

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

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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
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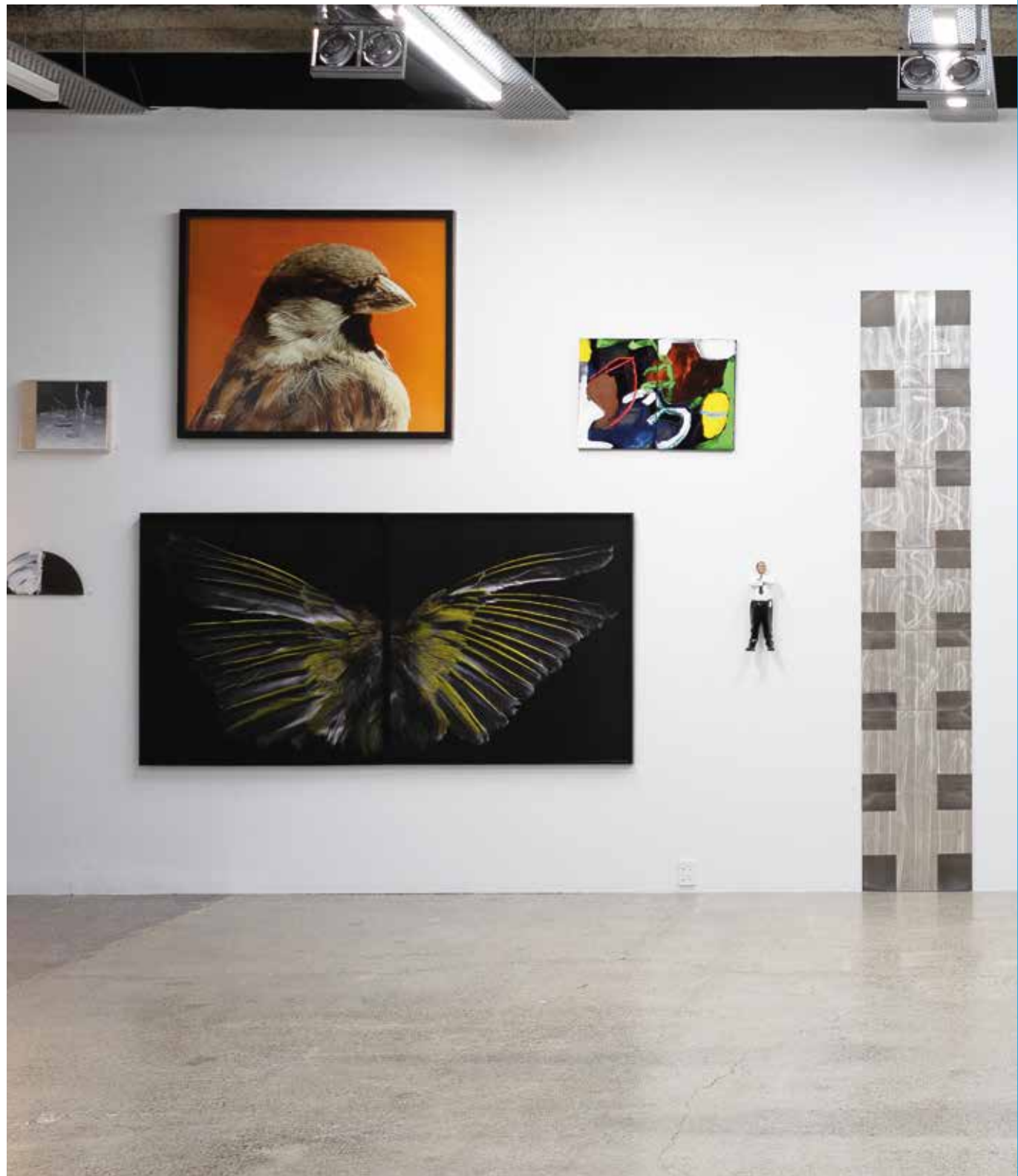
**Important Paintings and
Contemporary Art — 27 November**

**Consignments invited
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signed and inscribed *Haere Ra! Kia ora, Tōu hoa*
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Important Paintings and Contemporary Art

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THE GREER TWISS COLLECTION

"AN IMAGINATIVE
CURIOSITY"

FEBRUARY
26

Art+Object is delighted to announce a sale dedicated to one of the country's pre-eminent object makers, Greer Twiss (1937–2025). With a celebrated career spanning over six decades, Twiss is a crucial figure in the development of 20th Century sculpture and image making in Aotearoa New Zealand.

Born in Auckland, Twiss was a student at Auckland Boys Grammar School and later became Head of sculpture at Elam School of Fine Arts between 1974 and 1988. His public sculptures such as *Karangahape Rocks* (1969) have made him one of the country's most visible and loved sculptors.

Art+Object will present a number of the artist's works from his own collection, alongside works by his contemporaries from his personal collection.

Ben Plumbly
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A dramatic, high-contrast photograph featuring a champagne flute tilted at an angle, pouring a thick, white, bubbly foam onto a pool of deep blue liquid. The liquid surface is covered in ripples and small bubbles, reflecting light in a way that creates a shimmering effect. The foam is dense and textured, with many small bubbles visible. The overall color palette is dominated by deep blues and bright whites, creating a visually striking and elegant composition.

TAITTINGER

Continuing our tradition of offering the very best in single vendor collections, it is a wonderful pleasure for Art+Object to bring to the market “a (im) possible relevance” the collection of Mal and Lizzie Brow.

Mal is known to many in the art world as a collector, consultant, former gallerist and philanthropist. Together with his wife Lizzie, they have been an integral part of the Wellington art scene for decades. Over that time they have amassed a significant collection of contemporary art by some of New Zealand’s most exciting and audacious artists.

Their family home in Wellington provided a rich backdrop for the collection and stands as testament to their deep commitment to local art and artists. For over a decade Mal operated the 30 Upstairs Gallery in Courtney Place, a space which provided invaluable support to many emerging and established artists. As a non-profit exhibition space, 30 Upstairs celebrated artists and provided an opportunity for them to exhibit and build reputations with no financial expectations.

There are many prominent names in this collection, but it is also a celebration of the art and artists that have enriched the Brow family’s life. With their children having left home, it is now time for Mal and Lizzie to explore a new chapter and this presents an opportunity for these artworks to find new homes.

We look forward to seeing you in the rooms to celebrate “a (im) possible relevance”.

Warm regards

Leigh Melville

Front cover: Brow family residence with works by Liz Maw (lot 38), Don Driver (lot 39), Andrew McLeod (lot 6), and Michael Parekōwhai (lot 22).

Page 1: Michael Smither, *The Diver*, 1973 (lot 41)

Back cover: Jon Campbell, *Shit Yeah*, 2011 (lot 17)



“a (im) possible relevance”

The Collection of Mal and Lizzie Brow

Auction

LIVE AUCTION (Lots 1-90)

Wednesday 22 October at 6pm

3 Abbey Street, Newton, Auckland

ONLINE ONLY AUCTION (Lots 91-196)

Thursday 23 October at 6pm

bid online at live.artandobject.co.nz

Preview

Wednesday 15 October, 5pm-7pm

3 Abbey Street, Newton, Auckland

Viewing

Thursday 16 October

9am-5pm

Friday 17 October

9am-5pm

Saturday 18 October

11am-4pm

Sunday 19 October

11am-4pm

Monday 20 October

9am-5pm

Tuesday 21 October

9am-5pm

Wednesday 22 October

9am-1pm

Thursday 23 October

9am-1pm



“a (im) possible relevance”

The Collection of Mal and Lizzie Brow



There can be few terms more erroneous in our industry than an auction house using the term ‘curated’. Curator’s curate, auction houses auction. Nonetheless, the Mal and Lizzie Brow Collection does provide us with a window upon which an auction catalogue and viewing can, more closely than usual, examine the nexus of art, politics, society and humanity. “A (im)possible relevance” seeks to ask the question as to how relevant art and art collecting can be in these unprecedented times of global instability, cost of living crises, climate change and increasing conflict.

I first got to know Mal and Lizzie Brow and their extraordinary collection in 2012. Art+Object had been going for four or five years, and we were incredibly privileged to be entrusted with the disbandment of the Les and Milly Paris collection, arguably the finest private collection of contemporary art in Aotearoa-New Zealand. It represented a real ‘moment’ for us and required a space to exhibit the collection prior to its sale, in the city of its origin. Importantly it needed to be somewhere ‘neutral’. Mal, himself a photographer, had recently opened ‘30 Upstairs’ in Courtenay Place, Wellington. A uniquely non-profit gallery and project space where he could exhibit his own photographs, show works from his own collection and offer an artist-in-residency space for emerging artists. It was the perfect space for us.

The Mal and Lizzie Brow collection unquestionably starts in a safer place than where it ultimately ends up heading. There are major Modernist paintings acquired early on by Tony Fomison, Michael Smither, Ralph Hotere and Don Driver, but the collection’s real heft, I believe, resides in the key period of contemporary Aotearoa-New Zealand art practice produced around the turn of the century and the early 2000s. For me, and undoubtedly this is symptomatic of my own age and subjectivity, this is a key period in the evolution of the visual arts in this country in recent times. It perhaps represents a moment when ‘distance ceases to look our way’ and



more contemporary artists begin to head abroad to have their work considered in a global rather than local context.

The collection is also notable for the manner in which the Brow's have collected several artists in depth, forming significant collections within their collection of artists whose reputations continue to rise. These include Tony de Lautour, Francis Upritchard, Suji Park, Kushana Bush, Séraphine Pick, Michael Harrison, Michael Parekōwhai, Andrew McLeod, Gavin Hipkins, Saskia Leek, Rohan Wealleans and several more.

Photography is a key interest of Mal's especially and forms an important component of the collection with major works by local photographers such as Peter Peryer, Marti Friedlander, Ans Westra, Andrew Beck and Gavin Hipkins enhanced by their presentation alongside international heavyweights such as Ansel Adams, Edward Steichen and Henri Cartier-Bresson.

In more recent times they have collected works by many Australian practitioners including Ricky Swallow, Laith McGregor, Diena Georgetti, Hany Armanious, Kathy Temin and many more.

The Mal and Lizzie Brow Collection is a collection without stylistic, geographical or media barriers. The Brow family are relocating to Australia in the coming months. We wish them all the best for the move and hope they continue their outstanding and considerable support for the work and careers of contemporary artists here and abroad.

Ben Plumbly

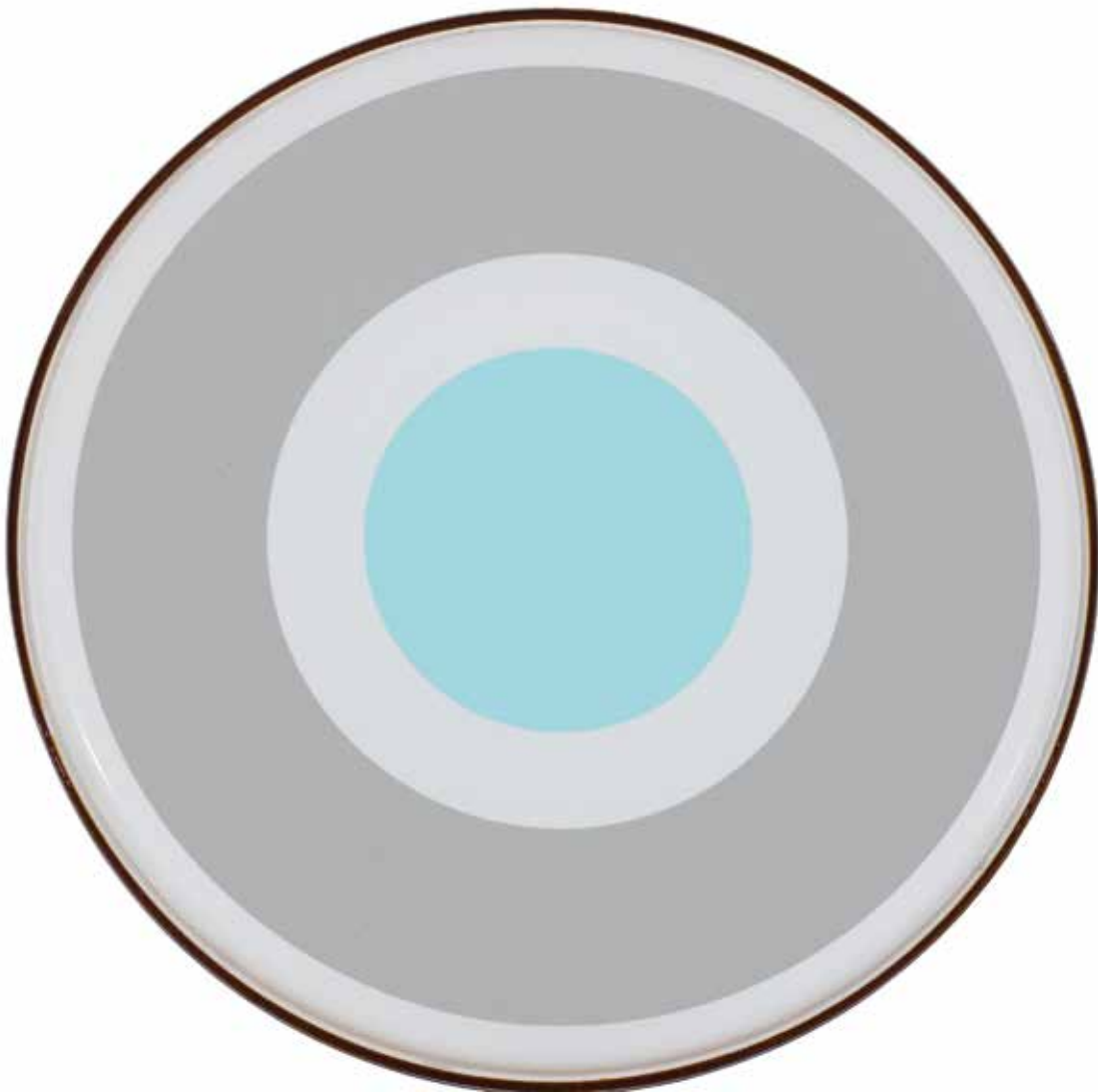
THE OLD
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Wednesday 22 October — 6pm

