



WORKS FROM THE
ESTATE OF JOHN EDGAR
1950—2021

John Edgar began work as a sculptor in 1977, when he established a jade carving workshop in his home town of Mt Albert, Auckland. John would go on to be internationally recognised for his understanding of the ancient craft of stone working. He had immense respect for the mediums he selected, whether it was the commonly found river stone, jade, argillite or pounamu. Later works included a combination of stone together with metal or glass.

Inclusions of glass in the stones are a result of my understanding of the processes of sawing and drilling. To cut a stone in half, into a slice or a block; to render a stone into some precise predetermined form is a powerful force of division, so that these pieces are my attempts to recombine that which has been divided, the transparent parting of the solid, seeing into the heart intact. — John Edgar

John travelled widely, notably to his ancestral home of Scotland where he collected stones from historic Scottish quarries to combine with New Zealand stones. The resulting exhibition *ballast: bringing the stones home* was exhibited at the National Museum of Scotland, Edinburgh in 2009. *ballast* was a celebration of the strong and enduring cultural connections between our two countries and a personal journey of discovery for Edgar. In a fitting finale, John gifted the *ballast* exhibition to Te Papa Tongarewa Museum of New Zealand, where it will be admired by many for years to come.

One of the most impressive aspects of John's work must be his ability to work at scale. The very nature of the mediums he chose meant that large equipment and heavy lifting was often required, but his great skill was in making the improbable appear simple. In John's words,

My endeavours to control the powerful modern tools available has led to a refinement and minimalisation in my work, the simplicity of the carvings belieing the processes involved, bringing into balance the elements of concept, material and process.

Meticulous in his planning and organisation, John co-ordinated many of his touring exhibitions to places as diverse as Kyoto, America and Australia. He curated and toured the exhibition *Making Amends* throughout New Zealand and always kept highly detailed notes and diaries detailing the thoughts and development of each work. Spending time in the artists studio recently, having the opportunity to observe the numerous works that were still in progress, together with those destined for this auction, has been an absolute privilege, albeit tinged with the sadness that he is no longer present there.

I first met John and his partner Ann Robinson, many years ago at their two studios on their magical property at Karekare. John had built the house on the site, and the studios, and there his love of the Waitakere Ranges was truly evident. John was a true environmentalist and served as President of the Waitakere Ranges Protection Society for 22 years. He was dedicated to protecting the Ranges, with their significant heritage and ecological values, and made a lasting contribution to their permanent protection.

John Edgar's work is held in many public and private collections and his public sculptures can be seen in Auckland's Domain, on Queen Street and in Waitakere City Civic Centre. In 2008 he was honoured as an Officer of the New Zealand Order of Merit for services to art.

Stones are the bones of the land. — John Edgar

Leigh Melville



I first met John Edgar in the mid-1990s not long after I moved to Auckland and we soon became firm friends. Over time we settled into a routine of getting together every few weeks at John's studio on a Friday afternoon over a few beers for conversation about art, people and politics, and updating each other about our current projects – mine in writing, John's in stone sculpture. We met in John's studios, first at Karekare in the beautiful place he shared with his partner glass artist Ann Robinson on Lone Kauri Road, and later in his new studio in Glendene, on the edge of the mangrove-forested Whau estuary. I looked forward to these occasions, as I think John did too. He was a great conversationalist; he loved to talk about all manner of subjects. But he was no monologist; he was also an endlessly curious listener who loved to engage in the free exchange of ideas, experiences and opinions. Always during these visits he would show me the latest pieces on which he was working whether they were (to pick some random samples) banded and polished stones small enough to hold in the hand, or impeccably crafted cubes with beautifully resolved three-dimensional crosses in contrasting stones embedded within them, or large sculptures, too heavy to be lifted without a crane, such as a remarkable chunk of pristine white Takaka marble into which he had carved an immaculate cross.

By the time I met him, John was already a mature artist in his mid-40s, well advanced on his career. Initially, after attending Mount Albert Grammar School, he trained as a scientist, graduating with a degree in Chemistry from the University of New South Wales in 1972. A scientific outlook and know-how remained an important part of his artistic approach. He worked as a research chemist in Christchurch before a mountaineering accident in which he a close female friend was killed brought about a sudden change of direction; in 1977 he returned to Auckland and began carving jade and argillite (pounamu and pakohe), and other natural materials. His first solo exhibition *On the Tail of a Dragon* was at Auckland's Denis Cohn Gallery in 1979. Other exhibitions followed through the 1980s at Auckland Museum, Dowse Art Museum and at dealer galleries in Wellington and Auckland. He became an active member of Auckland's Fingers collective. This early activity as a carver of exquisite small objects and works of bodily adornment came together in the survey exhibition *Stone Lines 1977–89* shown at both the National Museum in Wellington and Auckland Museum. In 1988 he curated the historically important exhibition *Bone Stone Shell: new jewellery New Zealand* for the Ministry of Foreign Affairs which travelled to Japan and is now held complete at Te Papa. The exhibition was seen as reflecting and shaping new directions in New Zealand jewellery in advocating for local non-precious materials and a South Pacific outlook. In his words:

‘These materials and the objects made from them are our homage to the past, our amulets in the present and our treasures for the future.’

A new phase in John’s career began in the 1990s when he and his partner, Ann, built a house and studios in the Waitakere Hills above Karekare. John’s work became larger and more sculptural, often involving the exacting slicing, banding and otherwise reconstituting of different stones (and/or glass) ranging in scale from hand-sized pieces to towering pillars more than 2 metres high. He self-curated and organised multi-venue tours for such ambitious themed exhibitions as *Making Amends* (1993), *Cross Country* (1996) and *Lie of the Land* (1998). About the last of these, initially shown as the opening show at Auckland Museum’s newly refurbished exhibition galleries, I wrote an article entitled ‘Thinking in Stone’ (*Art New Zealand* 88, 1998), the first of more than half-a-dozen other pieces about his work I wrote for various articles, reviews and catalogue essays – for the exhibitions *Digit* (Artis, 1999), *Calculus* (Dowse, 2002) and *Flags and Phases* (Artis/Janne Land, 2003–04). I also had the pleasure of working closely with John to publish his collaboration with the poet Dinah Hawken, *page. stone. leaf* (Holloway Press, 2013), for which to accompany Dinah’s poems John made exquisite drawings in crayon and stone rubbings based on ancient Celtic Ogham sign language.

After about 2000, as well as numerous museum and dealer-gallery shows (in Auckland, Wellington, Christchurch and Dunedin), John completed many commissions for private and institutional collectors such as Waitakere and Auckland Cities. His largest and most career-defining work was the huge, two-part *Transformer* in Auckland Domain completed in 2004. The banded granite column or stele is 3.5 metres tall while the dimensions of the massive banded ‘pebble’ beside it are 2200 x 900 x 600mm.

