a year in which he was given a copy of the New Testament English Bible, absorbed the writings on Northland Māori customs by Te Aupōri elder Matire Kereama, and delved deeply into the poetry of Peter Hooper, it is the writings of a twelfth-century Japanese Buddhist monk, Shinran which occupied him here. It's easy to see the appeal of this poetic phrase for McCahon who had long been interested in light as a metaphor for faith, enlightenment and all that is good.

Each of the works in this small series share the unusual device of the text box. This treatment recalls the manner in which calligraphic text was inserted into many traditional Japanese and Chinese landscape paintings, often painted into the corner of the scroll and introducing a poetic or meditative dimension to complement the imagery. Far more frequently McCahon would integrate words into the landscape but here the poetic inscription is encountered separately, but yet still related to the land. We read the words as one part of the process of interpreting the painting but, importantly here, the unity and integrity of the landscape is not disrupted. For, as Gordon Brown has noted, one of the artist's defining intentions in the 1960s was for his paintings "to throw people into an involvement with the raw land, and also with raw paint".

Ben Plumbly

COLIN McCAHON



49

Colin McCahon

Journey into a dark landscape No. 2

polyvinyl acetate and sawdust on board
 title inscribed, signed and dated July '65;
 title inscribed, signed and dated verso
 1220 x 915mm

Exhibited

'Mid '65', Barry Lett Galleries, Auckland,
 26 July – 7 August 1965.

'Gates and Journeys', Auckland City
 Art Gallery, 11 November 1988 – 26
 February 1989, Cat No. G27.

'Colin McCahon: On Going Out with the
 Tide', City Gallery, Wellington, 8 April –
 30 July 2017.

Reference

Colin McCahon Database (www.
 mccahon.co.nz) cm000257.

Provenance

Private collection, Auckland. Acquired
 from Warwick Henderson Gallery,
 Auckland, circa 1985.

\$300 000 – \$400 000

Journey into a Dark Landscape no. 2 is one of two identically-sized black landscapes painted in July 1965. Exhibited at Barry Lett Galleries that year the paintings were among the first by McCahon to be shown at that gallery which became his main Auckland outlet for over a decade. The two paintings differ only in the shape of the landforms which loom obscurely out of the dense blackness – a night without moon or stars. In these two, and other related works made in the same year such as *Dark landscape*, *Dark landscape with a waterfall*, *Black landscape*, *Dark painting* and *Night Sky* (all 1965), McCahon experimented with mixing sawdust with acrylic paint in certain parts of the composition, in order to achieve textural variation within a monochromatic painting. Parts of the paintings are (because of the sawdust) rough or lumpy in texture, while others parts are smooth, but since both parts are pitch black in colour this textural difference is visible only in certain lights or from certain angles. It is quite difficult to capture these effects in photographic reproduction, though they are clear enough when the paintings are viewed 'in the flesh' in changing light as the viewer moves in front of them.

McCahon first experimented with sawdust or sand mixed with paint in the late 1950s (as in some *Elias* paintings of 1959) and continued using the technique until the end of the 1960s in such small series as *Landscape Multiples* (1968), *Muriwai* (1969) and *Urewera* (1969). Sawdust proved especially effective for suggesting bush-covered hills.

The painting *Night Sky* mentioned above provides a further clue to McCahon's methodology in these paintings. Its brilliant scatter of white stars over bush-covered hills was almost certainly in part borrowed from his friend and pupil Buster Black (also known as Buster Pihama) who specialised in painting landscapes and cities at night as in *Black Painting: Night Landscape* (1962) in Auckland Art Gallery. In Pihama's painting the white dots are city lights rather than stars, but McCahon always adapted and modified the effects he borrowed from others.

An even more immediate influence on McCahon's practice in these works was Ralph Hotere who returned from overseas in 1965, bringing with him paintings in his Human Rights series which utilised black-on-black effects, as in *Black Painting* shown at Barry Lett's that very year and purchased by Auckland Art Gallery. In the catalogue for his 1965 Lett's exhibition Hotere quoted from his mentor, the American Ad Reinhardt (1913-67), whose monochromatic black paintings are thus a further element in the genealogy of McCahon's *Dark Landscape* paintings.

Journey Into a Dark Landscape, no. 2 follows a structural format which McCahon frequently repeated in the *North Otago* paintings of 1966-67, including the series *The Fourteen Stations of the Cross* (1966). The format followed in *no. 2* is especially close to the first three panels of the *Fourteen Stations*: that is, a broad central band (hills) traversed by a diagonal line (road, ridge, waterfall) with narrower bands (sky, plain) both above and below it. In *Dark Landscape no. 2* the top and bottom bands are smooth as is the narrow diagonal strip running from top left to bottom right of the central band which is otherwise roughened by the sawdust in the paint.

The astonishing severity of *Journey Into a Dark Landscape no. 2* marks an outer limit of McCahon's minimalism which he never surpassed. Never again would he rely exclusively on the texture of the monochromatic paint surface to articulate his meaning. The austere beauty of this painting is most compelling.

Peter Simpson

RALPH HOTERE



50

Ralph Hotere
Black Painting

lacquer on board
title inscribed, signed and dated
1969 verso
905 x 905mm

Provenance

Private collection, Canterbury.
Acquired from the artist in
the 1970s.

\$70 000 – \$100 000

Among the most austere, reductive and challenging artworks one might encounter throughout New Zealand art history is a small body of paintings produced by Ralph Hotere in the late 1960s and early 1970s. Simply referred to as the ‘Black Paintings’, these ‘Untitled’ paintings each share the same square or slightly vertical orientation and are dominated by finely inscribed concentric circles. All are abstract in the purest sense of the word, offering viewers little or no reference outside of their self-contained, hermetic worlds of darkness.

No artist in this country has worked as single-mindedly and extrapolated as much from as limited and demanding means as Ralph Hotere. As David Eggleton has observed, seemingly everything the artist touches turns to black. All of the paintings from this body of work are conceived in either matte black on canvas or, as here, the immediately seductive allure and sheen of broilite lacquer on board. These are without doubt cerebral paintings for quiet contemplation and consideration.

