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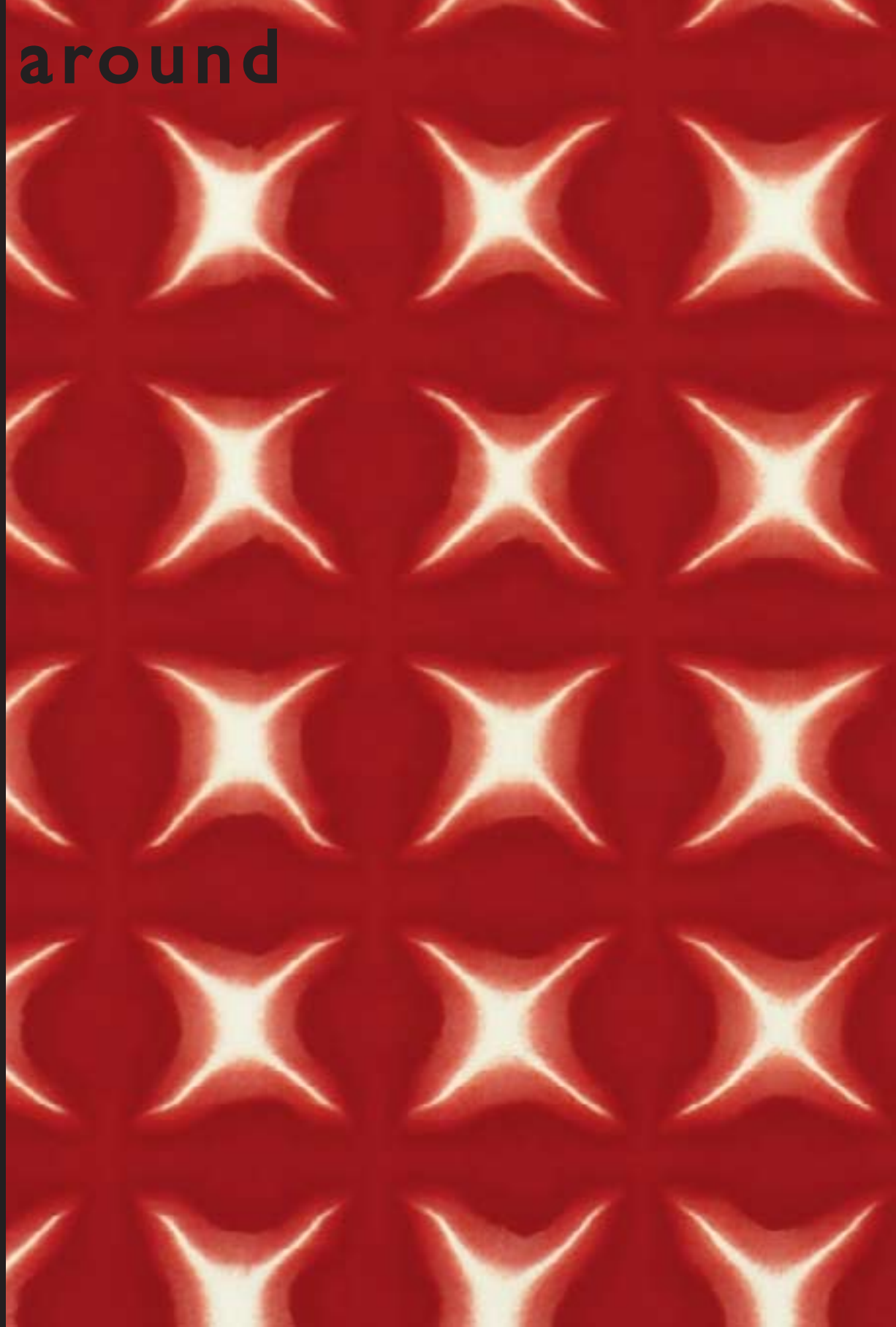
# contemporary art+objects



# hanging around

Following on from the successful disbandment of the ART+TEXT group in our previous contemporary art catalogue in April, A+O is proud to be offering for sale the collection of the Hanging Around Group. Founded in 1998 by long-term collector and visual arts supporter Garth O'Brien, the group began as a result of great interest and discussion from friends and guests to the O'Brien household in Te Awamutu, who despite their intrigue, nonetheless viewed contemporary art with a fair amount of trepidation.

The Hanging Around Group is testament to the maxim that art collectives come in all shapes and sizes. Its foundation policy was a simple one: they bought for five years and held for five years before disbanding in 2008. Their budget was a modest one – \$500 per member, per year. Te Awamutu is perhaps not known as a Mecca for contemporary art expression and outside of Garth, none of the other six members had collected Contemporary art previously. Egged on by Garth, the collective increasingly challenged themselves, pushing the boundaries of their respective personal tastes as their confidence, knowledge and passion grew. Some of the more contentious purchases at the time have now become group favourites such as the Monique Jansen triptych and the Ava Seymour photographic collage, which was the group's last purchase. Of the seven founding members, three have continued collecting contemporary art for themselves and this is perhaps the greatest endorsement for the proliferation of buying groups in recent times. The Hanging Around collection is lots 1 – 13 in your catalogue.





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**Colin McCahon** *Waterfall*  
oil and sand on board  
realised \$36 500



**Dick Frizzell** *Architiki No. 3*  
oil and wooden collage on jute  
realised \$18 000

**Pat Hanly** *Lunar Lover I*  
oil and enamel on board  
realised \$90 000

**Paul Dibble** *Busy Lady*  
bronze, edition of 2  
realised \$54 000



## May Sale Highlights





# VALUATION SERVICES

Commissions include:

University of Auckland Art + Applied Art Collection

Auckland City Libraries *Tamaki Pataka Korero* Photography

Waitakere City Council Peter Saubier Sculpture Collection

Museum of New Zealand *Te Papa Tongarewa* Special Projects

Rotorua Museum *Te Whare Taonga o Te Arawa* Entire Collections

Ernst & Young Auckland, Wellington + Christchurch Art Collection

Auckland War Memorial Museum *Tamaki Paenga Hira* Special Projects

Sarjeant Gallery *Te Whare o Rehua Whanganui* Fine Arts Collection

Christchurch Art Gallery *Te Puna o Waiwhetu* Fine Arts Collection

City Gallery Wellington *Te Whare Toi* The Parihaka Collection

Hawkes Bay Museum + Art Gallery Entire Collection

The Portage Trust Fine + Applied Arts Collection

Auckland City Council Aotea Square Sculpture

Rotorua Energy Charitable Trust Collection

Various Private Collections

To discuss commissioning an ART+OBJECT valuation contact James Parkinson

09 354 4646

mob 021 222 8184

[james@artandobject.co.nz](mailto:james@artandobject.co.nz)





ACT IV

# The sharp end

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

*Georgi Gregg*  
HOME

80 Parnell Road, Parnell, Auckland. 09 368 7777 [info@georgigregghome.com](mailto:info@georgigregghome.com) [www.georgigregghome.com](http://www.georgigregghome.com)



# IN 3D: SCULPTURE

November 27 Entries invited until October 30

WELLINGTON EXHIBITION NOVEMBER 14 -16

A+O will be exhibiting selected works from the important paintings + sculpture catalogue in wellington  
at the chaffers gallery, chaffers park, oriental bay.

Ben Plumbly

[ben@artandobject.co.nz](mailto:ben@artandobject.co.nz)

Hamish Coney

[hamish@artandobject.co.nz](mailto:hamish@artandobject.co.nz)

09 354 4646



Paul Dibble

*South Seas Festival*  
bronze, 1993

h. 2000mm each

\$40 000 - \$60 000



# Important

## paintings

+ Charles Frederick Goldie  
*Ahinata te Rangitautini*  
oil on wood panel, 1909  
255 x 203mm  
\$150 000 - \$200 000

+ Gretchen Albrecht  
*Karekare*  
acrylic on canvas, 1973  
1700 x 1210mm  
\$25 000 - \$35 000

+ Michael Smither  
*Still Life with Grapefruit*  
oil on board, 1967  
455 x 555mm  
\$35 000 - \$50 000

+ Pat Hanly  
*Fire and Hope Vessel*  
oil and acrylic on board  
475 x 550mm  
\$50 000 - \$70 000

+ Charles Frederick Goldie  
*Untitled – Parisian Street Scene*  
oil on wooden panel, 1898  
234 x 153mm  
\$45 000 - \$65 000

+ Brent Wong  
*Meditation*  
acrylic on board  
960 x 1210mm  
\$65 000 - \$85 000

+ Colin McCahon  
*View from the Top of the Cliff*  
watercolour and pastel on Steinbach  
paper  
1078 x 713mm  
\$90 000 - \$140 000

+ Tony Fomison  
*Saint Paul as a Woodcarving*  
oil on hessian on board, 1982  
502 x 420mm  
\$30 000 - \$40 000





further selected  
entries  
invited

november  
27



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decorators' auction - december 11 2008  
entries invited - until november 10



**Loetz** *Jardiniere*  
blown glass and pewter  
\$3000 - \$4000



**Ernst Plischke** *Two Pendant Lights*  
hand cut spun aluminium with painted  
interior  
\$1000 - \$1500



new collectors' art - december 10 2008  
entries invited - until november 10

**Gordon Walters** *Kahu*  
screenprint, 40/75. 665 x 468mm  
\$6000 - \$9000

**NEXT ISSUE**

**SYDNEY BALL**

**KEN WHISSON**

**RONNIE VAN HOUT**

**MARTIN PARR**

**STEPHEN BUSH**

**SRIWHANA SPONG**

**EDMUND CAPON**

**PATRICIA PICCININI**

**YINKA SHONIBARE**

**TONY OURSLER**

**PETER STICHBURY**

**BEN QUILTY**

**DIENA GEORGETTI**

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## contemporary art and objects

thursday 18 september 6.30pm

3 abbey street, newton auckland

## VIEWING

opening event thursday 11 sept

6.30 pm – 8 pm

friday 12 sept

9 am – 5 pm

saturday 13 sept

11 am – 4 pm

sunday 14 sept

11 am – 4 pm

monday 15 sept

9 am – 5 pm

tuesday 16 sept

9 am – 5 pm

wednesday 17 sept

9 am – 5 pm

thursday 18 sept

9 am – 1 pm

# the hanging around group



1



3



2

**1 Andrew McLeod** *Orange Lily*

oil on cardboard in artist's original corrugated card mount, 515 x 435mm

PROVENANCE: Purchased from Ivan Anthony Gallery in March 2001

**\$2000 - \$3000**

**2 Gavin Hurley** *Landscape*

oil on linen, signed with artist's initials G.J.H and dated '99 verso, 250 x 250mm

PROVENANCE: Purchased from Anna Bibby Gallery in May 1999

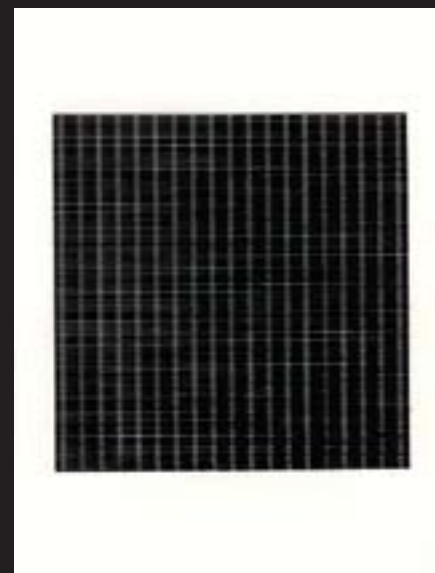
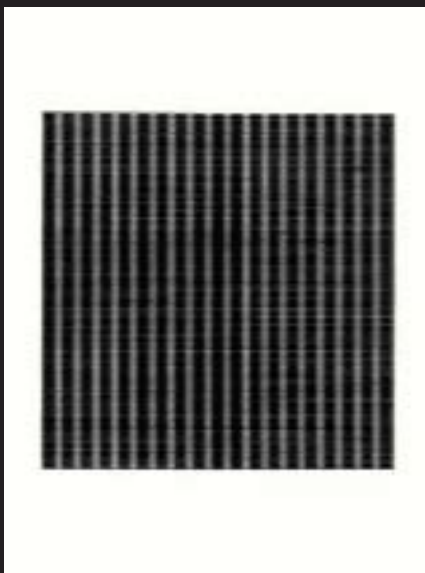
**\$1400 - \$2000**

**3 Shigeyuki Kihara** *Tribute to Beatrice*

screenprinted ink on canvas, 2001, 510 x 910mm

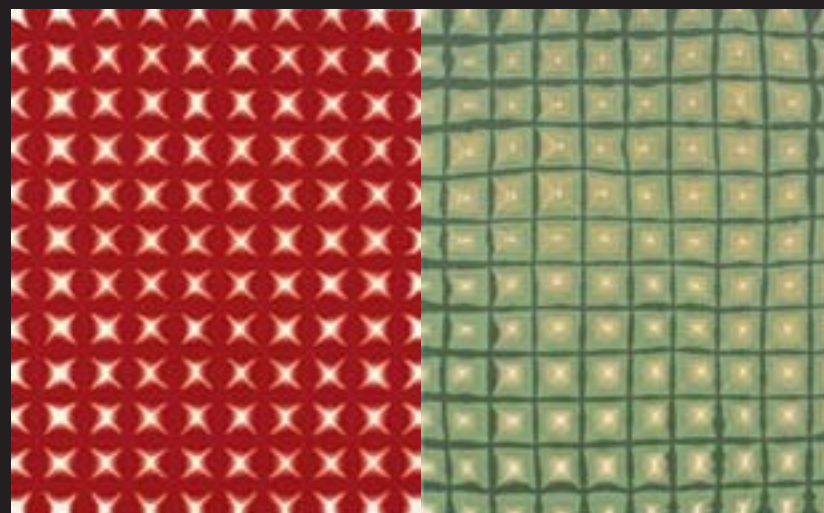
PROVENANCE: Purchased from Oedipus Rex Gallery in August 2002

