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THE COLLECTION OF PROFESSOR
LAURENCE SIMMONS

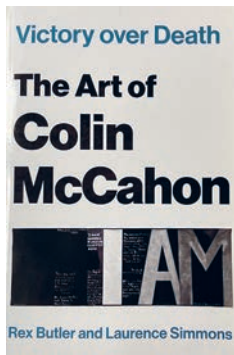
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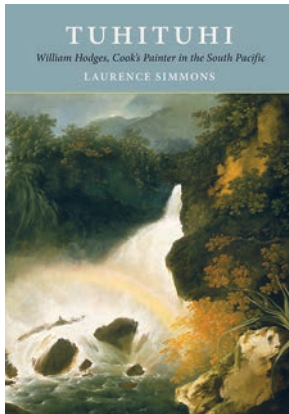
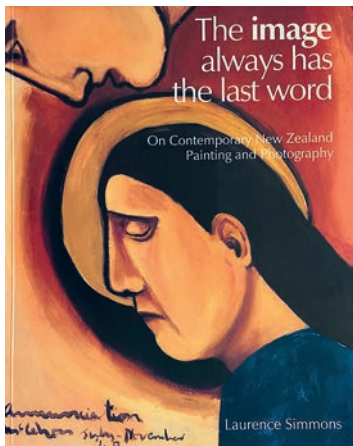
If you're a student of New Zealand art and art history there's little doubt that you won't have come into contact with the research and writing of Laurence Simmons. Many of the key publications which have come to help define our understanding of the best of New Zealand contemporary art have been authored by him. The auction title is a none-too-subtle riff on his 2002 publication *The Image Always Has The Last Word: On contemporary New Zealand painting and photography*, an in-depth investigation into the complex relationship between images and words. If you're interested in a deep and sustained critical investigation into the art of Richard Killeen, Gordon Walters, Colin McCahon, Rita Angus and others, there is no better read. It's not an easy read by any means but as a post-graduate art history student at Otago University it is one I found deeply rewarding.

So what does the art collection of a distinguished academic who has published in the fields of post-structuralist and psychoanalytical theory look like, I hear you ask? Unsurprisingly, the collection is marked by Laurence's relationships with the artists whose work he has researched and whom he has developed personal relationships. He has collected in-depth the work of Richard Killeen, John Reynolds and Gordon Walters, the three artists whose work he has written on the most extensively. Living in a central Auckland apartment, the works are all domestic in scale and easily accommodable. Unsurprisingly, text and images combine in works throughout. Alongside the senior figures of Walters, Killeen and Reynolds, the collection is greatly invigorated by contemporary works by Andrew Barber, Kushana Bush and David Cauchi. Perhaps one of the more surprising aspects of the collection is a recent focus on contemporary photographs with several beautiful images by Ben Cauchi and Laurence Aberhart.

Passionate and dedicated private art collectors are the lifeblood of our industry. We are incredibly grateful to Laurence for entrusting us with the sale of his collection and also to his on-going support of Art+Object. He has been an invaluable contributor to our catalogues for fifteen years. He has also been an invaluable supporter of New Zealand artists and the artworld for a lot longer. We wish him all the very best in his future endeavours.

Ben Plumbly





BEN PLUMBLY
IN CONVERSATION
WITH LAURENCE SIMMONS

BP: It makes sense to start at the beginning. Tell us about the first artwork you bought.

LS: It would have to be McCahon's *15 Drawings for Charles Brasch* (Lot 73) which I bought from Roger Parsons Bookshop for \$50 in the early 1980s. It sat untouched on my bookshelf for over 30 years and then I noticed that collectors had begun to frame the images and I decided to do so myself and hang it on the wall. It is amazing how once out of the book covers one is drawn to the way the images repeat rhythms and how the blank pages with McCahon's terse words act as punctuation or pausing points. The black charcoal figures provide strong vertical forms arranged in such a way to give the viewer a feeling of situation, of somehow completing the 'stations'.

What stimulated your interest in art?

I think living and studying in Italy first opened my eyes to art. I had several epiphanies. The first was seeing Piero della Francesca's *Madonna del Parto*, in a cemetery chapel in Monterchi. Another was dealer gallery show of Cy Twombly's large-scale drawings in Rome in 1976. The Piero converted me to the adoration of art, the Twombly exhibition to the continuing validity of contemporary art.

There's a point at which we go from 'buying' art to 'collecting' art, to becoming a 'collector'. Do you remember what that point was for you?

I think it was when I saw the three Andrew McLeods (Lots 79, 64 and 65) in a show at Brooke Gifford Gallery in Christchurch and immediately bought the largest one because I recognised the famous tomb painting from Paestum of a diver leaping into the unknown, down towards the slice of wavy blue water that it hardly seems could catch and contain him. This enigmatic figure is unique to this tomb and there are no other similar Mediterranean artworks. The next day I returned to the gallery and compulsively bought the other two paintings which I have always thought of as paintings for gardeners because of the exquisitely depicted daisy and worm, spade and hose. What drew me in almost obsessively — the obsession of a collector this time — was the silver and gold impastoed backgrounds of McLeod's three paintings which remind me of early Sienese painting of the 13th and 14th centuries like that of Duccio. I just had to have all three paintings. With their colours, lozenge patterns and suspended drama somehow the subjective life of the collector was required to complete the picture and keep the works together.

The German philosopher Walter Benjamin wrote a wonderful essay on collecting titled 'Unpacking My Library—A Talk about

Collecting? As I packed up my art collection for transport to Art+Object's auction house I thought a lot of Benjamin and his essay. First, Benjamin's essay tells us that collecting is always caught in a dialectical tension between order and disorder. The ordered world of the collector locks individual objects into categories, catalogues and numbers them. Collecting is putting things together. But a genuine collector also knows there is something quirky, disordered, and some magic, in their collection. Second, Benjamin thought that a childlike quality was involved with the figure of the collector. Benjamin had a particular intellectual affinity for children and child's play. Children retrieve objects and stimulate life in a frozen cultural modernity; they re-enchant, albeit momentarily, a disenchanted world. And it is precisely through collecting as a "child-like mode of acquisition" that a genuine collector emerges. Thirdly, for Benjamin collectors are not the holders of commodities so much as they are the custodians of the historical reservoirs of memories. Collecting rescues objects from one historical fate and offers them another. The collector's ownership is not, for Benjamin, a manifestation of commodification but "the most intimate relationship that one can have to things."

Every collection has its "unruly object" said Benjamin. Mine was Patrick Lundberg's oversized map pins with their exquisite tiny surface markings (Lot 74) which was 'displayed', if that is the right word, on the wall high up in my study. Often I would climb up on the stepladder to contemplate it. Although the work is *Untitled*, the artist who installed it for me said it was his homage to American abstract painter Agnes Martin whom I also revere. The subtle pink/orange definitely reminds one of her late paintings but Lundberg's *Untitled* deliberately subverts the scale of Martin's large canvases on which it draws, his dispersed pictorial pins bounce lightly over the expanse of minimalist painting.

The collection is notable for its coherence and its singular focus on a handful of artists. When you purchase a work are you solely focussed on the work itself and your reaction/relationship to it or are you thinking about what you have (and don't have) and how it might fit or add to the conversation?

The coherence is part of Benjamin's 'order'. Well, with Richard Killeen I did make a conscious effort to fill in the gaps. So I have *Untitled (Band Rotunda)* (Lot 95) and an early lino-cut self-portrait (Lot 19) from when he was just out of art school; two works from 1972 that explore the placement of images and frames; early grids on aluminium from 1977 and 78; an early three-piece cut-out *3 cultures* (Lot 83) and a series of works at the time of his most recent mutation when in 2012 he began using electronic databases to create work. My Killeen purchases cover some of the works that were made over a long and very varied career but one that can easily be divided into recognisable moments: early realism, chance works, abstract grids, the cut-outs and re-turn to the figurative, the use of databases. However, in general I bought what caught my

eye and generated an immediate emotional response rather than an intellectual one. I also followed and trusted the art dealer's eye, first Peter McLeavey and Sue Crockford, then Ivan Anthony, Robert Heald and Brett McDowell.

Working day in and day out in the artworld can go one of two ways in regards to collecting. You can immerse yourself further into the visual arts, literally bring it from your workspace into your personal space so as you are surrounded by it 24/7, or you can retreat from it in your home life. Tell me how your distinguished academic and writing career has affected your collecting habits.

Many art writers deliberately don't collect art as if it might taint or interfere with the process of writing about it. But, clearly, I have collected works by artists that I have also written on as a critic. I like the discipline of writing about mute objects and words about images feels like honest work. Responding to art works has also allowed me to explore attitudes to things that matter. In a way writing on New Zealand art and photography I am lucky that I have not been a professional art historian and constrained by a discipline. I have also collected my peer group — Richard Killeen, Laurence Aberhart, James Ross, Neil Dawson, John Reynolds (slightly younger) — and then a more fledgling emerging cohort: Andrew McLeod, Ben and David Cauchi, Kushana Bush, Andrew Barber, Jason Grieg. Living with works of art and looking at them closely for extended periods of time I think has helped me write about them and maybe champion certain critical approaches and attitudes. My book *The Image Always Has The Last Word* was the first sustained look at New Zealand art from a poststructuralist perspective. On the other hand, I have also collected artists on whom I have never written. I remember Neil Dawson's first exhibitions with the Denis Cohn Gallery in the 1980s — exquisite small house forms in painted mesh and wire that stuck out from the walls at odd angles — and wish I had bought one. His large house in the sky *Echo* (1981) in its various reincarnations is my favourite work of public sculpture in New Zealand. His maquette for your home (Lot 92) is what it says. It doesn't 'move' as you walk around it (*Echo's* perspective seems to shift and reverse as you walk under it). But suspended on an invisible nylon thread it 'moves' in the breeze. A tangible echo of the larger work.

Gordon Walters, Richard Killeen and John Reynolds are artists you have written on extensively and who feature in your collection in-depth. Can you tell us a little bit more about your relationship with these artists? Are the works you've collected by them works which you and them have formed particular connections over through your research on their work?

Well, first of all, I knew or know them personally. Gordon Walters' 1983 survey show curated by Michael Dunn for the Auckland Art

Gallery was another one of those epiphanies. On returning to New Zealand I was bowled over to find a New Zealand painter working at such a level of sophistication and with such a coherent body of work. As a tangible measure of the respect with which Walters was held in the art community, in 1989 James Ross and I organised a *festschrift* for Walters' 70th birthday. We wrote letters to collectors who stumped up the finance and critics and painters were invited to contribute essays. The result was the first book-length presentation of writing on Walters' work apart from exhibition catalogues. We only printed 500 copies so today *Gordon Walters: Order and Intuition* is sold as a 'rare book' and valuable. After the event as thanks Walters gave me the small electric blue and black gouache of an interlocking pattern from 1989 (Lot 21). When I first visited Walters' studio in Christchurch he showed me what was literally a shoebox of the collages he made before beginning his works on paper or canvases. Many of these were little gems and at the time I observed to him that they seemed works in their own right. Much later he was to exhibit them as such. I have deliberately collected these collages. There are koru works, like *Untitled* (28.2.79) (Lot 86) and *Untitled* (c.1992) (Lot 87) which is a variant of the last large painting he completed before his death in 1975. While other collages cover a number of the elegant geometric forms with which Walters developed a dynamic visual language across five decades: interlocks, chevrons, tessellations, constructions, and windows. As James Ross argues, Walters' collages "help reveal the structures of thought that determine not only the 'look' and 'feel' of the paintings but also their meaning." My favorite among the collages is the small 'landscape' work (Lot 78) where the black horizontal is delicately balanced and fixed by a white tab and there in the artist's hand are the precise indications of the colours to be adopted should it be scaled up to canvas. I don't think it ever was.

A little-known aspect of Walters' practice was his use of photography where he also investigated how the placement of things changed their 'look' until a sense of 'rightness' revealed itself to him. In several of his studio locations he had his own darkroom and developed his own negatives. Concurrently with the large survey show *Gordon Walters: New Vision* which I co-curated, I curated a small exhibition of Walters' photographs for the Gus Fisher Gallery. In the main Walters produced three categories of photographs: early spare landscapes often with trees (represented here by Lot 5 with his signature stamp on the reverse and probably from around 1947); ethnographic records; and the chronicles of his own work (Lot 4). Walters' interest in taking photographs, though, was less about presenting them as fully-resolved works; photography was simply another means for him to identify and examine the formal characteristics of visible reality. Throughout his career, Walters also employed photography extensively to record his own work and build up a visual archive for himself. This was particularly important for an artist who returned time and again to mine the fruits of his own work, and thus often needed an immediate *aide-memoire*. Included among his surviving photographs are records of the many





paintings and drawings he later destroyed, of which his photograph at the time is now the only remaining haunting memory. Lot no. 4 shows the delicate details of a collage of pasted paper. Walters also photographed his own Brougham St studio with a large work *Mask No. 1* whose whereabouts is unknown (Lot 6). During his lifetime Walters' photographs remained unknown and were not publically displayed. At the core of these photographs, just as in Walters' paintings, is an act of apprehension and record. There exists a certain ephemeral, nostalgic quality to their presence, and yet they are as rigid and formal as the grids of Mondrian that he returned to time and again for instruction.

