

ART
OBJECT



IMPORTANT PHOTOGRAPHS

thursday 17th april 2008 at 6.30pm

3 abbey street, newton, auckland.

freephone: 0800 80 60 01

info@artandobject.co.nz

www.artandobject.co.nz

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elcome to ART+OBJECT's two-part feature auction consisting of collectable photography and 20th Century design. Both of these genres are relatively new to the auction scene and have gathered pace over the last few years.

Photography is a medium that never stops evolving. The development of digital technology has rendered the primacy of the traditional negative almost obsolete and the line between still and moving image becomes increasingly blurred by the day. This means there is a plethora of different types of images which are described as photographs. On page 4 A+O director of art Ben Plumbly explains some of the key print types the collector is likely to encounter and provides an insight into the unique chemistry of each and how to identify them. Many of these techniques are now obsolete, making existing prints exemplars of a lost technology.

The 20th Century Design Catalogue (Auction, May 1) is the most diverse and fascinating that has been introduced to the market in New Zealand. One of the great joys of the auction scene is meeting dedicated collectors and learning of their individual collecting journey. In this catalogue we have been favoured with three very different and special collections: The Thomas and Bettina Bley Collection of classic 20th Century design with the accent on the Memphis design movement, Stephen Rainbow's collection of world class contemporary Poole ceramics, and well-known Auckland gallerist Gary Langsford's collection of Italian glass.

In each case what the observer is able to enjoy is not just the object itself, but the sensibility, expertise and eye of a highly involved and passionate collector.



87

Alessandro Pianon for Vetreria Vistosi

Pulcino (left)

\$5000 - \$6000

86

Alessandro Pianon for Vetreria Vistosi

Pulcino (right)

\$4000 - \$5000



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On the Question of Photographic Media

There is a seemingly massive number of bewildering medium types and terms in the world of photography. From gelatin silver prints to vintage prints, from Cibachromes to type C prints, we realize that for the novice the world of collecting photography can be a confusing and intimidating one. Whilst not seeking to be encyclopedic, it is hoped that the following guide might assist burgeoning collectors to approach the medium with a little less trepidation. Here is a glossary of the most commonly sighted prints you'll encounter in this country:

Albumen Print:

The most common print of the nineteenth century and typically seen in the work of the Burton Brothers, James Valentine, Frank A. Coxhead, John Kinder and others. Characterized by good tonal scale, a matte surface and a brown aesthetic, upon deterioration they tend to lose detail and tone through the mid range.

Gelatin Silver Print:

The standard and most common print of the twentieth Century. Essentially replaced the albumen print as the photographer's choice of print in the early twentieth century because of ease of use, ability to create bigger prints, stability and its inherent glossy sheen. Widespread use in New Zealand photography for everyone from George Chance to Frank Hofmann and Ans Westra to Laurence Aberhart.

Cibachrome Print:

Prior to digital imaging, the Cibachrome was the preferred colour print process in the latter stages of the twentieth century. A direct printing method from the slide (transparency) to paper, they exhibit a wonderfully glossy, metallic aesthetic, are long lasting and can be printed in a wide variety of scales. Cibachrome prints are used in this country by Robin Morrison, Christine Webster, Glenn Jowitt, Fiona Clark and Jane Zusters.

Type C Print:

A generic term for the most popular type of contemporary colour printing. Recent technology has brought the permanence factor of this printing process to up over 100 years. Capable of producing mural scale prints, the type C print has become the print type of choice for contemporary photographers and is used by artists including Michael Parekowhai, Yvonne Todd, Gavin Hipkins, Jae Hoon Lee and Ava Seymour.

Vintage Print:

This is not a type of print, but rather a term which is the subject of much debate and confusion. A vintage print, in international circles, is generally taken as a print produced around the time of the making of the negative – generally no longer than five years after. It is the type of print most prized by collectors of historical photographs because of its close historical and material links to the picture's making.



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IMPORTANT PAINTINGS AND SCULPTURE

auction: thursday may 22

entries invited until april 25

Ben Plumbly will be
in the South Island
appraising entries
for the sale:

Christchurch:
friday 18th april

Otago:
saturday 19th april
monday 21st april

enquiries:

Ben Plumbly
(09) 354 4646
021 222 8183
ben@artandobject.co.nz

Hamish Coney
(09) 354 4646
021 509 550
hamish@artandobject.co.nz



Billy Apple
Untitled
acrylic, 1965
190 x 70 x 130mm
\$25 000 - \$35 000



ACT IV

The sharp end

Very specific rules govern the behaviour of fencers while competing. Less clear-cut, however, are the rules of engagement between friends, especially when the affection of a beautiful young temptress is at stake. This was the sharp end of the rivalry, where the winner would take all but lose what was most precious. En garde. Prêt. Allez.

PARNELL CHANCERY WELLINGTON CHRISTCHURCH www.workingstyle.co.nz

W
WORKING STYLE

IMPORTANT PAINTINGS AND SCULPTURE

auction: thursday may 22

entries invited until april 25



Colin McCahon

Waterfall

oil and sand on board, 1964

221 x 227mm

\$30 000 - \$40 000



Poltrova Frau Jockey chair by Francois Azambourg, www.poltrovafrau.it

Georgi Gregg
HOME

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

Royal Doulton Maori Art Plate

\$500 - \$700

Maori folk art figure

\$600 - \$800

Crown Lynn Dorothy Thorpe coffee pot

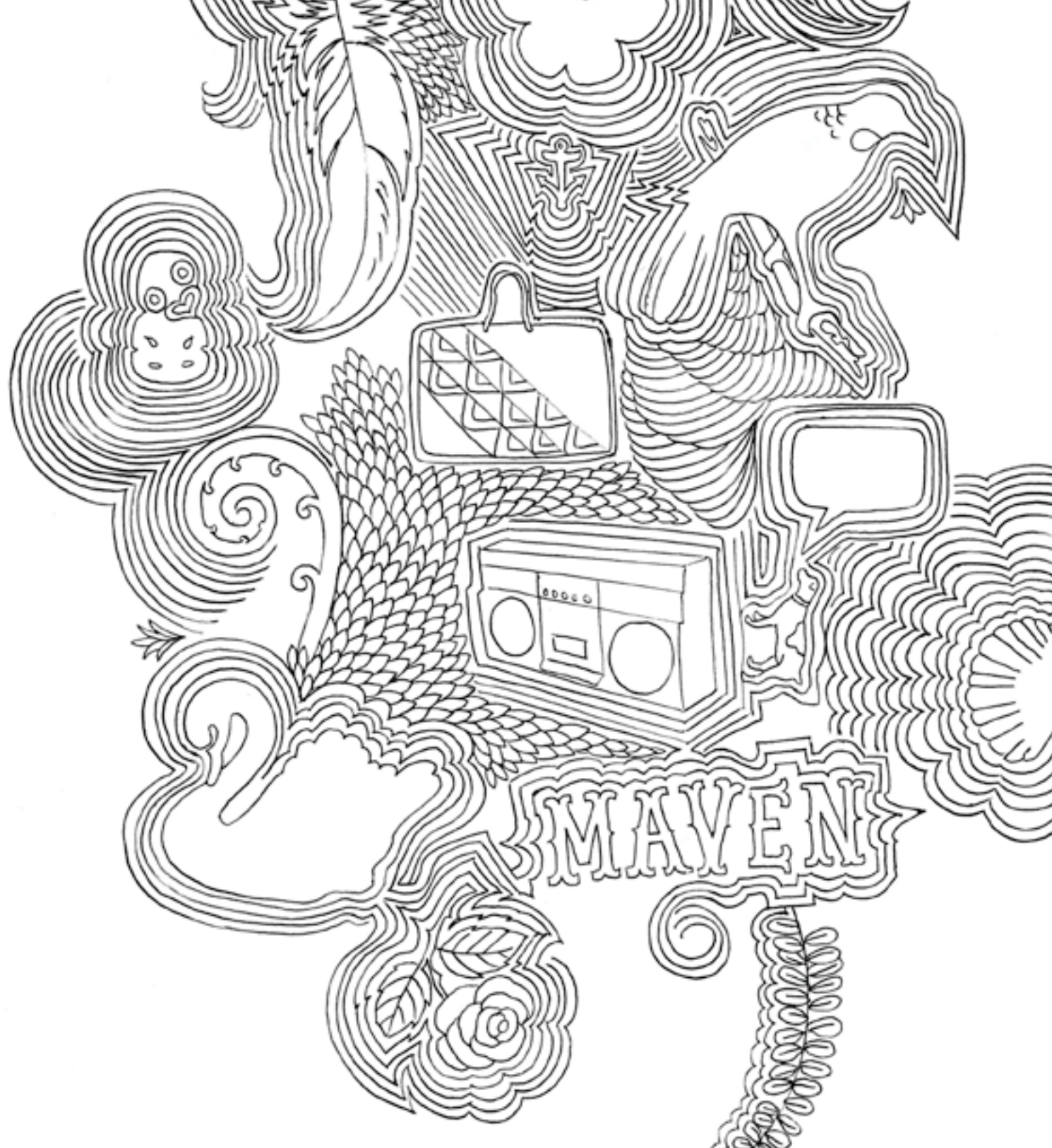
\$700 - \$1000



THE NEW ZEALAND SALE

thursday june 26
entries invited until may 30

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



ART WORLD

A NEW ART MAGAZINE FOR AUSTRALIA & NEW ZEALAND

ISSUE 2 APRIL/MAY 2008 AUSTRALIA \$18.95 NEW ZEALAND \$19.90

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DANIEL VON STURMER
FRANCIS UPRITCHARD
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A new, bi-monthly contemporary art magazine featuring the work of Australian, New Zealand and international artists. Beautifully designed and jargon free, ART WORLD features news, previews, reviews and inside information, and is illustrated with hundreds of images of the world's most exciting contemporary art.

ON SALE 28 APRIL

IMPORTANT NEW ZEALAND & INTERNATIONAL PHOTOGRAPHS

thursday april 17th 2008 at 6.30pm

LOCATION

At 3 Abbey Street, Newton Auckland

VIEWING

Opening event Friday 11 April from

6pm – 8pm

Friday	11 April	9am – 5pm
Saturday	12 April	11am – 4pm
Sunday	13 April	11am – 4pm
Monday	14 April	9am – 5pm
Tuesday	15 April	9am – 5pm
Wednesday	16 April	9am – 5pm
Thursday	17 April	9am – 1pm



1



2



3



1 | Theo Schoon

| *Two Gourds with Stylized Maori Designs*

gelatin silver print

artist's name inscribed verso

205 x 156mm

PROVENANCE: Private collection, Christchurch

\$1000 - \$2000

2 | Theo Schoon

| *Two Gourds*

gelatin silver print

artist's name inscribed verso

158 x 193mm

PROVENANCE: Private collection, Christchurch

\$1000 - \$2000

3 | Theo Schoon

| *Two Views of the Artist's Studio*

gelatin silver prints, diptych

original Theo Schoon blind stamps applied verso; inscribed in Theo Schoon's hand *gourd masks on top are pieces of driftwood just as found and strung up together. The whole piece is about 4 times larger than what you see here* verso

114 x 114mm each

PROVENANCE: Private collection, Christchurch

\$2500 - \$3500

4 | Bernie Hill

| *Theo Schoon Carving a Gourd*

gelatin silver print

original Bernie Hill blind stamp applied verso; inscribed in Theo Schoon's hand *Carving a Gourd* and inscribed by Steve Rumsey *The gourd in this photograph is owned by Gerald Moonen, but is held by the Rotorua Art Gallery, as at 23 Jan. 1989* verso

208 x 256mm

\$1500 - \$3000

5 | Theo Schoon

| *Self-Portrait with Peruvian Gourds*

gelatin silver print

signed and dated Jan 1962 and inscribed

Peruvian Gourd still Growing

255 x 201mm

PROVENANCE: Private collection, Christchurch

\$2000 - \$3000



4



5

+ Laurence Aberhart

“Aberhart is more concerned with Christianity as it manifests itself externally rather than internally”

The reason many are attracted to the work of Laurence Aberhart is that within the overarching absence and melancholy of his landscapes, Churches, Lodges and Marae they see something of themselves lurking beneath their impeccable surfaces: there can be no absence without presence. I am yet to encounter another artist whose work is more generous than Aberhart's. So suggestive, contemplative and replete with absence and the room for projection are Aberhart's photographs that they seldom come up for re-sale. As Justin Paton points out in a fictional diversion in the recent exhibition-accompanying monograph, Aberhart's works are among the most precious and revered of cultural objects that, to play his game, were our house to catch on fire we might just risk life and limb to retain but one of his prints.

