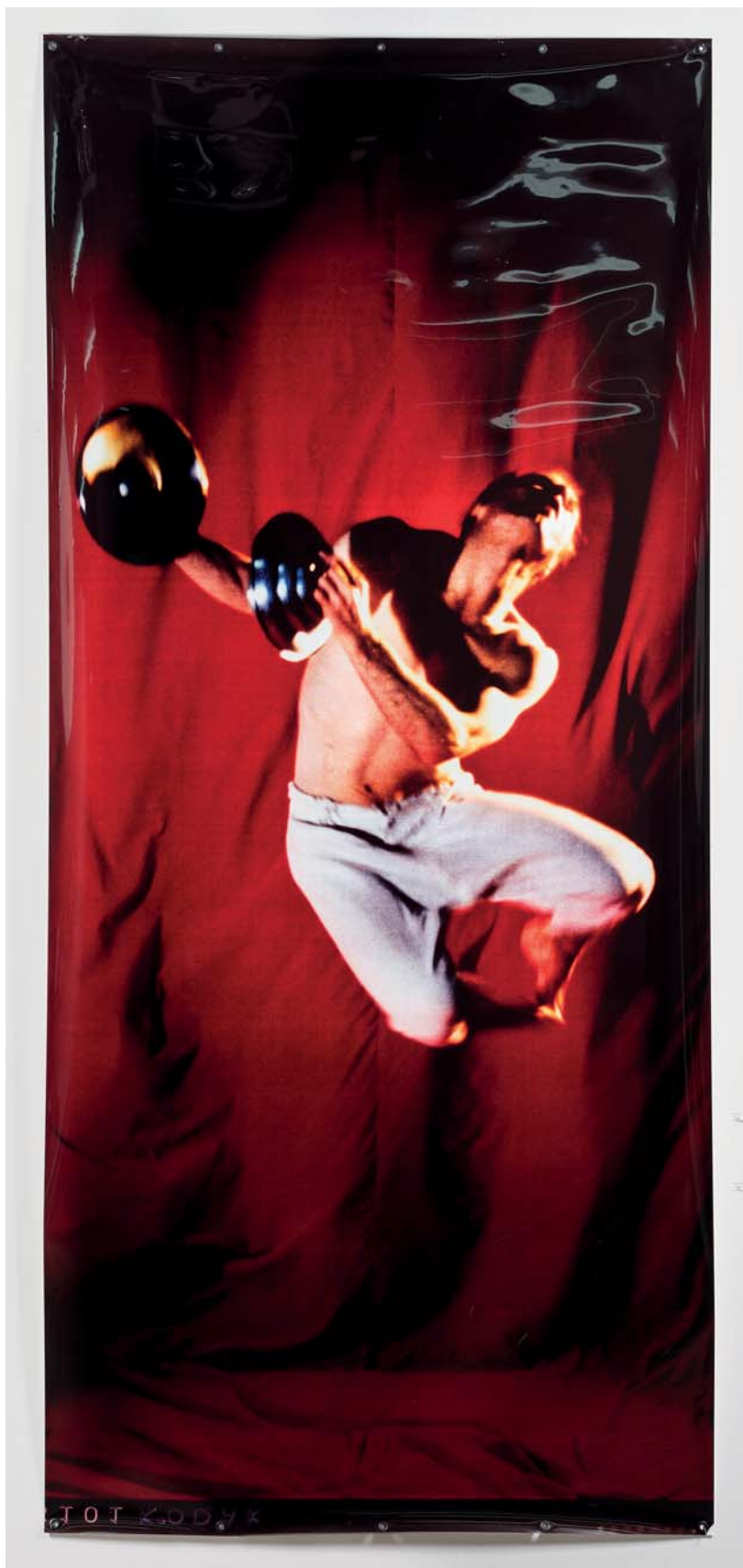


IMPORTANT PAINTINGS & CONTEMPORARY ART



07.04.22

IMPORTANT PAINTINGS & CONTEMPORARY ART



Christine Webster
Circus of Angels – Douglas Wright (1997)
lot 17

ART+OBJECT



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NEW ZEALAND PAVILION
NZATVENICE.COM



La Biennale di Venezia

59. Esposizione
Internazionale
d'Arte

Partecipazioni Nazionali

Paradise Camp

by YUKI KIHARA

CURATED BY

NATALIE KING

FOR THE NEW ZEALAND PAVILION AT THE 59TH INTERNATIONAL
ART EXHIBITION - LA BIENNALE DI VENEZIA

OPENS 23 APRIL 2022

@NZATVENICE

NZATVENICEBIENNALE

Two Fa'afafine (After Gauguin) (detail), 2020, Courtesy of Yuki Kihara and Milford Galleries, Aotearoa New Zealand

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NEW ZEALAND TOI AOTEAROA
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EXHIBITING QUALITY LANDSCAPES

NEW ZEALAND'S FINEST LUXURY PROPERTIES



524 SPEARGRASS FLAT ROAD ARROWTOWN

This stunning new architecturally designed home in a sun-drenched and private location close to all the amenity Arrowtown has to offer. The 4,000m² section has the home and guest apartment nestled into the land achieving a stunning north facing living wing that opens to a large covered outdoor space with a fireplace and rain sensing louvre system.

The designer kitchen and lounge are separated by a gas fire wrapped in Timaru Bluestone creating intimate spaces beneath North American Hemlock ceilings that capture the stunning views of the surrounding mountain ranges. Imported Belgium bricks compliment Otago colours of this warm home beautifully.

luxuryrealestate.co.nz/Q69

4 3 2



611 PENINSULA ROAD QUEENSTOWN

A once in a lifetime opportunity to secure your dream property along Queenstown's most coveted stretch of lakefront land. This extra-large section of 1,530m² on the tightly held Kelvin Peninsula is drenched in all day sun and enjoys exceptional views. Established trees offer privacy from the lakefront walking track, which takes you to the nearby golf club, playgrounds and beaches. Current zoning allows a dwelling for every 450m² land (excluding access ways).

It boasts a private mooring for your boat, or take an easy two minute walk to the Bayview Jetty, from which you can take the water taxi across to town to enjoy all that Queenstown has to offer. This exceptional site has been held in the same family for 40 years, and is truly a one-off opportunity to own one of Queenstown's best.

luxuryrealestate.co.nz/Q63

5 2 2



9A TE KAPUA STREET OAKURA

This exceptional beachfront property faces slightly north of east, with a beautiful outlook across the sandy beach and out to the bay. This property is the quintessential contemporary beach house coveted by many families for the perfect beach escape. The home is positioned along a quiet street and is one of a small number of tightly held high-quality beachfront homes which rarely come onto the market.

The home designed to be cool and breezy on summer evenings and warm and cozy in the cooler months sits on a concrete foundation incorporating a heavily engineered structural basement which houses two large concrete water tanks, and the filtration system. Internally the feel is all about natural timber and organic materials, with seamless flow between the living areas, the decks and the lawn. The beach below is a few steps down from the garden.

luxuryrealestate.co.nz/NT185

3 2 1

SOUTH ISLAND

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

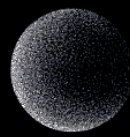
NORTH ISLAND

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

luxuryrealestate.co.nz

LUXURY REAL ESTATE
NEW ZEALAND

Luxury Real Estate Limited (Licensed REA 2008)



ELEVATION CAPITAL
GLOBAL SHARES FUND



Detailed above: The Elevation Capital Global Shares Fund portfolio as at 18 March 2022.
Elevation Capital Management Limited (FSP# 9601) is the issuer under this offer.
A Product Disclosure Statement (PDS) is available at: www.globalsharesfund.com

Past performance is not indicative of future results.

Independent Thinking - Disciplined Investing



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: The Sarjeant Gallery Te Whare o Rehua Whanganui, 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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Director Art

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The Collection of Adrian Burr and Peter Tatham



13th & 15th
November 2021

Sale Total
\$15 087 000

The highest ever art auction
total in New Zealand history.

Thirty individual new artist
record prices set.

Lot 43.
Michael Parekōwhai
A peak in Darien

Estimate
\$900 000 – \$1 400 000

Realised
\$2 051 900

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

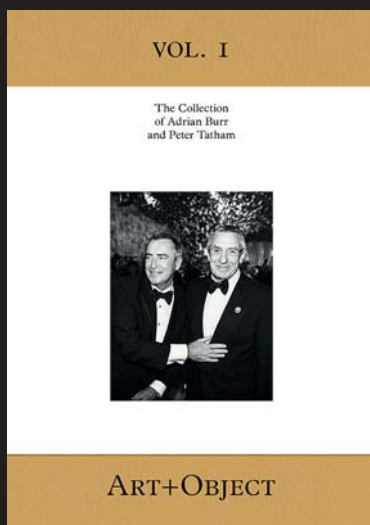
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work of art sold at auction
in New Zealand.

ART+OBJECT



Since opening its doors fifteen years ago Art+Object has consistently been the auction house of choice for the country's leading art collectors.

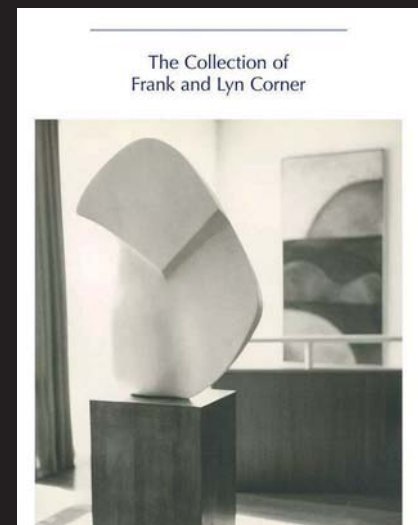
For an extensive auction archive please visit artandobject.co.nz



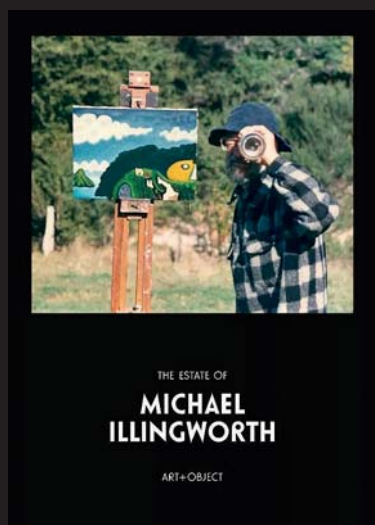
The Adrian Burr and Peter Tatham Collection
2021



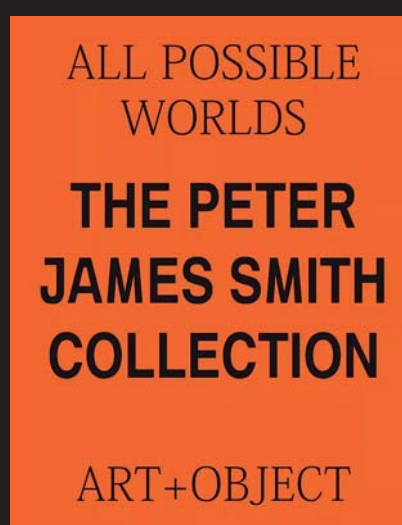
Beyond the Lens: The Gerard and Marti Friedlander Collection
2019



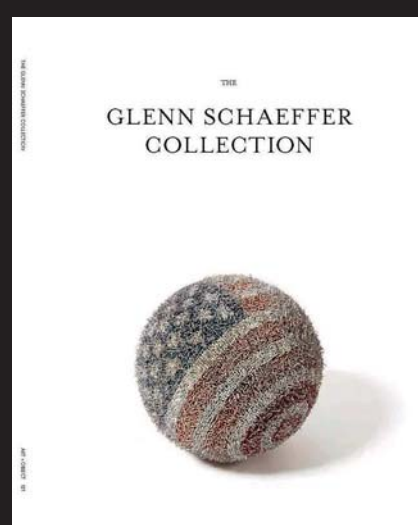
The Collection of Frank and Lyn Corner
2018



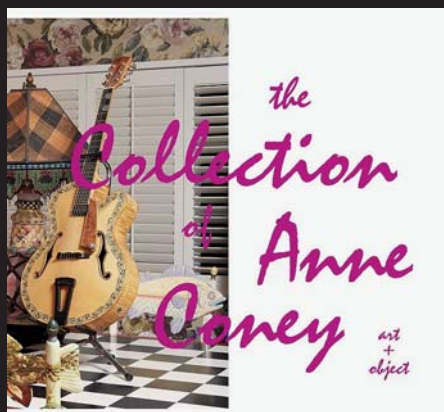
The Estate of Michael Illingworth
2017



All Possible Worlds – The Peter James Smith Collection
2018



The Glenn Schaeffer Collection
2017



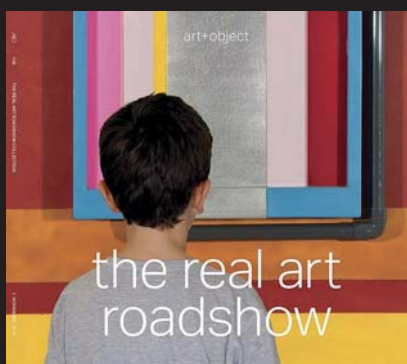
The Collection of Anne Coney
2017



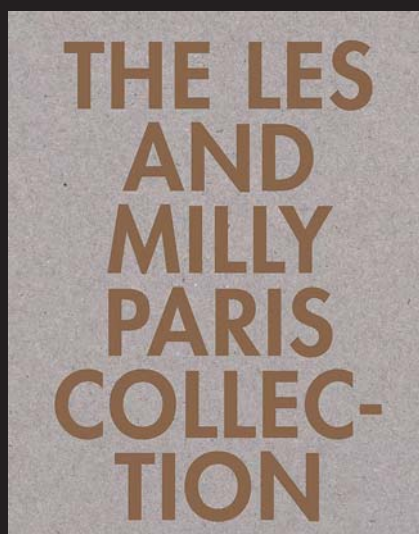
The Ron Sang Collection
2015



Selected Photographs from
the Estate of Brian Brake
2010



The Real Art Roadshow
2016



The Les and Milly Paris Collection
2012



The Bev and Murray
Gow Collection
2007



The Collection of Dame Judith
te Tomairangi o te Aroha Binney
and Sebastian Black
2015



The Michael Seresin Collection of
International Black and White Photography
2011



The Tim and Shearer Francis Collection:
a life, and love, in New Zealand art
2016

AUCTION HIGHLIGHTS

MAY 2022

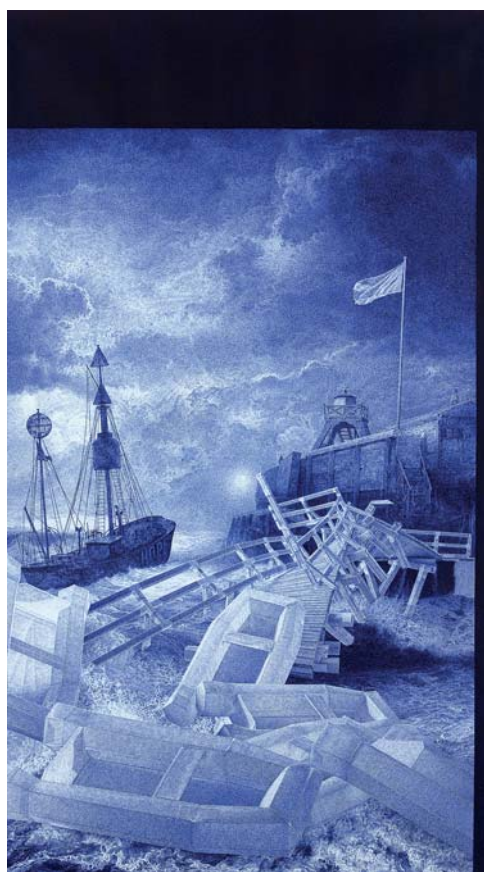
NEW COLLECTORS ART APPLIED ARTS MODERN DESIGN



159



94



86



30



239

30

Jeffrey Harris
Untitled
oil on canvas (1991)
1975 x 1529mm
Provenance:
From the collection
of Simon Robinson.
\$10 000 – \$15 000
Realised \$26 540

86

Stephen Ellis
Hope Shoals
ballpoint pen and
correction fluid on paper
(2017)
1135 x 630mm
Provenance:
From the collection
of Kylie Sanderson.
\$9000 – \$12 000
Realised \$25 347

94

Don Binney
Swoop of the Kotare
silkscreen print, a/p
670 x 480mm
\$10 000 – \$15 000
Realised \$21 726



418



429



254

110

Phil Shaw (British 1950–)
The Big Fiction
pigment print on archival
paper, 8/60
1105 x 2200mm
\$6000 – \$9000
Realised \$27 761

159

Peter Peryer
Meccano Bus
gelatin silver print (1994)
350 x 530mm
\$3000 – \$5000
Realised \$9656

239

Crown Lynn Potteries
Ribbed Vase of Spherical
Form
H: 190mm
\$500 – \$800
Realised \$4345

254

Len Castle
Inverted Volcano
175 x 850 x 170mm
\$7000 – \$10 000
Realised \$13 277

418

Franco Mello and Guido
Drocco for Guffram, Italy
Vintage Cactus Coat
Stand
H: 1700mm
\$3000 – \$5000
Realised \$8147



429

A pair of mid-century
Italian lacquered
bamboo and leather
chairs
\$1500 – \$2500
Realised \$5190

471

Børge Mogensen
A pair of 'China' low
bookcases in oak and
teak
\$2000 – \$4000
Realised \$5552



94

110

NEW COLLECTORS

ART INCLUDING THE TATARAMOA COLLECTION

The Tataramoa Collection comprises of around fifty prints and paintings by New Zealand artists including: Louise Henderson, Peter Siddell, Philip Trusttum, Shay Docking, Denis Knight Turner, Don Binney, Stanley Palmer, Quentin McFarlane, Vida Steinert and many more.



Consignments
now invited

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

Louise Henderson
Glass Forms
oil on glass, 1950
450 x 330mm
\$10 000 – \$16 000

23.06.22

OPENS THURS 28 APRIL

CLOSES TUES 25 MAY

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So we can give back to New Zealand's artists, we have gathered some of this country's greatest hospitality experts, creative businesses and like-minded people to create an auction of epic proportions. If there was ever time to support creatives in Aotearoa, it's now.

