

ART +
OBJECT





The Martin Hill Collection of International and New Zealand Ceramics

Auction: Wednesday 8 June at 6.30pm



Another View: The Michael Seresin Collection of International Black and White Photography

Auction: Thursday 9 June at 6.30pm

Important Photographs

Auction: Thursday 9 June at 6.30pm
to follow The Michael Seresin Collection

ART+OBJECT

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Cover:

Yvonne Todd
Bo-Drene

lightjet print, 3/3
2004

Important Photographs
Lot #60

Inside front cover:

W. Eugene Smith
Thelonius Monk and his Smashed
Cigarette

gelatin silver print
1965

The Michael Seresin Collection
Lot #26

Inside rear cover:

**Dame Lucie Rie and Hans
Coper**

six-place coffee set
circa 1960

The Martin Hill Collection
Lot #41

A+O is pleased to welcome you to a unique catalogue containing two of the most significant private collections assembled in New Zealand over many decades and which contain the finest examples of noted international practitioners.

This catalogue follows the most successful major art catalogue in the company's history, a selection of highlights from our April Important Paintings & Contemporary Art catalogue can be found on page 4.

The Martin Hill Collection is an example of a family devotion to the handmade principles of the English Arts and Crafts movement and the international webs of influence and inspiration which resonated around the world as the 20th century progressed.

Martin Hill came into direct contact with these far reaching ideals as a young boy in the 1930s in the village of Ditchling in Sussex which was founded by the noted English artist and typographer Eric Gill. From this period the Hill collection began and it travelled to New Zealand with Martin Hill and his mother in 1952. For another forty years the collection was carefully added to with signature works by leading international ceramicists such as Shoji Hamada, Dame Lucie Rie and Hans Coper. New Zealand works by Roy Cowan, Len Castle, Juliet Peter, Patricia Perrin and many others were added in this period to result in the works presented in this catalogue: a near archive presentation of British, Japanese and New Zealand studio pottery over half a century.

Michael Seresin is perhaps best known as an international cinematographer on such films as Bugsy Malone, Angela's Ashes, Midnight Express and Harry Potter the Prisoner of Azkaban. His career spans some thirty five years and numerous major motion pictures. His decade's long collaboration with director Alan Parker has resulted in many major motion picture classics including Birdy, the Life of David Gale, Fame and Angel Heart.

He is also well known in New Zealand as an award winning winemaker with Seresin Wines based in Marlborough.

For thirty years Michael Seresin has been a collector of vintage 20th century black and white photography. In this period his keen eye has appreciated and located some of the foundation images of art photography by leading practitioners such as Henri Cartier-Bresson, Bill Brandt, Brassai, E.J. Bellocq, Mario Giacomelli, W. Eugene Smith, Manuel Alvarez Bravo and Eugene Atget. His obvious affinity with artistic potential of the camera lens has resulted in a collection of museum quality and never to be repeated opportunity for photography collectors in New Zealand.

The entire collection toured New Zealand public galleries in 2005 under the title Another View.

The Seresin collection is complemented with a superb selection of New Zealand, Australian and international modern and contemporary photography. In the last 12 months interest has accelerated in the presentation of photography at auction. 2010 saw A+O sell over \$500 000 of photography and set numerous artist auction records. This growth of interest has resulted in the images presented in this catalogue which includes major names such as Michael Parekowhai, Yvonne Todd, Ans Westra and Fiona Pardington and a number of rarer works by Bill Henson, Boyd Webb and Ernst Haas.

Venice Biennale 2011

ART+OBJECT has recently valued Michael Parekowhai's major sculptural installation for the journey and exhibition. On first looking into Chapman's Homer will be on exhibition at the Palazzo Loredan dell' Ambasciatore from June 4 and A+O's Leigh Melville will be attending. Look for her Venice Blog in the news section of the A+O website. A+O is also pleased to announce that we are a sponsor of the New Zealand presentation for the first time in 2011.

Online bidding

A+O is pleased to offer an online bidding service for international bidders and those that cannot be present at the auctions in early June. The complete catalogue of items will be available for viewing and bidding at www.liveauctioneers.com



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Important Paintings & Contemporary Art

12 April 2011
Auction highlights



Michael Parekowhai
Bill Jarvis
taxidermied sparrow,
two pot paint and
aluminium, 2000
\$9 435

Julian Dashper
Untitled (1996)
vinyl drumskin and
drumhead
\$19 443

Andy Warhol
Campbell's Soup
(Vegetable)
silkscreen print, 1968
\$25 162

Shane Cotton
4 x 5 (ID)
acrylic on canvas, 2001
\$43 462

Peter Stichbury
Walter Whitlow
acrylic on linen, 2005
\$60 618

Colin McCahon
Kauri and White Pine:
Domestic Landscape
oil and sawdust on
hardboard, 1947
\$148 687

Colin McCahon
Necessary Protection
Synthetic polymer
paint and graphite
on Steinbach paper
mounted to board, 1971
\$177 280

Peter Robinson
In This Lost and
Forsaken Land
acrylic and oilstick on
canvas
\$59 475

Colin McCahon
He Calls for Elias
enamel on hardboard,
1959
\$571 875



Michael Parekowhai
Chapman's Homer
from *On First Looking into*
Chapman's Homer
2010–11
bronze
2710 x 2510 x 1750 mm overall
courtesy of artist and Michael Lett
photo Jennifer French

The Venice Biennale is the cornerstone of Creative New Zealand's international visual arts strategy. This year Michael Parekowhai was invited by Creative New Zealand and 2011 Venice Biennale Commissioner Jenny Harper to represent Aotearoa. His multi-part sculptural installation *On first looking into Chapman's Homer*, will be exhibited in the *Palazzo Loredan dell'Ambasciatore* from 4 June 2011. It was valued for the journey and the exhibition by ART+OBJECT, valuer of choice to Creative New Zealand for the 54th Venice Biennale.

MICHAEL PAREKOWHAI
NEW ZEALAND
VENICE BIENNALE 2011

ART+
OBJECT



The David and Angela Wright Collection of Modern and Contemporary New Zealand Art

30 June 2011

Catalogue published 16 June

Bill Hammond
House and Garden
acrylic on unstretched
canvas, 2000
2147 x 1736mm
\$200 000 - \$300 000

Peter Robinson
Boy am I Scarred, Eh
acrylic and oilstick on
hessian
1400 x 1060mm
\$55 000 - \$75 000

Ralph Hotere
Dawn - Water Poem
acrylic on unstretched
canvas, 1985
2045 x 1830mm
\$300 000 - \$400 000



The Connells Bay
Sculpture Park
Photographic
Installation project
2011/2012

Submissions invited until 31st July 2011
Full details at www.connellsbay.co.nz

The Connells Bay Sculpture Park is open
from Labour Weekend until Easter each year,
visits are by appointment only

Anne Noble
Spool Henge, South Pole, Antarctica, 2009

ConnellsBay
Sculpture
Park

Objects and Decorative Arts

14 July 2011

For more information
contact James Parkinson
on 09 354 4646 or 021 222 8184
or email james@artandobject.co.nz

Len Castle
Inverted volcano moulded vase
with red lava glaze to the interior
l.850mm
\$2500 – \$3500



The Barry Ferguson Collection of Floral and Botanical Art

12 July 2011

Assembled over three decades in New York, London and New Zealand this collection illustrates over three hundred years of the finest botanical engravings, lithographs and watercolours. The collection is particularly strong in contemporary British and American artists including Rory McEwen, Margaret Stones, Valentine Lawford, Jessica Tcherepnine, Ann Farrer, Lucca Palermo and Alastair Gordon, Lord Aberdeen.

