



IMPORTANT PAINTINGS & CONTEMPORARY ART

Thursday 29 July 2010 at 6.30pm

Contents

4	Introduction
10	Selected Works from the Estate of A. Lois White auction preview
12–13	Taonga Tuturu auction preview inc. the Rev John Kinder's fine Kumete Whakairo
28	Philip Clairmont's Self Portrait in Butterfly Mirror, essay by Ben Plumbly
42	Tamaiti Tukino – An Arawa Chieftainess by C.F. Goldie, essay by Dr Oliver Stead
44	Gordon Walters Tirangi II, essay by Ed Hanfling
54	Richard Killeen's Island Mentality No.4, essay by Hamish Coney
71	Conditions of Sale
72	Absentee Bid Form



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Cover:

Julian Dashper

Untitled

vinyl on drumskin, 1996
367mm diameter

Lot #18.

Inside covers (detail):

Rohan Wealleans

The Colour Out of Space

acrylic, polystyrene and wood
signed and dated 2007 verso
1200 x 600 x 300mm

Lot #30.

Opposite (detail):

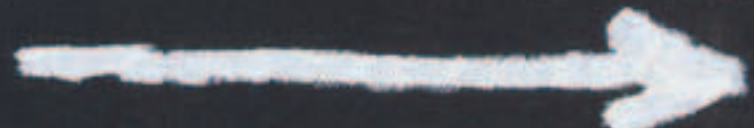
Peter Robinson

Dirt Cheap

acrylic and oilstick on canvasboard
variously inscribed
350 x 450mm

Lot #3.

ONE WAY



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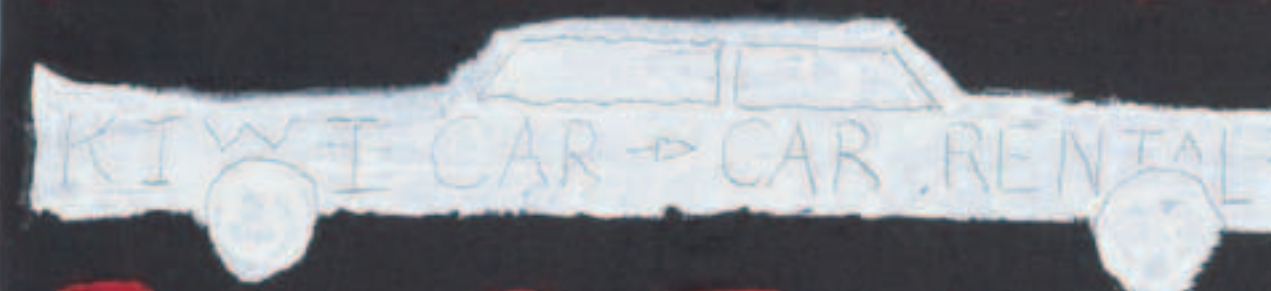
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DIS

Welcome to Art+Object's second major art catalogue for 2010

In our March 25 Important Paintings and contemporary art catalogue we were pleased to report the previous auction in December 2009 was our most successful to date and we are equally pleased to be able to report that result was again repeated in the March catalogue.

After a string of million dollar art sales A+O would like to take this opportunity to thank our selling and buying clients for their support of the New Zealand art market which has proven to be strong and resilient. We are delighted to be able to offer another wonderful selection of fine New Zealand art with the emphasis on high quality examples from our leading artists.

Whilst it is something of a truism that New Zealand art is bought by New Zealanders this means that our vendors and purchasers tend to be well known to us. It is very rare indeed for a New Zealand auction house to be able to offer a collection that captures international attention and buying interest from around the world, but this was very much the case with the Napoleonic collection offered in our June catalogue (see page 6 for a summary of highlights). This collection made the six o'clock news on TV One and globally coverage was intense including a front page story in the Antiques Trade Gazette in the UK and major articles in the Daily Telegraph and Daily Mail. The night of the sale saw phone bidders from Hong Kong, France, England, America and Lithuania competing with New Zealanders and a number of Australians who flew in for the auction. Immediately post sale saw A+O deluged with media interest from as far away as Turkey and Japan with results of the sale being featured prominently on the BBC website amongst many others.

This was a fascinating and exciting auction and now we are pleased to welcome clients and collectors to view a flagship art catalogue.

Please note that our opening preview will be on Thursday the 22nd of June from 6-8pm to avoid a clash with the opening of the 2010 Walters Prize on Friday the 23rd.



My business is all about the future.

I'm always thinking about what's going to be right for tomorrow. And that's why I like to surround myself with other forward-thinking brands. The Lexus RX450h, the only luxury hybrid SUV on the market, allows me to travel between my home in the country and design room in the city, in style and comfort, without giving up the earth for it.

Karen Walker

 **LEXUS**
THE PURSUIT OF PERFECTION

June 2010 Auction Highlights

A+O's June catalogue featured three distinct offerings of New Collectors art, a unique Napoleonic collection and a diverse catalogue of tribal and decorative arts. Sale prices include buyer's premium.



Terry Stringer
Hilda in her 1930's Cloche Hat
cast bronze 3/3, 1983
Realised \$10 401



Gavin Hurley
Chief with Tiki
Paper collage, 2007
Realised \$2454



Denzil Ibbetson
Napoleon on his Deathbed
Lithograph and watercolour on paper circa 1821
Realised \$24 542



A large pounamu hei Manawa pendant
Realised \$1168



A pair of vintage Charles Eames for Herman Millar group
lounge chairs in black leather
Realised \$8297



Lock of Napoleon's Hair
Inscribed 'Hair of Napoleon the 1st cut off
the morning after his death May 1821'
Realised \$22 205



**RIKI GOOCH, ERU DANGERSPIEL SUPPORTED BY INVIVO. GREAT NEWS FOR THE MODERN MAN:
LIVE AT THE TOWN HALL DVD & CD RELEASE PLUS TOUR DATES SEE WWW.LOOP.CO.NZ**

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Decorative Arts and the Modern Movement

Auction 21 September 2010

A+O has been favoured with one of the most significant and interesting private collections of late 19th century and early 20th century European and American ceramics to be offered in recent years. The collection assembled over 20 years includes signature works by the major practitioners of the era including Martin Brothers, Emile Galle, Della Robbia, George Orr and Maw & Co.

Selected complimentary entries invited.



A Martin Brothers
double faced jug
\$5000 – \$8000

A pair of Crown Lynn
Wharetana moko mokai
bookends
\$2000 – \$3000

A German Black Forest
bear hallstand
Circa 1900
\$12 000 – \$16 000

A superb Martin Brothers
bird jar and cover
\$20 000 – \$30 000

ALICIA FRANKOVICH: Effigies



The Dunedin Public Art Gallery
Visiting Artists Programme is
supported by Creative New Zealand

29 MAY - 19 SEP 2010
A DUNEDIN PUBLIC ART GALLERY VISITING ARTIST

Alicia Frankovich **Rapture** 2010 neon, cord, plugs, t-shirt and
string. 3800mm (l) x 2310mm (h) x 260mm (w). Courtesy the
artist and Starkwhite, Auckland

30 The Octagon Dunedin
Ph 64 3 474 3240
www.dunedin.art.museum
A department of the
Dunedin City Council



New Collectors Art

22 September 2010
Entries invited

Robin White
Easter, Maketu

silkscreen print, 18/25 (1971)
760 x 506mm
\$5000 – \$8000





Selected Works from the Estate of A. Lois White

22 September 2010

A. Lois White

Study for By the Waters of Babylon

graphite and pastel on paper, 1954

inscribed 'By the Waters of Babylon' verso

815 x 510mm

\$6000 – \$9000



Taonga Tūturu

New Zealand artefacts, whakairo – fine carving and pounamu

23 September 2010

After a successful Tribal arts sale in June, A+O has been favoured with a significant collection of New Zealand Taonga including rare and early toki and hei tiki. This collection is complimented by a fine and extensive South Island based collection of transitional pounamu pendants, hei manawai pendants, sterling silver and pounamu hei tiki, folk art boxes and kauri gum pendants.

Entries invited.

An important waka huia carved by Patoromu Tamatea for the Rev. John Kinder circa 1870

\$35 000 – \$45 000

A large and superb toki, argillite archaic period (14th to 16th century)
l. 365mm, w.95mm

\$8000 – \$12 000



Coming soon...
a unique photography catalogue
and publication

Brian Brake

Buddha Hand – National Museum, Gampeng Pet, Thailand 1970.

vintage chromogenic colour print

impressed signature stamp

620 x 496mm

\$5000 – \$8000





IMPORTANT PAINTINGS & CONTEMPORARY ART

Auction

Thursday 29 July 2010 at 6.30pm
3 Abbey Street, Newton, Auckland

Opening Preview

Thursday 22 July 6.00pm – 8.00pm

Viewing

Friday 23 July	9.00am – 5.00pm
Saturday 24 July	11.00am – 4.00pm
Sunday 25 July	11.00am – 4.00pm
Monday 26 July	9.00am – 5.00pm
Tuesday 27 July	9.00am – 5.00pm
Wednesday 28 July	9.00am – 5.00pm
Thursday 29 July	9.00am – 1.00pm

1
Seraphine Pick
Untitled

oil on canvas
signed and dated 2000
458 x 356mm
\$6000 – \$9000

Provenance:
Private collection, Christchurch



2
Stephen Bambury
"Which Relates Simultaneously To Two Existing Codes"

acrylic and chemical actions on brass panels, diptych
title inscribed, signed and dated 2001 each panel verso
170 x 170mm: each panel
170 x 340mm: overall
\$5500 – \$7500



3

Peter Robinson
Dirt Cheap

acrylic and oilstick on canvasboard
variously inscribed
350 x 450mm

\$6000 – \$9000

Provenance:
Private collection,
Christchurch



4

Peter Robinson
Got Any Maori in Ya?

oilstick on paper
title inscribed and inscribed Want Some?
795 x 1185mm

\$7000 – \$10 000



5
Ralph Hotere
Woman

ink on paper
signed and dated '70
345 x 420mm

\$10 000 – \$15 000

Provenance:
Private collection, Otago

Illustrated:
Kriselle Baker, The Desire of the Line: Ralph Hotere
Figurative Works (Auckland University Press,
2005), p. 99.

