

IMPORTANT PAINTINGS & CONTEMPORARY ART



ART+OBJECT

Cover (Lot 84): A view of University College, Dunedin, following construction in 1969. John Middleditch's sculpture *Albatross*, in the centre, was a centenary gift to the university from the Association of Staff Wives. Image courtesy of Hocken Collections, c/nE3724/44a, S15-008a.

IMPORTANT PAINTINGS & CONTEMPORARY ART



Phil Price
Disco Dinornis (2005)
lot 55

ART+OBJECT



**Amazing
energy**

Open Day

12 March 2022



St Cuthbert's
stcuthberts.school.nz

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4 4 3

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55.5 hectares

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2 3 1

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Charlie Brendon-Cook
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Let your money travel, even if you can't.

Remember the overseas business trip? The overseas conference? The OMG that's the twentieth straight day of rain, let's go somewhere hot holiday? Yep, we get it, now you're stuck here on endless zoom meetings from your kitchen table.

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The Elevation Capital Global Shares Fund invests in your favourite brands worldwide from beverages to entertainment, beauty to healthcare, technology to infrastructure.

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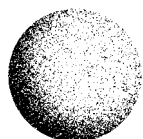
The fund is managed by Elevation Capital, a local firm respected and awarded for its commitment to independent thinking and disciplined investing. Investors have enjoyed net returns of +11.63% per annum over the last 5 years*.

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*As at 31 October 2021 and based on a 28% Prescribed Investor Rate (PIR).
Past performance is not an indication of future results.



ELEVATION CAPITAL
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www.globalsharesfund.co.nz



Photo: Graham Dainty

ART+OBJECT IS THE COUNTRY'S LEADING VALUER OF FINE & APPLIED ART

We are regularly commissioned to undertake large-scale and complex valuation advice to museums and public institutions as well to private collectors. In the last twelve months we have undertaken important valuation mandates for: Eastern Southland Gallery, The Govett-Brewster Art Gallery / Len Lye Centre, Dunedin Public Art Gallery, Christchurch Art Gallery Te Puna o Waiwhetū, Te Manawa Museum of Art, Science and Heritage, The Wallace Arts Trust, The University of Auckland, Tāmaki Paenga Hira The Auckland War Memorial Museum, Auckland Council Te Kaunihera o Tāmaki Makaurau, Heritage New Zealand Pouhere Taonga, Tauranga Art Gallery Toi Tauranga, Rotorua Museum Te Whare Taonga o Te Arawa and The Suter Art Gallery Te Aratoi o Whakatū.

To discuss commissioning an Art+Object valuation contact:

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L'Instant Taittinger



CHAMPAGNE
TAITTINGER

Reims



The Collection of Adrian Burr and Peter Tatham



Auction Highlights

Sale Total
\$15 087 500

The highest ever total
for an art auction in
New Zealand.

The highest ever price
paid for an artwork at
auction in New Zealand.

The highest price paid
for a work by a living
artist at auction in New
Zealand.

Thirty individual new
artist record prices set.

98% sold by volume
145% sold by value

Lot 4.
Molly MacAlister
Bird Watcher
Estimate \$24 000 – \$32 000
Realised \$76 041

Lot 6.
Ayesha Green
*All of my Lovers are Immigrants
(Smooth my Pillow)*
Estimate \$25 000 – \$40 000
Realised \$57 936

Lot 7.
John Pule
Uku/Anoint
Estimate \$75 000 – \$95 000
Realised \$158 117

Lot 24.
Russell Clark
Old Keta and Friend
Estimate \$70 000 – \$100 000
Realised \$235 635

Lot 33.
Paul Dibble
Watching and Waiting
Estimate \$140 000 – \$190 000
Realised \$368 135

Lot 43.
Michael Parekōwhai
A peak in Darien
Estimate \$900 000 – \$1 400 000
Realised \$2 051 900

Lot 47.
Shane Cotton
Kaua E Raweke I Te Manu
Estimate \$250 000 – \$350 000
Realised \$615 570

Lot 48.
Colin McCahon
*Marge as the Virgin Mary
in the Maitai Valley*
Estimate \$55 000 – \$85 000
Realised \$153 892



Lot 49.
Colin McCahon
St Matthew: Lightning
Estimate \$1 600 000 – \$2 400 000
Realised \$1 961 375

Lot 50.
Colin McCahon
Entombment after Titian
Estimate \$450 000 – \$650 000
Realised \$1 098 370

Lot 53.
Christopher Wood
Woman with Dogs
Estimate \$200 000 – \$300 000
Realised \$253 470

Lot 68.
Bill Hammond
Whistlers Mother
Estimate \$125 000 – \$175 000
Realised \$380 205

Lot 72.
Chris Charteris
Whanau o te Puia
Estimate \$20 000 – \$30 000
Realised \$160 531

Lot 154.
Hori Paraone
Tekoteko Figure
Estimate \$20 000 – \$30 000
Realised \$78 455

Lot 155.
A pair of Ngapuhi region Amo boards
Estimate \$25 000 – \$40 000
Realised \$74 834





LOT 168.
A pair of Christian Liaigre Barbuda chairs
Estimate \$3000 – \$5000
Realised \$19 915

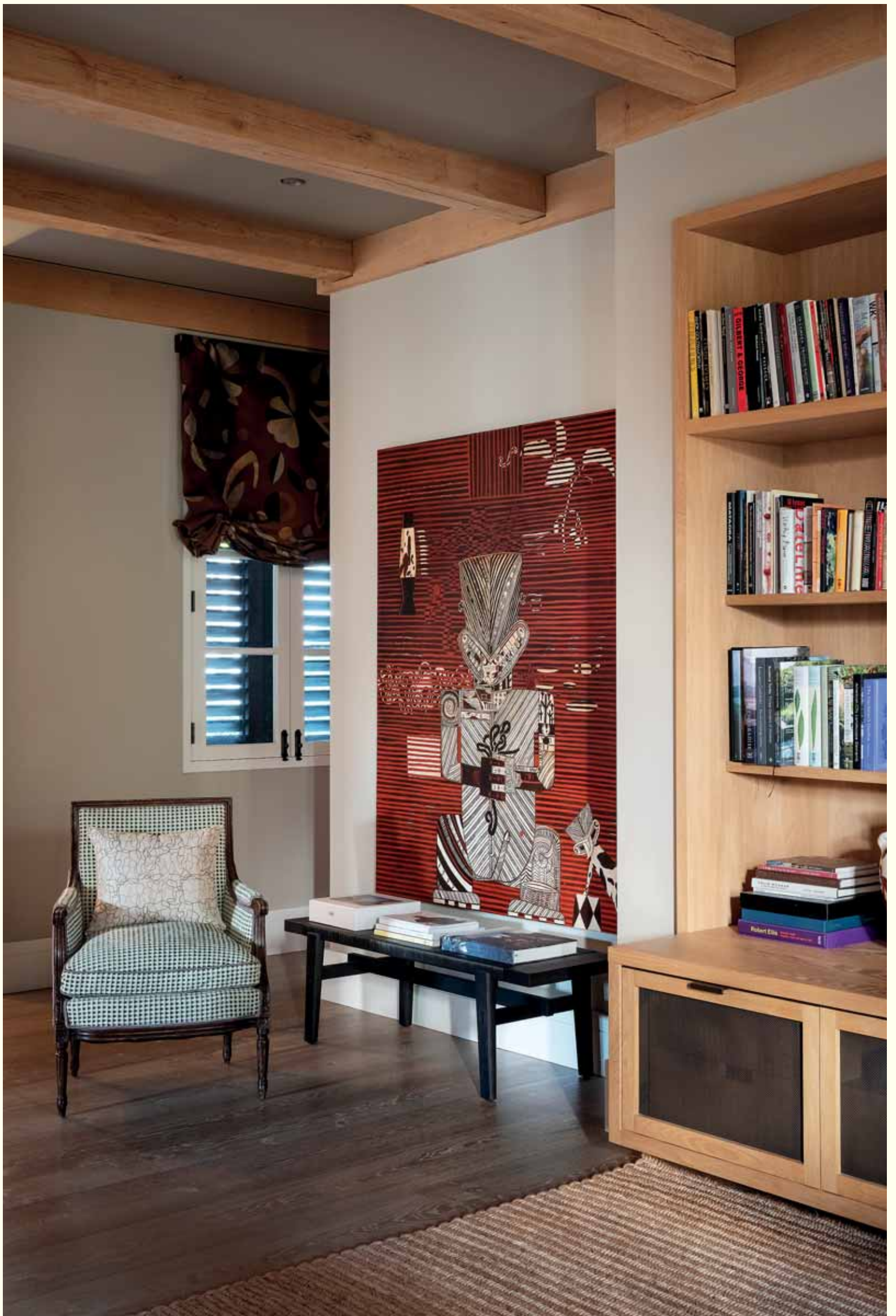
LOT 197.
An early 18th Century Irish walnut console
Estimate \$10 000 – \$16 000
Realised \$35 003

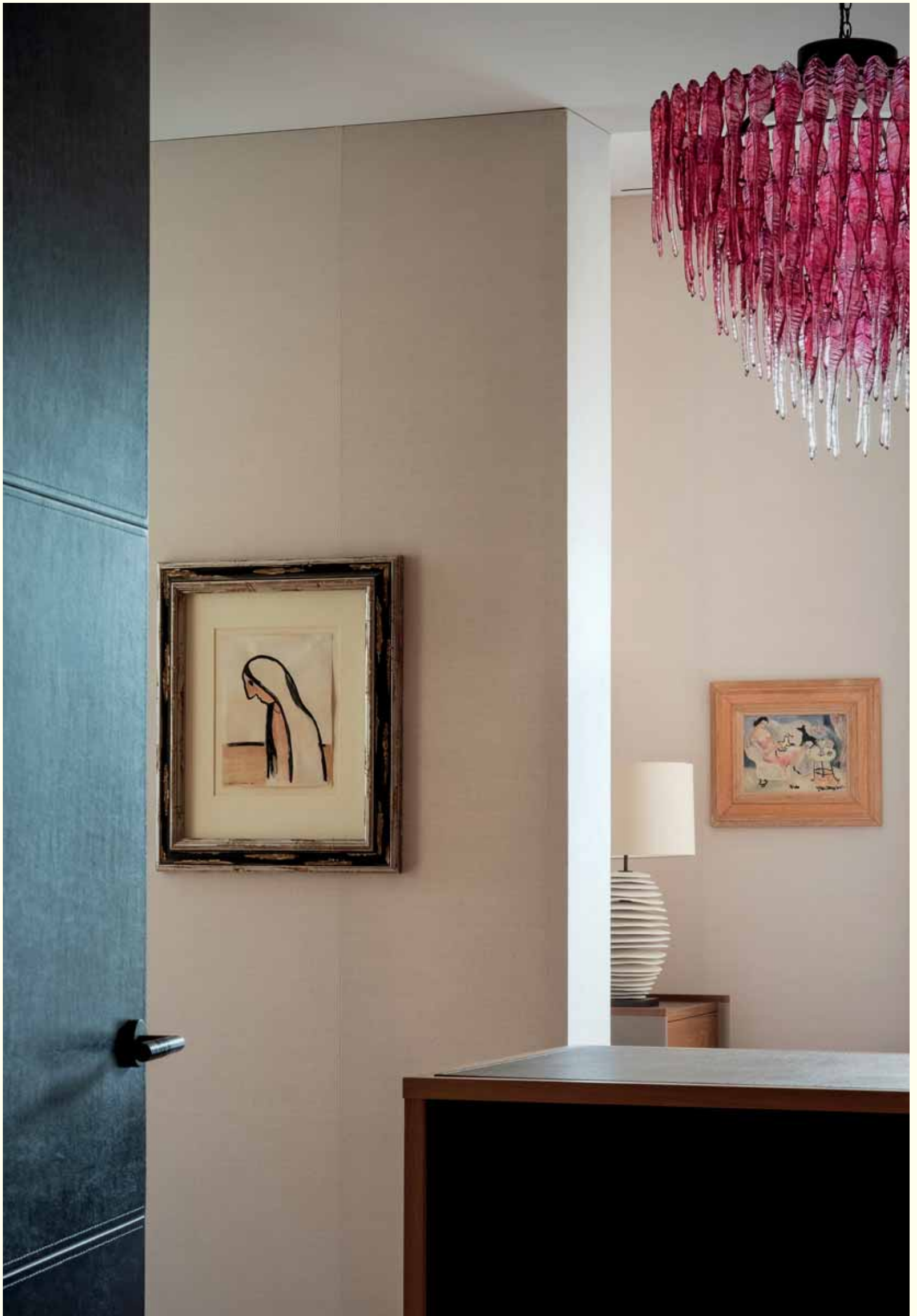
LOT 209.
A convertible Bentley Continental Corniche
Estimate \$120 000 – \$160 000
Realised \$152 082

LOT 210.
A Hermes 'Kawa Ora' surfboard
Estimate \$13 000 – \$18 000
Realised \$45 866

LOT 278.
Sovietski Russian border guard binoculars
Estimate \$1500 – \$2500
Realised \$30 175







RARE BOOK AUCTION

Items of national importance in our December sale, have been consigned by Gerald Elliott MNZM. These include a rare undocumented broadside (circa 1840) from James Busby's Victoria Store, Victoria, Bay of Islands; an archive of letters and documents relating to the early missionaries, John Bumby and Gideon Smale; a series of letters written by Private Thomas Burgess, Royal Marine, written while aboard the HMS Beagle on its epic voyage of discovery round the world from 1831–1835; the original Bill of Lading with documentation from the schooner Enterprise, dated 21st April 1828, the Enterprise was carrying missionary stores, when it was wrecked on the Hokianga Heads on the 4th May 1828; an extensive collection of 'Bonzo' Big Tree postcards by G.E. Studdy.

We are also privileged to be offering books from the library of Richard Nunns (1945–2021). Richard was best known as an authority on, and expert player of taongo pūoro, traditional Māori musical instruments. He was also an inspirational teacher and book collector, his collection of books reflects his interest and scholarship of Māori music and ethnology, ethnic and experimental music, and literature. These books will be sold across two catalogues, the upcoming December auction and our next Rare Book catalogue in March 2022.

This catalogue also includes: a copy of *Duineser Elegien* by Rainer Maria Rilke, translated and signed by Vita and Edward Sackville West, printed at the Cranach Press for the Hogarth Press, 1931; a First edition of Janet Frame's *The Lagoon*, printed at the Caxton Press in 1951; an association copy of Katherine Mansfield's *The Aloe* with the Leo Bensemann book plate of Lawrence Baigent; a signed first edition of *The Bone People* by Keri Hulme; the second part of Elizabeth Steiner's collection of private press and artist's books; a complete set of *Cook's Voyages*, 9 volumes, all first editions; 22 signatures of members of the Terra Nova Expedition, officially the British Antarctic Expedition; and, a selection of 19th & early 20th century motoring catalogues.

07.12.21

Auction:

The sale will be held online from 7th of December and will finish on the Tuesday 14th December from 12 noon onwards.

Viewing will be held at Art + Object:

Sunday 12th, 11.00am – 4.00pm
Monday 13th December, 9.00am – 5.00pm
Tuesday 14th December, 9.00am – 12.00pm

Enquiries:

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Maurice Sendak, *Where the Wild Things are*. Original poster published in 1969 by Scholastic Book services to promote the publication of the first paperback printing of the book.

Maurice Sendak remains the most honoured children's book artist in history.

Estimate \$400 – \$600



**NEW
COLLECTORS
ART / APPLIED
ART / TWENTIETH
CENTURY DESIGN**



01.03.22

Consignments invited
until 4 February

Leigh Melville
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leigh@artandobject.co.nz

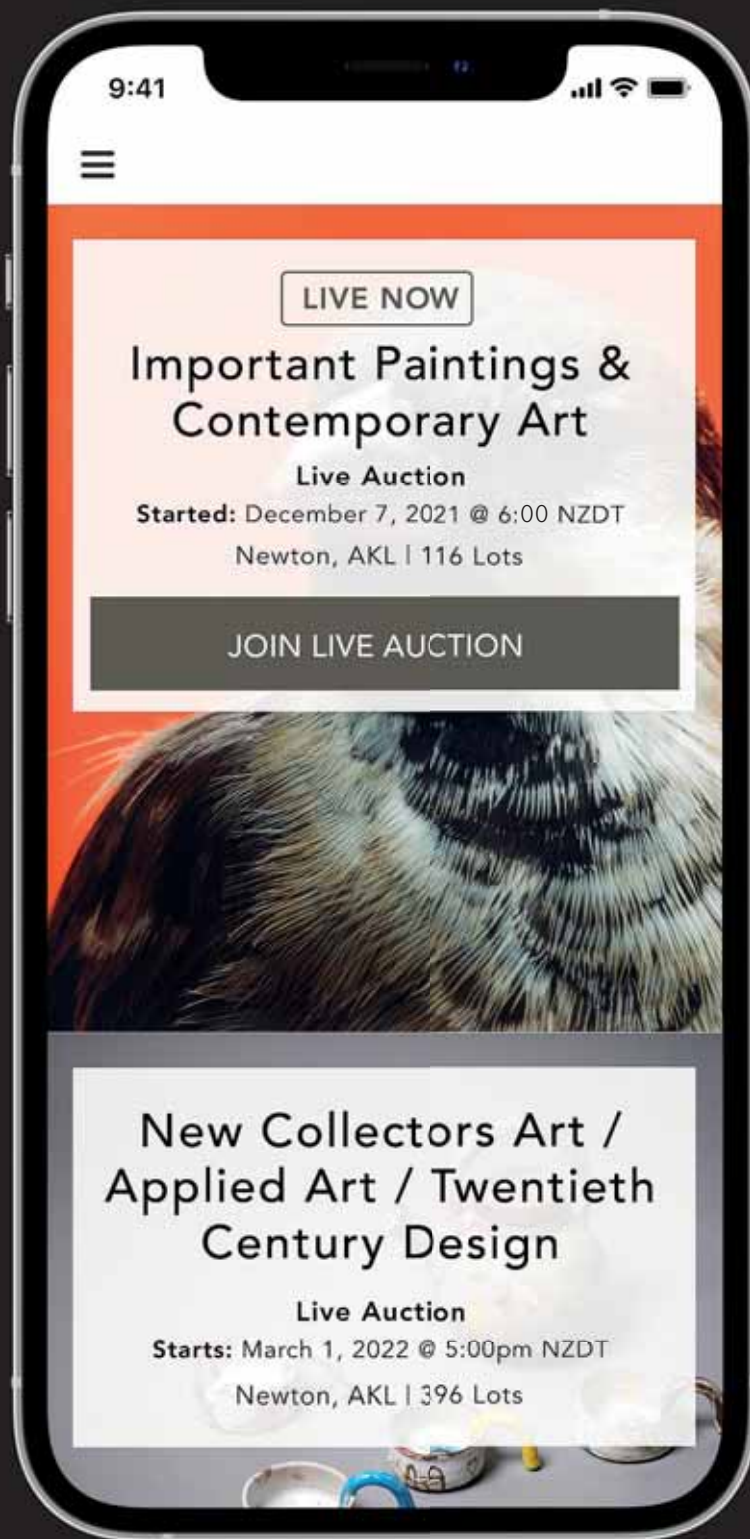
The March 1 auction will include works from the collection of well-known Wellington collector Simon Robinson, a long-time supporter of a number of prominent contemporary artists including: Rohan Wealleans, Andrew Beck, Francis Upritchard, Susan Te Kahurangi King and many more.

The twentieth century catalogue will be headed by a large collection of Danish furniture including lighting and furniture by prominent designers such as Poul Henningsen, Sigurd Resell, Borge Mogenssen, Peter Hvidt and Jo Hammerborg.

Diena Georgetti
*Poster of 1970s New Wave Record Cover
for Conversation Pit Use*
acrylic on canvas board in custom frame
title inscribed and dated 2013 on original
The Young gallery label affixed verso
935 x 940mm

Laurie Steer and Seraphine Pick
Tea Set
large tea pot and four ceramic cups
made by Laurie Steer, with hand-applied
decoration by Seraphine Pick





The Art+Object mobile app is now live and available for download via the App store. Available for IOS and Android, the Art+Object app grants on-the-go access to our auctions allowing collectors to stream the auction and bid remotely in real time. You can now find, research, and enter the saleroom without using a third party platform. Please note users pay no additional fees for bidding via the app, meaning parity for all bidders at Art+Object.



**IMPORTANT
PAINTINGS &
CONTEMPORARY
ART**

Welcome to our final art auction for the year. We are delighted to bring you this unique selection of contemporary art including the Fitzherbert Post-Impressionist Society, an art buying group formed in Auckland in 2006 by a group of friends who met at University in the 1980s.

2021 will surely be remembered at Art+Object as a year of great achievement for the art market, amidst the frustration and disappointment of Covid lockdowns and delays.

The year began with an extremely successful New Collectors auction in February, headlined by The Kunst Collective, who participated in the auction with gusto and in doing so, achieved new auction records for a number of the artists they had collected.

Another art buying group, The Ellipsis Collective headlined our first Important Paintings and Contemporary Art auction in March, together with artworks from the Wellington gallerist Janne Land. In May we offered a collection of Modern Design furniture together with New Collectors art, which was well received and achieved a sell-through rate of 100% for the consignment from Denmark. All was proceeding smoothly in August for our second major art auction, which proved to be one of our strongest auctions in recent times. Strong prices were achieved for works by Don Binney consigned from two well-known collections, that of Wellingtonians Gordon and Elizabeth Orr and the late Ron Sang, further evidence that provenance is hugely important to collectors.

