

THE 21st CENTURY AUCTION HOUSE

ART + OBJECT



AO



ART OBJECT

THE 21st CENTURY
AUCTION HOUSE

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THE MASTERPIECE AUCTION

14 June 2007 at 6.30pm

3 Abbey Street, Newton, Auckland



Cover Image

Marti Friedlander

Michael Illingworth in his Studio with *Portrait of a Flower* (lot 53)

Image courtesy of the artist and FHE Galleries



ART+OBJECT announces a New Zealand auction first. Streaming video of the auction exhibition with commentary. Log onto www.artandobject.co.nz from 10 June.

48

Ann Robinson
Te Rito Pod Bowl

Welcome to ART+OBJECT's MASTERPIECE AUCTION

The art works contained in this catalogue are described as such not because they may be the most valuable, although there are numerous high value works, but because they are each amongst the finest examples of the artists' oeuvre regardless of whether they are small collages, works on paper or large works on canvas.

A+O's inaugural contemporary art and object auction presented a new direction for the auction sector in New Zealand and the success of this new approach is documented and analysed on page 4 of this catalogue. Apart from the many record prices which was most gratifying for both the A+O team and our clients, what was most pleasing was the enjoyment that all participants took from the occasion.

Now is the time to register a big thank you to all of our selling and buying clients. It is a great thrill to have so many satisfied customers and make many new friends in the process.

What you will see in this catalogue and in the accompanying pre auction exhibition is A+O's commitment to present well focused catalogues that allow the artworks to sing in the viewing format.

We regard the viewing and exhibition as an event almost as important as the auction itself. However we are based in Auckland and as our database tells us our audience is all over the country and the world. In order to make an A+O exhibition an experience for all of our customers we are pleased to announce a New Zealand auction first – online streaming video viewing. From June 10th you will be able to log onto www.artandobject.co.nz to view a video preview of the works in this catalogue and commentary on a few highlighted works.

Our clients will be advised of the streaming video presentation going live via email. If you would like to receive A+O email newsletters please register your details in the contact section at www.artandobject.co.nz

June also sees a second and very important auction at A+O. We urge you to keep Saturday the 30th of June free in your diary to attend the Riduan Tomkins auction. Turn to page 9 for more details on this significant artworld event.



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May 3 Auction Review

CONTEMPORARY ART

By any standards, ART+OBJECT's inaugural specialist Contemporary art auction exceeded all expectations. A packed house of around 350 buyers, a healthy degree of theatre and drama, many new record prices, and a phenomenal clearance rate of nearly 90% sold under the hammer, all combined to ensure a memorable night for those in attendance and the ongoing sustainability of an auction category devoted solely to contemporary and emerging visual arts. The comment was made before the sale that as a new company ART+OBJECT had taken a big risk by producing a first catalogue solely devoted to Contemporary visual art produced after 1990 and missing traditional auctions stalwarts such as McCahon, Hotere, Fomison, Hodgkins and Smither. Well, it proved to be a move which the market responded to in unprecedented fashion highlighting, both, how robust the market is anywhere below \$40,000, and that Contemporary art can be as eagerly sought-after on the secondary market as it is through the galleries.

The sale began in a fashion that would continue throughout the course of the evening with the first lot, Ronnie van Hout's *December 1948: Explaining Painting to Theo Schoon* sailing to the top end of its estimate before being knocked down to an overseas bidder for a record \$9000. Applause was frequently heard throughout the room as record prices were set for a raft of fresh faces on the auction scene including Gavin Hurley (\$8000), Judy Millar (\$9000), Michael Parekowhai (\$35 000), Liz Maw (\$14 000), Brendon Wilkinson (\$7000), Rohan Wealleans (\$9000), Stephen Bambury (\$47,500), Sam Mitchell (\$4000), Heather Straka (\$14,000), Seung Yul Oh (\$5750) as well as a world record price of \$38,000 for Ricky Swallow's *Blanket Shark* and a record price for an editioned photograph in this country of \$15,000 for Michael Parekwohai's *Portrait of Ed Brown*.

ART+OBJECT's inaugural catalogue was Australasia's first ever auction catalogue dedicated solely to the promotion and sale of Contemporary art. It has set the bar high but nonetheless A+O will continue to develop and promote this new sale category with the second of the bi-annual Contemporary art sales scheduled for September 6th.

All prices quoted are hammer prices only and do not include buyer's premium of 12.5% + GST.



(clockwise) Ricky Swallow *Blanket Shark* (lot17)

Ronnie van Hout's *Explaining Painting to Theo Schoon* (lot 1)

Stephen Bambury *Here I Give Thanks Chakra* (lot 31)

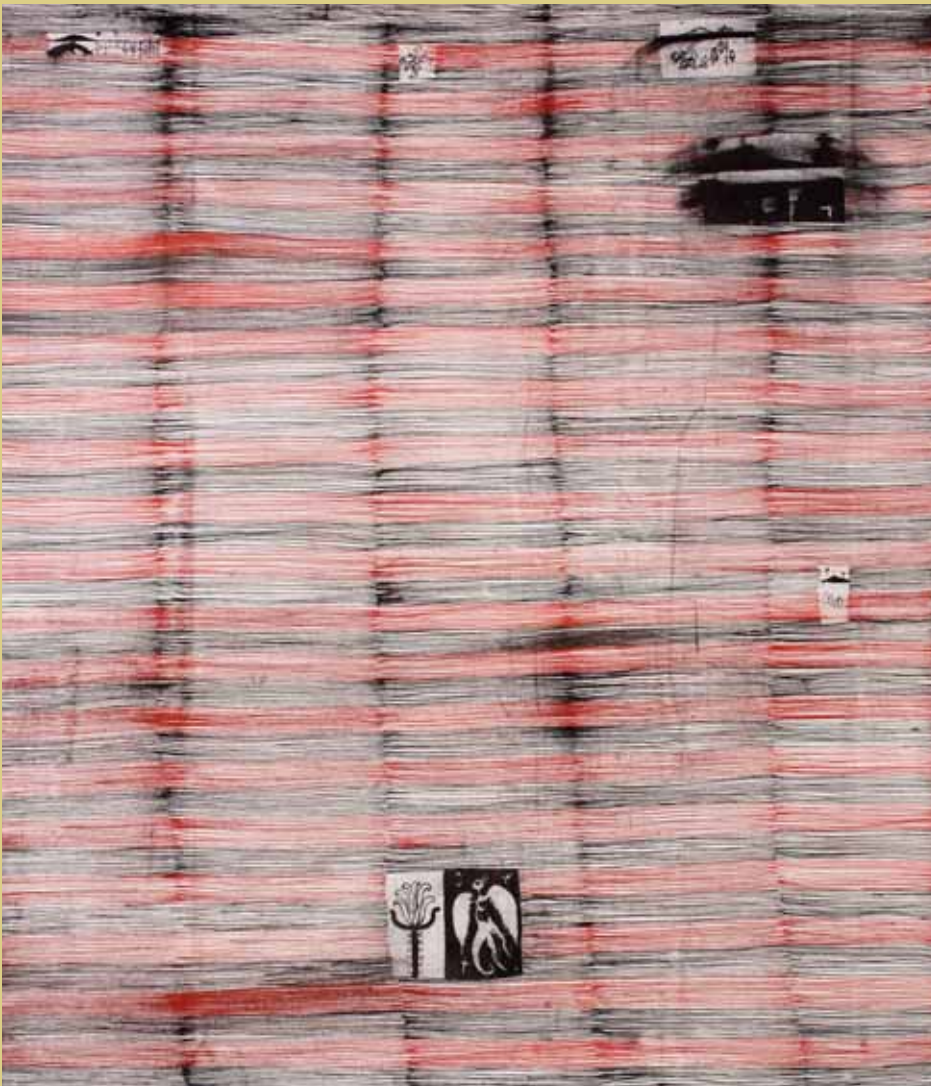
Michael Parekowhai *Ed Brown* (lot 32)



ART+OBJECT is pleased to announce its second
C O N T E M P O R A R Y
ART+OBJECT AUCTION on September 6

The success of A+O's launch of these auction sale categories has resulted in collectors already consigning a range of unique and high quality works for another auction. A+O will present another catalogue of the highest quality, with industry leading photographic treatment and thoughtful essays by leading art writers on key works.

To discuss including a contemporary artwork in the auction contact Ben Plumbly at ben@artandobject.co.nz
tel 09 354-4646 mob 021 222-8183.



John Pule

Hoko (Arrived)

oil on unstretched canvas

title inscribed, signed and

dated 1999 verso

2140 x 1837mm

\$30 000 - \$40 000



maven

May 3 Auction Review

OBJECT ART

A+O's inaugural catalogue was a bold step to debut two new categories at auction. There is plenty of precedence globally for contemporary art to do well at auction. Contemporary art has the vitality of being the art of this time. By its very definition contemporary art is being recalibrated every day. At A+O we have selected art produced post 1990 as the period that defines contemporary art.

With the object catalogue we were proposing a new entry point into a number of familiar genres such as ceramics, glass and what can be loosely termed applied arts.

Our goal was to suggest that the genesis for much of this work is the same creative impulse as any viewer would ascribe to a traditional painting or sculpture as opposed to the utilitarian nature implied by a form whose antecedents are a pot, vase or vessel.

The response from the viewing and buying public was unequivocally positive. We were also pleased that many of the artists whose work was presented in this context were understanding and enthusiastic of this direction.

The auction itself was full of highlights with excellent works by John Edgar, Ann Robinson, Emily Siddell, Chris Charteris, Guy Ngan and Kingsley Baird selling at strong and at times record prices.

Arguably the highlight of the catalogue was a collaborative group of works by leading ceramic artist Len Castle and Theo Schoon to whom many commentators date the very beginning of a serious cross – cultural dialogue in this country. This group of works drew much admiration during the viewing and strong bidding on the night with the important set of 19 impressed tablets selling way over the top estimate of \$4000 for \$6100.

ART+OBJECT is pleased to announce a second Contemporary art and object auction on September 6. The success of this auction has led to a number of important object works being consigned for a future sale.

A number of fine works have been consigned for our September 6 Contemporary art and object auction including a quite superb Robyn Stewart dung fired and burnished sculptural pot, the very piece which featured on the influential publication *Profiles – 24 New Zealand Potters from 1988*.



Denis O'Connor

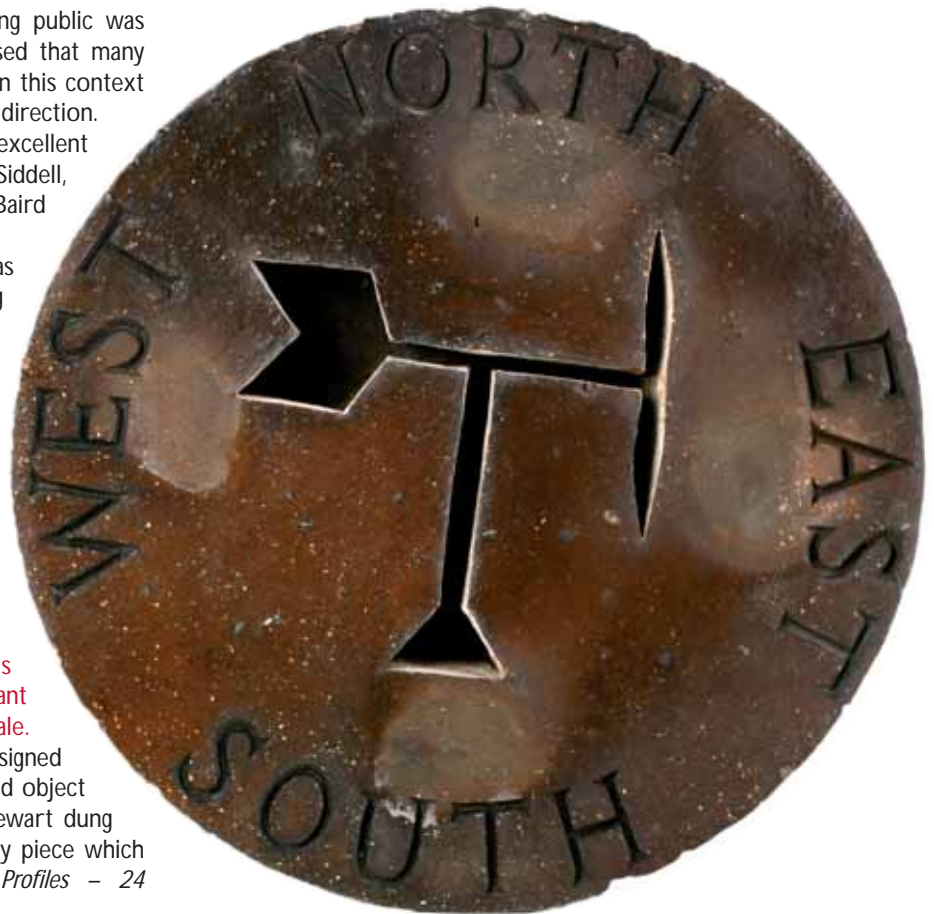
Windstone

salt-fired swamp clay

Provenance:

Purchased from Denis Cohn Gallery by Denis Cohn in 1981 and installed by the artist at Denis Cohn's home at 11 Ryle Street, Freemans Bay.