E.I. Featon
New Zealand Native Flowers
watercolour with applied bodycolour,
circa 1880
760 x 510mm
\$10 000 – \$12 000



Oceanic Artefacts

13 July 2011

Entries invited until 17 June

An important 18th century mere pounamu

Provenance: formerly in the ownership of the Ngapuhi Chief Te Morenga (b.circa 1760, d. 1834) with a letter dating the gift of the mere to Te Morenga in 1821.

l.425mm

\$80 000 – \$120 000

This important mere is the centrepiece of a large offering of maori and pacific artefacts. The auction features contact and pre-contact pieces including wakahuia, weaponry, hei tiki, a large collection of toki and items of personal adornment. The sale will also feature fine aboriginal artefacts and Solomon Islands pieces.

For more information contact
James Parkinson on 09 354 4646
or 021 222 8184 or email
james@artandobject.co.nz



Important Paintings & Contemporary Art

18 August 2011
Entries now invited

For more information
contact Ben Plumbly on
09 354 4646 or 021 222 8183
or email ben@artandobject.co.nz

Liz Maw
Colleen
oil on board, 2005
2320 x 1380mm
\$25 000 – \$35 000



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The Ross Morrison Collection

September 2011

Ross Morrison has been collecting the finest European modernist design, decorator items and antiques from around the world including France, Japan and America for the past 32 years. This catalogue includes fine furniture and design from Ross' personal collection.



Interior view of Ian Athfield designed private residence (1969) showcasing items from Ross Morrison's private collection:

1. One of a pair of 620 series leather sofa's by German (Braun) design legend Dieter Rams for Vistoe Germany. 620 was awarded the Rosenthal Studio Prize in 1966 and received a Gold Medal at the International Furniture Exhibition in Vienna in 1969. It then went on to be exhibited in numerous international exhibitions, including Modern Chairs 1918-1970 at the Whitechapel Art Gallery organised by the Victoria & Albert Museum in 1970. 620 has been included in the V&A's permanent collection since 1970.
2. 1960's Portmeirion Greek Key coffee set by Susan Williams Ellis.
3. 1970's chrome & glass coffee table by Italian designer Marco Zanuso.
4. A William Katavolos, Ross Littell and Douglas Kelly, Leather slung "T" Chair Model 3LC designed in 1950 & produced by Laverne International U.S.A.
5. Ernst Plischke pendant light designed for St. Martins Presbyterian Church, St. Martins Christchurch

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Lot 46 (detail)
Bryan Newman



The Martin Hill Collection of International and New Zealand Ceramics

Auction

Wednesday 8 June 2011 at 6.30pm
3 Abbey Street, Newton, Auckland

Opening Preview

Thursday 2 June 6.00pm – 8.30pm

Viewing

Thursday 2 June 9.00am – 5.00pm
Friday 3 June 9.00am – 5.00pm
Saturday 4 June 11.00am – 4.00pm
Sunday 5 June 11.00am – 4.00pm
Monday 6 June (Queen's Birthday) 11.00am – 4.00pm
Tuesday 7 June 9.00am – 5.00pm
Wednesday 8 June 9.00am – 2.00pm



Perry Martin Hill (1926 – 2005)

Perry Martin Hill (1926 – 2005) F.N.Z.I. A, A.R.I.B.A is described in the biography prepared by the Victoria University, School of Architecture as one of Wellington's quiet achievers in the field of architecture. His accomplishments, however as an architect and writer mark him as a significant contributor to the post-war architectural scene in New Zealand. He is perhaps most well known in architectural circles as the co-designer with Raymond Boyce of the interiors for the New Zealand Pavilion at Osaka for Expo70.

His influence as a collector and mentor figure to New Zealand's burgeoning studio pottery scene from the 1960s is also well documented and it this sphere of his life that we celebrate with this catalogue.

In 1952 Martin Hill arrived in New Zealand with his mother Mary via an assisted passage and was bonded to the Ministry of Works. It was the beginning of a long and diverse career which included both architectural work and his regular column for the Dominion between 1964 and 1975. He was also actively involved in architectural restoration and archaeology for important projects such as Katherine Mansfield's birthplace and the Rita Angus Cottage, both of which continue as important historic education and artistic residencies.

Prior to arriving in New Zealand Martin Hill studied at the Architectural Association School of Architecture in London where he was taught by the likes of Alvar Alto, Ove Arup and received lectures from Frank Lloyd Wright and Le Corbusier.

In New Zealand after his time with the MOW he was a partner in a number of architectural practices concluding with Synaxon Hill Group Architects (1973–2005)

Hill grew up in the village of Ditchling, Sussex, where well known artist and typographer Eric Gill founded an Arts and Crafts community. Many artists and craftspeople remained in the village once Eric Gill had moved on and Martin and his parents had direct contact with the work of artists such as Frank Brangwyn and studio pottery from leaders such as Bernard Leach, Shoji Hamada and Michael Cardew, available in the village from the studio shop of their neighbour, weaver Ethel Mairet.

This collection travelled to New Zealand with Martin Hill and his mother and was augmented and expanded with works from the leading New Zealand practitioners whose work can be seen in this catalogue. It is no exaggeration to say that the Hill collection acts as a vital link between the most influential British, Japanese and Continental studio ceramicists of the immediate pre and post WWII period and the flowering of New Zealand practice in the late 1950s and 1960s.

Bernard Leach visited the Hills on his 1962 visit to New Zealand and inspected the collection, commenting on the pots he had made.

In short the importance of this collection cannot be overstated. To be able to present an archive collection spanning over half a century of international practice is a rare event.



Interior of the Hill residence, Wellington.

Lots

1. Winchcombe Pottery

Oval slipware dish with poured cream slip decoration on a brown ground beneath a rich galena glaze Unmarked, L.280mm
\$150 – \$250

2. Winchcombe Pottery

Lidded slipware jar, decorated with a trailing wavy line wiped though a layer of cream slip between concentric bands under a galena glaze, possibly by Michael Cardew. Impressed Winchcombe Pottery seal, H.120mm
\$200 – \$400

3. Winchcombe Pottery

Slipware casserole dish and cover. The interior with a trailing wavy line wiped through a layer of cream slip under a galena glaze. Winchcombe Pottery seal. The lid broken and repaired, D.230mm
\$100 – \$200

4. Winchcombe Pottery

A large slipware casserole dish decorated with a trailing wavy line wiped through a layer of cream slip under a galena glaze. The decoration repeated to the interior, exterior and lid. Unmarked, D.250mm
\$250 – \$350

5. Winchcombe Pottery

Eight slipware dishes, each decorated with a trailing line design wiped through a layer of cream slip under a galena glaze
\$400 – \$800

6. Winchcombe Pottery

Large lidded slipware jar decorated with scrolling motifs in brown and white under a galena glaze, Winchcombe Pottery seal mark, H.240mm
\$250 – \$500

7. Michael Cardew

Winchcombe Pottery slipware tyg with three looping handles, cream slip under a galena glaze. Impressed MC and Winchcombe Pottery seals. Broken and repaired, D.170mm
\$100 – \$200

8. Michael Cardew

An early and rare St Ives slipware bowl, cream slip with an amber glaze. The well incised with floral forms under the glaze. Impressed MC and St Ives pottery seals. Circa 1920, D.180mm
\$400 – \$800