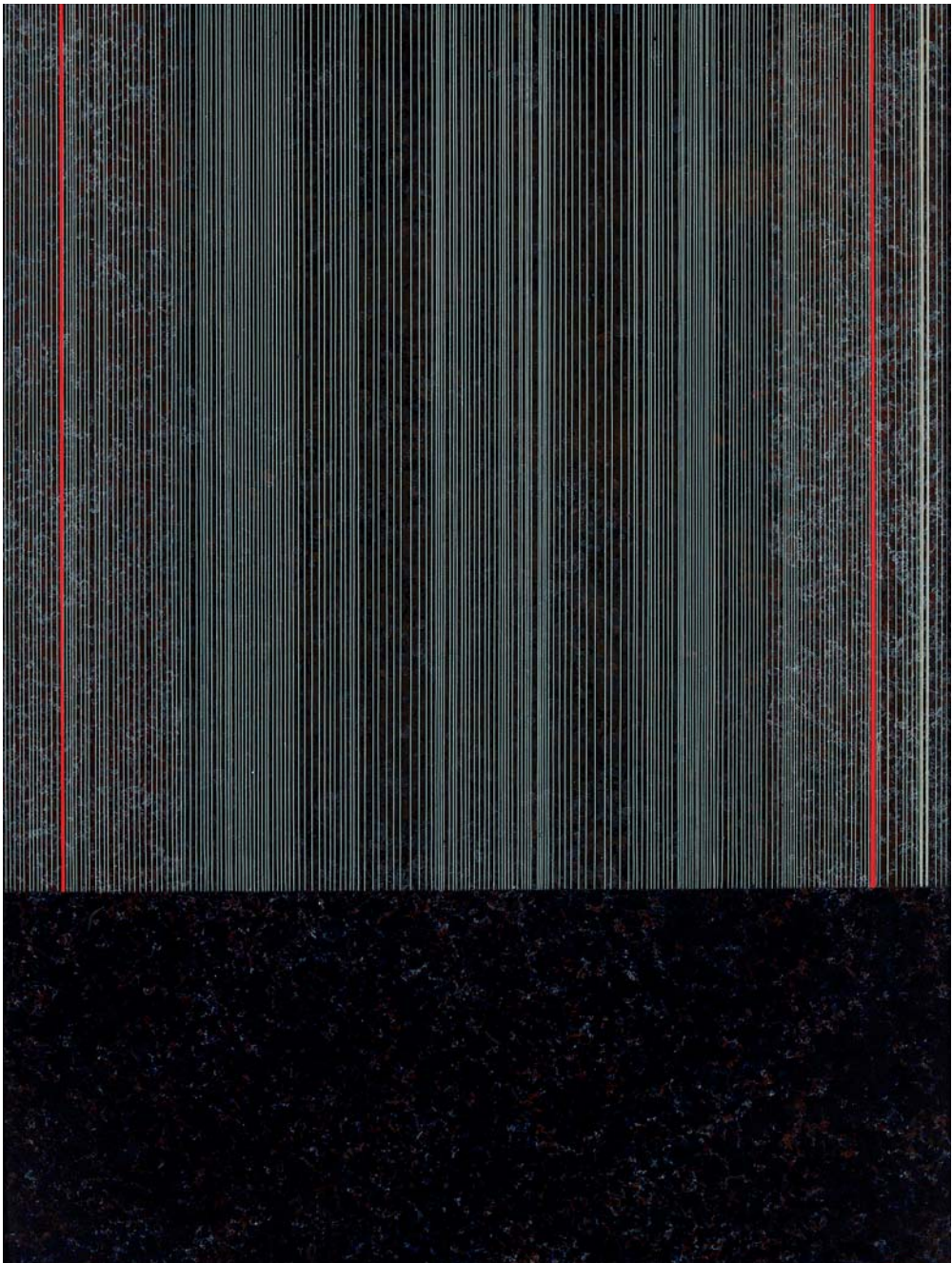
Black Painting (1969) adheres to the stylistic status quo of this period and offers no elixir for the time poor or impatient; rather, like the gradually shifting tides, it creeps up on you slowly but surely, washing over and through you in a gentle tide of darkness. The infinite blackness is disturbed by the finest of grey, blue and brown lines, hovering over and above the inky darkness forming perfect circles that recall the grooves of a vinyl long player record.

Whilst the circular motif features prominently in the modernist vernacular of the 1960s, most notably in Jasper Johns’ ‘Target’ paintings and in the work of Kenneth Noland, Hotere’s concerns are entirely different from his lofty American forbears. Starting with the ‘Human Rights’ series of paintings earlier in the 1960s, Hotere’s on-going project increasingly reflected his interest in producing abstract paintings which have their genesis in universal issues of war, human suffering and oppression, the nuclear arms race and degradation of the natural environment. It is one of the enduring complexities of the artist’s project that his preoccupation with the human condition is most often expressed in the reductive formal language of late modernism.

Painted in the year the artist moved to Dunedin to take up the Frances Hodgkins fellowship, Ralph Hotere’s *Untitled* appears as both resolutely of the local and the international in its concerns and is a deeply intellectual and refined painting. It flips the age-old question of what the abstract painting might ‘represent’ on its head, challenging the viewer, who is mirrored in its impeccable surface, with the question of what they represent and what they bring to any engagement with a work of art.

Ben Plumbly

RALPH HOTERE



51

Ralph Hotere

Test Piece Grey/Orange for Auckland Airport Mural

lacquer on board
signed and dated 'Port Chalmers '77'
and inscribed *Test Piece Grey/Orange*,
BLG Cat No. 7 (Barry Lett Galleries) verso;
inscribed *Auckland Airport Mural* in Pat
Hanly's hand verso
1051 x 797mm

Provenance

Private collection, Christchurch.
Purchased from Webb's, Auckland, 20
September 2009, Lot No. 57.
Collection of Pat Hanly, Auckland.

\$100 000 – \$150 000

This painting which foreshadows one of Hotere's greatest art works is deceptive in its simplicity. A multitude of pinstripe thin white lines descend its black lacquered surface, broken only twice by two red verticals, all resting on a thick black band at the painting's base. Looking closer reveals that behind the white lines, irregular in their density and the opacity of paint, is a gently mottled surface. More dense at the left and right extremities, this mottling is also present in the black band, adding an unexpected and organic quality to the glossy minimalism. Clear and precisely executed, yet hand drawn and grouped in irregular clusters, the fine lines seems to vibrate in contrast to the dark inky surface of the panel.