\$4000 - \$6000



To discuss including an item in the September 6 Object auction please contact Ross Millar
ross@artandobject.co.nz tel 09 354 4646 mob 021 222 8185

ARTSPACE^{NZ}

NEW FUNDRAISING ARTISTS' EDITIONS



Andrew Barber
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Featuring works created by
Roger Boyce, Ted Bracey
Mark Braunias, Glenn Busch
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Shane Cotton, James Cousins
Tim Croucher, Tracey Croucher
Bing Dawe, Leon van den Eijkel
Tony de Lautour, Tjalling de Vries
Gerard Donaldson, Andrew Drummond
Simon Edwards, Peter Gibson Smith
Andre Hemer, Chris Heaphy
Peata Larkin, Rob McLeod
Julia Morrison, Alistair Nisbet-Smith
Simon Ogden, Don Peebles
Seraphine Pick, Eion Stevens
Philip Trusttium and a special
presentation from Dilana Rugs.

Riduan Tomkins is a much loved and respected teacher and mentor to a generation of New Zealand artists. As senior lecturer in painting at the School of Fine Arts, University of Canterbury from 1985 to 1995 his influence and teaching is recognized as a decisive factor in the careers of countless artists. As an artist Riduan enjoyed a distinguished exhibition career after studying at the Royal College in London with exhibitions at the Whitechapel Gallery and Museum of Modern Art, New York.

His work is held in public and private collections in New Zealand and internationally. In recent years he has lived in Kalimantan, Indonesia where he has been instrumental in the development of an arts department at the University of Kalimantan.

Today Riduan requires costly medical treatment. His former students and colleagues are determined that he receives the best care.

ART+OBJECT is pleased to host this important art event. The June 30th Auction will be available to view from the 27th of June. More information will be available online at www.artandobject.co.nz and in future ART+OBJECT catalogues.

To include a work in the fundraising auction contact Georgina Ralston and Bridget McIntosh – Bath Street Gallery
 64 9 377 5171
info@bathstreetgallery.com

4pm Saturday June 30th at
 ART+OBJECT, 3 Abbey Street,
 Newton Auckland.



TONY DE LAUTOUR



SERAPHINE PICK



ANDREW DRUMMOND

The Riduan Tomkins - Auction

All proceeds to go to the medical care of the artist.



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July 19 at 6.30pm – Entries invited until June 21

To discuss including a photograph in this important auction please contact Ben Plumbly,
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+

Ross T Smith

Stillness Falls Continually

Type C photographic print, 2000

edition of 10

\$2500 - \$3500

20TH CENTURY DESIGN

Auction July 28 Entries close June 21

ART+OBJECT is cataloguing a superb selection of furniture, accessories and design items by many of the leading designers and architects of the 20th Century.



A Folke Ohlsson for Dux, Danish teak sofa
\$1500-\$2500

A pair of Jo Carlsson superior Swedish teak Armchairs
\$2000-\$3000



Charles Rennie Mackintosh Argyle chair designed in 1898 and manufactured under license by Cassina
\$1000-\$2000



Fornasetti Sunchair, occasional chair
\$1000-\$2000

An early 1970s two piece teak modular Scandinavian sideboard
\$1800 - \$2800



Limited final entries are called for this major design event.
Enquiries to Ben Plumbly ben@artandobject.co.nz +64 9 306-6191 mob 021 222-8183
and James Parkinson james@artandobject.co.nz +64 9 306-6192 mob 021 222-8184

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NEW ZEALAND
TOUR 1973
Western Springs
Stadium · Auckland
Sunday February 11



POP CULTURE

Auction August 4
Entries invited until June 25

An original 1973
Rolling Stones
New Zealand tour
screenprinted poster
\$5000 - \$7000

To include an item in this fantastic new auction category contact James Parkinson, james@artandobject.co.nz
mob 021 222-8184 and Hamish Coney, hamish@artandobject.co.nz mob 021 509-550



Neil Dawson

Cone, Cylinder, Sphere

painted steel

installation size variable

\$25 000 - \$30 000

In 3D

NZ & INTERNATIONAL Sculpture & Design Art

Saturday December 1

Selected entries invited until October 19

Enquiries to Ben Plumbly ben@artandobject.co.nz +64 9 354-4646 mob 021 222-8183

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THE MASTERPIECE AUCTION

June 14 from 6.30pm

3 Abbey Street, Newton, Auckland

EXHIBITION VIEWING

Opening event Friday June 8 6pm – 8pm

Friday June 8 9am – 5pm

Saturday June 9.....10am – 5pm

Sunday June 10.....10am – 5pm

Monday June 11.....9am – 5pm

Tuesday June 12.....9am – 5pm

Wednesday June 13.....9am – 5pm

Thursday June 14.....9am – 1pm



1 |

Richard Killeen

Welcome to the South Seas

acrylic on paper

title inscribed, signed and dated 10 - 10 - 79

410 x 310mm

\$4000 - \$6000

2 |

Richard Killeen

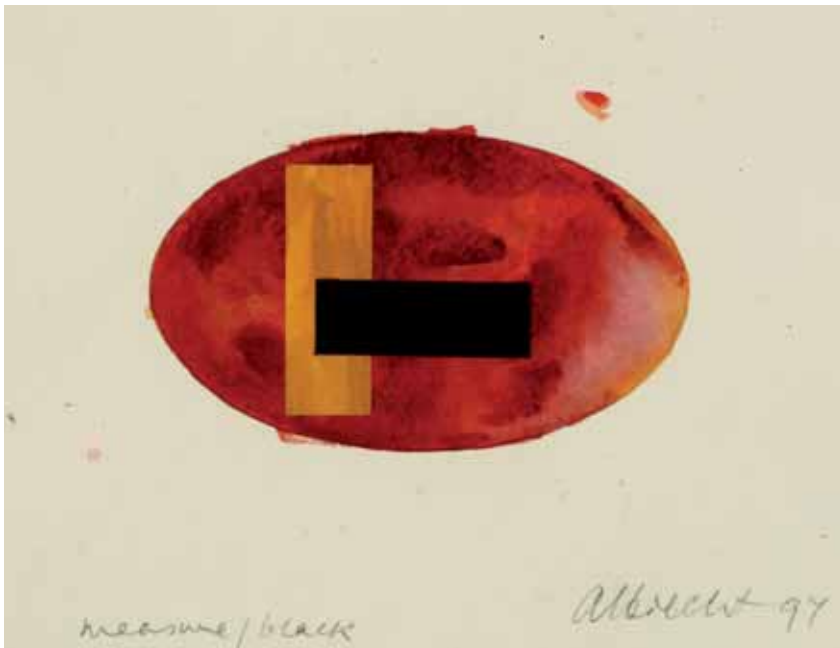
Untitled - Insects and Triangle

acrylic on paper

signed and dated 18 - 7 - 79

410 x 310mm

\$4000 - \$6000



3 |

Gretchen Albrecht

Measure/Black

watercolour and collage on paper

title inscribed, signed and dated '97

162 x 205mm

\$1500 - \$2500

4

John Pule

Nukulafalafa

oil and ink on unstretched canvas

title inscribed, signed and dated 2003

1115 x 1045mm

\$13 000 - \$18 000



5

Dick Frizzell

Still Life with Kiwi Fruit

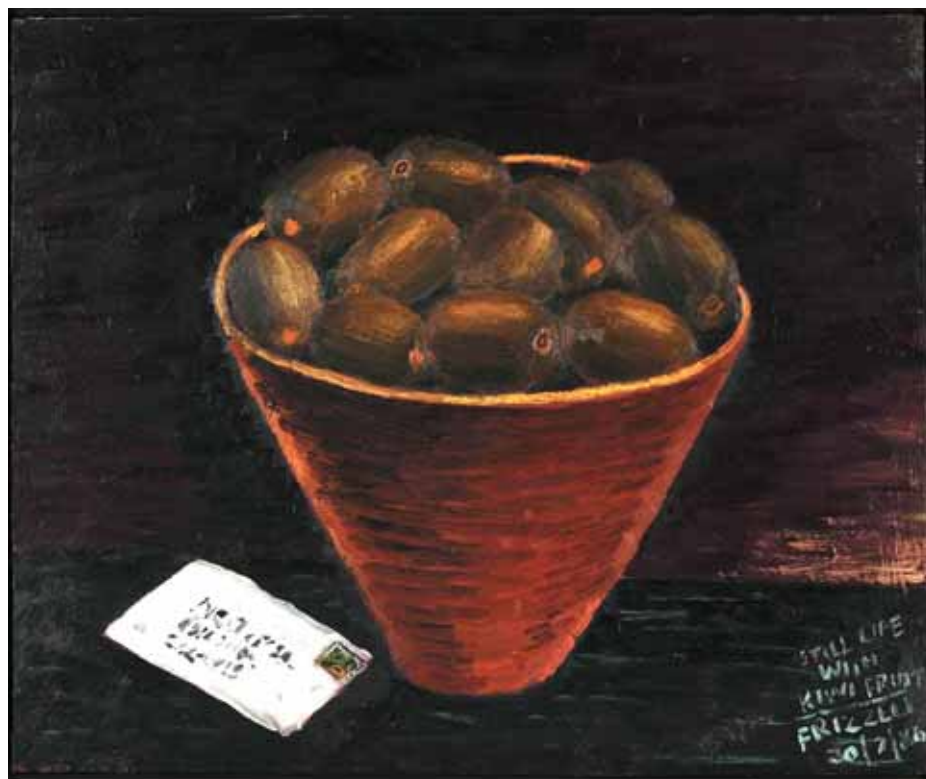
oil on board

title inscribed,

signed and dated 30/7/86

500 x 600mm

\$6000 - \$9000





6 |

Jude Rae

Still Life 143

oil on linen

title inscribed, signed and dated 2003 verso

715 x 922mm

Illustrated: Justin Paton, *Jude Rae*

(Ouroborus Publishing, 2006), p. 61.