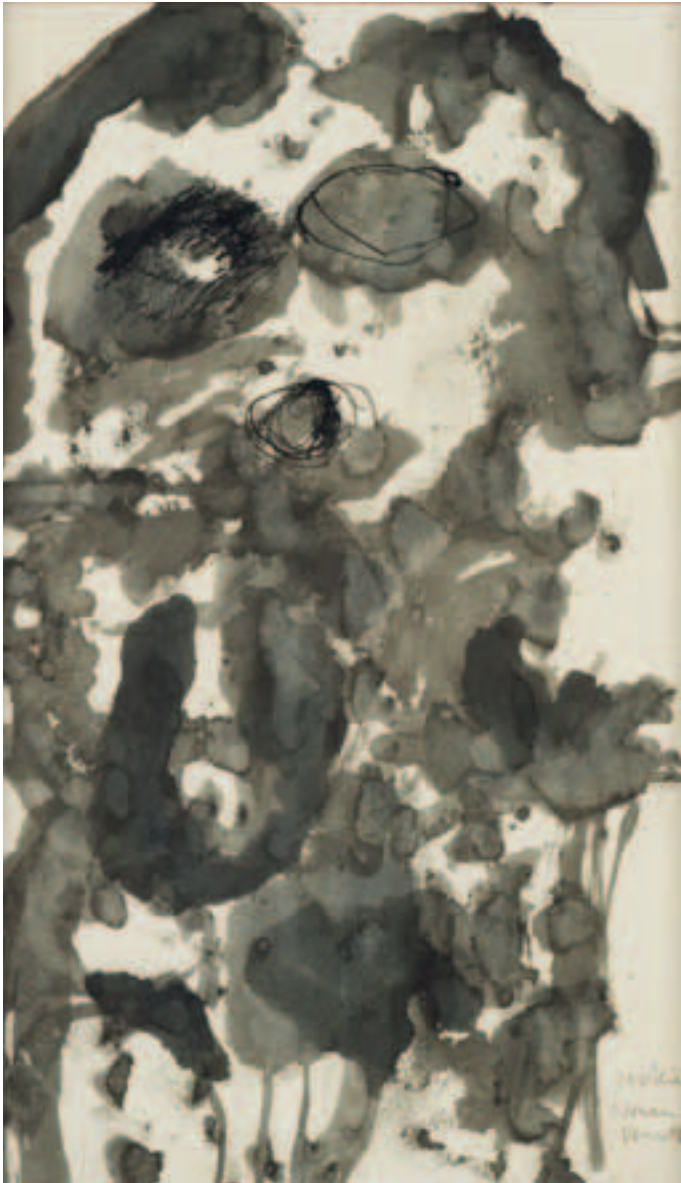


6
Ralph Hotere
Woman

ink on paper
signed and dated Vence '62
518 x 319mm

\$10 000 – \$15 000

Provenance:
Private collection, Otago



7

Bill Hammond

A Blade Of Grass Will Always Be A Blade Of Grass

acrylic on canvas, triptych
title inscribed, signed and dated 1993 and inscribed Men and
Women are the Subject of my Enquiry, Samuel Johnson
300 x 450mm: each panel
900 x 450mm: overall

Provenance:

Private collection, Auckland

\$25 000 – \$35 000



8

Terry Stringer
Nude

cast bronze and marble, 3/3
signed and dated '82
470 x 165 x 130mm
\$6500 – \$9500



9

Guy Ngan
Untitled No. 104

cast bronze and marble
signed and dated 1979 and impressed No. 104
180 x 175 x 118mm
\$5500 – \$7500



10

Jeff Thomson
Bouquet

screenprinted corrugated iron
signed and dated '03
1600 x 1270 x 150mm

\$6000 – \$9000

Provenance:
Private collection, Christchurch

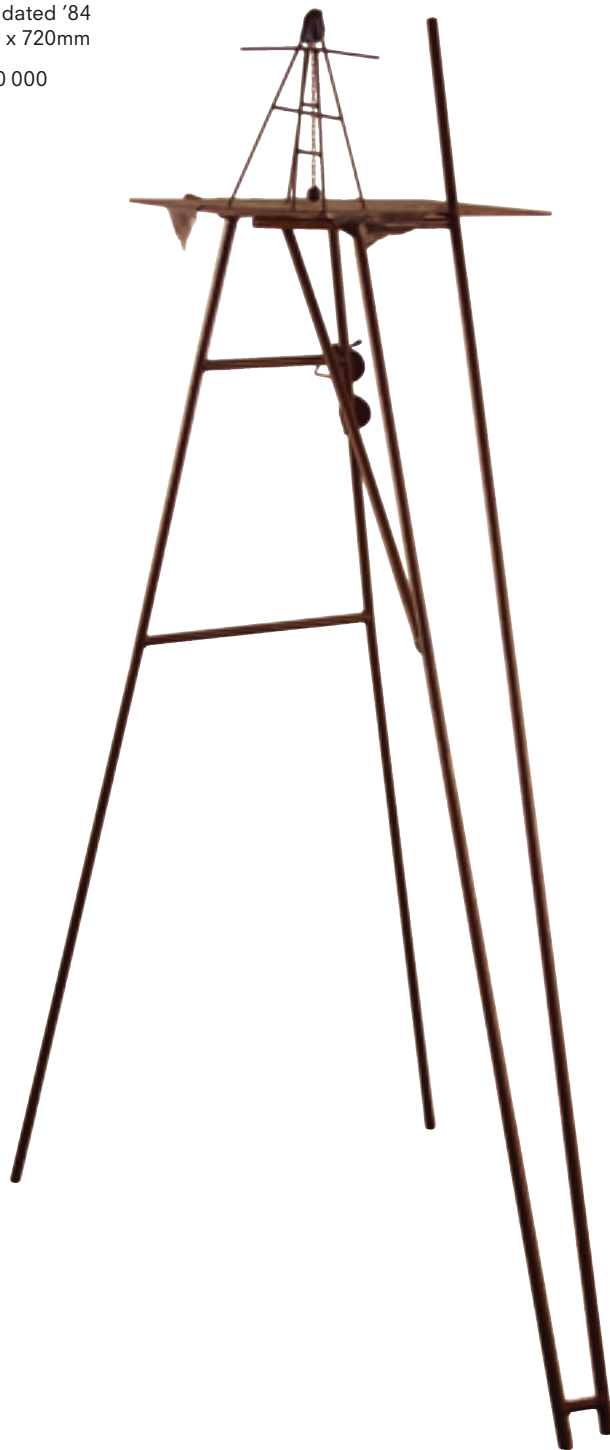


11

Greer Twiss
Untitled – from the Tripod Series

brass and fabricated lead
signed and dated '84
1480 x 1110 x 720mm

\$7000 – \$10 000



12

Dick Frizzell
The Huka Fallsoil on board
title inscribed, signed and dated 19/6/87
1200 x 1300mm

\$35 000 – \$45 000

Dick Frizzell's cheerful vista of the Huka Falls was made not long after his work on illustrating Denis Glover's much-loved poem The Magpies, for a children's picture book published by Century Hutchinson in 1987, and recently reissued by Random House. The Magpies project sparked a powerful new interest in landscape for Frizzell, almost a radical departure from the pop art and formalist statements he had become so well-known for at this stage of his career. Glover's poem about the grim fate of two young farmers on the backblocks has a distinctly New Zealand voice that Frizzell needed to match in tone and character with his painted illustrations for the book. So he immersed himself in, at first, central North Island landscapes of steep, roughly broken in and reclaimed high country, featuring the sheep, erosion, burnt-out stumps, lone macrocarpa and legion pinus radiata so emblematic of the region's farmland.

Frizzell made an enormous number of studies of such landscapes for the Magpies project, in a variety of media, evolving an entirely novel approach both for his own work and for New Zealand art in general. While avoiding the simplified, horizon-versus-silhouette approach so well established by McCahon and Hotere, Frizzell instead went back to the more overtly pictorial approach used by John Weeks in the series of King Country landscapes that are among that artist's most convincing works. But Frizzell also had another major influence up his sleeve: Yugoslavian folk art, a personal discovery of his that was to have a lasting effect on his practice. In these simple peasant art works Frizzell found a vocabulary and directness of style eminently suited to depicting New Zealand's choppy landscape, so like that of the Balkan Peninsula.

The Magpies project was of enduring significance to Frizzell because in the process he rediscovered the New Zealand landscape, both for himself and for his many followers. His special feeling for dramatic tensions of the central North Island terrain is epitomised in The Huka Falls, one of the best and earliest examples of Frizzell's sudden burst of landscape production from the late 1980s. At once childlike and observant, it recaptures this time-honoured travel icon with an entirely fresh vision.

Oliver Stead



THE HUKA FALLS FRIZZELL 1964/67

13

John Pule
Mohe ofoofo

oil, ink, and enamel on canvas
title inscribed, signed and dated 2007 verso
2000 x 2000mm

\$35 000 – \$50 000

John Pule's 'Red Cloud' paintings of the early 21st Century have become an essential part of the visual landscape of New Zealand art. In a short period of time they've become the essential and recognizable tableaux upon which vast stories of migration, colonization, missionization and the past and present are played out. Immensely talented, the artist migrated from the small Pacific island of Niue at an early age to Auckland where he still resides today. Beginning his career as a poet and novelist and with no formal art training, Pule started to paint seriously in the mid 1980s. Whilst the works which the artist first gained serious attention for in the mid 1990s were inspired by the compositions of hiapo or tapa from his country of birth, a cloth which is made from the bark of the breadfruit or mulberry tree, they quickly became further abstracted from this becoming looser and more abstract.

Mohe ofoofo (2007), which translates roughly to 'disturbed sleep', witnesses the artist in his very best form. On a vast sea of white Pule weaves his complex narratives, conflating painting and drawing in a wonderfully nuanced and idiosyncratic fashion. Latterly, the artist has started adding enamel paint into the cocktail giving the cloud forms in paintings like Mohe ofoofo a more tangible 'earthy' quality. The artist has himself remarked of his personal story as a means of 'generating and making soil to stand on'. Another recurring leitmotif in these works are the vines of the ti mata alea, or Cordyline tree of Niue, which run downwards from the clouds and which are believed in Niuean culture to be the plant from which human life originated.

John Pule is widely regarded as one of the Pacific's most significant and celebrated artist's and is currently the subject of a monographic touring exhibition, John Pule – Hauaga (Arrivals), currently on show at the City Gallery in Wellington.

Ben Plumbly



14

Max Gimblett
Channel

gesso, acrylic and vinyl polymers, epoxy and Swiss
gold leaf on wood panels, diptych
title inscribed, signed and dated NYC 2000/03 verso
762 x 1525mm: overall

\$38 000 – \$48 000

Provenance:

This painting was commissioned by the current owner who now resides in China. He was previously a student of the artist living in New York. It was personally installed by the artist in the owner's residence in The Bowery, New York City.

In a recent interview Max Gimblett described the twin axes that have guided his practice for over fifty years, 'my work is very heavily influenced by Asia. I've been drawing in an American abstract expressionist/Japanese Sumi ink mode since the mid 1960s.'

Channel of 2000/2003 is as clear an illustration of these abiding artistic wellsprings as perhaps any in the artist's oeuvre. The gestural explosion manifested in the right hand panel converses directly and concurrently with 1950s abstract expressionist founding fathers such as Pollock, Kline and Motherwell and oriental calligraphy. These are conversations centred on the expressive and metaphorical power of the maker's mark and their ability to transcend time, place and culture to propose a global visual culture.

The left hand panel in painstakingly applied gold leaf acts as both a 'slow art' counterpoint to the velocity and chance at work in the ink based component but also as a hemispherical symbol for Gimblett's philosophical pursuits which acknowledge and in effect pay homage to Jungian psycho-analysis, Zen Buddhism, Oriental poetry and an unswerving belief in the potency of modernist ideals on both intellectual and spiritual planes. Curator Anne Kirker has described Gimblett's practice as 'minimalism with passion.'

This cocktail of concerns placed the artist outside the central discourse of both New Zealand art in the 1960s when the conversation was based around the development of unique New Zealand identities and American art of the 1970s which was powered by the mélange of post-Beusysian concepts and a dystopian post-pop paranoia setting the scene for the high art/low art dichotomies of post-modernism.

In this context it was with some satisfaction that a lifetime's engagement with the Orient was acknowledged in 2009 with the artist's inclusion in the major survey exhibition The Third Mind: American Artists Contemplate Asia, 1860 – 1989 at the Guggenheim Museum in New York.

Channel is a work which clearly articulates Gimblett's seemingly recondite concerns. The harmonious reconciliation of these cause his triumph as an artist to gleam that much brighter in an age marked by the battles of ideology, the perils of misinformation and the tectonic shifts of a recalibrating global powerbalance. In the face of this fear and loathing Gimblett advances faith, commitment and lifelong practice as a satisfying resolution to his own personal journey. It is this path we see so elegantly displayed in this imperious work and in its surfaces and philosophical tensions we can access a metaphor generously prepared for our edification.