Soon after the August auction, Delta arrived and a short lockdown stretched on for many weeks. The timing could not have been worse for our much anticipated auction of The Collection of Adrian Burr and Peter Tatham, which was scheduled and re-scheduled three times. Plans to celebrate with friends and colleagues of Adrian's and Peter's were put on hold and in the end, our sole focus shifted to how we could successfully deliver this significant auction in the middle of a prolonged lockdown. We were determined to honour the memory of Adrian and Peter and their beautiful collection in the best way possible. Fortunately, we had confidence in our on-line bidding app and over the past two years we have watched auction houses all over the world hold auctions with empty sale rooms. Viewing for the auction began painfully slowly, with many restrictions. When retail was permitted to re-open, we finally had our fourth and final date and the ability to proceed.

The results that were achieved for The Collection of Adrian Burr and Peter Tatham will be remembered for many years to come. Over 1000 people logged in to watch the auction on a wet November Saturday evening. It is the highest value art auction in New Zealand art history by some margin and set many records. Michael Parekōwhai's *A Peak in Darien* became the highest value artwork ever sold at auction in this country and the record price for a living artist in New Zealand. Over one million dollars was paid for three artworks in the auction and thirty individual artist record prices were set. Many factors played a part in this phenomenal result. The outstanding artworks that were cherished and enjoyed by Adrian and Peter have now been taken into the hearts of new collectors and institutions throughout the country. We are extremely grateful to our vendors who entrusted the collection to us, and to all the buyers and bidders who participated. I am also very proud of the team here, who worked tirelessly, under difficult circumstances, to ensure that all ran smoothly.

Finally I acknowledge Adrian Burr and Peter Tatham, who's warm friendship, generosity and passion for art and artist's will not be forgotten.

Leigh Melville

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AUCTION

Important Paintings & Contemporary Art
Tuesday 7 December at 6.00pm
3 Abbey Street, Newton, Auckland

PREVIEW

Wednesday 1 December
5.30pm – 7.30pm

VIEWING

Thursday 2 December 9.00am – 5.00pm	Sunday 5 December 11.00am – 4.30pm
Friday 3 December 9.00am – 5.00pm	Monday 6 December 9.00am – 5.00pm
Saturday 4 December 11.00am – 4.00pm	Tuesday 7 December 9.00am – 2.00pm

THE COLLECTION OF THE FITZHERBERT POST-IMPRESSIONIST SOCIETY

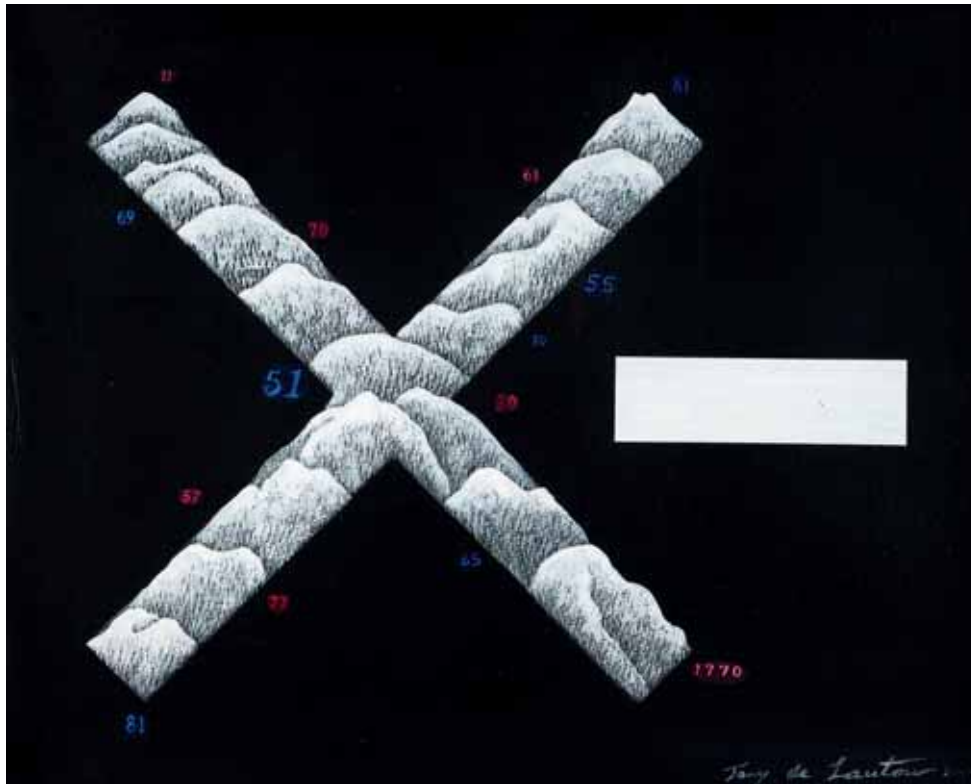
The Fitzherbert Post Impressionist Society (FPIS) was formed in 2006 by a then group of '30 somethings' who had attended Massey University together in the mid 1980's. The inspiration for the group was Ross Nesdale, himself a very capable artist, who saw the potential of an art group to keep this group of 10 otherwise busy couples connected while learning more about NZ contemporary art.

The group's mandate was quite simple, to collect NZ contemporary art that we all liked and that we felt had investment potential. We were fortunate to have our friend Andrew Grigg, owner of Cordys Fine Art & Antique Auctioneers, avid art collector and acknowledged expert of NZ art, as our group advisor.



We would get together at least once a year to discuss purchases, with these gatherings often becoming fairly boisterous occasions, reminiscent of the university pub from which we took our name. As the collection grew, these group meetings also provided the opportunity to rotate the art works shared amongst the group. With frequent guidance from Andrew, the group acquired a total of 23 art works, most of which were purchased in the first 4 years of FPIS being formed.

Originally the group members were all located in either Auckland or Hamilton. As time passed we became more geographically dispersed and trying to schedule meetings to even swap art has become logistically challenging. Somewhat reluctantly the group has recently decided that having served its original purpose of keeping a common bond between 20 odd very busy people, while also greatly increasing their understanding and appreciation for NZ artists and their works, the time has come to wind up FPIS and place the collection for sale by auction.



1

Tony de Lautour
X -

acrylic and oil on paper
signed and dated 2004
400 x 510mm

\$4000 - \$6000

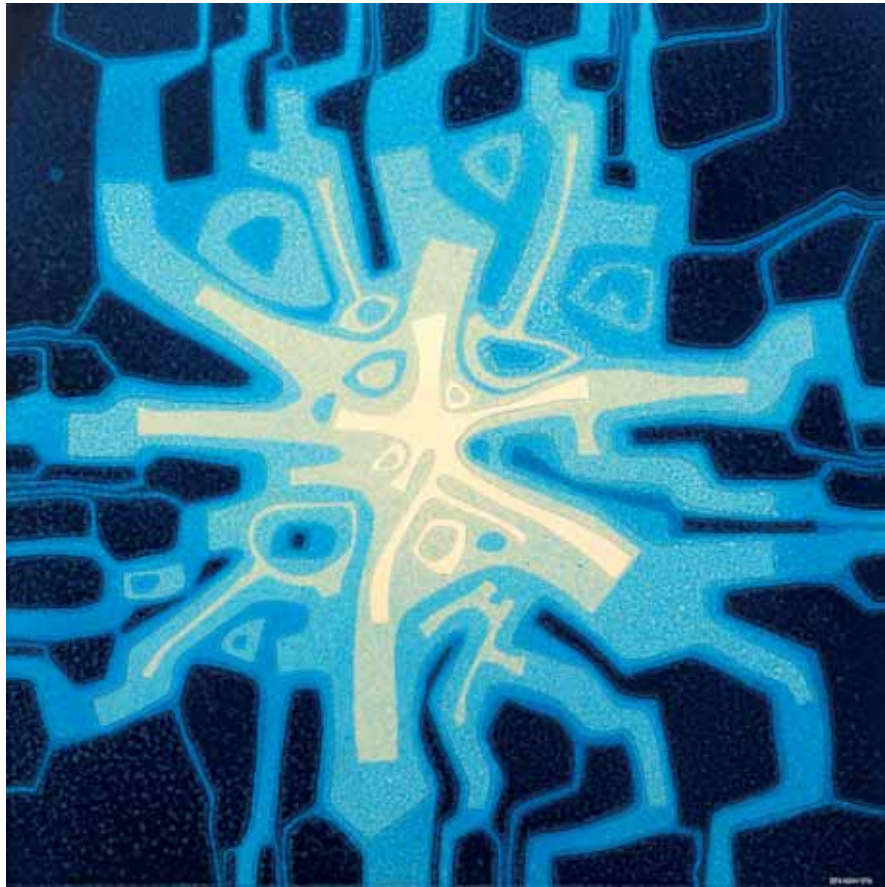
2

Tony de Lautour
New World 2

silkscreen print with hand
touching on unstretched
linen
title inscribed, signed and
dated 2007
1100 x 1030mm

\$6000 - \$9000





3

Guy Ngan
Blue Formation No. 4
 acrylic on board
 signed and dated 1975 and
 inscribed *BF4*; title inscribed
 on original label affixed verso
 600 x 600mm
 \$6000 – \$8000

4

Guy Ngan
Harmony
 acrylic on canvas
 title inscribed, signed and
 dated 2001
 800 x 1000mm
 \$5000 – \$8000

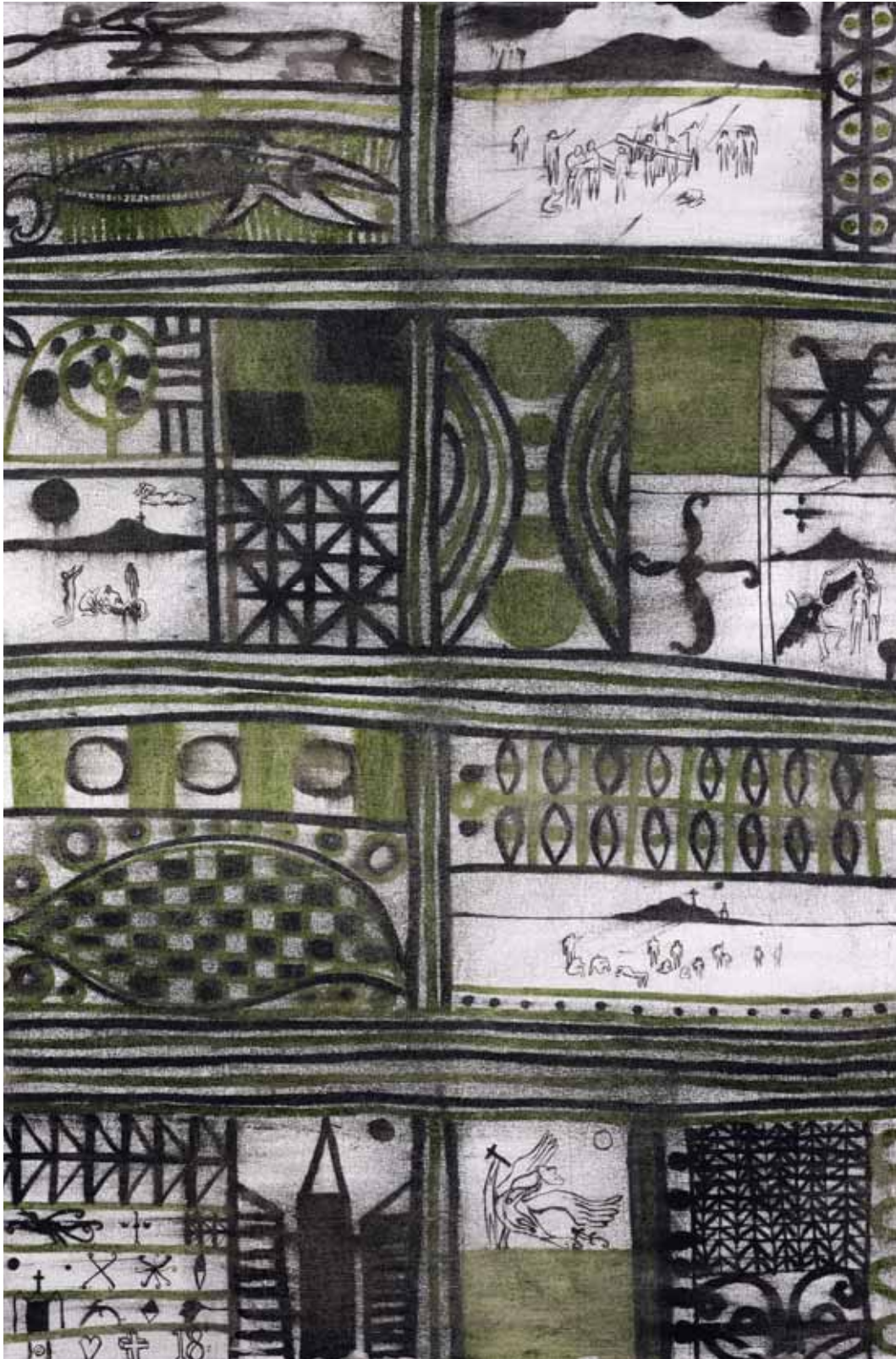


5

John Pule
Nofo fano

acrylic and ink on canvas
title inscribed, signed and
dated 2000 verso
1520 x 1015mm

\$30 000 – \$40 000

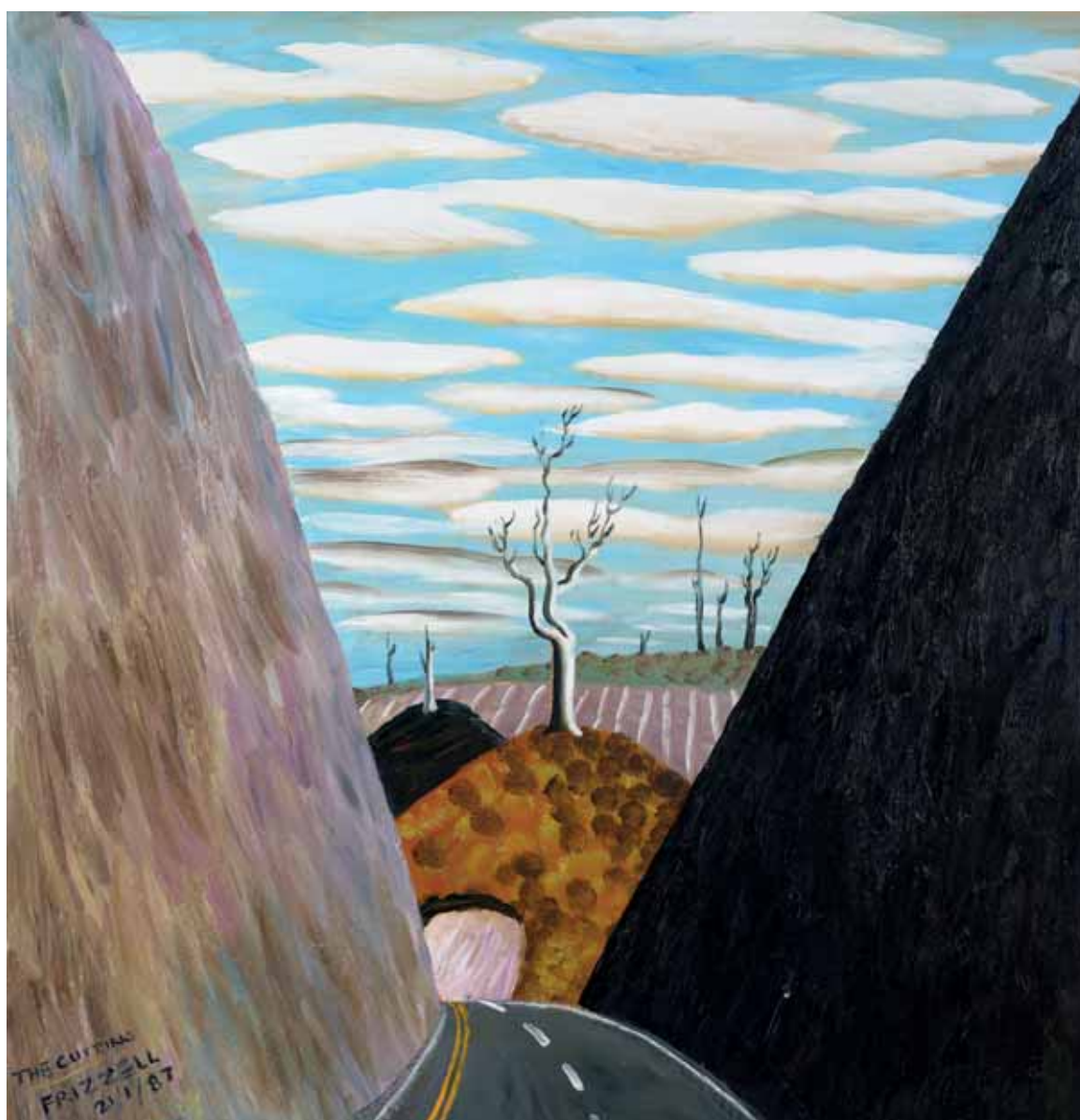


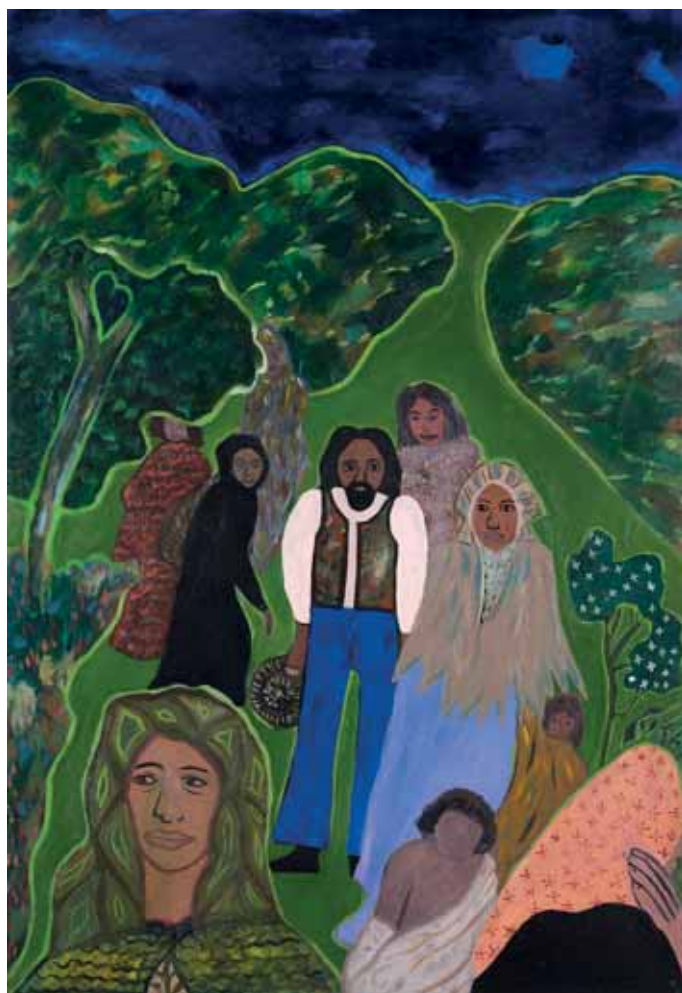
6

Dick Frizzell
The Cutting

oil on board
title inscribed, signed and
dated 21/1/87
1200 x 1200mm

\$20 000 – \$30 000





7

Hariata Ropata Tangahoe
A Departure

oil on board
title inscribed and signed
verso
880 x 610mm
\$3000 – \$5000

8

Dennis Knight-Turner
Hone Heke

oil on board
signed and dated '62; title
inscribed, signed and dated
verso
900 x 650mm
\$10 000 – \$15 000



9

Robert Jahnke
I Am Kiwi (A Brash Statement)

lacquer on stainless steel
title inscribed
1000 x 1000mm

\$12 000 – \$15 000



10

John Walsh
Untitled from the Parihaka Series

oil on board
177 x 690mm

\$4500 – \$7000



11

Philip Trusttum
Garden Painting

oil on board
signed with artist's initials
PCT and dated '73
450 x 390mm

\$4000 – \$6000



12

Philip Trusttum
Tricycle

oil on board and hessian
laid onto board
signed and dated 1976,
with artist's initials PST
and dated '76
1210 x 810mm

\$3000 – \$5000



13

Euan Macleod
Coastal Figure

oil on canvas
title inscribed, signed and
dated 2003 verso
1210 x 705mm

\$10 000 – \$15 000



14

Rose Nesdale
Untitled
 oil on board
 signed and inscribed *Massey Agricultural College*
 895 x 1190mm
 \$1500 – \$2500



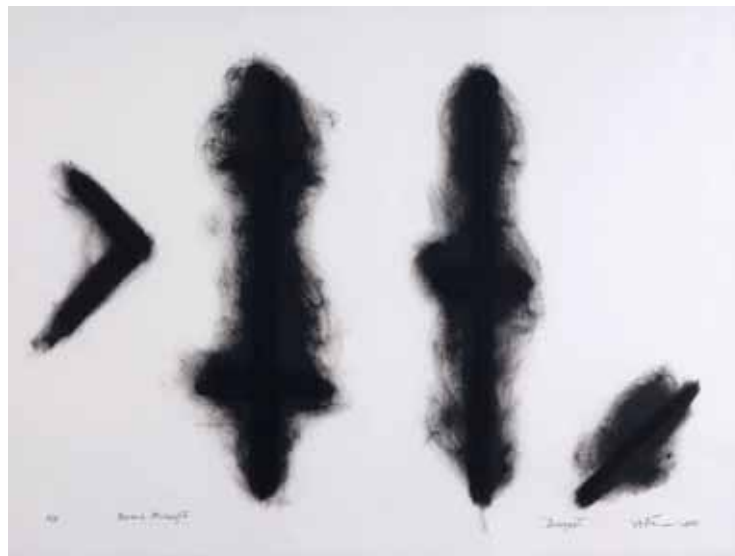
15

Dick Frizzell
Still Life with Glass of Wine and Olive Branch
 lithograph, 3/30
 title inscribed on the plate,
 signed and dated '77
 305 x 340mm
 \$1000 – \$2000