Contemporary and Modern Art from the Collection of Mal and Lizzie Brow

Lots 1-90

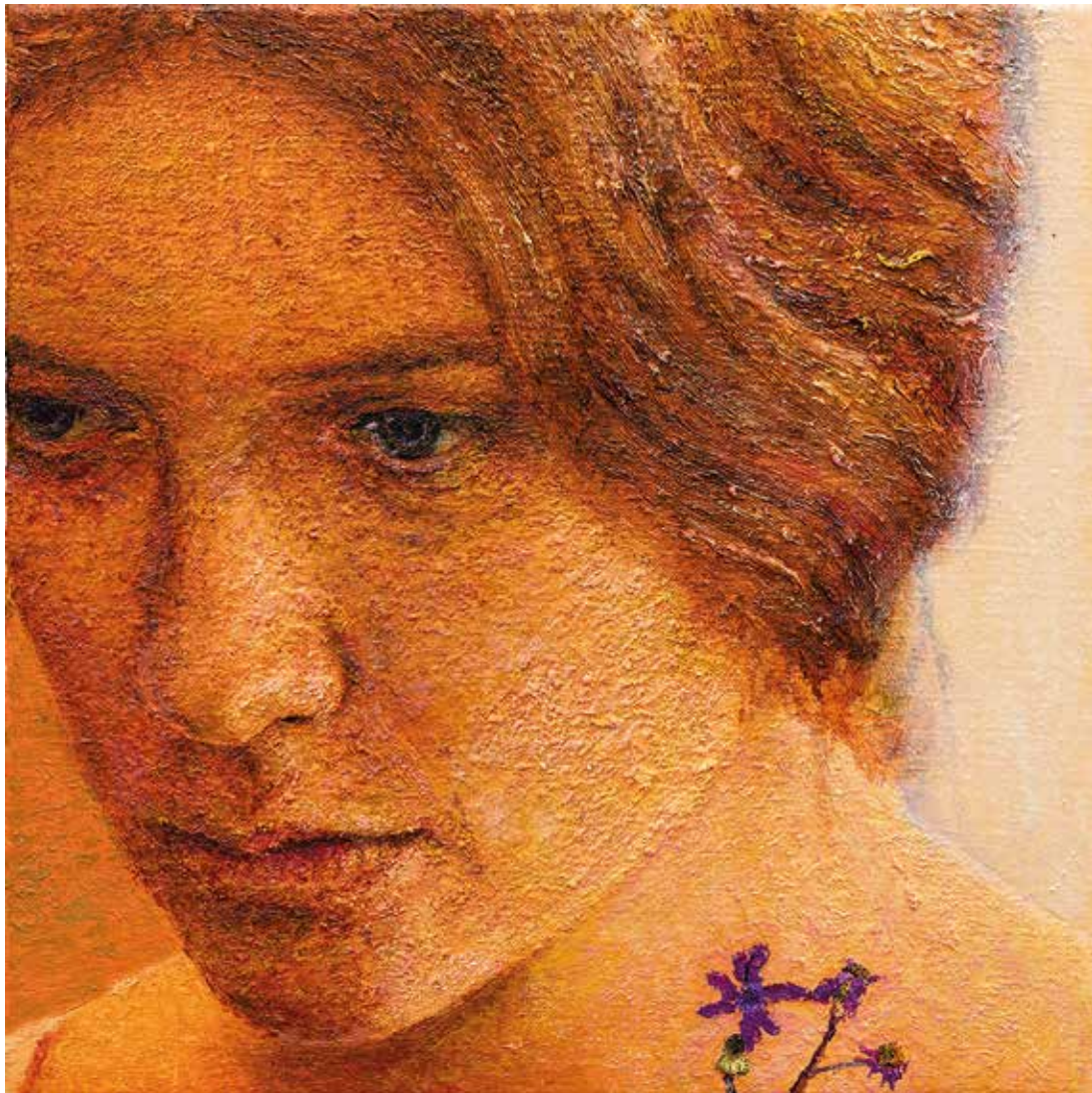


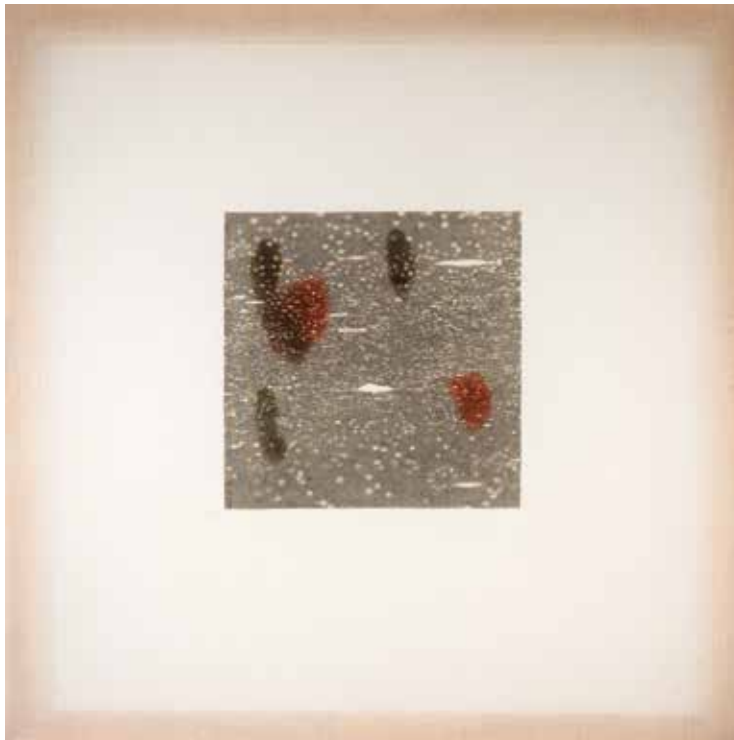






- 4 Anoushka Akel, *Untitled*, mixed media on canvas, signed and dated '14 verso, 450 x 500mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 2014. \$3000 – \$6000
- 5 Anoushka Akel, *Three Handed Painting*, oil and acrylic on canvas, signed and dated 2012 verso, 400 x 450mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 2014. \$3000 – \$6000

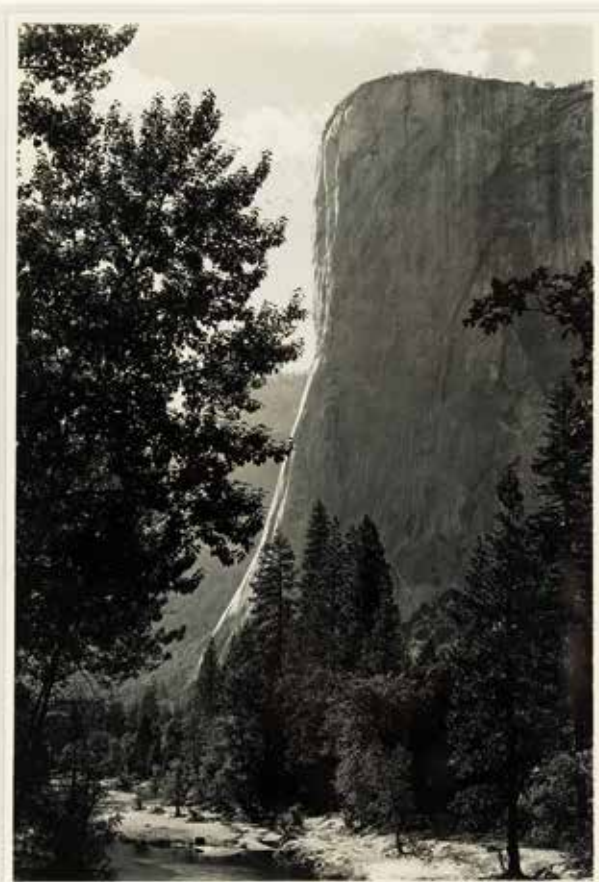




- 7 John Ward Knox, *No Title*, rock and brass vase (2011), 450 x 300 x 200mm. Exhibited: 'moving on looking: John Ward Knox', Ivan Anthony Gallery, Auckland, 26 October - 19 November 2011. \$2000 - \$4000
- 8 John Ward Knox, *No title No. 2*, oil on cotton with watercolour on paper recessed, 2012, 1000 x 1000mm. Exhibited: 'Moon Draws Water', Robert Heald Gallery, Wellington, 30 August - 15 September 2012. \$4000 - \$8000



Henri Cartier-Bresson



- 10 Ansel Adams (USA 1902–1984), *El Capitan, Yosemite National Park, California*, vintage silver gelatin print, 1952, artist's studio stamp affixed verso: 'From Virginia and Ansel Adams, operating Best's Studio Inc, Yosemite National Park, California', 167 x 110mm. Provenance: Purchased from Leonard Joel, Melbourne, 2007. \$4000 – \$7000

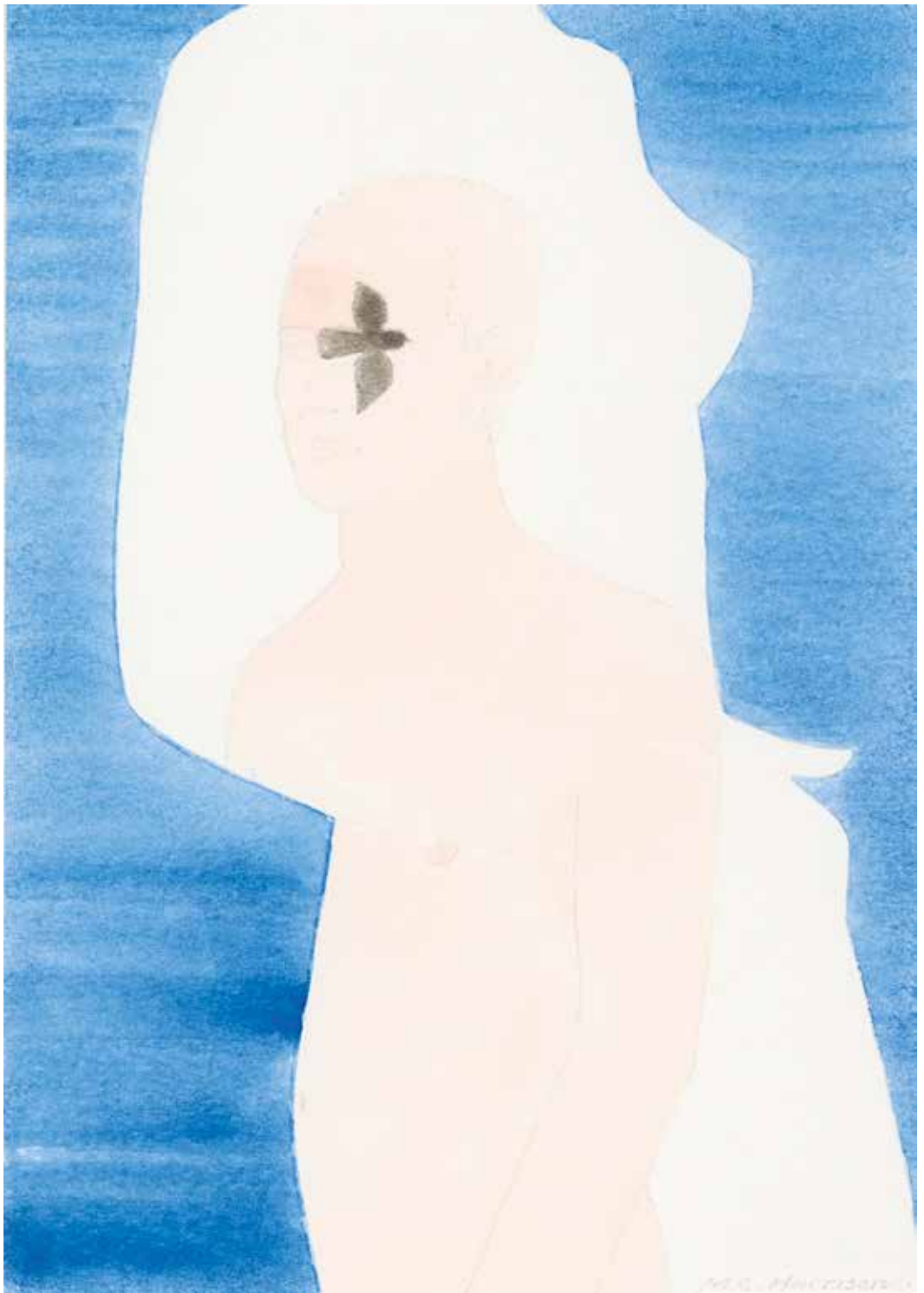




- 12 Kushana Bush, *Pimp Squeaks*, gouache on paper, title inscribed, signed and dated 2010 verso, 760 x 560mm. Illustrated: Lauren Gutsell, Justin Paton and Heather Galbraith, *The Burning Hours: Kushana Bush* (Dunedin Public Art Gallery, 2016), p. 24. Provenance: Purchased from Darren Knight Gallery, Sydney, 2011. \$7500 - \$15 000
- 13 Kushana Bush, *Tucked In*, gouache on paper, title inscribed, signed and dated 2012 verso, 760 x 560mm. Illustrated: Lauren Gutsell, Justin Paton and Heather Galbraith, *The Burning Hours: Kushana Bush* (Dunedin Public Art Gallery, 2016), p. 23. Provenance: Purchased from Darren Knight Gallery, Sydney, 2012. \$7500 - \$15 000

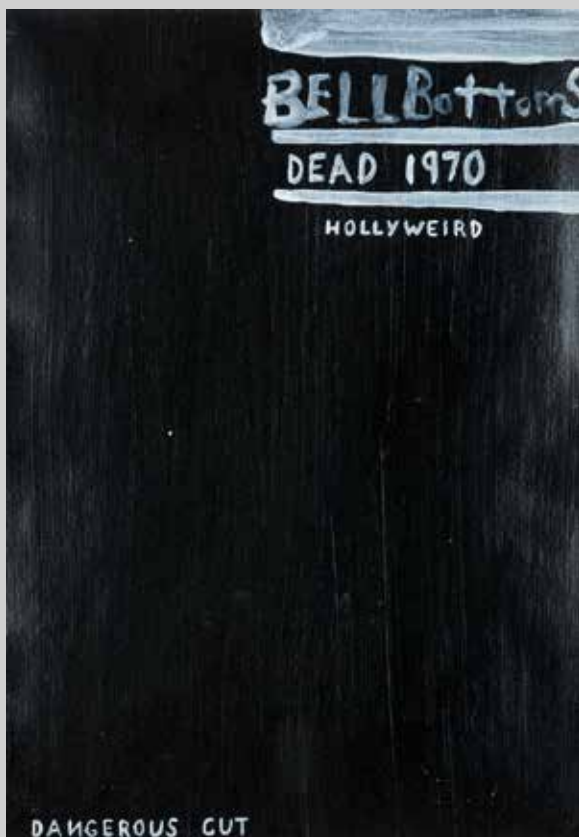


- 14 Michael Harrison, *Reproduction*, ink and watercolour on paper, signed and dated Aug – September 1989 and inscribed *Biology* verso, 193 x 230mm. \$2000 – \$3000
- 15 Michael Harrison, *In Flames*, watercolour, signed; title inscribed and dated 12.04.03 – 16.8 verso, 295 x 205mm. Purchased from Hamish McKay Gallery, Wellington, 2007. \$2500 – \$4000