9. Michael Cardew

A Winchcombe Pottery slipware water jar with brushed decoration in brown on a cream slip under a rich galena glaze, with single looping handle. Impressed MC and Winchcombe Pottery seals, H.290mm
\$1000 – \$2000

10. Michael Cardew

An oval slipware platter with dot and line slip decoration on a brown glazed ground. Impressed MC seal mark, L.420mm
\$400 – \$800

11. Michael Cardew

A Winchcombe Pottery slipware plate, brown painted decoration with an incised cross hatched patterning on yellow ground. Impressed MC and Winchcombe Pottery seals, D.190mm
\$150 – \$250

12. Michael Cardew

A Winchcombe Pottery slipware bowl with green glazed interior, on a raised circular foot. The exterior with a green slip trailing spiral design. Impressed MC and Winchcombe Pottery seals, D.190mm
\$800 – \$1400

13. Michael Cardew

Winchcombe Pottery slipware Raisin jar. Cream slip under a rich galena glaze, incised “Raisins” to the jar and lid. The edge of the lid with chipping evident under the glaze. Impressed MC and Winchcombe Pottery seals, H.200mm
\$400 – \$600

14. Michael Cardew

Wenford Bridge stoneware wall pocket painted with a flower stem motif on oatmeal coloured ground. Impressed MC and Wenford Bridge seals, H.210mm
\$200 – \$400

15. Michael Cardew (attributed)

An early circular slipware dish with trailed cream yellow slip on a brown tenmoku ground. Unmarked, D.270mm
\$300 – \$500

16. Michael Cardew

Wenford Bridge stoneware teapot with painted decoration in iron on an unglazed surface, with two pierced lugs at the shoulder and attached cane handle. Impressed personal seal and Wenford Bridge impressed seal. Small rim frits, W.300mm
\$400 – \$800

17. Michael Cardew

Two early St Ives egg cups and an early Winchcombe Pottery egg cup together with two St Ives stoneware egg cups. The two early egg cups impressed with personal seal marks (5)
\$200 – \$400

18. Michael Cardew

Slipware teapot with stylised floral design in brown on a cream slip with incised cross hatching. Circa 1920. [An almost identical example illustrated in British Studio Ceramics by Paul Rice. P34.](#) Impressed MC and Winchcombe Pottery seals to the base and lid, L.260mm
\$400 – \$800

19. Michael Cardew

Winchcombe Pottery slipware coffee pot with strap handle and slip trailed decoration under a galena glaze. Impressed MC and Winchcombe Pottery seals, H.200mm
\$300 – \$500

20. Michael Cardew (attributed)

Slipware cheese dish and cover with a wavy line decoration wiped through cream slip under a galena glaze. Unmarked, D.190mm
\$250 – \$500

21. Michael Cardew

Winchcombe Pottery slipware dish decorated with a trailing line design wiped through cream slip under a galena glaze. MC seal, D.190mm
\$200 – \$300

22. Winchcombe Pottery

Five slipware bowls decorated with a trailing line design under a galena glaze. Winchcombe Pottery seal mark to each
\$300 – \$500

23. Winchcombe Pottery

Slipware dish with painted decoration, cream slip on brown ground. Winchcombe Pottery seal mark, L.170mm
\$100 – \$200

24. Winchcombe Pottery

Four various slipware bowls, one damaged and repaired
\$150 – \$250

25. Winchcombe Pottery (attributed)

Two lidded slipware casserole dishes. Unmarked, D.190mm
\$200 – \$300

26. Winchcombe Pottery

Two slipware beakers with trailing line design in brown on white slip under a galena glaze.
\$100 – \$200

27. A small slipware ramekin

and vase, unmarked
\$50 – \$100

28. Raymond Finch

A slipware mug decorated with swimming fish in brown on a white slip under a galena glaze. Winchcombe Pottery seal mark and personal seal. Together with a Winchcombe Pottery mug (2)
\$150 – \$250

29. Raymond Finch

Winchcombe Pottery slipware bowl with deep brown glaze, decorated with a pattern of intersecting lines. Impressed R.F seal and Winchcombe Pottery mark, D.210mm
\$150 – \$250

30. Michael Cardew Abuja Pottery

Stoneware baluster shaped vase with three strap handles to the shoulder covered in a grass ash slate-grey glaze. Impressed MC and Abuja Pottery seals, H.210mm
\$800 – \$1400

31. Ladi Kwali

Abuja Pottery stoneware oil bottle with tenmoku glaze on a slate-blue ground. Impressed LK and Abuja Pottery seals, H.240mm
\$250 – \$500

32. Abuja Pottery

Lidded cup with a slate-grey glaze (probably by Michael Cardew) and another Abuja Pottery lidded cup with a tenmoku glaze, each with Abuja Pottery seal marks
\$200 – \$400

Michael Cardew

(b.1901, Wimbledon – d. Truro, 1983)

Cardew was the first apprentice at St.Ives and his achievements came to rival Leach's in terms of artistic distinction and global influence. Indeed Leach described Cardew as his best student. After his apprenticeship at St.Ives Cardew revived the Winchcombe Pottery in 1926 and began to focus on rebuilding a large kiln which could hold up to 3000 pieces. Cardew's decision to persevere with the technically difficult and often dangerous lead sulphide (galena) glaze which had been abandoned by Leach in favour of the more reliable lead oxide glaze resulted in both huge firing losses rendering the Pottery financially marginal but on the plus side pots with the most marvellous chestnut to red to honey glaze gradations. By the late 1920s Cardew's diligence paid off and The Winchcombe Pottery went on to produce a dazzling array of pots, jugs, bowls, cider jugs, plates and teapots.

Cardew's life can be read as a quest for authenticity. Cornish by descent he re-engaged with his roots by learning the Cornish language and traditions, even relocating to Wenford Bridge near Bodmin in Cornwall. Such ambitious ventures kept him in financially straitened circumstances and as a result he readily accepted the offer of a secure teaching position in 1942 he accepted a post in the Colonial service in Ghana.

It was in Africa that Cardew came into contact with a different ceramics tradition and although his various attempts to develop sustainable pottery production met with variable levels of

success, his engagement with indigenous traditions was sincere and had far reaching consequences as these forms and ideas were reflected in his own work.

Cardew's influence in New Zealand was direct and significant via Peter Stichbury who in 1958 was the first western student at Abuja and whose subsequent work reveals the profound effect of the Nigerian work he encountered.

Cardew returned to Wenford in 1965 and like Leach spent a large portion of the rest of his life travelling and teaching including a well remembered visit to New Zealand in 1968. Te Papa holds a wonderful photographic record by David Carson-Parker of Cardew in action at the wheel during this 1968 trip.

Ladi Kwali

(b. circa 1925, Nigeria
– d.1984, Nigeria)

Ladi Kwali was born in the village of Kwali in the Gwari region of Northern Nigeria, where pottery was a common occupation among women. She learned to make pottery as a child using the traditional method of coiling.

In the early 1950s her work was seen by Michael Cardew in Abuja, Nigeria and she subsequently became his only female student and learnt to throw pots on the wheel. Her work was shown to great acclaim in London in the 1950s and 60. Kwali's combination of western form making and her distinctive interpretation of Nigerian pattern making, complex sgraffito decoration was received as an elegant example of cross-cultural influence in reverse to the normal trend.

Dame Lucie Rie

(b. Vienna, 1902
– d. London, 1995).

