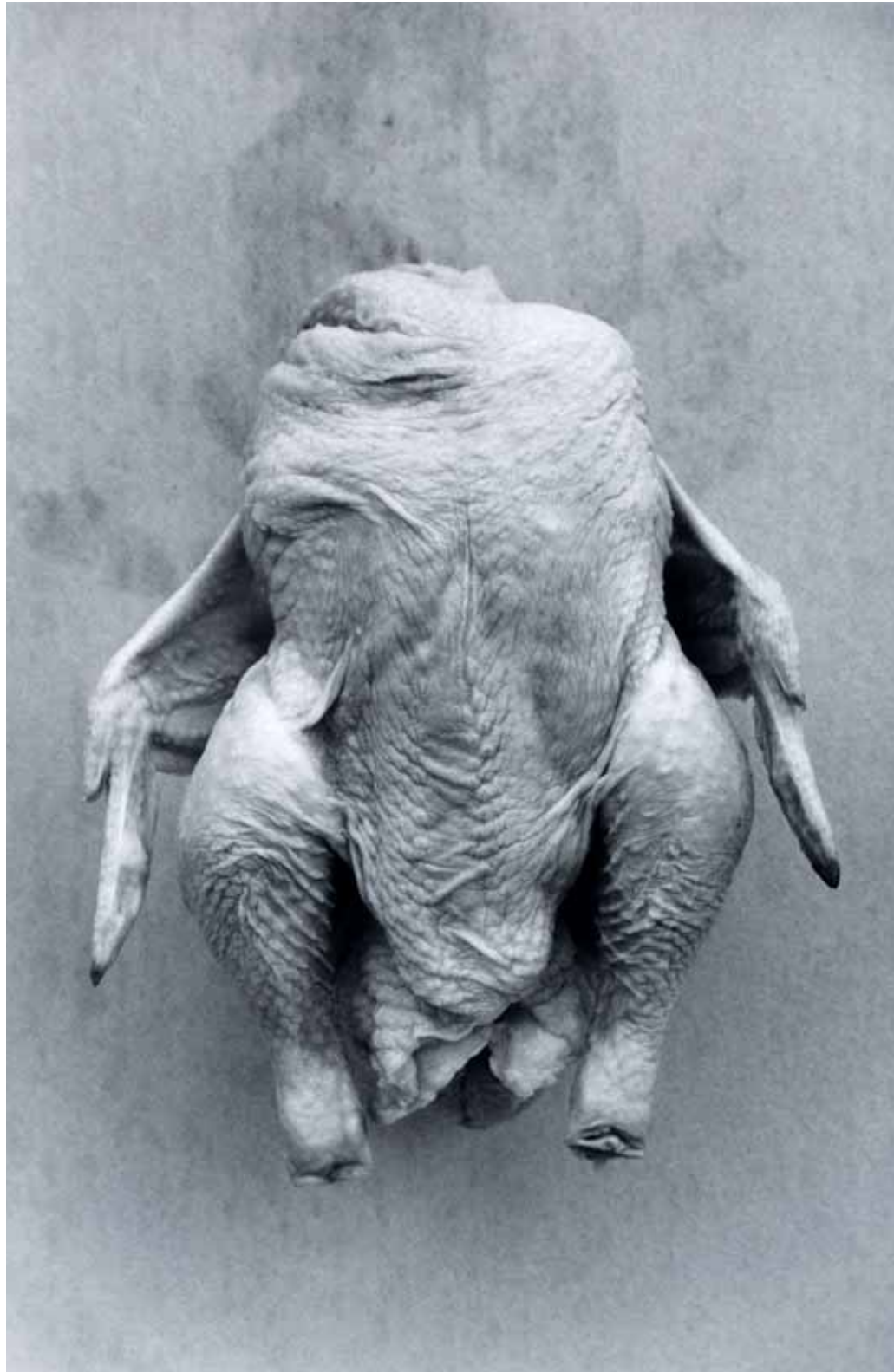




IMPORTANT PAINTINGS & CONTEMPORARY ART

24.11.22

IMPORTANT
PAINTINGS &
CONTEMPORARY
ART



45

Peter Peryer
Headless Chicken

gelatin silver print, 6/15
title inscribed, signed and
dated 1999 on artist's
original catalogue label
affixed verso
430 x 285mm

\$4000 – \$6000

ART+OBJECT

A photograph of a library with rows of bookshelves filled with books. In the foreground, a vintage typewriter is partially visible, with a sheet of paper being typed on. The scene is softly lit, creating a warm and scholarly atmosphere. A green L-shaped graphic element frames the text on the left and bottom.

Amazing vision

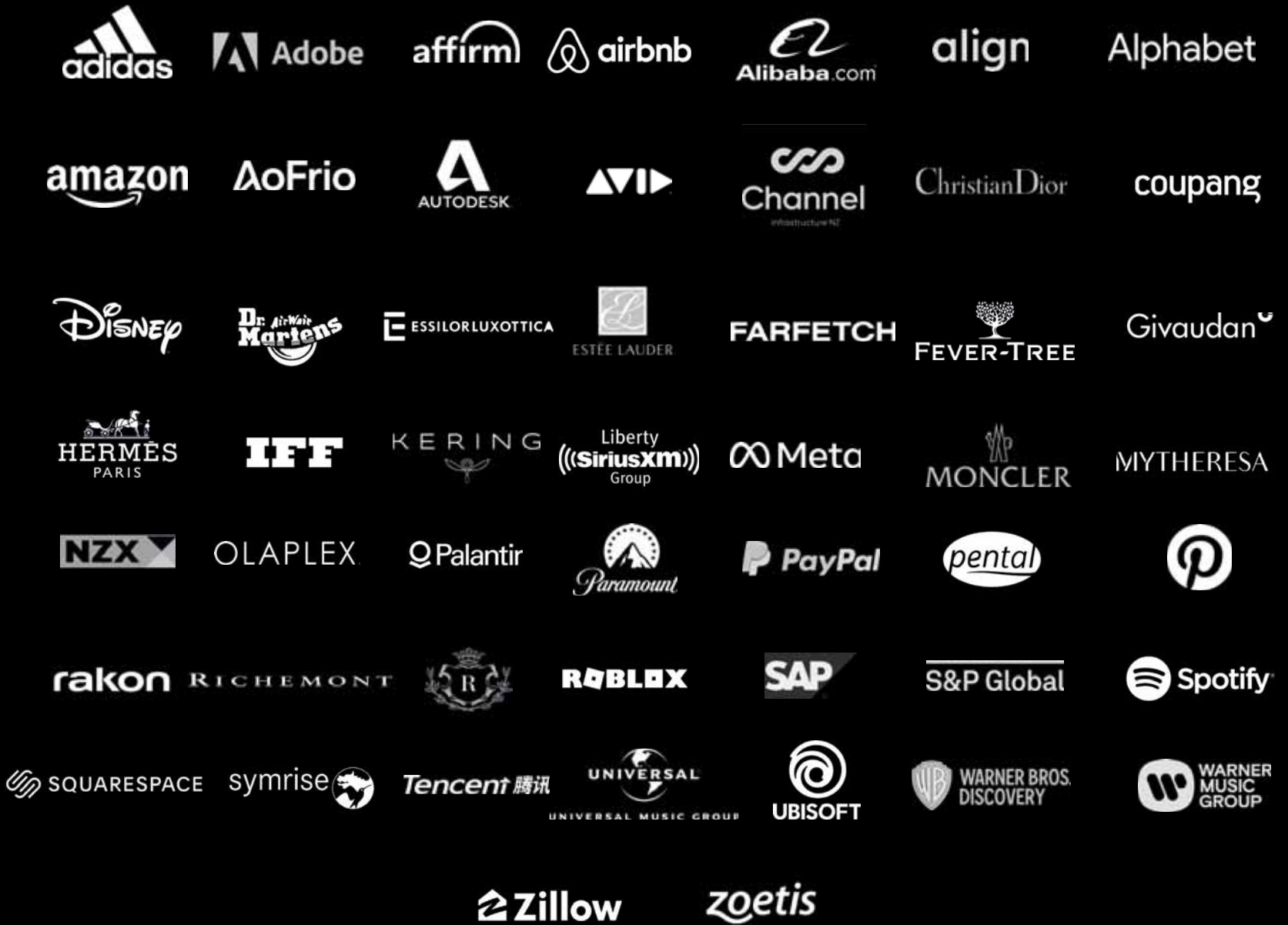


St Cuthbert's





ELEVATION CAPITAL
GLOBAL SHARES FUND



Portfolio as at 7 November 2022
Elevation Capital Management Limited is the issuer under this offer.
A Product Disclosure Statement (PDS) is available at: www.globalsharesfund.com

Past performance is not indicative of future results.

Independent Thinking - Disciplined Investing

AOTEAROA

art

ARTFAIR.CO.NZ

fair

16 - 20 NOV

2022

VIP PREVIEW &
OPENING NIGHT
WED 16 NOV

THE CLOUD /
AKL WATERFRONT

LEAD PARTNERS



THE ICONICA COLLECTION
INSPIRED BY MILAN



GALLERIA VITTORIO EMANUELE II



Pomellato

MILANO 1967

orsini
FINE JEWELLERY

241 PARNELL RD - www.orsini.co.nz

FILM SCREENING

SIGNED, THEO SCHOON



ART+OBJECT
SATURDAY 19 NOVEMBER
5PM

An intensely artistic soul is raised in the east, trained in the west, and replanted in the south. His artistic spirit guided him to cultural camaraderie, a strong liaison with the Māori community and the landscape – the legacy is re-considered. In the context of New Zealand culture in the second half of the 20th century The Dutch émigré Theo Schoon (1915–1985) rocked our world. For all the 'noise' that has surrounded Schoon the personality – as in mad, bad and dangerous to know, the artist that emerges from this film is one who gave infinitely more than he took. While the film draws from both the biography and the subsequent exhibition, it takes a significantly different path as it traverses the social and cultural landscapes from the late 30s through to Schoon's death in the mid 80s. The film explores a gradual re-assessment of Theo's involvement in NZ art and his influence on some of the country's major visual artists – both Pākehā and Māori – as well as the crafts community ensuring a little known but enduring legacy.

Whilst the central pivot for the documentary is Schoon, the film is a much broader story which illustrates our important cultural history and helps us to better know who we are, and where we have come from.

— Jan Bieringa

19.11.22

RARE BOOK AUCTION

06.12.22

Our final auction of 2022 features a number of important maps from various collections together with antiquarian literature, historic art and rare books. Included is the rare Lieut. Thomas McDonnell map of New Zealand.

Viewing will be held at
Art+Object:

Sunday 4th December
11.00am to 4.00pm

Monday 5th December
9.00am to 5.00pm

Tuesday 6th December
9.00am to 5.00pm

The online sale will finish,
starting from 5.00pm on
Tuesday 6th December

Enquiries:

Pam Plumbly
pam@artandobject.co.nz
+64 21 448 200

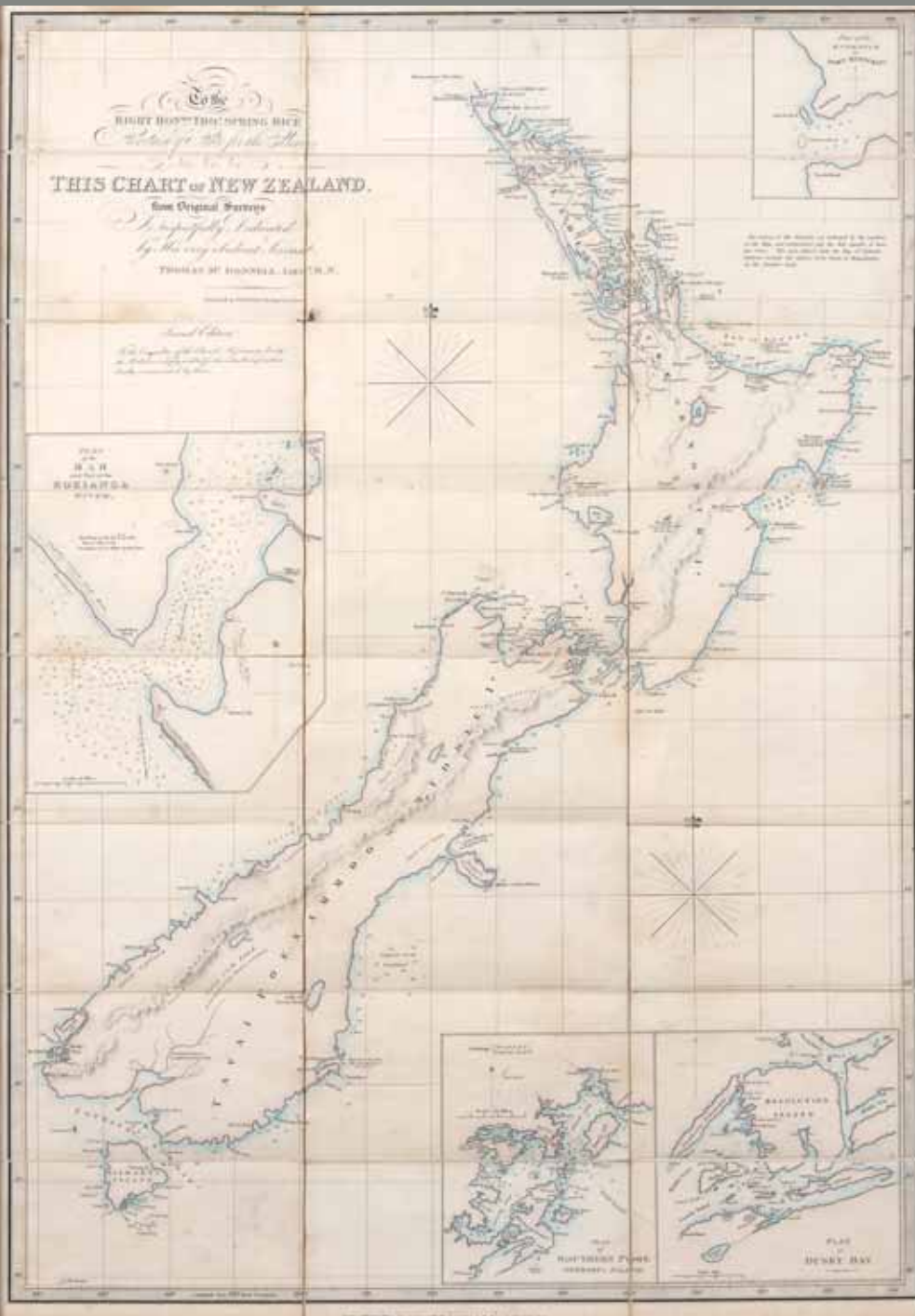


Chart of New Zealand. 'To the Right Honble. Thos. Spring Rice, Secretary of State for the Colonies, this chart of New Zealand is respectfully dedicated by His very obedient Servant Thomas McDonnell, Lieut R.N. Engraved by Jas Wyld, London 1837'.



www.seresin.co.nz



HORNABROOK MACDONALD LAWYERS

CORPORATE. COMMERCIAL. PROPERTY.

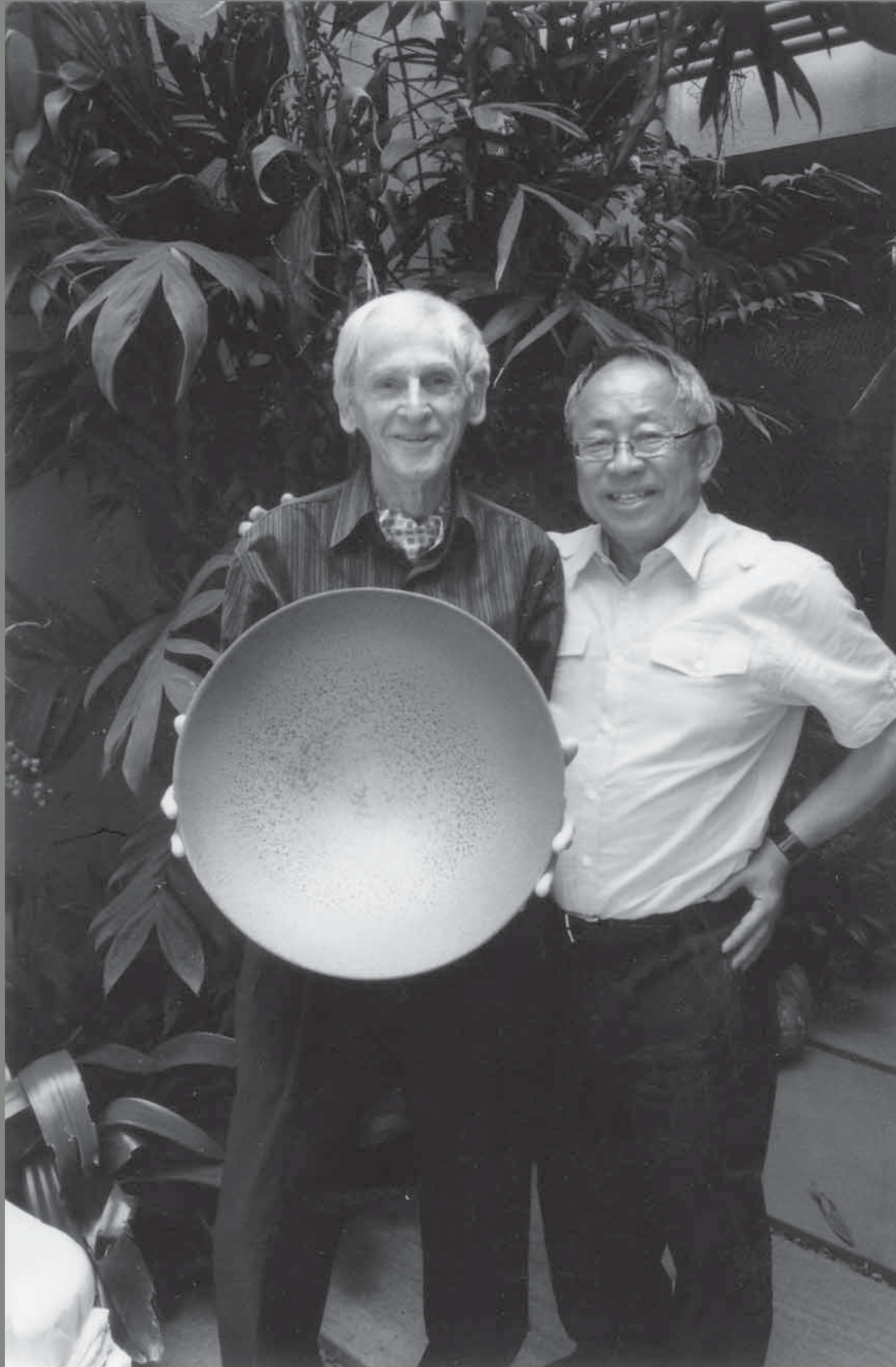
We are very pleased to announce that Tim Grace has joined our partnership.