Provenance: Private collection, Auckland

\$9000 - \$14 000



7 |

Teuane Tibbo

Village Scene

oil on board

signed and dated 1972

910 x 1220mm

\$6000 - \$8000

8 |

Simon Kaan

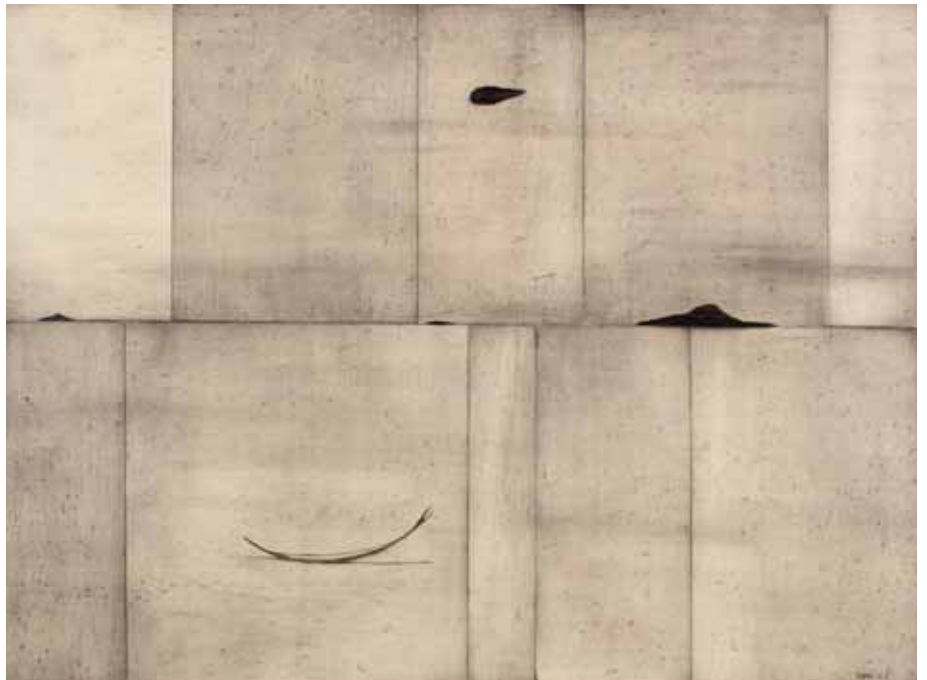
Untitled

oil on board

signed and dated '03

670 x 985mm

\$10 000 - \$15 000



9 |

Garth Tapper

The Delegates

oil on board

signed and dated '78;

title inscribed and inscribed 14 verso

325 x 392mm

\$10 000 - \$15 000



Dick Frizzell*The Metaphysical Cheese*

enamel on board

title inscribed, signed and dated 9/77

710 x 710mm

Exhibited: 'Dick Frizzell: Portrait of a Serious Artiste',
(City Gallery, Wellington, 1997)Illustrated: Allan Smith (ed), Dick Frizzell: Portrait of a
Serious Artiste (Wellington, 1997), plate 5.

\$25 000 - \$35 000

Have you ever seen a more impressive cheese? There it sits, looking better than a cheese has a right to. Bold as brass, Frizzell's 1977 Camembert epic is not just a triumph of painterly chutzpah but a punky polemic. 'Let's not take the serious business of art too seriously', Frizzell seems to be saying.

The title of Frizzell's 1997 retrospective exhibition 'Portrait of a Serious Artiste' is a great entry point to this icon-making iconoclast. By turns Frizzell has recast Kiwi kitsch, the NZ landscape, the tiki, even Cubism through his bifocal lens of high and low art.

Frizzell's imagery, the Tip Top signs, the Four Square man, tuna cans and comic book characters are familiar to us from the quotidian worlds of retail livery, advertising and pulp fiction.

Painted in gluey, glossy enamels, Frizzell's work of the mid seventies such as *Black Geisha* (a tinned mackerel brand) and *The Metaphysical Cheese* takes hard sell packaging and deadpan advertising imagery and quite simply collides them with carefully chosen high art models, from American colourfield painting to Italian metaphysical painter Giorgio de Chirico. It's all grist to the mill for Frizzell. At a distance of thirty years we understand the how, the why is a little harder to glean.

Frizzell is part of that first generation of artists weaned on pop culture imagery and the cacophony of advertising, rock and roll and films. Frizzell began his working life as an illustrator in the advertising industry and his facility with line and colour is something he has never eschewed throughout his career. Nor his ability to locate a pithy one-liner or painterly version of a good jingle.

Frizzell and his fellow 'New Image' * artists, Gavin Chilcott, Paul Hartigan, Denys Watkins, Rick Killeen and Wong Sing Tai had a quite serious intent and in fact clear-felled a way through an insistent, regional parochialism with witty, punning, but most importantly international imagery. Much of this breakout lexicon was sourced from garages and motels, trash novels, b-movies and the syrupy branding of post war Americana.

The Metaphysical Cheese was cultured during a period when New Zealand artists were seeking to escape the confines of the country's geographical and psychic borders. Frizzell's giant cheese is a metaphor for the big idea, a not too subtle visual gag that says, 'hey, here's some food for thought!'

**New Image was the title of a large survey exhibition at the Auckland City Art Gallery in 1982. Curated by Francis Pound it included the work of Frizzell and the artists listed above.*

Hamish Coney





11 |

Gordon Walters

Untitled

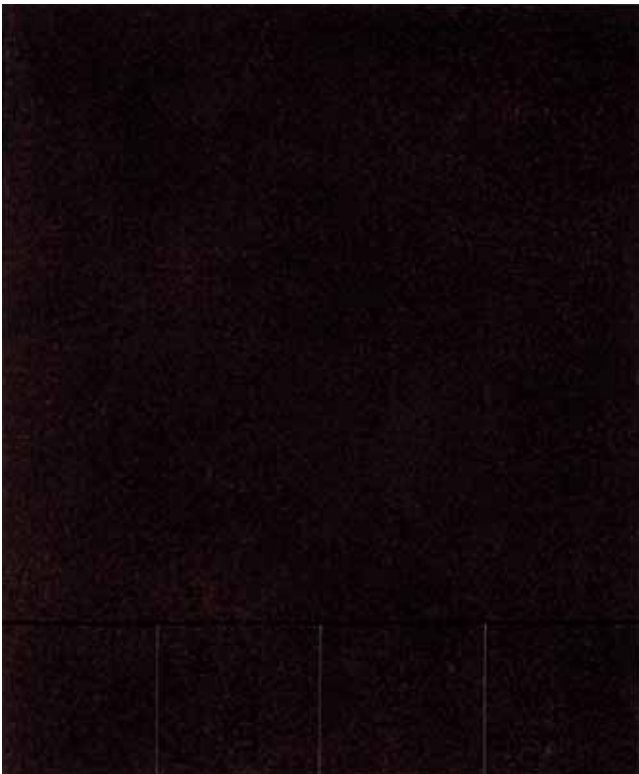
acrylic on paper

signed and dated '77

170 x 145mm

Provenance: Private collection, Christchurch

\$10 000 - \$15 000



12 |

Milan Mrkusich

Monochrome: Burnt Sienna (Linear Series)

acrylic on paper

signed and dated '77

412 x 340mm

\$9000 - \$14 000

13 |

Dale Frank

- <http://www.free-nude-male-celebs.com/riverphoenix/riverphoenix003.html>

acrylic and varnish on canvas

signed with artist's initials *D.F* and dated 2001;

signed and dated verso

2000 x 2000mm

Provenance: Purchased by the current owner
from Gow Langford Gallery in 2002

: Private collection, Auckland

\$25 000 - \$35 000



Gordon Walters*Study for Auckland City Art Gallery Poster*

ink on paper

title inscribed, signed and dated 1982

750 x 550mm

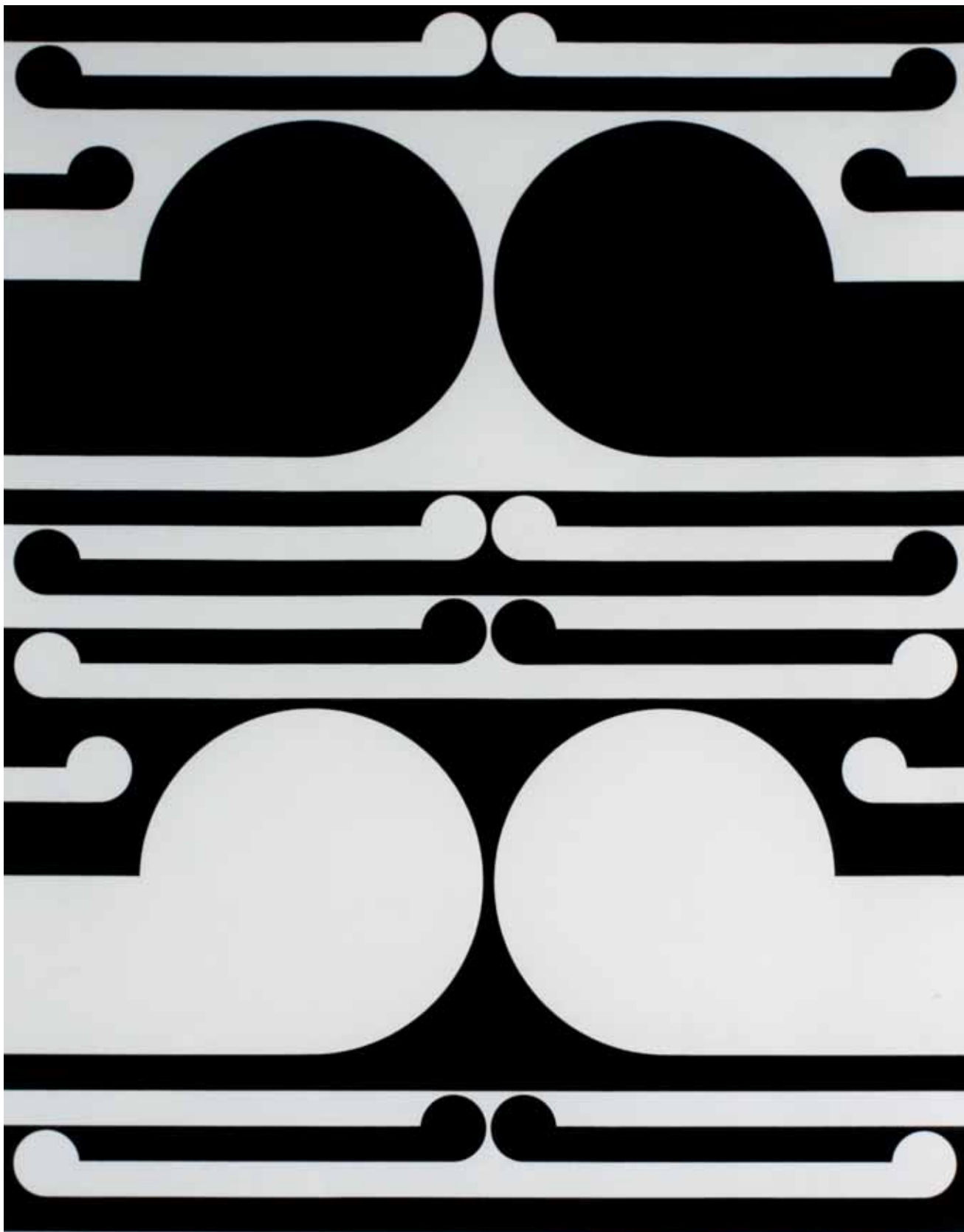
Provenance: Private collection, South Island

\$60 000 - \$80 000

'To translate means many things, among them: to circulate, to transport, to disseminate, to explain, to make (more) accessible' (Susan Sontag). Gordon Walters worked all his life to translate and pay tribute to the forms of traditional Maori art. His 1983 retrospective show at the Auckland City Art Gallery marked the first time a New Zealand audience got to see the full amazing results of Walters' patient and solitary development of his oeuvre; in particular his thoughtful, painstaking, ingenious and respectful translation of the kowhaiwhai. For, notoriously, he did not exhibit his work at all for a period of 15 years for fear of the local scorn of abstraction. This impressive black and white ink drawing is a preparatory study for a poster for that 1983 exhibition (in the event not used); it is a kind of summary of Walters' work with the koru up until that point. It also reflects his sophistication and knowledge as a graphic designer (for Te Ao Hou, New Zealand School Journal and Landfall among others).

For viewers familiar with Walters' black and white koru works, and used to an array of even-sized koru elements set out in parallel rows, this drawing with its four large koru balls mixed with smaller elements, several pushed to the edges of the composition, may seem anomalous. But for Walters the koru series was an on-going testing, at times refining and repeating a chosen arrangement, at others pushing the compositional limits already immanent in the originals of the forms he chose. The koru is used to form a table in a mathematical sense: a matrix: an array of elements set out in rows or parallel columns which may be used to generate one set of signals from another. The mechanics of the production of each image indicate this: Walters literally cut out versions of the motifs on paper; he then juggled these paper forms to achieve what he felt were convincing relationships of proportion and scale. This procedure involved a kind of 'assemblage' that allowed different threads and different lines of sense and force to come together in new combinations and then to separate out again. We can imagine him here shifting and 'collaging' the elements of this very drawing. This is not to imply his practice was deterministic or 'calculating' for, as Walters himself notes, his 'feeling alone dictates the placing of the motif'. With its perpetual dance between figure and ground, its related elements inside the composition, and outside with other members of the koru series, this drawing announces – as a good poster should – the many voices with which Gordon Walters still speaks to us

Laurence Simmons



15

Bill Hammond

Sing Writer

ink, acrylic and graphite on paper

title inscribed, signed and dated 2001

1780 x 1390mm

\$80 000 - \$120 000

Sing Writer takes its place in an important series of works by Bill Hammond which now spans over 15 odd years and which shows little signs of abating or running out of creative energy. Like Gordon Walters, who produced a similarly prolonged and fertile body of work, Bill Hammond's *Bird* paintings rely on subtle changes of mood, atmosphere and setting for their continued aesthetic impact. The series had its genesis in a trip the artist took to the Auckland Islands in 1991 where he encountered a primordial world untouched by man.