Download the Art+Object app from 28 April, so you can view the catalogue and register to bid on the auction.

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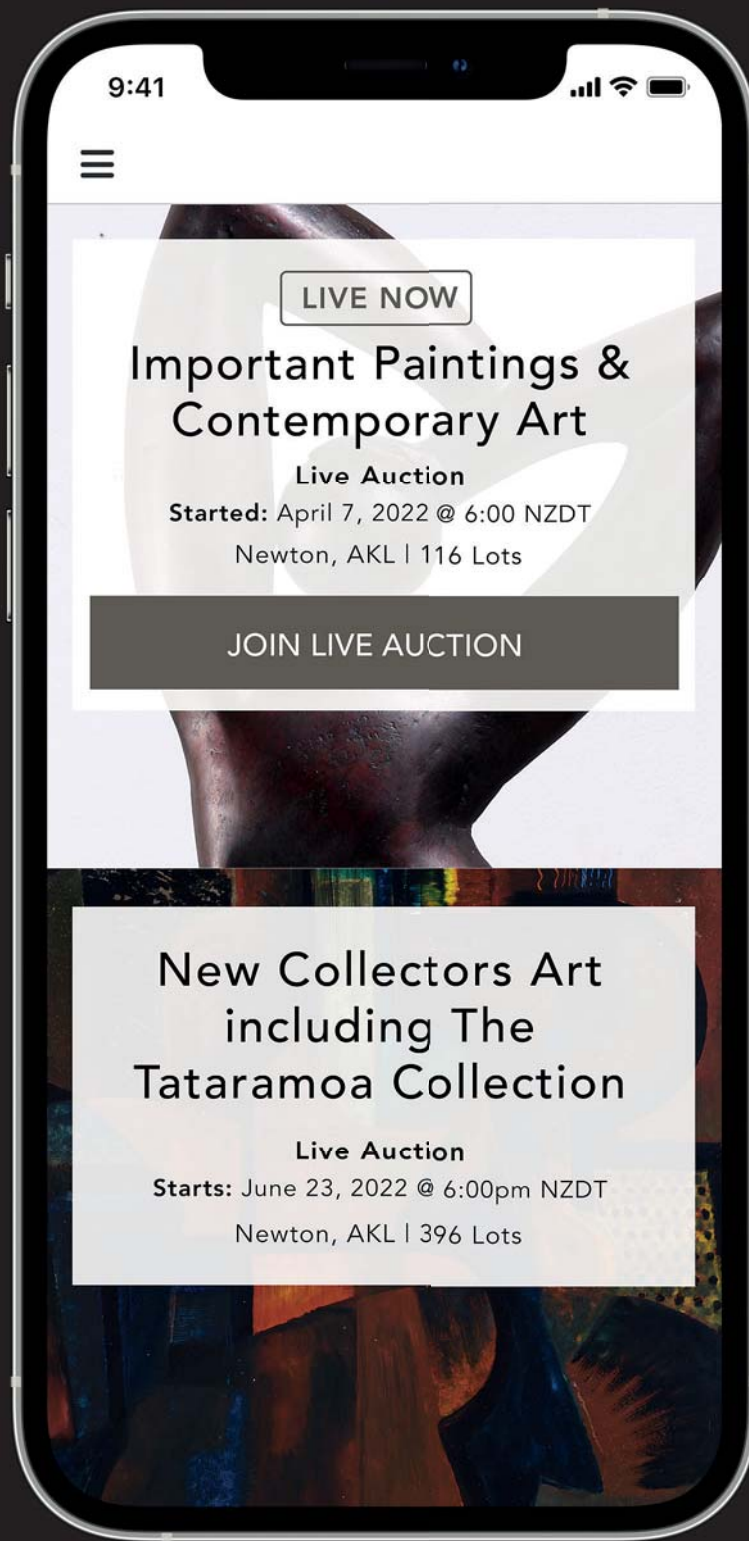
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**IMPORTANT
PAINTINGS &
CONTEMPORARY
ART**

With the launch of Art+Object's first auction of Important Paintings and Contemporary Art for 2022, there is a sense that we may be sliding into to our new normal. Overseas travel is once again a possibility, and with our friends and family able to travel to New Zealand again, maybe there is life at the end of this pandemic tunnel.

New Zealand art will return to the international stage later this month with the opening of *Paradise Camp* by Yuki Kihara at the Venice Biennale. Following a full year of delays, the 59th International Art Exhibition will finally hold its vernissage from 20 April and while there won't be as many New Zealanders invading Venice this year, a strong band of supporters have helped to ensure that the exhibition has proceeded. *Paradise Camp* explores topics including climate change, queer rights, small island ecologies, Gauguin's gaze and decolonization through the medium of photography, video, archives and others to present an important exhibition that will surely attract attention when it opens in the Arsenale. Working closely with the Fa'afafine community on Upolu Island in Samoa, Kihara and her curator Natalie King have produced a new body of work that is extremely prescient not only in the Pacific, but internationally.

Over the past two years there have been numerous discussions about the role of art in a pandemic. Cecilia Alemani is the first Italian woman to be appointed curator of the Biennale and will present an exhibition entitled *The Milk of Dreams*, organised largely on-line and without her having been able to visit many of the artists, or see the work in advance. Alemani says, "During these endless months in front of the screen, I have pondered the question of what role the International Art Exhibition should play at this historical juncture, and the simplest, most sincere answer I could find is that the Biennale sums up all the things we have so sorely missed in the last two years: the freedom to meet people from all over the world, the possibility of travel, the joy of spending time together, the practice of difference, translation, incomprehension, and communion." We wish Yuki Kihara and her team buona fortuna for the exhibition and will be watching enviously from home.

Within this catalogue we are thrilled to present some fine examples of contemporary New Zealand art. Including two important works by the late Bill Culbert, recently exhibited as part of *Slow Wonder* at Auckland Art Gallery, along with significant paintings, photography and sculpture by Peter Peryer, Bill Hammond, Séraphine Pick, Ralph Hotere, Paul Dibble, Christine Webster and others.

NFTs or Non-Fungible Tokens are perhaps one of the most talked about aspects of the art market in recent times, presenting a whole new digital world for artists and collectors. We are pleased to be partnering with our friends at Glorious, NZ's own creative NFT studio and marketplace, to offer the first edition of their third significant release, Gordon Walter's *Maho*.

We look forward to seeing you safely in the rooms during the viewing and the auction will be held live, with bidding available in person and via our unique Art+Object app.

Warm wishes

Leigh Melville

Art+Object

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Newton
Auckland

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Fax +64 9 354 4645

info@artandobject.co.nz

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AUCTION

Important Paintings & Contemporary Art
Thursday 7 April at 6.00pm
3 Abbey Street, Newton, Auckland

VIEWING

Friday 1 April	9am – 5pm
Saturday 2 April	11am – 4pm
Sunday 3 April	11am – 4pm
Monday 4 April	9am – 5pm
Tuesday 5 April	9am – 5pm
Wednesday 6 April	9am – 5pm
Thursday 7 April	9am – 2pm

1

Bill Culbert

Bulb Box, Shadow I

light bulb in perspex box, 2/10
title inscribed, signed and dated
'London 1971' verso
320 x 320 x 230mm

Exhibited

'Bill Culbert – Slow Wonder',
Auckland Art Gallery Toi o Tāmaki,
July 2021 – January 2022.

\$7000 – \$12 000



2

Bill Culbert

Five Cubes to Black: Daylight to Nighlight

five perspex boxes on wooden base
with electric fittings, 1976
title inscribed, signed and dated
and inscribed *base remade in kauri*,
Governors Bay, 1978 to underside
230 x 215 x 1030mm

Exhibited

'Bill Culbert – Slow Wonder',
Auckland Art Gallery Toi o Tāmaki,
July 2021 – January 2022.

\$7000 – \$12 000



3

Ricky Swallow

Apple 2000

pigmented resin, edition of 12
95 x 75 x 75mm

Provenance

Private collection, Wellington.

Exhibited

'Ricky Swallow: Unplugged', Darren Knight Gallery, Sydney, 24 October – 18 November 2000, Cat. No. 3.

'Above Ground Sculpture', Hamish McKay Gallery, Wellington, 9 – 13 March 2001

'Utopia', Kiasma Museum of Contemporary Art, Helsinki; Kunsthalle zu Kiel, Kiel, Germany & Sculpturens Hus, Stockholm, Sweden, 2000 (another example)

'Above Ground Sculpture', Visiting Artists Project, Dunedin Public Art Gallery, Dunedin, New Zealand, 16 December – 4 March 2001 (another example)

Literature

Above Ground Sculpture, Dunedin Public Art Gallery, Dunedin, New Zealand, 2001, p. 3 (illus. in exhibition catalogue)

Justin Paton, *Ricky Swallow, Field Recordings* (Craftsman House, Victoria, 2004), p. 44.

Utopia: Revolutions on Request, Vol. No. 6, Kunsthalle zu Kiel, Kiel, Germany, 2001, (illus., unpaginated)

\$11 000 – \$16 000



4

Michael Parekōwhai

Tiki

cast metal
signed 'Mike P' and dated 1990 – '05
verso
65 x 40 x 5mm

\$1500 – \$2500



5

Kushana Bush

Fan Stamp

gouache and pencil on paper
title inscribed, signed and
dated 2009 verso
705 x 500mm

Provenance

Acquired from Brett
McDowell Gallery, Dunedin.
Private collection, Australia.

\$4500 – \$7000



6

Kushana Bush

Half Shuffle

gouache and pencil on paper
title inscribed, signed and
dated 2009 verso
705 x 500mm

Provenance

Acquired from Brett
McDowell Gallery, Dunedin.
Private collection, Australia.

\$4500 – \$7000



7

Ralph Hotere

Each stone you shift

Branch you break

Leaf you stir

Bruises the earth mother

acrylic, watercolour and
graphite on paper

signed and dated '74

and inscribed text – *John*

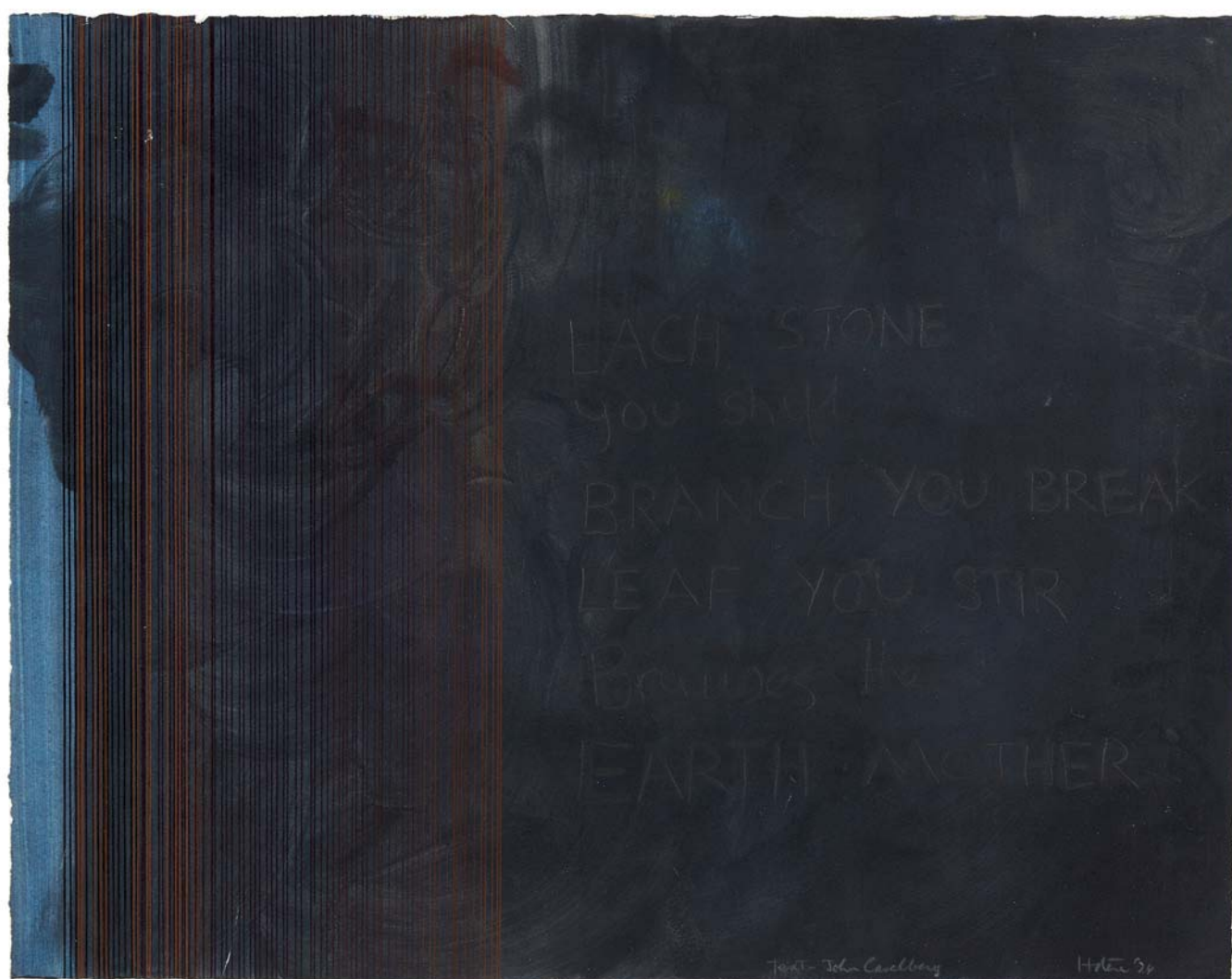
Caselberg

498 x 637mm

Provenance

Private collection,
Wellington.

\$20 000 – \$30 000



8

Laurence Aberhart
Albatross (Bird Skins Room No. 6),
Taranaki St., Wellington, 30 October 1995

gold and selenium toned gelatin
silver print
title inscribed, signed and dated
1995/2006 and inscribed No. 5
253 x 305mm

Provenance

Private collection,
North Island.

\$4000 – \$6000



9

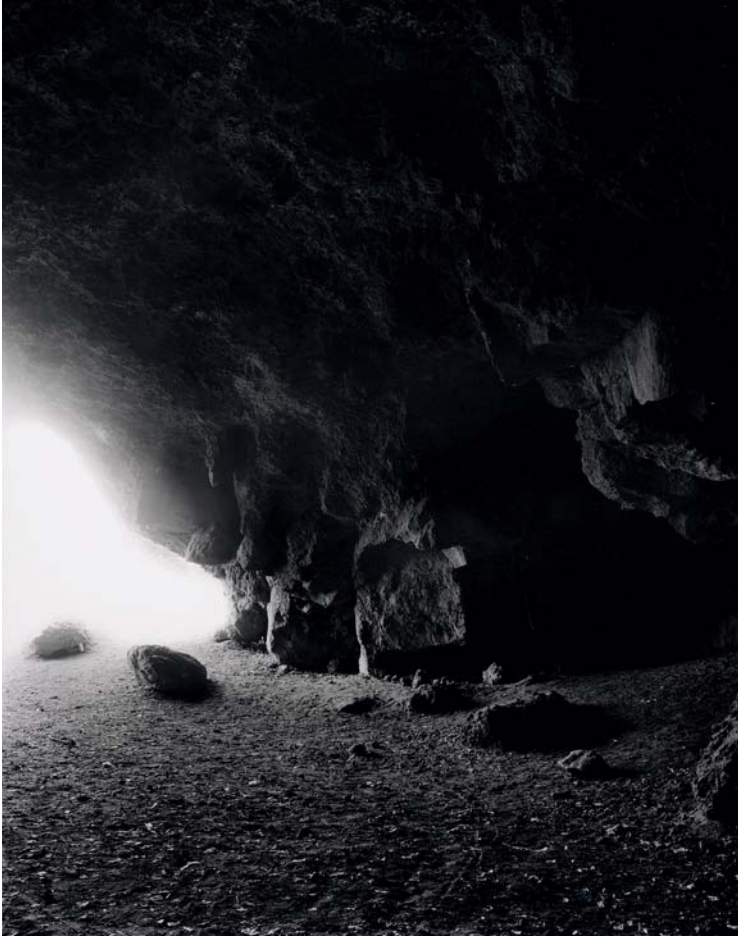
Mark Adams
Te Ana o Hineraki – Moa Bone Cave 1989

silver bromide fibred-based prints,
diptych
title inscribed, signed and dated
7/2018 on artist's original labels
affixed verso
580 x 460mm: each panel

Provenance

Acquired from Two Rooms, Auckland.
Private collection, Auckland.

\$8000 – \$14 000



10

Peter Peryer

Erika, Winter

gelatin silver print
title inscribed, signed and
dated 1979 verso; original
Les and Milly Paris label
affixed verso
410 x 280mm

Exhibited

'Anxious Images: Aspects
of Recent New Zealand Art',
Auckland City Art Gallery,
1984, Cat No. 54 (touring).
'Peter Peryer/Photographs',
Sarjeant Gallery, Whanganui,
1985, Cat No. 8 (touring).
'Peter Peryer: Second
Nature', City Gallery,
Wellington, 10 May – 7 July,
Cat No. 3 (touring).

Illustrated

Gregory Burke and Peter
Waiermair (eds), *Peter
Peryer: Second Nature*
(Wellington, 1995), p. 27.
Jim and Mary Barr, *Peter
Peryer/Photographs*
(Whanganui, 1985), pp. 7, 17.

Provenance

Collection of Les and Milly
Paris. Acquired from Hamish
McKay Gallery, Wellington.