Tim has been a valuable member of the HML team since 2017 and has consistently proven his value to us and, more importantly, to his clients.

Tim is a leading corporate lawyer specialising in mergers and acquisitions, joint ventures, corporate advisory work and commercial property transactions. We wish him success as he continues his practice as a partner in the firm.

WWW.HMLAW.CO.NZ

THE COLLECTION OF THE LATE RON SANG — PART II



In March 2015 Art+Object held the landmark sale of 'The Collection of Ron Sang' with a unique viewing held at the architect's own residence in Epsom. In March 2023 the property will be sold by Ray White Parnell and Art+Object will return to the architect's legendary Glenfell Place residence to sell Part II of the Ron Sang Collection.

Photo: Ron Sang and Len Castle with Castle showcasing one of his 'Sulphurous Bowls'.

Ben Plumbly
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19.03.23

THE LOIS GOING COLLECTION — GLORIOUS VISION: ART AT THE CENTRE OF A LIFE LIVED

Lois Going bought her first painting in 1972, a Peter McIntyre from Barry Lett Galleries. She attended her first art auction at Webb's in 1976, at the White Heron Lodge in Parnell.

Over the following decades she would regularly make the three-hour journey from her home in Tutukaka to Auckland, attending exhibition openings, auctions and art fairs and forming lifelong relationships with artists, dealers and auctioneers, all the while quietly assembling a private art collection of national significance. Lois herself began painting in the 1970s and she continues to work and exhibit today. Art+Object is delighted to be presenting her lifetime art collection.



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APRIL 2023



Andrew Drummond, *Kowhai*, Te Manawa Museum of Art, Science and Heritage. Photo: Jeff Fox.

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

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

To discuss commissioning an Art+Object valuation contact:

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AUCTION HIGHLIGHTS

09.08.22

IMPORTANT PAINTINGS & CONTEMPORARY ART

REALISED
\$4 734 759



62

11
Michael Parekōwhai
The Bosom of Abraham
Realised \$30,778



30

12
Fiona Pardington
Ake Ake Huia
Realised \$54,315



57

30
Robert Ellis
Motorway/City
Realised \$70,006

36
Dale Frank
Craven A
Realised \$121,907
A new record price for the artist at auction.



36

57
Colin McCahon
Monuments to Te Whiti and to Te Ua: Prophets
Realised \$404,345



11

62
Don Binney
Heron's Departure, New Spring, Te Henga
Realised \$1,110,440
A new record price for the artist at auction.

AUCTION HIGHLIGHTS

06.09.22

WORKS FROM THE ESTATE OF JOHN EDGAR

SOME PICTURES I WROTE — THE COLLECTION OF PROFESSOR LAURENCE SIMMONS



39



47



10



20



01



48



41

01
John Edgar
Cube 10
Realised \$12 6750

20
John Edgar
*Mountain (25) from the series
Flags and Phases*
Realised \$14 604

41
John Edgar
Lens 14
Realised \$9897

39
John Edgar
Lunar Lens
Realised \$78 000
A new record price for the
artist at auction.

48
Kushana Bush
Instincts of
Realised \$8147

10
Andrew Barber
Bell Road (Stairs)
Realised \$8147

47
Gordon Walters
Untitled
Realised \$17 199

83
Richard Killeen
3 Cultures
Realised \$35 123



83

IMPORTANT PAINTINGS CONTEMPORARY ART

Front cover:
Lot 29, Sam Hartnett, *Te Pae II*

Back cover:
Lot 78, Robert Ellis, *Conjunction I*

Welcome to Art+Object's final catalogue for 2022. In what has been a challenging year for many, we are delighted to report that the art market has enjoyed another solid year to date.

It is pleasing to note that sales are still firm, with the majority of our auctions this year selling well over 70% by volume and in excess of 80% by value.

This year has held some real highlights. In the April auction of Important Paintings and Contemporary Art, the Bill Hammond masterpiece, *Watching for Buller* was greatly admired and realised \$137 598 against its estimate of \$60 000 – \$80 000, with competition from at least six bidders. Don Binney entered the realm of artist's whose work has realised seven figures at auction with the sale of his spectacular *Heron's Departure, New Spring, Te Henga*.

It was an absolute privilege to offer two unique collections in September. John Edgar ONZM was a cherished and well-respected member of the New Zealand artistic community. Artworks from his Estate performed well above expectation when offered, with the highest-selling lot *Lens*, selling for \$78,000 and in the final tally, only one lot remained unsold. The evening represented a wonderful tribute to the life and work of a special New Zealand artist and the enthusiasm with which his work was embraced was extremely gratifying.

NT S & PORARY

Some Pictures I Wrote: The Collection of Professor Laurence Simmons was a similarly successful occasion. Thank you to the numerous collectors who attended the floor talk we held with Laurence; it was fascinating to hear about the collecting life of this distinguished academic, who has made a lasting contribution to the New Zealand art and publishing scene.

In the current auction there are many fine artworks to tempt you, and perhaps to pop under the tree in a few weeks time. We are thrilled to support United North Piha Surf Club raise funds for their essential new clubhouse. Sam Hartnett's beautiful images of Te Pae, the new life guard tower, capture the spirit of this brave new building. We encourage you to bid generously and of course thank the very generous donors of works included in that section of the sale.

Art+Object already has some special offerings confirmed for 2023, so enjoy the festive season and a relaxing summer holiday and we look forward to sharing more memorable moments in the New Year.

Season's Greetings

Leigh Melville

Art+Object

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Newton
Auckland

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Youtube: ArtandObject

artandobject.co.nz

A dynamic, high-speed photograph of beer being poured. The liquid is captured mid-pour, creating a thick, white head of foam that is overflowing from the glass. The background is a deep, vibrant blue with intricate, shimmering ripples and bubbles, suggesting a large volume of water or a similar liquid. The lighting is dramatic, highlighting the clarity of the glass and the texture of the foam. The word "TAITTINGER" is printed in a clean, white, sans-serif font across the center of the image, partially overlapping the glass and the foam.

TAITTINGER

AUCTION

Important Paintings & Contemporary Art
Thursday 24 November at 6.00pm
3 Abbey Street, Newton, Auckland

PREVIEW

Thursday 17 November, 5pm – 7pm
3 Abbey Street, Newton, Auckland

VIEWING

Thursday 17 November	9am – 5pm
Friday 18 November	9am – 5pm
Saturday 19 November	11am – 4pm
Sunday 20 November	11am – 4pm
Monday 21 November	9am – 5pm
Tuesday 22 November	9am – 5pm
Wednesday 23 November	9am – 5pm
Thursday 24 November	9am – 1pm

A private collection of ceramics by Martin Poppelwell



1

Martin Poppelwell
Rabbit Pot with Lid

glazed earthenware
signed and dated 2011 to
underside
192 x 110 x 110mm
\$500 – \$900

2

Martin Poppelwell
Zag

glazed earthenware
signed and dated 2009
to underside
260 x 170 x 25mm
\$350 – \$600

3

Martin Poppelwell
May I have the pleasure

glazed earthenware
signed and dated 2015
to underside
105 x 115 x 100mm
\$250 – \$350

4

Martin Poppelwell
*River of Rubble, Junk Space,
Free Air*

glazed earthenware,
three parts
signed to underside
70mm: each diameter
(approx.)
\$300 – \$500

5

Martin Poppelwell
Study for Nietzsche

glazed earthenware
title inscribed, signed
and dated 2007 to
underside
315mm: diameter
\$1000 – \$2000

6

Martin Poppelwell
Two Cups

glazed earthenware, two
parts
signed and dated 2016
to underside
90 x 68 x 68mm
\$200 – \$350

7

Martin Poppelwell
Bowl

glazed earthenware
signed and dated 2007
to underside
117 x 175 x 175mm
\$300 – \$500

8

Martin Poppelwell
Zero Study

glazed earthenware
title inscribed, signed
and dated 2009
95 x 140 x 140mm
\$250 – \$400

9

Martin Poppelwell
Fish Study

glazed earthenware
title inscribed, signed
and dated 2009
65 x 120 x 120mm
\$200 – \$400

10

Martin Poppelwell
*Three Hand Grenades – No,
Yup, Maybe*

glazed earthenware,
three parts
each signed and dated
'09 to underside
260 x 120 x 80mm: each
variable
\$600 – \$1000

11

Martin Poppelwell
Pot with Grid

glazed earthenware
signed to underside
200 x 160 x 160mm
\$400 – \$600

12

Martin Poppelwell
Two White Swans

glazed earthenware, two
parts
each signed and dated
2010 to underside
100mm: height variable
\$200 – \$400

13

Martin Poppelwell
Two Black Swans

glazed earthenware, two
parts
100mm: height variable
\$200 – \$400

14

Martin Poppelwell
Gridded Roll

glazed earthenware
signed and dated 2009
200mm: length
\$250 – \$400

15

Martin Poppelwell
Large Lidded Fish Study Pot

glazed earthenware
signed and dated 2009
and inscribed *Fish Study* to
underside
485 x 180 x 180mm
\$3500 – \$5000

16

Martin Poppelwell
Record

glazed earthenware
signed and dated 2015 verso
235mm: diameter
\$400 – \$700

17

Martin Poppelwell
oof

glazed earthenware
signed and dated 2011 verso
150 x 170 x 40mm
\$150 – \$250

18

Martin Poppelwell
Skull

glazed ceramic
165 x 160 x 100mm
\$700 – \$1200

19

Martin Poppelwell
Cray

glazed earthenware
title inscribed, signed and
dated 2018 verso
315 x 190 x 30mm
\$600 – \$1000

20

Martin Poppelwell
Smelly Banana

glazed earthenware
title inscribed, signed and
dated 2013 to underside
190 x 85 x 85mm
\$450 – \$650

21

Martin Poppelwell
Test Dish

glazed earthenware
title inscribed, signed and
dated 2010 to underside
40 x 140 x 140mm
\$100 – \$200

22

Martin Poppelwell
11 Eleven

glazed earthenware
title inscribed, signed and
dated 2014 to underside
40 x 220 x 220mm
\$200 – \$400

23

Martin Poppelwell
Untitled – Plate with Rings

glazed earthenware
signed to underside
45 x 265 x 265mm
\$300 – \$500

WORKS SOLD IN SUPPORT OF THE REBUILD OF THE UNITED NORTH PIHA SURF CLUB

Lots 24 – 33 have been generously donated in support of the rebuild of the United North Piha Surf Club. The rebuild of the Club House will create a functional lifeguard base and training facility, that will be shared with the wider community and enable the Club to continue its essential work ensuring the safety of visitors to the beach. Already completed is the new lifeguard tower Te Pae, which was recently selected as a finalist at the World Architecture Expo in Lisbon. No buyer's premium will apply to the sale of these lots.



24

Max Gimblett
Remembrance

silkscreen on lacquered
brass quatrefoil
signed and dated 2015 and
numbered 8337 on original
catalogue label affixed verso
250 x 250mm

\$2500 – \$3500

25

Gretchen Albrecht
Rosa Glory (orange)

pigment inks on archival rag
paper, 4/10
title inscribed, signed and
dated 2009
910 x 1115mm

\$8000 – \$12 000



26

James Ross
Red Book

silkscreen print, 18/30
title inscribed, signed and
dated 2012
560 x 750mm

\$3000 – \$5000



27

Andy Mardell
Dewdrop

carved totara
signed
675 x 285 x 90mm

\$500 – \$1000



28

Sam Hartnett
Te Pae I

type C print on Hahnemuhle
Photomag Ultrasmooth, 1/6,
2022
signed verso
475 x 610mm

\$2000 – \$4000

29

Sam Hartnett
Te Pae II

type C print on Hahnemuhle
Photomag Ultrasmooth, 1/6,
2022
signed verso
475 x 610mm

\$2000 – \$4000

30

Sam Hartnett
Te Pae III

type C print on Hahnemuhle
Photomag Ultrasmooth, 1/6,
2022
signed verso
475 x 610mm

\$2000 – \$4000

31

Sam Hartnett
Te Pae IV

type C print on Hahnemuhle
Photomag Ultrasmooth, 1/6,
2022
signed verso
475 x 610mm

\$2000 – \$4000



32

Fiona Pardington
*Still Life with Barnacles and
Rubber Ball, Ripiro Beach*

pigment inks on Hahnemuhle
photo rag, 9/10
title inscribed, signed and
dated 2013 on original
Starkwhite Gallery label
affixed verso
1400 x 1760mm

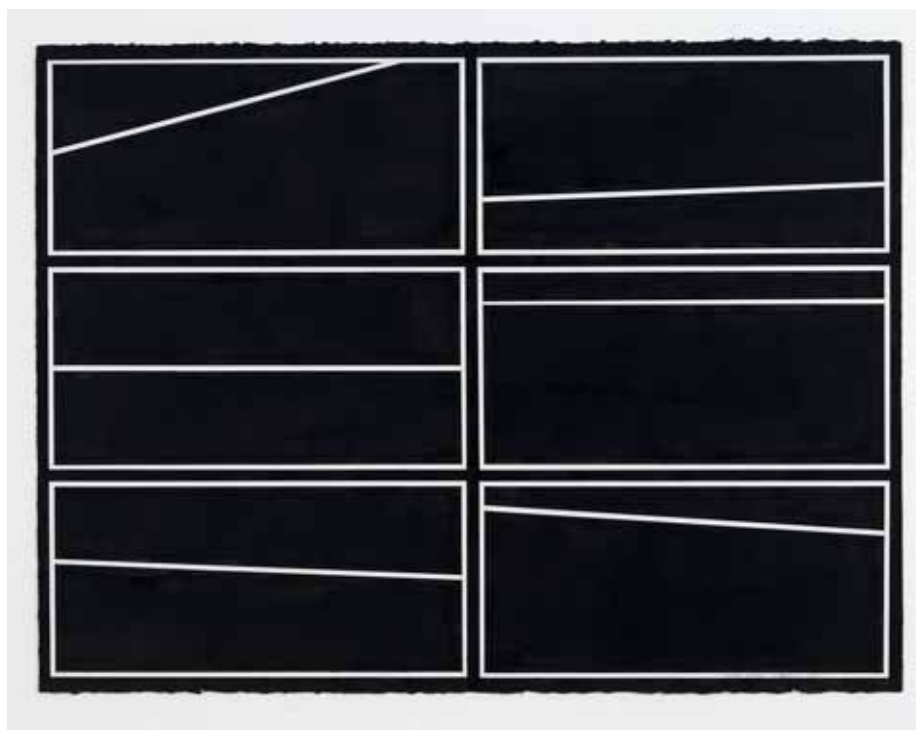
\$20 000 – \$30 000



33

Richard Thompson
Six Nights at Piha

ink on paper
title inscribed, signed and
dated 2003
575 x 770mm
\$1000 – \$2000



34

Ray Haydon
Fluid

stainless steel and basalt
(2007)

Provenance

Private collection, Auckland.
2120 x 650 x 360mm

\$10 000 – \$15 000



35

John Edgar
Gold Lens

Rajasthan limestone and
Indian sandstone
56 x 246 x 246mm

Provenance

Private collection, Otago.

\$6000 – \$9000



36

Peter Robinson

The Queen is Dead Long Live...

acrylic and oilstick on paper
title inscribed and signed
1130 x 885mm

Provenance

Private collection, Auckland.
Purchased from Webb's,
Auckland, 4 April 2006.

\$20 000 – \$30 000



37

Fiona Pardington
One Night of Love

type C print
1200 x 1200mm

Provenance

Private collection, Auckland.

\$12 000 – \$20 000



38

Fiona Pardington
One Night of Love

type C print
1200 x 1200mm

Provenance

Private collection, Auckland.

\$12 000 – \$20 000



39

Peter Siddell

Untitled

oil on board
signed and dated 1981
597 x 450mm

Provenance

Private collection, Auckland.

\$25 000 – \$35 000



40

Judy Millar
Fable

acrylic and oil on canvas
signed and dated 2017 verso
1400 x 1000mm

Provenance

Private collection, Auckland.

\$17 000 – \$26 000



41

Karl Maughan
Untitled

oil on canvas
signed and dated 28.4.96
verso
915 x 915mm

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



42

Karl Maughan

Untitled

oil on canvas
signed and dated May –
June 1990; original Brooker
Gallery, Wellington label
affixed verso
1305 x 1507mm

Provenance

Private collection, Hawke's
Bay.

\$45 000 – \$65 000



43

Fiona Pardington
Portrait of a Female Huia

hand-toned gelatin silver
print
title inscribed, signed and
dated 2005 verso
445 x 595mm

Provenance

Private collection, Auckland.