16 Michael Harrison, *Resection*, gouache and graphite on paper, signed; title inscribed and dated 2008-09 verso, 295 x 210mm. Provenance: Purchased from Robert Heald Gallery, Wellington, 2015. \$3000 – \$5000





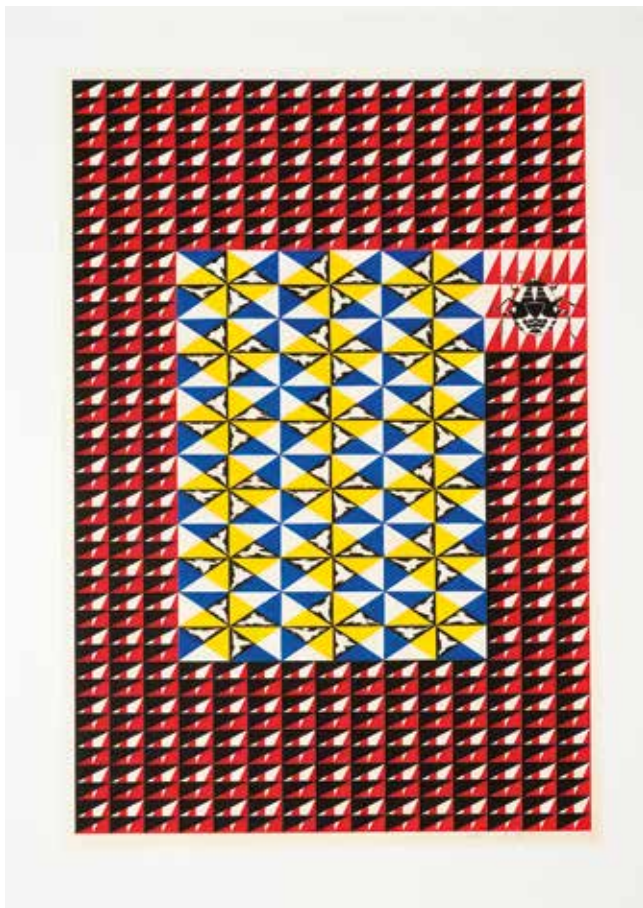
- 18 Giovanni Intra, *Bell Bottoms*, acrylic and oil on paper, title inscribed, 290 x 200mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 1995. \$2500 – \$4000
- 19 Giovanni Intra, *Morphinomania*, acrylic and oil on paper, title inscribed, signed with artist's initials G.I and dated '96 verso, 185 x 138mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 1996. \$2500 – \$4000





- 21 Michael Parekōwhai, *Boulogne (From The Consolation of Philosophy: Piko Nei Te Matenga)*, type C photograph, edition of 8, 1500 x 1200mm. Provenance: Purchased from Webb's, Auckland, 24 November 2005, Lot No. 48. Exhibited: 'The Consolation of Philosophy: Piko nei te Matenga', Govett-Brewster Gallery, New Plymouth, 23 October - 5 December 2004. \$35 000 - \$70 000

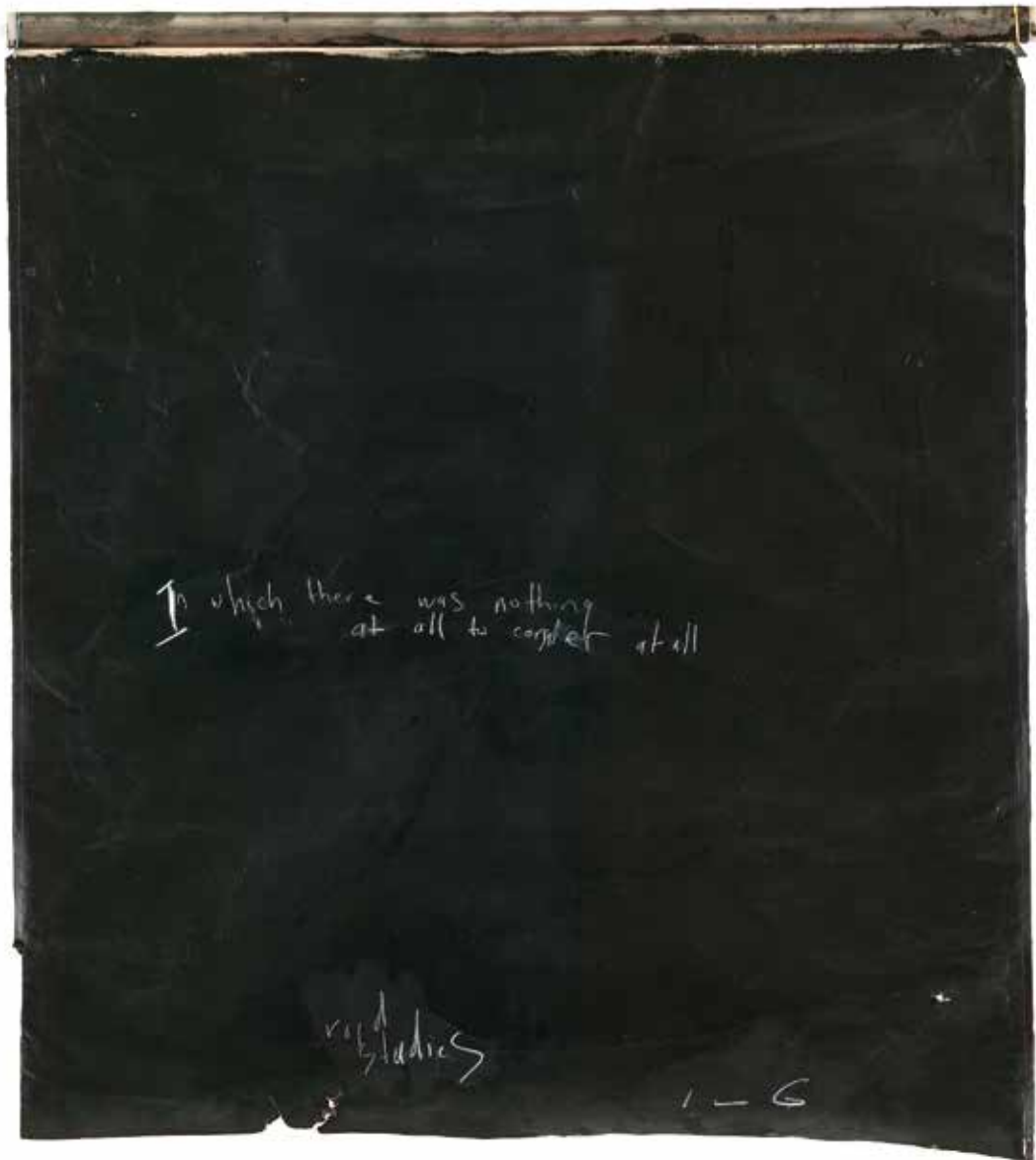




- 23 Richard Killeen, *Carpet Bug*, acrylic and ink on paper, title inscribed, signed and dated February 1976 on artist's original label affixed verso; Auckland City Art Gallery 'New Zealand Drawings Invitational, 1976' exhibition label affixed verso, 680 x 470mm. \$6000 - \$10 000
- 24 Ricky Swallow (Australia, 1974-), *False True Lovers*, watercolour on paper, diptych, title inscribed, signed and dated 2008 and inscribed L. A each part verso, 190 x 143mm. \$7000 - \$12 000



- 25 John Nixon (Australia, 1949–2000), *Untitled*, enamel on canvasboard, artist's EPW (Experimental Painting Workshop) label affixed verso, 510 x 510mm. Exhibited: 'John Nixon: EP + OW', City Gallery, Wellington, 15 March – 25 May 1997. Provenance: Purchased from Hamish McKay Gallery, Wellington, 1997. \$4000 – \$7000
- 26 John Nixon (Australia, 1949–2000), *Untitled*, enamel on oven tray, signed and dated 1994 verso, 285 x 247mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 1996. \$3000 – \$5000



27 L. Budd, *Nothing*, acrylic and pastel on blind (circa. 1999), title inscribed and inscribed Void Studies I - G, 1100 x 100mm.
Provenance: Purchased from Hamish McKay Gallery, Wellington, 2003. \$10 000 - \$20 000



- 28 Dena Georgetti (Australia, 1966-), *FOLK MODERN/Voltage*, acrylic on canvasboard, title inscribed and dated 2013 on original Sarah Cottier Gallery label affixed verso, 985 x 1000mm. Provenance: Purchased from The Young Gallery, Wellington. \$7000 - \$14 000
- 29 Dena Georgetti (Australia, 1966-), *Plaza*, acrylic on board, title inscribed, signed and dated 2016 verso, 765 x 465mm. Provenance: Purchased from The Young Gallery, Wellington. \$4000 - \$7000



- 30 Billy Apple, *Untitled*, silkscreen on found shopping bag (pink), 1965, 575 x 275mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 1999. \$10 000 – \$20 000
- 31 Billy Apple, *Untitled*, silkscreen on found shopping bag (yellow), 1965, 575 x 275mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 1998. \$10 000 – \$20 000









- 34 Francis Upritchard, *Lamp*, wood-fired stoneware and electrical fitting (2008). Provenance: Purchased from Hamish McKay Gallery, Wellington, 2008. \$20 000 - \$40 000
- 35 Francis Upritchard, *Blue Woman with Green Shawl*, 2011, watercolour, signed verso, 345 x 245mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 2015. \$2000 - \$4000
- 36 Francis Upritchard, *Man Urn*, earthenware and modelling material, 270 x 140 x 140mm. Provenance: Purchased from Ivan Anthony Gallery, Auckland, 2008. \$7000 - \$12 000

The Upritchard grouping of four works tracks the artist's career from her craft-meets-museum Walters Prize win in 2006, through to more recent figurative sculptures with emblematic gestures. Her early works seem immediately familiar through their handcrafting of everyday op-shop objects and their domestic scale. But they remain mysterious, almost mystical, as if they have been rescued from a pagan ritual and then outfitted for museum display.

The small *Man Urn*, 2007, features a found c1970s ceramic vessel, to which Upritchard has fashioned a head-piece stopper. We daren't lift the lid on this amusement, as the artist reminds us that the canopic urns in ancient Egypt held embalmed internal organs of the dead.

With *Lamp*, 2009, Upritchard offers complete domestic familiarity. But...on this ceramic lamp base the artist places a light-retardant ceramic shade, brown, fusty and

dusty. A small gargoyle face is politely fashioned into the side of the shade to give a definite feeling of unease for anyone brave enough to read by the light of this lamp in a domestic living room setting. So, function is quashed, and meaning is left open to construe. Similar lampshade works from this series were part of Upritchard's celebrated 2009 Venice Biennale presentation.

In recent years, the artist has moved away from vitrine and plinth presentations of refashioned found objects and mock artifacts, to examining the possibilities of small figurative watercolours and sculpture. When you consider the rich British and colonial tradition of bronze sculpture or the studied marble perfection of Greek statuary in the Acropolis Museum at the Parthenon, Upritchard's take on the figure is uploaded on personality and anti-heroic gesture. From the same Venice period of mono-coloured figures, the lurid yellow female of *Palm*, has a distinctly Woodstock feel full of free-wheeling music love and peace with the outstretched hand gesture ironically saying no (to drugs? To Vietnam? To the National Guard?). The figure points to a failed flower-power 1960s Utopia that politics inevitably smothered. Even with the support of hidden armatures, the modelling material is pushed into lanky limbs that curiously make gesture more important than mass.

Yet Upritchard can work with mass. On a vast architectural scale, and this time in blue and violet, we can currently see *Here Comes Everybody*, 2022, a group of towering bronze figures commissioned for the Welcome Plaza for the new building at the Art Gallery of New South Wales. Upritchard loves to play with dramatic changes in scale. After seeing these giants, the watercolour *Untitled* makes a wonderful gentle counterpoint with a (this time blue) pixie-like figure clothed in a green mantle. The clothing is more like a covering, a drapery, as the artist converses with us on skin-deep appearances. This is watercolour that you can see through, and on a scale that you can warm to.

Peter James Smith





The history of female portraiture is lined with stylistic fashions of the day to invite the male gaze. As fashions changed, so did stylistic conventions. But one artist whose images have remained as fresh and contemporary as the day that they were painted is Hans Holbein the Younger, who worked in the court of Henry VIII, King of England. His c1528 painting of *A Lady with a Squirrel and a Starling* in the National Gallery in London, still entreats us with its meticulous verisimilitude, with the figure's mysterious dramatic clothing and strong female presence, with the animal attendants, and with the surreal jade/blue flat coloured ground behind the figure.

This is a work that Liz Maw could have painted. Perhaps she did? Because her works to date follow a similar stylistic trajectory of figure and ground—except Maw is a female painter who advocates for the inner singular strengths of her female subjects, while Holbein would have needed to impress his king (who sent him on a mission to paint *Anne of Cleves*, who Henry desired, later married, with much later regret).

The *Anne of Cleve's* portrait made Henry fall in love. He was a fan. And fandom is at play with Liz Maw's portrait *Francis Upritchard*, 2010. Maw paints New Zealand women that she admires using a blend of high art and low art, cross dressing between mediaeval religious icons and 1970s record sleeves. Her subject, Upritchard, is a New Zealand artist who has made good in London—after her Walters win in 2006—with her sixth solo presentation at Kate MacGarry and a memorable show of draped figurative sculptures at the Barbican.