\$10 000 – \$16 000



11

Peter Peryer

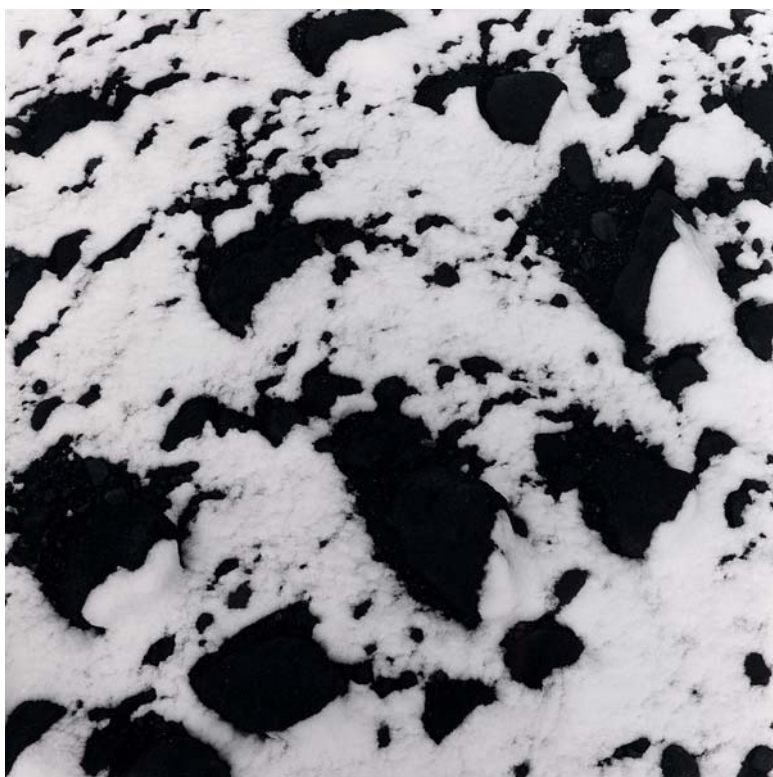
Ruapehu

gelatin silver print
title inscribed and dated
Christmas 1989 on artist's
original catalogue label
affixed verso; original Les
and Milly Paris label affixed
verso
355 x 335mm

Provenance

Collection of Les and Milly
Paris. Acquired from the
artist.

\$3000 – \$5000



12

Peter Peryer

Ruapehu

gelatin silver print
title inscribed, signed and
dated Christmas 1989 on
artist's original catalogue
label affixed verso; original
Les and Milly Paris label
affixed verso
347 x 347mm

Provenance

Collection of Les and Milly
Paris. Acquired from the
artist.

\$3000 – \$5000



13

Peter Peryer

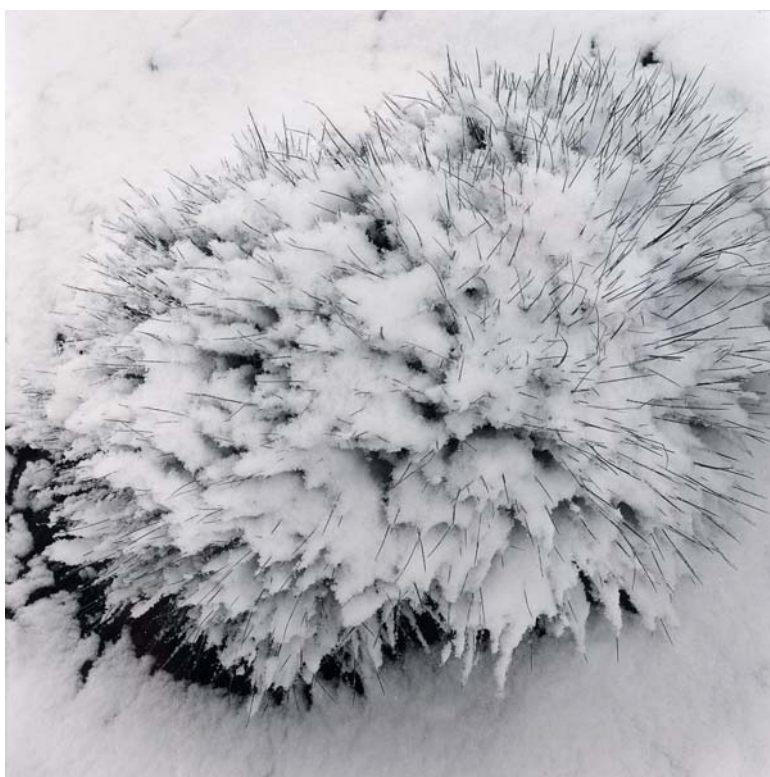
Ruapehu

gelatin silver print
title inscribed, signed and
dated Christmas Eve 1989
on artist's original catalogue
label affixed verso; original
Les and Milly Paris label
affixed verso
350 x 350mm

Provenance

Collection of Les and Milly
Paris. Acquired from the
artist.

\$3000 – \$5000



14

Peter Peryer

Ribbonwoods

gelatin silver print
title inscribed, signed and
dated 1985 on artist's
original catalogue label
affixed verso; original Les
and Milly Paris label affixed
verso
358 x 358mm

Provenance

Collection of Les and Milly
Paris. Acquired from the
artist.

\$3500 – \$5500



15

Stephen Bambury

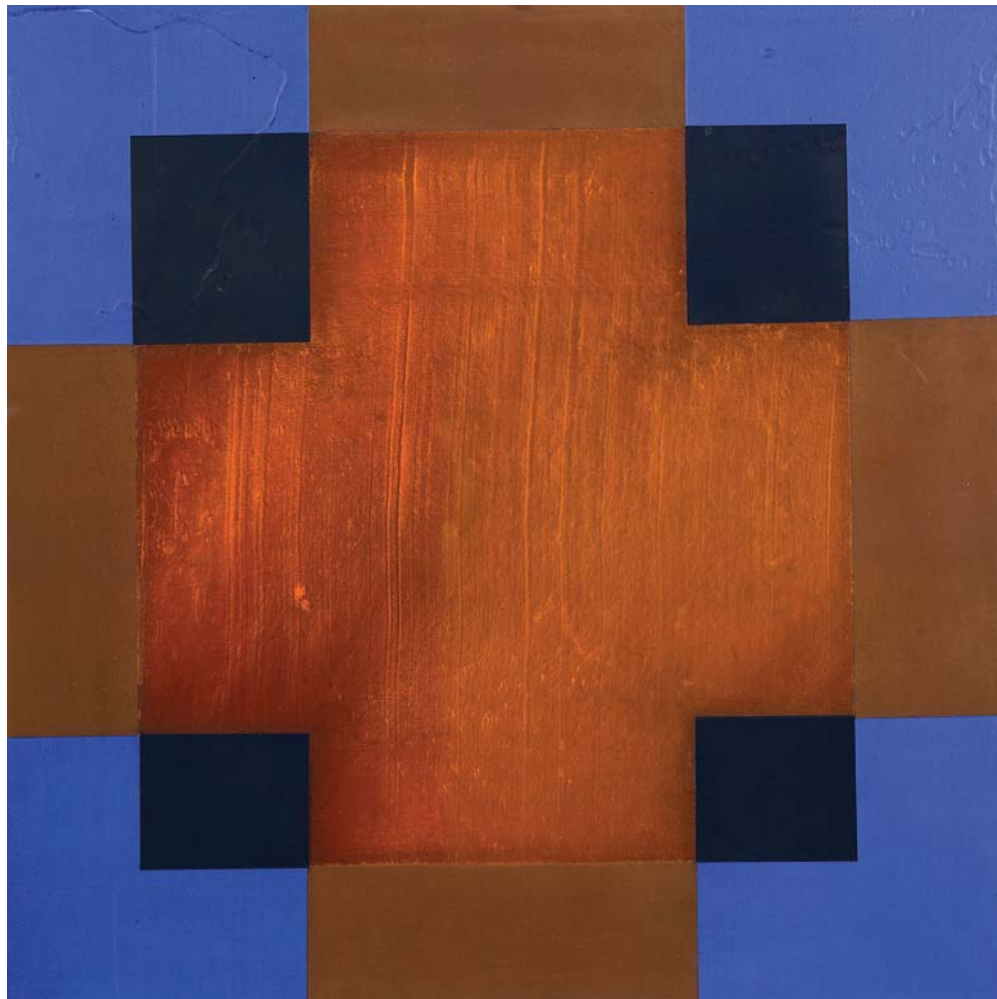
Untitled

iron filings and acrylic on
aluminium
signed and dated 2008
verso
795 x 795 x 85mm

Provenance

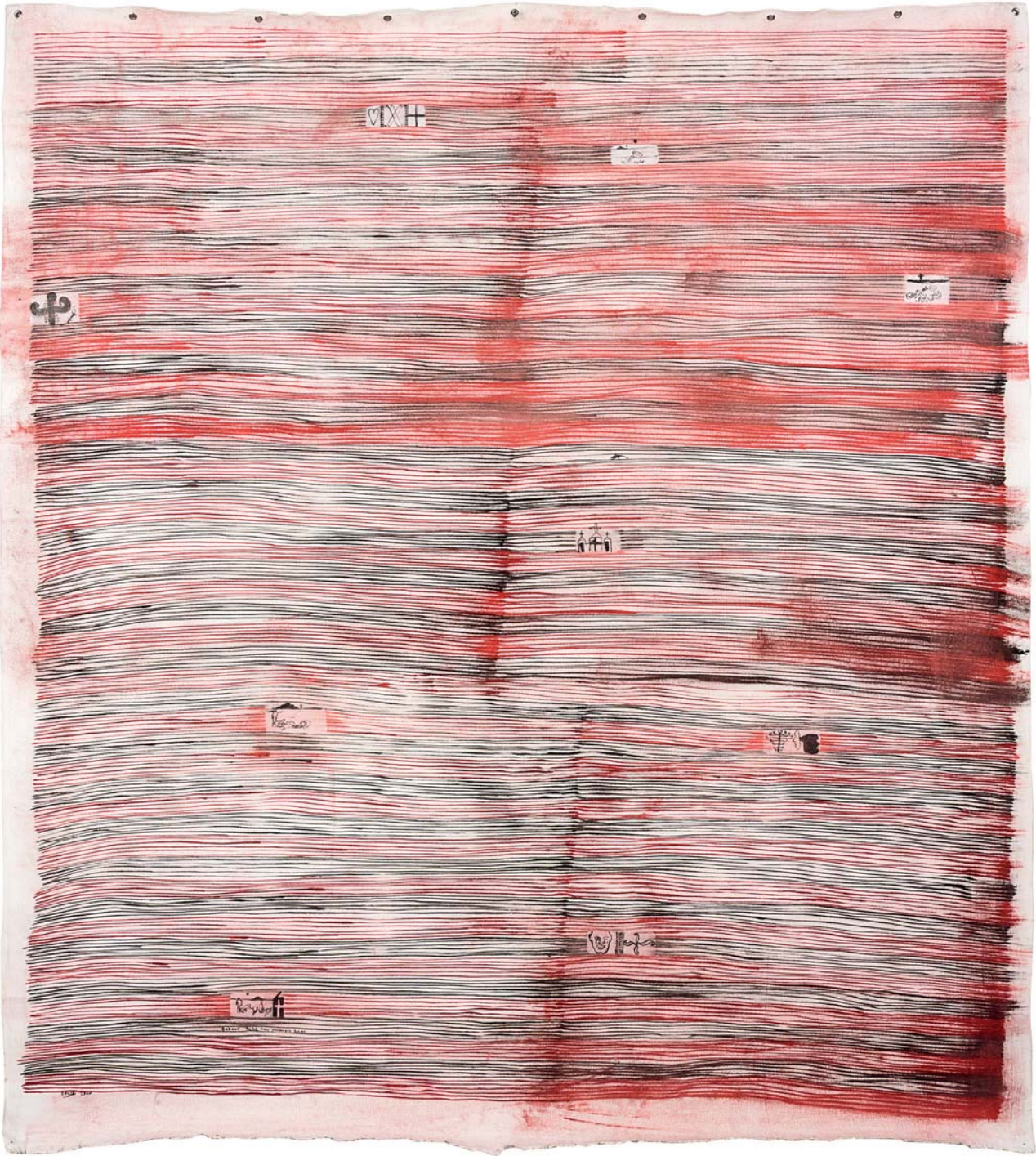
Private collection, Auckland.

\$23 000 – \$30 000



16

John Pule
Fakaue kehe tau monunia haau
acrylic on unstretched
canvas
title inscribed, signed and
dated 2000
1800 x 1630mm
\$25 000 – \$35 000



17

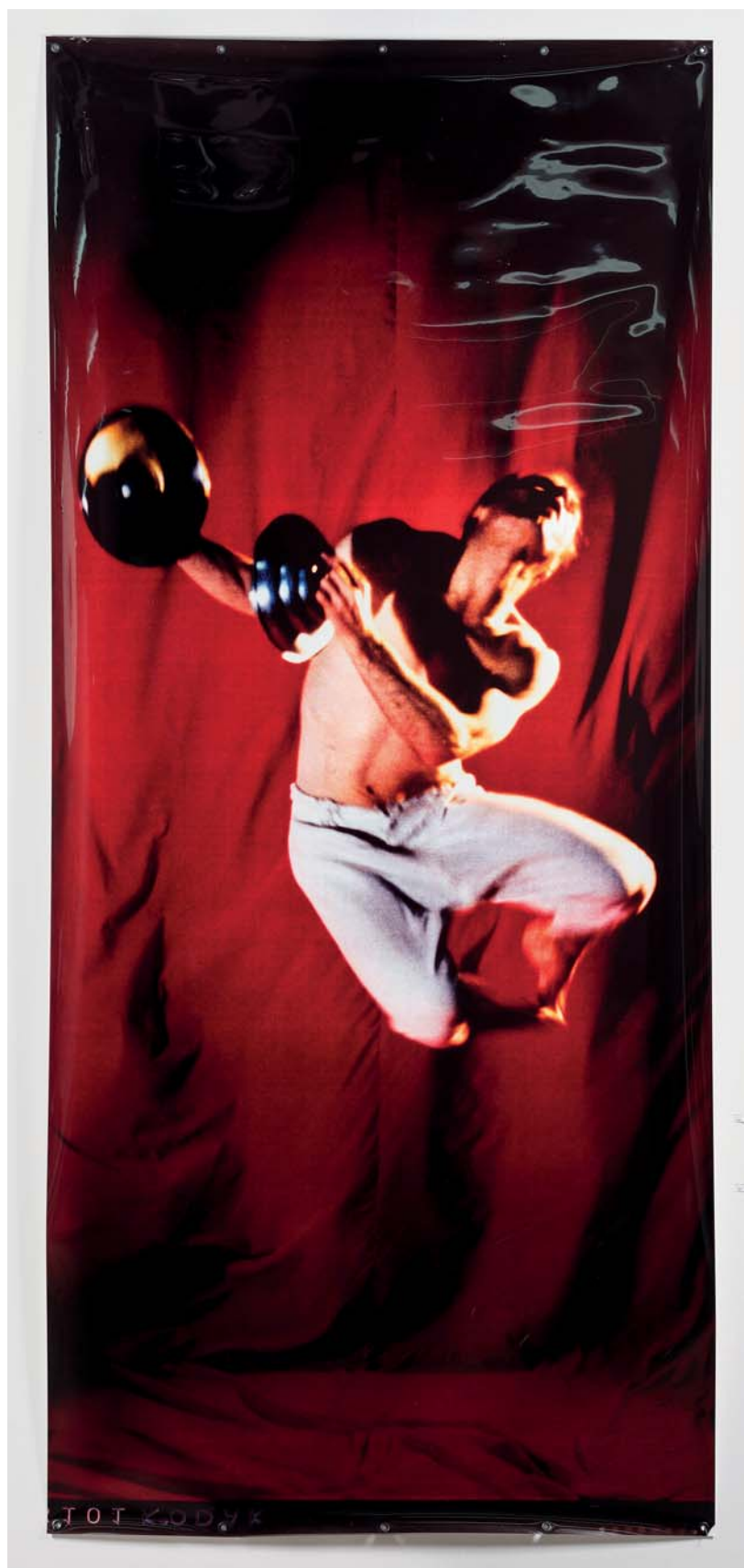
Christine Webster
*Circus of Angels – Douglas
Wright*

cibachrome photograph
title inscribed, signed and
dated 28.3.97 and inscribed
*To Douglas, My Darling,
thank you for your beautiful
Dithyramb! With love from
Christine verso*
2800 x 1270mm

Provenance

Acquired by the current
owner from Douglas Wright.
Private collection, Auckland.

\$4000 – \$7000



18

Michael Parekōwhai
*Messines from the Consolation of
Philosophy: Piko nei te matanga*

type C print, edition of 8
(2001)

Provenance

Private collection, Auckland.
1500 x 1200mm

\$25 000 – \$40 000



19

Toss Woollaston

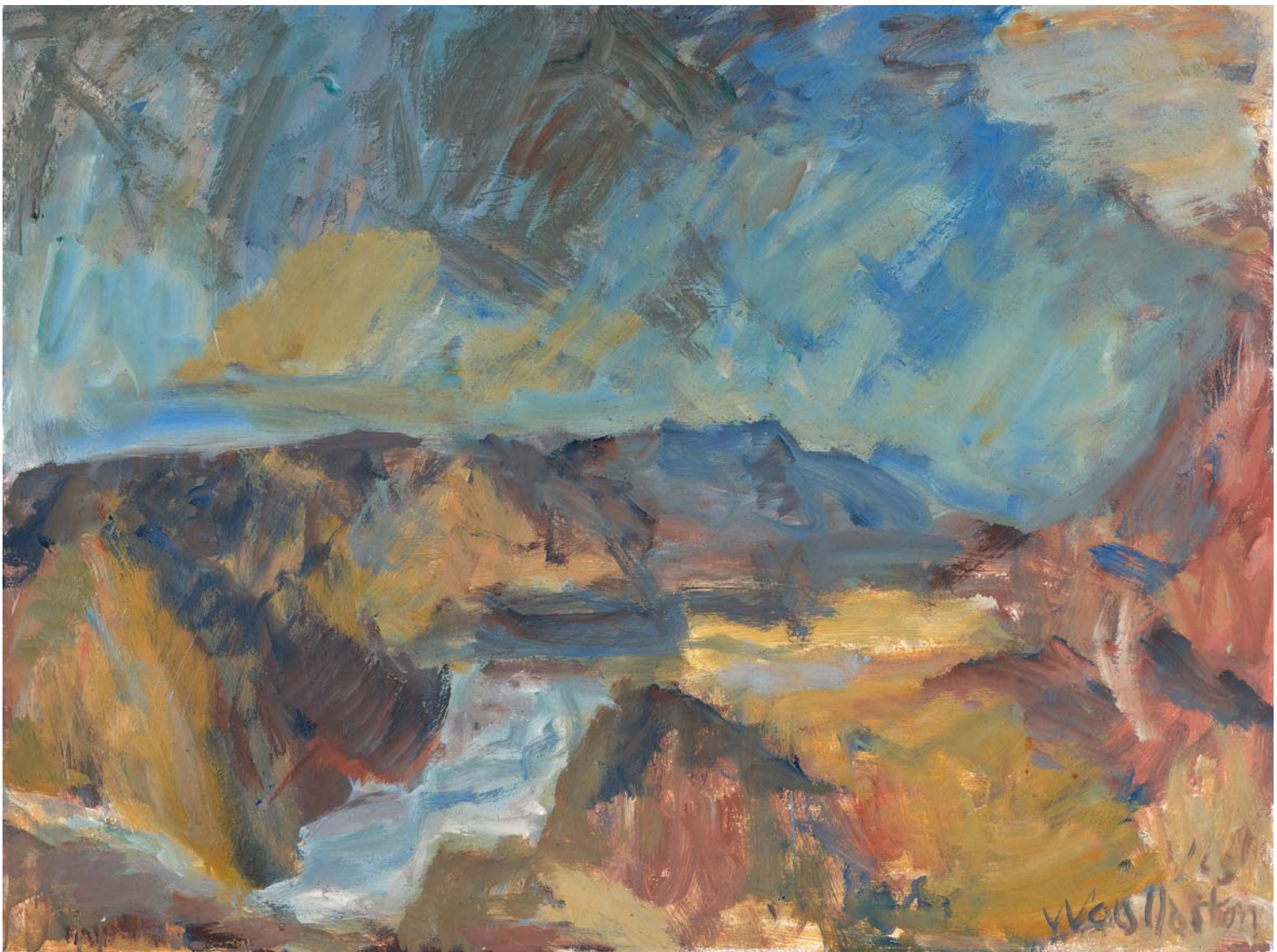
Taramakau

oil on board
signed and dated '65; title
inscribed verso
610 x 810mm

Provenance

Private collection, Auckland.

