

ART
OBJECT





Cover: 78 Milan Mrkusich *Still Life*
Right: 34 Terry Stringer *Living Memory*
Left: 36 Michael Parekowhai *kōkōwai (kapa haka)*
Above: 12 Gretchen Albrecht *Karekare*

IMPORTANT PAINTINGS AND IN 3D: SCULPTURE

wellington viewing friday 14th - sunday 16th november 2008
chaffers gallery, herd street, oriental bay

auckland viewing friday 21st - thursday 27th november 2008

auckland auction thursday 27th november 2008 at 6.30pm
3 abbey street, newton, auckland

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Welcome to ART+OBJECT'S fourth Important Paintings and IN3D: Sculpture catalogue and the first to feature a dedicated Wellington exhibition. Since formation in 2007 A+O has successfully sold over six million dollars of art achieving many auction records in the process including two on the same night in May of this year for sculptor Paul Dibble.

A+O is the first auction house to feature a dedicated sculpture section on a consistent basis as part of our major art auctions. This reflects both the company's commitment to 'objects' but also demand from art collectors and sculpture supporters. This current catalogue includes New Zealand sculpture that spans some forty years, from 1967 to the present day and includes works by Edward Bullmore, Greer Twiss, Terry Stringer, Paul Dibble, Ann Robinson, Michael Parekowhai and Rohan Wealleans.

We are pleased to be able to mount what will be the first of numerous Wellington exhibitions. We look forward to meeting our Wellington based collectors, subscribers and new friends at Chaffers Gallery, 1 Herd St, Chaffers Dock, Oriental Bay from Friday the 14th to the 16th of November. The Auckland viewing will follow immediately from the 21st of November until the date of the auction on the 27th of November.

We have enjoyed the support of Wellington based collectors and art institutions from the inception of the company and we are pleased to be able to bring such a strong and varied offering of artwork to exhibit in the Capital.

ART+OBJECT Wellington Exhibition
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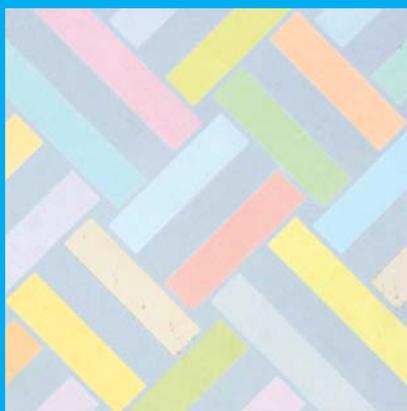
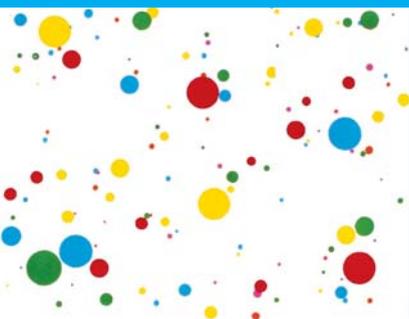
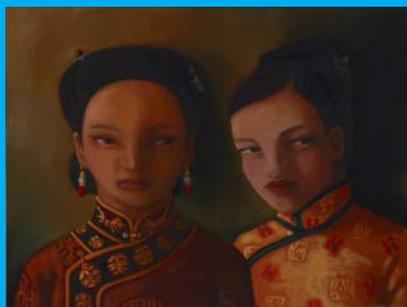
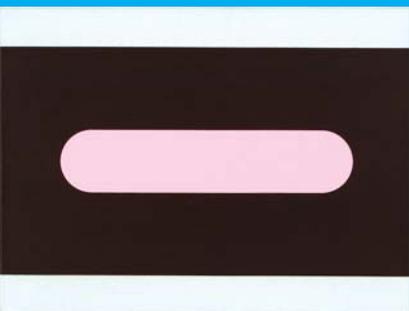
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**NEW COLLECTORS ART
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**THE DECORATOR'S SALE
DECEMBER 11 2008 AT 6PM**





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James Trevithick *Auckland Harbour by Moonlight, from the Northshore*, 1881, Auckland Art Gallery Toi o Tāmaki, gift of Mary & Jim Crawford, Morrinsville, 1995

Pat Hanly *"Inside" The Garden*, 1968, Auckland Art Gallery Toi o Tāmaki, purchased 1989



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THE



PERSONAL

HISTORY

OF

A

VISIONARY

COLLECTOR.



TWO

DAY

AUCTION

APRIL

2009.



THE

JIM

DRUMMOND

SALE



SALE.

THE

PERSONAL

HISTORY

OF

A

VISIONARY

BY

COLLECTOR.

TWO

DAY

AUCTION

APRIL



2009.



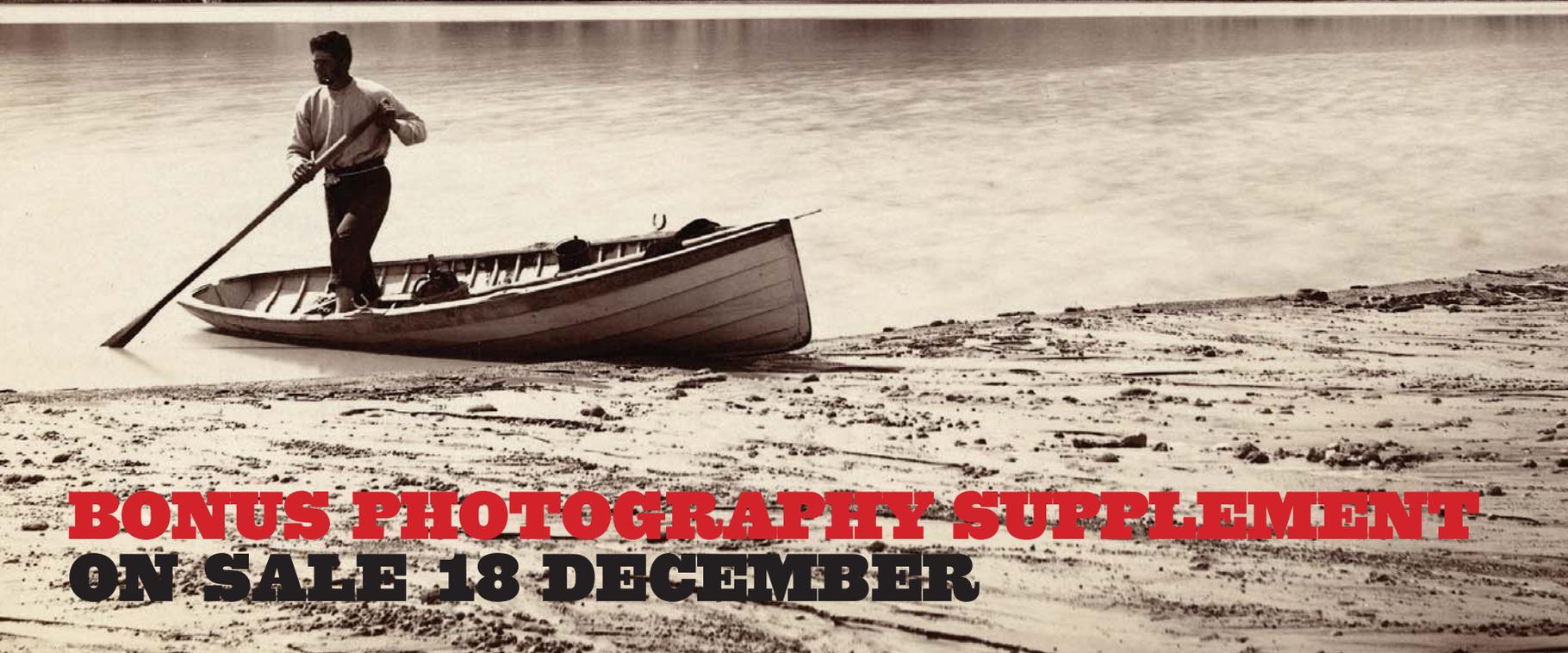
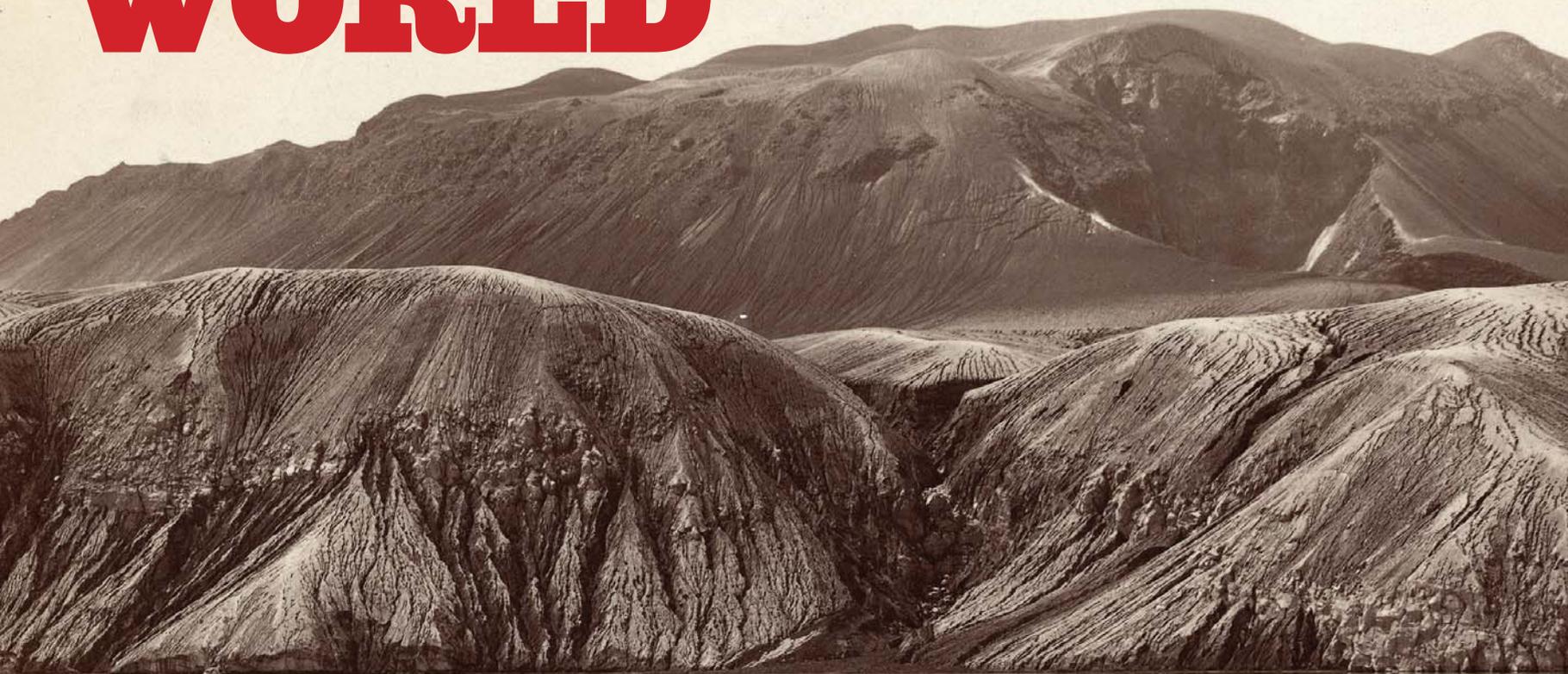
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Don Driver *Duraband 5* (detail)
mixed media
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IMPORTANT PAINTINGS AND IN3D: SCULPTURE

thursday 27 november 6.30pm
3 abbey street, newton auckland

VIEWING

Wellington opening event thursday 13 november
6.00 – 8.30pm

friday	14 nov	10am – 5pm
saturday	15 nov	10am – 5pm
sunday	16 nov	10am – 3pm

Auckland opening event thursday 20 november
6.00 – 8.00pm

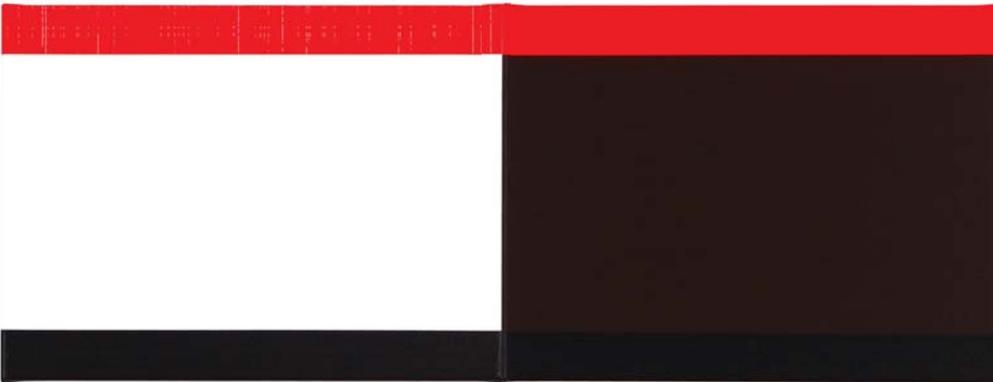
friday	21 nov	9am – 5pm
saturday	22 nov	11am – 4pm
sunday	23 nov	11am – 4pm
monday	24 nov	9am – 5pm
tuesday	25 nov	9am – 5pm
wednesday	26 nov	9am – 5pm
thursday	27 nov	9am – 1pm



1 **Jude Rae** *Glass*
oil on linen
signed and dated '96 verso
455 x 455mm
\$3000 - \$4000



2 **Jenny Dolezel** *On with the Show*
oil on canvas
title inscribed, signed and dated 1996
600 x 750mm
\$9000 - \$14 000



3 **Chris Heaphy** *Blue Area*
acrylic on canvas, diptych
title inscribed, signed and dated 2004 verso
305 x 808mm overall
\$2000 - \$3000



4 **Tom Kreisler** *Coat No. 8*
 acrylic and dyes on canvas, circa 1970
 inscribed 8 verso
 2275 x 1295mm
 PROVENANCE: Purchased by the current
 owner from R. K. S Gallery in 1971
 \$10 000 - \$15 000



5 **Don Driver** *Two Skins with Legging*
 mixed media, 1984
 title inscribed, signed and dated 1984 verso
 1430 x 810mm
 \$8000 - \$14 000



- 6 **Tony Fomison** *The Jester*
 oil on jute in original oak frame
 signed and dated 1978; signed and dated 1978 and inscribed # 202
 144mm diameter
 \$8000 - \$12 000



- 7 **Michael Illingworth** *Untitled*
 oil on board
 signed and dated '82 verso
 215 x 282mm
 \$9000 - \$14 000

- 8 **James Ross** *Orange/Yellow/Red*
 oil and pencil on three panels with toughened glass
 title inscribed, signed and dated '05 verso
 415 x 508mm
 \$4000 - \$6000

9 Gordon Walters *Untitled*

ink on paper

title inscribed, signed and dated '84 and inscribed 27 - 7 - 84

580 x 375mm

\$15 000 - \$20 000



10 Peter Robinson *dad*

oil and bitumen on paper, 1993

title inscribed

520 x 740mm

PROVENANCE: Purchased by the current owner from Anna Bibby Gallery in December 1996

: Private collection, Wellington

\$14 000 - \$20 000



brent wong

BY ROB GARRETT

Meditation is like a sunlit version of a dream that recurred through my childhood. As I floated in black space, my body locked in that familiar but discomforting sleeping paralysis, giant, heavy girders floated in military-like formations towards me. Ponderous and yet seemingly weightless, they bore down on me and glided past, just inches from my face and body. Transfixed and terrified I was awake enough to know I had to wait it out. Something hangs in the balance in Wong's painting too.