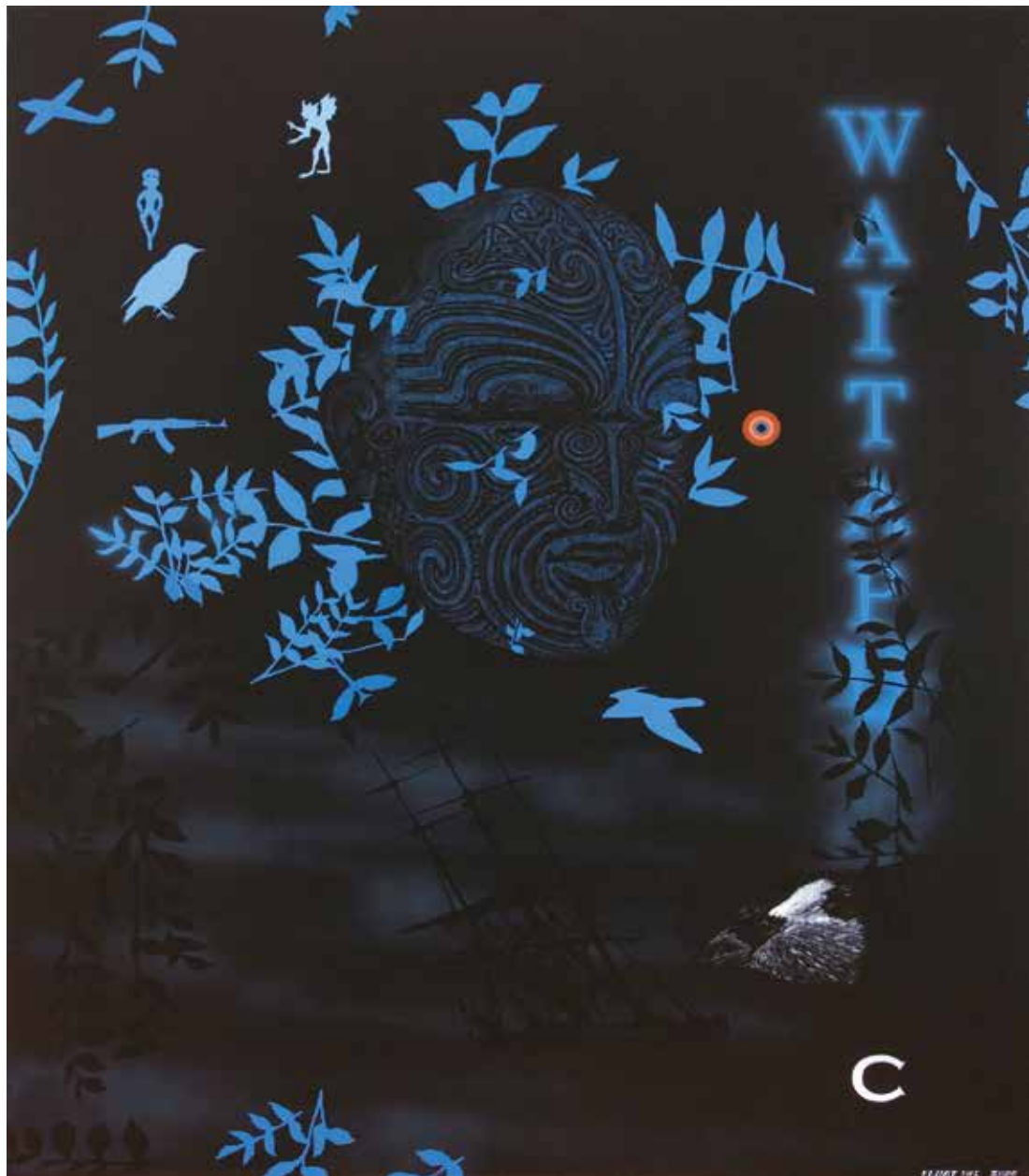
Maw paints her contemporary females with fastidious attention to surface detail. The oil paint is applied like tempera, carefully, as if she was implanting gold leaf into an iconic surface. The careful skin tones take time. The result is a full-length portrait, that is mysteriously documentary rather than sensual. The figure has an inner glow, emphasised through the eyes that are filled in like those of a Greek God statue rescued from the sea. Are they still waiting to be filled with kiwi pua? Just like Holbein's *Lady with a Squirrel*... the area behind the floating figure is flatly rendered, and the black clothing seems to be *placed on* the figure, rather than the figure being *dressed in* the clothing. In Holbein's *Lady*, the figure is oddly cloaked in a cross between a white mink cap and a monk's habit.

Maw creates an Upritchard pose for her subject—that is, like one of Upritchard's mysteriously dressed figures with elongated angled limbs. There is no desire to mimic reality. The overall effect is an abstraction, the making of the unreal from the real. This has the effect of drawing in the beholder (and here we mean both men and women) to look harder, to work harder on processing the image. A human is a complicated thing to paint and is not to be appraised at first glance. Henry would be disappointed that the waiting-to-be-filled-in eyes have overpowered his gaze.

Peter James Smith







“Stepping up to the painting, I found myself on the edge of a blue-black void, a space whose colours suggested some time before or beyond day or night...”

— Shane Cotton

This painting comes from an exhibition titled “Māori Gothic” at Hamish McKay Gallery in 2006. It belongs to a series of works which Cotton made in the first decade of this century which were steeped in history. Searching through the imagery which floats in the dark surface here we find a winged goblin, god sticks, bird silhouettes, a listing tall ship, a bullseye and a machine gun. Symbols portending doom, perhaps?

As Justin Paton explains in the catalogue for the exhibition of the same name, “The hanging sky is a term from Māori cosmology, describing a sky draped down to meet the edge of the earth through which spiritual voyagers can pass.” The Māori word for blueness, *kikorangi*, joins together the words for sky and flesh, and at the centre of this work is the likeness of Ngāpuhi chief Hongi Hika, an ancestor now gone from the earthly realm of the flesh to the spiritual world of the heavens. Cotton’s image is based on the 1814 depiction of *Bust of Shunghee, a New-Zealand Chief*, reproduced on the cover of *Missionary Papers*, the journal of the Church Missionary Society, which is itself a two-dimensional representation of the wooden self-portrait which Hongi carved from a fence post at Church of England cleric Samuel Marsden’s Parramatta farm. Marsden said: “I wanted his [Hongi’s] Head to send to England, and he must either give me his Head, or make one like it of wood”. Marsden sent taonga to England as gifts to the Church Missionary Society (CMS) with the aim of raising money to establish a New Zealand mission station.

Seven years before his visit to Sydney, Hongi Hika had been involved in a skirmish at Moremonui north of Dargaville between Ngāpuhi, and the Kaipara branches of Ngāti Whātua, Te-Uri-o-Hau and Te Roroa iwi. Ngāpuhi, who had muskets but were slow to load them, were ambushed at sunrise as they sat down near the river mouth to eat. They quickly withdrew. The battle is known by two names, Te Haenga o te One (The Marking of the Sand), and Te Kai-a-te-Karoro (The Seagulls’ Feast) because a line in the sand was drawn beyond which the Ngāti Whātua weren’t to pursue the Ngāpuhi, and Ngāti Whātua also didn’t want to consume all of Ngā Puhi’s mana, so some bodies were left on the sand for the seagulls. Hongi lost two brothers and his sister, Waitapu, who sacrificed herself to save Hongi and ensure the survival of their family line. Her name means sacred water and is lettered vertically in Cotton’s composition, with the final letter, U, airbrushed into obscurity. Losing his sister affected Hongi greatly, and drove him to seek utu or revenge on those responsible in a series of battles which became known as The Musket Wars.

Linda Tyler



- 41 Michael Smither, *The Diver*, oil on board, title inscribed, signed and dated 1973 verso; original Canterbury Society of Arts label affixed verso, 1220 x 1085mm. Illustrated: Neil Pardington and Lara Strongman, *Behind Closed Doors* (Adam Art Gallery Te Patāka Toi, 2011), p. 84; Trish Gribben, *Michael Smither: Painter* (Ron Sang Publications, 2004), p. 134. Provenance: Purchased from Hamish McKay Gallery, Wellington. \$165 000 – \$300 000

Painted when the artist was 35 years old, *Diver* is a consummately executed Smither work. By this stage he had removed all signs of painterly gesture from his work, which appears polished with an immaculate surface. Tightly framed, with the subject isolated, enlarged and centred in the painting as if viewed through a telephoto lens, it is as arresting in its treatment of the form as it is dynamic in its composition. Modelled by strongly direction light coming from an unseen source to the right, the figure appears as if sculpted. In conversation with writers Jim and Mary Barr in 1984, Smither remarked "I've always treated oil paint like a modelling clay...it's not a fluid medium, it's a plastic medium." The 1970s was a period in which the artist was driven to simplify his approach, leading to compositional reduction and a clear focus on form. Tension continued to characterise his paintings.

As a figurative artist continually working with the human body, Smither became fascinated by mass media publication of sports photography showing athletes in action. By the 1970s, cameras had developed to have motorised shutters which could take multiple images per second, capturing every stage of the action in a game, race or performance. Reproduced in black and white or colour, these high-speed freeze frames were compelling in their ability to stop time, making movements that happened too fast to be properly appreciated by the human eye eternally enduring. Smither appropriated these found images to construct his paintings, noting that he "...never believed in the eye of the artist having anything to do with the way a camera does things. To me you walk around something when you are going to paint it and see if from all angles." Here the silhouetted form epitomises that three-dimensionality, appearing like a spindle suspended in mid-air, human but curiously otherworldly.

Diving was included in the Olympics for the first time in 1904 with women taking part from 1912, typically catapulting from platforms elevated 10 metres – the height of a three-storey building – above water. Imagine the potential for damage as soft human bodies hit the hard water at around 50 kilometres per hour. Here, Smither depicts the female diver cutting through the air like a knife, engrossed in a straight dive with her eyes closed. It is a just an instant when she has surrendered to gravity, and she stretches out her body, arms and legs to minimise resistance. He exaggerates her androgyny, with a rubber cap covering her hair, and streamlining her figure to make it seem even more aerodynamic. Her face appears unreadable as if in a dream state or in prayer, about to hit the water and have a rude awakening.

Linda Tyler

Everybody knows *The Strange Case of Dr Jekyll and Mr Hyde* – or do they? The tale, written by Robert Louis Stevenson during a series of fever dreams in Bournemouth in 1884, is told from the point of view of a lawyer investigating the disappearance of his old friend, Dr Henry Jekyll. The body of another man, Edward Hyde, draped in Jekyll's clothes, has been found dead on the floor in the doctor's laboratory. There is a letter from Jekyll, explaining all – or all that can be explained. The gist of the matter, which everybody knows, is that Jekyll and Hyde, while different personalities, inhabited the same body. Jekyll used to transform himself chemically into Hyde to satisfy various illicit desires; and found, to his horror, that the transformation, over time, became permanent. Hence the suicide.

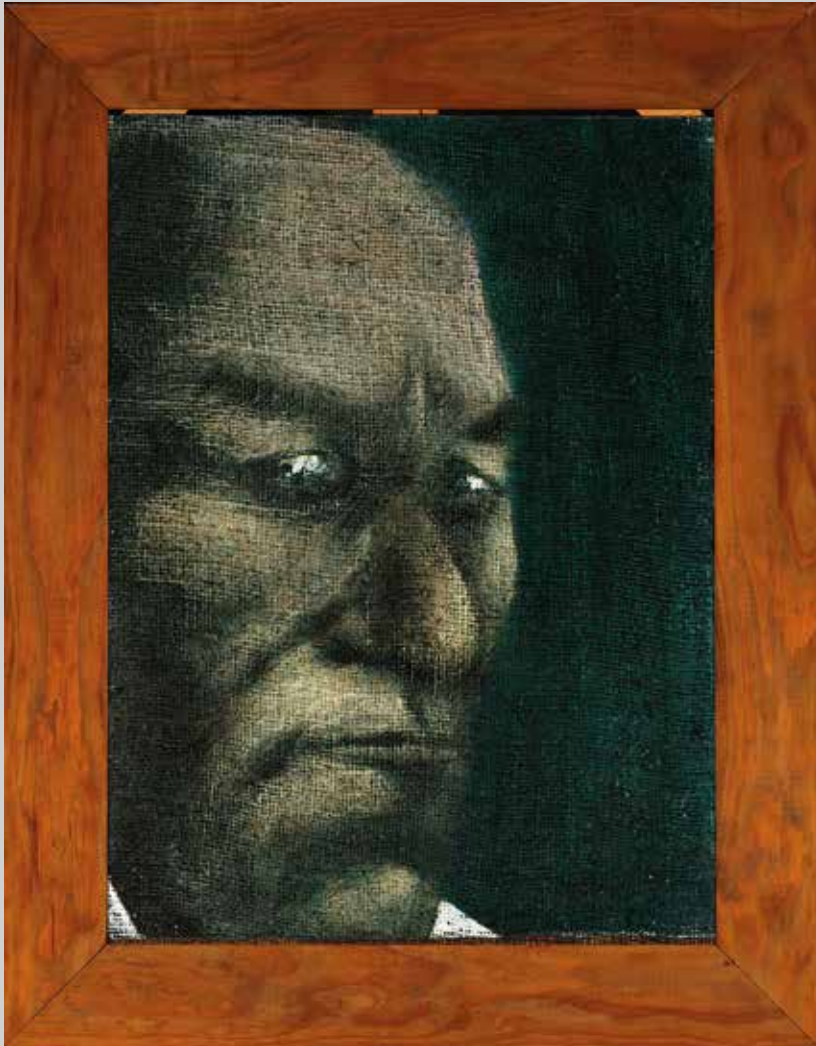
Tony Fomison's version of the diabolical pair is, unusually, a portrait of a single man in which, we assume, both persons are present in the image. He is shown head and shoulders, in three quarter profile, looking directly out of the picture at us. The right side of the canvas is painted a dark metallic green, reminiscent of the popular Victorian wallpaper coloured thus, using Scheele's green, a pigment containing arsenic, sometimes with fatal results. That same green seems to underlie, or rather pervade, the ochre pigments used for the face. The whites of the eyes are brilliant, as is the same white used to make up the two triangles of the man's shoulders – resembling the points of the collar of a football jersey. Maybe even an All Black jersey.

Jekyll was a 'large, well-made, smooth-faced man of fifty with something of a slyish cast'. Hyde was younger, crueller and is usually depicted as hairy, even apelike. Fomison's version does look smooth-faced and fiftyish; however, his features are not English but Polynesian, and the set of the mouth and the eyes glittering below heavy, frowning brows suggest not just hostility but imminent violence. The nose, bulbous, beak-like, slightly rubicund, also transmits aggression. This is a man, you feel, whose anger is so great he is ready to kill.

But why that anger? And why does the portrait give you a sense that the anger is somehow justified? This is the face of a man who has been abused and betrayed and intends to take his revenge – upon all of us. You might assume it to be a generic portrait of an indigenous person who has suffered grievously from the depredations of colonialism. Yet the title makes such an identification problematic. The essence of Jekyll and Hyde is the co-existence of two personalities in one body; here we seem to have one individual, Jekyll, giving us the external appearance of the man and the other, Hyde, revealing his character. The composite person is, you might say, the alter ego of the smiling, happy-go-lucky, good-natured Polynesian chap of Pakeha legend.

Thus, and typically, Fomison complicates what at first appears straightforward. He began the work in January 1984 but it isn't clear when he finished it. He painted other figures from literature in the 1980s, including Captain Ahab from *Moby Dick* (1981) and the eponymous Don Quixote from Cervantes' great book. That portrait was in progress when Phil Clairmont committed suicide in May, 1984 and was, Fomison wrote, 'finished off' with him in mind. Dr. Jekyll and Mr. Hyde might have a personal reference as well: Tony Fomison was himself an ambivalent character who could switch from anarchic clown to malevolent adversary in the breath of a moment. Here it is as if, through his subject, he is watching us to see if we, too, are dual-natured. As surely we are.