Hotere developed a rich and personal iconography across his practice, each element a signpost or symbol to the mysterious spaces created by his work. Much has been written about his use of and unparalleled ability with black but it is equally important to remember his skilful way with colour. The artwork that developed from this piece is a mural of epic scale commissioned in 1977 for Auckland Airport and now in the collection of Auckland Art Gallery Toi o Tāmaki. Titled *Godwit/Kuaka* the mural represents Hotere's most powerful use of colour along its 18 metre length, calling on a rainbow spectrum of red, orange, yellow, green, blue and a merged indigo/ violet to bookend dark central panels. Curator Robert Leonard has called the mural the high point of Hotere's career, describing seeing it installed as "a magisterial, unmediated, religious experience." Many of the most powerful elements are already present in *Test Piece Grey/Orange for Auckland Airport Mural*: the optics created by fine lines and their ability to choreograph space, the texture, and the impact of colour against black.

This minimalist painting, a work where Hotere was exploring idea and form for the mural, has only two vertical red lines at the left and right extremities but within these strokes lies immense power. It seems fitting to describe these two striking verticals as *incarnadine*, the dark red colour of freshly-cut fleshy meat or of blood, and also because the word evokes its use by Shakespeare in *Macbeth*, which I feel might have pleased Hotere. Previously married to a poet (his second wife Cilla McQueen) and with a strong collaborative relationship with the New Zealand literary world, Hotere was drawn to the power of literature. When *Macbeth* comments "Will all great Neptune's ocean wash this blood clean from my hand? No, this my hand will rather the multitudinous seas incarnadine, making the green one red." he knows there isn't enough water in the

sea to clean his hands of the guilt, but instead the blood will stain the ocean red. So too do these incarnadine lines at the margins of Hotere's painting inflect the entire composition, staining his signature dark and glossy black surface. Into the night, into the blackness of the void, comes blood and life.

Recalling the artist's enigmatic and reductive 'black paintings' that jettisoned everything superfluous, this painting exists as a powerful amalgam of austere and sumptuous. We know Hotere was using nitrocellulose based finishing paints from the car industry during this period, spraying the lacquer onto prepared hardboard then polishing it back to create an incredibly smooth, high gloss black surface. On to these he painted lines of colour, breaking the black liquid void with threads of light. The properties of light and dark, their visual effects and metaphorical symbolism, would continue to be explored by Hotere throughout his practice for years to come. Black has always been a powerful reference point, something he continuously revisited. Its connotations and symbolism evoke powerful aspects of his Māori heritage and personal history including the tribal identity of his Far North Te Aupouri iwi, sadness and death, and the blackness of Te Korekore which offers both void and the very potential for being. In Hotere's practice black is specific, both personal and collective, and speaks strongly of place while operating within an international high-art minimalist abstraction.

There is an alchemy to Hotere's work, one that wraps his Māori heritage, Catholic upbringing, and personal concerns into everyday materials to produce something unfathomable and beautiful. Although notoriously reticent to talk about his art, Hotere is described as a generous friend by other artists as well as a passionate collector of his peers. This art work was collected by a friend of his, the artist Pat Hanly, who was also working on an Auckland Airport commission at the same time. Hanly's 'Prelude to a Journey' was situated in the departures area and formed the farewell to *Godwit/Kuaka*, Hotere's welcome to those arriving in Auckland.

Kelly Carmichael

GRETCHEN ALBRECHT



52

Gretchen Albrecht
Skyfall – Seaward

acrylic on canvas
signed and dated 1974; title
inscribed on original label affixed
1735 x 1253mm

Provenance

Private collection, Auckland.

\$60 000 – \$80 000

A touring exhibition of eleven paintings by American painter Morris Louis (1912-1962) which came to the Auckland City Art Gallery in 1971 had a profound effect on the young Gretchen Albrecht. She saw how his method of spilling thinned oil paint onto raw canvas in plumes and tongues of colour led to a complex interplay of fused veils which gave the paintings their name. With no relationship to natural space, these works focussed attention on the perception of colour on their surface, giving rise to the description Colour Field painting.

Albrecht was fascinated by the enveloping size of these works and the painter’s technique, but was not so determined to abandon all references to representation. Bending over canvases laid on the studio floor, and working intuitively, she applied pure tints of acrylic thinned with water using the absorbent sponge-headed “speed brush” which Elam artist-in-residence Gordon Walters had introduced her to. Rainbow bands of colour with varying pulses of intensity stacked up her vertical canvases. She worked quickly, making 40 new works in 1972.

Barely thirty years old, she achieved immediate success. Public institutions purchased from her exhibitions at Barry Lett Galleries for public collections: *Rainfall* (1973) for the Waikato Museum in Hamilton, *Banded Orange* (1973) for Christchurch and *Cushioned Fall* (1973) for the Dunedin Public Art Gallery.

Her love of big skies over the wild West Coast beaches of Auckland such as Karekare, Piha and Whatipu is conveyed in many of these expressionist works. A gutsy chorus of bright acrylic tints floats on unprimed canvas in *Skyfall-Seaward*, the demarcation of horizon between sky and land suggested in the stripe of blue at the bottom of the waves of heady sunset colour. Horizontal bands of heliotrope, violet, indigo, fuschia-pink, Naples yellow and turquoise saturate the canvas, referring obliquely to the sun going down over the sea rather than literally representing it.

Suffused colour used in this way has a sensual appeal, but also projects a spatial ambiguity. Instead of her painting being a window onto the world, ordered by linear perspective, Albrecht makes it impossible to attach a specific depth of field or distance to the painted shapes. Rather than concealing the two-dimensionality of her canvas by building up layers of paint on top of it, she emphasises the flatness of the surface plane, staining the canvas with paint so that the texture of the tabby weave is left visible in the gaps which float like clouds near the top of the work.

Albrecht pioneered this type of lyrical abstraction in New Zealand, where the predominant focus is on process and repetitive compositional strategies. Pursuing the forms and concepts of abstraction ultimately led her away from the rectangular pictorial formal into geometrically shaped canvases – ovals and hemispheres. A 1963 Diploma of Fine Arts (honours) graduate of the Elam School of Fine Arts, Albrecht became a Distinguished Aluma of the University of Auckland in 1999, and was made a Companion of the New Zealand Order of Merit for services to painting the following year.