16

Ralph Hotere
Round Midnight 'August'
 lithograph, A/P
 title inscribed, signed and
 dated 2000
 570 x 760mm
 \$4000 – \$6000



17

Robert Ellis
Rakaumangamanga
 mixed media on paper
 title inscribed, signed and
 dated 1984
 755 x 570mm
 \$4000 – \$6000



18

Ben Cauchi
An improbable act

unique ambotype
title inscribed, signed and
dated 2003 verso
230 x 190mm

\$2000 – \$3000



19

Mark Cross
The Rut of Historical Logic

oil on board
signed
340 x 437mm

\$2000 – \$4000



20

Catherine Manchester
Under the Mountain

acrylic on canvas
signed and dated 2003;
original Ferner Galleries
label affixed verso
900 x 1200mm

\$2000 – \$3000



21

Nigel Brown
Lemon Tree Self Portrait

acrylic on canvas, triptych
signed and dated '98; title
inscribed, signed and dated
1998 verso
290 x 678mm: overall

\$4000 – \$6000



FURTHER WORKS CONSIGNED FROM VARIOUS ANONYMOUS VENDORS

22

Max Gimblett
Remembrance

silkscreen on lacquered
brass quatrefoil
signed and dated 2015 on
original catalogue label
affixed verso
250 x 250mm

\$2000 – \$3000



23

Max Gimblett
Towards Honey

mixed media quatrefoil
title inscribed, signed and
97/98/99 verso
380 x 380mm

\$8000 – \$12 000

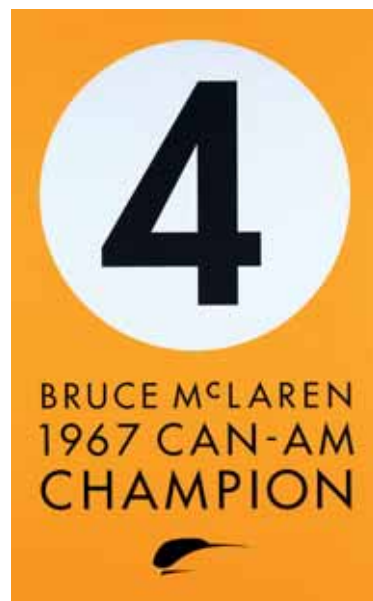
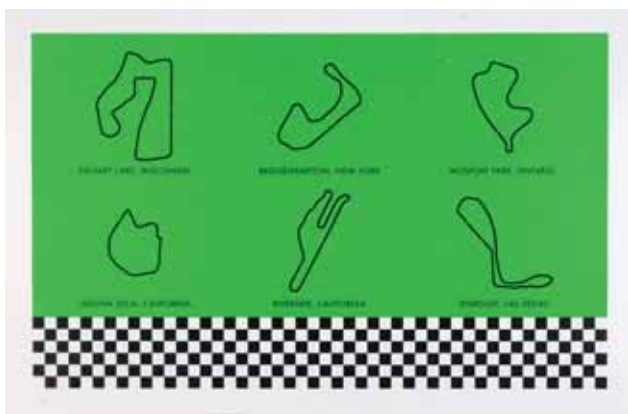


24

Terry Stringer
Apollo and Daphne
 cast bronze, 3/10
 signed and dated 2014
 630 x 330 x 200mm
 \$12 000 – \$18 000

25

Billy Apple
The Bruce and Denny Show
 silkscreen prints, triptych, 1/7
 705 x 990mm
 995 x 710mm: two parts
 Exhibited
 'The Bruce and Denny Show', Two Rooms Gallery,
 Auckland, 10 April – 10 May
 2008.
 \$16 000 – \$22 000



26

Billy Apple
From A Private Collection

UV impregnated inks on
canvas
title inscribed; accompanied
by original certificate of
authenticity
500 x 500mm

Provenance

Private collection, Auckland.

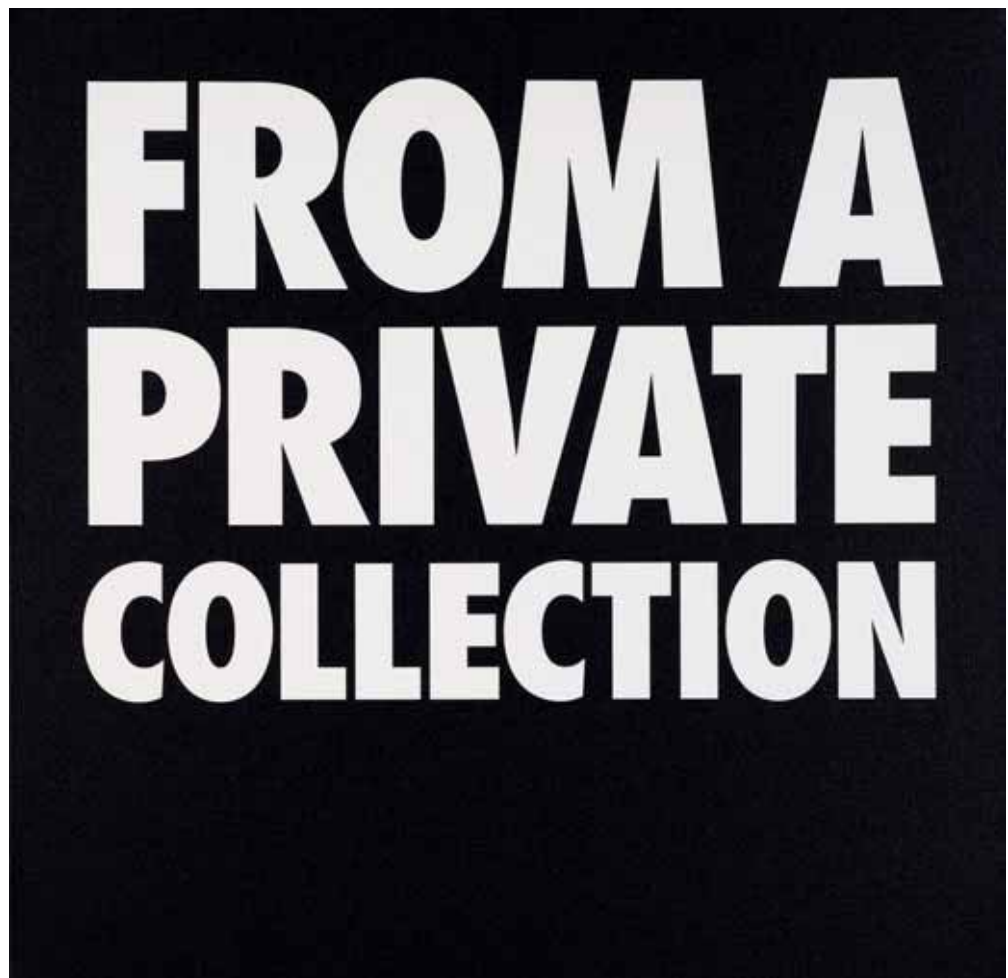
\$10 000 – \$15 000

27

Billy Apple
Paid

screenprint with Mercy
Hospital receipt
signed
420 x 296mm

\$1000 – \$2000



28

Fiona Pardington
Andrew's Huia Pair

archival inkjet print on
Hahnemuhle paper, 9/10
title inscribed, signed and
dated 2019 verso
1090 x 1588mm

\$45 000 – \$65 000



29

Michael Parekōwhai
*Mare Tranquillitas: Sea of
Tranquillity*

type C print, edition of 100
(2007)
195 x 140mm

\$2800 – \$3600



30

Michael Parekōwhai
*Elmer Keith, Pat Covert, Ed Brown
from the Beverly Hills Gun Club*

type C prints (2000)
artist's name, title and date
inscribed on Michael Lett
Gallery label affixed verso
445 x 540mm: each

\$30 000 – \$45 000





31

Shane Cotton

Whisper

acrylic on canvas

title inscribed, signed and

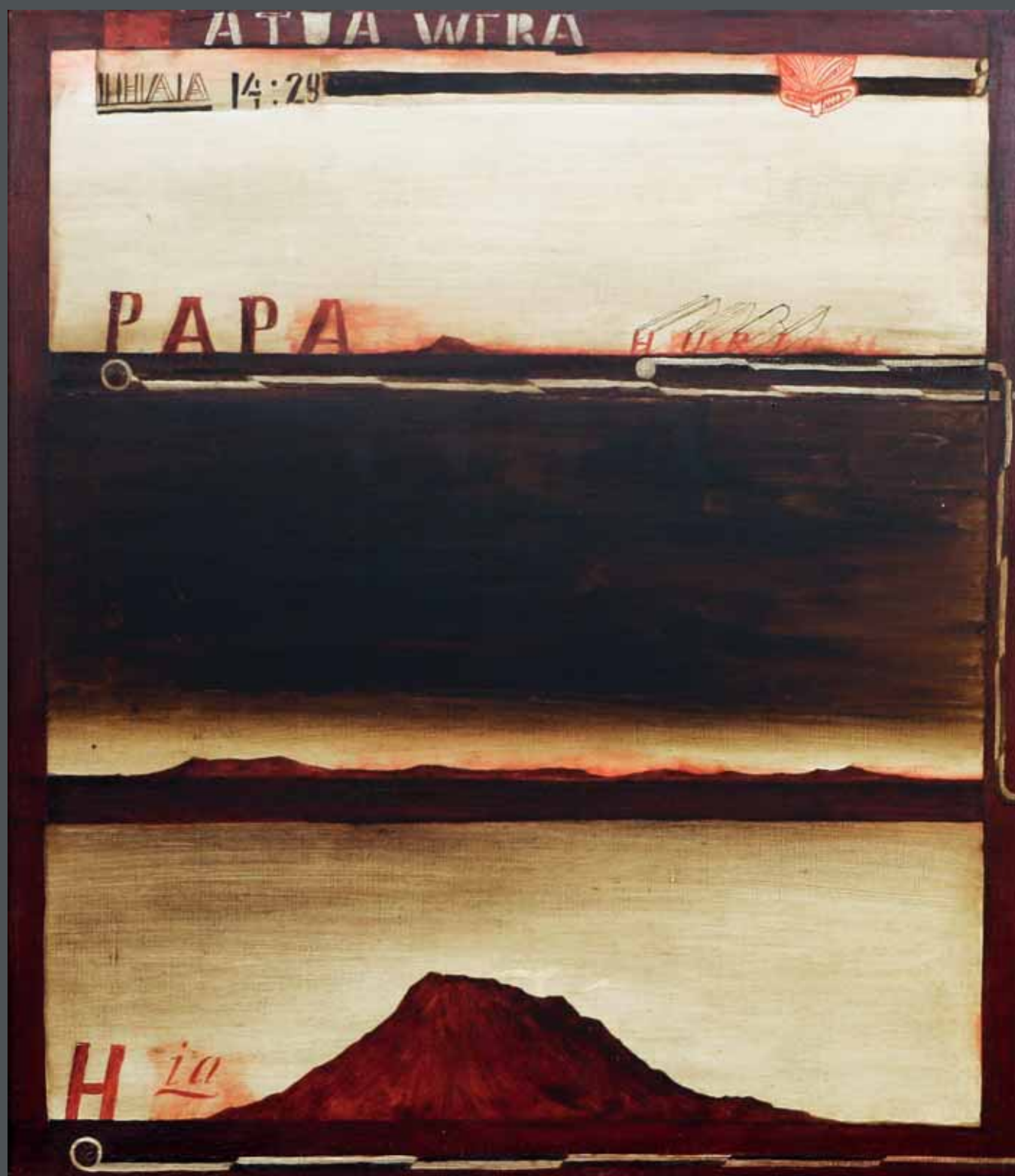
dated 1998

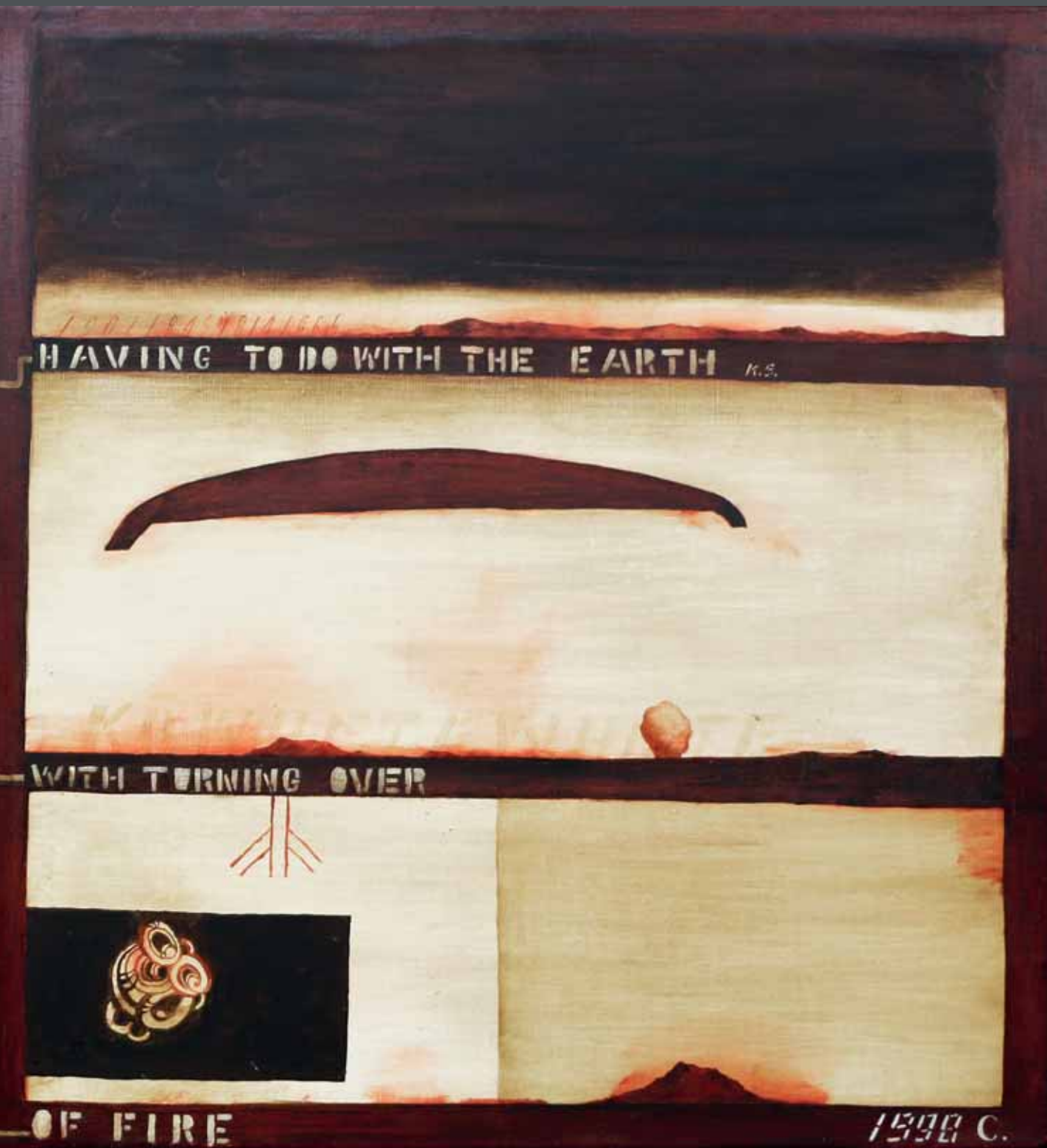
560 x 1010mm

Provenance

Private collection, Auckland.

\$75 000 – \$95 000





32

Fiona Pardington
Mother and Daughter Huia,
Otago Museum, 2006

gelatin silver hand-print, 1/5
title inscribed, signed and
dated on artist's original
catalogue label affixed verso
400 x 600mm

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



33

Yvonne Todd
Fractoid

lightjet print, 2/3
title inscribed, signed and
dated 2004 verso
800 x 600mm

\$7000 – \$10 000



34

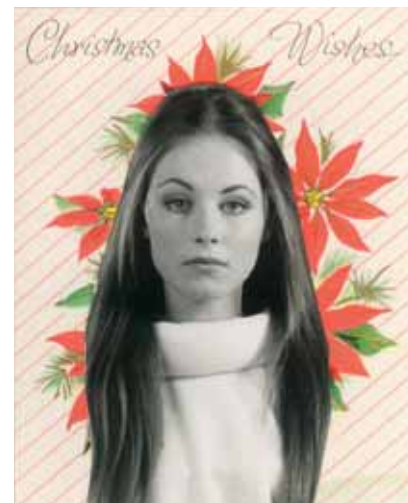
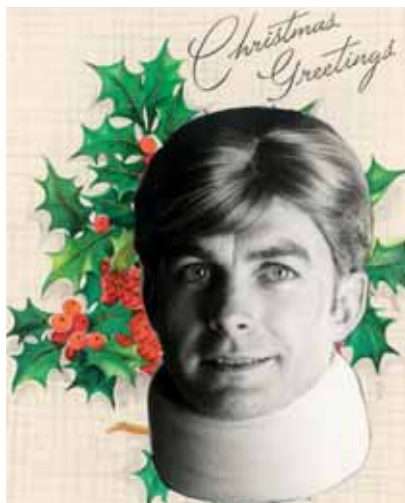
Yvonne Todd
*A set of three Seahorse
Christmas Cards*

darkroom handprints on
fibre-based paper collaged
onto found Christmas cards,
2012 (unique)
160 x 110mm: each
160 x 330mm: overall

Provenance

Commissioned for the Enjoy
Contemporary Art Space
Fundraiser, Wellington in
2012.

\$800 – \$1400



35

Richard Killeen
Untitled

watercolour and gouache
on paper
signed and dated 1969
320 x 325mm

\$4000 – \$6000

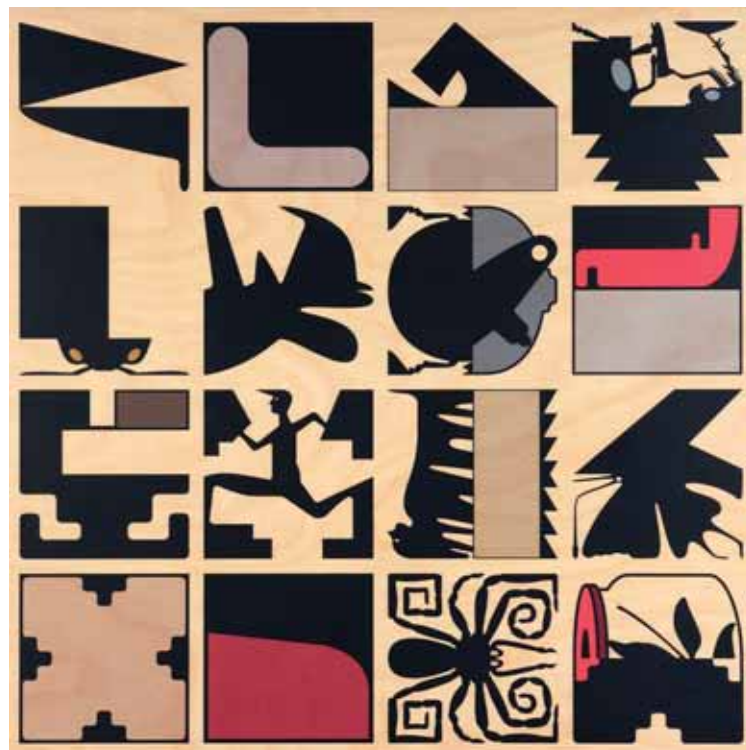


36

Richard Killeen
Database I

UV inkjet on plywood
signed and dated 2017 verso;
inscribed Cat No. 4560 on
artist's original catalogue
label affixed verso
550 x 550mm

\$5000 – \$8000



37

Richard Killeen
Beach Collection

acrylic on paper
title inscribed, signed and
dated 22.11.78 and inscribed
Cat No. 2855
390 x 287mm

Provenance

Private collection, Auckland.
Purchased from Brett
McDowell Gallery, Dunedin.

