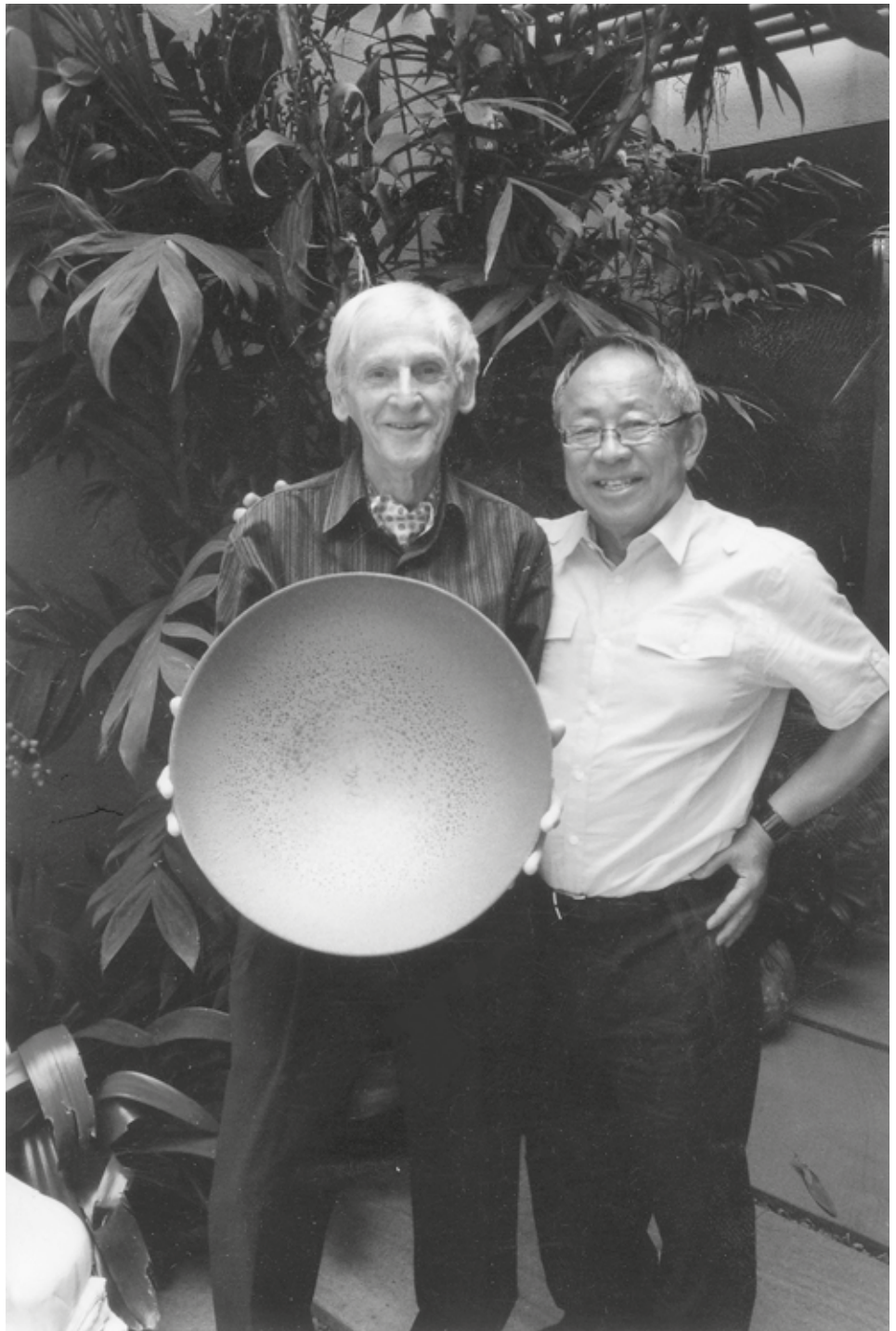


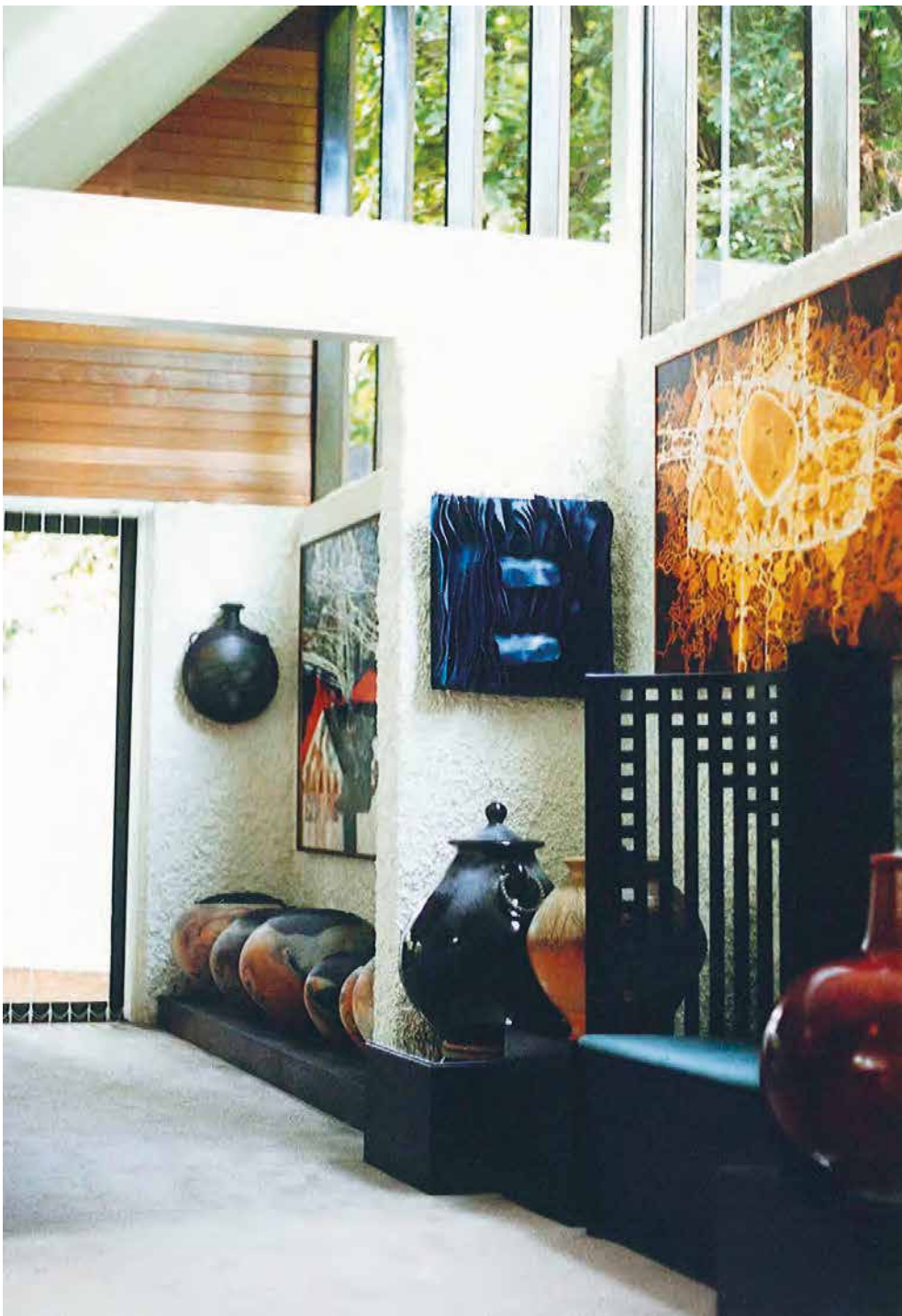
**THE COLLECTION OF
THE LATE RON SANG
- PART II**

ART + OBJECT





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



Sang House, 58 Hapua Street, Remuera, with paintings by Robert Ellis, Don Peebles and Guy Ngan and ceramics by Nicholas Brandon and Ray Rogers. Photograph circa 1975.

The New Zealand auction scene has changed dramatically in the twenty years since I first met Ron Sang. In the days before online bidding and digital catalogues, he was a regular presence in Auckland auction rooms, animating the saleroom like few other clients – friendly, engaging, passionate, generous and completely dedicated in his collecting of paintings, prints, ceramics and design, like few others I have met. When we came up with the fanciful plan to open a new model of auction house in 2007 focused on contemporary and modern art, twentieth century design and applied art, it would have been unthinkable without the precedent of collectors like Ron. Ron's close friend Len Castle, was our first ever vendor and Ron was not far behind.

I first met Ron when I was 28 years old and working at Webb's auction house, then in Manukau Road, Epsom, around the corner from Ron's home in Glenfell Place. Not long after I started I was tasked with managing the sale of the fine collection of paintings owned by expatriate collector Andrea Haumer. Among the highlights of the collection were two extraordinary Brent Wong paintings. Playing a small part in Ron acquiring these paintings and witnessing his great pleasure when hanging them in his living room, remains one of my more treasured moments and convinced me, early on, of the merits of working in the commercial sphere of the New Zealand art world.

Over the following years Ron would become a friend and in 2015 he asked me if we would sell down a large part of his collection. The idea of a single-vendor auction catalogue was still a relatively novel one then and we came up with the idea of viewing his collection in the context of the house which he lived and in which he had designed specifically for him and his wife Margaret. The response was unprecedented with queues well down the street and hundreds of collectors coming through. That the unique glimpse into the home and life of one of the country's leading architects should so capture the hearts and minds of collectors shouldn't have been surprising. Ron is responsible for inspiring legions of others to collect New Zealand art and craft. His influence and taste is enduring and something we encounter on a day to day level through the many collectors he influenced and encouraged.

One of my favourite anecdotes came via one of his grandchildren at his service who remarked: "Poppa always said that it's not the pilot's job to clean the loos." I like that and I have used it several times. It's yet to work though. With his unbridled passion, warmth, friendliness, and encouragement, he is missed by many.

BRIEF HISTORY 1963–PRESENT

RON SANG

There was a shortage of architects in Auckland when I began my architectural career in 1958. After five gruelling years of study, there were only twenty of us left from a class of 60 who graduated with me in 1964. I was the only Chinese student in my year.

My first job was with the firm Lewis Walker which specialised in commercial buildings. We built the Logan Park Hotel and Conference complex, Southmall Shopping Centre in Auckland, the Manukau City Shopping Centre and office buildings on Queen Street. I was with them for about six years. It wasn't until I left Lewis Walker that I started designing houses.

I joined a partnership with a smaller architectural firm, Mark-Brown Fairhead Sang from 1969 until 1974 at 19 Mount Street. The work was 90% residential. My clients then were 75% commercial and 25% residential.

In 1974, Simon Carnachan joined the practice and it was renamed Mark-Brown Fairhead Sang and Carnachan with offices located at 465 Parnell Road in Auckland. After the sudden death of Peter Mark-Brown in 1978, the firm was renamed Fairhead Sang Carnachan. Graham Upton and Brent Hulena who were new graduates were invited to become partners in 1987. We moved our offices to 277 Broadway in Newmarket.

Following the retirement of Allan Fairhead (1926–2010) in 1991 our 24-year-long partnership came to an end. Simon Carnachan and I joined forces and became Sang Carnachan. Brent Hulena and Graham Upton established their own practices. In 1993, Simon and I dissolved our partnership and we set up our separate practices. Sang Architects & Company Limited moved from 277 Broadway to The Westpac Building in Newmarket and then to 8 Manukau Road where we subleased space off Loo & Koo in 1995 until 1997. We shifted our office to our home, 11 Glenfell Place, Epsom in 1998.



Top: Newton Post Office, Auckland, circa 1975. Centre: Allan Fairhead, Brent Hulena, Ron Sang, Simon Carnachan, Graham Upton, 1985. Above: The Brake House, designed by Ron Sang in 1976. Photograph by Lloyd Park.

It is a privilege and honour to be able to write about and personally recollect my 40 years of relationship with Ron Sang, first as a mentor, then as a business partner for 17 years of close and personal contact, and ultimately as a friend.

Condensing a lifetime into a few words which will never be descriptive enough or do justice to an individual is a challenge, particularly if the subject has lived an extraordinary, full and varied life, an exemplar of life well and creatively lived.

I first met Ron in 1973 as a final-year architecture student and was immediately impressed to come into contact with a 'real' architect and role model to admire. To my amazement he became an advocate for my inclusion into the Mark-Brown Fairhead and Sang architectural partnership which by 1974 included my name. There began our relationship and my architectural education, principally as Ron's apprentice which was a rare privilege in the most formative of one's years. I was given the opportunity to observe, learn by example and emulate a fine practitioner in the art of refined, logical and detailed architecture. The craft of putting buildings together with precision, style and design, and the necessary personal dealings and persuasive attributes in client dealings and interaction was well taught, together with a belief that business and art can be successfully combined and co-exist.

That education expanded into a demonstration and philosophical position of how to live the fullest and most creative life, how it should be conducted and how the senses and opportunities available should be harnessed and enjoyed. The notion that creative architecture required that one lived a full experiential existence, a pre-requisite for shaping environments for others, was thoroughly demonstrated.

Ron became the example to follow and emulate and was a promoter of high expectation in all areas of life. Mediocrity was neither tolerated nor contemplated.

The 17 years of Partnership became the most enjoyable times of my architectural career and journey not only for the wide range and variety of projects worked on together but also for the times outside work when I was graciously and kindly included in Ron's family and social life. Those times gave insight into a multi-talented and multi-faceted individual witnessed by the many roles assumed and brilliantly demonstrated. The practice of architecture, the love and knowledge of NZ art, aesthetics, the joy and art of cooking and

good food and wine, a wonderful way of dealing with people and situations, and a blueprint for living a good life, honourably and well, were all amply exemplified.

In addition to those roles of architect, mentor, gourmet cook, networker, aesthete, art collector, can be added those of a truly rounded individual who was fun to be with. Enjoyment of golf, practical jokes, gardening, travel and leisure times was never neglected as were his family responsibilities towards his talented children and life partner, Margaret. Latterly, his role of publisher has also been extraordinarily successful.

So, all in all, a very special and unique person: hospitable and generous, personable and friendly, worldly and urbane, one who has a honed appreciation of the finer things of life, loyal and generous to those closest, detail oriented and a seeker of perfection, achiever and single-minded, modest but understanding of his special talents, highly effective and determined, a wonderful eye and aesthetic appreciation and an attractor of others' affection and emulation, but also possessed of a persuasive and cultured toughness that brooked no challenge – a single-mindedness to follow through and get things right.

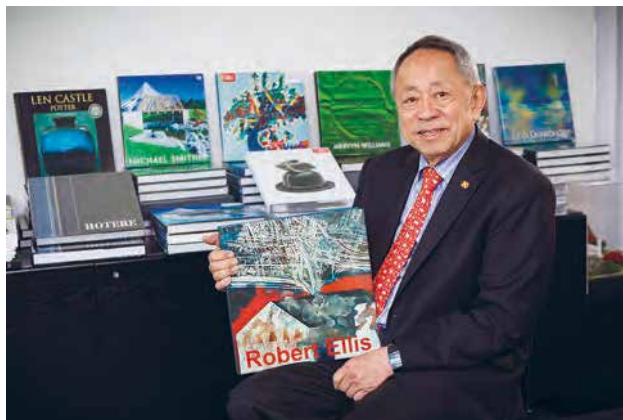
Ron demonstrates and exemplifies all that is good. He is fully deserving of accolades and praise settled on him, a Practitioner notably included in the Who's Who of NZ Architecture leaving a legacy and direction for the future after 50 years of practice.

On a personal level, a great mentor, role model, inspiration and example, and one I tried hard to emulate and to whom I owe a huge debt of gratitude for enriching my life immeasurably.





Above: Interior, Newton Post Office, Auckland, circa 1975. Guy Ngan's 'Post Office Mural' (1973) on far wall. Left: The Brake House, designed by Ron Sang in 1976.



Things come together. On the night Pat Hanly won a prize at the New Zealand Post Book Awards in 2013, the stars above Auckland Domain must have been aligned – just as, 35 years earlier, in that same expanse of sky, an afternoon's kites might have formed some harmonious arrangement. The awards function was held at the Auckland War Memorial Museum, not far from the centre of the domain where, back in the 1970s, Pat Hanly had been an originator of a series of phenomenally popular kite days. Hands-on kite-flier as well as impresario, Hanly spent many weekends amidst the park's diverse and often euphoric human population, with its skyful of bright airborne accessories.

Ron Sang with his published titles in 2015.

On the evening of the awards, I sat with Ron Sang, his family, and the other contributors to the Hanly book: Gil Hanly, Barry Lett, John Coley and Quentin MacFarlane (UK-based Dick Ross was the only writer-contributor not in attendance). Three storeys up and looking out the window into the darkness, we surveyed the night sky, the fields below and the buildings which glowed around the perimeter of the domain. When Ron, Gil and I went on stage to collect the award, I mentioned those remembered kites, some of which must have occupied the precise airspace which had lately been subsumed into the museum extension and in which we were presently standing.

In my speech I noted how, on this particular evening of aligned planets, it was as if our weighty book had also been rendered kite-like, riding the thermals, high above the Auckland isthmus, for all to see. Aware of the importance of kites to a number of cultures, Hanly noted in an instructive essay (co-written with Neil Illingworth for the Auckland Star in 1976) how some of his more adventurous kite designs were in fact based upon traditional Maori models. He was also aware of the place of kites in British and European culture and, aptly in relation to Ron Sang's publishing project, Oriental tradition. (Most sources agree that kites were invented in the fifth-century-BC China by two sky-gazing philosophers.)

Nearly a decade after its publication, the Hanly monograph still reminds me of the busy enterprise that surrounded its making: Of Gil Hanly's countless hours in the photo archive and going through personal papers; Margaret and Ron instigating a card-system to record and track hundreds of Hanly's paintings... an elaborate system which threatened to devour not only their office space but also, I suspect, their lives.