Martin Edmond



42 Tony Fomison, *Dr Jekyll and Mr Hyde*, oil on jute mounted to composition board in artist's original pine frame, title inscribed, signed and dated 1984 and inscribed *Started 5.1.84* verso, 550 x 400mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, circa 1995. \$140 000 - \$280 000



Andrew McLeod is a consummate painter in a period that has seen painting decline as the main medium of new art. He has never strayed from oil painting, with the odd excursion into digital printmaking, often jostling abstraction with figuration. His handling of paint shifts from between smear and gesture to the microscopic and exquisite rendition of detail. His oil paint is more scumbled, not glazed, blended or modulated in tone and colour. Nevertheless, the stabs of beauty in his compositions reveal McLeod to be a fantastic colourist — look at the pinks and oranges of *Landscape with Watermelon* which echo Tiepolo. The result is an uncanny richness into which the eye gets lost. For McLeod's canvases do not possess a unity of composition, only an unremitting energy. It might be that still life is McLeod's subterranean and fundamental genre. For he arranges people like objects and then arranges his objects too. Even the abstract moments of his painting (see the background clouds of *Landscape with Watermelon*) feel imported and put in place. While *Landscape with Watermelon* is formally balanced on either side by two embracing figures, one naked and one dressed in an elaborate, sumptuous costume, and an elevated lily on our right, everything is underpinned by a brushy miasma of tones that wander over the surface like clouds. Everywhere your eye flits across the surface of the canvas there is something to engage its attention (a levitating watermelon, rustic fence, bizarrely dressed tiny figures that appear to act independently of each other, spindly, delicate flowers). But how do they add up you are forced to ask? In terms of narrative understanding the composition is maddeningly obtuse but it is so well painted that you have to give way and begin to construct a string of associations as a response it set in motion. Yet then every story you devise turns out to be a cul-de-sac and it seems you have to return via the route you came. We are never sure where McLeod's stories come from nor where they might be going. Strangely, the difficulty and hermeticism is strongest when the figures or elements are almost naturalistic. This is true of *Classical Scene with Turquoise and Ochre* which contains a horned figure with wings covering his eyes, a turbaned sage mediating with clasped hands, a darkling procession of toothed creatures with big eyes that founder in the murk. The work's very grotesquerie presents us with invisible things that we need badly to make visible. Perhaps the hallucinogenic poppies depicted in the middle foreground may do that for us?

McLeod's resonances of Victorian painting might seem conservative. Are they simply rehearsals of the stuffiness that marked the reception Victorian art for most of the twentieth century? I think not. The Victorians, of course, were obsessed with sex in

spite of their proverbial prudery. According to the OED the word 'pornography' entered the English language during the reign of Queen Victoria. Like the Victorian art he returns to, McLeod's painting is fundamentally literary involving espousals of classical Greek and Renaissance ideals. McLeod knows that when you try to constrict and disguise something you end up by giving it the free run of your imagination. The gorgeousness of the Victorian paintings that McLeod returns to, like those of Lawrence Alma-Tadema, are underpinned by thoughts that are dense and worrisome; those monstrous eyes stare back at us implacably. The allusions are erudite (the major figures in both paintings must refer to someone) but this only makes our frustration of trying to sort it all out more acute. McLeod presents us with stony symbols of something both momentous and ungraspable which seems to catch the moment or the crisis of the day. His paintings are cultural moments that seek legitimacy in art. This, for sure, has a contemporary sting, for today we are also flooded with contradictory information — we can no longer judge the failures or crimes of our political leaders — as our world of 'fake news' careers from one disaster to another. In his grim demonstration of human folly McLeod tells us our present day world is a lot more like one of his canvases than we might wish it were.

Laurence Simmons





44 Andrew McLeod, *Landscape with Watermelon*, oil on canvas, signed and dated 2008, 1200 x 1800mm.
Provenance: Purchased from Robert Heald Gallery, Wellington, 2018. \$70 000 – \$130 000



- 45 Andrew McLeod, *Untitled*, oil on canvas (2010), signed with artist's initials AmC, 607 x 455mm. Provenance: Purchased from Peter McLeavey Gallery, Wellington, 2008. \$10 000 - \$18 000
- 46 Andrew McLeod, *Mauve Mushrooms*, oil on canvas, signed and dated 2008, 300 x 835mm. Provenance: Purchased from Ivan Anthony Gallery, Auckland, 2010. \$8 000 - \$16 000



- 47 Michael Stevenson, *The Rodney King Incident*, charcoal on paper, 550 x 745mm, Provenance: Collection of Helene Quilter, Wellington. Held on long term loan at the Govett-Brewster Gallery, New Plymouth. Purchased from Webb's, Auckland 31 July 2014, Lot No. 3. \$7000 - \$12 000



- 48 Rohan Wealleans, *Slum Tucker: 'Broadway Boogie Woogie'*, acrylic paint on canvas, title inscribed, signed and dated 2010 verso, 1000 x 1000mm, Exhibited: 'Let in Light', Hamish McKay Gallery, Wellington, 11-23 December 2010. \$10 000 - \$20 000
- 49 Rohan Wealleans, *Study for a Beginning*, wood, fibreglass, polystyrene and paint, title inscribed and signed verso, 720 x 710 x 360mm. \$7000 - \$14 000



- 50 Rohan Wealleans, *Cold Comfort*, acrylic, fibreglass, polystyrene and board, title inscribed, signed and dated 2006, 1250 x 460 x 1800mm, Exhibited: 'Prospect: New Art-New Zealand', 11 February – 29 April 2007, City Gallery, Wellington. \$15 000 – \$30 000



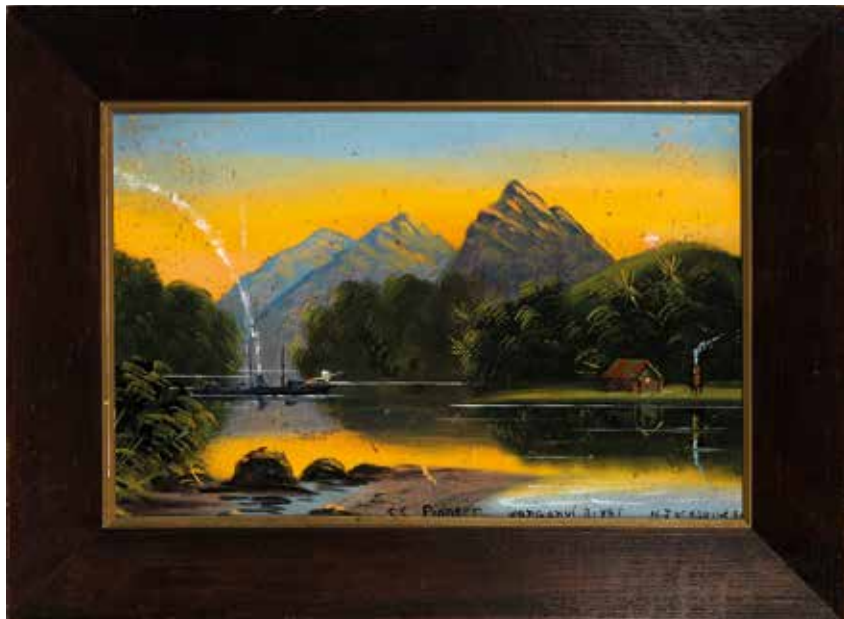
- 53 Saskia Leek, *Summertime 1 (Bicycle)*, acrylic and varnish on board, title inscribed, signed and dated 1999 verso, 250 x 210mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 1999. \$1500 – \$2500
- 54 Saskia Leek, *Summertime (Sleep)*, acrylic and varnish on board, title inscribed, signed and dated 1999 verso, 250 x 210mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 2000. \$1500 – \$2500



- 55 Nick Austin, *Aquarium (with Wristwatch)*, acrylic and gesso on newspaper, title inscribed, signed and dated 2010–11 verso, 575 x 790mm. Provenance: Purchased from Peter McLeavey Gallery, Wellington, 2011. \$4000 – \$7000
- 56 Simon Denny, *Corporate Video Decisions Double Canvas: High Fashion: Too Chic for Video?*, inkjet print on two canvases, bolts, aluminium, title inscribed and dated 2011 on original Michael Lett label affixed verso, 600 x 990 x 85mm. Provenance: Purchased from Michael Lett, Auckland, 2012. \$7000 – \$15 000



57 Simon Denny, *Untitled (Blue Fish)*, found plastic shower curtain, woollen blanket and static electricity (circa 2006), dimensions variable. Provenance: Purchased from Michael Lett, Auckland, 2007. \$3000 - \$6000



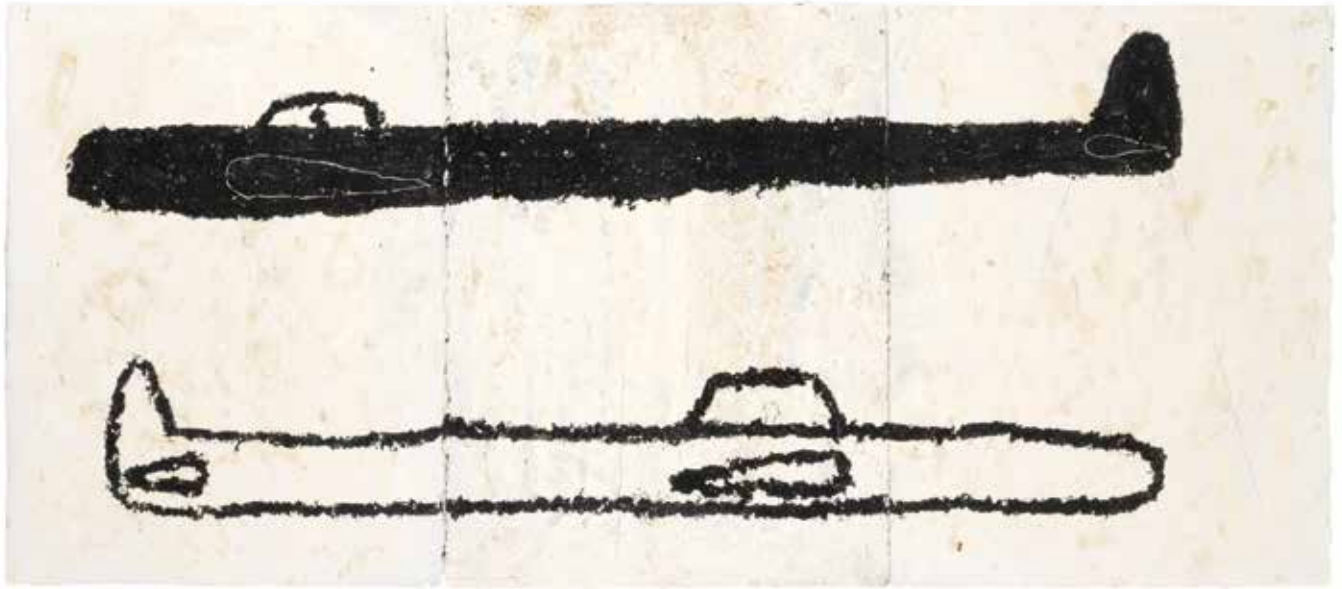
- 58 Tony de Lautour, *SS Pioneer, Wanganui River*, oil on found painting, title inscribed and signed verso, 280 x 435mm.
Purchased: Art+Object, October 2013. \$6500 - \$10 000
- 59 Tony de Lautour, *Untitled (Revisionist Vase)*, oil on found painting, 410 x 320mm. \$4000 - \$8000

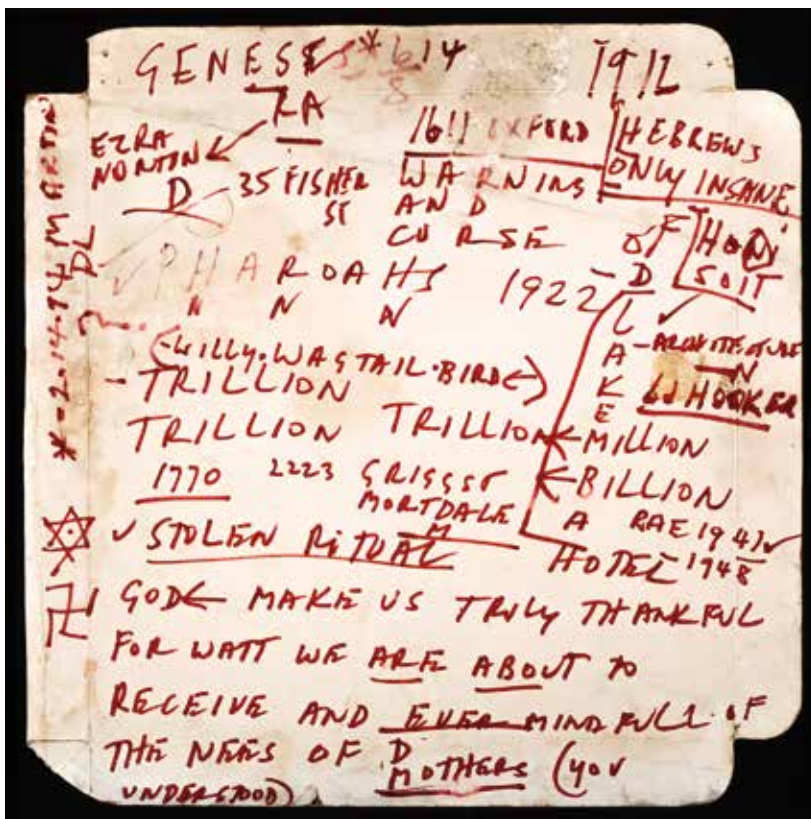


- 60 Tony de Lautour, *Land of Paradise*, oil on found painting, signed and inscribed No. 16 verso, D. 190mm. \$3000 – \$6000
- 61 Tony de Lautour, *Diamond Lake*, oil on found painting, title inscribed and inscribed 'C.L. East'; signed and dated 2000 verso, 580 x 230mm. Provenance: Purchased Webb's, Auckland, 24 September 2014, Lot No. 278. \$8000 – \$14 000