\$4500 – \$6500



38

Andrew McLeod
Observing Young Woman's Dress Sense

silkscreen, oil, gouache, and graphite on canvas, diptych signed and dated 2005 and variously inscribed 840 x 1110mm

\$8000 – \$14 000



39

Graham Fletcher
Untitled (Clubs, Basket, Beater and Feather Helmet)

acrylic on canvas
 title inscribed, signed and dated 2018 verso
 original Gow Langsford Gallery label affixed verso 1220 x 1220mm

\$12 000 – \$18 000

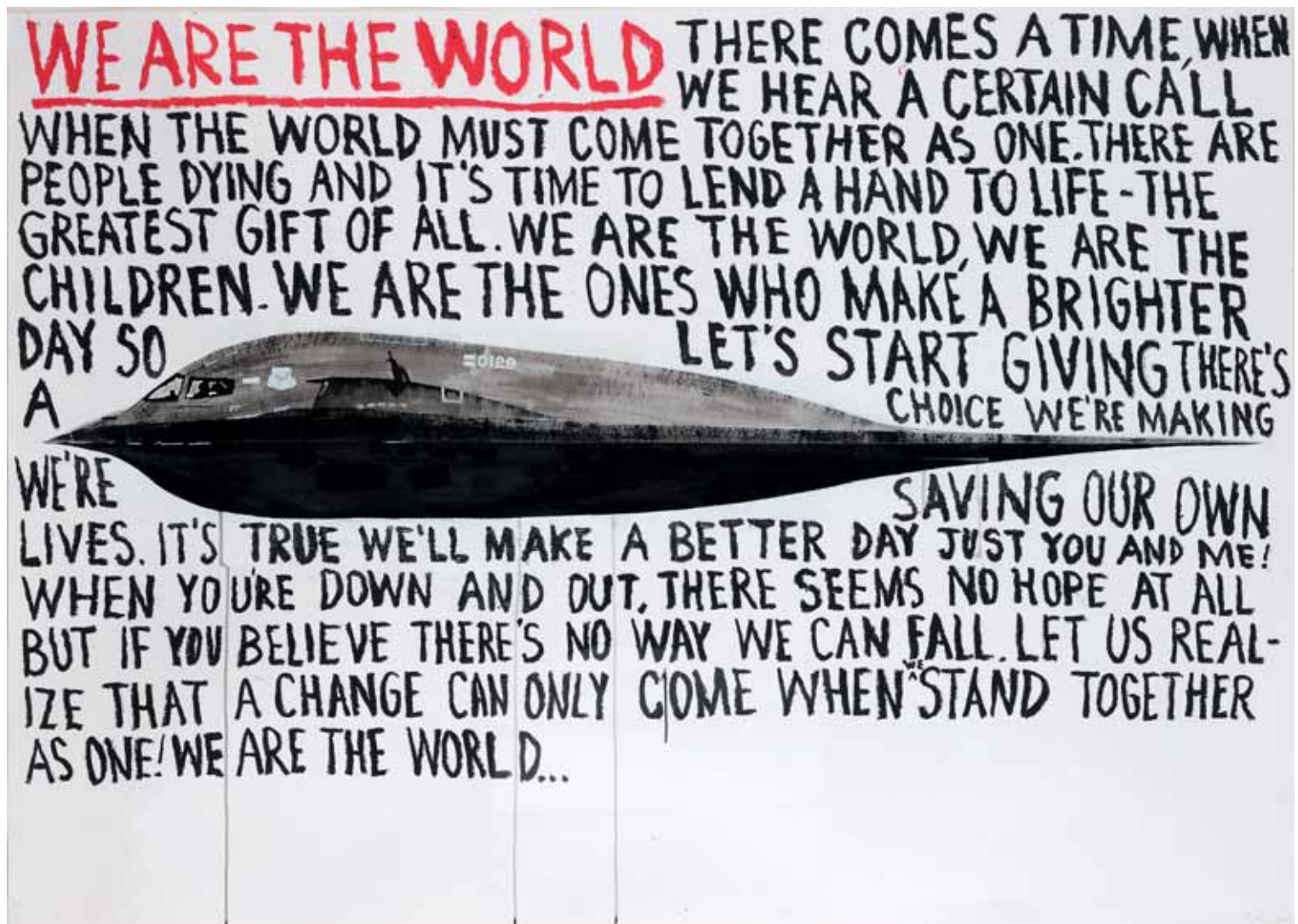


40

Peter Robinson
We are the world

oilstick and acrylic on paper
signed and dated 2002;
title inscribed and variously
inscribed
1000 x 1400mm

\$25 000 – \$40 000

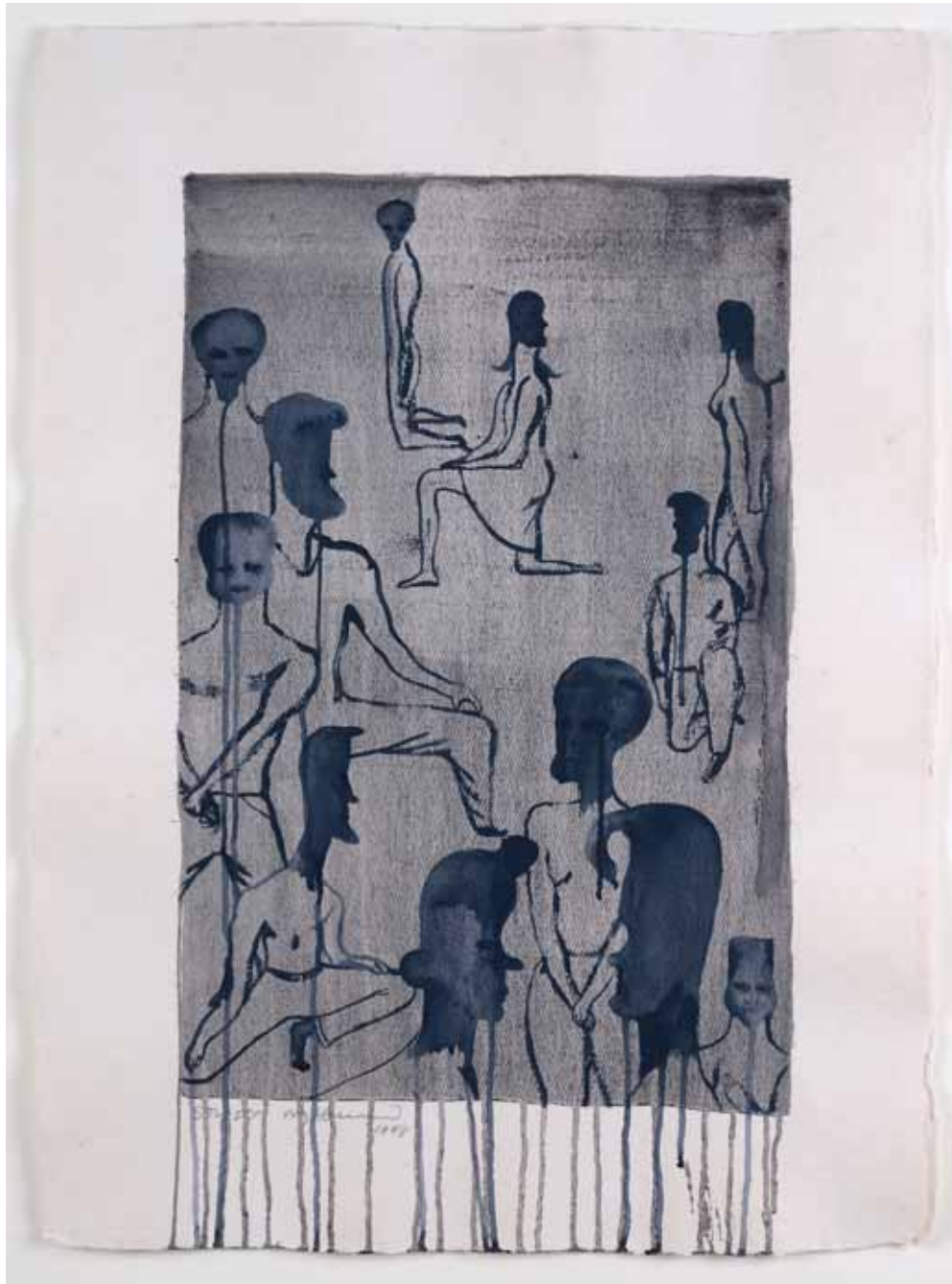


41

Bill Hammond
Study

acrylic on recycled paper
signed and dated 1998
770 x 560mm

\$16 000 – \$24 000



42

Martin Basher

Untitled

acrylic on canvas
signed and dated 2013 verso
1370 x 1125mm

Provenance

Private collection, Auckland.

\$10 000 – \$15 000



43

Martin Basher

Untitled

acrylic on canvas
signed and dated 2017 verso
1780 x 1400mm

Provenance

Private collection, Auckland.

\$12 000 – \$18 000



44

Reuben Paterson
The First Slut is the Deepest
glitter on canvas
title inscribed, signed and
dated 2003 verso
1065 x 1065mm
Provenance
Private collection, Auckland.
\$15 000 – \$22 000



45

John Walsh
Untitled
oil on board
title inscribed, signed and
dated 2003 verso
328 x 1202mm
Provenance
Private collection, Auckland.
\$15 000 – \$22 000

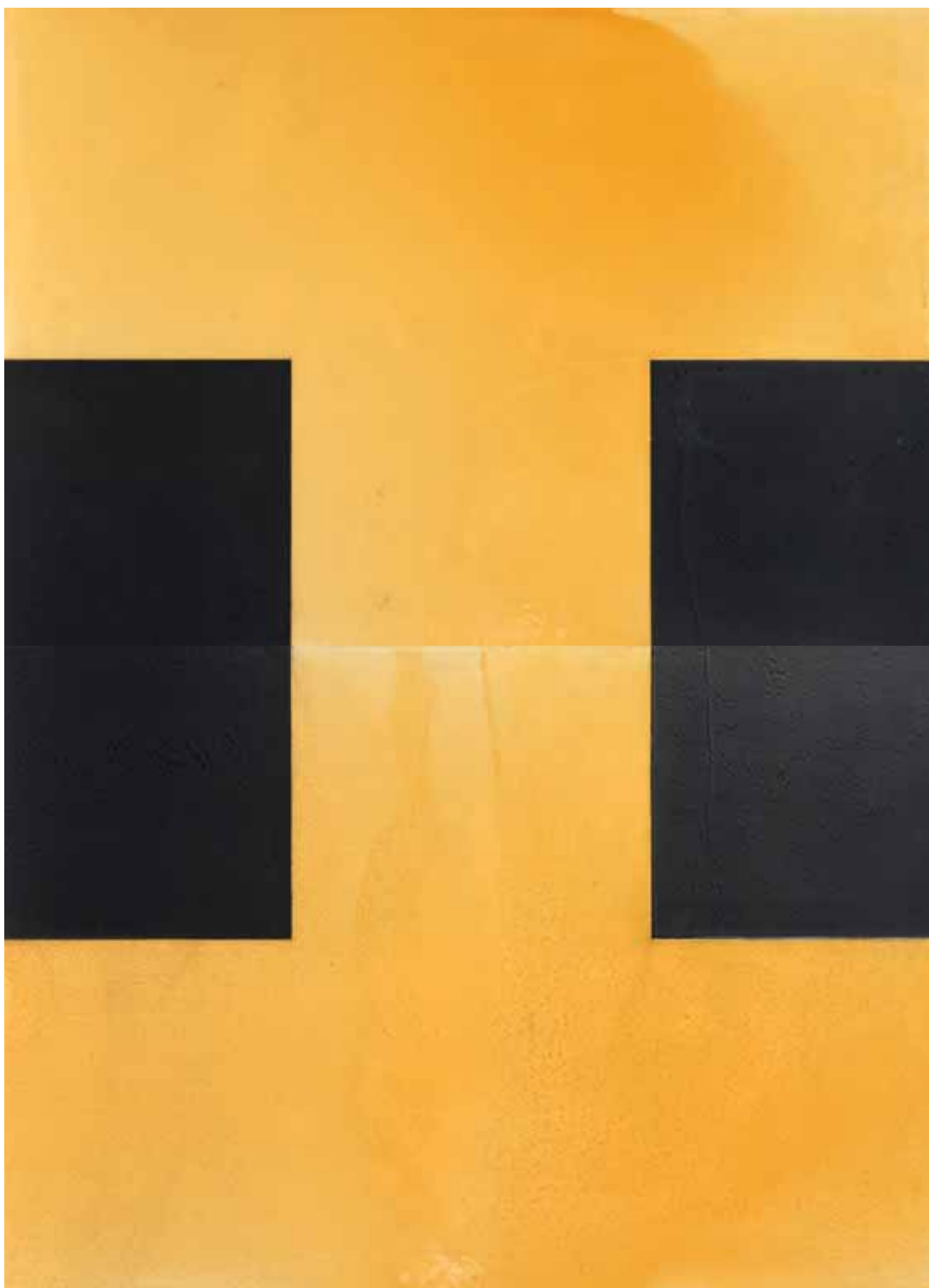


46

Stephen Bambury
Necessary Correction

resin and graphite on two
aluminium panels
title inscribed, signed and
dated 1994 verso
1170 x 860mm: overall

\$25 000 – \$35 000



47

Oliver Perkins

Who's afraid of walking Frida
(*Licorice Version*) 2015

acrylic, ink rabbit skin
glue, canvas on aluminium
stretcher
1600 x 2000mm

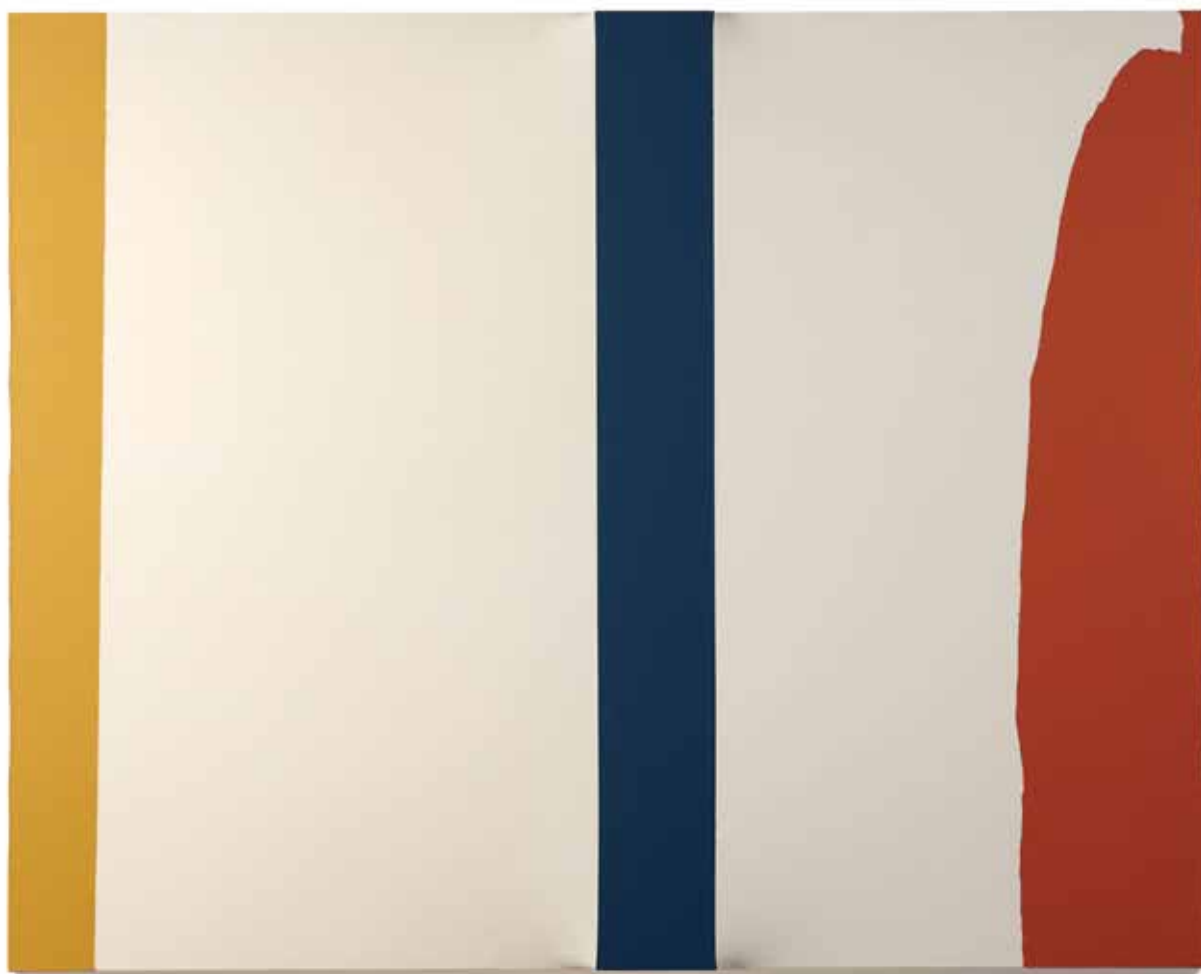
Exhibited

'Necessary Distraction: A
Painting Show', Auckland
Art Gallery Toi o Tāmaki, 28
November 2015 – 28 March
2016.

Provenance

Private collection, Auckland.
Purchased from Hopkinson
Mossman, Auckland, in
December 2015.

\$12 000 – \$18 000



48

Gordon Walters

Untitled

gouache on paper
signed and dated '54 twice
(lower left and right-hand
paper margins)
214 x 270mm

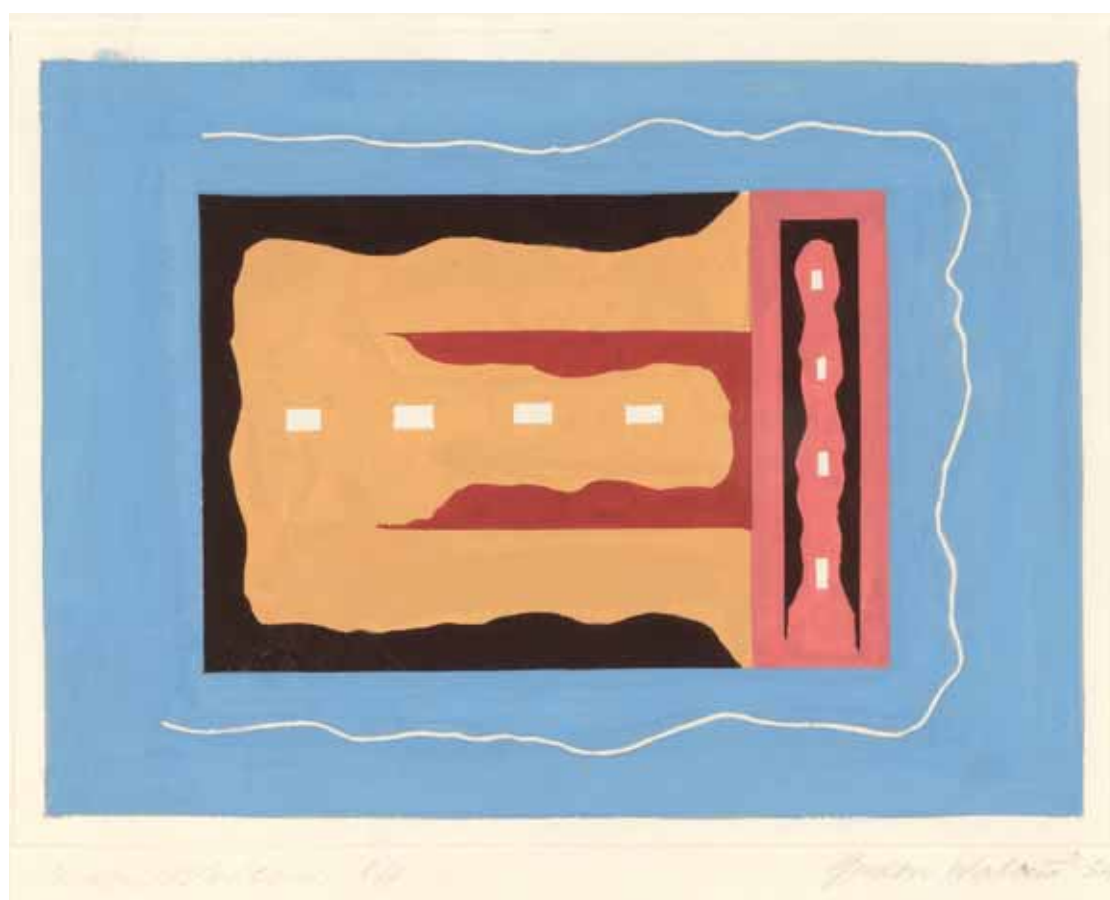
Exhibited

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

Illustrated

Amanda Garland and
Damian Skinner, *Hattaway,
Schoon, Walters: Madness
and Modernism* (Auckland,
1997), p. 41.