More than any other New Zealand publisher, Sang has shone a light on the work of the generation of artists born between the two world wars. His publishing list has focussed almost exclusively on artists of that period, with large-scale monographs devoted to Len Castle (born 1924), Guy Ngan [1926], Robert Ellis (1929), John Drawbridge (1930), Ralph Hotere (1931), Hanly (1932), Greer Twiss (1937), Michael Smither (1939), Mervyn Williams (1940) and Chester Nealie (1942). [Alongside this generational group, he has also produced a book about film-maker/visual artist Vincent Ward, who was born in 1956. Different in format and style, that book sits slightly outside the thrust of Ron Sang's main publishing project.]

Virtually all of these featured artists executed the generation-defining, formative two-step in their youth: heading overseas then returning, infused and enthused, bringing back new ideas and approaches to both art and life. Importantly, Ron Sang is one of that generation himself and his own work, as an architect, manifests many of the same concerns. At the heart of it all is a dialogue between indigenous and exotic, between classicism and vernacular, and an exploration of the inter-relationship between 'near' and 'far' which Confucius once wrote of:

In the honest man's ethic we find analogy to the traveller to a far country: he has first to cross the near; likewise to the high climber who must first start at the bottom.

Perhaps, in Ron Sang's case, a multi-faceted sense of identity can be sourced back to his own hybridised cultural inheritance, as a Fijian-born Chinese, who has lived virtually all his life in New Zealand. In the case of all the artists mentioned above and in the life's work of the publisher/architect, we witness a positive playing out of diverse heritages and the radical potential they collectively muster.

What do Ron Sang's books record? And what, collectively, do they amount to? There is nothing diffident or indecisive about his productions; they are forthright and unequivocal. In their clarity and timeless design, they owe something to the great Thames & Hudson monographs of the 1960s and early 70s. With their solid, easily legible typography, generous margins and large-scale reproductions, the books have an opulence which is not a characteristic of the present era. Without being lost in verbal arguments, they present a strong, fundamentally visual argument on behalf of their subjects. The books honour the lives of their subjects. Documentary photos and biographical information are presented as an important backdrop to the artist's work, like originating landscapes. You could say that the books are the extrapolation of a philosophy in which art and life are overlapping and interwoven. They also keep a guarded distance from critical and curatorial trends; the balance of power remaining resolutely with the visuals rather than the commentary.

According to Confucius, art should be infused with the three efficient virtues: 'knowledge, humanity and energy'. The Chinese master went on to suggest that we should 'not attempt to split them apart one from the other'. Encapsulating those same virtues – which might be rephrased as skill, emotion and inspiration – Ron Sang's books are a confluence of such inter-related and necessarily overlapping energies.

Conceptually and physically, the publications stand as a testament to his belief in the artist monograph as a repository – a reliquary, even – of a life's work. They also reflect his belief in the use of the best possible materials, high-quality printing and binding. Collaborative in nature, the books involved a team of writers, photographers, designers and funders, as well as the artists themselves. At the initial stages, there was a gathering of sponsors and a pooling of resources; all the family would get behind the project at hand; figures would be crunched, schedules drawn up. The process involved vision, craft, project management, careful scripting and fastidious photography. All stages of production were closely supervised and the final checking was done on the printery floor by a pair of human eyes (usually Ron's) rather than a computer scanner.

Each book was consciously designed to 'house' a serious life's work. The monographs were infused with the same spirit you encountered in the Mount Eden house which Ron Sang had designed for himself and his family. Therein, colourful paintings hung in pride of place, and a large amount of floor and shelf space was given over to regiments of ceramic objects. Just like that dwelling in its heyday, the books are rich in elements of the local and the universal; they also have something of the treasure box or domestic shrine about them.



Barry Lett, Gil Hanly, Ron Sang, John Coley and Quentin MacFarlane signing the Pat Hanly monograph in 2013.

Ron Sang's greatest architectural expression of that kind of multi-cultural synthesis is the Brake House (Titirangi, 1976) – a building which embodies much that is of Asia as well as core elements of European Modernism, yet which sits in an open dialogue with the surrounding Waitakere Ranges. The classicism of its clean, incisive lines and clearly articulated forms harmonises with the intricate, overwhelming nature of its setting. Therein, a balance and unity is achieved – reminding us that a paradox is not a contradiction. Again, we brush up against the Confucian notion of near and far, high and low – a concept which chimes in the collective subconscious of all the books Ron Sang has published.

We began this essay with Pat Hanly and his kites, and then considered Ron Sang as a flier of kites in the philosophical, Confucian tradition, his published books riding the celestial currents, propelled by the colour, light and energy of their subjects. At the same time, Ron Sang's books might be usefully thought of as a necessary ballast in the boat, a statement of what he considered quintessential and virtuous in New Zealand painting.

In the final analysis, Ron Sang's publications, between 2002 and 2017, are both a steadying of the vessel and a setting forth into the unknown. They offer a compelling means for us, as New Zealanders, to start exploring the art of Aotearoa New Zealand. The real influence and worth of these publications will become apparent, I believe, in decades to come. They stand as monuments to an era in the country's art which is already receding. Yet they are also repositories of energy, of potentiality, for the future. In the 2004 monograph devoted to his work, Michael Smither describes inspiration as being 'like a window opening up into the new world.' The books we have touched upon here are the windows of Ron Sang's house, opening in different directions, containing unexpected and life-enhancing views of worlds beyond.



Amazing vision



St Cuthbert's





A dense tropical forest with various green plants and trees. The scene is filled with lush vegetation, including large ferns in the foreground and tall trees in the background. The lighting is bright, suggesting a sunny day. The text is overlaid in white, bold, sans-serif font.

**W O R K I N G
S T Y L E**

**A tribute to the late
Ron Sang
Autumn/Winter 2016**





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2022

IMPORTANT PAINTINGS & CONTEMPORARY ART

— 24 NOVEMBER 2022



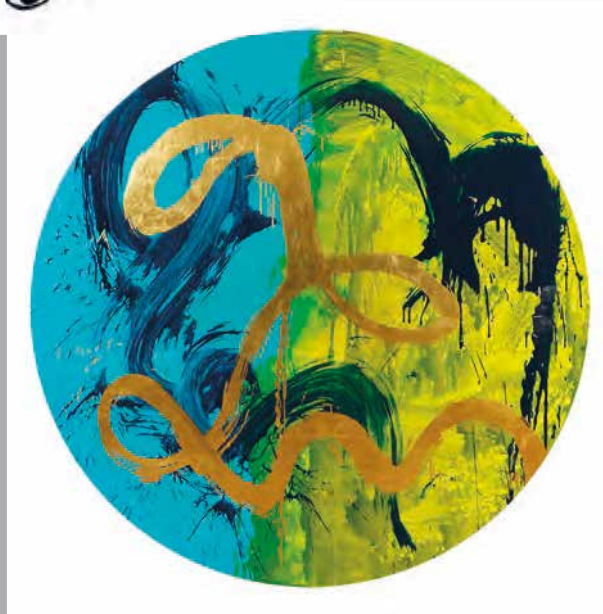
79

79
Richard Killeen
Destruction of the Circle
Realised \$95 353
A new record price for the artist at auction



78

78
Robert Ellis
Conjunction II
Realised \$143 633
A new record price for the artist at auction



80

80
Max Gimblett
Brave New World
Realised \$156 910
A new record price for the artist at auction

AUCTION TOTAL
\$2 268 310



68

68
Frances Hodgkins
Design
Realised \$175 015

64
Fiona Pardington
Ruru Perfect Prince (above)
Realised \$88 111

67
Paul Dibble
View over the Interior
Realised \$325 890

70
Don Binney
Te Henga
Realised \$101 388



67



64



70

By Faith we perceive
that the universe was formed
by the word of GOD.
So that the visible came
forth from the invisible.

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 and 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.



Colin McCahon

The Testimony of Scripture No. 2
synthetic polymer paint on Steinbach
paper laid onto canvas
title inscribed, signed and dated Oct '79
and inscribed *Hebrews II*
730 x 1100mm

Exhibited:

'Two Recent Oils by Colin McCahon',
Peter McLeavey Gallery, Wellington,
12–29 August, 1980.

'Colin McCahon: New Works', Peter Webb
Galleries, Auckland, 18 February – 3
March, 1980.

'Centennial Exhibition: 1980', CSA,
Christchurch, 6–25 September 1980.

Illustrated:

Art New Zealand No. 16, p. 17.

Reference:

Colin McCahon Database
(www.mccahon.co.nz) cm001318

Provenance:

Purchased from Webb's, Auckland, 1980.

\$400 000 – \$600 000

Ben Plumbly
ben@artandobject.co.nz
021 222 8183

TWENTIETH CENTURY DESIGN
NEW COLLECTORS ART
STUDIO CERAMICS

27 JUNE 2023

CONSIGNMENTS NOW INVITED



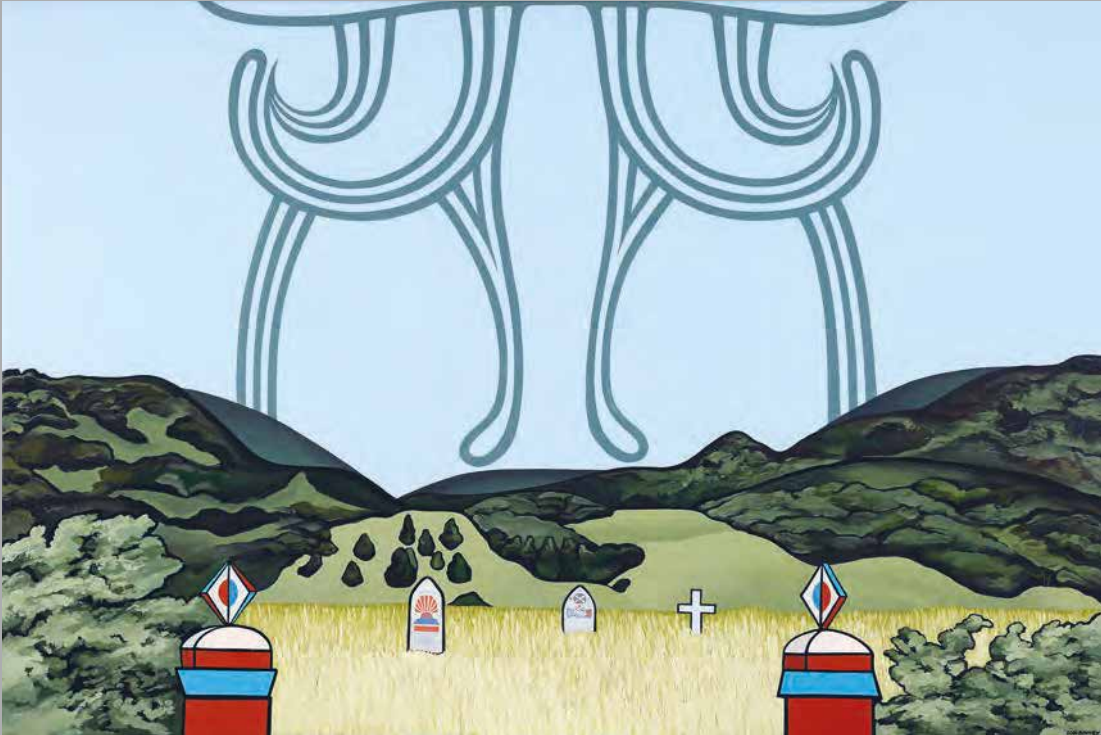
Poul Kjaerholm (Denmark, 1929–1980)
A PK 24 'Hammock' Chair or Lounger
satin-brushed stainless steel, cane and leather
originally designed in 1965, this example manufactured under license by Fritz Hansen
\$7000 – \$12 000

Leigh Melville
leigh@artandobject.co.nz
021 406 678

IMPORTANT PAINTINGS & CONTEMPORARY ART

2 MAY 2023

CONSIGNMENTS NOW INVITED



Don Binney

Vanishing Sign I
oil on canvas (1973)
1025 x 1525mm

Exhibited:

'Don Binney' Commonwealth Institute,
Kensington, London, 1974.

Note:

The companion painting to this *Vanishing Sign II*, is in the collection of Rotorua Museum, Te Whare Taonga o Te Arawa.

Provenance:

Private collection, Marlborough. Purchased from Louise Beale Gallery, Wellington, circa 1979.

\$130 000 – \$180 000

Ben Plumbly
ben@artandobject.co.nz
021 222 8183

CONSIGNMENTS NOW INVITED

Featuring a further collection of important maps including, James Wyld's *Chart of New Zealand* (1860), signed verso by A.F. Pickard, Royal Artillery 1860, recipient of the Victoria Cross following the invasion of Waikato. Manuscript letters written by Horatio Gordon Robley, in envelopes illustrated with ink sketches.

A collection of *Māori Portraits* by the Burton Brothers, Josiah Martin & William Henry Thomas Partington. *Captain, James Cook*. Complete set of the three voyages. London: W. Strahan and T. Cadell [and others], 1773–1785. 3 works in 9 volumes, 8 quarto text volumes and one atlas folio of plates.

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



M. Labillardiere, M, *Voyage in Search of La Perouse, Performed by order of the Constituent Assembly, during the years 1791, 1793 and 1794*. London 1800, first English edition. Presentation inscription to Col W.E. Gudgeon.



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 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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It was in 2012 that Art+Object began to cement its reputation as the pre-eminent auction house for the marketing and sale of single vendor collections, with the auction of the renowned Les and Milly Paris Collection. Since then many have followed; The Tim and Sherrah Francis Collection, Frank and Lyn Corner, Anne Coney, Gerrard and Marti Friedlander, Adrian Burr and Peter Tatham to name a few. Ron Sang was with us throughout that time, as a buyer, vendor and long-time 'friend of the house', and of course he honoured us with the first Ron Sang Collection auction in 2015. That was perhaps the first acknowledgement by Ron that his collection was becoming overwhelming and threatening to take over his home! The viewing for that auction remains one of our most memorable yet, with crowds forming down Glenfell Place to see the renowned architect's home and collection of fine paintings, limited-edition prints and studio ceramics.

Therefore it is with great pleasure that we are able to further honour Ron's collecting life with the sale of his long-time home and collection, Part II.

I am sure that a significant part of the warm regard in which Ron has been held by the New Zealand art world is his deep and obvious love not just for the works he collected, but for their makers. Ron established warm, firm friendships with many of the artists whose work he collected, most notably but not limited to Len Castle, Guy Ngan and Michael Smither. The Sang home was always open to these people and I believe that Ron viewed their friendship as a collaboration of sorts. His publishing venture, producing around a dozen significant monographs, provided a wonderful platform for the artists featured and those publications leave a remarkable and enduring legacy.

We are very much looking forward to seeing you at the viewing and here at Art+Object for the auction itself. After a shaky start to 2023 for much of the country, we hope this finds you safe and dry. At A+O we are looking forward to another busy and exciting year. The present auction will be followed by another significant collection; The Lois Going Collection, together with our regular online and live auctions.

Wishing you a happy New Year,
Leigh Melville

5 Guy Ngan
Dragon
stainless steel
dated 18.11.97 on
accompanying
working drawing
1200 x 4500 x 150mm
\$20 000 – \$35 000

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THE COLLECTION OF THE LATE RON SANG PART II

Auction

Sunday 19 March at 2.30pm
Art+Object, 3 Abbey Street, Newton, Auckland

The afternoon will commence at 2pm with the sale of the Sang home. The auction will follow with lot 1 at 2.30pm, on-site at Art+Object and live on our bidding app and artandobject.co.nz

Viewing for the Collection of the late Ron Sang – Part II will be held at 11 Glenfell Place, Epsom. Please note the limited hours on Sunday 19th prior to the auction at Art+Object.

Saturday 11 March	11am – 4pm
Sunday 12 March	11am – 4pm
Wednesday 15 March	11am – 4pm
Thursday 16 March	11am – 4pm
Friday 17 March	11am – 4pm
Saturday 18 March	11am – 4pm
Sunday 19 March	12pm – 2pm

(At Art+Object, 3 Abbey Street, Newton)

Ron Sang at the Pat Hanly Book launch at
Auckland Art Gallery Toi o Tāmaki, 21 August
2012. Photograph by Aliah Jan.

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Auction:

19 March 2pm, at Art+Object.
3 Abbey Street, Newton
Conducted by Ray White Parnell.

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'Sang Siren' is a painted sculpture that incorporates my ideas of colour that is related to sound. It uses the 12 colours of the colour spectrum. As the spectrum ascends in a spiral, their formerly hidden pulse is revealed. The nature of the 'arrangement' is the key to sculpture.

I used a scientific convention to describe colours: red, red, orange, orange, orange yellow, yellow, etc. This is assisted by allowing recognition of a colour without recourse to poetry or descriptive name. The arrangement; the harmonic structure are often called overtones. The harmonics in a note are one of the components of what the ear hears as a singular sound.

— Michael Smither

- 1 Michael Smither
Sang Siren
acrylic on wood with
stainless steel rods (2012)
4400 x 900 x 900mm
\$30 000 – \$60 000

My studio on Karangahape Road in Auckland back in the 1990s was close to a fire station. The sound/colour models I was making had a startling response when the fire siren sounded. These little sculptures have a strobing response to the siren's sounds. I have called this harmonic tower 'Sang Siren', a tower of balanced spiralling rainbows.

— Michael Smither

As a small child, my father used to take me past the local fire station on the back of his bike. The colours, the lights, the sirens, the scale – it was a blast.

Michael Smither appears to speak to a similar kind of fascination with fire stations – their at times intoxicating intensity – as a conduit for heightened aesthetic experience. The brightly coloured lights and sounds haunting his studio also appear to offer the artist new ways of encountering and understanding his work.