Brent Wong burst onto the New Zealand art scene in the early 1970s with original imagery, an impressive technical mastery and a refreshingly surrealist take on New Zealand land and sky. Wong was only 24 years old, when in 1969 he hung twelve paintings in the then Rothmans Gallery in

Wellington that catapulted him almost overnight from an unknown to an important painter in the local scene. *Meditation* comes from the period immediately following this first exhibition and shows his sustained creative intensity.

Meditation is anchored by one of Wong's signature forms – a vast floating architectural structure, as pale as a cloud – that dominates a hallucinogenic sky. The land it hovers over is classic Wong: dry as a bone, spare and emptied of people, reminiscent of the Wairarapa, Hawkes Bay, Canterbury and Central Otago. The foreground weatherboard building is closed and lifeless. While this building could come from any number of small towns known by the Otaki-born artist, it could equally be a faithful copy of a building in 1970s Vivien Street, Wellington, across the

road from where Wong was living at the time.

Wong's idiosyncratic symbolic-literal mix creates a phenomenon not unlike watching an arm-wrestling match between Colin McCahon and Grahame Sydney. *Meditation*, like so many of his classic early works, conveys both otherworldliness and a crisp paddock literalism. [Almost unique in New Zealand art Wong brings the spiritual \(or psychological\) together with the prosaic, through surreal collisions of real and imagined forms.](#)

Wong's was an inspired solution to a pernicious problem for painters wanting to convey the weighty presence of these empty, hot, lonely and spiritual landscapes. His works answer the challenge of how to convey 'big' feelings in

paintings barely a metre square. The oppressive heat and relentless battering of a north-westerly can't be illustrated. [Words are not enough to describe the cinematic breadth of these regions with their wide crisp horizons and infinite skies.](#) However, in *Meditation* the isolation, loneliness, dereliction and claustrophobia are palpable. But the work is also light; as thin as air... almost hopeful. It is as if the monstrous form appearing over the horizon might not only portend calamity – one of these intense summer afternoon hail bursts that can shred a whole season's fruit crop in only 10 minutes – but also suggest the awakening of a new spirit. Perhaps it signals the late arrival of Modernism figured as a vast fanciful Ian Athfield structure ballooning its way north along the Wairarapa coast.



11 Brent Wong *Meditation*

acrylic on board

title inscribed, signed and dated 1970 verso

960 x 1210mm

PROVENANCE: Purchased by the current owner from Barry Lett Galleries on October 4th, 1971
: Private collection, Wellington

\$65 000 - \$85 000

gretchen albrecht

BY LEIGH MELVILLE

12 Gretchen Albrecht *Karekare*

acrylic on canvas
signed and dated '73
1700 x 1210mm

PROVENANCE: Private collection, Auckland

\$25 000 - \$35 000

Through a career spanning almost fifty years, Gretchen Albrecht has become renowned for her emotive and expressive use of colour painting.

While her drawings and paintings of the 1960's were largely figurative, by the 1970's Albrecht was living in Titirangi where she began to create a new series of works that Albrecht herself has described as her first 'truly mature' works. Albrecht often made visits to nearby beaches, such as Karekare and Muriwai, where she undertook brief watercolour sketches of the landscape. At home in the studio Albrecht used her studies to create large 'stained' canvas paintings like *Karekare* and *Trapezion* (lots 12 and 13).

While Albrecht's paintings are evocative of the New Zealand landscape in which she was living and working, the technique she adopted in their execution had been pioneered in America during the 1950's by 'colour-field' painters Helen Frankenthaler and Morris Louis. Albrecht was able to see an exhibition by Louis at Auckland Art Gallery in 1971. Colour field painting is largely characterized by abstract canvases painted primarily with large areas of solid colour. Artists such as Frankenthaler sought to exclude unnecessary or recognizable imagery, presenting abstraction as an end in itself. In their work colour was judged to be of utmost importance in conveying what are typically, deeply expressive images.

Albrecht created her paintings using a similar technique with unprimed canvas, onto which layers of acrylic paint, heavily diluted or thinned to create the desired texture, were poured and spilled, washing bands of colour across the canvas and creating the 'stained' effect. Although abstract, the horizontal bands read like a view of the horizon, where sea, sun and clouds meet and mingle with each other.

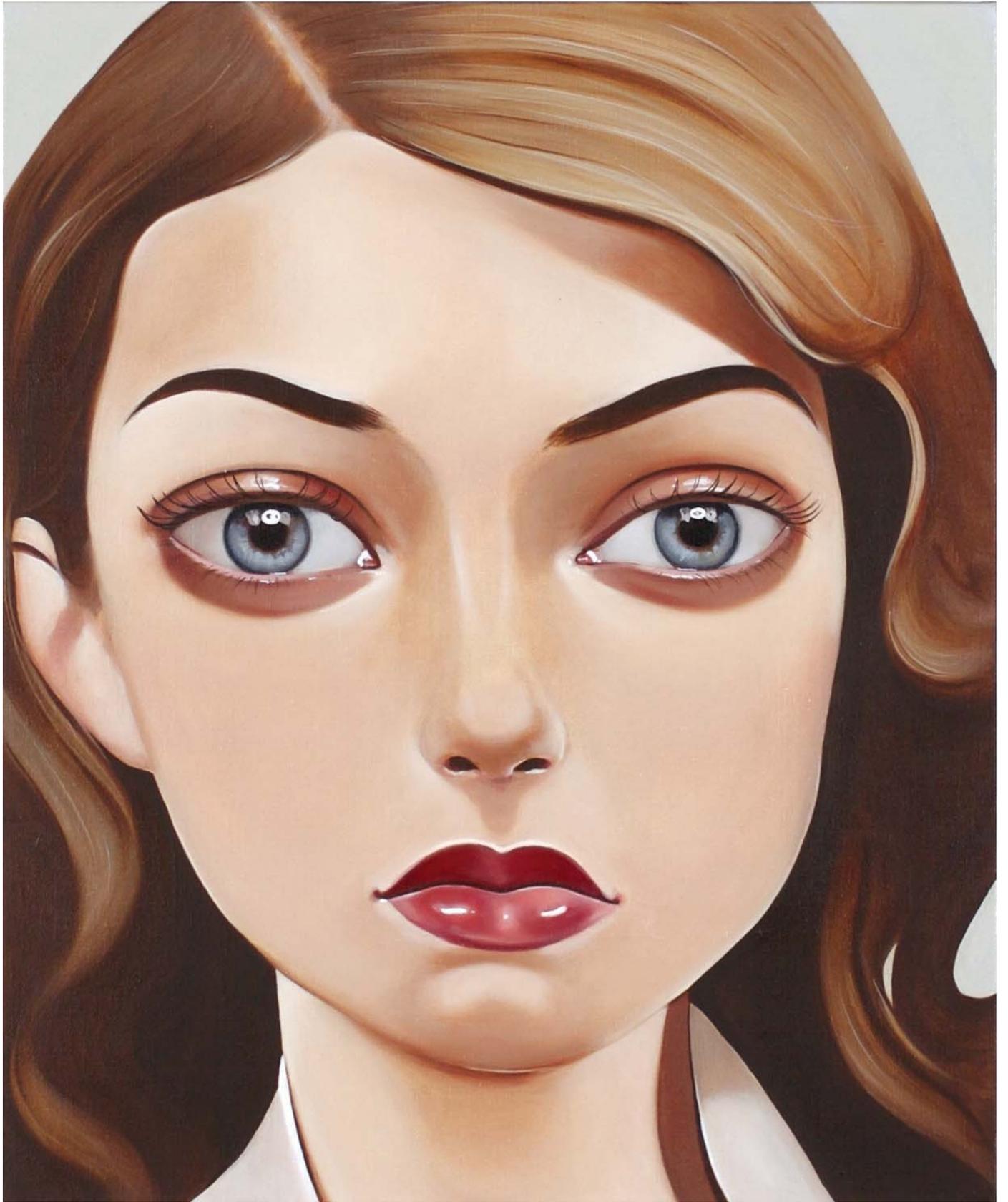
It is fascinating to observe the many atmospheric and seasonal expressions Albrecht manages to convey using this medium. [Karekare is a fine example of this painting at it's best; capturing the moody, challenging and at times, spectacular landscape of Auckland's wild west coast.](#) In other examples the mood appears lighter and there may be glimpses of bare canvas. It is not difficult to get a sense of the exhilaration the artist must have experienced creating these works, working quickly and decisively to produce an image that is essentially abstract but constantly reminds us of the world she was responding to outside the studio.





13 **Gretchen Albrecht** *Trapezium*
acrylic on canvas
signed and dated '76; original Barry Lett Galleries labels affixed verso
1370 x 1820mm
EXHIBITED: 'One Woman', Barry Lett Galleries, May 1977
PROVENANCE: Private collection, Auckland
\$25 000 - \$35 000

14 **Peter Stichbury** *Daphne (The Hip Squad)*
acrylic on linen
title inscribed, signed and dated 2001
610 x 505mm
EXHIBITED: 'The Alumni', Te Tuhi Centre for the Arts, Manukau City, 12 July – 21 September 2008.
PROVENANCE: Private collection, Auckland
\$15 000 - \$20 000



richard BY ROB GARRETT killeen

While Creationists say any search for evolutionary missing links has been fruitless, Killeen proffers a hyper-abundance of links – with Charles Darwin presiding in the centre. The 1987 cut-out *Monkey's Revenge* is from one of the key transitional periods of the artist's impressive career:

1986 and 1987 were turbo-charged years in Killeen's practice with exhibitions of major new work in New York (Bertha Urdang Gallery), Sydney (Ray Hughes), Wellington (Peter McLeavey) and Auckland (Sue Crockford). They were years in which he was trying several new ways of linking, multiplying and juxtaposing a refreshed cornucopia of imagery. It was a period where drawn, photocopied and hand-coloured pictorial elements predominated

over the pared back abstract and silhouette forms of the previous cut-outs

The variety of his approaches in these years demonstrated his confidence and maturity. Forms drawn and painted on tissue and glues to small irregular sheets of aluminium populated gallery walls in tight clusters of 80 and upwards. Framed works on paper combined half a dozen or more related symbols in loosely, but precisely composed vertical arrangements. Paintings on canvas re-emerged, but with a visual repertoire gained from the cut-outs. Polystyrene clouds the size of a person's chest, covered in pastel and acrylic collages of Killeen's signature lexicography also sprouted on the walls like conglomerates of the cut-outs – as if all the little aluminium

sheets, like scattered mercury, had pooled together and left a selection of images floating on the surface of a single bulbous form.

But it was the aluminium-mounted cut-outs that were the source. You will notice that several shapes in the bottom row of *Monkey's Revenge* pre-figure the new polystyrene-mounted conglomerates that emerged in 1987. Rather than figuring a single image they amass an intertwining and layered cluster of shapes and images. *Monkey's Revenge* is a significant work where all these strands come together, bifurcate and quadruple in variety and freshness. If Darwin is the key to this puzzle, sitting as he does in the middle, it is perhaps to preside over Killeen's primordial swamp from which much of the next decade's work sprung.

As if mirroring the personal – the Killeens had a toddler in the family – the artist's studio prolifically birthed forms and ideas and new sub-species. *Monkey's Revenge* has symbols of origins, journeys, oddity, and status in abundance: rhinoceros, maze, a pair of angel wings, blacksmith's anvil, fossil shell, a little square corral of sperm, Aztec and Egyptian hieroglyphs, bolts and machinery, and fragments of heraldry. Killeen populates his Puzzle with everything from protoplasm to the markers of mid-century Modern civilisation, indicating a rich soup of cross-references and cross-breeding. But stopping as he does with an early skyscraper it was as if Killeen as social commentator saw the present and future as entirely in question – unable to be divined or excavated.



15 **Richard Killeen** *Monkey's Revenge*
pencil, acrylic and collage on aluminium, 78 pieces
title inscribed, signed and dated 7 May 1987; artist's
original catalogue label affixed each piece verso
1630 x 3300mm installation size (variable)
PROVENANCE: Private collection, Auckland
\$45 000 - \$65 000

- 16 **Richard Killeen** *Appropriation*
acrylic on paper
title inscribed, signed and dated 30 – 9 – 83
705 x 530mm
\$6000 - \$9000

- 17 **Richard Killeen** *7 Dogs*
watercolour
title inscribed, signed and dated 1 – 7 – 79
560 x 383mm
\$4000 - \$6000

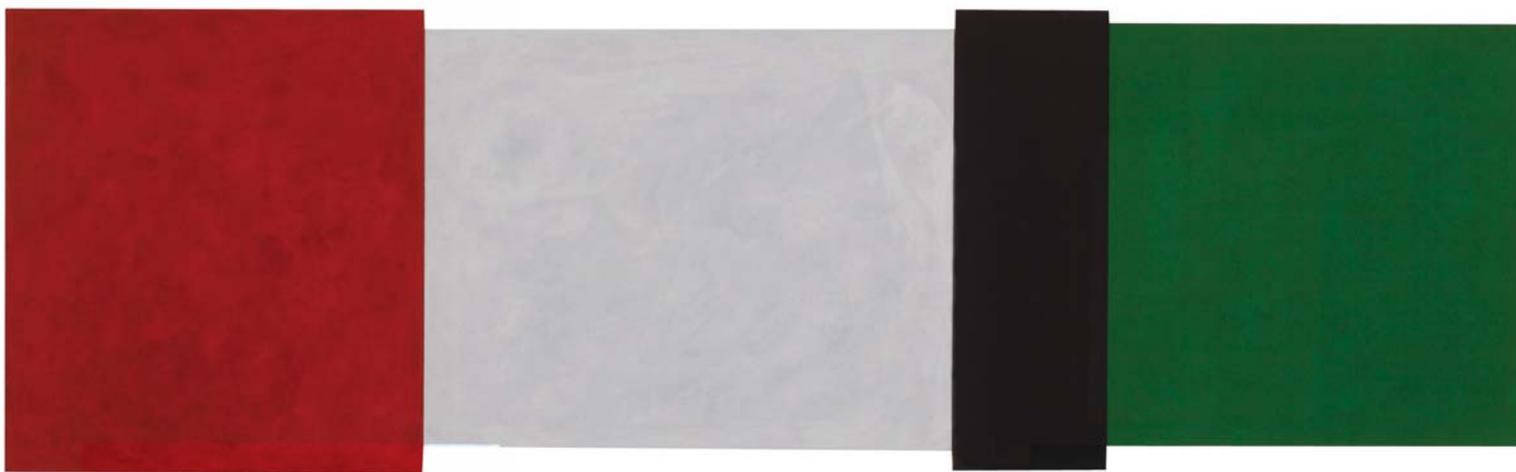
- 18 **Richard Killeen** *Don't Forget the Bombs and the Dogs*
ink and acrylic on paper
title inscribed, signed and dated 7 – 10 – 79
570 x 390mm
\$4000 - \$6000