\$24 000 – \$32 000



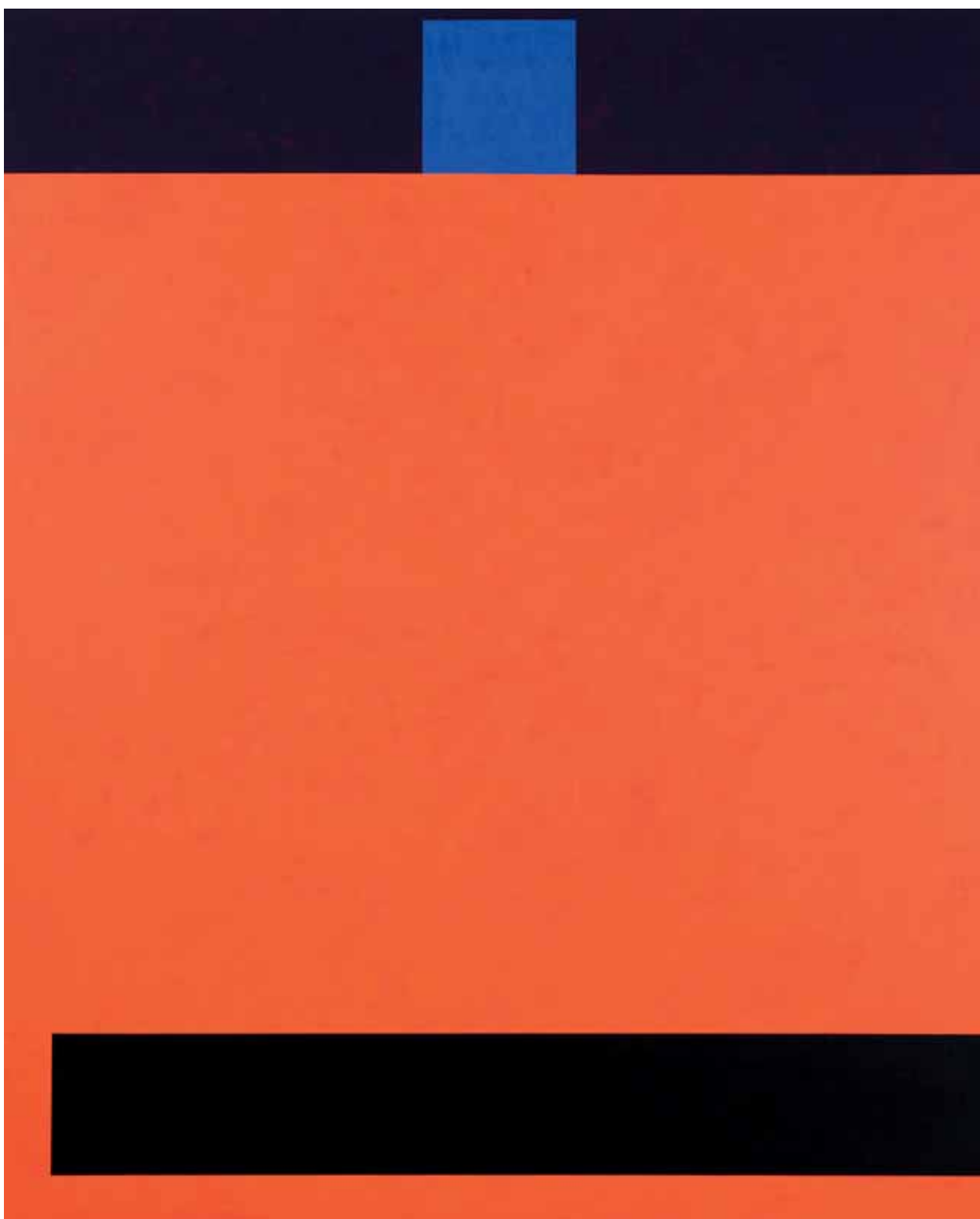
49

Milan Mrkusich

Painting Orange, 2003

acrylic on canvas
title inscribed, signed and
dated 2003 verso
1120 x 910mm

\$50 000 – \$75 000



50

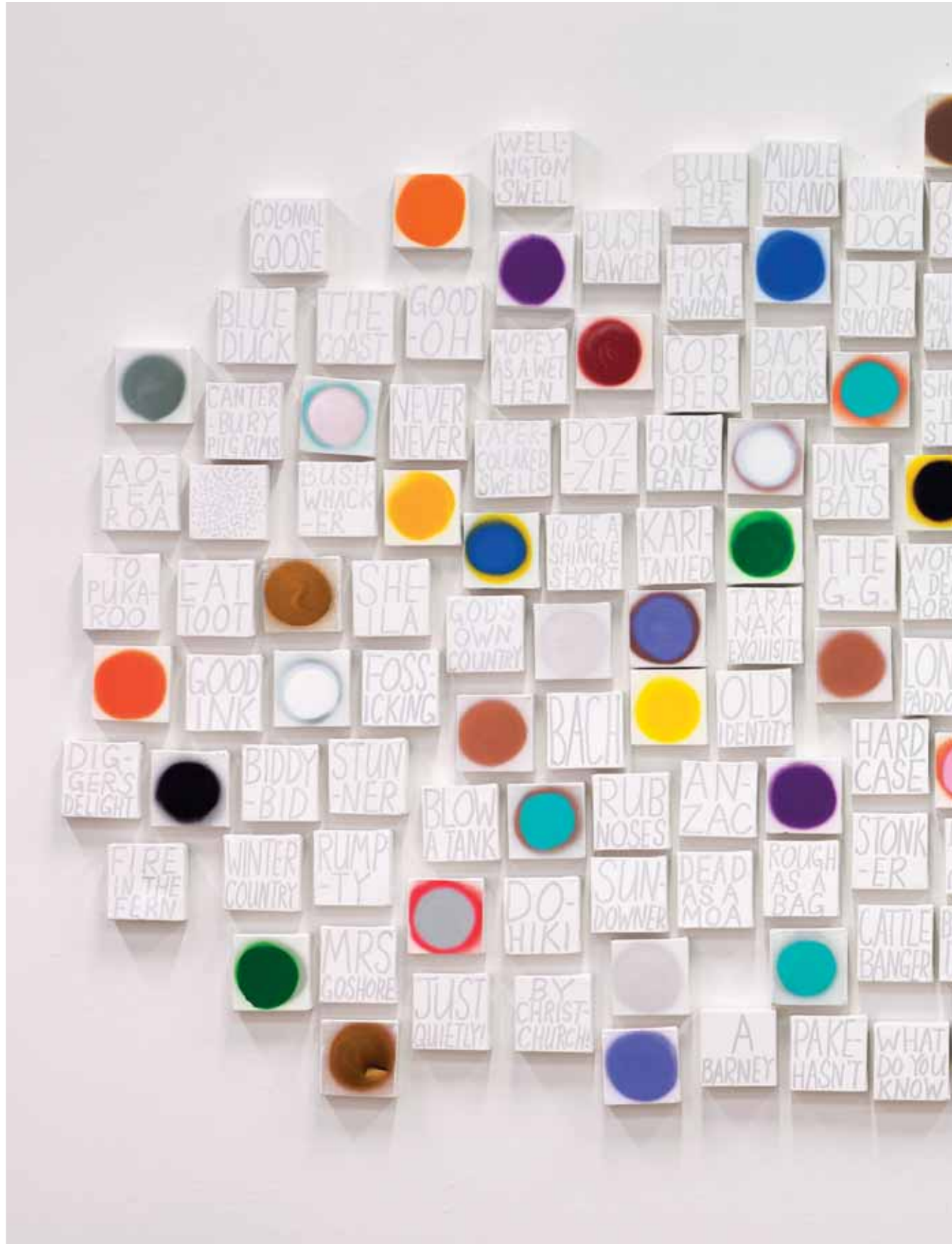
John Reynolds
Stunner

title inscribed, signed and dated 2012 verso
oil paint marker and acrylic
on canvas, 200 blocks
105 x 105mm: each
1500 x 2750mm: overall
(installation size variable)

Provenance

Private collection, Auckland.
Purchased from Starkwhite,
Auckland.

\$20 000 – \$30 000





51

Michael Parekōwhai
Le Quesnoy from the *Consolation*
of *Philosophy Piko nei te matenga*

type C print, edition of 8
(2001)
1500 x 1200mm

\$20 000 – \$30 000



52

Michael Parekōwhai
Fish Lane from the *Consolation of
Philosophy Piko nei te matenga*

type C print, edition of 8
(2001)
1500 x 1200mm

\$20 000 – \$30 000



BRENT WONG



53

Brent Wong

Untitled Landscape

acrylic on board
title inscribed, signed and
dated 1982 verso
604 x 898mm

Provenance

Private collection, Auckland.

\$55 000 – \$75 000



54

David McCracken
Nice Round Figure No. 2
stainless steel, 2006
1150mm: diameter

Provenance

Purchased from McPherson
Gallery, Auckland, circa
2006. Private collection,
Auckland.

\$22 000 – \$32 000



55

Phil Price
Disco Dinornis

high temperature epoxy,
carbon fibre, precision
bearings, stainless steel
(2005)
Height: 5210 – 8000mm
approx. variable: rotating
blade width: 3770mm

Exhibited
Sculpture on the Gulf, 2005.

Provenance
Private collection, Auckland.

Note
Work is available for viewing
by appointment and is
centrally located in Auckland.

\$100 000 – \$200 000



RICHARD KILLEEN

56

Richard Killeen
Know This Place

acrylic on collage on aluminium, 27 parts
 title inscribed, signed and dated 1993; inscribed Cat No. 1833
 on artist's original catalogue label affixed each part verso
 1900 x 2250m: installation size variable

Exhibited

'Richard Killeen – New Paintings', Ray Hughes Gallery,
 Sydney, June 1994.
 'Stories we tell ourselves: The Paintings of Richard Killeen',
 Auckland Art Gallery Toi o Tāmaki, 9 September – 5 October
 1999.

Illustrated

Francis Pound, *Stories we tell ourselves: The Paintings of
 Richard Killeen* (Auckland, 1999), p. 114.

\$50 000 – \$75 000

According to Francis Pound, what is most astonishing about Richard Killeen's cut-outs is their abandonment of the frame and all it implies: the frame as a sign of depictivity where it simply signifies 'a picture'; the frame that stresses the materiality of the painting where it is mere ornamentation; the frame that determines and delimits the composition of that framed. While not denying that Killeen wittily plays with the language of the frame, what if the issue and surprise of the cut-outs was not that of the radical abandonment of the frame but that of the ground, of questioning and finding a ground? In this respect Killeen's work represents a deep break with traditional illusionism: in the latter paint on the surface of the canvas creates the illusion of objects in space; while in Killeen's cut-outs whatever makes the illusion is not, it seems, situated on, or at, the surface at all.

Let me suggest that *Know This Place* (1993) is about this very relationship between figure and ground, the tensions and ambiguities between figure and ground. Indeed, as its imperative title hints, to be groundless is to be nowhere and without knowledge. The illusion of figure is intensified still more by the way in which the cut-out shape not merely represents (here, for example, it has the shape of a shoe, a strange fused dog-horse, or a bird-kite) but imitates the materiality of solid things (it hangs as a shape on the 'ground' of the wall from a nail). Conversely, the surface of these paintings is experienced in unique isolation from the illusion. It has been prized loose ('cut out') from the rest of the painting — as though what hangs on the wall is the surface alone. In a Killeen cut-out a detached surface coexists with a detached illusion; ground with figure.

Another way of saying this in reverse is what Killeen discovers is the relationship of figure to figure. In *Know This Place* we dance between collaged spiral stencils applied to a painted-wash flesh-like ground, see-through biomorphic organic shapes superimposed upon one another that vary in opacity like transparencies placed in palimpsest, animal forms that appear to be flattened out in a perspectival throw-back to cave art, a horse with red leaves growing from its back, flat black aeroplanes seen from below as children might depict them, all amongst a scatter of marks. There are figures but the ground in (on) which they sit is a figure too. The true ground is everywhere and nowhere. It remains hidden in any tracing out of the lines of a figure. In this respect Killeen deliberately heightens one's sense of the mutual independence of surface and illusion. The surface is felt to be exactly that, a surface, and nothing more. It is not, one might say, the surface of anything — except, of course, of a painting. In each case what Killeen discovers — and, I think, profoundly — is that to know the ground that one stands (or paints on) is to 'know one's place'.

Laurence Simmons





BILL HAMMOND

57

Bill Hammond
*Signal Box: A Convocation of
 Eagles, Cave Painting No. 7*

acrylic on canvas
 title inscribed, signed and
 dated 2008
 1300 x 1800mm

Provenance

Private collection, Auckland.

\$450 000 – \$650 000

As the eagles gather quietly in the twilight confines of a cave, they collectively signal a warning: This, they say, is what will happen—your houses will fall. On lead, standing firmly but precariously on the cave's outer rim, the largest bird knowingly waves two red flags. This heavy avian character with solid build, aquiline beak and stout wings looks down from the top of the food chain. This top position used to be a safe place with few challenges. But no more.

The flag-waving figure alerts us to the demise of New Zealand's gigantic eagle, hōkioi (*Harpagornis moorei*), also commonly known as Haast's eagle, after explorer Julius von Haast catalogued a find of bones in 1871 on a sheep station belonging to one George Henry Moore in North Canterbury. More recently a complete skeleton of hōkioi was found in a cave at Mt Owen, in the Kahurangi National Park north of Murchison in 1990. Chillingly, the genus name comes from the Greek *harpax*, meaning 'grappling hook', and *ornis*, meaning 'bird'. Five hundred years ago, this fierce creature fed on the flightless moa; and when moa became extinct through habitat change and relentless hunting, so too extinction followed the hōkioi. They all followed a line of magnificent New Zealand fauna that simply disappeared.

In *Signal Box: A Convocation of Eagles, Cave Painting No. 7*, the notion of red flags seems to be a central theme for Bill Hammond. He paints his leading figure with a grappling hook visage and warning flags firmly in both hands. The warning is taken up by the assembled convocation (the correct term for a gathering of eagles). And yet its participants are not exactly eagles but morphed versions of them, maintaining a sideways profile as if painted in a deft arrangement on the side of a Chinese vase. They are given human-like traits. We can connect with them and feel for them. As writer/curator Allan Smith has observed: Hammond's birds 'have an uncanny presence, and seem to speak to us from a distant past or from disconcerting depths within us.¹ They seem like protagonists in an all-too-human suburban life as night overtakes the suburbs. All is quiet. It is not yet completely dark. The primrose yellow light is fading beyond the cave and Hammond allows skeins of bleeding greys to drop across the field of view like stalactites descending. The gathered eagles hover, fly, perch, communicate, relax, rest some more, and finally disintegrate on the floor of the cave where only bones remain. They wait for the inevitable.

Of course, the origin of Hammond's birds as a pictorial hybrid, is now well-documented. In 1989 he went on a tour of the Sub-Antarctic Auckland Islands with the Department of Conservation and the Royal NZ Navy. This isolated beautiful landscape with its towering sea cliffs, colonies of birds, striated groves of rata and forlorn gardens of mega-herbs struck at his spiritual heart. He immediately set about using these elements in his *Buller's Birds* paintings with a language of... watch, capture, classify, destroy, move on... to question the processes of New Zealand's colonial past.

The later *Eagles* paintings such as *Signal Box* still echo this ecological refrain, but through the story of the demise of the hōkioi, the emphasis is now more on the need for conservation. Hammond's musical tenor is anchored by a drum-kit in the foreground with a pair of eagles poised above, drumsticks in hand, about to beat out a message of retreat from the sunlit world. Beyond them, climbing a ladder to the left, a shaman-eagle inscribes the walls of the cave with tracked histories of their colony. Warning bells are rung overhead. Carefully tended in the mouth of the cave two small fires send smoke signals out into the world beyond with warnings of perilous circumstance for anyone in a position to listen.

However, there is an air of optimism about the pace of conservation and restoration of New Zealand's pre-European flora and fauna. Hammond's notes from a signal box have a somewhat filtered light. The cave is not as dark as it might be. Yes, there are warning signs with beating drums, smoke signals and ringing bells. But, thanks to the Department of Conservation, on New Zealand's off-shore islands the rats are 'on the remove'. The birds which can return are returning. Are we not possibly on our way to ecological restoration—to having paradise regained? As always, the test is whether the sound of distant birdsong can be heard in the morning.

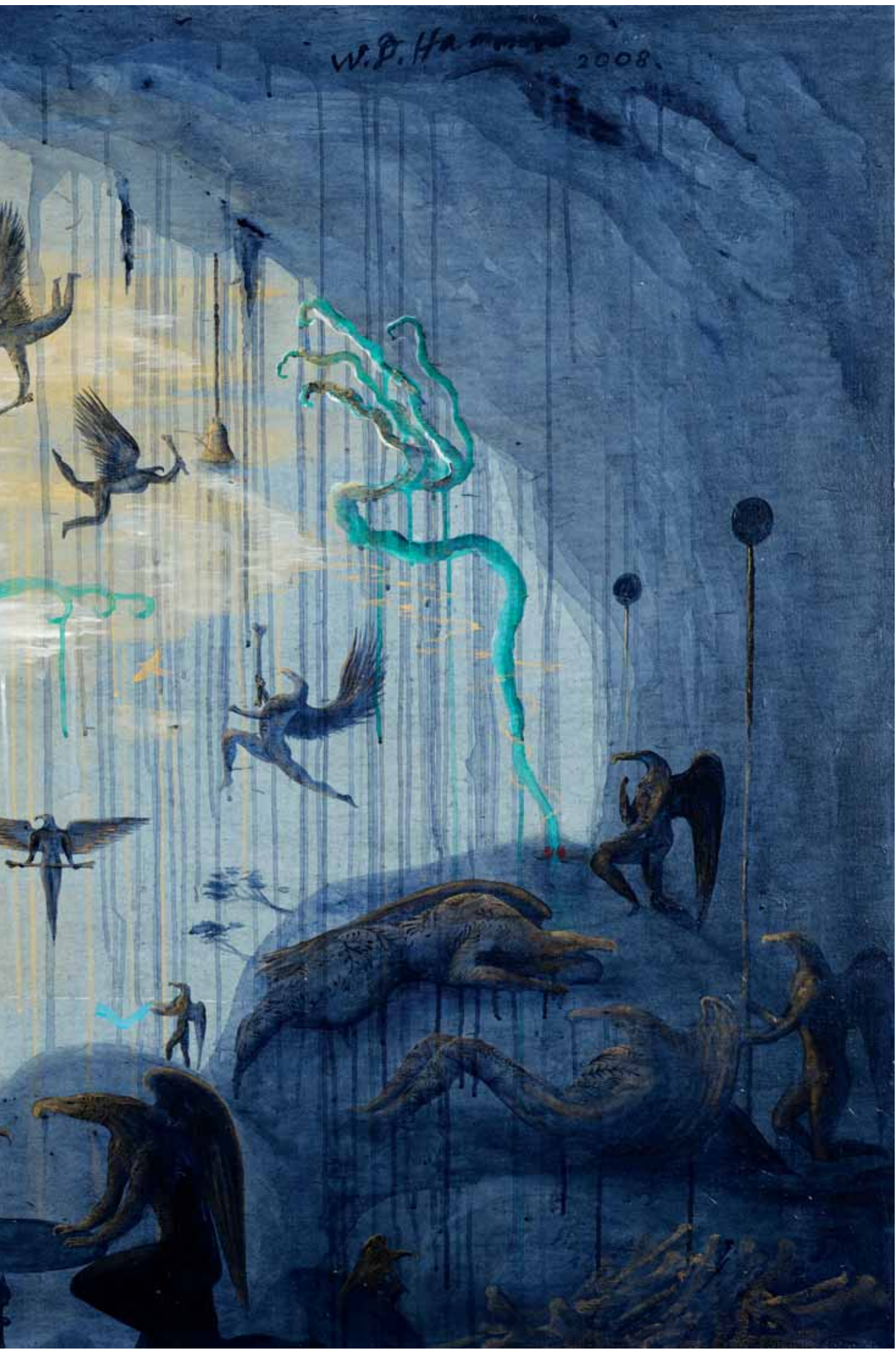
1 Allan Smith, 'Bill Hammond paints New Zealand. Stuck here in paradise with Buller's Blues again', *ART AsiaPacific* 23, 1999, Fine Arts Press, Sydney, p46.

Peter James Smith





W.P. Hammer 2008



GORDON WALTERS

58

Gordon Walters

Koru

acrylic and PVA on canvas (1971)
signed verso
1830 x 1380mm

Exhibited

'Gordon Walters', New Vision Gallery,
Auckland, 8 – 19 May, 1972.

'Gordon Walters', Auckland City Art
Gallery, March 23 – April 24, 1983, Cat
No. 54.

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

Illustrated

Michael Dunn, *Gordon Walters*
(Auckland City Art Gallery, 1983), p. 54.
James Ross and Gordon Walters, *Gordon
Walters: Order and Intuition* (Auckland,
1989), p. 21.

Lucy Hammonds, Julia Waite and
Laurence Simmons, *Gordon Walters:
New Vision* (Dunedin, 2017), p. 190.

Literature

Ian Scott, 'Three "Classical" Koru
Paintings', in, James Ross and Laurence
Simmons (eds), *Gordon Walters: Order
and Intuition* (Auckland, 1989), pp. 9 – 11.

Provenance

Collection of Peter and Hillary
McLeavey, Wellington. Acquired in 1972.

\$650 000 – \$950 000

The origins of Walters' project as an artist lie in the experience of four epiphanic encounters that, as Peter Brunt has argued, "eventually set in play a dialectic between modernism and the contents of the museum." The first was his recollection of his father drawing for him. In his interview for the student magazine *Salient* in 1969 Walters remembered: "When I was a small child my father entertained me by making hundreds of small coloured drawings for me, and I feel this is very relevant for my subsequent interest in art." He also recounted his boyhood visits to the ethnographic collections of the old Dominion Museum in Wellington where he grew up recalling the "powerful impression" made on him by "the marvelous clutter of Maori and Pacific art" on display. The third epiphany involved his visits with Theo Schoon to the Ngāi Tahu rock art shelters in South Canterbury in 1946 and 1947. One of the striking things about Walters' encounter with the ethnological displays in the museum and the rock drawings was his experience of them overwhelmingly in formal terms. What impressed Walters and remained with him for the rest of his life, like an artistic obsession, were their stylistic devices: the economy of line and the incorporation of the ground in the figure. The fourth epiphany derived from the fact that Walters, unlike many of his fellow New Zealand artists of the time, travelled. He visited and studied museums and ethnographic collections in Australia and Europe, understood at first hand the modernist engagement with 'primitive art', and he brought that experience back to New Zealand with him. As Peter Brunt says, "What modernism's affair with 'primitive art' offered Walters was the possibility of 'making sense' of his environment and his experience in his own country."

Not surprisingly, most viewers now connect Gordon Walters' name with only one type of his painting, the classic black and white koru motif works of the period 1965-early 1970s on which his popular reputation would seem to rest. Nevertheless, even in the classic period of the black and white koru, when Walters was intent on fastening his geometric minimalism, he produced works of vibrant colours that contained a vital, unstable energy. One of the real surprises for visitors to the recent survey show *Gordon Walters: New Vision* was the room of coloured koru paintings. By injecting explosive chromatic colours into the formula of the figure/ground interchange of the koru that he had already painstakingly refined in black and white, Walters teaches us important lessons about how to relish colour visually and affectively. In the process he probed fundamental questions about the structuring agency of colour within a modernist aesthetic: How does colour have agency? How do colour and structure interrelate? How do colour and modern consciousness coincide? How can the relations of colour apply both to the materiality and the abstraction of art?

