



CONTEMPORARY ART AND OBJECTS

thursday 3rd april 2008 at 6.30pm

3 abbey street, newton, auckland

— Cover image:

— From Left: Garth Chester Curvesse Chair, a feature item
in A+O's May 1st 2008 20th Century Design catalogue

Lot 74: Bill Hammond

Bird Grip

Lot 46: Glen Hayward

I am Old enough to be my Own father





contents

four
04 ART AUCTION HIGHLIGHTS FROM 2007

eight
08 OBJECT AUCTION HIGHLIGHTS FROM 2007

twelve
12 20TH CENTURY DESIGN PREVIEW

twenty-five
25 THE ART AND TEXT AUCTION

thirty-two
32 SHANE COTTON'S 4X5(ID). ESSAY BY DAMIAN SKINNER

fifty-six
56 THE GORGEOUS ARTIST... BY JACQUELINE FRASER. ESSAY BY ROB GARRETT.

sixty-six
66 THE OBJECT AUCTION

ninety-four
ninety-five
ninety-six
CONDITIONS OF SALE
ABSENTEE BIDDING FORM
ARTISTS INDEX



elcome to ART+OBJECT's third contemporary art and object catalogue and the first for 2008. In our launch year A+O held two major auctions of these genres and in the process dramatically extended the range of art presented in the auction environment. The art collecting public of New Zealand and internationally responded with such enthusiasm that A+O is proud to have achieved over twenty artist records at auction for both Australian and New Zealand contemporary artists. Works have been acquired from A+O auctions by collectors not just in New Zealand, but also Australia, The United States, Hong Kong, England and Italy.

In addition to pioneering the presentation of contemporary art, which we define as being art produced after 1990, ART+OBJECT also achieved repeated success offering major artworks at auction. One of many highlights of our 2007 art calendar was achieving the record sale at auction with the sale of Ralph Hotere's 1982 masterpiece *Towards Aramoana* which formed the centrepiece of the Bev and Murray Gow Collection in September. We have been favoured with a number of major collections and the mostly contemporary works of the ART & TEXT Group Collection form the core of this catalogue. Turn to page 22 for an illuminating essay on the foundation and direction of this important collective.

One of our proudest achievements has been the establishment of the object category at auction and the overwhelmingly positive response from collectors and artists at the commitment A+O has made to this vital area of creative production. It is a genre which is still in the process of defining itself, hovering between applied arts, smaller sculpture and more traditional carving and ceramics. However, as auctions at A+O have demonstrated, it is a vital category, replete with highly skilled artists, both past and present and a devoted and growing following. We look forward to meeting you at the viewing for the works in this catalogue which opens on March 28th.



State of the art.

Inspiration, innovation and dedication lead to the creation of the world's most beautiful cars.
Experience the ultimate expression of form and function for yourself at Giltrap Prestige.

Giltrap

Prestige

100 Great North Rd, Auckland. Phone 360 3200. www.giltrap.co.nz



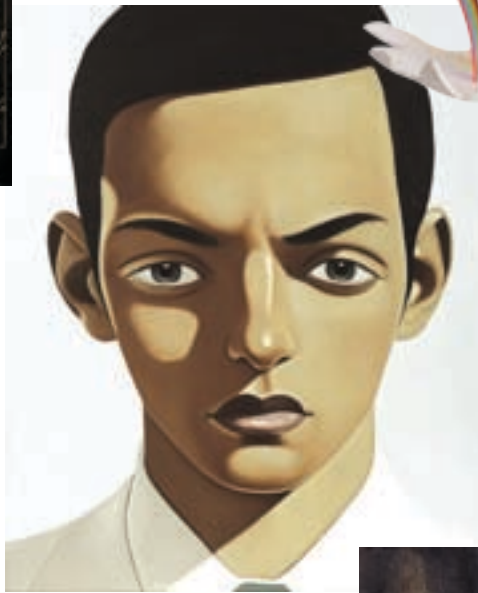
1



3



2



4



5



6



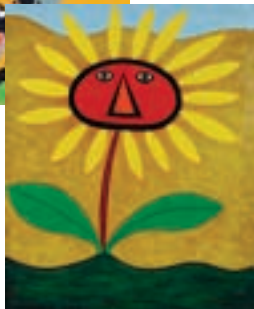
20



21



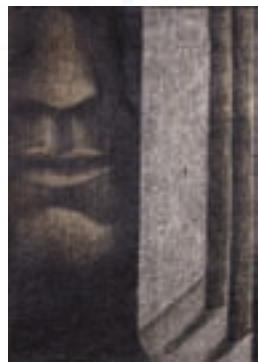
18



19



16



14



13



17



Art Highlights

FROM THE 2007 YEAR*



7



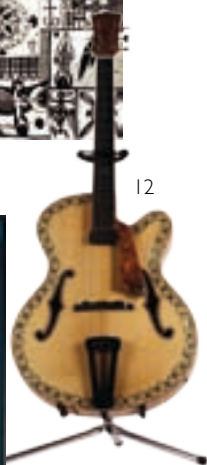
8



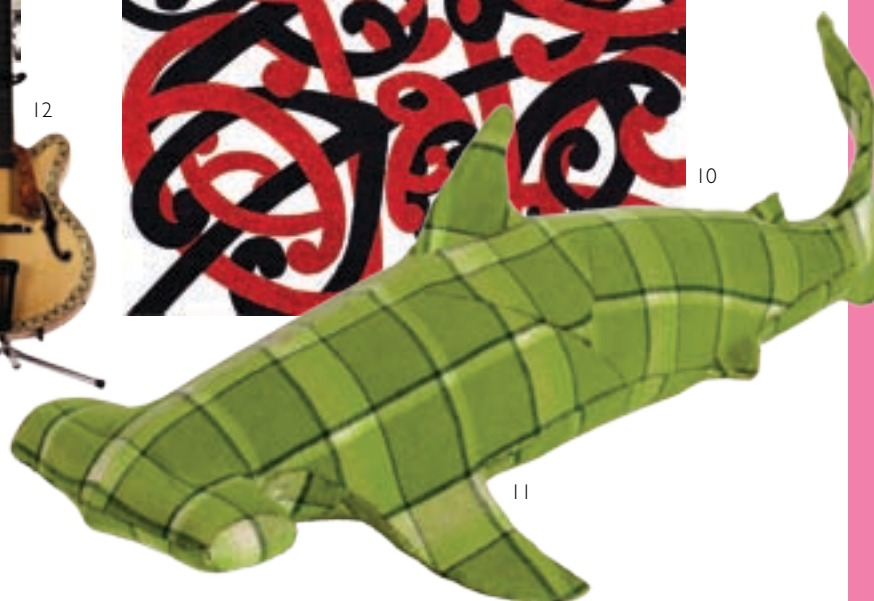
9



12



10



11



15

- | | |
|--|---|
| 1 Liz Maw
+ Aura
\$14 000 | 11 Ricky Swallow
+ Blanket Shark
\$38 000 |
| 2 Colonel Robert Henry Wynyard
+ Teki or God
\$10 500 | 12 Michael Parekowhai
+ Tua Iwa from Patriot: Ten Guitars
\$35 000 |
| 3 Adele Younghusband
+ The Skipping Maids
\$4600 | 13 John Pule
+ Nakai momohe a tautolu,
ka e faliu a tautoli oti
\$32 000 |
| 4 Peter Stichbury
+ Vincent Freeman
\$16 000 | 14 Tony Fomison
+ In Solitary
\$60 000 |
| 5 Billy Apple
+ Rainbow with Waterfall
\$42 000 | 15 Milan Mrkusich
+ Painting Dark III
\$100 000 |
| 6 Gordon Walters
+ Study for Auckland City Art Gallery Poster
\$50 000 | 16 Colin McCahon
+ Bather
\$30 000 |
| 7 Tony de Lautour
+ Powder Land 2
\$15 000 | 17 Bill Hammond
+ Boulder Bay 4
\$60 000 |
| 8 Ralph Hotere
+ Towards Aramoana
\$220 000 | 18 Pat Hanly
+ Yellow Model
\$30 000 |
| 9 Stephen Bambury
+ Here I Give Thanks (Chakra)
\$47 500 | 19 Michael Illingworth
+ Portrait of a Flower
\$115 000 |
| 10 Reuben Paterson
+ Ngati Rangitahi on Ngati Awa Land
Good ol' Matata
\$17 500 | 20 Lionel Bawden
+ The Monsters (Know Nothing)
\$25 000 |
| | 21 Julian Dashper
+ Untitled (1996)
\$14 000 |

* Realised prices exclude buyers premium

+Photography Highlights

FROM THE 2007 YEAR



Ann Shelton

No.4 Frederick B. Butler Collection, Puke Ariki
Type C photographic print, Edition of 3
1365 x 965mm
realised \$4000

Theo Schoon

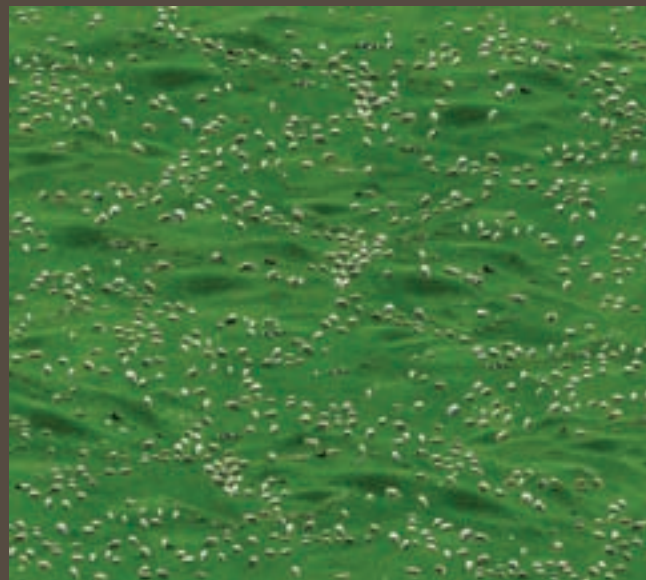
Boy with Paddles
Gelatin silver print
390 x 270mm
realised \$2200

Laurence Aberhart

Angel over Whangape Harbour,
Northland 6 May 1982
Gelatin silver print
175 x 242mm
realised \$4400

Jae Hoon Lee

A New Farm
Digital print 1/5, 2005
1200 x 900mm
realised \$4500



ART WORLD

A NEW ART MAGAZINE FOR AUSTRALIA & NEW ZEALAND

DAVID NOONAN
DEL KATHRYN BARTON
GAVIN HIPKINS
DANIEL VON STURMER
PETER DOIG
PETER ROBINSON
JEFFREY SMART
LIU XIAO XIAN
KARL MAUGHAN
RACHEL WHITEREAD
FRANCIS UPITCHARD
BILL VIOLA

ON SALE 28 APRIL

+Object Highlights

FROM THE 2007 YEAR*

+ John Reynolds and Peter Collis
 0.6 GOD is in the house 5:42
 \$2000

+ Frank Carpay for Crown Lynn
 Ovoid vase with repeat escalated scale pattern
 \$3200

+ Len Castle
 A ceramic dictionary of Theo Schoon's stamps
 \$6950

+ John Edgar
 Code
 \$7000

+ Ann Robinson
 Nikau vase
 \$30 000

*prices realised exclude buyer's premium

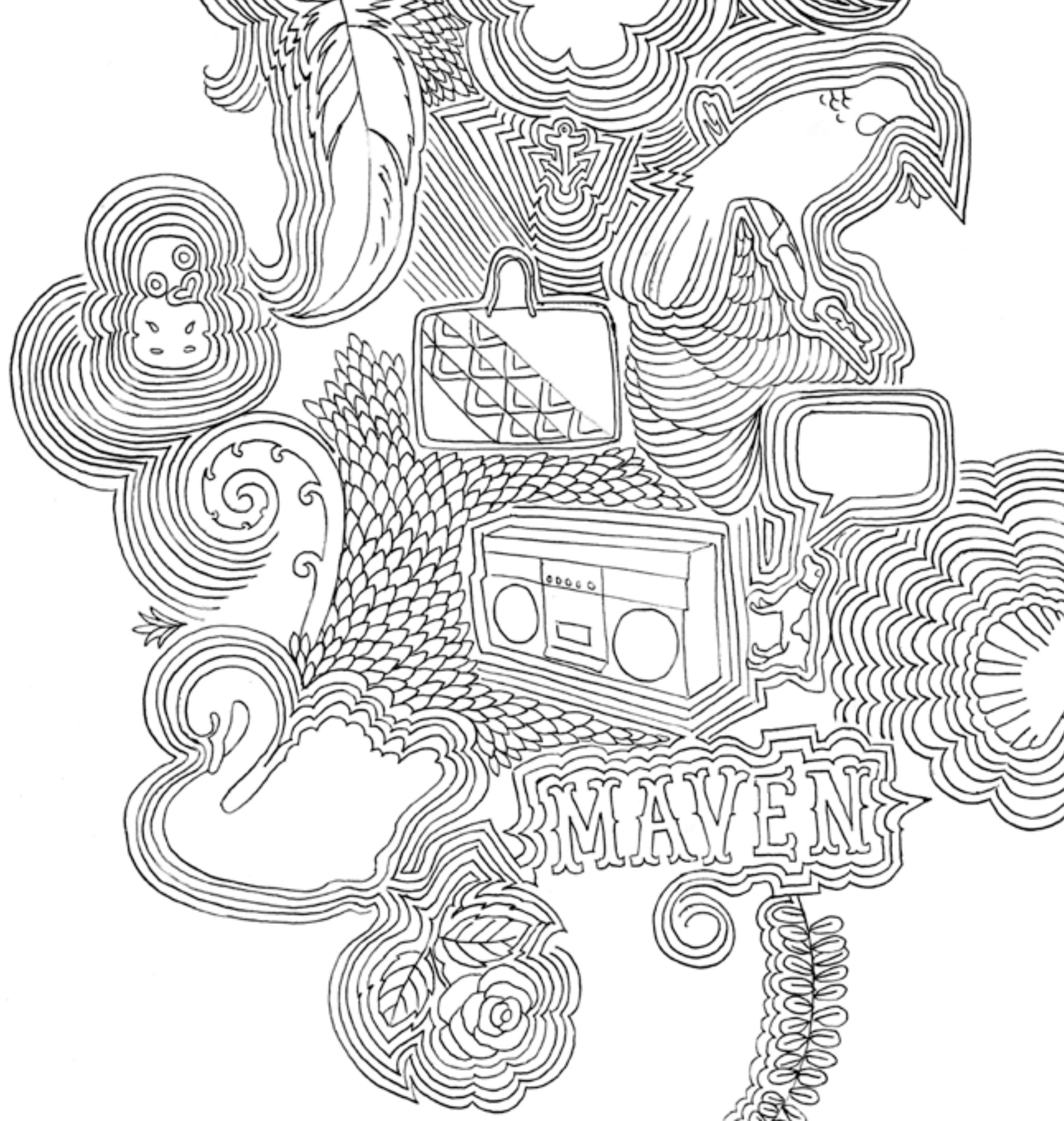




Barovier & Toso Tail Chandelier, Murano, www.barovier.com

Georgi Gregg
HOME

80 Parnell Road, Parnell, Auckland. 09 368 7777 info@georgigregghome.com



Glen Busch

Warren Allis, Scalded and Plucked, Poultry Abattoir

silver gelatin print, 1982

\$1000 - \$2000



IMPORTANT NEW ZEALAND & INTERNATIONAL PHOTOGRAPHS

april 17th 2008

A+O's Photography auction catalogue will be available in early April and includes important works by New Zealand and international photographers including Peter Peryer, Laurence Aberhart, Michael Parekowhai, Ronnie van Hout, Glenn Busch, Marie Shannon, Marti Friedlander, Max Dupain, Cindy Sherman, Bill Armstrong and Theo Schoon.