Sang Siren, Smither's towering sculpture of "balanced spiralling rainbows" is a unique commission made for the late respected architect, publisher and collector Ron Sang's home. Being primarily known for his figurate paintings of New Zealand landscapes and domestic scenes, *Sang Siren* is also a rare example of Smither's work in both large-scale sculpture and pure abstraction.

The artist's assertion that arrangement is central to sculpture, or at least this sculpture, is visible in the work's harmonic structuring of painted wooden beams of vivid colour. Its architectural form balances order and organicism, with each beam acting as a musical note bound to the others in rotational symmetry and dynamic orchestral flow.

The concept of synaesthesia – that an expression in one medium can find an equivalence in another – materialises in this work, as sound and colour find harmonic relationships. Underpinning this is an

understanding of colour, light and sound as energetic vibration. The pioneering modernist Wassily Kandinsky's explorations of synaesthesia were also influential to Smither's contribution to this field in Aotearoa. In this local context, we can also connect Smither's work to artists like Phil Dadson, and more recently, Shannon Novak, where the rainbow can also signal unity and harmony in diversity.

Smither's interest in colour-sound relationships can be traced across his career. He recounts an influential childhood experience of Disney's *Fantasia* "which combined music and art in a way that made sense of my competing interests in both". While studying at the Elam School of Fine Arts in the 1960s, he designed the set for a production of Stravinsky's ballet *Rite of Spring* with abstract shapes and colours that interpreted the music's dynamics and rhythms. A pianist and composer, Smither has also worked on graphic scores. In one series of piano compositions he overlaid geometric shapes on graph paper to determine their sound, with pitch as the vertical dimension and time as the horizontal dimension.

Smither was so taken with this field that he temporarily halted painting for a period in the 1970s to focus on music, and his first works transcribing sound into paintings were exhibited in 1980. In 2008, he showed *The Colours of 12 Sounds* at ARTIS Gallery in Auckland, featuring a suite of paintings of concentric circles emanating from the centre of the canvas, each with a small apparatus which would play a musical composition when activated by the viewer. He states in the accompanying exhibition catalogue:

"I made a breakthrough when I decided to notate the spectrum of visible colour to the octave of sound. An octave is achieved by a doubling of a note's vibration time and the spectrum of colour is a parallel of this phenomenon."

Sang Siren materialises music with confidence, consideration and consonance. Here colour has a pulse.



Ron Sang and Michael Smither during the installation of *Sang Siren* in 2010 on the grounds of the Sang Residence.

- 2 Josef Albers
SP II
silkscreen, 10/125 (published by Edition
Domberger, Germany)
signed with artist's initial A and dated '67
520 x 520mm

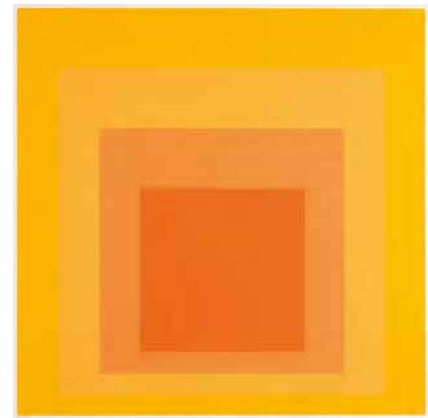
Provenance: Purchased from Susan Sheehan
Gallery, New York, November 11, 2013.
\$10 000 – \$16 000

- 3 Josef Albers
SP IV
silkscreen, 10/125 (published by Edition
Domberger, Germany)
signed with artist's initial A and dated '67
520 x 520mm

Provenance: Purchased from Susan Sheehan
Gallery, New York, November 11, 2013.
\$10 000 – \$16 000

- 4 Josef Albers
SP X
silkscreen, 7/125 (published by Edition
Domberger, Germany)
signed with artist's initial A and dated '67
520 x 520mm

Provenance: Purchased from Susan Sheehan
Gallery, New York, November 11, 2013.
\$10 000 – \$16 000





"Its position in our house acts to stop the energy that enters through the front door from dissipating through the window behind it."

— Ron Sang

- 5 Guy Ngan
Sea Scape
cast aluminium, fifteen panels
4000 x 2000mm

Provenance: Originally commissioned for the Wool Board Building, Wellington. Purchased by Ron Sang in November 1997 after it was de-installed and placed in storage.

Illustrated: Guy Ngan, *Scrapbook No. One* (Ron Sang Publications, 2010), unpaginated.

\$25 000 – \$45 000

- 6 Greer Twiss
Albatross
stainless steel (2014)
1700 x 1300 x 900mm
\$20 000 – \$30 000





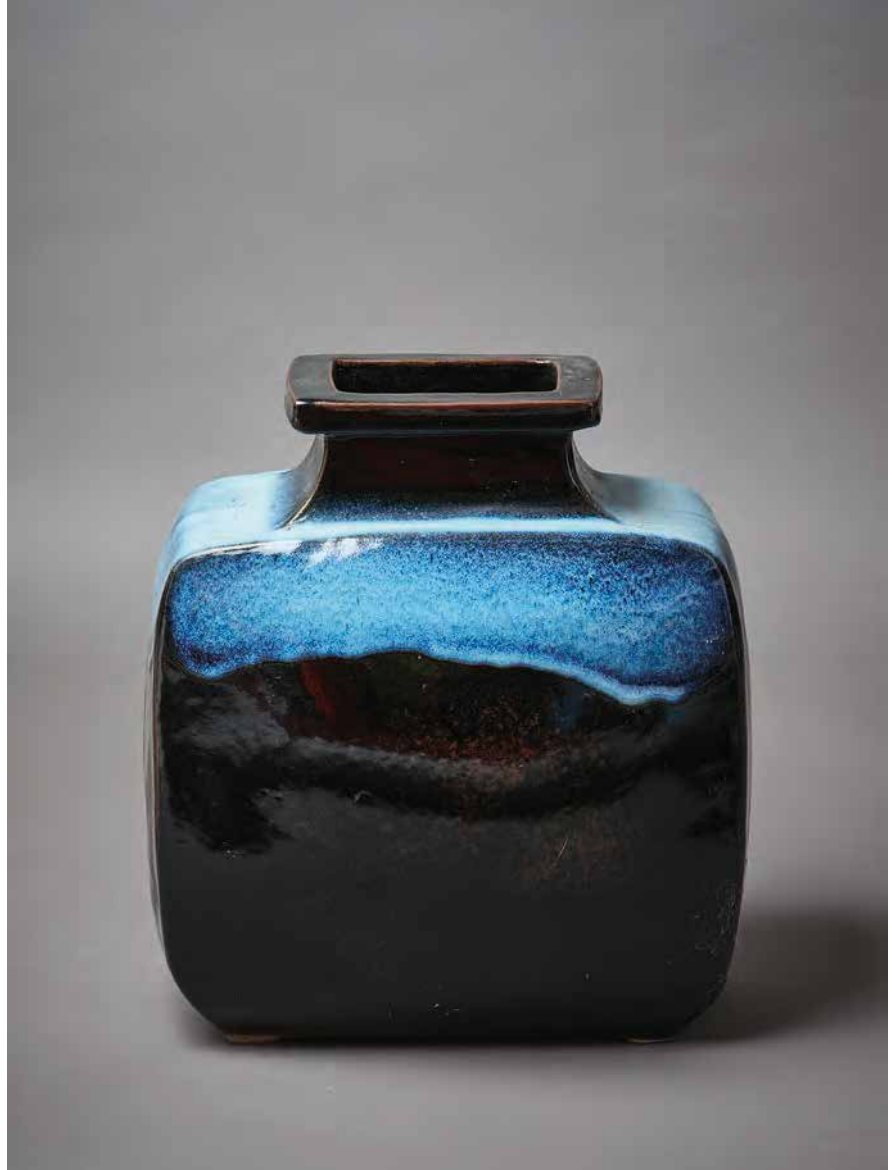
7 Guy Ngan
*Chinese New Zealander's
Millennium Tree*
stainless steel
large scale Marquette or
prototype for the sculpture in
Auckland Domain in 2005.
3800 x 3800 x 3800mm approx.
\$40 000 – \$65 000



8 Guy Ngan
Dragon
 stainless steel
 dated 18.11.97 on accompanying working drawing
 1200 x 4500 x 150mm
 \$20 000 – \$35 000

- 9 Len Castle
An impressive slab built Branch vase
with jun glaze over tenmoku
375 x 280 x 180mm
\$5000 – \$8000

- 10 Len Castle
An oversize, impressive press-
moulded Blossom vase with an
unusual pale blue talc glaze
570 x 450 x 300mm
\$7000 – \$12 000







Long Horizon is a pivotal work by established and celebrated New Zealand sculptor Paul Dibble, featuring a central motif he has regularly returned to, and adapted and extended since the 1990s. Its geometry of the body abstracts the human figure through elemental mathematical shapes – a head becomes a sphere, a neck a cylinder, a limb reduced to a cone.

Long Horizon evokes a female figure reclining, her elongated conical legs stretching out across the land, and likened to a sunbather at the threshold of earth, sea and sky. The undulating curve of her body echoes a landform on the horizon, a central theme in the development of modernist and contemporary New Zealand art.

The figure's legs lie in precise parallel, the negative space between framing a thin slice of the horizon – 'thigh gap' *par excellence*. Yet she is no passive object, but a viewing subject with agency, her body positioned to face the viewer's gaze. Where one might expect breast forms, her chest is instead punctuated with circular apertures which may also read as eyes, asserting her subjectivity and power of vision. The apertures' placement where the human heart would normally be located perhaps also alludes to the idea of the eyes as a potential window into the soul. Her eyes foreground the act of viewing itself – a sensual being, seeing and being seen. These apertures reframe the landscape beyond the sculpture, drawing local ecologies into dialogue with its form. We see through her eyes, literally and figuratively.

In further considering the work's title, the term 'horizon' can also refer to the limits of knowledge or experience. We speak of seeking new horizons – new frontiers and prospects beyond. We also speak of a something imminent on the horizon, beyond our current perception yet beginning to reveal itself: *in the pipeline, in the air, in the wind, in the wings*.

In this monumental work, we get a sense of the ancient and archetypal – the body and the land as vessels for memory – rendered in the enduring material of bronze. We are also invited into an experience of the fleeting and ephemeral through the shifting light as seen through the sculpture's framing devices, and across its surface. *Long Horizon* takes a long view

11 Paul Dibble
Long Horizon
cast bronze, 1/2
signed and dated 2000
2200 x 3030 x 470mm

Exhibited: 'Spring Show', Gow
Langsford Gallery, Auckland, 1999.
'Sculpture by the Sea', Sydney,
2000. 'Paul Dibble: Survey',
Manawatu Art Gallery, Palmerston
North, 2001.

\$160 000 – \$250 000

of time, its deep green patina slowly transforming in relation to its natural environment, yet in its dialogue with light, something imminent is always coming into view.

Born in 1943, Dibble studied at Elam School of Fine Arts in Tāmaki Makaurau Auckland, studying under Lois White, Colin McCahon and Jim Allen, and graduating with a BFA (Hons) in Sculpture in 1967. Here, Dibble first began exploring the soft voluminous curves of figurative sculpture evident in the work of British modernists Barbara Hepworth and Henry Moore.

In the 1970s, Dibble taught art in a number of secondary schools, before taking up a teaching position at Massey University Te Kunenga ki Pūrehuroa in Te Papaioea Palmerston North. In the year 2000, the artist left teaching to begin working full-time in his studio when this work was made.

Dibble begins with sketching his work as line drawings, then making wax models and wooden mockups. The sculptures are then cast by hand at his own foundry in Palmerston North, with his wife, artist and business partner Fran Dibble, and a team of skilled technicians. He primarily uses lost-wax and sand casting techniques, finishing his forms in a range of coloured patinas. A sculpture culminates from a series of smaller casts which are then welded together, piece by piece. This labour intensive technique also displays the versatility of the bronze medium. According to the artist's intention, elements of this process are evident in the finished sculpture.

Dibble has an extensive exhibition record including prominent public sculpture commissions, maintains a busy exhibition schedule and is well represented in major public and private collections. He was awarded a New Zealand Order of Merit in 2004, an Honorary Doctorate in Visual Arts from Massey University in 2007, and was made an Honorary Fellow of the Universal College of Learning (Palmerston North) in 2012. In 2019, Dibble was received into Te Aho Tāmaka leaders programme, an initiative that celebrates accomplished leaders making a difference in Aotearoa New Zealand and internationally, who are proud of their connections to Manawatū.



Sculptor Paul Dibble in the garden of the Sang residence with his work *Long Horizon*, circa 2001.



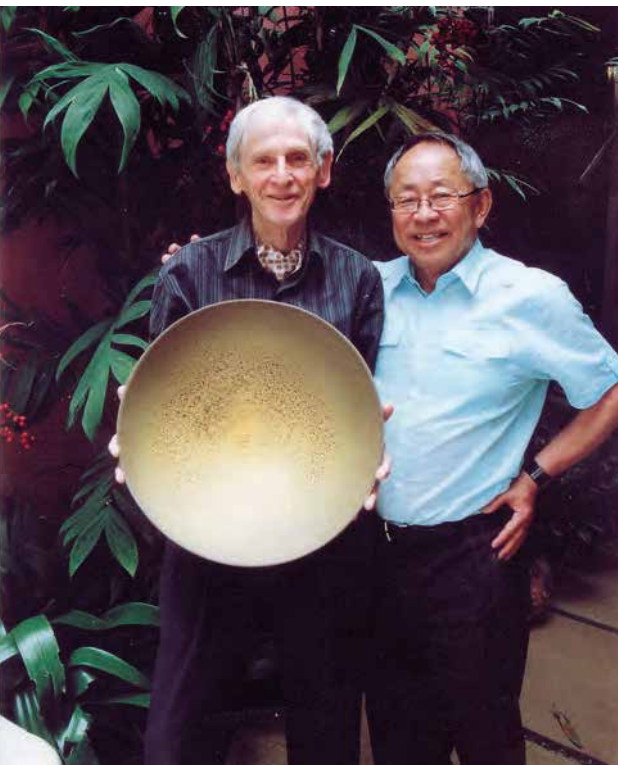
12 Roy Cowan
An impressive Midas Head garden
sculpture in salt glaze
850 x 720 x 260mm
\$14 000 – \$22 000



13 Roy Cowan
A large stoneware salt glaze vase with
incised radiating concentric circle
patterns. In rich cobalt blue glaze
810 x 400 x 440m
\$12 000 – \$20 000



14 Christine Boswijk
Five Garden Keepers
ceramic coiled oval forms
on found wharf piles (2012)
2250 x 800 x 570mm: each
\$30 000 – \$50 000



15 Len Castle
Sulphurous bowl with crackle glaze
interior and matte black exterior
172 x 418 x 418mm
\$6500 – \$9500

16 Len Castle
Sulphurous bowl with crackle glaze
interior and exterior
170 x 450 x 450mm
\$6500 – \$9500

17 Len Castle
An important and rare Sulphurous
bowl with predominating matte
black glaze giving way to a pool of
sulphurous crackle glaze interior
180 x 443 x 443mm
\$8000 – \$14 000





- 18 Guy Ngan
Kahikatea Carving No. 3
carved wood and aluminium base
title inscribed, signed and dated 1976 on artist's
catalogue label affixed to base
300 x 380 x 700mm

Exhibited: 'Guy Ngan: Habitation', The Dowse Art
Museum, Lower Hutt, 18 May – 15 September 2019.

Illustrated: Guy Ngan, *Scrapbook No. One* (Ron Sang
Publications, 2010), unpaginated.

\$15 000 – \$25 000



- 19 Guy Ngan
Blade Sculpture
wood
738 x 86 x 80mm
\$3000 – \$5000

“Sculpture is not a static thing, it should not be isolated, but take part in life.”

— Guy Ngan

Guy Ngan 顏國 鏞 (1926–2017) was a second generation Chinese-New Zealander born in Wellington. In 1928, his parents, frustrated by a surrounding environment of latent racism, moved with their two sons from Newtown, Wellington to Guangzhou, China. As the ninth child of fifteen in a family of three wives, Ngan and his brother lived in one of his father’s three homes, where his interest in the arts was encouraged with books and painting materials, while he received a traditional Chinese education. With the outbreak of the Sino-Japanese War in 1937, in 1938 Ngan’s parents sent their two young sons back to New Zealand. From the age of fourteen, Ngan supported himself through woodcarving and furniture-making. At seventeen, he began night school at Wellington Technical College with sculptor Alex Fraser. Under the advice of Fraser, Ngan travelled to London in 1951 to continue his education at Goldsmiths College and he went on to attend the Royal College of Art, graduating in 1954 as a Designer of the School of Wood, Metal and Plastics and then, under a scholarship, spent three months at the British School in Rome. After working in Britain and travelling to Scandinavia and North America, Ngan returned to New Zealand, having been enticed back by Gordon Wilson, the Government Architect. Here he was employed in the Ministry of Works Architectural Division, where he spent four years, followed by ten years as an Associate Partner for Australian-based architects Stephenson & Turner. While working in the field of architecture, Ngan continued to develop his own artistic practice. However, it was really from the 1970s on that Ngan made up for lost time with a prolific output of sculptures, paintings and large scale public commissions (over forty of them across New Zealand), frequently in partnership with the architect Ron Sang who became his most significant patron. It is important to remember that Ngan completed most of his significant work outside the confines of the art gallery and was not part of a dealer gallery network. From 1976-86 he was director of the New Zealand Academy of Fine Arts, actively supporting and promoting his fellow artists. Few practising artists in New Zealand at the time, apart from Theo Schoon, could boast such a wealth of international training and experience, or first-hand reference to the symbiosis across the fields of sculpture



Guy Ngan with Ron Sang, circa 2001.



and architecture. Like Schoon, Ngan's early training promulgated the Bauhaus concept of *gesamkunstwerk* (the total artwork) and the lack of distinction between art and craft. This coupled with Ngan's Pacific Chinese identity that he embodied completely and confidently — he proudly traced his own ancestry to Confucius — meant that he was ahead of his time in seeking to make himself at home as a Chinese artist born in Aotearoa, by seeking connection and commonality with the cultures of the Pacific. He was invested in the idea that Polynesian navigators in a distant past had migrated from Japan and Taiwan, seeing himself and his work as part of that continuum. For Ngan ethnic identity was not so much asserted as welded into a sophisticated aesthetics.

