

Art+Object



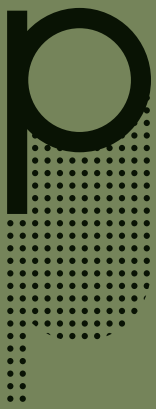
Ralph Hotère in his Port
Chalmers studio, 1981.
Image courtesy of Jim Barr
and Mary Barr.

Important Paintings & Contemporary Art

Tony Fomison in his
Gunson Street studio in
Auckland, 1978. Image
courtesy of Jim Barr and
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September 9, 2025

6:00pm

Rare Books and Manuscripts

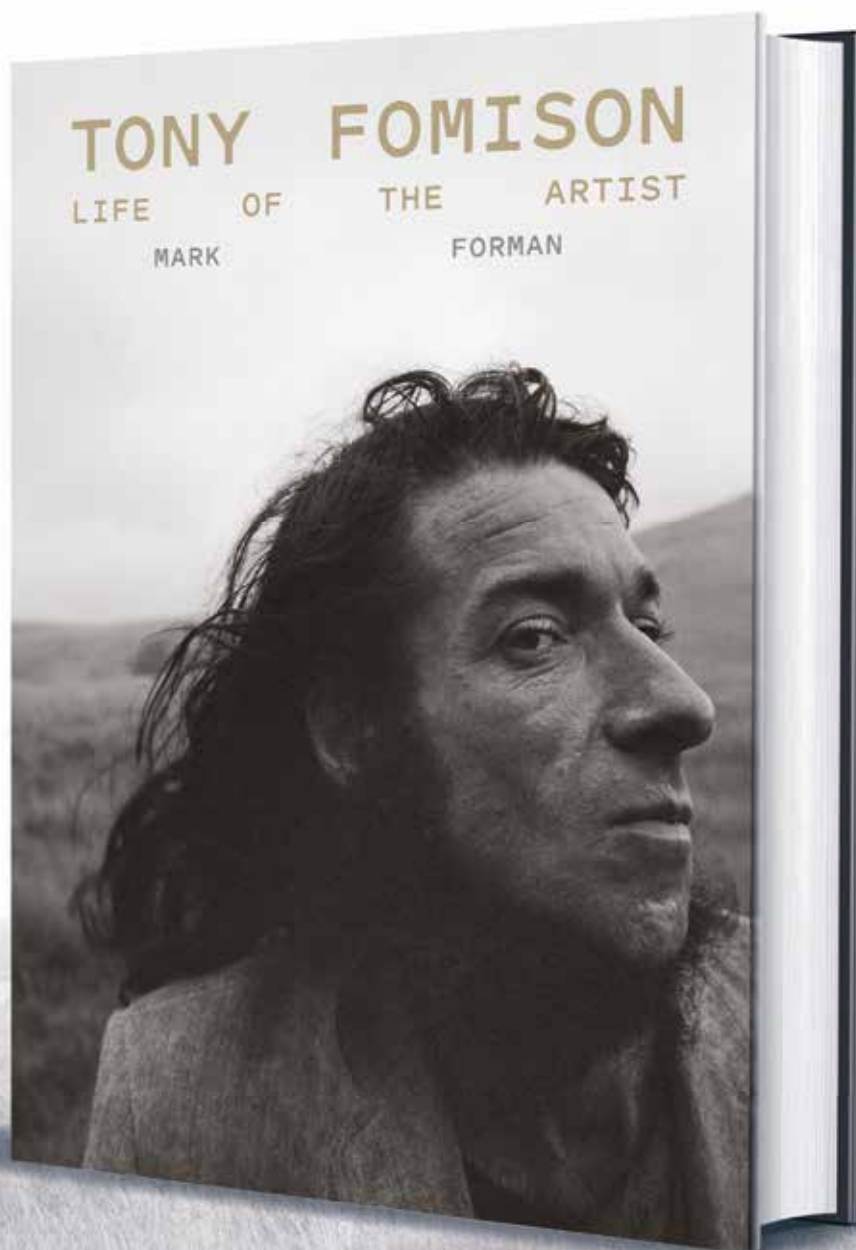
We are delighted to offer a major collection of rare books from the library of John Pritchard, a significant part of which originally came from the library of Alfred Eccles, grandson of Johnny Jones (Otago Whaling Pioneer). It includes important southern regional and New Zealand histories and a large number of military official histories. Other major items include: an original fern album by Eric Craig; a rare copy of 'The History of Tattooing and its Significance' by W.D. Hamby; Augustus Hamilton's 'Maori Art'; Voyages and Exploration; a complete set of 'The Voyages of Captain James Cook' (1773-1784); original manuscripts by Hone Tuwhare and James K. Baxter; atlas from 'The Voyage of the Astrolabe'; maps, historical photographs, manuscripts and documents.



A collection of slides from the collection of one of New Zealand's foremost natural historians, Joseph Crosby Smith (1853–1930). Part of a small but historically significant archive of material including his shipboard diary and microscope.

‘Mark Forman’s understanding of Tony’s painting is profound and insightful, and his research is remarkable, as he recovers the memories of the survivors of the art scenes that Tony was part of with intelligence and sensitivity. You get a window that opens onto an Aotearoa rarely glimpsed.’

— *Jacqueline Fahey*



Tony Fomison: Life of the Artist
A biography by Mark Forman

Available in bookstores and online.



AUCKLAND
UNIVERSITY
PRESS





Fiona Pardington photographed by Meek Zuiderwyk, Gunns Bush, Waimate, Te Waipounamu, 2025

Taharaki Skyside Fiona Pardington

Together with Creative New Zealand, Christchurch Art Gallery Te Puna o Waiwhetū, and Starkwhite Gallery, the Patrons of New Zealand at the Venice Biennale invite supporters to join us in Venice for Fiona Pardington's *Taharaki Skyside* in 2026.

The Vernissage programme is 4–8 May 2026

Please contact Leigh Melville leigh@artandobject.co.nz
or Claire Chamberlain chamberlainarthistory@gmail.com



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Artist's impression

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Terry Spice
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terry@luxuryrealestate.co.nz

Nick Horton
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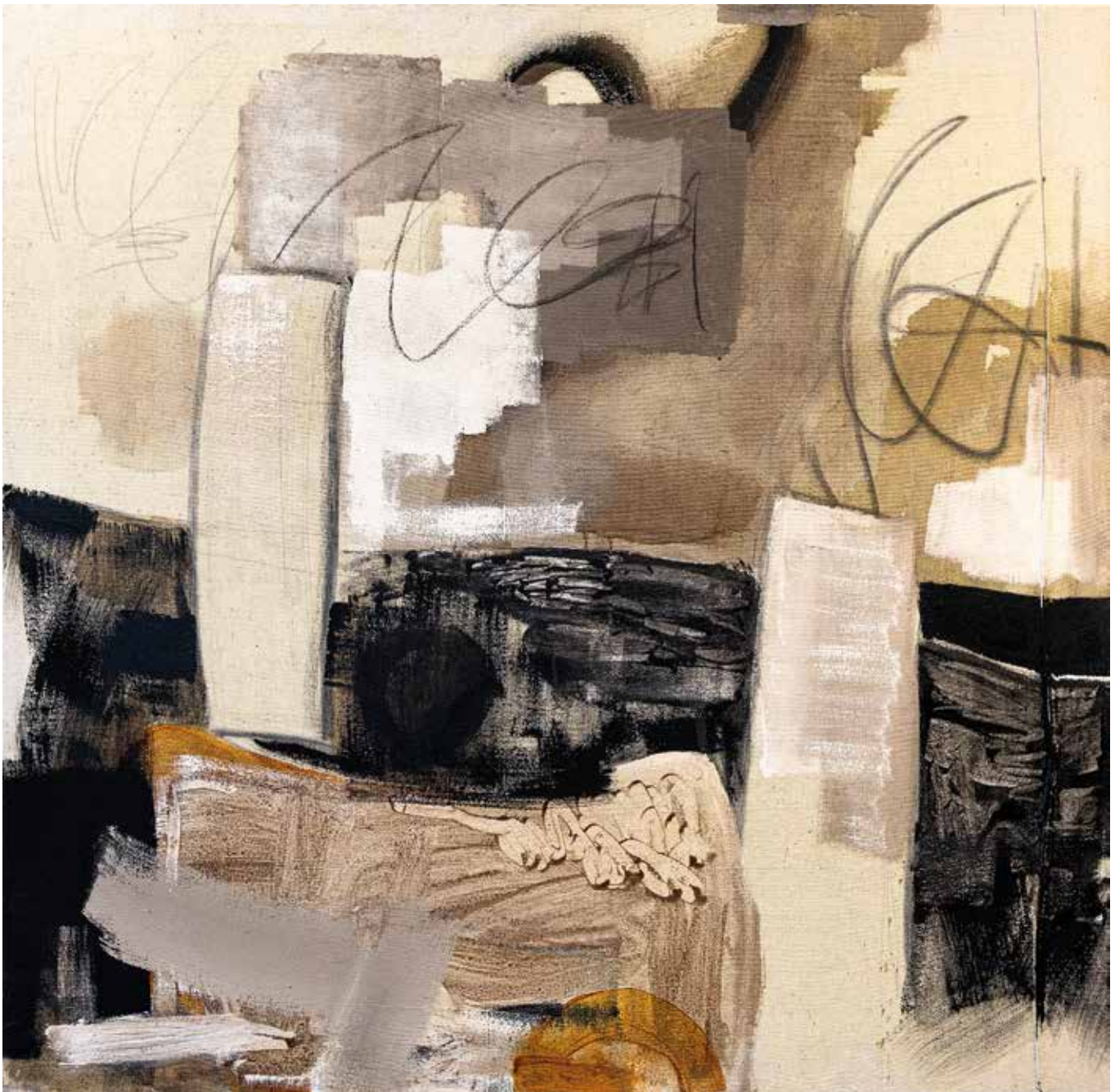
September 9, 2025

Limited entries invited

New Collectors Art

Christina Pataiali
Mama Said
acrylic and house paint on drop cloth canvas (2018)
1220 x 1220mm

Leigh Melville leigh@artandobject.co.nz +64 21 406 678



25 Years. 8 New Laureates. 1 Big Night.

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TE TUMU TOI

Tickets are on sale now for a milestone celebration: 25 years of The Arts Foundation Te Tumu Toi Laureate Awards. Join us as we honour eight new Laureates shaping our country with their creativity and vision – and celebrate 25 years of amplifying Aotearoa New Zealand's most outstanding artists.

The 2025 Laureate Awards Friday 17 October

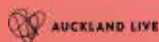
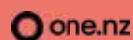
Aotea Centre
Tāmaki Makaurau Auckland



Tickets are \$100 each,
inc GST.

| | |
|--------|---------------------------------------------------------------|
| 6:00PM | Kai and libations |
| 6:45PM | Awards presentation, including performances (announced soon!) |
| Post | Post-awards drinks, kai, and tunes |
| Dress | Birthday best! |

This event is entirely made possible thanks to these champions of creativity:



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We are regularly commissioned to undertake large-scale and complex valuation advice to museums and public institutions as well as private collectors. In the past twelve months we have undertaken important valuation mandates for: Christchurch Art Gallery Te Puna o Waiwhetū, MTG Hawke's bay Tai Ahuriri, Te Whare o Rehua Sarjeant Gallery, Whanganui, Greymouth District Council, Invercargill Public Art Gallery, Auckland Council Te Kaunihera o Tāmaki Makaurau, Hocken Collections, Dunedin Public Art Gallery, Museum of New Zealand Te Papa Tongarewa, University of Waikato Te Whare Wānanga o Waikato, Taupō District Council, Te Manawa Museum of Art, Science and Heritage.

Martin Creed
Work No. 2314
Christchurch Art Gallery
Foundation Collection,
commissioned 2015.
Photo: John Collie

Art+Object is the country's leading valuer of fine and applied art



To discuss commissioning an Art+Object valuation contact:

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Ben Plumbly Director of Art +64 9 354 4646 +64 21 222 8183 ben@artandobject.co.nz



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Sale Total:
\$1 744 173

Sales by
Volume: 72%

Sales by
Value: 87%



**New record prices at auction for
the work of Mervyn Williams,
Marte Szirmay and David Trubridge**

**“a (im)possible relevance”
The Collection of Mal and Lizzie Brow**

Neil Pardington, *Behind Closed Doors*,
Adam Art Gallery Te Pataka Toi, 2011



A two-day Contemporary Art auction
22—23 October 2025

Ben Plumbly
ben@artandobject.co.nz
+64 21 222 8183





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Welcome to Art+Object's August art catalogue, as I write this it is raining heavily outside, and it really does feel like we are in the worst of an Auckland winter! On a more positive note, there are a number of elements that set this catalogue apart from the usual; Ben and I believe this auction represents one of our finest offerings in recent years with the inclusion of works by Rita Angus, Tony Fomison and Ralph Hotere and others.

Another unique feature of this auction is the inclusion of a selection of artworks that have been donated to raise money for the Auckland Art Gallery Foundation. As long-time supporters of the Foundation ourselves, Art+Object is delighted to partner with them to auction seven wonderful artworks to benefit their endowment fund. This project has been made possible through determination, careful stewardship, and wonderful generosity. John Mayo's gift (in memory of his late wife Marylyn) of three significant New Zealand artworks for sale exemplifies the spirit of giving that charitable organisations rely on to thrive. That gift encouraged more, to bring a total of seven artworks that will be sold to benefit the Foundation.

It will be no surprise to many that Dame Jenny Gibbs is one of the donors; her exemplary philanthropic leadership has benefitted so many causes and organisations over several decades. As Jenny herself has said; *Whatever the project there is a joy of knowing you have made a contribution to our society, enabled an activity that may not have happened or simply made the world a better place.*

Buyers of the artworks donated to this section of the catalogue will contribute more than just the hammer price as Art+Object is also donating a percentage of the buyer's premium. We hope you will join us at one of the preview events and during the weekend, don't miss what promises to be a fascinating conversation with Mark Forman, author of the new book *Tony Fomison: Life of the Artist*.

We look forward to seeing you at the viewing.
Yours sincerely,

Leigh Melville

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Tony Fomison, 1971. Photo: Michael Dunn.

FLOOR TALK

Saturday 16 August at 3pm
3 Abbey Street, Newton, Auckland

We are delighted to welcome Mark Forman to Art+Object for an informative and engaging discussion on Tony Fomison. Mark will discuss the history and context of the paintings by Tony Fomison included in the present auction and the writing of his recent award-winning biography on the artist.

Mark Forman is a writer based in Onehunga, Auckland. His doctoral thesis formed the basis of his first book, a scholarly work published in 2011 by Cambridge University Press. Forman's personal interests in New Zealand contemporary art, biography and social history were the drivers for this project, for which he has been awarded a Whiria Te Mahara New Zealand History Grant, the 2024 Marti and Gerrard Friedlander Charitable Trust publishing grant, and a runner-up placement in the CLNZ / NZSA Writers' Award.

Important Paintings & Contemporary Art

PREVIEW

Wednesday 13 August, 5–7pm
3 Abbey Street, Newton, Auckland

AUCTION

Tuesday 19 August at 6pm
3 Abbey Street, Newton, Auckland

VIEWING

| | |
|--------------------|----------|
| Thursday 14 August | 9am–5pm |
| Friday 15 August | 9am–5pm |
| Saturday 16 August | 10am–4pm |
| Sunday 17 August | 10am–4pm |
| Monday 18 August | 9am–5pm |
| Tuesday 19 August | 9am–2pm |

Julian Dashper
Regent

oil on velvet, diptych
title inscribed, signed and dated
1985 verso
510 x 710mm: overall

Exhibited

'Julian Dashper: International
Velvet', Hamish McKay Gallery,
Wellington, 16 July – 6 August
2011.

Provenance

Private collection, Wellington.
\$12 000 – \$18 000



2

Joe Sheehan

Volume 3

argillite from Colac Bay,
Southland
signed with artist's initials
and dated 2020 to underside
240 x 95 x 40mm

Provenance

Private collection, Auckland.
Purchased from Tim Melville
Gallery, October 2020.

\$10 000 – \$15 000



3

Joe Sheehan

Nirvana 20

argillite from Colac Bay,
Southland (2018)
430 x 340 x 160mm

Provenance

Private collection, Auckland.
Purchased from Tim Melville
Gallery, 2018.

\$17 000 – \$26 000



Tomislav Nikolic (Australia, 1970–)
*Tangled strands of DNA explain the
 way I behave*

acrylic, marble dust, gold leaf
 and 20CT citron on canvas
 and wood
 title inscribed and signed verso
 490 x 650mm: including frame

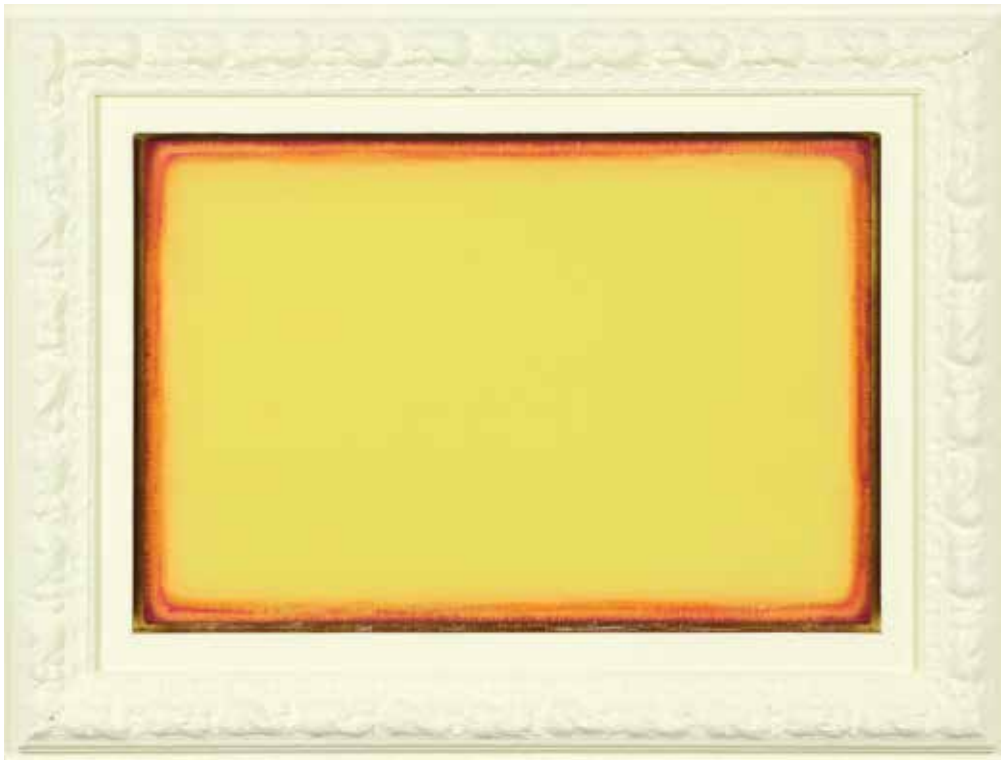
Provenance

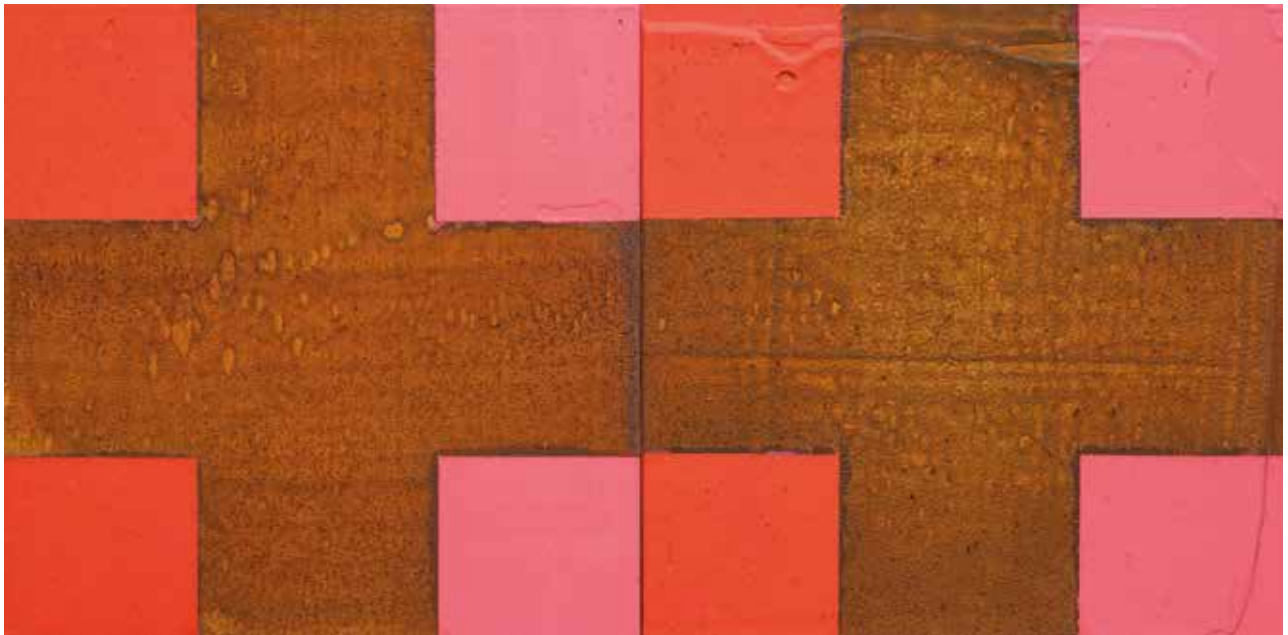
Private collection, Auckland.