In works such as *Taranaki from Oeo Road under Moonlight 27 – 28 September 1999*, there is a literal and metaphorical timelessness, which comes both from the painstakingly long exposure time and from the lack of content and human intervention. His *Last Light* series, of which *Taranaki, Last Light, 2 August 1991* is a typically beautiful example, are among his grandest and most technically accomplished statements. Aberhart has remarked of this body of work that he was trying to photograph “nothingness – to offer as little visual information as possible”.

If the aforementioned two photographs are remarkable studies of spiritual quietude and solemn darkness then *Infant of Prague, Hato Hoera Catholic Mission, Waitaruke, near Kaero, 20 May 1982* shows us that despite the many comparisons with Colin McCahon, Aberhart is more concerned with Christianity as it manifests itself externally rather than internally.

A rare and true gem in the catalogue is *Old bridge structure from new bridge, Clutha River, Alexander, December 1980*. With its wonderfully goldish-brown auratic glow, resultant from the printing-out-paper process, it reminds me how one of Aberhart's greatest qualities is to make you stop and take notice of something which, despite having seen hundreds of times before, you had never really noticed.

BEN PLUMBLY



6 | Laurence Aberhart

Old bridge structure from new bridge, Clutha River, Alexandra, December 1980

vintage P.O.P. (printing out paper) print, 1980

EXHIBITED: 'Aberhart', City Gallery, Wellington, 13 May – 29 July, 2007 (touring)

ILLUSTRATED: Gregory O'Brien and Justin Paton, *Aberhart* (Victoria University Press, 2007), plate. 29.

EXHIBITED: 'Views/Exposures: 10 Contemporary New Zealand Photographers', National Art Gallery, Wellington (touring) 1982 - 1984.

ILLUSTRATED: In the catalogue for the above exhibition, p. 11.

PROVENANCE: From the estate of Larence Shustak, photographer and photography lecturer; Christchurch
205 x 250mm

\$4000 - \$6000



7 | Laurence Aberhart

Infant of Prague, Hato Hohera Catholic Mission,

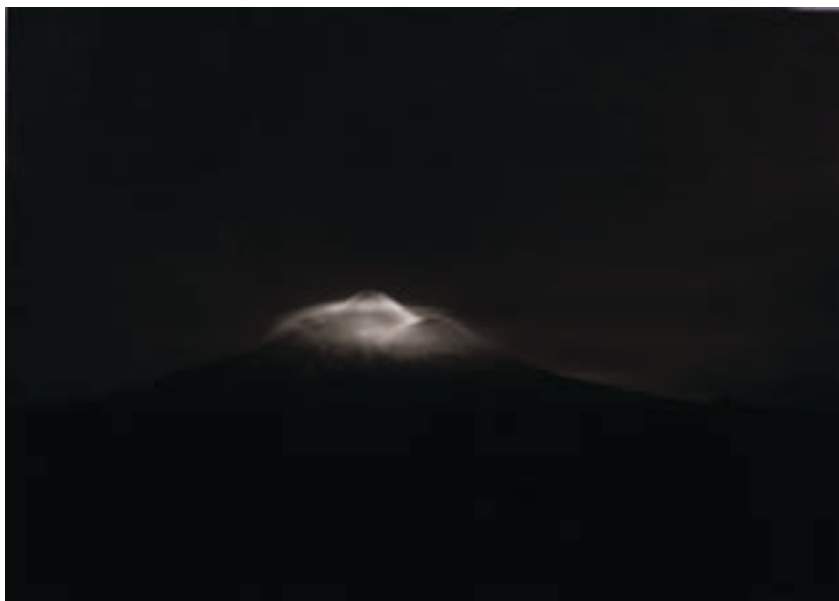
Waitaruke, near Kaeo, 20 May 1982

selenium and gold toned gelatin silver print (1989)

PROVENANCE: Private collection, Auckland

245 x 190mm

\$4000 - \$6000



8 | Laurence Aberhart

Taranaki from Oeo Road Under Moonlight,

27 – 28 September 1999

gelatin silver print

title inscribed, signed and dated 1999

170 x 243mm

\$4000 - \$6000

9 | Laurence Aberhart

Taranaki, Last Light, 2 August 1991

gelatin silver print with selenium toning

title inscribed, signed and dated 1991

and inscribed #6

200 x 245mm

\$3000 - \$5000



10 | Herbert George Ponting

Sunset, Antarctica

vintage carbon print

signed

300 x 432mm

\$1200 - \$2200





11



12



13

11 | Glenn Busch

| *Warren Allis, Scalder and Plucker, Poultry Abattoir*

gelatin silver print, 1982

225 x 225mm

EXHIBITED: 'Glenn Busch, Working Men', National Art Gallery, Wellington, 1984

\$1000 - \$2000

12 | Yvonne Todd

| *From "The Menthol Series" (3)*

LED print, 1/1

title inscribed, signed and dated 1999 verso and inscribed *1/1 for SAFE*
auction, 2006 in loving memory of Whitey

335 x 335mm

\$1200 - \$2000

13 | Margaret Dawson

| *The House, the Car and the Woman*

colour photograph, 1990

artist's original invoices affixed verso

750 x 750mm

PROVENANCE: Private collection, Wellington

\$2500 - \$3500



14



15

14 | Ans Westra

| *The Haircut*

gelatin silver print

287 x 225mm

\$2000 - \$3000

15 | Ans Westra

| *Breastfeeding on the Beach*

gelatin silver print

253 x 235mm

\$2000 - \$3000

16 | Ans Westra

| *Maori Girl with Papier Maché Sphere*

gelatin silver print

inscribed *Happy Christmas Ans!*

157 x 208mm

\$1000 - \$2000



16

+Max Dupain



Few photographers manage to produce images which are powerful or iconic enough to collectively embody the voice of a nation. Max Dupain's photographs of prosperous cities, healthy and strong Australians and the awe of his native landscape – especially where it meets the sea – have justifiably become postcards for twentieth century Australian life.

Maxwell Spencer Dupain was born in Sydney in 1911. He began photographing at thirteen years of age and by the age of seventeen was winning prizes for his work with the lens. Despite this it wasn't until the 1970s that he received widespread recognition and that his work entered popular discourse and was acquired by public collections.

Dupain's best work is characterized by Modernist tendencies towards strong lines, unusual angles and intense light. The artist was the first Australasian photographer to absorb and assimilate the profound changes taking place in European and American photography and was especially conversant with the practice of Ansel Adams and Man Ray. The latter's influence is particularly clear in Dupain's most well-known image *Sunbaker*, where through a low-angle shot he transforms the simple shapes of the man's head and triangular torso into a mountain-like outcrop set against the horizon. The classical simplicity of the figure replaces the clichés of athletic masculine imagery and has come to be the defining image of Australian beach culture.

Dupain served briefly in World War II which seemed to bring about a change in style and a shift towards a more truthful, documentary approach. Certainly, images such as *Rush Hour*, *King's Cross* and *Manly Beach*, despite continuing to showcase Dupain's Modernist preoccupation with form, composition, shape and texture, become more natural, somehow rawer and even more redolent of a certain time and place. Dupain would later remark: "Let one see and photo Australian's way of life as it is, not as one would wish it to be".

BEN PLUMBLY

17 | Max Dupain

Sunbaker

photolithograph, published by *Flash Productions* on the occasion of the Tenth Anniversary of the Photography Department at the Art Gallery of New South Wales (1985)
signed and dated '37 on the plate

PROVENANCE: Purchased by the current owners directly from Max Dupain in Sydney in 1985, Private collection, Wellington

390 x 430mm

\$200 - \$400



18 | Max Dupain

| Manly Beach

gelatin silver print

signed and dated '40; title inscribed on the mount

PROVENANCE: Purchased by the current owners

directly from Max Dupain in Sydney in 1985,

Private collection, Wellington

400 x 397mm

\$5000 - \$8000



19 | Max Dupain

Twilight Rush Hour – King's Cross 1938
gelatin silver print
signed and dated '38; title inscribed and dated
1938 on the mount
398 x 394mm

ILLUSTRATED: Max Dupain, *Max Dupain's Australia*
(Viking, Sydney, 1986), p. 65.

PROVENANCE: Purchased by the current owners directly from
Max Dupain in Sydney in 1985, Private collection, Wellington

\$4000 - \$6000

20 | Melvin Vaniman

View of Auckland City
black and white panoramic photograph
signed
230 x 755mm

\$700 - \$1000

21 | E. A. Phillips

*King and Queen of Thailand First Royal
Visitors to Land at Dunedin Airport*
black and white panoramic photograph
title inscribed, signed and dated 25/8/62
and inscribed *Momona – NZ NAC Viscount*
605 x 132mm

\$300 - \$600



20



21



22

22 | Artist Unknown

Hora Hora Rapids, Waikato River

five gelatin silver prints

title inscribed on mount and inscribed *Site of Generating*

Station for Waihi G. M. Hydro Electric Power Plant

102 x 732mm

\$400 - \$600

23 | Steele

First Viscount Flight over Tongariro – Ngaruhoe

gelatin silver print

signed; title inscribed and dated 1959 verso

290 x 370mm

\$300 - \$500



23



24 | Peter Peryer

Gone Home

original boxed set of 10 gelatin silver prints, 1/20

title inscribed, signed and dated Easter 1976 on

original cover sheet

455 x 305mm each

\$15 000 - \$20 000

Peter Peryer

The Heart is a Lonely Hunter is the title of Carson McCuller's 1940 novel of tender dislocation. It is also a phrase that unlocks the artist Peter Peryer's central concerns over a career of some thirty five years.

Wandering Albatross, Auckland Islands from 1989 is an image that reveals the consideration, planning and care that is the hallmark of Peryer's photographs. It seems as much thinking has passed before the image has been created as is created by the existence of the image itself.

