





IMPORTANT PAINTINGS

INCLUDING THE ODYSSEY GROUP COLLECTION

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Detail lot 22
ELIZABETH THOMSON
STUDY FOR ABSTRACT PLANTING

Cover
Detail lot 14
MICHAEL SMITHER
BOYS FIGHTING OVER PINK PLASTIC GUN

Welcome to ART+OBJECT's second IMPORTANT PAINTINGS catalogue for 2009. Our two major auctions to date in 2009 have demonstrated that the art market is very healthy.

RECENT AUCTIONS at A+O

A+O's April IMPORTANT PAINTINGS auction was our second consecutive million dollar art auction with major sales recorded for works by Bill Hammond, Colin McCahon and Tony Fomison resulting in three of the top five auction sale prices of this year being recorded from this ART+OBJECT catalogue.

The CONTEMPORARY ART+OBJECTS auction of June 11 saw a full room, a strong clearance rate and excellent prices achieved, particularly the photography section – a selection of sale highlights are illustrated on page 4.

WELLINGTON EXHIBITION JULY 10-12

In November of 2008 A+O first ventured to the Capital to display works prior to a major auction. The resulting auction was the first million dollar art sale since the company's founding in early 2007. What was most pleasing was the warm welcome we received from Wellington collectors and the arts community. We promised then that we would return as soon as possible and so we are very pleased to announce that A+O will be staging a pre-auction exhibition at Chaffers Gallery from July 10-12.

2009 VENICE BIENNALE

Our April IMPORTANT PAINTINGS catalogue also featured two artworks by Judy Millar and Francis Upritchard offered to raise funds for New Zealand's representation at the Venice Biennale. A+O is proud to have been able to contribute in this way to arguably the most important event on the international art calendar.

A+O's Front of House Manager Leigh Melville travelled to Venice as part of the patron's group and her report of the New Zealand exhibitions and the Venice experience can be found on page 11 of the catalogue introduction section.

The ODYSSEY GROUP Collection

In the last two years A+O has been favoured with a number of group collections. In general a group of intrepid souls forms an art buying collective to build and share a collection on a specific theme. It is a great way to acquire a significant collection, to enjoy an educational experience and to support contemporary artists.

As Ben Plumbly explains on page 20 the Odyssey Group has assembled a superb collection of New Zealand contemporary art. The twenty two works from the collection are indicated by pages with a grey background colour, pages 36 to 47.

chaffers
gallery



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HIGHLIGHTS FROM THE JUNE 11TH CONTEMPORARY ART+OBJECTS AUCTION

All indicated prices include buyers premium

MARTIN POPPELWELL

STUDY FOR SHANGHAI CLIPPING III

oil on linen, diptych, 2006

Sold for \$14 830

MICHAEL PAREKOWHAI

Elmer Budd

taxidermied sparrow and powder
coated aluminium

sold for \$8210

MARTIN POPPELWELL

Life Before the Things

ceramic skull

sold for \$712

LEN CASTLE

RED LAVA BOWL

sold for \$2137

RICHARD MALOY

BLUE FLOWERS

type C print 1/3, 2000

sold for \$2965

PETER PERYER

TROUT

gelatin silver print, 1987

sold for \$10 265

PETER STICHBURY

JOE GRUVER

acrylic on linen, 2007

sold for \$17 110

JOHN CRICHTON

MOSAIC CHARGER

Sold for \$4162

SOFIA TEKELA-SMITH

SOFIA

fibreglass, acrylic and double disc

mother of pearl and waxed thread lei

Sold \$3649

FRANCIS UPRITCHARD

GESTURING BRONZE

cast bronze, 2007

Sold for \$20 530

YVONNE TODD

CLINIQUE CONSULTANT II

lightjet print, 2/3, 2003

sold for \$7700





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20TH CENTURY DESIGN
CONTACT ROSS MILLAR

AUGUST 20 2009
ON 09 3544646

ENTRIES INVITED FOR THIS AUCTION UNTIL JULY 20
MOB 021 2228185 OR ross@artandobject.co.nz

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AUGUST 22ND 2009

A SINGLE VENDOR AUCTION

THE 21ST CENTURY AUCTION HOUSE

ART + OBJECT





Dayle Mace, Judy Millar, Dame Jenny Gibbs & Francis Upritchard at Naranzaria



Te Waka Huia perform at Naranzaria
ALL PHOTOGRAPHS COURTESY OF CREATIVE NEW ZEALAND

A trip to Paris and on to the Venice Biennale with a girlfriend, a once in a lifetime opportunity I told myself. Now that I am home I hope it was not, as travelling to Venice, and particularly the Biennale, is a habit I would like to make.

The Venice Biennale is the world's oldest and most important visual arts event, a kind of Olympics of the art world where, for over a century, countries have sent their best contemporary art practitioners to vie for the attention of Biennale visitors; this year up to 400,000 people are expected.

I was fortunate to travel as a member of the Patron's group, an experience I highly recommend. We attended events organized by Creative NZ and Head Patrons Dayle Mace and Dame Jenny Gibbs to commemorate the openings of the two exhibitions staged by artists Judy Millar and Francis Upritchard. On my first evening in Venice we were hosted by CNZ Chairman Alastair Carruthers for drinks at Naranzaria on the Grand Canal. It was a beautiful spring evening to meet up with friends from home and sample the local prosecco. As the gondoliers cruised by and we were entertained by Te Waka Huia, Venice really seemed too good to be true.

The next morning we were out for an early morning traditional blessing by a kaumatua of both exhibitions. The sound of Maori voices inside La Maddelena, the home of Judy Millar's beautiful exhibition, was an experience to remember. Venetians on their way to work may have been surprised to witness Te Waka Huia in procession through the streets as we made our way to Piazza St Marco for a powhiri. New Zealand's presence in Venice could not have been more strongly felt that day and I am proud to have been part of a group that supported New Zealand's participation at this important arts event. While both Judy Millar and Francis Upritchard have produced outstanding works, it is a great pleasure to have seen the exhibitions installed in the unique environs that inspired them, engaging with the history and architecture of Venice.

The heart of the Biennale is the Giardini, or shaded gardens, that house the Italian Pavillion and 34 other national pavilions built in a variety of architectural styles. The highly successful exhibition *The Collectors* by Michael Elmgreen and Ingar Dragset, at the Nordic and Danish Pavillion, drew the longest queues but it was a rewarding wait. Closer to home Australia's representative Shaun Gladwell creates sensitive, graceful videos that break all the stereotypes of macho Aussie males.

Nearby is the historic Arsenale, a vast former shipyard and rope factory where the festival director, in this case Daniel Birnbaum, curates an International exhibition. With the theme 'Making Worlds', this was a fascinating visit through areas of noise and calm, light and dark, perhaps all the more enjoyable as we were guided by the delightful Justin Paton. It began with one of the highlights for me, a sculptural installation *Treia 1, C*, by the late Brazilian artist Lygia Pape. Spotlit golden threads stretched from ceiling to floor in a dark room, creating shards of light, where the materials literally disappeared before your eyes. In this dark room the chaos of Venice outside seemed to melt away. Other highlights included Michelangelo Pistoletto's *Seventeen One Less*, a room full of large gilt-framed mirrors where the artist periodically arrived to smash one with a hammer and Ceal Floyer's (UK) *Overgrowth*, a huge projected image of a bonsai tree, whereby she returns it to its 'natural' state.

One of my great highlights of Venice was not part of the Biennale. I attended the first public day of French billionaire Francois Pinault's Punta della Dogana. It truly was a labour of love as the queue was close to an hour, but people watching is another great Venetian pastime. While some may say his impressive collection of the some of the biggest contemporary names around is a little 'showy', the renovation of this famous Venetian maritime building by architect Tadao Ando is superb and the experience was memorable. Bring on 2011.

LEIGH MELVILLE

NEXT ISSUE

SERAPHINE PICK

LINDE IVIMEY

ELLSWORTH KELLY

JAMES LYNCH

STELARC

KATHY TEMIN

CARL ANDRE

TONY SCHWENSEN

PHAPTAWAN SUWANNAKUDT

ROBYN STACEY

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CONTACT BEN PLUMBLY

PH 09 3544646

OCTOBER 2009

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OR ben@artandobject.co.nz

THE 21ST CENTURY AUCTION HOUSE

ART + OBJECT



JAMES ROBINSON DOMESTIC GODDESS GO'S MAD mixed media, collage and found objects on 49 panels 1070 x 1075mm \$6000 - \$9000



S raphine Pick **Burning the Furniture** 2007. Oil on linen. Private collection. Reproduced courtesy of the artist

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S RAPHINE PICK

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RONNIE VAN HOUT

WHO GOES THERE
4 JUL – 18 OCT

ET AL.

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23 JUL – 22 NOV

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OBJECTS OF DESIRE

CONTACT: ROSS MILLAR

DECEMBER 10 2009 ENTRIES INVITED FOR THIS AUCTION

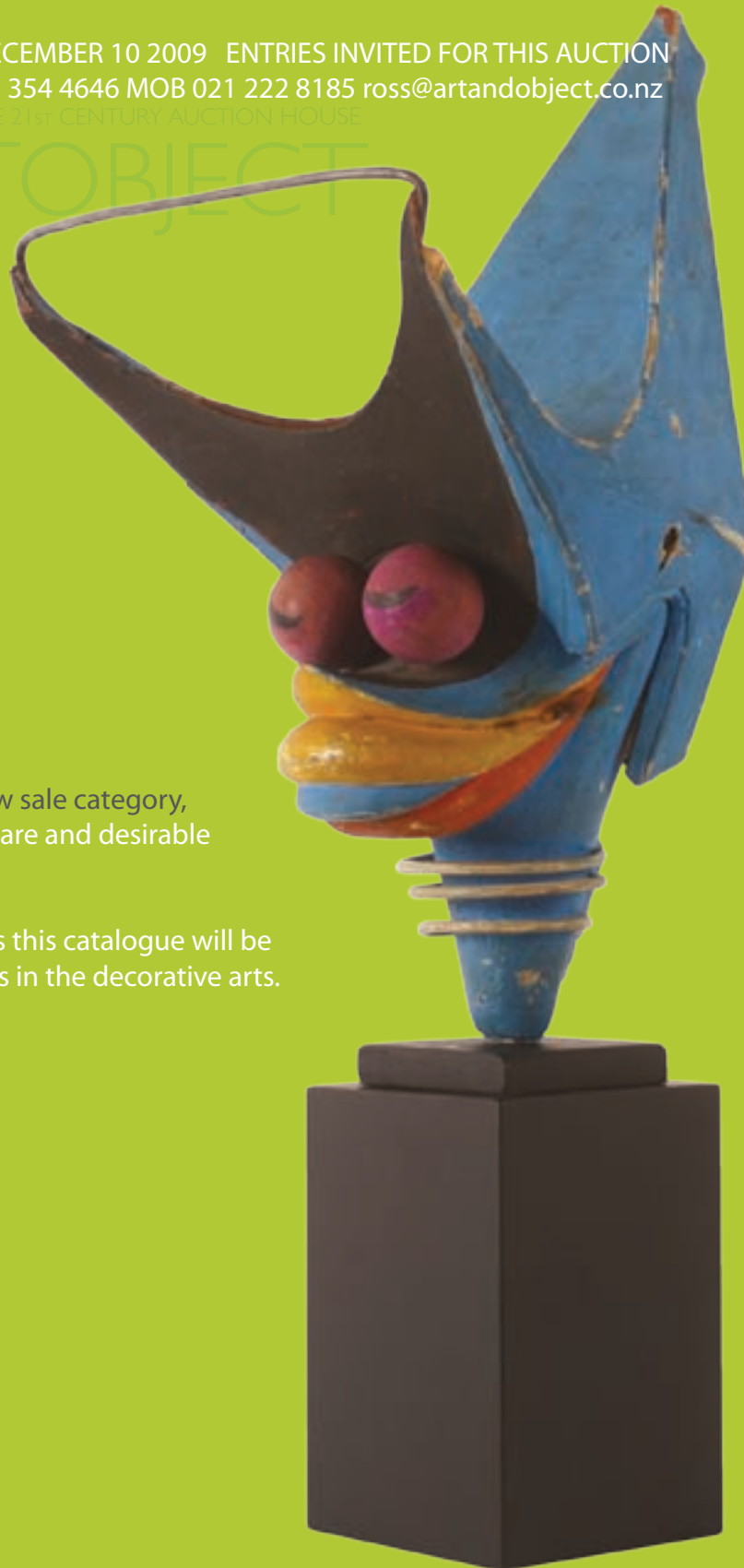
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New Zealand Historic Places Trust
Auckland War Memorial Museum
Sarjeant Gallery Te Whare o Rehua Whanganui
Hawkes Bay Museum + Art Gallery
The Portage Trust
Ernst & Young Auckland, Wellington, Christchurch
Auckland City Council
IAG/NZI

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The Parihaka Collection
Photography + Cartography
Taonga, Fine + Applied Arts
Fine Arts Collection
Various North Island Collections
Special Projects
Fine Arts Collection
Collection of Taonga, Fine + Applied Arts
Fine + Applied Arts Collection
Art Collection
Aotea Square Sculpture
Corporate Collection

To discuss commissioning an ART+OBJECT valuation contact James Parkinson,
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James Parkinson outside Kemp House, Kerikieri, a Historic Places Trust House. The chattels and artefacts associated with the house are part of the Trust's collections in the North Island recently valued by Art + Object.