Lucie Rie is regarded as one of the major figures in British post-war ceramics. Her legacy was acknowledged in 2009 by the recreation of Rie's longtime Albion Mews studio at the Victoria and Albert Museum.

In the 1920 Rie studied at the Kunstgewerbeschule, Vienna where her teachers included the renowned Michael Powolny. It was in Vienna that she learnt the processes of ceramic chemistry which enabled her to develop a range of volcanic and textured glazes which became a characteristic of her later work.

In the 1930s she lived in an apartment designed by Ernst Plischke who went on to have a seminal role in the development of modernist architecture in New Zealand after his arrival in 1939.

Rie emigrated to England in 1938 and in the 1940s she set up her famous studio where Hans Coper was an early assistant and later collaborator.

Rie and Coper worked closely together throughout the 1950s and made many technical breakthroughs by utilizing the then new technology of a high-firing electric kiln.

1967 Rie's contribution was officially recognized by a British Arts Council retrospective and a year later she was awarded an OBE and an Honorary Doctorate at the Royal College of Art.

33. Abuja Pottery

A large and impressive ovoid floor vase with incised bands at the neck above incised concentric bands across the body. The bands at the shoulder enclosing triangular geometric motifs with cross hatched detailing in a white slip. Covered in a grass ash slate grey glaze over tenmoku. Unmarked, H.350mm
\$600 – \$1200

34. Alan Caiger-Smith

A small bowl with painted abstract design under a lustrous tin glaze. Painted monogram, D.130mm
\$50 – \$100

35. Dame Lucie Rie

Stoneware pouring vessel with extruded side handle and matching bowl. Oyster white exterior with yellow glazed interior. Impressed LR seal mark, circa 1957, bowl D.140mm, jug H.80mm
\$1000 – \$1500

36. Dame Lucie Rie

Teapot with manganese glaze with vertical radiating sgraffito bands. The looping cane handle attached at the shoulder through pierced lugs. Impressed LR seal mark, circa 1958.
\$2500 – \$5000

37. Dame Lucie Rie

Stoneware bowl of conical shape, white tin glaze with manganese glazed rim. Impressed LR seal mark. Circa 197, D.110mm
\$400 – \$800

38. Dame Lucie Rie

Stoneware bowl with yellow glaze to interior and exterior, manganese glazed rim. Impressed LR seal mark, with repairs, D.140mm
\$100 – \$300

39. Dame Lucie Rie and Hans Coper

Stoneware pouring vessel with side handle, black glaze. Impressed LR and HC seal marks, circa 1947-58
\$500 – \$1000

40. Dame Lucie Rie

Stoneware cream jug with manganese glaze, LR seal mark, circa 1958, H.110mm
\$400 – \$800

40a. Dame Lucie Rie and Hans Coper

Stoneware bowl with white tin glaze flecked with iron, impressed LR and HC seal marks, D.130mm
\$500 – \$1000

41. Dame Lucie Rie and Hans Coper

Six place coffee set, comprising a coffee pot and milk jug each with side handles, sugar basin and six cups and saucers. Stoneware with manganese glaze with sgraffito banding to the exterior and white tin glazed interior. The coffee pot with a small chip to the rim of the spout. Impressed LR and HC seal marks to the base of the cups, the coffee pot, milk jug and sugar basin with LR seal marks, circa 1960.
\$8000 – \$12000

42. Dame Lucie Rie

Stoneware oil bottle and vinegar bottle each complete with original stopper, white tin glaze with manganese glaze to the rim, LR seal mark, circa 1958, H.160mm and H.150mm
\$1000 – \$1500

43. Dame Lucie Rie (attributed)

Porcelain bowl of conical shape with a metallic bronze glaze, the interior incised with concentric bands. The exterior with a broad incised band to the rim and vertical radiating sgraffito bands with a further incised inky blue band to the lower section of the bowl and two further bands highlighted in copper. Unmarked. For a similar bowl see [Sothebys Art and Design from 1870 auction 16th November 2006, Lot 529, D. 290mm](#)
\$3000 – \$5000

44. Dame Lucie Rie

A pair of stoneware white tin glazed beakers, one with pale green glazed interior, the other with blue interior, impressed seal mark, H.110mm
\$500 – \$1000

45. Hans Coper

An early angular stoneware vase, the interior in mat manganese, the exterior textured with a buff white slip, raised on a cylindrical foot, circa 1958. Impressed HC seal mark to the base, H.150mm
\$5000 – \$8000

46. Bryan Newman

Rare composite sculpture, constructed from numerous thrown shapes. Earthenware with tin, iron and yellow glazing, some minor damage, 300 x 180mm. [A similar example illustrated in Art of the Modern Potter by Tony Birks p.66-67](#)
\$1000 – \$1400

47. Kenneth Clark

Four tin glazed plates painted with abstract designs
\$150 – \$300

48. Kenneth Clark, Ann Wynn Reeves

A tin glazed dish painted with floral and geometric designs, together with a rectangular tin glazed dish with abstract lozenge design, a floral design tile by Ann Wynn Reeves and two other tiles (5)
\$100 – \$200

49. John Chappell

Stoneware dish and lidded butter dish, impressed initials to the base of each
\$100 – \$200

50. John Chappell

Stoneware dish in the Mashiko style with a speckled iron glaze and repeating wave design, impressed mark, D.240mm
\$100 – \$200

51. Marianne de Trey

Stoneware platter painted with a fish design together with a cup and saucer and coffee cup. Impressed cipher mark (3)
\$100 – \$200

52. Philip Smeale Wadsworth

Stoneware ovoid vase, incised initials to the base, H.170mm
\$50 – \$100

53. Quentin Bell

Earthenware jug painted with a floral design, together with stoneware mug (potter unknown) and an egg cup, H .90mm (3)
\$50 – \$100

54. Charles Brannam

Slip ware bowl together with an earthenware bowl by G Guilme, D.120mm and 130mm (2)
\$50 – \$100

55. Braunton Pottery

Peasant pottery jug with slip trailed decoration, together with a Paul Baron jug and one other jug (3)
\$100 – \$200

56. Katherine Pleydell- Bouverie

Small stoneware bowl with celadon glaze, together with a blue glazed bowl and a small bowl with vertical sgraffito cut bands, impressed mark to each (3)
\$400 – \$600

57. Katherine Pleydell-Bouverie

Six celadon glazed stoneware bowls, impressed seal mark to each, D.190mm
\$200 – \$400

58. Katherine Pleydell-Bouverie

Five earthenware planters and eight small dishes (13)
\$200 – \$300

59. Louis Hanssen (attributed)

Stoneware lidded bowl with ribbed decoration covered in a white slip (repair to lid) together with a small lidded stoneware octagonal box (2)
\$150 – \$250

60. Gwyn Hanssen Pigott

Two stoneware cups and saucers, milk jug and three bowls. Tenmoku glazed, each with impressed marks
\$300 – \$500

61. Gwyn Hanssen Piggott

Four stoneware cups and saucers. The cups with strap handles with bluish white glaze, impressed marks
\$200 – \$300

62. Colin Pearson

Two stoneware pan shaped serving dishes together with a Brighton Pottery lidded stoneware casserole dish (3)
\$50 – \$100

63. St Ives

A small stoneware bowl together with a vase, mug , small dish and lidded sugar basin. Impressed marks to each (5)
\$50 – \$100

64. St Ives

Stoneware Yunomi (tea cup) together with two beakers and a saucer, each with tenmoku glaze and impressed marks (4)
\$50 – \$100

65. St Ives

Lidded casserole dish, small lidded dish, two lidded ramekins, lidded bowl and two small dishes. Each with glazed interior and unglazed exterior, impressed mark to each (7)
\$150 – \$250

66. St Ives

Four stoneware mugs with ash and feldspar glaze, impressed mark
\$100 – \$200

67. St Ives

Nine stoneware plates with glazed interior and unglazed exterior together with a pouring vessel with celadon glaze (10)
\$100 – \$200

68. St Ives

Lidded stoneware jar, three plates and two small beakers with tenmoku glaze, impressed mark to each
\$100 – \$200

Bernard Leach

(b. Hong Kong, 1887
– d. England, 1979)

Regarded as the father of British studio pottery, Leach was the author of *A Potter's Book* (London, 1940) widely regarded as one of the most influential publications of the 20th century .