\$26 000 – \$35 000



20

Toss Woollaston

Portrait of the Artist en plein air

oil on board

signed

420 x 587mm

Provenance

Private collection, Auckland.

\$25 000 – \$35 000



21

Toss Woollaston
Lyttleton Harbour

oil on board
signed and dated '88
893 x 1206mm

Provenance

Private collection, Auckland.

\$50 000 – \$75 000





22

Louise Henderson

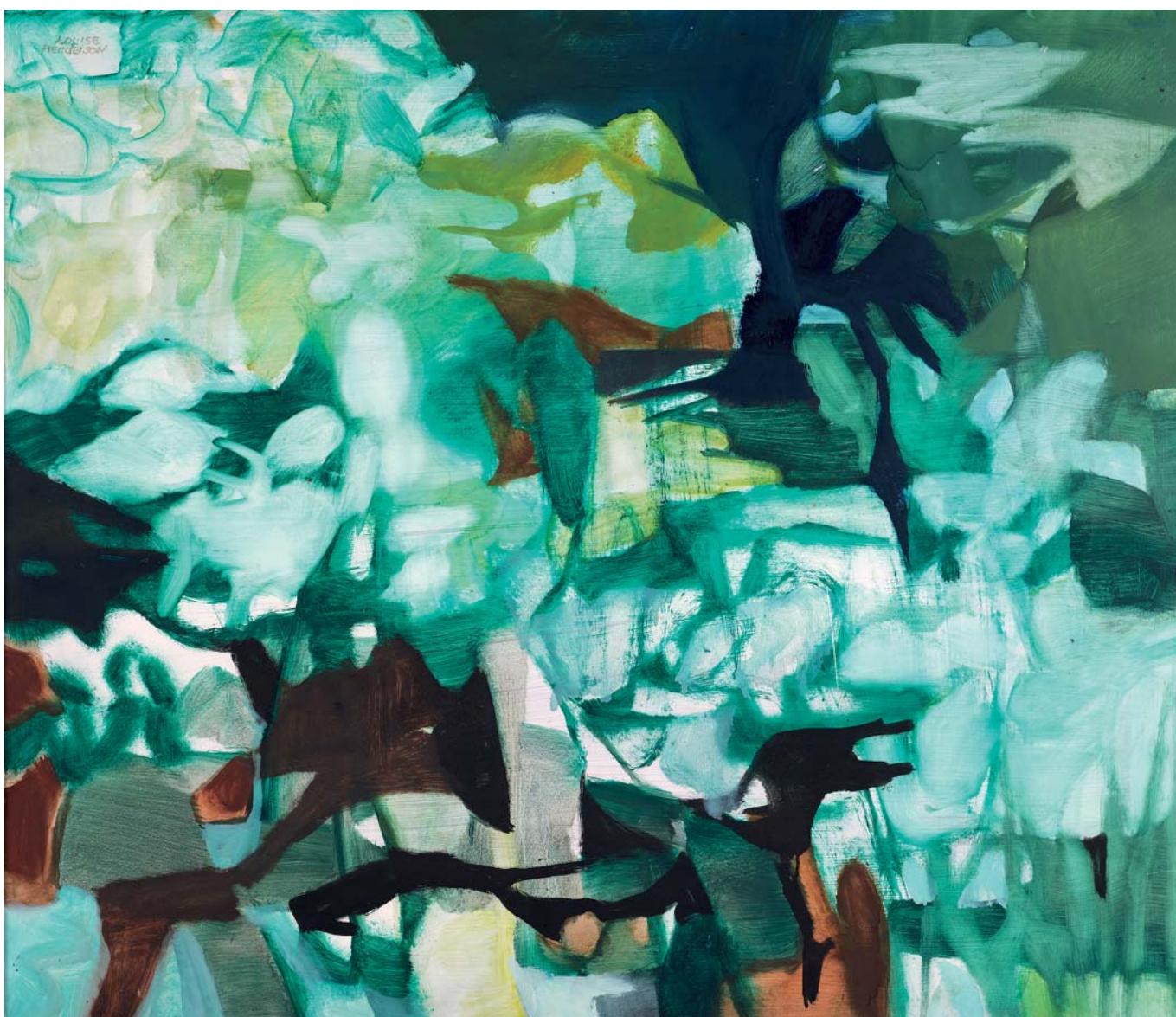
Untitled

oil on board
signed; signed verso
670 x 780mm

Provenance

Private collection, Auckland.

\$8000 – \$12 000



23

Karl Maughan
Valley Road

oil on canvas
title inscribed, signed and
dated 2/4/2007; original
Milford Galleries, Dunedin
label affixed verso
1065 x 1065mm

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



24

Fiona Pardington
Barbara's Kahurangi

pigment inks on hahnemuhle
photo rag paper, 7/10
(diptych)
title inscribed, signed and
dated 2012 on Nadene Milne
Gallery, Arrowtown Gallery
labels affixed verso
775 x 2240mm: overall

Provenance

Acquired from Nadene Milne
Gallery, Arrowtown. Private
collection, Auckland.

\$50 000 – \$75 000





25

Fiona Pardington
Portrait of a Female Kiwi/Apteryx Haasti
type C print, edition of 10
1190 x 1590mm

Provenance
Private collection, Central Otago.
Purchased from Dunbar Sloane,
Wellington, 9 September 2020,
Lot No. 22.
Private collection, Wellington.
Purchased from Nadene Milne
Gallery, Arrowtown.

\$45 000 – \$65 000





ANDY WARHOL

26

Andy Warhol (America, 1928–1987)

Mao

colour screenprint on Beckett
High White paper published by
Leo Castelli Gallery and printed by
Styria Studios, New York (1972)
signed and inscribed 11/250 verso
915 x 915mm

Provenance

Private collection, Auckland.
Purchased from Gow Langsford
Gallery, Auckland, 25 September
1999.

Reference

Feldman and Schellman II, 1990.

\$60 000 – \$80 000

*“I have been reading so much about China.
They’re so nutty. They don’t believe in creativity.
The only picture they ever have is of Mao Zedong.
It’s great. It looks like a silkscreen.”*

— Andy Warhol

Andy Warhol’s iconic depiction of Chairman Mao Zedong was brought about by President Richard Nixon’s high-profile visit to China in 1972, a trip which ended years of diplomatic isolation between the two nations and which featured heavily in the world media and especially on American television. Warhol was encouraged to depict the famous leader by his long-term dealer and supporter Bruno Bischofberger. The historic meeting between Mao and Nixon captured the imagination of Warhol, who, between 1972 and 1973, created 199 silkscreen paintings of Mao in five scales and a series of ten screenprints, of which this striking 1972 example is one. The prints employ a broad spectrum of vivid colours that are synonymous with the printmaking technique and aesthetic of Warhol’s most renowned work.

At the time, Mao had already risen to become the most famous man in the world. His images were available everywhere in China and because of their close resemblance to a silkscreen, Warhol was immediately fascinated by the idea of reproducing them. Screen-printing was the medium which defined Warhol’s style and his career; he rarely used any other medium in his work and in it he located a means of production that best suited his ambition to mirror icons and products of mass culture. Whilst Warhol’s initial works mainly focused on the

unrelenting consumerism of post-war American society, Mao’s portraits can be said to be Warhol’s first overtly political works. Warhol created the ten portraits that constitute the Mao series of portraits as a means of openly stating his political views and commenting on the controlled propaganda machine of Chinese communism at the time.

Warhol is typically flamboyant with his palette and treatment here, adding expressionist marks and smudges and even going so far as to highlight a mole on Mao’s chin, referencing his contemporaneous images of Marilyn Monroe and drawing a powerful parallel between controlled communist propaganda, capitalism and Western kitsch. Whilst the artist based his portrait on the official Chinese Communist state portrait of Chairman Mao, said to be the most widely reproduced artwork in the world at the time, he elaborated in this series in trademark Warholian fashion with fervid eye shadow, blush and lipstick highlights.

Warhol’s Mao series had a lasting influence in China following the Cultural Revolution. The Stars Art Group, a group of artists which included Ai Weiwei, would regard Warhol’s imagery of Mao as a primary point in interrogating the symbols of the communist regime. As interpreted by Warhol, these works, with their repeated image printed in flamboyant colours and with expressionistic marks, evoke a strong and lasting correlation between political propaganda and capitalist advertising.

Ben Plumbly



27

Gordon Walters

Maho

non fungible token

Provenance

Glorious Digital. Minted by the Gordon Walters Estate.

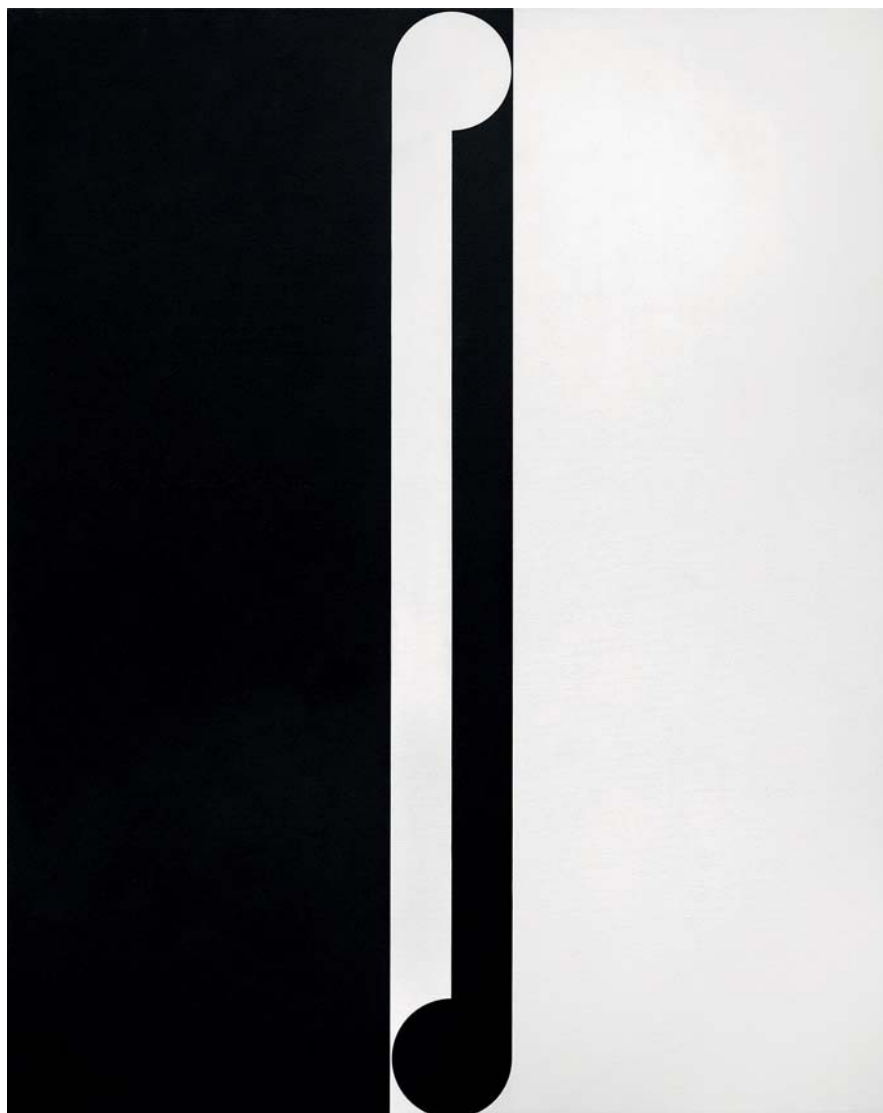
Note

This digital artwork is a NFT (non-fungible token) – a non-interchangeable unit of data stored on a blockchain, a form of a digital ledger, that can be bought and sold.

Once the NFT is 'Minted' (converting digital files into digital assets stored on the blockchain) by Glorious on behalf of Gordon Walters Estate the digital image of *Maho* is tied to a digital certificate of authenticity that is considered unforgeable.

NFTs guarantee the provenance and authenticity of a digital asset – in this case, as many times as this *Maho* NFT might change hands, the transparency of the blockchain will show that it has been owned by that number of (anonymous) wallets, but that it originated in the wallet belonging to the Gordon Walters Estate, thereby guaranteeing your artwork's authenticity and value.

\$20 000 – \$30 000



28

Gordon Walters

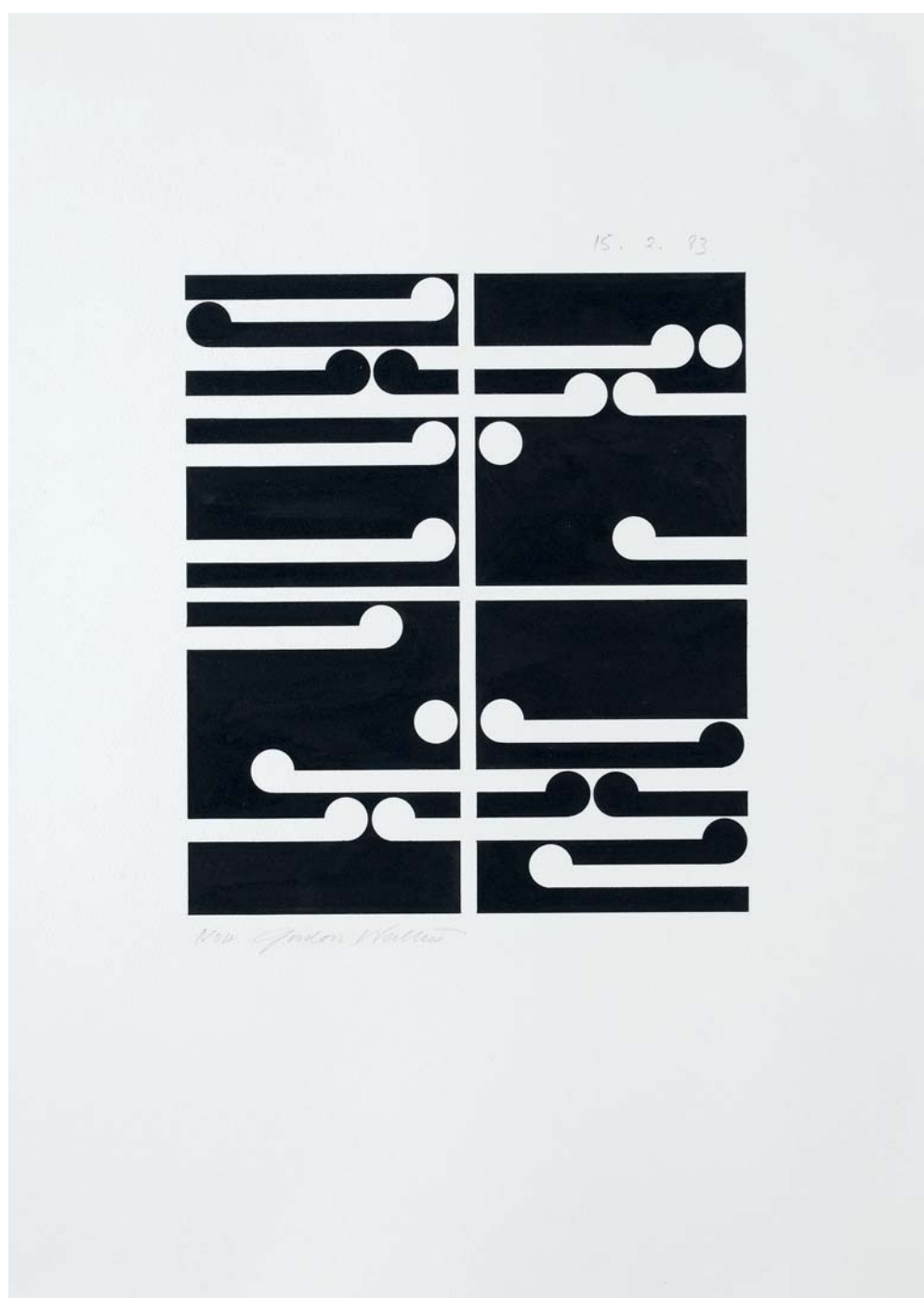
No. 4

ink on paper
title inscribed, signed and
dated 15.2.83
520 x 375mm

Provenance

Private collection, Auckland.