20TH CENTURY DESIGN

thursday may 1st

A+O's third design auction brings together items from three major collections, enabling design enthusiasts to select from deep collections assembled over decades by the most discerning experts. The catalogue will, in addition to our usual strong offering of vintage furniture, also include rare glass, ceramics and sought after designer items from the 1930s to the 1980s.

The Stephen Rainbow Collection

The Sleek New Shape of Excitement was the tongue in cheek title of the exhibition of Stephen Rainbow's world-class collection of contemporary Poole ceramics held at Objectspace in May of 2006. Lovers of post-war design will revel in the variety of form and line that Stephen assembled in his years of collecting Poole and other select pieces from all over the world.

The Gary Langsford Collection of Italian Glass

Gary Langsford is well known as a leading Auckland based gallerist. Over many years he has assembled a refined collection of international quality Italian glass including pieces by Luciano Vistosi, Alessandro Pianon, Paolo Venini, Lino Tagliapietra and Ettore Sottsass for Memphis.

Pictured left: A fine example of contemporary hand painted Poole from the Stephen Rainbow collection (detail)





1



2

1 | Poul Henningson for Louis
Poulsen PH 5 Pendant lamp
\$600 - \$900

2 | Verner Panton
Two piece modular lounge seating
system, c. 1965
\$1800 - \$2600

3 | Ettore Sotsass for Memphis
Clesitera
blown and cast glass
1986
\$4000 - \$6000

4 | Two Vistosi glass birds Pulcini c.
1962 by Alessandro Pianon
\$9000 - \$15 000



4



3

THE THOMAS & BETTINA BLEY COLLECTION

ART+OBJECT are pleased to announce that the private design collection of Thomas and Bettina Bley will form the foundation of the May 1st Twentieth Century Design sale. As designers and architects of international note, both Thomas and Bettina are passionate about quality design. Together they have been collecting design objects for over 30 years. Thomas started collecting design as a student in Germany and in 2004 he moved to Dunedin to take up the position of Head of Design Department at the University of Otago.

Prior to this Bley was founder of The International Design Network and Institute (IDNI), president of Zebra Design in New York and, perhaps most impressively, was one of the key members of the Memphis Design Group. The original focus of the collection was on objects considered as the 'Gute Form' from such companies as Braun and Olivetti. Through his relationship with the Memphis Design Group in Italy Thomas and Bettina later shifted their focus to postmodern design and in particular to the so-called 'design radicale' and 'New World' design periods.

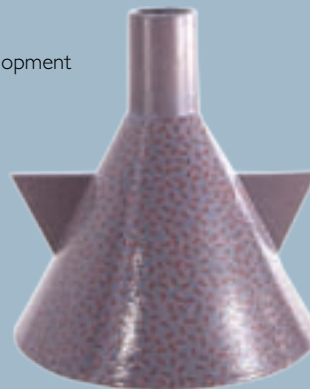
Their collection includes furniture, lighting, reference books, homeware, glass and ceramics as well as a selection of Thomas Bley's own design.



Hans Gugelot and Dieter Rams for Braun
The Phonosuper or Snow White's Coffin (1956)

This was the first phono/radio to feature a perspex cover a development which would later become industry standard
\$1500 - \$2500

Verner Panton
Panton Chair
original fiberglass version, 1960
\$800 - \$1200



Matteo Thun for Memphis
Tuja Vase 1983
\$300 - \$500

SPENCER FINCH

19 APRIL - 22 JUNE 2008

A Dunedin Public Art Gallery
Visiting Artists Project
Supported by Creative New Zealand



Spencer Finch **CIE 529/418 (candlelight)** filters outdoor light, creating a warm glow

Admission is free. Open 10am-5pm daily
30 the Octagon Dunedin
ph 64 3 474 3240
www.dunedin.art.museum
A department of the Dunedin City Council



IMPORTANT PAINTINGS AND SCULPTURE

thursday may 22
entries invited until april 25



+ Pat Hanly
Lunar Lover
oil and enamel on board
607 x 575mm
\$75 000 - \$95 000

ART OBJECT

THE 21ST CENTURY
AUCTION HOUSE



+ Peter Siddell
View Towards North Head
acrylic on canvas
252 x 354mm
\$9000 - \$13 000

+ Ralph Hotere
Te Ara
oil on board, burnished steel and lead head
nails in Colonial villa sash window frame
1110 x 410mm
\$85 000 - \$125 000

+ Paul Dibble
Feather
Bronze, edition of 3
height: 3500mm
\$65 000 - \$85 000



+ Philip Clairmont
Head of Christ
unique linocut, 1/1
360 x 305mm
\$2000 - \$3000

NEW COLLECTORS ART

tuesday june 24
entries invited until may 24

+ *Jane Brenkley Sketch Book*
\$1200 - \$1800

+ *Royal Doulton Maori Art Plate*
\$500 - \$700

+ *Maori folk art figure*
\$600 - \$800



THE NEW ZEALAND SALE

thursday june 26
entries invited until may 30

A+O is pleased to announce a specialist auction of New Zealand themed collectables, folk art and artefacts. Already consigned is a rare Jane Brenkley sketch book, a carved Maori totem figure by John Bevan Ford, a collection of mottled Kauri furniture, New Zealand studio pottery, Maori folk art figures, and a selection of New Zealand Historical items including a 1951 Waterfront Strike banner:



Refresh Your Senses

Run away. And find your way back. Book a Refresh package at The Westin Auckland Lighter Quay and be inspired to see one another in a new way.

- Two night stay in luxurious accommodation featuring our signature Heavenly Beds®
- \$100 credit towards recharging on either a soothing Senses Spa treatment, room upgrade, rejuvenating breakfast, leisurely lunch or romantic dinner

For more information or to make a reservation, please visit westin.com/auckland or call +64 9 909 9000 and quote 'REFRESH'.

This is how it should feel.™

THE WESTIN
AUCKLAND
LIGHTER QUAY

STARWOOD PREFERRED GUEST®

© Starwood Hotels & Resorts Worldwide, Inc. All rights reserved. Westin is the registered trademark of Starwood Hotels and Resorts Worldwide, Inc., or its affiliates. Valid until 31.08.08 and strictly subject to rate code REFRESH, subject to availability on Fri/Sat/Sun/Mon nights only. Two night minimum stay applies. \$100 hotel credit is per stay and redeemable against room upgrade, Senses Spa treatment, dining in Q Restaurant only, not valid for in room dining, mini bar or Toast cafe. Any portion of the \$100 credit not used is forfeited and cannot be exchanged for cash or credit. Package not valid with any other offer.

ART+OBJECT VALUATIONS

In just a year A+O has completed over 150 valuation assignments for major institutional, corporate and private clients. Our valuation service headed by James Parkinson, has valued everything from public museum collections to the archive of a major New Zealand fashion designer.

James Parkinson is New Zealand's only Property Institute accredited valuer (MPINZ) working in the area of art, antiques and collectables. This means an A+O valuation is accepted by all international insurance companies.

Due to the growth in demand for A+O valuations we are pleased to announce that Georgina Caughey has joined the valuation division as a consultant. Georgina is an experienced valuer having graduated from the Sotheby's Institute in London and then working in the field of contemporary art with Stephen Friedman Gallery. Georgina then furthered her experience with the respected San Francisco based antique and art Valuation Company Katherine Hobart associates, gaining accreditation as a decorative and fine arts valuer with the American Society of Appraisers. She has also worked as the manager of a major auction house decorative arts department in New Zealand before beginning a family.

Georgina and James will be working closely on a number of major valuation projects and adding her expertise to the range of advice A+O is able to offer our clients.

Clients for whom A+O has undertaken valuations for in the last twelve months include: Government House (Auckland), The University of Auckland, Diocesan School, St Cuthberts School, The Govett Brewster art gallery, Otago University, City Gallery (Wellington), Te Papa Tongarewa (the Museum of New Zealand), Auckland Museum, Auckland City Art Gallery, Waitakere City Council and the Rotorua Museum of Art and History. A+O has recently been appointed to value the entire collection of the Hawke's Bay Museum & Art Gallery in Napier.



Above: Georgina Caughey.

Below: ART+OBJECT directors Ross Millar, Ben Plumbly and James Parkinson undertaking a recent valuation in the Ethnology archive of a New Zealand museum.





ACT II

The price of a filly.

How do you gauge the worth of a thoroughbred? It's all in the breeding. And the details: a refined head, long neck, elegantly sloping shoulders, toned body, shapely hindquarters and fine long legs. But is any spirited filly really worth jeopardising the bond between friends?

Or is that far too high a price to pay?



The Art & Text Group

A BRIEF HISTORY

The completion of a degree in Art History at Auckland University was the catalyst for the founding of the ten year life of the Art & Text Group recalls founding member Mary Finlay, noting, 'I realised how much I would miss not being involved in learning about art in a formal way. With another friend, who had also studied Art History, we decided to start an art group. From there at a dinner party we formed a nucleus of four people who got the group going. One of the women had been in a group before and her experience was a great help.'

Over the next few months in 1997 the group concept and numbers evolved. Leading art expert Warwick Brown advised the fledgling group on governance and possible thematic direction. After considering themes encompassing photography, emerging artists or landscape the group decided on art with text and the name naturally crystallized into the Art & Text Group. A 'Deed of Association' was drawn up which all members signed and a sunset clause was set for a period of ten years.

The main objective of the group, was to learn more about contemporary NZ art and in the process acquire works of art that would retain their value

The group commenced with twenty members and a four person buying committee (BC) was formed for a period of one year. Two BC members would stand down every six months. The BC was charged with the task of visiting the dealer galleries regularly to keep abreast of new shows and artists.

The group got into a routine of meeting every two months and rotating artworks every four months. Members looked forward to the meetings and selected artists often spoke to the assembled group.

After four years five of the members decided to exit and a process was set up where they could be bought out or choose artworks. Mary mentioned this as a point of advice to other groups to remain flexible, given that over a ten year period a number of individuals' priorities may change. Indeed at this point a number of potential new members wished to join, but by this stage the wider group had come to the conclusion that twenty was too large a group and for the remaining ten years the group proceeded with fifteen dedicated members.

Mary Finlay acknowledges that the collective learning experience was as important as the works acquired. The group became fast friends and held regular group events, with one highlight being a 'Last Supper' themed Christmas Party.

The sale of the Art & Text Group Collection will not be the end of collecting for many members of the group Mary notes, 'We have become a close group of people and I'm sure that after the finish of this group many of us will still meet around the galleries and talk art over coffee, wine or dinner'

CONTEMPORARY ART+OBJECTS

thursday 3 april from 6.30pm
at 3 abbey street, newton auckland

VIEWING

Opening event Friday 28 March from 6 pm – 8 pm

Friday	28 March	9 am – 5 pm
Saturday	29 March	11 am – 4 pm
Sunday	30 March	11 am – 4 pm
Monday	31 March	9 am – 5 pm
Tuesday	1 April	9 am – 5 pm
Wednesday	2 April	9 am – 5 pm
Thursday	3 April	9 am – 1 pm

From 6.30pm	Art:	lots 1 – 90
From 8.15pm (approx)	Objects:	lots 91 – 236



1 | Terry Stringer
Life Work Medallion
 cast bronze, edition 1/20
 signed and dated '98
 150 x 142 x 30mm
 \$800 - \$1200

2 | Paul Dibble
Soft Geometric (Small Series 1)
 cast bronze, 3/10
 signed and dated 2005
 290 x 200 x 82mm
 \$5000 - \$7000

3 | Virginia King
Dragonfly
 stainless steel
 390 x 600 x 60mm
 \$2500 - \$3500



4 | Terry Stringer
 | *Artist & Model*
 cast bronze
 signed and dated '98
 335 x 80 x 80mm
 \$3000 - \$5000

5 | Terry Stringer
 | *Bernini Angel*
 cast bronze, 10/30
 signed and dated '98
 225 x 125 x 125mm
 \$2200 - \$3000



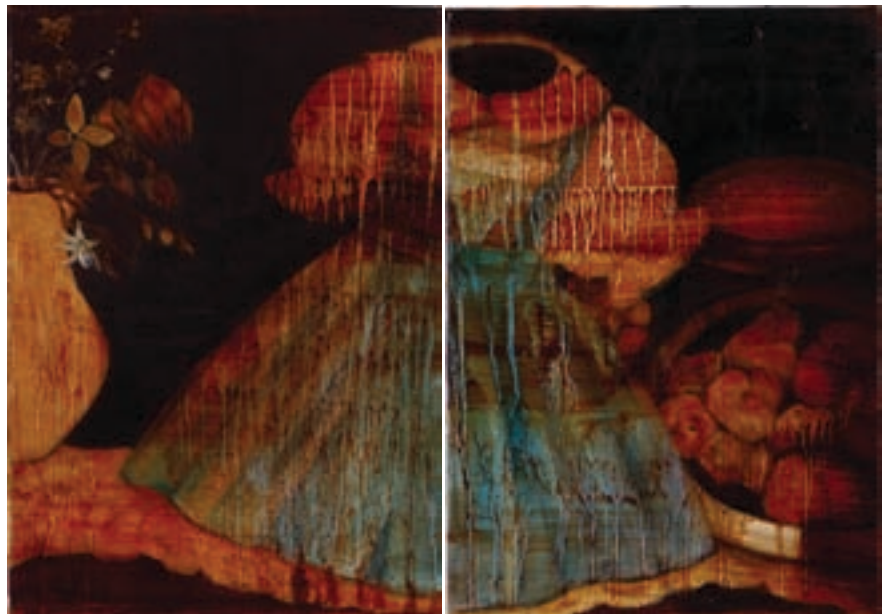


6 | Seraphine Pick
 | *Untitled (Woman and Bird)*
 oil on linen
 signed and dated 2006
 500 x 400mm
 \$5000 - \$7500

7 | Judy Miller
 | *Untitled*
 oil and acrylic on aluminium
 signed and dated 2004 verso
 1000 x 800mm
 \$6000 - \$9000