\$25 000 – \$40 000



44

Jae Hoon Lee
Blue Glacier

duratrans print in aluminium
lightbox, edition of 8 (2010)
1000 x 1380 x 75mm

Provenance

Private collection,
Christchurch.

\$6000 – \$9000



45

Peter Peryer
Headless Chicken

gelatin silver print, 6/15
title inscribed, signed and
dated 1999 on artist's
original catalogue label
affixed verso
430 x 285mm

Provenance

Private collection, Auckland.

\$4000 – \$6000



46

Ian Scott
Small Lattice No. 232

acrylic on canvas
title inscribed and signed
verso
815 x 815mm

Provenance
Private collection, Auckland.

\$16 000 – \$25 000



47

Ian Scott

Small Lattice No. 144

acrylic on canvas
title inscribed, signed and
inscribed Cat no. 416 verso
760 x 760mm

\$15 000 – \$25 000



48

Gordon Walters

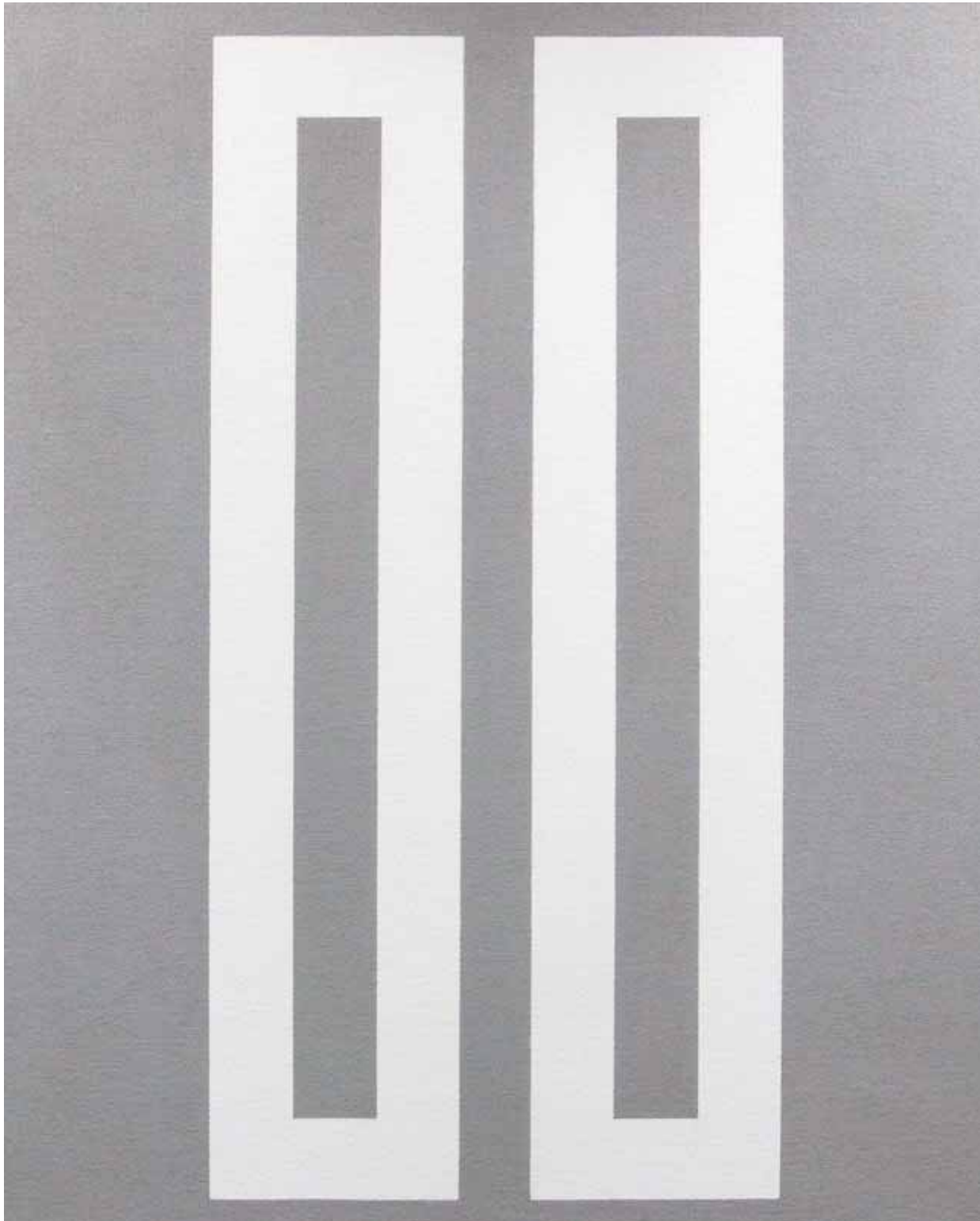
Untitled

acrylic on canvas
signed and dated '90 verso
510 x 410mm

Provenance

Private collection, Auckland.

\$35 000 – \$50 000



49

Peter Madden

Walk

found shoes and mixed
media (2011)
650 x 425 x 450m

Exhibited

'Peter Madden: Coming from
all the places you have never
been', Gus Fisher Gallery,
Auckland, May 2015.

Provenance

Collection of Tim and
Sherrah Francis.
Private collection, Auckland.
Purchased from Art+Object,
September 7 2016, Lot No.
17.

\$5000 – \$8000



50

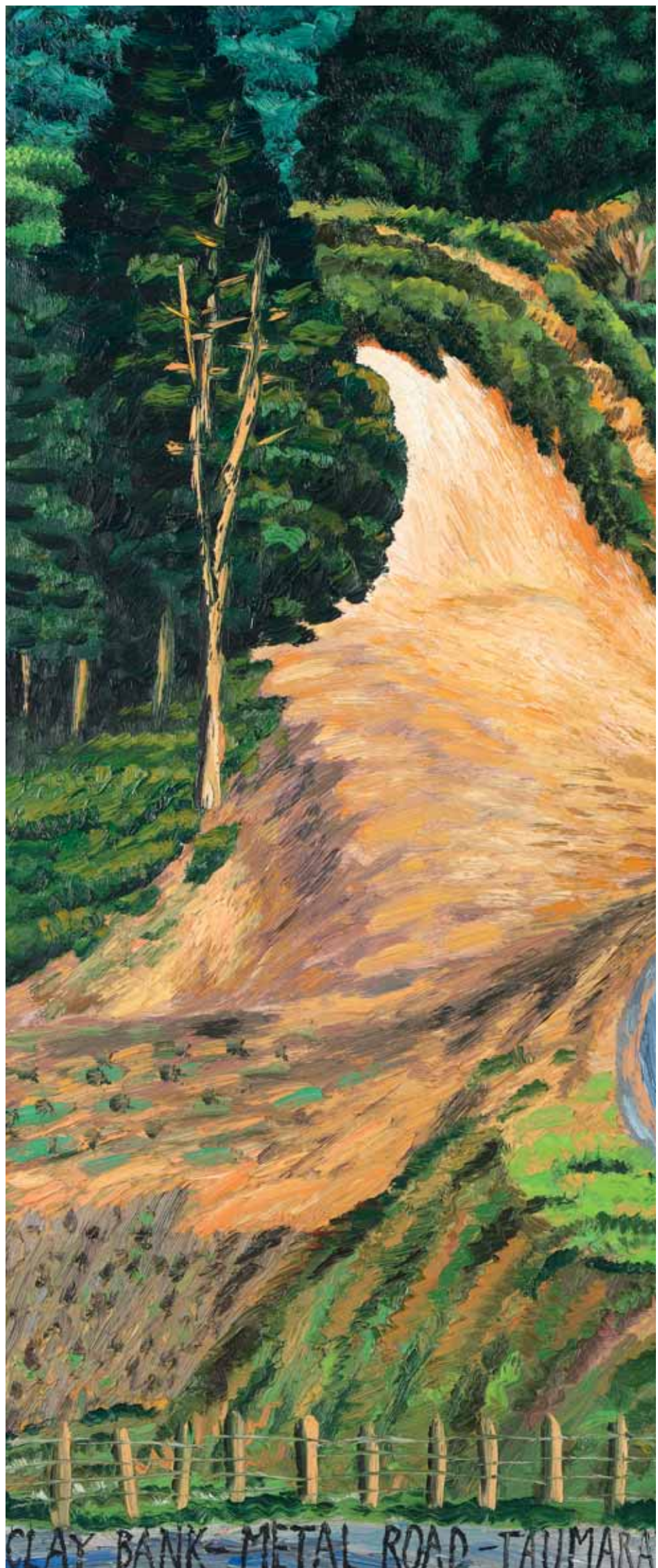
Dick Frizzell
*Clay Bank – Metal Road –
Taumaranui*

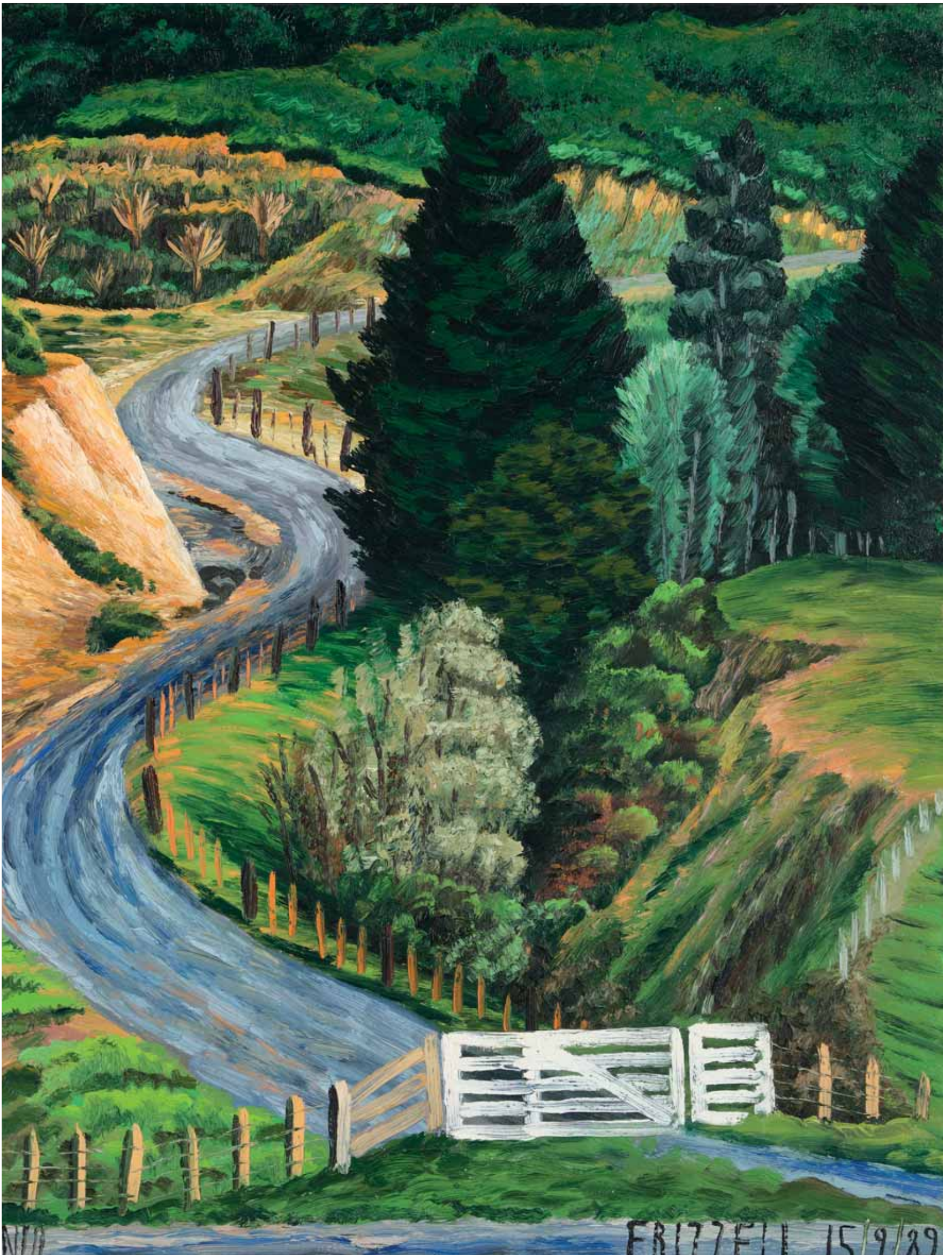
oil on canvas
title inscribed, signed
and dated 15/9/89
900 x 1050mm

Provenance

Private collection,
Hawke's Bay.

\$38 000 – \$50 000





FRITZ FRI 15/9/89

51

Michael Parekōwhai
Pat Covert

taxidermied sparrow and
powder-coated aluminium
980 x 100 x 160mm

\$12 000 – \$20 000



52

Michael Parekōwhai
Elmer Keith

taxidermied sparrow and
powder-coated aluminium
245 x 200 x 100mm

\$12 000 – \$18 000



53

Ann Robinson
Spiral Vase

cast glass
signed and dated 2009 and
inscribed *No. 1* to underside
630 x 160 x 160mm

Provenance

Private collection, Auckland.

\$22 000 – \$28 000



54

Robin White
Hills across the Harbour

graphite on paper
signed and dated 1975
565 x 448mm

Provenance

Collection of Les and Milly
Paris, Wellington. Private
collection, Auckland.
Purchased from Art+Object,
19 September 2012, Lot No.
150.

\$25 000 – \$40 000



55

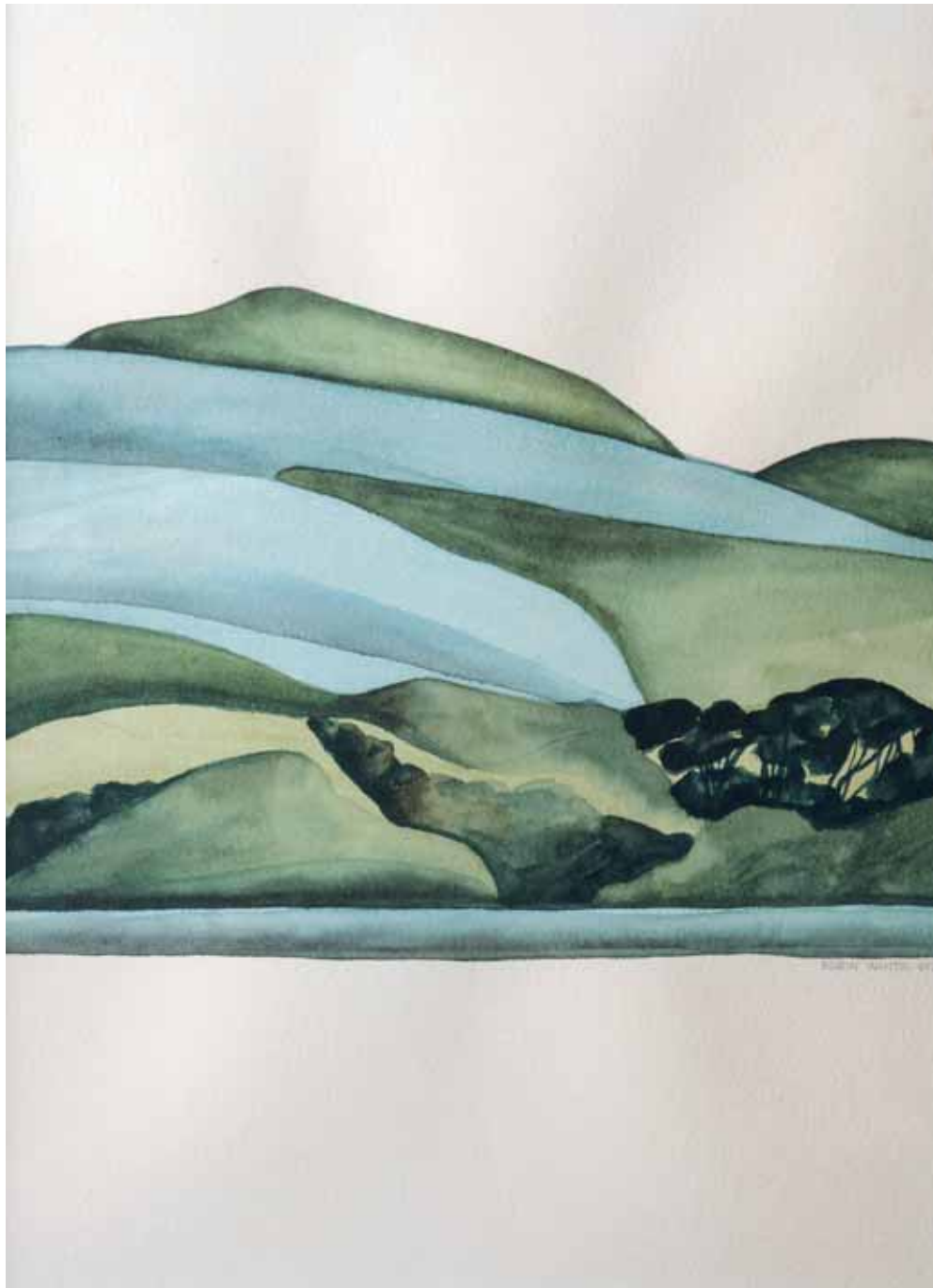
Robin White
Sandhills, Raglan

watercolour
signed and dated 1969
335 x 242mm

Provenance

Private collection, Auckland.