These were questions that he continued to pose in the slightly later group of works, exceptionally beautiful with their delicate, complicated grounds of grey halftones, slate and sky blues, custardy yellow ochres, and even, as with *Koru*, light mauves. *Koru*, *Waiata* and *Rapu*, all from 1971, are fine examples. But these are works that, too, have often been short-changed and seen as just a counterpoint to the primary black and white purism. Colour in *Koru* is not just decorative, it is crucial to the positive and negative imagery, for with the pastel colours the tonal contrast is not as stark as with black and white. Thus, the transition from white to mauve is subtle but the clarity is not lost. The relationship between the top and bottom of the work helps, for the top initiates the positive koru-derived imagery whereas the bottom seals it off with a horizontal white line. Unlike some earlier koru paintings a vertical axis is not demarcated, nor are simple fractions of width used to position the koru bulbs. Working our way down the composition there appears to be a random scattering of the koru motif with great variation. At one point they cluster near the centre, and then they open up and shift to the extreme right, then there is a gap and

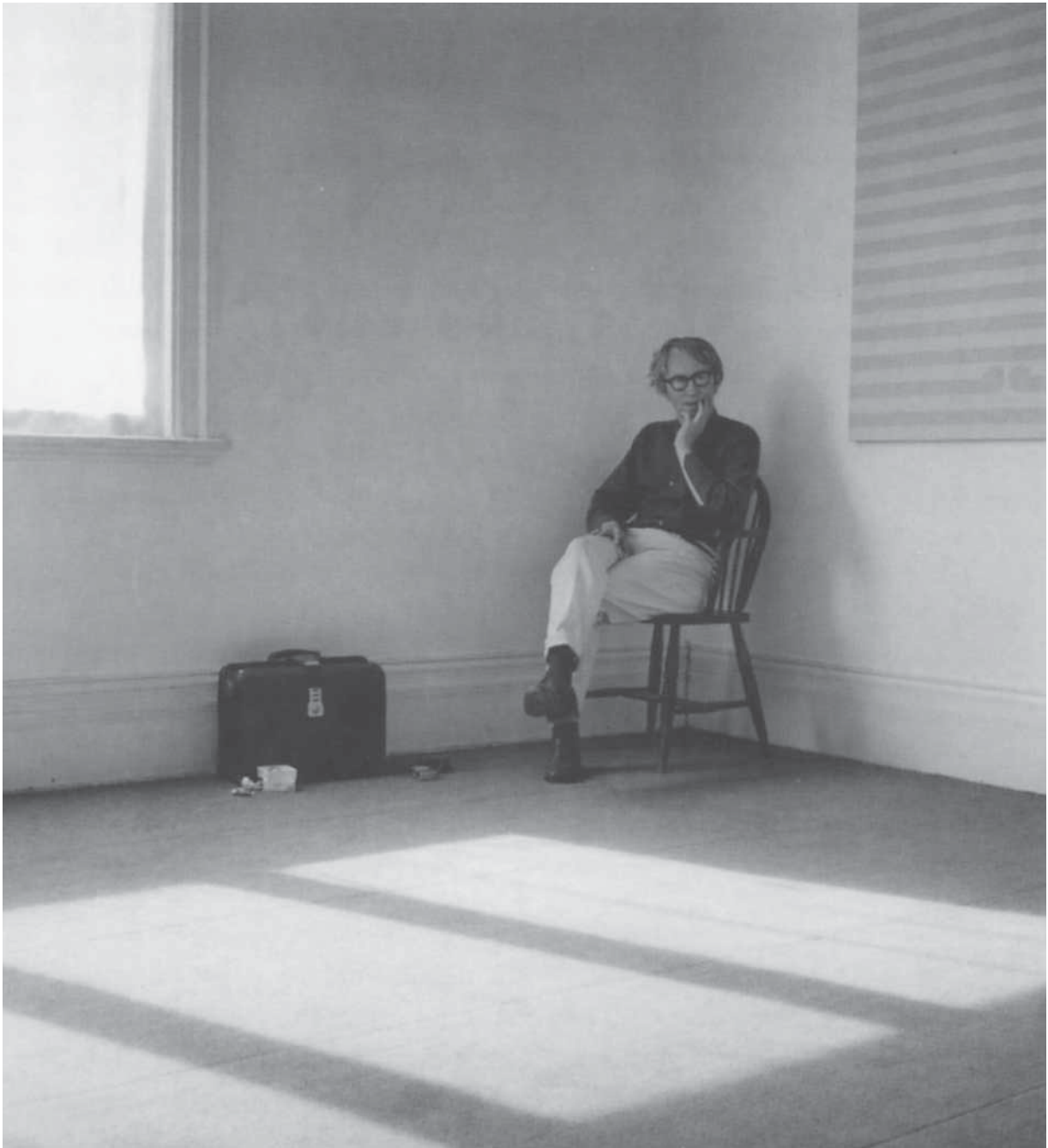
a shift to the extreme left as the koru bulb dances across the canvas. Here again, many of the tensions and motions in a Walters' painting have a directly sensual impact and the eruptive agency of pastel colour in *Koru* is the catalyst for that affect. Indeed, it may seem odd to think of Walters as a sensualist, voluptuous even, but purity and sensuousness undergird his work. Geometry and eroticism hardly seem like perfect companions. But even if there is little talk of sexuality in abstract art — unless it is an explicit form or subject, and there was talk of the penis-like shape of the koru form in Walters' work — in terms of process, emotion and expression Walters' pictorial equilibration make his art a form of redemptive seduction. He works hard to solicit our sensory investment and to do this his coloured paintings like *Koru* speak back to us strongly.

In the reference to *Koru* in his working notebook Walters dates the painting to a five-day period, 8.11.71-12.11.71. We also discover that Walters' special mauve was not straight out of a tube but expertly and smoothly mixed in some beguiling, ultra-subtle counter to purist asperities. The same page in the notebook records *Koru*'s specific colour being conjured from a mixture of mauve pink, ultra blue and naphthol red light. This is colour as a pure sensual idea, an atmospheric effect. "Works well," Walters also noted on the same notebook page in a rare acknowledgement of satisfaction. *Koru* was he said later in the catalogue for his 1983 retrospective: "An all-over random scattering of the motif made by cutting up and rearranging earlier studies," that is, a synopsis and summation to date, and his largest work. Perhaps this is why Walters titled this painting *Koru*, as though it were a sort of emblem for his series? Titles are never just tags or descriptions, the dusty cards of gallery displays. On the contrary, names are always volatile and their reference problematic. Titles are an essential part of the work that they only seem to designate from the outside. Among his paintings it is difficult to find one work that is iconic or exemplary — precisely because Walters is pursuing a project that implicates its predecessors and descendants at once. However, if one painting can be considered representative then it must be *Koru*. *Koru* was first exhibited in the New Vision Gallery *Auckland Festival Exhibition of Paintings*, May 8-18 1971. It had a price tag of \$850 but did not sell. Soon after it was sent to Peter McLeavey, Walters' new dealer in Wellington who had exhibited his first Walters' show in May 1969. McLeavey impressed decided to purchase it for himself. Walters wrote to McLeavey on 30 August 1972: "I rate this work as one of the best of the *Koru* series and was intending to keep it for myself but I am pleased to let you have it." McLeavey was to reply after the purchase was completed on 1 May 1973: "Just a note to say how pleased we are with the painting. It's a beauty. We have it hanging in our sitting room."

The word theory derives from the ancient Greek *theoros*, meaning 'spectator'. In the labour it takes and the address it makes to its spectator, Walters' art is theoretical: he forces you to become more than a simple *regardeur*. I cannot think of another New Zealand artist who does this in so powerful and singular a fashion. What the critic Pierre Macherey once said of the poet Stéphane Mallarmé can be extended to Walters: "he is not hermetic, in the sense of a well-hidden secret that ought to be found out; he is only difficult because, as an essential artist, he is the producer of enigmas that elicit thought."

Laurence Simmons

- 1 Peter Brunt, 'Debts and Homages: Gordon Walters and Pacific Art' in *Gordon Walters: New Vision*, edited by Lucy Hammonds, Laurence Simmons and Julia Waite (Dunedin Public Art Gallery, Auckland Art Gallery, Dunedin and Auckland, 2017).
- 2 'Gordon Walters: An Interview,' *Salient* vol. 32 no. 9, 7 May 1969, p. 8.
- 3 Gordon Walters, transcript of a lecture given at Auckland City Art Gallery, 7 April 1983, Gordon Walters Artist File, E. H. McCormick Research Library, Auckland Art Gallery Toi o Tāmaki.
- 4 Gordon Walters, Letter to Peter McLeavey, 24 January 1984 and reply. Courtesy McLeavey Estate.
- 5 Michael Dunn, *Gordon Walters* (Auckland: Auckland City Art Gallery, 1983).
- 6 Pierre Macherey, 'The Mallarmé of Alain Badiou' in Gabriel Riera (ed.), *Alain Badiou: Philosophy and its Conditions* (Albany: SUNY Press, 2005).



Peter McLeavey in August/September 1971.
Image courtesy of the McLeavey family.



FIONA PARDINGTON

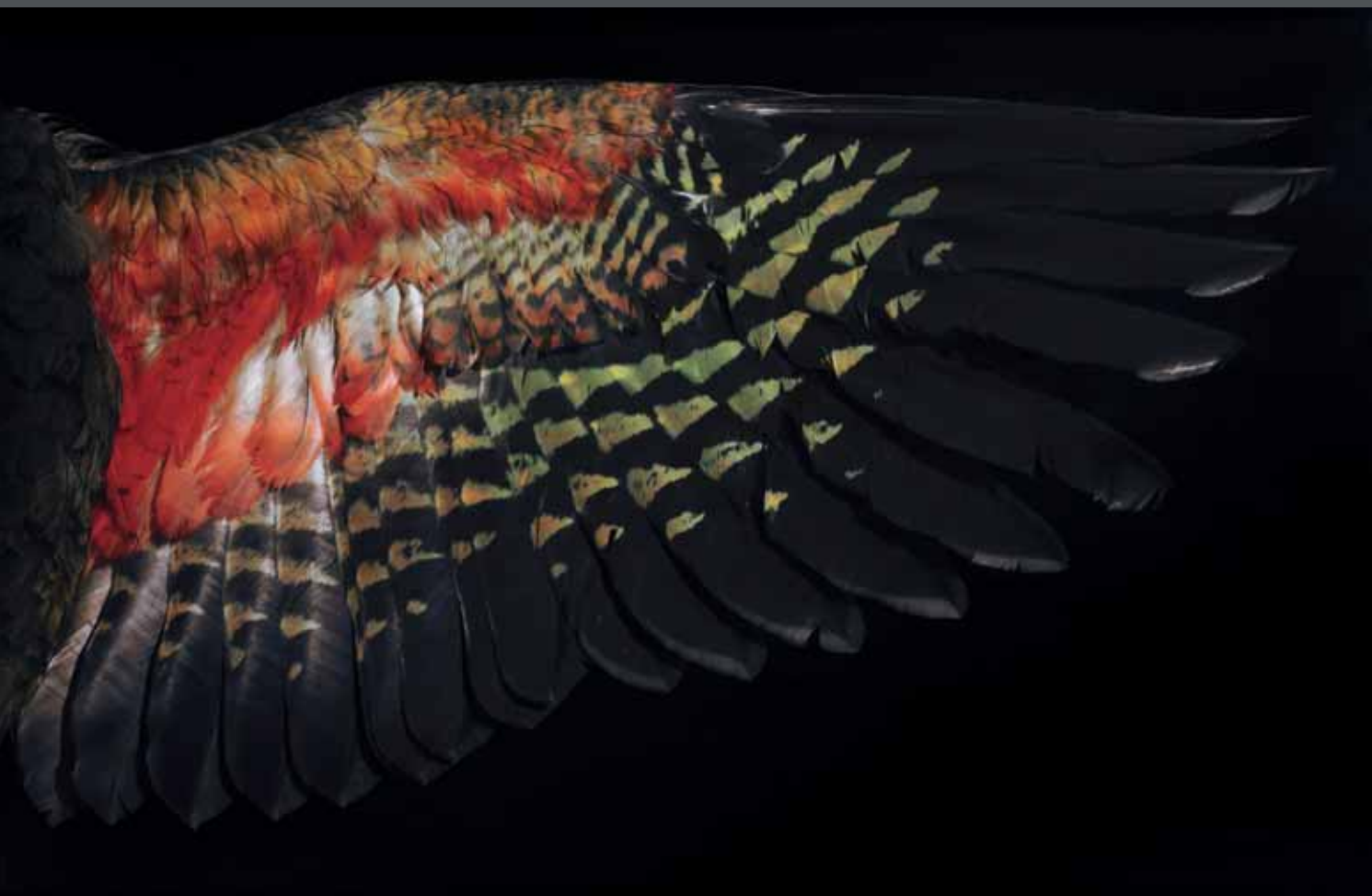
59

Fiona Pardington
Davis Kea Wings (Below)

archival inkjet print on
Hahnemuhle paper (diptych), 5/10
title inscribed, signed and dated
2015 and inscribed *With thanks,
Department of Conservation,
Arthur's Pass National Park Visitor
Centre* verso
725 x 1100mm: each

\$70 000 – \$100 000





RALPH HOTERE

60

Ralph Hotere

Black Painting – Green/Blue IV

brilite lacquer on board
 title inscribed, signed and
 dated '69 verso
 1210 x 600mm

\$65 000 – \$85 000

Hotere

When you offer only three
 vertical lines precisely drawn
 and set into a dark pool of lacquer
 it is a visual kind of starvation;
 and even though my eyeballs
 roll up and over to peer inside
 myself, when I reach the beginning
 of your eternity I say instead: hell
 let's have another feed of mussels

Like, I have to think about it, man

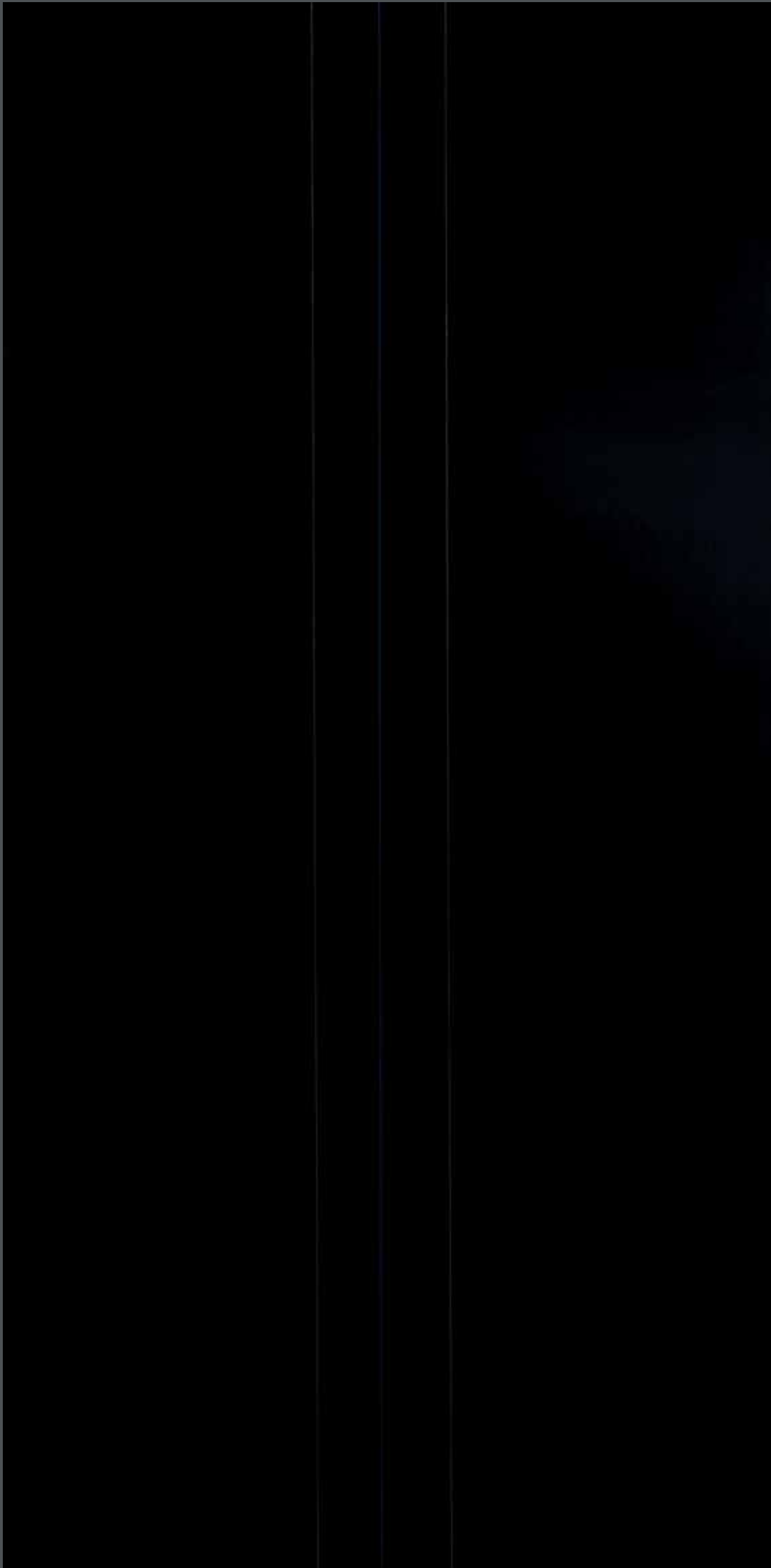
When you stack horizontal lines
 into vertical columns which appear
 to advance, recede, shimmer and wave
 like exploding packs of cards
 I merely grunt and say: well, if it
 is not a famine, it's a feast

I have to roll another smoke man

But when you score a superb orange
 circle on a purple thought-base
 I shake my head and say: hell, what
 is this thing, called love

Like, I'm euchred, man. I'm eclipsed.—
Hone Tuwhare (1922–2008)

First published in *Come Rail Hail*, 1970
 Appears courtesy of the Tuwhare Whānau



TONY FOMISON

61

Tony Fomison

Untitled

oil on hessian
inscribed in artist's hand
Started 31.3.84 verso
420 x 615mm

Provenance

Acquired directly from the
artist, Private collection,
Auckland.

\$100 000 – \$160 000

A speeding vehicle is an unlikely inclusion in a Fomison work. He was an artist who rarely depicted machinery, preferring a rich cocktail of imagery derived from European and Māori art history, children's book illustration and textbooks of medical pathology. One possible explanation (since this work was given by the asthmatic Fomison to his doctor) is that the work depicts a racing ambulance, coming to the rescue of the slumping koro in a Panama hat and cream trousers who leans against a wall holding his tokotoko out at an angle. Fomison's works usually defy such simple interpretation however. He avoids specifics, wanting us to keep looking and wondering, and admiring his skill. Trailing dust clouds seam the juncture between the olive green foreground and the parched foothills behind. A cloudless blue summer sky completes the picture plane with a third horizontal band of colour.

Richly dark in its tonality, the blue, yellow-brown and green paint seems to have been rubbed into the hessian surface. The wooden support is made from a cupboard door, complete with hinges: he liked to use materials with a history. In the catalogue to "Six Figurative Painters", a major exhibition at the Barry Lett Galleries in Auckland in April 1978, he explained "I paint on hessian and canvas because the paintings need the texture to grade their washes on." While other painters such as Colin McCahon experimented with PVA, acrylics and house paints, Fomison remained faithful to oil paint, because he wanted "a medium that will stay wet till the tones are finalized." Left-handed, he drew his compositions first in pigment, rounding out forms with a filbert brush, and working over the surface with solvent and rags, before closely inspecting the surface using a hand mirror for any inconsistencies. Despite his inclination to substance abuse, he was meticulous in his studio practice.

After studying for his Diploma of Fine Arts in Sculpture with Eric Doudney (1905-1971) and Tom Taylor (1925-1994) at the School of Fine Arts, University of Canterbury, from 1957 until 1960, Fomison found work as an archaeologist. As a student, he had been a member of Canterbury Museum's Archaeological Club, and the filekeeper for the New Zealand Archaeological Association's Canterbury and West Coast site records. Roger Duff (1912-1978), Ethnologist at the Canterbury Museum, employed him to undertake a survey of Māori rock shelters in South Canterbury between 1959 and 1962, making a recording of the drawings at each site by tracing them in graphite on Mylar. As Assistant Ethnologist at Canterbury Museum 1962 until 1963, he installed displays of taonga and researched collections. Fomison published eleven academic articles on archaeological topics between 1959 and 1987, and used his camera to document Ngai Tahu tikanga, with his photographs of eeling season at Wairewa (Lake Forsyth) now in the Hocken Library. In distinction to many pākehā landscape painters, he saw the land as inseparably entwined with its people, who owned its stories.

By the end of the summer of 1984 when this work was painted, Fomison had been living in Auckland for eleven years. He was politically engaged, committed to the Samoan community in Ponsonby where he lived, and was a highly-regarded artist. In 1979 he had been honoured both with being given the pe'a (a Samoan full body tattoo) and with a nationally touring survey of his work mounted by the Dowse. His solo exhibition "Bringing Back the Scattered" at the Auckland Art Gallery in 1983 was a widely-acclaimed presentation of works from private collections, and he celebrated with a much-anticipated trip to Samoa. Demand for his work was so high that he presented two exhibitions at Denis Cohn Gallery in Darby Street in September and December 1984, with half of the paintings – perhaps including this exemplary one – from private collections.