Hamish Coney



15

Philip Clairmont
Self Portrait in Butterfly Mirroroil on hessian mounted to board
signed and dated '78
1720 x 945mm

\$25 000 – \$35 000

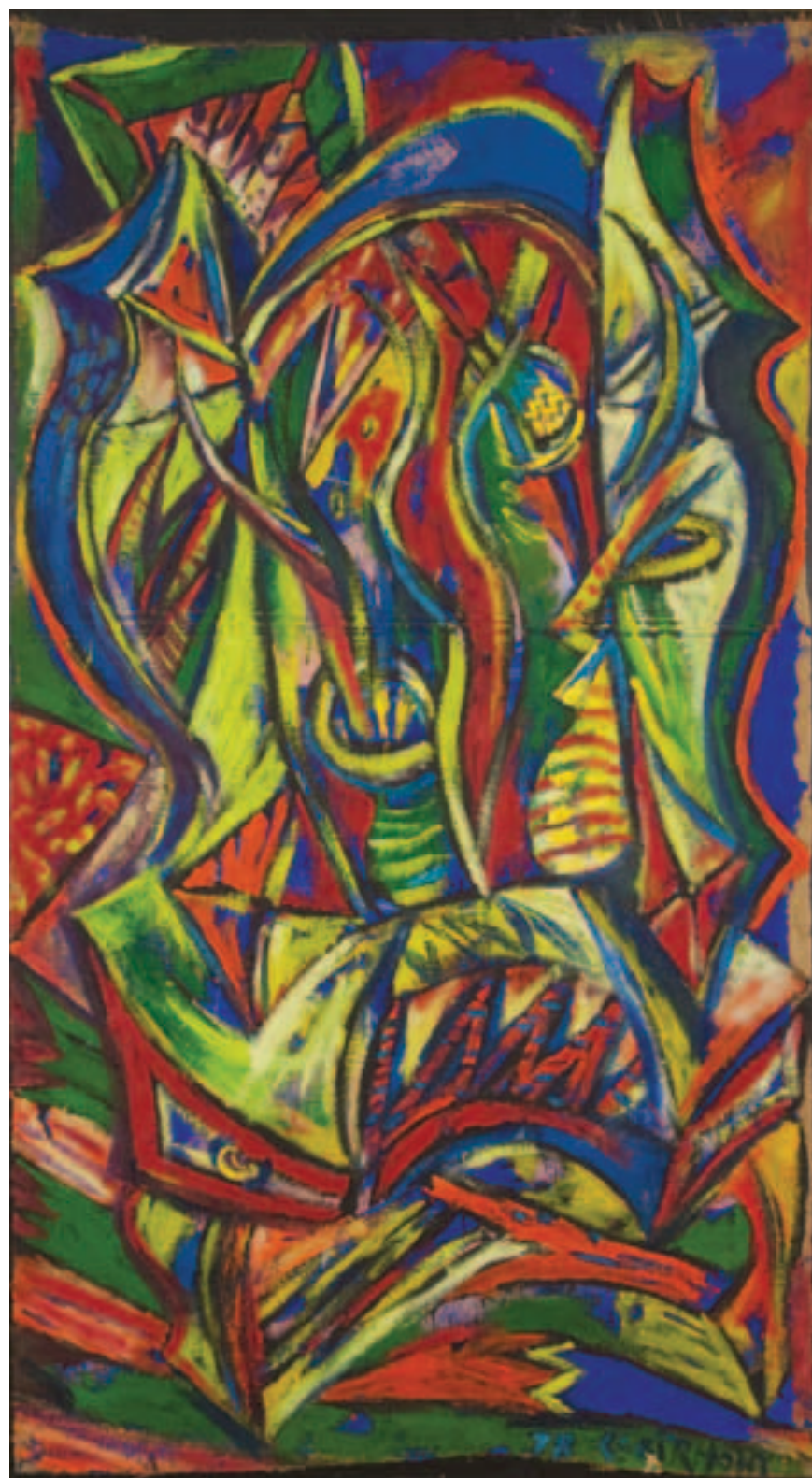
Attempting to separate Philip Clairmont's art out from his life is a somewhat difficult and fraught affair. Like Jackson Pollock, the artist with whom he is most frequently compared, Clairmont's life ended tragically early, meaning fact and fiction become difficult to discern and that the artist's body of work is a frustratingly small and depriving one. Adjectives which we might use to describe the artist's paintings – wild, lyrical, visionary, experimental, hallucinogenic – have become synonymous with the artist's life itself.

Painted four years after the artist's 1974 exhibition 'Mirrors' at the Bett Duncan Gallery in Wellington, Self Portrait in Butterfly Mirror (1978) continues the artist's life-long exploration into the liberating power of painting and its unique ability to explore one's sub-conscious. The central motif in the Bett Duncan exhibition was, as it is here, the butterfly mirror and the residues of daily life in all its seeming mundanity which it encapsulates. Clairmont's unique ability as a painter is to help reveal the rich tapestries of our lives through the objects which we choose to surround ourselves with. Some of the artist's best known paintings have managed to make the utterly forgettable totally unforgettable. In these works the artist has succeeded like no other in this country in making the inanimate animate, coaching to life couches, wash-basin's, fire grates, wardrobes and beds and in doing so anthropomorphizing them, somehow bringing them to life, making them at once threatening, enticing, erotic and charged.

The composition and structure of Self Portrait in Butterfly Mirror is a typical one for Clairmont in which a central form of a vase of flowers gives way to a parade of disjunctive and amorphous colours, forms and gestures. As our eye pans the surface trying to make sense of the fragmented composition and searching out the artist – more so than usual, it is a 'self-portrait' after

all – boundaries between foreground and background become indistinct. An eye appears here only to disappear, a light bulb flickers on only to be immediately turned off, and the back of a chair marches its way forth before immediately receding. As Clairmont himself once remarked of the domestic subjects he painted, Self Portrait in Butterfly Mirror seems to have a life of its own, an essence and energy beyond the mere paint and canvas with which it is conceived.

Ben Plumbly



16

Ralph Hotere
Black Painting

acrylic on canvas

title inscribed, signed and dated '69 verso; artist's original catalogue label
affixed verso; exhibition history inscribed verso

915 x 1015mm

\$90 000 – \$130 000

Here is Hotere in 1969, a decisive, focused, uncompromising internationalist. He lives in New Zealand, having returned only four years previous from a stint in England and Europe. But at no other time in his career has he been closer to the United States, and particularly to the black paintings of the American Ad Reinhardt. In 1964, while in London, Hotere saw a Reinhardt exhibition at the Institute of Contemporary Art. Four years on, he has conjured a response to the American's work that stands on its own terms.

The picture is a square black field, and pretty quickly we see the red circle set somewhat within the square. Hotere gives us something that can be grasped immediately, without extended contemplation or rumination. American artists of the 1950s and 1960s did something similar. Jasper Johns and Kenneth Noland, though very different artists in most respects, both used target or circular forms for their neutrality. So did the New Zealander Milan Mrkusich in his Emblems and Elements series of the early-mid 1960s. Such familiar forms could not be construed as signs of the artist's character or ego, or as personal expression. These artists wanted to avoid speculation of that kind, believing that art should offer an experience altogether bigger, richer, less specific and solipsistic. No doubt Hotere felt the same way. It is not that his Black Painting does not stand apart. He has his own manner, his own sensibility, and the painting does not look like anyone else's. But he presents something general and striking, to give the viewer a way in (or, thinking about some of his later works, a 'pathway' of sorts).

Next, proceeding further into the picture, we start to perceive more layers. A series of dark concentric rings extends our experience. They are subtly differentiated from the main black field. They emerge gradually, and play against each other and with our perception. A good picture is one that you keep on looking at. The aesthetic experience promised by Hotere's Black Painting is

Exhibited:

'Expo '70', Osaka, Japan, March 15 – September 30, 1970
'Frances Hodgkins Fellow Exhibitor', Otago Museum,
November 9 – November 22, 1969.

Provenance:

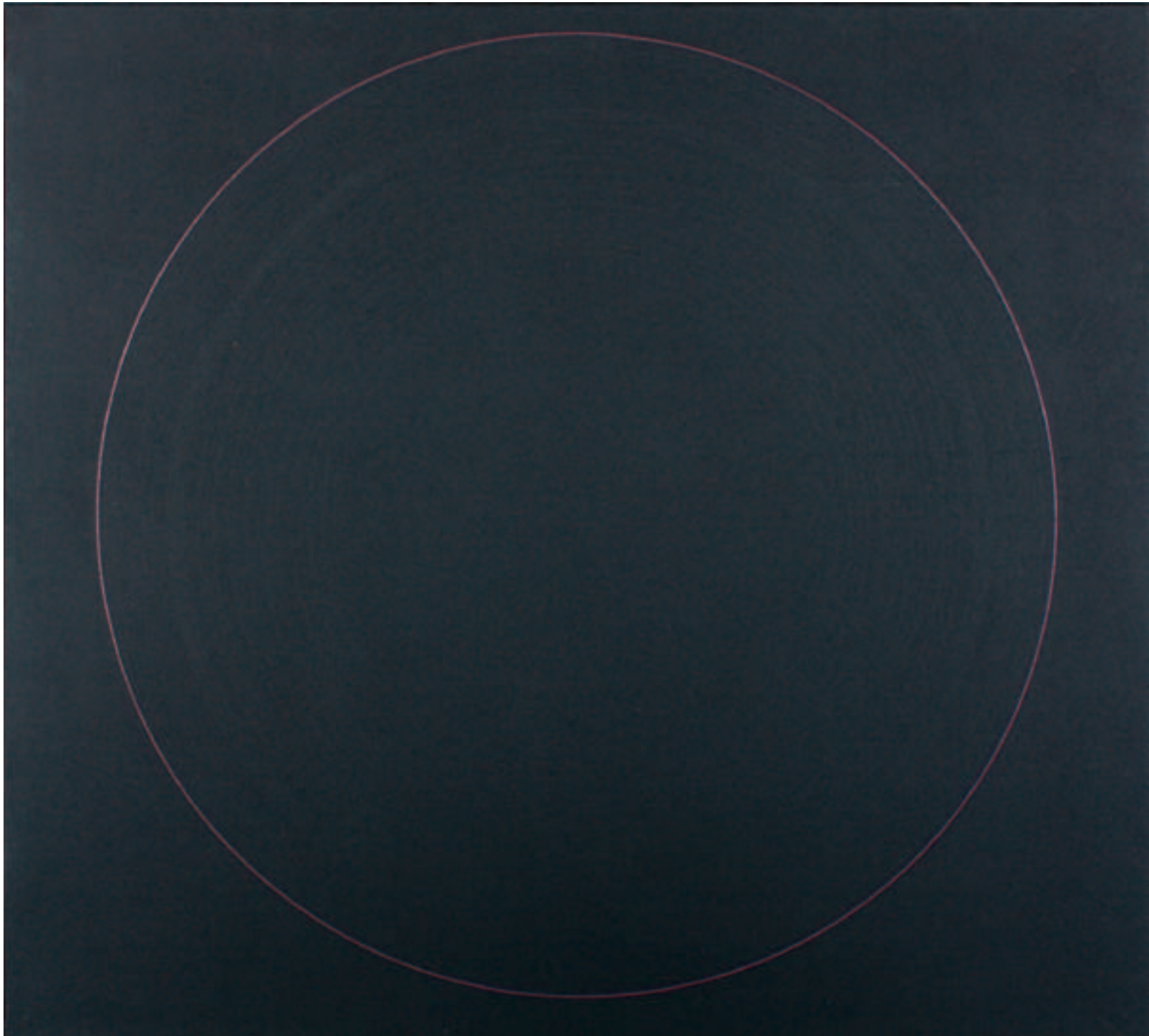
Private collection, South Island.

contemplative and long.