Perhaps the capstone of John’s career was the superb exhibition *Ballast: bringing the stones home*, shown at the Scottish National Museum during the Edinburgh Festival in 2009 – an exploration of his much valued Scottish heritage through granites personally sourced from numerous Scottish quarries in 2005, shipped home and combined with New Zealand stones utilising the immaculate technique and aesthetic he brought to all his work and then transported back to Edinburgh for exhibition. The five substantial pieces were eventually repatriated to New Zealand and exhibited at the University of Auckland’s Gus Fisher Gallery in 2012. Though often asked to do so John would never sell individual pieces from this exhibition and ultimately he bequeathed the whole group to the Museum of New Zealand Te Papa Tongarewa. In an essay about *Ballast* entitled ‘Laminated Conversations’ I wrote: ‘The five separate pieces that make up *Ballast* are mostly abstract in their formal language, but also employ a number of indexical or symbolic devices, such as the compass, the trig point, the cross, the flag and funerary decoration which help to convey meaning beyond the abstract languages of colour and form. Most, too, carry allusions to the two countries involved, either through the source of the materials, or through



other kinds of signification. Most of the sculptures – with the exception of *Flagstone*, comprised entirely of New Zealand marble – combine in varying proportions stones from both countries... Completely authoritative both in conception and construction, their rich and engaging back-story elevates *Ballast* into a class of its own in terms of stone sculpture of this era.

★

I once gained a telling insight into John Edgar's attitude to art, and his own art-making in particular, from a remark he made to me when providentially we were both visiting Seattle in Washington State, and together (with Ann Robinson) visited the Seattle Art Museum, devoted primarily to Asian art. In front of the museum, sited on a hill overlooking the city – a location much like that of Auckland Museum – we came across a large and imposing stone sculpture called *Black Sun*, by the Japanese/American artist Isamu Noguchi (1904–88), a three-metre faceted and doughnut-shaped disk of black Brazilian granite. I was impressed by the dark grandeur and unblemished finish of the piece, and recall, too, being struck forcibly by what John said about it. He confessed both to a great love for Noguchi's work and to an almost superstitious anxiety about seeing too much of it or even reading books about him, because of the fear that Noguchi's example could overwhelm his own practice before he had fully developed it. He was concerned about what the poet Allen Curnow once called 'contamination' by another strong artist's style, a phenomenon the literary critic Harold Bloom has theorised as 'the anxiety of influence'.

Other remarks John made to me over the years echoed this concern. He always wanted (he told me) to make work that was unique, utterly unlike that of any other artist. Otherwise, he implied, why make the effort? Art historians would identify this attitude as quintessentially Modernist, the commitment to absolute novelty and idiosyncrasy of manner, mode and method, the imperative (in Ezra Pound's ringing phrase) to MAKE IT NEW, being axioms of Modernism. Such a mission might, in some quarters, be seen as anachronistic. Postmodern sceptics and ironists know, of course, that there is nothing new under the sun, and that an ambition such as Edgar's was, to quote the Biblical prophet Ecclesiastes – as Colin McCahon did in his last – and, paradoxically, highly original – paintings: 'emptiness and chasing the wind'. But the evidence of the body of work collected in this posthumous exhibition is surely that Edgar realised his ambition, he did 'make it new', and create work which, so far as I can tell, is like nothing else under the sun.

★

The works in this sale for which dates are known range from 1992 to 2018, a period of 26 years. The earliest pieces are mostly one-off sculptures from his themed shows of the 1990s. Four pieces –

Grindstone, *Intrusion*, *Borderline* and *Armature* – come from *Making Amends* (1992), the exhibition in which he expanded his imaginative range and technical skills to achieve works which were not only beautiful and well-crafted but thoughtful and rich in connotation. Edgar wrote of this exhibition in a comment that might be applied to all of his work: ‘There is an essential and radical destruction required to make these works, as there is in most aspects of human endeavour. This made me think of the ways, that personally and collectively, we take responsibility for our actions. I questioned my attempts to restore integrity. Are they sufficient to make amends for all the deconstruction inherent in these constructions? I offer these stones as my reparation’. Evident here is John’s love of nature and the advanced environmental consciousness which also manifested itself in years of dedicated political work for the Waitakere Ranges Protection Society.

Flagstone: Red Cross (1997) from *Lie of the Land* (1998) is typical of works from this period in its multi-layered implications. It is both a verbal and a visual pun, in that it is both a ‘flagstone’ in the sense of being a flat stone placed on the ground, and also a ‘flag’ made from stone. Together with other works in this series it deconstructs the elements of the national flag, in order to investigate themes of nationalism, history, location and the ‘lie of the land’, in several senses of that phrase.

In later exhibitions *Flags* (2003) and *Phases* (2004) Edgar developed this flag imagery further by constructing rectangular or square panels in contrasting stones (e.g. granite and marble, granite and serpentine), which sometimes resemble flags (when the joins are straight) and sometimes landscapes (when the joins are curved) and which (unusually) are intended to hang on the wall like stone ‘pictures’. Several of these pieces are included in the sale. Some are purely abstract (as in those with quartered panels) and some evoke figurative connotations – as in *Mountain*, or a piece which joins white marble and black granite in horizontal bands reminiscent of some McCahon paintings (an artist whom Edgar revered) which read simultaneously both as abstractions and land-or-seascapes divided by a horizon.

In most of Edgar’s stone sculptures he combines together two, three, or even four (as in the tartan-like *Sett* from *Ballast*) different stones, through cutting, grinding, gluing and polishing so that the component parts are assembled with such perfect joinery that a fingertip cannot register the joins between them. But in some rare cases a work is made from a single stone, as in the superb *Crossing* (2004) made from a large oval-shaped veined ‘boulder’ of Indian sandstone quartered by immaculate semi-circular grooves. A related piece is *Core Cube* (undated) where the three-dimensional cross that quarters the surfaces of the granite block is made by carved channels, not a contrasting stone.

Although he had been combining different stones since the 1980s it was not until 2005 that Edgar began imbedding three-dimensional crosses within *cubes* of contrasting stone. He once described the decisive creative moment in a statement accompanying a group show *Stones at Fingers* in 2007: ‘Sitting in the workshop at the end of a day, looking at a

round stone with an intersecting cross, I visualised very clearly a three-dimensional cross intersecting a black cube, and started immediately to make the work which became a green serpentine cross in a black granite cube. On polishing, its true nature was revealed and I was amazed to see the strength of the eight cubes within the cube, separated and supported as they are by the arms of the crosses.' These cubes became among his most sought-after pieces and were produced in a wide array of colours, stones and sizes. Among the stones used were granites of various colours, marble, serpentine, sandstone and basalt, some sourced locally and others from Spain, Italy, Scotland, India and elsewhere.