Linda Tyler

THEO SCHOON



53

Theo Schoon

One Man's Picture is Another Man's Rorschach Test

polyvinyl acetate on board
signed; title inscribed, signed and
dated 1964 and inscribed *New Vision
Gallery, 8 H. M Arcade, Queen St*
verso; inscribed *Cat No. 5* on original
Auckland City Art Gallery 'New
Zealand Painting: 1965' exhibition
label affixed verso
1455 x 1200mm

Exhibited

'Theo Schoon', New Vision Gallery,
Auckland, 1965.

'New Zealand Painting: 1965',
Auckland City Art Gallery, 17 April –
1 May 1966, Cat No. 60,

'Hattaway, Schoon, Walters:
Madness and Modernism', Lopdell
House, Auckland, 11 October – 9
November 1997.

Illustrated

Damian Skinner, *Theo Schoon*
(Massey University Press, 2018), p.
193.

Hamish Keith, *New Zealand Painting:
1965* (Auckland, 1965), p. 11.

Amanda Garland and Damian
Skinner, *Hattaway, Schoon, Walters:
Madness and Modernism* (Auckland,
1997), p. 39.

Literature

Damian Skinner, *Theo Schoon*
(Massey University Press, 2018), pp.
187 – 188, 194.

Damian Skinner, 'Madness,
Modernism and Primitivism', in, *ibid.*,
*Hattaway, Schoon, Walters: Madness
and Modernism* (Auckland, 1997),
pp. 19 – 25.

Provenance

Collection of Mr David Vaver.
Acquired by him from New Vision
Gallery.

Private collection, Auckland.
Purchased by the current owner
from International Art Centre,
Auckland in 1987, Lot No. 26.

\$80 000 – \$120 000

In 1965 Theo Schoon exhibited a series of sixteen abstract paintings at the New Vision Gallery, Auckland, alongside some of his decorated gourds and prints. Of these remarkable works, *One Man's Picture is Another Man's Rorschach Test* is a significant example. He made the paintings in a short space of time for the show, and all are painted on a glaring white ground which becomes a prominent component of the imagery and our experience of the works. The colours used – red, black, blue and green – are limited in number, direct in application and largely unrevised. They have a visual impact that is raw and lingering. At the time they seemed modern, brash and hard to comprehend. Abstract and free of narrative or representation, they challenged the viewer and critics to work them out. They were like pictorial puzzles rather than conventional pictures.

This brings us to Rolfe Hattaway, a schizophrenic, who obsessively made drawings with clay on the pavement of the exercise grounds at Avondale Mental Hospital when Schoon was an attendant there in 1949. Schoon recognised in these drawings a genuine talent for spontaneous and intuitive invention. From his background in European modernist art and his then recent recording of New Zealand rock drawings, he saw Hattaway's language of lines, shapes and movements with an eye tuned to perceiving art that addressed the subconscious rather than the material world. He could see order and reason where others saw childish scribbles. He decided to supply Hattaway with paper and coloured pencils so that he could facilitate his artwork and also preserve it. By contrast, Hattaway's large pavement works were impermanent and washed away each day by the attendants. The pencil drawings he collected are the

key to Schoon's paintings. He painted contrasting serpentine and rectilinear lines and bright colours, like Hattaway's, on plain white backgrounds. The original small drawings become much larger works with more studied use of colour and form. Schoon's paintings reveal his knowledge of European geometric abstraction in the use of positive/negative counterpoint and the creation of virtual spatial effects. Paul Klee and Hans Arp were some of the masters Schoon admired and studied.

Schoon was interested in the cerebral process of viewing a painting and what it revealed about its creation. At this point the reference to a Rorschach test in the title of the current work is relevant for understanding it. The Rorschach test is a psychological exercise in which subjects of the test are asked to study and interpret a series of abstract 'inkblots'. As in Schoon's paintings, the images are on white backgrounds. Their colours are often limited with only a few being multi-coloured. According to the subject's personality and psychological make up, interpretation of the 'inkblots' can vary from benign associations with the natural world to more disturbing sexual or threatening ones. Colours are seen to provoke different responses when isolated in this way. The patient's analysis of the 'inkblots' probes the subconscious and favours an intuitive response. By referencing the Rorschach's test – popular in the 1960's – Schoon encourages us to interpret his artwork in a similar way so as to unravel its layers of meaning and reveal something of ourselves in the process.

Michael Dunn



*Split Level View Finder:
Theo Schoon and New
Zealand Art, City Gallery
Wellington, 2019*

PAT HANLY



54

Pat Hanly
Golden Age (F)

oil and enamel on board
title inscribed, signed and dated 1980
1200 x 1200mm

Provenance

Private collection, Auckland.

\$160 000 – \$240 000

A golden age is an idyllic past of peace and prosperity – a past which can often be imaginary. A golden age can also represent a period when a particular art form or activity is at its peak. Pioneering New Zealand painter Pat Hanly’s *Golden Age* series is Hanly at peak exuberance.

Hanly’s *Golden Age (F)* (1980) foregrounds an encounter between the real and the imagined – and with the intoxicating potential of painting itself. A golden yellow bird flying through the centre of the frame touches numerous abstracted human figures in a manner akin to a stained glass window, their thick white edges both connecting and separating the forms. A blood red triangular shape enclosing a window of bright blue which frames the left side of the composition, alongside its construction from predominantly solid blocks of colour echo this reference – as do their underpainting – where colours peak or breathe through from beneath as if illuminated by a light from beyond the canvas.¹

This painting does not represent an overtly religious scene, however, and its evocation of the numinous appears more open ended and ambiguous. The bird and human figures are grounded in a local landscape, a coastline or other liminal space. A clear horizon line is present, delineating swirling blue skies above and the black and umber hued earth beneath. A swathe of green in agitated, gestural brush strokes appears to wash upon the shore, with green drips peppering the black sand. This expressionistic use of colour might suggest a possible threat to such an otherwise idealised image.

Hanly was a pacifist, and one of the most socially and politically engaged New Zealand artists in the late twentieth century. Among other concerns, the artist used his paintings to raise awareness of the threat posed by the proliferation of nuclear weapons active in the public imagination at the time. In this context, Hanly’s use of green could be interpreted as Aotearoa’s spectacular natural environment – then often seen as pristine – tainted by growing nuclear toxicities.² However, the green drips are also accompanied by others in the same warm hue as the bird, just as the bird is positioned at the threshold of green and black.

