

art + object

**important
photographs**

Impo Photo

IMPORTANT PHOTOGRAPHS

Auction: Tuesday 18 May, 2010 at 6.30pm

Opening Preview: Wednesday 12 May, 6.00 – 8.00pm

Viewing: Thursday 13 May – Tuesday 18 May

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art + object

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Photographs

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Conditions of Sale

ART OBJECT

On the formation of ART+OBJECT in 2007 it was indicated that photography would be an important auction category and one that we would present regular catalogues for.

As part of our commitment to the unique requirements of photography we are delighted to offer our third dedicated photography catalogue and pre-auction exhibition which opens on May 12. This catalogue and exhibition reflect a desire for photographic art to be seen as a unique genre which artists and collectors approach with a subset of conceptual and technical ideas that are inherent to the medium.

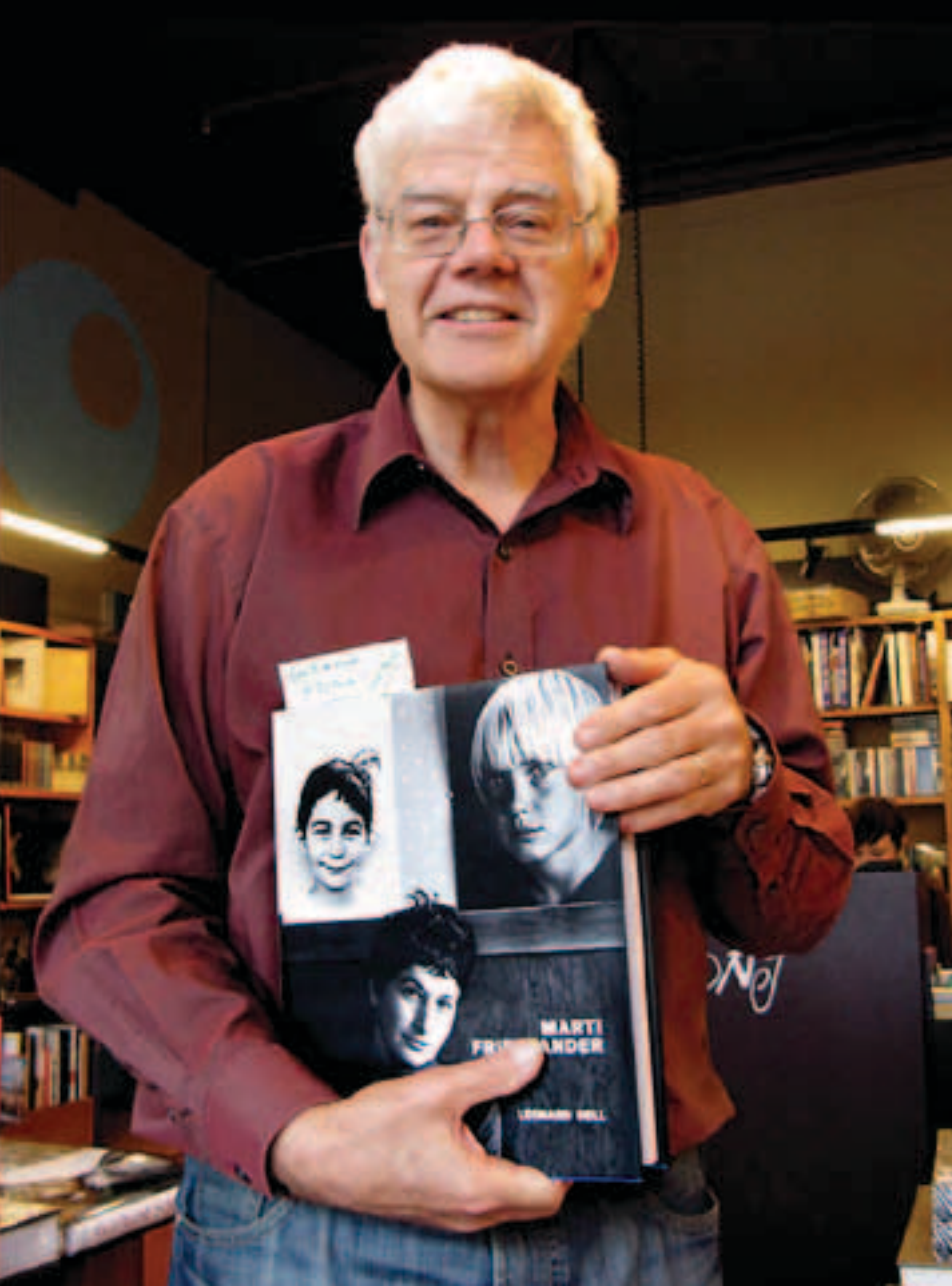
There is another view which posits that photography is more properly regarded as a subset of or indeed an integral part of the contemporary art environment.

Both arguments have validity and reflect current collecting and curatorial directions. There are many collectors who centre their interests almost entirely on building specialist photographic collections – at the same time the growth and variety of what can be described as photographic practice is increasingly viewed by collectors as not being medium specific but part of the contemporary discourse.

In short, historic boundaries are dissolving. With this catalogue A+O is seeking to highlight both what could be regarded as traditional negative based 'analogue' photographic practice and the now established trend for larger digital based work which enables scale, in computer composition and image creation to take place post image capture.

That both of these types of photography can exist side by side and indeed inform contemporary practice is just one of the characteristics of photography in the 21st century.

It is a visual dialogue we invite you to view in person at ART+OBJECT from May 12 to 18



Photography Books

Aberhart

Adam

Brake

Connew

Crooks

Henderson

Hipkins

Friedlander

Lee

Noble

Pardington

Parekowhai

Peryer

Sameshima

Shelton

Todd

Webster

PARSONS
FINE ART & NZ BOOKS

Napoleon's Final Days

Auction: 24 June 2010

An extraordinary archive collection documenting Napoleon Bonaparte's final years on the Island of St. Helena from 1815 to 1821. This collection has been held by the New Zealand based descendants of Denzil Ibbetson, Commissary Officer and artist on St. Helena during Napoleon's period of exile.

Consisting of approx. forty items and being in effect an artistic and documentary record of Napoleon's final days this offering constitutes one of the most important collections of artwork and objects associated with a major historic figure ever to be found in Australasia.

Limited further entries are invited to compliment this major auction event

Denzil Ibbetson

Napoleon on his Deathbed
May 1821

Inscribed Napoleon 1st. Taken the morning
after his death at Longwood House, St. Helena.
By Denzil Ibbetson





NEW: LEICA X1

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Ethnographic Objects

Including African, Oceanic and New Zealand Artefacts

Auction 23 June 2010

Entries invited until 28 May

Toki kakauroa (long-handled tomahawk)

Te Huringa 1 1800–1900

Wood with trade metal axehead

1060 x 105mm

\$5000–\$8000

Asante Chief's Stool (Ghana)

19th Century

Hardwood

270 x 450 x 225mm

Exhibited: Afrikanische Sitze (African Seats) Vitra

Design Museum, Weil am Rhein, 1994 & Musee

des Arts Africains et Oceaniens, Paris

\$2500–\$3500



**A unique magazine
for collectors focusing
on Australasia and the
new emerging art markets**



The Art Market Report focuses on the art market of Australia, New Zealand, South East Asia, China and the Middle East with an increasing focus on global trends.