\$10 000 – \$15 000

Stephen Bambury
Cartesian Circle (CC 1402)

iron filings and acrylic on
 aluminium, two panels
 title inscribed, signed and dated
 2014 verso
 390 x 780mm: overall
 \$16 000 – \$24 000





5A

Shane Cotton
Shelf

acrylic on canvas
title inscribed, signed and dated
2012
505 x 505mm

Provenance

Private collection, Melbourne.
Purchased from Anna Schwartz
Gallery, Melbourne.
\$17 000 – \$26 000



Richard Killeen

Primordial

acrylic lacquer on aluminium,
four parts
title inscribed, signed and dated
December 1979; inscribed
Cat No. 127 on artist's original
catalogue label affixed verso
1230 x 1100mm: installation
size variable

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



Llew Summers
Sprung Man

cast bronze
1010 x 700 x 600mm

Provenance

Private collection, Taupō.

\$35 000 – \$55 000



Shane Cotton

Te Ramaroa

Pouērua

Ruahine

Whātonga

Tararua

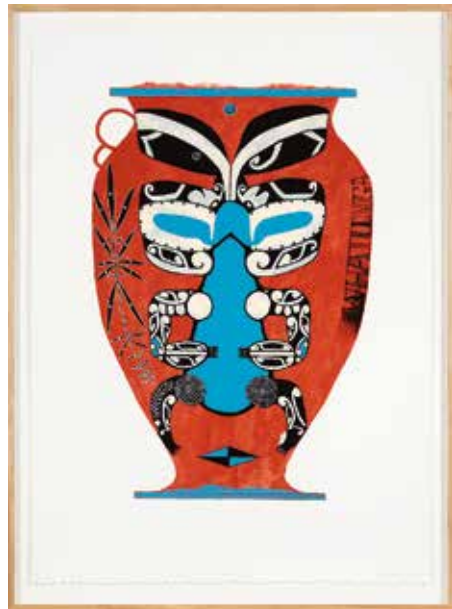
Pikopiko / Whiti

a complete set of 2022
screenprints on 640gsm
paper, 3/40
title inscribed, signed and
dated 2022 on each
1050 x 760mm: each

Provenance

Private collection, Auckland.

\$35 000 – \$45 000



Sandy Adsett
Rakau (Tree) Series

acrylic on board
title inscribed, signed and dated
'81 verso
1000 x 1000mm

Provenance

Private collection, East Coast.

\$20 000 – \$30 000



10

Michael Parekōwhai
The Bosom of Abraham

screenprinted vinyl on
fluorescent light housing
1300 x 22 x 80mm

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



11

Michael Parekōwhai
The Bosom of Abraham

screenprinted vinyl on
fluorescent light housing
1300 x 22 x 80mm

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



Michael Parekōwhai
Driving Mr Albert

taxidermied rabbit, two pot paint
and polyurethane (2005)
1630 x 250 x 250mm

Exhibited

'Michael Parekōwhai: Driving
Mr Albert', Michael Lett Gallery,
Auckland, 27 July – 20 August
2005.

Provenance

Private collection, Auckland.
\$20 000 – \$30 000



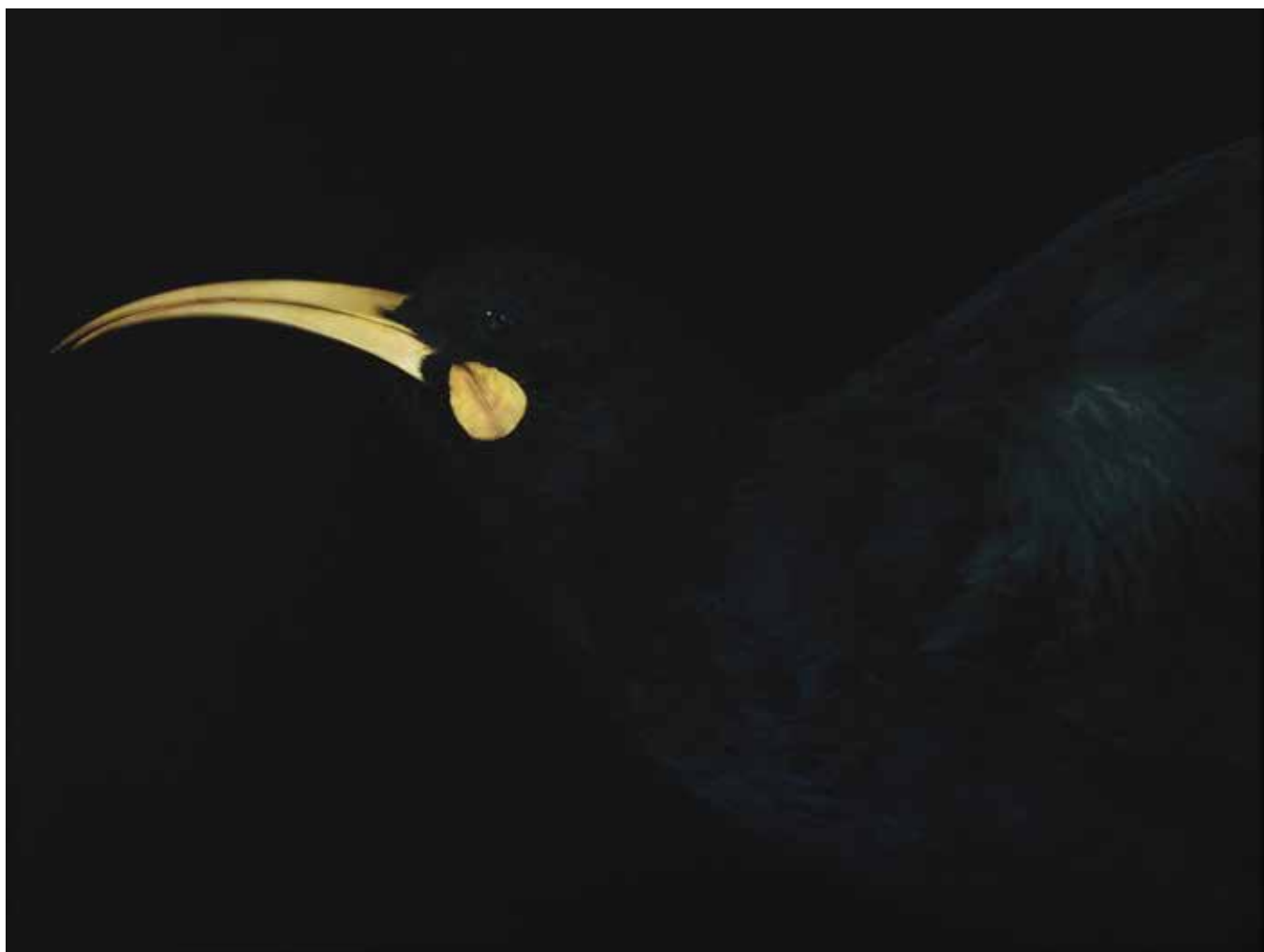
Fiona Pardington
Canterbury Museum Huia

pigment inks on Hahnemühle rag
paper, A/P
title inscribed, signed and dated
2021 verso
1095 x 1450mm

Provenance

Private collection, Auckland.

\$25 000 – \$35 000



Laurence Aberhart
*Panorama, Mount Victoria,
 Wellington, 20 January 1990*

gold and selenium toned gelatin
 silver print
 title inscribed, signed and dated
 (under mount)
 235 x 525mm

Provenance

Private collection, Christchurch.
 \$5000 – \$8000

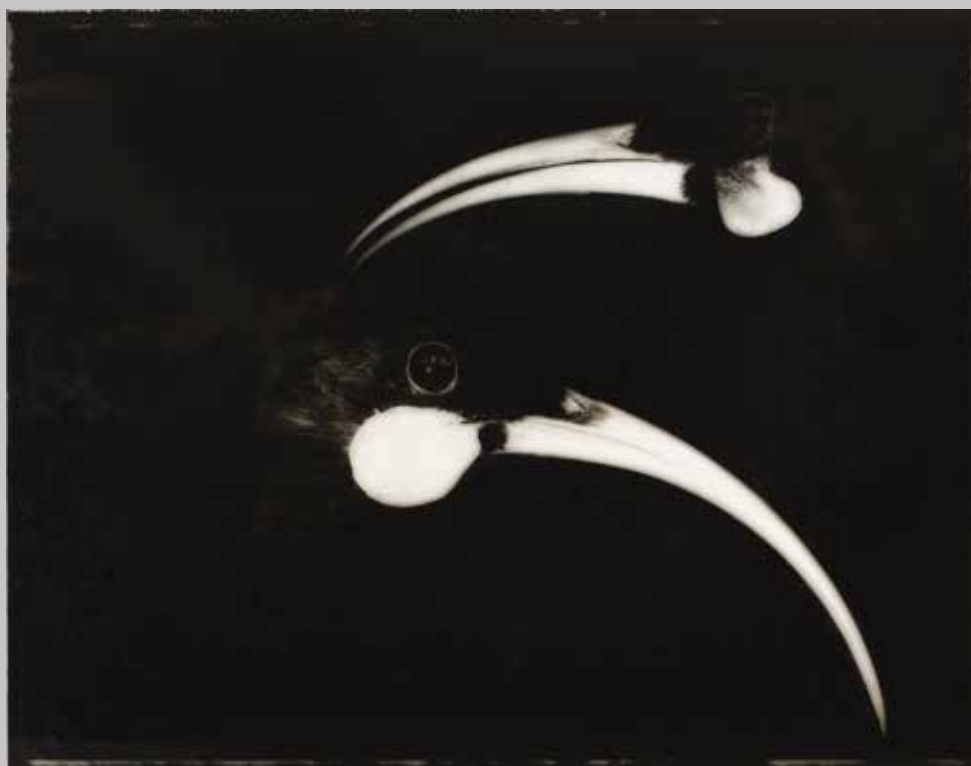


Fiona Pardington
Huia Lovers

gelatin silver handprint, edition of 5
 420 x 535mm

Provenance

Private collection, Central North Island.
 \$14 000 – \$22 000



Ralph Hotere
Winter Anemones

ink, watercolour and acrylic on paper
title inscribed, signed and dated 'Port
Chalmers V – '74'
480 x 690mm

Exhibited

'Luncheon under the Ash Tree', City
Gallery Te Whare Toi, Wellington, June 18
– September 24, 2006.

Damian Skinner, *Luncheon Under the Ash
Tree: The Ian and Elespie Prior Collection*
(Aratoi – Wairarapa Museum of Art,
2005), p. 40.

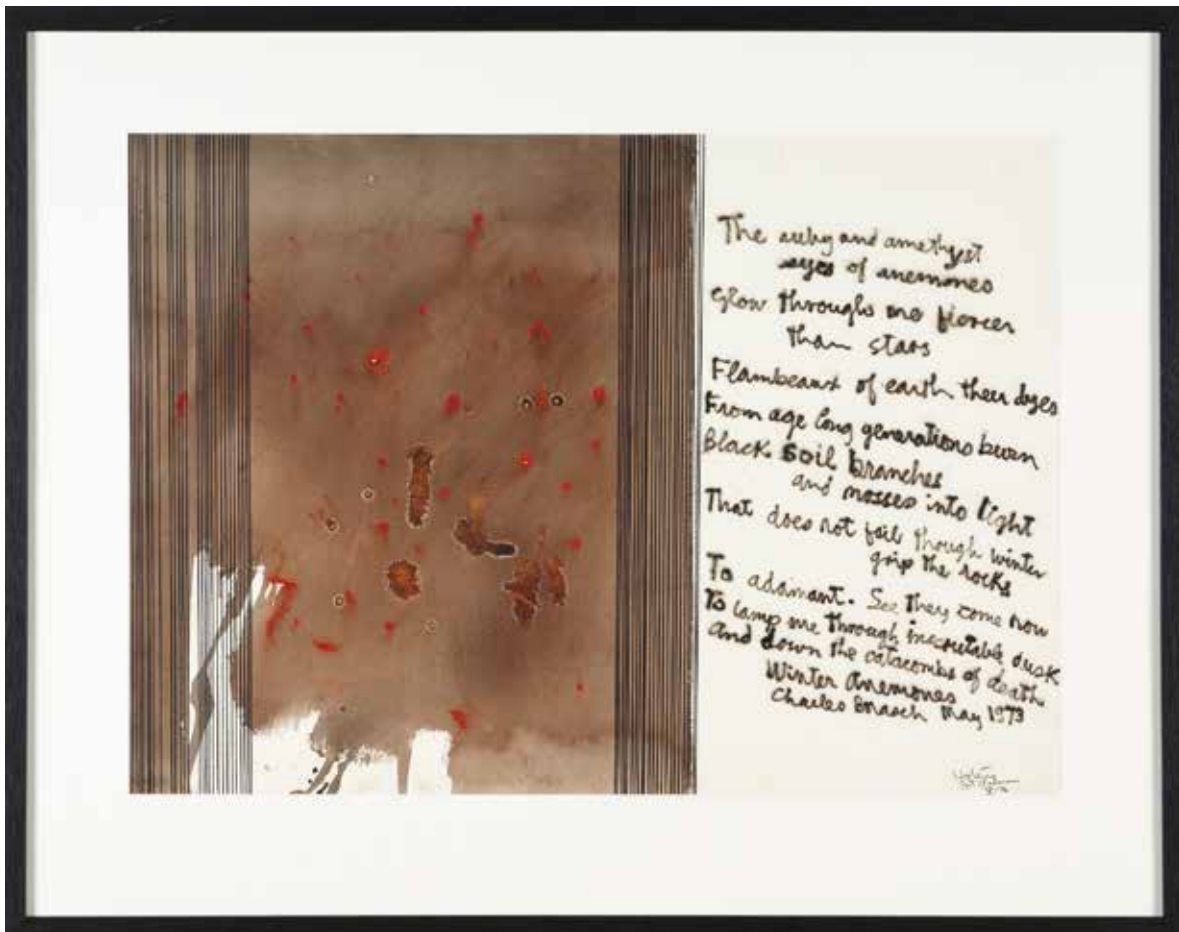
Literature

Damian Skinner, *Luncheon Under the Ash
Tree: The Ian and Elespie Prior Collection*,
ibid., p. 12.

Provenance

Collection of the artist. Gifted by Hotere
to Dr. Ian and Elespie Prior, Wellington.
Thence by descent to the current owner,
Tasman region.

\$18 000 – \$26 000



Ralph Hotere

Winter Solstice, Carey's Bay

oil pastel on card and paper

title inscribed, signed and dated

July '91

490 x 330mm

Provenance

Private collection, Dunedin.

\$13 000 – \$18 000



Paul Dibble

*Looking and Listening for the Sea:
Monument to the Hinterlands*

cast bronze on original
hardwood plinth, A/P from
an edition of 5 plus an F/P
signed and dated '92
2170 x 860 x 375 mm

Provenance

Private collection, Central
North Island.

\$40 000 – \$60 000



Paul Dibble
Great NZ Nude

cast bronze on artist's original
 wooden plinth, 2/3 (plus an A/P)
 signed and dated '97
 1740 x 400 x 270mm

Provenance

Private collection, Manawatū.
 Purchased by the current owner
 from Taylor Jensen Gallery,
 Palmerston North.

\$40 000 – \$60 000



Karl Maughan
Takaro Avenue

oil on canvas
title inscribed, signed and
dated June 2011 verso
1530 x 2145mm

Provenance

Private collection, Auckland.

\$45 000 – \$65 000



Karl Maughan
Aorangi

oil on canvas
title inscribed, signed
and dated 11/11/11 verso
1520 x 1520mm

Provenance

Private collection,
Central North Island.

\$30 000 – \$45 000



Rebecca Baumann (Australia, 1983–)
Automated Colour Field (Variation 2), 2013

18 flip-clocks, laser cut paper, MDF, 3/5
770 x 1070 x 140mm

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



Peter Stichbury
Vita Ventura 2, 1978 (OBE) Estelle

oil on linen canvas
title inscribed, signed and
dated 2021 verso
775 x 600mm

Provenance

Private collection, Auckland.

Exhibited

'Peter Stichbury: Ecology of
Souls', 30 September – 30
October 2021.

\$55 000 – \$75 000



Jude Rae
SL 366

oil on linen canvas
title inscribed, signed and dated
2016 verso
560 x 612mm

Provenance

Private collection, Auckland.

\$18 000 – \$26 000



James White (United Kingdom, 1967–)
Lockdown Painting No. 8

oil and varnish on birch ply panel
in Perspex box frame
title inscribed, signed and dated
2020 verso
305 x 375mm

Provenance

Private collection, Auckland.

\$12 000 – \$20 000



Liat Yossifor (America, 1974–)
Nothing is black, nothing is grey

oil on linen canvas mounted
to board
signed and dated 2019 verso
2040 x 1780mm: each panel

Exhibited

'Wet Wet Wet: Erin
Lawlor, Aida Tomescu, Liat
Yossifor', Fox Jensen Gallery,
Auckland, 14 February – 22
March 2019.

Provenance

Private collection, Auckland.
\$50 000 – \$80 000





Around 1611, Johannes Kepler, one of the world's greatest astronomers, circulated a manuscript of what would eventually be published as *Somnium* (The Dream). Part of the purpose of *Somnium* was to describe what practising astronomy would be like from the perspective of another planet, and to show the feasibility of a non-geocentric universe. The manuscript described a fantastic trip to the moon; it was part allegory, part autobiography, and part treatise on interplanetary travel. It was described by Kepler's biographer, Arthur Koestler, as "the first work of science fiction." Koestler paints the picture of a man astride the crest of a great "watershed" in Western intellectual history: on one side is the medieval world where science is dominated by religion; on the other the modern world in which science finally becomes a discipline unto itself. The *Somnium* is a twilight work for it marks the end of an old era and the beginning of a new one, and it is an imaginative modern work anchored in fact and rich in rational scientific theory. *Astronomia nova* was the title of another of Kepler's works. Kepler opened the way for a new vision of the universe as the home of a plurality of worlds.