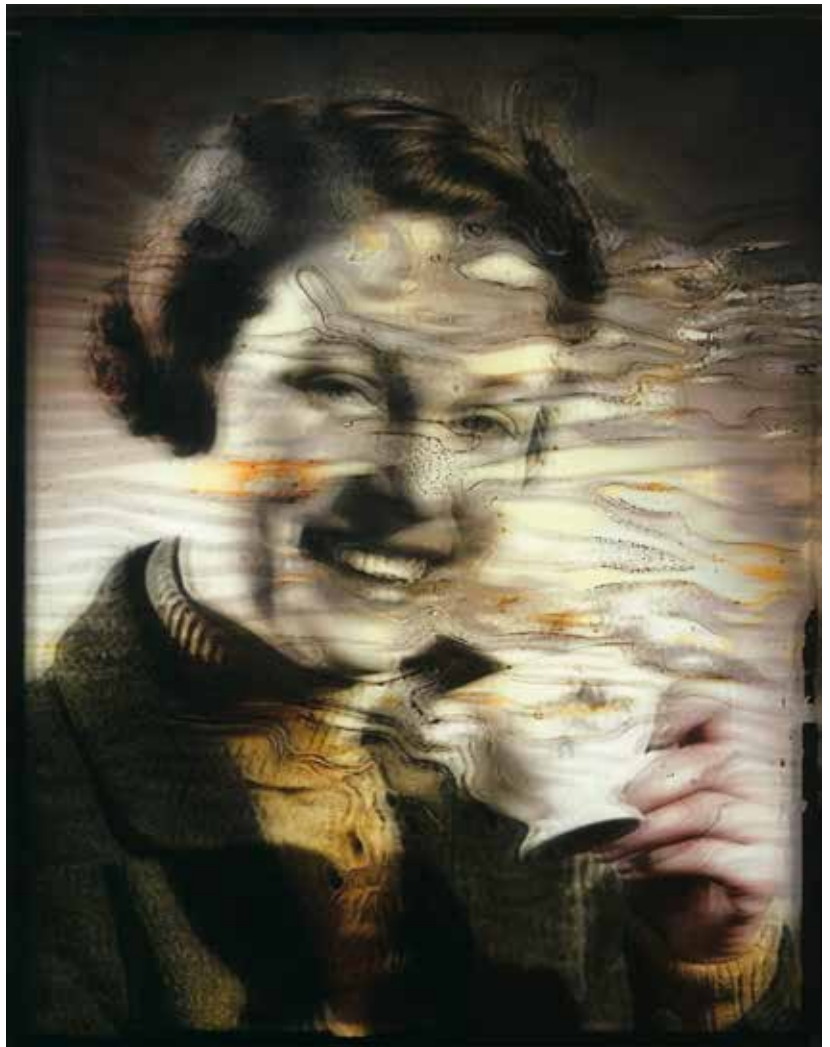


- 62 Tony de Lautour, *Waterfall 2*, oil on canvas, title inscribed, signed with artist's initials TdL and dated 2011 and inscribed *That's How It Starts, 2 Steps Back*; original Hamish McKay Gallery label affixed verso, 1370 x 1015mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 2012. \$15 000 - \$25 000
- 63 Tony de Lautour, *Imperial Leather*, acrylic on canvas, title inscribed, signed and dated 2012 verso, 1225 x 915mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 2012. \$8000 - \$17 000





- 65 Hany Armanious (Egypt/Australia, 1962-), *Pizza Box*, inkjet print, edition of a trillion trillion (1989), 505 x 505mm.
 Provenance: Purchased from Michael Lett, Auckland. \$2000 - \$3000
- 66 Hany Armanious (Egypt/Australia, 1962-), *Intelligent Design*, cast polyurethane on plywood, 120 x 935 x 90mm.
 Provenance: Purchased from Michael Lett, Auckland. \$10 000 - \$17 000



67 Hany Armanious (Egypt/Australia, 1962-), *Woman with Mushrooms*, duraclear print on Perspex, title inscribed, signed and dated 2003 on Michael Lett Gallery label affixed verso, 775 x 615mm. Provenance: Purchased from Michael Lett, Auckland. \$6000 - \$11 000





- 69 Kathy Temin (Australia, 1968-), *Pink Habitat*, felt on card, two parts, title inscribed, signed and dated 1999 verso, 1020 x 325mm, 390 x 330mm, Exhibited: 'Felt Habitat: Kathy Temin', Roslyn Oxley9 Gallery, Sydney, 17 March - 10 April 1999. \$4000 - \$8000
- 70 Rose Nolan (Australia, 1959-), *The Older I Get The Better I Was*, synthetic polymer paint acrylic on card, wood and adhesive tape (2008), 1830 x 440mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 2008. \$4000 - \$8000



- 71 Suji Park, *Fenuke*, tempera, stone, gold leaf and pigment, title inscribed, signed and dated May 2012 to underside, 360 x 240 x 200mm. Provenance: Purchased from Ivan Anthony Gallery, Auckland, 2012. \$4000 - \$8000
- 72 Suji Park, *Rashidi*, tempera and gold leaf on fired clay (2013), title inscribed and signed to underside, 490 x 185 x 185mm. Provenance: Purchased from Station Gallery, Melbourne, 2013. \$2500 - \$5000



- 73 Brendon Wilkinson, *Picturesque Outlaws*, mixed media (2000), 120 x 260 x 300mm. Provenance: Purchased from Peter McLeavey Gallery, Wellington, 2016. \$3000 - \$6000
- 74 Laith McGeorge (Australia, 1977-), *Tete (Duel)*, modelling material, oil paint, clay, glass eyes and wood (2012), 250 x 190 x 160mm. Provenance: Purchased from Sullivan + Strumpf Gallery, Sydney, 2012. \$2000 - \$4000



- 75 Laith McGregor (Australia, 1977–), *Blank Dust Moon*, ink on paper, signed and dated July 2014 and inscribed Drawn on Ceningan Island, Indonesia, 1410 x 1095mm. Provenance: Purchased from The Young Gallery, Wellington, 2015. \$7000 – \$12 000
- 76 Adam Lee (Australia, 1979–), *Throne*, oil and synthetic polymer paint on canvas, title inscribed, signed and dated 2015 verso, 1660 x 1320mm. Provenance: Purchased from Station Gallery, Melbourne, 2015. \$8000 – \$14 000



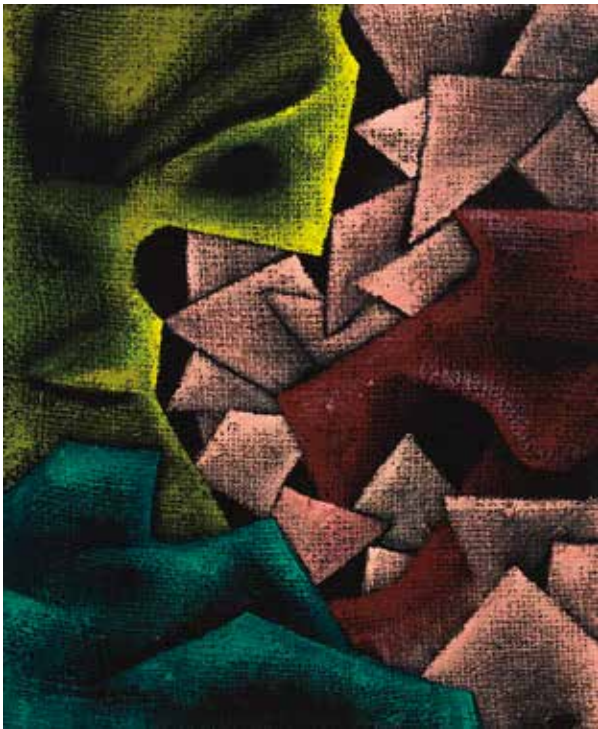
- 77 Jason Greig, *The Comet*, monoprint, 1/1, title inscribed, signed and dated 2013 verso, 835 x 535mm. Provenance: Purchased from Brett McDowell Gallery, Dunedin, 2015. \$4500 – \$8500
- 78 Jason Greig, *The Creature's Habitat*, acrylic on board, title inscribed, signed and dated 2016 verso, 260mm: diameter. Provenance: Purchased from Hamish McKay Gallery, Wellington, 2016. \$3000 – \$6000



79 Peter Peryer, *Trout, Lake Taupo*, gelatin silver print, artist's name, title and date (1983) printed on original catalogue label affixed verso, 450 x 302mm. Provenance: Purchased from Art+Object, Auckland, 2014, Lot No. 66. \$6000 – \$9000

80 Peter Peryer, *European Hare*, type C print, 1/10, title inscribed, signed and dated 2009 verso, 455 x 335mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 2009. \$4000 – \$7000





- 82 Imogen Taylor, *Cliff Face*, acrylic on hessian, title inscribed and dated 2012 on original Michael Lett label affixed verso, 305 x 250mm. Provenance: Purchased from Michael Lett, Auckland, 2012. \$2000 – \$4000
- 83 Imogen Taylor, *Tubes Tied*, acrylic, drinking straw and string on canvas, title inscribed, signed and dated 2011 verso; original Michael Lett label affixed verso, 500 x 400mm. Provenance: Purchased from Michael Lett, Auckland, 2011. \$2000 – \$4000



84 Shane Cotton, *Blue/Black III*, acrylic on paper, title inscribed, signed and dated 2007, 565 x 750mm.
Provenance: Purchased from Hamish McKay Gallery, Wellington, 2007. \$14 000 - \$28 000



- 85 Séraphine Pick, *Face No. 4*, oil on canvas, signed and dated '97, 400 x 300mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 1997. \$7000 - \$14 000
- 86 Séraphine Pick, *Portrait - Face No Eyes*, oil on canvas, signed and dated '97, 400 x 300mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 1997. \$7000 - \$14 000
- 87 Séraphine Pick, *Portrait Face and Square*, oil on canvas, signed and dated '97, 400 x 300mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 1997. \$7000 - \$14 000



- 88 Séraphine Pick, *Tea Cup Face*, oil on canvas, signed and dated '97, 400 x 300mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 1997. \$7000 – \$14 000
- 89 Séraphine Pick, *Hair No. 2*, oil on canvas, signed and dated '97, 400 x 300mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 1997. \$7000 – \$14 000
- 90 Séraphine Pick, *Tattoo No. 1*, oil on canvas, signed and dated '97, 400 x 300mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 1997. \$7000 – \$14 000



Thursday 23 October, 6pm

**Photographs and Further
Contemporary and Modern
Works from the Collection
of Mal and Lizzie Brow**

Lots 91-196



- 91 Andrew Beck, *Pentagon*, gelatin silver print, 3/7, title inscribed verso, 290 x 235mm. Provenance: Purchased directly from the artist. \$1000 - \$2000
- 92 Andrew Beck, *Transference*, photogram, 3/7, 2011, title inscribed verso, 80 x 115mm. Provenance: Purchased directly from the artist. \$800 - \$1200
- 93 Andrew Beck, *Planes in Modulated Surface 4 - circa 1954 (Clark) - REMAKE (positive/negative)*, acrylic on silver gelatin print/transparency, diptych, title inscribed, signed and dated July, 2014 verso, 265 x 200mm: each part. Provenance: Purchased from Hamish McKay Gallery, Wellington, 2014. \$2000 - \$3500



- 94 Andrew Beck, *Direct Light Photoscan III*, unique photogram, title inscribed, signed with artist's initials AB and dated 2011 verso, 1020 x 975mm. Provenance: Purchased directly from the artist. \$4000 – \$7000
- 95 Andrew Ross, *Interior of Peter Price's house, Riverbank Road, Whanganui*, gold toned gelatin silver print, title inscribed, signed and dated 24/5/2009 verso, 245 x 190mm. \$700 – \$1200



96 Ans Westra, *Watching a Miss NZ Parade, Cuba Mall, Wellington*, vintage gelatin silver print, signed; title inscribed verso, 225 x 275mm. \$3000 - \$5000

97 Ans Westra, *Couple on a Couch*, vintage gelatin silver print, signed; inscribed *On the porch of TW Ratana's house, Ratana Pa*, 1972 verso, 225 x 275mm. \$3000 - \$5000

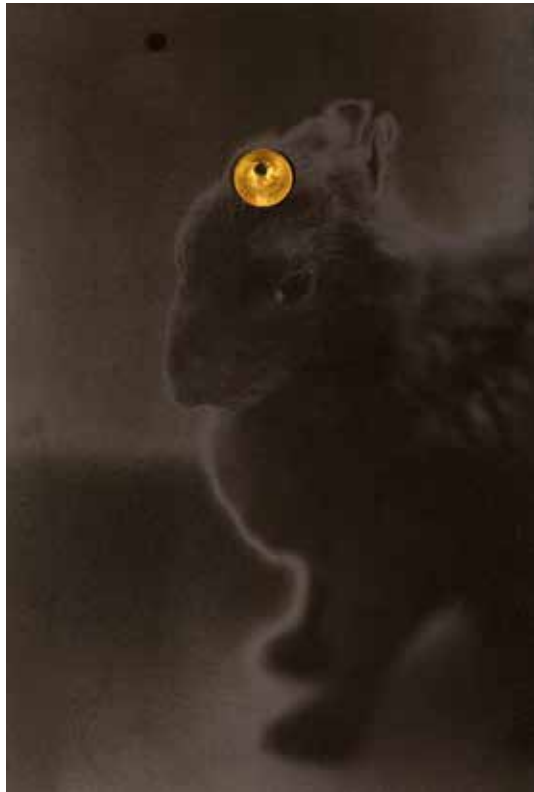


- 98 Arnold Newman (USA, 1918–2006), *Picasso in his Studio, Vallauris, France, 1954*, gelatin silver print (printed 1976), signed with photographer's stamp, copyright and inscribed *Pablo Picasso – 1954 Reprinted 1976 verso*, 195 x 140mm. Provenance: Purchased from Webb's, Auckland, 23 July 2008, Lot No. 52. \$2000 – \$4000
- 99 Arnold Newman (USA, 1918–2006), *Portrait of Man Ray*, gelatin silver print, 1960, photographer's copyright stamp applied verso, 170 x 120mm. \$2000 – \$4000
- 100 Arthur Leipzig (USA, 1918–2014), *Divers, East River*, gelatin silver print, image taken 1946 (printed later), signed and inscribed *An Arthur Leipzig Photo, 378 Glen Avenue, Seacliff NY 11579*; inscribed Cat No. 6263 on original on (v)iew.com, New York label affixed verso, 265 x 34mm. Provenance: Purchased in America, 2000. \$4000 – \$7000

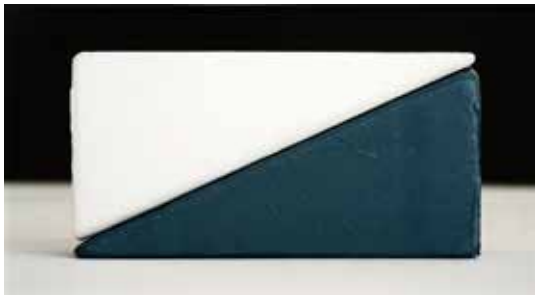




- 102 Gavin Hipkins, *The Homely: Wellington (Path)*, type C print, edition of 8 (1999), 600 x 400mm. \$4000 - \$8000
- 103 Gavin Hipkins, *The Homely: Wellington (Tyre)*, type C print, edition of 8 (1999), 600 x 400mm. \$4000 - \$8000
- 104 Gavin Hipkins, *The Homely: Dunedin (Landscape)*, type C print, edition of 8 (1999), 600 x 400mm. \$4000 - \$8000
- 105 Gavin Hipkins, *The Next Cabin: Victoria (Fur)*, type c print, 8/8, title inscribed, signed and dated 2001/2005 verso, 585 x 385mm. \$4000 - \$8000