\$50 000 – \$70 000



29

Gordon Walters

Untitled

acrylic on canvas
signed and dated 1978 verso;
original Dunedin Public Art
Gallery long-term loan label
affixed verso
915 x 730mm

Provenance

Collection of the artist's
estate.
Private collection, Auckland.
Acquired by the current
owner from Starkwhite,
Auckland.

\$75 000 – \$100 000

Gordon Walters' late geometric works have not hitherto received their due. He had of course been producing geometric works consistently from the 1950s onwards but his late body of works from 1988 onwards make a distinct group with discrete groups or series. The first question is where does *Untitled* (1989) fit? Its main feature is a wide black band on a diagonal in the bottom half of the composition that is then displaced and repeated white in the upper half. The angle of reflexivity is thus a displacement from itself, a subtraction, the structural disjunction of an altering difference. This painting is one of a series of diagonally bisected works in Walters' *oeuvre* that perhaps we could call 'Doublings'. Another like canvas (also of 1989 and found in the Walters Estate) has a repeated thick stripe on a diagonal that runs from top to bottom. These are works that have a mirroring effect and refer back to themselves, or perhaps 'double back' on themselves. The series relates directly to the more well-known *mise en abyme* series. But, in contrast, the 'Doublings' exhibit a more generalised use of duplication, which precludes the reflection of the whole work (the purely *mise en abyme* by definition), and this forces them to be read in a different way. The reflective echo inscribes itself outside itself as opposing space. *Untitled* (1989) mirrors or doubles its image above and below a central line (not within the image as such).

One needs to acknowledge, as Walters did, the foundation in Polynesian design of these forms that involve the diagonal and the play of repetition and difference. The next question posed by this work is 'How does it relate to Walters' *oeuvre* as a whole?' The answer to my question might be found by examining the curious — perhaps for some even awkward — rectangle at the middle of the composition on the left. In some ways this 'anomaly' frees the composition from a continual exploration of the reflective; it takes the notion of self-generation, which is at the heart of the composition, the way it produces its self by a series of duplications, elsewhere, back into Walters' past in fact. As is well known, Walters went back and mined his early work, in particular his gouaches of the 1950s and 60s. Certainly, many artists have returned to works of their youth, for all kinds of reasons, but one is hard put to find another artist like Walters who if he likes a gouache or a collage that he made long ago and it suddenly strikes his eye, this prompts him in his desire to re-realise it, often without changing anything in the original except the scale or the medium. This is a procedure he adopted all his later working life. A letter he wrote to Gary Anderson, a year after this painting, expresses this essential ideology at the base of his practice: 'My work is both an expansion and a refinement, these days perhaps more of a refinement, of earlier concerns. I have developed the techniques and controls I need to realise my ideas, so I don't look for new techniques. I want technique to be neutral and subordinate to the image.'

The motif Walters returned to here is one I have called the 'Hanging Rectangle', a small rectangle that hangs uncomfortably, or sometimes off to the side, of a larger geometric 'arm'. It is a motif that first appears in a gouache of 1955, *Study for Blue/Green*. It deliberately breaks, discombobulates even, the expectations of the formal geometry of a composition. For all their implied sense of order, and his excursions back into his own past, Walters' geometric compositions are discovered structures, rather than imposed designs. It is always important to stress they continuously transcend their sources and become visually dynamic accretions made up of ambiguities, ruptures, shifts and unities. Everything in *Untitled* (1989) seems both firm and precarious, at ease and ready to shift. Nevertheless, there is also something mathematical (material) here in the arrangement of the deposited rectangular shapes. The resolute geometricism of the early gouaches of 1955 — their sense of order and clarity — mark a significant turning point in Walters' shift towards pure abstraction. The horizontal division of their composition, and the repeated beginnings of a counterpoint between positive and negative space, anticipate some of the discoveries made in the later koru works. What is fascinating is the degree to which the later geometric work is fully compacted in the early work and palpably so. While previous studies of Walters, by their focus on the koru works, necessarily tended to undervalue the pure geometric strand that underlies his practice, the time has come to restore the balance and assert pure abstraction as a major and essential feature of Walters' *oeuvre*. The late geometric works, like *Untitled* (1989), are some of the high points of Walters' art and verifications of the importance and validity of his artistic discovery.



Gordon Walters, *Study for Blue/Green*, 1955.

Laurence Simmons



30

Gordon Walters

Then

silkscreen print, 44/125
title inscribed, signed and
dated 1980
440 x 565mm

Provenance

Private collection,
Christchurch.

\$4500 – \$6500



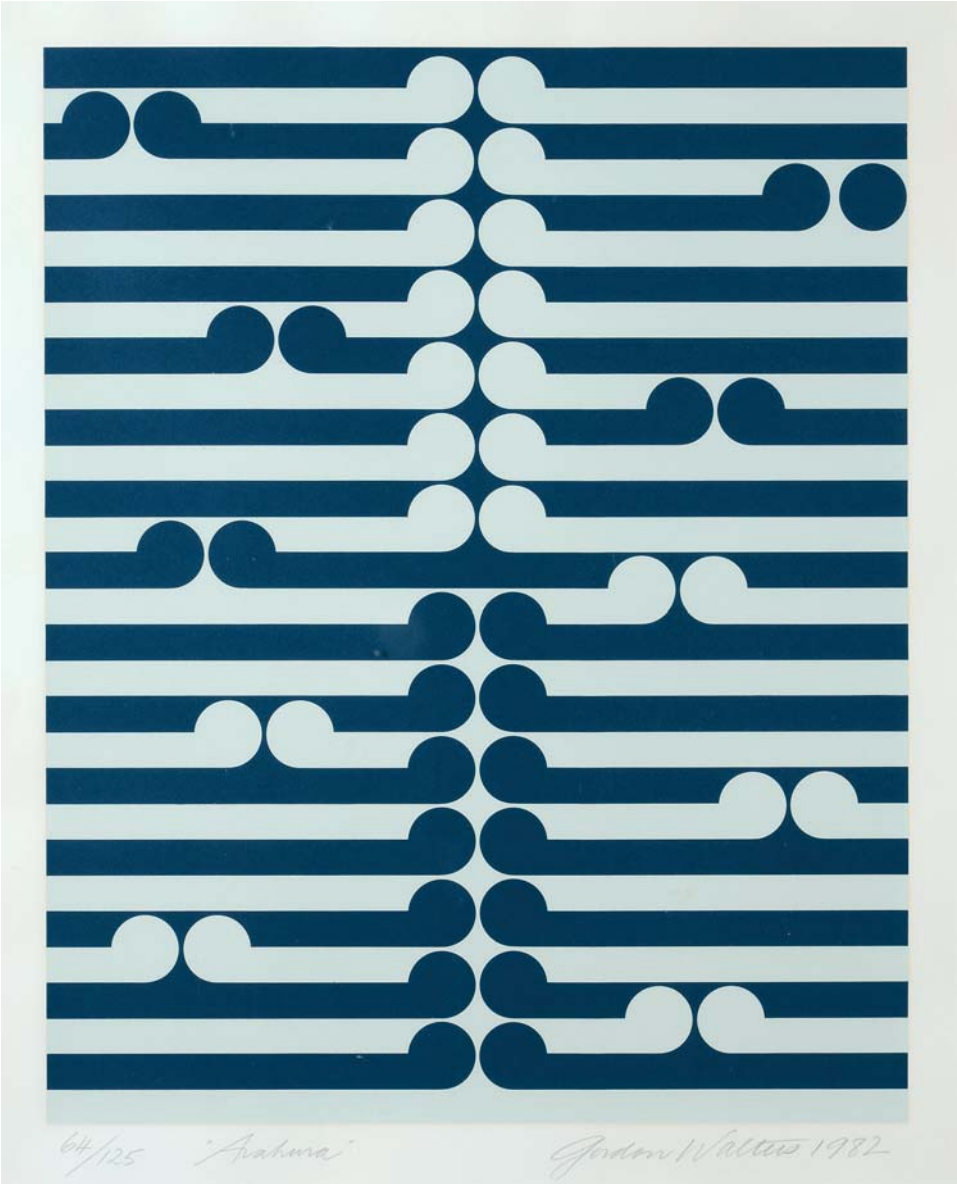
31

Gordon Walters

Arahura

screenprint on paper, 64/125
title inscribed, signed and
dated 1982
565 x 460mm

\$15 000 – \$25 000



32

Tom Kreisler

Lightness of Hand, Fleetness of Foot

oil on canvas
title inscribed, signed and
dated March 1984 verso
1140 x 1350mm

Provenance

Purchased from the artist in
New Plymouth, circa 1985.

\$10 000 – \$16 000



SHANE COTTON

33

Shane Cotton
Maunga

oil on canvas
title inscribed, signed and dated 1997
1829 x 1524mm

Exhibited

‘Shane Cotton: Square Style’, Mori
gallery, Sydney, 20 August – 6
September 1997.
‘Seen and Heard’, Hawkes Bay
Exhibition Centre, 15 August – 27
September 1998.

Provenance

Private collection, Auckland.

\$150 000 – \$225 000

There are remnants here in the painting *Maunga*, 1997, of Shane Cotton’s first solo show at the Hamish McKay Gallery in Wellington in 1993. The earlier paintings of that celebrated first show were characterised by cantilevered shelves and strata that housed landscape profiles, potted plants and texts in cursive lettering. Now the texts themselves provide the structure and a housing for the painted images.

Maunga is from an important series of works titled ‘Square Style’, shown at the Mori Gallery in Sydney in 1997. In this painting the typeset letters of the word MAUNGA-TUROTO run together in a 3x4 grid. The adjacent letters offer the same gridded support as the shelves of earlier paintings. In his catalogue essay for Cotton’s solo show at the Dunedin Art Gallery in 2000, curator Justin Paton quoted Cotton: ‘I am interested in putting up walls, so that certain things can be contained’. These *certain things* are cultural texts and painted objects that Cotton rescues from history and re-fashions them as *his* items for a postcolonial world of Māori and European interaction.

The exhibition’s title ‘Square Style’ refers to a squarely chiselled form of Māori carving rather than the flowing familiar forms of kowhaiwhai patterns. The painted capitals flow together to form the word MAUNGA-TUROTO, deeply referencing a terraced mountain cone in the Taiaimai district of the Bay of Islands. Here Shane Cotton takes us on a personal visual journey to the home of his iwi, the Ngāpuhi tribe of Northland. In this one place, this homeland, he conflates the past times of Māori history with the present times of contemporary painting.

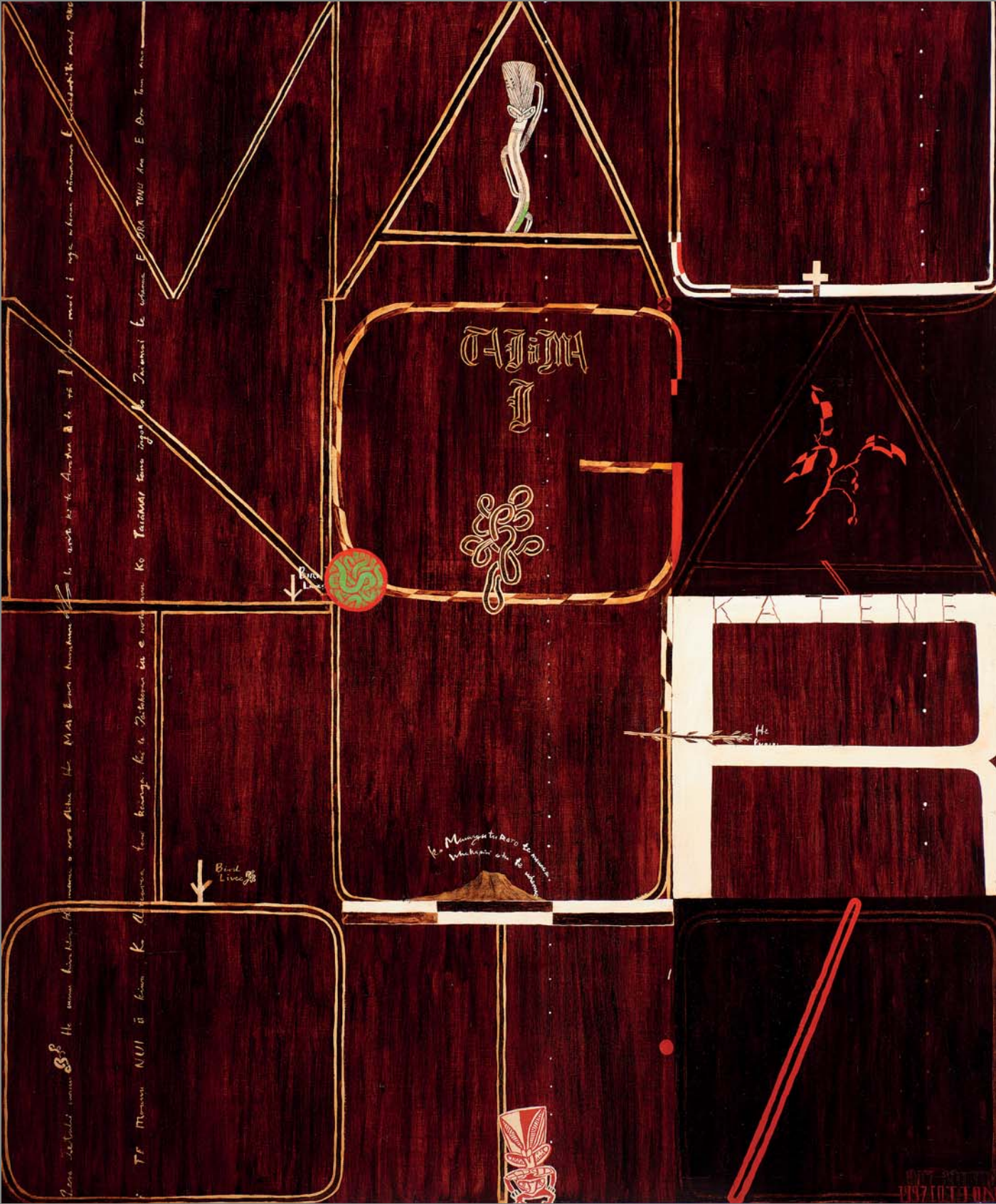
In this personal visual journey Cotton calls on the Taiaimai legend of a great bird from the mythical homeland of Hawaiki—a bird that brought mana to its people—that spirited itself into a large rock near Ohaeawai rather than be taken by a rival tribal chief. The rock is sacred to the Ngāpuhi to this day. The letters of TAIAMAI are fractured in double Gothic script in the heart of the painting. And in this single piece of text, the style of font appropriated from the writing of mediaeval biblical scholars, we see a collision of a history of western religion and Māori

mythology. Perhaps not so much a collision as an appropriation that has come full circle after the impact that western missionaries undoubtedly had on the tribal culture of the Ngāpuhi. A single white cross with red-painted base stands in the top right, or rather clings, to the top right O of MAUNGA-TUROTO. Nearby, cryptic arrows point to the mythical bird’s on-going location.

Cotton relishes this appropriation in his 1990s works. Paintings such as *Maunga* rise from the watery depths of the bicultural tides that flowed in that period. He fuses imagery from contemporary western art movements with the (appropriated) figurative traditions of painted trees and flowers that may be seen on the wall panels at the Rongopai meeting house built at Gisborne in 1888. So, in figurative form, Cotton paints the *puriri* tree of his homeland. But his painted image of a spray of *puriri* leaves with drooping berries in the A of MAUNGA-TUROTO appears as if an op art painting by Victor Vasarely had been projected onto it. This chequered approach is also used to visually bolster many of the supporting ‘Square Style’ letters that structure the painting, including the letters of *Katene*, Cotton’s original family name. Traditionally-carved images of entwined eels and *tiki* keep watch over the central letters of the painting. Here the *Maunga*, the mountain itself, is deliberately in profile like a headland mapped by the captain of a passing ship. It is enclosed by the text *whakapiri atu te whenua*, which loosely translates as: remain close to the land (rather than looking to the sky for guidance).

These visual images are like Cotton’s specific reinstatements of Ngāpuhi traditions. Māori proverbs and texts float vertically through the final image like the chant of an aural tradition that continues on and on—even after the visual motifs of the Ngāpuhi have been erased by teachings at the nineteenth century mission stations. For Cotton, all is not lost.

Peter James Smith



RALPH HOTERE

34

Ralph Hotere
Black Window

acrylic on board and
burnished steel in villa
window frame
title inscribed, signed and
dated 'Port Chalmers
'83'; inscribed '84 *Sydney
Biennale, Cat No. 2, Not For
Sale* verso
1033 x 9060mm

Provenance
Private collection, Nelson.

Exhibited
'Private Symbol: Social
Metaphor', Sydney Biennale,
Australia, 1985.

Illustrated
Kriselle Baker and Vincent
O'Sullivan, *Ralph Hotere*
(Auckland, 2008) , p. 215.

\$130 000 – \$180 000

Hotere’s Black Window series, and this painting, derive from his active involvement in the Save Aramoana Campaign that commenced in 1974. What Aramoana and the nearby village of Te Ngaru was being saved *from* was the planned construction of an aluminium smelter that also threatened a nearby wildlife reserve. However, by the time of this painting the battle had been fought and won with the smelter advocates Alusuisse withdrawing to another more congenial site in Africa in 1981. The fact that Hotere continued to produce works with the title Black Window is an indication that he saw the contest being not just about that between conservationists and a foreign multinational supported by the government but also the right of an Indigenous community to express its self-determination. Often disquietingly unreadable, the blackness of Black Window becomes many things: as the complete absorption of light, blackness can designate seriousness; the religious as opposed to the permissive; that which withdraws rather than simply shows itself; the black armband of death; black lives that matter. Black is absolute: there is no such thing as shades of blackness, something is either black or it isn’t. That absoluteness is perfectly embodied in Hotere’s lustrous lacquer surfaces that dominate his minimal Black Paintings of the late 1960s and early 70s. As American painter David Salle once mused: ‘Black in painting is like a knife in a rumble: don’t bring it if you are not prepared to use it.’ Hotere was.