Reynolds' homage to Kepler and his dream is full of hooks and barbs, hyphens and ellipses, resistors and capacitors, mysterious circuit switchers. Reynolds' marks, falling from top to bottom, both differentiate and tie things together. From a distance the barbs of Reynolds' hooks begin to dance excitedly across the surface. Close-up our attention is further captured by the gatherings of branch-like symbols — pectiforms (eyelashes), claviforms (clubs), flabeliforms (tufts of grass), penniforms (branches with fronds), tectiforms (hut-like buildings) — that Reynolds has borrowed from the cave art at Chauvet and Lascaux which is thought to be more than thirty-thousand years old. With these specific and repeated painted signs investigators now believe that our Paleolithic ancestors were attempting a form of written language twenty-five thousand years earlier than was previously thought. The impulsive line in Reynolds' painting has often been compared to children's drawings but it represents a return to the archaic rather than the infantile, to that distant proto-language of Chauvet and Lascaux. How then does Reynolds bring them together, the Paleolithic and the Keplerian? We might say that he flirts with his References, rubbing one up against the other. Kepler's mathematical drawings, his geocentric motions of Mars, the hexagonal symmetry of the snowflake that he was fascinated with, placed alongside the proto-linguistic Stone Age signs. All of this against a Prussian blue twilight sky background, a thin acrylic applied so that fluid drips, and veiled flows of colour interrupt and cover broad surfaces. The painted ground promises transcendence or sublime experience, both terrestrial twilight and the spongy blackness of deep space. This, we might proclaim, is painting from the perspective of another planet.

The shapelessness of our postmodern world tells us that we have lost our sense of the past, that we have ruptured all traditions, but in Reynolds we have a learned painter — and a learned painting — one that connects us back to our traditions, back even to the handiwork of Stone Age predecessors. All artists rifle their pasts. In *Kepler's Dream* Reynolds ransacks his lexicon of imagery with refreshed abandon. Here again is Mondrian, one of his favourites, and this time it is a Reference to the abstracted seascapes. With *Kepler's Dream* we are present at the discovery of painting's past as it is being painted into the future. Johannes Kepler, we have suggested, was on a similar cusp. The visual array of mark-making in *Kepler's Dream* is both monumental and daring in its expansiveness. The effort of storytelling, the drive to make a narrative possible inside a painting, indeed across paintings set in a triptych like this, is one of Reynolds' lasting subjects. Similarly, Kepler's continuous writing of his *Somnium* never absolved him from the creation of a new universe made through observation, conjecture, and imagination.

Laurence Simmons



John Reynolds
Kepler's Dream

silver marker pen, acrylic and
 rain water on canvas, triptych
 title inscribed, signed and
 dated 2012 verso
 2450 x 1220mm: each panel
 2450 x 3660mm: overall

Provenance

Private collection, Central
 North Island.

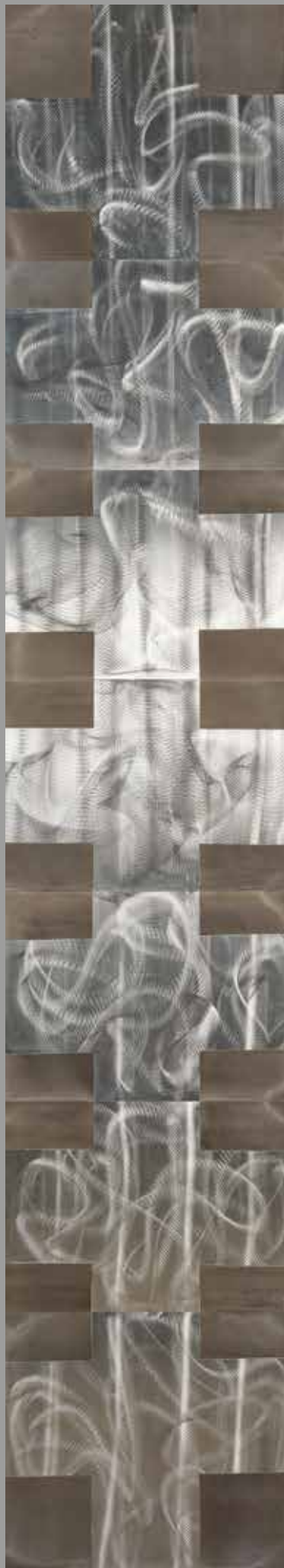
\$30 000 – \$50 000



Stephen Bambury
Melancholia (Durer)

iron filings and chemical action
on seven stainless steel panels
title inscribed, signed and
dated 2020/21 verso
2760 x 500mm: overall

\$35 000 – \$55 000



Michael Parekōwhai
Kapa Haka (Maquette)

automotive paint on fiberglass,
 edition of 100 (2014)
 410 x 125 x 100mm

Provenance

Private collection, Central
 North Island.

\$25 000 – \$40 000



Michael Parekōwhai
Elmer Keith

type C colour photograph,
 edition of 10 (2000)
 987 x 1115mm

Provenance

Private collection, Central
 North Island.

\$20 000 – \$30 000



Peter Robinson

The One That Got Away

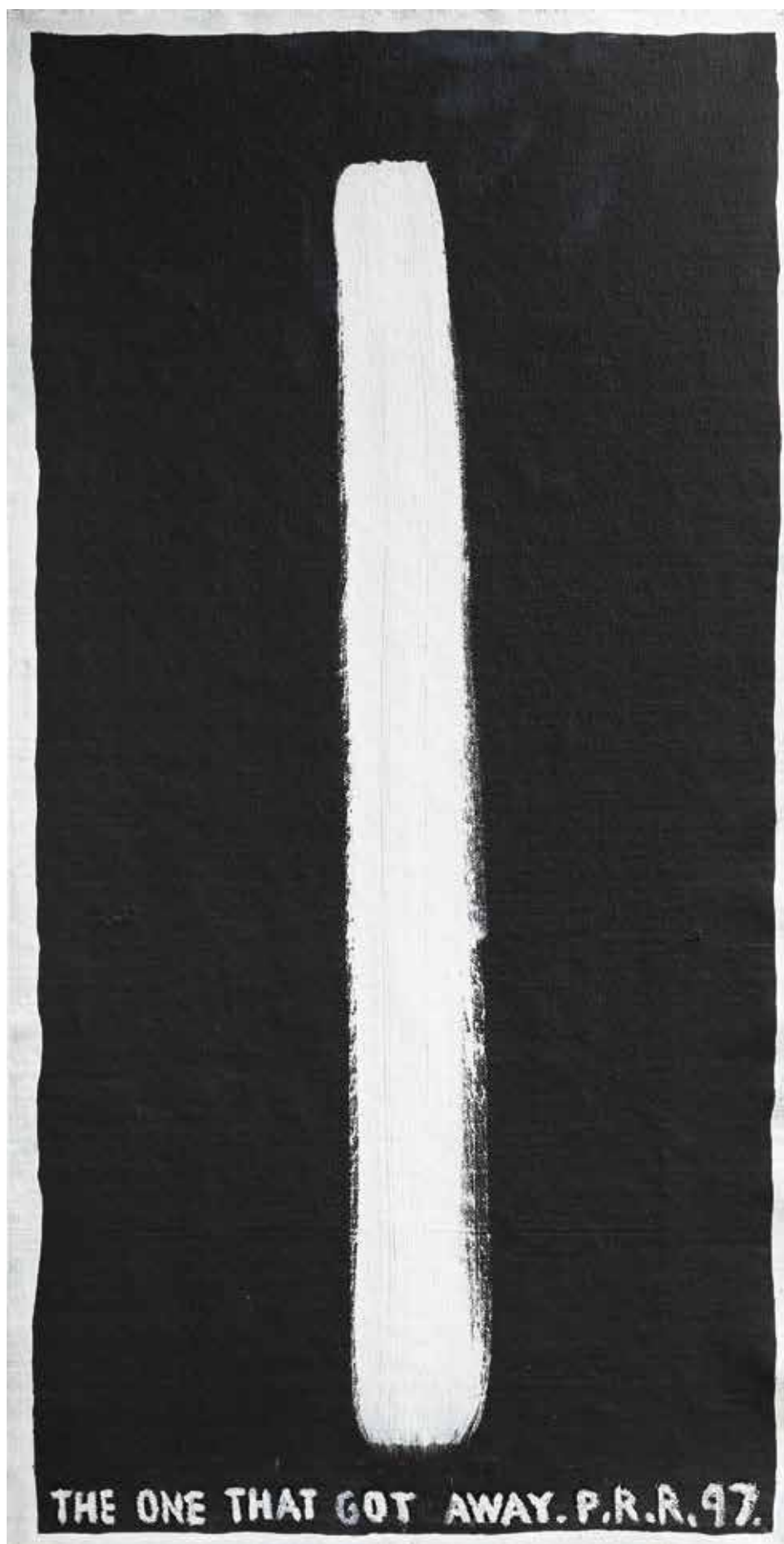
acrylic and oil on unstretched
canvas

title inscribed, signed with
artist's initials P.R.R and dated '97
1360 x 695mm

Provenance

Private collection, Auckland.

\$15 000 – \$25 000



32

Imi Knoebel (Germany, 1940–)
Anima Mundi 51–2 Ed.

collage and acrylic on plastic
 film, two panels
 artist's name, title and date
 (2010/2016) printed on artist's
 original catalogue labels affixed
 verso
 460 x 355mm: each panel

Provenance

Private collection, Auckland.

\$8000 – \$12 000



33

Bill Culbert
Strait (Manukau 7)

plastic bottles, fluorescent tube
 and electric wiring (2015)
 370 x 1220 x 145mm

Exhibited

'Bill Culbert: Straits/Lightline',
 Hopkinson Mossman,
 Auckland, 9 April – 9 May 2015.

Provenance

Private collection, Auckland.

\$11 000 – \$17 000



Louise Henderson
Cubist Still Life with Tea Service

tempera on card
signed
380 x 445mm

Provenance

Private collection, Auckland.
Passed by descent to the
current owner.

\$15 000 – \$25 000



Louise Henderson
Cubist Still Life with Two Apples

oil on board
signed
900 x 600mm

Provenance

Private collection, Auckland.
Passed by descent to the
current owner.

\$45 000 – \$65 000



Michael Smither

*Memoriam to Rita Angus: 14 Stations
of the Cross*

oil on board

signed with artist's initials M. D. S

and dated '70 verso

760 x 760mm

Exhibited

'Michael Smither: Paintings
(14 Stations of the Cross: In
memory of Rita Angus)', Peter
McLeavey Gallery, Wellington, 29
September – 16 October 1970.

Provenance

Private collection, Auckland.

\$45 000 – \$65 000



Michael Smither
Elizabeth with Sarah

oil on board
signed and dated '65
712 x 527mm

Provenance

Private collection, Auckland.
Passed by descent to the
current owner.

\$45 000 – \$65 000





Karl Maughan
Ashhurst

oil on canvas
title inscribed, signed and dated 8/8/98 verso
1830 x 3050mm

Illustrated

Hannah Valentine and Gabriella Stead (eds),
Karl Maughan (Auckland University Press,
2020), pl. 53, 54.

Provenance

Purchased from the artist's studio by Charles
Saatchi for the Saatchi Collection, London.
Private collection, Auckland. Purchased from
Gow Langsford Gallery, Auckland.

\$150 000 – \$200 000







Just 14 kilometres north east of Palmerston North, Ashhurst sits on a vast plain, protected by Wharite Peak, at the end of the Ruahine Ranges. The Māori name for the place is Raukawa, named after an aromatic plant used to make scent. The town has a population of around 3000, vastly outnumbered by the mobs of sheep which graze the surrounding farmland of the Manawatū-Whanganui region. The mighty Manawatū joins the Pohangina there, then turns southwest and makes its way through Palmerston North to Foxton and the Tasman Sea. The rich alluvial soils of this river delta make it a great place for gardens, which is why the Maughans moved there from Colyton near Feilding in 1977 when their only child, Karl, was just eleven years old.

His mother, landscape designer Lesley Maughan, set about making her forever garden. Her training during the Diploma of Amenity Horticulture had equipped her for civic and municipal plantings, and she worked on a grand scale, massing plantings for colour in all seasons. Hundreds of seedlings flourished under her care, and she was just 15 minutes-drive away from the nursery at Massey University in Palmerston North where she taught Horticultural Science for nine years. Living in London for three years from 1994 until 1997, Maughan must have been astonished by the abundant growth when he revisited his mother's garden. He records the majesty of its maturity in this painting. Here you can see how the perennials have been planted to create borders, and larger trees are positioned near the edges to create shelter. Crazy paving in limestone continues defines a path through the shrubbery, and all seems orderly, tidy and well-maintained.

It's a country garden, the perfect antidote to crowded smoggy cities like London where the artist had been living. In Ashhurst, the weather is behaving well: the sky is politely blue, and the multitude of plants are bathed in dazzling sunlight. While they seem to bustle and bristle with energy in the painter's characterization of them, these plants are obedient, staying confined in their beds. The painting is a paean to the idea of order over nature. As the artist says, "Gardens are like the ultimate part of civilizing ourselves – taming the wild. There's a universality about that".

It was Lesley's garden at 72 Guilford Street in Ashhurst that had started Karl Maughan on the path to becoming New Zealand's most famous garden painter. In the summer of 1986 he determined to make it the subject for his Master of Fine Arts degree at Elam. Documenting it with just eight photographs, he reproduced it on a large scale and sold out all the works from his first dealer gallery show. One of these works, a diptych painted in 1987 and purchased from the Brooker Gallery in Wellington, is now in the collection of Victoria University, and also shows the southern end of the family's garden. Maughan's technique is seductive. The three metre width of the painting and low viewpoint invite the viewer in. A grouping of golden yellow flowers act like a vector, directing the eye into the depth of the painting, where the sanctuary of the paving stones form a consoling loop. The floral elements complement the blue-green tones of the foliage and sky above.

Stacking plants up the picture plane, Maughan shows how his mother has built this garden, imagining how the textures and colours will work together as she planted. He shows how landscape design is an art form, working with colour, texture, mass. To gaze at this painting is to feel yourself transported to a warm and sunny place where you can marvel at the beauty of nature while admiring the skill which has brought these plants together so harmoniously.

Linda Tyler

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

Illustrated

Gregory O'Brien, *Don Binney: Flight
Path* (Auckland University Press,
2023), p. 220.

Literature

Gregory O'Brien, *ibid.*, pp. 218–222.

Note

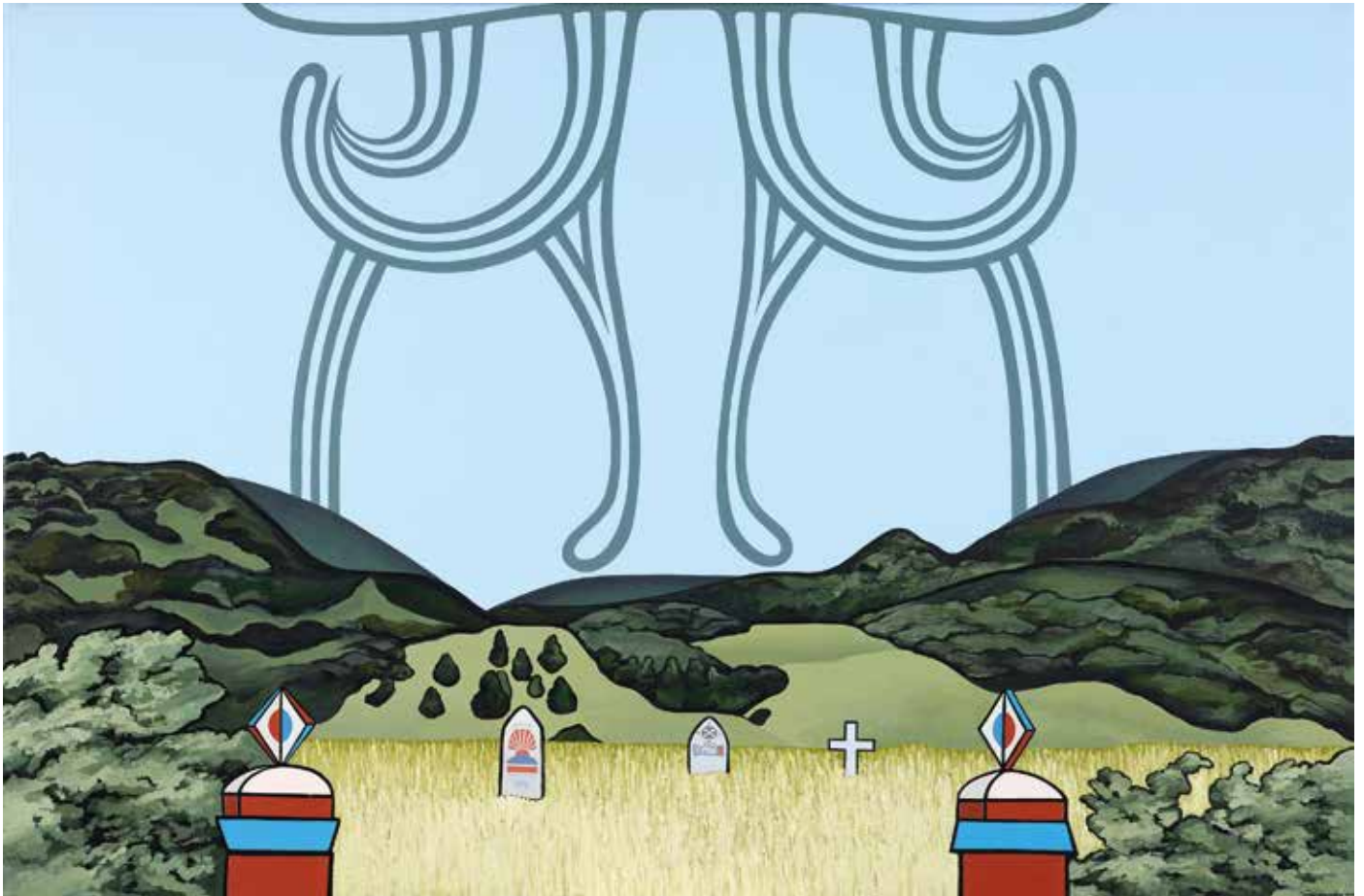
The companion painting to this
Vanishing Sign II, is in the collection
of Rotorua Museum, Te Whare
Taonga o Te Arawa.

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

\$130 000 – \$180 000

Don Binney
Vanishing Sign I

oil on canvas (1973)
signed and dated '73;
title inscribed verso
1025 x 1525mm



In 1971 Don Binney was appointed Visiting Lecturer in Art at Victoria University, Wellington and during that period spent quite a bit of time in and around the Paremata inlet; and visited Mana Island, which he painted several times. Poet Sam Hunt and artist Robin White were both living at Paremata then; it was also the childhood home of historian and writer Michael King. King too, from 1972, was in Wellington; tutoring in Journalism at the Polytechnic. That year his first book, *Moko: Maori Tattooing in the 20th Century*, based upon interviews with seventy-one women from all over the motu, and illustrated with photographs by Marti Friedlander, was brought out by Alister Taylor. It was unprecedented: 'a milestone in New Zealand publishing.'