- 19 **Milan Mrkusich** *Monochrome Green*
acrylic on board, 13 sections
title inscribed, signed and dated '77 verso
715 x 405mm
PROVENANCE: Private collection, Auckland
\$12 000 - \$18 000



- 20 **Milan Mrkusich** *Journey Four (Small) 1986 (Version Two)*
acrylic on card, four panels
title inscribed, signed and dated '86; title inscribed, signed and dated verso
300 x 975mm overall
PROVENANCE: Private collection, Auckland
\$8000 - \$14 000



In 3D: Sculpture

- 21 **Terry Stringer** *Domestic Still Life Lamp*
cast bronze with original leadlight glass shade by Ken Cooke
signed and dated '82 and inscribed 1/5
470 x 250 x 210mm
\$7000 - \$10 000



- 22 **Paul Dibble** *Koru with Bird*
cast bronze, 4/5 (2002)
signed
570 x 390mm
\$3000 - \$5000



- 23 **Guy Ngan** *Anchor Stone*
cast bronze and stone
signed and dated 1998 and inscribed 237
152 x 172 x 172mm
\$5000 - \$8000



- 24 Terry Stringer *Pedestal Table with Offering*
cast bronze
signed and dated '88 and inscribed no. 183
1030 x 398 x 270mm
\$15 000 - \$20 000



- 25 Greer Twiss *Tripod Ladder*
steel and fabricated lead, 1984
impressed artist's signature
2000 x 450 x 300mm
\$8000 - \$12 000



ann robinson

BY LEIGH MELVILLE

Ice Bowl is a majestic creation by Ann Robinson, an international leader in the technique of glass casting that she has pioneered over the past twenty years. She is a passionate devotee of her practice and has captured the attention of many loyal collectors both locally and internationally in recent times. In recognition of her talents Robinson was made an Officer of the New Zealand Order of Merit in 2001 and in 2004 she received a Laureate Award from the Arts Foundation of New Zealand.

While Robinson's glass career began at Sunbeam Glass Works as a glass blower it was casting that had always held a fascination for her. A knowledge of the 'lost wax' process for casting hard metals, learnt while a student at Auckland University's School of Fine Arts, led her to experiment with glass casting.

Robinson uses the vessel as a way of expressing her response to nature and the environment in which she lives and works. Many of her pieces have elements recognizable from nature such as the *Nikau*, *Te Rito* and *Puka* vases. The *Ice Bowl* began as a form that would appear as if carved from ice itself and has become one of her most important vessels. The large, heavy bowl shape sits on a short foot with irregular vertical flutes all around that fan out around the sides of the bowl, forming geometric 'leaves'.

The first *Ice Bowl* was made in 1984 after many attempts at success. *Ice Bowl No.2* (lot 28) was made in 1987 with fritted (ground or crushed) glass. It exhibits all the wonderful raw organic qualities of Robinson's early pioneering work. At that time Robinson was sourcing glass in two forms; imported German crystal cullet which she coloured with powder dye and soda-lime blowing glass recovered from the furnace after glass blowing. Since then, with the establishment in 1992 of Gaffer Coloured Glass by John Croucher and John Leggott, Robinson has had a local source of suitable coloured glass with a lead component, leading to sustained casting success. In 2002 Robinson remarked on the significance of this design; "The *Ice Bowl* actually plays a very special role in my work – rather like a weather vane. Because it is now a very predictable piece, I use it to test changes I am always trying in the process such as mould materials, firing schedules, glasses, colourants and annealing. It's a piece that has changed immensely with these technical changes, and each time seems to be a new piece with its own idiosyncrasies and character."

Ice Bowl No.58, 1998 (lot 29) illustrates the many advancements that have been made to the form. Robinson's aim of achieving a matt, skin-like quality to the pieces has been realized and the bowl has been cast in the Uranium red that Robinson yearned for in the days when her palette was limited to blues and greens. Both bowls illustrate the way Robinson has been able to give each of her pieces a character all of their own, even those cast in the 'same' design. The early bowl bears many marks of the sculptor's hand as it has been carefully carved and finished, while the later example carries a polished smoothness that seems almost unachievable. Both pieces trap light and air in their own way, producing results that are truly unique.



26 **David Murray** *Hunter*
cast and polished glass
signed and dated '03 and inscribed 5/1/1
705 x 300 x 90mm
\$7000 - \$10 000



27 **Ann Robinson** *Square Nikau Vase*
cast glass 1/1, 1992
accompanied with original certificate of authenticity signed by the artist
430 x 592mm
EXHIBITED: 'Casting Light', The Dowse Art Museum, Lower Hutt, 27 February – 20 May 1998
: 'Casting Light', Auckland Art Gallery, Auckland, 18 June – 16 August 1998
ILLUSTRATED: Kathlene Fogarty (catalogue coordinator), *Ann Robinson: Casting Light* (Dowse Art Museum, 1998), plate. 17.
\$25 000 - \$35 000



28 **Ann Robinson** *Ice Bowl*
cast glass, December 1987
signed with artist's initials A. R and inscribed N. Z; accompanied
with original certificate of authenticity signed by the artist
235 x 390 x 390mm
\$25 000 - \$35 000



29 **Ann Robinson** *Ice Bowl*
cast glass
signed and dated 1998 and inscribed No. 58
230 x 375 x 375mm
\$25 000 - \$35 000



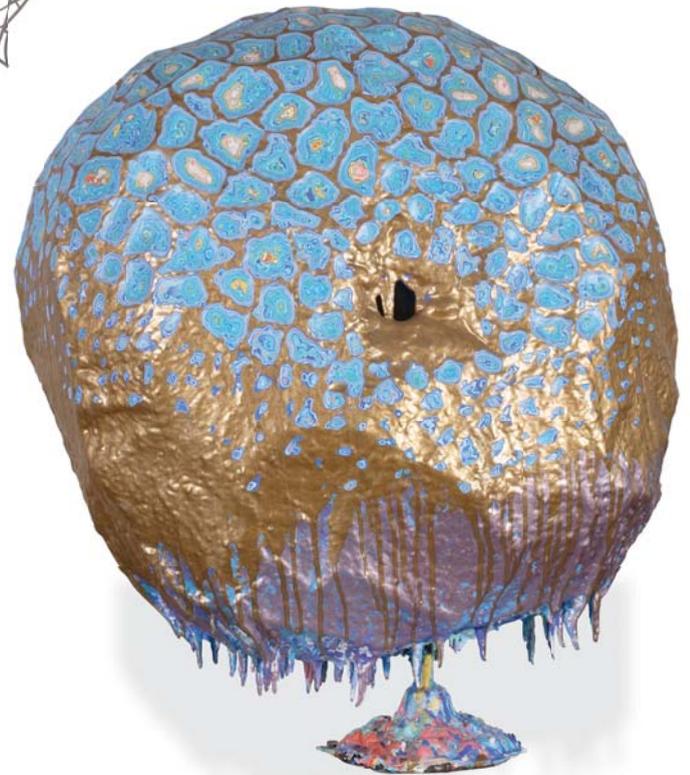
30 Peter Stichbury *Untitled*
acrylic on henselite lawn bowl
120 x 120 x 110mm
\$4000 - \$6000



31 Neil Dawson *Jive*
lazer cut steel, 18/35
title inscribed, signed and dated 2003
on artist's original case
390 x 390 x 70mm
\$3500 - \$5000



32 Chris Charteris *Fin*
Coromandel basalt
signed with artist's initials C. C and dated 2004
370 x 330 x 90mm
\$4500 - \$6500



33 Rohan Wealleans *Blue Brain*
paint and polystyrene
750 x 600 x 600mm
\$8000 - \$12 000

paul dibble

BY HAMISH CONEY

[You can take the boy out the country but you can't take the country out of the boy.](#) Paul Dibble's radical program to capture the New Zealand rural vernacular in a series of sculptural monuments reaches a highpoint in 1993's *South Seas Festival*.

This two metre tall sculptural 'diptych' is a celebration of the soul and heartiness of country life. In much of New Zealand literature and film the countryside is depicted as a brutal and cultureless no man's land. The phrase 'Taranaki Gothic' was coined to describe that twisted dourness that runs like a dark river through our cultural desert. It's a term that immediately conjures up images from Vincent Ward's *Vigil* or Ronald Hugh Morrieson's *The Scarecrow*.

Perhaps Denis Glover's poem *The Magpies* set the mournful tone. This kiwi classic of 'thwartedness' charts the journey of a pioneer couple from farming ambition to death, debt and madness. The classic stanza reads...

[Elizabeth is dead now \(it's long ago\)](#)

[Old Tom's gone light in the head](#)

[and Quardle oodle ardle wardle doodle](#)

[the magpies said](#)

[To summarize: bad things happen to good people out the back of beyond... just past the black stump.](#)

Paul Dibble is having none of it. His *Hinterland* series posits an altogether more life-affirming response to life on the land and indeed to the life of the land.

In the early 1990s Dibble placed rural icons such as the sheepdog, the farmgate and the gumboot front and centre into his bronzes. In *South Seas Festival* a ukulele from shearing shed singalongs, a bottle of DB Brown as the farmers' preferred amber liquid and the ubiquitous shell as found buried in farm paddocks combine to become a totem of the warmth of rural life and the relationship with the land that the farmer both enjoys and views as his stock in trade.

The star of the show is of course a magnificent life size sheep. Dots of white sheep on the green baize of the glorious New Zealand countryside are hardwired in the New Zealand imagination. We take tens of millions of them for granted - most New Zealanders are dumbfounded by international visitors fascination with their first glimpse of a Drysdale or Corriedale. But, who's heart hasn't sung at the sight of spring lambs and all the promise they hold? Dibble elevates the sheep from meat and wool on the hoof to a protagonist, a character in the passion play of New Zealand life.



34 Paul Dibble *South Seas Festival*

bronze, 1993

signed

2000mm height

ILLUSTRATED: Gordon H. Brown, et al., *Paul Dibble* (Auckland, 2001), pl. 16.

PROVENANCE: From the collection of Clemenger BBDO, Wellington

\$40 000 - \$60 000



35 Terry Stringer *Living Memory*

oil on aluminium and bronze

signed and dated '88

1360 x 1160 x 230mm

EXHIBITED: 'Terry Stringer', Janne Land Gallery, Wellington, April 26 – May 14 1988

ILLUSTRATED: *The Dominion Post*, 26/4/1988, p. 27.

PROVENANCE: Private collection, Wellington

\$18 000 - \$28 000

terry stringer

BY HAMISH CONEY

The artist as illusionist or magician, playing make-believe, is as they say, as old as the hills. It is to this grand tradition that Terry Stringer's practice connects and plays with.

Over four decades Stringer's unique take on both sculptural tradition and perceptual mechanics has resulted in a body of work that boundary rides between the two and three dimensional; painting and sculpture, merrily picking 'quotes' from both.

Stringer collapses and repropose one of art's foundation stones: perspective. He has been described as a neo-cubist, quite literally applying the intersection of planes and multiple viewpoints at the heart of Cubist painting to

sculpture and asking the viewer to join the dots conceptually and optically.

It is quite instructive to observe a viewer in front of a Stringer sculpture. What takes place is a curious art dance as the viewer circles the work, alters the angle of attack in a futile attempt to locate the point at which the work 'makes sense' in perspectival terms. Then realizing that the jig is up and Stringer's sculptural trompe l'oeil (in French 'trick of the eye') code cannot be cracked, the viewer surrenders to the pleasure of getting the joke and commences to wonder at the intricate series of calibrations required to draw the viewer into the game.

This artistic gamesmanship is one of the roles the artist has performed since ancient times: to give the eye and the brain a good workout and to assert the artist having the ultimate say in just what constitutes the real. His fantasy becomes our reality and vice-versa.

Throughout history many painters and architects have stepped up the perceptual plate, as it were. One thinks of Andrea Mantegna's *Oculus* on the ceiling of the Spouses Chamber in the castle of San Giorgio in Mantua, Italy as a supreme painted example. Baroque architect Francesco Borromini's eye-popping gallery in the Palazzo Spada in Rome is a famous architectural approach to the challenge. Few sculptors, however

have mined this territory with such alacrity and success as Stringer.

Living Memory from 1988 sees Stringer applying his visual language to the still life genre. The artist here has a bet each way on painting, sculpture and architecture. The result is a subtle game of visual hide and seek. A small shrub sits snugly in an alcove... or does it? The square is not a square but a diamond, the circle is in fact an ellipse. Stringer recasts our sense of space, solidity and correctness with a knowing wink and an algorithmic precision to get past our eye and into our brain. Up for grabs here is our sense of reality. Enjoy.

36 Edward Bullmore Seed

bentwood chair and mixed media, 1967
1550 x 730 x 600mm

PROVENANCE: Private collection, lower South Island

EXHIBITED: 'Edward Bullmore: A Surrealist Odyssey', Tauranga
Art Gallery Toi Tauranga, June 15 – September 21 2008

\$25 000 - \$40 000



edward bullmore

BY BEN PLUMBLY

I wanted to find out how abstract I could be and still hold onto the subject - Edward Bullmore

Without doubt one of New Zealand Art History's problem children, Edward Bullmore seems forever destined to sit outside of our canon. By the time of the artist's premature death in 1978, only one of the artist's works featured in a public collection. This despite a period of recognition, acceptance and success in the swinging London art world of the 1960s not experienced by his more-celebrated contemporaries such as Pat Hanly and Ralph Hotere. The recent Penny Jackson curated exhibition 'Edward Bullmore: A Surrealist Odyssey', at the Tauranga Art Gallery Toi Tauranga, served to posit the artist firmly in a Surrealist context and

in doing so did much to explain his exclusion from the canon, with its inherent focus on Nationalist discourse.

Born into Southland farming stock, Bullmore was a giant of a man, more famed for his exploits with the rugby ball than the paintbrush. However, he turned his back on the latter in favour of a peripatetic career as an artist and art teacher, travelling to London via Europe in 1960. From there his art took on a profound transformation as he made the massive leap from two to three dimensional art, and from a largely conventional painting style into complex constructions rooted deep in the dark world of the subconscious and the abstract. This jump initially took place with the *Hikurangi* series, conceived some three or four years prior to *Seed*.