Richard Killeen's was the work I responded to most passionately. Killeen's work from the beginning has been informed not only by debates on art and artistic practice but the importance of diverse theoretical reflections on culture and society, on the importance of biology and the life sciences, and on feminism. From this followed his interest in exploring not only the meanings of images but the ways they can be grouped or bonded together, making explicit or often implicit connections that help initiate new ways of seeing. Killeen's early painting is also painting about technique, and thus also about painting, since it is an example of what is known as reverse glass painting where the image is painted onto glass to be viewed from the other side. The major artistic challenge of painting on the reverse side of a glass panel may be the reverse succession of the paint layers Killeen had to apply; the front-most layer first and the objects in the foreground before those in the background. When it came I just loved the idea of the cut-out: the way it escaped the relational logic of traditional picture making; its abandoning of the frame and all it implied; its involvement of the buyer/hanger in the 'making'; the way it empowered viewers to make their own readings; the fact it denied any authoritative meaning that emanated from the artist. All of what Francis Pound called the cut-outs' 'democracy'. Killeen too is a collector, a collector of images, and there exists an inextricable homology between Killeen's collecting and the art produced from it. A number of his titles directly acknowledge this connection: *Collection from a Japanese Garden 1937* (1978), *Black collection* (1978), *Insect collection* (1978), *Tropical collection* (1979), *Beach collection* (1978), *Beetle collection* (2002), *Fossil collection* (2003). His paintings, too, have changed nature over time, they have morphed from canvas and board to aluminium shapes to now vast databases printed on plywood or synthetic paper. But, as critic Ian Wedde asserts, "Killeen has gone on changing in order to remain the same." Killeen was one of the first New Zealand artists to use a computer and his latest formal shift to use databases is as innovative as that of the cut-out. An exhibition in the McLeavey Gallery in October and November 2012 titled *Reproductions from the Image Catalogue 1-100* was the first exhibition for which Killeen used an electronic database to create work. Perhaps intuiting the importance of the shift, I bought a number of works from this exhibition. His databases have become the centre of Killeen's creative process and creating an individual work can be understood as the construction of

an interface to a database. Whereas before Killeen made a unique work within a particular medium and the interface and the work were the same (paintings on canvas or board, cut-outs on aluminium). Now the content of the work and the interface are separate and it is possible to create different interfaces to the same material. A database may seem quite different from traditional artistic practices but it offers Killeen, and his viewer, the same vocabulary of images to use, the same opportunity to find our ways in, to change as we find it necessary to change (we can rehang a database work 'any way up') as we go on making our own culture and history.

I have collected and written on a lot of John Reynolds' work. I have also worked alongside him as a collaborator most notably on *Blutopia* where I provided two essays for the book and a list of connotations and ramifications around the colour blue for the works on paper he produced.

I think what first attracted me is that John is our most 'literary' of painters. Take the black painting *Le fin du monde* (Lot 96) where *fin* plays on place and time: both being 'at the end of the world', where we are in New Zealand, and facing 'the end of the world', where we now may be rapidly propelling ourselves. Who else but John would see the connections between K Rd and Samuel Beckett (Lot 109) or could declare (ironically?) quoting the Polish poet Czeslaw Milosz, "I should be dead already, but there is work to do" (Lot 37)? With his small canvas blocks Reynolds is, as he says, deliberately 'writing the wrong'. 'Sprezzatura' (Lot 67) is an Italian word that first appears in Baldassare Castiglione's *The Book of the Courtier* (1528), where it is defined by the author as "a certain nonchalance, so as to conceal all art and make whatever one does or says appear to be without effort and almost without any thought about it." Sounds like it could be John Reynolds' *modus operandi* when painting... 'Cimabue in the kitchen' (Lot 100) is an obscure art reference to the recent discovery where a painting attributed to Cimabue, the 13th century genius who Vasari believed started the Renaissance, turned up in Compiègne, where its elderly owner hung it for years above a hotplate in her kitchen. Eventually the 'Cimabue in the kitchen' was yours to buy for 6 million euros. 'Tears falling at Mitimiti' (Lot 13) was a small series Reynolds made after attending Ralph Hotere's tangi. 'Certain words drawn' became the title of an anthology of essays on Reynolds' work that I edited. In 2007 Reynolds achieved real public fame, he appeared in cartoon form in the art episode of *Bro'Town* and, of course, one of the memorable lines his cartoon interlocutors uttered was "love your work." I had to have that work (Lot 117).

As you have said you have collected a group of older artists including your peers and then a group of emerging artists. What is the connection between the two?

Well, collections often include the old and the new. If I can return to Walter Benjamin, he collected books on 19th century Paris and

contemporary children's books. Part of the impetus, too, has been to support some emerging artists by collecting them in depth. Take Andrew Barber, his works engage directly with issues around land use and the difference between ownership and stewardship of place. His studio, situated within a regenerating forest in the Coromandel close to the sea, has a direct bearing on his works, which function in a sense as echoes of this personal terrain. His hero is the ecological historian Geoff Park who documented the destruction of New Zealand's lowland forests and wetlands that are today destroyed with agrarian diversification. Barber's work actively brings together land, sea and sky as in *Study #52* (Lot 43). The misty pink and grey *Panerahi* (Lot 60) is of an inlet close to his home. Like many emerging artists Barber has also supported himself as a house painter-decorator. In a curious form of vocational self-reflection he has repeatedly painted parts of the houses he has 'painted'. This is the case of the brown stairs in *Bell Road, Stairs* (Lot 10) which thus conflates the term 'home decorator'. What connects Barber's diverse painting is an interest in light used as subject matter and orchestrated on the surface of his landscapes as a hazy surface, or the light captured raking across the stairs of *Bell Road*. Chris Corson-Scott is a young photographer who shares some of Barber's ecological concerns. Chris has taken a series of photographs of remnants of New Zealand industry treating them as monuments that both hide and reveal in some way the history of economic power and ecological violence behind them. I was attracted to *Winter, Powerhouse at the Old Escarpment Mine, Denniston Plateau* (Lot 42) because its faded blue iron nestled in the bush reminded me of the original settlers' huts or the rudimentary baches we find in remote locations.

You live in an apartment in central Auckland. Space is obviously a concern but the collection is notable for the number of small and easily-accommodable works. In your apartment these were all hung in a very democratic manner. Is more, simply more? To what extent is the predominance of smaller works budgetary?

Well, I think it is the result of both space and finance. At a certain point in the mid-1980s I was priced out of collecting canvases by McCahon, Mrkusich and Walters. Also I did purchase some very large works (one by Andrew McLeod, for example) but I could never display them properly in a domestic setting and they always remained unseen in storage. In the end I had to sell them and I gave a large work on paper by John Reynolds, *Small ceremonies* (1986), to Victoria University's Art Collection. Although I also think that the prevalence of small works speaks to something else, that small paintings allow us to access an experience of human intimacy. The intimate is found in the private and close contemplation of works of art in a domestic setting; it includes the intimacy of surfaces that long to be touched. Small paintings draw you in to look at them; on close contemplation things surface that you hadn't noticed before such as how your gaze seemed to lose itself in the dizzying



layers of the painting; how to register the full impact of chromatic harmonies and the underlying structures of the work takes time; or how, seemingly enigmatic at first glance, the paintings became inexhaustibly absorbing and moving when lived with and when they become 'friends'.

Tell me about the photographic component of your collection. It was an unexpected and pleasant surprise for me when I first saw your collection. Is this the most recent development of the collection?

In our city apartment we built a special long shelf to display the photographs. Through Peter McLeavey I had always been aware of Laurence Aberhart and slowly I began collecting his work in 2002. There was an oblique connection with Walters too. It was Margaret Orbell, Gordon's wife, who, worried that they were deteriorating, asked Aberhart to record the Hau Hau flags in the National Museum. Margaret Orbell was prescient, apparently Hau Hau Flag no. 3 has gone missing since Aberhart took the image. I think what I find compelling about Aberhart's photos is how he captures time, not simply arrests a moment as we expect a camera to do, but somehow he apprehends and prolongs it. *Last light with moon, Napier Hawkes Bay* (Lot 75) seems interminable. With this work in attempting, as he has said, to photograph "nothingness — to offer as little visual information as possible" Aberhart has captured the boundaries of photography.

In the University course I currently run on visual culture I teach the origins and beginnings of photography so it was a given that I would be interested in Ben Cauchi's photography. His work is made using the wet-collodion photographic process, resulting in ambrotypes and tintypes; one-off positives on glass or metal with a strange and spectral beauty, and leaving worn, warm edges which I especially like. It is a process that dates back to the dawn of photography; an invention of the Enlightenment and a time of science, industry and reason yet, also, a time when spiritualism and mesmerism swept the public. I met Ben and encountered his monolithic camera and mesmerising photographs when he was artist in residence at the McCahon House Artists' Residency in Titirangi. In fact two of my photographs are views of the bush around the house: *A view of a claustrophobic paradise* (Lot 72) looks like the suffocating bush that might have met the first settlers of the New Zealand Company; and there is a view of the kauri from a window of the McCahon house (Lot 91). *Metaphysical Interior* (Lot 71) is a nondescript empty domestic interior but, as Geoffrey Batchen has written: "The metaphysics promised by his title must be brought to the image by the observer, for knowledge is in fact something this photograph carefully withholds." With Ben Cauchi you are never quite sure *when* the image you are looking at was made, for his ultimate subject is photography itself and his images recall early photography as a time of magic and mystery. It is a magic and mystery missing from much of today's digital image-making.

Tell us about what the future holds for you and the reason for parting with the collection.

Well, as with many people who experienced Covid lockdown it seemed to signal a moment to make a significant change in one's life patterns. Perhaps a move is in the air and we are looking at buying a small property in Italy. All I have kept back from my old collection are several photographs. If I begin to collect again I think it will be just photography this time.



David Cauchi with Olga

LS: Your painting deliberately crosses a line between cartooning and painting. The works have a comic book sensibility. How do comics help us better understand your paintings?

DC: Comics and cartoons share the same means as painting but have a different language and history. It's a visual language that people grew up with and understand. I grew up reading *Asterix* and *Tintin*, and *2000AD* a bit later, in that heroic early 80s period it had. I wasn't into American superhero comics so much. Despite their differences, there are obvious crossovers between painting and comics — from early Gothic paintings with speech bubbles and Renaissance paintings with sequential narratives (such as Piero's *Death of Adam* and Masaccio's *Tribute Money*) to modern painters who adapted cartoon forms and adopted cartoon methods, such as George Grosz and Philip Guston. I'm interested in cartoony simplifications of form — a simple outline, flat areas of unmodulated colour, schematised forms — and comic book solutions to representing movement and sound. The tools cartoons and comics have developed over time are really effective, so I use them. I'm not that interested in sequential narratives. I like my pictures to stand alone. I tried doing a graphic novel once (which involved Piero, Picabia, and me time travelling) but lost interest after doing a first draft.

All your paintings are in a drawn line and painted wash style, and in some way they explore the relationship between drawing and painting. How is the process part of your message?

Piero della Francesca defined painting as line and colour on a flat surface. I like to give equal weight to each, and I think the interaction between them can be very productive. Drawn outlines enclose flat areas of not necessarily naturalistic colour that I build up in layers of first watercolour and then oil glazes. This very much ties into the idea of simplicity. Show your workings, as they told us to do in Maths. First and foremost, the picture is a picture. It doesn't hide what it is. And simplicity is not just a good thing in art. The best mathematical proofs are what they call 'elegant'. They are as simple and clear as they can be. It's the same in philosophy. Occam's razor is the principle that a simple explanation is more likely to be correct than a complex one. I want my pictures to have that same kind of elegant simplicity. Once again, it's about effectiveness. Line and colour on a flat surface.

All your paintings and drawings are more or less the same size. Why is that so?



There's a lot to be said for large paintings in large spaces, not least the immersive experience of standing in front of them, but I prefer to paint for domestic spaces on a human scale. My paintings are all roughly about the size of a human head, and I like to think that standing in front of one of them is not a million miles away from standing face to face to someone you're having a conversation with. We've evolved as a highly social species, and all sorts of things go on in your head when you face someone and interact with them. I like to imagine that people can have the same kind of benefits from a conversational relationship with my pictures. This is just fairly self-indulgent wishful thinking though! When I'm planning an exhibition, I might have a vague theme tying the pictures together, but I don't like to be too rigid about it. I like to have a variety of content in my pictures, and I don't want to be too restricted in what I can do. Repetition and seriality are good in time-based media such as music and film but not so much in painting, not as a dominant element anyway. If I go to a show and every picture is some slight variation on the same idea, my heart sinks. Keep that shit in the studio. But, by the same token, I want my paintings to be cohesive, to work together, no matter the subject. So I make them all the same size, and use similar centralised and balanced compositions and a similar restricted palette. It also adds a bit of rigour.