A seated figure bends forward, head bowed, hands cupping an orange-yellow ball – a gift or offering to all. Though tensions remain, Hanly’s use of counterpoint asserts the painting’s vitality and the generous optimism characteristic of his work. In an artist statement accompanying their exhibition, Hanly asserted: “The Golden Age, all races in harmony, love, live, despite greed and wars. Birds sing, stars appear, moon and sun shine, colours glow and life goes on.”³

The voluptuous human figures occupying this loaded landscape read as nudes, particularly in light of earlier, more explicit paintings in the series. They may suggest a time of innocence, sensuality and sexuality – a time and place where one might be naked and unafraid. Fleishy forms in apricot and pink are contrasted with other figures in deep ultramarine, just as areas of thick monochrome colour complement others rendered with rough brush strokes, either thinly applied or layered and rubbed back in games of hide and reveal. Such prominent paint effects maximise the material potential of oil and enamel, and celebrate the affinities between paint and skin. While the nudes may reference European painting traditions – and the modernism of Matisse and Picasso, for example – the artist positions them in the bright light, vivid colour, and fertile, abundant environs of the Pacific.

Hanly’s energetic process is unmistakable. While engaging colour symbolism and depicting abstracted, archetypal forms, *Golden Age (F)* also hums with the traces of fervent artistic activity. There is a feeling one might encounter in front of Hanly at his best – painting first and foremost as experience. Beyond the limits of language, their pulsing, elemental presence ultimately eludes description and emphatically foregrounds visual pleasure, celebrating the act of making and viewing a painting.

Emil McAvoy

1 Hanly also created the stained glass window work *Bride and Groom* (1995) in collaboration with Ben Hanly and Suzanne Johnson.

2 This could perhaps also foreshadow the following series, *End of the Golden Age*, and work beyond this, where Hanly’s painterly protests became more explicit, such as against visits of nuclear warships, nuclear bomb testing in the Pacific, and the Springbok tour of 1981.

3 Russell Haley, *Hanly: A New Zealand Artist* (Auckland: Hodder & Stoughton, 1989), 203. Hanly’s exhibition *Golden Age* toured Aotearoa in 1981, showing at Peter McLeavey Gallery, Wellington, Brooke/Gifford Gallery, Christchurch, Dunedin Public Art Gallery, and RKS Art, Auckland.

55

Ralph Hotere

*Each stone you shift**Branch you break**Leaf you stir**Bruises her**Earth Mother*

mixed media on paper

title inscribed, signed and dated

'72 and inscribed *John Caselberg*

527 x 430mm

\$20 000 – \$30 000



56

Ralph Hotere

*Drawing for Hone Tuwhare's**Sapwood and Milk*

acrylic and watercolour on paper

title inscribed and signed

500 x 700mm

\$20 000 – \$30 000



57

Peter Robinson

There Is No 1 God

oil and acrylic on canvas
title inscribed, signed with
artist's initials P. R. R and
dated '97
1485 x 710mm

\$25 000 – \$40 000



58

John Pule

Lagaloga Kua Ole Tokalalo Kia Koe a Fano

oil on unstretched canvas

title inscribed, signed and dated 2005 title

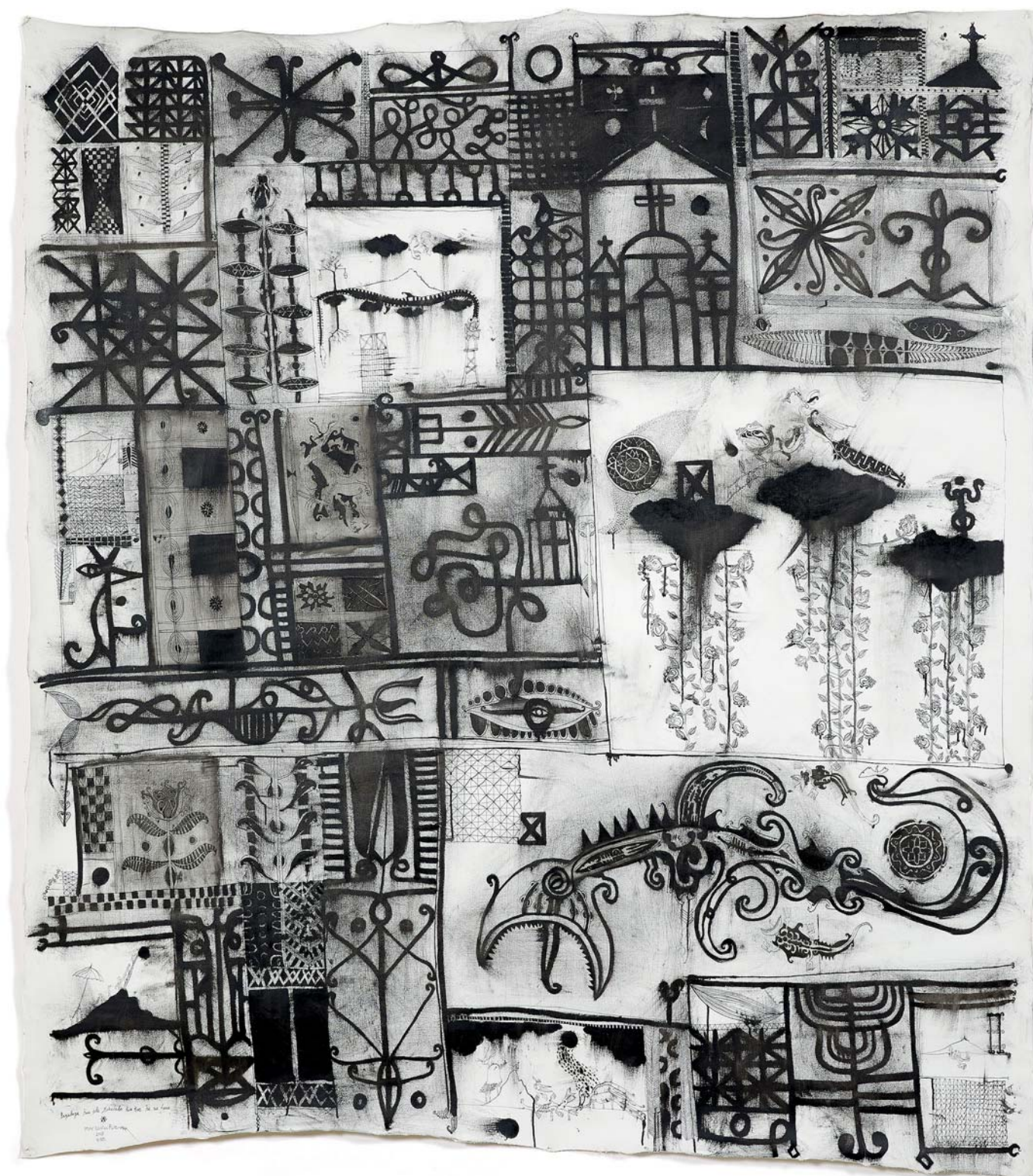
inscribed, signed and dated verso

2101 x 1810mm

Provenance

Private collection, Auckland. Purchased by
the current owner from Jonathan Smart
Gallery, Christchurch.