Hotere's strategy for prolonging the viewer's experience is similar to that employed by Reinhardt in his own black paintings, where the eye picks up multiple shades or densities of black in the course of scanning the surface. For Reinhardt, this temporal experience of the work – the picture giving itself up over time rather than in an instant – was critical to his belief in an ideal of artistic purity. Artworks were to be seen purely in terms of their inherently artistic qualities. The viewer was charged with sensing and savouring the various and specific blacks within the painting, rather than any associations with matters beyond the frame. Hotere has never been so stringently purist in his approach, and a work like Black Painting – pure as it seems – may gain resonance through its relation to other series of work. One thinks, for instance, of his use of red and black to achieve a sense of pathos and gravity in the earlier Sangro and Human Rights paintings, exhibited on his return to New Zealand in 1965.

1969 is a high point in Hotere's career. He uses lacquer on hardboard to produce shining black paintings with prismatic lines that form crosses or circles similar to the red circle of the present work. He is confident enough to produce austere abstractions, to put it all on the line. Soon he will start to impose words on these abstract compositions. In the meantime, this Black Painting gives us all that we need or want from a painting: an instantly exciting first impression, a direct hit, and the visual nuance that induces us to linger for longer.

Edward Hanfling



17

Peter Stichbury

Cratchley goes to Speed Dating

acrylic on linen

title inscribed, signed and dated 2007 verso
600 x 500mm

\$18 000 – \$26 000

Exhibited:

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



18

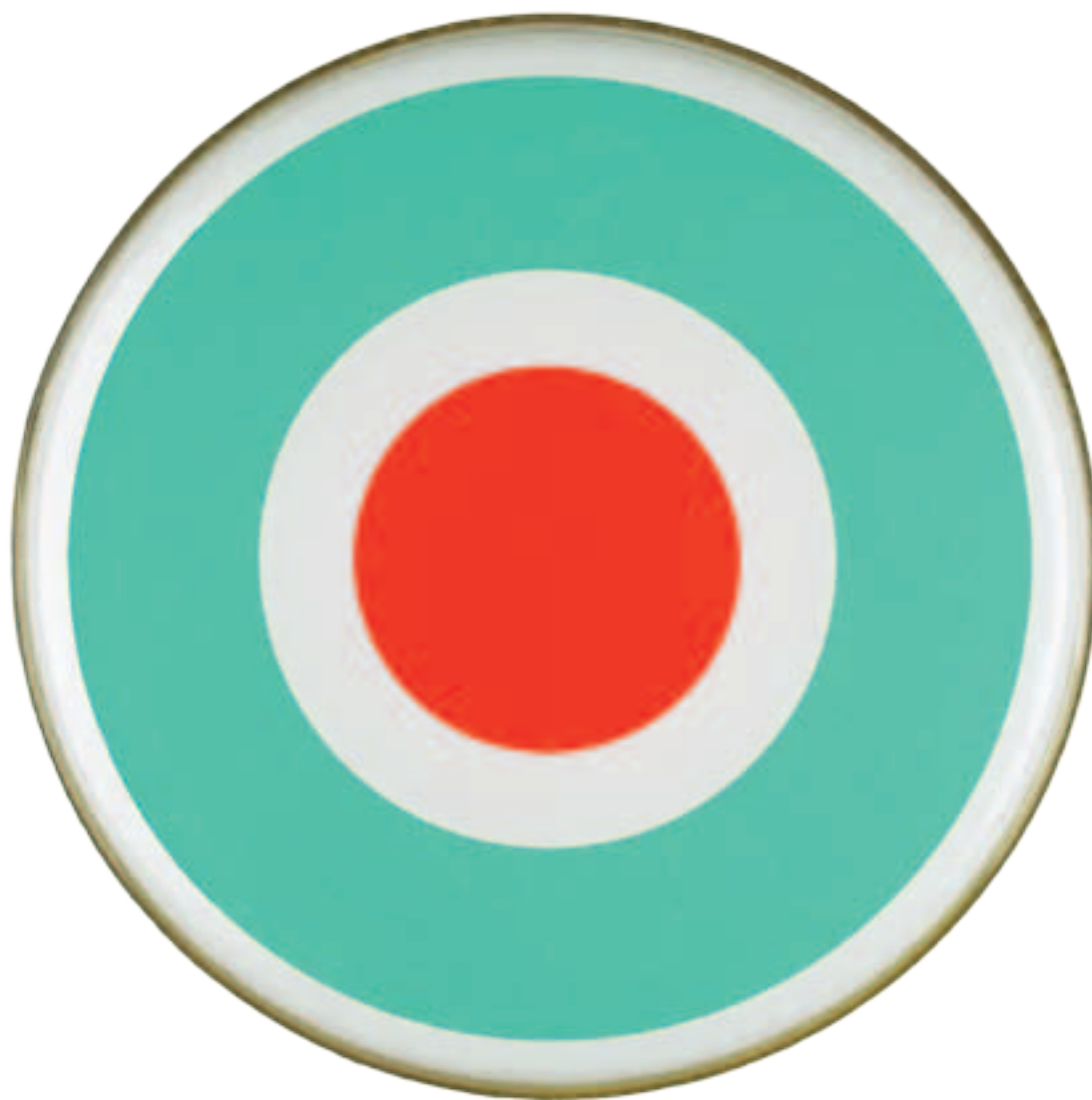
Julian Dashper

Untitled

vinyl on drumskin, 1996

367mm diameter

\$12 000 – \$18 000



19
Bill Culbert
Tug, Barges, Thames

oil on board
signed and dated '61; title inscribed verso
745 x 990mm
\$5000 – \$8000



20
Paratene Matchitt
The Three Carvers

oil on board
signed and dated 6/64; title inscribed
signed and dated and inscribed No. 2
verso
760 x 1510mm
\$15 000 – \$22 000

Provenance:
Collection of the artist
Private collection, Auckland



21

Don Driver
Bundespost West

mixed media and found objects on vinyl
title inscribed, signed and dated 1989
verso

2090 x 1475mm

\$8000 – \$12 000

Provenance:
Private collection, Otago



22

Joanna Braithwaite
Monkey Puzzle

oil on canvas
title inscribed, signed and dated '97
verso
1395 x 2300mm

\$12 000 – \$18 000

Exhibited:
'Wonderland: Joanna Braithwaite',
Christchurch Art Gallery, 22 July – 24
October, 2005.



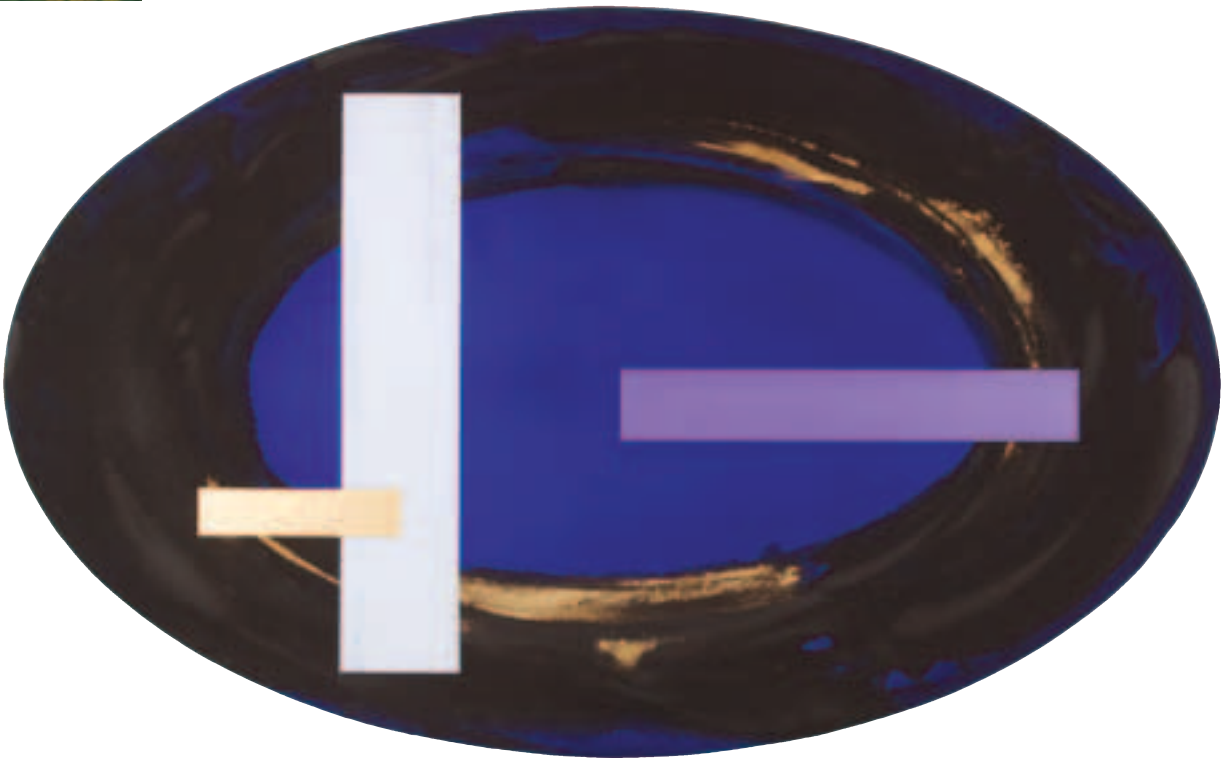
23
Peter Siddell
Houses on Hill

oil on canvas
signed and dated 2003; artist's original
catalogue label affixed verso
237 x 328mm
\$10 000 – \$14 000



24
Gretchen Albrecht
Moonlight (Small Oval)

oil and acrylic on shaped canvas
title inscribed, signed and dated 1994 verso
755 x 1190mm
\$12 000 – \$18 000



25

Robert Ellis
Pleiades V

oil on board
signed and dated '74; title inscribed,
signed and dated verso
1220 x 1220mm