There is not space here to reference every kind of work that Edgar made from banded stones; they included 'pebbles' large and small such as the 100 small pieces that made up *Calculus* (2002); there were also banded poles, columns and 'capsule' or 'bomb' shaped pieces, some involving bands of glass as well as many different stones. An especially striking series of small circular and lens shaped stones were made from pure white silestone from Spain and jet black Rajasthan granite from India. What distinguishes these pieces from other *Calculus*-style stones is the great variety of geometric designs with which the contrasting black and white materials are reconstituted. Nor do I have space here to consider at length the exquisite 'badges' (or larger panels) he made from patinated copper and/or silver or the lovely 'coins of the realm' made from pieces of stone encircled with a thin metal band.

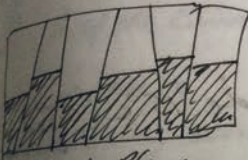
The last pieces I recall seeing John working on in his studio were the circular and elliptical-shaped pieces he called 'lenses', each superbly crafted with a different coloured inlaid 'spot' (usually a different stone, sometimes opaque coloured glass) at the centre. Such pieces have a rightness and authority about them which belies all the effort and trial-and-error that went into their devising and making. Like all of his work from beginning to end of his career their 'facture' is so refined and sophisticated that they almost seem like newly discovered pieces of nature.

I recall John's expressing mild frustration on one occasion late in his life, saying something like, 'People keep asking for more cubes but I just want to make lenses'. Like many artists he was always most enamoured of the work with which he was currently engaged. This is a reminder that John's work was driven by passion – passion for his materials and their provenance, for the tools (often of his own devising) with which they were worked and for the coherent, authoritative and beautiful objects which issued from his mind, imagination and hands: homage to the past, amulets for the present, and treasures for the future.

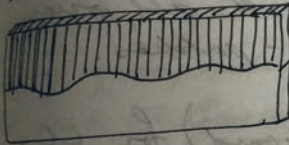
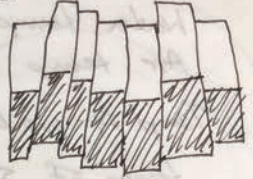
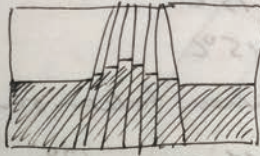
1. 'The Company of Stones' was the title of a poem by Dinah Hawken written for the catalogue of *John Edgar: Calculus* an exhibition at Dowse Art Museum (2002).

LIE OF THE LAND

These ideas from the last year's drawings will make the slo



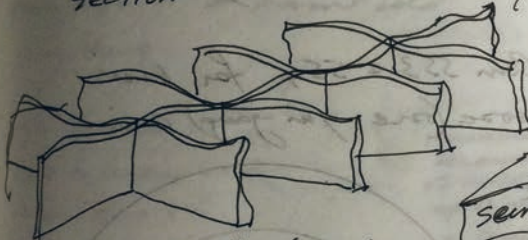
Faulted Planes
Isolated Blocks



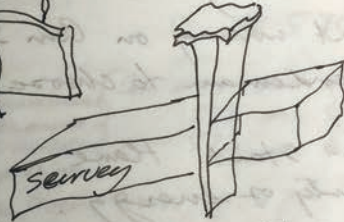
SECTION



Body of the Land



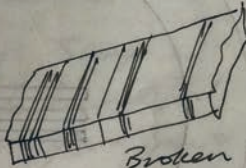
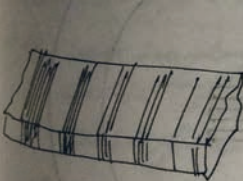
Bones of the Land



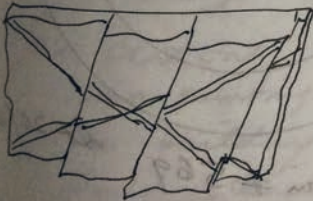
Survey



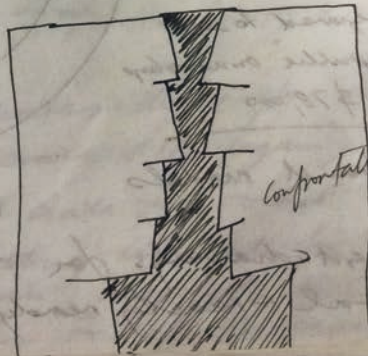
Kaitia
Gorge



Broken Tablet/Promise



FLAG STONE



Conformation

ANN ROBINSON AND PETER SIMPSON
IN CONVERSATION WITH
LEIGH MELVILLE

SATURDAY 03 SEPTEMBER
AT 4PM

3 ABBEY STREET
NEWTON, AUCKLAND



Please join us to view the artworks and to participate in a discussion between Art+Object Director Leigh Melville, arts writer and friend of the artist Peter Simpson, and artist Ann Robinson ONZM. This will be a unique opportunity to hear from John's long-time partner and collaborator and to understand the ideas and motivations behind his work.

WORKS FROM THE
ESTATE OF JOHN EDGAR
1950—2021

PREVIEW

THURSDAY 01 SEPTEMBER
5.30—7.30PM

3 ABBEY STREET
NEWTON, AUCKLAND

AUCTION

TUESDAY 06 SEPTEMBER
AT 6PM

3 ABBEY STREET
NEWTON, AUCKLAND

THURSDAY 1 SEPTEMBER, 9AM—5PM
FRIDAY 2 SEPTEMBER, 9AM—5PM
SATURDAY 3 SEPTEMBER, 11AM—4PM
SUNDAY 4 SEPTEMBER, 11AM—4PM
MONDAY 5 SEPTEMBER, 9AM—5PM
TUESDAY 6 SEPTEMBER, 9AM—3PM