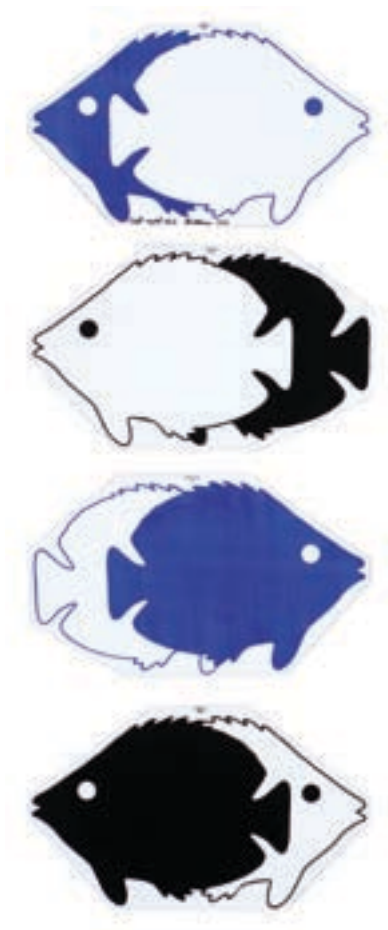
8 | Nike Savvas
 | *Breakfast in Vegas*
 acrylic on canvas
 350 x 350mm
 \$1200 - \$2000

- 9 | Susan Schreiber
 | *Blue Dress: Flowers*
 acrylic on linen, diptych
 350 x 500mm
 \$800 - \$1200



- 10 | Stephen Bambury
 | *Siena XVIII*
 23 carat gold, slagmetal and
 acrylic on aluminium, diptych
 title inscribed, signed and dated 1998 verso
 340 x 170mm overall
 \$5000 - \$7000





11 | Richard Killeen
Left Right Fish
 acrylic on powdercoated aluminium,
 four pieces titled inscribed, signed and dated
 2001; artist's original label affixed verso
 590 x 195mm overall (variable)
 \$5000 - \$7000



12 | Neil Driver
Cob and Plaster
 acrylic on board
 signed; title inscribed,
 signed and dated 2004 verso
 600 x 1200mm
 \$4000 - \$6000



13 | George Balogh
Saturday Morning Cricket before One Tree Hill
 oil on linen
 signed and dated 2000
 400 x 1010mm
 \$5000 - \$7000



14 | Elizabeth Rees

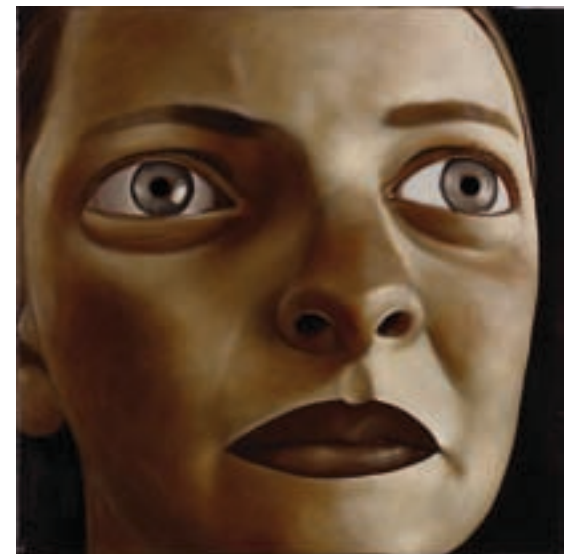
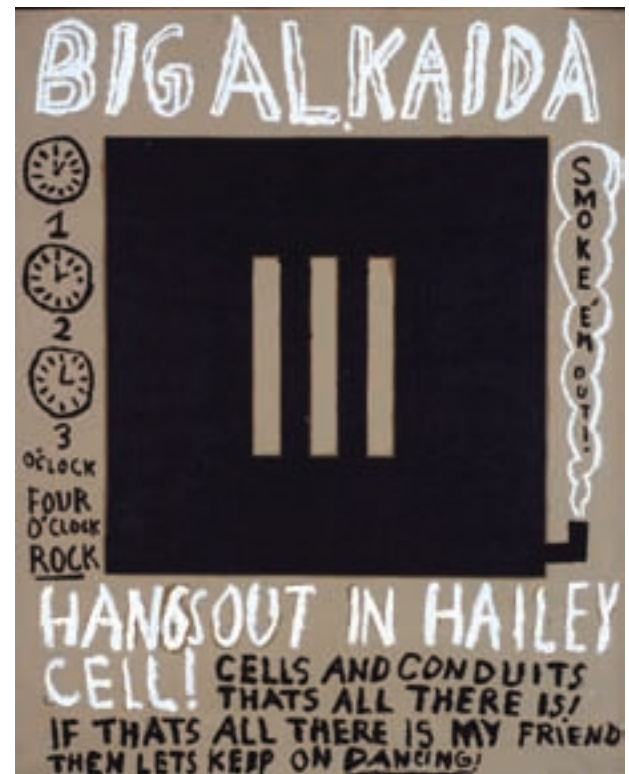
Three Perspectives
oil on linen
signed and dated 2000
555 x 760mm
\$6000 - \$8000

15 | Peter Robinson

Big Al Kaida
acrylic and oil stick on paper
titled inscribed, signed and dated 2002; original
Michael Lett label affixed verso
990 x 775mm
\$12 000 - \$16 000

16 | Peter Stitchbury

Study for Welt
acrylic on canvas
titled inscribed, signed and dated 1998 verso
300 x 300mm
\$4500 - \$6500





17 | Shane Cotton

4 x 5 (1D)

acrylic on canvas

title inscribed, signed and dated 2001;

signed and dated verso

700 x 1000mm

EXHIBITED: Shane Cotton: Survey 1993 – 2003,

City Gallery, Wellington, July – October, 2003

(touring)

ILLUSTRATED: Lara Strongman (ed), *Shane Cotton*

(Wellington, 2004), p. 85.

\$40 000 - \$60 000

+Shane Cotton

“It is Te Po, the darkness that follows Te Kore, the void, from which everything emerges, a spiritual possibility with resonance for both Māori and Pākehā religious cosmologies.”

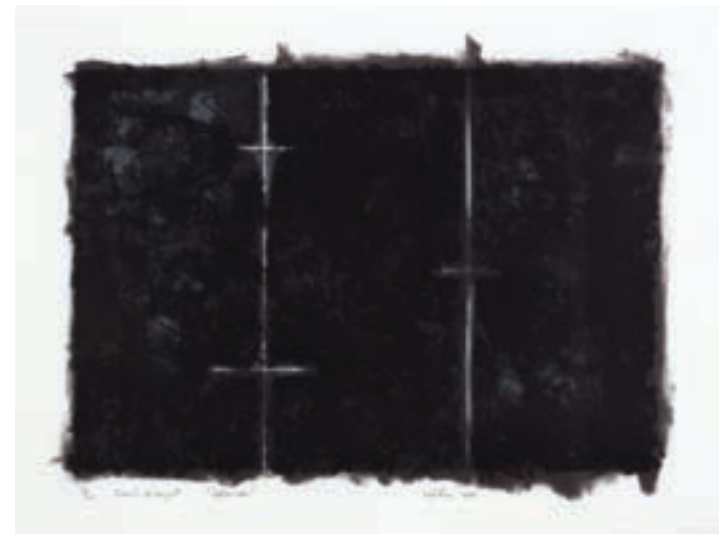
Shane Cotton has developed an art of the cultural uncanny, a set of signs that are half remembered, half recognised, and which speak about history and memory in powerful ways. What do we make of a painting like 4 x 5 (ID), in which these strange visual fragments hang like embryos in the consuming blackness of the painting's surface? The title itself doesn't give much away, reading like a bland catalogue description of the painting's dimensions, a written tag awaiting the moment when the painting is going to receive its real (descriptive) name. Usefully it raises the notion of cataloguing and archiving, which is central to the working of this painting.

There is an aspect of the retrospective or survey about 4 x 5 (ID), as though Cotton is providing us with a series of motifs that revisit his painterly history. Fragments of kowhaiwhai and figurative motifs evoke his important images of the early and mid 1990s, while gothic lettering and tangled serpentine manaia make reference to the Blackout Movement paintings of the late 1990s. Black and white figures that belong to the investigation of Ngā Puhi prophetic traditions fill some of the ovals, as does the brightly coloured camouflage that would become more important in subsequent years. Even the landscape makes an appearance, the focus of the rich history and imagery that Cotton's work traffics in so successfully.

Blackness plays two roles in this painting. It is Te Po, the darkness that follows Te Kore, the void, from which everything emerges, a spiritual possibility with resonance for both Māori and Pākehā religious cosmologies. And the blackness is also a conceptual possibility, a shift in Cotton's work from the fantastical yet grounded landscapes of his 1990s paintings into a space that is organised according to a different logic – that of the archive or network. 4 x 5 (ID) weights each of its elements equally, the viewer's eye scanning across the ready-made of the grid and refusing to privilege any particular order or interpretation.

In this sense, the cultural anxiety that Cotton negotiates and stages in his work is matched by a kind of anxiety of interpretation, the two playing off each other, creating reverberations which assist his investigation of a confused and never settled understanding of history. Cotton's earlier paintings played havoc with our notions of cultural relationships and cultural appropriation, but it was clear that, within the openness of his compositions and representational clashes, he had something to tell us. That certainty has dissipated in the inky blackness of 4 x 5 (ID).

DAMIAN SKINNER



18 | et al.
 | *Thought #7999*
 digital print on paper; masking tape,
 acrylic and oil stick
 title inscribed, signed and dated 11-06-06
 850 x 1075mm
 \$4500 - \$6500

19 | Ralph Hotere
 | *Round Midnight: September*
 lithograph, 18/24
 titled inscribed signed and dated 2000
 565 x 755mm
 \$6500 - \$8500

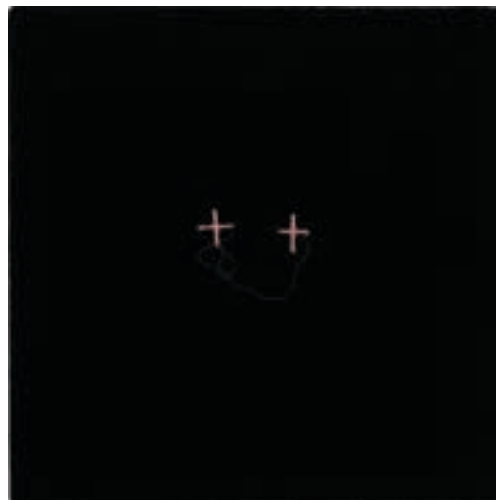
20 | Gail Haffern
 | *Organic Machine*
 mixed media on canvas
 370 x 745mm
 \$1200 - \$2000

21 | Nigel Brown
 | *Scott Collapsing*
 acrylic on canvas
 titled inscribed, signed and dated 1998;
 title inscribed, signed and dated verso
 600 x 490mm
 \$5500 - \$7500

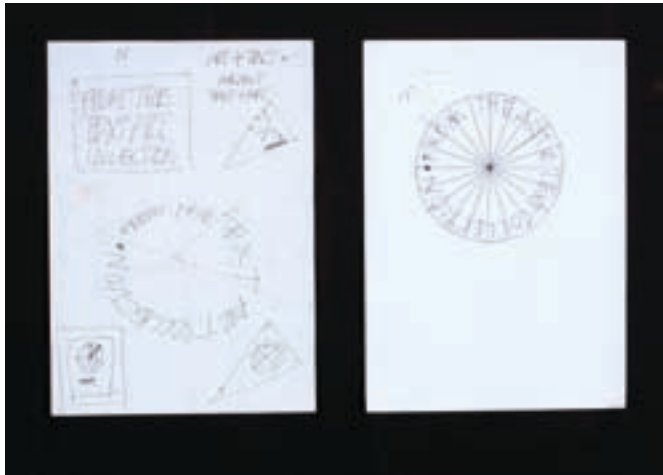
- 22 | Philip Maxwell
 | *Coming Home*
 acrylic on canvas
 signed and dated 2005; title inscribed,
 signed and dated and inscribed
Tairoa Head verso
 1365 x 910mm
 \$3000 - \$5000



- 23 | Jacqueline Fahey
 | *K' Road Cartoon*
 acrylic on board
 signed and dated 1998
 1070 x 503mm
 \$6000 - \$9000



- 24 | Susan Jowsey
 | *Untitled*
 mixed media, diptych
 signed and dated 2000 verso
 355 x 710mm overall
 \$2000 - \$3000



- 25 | Billy Apple
 | *Working Drawing for From the Art and Text*
 Collection
 ink on paper; diptych
 title inscribed
 292 x 205mm
 292 x 410mm overall
 \$1500 - \$3000

- 26 | Garry Currin
 | *Ghost Ship*
 acrylic on board
 signed and dated '99; signed and dated verso
 293 x 405mm
 \$800 - \$1200

- 27 | Richard Lewer
 | *The Confession*
 acrylic on sandpaper mounted to Perspex
 signed
 1000 x 1000mm
 \$5000 - \$8000

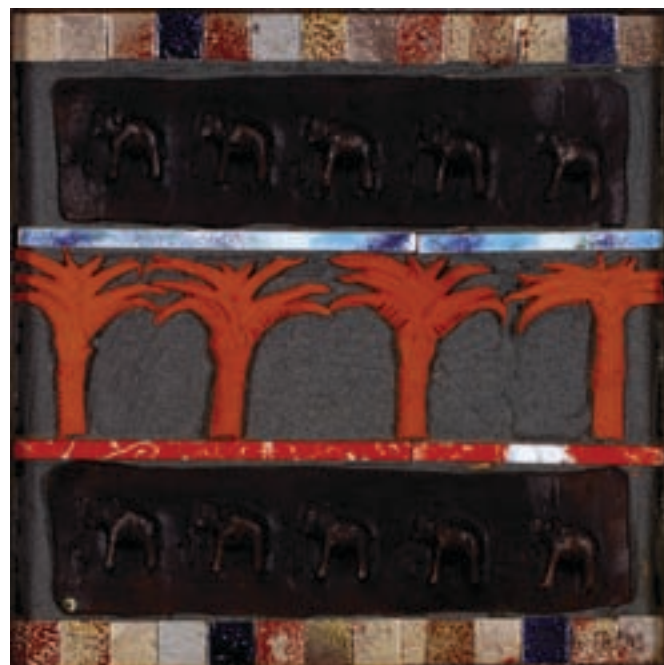


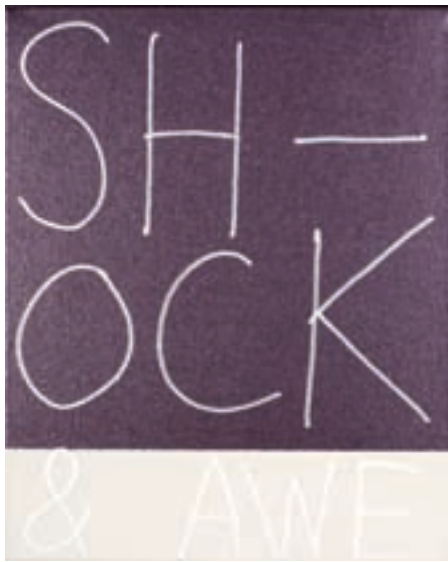
- 28 | Mervyn Williams
Intermittent
 acrylic on canvas
 title inscribed, signed and dated '98 verso
 800 x 655mm
 \$4500 - \$6500