A commission Binney received in these years also involved Michael King. It was from Helen Marcroft, on behalf of the Marcroft Bequest and the Arawa Tribal Trust, and was for a painting in memory of Helen's husband, Lyndon Harrison Marcroft. Lyndon, of Ngāpuhi descent, was a soldier and an educator; he and Helen are the parents of MP Jenny Marcroft. He died suddenly, of a heart attack, aged only 48, in 1973. This commission was fulfilled in the painting *Vanishing Sign II*, now in the collection of the Rotorua Museum Te Whare Taonga o Te Arawa. It is illustrated (plate 42) in Damian Skinner's 2003 book *Don Binney: Ngā Manu / Ngā Motu – Birds / Island*; and has a dedication, 'He whakamaharatanga ki a Lyndon Marcroft na Don Binney 1975', inscribed upon it. *Vanishing Sign I* is a precursory work which has some similarities with #II, but some differences from it too.

The urupā pictured in both paintings is at Utakura in the Hokianga, on the banks of the Utakura River east of the long arm of the harbour and west of Lake Omapere. The distinctive gates, shown in a slightly different form in each painting, were carved by Lyndon Marcroft's grand uncle. Lyndon was himself born at Utakura but grew up at Ngongatahā, where his father had gone for work; and is buried at Waiteti Marae on the shores of Lake Rotorua. His absence from the Utakura urupā is one of the unspoken themes of the *Vanishing Sign* paintings.

Both show a scatter of gravestones amongst the long cemetery grass: three in this work, four in the other. There are freestanding crosses in both, and upright stones with patterns inscribed upon them. The landscape behind is broadly similar in the two works, but #I has green bushes either side of the gates, whereas #II shows the tops of fleur-de-lys ornaments on a wrought iron fence. The most significant differences between the two works, however, are those between the moko in the sky. Both use the style called puhoro, where the background is darkened with pigment and the motif is revealed in the unpigmented areas; the one in this work is abstracted into open lines upon the blue; while the moko in #II is more elaborately formed and densely painted. And the mokos are themselves different.

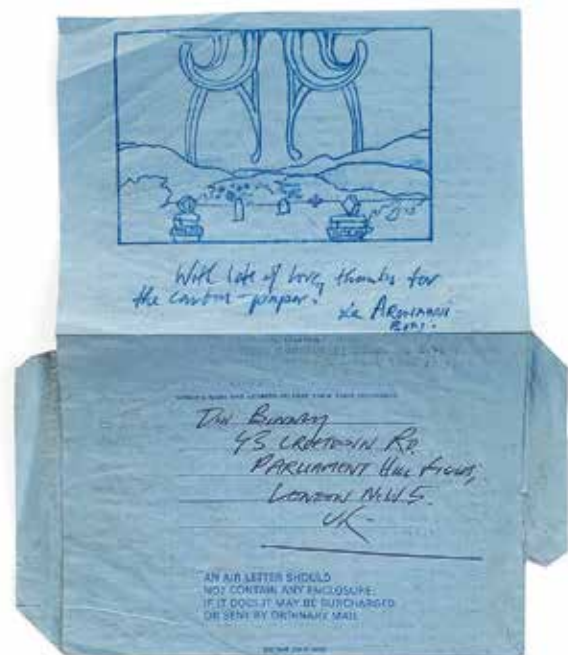
Probably both designs were given to Binney by Michael King, out of the research he had done for his 1972 book. Whether Binney visited Utakura isn't known but it is very likely that he did. However, this painting was made while he was in England, so it may have been done from memory or

from photographs. The title, *Vanishing Sign*, also suggests a familiarity with the King and Friedlander work, documenting what was then thought, erroneously, to be a form of tattoo that was dying out.

Binney had painted signs in the sky before; mostly, but not always, birds; which may themselves be understood, in certain circumstances, as vanishing signs. He was also a consummate landscape painter, with the ability to give solid form to the whenua in a way that suggests permanence rather than transience; as is the case with the hills and valleys behind the urupā in this work. Don Binney's connections with the land, and with mana whenua, were deep and abiding and sometimes manifest, as here, in his paintings; but it wasn't an aspect of his work he foregrounded. Damian Skinner wrote: 'Binney's paintings are a special plea for belonging here, made through a gesture of respect for what is already here, without claiming anything that has not been given to him.'

Given the wide range of places Binney travelled and painted—Central America, Hawai'i, Australia, Europe, Africa, the UK—and the consistent concern with ecology and conservation in his oeuvre, the 'here' in this quote might be taken to refer, not just to Aotearoa New Zealand, but to the planet as whole. Utakura urupā is thus a window upon the world.

Martin Edmond



Drawing by Don Binney on aerogramme sent home from London, 4 May 1973.

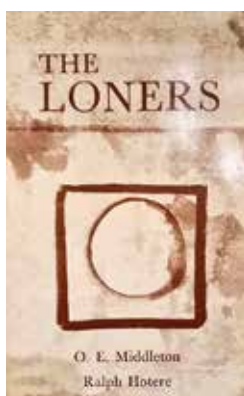
Ralph Hotere
Festival in Avignon

oil on unstretched canvas
 signed and dated August – Sept
 '78; title inscribed, signed and
 dated and inscribed *For O. E. M*
 verso
 1520 x 905mm

Provenance

Collection of the writer O. E.
 (Ted) Middleton (1925–2010),
 Dunedin. Acquired directly from
 the artist in 1978.

\$200 000 – \$300 000



Ted Middleton in his Dunedin home.
 Photograph by Gregor Richardson.

Ted Middleton, *The Loners* (Wellington, Square
 & Circle, 1972). Cover art by Ralph Hotere.

Writing for the catalogue of the Te Papa exhibition *Black Light* in 2000, poet and former French teacher Cilla McQueen remembers the halcyon time when she and Ralph Hotere rented a cottage in the south of France:

...Avignon 1978. You and I and Andrea are living in 'Ma Villa', a white roughcast cottage with an orange tiled roof on the Ile de la Barthelasse, a low-lying island in the middle of the Rhône...The surroundings, the sun, deep shadows and wind all affect our senses and seep into our drawing, writing, painting. The sun dries the paint, the rain spatters it, the mistral blows debris onto it or uplifts the whole setup and overturns it on the dry grass. The canvas accepts accidents, absorbs and throws back the hot white sun. These accidents, this glare, are a language.

Hotere's painting also uses the French language with black letters stencilled on it proclaiming "Festival Palais" then the letters are reversed into white on a black background for the "des Papes". The name of the town is hand painted with a thick I in the middle of "Avignon". Appropriately, it appears like a banner to be carried, or a poster for an event.

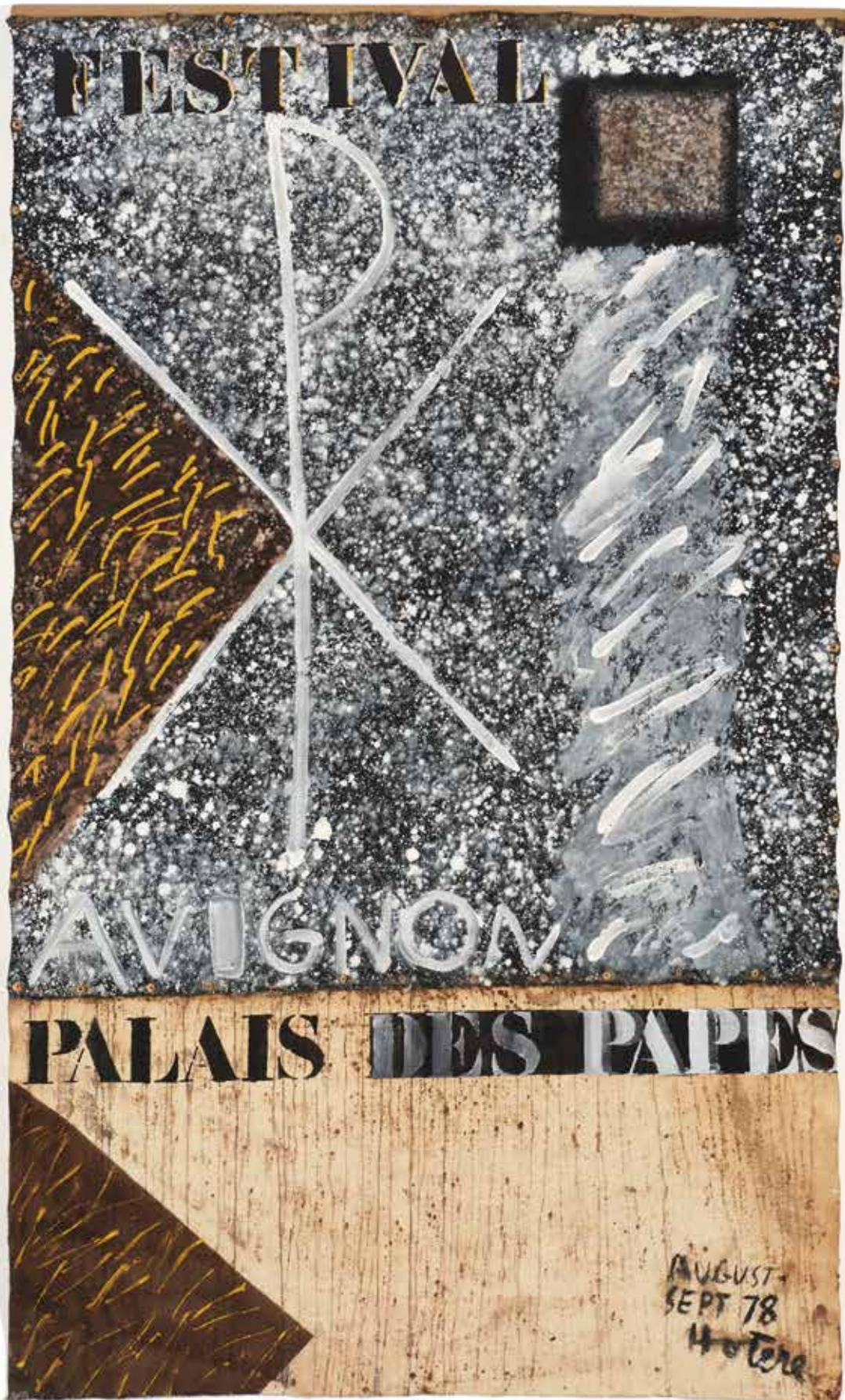
In its multi-patterned surface you can sense how the painter has been harassed by that persistent wind, burnt by the hot summer sun, and stood on browning grass to paint it. Diary entries which Cilla McQueen published in the journal *Islands* after their return to Dunedin describe how "it was like being in a storm of glitter. The sunlight filtering down through the vine above us made points of yellow light which jumped and danced wildly as the wind shook the leaves about." Hotere himself wrote to Barry Brickell about relishing the "beautiful fierce light through the leaves onto the canvas" for the three months of their time in Avignon.

While they were there, at the beginning of August 1978, Pope Paul VI died in Rome, occasioning Hotere's *Le Pape est Mort* series of paintings. Superimposed over the glittering white paint drips Hotere has painted a Chi-Ro or "XPI" symbol, a monogram formed from the first three letters of the word "Christos" in Greek (ΧΡΙΣΤΟΣ). It looms like a homage to Hotere's favourite contemporary Spanish painter, Antoni Tàpies (1923–2012), who frequently used the cross as a motif in his work. But having been raised as a Catholic (Hotere was named Hone Papita after Jean-Baptiste Pompallier, the first Roman Catholic Bishop of New Zealand) the artist may also have been invoking the vision which the first Christian Roman Emperor Constantine had of the Chi-Rho. It appeared to him before the Battle of Milvian Bridge in 312 AD, accompanied by the words "in hoc signo vinces" (in this sign, you will conquer).

The longest running event of its kind, the annual arts festival in Avignon, founded by actor and theatre director Jean Vilar, is still held every summer in July in the courtyard of the Palais des Papes (the Palace of the Popes, home of the papacy in the fourteenth century). Hotere clearly revelled in the explosion of culture as he did in the wonderful sights, sounds and smells of Avignon itself. 'Ma Villa' had a prime view of the arches and castellations of the Palais, a medieval Gothic structure, and of the fireworks exploding on Bastille Day, 14th July, over the old bridge and river.

On its verso side, this painting is inscribed to the Dunedin writer O.E. (Ted) Middleton (1925–2010). Hotere made drawings and a cover design for Middleton's fifth book, *The Loners* which was published by Square and Circle Press in Wellington in 1972, and also did a cover design for his seventh book, *Confessions of an Ocelot and Not for a Seagull* published by John McIndoe in Dunedin in 1979. Middleton went blind in middle age, and his work has been described as "sensuous" and "rich in tactile and aural detail".

Linda Tyler



Ralph Hotere

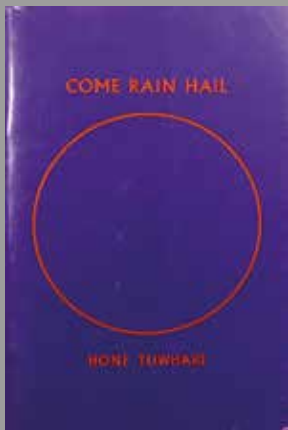
I can hear you making small holes in the silence

acrylic and dyes on unstretched canvas
signed and dated 'Port Chalmers '79' and inscribed from Hone Tuwhare's poem "Rain"
1830 x 900mm

Provenance

Private collection, Auckland.

\$200 000 – \$300 000



We have had a lot of heavy rain recently and as I wrote this I listened to its muffled drumbeat on my roof. The impulse for making this painting comes from a poem by Hone Tuwhare, the artist's friend, and the emotion that those words, a line of the poem ('I can hear you making small holes in the silence'), can carry. Hōtere had first met Tuwhare, then a boiler-maker and prospective poet, in the 1950s while drinking with literary figures Allen Curnow and Bill Pearson in the Central Hotel in Auckland. He also designed the cover for Tuwhare's 1970 collection *Come Rain Hail* where the poem of the painting first appeared: a striking purple cover page with a perfect orange circle. Then in 1972 he provided a suite of watercolour and ink works based on the formal device of repeated vertical lines for Tuwhare's third collection *Sap-wood & Milk*. The words of the poem never left Hōtere and this later 1979 painting, *I can hear you making small holes in the silence*, was produced at the same time as three large *Rain* banners commissioned by the architects of the Hocken Building at the University of Otago to hang in the main entrance of the Hocken Library. The full handwritten poem runs across the base of those three loosely-hanging canvases. But here in *I can hear you making small holes in the silence* the abbreviated text is a mix of stencilled capital letters and cursive handwriting.

Neither abstract nor figurative *I can hear you making small holes in the silence* is a work of parts — it is relational and it uses surprising harmonies of shape, texture and colour with aplomb. Form is always there but it is often the unstated antagonist of Hōtere's works. In *I can hear you making small holes in the silence* it is there the folded corner at top left; the hyperactive impasto of the central panel; the side zones into which the dots of the centre seem to fray; the wide base at the bottom with its glowering light. These forms raise the spectre of certainty, but then the final painting becomes a taxonomy of distraction. Swift strokes, falling drips, jostle forwards in a single, albeit rumpled, optical plain. Hōtere's image is more present and powerful because, like the rain it nominates, it is a form of action. Its precise textures were not planned, nor were they meticulously put in place. They happened, or were made to happen; stippled and speckled marks made by a brush laden with paint, let drip, chancy, provisional and suggestive. Simply and mysteriously they work on the viewer's nervous system. The painting in its tones and textures has a sense of risk and daring. It is about energy, the energy of the rain beating on our rooves; the energy Hōtere unleashes when he paints; and the energy he provokes in those of us who come to look at his painting.

Textures stumble over each other, swooping curves agree with short brushstrokes. The painting is a cacophony of accumulated drips, scratchy leisurely lines, smears pressed into the grain of the canvas with a flattened brush, a bouquet of drips superimposed upon each other refusing to be decoded. The jostle of mismatched marks and textures enable an exhilarating sense of participation, as if we are viewing stroke by stroke. There are the apparently incongruous, smeared lines either side of the central panel. Against the sheer drama of the central panel's scattered paint, these marks might seem like afterthoughts, smudges, but the more you look at them the more they pull your eye into the centre, the more enigma and emotion they seem to contain. They offer us an image of frailty against the strength and rush of the central falling. The sensibility is contrapuntal, disparate forms joined together to create an imagistic gestalt. Hōtere conducts us into a specific part of his world and tactfully leaves us alone there.

Tuwhare later wrote a poem to his friend with the title 'Hotere' about being rendered speechless in front of the artist's painting. When words fail all he can do is:

I shake my head and say: hell, what
is this thing called *aro*ha

Hōtere was notorious for not talking about, let alone explaining, his work. But perhaps this was because there is something reserved about it, something so delicate and instinctive, but also direct and simple and intense, that talking about it will not help anyone see the paintings any better. My essay may be doomed in that sense and now the rain has stopped.

Laurence Simmons

I CAN HEAR YOU

*making small holes
in the silence*

RAIN

PEOP. NAME THYBARK POLM "RAIN"

WIDE
PART-CHAMP 78

Ralph Hotere

Lo Negro Sobre Lo oro

gold leaf, gold dust and metallic oxides on glass in artist's original frame

title inscribed, signed and dated 1997 – '99 verso; original Govett-Brewster Gallery label affixed verso

940 x 860 x 55mm

Illustrated

Kriselle Baker, *Hotere* (Ron Sang Publication, 2008), p. 277.

Provenance

Collection of Hamish Morrison and Matthias Seidenstuecker, Germany. Held on long term loan at the Govett-Brewster Gallery, New Plymouth. Private collection, Auckland. Purchased from FHE Galleries, Auckland, 4 December 2003.

\$150 000 – \$220 000

No artist in this country has worked as single-mindedly and extrapolated as much from as limited and demanding means as Ralph Hotere. As David Eggleton has observed, seemingly everything the artist touches turns to black. It begins to predominate in the artist's work in the early 1960s and it remains the defining aesthetic here, in this late, great work from the transcendent series which bears the same name, *Lo Negro Sobre Lo Oro* (1997–1999). Rich in history and metaphor, black summons thoughts of race, politics, science, philosophy, fear, morality, the unseen and the infinite. Gold is, of course, a similarly loaded media choice.

Hotere perhaps first interrogates and mines darkness most successfully in the late 1960s and early 1970s with his 'Black Paintings'. Reductive, minimal and austere, this body of work was abstract in the purest sense of the word, offering viewers little or no reference outside of their self-contained, hermetic worlds of darkness. Much of his work after this can be seen as a reaction against this body of work, as his art increasingly becomes more social, political and environmental, whilst beauty, fecundity and fragility remain touchstones throughout.

Brought up in the far north in a devout Roman Catholic family, Ralph Hotere's art has always been informed by the theology, liturgy, sacramentalism and iconography of the church. This continues to inform his work here. The artist visited Spain in the early 1960s and returned several times subsequently. His work here shares much with the legacy of Spanish Tenebrism in its dark and dramatic, innate religiosity. Hotere's use of vernacular building materials became an increasingly essential part of his practice from the 1980s and it marks him as one of our most innovative and original artists. From corrugated iron and lead head nails to villa windows and fluorescent lights, his works call into question our assumptions of art and the manner in which we engage with it. The use of gold in *Lo Negro Sobre Lo Oro* recalls the rich altars of Spanish cathedrals and provides the most gorgeous of contrasts with the inky and enveloping darkness. Unusually here, the artist paints the sash window black and strips it of its utilitarian fixings providing the viewer with no distractions from the world beyond the frame.