As in *Still life with apple*, many of your paintings are full of hands. There is something uncanny about the painter's hand that paints a hand, or borrowing one's own painting hand as a subject. What draws you to depict the hand?

Hands are so expressive! In the Renaissance, there were codified meanings for certain gestures that everybody understood. These were originally developed for itinerant preachers so people in the back of the crowd who couldn't hear very well could follow what was going on. The French might have the saying 'as stupid as a painter', but painters aren't fools. Renaissance painters cheerfully adopted this language of gestures. Their figures are conveying a whole layer of meaning with their hands that the original viewers would've got and that we are missing out on. Specific emotions, specific concepts. But our culture has a set of codified gestures too, and I like to isolate them, strip them of context, focus on them. As well as being expressive, hands are the main way we interact with the world, with things outside of ourselves. I like the idea of hands reaching out into pictorial space, interacting with it. It's what we're doing with painting after all.

Many of your images appear cut out and placed centrally against a neutral background. *Black dog* against a grey background is like this. But then we learn that the black dog is your family dog Olga and so the image is not neutral. How does the everyday real world enter your work?

I have my studio at home. Because I work quite small, I don't need a lot of space. So my domestic surroundings naturally find their way into my work. With *Black dog*, it was the eyes. Rose and I get stared at a lot. I'm sure Olga thinks she has psychic powers. She stares intently, manifesting her will, and whichever one of us is getting it will get up and do what she wants. It works every time!

Olga can also be an amorphous black blob who disappears into the shadows. And she's really hard to photograph. My friend Shaun Waugh, a photographer, calls it subject failure, which is a term for when the subject isn't clear or distinguished enough from the background. I wanted to have those eyes staring out from a featureless black shape against a dark background. 'Black dog' is of course a term for depression, and I thought a black blob fixating intently on you was a good way of depicting it. I depict metaphorical objects, and relatable everyday objects make the best metaphors. A picture exists in the intersection between the object's physical characteristics and the viewer's unique interpretation of those characteristics based on their personality and experiences. The artist's interpretation is no more important than anyone else's. What I hope my pictures do is prompt a series of associations in the mind of the viewer. The more the merrier.

Doorway is an internal space in the Renaissance painter Piero della Francesca's house in Sansepolcro. Piero is an important reference point for you. What attracts you to Piero as a painter and attracted you to this image in particular?

There are the usual things that are always mentioned: the cool clear colours, the harmoniously balanced compositions, the geometric simplicity, the otherworldly stillness. But more than anything else it's his visual solutions to the problem of how to depict abstract concepts. For example, in *The Resurrection*, which is a fresco reasonably high up on the wall of what were the council chambers of his home town (where judgements were also carried out), everything is seen from below: the tomb, the soldiers sleeping in front of it, the landscape — everything, that is, except Jesus, who is depicted straight on. Piero has done this to show that Jesus doesn't care how high or low your position in society is. He confronts everyone head on, stares everyone in the eye, and judges everyone the same. Piero designed his house himself. What I particularly liked about this doorway is the way the steps are both cut into the wall and come out in front of it. It struck me as a great encapsulation of pictorial surface and depth, out from and into the picture plane. Two common metaphors for painting are windows (for figurative paintings portraying a fictive space) and walls (for abstract paintings that are all about activating the surface). This doorway in Piero's house seemed to me to combine both metaphors, to be both window and wall. After being neglected for centuries, Piero was championed by early 20th century modernists, who saw him as an important precursor to what they were

doing. I hope my picture of his doorway has a similar combination of surface and depth. Form and content working together.

And again (after Bruegel) is another art history reference, this time to Bruegel's *Netherlandish Proverbs* (1559) where you have reproduced the figure seemingly banging his head against a brick wall. What drew you to this particular painting?

The figure from *Netherlandish proverbs* illustrates 'banging one's head against a wall'. I liked the shambling inevitability of the posture, ground down by repeating the same action over and over. No wonder Bruegel used it. When I'd almost finished the painting, when all I had to do was add lines for bricks in the wall, a friend visited me in the studio and said how much they liked the way the figure was drunkenly stumbling into the river. I love it when that kind of thing happens. So of course the lines for bricks were out, and I declared the painting finished then and there.

The painting of traffic lights with the title *The problem of universals* is intriguing. What does the title refer to? How does 'the problem of universals' relate to painting?

The problem of universals is a problem in metaphysics. Basically, it's about the status of universal properties of things, whether they exist separately to individual manifestations of those things. Say you have three red apples. You can say that the apples are objects, that apples exist, but what is three, what is red? Do they exist as things in themselves, separately from the apples? Are they real things, even though you can't point to a three or to redness separate to a specific manifestation of it as a property of something else? Or do they exist only as abstract concepts, with a different kind of existence than material things? Or maybe they don't really exist at all. Where you sit depends on how you see the world. Are you a materialist, who thinks that the only things that exist are material objects? Or are you some kind of idealist, who thinks the world is a product of perception in some way? Paintings give ideas physical form. They cross that divide between the world of ideas and the world of appearances. To be stupidly pretentious about it, behind the picture plane is a fictive conceptual space, a notional space where the rules are quite different than in physical space.

Many of your paintings deal with the problematic of time in painting. You capture a moment but you also prolong it. A painting like *Iceberg* seems to be in a present that forgets its past and ignores its future, and yet somehow it contains them. We feel — know even — that the prow of the boat across the green sea will hit the iceberg at some stage. How do your paintings engage with the problematic of time?

In a sense, paintings suspend time. They're the record of a sequence of actions through time, but the image resulting from those actions

is frozen, set in place. It has the potential of action, but it's a potential endlessly deferred. It exists outside of time, eternal, unchanging. The boat is always forever about to hit the iceberg. It's too late to do anything about it now, but at the same time it's never going to happen. I reckon that's a good place for the viewer to be.

There is an element of dark humour and rebelliousness in your painting and you have described yourself as 'a common-sense nihilist'. How does nihilism help us to get a grip on your work?

In responding to the absurdity of the world, surely it's better to laugh than cry! It's certainly more fun. I mean, not to be too wackadoodle about it, but obviously nothing exists and there's no meaning or purpose to anything. Obviously. We project meaning on the world by perceiving it, conceptualising it, interacting with it. It'd just be formless chaos without us to make sense of it. That's just common sense, right? Painting replicates this process. The viewer invests meaning into an arrangement of lines and colours on a surface in the same way they invest meaning in the world. The act of observation creates observer and observed. Form and content working together.



Kushana Bush in her studio

LS: The works of the Antique Electric series are painted with white and blue gouache on a black ground. What inspired you to shift in this way from the positive to the negative?

KB: In 2018, I travelled to Vienna to see the 450th anniversary of Pieter Bruegel The Elder. The stunning exhibition felt like a meeting of old friends but it didn't lead to any creative innovation as I'd hoped. On my way home, I stumbled upon the Staatliche Antikensammlungen in Munich. The Greek pots there caught me in a moment of receptiveness. It's obvious to most people but a Greek pot affords equal value to positive space *and* negative space. From then on negative shapes juttred forward to greet me everywhere. My new appreciation of space around an image inverted my habitual painting processes, so much so, it felt as though I was working back-to-front and that renewed my pleasure in the act of painting.

The ancient Egyptians considered blue to be the colour of truth and often used it to paint the walls of significant tombs. While the meaning of blue may seem immediately apparent, it is not simply an intriguing colour, a melancholy feeling, or a cool atmosphere; blue is a complex phenomenon. What drew you to the use of blue in these works?

On that same trip to Vienna I visited the Museum of Applied Art in Vienna and stumbled upon a very elaborate chest of drawers designed by the artist/designer Dagobert Peche (his style is described as 'spiky baroque' on *wikipedia*). It sounds very domestic I know but it absolutely bowled me over. It would be a disservice to describe this chest of drawers as pale blue because it hummed at a pitch completely new to me. Looking back, I suspect that was my blue epiphany. On blue - I'm reminded of the writing by Professor of Neurology, Oliver Sacks who I started reading as a teenager. I'll always remember his description of an LSD hallucination where he summoned an ecstatic indigo blue. After that he was in search of that numinous blue but he only ever found it again on one occasion. He was at a Monteverdi concert at the MET and during intermission he visited the Egyptian gallery where he experienced that glowing indigo (I wonder if it was lapis lazuli or that famous Egyptian blue faïence?) After the concert, he re-entered the Egyptian gallery expecting to relive the experience but it had disappeared, he was no longer receptive to it in the same way, he never saw that indigo again. I don't think it is too far reaching to say that certain blues have a very interesting chromatic vibration. Perhaps we're only able to summon it under certain conditions?

There is a doll-like quality to many of your figures. You once spoke of playing with dolls in your childhood as a mechanism for working through things and processing events. A toy is a complicated object. It is something that can be invested by the child's imagination with properties that are both animate and inanimate. Are toys still important for you now in the development of your compositions?

My painted figures perform the role of puppet. Toy-play is essentially a private act and rightfully so but the puppet performs for an audience. Puppets can be manipulated and humiliated, they can act up and lash out, they can act in ways I wouldn't or couldn't. Playing with toys as a child gave me an agency that I wouldn't have otherwise had. Come to think of it, painting gives me that agency too. Play (and painting for that matter) gives you power and it is an essential way of grasping for meaning. I've enjoyed making puppets and doing performances with children (shadow and *Papier-mâché*). On one occasion, a child I know went off-piste and performed an impromptu encore. The play demonstrated his 'conflict resolution skills' to halt and rewind the planes going into the twin towers. As adults, we were gobsmacked, biting our tongues and laughing with awkward astonishment. I suspect he was only doing what good play should, grappling with the shock of the adult world. I think my role as an artist is to remain sensitive to that shock of the adult world. As I'm writing this my 6-month-old daughter has converted the wooden floor into a kind of drum and now she's balancing a toy chicken on a plastic yellow rattle. I've become acutely aware of how a rattle is such an essential object, relatively unchanged in design - quite timeless.

Your figures seem to act individually and yet together — often they are tied together as in *Bird in hand*. People gather, engage in common activities, are bodies that touch or almost touch. How does your work explore the relationship between the individual and the community?

Yes, this is really starting to get to a part of my work that remains a little subconscious for me. You're right, there is often a hand that reaches out and nearly touches another figure but crucially *not quite*. Often, one figure is bound to another by rope. I've discussed on many occasions my longing to be part of a community or a longing to connect to people. I suspect a good many of us feel this way.

Your paintings burst at the seams with accumulative intensity and viewers of your painting all attest to leaning in to catch the details. Surprises and unexpected revelations await the close observer. How do you see the minute and often repetitive detail relating to a picture of the whole?

It's comforting to paint minute and repetitive detail, it soothes me. The first large drawing I ever did, delighted in detail. Our family had just

visited the Portobello Aquarium and I was so stimulated that as soon as we arrived home I drew an enormous birds-eye-view of the 'touch tank'. Among fish, starfish and seaweed my sister's finger is drawn nipped by a crab while my finger strokes the mouth of a sea anemone. Small details make up the whole, in drawing and in life. When I build something coherent and grand out of snails, cigarettes and toenails, I get a feeling of divine giddiness. I'm addicted to awe, I want to experience it, I want to create it. My images are composites; composite painting seems appropriate in the internet age. I'm reminded of the early Netherlandish painter Joachim Patinir who was a proponent of 'whole world painting' (*Weltlandschaft*) where times and places are spliced together. A wonderful example of the painting genre by Lucas Gassel, *The Baptism of Christ*, hangs at the Dunedin Public Art Gallery.

When the viewer tries to reconstruct a narrative for one of your paintings it is rather like engaging in what Freud called 'dreamwork': trying to making sense of a set of ambiguous, baffling and open-ended images. Are dreams important starting points for the content of your compositions?

On a number of occasions, I've booked hotels as close as possible to the artworks I was lusting after, to see if they would enter my dreams. If I'm very lucky, the content of my dreams become extensions of artworks I'd filled my head with during the day. Recently I was looking at images of that famous Minoan bull leaper fresco and I dreamt I stood calm-as-a-cucumber atop a bucking bull.

The frank sexual nature of many of your images relates to the erotic Japanese art form known as shunga. What are some of the problems you faced and solved as a woman painter depicting the female nude?

The nudes and erotic works were motivated by two things, innocent curiosity and a sort-of reclaiming of subject matter. I think I was very lucky to have been making in a window of time when I could attempt such images. Some of my artist friends predicted my images would become more conservative as I aged and in many respects, that has come to pass. I think, whatever my intention, the audience response has been so much more illuminating.

The subjects and settings of these works seem old fashioned and otherworldly but then suddenly we catch sight of the signs of modernity, of our contemporary everyday domestic lives — for example, the plastic spray bottle in *Bird in hand*. It is as if by splicing different times and places together your painting points forwards to an afterwards. Do you see your work as deliberately crossing history (and national borders) through time?