**\$1800 - \$2600**



4 **Monique Jansen** *Recording I, II, IV*  
graphite on paper, triptych (1998), 770 x 575mm each  
PROVENANCE: Purchased from New Work Studio, Wellington in September 1998  
**\$2000 - \$3000**

5 **Graham Fletcher** *Mistint Series*  
enamel on board, diptych, title inscribed, signed and dated 1998 verso and each panel inscribed 24/ 50 and 38/50 respectively, 690 x 560mm each panel, 690 x 1120mm overall  
PROVENANCE: Purchased from Anna Bibby Gallery in September 1998  
**\$2000 - \$3000**





6

**6 John Pule** *Lau ulu*

etching, 21/30, title inscribed, signed and dated 2001, 105 x 90mm

\$600 - \$900

**7 Darryn George** *P.O.R.T*

oil on canvas, title inscribed, signed and dated 2001; original Brooke Gifford Gallery label affixed verso, 500 x 500mm

\$1500 - \$2500

**8 Saffronn Te Ratana** *Untitled*

ink, pastel and pencil on paper, signed and dated verso, 210 x 150mm

PROVENANCE: Purchased from Ferner Galleries in August 2001

\$600 - \$900



7

**9 Matt Couper** *Game* 1999

oil on wood, title inscribed, signed and dated July 1999 and inscribed (painting for great uncle Bill) verso, 240 x 416mm

PROVENANCE: Purchased from Anna Bibby Gallery in November 1999

\$1200 - \$2000



9



8



10 **Scott Eady** *Bonzai Aphrodite*

mixed media and plinth

300 x 120 x 120mm (excluding plinth)

PROVENANCE: Purchased from Ivan Anthony Gallery in July 2000

\$1800 - \$2600

11 **Ava Seymour** *Envy: From The Seven Deadly Sins*

photo collage, 2/3, title inscribed, signed and dated 2003 on original label affixed verso, 590 x 420mm

PROVENANCE: Purchased from Peter McLeavey Gallery in June 2003

\$2500 - \$4000

12 **Brendon Wilkinson** *I Think I'll Take My Conscience to the Pawn Shop*

mixed media on canvas, inscribed MCMXCVII; title inscribed and signed verso, 235 x 235mm

\$1200 - \$1800

13 **Emily Wolfe** *Untitled: No. 6*

oil on linen, signed and dated 1998 verso, 280 x 380mm

PROVENANCE: Purchased from Anna Bibby Gallery in September 1998

\$1600 - \$2500



13



12



10



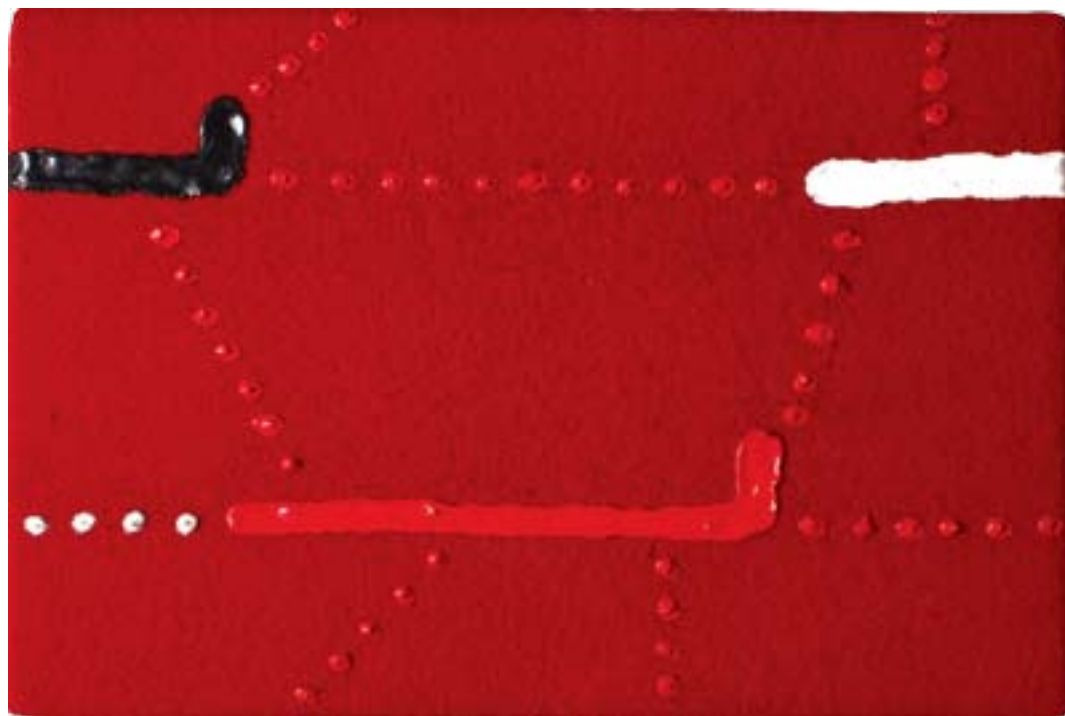
11



14 Miranda Parkes *Beamer*

acrylic on canvas, title inscribed and signed verso, 1020 x 1020 x 150mm

\$4500 - \$7000



Cass, Jr. 16, Julian Dashper

**15 Peter Robinson** *Untitled*  
oil on felt mounted on linen, signed verso,  
355 x 455mm  
**\$7000 - \$10 000**

**16 Julian Dashper** *Cass*  
gelatin silver print and pastel on paper; diptych (1986)  
artist's name, title and edition number (3/10) printed on  
artist's original label, 410 x 1160mm overall  
**\$6000 - \$9000**



essay

peter p

17 **Peter Peryer** *Erika, Winter*

gelatin silver print, 1979

ILLUSTRATED: Gregory Burke and Peter Weiermair (eds), *Second Nature: Peter Peryer, Photographer* (Edition Stemmle, 1995), p. 27. 435 x 295mm

**\$8500 - \$12 500**



Interested in the portraiture of American photographers including Nancy Rexroth, Harry Callahan, Emmet Gowan, Nicholas Nixon and Diane Arbus amongst others, Peter Peryer forged his early career around the portraiture genre, photographing his then-wife Erika Parkinson, his friends and himself with a Diana; a cheap, plastic camera sourced from a children's toy shop. Photographs from this early period focus on the interrelationships between the photographer and his sitter. The psychological intensity and manipulation of the subjects found in these works has led some critics to argue that these photographs are as much self-portraits of Peryer as of the sitters themselves.

The artist's presence is felt variously through the premeditated selection of wardrobe and location and through the responses of his sitters. Peryer admitted that 'With my portraits I usually spend a long time thinking about the clothes I want worn, the backgrounds, where I want the subject to stand...' Meticulously planned, his portraits fall into the category of the 'anxious image,' characterised by a strong sense of melodrama to the extent that his sitters become actors, orchestrated to fit into the aesthetics and mood of Peryer's 'passion play.'

Critic Sheridan Keith described Peryer's portraits of Erika as a 'record of an intense emotional performance.' Erika inhabits different guises, appearing variously as muse, victim and protagonist. In *Erika, Winter*, she stands defensive, wrapped in a dark coat (selected by Peryer) in a pose that echoes Albrecht Durer's *Self Portrait at 28* (1500). A record of a private interaction between photographer and subject, the portrait hints at the intimacies and anxieties of the exchange between husband and wife. As viewers, we are also implicated as voyeurs, as if we have stumbled across some private, loaded exchange.

Inhabiting the role of auteur, Peryer, like a director, carefully composes his 'shot,' incorporating elements of costume, lighting and composition to contribute to the overall evocation of mood. His portraits undoubtedly exude ambiguous, human interactions – like film stills, they suggest to the viewer some form of narrative. However this filmic allusion also refers to the technical elements of Peryer's work, embodied in his studious premeditation and composition of images. Even in these early works we begin to see the artist's abiding concern with the duality (or tension) between form and content.

serena bentley

Hammond's paintings of the mid 1980s remind me of a busker doing it tough. Aucklanders may remember the Singing Cowboy who plied his trade on Queen Street in the mid 1980s. He could be found furiously strumming the open strings of a battered guitar and mangling the words to whatever song lyric, radio jingle, sea shanty or misquoted snatch of doggerel he managed to summon up from the depths of his semi-consciousness.

*Mountaineering Homesick Blues* would have been right up his apples and pears. In Hammond's hands this misquoting of the Bob Dylan classic is depicted as a bewildering collision of visual and psychic symbolism. The pop culture palette of bubblegum pink, custard yellow and cheap silver becomes a metaphor for amped up unease and as unique a visual signifier of Hammond's worldview as the never-ending greens of his later Auckland Island related paintings from the mid 1990s.

In the mid 1980s what Hammond concocted was the idea of painting as the soundtrack for the not so brave new world of free-market economics, consumer culture and body angst that defined the 'greed is good' decade.

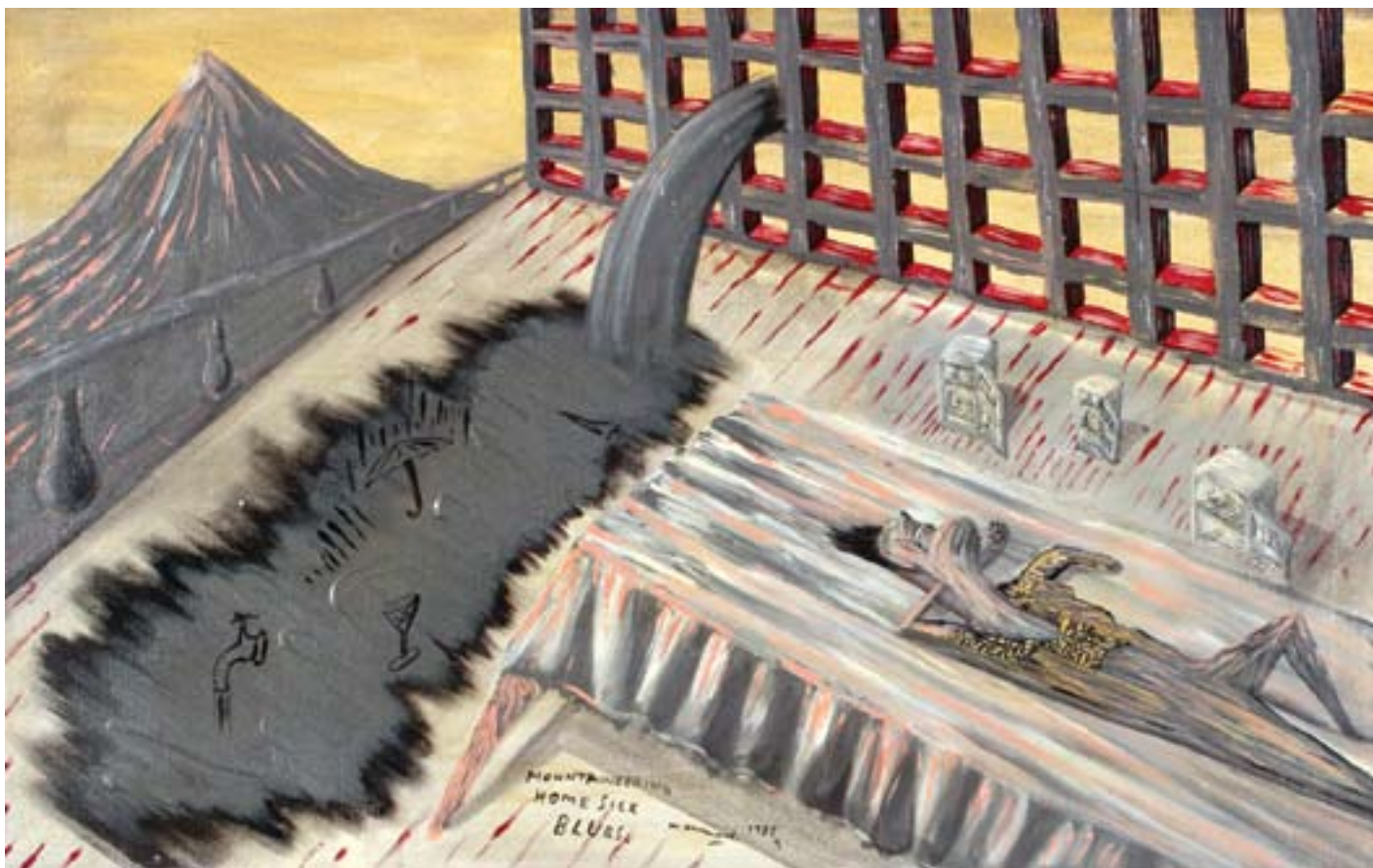
In this work our homesick bluesman is laid out on a dining table and menaced by advancing mini-bars, his only route of escape cut off by an oil torrent containing a quizzical selection of *Cluedo* style symbols: an umbrella, a tap, a cocktail glass and a lonesome shoe. In the background a volcano looks set to blow.

It presents as a Dante-esque vision of contemporary angst, but Hammond inverts this reading into a pantomime scene through the merging of interior and exterior spaces, cracked perspective and the maladroit placement of objects from his own clip-art library: the concrete lattice work, bad haircut and cheesy details that decorate the living rooms of Hammondsville circa 1985.