Leach's formative years were spent in Hong Kong and Japan. He studied at both the Slade School of Art in London and under Shigekichi Urano in Japan. It was during this time he befriended a young potter named Shoji Hamada. His collaboration with Hamada would have enormous resonance in the English speaking world and in particular New Zealand, where both visited in the 1960s. Len Castle studied with Leach in the 1950s and introduced Leach's philosophies to the New Zealand audience.

In conjunction with Hamada, Leach set up the St. Ives Pottery, Cornwall in 1920, including the construction of a traditional Japanese wood burning kiln. They promoted pottery as a combination of Western and Eastern arts and philosophies. The founding of the St. Ives Pottery is widely regarded as the birth of the studio pottery movement.

Leach's contribution and connection to the Hill collection spans at least thirty years of close contact. Mary Hill acquired works by Leach in the 1930s whilst at Ditchling, Sussex and Leach in turn visited Martin Hill in Wellington in 1962 to inspect the collection during his visit to New Zealand in that year.

69. St Ives

A stoneware waisted vase with tenmoku glaze, impressed mark, H.150mm
\$50 – \$100

70. St Ives

Two small slipware bowls and a vase decorated with cream slip on a brown ground, impressed mark to each
\$100 – \$200

71. St Ives

Two slipware vases decorated with a cream slip on a brown ground, impressed mark to each
\$50 – \$100

72. Bernard Leach

Large and impressive stone ware tile decorated with a well head design on cream ground, five impressed St Ives Pottery marks to the back of the tile, H.225 x W.225mm
\$2000 – \$4000

73. Bernard Leach

Stoneware tile decorated with a leaping deer on cream ground, unmarked, H.100 x W.100mm
\$200 – \$300

74. Bernard Leach

Stoneware rectangular pen tray. Pale celadon glaze over combed white slip to the interior, the exterior with tenmoku glaze, circa 1960. Impressed personal seal mark and St Ives Pottery mark. For a similar example see Bernard Leach: A potters work, Plate 33, W.210mm
\$400 – \$800

75. Bernard Leach

Stoneware ashtray with glazed celadon interior and unglazed exterior. Impressed personal seal mark and St Ives Pottery mark, W.140mm, together with a small St Ives bowl, (2)
\$200-300

76. Bernard Leach

Stoneware teapot with celadon glaze, small rim frits to the spout, impressed personal seal mark and St Ives Pottery mark, H.150mm
\$500 – \$1000

77. Bernard Leach

Stoneware teapot with brown floral decoration on a grey ash glazed ground, chipped to the lid, impressed St Ives Pottery seal mark and personal seal mark
\$400 – \$800

78. Bernard Leach (attributed)

Small ovoid stoneware vase with deep black glaze. Firing flaw to top rim. Martin Hill showed Bernard Leach this small vase when he visited New Zealand in 1962. Leach informed Martin that this vase was his work but he had not marked it with a personal seal mark due to the flaw to the top rim. Impressed St Ives mark, H.190mm
\$200 – \$400

79. Bernard Leach (attributed)

Earthenware dish with moulded pie crust rim and feather pattern decoration on yellow ground, impressed St Ives seal mark, circa 1930, D.200mm
Martin Hill's notes record that he showed this dish to Bernard Leach who confirmed that it was his work when he viewed the collection. Another identical example can be viewed in the CBS Gallery collection at www.cbs.co.uk
\$1000 – \$2000

80. Bernard Leach

Stoneware tile incised and painted with a swimming fish on a cream ground. Painted St Ives mark and painted Leach mark to the front of the tile, the reverse with four impressed St Ives seal marks, glaze damage to the upper section of the tile, H.150 x W.150mm
\$150 – \$300

81. St Ives Pottery

An earthenware dish, possibly by Bernard Leach with pie crust rim decorated with intersecting combed lines on a rich brown glazed ground, unmarked, D.320mm
Martin Hill's notes record that Leach mentioned to him that the piecrust rim was a design characteristic of some of his work from the early 1930's
\$1000 – \$2000

82. David Leach

Stoneware vase of ovoid shape, tenmoku glaze decorated with a leaf pattern to the shoulder above two incised concentric bands, impressed mark, H.180mm
\$400 – \$800

83. David Leach

Lowerdown Pottery stoneware tile, together with a milk jug and sugar basin painted with a leaf design, impressed Lowerdown Pottery marks
\$100 – \$200

84. English potter unknown

Stoneware vase of ovoid form covered in a deep brown glaze stopping short of the foot with iron brown brushed decoration, possibly by David Leach, unmarked, H.260mm
\$300 – \$500

85. St Ives

Stoneware jug with painted motifs on a grey ash glazed ground, impressed St Ives seal mark, frits to the rim
\$100 – \$200

86. St Ives

Two small stoneware tiles decorated with floral designs together with a large tile with ash glaze, the two small tiles with impressed marks, H. 50 x W.50mm and H.120 x W.130mm, (3)
\$40 – \$80

87. St Ives

Stoneware teapot with floral decoration on a grey ash ground, unmarked
\$250 – \$500

88. St Ives

Stoneware tile painted with a simple flower design on cream ground. Painted St Ives mark to the front of the tile, four impressed marks to the reverse, H.150 x W.150mm, together with another stoneware tile painted with a swimming fish (cracked and repaired), H. 140 x W.140mm, (2)
\$150 – \$250

89. Norah Braden

Stoneware vase of ovoid shape with cream crackle glaze, painted mark, H.210mm
\$400 – \$800

90. Norah Braden

Stoneware bowl with combed decoration beneath a white slip. Impressed mark and incised numerals to the foot ring probably referencing the glaze type, D.170mm
\$350 – \$700

91. John Shelly

A slipware dish decorated in brown and cream slip on a brown glazed ground, impressed mark, L.200mm
\$80 – \$120

92. Lewis Groves

Stoneware mug with deep brown glaze together with another stoneware mug
\$20 – \$40

Japanese**93. Shoji Hamada**

Stoneware Yunomi (teacup), layered cream slip and grey crawling glaze with iron painted gestural design, H.90mm
\$500 – \$1000

94. Shoji Hamada

Square stoneware bottle vase, the body with dry iron glaze with poured loops of 'nuka' and tenmoku to each face, H.230mm
\$2500 – \$5000

95. Shimaoka Tatsuzo

Stoneware dish decorated with stylized floral design in cream slip on a brown glaze, impressed potter's seal to the base, D.274mm
\$500 – \$1000

96. Shimaoka Tatsuzo

A large stoneware dish decorated with a central roundel with stylized fruit design in cream slip surrounded by impressed and inlaid herringbone pattern. Impressed seal to the base, with wood box bearing the signature and seal of Shimaoka Tatsuzo, D.307mm
\$2000 – \$4000

97. Shimaoka Tatsuzo

Sake set, comprising a bottle (*tokkuri*) and five cups (*guinomi*), all decorated with impressed and inlaid diagonal cord design beneath a cream glaze, the *tokkuri* with three iron-decorated roundels and impressed seal to footrim, H. 145mm
\$400 – \$800

Shoji Hamada

(b. 1894, Mizonokuchi, Kanagawa Prefecture, Japan – d. Mashiko, Japan, 1978)

Designated a 'National Living Treasure' by the Japanese Government in 1955 Hamada holds a pivotal position in the development of studio pottery in conjunction with Bernard Leach and as an inspirational teacher of luminaries such as Shimaoka Tatsuzo.