I spend my days studying the art of the past and then I get up and do some dishes with a plastic scrubbing bush and a bottle of detergent. This

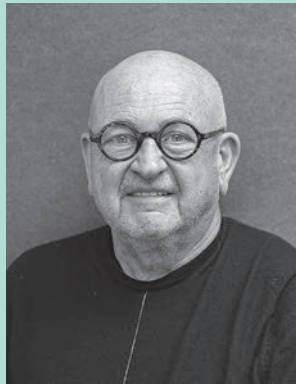
splicing feels natural to me. The uncertain time and place forces my work into a mythic space for the modern age. When the news showed supermarket shelves emptied of toilet paper, I started making a mental note of all the bushes I could raid for *Brachyglottis repanda* (commonly known as bushman's toilet paper). Modern man is just a cave man in disguise. Time and circumstances change what's important, revered, traded and valued. I wouldn't be surprised if there is already a museum where a toilet duck container is held in the same esteem as an amphora.



LAURENCE SIMMONS
IN CONVERSATION WITH
LEIGH MELVILLE

SATURDAY 03 SEPTEMBER
AT 3PM

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Please join us for a walk-through of the collection and a unique conversation between Art+Object Director Leigh Melville and collector Laurence Simmons. They'll discuss the relationship between Laurence's vocation and passion for collecting New Zealand art, the work of his favourite artists, and his extensive history as an academic, author, curator and collector.

‘SOME PICTURES I WROTE’
THE COLLECTION OF PROFESSOR
LAURENCE SIMMONS

PREVIEW

THURSDAY 01 SEPTEMBER
5.30—7.30PM

3 ABBEY STREET
NEWTON, AUCKLAND

AUCTION

THURSDAY 08 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—5PM
WEDNESDAY 7 SEPTEMBER, 9AM—5PM
THURSDAY 8 SEPTEMBER, 9AM—3PM

'SOME PICTURES I WROTE'
THE COLLECTION OF PROFESSOR
LAURENCE SIMMONS

0001
Richard Killeen
Tropical Pattern
screenprint (edition of 50), 1978
signed
470 x 400mm
Provenance: Purchased from
Starkwhite. Formerly collection
of Gordon Walters.
\$2500 – \$4000

0002
Richard Killeen
Untitled
oil on aluminium, August 16
1977
signed
210 x 240mm
Provenance: Purchased directly
from the artist.
\$5000 – \$8000

0003
Gordon Walters
Untitled
collage on paper, 1992
100 x 80mm
Provenance: Purchased from
Sue Crockford Gallery
\$5000 – \$8000

0004
Gordon Walters
Untitled
silver gelatin print, 1962
signed verso and inscribed '1962
pasted paper'
50 x 210mm
\$1500 – \$2500

0005
Gordon Walters
Untitled
silver gelatin print, c. 1948
artist's stamp 'G.F. Walters' verso
70 x 100mm
\$1500 – \$2500

0006
Gordon Walters
*[Studio, Portland Flats,
Brougham St]*
silver gelatin print, 1965
inscribed verso 'Studio Portland
Flats 1965 Brougham St 1965'.
90 x 50mm
\$1500 – \$2500

0007
Richard Killeen
Database J
UV inkjet on plywood, 2017
signed verso
350 x 350mm
Provenance: Purchased from
Ivan Anthony Gallery.
\$3000 – \$5000

0008
Richard Killeen
Repetition House
UV inkjet on plywood, 2020
signed verso
550 x 550mm
Provenance: Purchased directly
from the artist.
\$5000 – \$8000

0009
Richard Killeen
Database J
UV inkjet on plywood, 2017
signed verso
350 x 350mm
Provenance: Purchased from
Ivan Anthony Gallery.
\$3000 – \$5000

0010
Andrew Barber
Bell Road (Stairs)
oil on linen, 2016
signed verso
800 x 800mm
Provenance: Purchased from
Hopkinson Mossman Gallery.
\$6500 – \$9500

0011
John Reynolds
Filling the void (series)
oil enamel pen marker on
canvas, 2013
signed verso
100 x 100mm
Provenance: Purchased
directly from the artist
\$200 – \$300

0012
John Reynolds
Right here (series) #3
oil enamel pen marker and
acrylic on canvas, 2011
signed verso
100 x 100mm

Provenance: Purchased from
Peter McLeavey Gallery
\$200 – \$300

0013
John Reynolds
*Tears falling at Mitimiti
(series) #11*
oil enamel pen marker and
acrylic on canvas, March 2011
signed verso
100 x 100mm
Provenance: Purchased directly
from the artist
\$200 – \$300

0014
John Reynolds
Birthday (series) #1
oil enamel pen marker and
acrylic on canvas, 2013
signed verso
100 x 100mm
Provenance: Purchased directly
from the artist
\$200 – \$300

0015
John Reynolds
Mandarin studies (series)
acrylic on canvas, 2014, 3 parts
signed verso
100 x 100mm each
Provenance: Purchased directly
from the artist
\$600 – \$900

0016
Richard Killeen
Tririd
digital print on architectural
tracing paper, 2012
630 x 450mm
Provenance: Purchased from
Peter McLeavey Gallery.
\$1000 – \$2000

0017
Richard Killeen
Amulish
digital print on architectural
tracing paper, 2012
630 x 450mm
Provenance: Purchased from
Peter McLeavey Gallery.
\$1000 – \$2000

0018 Richard Killeen <i>Heapoon</i> laser print on tracing paper, 2012 printed signature? 594 x 420mm Provenance: Purchased from Peter McLeavey Gallery. \$1000 – \$2000	0024 Fiona Pardington <i>Still Life with Laszlo's Wilting Tulips</i> inkjet on Epson Archival Matte. Edition 66/100, 2007 signed verso 180 x 238mm Provenance: Gift \$1200 – \$2000	Robert Heald Gallery. \$3000 – \$5000
0019 Richard Killeen <i>Untitled – Self-portrait</i> printing ink on paper, linocut, 5/1968 signed 120 x 120mm Provenance: Gift from the artist. \$800 – \$1400	0025 Gavin Chilcott <i>Untitled</i> litograph 530 x 540mm Provenance: Purchased from Cordy's, 26/02/2019 auction, lot no. 640. Formerly Telecom Collection. \$400 – \$700	0030 David Cauchi <i>Doorway</i> ink, watercolour and oil on linen, 2019 signed verso 300 x 250mm Provenance: Purchased from Ivan Anthony Gallery. \$3000 – \$5000
0020 Gordon Walters <i>Untitled</i> collage on paper 100 x 80mm Provenance: Purchased from Sue Crockford Gallery \$6000 – \$9000	0026 Michael Zavros <i>Ball</i> lithograph, A/P, 2018 signed lower right 200 x 200mm Provenance: Gift from the artist \$1000 – \$2000	0031 David Cauchi <i>The Tower</i> ink, watercolour and oil on linen, 2013 signed verso 300 x 250mm Provenance: Purchased from Robert Heald Gallery. \$3000 – \$5000
0021 Gordon Walters <i>Untitled</i> gouache on paper, 1989 signed lower left 150 x 100mm Provenance: Gift from the artist \$7500 – \$10000	0027 Gordon Walters <i>Tama</i> screenprinted poster, 2005 590 x 840 mm Provenance: from Artspace \$600 – \$1000	0032 Richard Killeen <i>Tears</i> digital print on architectural tracing paper, 2012 630 x 450mm Provenance: Purchased from Peter McLeavey Gallery. \$1000 – \$2000
0022 Richard Killeen <i>Death bed</i> acrylic on paper, 1995 signed 350 x 500mm Provenance: Purchased directly from the artist. \$1800 – \$2800	0028 Richard Killeen <i>Searchlight</i> oil on particle board, January 1972 signed 1219 x 812mm Provenance: Purchased from Webb's Auction. \$10000 – \$16000	0033 Richard Killeen <i>Cartleaf</i> digital print on architectural tracing paper, 2012 630 x 450mm Provenance: Purchased from Peter McLeavey Gallery. \$1000 – \$2000
0023 Richard Killeen <i>The Dreaming of Gordon</i> watercolour on paper, 1995 signed 350 x 500mm Provenance: Purchased directly from the artist. \$1800 – \$2800	0029 David Cauchi <i>And again (after Breugel)</i> ink, watercolour and oil on linen, 2020 signed verso 300 x 250mm Provenance: Purchased from	0034 Richard Killeen <i>Cuspork</i> digital print on architectural tracing paper 630 x 450mm Provenance: Purchased from Peter McLeavey Gallery. \$1000 – \$2000
	0035 Richard Killeen <i>Leading</i>	

digital print on architectural tracing paper, 2012 630 x 450mm Provenance: Purchased from Peter McLeavey Gallery. \$1000 – \$2000	\$3500 – \$5000	Provenance: Purchased from Sue Crockford Gallery \$5000 – \$8000
0036 John Reynolds <i>Small Burial 1</i> ink and oilstick on blackboard, 1989 signed verso 278 x 278mm Provenance: Purchased from Sue Crockford Gallery \$1000 – \$2000	0041 Richard Killeen <i>Rising Sun</i> dulon on aluminium, April 1978 signed verso 400 x 400mm Provenance: Purchased from Webbs auction. \$7000 – \$10000	0047 Gordon Walters <i>Untitled</i> collage on paper, 1991 II signed lower left 130 x 800mm Provenance: Purchased from Starkwhite \$7000 – \$10000
0037 John Reynolds <i>Work</i> oilstick and acrylic on canvas, 2005 signed verso 300 x 400 mm Provenance: Purchased from Peter McLeavey Gallery \$2000 – \$3500	0042 Chris Corson-Scott <i>Winter Powerhouse at the Old Escarpment Mine, Denniston Plateau</i> archival pigment print, 2016 6000 x 450mm Provenance: Purchased directly from the artist. \$3000 – \$5000	0048 Kushana Bush <i>Instincts of</i> gouache on paper, 2018 250 x 200mm Provenance: Purchased from Brett McDowell Gallery. \$5000 – \$7500
0038 Jason Grieg <i>Romanoff</i> monoprint, painted ink 1/1, 2021 signed 170 x 212mm Provenance: Purchased from Ivan Anthony Gallery. \$1500 – \$2500	0043 Andrew Barber <i>Study #52</i> oil on linen, diptych, 2009 signed verso 800 x 800mm: each panel \$8000 – \$12000	0049 Kushana Bush <i>Bird in hand</i> gouache on paper, 2019-21 250 x 200mm Provenance: Purchased from Brett McDowell Gallery. \$5000 – \$7500
0039 Chad Bevan <i>Country hotel, Manukau</i> oil on board, 2020 signed 400 x 300mm Provenance: Purchased from Hamish McKay Gallery. \$1200 – \$2000	0044 Richard Killeen <i>Leaving</i> acrylic on powdercoated aluminium, 2001 signed 310 x 310mm Provenance: Purchased from Ivan Anthony Gallery. \$6000 – \$9000	0050 John Reynolds <i>McLeavey sat here #35</i> oil enamel pen marker on acrylic on paper, 2011 signed 650 X 500mm Provenance: Purchased from Peter McLeavey Gallery \$3000 – \$5000
0040 Laurence Aberhart <i>Landscape #96 near Alexandra, Central Otago, 4 July 2012</i> gelatin silver print 190 x 240mm Provenance: Purchased from Brett McDowell Gallery.	0045 Richard Killeen <i>Arriving</i> acrylic on powdercoated aluminium, 2001 signed 310 x 310mm Provenance: Purchased from Ivan Anthony Gallery. \$6000 – \$9000	0051 John Reynolds <i>McLeavey sat here #10</i> oil enamel pen marker on acrylic on paper, 2011 signed 650 x 500mm Provenance: Purchased from Peter McLeavey Gallery \$3000 – \$5000
	0046 Gordon Walters <i>Untitled</i> collage on paper 120 x 100mm	0052 Richard Killeen <i>Butterfly bowl</i> laserprint on paper, 2002

signed
297 x 210 mm
Provenance: Gift from the artist.
\$600 – \$900

0053
Richard Killeen
Untitled
acrylic marker pen on paper,
2020
signed
210 x 148mm
Provenance: Gift from the artist.
\$700 – \$1000

0054
Richard Killeen
Untitled
acrylic marker pen on paper,
1995
signed
200 x 140mm
Provenance: Purchased directly
from the artist.
\$600 – \$900

0055
Richard Killeen
Wood Book
collage and acrylic on wood,
1992
signed verso
each panel: 145 x 100mm
Provenance: Purchased directly
from the artist.
\$400 – \$600

0056
David Cauchi
Curtains
coloured pencil, watercolour
and oil on linen, 2014
signed verso
350 x 250mm
Provenance: Purchased from
Robert Heald Gallery.
\$3000 – \$5000

0057
David Cauchi
Black dog
ink, watercolour and oil on linen,
2018
signed verso
400 x 300mm
Provenance: Purchased from
Robert Heald Gallery.
\$3000 – \$5000