This lone seabird has the air of the ardent suitor about it, a perpetual optimist in the void. Peryer must have 'seen' this image and its metaphorical power for some time before he and the solitary Albatross made the journey to rendezvous on the far-flung island

Peryer, born 1941, has long been recognized as one of our leading artists and photographers. He was amongst the very first artists recognized when the Arts Foundation of New Zealand named the first Arts Laureates in 2000. Peryer has also been awarded a Fulbright Scholarship and in 2007 he was awarded the William Hodges Fellowship. His work is held in almost all National collections as well as the Bibliotheque Nationale in Paris and the Australian National Gallery.

The other protagonist with the Albatross is Peryer himself. He is also palpably present in one of his great mid 1970s images *Christine Mathieson*. Is he the observer or the provocation? Passive or active? It is this duality that gives Peryer's images their long lasting potency.

He is there again in the ten haunting images in 1975s *Gone Home* series, photographed on a simple Diana camera bought from Woolworths. In so many of his images the key player is the artist himself: his sensibility, his pictorial, even emotional needs. In the late 1970s Peryer describing his working method in an *Art New Zealand* article titled, 'the Photograph as a Portrait of the Self', explains, 'The invention of an image is, in fact, something that is particularly important in my work... I may take a long time in setting up an image... With my portraits I usually spend a long time thinking about the clothes I want worn, the backgrounds, where I want the subject to stand... My photographs are not spontaneous. They're not 'snaps'. They're not moments'.

HAMISH CONEY





25 | Peter Peryer

| *Sacred Heart*

gelatin silver print, edition of 3 (1993)

EXHIBITED: 'Second Nature: Peter Peryer, Photographer' (City Gallery, Wellington, 1995)

ILLUSTRATED: In the catalogue for the
aforementioned publication, p. 133.

455 x 300mm

\$9000 - \$14 000



26 | Peter Peryer

| Christine Mathieson

vintage gelatin silver print

title inscribed, signed and dated 1977 verso

238 x 238mm

EXHIBITED: 'Peter Peryer: An Introduction', Dowse Art Museum, Lower Hutt, December 16th – January 27th 1977-1978

ILLUSTRATED: 'Peter Peryer: The photograph as a portrait of the self', *Art New Zealand* (www.art-newzealand.com/issues1to40/peryer.htm)

PROVENANCE: Private Collection, Wellington

\$7000 - \$10 000



27 | Peter Peryer

Wandering Albatross, Auckland Islands

gelatin silver print

title inscribed, signed and dated 1989 verso

EXHIBITED: 'Second Nature: Peter Peryer, Photographer' (City Gallery, Wellington, 1995)

ILLUSTRATED: In the catalogue for the aforementioned publication, pp. 82 – 83.

335 x 500mm

\$4000 - \$6000



28 | Peter Black

Black Dog and Cross

cibachrome photograph, 1984

artist's original label affixed verso

160 x 240mm

PROVENANCE: Private collection, Wellington

\$2000 - \$3000

28



30

29 | Christine Webster

| *Black Carnival*

unique cibachrome photograph

title inscribed, signed and dated 5/12/93 verso

2710 x 1050mm

\$2000 - \$3000

30 | Adrienne Martyn

| *Execution*

gelatin silver prints, triptych

artist's original invoices affixed verso

600 x 500mm each

600 x 1500mm overall

PROVENANCE: Private collection, South Island

\$2000 - \$3000





31

31 | Peter Black

Dominion Road. Kiwi Bacon Sign

cibachrome print

title inscribed, signed and dated 1983 verso

245 x 165mm

\$600 - \$900



32

32 | Peter Black

Cross and Globe

cibachrome print

title inscribed, signed and dated 1984 verso

245 x 165mm

\$600 - \$900



33

33 | Turner's Alva Studios Christchurch

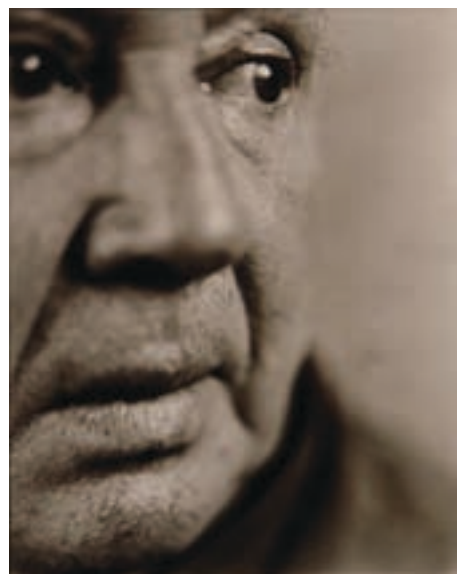
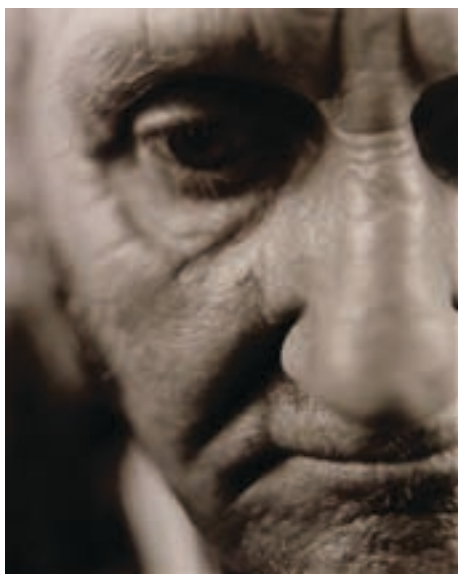
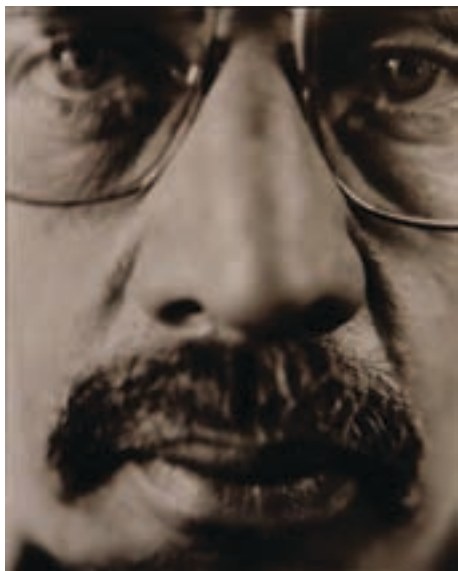
In the Studio

vintage hand-coloured photograph

title inscribed

580 x 890mm

\$800 - \$1400



34 | Kevin Capon

Portraits (Set 1) 1984 - 85

boxed set of 12 gold toned silver gelatin contact prints, edition of 6
title inscribed, signed with the artist's initials K. C and dated 1984/2007
on each print verso; original cover sheet and presentation box
each print: 296 x 245mm

\$4000 - \$7000



35 | Ronnie van Hout

| *Fly Concorde*

hand-printed, toned silver gelatin print, 1/20

title inscribed, signed and dated 1989 and inscribed

toned photograph on artist's original label affixed verso

330 x 470mm

\$3000 - \$5000



36 | Ronnie van Hout

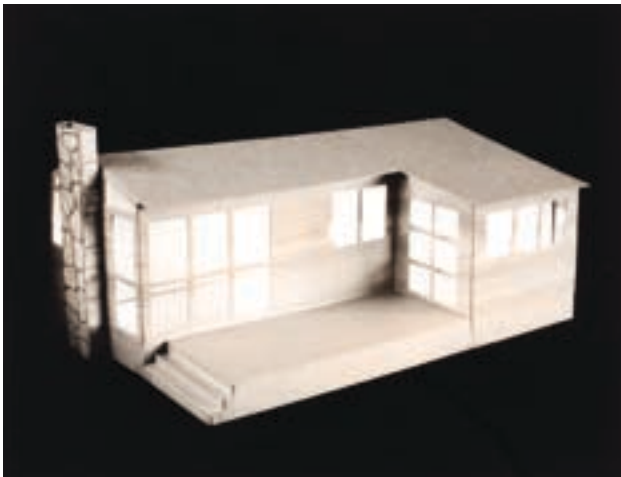
| *Desert Sunrise (After McCahon)*

toned black and white photograph, 1992

title inscribed, signed and dated verso

335 x 500mm

\$1500 - \$2500



37 | Marie Shannon

| *The House at Night*

gelatin silver print, 7/15

artist's original label affixed verso

375 x 475mm

\$1200 - \$2200



38 | Bill Armstrong (OPPOSITE)

| *Untitled - Figure No. 70*

type C print mounted to aluminium, 1/5

title inscribed, signed and dated 2003; original

Clampart Gallery, New York label affixed verso

760 x 1010mm

\$6000 - \$9000

Bill Armstrong is an American photographer who, over the course of the last twenty five years, has exhibited all around the world. His work is represented in numerous international photography collections including the Fogg Art Museum in Harvard, Musee de l'Ysee in Lausanne and in the Centro Internazionale di Fotografia, among others.

Untitled: Figure No. 70 is part of his on-going Infinity project, in which the artist places the lens setting at infinity. The images in the infinity series are mediations on the nature of colour and the dichotomous relationship between presence and absence. In *Untitled: Figure No. 70* the artist disrupts the normal laws of vision: the more distance one creates between the image and themselves the more the image reveals itself; conversely, the closer one gets the more abstract it becomes.



39 | Cindy Sherman

Untitled

digital print, 16/100

signed and dated 1975/99 and inscribed *To Paul – Sweet Friend – Happy Y2K! XX 00 Cindy*

185 x 135mm

PROVENANCE: From the collection of Paul Hasegawa-Overacker (Paul H-O), New York, America. Gifted to him by the artist in 1999, at which point they were romantically involved. Paul H-O is a well-known New York arts personality and is creator and producer of Gallery Beat Television in New York. He is also the Director and subject of the upcoming documentary, *Guest of Cindy Sherman*, which follows the artist and Paul H-O in the fast-paced New York art world where, as a producer of a Manhattan public access TV show on contemporary art, he first interviews Sherman and then romances her. The documentary is due for release this year and will feature on the Sundance Channel.

See <http://www.youtube.com/watch?v=fBIU7zscb4Y>.

\$12 500 - \$17 500

+Cindy Sherman

“She’s good enough to be a real actress.”

Andy Warhol

Initially trained as a painter but frustrated with what she perceived as the limitations of the medium, Cindy Sherman took up photography in the mid 1970s producing soon after her *Untitled Film Stills* (1977 – 1980), an unprecedented photographic body of work which would redefine the medium’s position in the Contemporary art world. *Untitled Film Stills* set the tone for a phenomenal on-going body of work exploring female identity through self-portraiture and role play. Although nearly always casting herself as the protagonist, the work seemed to be less about her and more about the representation of women in film, fashion, television and magazines.

Often cited as being a more interesting artist than a photographer, Sherman’s arrival on the international art scene seemed to announce the importance of photography in postmodern art practice. Engaging with performance art, photography, feminism and self-portraiture, Cindy Sherman’s photographs starring herself are one of the most original and influential achievements in the history of art. Sherman herself proclaimed that she had little interest in the camera itself or in its history and that this lack of ‘baggage’ was precisely the reason she became attracted to it. The artist famously failed her photography course due to difficulties associated with the technical side of the medium and specifically creates photographs which look like ‘cheap fifty cent snapshots’. Sherman’s photographs took the emphasis off the actual taking or capturing of the image, what Henri Cartier-Bresson termed ‘the decisive moment’, and placed it on the lighting, props, make-up, acting and role-play which take place before the image is taken, making her role more analogous to that of the film director or cinematographer than that of the traditional fine art photographer.