The quarterly report (est. 2001) offers:

- Independent and unbiased editorial
- Critical analysis
- Factual reporting, not hype
- Data
- A forum for collector's debate



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New Collectors Art

22 June 2010
Entries invited until 28 May

Pat Hanly
Who Am I/Am/Do It
screenprint, 17/20 (1972)
577 x 630mm
\$1500-\$2000



Coming soon...



ART AUCTION

**ALL PROCEEDS TO
THE NZ AIDS
FOUNDATION**

Objects

Auction 23 June 2010
Entries invited until 28 May

David Trubridge
Glide Recliner
Steambent solid Ash, 2002
2200 x 790 x 700mm
\$5000-\$7000



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espresso machine in the world*



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Important Paintings and Contemporary Art

29 July 2010
Entries now invited

Peter Stichbury
Cratchley goes to Speed Dating
acrylic on linen, 2007
600 x 500mm

Exhibited: 'Peter Stichbury: Less Than Absolute
Zero', STARKWHITE, October 8 – November 7,
2007.

\$18 000–\$26 000



Auckland Art Gallery Toi o Tāmaki presents...



Goldie & Lindauer *Approaching Portraiture*

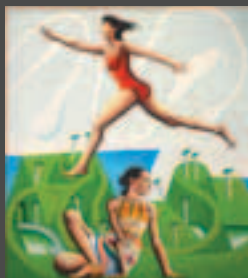
Opens 26 June

Whakatata mai ki te kanohi kaumatua e tau nei,
e titiro mai ano.

Draw closer to ancient faces portrayed, looking at you.

Charles F Goldie
Tāmāti Waka Nene 1934
Auckland Art Gallery Toi o Tāmaki
On loan from the
Waitangi National Trust

Gottfried Lindauer
Tāmāti Waka Nene 1890
Auckland Art Gallery Toi o Tāmaki
Gift of Mr H E Partridge, 1915



Local Revolutionaries *Art & Change 1965–1985*

Opens 3 July

A reflection of the powerful issues from
this period.

Ian Scott
Sky Dash 1969–1970
Auckland Art Gallery Toi o Tāmaki
Gift of the artist, 2004



The Walters Prize 2010

24 July – 31 October

The 2010 finalists are:
Dan Arps, Fiona Connor, Saskia Leek, Alex Monteith

“Thank you Invivo Wines for your support of the arts community, your wines have been much appreciated and enjoyed from Venice to Te Papa.”

Dame Jenny Gibbs DNZM



invivowines.com

Important Photographs

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Auction: Tuesday 18 May, 6.30pm
3 Abbey Street, Newton, Auckland

Opening Preview

Wednesday 12 May 6pm – 8pm

Viewing

Thursday 13 May	9am – 5pm
Friday 14 May	9am – 5pm
Saturday 15 May	11am – 4pm
Sunday 16 May	11am – 4pm
Monday 17 May	9am – 5pm
Tuesday 18 May	9am – 1pm

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graphs

A Private Collection from the South Island

Lots 5–23

As with ART+OBJECT's last substantial photographic offering – June 11, 2009 Contemporary Art + Objects catalogue, Lots 72-104 – this dedicated catalogue of Modern and Contemporary Photographs has both its foundation and genesis in a small but finely composed private collection. Whereas the last collection came from a well-known and respected local collector whose focus was mainly on black and white photographs from the 1980s and 1990s, this one comes from a South Island collector interested in more recent practice and who is selling her much-loved photographs due to unforeseen personal circumstances. The collection comprises of nineteen works by nine artists working in the 21st Century and taken together it provides a glimpse of directions and trends in recent New Zealand photography and digital image-making, whilst tracking in some depth the individual practices of two artists in particular, Gavin Hipkins and Ann Shelton.

Gavin Hipkins has been described as a tourist of photography and indeed his fascinating and varied oeuvre suggests an involved exploration and critique of the photographic medium and its history. New Age: Berlin (Airport) (lot 18) is from the artist's beautiful and on-going series of photograms, a fascinating technique which has its origins in the avant-garde of the 1920s and artist's such as Man Ray, László Moholy-Nagy, and somewhat closer to home, Len Lye. Here Hipkins places objects directly onto the surface of the photographic paper before exposing it directly to light. The result of which constitutes both an unpicking of landscape photography history as well as one of the most intriguing and sensual bodies of work in recent New Zealand art history. It seems, and is, a giant leap from this small and unique silver gelatin print through to the large-scale digital images, Loaded Haze (lot 18)

and Empire (Ship II) (lot 17), which are both camera-less and appropriative in origin and conception. These recent images amply demonstrate the depth and diversity of the artist's engagement with image-making and show how the artist refuses to be creatively pigeon-holed as 'just a photographer' and that the camera is merely one tool in his considerable arsenal of image-making techniques which includes found imagery, photo-tourism, appropriation, video, projection, scanning, installation and photograms.

Ann Shelton is a contemporary of Hipkins and is similarly featured in the collection in some depth. Both were shown in the Lara Strongman curated Release: Recent New Zealand Photography, which travelled to Heide in Australia in 2003. Featured in the collection are two panels (lots 21 and 22) from her landmark exhibition A Library to Scale, essentially a photographic installation examining the scrapbook collection of Taranaki bibliophile Frederick B. Butler in which Shelton meticulously recreates Butler's 3500 volume library in 26 life-sized colour photographs. Shelton has also for some time been working in the diptych format. Taken at sites of conflict and mystery – be it the Taranaki Land Wars of the 1860s in Lucy's Gully (lot 20) or the site upon which a group of Australian students were thought to have gone missing in Tracker, Hanging Rock (lot 19) – Shelton's diptychs somehow manage, at a time when photography's aesthetic value is constantly being called into question by the sheer profusion of the photographic image, to distance the photograph from its subject and, as Francis Pound so eloquently puts it, to 'place it in the luminous realm of the aesthetic'.

Ben Plumbly

Yvonne Todd

When Yvonne Todd was awarded the Walters prize in 2002, much was made of the choice of foreign judge Harold Szeeman, who remarked that he chose Todd for the inaugural award as it was her work “that irritated me the most”. Trained in commercial photography, Todd’s work draws heavily on the skills and techniques of portrait and advertising photography to realize intriguingly ambiguous images which are eerily compelling. Todd’s principal subject is women, more often than not cloaked in femininities essential, but rarely fashionable, accoutrements and accessories – wigs, lace, bridal clothing, and makeup.

Goat Sluice (Lot 15) is one of the key works from Todd’s 2006 exhibition, Meat & Liquor at Peter McLeavey Gallery in Wellington. There were two things which stick in the mind from this show, one of which was the overwhelming predominance of beige – in costume and in studio background – and the other was the goofy dentures; both of which loom large in Goat Sluice. The artist’s tabby cat also makes its first appearance in a photograph and is added to the extensive list of props in the artist’s repertoire. Todd herself has explained that this photograph is about animal sacrifice and the ritual killing of animals, so as is often the way all is not as it might first appear and the toothy beige blond is not as harmlessly detached as she might seem.