His life was intertwined with that of Bernard Leach, so much so that Leach was the author of the definitive text *Hamada: Potter* in 1976. Len Castle acknowledges just this in his review of the book writing, 'in the world of pottery, Leach and Hamada have been messengers between cultures on opposite sides of the earth: Bernard Leach mainly through his writings, and Shoji Hamada by the practical example of his work.'

It is fair to say that Shoji Hamada's visit to New Zealand was both galvanizing for the local community. To this day it is still discussed in reverential tones. On this 1965 visit Hamada bought a selection of work which was exhibited and offered for sale in New Zealand. These items occasionally resurface at auction in New Zealand and are highly sought after by collectors.

Shimaoka Tatsuzo

(b.Tokyo, 1919
– d.Manchiko, 2007)

Shimaoka Tatsuzo was born in 1919 in Tokyo. After having studied ceramics at Tokyo Institute of Technology, in 1946 he began his apprenticeship with the potter Shoji Hamada, a leading proponent of the mingei philosophy, which stressed the connection between the quality of a craft object and the spirit with which it was made. In 1953 Shimaoka established his own kiln and the following year he held his first exhibition in Tokyo. In the 1970's he held his first exhibitions in USA and in Europe.

Shimaoka Tatsuko was a master of many slip decorating and firing techniques for pottery. His signature was his jomon zogan (rope-impressed inlay) technique, a fusion of the Japanese Jomon pottery and Korean decorative arts. Because of his unique contribution to the art of pottery, in 1996 Shimaoka was designated a 'Living National Treasure' by the Japanese government.

98. Shimaoka Tatsuzo

A pair of stoneware bottles decorated with impressed and inlaid diagonal cord design beneath a cream-coloured glaze, H.140mm
\$400 - \$800

99. Shimaoka Tatsuzo

A stoneware teabowl, the exterior decorated with a net design in cream slip on brown glaze, impressed potter's seal to the base, D.120mm
\$400 – \$800

100. Mashiko Pottery

Stoneware plate with tenmoku glaze to the well and rope impression pattern. Paper label with calligraphic charters attached to the base, D.220mm
\$150 – \$250

101. Mashiko Pottery

An impressive stoneware vase of ovoid form with brushed tenmoku and persimmon marbled glaze decoration on an oatmeal coloured ground, incised character mark to the base, H.300mm
\$600 – \$1200

102. Mashiko Pottery

Stoneware dish with brushed dark green and olive wave designs on an oatmeal grey glazed ground, D.370mm
\$400 – \$800

103. Mashiko Pottery

Stoneware dish with poured cream 'nuka' and persimmon glaze over tenmoku, D.320mm
\$400 – \$800

104. A Japanese Seto dish covered with a cream crackled glaze and iron-decorated with the 'horse eye' design, Edo Period (19th Century), D.257mm
\$200 – \$400

105. A large Japanese Seto dish covered with a cream crackled glaze and iron-decorated with the 'horse eye' design, Edo Period (19th century), D.340mm
\$400 - \$800

106. A small Japanese stoneware vase with poured glaze on an unglazed surface together with a Mashiko Pottery plate with tenmoku glaze to the rim, (2)
\$30 – \$50

107. A pair of Japanese stone yunomi with wax resist decoration and a tenmoku glazed bowl with wax resist decoration (3)
\$100 – \$200

108. Japanese stoneware teapot with cane handle
\$30 – \$50

109. A large Japanese bowl covered with blue crackled glaze, together with two small dishes with painted floral decoration (damaged), the first D. 337mm (2)
\$100 – \$200

New Zealand Pottery

110. Juliet Peter

Large ovoid stoneware floor vase with incised open rondure motifs to the shoulder above incised concentric bands on a mottled dark green ash glaze, incised initials to the base, H.440mm
\$400 – \$800

111. Juliet Peter

Ovoid stoneware vase with blue and green salt glaze, decorated with incised geometric rondel and sun forms in a checker pattern, incised initials to the base, H.300mm
\$300 – \$500

112. Juliet Peter

Ovoid stoneware floor vase with oatmeal coloured ash glaze with deeply incised decoration to the main body of the vase, the shoulder with an incised ribbed pattern, unmarked, H.350mm
\$300 – \$500

113. Roy Cowan

Ovoid vase with sun and koru spiral decoration in blue, brown and green salt glaze, incised initials to the base, H.340mm
\$400 – \$800

114. Roy Cowan (attributed)

A large impressive stoneware trough with speckled iron glaze, unmarked, W.430mm
\$600 – \$1200

115. Roy Cowan

Large and impressive winged sculptural stone ware slab built vase with brown and oatmeal coloured glaze. Firing flaws to the base and lower section, unmarked, H. 720mm x W.720mm
\$1000 – \$2000

116. Roy Cowan

'An outing' Stoneware charger painted with a scene of fish swimming amongst aquatic plants, original label attached, D.400mm
\$300 – \$500

117. Juliet Peter

Slab sided stoneware floor vase with incised decoration through the mottled olive ash glaze, the upper section with tenmoku glaze, incised initials to the base, H.460mm x W.300mm
\$500 – \$800

118. Potter unknown

A large stoneware orb form raised on a tapering conical base with incised concentric bands
h.470mm
\$100 – \$200

119. David Brokenshire

Two large ovoid floor vases, each with umber pigmented textured surface pierced with small circular apertures to the upper section, impressed mark to each
\$400 – \$800

120. Juliet Peter

Rectangular stoneware dish with incised geometric design in blue and green salt glaze, incised initials to the base, L.300mm, together with another small rectangular dish L.170mm, (2)
\$50 – \$100

121. Juliet Peter

Stoneware bowl with wax resist decoration in brown and ecru ash glaze, D.350mm
\$200 – \$300

122. Juliet Peter

Stoneware dish together with a circular stone ware platter, each with incised initials
\$100 – \$200

123. Juliet Peter

Rectangular stoneware dish with wax resist decoration in a mottled olive and brown ash glaze together with a bowl decorated with fish under an aqua glaze. Both pieces unmarked. l. 420mm and d.190mm, (2)
\$100 – \$200

124. Juliet Peter

Stoneware platter decorated with repeating lozenge motifs in a tenmoku glaze, incised initials to the base, L.290mm
\$100 – \$200

125. Harry and May Davis

Crowan Pottery small lidded casserole dish with wax resist decoration, impressed mark to the lid, D.160mm
\$50 – \$100

126. Juliet Peter

Stoneware rectangular platter decorated with three amoeban forms, incised initials and original label to the base, L.520mm
\$200 – \$400