While framed within a functional architectural window like the rest of the series what, at first sight, seems missing here is the cross which dominates Hotere’s Black Windows. Instead now what dictates is a collaged, burnished and acrylic painted piece of fresh steel. The basic architecture of Hotere’s painting appears to be largely intuitive, at times even serendipitous. Here we are given an asperity of expression that is analytical in form and indifferent to style. A harsh metallic picture plane that is impressed upon the black background and fixed with Hotere’s signature lead-head nails. There is little view or perspective to be had here. It as if the blockade of blackness while being ground denies the viewer any background. The steel imposed on it is somehow a stark reminder of the electrolysis and smelting of bauxite into aluminium. It’s proof that one of Hotere’s preoccupations was the thin line between vividness and vagueness in perception. Instead, the relief for the viewer comes from what lies above, an ochre McCahon-like curved gestural line and over that the reverse stencilled numbers that recall the site of a grave in Hotere’s earlier Sangro works of the late 1970s, paintings dedicated to the loss of his brother Jack in Italy during the Second World War. And then the large loops of Twombly-like writing at the upper right, more gestural than draftsman-like, that whisk us away again into the darkness. Marks that cohere in the mind rather than in the eye of the viewer. A minute or two in front of *Black Window* (Port Chalmers 1983) is enough to conform the painting’s sophistication and that the work is an effect not a fulfilment of something. It aims to convert us. Hotere’s practice was deeply politicised and he engaged with the discourse of contemporary politics on several different fronts. No wonder then that this painting was selected for the 1984 Sydney Biennale titled *Private Symbol: Social Metaphor* where it featured among works by Anselm Kiefer, Joseph Beuys, Jenny Holzer and Colin McCahon.

Laurence Simmons



RALPH HOTERE



35

Ralph Hotere
Black Painting
acrylic and dyes on canvas
title inscribed, signed and dated 1976
and inscribed 'for Lana and Cor' verso
1067 x 1067mm
Provenance
Private collection, Auckland. Acquired
from Webb's, 23 September, 2003,
Lot No. 58.
\$80 000 – \$120 000

A key figure in the art history of Aotearoa New Zealand, Ralph Hotere's ability to choreograph space, isolate light, and understand the impact of limited colour against black created some of the most exceptional and influential contemporary art practice known. From the vantage point of a time when contemporary Māori art is being rightly acknowledged and celebrated, it is impossible not to recognise the pivotal role Hotere's practice has played. His five-decade career is credited with bringing European abstraction to this country, rupturing the endless enacting of nationalism and regionalism across the canvas, and he was the first artist of Maori descent to have been written into a history of New Zealand art as early as 1968.¹

Hotere was no stranger to challenging conventions. He was also an activist, his work socially, politically, and environmentally engaged in numerous important causes. His was a life rich in contradiction with a radical practice deep in mystery and paradox. Notoriously reticent to speak about his art, Hotere refused to replace time spent with the work for easy explanations of it. Yet, from his silence emerged a practice passionate about words and poetry as well as frequent collaborations with writers. Austere yet rich in symbolism, a strategic connector between Māori and Pakeha worlds, starkly disciplined yet capable of provoking spontaneous and deep emotion for his audience, Hotere's work offers a powerful amalgam of restraint and impact. Hotere's upbringing in remote Mitimiti, a coastal Māori settlement in the Far North, gave us one of the most sophisticated and international artists this country has produced. He was energetic and prolific, his art brokering and extending a rich international lineage of reductive geometric abstraction while being firmly of this place.

Ralph Hotere was a preeminent mark-marker, frugal in his use of form but forceful in the manner with which it communicates across mediums and cultures. Sparing in line and colour, this art work comes almost a decade after the artist began his enigmatic and reductive *Black Paintings*, a meditative sequence that jettisoned everything superfluous. As a body of work, these paintings are some of the most consistent explorations of concept and line known to contemporary New Zealand art. Working though subtly inflected variations of line and shape Hotere refined and distilled the presence of darkness and illumination across an unforgettable series of work. In this painting from 1976, uninterrupted fields of black are broken by slender blue rings

that grow more faint towards the centre, appearing as thin threads of light piercing the signature liquid darkness. Across this inky void the rippling concentric circles appear to float above or emerge from Hotere's space/ no space, offering a clever perception shift to the compositional structure. These circular forms, the ultimate symbol of unity and continuity, are joined by a subtly textured background. Close looking reveals a gently mottled surface with the faintest of tonal differences, peaty in quality like an earthy blanket of fallen leaves. Aided by the effect of the thin rings that appear to hum and vibrate from above, an unexpected illusion of depth is revealed. Appearing across the *Black Paintings* and dominating his *Malady* series, Hotere's compelling use of the circle was to appear again in one of his most iconic works, the eighteen-metre-long mural *Godwit/Kuaka* created for Auckland International Airport just one year after this painting.

Properties of light and dark, their visual effects and metaphorical symbolism, were explored by Hotere throughout his practice. He is known for a rich and personal iconography, each element a signpost or symbol to the mysterious spaces created within his work. The symbolism of the colour black evokes powerful aspects of Hotere's Māori heritage and personal history including the tribal identity of his Te Aupouri iwi, sadness and death, and the darkness of Te Pō. For Māori there is something beyond everyday experience also, an other world or dimension known as Te Korekore. Offering both void and extraordinary opportunity for potential, this is a time and space that is simultaneously everything or nothing at all. How Hotere employs black is intentional, calculated, both personal and collective, and speaks strongly of place while operating within an international minimalist and reductive abstraction. Being in front of one of Hotere's *Black Paintings* is an encounter, an encounter between void and illumination and also an opportunity to leave behind the cluttered, over saturated colours, screens, and alerts that dominate our contemporary lives and headspace. His ability to distill form, colour, and light to a minimum yet retain impact is astounding. 'Everything he touches turns to black,' David Eggleton observed of the artist, who mined the cultural and metaphysical connotations of black to create works of pure enigmatic beauty.

Kelly Carmichael

1 Jonathan Mane-Wheoki, 'The Black Light Paradox The Sumptuous Austerity of Ralph Hotere's Art', *Art New Zealand* 98 Autumn 2001

36

Bill Hammond

Watching for Buller

acrylic and metallic pigment
on canvas
title inscribed, signed and
dated 1994
300 x 400mm

Provenance

Private collection,
Wellington.
Private collection, Central
Otago. Purchased from
Art+Object, Auckland, 15
August 2013, Lot No. 136.

\$60 000 – \$80 000





BILL HAMMOND





37

Bill Hammond
Bulldog on a Beach, Auckland Islands

acrylic and metallic pigment on paper
 title inscribed, signed and dated 1995
 945 x 1260mm

Provenance

Private collection, Auckland. Acquired
 from Dunbar Sloane, Wellington, 30
 August 2000, Lot No. 39.

\$180 000 – \$250 000

What, you may want to ask, is a bulldog doing on a beach in the Auckland Islands? There could possibly be two answers that Hammond is alluding to: first, that Captain Abraham Bristow, a whaler who ‘discovered’ the islands in 1806, and named them after his father’s friend Lord Auckland, claimed them for the British Crown (the island archipelago was, of course, first discovered by Polynesian navigators in the 13th century); second, Hammond may have been revisualising the male New Zealand sea lion (whakahao), which breeds only on the Auckland and Campbell Islands. The adult males are pugnacious, blackish-brown, up to three metres in length with a coarse mane of black hair around their shoulders.

The Auckland Islands, as is well-known, are the site and sight of Hammond’s apotheosis as a painter; the place in 1989 where he encountered hundreds of large seabirds lined up on the foreshore staring out to sea and the whakahao. This scene of innumerable birds silently watching, and being observed in their turn by the artist, became a rich source of thematic material for Hammond’s subsequent paintings. The painted birds were clothed and anthropomorphised suggesting both inbetweenness and metamorphosis across the animal-human divide. Here the birds’ tight fitting smocks are covered in mottled fern patternings. The birds are not bodies, even when they stand there as human analogues, they are outfits which hide the body. No matter how crowded the landscape is with bird people, the various solitudes never really merge into a collective experience. Here, almost histrionically composed, they march estranged through a metallic blue light. The tufts on their heads betray their origins in the islands’ endangered Erect-crested Penguin. While painted (with a metallic pigment) Hammond’s *Bulldog on a beach* exhibits a graphic sensibility, sensitivity to the material and the point of impact. The hand that grips the brush as it touches down on the paper is like a phonograph needle skipping lightly across a scratchy LP. The painting has a bruising gravitas — moody, astringent, dramatic. Energy ripples off the surface, the waves (both a sea and a sky), all moving more or less in one direction, but not rigidly so, are bundled together in loose, overlapping rows—much like a naive artist’s rendering of the sea. Nevertheless, one senses the dark, subantarctic sea roiling, beneath which lie hidden uncharted depths. *Bulldog on a beach*, like many Hammonds, is a painting without a single viewpoint. It disperses the normal clues and mechanics of perspective. The bulldog and the birds stand on dispersed ground separated by a falling wall of sea. Discontinuity becomes the carrier of the painting’s strange suspension. Viewing a Hammond is a particular experience of looking where the spell cast by the work keeps you from thinking about anything except the mystery of something always held back, a force at odds with its own circumscription.

Hammond’s paintings effect a rupture from the familiar, well-established traditions of the New Zealand landscape. For his pictures are not of ‘the bush’ or the mythical New Zealand landscape (Rita Angus); nor are they pure, elemental (that is geomorphological) nature eviscerated of any human presence (McCahon); nor are they state-approved images of the land qua a tourist destination (100% Pure). His paintings are not pastoral nor even counter-pastoral; they are not the imagining of a bucolic utopia, nor the capturing of some sort of essence of place (whatever that might be). Seabirds such as those observed by Hammond are sometimes said to live in colonies. If Hammond’s paintings have a peculiarly New Zealand significance, it is not because they are variations on a familiar national theme. Instead, he presents us with a landscape strewn with clues of colonisation and the colonial imperial project. An endlessly interpreted world in which practically everything is metaphor and nothing merely itself. If that is the case, maybe the bulldog could be Hammond himself glaring back at us.

Laurence Simmons

MILAN MRKUSICH



Installation view of *Milan Mrkusich: A Decade Further On, 1974–1983*, Auckland City Art Gallery, 1985. Photo: Milan Mrkusich, appears courtesy of the artist and Auckland Art Gallery Toi o Tāmaki.

Milan Mrkusich has produced a body of work that is both intensely materialist in its attention to the particularities of medium and technique (in these three works we sense — perhaps even hear — the scratch of his crayon on board; experience viscerally the linear juxtaposed with the painterly), and acutely sensitive to the fragility of its own metaphysical status. Whatever medium or methodology Mrkusich employs, whatever meticulousness attends his production, I always encounter his art as a form of poetic detachment and distraction; he makes paintings that seem made while looking elsewhere, but works that nevertheless suck me into their surface in a kind of trance. Mrkusich's work prompts me to seek its significance somewhere off-canvas, off to the side, through an inclination to the oblique and phenomenally ephemeral. For a certain consecrated abnegation governs all his art, something that critic and architect Imric Porsolt perceptively realised in 1962 when he observed that the quality of Mrkusich's paint was 'distant and disembodied'. Although he has hitched his artistic wagon to modernism, clearly Mrkusich's intuition of the visual field is very different from the late modernist doctrine of the purity and confident autonomy of a centred vision. Mrkusich seems constantly to refigure the paradox that states of absence generate their own peculiar kinds of plenitude; that a depletion of visual abundance may provide an overflowing cornucopia of ramifications, a new expansiveness for his viewer. In this regard, Mrkusich's unembellished titles tell us all — literally a blue painting with achromatic (black and white) wax crayon lines; a green painting with blue and black wax crayon lines; a red painting with achromatic (black and white) wax crayon lines. This would seem to be the pragmatic terminology of a home decorator. However, Mrkusich doesn't just depict colours he conjures up their aura with visual acuity. Somehow layers of clamorous colour emerge from the ground of his paintings while remaining embedded in it. What does it mean to call Mrkusich a 'colourist'? For all the reticence of these works they are deeply emotional, they engulf us in chromatic immersion and are far from decoration. 'As the eye of the discoverer takes possession of it [the painting], what is inert becomes alive,' he once emphasised. His painting is in this sense experimental, constantly refining a visual experiment, engaging with the unknown and thus represents both a drawing-in and a turning-away from the merely visible image. He has described his process in terms of 'painting as an exploration'. It conjures a looking *for* not a looking *at*. It is with reticence that the painting appears for us, shows or exhibits itself, and Mrkusich's demanding investigations of the chromatic are exceptional in the context of New Zealand art.

In this sense, Mrkusich's art is about receptivity and takes in reflected responses to the phenomenal world. It appears for us, as the surface of the painting's expanse shines forth and shows itself, and as we incline our attention towards it in a state of receptivity. Viewing a Mrkusich work is always a 'threshold experience' like this; it makes you step up to a certainty of encounter. It also invokes an 'ethics' of colour in the sense of principles that govern our behavior as viewers. 'Colour is a life-force,' Mrkusich once responded to a journalist quizzing the logic of his coloured, enamelled glass spandrels for the façade of Te Papa. So there is something both effusive and inscrutable about the viscosity of these three superb works. As I have suggested, their evident fullness has a sense of the 'too much' and their uniformity may seem a deliberate 'opting out'. But this refusal or turning away is consistent with the attempt to capture through the elusive behaviours of colour the formless chaos that underlies the familiar structures of our habitual world. This is perhaps because within the sphere of colours, these chromatic hues marked by the achromatic are themselves treated as abstractions, and thus open to more generalised statements about their meaning or symbolic value. Colours are often felt by way of metaphor and association, in terms of what they are like: warm, cold, fun... And yet colour is often discussed in relation to what it may be distinguished from, in terms of what it is not like. We cannot touch colour, even though it constantly surrounds us and we are in some ways always touched by it. One of the paradoxes of colour is that it is at once truly universal and unaccountably particular to each painter, each viewer; it is something vividly experienced by almost all people almost all of the time, and yet our understanding of the nature of this experience remains rudimentary and contested, perhaps ultimately unshareable. Above all, it is almost impossible to put the experience of colour into words in anything but the most bland and general ways. As Bauhaus colourist Josef Albers once luminously declared, '*Colour deceives continuously*'.

Laurence Simmons

38

Milan Mrkusich

Painting Red Achromatic

acrylic polymer and wax crayon on canvas
title inscribed, signed and dated 1983 verso
2270 x 1510mm

Provenance

Purchased from Hamish McKay Gallery, Wellington in May 2003.

Exhibited

'Milan Mrkusich: A Decade Further On, 1974–1983', Auckland City Art Gallery, 1985.

\$50 000 – \$75 000



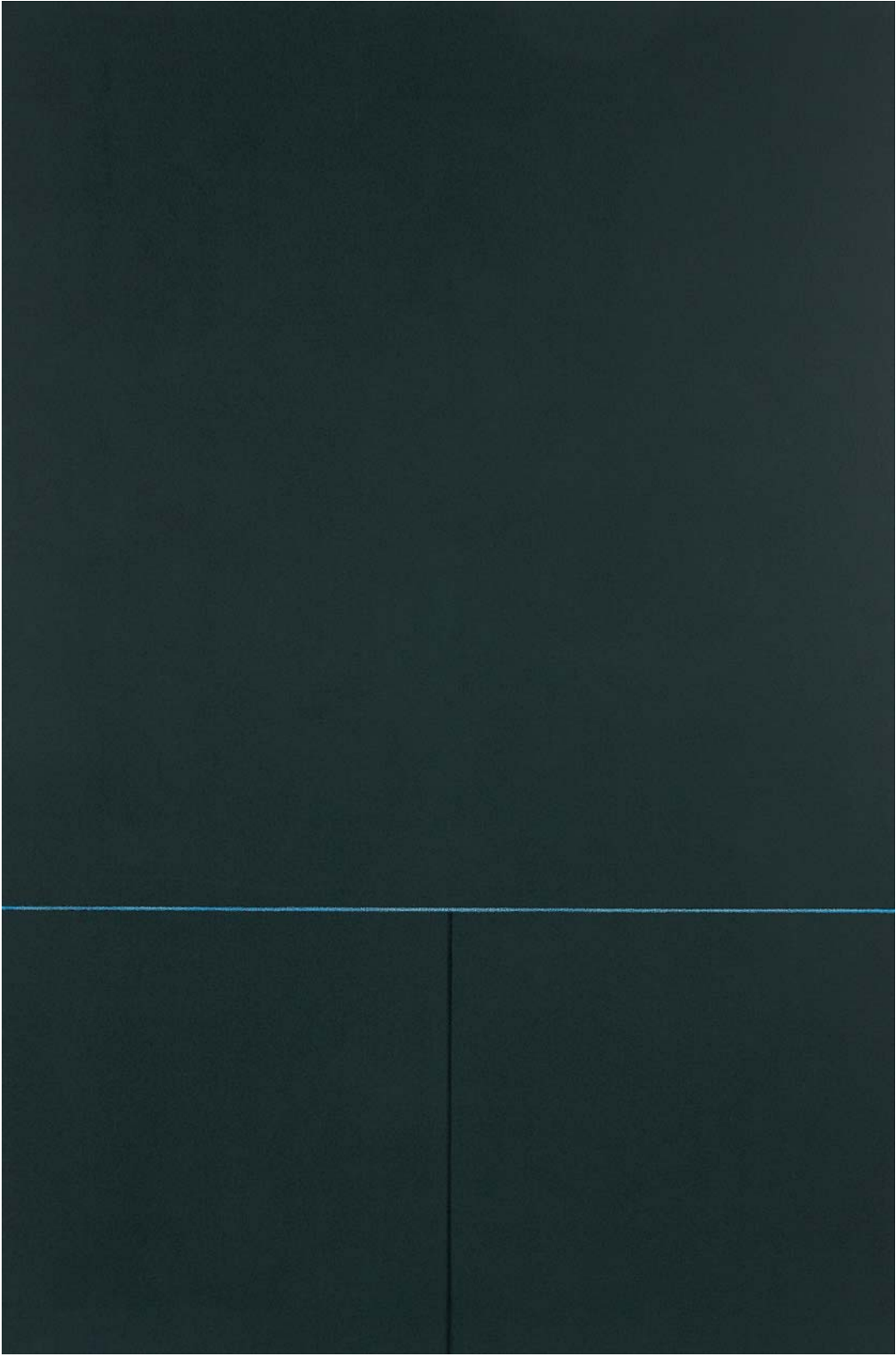
39

Milan Mrkusich
Painting Green with Blue and Black
acrylic polymer and wax crayon on canvas
title inscribed, signed and dated 1983 verso
2270 x 1510mm

Provenance
Purchased from Hamish McKay Gallery, Wellington in July 2004.