BEN PLUMBLY

+ Fiona Pardington

“These images function as both
documentary and drama”

Ake Ake Huia is an excellent entry point into the unique vision of one of New Zealand's leading photographic artists. Today the Huia is a mournful symbol for loss of species and cultural meaning. This regal forest bird was once ubiquitous in the New Zealand landscape and its feathers were highly prized within Maori culture as indicators of status and elegant ornaments.

The Huia portrayed by Pardington was once just a Huia, one of many, part of a community.

Like many New Zealanders, the artist traces her lineage as both Maori and Pakeha. Pardington is of Scottish, Kai Tahu and Kati Mamoe descent. The myriad impacts of colonization on New Zealand and these effects in the past, now, and into the future are at the heart of her work.

In recent years Pardington has documented cultural taonga lodged within Museum collections in the form of heitiki and preserved birds as part of a deep enquiry into loss. She describes these images as a type of mourning. The meaning and even warning of *Small Portrait of a Fugitive* could not be clearer. But Pardington also clearly locates cultural value in a contemporary context. It is this assertion of current, and by definition future, interpretation that gives Pardington's work such resonance.

Some of these heitiki and avian species can be traced back to specific places, tribal relationships and places. For others, these links are shadowy or lost. Their potency, beauty and cultural significance are not however and these individual items become emblematic for meaning persisting and even expanding over time.

These images function as both documentary and drama.

HAMISH CONEY



40 | Fiona Pardington

| *Heitiki carved by 'Prisoner' from Parihaka whilst in Dunedin*

gelatin silver print

title inscribed, signed and dated 2002 verso

605 x 500mm

\$5500 - \$8000



41 | Fiona Pardington

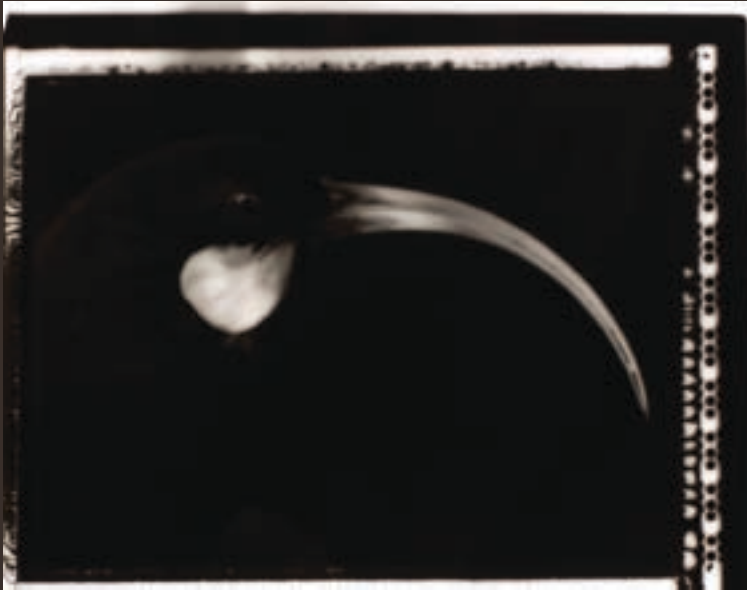
| *Ake Ake Huia*

gelatin silver print, a/p

title inscribed, signed and dated 2004 verso

545 x 430mm

\$5500 - \$8000



42 | Fiona Pardington
 | *Small Portrait of a Fugitive*
 gelatin silver print, 1/7
 title inscribed, signed and dated 2005
 400 x 505mm
 \$2500 - \$4000



43 | Fiona Pardington
 | *Ka Koriki Te Manu: The Chorus of Birds*
 gelatin silver print, 4/5
 title inscribed, signed and dated 2004 and inscribed
Wehi/Fear, Kakapo/New Zealand Ground Parrot, Strig-
ops habroptilus, av No. 9787, GR Grey 1845
 505 x 608mm
 \$4000 - \$6000



45

44 | Miao Xiaochun

The Last Judgement in Cyberspace B-2

type C print, 1/1/19

title inscribed, signed and dated 2006

1000 x 270 mm

\$4000 - \$6000

45 | Paul Hartigan

The Funeral Director's House, 33 Coles Crescent, Papakura

unique solarized black and white print, 1/1

title inscribed, signed and dated 1983 verso

365 x 505mm

\$2500 - \$4000



44



46 | Marti Friedlander

Portrait of Don Binney

vintage gelatin silver print, 2/3

title inscribed, signed and dated 1966

on original FHE Gallery label affixed verso

205 x 253mm

\$4000 - \$6000



47 | Ans Westra

On the Marae

gelatin silver print

236 x 255mm

\$2000 - \$3000



48 | Michael Parekowhai
 | Larry Vickers, Jimmy Rae, Lou Lombardi
 (from the Beverly Hills Gun Club)
 type C prints, triptych
 original Michael Lett labels affixed verso
 530 x 430mm each
 \$9000 - \$14 000



49 | Robin Morrison
 | *Portrait of the Artist Robin White*
before Harbour Cone
 cibachrome print
 440 x 292mm
 \$2500 - \$4000

50 | Robin Morrison
 | *Robin White with Sam Hunt at the*
Portobello Pub (1978)
 cibachrome print
 300 x 445mm
 \$2500 - \$4000

51 | Kevin Capon
 | *Electroblitz*
 Chromira colour print, edition of 6
 1500 x 1200mm
 EXHIBITED: 'Trust Waikato National
 Contemporary Art Awards', Hamilton, 2006
 \$3000 - \$6000



52 | Fiona Pardington
 | *Plastic Tiki*
 gelatin silver print
 title inscribed, signed and dated 1999 – 2000 verso
 550 x 415mm
 PROVENANCE: Private collection, South Island
 \$4000 - \$6000

53 | Robin Morrison
 | *Fred Flutey, Bluff*
 unique type C print printed in 2007 from the
 Estate of Robin Morrison
 title inscribed and dated and inscribed *Estate*
of Robin Morrison on label affixed verso
 315 x 470mm
 \$2000 - \$3000



51



52



53



54 | Glenn Jowitt
Niuean Coconut Frond Weaving,
Avatele Primary School, Niue
 cibachrome print, 6/25
 title inscribed, signed and dated Niue 1982 verso
 EXHIBITED: 'Polynesia: Here and There',
 Auckland City Art Gallery, 1981 – 1982
 302 x 430mm
 \$800 - \$1200



55 | Glenn Jowitt
Cook Island Hair Cutting Ceremony
 cibachrome print, 5/25
 title inscribed, signed and dated Cook
 Islands Rarotonga 1982 verso
 302 x 435mm
 EXHIBITED: 'Polynesia: Here and There',
 Auckland City Art Gallery, 1981 – 1982
 \$800 - \$1200



56 | Brian Brake
Lake Rotoiti, Nelson Lakes National Park
South Island
 cibachrome print
 signed with the artist's monogram; title printed
 and dated 1986 on original label affixed verso
 380 x 587mm
 PROVENANCE: Previously in the collection
 Ministry of External Relations and Trade
 \$1800 - \$2800



57



58

57 | George Chance

| *Relics of the Forest – Near Taihape*

gelatin silver print exposed through a textured screen

title inscribed and signed

275 x 225mm

\$500 - \$800

58 | George Chance

| *Kowhai Trees – Otago Coast*

gelatin silver print exposed through a textured screen

title inscribed and signed

280 x 226mm

\$400 - \$600

59 | Fiona Pardington

| *Untitled*

gelatin silver print

357 x 260mm

\$1000 - \$2000



59



60



61



63

60 | Ellis Dudgeon

| *White Pine, Westland*

gelatin silver print

signed; title inscribed verso

150 x 200mm

\$200 - \$400

61 | De Maas

| *Passenger Launch Being Built by Miller Bros Boat Builders at*

Port Chalmers for Mr Amos McKegg of Henley, Dec 1909

gelatin silver print

title inscribed, signed on the mount and dated

140 x 195mm

\$100 - \$300

62 | Robin Morrison (NOT ILLUSTRATED)

| *The South Island of New Zealand from the Road*

(Alister Taylor, 1981)

\$100 - \$200



64

63 | George Chance

Pasture Beside Lake Wakatipu

gelatin silver print exposed through a textured screen

title inscribed and signed

230 x 280mm

\$500 - \$800

64 | George Chance

Matukituki Valley – Wanaka

gelatin silver print exposed through a textured screen

title inscribed and signed

230 x 274mm

\$400 - \$600

65 | George Chance

Sheep Drover, Hawkes Bay

gelatin silver print exposed through a textured screen

title inscribed and signed

213 x 260mm

\$300 - \$500

66 | George Chance

Labourers of the Field

gelatin silver print exposed through a textured screen

title inscribed and signed

240 x 263mm

\$250 - \$450



65



66

20th Century Design

20TH CENTURY DESIGN

thursday may 1st 2008 at 6.30pm

LOCATION

at 3 Abbey Street, Newton Auckland

VIEWING

Opening event Friday 11 April from

6pm – 8pm

Friday	25 April	9am – 5pm
Saturday	26 April	11am – 4pm
Sunday	27 April	11am – 4pm
Monday	28 April	9am – 5pm
Tuesday	29 April	9am – 5pm
Wednesday	30 April	9am – 5pm
Thursday	1 May	9am – 1pm

FROM A PRIVATE COLLECTION A SELECTION OF

WEDGWOOD CERAMICS AND WHITEFRIARS GLASS

1 | Keith Murray for Wedgwood shape 4318 vase
| cylindrical lathe turned, in moonstone
KM printed mark and retailer's paper label (27/6)
H.160mm
\$600 - \$800

2 | Keith Murray for Wedgwood shape 3765 vase
| spherical lathe turned, in matt green
KM impressed mark. Small hairline under footring
H.155mm
\$400 - \$600

3 | Keith Murray Wedgwood shape 3765 vase
| spherical lathe turned, in moonstone
KM printed mark.
H.155mm
\$550 - \$750

4 | Keith Murray Wedgwood shape 3813 bowl
| hemispherical lathe turned, in black basalt
Impressed Wedgwood marks
H.100mm, D.160mm
\$550 - \$750

5 | Keith Murray for Wedgwood shape 3801 vase
| spherical lathe turned, in moonstone
Keith Murray facsimile signature mark.
H.155mm
\$500 - \$700

6 | Keith Murray for Wedgwood shape 3801 vase
| spherical lathe turned, in matt green
KM impressed mark
H.155mm
\$550 - \$750

7 | Keith Murray Wedgwood shape 4318 vase
| cylindrical lathe turned, in moonstone
Keith Murray facsimile signature mark.
H.160mm
\$500 - \$700

8 | Keith Murray Wedgwood shape 3765 vase
| spherical lathe turned, in straw
Keith Murray facsimile signature mark.
H.185mm
\$700 - \$900

9 | Keith Murray Wedgwood shape 4217 vase
| cylindrical slip ware in celadon contrasting with white
KM printed mark
H.200mm
\$500 - \$600

10 | Keith Murray Wedgwood moonstone vase
| squat circular with combination of small and
large turned bands
printed facsimile signature, fine crazing to exterior
D.260mm
\$500 - \$700