Provenance:
Corporate collection, Auckland

\$20 000 – \$30 000

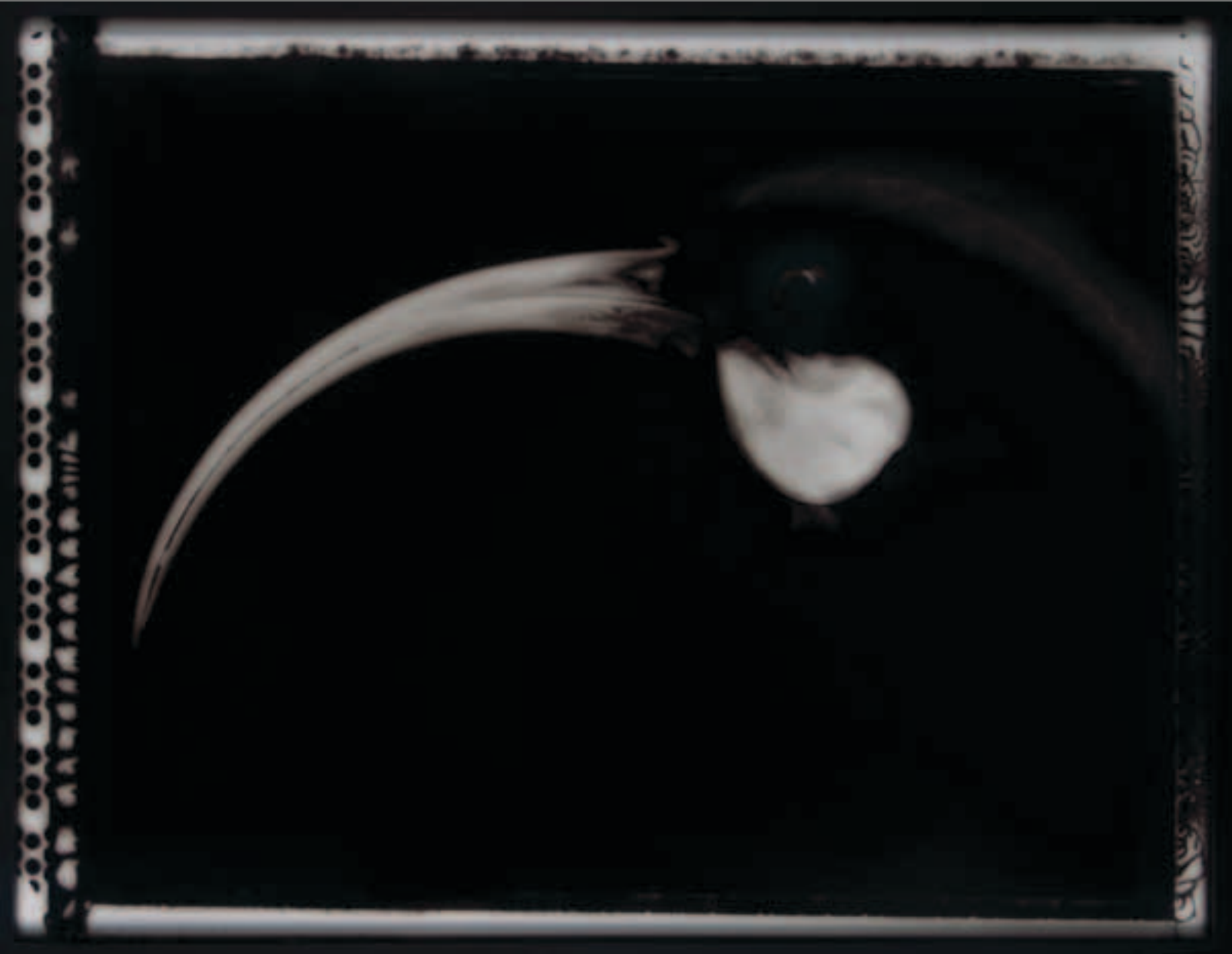


26
Fiona Pardington
Portrait of a Female Huia

gold-toned gelatin silver print, 8/10
title inscribed, signed and dated 2004
1020 x 1320mm

Provenance:
Private collection, Auckland

\$20 000 – \$30 000



27

Colin McCahon

Waterfall

PVA on board
signed and dated 64; signed and December 1964 verso
302 x 302mm

\$38 000 – \$48 000

Provenance:
Private collection, Auckland

Reference:
Colin McCahon database (www.mccahon.co.nz) no. cm 000175



28

Peter Robinson
Trade Aid

mixed media on paper
title inscribed, signed
and dated '95
755 x 557mm

Provenance:
Private collection, Christchurch

\$10 000 – \$15 000



29

Martin Basher
The Situation has Limitless Prospect I

oil and acrylic on canvas mounted to board
signed and dated 2007 verso
1220 x 1675mm

\$4000 – \$7000



30

Rohan Wealleans

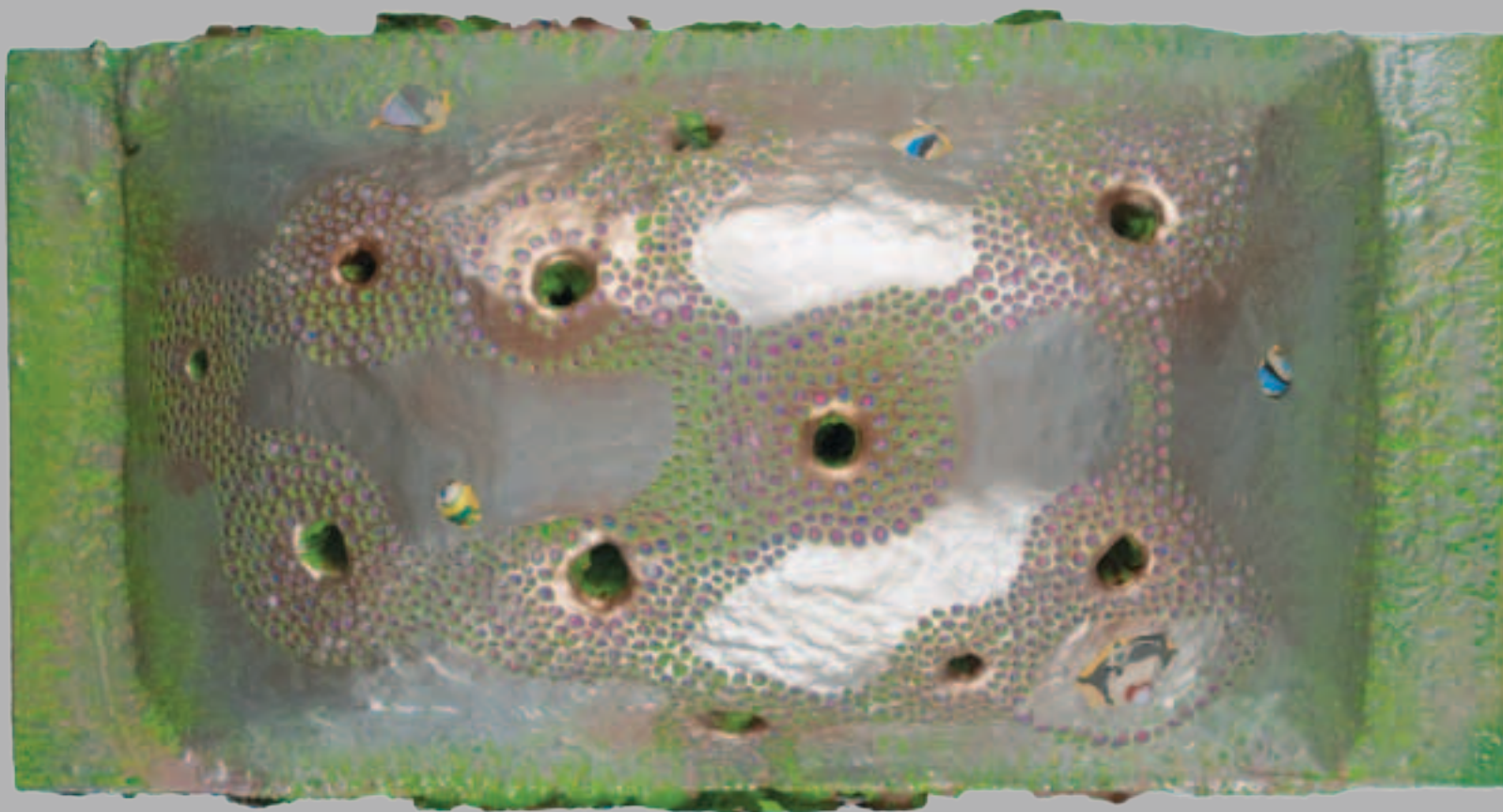
The Colour Out of Space

acrylic, polystyrene and wood
signed and dated 2007 verso
1200 x 600 x 300mm

\$12 000 – \$16 000

Exhibited:

'Rohan Wealleans: Terror Firmer', Ivan Anthony Gallery,
2 – 26 May, 2007.



31

Charles Frederick Goldie
Tamaiti Tukino – An Arawa Chieftainess

oil on wood panel
signed and dated 1915; title inscribed and signed and inscribed £8 – 8 – 0 on
artist’s original label affixed verso
188 x 137mm

\$150 000 – \$200 000

Still in its original frame, this small, jewel-like portrait of a high-born Maori woman is a remarkable work of art. Unusually for Goldie the work is painted on a wood panel, a support so well-suited to Goldie’s painstaking technique it is surprising he did not use it more often. No doubt New Zealand timbers, which he loved to use for his frames, were too heavy to use for the large-scale paintings the artist usually turned out. There is in fact another, companion work to this one of ‘Tamaiti Tukino’, dated 1919. The later work is also painted on a small panel, but shows the subject in extreme profile. Of the two, this original 1915 treatment of the subject in three-quarter profile is the more successful and more beautiful work. There is also a strong relationship between this work and the similarly small and intimate portrait by Goldie of Hera Puna in the Auckland War Memorial Museum collection.

Painted during Goldie’s ‘golden’ period, when he was at the height of his technical prowess and imaginative involvement with his subject, this lovely little portrait truly demonstrates the best of the best of the artist’s achievement. More sensitive than many of Goldie’s larger and more grandiose depictions of Maori subjects, it is also much more concise. In making the sitter’s head occupy the majority of the picture plane Goldie does away with the clutter of ‘Maoriana’ background props with which he habitually furnished his grander portraits – a happy divergence from his usual practice.

The sitter was apparently about 90 in 1915. Her identification as ‘Tamaiti Tukino’ seems problematic, as the genealogy of the Ngati Tuwharetoa Paramount Chieftdom records Tamaiti as a son of Arikinui Mananui Te Heu Heu Tukino II 1780-1846, by his senior wife Nohopapa. No other Tamaiti appears in the chiefly line within the appropriate date range, so the identification must be seen as at best inconclusive, if not entirely incorrect. It is of course

Provenance:
Private collection, Wellington

Note: All proceeds from the sale of this painting will be donated by the vendor towards funding charitable projects including increasing education and literacy in third world countries along with water and sanitation projects in Africa. ART+OBJECT has also donated a portion of its vendor commission to help support the vendor’s charity.

possible that this woman is a daughter of Tamaiti, and Goldie confused the names and relationships. He also seems to confuse Te Arawa and Ngati Tuwharetoa iwi associations in his titling.

Despite the mysterious identity of the sitter, this is really a superb example of Goldie’s very best work in his own self-created genre of romanticised Maori portraits. Indeed, one is tempted to turn Goldie’s taste for purple titles like ‘Memories of what was Once and Never More Shall Be’, and ‘A Noble Relic of a Noble Race’ on him, and retitle this work ‘the Last of the Great Goldies’.

Oliver Stead



32

Gordon WaltersTirangi II

PVA and acrylic on canvas
title inscribed, signed and dated 1979 verso
1012 x 811mm

\$200 000 – \$300 000

Exhibited:
Peter McLeavey Gallery, Wellington, 1980.

Provenance:
Private collection, Auckland.

Gordon Walters' stature in the history of New Zealand art is reflected by the decision to name the Auckland Art Gallery's bi-annual award for contemporary art the 'Walters Prize'. Also indelibly associated with Walters are paintings based on a bar-and-bulb motif (commonly described as a 'koru') and the opposition of black and white. In fact, many of Walters' koru paintings are not black and white. Some of the classic examples, among them Koru and Untitled (both 1971), feature pale hues and shades of grey. Tirangi II has a light lavender grey. The effect is lyrical and sweet.