It was the early nineties when we first came across Hammond's hybrid bird characters perched on coastlines and hanging out in seedy bars and dens. In paintings such as *Waiting for Buller* and *Coast Watchers (Song Book)* Hammond's birds were firmly planted on terra firma. Around 2000 they seemed all of a sudden to take to the skies. Perhaps at last freeing themselves from the trauma inflicted on them by Walter Lawry Buller, the birds in *Sing Writer* suddenly seem blissfully unaware of their former nemesis and 'bird stuffer'. As Allan Smith has pointed out, much of Hammond's best work recalls Renaissance and Mannerist painters such as Paolo Veronese in both their elaborate groupings and their elongated bodies and limbs.

In ancient Egypt birds symbolized the soul. In *Sing Writer*, conceived on a very large and heavy sheet of paper, the birds all exhibit angelic wings. The otherworldliness of *Sing Writer* is further underscored by the ghoulish cartoon figure imposed on the bird emerging out of the right hand side and who first emerged as one of Hammond's characters in early 1990s works such as *Japan 1, 2, 3* (1992). However, despite the numerous critical interpretations of Bill Hammond's paintings it remains difficult to ascertain the moral upshot or message which the artist is trying to convey. They represent both everyone and no one, us and them.

Ben Plumbly





16 |

Michael Illingworth

Mount Taranaki

oil on canvas, 1970 – 1971

certificate of authenticity signed by Dene Illingworth

affixed verso

490 x 660mm

\$35 000 - \$45 000



17 |

Michael Illingworth

Untitled – Rangi and Papa Creation Series

oil on canvas

signed and dated '71 verso

355 x 460mm

Provenance: Private collection, Dunedin

\$25 000 - \$35 000

Milan Mrkusich*Painting Dark III*

title inscribed, signed and dated 1971 verso; original Petar James Gallery label affixed verso

acrylic on canvas

2240 x 1730mm

Provenance: Private collection, Auckland

\$90 000 - \$130 000

In David Lynch's 1996 movie *Lost Highway* there is a moment of all-enveloping black that defies cinematic logic. As the camera follows Fred, played by Bill Pullman, through the interior of his luxurious but fashionably barren house, actor, walls and all bearings disappear. The darkness was so visceral when I first saw it that I felt giddy and about to topple over even though I was safely cushioned in the cinema seat. It haunts me still.

To stand in front of Mrkusich's *Painting Dark III* is to experience a similarly ambivalent darkness. The painting can't make up its mind between depth and surface: it is depth-in-flatness. While Mrkusich's command of dark colours creates rich atmospheres that swallow your bearings, they are elegantly anchored to the flat field by the triangles of dulled colour at each corner. Mrkusich painted New Zealand's first abstract painting (1946). Twenty six years later, when *Painting Dark III* was first shown by P J Vuletic at the eponymous Petar James Gallery, it coincided with a flourishing of formal abstraction – Mrkusich, Walters, Killeen, Thornley, Scott, Driver – and with Vuletic's influential but fleeting (1972-76) promotion of internationalism in Auckland.

Part of the painting's mystery lies in the way colours shift. Is it purple, with a green cloud and an expanding tide of blue; or blue with purple bruises and green stains? Mrkusich bleeds one into the other without losing either richness or depth. This is not easy, for although green, blue and purple all have blue in common; the yellow in green can easily turn purple to grey, as can the red in purple turn the lights off in green. *Painting Dark III* is a memorable example of Mrkusich's confidence in harnessing the power of dark, muted colours to create a mysteriously luminous field. Though it may not cause vertigo, it is an exemplar of how to make darkness palpable.

Rob Garrett





19 |

Dick Frizzell

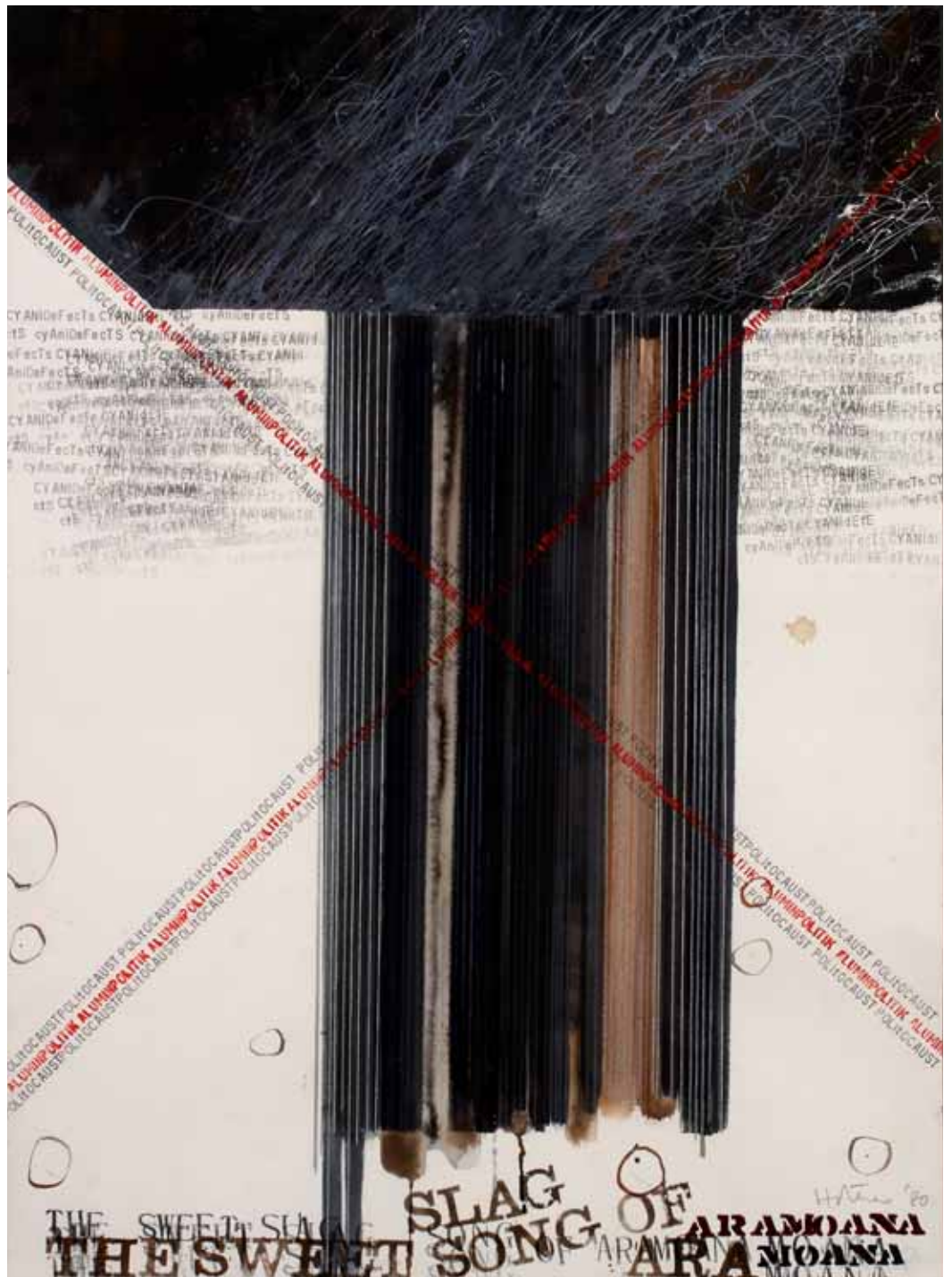
Tiki with Topknot

oil on canvas

title inscribed, signed and dated 16/8/98

790 x 635mm

\$25 000 - \$35 000



20

Ralph Hotere

The Sweet Slag Song of Aramoana: Aluminpolitik
acrylic, watercolour and ink on paper
title inscribed, signed and dated '80

765 x 560mm

\$35 000 - \$45 000



21

Mervyn Williams

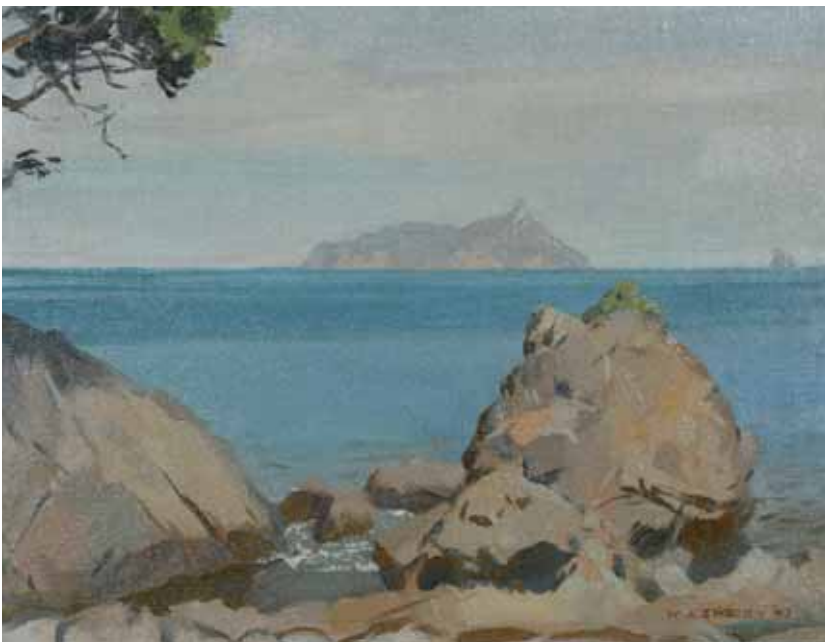
Free Fall

oil on canvas

title inscribed, signed and dated 1982 verso

1215 x 1218mm

\$6000 - \$9000



23

Bill Sutton

Hen Island, Smuggler's Cove, Whangarei

oil on canvasboard

signed and dated '47

273 x 355mm

\$2500 - \$3500



22

Trevor Moffitt

Sergeant Cooper Talking to Mr and Mrs Graham

oil on board

signed and dated '87; title inscribed and inscribed

Stan Graham Series No. 3 verso

890 x 890mm

Provenance: Private Collection, Auckland

\$9000 - \$14 000



24

Tony de Latour

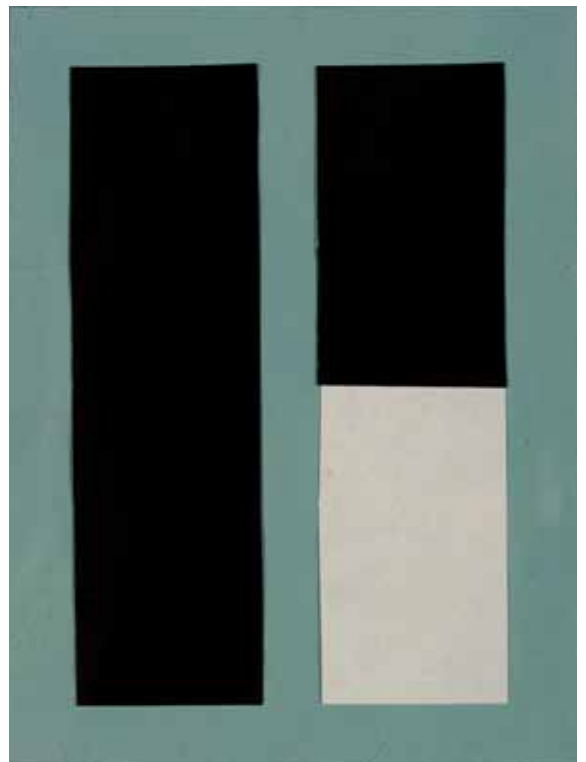
Badlands 4

silkscreen and applied acrylic on canvas

title inscribed, signed and dated 2001

1000 x 940mm

\$7000 - \$9500



25

Gordon Walters

Untitled

papier collé

signed and dated '81 and inscribed 7;

dated 8.5.73 - 5.4.81

190 x 137mm

\$7000 - \$10 000

26

Andrew Drummond

12 Activated Sensors

mixed media on paper

title inscribed, signed and dated Aug '83

and inscribed from *RED WEDGE* installation

Govett-Brewster Gallery July '83

435 x 600mm

\$1500 - \$2500





27

Joan Blomfield

Winter in the Avenue (Franklin Road)

oil on board

signed

500 x 545mm

\$5000 - \$8000



28

Helen Stewart

Still Life with Paint Brushes

oil on canvas

John Leech Gallery label affixed verso

400 x 430mm

Provenance: Purchased by the current owner from
Brooker Gallery, Wellington circa 1985