\$32 000 – \$42 000



59

Rudolf Gopas
Brighton Beach, Otago

watercolour
signed
194 x 241mm

\$3000 – \$5000



60

Toss Woollaston
Blackball

watercolour
signed
370 x 536mm

Provenance

Private collection, Auckland.
Purchased from Peter McLeavey
Gallery, Wellington, circa 1980.

\$6000 – \$9000



61

Toss Woollaston
Veranda and Tower

oil on board, circa 1954
title inscribed, signed and
inscribed £10 – 10 – 0 verso

Provenance

Private collection, Auckland.
454 x 311mm

\$16 000 – \$24 000



verso:



62

Gordon Walters

Untitled

gouache on paper
signed and dated '55
300 x 230mm

Illustrated

Lucy Hammonds, Julia Waite,
Laurence Simmons, et al., *Gordon
Walters: New Vision* (Auckland/
Dunedin, 2018), p. 100.

Exhibited

'Gordon Walters: New Vision',
Dunedin Public Art Gallery, 11
November 2017 – 8 April 2018
(touring nationally).

\$35 000 – \$45 000



63

Shane Cotton
White Horse

acrylic on canvas
title inscribed, signed and
dated 2001
560 x 1012mm

Provenance
Private collection, Auckland.
\$25 000 – \$35 000



64

Max Gimblett

Mustard Seed

metallic pigments and acrylic polymer on canvas

title inscribed, signed and dated 1987 verso

1025 x 1025mm

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



65

Charles Tole

Hill Near Murchison

oil on board

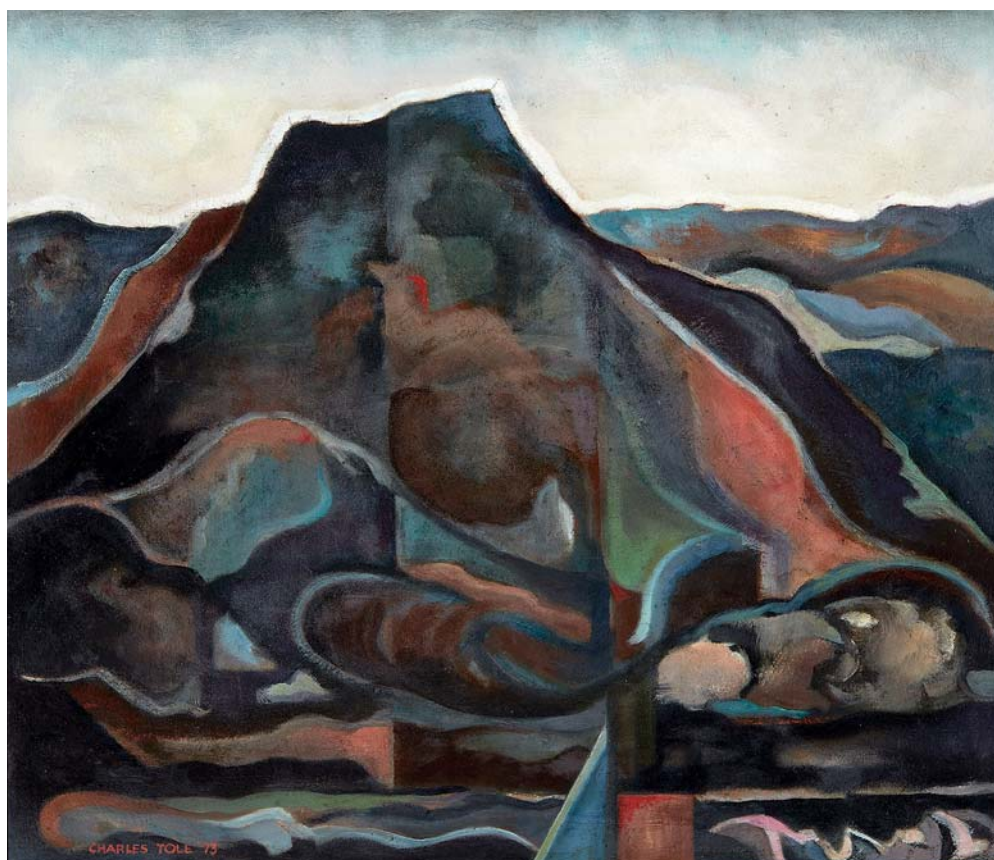
signed and dated '73

495 x 573mm

Provenance

Collection of Les and Milly Paris.