In terms of picture design Hammond at this time quotes directly from the then new media forms of the rock video and the video game and in this he is presaging both the virtual worlds and hammy set ups and that abound today in reality TV. Just out of shot the artist sits as a deranged director creating ever nuttier b-movie scenarios into which he hurls the hapless 'contestants'.

How they (we) survive, thrive or nosedive is what makes these hard rockin' paintings so compelling.

hamish coney



**18 Bill Hammond** *Mountaineering Home Sick Blues*

acrylic and enamel on canvas, title inscribed, signed and dated 1985, 500 x 805mm

PROVENANCE: Private collection, lower North Island

\$30 000 - \$40 000



19



22



21

**19 Ben Cauchi** *Candle*

unique ambrotype, title inscribed, signed and dated 2002  
and inscribed edition of one verso, 240 x 200mm

**\$3000 - \$4000**

**20 Ben Cauchi** *Crying Piano*

ambrotype, title inscribed, signed and dated 2003 verso, 240 x 200mm

**\$3000 - \$4000**

**21 Ben Cauchi** *Dead Air*

unique ambrotype, title inscribed, signed and dated 2003 verso, 240 x 200mm

**\$3000 - \$4000**

**22 Ben Cauchi** *Studio Aid*

ambrotype, title inscribed, signed and dated 2004 verso, 235 x 190mm

**\$3000 - \$4000**







23 Shane Cotton *Stelliferous Biblia 29*

oil on canvas, title inscribed, signed and dated 2001 verso, 353 x 353mm  
\$11 000 - \$16 000



24 Shane Cotton *Stelliferous Biblia 33*

oil on canvas, title inscribed, signed and dated 2001 verso, 353 x 353mm  
\$11 000 - \$16 000



25 **Chris Heaphy** *Put on the Map*

ink, oilstick and shellac on found New Zealand games board, title inscribed, signed and dated 1994, 582 x 440mm  
\$6000 - \$9000

26 **Star Gossage** *Girl Against the Harakeke*

oil on board, title inscribed, signed and dated September 2004 verso, 1220 x 615mm  
\$9000 - \$14 000

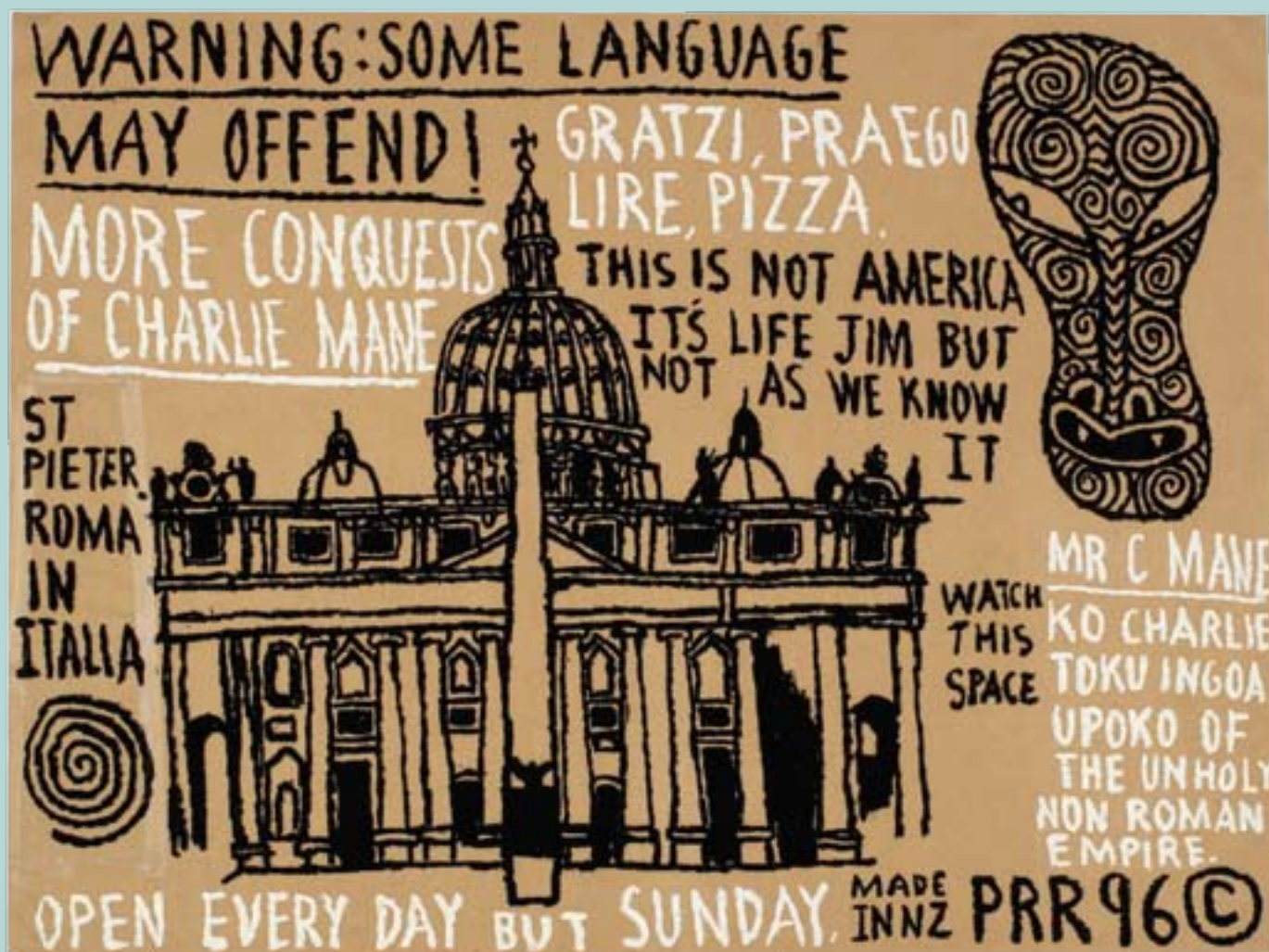


**27 Rohan Wealleans** *Sea Creatures*

household paint and pins on board, title inscribed, signed and dated 2001 verso, 1240 x 650 x 140mm

**\$8000 - \$12 000**





28 Peter Robinson Open Every Day but Sunday

oilstick on builder's paper; title inscribed, signed with artist's initials P.R.R and dated '96 and inscribed Made in N.Z. 900 x 1200mm

\$18 000 - \$26 000



29

**29 Gavin Hurley** *Captain Tench*  
oil on hessian, title inscribed and signed with artist's initials G.J.H verso, 1355 x 1005mm  
**\$12 000 - \$18 000**



30

**30 Leigh Martin** *Untitled*  
acrylic on linen, title inscribed, signed and dated, 1120 x 1215mm  
**\$6000 - \$8000**

**31 Leigh Martin** *Untitled*  
acrylic on canvas, signed and dated 1997 verso, 1010 x 1010mm  
**\$4000 - \$6000**



31



32



33



34

**32 Laurence Aberhart** *Kevin Wasley's Elvis Presley Memorial Record Room, Hawera, 14 May 1986*

gelatin silver print, 250 x 302mm

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

ILLUSTRATED: Gregory O'Brien and Justin Paton, *Aberhart* (Victoria University Press, 2007), plate. 141.

PROVENANCE: Private Collection, lower North Island.

**\$3500 - \$5000**

**33 Laurence Aberhart** *Selma, Alabama, 15 September 1988*

gelatin silver print, 240 x 302mm, title inscribed, signed and dated 1998/1990

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

ILLUSTRATED: Gregory O'Brien and Justin Paton, *Aberhart* (Victoria University Press, 2007), plate. 74.

PROVENANCE: Private Collection, lower North Island.

**\$3500 - \$5000**

**34 Laurence Aberhart** *A distant view of Taranaki, at dusk, from the mouth of the Wanganui River, 3 February, 1986*

vintage gelatin silver print, 250 x 295mm, title inscribed, signed and dated 1986

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

ILLUSTRATED: Gregory O'Brien and Justin Paton, *Aberhart* (Victoria University Press, 2007), plate. 212.

PROVENANCE: Private Collection, lower North Island.

**\$4500 - \$6500**





35 Simon Kean *Untitled*  
oil on board, signed and dated 2006, 1180 x 1580mm  
\$15 000 - \$20 000



**36 Harry Watson** *Trouble at the Museum*

oils on timber; 2004, individual figures signed with the artist's monogram verso, 2060 x 1200 x 315mm

\$25 000 - \$35 000

## harry watson

Harry Watson's carvings recontextualise the ancient tradition of polychromed or painted wood carving into the contemporary moment. The Metropolitan Museum of Art in New York contains examples of Korean, French, Swedish, Spanish, Guatemalan and Ecuadoran polychromed carvings that date from medieval times to the 18th century. The range of subject matter spans dramatic multi figure tableaux of religious scenes to individual figures of saints, philosophers and cult figures.

Watson's *Trouble at the Museum* from 2004 displays an awareness of both the narrative and decorative possibilities of this medium. By placing figures hidden behind cabinet doors he creates a literal and conceptual game of hide and seek as the viewer must open the cabinet doors to discover an anthropomorphic princess figure, a 'fluttering' New Zealand flag and a kotare or kingfisher.

The other obvious point of reference is the Wunderkammer or cabinet of curiosities. In Renaissance times these 'memory theatres' were assembled by kings and scholars to collect antiquities, geological specimens, ethnographical items, relics, trinkets and discoveries from the Hebrides, Antipodes and perhaps even further afield.

Many of these 'Kunstkammers' were famous in the courts of Europe and nobles competed to create ever more fabulous cabinets to delight and dazzle visitors.

Watson's cabinet is a whimsical enquiry into the role and function of the museum. At the head of the cabinet is a miniature museum director. He is dwarfed by some of his 'specimens' in the form of a kokako and the figures that populate the various layers of the cabinet. Perhaps this is a sly dig at the relative importance of the director versus his exhibits. Watson is not nominating one or indeed any 'reading' of the cabinet. This work was inspired by many visits to the Auckland Museum and acknowledges the multi layered role of the public museum. For children it is a source of wonder, fun and play, for the scholar it is a repository of cultural treasures, rare texts and exhibits.

The key to unlocking one possible reading of *Trouble at the Museum* is the figure of Joseph Banks, holding a fern leaf. Banks accompanied Captain Cook on the Endeavour in 1769 and was famous for his assiduous collection and ordering of flora. In later life he assembled a vast library and was instrumental in the founding of Kew Gardens in London.

In this cabinet Banks is surrounded by specimens, birds and other dramatis personae who act as symbols for New Zealand's cultural and natural history. Watson may be suggesting that the assigned role of the Museum as a repository and catalogue of historical objects should not fool us into thinking that these objects are stuck or fixed in the past. They still have the power to delight and confound us today and in the future. Their power lives on, new discoveries await.

hamish coney





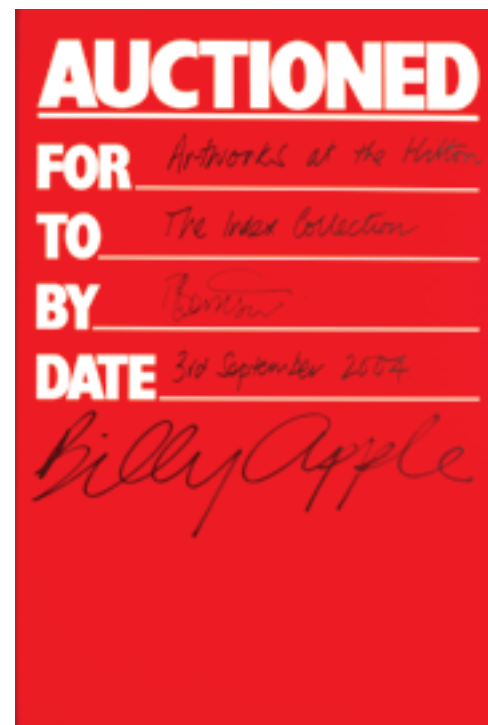
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37



39



40

**37 Tony de Lautour** *There Are No Words*

oil on canvasboard, title inscribed, signed and dated 1997, 295 x 430mm

**\$1000 - \$2000**

**38 Richard McWhannell** *Exit the Mountaineer*

oil on hessian, 1991, 565 x 695mm

PROVENANCE: Private collection, Auckland

**\$7000 - \$10 000**

**39 Jacqueline Fraser** *A portrait of that dotted boy <twirling eyes focused again>*

oilstick, fabric, acrylic sheet and pins, title printed, signed and dated NY, NY 9/11/2002 and inscribed "The intensified mortar fire is coming to haunt them". CNN News, 1000 x 650mm

**\$3500 - \$5000**

**40 Billy Apple** *Auctioned*

screenprint, title inscribed, signed and dated 3rd September, 2004, 980 x 683mm

**\$5000 - \$8000**





41



42



44

**41 Marie Shannon** *Domestic Animals*

gelatin silver print, 375 x 480mm

\$1200 - \$2000

**42 Ronnie van Hout** *UFO*

digital print, 335 x 485mm

\$2000 - \$3000

**43 Fiona Pardington** *Herb of Beaten Wives*

gelatin silver print and mixed media, artist's name, title and date printed on original exhibition label affixed verso, 590 x 510mm