1967, the year the artist conceived *Seed*, was a year of great productivity and success for the artist and this was recognized by his invitation to exhibit alongside seminal Surrealist figures such as Salvador Dali, Giorgio de Chirico and Yves Tanguy. By this point Bullmore was using colour more sparingly and moving away from references to the landscape and towards more deeply suggestive, sexually-inspired imagery. *Seed* is one of several works which takes its structural foundation from the bentwood chair. [Whether a useful reference to legendary Kiwi D.I.Y tendencies and the artist's upbringing on a Southland farm, or simply a matter of a struggling artist recycling and utilizing that which is at hand, the link to human anatomy in these works is clear.](#) The artist was always keen to maintain links to

the real world in his art and here it is done through the human form and the eerie, translucent skin-like painted surfaces.

Within two years, the artist returned to New Zealand where his work continued to be met, largely, with critical and commercial indifference, New Zealander's just didn't do Surrealism. A show of ten shaped paintings at Barry Lett Galleries in 1971 didn't offer any profound sea change and it seems that only now, thirty years after the artist's premature death can the twin detrimental of expatriatism and international avant gardism be circumnavigated and can we recognize Ted Bullmore as more than a historical anomaly who played rugby and made art, and see him as one of our most interesting and challenging artists.

michael parekowhai

BY SHELLEY BISHOP-JAHNKE

Michael Parekowhai's practice is often characterised by the appropriation of seemingly innocent subjects (children's games, toys, educational material, charming animals) that are inherently loaded with social and political content. Mostly renowned for his conceptual sculpture and photography, [Parekowhai engages numerous art historical practices from Pop Art and Abstraction to Formalism and Neo Geo](#). His multifaceted concepts often encourage contradictory readings due to their ambiguous and open-ended dialogue.

Originally exhibited in the acclaimed 'Paradise Now?' Exhibition at the Asia Pacific Museum in New York (2003), Michael Parekowhai's *Kapa Haka (Kokowai)* is one of fifteen life-size cast fibreglass reproductions of the artist's older brother, Paratene. Using subtle wit and irony, Parekowhai subverts cultural and racial stereotypes, questioning their authenticity by critiquing the socio-political framework that sustains them. By re-appropriating clichéd cultural signifiers (brown-skinned menacing security guard), and re-contextualising and re-framing them (bourgeois art gallery), the artist offers a counter-hegemonic reading of the sign, whilst at the same time highlighting its inherent instability. [Each of the generic security guards is equipped with an identity tag inscribed with the name of a colour in Maori, in this case kokowai \(red\)](#). The figures challenge the reductive practise of labelling or generalising groups and reducing an individual's identity to skin colour.

Michael Parekowhai was born in Porirua, New Zealand in 1968 and is of Maori (Nga Ariki/ Ngati Whakarongo) and European descent. In 1990 he graduated from the University of Auckland's School of Fine Art with a degree in sculpture and in 1994 produced his first major exhibition project *Kiss the Baby Goodbye*, which toured New Zealand Museums. His ambitiously scaled inflatable rabbit *Cosmo* was commissioned in 2006 for the Melbourne Art Fair Foundation and was subsequently gifted to the National Gallery of Victoria in Melbourne. Parekowhai is based in Auckland where teaches at Elam School of Fine Arts.



37 Michael Parekōwhai *kōkōwai* (*kapa haka*)
automotive paint on fiberglass, 2003

title inscribed

1888 x 680 x 420mm

EXHIBITED: 'Paradise Now? Contemporary Art from the Pacific',
The Asia Pacific Museum, New York, 2003

PROVENANCE: Private collection, Auckland

\$36 000 - \$50 000



- 38 Robert Ellis *City Extending Across the Landscape*
oil on board
signed and dated '64; title inscribed, signed and dated verso
710 x 840mm
PROVENANCE: private collection, Wellington
\$15 000 - \$20 000

- 39 Philip Clairmont *Self Portrait*
oil pastel and graphite on paper laid on board
signed and dated 1975
600 x 455mm
\$20 000 - \$30 000





40 Pat Hanly *Fire and Hope Vessel*
oil and acrylic on board
signed and dated '87; title inscribed and dated verso
475 x 550mm
PROVENANCE: Private collection, Christchurch
\$50 000 - \$70 000

pat hanly

BY BEN PLUMBLY

On the 10th of July 1985, French military agents sunk the Greenpeace Rainbow Warrior ship in Auckland harbour. This event prompted a typically engaging and sustained painterly response from Pat Hanly in the form of his *Fire this Time* series. Consisting of at least sixteen works painted between 1985 and 1987, they each shared three key motifs: sea, fire and the chiefly predominant form of the yacht or vessel – which the artist envisaged as a symbolic carrier of peace and hope. The series redeveloped out of the artist's 1959 – 1960 London series of *Fire* paintings, which initially also featured the three elementals of sea, sky and vessel, yet the earlier series lacked the symbolism and freer immediacy of paint handling which characterized what Hanly himself referred to as his 'post Rainbow Warrior' works, in a note which the artist himself wrote on the wall of his exhibition of these works at RKS Gallery.

A staunch pacifist, Hanly was a member of the VAANA (Visual Artists Against Nuclear Arms) and social, moral and political correctness were all defining themes of the artist's life as well as of his life's work. Yet in these works the threat and risk of impermanence to a joyous existence, lurk threateningly close nearby. *Fire and Hope Vessel* is a call to action. A rich visual celebration painted in the same year that our country was famously declared 'officially Nuclear Free', *Fire and Hope Vessel* also suggests a real degree of urgency exists which can be seen to reflect the then-pervading national climate of unity and defiance in the face of international pressure to allow nuclear ships into our waters, a subject the artist addressed most directly in his 1978 protest painting, *Pintado Protest*.

However, unlike the manner in which some of the artist's more angst-ridden contemporaries addressed such defining issues, the painting remains exuberant, gay and humorous. The vibrant and fresh acrylics portray the bright and unique light of the Pacific in a painterly field where lush profusions of colour and texture meld with great success. Despite the vessel and carrier of hope floating unperturbed on a sea of secluded chalky white, the threat of a nuclear Pacific abounds, splashing and cajoling all about the opaque waters. Like many of the artist's best works the overall feeling is of hope and optimism in the face of considerable adversity.

41 Milan Mrkusich *Achromatic Dark (Linear Series)*

acrylic on board

title inscribed, signed and dated 1979 verso

1200 x 1200mm

PROVENANCE: Purchased by the current owners from Bosshard Galleries Dunedin in 1980

\$60 000 - \$80 000

milan mrkusich

BY HAMISH CONEY

Discussions around abstract painting tend to centre on the lineage of the modernist tradition and locating an artist within the chronology of abstraction. As a consequence individual artworks run the risk of becoming considered as exemplars of a well documented set of influences. This approach is particularly acute when applied to formal or geometric abstraction. Highly informed commentators can calibrate the conversation to a level where the space an artist has to manoeuvre is limited to the slimmest page in the canonical tome titled *Abstract Painting*.

Chapter one begins in Russia with Malevich and Kandinsky and then the narrative moves to Western Europe where Mondrian gets

a chapter and so on. American Abstract Expressionism hogs all the press from the late 1940s onward with contributions from artists such as Mark Rothko and Barnett Newman but also theorists such as Clement Greenberg whose role was to instruct the viewer on just how to interpret what they were seeing in terms of the relevant chapter, text or footnote in play.

It seems as if the less there is inside the picture in terms of definable subject matter the more 'help' the viewer needs to actually 'see' the work. American essayist Tom Wolfe tackles this issue head on in his famous polemic *The Painted Word* in 1975. With tongue firmly in his cheek he exclaimed, 'All these years, in short, I had assumed that in art, if

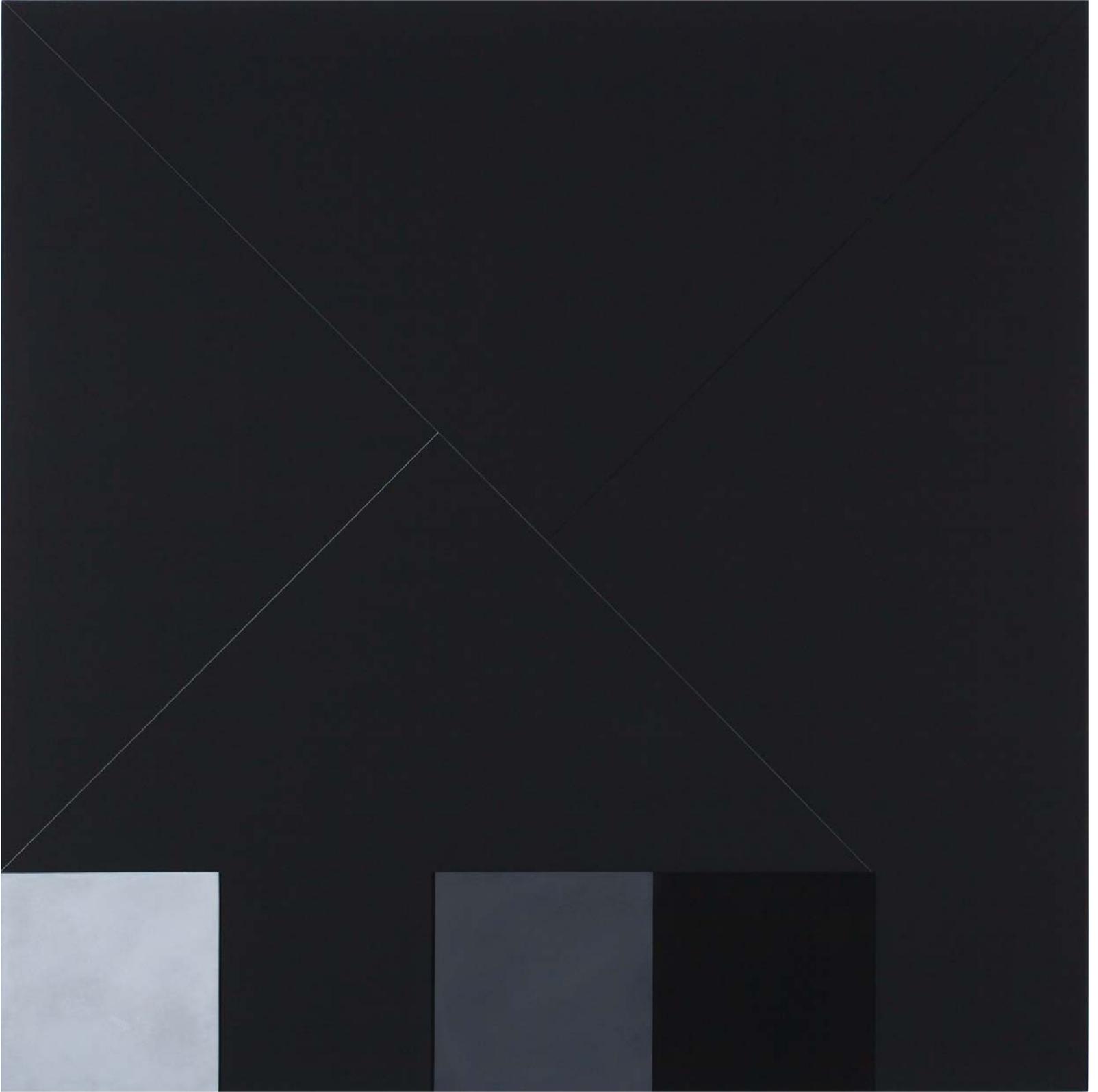
nowhere else, seeing is believing... I had gotten it backward all along. Not "seeing is believing," you ninny, but "believing is seeing," for Modern Art has become completely literary: the paintings and other works exist only to illustrate the text.'

The question then arises how to 'see' a work like Mrkusich's 1979 painting *Achromatic Dark (Linear Series)*. For a kick off we have the obvious reference to Malevich's seminal *Black Square* of 1913.

The difficult bit is to uncouple the Mrkusich painting from the implied text that it hauls behind it like a coal tender – and in the process look at the work with fresh eyes.

Why is it that some sixty three years after the suprematist masterpiece the idea of the black square has resulted in a work of such outright visual oomph and beguiling power as *Achromatic Dark (Linear Series)*? We can be sure that Mrkusich has read all the texts and will also be aware of the interpretations he is courting.

There can be only one answer. Meditate on the work itself. Let those inky depths envelop you. Let the book fall slowly to the floor...





- 42 **Tony Fomison** *Saint Paul as a Woodcarving*
oil on hessian on board
title inscribed, signed and dated 1982
502 × 420mm
PROVENANCE: Private collection, Auckland
\$30 000 - \$40 000

tony fomison

BY MELANIE ROGER

Saint Paul as a Woodcarving is an example of Tony Fomison uniting the seemingly disparate European and Polynesian cultures within one work. Religious subjects were not new to Fomison and neither was ethnographical subject matter. [By portraying a Christian saint as a woodcarving however, he is creating a new reality and an imaginary culture from his own personal perspective.](#)

By the early 1980's Fomison had become increasingly involved with Polynesian communities and culture. He was living in Ponsonby, a very different place to the gentrified suburb of today and was mixing in particular with the local Samoan and Maori populace. He had received the traditional Samoan *pe'a* (tattoo) and was actively involved with cross-cultural national politics, yet remained an outsider in many ways holding the somewhat "...contentious position as a *sogimiti* or untitled tattooed man, and a *Palagi* one at that. While Fomison's *pe'a* (tattoo) was respected, and he himself was honored as a guest, his contact with the chiefly strata of Samoan society was not without conflict." (Ian Wedde, *Fomison What shall we tell them?*, City Gallery, Wellington, 1994, p. 148)

As well, this painting sits within Fomison's portrait oeuvre although many were more generalized ethnographic portrayals. Saint Paul 'the Apostle' was the first great Christian missionary and theologian, making Fomison's choice of subject significant. He holds a place in the history of Christianity second only to that of the Jesus himself. Other portraits from this time were mainly of Maori or Polynesian figures, for instance *He Puhi (as tribal ancestress)*, 1981; *The Ponsonby Madonna*, 1982-83 and *Te Puhi o te Tai Haruru*, 1985. All display a pictorial composition and style similar to that of *Saint Paul as a Woodcarving* and show the direct influence on the many cultural 'artifacts' that Fomison surrounded himself with.

Saint Paul's side profile and portrayal as a wood carving places an emphasis on his partially silhouetted features, the angular rise of his nose; the sweep of his eyebrows; his broad slash of the mouth; the jutting of his chin; and the deep recesses of his eyes averted from the viewer, but to what? Perhaps a cultural melting pot, a new New Zealand. [Fomison's dream of a blended ethnographical landscape where Pakeha and Polynesian cultures live together.](#) We don't know, but Fomison encourages us to wonder.