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THE ODYSSEY GROUP COLLECTION

The proliferation of art buying groups in recent times has added a vital and dynamic new dimension to the art market. Buying collectives take all shapes and forms and whilst everyone who has been a member of a buying group has an opinion on their various merits, all involved attest to their wonderful ability to introduce those on a more modest budget to the joys of collecting art. In its short history A+O has been involved in the promotion and sale of three art collectives: The ART+TEXT group in April 2008, The Hanging Around Group in September 2008 and, most recently, The Tempus Collection group, which disbanded internally earlier this year in an auction held at A+O for which only group members could participate. It is with great pleasure that we offer The Odyssey Group collection in this catalogue.

Founded ten years ago, The Odyssey Group comprises of fifteen members. By their inherent nature buying groups more often than not represent fractured and incoherent collections, marked by the respective tastes of various members who each take their time at the helm of the acquisition committee and who invariably bring with them their own personal tastes and preferences. A walk through The Odyssey Group collection however, reveals a collection with wonderful coherence and prescience put together with an obvious degree of thought, care and consensus.

Highlights of The Odyssey Group collection are numerous but many of the works in the collection present themselves as key examples of particular artist's work. John Pule's *Momoko* was an inspired purchase which does much to encapsulate the many qualities of the artist's unique Hiapo inspired works of the mid-late 1990s. Elizabeth Thomson's *Study for Abstract Planting* showcases this artist's personal vision of the natural world and her unprecedented ability to conflate the organic with the geometric in works which mine the fertile ground between the two and three dimensional. Heather Straka's *Eden before the Fall – The Banquet*, was the group's final purchase and is Straka's seminal work from her recent Frances Hodgkins fellowship. Straka is a contemporary painter of great skill, her paintings fusing traditional techniques with rigorous subject matter. *Eden before the Fall – The Banquet* has just returned from being exhibited at The Hocken Library.

Many buying groups go through the difficult decision of how to disband their collection in a manner which is fair and equitable and which serves to maximize the return to the individual members, but which allows members the opportunity to acquire works which they've grown to love. ART+OBJECT is proud to offer The Odyssey Group as lots 15 to 36 in this catalogue and we invite all collectors and members of the many buying groups in existence today to come down and have a look at a group which has put together a wonderful snapshot of contemporary New Zealand visual art over the past ten years.

BEN PLUMBLY

Left detail: Lot 34
SIMON MCINTYRE
OPENING CREDITS III

IMPORTANT PAINTINGS

THURSDAY 30 JULY 6.30PM

3 ABBEY STREET
NEWTON
AUCKLAND

VIEWING

WELLINGTON EXHIBITION

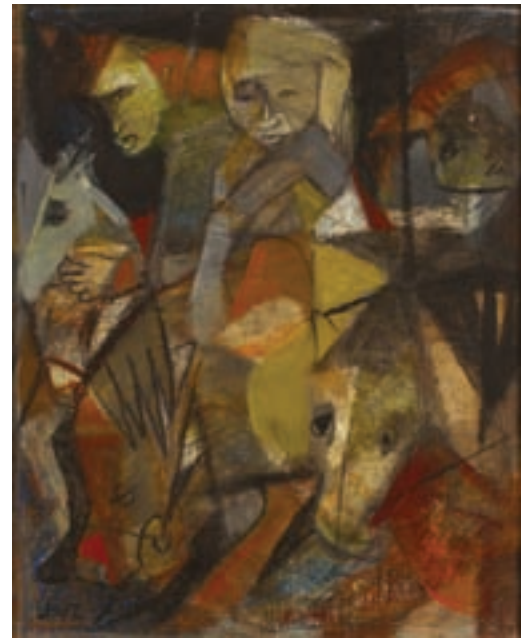
AT CHAFFERS GALLERY 1 HERD STREET, CHAFFERS DOCK, ORIENTAL BAY

Opening Event	Thursday	9 July	6.00pm	–	8.30pm
	Friday	10 July	10.00am	–	5.00pm
	Saturday	11 July	11.00am	–	4.00pm
	Sunday	12 July	11.00am	–	2.30pm

AUCKLAND EXHIBITION

AT 3 ABBEY STREET, NEWTON, AUCKLAND

Opening Event	Friday	24 July	6.00pm	–	8.30pm
	Friday	24 July	9.00am	–	5.00pm
	Saturday	25 July	11.00am	–	4.00pm
	Sunday	26 July	11.00am	–	4.00pm
	Monday	27 July	9.00am	–	5.00pm
	Tuesday	28 July	9.00am	–	5.00pm
	Wednesday	29 July	9.00am	–	5.00pm
	Thursday	30 July	9.00am	–	1.00pm



1
STEPHEN BAMBURY
 THROUGH THE FORCE OF NECESSITY
 chemical action and 23 carat gold on 2 brass panels
 title inscribed, signed and dated 1993 verso
 170 x 340mm overall
 \$5000 - \$7000

2
LOUISE HENDERSON
 THE MERRY-GO-ROUND
 oil and pastel on board
 signed with artist's initials *L.H* and dated '52; title
 inscribed verso
 395 x 320mm
 \$7500 - \$10 000

3
JULIAN DASHPER
 TOLAGA BAY AT FERGUSON WHARF
 mixed media on Fabriano paper, diptych
 original Brooke Gifford Gallery label affixed verso
 780 x 1140mm
 \$5000 - \$8000



4
TERRY STRINGER
 DIVA/AVID
 cast bronze
 title inscribed and signed
 1580 x 265 x 265mm: including stand
 \$4500 - \$6500

5
TERRY STRINGER
 THE SOURCE
 cast bronze, one of two variants
 signed and dated 2001
 1220 x 450 x 300mm
 \$23 000 - \$32 000





6

GORDON WALTERS

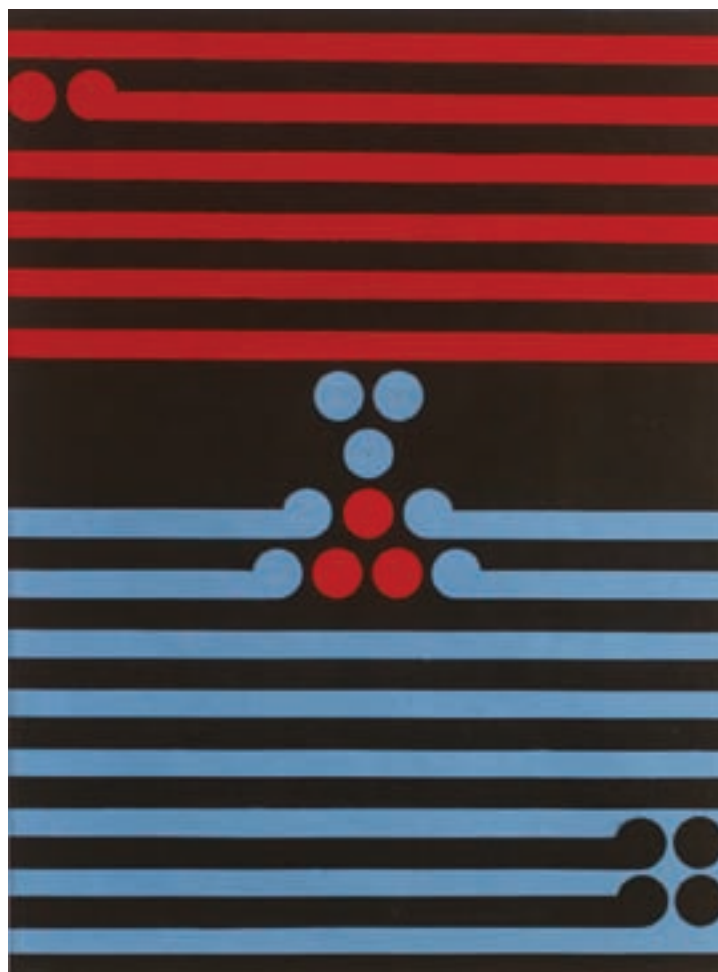
UNTITLED

papier collé

152 x 121mm

PROVENANCE: Acquired by the current owner directly from the artist's wife, Margaret Orbell.

\$6000 - \$9000



7

GORDON WALTERS

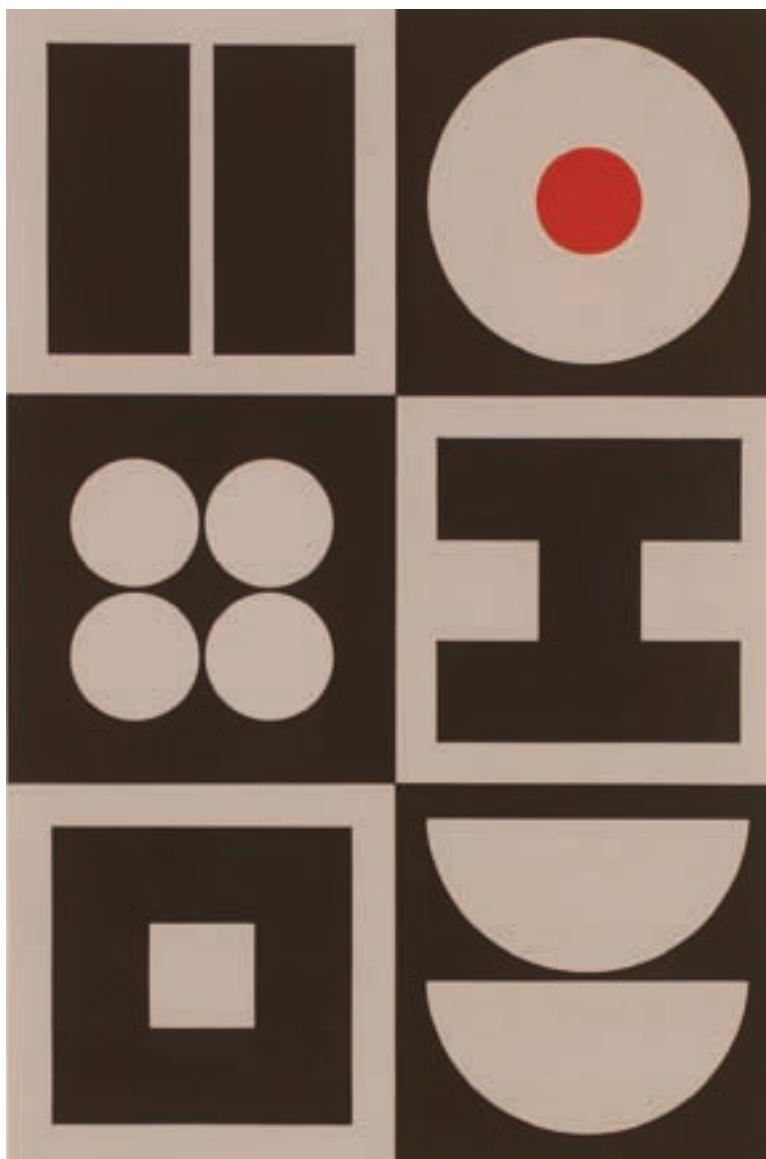
UNTITLED

gouache on paper

original purchase receipt from Peter McLeavey Gallery affixed verso (dated 17/12/1971)