\$10 000 – \$16 000



56

Damien Hirst
*Cinchonidine, Ciclopirox Olamine
and Cineole*

complete set of three
etching and aquatints in
colour, edition 114/145
(2004)

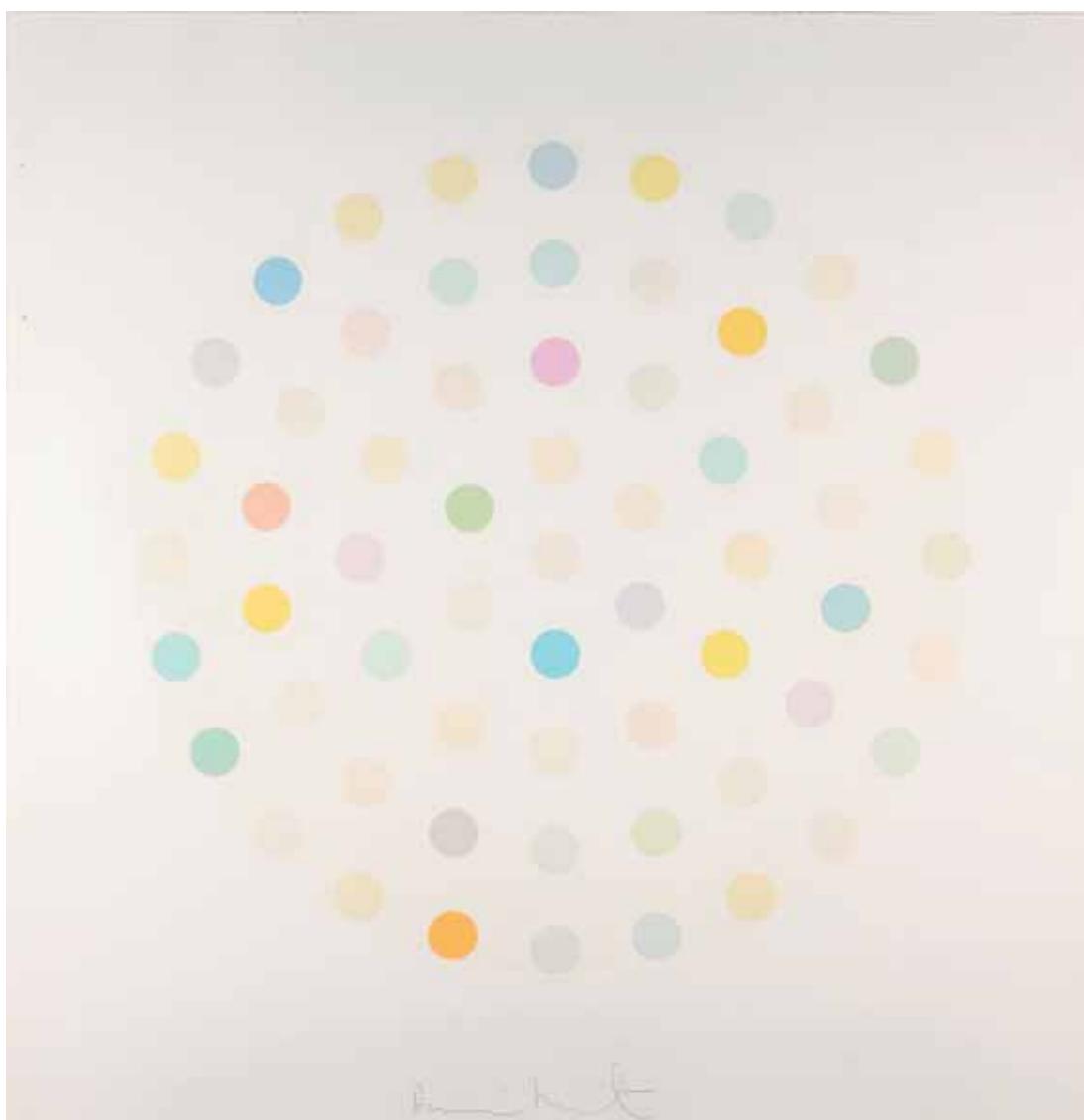
each signed in pencil; artist's
catalogue label affixed each
verso

1150 x 1120mm: each
1150 x 3360mm: overall

Provenance

Private collection, Auckland.
Purchased from Christie's,
London, Lot No. 364, 19
November 2008 by the
current owner.

\$65 000 – \$85 000





57

Heather Straka
Betty

type C photograph, a/p
(edition of 5)
title inscribed, signed and
dated 2009 verso
780 x 585mm

Provenance

Private collection, Auckland.

\$7000 – \$10 000



58

Heather Straka

Betty – The Attendant

oil on cotton duck canvas
laid onto board
title inscribed, signed and
dated 2010 verso
810 x 600mm

\$15 000 – \$22 000



59

Ralph Hotere

Drawing for Song Cycle

ink and watercolour on paper
 title inscribed, signed and dated
 'Port Chalmers '76'
 368 x 260mm

Provenance

Private collection, Auckland.

\$10 000 – \$15 000



60

Ralph Hotere

Untitled

pastel, graphite and collage on paper
 signed and dated 'London X '88'
 and inscribed *THATCH – ER*
 388 x 252mm

Provenance

Private collection, Dunedin.

\$12 000 – \$18 000



61

Amanda Gruenwald
Vermilion Blue

acrylic on canvas
title inscribed, signed and
dated 2021 verso
1075 x 835mm

Provenance

Private collection, Auckland.

\$10 000 – \$16 000

62

Andrew Barber
Elliott St (Window)

oil on linen canvas
title inscribed, signed and
dated 2016 verso
1300 x 1300mm

Provenance

Private collection, Auckland.

\$11 000 – \$16 000



63

Don Driver

Painted Relief No. 7

acrylic on canvas mounted to
aluminium
title inscribed, signed and
dated 1972 verso
1320 x 1855mm

Provenance

Private collection, Auckland.

\$40 000 – \$60 000





64

Fiona Pardington
Ruru Perfect Prince (above)

pigment inks on Hahnemuhle
photo rag paper, diptych,
A/P (from an edition of 10)
title inscribed, signed and
dated 2016 verso
940 x 1185mm: each panel
940 x 2370mm: overall

\$60 000 – \$80 000





65

Tony Fomison
No footie today

oil on jute canvas laid onto
board
title inscribed, signed and
dated 1981 and inscribed
*Yeh, lets hope they're playing
away this time* verso
275 x 200mm

Provenance

Private collection, Northland.

\$35 000 – \$55 000



66

Jude Rae
Still Life No. 140

oil on Belgian linen canvas
title inscribed, signed and
dated 2003 verso
765 x 915mm

Provenance

Private collection, Auckland.

\$25 000 – \$35 000



PAUL DIBBLE

67

Paul Dibble

View over the Interior

cast bronze
signed and dated 2003
2600 x 1100 x 700mm

Illustrated

Jeanette Cook (ed), *Paul Dibble* (David Bateman, Auckland, 2001), front and rear cover.

Provenance

Private collection,
Palmerston North.
Purchased from Bowen
Galleries, Wellington,
November 2003.

\$160 000 – \$250 000

Developing his technique of sewing a sculptural shape onto two thicknesses of canvas which could then be filled with liquid plaster was revolutionary for Paul Dibble. It meant he could work in wax directly on top of the three-dimensional shape (once it had set hard) before sand casting. His process entails laying the figure on the ground, and covering it with wax and graphite to stop the sand from adhering, and then boxing it around with wood, before silica sand, mixed with an acid catalyst and resin, is poured on and left to set. Then the whole mould is flipped over, and the other half of the sculpture is prepared. When both sides are set, they are split open down the middle and the pattern taken out, leaving the furrane sand mould which is the negative version of the figure. Coating the inner surface with a flash coat which is sanded back means that once the two pieces are clamped together again and molten bronze poured in from a crucible, the surface of the resultant sculpture will require less working. Life-size figures like this require spotwelding to hold them together and then need to be seamed all around by a welder. The welds need to be chased or fettled back to make them less visible, and then the whole surface needs to be worked on with grinders and sanders until it is shiny and smooth. This laborious process creates sculptures which still manage to retain the appearance of spontaneity and freshness.

Taking his lead from the French Post-Impressionist artist Henri Matisse (1869–1954), Paul Dibble has worked with the seated female nude body as a cipher for balance, purity and serenity in this work. His figurative sculptures, depicting both male and female forms, offer a counterpoint to his use of historical subjects such as the huia or Captain Cook where there is an implicit commentary on damage caused by humans to the environment and colonisation's impact on the Pacific. This young woman sits poised and elegant, her expression serene, and her hair lifting behind her as if catching the breeze. While her right leg dangles loosely, toes pointed to the ground, matched by her hanging right arm, her left leg is bent up, with its heel gripping the front edge of the plinth just as her left hand holds on to the back edge. In this way, tension and relaxation are both evident and charge the sculpture with energy making the work a study in counterbalances. The figure may be resting at ease, but she is just as likely to spring into action. She is an active, rather than a passive nude.

Born in Waitakaruru, just south of Miranda on the seabird coast of the Firth of Thames, Paul Dibble came from a farming background to study at Elam School of Fine Arts in the mid-1960s. He collaborated with one of the lecturers there, Colin McCahon, to furnish Catholic churches, making ecclesiastical sculpture, before becoming an art teacher and settling in Palmerston North in 1977, where he joined the staff of the College of Education and set up his own bronze foundry. With work in the collection of the Museum of New Zealand Te Papa Tongarewa, Christchurch Art Gallery, and numerous other public and private collections, he is one of New Zealand's more pre-eminent sculptors. In 2004 he was awarded the New Zealand Order of Merit for his services to sculpture, and Massey University bestowed an honorary doctorate in 2007.

Linda Tyler



FRANCES HODGKINS

68

Frances Hodgkins

Design

gouache on paper
signed and dated 1939 in
pencil lower right; original
Lefevre Galleries label affixed
verso
575 x 445mm

Provenance

Private collection, Auckland.

\$120 000 – \$180 000

1939 was both a difficult and extremely successful year for Frances Hodgkins. In January she was invited to show in the exhibition of contemporary British art in the United Kingdom pavilion at World's Fair, New York, and at the end of the year she was selected to take part in the Venice Biennale the following April. She was famous in her own right, and one of Britain's leading modernists. After a severe bout of influenza in March, Hodgkins' good friend Rée Gorer whisked her away to St Tropez, one of her favourite haunts in the south of France. They only stayed for a fortnight, but as always, Hodgkins was invigorated by the bustling fishing village, the sea air intermingled with the heady smell of pine resin from the forest nearby, not to mention delicious meals and fortifying wine that gave her a returning sense of ease.

On her return, in spite of ongoing anxiety about the political situation in Europe, Hodgkins experienced a burst of creativity, drawing on her collective memory and invigorating favourite motifs, which she depicted in fresh arrangements and in a new light. She particularly loved vessels of every kind, whether deliciously simple in their rotundity or simply decorated, all awaited the moment when their addition to a painting or drawing would add just the right note.

Design, 1939, reflects this practice. Structurally, the composition is beautifully balanced, and the warm palette a delight, but the work also demands close attention. By the late 1930s, Hodgkins had turned away from literal representations of still life elements, so that her arrangements take on a slightly surreal and even abstract quality. Here two large leaves appear to be both inside and outside containers — the bottle on the left has a ghostly form behind it, and we cannot be certain which one of these supports it, while the tipped bowl on the right seems to both lean on the leaf and also contain it. Another empty bowl appears to be trying to push its way in between them. A patterned urn rises triumphantly above them, holding two vertical brown slats looking for all the world like wooden butter pats. The bowls rest on a barely sensed surface. In the upper left are a receding line of white slats with nails either end, as if Hodgkins has deconstructed a folding wooden chair and placed separate elements where she wants them, liberated from any metal support.

The artist often embellished her work with floating calligraphic patterns. In the foreground, rippling blue lines evoke the sea, something also seen in *Chairs and Pots*, c 1938 (FH1135 completefranceshodgkins.com) where they float beneath a rush-seated chair. A 1936 watercolour *In perspective* (FH1104) shares similar patches of cross-hatching, but here they overlay floating ovoid patches of white gouache, energised in part by abstract squiggles of colour. One senses Hodgkins' pleasure as she added these decorative details.

Mary Kisler



COLIN MCCAHOON

69

Colin McCahon

If you can afford a psychiatrist

conte on paper
 title inscribed, signed and
 dated 'Aug 26, 1969' and
 inscribed "Try having a
 bonfire" Peter Hooper
 1503 x 535mm

Exhibited

'Colin McCahon: 1969
 Written paintings and
 drawings', Barry Lett
 Galleries, 6 October – 17
 October 1969.

Reference

Colin McCahon Database
 (www.mccahon.co.nz)
 cm001573.

Provenance

Private collection, Auckland.

\$85 000 – \$125 000

1969 was among the most productive years in Colin McCahon's career as a painter. It was also a year in which he painted hit after hit after hit. From the monumental *Practical Religion: the resurrection of Lazarus showing Mount Martha* to *The Lark's Song* to *The Canoe Tainui*, artistic breakthroughs were numerous. McCahon now found himself in the unique position of having two dealers representing him, Peter McLeavey in Wellington and Barry Lett in Auckland and for the first time in his life his work was beginning to sell well and he could move into a position in which he could paint full time.

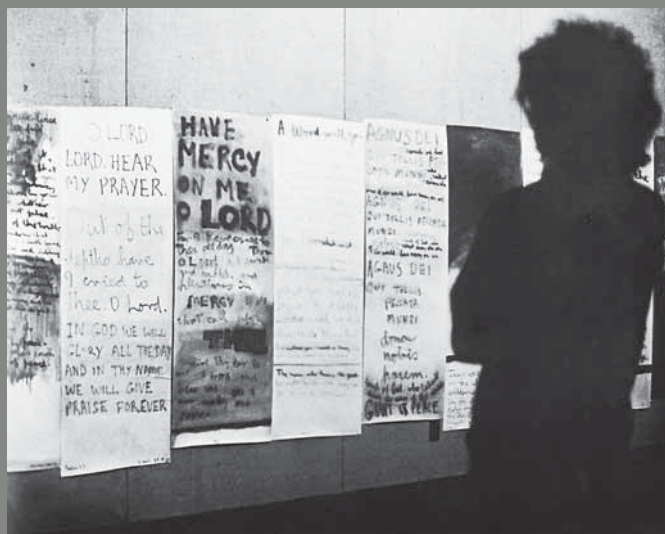
This incredibly fertile and prolific year of painting was precipitated by a number of factors, both prosaic and transcendent. The recent availability in New Zealand of acrylic paints and the artist's subsequent move from oils to acrylics is worthy of note. It removed the prerequisite drying times and allowed the artist to move more quickly. In May of that year the artist made the decisive move to his studio at Muriwai beach. If acrylics allowed McCahon to work faster, the new studio granted him the space he lacked at partridge street.

The receipt of three new publications in this year also radically affected his practice and provided the stimulus for some of his greatest paintings. Matire Kereama's *The Tail Of the Fish* witnessed a newfound engagement and interest in Māori mythology, whilst a copy of the New English Bible, a gift from his wife Anne, resulted in one of his most ambitious and significant paintings, the aforementioned *Practical Religion*. *Journey towards an Elegy* by Peter Hooper, was another gift, this time from his friend John Caselberg. Hooper was a Greymouth-born novelist, environmentalist, teacher, poet and mentor to many young writers.

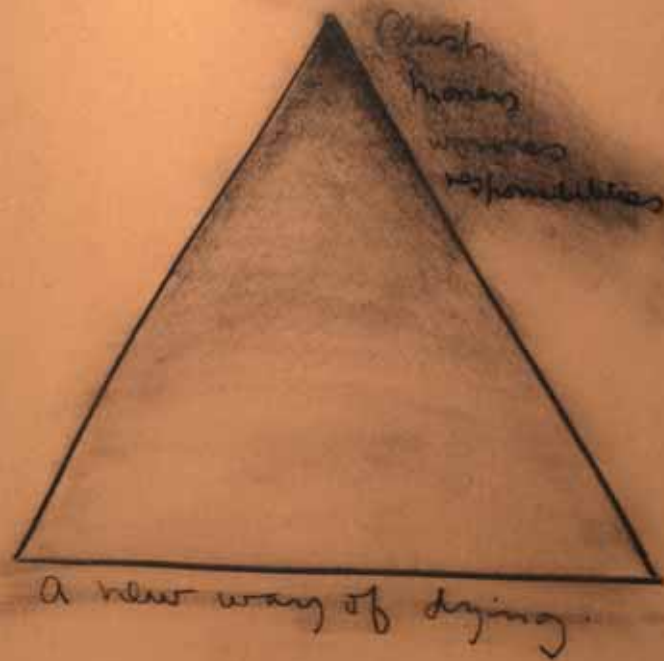
If you can afford a psychiatrist (1969) was originally exhibited at Barry Lett Galleries. Inspiration from the various publications manifested itself in an impressive body of work, generically referred to as the 'Scrolls'. These were pinned unframed and edge to edge, adorning the walls of Barry Lett Galleries in an impressive and immersive installation or 'environment', the likes of which McCahon had not created before. Lett is an important figure in this country's art history who helped revolutionise the role of the dealer gallery and pioneered the presentation of contemporary art in a daring and contemporary manner. Creating paintings which were environments in themselves was not new but the overwhelming preponderance of text marked this exhibition as a first for the painter. McCahon himself was nervous about the show, wondering whether it was too 'literal' and if there were simply too many words. Each of the 'Scrolls' features text which is governed by their rectangular, vertical format. They are all largely unembellished so as there is little distraction from the written word. Some are in pastel, some watercolour and some in ink but all share the immediacy and spontaneity of drawing.

Ben Plumbly

Marti Friedlander,
*Installation of Colin
 McCahon's Scrolls*
 exhibition at Barry Lett
 Galleries Auckland
 (6–17 October 1969).
 Courtesy of the Gerrard
 and Marti Friedlander
 Charitable Trust.