Wuffert (Lot 37) from the artist’s Bone of Jupiter exhibition is a more intimately scaled black and white photograph, yet if anything it is even more sinister and disconcerting. The same knowing artifice is evident as is the sense of role play and narrative yet the underlying tone of mortality and sickness weigh even more heavily and are made explicit by the hearse in the background and the carefully concealing cushion which the subject clutches.

The banality and self-consciousness that Todd’s considerable cast of female protagonists exude is belied by the inherent creepiness and nostalgia of their poses, costumes and carefully staged surrounds. Whether ‘irritating’ or beguiling, there can be little doubt of the strong feelings of unease which Todd’s wonderfully polished portraits induce in the viewer.

Ben Plumbly

Laurence Aberhart

Wonderfully adverse to art world trends and technological developments, Laurence Aberhart is a photographer whose on-going journey to capture the cultural debris of New Zealand's post contact history has resulted in one of the largest and richest bodies of art produced in this country. A visual archaeologist, Aberhart fastidiously and artfully brings our attention to that which we leave behind. Self-taught, the photographer has over a 30 plus year career become a master of his chosen craft, employing an eight by ten inch, one hundred year old plate camera to create the most beautifully textured and detailed prints which demand a considerable temporal commitment from the viewer – that most precious and rarest of modern day commodities – in order to fully enjoy.

Absence becomes presence in Aberhart's steady hands, in the interior views of Interior, Otago Museum, Dunedin, 4 May, 1994 (Lot 14) and Files, Wanganui 1 July 1986 (Lot 33) his camera soaks up the details and disparate objects without ever getting too close, without itself choosing to participate. Even when in the private confines of his own kind in Studio, Wanganui 10 December 2005 (Lot 13), the artist and his chosen tool remain detached outsiders.

Several distinct thematic clusters or series are discernible in Aberhart's oeuvre and these were made explicit in the recent touring exhibition and superb catalogue, Aberhart. These include photographs of churches, interiors, meeting houses, landscapes, lodges and graveyards all of which share a distinct visual aesthetic and emotional tone

Aberhart's art is one of patience and contemplation, his prints possess a luminosity and intensity which is unmatched in this country and which serve as a poignant reminder to the inherent beauty of the well-conceived darkroom print, a reminder which is increasingly appreciated in the age of photoshop and the digital print.

Ben Plumbly

Fiona Pardington

Fiona Pardington's photographs of taonga have become an essential part of the visual language of New Zealand art over the last two decades. The photographer reaches into the vaults of our museums and locates not just the emblematic objects of our pre-colonial past but the essence of a shared and contested cultural memory.

The nine Hei Tiki that constitute The Musee du Quai Branly Suite (lot 55) consist of precisely documented Hei Tiki whose history, design and whakapapa is recorded and in the most part known. Similarly the spiritual role of pounamu in its variants: inanga, kahurangi, kawakawa, tangiwai and kokopu is documented and the place the Hei Tiki occupies within maori culture is, if not precisely pinpointed on an empirical level, well traversed and understood.

What Pardington has achieved is to reframe these taonga and acknowledge their living spirit. The life force of the carver, pounamu, the Hei Tikis' generational guardians and the artist make eye contact with the beholder and initiate an intimate exchange.

The potency of these works sits not just within a cultural or aesthetic domain, although these are explicit, but in the dialogue they propose. At this scale the observer experiences the palpable sensation of being observed: gaze is reciprocal; the image is anything but passive; tables are turned.

Luminous, from the ages, well-travelled and ultimately invested with the secrets of the dark room these Hei Tiki endure as protagonists and possessors of knowledge.

That these images were selected to represent New Zealand permanently at the Musee du Quai Branly in Paris comes as both a confirmation of the mana of the artist and her subjects, but also the cultural legacy these taonga symbolize.

Perhaps it is this sense of wehi or awe we experience as temporal observers.

Hamish Coney



Mark Adams

Land of Memories is the title of the body of work this singular image of the 'Foodbasket' is located within. During the late 1980s and early 1990s in the photographer's equivalent of a roadtrip Adams traveled to and documented important Ngai Tahu sites in the South Island. Each of the fifty one sites was selected for it's central role in the Maori life before European arrival and subsequently as new realities were negotiated.

The FoodBasket of Rakaihautu from Horomaka (lot 36) depicts the western view of Waihoura (Lake Ellesmere). In the foreground are the remains of previously vast Totara forests which frame the view of the Kaituna valley. The Kaituna or 'eel-food' river is regarded by Maori as a rich food source of the legendary ancestor Rakaihautu.

Other key images within the Land of Memories series depict sites of food gathering and eel capture at Waiwera (Lake Forsyth), Moa hunting and feasting at the mouths of the Waitaki and Rakaia Rivers and sources of pounamu at the Arahura River and Piopiotahi (Milford Sound).

Over a forty year career Adams' has explored the effects of colonization on the land and peoples as well as concurrent adaptations of traditional practices such as Pe'a (Samoan tattooing) in New Zealand and Europe. Recent bodies of work by Adams have examined the physical locations of Captain Cooks voyages, and the influence of the great Maori carver Tene Waitere.

Adams artistic practice places him within the same continuum of traditional large format photographers occupied by his namesake Ansel Adams, his camera of choice being a 8 x 10 inch view camera affording a level of resolution some 70 times that of 35 mm SLR negative.

Images of Adams in the field complete with tripod and cape bring to mind 19th century practitioners such as the Burton Brothers, his concerns however are entirely modern: the ongoing legacy of indigenous cultures as they grapple with a post-colonial reality.

Hamish Coney

Lots

1

Fiona Pardington

Waru – Ngai Tahu Heitiki: Okains Bay, Maori and Colonial Museum

archival gelatin silver hand print, a/p
title inscribed, signed and dated 2002 and inscribed
artist's proof verso
580 x 445mm
\$5000–\$8000

2

Fiona Pardington

Sebastian

vintage gelatin silver print
title inscribed verso
465 x 305mm
\$1500–\$2500

3

H. R Holland

Kiri te Kanawa

vintage gelatin silver print in original frame, circa 1965
– 1966
inscribed Yours Sincerely Kiri te Kanawa; artist's original
blind stamp applied verso; exhibition history of the print
inscribed verso
480 x 370mm

Awarded:

Acceptance with Honours, Auckland Photographic
Society (1966)
Acceptance with Honours, Sydney International
Salon(1967)
Bronze Plaque and Acceptance with Honours,
Melbourne International Salon (1968)
Acceptance with Honours, Hong Kong International
Salon (1968)
Bronze Medal and Acceptance with Honours, Royal
Photographic Society of Great Britain Salon
\$2500–\$4000

4

Alicia Frankovich

Fall from Handstand (1)

lambda print, edition of 5 (2006)

728 x 590mm

Illustrated: Flash Art Italia, No. 271, August – September 2008, pp. 204.