- 106 Gavin Hipkins and Karl Fritsch, *Der Tiefenglanz*, silver gelatin print and cubic zirconia (1/1), title inscribed, signed and dated 2012 verso, 300 x 240mm. Exhibited: 'Der Tiefenglanz: Deep Gloss - Karl Fritsch and Gavin Hipkins', Aratoi: Wairarapa Museum of Art and History', 22 March - 8 June 2025. \$3000 - \$5000
- 107 Gavin Hipkins and Karl Fritsch, *Der Tiefenglanz (Dampflokomotive)*, silver gelatin print and cubic zirconia (1/1), title inscribed, signed and dated 2012 verso, 405 x 304mm. Exhibited: 'Der Tiefenglanz: Deep Gloss - Karl Fritsch and Gavin Hipkins', Aratoi: Wairarapa Museum of Art and History', 22 March - 8 June 2025. \$3500 - \$5500
- 108 Gavin Hipkins and Karl Fritsch, *Der Tiefenglanz (Dead Hare)*, silver gelatin print with 22 carat gold coin (1/1), title inscribed, signed by both artists and dated 2011 verso, 290 x 205mm. Exhibited: 'Der Tiefenglanz: Deep Gloss - Karl Fritsch and Gavin Hipkins', Aratoi: Wairarapa Museum of Art and History', 22 March - 8 June 2025. \$3000 - \$5000



- 109 Gavin Hipkins, *Block Painting II*, type C print, 1/1, title inscribed, signed and dated 2015 verso, 495 x 895mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, Sydney Contemporary Art Fair, 2015. \$2500 – \$4000
- 110 Gavin Hipkins, *Romance: Munich (Stadium)*, type C print, 5/15, title inscribed, signed and dated 1996/2003 verso, 70 x 90mm. \$1000 – \$2000
- 111 Gavin Hipkins, *New Age (Falls)*, type C print, 1/5, title inscribed, signed and dated '09 verso, original Hamish McKay Gallery label affixed verso, 1000 x 1000mm. \$5000 – \$8000



- 112 Séraphine Pick, *Untitled (Portrait of J K Baxter)*, watercolour and gouache on paper, signed and dated 2011, 755 x 570mm.
Provenance: Purchased from Hamish McKay Gallery, Wellington, 2011. \$8000 – \$15 000
- 113 Adam Lee (Australia, 1979–), *When we were like the mountains*, oil and synthetic polymer paint on canvas, title inscribed,
signed and dated 2011, 870 x 965mm. \$3000 – \$5000



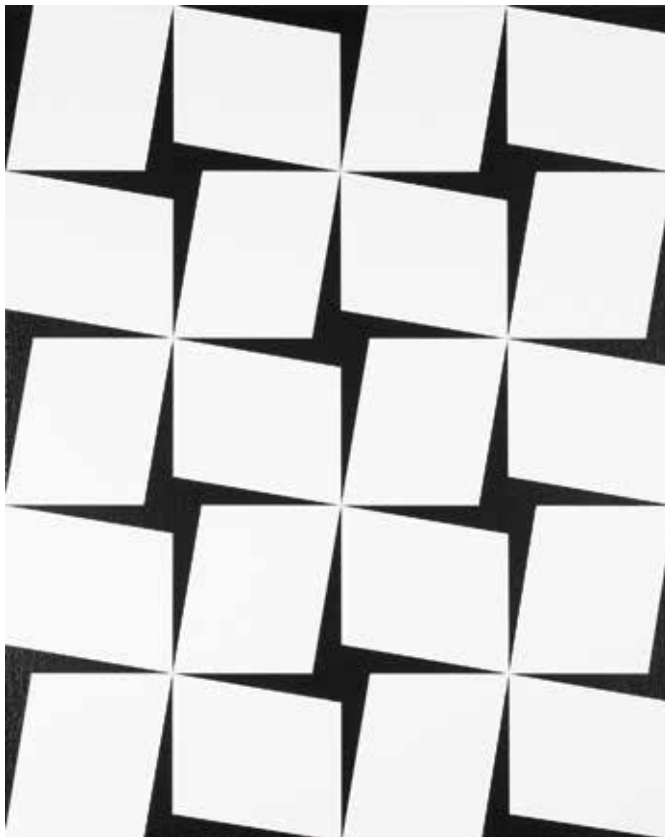
- 114 Andrew McLeod, *Ocean (Green Mermaid)*, digital print, 2/3, title inscribed, signed and dated 2009, 1200 x 840mm.
Provenance: Purchased from Peter McLeavey Gallery, Wellington, 2009. \$8000 – \$16 000
- 115 Andrew McLeod, *Leaf in Turquoise*, oil and acrylic on linen, signed with artist's initials AMc and dated 2010, 100 x 100mm.
\$2000 – \$3500



- 116 Marti Friedlander, *Make Things Happen*, vintage gelatin print, 1969, artist's original catalogue label affixed verso; original FHE Galleries label affixed verso, 400 x 310mm. \$5000 – \$8000
- 117 Marti Friedlander, *Tony Fomison in front of 'Omai'*, gelatin silver print, 385 x 400mm, Provenance: Purchased from Webb's, Auckland, 23 July 2008, Lot No. 26. \$5000 – \$8000
- 118 Marti Friedlander, *Gordon Walters in his Christchurch Studio*, gelatin silver print, 250 x 300mm. Provenance: Purchased from Art+Object, Auckland, 2010. \$5000 – \$8000



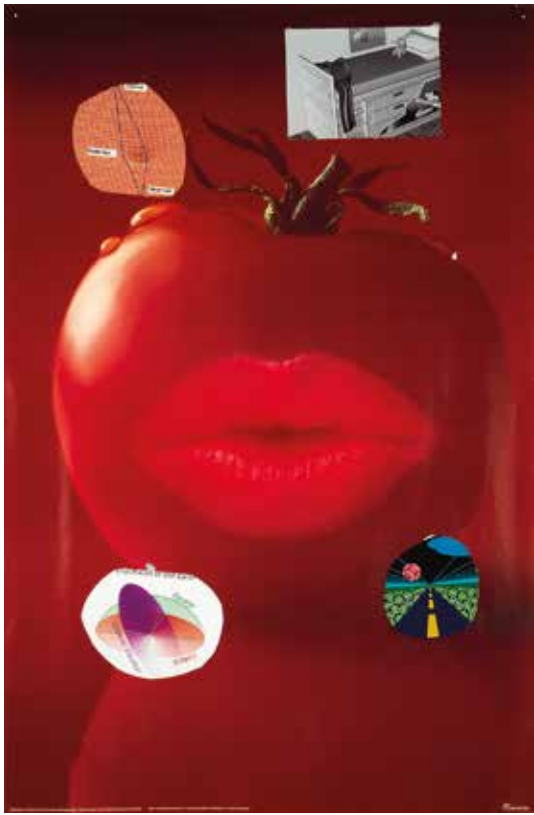
- 119 Bill Culbert, *Bonbonne with Landscape*, gelatin silver print, 10/25, title inscribed, signed and dated 2002 verso, 400 x 400mm. \$3000 - \$5000
- 120 Bill Culbert, *Wine Work*, gelatin silver print, edition of 25 (1992), 400 x 400mm. \$2500 - \$4000
- 121 Joanna Margaret Paul, *Untitled*, archival pigment photograph, 1976-2013, 1/3, original 'Estate of Joanna Paul' stamp applied verso, 180 x 265mm. Provenance: Purchased from Robert Heald Gallery, Wellington, 2013. \$1000 - \$2000



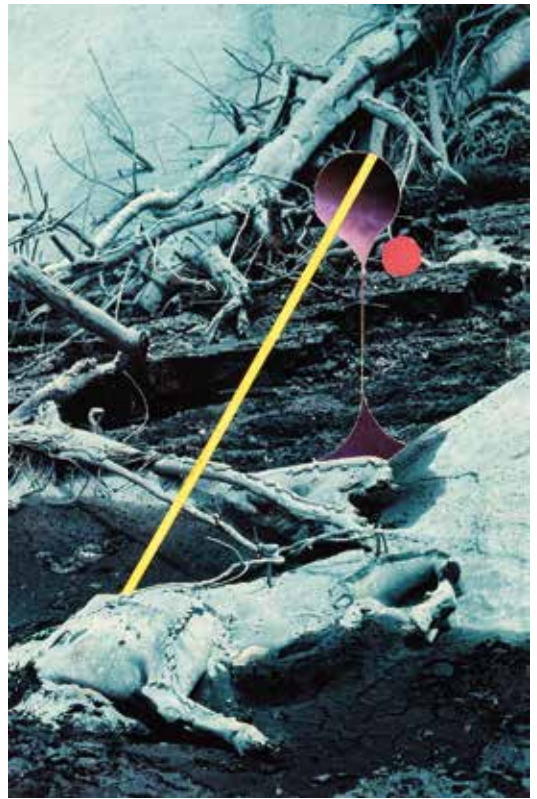
- 122 Darryn George, *Text No. 3*, oil on canvas mounted to board, title inscribed, signed and dated 2006 verso, 180 x 180mm.
Provenance: Purchased from Peter McLeavey Gallery, Wellington, 2006. \$1200 - \$1800
- 123 Darryn George, *Text No. 4*, oil on canvas mounted to board, title inscribed, signed and dated 2006 verso, 180 x 180mm.
Provenance: Purchased from Peter McLeavey Gallery, Wellington, 2006. \$1200 - \$1800
- 124 Jan van der Ploeg, *Untitled*, acrylic on canvas laid onto board, title inscribed, signed and dated 2012 verso, 500 x 400mm.
\$3000 - \$5000



- 125 Tony de Lautour, *The Future Looks Bright*, oil on unstretched canvas, title inscribed, signed and dated 1997, 100 x 145mm. \$800 - \$1400
- 126 Tony de Lautour, *Security State*, oil on board, title inscribed, signed and dated 1997, 95 x 127mm. \$800 - \$1400
- 127 Sam Mitchell, *Come on Baby*, acrylic on canvasboard, title inscribed, 200 x 125mm. \$1200 - \$2000



- 128 Dan Arps, *Untitled – Tomato Kiss*, photographic prints on found poster, title inscribed and dated 2008 on original Neon Parc label affixed verso, 930 x 620mm. Provenance: Purchased from Neon Parc, Melbourne, 2009. \$1500 – \$2500
- 129 Dan Arps, *Untitled – Vegetables and Spices*, photographic prints on found poster, title inscribed and dated 2008 on original Neon Parc label affixed verso, 930 x 620mm. Provenance: Purchased from Neon Parc, Melbourne, 2010. \$1500 – \$2500
- 130 Dan Arps, *Untitled*, photographic prints on found poster, title inscribed and dated 2009 on original Neon Parc label affixed verso, 430 x 580mm. Provenance: Purchased from Neon Parc, Melbourne, 2011. \$1000 – \$2000



- 131 Ed Bats, *Stokperdjie*, paper collage on board, 250 x 170mm. \$600 - \$1000
- 132 Ed Bats, *Spaghetti West*, paper collage, 2012, 250 x 165mm. \$600 - \$1000
- 133 Ed Bats, *Untitled*, mixed media and collage, signed and dated 2012 verso, 230 x 155mm. \$600 - \$1000
- 134 Ed Bats, *All Day Blues*, mixed media collage, signed and dated 2013 verso, 225 x 157mm. \$600 - \$1000



- 135 Laurence Aberhart, *Interior: The Chapel of Guia Fortress, Macau, 30 November 2000*, gold and selenium toned gelatin silver print, title inscribed, signed and dated 2000/2001 and inscribed No. 2 below the mount verso, 245 x 195mm. \$3000 – \$5000
- 136 Laurence Aberhart, *Kamala and Charlotte in the Grounds of Lake Tarawera, No. 188: Oxford*, gold and selenium toned gelatin silver print, title inscribed and dated August 1981, 200 x 250mm. \$2500 – \$4000



137 Fiona Pardington, *Hostess*, black and white photograph, title inscribed, signed and dated 1993 verso, 325 x 264mm. \$3000 - \$6000

138 Fiona Pardington, *Unprotected*, gelatin silver print, title inscribed, signed and dated 1996 verso; original Les and Milly Paris Collection label affixed verso, 455 x 360mm. \$3000 - \$5000



- 139 Rohan Wealleans, *Black Eats*, ceramic, paint and shark jaw (circa 2008), 220 x 320 x 250mm. Provenance: Purchased from Ivan Anthony Gallery, Auckland, 2008. \$2000 – \$5000
- 140 Rohan Wealleans, *Study for Birth*, oil paint and polystyrene on board, title inscribed, signed and dated 2002 verso, 315 x 217 x 100mm. \$1000 – \$2500



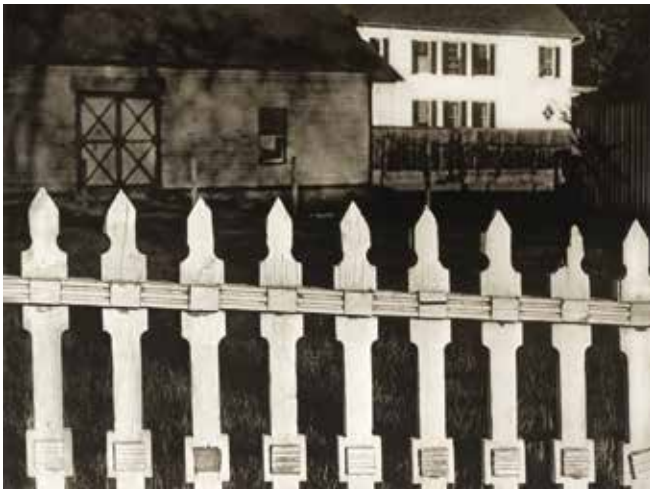
- 141 John Ward Knox, *No Title*, fabric, thread and stretcher (2013), 600 x 600mm, Exhibited: 'On Going', Ivan Anthony Gallery, Auckland, 9 February – 2 March 2013. Provenance: Purchased from Ivan Anthony Gallery, Auckland, 2013. \$3000 – \$5000
- 142 Jake Walker, *Untitled*, oil on canvas in artist's earthenware frame, signed and dated 2014, 325 x 290mm. \$2000 – \$3000
- 143 Andrew Barber, *No Line Court No. 2*, oil on canvas, title inscribed, signed and dated 2011 verso, 380 x 505mm. Provenance: Purchased from Peter McLeavey Gallery, Wellington, 2011. \$1500 – \$2500



- 144 Ben Buchanan, *Large (in)*, adhesive vinyl on paper, signed and dated '06 verso, 496 x 496mm. \$800 - \$1400
- 145 Ben Buchanan, *Large (out)*, adhesive vinyl on paper, signed and dated '06 verso, 496 x 496mm. \$800 - \$1400
- 146 Ben Buchanan, *White Mountain*, adhesive collage on board, title inscribed, signed and dated '07 verso, 1305 x 1000mm. \$1500 - \$3500