0058
David Cauchi
Iceberg
pencil, watercolour and oil
on linen, 2018
signed verso
400 x 300mm
Provenance: Purchased from
Ivan Anthony Gallery.
\$3000 – \$5000

0059
Andrew Barber
Study (Muriwai)
oil on linen, 2016
signed verso
800 x 800mm
Provenance: Purchased directly
from the artist.
\$4000 – \$6000

0060
Andrew Barber
Study (Panerahi)
oil on linen, 2016
signed verso
800 x 800mm
Provenance: Purchased directly
from the artist.
\$3000 – \$5000

0061
Laurence Aberhart
Hau Hau Flag 2, 1983
gelatin silver print
190 x 240mm
Provenance: Purchased from
Bowerbank Ninow auction
house.
\$2500 – \$4000

0062
Laurence Aberhart
Hau Hau Flag 3
gelatin silver print
190 x 240mm
Provenance: Purchased from
Bowerbank Ninow auction
house.
\$2500 – \$4000

0063
Richard Killeen
Book of Leaf
acrylic on aluminium, 20 parts,
2002
signed
105 x 105mm each

Provenance: Purchased from
Ivan Anthony Gallery.
\$13000 – \$18000

0064
Andrew McLeod
*Untitled – Garden hose and
spade*
oil on canvas, 2008
signed
180 x 255mm
Provenance: Purchased from
Brooke Gifford Gallery
\$3000 – \$5000

0065
Andrew McLeod
Untitled – Daisy and worm
oil on canvas, 2008
signed
180 x 255mm
Provenance: Purchased from
Brooke Gifford Gallery
\$3000 – \$5000

0066
John Reynolds
Big silver light (series)
acrylic on canvas, 2006
signed verso
100 x 100mm
Provenance: Purchased from Sue
Crockford Gallery
\$150 – \$250

0067
John Reynolds
Table of dynasties (series)
oil enamel pen marker on canvas,
2 parts
signed verso
100 x 100mm each
Provenance: Purchased from
Starkwhite
\$400 – \$600

0068
John Reynolds
New idea (series)
oil enamel pen marker on canvas
signed verso
100 x 100mm
Provenance: Purchased from Sue
Crockford Gallery.
\$200 – \$300

0069
John Reynolds

<p><i>Shadow paintings (series)</i> acrylic on canvas, 2014, 4 parts signed verso 100 x 100mm each Provenance: Purchased from Starkwhite \$800 – \$1200</p>	<p>Provenance: Purchased from Robert Heald Gallery. \$4000 – \$6000</p>	<p>Provenance: Purchased from Ivan Anthony Gallery \$2500 – \$4000</p>
<p>0070 John Reynolds <i>Sad song (series)</i> oil enamel pen marker on canvas, 2009, 3 parts signed verso 100 x 100mm each Provenance: Purchased from Starkwhite \$600 – \$900</p>	<p>0075 Laurence Aberhart <i>Last light with moon, Napier,</i> <i>14 May 2003</i> gelatin silver print 190 x 240mm Provenance: Purchased from Brett McDowell Gallery. \$3000 – \$5000</p>	<p>0081 John Reynolds <i>Painting is easy (sweet)</i> oil enamel pen marker on acrylic on canvas, 2007 signed verso 300 x 220mm Provenance: Purchased directly from the artist \$1500 – \$2500</p>
<p>0071 Ben Cauchi <i>Metaphysical Interior</i> wet collodion unique photograph on Perspex, 2009 250 x 200mm Provenance: Purchased from Brett McDowell Gallery. \$4000 – \$6000</p>	<p>0076 Laurence Aberhart <i>Taranaki (#2), Wanganui,</i> <i>17 November 2002</i> gelatin silver print 190 x 240mm Provenance: Purchased from Brett McDowell Gallery. \$4000 – \$6000</p>	<p>0082 John Reynolds <i>Any other night</i> oil enamel pen marker on acrylic on canvas, 2004 signed verso 500 x 1520mm Provenance: Purchased from Sue Crockford Gallery \$6000 – \$9000</p>
<p>0072 Ben Cauchi <i>A view of a claustrophobic paradise</i> wet collodion unique photograph on Perspex, 2011 250 x 200mm Provenance: Purchased from McNamara Gallery. \$4000 – \$6000</p>	<p>0077 Gordon Walters <i>Untitled (16)</i> collage on paper, 17/6/91 signed lower left 130 x 100mm Provenance: Purchased from Sue Crockford Gallery \$7000 – \$10000</p>	<p>0083 Richard Killeen <i>3 Cultures</i> acrylic lacquer on aluminium, three parts title inscribed, signed and dated 1979 verso 1515 x 375mm: installation size Provenance: Purchased from Art+Object, Important Paintings & Contemporary Art auction, 11/04/2013, lot no. 1. \$20000 – \$30000</p>
<p>0073 Colin McCahon <i>15 Drawings – December '51 to May '52</i> artist's book of 24 lithographic leaves published by Hocken Library, 1976 signed and dated 1952 Provenance: Purchased from Roger Parsons bookshop. \$8000 – \$14000</p>	<p>0078 Gordon Walters <i>Untitled</i> collage on paper, 17/6/91 70 x 100mm Provenance: Purchased from Sue Crockford Gallery \$5000 – \$8000</p>	<p>0084 Gordon Walters <i>Untitled</i> collage on paper, 1992 100 x 80mm Provenance: Purchased from Sue Crockford Gallery \$5000 – \$8000</p>
<p>0074 Patrick Lundberg <i>No title</i> gesso, acrylic, coloured pencil, varnish, 2015 installation size variable</p>	<p>0079 Andrew McLeod <i>Dive</i> oil on canvas, 2008 signed 350 x 340mm Provenance: Purchased from Brooke Gifford Gallery \$4500 – \$6500</p>	<p>0085 Gordon Walters <i>Untitled</i> gouache on paper, 6.12.73 signed 70 x 100mm Provenance: Purchased from Peter McLeavey Gallery \$7500 – \$10000</p>
	<p>0080 Andrew McLeod <i>Untitled (6 Diptychs)</i> oil on paper and board, 2008 350 x 340mm each</p>	

0086
Gordon Walters
Untitled
collage on paper, 28.2.79
signed lower left
130 x 100mm
Provenance: Purchased from
Sue Crockford Gallery
\$12000 – \$18000

0087
Gordon Walters
Untitled
collage on paper, c. 1992
130 x 112mm
Provenance: Purchased from
Sue Crockford Gallery
\$10000 – \$15000

0088
Richard Killeen
Talking Heads
acrylic on aluminium pieces,
18 parts, 1999
signed
variable 210 x 170mm
Provenance: Gift from the artist.
\$5000 – \$8000

0089
Richard Killeen
Destruction of the circle 5/5
collage and acrylic on aluminium
panels, 8 panels, January 1972
signed
820 x 1270mm each
Provenance: Purchased from
Sue Crockford Gallery.
\$6000 – \$9000

0090
Ben Cauchi
Untitled (Mirror)
unique tintype on Perspex, 2009
250 x 200mm
Provenance: Purchased from
Brett McDowell Gallery.
\$4000 – \$6000

0091
Ben Cauchi
Interior/Exterior
unique ambrotype on glass
title inscribed, signed and dated
2012 verso
240 x 190mm
Provenance: Purchased from
Peter McLeavey Gallery

\$4000 – \$7000
0092
Neil Dawson
Echo maquette
powder coated steel, 2021
445 x 320 x 285 mm
Provenance: Purchased from
Central Art Gallery.
\$3000 – \$5000

0093
Simon Morris
A Whole and Two Halves
(Grey)
acrylic on canvas, 2017
signed verso
600 x 600 mm
Provenance: Purchased from Two
Rooms Gallery
\$4000 – \$6000

0094
Richard Killeen
The Language is not neutral
acrylic on paper, 1984
signed
760 x 580mm
Provenance: Purchased from
Bertha Urdang Gallery, New
York.
\$3000 – \$5000

0095
Richard Killeen
Untitled (Band rotunda)
oil on glass, 1968
signed verso
140 x 140mm
Provenance: Purchased directly
from the artist.
\$4500 – \$6500

0096
John Reynolds
La fin du monde
oil enamel pen marker on acrylic
on canvas, 2005
signed verso
400 x 300mm
Provenance: Purchased from
Sue Crockford Gallery
\$1800 – \$2800

0097
John Reynolds
PROVERBS (Absence)
oil enamel pen marker on acrylic

on canvas, 2004
signed verso and inscribed
(+*Einstein sings Nirvana*) (?)
605 x 450mm
Provenance: Purchased from
Sue Crockford Gallery
\$3500 – \$5500

0098
John Reynolds
Fresh out of ideas
oil enamel pen marker on acrylic
on canvas. Multiple 6/10, 2008
signed verso
100 x 100mm
Provenance: Purchased from Sue
Crockford Gallery
\$150 – \$250

0099
John Reynolds
One hand reads (series)
oil enamel pen marker on acrylic
on canvas, 2009
signed verso
100 x 100mm
Provenance: Purchased from
Starkwhite
\$200 – \$300

0100
John Reynolds
Acronyms, etc. (series)
oil enamel pen marker on canvas,
6 parts
signed verso
100 x 100mm each
Provenance: Purchased
from Sue Crockford Gallery,
Peter McLeavey Gallery,
and Starkwhite
\$1000 – \$2000

0101
John Reynolds
*Dipytych of Triptychs, Nos I,
II, III*
metallic marker pen and acrylic
on canvas, triptych
title inscribed, signed and dated
2012 each panel verso
100 x 100mm: each panel
Provenance: Gift from the artist
\$300 – \$500

0102
David Cauchi
The problem of universals

coloured pencil, watercolour
and oil on linen, 2014
signed verso
350 x 250mm
Provenance: Purchased from
Robert Heald Gallery.
\$3000 – \$5000

0103
David Cauchi
Still life with apple
ink, watercolour and oil on linen,
2015
signed verso
300 x 250mm
Provenance: Purchased from
Ivan Anthony Gallery.
\$3000 – \$5000

0104
Richard Killeen
Tinned Metonymy
UV inkjet printed cards in tin,
64 parts, 2013
85 x 50mm each
Provenance: Gift from the artist.
\$500 – \$900

0105
Richard Killeen
Category House
inkjet on vinyl on foamalite with
A5 conservation box, 12 parts,
2013
210 x 148mm each, installation
size variable
Provenance: Gift from the artist.
\$1000 – \$2000

0105.5
Richard Killeen
Printed from the image
Catalogue: Sorted by title
1 – 100
unique digital print
title inscribed, signed and dated
2012
587 x 414mm
\$300 – \$500

0106
Richard Killeen
Untitled
pen and watercolour on paper
75 x 120mm
Provenance: Gift from the artist.
\$400 – \$700

0107
John Reynolds
The Blue Bathers from
the Blutopia series
oilstick and acrylic on paper,
2015
signed verso
300 x 220mm
Provenance: Purchased directly
from the artist
\$500 – \$800

0108
John Reynolds
The Blue Bathers from
the Blutopia series
oilstick and acrylic on paper,
2015
signed
300 x 220mm
Provenance: Purchased directly
from the artist
\$500 – \$800

0109
John Reynolds
K. Rd Beckett II
pencil and oil on canvas, 1995
signed verso
280 x 280mm
Provenance: Purchased from
Sue Crockford Gallery
\$2500 – \$4000

0110
Richard Killeen
Eat a little die a little
oil on chipboard, January 1972
signed
1245 x 813mm
Provenance: Purchased from
Cordys Auction.
\$10000 – \$16000

0111
Andrew Barber
Study
oil on canvas, 2012
signed verso
610 x 605mm
Provenance: Purchased
directly from the artist.
\$2500 – \$4000

0112
Andrew Barber
Study (Pumpkins on Deck,
Joyce's Farm, Butternuts etc)

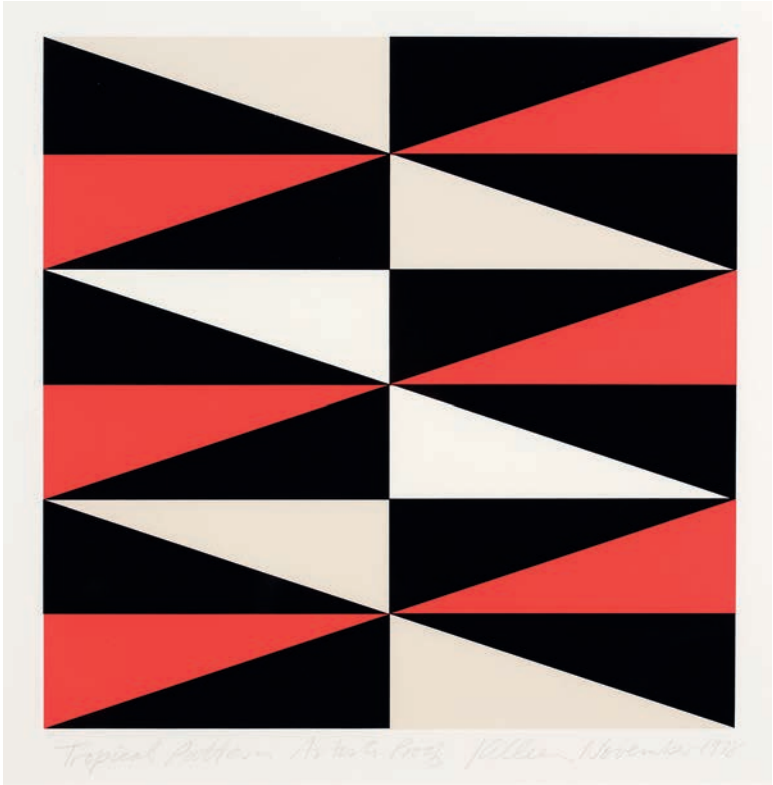
oil on linen, 2012
signed verso
380 x 505mm
Provenance: Purchased from
Webb's auction house
\$1800 – \$2000