\$3000–\$5000

**A Private South Island Collection of Contemporary
New Zealand Photographs and Photo media art**

5

Ben Cauchi

Accidental self-portrait

unique tintype

title inscribed, signed and dated 2006 verso

230 x 190mm

\$2500–\$4000

6

Ben Cauchi

In Sleep (Tracking)

unique ambrotype

title inscribed, signed and dated 2007 verso

420 x 345mm

\$3500–\$5000

7

Gavin Hipkins

Tender Buttons (Horns)

type C print, 3/8

title inscribed, signed and dated 2006 verso

447 x 300mm

\$1600–\$2500

8

Gavin Hipkins

New Age: Berlin (Airport)

unique gelatin silver print, 1996 – 2003

signed verso

250 x 200mm

\$1000–\$2000

9

Richard Maloy

Red

type C print, edition of 3

600 x 500mm

\$1500–\$2000

10

Richard Maloy

Green

type C print, edition of 3

600 x 500mm

\$1500–\$2000

11

Anne Noble

Ruby's Room No. 9

pigment print on archival paper, edition of 10

865 x 1175mm

Exhibited: 'Anne Noble–Ruby's Room, 1998–2006', Photoquai, mussee du quai Branly, Paris, 30 October 2007–13 January 2008.

\$3500–\$5000

12

Anne Noble

Ruby's Room No. 23

pigment print on archival paper, edition of 10

865 x 1175mm

Exhibited: 'Anne Noble–Ruby's Room, 1998–2006', Photoquai, mussee du quai Branly, Paris, 30 October 2007–13 January 2008.

\$3500–\$5000

13

Laurence Aberhart

Studio, Wanganui 10 December 2005

selenium-toned gelatin silver print

title inscribed, signed and dated

194 x 245mm

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

Illustrated: Gregory O'Brien and Justin Paton, Aberhart (Victoria University Press, Wellington), pl. 2.

\$2500–\$4000

14

Laurence Aberhart

Interior, Otago Museum, Dunedin, 4 May, 1994

selenium-toned gelatin silver print

title inscribed, signed and dated

194 x 245mm

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

Illustrated: Gregory O'Brien and Justin Paton, Aberhart (Victoria University Press, Wellington), pl. 113.

\$2500–\$4000

15

Yvonne Todd

Goat Sluice

lightjet print, 2/3

title inscribed, signed and dated January 18 2006

1300 x 1020mm

Exhibited:

'Meat & Liquor', Peter McLeavey Gallery, Wellington, March 2006.

'Blood in its Various Forms', Institute of Modern Art, Brisbane, 10 February – 31 March, 2007.

Illustrated: Robert Leonard (ed), Dead Starlets Assoc.: by Yvonne Todd (Institute of Modern Art, Brisbane, 2007), pl. 1.

Reference: *ibid.*, p. 61.

\$8000–\$12 000

16

Richard Orjis

A Kind of Hush

type C print, edition of 5

890 x 890mm

\$1500–\$2500

17

Gavin Hipkins

Empire (Ship II)

type C print, 2/3

title inscribed, signed and dated '07 verso

1000 x 1000mm

Illustrated: Daniel Palmer, Empire (Auckland, 2008), p. 7.

\$5000–\$8000

18

Gavin Hipkins

Loaded Haze

type C print, edition of 3

1400 x 1200mm

Exhibited: 'Source Material: Five Conversations with the Past (Gavin Hipkins, Bible Studies: New Testament), Adam Art Gallery Te Pataka Toi, Wellington, 17 October 2009 – 7 February 2010.

\$6000–\$9000

19

Ann Shelton

Tracker, Hanging Rock, Australia, 2002

type C prints, diptych (edition of 5)

710 x 890mm: each panel

710 x 1780mm: overall

\$3500–\$5000

20

Ann Shelton

Sleeper, Lucy's Gully, South Taranaki, 2004

type C prints, diptych (edition of 5)

890 x 710mm: each panel

890 x 1420mm: overall

Reference: Heather Galbraith, 'Document Meets Drama: Ann Shelton's A Kind of Sleep', Art New Zealand, Number 116, Spring 2005, pp. 74 – 77, 105.

Illustrated: *ibid.*, p. 77.

\$3500–\$5000

21

Ann Shelton

Frederick B. Butler Collection No. 26. Puke Ariki, New Plymouth, Empty Shelf.

type C prints, edition of 3 (1 of every edition in the series on long term loan to The Chartwell Collection)

1365 x 965mm

\$3500–\$5000

22

Ann Shelton

Frederick B. Butler Collection No. 17. Puke Ariki, New Plymouth. **Scrapbooks from: Crime 1957 April 23 - May 2 to Crime 1969 September 1 - 19.**

type C prints, edition of 3 (1 of every edition in the series on long term loan to The Chartwell Collection)
1365 x 965mm
\$3500–\$5000

23

Jae Hoon Lee

Salvation

type C print, edition of 5
900 x 1200mm

Exhibited:

‘Lighting the CBD: Art in Public Spaces’, Lorne Street, Auckland, 2008 (lightbox on phonebooth).

‘Daniel Crooks and Jae Hoon Lee’, Institute of Modern Art, Brisbane, 3 May – 21 June, 2008.

Illustrated: Su Ballard and Stella Brennan (eds), The Aotearoa Digital Arts Reader (Auckland, 2008), cover.

\$3500–\$5000

Further photographs from various anonymous vendors

24

Jae Hoon Lee

Tokyo Buddha

type C print, edition of 5
305 x 1400mm
\$1500–\$2500

25

Horst P. Horst

Dali Costumes

platinum palladium print taken from the original negative, 1/10. Photograph taken in Paris in 1939 and printed in 1987.

signed by the artist; title inscribed, signed and dated 14 Jan 1988 on artist’s original catalogue label verso; Hamilton’s Gallery, London blind stamp applied verso 500 x 370mm

Provenance: Purchased by the current owner at the dedicated photographic gallery, Hamilton’s in London, circa 1989.

\$8000–\$12 000

26

David Bailey

Painted Nude

oil paints on silver gelatin print, 1/1
title inscribed, signed and dated 1986 verso; original Hamilton’s Gallery, London label affixed verso 495 x 600mm

Provenance: Purchased by the current owner at the dedicated photography gallery, Hamilton’s in London, circa 1989.

Reference: David Bailey, Nudes: 1981 – 1984 (London, 1984), unpaginated.

Note: Photograph is accompanied by a copy of the above book, signed by the artist.

\$6000–\$9000

27a

Ava Seymour

Madame Postiche

type C print, edition of 3
title inscribed, signed and dated 2005 verso; original Michael Lett label affixed verso

Illustrated: Lara Strongman and Hannah Holm, Contemporary New Zealand Photographers (Auckland, 2005), p. 155.