43 Michael Illingworth *Untitled – from the Rangi and Papa Creation Series*
oil on canvas
signed and dated '71
715 x 612mm
PROVENANCE: Purchased by the current owner from Peter McLeavey Gallery in 1980
: Private collection, Nelson
\$50 000 - \$60 000

michael illingworth

The 2001 exhibition 'A Tourist in Paradise Lost: The Art of Michael Illingworth' served to re-introduce the New Zealand public to an enigmatic figure who emerged in the 1960s as one of the most unique and idiosyncratic artists in New Zealand art history.

In these media saturated, anything goes, times it is hard to comprehend the damn good shocking Illingworth's sexually loaded paintings gave an outraged solid citizenry of New Zealand in the 1960s.

The 72 works assembled for this major retrospective traced the development of Illingworth's highly personal visual language and his avowed areas of concern.

Illingworth, like his contemporary and friend James K. Baxter cultivated the role of the artist as outsider and social critic. He opposed what he saw as the suffocating tyranny of the suburb and the city with a fierce identification with the land and with romantic and sexual love.

Illingworth's work of the mid 1960s was trenchantly critical of the restrictions of societal conformity. His creation of the *Piss-Quicks*, that blank-faced, clueless couple that stare back at the viewer from so many of the mid 60s works was contrasted with overtly sexual *Adam and Eve* images with enlarged genitals. [These works were notorious and the subject of complaints to the police when first exhibited.](#)

Illingworth was very much part of the counter culture movement and in keeping with so many artists and writers of this period Illingworth sought exile and purity in the wilderness, first in Puhoi north of Auckland and later at Coroglen in the Coromandel.

Works such as *Untitled, Rangi and Papa Creation Series* from 1971 come from this later, more lyrical period. The full frontal attack on the alienating and machine made city is replaced by a lyrical engagement with the natural world and his work is full of fecund and fertile images. Illingworth here directs his gaze to the creation story and the universe of Maori spiritual beliefs. His palette in this work is cosmic and celebratory; the sky is a symphony

of jewel like yellows and oranges and the earth a glorious carpet of emerald green.

In this night of creation the male and female tree figures are clearly indicated by conveniently grown phallus and diamond shaped genital symbols. The sentiment is unmistakable and given Illingworth's earlier coruscating imagery, quite moving.

The suggestion that not only men and women and the birds and bees make love to populate the earth, but also the trees and organic matter of the earth is posited by the artist as an affirmation of the fundamental good of the creation story and Illingworth's own creative process.





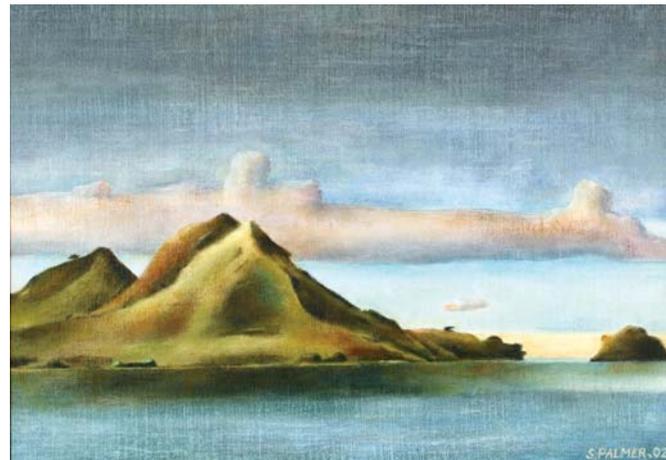
44 Pat Hanly *Hillside and Trees*
oil and enamel on board
signed and dated '73; title inscribed, signed and dated verso
418 x 418mm
\$20 000 - \$30 000



45 Karl Maughan *Clemone*
oil on canvas
signed and dated 1996 verso
1100 x 2000mm
\$15 000 - \$25 000

46 Stanley Palmer *Memories of Whangarei Heads*

oil on linen on board
signed and dated '02
370 x 525mm
\$4500 - \$6500



47 Pat Hanly *Jinger Girl F*

ink and wash on paper
signed and dated '76 and inscribed *Jinger Girl*; title inscribed, signed and dated verso
540 x 605mm
PROVENANCE: Private collection, Auckland
\$8000 - \$12 000



48 Michael Smither *Otago Landscape*

oil on board
signed and dated '69
157 x 738mm
\$12 000 - \$16 000



49 **Tony Fomison** *Untitled No. 217*
oil on canvas on board
signed and dated 1978 verso and inscribed #217
405 x 305mm
PROVENANCE: Private collection, Wellington
\$15 000 - \$25 000



50 **Pat Hanly** *Bouquet of Pieces*
acrylic, enamel and collage on plywood
signed and dated '92; title inscribed, signed and dated verso
725 x 698mm
PROVENANCE: Private collection, Christchurch
\$9000 - \$14 000



51 Allen Maddox *For Clairmont*
oil on canvas
title inscribed, signed with artist's initials
A. M and dated 94 – 95 verso
915 x 915mm
\$11 000 - \$16 000



52 John Walsh *Tiki Meets Croc*
oil on board
title inscribed, signed and dated 2003 verso; original
Gow Langford Gallery, Sydney label affixed verso
800 x 1200mm
\$16 000 - \$25 000





- 53 John Reynolds *Untitled – IV*
oilstick on marbled paper, diptych
signed with artist's initials and dated 1987 and inscribed IV
500 x 1305mm overall
\$4500 - \$6500

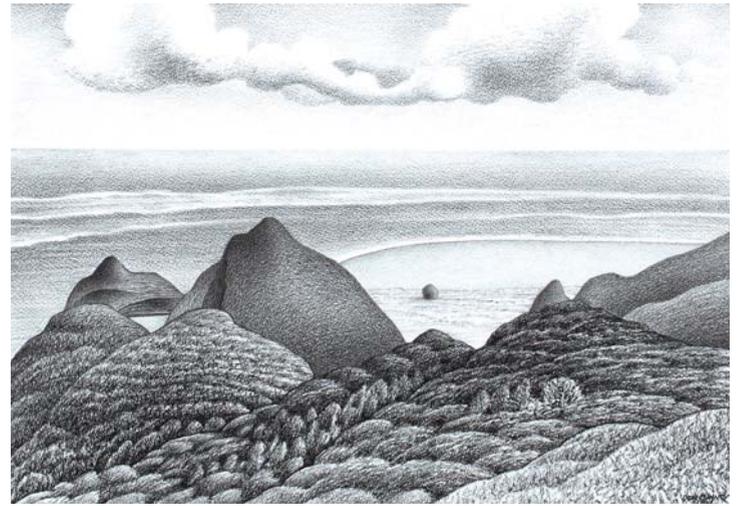


- 54 Peter Robinson *Pakura II*
oil and bitumen on paper
title inscribed on original Brooke Gifford Gallery label affixed
verso
760 x 585mm
\$9000 - \$14 000

- 55 Peter Robinson *Cultural Collision II*
oil and bitumen on paper
title inscribed on original Brooke Gifford Gallery label affixed verso
760 x 585mm
PROVENANCE: Private collection, Christchurch
\$9000 - \$14 000

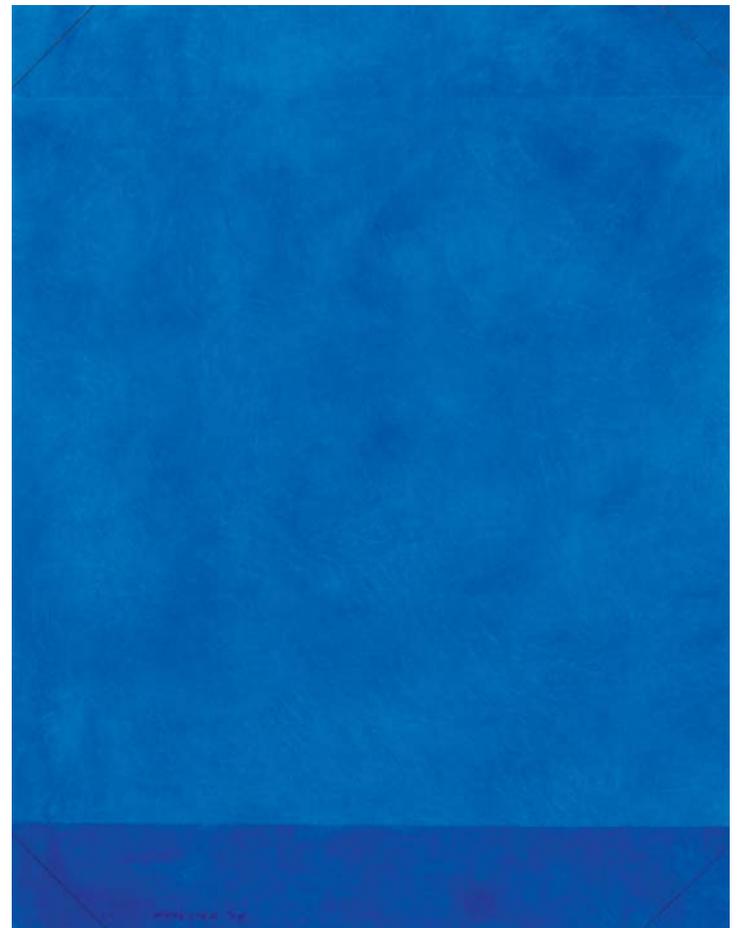


- 56 **Gretchen Albrecht** *Threshold IV (Furnace)*
 oil and wax on rag paper
 title inscribed, signed and dated 2003; title inscribed, signed and dated verso
 530 x 820mm
 \$4000 - \$6000



- 57 **Don Binney** *Mount Donald McLean – Seaward*
 graphite on paper
 signed and dated 2002; title inscribed and signed verso
 415 x 590mm
 \$4500 - \$6500

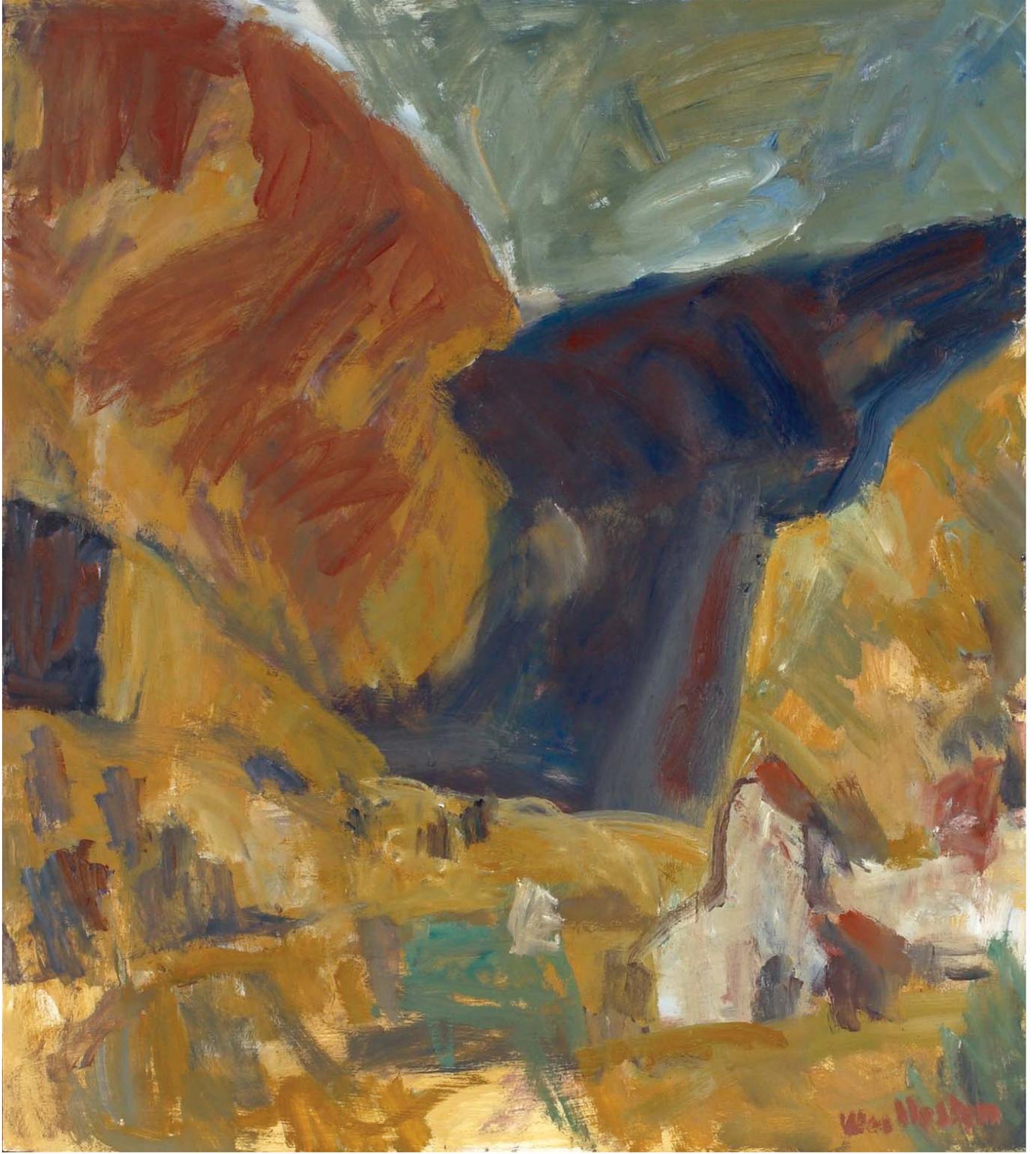
- 58 **Milan Mrkusich** *Blue Area*
 acrylic on paper
 signed and dated '74
 420 x 322mm
 \$8000 - \$14 000





59 **Michael Smither** *Still Life with Grapefruit*
oil on board
signed with artist's initials *M. D. S* and dated '67; signed and dated verso
455 x 555mm
PROVENANCE: Private collection, Auckland
\$35 000 - \$50 000

60 **Toss Woollaston** *McFedries Farm, Riwaka*
oil on board
signed
900 x 800mm
PROVENANCE: Private collection, Wellington
\$28 000 - \$38 000





- 61 **Tony Lane** *Leg (with Representations of Infinity)*
 schlagmetal, oil and gesso on panel
 title inscribed, signed and dated 1989 verso
 2060 x 525mm
 \$9000 - \$14 000

- 62 **Ralph Hotere** *Round Midnight*
 lithograph with applied oil pastel
 title inscribed, signed and dated 2000
 565 x 755mm
 \$11 000 - \$16 000

- 63 **Toss Woollaston** *A View of Auckland from Mount Eden*
 pen and ink on paper
 signed and inscribed c/ M. E. Grant, 2a Waterview Rd Devonport
 205 x 293mm
 \$2500 - \$3500

- 64 **Star Gossage** *Hauturu I*
 oil on canvas
 signed verso
 510 x 765mm
 PROVENANCE: Private collection, Wellington
 \$6500 - \$8500