\$15 000 – \$25 000

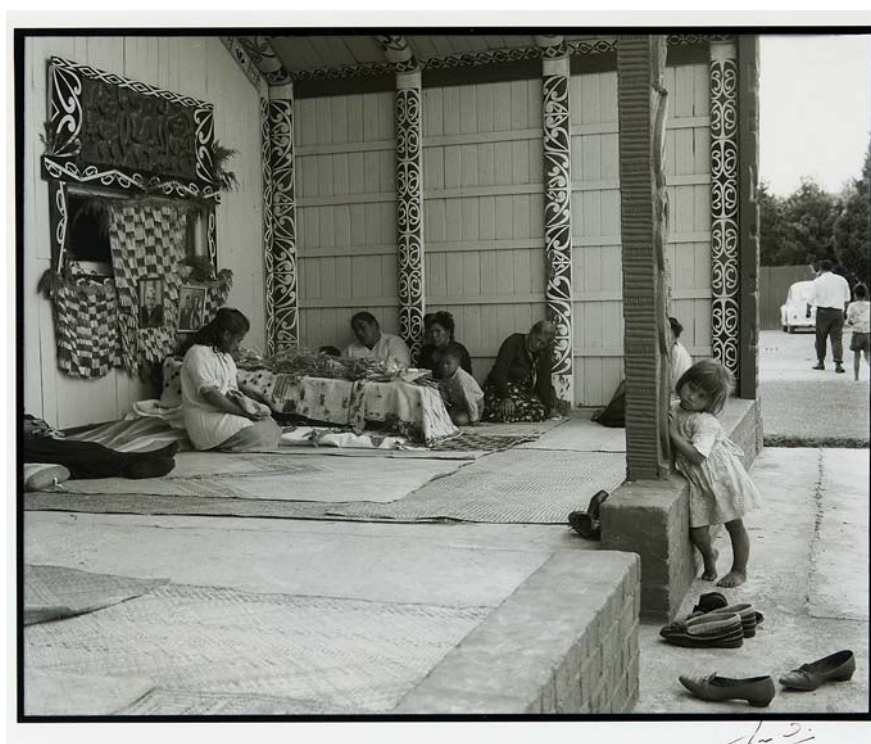


66

Ans Westra
Tangi, Ngaruawahia, 1963

gelatin silver print
signed
250 x 300mm

\$2500 – \$4000



67

Ans Westra
Opunake, Ratana Hui, Easter, 1965

gelatin silver print
signed
300 x 250mm

\$2500 – \$4000



68

Terry Stringer

Study of a Sleeping Cat

cast bronze, a/p

signed

90 x 360 x 255mm

\$6000 – \$9000



69

Elizabeth Thomson

Topographical Studies for the Aviatrix IV

glass spheres, optically clear epoxy

resin, aqueous isolation, acrylic, cat

zinc, oil-based pigment and lacquer

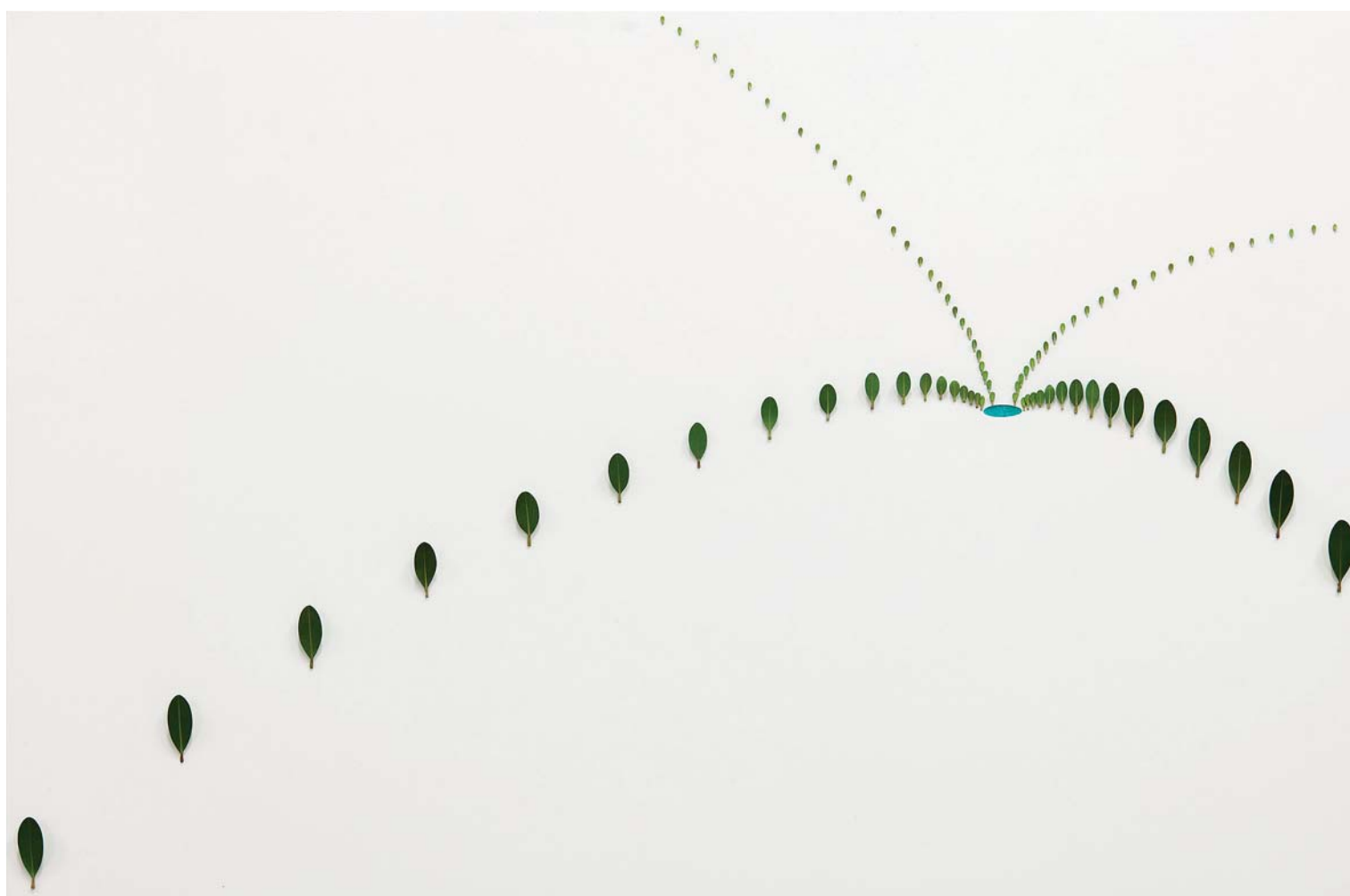
on panel (2015)

700 x 1055 x 30mm

Provenance

Private collection, Christchurch.

\$5000 – \$8000



70

Andrew McLeod
Page 54. More Magazine

acrylic on canvas
title inscribed and variously
inscribed
1040 x 815mm

Provenance

Collection of Les and Milly Paris,
Wellington.
Private collection, Auckland.
Purchased from Art+Object,
Auckland, 19 September 2012,
Lot No. 105.

\$5000 – \$8000



71

Dick Frizzell
Advertising a Dog in the Paper Free
to a Good Home Hopefully

oil on paper
title inscribed, signed and dated
28/7/84
752 x 1025mm

Provenance

Purchased by the current owner
from Webb's, Auckland, 21
September 2004, Lot No. 139.