: Private collection, Auckland

\$3500 - \$5500



29

Owen Merton

Ruined Houses

watercolour

signed; title inscribed and dated Jan 29, 1922

and inscribed £5-0-0 verso

240 x 270mm

\$1000 - \$2000



30

Nigel Brown

Scot Free

acrylic on canvas

signed and dated 1998; title inscribed, signed and dated and inscribed *Painted after visiting Antarctica* verso

903 x 600mm

\$5000 - \$8000



31

Euan Macleod

Boat Pointing Up

oil on canvas

title inscribed, signed and dated 7/04 verso

513 x 380mm

\$5500 - \$7500

32

Bill Hammond and Gavin Chilcott

Untitled – Pots and Figures

oil on board

signed by both artists verso

900mm diameter

\$6000 - \$9000





33

Ian Scott

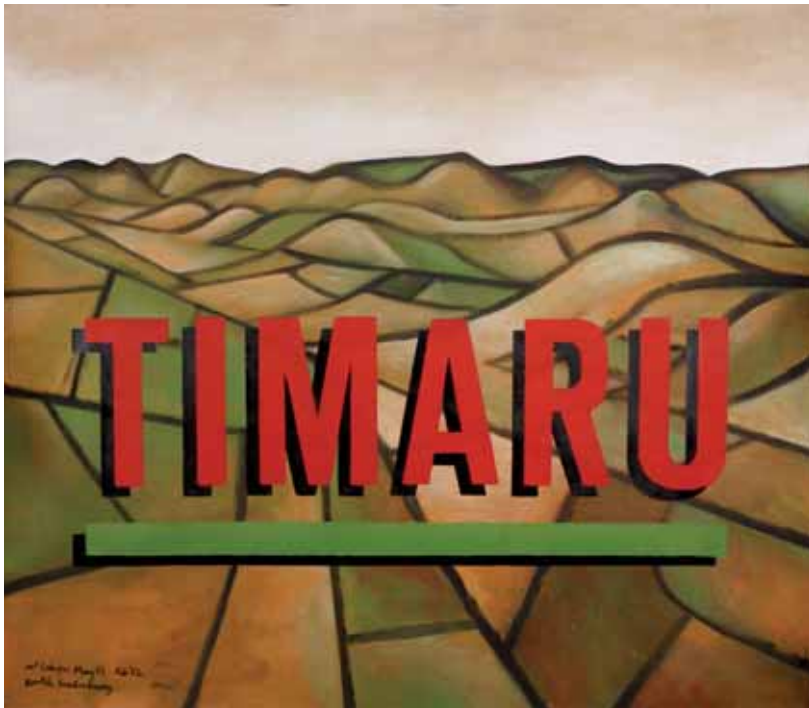
Journey up the Rakaia (Floating Rectangle Series)

acrylic on canvas

title inscribed, signed and dated 1990 verso

695 x 900mm

\$5000 - \$8000



34

Ian Scott

Timaru

oil on canvas

title inscribed and inscribed *McCahon May '51 - Feb '52*

North Canterbury; signed and dated 1988 verso

1565 x 1810mm

\$5000 - \$8000

35

Allen Maddox

Untitled – Linear Grid

oil on synthetic fabric mounted on board
signed with artist's initials *AM* and dated 4 – 79
810 x 835mm

Provenance: Purchased by the current
owner from Denis Cohn Gallery circa 1982
\$12 000 - \$18 000



36

Tony de Latour

Powder Land 2

acrylic on canvas
title inscribed, signed and dated 2005 verso
1010 x 1010mm

\$12 000 - \$18 000



Richard Killeen*Street Walker*

oil on board

signed with artist's initials *RK* and dated 10/69;

title inscribed and signed verso

1370 x 755mm

Provenance: Private collection since its original purchase
from Barry Lett Gallery in 1971

\$35 000 - \$45 000

I wonder where he's off to, this man in his red suit. Striding purposefully out of the frame towards something, someone, or somewhere; or is he simply hot-footing it away from something dark before anyone notices? Look at the way he isn't quite grounded on the grey road. Isn't there something sinister about the absence of shadows? Ghosts cast neither shadows on the road nor reflections in mirrors. Is he a ghost, an apparition? Apart from the absence of shadows he seems real enough, solid, and well-rounded even. But there is something odd; and he is striding past the all-too-sanitised facades of a late-60s neurotic urban street. Other paintings from the same year, such as a dead woman on a lounge floor surrounded by disinterested guests, present life as calmly awry inside those bungalows.

Street Walker 1969 was first exhibited in 1970 at Barry Lett Galleries in Auckland in Killeen's first one-man show. The painting is one of the best examples of his early and quite prolific figurative phase. Immediately following *Street Walker* Killeen's oeuvre took a long exploratory turn from which emerged, in 1978, the cut outs for which he is most well-known.

This striding man is on the edge of something in two senses. The painting is on the cusp of Killeen's gear-shift from figures and space bounded by the frame, towards forms floating freely across the wall. *Street Walker* is on the right side of the cusp. It is not the tentative exploration of new territory. Here Killeen displays all the confidence of a painter who has worked it out, who takes the task of picture making confidently in his stride. However, Killeen has his man speeding towards the edge of something uncertain. He's moving too quickly for the frame. Isn't he a little too far to the left to be really accommodated by the frame. Blink and he's gone! Where to?

Rob Garrett



Allen Maddox*Untitled*

oil on cotton, diptych

1870 x 1210mm each

1870 x 2420mm overall

Provenance: Private collection, Auckland

\$40 000 - \$60 000

Abstract Expressionism was a movement rooted in a particular time and place. Post-war America was a hell of a place where men were men and art was manly: big and tough, that is. Jackson Pollock was its exemplar, a hell of a guy who lived life fast, womanized, drunk too much, urinated in Peggy Guggenheim's fireplace and who died young behind the wheel of a speeding sports car. The only problem with the Abstract Expressionist movement was that its catch-all phrase struggled to formally unite figures as disparate as Willem de Kooning (rarely abstract) and Mark Rothko (never expressionistic).

Allen Maddox was fairly far removed from the Cedar Club and the downtown boho of 1950s New York. Born in Liverpool in 1948 he emigrated to Napier with his family in the early 1960s and since 1976 he made his name as an artist through his ongoing painterly exploration of the cross or X motif. In an extraordinary, large and variable oeuvre, *Untitled* stands out as a major example of Abstract Expressionism. Conceived as a diptych, or two panel painting, it showcases Maddox's extraordinary skill as a colourist and rhythmic abstractionist. Reds and yellows predominate but blues, whites, greens, pinks and oranges all play their part. Two of the few unifying threads of the Abstract Expressionist movement are the desire to convey emotion through paint and an emphasis on monumental scale. In *Untitled* beautiful thick, viscous paint congeals, trickles, cakes, drips and sweats across the surface via the trademark Maddox vehicle of 'boxed crosses'. One tends to read the painting from left to right, bottom to top, as one would text; yet in the top right hand corner order meets disorder and structure gives way to freedom.

Like the very best of Maddox's, *Untitled* is a painting one never tires of being in the company of. It combines the ease of free gesture and vibrant rhythmical colour with Abstract Expressionism's supposed antithesis, pre-ordained structure and order. Maddox's omission from the annals of New Zealand art history is a glaring one and perhaps, as frequently discussed, maybe some of the artist's infamous actions in life obscured his importance as a painter. However, maybe just maybe, in staring at *Untitled* we might forget the legendary myth of the Abstract Expressionist artist and disassociate the man and his actions from a phenomenally talented painter at the height of his powers. It is an abstract painting after all.

Ben Plumbly



Shane Cotton

Rangiheketini

oil on canvas, triptych

each panel: 560 x 1015mm

overall: 1680 x 560mm

Exhibited: 'Seppelt Art Award',

Museum of Contemporary Art, 1998

Illustrated: Linda Tyler (ed), *Shane Cotton*

(The Hocken Library, Dunedin, 1998), p. 21

Elizabeth Caughey and John Gow *Contemporary New Zealand Art 3* (Auckland, 2002), p.82.

Provenance: Collection of the artist, Palmerston North

: Private collection, North Island

\$75 000 - \$100 000

Heke is name for a rafter in a meeting house and for the tendril of a gourd plant connecting the main stem to its new anchor points. In this imposing triptych the heke is both the name on the middle panel and a word for the vertical stripe of white which stands like a rafter would, joining the upper and lower parts of the painting. This connecting tendril between Rangī (sky father) and tini (the many, the multitude), stands as a rafter would, threading knowledge and power between the ancestral spine of the house and its supporting carved posts and the ancestors each represents, and their connection to the everyday world. The kowhaiwhai pattern on this rafter, kape rua (two eyebrows), lyrically re-states the theme of connection as the passage of light, enlightenment, and the thread of explanation.

Stare at this painting, peer at its blacks till your eyebrows double like the kowhaiwhai pattern. But shift your feet as you do, rock your head from side to side, and you will see that the blackness hides things that the glossy black reflections reveal: words (GIANTS in outline italic), sentences, abstract shapes, and a sinuous body with a tiki and a manaia head at each end. This latter is a hybrid ancestral icon invented by Cotton's forebear artists to slip below the notice of missionary judgement. It is Taiamai, the ancient name of the central Taitokerau (Northland) region that is Shane Cotton's turangawaewae (ancestral home). *Rangiheketini* comes from an important period when Cotton was re-connecting with Taitokerau as well as contributing to its lost regional art styles.

While there is much here of Cotton's place in a Maori world, the heke is also suggestive of a thread of black which connects this powerful 1998 painting forward to his current work, but more significantly, back to the founding of Maori modernism in Hotere's black paintings of the 1960s and 70s, to the beginnings of European modernism in Manet's black, and further back to the enlightening humanism of Goya's blacks.