65 Buster Black (Pihama) *Houses at Night*
 mixed media on board
 signed
 395 x 497mm
 PROVENANCE: from the collection of Jim Drummond
 \$2500 - \$4000

66 Emily Wolfe *Decoy II*
 oil on linen
 signed and dated 2006 verso
 765 x 863mm
 PROVENANCE: Purchased by the current owner from Page Blackie Gallery, Wellington
 \$7000 - \$10 000



67 Tony Fomison *Ear (No. 65)*
oil on hessian on wood
title inscribed, signed and dated '73
530 x 356mm
PROVENANCE: Private collection, Auckland
ILLUSTRATED: Ian Wedde (ed), *Fomison: What Shall
we Tell Them?* (City Gallery, Wellington, 1004), p. 165.
\$25 000 - \$35 000

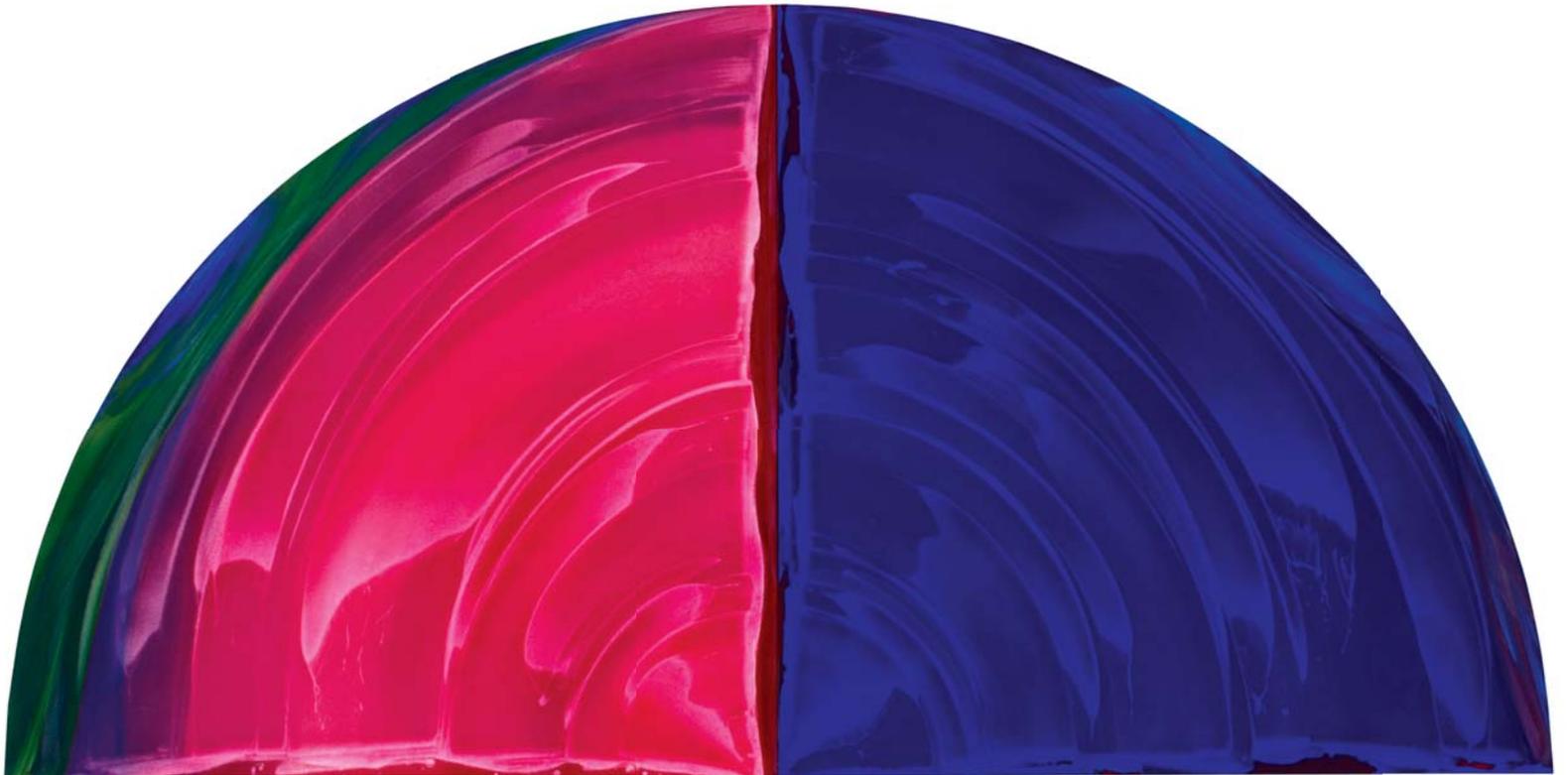
68 Tony Fomison *Year of the Child No. 216*
oil on canvasboard
signed and dated '78 and variously inscribed verso
398 x 303mm
PROVENANCE: Private collection, Auckland
\$25 000 - \$35 000





69 **Tony Fomison** *Sina Ma Tuna*
oil on canvasboard
title inscribed, signed and inscribed *Started December*
1986 Lincoln St Finished January 1987 Grey Lynn verso;
original Fomison Estate label affixed verso
450 x 300mm
\$8000 - \$14 000

70 **Gretchen Albrecht** *Lunette/Silken*
acrylic on shaped canvas
signed and dated '84 verso
1530 x 3060mm
PROVENANCE: Private collection, Auckland
\$22 000 - \$30 000



71 **Ralph Hotere** *Shadowed Behind the Tattooed Face a Stranger Stands –*

he who Owns the Earth – and he is White: Te Whiti series

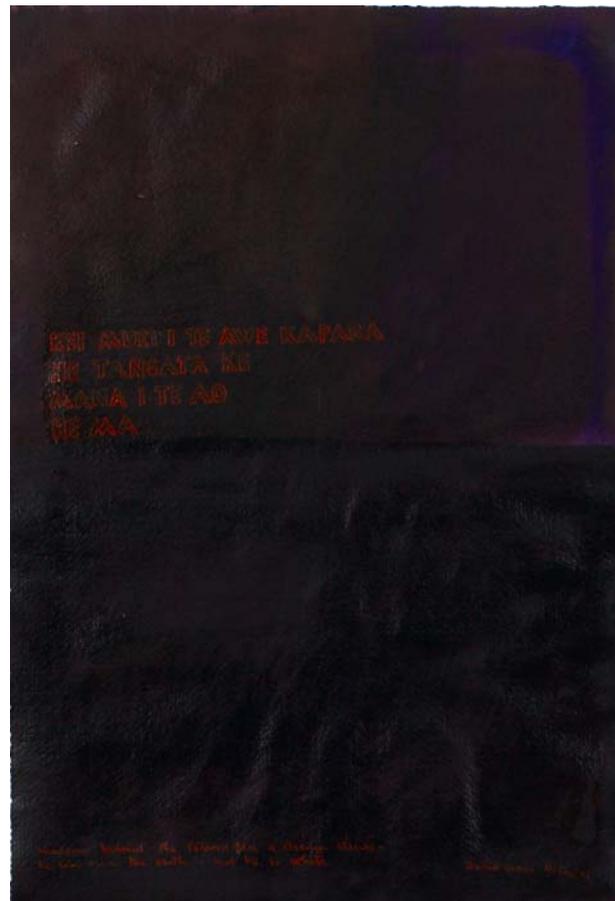
acrylic and ink on paper

title inscribed, signed and dated '72

568 x 393mm

REFERENCE: Gregory O'Brien, 'Ploughing: Ralph Hotere's "Te Whiti" Series', in Te Miringa Houaia, Gregory O'Brien and Lara Strongman (eds), *Parihaka: The Art of Passive Resistance* (Victoria University Press, 2001), pp. 148 – 153.

\$18 000 - \$28 000



72 **Allen Maddox** *Marilou Has Just Left*

oil on canvas

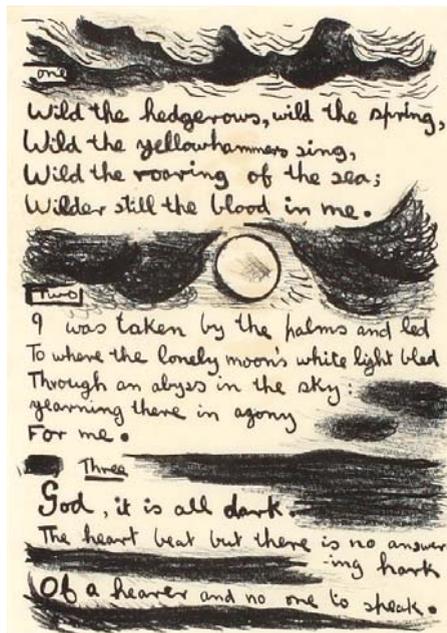
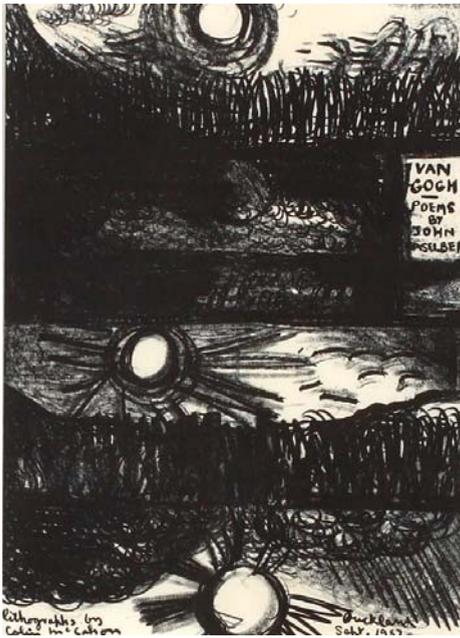
title inscribed, signed with artist's initials A. M and dated 98/99 verso

910 x 1220mm

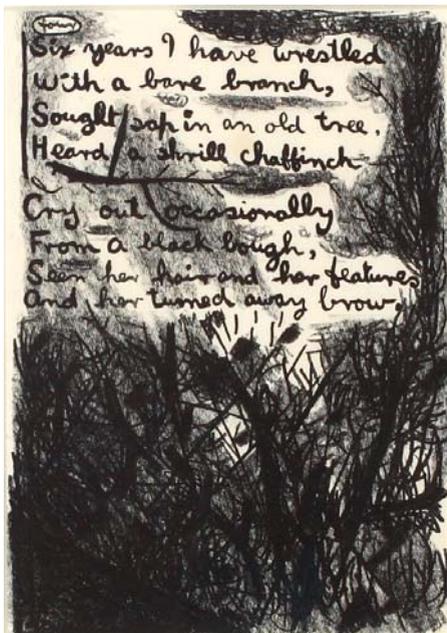
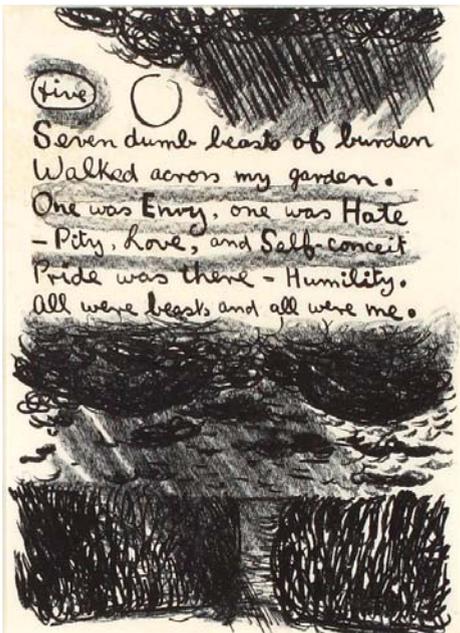
PROVENANCE: Purchased by the current owner directly from the artist in 1999

\$15 000 - \$20 000





- 73 **Colin McCahon** *Van Gogh: Poems by John Caselberg*
 four lithographs, 1957
 title inscribed, signed and dated Auckland, September, 1957
 357 x 251mm each
 \$15 000 - \$20 000



- 74 **Shane Cotton** *Blue Madonna*
 acrylic on canvas
 title inscribed, signed with the artist's initials S. C and dated '03; title inscribed, signed and dated verso
 1400 x 1400mm
 PROVENANCE: Private collection, Wellington
 \$40 000 - \$50 000





75 Don Binney *Whatipu from South Head*
oil on canvas
signed and dated 2002; original Artis Gallery label affixed verso
590 x 1150mm
\$25 000 - \$35 000

76 Don Binney *Lion Rock with King George III*
oil on board
signed and dated 1984
580 x 640mm
\$30 000 - \$40 000



77 **Frances Hodgkins** *Still Life with Grand Piano*
watercolour and gouache on paper
signed
583 x 782mm
PROVENANCE: Private collection, United Kingdom
: Private collection, Auckland
\$70 000 - \$90 000

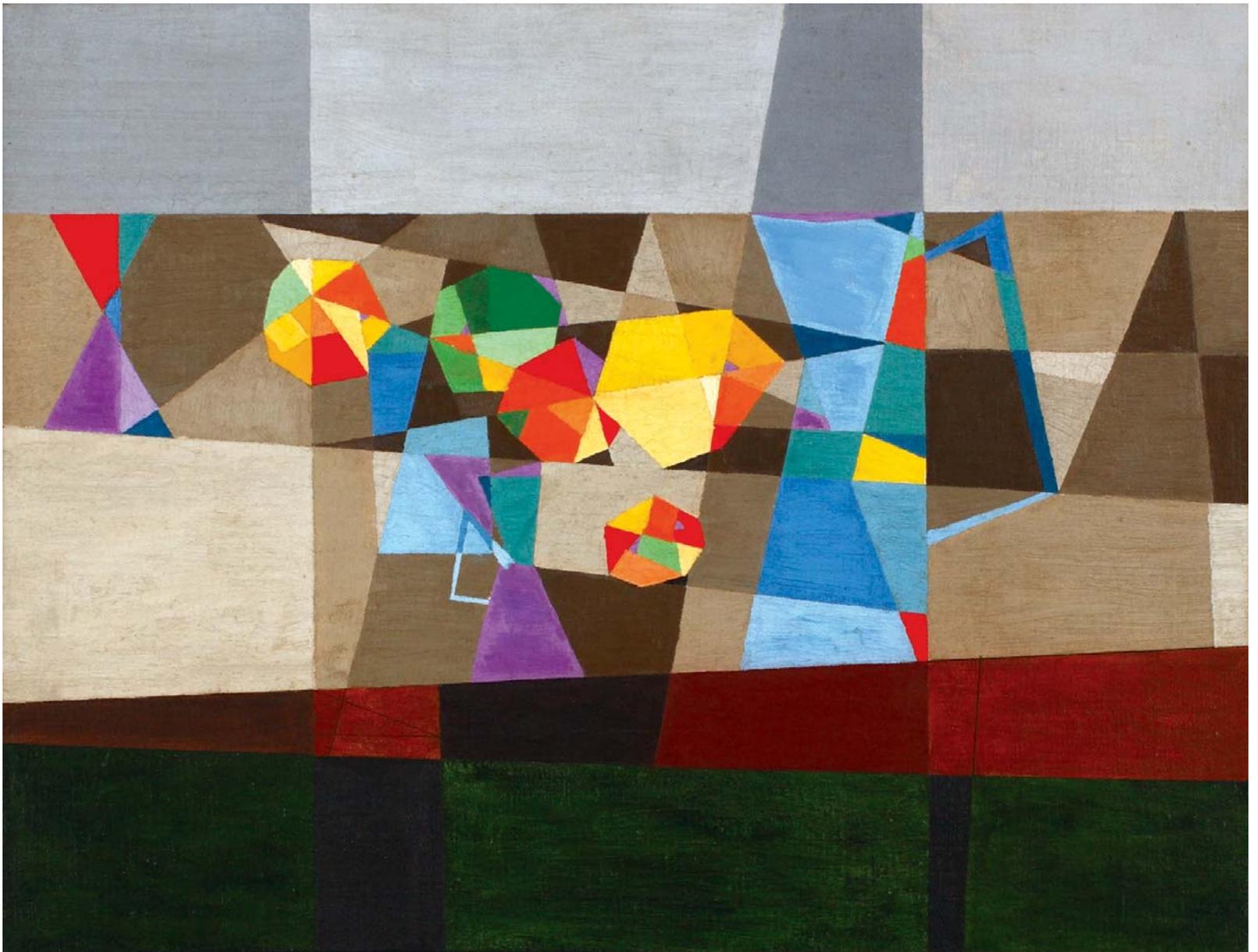


- 78 **Don Driver** *Eight Part Piece*
acrylic on eight canvas panels
title inscribed, signed and dated 1970 verso
1810 x 1490mm
\$15 000 - \$25 000