11 | Keith Murray Wedgwood shape 3806 bowl
| in moonstone
KM printed mark
D.260mm
\$500 - \$700

12 | Keith Murray Wedgwood shape 4215 vase
| cylindrical slip ware in celadon contrasting with white
KM printed mark
H.185mm
\$500 - \$600

13 | Keith Murray Wedgwood shape 4124 vase
| trumpet form, in straw yellow
KM printed mark. Restored
H.210mm
\$300 - \$400

14 | Keith Murray Cigarette Box
| to commemorate the coronation of George VI
shape 3872, rectangular with the sovereign's cipher
to the lid some crazing. Facsimile signature mark
\$300 - \$400

15 | Pair Keith Murray moonstone whisky tots
| KM printed mark
H.75mm
\$100 - \$150

16 | Keith Murray lathe turned coffee pot
| Moonstone glaze.
Impressed and printed marks, c.1955.
H.200mm
\$400-500

17 | Whitefriars glass Bark vase
| designed by Geoffrey Baxter
in kingfisher blue.
H.230mm
\$300 - \$400

18 | Whitefriars glass Pineapple vase
| designed by Geoffrey Baxter
in tangerine orange.
H.175mm
\$250 - \$350

19 | John Skeaping for Wedgwood
| Study of a Duiker deer
in moonstone. Printed marks
H.200mm
\$450 - \$550

20 | John Skeaping for Wedgwood
| Lioness and prey
in moonstone, printed factory marks
W.340mm
\$900-1000

21 | Whitefriars glass Totem vase
| designed by Geoffrey Baxter
in kingfisher blue.
H.260mm
\$350 - \$450

22 | Whitefriars glass Bamboo vase
| designed by Geoffrey Baxter
in kingfisher blue.
H.200mm
\$350 - \$450



1 2 3 4 5 6 7



8 9 10 11 12 13



104 105 17 18 21 22 107

THE STEPHEN RAINBOW COLLECTION

- 23 | Poole shape 719 vase
| in Basket pattern, designed by Ann Read, 1956-57.
| artist's marks in brushpoint X/GBU
| H.315mm
| \$800 - \$1000
- 28 | Poole shape 707 vase
| in PR.B pattern, designed by Alfred Read, 1953-54
| artist's marks in brushpoint X/X PRB
| H.265mm
| \$300 - \$500
- 33 | Poole shape 688 vase
| in YH.S pattern, designed by Alfred Read, 1953-54
| artist's marks in brushpoint E/YHS A
| H.145mm
| \$200 - \$300
- 24 | Poole shape 718 vase
| in scroll pattern, designed by Ruth Pavely, 1956-57
| artist's marks in brushpoint /HZT (:
| H.200mm
| \$600 - \$800
- 29 | Poole shape 699 vase
| in PR.B pattern, designed by Alfred Read, 1953-54
| artist's marks in brushpoint X/X PRB
| H.200mm
| \$300 - \$500
- 34 | Poole shape 268 vase
| in YC.S pattern, designed by Alfred Read, 1953-54
| artist's marks in brushpoint E/YCS A
| H.150mm
| \$300 - \$500
- 25 | Poole shape 337 vase
| in YE.S pattern, designed by Alfred Read, 1953-54
| artist's marks in brushpoint XE/YES
| H.250mm
| \$600 - \$800
- 30 | Poole shape 489 vase
| in YM.P pattern, designed by Alfred Read, 1953-54
| artist's marks in EX/YMP
| H.170mm
| \$500 - \$700
- 35 | Poole shape 669 vase
| in PK.T pattern, designed by Alfred Read, 1953-54
| artist's marks in brushpoint E/ PKT D
| H.195mm
| \$300 - \$500
- 26 | Poole shape 595 vase
| in YA.S pattern, designed by Alfred Read, 1953-54
| artist's marks in brushpoint XE/YAS
| H.225mm
| \$400 - \$600
- 31 | Poole shape 806 vase
| with celadon toned bands, c.1950s
| impressed factory mark and printed Savoy Hotel mark
| H.110mm
| \$150 - \$200
- 36 | Poole shape 566 squat vase
| in PK.T pattern, designed by Alfred Read, 1953-54
| artist's marks in brushpoint X/ PKT
| D.195mm
| \$250- \$400
- 27 | Poole shape 989 vase
| in YC.B pattern, designed by Alfred Read, 1953-54
| artist's marks in brushpoint /YCB.GE
| H.250mm
| \$1000 - \$1200
- 32 | Poole shape 653 vase
| in Harlequin pattern, designed by Ruth Pavely, 1956-57
| artist's marks in brushpoint (:/HOL
| H.145mm
| \$300 - \$500
- 37 | Poole shape 302 boat shaped vase
| in Butterflies pattern, designed by Ruth Pavely, 1956-57
| artist's marks in brushpoint PTH
| W.250mm
| \$150- \$200



23



24



25



26



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28



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31



32



33



34



35



36



37



- 38 | Two Poole shape 173 vases
 | one in Seagull, the other Ice Green glazed
 D.150mm
 \$150- \$200
- 39 | Poole small coffee pot and four demi tasse cups
 | with a design of fruit and leaves
 \$150- \$200
- 40 | Poole shape 342 shallow bowl
 | in Sepia glazes
 D.270mm
 \$60 - \$100
- 41 | Poole Streamline tea pot designed by John Adams
 | in OV Ripple in purbeck and lemon contrasting with sepia,
 designed by Alfred Read, 1953-54
 \$150- \$200
- 42 | Set of four Poole Streamline tea cups and saucers
 | in OV Ripple, colours as above
 \$150- \$200
- 43 | Poole oblong platter; shape 281
 | with fish and prawn.
 Hairline crack
 \$50 - \$75
- 44 | Poole shape 291 bowl
 | in PR.P pattern, designed by Alfred Read, 1953-54
 in terracotta and white on purbeck ground
 artist's marks in brushpoint E/PRP
 D.245mm
 \$200- \$300
- 45 | Poole shape 652 vase
 | in Stars pattern, designed by Ruth Pavey, 1956-57
 artist's marks in brushpoint FSV rc
 H.110mm
 \$100 - \$200
- 46 | Poole shape 088 vase
 | conical lathe turned, in Seagull glaze with
 blue interior
 H.120mm
 \$150 - \$250
- 47 | Poole hors d'ouvres dish
 | in Feather Drift pattern, designed by Alfred Read,
 1953-54
 L.260mm
 \$100 - \$200
- 48 | Poole shape 686 vase
 | in YF.T pattern, designed by Alfred Read, 1953-54
 H.240mm
 \$500 - \$700
- 49 | Poole shape 722 vase
 | in Stars pattern, designed by Ruth Pavey, 1956-57
 artist's marks in brushpoint FST <<
 H.240mm
 \$300 - \$400
- 50 | Poole shape 113 vase
 | in Ice Green glaze
 H.125mm
 \$100 - \$150
- 51 | Poole shape 198 vase
 | in buff glaze
 H.125mm
 \$100 - \$150
- 52 | Poole shape 416 vase
 | lathe turned, in Seagull glaze with
 pink interior
 H.170mm
 \$150 - \$200
- 53 | Poole shape 246 trumpet vase
 | buff exterior and ice green interior
 H.205mm
 \$100 - \$150
- 54 | Poole shape 690 vase
 | in YF.I pattern, designed by
 Alfred Read, 1953-54
 artist's marks in brushpoint XE/YFI
 H.240mm
 \$600 - \$800
- 55 | Poole shape 185 vase
 | in YM.T pattern, designed by Alfred Read, 1953
 artist's marks in brushpoint XE/YMT
 H.115mm
 \$400 - \$500
- 56 | Two Poole shell shaped vases
 | in sepia glazes
 W.200mm and W.130mm
 \$100 - \$150
- 57 | Poole shape 286 jam pot
 | in Feather Drift pattern, designed by
 Alfred Read, 1953-54
 H.110mm
 \$100 - \$150
- 58 | Poole cucumber plate
 | in TN.C pattern, designed by Ruth Pavey,
 1956-57
 artist's marks in brushpoint XE/TNC X
 L.320mm
 \$150 - \$200



THE STEPHEN RAINBOW COLLECTION

The Sleek New Shape of Excitement was the tongue in cheek title of the exhibition of Stephen Rainbow's world class collection of Contemporary Poole Ceramics held at Object space in May 2006.

The Rainbow family immigrated to New Zealand in 1947, settling in Nelson. Stephen's love affair with the subtle hues of Poole was initiated at an early age. He has vivid memories of his Grandmother's Poole dinner set. He places the attraction of Poole in the context of Britain's recovery after the devastation of WWII. Modernist design he has been quoted as saying signaled a new optimism and artistic regeneration which culminated in the celebrated 1951 Festival of Britain.

Stephen began his collection in the mid 1990s and acquired pieces from Geelong in Australia to Taunton in England as well as hunting down prime examples in New Zealand. The Poole Pottery is no more, sadly closing down in the late 1990s, but this collection is testimony to an aesthetic that never fails to delight and a commitment to hand crafted artisanship which today seems both quaint and magnificent.

Stephen too is moving on to a new home which does not have the space for his collection. New collectors will soon have the opportunity to admire the beguiling charm of this fine offering of progressive British design.

59 | Poole Streamline breakfast set
| in midnight blue with white contrast
\$100 - \$150

60 | Poole shape 925 shallow bowl
| painted with a bouquet of summer flowers
D.325mm
\$300 - \$400

61 | A Danish earthenware hors d'ouvres dish
| decorated with a design by Bjorn Winblad
W.150mm
\$50 - \$75

62 | Set of four triform candleholders
| designed as individual or conjoined candelabra
Dimensions variable
\$60 - \$100

63 | Midwinter pottery coffee and tea set
| \$100 - \$150

64 | Hornsey pottery part coffee set
| \$50 - \$75

65 | Schott & Gen JenaerGlas teapot
| along with three cups and saucers
\$300 - \$400

66 | Midwinter pottery condiment set
| along with two china bowls
\$50 - \$75

67 | 18 pieces Finnish Arabia glass tableware
| including an ice bucket
\$200 - \$300

68 | Atomic espresso machine
| \$200 - \$300

69 | Alessi coffee pot
| La Tavola di Babele, designed by Aldo Rossi, 1983
stainless steel, 15cl
\$90 - \$140

70 | Alessi kettle
| Hot Bertaa, designed by Philippe Starck, 1989
aluminium and polyamide
\$90 - \$140

71 | Rosenthal Studioline serving plate
| and matched stainless knife and fork
\$50 - \$75

72 | Jens Quistgaard for Dansk Design
| Figured timber box with lid
tapering circular shape
\$300 - \$400

73 | Jens Quistgaard for Dansk Design
| Teak tall lidded ice bucket
\$100 - \$200

74 | Jens Quistgaard for Dansk Design
| Teak cylindrical lidded box
\$100 - \$150

75 | Jens Quistgaard for Dansk Design
| Two teak trays
one with inset end-grain cheese board, the
other duck-board trellis with upswept ends
\$150 - \$300

76 | Glass oval shallow float bowl
| jade green rimmed incalmo with clear body
W.300mm
\$125 - \$200

77 | Art Deco black glass (Vitrolite) tray
| with chromed wire frame and handles
\$100 - \$200

78 | Furstenberg porcelain vase
| \$150 - \$200

79 | Michael Bang for Holmegaard
| squat spherical vase
etched initials
D.150mm
\$150 - \$250

80 | Scandina stainless steel ice bucket
| along with Stelton candlesticks and condiments
and a Danish candelabra
\$90 - \$140

81 | Copenhagen fajance pouring vessel. c.1969
| Numbered 139/2799 and signed with artist's
initials. H.120mm
along with two Villeroy & Boch plates
\$100-200

THE GARY LANGSFORD COLLECTION

Gary Langsford is well-known as an Auckland gallerist, representing some of New Zealand's leading artists. He has also pioneered the introduction of many international artists to the New Zealand artscene including Tony Cragg, Bernar Venet, Anthony Goicolea, Dale Frank and Antonio Murado.