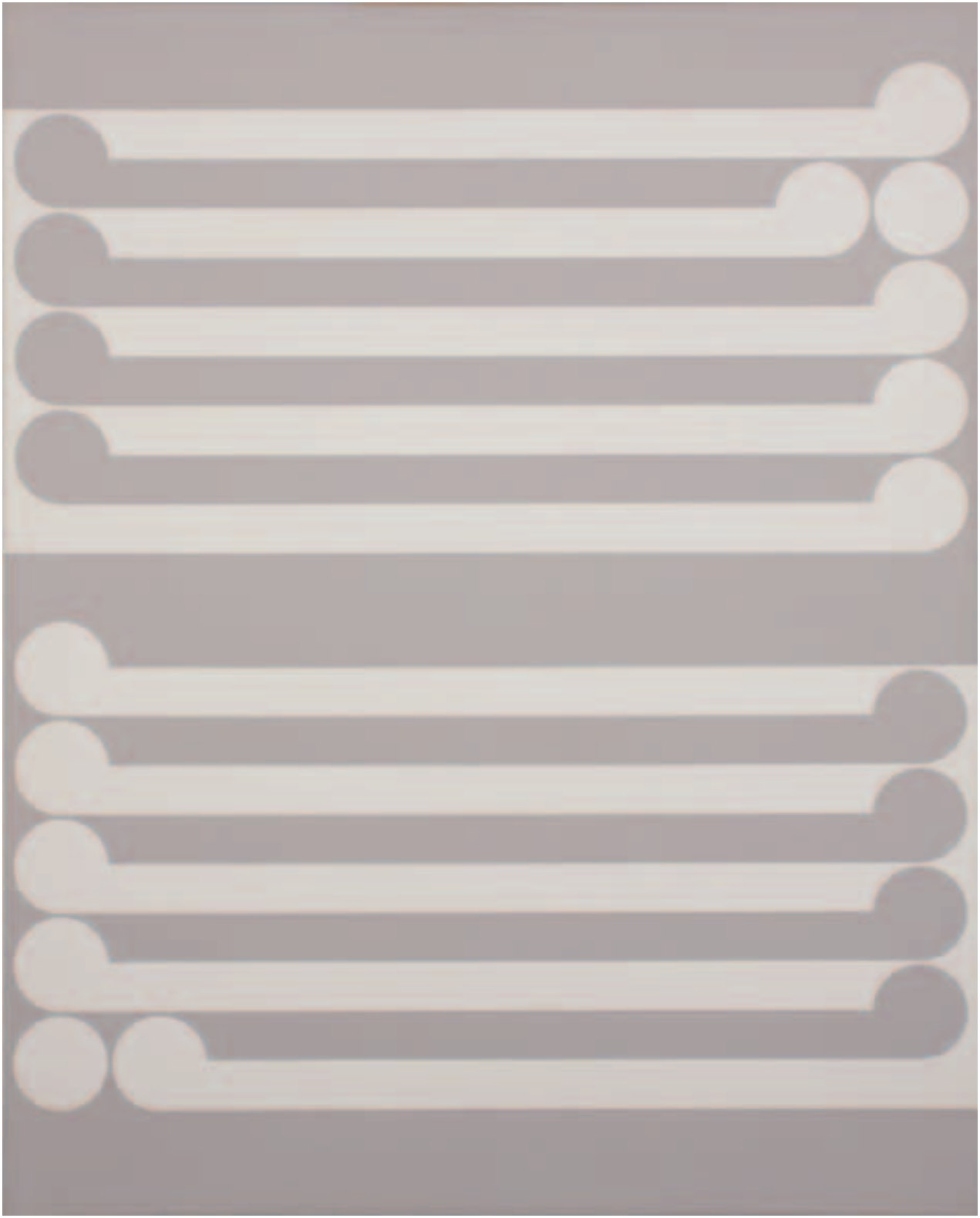
Forget the kerfuffle over the koru that played out in the 1980s and 1990s. Put aside the appropriation of Walters' koru motif for hoards of corporate logos, where the emphasis is invariably on the bicultural significance of the motif and its graphic, black and white clarity. Tirangi II is a work of art, its meaning inexplicable. However, we can describe the means by which Walters manoeuvres the viewer's eye across and around the surface of the painting, bringing to light an intricate pictorial structure in the course of producing that indescribable meaning (a succession of feelings and sensations).

The eye is taken swiftly and smoothly up and down the picture by way of alternating white and grey stripes, rather like the sliding steps of an elevator and quite unlike the bouncy oscillation of black and white in other koru paintings such as Karakia (1977, Museum of New Zealand Te Papa Tongarewa). Like Karakia, though, Tirangi II has proportionally large circle forms characteristic of koru paintings of the later 1970s; the circles lock tightly into the horizontal bands rather than floating within them as they do in many of the earlier works. Also similar to Karakia is the way the circles are pushed to the left and right edges, not distributed throughout the composition. This provides both the stability of an internal frame, and a lilting movement from one side to the other.

The ease with which the eye can traverse the surface, top to bottom, side to side, is one of the main achievements of Tirangi II. Yet Walters is also testing this fluidity and unity, exploring the relative interaction and separation of the white and grey bands. Disrupting the simplicity of this relationship is a larger structure. The koru forms are divided into two stacks or tiers, both of which are weighted more towards white than grey. Each stack has six white circles, but only four grey ones. In fact, the stacks read as large and largely white areas, sandwiched by three grey planes across the top, middle and base of the painting (each of which is twice as thick as the individual koru bars). We might consider the upper stack to be a repeat of the lower, with the white circles merely switched from the left edge to the right. However, an additional 'floating' white circle is located in the second white bar from the top of the upper section, whereas in the lower section it is in the lower-most row, lending weight to the picture, anchoring it. These unattached circles also draw the eye from the lower left to the upper right of the painting, adding a diagonal to the dominant lateral and vertical progressions.

To these intriguing pictorial effects, add an inconspicuous side effect – a peculiar kind of 'detail' in the form of tiny pinched segments between the rounded edges of the circles and the straight edges of the painting itself. The visual mechanics of Tirangi II are specific, agonised over and carefully choreographed. Like all the finest Walters koru paintings, it carries the surprise of hitherto unknown or unnoticed permutations.

Edward Hanfling



33

Tony Fomison
No. 139

oil on jute
title inscribed; title inscribed verso (twice)
783 x 1102mm

\$75 000 – \$100 000

Reference:
Ian Wedde (ed), Fomison: What Shall We Tell Them? (Wellington, 1994), Cat. No. 526, p. 175.

Provenance:
Purchased by the current owner from Barry Lett Galleries in 1976
Private collection, Canada

The painting known as #139 is a striking example of Tony Fomison’s formal interest in painting looming, foreshortened heads, which occupy almost the entire canvas. This is an untitled work and its default title, ‘#139’, is Fomison’s self-applied serial number from his own working catalogue. In itself the default title is highly significant, pointing to a number of themes vital to the artist’s methodology. The designation by serial number shows Fomison’s deep fascination with collections, and interest which grew naturally from his own orderly mind and was further developed by his experiences as a junior curator working with museum collections.

Stemming perhaps from his profound engagement with anthropological and cross-cultural subjects, Fomison’s studies of heads came to occupy a distinct sub-section of his oeuvre. Indeed his pursuit of this subject constitutes a sort of refined, de facto head hunting. He did not confine himself to studies of Polynesian features – Native Americans, cancer victims, the occasional recognisable politician, and faces derived from classical European paintings also provided rich subject matter. Far from being a primitive fetish however, Fomison’s head-hunting was acutely conscious of its own motives. He knew well, for example, the supreme sacredness of the head in Polynesian custom – its inherent tapu, and would not lightly trespass there. Perhaps for this very reason most of his studies of Polynesian physiognomies tend towards the generic – they are not portraits. Instead they are idealised studies drawn from a repertoire of observed facial features.

Fomison was well aware, too, of the dubious, quasi-scientific nature of collections of indigenous human bones made by European ethnologists and museum curators in the 19th century. He had encountered such collections himself at Canterbury Museum, and as an intuitive observer, would likely have

recognised the spuriousness of scientific arguments used by their collectors to justify their making. In compiling his own collection of carefully considered head images, often framing and naming them in quasi-anthropological terms, Fomison was making and insightful commentary on the enduring influence of European anthropological racism in supposedly scientific museums.

Ian Wedde’s scholarship has shown how Fomison’s first serious engagement with taha Maori took place in the context of friendships with Ngai Tahu people in Canterbury while he was still at high school. It is tempting to see Ngai Tahu features in the face of #139. But the artist’s careful avoidance of actual representation thwarts any such conclusion. At best we are left with the sense of haunting, non-specific likeness which is the essential spirit of Fomison’s work in this area. Perhaps more pertinent is the idea that in moving to Auckland in 1973 Fomison’s interest in the Polynesian world received fresh impetus. From this point, as his immersion in that world deepened, his insight also became more profound.

Oliver Stead



34

Ralph Hotere

Towards Aramoana, Black Window

acrylic on board
title inscribed, signed and dated '81
615 x 575mm

Provenance:
Private collection, Dunedin

\$65 000 – \$85 000

The small seaside settlement of Aramoana at the mouth of the Otago Harbour, some 27 kilometers North of Dunedin is a place of great significance to locals. Aptly named by Maori as 'the pathway to the sea' and known to locals simply as 'the spit', it is a place of great beauty and natural abundance. Sheer cliffs give way to a beautiful white sand beach, rich with pipi and a mean surf break which is very popular with local surfers. It is a place of great significance to local Maori artist Ralph Hotere and is written large throughout his paintings and sculptures of the three decades which followed his move to the region in 1969.

Probably most well known to New Zealanders as being the site of the country's deadliest criminal shooting in 1990, Aramoana was very nearly the site of a different type of massacre when in the late 1970s it was proposed as a site for a large-scale aluminium smelter. Hotere was among the most vociferous opponents to the smelter and the numerous lamp posts on the sole road out to Aramoana bore his painterly brunt, violently inscribed 'NO SMELTER' and 'O ARAMOANA', the latter immortalized in a beautiful photograph by local artist Gary Blackman.

Another environmental issue to play a big role in the artist's life and art was the cutting away of Observation Point at the tongue of the Otago Harbour and the subsequent loss of his studio on Aurora Terrace. Both of these events are recalled in Black Window, Towards Aramoana (1981). Visitors to Flagstaff at the top of Aurora Terrace today sadly won't find the artist's studio but they will find the recently completed Hotere Garden Oputae, a poignant reminder of the conflict between big business and the local community. If they look north from here towards Taiaroa Head and Aramoana they will be greeted with a spectacular view not dissimilar to the one which we encounter in this painting.

Unusual in the manner in which it seamlessly conflates the formal concerns of the severely abstract Black Paintings of the late 1960s with the artist's later and more overtly political concerns, Black Window, Towards Aramoana is a painting unequivocally rooted in the local landscape of the Otago Harbour and in its vast environmental difficulties. Characterized by a looseness and expressionistic freedom, Black Window, Towards Aramoana, like the sculpture garden which now occupies the site of the artist's old studio, serves as a reminder of both the beauty and fragility of our natural environment.

Ben Plumbly

BLACK WINDOW

Towards ARAMOANA

Hotchkiss

35
Milan Mrkusich
Meta Grey No. 3

acrylic on canvas
title inscribed, signed and dated 1969 verso
1650 x 1610mm

Provenance:
Private collection, Auckland

\$45 000 – \$65 000



36

Chris Heaphy
Uncharted Valley

acrylic on canvas, triptych
title inscribed, signed and dated 2000 each panel verso
1610 x 3890mm: overall

\$30 000 – \$50 000

Provenance:
Corporate collection, Auckland.

Illustrated overleaf

Uncharted Valley is something of a misnomer as this large triptych from 2000 bears all the hallmarks of a document with a high degree of topographical validity. Complete with ciphers for bookcovers & planes and elegant symbols for vegetation this painting notwithstanding the idiosyncrasies of its visual lexicon suggests it ready, willing and able to be read just like a chart. The trick of course is locating the key.

In his artist statement for the major international art fair Frieze London 2007 Heaphy described a particular interest in the, 'inevitable change or slippage of meaning of the symbol.'

This is familiar territory for many post-modern, post-colonial New Zealand artists particularly those like Heaphy with both Pakeha and Maori (Ngai Tahu) lineage. Discussions of our founding document Te Tiriti o Waitangi can read like an early draft of that classic movie of cultural dislocation Lost in Translation.

Heaphy has been operating in this territory since the inception of his career when he was most well known for his close working relationship and collaboration with Gordon Walters. Walters of course is revered today as the one of the founding fathers of New Zealand modernist abstraction, but it should be remembered that his explorations into the application of Maori motifs, most notably the koru, were not met with overwhelming approval. The debate in the 1980s and 90s swirled around the appropriation and ownership of indigenous cultural symbols. In short the argument was about who owned them, who could use them or authorize their use. Just like discussions of the meaning and intent of the Treaty this was contested ground.

So Heaphy's choice of symbols and the scheme into which they are inserted to test if they will hold, slip or indeed change is informed by this preceding debate and the wider context of the flourishing generation of cross cultural artists such as Jacqueline Fahey, Shane Cotton, Michael Parekowhai, Lisa Reihana and Peter Robinson that Heaphy can number as fellow travelers.