- 79 **Ralph Hotere** *From Frankton Arm – Queenstown Hill*
watercolour, ink and wash on paper
title inscribed, signed and dated '75
365 x 540mm
\$15 000 - \$20 000





80 Milan Mrkusich *Still Life*
oil on canvas on board
title inscribed, signed and dated 1957 verso
430 x 592mm
PROVENANCE: Private collection, Auckland
\$25 000 - \$35 000

milan mrkusich

BY EDWARD HANFLING

What distinguishes *Still Life* from most other Mrkusich paintings is its recognisable subject matter. It is unusual as an abstraction from a recognisable subject, rather than an arrangement of 'pure', non-representational form. But what connects this rare early painting to the rest of Mrkusich's work is its sumptuous and subtly orchestrated colour.

In 1957 Mrkusich was working full time for the design firm Brenner Associates, which he had helped to establish in 1949. Significantly, his main role within the firm was as a colour consultant. With painting confined to after-hours, Mrkusich had been able to produce only one oil painting in 1956, *Landscape with Buildings*; his design work and family life took precedence. The following year, he produced a series of works again with landscape elements, plus a *Landscape and Still Life* and the present *Still Life*.

In *Still Life*, several vases or jugs and some pieces of fruit, or perhaps flowers, are treated in a loosely Cubist manner, divided into distinct, hard-edged colour-planes. Indeed the entire surface of the painting is made up of geometric shapes, ingeniously ordered. The 'macro-structure' is made up of a few large bands, some of them slightly tapered or angular, stretching both horizontally and vertically from edge to edge. Like shafts of light or panes of tinted glass, they cast a specific colour or tonal range onto the smaller shapes or planes that they both encompass and reveal.

The still life objects are confined to two of the main lateral 'shafts' or 'panes', with the brightest colours kept within a large central quadrangle. Here, the complementaries blue and orange are dominant, while Mrkusich also displays an interest in the way the same colour can look different, and generate different sensations, depending on the adjacent colours.

Mrkusich's earlier *City Lights* (1955), in the Auckland Art Gallery collection, shows a similar concern with advancing and receding colours. However, in *Still Life* Mrkusich integrated the smaller colour-planes more securely into the overall structure, rather than allowing them to float above the larger forms. [Mrkusich's use of still life elements to achieve this indicates that he did not have a doctrinaire approach to abstraction, and was prepared to explore different methods in order to release his gift for colour.](#) In 1958, the end of Brenner Associates also released him from his design duties, and he rapidly moved his painting toward the mesmerising abstract surfaces of the 1960s. *Still Life* remains an early indication of Mrkusich's now undoubted status as New Zealand's pre-eminent colourist.



NORTH OTAGO II

McCahon Salt - 03 1961

colin mccahon

BY DAVID EGGLETON

North Otago II, by Colin McCahon depicts the landscape as a force-field: primal, elemental, with no sign of human habitation. It is what it is, emblematic of raw creation, a place seen as if for the first time, mysterious and still. This is a landscape that appears inward-looking and brooding, but also rugged — of formidable bulk, height and depth.

The artist has created this sense of presence from just five horizontal bands of colour. *As you gaze at the painting, you get a sense of descending through these layers — light at the top through to dark then beginning to lighten out again — in a way that suggests the diurnal rhythm of light: day to night to day — time on a planetary scale.* These are also earth colours, and thus the layered bands also bring to mind the geological: ancient earth strata.

Gaze a bit longer and you begin to get a sense of a specifically New Zealand landscape. A hill range rises like a great ash-black wall across a ridge surmounted by the ochre light of a winter dawn. And set into the ridge is a tiny gleaming wedge of ochre light reflecting from a shed roof, or a stream, or even the vegetation in a gully. This is a moment of clarity, a moment of change to the light; shadows are retreating but shapes remained softened and simplified — blunted rather than refined.

The artist has surveyed the landscape, getting its measure, and that measure is monumental. There are evocations of cloudbanks, of steep-sided hills, of a thin strip of lowland forest or farm paddocks. The wide ribbon of olive-green at the base could stand perhaps for a swamp or a river flat or even for a river: the great river of North Otago, the Waitaki, high, swollen and dirty — a river in flood. Here, then, is the essential landscape, honest, unadorned, glorious.

North Otago II, dated "Sept-Oct 66", was first exhibited in 'Colin McCahon North Otago Landscapes' at Barry Lett Galleries, Auckland in October 1967. In the show's catalogue Colin McCahon wrote: "I once lived in North Otago, and in the last eighteen months have revisited the area three times. These visits have all been made in the winter. . . (But) in painting this landscape I am not trying to show any simple likeness to a specific place. These paintings are most certainly about my true love affair with North Otago as a unique and lonely place. . ."

81 Colin McCahon *North Otago II*

polyvinyl acetate on paper
title inscribed, signed and dated Sept – Oct 1966
778 x 577mm

PROVENANCE: Purchased by the current owner from the original exhibition at Barry Lett Galleries in October 1967

\$65 000 - \$85 000

colin mccahon

BY DAVID EGGLETON

Full of space, flooded with light, preserving the ephemeral moment of a sunset at Muriwai Beach, *View from the Top of the Cliff* (1970), a watercolour-and-pastel-crayon work on paper by Colin McCahon, is at first glance a hosanna of praise for a magnificent vista, a hymn to the glory of nature. Yet if this sea and sky view is transcendental, numinous, with colours mingling and dissolving in cosmic bliss, notice also how the golden light in the sky is being transformed into a reddish-orange haze clotted here and there with curious blots, and how the ruffled sea, too, seems to glow darkly with a rich, jewelled decadence that offers hints of emerald, sapphire, ruby and amethyst.

The veils of colour convey suggestions of streaming air currents, of clouds smudged red by the sun, and of the sky flecked

with hurrying seabirds. Meanwhile the atmosphere seems to sizzle with solar radiation. But are these the actual colours of a West Coast Auckland beach? Rather, these fierce, tweaked-up, almost hallucinogenic hues have a scary intensity that remind you that this work was painted during the era of French nuclear testing in the South Pacific. The early 1970s were a time of growing environmental awareness, of ecological activism, of the beginnings of the green movement. So we can see this work as being a depiction of pure energy, but also a work that's questioning notions of the 'pure'.

Furthermore, the vibrant colour tones represent a sense of freedom and liberation, and as such a development in McCahon's thematic concerns at a time when social values were beginning to change, and he was on the point of

becoming a fulltime artist. Beyond this, the heightened, incendiary colours, with their evocation of apocalyptic portents, might also imply that the 'view from the edge of the cliff' is a dizzying view from an existential precipice, a gaze into the abyss.

This particular work is one of a series that was painted during the summer of 1970-1971 and first exhibited at the Peter McCleavey Gallery, Wellington, in April 1971 in a show entitled 'View from the Top of the Cliff: an Exhibition of Watercolours by Colin McCahon'.

McCahon first established a studio at Muriwai in May 1969 on a hill inland from Muriwai Beach. And, in fact, as his biographer Gordon H. Brown points out in his 1984 monograph *Colin McCahon: Artist*, McCahon actually used the view from three different clifftops

around Muriwai in the sequences and series he was engaged with during this period. But of course the physical location is only the starting point.

What matters is the freshness, the bravura, the intensity with which McCahon conveys his own artistic obsessions and spiritual and emotional preoccupations, projecting them through the landscape. The artist wrote in the catalogue for his 1972 survey exhibition at the Auckland City Art Gallery: "I prefer to paint at night, or more especially in the late summer afternoons when, as the light fades, tonal relationships become terrifyingly clear." As one of Colin McCahon's favourite poets, Rainer Maria Rilke, wrote in *The First Duino Elegy* (in J.B. Leishman's translation): "Beauty's nothing/ But beginning of Terror we're still just able to bear..."

82 **Colin McCahon** *View from the Top of the Cliff*
watercolour and pastel on Steinbach paper
title inscribed, signed and dated '74 and
inscribed *Muriwai, No. 3*
1078 x 713mm
REFERENCE: Colin McCahon Database
(www.mccahon.co.nz) cm000455
ILLUSTRATED: Marja Bloem and Martin Browne,
Colin McCahon: A Question of Faith (Stedelijk
Museum/ Craig Potton Publishing, 2002), p. 216.
PROVENANCE: Private collection, North Island
\$90 000 - \$140 000



peter robinson

BY ANDREW CLIFFORD

Peter Robinson's *Maori Boys Was Here First Eh!* continues a series that plays with the corporate branding practice of combining a simple icon with a catchy slogan, especially as it relates to selling culture. Most famously, Robinson placed a swastika over Te Papa's "Our Place" slogan. Other works of the late 1990s made use of business plans, art careerism and the racial tension surrounding Treaty of Waitangi claims – a similar work juxtaposed a white swastika with the phrase 'Pakeha have rights too!'

In this case, the logo is a stylised walking stick reduced to a simple, curling line that recalls Gordon Walters' modernist koru, a form now popular in the branding of government entities. Traditionally, the walking stick could reference an elder's tokotoko, or 'talking stick', used by orators on marae to denote the authority to speak. In particular, the image of a hooked staff also brings to mind iconic images of the late Dame Whina Cooper with her walking stick in hand, leading the 1975 Maori land march from the top of the North Island to Wellington.

The white stick Robinson has drawn could also be a blind person's cane, perhaps even a reference to Colin McCahon's *Blind* paintings. Certainly McCahon is present in the crudely drawn text that owes more to the hand-made produce signs that were such an influence on McCahon than to the slick fonts of corporate stationery. Robinson's text revisits his earlier paraphrasing of McCahon texts, specifically 'AM I Scared Boy (Eh)', a quote McCahon is said to have used in response to a picture of two young Maori boys too frightened to venture into the European world of an art gallery.

Another deployment of the walking stick can also be found in the scaled up jack-straws of Michael Parekowhai's *Acts II*, a game-play of settler weaponry and tools that toy with the ready-made issues and absolutes of post-colonial discussion. Like Robinson, Parekowhai has also paraphrased works by canonical European figures such as McCahon and Walters. By re-appropriating these contested symbols they enter the discussion, and the gallery, to speak in the first person and fold cultural debate in on itself, into a more sophisticated discussion of agency and representation. Whether in the nominal 3.125 of his percentage paintings of the early 1990s or in the self-doubt of the suffix 'Eh!', [Robinson simultaneously asserts a position and undermines it, establishing a complex niche that defies formulaic categorisation and the simple pitch of a slogan](#). Recalling McCahon's unpopulated landscapes and spiritual questioning, Robinson's painting is not a declaration of originality or sovereignty but a comment on such assertions and their uncertainty.

83 Peter Robinson *Maori Boys Was Here First Eh!*

acrylic and oilstick on canvas
title inscribed, signed and dated '99
2170 x 1790mm
\$35 000 - \$50 000

1

MAORI BOYS WAS HERE FIRST EH! ROBINSON ©. 1999

84 Charles Frederick Goldie *Ahinata te Rangitautini*

oil on wood panel

signed and dated 1909

255 x 203mm

PROVENANCE: Purchased directly from the artist by Sir George Fowlds, former Minister of Education and Public Health. Passed by descent to the current owner.

REFERENCE: Alister Taylor and Jan Glen, *C. F. Goldie: His Life and Painting* (Martinborough, 1977), p. 208.