- 29 | Barry Ball
Shades of Red and Green
 acrylic on canvas
 titled inscribed on label affixed verso
 1050 x 825mm
 \$1000 - \$2000

- 30 | Garth Tapper
Father & Son
 graphite on paper
 signed and dated 1986; John Leech Gallery label
 affixed verso
 200 x 167mm
 \$1000 - \$1500

- 31 | John Papas
Heading South
 bronze, terracotta and earthenware
 signed; titled inscribed and signed verso
 330 x 335mm
 \$400 - \$800





- 32 | John Reynolds
 | *Shock and Awe*
 oil paint marker and acrylic enamel on canvas
 title inscribed, signed and dated 2003 verso
 500 x 400mm
 Provenance: Private collection, Christchurch
 \$4000 - \$6000



- 33 | John Reynolds
 | *Blue on Blue*
 oil paint marker and acrylic enamel on canvas
 title inscribed, signed and dated 2003 verso
 500 x 400mm
 PROVENANCE: Private collection, Christchurch
 \$4000 - \$6000

- 34 | John Reynolds
 | *Soft Target*
 oil paint marker and acrylic enamel on canvas
 title inscribed, signed and dated 2003 verso
 500 x 400mm
 PROVENANCE: Private collection, Christchurch
 \$4000 - \$6000

- 35 | John Reynolds
 | *Study for Desert Road*
 oil paint marker and acrylic enamel on canvas
 title inscribed, signed and dated 2003 verso
 500 x 400mm
 PROVENANCE: Private collection, Christchurch
 \$4000 - \$6000



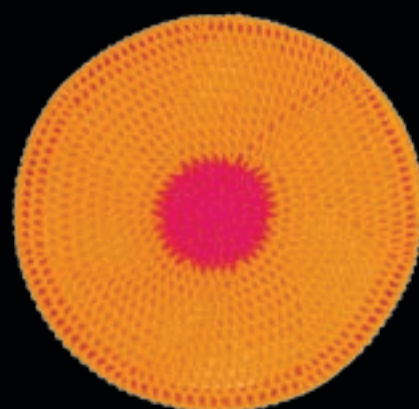
36 Michael Parekowhai
The Bosom of Abraham
 screenprinted vinyl on
 fluorescent light housing
 1300 x 220 x 80mm
 \$5000 - \$8000



37 Michael Parekowhai
The Bosom of Abraham
 screenprinted vinyl on
 fluorescent light housing
 1300 x 220 x 80mm
 \$5000 - \$8000

38 Ani O'Neill
Untitled
 wool on steel ring
 315mm diameter
 \$600 - \$800

39 Ani O'Neill
Untitled
 wool on steel ring
 290mm diameter
 \$600 - \$800





40 | John Pule
| *Red Cloud*
title inscribed, signed and dated 2003
acrylic and ink on canvas
1000 x 1000mm
\$15 000 - \$20 000

41 | Reuben Paterson

Crack

acrylic and glitter dust on canvas

title inscribed, signed and dated verso

760 x 760mm

\$7000 - \$9000



42 | el al.

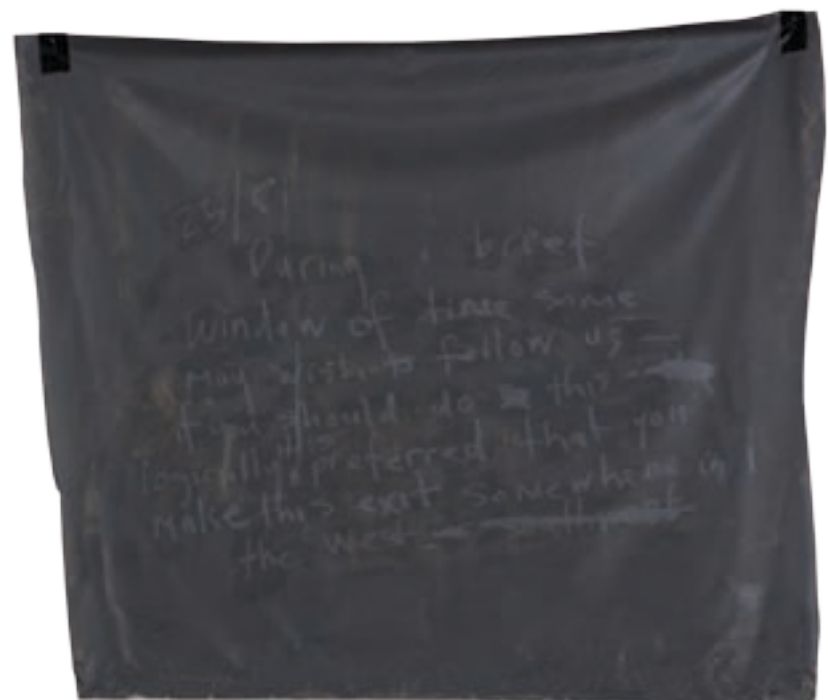
Notes 25 – 6

acrylic, oilstick, gaffer tape and lead nails on
found blind

title inscribed and inscribed *During a brief win-
dow of time some may wish to follow us – if
you should do this logically it is preferred that you
make this exit somewhere in the West*

1150 x 1280mm

\$5000 - \$8000





43 | Shane Cotton

Kenesis: Kotahi Ki Kotahi

oil on canvas

title inscribed, signed with artist's initials S.W.C and dated 1999

200 x 200mm

PROVENANCE: Private collection, Melbourne, Australia

\$6000 - \$8000



44 | Shane Cotton

The Head That Shines Down

oil on canvas

title inscribed, signed with artist's initials S.W.C and dated 1999

200 x 200mm

PROVENANCE: Private collection, Melbourne, Australia

\$6000 - \$8000

45 | Mary Louise-Browne

Lust Loss Lose Love Live Hive Have Hate

acrylic and graphite on paper

title inscribed

535 x 1600mm

\$1500 - \$2500



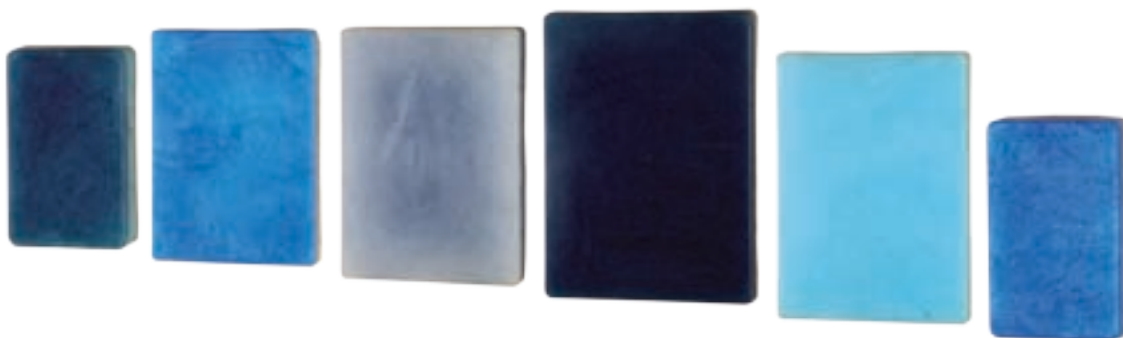


46 | Glen Hayward
 + *I am Old Enough to be my Own Father*
 plywood (1998)
 2700 x 1200 x 600mm
 \$4000 - \$6000



47 | Denise Kum
 + *Striae*
 ethylene vinyl acetate, tint, dye
 and powder (1995)
 installation size: 275 x 1125mm
 PROVENANCE: Private collection, Wellington
 \$5000 - \$8000

48 | Peter Peryer
 + *Figure Study*
 digital photographic print, 15/25
 title inscribed, signed and dated 2000 verso
 335 x 485mm
 \$2500 - \$4000





49 | Sara Hughes
Crash 6
 acrylic on linen
 title inscribed, signed and dated verso
 910 x 1850mm
 PROVENANCE: Private collection, Auckland
 \$8000 - \$14 000

50 | Michael Hight
Wainui
 oil on canvas
 title inscribed; title inscribed,
 signed and dated 2003 verso
 660 x 1825mm
 \$20 000 - \$30 000



51 | Shane Cotton

Gather

oil and encaustic on 12 plywood panels

title inscribed, signed and dated 1992

on each panel verso

each panel: 1200 x 100mm

installation size: 1200 x 1900mm approx

\$20 000 - \$30 000

Rose Nolan

“Forever is too big an idea for one word.”

Optimism, a plea, true love, desperation..? Forever is too big an idea for one word. Nolan's banner which cascades down the wall and across the floor turns the unfathomable idea into a veritable waterfall: never-ending, relentless and beautifully overwhelming.

In another version of the work 'forever' paraded monumentally along two gallery walls in floor-to-ceiling sized block letters. It has also appeared minutely, quietly; painted onto small Hessian pennants in the phrase 'forever; a really long time, until I die.' While the former scale suggests Nolan's infatuation with the utopian rhetoric of revolutionary proclamations, the latter whisper comes from a more personal place: the artist's private thoughts, doubts and hopes. I think the artist deliberately invites us to stand on this border between public and private, and to wonder, remember, and perhaps to hope.

Melbourne-based artist Nolan created Forever during her residency at Elam School of Fine Art in 2002 and it was first exhibited at the Gus Fisher Gallery the same year. Though Nolan's practice spans more than 20 years, her career has recently been on a new rise, with invitations to exhibit in the Biennale of Sydney and the Adelaide Biennial of Australian Art in 2006.

Nolan is known for her text banners, pennants and wall paintings, made with their agit-prop modesty (from everyday materials: paint and cardboard or Hessian). They communicate in simple and evocative phrases and hark back to utopian hopes for a revolutionary new order. Like Soviet agit-prop (a contraction of 'agitatsiia' and 'propaganda') Nolan's banner seems to cajole and persuade. However, though she quotes the styles and manners of the Russian Constructivists and Futurists of the early Twentieth Century, the message seems to be more poignant than when art was harnessed to transform the masses.

Does a utopian hope rise or fall on the letters she has stacked into the Forever Banner? I only know what to think if I ask how I love you: 'truly, madly, deeply?' If I love you like this and say so, I may be taken as a fool – naïve and ignorant that I am simply re-using romance novelist Barbara Cartland's famous phrase. Or worse, I may be taken as miserly, as knowingly shipping my feelings in used crates. If I say I love you truly, madly, deeply, I must whisper these words with such tenderness – with such unselfconscious spontaneity – that their pre-worn attributes don't clang around the room and drown me out. Nolan's banner whispers too, so as not to appear forever foolish or artless.

ROB GARRETT



52 | Rose Nolan

Forever

acrylic on hessian

title inscribed

Exhibited: Rose Nolan: Work in Progress # 3,
Ian Potter Museum of Art, Melbourne, 2002

Reference: Robert Nelson, 'Big Bright Letters with
Little to Say', *The Age*, Melbourne, March 16 2002

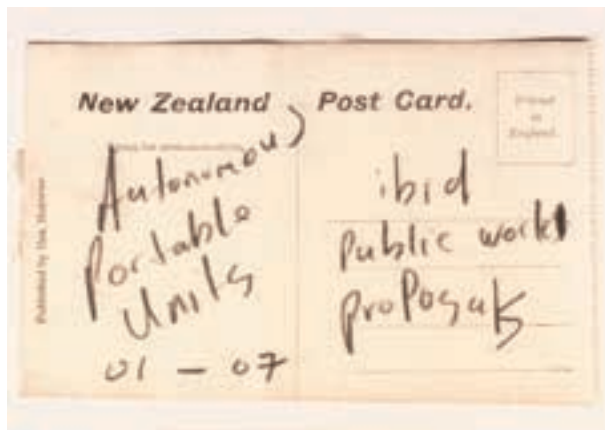
ILLUSTRATED: *ibid.*

Reference: Sue Crammer, 'Rose Nolan', *Frieze
Magazine*, Issue 70, October 2002

ILLUSTRATED: *ibid.*

10 000 × 1305mm

\$15 000 - \$25 000



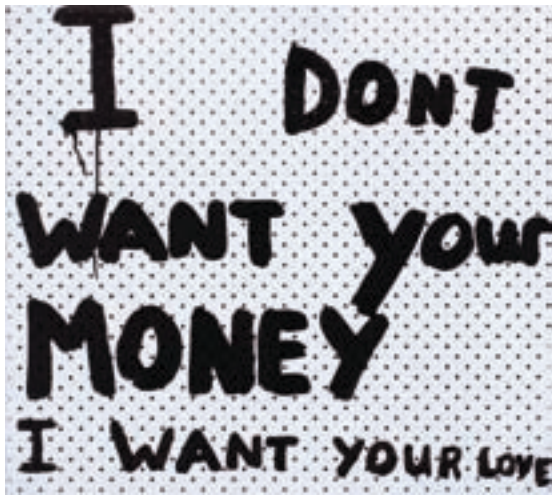
53 | et al.
 | *ibid, public projects*
 | screenprint on vinyl
 | 837 x 1195mm
 | \$3000 - \$4000

54 | et al.
 | *ibid, public projects*
 | screenprint on vinyl
 | 837 x 1195mm
 | \$3000 - \$4000

55 | Jeena Shin
 | *Untitled*
 | acrylic on canvas
 | 760 x 760mm
 | \$1500 - \$2000



56 | Sara Hughes
 | *Love Me Tender 4*
 | acrylic on aluminium, 4 pieces
 | title inscribed, signed and dated 2004
 | on artist's original label affixed verso
 | installation size: 1100 x 1900mm variable
 | \$4000 - \$6000



57 | Richard Lewer
I Don't Want Your Money I Want Your Love
 oil on particle board
 title inscribed
 617 x 685mm
 \$500 - \$900



58 | Antonio Murado
Untitled (Anawhata)
 oil on paper
 signed and dated '03
 225 x 316mm
 \$1200 - \$1800



59 | Saskia Leek
A Song for You
 oil on board
 title inscribed, signed and dated 2002 verso
 240 x 325mm
 EXHIBITED: 'Saskia Leek – Be My World',
 Darren Knight Gallery, Sydney
 (22nd October – 16th November 2002)
 \$1700 - \$2500



60 | Michael Stevenson
Untitled, No. 7
 found Jack Daniels tee shirt mounted to board, 2/3,
 title inscribed, signed and dated 1994 verso and
 inscribed 1 of 3 multiples
 310 x 220 x 58mm
 \$1000 - \$1600