127. Juliet Peter

Stoneware dish with wax resist decoration, incised initials to the base, L.170mm
\$50 – \$100

128. Juliet Peter

Stoneware plaque incised with a design of a Tuatara, ash glaze over tenmoku, L.240 x W.190mm
\$200 – \$400

129. Juliet Peter and Roy Cowan

Earthenware bowl painted with a tree design in blue and green on cream ground, incised marks to the base, D.190mm
\$40 – \$80

130. Juliet Peter

Ovoid stoneware vase, original label affixed to the base, L.140mm
\$40 – \$80

131. Juliet Peter

Stoneware milk jug and lidded sugar basin, sedge vase, pot-pourri vase, and lidded dish (5)
\$100 – \$200

132. Roy Cowan

Stoneware teapot together with another teapot with repaired handle (2)
\$50 – \$100

133. Roy Cowan

Stoneware teapot with ash and tenmoku glaze
\$40 – \$80

134. Roy Cowan

Stoneware teapot with wax resist decoration
\$50 – \$80

135. Roy Cowan

Stoneware lamp base of tapering conical form with ash and tenmoku glaze
\$100 – \$200

136. Roy Cowan

A collection of eleven tiles with floral and various geometric motifs
\$200 – \$300

137. Roy Cowan

Large and impressive lantern form stoneware floor vase with numerous circular apertures, brown and cream overglaze, H.1050mm
\$2500 – \$5000

138. Mirek Smisek

Large stone ware charger with tenmoku glaze, wax resist decoration forming a flower head design, impressed initials, D.390mm
\$200 – \$300

139. Mirek Smisek

Large stoneware dish with gestural decoration on a green and grey glaze, impressed mark, D.460mm
\$250 – \$400

140. Mirek Smisek

Circular stoneware tenmoku glazed dish with wax resist decoration, impressed initials, D.360mm
\$150 – \$250

141. Mirek Smisek

Tenmoku glazed teapot with bamboo handle
\$50 – \$100

142. Mirek Smisek

Stoneware mortar and pestle together with a yunomi, (2)
\$30 – \$50

143. Mirek Smisek

Stoneware vase with tenmoku glaze and wax resist decoration, impressed mark, H.260mm
\$100 – \$200

144. Warren Tippett (attributed)

Stoneware dish, tenmoku glaze with wax resist decoration, D.300mm
\$150 – \$250

145. Warren Tippett

Polychrome decorated porcelain platter, W.210mm together with a small bottle with impressed designs, H. 90mm (2)
\$200 – \$400

146. Bruce Martin

Oil fired ikebana vase raised on rectangular foot, impressed mark, W.420mm
\$100 – \$200

147. Bruce Martin

Two small oil fired cheese platters. One ash glazed the other tenmoku glazed and decorated in the Winchcombe Pottery manner with a trailing wavy line design, each L.160 x W.110mm
\$100 – \$200

148. Ruth Castle

Jute and cane onion basket and woven dish (2)
\$100 – \$200

149. Len Castle

Stoneware hanging form sedge vase with iron oxide wash, impressed initials, H. 170mm
\$100 – \$200

150. Len Castle

Stoneware hanging form sedge vase, textured surface with iron oxide wash, impressed initials, H.150mm
\$100 – \$200

151. Len Castle

Stoneware hanging avian form, textured surface with iron oxide wash, impressed initials, W.170mm
\$150 – \$250

152. Len Castle

Hanging stone ware bottle vase of tapering form with oxide wash, unmarked, H.300mm
\$200 – \$400

153. Len Castle

Yunomi (tea cup) with chun-type glaze, impressed initials, H.90mm
\$40 – \$80

154. Len Castle

Stoneware globular vase, impressed initials, H.110mm
\$100 – \$200

155. Len Castle

Stoneware globular vase, impressed initials, H.100mm
\$75 – \$125

156. Len Castle

Stoneware squat ovoid vase with ash glaze, impressed initials, D.100mm
\$100 – \$200

157. Len Castle

Yunomi (tea bowl) with tenmoku and tea dust glaze, impressed initials
\$50 – \$100

158. Barry Brickell

Large salt glazed crock with original wooden lid, impressed mark, H.600mm
\$400 – \$600

159. Warren Tippett

Stoneware floor vase, ovoid shape with iron glaze with gestural cobalt and aqua blue decoration, H.520mm
\$600 – \$1200

160. Harry and May Davis (Crewenna Pottery)

Stoneware tenmoku glazed lidded bread crock, impressed mark, H.340mm
\$400 – \$800

161. Peter Sitchbury

Stoneware oil bottle, H.170mm
\$20 – \$40

162. Barry Brickell

Stoneware teapot of lobed form with loop handle, soda glazed, impressed mark, L.180mm
\$250 – \$500

163. Barry Brickell

Stoneware bowl of conical form together with two beakers, impressed marks (3)
\$150 – \$250

164. Patricia Perrin

Unglazed stoneware onion jar with two pierced lugs at the shoulder with rope handle and original cork stopper, decorated with poured glaze, H.170mm
\$100 – \$200

165. Patricia Perrin

Unglazed stoneware wine jug with poured tenmoku glaze decoration, two pieced lugs at the shoulder with rope handle and original cork stopper, H.160mm
\$150 – \$250

166. Jeff Scholes

Lidded stoneware vase with iron glaze decorated with koru spiral forms, impressed initials, H.230mm
\$50 – \$100

167. Carl Vendlebosch

Stoneware cauldron shaped vase with wax resist decoration, together with two small stoneware platters by Paul Meltzer, (3)
\$100 – \$200

168. Margret Vyles

Stoneware teapot with bamboo handle
\$20 – \$40

169. Adrian Cotter

Stoneware coffee pot with wax resist decoration and four coffee mugs, impressed initials
Small chip to the spout of the coffee pot
\$75 – \$125

170. Lawrence Ewing

Stoneware bottle vase with wax resist decoration, impressed initials, H.290mm
\$40 – \$80

171. Wilfred Wright (attributed)

Tenmoku glazed pouring bowl, four small bowls and four small plates
\$100 – \$200

172. Mirek Smisek

Stoneware salt and pepper castors with wax resist leaf pattern decoration and impressed initials, together with a St Marks Pottery (Trevor and Marjorie Bayliss) stoneware bowl (3)
\$40 – \$80

173. Richard Parker

Circular terracotta disc with cream glaze, D.120mm
\$30 – \$50

174. Small lidded porcelain bowl decorated with a koru pattern and inscribed Maori motif, dated 1977 to the base, D.90mm
\$20 – \$40

175. Large 19th Century English earthenware dairy bowl, chips to the rim. D.490mm
\$100 – \$200

176. German 17th Century stoneware bellarmine with salt glaze, circa 1680, H.290mm
\$300 – \$500

177. German 17th Century stoneware bellarmine with salt glaze, circa 1680, H.380mm
\$300 – \$500

178. Sussex pottery

Stoneware water bottle, brown glazed with strap handle, H.160mm together with two English provincial pottery bowls, D.120mm, (3)
\$30 – \$50

179. Two slipware jugs, a slipware dish, two slipware bowls and two egg cups, (6)
\$40 – \$80

180. Potter unknown

Stoneware casserole dish, D.290mm
\$50 – \$100

181. Three stoneware yunomi
\$50 – \$100

182. Potter unknown

Stoneware vase of ovoid shaped with tenmoku glazed interior and oatmeal coloured exterior decorated with an impressed stamp design, unmarked, H.270mm
\$100 – \$200