A secret passion of Gary's for many years has been fine Italian glass from the 1950s to the present day. Like Stephen Rainbow a move of house has resulted in this collection being offered to the market and it is a treasure trove for rare glass collectors. All pieces are in pristine condition and the accent is on Italian, and in particular Murano glass.

Designers represented include Alessandro Pianon, Vistosi, Paolo Venini, Dante Mariani, Lino Tagliapietra, Ercole Barovier and Ettore Sottsass. Modernist glass of this quality is a rarity in New Zealand, making this the finest offering of this genre at auction.

82 | Beswick Zambesi pattern vase

| Shape 1389, ovoid, with paper label
H.205mm

\$150 - \$250

85 | Beswick twin mouthed vase

| Shape 1457, with paper label
H.175mm

\$200 - \$300

83 | Wade earthenware vase

| with biomorphic mouths, decorated with
dancing Zulu women
H.280mm

\$300 - \$400

86 | Alessandro Pianon for Vetreria Vistosi

| Pulcino (chicken) Model No.S190
blue glass and copper wire
Murano, Italy, c.1962
H.165mm

\$4000 - \$5000

84 | Beswick vase

| Shape 1389, ovoid
decorated with black scrolls on a
lemon patchwork ground
H.205mm

\$250 - \$350

87 | Alessandro Pianon for Vetreria Vistosi

| Pulcino (chicken) Model No.S189
green glass and copper wire
Murano, Italy, c.1962
H.325mm

\$5000 - \$6000



19

82

83

84

85

109



86



87

88 | Paolo Venini for Venini e Co

Tall, square section decanter
smokey glass overlaid with spiraling trail of jade
green and with conforming circular stopper
H.225mm

\$800 - \$1000

92 | Paolo Venini for Venini e Co

Tall, square section decanter
matching above

\$800 - \$1000

96 | Ettore Sotsass for Memphis

Clesitera
signed, blown and cast glass vase
Milan, Italy, 1983.
H.480mm

\$3500 - \$4500

89 | Paolo Venini for Venini e Co

Cube form decanter
green glass overlaid with spiraling trail of jade
green and with conforming spherical stopper
H.165mm

\$800 - \$1000

93 | Paolo Venini for Venini e Co

Cube form decanter
amber glass overlaid with spiraling trail of red
and with conforming spherical stopper
H.165mm

\$800 - \$1000

97 | Ercole Barovier for Barovier e Toso

Lattimo
blown and worked vase with foglio d'oro. c.1950
H.260mm

\$3000 - \$3500

90 | Paolo Venini for Venini e Co

Tall, square section decanter
smokey glass overlaid with spiraling trail of black
and with conforming mushroom stopper
H.225mm

\$800 - \$1000

94 | Paolo Venini for Venini e Co

Cube form decanter
sapphire glass overlaid with spiraling trail of blue
and with conforming spherical stopper
H.165mm

\$800 - \$1000

98 | Dante Mariani (America)

Anfora
blown vase in tangerine and lemon
signed, marked NZ and dated '90
blown at Sunbeam Glassworks during a visit in 1990
H.455mm

\$2500 - \$3000

91 | Paolo Venini for Venini e Co

Tall, square section decanter
amber glass overlaid with spiraling trail of red
and with conforming mushroom stopper
H.225mm

\$800 - \$1000

95 | Ettore Sotsass for Memphis

Alcor
signed, blown and worked glass vase
Milan, Italy, 1983.
H.445mm

\$3000 - \$4000

99 | Lino Tagliapietra for La Murrina (Italy)

blown teardrop vase in red and black, c.1980
H.280mm

\$2500 - \$3000



88



89



90



91



92



93



94



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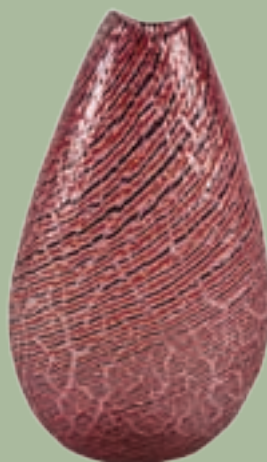
96



97



98



99

100 | Flavio Poli (attributed) for Seguso Vetri D'Arte
| blue-yellow sommerso boat shaped centerpiece
vase, c.1960
W.430mm
\$1500 - \$2000

101 | Luciano Vistosi for Vetreria Vistosi
| red-green and clear incalmo squat
circular vase, c.1964, Model No.S517
W.240mm
\$800 - \$1000

102 | Olle Alberius for Orrefors (Sweden)
| *Astrakan* vase, designed 1970s
blue-yellow and clear ariel technique.
Signed and numbered to the base.
Limited edition 33/50 1983 Gallery re-issue
H.180mm
\$2000 - \$2500

103 | Ola and Marie Hoglund
| Teardrop vase
amber and smokey glass sommerso technique
engraved signature and gallery label
H.225mm
\$800 - \$1000

104 | Michael Powolny
| Red glass vase with black trailed vertical ribs
H.135mm
\$400 - \$600

105 | Michael Powolny
| Lavender glass vase with red trailed vertical ribs
H.180mm
\$800 - \$1000

106 | Ercole Barovier for Barovier e Toso
| *Neomurrino* series conical vase
white tessarae bordered in black rasied on a black small foot
engraved factory mark, c.1972
H.175mm
\$2000 - \$2500

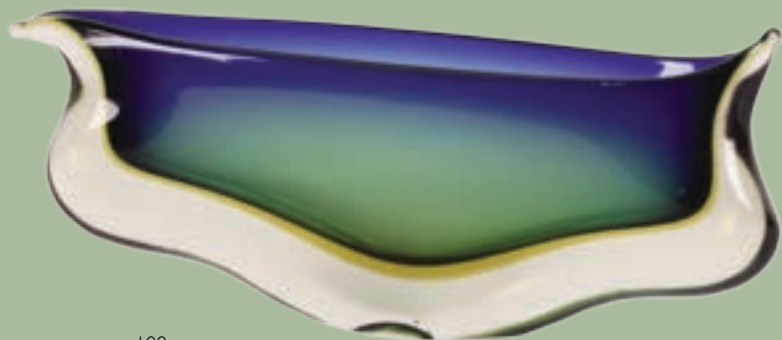
107 | Fulvio Bianconi for Venini e Co
| *Fazoletto* (handkerchief) vase
black and white incamiciato technique
acid etched factory mark c.1950s
H.155mm
\$400 - \$600

108 | Ola and Marie Hoglund
| Black orb vase with sommerso clear droplets
Engraved signature
H.175mm
\$300 - \$400

109 | John Skeaping for Wedgwood
| Study of a kangaroo
on original ebonized wood base
impressed marks
H.260mm
\$1500 - \$2000

110 | Large Tudric pewter two handled banquet tray
| Designed by Archibald Knox for Liberty & Co
Numbered 0309. Decorated with whiplash scrolls in the
corners
610 x 430mm
\$800 - \$1000

111 | WMF silver plated candlestick
| square section nozzle raised on slender support from a
circular pan
H.235mm
\$500 - \$600



100



102



101



106



108

THE MICHAEL BARRYMORE & SHAUN DAVIS COLLECTION OF ITALIAN GLASS

- I 12 | Guilano Tosi (Murano)
| Teardrop vase
Red-green sommerso in clear.
Etched signature
H.230mm
\$800 - \$1200

- I 13 | L Nellaza (Murano)
| Standing mother and child
Etched signature
H.540mm
\$600 - \$1000

- I 14 | Murano glass disc
| with Picassoesque portrait
D.240mm
\$600 - \$800

- I 15 | S Signoretto
| Murano sommerso teardrop vase
green-yellow with clear casing
etched signature
H.380mm
\$800 - \$1200

- I 16 | L Nellaza (Murano)
| Standing embracing figures
H.620mm
\$800 - \$1200

- I 17 | Artist unknown (Murano)
| Mermaid
illegible signature
H.500mm
\$1200 - \$1800

- I 18 | Venini glass lamp
| butterscotch exterior and candy stripe interior
Etched mark, dated 2000
H.550mm
\$400 - \$600



I 12



I 15



114



116



113



117

FURNITURE

I19 | Folke Ohlsson and Alf Svensson for Dux (Sweden)
| three seater sofa with curved back rail and slat back,
cushioned seat with webbing support. Circa 1950s.
Affixed Dux label
\$3000-3500

I20 | Borge Morgenson
| beech 'trestle' table and two bench seats
Shaker influenced design in light timber. Early 1970s
1130 x 810 x 720mm
\$1500-2000

I21 | Charles and Ray Eames stacking chairs, by Herman Miller;
| set of six, off-white fiberglass shells over zinc-plated stacking bases
\$1800 - \$2400

I22 | Scandinavian teak tallboy
| with six full width drawers with recessed pulls, raised on
tapering slender legs
H.1160mm
\$600 - \$900

I23 | Pair of modular seating units to make a sofa
| attributed to Verner Panton
\$1600 - \$2400

I24 | Plycraft swivel and tilting armchair
| with moulded plywood frame and black leather upholstery,
raised on a five point star base.
Distributor's label to base
\$1800 - \$2500

I25 | Bruno Mathsson Jetson 66 Mi 466 Easy chair
| with slung grey fabric seat supported on a swiveling stainless steel frame
\$2000 - \$3000

I26 | Finn Juhl Diplomat Series palisander rosewood writing desk.
| Manufactured by Cado (Denmark) [France & Son]. Designed c.1962.
with suspended drawer unit beneath with alternative left/right mounting
1900 x 950mm
\$3500 - \$4500

I27 | Rosewood sideboard made by Haslev Furniture
| with sliding doors and bank of drawers
W.2225mm
\$3000 - \$4000

I28 | Teak sideboard by Dansk Mobelproducent
| with sliding doored cupboards flanking a bank of four drawers, raised on
chromed metal legs
\$2200 - \$2800

I29 | Pair of leather tub chairs designed by HW Klein for Bramin
| Mobelfabrik (Denmark)
with buttoned loose cushioned seat and back
\$2000 - \$3000

I30 | *Galaxy* easy chair designed by Alf Svenson and Yngvar
| Sandstrom for Dux Furniture
with emerald green plastic frame set with orange fabric
cushioned seat and back.
Raised on a four point swivel base.
\$1500 - \$2000



123



125



124



127



121



129

131 | Pair of Danish rosewood framed leather armchairs
| designed by Arne Vodder for Sibast
| labeled underneath
| \$2000 - \$3000