275 x 222mm
\$900–\$1500

27b

Ava Seymour

La Disparue

type C print, edition of 3
title inscribed, signed and dated 2005 verso; original
Michael Lett label affixed verso
Illustrated: Lara Strongman and Hannah Holm,
Contemporary New Zealand Photographers (Auckland,
2005), p. 154.
275 x 222mm
\$900–\$1500

27c

Ava Seymour

La Boule De Poil

type C print, edition of 3
title inscribed, signed and dated 2005 verso; original
Michael Lett label affixed verso
Illustrated: Lara Strongman and Hannah Holm,
Contemporary New Zealand Photographers (Auckland,
2005), p. 154.
275 x 222mm
\$900–\$1500

28

Ronnie van Hout

Witness

pegasus print, edition of 15
200 x 245mm
Provenance: Private collection, Wellington
\$2000–\$3000

29

Marti Friedlander

Portrait of Ralph Hotere before Black Phoenix

colour photograph
Provenance: purchased by the current owner from FHE
Galleries, circa 1999.
210 x 300mm
\$6000–\$8000

30

Marti Friedlander

Gordon Walters in his Christchurch Studio

vintage gelatin silver print, 1978
Provenance: purchased by the current owner from FHE
Galleries, circa 1999.
245 x 300mm
\$6000–\$8000

31

Fiona Pardington

Ake Ake Huia

mural scale gelatin silver print, edition of 3 (2004)
1210 x 930mm
\$15 000–\$20 000

32

Fiona Pardington

TAONGA HOROMATA/VIRTUE, 2004, (colour version),
Tui Prosthamera n. novaeseelandiae, No. Av. 9783,
Canterbury Museum, West Coast, South Island, 1928

type C print, edition of 5
title inscribed, signed and dated 2004 verso
510 x 610mm
\$6500–\$8000

33

Laurence Aberhart

Files, Wanganui 1 July 1986

selenium-toned gelatin silver print
title inscribed, signed and dated; original catalogue label
affixed verso
194 x 245mm
Exhibited: 'Aberhart', City Gallery, Wellington, 13 May –
29 July 2007 (touring).
Illustrated: Gregory O'Brien and Justin Paton, Aberhart
(Victoria University Press, Wellington), pl. 40.
\$4000–\$6000

34

Laurence Aberhart

Headboard No. 1 Pawarenga, Whangape Harbour, Northland 10 May 1982

gold and selenium toned gelatin silver print

title inscribed

194 x 245mm

Illustrated: Illustrated: Geri Thomas (ed), Imposing Narratives: Beyond the Documentary in Recent New Zealand Photography Nine New Zealand Photographers (Wellington, 1989), p. 9.

Provenance:

Collection of Brian Moss, photographer collector and book designer

Private collection, Auckland.

\$3500–\$5000

35

Bill Culbert

Wine Work, France

gelatin silver print, edition of 25 (1992)

405 x 405mm

\$2000–\$3000

36

Mark Adams

Te Kete Ika o Rakaihautu (The Food Basket of Rakaihautu) from Horomaka

gold toned silver bromide, fibre-based print (edition of 5)

title inscribed, signed and dated 1991 verso

510 x 600mm: each

510 x 1200mm: overall

Illustrated: Mark Adams and Harry Evison, Land of Memories: A Contemporary View of Places of Historical Significance in the South Island of New Zealand (Auckland, 1993), pl. 24a – 24b.

\$5500–\$7500

37

Yvonne Todd

Wuffert

lightjet print, 2/3

title inscribed, signed and dated 3 October 2004 verso

280 x 340mm

\$3500–\$5000

38

Marti Friedlander

Kare-Kare

vintage gelatin silver print, 1966

artist's original catalogue label affixed verso

200 x 245mm

\$2000–\$3000

39

Peter Peryer

Neenish Tarts

gelatin silver print

title inscribed, signed and dated 1983 verso

Illustrated: Illustrated: Gregory Burke and Peter Weiermair (eds.), Second Nature: Peter Peryer, Photographer (City Gallery, 1999), pl. 105, back cover.

260 x 390mm

\$4000–\$6000

40

Peter Peryer

New Zealand

gelatin silver print

Illustrated: Illustrated: Gregory Burke and Peter Weiermair (eds.), Second Nature: Peter Peryer, Photographer (City Gallery, 1999), p. 105.

405 x 270mm

\$4000–\$6000

41

Peter Peryer

Lion, Copenhagen

gelatin silver print

signed verso

360 x 515mm

\$3500–\$5000

42

Ans Westra

Tangi, 'Mahinarangi', Turangawaewae marae, Ngaruawahia, 1963

vintage gelatin silver print
signed

Illustrated: Luit Bieringa et al., Handboek: Ans Westra Photographs (BWV, 2004), pl. 17, p. 118.

Exhibited: 'Handboek', National Library, Wellington, 14th August – 24th November 2004 (touring nationally).

295 x 250mm
\$3000–\$5000

43

Ans Westra

Untitled

gelatin silver print, circa 1962

signed

305 x 298mm

\$3000–\$5000

44

Ans Westra

The Beach at Marsden Point from Whaiaora

gelatin silver print, 1982

inscribed No. 5 verso

Illustrated: Luit Bieringa et al., Handboek: Ans Westra Photographs (BWV, 2004), pl. 17, p. 57.

Provenance: Collection of Brian Moss, photography collector and book designer

305 x 298mm

\$2000–\$3000

45

Robin Morrison

The Ratana Church, Mangamuka

vintage gelatin silver print, 1992

160 x 235mm

Reference: Robin Morrison, Robin Morrison: A Journey (Auckland, 1994), p. 22.

\$2500–\$4000

46

Robin Morrison

Interior, Waireia Church, Lower Waihou, Hokianga Harbour and Christ at Whangape Harbour

vintage gelatin silver prints, two panels
193 x 297mm and 182 x 279mm

Illustrated: Robin Morrison, Robin Morrison: A Journey (Auckland, 1994), p. 4; cover, p. 35.

Note: These two photographs are to be offered together as one lot. They were both taken on the artist's final journey through Northland during October and November of 1992, a journey recorded in the beautiful publication cited above.

\$5000–\$8000

47

Anne Noble

The South Mole, Wanganui River

gelatin silver print

title inscribed, signed and dated 1982 verso

Illustrated: Sheridan Keith, 'Anne Noble's Wanganui', Art New Zealand No. 27, p. 25.

Reference:

ibid., pp. 24 – 25.

David Eggleton, Into the Light: A History of New Zealand Photography (Nelson, 2006) pp. 151 – 153.

132 x 312mm

\$1500–\$2500

48

Anne Noble

Kaikoura from Te Hiko o Kati Kuri: The Journey of Kati Kuri series

selenium-toned gelatin silver print, 1997

340 x 690mm

\$1000–\$2000

49

Gavin Hipkins

The Village (Horse)

type C print, edition of 5

1525 x 500mm

\$3800–\$5000

50

John Reynolds

Pyrotechnics (Monarch IV)

cibachrome print

title inscribed, signed and dated 1987

415 x 587mm

Exhibited: 'Pyrotechnics – Cibachromes', Real Pictures Gallery, Auckland, 1987.