Ben Plumbly



Nineteenth century French painters delighted combining naked women with fruit: Manet positions the ample buttocks of his picknicking nude in *Déjeuner sur l'herbe* (1863) adjacent to a fruit basket which is tipped up towards the viewer to display ripe peaches and plums. Gauguin's young woman in *Woman Holding a Fruit. Where Are You Going?* (1893) holds a large mango to her bare bosom. But few women artists have relished painted the female nude as a voluptuary in the way that Evelyn Page did. Uniquely in New Zealand art history, she began her exploration of the subject of the naked female form while she was just 22 years old, startling visitors to the New Zealand Academy of Arts by exhibiting a nude *A Summer's Day* in 1921. The model for *Summer Morn* (1929), painted while the artist was on holiday with friends on the Karamea River on the West Coast, famously petitioned the artist to have it removed from display at the Robert McDougall Art Gallery in 1940. As Page recalled, the model wrote to tell her that "to my horror I saw my own backside on the walls!" She asked if Page could have it removed: "I just can't live with the thought that the public can see me whenever they like."

Evelyn Page
Nude with Fruit

oil on canvasboard (1961–1962)
signed; inscribed *Cat No. 4* on
original exhibition label affixed
verso
700 x 900mm

In *Nude with Fruit* (1961–62) Page chooses to intervene in the long history of the reclining nude as a subject, gesturing to the Italian Renaissance paintings of Giorgione and Titian. This is one of ten important nudes which the artist completed between 1957 and 1985. Always the figures are positioned in bright daylight, in a window or doorway. She enjoyed depicting somnolent figures in repose, either fully or partially displaying their bodies as if they have cast off their clothes in summer heat.

Her images are loosely painted, lush and sensuous, particularly compared to the sharply observed nude self-portraits of her contemporaries Rita Angus (1908–1970) and Lois White (1903–1984). The floral-patterned indigo fabric behind the subject here, and the amorphous fabric that piles up at her back and knees shows her admiration for Matisse and his ability to use textiles to contrast with human flesh. French Post-Impressionism was a strong influence on her work.

Christchurch-born but Wellington-based Evelyn Page (née Polson) was an artistic prodigy. Aged just 16 she joined the painting classes at the School of Art Canterbury College, winning a medal painting and completing her Diploma of Fine Arts in 1921, returning in 1930 to teach at the school for six years. She joined with other avant-garde Christchurch artists to form The Group in 1927, as a reaction to the conservatism of the Canterbury Society of Arts and because she was an enthusiast for modernism.

Once her husband Fred Page was appointed to the School of Music at Victoria University in 1946, Evelyn and the family took up residence in a double-storeyed Edwardian villa at 20 Hobson Street, Thorndon, where she hired models to pose for her in the dining room, where this work was painted over the summer of 1961–62. Fred Page's sabbatical enabled her to tour art galleries in Britain and Europe in 1950 which brought her up to speed with post-war developments in European art. Here she enlivens the surface with directional brushwork, allowing plenty of the white canvas beneath to shine through, lightening the palette and giving the appearance of bright indirect light falling on the figure from some unseen source.

Linda Tyler

Exhibited

'Contemporary New Zealand Painting and Sculpture', Auckland City Art Gallery, November 1962 (touring 1963), Cat No. 62.

'Autumn', New Zealand Academy of Fine Arts, Wellington, 1962, Cat No. 17.

'Retrospective', New Zealand Academy of Fine Arts, Wellington, 1970, Cat No. 69.

'Selected Work', New Zealand Academy of Fine Arts, Wellington, 1970, Cat No. 27.

'Luncheon under the Ash Tree', City Gallery Te Whare Toi, Wellington, June 18 – September 24, 2006.

Illustrated

Damian Skinner, *Luncheon Under the Ash Tree: The Ian and Elespie Prior Collection* (Aratoi – Wairarapa Museum of Art, 2005), p. 19.

Literature

Janet Paul and Neil Roberts, *Evelyn Page: Seven Decades* (Robert McDougall Art Gallery, Christchurch, 1986), pp. 46, 88.

Provenance

Collection of Dr. Ian and Elespie Prior, Wellington. Thence by descent to the current owner, Tasman region.

\$180 000 – \$260 000



Rita Angus

Before the Demolition

oil on board
signed; original Te Papa touring
exhibition label affixed verso
640 x 635mm

Exhibited

'Rita, Jean and Tim Angus', The
Centre Gallery (formerly the
Architectural Centre Gallery),
Wellington, 1967, Cat No. 3.

'Rita Angus: Life & Vision', The
Museum on New Zealand Te Papa
Tongarewa, Wellington, 5 July – 5
October 2008 (touring nationally).

Provenance

From the collection of Tim and
Sherrah Francis, Wellington.
Purchased from Peter McLeavey
Gallery, circa 1968. Thence by
descent to the current owner.

\$550 000 – \$750 000

Bathed in light, a pink house beams out from the picture, a symbol of warmth and comfort. It could be an image from a child's storybook, but it is deftly constructed – a series of crisp geometric forms, set against a vivid cerulean sky. The title seems at odds with the image. *Before the Demolition* – there is no hint in this cheerful painting of the destruction to come.

Like so much of Rita Angus's art, this image of houses in the Wellington suburb of Thorndon is intensely personal. Angus settled in this neighbourhood early in 1956, attracted by its narrow winding streets and historic nineteenth-century homes. Her cottage at 194A Sydney Street West was a short walk from the city centre, and adjacent to one of her favourite places in the capital, the Bolton Street cemetery. Quiet and secluded, it became her sanctuary.

In September 1965, Angus's tranquillity was shattered when she learnt that many neighbouring homes were slated for demolition to accommodate the new Wellington motorway. While her cottage was spared, her street would be re-routed and partially destroyed, and she feared that the motorway would eventually reach her boundary.

As residents lobbied the council and activists took to the streets, Angus began her own project of documentation. Just weeks later she told her sister Jean Jones, 'Most of my new work is of subjects around here (if & before the demolition, things are in the balance at present) ...'¹ Initially, Angus depicted the buildings tagged for demolition; later she turned her attention to Bolton Street cemetery, recording the 19th century tombstones as they were uprooted and temporarily stockpiled down the road. The project became an obsession, dominating the final years of her life.

Before the Demolition is almost certainly the work shown at Wellington's Centre Gallery in March 1967 in the exhibition, *Rita, Jean and Tim Angus*, priced at 50 guineas.² A second work of the same title was exhibited 'NFS' – it had already sold to Angus's friend and supporter, the Boston-based New Zealand sexologist John Money, and is now in the Eastern Southland Gallery. A third painting, *View from Tinakori Road* (1966-67), was purchased by the poet, editor and patron Charles Brasch, and gifted to the Hocken Library in 1973.

This oil was acquired by the Wellington collectors Tim and Sherrah Francis, who befriended Angus in the late 1960s and owned a number of her paintings. Interviewed in 2011, Tim Francis recalled a conversation in her studio. '[Rita] told us how she had been impressed by the pre-Renaissance works she had seen in London and how she used the same technique of layering colours ... so that the work would glow from within'.³ It's an apt description of *Before the Demolition* – a radiant painting, a poetic historical document, and a charming example of Angus's mature style.

Jill Trevelyan

- 1 Rita Angus, letter to Jean Jones, 16 November 1965, Jones Family: Papers, Alexander Turnbull Library, MS-Papers-8636-003.
- 2 It is no. 3 in the exhibition catalogue, which included 21 works by Angus, 12 listed 'NFS'.
- 3 'Tim Francis on Rita Angus', *The Tim & Sherrah Francis Collection, Art & Object*, Auckland, 2016, p. 65



Tony Fomison
Nightman

oil on jute canvas
 title inscribed, signed and
 dated 26. 1. 71 – 10. 2. 71
 815 x 1155mm

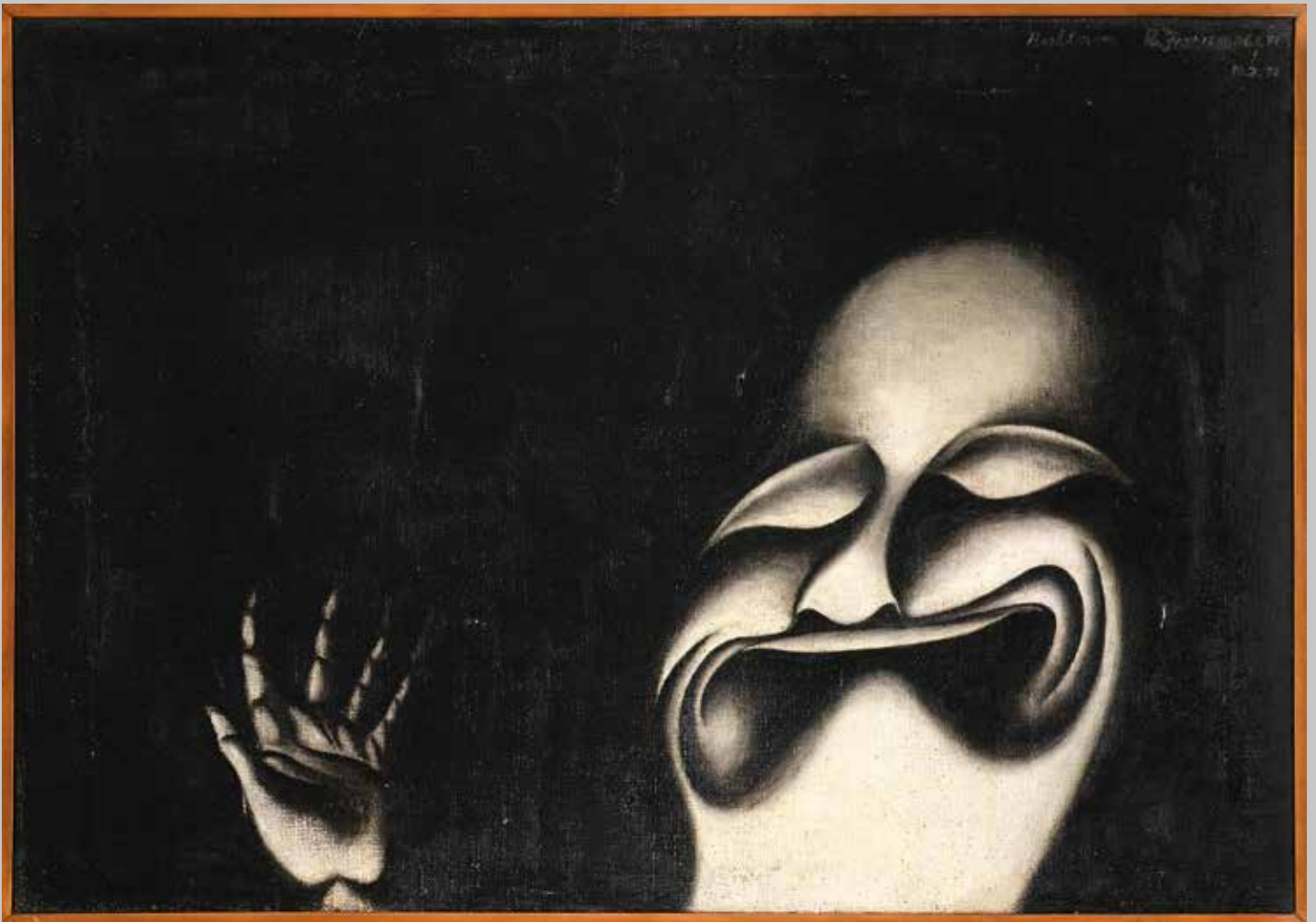
Reference

Ian Wedde, *Fomison: What shall we tell them?* (City Gallery, Wellington, 1994), Supplementary Cat No. 262. Private collection, Auckland.

Provenance

Private collection, Auckland.

\$300 000 – \$400 000



Nightman was painted in 1971, the same year Fomison produced a breakthrough work, *No!* There are clear affinities between the two paintings; each consists, essentially, of a hand and a head. However, beside the emphatic refusal of one, the other appears equivocal, mysterious. The composition, for instance, is radically different. Head and hand sit one behind the other in *No!*; in *Nightman* the head occupies the right of canvas, the hand the left; the rest of the work is a deep glossy black. You can, nevertheless, discern a horizon line at the bottom of the picture and, within its narrow band, a scatter of lights. If this is not an illusion, and I think it is not, that positions both hand and head before the lights of a city, silhouetted against a vast night sky. Not a view of Los Angeles, but of Christchurch where, in 1971, at 9 Beveridge Street, Fomison lived and *Nightman* was made.

There is an ambiguity about the head. Below the dome of the skull, it has its eyes wide shut; we are forced to inquire into what, exactly, those winglike shapes that mask the eyes are meant to represent? The mouth, with its broad seeming grin, is morphologically ambiguous too. Are those lips or something else? Smile lines perhaps. Or tattoos. We are inclined to think that, as with *No!*, this head is enacting a kind of rejection. In this case it is one in which the wide beaming smile and the fully closed eyes suggest, with an amused shake of the head, that whatever was asked for was always preposterous, always going to be refused.

If you then look at the hand, and the relationship between head and hand, ambiguities multiply. Which hand is it? The right, you think, naturally, because it is, while on the left of the composition, to the right of the head as it look at us. Then you notice it is held out palm first, with the thumb to the side and you think it must, after all, represent the left hand. A moment's further reflection tells you that, if the hand belongs to the head, and it is the left hand you are seeing, the contortions that would place it where it is are not natural at all. And so you wonder if both hand and head are as seen in a mirror. And if you do stand before a mirror, holding your right hand across your body, palm out, that image does indeed mimic the composition in *Nightman*.

The hand, like the head, has a bony luminescence. Landscapes can be seen in the palm, as they can in the folds and the lines of the face. The phalanges are disarticulated, like bones; the fragment of a wrist is skeletal too. And the smiling refusal you seem to see in the face is complicated by the hand which, while not exactly beckoning, or waving, does suggest a kind of acceptance. Acceptance of what? Fomison was a master of ambiguity. This is a simple work which, on a closer inspection, turns out to be a puzzle which proposes to the viewer a number of questions which cannot, in fact, be answered, but which will surely continue to be asked.

Martin Edmond

Tony Fomison
Someone's Visit (Second Version
No. 57)

oil on canvas laid onto board
 title inscribed, signed and
 dated June 1973
 400 x 300mm

Reference

Ian Wedde, *Fomison: What shall we tell them?* (City Gallery, Wellington, 1994), Supplementary Cat No. 368.

Provenance

Collection of Les and Milly
 Paris, Wellington.
 Private collection, Auckland.
 \$130 000 – \$180 000

In the catalogue for the 1993 retrospective, *What Shall We Tell Them?*, the first version of this painting, made in 1972, is listed as 'whereabouts unknown'. The catalogue doesn't, however, say when it was lost. This second one, from 1973, might be a replacement for a missing work; or it might be a further exploration of a theme that interested the artist at the time. We can't know for sure but I suspect, given the title, that someone made off with the first one, leaving its ghost in Fomison's records. That was the kind of thing that happened in Christchurch in the early 1970s, when works were often lent and not returned and sometimes just plain stolen. From a party, say, or after a visit. This one is small enough to fit under somebody's coat.

I hadn't encountered the work before. On first sight, looking at a thumbnail, I thought it was a self-portrait. But when I looked again, at a larger version, I thought no. Or rather, not exactly. Fomison could say, like Walt Whitman (and latterly Bob Dylan) 'I contain multitudes.' And among those multitudes were his future selves. Or perhaps I should say future incarnations. This figure, with the white conical hat and the blue coat with wide collar and lapels, bearing inscrutable insignia, could be from the future. The face, with its deep crevasses and folded skin, the pinkish lips set in a line that suggests resignation, is landscaped by age and suffering.

He is, the title tells us, 'Someone'. Not anyone. And he's visiting — who? Well, first of all the artist and secondly, by means of the painting, anyone who looks at it. He could be a wayfarer, calling for sustenance or aid. He could be an emissary, bearing a message only he can deliver. He could be, as suggested above, from the future. I don't imagine a corporeal visit. I don't think Tony answered the door one day and this fellow was standing there on the threshold. The visit is a ghostly one and if a message is being delivered, I think it is probably about age and suffering. Or rather, about what suffering does to us as we age. Fomison, I think, saw a future version of himself in his mind's eye and painted that.

Or perhaps it isn't that at all. If you contain multitudes, those who people your days and nights can be both real and unreal. They can be actual friends or acquaintances who nevertheless live in your head as images; or they can be imaginary beings like those who manifest in dreams or visions. They can be strangers you see passing in the street who for some reason stay in mind. Fomison had lived rough in Paris and London; he had been locked up in asylums and jails. He was also, as a Jungian, someone who believed in the collective unconscious and in entertaining the entities found there. The use of colour — the metallic blue, the fugitive pink — is subtle and, if not unprecedented, then still an excellent early example of Fomison's move away from the monochrome. And this Someone is compelling, so much so that, like the noir postman, he always rings twice.

Martin Edmond



Tony Fomison

Portrait of the English Painter

Richard Dadd

oil on canvas in original circular

Huon pine frame (1975–1976)

title inscribed and signed

115mm: diameter excluding
frame

Literature

Ian Wedde, *Fomison: What
shall we tell them?* (City
Gallery, Wellington, 1994),
Supplementary Cat No. 312.

\$22 000 – \$32 000

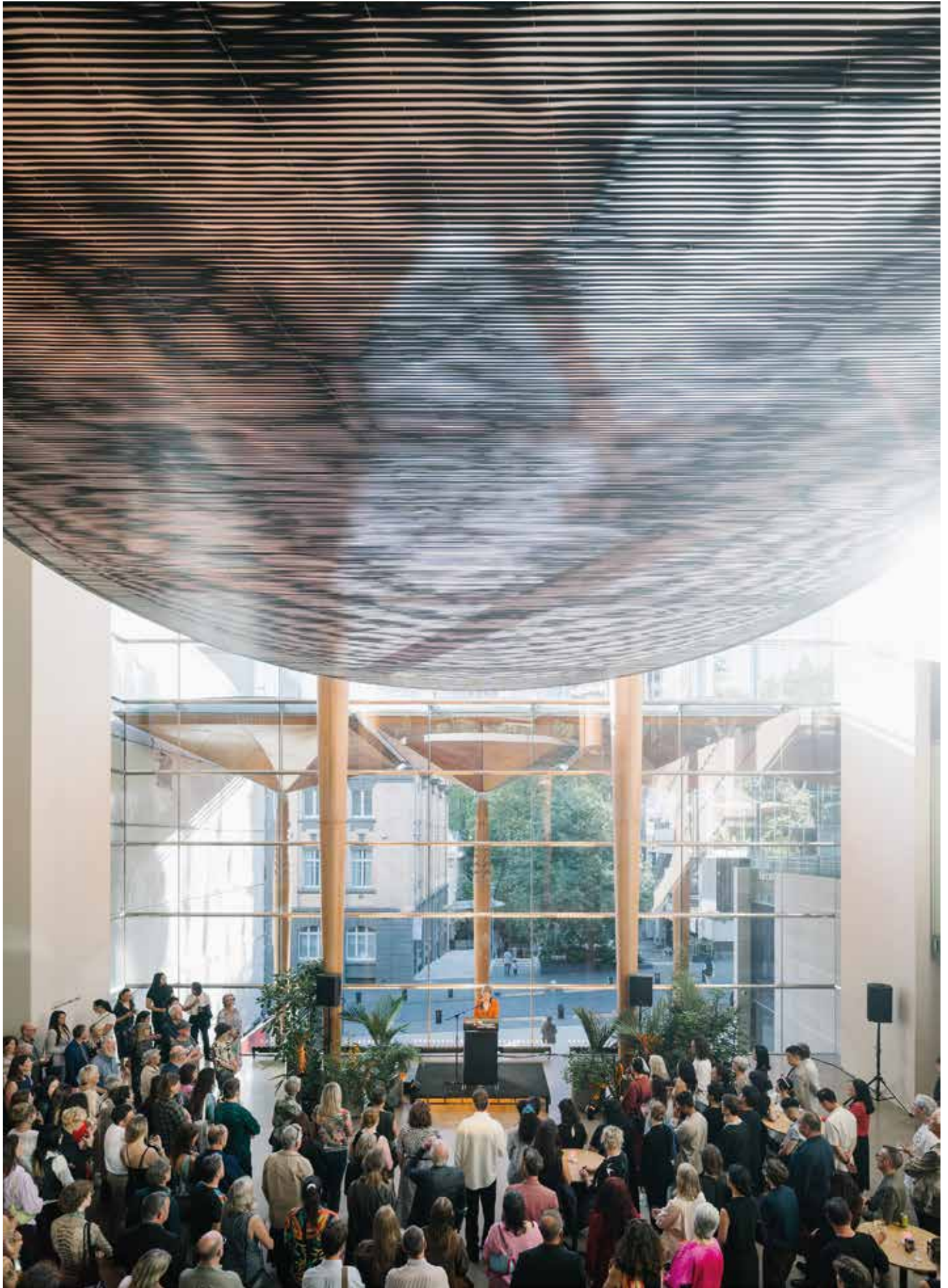


WORKS TO BE SOLD FOR THE BENEFIT OF AUCKLAND ART GALLERY ENDOWMENT FUND

My wife Sonja and I are passionate supporters of arts and culture in New Zealand. We believe that great art and design enriches all of our lives and makes a tangible difference to the cultural life of our city and beyond.