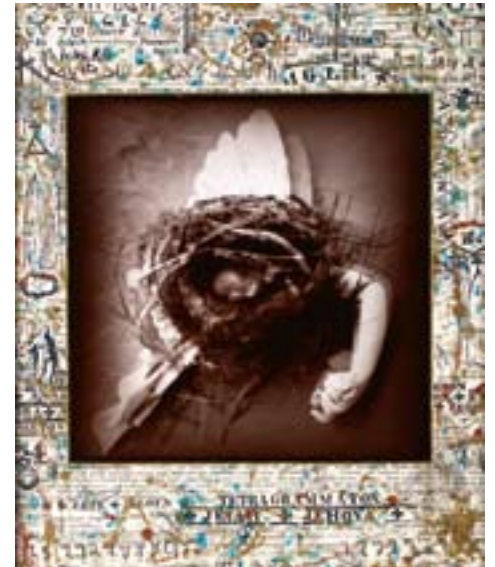
EXHIBITED: 'Imposing Narratives: Beyond the Documentary in Recent New Zealand Photography', Wellington 1989

\$1500 - \$2500

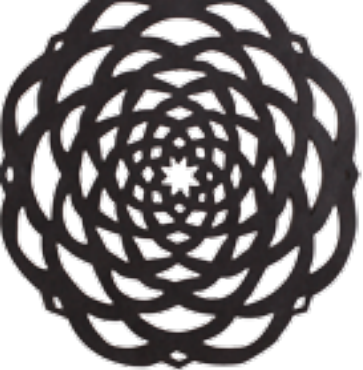
**44 Jon Tootill** *Springfield*

acrylic on canvas, signed and dated '03, 505 x 1368mm

\$5000 - \$8000



43



**45 Peter Stichbury** *Untitled*  
acrylic on lawn bowl, 110 x 110 x 115mm  
\$3750 - \$5000



**46 Lonnie Hutchinson,** *Untitled – Out of the Darkness*  
black building paper; four parts, signed verso, 320mm diameter; each  
\$800 - \$1200



**47 Christopher Braddock** *Diver*  
powder coated aluminium, 3100 x 650 x 650mm  
\$5000 - \$8000



46



45



47



48 Michael Parekowhai *Bosom of Abraham*  
screenprint on fluorescent light housing, 1300 x 200 x 80mm  
\$5500 - \$7500



49 Michael Parekowhai *Bosom of Abraham*  
screenprint on fluorescent light housing, 1300 x 200 x 80mm  
\$5500 - \$7500



50 **Sofia Tekela-Smith** *Savage Island Man with Pure (red)*  
type C print, 1/8, 1700 x 1300mm  
\$5000 - \$7000

51 **Laurence Aberhart** *Lodge Concord No. 39, Papanui, Christchurch, 1981*  
gelatin silver print, title inscribed, signed and dated 1981 verso, 193 x 240mm  
\$5500 - \$7500

52 **Jacqueline Fraser** *The Veil*  
mixed media on paper, title inscribed, signed and dated 1994 and inscribed 4, 315 x 238mm  
\$1000 - \$2000

50



51

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53 **Gavin Hurley** *William Hodges Official Artist on the Second Voyage*  
 paper collage, title inscribed, 247 x 192mm  
 \$450 - \$650

54 **Merilyn Tweedie** *Happy Hour or Thousands of People, No. 4*  
 mixed media, title inscribed, signed and dated 1989 on original Claybrook Gallery label affixed verso, 535 x 215mm  
 \$3000 - \$5000

55 **Sam Mitchell** *Memory Lane*  
 acrylic on perspex, title inscribed and signed verso, 610 x 468mm  
 \$1200 - \$2000



53



55



54

## milan mrkusich

Some forty years on from painting this country's first non-objective abstract painting in 1946, Milan Mrkusich realized the stunning *Untitled – Dark* (1985). Black paintings have come to represent the zenith or ultimate in abstract modernist painting. After Ad Reinhardt's reductive black on black compositions of the 1960s it seemed there were few profound statements for it to make, few genuinely new directions in which it could head. Irregardless of international trends and theory however, Milan Mrkusich kept on working away in New Zealand, continuing to refine and extrapolate meaning from increasingly and deliberately reductive painterly means.

The process of painting has always involved long periods of looking and thinking for Mrkusich. Belying the apparently simple conception and architectural disposition of the surface of this painting – black on black in three sections contained in the field of one large 1600mm square, the bottom two squares exactly proportional to the upper rectangle – is the inherently difficult nature of making a black painting 'work'. The artist himself has stated: "It is notoriously difficult to make black or darkness work." *Untitled – Dark* succeeds somehow through making the apparently inhuman human and the objective deeply subjective, as blue black, grey black and black black bleed across their respective linear divisions coursing into each other and making a mockery of the order and proportion which the mind knows to exist.

Mrkusich makes *Untitled – Dark* 'work' through these softly blurring outlines and the three subtly varying shades of velvety, enveloping darkness. Rather than black as zero, nothingness and philosophical checkmate as in Kasimir Malevich's Black Square or Ad Reinhardt's blacks on black, Mrkusich manages to tease warmth and humanity out of black, offering the viewer a rich aesthetic experience which increases with time and rewards contemplation. As Peter Leech has remarked in relation to the artist's work, "it is not in the mind's eye that theorizing about art takes place: it is in the eye's mind".

ben plumbly



**56 Milan Mrkusich** *Untitled Dark*

acrylic on canvas, title inscribed, signed and dated 1985 verso, 1600 x 1600mm

Provenance: Private collection, Eastern North Island

**\$60 000 - \$80 000**

## frances upritchard

Francis Upritchard (2003 Beck's Futures finalist in London and 2006 Walters Prize winner in Auckland) has an unerring knack of holding us between the alluring and the completely disgusting. The 2002-03 heads are exemplars of this. *Untitled* is as much a vile and bilious thing as it is religiously haunting, like the throat singing of Tibetan monks; and delicate: look at those cute, magnolia-white ears! It is pestilent and sweet; untouchable and reverend; dumb and profound. "What are we to make of it?!"

I remember the first time I encountered Francis Upritchard's work, and then the young artist herself, in a 1996 exhibition of graduating llam students in disused Christchurch railway workshops and yards. As I moved from room to room looking at other installations which I have no memory of whatever, I came across an empty workshop: bare concrete floor, stained block and slab walls, steel-vaulted roof and draughty openings... Nothing to see! The room was empty, but we understand this game of art don't we. There must be something here. I looked again: still nothing, until noticing a small hole in the floor towards the middle of the room, perhaps the diameter of a \$2 coin and for some reason decided "this must be it." I peered into the hole but it was black. Even so I gingerly poked my finger in. Yuck! Oh! It was soft! Upritchard had secreted a little battery and motor deep in the hole and attached a soft long-haired brush that was sitting just below the surface, out of sight, steadily rotating. I jumped up at once surprised and delighted and called out "Where is this artist!?"

Here's an artist who had already hit her stride 12 years ago. Then and now Upritchard is capable of whispering something delightful and sacred in one ear and something else, disturbing and profane, in the other. The 2002-03 heads could easily remind us of the sacred shrunken heads of Maori assiduously being repatriated from European collections. But as this one is not Maori, it suggests a kind of fake anthropology: a tribe of lost Pakeha identities. It is also simply horrible... At the same time that Upritchard was making fake heads the news was full of stories of severed heads floating in the Tigris, Westerners beheaded by Islamist terrorists, and of Saudi executions. Straddling horror and reverence as skilfully as it does, little wonder this head has featured in Upritchard's Walters Prize Artspace exhibition 'Doomed, Doomed, All Doomed', and in Telecom Prospect 2004.





**57 Francis Upritchard** *Untitled*

fibreglass, resin, fake hair and dental teeth, 2002-2003

Exhibited: Portraiture: The Art of Social Commentary, Te Tuhi – The Mark, Auckland 7 June – 20 July 2003

: 'Telecom Prospect, 2004', City Gallery, Wellington 30 May – 22 August 2004

: 'Doomed, Doomed, All Doomed', The Walters Prize, Auckland Art Gallery 2 September – 19 November 2006

PROVENANCE: From the collection of Hamish Coney and Sarah Smuts-Kennedy

270 x 185 x 215mm (excluding stand)

**\$15 000 - \$25 000**



**58 Peter Stichbury** *Cupid's Bow*

acrylic on linen, title inscribed, signed and dated 2004 verso, 507 x 405mm

**\$9000 - \$14 000**

**59 Peter Robinson** *Smoke 'Em Out!*

acrylic and oilstick on paper, title inscribed, signed and dated 2002, 1385 x 990mm

**\$15 000 - \$20 000**







**60 Laurence Aberhart** *Auckland*, 11 April, 1982  
gelatin silver print, signed and dated 1982; inscribed *Auckland* verso  
EXHIBITED: 'Flight Patterns', Museum of Contemporary Art,  
Los Angeles, 12 November 2000 – 11 February 2001.  
ILLUSTRATED: Cornelia H. Butler et al., *Flight Patterns*  
(Los Angeles, 2000), p. 112.  
193 x 240mm  
**\$5500 - \$7500**



**61 Tony de Lautour** *N.Z.*  
oil on canvas, title inscribed, 455 x 610mm  
PROVENANCE: Private collection, Wellington  
**\$5000 - \$8000**





**62 Peter Peryer** *Ngawha Springs*

gelatin silver print, edition of 2, title inscribed, signed and dated 1986 verso  
345 x 340mm

**\$4500 - \$6500**



**63 Peter Peryer** *Home*

gelatin silver print, 1991  
ILLUSTRATED: Gregory Burke and Peter Weiermair (eds),  
*Second Nature: Peter Peryer, Photographer* (Edition Stemmle, 1995), p. 27.  
295 x 430mm

**\$4500 - \$6500**

## andrew mcLeod+

McLeod is a fabulist, a storyteller, creating complex architectural spaces in two dimensions, loading those spaces with an encyclopaedic visual vocabulary, an outpouring of visual references and imaginative brilliance.

Canny, that this work has a one-word title. The 'Bird' in question straddles across two sections of the diptych: its beak on the right panel, pointing out a figure in a star-spangled arm chair; and its tail on the left panel, propping up an identical armchair that hosts another figure, painting at an easel. The painter and the painted perhaps, occupying the same space. A bird's-eye-view, so to speak, an omniscient, eye-of-god perspective.

Then you start thinking about space, and the possibility of a single-point perspective quickly unravels: interior or exterior? One armchair is wedged into the bow of a dinghy, the dinghy is roughly the same size as a rocking chair; and the whole scene is punctuated by candle-stick antlers that grow out of the roofs of houses. This jumble has no objective sense of scale; the mischief is almost claustrophobic, set against a backdrop of cursive floral wallpaper. This beguiling air of casual naivety, aided by the conjunction of so many tangentially connected elements, is deceptively hard to create.

McLeod's paintings are like cartoon cells, spaces where anything can happen, neither size nor continuity is a barrier. *Bird* is unusual for being a framed work; but frequently McLeod's compositions tease the boundaries of pictorial space. He pirates his imagery from many sources: floor plans of places he knows, botanical studies, and he channels fellow artists, Bosch, Piranesi, Killeen, to name a few. Elements recur across a series of works. The figure at an easel for instance, is an element that recurs in a number of McLeod's works. It has become part of his dictionary of images, an abundant symbolic language, a private iconography of birds, houses, rainbows, boats, fruit, flora, stream-of-consciousness texts that periodically emerge.

The seductive painterly fascination with pattern, with geometric abstraction, with architectural space, with line, with colour pulls you in, but the iconography keeps you coming back for more – the allusions and metaphors from anywhere and everywhere, stories with innumerable plots and sub-plots that can be told and retold.

hanna scott



64 Andrew McLeod *Bird*

oil on canvas, diptych, signed, 1930 x 1950mm overall

PROVENANCE: Private collection, South Island

\$16 000 - \$25 000

## david noonan +

David Noonan's bearded boho appearance and grungy East End lifestyle belies his early life and art studies in the semi-rural Australian town of Ballarat. Although shy of forty years old, Noonan has been working with consistent engagement for over twenty years.

Noonan wields an array of tools - photography cameras, Super 8 video cameras, oil paints, collage utensils, screen-printing squeegees and bleach. Most of his exhibitions call forth the theory of mise en scene or the theatre space where an entire environment of emotional experience is created. The tradition of mise en scene involves placing protagonists in manipulated surrounds to evoke physical and intellectual sensations. Noonan could almost adopt Peter Brook's words in the book *The Empty Space*: 'I can take any empty space and call it a bare stage.'

Some of his well-known imagery comprises nocturnal owls, shadow puppets, collaged old photographs, moody film excerpts, kaleidoscopic nature, shadowy animals and catalogue memorabilia. It is the memorabilia which has come to common notice. As a child of the seventies, Noonan has maintained an interest in 1970's mementos in the form of home decorating books, film stills, European education manuals and assortments of catalogues – the home-maker's dream. These he has used for inspiration for paintings and re-used in collages. Noonan achieves a nostalgic and sentimentally duplicitous effect with most of his work.

There is an atmosphere of displacement, alienation and distance in many of his works, particularly his 2005 bleach paintings. These works suggest a filmic fade-out and engage the elusive qualities of memory. The bleach paintings on linen recall Sidney Nolan's Riverbend series where pale gum trees are reflected in stagnant water. In all Noonan's work there is narrative at play, a suggestion that the figure or actor is experiencing loss, whether it be nostalgic or grief-stricken, painful or joyous. A Gothic understanding of fearful awe and sublime suspense is clear in the bleach paintings. Figures merge with the landscape and move in a dream-like trance. An interesting aspect of Noonan's work is his monochromatic palette which heightens its historical effect and its moody drama.

Noonan has achieved rocket power status among the international community. He has held solo exhibitions at the Palais de Tokyo in Paris, Three Walls Gallery in Chicago, Foxy Productions in New York and David Kordansky Gallery in Los Angeles – all within the last four year period. Noonan's work is the subject of a 2005 monograph by Dr Johannah Fahey and published by Thames and Hudson.