305 x 225mm

\$15 000 - \$20 000



8

GORDON WALTERS

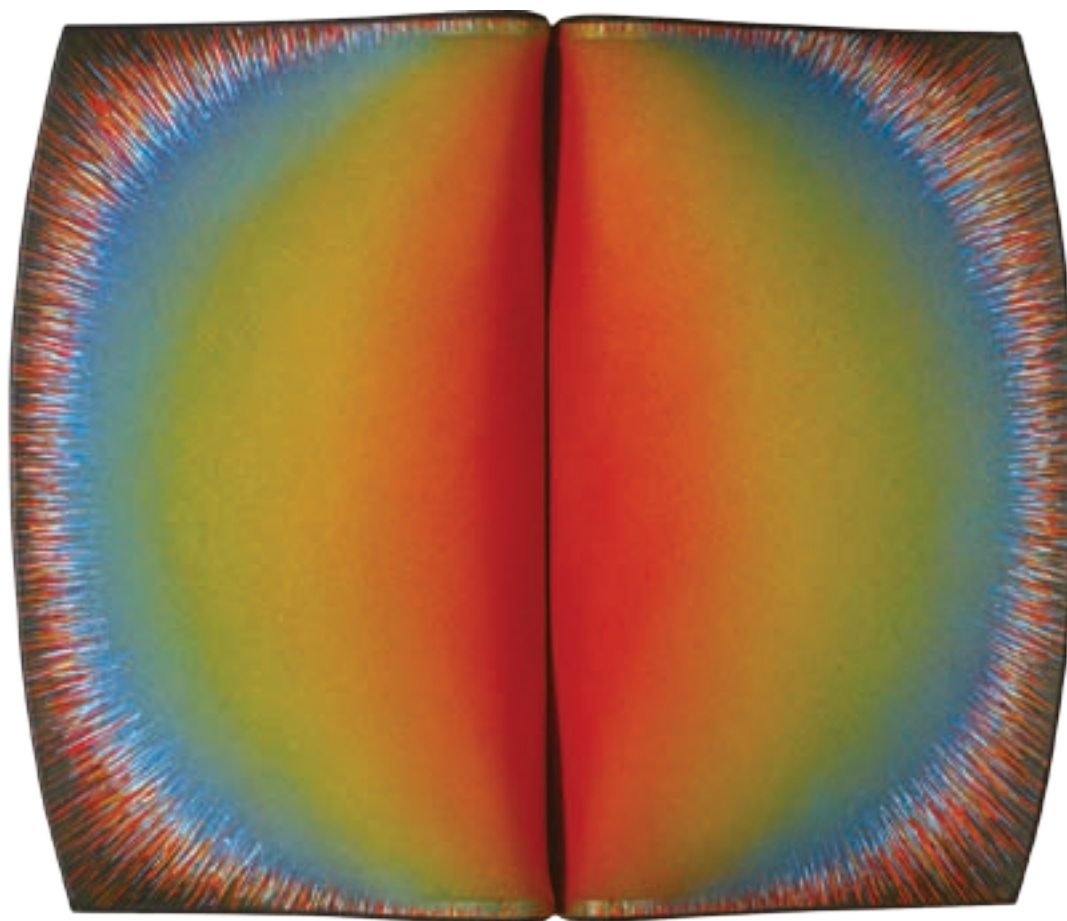
GREY, BLACK AND RED

acrylic on paper

title inscribed, signed and dated 1986 and 21 - 10 - 86

900 x 640mm

\$22 000 - \$32 000



9

EDWARD BULLMORE

ASTROFORM NO. 13 (BLISS)

mixed media, circa 1967

title inscribed, signed and inscribed *10 Pererika St, Rotorua*;

original Caterbury Gallery blind stamp applied verso

580 x 710 x 125mm

PROVENANCE: Private collection, Otago

\$15 000 - \$20 000



10

CALLUM INNES

EXPOSED PAINTING RED VIOLET YELLOW OXIDE CHARCOAL BLACK

oil on linen

title inscribed, signed and dated 2003 verso

1050 x 950mm

PROVENANCE: Private collection, Auckland

\$25 000 - \$35 000



WACKY TIKI GOES MONUMENTAL
FRIZZELL 2/1/12

DICK FRIZZELL**WACKY TIKI GOES MONUMENTAL**

oil on canvas

title inscribed, signed and dated 29/9/92; original Gow Langsford, *The Strand*, Parnell gallery label affixed verso

1950 x 1500mm

EXHIBITED: 'Tiki', Gow Langsford Gallery, Auckland, 1992

\$55 000 - \$75 000

WACKY TIKI GOES MONUMENTAL

Exploding from its sulphur-tinted backdrop like some demonic eruption from the Hell's Gate or Wairaki thermal tourist wonderlands, Dick Frizzell's *Wacky Tiki Goes Monumental* is unashamedly in-your-face. And yet it is a friendly demon, its tongue pointing merrily sideways, not downwards in the traditional unfriendly mode. This tiki wants to play. The work is one of the boldest of a series of 'tiki' works exhibited by Frizzell at the Gow Langsford Gallery in 1992. That show, called simply *Tiki*, is now famous in the annals of Kiwi art, or infamous, depending on your perspective, because of the controversy about cultural appropriations it stirred up. If the exhibition was deliberately provocative (as even Frizzell's protagonists acknowledged), it was also deeply understanding about the public life of images, and devilishly clever as well. Frizzell's idea was to use the motif of a Maori-inspired face design as the principal character in a 'tour' of European painting styles, presenting the motif in various guises, by turns cubist, surreal, monumental and pop-art. From a critical point of view the idea was dazzlingly sophisticated, yet to some commentators it seemed also gratuitous, a show-off. Yet what a show it was, and its influence continues to be felt almost two decades later.

Ironically 'tiki-art' and 'tiki-culture' are a global vernacular phenomenon, by no means confined to New Zealand. Indeed the briefest search of Google Images under 'tiki' serves up a tour of staggeringly vulgar misappropriations from Polynesian material arts (mostly of Hawaiian and Easter Island extraction). Beside such productions Frizzell's 'tikis' seem refined, intelligent and sensitive to the energy with which Maori culture has so resolutely engaged all comers through cultural tourism, for mutual benefit and entertainment. Leaving aside the academic niceties of critical designation – 'tiki' is almost always a misnomer – Frizzell's overriding appeal to viewers of his *Tiki* series is to enjoy: to enjoy cultural exchange, to enjoy play with imagery in all its impurity, to enjoy the mix and match of different visual vocabularies, to enjoy the inescapable influence of Polynesian visual styles on other styles.

Wacky Tiki Goes Monumental is the most ebullient of Frizzell's *Tiki* works, hollering "FUN!" from every inch of its giant surface. Its exuberance has the delightfully ironic effect of actually de-monumentalizing the work, so that it makes itself equally at home in a gallery or domestic interior. Far from being overbearing, *Wacky Tiki Goes Monumental* is instantly engaging – an open invitation to come and play.

OLIVER STEAD



JOHN PULE**NOFOTATU MORU TUKULAGI**

ink and acrylic on unstretched canvas

title inscribed, signed and dated 2003

2110 x 1820mm

PROVENANCE: Purchased by the current owner from Jonathan Smart Gallery, Christchurch in 2004

\$45 000 - \$65 000

NOFOTATU MORU TUKULAGI

I imagined a Polynesian vision of bloody sweat of red clouds descending to earth; each cloud wiped so bloody rivers travel like soliloquy, manifesting imaginary customs on Aeolian soils, encouraging settlement as a form of compensation.

John Pule, *When You Return*, Asia-Pacific Triennial of Contemporary Art, Brisbane, 2002

If John Pule's paintings of the 1990s were inspired by the compositions of hiapo or Niuean tapa, a cloth made from the bark of breadfruit or mulberry trees, they increasingly became abstracted from these rich roots; appearing increasingly discursive, looser and abstract. Pule first returned to his country of origin in 1991 and has since travelled extensively to research and sight tapa, remarking on one occasion that "the connection I made by meeting these works of art was like meeting a family in the flesh."

Pule arrived in this country from Niue as a two-year-old and the experience of the migrant, alongside issues around colonisation and the impact of Christianity on the Pacific, have been a constant in both his prose and image making. In *Nofotatu Moru Tukulagi* multiple narratives coexist and coalesce. Figures seem consumed by impossibly burdensome tasks like carrying airplanes, tables and serpents up precariously situated ladders and tightropes to heavy, blood red clouds which appear paradoxically both dense and light. These red cloud forms seem both ominous and optimistic. The rich bloodiness reminds us of the violence of past injustices, yet it somehow appears as a sanctuary and safe haven for the figures which tenuously traverse the canvas.

Nofotatu Moru Tukulagi explores the history, mythology and make-up of the artist's country of origin, in parallel with the experience of life and culture in New Zealand from the perspective of an immigrant and outsider. On a large, rough-hewn unstretched canvas with paint and ink rubbed, smeared and blotted, Pule somehow manages to beautifully and delicately articulate a unique personal world steeped in history and a vast pictorial language that is both universal and distinctly individual, unequivocally of the past and of the present. *Nofotatu Moru Tukulagi*, or *Stay Close To Me Forever*, continues the artist's multi-media odyssey; a life-long journey which for which Pule has himself posited as a personal story of "generating and making soil to stand on".

BEN PLUMBLY



COLIN MCCAHO**BUTTERCUP FIELDS FOREVER IV**

polyvinyl acetate on paper

signed and dated Nov '67; signed and inscribed *Buttercup Fields for Ever 4, P. V. A, N. F. S* verso

770 x 550mm

PROVENANCE: Private collection, Auckland

REFERENCE: Colin McCahon database (www.mccahon.co.nz) cm 001105

\$190 000 - \$270 000

BUTTERCUP FIELDS FOREVER IV

A possible riff on *The Beatles'* song 'Strawberry Fields Forever' written by John Lennon in 1966, and named after a Salvation Army house near Lennon's childhood home, McCahon's *Buttercup Fields Forever IV* (1967) is also a variation (an auto-appropriation) of one of his North Otago landscapes with their simple spatial division of foreground plain, line of terraced hills and sky with a harsh tonal light. The series was exemplified with a stark purity in a multiple screenprint that was published by Barry Lett Galleries in late 1969. When the North Otago landscapes were first shown in 1967, McCahon wrote on the exhibition invitation: 'These landscapes are based on places I have seen and known... In painting this landscape I am not trying to show any simple likeness to a specific place. These paintings are most certainly about my long love affair with North Otago as a unique and lonely place, they are also about where I am now and where I have been since the time when I was in standards four and five at primary school and living in North Otago'. In the same catalogue note, McCahon references William Morris Davis who founded the science of geomorphology, the study of landforms, and pioneered a system of landscape analysis, which involved recognizing the long-term, cyclical nature of erosion in shaping the land. Taking up the metaphor of erosion, McCahon goes on to suggest that his 'paintings stand now as part of a search begun in Dunedin, continued in Oamaru and developed by the processes of normal erosion since then'. As well as the landforms of North Otago formed by the slow processes of erosion, *Buttercup Fields Forever's* strong verdant green foreground plain, brilliant blue sky and its dark cleft of rolling hills is also the direct result of McCahon's explorations of the area north of his Muriwai studio as he travelled around the Kaipara Harbour, Waioneke sand dunes and the inland Kaipara Flats. McCahon described this as 'a shockingly beautiful area' but added that, since it was the area the Maori spirits passed over on their way from life to death, he 'didn't recommend it as a tourist resort'. The comment indicates how McCahon by this stage understood his culture as rooted in the earth, how its landscapes may be visited, photographed, but how also a painting, like McCahon's *Buttercup Fields Forever IV*, is a transposition, a constant 'erosion', of such real country into a country of the mind.

LAURENCE SIMMONS

14

MICHAEL SMITHER

BOYS FIGHTING OVER PINK PLASTIC GUN

oil on board

signed with artist's initials *M.D.S* and dated 1978

1545 x 1200mm

- EXHIBITED : 'Seven Paintings of 1977 & 1978', Peter McLeavey Gallery, Wellington, 1978.
: 'Paintings for the Revolution', Denis Cohn Gallery, Auckland, 1979
: 'Michael Smither: An Introduction', Govett-Brewster Art Gallery, New Plymouth, 1 November – 16 December 1984.
: 'Michael Smither: The Wonder Years', Auckland Art Gallery Toi O Tamaki, February 18 – December 03 2006 (touring).
- ILLUSTRATED : *Art New Zealand*, No. 76, Spring 1995, cover.
: Jim and Mary Barr, *Michael Smither: An Introduction* (New Plymouth, 1984), p. 56.
: Ron Brownson, *Michael Smither, The Wonder Years* (Auckland, 2005), p. 2
: Trish Gribben, *Michael Smither: Painter* (Ron Sang Publications, 2004), p. 150.
: *ibid.*, p. 129.
: Trish Gribben and Michael Smither, *With My Little Eye* (Pyjamas Press, 2004)
: *The NZ Listener*, February 10, 1979, p. 30.
: *Landfall*, No. 34, September 1980, cover, p. 135.
- REFERENCE : Jim and Mary Barr, *op.cit.*, p. 63.
- REFERENCE : Damian Skinner, 'The Environment and the Crisis of Nationalist Discourse', in *Art New Zealand, op.cit.*, p. 69.
- PROVENANCE : Acquired directly from the artist by the current owner in 1985.
: Private collection, South Island.