Rob Garrett



40 |

Jeffrey Harris

Memory

pastel and oil on paper

title inscribed, signed and dated 1985

1210 x 804mm

\$7000 - \$10 000



41 |

Ralph Hotere

In a Dream of Snow Falling

lithograph, 21/24

title inscribed, signed and dated '96

750 x 570mm

\$6000 - \$9000



42 |

John Walsh

Home

oil on board

title inscribed,

signed and dated
2005 verso

178 x 500mm

\$4000 - \$6000

43

Pat Hanly

The Banana Tree

mixed media on paper

title inscribed, signed and dated '84

440 x 592mm

\$12 000 - \$16 000



44

Dick Frizzell

Clustered Forms 3

oil on board, 1963

signed

830 x 1205mm

\$10 000 - \$15 000





45 |

John Walsh

Woo Hoo Dat

oil on board

title inscribed, signed and dated 2006 verso

890 x 1240mm

\$18 000 - \$28 000

46 |

Ralph Hotere

Working Drawing for a Church Window at Mitimiti

ink and pastel on paper

title inscribed, signed and dated '82 and inscribed

On the beach the light comes from no one place
and the mountains veil their horizons, from

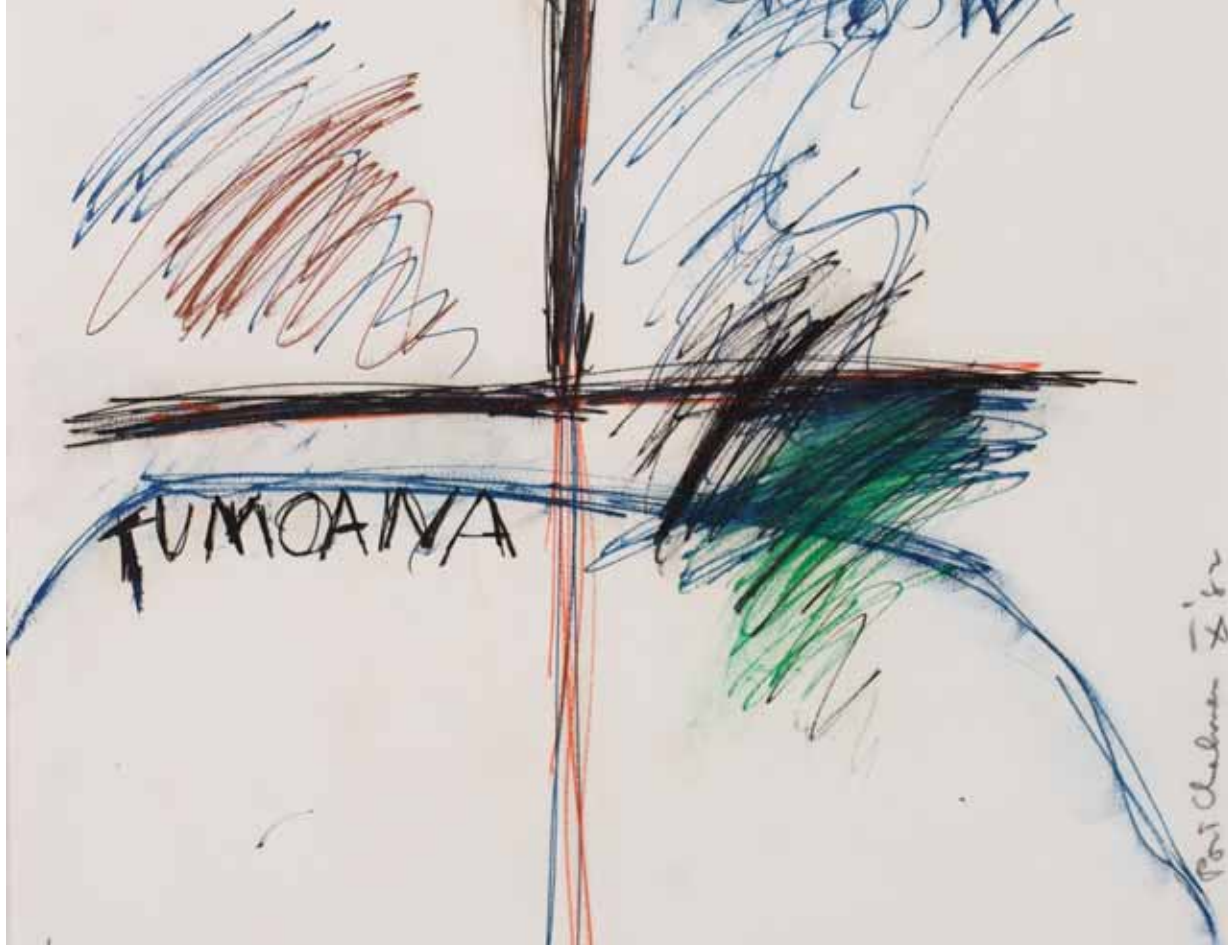
Tangio Mitimiti a poem by Cilla McQueen

760 x 555mm

Provenance: Private collection, Christchurch

\$20 000 - \$30 000

ON THE BEACH THE LIGHT
COMES FROM NO ONE PLACE
AND THE MOUNTAINS
VEIL THEIR HORRORS



Working
drawing for a church
window at Mitimiti.

from TANGI. @ Mitimiti - a poem by Cilla McQueen

Postcard 8/2

1/2/78

Philip Clairmont*Amorphic Sink Head and Grate*

oil on unstretched canvas

title inscribed, signed and dated July '76

1580 x 835mm

\$35 000 - \$50 000

Emerging from the Canterbury School of Fine Arts during the 1970s, Philip Clairmont ignored the realist, regionalist concerns of much Canterbury painting and, under the tutelage of Rudi Gopas, created work that was highly expressive and emotive. Focusing primarily upon his immediate surroundings, Clairmont painted subjective interiors rendered in a consistently colourful, neo-expressionist style.

Adopting a bohemian lifestyle, Clairmont married young and cared for his daughter while his wife studied at University. Consequently, the household environment and the couches, stairways and sinks found within it became the focus of his art. Departing from the banal domesticity depicted by the likes of Michael Smither, Clairmont's domestic sphere borders on the torturous; the artist sought to convey an intensity of feeling and sensory perception that transcended ordinary life.

In *Amorphic Sink Head and Grate*, the agitated form of a contorted, strangulated sink is observed by a leering, red-eyed grate. This hallucinatory vision is heightened by Clairmont's arbitrary palette and painterly distortions. The artist emphasizes the physicality of his materials by ensuring that the marks of the maker are clearly visible on the surface of the canvas. Taking visual cues from the German Expressionists (particularly Ludwig Kirchner), Max Beckmann and Vincent Van Gogh, Clairmont's palette is imbued with symbolism; his use of reds, yellows and blues convey anger, frustration and rebellion.

Utilising the observation of himself and his surroundings as a starting point, Clairmont avoids painting the human figure directly by anthropomorphizing ordinary objects that in turn become suggestive of a human presence. Clairmont observed that the '...object has a life of its own. It has an essence. And it's that essence that I'm trying to express by changing and transforming the shapes.' In this way, Clairmont sought to get behind the surface of things to reveal an intuitive, cathartic reality.

Serena Bentley





48

Ann Robinson

Te Rito Pod Bowl

45% crystal glass

signed and dated 2004 and

inscribed #22 to underside

330 x 360 x 225mm

Provenance: Private collection,
Auckland

\$20 000 - \$30 000

49

Tony Fomison

Pas de Deux

oil on canvasboard

title inscribed, signed and inscribed

Started 26.8.86 Finished 29.9.86 at

Driving Creek Coromandel

400 x 500mm

\$27 000 - \$35 000



Michael Smither*Boys on the Beach*

oil on board

signed with artist's initials *M.D.S* and dated 1976

408 x 740mm

Illustrated: Trish Gribben (ed), *Michael Smither:**Painter* (Auckland, 2004), p. 153

\$30 000 - \$40 000

Michael Smither has been painting and exhibiting continuously since the mid 1960s. In this time many of the images we as New Zealanders most keenly recognise as landmarks in our visual and social culture have emerged from his studio. From those clear blue images of Mt Taranaki, his eye-popping boulder paintings to his intimate observations of family life, Smither has become the painterly father of the nation.

This comment by the artist on these formative years are instructional, 'the late 1960s and 1970s were a very exciting time to be an artist in New Zealand because we felt as if we were making something. Then it all seemed to filter away. It was overtaken by the lust to go and be in America and France again. Some artists couldn't get away fast enough. The whole idea of staying home and doing your own stuff in your backyard disappeared, leaving painters like myself in a state of limbo.'

By staying at home in Taranaki (and more latterly in the Coromandel) Smither has achieved a rare feat. Long before Close to Home or Shortland Street he created one of the longest running serials in New Zealand. The joys and sorrows of the Smither family's life, set against the backdrop of the hills, beaches and mountains of Taranaki, are played out in his art. Viewers today see in his painting telling metaphors for their own lives and by extrapolation the life of the country in this period.

Certainly his 2005 survey exhibition 'The Wonder Years' confirmed this thesis of Smither as the nations leading realist, or at a push 'magic realist', painter.

Kids playing in the garden, mum struggling to get the nappies on the baby and the minutiae of family life make Smither's work hugely engaging, easily read and on many occasions touching, but never maudlin. The painter opens his family album for us all to see.

But Smither's keen observational eye and love of kitchen sink confessionals should not blind us to his formal achievements as a painter. *Boys on the Beach* of 1976 is a supreme example of Smither's riveting way with colour and his ability to create rhythm and structure in a deceptive way.

The play of jelly bean colour in the boys' bathing costumes is an example of the witty and joyous picture making that goes to heart of Smither's appeal as an artist. Whilst we having a bit of a laugh at the period sideburns our eyes are taking their fill of a miraculously realised painting that is endlessly watchable.

That ultimately is the key to Smither's art. He keeps us wanting more.

Hamish Coney



Richard Killeen*A bit of backbone*

oil and acrylic on canvas

title inscribed and dated November 1973 on original printed
Richard Killeen label affixed verso; original Petar James Gallery
label affixed verso

1730 x 810mm

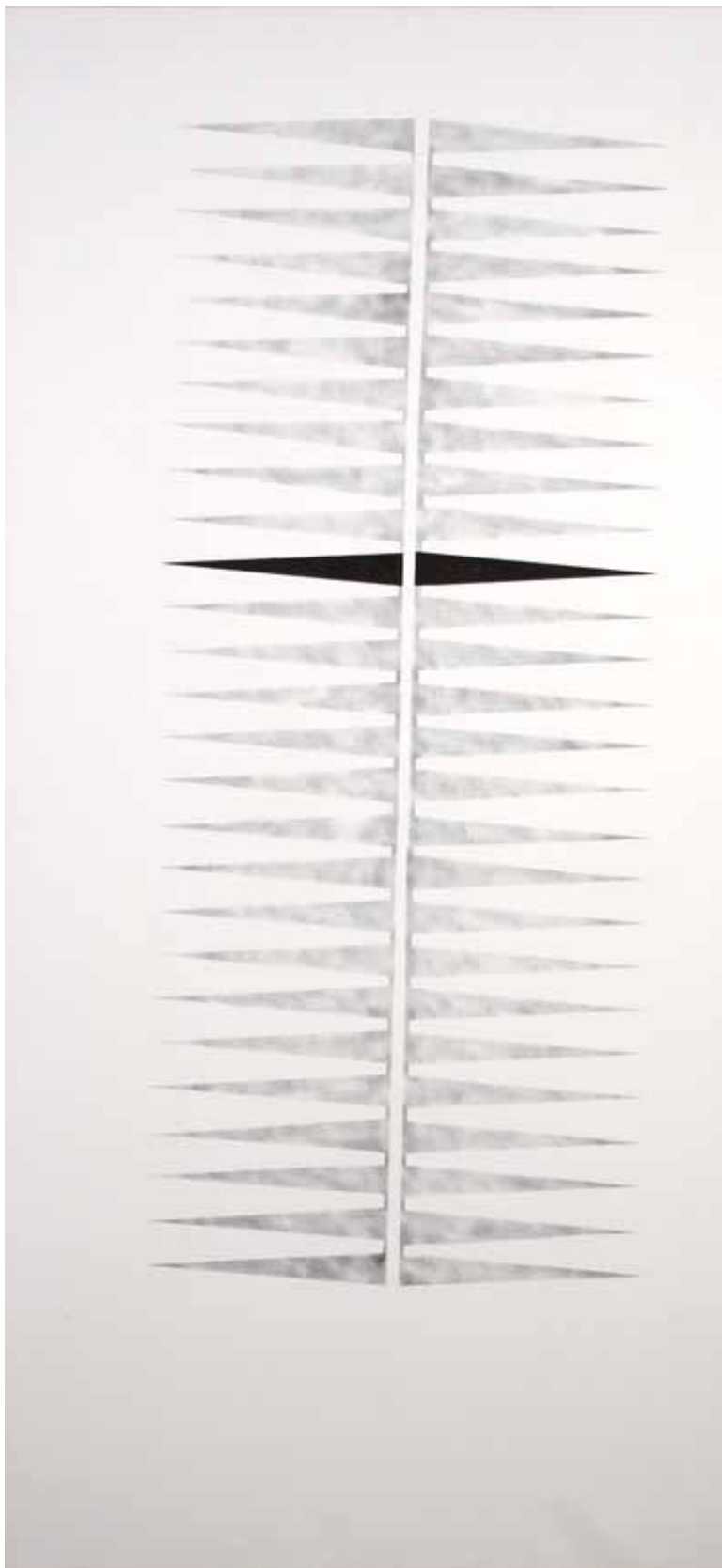
Provenance: Private collection, Auckland

\$35 000 - \$50 000

This painting is a very fine example of Richard Killeen's so-called Comb Series painted between 1973-74, each image a variant on the motif of a Polynesian comb and placed, often on the diagonal, on a white or neutral canvas ground. Paintings from the series were exhibited in the Petar/James Gallery, Auckland, in 1974 and the Peter McLeavey Gallery, Wellington, in 1975. This painting resonates with a smaller accompanying group of paintings entitled Constructivist Grids that use the criss-cross images based on tukutuku panels and a number of later triangulated grids on aluminium of 1978 which borrow Polynesian grid motifs from tapa cloth design. The first of the 'combs' painted in July 1973 is significantly titled *Island Influence*. While the series motif was primarily read as a Maori or Polynesian comb (used both for grooming and in tattooing), an art reviewer at the time, Neil Rowe, offered a regionalist reading of the motif which, he suggested, could be extended to 'a stylised fern-leaf, a garden rake, the blade of a shearer's handpiece...' Killeen's wry title for this painting, *A bit of backbone*, provides yet another association. A different contemporary reviewer even suggested that Killeen's 'comb' might have 'acquired the same authority as a singular image as the koru motif explored since the mid-1960s by Gordon Walters' (Hamish Keith).