Works from the Estate of John Edgar 1950—2021	and limestone (India), glass, three parts approx 135 x 40 x 75mm: each (sizes vary) \$2500 – \$4500	serpentine (India), 2003 218 x 218 x 50mm \$4000 – \$6000
0001 <i>Cube 10</i> serpentine and marble 175 x 175 x 175mm \$4000 – \$6000	0010 <i>Saltire set from the Calculus series</i> marble and granite, diptych, in artist's handmade wooden box 120 x 240 x 60mm \$3000 – \$5000	0017 <i>Flag 10</i> red granite (Coromandel, NZ), speckled granite (Scotland), 2003 218 x 218 x 50mm \$4000 – \$6000
0002 <i>Cube 7</i> serpentine and granite 125 x 125 x 125mm \$4000 – \$6000	0011 <i>Exchange</i> silestone (Spain) and Rajasthan granite (India), 2012 270 x 280 x 25mm:each stone; nine parts, installation size variable \$6000 – \$9000	0018 <i>Flag 1 from the series Flags and Phases</i> black granite, white marble, 2003 220 x 220 x 50mm \$4000 – \$6000
0003 <i>Cube 17</i> granite, 2018 163 x 163 x 163mm \$3500 – \$5500	0012 <i>Life Saver</i> carved marble in artist's wooden case, 1993 140 x 140 x 55mm Exhibited: Medal Art New Zealand 25th exhibition REGROUP REFLECT REGENERATE Pah Homestead 21 July – 20 September, 2015 Collection of the artist \$3000 – \$5000	0019 <i>Flag 2 from the series Flags and Phases</i> red granite (Coromandel, NZ) and serpentine (India), 2003 220 x 220 x 50mm \$4000 – \$6000
0004 <i>Cube 8</i> serpentine and granite 188 x 188 x 188mm \$4000 – \$6000	0013 <i>Lens 11</i> marble (Italy, Spain), 2017 174 x 174 x 65mm \$3000 – \$5000	0020 <i>Mountain (25) from the series Flags and Phases</i> granite and serpentine, 2003 276 x 475 x 60mm \$6000 – \$9000
0005 <i>Crux</i> granite (India), porphyry (China), 2009 160 x 160 x 160mm \$4000 – \$6000	0014 <i>Quartered</i> black granite, white marble, 2003 295 x 495 x 60mm \$5000 – \$8000	0021 <i>Flag (8) from the series Flags and Phases</i> marble, granite and serpentine, 2003 275 x 510 x 30mm \$6000 – \$9000
0006 <i>Cube 5</i> granite 95 x 95 x 95mm \$3000 – \$500	0015 <i>Flag 13</i> white marble, black granite 325 x 406 x 50mm \$5000 – \$8000	0022 <i>Untitled, Flag</i> shaped and patinated metals signed and dated 1995 verso 75 x 160mm \$1500 – \$3000
0007 <i>Cube 12</i> serpentine and granite 175 x 140mm \$4000 – \$6000	0016 <i>Flag 11</i> red granite (Coromandel, NZ),	0023 <i>Untitled, Flag</i> shaped and patinated metals signed and dated '95 verso 101 x 163mm \$1500 – \$3000
0008 <i>Cube 18</i> granite (India), 2016, diptych 160 x 160 x 160mm: each \$6000 – \$9000		0024 <i>Untitled, Flag</i> shaped and patinated silver
0009 From the <i>Calculus</i> series granite (Coromandel, India)		

and bronze
signed and dated 1995 verso
115 x 165mm
\$1500 – \$3000

0025
Untitled, Flag
shaped and patinated metals
signed and dated 1995 verso
115 x 210mm
\$1200 – \$2500

0026
Untitled, Flag
shaped and patinated metals
signed and dated 1995 verso
95 x 205mm
\$1200 – \$2500

0027
Untitled, Flag
shaped and patinated silver
and bronze
82 x 55mm
\$1000 – \$2000

0028
Untitled, Flag
shaped and patinated metals
signed and dated 1995 verso
100 x 160mm
\$1500 – \$2500

0029
Untitled, Flag
shaped and patinated silver
and bronze
signed and dated 1995 verso
95 x 155mm
\$1200 – \$2500

0030
Untitled, Flag
shaped and patinated metals
signed and dated 1995 verso
100 x 210mm
\$1500 – \$3000

0031
Untitled, Flag
shaped and patinated metals
signed with artist's initials JE
and dated 1995 verso
208 x 201mm
\$1500 – \$3000

0032
Element

Indian granite, glass, 2008
591 x 224 x 92mm
\$7000 – \$10 000

0033
Vein
granite and marble, 1995
875 x 400 x 50mm
\$12 000 – \$18 000

0034
Loom 7
black granite and marble
title inscribed and dated 15/10/96
218 x 1185 x 15mm
\$6000 – \$9000

0035
Loom 6
black granite and marble
232 x 1180 x 18mm
title inscribed and dated 22/11/96
\$6000 – \$9000

0036
Loom 1
black granite and marble
title inscribed and dated
(illegible, c. 1996)
205 x 1230 x 17mm
\$6000 – \$9000

0037
Transformer
white Portuguese limestone and
red Indian sandstone, 2007
1810 x 405 x 305mm
\$16 000 – \$25 000

0038
Bomb
basalt (Mt Eden, NZ), Corrennie
granite (Scotland), 2015
905 x 224 x 210mm
\$20 000 – \$30 000

0039
Lens
Basalt (Tamaru), granite (India),
1992
1120 x 1120 x 205mm
Exhibited: *Making Amends*,
New Zealand Tour 1993–1995
\$70 000 – \$100 000
Lens is the result of John
Edgar's exploration of the transit
of Venus across the sun, and the
lenticular form, which is also

found in geological formations,
clouds, nuts, seeds, optical lenses
and the discus.

"Basalt has a wonderful
visual attraction, being of volcanic
origin and showing many signs of
its igneous past" —John Edgar

0040
Lens 10
serpentine (India) and marble
(Spain), 2016
196 x 196 x 59mm
\$3000 – \$5000

0041
Lens 14
serpentine (India) and cast glass,
2016
250 x 250 x 50mm
\$3000 – \$5000

0042
Solar Flare (Lens 18)
sandstone and limestone
(Rajasthan, India), 2014
570x 570 x 245mm
\$3000 – \$5000

0043
Nucleus (Lens 17)
sandstone and limestone from
Rajasthan, India
570 x 570 x 245mm
\$3000 – \$5000

0044
Coin of the New Realm
argyllite and copper in artist's
handmade case, 1987
inscribed 55 and dated 1984
95 x 95 x 50mm
\$700 – \$1000

0045
Coin of the New Realm #500
argyllite and aluminium
inscribed 500 and dated 1994
178 x 178 x 10mm
\$500 – \$1000

0046
Coin of the New Realm #494
argyllite and aluminium
inscribed 494 and dated 1993
88 x 88 x 8mm
\$400 – \$600

0047
*Coin 203 from Coins of
the New Realm*
argyllite and copper
inscribed 203 and dated 1985
D. 53mm
\$300 – \$500

0048
*Coin 191 from Coins of
the New Realm*
argyllite and copper
inscribed 191 and dated 1985
D. 53mm
\$300 – \$500

0049
*Coin 426 from Coins of
the New Realm*
argyllite and copper
inscribed 426 and dated 1988
D. 53mm
\$300 – \$500

0050
*Coin 427 from Coins of
the New Realm*
argyllite and copper
inscribed 427 and dated 1988
D. 53mm
\$300 – \$500

0051
*Coin 411 from Coins of
the New Realm*
argyllite and copper
inscribed 411 and dated 1988
D. 53mm
\$300 – \$500