Linda Tyler



PAT HANLY

62

Pat Hanly

Pacific Hope Vessel

oil and enamel on board
signed and dated '84; title
inscribed, signed and dated
'84 and inscribed "Pre
Rainbow Warrior" verso;
original Fisher Gallery
exhibitor label affixed verso
840 x 1190mm

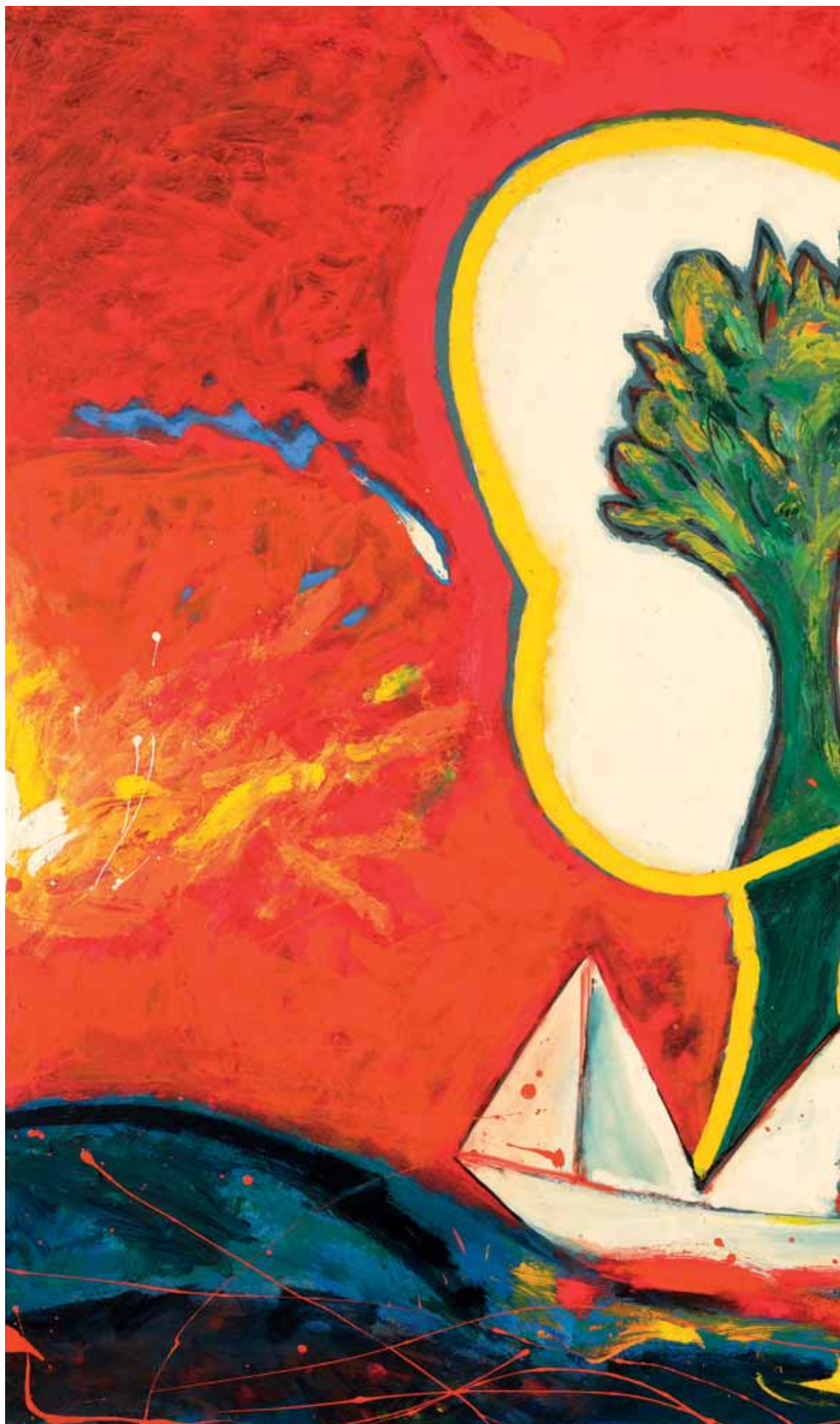
Exhibited

'The Fire this Time', Fisher
Gallery, Auckland, 7 June –
5 July 1987.

Provenance

Private collection, Auckland.

\$120 000 – \$160 000





63

Tony Fomison
Untitled

oil on canvasboard
original Gow Langsford
Gallery label affixed verso
406 x 307mm

\$30 000 – \$40 000



64

Jane Evans

Hat Stand

oil on board
title inscribed, signed and dated '74
900 x 745mm

Provenance

Private collection, Hawke's Bay.

\$16 000 – \$24 000



ALLEN MADDOX

65

Allen Maddox

Batman

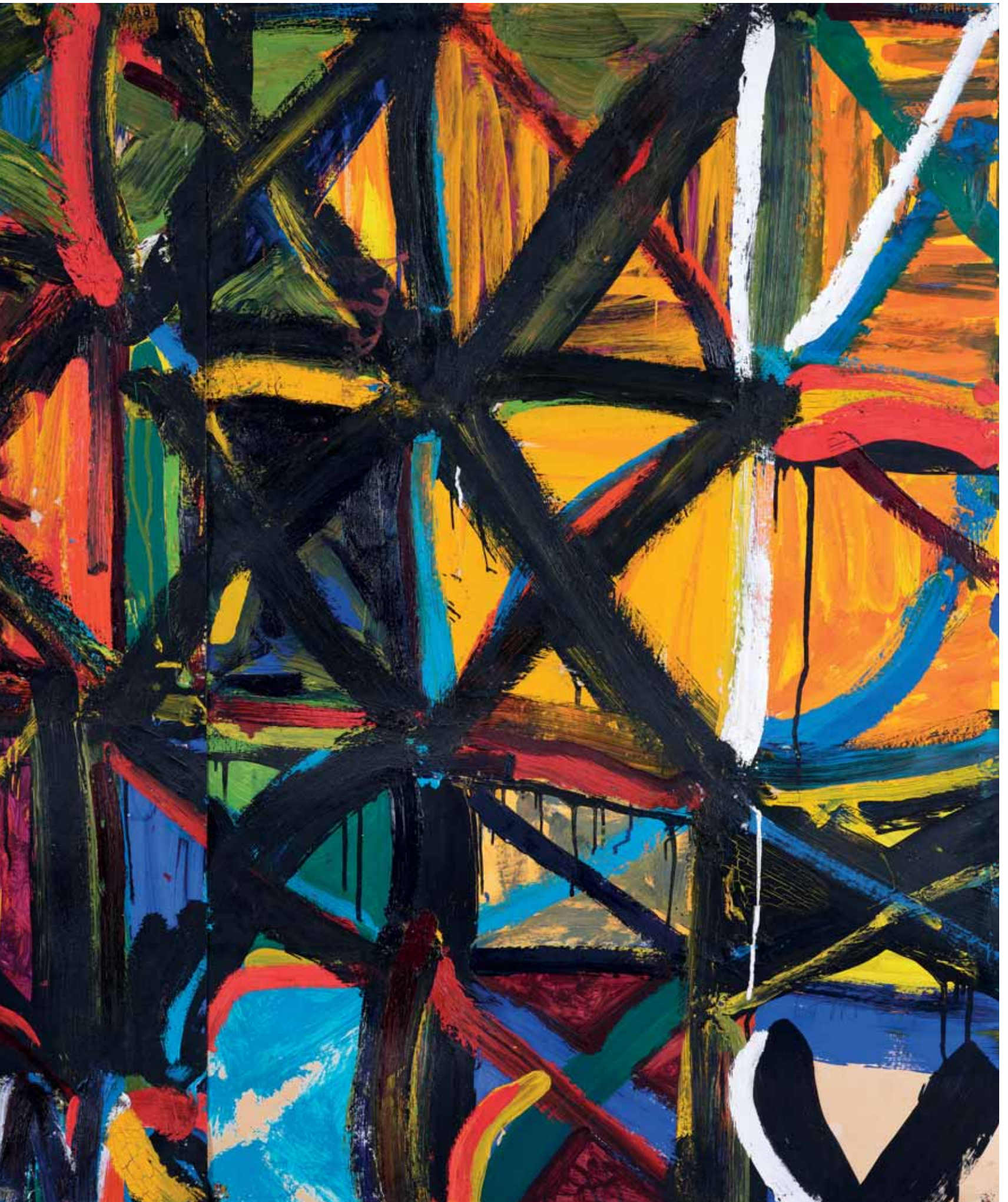
oil on card mounted to board
title inscribed, signed and
dated 4. 79
1100 x 1450mm

Provenance

Purchased from Webb's,
Auckland, 7 December 2004,
Lot No. 33

\$40 000 – \$60 000





66

Len Castle

Sulphurous Bowl

stoneware with matt
black exterior and yellow
craquelure interior glaze
170 x 440 x 440mm

Provenance

From the collection of
Ron Sang.

\$7000 – \$12 000



67

Len Castle

Rare Oversize Branch Vase

stoneware with rare dark
green and tenmoku glazes
impressed potter's initials
to the base
470 x 390 x 160mm

Provenance

Purchased directly from
Len Castle in 1995.

\$10 000 – \$15 000



68

Ed Ruscha

Real Estate Opportunities (1970)
first edition

Various Small Fires (1964)
second edition 3000 copies
printed in 1970

Some Los Angeles Apartments (1965)
second edition 3000 copies
printed in 1970

Exhibited

'Graphic Works by Ed Ruscha',
Auckland City Art Gallery, 26
August – 1 October 1978.

Provenance

Gifted by the artist to the current
owner on the occasion of
Ruscha's 1978 'Graphic Works'
exhibition at Auckland Art
Gallery. The owner worked on
the installation of the exhibition.
Original holes to top left hand
corner for original exhibition
purposes.

\$3000 – \$6000



69

Jacqueline Fraser
Oscar de la Renta

mixed media
title inscribed, signed and
dated 29/02/06
2000 x 900 x 60mm

\$18 000 – \$26 000



70

Don Driver
Twisting Planes

mixed media and acrylic
paint
title inscribed, signed and
dated 1995 verso
995 x 995 x 140mm

\$7000 – \$10 000



71

Don Driver
Open Planes

mixed media and acrylic
paint
title inscribed, signed and
dated 1994 verso
995 x 995 x 140mm

\$7000 – \$10 000



72

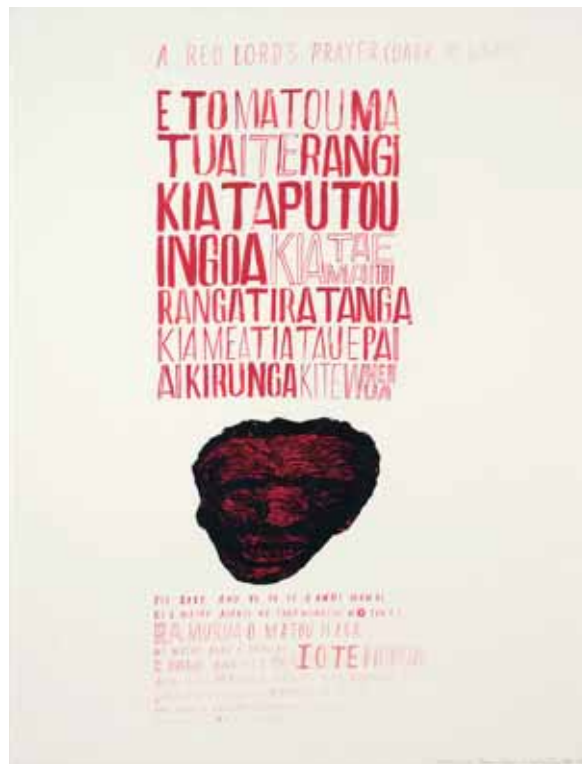
Shane Cotton
A Red Lord's Prayer (Dark to Light)

watercolour and acrylic on
 Steinbach paper
 title inscribed, signed and
 dated 2008
 760 x 560mm

Provenance

Private collection, Auckland.

\$6000 – \$9000

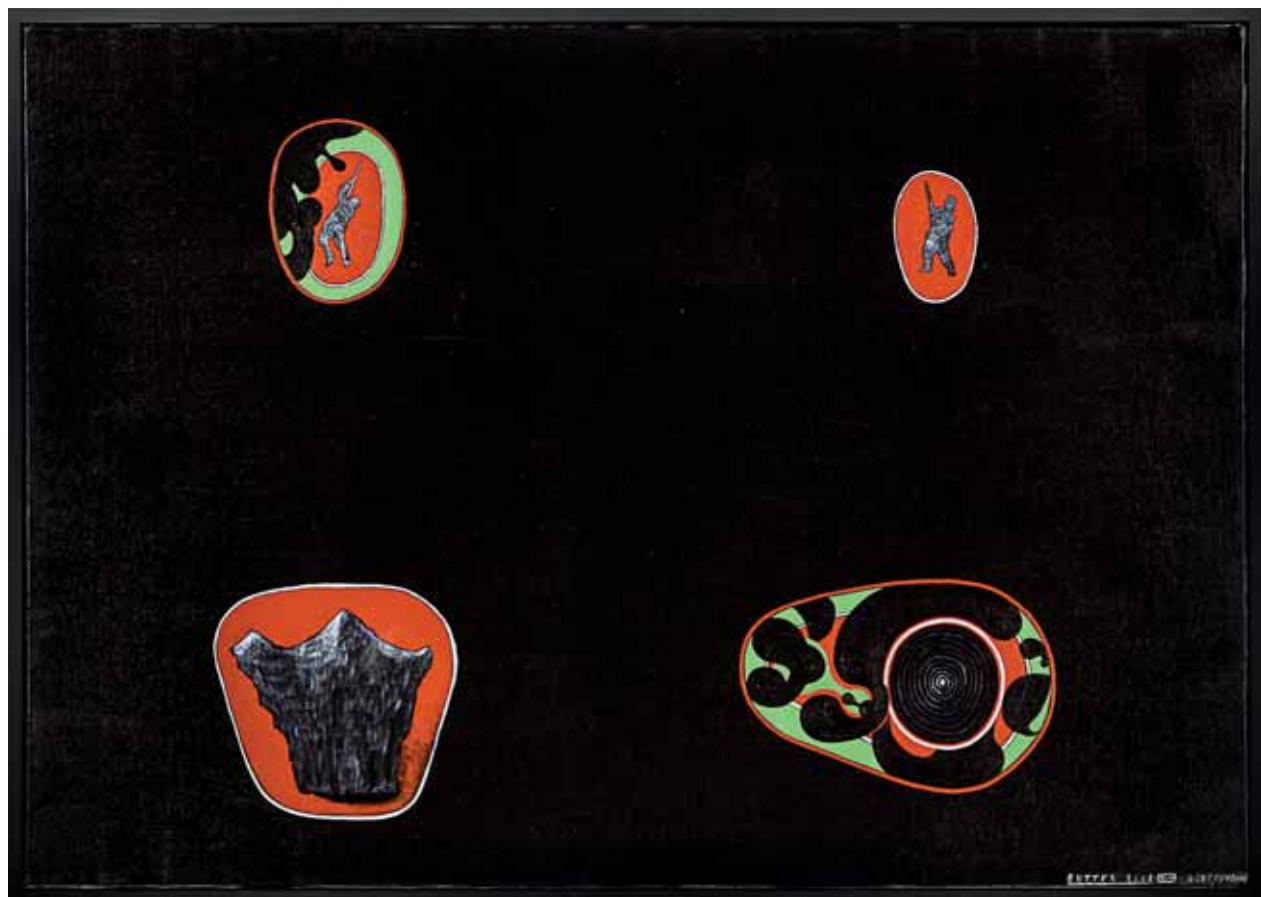


73

Shane Cotton
Button Eyes

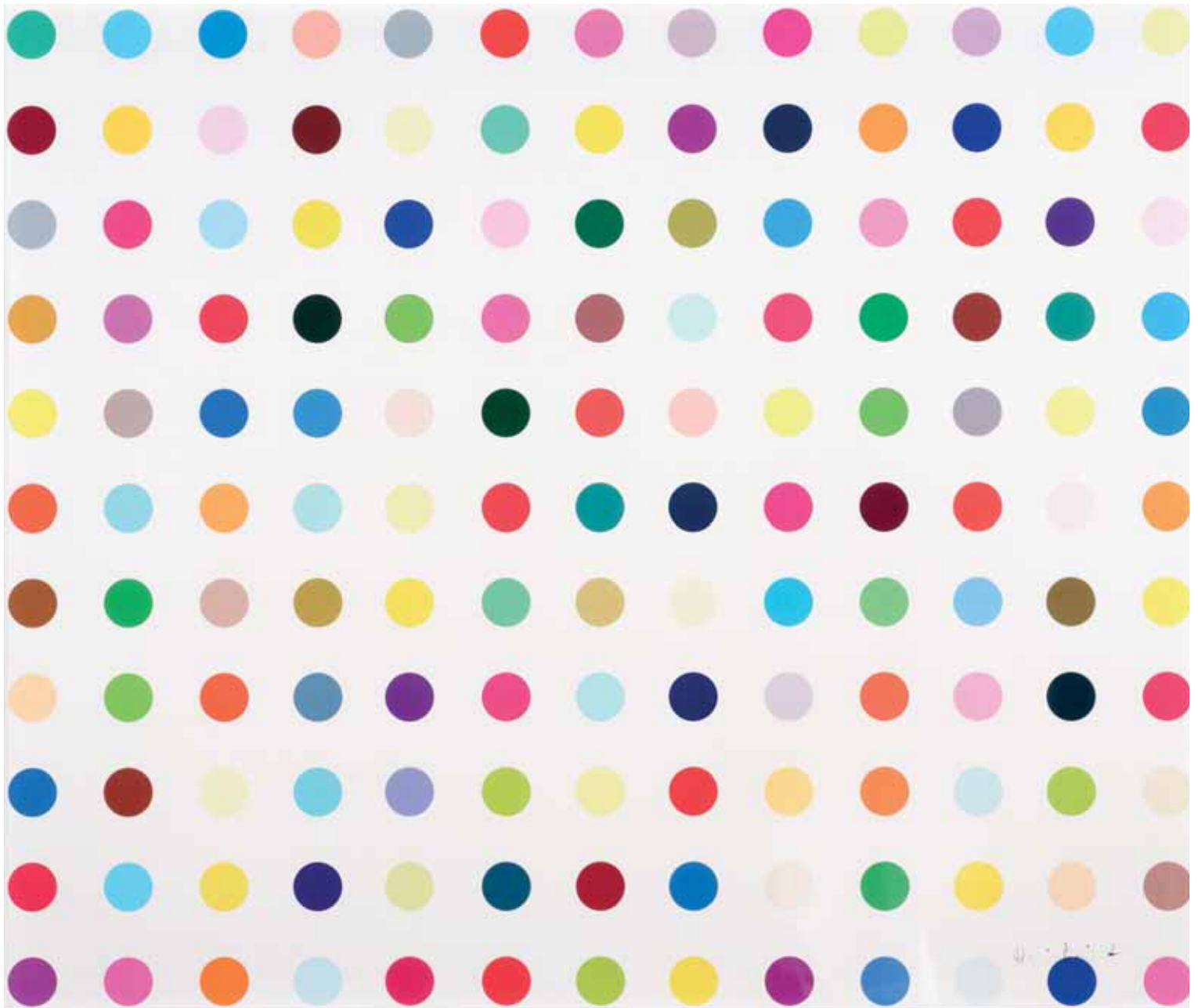
acrylic on canvas
 title inscribed, signed and
 dated 2001
 700 x 1000mm

\$15 000 – \$25 000



74

Damien Hirst
Lysergic Acid Diethylamide
gloss lambda print on
archival paper, 31/300
signed; original Eyestorm
Gallery, London label affixed
verso
1070 x 1280mm
\$18 000 – \$26 000



75

Damien Hirst in collaboration
with Fondazione Prada
Fruitful (Small)

laminated giclee print on
aluminium, 622/3308
title inscribed, signed and
dated 2020 on original Heni
editions label affixed verso
390 x 390mm

\$2500 – \$4000



76

Damien Hirst in collaboration
with Fondazione Prada
Fruitful

laminated giclee print on
aluminium, 622/3308
title inscribed, signed and
dated 2020 on original Heni
editions label affixed verso
780 x 780mm

\$4000 – \$6000



77

Damien Hirst in collaboration
with Fondazione Prada
Forever (Small)

laminated giclee print on
aluminium, 1451/2573
title inscribed, signed and
dated 2020 on original Heni
editions label affixed verso
390 x 390mm

\$2500 – \$4000



78

Damien Hirst in collaboration
with Fondazione Prada
Forever

laminated giclee print on
aluminium, 608/1449
title inscribed, signed and
dated 2020 on original Heni
editions label affixed verso
780 x 780mm

\$4000 – \$6000



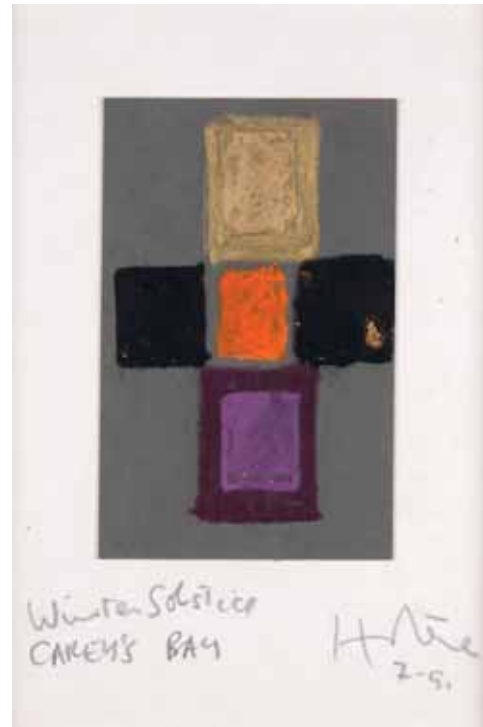
79

Ralph Hotere

Winter Solstice, Carey's Bay

oil pastel on paper
title inscribed, signed and
dated '91
220 x 140mm

\$10 000 – \$15 000



80

Ralph Hotere

Untitled – Winter Solstice

oil pastel on paper
title inscribed, signed with
artist's initials R. H and dated
27 – 3 – '92
415 x 313mm

\$6000 – \$9000



81

Ralph Hotere
Me Tangi Kapa Ko Te Mate I Te Marama – Te Whiti Series

acrylic and ink on paper
title inscribed, signed and dated '72 and inscribed
Let us weep for his is not the death of the moon (whakatauki)

525 x 422mm

\$15 000 – \$22 000



82

Robyn Kahukiwa
Rangi and Papa

oil on canvas, two panels
2680 x 1878mm

Provenance

Private collection,
Christchurch.
Commissioned from the
artist in 1995.