61 | Peter Robinson

Huh

acrylic and oilstick on paper

title inscribed

1040 x 735mm

PROVENANCE: Private collection, Auckland

\$12 000 - \$18 000



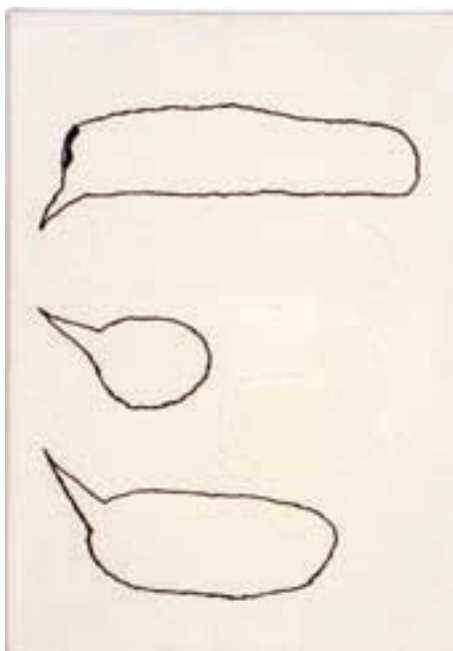
62 | Bill Hammond
Lunch Time in my Heart
 oil on board
 title inscribed, signed and dated 1995
 380 x 1042mm
 \$20 000 - \$30 000



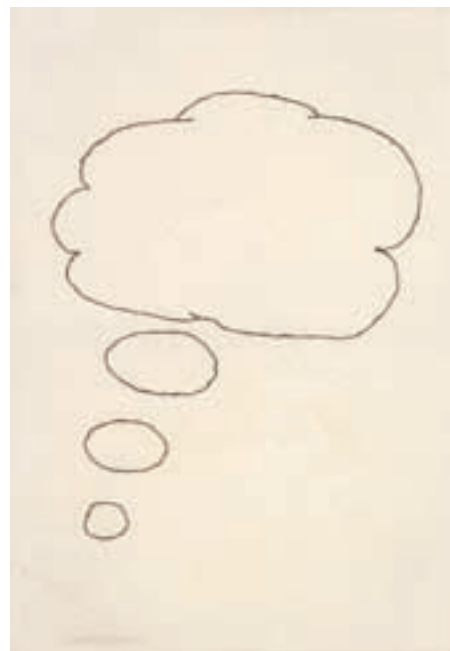
- 63 | Shane Cotton
Make – Over
 pigmented oil on canvas
 title inscribed, signed and dated 2002; signed
 and dated 22 Nov 2002 verso
 600 x 600mm
 \$7000 - \$10 000

- 64 | Pete Wheeler
Vitamin P
 oil and charcoal on paper mounted on canvas
 title inscribed, signed *Citizen Painter* and dated
 2005; signed and dated verso
 850 x 850mm
 EXHIBITED: 'Vitamin P', Whitespace, 30th July –
 18th August 2005
 \$3500 - \$5000

- 65 | Tony de Lautour
Badlands I
 silkscreen and acrylic on canvas
 title inscribed, signed and dated 2001
 1005 x 1005mm
 \$7000 - \$9000

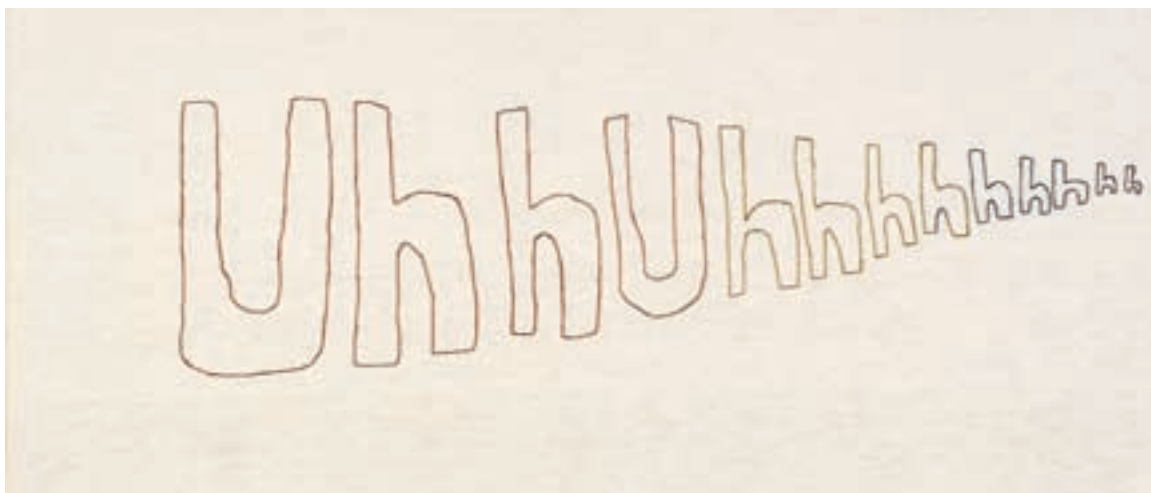


66 | Ronnie van Hout
 + *Conversation in Black and White*
 embroidery cotton on cotton duck
 title inscribed, signed and dated 1993 verso; artist's original blind stamp applied verso
 450 x 310mm
 \$2500 - \$3500



67 | Ronnie van Hout
 + *Thinking about Smoke*
 embroidery cotton on cotton duck
 title inscribed, signed and dated 1993 verso; artist's original blind stamp applied verso
 500 x 350mm
 \$2500 - \$3500

68 | Ronnie van Hout
 + *UhhUhhhhhhhhh*
 embroidery cotton on cotton duck
 title inscribed
 910 x 405mm
 \$4000 - \$6000





69 | Kathy Temin
Landscape Trees
 synthetic fur, synthetic filling,
 cotton thread, wood and steel
 540 x 200 x 150mm
 PROVENANCE: Private collection,
 North Island
 \$6500 - \$8500



70 | Noel Ivanoff
Picture Plane – Grapefruit Peel I
 acrylic on glass and panel, diptych,
 title inscribed, signed and dated 2003 verso
 900 x 1300mm each
 900 x 2600mm overall
 \$8000 - \$12 000

71 | Michael Parekowhai
 | *Messines from The Consolation of Philosophy:*
(Piko nei te matenga)
 Type C print, edition of 8, 2001
 1500 x 1200mm
 \$10 000 - \$15 000



72 | Michael Parekowhai
 | *Elmer Keith*
 Type C Print, edition of 10
 original Michael Lett label affixed verso
 985 x 1180mm
 \$10 000 - \$15 000





Jacqueline Fraser

73 | Jacqueline Fraser

The gorgeous artist is bowing you (with flair) "Greet sveltly those vile creeps surely. Speak briskly in the only way it was meant. Stretch low that strange voice loudly. Kick their pastel mediocrity"

from the series *A DEMURE PORTRAIT OF THE ARTIST STRIP SEARCHED*

<<with 11 details of bi polar disorder>> (under close scrutiny)

black ribbon, laminated tracing paper, wire, French brocade, black couture lace and sequin organza, edition of 2

2200 x 1800 mm

EXHIBITED: 'A demure portrait of the artist strip searched « with 11 details of bi-polar disorder »' (under close scrutiny)', Roslyn Oxley9, Sydney, April 2003

EXHIBITED: 'A demure portrait of the artist strip searched « with 11 details of bi-polar disorder »', New Zealand Pavillion, The Cloister of Sant' Appollonia, Venice Biennale, 2001

PROVENANCE: Private collection, Wellington
\$50 000 - \$ 70 000

There is a sharp tongue beneath that black couture lace! Watch out! Jacqueline Fraser has perfected what I would call chic critique. Not a critique of chic, but chic deployed as the questioning and critical voice. Remember those 1940s movies where all the dames are larger than life, smart as hell and twice as witty!? Like them this 'gorgeous artist' in her 'demure portrait' deploys the power of a sculptured coiffure, kitten heels, lusciously layered French brocade and fine posture to take a swipe at bad manners, poor taste and narrow thinking.

Jacqueline Fraser needs no introduction to New Zealand audiences, but as the artist prefers to shun the local limelight, it is worth reprising the distinctions that came her way during the period this key work was made and exhibited. In 2001, Fraser and Peter Robinson became the first artists to present exhibitions at the Venice Biennale within a New Zealand pavilion. Also in 2001, Fraser was selected for the Yokohama Triennial in Japan and for a major installation at the New Museum of Contemporary Art in New York. 2003 saw the Venice Biennale installation brought back to New Zealand and reconfigured for an exhibition at City Gallery, Wellington; and in the same year the artist was featured at the Museo de Arte, Bogota, Columbia. In 2004 Fraser was short-listed for the inaugural and prestigious biennial Artes Mundi Prize and for the Walters Prize in Auckland.

Reading the title of this beautiful work I have to wonder who the 'vile creeps' are and what order of 'mediocrity' has strip-searched this demure artist that she should lambaste them so with her sequin organza and black ribbon? And why 'strip searched'?

Firstly, being stripped is a nod in the direction of Marcel Duchamp (remember The Bride Stripped Bare by her Bachelors, Even (The Large Glass), 1915-23); secondly a black reminder that entering the USA in post 9/11 days was a gruelling indignity for too many; and thirdly it hints at the impolite public scrutiny faced by our artists selected for Venice, as a consequence of the honour. If Fraser's demure figures, with their beak-like faces and hands spread behind like wings, seem to be about to take flight, or fright, from something, perhaps it is from artlessness of any kind. For Fraser, as with other Venice artists, being selected resulted in being over-burdened with a 'representative' role and being dragged into a quagmire of political ambition, cultural bias and ignorance. In the Demure Portrait, Fraser diagnoses Venice as the arena in which our schizophrenic struggle with nationalist internationalism has been most painfully obvious. What is the antidote? Good manners, refined taste, cultured thinking and a demure privacy.

ROB GARRETT

+ Bill Hammond

These humaniforms function as allegorical symbols, examining themes of ownership, postcolonialism and conservation

Bill Hammond's 1989 expedition to the sub-Antarctic Auckland Islands was cathartic. Hammond was struck by the isolation and harsh environment of 'Birdland,' 'You feel like a time-traveller, as if you have just stumbled upon it – primeval forests, rats like Walt Disney would make. It's a beautiful place, but it's also full of ghosts, shipwrecks and death.' The artist's subsequent Buller series, begun in 1993, conveys primordial history paintings unique to New Zealand and marks Hammond's rise to prominence in the New Zealand art world.

The artist's Buller canvases are peopled by 'humaniforms,' extinct birds and crossbreeds amalgamated with human figures. These humaniforms function as allegorical symbols, examining themes of ownership, postcolonialism and conservation. The elongated sentinels of Birdgrip 2004 wait silently, perhaps in anticipation of Sir Walter Lawry Buller, the Victorian ornithologist and the series' namesake, single-handedly responsible for the extinction of several New Zealand bird species. Hammond, appalled by Buller's Darwinist approach to 'conservation,' imbues his figures with a languid melancholy that speaks of paradise lost.

Rendered in oil and acrylic, Hammond sets his scene on luminous brocade. Utilising wallpaper, vinyl and fabric as canvases since the early 1990s, the materials' decorative associations may nod to Hammond's father's occupation as painter and decorator. The material also links the artist's Buller series with earlier paintings concerned with claustrophobic domestic environments. Curator Justin Paton observed that Hammond's choice of materials '...unsettles the border between our world and the world of painting [as if] the very skin of the room has come alive with wayward scenes.' Similarly, the solemn humaniforms that adorn these surfaces occupy a mutable space that encompasses past, present and future.

SERENA BENTLEY



74 | Bill Hammond
Bird Grip
 acrylic and oil on brocade fabric
 title inscribed, signed and dated 1994
 1200 x 1310mm
 \$75 000 - \$95 000

+ Peter Robinson

“... the most controversial and argued-about New Zealand art work of the late twentieth century, attracting media coverage and dividing public and art critics alike.”

Peter Robinson made his reputation as the ‘bad boy’ of contemporary New Zealand art in the 1990s. *Pakeha have rights too!*, with its in-ye-face title and the small white swastika, placed at a jaunty angle, high and central on a matt black background, exemplifies his work from this period. Striking a double-edged blow, *Pakeha have rights too!* was the most controversial and argued-about New Zealand art work of the late twentieth century, attracting media coverage and dividing public and art critics alike.

This painting is one of a series of works first produced in 1996 at the tail end of Robinson’s critical engagement with identity politics, particularly his own status as a ‘Maori artist’. In response to his own meteoric rise to fame as a member of the ‘Young Guns’, Robinson famously advertised the thinness of Maori blood running in his veins – coming in at just 3.125%. Race is also the focus of *Pakeha have rights too!* demonstrating an almost knee-jerk reaction to the exclusionary politics of Winston Peters. Robinson has reduced his palette to pitch-black and stark-white, binary opposites, mimicking the rapidly executed sloganeering poster or billboard. By doing so, he critiqued the shallowness of both political campaigning and of public debate on social and cultural issues.

The use of text combined with a potent symbol links this work to that of Barbara Kruger, who similarly juxtaposed word and image, to call into question received wisdoms and disrupt the viewer’s expectations. With its pared-back form, *Pakeha have rights too!* also begins Robinson’s journey into the void, the realm of nothingness, of binary code and metaphysical musings. Through this, Robinson moved beyond the local and placed himself in an art-historical lineage that could be traced to the likes of the suprematist, Kazimir Malevich, who sought to represent the infinite, and beyond.

Jenny Harper concluded that *Pakeha have rights too!* ‘raised questions about how, as a community with all its differences, we understand and debate artistic freedom and cultural rights – and how judgements associated with such values can serve to circumscribe notions of individual freedom’.* This, the ability to stimulate and provoke discussion across artistic and political boundaries is the power of *Pakeha have rights too!*, and ensures that it continues to serve as a compelling reminder of the necessary role played in society by the artist as agent-provocateur.

REBECCA RICE

*Jenny Harper, ‘Peter Robinson, *Pakeha have rights too!*’, in *Three Colours: Gordon Bennett and Peter Robinson*, Melbourne: Heide Museum of Art, 2004, p.40.



75 | Peter Robinson

Pakeha Have Rights Too!

oil on linen

title inscribed, signed and dated 1997

EXHIBITED: *Pakeha Now!*, The Suter Te Aratoi
o Whakātu, 22 June – 29 July 2007.

ILLUSTRATED: Julie Catchpole, Damian Skinner
et al., *Pakeha Now!* (Nelson, 2007), p. 26.