Ngan's neglect in traditional artistic circles, even during the productive decades of his career, must with hindsight be attributed in part to discrimination. We could think here of some of the racist undertones of the public responses that stymied the installation of Ngan's sculpture, *Millennium Tree* (2005), in Dove Myer Robinson Park, near the Parnell Rose Gardens. The large metre-high maquette for this project, *Chinese Millennium New Zealander's Tree*, was collected by Ron Sang. The sculpture, whose form was inspired by the magical staff wielded by the Monkey King of Chinese legend, now resides in the Auckland Domain. The stainless steel 'staffs' that shoot from the top of the sculpture's cylindrical column now, of course, indelibly recall the lightsabers of the *Star Wars* trilogy. Proposed in 1999 as a millennium gift from Chinese New Zealanders to Auckland, Ngan's sculpture was protested by Parnell residents, who cited "aesthetic clashes" with the Victorian-Edwardian Rose Gardens. These "aesthetic clashes" masqueraded as doublespeak for a rejection based on racial and cultural grounds. The apocryphal fate of many of Ngan's other public sculptures has been researched and decried. Some have been lost, moved, or destroyed. Some may be hidden in boxes or concealed behind walls awaiting rediscovery. Many of us will remember the star turn of Ngan's seven-metre mural on the street level public area of the Newton Post Office on Karangahape Road (1973) (now in Auckland Art Gallery's storage). To his credit Ron Sang rescued and displayed the 15 panels of *Sea Scape* (1983) commissioned for the entrance corridor of the New Zealand Wool Board Building in Wellington (and then decommissioned). As you walked along that original corridor the superimposed panels thrown into contrasting relief by the lighting may have evoked both a Wellington harbour landscape and, possibly, the sensation of irregular swatches of textiles, or even sheepskins, thrown on top of each other.

It is significant that a number of Ngan's best works are titled 'habitation', for notions of place and belonging were crucial for him. Each of these works was carved from polystyrene with hot wire to create contrasting angles and curves before being cast in aluminium or bronze. Their knife-edged quality has partially to do with their means

20 Guy Ngan
Australasia No. 1
acrylic on board
signed and dated '73
800 x 1900mm
\$30 000 – \$45 000

of construction. With the appearance of miniature buildings, they are inspired by Roman ruins, Chinese calligraphy and shapes carved out of rocks by the ocean: all elements of Ngan's international background and modernist bona fides. Ngan made sculptures that were grounded in figurative forms but that are not representational in any traditional sense. He knew that a successful sculpture was a truce between structure and improvisation. Although the 'habitations' may figure arcane contrasts between their geometric components, the combinations are unique and never feel familiar or predictable. They look but don't feel repetitive. Looking from an angle through the shapes made by *No. 55 Large Habitation Sculpture* (1979) in space is like the uncanny sensation of being on a train and seeing, through the window, another train on a parallel track; their windows intermittently align as the trains pass at different speeds, affording one a momentary fleeting view into another space (and life) before in the next instant it disappears. The result is something that holds but can be teased apart. The interweaving of forms is loose yet indivisible, like a true multicultural background. The term negative space to describe the air that is let into a cube or rectangle, doesn't suffice to describe the effect Ngan achieves. Scale is an important aspect of Ngan's sculptures. Oddly, they look right at any scale: the small ones never look twee and the large ones in their architectural spaces never seem eccentric. Ngan was also a sophisticated colourist: his early paintings relish the explosive reds of his Chinese tradition; those like *Australasia No. 1* (1973) rejoice in burnt sienna and desert ochres producing biomorphic renderings of the Australian desert; his bronze sculptures like *Cast Bronze Sculpture No. 216* depend upon their verdigris interiors, as if the vibrancy of colour were defending its interior against visual incursions.

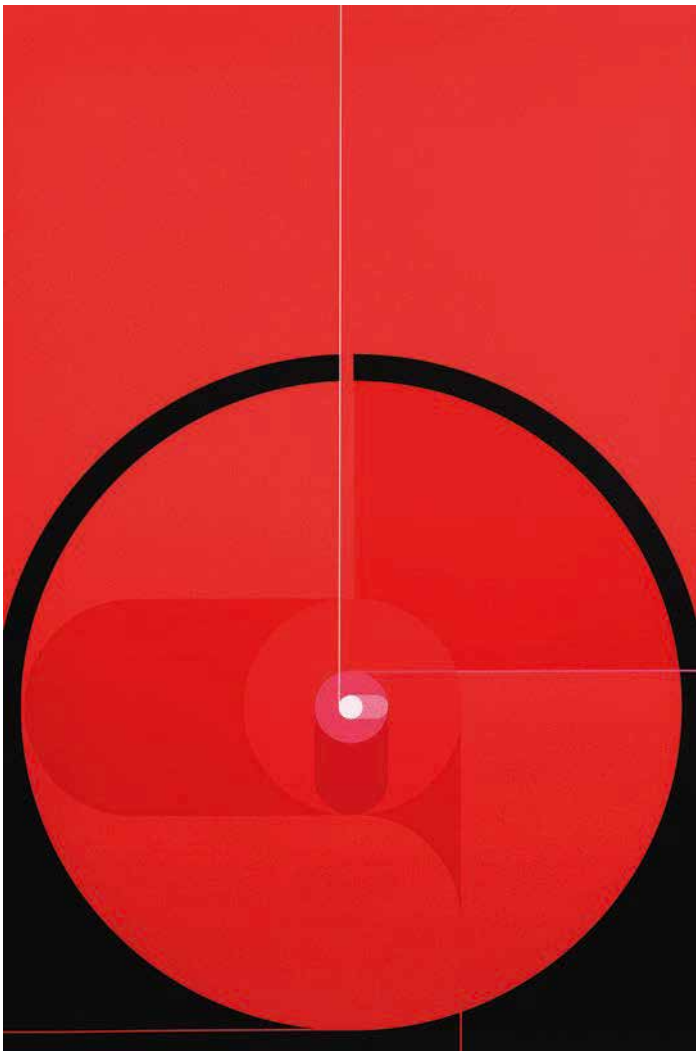
In describing Ngan's work we could call upon the notion of 'drawing in space,' first coined by Picasso's dealer Daniel-Henry Kahnweiler to describe Picasso's sculptures which at the beginning were made of wire. The idea has purchase for both Ngan's open structures that are to be seen in the round and his reliefs that favour a frontal viewing and have an inherent ambiguity of many surfaces coalescing in an imagined unity. His work plays across a number of traditional artistic genres — still life, landscape, figure. The cube and rectangular arrays encage space. They labour towards the impression of graphic design rather than deriving from one. They yield up an image — eventually coalescing into a kind of abstract drawing (that curiously reminds one of some of the paintings of motorway junctions and flyovers of Ngan's contemporary Robert Ellis). A successful sculpture, Ngan discovered, is a truce between structure and improvisation. Another analogy for Ngan's habitations might be the congeries of holes in sea sponges which can be shaken apart, accordion fashion, to shape the ambient air. Emptiness becomes substance here. The 'habitations' and cast bronzes are true sculptures in that they pass the essential test that they function in the round. Circle them. Each shift in your viewpoint discovers

a distinct and different formal configuration. The same is true of Ngan's carvings in wood, like *Kahikatea Carving No. 3* (1976), which recall his early training in furniture manufacture and design. *Kahikatea* floats on its aluminium base like an early Pacific seafaring vessel. At times the shapes of Ngan's sculptures become silhouettes of nameable things: a boat, a motorway junction, and a dragon (see the late work *Dragon* that snakes along the wall picking up a myriad of reflections in its polished stainless steel). It is a sensation we have all had discovering a figure in a cloud or on a moss-covered wall. Abstract shapes that are brought to a point of recognition. As an abstractionist Ngan doesn't seem to derive forms from nature so much as reinvent nature from hearsay. His work may seem *like* a sponge or *like* a boat in ways you can't quite determine. Each piece finds Ngan in a moment of decision, adventuring beyond his command of pictorial space into physical and sculptural space, where everything is in flux.

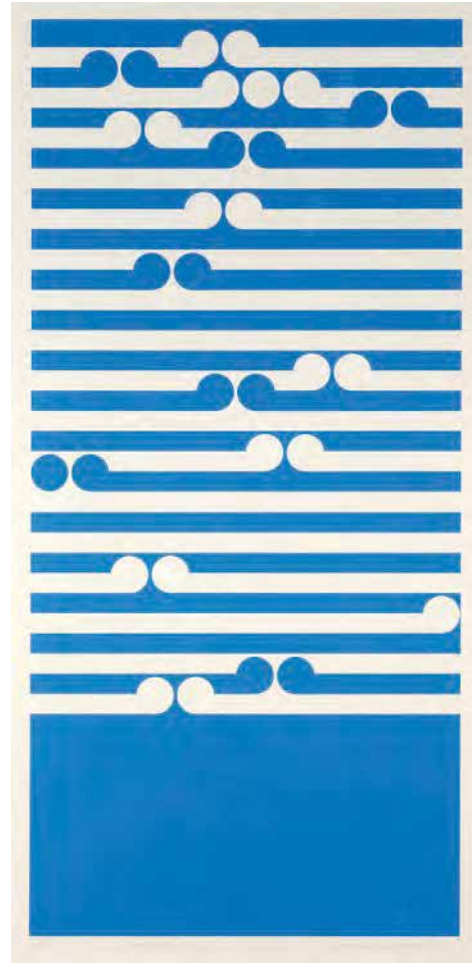
There's a common perception of sculpture that it is bombastic and walks with a macho swagger. This is mostly nonsense. Ngan's work has a delicacy and refinement even at a large scale. He seeks out subjects that convey a kind of enchantment or whimsy, and he uses charm and sensitivity as a means of persuasion. Despite the lack of recognition he received Ngan was sure of himself as an artist. And in a way that certitude became his art. He saw art as something relational, the configuration of parts into a whole. His work projects an externalised, outwardly focused view of the world. Art, he said, "should take part in life." But it is a view that nonetheless insists on the roots of its own subjectivity. Throughout his artistic life Ngan adeptly walked a multicultural tightrope but perhaps it is only now that the multicultural content of his modernist corpus will find its true critical response and evaluation.



Guy Ngan with Ron Sang and *Australasia No. 1*, circa 2001.



21 Guy Ngan
Animated Colours
screenprint, 36/50
title inscribed, signed and dated '73
990 x 695mm
\$3000 – \$5000



22 Gordon Walters
Amoka
screenprint, 10/25
title inscribed and signed
810 x 450mm
\$20 000 – \$30 000

23 Barry Brickell
Chimney Morphs I, II and III
terracotta with riveting
1000mm, 800mm, 685mm:
height (each)

Exhibited: 'His Own Steam: A Barry
Brickell Survey', The Dowse
Art Museum, Lower Hutt,
04 May – 11 August, 2013.
\$7500 – \$12 500





24 Nicholas Brandon
A collection of eight bottle form
vases, each with long cylindrical
bodies and small-lipped
openings. Various glaze effects.
1180mm: height (tallest)
500mm: height (shortest)
\$3000 – \$6000



- 25 Nicholas Brandon
Five vases with sang de boeuf
type glaze (one a/f)
560mm, 520mm, 420mm,
300mm, 300mm: height (each)
\$2500 – \$4000



Growing up in England during a period of enormous upheaval, Bob Ellis's artistic and musical talents – he was an accomplished flamenco guitarist – flourished with the loving support of his close-knit working class family in Kingsthorpe, West Northamptonshire. At age 15, rather than following his father into employment at the local shoe factory, he studied at the Northampton School of Art for three years, winning a scholarship to the prestigious Royal College of Art in London. National Service in the Photographic Unit of the Royal Air Force followed, giving him the unique aerial perspective on landscape which later came to characterize his paintings. During his four years of study for a diploma in art and design, the Festival of Britain took place (1951) providing a huge boost to designers, and he encountered the Irish-born figurative painter Francis Bacon (1909–1992). These were both galvanising influences on Ellis who became committed to the importance of design for revitalizing a nation, and led to his decision to become an image maker who communicated significant concepts.

After four years teaching at the Yeovil School of Art in Somerset where one of his students was Pop Art's leading practitioner Derek Boshier (born 1937), he was appointed the inaugural Lecturer in Design at Elam School of Fine Arts, Auckland University College, in 1957 at the age of 28. Here his fresh approach, energy and up-to-date knowledge made him a magnet for restless art students who were bored by the older lecturers. In 1959 he facilitated postgraduate study at the Royal College for a young Barrie Bates who, in his last year there, transformed himself into Billy Apple (1935–2021). Although he only intended to stay in New Zealand for a short period, Ellis was to continue teaching at Elam for another 37 years until 1999, when he retired as Head of Painting and two years later was awarded the Order of New Zealand Merit for his services to painting in 2001.

After an initial period of fascination with depicting the spaghetti loops of Auckland's motorway system once he got his first car (as seen in the cloud formation in the top half of this painting), Ellis's practice shifted to a deep investigation of Māori tikanga and design principles in the early 1970s. He participated in the rebuilding of his whanau's wharehenui at Te Rawhiti Marae (the home of the two major hapu of Te Rawhiti, Ngati Kuta and Patukeha where he is now interred) in the eastern Bay of Islands which features in the lower half of this painting. The wharehenui had been built in 1910, and the renovations were carried out between 1969 and 1974. Learning from

26 Robert Ellis
Te Rawhiti V
oil on board
signed and dated '74; title
inscribed, signed and dated verso
1220 x 1220mm

Illustrated: Hamish Keith and
Elizabeth, Hana and Ngarino
Ellis, *Robert Ellis* (Ron Sang
Publications, 2014), cover, p. 83.

Purchased from R.K.S Gallery,
Auckland, 7 December 1982.
\$50 000 – \$85 000

legendary master carver Pine Taiapa (1901–1972) and Walter and Emily Mountain, the parents of his new wife, the artist Elizabeth Ellis née Mountain ((b.1945, Ngapuhi, Ngati Porou, whom he married in 1966) Robert Ellis successfully combined symbolism related to both Māoritanga and his Anglican faith to create a new style of abstract painting in New Zealand.





27 Graeme Storm
Impressive ovoid vase with
sgraffito-cut floral decoration
440 x 420 x 420mm
\$4000 – \$7000



28 Graeme Storm
Ovoid stoneware vase with blue
barium glaze
430 x 350 x 350mm
\$1500 – \$2500



29 Greg Barron
Blue floor vase
480 x 460 x 460mm
\$1500 – \$3000

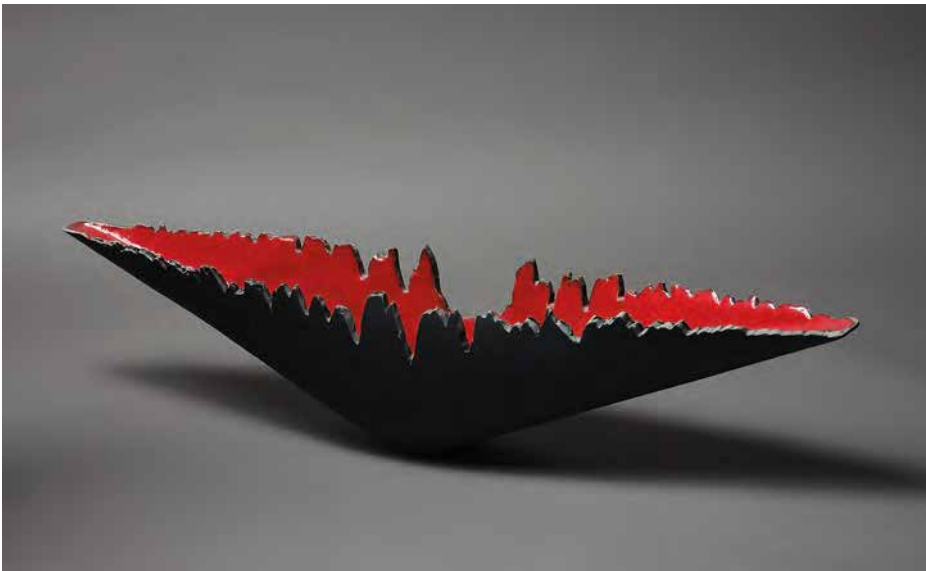


- 30 Len Castle
Sea Hawk bowl with rich alkaline
blue glazed interior and volcanic
type, silica-rubbed exterior
130 x 322 x 335
\$3500 – \$5500

- 31 Len Castle
A large Sea Hawk bowl with rich
alkaline blue glazed interior and
volcanic type, silica-rubbed exterior
150 x 445 x 470mm
\$5000 – \$8500

- 32 Len Castle
A thickly-walled, rimmed bowl
with rich alkaline blue interior and
volcanic-type, silica-rubbed exterior
145 x 280 x 280mm
\$1000 – \$2000





- 33 Len Castle
An Inverted Volcano with red lava
glaze interior and matte black
exterior
190 x 860 x 195mm
\$8000 – \$12 000