If you can afford
 a psychiatrist
 if you're suffocated
 with flush
 stuffed with money
 worries and responsibilities
 try being poor
 not that it
 will cure you
 but at least
 as a new way of dying
 you won't find it
 lonely



Try being a boomer
 1960-1970

Ch. Miller
 11/11/22

DON BINNEY

70

Don Binney
*Te Henga*oil on canvas
signed and dated 1970
805 x 532mm

Provenance

Private collection, Auckland.

\$60 000 – \$85 000

‘I am forever bonded fast
to earth and have been: so much untaught I know.
Slow like great ships often I have seen go
ten priests ten each time round a grave long past’¹

The moment of return to Auckland by air from across the Tasman is ‘bondaged fast’ when passing over the white caps kicked up by the Tasman Front as they latch onto the West Coast shoreline. Here, the border-force cliffs of Muriwai, Te Henga, Anawhata and Piha cast a blackened line running from north to south. This line remains steadfast, no matter for how many millennia the waves of white caps continue to beat.

This line of coastal cliffs beyond Waitakere was where Don Binney forged his realist style that became notable for its flattened landscape forms often populated with stylised birds in flight. Te Henga was a favoured subject from his early days of painting in 1962. He knew it well. He studied the birdlife, the beachhead, the dunes, the trees, the grasses, the coastal scrub and the running of the tides. Over time he observed the wind and the tides leaving marks etched into the towering cliffs. Binney called them ‘profiles’². They were clearly indelible in his mind. To him they were like faces, remembered from past conversations.

He drew strong black outlines to shape these profiles, then filled them with swathes of flattened colour, sometimes punctuated with shaded contours so that the viewer could infer where the light was coming from. His skies were often eggshell blue, staying uniform and constant. The black outlines naturally set up a definitive horizon line splitting his images between earth and sky in proportions that varied depending on his landscape introspection. Then, in some of the major works of the period, macrocarpa and pine tree structures appeared like darkened human figures holding their ground. He called these ‘sentinels’ as they maintained their coastal watch, despite the constant onslaught of gales and shifting sands. Such trees change little in the span of a human lifetime.

The large vertical format oil on canvas *Te Henga*, 1970, is homage to these sentinels. Perhaps Binney should have called it *Watch on Te Henga*. The painting offers the sublime shapes of the beachhead microclimate, but Binney places the pine trees centre stage, giving their limbs thick layers of tactile paint, giving them profile in the painting’s raised surface in an unassuming figurative way. And while the eye is focused on them, the nearby headlands segue to a vanishing horizon, calibrating space with lines that arc across the canvas with elusive tracts of sea that flatten and drop away. The lack of horizon is a distinguishing feature of this painting. Sea and sky are merged as if they had been viewed from a flight path. And yet again there is a sense of flying in across the borders to be admitted to New Zealand. While we may simply visit and look on, the elements of Binney’s *Te Henga* are gathered from a lifetime of careful observation by a committed conservationist. The place itself, the Te Henga landscape will go on, sustained in the memory, unbroken into the future, and robust in the current moment—a living testament to New Zealand’s West Coast identity.

Peter James Smith

1 R. A. K. Mason ‘Old Memories of Earth’, in *Don Binney: Sites of Significance*, catalogue note by the artist, Judith Anderson Gallery, Auckland, 1998, p.2. Binney was a champion of his contemporary New Zealand poets such as Mason, 1905–1971.

2 Ibid.



PHILIP CLAIRMONT

71

Philip Clairmont
*Three Windows*oil on board
signed and dated 1976
1075 x 1365mm

Provenance

Collection of the Prospect
Group, Auckland.
Private collection, Auckland.
Purchased from The
Prospect Collection auction,
Webb's, 24 March, 1987, Lot
No. 10.

\$100 000 – \$150 000

The board this painting is painted upon (using powder pigment, acrylic and oil glazes) was picked up by the artist on the sands of Waikanae Beach. It had come out of the sea and may once have been part of a boat of some kind. Clairmont often used found objects as supports for his paintings, as did his contemporaries Allen Maddox and Tony Fomison. The windows are those of the small beach house at Waikanae where Clairmont lived between 1974 and 1977.

You can see the backs of books shelved beneath the sills; one with 'X' upon the spine. And, in the right hand panel, the metal handle used to prop the window open. There are Holland blinds, too, whose cord-ends look like eyes. On each window sill there's a vase holding flowers or, perhaps, feathers. On the left hand sill there's a second vessel, or maybe it's a reflection, and on the divide between the left and central window is a clock with its hands set at five o'clock. It recalls the insistent refrain — 'It was five in the afternoon' — from the Lorca poem, 'Lament for Ignacio Sánchez Mejías'. Mejías was a bullfighter who was gored by a bull and died in the ring.

The three windows make a triptych and the way they are disposed together generates a dynamic horizontal movement along the picture plane, like a screen folding and unfolding. Primary colours — red, blue and yellow — predominate, with black used structurally and a pale green providing details and highlights. The window panes are bright yellow, as if sunlight has dazzled the glass to opacity. The blinds are blue — the deep blue of the sea. In places the paint has been, decoratively, incised. In other places, for instance around the cord-end of the left hand blind, and in the centre panel, red pigment has been flicked or spattered or squirted out of a syringe onto the surface.

Three Windows was catalogue #2 in Clairmont's September, 1976 exhibition, 'Mugshot', at the Peter Webb Galleries in Auckland. The show included ten paintings and seven studies for paintings, and on the catalogue's cover was the artist's hand-print, in black, with four emphatic thumb prints pressed on below. Unusually for Clairmont, each work in the show was dated by the month. This one was made in June, 1976 and was immediately followed by *The Axis of Vases* (June / July), which also came up for auction recently. The intent seems to have been to demonstrate a commitment to work, with the entire exhibition being made between January and August of that year.

In his catalogue statement Clairmont said: 'These paintings have in common both a positive and an optimistic view (I believe) of the mundane . . . paintings of interiors and related objects of personal significance. Again the subject matter has little in content concerning the human condition and human relationships. I offer no explanation for this. I would like these works to be viewed purely as paintings.' There followed a quote from the Patti Smith song, 'Horses': 'Up there is a sea — a sea of possibilities'.

In his review of the exhibition *Auckland Star* art critic T J McNamara wrote: 'There are rare times when one goes into a gallery and realises instantly that one is in the presence of an extraordinary talent. Going into the Peter Webb Gallery to see the show of paintings by Philip Clairmont gives exactly that feeling . . . From a small intense self portrait which is like an icon, to a large work, 'Three Windows', which is alive with direct confident painting, everything in this show has an individuality and a power that produces an emotional involvement that few other New Zealand artists can command.'

The painting somehow conjures up a sub-aquatic world. This is primarily an effect of those panels of intense blue at the tops of the windows, in which fish-like shapes, which at the same time look like eyes, seem to swim — the way strange, hybrid creatures fly in the skies of a Hieronymus Bosch triptych. This effect is accentuated by the feathery shapes of the flowers in the vases which drift, like seaweed, to and fro on currents of yellow light; by the green leaves waving behind the window glass as if from an aquarium; and by the sense of sideways motion in which the windows appear to bend, or undulate, before our sight.

Three Windows is a painting of admittedly mundane subject matter which is at the same time a fantastic evocation of an undersea world, as if the ocean rose above the rooftops and the interior were under water. It also signals a sea change in the Clairmont oeuvre — after the solipsism of mirrors, and the confinement of wardrobes, the transparency and ambiguity of windows would be a further, and lasting, concern; one which would carry him through until the end of his career.

Martin Edmond



MILAN MRKUSICH

72

Milan Mrkusich

Monochrome Indigo, Four Areas

acrylic on whakatane board,
four sections
title inscribed, signed and
dated '79 verso
1204 x 1220mm

Illustrated

Alan Wright and Edward
Hanfling, *Mrkusich: The Art
of Transformation* (Auckland
University Press, 2009),
plate 69.

Provenance

Purchased from Sue
Crockford Gallery, Auckland
in February 2008.

\$50 000 – \$70 000



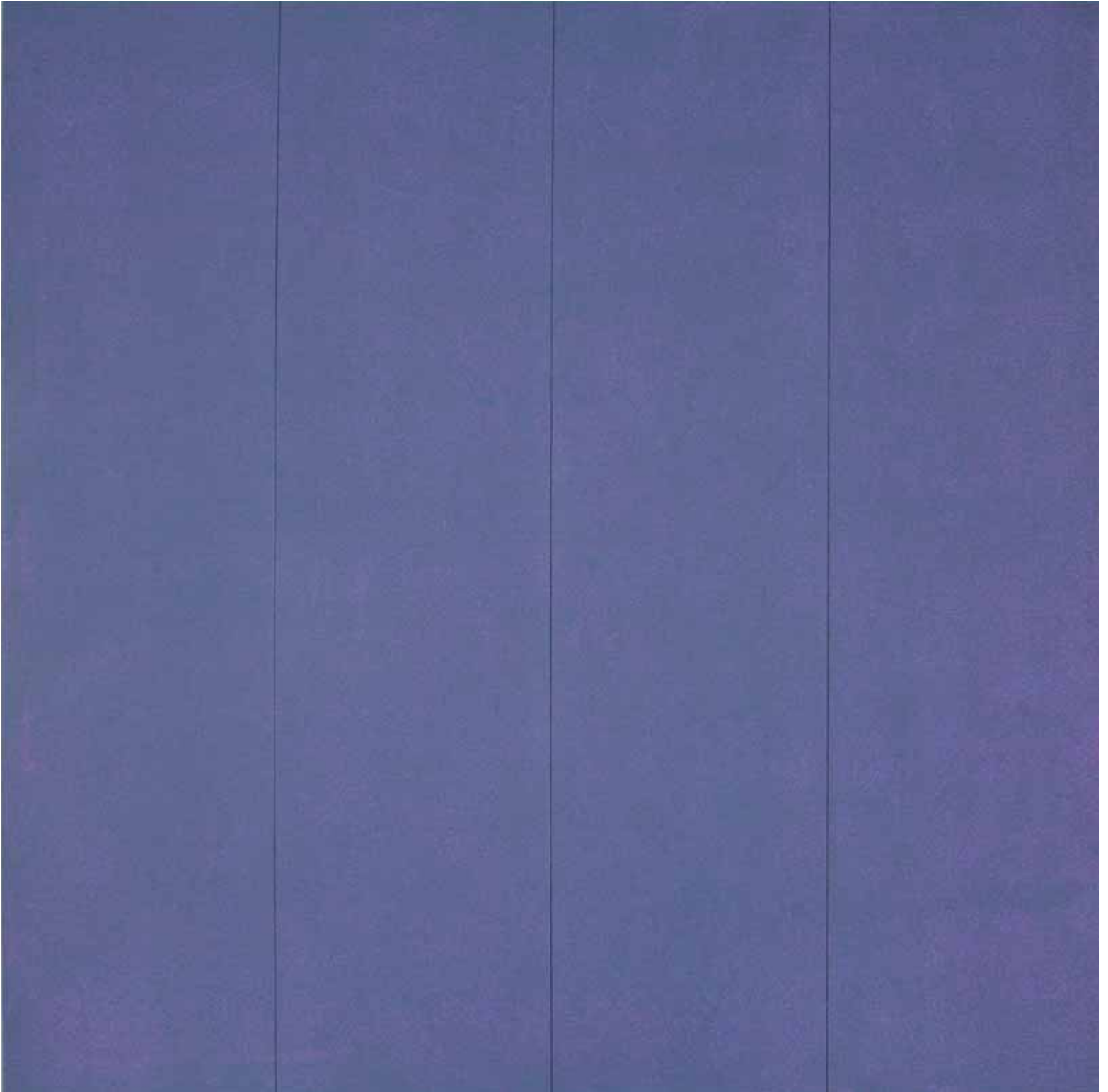
In the sixties, when Mrkusich came of age as an artist, Minimalism was taking centre stage and Clement Greenberg's arguments — especially his emphasis on abstraction and the two-dimensional surface — were being widely discussed. Abstract Expressionism was receding into the past, but remained influential. Mrkusich's work in the late 1970s was a masterly synthesis and consolidation of this earlier moment. He began making almost monochromatic pictures that appeared "minimal" but were also full of Abstract Expressionist ambiguity and resonance. In *Monochrome Indigo, Four Areas*, viewers come upon a deep blue/purple surface that, at first glance, looks like almost nothing at all. Apparently simple, this work is in fact totally irresolvable. It is impossible to fix an idea of the painting's colours, which seem to change each time you return, but even as you stare around the surface there appear to be shifts, with areas lightening and darkening. The colours are reminiscent less of nature than of the look of an overcast twilight city sky. The final tension has to do with viewing, for there are at least three ways to look at this work. First you stare into the main plane, un-focusing your eyes to enjoy (pure) colour. Then the vertical "scored" lines of abutted panels intrude into view: you re-focus and awake from your reverie. Finally you move in close and step to the side and look at the painting from an oblique angle. From this unorthodox and proximate vantage point various marks emerge in the main body of colour: dabbings of different coloured paint and splotches, almost concealed signs of activity but which, nevertheless, are insistent once glimpsed.

Monochrome Indigo is not as abstract, empty, or theoretical as it initially appears. Its ascetic light seems personal. It has much in common with the moody art of Rothko and Newman. And its surface is neither cool nor mechanical. In contrast to many Minimalist artists, Mrkusich retained touch, painterly application, as an essential value in his art. His paintings were obviously, perhaps painstakingly, handmade; both elegant and subtle. In many works of the period he scored the surface of his support board, or ruled it with lines, producing an effect, as Peter Leech has noted, "of lines engraved into the painted surface". A Minimalist theoretician might describe this as a sign of the artist's "process" which in that period stood

for a kind of honesty. Mrkusich wouldn't disagree. But the scored lines and panels also gave his one-colour planes an enlivening visual tremble. They broke the surface into planes and injected 'air' into the composition. The problem Mrkusich was struggling with lies at the very heart of modernism itself, the struggle against pictorial illusion. The picture plane is an imaginary plane represented by the physical surface of the canvas. Behind it lies picture space, the apparent space created by the use of perspective or other illusionist devices. Artists can either pierce the picture plane using perspectival illusion to create space, or they can leave the plane intact, as Mrkusich does, bringing the colour closer to the surface, tightening the surface of the plane. For an artist who had always maintained the integrity of the picture plane, to introduce a linear element of any kind was to risk the possibility that spatial depth and illusionistic representation would enter his compositions.

At their best, Mrkusich's insistently material works invite careful looking, and the slightest and most concealed marks count the most. At the same time, when you stand back, they act on a grand scale. It is this balance that contains the material subtlety which gives Mrkusich's *Monochrome Indigo* its exquisite stability. A monochromatic abstract in delicate tones of blue-purple, from even a short distance away the surface looks uninflected and impersonal, as though the paint had been laid on with a roller brush. But step up close and you see how much of the artist's touch is visible in the way the underlying colour peeps through a paint surface covered in dabs and splotches of blue and purple paint perhaps applied with a short brush held in a clenched hand. To create the matte surface that makes the painting as sensuous and vulnerable as soft skin, Mrkusich jettisons story, myth, and illusion, and with them representation, composition, and spatial depth. What we are left with is paint, canvas, scale, shape, and brush stroke. With Minimalism, there is always the danger that in the pursuit of such austerity the painter will cast away visual delight. This never happens with Mrkusich.

Laurence Simmons



RALPH HOTERE

73

Ralph Hotere

Violet IV

acrylic and broilite lacquer
on board
title inscribed, signed and
dated 'Dunedin '69' verso;
original Govett-Brewster
Gallery label affixed verso;
original Bett-Duncan Gallery
label affixed verso
1220 x 610mm

Provenance

Collection of Ron O'Reilly,
New Plymouth
Private collection, Auckland.
Purchased from Webb's, 15
June 1994, Lot No. 12.