0113
James Ross
Red Book
screenprint on Fabriano paper
(artist's proof, edition of 30), 2012
800 x 690mm
Provenance: Gift from the artist
\$600 – \$900

0114
James Ross
Noon (drawing for Muka
litho 3)
watercolour and crayon on
paper, 2001
signed
500 x 370mm
Provenance: Purchased directly
from the artist
\$350 – \$500

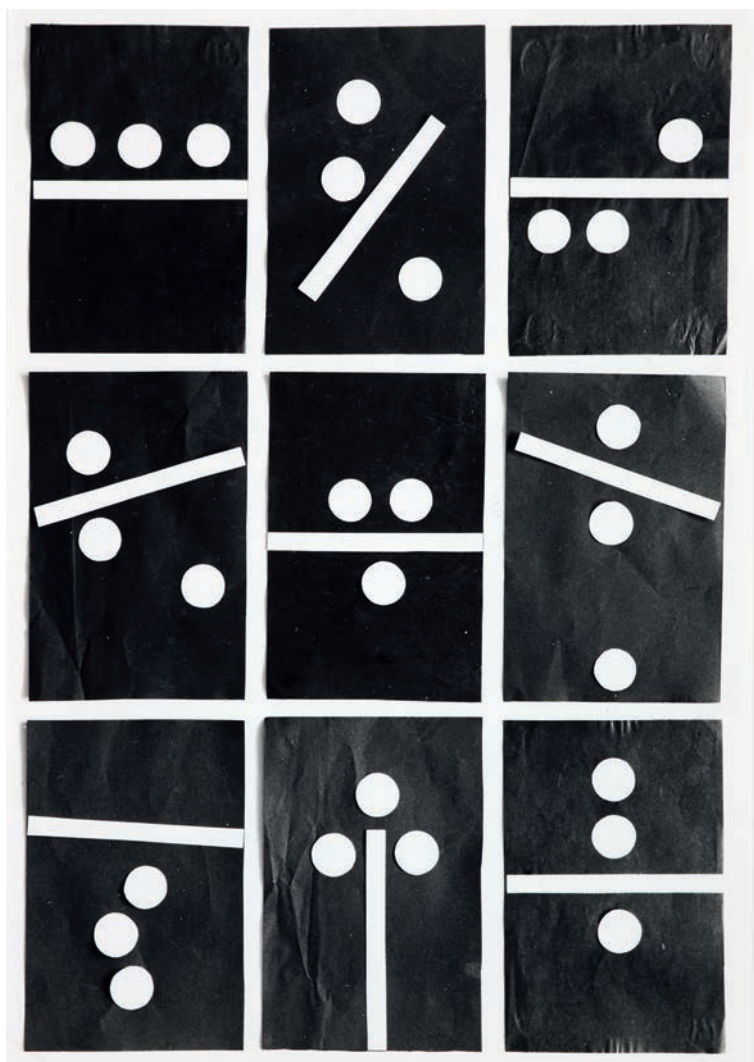
0115
James Ross
Noon (drawing for Muka
litho 4)
watercolour and crayon on
paper, 2001
signed
500 x 370mm
Provenance: Purchased directly
from the artist
\$350 – \$500

- 0116
James Ross
Yellow/Black for von Doesburg
pencil and acrylic paint on paper, 2011
signed
330 x 300mm
Provenance: Gift from the artist
\$300 – \$500
- 0117
John Reynolds
Love your work
oil enamel pen marker on acrylic on paper, 2005, triptych
signed underneath each image
320 x 240mm each
Provenance: Purchased from Peter McLeavey Gallery
\$3000 – \$5000
- 0118
John Reynolds
Ming Blue from the *Blutopia* series
oilstick and acrylic on paper, 2015
signed underneath the image
300 x 220mm
Provenance: Purchased directly from the artist
\$500 – \$800
- 0119
John Reynolds
[Blue Chrysanthemum] from the *Blutopia* series
oilstick and acrylic on paper, 2015
signed underneath the images
300 x 220mm
Provenance: Purchased directly from the artist
\$500 – \$800
- 0120
Richard Killeen
The politics of geometry
mixed media book (unique)
signed and dated Apr 10, 1991
in pencil verso
\$150 – \$300
- 0121
Richard Killeen
Interiors, Paintings 1968 – 1969
artist's book with collage, 55/100
signed by the artist and Anna Miles
\$80 – \$140
- 0122
Richard Killeen
Code of Responsibility Manual
artist's book with collage, 29/50
signed in pencil
\$100 – \$200
- 0123
Four Richard Killeen Exhibition Publications
Destruction of the Circle (Peter McLeavey Gallery, 1990), *Age of Fishes* (Fisher Gallery, 1991), *Ladybird* (Peter McLeavey Gallery, 2003), *Lessons in Lightness* (Ray Hughes Gallery, 1989)
\$40 – \$80
- 0124
John Reynolds and Richard Killeen, *Knot* (signed by both artists and editioned 34/200) together with Richard Killeen, *The politics of geometry* (signed and dated 1991)
artist's books
\$60 – \$100
- 0125
Francis Pound, *Two Signwriters Two Fathers* (Workshop Press, 1991) together with Francis Pound, *Voyage* (Workshop Press) together with Margaret Orbell and Richard Killeen, *The presence of the dew* (Workshop Press, dedicated to the memory of Gordon Walters)
\$60 – \$100
- 0126
Four Richard Killeen Exhibition Publications
Sampler (Sue Crockford Gallery, Auckland, 1990), *Letters from my father* (Peter McLeavey Gallery, signed and dated 1991), *Destruction of the Circle* (Peter McLeavey Gallery, 1990), *Codex 147 Cuba Street* (Peter McLeavey Gallery, 2000)
\$60 – \$100
- 0127
Three Richard Killeen Publications
Ephphatha (together with Alan Bunton, Workshop Press, 1994), *Handbook* (Workshop Press, signed and editioned 152/300), *Objects and images from the cult of the hook* (together with C. M. Beadnall, Workshop Press, 1996)
\$60 – \$100
- 0128
Four Richard Killeen publications including: Francis Pound, *Two Signwriters Two Fathers* (Workshop Press, 1991), Francis Pound, *Voyage* (Workshop Press), *Letters from my father* (Peter McLeavey Gallery, signed and dated 1991), and *The politics of Geometry* (signed and dated 1991, edition of 200)
\$60 – \$100
- 0129
Richard Killeen
Sketchup
laserprint on paper
title inscribed, signed and dated 2006
297 x 297mm
Provenance: Gift from artist
\$800 – \$1400
- 0130
John Reynolds
oblivion, thinkable, tenuous
metallic paint marker on Belgian linen, three panels
title inscribed, signed and dated 2005 each panel verso
200 x 200mm
\$600 – \$1000