2000 x 1800mm

\$30 000 - \$40 000



76 | John Reynolds

| *Maxim*

oil and oilstick on canvas and found screenprint,
diptych, inscribed It says nothing against the
ripeness of the spirit that it has a few worms
355 x 560mm overall

\$2500 - \$3500

77 | Susan Norrie

| *The Musicians*

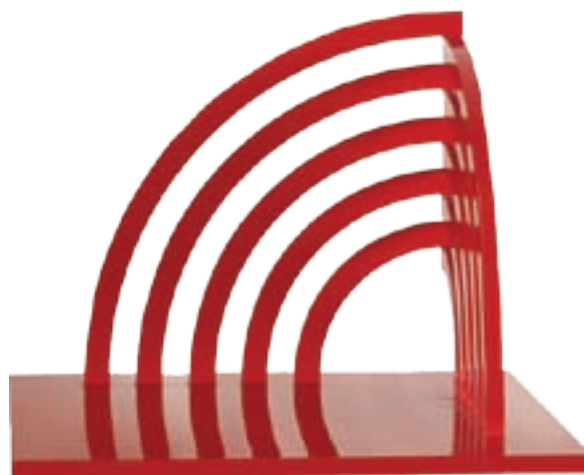
gouache
title inscribed, signed and dated 2004 verso
155 x 174mm

\$2500 - \$3500

78 | Richard Thompson

| *Untitled (Red Falls)*

painted steel
440 x 440 x 230mm
\$2000 - \$3000



79 | Saskia Leek

| *Winter*

acrylic on board, 2002 (triptych)

320 x 950mm overall

\$4500 - \$6500



80 | John Reynolds

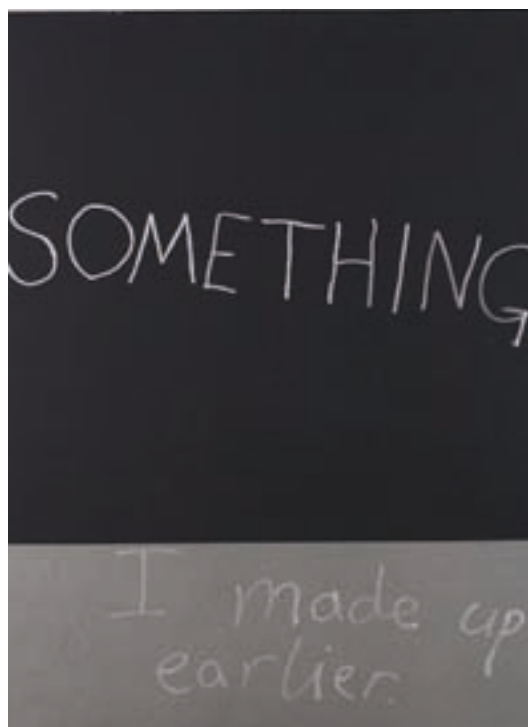
| *Something (Mark II)*

oil paint marker and acrylic on
canvas, title inscribed, signed and

dated 2004 verso

830 x 600mm

\$7000 - \$10 000



81 | Seraphine Pick

| *No Generation without Corruption*

oil on canvas

signed and dated 2001

1015 x 1215mm

\$14 000 - \$18 000

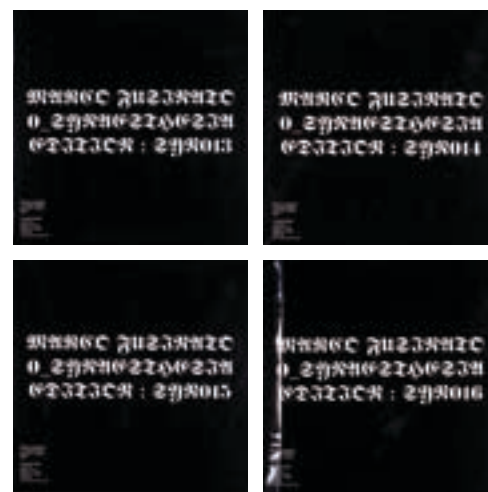




82 | Gavin Hurley
 | *Offspring*
 acrylic on canvas
 title inscribed, signed with artist's
 initials G.J.H dated 2005
 455 x 355mm
 \$3000 - \$5000

83 | Judy Millar
 | *Untitled*
 acrylic on aluminium
 signed and dated 2002 verso
 900 x 805mm
 \$5500 - \$7500

84 | Seraphine Pick
 | *Untitled – Fragmentary Figure Study*
 oil on canvas
 signed and dated 1990
 1065 x 760mm
 \$7000 - \$10 000



85 | Richard Orjis
Untitled from My Empire of Dirt
 soil and water on paper
 600 x 415mm
 PROVENANCE: Private collection, Auckland
 \$800 - \$1200

86 | Heather Straka
Untitled
 oil on board
 title inscribed, signed and dated 1999 verso
 185 x 140mm
 PROVENANCE: Purchased by the current
 owner from Anna Bibby Gallery in 2002
 \$1000 - \$1500

87 | Sam Mitchell
Prince
 ink and wash
 title inscribed, signed and dated 2005 verso
 PROVENANCE: Previously in the collection
 of Jim Fraser
 135 x 200mm
 \$400 - \$600

88 | Julian Dashper
Halley's Comet over Allen in Napier
 ink and pastel on paper
 title inscribed and signed verso
 206 x 295mm
 \$600 - \$900

89 | Matt Couper
Von Trap
 oil on board
 title inscribed, signed and dated 2000 verso
 106 x 207mm
 \$700 - \$900

90 | Marco Fusinato
10_Synathesia
 set of four 12" records, each editioned
 from 13 through to 16
 315 x 315mm each
 \$300 - \$600

Objects



- 91 | Martin Poppelwell
 | Tree Trunk shards
 33 painted, glazed terra cotta shards and cut
 out letters
 \$800 - \$1200

- 92 | Martin Poppelwell
 | Untitled Tiles (I, II, III)
 Painted, glazed terra cotta
 Largest 130 x 160mm
 \$300 - \$500

- 93 | Martin Poppelwell
 | Exploits of the Ante-Christ Series Bowl
 Glazed hand painted terracotta
 Printed artist's cipher
 D.270mm.
 \$200 - \$300





94 | Manos Nathan

Whakapakoko IV Nga Kaitiaki, Series 3

Fired terra cotta

Incised signature and dated 1991

H.760mm

PROVENANCE: Pricewaterhouse Coopers Collection

\$1500 - \$2000

95 | Peter Collis

Pacific Vessel – Yellow

Biscuit porcelain

W.730mm

PROVENANCE: Pricewaterhouse Coopers Collection

\$500 - \$800

96 | Peter Collis

Stemmed Pacific Vessel – Blue

Biscuit porcelain

W.600mm, H.340mm

PROVENANCE: Pricewaterhouse Coopers Collection

\$500 - \$800



- 97 | Elizabeth McClure
| *Small glass vessel #6*
Wheel cut chevroned walls and matt mouth
Signed, entitled, dated 7.99
H.75mm
\$850 - \$1200



- 98 | Elizabeth McClure
| *Small glass vessel #77 'Resolve'*
Riven walls and polished mouth
Signed, entitled, dated 02/10/01
H.70mm
\$750 - \$900



- 99 | Ann Robinson
| *Blown black glass bowl*
Engraved signature, Sunbeam Glass, NZ.
D.230mm
\$2000 - \$3000

- 100 | Elizabeth McClure
| *Tall glass vessel Battuto (XL)*
Sandblasted, engraved and carved black
overlaying green
Signed and dated 11/97
\$2500 - \$3500



101 | Ann Robinson
| *Thick walled spiral glass vase*
Unique, cast glass
Signed and dated '95 and inscribed I/I
H.425mm
\$12 000 - \$15 000

102 | David Murray
| *Hunter*
Cast and polished glass
Engraved signature, NZ, and dated '02
L.560mm, H.215mm
\$3500 - \$5000





103 | Gary Nash
Landscape State Series
 Purple-black glass with sgraffito overlaid
 white panel
 Signed and dated 1998
 H.500mm
 PROVENANCE: Pricewaterhouse Coopers
 Collection
 \$1200 - \$1800

104 | Gary Nash
Ovoid vase
 Hand blown blue glass with silver lustre mouth
 Engraved signature and dated 1994
 H.370mm
 PROVENANCE: Pricewaterhouse Coopers
 Collection
 \$1000 - \$1500

105 | Galia Amsel
Untitled glass sculpture
 Frosted clear and opaque white glass
 H.700mm, W.160mm
 \$3000 - \$4000





106 | Kanjiro Kawai
 | *Slab sided bottle vase with square mouth*
 Earthenware with brushwork floral designs
 H.150mm
 \$600 - \$800



107 | Shoji Hamada
 | *Thrown tea bowl*
 Earthenware with olive glaze
 D.135mm H.90mm
 \$1400 - \$1800

108 | Shoji Hamada
 | *Ovoid vase with lug handles*
 Earthenware with poured tenmoku and ash
 glaze decorated with branch motifs
 H.150mm
 \$3000 - \$4000

109 | Shoji Hamada
 | *Tea Pot*
 Earthenware with olive glaze
 and impressed chevron pattern
 H.95mm
 \$1200 - \$1600



110 | Lucie Rie

Pair of cylindrical beakers

Porcelain with manganese exterior
and mushroom glazed interior
Marked with intaglio seal

H.115mm

\$900 - \$1200

111 | Lucie Rie

Porcelain coffee pot

Baluster shape with pulled handle
Impressed with artist's cipher
H.200mm

\$2000 - \$3000

112 | Lucie Rie

Porcelain pouring vessel

Baluster shape with pulled handle
Impressed with artist's cipher
H.155mm

\$1000 - \$1250

113 | Lucie Rie

Thrown bowl with distorted wall

Porcelain with mushroom exterior
and manganese interior glaze
Impressed seal mark, c.1967

D.150mm

\$2700 - \$3200

114 | Lucie Rie and Hans Coper

Thrown bowl with distorted walls

Porcelain with dark brown interior
and exterior glazes
Impressed with seal marks

Restored

D.145mm

\$800 - \$1200



115 | John Parker
 Lava glazed shallow bowl
 porcelain
 Rim chip
 PROVENANCE: Pricewaterhouse Coopers
 Collection
 \$300 – \$400

116 | John Parker
 Hemispherical bowl on small foot
 Burnished bronze glaze
 D.230mm
 \$350 - \$500

117 | John Parker
 Scalloped walled beaker vase
 Burnished bronze glaze
 Impressed with artist's initials
 H.167mm
 \$400 - \$450

118 | Emily Siddell
 Three porcelain beaker vessels
 Various glazed, pierced and
 punctured
 \$400 - \$600



119 David E Thomas
Waiata Kete, 2005
 16mm archival New Zealand film, gel, artbox
 450 x 320 x 120mm(kete)
 \$2000 - \$3000

121 Warwick Freeman
Big Silver Necklace, 1982
 Fine silver; plaited horsehair
 Marked with jeweller's initials on toggle
 W.230mm
 \$2500 - \$3500

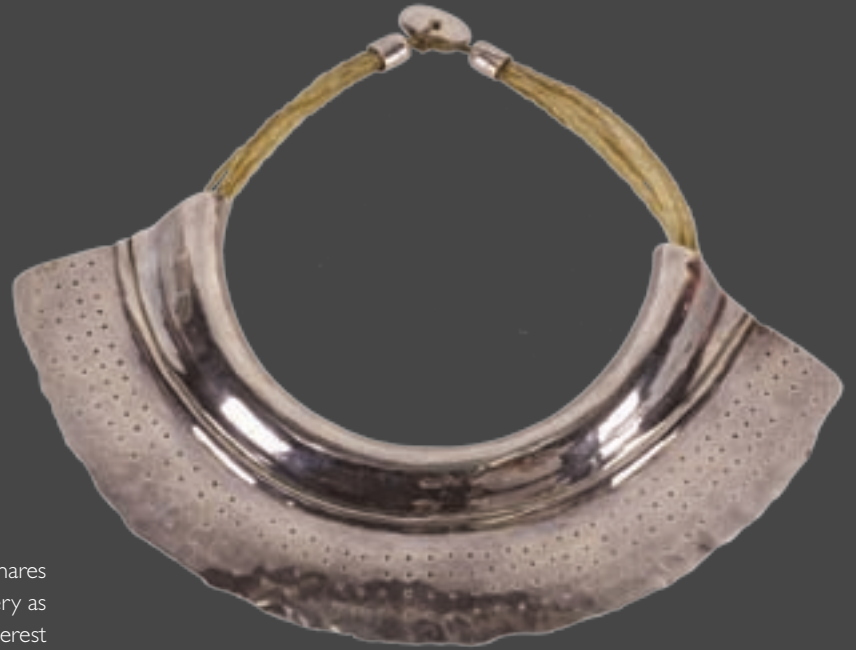


120 Chris Charteris
Chevron pendent
 Whalebone and woven muka cord,
 presentation cased
 H.150mm, W.110mm
 \$2500 - \$3500

Big Silver Necklace by Warwick Freeman is part of a series called *Big Silver*, which was exhibited in Physique at Fingers jewellery gallery and the Dowse Art Museum in 1982. While less well known than the *Paua Dreams and Bone* exhibitions (both 1981), *Physique* is an important show, a marker of the sophisticated adornment that contemporary jewellers like Freeman (and other members of the Fingers co-operative) were making in the early 1980s.

Physique did not achieve the same profile as these other exhibitions because it was not materially specific. As Freeman's necklace demonstrates in the choice of silver and horse hair; this show was not full of pāua or bone, natural materials that would become important signifiers of place and identity in the trinity of materials celebrated by the *Bone Stone Shell* exhibition of 1988. In *Big Silver Necklace* Freeman is working with silver; that most traditional jewellery material, and his references are eclectic – pre-Columbian metalwork rubs shoulders with Pacific adornment and a kind of theatrical sense of jewellery as costume and display which owed a great deal to international developments in contemporary jewellery practice.

Warwick Freeman



In hindsight it is obvious how much Freeman's work such as *Big Silver Necklace* shares with his contemporary experiments in shell. There is the same interest in jewellery as 'a primitive iconic statement', as Rosemary Hemmings put it in 1982, the same interest in connecting to practices of adornment from cultures other than the West, cultures where jewellery played a major role in assigning rank or identity. *Big Silver Necklace* puts its stamp on the body of the person who wears it. This is not polite jewellery, but rather adornment with power and ambition. The wedge of reflective silver, strung on plaited horsehair which is fastened with silver caps and a toggle, is an early 1980s equivalent to the shoulder pads and power suits that would define women's roles in the workplace during the same decade. *Big Silver Necklace* is really a kind of breastplate, a prefiguring of the Pacific adornment that would occupy Freeman and makers such as Alan Preston during the next few years.

Yet for all its boldness, *Big Silver Necklace* is a good example of Freeman's characteristic subtlety and attention to detail. This is a considered piece, from the materials and their evocations (the shine of silver, marker of wealth and privilege, and horse hair with its associations of vigor and animal power), to the relationship between the curved upper rim and the irregular outer edge of the breastplate, or the rhythmic network of holes which decorate the flat expanse of silver. This visual and conceptual care ensures that, whatever references are made to historical forms of adornment, the wearer and viewer is left in no doubt that they are encountering contemporary jewellery, by a maker investigating a range of concerns that would power his work for the rest of the decade.