\$14 000 – \$22 000



83

Jenny Dolezel
*Welcoming in all Sorts of
Happiness*

mixed media on linen
mounted to board
title inscribed, signed
and dated July 1991 and
inscribed *This painting was
commissioned by the Fisher
gallery in 1991, for a project
with 10 artists to design a
tablecloth each*
1640 x 1605mm

Provenance

Private collection, Auckland.

\$18 000 – \$26 000



84

John Middleditch
Maquette for Albatross,
University College Sculpture,
Otago University

copper and wood
 signed and dated '68 and
 inscribed Cat No. 294
 510 x 180 x 150mm

Provenance

Private collection, Otago.

\$4000 – \$7000



85

Paul Dibble
Reclining Figure and Manuka

cast bronze, edition of 5
 signed
 190 x 350 x 150mm

Provenance

Private collection, Auckland.

\$12 000 – \$16 000



86

Richard Lewer
The Prozac Kid has a new Hairdo
and Shirt and he Will be Alright

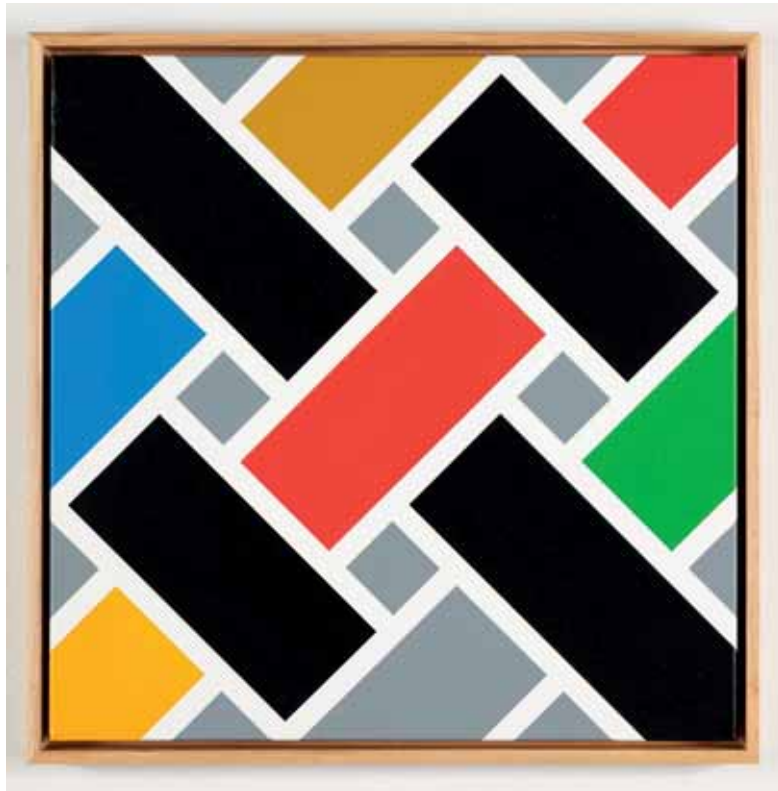
mixed media on aluminium
 title inscribed and signed
 'Deported to New Plymouth,
 From Richard Lewer'
 1140 x 1150mm

\$5000 – \$8000



87

Ian Scott
Small Lattice No. 249
 acrylic on canvas
 title inscribed and signed
 verso
 507 x 507mm
 \$15 000 – \$20 000



88

Roy Good
Duodecagon Study No. 3
 oil on canvasboard
 title inscribed, signed and
 dated 2011 verso
 900 x 900mm
 Provenance
 Private collection, Auckland.
 \$4500 – \$6500



89

Geoff Thornley
No. 3
 oil on canvas laid onto board
 title inscribed, signed and
 dated '79 verso
 512 x 512mm (irregular)
 Provenance
 Private collection, Auckland.
 \$4500 – \$6500



90

Ralph Hotere
Keep NZ out of Iraq

lithograph, 36/40
signed and dated '03
770 x 572mm

\$4500 – \$6500



91

Bill Hammond
Untitled

lithograph, 19/100
signed and dated 2006
590 x 427mm

\$8000 – \$12 000



92

Dick Frizzell
Grocer with Moko

lithograph, 110/120
title inscribed, signed and
dated 2004
805 x 593mm

\$1500 – \$2500



93

Brian Brake
Monsoon Girl

vintage chromogenic colour print
signed
320 x 230mm

Provenance

From the estate of Matheson Beaumont (ONZM), Dunedin. Beaumont was one of the country's leading landscape photographers and his work is held in the collection of Te Papa Tongarewa the Museum of New Zealand, Dunedin Public Art Gallery and public collections in the USA, UK, Brazil and Singapore. He is the only New Zealand photographer to be awarded the Royal Photographic Society's Fenton Medal. He was instrumental in the establishment of the New Zealand Centre for Photography in 1985.

\$4000 – \$6000



94

Brian Brake
Buddha Hand

vintage chromogenic colour print
signed
300 x 251mm

Provenance

From the estate of Matheson Beaumont (ONZM), Dunedin. Beaumont was one of the country's leading landscape photographers and his work is held in the collection of Te Papa Tongarewa the Museum of New Zealand, Dunedin Public Art Gallery and public collections in the USA, UK, Brazil and Singapore. He is the only New Zealand photographer to be awarded the Royal Photographic Society's Fenton Medal. He was instrumental in the establishment of the New Zealand Centre for Photography in 1985.

\$3000 – \$5000



95

Frank Habicht
Marriage a la Mode

gelatin silver print, 1/5
title inscribed and editioned 1/5 verso
710 x 1040mm

\$6000 – \$9000





96

Greer Twiss
Pause

cast bronze and steel
signed and dated 2003
1510 x 280 x 230mm

Provenance

Private collection, Auckland.

\$15 000 – \$22 000

97

Terry Stringer
Living Memory

oil on aluminium and bronze
signed and dated '87
1180 x 1190 x 175mm

Provenance

Private collection, Auckland.

\$18 000 – \$26 000



98

Terry Stringer
The Creation of Adam

cast bronze, 2/2
signed and dated 2016
440 x 125 x 125mm

\$6000 – \$8000



99

Terry Stringer
Untitled – Study

cast bronze, a/p
signed and dated 2015
352 x 90 x 82mm

\$5000 – \$7000



100

Nigel Brown
Can't Stand Moaners

acrylic on board
 title inscribed, signed and
 dated 2004 verso
 785 x 582mm

Provenance
 Private collection, Wairarapa.

\$6000 – \$9000

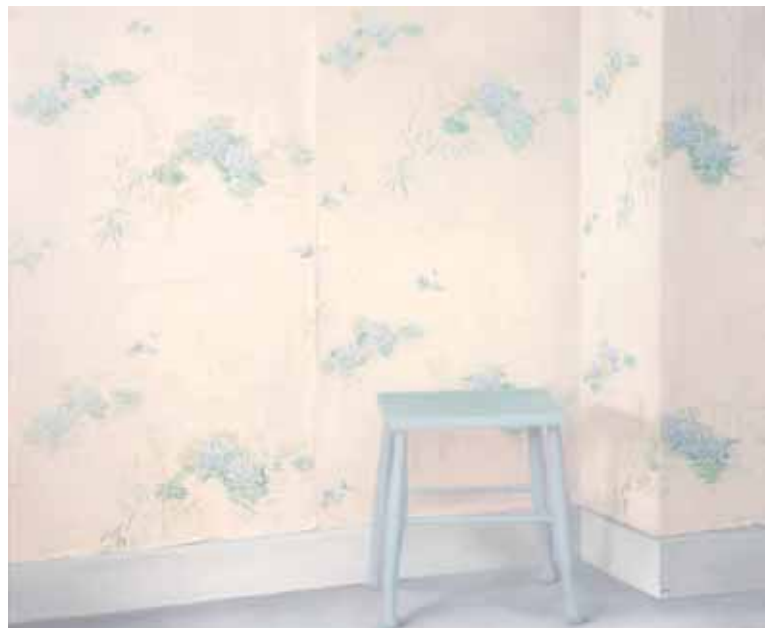


101

Emily Wolfe
Lagoon II

oil on linen
 signed and dated 2006
 verso
 920 x 1170mm

\$8000 – \$12 000



102

Agnes Wood
The Many Faces of Women

acrylic on dress maker's
 mannequin
 title inscribed, signed and
 dated 2003
 1500 x 400 x 400mm

\$4000 – \$6000



103

Mike Petre
Field Study 346

ink, graphite, oil & acrylic on canvas
title inscribed, signed and dated 2019 verso
1058 x 1301mm

\$14 000 – \$18 000

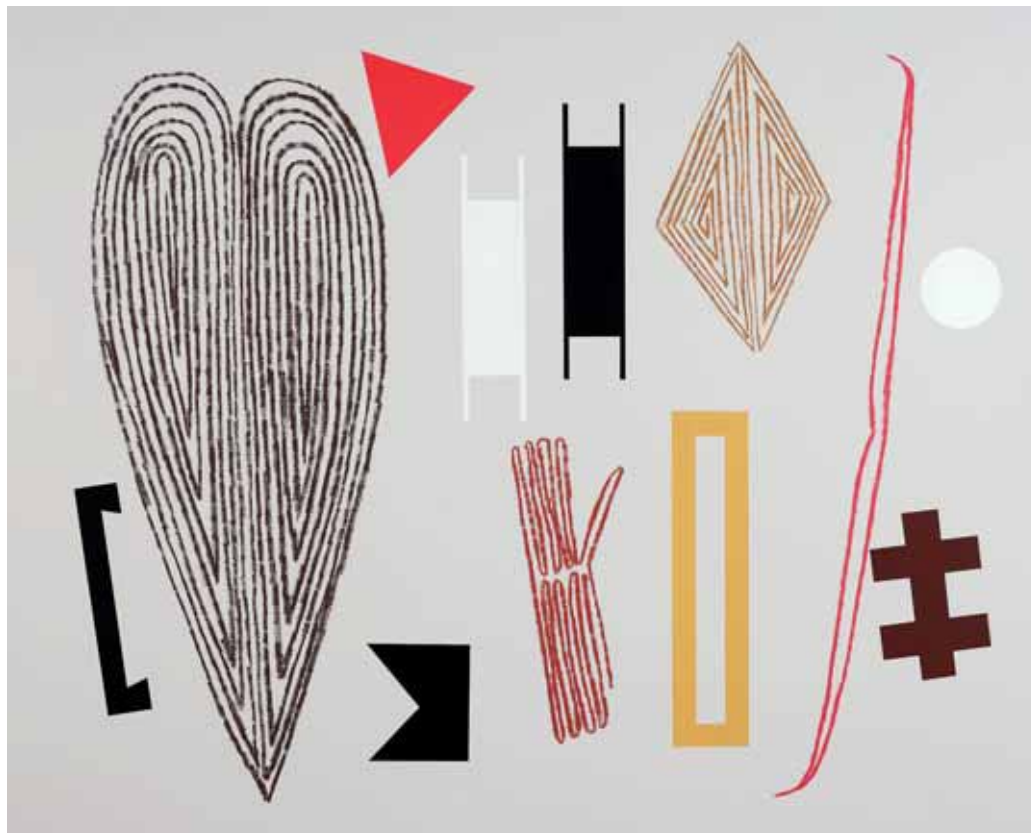


104

Chris Heaphy
Tengawai

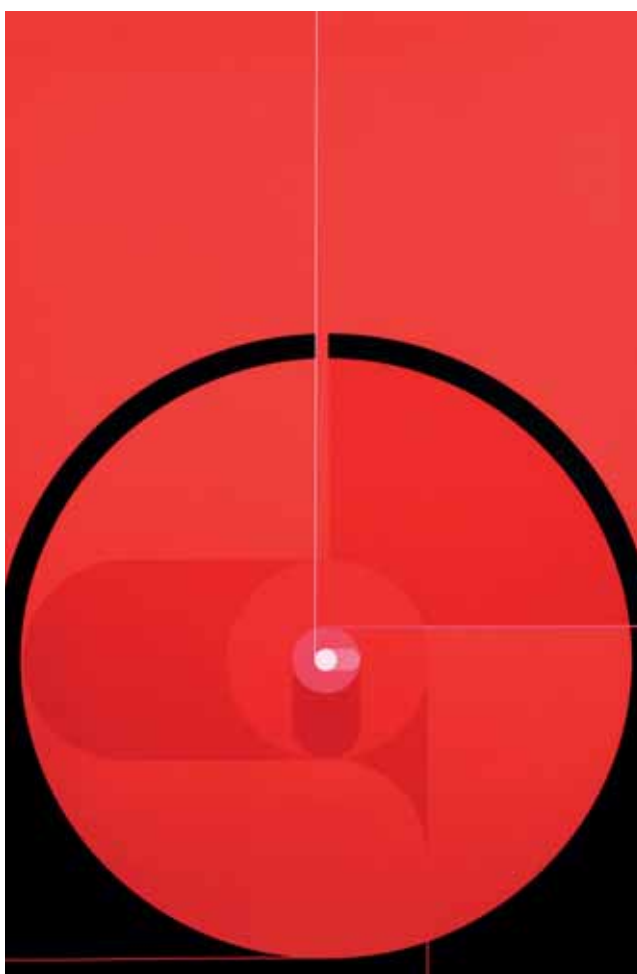
acrylic and oilstick on canvas
title inscribed, signed and dated 2006 on original Gow Langsford Gallery label
affixed verso
1030 x 1500mm

\$5000 – \$8000



105

Guy Ngan
Animated Colours
 silkscreen print, A/P
 title inscribed, signed and
 dated '73
 1005 x 698mm
 \$2500 – \$3500



106

Guy Ngan
Series Three
 woodblock print, 20/50
 title inscribed, signed and
 dated 1973
 375 x 221mm
 \$1500 – \$2500

107

Guy Ngan
Series Four
 woodblock print, 30/50
 title inscribed, signed and
 dated 1973
 610 x 272mm
 \$1500 – \$2500



108

Andrew McLeod
Hei – Matau

oil and collage on canvas,
 two panels
 signed; title inscribed
 327 x 345mm and 150 x
 140mm
 550 x 345mm: installation
 size

Provenance

Purchased by the current
 owner from Ivan Anthony
 Gallery, Auckland.

\$4000 – \$6000



109

Andrew McLeod
Amulet

oil and collage on canvas,
 two panels
 title inscribed; signed verso
 310 x 260mm and 150 x
 155mm
 550 x 260mm: installation
 size

Provenance

Purchased by the current
 owner from Ivan Anthony
 Gallery, Auckland.

\$4000 – \$6000

*Hei - Matau
 Ngāwhiri 600 mōki
 Te Whānau o Ngāwhiri
 Auckland 1850 - 1850 (1750)
 it is a traditional Maori artefact
 made of stone but the sym-
 bolic meaning of the artefact
 is a reminder of the fact that
 Maori took with them the spirit
 of their island of origin when they
 sailed in the past like a bird
 with head to the north, tail to
 the south.*



10. AMULET (2)
 Stone, 63 mm long
 Southland
 Ngāi Tahu (Māori)
 Te Tapanui pūwhiri (200-1500
 Formerly A Hamilton Collection
 National Museum of NZ (NGM.654)

The patterns on this piece are very reminiscent
 of decoration found on artefacts from the
 Pacific Islands. The use of notching appears
 early in New Zealand; the concentric circles
 and spiral forms relate to it another piece
 found in the south island. The function of
 this artefact is unknown, but its form sug-
 gests a neck pendant. text by David R.
 Simmons

Photograph by Athol McCredie

110

Rata Lovell-Smith
Untitled – Coastal View
 oil on canvasboard
 signed
 346 x 379mm
 \$1000 – \$2000



111

Rita Angus
Untitled
 watercolour
 signed and dated '51
 272 x 219mm
 \$5000 – \$8000



112

Pat Hanly
A Willing Child Observing the Innocent
 oil on collaged board
 title inscribed, signed and
 dated '91 verso
 670 x 530mm
 \$8000 – \$12 000



113

Evelyn Dunstan
Crown of Thorns

lost wax kiln glass (45%
crystal); cold-worked,
sandblasted and acid-etched
(2010)
255 x 200 x 55mm

Provenance

Private collection, Auckland.

\$4000 – \$6000



114

Peter Robinson
Untitled

felt (circa 2012)
720 x 40 x 40mm

\$1000 – \$2000



115

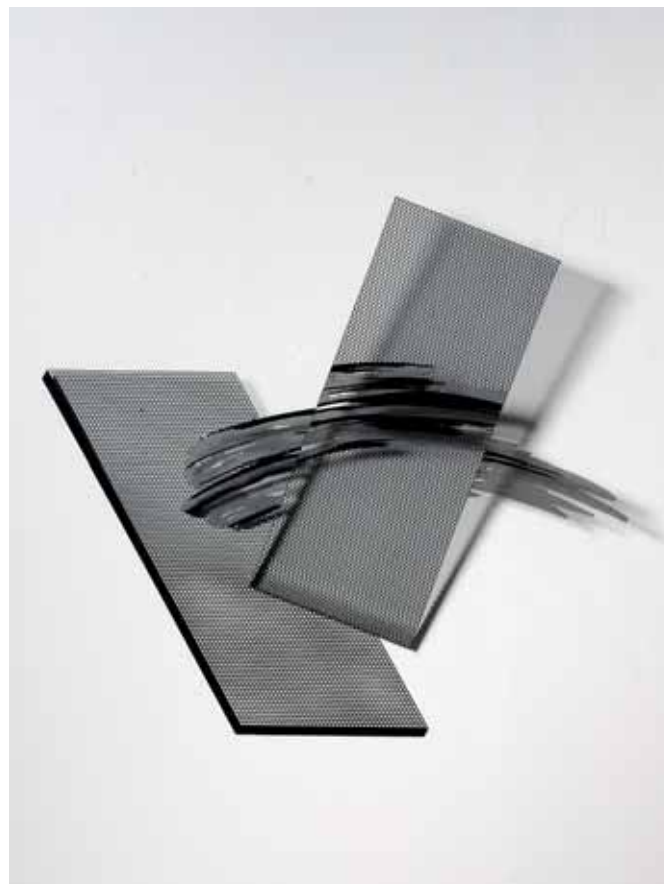
Neil Dawson
Switch

acrylic on wire mesh (1985)
1030 x 1120 x 50mm

Provenance

Private collection, Auckland.
Purchased from Webb's,
Auckland, 30 March 2004,
Lt No. 22.

\$9000 – \$14 000

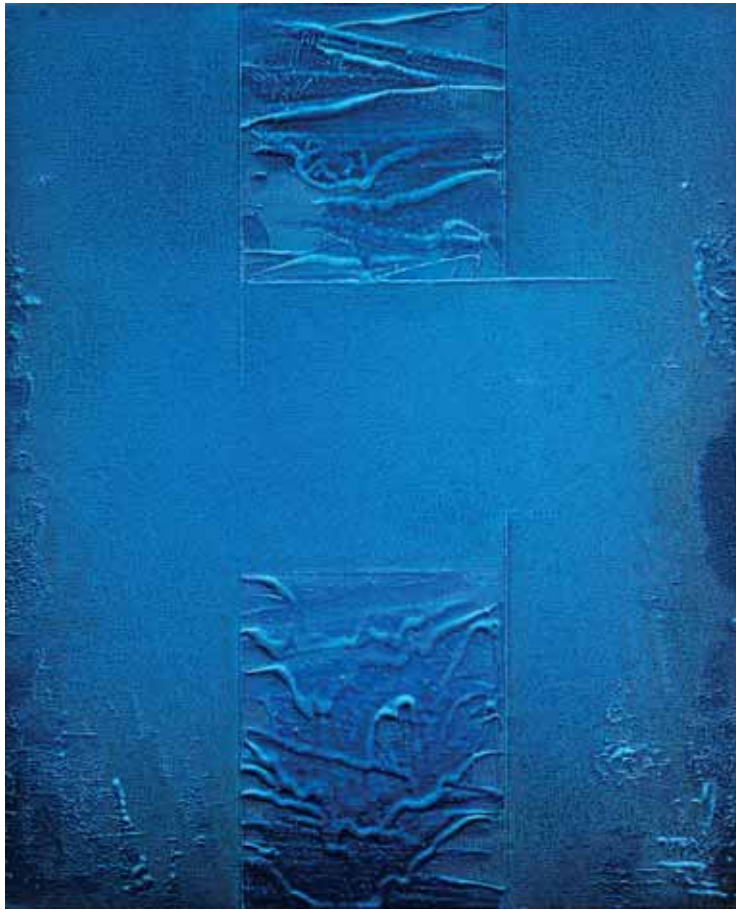


116

Mervyn Williams
Blues

acrylic on canvas
title inscribed, signed and
dated 1993 verso
800 x 650mm

\$5500 – \$8500



117

Mervyn Williams
Prometheus

acrylic on canvas
title inscribed, signed and
dated 1993 verso
800 x 650mm

\$5500 – \$8500



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 and supplementary information such as email addresses that you may wish to supply to Art+Object.

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

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

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

5. Buyers premium: The purchaser by bidding acknowledges their acceptance of a buyers premium of 18% + 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. We accept payment via Eftpos, cash (under \$5000.00) and direct credit. Visa and MasterCard credit cards are accepted, however a surcharge of 2.5% will be added. Payments over \$10,000.00 must be made by direct credit to our bank account. Our bank details for deposits are 12-3107-0062934-00. Please use your buyer number as transaction reference. Please refer to point 7 of the Conditions of Sale in the catalogue for a detailed description of payment terms.

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

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

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

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

IMPORTANT ADVICE FOR BUYERS

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

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

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

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

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

ABSENTEE & PHONE BID FORM

Auction No. 166
 Important Paintings and Contemporary Art
 7 December 2021 at 6.00pm

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 (18%) 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: _____

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 68345 Wellesley Street, Auckland 1141, New Zealand

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07.12.21