It is clear that Killeen is interested not only in the local cultural associations of the motif but also its formal, geometric qualities. On occasion the 'spikes' of the comb were thickened, or even turned inwards tip-to-tip to create a negative shape, or they were placed in a reversed descending order one on top of the other. The 'combs' like Barnett Newman's 'zips' both divide the painting, cut it formally in half, but also bring the two sides together. There is a deliberate sense of flatness – the cloudy-grey mottled surface of the teeth in this painting – and a deliberate shift and play between figure and ground – highlighted here by the two strong, opposed black spikes. The larger exhibited Comb canvases were framed by a thin, sharp aluminium surround, which *A bit of backbone* still retains. This frame separated their neutral ground from the ground of the wall and gave the picture plane an internal size and consistency. With the hindsight of over thirty years, this painting represents a subtle and important response to a local tradition of the use of Polynesian motifs by Pakeha painters – a tradition of 'reading the space between' cultures as Francis Pound has so eloquently phrased it – and is a significant regionalist acknowledgment of the international movement of abstract expressionism.

Laurence Simmons



Toss Woollaston*View from Upper Moutere*

oil on board, c. 1973

signed

1030 x 1200mm

\$50 000 - \$70 000

Colin McCahon once proclaimed of his contemporary Toss Woollaston's interpretations of the New Zealand landscape: "Wonderful and magnificent interpretations of the New Zealand landscape; clear and bright with New Zealand light and full of air". There could be little more apt description of *View from Upper Moutere*, a splendidly lively, mature example of Woollaston's many portrayals of his beloved Nelson region.

Woollaston remains New Zealand's foremost landscape painter and pioneer of Modern art in this country. He spent a lifetime working through problems endemic to landscape painting such as attempting to capture the fleeting play of light on the land and reconciling the three dimensional with the inherently two dimensional picture plane.

View from Upper Moutere features the artist's trademark expressionist handling of paint and his eschewal of clear delineation in favour of compositional totality, broad sweeping brush strokes and thick raw pigment. However, *View from Upper Moutere* stands out so distinctly from so many of the artist's other interpretations of the region by virtue of the predominance of the rich blue sky and its tense relationship to the burnt ochre brushed through the land. Woollaston was never interested in veracity or verisimilitude but rather of expressing the emotions which he felt towards the land. The artist was introduced to Cezanne early on in his career via the teachings of R.N Field and Flora Scales and like Cezanne he sought to penetrate the land in his paintings rather than merely reflect it. In *View from Upper Moutere* the outline of Mount Arthur is discernible as is the richness of the Moutere valley in all its summer glory, yet it remains a painting first and foremost concerned with the act of painting and with the materiality of paint itself

Ben Plumbly



Michael Illingworth*Portrait of a Flower*

oil on canvas

title inscribed, signed and dated

1968 verso

1120 x 915mm

\$130 000 - \$170 000

It's actually a big work, but Michael Illingworth first exhibited *Portrait of a Flower* in 1968 at Barry Lett Galleries in the joint exhibition *Little Paintings/ Big Pots: Michael Illingworth and Barry Brickell*.

Two years earlier in 1966 he had been named the inaugural Frances Hodgkins fellow and took up residency in the cold, puritan soil of Dunedin. It was in this climate that Illingworth experienced his full flowering as a professional artist.

Portrait of a Flower is a self-portrait of the artist reaching for the sky, reaching for light, drawing sap from the earth and turning it into his life's blood.

The sunflower is the symbol of the Green movement, so convincingly come into its own today. This is an hallucinogenic – and prophetic – work, painted in the 60s at the height of acid culture when the idea of the artist as one with nature took root. As Allen Ginsburg wrote in his iconic poem *Sunflower Sutra*, “we're all beautiful golden sunflowers inside, we're blessed by our own seed & golden hairy naked accomplishment-bodies growing into mad black formal sunflowers in the sunset”.

Born in dour Britain, but brilliantly recultivating himself as a Pacific modernist, Illingworth became known as an outsider artist turning against the highly ordered social garden transplanted here.

But it's hard not to see in this particular work, with its vivid colours and its characteristic luminosity, a fertile expression of the artist's deep-rooted love of humanity (even when, in other paintings, we see it gone to seed or wilted in parched and ceremonial gardens).

Illingworth ended his life eking out a living as farmer in the Coromandel fully expecting the harvest of the soul.

Stuart Mckenzie





54

John Pule

Nakai momohe a tautolu, ka e faliu a tautoli oti
(we shall not all sleep, but shall all be changed)

oil on canvas

title inscribed verso

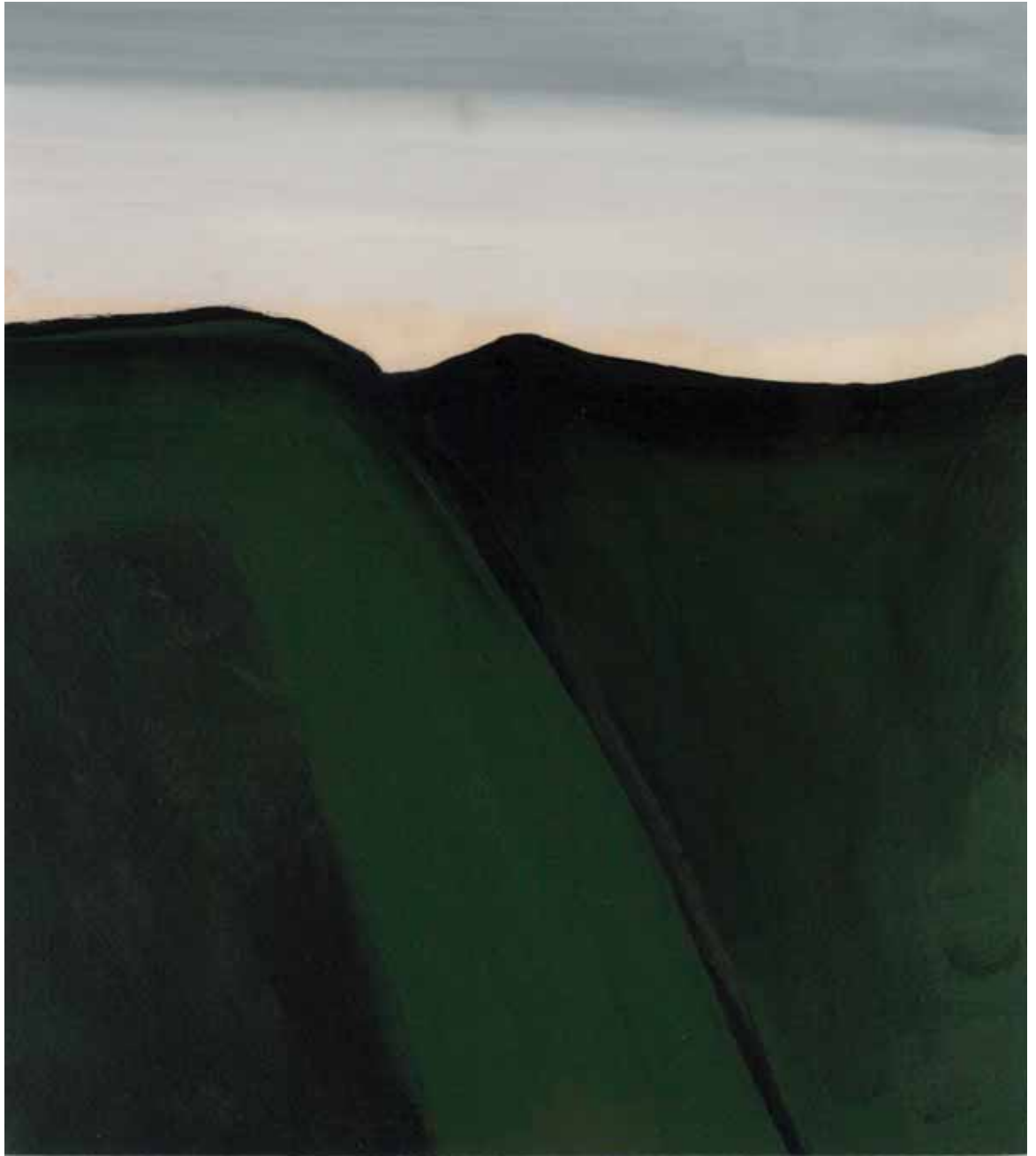
1800 x 1650mm

Exhibited: 'Maliki: A Brief Glimpse', April 7 – April 26 1995, Wellington

Provenance: Purchased from New Work Studio in early 1997

: Private collection, Auckland

\$30 000 - \$40 000



55

Colin McCahon

North Otago Landscape

acrylic on paper, 1967

286 x 252mm

Reference: Colin McCahon database

(<http://www.mccahon.co.nz>) #cm000474

: This is one of four trial designs, using the North Otago motif, for Gordon Brown and Hamish Keith's, *An Introduction to New Zealand Painting*

Provenance: Private collection, Auckland

\$25 000 - \$35 000

Jeffrey Harris

From Dream

oil on linen

title inscribed, signed and dated 2003 – 2004

2290 x 1740mm

Exhibited: *'Jeffrey Harris'*, Dunedin Public Art Gallery (October 2004 – February 2005)

Illustrated: Justin Paton, Jeffrey Harris

(Victoria University Press and Dunedin Public Art Gallery, 2005), p. 185

Provenance: Private collection, Sydney

\$35 000 - \$50 000

Jeffrey Harris exploded onto the New Zealand art world in 1969 at the age of 20 as one of the most fully formed talents seen before or since. His searing use of colour, confessional subject matter and his contextualizing of biblical events within the New Zealand landscape places him both within the lineage of the New Zealand canon, McCahon being the most obvious reference point and makes Harris an antipodean precursor for the ' Sturm und Drang ' neo expressionist work that erupted from the Germany in the 1980s.

Anxious Images was the title of one of the groundbreaking exhibitions of the mid 1980s. Its stated theme was, 'the expression of powerful emotion: unease, anxiety, anger, fear and pain.' One of Harris signature works was titled unequivocally ' *The Terror of Modern Life* '. Harris is an artist who does not have a bet each way. His work is intense, highly observed and as fully loaded emotionally as any art of almost any another genre. The anguish is palpable.