\$65 000 – \$85 000

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

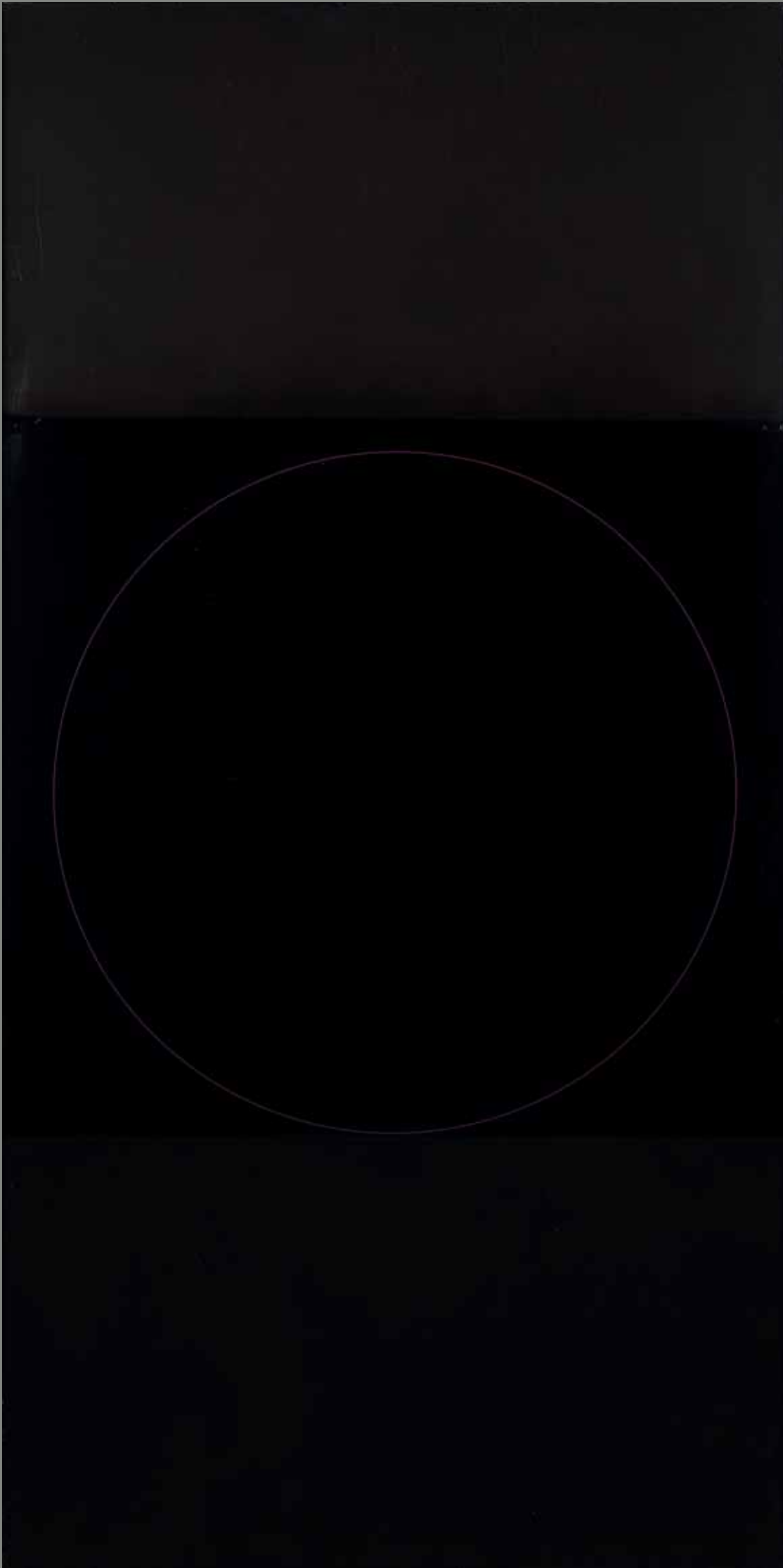
No artist in this country has worked as single-mindedly and extrapolated as much from as limited and demanding means as Ralph Hotere. As David Eggleton has observed, seemingly everything the artist touches turns to black. All of the paintings from this body of work are conceived in either matte black on canvas or, as here, the immediately seductive allure and sheen of broilite lacquer on board. 'Broilite' lacquer was a nitrocellulose-based paint used predominantly in the automotive industry during this period. Hotere would spray the lacquer onto prepared hardboard and then polish them back to create glossy, smooth, seductive surfaces. These are without doubt cerebral paintings for quiet contemplation and consideration.

Violet IV (1969) adheres to the stylistic status quo of this period and offers no elixir for the time poor or impatient; rather, like the gradually shifting tides, it creeps up on you slowly but surely, washing over and through you in a gentle tide of darkness. The infinite blackness is disturbed by the finest of purple concentric lines, hovering over and above the inky darkness forming a perfect circle, and areas at the base and top of the painting painted in an earthier pigment.

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

Painted in the year the artist moved to Dunedin to take up the Frances Hodgkins fellowship, Ralph Hotere's *Violet IV* flips the age-old question of what the abstract painting might 'represent' on its head, challenging the viewer, who is mirrored in its impeccable surface, with the question of what they represent and what they bring to any engagement with a work of art.

Ben Plumbly



74

Max Gimblett
The Third Eye

metallic pigment, epoxy and
plaster on wood panel
title inscribed, signed and
dated 2004 verso
1250 x 1250mm

Provenance

Private collection, Auckland.

\$30 000 – \$45 000



75

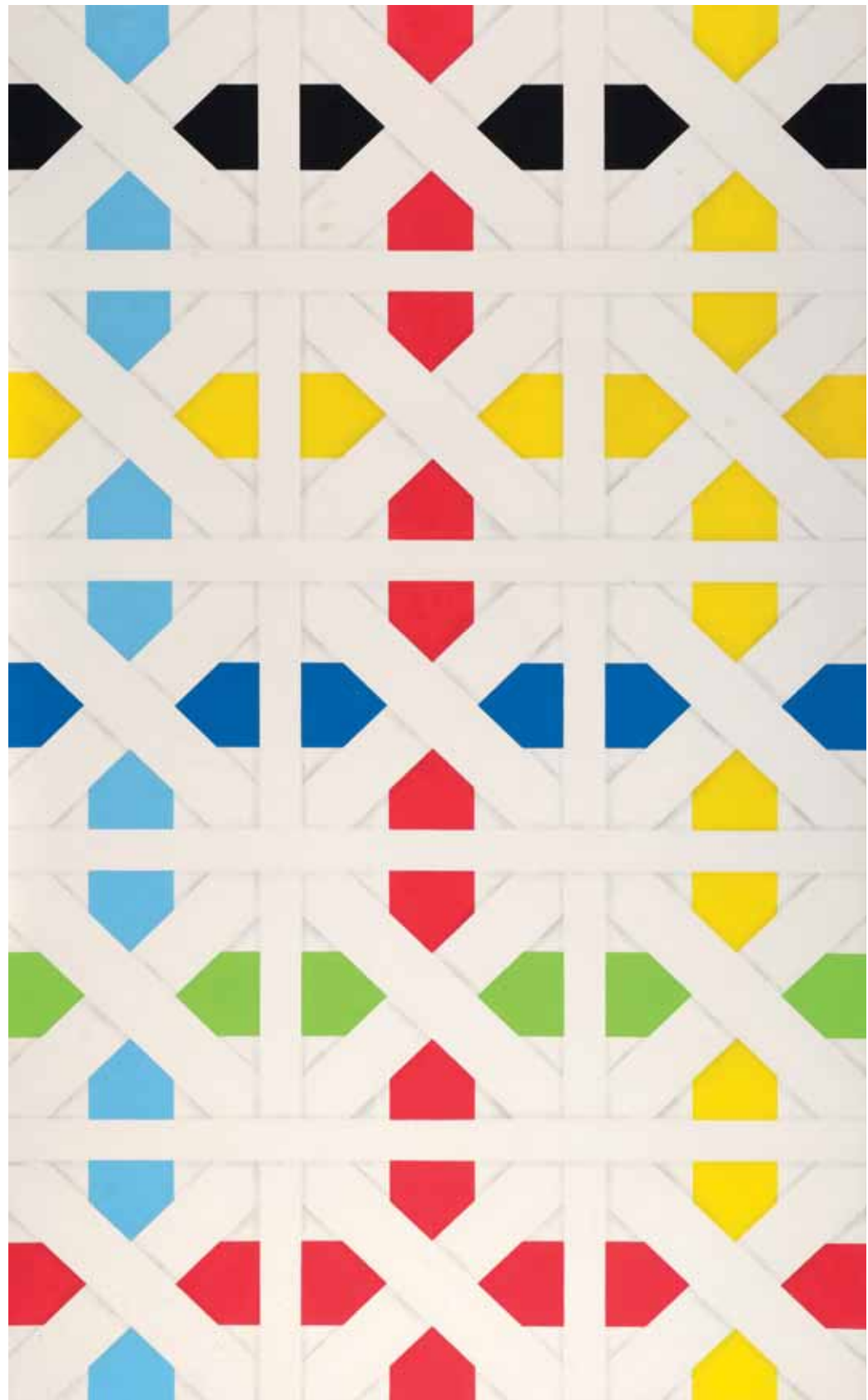
Ian Scott
Untitled

acrylic on canvas
signed and dated 1977 verso
1730 x 1065mm

Provenance

Private collection, Auckland.

\$28 000 – \$40 000



76

Ralph Hotere
Untitled

lacquer, acrylic and lead
head nails on corrugated
iron, diptych
inscribed verso
2010 x 1780 x 100mm:
overall

Provenance

Private collection, Auckland.

\$80 000 – \$140 000





77

Robert Ellis
In the Metropolis

oil on canvas
signed and dated 1966; title
inscribed, signed and dated
verso
910 x 603mm

Provenance

Private collection, Auckland.
Purchased from Gow
Langsford Gallery, Auckland.

\$25 000 – \$35 000



78

Robert Ellis
Conjunction II

oil on canvas
signed and dated '74;
inscribed *Barry Lett Galleries,*
Cat No. 7 verso
1260 x 1000mm

Illustrated

Hamish Keith et al., *Robert Ellis* (Ron Sang, Auckland, 2014), p. 76.

Provenance

Collection of Warwick and
Kitty Brown, Auckland.
Private collection, Auckland.
Purchased from Webb's, 17
May 2017, Lot No. 46.

\$65 000 – \$85 000





MAX GIMBLETT

80

Max Gimblett

Brave New World

gesso, acrylic and vinyl
polymers, ex-74 resin, water-
based size, 23.75 KT rosanoble
gold leaf on canvas
title inscribed, signed and
dated 2015 verso
2000mm: diameter

Exhibited

'One day in the afternoon of
the gods: Max Gimblett', Gow
Langsford Gallery, Auckland,
24 February – 19 March 2016.

Provenance

Private collection, Auckland.
Purchased from Gow
Langsford Gallery, Auckland
in 2016.

\$85 000 – \$125 000

There is a tightrope that stretches between 'painting' and 'drawing'. In painting we are used to the emotional and cultural assembly of colour on a surface, while drawing embodies the act of mark making, for either a figurative or an abstract effect. Painted surface and drawn mark are connected by an inevitable tautness. The stage-fright that assails a painter when the blank canvas is first primed affects the grip that guides the hand in making a purposeful line on that surface. Whether colourist or line-maker, painters must walk this connecting tightrope from the moment their hand touches the canvas.

In his paintings, Max Gimblett tests these tensions to breaking point. For when the tightrope breaks, both painter and draftsman are unleashed, and like the sudden cracking of a stockman's whip, the human spirit dances across the painted ground and a mark is made. Then, one after another, the rapid-fire marks that the painter makes have a childlike freshness rather than being gripped by rational control. Gimblett instinctively channels Zen from his claimed former life as a Japanese calligrapher. Quiet contemplation precedes that burst of execution. Through these meditative insights, he is able to wreath a loaded brush across a canvas with the flick of a wrist and a grunt like the sonic boom of a jet engine.

The tensions, irruptions and calligraphic flicks resolve in his mature paintings of the last two decades. But a work such as *Brave New World*, 2015, lays this out for all to see with a patchwork ground of coloured cultural traditions and an alchemic display of liquid gestures. These gestures create a final drawing that remains congealed in the surface of the picture.

The cultural traditions that Gimblett calls on are quite divergent and sometimes contradictory. In an interview with then gallerist James Blackie he reports: 'There's the Lord Buddha, there's Jesus Christ, there's my wife, there's you, these are all these forces that are coming into play. I'm just a boy from Grafton that wandered over to America and picked up a calligraphy brush'.¹ The contradictions are apparent. While Zen unleashes the unwitting hand, Christianity consoles the very same hand with a forgiving spirit.

Gimblett often chooses to make his art within a predefined shape, ranging from the rectangular painted grounds of the 1970s that vibrate with fighting fields of colour, to the more recent tondos and circles. The artist here paints within the Zen Enso, or circle, so that his hand in making the mark is guided within the boundaries of that philosophy. The colours then seem to instinctively fall into the canvas, as *Brave New World* is full of lush verdant pasture greens of New Zealand's northern dairy country, and the deeply experienced pounamu greens from the banks of the South Island rivers.

Even though all the painting's action has been released from Gimblett's inner sanctum, he still seems to leave his ego at the door, where clearly grand masters such as de Kooning did not leave their ego at the door when they hit on the surface of their canvasses with deliberate muscle. This means that there is a final calmness and detachment about Gimblett's finished work. Perhaps it is the Zen that wins out, but it is also an undeniable fact that the final lustre of *Brave New World's* surface is quietly beautiful. It shines and glitters with an induced gold leaf alchemy. That shiny surface allows the viewer to keep looking at their own contemplative reflection, like a viewer watching themselves watching. Then the title of the work is a reminder to keep an inner strength, to have no fear, to admit beauty in imperfection, to let the natural order flow from within, for the external forces of the brave new world may not be as benign as they first seem.

Peter James Smith

¹ James Blackie,
'Max Gimblett
Interview with James
Blackie', in *Max
Gimblett – 50 Years of
Drawing*, Page Blackie
Gallery, Wellington,
2016, p.8.



81

Colin McCahon
Two

ink and wash on paper
signed and dated 1959
750 x 553mm

Provenance

Private collection, Auckland.

Exhibited

'Colin McCahon: Recent
Paintings', Gallery 91,
Christchurch, November
1958 – August 1959.

Reference

Colin McCahon Database
(www.mccahon.co.nz)
cm001381

\$60 000 – \$85 000



82

Dale Frank
Dank Ears

shattered glass and varnish
on Perspex
signed and dated 2016 verso
1600 x 1200mm

Exhibited

'Dale Frank', Gow Langsford
Gallery, Auckland, 31 August
– 24 September 2016.

Provenance

Private collection, Auckland.
Purchased from Gow
Langsford Gallery, Auckland
in 2016.

\$65 000 – \$85 000



PAT HANLY

83

Pat Hanly

Pacific Escape

acrylic and enamel on board
signed and dated '84; title
inscribed, signed and dated
verso; original Manawatu
Art Gallery exhibition label
affixed verso
900 x 1200mm

Exhibited

'The Fire this Time',
Manawatu Art Gallery,
Palmerston North, 1984.

Provenance

Private collection, Auckland.

\$100 000 – \$150 000

“All good art is political,” American novelist Toni Morrison once declared. Morrison continued, “And the ones that try hard not to be political are political by saying, ‘We love the status quo.’” Pat Hanly gave Morrison’s polemic substance and sting when in the mid-1980s he produced a series of works, *The Fire This Time*, related to New Zealand’s advocacy of a nuclear-free stance.

In 1984, Prime Minister David Lange banned nuclear-powered or nuclear-armed ships from using New Zealand ports or entering New Zealand waters. Three years later under the New Zealand Nuclear Free Zone, Disarmament, and Arms Control Act 1987, territorial sea, land and airspace of New Zealand became nuclear-free zones. His protest paintings made Hanly both an aesthetic and ethical hero, the colours and forms come and go across their range but the intuitions of his message are constant. Hanly not only painted his protest he was a vociferous supporter of the Peace Squadron, the flotilla of small craft from surfboards to yachts (including Hanly’s trailer-sailer) and motor boats that did its best to block the visits of American nuclear-armed vessels to our harbours. Hanly was also active in the Peace Movement for many years, including as a founding member of VAANA (Visual Artists Against Nuclear Arms).

For Hanly the backstory of painting in protest about nuclear issues began in London in the early 1960s when he and his wife Gil, confronted with the insidious effects of the Cold War and the growing threat of nuclear war, joined the marches for nuclear disarmament. In direct response Hanly was to produce his first series of twenty paintings, *Fire on Earth*, three of which were exhibited in Soho’s Gallery One, a new exhibition space for emerging artists with radical ideas. The series then included titles like *Escape from Destruction* (1960), *Fire above the City* (1960) and *Escape Vessel* (1960).

In the mid-1980s, now firmly ensconced in New Zealand and responding again to the threat of nuclear testing and prosed visits from nuclear-armed ships, he returned to their formats, not least for the like messages embedded in his surfaces. The many-sailed ‘escape’ vessel, brown and ochre landforms, jagged outlines of *Pacific Escape* (1984) are also to be found in various forms in the earlier works of 1960. For Hanly, the sailboat is not only a vehicle of protest but, as the painting’s title suggests, a means to freedom and escape, an intimation of new nuclear-

free horizons sought. And in both series of paintings, despite the indications of apocalypse, there is a serenity of rhythmic composition balanced with chromatic links of vibrant colour. The jostle of mismatched marks, jagged lines and textures enable an exhilarating sense of participation, as if viewing stroke by stroke. The subtle contrasts of warm and cool hues, pushing and pulling at the viewer’s gaze.

The enigmatic phrase “the sensual twisting of a lost symbol” Hanly inscribed on the verso of *Escape from Destruction* might be read as an emblematic description of his later paintings too. Whereas the early works seem to float and shimmer, these from the mid-80s, in part because of their rich, pure tonalities, leap out at one—colours and shapes acting like the loud bits of a symphony. The bright, saturated colours of *Pacific Escape* in mostly abstract shapes—dots, bars, zigzag lines, circles, organic curves—make direct semiotic reference to the outside world: the flag, the iconic Pacific palm and New Zealand kauri, the white-sailed vessel, the flame-red sea. Individually, colours and forms seem to move into space, forming signs that coalesce and dissolve into pure pattern as they are studied.

It is still-life that seems to be Hanly’s lurking, fundamental genre. His signs are objects. He arranges them. Everything, including snatches of abstract design or facture, feels imported from somewhere and put in place, where it stays. A farrago of symbols jammed together as if their shelf of life were about to expire. Hanly tends to use oils as if they were poster paints, flatly—often scumbling, rather than glazing or blending, to modulate tones and colours. The result is a surreptitious richness energised by creative entropy. He ensures the rhetorical potency of oil—its sensuous texture, light-drinking colour, infinite suggestiveness—strains at a short, tense leash.

This means his composition is taut with the urgency of serious breaking news. A year after Hanly’s painting, New Zealand prime minister David Lange gave the world that news, arguing successfully at the Oxford Union the proposition that “nuclear weapons are morally indefensible.”