DAMIAN SKINNER

“This visual and conceptual care ensures that the wearer and viewer is left in no doubt that they are encountering contemporary jewellery, by a maker investigating a range of concerns that would power his work for the rest of the decade”



122 | Christina Hurihia Wirihana
| *Untitled*
Woven muka wall hanging
1600 x 500mm
\$800 - \$1200

123 | Richard Killeen
| *Fish and Sticks, 1978*
Porcelain platter (Temuka Potteries)
420 x 290mm
\$300 - \$400



Olive Jones



124 | Olive Jones

Cylindrical vase with Maori figural supports

Pottery with incised koru motifs and

pale green glaze

Incised signature, marked NZ, and dated 1940

H. 120mm

PROVENANCE: Gary Langsford NZ Pottery
Collection

\$2500 - \$3500

Together with Elizabeth Lissaman and Briar Gardener, Olive Jones was one of New Zealand's pioneering studio potters. Jones returned to New Zealand in 1934 to establish a career as a studio potter after studying abroad in England. Like other New Zealand studio pottery being produced at the time, her work tended to be characterised by conservative forms and decoration.

This vase however is an altogether more adventurous and unusual piece. She has taken a typical cylindrical vase form and transformed it with the addition of figural supports moulded in relief referencing carved Maori amo boards. The figures frame a band of bold incised koru spirals. Additionally, the use of a pale green glaze, the colour of pounamu, adds to the overall statement of place that this piece conveys.

The use of Maori motifs applied to studio pottery was not unique to Olive Jones as it can also be seen in the work of Briar Gardener. In this period we usually see these motifs applied in a more restrained way and on more typical forms. What is so interesting about this piece however is that it is an early example of Jones work that combines both modernist form and the bold use of Maori motifs.

Although pieces of this type would have been of interest to the local market it is likely that this piece was made by Jones for the tourist market, as is evidenced by the distinct marking 'NZ' to the base. This market was of increasing importance to potters working in the 1930's and 1940's as they sought to establish a viable studio pottery industry in New Zealand.

It is also of interest to note that this vase was made in 1940, the year of the New Zealand Centennial Exhibition. This exhibition attracted some 2.6 million visitors and a number of factories mass produced pottery and porcelain pieces to commemorate this historic event. It is possible that Olive Jones produced this vase and other unique pieces that carry this date as a studio potters response to this important event in New Zealand history. This work may therefore reflect the heightened sense of national identity prevalent at the time.

It would seem that this vase is representative of Olive Jones's exploration of personal and national identity in the early part of her career. It is a successful amalgam of modernist form with distinctly New Zealand motifs.

JAMES PARKINSON



125 | Olive Jones
 + *Bullet shaped vase on four feet*
 Pottery with incised koru design
 Signed
 H.110mm
 PROVENANCE: Gary Langsford NZ Pottery
 Collection
 \$1500 - \$1800

126 | Olive Jones
 + *Ovoid vase with flaring mouth*
 Pottery with experimental red-green glazes
 Signed, dated '47
 H.150mm
 PROVENANCE: Gary Langsford NZ Pottery
 Collection
 \$400 - \$600

127 | Olive Jones
 + *Spherical vase*
 Pottery with copper lustre glaze
 Signed
 H.110mm
 PROVENANCE: Gary Langsford NZ Pottery
 Collection
 \$300 - \$500

128 | Olive Jones
 + *Small Koruru mask dish*
 Pottery with pale green glaze
 Incised signature, marked NZ and dated 1940
 D.90
 PROVENANCE: Gary Langsford NZ Pottery
 Collection
 \$600 - \$800

129 | Olive Jones
 + *Small twin fish dish*
 Moulded pottery with clear overglaze
 Incised signature
 D.100mm
 PROVENANCE: Gary Langsford NZ Pottery
 Collection
 \$400 - \$600

130 | Briar Gardiner
 + *Spill vase*
 Pottery, mottled green glaze, incised koru motif
 H.125
 \$200 - \$300



131 | Crown Lynn Wharetana Ware
 Pair of bookends modelled as moko moko
 Numbered 1019
 H.140mm
 \$2500 - \$3500



132 | Crown Lynn Wharetana Ware
 Conical vase on three mask feet
 Small rim restoration
 H.140mm
 \$3000 - \$4000



133 | Frank Carpay for Crown Lynn
 Bottle shaped vase with black panels
 Tiki backstamp, handwork cipher; numbered
 H.18-4
 Small hairline inside rim
 H.250mm
 PROVENANCE: Gary Langsford NZ Pottery
 Collection
 \$1500 - \$2000



134 | Frank Carpay for Crown Lynn
 Ovoid vase
 Festoon and starburst pattern
 Factory backstamp, painted Handwerk
 and numbered H.6-5
 H.230mm
 \$3500 - \$4000



135 | Daniel Steenstra for Crown Lynn
 Hand crafted shoulder vase
 Pin stripe banded with inky blue daubed
 scattered circles
 Printed factory marks
 H.247mm
 \$1000 - \$1500



136 | Daniel Steenstra for Crown Lynn
 Hand crafted shoulder vase
 Pin stripe banded with shadow reserved
 scattered circles
 Printed factory marks
 H.165mm
 \$500 - \$800

137 | Daniel Steenstra for Crown Lynn
 Hand crafted shoulder vase
 Decorated with scattered tabs on banded
 ground
 Factory backstamp
 H.220mm
 \$700 - \$1000

138 | Daniel Steenstra for Crown Lynn
 Hand crafted ovoid vase
 Decorated with straw blown modernist
 patchwork
 Factory backstamp
 H.235mm
 PROVENANCE: Gary Langsford NZ Pottery
 Collection
 \$800 - \$1100

139 | Daniel Steenstra for Crown Lynn
 Hand crafted mallet shaped vase
 Coffee and black vertical banding
 and strings
 Printed factory marks
 H.160mm
 \$500 - \$800



Crown Lynn
140 | *Hand thrown and decorated vase*
Swollen cylindrical with modernist veined
leaf pattern
Painted factory mark
H.240mm
\$2000 - \$2500



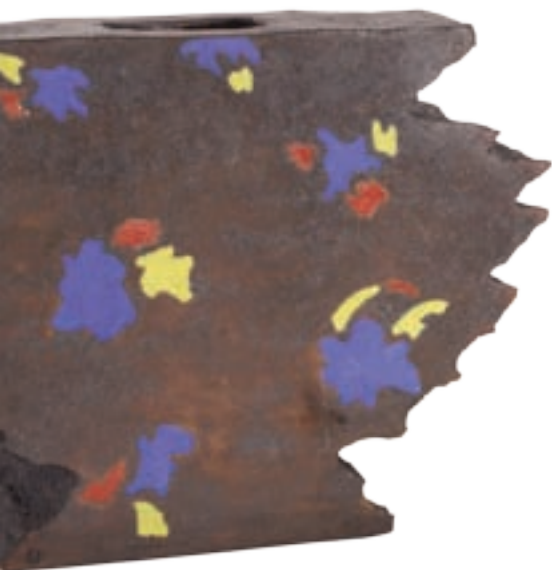
141 | Crown Lynn
Hand crafted squat baluster vase
Sea green glaze, raised slip dot patterned
Printed factory marks
H.145mm
\$300 - \$400



142 | Ernest Shufflebottom for Crown Lynn
Hand potted squat spherical vase,
shape 9
Factory backstamp
H.180mm
\$350 - \$500



143 | Tim Currey
'Monolithic' vase
Terracotta with overglaze enamels
Impressed with artist's cipher
H.420mm
PROVENANCE: Pricewaterhouse
Coopers Collection
\$500 - \$800



144 | Raewyn Atkinson
Heart Nikau II
 Glazed terracotta
 Repaired
 H.750mm
 PROVENANCE: Pricewaterhouse
 Coopers Collection
 \$400 - \$500



145 | Raewyn Atkinson
Two tall Heart Nikau Totems
 Glazed terracotta
 One repaired, not illustrated
 H.1740mm
 PROVENANCE: Pricewaterhouse
 Coopers Collection
 \$1200 - \$1600



146 | Paul Laird
Angular Form
 Biscuit porcelain
 Signed
 H.580mm
 PROVENANCE: Pricewaterhouse
 Coopers Collection
 \$400 - \$600



147 | Christine Boswijk
Untitled Porcelain Vessel (MHI)
 Repaired
 Initialed and dated 1999 on inset lead tablet
 H.320mm
 PROVENANCE: Pricewaterhouse
 Coopers Collection
 \$100 - \$200



148 | Len Castle

Branch pot

Earthenware with talc and tenmoku glazes

Impressed with artist's seal, circa 1970s

H.340mm

\$2500 - \$3500



149 | Len Castle

Avian bowl

Earthenware with umber pigment, ash glazed well

Impressed artist's cipher

D.370mm

\$1600 - \$2000



150 | Graeme Storm

Bellarmino with mask and three rondels

Salt glazed stoneware, fired at Crum brickworks kiln, c.1962

Marked with artist's cipher

H.310mm

\$750 - \$1000



151 | Anneke Borren
 Totem
 Hand painted pottery
 H.440mm
 PROVENANCE: Pricewaterhouse
 Coopers Collection
 \$400 - \$600

152 | Anneke Borren
 Plate
 Glazed hand painted porcelain
 Marked with artist's cipher
 D.360mm
 PROVENANCE: Pricewaterhouse
 Coopers Collection
 \$500 -750

153 | Murray Grimdsale
 Head With Two Faces
 Terracotta plate, handpainted and glazed
 Signed and entitled
 D.360mm
 \$500- \$800

154 | Rick Rudd
 Bowl No 1
 Sliced spheres with 'oversized' crackle glazed
 surface and hemispherical well
 W.360mm
 PROVENANCE: Pricewaterhouse
 Coopers Collection
 \$650 - \$950



155 | Roy Cowan

Wellington Suburbs
Stoneware platter
Incised artist's initials and paper label
D.500mm
PROVENANCE: Pricewaterhouse
Coopers Collection
\$900 - \$1200

156 | Roy Cowan

Large ovoid floor vase
High fired thrown and built
H.770mm
not illustrated
\$1900 - \$2200

157 | Paul Laird

Blue Horse
Biscuit porcelain
Impressed artist's cipher
H.440mm
PROVENANCE: Pricewaterhouse
Coopers Collection
\$400 - \$600

158 | Royce McGlashen

Stiletto
Painted porcelain tea pot
Signed
H.270mm
\$200 - \$300

159 | Gaylene Morley

Lagoon Series bowl form
Glazed porcelain
Impressed artist's cipher
D.550mm
\$200 - \$400



160 | Brian Gartside
Pacific Blue
 Porcelain orb with overglaze colours
 D.330mm
 PROVENANCE: Pricewaterhouse Coopers Col-
 lection
 \$400 - \$600



161 | Steve Fullmer
Large floor pot
 Terracotta with overglaze enamels
 D.430mm
 PROVENANCE: Pricewaterhouse Coopers Col-
 lection
 \$500 – 800



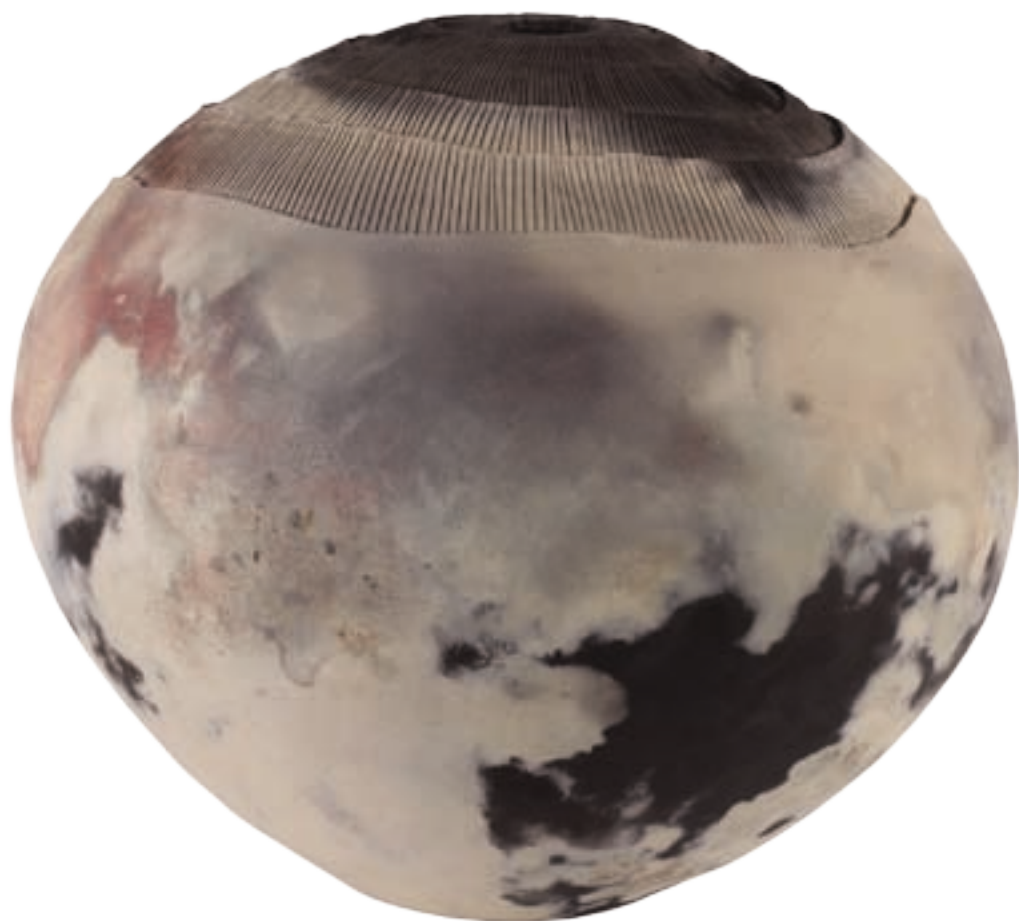
162 | Doreen Blumhardt
Squat spherical vase
 Stoneware
 Impressed artist's cipher
 H.250mm
 \$800 - \$1200



163 | Terry Stringer
Egyptian Souvenir
 Bronze, oil and marble with lamp fitting
 Signed and dated '81
 230 x 220 x 200mm
 \$4000 - \$6000



164 | Paul Mason
Patinated bronze crucible
 Signed with initial and dated '97
 D.310mm
 \$3000 - 3500



165 | Ray Rodgers
 Fungoid form
 Raku fired spherical vase
 D.500mm
 \$1800 - \$2200



166 | Ray Rodgers
 Fungoid form
 Raku fired pottery
 Incised signature
 H.120mm
 \$150 - \$250



- 167 | Geoff Fairburn
 Painted and carved gourd
 PROVENANCE: Howard Williams Collection
 Traded with the artist, c. 1973
 \$400 - 500

- 168 | Geoff Fairburn
 Painted and carved hanging gourd
 Exhibited New Vision Gallery, c.1970
 PROVENANCE: Howard Williams Collection
 \$400 - 500