\$220 000 - \$320 000



BOYS FIGHTING OVER PINK PLASTIC GUN

With the recent discovery of drums of dioxin-containing waste in a children's playground in New Plymouth, Michael Smither's famous painting of two boys fighting over a toy gun near an industrial tank farm now looks more prophetic than ever.

Cheerfully sinister is a description that might apply to many of the works from this prolific period of Smither's career. Apparently simple compositions reveal, on closer inspection, gross distortions and incongruities which undermine the sense of bold guilelessness they seem to project at first glance. Here the fighting boys, locked in a battle of fearsome intensity, are in nappies, yet their faces are adult faces, twisted into adult expressions of bitter, tooth-and-nail rivalry. The pink plastic assault rifle is so pink, so really plastic-looking. As a 'found object' in its own right, it epitomises the dramatic ironies Smither delights in revealing to us out of everyday items. Much of the artist's versatility at this game of ironies comes from his blend of a Stanley Spenser-like command of interaction between figures, and his forensic attention to simulating the light-reflecting and tactile qualities of ordinary materials. The boys' battle here is so arresting that it takes a little time for our attention to move to the deep green tank farm that looms menacingly in the rear. Then the questions begin again: how are children allowed to play so close to an industrial site? What is the use of the gigantic no-smoking sign? Where is the clean, green New Zealand we love to believe in? Even the unkempt centipedes of kikuyu grass that creep across the neglected footpath border towards the warring boys look sinister.

In the revealing book he made with Trish Gribben (*Michael Smither: Painter*, Ron Sang Publications 2004) Smither refers to his time with the Taranaki Artist's Cooperative in the late 70s as 'the years of fighting the good fight'. A wonderful studio photograph of the artist, made during this period by Marti Friedlander, gives a salient glimpse of this fight, with Smither interposing his friendly bulk in front of works including the *Boys Fighting over Pink Plastic Gun* and *Hostages*, a terrifying painting inspired by the Irish troubles. Among the concerns of the TACO group was the Ivon Watkins-Dow chemical plant, known for its role as a key producer of defoliant for the Vietnam War effort. With an extensive public exhibition history, *Boys Fighting over Pink Plastic Gun* continues to assert its contemporary relevance, even as the problems it addresses so powerfully continue to resurface.

OLIVER STEAD





Photograph courtesy of Marti Friedlander and FHE Galleries

THE ODYSSEY GROUP COLLECTION



15
GREGOR KREGAR

BLUE SHEEP
ceramic
signed and dated 2003/04
380 x 240 x 135mm
\$800 - \$1400

16
GRAHAM FLETCHER

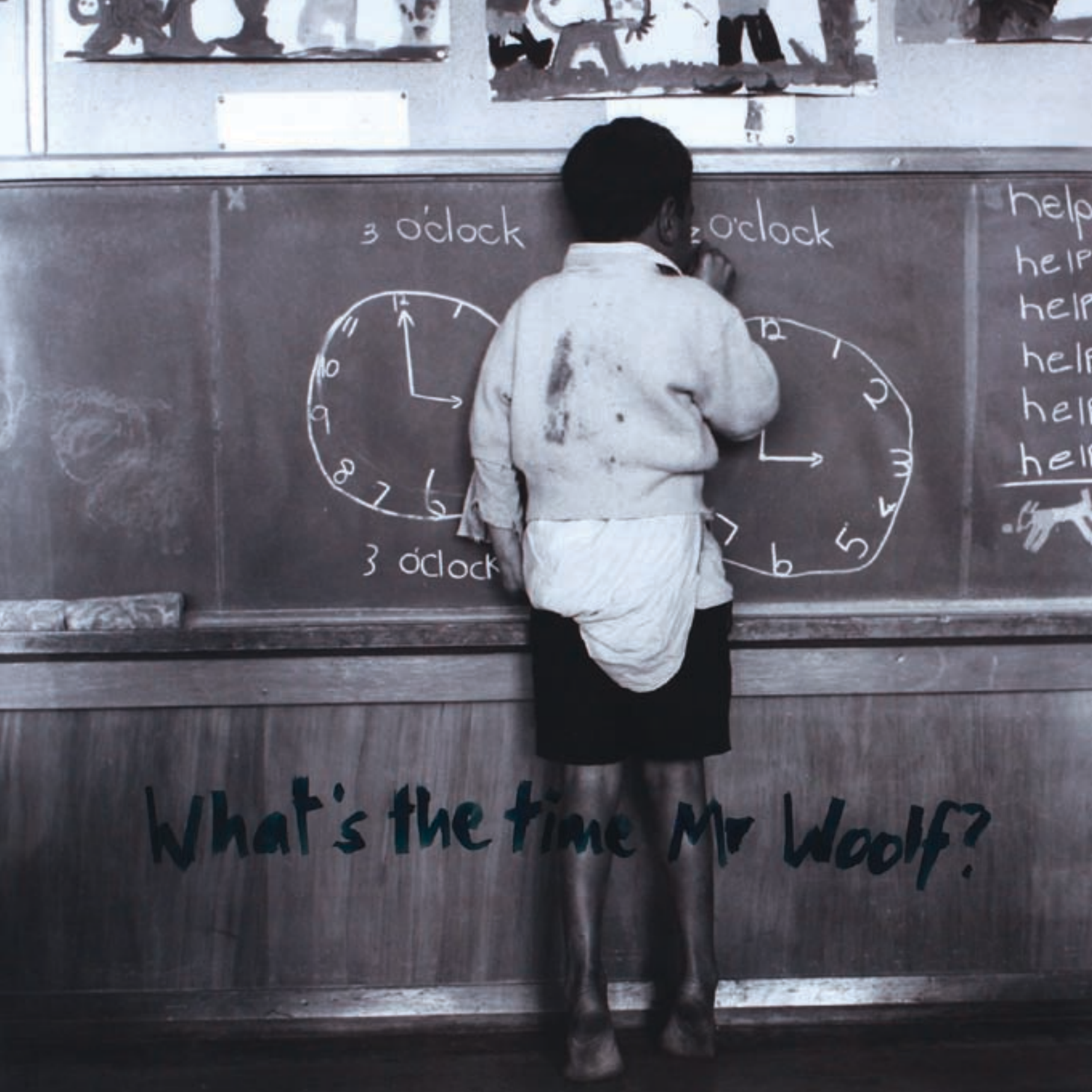
FROM THE STIGMA SERIES
enamel on aluminium
title inscribed, signed and dated Sep 1999 verso
180 x 180mm
\$900 - \$1400

17
GAVIN HURLEY

UNTITLED
oil on linen
signed with artist's initials *G.J.H* and dated '99 verso
350 x 300mm
\$1800 - \$3000

18
MICHAEL PAREKOWHAI

WHAT'S THE TIME MR WOOLF
type C print and applied marker pen, edition 2/5 (2004 – 2005)
title inscribed; original Michael Lett label affixed verso
1025 x 1025mm
\$9000 - \$14 000



What's the time Mr Woolf?



19
HEATHER STRAKA

EDEN BEFORE THE FALL – THE BANQUET

oil on cotton on board, 2007

title inscribed, signed and dated 2007 verso

986 x 708mm

EXHIBITED: 'The Sleeping Room: Heather Straka', The Hocken Library, Dunedin, April 4 – May 23, 2009.

\$16 000 - \$24 000

20
SHANE COTTON

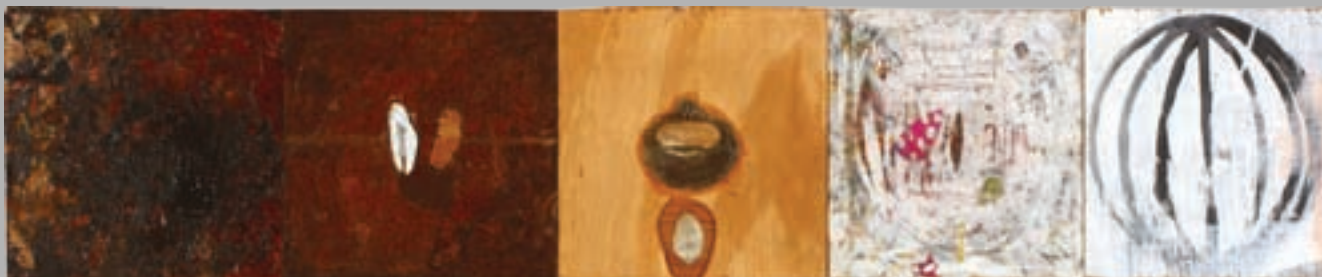
TE KORE: THE FACT

oil, encaustic and collage on five panels

signed and dated '91

240 x 1215mm overall

\$9 000 - \$15 000



21

PETER ROBINSON

US AND THEM

acrylic and oilstick on paper

signed and dated 2002

1365 x 1000mm

\$15 000 - \$25 000

22

ELIZABETH THOMSON

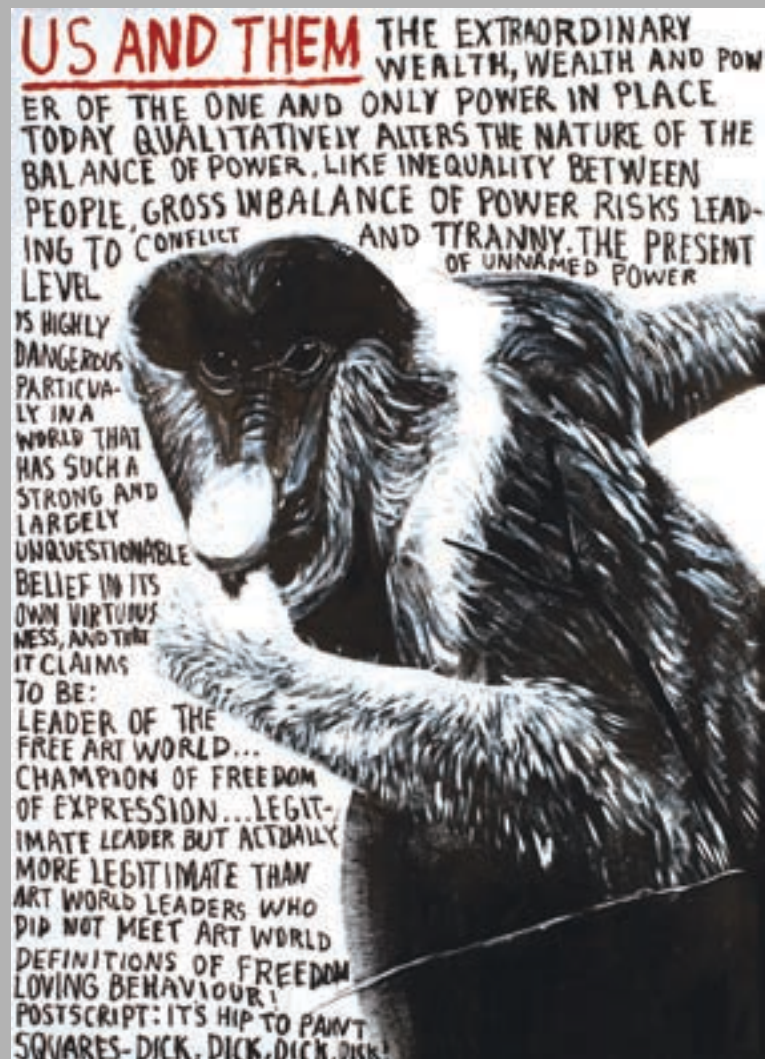
STUDY FOR ABSTRACT PLANTING

patinated bronze and gesso on board

title inscribed, signed and dated 2000 verso

650 x 1850mm

\$14 000 - \$20 000





23

JOHN PULE

MOMOKO

oil on unstretched canvas

title inscribed; signed and dated 1998

inscribed *Sleep with me, if not touching then near me, give a butterfly from your life*

2000 x 1820mm

\$38 000 - \$50 000

MOMOKO

Whether it's there in name, image, or just in spirit, Liku has a presence that looms large in much of John Pule's work. Liku is the place he left for New Zealand with his family at the age of two in 1964, a remote village that was one of the last in Niue to adopt Christianity. An inscription on this work, *Liu Ke Liku*, translates as Return to Liku, and it's exactly this cultural trafficking between Pule's adopted home in New Zealand and his ancestral home in Niue, a neither here nor there state of flux, which is at the heart of much of his work. The result of these departures and arrivals is a floating world of longing and distance composed of indeterminate symbols and scenes; pictographs that Ron Brownson has described as being "like a potent sequence of film stills which can project the shapes of memory, dreams and intuition."