0005



0006



0007



0008



0009





0011



0012



0013

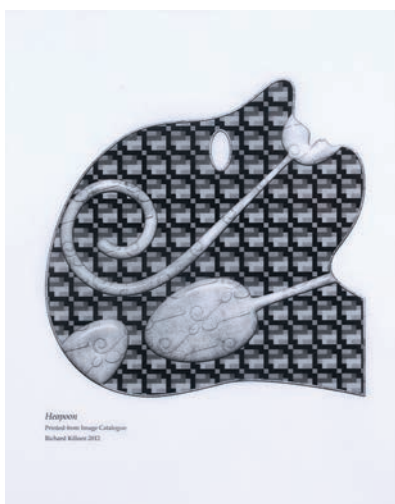


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0021

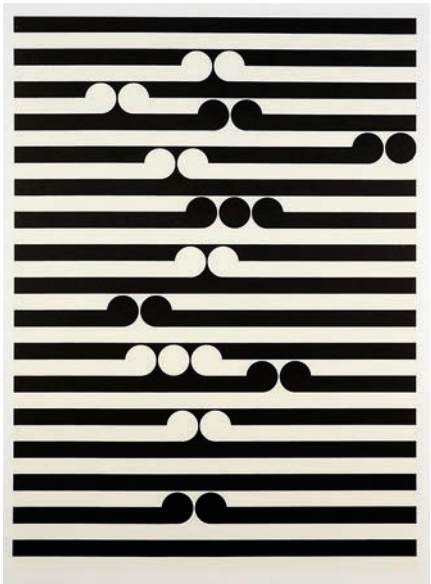


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0023







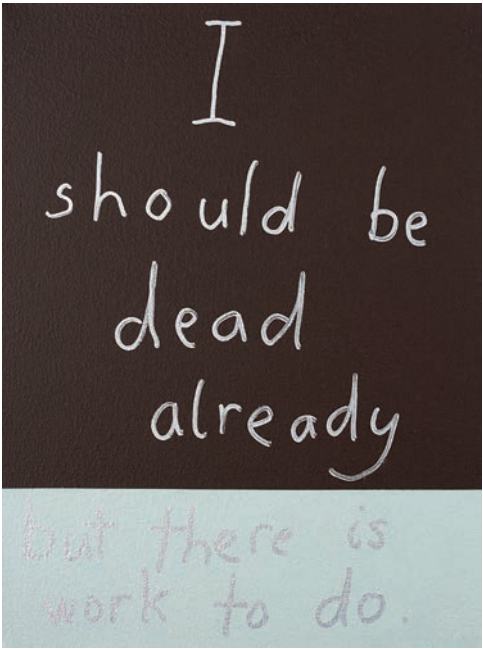




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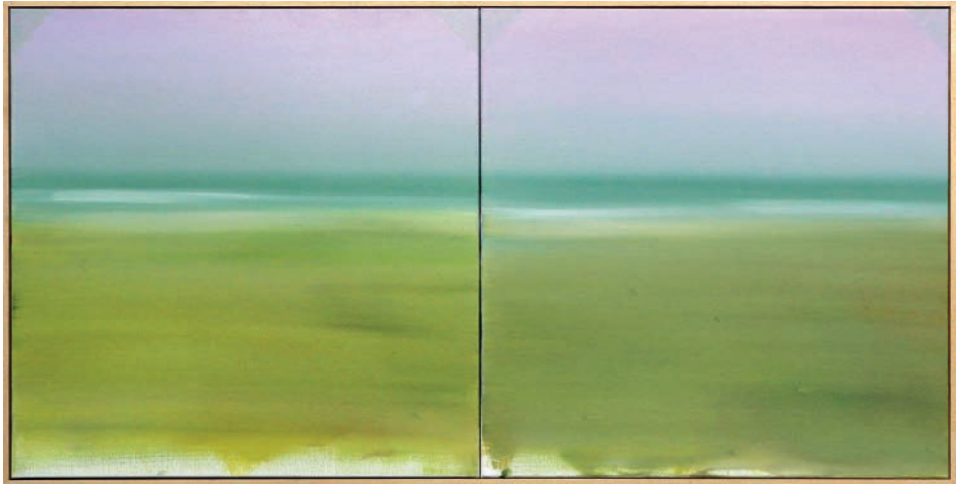
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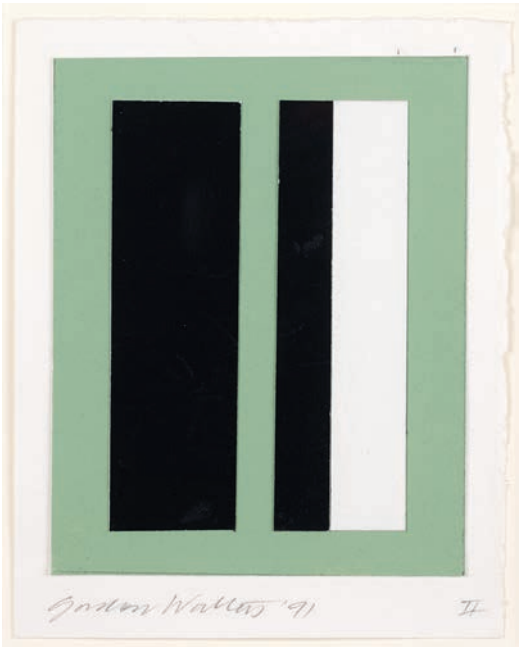
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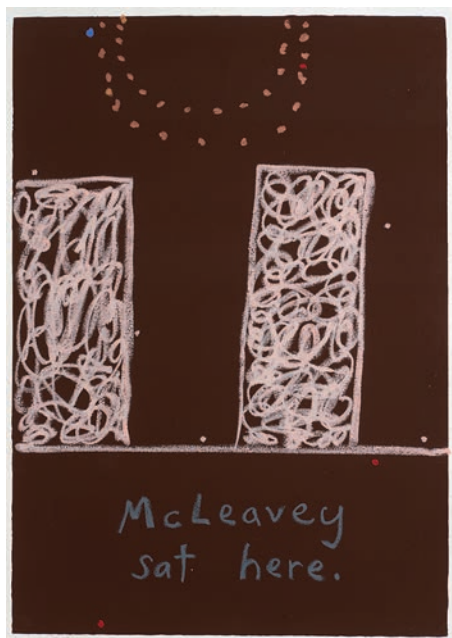
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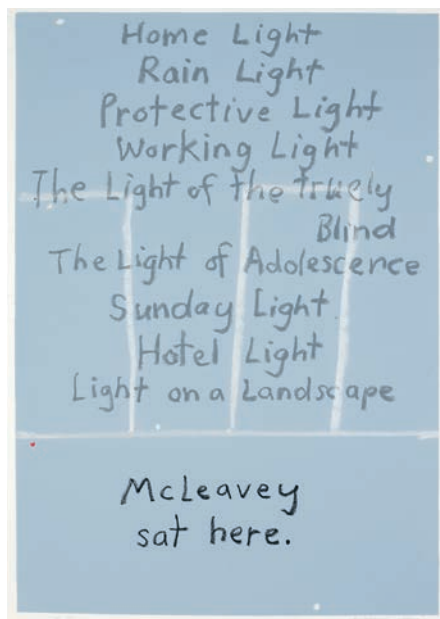
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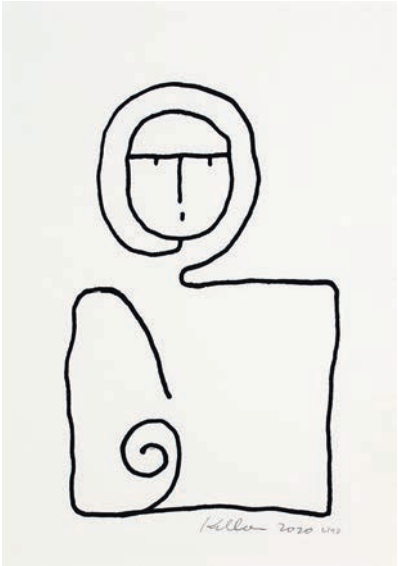
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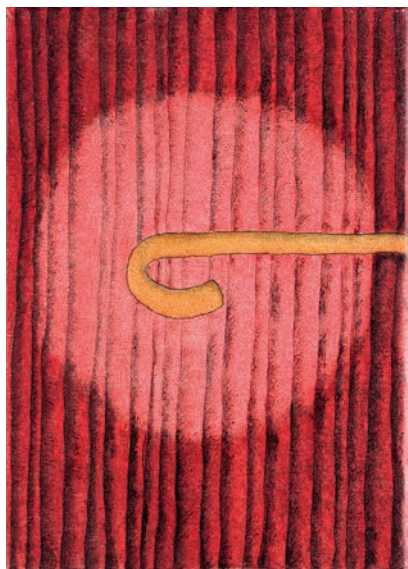


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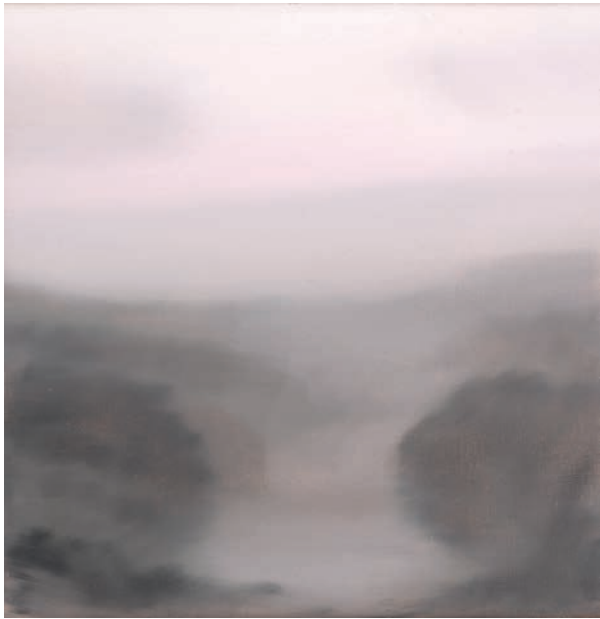


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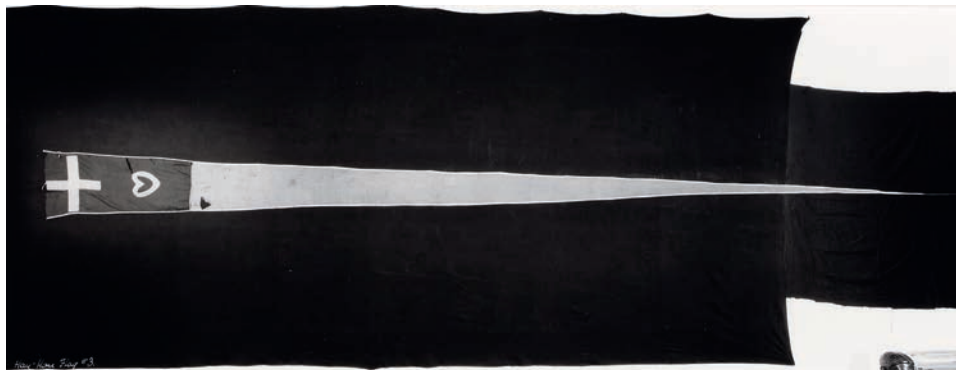
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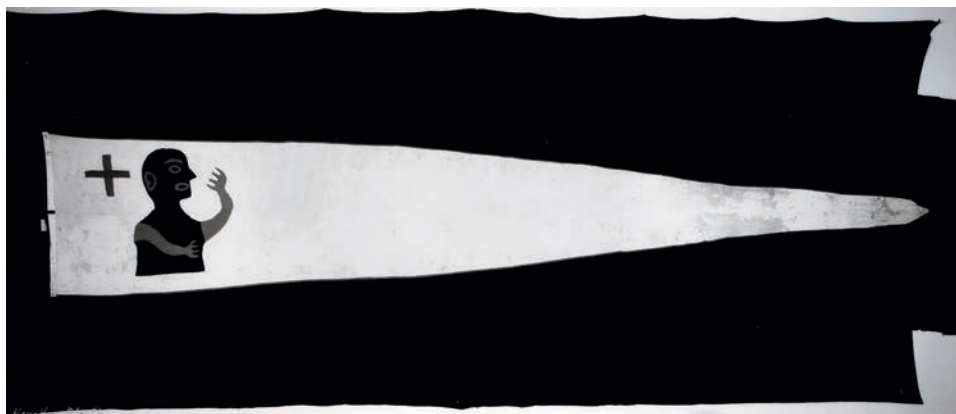
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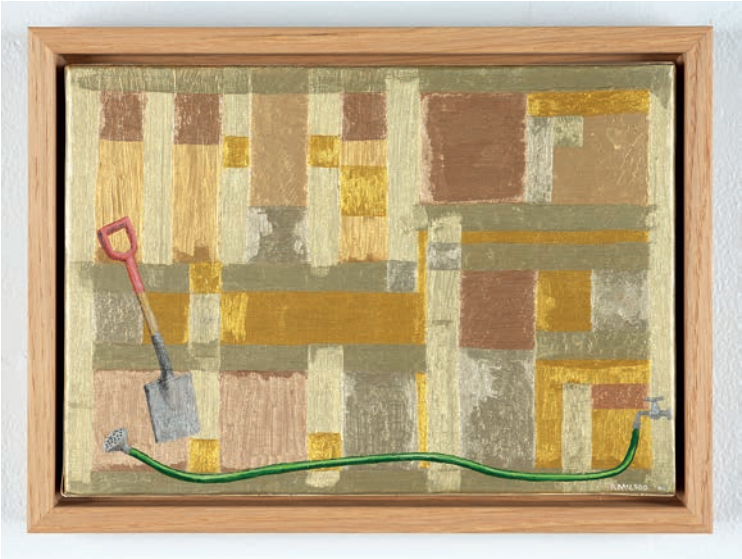


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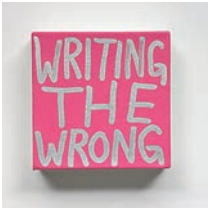
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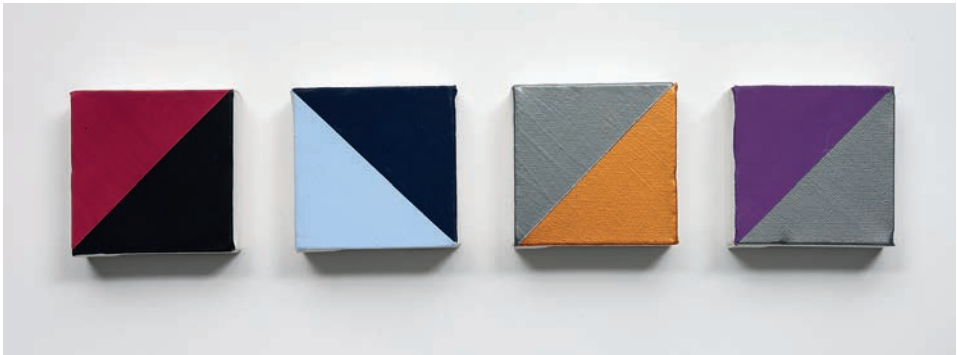
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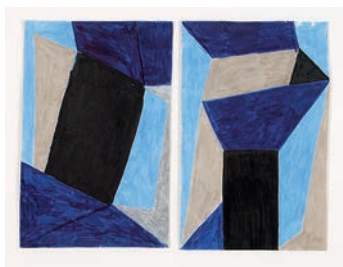
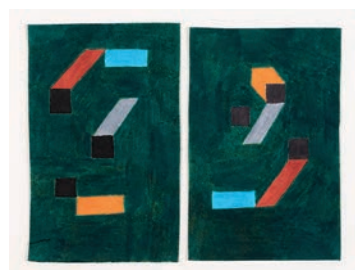
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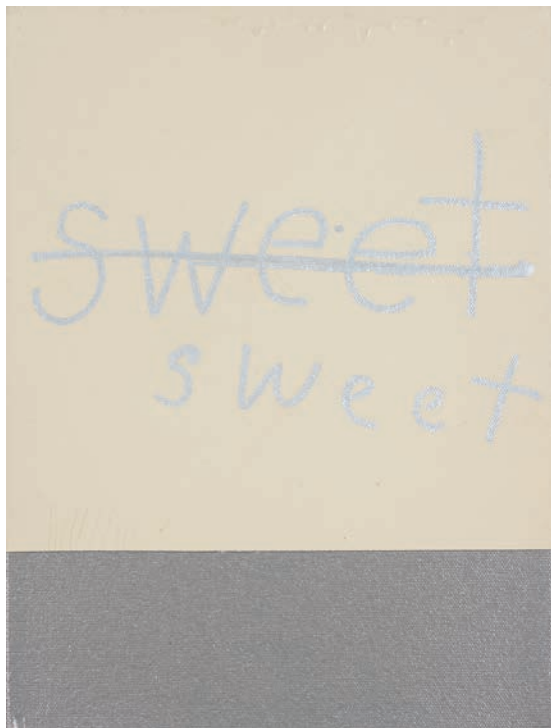
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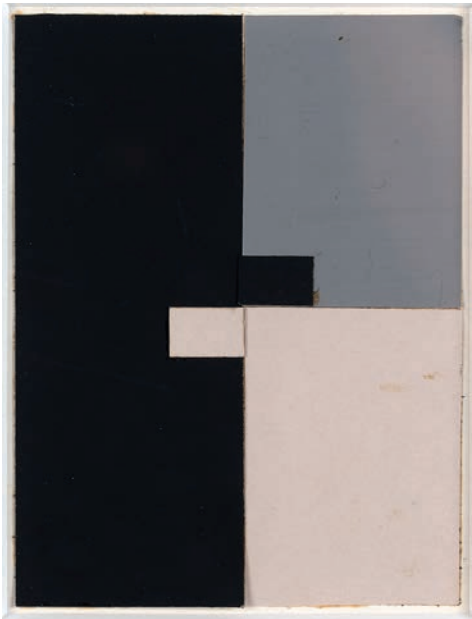