65 David Noonan *Untitled*

cotton, nylon and bleach, 1070 x 770mm

EXHIBITED: 'the difference between you and me', The Ian Potter Centre, University of Melbourne, August – October 2005

PROVENANCE: Purchased by the current owner from Uplands Gallery, Melbourne

: Private collection, Auckland

\$20 000 - \$30 000

The cut-outs of Richard Killeen have come to occupy a singular position in New Zealand art history. First appearing in 1978, they came as a shock for many as their radical rejection of the frame had little in the way of local precedents. The series began with easily recognizable forms such as butterflies and insects rendered in single colours. Hovering between painting and sculpture, Killeen's cut-outs gained a large part of their conceptual clout from the role which the viewer played in determining meaning. The purchaser of a cut-out received the artwork de-installed and operated on a very limited set of demands from the artist meaning they were responsible for assembling the constituent parts in a random manner of their choosing. Thus, the genius of these works was that their meaning and identity becomes variable, elusive and in flux.

In the 1990s Killeen's cut-outs tended to become less geometric and increasingly painterly. *Fishdog* (1995) is almost child-like in its apparent illustrative simplicity. The relationship of the title to the work itself is typically cryptic, although one of the 28 pieces alludes directly to it, featuring a mirror image of a fish-dog. This seems to be a reference to the infamous duck-rabbit figure. Originally noted by American psychologist Joseph Jastrow, the human brain switches between reading the image as a rabbit or a duck, showing that perception is not just a product of the stimulus, but also of mental activity. The duck-rabbit analogy is a particularly apt one in relation to Killeen's cut-outs as, despite the undeniably beguiling aesthetic of the various shapes and colours and the play between positive and negative space, the truly interesting thing about them is the multi-valence of readings and their narrative ambiguity. The way we read them and piece together the constituent parts, is a product of the viewer's own mental activity.

In recent years the artist has abandoned the cut-outs in favour of complex computer-realised, digital compositions. Despite the shift in media and format however, these works continue the artist's lifelong investigation into positive and negative space, viewer perception and the relationship between the sum and the parts in any given pictorial space.





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| 56 | 57 |
|----|----|



**67 Judy Millar** *Untitled*

oil and acrylic on canvas, title inscribed, signed and dated 2003 verso  
1200 x 900mm

**\$7000 - \$10 000**

**68 John Walsh** *Sports Day at Okorohanga Terraces*

oil on board, title inscribed, signed and dated 2002 verso, 740 x 1200mm

**\$15 000 - \$20 000**







70



71



69

**69 Emily Wolfe** *Untitled*  
oil on linen, 2004, 910 x 1070mm

PROVENANCE: Purchased by the current owner from Anna Bibby Gallery in 2004  
**\$7000 - \$10 000**

**70 Luise Fong** *Systematic*  
acrylic and gesso on canvas, triptych, title inscribed, signed and dated 2002 verso  
755 x 2380mm overall  
**\$8000 - \$12 000**

**71 John Reynolds** *the telling of a story and the absence of a story*  
oilstick on screenprint, diptych, title inscribed, signed and dated 1990, 575 x 280mm overall  
**\$1500 - \$2500**

## john pule

John Pule first came to prominence as a poet and novelist and his visual art practice that commenced in earnest in the 1980s is defined by an abiding relationship between text and image. In his early works, Pule would paint verses of his poetry often accompanied by bold designs directly onto canvas. These works offered a highly personalised take on the tradition of New Zealand text-based paintings created by the likes of Colin McCahon, Dick Frizzell, et al. The textual element of Pule's *Born in Paradise* 2002 may not seem so readily apparent. Upon closer inspection, however, one can identify a small passage of prose hovering discretely towards the top right-hand corner of the canvas that reads; 'I know of a shore glistening in the islands where the sea, resplendent on clouds, also ripples upon the sensuous sands.'

The island is a recurring motif in Pule's work, speaking literally of the artist's migration as a child from the Niuean Island of Liku to New Zealand, and metaphorically of intermediary states; a meeting point between the physical (mortal) and the spiritual (eternal). Beneath the hand painted prose of *Born in Paradise*, an earthbound figure reaches up to a celestial one, who beckons from a hand-smudged charcoal cloud. These cloud and island forms are often linked by the swirling tendrils of the ti mata alea (or cordyline tree) according to the Niuean belief that all life originated from this plant. The cordyline physically anchors Pule's migratory vignettes, allowing his tiny figures to roam from one rust red cloud to the next.

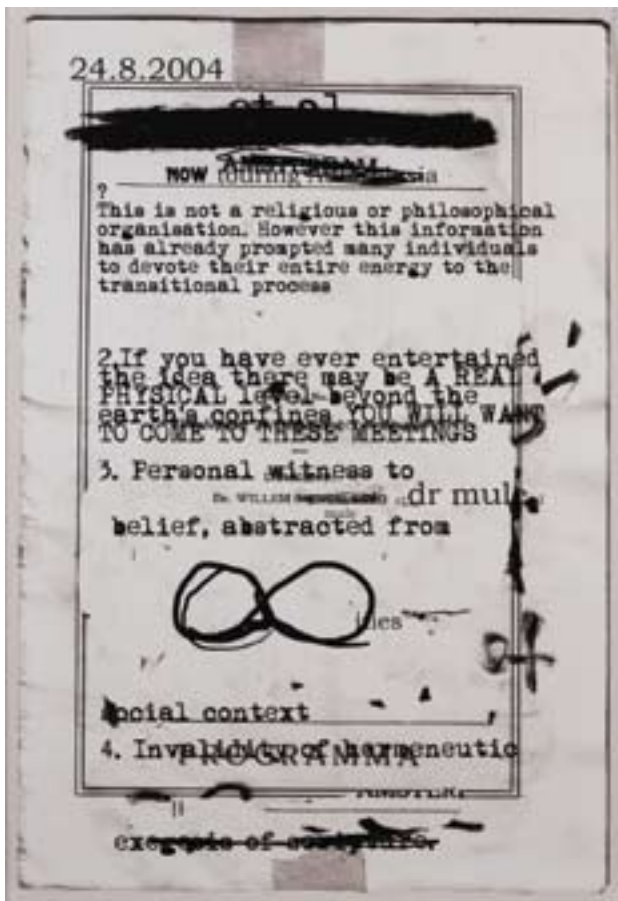
Abandoning the grid-like formality of his previous 'hiapo paintings' (created roughly between 1991 and 2000), the floating pictograms of his subsequent 'cloud paintings' (created from 2000 onwards) convey various, non-linear narratives that include traditional Niuean iconography like the shark and the gecko alongside more contemporary icons. Pule addresses multiple belief systems that encompass the religious, the cultural and the personal. His graphic examinations of topical themes from postcolonialism to personal displacement are pertinent both within the South Pacific and internationally. As such, his paintings have been showcased in a number of major international exhibitions including three separate Asia Pacific Triennials at Queensland Art Gallery (2006, 2002, 1996), who hold a number of his works in their collection and describe him as 'one of the Pacific's most significant artists.'

serena bentley



72 **John Pule** *Born in Paradise*  
 acrylic and ink on canvas, title inscribed, signed and dated 2002, 1760 x 1820mm  
 PROVENANCE: Private collection, North Island.  
**\$35 000 - \$50 000**





73

73 et al. *Untitled*

screenprint and L.P. record, edition of 100, 780 x 480mm

\$2000 - \$3000

74 Antonio Murado *Untitled*

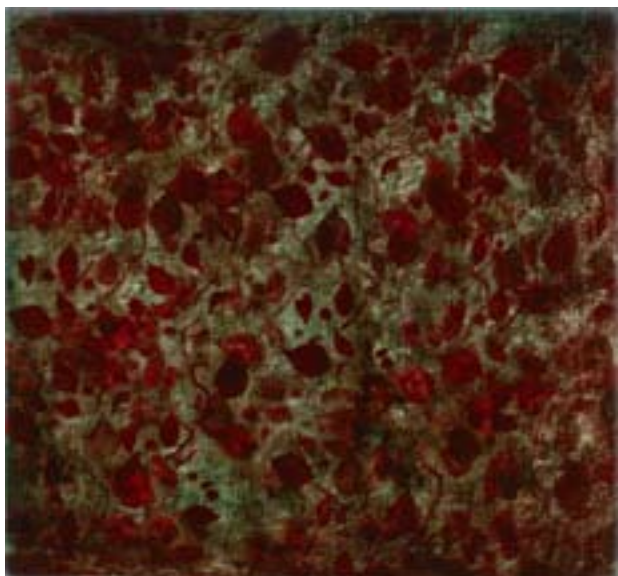
oil on canvas, title inscribed, signed and dated 1998 verso, 610 x 655mm

\$6000 - \$9000

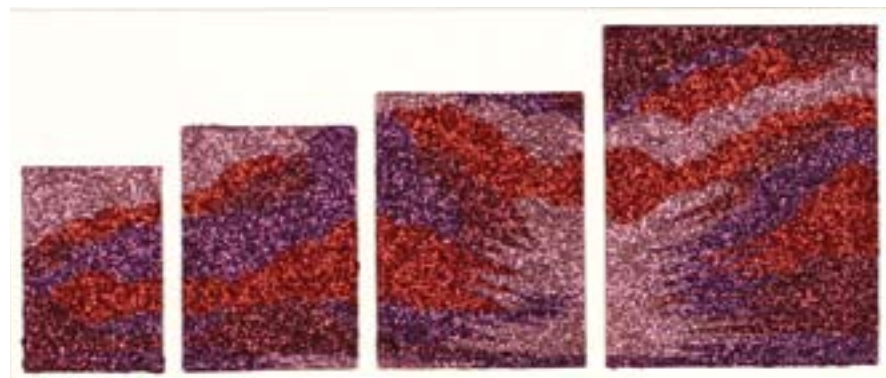
75 Reuben Paterson *What Have You Done With Mr Rourke*

glitter dust on four canvasboards, title inscribed, signed and dated 2004 verso, 255 x 635mm overall

\$3500 - \$5000



74



75



**76 Seraphine Pick** *I've Been Told*

oil on canvas, 300 x 810mm overall

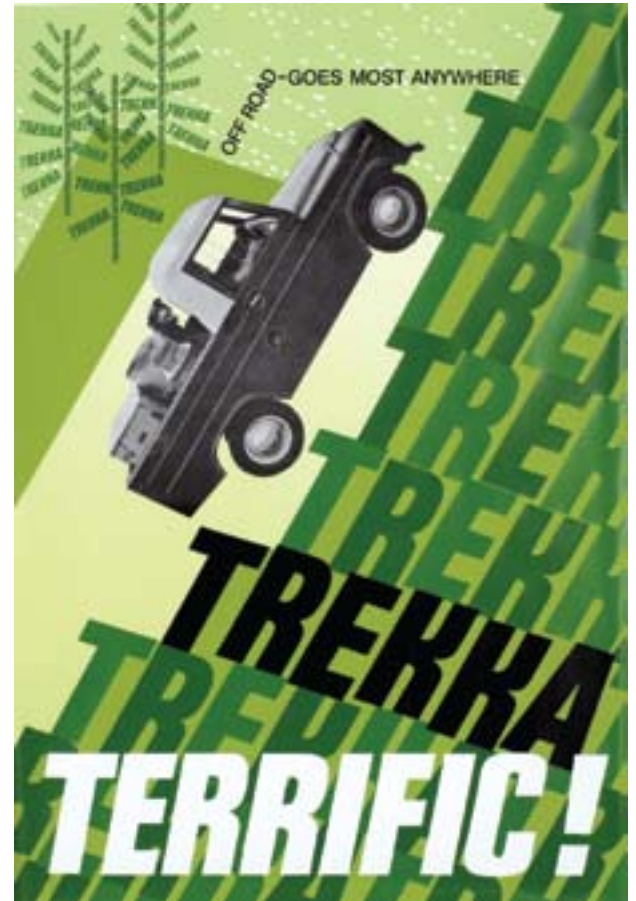
PROVENANCE: Purchased by the current owner from Anna Bibby Gallery in November 1997