Blending traditional and contemporary motifs into a distinct visual language of his own, Pule's work through the 1990s experimented with 19th century hiapo (bark cloth paintings), a shift that coincided with the artist making his first return visit to his homeland. Like Niue's large expatriate population, most hiapo, a post-contact phenomenon, doesn't reside in Niue, resulting in a hybrid, semi-traditional form, largely invisible in its homeland. It provides Pule with a framework of dynamic grids to populate with his own personal iconography of new and old, places, names and images.

Reviving these smoky hanging cloths with unstretched canvases, his tapa-influenced, grid-based compositions have progressively loosened and become more painterly in their application. In *Momoko*, the bloody panels of red anticipate the vividly coloured works that emerged at the start of the 21st century in red, green, and blue, of cloud-lands dripping with cordyline vines. The alternating chequer board arrangement of energetic, fine dots contrast with larger, wound-like spots that bi-sect panels to combine traditional motifs with mythical beasts, demi-gods and religious scenes. There are graphic repetitions and lyrical improvisations, order and chaos, pictorial spaces and metaphysical configurations that transcend a specific reading of location or meaning. This entanglement of cultural narratives is the currency with which Pule trades as he maps his own constellations of history, place and relationships into a new intricate cosmology that is his own.

ANDREW CLIFFORD



24

CHRIS HEAPHY

THE UPRAISED HAND III

acrylic on canvas

signed and dated 1997; title inscribed, signed and dated verso

220 x 220mm

\$2500 - \$3500

25

YUK KING TAN

POHUTUKAWA

media mixed

title inscribed, signed and dated 2001 verso

677 x 645mm

\$3000 - \$5000

26

RICHARD THOMPSON

NIGHT SKY OVER PAKARI

acrylic on canvas

title inscribed, signed and dated 1999 and inscribed *To Odyssey* verso

460 x 357mm

\$1500 - \$2000

27

SARA HUGHES

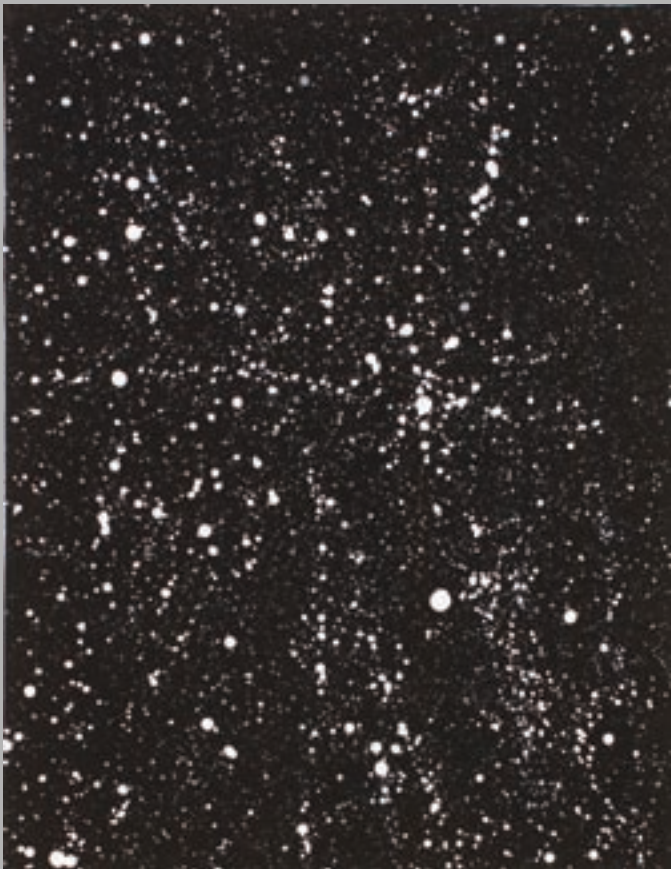
FIREWALL

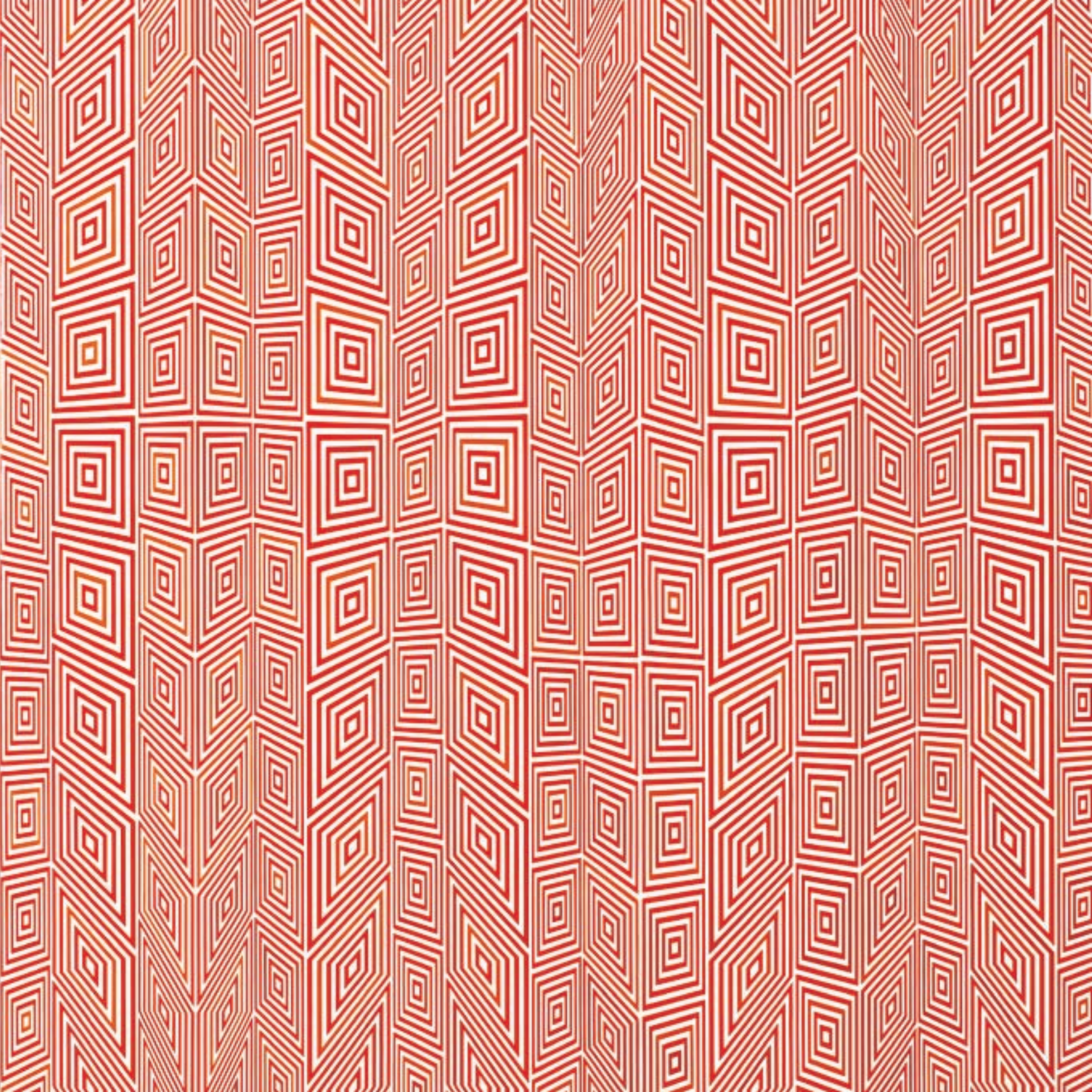
acrylic on linen

title inscribed, signed and dated 2005 verso

1200 x 1200mm

\$13 000 - \$18 000







28

GRETCHEN ALBRECHT

STUDY I FOR FLOE

acrylic and oil on shaped canvas

title inscribed, signed and dated 2000 verso

720 x 1200mm

\$12 000 - \$18 000

29

MICHAEL HIGHT

OPHIR

oil on canvas

title inscribed, signed and dated '07;

original John Leech Gallery label affixed verso

605 x 1520mm

\$11 000 - \$16 000





30

STANLEY PALMER

TE PAKI

oil on linen on board

signed and dated '01

665 x 1110mm

\$12 000 - \$18 000

31

RICHARD MCWHANNELL

FIGURE AGAINST A WALL (DONOGH)

oil on linen, 1998 - 2000

title inscribed, signed and dated 1998 - 2000

inscribed *no reference to Whistlers Mother was intended* verso

708 x 853mm

\$10 000 - \$15 000

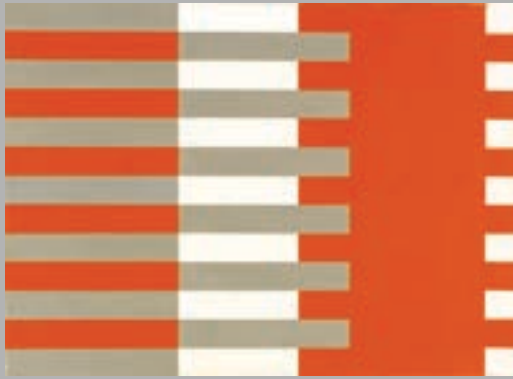




32
JOANNA BRAITHWAITE
 BODY SPACE
 oil on canvas
 title inscribed, signed and dated '01 verso;
 original Milford Galleries label affixed verso
 650 x 1063mm
 \$4500 - \$6500

33
EMILY WOLFE
 COLLAR 33.3
 oil on linen
 signed and dated 2000 verso
 447 x 645mm
 \$6500 - \$8500





34

SIMON MCINTYRE

OPENING CREDITS III

acrylic on canvas, triptych

title inscribed signed and dated 2001 each panel verso

400 x 555mm each panel

\$5000 - \$8000

35

GLEN WOLFGRAMM

ON YOUR MARK

acrylic and graphite on composite

title inscribed, signed and dated 2000 verso

1200 x 1220mm

\$2500 - \$4000

36

WAYNE YOULE

LIFES BALANCING ACT

acrylic on canvas

title inscribed, signed and dated '08 verso

380 x 752mm

\$3000 - \$5000





37

JUDE RAE

NEXUS II

oil on canvas

title inscribed, signed and dated '94 verso

1820 x 1218mm

PROVENANCE: Private collection, Auckland

\$25 000 - \$35 000



38

BILL HAMMOND

UNTITLED – BIRD STUDY

acrylic and watercolour on paper

signed and dated 2004

770 x 565mm

PROVENANCE: Private collection, Waikato

\$32 000 - \$42 000



39

FRANCES HODGKINS

THE RIVER TONE, SOMERSET

watercolour and gouache on paper

signed; original Leicester Galleries exhibition affixed verso

530 x 365mm

PROVENANCE: Private collection, Auckland

\$65 000 - \$85 000

THE RIVER TONE, SOMERSET

Frances Hodgkins (1869 – 1947) occupies a central position in the development of modernism in New Zealand painting and was an inspirational figure for subsequent generations of female artists. As the daughter of W.M. Hodgkins, a founder member of the Otago Art Society, her upbringing was steeped in the emerging artistic culture of a colony just beginning to establish an identity as part of the wider British Empire. In the 1890s Hodgkins was a pupil of Girolamo Nerli and a contemporary of Dorothy Kate Richmond with whom she travelled extensively in Europe in 1901 and exhibited with in Wellington in 1904.

Hodgkins is the model for the expatriate artist having left New Zealand for England in 1906 and living there for the bulk of her life. Her place within British Art of the mid 20th century is secure. Eight works can be found in the collection of Tate Museum including *Broken Tractor* from 1942 from the same period as *River Tone, Somerset* which was exhibited at the Leicester Galleries in London in October of 1941.

Similar works on paper from the early 1940s are also held in the collections of Te Papa Tongarewa (*Barn Interior, Dolaucothy* of 1942) and the Auckland Art Gallery (*Root Crop* of 1943)

River Tone, Somerset reveals Hodgkins at her finest on both a technical level and in her depiction of one of her central motifs, the rustic country village as a metaphor for a pure relationship with the life of the land.