\$1200–\$2000

51

Brian Brake

Indian Girl in Early Monsoon Rain

chromogenic colour print printed from the 4 x 5" colour negative in 1994

315 x 215mm

Exhibited: 'Brian Brake – 40 Photographs', Dowse Gallery, Lower Hutt, Wellington, 1976 (touring).

Illustrated: Brian Brake, Monsoon: Brian Brake (David Bateman, 2007), cover.

Provenance: Gifted by Brian Brake to Eric Taylor, friend, colleague and student of the artist. Taylor is author of publications including Auckland (Collins, 1968) – forward by Brian Brake with text by Michael King, This Land of Light (Oxford University Press, 1982) – text by James K. Baxter, Volcanic New Zealand (Oxford University Press, 1983).

\$4500–\$6500

52

Michael Parekowhai

Amiens

type C photograph, 6/8

original Michael Lett label affixed verso

1500 x 1200mm

\$10 000–\$14 000

53

Derek Henderson

Untitled – Waimaponi Road

type C print, 1/10

title inscribed, signed and dated March 2004

470 x 592mm

\$1800–\$2800

54

Sharon Margaret Russell

Untitled – A Fleishy Self: Consciousness

type C prints, triptych

685 x 1018mm: each

685 x 3054mm: overall

\$3000–\$5000

55

Fiona Pardington

The Quai Branly Suite of Nine Hei Tiki:

Wha Tekau Ma Tahi, Auhunga Heitiki – Made by a Parihaka ploughman jailed in Dunedin during the Land wars, O'Kain's Bay (2/5)

Rua Tekau Ma Taki, kohuwai Heitiki – Taranaki style with Kutai/ Mussel shell eyes, O'Kain's Bay (2/5) Rua Tekau Ma Rua, Auhunga Heitiki – 81-678, O'Kain's Bay (2/5) Ngahuru Ngai Tahu Heitiki – Akaroa New Zealand, O'Kain's Bay (2/5)

Iwa Kohuwai Heitiki, Ngai Tahu – Whaiwhai Taonga – The Spoils of War Taken by Te Rauparaha to Kapiti Island during the 1828 – 32 wars with Ngai Tahu found in the sandhills at Paekakariki in 1921, O'Kain's Bay (2/5) Ngahuru Ma Ono, Auhunga Heitiki – 182-1093, O'Kain's Bay (2/5)

Inanga Heitiki, Taranaki Style, O'Kain's Bay (A/P) Waru, Female Ngai Tahu Heitiki, O'Kain's Bay (2/5) Little River Inanga Heitiki, Ngai Tahu, O'Kain's Bay (2/5)

nine archival gelatin silver hand prints, the set as an edition of two with one edition being held in the permanent collection of the Musee du Quai Branly in Paris after being gifted by the New Zealand Government; each print individually in an edition of five title printed, signed and dated 2002 on artist's original label affixed each print verso

560 x 440mm: each print

2430 x 2025mm: installation size

Provenance: Purchased by the current owner from Nadene Milne Gallery in Arrowtown in 2003.