\$6000 – \$9000



72

André Hemer
Big Node No. 43

acrylic and pigment on canvas
title inscribed, signed and dated
2016 verso
400 x 300mm

\$2500 – \$4000



73

Tony de Lautour

Roughcast

oil on board

signed with artist's initials *T. D. L.*

450 x 610mm

Provenance

Private collection, Auckland.

Purchased from Art+Object, 19

September 2012, Lot No. 60.

Collection of Les and Milly Paris,
Wellington.

\$6000 – \$9000



74

Lionel Budd

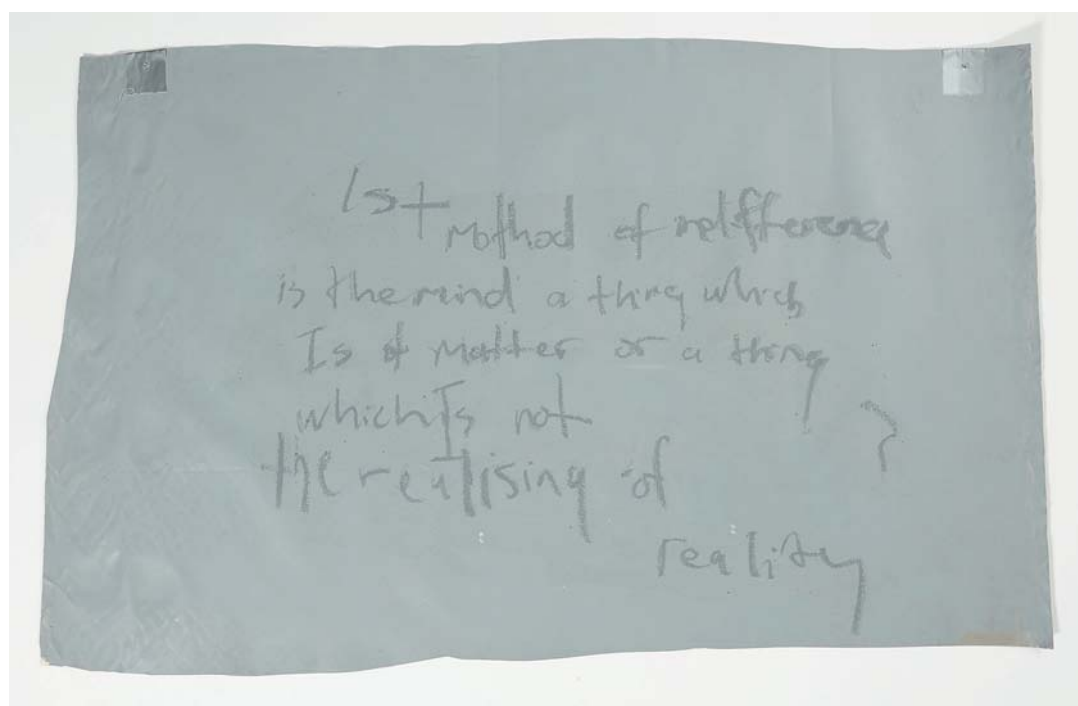
*1st method of indifference is the mind
a thing which is of matter or a thing
which is not the realizing of reality?*

oilstick, acrylic and duct tape
on blindtitle inscribed; inscribed *Lionel*

xx verso

742 x 1168mm

\$2000 – \$3500



75

Rohan Wealleans

*The Colour out of Space*acrylic, polystyrene and wood
610 x 1230 x 280mm

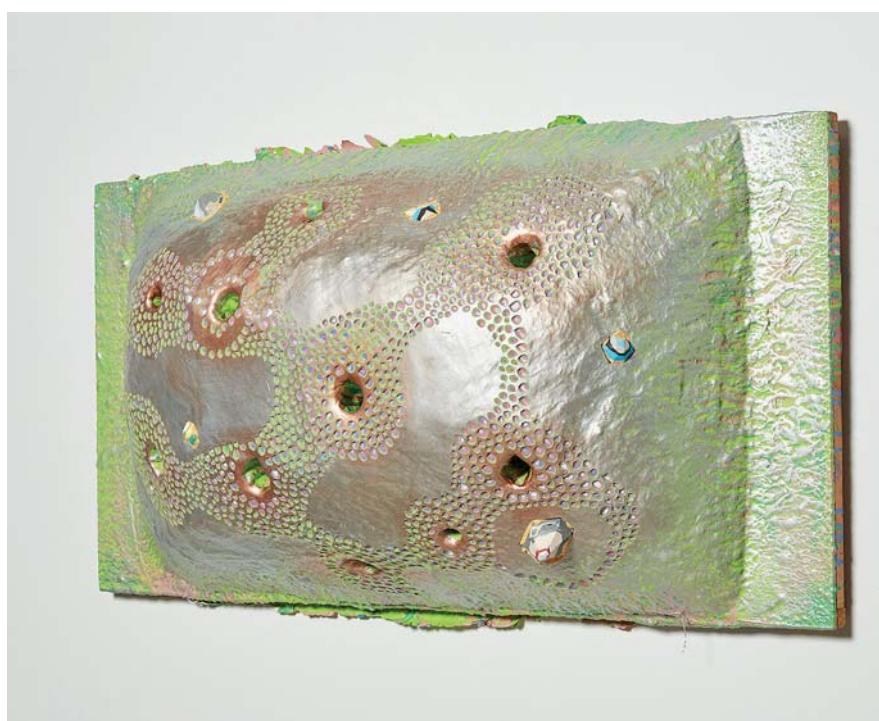
Exhibited

'Rohan Wealleans: Terror Firmer',
Ivan Anthony Gallery, Auckland,
2 – 26 May 2007.

Provenance

Private collection, Christchurch.

\$6000 – \$9000



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Auction No. 152
Important Paintings and Contemporary Art
18 August 2020 at 6.30pm

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

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

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

Payment and Delivery: Art+Object will advise me as soon as is practical that I am the successful bidder of the lot or lots described above.

I agree to pay immediately on receipt of this advice. Payment will be by Eftpos, cash (under \$5000.00) or direct credit. I understand that there is a 2.5% surcharge for payment by Visa or MasterCard credit cards. I understand that payments over \$10,000.00 must be made by direct credit to Art+Object's bank account as shown on the invoice.

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 shipping 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: _____

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