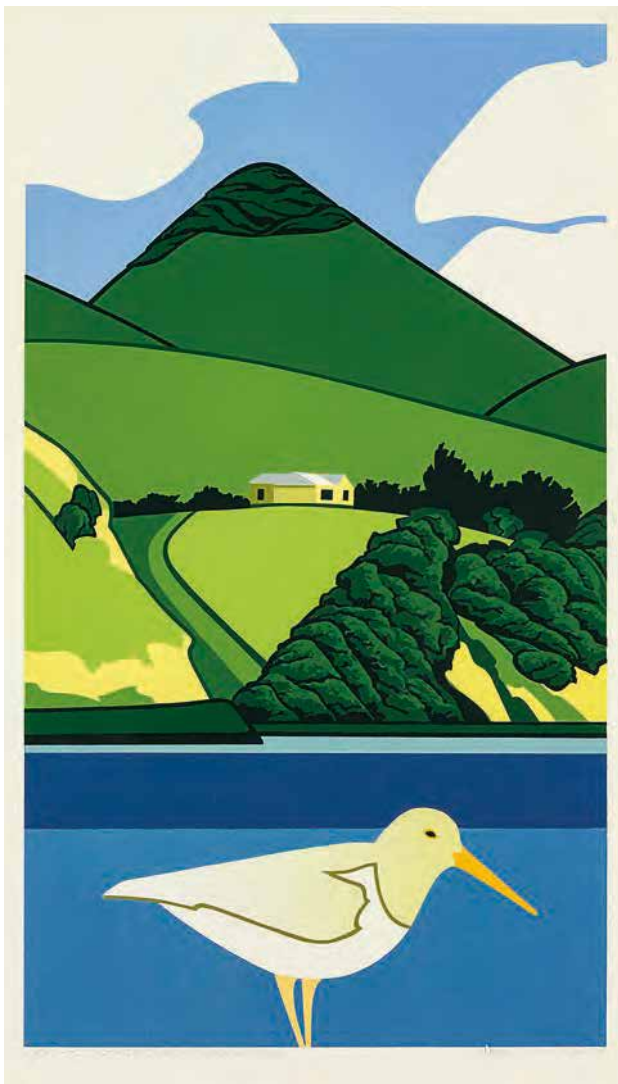
- 34 Len Castle
An important and rare 'Sinter'
crater lake bowl with alkaline blue
glaze and impressed rope pattern
decoration to the circumference
570mm: diameter
\$10 000 – \$18 000



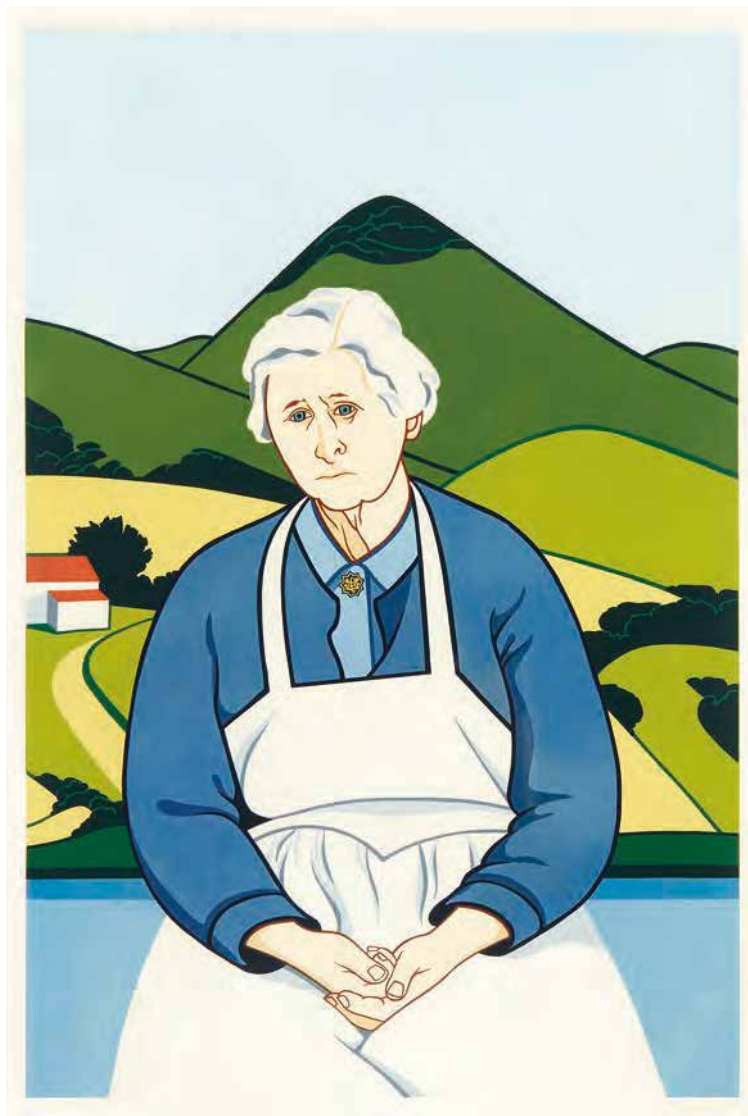
35 A genuine Le Corbusier, Pierre Jeanneret and Charlotte Perriand designed LC3 sofa manufactured by Cassina. Iconic design with frame in tubular steel and separated upholstery in black leather.
\$7000 – \$13 000

36 A pair of genuine Le Corbusier, Pierre Jeanneret and Charlotte Perriand designed LC2 Armchairs manufactured by Cassina. Iconic design with frame in tubular steel and separated upholstery in black leather.
\$6000 – \$10 000

37 A pair of genuine Le Corbusier, Pierre Jeanneret and Charlotte Perriand designed LC2 Armchairs manufactured by Cassina. Iconic design with frame in tubular steel and separated upholstery in black leather.
\$6000 – \$10 000



38 Robin White
White Oyster Catcher and Harbour Cone
screenprint, 47/50
title inscribed, signed and dated '77
580 x 335mm
\$14 000 – \$22 000



39 Robin White
Florence and Harbour Cone
screenprint, 17/40
title inscribed, signed and dated 12/'75
635 x 472mm
\$14 000 – \$22 000



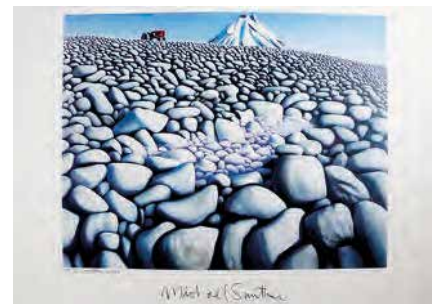
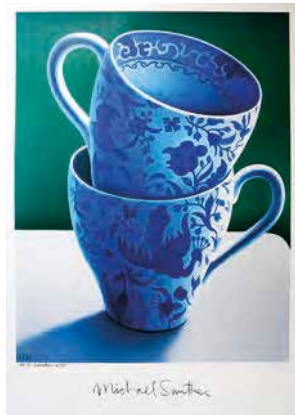
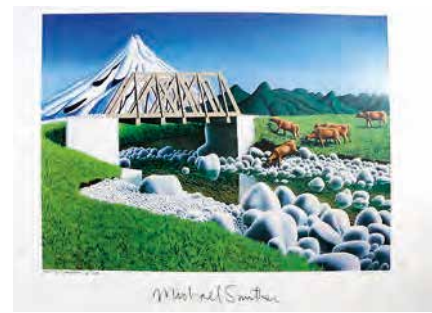
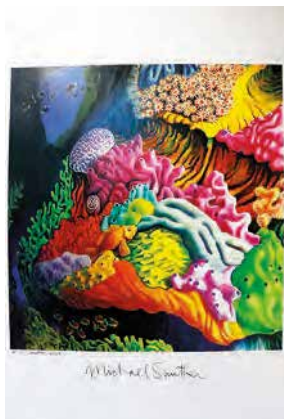
40 Paul Dibble
Huia Above
bronze with 24 carat gold gilding
(2018)
2450 x 1150 x 1000mm

Exhibited: 'Paul Dibble: The Poignancy
of Absence', Gow Langsford Gallery,
Auckland, 3–27 October 2018.
\$140 000 – \$220 000

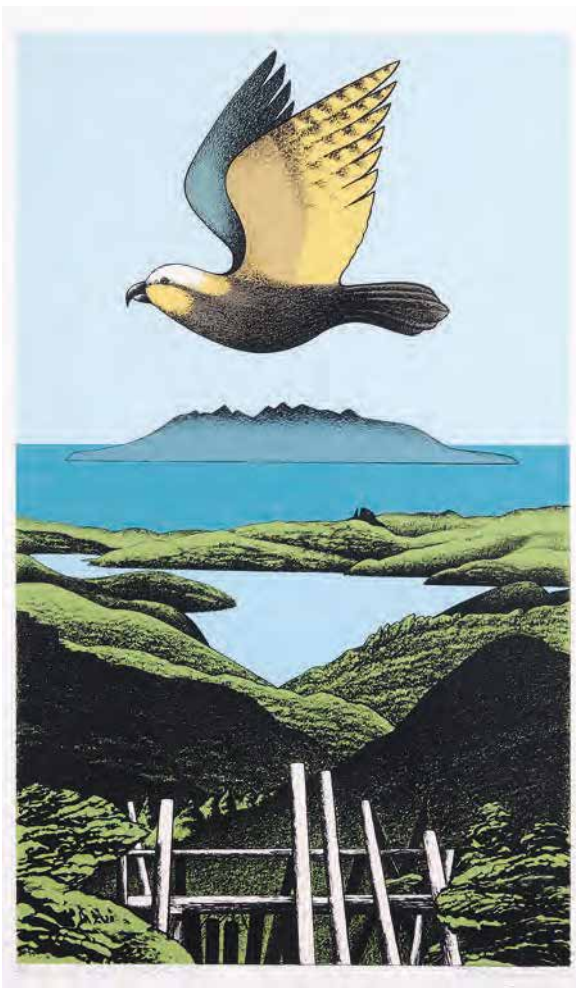
Described as a joyful reinterpretation of European modernism from a Pacific perspective, Paul Dibble's representational sculptures are also a commentary on the continuing loss of iconic species from amongst the local biota. He often scales up his subjects to make them monumental and thereby imbued with weighty significance. The title of the exhibition which this work came from – *The Poignancy of Absence* – points to the sadness which accompanies the loss of the huia, or “New Zealand woodpecker”. This large and unusual bird with orange wattles was much sought after by nineteenth century ornithologists, but was last sighted alive in 1907. Mammals introduced and acclimatised by settlers such as stoats, ferrets, weasels, cats and dogs were the efficient predators that led to the huia's extinction, but huia were also hunted for their tail feathers, worn as a symbol of status by Māori and Pākehā alike.

Dibble's huia is a female, recognisable by her curved beak, and she perches on the branch of a kowhai tree, reaching down with her bill to point us to the brace of giant kowhai flowers below. Dibble's fascination with the kowhai, our unofficial national flower, reached its apogee with the exhibition *The Gold of the Kowhai* at Gow Langsford Gallery in 2014 where a huge kowhai flower, 3.38 metres in height and gilded with 24 karat gold leaf took centre stage. A symbol of hope and joy in new beginnings, imagery of the kōwhai has often featured in New Zealand art works and appeared on postage stamps and coins. As Dibble himself says, “I think the kowhai is remarkable because there's very little colour in the bush, and it's this burst of gold.” A harbinger of spring, the kowhai blooms in October, when the tūi, bellbird and other honeyeaters feast on its nectar, replenishing their health after the privations of the winter months. Unfortunately, three of the eight known species of *Sophora* or kowhai are now listed as threatened plants. The remaining five types of tree, much favoured for gardens, have had their natural habitat considerably reduced through past forest clearance for agriculture. Dibble's 2014 exhibition title refers to an 1898 poem by William Pember Reeves, who wrote in London that the felling of trees in his native New Zealand was destroying “those gentle forest-haunting things” that “lived with their trees ... and passed away.”

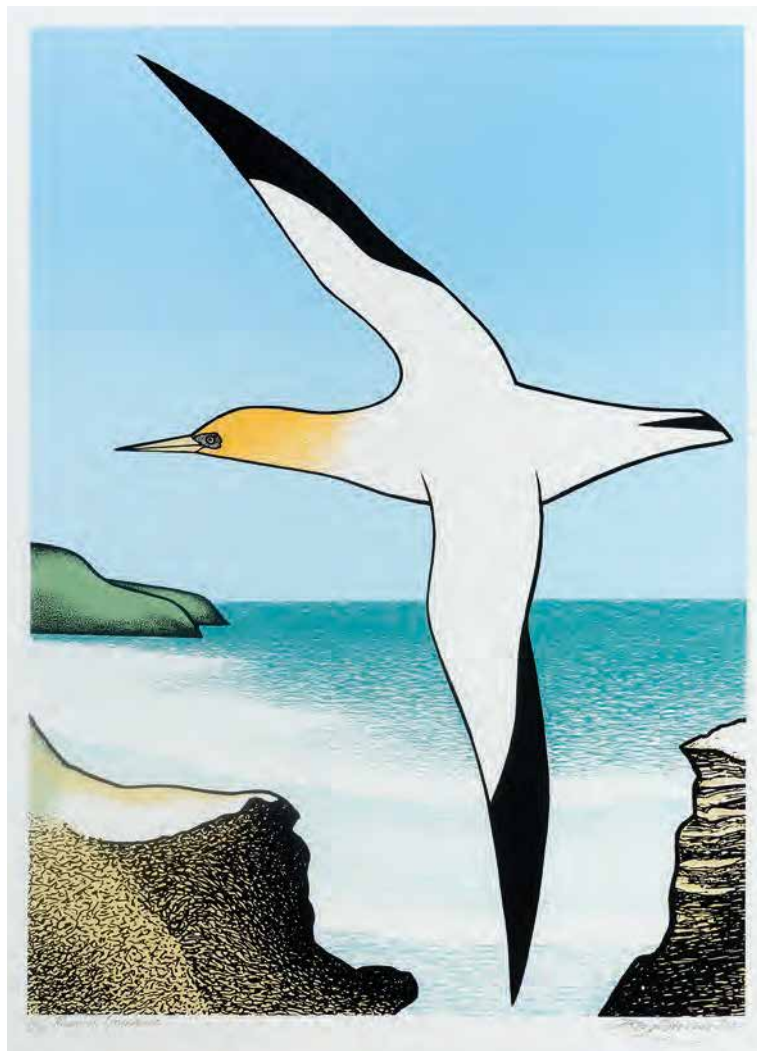
Dibble's skills in bronze casting were honed at the Elam School of Fine Arts at the University of Auckland where he graduated with Honours in 1967. Major publications and survey exhibitions of Dibble's works have established him as one of the leading bronze sculptors of his generation, and he was appointed a Member of The New Zealand Order of Merit for services to sculpture in 2004. His work is in the collection of the Museum of New Zealand Te Papa Tongarewa, Wellington; Te Manawa, Palmerston North; University of Waikato; and Massey University.



41 Michael Smither
A boxed folio of eight original screenprints including:
Two Cups, Sarah Eating Corn, A Song of the Sea, NZ Oranges, Rocks with Mountain, Hamilton Diggings, Joseph Sharling, Alfred Road Bridge
each signed and inscribed edition no. 16/150
570 x 465mm; each variable
\$4000 – \$6000



42 Don Binney
Kaiarara Kaka, Great Barrier
 screenprint, 46/100
 title inscribed, signed and
 dated 1982
 665 x 400mm
 \$10 000 – \$16 000



43 Don Binney
Manunui, Otakamiro
 screenprint, 64/80
 signed and dated 2010
 750 x 650mm
 \$10 000 – \$18 000

- 44 Michael Smither
Motumahanga Triptych
screenprint, 57/60
signed with artist's
initials and dated 2005
415 x 930mm
\$800 – \$1400



- 45 Michael Smither
Boys on the Beach
screenprint, 9/75
signed with artist's
initials and dated '08
565 x 770mm
\$800 – \$1400

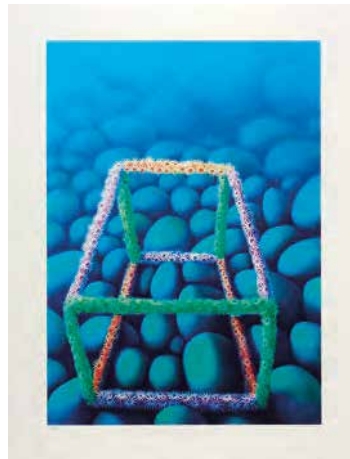
- 46 Michael Smither
The Old Craypot
screenprint, 41/80
signed with artist's
initials and dated 2015
850 x 640mm
\$800 – \$1400



- 47 Michael Smither
Family in the Van
screenprint, 34/88
signed with artist's
initials and dated 2017
375 x 520mm
\$800 – \$1400



- 48 Michael Smither
Nine Dolphins
screenprint, 38/88
signed with artist's
initials and dated 2007
740 x 690mm
\$1200 – \$2200



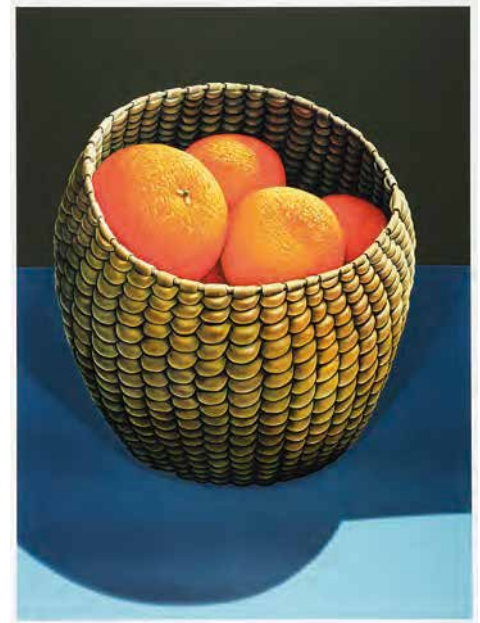
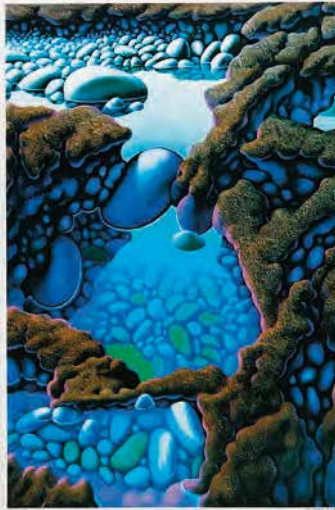
- 49 Philippa Blair
Indian Mat; Silver Tipi
screenprint, 4/22
title inscribed, signed and
dated 1981
660 x 500mm
\$500 – \$900