Central to the work of these artists and Heaphy is the re-examining of many long held shibboleths on both sides of the cultural divide so that few fixed points of reference remain unchallenged as inherited hierarchies and structures dissolve into a constellation of entry and exit points: polyrhythmic thinking as opposed to traditional linear chronologies.

In the midst of this heady boil up of positions, precursors, interpretations and challenges Heaphy has interpolated a convincing vocabulary of faux (?) simulacra of which Uncharted Valley is a splendid and convincing example.

The range of semi-recognized symbols populating this work pops and fizzles like some pre-digital clip art library: schoolbooks, vintage publishing logos (who does not see the A.H. & A.W. 'Reed' insinuating itself into works of this period?), inverted trig symbols, elegant lost serifs and script fragments combine with a loaded but impossible to pin down palette perhaps found in a Government printing department from the 1940s.

So much of what we (can) read into a Heaphy work such as Uncharted Valley depends on our specific cultural subconscious – with the sneaking suspicion that whilst a New Zealand viewer reads all these symbols as unique to Aotearoa, a Spaniard or equally a Norwegian might argue that this discontinued line of hieroglyphs could in fact be sourced from Andalucía or Oslo.

The debate, with the assistance of a suitably qualified translator, would be spectacular, heartfelt, completely inconclusive but ultimately fascinating.

Hamish Coney





37

Richard Killeen
Island Mentality No. 4

alkyd on 22 aluminium cut-outs
signed and dated 1981; title inscribed, signed and
dated August 1982 each piece verso
1800 x 2350mm: installation size variable

Provenance:
Private collection, West Auckland

\$38 000 – \$48 000

The element of chance inherent in Killeen's work means that the 22 constituent parts of Island Mentality offer a myriad number of variations in arrangement.

This opportunity for co-authorship, design, play and active engagement with the work goes to the heart of Killeen's practice as an artist. The very idea of meaning then becomes fugitive. Killeen provides the context but the arranger/installer adds the voice, nuance and ultimately the sense to the work.

The cut-out format that Killeen has made his own has deeper roots within the modernist canon, owing a debt of patrimony to Matisse's exquisite collages. The same initial impulse applies to the making of the work as the scissor steps in for the pen or brush but the relationship of negative to positive spaces comes into full bloom as surrounding material: coloured paper in the case of Matisse and aluminium, copper and steel in Killeen's work is removed to reveal a clearly defined silhouette.

Killeen turns the wheel on from Matisse by supplying the work broken down – a form of kitset art which may never be hung as first exhibited and can be rehanging at regular intervals. Owners of Killeen cut-outs attest to just this with the annual rehang becoming something of a much enjoyed and anticipated ritual which renews the work and offers new possibilities for reading and connection.

A contemporary equivalent is Wikipedia where the topic is always up for a new slant, a final word, a rewrite or a debate.

So in effect the artist offers us a puzzle as much as a statement. The conceptual solution then becomes the task of being available to multiple ongoing and open ended readings as opposed to a reductive process to locate a definitive truth.

Island Mentality No. 4 from 1981 sits within Killeen's practice immediately after the signature insect based works of the late seventies. In this cut-out the shapes become have become less specific and more mysterious as to origin, subject and intent. The artist is offering a selection of fragments, palette, scale, symbol and quite unusually raw metal as well as pigmented parts.

The title of Killeen's major 1999 retrospective Stories We Tell Ourselves gives us a clue into how to read a work such as Island Mentality No.4. The title of the exhibition itself is a found object quoted from The Women's Review of Books '...the stories we tell ourselves about who we are or hope to be play a primary role in creating & sustaining our identities...'

Island Mentality No. 4 stands as an important transition from the starkly graphic cut-outs whose genesis is most closely related to natural phenomena: insects, plants, planes, fish and the like to the more cerebral and dichotomous body of work which emerged in the early 1980s and reached its apogee with dazzling large scale works such as the 302 piece Social Fragments of 1997.

What distinguishes this work is the sense of enigmatic playfulness that envelopes the parts at turns hard edged and raw at others soft and bulbous and for want of another word 'wiggly'.

It is a work which demonstrates how elastic the cutout format can be in Killeen's hands and what formal brio the artist brought to a near self invented genre – this example continues to delight, confound, challenge and evolve twenty nine years after its creation – yet another variant will be on show at ART+OBJECT between July 23 and 29, 2010.

Hamish Coney

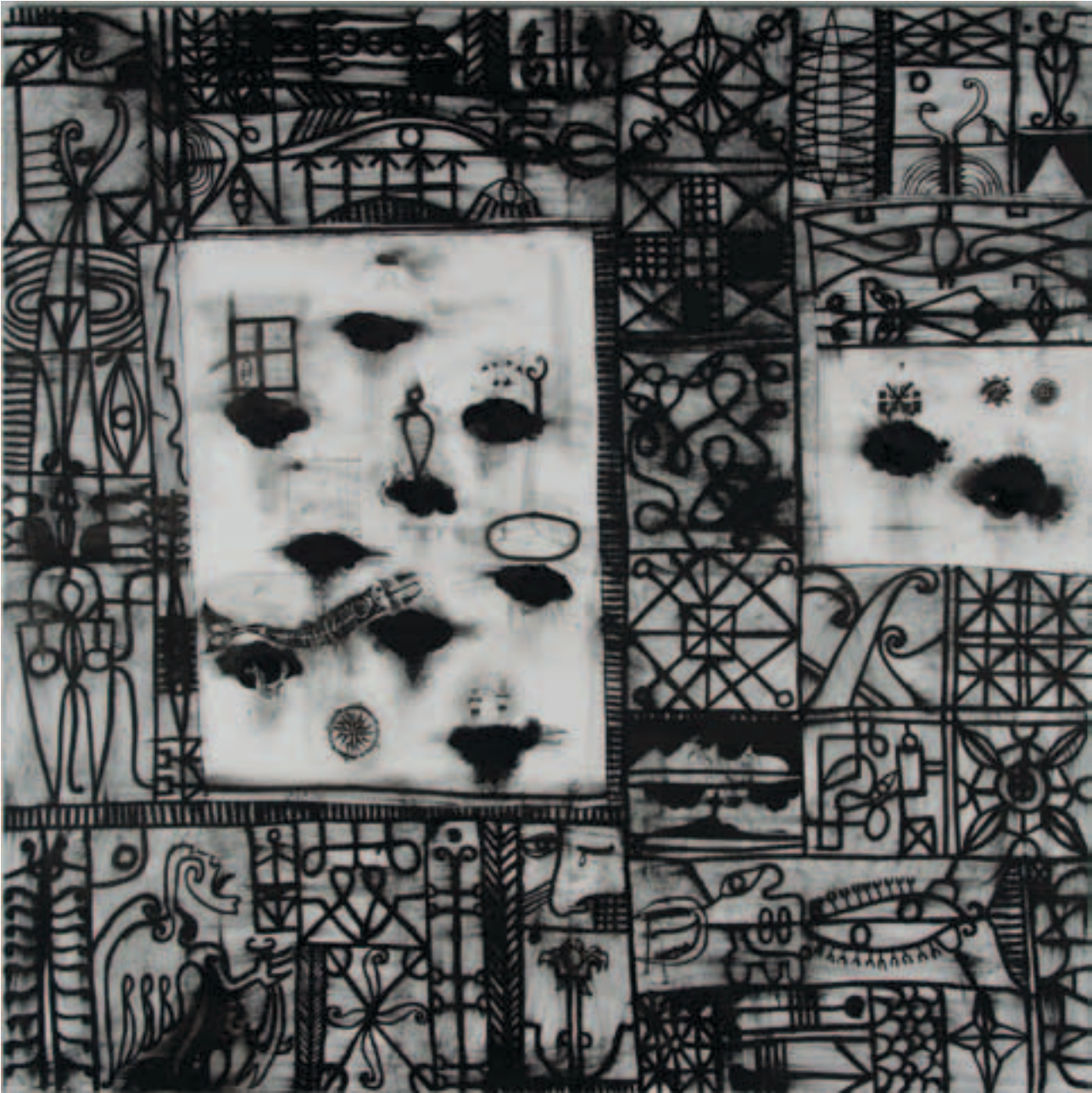


38

John Pule
Momoui

oil on canvas
title inscribed
2000 x 2000mm

\$30 000 – \$40 000



39

Robert Ellis

Rakaumangamanga

oil on canvas

title inscribed, signed and dated 1984

1955 x 1595mm

\$18 000 – \$28 000



40
Marcus King
View of the Southern Alps from the West Coast

oil on board, circa 1952
signed
855 x 1545mm
\$9000 – \$15 000

Provenance:
Private collection, Wellington



41
Julian Dashper
Arthur's Pass

oil on velvet, diptych
title inscribed and signed verso
405 x 755mm: overall
\$4000 – \$6000



42

Bill Hammond
Skin Deep

acrylic on canvas
title inscribed, signed and dated 1985
810 x 550mm

\$25 000 – \$35 000



43

Toss Woollaston
Mount Arthur

oil on board
signed
505 x 590mm
\$22 000 – \$30 000

Provenance:
Estate of Jack Willetts.
Gifted by the artist to Jack Willetts in exchange for
framing services, circa 1950.



44

Virginia King
Pupu Harakeke

laser-cut marine grade 316 Stainless
Steel, machine beaten and hand-finished
and installed on a pivoting base, 2007
2170 x 650 x 650mm

\$45 000 – \$65 000

Virginia King is an artist whose name is synonymous with large scale sculpture in the landscape. Many of her works are commissions for private patrons and are rarely seen by the general public. Of her works in the public arena, the most well known are her Reed Vessel in the Melbourne Docklands, the Rewarewa Creek footbridge, New Lynn and Aramarama footbridge at Mission Bay. Some will know Matiatia Frond and her large scale, stainless steel Feather and Fern at Telstra Clear Event Centre in Manukau City, and her work at the Waitakere Aquatic Centre (West Wave). In early 2006 she created three major stainless steel sculptures as part of the New Zealand Garden at Chelsea. King's large Nautilus Whispers sculpture was created for Sculpture on the Gulf, Waiheke Island where it won the Peoples Choice Award 2007. Pupu Harakeke also won Peoples Choice Award at the inaugural Botanic Gardens Exhibition in 2008, the same year Virginia completed the David Lange Memorial in Otago.

What these works all have in common is a singular empathy with their environment.

Pupu Harakeke references the endangered land snails that date from the Pliocene era when New Zealand was part of Gondwanaland. These large flax snails (*Placostylus hongii*) still survive in the Hokianga and on the Mokohinau and Poor Knights Islands. The nocturnal herbivorous snail lives among leaf litter of coastal broadleaf forests. Legend tells of the extraordinary sounds produced from the recoiling animal, frightening away enemy warriors and alerting the resident people to approaching danger.

Text incorporated within the complex form includes reference to this living fossil, to its contemporary and ancient environments, and to the use of its shell as an indigenous musical instrument and status as a Taonga.

From a distance the glowing and complex spiral form attracts the viewer. On close inspection the laser cut text of the surface engages the viewer in a more detailed analysis of the content of the work.

King amplifies the scale of natural forms to draw attention to their fragility and vulnerability.

Pupu Harakeke is a substantial symbol of all endangered life forms - a clarion call.

The unified presence and intricate complexity of this artwork is a powerful achievement.