Since I became involved in the Auckland Art Gallery Foundation, I have had a strong desire to continue building an Endowment Fund that would not only provide a consistent, long-term source of funding for the Gallery, but also to create a foundation or fund that would help ensure the long-term security of available funds for acquisitions, exhibitions, education and more. Auckland Art Gallery Toi o Tāmaki is a wonderful building full of our national taonga with endless possibility. We hope that in years to come the Foundation will continue to support its team, to add to the collection and pursue projects that may otherwise seem out of reach.

Since its inception in 2005, many people have generously donated to the Foundation and we hope this group continues to grow for many years to come. Over the last twenty years we have raised over \$26 million, receiving gifts in many forms, from the outstanding generosity of those who have donated funds to rebuild the Gallery for its re-opening in 2011, to the superb to the remarkable gift of 15 works by leading European modern artists from Julian and Josie Robertson. The Foundation has developed into an important partner for the Gallery, helping to fund significant local and international exhibitions. Most recently we were the major funding partner of *Olafur Eliasson: Your Curious Journey* and closer to home, we supported *Modern Women: Flight of Time*. The Foundation supports key projects including an assistant curator role.



Photograph: David St. George



Photograph: David St. George

This most recent act of generosity comes from John Mayo, in memory of his late wife Marylyn, and continues a long tradition of donations to the Gallery. The Mayo's were already life benefactors of the Foundation, with the gallery's members lounge bearing their name. Their philanthropy includes the Marylyn Mayo Internship programme and a chair at Auckland University's Law School. Marylyn was one of the first woman graduates of the law school and had an early appreciation of New Zealand art, which she passed on to her husband. Purchased from Barry Lett Galleries soon after her graduation, the three paintings in this auction have hung in the Mayo's Queensland home for many decades. John Mayo believes, as we do, that an art gallery is central to the cultural life of a city and that, along with music, theatre and museums, we should lend our support to increase the available government funding.

Offering these paintings for sale enables buyers the opportunity to achieve a double benefit, a donation to the Endowment Fund while also acquiring a sought after and significant piece of New Zealand art. I commend these artworks to you and encourage you to consider becoming a member of our Foundation. We welcome donations of any size and can promise in return a richly rewarding experience among fellow artists, curators and art lovers.

Sincerely,

Glenn Hawkins
Chair, Auckland Art Gallery Foundation

Don Binney
Summer Fernbird III

oil on canvas
 signed and dated 'Te Henga
 1966'; signed and inscribed
 'Summer Fernbird' verso
 810 x 955mm

Exhibited

'Don Binney', Barry Lett Galleries,
 Auckland, 1966.

Provenance

From the Collection of John and
 Marylyn Mayo, Queensland,
 Australia. Donated for the
 support of Auckland Art Gallery
 Foundation Endowment fund.

\$400 000 – \$600 000

In the 1960s, fresh out of the Elam School of Fine Arts at the University of Auckland, and still only in his twenties, Don Binney had extraordinary early success. He was, for a time, the golden boy of the New Zealand art world. Then, as often happens, tastes changed and his work fell out of favour for a time. More recently, his paintings have once again become highly sought after.

The beautiful blues and greens of Binney's bold, stylised landscapes and birds refer back to what we now perceive as a more pristine, although threatened, landscape. Less marked by industry and development. The 1960s saw the emergence of a passionate conservation movement in New Zealand, which adopted Binney's work as emblematic of their cause. Binney was also an amateur ornithologist and for his entire life remained dedicated to the area in which he lived on Auckland's west coast at Te Henga (Bethells Beach) on the edge of the Waitākere Ranges.

A painter, printmaker, and teacher, he was a significant presence in the art world. Although of a somewhat 'mercurial' nature, he was 'eloquent and forthright.' Greg O'Brien, in writing about his early career, noted 'He was fantastic-looking....He'd just married Judith Binney, his first wife, and she was beautiful, and they were a star couple, a golden couple.'

Summer Fernbird III, 1966, is an exquisite example of Binney's early work and his preoccupation with the environment – the clear light and sharp outlines of an unsullied landscape, the fluid presence of a delicately composed bird, and a sense of spiritual ease.

The bird in the painting is the rare mātātā or fernbird. A small, almost flightless, long-tailed songbird. The long, loosely barbed tail feathers that often give it a tattered appearance are depicted here as an elegant curve, simplifying and refining the bird in the same way the landscape is simplified and refined.

Kriselle Baker



Colin McCahon

Waterfall

oil and sawdust on board
signed and dated '65; inscribed
A Waterfall (possibly in
another's hand) verso
603 x 603mm

Reference

Colin McCahon Database
(mccahon.co.nz) cm001931.

Provenance

From the Collection of John and
Marylyn Mayo, Queensland,
Australia. Donated for the
support of Auckland Art Gallery
Foundation Endowment fund.

\$250 000 – \$350 000

Colin McCahon has loomed so large within New Zealand art that in the last century, it was difficult to see New Zealand painting beyond his work. This was particularly so for those artists who came of age in the 1960s through the 1980s. The same might be said of the many collectors who have since bought or coveted his work. His imagery sits so heavily within our mental landscape that it is hard to see a range of hills or the thin pathway of a waterfall without thinking of his painting.

Born in 1919, McCahon began producing what is considered his mature paintings while in his late 20s. This work was painted when he was 46 years old, at the height of his career. It was the beginning of his extensive waterfall series.

'Waterfalls fell and raged and became as still silent falls of light for a long time.'

In *A Waterfall* (1965), we see a thin vertical rivulet of white cascading down a range of hills in darkness crossed by the light of the setting sun; a forebearer of the many works that followed depicting 'light falling through a dark landscape.' The T form shaped by the light and flow of water had earlier also been a tau-shaped cross and later became a 'load-bearing structure', key elements that continued to recur in McCahon's painting.

McCahon had said of these works that they were influenced by the paintings of William Hodges, the official painter with Cook on his second voyage. 'In 1964, I painted my first waterfall. Hodges is my hero in all these paintings but the Fairy Falls in the Waitakeres....are real influences later'. He had moved to central Auckland from Titirangi some years before beginning this series but continued to hold close the darkness, both real and imagined, of the west coast. And within the density of that darkness, there is, as always, the thunderous text of his word paintings reverberating in the black. His intense engagement and questioning of spirituality floating somewhere beneath the surface.

Kriselle Baker



Colin McCahon
Black Diamond, White Square
 (No. 8, *The First Gate Series*), 1961

enamel on hardboard (1961)
 1230 x 780mm

Exhibited

'An Exhibition of Recent
 Paintings by Colin McCahon',
 The Gallery, Auckland, 31
 August – 15 September 1961.
 'The Gate Series by Colin
 McCahon', Durham Street
 Art Gallery, Christchurch, 9
 September – 19 September
 1992.

Reference

Colin McCahon Database
 (mccahon.co.nz) cm000249

Provenance

From the Collection of Dame
 Jenny Gibbs, Auckland.
 Donated for the support
 of Auckland Art Gallery
 Foundation Endowment fund.
 \$300 000 – \$400 000

Colin McCahon's *Black Diamond, White Square* is part of the influential 'Gate' series, a body of work that marked a significant shift in the artist's practice during the early 1960s. The series responded to developments in international modernism, particularly the work of Dutch painter Piet Mondrian, whose work McCahon encountered in the United States in 1958. This exposure deepened McCahon's interest in abstraction as a vehicle for spiritual and emotional expression, pushing him to explore how geometric forms might resonate with the inner life.

While some of the ideas in the 'Gate' series were foreshadowed in his earlier 'French Bay' paintings, the 1961 works represent a more radical move toward abstraction. Here, McCahon employed a new geometric language—diamonds, squares, and rectangles—anchored by a minimalist palette. These elements, while seemingly formal, carry layered symbolic meaning. The motif of the "gate" served as a metaphor for transition, thresholds, and the search for resolution amidst uncertainty. For McCahon, these works were not just visual compositions but meditations on existential and spiritual passage—particularly shaped by the anxieties of the nuclear age and the desire for a path forward.

In *Black Diamond, White Square*, the interplay of geometric forms creates a sense of spatial ambiguity and depth. The positioning of the black diamond seems to puncture the picture plane, creating a visual gap that suggests a space beyond the surface—a way through. The surrounding shapes appear to shift in space, creating a dynamic field that draws the viewer inward. This illusion of movement and depth reinforces the theme of crossing boundaries or confronting obstructions, both personal and collective.

The 'Gate' series signals McCahon's growing engagement with global modernist movements and his ambition to contribute to a broader dialogue in contemporary painting. Works like *Black Diamond, White Square* not only reflect his evolving aesthetic concerns but also set him apart within Aotearoa's art scene of the time, affirming his role as a pioneer in the development of spiritually resonant abstraction.



Richard Killeen
Man, Land and Sky

oil on canvas
 title inscribed, signed and
 dated 1968 verso
 780 x 780mm

Provenance

From the Collection of John and
 Marylyn Mayo, Queensland,
 Australia. Donated for the
 support of Auckland Art Gallery
 Foundation Endowment fund.

\$55 000 – \$75 000

In 1967, Richard Killeen was beginning his career as a painter. He had a studio in Newmarket and had recently graduated from the Elam School of Fine Arts at the University of Auckland. The New Zealand art world at the time was preoccupied with the landscape and the necessity of creating a specifically New Zealand style of painting. A style that would become known as Regional Realism and that would speak directly to and about who we were or might become as Pākehā New Zealanders.

What developed through the 1930s to the 1960s was a hard-edged style of painting with what was considered the depiction of a distinctive New Zealand clarity of light. Some of its major proponents were artists such as Rita Angus, Don Binney, and Michael Smither. As a student, Killeen would have learned from these earlier painters, but his work and theirs were also a distant response to American Pop Art.

Colin McCahon had been Killeen's teacher at Elam. McCahon was then the master of the New Zealand landscape tradition. McCahon had asked Killeen to work as his assistant on a commission for the Chapel of the Sisters of Our Lady of the Missions in Remuera. This was an influential time for the young artist; however, to McCahon's dark hills against a light sky, Killeen was to add an 'inflection of foliage and cloud', textures that were to break with the smooth rolling hills of McCahon's landscapes.

These elements of mid-century New Zealand painting and influences are evident in *Man land and sky*, 1968. The stippled bush of the hills, the cloudless blue of the sky, and simplified forms of the figure speak as much to the era of Pop Art as to New Zealand Regionalism.

We read the figure in *Man, land and sky* but also the landscape in equal measure. Not only do we see the vegetation beyond the figure, but also, behind us the viewer, the hills as they are reflected in the man's glasses. He is a man with a landscape in his vision, and within that vision, in addition to the hills, there is a hint of soft cumulus clouds. Clouds that herald good weather and the long, lazy days of a New Zealand summer. There is a sense of warmth in the image. A smiling man in a loose white summer shirt and aviator glasses. He is a figure that engages us directly. There is a sense of 'mateship' and rural life. Viewing this work from this time and distance, we can't help but overlay a nostalgia and longing for what seemed a simpler time.

Kriselle Baker



Pat Hanly

Fire Above the City

oil on board

title inscribed, signed and dated

1960 verso

700 x 610mm

Exhibited

'Contemporary Painting and Sculpture', Gallery One, London, 1960.

Provenance

Formerly in the collection of Robin Howard CBE (1924–1989), United Kingdom. Howard was the grandson of Stanley Baldwin, former Prime Minister of the United Kingdom, and founder of the London Contemporary Dance Theatre.

Partially donated by Gow Langsford Gallery, Auckland.

\$55 000 – \$75 000

1960 was a pivotal year for Pat Hanly (1932–2004), with the émigré artist producing what would be his first cohesive series, *Fire on Earth*. Painted in London, three works from the series (including *Fire Above the City*) were featured in a group exhibition. It was held at the pioneering Gallery One in London's Soho, a new exhibition space for emerging artists with radical ideas and practices.

Having moved to the UK in 1957, Hanly and his wife Gil were thrust into the midst of the insidious terror created by the Cold War. With titles reflecting the constant and growing threat of nuclear warfare, we can see the paintings as a personal response to the political climate, and they received great critical acclaim.

Yet, despite their apocalyptic subject matter, the paintings are serene; beautiful in their lyrical rhythm and composition and uplifting in their expressionist use of colour. The *Fire on Earth* paintings anticipated Hanly's commitment to an exuberant palette. Warm reds, oranges, yellows, were often juxtaposed with richly oceanic blues and greens, and he would further explore this on his return to Aotearoa just two years later. In *Fire Above the City*, we see the beginning of what was to come in the artist's lifelong dedication to the development of key motifs, colours, and his unswerving political conscience.



Fiona Pardington
Hine Kamakama and Hine Matatuhi,
Tara Iti

inkjet prints on Hahnemühle
 paper, A/P (from an edition of 10)
 title inscribed, signed and dated
 2025 verso
 900 x 2400mm: overall

Provenance

Gift of Dr. Fiona Pardington
 ONZM. Donated for the
 support of Auckland Art Gallery
 Foundation Endowment fund.

\$25 000 – \$40 000

At once intimate and urgent, Fiona Pardington's diptych of the critically endangered New Zealand Fairy Tern (*tara iti*) continues her powerful exploration of life, loss, and preservation. With characteristic care and reverence, Pardington captures this elusive native bird in a moment of stillness—its fragile beauty brought into sharp focus by her mastery of light and shadow. Fewer than 40 *tara iti* remain in the wild, and Pardington's lens becomes a quiet but insistent call for conservation.

One of Aotearoa's most celebrated contemporary artists, Pardington (Ngāi Tahu, Kati Mamoe, Ngāti Kahungunu, Clan Cameron of Erracht) has, for more than three decades, redefined the potential of photography. Her practice often centres on taonga Māori and historic objects—recording not only their form but invoking their *mauri*, or life force. This work continues that trajectory, extending her concern for the threatened and the sacred to the natural world.



Born in Auckland and holding a Doctorate in Fine Arts from the University of Auckland, Pardington has received many of New Zealand's highest artistic honours. In 2016 she was appointed Chevalier of the Order of Arts and Letters by the French Prime Minister—the first New Zealand visual artist to receive the award. She will represent Aotearoa at the 2026 Venice Biennale.

In the *Fairy Tern (Tara Iti) Diptych*, Pardington invites us to bear witness—not only to the beauty of this endangered bird, but to its peril. As with her iconic images of the extinct huia, the photograph becomes both memorial and plea. It asks us not to look away.



Max Gimblett

One White Feather

gesso, acrylic and vinyl
polymers, epoxy, aquasize
and Japanese red coloured
silver leaf on quatrefoil
shaped canvas
signed and dated 2012
verso; original Nadene Milne
Gallery label affixed verso
1525 x 1525mm

Provenance

From the Collection of Glenn
and Sonja Hawkins. Donated
for the support of Auckland
Art Gallery Foundation
Endowment fund.

\$55 000 – \$75 000

Max Gimblett's 2012 *One White Feather* is a striking example of the artist's signature fusion of East and West, stillness and action, spirit and material. Painted on his characteristic quatrefoil shaped panel—a form he has returned to over decades—this work is a quintessential example of Gimblett's energetic practice. Broad gestural strokes in black acrylic and aluminium leaf slash across a hot red ground, channelling the immediacy of Abstract Expressionism while recalling the controlled spontaneity of Zen calligraphy. The painting is both an object of contemplation and an explosive mark of presence.

Throughout his practice, Gimblett has been concerned with transformation, transcendence, and the act of becoming. The metallic leaf seen in many of his works' nods to alchemy and sacred traditions, as does the use of the quatrefoil, which acts as both compositional anchor and metaphysical window. *One White Feather* stands as a vivid example of Gimblett's lifelong inquiry: how a simple gesture can carry immense weight, and how an abstract form can radiate with spiritual force.