\$55 000–\$75 000

Images

S



Fiona Pardington

01



Fiona Pardington

02



H. R. Holland

03



Alicia Frankovich

04



Ben Cauchi

05

Private Collection



Ben Cauchi

06

Private Collection



Gavin Hipkins

07

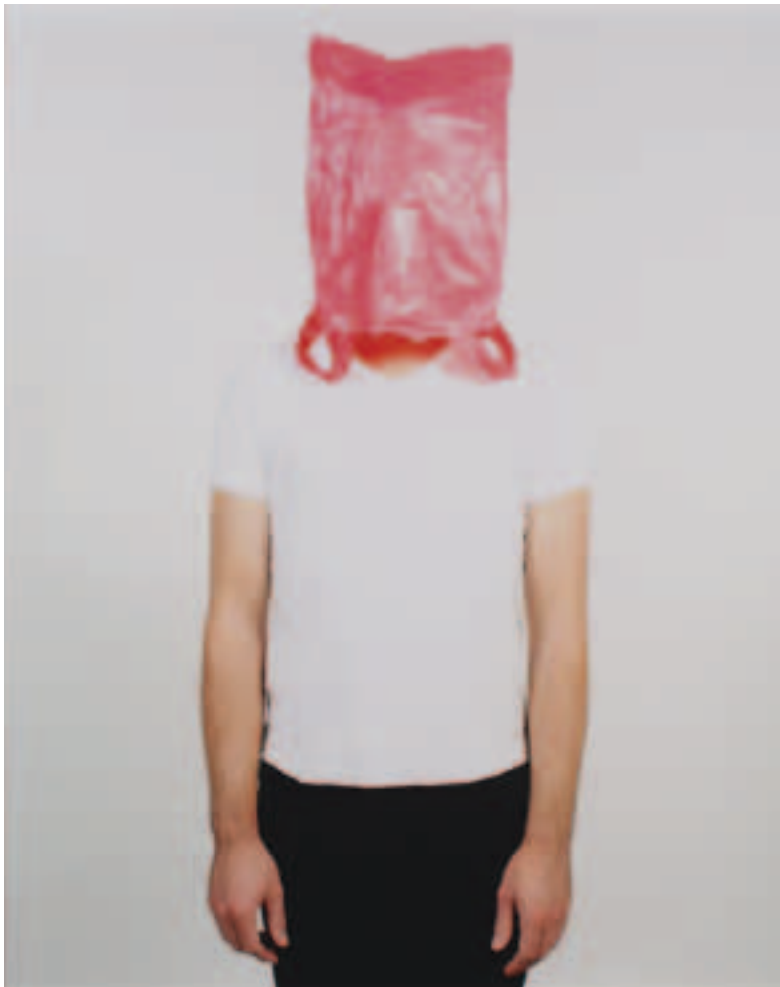
Private Collection



Gavin Hipkins

08

Private Collection



Richard Maloy

09

Private Collection



Richard Maloy

10

Private Collection



Anne Noble

11

Private Collection



Anne Noble

12

Private Collection



Laurence Aberhart

13

Private Collection



Laurence Aberhart

14

Private Collection



Yvonne Todd

15

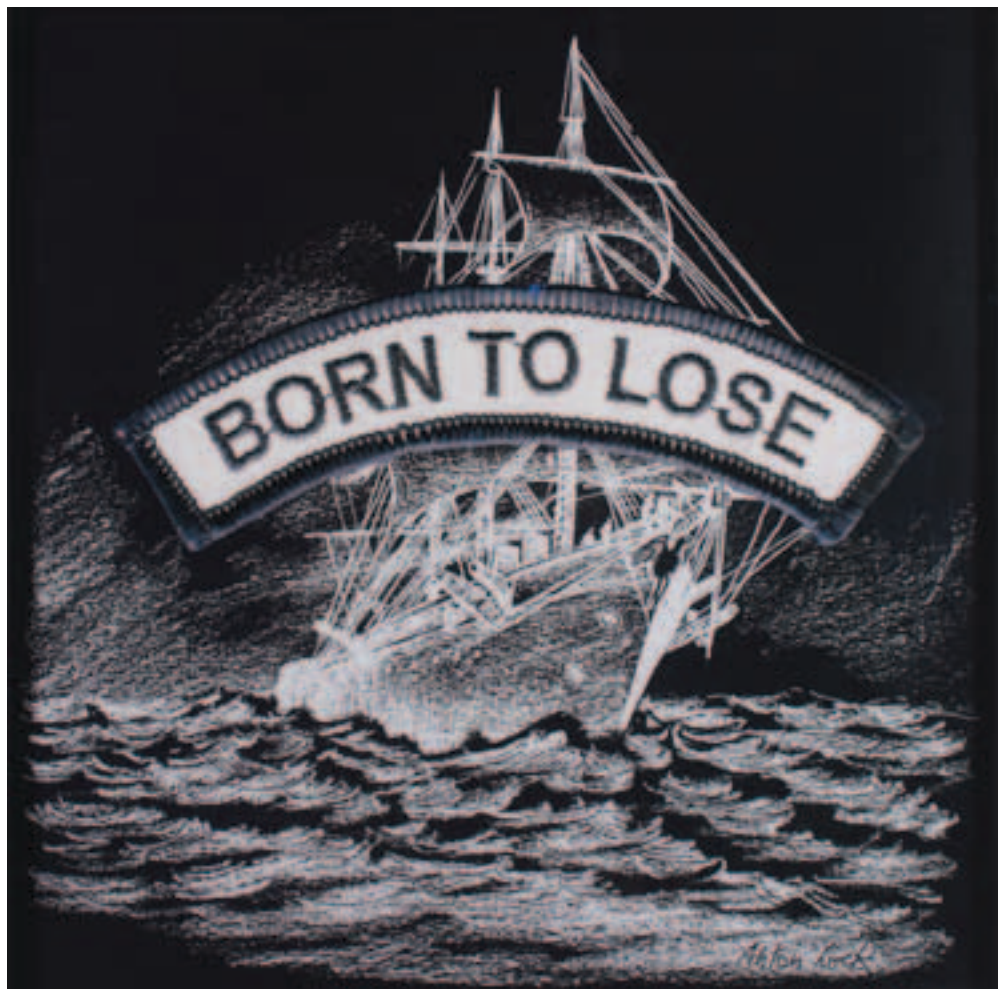
Private Collection



Richard Orjis

16

Private Collection



Gavin Hipkins

17

Private Collection



Gavin Hipkins

18



Ann Shelton

19

Private Collection



Ann Shelton

20

Private Collection



Ann Shelton

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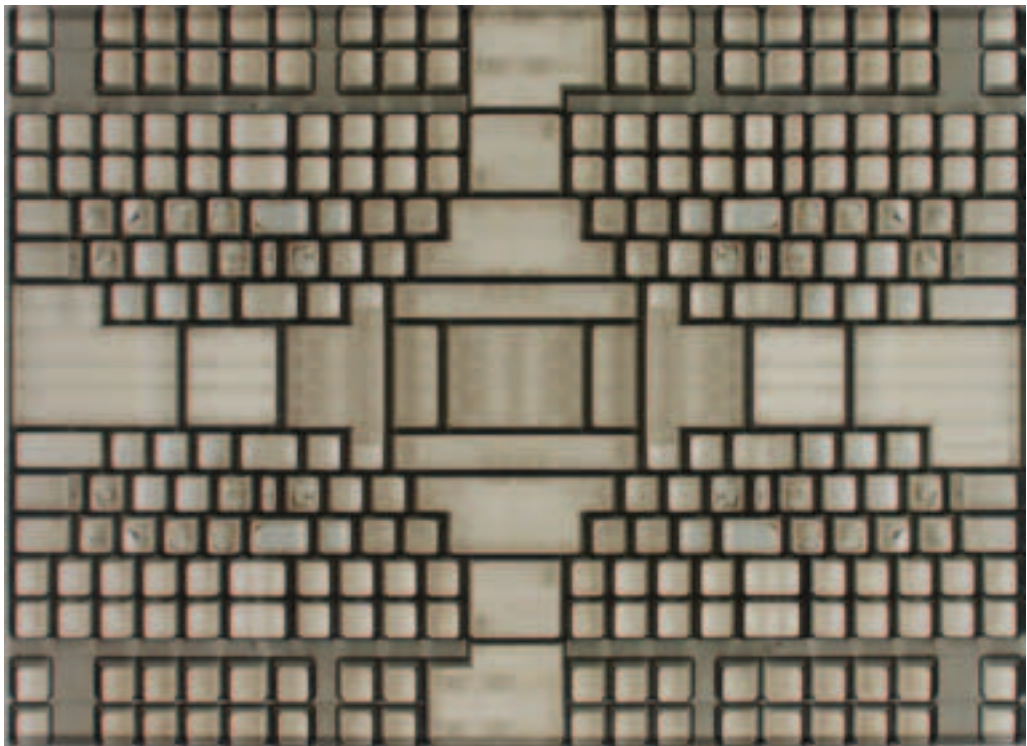
Private Collection