Laurence Simmons



84

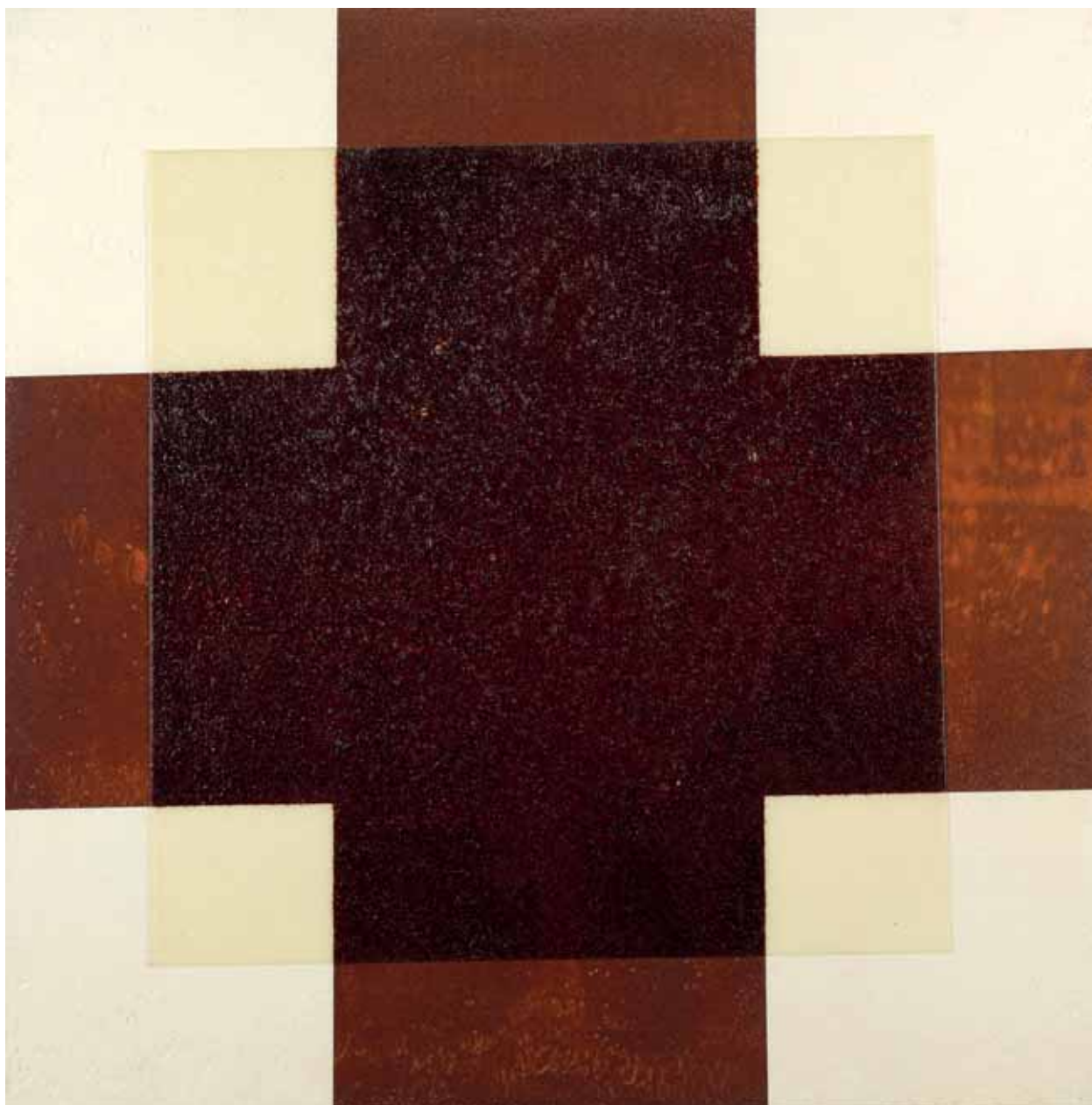
Stephen Bambury
*"Was a Complex Rhythmical and
Spatial Organism"*

iron filings and acrylic on
aluminium
title inscribed, signed and
dated 2006 verso
800 x 800 x 85mm

Provenance

Private collection, Auckland.

\$25 000 – \$35 000



85

Stephen Bambury
"We Affirm Depth" (Chakra XI)
title inscribed, signed and
dated 1999 verso
resin and graphite on seven
aluminium panels
2765 x 505mm

Provenance
Private collection, Auckland
\$35 000 – \$50 000



PETER ROBINSON

86

Peter Robinson
Massive Sell Out

acrylic, oilstick and tiki mask on wood
title inscribed and variously inscribed
2240 x 1738 x 100mm

Exhibited

'Peter Robinson: 100% (paintings and constructions)', Peter McLeavey Gallery, Wellington, 15 November – 3 December 1994.

Provenance

Private collection, Wellington. Purchased from Peter McLeavey gallery, Wellington in 1994.

\$65 000 – \$85 000

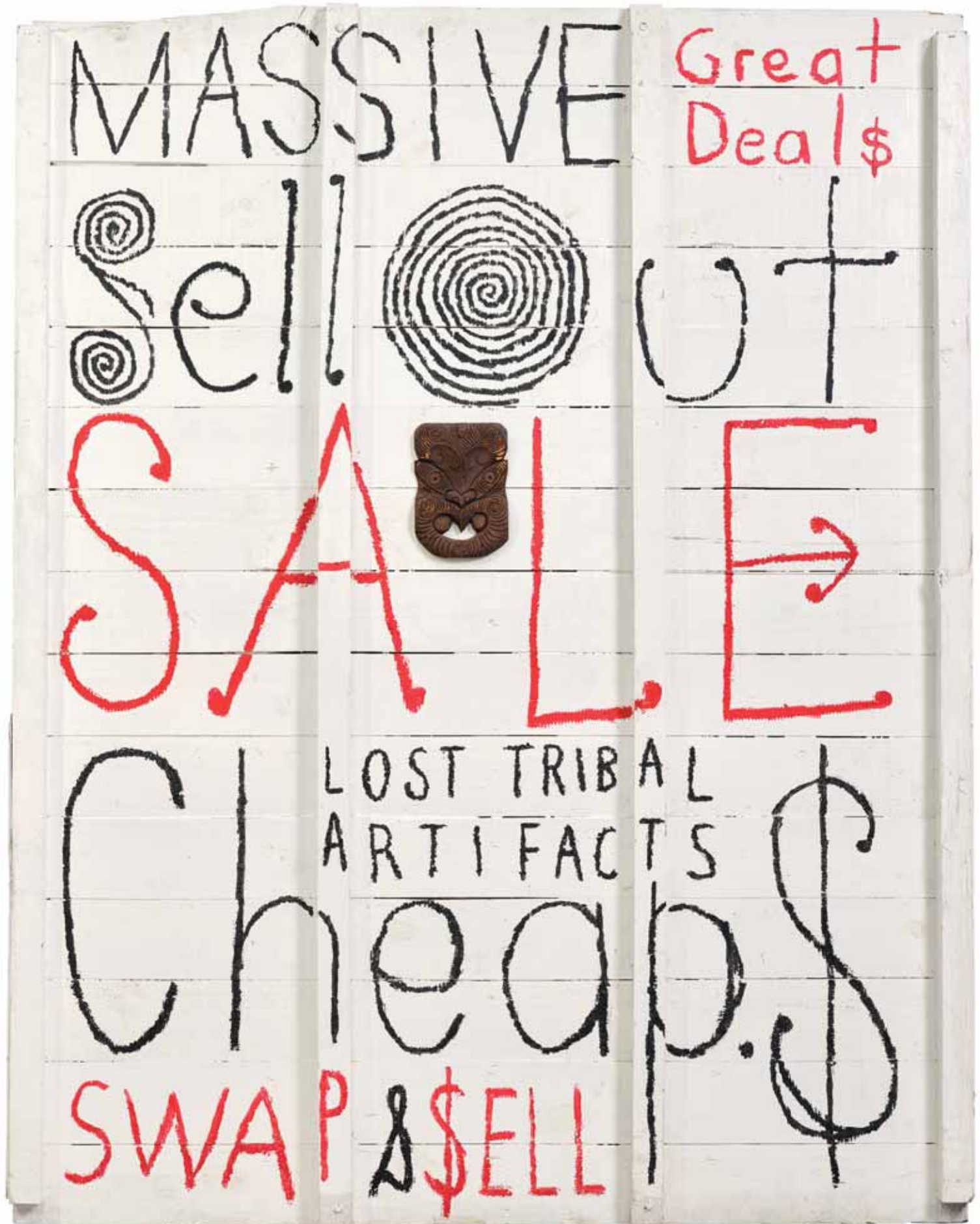
Painting sales pitches on the lid of a wooden crate freshened up with a coat of white paint, Peter Robinson denounces how Māori culture has been ripped off historically. He is also simultaneously offering an ironic commentary on how Māori artists whose work is built on identity politics have been appropriated by the market. Graduating from the School of Fine Arts at the University of Canterbury with a BFA in Sculpture in 1989 on the eve of the commemoration of the sesquicentennial of the Treaty of Waitangi, Robinson had immediate success and attention with works that critiqued colonisation.

His exhibitions *New Lines/Old Stock* at the Brooke Gifford Gallery in Christchurch and *100%: Paintings and Constructions* at Peter McLeavey Gallery in Wellington in 1994 were made when he was just 28 years old. The works in these shows used caustic sales slogans to parry the commercial appetite which voraciously consumed the work of any emerging artists with a hint of whakapapa (like him and Shane Cotton), sharply biting the hand that feeds. In this example, rather than tasteful Māori designs with decorative appeal, Robinson uses the tōrino or spiral to create arabesques on the letters S and O to add ironic emphasis to the word Sellout. A koru punctuates the cross stroke of the E at the end of the word SALE. These are Māori designs wielded retributively, pointing to the appropriation of Māori taonga (and land) over centuries by pakēhā artists. His colour palette of red and black on white flaunts the colours of kowhaiwhai on the rafters of a wharenuī, making a bid to enter into the tradition of Māori painting.

As an artist of Ngai Tahu descent (courtesy of his great-great-great grandfather), Robinson ridiculed the idea of calculating the quantum of Māori blood by emblazoning his works with 3.125%. Born in 1966, he had been eight years old when The Maori Affairs Amendment Act 1974 redefined a Maori as “a person of the Maori race of New Zealand; and includes any descendant of such a Maori”. During the debate on the Bill, one MP scoffed that the definition was now so wide that anyone who cycled past a marae could claim to be Māori. Robinson has the last laugh, titling his exhibition 100%, and in 1994 describing himself as “part of a lost tribe, a tribe that has lost its Māoriness and is finding its own roots”, while refusing to allow his ethnicity to define his practice.

Museum collections were indeed developed by the SWAP & SELL method referred to here, with mokomokai traded with overseas institutions in order to build up a variety of specimens. Artefacts were taken out of Māori hands by stealth and divested of their cultural context to assuage a European and North American appetite for tribal novelties. The carved koruru which adorns the centre of this work, recalls the faces usually seen on the gable of a meeting house, representing the ancestor after which the house is named, but looks like a mass-produced copy from a souvenir shop. With this displacement, Robinson seems to ask the question, What is authentic Māori art?

Linda Tyler



87

Ralph Hotere

*O Africa*acrylic and oil on shaped
canvastitle inscribed, signed and
dated 9 - '66 and inscribed*On bloody acts that make**Less human mankinds**Brighter sun**Let revulsion rise**Eclipse the moons black evil**So that innocence and the**child shall reign**So that we may dream**Good dreams again*

1500 x 580 x 230mm

Provenance

Private collection,
Christchurch.

\$40 000 - \$60 000



88

Ralph Hotere
Black Painting

acrylic on shaped canvas
title inscribed, signed and
dated 1971 verso
755mm: diameter

Provenance

Private collection, Auckland.

\$50 000 – \$75 000



89

Séraphine Pick
Momento

oil, graphite and coloured
pencil on canvas
signed and dated 1994;
title inscribed, signed and
dated on original Anna Bibby
Gallery label affixed verso
1475 x 2000mm

\$40 000 – \$60 000





90

Elizabeth Thomson
*Topographical Studies for the
Aviatrix, 1605 hrs 11 June, 2003*

acrylic, gesso and patinated
bronze on board
title inscribed, signed and
dated verso
850 x 607mm

Provenance

Private collection, Auckland.

\$7000 – \$10 000



91

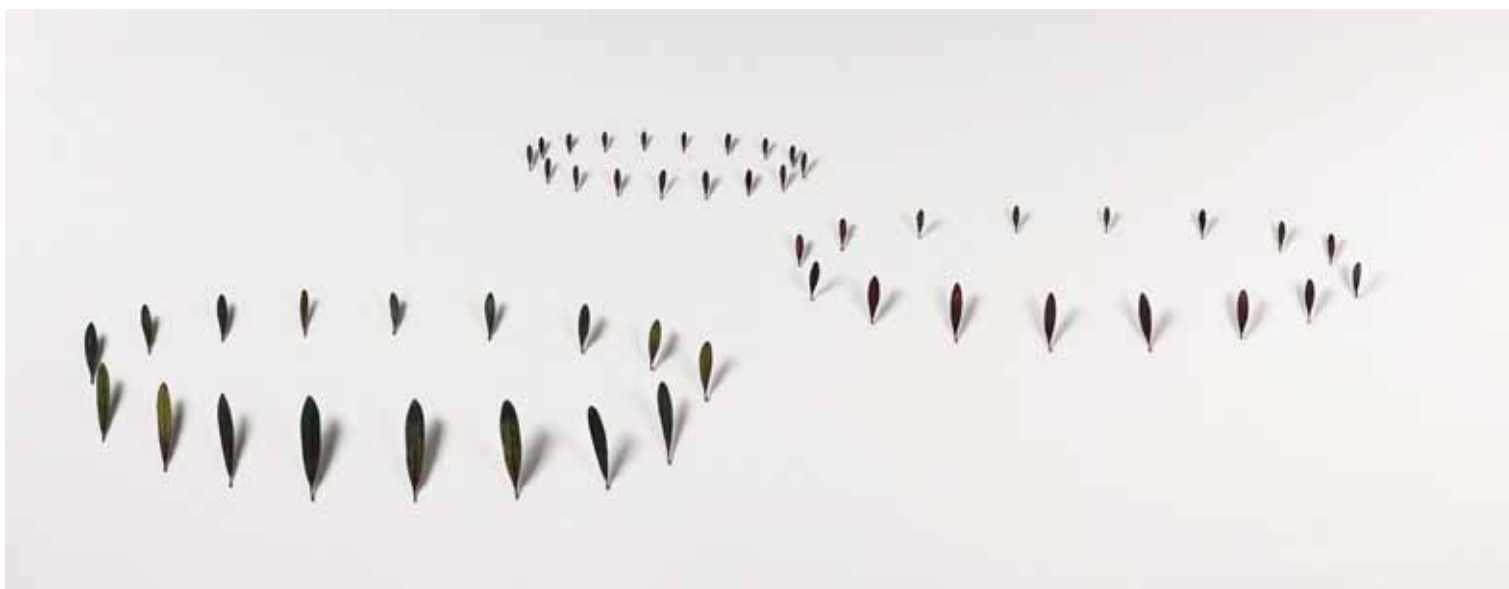
Elizabeth Thomson
Three Islands of Dodonaea

gesso on board with lost wax
cast bronze
title inscribed, signed and
dated June 2002 verso
840 x 2160 x 70mm

Provenance

Private collection, Auckland.

\$15 000 – \$22 000



92

Elizabeth Thomson
Lost Moth

acrylic, gesso and patinated
bronze on board
title inscribed, signed and
dated
590 x 1450 x 130mm

Provenance

Private collection, Auckland.

\$7500 – \$12 000



93

Simon Kaan
Untitled

oil on board
signed and dated '04
1047 x 815mm

Provenance

Private collection, Auckland.

\$11 000 – \$16 000



94

Brook Andrew
Portrait 31

mixed media on Belgian linen
title inscribed, signed and
dated 2013 verso
702 x 553mm

Exhibited

'52 Portraits: Brook Andrew',
Tolarno galleries, Melbourne,
15 June – 20 July 2013.

Provenance

Private collection,
Queenstown. Purchased
from Tolarno Galleries,
Melbourne.

\$6000 – \$10 000



95

Brook Andrew
Portrait 40

mixed media on Belgian linen
title inscribed, signed and
dated 2013 verso
702 x 553mm

Exhibited

'52 Portraits: Brook Andrew',
Tolarno galleries, Melbourne,
15 June – 20 July 2013.

Provenance

Private collection,
Queenstown. Purchased
from Tolarno Galleries,
Melbourne.

\$6000 – \$10 000



96

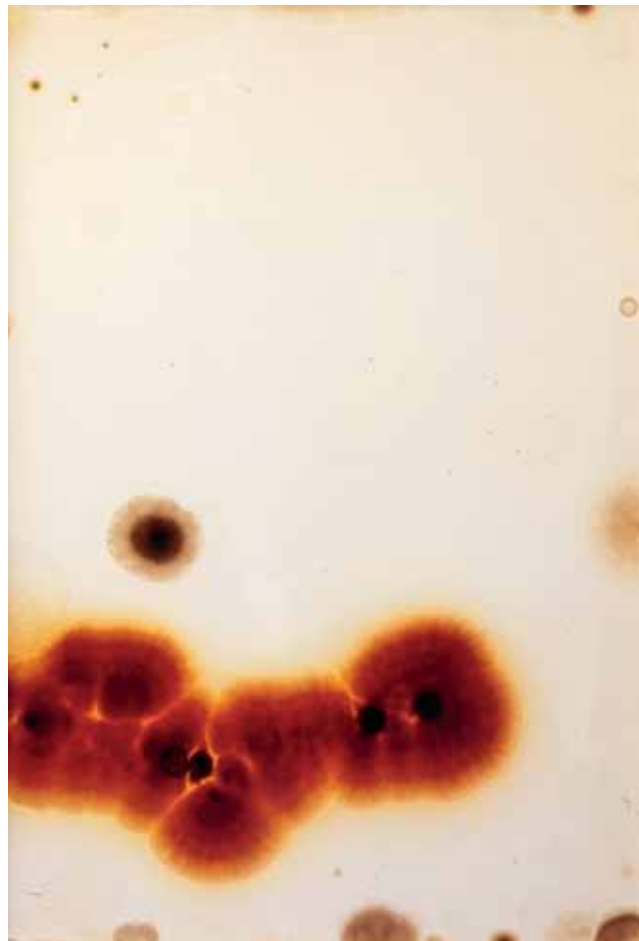
Joyce Campbell
Red bloom

unique Ilfochrome
 photogram
 title inscribed, signed and
 dated 2016 on original
 Bartley + Contemporary
 Gallery label affixed verso
 350 x 255mm

Provenance

Collection of the Stichbury
 Group. Purchased 10 July,
 2016.
 Private collection, Auckland.