Tony Fomison

*End of the Road for Chief Sitting
Duck?*

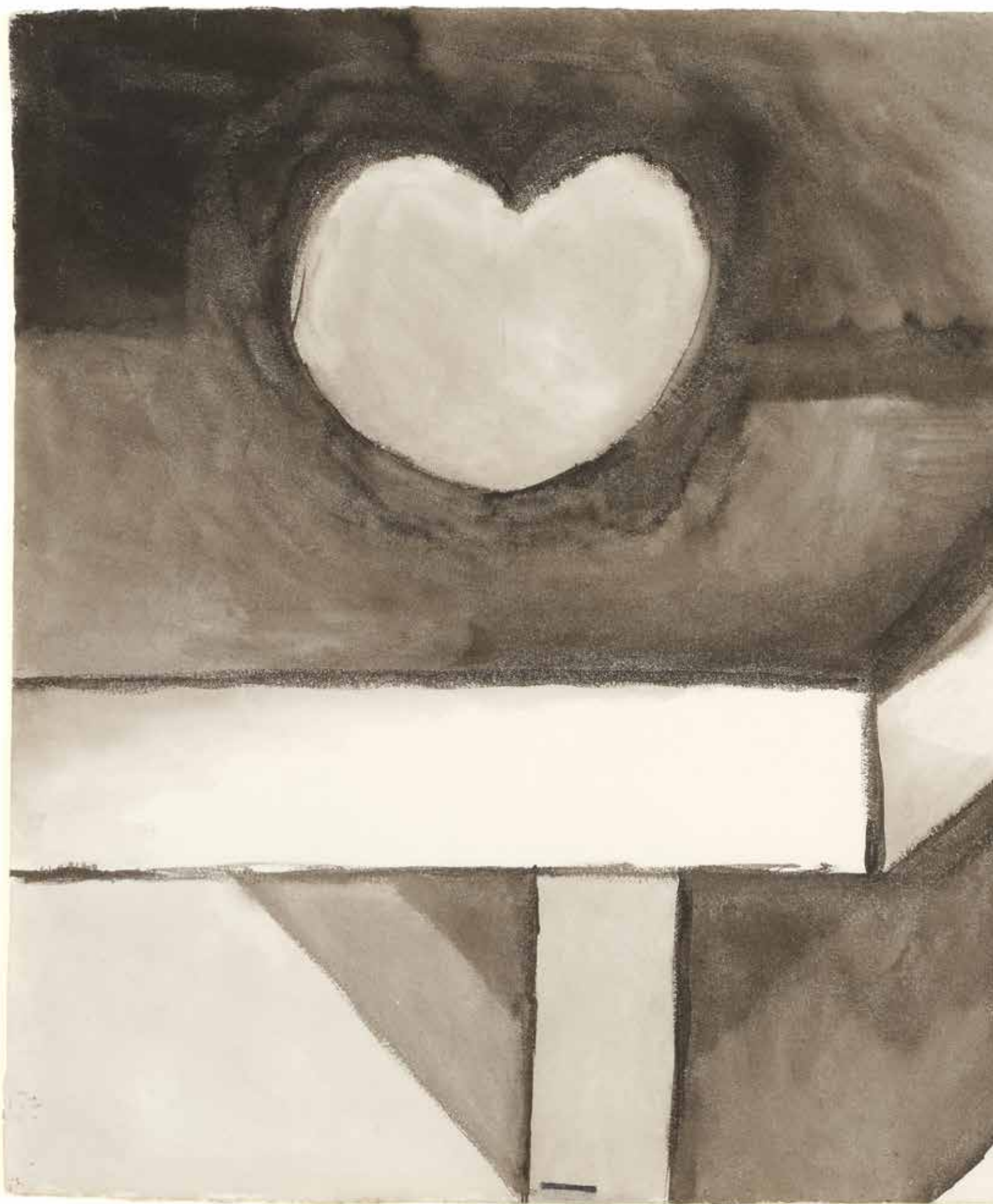
oil on canvas laid onto board
title inscribed, signed and
dated 1981 and inscribed
*Donated to the Labour Party
auction "Bid for Change" verso*
497 x 395mm

Provenance

Private collection, Auckland.

\$65 000 – \$85 000







57

Colin McCahon
Study for Still Life with Altar

ink and wash on paper
signed and dated '67
575 x 780mm

Provenance

Private collection, Nelson.
Purchased from John Leech
Galleries, circa 1998.

Reference

Colin McCahon Database
(mccahon.co.nz) cm001281.

\$65 000 – \$85 000

Milan Mrkusich
Achromatic with Red

acrylic on canvas
 title inscribed, signed and
 dated 1985 verso
 1810 x 1380mm

Provenance

Private collection, Auckland.
 \$100 000 – \$150 000

The achromatic of the painting's title refers to something that is without colour, or lacking in chromatic colouration. Black has little or no hue since it absorbs almost all incident light. White, too, is achromatic because it lacks hue and reflects light. Grey since it is a mixture of white and black must also be considered achromatic. Nevertheless, grey is mercurial, always ambiguous, provocative and unresolved; it embraces both truth and deception.

So, Mrkusich's title tells us all: everything is achromatic except the red square on the right. Why, the painting seems to ask, does black have such an ambiguous power? Is it because here it is not a background (not a 'blackboard' on which to paint). There is a profound sense of weight that the black of *Achromatic with Red* carries. Perhaps 'weight' is not quite the right word? Energy might be closer and what anchors the energy in *Achromatic with Red* is the structure, the point chosen for the line to cross the black expanse and its intensity. The red and grey line does not pull the eye toward it with any definite drive, nor does it simply sit on the black, and yet it matters. It ensures that the canvas is not an amorphous space for the composition is structured; it now has its own rules. But these rules are not restrictive, they don't confer any certainty. The line that runs across the painting might offer us, for a moment, a horizon, but it is not the horizon of a landscape, it is more like the horizon of a philosophical concept. "Colours spur us to philosophise," Wittgenstein once said.

A better way of describing the line of red transitioning to greys is that it is an enabling presence; it is there to help us understand the psychological intensity of the black; it was contrived by the artist to do this. Art historian Peter Leech has noted how Mrkusich's use of these 'armatures' pull "the paintings this way and that, bending and wrenching at the deeper chromatic world behind the flatness and creating an incoherent architecture of painted surface." We are left with an arrangement held together but in imminent danger of dissolution. It is in this sense that the line 'cuts across' the painting.

The black looks very solid, it has an obdurate density, and the strip seems alive, though there might be a battle between the black as implacable mass, something that resists, and the tentative, delicate effort of the line in all its spareness, just greys and red. At moments the line seems to hover in front of your eye, uncertain yet insistent. At others, it is recalcitrant, it won't respond to an easy viewing. That skirmish is foregrounded in the subtle modulation of dark grey in the large rectangle on our lower left, this is some way the true 'battleground' of the painting. It lies between the obdurate black and the lighter hues of grey. It takes a while to notice it and reproduction hardly picks it up.

There is no point in saying that the black of *Achromatic with Red* suggests this or that (implacable darkness, or unrelenting night), it is black paint. It represents blackness. What does the red do against the black? It may look like a colour but it seems more like a feeling, an affect. Notice how the grey underlays it. It may have all sorts of resonances and implications (passion and desire but also danger and aggression) but it does not represent anything in nature. It gleams and shows up the blackness around it but does not redeem it. It is the chroma that 'tunes' the achroma. These works of 1985 were some of the most intellectually demanding that Mrkusich produced. Some art enfolds us in a sea of emotion and some snaps us to intellectual attention. *Achromatic with Red* does both at once, if we let it.

Laurence Simmons





59

Ivon Hitchens (United Kingdom, 1893–1979)
Barlavington II

oil on canvas
 signed
 570 x 1020mm

Provenance

Private collection, Auckland. Purchased
 from John Leech Gallery, Auckland, 15
 June, 1988.

\$100 000 – \$150 000

Ivon Hitchens (1893–1979) is widely regarded as the outstanding English landscape painter of the 20th Century. The only child of two artistic parents, his father Alfred Hitchens was a landscape and portrait painter of some note who regularly exhibited at The Royal Academy of Arts, his identity as a painter is inextricably linked to the Sussex landscape where he lived and painted most of his life. Born and raised in London, Hitchens was an early member of the avant-garde Seven and Five Society, regularly exhibiting alongside Barbara Hepworth, Ben Nicholson and Henry Moore. However, when his studio in Hampstead was obliterated in the Blitz at the outset of World War Two, the artist exchanged the cultural milieu of London for the self-imposed isolation of rural Sussex, where he would live and paint until his death in 1979. His retreat from London to Sussex gave rise to an extraordinary body of paintings that were radical in spirit despite their roots in the traditional English countryside.

Barlavington is a small village and civil parish in the Chichester district of West Sussex, just a few kilometres from the artist's home and studio in Lavington Common. Whilst



the artist's earlier works were influenced by Parisian post-cubism and are fundamentally representational, *Barlavington II* is typical of the artist's signature, mature style, showcasing his penchant for animated brushwork, structure and single-stroke flourishes. Increasingly the artist came to favour narrow rectangular canvases, believing the panoramic format could convey the sensation of passing time, what he called 'eye-music', as the picture unfolded across the canvas before the viewer's eye. As critic Andrew Lambirth remarked: "When you look at Hitchens' landscapes, you're also looking at rhythm and different divisions going through the image. That's why he favoured working on long, thin canvases, because they could be split up into three or four sections that played out visually like movements in a symphony."

As with his Seven and Five contemporaries, Barbara Hepworth and Ben Nicholson, the landscape became a departure point for deeper and lusher forays into advanced abstraction. Painted *en plein air* and with its burnished palette almost certainly in Autumn, *Barlavington II* is typical of the work which would bring Hitchens international acclaim, sensual and atmospheric it utilizes abbreviated fields of colour

perceived from the landscape rather than exact forms. The landscape became the inspiration for increasingly unabashed abstraction for Hitchens, as he sought to get closer to the heart of the English landscape. The emphasis on space, colour and form is heightened by the exposed and unpainted sections of the canvas which the artist leaves unpainted. Balancing emotion with structure and formal integrity, it demonstrates how the artist never felt totally comfortable with pure non-objective abstraction, seeking to retain illusionistic space and a close relationship to the local countryside.

Ben Plumbly

Max Gimblett
Deep Water Cove

acrylic and resin on board
title inscribed, signed and
dated 2003 and inscribed
Childhood is a snapper verso
1010 x 1010mm

Provenance

Private collection, Nelson.

\$24 000 – \$32 000



Max Gimblett
Golden Throne

acrylic, aquasize, moon gold leaf, resin and
MSA on quatrefoil shaped canvas
title inscribed, signed and dated 2018 verso
1016 x 1016mm

Provenance

Private collection, Christchurch. Purchased
from Nadene Milne Gallery, Arrowtown.

\$25 000 – \$35 000



Bill Hammond
Dhatura Gown

acrylic on canvas
 title inscribed, signed and
 dated 2012
 1000 x 600mm

Exhibited

'Bill Hammond: Midnight
 in the Mountains', Ivan
 Anthony Gallery, Auckland,
 4 April – 5 May 2012.

Provenance

Private collection, Auckland.
 \$85 000 – \$125 000



Jeffrey Harris

Parallax

oil on panel
title inscribed, signed and
dated 1996 verso
320 x 383mm

Provenance

Private collection,
Auckland. Purchased from
Suite Gallery, Auckland.

\$30 000 – \$45 000



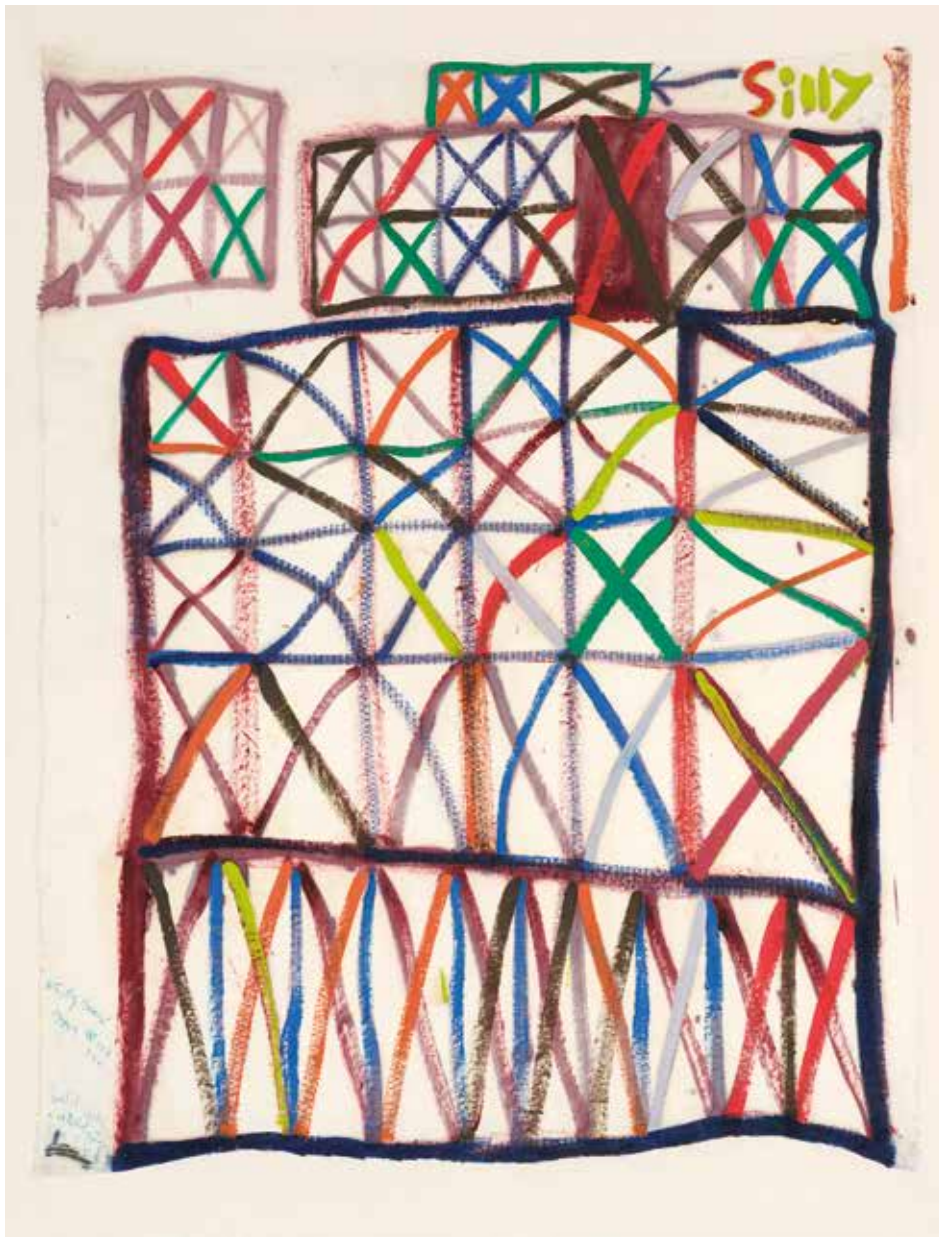
Allen Maddox
A Silly Green

oil on cotton duck canvas
 title inscribed, signed and
 dated 7.76 and inscribed
Sensitivity and Intelligence,
she said in ink bottom left
 1155 x 925mm

Provenance

Private collection, Auckland.

\$30 000 – \$45 000



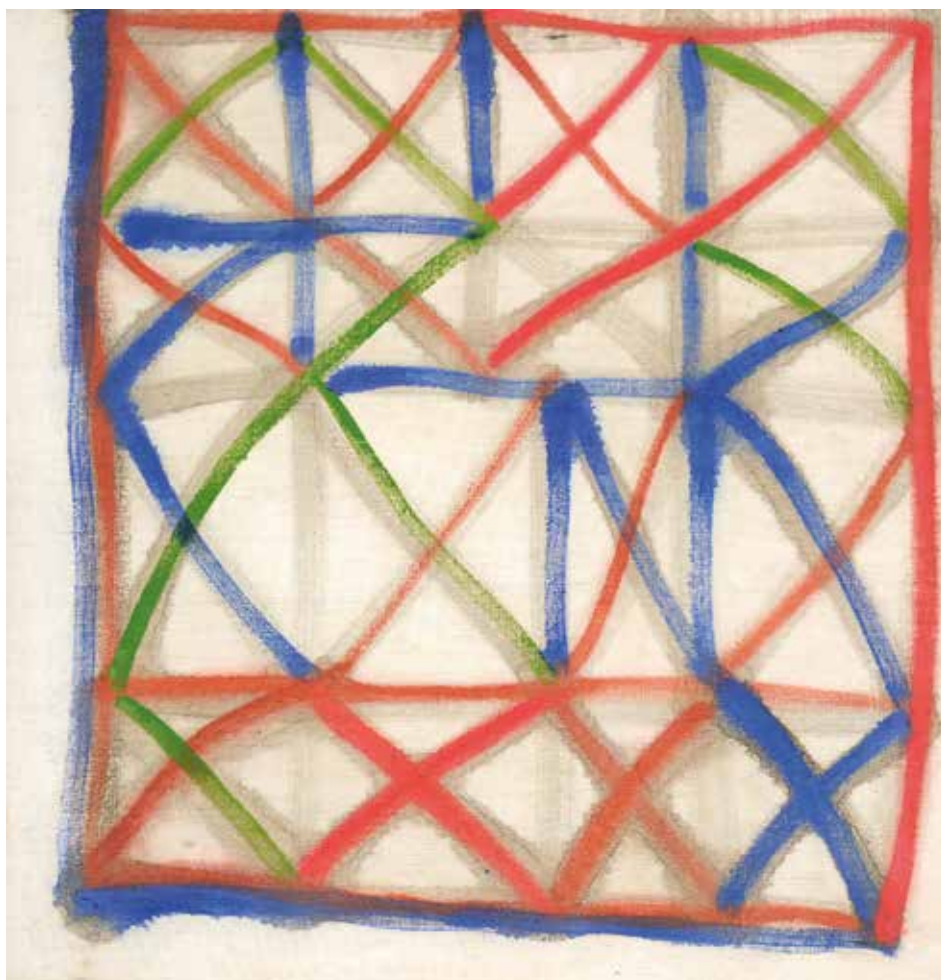
Allen Maddox
*Complete Red and Blue and
Incomplete Green*

oil on canvas
title inscribed, signed with
artist's initials A. M and dated 3.
75 and inscribed No. 57
460 x 445mm

Provenance

Private collection, Auckland.

\$15 000 – \$22 000



Toss Woollaston
Brownacre

oil on canvas
 signed and dated 1993
 753 x 1052mm

Provenance

Private collection, Hamilton.

\$45 000 – \$65 000



Toss Woollaston
McKee's Works, Mapua

oil on board, circa 1937
signed
433 x 570mm

Provenance

Private collection, Hamilton.

\$30 000 – \$45 000



Frances Hodgkins
San Tropez

watercolour
 signed; title printed on
 original Lefevre Galleries,
 London label affixed verso
 430 x 560mm

Provenance

Collection of Dr and Mrs
 William Plant, Twickenham
 Court, Clevedon, Somerset.
 Private collection, Auckland.

\$85 000 – \$125 000



Jan Nigro

Pioneers: The Wedding

oil on board
signed; title inscribed and
signed on original label
affixed verso
1205 x 795mm

Illustrated

Jan Nigro, *An Apple for the
Teacher* (David Bateman,
1996), p. 74.

Provenance

Private collection, Auckland.

\$12 000 – \$18 000



Judy Millar

Untitled

oil and acrylic on canvas
signed and dated 2002 verso
1340 x 1000mm

\$14 000 – \$22 000



Paul Dibble
Soft Geometric Series 2,
Model No. 7

cast bronze
 signed and dated 2004
 380 x 520 x 220mm

Provenance

Private collection, Nelson.
 \$15 000 – \$23 000



Paul Dibble
Live Sheep Trade

cast bronze
 signed and dated '91
 630 x 230 x 220mm

Provenance

Private collection, Central
 North Island.
 \$10 000 – \$15 000



Paul Dibble
Just Above Sea Level

cast bronze (2002)
signed
740 x 500 x 390mm

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



Fiona Pardington
Pihipihi (Below), Hunter

pigment inks on
Hahnemühle paper, 6/10
title inscribed, signed and
dated 2022 verso
1010 x 1010mm: each panel
1010 x 2020mm: overall

Provenance

Private collection,
Auckland. Purchased from
Starkwhite, Auckland.