Ann Shelton

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Private Collection



Jae Hoon Lee

23

Private Collection



Jae Hoon Lee



Horst P. Horst

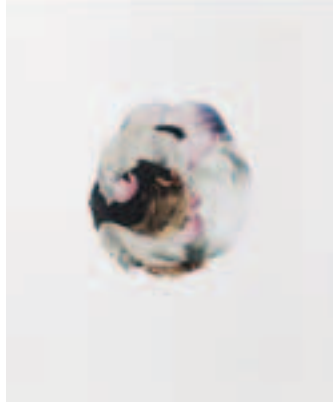
25

International



David Bailey

26



Ava Seymour



Ronnie van Hout



Marti Friedlander



Marti Friedlander



Fiona Pardington



Fiona Pardington



Laurence Aberhart



Laurence Aberhart



Bill Culbert

35

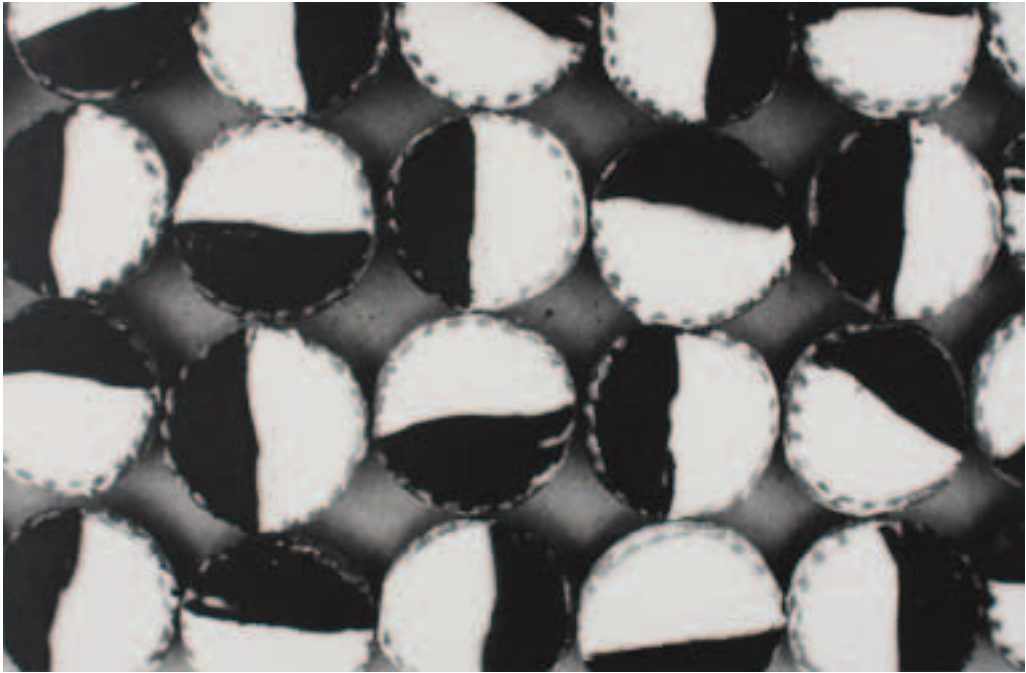




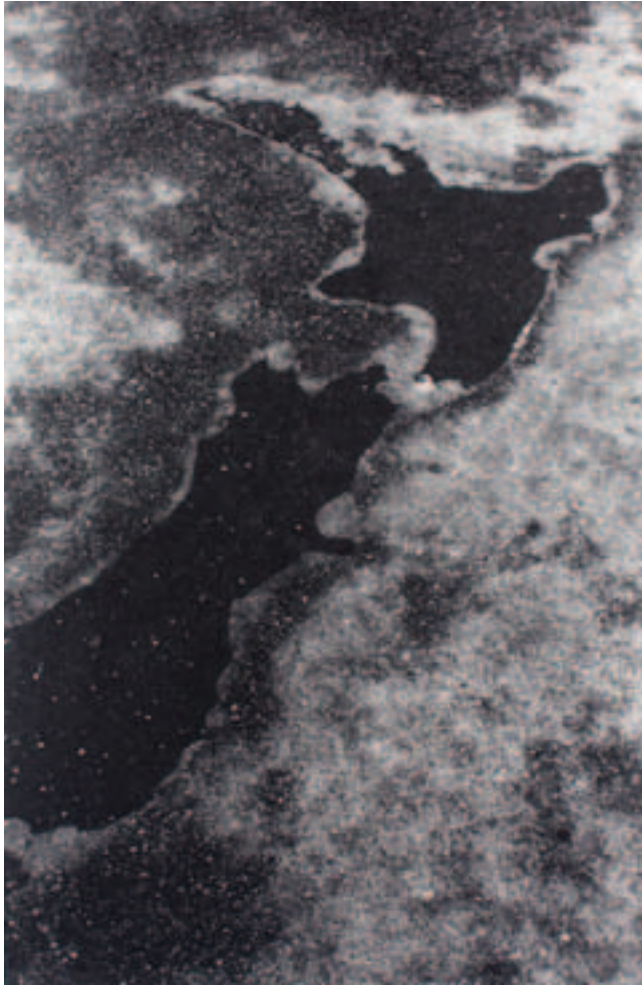
Yvonne Todd



Marti Friedlander



Peter Peryer



Peter Peryer

40



Peter Peryer



Ans Westra

42



Ans Westra

43



Ans Westra



Robin Morrison



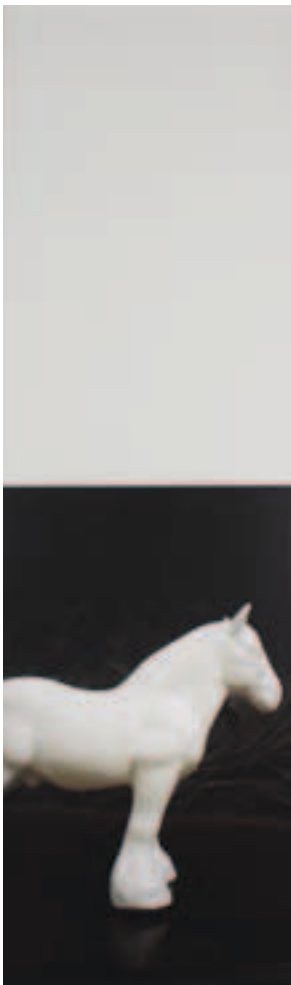
Robin Morrison



Anne Noble



Anne Noble



Gavin Hipkins

49



John Reynolds

50



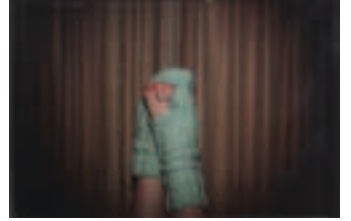
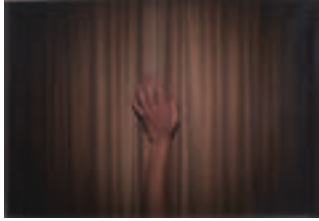
Brian Brake



Michael Parekowhai



Derek Henderson



Sharon Margaret Russell



Fiona Pardington



ART
OBJECT

THE 21st CENTURY
AUCTION HOUSE

Detail Lot 39

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 15% + 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)

Conditions of sale continued

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.

Absentee bid form

Auction No 36 18 May 2010 Important Photographs

This completed and signed form authorizes ART+OBJECT to bid on my behalf at the above mentioned auction for the following lots up to prices indicated below. These bids are to be executed at the lowest price levels possible.

I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (15%) 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.	Description	Bid max
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

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.

Please indicate as appropriate by ticking the box: PHONE BID ABSENTEE BID

MR/MRS/MS: _____ SURNAME: _____

POSTAL ADDRESS: _____

STREET ADDRESS: _____

BUSINESS PHONE: _____ MOBILE: _____

FAX: _____ EMAIL: _____

Signed as agreed: _____

To register for Absentee bidding this form must be lodged with ART+OBJECT by 2pm on the day of 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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Including African, Oceanic and New Zealand Artefacts

Auction June 23 2010
Entries invited until May 28

A Rare Kauri Gum Portrait Bust of King Tawhio
350 x 200mm
\$8000-\$12 000



THE 21ST CENTURY AUCTION HOUSE

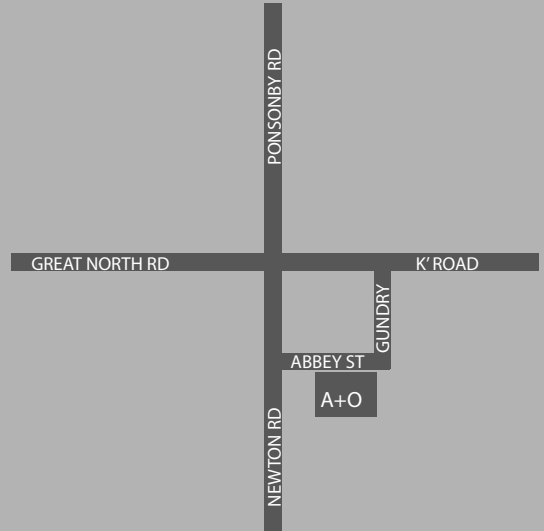
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