132 | Poul Henningsen for Louis Poulsen (Denmark)
| PH5 aluminium pendent ceiling light
| \$650 - \$850

133 | Teak oblong coffee table
| with four tapering legs united by a lower tiered shelf
| \$600- \$900

134 | Rosewood coffee table
| raised on four tapering legs
| \$800 - \$1200

135 | Circular dining table designed by Bjorn Winblad
| produced by France and Son
| with hand painted top by Mygge, raised on a spun aluminium
| tulip base
| \$300 - \$400

136 | Three seater couch Model 260
| designed by Erik Jorgensen (Denmark)
| in oatmeal fabric with loose cushioned seat and back
| \$1800-2600

137 | Three seater black leather couch
| designed by Mogen Hansen (Denmark)
| with loose cushioned seat and back, beechwood frame
| \$2400 - \$3200



132

138 | Set of six dining chairs designed by Borge Mogensen
| for Frederica Stolefabrik
| \$2000- \$3000

139 | Set of four Universale chairs
| designed by Joe Colombo 1965/66 for Kartell
| in brown injection moulded plastic
| \$1200 - \$1800

140 | Teak bedside cabinet
| with three drawers, raised on tapering turned legs
| \$400 - \$600

141 | Arne Jacobsen AJ pendent light
| designed 1957 for the SAS Royal hotel, Copenhagen, Den-
| mark
| \$700 - \$900



131



139



133



134

142 | Tim Larkin

This Is a Sideboard (Towards a Furniture Body) 2002
carbonised pegboard, solid stainless steel bar and cable
Exhibited: Suter Gallery Nelson, Weyerhaeuser Studio
Furniture Awards 2002

Pataka, Porirua, Doing Furniture Conversations 2005
Objectspace, Auckland Doing Furniture Conversations 2005
Published: ANZAA (Journal of Australia and New Zealand
Art Teachers 2003 Z/X Journal Under Construction 2006
2000 x 425 x 900mm

\$3500 - \$4500



142

143 | Tim Larkin

| *Light Cabinet, 2006*

| mahogany, rimu, pegboard, ebony

| 850 x 350 x 1800mm

| \$1800 - \$2600

144 | Pair of Tibetan hand knotted silk pile carpets

| with a modernist cube form design. Purchased from the

| London Rug Company, 1992

| Provenance: Michael Barrymore and Shaun Davis Collection

| \$600- \$1200

145 | 1950's oak twin pedestal partners desk.

| W.1600mm, D.1480mm

| \$600 - \$1200

146 | Diplomat sofa

| designed by John Home for H.K furniture, c.1970s

| with black leathette upholstery raised on cylindrical chromium

| plated legs.

| \$1000 - \$1500

147 | A Danish Skagen design pale brown leather three

| piece lounge suite

| comprising a pair of two seater sofas and matching armchair

| \$2000 - \$3000

148 | A Finn Juhl style teak dining table and six chairs

| \$1200 - \$1800

149 | A walnut art deco period dining table.

| L.1800mm, W.1040mm

| \$1000 - \$1500

150 | A Georg Jensen designed clock mounted on a stand

| on an anodized aluminium base

| H.1000mm

| \$200 - \$300

151 | Arco lamp

| after the original design by Achille Castiglioni (Italy)

| with a stainless steel telescopic stem raised from a white

| marble base

| \$2000 - \$3000

152 | Two Grant Featherstone Model R152 *Contour* chairs

| One with original upholstery. Both showing wear: c.1951

| \$1000 - \$1500

153 | 1950's radiator heater

| \$80 - \$120

154 | Danish 1950's teak rocking chair

| \$200 - \$400

155 | Pair of Alvar Aalto style cantilevered armchairs

| \$400 - \$600

156 | David Trubridge designed *Sail* Chair, 1988

| unique early design made from matai and Indonesian rose-wood.

| W.1400mm, H.880mm

| \$3000 - \$5000

157 | A pair of Danish 1950s folding teak chairs

| with webbed paper-cord seat and back. Both chairs showing considerable wear.

| \$400 - \$600

158 | A Garth Chester bent plywood *Curvese* chair,

| classic New Zealand designed cantilevered chair; reputedly of which only 500 examples were made. c.1944

| \$3500 - \$4500



143



158



156

159 | Eero Aarino Ball or Globe Chair designed in 1966.
| this example manufactured by Adeita in the 1970's
| on a swivelling base. Black wool blend upholstery
\$5000 - \$6000

160 | Donald Judd
| *Chair, Table*
| White pine
| Impressed Judd mark to underside along with date (2001)
| table: 380 x 450 x 380mm,
| chair: 760 x 380 x 380mm
\$8000 - \$12000

161 | Pair of 1960's teak bookcases
| attributed to Otto Larsen
| Each with adjustable shelves and cupboards to the base.
| H.1950mm, W.950mm
\$1000 - \$1500

162 | Art Deco revival uplighter lamp
| with four frosted glass inverted shades raised on a chromium
| plated pedestal. H.1730mm
| Provenance: Michael Barrymore and Shaun Davis collection
\$600 - \$1200

163 | Ralph Lauren designed armchair:
| Chocolate brown leather roll arms and black leather cush-
| ioned seat and back
\$1800 - \$2400

164 | Four piece art deco bedroom suite
| comprising a dressing table, a pair of bedside cabinets and
| matching headboard
\$1400 - \$1800

165 | Mahogany 1950's dining table
| raised on tapering legs.
\$400 - \$600

165a | Leather lounge chair and ottoman
| by Lafer Furniture Sao Paulo Brazil
| on black metal bases. c.1970s
\$1200 - \$1600

165b | Four dining chairs designed by Ditte & Adrian Heath
| for France & Son (Denmark)
| makers label to underside of slung seats, c.1960s.
\$1000 - \$1500

165c | 1950s Danish teak and oak writing desk
| with 6 drawers with recessed eyelid handles set on four
| turned tapered legs
\$1500 - \$2000



160



163



159

THE THOMAS AND BETTINA BLEY COLLECTION

The Memphis Design style was described by founder Ettore Sottsass as 'The New International Style' a tongue in cheek dig at the prevailing orthodoxy of post-Bauhaus school design which reigned supreme in the 60s and 70s.

Light-hearted, jazzy and iconoclastic, a clue to the pop culture origins of the group's philosophy can be found in the name inspired by the Bob Dylan song, Stuck Inside of Mobile with the Memphis Blues Again.

Debuting at the Salone del Mobile of Milan in 1981, Memphis Design was an instant hit with its high key new colour palette, eccentric and funky shapes and a host of new designers who went on to international fame. Designers such as Michael Graves, Matteo Thun, Aldo Cibic, Marco Zanini and Michele de Lucchi have all become well known names in the design field after the group disbanded in 1988.

Famous for visual puns and irony, Memphis Design was celebrated with a massive retrospective exhibition in 2002 at the Design Museum in London where fashion designer Karl Lagerfeld was quoted, 'It was love at first sight. I'd just got an apartment in Monte Carlo and could only imagine it in Memphis. Now it seems very 1980s, but the mood will come back. The pretensions of minimalism made it difficult for Memphis in the 1990s, but I think Sottsass is one of the Design geniuses of the 20th Century.'

ART+OBJECT is proud to offer the collection from Memphis group member and internationally renowned designer Thomas Bley in the 20th Century Design auction. In conjunction with some of the items from the Gary Langsford Collection of Italian Glass this must be the most comprehensive and high quality offering of Memphis seen in New Zealand.

Professor Thomas Bley is the Head of Design Studies at Otago University and a distinguished advocate of the importance of Design in Industry and public life. He was previously co-founder and Dean of the new School of Design at the University of Applied Sciences in Cologne and founder of Spider AG and Zebra Design in New York.

His collection includes examples of European furniture and industrial design with, many of which are acknowledged design classics.

166 | 'Joe' Chair designed by Jonathan De Pas,
Donato D'Urbino and Paolo Lomazzi for Poltronova
tan coloured leather over foam and metal, Italy, c.1970
Marked: 'Joe - Made in Italy', three designers' signatures and a
star on little finger.
Named after the famous baseball star Joe Di Maggio
\$5000 - \$7000

167 | Cable stayed shelf Gespanntes Regal designed by
Wolfgang Laubersheimer, 1984 for Moormann
welded, wax lacquered, hot-rolled 3mm sheet steel, steel
cable and fixings
392 x 310 x 2400mm
\$3000 - \$3500

168 | Queen Anne chair designed by Robert Venturi
for Knoll, 1984
Laminated bent woods in clichéd simplification of a European
30's dining chair
Preproduction prototype
\$1500 - \$2000

169 | Wassily Chair (Model B3) designed by Marcel Breuer
in 1925-26
manufactured post 1950's
bent, chromed tube steel frame with black leather
\$1200 - \$1800

170 | Pantón Chair designed by Verner Pantón for Vitra
1968
Original fiberglass design [one piece moulded plastic]
\$800 - \$1000



169



170



168



166

- 171 | Swan Chair designed by Arne Jacobsen in 1958
developed for the Royal Hotel in Copenhagen
synthetic shell, foam padded, black leather upholstered raised
on aluminium star base
\$ 2500 - \$3500



- 172 | Series 7 Chair designed by Arne Jacobsen 1955
black leather upholstered raised on chromed steel pedestal
base with castors
\$700 – \$900



- 173 | Freischwinger (MR10 Cantilever chair)
designed by Mies van der Rohe, 1927,
manufactured post 1950's
chrome tube steel upholstered in black leather
\$900 - \$1200





174



178



177



192

174 | Reading lamp Model 6556 designed by Christian Dell for Kaiser idell, (Germany) c.1927
steel with black lacquer paint, moulded manufacturers marks on lamp holder
\$150 - \$200

175 | Wilhelm Wagenfeld designed exterior lamp fittings
with milk glass shades and porcelain lampholders (four)
\$200 - \$350

176 | Wilhelm Wagenfeld designed interior lamp fittings
with frosted glass shades (six)
\$400 - \$600

177 | Tuja vase designed by Matteo Thun
for Memphis, 1981
slip cast porcelain with grey and red glazes
marked M Thun per Memphis
\$600 - \$800

178 | Nefertiti teapot designed by Matteo Thun
for Memphis, 1981
slip cast porcelain with blue and red glazes
marked M Thun per Memphis
along with two cups and saucers and a lidded sugar box
\$1200 - \$1500

179 | Two Via col Vento (Gone with the Wind) glasses
designed by Matteo Thun for Campari, c.1987
(Design of the Year Austria award, 1987)
\$200 - \$400

180 | Silver plated cocktail shaker
\$100 - 200

181 | Glass cocktail carafe
with silver plated mouth and handle
\$200 - \$300

182 | Zen tea set designed by Luigi Colani
for Friesland Porzellanfabrik
Comprising blue-black glazed ceramic kettle on stand,
four coupes and saucers and two plates.
\$600 - \$900

183 | Set of Rosenthal porcelain tea wares
designed by Margret Hildebrandt
\$100 - \$200

184 | Rosenthal Porcelain
seven espresso cups
\$60 - \$100

185 | Rosenthal Porcelain Louise vase (original)
and black and white vase by Roenthal
\$200 - \$300

186 | Ten various KPM (Staatlich Berlin) white
porcelain vases
\$700 - \$900

187 | KPM porcelain
a plate with bas relief to the centre of a dolphin and
female portrait
\$150 - \$200