\$5500 - \$7500

**77 Michael Stevenson** *Trekka*

screenprint, 2003, 965 x 665mm

\$1000 - \$2000



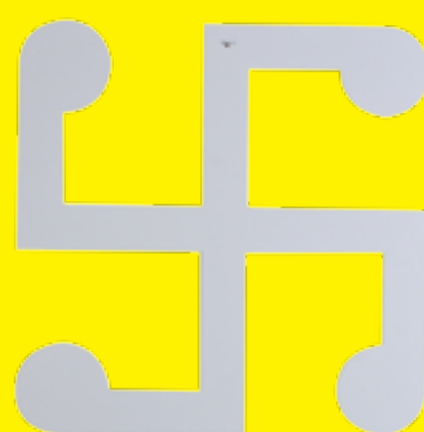
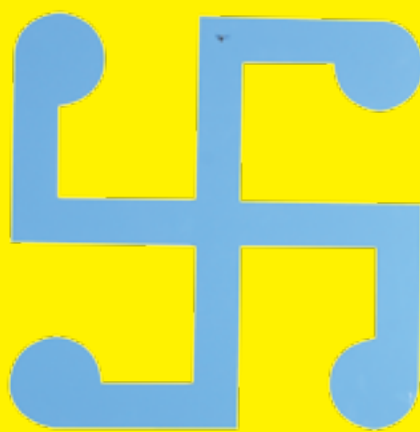
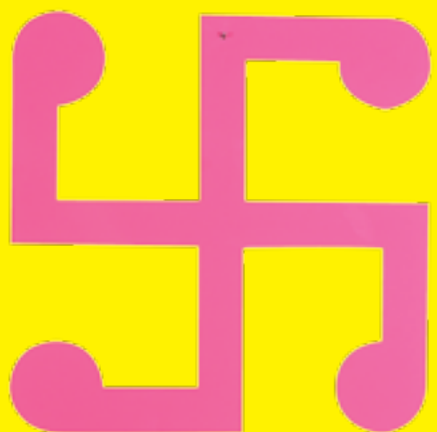
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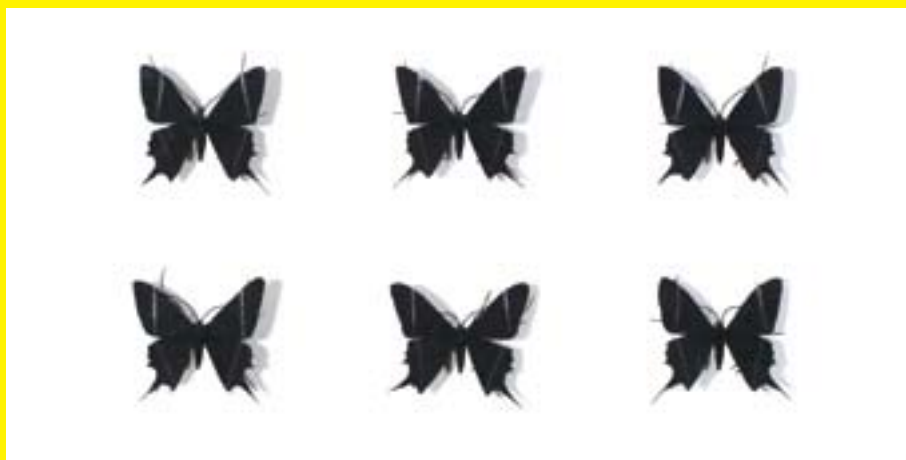
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**78 Julian Dashper** *The Empty Endeavour*

mixed media on three found frames, title inscribed, signed and dated '90 – '91 verso

700 x 2400mm: installation size

**\$3000 - \$5000**

**79 Wayne Youle** *This is Not a Walters I*

synthetic polymer on laser cut steel, triptych, signed and dated '04 – '05 verso

360 x 360mm each, 360 x 1018mm overall

**\$3000 - \$5000**

**80 Kirsty Bruce** *Untitled*

mixed media on paper; 5 pieces, 545 x 355mm overall

**\$1000 - \$2000**

**81 Elizabeth Thompson** *The Black and Whites VI*

acrylic on bronze on board, title inscribed, signed and dated 2005, 610 x 1200mm

**\$8000 - \$12 000**

**82 John Nixon** *Untitled*

enamel on masonite, signed and dated 1999 verso, 535 x 535mm

PROVENANCE: Private collection, Wellington.

**\$4500 - \$6500**

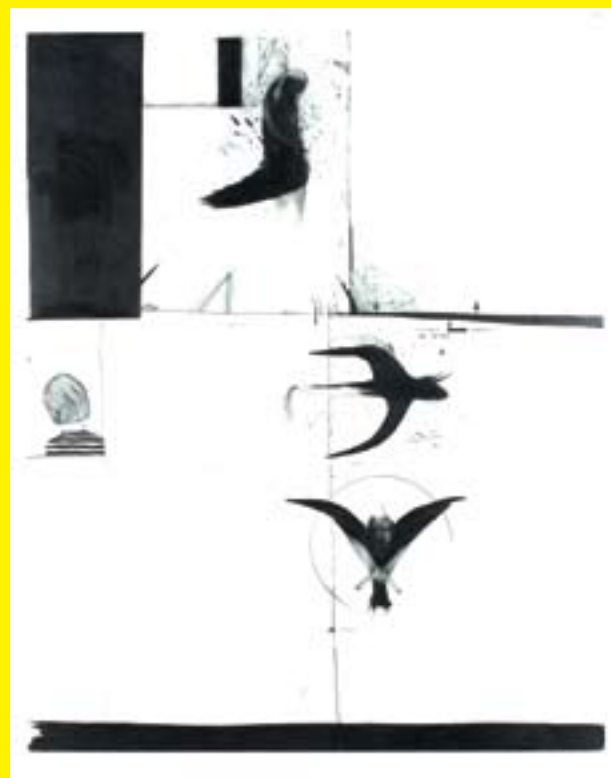


82

**83 Richard Lewer** *Little Dreams and Wishes*

graphite on card, title inscribed, 360 x 360mm

**\$3500 - \$5000**



83





# OBJECTS

len castle

essay

91

A panorama of Len Castle ceramics! What a superb opportunity to compare eras within one of the most honoured and substantial oeuvres in the canon of New Zealand studio ceramics. One of a small group who began exploring high - fired stoneware and salt - glaze at Crum Brickworks in New Lynn during the late 1940s, Castle is considered one of the pioneers of the Anglo - Oriental movement based upon the writing and philosophies of Bernard Leach. Leach, via his publication, *A Potters Book*, (1940) was arguably the biggest influence upon studio pottery, world - wide, in the 20th century. Castle was one of those who devoured this book which seamlessly melds philosophy, a canon of exemplars that include Asian historical plus country pots from Japan and England and instructive workshop practice, all necessary for a developing culture with none of these attributes as foundation.

Castle spent nearly ten years expanding his knowledge; wheel throwing, experimenting with clays and glazes, building and firing kilns, before he left in 1956 for a two year formative working experience at the Leach Pottery in Saint Ives, Cornwall, England.

On his return, Castle embarked upon an extended, fecund period of experimentation and steadily there emerged an individual style based upon a diversified skills platform. He continued to spend time on the wheel honing proficiency in the formation of functional wares while also learning how far he might extend wheel skills and pushing the tolerances of his medium. Beside this he developed virtuoso hand - building skills. He designed and made single, two and four - piece moulds used sometimes for vessels that were based upon Japanese models but also used as a departure point for some inventive extrapolations into new forms. He worked with the Dutch - Indonesian artist, Theo Schoon to embellish surfaces using a range of hand - made clay stamps. Then came a series of innovative works involving direct manipulation of the clay. He began by incorporating additions that contributed nuances of colour and texture. He then layered, folded, sliced and stretched the clay to generate a series of unique forms that evoked the natural environment and were in concert with an expression of national identity evident across a number of art forms in the 1950s and 60s. The fissured, ruptured and crackled organic surfaces he developed on those free - form pieces conjured aspects of landscape that were influential for a generation of New Zealand potters and sealed his stature as a ground - breaking maker of cardinal significance.

Into the 1970s and 80s Castle extended his virtuosity in many directions including some stunning glazes and glazing techniques. His one - time mentee, Barry Brickell, also one of New Zealand's most respected pioneer potters, described Castle as 'an insatiable aesthete', and on gazing into one or two of Castle's glazed bowls it is easy to become lost in the contained beauty and diverted into considerations of what such visions can conjure.

Len Castle has rarely moved outside the vessel. Nor has he needed to. Some are just nominally containers by virtue of small apertures able to hold a few grasses while others have been large vases intended for blossom - loaded branches, or flowing bowls of consummate charm. The bowl has been central to his considerable oeuvre. Basic to everyday needs and historically common to all cultures, bowls offer contrast between container and contained and the range in character can be extensive - from lyrically elegant to vigorously robust; silkily, seductively refined of finish or evidencing the rhythmically ascending knuckle - and - finger spiral that captures the exhilaration experienced while throwing when everything is going well. Castle has made all these and much that lies between.

Latter years have seen extensions and variations on earlier concepts, some even more directly related to the identity/nature discourses with features such as sea and underwater forms or chosen characteristics from volcanic areas such as lava flows and sulphurous encrustations. His oeuvre infiltrates numerous areas and has received and adapted influences from many sources while forging a distinctive style of its own through constant inquiry and experimentation, and always, those immaculate aesthetics.

moyra elliot



85



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89



90

**85 John Parker** *White cut vase*  
Stoneware. Signed to the base, h.250mm  
**\$450 - \$600**

**86 John Parker** *White cut vase*  
Stoneware. Signed to the base, h.230mm  
**\$400 - \$600**

**87 John Parker** *White cut vase*  
Stoneware. Signed to the base, h.260 mm  
**\$450 - \$600**

**88 John Parker** *White cut vase*  
Stoneware. Signed to the base, h.200mm  
**\$450 - \$600**

**89 John Parker** *White grooved vase*  
Stoneware. Signed to the base, h.270mm  
**\$350 - \$500**

**90 John Parker** *White grooved vase*  
Stoneware. Signed to the base, h.270mm  
**\$350 - \$500**

**91 Len Castle** *Bowl with blue volcanic glaze*  
Stoneware. Impressed with artists initials, d.280mm  
**\$500 - \$800**

**92 John Parker** *Circular bronze bowl with deep well*  
Porcelain. Artists initials to the foot ring, d.350mm  
**\$350 - \$500**

**93 John Parker** *Stoneware matt black bowl*  
Incised concentric circles and white circular band to the well. Early freehand sgraffitto mark to the base, 1970s, d.200mm  
**\$150 - \$250**



92



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**94 John Parker** *Bronze vase with spire neck*  
Stoneware. Artists initials to the base, h.240mm  
**\$200 - \$300**

**95 John Parker** *Matt white lathe turned vase*  
Ovoid with slender neck, h.140mm  
**\$100 - \$200**

**96 John Parker** *Large volcanic glazed shallow bowl*  
Stoneware. Rim chip. d.440mm  
PROVENANCE: Price Waterhouse collection  
**\$100 - \$200**

**97 John Parker** *Matt white lgrooved bottle vase*  
h.280mm  
**\$200 - \$300**

**98 Ernest Shufflebottom** *Hand potted vase for Crown Lynn*  
Shape 2070, h.250mm  
**\$250 - \$350**

**99 Ernest Shufflebottom** *Hand potted vase for Crown Lynn*  
with unusual cream glaze, h.180mm  
**\$500 - \$600**

**100 Daniel Steenstra** *Hand crafted vase for Crown Lynn*  
Painted in bands on an olive glazed ground, h.160mm  
**\$300 - \$400**

99



100



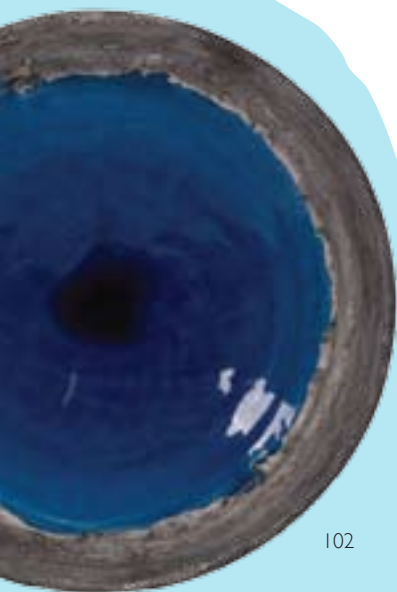


101

**101 Len Castle** *Lipped bowl*

Stoneware rubbed with burnt umber pigment . Bowl interior with matt talc overglaze  
d.270mm

**\$400 - \$600**



102

**102 Len Castle** *Crater lake bowl*

Earthenware with alkaline copper glazed well  
Impressed with artists initials. circa 1990s, d.380mm

**\$1500 - \$2000**

**103 Len Castle** *Stoneware dish*

Shino glazed with combed well. Impressed with artists initials  
1970s, d.310mm

**\$500 - \$800**

**104 Len Castle** *Bowl with avian head to rim*

Stoneware umber pigmented exterior with copper alkaline glazed well  
Impressed with artists initials 1990s  
d.240mm

**\$500 - \$800**



104



105

**105 Len Castle** *Avian bowl*

Earthenware with umber pigment textured surface with ash glazed well.  
Impressed with artists cipher; d.370mm

**\$1500 - \$2000**

**106 Len Castle** *Bowl with avian head to rim*

Stoneware umber pigmented exterior with talc glazed well  
Impressed with artists initials  
d.240mm

**\$500 - \$800**

**107 Len Castle** *Red glazed bowl*

Porcelain. Impressed with artists initials, d.210mm

**\$450 - \$650**

**108 Len Castle** *Large crater lake bowl*

Earthenware with alkaline copper glazed well  
Impressed with artists initials. circa 1990s, d.570mm

**\$3000 - \$4000**

**109 Len Castle** *Four dishes*

Press moulded earthenware , slip decorated. Impressed with artists initials. Early 1950s. One faulted, d.90mm

**\$300 - \$500**



106



103







108

**110 Len Castle** *Large circular bowl*

Hares fur glaze on a tenmoku ground. Impressed artists initials to the base 1990s, d.360mm

**\$1000 - \$1500**

**111 Len Castle** *Large circular bowl*

Jun glaze with copper pigment. Impressed artists initials to the base 1990s, d.360mm

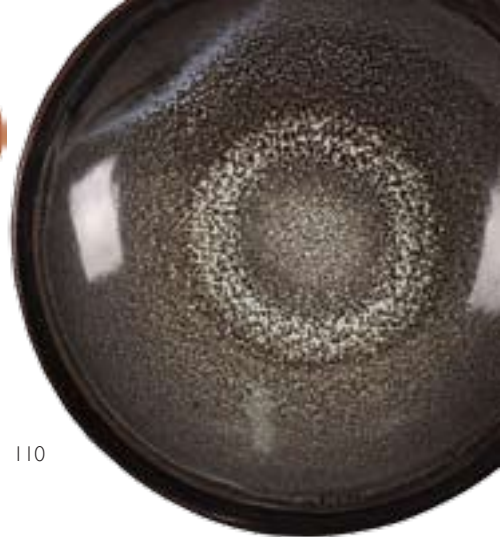
**\$1000 - \$1500**



107



109



110



111

**112 Len Castle** *Stoneware ovoid lamp base*

With vertical combing and manganese slip glaze. Commissioned by the vendors when Len Castle was working at the Crumb brick works in the late 1940s. Impressed with artists initials, h.260mm