0052
*Coin 485 from Coins of
the New Realm*
argyllite and copper
inscribed 485 and dated 1992
D. 53mm
\$300 – \$500

0053
*Coin 36 from Coins of
the New Realm*
argyllite and copper
inscribed 36 and dated 1984
D. 53mm
\$300 – \$500

0054
Coin 222 from Coins of

the New Realm
argyllite and copper
inscribed 222 and dated 1986
D. 53mm
\$300 – \$500

0055
*Coin 200 from Coins of
the New Realm*
argyllite and copper
inscribed 200 and dated 1985
D. 53mm
\$300 – \$500

0056
*Coin 484 from Coins of
the New Realm*
argyllite and copper
inscribed 484 and dated 1992
D. 53mm
\$300 – \$500

0057
Shoot
carved basalt (Timaru, NZ), 2011
H. 1000mm
\$8000 – \$12 000

0058
Crossing
carved sandstone (Australia),
2004
600 x 500 x 300mm
Exhibited: *Making Amends*,
New Zealand Tour 1993–1995
\$20 000 – \$30 000

0059
Intrusion
red and black granite, 1992
signed with artist's monogram
370 x 250 x 60mm
Exhibited: *Making Amends*,
New Zealand Tour 1993–1995
\$5000 – \$8000

0060
Borderline
red and black granite, 1992
signed with artist's monogram
100 x 530 x 230mm
Exhibited: *Making Amends*,
New Zealand Tour 1993–1995
\$5000 – \$8000

0061
Armature
granite, glass and copper rod,

1992
280 x 280 x 280mm
Exhibited: *Making Amends*,
New Zealand Tour 1993–1995
\$5000 – \$8000

0062
Flagstone: Red Cross
granite, 1997-98
1150 x 530 x 50mm
Exhibited: Auckland Museum,
21 Feb – 10 May 1998
Dowse Art Museum, 30 May –
16 August 1998
Robert McDougall Art Gallery,
29 August – 25 Oct 1998
Southland Museum & Art
Gallery, 4 Dec 1998 – 18 Jan 1999
Suter Art Gallery, 1 Feb – 28 Feb
1999
Sarjeant Art Gallery, 21 March –
10 May 1999
Hawkes Bay Museum, 11 June –
25 July 1999
Waikato Museum of Art &
History, 6 Aug – September 1999
\$15 000 – \$25 000

0063
Saltire Lens 7
carved granite (NZ, India)
245 x 245 x 68mm
\$3500 – \$5500

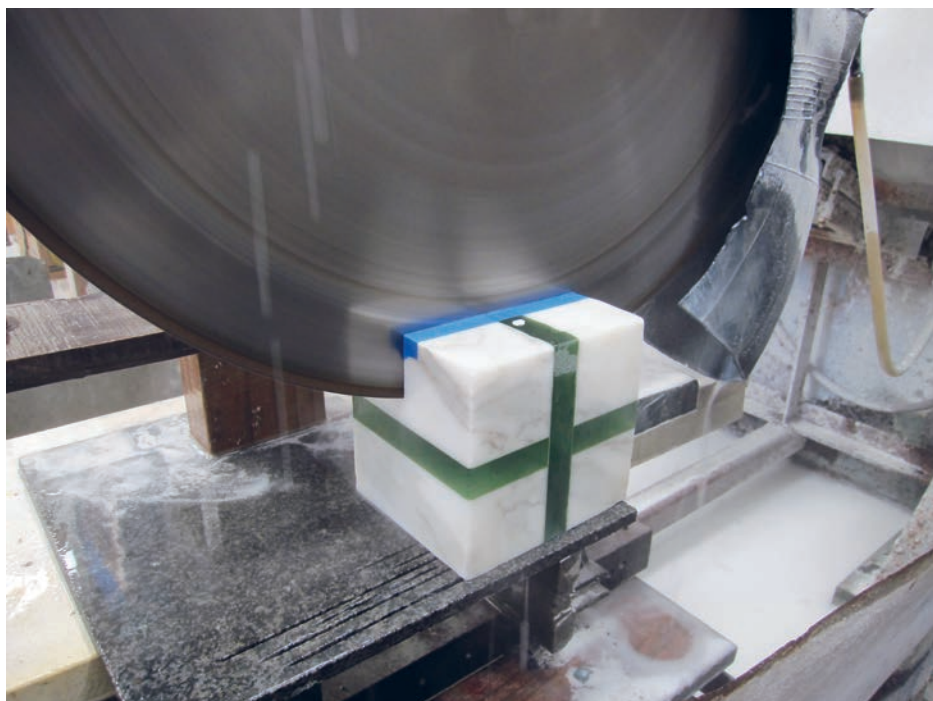
0064
Capsule 2
carved basalt and terracotta (NZ),
2017
608 x 98 x 98mm
\$10 000 – \$15 000