\$2500 – \$4000



97

Yuki Kihara
Ulugali'i Samoa – Samoan Couple

pigment prints mounted
 to aluminium (triptych),
 each from an edition of 25
 (2004–2005)
 800 x 600mm: each panel

Provenance

Private collection, Auckland.

\$12 000 – \$18 000



98

Ian Scott
*Model Series No. 84 (Girl with
Malevich)*

acrylic on canvas
title inscribed, signed and
dated December 2006 verso
1015 x 835mm

Provenance

Private collection,
Christchurch.

\$10 000 – \$16 000



99

Emily Wolfe
Dismantle

oil on linen
signed and dated 2020 verso
1000 x 800mm

Provenance

Private collection, Auckland.

\$14 000 – \$22 000



100

Emily Wolfe
Untitled

oil on canvas
1625 x 1010mm

Provenance

Private collection, Auckland.

\$6000 – \$9000

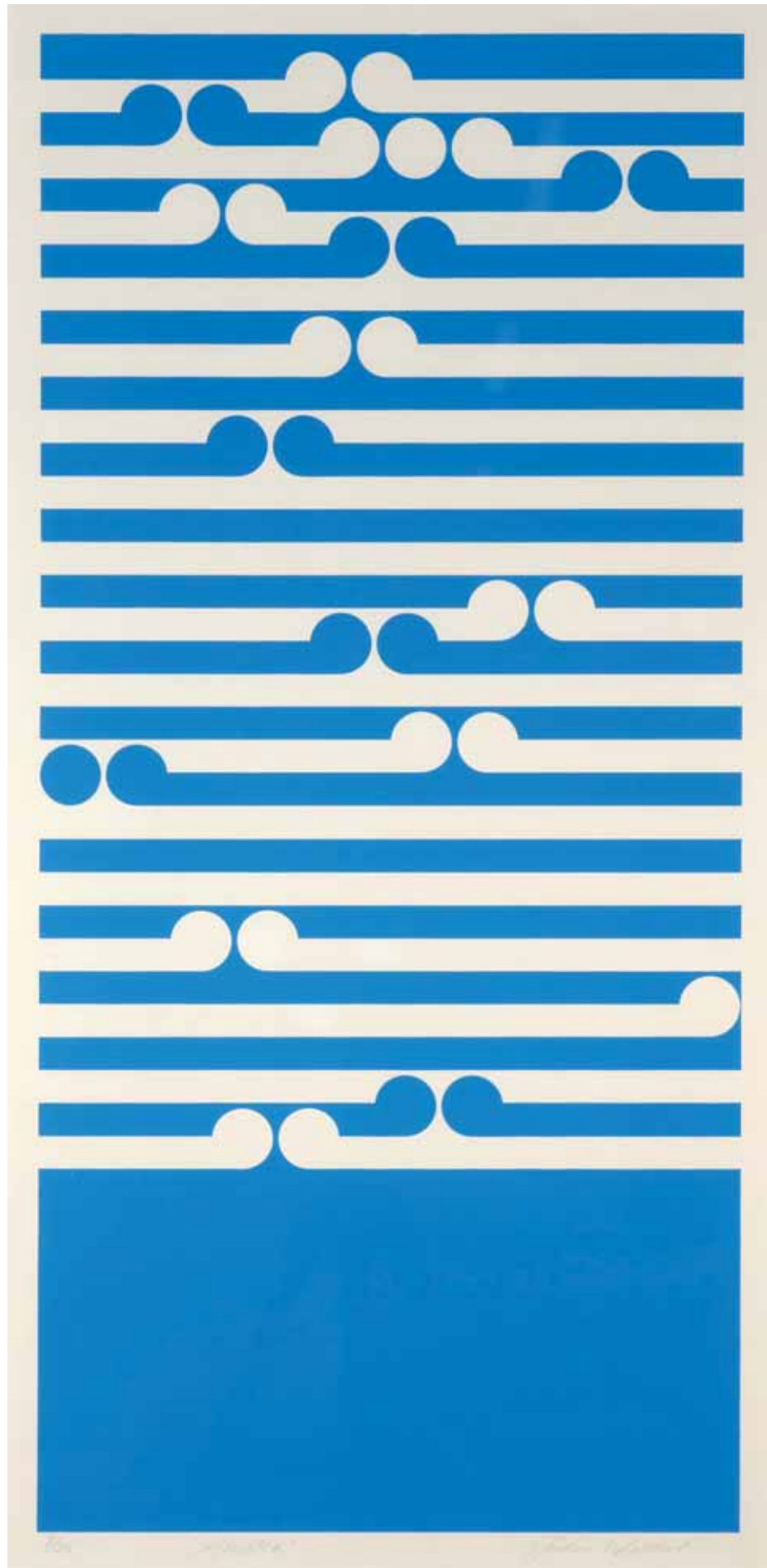


101

Gordon Walters
Amoka

screenprint, 8/25
title inscribed and signed
885 x 440mm

\$20 000 – \$30 000



102

Gordon Walters
Tamaki

screenprint, 16/50
title inscribed, signed and
dated 1983
648 x 480mm

Provenance

Private collection, Auckland.

\$20 000 – \$30 000

103

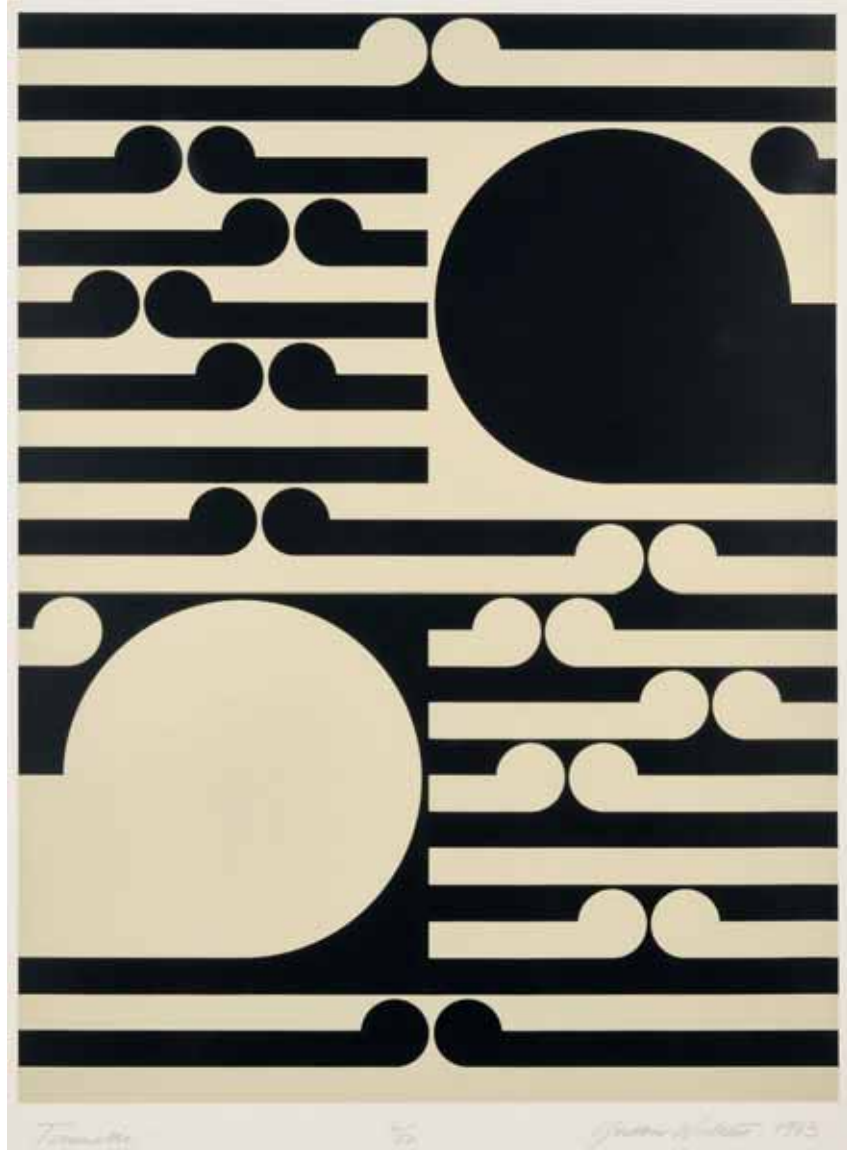
Gordon Walters
Then

screenprint, 78/125
title inscribed, signed and
dated 1980
460 x 585mm

Provenance

Private collection, Auckland.

\$6000 – \$9000



104

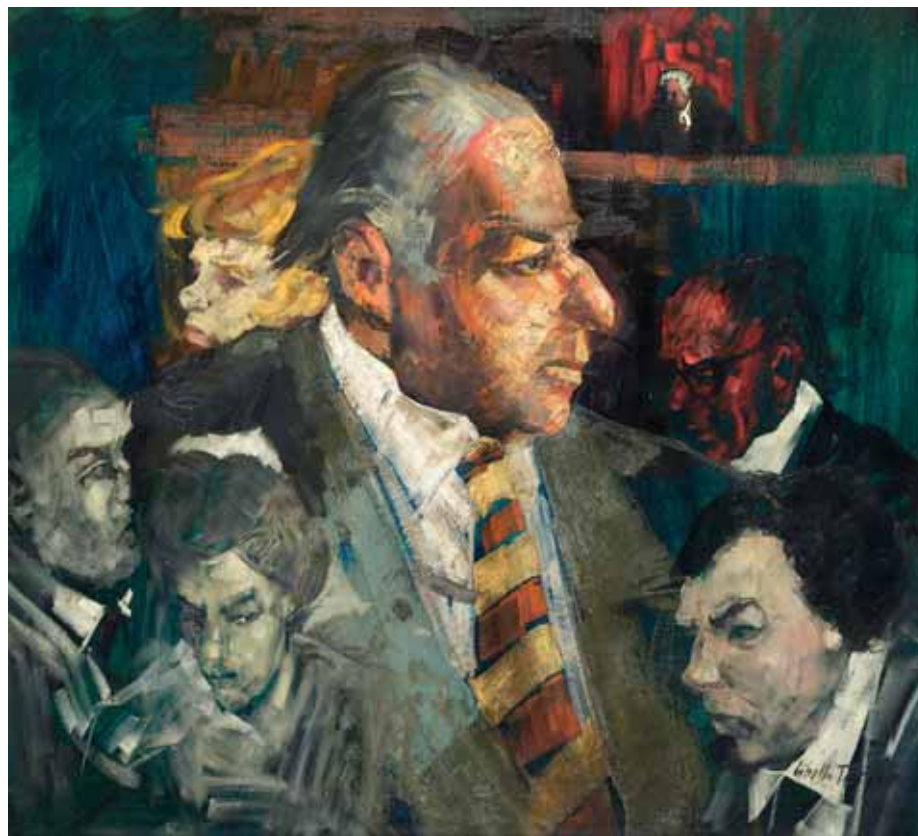
Garth Tapper
The Foreman and Some Jury

oil on board
signed; title inscribed and
signed verso
480 x 517mm

Provenance

Private collection, Auckland.
Purchased from Webb's, 23
September 1997, Lot No.
846.

\$8000 – \$14 000



105

Roy Dalgarno
Untitled – Portrait

oil on board
signed and dated '83
603 x 510mm

Provenance

Private collection, Auckland.

\$1000 – \$1800



106

The Crystal Chain Gang
Chandelier

cast glass, steel and silicone
400 x 400 x 400mm

Provenance

Purchased from Piece
Gallery, Matakana, October
2009.

\$6000 – \$10 000



107

Judy Darragh
Laser Bloom

acrylic, 41 parts
2300 x 2600 x 160mm:
installation size variable

Provenance

Private collection, Auckland.

\$3000 – \$5000



108

Stella Corkery
Zuma Solution

oil and spray paint on canvas
title inscribed and dated
2013 on Gow Langsford
Gallery label affixed verso
910 x 610mm

Provenance

Private collection, Auckland.

\$1400 – \$2000



109

Stella Corkery
Trux

oil and spray paint on canvas
title inscribed and dated
2013 on Gow Langsford
Gallery label affixed verso
910 x 610mm

Provenance

Private collection, Auckland.

\$1400 – \$2000



110

Robert McLeod
Brown Down

oil on canvas
title inscribed, signed and
dated Dec 1979 verso
1650 x 2700mm

Provenance

Private collection, Auckland.

\$12 000 – \$18 000



111

Toss Woollaston
Mapua, 1946

watercolour
signed; accompanied by
original invoice from Peter
McLeavey affixed verso
175 x 250mm

Provenance

Collection of the artist's
estate.
Private collection,
Wellington. Purchased from
Peter McLeavey gallery,
Wellington, 7 July 2004.

\$4000 – \$6000



112

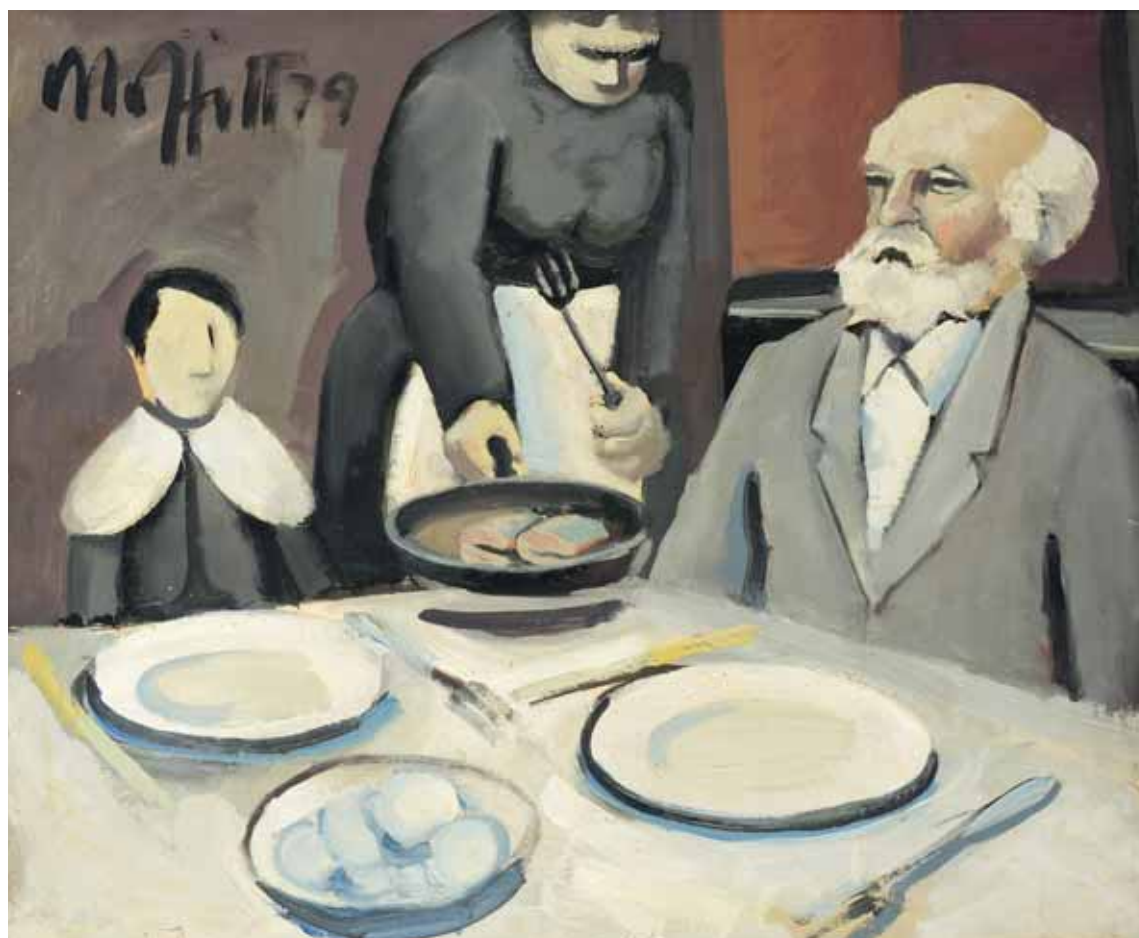
Trevor Moffitt
Fish Again

oil on board
signed and dated '79; title
inscribed verso; inscribed
Cat No. 10 verso
495 x 600mm

Provenance

Private collection, Auckland.

\$8000 – \$12 000



113

Boyd Webb
Aurora

laminated colour photograph
title inscribed, signed and
dated 1985
1210 x 1520mm

Provenance

Private collection, Auckland.

\$8000 – \$14 000

114

Paul Hartigan
Test Pilot

gouache on paper
signed and dated 1982
375 x 1290mm

Provenance

Private collection, Auckland.

\$3000 – \$6000



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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.

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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.

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Auction No. 179
Important Paintings and Contemporary Art
24 November 2022 at 6.00pm

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

I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (18%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

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

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

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

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Please indicate as appropriate by ticking the box:

PHONE BID

ABSENTEE BID

MR/MRS/MS:

FIRST NAME: _____

SURNAME: _____

ADDRESS: _____

HOME PHONE: _____

MOBILE: _____

BUSINESS PHONE: _____

EMAIL: _____

Signed as agreed: _____

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