**\$1250 - \$1500**



112

**113 Len Castle** *Salt glazed stoneware vase*

With impressed clover leaf design. Impressed with artists initials, h.250mm

**\$400 - \$600**



113



**114 Len Castle** *Pouring vessel*  
Stoneware  
Impressed with artists initials Circa 1970s, h.240mm  
**\$400 - \$600**

**115 Len Castle** *Pouring vessel*  
Stoneware. Impressed with artists initials Circa 1970s,  
h.240mm  
**\$400 - \$600**

**116 Len Castle** *Stoneware casserole dish*  
Impressed artists cipher; d.180mm  
**\$150 - \$250**

**117 Len Castle** *Teapot*  
Stoneware with combed decoration. Impressed with  
artists initials, h.180mm  
**\$350 - \$450**

**118 Len Castle** *Conical Bowl*  
Earthenware with impressed decoration to the well  
Impressed with artists initials. 1990s, d.300mm  
**\$500 - \$1000**

**119 Len Castle** *Cylindrical brush pot*  
Stoneware with shino glaze. Impressed with artists initials.  
Circa 1970s. h.240mm  
**\$400 - \$700**

**120 Len Castle** *Bottle form*  
Stoneware with shino glaze. Impressed with artists initials.  
Circa 1970s. h.250mm  
**\$400 - \$600**

**121 Len Castle** *Bottle Vase*  
Peach bloom glaze. Kiln firing flaw evident with split to side  
wall. Impressed with artists initials 1980s, h.350mm  
**\$250 - \$400**



118



119



120

**I22 Len Castle** *Bottle vase*

Tenmoku hares - fur glaze. Circa 1970s, h.420mm

**\$1500 - \$2000**

**I23 Len Castle** *Blossom vase*

Press moulded with iron and ash glaze. Impressed with artists initials late 1960's.  
h.435mm w.360mm

PROVENANCE: Formerly in the collection of The New Zealand fashion designer  
Bruce Papas

**\$4600 - \$6000**



I21



I22



I23



**124 Bruce Martin** *Curved slab built stone ware bottle vase*  
Oil fired circa 1975. Monogram to base, h.280 w.180mm  
**\$500 - \$800**

**125 Lydia Geldof** *Dancing body*  
Granite, 340 x 190mm  
**\$200 - \$300**

**126 Rosemary Wren** *Raku fired bird form*  
w.110mm  
PROVENANCE: From the collection of Howard Williams purchased from  
Peter Dingleys gallery circa 1962  
**\$400 - \$500**

**127 Artist unknown** *Freeform pierced sculpture*  
**\$50 - \$80**

**128 Chris Charteris** *Wave*  
Carved and polished andesite stone  
h.650mm  
**\$6000 - \$8000**



124



125



126



127



128



**129 Bernard Leach** *Slab sided bottle*

With blown walls. Dark tenmoku glaze with tea dust effect to shoulder. Impressed artists initials and St Ives pottery mark, h.335mm

**\$5000 - \$7000**

**130 Gwyn Hanssen Pigott (Australian)** *Two beaker form vases*

One with small hairline crack. Porcelain, h.80mm and 70mm

One vase with impressed mark to the base

**\$900 - \$1400**

**131 Hans Coper** *Stoneware Beaker Vase*

Waisted form flaring to the top section with black manganese glaze with vertical striations over a textured stoneware body. Impressed HC seal mark to the base, .160mm

**\$3000 - \$5000**

**132 Volpi studio Picasso vase** *Slip cast vase*

With slender neck, sgraffito decorated and painted with Picasso inspired male and female abstracted figures. Circa 1960

Marked to the base Volpi Deruta Decoro Picasso 3013/31. h.310mm

**\$400 - \$600**



129

130



131



132

**I33 Ann Robinson** *Pod vase*

Blue cast glass, h.280mm

**\$5500 - \$8000**

**I34 Ann Robinson** *Pod vase*

Blue cast glass, h.210mm

**\$4500 - \$7000**

**I35 Ann Robinson** *Te Rito pod vase*

Ruby red cast glass. Signed and numbered #26 to the base, dated 2006, h.310mm

**\$22 000 - \$28 000**

**I36 Emma Camden** *Falling Obelisks*

Cast blue glass. Signed and dated '01. 600 x 400mm

**\$3500 - \$4000**



**137 David Murray** *Hunter*

Cast and polished amber glass. Engraved signature and dated '02. 350 x 110mm

**\$2250 - \$3000**

**138 Jo Nuttall** *Vessel*

Clear cast glass, 2002. 440 x 300 x 195mm

**\$2000 - \$3000**

**139 Liz Sharek** *Untitled*

Clear cast and carved glass, 290 x 205 x 110mm

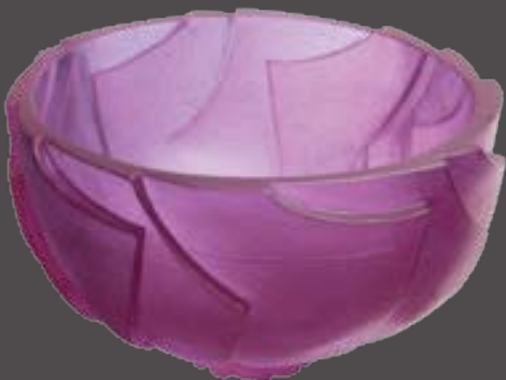
**\$1000 - \$2000**



137

138

139



140 Ann Robinson *Ice bowl*

Cast glass. Signed and dated 1995 and numbered #54. 230 x 360mm

\$30 000 - \$40 000





**141 Robyn Stewart** *Dung fired burnished pot*

*Incised rock art decoration, d.320mm*

**\$3000 - \$4000**



**141a Ann Robinson** *Hot blown glass vase*

*Ovoid with red and blue striations. Signed to the base, h.260mm*

**\$1000 - \$1500**

**142 Emily Siddell** *Three porcelain beaker vases*

*Variously glazed, pierced and punctured*

**\$200 - \$400**



**I43 Gary Nash** *Ovoid vase*

Hand blown blue glass with silver luster mouth. Engraved signature and dated 1994, h.370mm

**\$400 - \$800**

**I44 Ann Robinson** *Hot blown vase*

With multicolored canes. Unique example. Signed and dated 1986 to the base, h.330mm

**\$3000 - \$5000**

**I45 Artist Unknown** *Blown glass vase*

With internal coloured striations. Incised signature and dated 1991 to the base, h.210mm

**\$40 - \$80**

**I46 Peter Viesnik** *Blown ovoid glass vase*

With mauve and blue banding, h.180mm

**\$80 - \$120**



I43



I44



I45



I46



I47

**I47 David Hegglin** *Fin form*

Carved and polished marble, h.560mm

**\$300 - \$400**

**I48 Keeley McGlynn** *Three glass bowls*

**\$400 - \$600**

**I49 Artist unknown** *Vessel*

Oamaru stone

**\$50 - \$100**

**I50 Sam Ireland** *Cup and table*

Cast polished glass, 400 x 280mm

**\$800 - \$1200**

**I51 Ann Robinson** *Table lamp*

Blue cast glass, tapering form, h.370mm

**\$1000 - \$2000**





152

**152 Warwick Freeman** *Brain*

Brooch in pearl shell, lacquer and silver: 100 x 70mm

**\$3000 - \$4000**



153

**153 Warwick Freeman** *Big Silver Necklace*

Marked with jewelers initials on toggle, w.230mm

**\$1600 - \$2400**

**154 Sofia Tekela-Smith** *Mother - of pearl breastplate*

Mother of pearl and waxed thread necklace. From the series *Melodies of their Honey Coloured Skin* 2003 - 04

**\$900 - \$1400**



154

**155 Bruce Martin** *Curved slab built stone ware bottle vase*

Oil fired circa 1975. Monogram to base, h.190mm w.140mm

**\$400 - \$600**

**156 Robert Jahnke** *We Haven't Even Received a Chocolate Fish*

Mixed media on panel, triptych. Signed and dated 1998. 300 x 205 x 40mm each

**\$5000 - \$7000**



155







156

**157 Karin Wilson** *Mottled kauri timber box*

Hinged and with rope binding. 260 x 420 x 300mm

**\$600 - \$1200**

**158 Ces Thomas** *Spade form vessel ( Pacific series)*

Pierced to the upper section, stoneware with textured surface, h.350mm

**\$350 - \$600**

**159 Warren Tippet** *Bowl with underglaze blue brushpoint decoration*

Artists cipher to the base circa 1981, d.190mm

**\$150 - \$250**

**160 Warren Tippet** *Porcelain Bowl*

With floral enamel brush work decoration, d.260mm

**\$300 - \$500**

**161 Warren Tippet** *Porcelain plate*

With abstract floral brush work decoration, d.310mm

**\$400 - \$600**

**162 Graeme Storm** *Ovoid vase*

Stoneware painted with grasses in underglaze blue, h.290mm

**\$500 - \$600**



157



158



159



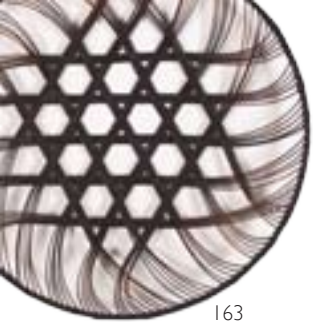
160



161



162



163

**163 Ruth Castle** *Circular dish*  
Star of David pattern, dyed rattan core  
\$125 - \$175



164

**164 Ruth Castle** *Circular dish*  
Dyed rattan core (fish basket technique)  
\$100 - \$150



165

**165 Ruth Castle** *Large platter*  
Dyed rattan core and phoenix palm tendrils  
\$150 - \$200



166

**166 Ruth Castle** *Flat bowl*  
Phoenix palm tendrils and dyed rattan  
\$110 - \$150



167

**167 Ruth Castle** *Two towers*  
Dyed rattan core  
\$120 - \$160

**168 Ruth Castle** *Bowl*  
Jute and rattan  
\$110 - \$150



168

**169 Ruth Castle** *Onion basket*  
Dyed rattan core  
\$110 - \$150



169

**170 Ruth Castle** *Sculptural form (twist)*  
Dyed rattan core  
\$100 - \$150



170

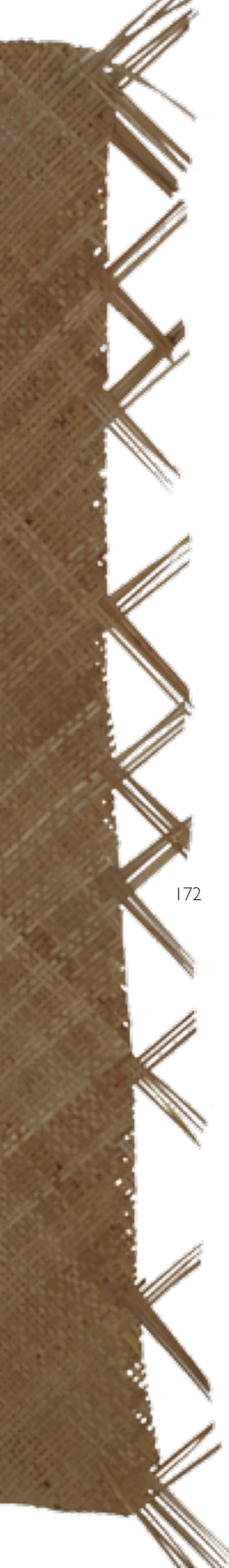
**171 Ruth Castle** *Hanging basket*  
Phoenix palm  
\$110 - \$150



171







172



173



174



**172 Christina Huriha Wirhana** *Untitled*

Woven muka wall hanging, 1600 x 500mm

\$500 - \$800

**173 Murray Grimdsdale and Pat Basket** *Stoneware cylindrical vase*

Painted with birds and abstract tree forms, h.490mm

\$200 - \$300

**174 Roy Cowan** *Wellington Suburbs*

Stoneware platter . Incised artists initials and paper label, d.500mm

\$300 - \$500

**175 Steven Scholfield** *Rocket pottery stoneware dish*

Impressed with Theo Schoon stamped pattern, d.330mm

\$200 - \$300

**176 Style of John Crichton** *Large mosaic tile charger*

d.570mm

\$350 - \$450

**177 Steven Scholfield** *Rocket pottery stoneware dish*

Impressed with Theo Schoon stamped pattern, d.330mm

\$200 - \$300

**178 Juliet Peter** *Platter with impressed cruciform design*

Stoneware. Signed paper label affixed to the base, w.270mm

\$200 - \$300



175



176



177

178



179



180



181



182

**179 Len Castle** *Manukau Moods bowl*

Stoneware with potash, soda and feldspar glaze. Impressed artists initials to the base 1970s, d.300mm

**\$500 - \$800**

**180 Len Castle** *Wax resist dish*

Stoneware with tenmoku glaze. Marked with artists initials, w.310mm

**\$400 - \$600**

**181 Len Castle** *Bowl with wax resist decoration*

Hares –fur tenmoku glaze. Stoneware. Impressed with artists initials, d.280mm

**\$500 - \$800**

**182 Len Castle** *Stoneware bowl*

Heavy poured feldspathic glaze. Impressed artists initials to the base, d.270mm

**\$800 - \$1200**

**183 Len Castle** *Globular vase with twin aperture*

Stoneware with umber pigment. Impressed artists cipher. Circa 1980s, h.190mm

**\$1000 - \$1500**

**184 Len Castle** *Hanging form*

Stoneware with umber pigment, h.160mm

**\$200 - \$400**

**185 Len Castle** *Hanging bottle form*

Stoneware with textured surface and umber pigment. Impressed with artists initials, h.460mm