0065
Untitled
sandstone
670 x 185 x 210mm
\$6000 – \$9000

0066
Discus
Mt Horrible basalt (Timaru, NZ),
Lalitpur Granite (India), 2014
655 x 645 x 190mm
\$6000 – \$9000

0067
Green World (Lens 6)
granite (China) and serpentine
215 x 215 x 61mm

\$3000 – \$5000	0076 <i>Function, Saltire 6</i> granite (Coromandel, NZ and Corrennie, Scotland), 2012 186 x 186 x 70mm \$2000 – \$3000	patinated 30 x 45mm \$300 – \$500
0068 <i>Lunar Lens</i> Mt Horrible basalt and scoria from Red Crater, Tongariro, 2014 450 x 450 x 90mm \$6000 – \$9000	0077 <i>Operator, Saltire 3</i> granite (Coromandel, NZ and Corrennie, Scotland), 2012 190 x 190 x 65mm \$1500 – \$2500	0085 <i>Untitled, Badge</i> copper and bronze, shaped and patinated 32 x 36mm \$300 – \$500
0069 <i>Lens 15</i> carved and inlaid granite 405 x 405 x 80mm \$4500 – \$6500	0078 <i>Wall Saltire (green)</i> granite, serpentine 265 x 340 x 60mm Exhibited: Core, 2006 \$2000 – \$4000	0086 <i>Untitled, Badge</i> copper, shaped and patinated 34 x 50mm \$300 – \$500
0070 <i>Lens</i> carved and inlaid tonalite lalitpur granite, Coromandel 295 x 295 x 70mm \$2000 – \$3000	0079 <i>Wall Saltire (red)</i> granite, serpentine 265 x 340 x 60mm \$2000 – \$4000	0087 <i>Untitled, Badge</i> copper and bronze, shaped and patinated 35 x 77mm \$300 – \$500
0071 <i>Subtract</i> carved granite (Coromandel, India) 510 x 240 x 80mm \$5500 – \$8500	0080 <i>Untitled, Badge</i> mixed metal, shaped and patinated 42 x 81mm \$300 – \$500	0088 <i>Untitled, Badge</i> copper and bronze, shaped and patinated 45 x 42mm \$300 – \$500
0072 <i>Equality</i> carved granite and sandstone (India), 2006 340 x 220 x 60mm \$5500 – \$8500	0081 <i>Untitled, Badge</i> mixed metal, shaped and patinated 41 x 73mm \$300 – \$500	0089 <i>Untitled, Badge</i> silver and copper, shaped and patinated 42 x 36mm \$300 – \$500
0073 <i>Grindstone</i> granite with copper inserts on wooden stand, 1992 150 x 550 x 60mm Exhibited: <i>Making Amends,</i> <i>Constructions in Stone and Glass</i> \$3000 – \$5000	0082 <i>Untitled, Badge</i> mixed metal, shaped and patinated 32 x 78mm \$300 – \$500	0090 <i>Untitled, Badge</i> copper and bronze, shaped and patinated 32 x 45mm \$300 – \$500
0074 <i>Core Cube</i> carved basalt 210 x 210 x 215mm \$4000 – \$6000	0083 <i>Untitled, Badge</i> copper with silver insert, shaped and patinated 45 x 70mm \$300 – \$500	0091 <i>Untitled, Badge</i> mixed metal, shaped and patinated 39 x 62mm \$300 – \$500
0075 <i>Code</i> carved granite and terracotta L. 985mm \$4000 – \$6000	0084 <i>Untitled, Badge</i> mixed metal, shaped and	





Dowse Art Museum, Lower Hutt, January 1993
Southland Museum & Art Gallery, Invercargill December 1993
Robert McDougall Art Gallery, Christchurch, February 1994
Left Bank Gallery, Greymouth, April 1994
Bishop Suter Art Gallery, Nelson, May 1994
Manawatu Art Gallery, Palmerston North, July 1994
Rotorua Art & History Museum, Rotorua, November 1994
Auckland Museum, Auckland, March 1995

1.

I collect the greywacke pebbles for my work from the Hauraki Gulf. They are found on the sand at low tide and tend to shoal, well-graded in size and shape. Even though they are very plentiful, commonly crushed for road-metal and land fill, and “only base rocks anyway” I still feel uneasy when working them – they are in fact the only whole, undamaged and ‘natural’ raw material that I use.

A few years ago on a trip to collect stones for my exhibition *Signs of the Comet* (Dowse Art Museum 1983) I climbed down the steep access to the beach, jumping the last few feet to land on a huge shoal of pebbles wet with sea spray. Looking down at the stones around my feet I saw, lying across one stone, a thin, flat copper plate. This material, its colour and shape, the marks and the makers intention gave the object a wonderful incongruity and at the same time a strong connection to my work and the use of copper saws and drills to work to stone.

On the trip last winter to select the stones for this exhibition, we walked to the other end of the beach, making cairns of possible stones judged by their size, shape, colour and integrity. Near the end of the beach on the point of turning back I was amazed to find a stone, perfect in all ways, with a carefully applied adhesive bandage, worn and gritty with sand, lying amongst the other stones.

I took this as a sign to mean that even with a stone as base as greywacke, the spirit in the stone is still very much intact and a cut, cracked or worked stone is in need of repair and healing to restore its integrity. I see these works as reparation in some small way and I hope that the integrity of the finished pieces will make amends for the damages inflicted.

The granite used in this exhibition is predominately African and I have obtained it from monumental masons in Auckland. Again I hope that the finished works will reflect the prior histories of the stones and by making an analogy between the material and the human spiritual condition act as atonement.

This is my way of making amends.

2.

The ideas for this exhibition originated in 1981. While experimenting with ways to make indelible signs on hard stones, I developed some interesting combinations of stone, glass and metal. Throughout the 1980's I made some technical progress, but other aspects of stone working occupied me and it was not until my new home and workshops were established at Te Rau Moko, Karekare in 1992 that I could really begin to explore the ideas and their expression.

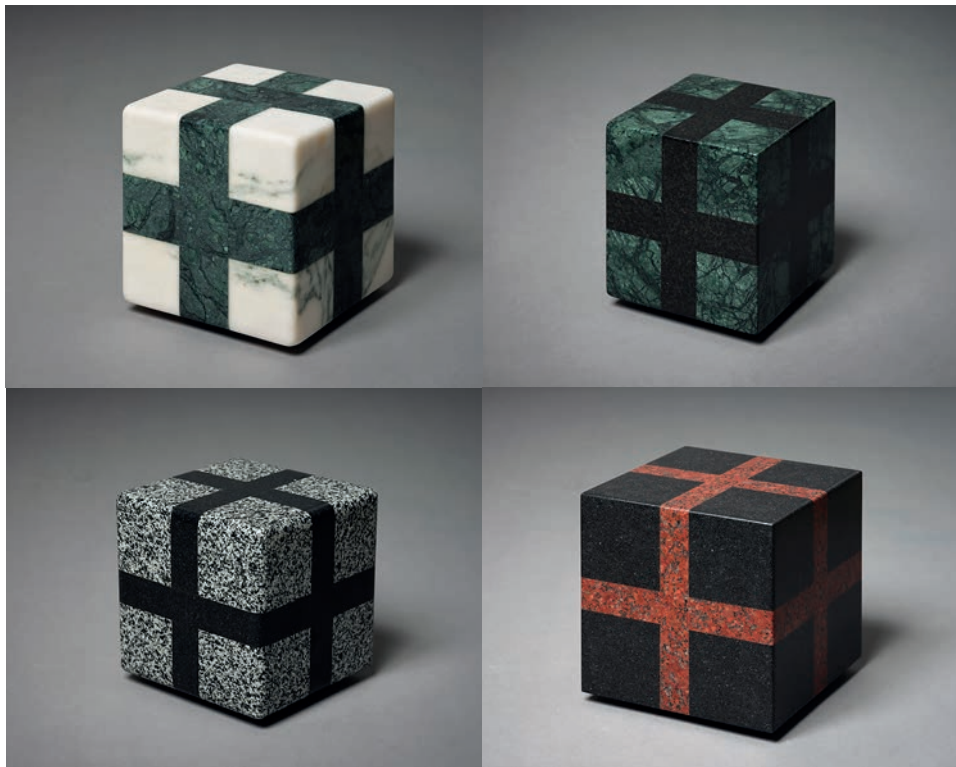
The use of granite gave me access to larger, homogenous and fault-free blocks of stone which, together with a new technology of diamond-faced grindstones, and a revision of my whole working method, resulted in the first works that were exhibited in *Making Ends Meet* (Fingers, 1992). There is an essential and radical destruction required to make these works, as there is in most aspects of human endeavor. This made me think of the ways, that personally and collectively, we take responsibility for our actions. I questioned my attempts to restore integrity. Are they sufficient to make amends for all the deconstruction inherent in these constructions?