\$40 000 – \$60 000



Geoff Thornley

Naming the Site No. 3

oil on canvas

title inscribed, signed and dated '98 verso

2200 x 2000mm

Literature

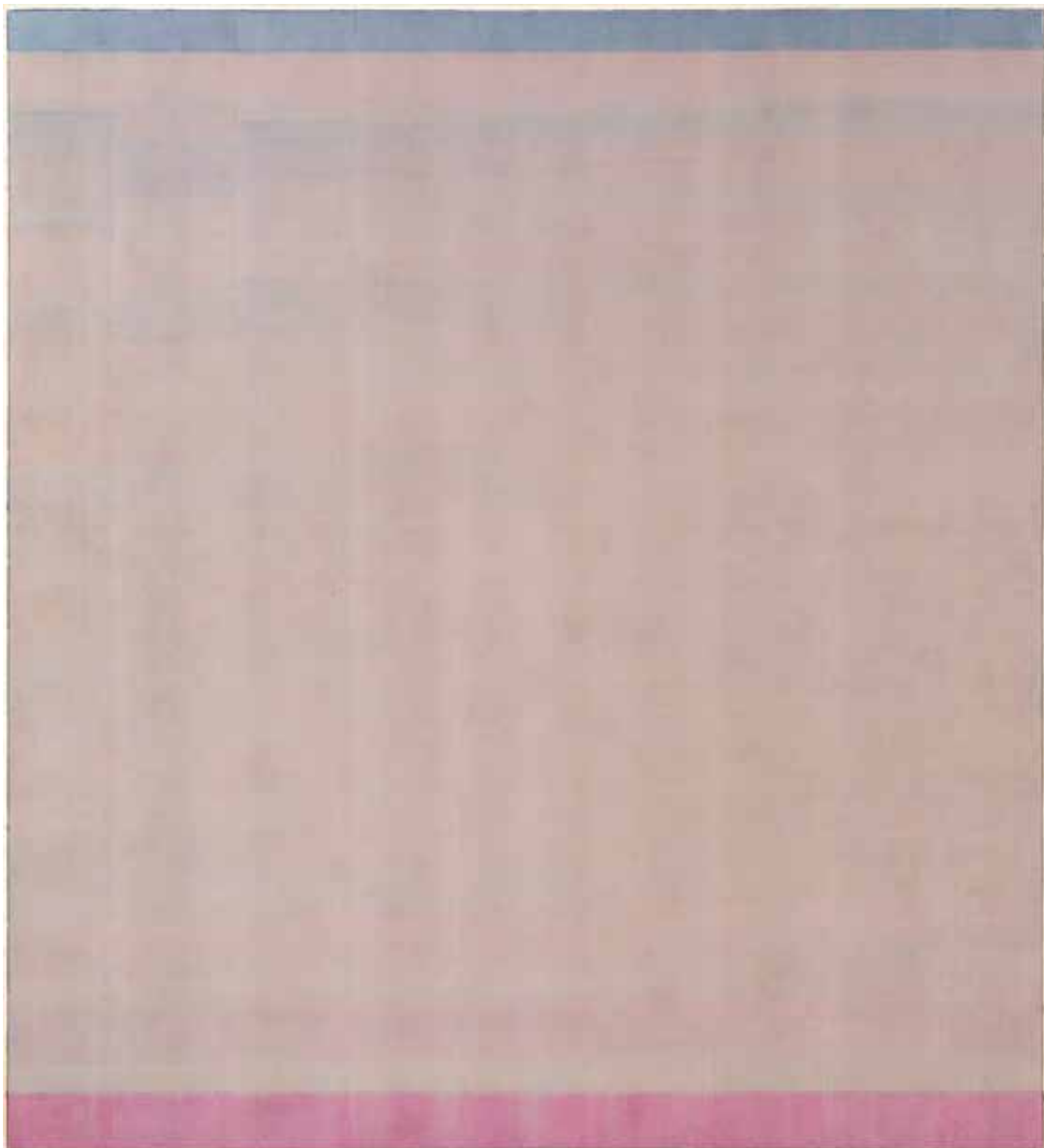
T. J McNamara, 'Lasting Impression', *NZ Herald*, May 1999.

Peter Simpson, 'Thornley: Art and Mystery', *NZ Herald*, 15 May 1999.

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



76

Terry Stringer
As Rita Angus Saw Herself

cast bronze, unique
signed and dated 2013
553 x 220 x 200mm

Provenance

Private collection, Central
North Island.

\$10 000 – \$15 000



77

Terry Stringer
Fawn

cast bronze
signed with artist's initials
and dated '79
545 x 190 x 155mm

Provenance

Private collection, Nelson.

\$5000 – \$8000



78

Terry Stringer
Behold

cast bronze, 3/3
signed and dated '93
900 x 400 x 260mm

Provenance

Private collection,
Auckland.

\$22 000 – \$32 000



79

Terry Stringer
Bacchus

cast bronze on artist's
plinth, 2/10
signed and dated 2002
1400 x 450 x 180mm

Provenance

Private collection,
Central North Island.

\$10 000 – \$15 000



80

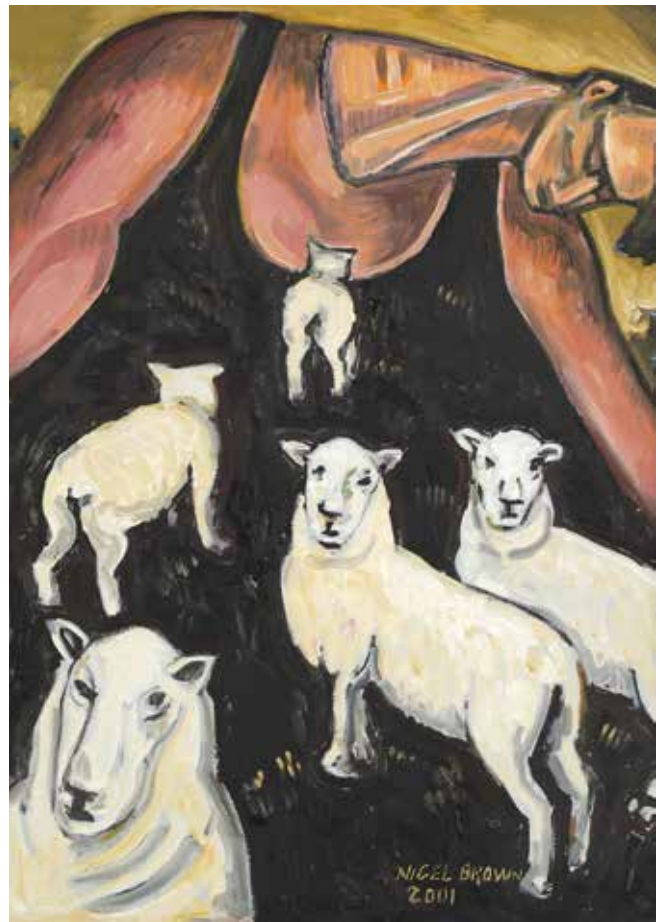
Nigel Brown
Wool Singlet

oil on board
signed and dated 2001;
title inscribed, signed
and dated verso
780 x 577mm

Provenance

Private collection,
Central North Island.

\$8000 – \$12 000



81

Nigel Brown
Past Past

oil on board
title inscribed, signed and
dated '84; title inscribed,
signed and dated verso
583 x 402mm

Provenance

Private collection,
Central North Island.

\$4000 – \$6000



Nigel Brown
Names Painting: McCahon
(Smaller Version A)

oil on canvasboard
 signed and dated '85;
 title inscribed, signed
 and dated verso
 815 x 375mm

Provenance

Private collection,
 Central North Island.

\$4000 – \$7000



Nigel Brown
Damaged Landscape No. 3

oil on board
 signed and dated '89;
 title inscribed, signed
 and dated '89 verso
 1205 x 720mm

Provenance

Private collection,
 Central North Island.

\$9000 – \$15 000



84

Neil Dawson
Crater-Lake

nickel plated steel
1100 x 1100 x 180mm

Provenance

Private collection, Central
North Island.

\$16 000 – \$24 000



85

Alberto Garcia-Alvarez
03 – 2000

oil on wood
title inscribed, signed with
artist's initials and dated
2000 verso; artist's original
catalogue label affixed verso
525 x 400 x 80mm

\$5000 – \$8000



Ralph Hotere

Sketch for a Black Painting

brilliant lacquer on board
title inscribed and signed
verso
610 x 408mm

Exhibited

'Luncheon under the Ash
Tree', City Gallery Te Whare
Toi, Wellington, June 18 –
September 24, 2006.

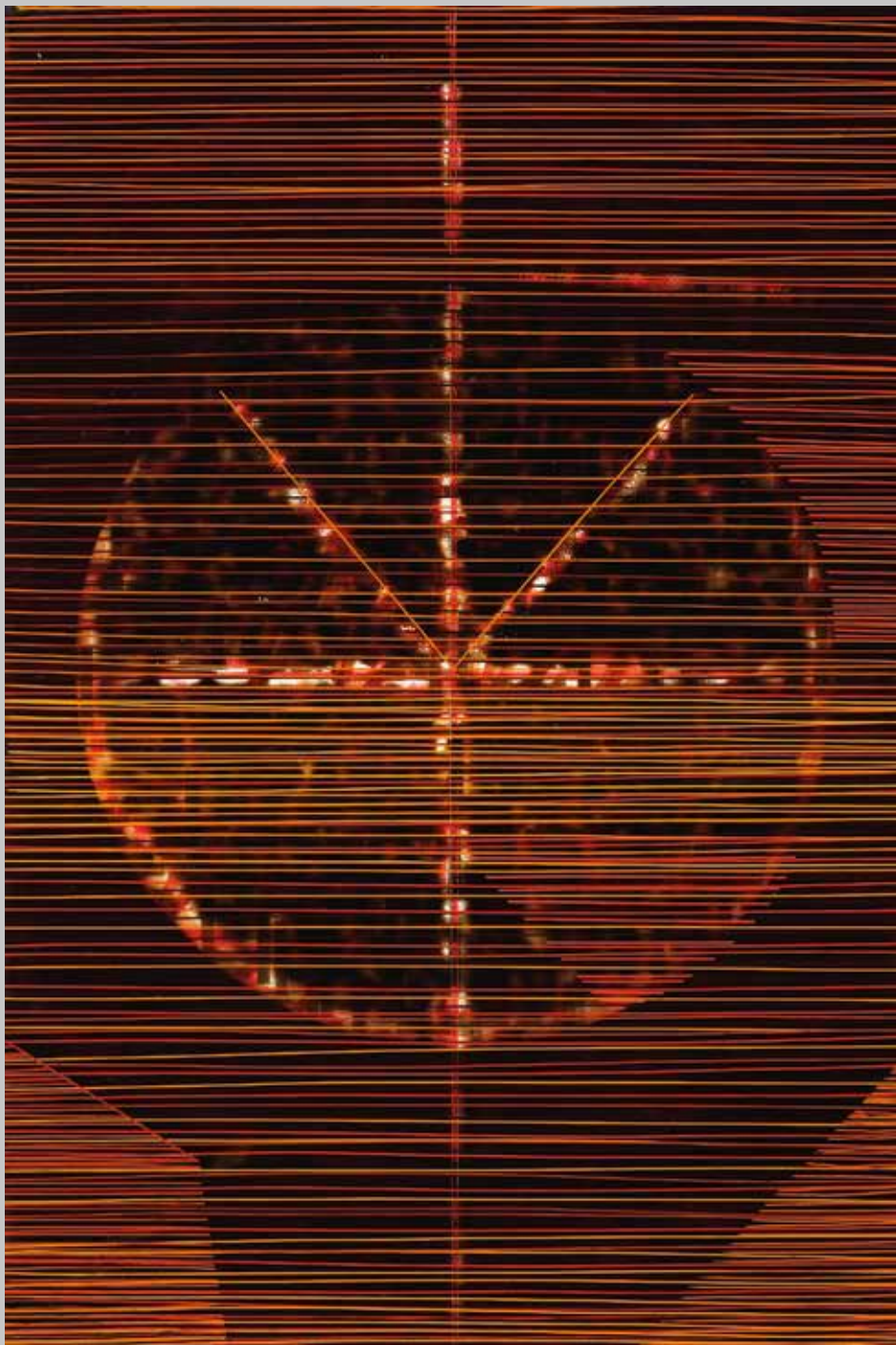
Illustrated

Damian Skinner, *Luncheon
Under the Ash Tree: The Ian
and Elespie Prior Collection*
(Aratoi – Wairarapa Museum
of Art, 2005), p. 41.

Provenance

Collection of Dr. Ian and
Elespie Prior, Wellington.
Thence by descent to the
current owner, Tasman region.

\$25 000 – \$35 000



87

André Hemer
Day Painting No. 2

acrylic and pigment on canvas
title inscribed, signed and
dated 2018 verso
2240 x 1520mm

Provenance

Private collection, Central
North Island.

\$20 000 – \$30 000



88

Heather Straka
Joker

acrylic on cotton duck canvas
laid onto board
title inscribed, signed and
dated 2003 and inscribed *The
Friendly Natives* verso
835 x 546mm

Provenance

Private collection, Central
North Island.

\$8000 – \$12 000



Michael Hight
Wainui

oil on canvas
title inscribed; title inscribed,
signed and dated 2003 verso
660 x 1830mm

Provenance

Private collection, Auckland.

\$16 000 – \$25 000

Gretchen Albrecht
Quarter Moon

oil and patina on copper
title inscribed, signed
and dated 2019 verso
200 x 400mm

\$7000 – \$10 000



Robert Jahnke

Untitled

MDF, timber, mirror pane,
mirror, neon and electricity
1180 x 1180 x 200mm

Provenance

Private collection, Central
North Island. Purchased
from Lightworx Gallery,
Queenstown, July 2021.

\$20 000 – \$30 000



Pauline Yearbury
The Fish of Maui

incised wood panel
 signed with artist's initials; title
 inscribed and inscribed *Maui*,
legendary hero of the Maori,
who was able to haul the land
now known as New Zealand up
from the depths of the ocean on
 artist's original label affixed verso
 605 x 300mm

Provenance

Private collection, Central North
 Island.
 \$5000 – \$8000



Pauline Yearbury
Tangaroa

incised wood panel
 signed with artist's initials; title
 inscribed and inscribed *Tangaroa*
was god of fish and of the sea.
One of his special qualities was
that of tide controller, under the
name of Tangaroa-whakamau-tai
 on artist's original label affixed
 verso
 605 x 300mm

Provenance

Private collection, Central North
 Island.
 \$5000 – \$8000



94

Richard Killeen

Stack: Months and Days

acrylic and collage on five
canvas panels
title inscribed, signed and
dated November 9 1989
380 x 580mm: each
380 x 2900mm: overall

Provenance

Private collection, Auckland.

\$16 000 – \$25 000



95

Toss Woollaston

Girl with Cat

ink and wash on paper
signed
480 x 364mm

Exhibited

'Luncheon under the Ash
Tree', City Gallery Te Whare
Toi, Wellington, June 18 –
September 24, 2006.

Illustrated

Damian Skinner, *Luncheon
Under the Ash Tree: The Ian
and Elespie Prior Collection*
(Aratoi – Wairarapa
Museum of Art, 2005), p. 13.

Provenance

Collection of Dr. Ian and
Elespie Prior, Wellington.
Thence by descent to the
current owner, Tasman
region.

\$2500 – \$4000





96

Bill Hammond
Singer Songwriter II

lithograph, edition of 100
title inscribed, signed and
dated 2001 on the plate
680 x 820mm

Provenance

Private collection, Auckland.

\$12 000 – \$18 000



97

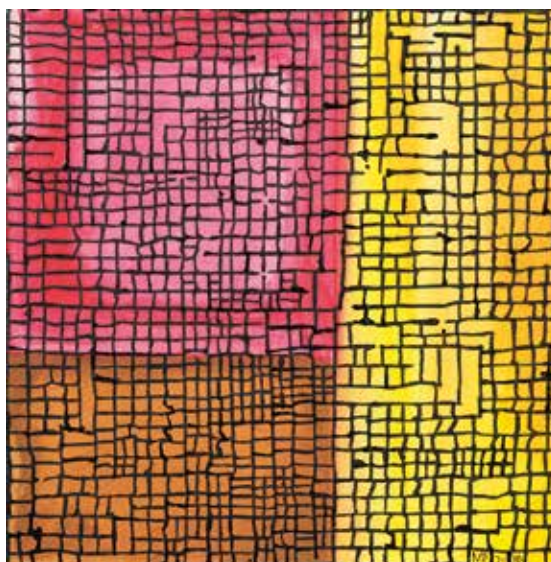
Martin Poppelwell
Study for S.W

acrylic on canvas
title inscribed, signed and
dated 2010 verso
405 x 405mm

Provenance

Private collection, Auckland.

\$1500 – \$2000



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.
9. **COLLECTION OF GOODS:** Purchased items are to be removed from Art+Object premises immediately after payment or clearance of cheques. Absentee bidders must make provision for the uplifting of purchased items (see instructions on the facing page).
10. **BIDDERS OBLIGATIONS:** The act of bidding means all bidders acknowledge that they are personally responsible for payment if they are the successful bidder. This includes all registered absentee or telephone bidders. Bidders acting as an agent for a third party must obtain written authority from Art+Object and provide written instructions from any represented party and their express commitment to pay all funds relating to a successful bid by their nominated agent.
11. **BIDS UNDER RESERVE & HIGHEST SUBJECT BIDS:** When the highest bid is below the vendor's reserve this work may be announced by the auctioneer as sold 'subject to vendor's authority' or some similar phrase. The effect of this announcement is to signify that the highest bidder will be the purchaser at the bid price if the vendor accepts this price. If this highest bid is accepted then the purchaser has entered a contract to purchase the item at the bid price plus any relevant buyers premium.

Important advice for buyers

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

- A. **Bidding at auction:** Please ensure your instructions to the auctioneer are clear and easily understood. It is well to understand that during a busy sale with multiple bidders the auctioneer may not be able to see all bids at all times. It is recommended that you raise your bidding number clearly and without hesitation. If your bid is made in error or you have misunderstood the bidding level please advise the auctioneer immediately of your error – prior to the hammer falling. Please note that if you have made a bid and the hammer has fallen and you are the highest bidder you have entered a binding contract to purchase an item at the bid price. New bidders in particular are advised to make themselves known to the sale auctioneer who will assist you with any questions about the conduct of the auction.
- B. **ABSENTEE BIDDING:** Art+Object welcomes absentee bids once the necessary authority has been completed and lodged with Art+Object. A+O will do all it can to ensure bids are lodged on your behalf but accepts no liability for failure to carry out these bids. See the Absentee bidding form in this catalogue for information on lodging absentee bids. These are accepted up to 2 hours prior to the published auction commencement.
- C. **TELEPHONE BIDS:** The same conditions apply to telephone bids. It is highly preferable to bid over a landline as the vagaries of cellphone connections may result in disappointment. You will be telephoned prior to your indicated lot arising in the catalogue order. If the phone is engaged or connection impossible the sale will proceed without your bidding. At times during an auction the bidding can be frenetic so you need to be sure you give clear instructions to the person executing your bids. The auctioneer will endeavour to cater to the requirements of phone bidders but cannot wait for a phone bid so your prompt participation is requested.
- D. **NEW ZEALAND DOLLARS:** All estimates in this catalogue are in New Zealand dollars. The amount to be paid by successful bidders on the payment date is the New Zealand dollar amount stated on the purchaser invoice. Exchange rate variations are at the risk of the purchaser.

Absentee & Phone Bid Form

Auction No. 207
Important Paintings and Contemporary Art
19 August 2025 at 6.00pm

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

I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (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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Payment and Delivery

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

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

I will arrange for collection or dispatch of my purchases. If Art+Object is instructed by me to arrange for packing and dispatch of goods I agree to pay any costs incurred by Art+Object. Note: Art+Object requests that these shipping arrangements are made prior to the auction date to ensure prompt delivery processing.

Please indicate as appropriate by ticking the box:

☐ Phone Bid

☐ Absentee Bid

Mr/Mrs/Ms:

First Name:

 Surname:

Address:

Home Phone:

 Mobile:

Business Phone:

 Email:

Signed as agreed:

To register for Absentee or Phone Bidding this form must be lodged with Art+Object by 2pm on the day of the published sale time in one of three ways:

1. Email a printed, signed and scanned form to Art+Object: info@artandobject.co.nz
2. Fax a completed form to Art+Object: +64 9 354 4645
3. Post a form to: Art+Object, PO Box 68345 Wellesley Street, Auckland 1141, New Zealand

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