188 | KPM porcelain
2 teacups, 2 mocca cups, 2 candle holders, a sauciere,
plates and a pot
\$300 - \$500

191 | Emerson Model 503 radio produced c.1946
\$60 - \$100

192 | Braun Schneewittchensarg transistor radio record
player, *The Phonosuper or Snow White's Coffin (1956)*
designed by Hans Gugelot and Dieter Rams
The first phono/radio to feature a perspex cover
\$900 - \$1200

193 | Braun stereo componentry, c.1970
CSV300 amplifier, CE251 radio, record player and pair of
loudspeakers, along with a Braun TGC450 tape deck
\$700 - \$900

194 | Valentine typewriter by Ettore Sottsass
for Olivetti, 1970
with original fitted carry case in red plastic
\$300 - \$400

195 | Mercedes Model 4 typewriter, c.1915
\$100 - \$200

196 | Drawing board and drafting machine
by Heron/Parigi (Florence Italy) c.1970
\$1200 - \$1800

197 | Dedalo stick/umbrella stand for Artemide, 1966
designed by Emma Gismondi Schweinberger
along with a Dedalo pencil/pen stand
\$300 - \$500

198 | A carpet designed by Thomas Bley
for Memphis
Timeline
\$3000 - \$4000

199 | Kunst Der Sechziger Jahre Im Wallraf-Richarz Mu-
seum, Koln, *Art of the Sixties 5th Revised Edition*
catalogue of the collection of Peter and Irene Ludwig in the
Wallraf-Richarz Museum
\$450 - \$600

ITEMS FROM PRIVATE COLLECTIONS



201

- 200 | René Lalique poissons shallow bowl.
Etched mark to base
D.290mm
\$500 - \$800



202

- 201 | René Lalique spherical moulded leaf pattern lamp base.
Blue tinted. Etched mark to the base.
Height including fitting 230mm
\$500 - \$900



203

- 202 | René Lalique blue tinted glass car mascot
Coq Nain
moulded relief signature
Ceylonese sapphire blue tint. Marchilac catalogue I 135.
Introduced 1928
H.200mm
\$4500 - \$5500



204

- 203 | René Lalique opalescent glass flaring beaker vase.
St Francois.
etched signature, foot ring chip.. c.1930
H.177mm, D.170mm
\$5000 - \$6000

- 204 | Impressive Art Nouveau Loetz glass bowl.
Mottled mauve, yellow and purple iridescent glass mounted on a gilt metal stand, modelled naturalistically as a flowering tree. The bowl supported on the tree branches with sinuous supports from a platform base. c.1900.
\$3000 - \$4000

- 205 | 20 plates with 86 illustrations of textile designs
 | by painter/ designer Edouard Benedictus
 | executed in pochoir by Jean Saude
 | Paris: Editions Albert Levy / Librairie Centrale des Beaux
 | Arts, 1924, first edition, the complete original portfolio with
 | the title leaf and front cover with a mounted pochoir plate.
 | Plates with tears at the edges, ties renewed; the illustrations
 | in excellent condition, colours very bright and without fading
 | Plate size 490 x 380mm
 | \$3000 - \$3500
- 206 | A René Lalique paper weight
 | *Taureau Sacré (Taureau hindoo)*
 | Model created 1938
 | Cf. Marcilac catalogue raisonné page 379
 | Clear glass, satin matt. Limited edition of 100 examples cre-
 | ated for Rotterdam Lloyd Royal Dutch Mail
 | \$700 - \$900
- 207 | Royal Copenhagen soup tureen
 | signed and numbered, c.1960s
 | complete with conforming ladle
 | \$60 - \$100
- 208 | Arabia Teapot designed by Ulla Procope, 1953
 | matt white glaze, cane handle, four cup size
 | \$50 - \$75
- 209 | Arabia Teapot designed by Ulla Procope, 1953
 | matt brown glaze, cane handle, two cup size
 | \$40 - \$60
- 210 | Set of Daum Crystal stemware c.1950s/1960s
 | comprising 8 red and 10 white wine glasses, 7 champagne
 | flutes and 8 cocktail glasses
 | \$200 - \$300
- 211 | Six St Ives pottery ramekins
 | impressed cipher
 | \$80 - \$120
- 212 | Picquotware aluminium teapot and coffee pot
 | with sycamore handles along with two handled sugar and
 | milk jug
 | \$200 - \$400
- 213 | Two German pottery vases
 | One capstan shaped the other tall necked with angular
 | handle
 | \$80 - \$120
- 214 | Two German pottery vases
 | decorated in a red volcanic glaze
 | \$80-\$120
- 215 | Johanne Gerber for Royal Copenhagen
 | A faience vase. c.1969
 | Numbered 805/3259 and signed with artist's initials.
 | H.230mm
 | \$250-300
- 216 | Karin and Erling Heerwagen (Denmark)
 | Hand built studio pottery sculpture, c.1972.
 | W.170mm, H.170mm
 | \$250-350
- 217 | A Pair of Memphis style wooden candlesticks
 | of tapering conical form. H.220mm
 | \$125-\$175
- 218 | 1960's hand blown pop art vase
 | white-orange and amber incalmo glass
 | tapering cylindrical shape
 | H.235mm
 | \$600 - \$800
- 219 | Suite of three Swedish glass vases
 | by Orrefors, Kosta and Lessebo
 | \$250 - \$350

220 | Ola and Marie Hoglund

| Blown glass vase

blue ovoid body on lustre foot with green trumpet mouth
signed and dated 1995

H.280mm

\$250 - \$350

221 | John Penman glass vase

| blue-black incalmo body with blue-white mixed canes to the
mouth

H.365mm

\$150 - \$200

222 | Mikasa stoneware harlequin dinner set

| and coffee service

including colour variants Paprika, Curry and Bronze.

\$100 - \$200

223 | Poole dinner set

| in Feather Drift pattern, designed by Alfred Read, 1953-54
Six place setting including dinner plates, luncheon plates side
plates, coffee cups and saucers, soup coupes and saucers,
serving plates and a lidded tureen.

\$1500 - \$2000

224 | Man must moon.

| Vintage screen-printed poster designed

by Peter Max

Printed in 1969 to commemorate the Apollo 11 space
mission.

610 x 900mm

\$400 - \$500

225 | Parker-Holladay and Co Bill Jones

| 1950's vintage print

Determination wins Stick and Make a success of your job.

700 x 560mm

\$200 - \$300

226 | Parker-Holladay and Co Bill Jones

| 1950's vintage print

Be careful you've only one life.

700 x 560mm

\$200 - \$300

227 | Parker-Holladay and Co Bill Jones

| 1950's vintage print

All for one One for all: Only those who are loyal enjoy the
confidence of their associates .

700 x 560mm

\$200 - \$300

228 | Parker-Holladay and Co Bill Jones

| 1950's vintage print

Bad habits prevent good records: why handicap yourself?

700 x 560mm

\$200 - \$300

229 | Parker-Holladay and Co Bill Jones

| 1950's vintage print

Waste takes a toll from everybody's earnings: Do your part
to save your part.

700 x 560mm

\$200 - \$300

230 | Parker-Holladay and Co Bill Jones

| 1950's vintage print

Mr Better-late-than-never Is never "on time" for promotion

700 x 560mm

\$200 - \$300

231 | Valadmir Tretchikoff vintage print

| The penny whistlers

\$300 - \$400

232 | Thomas (German) porcelain coffee set

| With coffee pot, sugar and cream

\$100 - \$150

233 | Susie Cooper black fruit pattern coffee set

| from the Design Centre in London

\$60 - \$100

234 | Ofrex Giant industrial stapler

| together with a Vanguard auto stapler

\$20 - \$30

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

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

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

5 BUYERS PREMIUM: The purchaser by bidding acknowledges their acceptance of a buyers premium of 12.5% + Gst on the premium to be added to the hammer price in the event of a successful sale at auction.

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(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.

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Bidding No. Auction No 17 Important Photographs 17 April 2008

Auction No 18 20th Century Design 1 May 2008

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

I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (12.5%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

Auction No 17 Important Photographs 17 April 2008	Lot no.	Description	Bid max
	_____	_____	_____
	_____	_____	_____
	_____	_____	_____
Auction No 18 20th Century Design 1 May 2008	_____	_____	_____
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	_____	_____	_____

PAYMENT AND DELIVERY ART+OBJECT will advise me as soon as is practical that I am the successful bidder of the lot or lots described above. I agree to pay immediately on receipt of this advice. Payment will be by cash, cheque or bank transfer. I understand that cheques will need to be cleared before goods can be uplifted or dispatched. I will arrange for collection or dispatch of my purchases. If ART+OBJECT is instructed by me to arrange for packing and dispatch of goods I agree to pay any costs incurred by ART+OBJECT. Note: ART+OBJECT requests that these arrangements are made prior to the auction date to ensure prompt delivery processing.

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HAMISH CONEY
Managing Director
hamish@artandobject
021 509 550



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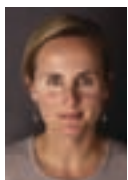
ROSS MILLAR
Director Objects
ross@artandobject.co.nz
021 222 8185



LEIGH MELVILLE
Front of House Manager
leigh@artandobject.co.nz
09 354 4646



HELEN ANDREWS
Front of House Manager
helen@artandobject.co.nz
09 354 4646



GEORGIE CAUGHEY
Valuation Consultant
09 354 4646

CONTACTS

3 Abbey Street,
Newton

PO Box 68 345,
Newton
Auckland 1145,
New Zealand

Telephone +64 9 354 4646

Freephone 0800 80 60 01

Facsimile +64 9 354 4645

info@artandobject.co.nz

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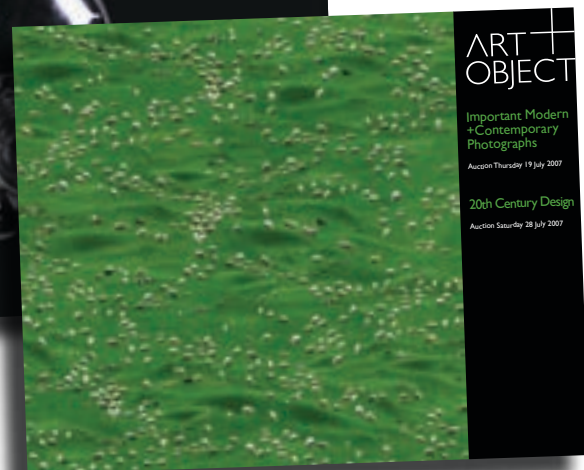
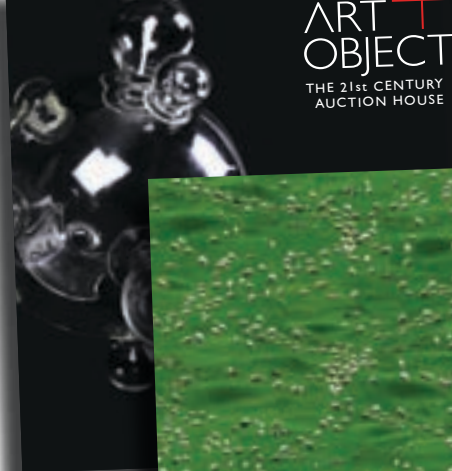
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