- 50 Michael Smither
Three Rock Pools and Lava Flow
screenprint, 83/100
signed with artist's initials and
dated 2012
760 x 550mm
\$1000 – \$2000

- 51 Michael Smither
Kawaroa Stage III
screenprint, 17/46
signed with artist's initials and
dated '09
740 x 550mm
\$1000 – \$2000

- 52 Michael Smither
Oranges in a Seagrass Basket
screenprint, 36/65
signed with artist's initials and
dated 2019
870 x 650mm
\$1000 – \$2000





53 Guy Ngan
Cast Bronze Sculpture No. 216
cast bronze on timber base
signed and impressed Cat No. 216
370 x 380 x 382mm
\$20 000 – \$35 000



54 Guy Ngan
Large Anchor Stone
cast bronze on sandstone base
1250 x 400 x 380mm: including base
\$25 000 – \$40 000



- 55 Guy Ngan
Cast Aluminium Sculpture No. 15
 cast aluminium
 signed and impressed Cat No. 25 and dated 1975
 365 x 450 x 180mm
 Exhibited: 'Guy Ngan: Habitation', The Dowse Art
 Museum, Lower Hutt, 18 May – 15 September 2019.
 \$12 000 – \$18 000



- 56 Guy Ngan
Cast Aluminium Sculpture No. 33
 cast aluminium
 signed and impressed Cat No. 33
 and dated 1976
 152 x 215 x 220mm
 \$7000 – \$10 000

- 57 Guy Ngan
Totem
 acrylic on bamboo
 signed and dated 2007 and
 inscribed *Stokes Valley*
 820 x 110 x 110mm
 \$1000 – \$2000

- 58 Guy Ngan
Cook Bicentenary Wall Plaque
(1769–1969)
 acrylic on plaster
 signed
 600mm (diameter)

Note: This is the marquette for the
 artist's Bicentennial plaque at
 Parliament in Wellington.
 \$1000 – \$2000





DON BINNEY/ANAWHATA 1975

"For a few years I owned the Mobbs Cottage on Anwhata Road overlooking White's Beach. This painting is an on-site response to its seaward view.... It was produced in my first burst of reconnecting with the Auckland West Coast after being in London in 1972 and 1973. Though I did not retain the Anawhata property, it did yield a fair number of images in the 1970s, while I had it."

— Don Binney

59 Don Binney
Fisherman's Rock, Anawhata
acrylic and oil on canvas
signed and inscribed *Anawhata 1975*
910 x 710mm

Exhibited: Auckland artists: a selection of painting and sculpture', Auckland City Art Gallery, 27 March – 24 April 1978.

Illustrated: Damian Skinner, *Don Binney Nga Manu/Nga Motu – Birds/ Islands* (Auckland University Press, 2003), plate. 43.

\$130 000 – \$200 000

According to Don Binney, *Fisherman's Rock, Anawhata* was produced during his 'first burst of reconnecting with the Auckland West Coast after being in London in 1972 and 1973'. In this and other works from the mid-1970s, he was palpably re-establishing contact with the land, sea and sky of his formative years. The painting was a statement of allegiance with a landscape he had never really left. Virtually all of the works he painted during a year spent living near Hampstead Heath (some of which were exhibited at the Commonwealth Galleries, Holland Park, in May 1973) were of New Zealand subjects.

Now in his mid-thirties, he was also looking for a way forward, a new direction. Like other of his land- and sea-scapes of the period, *Fisherman's Rock, Anawhata* is characterised not only by an absence of the stylised birds—which had, by the late 1960s, come to define Binney as an artist—but also by a fluid, rhythmical treatment of landforms and a sense of upwelling geological as well as oceanic energy.

Ornithology wasn't the only branch of the science he was well-read in. Binney knew enough natural history to understand how the west coast of Aotearoa was an erosion zone and in a constant state of flux and alteration. In terms of the region's human history, he had explored, and in some cases surveyed, pa-sites along this area of coast. He knew how to *read* a landscape—seeing well beyond the pastoralism and beach developments. The darkened rock at the seaward extremity in this painting was once a pa. Such details Binney made it his business to know.

Despite the absence of birdlife in *Fisherman's Rock, Anawhata*, Binney never stopped thinking of landscapes like this one in ornithological terms. Locating the horizon near the upper edge of the painting enhances the sense of looking down on the scene, requiring the viewer to adopt the viewpoint of a hovering gannet or cliff-top-nesting bird. Whereas birds were usually the overriding directional element in his best-known, earlier paintings, here the landscape directs the viewer's eye from left to right, the headland dovetailing with an energetically brushed passage of rough water (less than ideal conditions for the body-surfing regimen which was integral to Binney's littoral existence around this time).

Shortly after his return from England, Binney pooled resources with his mother Mary to buy the 'austere, impeccably built' dwelling, known as 'Mobbs Cottage,

at Anwhata, overlooking White's Beach. In Binney's mind, the bach was the very embodiment of 'weatherboarded isolation'—he described it as being reminiscent of both an Andrew Wyeth painting and an Ingmar Bergman movie.

Without the freight of 'memories and imagination' he associated with Te Henga, Anawhata was never going to replace the beach a few kilometres to the north as a spiritual and artistic turangawaewae. The fact the cottage was less suited to painting than his set-up at Te Henga was another factor. He did, however, produce a number of significant paintings and drawings of the beach and environs.

In an unpublished memoir, he recalled: 'At clifftop, walking distance from my house, grew a stocky manuka bush at a height to allow my drawing-board to be placed flat on its springy top. I nicknamed this bush "Cody" after Jackson Pollock's Wyoming birthplace. The view it held spread from the drop down to Keyhole Rock then rightwards, cross-tide to Pukekowhai/Man's Head.' Don Binney considered this painting of Fisherman's Rock 'an on-site response to its seaward view'. It also offered a vehicle for exploring the sculptural capabilities of both oil and acrylic paint—the encrusted titanium white of the breaking waves, the golden yellow of the summer hillside, the comb-like striations of turquoise which flatten the distant ocean, rendering it a modernist-inflected panel.

Featured in 'Auckland Artists; a selection of painting and sculpture' at the Auckland City Art Gallery in March/April 1978, *Fisherman's Rock Anawhata* was loaned to that exhibition by Ron and Margaret Sang, who had purchased the work not long after its completion, and whom Binney would later remember fondly as 'loyal supporters'.



- 60 Roy Cowan
An impressive Lantern Vase in slab-
built stoneware with iron glaze
1100 x 600 x 300mm
\$10 000 – \$16 000

- 61 Roy Cowan
Large stoneware slab-built garden vase
950 x 900 x 300mm
\$4000 – \$7000

- 62 Dr Jan White
Sentinel figures
terracotta
970 x 820 x 330mm
\$3000 – \$5000





63 Ann Robinson
Wide Bowl
cast glass
signed and inscribed
Cat No. 4 to underside
200 x 545 x 545mm
\$35 000 – \$50 000



- 64 Len Castle
A double-headed Avian hanging form,
with wing lines to the body
285 x 325mm
\$1200 – \$2000
- 65 Len Castle
A double-headed Avian hanging form in
iron oxide washed stoneware, roughly-
textured and with wing lines to the body
300 x 380mm
\$1400 – \$2400
- 66 Fred Graham
Maquette for Kaitiaki
oil on wood
640 x 430 x 140mm
\$3000 – \$6000



- 67 John Parker
Spire necked vase with matte
blue glaze
130 x 85 x 85mm
\$200 – \$350
- 68 John Parker
Three graduating spire necked
vases with copper iridescent glaze
220: height (tallest)
\$800 – \$1400
- 69 John Parker
Two small white agate pots
H. 88mm and 125mm
\$300 – \$500
- 70 John Parker
Small pink bowl
D. 180mm
\$300 – \$500

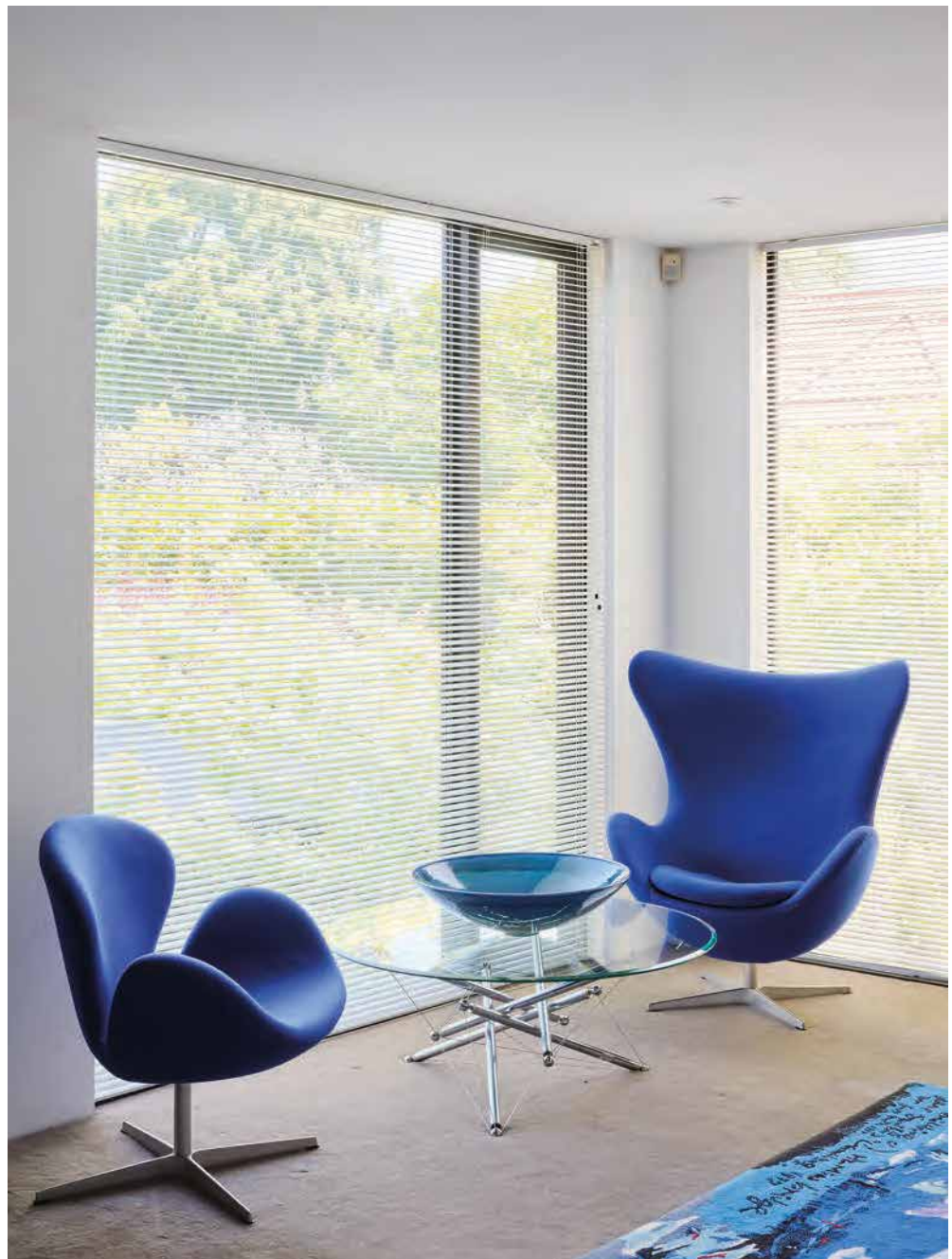


71 John Parker
Seven spire neck vases with
yellow glaze
195mm: height (tallest)
\$2000 – \$3500

72 John Parker
Seven spire neck vases with
red glaze and graduating
concentric pattern (two a/f)
240mm: height (tallest)
\$2000 – \$3500



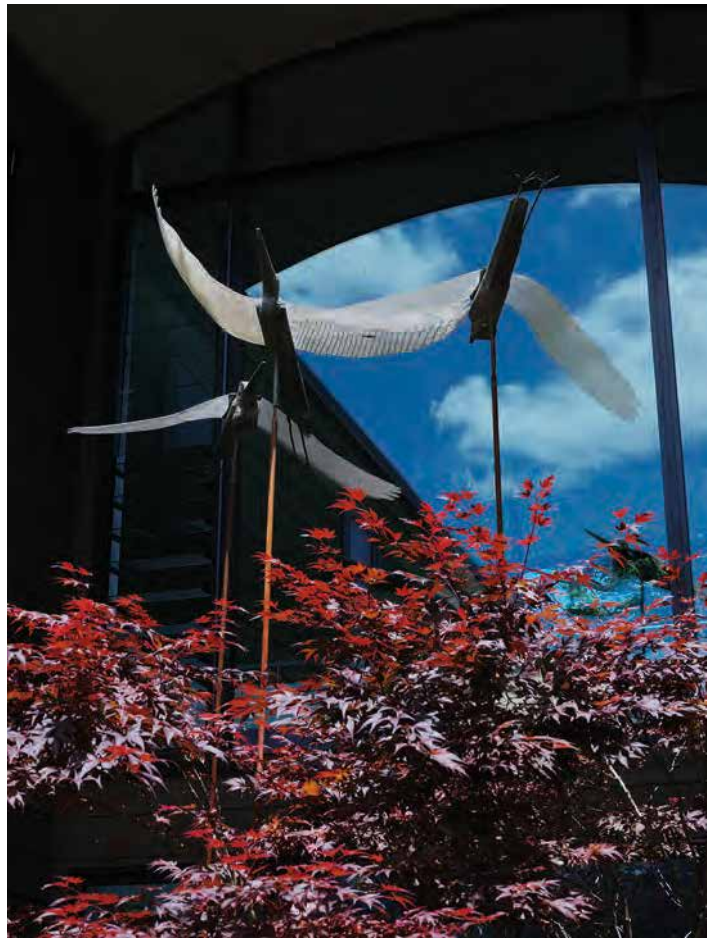
- 73 A genuine Arne Jacobsen for Fritz Hansen Egg Chair in blue wool blend fabric (label to underside). \$5000 – \$8000
- 74 A genuine Arne Jacobsen for Fritz Hansen Swan Chair in blue wool blend fabric (label to underside). \$2500 – \$4000
- 75 A genuine Theodore Waddell Model No. 714 Coffee Table. Originally designed in Italy in 1973, this example manufactured by Cassina. Chromium plated steel base with ingenious design whereby the tubes can be turned to alter the height of the table. With plate glass top. \$2000 – \$3000



76 A Gerrit Rietveld Red Blue Chair. Originally designed in 1918–1923, this example manufactured by Cassina circa 2000 (original label to underside).
\$2500 – \$4000

77 A Gerrit Rietveld Schroder side table originally designed in 1923, this example manufactured by Cassina circa 2000 (original label to underside).
\$1500 – \$2500





- 78 Stuart Angus
Three Herons
copper (from hot water
cylinders) and steel mesh
500 x 1000 x 4000mm:
including rods
\$6000 – \$10 000

- 79 Stuart Angus
Three Herons
copper (from hot water
cylinders) and steel mesh
500 x 1000 x 4000mm:
including rods
\$6000 – \$10 000



- 80 Graham Ambrose
Large earthenware charger with
rich orange sun glaze
160 x 560 x 560mm
\$1500 – \$2500



- 81 Graham Ambrose
Large Galaxy bowl in rich
alkaline blue glaze
150 x 560 x 560mm
\$1000 – \$2000



- 82 Graham Ambrose
An Orb vase in rich orange glaze
and with crackle effect to the top
300 x 450 x 450mm
\$1000 – \$2000

- 83 Graham Ambrose
Three turquoise orb vases
160mm: height (tallest)
\$1200 – \$2000

- 84 Graham Ambrose
Five red-orange orb vases
145mm: height (tallest)
\$1200 – \$2000



*"If you look at these chairs,
they are mainly made of air, like
sculpture. Space passes right
through them."*

— Harry Bertoia



- 85 A genuine Diamond chair designed by Harry Bertoia and manufactured by Knoll (impressed stamp verso). Designed in 1952 the chair went into production in 1983.
\$3000 – \$6000

- 86 A Genuine Eero Saarinen 'Tulip'
Side table with marble top.
Original label affixed to underside.
\$1000 – \$2000
- 87 A Genuine Eero Saarinen Model
151 'Tulip' chair. With classic red
wool blend upholstery. Knoll label
to underside.
\$1000 – \$2000
- 88 An Eero Saarinen 'Tulip' armchair.
With classic red wool blend
upholstery.
\$1000 – \$2000



89 Len Castle
A very nice, large square sided bottle vase with Jun glaze over Tenmoku
430 x 145 x 145mm
\$3500 – \$5500



90 Len Castle
A square sided bottle vase with rare blue talc glaze
300 x 90 x 100mm
\$2000 – \$3000



91 Len Castle
A square sided bottle vase with Jun glaze over Tenmoku
300 x 100 x 93mm
\$2500 – \$4000



92 Len Castle
A square sided bottle vase in tenmoku glaze with wax resist decoration
300 x 90 x 100mm
\$2000 – \$3000



93 Len Castle
A square sided bottle vase in tenmoku glaze with wax resist decoration
300 x 95 x 100mm
\$2500 – \$4000



94 Len Castle
Large hemispherical bowl with
red speckled lava glaze
165 x 405 x 405mm
\$3000 – \$5000



95 Len Castle
Large hemispherical bowl with
red speckled lava glaze
130 x 370 x 375mm
\$2500 – \$4000

96 Len Castle
Hemispherical bowl with alkaline
blue glaze
168 x 440 x 440mm
\$1500 – \$2500

97 Len Castle
Stoneware bowl with shino glaze
100 x 410 x 410mm
\$1500 – \$2500



98 Len Castle
Stoneware bowl with wax resist
pattern
97 x 410 x 410mm
\$1500 – \$2500



99 Len Castle
Large bowl with wax resist
pattern
100 x 390 x 390mm
\$1500 – \$2500



"In 'Arco' nothing is decorative: even the beveled corners on the base have a function, which is not to hurt us; even the hole isn't a flight of fantasy, but to make it easier to lift the base."