I offer these stones as my reparation.

John Edgar
Karekare, 1993

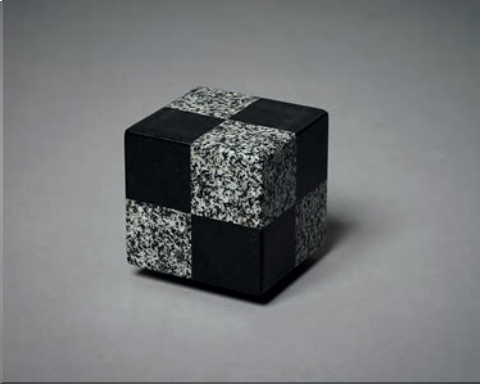
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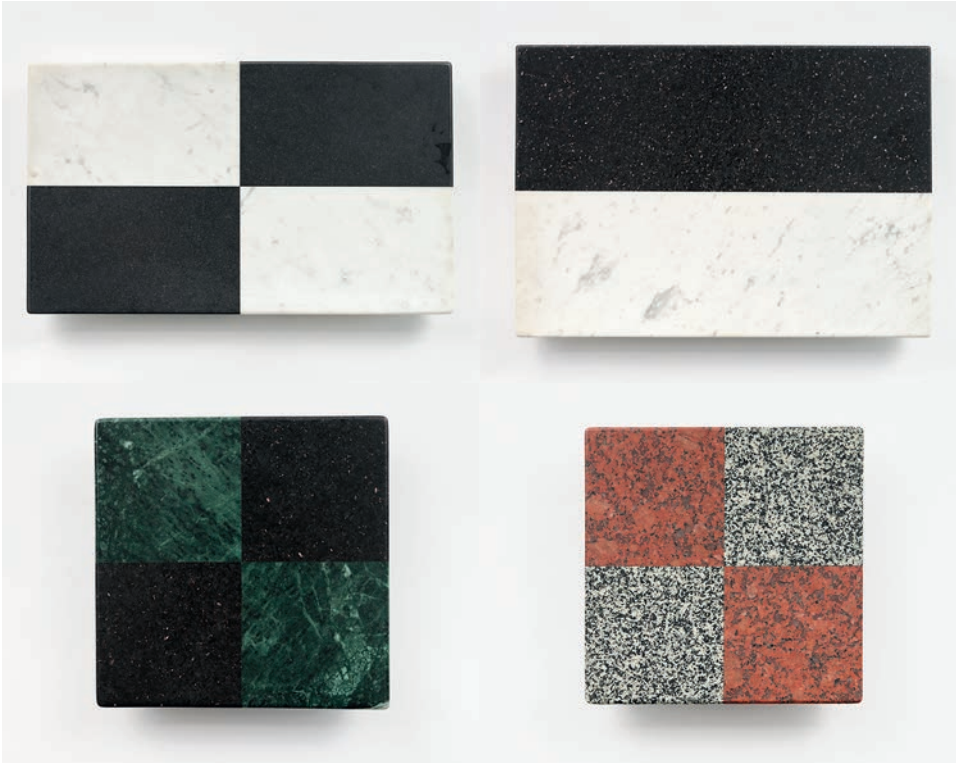
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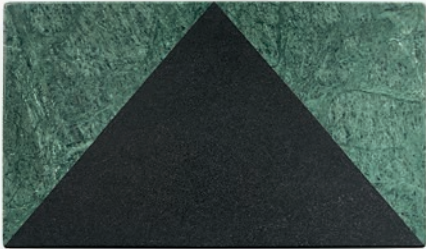
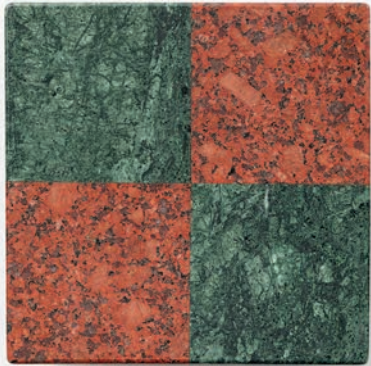


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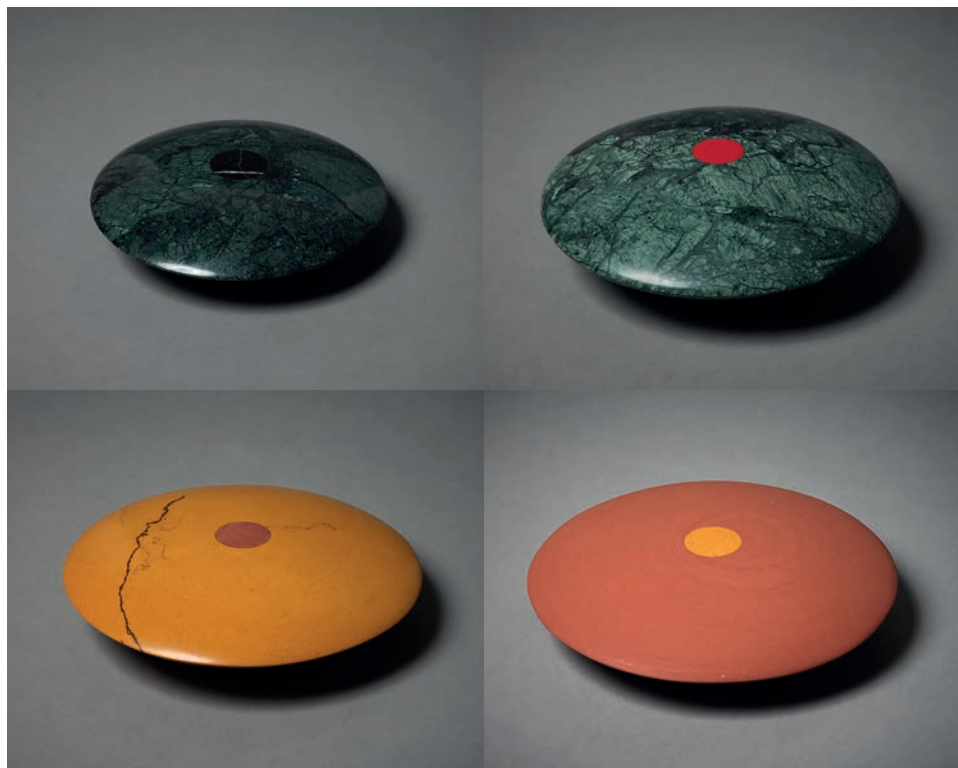