Robin Woodward



45
Ian Scott
Lattice No. 148

acrylic on canvas
title inscribed, signed and dated 1987 verso
1145 x 1145mm
\$8000 – \$12 000



46
Milan Mrkusich
Journey Four (Small) 1986 (Version Two)

acrylic on card, four panels
title inscribed, signed and dated '86; title inscribed,
signed and dated verso
300 x 975mm: overall
\$8000 – \$14 000

Provenance:
Private collection,
Auckland



47

Richard Killeen
Continental Drift

oil on collaged card mounted to paper
title inscribed, signed and dated 1987
765 x 560mm

\$4500 – \$6500



48

Nigel Brown
Falling Policeman

oil on board
title inscribed, signed and dated Thames 1982
1185 x 890mm

\$8000 – \$12 000



49

Seraphine Pick
Untitled

oil on canvas
signed and dated 1999
355 x 460mm

\$4500 – \$6500



50
John Walsh
Policy on Feeling

oil on board
title inscribed, signed and dated 2005 verso
890 x 1195mm
\$13 000 – \$18 000



51
John Walsh
Hui te ana nui

oil on board
title inscribed, signed and dated 2003 verso
296 x 478mm
\$4500 – \$6500



52

Allen Maddox

Hamlet: Right Then Off To The Clergy.

How Deep Is Your Love?

oil on irregular canvas

title inscribed

1095 x 170mm

\$3000 – \$5000

Provenance:

Private collection, Christchurch



53

Allen Maddox

Grid

charcoal on paper

signed with artist's initials A. M and dated 25 – 12 – 75

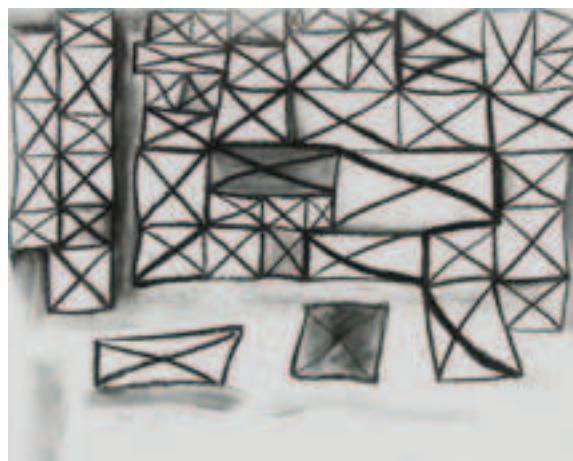
282 x 355mm

\$1500 – \$2500

Provenance:

Collection of Denis Cohn and Bill Vernon

Private collection, Christchurch



54

Allen Maddox

Untitled – Drawing

charcoal on paper

signed with artist's initials A. M and dated 25 – 12 – 75

282 x 355mm

\$1000 – \$2000

Provenance:

Collection of Denis Cohn and Bill Vernon

Private collection, Christchurch



55
Milan Mrkusich
Monochrome Green

acrylic on board, 13 panels
title inscribed, signed and dated '77 verso
715 x 405mm

\$10 000 – \$15 000

Provenance:
Private collection, Auckland



56
Michael Harrison
Completion

acrylic on paper
title inscribed and signed; title inscribed, signed
and dated 1991 – 92 on original The Fish Shop
Gallery label affixed verso
455 x 305mm

\$2500 – \$4000



57
Emily Wolfe
Untitled No. 16

acrylic on canvas
title inscribed, signed and dated '96
verso
402 x 1215mm

\$4500 – \$6500



58

Gretchen Albrecht
Floral – Orange Slant

oil and acrylic on shaped canvas
title inscribed, signed and dated '81
982 x 1060mm

\$7000 – \$10 000

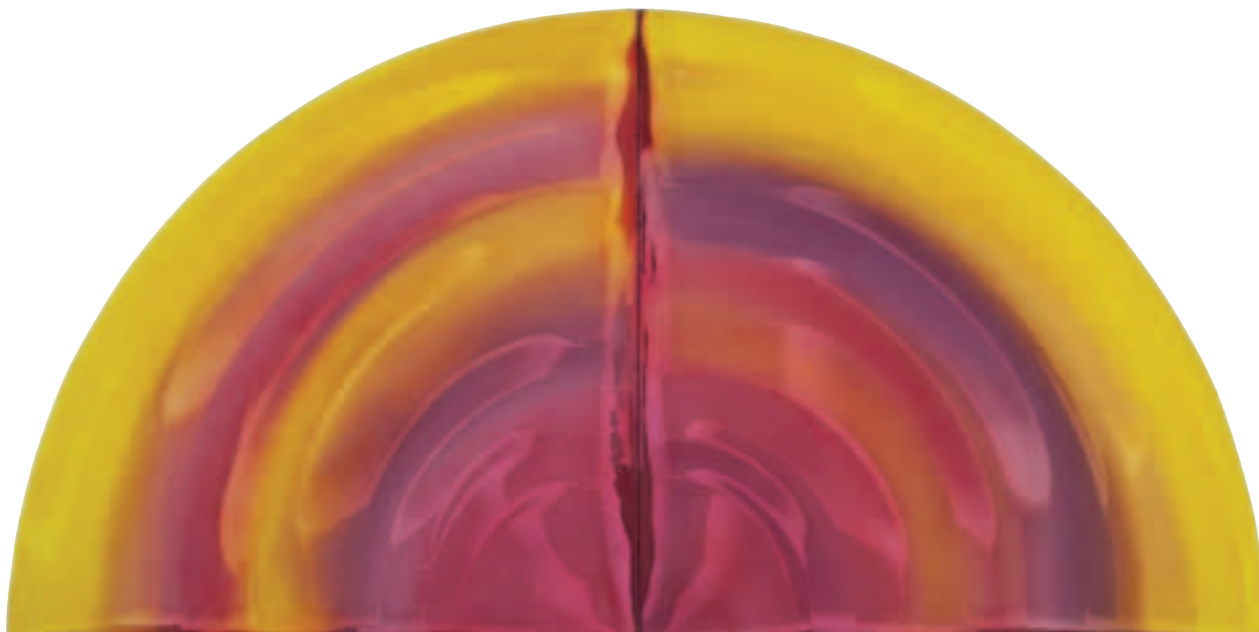


59

Gretchen Albrecht
Study for Fire and Rose

acrylic on shaped canvas, diptych
title inscribed, signed and dated '84 verso
1070 x 2140mm

\$10 000 – \$15 000



60

Dick Frizzell
Stumps in a River

oil on board
title inscribed, signed and dated 28 – 7 – 87
615 x 2420mm

\$15 000 – \$20 000





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.

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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.

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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.

D.

New Zealand dollars: All estimates in this catalogue are in New Zealand dollars. The amount to be paid by successful bidders on the payment date is the New Zealand dollar amount stated on the purchaser invoice. Exchange rate variations are at the risk of the purchaser.

Absentee bid form

Auction No 38 Important Paintings & Contemporary Art 29 July 2010 at 6.30pm

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 (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.	Description	Bid maximum (New Zealand dollars)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

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: _____

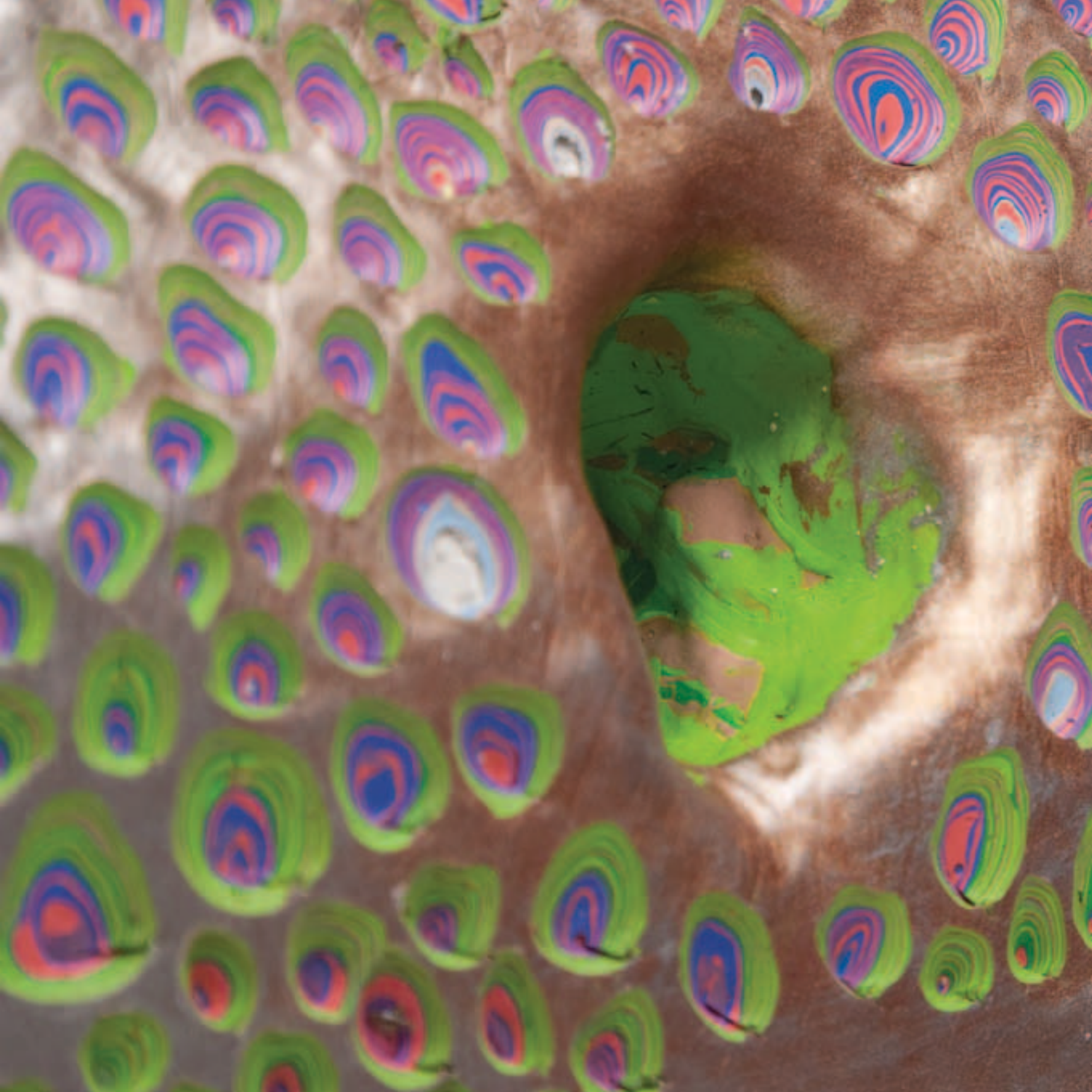
Signed as agreed: _____

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

Albrecht, Gretchen	24, 58, 59	Pule, John	13, 38
Bambury, Stephen	2	Robinson, Peter	3, 4, 28, 39
Basher, Martin	29	Scott, Ian	45
Braithwaite, Joanna	22	Siddell, Peter	23
Brown, Nigel	48	Stichbury, Peter	17
Clairmont, Philip	15	Stringer, Terry	8
Culbert, Bill	19	Thomson, Jeff	10
Dashper, Julian	18, 41	Twiss, Greer	11
Driver, Don	21	Walsh, John	50, 51
Ellis, Robert	25	Walters, Gordon	32
Fomison, Tony	33	Wealleans, Rohan	30
Frizzell, Dick	12	Wolfe, Emily	57
Gimblett, Max	14	Woollaston, Toss	43
Goldie, Charles Frederick	31		
Hammond, Bill	7, 42		
Harrison, Michael	56		
Heaphy, Chris	36		
Hotere, Ralph	5, 6, 16, 34		
Killeen, Richard	37, 47		
King, Marcus	40		
King, Virginia	44		
McCahon, Colin	27		
Maddox, Allen	52, 53, 54		
Matchitt, Paratene	20		
Mrkusich, Milan	35, 46, 55		
Ngan, Guy	9		
Pardington, Fiona	26		
Pick, Seraphine	1, 49		



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