Many of Hodgkins most lyrical works were created during the Second World War and share common ground with a strain of poetic romanticism found on the continent at this time. It is a natural conclusion to draw that a central concern of many artists of the period was a yearning for a fast disappearing Arcadian idyll.

The River Tone winds its way for twenty odd miles in Somerset through a series of locks, weirs and canals. Like so many English waterways the life of the river was central to the economy, transport and social systems from the early 19th century.

This romantic way of life began to decline in the 20th century with the last commercial barge ceasing to operate on the Tone in 1929.

Hodgkins returned to scenes of life on the river on numerous occasions in works such as *The Croft House, Bradford on Tone, Taunton, Somerset* of 1946, and *Cherry Tree at the Croft, Bradford on Tone, Taunton* also from 1946, both in the Te Papa Tongarewa collection.

This body of work was painted in gouache, a medium which Hodgkins can be truly said to 'own'. Whilst applied in a manner very much like watercolour the medium is inherently opaque, fast drying and fraught with painterly risk as the artist must apply the pigment fluidly, quickly and with little opportunity for alteration and none for reworking.

Hodgkins' facility with a medium most artists avoid was much admired by her contemporaries and caused the great English art critic Herbert Read to note that Hodgkins, 'developed one of the richest styles in English Painting... a style which owes a good deal to the school of Paris.' Indeed, the artist with whom she is frequently compared is French master Henri Matisse.

In *River Tone, Somerset* all these concerns and painterly attributes combine to create something of a reverie for a fast fading and much cherished way of life. That it was painted at the height of WW2 gives the work a compelling backdrop and a contemporary relevance that gains resonance with the passing years.

HAMISH CONEY

MILAN MRKUSICH

Recently, some writers – notably, John Hurrell and Hamish Keith – have referred to Milan Mrkusich as a ‘formalist’ painter. What on earth do they mean? And are they right? My *Collins* dictionary defines ‘formalism’ as ‘scrupulous or excessive adherence to outward form at the expense of inner reality or content’. The term is commonly associated with the American critic Clement Greenberg and his followers (affectionately known as ‘Greenbergers’). They confined themselves to describing and evaluating the formal features of artworks, believing, quite reasonably, that anything else, any thoughts about meaning or symbolism, would be mere conjecture.

Art criticism is one thing, but to call a painter a ‘formalist’ is muddle-headed. Rather than confusing people with such jargon, it is surely simpler and more accurate to say that Mrkusich has consistently painted abstract pictures rather than representational ones. Thirty years separate *Painting Blue* 1968 and *Meta Grey, Red* 1998, but both, along with *Achromatic Progression* 1991, employ geometric shapes (rectangles, squares, triangles), rendered chromatic (positive colours such as red and blue) or achromatic (black and grey). Lines are formed by the edges of the shapes, and a range of textural effects arise from different paint applications. These are formal features. Anything else? An ‘inner reality or content’?

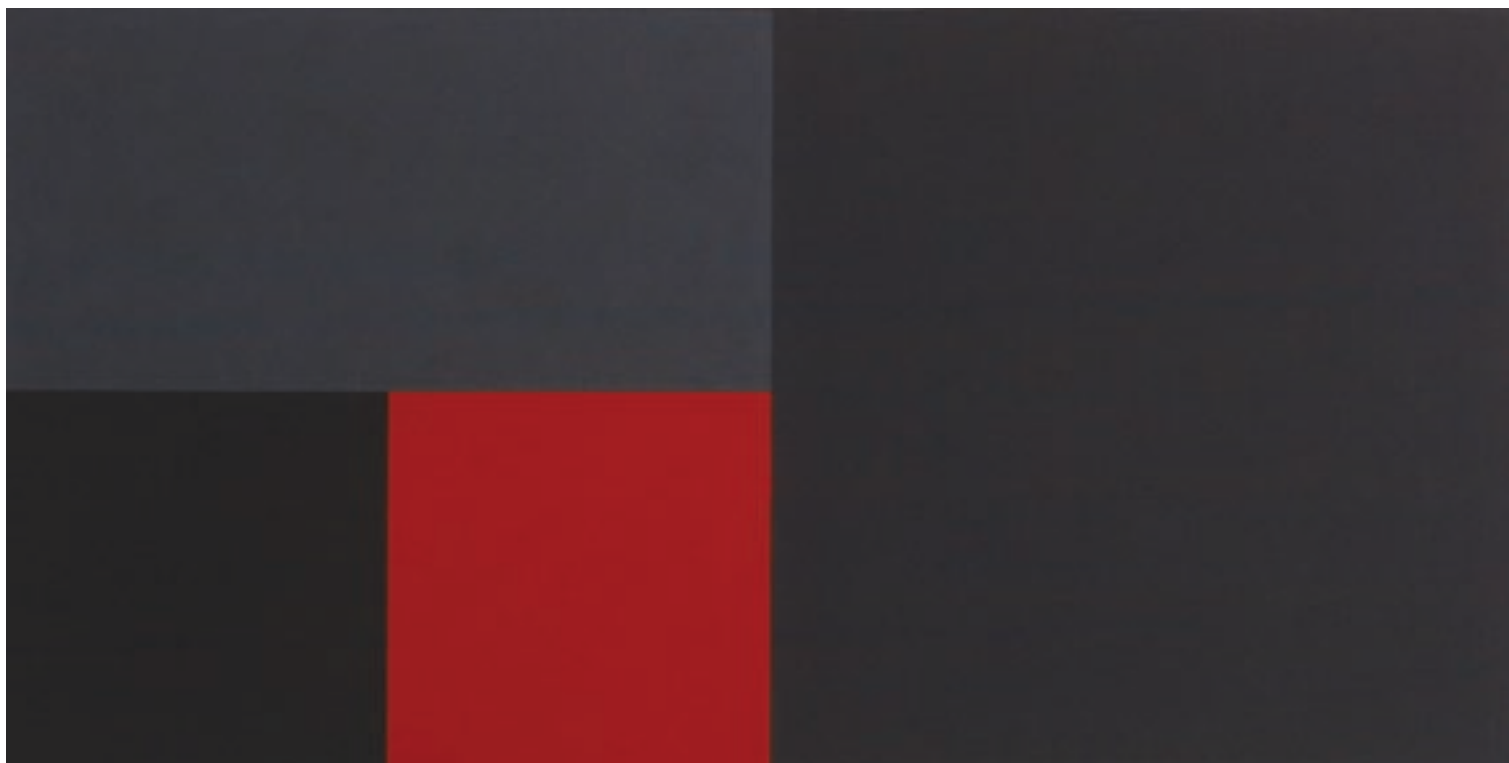
Not exactly. Nothing lurks behind the paintings, other than the wooden frameworks over which the canvases are stretched, or the wall upon which they hang. Yet Mrkusich has always maintained that he is interested in the *effect* of the forms he uses as much as the forms themselves.

Painting Blue is one of a series of works from 1966–68, each with a field of colour, and triangles at one or two corners. While earlier examples often feature dots, dashes and circles, here the field has been largely emptied of incident; form is pushed to the peripheries. Mrkusich clears a free space, a field of open possibility. It is more than a matter of form. It stands implicitly opposed to all spaces (in the everyday environment as well as art) that are, in contrast, cluttered and inhibiting.

Painting Blue is based on a grid, invisible in the finished work but used to position the forms. *Achromatic Progression* 1991 also has an underlying logic. It is one of two works that differ from Mrkusich’s other Progressions of the early 1990s in their irregular configuration of linen panels (though related to a succession of ‘shaped’ paintings beginning with the monumental *Journeys* in 1986). Nonetheless, it is immediately obvious that there is a simple sequence of grey squares, from dark to light, large to small, obviating any need for further speculation about aesthetic judgements or relationships. The artist wants us to focus on the overall effect and feeling generated. This may arise from the way the staggered panels set up a rhythm or dynamism – something not so easy to put into words. Here, one might say, there are many grey areas.

It is at this point that one ventures beyond physical form. With *Meta Grey, Red* 1998, the title alone points us towards matters metaphysical. It also links this painting to a series of *Meta Grey* paintings from 1969 (which developed the corner triangle motif of *Painting Blue* 1968 into a resolved and recognisable system) and the *Chromatic Meta Grey* paintings of 1970. Mrkusich painted six *Meta Grey* paintings in 1998, running through the three primary colours and three secondaries (green, purple, orange). They contribute to an ongoing investigation of colour. But as Mrkusich once said, ‘colour is a life force’; although colours on canvas may not possess any additional ‘inner reality or content’, we can call on our own inner response. If we cannot satisfactorily describe the response, that is a natural enough occurrence with metaphysical ruminations, and we need not resort to calling the artist a ‘formalist’.

EDWARD HANFLING



40

MILAN MRKUSICH

META GREY, RED

acrylic on linen

title inscribed, signed and dated 1998 verso

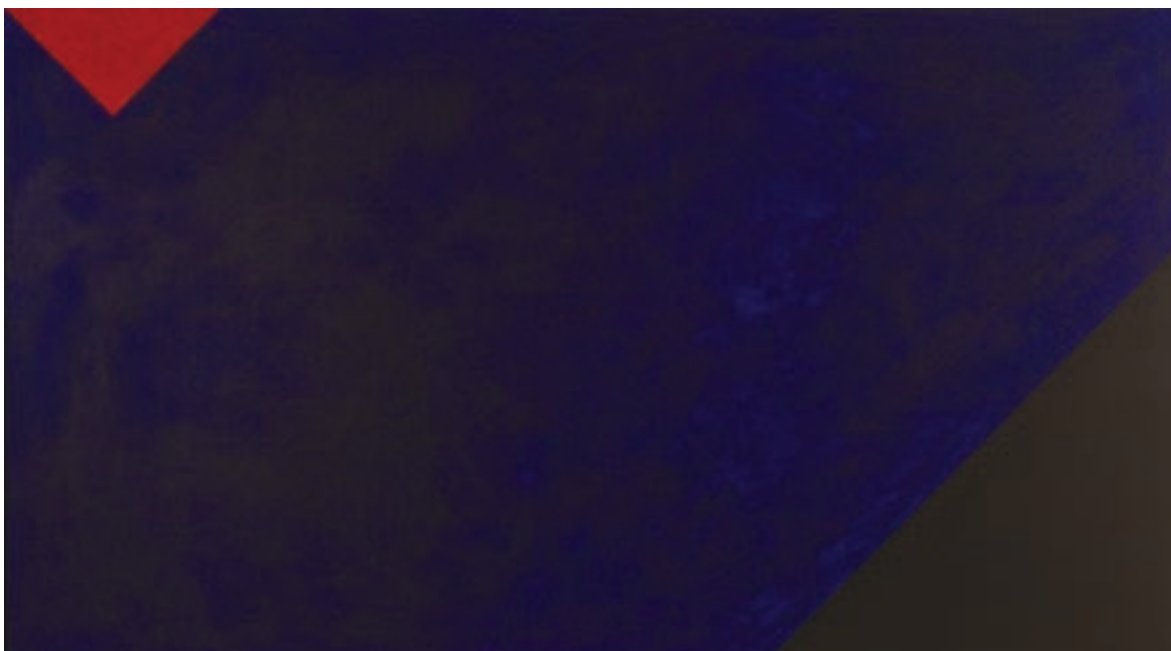
760 x 1520mm

PROVENANCE: Private collection, Auckland

\$50 000 - \$70 000



41
MILAN MRKUSICH
ACHROMATIC PROGRESSION
acrylic on linen, six panels
title inscribed, signed and dated 1991 verso
1220 x 2500mm overall
\$60 000 - \$80 000



42

MILAN MRKUSICH

PAINTING BLUE

acrylic on canvas

title inscribed, signed and dated 1968 verso

970 x 1750mm

PROVENANCE: Private collection, Auckland

\$65 000 - \$85 000



KNOW THIS PLACE

According to Francis Pound, what is most astonishing about Richard Killeen's cut-outs is their abandonment of the frame and all it implies: the frame as a sign of depictivity where it simply signifies 'a picture'; the frame that stresses the materiality of the painting where it is mere ornamentation; the frame that determines and delimits the composition of that framed. While not denying that Killeen wittily plays with the language of the frame, what if the issue and surprise of the cut-outs was not that of the radical abandonment of the frame but that of the ground, of questioning and finding a ground? In this respect Killeen's work represents a deep break with traditional illusionism: in the latter paint on the surface of the canvas creates the illusion of objects in space; while in Killeen's cut-outs whatever makes the illusion is not, it seems, situated on, or at, the surface at all.