— Achille Castiglioni (1970)



- 100 A genuine Arco floor lamp designed by Achille Castiglioni and manufactured by Flos. Originally designed in 1962 and with satin-finish stainless steel telescopic stem and Carrara marble base. 2230 x 2000mm \$3000 – \$5000

- 101 A 1980s modernist coffee table in the style of Saporiti, Italy. Lacquered wooden base with plate glass top. 370 x 1400 x 1400mm \$1500 – \$2500



102 A Le Corbusier, Pierre Jeanneret and Charlotte Perriand designed 'Model LC4' Chaise Lounge with hide covering. Manufactured by Cassina and stamped 'Le Corbusier LC/4 6411' on the top of the back of the frame.
\$4000 – \$6500

103 A Mies van der Rohe Barcelona day bed. Originally designed in 1930. Manufacturer unknown.
\$4000 – \$7000

104 A set of eight Mies van der Rohe BRNO chairs. Cantilevered steel flat bar design with black leather upholstery. Manufacturer unknown.
\$5000 – \$8000



105 A circular dining table in South African black granite with revolving centre. Mounted on designer base with four chrome legs. Diameter: 1650mm
\$15 000 – \$20 000

- 106 A Gianfranco Frattini designed 'Model 784' coffee table manufactured by Cassina. Tubular chrome base with square plate glass top.
300 x 1300 x 1300mm
\$1000 – \$2000



- 107 Peter James Smith
The Building of Hardies Bridge
100% NZ wool rug in 16 custom colours
2310 x 1780mm
\$2000 – \$3500

- 108 A Raul Barbieri and Giorgio Marianelli 'Ribbio' Coat and Umbrella stand manufactured by Rexite and designed in 1981. In plastic and metal.
height: 1680mm
\$500 – \$800



- 109 Charles Rennie Mackintosh
An Ingram high chair
manufactured under license by
Cassina (stamp to underside)
\$2000 – \$3500



- 110 A Le Corbusier, Charlotte Perriand and Pierre Jeanerret designed LC9 Stool manufactured by Cassina.
Chromium plated steel frame with
towelling upholstery.
\$1200 – \$2000

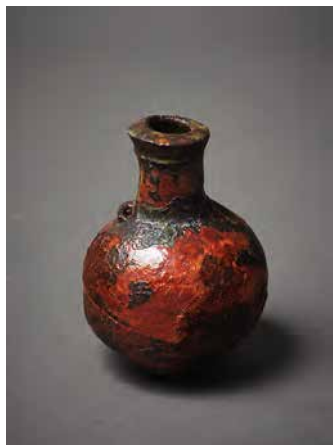


111 A contemporary dining table designed by Ron Sang. Circular plate glass top with steel, drum base. 690 x 1500 x 1500mm \$2000 – \$4000





- 112 Takeichi Kawai (Japan, 1908–1989)
Slab-sided Bottle Vase
H. 175mm
\$700 – \$1200

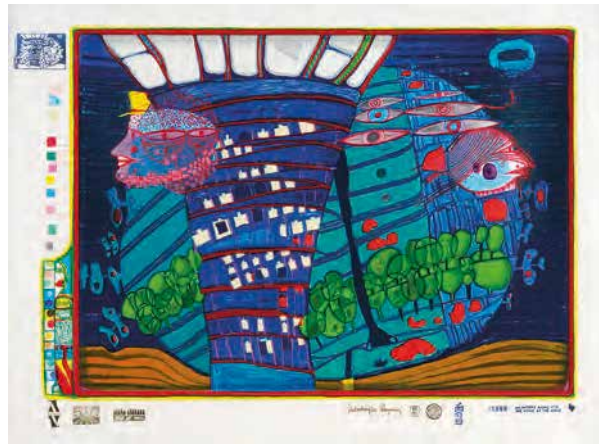


- 113 Chester Nealie
Small wood-fired stoneware anagama
vase
150 x 100 x 100mm
\$150 – \$300

- 114 Graeme Storm
Three tall cylindrical vases with relief
patterning to the bodies and with
fluted necks.
330mm, 290mm, 290mm: each height
\$1500 – \$2500

- 115 Margaret Milne
Six 'Candle' vases, each with deep blue
glazed spire necks
350mm: height (tallest)
\$1000 – \$2000





- 116 Friedensreich Hundertwasser
Untitled
screenprint produced for
Whangarei Art Museum, 88/1000
(2016)
720 x 552mm
\$500 – \$800

- 117 Friedensreich Hundertwasser
Exodus into Space
screenprint, 1999/3000 (1972)
490 x 670mm
\$2000 – \$3500

- 118 Dick Frizzell
Sockeye (Red)
screenprint, 38/50
signed and dated 24/2/78
560 x 750mm
\$1500 – \$2000



- 119 Brian Brake
Offering to the Unknown Dead, Kyoto
digital photograph (poster)
published by Te Papa
520 x 765mm
\$600 – \$1000

- 120 Judy McIntosh Wilson
Brown Fleece V
wool hanging
1370 x 1510mm

Exhibited: 'Judy McIntosh Wilson: A Retrospective', Dowse Art Museum, Lower Hutt, February 14 – June 14 1998.

\$800 – \$1400





121 A hand-knotted Persian carpet
2010 x 1130mm
\$2000 – \$3000

122 A Rose & Heather hall table
750 x 1380 340mm
\$1000 – \$2000

123 Hand-knotted Persian carpet by
Adeibil Sereh
1390 x 1990mm
\$3000 – \$5000

124 Peter Collis
Nine orb vases with turquoise glaze
230mm: height (tallest)
\$1500 – \$2500



- 125 Graeme Storm
Four pieces of stoneware including a lidded jar (220 x 200 x 200mm), plate (293mm: diameter), bowl (50 x 195 x 195mm) and a small vase (100 x 120 x 120mm). Each decorated with floral motifs.
\$600 – \$1000



- 126 Peter Collis
A large spire orb vase with bright turquoise glass glaze
360 x 380 x 380mm
\$500 – \$800

- 127 Sandra Black (Australian)
Small flared Zig Zag vessel
Porcelain
D. 110mm
\$250 – \$400



- 128 Lyndsay Patterson
Red, Black and White vases
hand-etched and blown glass,
three parts
signed and dated
2002/2003/2004 to underside
240mm: height (tallest)
\$1000 – \$2000

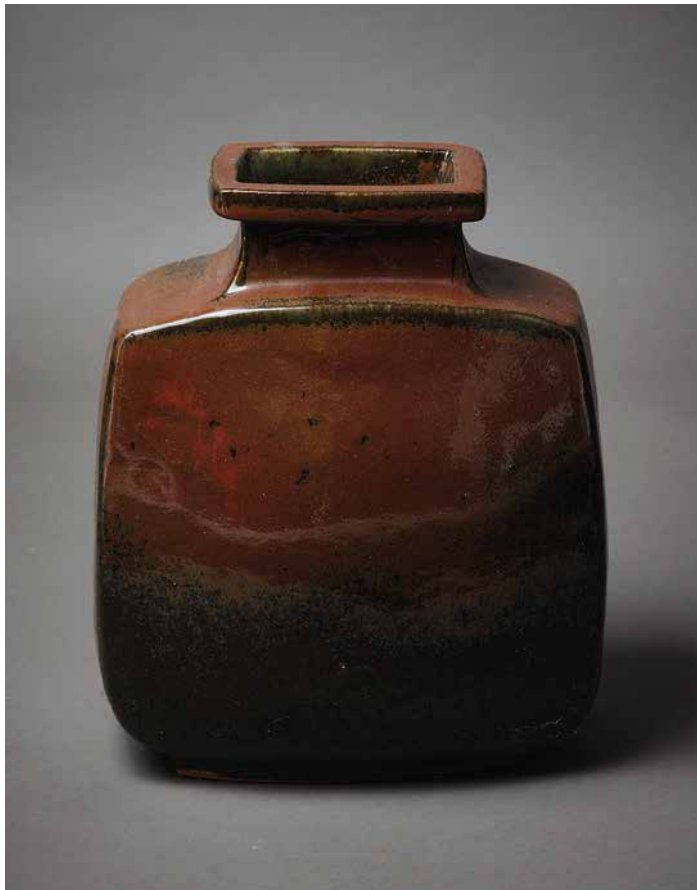


- 129 Katie Brown
Whisper II
three blown glass forms
signed and dated 2008 to
underside
700mm: height (tallest)
\$900 – \$1400



- 130 Len Castle
Three salt pourers together
with an incense holder
Diameter 90mm: each approx.
\$1000 – \$2000

- 131 Len Castle
A press moulded Branch Vase
with rich brown tenmoku glaze
380 x 300 x 170mm
\$4000 – \$7000



- 132 Ray Rogers
Fungoid form vase. Earthenware
with oxide decoration.
signed with artist's initials RR
to base
170 x 200 x 200mm
\$200 – \$400



- 133 Len Castle
Two fine stoneware bowls with
rich blue interior glaze
100 x 255 x 255mm and 65 x
95 x 95mm
\$400 – \$700



- 134 Graeme Storm
Three graduating bowls with
blue matt barium glaze
75 x 303 x 303mm (largest) and
63 x 180 x 180mm and 50 x 200
x 200mm
\$300 – \$500



- 135 Len Castle
An impressive hand-thrown
stoneware bowl with green
speckled interior
73 x 290 x 290mm
\$800 – \$1400





- 136 Graeme Storm
Four small lathe turned vases in green and blue heavily-textured glaze
110 x 110 x 110mm (each variable)
\$200 – \$400



- 137 Graeme Storm
Two vases. One bulbous and taller of flask form (275 x 220 x 100mm), and one small lathe turned vase (100 x 100 x 110mm)
\$250 – \$400

- 138 Graeme Storm
Three vases. One larger and trumpet shaped (230 x 110 x 110mm) and two smaller lathe turned vases (150 x 120 x 120mm and 110 x 100mm) all with similar rich blue barium glazes
\$300 – \$600



- 139 Graeme Storm
3 small lidded boxes
D. 90mm, 90mm and 75mm
\$300 – \$500





140 A pair of Chinese stone lions
1020 x 390 x 560mm
\$5000 – \$8000

141 Japanese stone lantern
\$1500 – \$2500

142 Levi Borgstrom
A collection of eight carved
wooden spoons
length: 335mm (longest)
\$700 – \$1200

143 Levi Borgstrom
Three carved wooden
vessels
length: 90 x 115 x 45mm
(largest)
\$400 – \$700

144 Linda Forrest
Small green bowl
90 x 160 x 160mm
\$150 – \$250

145 Jean Halstead
Square lidded pot
H. 160mm
\$100 – \$200

146 Jean Halstead
Round lidded pot
H. 120mm
\$100 – \$200

147 Michael Lucas
Plate
signed and dated '93
diameter: 255mm
\$300 – \$500

148 Michael Lucas
Plate
diameter: 395mm
\$300 – \$500

149 Michael Lucas
Plate
100 x 475 x 475mm
\$300 – \$500



150 Patti Meads
Four Orb vases
height: 95mm (tallest)
\$300 – \$500

151 Patti Meads
Four stoppered vases
height: 80mm (tallest)
\$300 – \$500

152 Patti Meads
Two lidded pots together with a
round pot
height: 80mm (tallest)
\$300 – \$500

153 Beverly Luxton
Three small porcelain lustre lidded
boxes
diameter: 80mm, 75mm, 65mm
\$100 – \$200

154 Beverly Luxton
Two porcelain perfume bottles
with stoppers
Height: 115mm, 70mm
\$200 – \$400

155 Small Höglund blue glass bowl
(label to underside)
D. 200mm
\$100 – \$200

156 Susannah Bridges
A set of three ceramic 'Lava' bowls
with high-fired red interior glaze.
height: 220mm, 190mm, 140mm
\$300 – \$500



- 157 Ross Jones
Shimmer
 screenprint, 11/49
 inscribed, signed and dated 2017
 540 x 695mm
 \$600 – \$1000



- 158 Hokusai
Great Wave
 screenprint
 635 x 830mm
 \$500 – \$900



- 159 Pablo Picasso
Dove
 screenprint
 signed and dated 28.12.61 on
 the plate
 490 x 645mm
 \$600 – \$1000

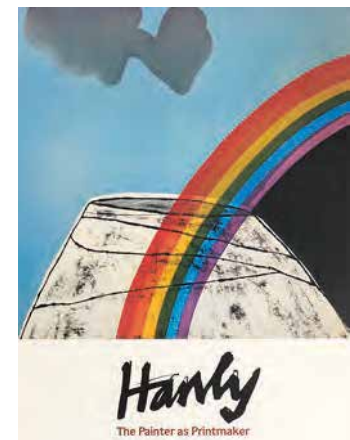
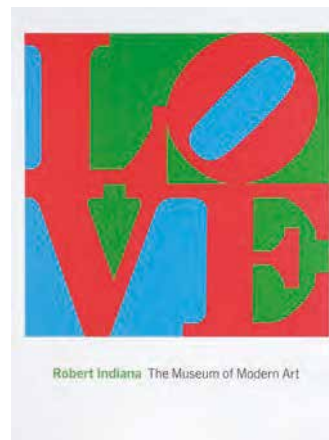


- 160 Chinese Calligraphy
 ink on paper (part of a scroll)
 660 x 430mm
 \$300 – \$600



- 161 Pat Hanly
The Painter as Printmaker
 screenprint
 520 x 400mm
 \$500 – \$800

- 162 Robert Indiana
Love
 screenprint for the Museum of
 Modern Art
 705 x 550mm
 \$500 – \$800





163 Dutch Masters (from Auckland Art Gallery exhibition)
screenprint with cardboard tiles on backing board
1800 x 1200mm
\$600 – \$1000

164 Brian Brake
Monsoon Girl
screenprinted poster from Te Papa exhibition (Images of India)
830 x 510mm
\$150 – \$250

LIVE AUCTION ENDS

Auction continues online:
live.artandobject.co.nz

The following items will be sold online via our bidding app. Online auction bidding opens Wednesday 15 March at 6:00pm and begins closing on Sunday 19 March at 6:00pm.

165 Friedensreich Hundertwasser
Two porcelain cup and saucers
manufactured by Bavaria Germany.
\$80 – \$150

166 Friedensreich Hundertwasser
Two porcelain cup and saucers
manufactured by Bavaria Germany.
Limited edition with original boxes.
\$100 – \$200

167 A set of four Chinese porcelain tea cups manufactured by Spin 90 x 100 x 100mm \$50 – \$100



168 A Rosle stainless steel circular trivet in two parts \$40 – \$80



170 A BodaNova (Sweden) bread knife in original box together with a BodaNova cheese slice in original box \$50 – \$100



172 A Stelton serving platter (diameter 350mm) together with two further aluminium trays \$80 – \$140



173 A Stelton salad bowl together with matching servers \$150 – \$250

174 Two sets of four Stelton napkin rings in original boxes \$50 – \$100

175 Arne Jacobsen for Stelton Stainless steel pouring pot together with an ashtray \$150 – \$250



176 A marble display plinth
650 x 250 x 250mm
\$800 – \$1400



177 A marble display plinth
740 x 250 x 250mm
\$800 – \$1400



178 A marble display plinth
740 x 250 x 250mm
\$800 – \$1400



179 A marble display plinth
350 x 360 x 350mm
\$800 – \$1400

180 A black box or display plinth
500 x 395 x 395mm
\$200 – \$400



181 A black box or display plinth
500 x 395 x 395mm
\$200 – \$400

182 A black box or display plinth
with mirrored top.
305 x 500 x 500mm
\$200 – \$400

183 A black box or display plinth
410 x 500 x 500mm
\$200 – \$400

184 A black box or display plinth
350 x 350 x 350mm
\$200 – \$400

185 A black box or display plinth
with mirror top
405 x 400 x 400mm
\$200 – \$400



- 186 A black box or display plinth with mirror top (a/f)
300 x 500 x 500mm
\$200 – \$400
- 187 A black box or display plinth with mirror top
310 x 505 x 505mm
\$200 – \$400
- 188 A black box or display plinth with mirror top
505 x 400 x 400mm
\$200 – \$400
- 189 A white box or display plinth
300 x 1165 x 350mm
\$200 – \$400
- 190 A polished chrome box or display plinth
300 x 300 x 300mm
\$200 – \$400
- 191 A black box or display plinth
390 x 390 x 390mm
\$200 – \$400

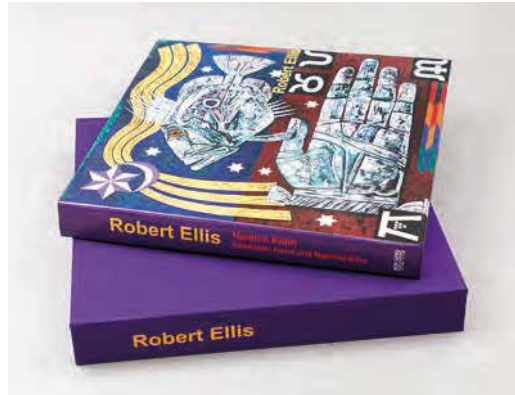
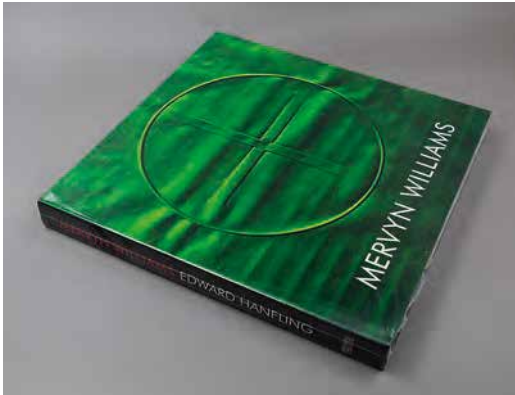