Exhibited
'Milan Mrkusich: A Decade Further On, 1974–1983', Auckland City Art Gallery, 1985.

\$50 000 – \$75 000



40

Milan Mrkusich
Painting Blue Achromatic

acrylic polymer and wax crayon on canvas
title inscribed, signed and dated 1983 verso
2270 x 1510mm

Provenance

Purchased from Hamish McKay Gallery, Wellington in July 2004.

Exhibited

'Milan Mrkusich: A Decade Further On, 1974–1983', Auckland City Art Gallery, 1985.

\$50 000 – \$75 000



41

Shane Cotton

Compressed View

oil on canvas
 title inscribed, signed and
 dated 1993
 1600 x 1780mm

Provenance

Purchased from Hamish
 McKay Gallery, Wellington in
 October 2004.

\$100 000 – \$150 000

As a secondary school painting student, my then teacher, artist Darryn George suggested Shane Cotton as a potential artist model for my fledgling practice. I carefully examined and studiously copied the chair form which commands Cotton's *Compressed View*, admiring its ability to represent two sides of an object simultaneously as a cubist composition might, while alluding to ways in which different perspectives or even cosmologies might coexist.

With his influence in mind, I bailed the artist up at an exhibition opening recently and with a cheeky smile disclosed I was made to copy his style at high school. He modestly, and with a slightly pained expression, revealed he gets this all the time. Though difficult to trace exhaustively, from what I have gleaned, Cotton has been a primary 'go to' artist model for secondary school art teachers for decades, cementing his already broad and sustained influence on contemporary New Zealand art. Cotton's lasting impact on emerging generations of artists is perhaps one aspect less discussed in the wealth of writing on his practice.¹

Compressed View is emblematic of Cotton's breakthrough early work which established him as one of New Zealand's most respected and celebrated contemporary artists. These early canvases mark a substantial shift in his practice: from biomorphic abstraction to a more complex pictorial space along with the advent of a symbology which speaks to the histories and tensions of postcolonial Aotearoa.

Cotton is of dual Māori (Ngāti Rangī, Ngāti Hine, Te Uri Taniwha) and Pākehā descent, reflected in a personal iconography which borrows from an array of contemporary cultural and historical sources. This diverse source material is co-opted in to an evolving visual grammar across a substantial body of work.

Cotton examines histories of early contact and cross-cultural exchange between Māori and European settlers, excavating these influential moments for material with which to address the complexities of our postcolonial present. To do so, the artist engages the politics and poetics of appropriation: both referring to, and drawing from, the borrowings of others.

In particular, Cotton is interested in Nineteenth Century Māori figurative painting which reflects the impact of European settlers on the lives of Māori and their modes of representation. A prime example can be found at Rongopai, the wharenui (meeting house) built at Waituhi near Gisborne in 1887. Constructed for the prophet and resistance leader Te Kooti Arikirangi Te Turuki, Rongopai contains unique and significant figurative paintings.

In *Compressed View* we see potted plants topped with pā fortifications alongside American style spurred cowboy boots and a sheriff's five pointed star. There are flags, architectural structures, roman numerals, jugs, a goblet, and a tea pot featuring the Southern Cross. All are rendered in a rusty palette of umber and sienna. They appear both anchored and floating in a surreal pictorial space which oscillates between surface and depth.

Compressed View shows us Cotton as a confident student of painting. Visibly experimenting and revising as he works, an image of a potted plant and a diamond form are partially erased, along with a subtle shift in hue within the bottom section of the image.

The artist's textured underpainting is prominent here, providing a course surface with which to collect layered applications of oil paint and the signs of their repeated rubbing back. These worked surfaces appear old and weathered, akin to topographies which reveal the impacts of their inhabitants.

Compressed View presents alternate cosmologies coexisting in dynamic tension: the European concept of the land as a resource to be divided and sold is contrasted with the Māori belief that the earth possesses a spirit, and therefore that the land owns you.

Emil McAvoy

¹ Cotton was also a lecturer in the Māori Visual Arts Programme, Te Putahi-a-Toi, at Massey University, Palmerston North from 1993 to 2005.



42

Terry Stringer

I Do Remember You

cast bronze on artist's brass

base, 1/3

signed and dated 2005

1720 x 370 x 370mm:

including stand

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



43

Terry Stringer

The Fisherman and his Soul

cast bronze, a/p

signed and dated 2006

2075 x 595 x 595mm

Provenance

Private collection, Tauranga.

Purchased from Milford

Galleries, Queenstown in

2006.

\$45 000 – \$65 000



PAUL DIBBLE

44

Paul Dibble
Geometric Figure I

cast bronze, 1/3
signed and dated 2001
2050 x 400 x 300mm

Provenance

Acquired from Gow
Langsford Gallery, Auckland
in 2001. Private collection,
Auckland.

\$80 000 – \$120 000

When a fantail darts and lands on the branch of a tree, it's toes instantly grip and the very slender legs hold the body in perfect balance through the pelvic girdle. We can imagine the perfect balance by visualising a plumb line up through the point of contact and through the centre of gravity of the bird. The bird's mass is evenly distributed about this line. The legs may be slender but are incredibly strong, for if the body moves, they must take up the tension to maintain the balance. It is as if they are spring-loaded to compensate the movement of the body. Then, with balance maintained, the bird does not fall from the branch, but springs into its next moment of life.

The lessons of the fantail and the plumb line translate well to life drawing class and the making of a momentary visual record of the human form. The plumbline dictates the point where the figure is grounded and it is around this point that the drawn figure must balance. When the drawing is translated into three-dimensional sculpture, the sense of *where* it is grounded becomes even more important. Dynamic tension then compensates for any moves of the centre of gravity. In this way, the immense weight of a bronze figure behaves exactly the same as the body of a darting fantail.

Paul Dibble's life-sized cast bronze *Geometric Figure I*, 2001, lives by this principle. It is grounded firmly through elongated lower limbs to what seems like a single point of contact with the plinth. From the front, the limbs are defined by an absence of space between them via a thin line of air that ascends to the hips, then continues in the imagination up through the body to the side of the head. The raised arms are spring-loaded like the legs of the fantail to compensate for the larger weight of accentuated geometry in the figure's left leg.

Dibble has once noted 'My work is grounded in figuration, beginning with recognisable subjects and shapes, which I then abstract to a point where the form takes precedence'. The forms in *Geometric Figure I* certainly take a dynamic precedence. The pose is classical. The figure is modernist. The figure's hands and feet have been omitted to bring visual closure to the forms when the figure is viewed from any angle. And so, a whole interplay of positive and negative space is created through the curvature of the breasts, hips and arms.

But not all is solid; not all is mass. We can see through this sculpture. Certainly, the arms enfold an empty space for the purpose of realism. But the breasts and leg have been *pierced* in a manner to defy realism. Just as Barbara Hepworth and Henry Moore had done with their sculptural forms in *St Ives* in 1932, the notion of piercing forces the audience to contemplate an absence of space. The gaze moves through the piercing to engage with the world beyond. The sculpture is not just its physical self, but it is deeply embedded in the air that is in it, that surrounds it, and, ultimately, in the environment that it is placed in.

Having pierced the figure's right leg with a window of empty space, Dibble plays on his geometric conception of the figure and inserts a conical form into this space like a sculpture within a sculpture. This sets up a duality between cone and inverted cone. As a visual device the cones activate their respective positive and negative spaces. As an intellectual device, the cone and inverted cone communicate about substance, about form, about the point of balance, about stability, about implied movement, about stillness. Just as a spinning conical top spins around a point of stillness, so the figure's accentuated cubist leg ends in a single point. There is implied energy here, like the fantail sitting momentarily on a branch. Could Dibble's figure be set to dance? Dance on the point of a pin?

Peter James Smith



45

Shane Cotton

Traditional Handles and Switches

acrylic on canvas

title inscribed, signed and

dated 2012 verso

Provenance

Private collection, Auckland.

\$65 000 – \$85 000



46

Reuben Paterson

Maramataka (Silver Lining)

glitter on canvas

title inscribed, signed

and dated 2019 verso

2000mm: diameter

Provenance

Private collection,

Hawke's Bay.

\$25 000 – \$35 000



47

Reuben Paterson

The First Slut is the Deepest

glitter on canvas

title inscribed, signed and

dated 2003 verso

1065 x 1065mm

\$10 000 – \$15 000

48

David Armitage

Still Life with Fruit Bowl and

Teapot

acrylic and dyes on canvas

signed and dated '72

1743 x 1355mm

Provenance

Private collection, Wairarapa.

\$6000 – \$10 000



49

Geoff Thornley

Naming the Site No. 1

oil on canvas
title inscribed, signed and
dated 13. 98 verso
2440 x 2000mm

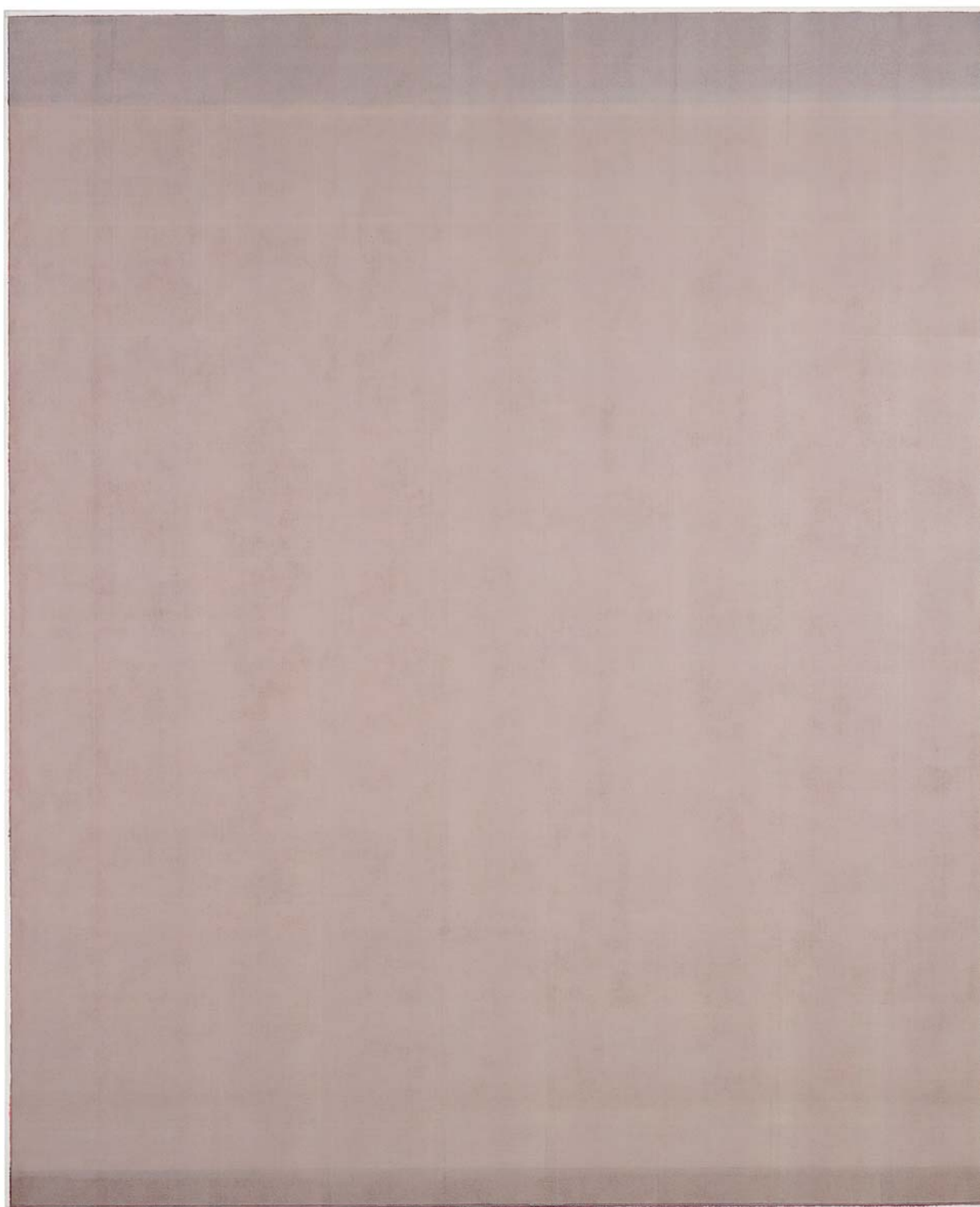
Exhibited

'Geoff Thornley: Naming
the Site', Antoinette Godkin
Gallery, Auckland, 12 May –
12 June 1999.

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



50

Andrew McLeod
Forest with Chair

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

Provenance

Acquired from Peter McLeavey Gallery, Wellington. Private collection, Otago.
Private collection, London.

\$45 000 – \$65 000





51

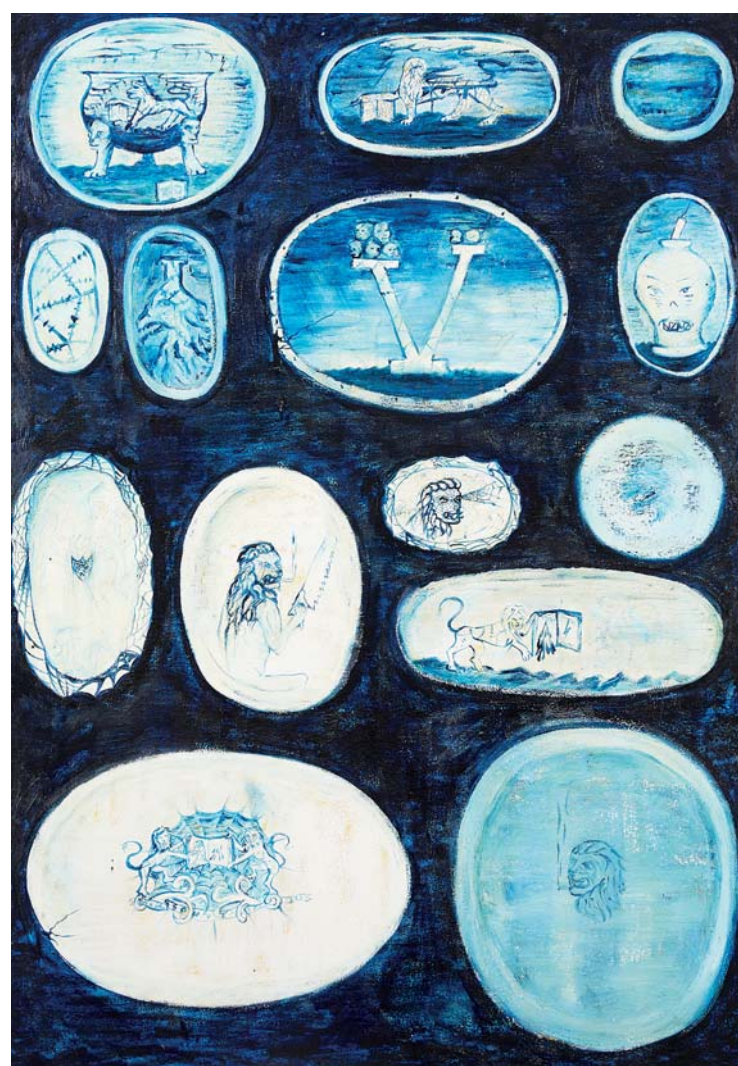
Tony de Lautour
Souvenir

oil on canvas
artist's name, title and date
(1998) inscribed on original
Brooke Gifford Gallery label
affixed verso
1520 x 1063mm

Provenance

Private collection, Auckland.

\$14 000 – \$22 000



52

Tony de Lautour
Untitled

oil and acrylic on canvas
signed and dated 2005
verso
1078 x 1110mm

Provenance

Private collection, Auckland.

\$8000 – \$12 000



53

Richard Killeen
Animal Teapot

pigment ink on paper
title inscribed, signed and
dated 2004; inscribed
Cat No. 3763 on artist's
catalogue label affixed verso
416 x 400mm

Provenance

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

\$5000 – \$8000



54

SérAPHINE Pick
Who knows where the time goes

oil on linen
artist's name, title and date
(2004) inscribed on original
Brooke Gifford Gallery label
affixed verso
300 x 230mm

Provenance

Private collection,
Christchurch.

\$5000 – \$8000



55

Fiona Pardington

Male and Female Huia vs Flora and Fauna

gelatin silver hand print, unique
 title inscribed, signed and dated 2009
 and inscribed *Happy Birthday Colleen*
 verso
 188 x 400mm

Provenance

Private collection, Auckland.