Let me suggest that *Know This Place* (1993) is about this very relationship between figure and ground, the tensions and ambiguities between figure and ground. Indeed, as its imperative title hints, to be groundless is to be nowhere and without knowledge. The illusion of figure is intensified still more by the way in which the cut-out shape not merely represents (here, for example, it has the shape of a shoe, a strange fused dog-horse, or a bird-kite) but imitates the materiality of solid things (it hangs as a shape on the 'ground' of the wall from a nail). Conversely, the surface of these paintings is experienced in unique isolation from the illusion. It has been prized loose ('cut out') from the rest of the painting — as though what hangs on the wall is the surface alone. In a Killeen cut-out a detached surface coexists with a detached illusion; ground with figure.

Another way of saying this in reverse is what Killeen discovers is the relationship of figure to figure. In *Know This Place* we dance between collaged spiral stencils applied to a painted-wash flesh-like ground, see-through biomorphic organic shapes superimposed upon one another that vary in opacity like transparencies placed in palimpsest, animal forms that appear to be flattened out in a perspectival throw-back to cave art, a horse with red leaves growing from its back, flat black aeroplanes seen from below as children might depict them, all amongst a scatter of marks. There are figures but the ground in (on) which they sit is a figure too. The true ground is everywhere and nowhere. It remains hidden in any tracing out of the lines of a figure. In this respect Killeen deliberately heightens one's sense of the mutual independence of surface and illusion. The surface is felt to be exactly that, a surface, and nothing more. It is not, one might say, the surface of anything — except, of course, of a painting. In each case what Killeen discovers — and, I think, profoundly — is that to know the ground that one stands (or paints on) is to 'know one's place'.

LAURENCE SIMMONS

43

RICHARD KILLEEN

KNOW THIS PLACE

acrylic and collage on 31 aluminium pieces

title inscribed, signed and dated 1993;

artist's original catalogue labels affixed verso to each piece

2000 x 2000mm: installation size variable

PROVENANCE: Private collection, Auckland

\$40 000 - \$50 000



44

COLIN M^CCAHON

RED TITIRANGI

oil on card

signed with artist's initials *C.M* and dated July '57; inscribed *Titirangi*

750 x 538mm

PROVENANCE : Private collection, Auckland

REFERENCE : Colin McCahon database (www.mccahon.co.nz) cm 001580

EXHIBITED : Ikon Gallery, Auckland 1957

: A Retrospective Exhibition: M.T Woollaston, Colin McCahon,
Auckland City Art Gallery, 1963 (Catalogue No. 87)

: Colin McCahon: A Survey Exhibition, Auckland City Art Gallery, 1972 (Catalogue No. 25)

\$200 000 - \$300 000

RED TITIRANGI

Very few artists anywhere have produced an oeuvre with as many sustained highlights and variations as Colin McCahon. There is no signature style, no dominant theme and no one peak that defines his career: there are many. From the late 1940s to the late 1970s Colin McCahon was the Motown of New Zealand art, reeling off hit after hit, each unique and scarcely believable given the magnificence of what had just gone before.

How's this for a hit parade? 1950 kicks off with the *Crucifixions* and *The Marys at the Tomb*, 1952 brings *On Building Bridges*, '54 saw the double A-side *I Am* and *I and Thou*, '55 sees the beginning of the *French Bay* series and in '56 the *Titirangi* Series was in full flow. Fast forward to '64 when the Beatles toured NZ and McCahon was a lyric phase with the *Waterfalls*. In '67 the artist was on tour with the *North Otago Landscape* series and by '69 McCahon was back in his west coast recording studio for the *Muriwai* series. In '71 *Moby Dick* was sighted inspiring the massive concept album *Necessary Protection*. In 1979 towards the end of his career he could still pen *A Letter to Hebrews*.

McCahon is such an iconic figure that many parts of New Zealand can legitimately lay claim to being his spiritual home – his vision of the land seems to inform the entirety of Aotearoa New Zealand.

What cannot be argued however is the central role of Titirangi as the physical home and creative centre for McCahon in the mid 1950s. Today thanks to the efforts of the McCahon House Trust one is able to visit the very house occupied by the artist and his family from 1953 to 1960. The road to French Bay is not too different from how it would have been in the 1950s and the regenerating kauri trees that so captivated McCahon on his arrival have enjoyed a further fifty years of growth. The effect of light filtering through the tall, vertiginous kauri rickers is even more pronounced than when McCahon produced his Titirangi works, but the take out is the same: Mother Nature reclaiming her rightful status as mistress of all she surveys after the devastating interregnum of the logging years in the Waitakere Ranges.

The Titirangi works burst with this invigorating sense of fecund nature – all blues and greens, browns and daubs of earthy shades. McCahon employs what has been described by many commentators including Gordon H Brown as a kind of proto-cubism in that the multi-point essence of Cubism has been replaced by a single one in McCahon's work. At first this can be seen as a kind of poor man's cubism, but as McCahon demonstrates time and again, most notably in the *Gate* series where he turns the horizontality of Mondrian into a diagonal by way of an homage, he at no time is of a mind to follow proscribed rules or even acknowledge the idea of conceptual hierarchy. Quite simply the jazzy eyeball - popping energy of cubist work suited his purpose – to render the phenomenology of a living ecosystem in perpetual growth and motion.

Red Titirangi of 1957 is unique within this pivotal series in that it is the only work with a predominant red palette. Where did this come from one wonders amongst all this green? Don't forget that before the coastal roads were sealed in the 1960s the red earth of the Waitakeres would be ubiquitous, clinging to your gumboots in winter or swirling in dusty summer clouds. A direct reading of this work is not as a long view like many in the series but a close up of the good red earth.

HAMISH CONEY



45

RALPH HOTERE

BLACK WINDOW: TOWARDS ARAMOANA

oil on board in colonial sash window frame

title inscribed, signed and dated '81;

original R. K. S Art Gallery exhibition label affixed verso

1130 x 710mm

EXHIBITED : 'Ten Windows: Recent Paintings and Works on Paper',

R. K. S Art Gallery, 24 November – 5 December, 1981

PROVENANCE : Private collection, Auckland

\$225 000 - \$300 000

BLACK WINDOW: TOWARDS ARAMOANA

At first glance this painting hovers before you, locked into its wooden frame, like some great black testament, starkly emblazoned with a giant white cross. But what does it testify to? The title tells you: *Black Window: Towards Aramoana* (1981) is a testament to place, and is inspired by the view from the artist's studio on Observation Point hill, overlooking Port Chalmers out towards Aramoana at the entrance to Otago Harbour.

But as a painting inspired by a particular landscape, the view it offers is a subtle one, constructed from layerings of black and grey and white and ochre. It is a painting about time and memory and mood — an elegiac mood. With its exquisite nuances of colour it makes its vista of the coast one of indeterminacy and ambiguity in the classic Hotere manner, paradoxically driven as he is by a passion for precision and proportion, for painterly elimination and reduction.

This is a nocturne, a night view through a window. It invokes a contemplative silence, but also a brooding watchfulness, a wakefulness in the small hours, like that of a harbour pilot, or lighthouse keeper, or some other guardian or protector. Within the blackness of the night is the lustre of the harbour waters. As we lean in close we become aware of what might be light from the lit-up window reflecting a stencilled patterning of letters and numerals, possibly from inside the space or else a glimmering on the broken surface of the waters. At any rate it is indistinct, yet the effect is synaesthetic — it suggests melody, a dance of light, in turn suggesting that though predominantly black, the painting holds a sense of imminent illumination.

Playing with illusion and reality, the painting has as its frame — its framing device — an old-fashioned, stripped and oiled, sash window-frame, with part of the original window-catch left still attached. But the wooden mullions that held the window's four panes of glass in place have become the painted white cross — implying that what we are seeing is a sacred harbour.

Beyond this, the crossed white lines remind you of a compass, or a viewfinder, or even of a mast — the crosstrees — of a sailing ship. Focus on them a bit longer and you grasp that there's a sense of tension in these wispy crosshairs of white bisecting the black rectangle, and that actually that centre line represents the strand of coast that is Aramoana: with the glow of phosphorescent white surf, or else intimations of first light. At the top of the painting there's what might be a glowering, overcast sky dawning, while the band of colour at the foot of the painting holds a suggestion of tidal mudflats exposed and gleaming.

In fact, the whole dappled wavering landscape, with its patterns of sand and tide, its dark sea colours, its lines of surf and sky, its white feathering and black veiling, rhymes and chimes with a spectrum of muted feelings, prominent amongst which is a sense of foreboding, for this is an environment under threat. One of a series, *Black Window: Towards Aramoana* was made at a time when the proposal to build an aluminium smelter on the Aramoana spit was being seriously considered as one of the New Zealand government's 'Think Big' projects. In the event, the commodity price for aluminium collapsed and the smelter was permanently shelved. But this painting, in celebrating place, is ultimately about the need to value, protect and preserve the nation's natural heritage.

DAVID EGGLETON

WAKE

Wake is a major Shane Cotton work. Effectively one of the anchor stones from the first mature period of his oeuvre which has been dubbed his 'history' period (1994-98). In 2003, for the landmark survey of Cotton's early career, Wellington's City Gallery marked the singularity and grandeur of *Wake* by hanging it on the wall of their foyer. Facing the entrance it was a gathering call to all visitors: A, toia mai, Te waka! Ki te urunga, Te waka! Ki te Moenga, Te waka! Ki te takoto runga i takoto ai, te waka! *

Wake is a painting that says "Game on!"

Cotton (b. 1964) began exhibiting in 1987, had his first solo show in 1990, was shown at the Govett-Brewster Art Gallery as early as 1995 and the Dunedin Public Art Gallery in 2000; and then City Gallery Wellington presented their ten-year touring survey of his works in 2003. By then, and seen through the lens of the City Gallery show, it was clear Cotton was embarked on a complex, nuanced and deepening trajectory as a painter. *Wake* occurs at the moment when his paintings became more detailed, amassing new layers of complexity.

The canoe in *Wake* is like a giant pixellated world of its own: a collection of dark brown oblong and square panels floating on a sepia, faux wood panelling wash. The waka is an admixture of digital LED numbers, the spindly writing of Hongi Hika, lashing patterns, pasifika frangipani motifs, dots, dashes, lightening flashes, tukutuku lozenges, inverted landscape paintings, and basketballs. It reminds me of a giant sliding tile puzzle as if Cotton tantalises us with the possibility that each piece might be re-arranged. Though I doubt the parts would coalesce into a more logical whole, the invitation to slide things around, to play with the puzzle and look for patterns is probably quite deliberate. Calling this painting of a waka *Wake* in the first place is an open invitation to the game of word associations: wake, lament, waka, haka, wake up! The basketballs also invite gaming with this painting. Cotton's dispersal of the small orange balls across the canvas calls to my mind the 'ping' and 'boing' of practice sessions in an almost empty gym, or an outdoor asphalt court in the misty, sweaty quiet of evening. In its power to evoke an associative mixture of staccato and resonance the painting is a taut surface for our imaginations, memories, and bewilderment to bounce into and off.

The mid-90s is when Cotton was developing stories from the North as if to recreate his turangawaewae, his ancestral home, outside the region and in the idiom of contemporary art. Cotton is of Ngapuhi descent on his father's side and of Scottish and English descent on his mother's. His father's family come from Kawakawa, Northland where Cotton spent many childhood holidays with his extended family. Using the visual language of the Ringatu figurative painting tradition; Ngapuhi motifs that had been expunged by early Christian missionaries (such as the sinuous eel form that populates the sepia ground in *Wake*); popular culture; and references to his art world contemporaries (such as Jeff Koons' floating basketballs from 1985), Cotton re-tells Ngapuhi history.

We can see his Northland landscape repeatedly rendered in *Wake*, most especially the sacred mountain Maungaturoto, where it is mostly deployed to form the hull profile of the waka. This meeting of the sharp underside of the waka (its keel) with the pointed mountain is not an accidental or purely visual pun. The ancestral waka of Ngapuhi, Mataatua – you will see the name inscribed across the top of the painting – made first landfall in the Bay of Plenty, and then found its final resting place in Cotton's ancestral homeland, Northland at Takou Bay. His waka and his land are joined. His waka rests on his mountain. His mountain greets his waka. A, toia mai, Te waka!