- 169 | Geoff Fairburn
 Painted and carved gourd with stand
 PROVENANCE: Howard Williams Collection
 \$400 - 500

- 170 | Richard Parker
 Hand built baluster vase
 Terracotta with red and green splashed glaze
 H.340mm
 PROVENANCE: Pricewaterhouse Coopers
 Collection
 \$600 - \$900

- 171 | Richard Parker
 Hand built baluster vase
 Terracotta with red and green splashed glaze
 PROVENANCE: Ex Warren Tippet Collection
 H.430mm
 \$1500 - \$2000

- 172 | Richard Parker
 Shallow bowl
 With slip trailed cruciform pattern
 D.270mm
 \$250 - \$350



173 | Len Castle
 | *Large discoid vase*
 Moulded and hand formed, umber pigmented
 earthenware
 H.420mm
 \$1500 - \$2000

174 | Graeme Storm
 | *Tall vase*
 Stoneware
 Marked with artist's cipher
 H.610mm
 \$350 - \$500

175 | Len Castle
 | *Blue glazed porcelain plate*
 D.170mm
 \$100 - \$150

176 | Peter Collis
 | *Turquoise orb vase*
 Signed
 H.350mm
 \$400 - \$600

177 | Peter Collis
 | *Two spherical vases*
 Porcelain, black ground with gestural god and
 red enamel
 Signed, dated 1998
 H.340mm, not illustrated
 \$600 - \$800

178 | Mirik Smisek
 | *Short stemmed vessel*
 Salt glazed stoneware
 Impressed artist's cipher
 D.160mm
 \$150 - \$250

- 179 | Mirek Smisek
| *Stoneware chess set with board*
\$600 - \$800
- 180 | Chester Nealie
| *Poison bottle*
Anagama fired pottery, with cork stopper
H.130mm
\$150 - \$250
- 181 | Len Castle
| *Two small crater bowls*
Impressed artist's cipher
Largest D.150mm
\$300 - \$400
- 182 | Len Castle
| *Tea Pot*
Stone ware with combed decoration
Impressed artist's cipher
H.140mm
\$400 - \$450
- 183 | Len Castle
| *Small bowl with birds*
Earthenware with slip trailed decoration
D.100mm
\$100 - \$200
- 184 | Patricia Perrin
| *Small bowl*
Along with small Olive Jones dish
\$40 - \$80
- 185 | Len Castle
| *Small chino glazed footed bowl*
Impressed artist's cipher
D.130mm
\$100 - \$200
- 186 | Len Castle
| *Small ishihaze chino glazed bowl*
Impressed artist's cipher
D.160mm
\$200 - \$300
- 187 | John Parker
| *Lathe turned bottle vase*
Matt porcelain
H.220mm
\$200 - \$300
- 188 | John Parker
| *Lathe turned bottle vase*
Glazed porcelain
H.280mm
\$250 - \$400
- 189 | John Parker
| *Totem*
agate ware porcelain sphere raised on
flaring cylindrical column
H.230mm
\$550 - \$650
- 190 | Margaret Milne
| *Wheel thrown bowl with agate inlay*
D.150mm
\$240 - \$300
- 191 | Margaret Milne
| *Porcelain agate ware spherical vase*
ILLUSTRATED: 24 Potters
Brushpoint artist's mark
D.120mm
\$200 - \$300
- 192 | Paul Hartigan
| *Temuka Railways Cup with Hartigan Tattoo*
decals
\$80 - \$120
- 193 | Paul Hartigan
| *Tattoo Series bowl, cup and saucer*
\$80 - \$120
- 194 | Paul Hartigan
| *Four Erotica Series cups and saucers*
\$200 - \$300
- 195 | Jim Greig
| *Bird shaped pouring vessel*
Earthenware, random combed surface with talc
glaze
Incised artist's initials
W.230mm
Along with an Jim Greig style vase
\$550 - \$650
- 196 | Mirek Smisek
| *Ovoid vase*
Earthenware with floral rondels to the walls
\$100 - \$200
- 197 | Len Castle
| *Stoneware water jug.*
Impressed artist's cipher
H.230mm
\$50 - \$100
- 198 | Byron Temple
| *Porcelain cup and saucer*
\$60 - \$100
- 199 | Ola and Marie Hoglund
| *Three hand blown vases*
Orange glass with scattered murrines
\$400 - \$500
- 200 | Greg Hall
| *Black Waka*
Cast, frosted and polished glass
W.720mm
PROVENANCE: Pricewaterhouse Coopers
Collection
\$500 - \$600
- 201 | John Croucher
| *Thick walled glass vase*
H.160mm
\$180 - \$240
- 202 | Barry Brickell
| *Tenmoku glazed cylindrical crock*
H.230mm
\$200 - \$300
- 203 | Barry Brickell
| *Oval stoneware dish*
L.200mm
\$250 - \$350
- 204 | Warren Tippet
| *Tenmoku and jun glazed oval platter*
Fired at Yvonne Rust's kiln
L.200mm
\$250 - \$350
- 205 | Steven Scholfield
| *Rocket Pottery stoneware dish*
Impressed with Theo Schoon stamped pattern
D.330mm
\$250 - \$350
- 206 | Marilyn Wiseman
| *Large porcelain platter*
L.500mm
\$350 - \$500

- 207 | Merrilyn Wiseman
| *Large celadon glazed porcelain platter*
L.480mm
\$200 - \$300
- 208 | Greg Barron
| *Large stoneware floor vase*
Marked with artist's cipher
Restored
H.580mm
\$200 - \$400
- 209 | Ian Smaill
| *Large thrown and turned walled vase*
stoneware
H.360mm
\$100 - \$200
- 210 | Len Castle
| *Sea Secrets*
Alkaline blue glazed well.
Firing crack
W.310mm
\$100 - \$200
- 211 | Potter Unknown
| *Slab built stoneware vase*
H.300mm
\$150 - \$200
- 212 | Brian Gartside
| *Large stoneware platter*
D.400mm
\$300 - \$400
- 213 | Howard Williams
| *Sgraffito ceramic wall clock*
Signed with artist's initials
D.280mm
\$150 - \$250
- 214 | Estelle Martin
| *Kamaka Potteries, anagama fired bottle vase*
Incised cipher and date '86
H.210mm
\$100 - \$200
- 215 | Juliet Peter
| *Oblong dish painted with a cockerel*
Stoneware
Signed with artist's initials
L.270mm
\$150 - \$200
- 216 | Warren Tippet
| *Shallow stoneware bowl*
Signed and dated '84
D.250mm
\$200 - \$300
- 217 | Warren Tippet
| *Porcelain bowl*
Signed with initials and dated '82
D.200mm
\$200 - \$300
- 218 | Peter Lange
| *Small bowl*
Porcelain, Black ground and bright enamels
D.120mm
\$40 - \$80
- 219 | Peter Lange
| *Porcelain 'Auckland' bowl and jug*
\$200 - \$300
- 220 | Peter Lange
| *Three gumboot forms*
Salt glazed porcelain
Etched signature
\$400 - \$500
- 221 | Mirek Smisek
| *Coffee service and Tea service*
Each with pot, jug and sugar bowl
\$200 - \$300
- 222 | Mirek Smisek
| *Stoneware water jug*
Together with a salt pig
\$100 - \$200
- 223 | Len Castle
| *Set of seven spice jars*
Stoneware
\$100 - \$200
- 224 | Len Castle
| *Set of six stoneware spice jars*
\$80 - \$120
- 225 | Patricia Perrin
| *Three stoneware mugs*
Along with two bowls
\$100 - \$200
- 226 | Janet Wright
| *Pottery combed walled vase*
Together with Leo King pot and another
pottery vase
\$100 - \$200
- 227 | Potter Unknown
| *Two pottery vases and a Temuka pottery
pouring vessel*
\$80 - \$120
- 228 | Hanmer Pottery Vase
| *Together with two other pottery vases*
\$80 - \$120
- 229 | Coromandel Potter Unknown
| *Lidded crock*
Salt glazed stoneware
D.375mm
\$200 - 300
- 230 | Potter Unknown
| *Salt glazed floor vase*
H.360mm
\$100 - \$200
- 231 | Ross Mitchell-Anyon
| *Tapering porcelain jug*
Impressed monogram mark
H.130mm
\$100 - \$150
- 232 | Ross Mitchell-Anyon
| *Two porcelain yellow glazed vessels*
\$50 - \$80
- 233 | Porcelain Pouring Vessel
| *Together with Temuka jug, porcelain vase and
trowel sculpture*
\$40 - \$80
- 234 | David Brokenshire
| *Porcelain flowerhead bowl*
Impressed artist's cipher
D.130mm
\$100 - \$200
- 235 | Potter Unknown
| *Salt glazed bottle vase*
Purchased Nelson 1981
H.500mm
\$150 - \$250
- 236 | Warren Tippet
| *Pair of ovoid vases*
Glazed terra cotta, decorated with leaping fish
Tallest 140mm
\$150 - \$250

ART+OBJECT CONDITIONS OF SALE

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 + 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 12.5% + Gst on the premium 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. Payment can be made by Eftpos, bank cheque or cash. Cheques must be cleared before items are available for collection. Credit cards are not accepted.

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.

ABSENTEE BIDDING INSTRUCTIONS

Bidding No. Auction No 16 3 April 2008

CONTEMPORARY ART AND OBJECTS

This completed and signed form authorizes 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 (12.5%) 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.	Description	Bid max
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

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 cash, cheque or bank transfer. I understand that cheques will need to be cleared before goods can be uplifted or dispatched. 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 arrangements are made prior to the auction date to ensure prompt delivery processing.

Please indicate as appropriate by ticking the box: PHONE BID ☐ ABSENTEE BID ☐

MR/MRS/MS: _____ SURNAME: _____

POSTAL ADDRESS: _____

STREET ADDRESS: _____

BUSINESS PHONE: _____ MOBILE: _____

FAX: _____ EMAIL: _____

Signed as agreed: _____

- To register for Absentee bidding this form must be lodged with ART+OBJECT prior to the published sale time in one of three ways:
- 1. Fax this completed form to ART+OBJECT +64 9 354 4645
 - 2. Email a printed, signed and scanned form to: info@artandobject.co.nz
 - 3. Post to ART+OBJECT, PO Box 68-345 Newton, Auckland 1145, New Zealand

ART+OBJECT 3 Abbey Street, Newton, Auckland, New Zealand. Telephone +64 9 354 4646, Freephone 0800 80 60 01

INDEX OF ARTISTS

ARTIST	Lot Number	ARTIST	Lot Number	ARTIST	Lot Number
Galia AMSEL	105	Gail HAFFERN	20	Richard PARKER	170, 171, 172
Billy APPLE	25	Greg HALL	200	Reuben PATERSON	41
Raewyn ATKINSON	144, 145	Shoji HAMADA	107, 108, 109	Patricia PERRIN	184, 225
Barry BALL	29	Bill HAMMOND	62, 74	Peter PERYER	48
George BALOGHY	13	Paul HARTIGAN	192, 193, 194	Juliet PETER	215
Stephen BAMBURY	10	Glen HAYWARD	46	Seraphine PICK	6, 81, 84
Greg BARRON	208	Michael HIGHT	50	Martin POPPELWELL	91, 92, 93
Doreen BLUMHARDT	162	Ola and Marie HOGGLUND	199	John PULE	40
Anneke BORREN	151, 152	Ralph HOTERE	19	Elizabeth REES	14
Christine BOSWIJK	147	Sara HUGHES	49, 56	John REYNOLDS	32, 33, 34, 35, 76, 80
Barry BRICKELL	202, 203	Gavin HURLEY	82	Lucie RIE	112, 113,
David BROKENSHIRE	234	Noel IVANOFF	70	Lucie RIE & Hans COPER	114
Nigel BROWN	21	Olive JONES	124, 125, 126, 127, 128, 129	Ann ROBINSON	99, 101
Mary-Louise BROWNE	45	Susan JOWSEY	24	Peter ROBINSON	15, 61, 75
Frank CARPAY	133, 134	Kanjiro KAWAI	106	Ray ROGERS	165, 166
Len CASTLE	148, 149, 173, 175, 181, 182, 183, 185, 186, 197, 210, 223, 224	Richard KILLEEN	11, 123	Rick RUDD	154
Chris CHARTERIS	120	Virginia KING	3	Nike SAVVAS	8
Peter COLLIS	95, 96, 176, 177	Denise KUM	47	Susan SCHREIBER	9
Shane COTTON	17, 43, 44, 51, 63	Paul LAIRD	157	Steven SCHOLEFIELD	205
Matt COUPER	89	Peter LANGE	218, 219, 220	Jeena SHIN	55
Roy COWAN	155, 156	Richard LEWER	27, 57,	Ernest SHUFFLEBOTTOM	142
John CROUCHER	201	Saskia LEEK	59, 79	Emily SIDDELL	118
Tim CURREY	143	Estelle MARTIN	214	Ian SMAIL	209
Gary CURRIN	26	Philip MAXWELL	22	Mirek SMISEK	178, 179, 196, 222
Julian DASHPER	88	Elizabeth MCCLURE	97, 98, 100	Daniel STEENSTRA	135, 136, 137, 138, 139
Paul DIBBLE	2	Royce MCGLASHEN	158	Michael STEVENSON	60
Neil DRIVER	12	Sam MITCHELL	87	Peter STICHBURY	16
Tony DE LAUTOUR	65	Judy MILLAR	7, 83	Graeme STORM	150, 174
et al.	18, 42, 53, 54	Margaret MILNE	190, 191	Heather STRAKA	86
Jacqueline FAHEY	23	Ross MITCHELL-ANYON	231, 232	Terry STRINGER	1, 4, 5, 163
Geoff FAIRBURN	167, 168, 169	Gaylene MORLEY	159	Garth TAPPER	30
Jacqueline FRASER	73	Antonio MURADO	58	Kathy TEMIN	69
Warwick FREEMAN	121	David MURRAY	102	Byron TEMPLE	198
Marco FUSINATO	90	Gary NASH	103, 104,	David THOMAS	119
Steve FULLMER	161	Manos NATHAN	94	Richard THOMPSON	78
Briar GARDINER	130	Chester NEALIE	180	Warren TIPPETT	204, 216, 217, 236
Brian GARTSIDE	160, 212	Rose NOLAN	52	Ronnie VAN HOUT	66, 67, 68
Murray GRIMSDALE	153	Susan NORRIE	77	Pete WHEELER	64
Jim GREIG	195	Richard ORJIS	85	Christina Wirihi WIRIHANA	122
		Ani O'NEILL	38, 39	Howard WILLIAMS	213
		John PAPAS	31	Mervyn WILLIAMS	28
		Michael PAREKOWHAI	36, 37, 71, 72	Meryl WISEMAN	206, 207
		John PARKER	115, 116, 117, 187, 188, 189	Janet WRIGHT	226