Harris has been described as a painting fundamentalist and a self-taught primitive, a big game hunter, 'stalking the primal emotions, seeking to render them down, lay them bare.' (David Eggleton)

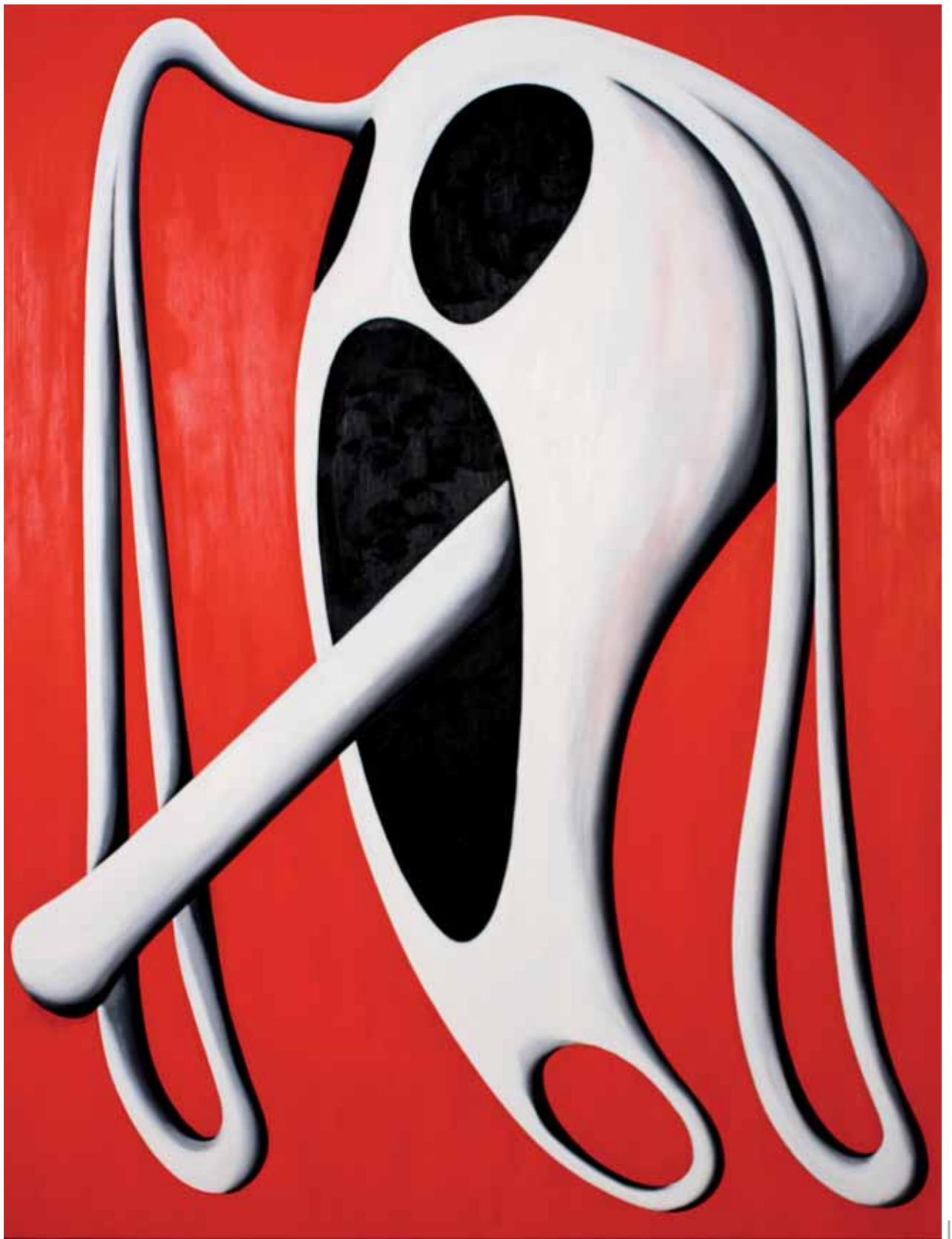
Harris described his working approach in this 1981 interview, 'there is a whole language...symbols I've made my own: the rope, the noose, the bowl...the floating head. They may not reappear in my work for some years; but they'll always recur eventually. McCahon's lived his symbols and I'm living mine. You've got to live your art.'

A lifetime of Harris living his art was collected in the 2005 Retrospective at the Dunedin Public Art Gallery. And there recurring in ' *From Dream #4879* ' is the floating head and the noose form, here rendered in a restricted blood red and black & white palette.

The 'From Dream' series was widely acclaimed and in 2003 Harris was awarded the Paramount award at the Wallace art awards for this body of work.

#4879 shows Harris in imperious form confronting the terror of modern life and pulling forth an image of potency and defiance. It is notes, the 2005 exhibition curator Justin Paton, an image that places Harris up against two of the biggest names of 20th century expressionist painting, Edvard Munch and Francis Bacon, filtered through the pop culture horror imagery of the 'Scream' movie franchise. It is a work that shows Harris still hunting big game after thirty years in the business!

Hamish Coney





57

Pat Hanly

Yellow Model

enamel on board

title inscribed, signed and dated '78;

inscribed *Yellow Model Torso* verso and

original *HANLY* label affixed verso

420 x 570mm

Provenance: Purchased by the current owner
from Bosshard Galleries Dunedin, circa 1980

: Private collection, Dunedin

\$30 000 - \$40 000

58 |

Charlotte Fisher

Untitled

mixed media sculpture

2100 x 400 x 400mm

Provenance: Private collection, Auckland

\$4000 - \$6000



59 |

Paul Dibble

Smile

bronze

signed and dated 2001

1000 x 690 x 110mm

\$12 000 - \$16 000





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He is a passionate collector and supporter of photographic and digital media. Ben comes from a long family tradition in the auction sector, his family company Plumbly's in Dunedin has been in operation for over 12 years. Contact Ben on DDI +64 9 306 6191 email: ben@artandobject.co.nz mobile 021 222 8183.

James Parkinson *Director of Valuations and Collections Management.* James has 15 years experience as an auctioneer and valuer. He is a fully qualified and accredited Property Institute valuer and the only so qualified valuer in New Zealand who specializes in art, antiques, institutional and estate valuations. Recent major valuation assignments include the Hocken Library, Auckland City Art Gallery, Rotorua Bathhouse Museum, Taupo Museum and Dunedin Public art gallery.

James is responsible for establishing A+O's valuation practice and working to establish a lively calendar of themed auction sales. James is regularly heard on talkback radio discussing collecting trends and has conducted numerous charity auctions. Contact James on DDI +64 9 306 6192 email: james@artandobject.co.nz mobile 021 222 8184.

Hamish Coney *Managing Director.* Hamish is a degree qualified art historian who has worked in recent years as a private client consultant and a writer on art and architecture for magazines such as URBIS, Architecture NZ, FQ Men, Herald on Sunday and Idealog. He was also the writer of a regular column on the auction scene for Art News. Hamish works closely with Ben Plumbly in the art sector as well as managing the day-to-day operations of the company.

In 2005 he managed New Zealand's largest ever charity art auction for The Louise Perkins Foundation and curated an exhibition of contemporary Australian art for Anna Bibby Gallery. He is a collector of contemporary New Zealand and Australian art. Contact Hamish on DDI +64 9 306 6193 email: hamish@artandobject.co.nz mobile 021 509 550.

Ross Millar *Director, Decorative arts and objects.* Ross is New Zealand's most experienced authority in this area having begun his career at Wellington auction house Dunbar Sloane in 1979 and assumed his previous role as head of a major Auckland auction house Decorative Art department in 1994.

Ross is an acknowledged expert in the fields of New Zealand pottery; Maori artefacts and oceanic ethnographica, antique ceramics, silver, twentieth century furniture and design, antique furniture and applied arts, 19th century to mid 20th century photography. He has a particular passion for artefacts and New Zealand history. Contact Ross on DDI + 64 9 306 6190 email: ross@artandobject.co.nz mobile 021 222 8185.

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ART+OBJECT Conditions of Sale

Please note it is assumed that all bidders at auction have read and agreed to the conditions described on this page. ART+OBJECT directors are available during the auction viewing to clarify any questions you may have.



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

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

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

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

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

6 ART+OBJECT is an agent for a vendor: A+O has the right to conduct the sale of an item on behalf of a vendor. This may include withdrawing an item from sale for any reason.

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

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

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

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

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

Important advice for buyers

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

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

(b) Absentee bidding: ART+OBJECT welcomes absentee bids once the necessary authority has been completed and lodged with ART+OBJECT. A+O will do all it can to ensure bids are lodged on your behalf but accepts no liability for failure to carry out these bids. See the Absentee bidding form in this catalogue for information on lodging absentee bids. These are accepted up to 2 hours prior to the published auction commencement.

(c) Telephone bids: The same conditions apply to telephone bids. It is highly preferable to bid over a landline as the vagaries of cellphone connections may result in disappointment. You will be telephoned prior to your indicated lot arising in the catalogue order. If the phone is engaged or connection impossible the sale will proceed without your bidding. At times during an auction the bidding can be frenetic so you need to be sure you give clear instructions to the person executing your bids. The auctioneer will endeavour to cater to the requirements of phone bidders but cannot wait for a phone bid so your prompt participation is requested.

ART+OBJECT Absentee Bidding Instructions



Bidding No. _____

For Absentee Bidders at ART+OBJECT'S Sale No. 3, 14 June 2007

THE 21st CENTURY
AUCTION HOUSE

This completed and signed form authorizes ART+OBJECT to bid on my behalf at the June 14th auction for the following lots up to prices indicated below. These bids are to be executed at the lowest price levels possible. I understand that if successful I will purchase the lot or lots at or below the prices listed on this form + the listed buyers premium for this sale (12.5%) and Gst on the buyers premium.

I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

Lot No. (s) _____

Catalogue Descriptions _____

Bid(s) _____

Payment and Delivery ART+OBJECT will advise me as soon as is practical that I am the successful bidder of the lot or lots described above. I agree to pay immediately on receipt of this advice. Payment will be by cash, cheque or bank transfer. I understand that cheques will need to be cleared before goods can be uplifted or dispatched. I will arrange for collection or dispatch of my purchases. If ART+OBJECT is instructed by me to arrange for packing and dispatch of goods I agree to pay any costs incurred by Art+OBJECT. Note: ART+OBJECT requests that these arrangements are made prior to the auction date to ensure prompt delivery processing

MR/MRS/MS: _____ SURNAME: _____

POSTAL ADDRESS: _____

STREET ADDRESS: _____

BUSINESS PHONE: _____ MOBILE: _____ FAX: _____

EMAIL ADDRESS: _____

Signed as agreed: _____

To register for Absentee bidding this form must be lodged with ART+OBJECT prior to the published sale time in one of three ways:

1. Fax this completed form to ART+OBJECT +64 9 354 4645
2. Email a printed, signed and scanned form to: info@artandobject.co.nz
3. Post to ART+OBJECT, PO Box 68-345 Newton, Auckland 1145, New Zealand

ART+OBJECT 3 Abbey Street, Newton, Auckland, New Zealand. Telephone +64 9 354 4646, Freephone 0800 80 60 01

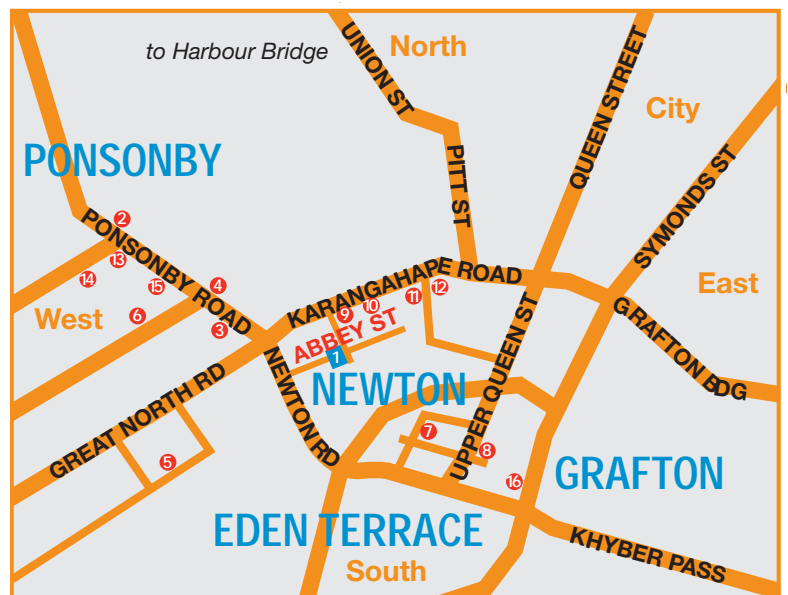
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ART + OBJECT

THE 21st CENTURY
AUCTION HOUSE

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