192 Nancy Pel, Douglas Lloyd-Jenkins, TJ McNamara, *Len Castle* (Limited Edition 88/160). Signed by Len Castle and with slip case. \$200 – \$400

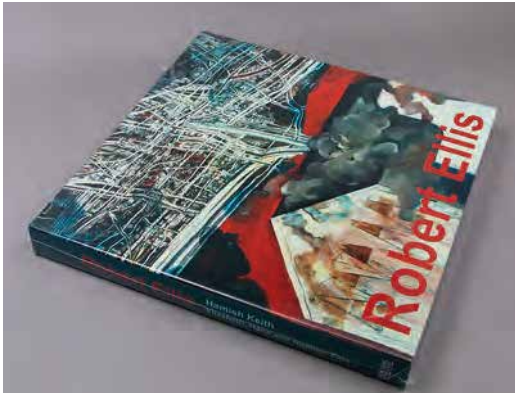
193 Gregory O' Brien, *Pat Hanly* (Limited Edition 99/100). Signed by Greg O'Brien and Gil Hanly and with slip case. \$200 – \$400

194 Hamish Keith, Elizabeth, Hana and Ngarino Ellis, *Robert Ellis* (Limited Edition, 100/100). Signed by Robert Ellis, Hamish Keith and Elizabeth Ellis and with slip case. \$100 – \$200



195 Hamish Keith, Elizabeth, Hana and Ngarino Ellis, *Robert Ellis* (Limited Edition, 49/100). Signed by Robert Ellis, Hamish Keith and Elizabeth Ellis together with slip case and four screenprinted multiples by the artist. \$100 – \$200

196 Trish Gribben, *Michael Smither* (Collectors Limited Edition, 100/150). Signed by Michael Smither and dated 2004. \$200 – \$400



197 Trish Gribben, *Michael Smither* (Collectors Limited Edition, 150/150). Signed by Michael Smither and dated 2004. \$200 – \$400

198 Damian Skinner, *John Drawbridge* (Collectors Edition). With original slip case and screenprinted poster of the New Zealand House Mural (1963). \$100 – \$200



- 199 Roger Horrocks and Andrew Clifford, Vincent Ward *Inhale/Exhale* (Collectors edition, signed and editioned 76/100). With original slip case and DVD. \$100 – \$200
- 200 Gregory O' Brien, *Pat Hanly*. Shrink wrapped copy. \$50 – \$90
- 201 Kriselle Baker and Vincent O'Sullivan, *Ralph Hotere*. Shrink wrapped copy. \$100 – \$200
- 202 Dr Edward Hanfling, *Mervyn Williams*. Shrink wrapped copy. \$20 – \$30
- 203 Damian Skinner (ed), *Chester Nealie: Etched in Fire* (2016). \$50 – \$90
- 204 Nancy Pel, Douglas Lloyd-Jenkins, TJ McNamara, *Len Castle*. Shrink wrapped copy. \$100 – \$200
- 205 Hamish Keith, Elizabeth, Hana and Ngarino Ellis, *Robert Ellis*. Shrink wrapped copy. \$40 – \$60
- 206 Dr Robin Woodward, *Greer Twiss*. Shrink wrapped copy. \$50 – \$90
- 207 Damian Skinner, *John Drawbridge*. With screenprinted poster of the New Zealand House Mural (1963). \$50 – \$90
- 208 Doreen Blumhardt and Brian Brake, *Craft New Zealand* (A.H Reed, 1981), together with Peter Lange and Stuart Newby, *Playing with Fire: Auckland studio potters society turns 50* (Auckland University, 2009) together with Helen Schamroth, *100 New Zealand Craft Artists* (Godwit, 1988) \$40 – \$80
- 209 Damian Skinner, *Don Binney Nga Manu/Nga Motu – Birds/Islands* (Auckland University Press, 2003) and Don Binney, *Drawing the Waitakere Coast* (Godwit, 2010). Provenance: Purchased from Masterworks, Auckland, April 26, 2004 \$60 – \$100
- 210 Gregory O'Brien, *Hotere: Out the Black Window* (City Gallery, Wellington, 1997), Ian Wedde (ed), *Ralph Hotere: Black Light* (Wellington, 2005) \$60 – \$100
- 211 Stanley Palmer, *To The Harbour* (signed and dated 2010 by the artist), together with Stanley Palmer, *East* (signed and dated 2010 by the artist) \$20 – \$35
- 212 Elva Bett, *New Zealand Art: A Modern Perspective* (Reed, 1986), together with Gil Docking, *Two Hundred Years of New Zealand Painting* (Enlarged edition, David Bateman, 1982), together with David Eggleton, *Towards Aotearoa: A short history of 20th century New Zealand art* (Reed, 2007). \$40 – \$70
- 213 John Gow and Elizabeth Caughey, *Contemporary New Zealand Art: Vols I, II, III* (David Bateman) \$30 – \$50
- 214 Peter McIntyre's *Wellington* (signed by the artist, Reed, 1975), together with *Kakahi, New Zealand* (signed by the artist, Reed, 1972), together with Peter McIntyre's *Pacific* (Reed, 1967) \$50 – \$100
- 215 Jim and Mary Barr and Marti Friedlander, *Contemporary New Zealand Painters, Volume I: A – M* (Alister Taylor). Copy shrink wrapped. \$50 – \$100
- 216 Two publications by Peter Cape: *Prints and Printmakers in New Zealand* (Collins, 1974), and, *New Zealand Painting since 1960* (1979) \$20 – \$40
- 217 Six publications on Modernist furniture. *Knoll au Louvre* (Paris, 1972 Catalogue for Exhibition); Marian Page, *Furniture Designed by Architects* (London, 1980); *Republic of Fritz Hansen Catalogue; Knoll is Modern Always Catalogue*; Susan Szenasy, *Office Furniture* (1984); Judith Miller, *Chairs* (London, 2009) \$40 – \$70
- 218 Four publications on New Zealand artists. *Doreen Blumhardt: Teacher and Potter* (inscribed: *For Ron, with all good wishes* and signed by Doreen Blumhardt); *Len Castle: Making the Molecules Dance* (Dowse Catalogue, 1994); *Tanya Asken: Jeweller, Silversmith, Sculpture*; *Ann Robinson: Casting Light* (Dowse Catalogue, 1998). \$60 – \$100





219 Three publications by Warwick Brown: *100 New Zealand Paintings* (Godwit, 1995); *100 New Zealand Artists* (Godwit, 1996); *Behind the Canvas: An insider's guide to the NZ art market* (2012)
\$20 – \$40

220 Ron Brownson, *Marti Friedlander: Photographs* (Auckland Art Gallery, 2001); *Vincent Ward: The Past Awaits* (Craig Potton, 2010); Jeanette Cook (ed), *Paul Dibble* (signed by the artist and dated 23 – 3 – 02, David Bateman, 2001).
\$30 – \$50

221 Seven publications on New Zealand art: Gordon Brown and Hamish Keith, *New Zealand Painting: An Introduction* (Auckland, 1975); Greg O'Brien, *Welcome to the South Seas: Contemporary NZ art for young people* (Auckland, 2004); Richard Wolfe and Stephen Robinson, *Artists @ Work* (Auckland, 2010); Elizabeth Eastmond and Merimeri Penfold, *Women and the Arts in NZ* (Auckland, 1986); Francis Pound, *Forty Modern NZ Paintings* (Auckland, 1985); Jill McIntosh (ed), *Contemporary NZ Prints* (Wellington, 1989); Keith Stewart, *The Art of Food: NZ painters and their food* (Craig Potton, 2000)
\$30 – \$50



222 Two copies of: *Len Castle: Making the Molecules Dance* (Dowse Catalogue, 1994); together with: Helen Schamroth, *100 NZ Craft Artists* (Auckland, 1998); Helen Pollock, *Falls the Shadow* (Exhibition Catalogue); *Raymond Boyce, Serendipity by Design: Memoirs of a Theatre Designer* (Wellington, 2018)
\$30 – \$50

- 223 Five publications on New Zealand and Australian sculpture and sculptors: Jeanette Cook (ed), *Paul Dibble* (David Bateman, 2001); *Paul Dibble: The Geometric Figures, 20 Years* (2017); Terry Stringer: *A secret room in the head* (Hong Kong catalogue, 2010); Priscilla Pitts, *Contemporary NZ Sculpture* (Auckland, 1998); *Sculpture by the Sea: the first fifteen years, 1997 – 2011* (Australia, 2011) \$40 – \$70
- 224 Roger Blackley, *Goldie* (Auckland Art Gallery, 1997) \$20 – \$40
- 225 Wystan Curnow and John Yau, *Max Gimblett* (Craig Potton, 2002); Max Gimblett, *50 Years of Drawing* (Page Blackie Gallery, 2010); Ian Wedde etc, Ralph Hotere: *Black Light* (Te Papa, 2005); Ron Brownson, *Marti Friedlander: Photographs* (Auckland Art Gallery, 2001); Warwick Brown, *Ian Scott* (Auckland, 1998); Hamish Keith, *Dick Frizzell – The Painter* (Godwit, 2009) \$40 – \$70
- 226 William McAloon (ed), *Art at Te Papa* (Te Papa, 2009); William McAloon, *Home and Away: Art from the Chartwell Collection* (Auckland, 1999); William McAloon etc, *New Zealand Art: From Cook to Contemporary* (Te Papa, 2010). \$40 – \$70
- 227 Rangihiroa Panoho, *Māori Art* (David Bateman, 2015); Christopher Johnstone, *Landscape Paintings of New Zealand* (Godwit, 2006); Ron Brownson (ed), *Art Toi: NZ Art from Auckland Art Gallery Toi o Tāmaki* (Auckland Art Gallery, 2011) \$30 – \$50
- 228 Trish Gribben (ed), *Blast! – Pat Hanly: the painter and his protests* (Auckland, 2009); *Barry Lett – 40 Years* (Pah Homestead Catalogue, 2017); *Fatu Feu'u: On Life and Art*; Kathryn Webster, *Tom Mutch: Antipodean Artist* (signed and dated 2004 by the artist, David Bateman, 2004); Justin Paton, *Don Peebles: The Harmony of Opposites* (signed and inscribed by the artist: *For Ron and Margaret, in admiration*, Robert McDougall Gallery, 1996); Anne Kirker, *Gretchen Albrecht – Crossing the Divide: a painter makes prints* (Sarjeant Gallery, 1999) \$30 – \$60
- 229 Debra Daley (ed), *The 1950s Show* (Auckland Art Gallery Exhibition Catalogue); Warwick Brown, *Sean Chen: Auckland Landmarks* (Auckland, 2009); *Colourful World in the Eyes of Sean Chen* (2012); *The Royal River – Works by Fred Graham* (signed by the artist); *Graham Bennett: Extant* (2015); *Graham Bennett: Wade* (2017); Lois McIvor, *Memoir of the Sixties* (Auckland, 2008) \$20 – \$40
- 230 Roger Blackley, *Two Centuries of NZ Landscape Art* (Auckland Art Gallery, 199); William McAloon (ed), *Victoria's Art: a university collection* (Adam Art Gallery, 2005); Ron Brownson etc, *Home AKL: Artsits of Pacific Heritage in Auckland* (Auckland 2012); Christopher Johnstone, *The Painted Garden in NZ Art* (Godwit, 2008); Claire Finlayson, *This Thing in the Mirror: Self Portraits by NZ Artists* (Craig Potton, 2004) \$30 – \$50
- 231 A bulk lot of twelve publications on architecture and design including books on Miles Warren, Alessi, Phillippe Starck and Australian Architecture. \$20 – \$40
- 232 A bulk lot of eleven publications on Chinese and Japanese art, weaving, diamonds and fabric art. \$20 – \$40
- 233 Roger Horrocks and Andrew Clifford, Vincent Ward *Inhale/Exhale*. \$40 – \$70
- 234 Thirteen publications on NZ and international art including: The Todd Corporation Art Collection, two Volumes on the Gibbs Collection, The BNZ Collection, The Wallace Collection, Claude Monet etc. \$40 - \$70

Newton Post Office, Auckland
by Mark-Brown, Fairhead Sang,
circa 1975.





CONDITIONS OF SALE

Please note: it is assumed that all bidders at auction have read and agreed to the conditions described on this page. Art+Object directors are available during the auction viewing to clarify any questions you may have.

1. **REGISTRATION:** Only registered bidders may bid at auction. You are required to complete a bidding card or absentee bidding form prior to the auction giving your correct name, address and telephone contact and supplementary information such as email addresses that you may wish to supply to Art+Object.

2. **BIDDING:** The highest bidder will be the purchaser subject to the auctioneer accepting the winning bid and any vendor's reserve having been reached. The auctioneer has the right to refuse any bid. If this takes place or in the event of a dispute the auctioneer may call for bids at the previous lowest bid and proceed from this point. Bids advance at sums decreed by the auctioneer unless signaled otherwise by the auctioneer. No bids may be retracted. The auctioneer retains the right to bid on behalf of the vendor up to the reserve figure.

3. **RESERVE:** Lots are offered and sold subject to the vendor's reserve price being met.

4. **LOTS OFFERED AND SOLD AS DESCRIBED AND VIEWED:** Art+Object makes all attempts to accurately describe and catalogue lots offered for sale. Notwithstanding this neither the vendor nor Art+Object accepts any liability for errors of description or faults and imperfections whether described in writing or verbally. This applies to questions of authenticity and quality of the item. Buyers are deemed to have inspected the item thoroughly and proceed on their own judgment. The act of bidding is agreed by the buyer to be an indication that they are satisfied on all counts regarding condition and authenticity.

5. **BUYERS PREMIUM:** The purchaser by bidding acknowledges their acceptance of a buyers premium of 19% + GST to be added to the hammer price in the event of a successful sale at auction.

6. **ART+OBJECT IS AN AGENT FOR A VENDOR:** A+O has the right to conduct the sale of an item on behalf of a vendor. This may include withdrawing an item from sale for any reason.

7. **PAYMENT:** Successful bidders are required to make full payment immediately post sale – being either the day of the sale or the following day. If for any reason payment is delayed then a 20% deposit is required immediately and the balance to 100% required within 3 working days of the

sale date. We accept payment via Eftpos, cash (under \$5000.00) and direct credit. Visa and MasterCard credit cards are accepted, however a surcharge of 2.5% will be added. Payments over \$10 000.00 must be made by direct credit to our bank account. Our bank details for deposits are 12-3107-0062934-00. Please use your buyer number as transaction reference. Please refer to point 7 of the Conditions of Sale in the catalogue for a detailed description of payment terms.

8. **FAILURE TO MAKE PAYMENT:** If a purchaser fails to make payment as outlined in point 7 above Art+Object may without any advice to the purchaser exercise its right to: a) rescind or stop the sale, b) re offer the lot for sale to an underbidder or at auction. Art+Object reserves the right to pursue the purchaser for any difference in sale proceeds if this course of action is chosen, c) to pursue legal remedy for breach of contract.

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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.

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The following information does not form part of the conditions of sale, however buyers, particularly first time bidders are recommended to read these notes.

A. **BIDDING AT AUCTION:** Please ensure your instructions to the auctioneer are clear and easily understood. It is well to understand that during a busy sale with multiple bidders the auctioneer may not be able to see all bids at all times. It is recommended that you raise your bidding number clearly and without hesitation. If your bid is made in error or you have misunderstood the bidding level please advise the auctioneer immediately of your error – prior to the hammer falling. Please note that if you have made a bid and the hammer has fallen and you are the highest bidder you have entered a binding contract to purchase an item at the bid price. New bidders in particular are advised to make themselves known to the sale auctioneer who will assist you with any questions about the conduct of the auction.

B. **ABSENTEE BIDDING:** Art+Object welcomes absentee bids once the necessary authority has been completed and lodged with Art+Object. A+O will do all it can to ensure bids are lodged on your behalf but accepts no liability for failure to carry out these bids. See the Absentee bidding form in this catalogue for information on lodging absentee bids. These are accepted up to 2 hours prior to the published auction commencement.

C. **TELEPHONE BIDS:** The same conditions apply to telephone bids. It is highly preferable to bid over a landline as the vagaries of cellphone connections may result in disappointment. You will be telephoned prior to your indicated lot arising in the catalogue order. If the phone is engaged or connection impossible the sale will proceed without your bidding. At times during an auction the bidding can be frenetic so you need to be sure you give clear instructions to the person executing your bids. The auctioneer will endeavour to cater to the requirements of phone bidders but cannot wait for a phone bid so your prompt participation is requested.

D. **NEW ZEALAND DOLLARS:** All estimates in this catalogue are in New Zealand dollars. The amount to be paid by successful bidders on the payment date is the New Zealand dollar amount stated on the purchaser invoice. Exchange rate variations are at the risk of the purchaser.

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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 (19%) 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)
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To register for Absentee or Phone Bidding this form must be lodged with Art+Object by 12pm on the day of the sale in one of three ways:

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3. Post a form to Art+Object: PO Box 68345 Victoria Street West, Auckland 1142, New Zealand

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FIRST NAME: SURNAME:

ADDRESS:

HOME PHONE: MOBILE:

BUS. PHONE: EMAIL:

Signed as agreed:

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