- 147 Jason Greig, *Tuesday Weld*, monoprint, 1/1, title inscribed, signed and dated 2005 verso, 295 x 215mm. \$2000 – \$3000
- 148 Jason Greig, *Anthea*, charcoal on paper, title inscribed, signed and dated 2019 verso, 790 x 580mm. \$3000 – \$5000
- 149 Don Driver, *Assemblage 1978/1*, mixed media, title inscribed and signed verso, 765 x 563mm, Provenance: Collection of Les and Milly Paris, Wellington. Purchased from Art+Object, Auckland, 19 September 2012, Lot No. 179. \$3000 – \$5000



- 150 Edward Steichen (USA, 1879–1973), *Moonrise, Mamaroneck, New York, 1904*, Hand-printed, hand-pulled, dust-grain photogravure, from the portfolio 'Edward Steichen: The Early Years 1900–1927' (edition of 500), 250 x 310mm. Provenance: Purchased from the Aperture Foundation, New York, 2007. \$1000 – \$3000
- 151 Helmut Newton (Germany, 1920–2004), *Fetish Figure*, gelatin silver print, photographer's stamp applied verso, 175 x 120mm. Provenance: Purchased from Webb's, Auckland, 23 July 2008, Lot No. 41. \$2000 – \$3000
- 152 Paul Strand (USA, 1890–1976), *The White Fence, Port Kent, New York, 1916*, hand-pulled, dust-grained photogravure made from an original glass-plate negative, printed in 1991 by the Paul Strand Archive, Aperture Foundation, Inc., edition 298/300, accompanied by original Aperture Foundation certificate, 265 x 345mm. Provenance: Purchased from the Aperture Foundation, New York, 2007. \$1500 – \$2500

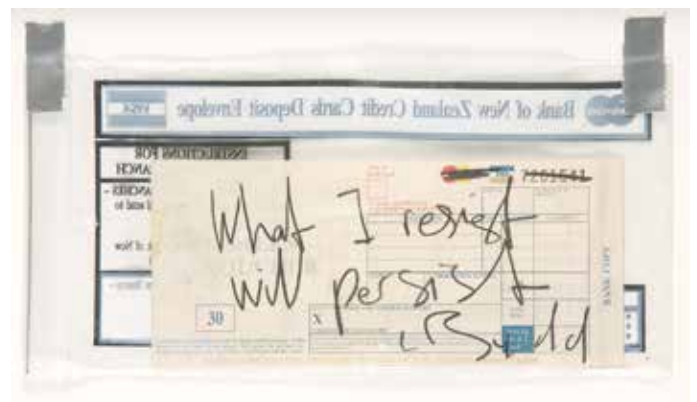
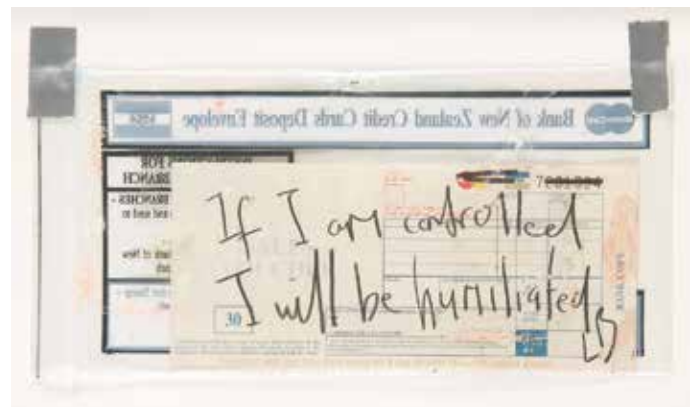
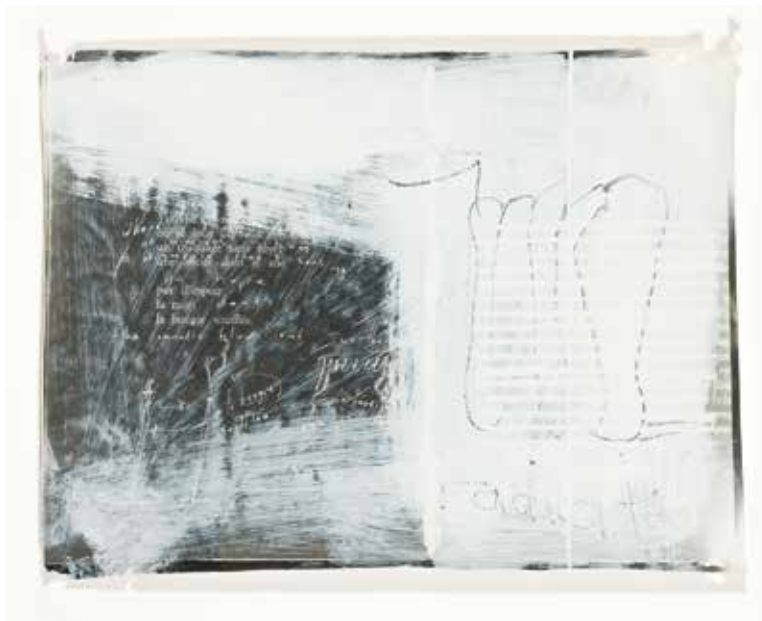


- 153 Mark Seliger (USA, 1959–), *Gisele Bündchen, New York City, 2000*, archival pigment print, edition of 20, 537 x 425mm, Provenance: Purchased from Webb's, Auckland, 23 July 2008, Lot No. 53. \$3000 – \$5000
- 154 Steve McCurry (USA, b. 1950), *Afghan Girl (Gula)*, type C print on Fuji crystal paper, 1985, original Leonard Joel, Melbourne label affixed verso, 425 x 285mm. Provenance: Purchased from Leonard Joel, Melbourne, 2007. \$4000 – \$7000



155 Marco Fusinato (Australia, 1964–), *Sun*, type C print, edition of 5 (2007), 1260 x 1760mm. Provenance: Purchased from Hamish McKay Gallery, Wellington, 2007. \$4000 – \$8000

156 Lindy Lee (Australia, 1954–), *Conflagrations from the End of Time (6)*, paper and fire, title inscribed and dated 2009 on original Roslyn Oxley9 Gallery label affixed verso, 760 x 560mm. Provenance: Purchased from Sullivan + Strumpf Gallery, Sydney, 2009. \$5000 – \$8000



- 157 et al., *Radiator*, mixed media on paper, title inscribed, 290 x 395mm. \$1500 – \$2500
- 158 L. Budd, *If I am controlled, I will be humiliated*, ink on found bank deposit form and gaffer tape, signed, 140 x 252mm. \$800 – \$1400
- 159 L. Budd, *What I resist will persist*, ink on found bank deposit form and gaffer tape, signed, 140 x 252mm. \$800 – \$1400



- 160 Steve Carr, *Raisin*, type C print mounted to aluminium, 1000 x 1000mm. Provenance: Purchased from Michael Lett, Auckland. \$3000 - \$6000
- 161 Yvonne Todd, *Untitled No. 2*, LED print, 1/3, title inscribed, signed and dated 2001 verso, 440 x 320mm. \$3000 - \$5000
- 162 Veronique Cornille, *Portrait of Julian Dashper*, type C print, 1/5, signed and dated 2008, 300 x 210mm. \$800 - \$2000



- 163 Peter Peryer, *Ice Cream*, pigment ink on Hahnemuhle photo-rag paper, 7/10, title inscribed, signed and dated 2007/2009 verso, 295 x 200mm. \$2000 - \$3000
- 164 Peter Peryer, *Bulls*, digital print, 8/15, title inscribed and dated 2006 verso, 55 x 80mm. \$600 - \$1000
- 165 Peter Peryer, *Goat Head*, gelatin silver print, 1/10, title inscribed, signed and dated 2008 verso; original Hamish McKay Gallery label affixed verso, 195 x 260mm. \$2000 - \$3000
- 166 Peter Peryer, *Landscape, Norsewood*, type C print, 2/10, title inscribed, signed and dated 2011 verso, 265 x 355mm. \$2000 - \$3000



- 167 Emily Hartley-Scudder, *Plastic Miscellany Displayed with Pink*, oil on linen, title inscribed, signed and dated 2016 verso, 230 x 330mm. \$1500 – \$2500
- 168 Séraphine Pick, *Bearded Lady*, oil on canvas, signed and dated 2003 verso; original Michael Lett label affixed verso, 305 x 230mm. \$4000 – \$8000
- 169 Séraphine Pick, *Karin*, oil on canvas, signed and dated 9.9.99; title inscribed verso, 405 x 302mm. \$4000 – \$8000



- 170 Viv Miller (Australia, 1971-), 1992, acrylic, oil and enamel on canvas, title inscribed, signed and dated 2008 verso, 1830 x 1370mm. Provenance: Purchased from Neon Parc, Melbourne, 2008. \$14 000 - \$28 000
- 171 Viv Miller (Australia, 1971-), *Study for Grey City*, oil, enamel and pencil on canvasboard (2007), original Neon Parc label affixed verso, Provenance: Purchased from Neon Parc, Melbourne, 2007. 215 x 165mm. \$800 - \$1400



- 172 Elizabeth Thomson, *Fantham's Peak*, photo-etching and aquatint on paper, 4/25, title inscribed, signed and dated 1988, 635 x 480mm. \$800 - \$1800
- 173 Marie Shannon, *The House of Parmesan*, sepia-toned gelatin silver print, 8/20, title inscribed, signed and dated 1992 verso, 170 x 220mm. \$1000 - \$2000
- 174 Marie Shannon, *Dad*, gold and selenium-toned gelatin silver print, 1/5, title inscribed, signed and dated 2008 verso; original Sue Crockford Gallery label affixed verso, 400 x 500mm. \$1500 - \$2500



175 Peter Peryer, *After Peryer*, digital print, 1/25, title inscribed, signed and dated 1999 verso, 170 x 130mm.

Provenance: Purchased from Webb's, Auckland, 24 February 2009, Lot No. 263. \$800 - \$1400

176 Peter Peryer, *Lake*, type C print, 6/10, title inscribed, signed and dated 2005 verso, 990 x 1325mm. \$5000 - \$10 000



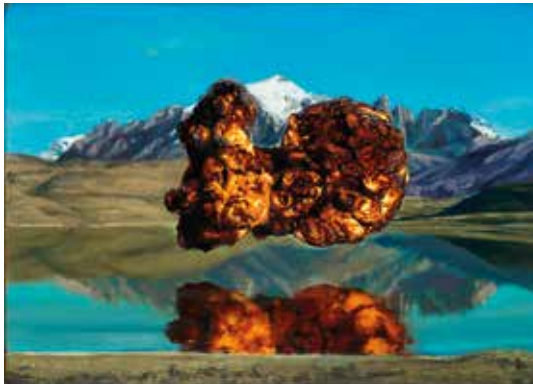
- 177 Dane Taylor, *Untitled 1*, digital print, 2012, 490 x 350mm. \$800 – \$1200
- 178 Dane Taylor, *Untitled 2*, digital print, 2012, 490 x 390mm. \$800 – \$1200
- 179 Matthew Griffin (Australia, 1976–), *Untitled*, collage (2010), 328 x 495mm. Provenance: Purchased from Uplands Gallery, Melbourne, 2008. \$1000 – \$2000
- 180 Matthew Griffin (Australia, 1976–), *Wasted Again*, paper collage, found poster in artist's frame, title inscribed, signed and dated 2008 verso, 425 x 600mm. Provenance: Purchased from Uplands Gallery, Melbourne, 2009. \$1000 – \$2000



- 181 Rob Cherry, *Mind Pollution*, collage, signed and dated 2014 verso, 193 x 117mm. \$400 – \$600
- 182 Rob Cherry, *Razor Sculpture*, mixed media and found razor handle, 260 x 230 x 100mm. \$400 – \$700
- 183 Suji Park, *Mollusc VII (9 and 14)*, tempera, stone, gold and pigment, title inscribed, signed and dated 2012 to underside of each, 150 x 165 x 90mm, 120 x 170 x 90mm. \$3000 – \$5000
- 184 Suji Park, *Butterfly Ears*, watercolour, title inscribed, signed and dated Aug 2010 and inscribed Cat No. 6 verso, 190 x 225mm. \$1000 – \$2000



- 185 Billy Apple, *Numbered and Signed*, screenprint and graphite on paper, 21/25, signed, 560 x 760mm. \$2500 - \$5000
- 186 Stephen Bram, *Untitled*, acrylic on canvas, signed and dated 1994 verso; original Les and Milly Paris collection label affixed verso, 360 x 280mm. \$2500 - \$5000
- 187 Arie Hellendoorn, *Uprise*, acrylic on canvas, title inscribed, signed and dated 2013 verso, 705 x 705mm. \$2000 - \$3500
- 188 Kate Shaw, *Tremor*, acrylic and resin on board, 2011, 580 x 880mm. \$3000 - \$5000



- 189 Roger Boyce, *Same without You*, oil on board, title inscribed, signed and dated 2013 verso, 930 x 1320mm. Provenance: Purchased from Suite Gallery, Wellington, 2013. \$6000 – \$10 000
- 190 Roger Boyce, *What a Piece of Work is a Man*, oil on wood panel, title inscribed, signed and dated 2012 verso, 225 x 310mm. Provenance: Purchased from Suite Gallery, Wellington, 2013. \$1000 – \$2000
- 191 Grace Crothall, *Untitled*, oil on board, 640 x 640mm. \$1000 – \$2000



- 192 Michael Harrison, *Truth or Untruth*, acrylic on paper, signed and dated 1990; title inscribed, signed and dated on original 'The Fish Shop' gallery label affixed verso, 460 x 300mm. \$2000 – \$4000
- 193 Andrew Morley-Hall, *Giraffe*, gelatin silver print, 310 x 470mm. \$500 – \$1000
- 194 Andrew Morley-Hall, *Scoreboard*, gelatin silver print, 310 x 470mm. \$500 – \$1000



- 195 Ronnie van Hout, *Nudes in Landscape*, type C print (1988), signed and dated 1990; title inscribed, signed and dated on original 'The Fish Shop' gallery label affixed verso, 380 x 580mm. \$800 – \$1500
- 196 Ronnie van Hout, *Nudes in Landscape*, type C print (1988), signed and dated 1990; title inscribed, signed and dated on original 'The Fish Shop' gallery label affixed verso, 380 x 580mm. \$800 – \$1500

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.

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 |
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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

FIRST NAME:

SURNAME:

ADDRESS:

HOME PHONE:

MOBILE:

BUS. PHONE:

EMAIL:

Signed as agreed:

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

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 Victoria Street West, Auckland 1142, New Zealand

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22—23 October 2025