\$10 000 – \$16 000



56

Ann Shelton

Slim Line

type C print, 1/5
 title inscribed, signed and dated 2000
 verso
 710 x 900mm

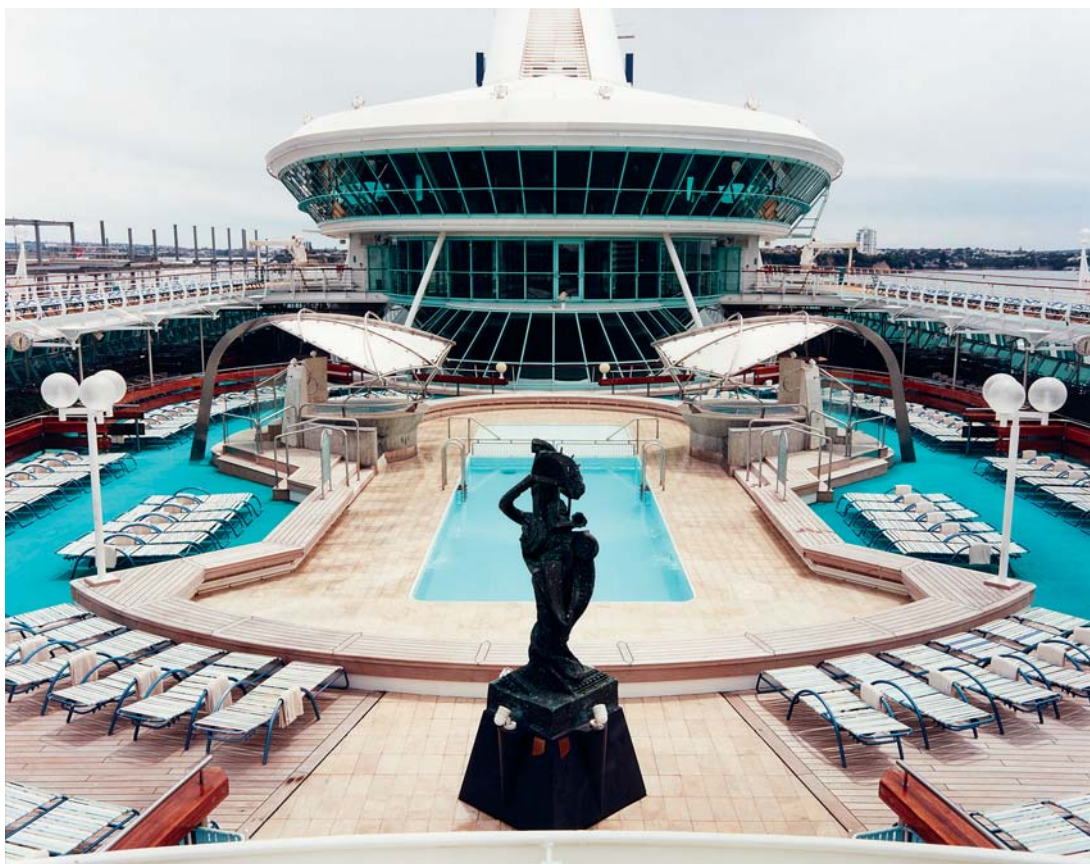
Exhibited

'In Curious Dreams – New Art by
 Women', Govett-Brewster Gallery,
 New Plymouth, 16 December 2000 –
 11 February 2001.

Provenance

Acquired from Ivan Anthony Gallery,
 Auckland, 27 November, 2011.
 Collection of Les and Milly Paris.

\$5000 – \$8000



57

S  raphine Pick
23rd May 1995
oil and graphite on canvas
title inscribed, signed with
artist's initials and dated '96
1670 x 1220mm

Provenance
Purchased from Anna
Bibby Gallery, 1998. Private
collection, Auckland.
\$40 000 – \$50 000



58

Geoff Thornley

Untitled

oil on paper laid onto canvas
title inscribed, signed and
dated 1972 verso
740 x 715mm

Provenance

Private collection, Auckland.

\$6000 – \$9000



59

Philip Trusstum

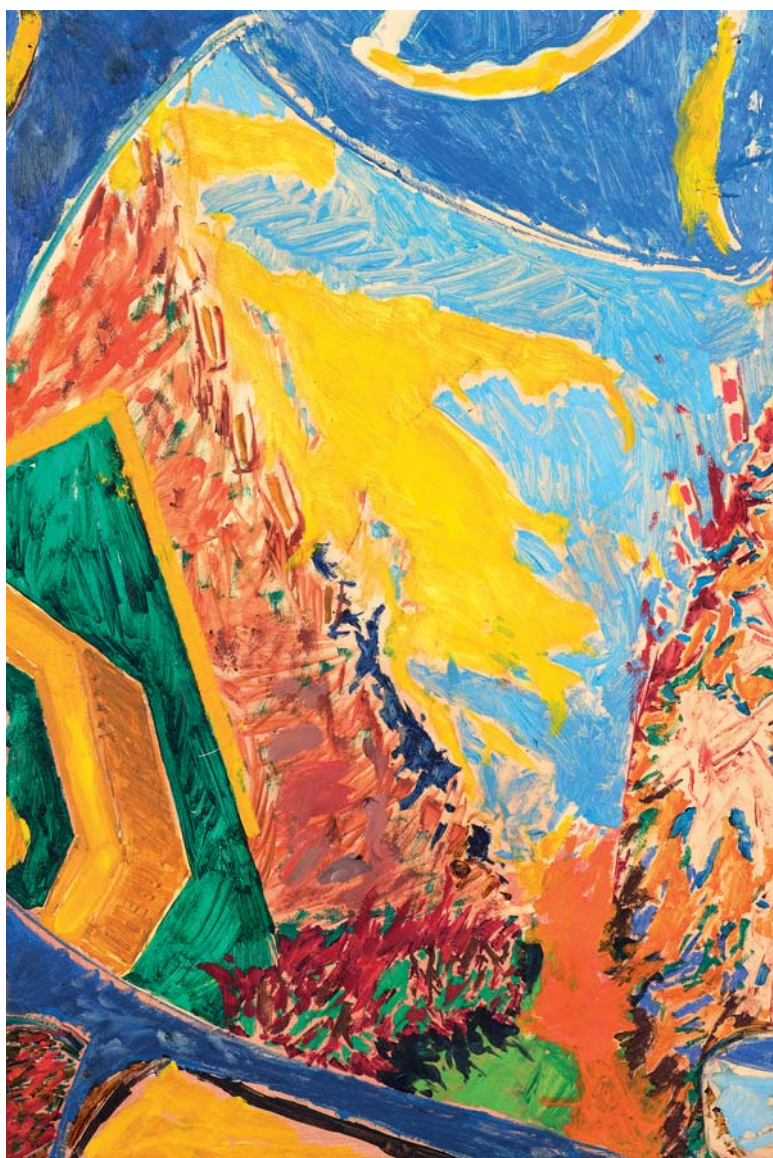
Untitled

oil on board
907 x 606mm

Provenance

Private collection, Auckland.

\$5000 – \$8000



60

Philip Clairmont

Interior with Vase on Table

oil pastel on paper
 title inscribed in another's
 hand verso; original Webb's
 label affixed verso
 450 x 600mm

Provenance

Private collection, Auckland.
 Acquired from Webb's, 9
 December 2003, Lot No.
 122.

\$6000 – \$9000



61

Trevor Moffitt

Southland Series III No. 21

oil on board
 signed and dated '89; title
 inscribed verso
 590 x 892mm

Provenance

Private collection, Auckland.

\$6000 – \$9000



62

Max Gimblett

Marriage

water gilded Swiss gold, silver, black clay, diptych
title inscribed, signed and dated 1996/97
380 x 760mm

Provenance

Private collection, Auckland.

\$15 000 – \$22 000



63

Maria Lalic (United Kingdom, 1952–)

Lead Triptych VIII

acrylic, lead Belgian linen and wood
title inscribed, signed and dated 1997 verso
240 x 722mm

Provenance

Private collection, Auckland.

\$6000 – \$10 000



64

Dick Frizzell

Reclining Woman

oil on canvas

title inscribed, signed and dated

5/10/2005

800 x 1810mm

Provenance

Private collection, Auckland.

\$24 000 – \$32 000



65

Pablo Picasso

Le Colomb Volant – The Flying Dove with Rainbow

colour lithograph
signed in pencil lower right;
signed and dated 10.10.52 on
the plate
265 x 336mm

Provenance

Collection of Les and Milly
Paris. Acquired from the
artist.

\$5000 – \$8000



66

Colin McCahon

Tomorrow will be the same but not as this

silkscreen print with archival
ink on BFK Rives Italia art
paper, 25/100
signed on the plate;
McCahon House chopmark
to the plate
1195 x 750mm

Provenance

Private collection, Auckland.

\$10 000 – \$14 000



67

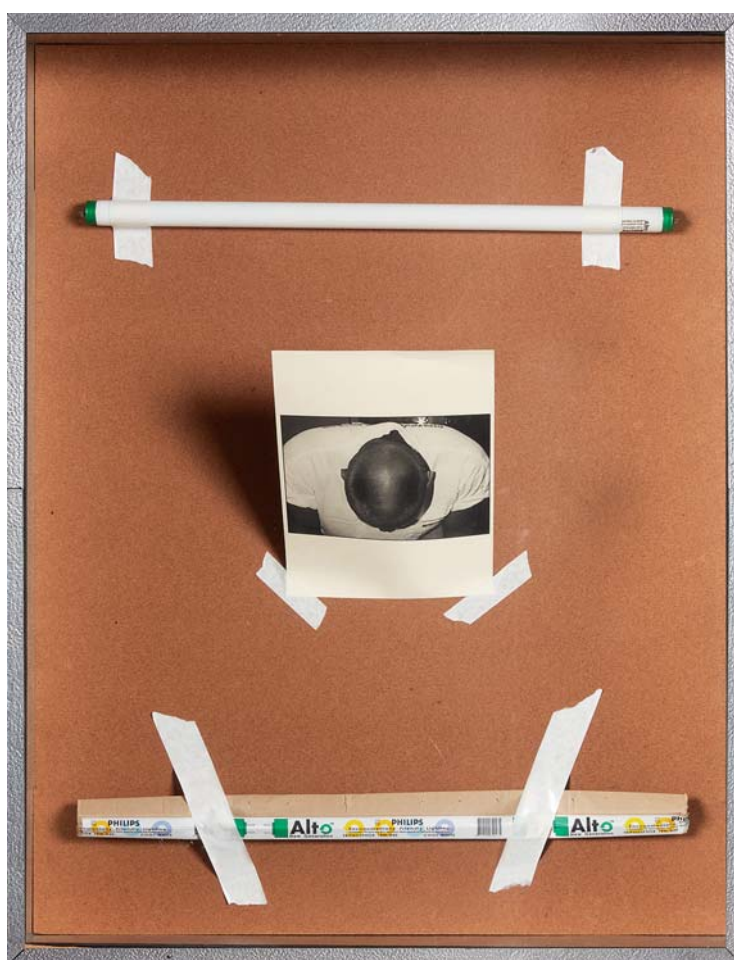
Simon Denny
Close Haircut Leaning with Cigar
in Textured Metal Lightbox

laser print on A4 paper,
 conservator's tape,
 fluorescent tube and
 packaging, textured
 aluminum frame
 990 x 700 x 200mm

Exhibited

'Simon Denny, Recent
 Haircuts', Uplands Gallery,
 Melbourne, August 2008.

\$5000 – \$9000



68

Francis Upritchard
Untitled – Urn

modelling material and
 earthenware
 480 x 200 x 200mm

\$10 000 – \$15 000



69

Ralph Hotere

*Ruia Ruia**Opea Opea**Tahia Tahia*

acrylic and lacquer on board

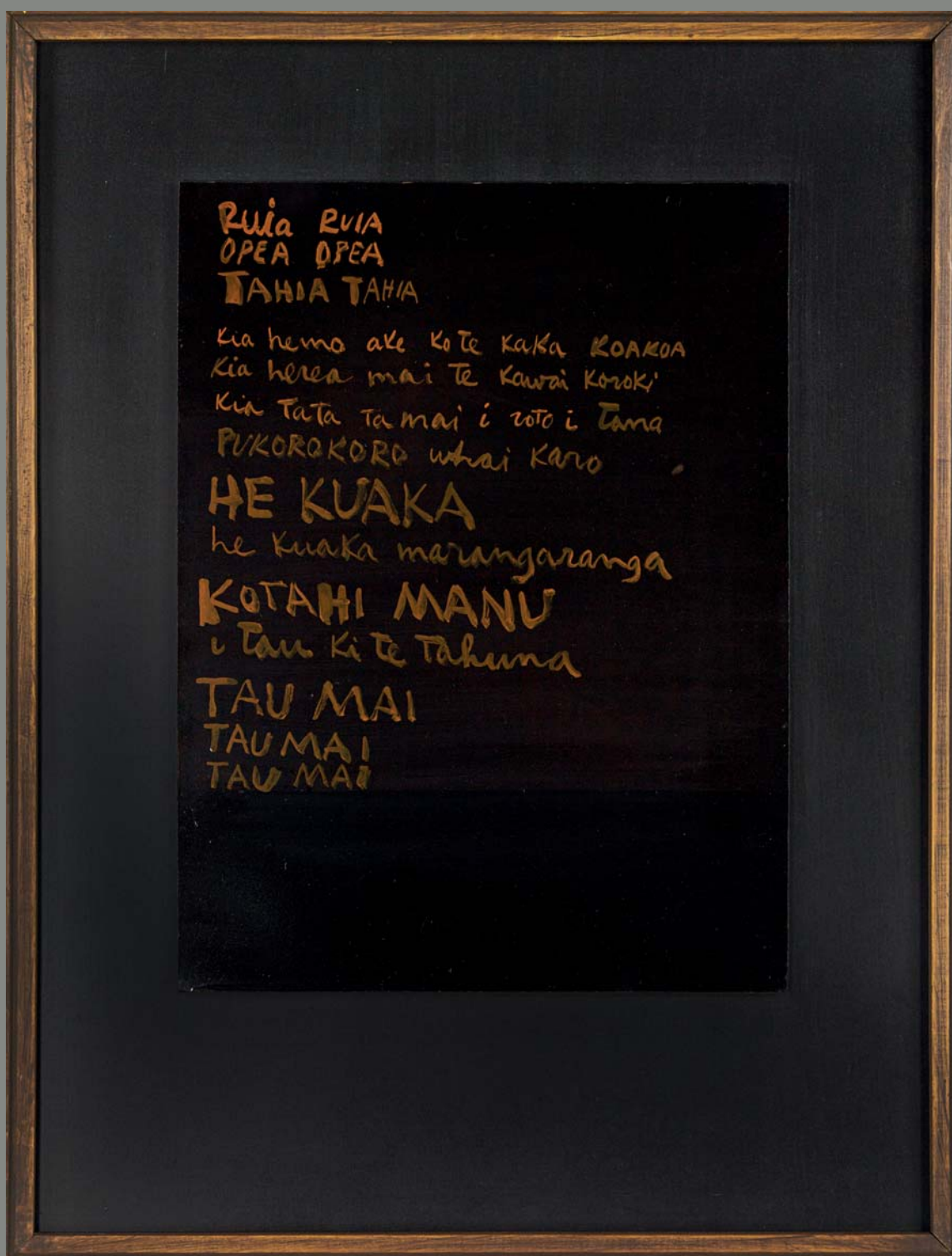
title inscribed

535 x 400mm

Provenance

Private collection,
Wellington.

\$30 000 – \$40 000



70

Russell Clark (New Zealand, 1905–1966)
*Sculptural Marquette for University of
Canterbury Water Fountain*

plaster, cast metal and wood (1958)
300 x 470 x 150mm

Provenance

Purchased from Webb's, Auckland,
July 21 2009, Lot No. 58.

\$17 000 – \$25 000



71

Terry Stringer

The Head is a Theatre of Dreams

cast bronze, 10/10

title inscribed, signed and

dated 2005

597 x 135 x 145mm

Provenance

Private collection, Auckland.

\$13 000 – \$18 000



72

Elizabeth Thomson

Fiddler Beetle

cast bronze and paint

signed and dated 1990 –

2001 to underside

1020 x 760 x 300mm

Provenance

Private collection, Auckland.

\$6000 – \$9000



73

Peter Robinson
3.125%

acrylic, bitumen and oilstick
on paper
inscribed 3.125
580 x 760mm

Provenance

Private collection, Auckland.

\$14 000 – \$20 000



74

Allen Maddox
Untitled

acrylic, oil and watercolour
on card
585 x 502mm

Provenance

Private collection, Auckland.

\$5000 – \$8000



75

Don Peebles

Study

acrylic and charcoal on
plywood
title inscribed, signed and
dated 1998; title inscribed,
signed and dated 1996 –
2002 verso
600 x 895 x 47mm

Provenance

Private collection, Auckland.

\$6000 – \$10 000



76

Martin Poppelwell

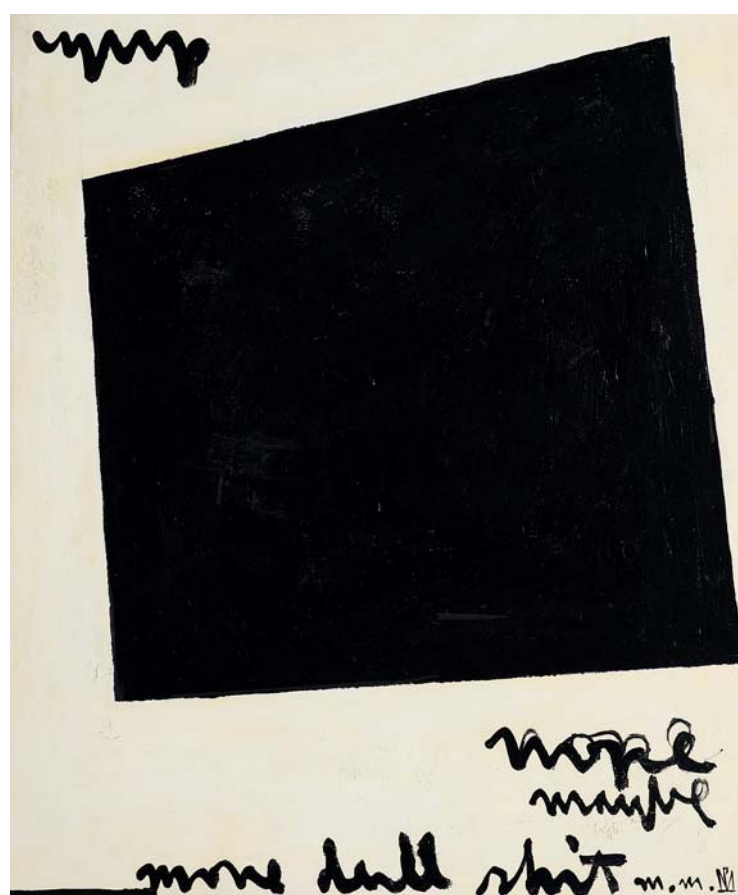
More Dull Shit

oil on canvas
title inscribed and signed
with artist's monogram
dibble
610 x 510mm

Provenance

Private collection, Auckland.

\$2500 – \$4000



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.

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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.

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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.

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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. 170
Important Paintings and Contemporary Art
7 April 2022 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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