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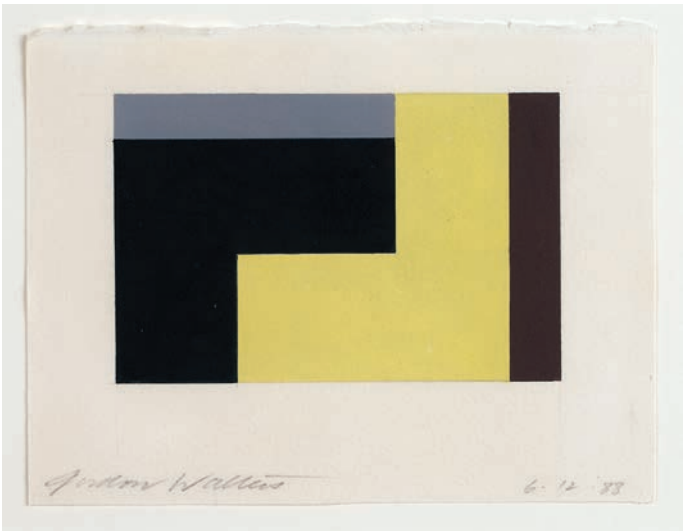


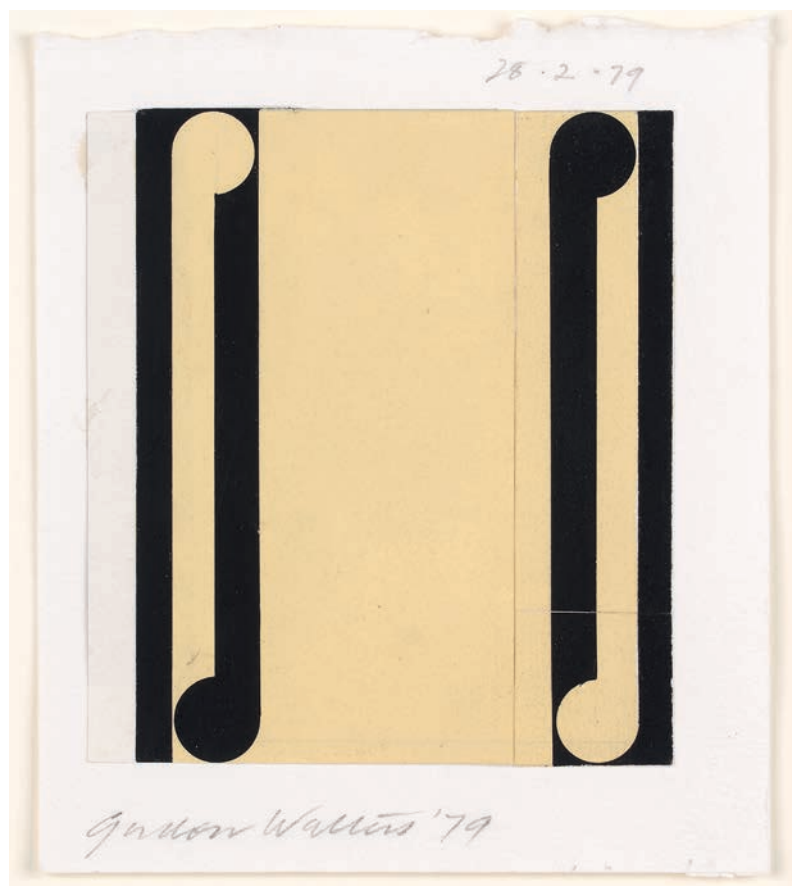


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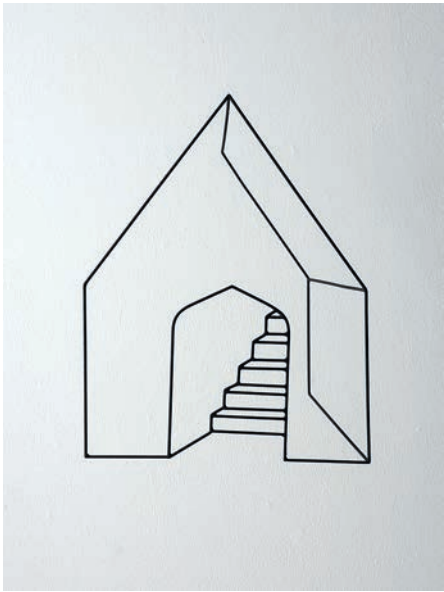
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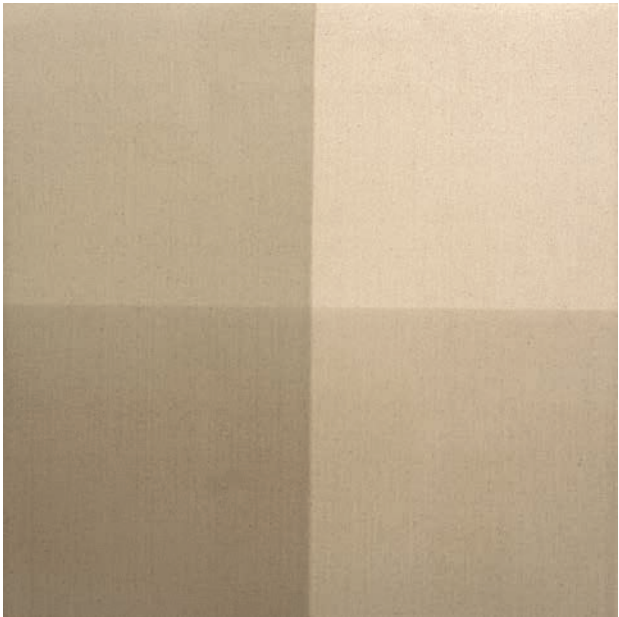
0091



0092



0093



0094



0095



0096

La fin du monde
La fin du monde
la fin du monde
la fin du monde
la fin du monde

0097

ABSENCE
MAKES
out of
THE HEART
Sight
GROW FONDER
out of mind

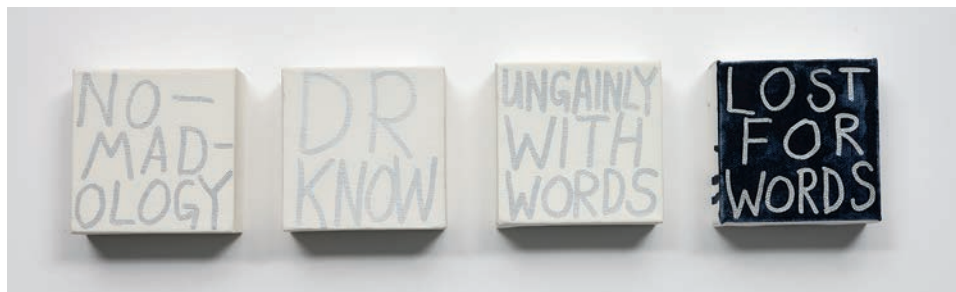
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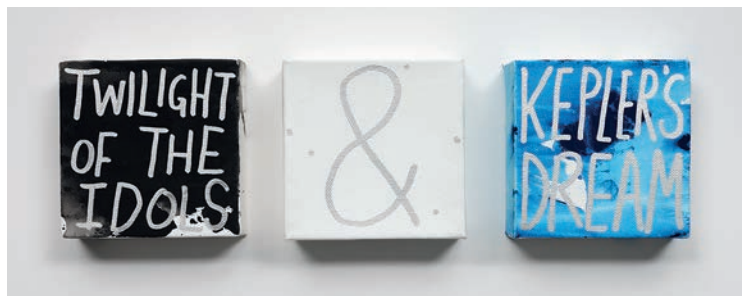
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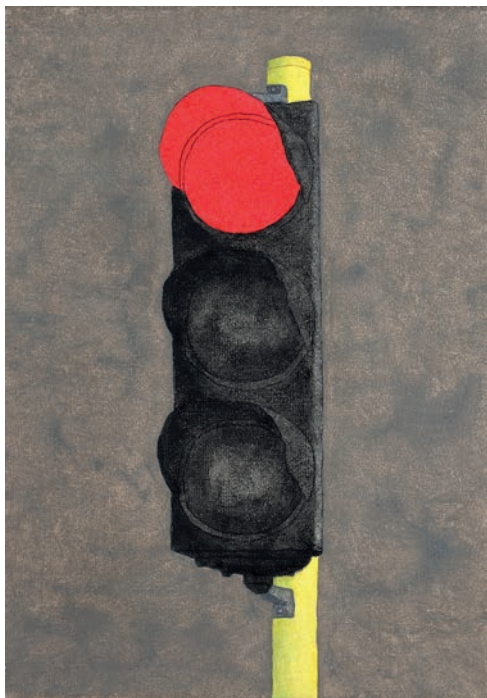
0100



0101



0102



0103







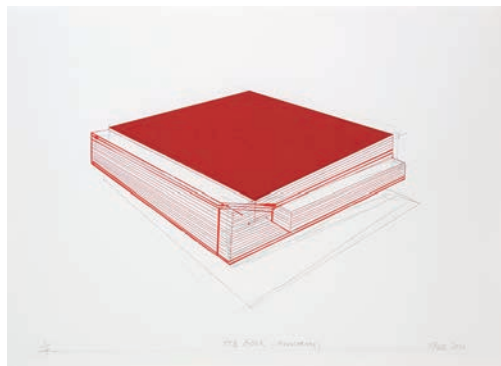
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0112



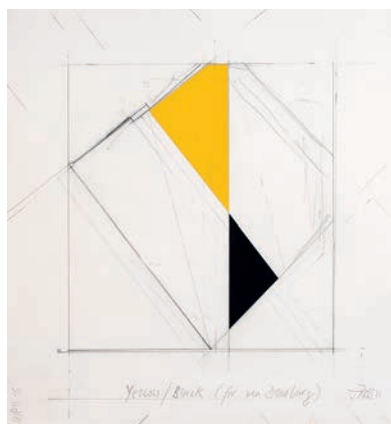
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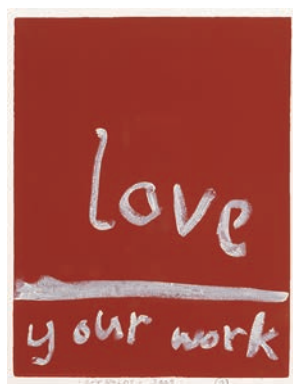
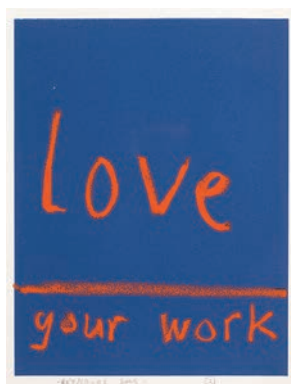
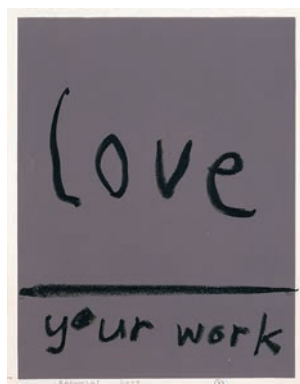


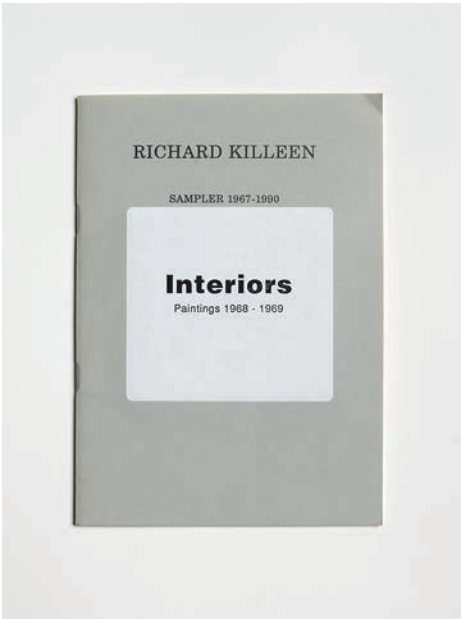
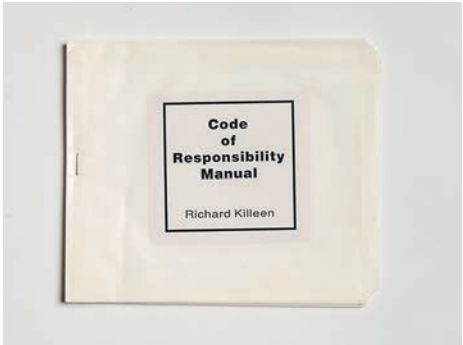
0115

0114

0116











0129



0130

thinkable
thinkable
thinkable
thinkable
thinkable

tenuous
tenuous
tenuous
tenuous
tenuous

oblivion
oblivion
oblivion
oblivion
oblivion

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. 176
'Some Pictures I Wrote': The Collection of Professor Laurence Simmons
Auction: Thursday 8 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

08 SEPTEMBER 2022
ART+OBJECT