**\$500 - \$800**



185



183



184







**186 Len Castle** *Stoneware platter*

With umber pigment. Decorated with an impressed cruciform pattern. Impressed artist's initials to the base. 1980s, w.180mm  
\$500 - \$800

**187 Len Castle** *Hanging form*

Double aperture, stoneware with umber pigment. Impressed with artists initials, 160 x 250mm  
\$450 - \$650

**188 Len Castle** *Hanging bottle form*

Stoneware with textured surface and umber pigment. Impressed with artists initials, h.480mm  
\$500 - \$800

**189 Len Castle** *Hanging bottle form*

Stoneware with umber pigment. Impressed with artists initials, h.270mm  
\$250 - \$350

**190 Len Castle** *Hanging form*

Stoneware with umber pigment. Impressed with artists initials . 230 x 260mm  
\$450 - \$650

**191 Len Castle** *Tapering cylindrical vase*

Unusual copper variegated glaze. Signed with artists initials 1990s, h.230mm . A similar example illustrated: *Len Castle Potter*, p.176  
\$800 - \$1200

188



186



187



189



190



191



192

**192 Estelle Martin** *Ovoid vase*

Anagama fired, Incised with artists monogram  
PROVENANCE: Bruce and Estelle Martin collection  
h.260mm

**\$400 - \$600**

**192a Bruce Martin** *'A cooling breeze'*

Mizusashi (water jar). Anagama fired, carbon trapping evident, h.220mm

**\$500 - \$800**

**193 Estelle Martin** *Arrow pot*

Anagama fired, wheel thrown. This pot is based on a design where Korean archers used the vertical mouth of a similar shaped vessel as a target for their arrows, h.290mm

PROVENANCE: Bruce and Estelle Martin collection

**\$700 - \$900**



193

**194 Paul Hartigan** *Tattoo series 'Death before dishonour' plate*

together with another bowl

**\$100 - \$200**

**195 Paul Hartigan** *Tattoo series Sailor Jerry Design*

Mermaid plate and bowl. The bowl signed to the base

**\$100 - \$200**

**196 Paul Hartigan** *Two tattoo series cups and saucers*

**\$80 - \$160**

**197 John Green** *Peace*

Ceramic lion head wall sculpture with painted finish. Signed, titled and dated 1990. 400 x 320 x 320mm

**\$200 - \$400**

**198 Steve Fulmer** *Darling*

Mixed media earthenware vessel. Signed, titled and dated 1987 to the base, h.510mm

**\$200 - \$400**



197

198



194



196



195





199



200

**199 Rick Rudd** *Waterwork*

Earthenware obelisk sculpture

1310 x 210 x 210mm

\$2500 - \$3500

**200 Barry Brickell** *Spiromorph Hydrant*

With screw form top and riveted body. Terracotta. *Colonial Iron works D.C.R. 1906* impressed to the body. Artists cipher to the base, h.870mm

\$3000 - \$4000

**201 Howard Williams** *Sgraffito ceramic wall clock*

Signed with artist initials, d.280mm

\$100 - \$200

**202 Marilyn Wiseman** *Large porcelain platter*

1,500mm

\$250 - \$350

**203 Marilyn Wiseman** *Square lidded box*

Porcelain with painted enamel overglaze and underglaze decoration, w.170mm

\$300 - \$400

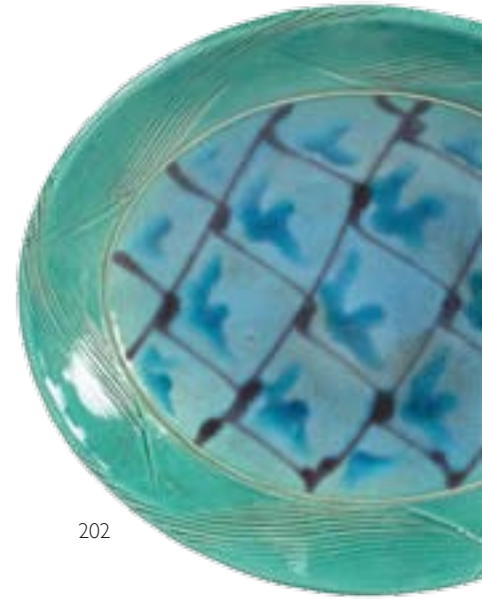
**204 Marte Szirmay** *Nautilus form*

Mixed media on perspex plinth

\$300 - \$400



201



202



203



204

**205 Andrew van der Putten** *Circular dish*

With painted abstracted design, d.220mm

**\$50 - \$100**

**206 Andrew Van der Putten** *Jug and lidded jar*

Painted in orange red blue brown and black. The jar faulted

**\$50 - \$100**

**207 John Radford** *Neo Classical building façade*

340mm x 230mm

**\$250 - \$350**

**208 Joan Campbell (Australian)** *Ovoid form*

Raku fired with textured and pierced surface, h.260mm

**\$200 - \$300**

**209 Joan Campbell** *Wall sculpture*

Raku fired with undulating textured surface referencing the Australian desert. 530 x 430mm

**\$400 - \$600**

**210 Keith Blight** *Tall tapering cylindrical vase*

Deep brown glazed earthenware. Marked with artists cipher; h.490mm

**\$125 - \$175**

**211 Jim Greg** *Leaf form bowl*

Stone ware with textured umber pigment exterior with deep well chun glaze over tenmoku. Incised initials, d.400mm

**\$1000 - \$2000**



205



206



207



208



209



**212 Catherine Anselmi** *Ovoid vase*  
 With celadon crackled glaze, raku fired, h.240mm  
**\$200 - \$300**

**213 Brian Gartside** *Circular dish with abstract pattern*  
 Raku fired earthenware. Artists initials incised to the base, d.300mm  
**\$200 - \$300**

**214 Greg Baron** *Large ovoid vase with celadon glaze*  
 Porcelain. Marked with artists cipher to the neck, h.400mm  
**\$400 - \$500**

**215 Brian Gartside** *Large stoneware platter*  
 d.400mm  
**\$100 - \$200**



212



213



210



211



214



216

- 216 Potter unknown** *Three lipped stoneware dishes graduated sizes (smallest illustrated)*  
\$50 - \$100

- 217 Jens Hansen** *Torso form*  
Cast aluminium raised on a kauri plinth, h.410mm  
\$200 - \$300

- 218 Julia van Helden** *Glazed stoneware sculpture*  
w.160mm  
\$100 - \$150

- 219 Christine Boswijk** *Untitled Vessel (MHI)*  
Porcelain. Repaired. Initialed and dated 1999 on inset lead tablet, h.320mm.  
PROVENANCE: Pricewaterhouse Coopers Collection  
\$50 - \$100

- 220 Leo King (attributed)** *Ovoid vase*  
With grooved sides together with a stoneware bottle vase  
\$100 - \$200

- 221 Richard Anderson** *Waka Taihu and Waka Kahungunu*  
South Westland nephrite of mid green colour with quartz star inclusions, l.390mm and l.450mm  
\$4500 - \$6000

- 222 Margaret Symes** *Ikebana vase*  
Slab built stoneware. Together with another Margaret Symes vase, h.250mm and h.260mm  
\$150 - \$250

- 223 Don Thornley** *Stoneware bottle*  
Impressed artist cipher, h.210mm  
\$50 - \$100

- 224 Duncan Shearer** *Teabowl*  
Anagama fired. d.110mm  
\$50 - \$80

- 225 Duncan Shearer** *Cylindrical vase*  
Anagama fired, h.170mm  
\$100 - \$200

- 226 Don Thornley** *ovoid vase*  
With green glaze. Stoneware, h.120mm  
\$50 - \$80

- 227 Barry Brickell** *Oval stoneware dish*  
l.200mm  
\$150 - \$250

- 228 Peter Stichbury** *Stoneware plate*  
Unglazed rim, well glazed in barium with iron sand decoration. Impressed monogram d.410mm.  
A similar example illustrated in *Peter Stichbury A survey of a New Zealand Studio potter*, p.48  
\$600 - \$1000

- 229 Barry Brickell** *Large circular dish*  
With incised interior rim. Stoneware. Impressed wheel cipher to the footring, d.370mm  
\$700 - \$1000



219



220



222



218

**230 Len Castle** Stoneware dish  
Tenmoku glaze with wax resist. Impressed with artists initials, w.320mm  
\$400 - \$600

**231 Doreen Blumhardt** Large circular stoneware platter  
Rim chip. Artists cipher to the base, d.350mm  
\$200 - \$300

**232 Don Thornley** Lipped dish with impressed cruciform design  
Stoneware with tenmoku glaze. 350 x 330mm  
\$150 - \$300

**233 Campbell Hegan** Lidded ovoid jar  
tenmoku wax resist glaze, signed with artists initials, h.170mm  
\$400 - \$500

**234 Anneke Borren** Charger  
Glazed hand painted porcelain. Marked with artists cipher, d.360mm  
\$200 - \$300

**235 Len Castle** Set of six tenmoku glazed bowls  
d.140mm  
\$250 - \$350

**236 Potter unknown** Stoneware casserole dish, Lidded jar; tea canister and jug  
\$50 - \$80

**237 Peter Collis** Ovoid vase  
Decorated with gold and red enamel, h.150mm  
\$50 - \$100

**238 Anna Z** Deep walled bowl  
Glazed stoneware painted with figures, d.290mm  
\$300 - \$500

**239 Len Castle** Two shino glazed dishes  
Unmarked, d.170mm  
\$150 - \$200

**240 Zenna Abbot** hand woven wool bag  
\$30 - \$50

**241 Keith Blight** Branch pot  
Stoneware. 150 x 340mm  
\$275 - \$350



228



225



226



227



223



221



224



222

# CONDITIONS OF SALE

NOTE IT IS ASSUMED THAT ALL BIDDERS AT AUCTION HAVE READ AND AGREED TO THE CONDITIONS DESCRIBED ON THIS PAGE. ART+OBJECT DIRECTORS ARE AVAILABLE DURING THE AUCTION VIEWING TO CLARIFY ANY QUESTIONS YOU MAY HAVE.

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

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

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

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

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

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

**7 PAYMENT:** Successful bidders are required to make full payment immediately post sale – being either the day of the sale or the following day. If for any reason payment is delayed then a 20% deposit is required immediately and the balance to 100% required within 3 working days of the sale date. Payment can be made by Eftpos, bank cheque or cash. Cheques must be cleared before items are available for collection. Credit cards are not accepted.

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

**9 COLLECTION OF GOODS:** Purchased items are to be removed from ART+OBJECT premises immediately after payment or clearance of cheques. Absentee bidders must make provision for the uplifting of purchased items (see instructions on the facing page)

**10 BIDDERS OBLIGATIONS:** The act of bidding means all bidders acknowledge that they are personally responsible for payment if they are the successful bidder. This includes all registered absentee or telephone bidders. Bidders acting as an agent for a third party must obtain written authority from ART+OBJECT and provide written instructions from any represented party and their express commitment to pay all funds relating to a successful bid by their nominated agent.

**11 BIDS UNDER RESERVE & HIGHEST SUBJECT BIDS:** When the highest bid is below the vendor's reserve this work may be announced by the auctioneer as sold 'subject to vendor's authority' or some similar phrase. The effect of this announcement is to signify that the highest bidder will be the purchaser at the bid price if the vendor accepts this price. If this highest bid is accepted then the purchaser has entered a contract to purchase the item at the bid price plus any relevant buyers premium.

## IMPORTANT ADVICE FOR BUYERS

THE FOLLOWING INFORMATION DOES NOT FORM PART OF THE CONDITIONS OF SALE, HOWEVER BUYERS, PARTICULARLY FIRST TIME BIDDERS ARE RECOMMENDED TO READ THESE NOTES.

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

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

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|---------|-------------|---------|
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| _____   | _____       | _____   |
| _____   | _____       | _____   |
| _____   | _____       | _____   |
| _____   | _____       | _____   |
| _____   | _____       | _____   |
| _____   | _____       | _____   |

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# +CONTACTS

# SUBSCRIBE



HAMISH CONEY  
Managing Director  
hamish@artandobject.co.nz  
021 509 550



BEN PLUMBLY  
Director Art  
ben@artandobject.co.nz  
021 222 8183



JAMES PARKINSON  
Director Valuations  
james@artandobject.co.nz  
021 222 8184



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



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



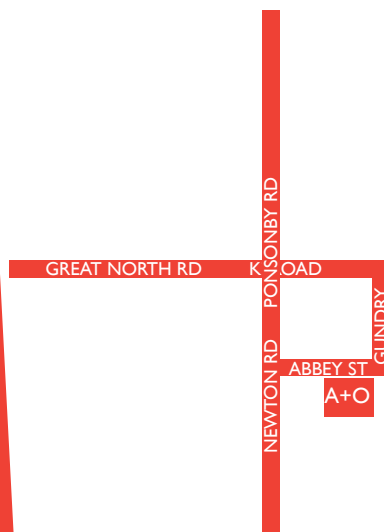
HELEN ANDREWS  
Front of House Manager  
helen@artandobject.co.nz  
09 354 4646



GEORGIE CAUGHEY  
Valuation Consultant  
09 354 4646

3 Abbey Street,  
Newton  
PO Box 68 345,  
Newton  
Auckland 1145,  
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