ROB GARRETT

* *Toia mai te waka* is a haka of greeting and welcome; and can be used to allude to the histories, ancestry, ideas and purposes that people bring with them to the gathering at which it is performed. The haka can be translated as: *Drag hither, The canoe! To the entry, The canoe! To the berth, The canoe! To the resting place to lie. The canoe!*

46

SHANE COTTON

oil on canvas

title inscribed, signed with artist's initials S.W.C and dated 1995; signed and dated verso

1900 x 2750mm

EXHIBITED : 'Korurangi: New Maori Art', Auckland Art Gallery Toi O Tamaki, New Gallery, 1995

EXHIBITED : 'Shane Cotton: Survey 1993 – 2003', City Gallery, Wellington, July 17 – October 19 2003 (touring).

ILLUSTRATED : Lara Strongman (ed), *Shane Cotton* (Victoria University Press, 2004), p. 53.

PROVENANCE : Purchased by the current owner in 1995

: Private collection, Auckland

\$230 000 - \$300 000









FLYING SOLO DAWNS BASTING THE TRUTH/MILF'S & DILF'S WAITING 4 U/ AUCKLAND LANDSCAPE

Dale Frank's titles flow, ripple, swirl, shine and bleed just as much as his pigmented varnish does. *Flying Solo...* is painting becoming writing.

What's he doing with these long, complex, descriptive titles? Frank's gesture is akin to saying, "Look, this painting only makes sense if it kick-starts your imagination." He didn't say that, I'm putting words into his mouth. But he did say "I wouldn't say I'm comfortable anywhere. Dissatisfaction is an element continually driving the work – that need for not being content with what you've got." Isn't dissatisfaction one of the primal, pulsing heart-beats of the imagination? Mind: take me someplace else.

Queensland-based Dale Frank (b.1959) has been exhibiting since the mid 1970s when he was also experimenting with performance art. His distinguished achievements include being selected for the Aperto section of the Venice Biennale in 1984 and for the 8th Biennale of Sydney; a major solo retrospective at Sydney's Museum of Contemporary Art in 2000; and winning The Arthur Guy Memorial Painting Prize. His work is in major collections including the Australian National Gallery; the Guggenheim Museum (NY); and the Kunsthalle (Zurich).

Since the 1990s his paintings are created by pouring pigmented varnish onto the horizontal canvas, where luminous pools immediately begin to resist and coalesce. As further layers are added, the angle and direction of the varnish flows are controlled by tilting the canvas slightly, allowing the paint to swirl, eddy and slide until the varnish is set. "It is a totally hands on and cerebral way of painting," declares Frank, which has its roots in performance, and is just as intense, as there is no going back once the varnish starts pouring.

Frank hates flying. Living in Brisbane and exhibiting regularly in Sydney and Melbourne, he drives, distracted by what he calls an "agenda out the car window": the landscape. His landscapes are never a particular vista, but some idea containing light, colour, and space. These landscapes are a distraction; and for Frank they seem to be what's tacked onto the main event which is "the extreme desperation and boredom" of the task of getting from A to B.

For Frank the notion of landscape (made explicit in his titles) is also 'an agenda for the artist to actually have a connection with the audience.' So here we have it: Frank's title throws some suggestive lines our way in the hope we will variously imagine, remember, feel and desire. There are tantalising allusions to the fear or pleasure of flying; the glow of dawn skies; the scented gloss of basting juices; whatever the idea of 'truth' conjures up for us (let alone "Basting the Truth"); and the chance to trip over something entirely carnal.

ROB GARRETT

47

DALE FRANK

FLYING SOLO DAWNS BASTING THE TRUTH/MILF'S & DILF'S WAITING 4 U/AUCKLAND LANDSCAPE

acrylic and varnish on canvas

signed and dated 2004 verso; original Gow Langsford Gallery label affixed verso

2000 x 2600mm

PROVENANCE: Private collection, Auckland

\$55 000 - \$75 000



48

CHARLES FREDERICK GOLDIE

UNTITLED – PARISIAN STREET SCENE

oil on wood panel

signed and dated '98

234 x 153mm

\$40 000 - \$60 000

UNTITLED [PARISIAN STREET SCENE]

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 M ori 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.

REBECCA RICE



49

LEO BENSEMANN

SYDNEY LOUGH-THOMPSON

oil on canvas

signed

355 x 295mm

ILLUSTRATED : Caroline Otto, *Leo Bensemann: Portraits, Masks and Fantasy Figures*
(Nelson, 2005), p. 59.

PROVENANCE : Private collection, South Island

\$15 000 - \$20 000

50

TONY FOMISON

PAST, PRESENT AND FUTURE

oil on canvasboard

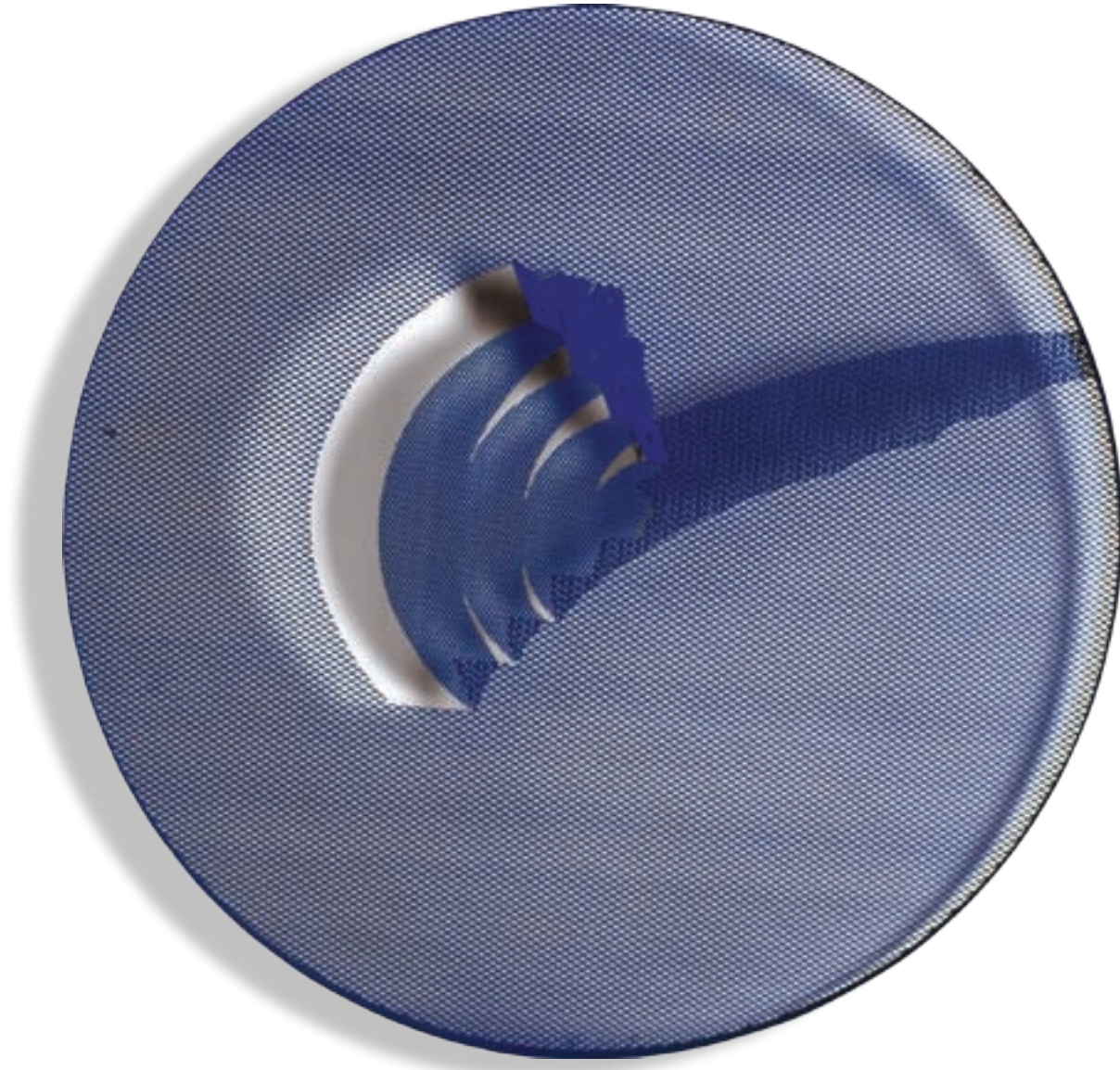
title inscribed, signed and dated 1989

inscribed *Williamson Ave, Grey Lynn* verso

357 x 455mm

\$13 000 - \$18 000





51

NEIL DAWSON

CENTRE PIECE

acrylic on steel expanded mesh and brass, 1986

accompanied by artist's original certificate of
authenticity and installation instructions

900mm diameter

\$11 000 - \$16 000



52

GRETCHEN ALBRECHT

EVENING SPREAD

acrylic on canvas

signed and dated '73; title inscribed,

signed and dated 1973 and inscribed *Cat No. 18* verso

1740 x 1430mm

PROVENANCE: Purchased by the current owner from RKS Art Gallery in 1973

\$20 000 - \$30 000



53

SHANE COTTON

TAIAMAI

acrylic on canvas

title inscribed, signed and dated 1997

455 x 610mm

PROVENANCE: Private collection, Auckland

\$25 000 - \$35 000



54
MERVYN WILLIAMS
 GOLD ASCENDANT
 acrylic on canvas
 title inscribed, signed and dated 1992 verso
 1325 x 1100mm
 \$10 000 - \$15 000

55
MAX GIMBLETT
 CROSS
 acrylic, water-gilded copper and shellac on panel
 title inscribed, signed and dated 1993 verso
 505 x 300 x 50mm
 \$7000 - \$9000





56
ALLEN MADDOX

GRID

ink and oil on unstretched canvas
signed with artist's initials *A.M* and dated and dated 14.7.82
900 x 700mm
\$5000 - \$7000

57
ALLEN MADDOX
LOZENGE (BLUE)

oil on canvas
title inscribed, signed and dated 13/97 verso
610 x 610mm
\$7000 - \$9000

58
RICHARD KILLEEN
FRONTAL LOBE

acrylic on 48 jeweller's tags
title inscribed, signed and dated 1998
47 x 30mm each
330 x 330mm installation size variable
\$2500 - \$4000





59

DICK FRIZZELL

SOLUTION 3

oil on canvas

title inscribed, signed and dated 7/10/98

760 x 760mm

\$8000 - \$12 000

60

PAT HANLY

INSIDE THE GARDEN NO. 29

watercolour and pastel on paper

title inscribed, signed and dated '68

537 x 530mm

\$12 000 - \$18 000

61

ROBERT ELLIS

MAUNGAWHAU

acrylic on canvas

title inscribed, signed and dated 2000; title inscribed, signed and dated verso

915 x 710mm

\$11 000 - \$16 000

62

DICK FRIZZELL

I THOUGHT THE WHITE TEN-GALLON WOULD BE FOREVER

oil on paper

title inscribed, signed and dated 2/8/85

1075 x 750mm

\$12 000 - \$16 000



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_____	_____	_____
_____	_____	_____
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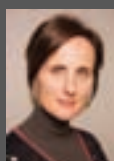
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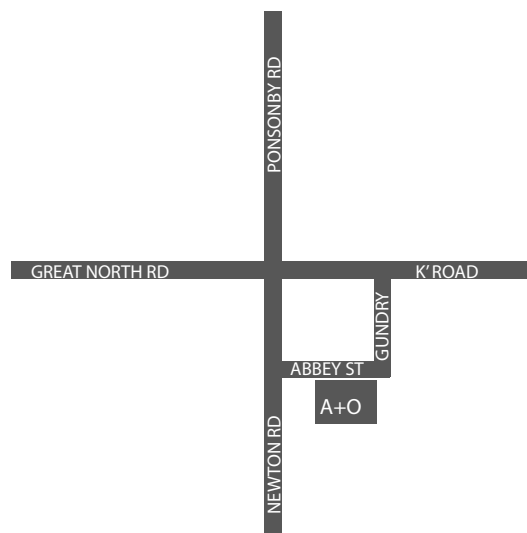


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A collage of various Art Object auction catalog covers. The covers feature diverse artwork and text, including 'DISPERSE OR WE FIRE', 'ART OBJECT THE 21st CENTURY AUCTION HOUSE', 'ART OBJECT', 'warehouse clearance auction', and 'ART OBJECT'. The covers are arranged in a fan-like pattern, overlapping each other.

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STUDY FOR ABSTRACT PLANTING



important new zealand paintings
july 30 2009

wellington viewing
july 10 - 12

auckland viewing
july 24 - 30