EXHIBITED: Auckland Society of Arts Exhibition, 1909

: NZ Academy of Fine Arts Annual Exhibition, 1909

\$150 000 - \$250 000

cf goldie
BY BEN PLUMBLY

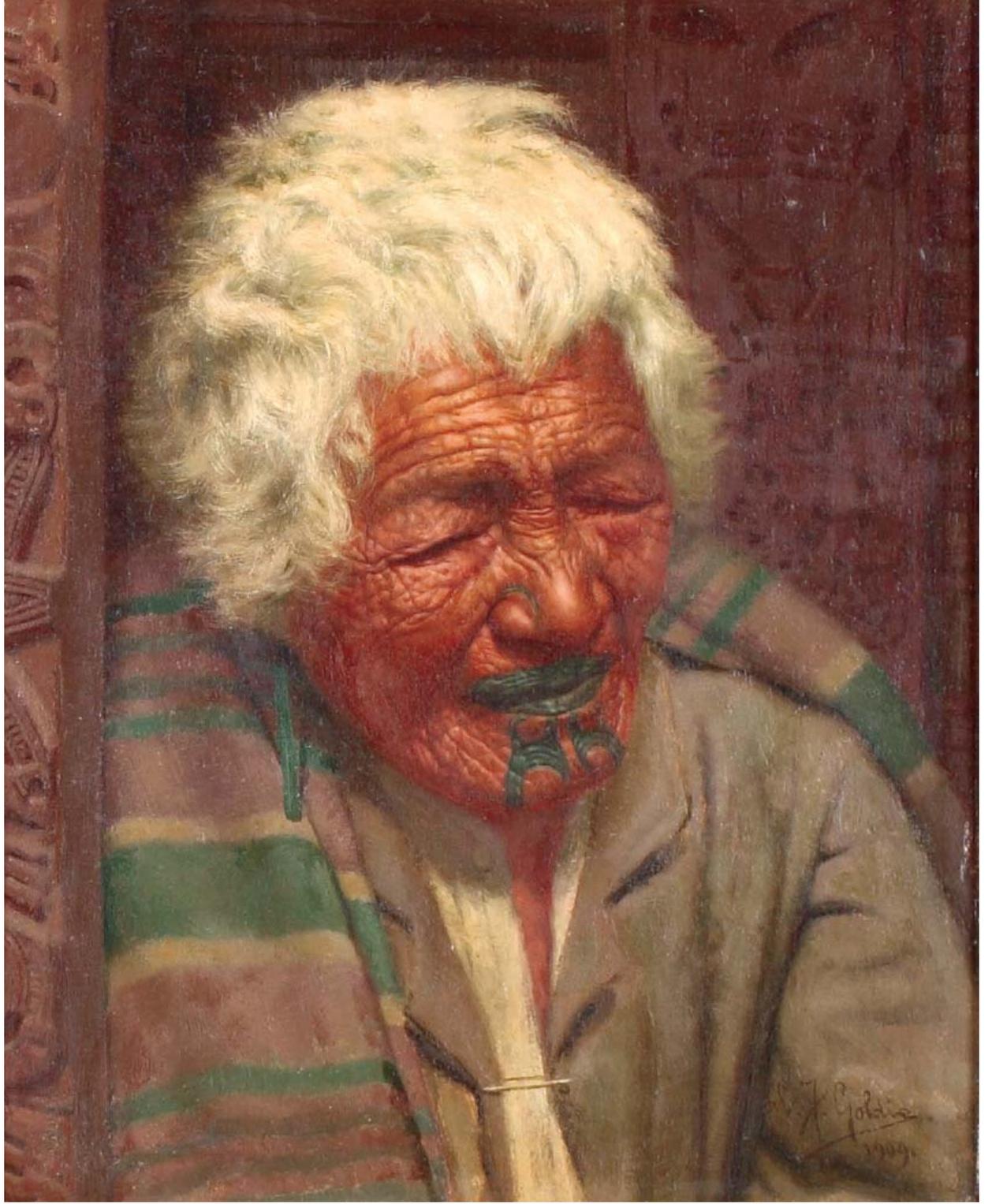
Ahinata te Rangitautini or *Kapi Kapi*, of the Tuhourangi tribe at Whakarewarewa, was among Charles Frederick Goldie's favourite subjects, the artist painting her no fewer than 22 times. A survivor of the Tarawera eruption, she lived to the ripe old age of 102 before dying, deliberately it is said, by falling into a hot pool – said to be then custom among the old Maori (Peter Shaw, <http://www.fletchercollection.co.nz/exhibition/turning-points/category/1/cfgoldie.php>). This fine example, painted in 1909, comes eight years after the artist first began undertaking regular trips to the Rotorua region where he took photographs and sketched local Maori. Goldie's paintings have been

increasingly scrutinized in recent years for giving pictorial form to the turn of the century notion that the Maori were a dying race. Paintings such as *Ahinata te Rangitautini* have been criticized as overt stereotypes, in which the artist portrays his elderly Maori subjects as melancholic, introspective and mournful; as if they are dreaming of a better place and a better time.

[It is the acute detail which marks *Ahinata te Rangitautini* as among the artist's finest small paintings](#), a skill which the artist honed during his years studying at the Academie Julien in Paris. Goldie wonderfully counterposes the heavily-lined face and fine silver tresses of his

102 year old subject with the carved ancestral pou of the local whare whakiro, granting pictorial expression to the veneration with which *Kapi Kapi* was held, due to both her survival through many years of conflict and natural disaster along with her unerring work ethic and status as a revered Maori matron. Particularly notable and further to the intense concentration of detail on the artist's face is the trademark attention to the moko. *Kapi Kapi* was said to be the only woman the artist ever saw with the tattooed spiral around the nostrils and the detail of her kauae chin moko is exquisitely rendered in this particular example.

Despite some criticism of the artist from certain circles it is interesting to note the response many Maori had at the Goldie exhibitions which toured Australia and New Zealand in the 1990s, [with many considering the pictures to represent actual 'personifications' of their ancestors, seeing part of their spirits remaining in painted form](#) and being genuinely grateful to the artist for capturing and keeping the memory of their ancestors' alive. Perhaps, in a nutshell, this is why a painting such as this which was painted some 100 years ago, still seems so wonderfully relevant, even in today's digital age.





85 Charles Frederick Goldie *Untitled – Parisian Street Scene*

oil on wooden panel
signed and dated '98
234 x 153mm
\$45 000 - \$65 000

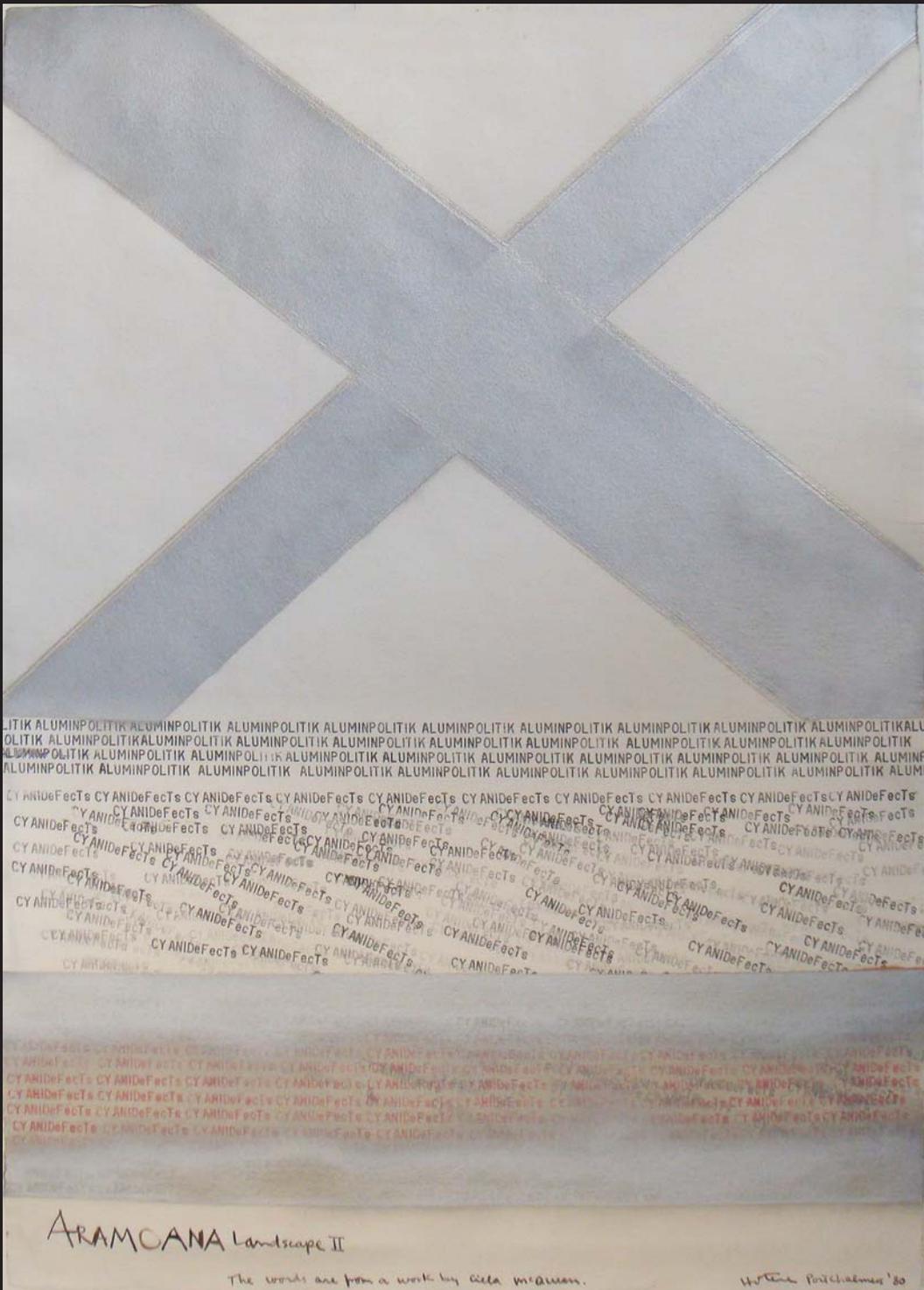
c f goldie

BY REBECCA RICE

This petite, freely painted genre scene by Charles Frederick Goldie comes as a surprise in the oeuvre of an artist better known for his highly naturalistic depictions of Maori. Popularly revered, Goldie's paintings of Maori have been praised by ethnologists as valuable records, dismissed by twentieth-century art critics for their persistent academic style in spite of modernist trends in art, and more recently recognised as portraits of named ancestors that command respect.

No such recognition can be accorded the anonymous Parisian subjects of this painting from Goldie's early career: *Untitled - Parisian Street Scene* was painted in 1898, the year Goldie returned to New Zealand from his studies in fin-de-siècle Europe. Goldie, [who had shown precocious talent from a young age](#), followed the path of many promising New Zealand artists by seeking further education in the artistic Mecca, Paris. In 1893 he enrolled at the esteemed Académie Julian where he was supervised by distinguished Salon painters William Bouguereau and Gabriel Ferrier.

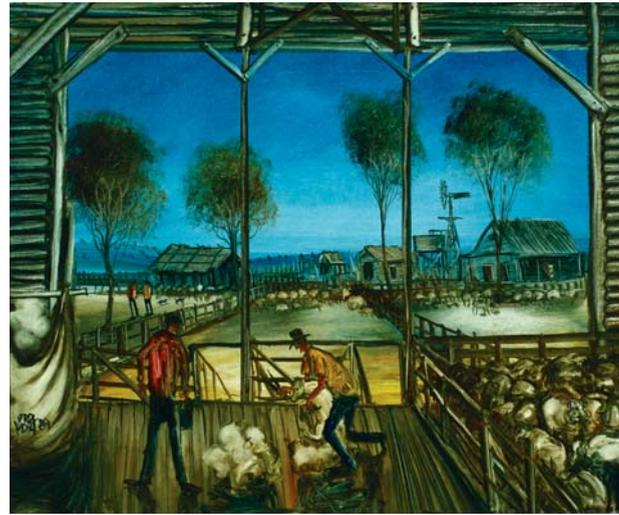
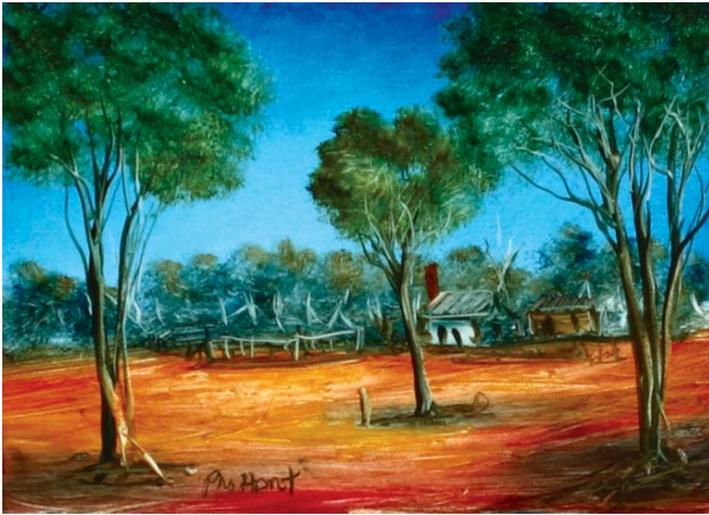
Goldie adapted well to cosmopolitan Parisian life and took to the artistic demands of the Académie, producing composition and figure studies based on his study of old master paintings and from life for which he won several prestigious prizes. He also travelled throughout Europe, studying and copying at famous galleries and painting picturesque views along the way. This rarely-seen work shows greater affinity with the oil sketches made on his travels rather than his academic studies. In this painting a woman cradling a small child and a young girl inhabit the cobbled entrance to a covered stairway, beyond which a hint of intense blue sky can be seen. The roughly-hewn stone, the peasant-like dress, the bare feet and burnished skin of the girl's face and hands all speak of a charming rusticity found by Goldie in a part of Paris far removed from the grand boulevards and city life that preoccupied the impressionists. [This choice of subject demonstrates Goldie's predilection for the picturesque, a penchant for the humble and sentimental](#) rather than the progressive and modernist: a taste that later informed his nostalgia-drenched representations of Maori subjects and characterised his particular brand of colonial Orientalism. While the mature Goldie cultivated a distaste for modernism, this painting's impressionistic broken brushwork and sense of immediacy of execution suggests an awareness of recent advances in art. As such, *Untitled - Parisian Street Scene* fleshes out Goldie's oeuvre, providing a glimpse into the artistic development of one of New Zealand's most famous artists.



ARAMCANA Landscape II

The words are from a work by Celia Mrazman.

With Pincham's 80



- 86 **Ralph Hotere** *Aramoana II*
 acrylic, ink and metallic paint on paper
 title inscribed, signed and dated Port Chalmers '80
 and inscribed *The Words are from a Work by Cilla McQueen*
 780 x 570mm
 PROVENANCE: Private collection, Eastern North Island
 \$40 000 - \$60 000

- 87 **Kevin Charles (Pro) Hart** *The Outstation*
 oil on board
 signed; original Wagner Art Gallery, Sydney label
 190 x 270mm
 \$1500 - \$2500

- 88 **Kevin Charles (Pro) Hart** *The Shearing Shed*
 oil on board
 signed; title inscribed verso
 500 x 600mm
 \$7000 - \$10 000

- 89 **Nigel Brown** *Poet and Family*
 oil on canvas on board
 signed with artist's initials *N. B* and dated '80; title inscribed,
 signed and dated 1980 verso
 470 x 320mm
 \$6500 - \$8500

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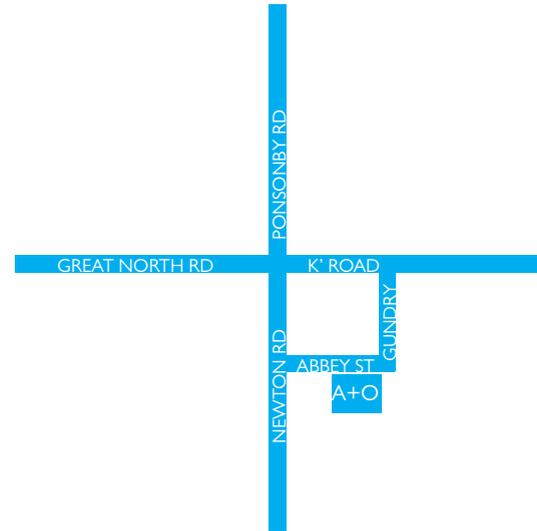


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