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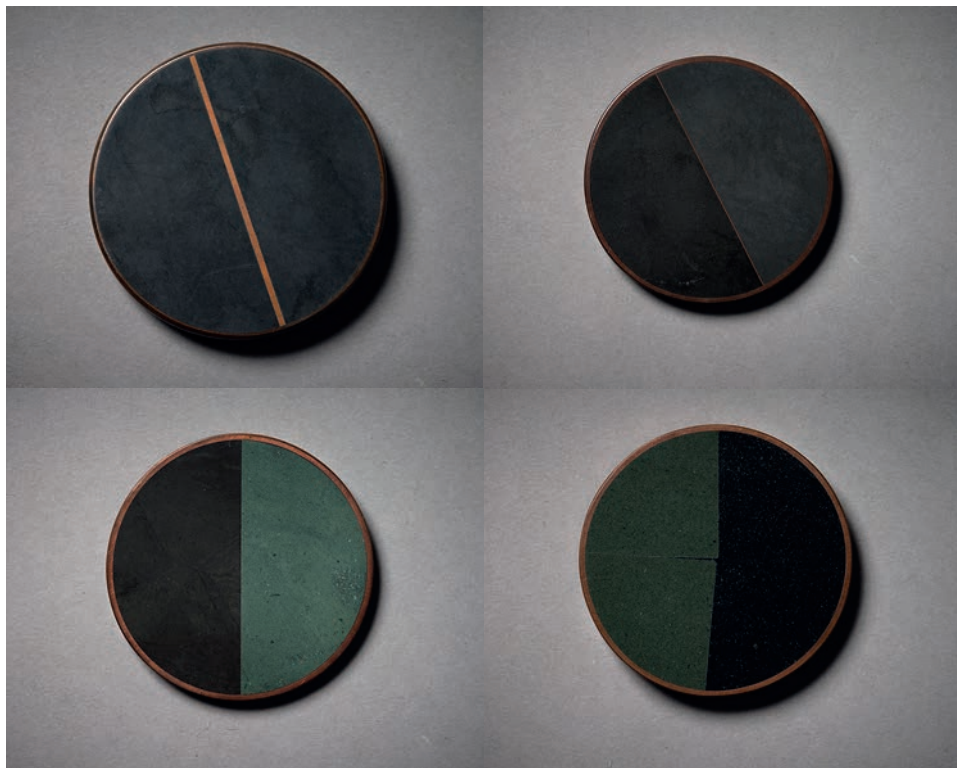


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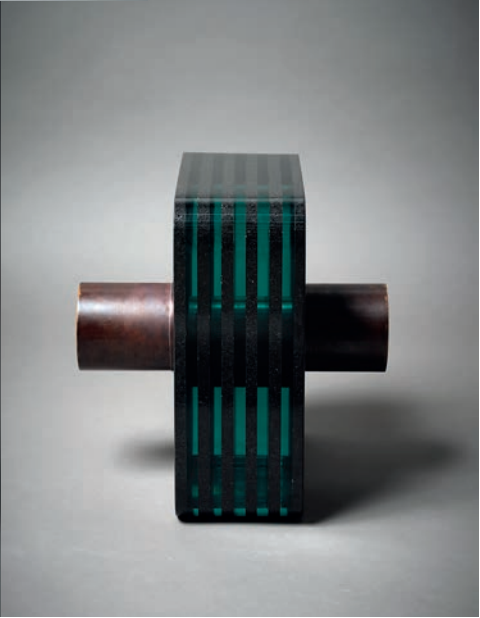




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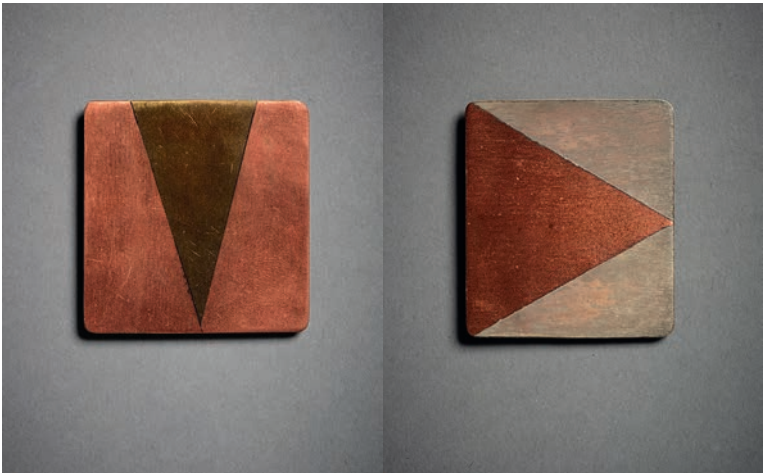
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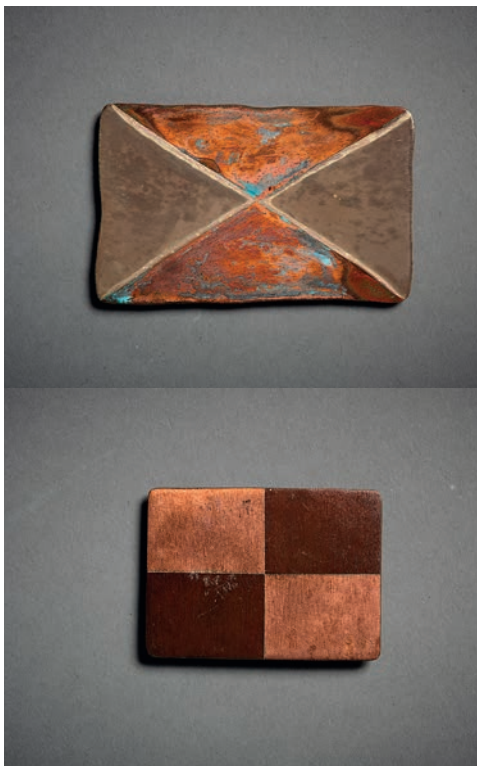


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CONDITIONS OF SALE

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 BID FORM

Auction No. 175

Works from the Estate of John Edgar ONZM (1950–2021)

Auction: Tuesday 6 September 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.

I understand that this is an online timed auction and that Art+Object will lodge my bid online on my behalf.

Lot no.	Lot Description	Bid maximum in New Zealand dollars
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PAYMENT AND DELIVERY: Art+Object will advise me as soon as is practical that I am the successful bidder of the lot or lots described above.

I agree to pay immediately on receipt of this advice. Payment will be by 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:

FIRST NAME: SURNAME:

ADDRESS:

HOME PHONE: MOBILE:

BUS. PHONE: EMAIL:

Signed as agreed:

To register for Absentee 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







06 SEPTEMBER 2022
ART+OBJECT