183. A large stoneware jug with pinched spout and single strap handle, unmarked, H.260mm
\$100 – \$200

184. Potter unknown

Stoneware casserole dish with tenmoku glaze, W.260mm
\$40 – \$80

185. Potter unknown

Stoneware teapot, two cups and saucers and a sugar basin
\$30 – \$50

186. Potter Unknown

Stoneware lidded jar with a pale celadon glaze, painted initials to the base G.B. H.170mm
\$100 – \$200

187. Potter unknown

Cylindrical stoneware vase, feldspar glaze over tenmoku, H.400mm
\$50 – \$100

188. Potter unknown

Stoneware bottle vase with ash glaze over tenmoku, together with a stoneware dish H.310mm x D.370mm
\$100 – \$200

189. Potter unknown

Stoneware vase and small lidded casserole dish (2)
\$50 – \$100

190. Potter unknown

Stoneware vase together with a stoneware lidded jar with ash and tenmoku glaze
\$100 – \$200

191. Large 19th Century French Provincial stoneware tankard together with a smaller tankard, (2)
\$50 – \$100

192. Decorative painted earthenware plate, two French Quimper plates and a small hand painted jarlet, (4)
\$40 – \$80

193. Potter unknown

Unusual stoneware ladle, L.290mm
\$50 – \$100

194. Potter unknown

Stoneware lidded casserole dish together with a tenmoku glazed bottle vase and a stoneware pie dish (3)
\$100 – \$200

195. Two stoneware yunomi
\$40 – \$80

196. A selection of various pottery pieces including a tea caddy, cups and saucers, earthenware pie dish etc
\$50 – \$100

197. Potter unknown

A finely potted stoneware yunomi with sgraffito cut vertical bands, unmarked, H.85mm
\$50 – \$100

198. Potter unknown

Stoneware slab vase, salt glazed in green blue and brown, H.210mm
\$50 – \$100

199. A collection of South-East Asian pottery, comprising a small Thai Sawankhalok lidded jar, an Annamese blue and white jarlet, an Annamese blue and white bowl, a small brown jarlet, and two small blue and white stands (one probably Chinese)
\$200 – \$400

200. A large Thai celadon bowl with incised lotus petal decoration to the exterior, D. 283mm and a small Thai celadon lidded jar
\$150 – \$250

201. A collection of South-East Asian pottery, comprising one small bottle vase, two squatted jars and two bowls with crackled glaze, H.175mm (repaired chip to one bowl)
\$100 – \$200

202. A group of Chinese porcelain, comprising a blue and white lidded jar, a small copper red circular box and cover, Kangxi mark to the base, a blue and white rectangular pillow and two celadon bowls
\$100 – \$200

203. A group of Chinese export famille rose ware, comprising a pair of handled coffee cups (minor damage), a lidded ewer and a bowl; together with a small wucaï-style saucer and an enameled wine cup, the coffee cups H.65mm
\$100 – \$200

204. A South-East Asian brown jar, H.355mm (faulted)
\$50 – \$100

205. A Turkish earthenware bowl together with four Turkish plates hand painted with floral designs and Islamic motifs
\$100 – \$200



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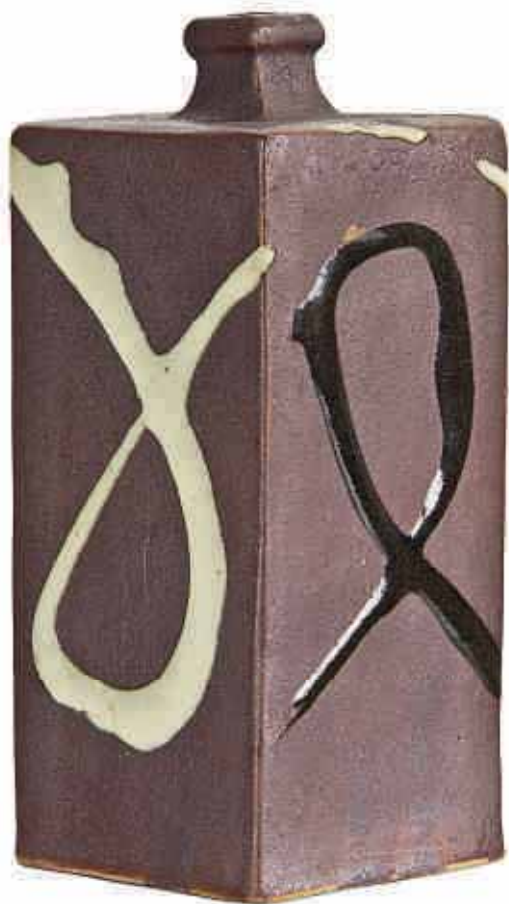


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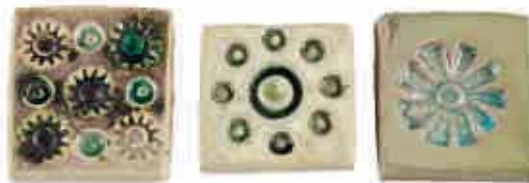
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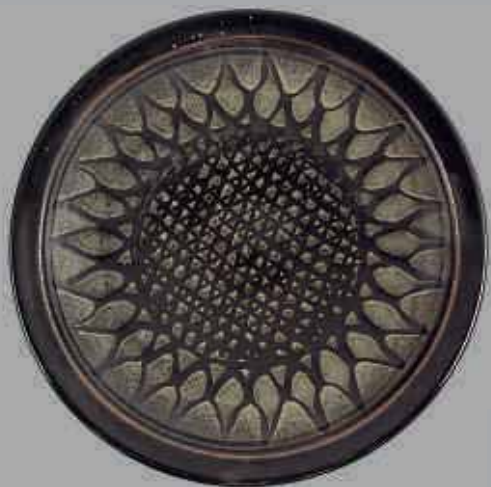


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Another View

The Michael Seresin Collection of International Black and White Photography

Auction

Thursday 9 June 2011 at 6.30pm
3 Abbey Street, Newton, Auckland

Opening Previews

Thursday 2 June 6.00pm – 8.30pm
Tuesday 7 June 6.00pm – 9.00pm
(Auckland Festival of Photography – Gravity Festival Circuit)

Viewing

Thursday 2 June 9.00am – 5.00pm
Friday 3 June 9.00am – 5.00pm
Saturday 4 June 11.00am – 4.00pm
Sunday 5 June 11.00am – 4.00pm
Monday 6 June (Queen's Birthday) 11.00am – 4.00pm
Tuesday 7 June 9.00am – 5.00pm
Wednesday 8 June 9.00am – 2.00pm
Thursday 9 June 9.00am – 2.00pm



Lot 15. Bill Brandt, A Coal Searcher Returning Home, Jarrow, 1936

Over many, many years Michael Seresin (ONZM) has quietly assembled a fantastic collection of images by international master photographers. In 2005 he generously offered the photographs he has kept in New Zealand to tour the country in exhibition form. It did so under the banner Another View: 20th Century Photographs from the Seresin Family Collection which travelled to public galleries including Dunedin Public Art Gallery, Millennium Public Art Gallery, Auckland Museum, Pataka Museum of Arts and Culture and Whangarei Art Museum. The exhibition afforded New Zealand audiences across the country a rare opportunity to see some of the most famous images in photographic history in their original form as black and white photographic prints as well as also providing a unique insight into the collection of expatriate New Zealander, Michael Seresin.

Seresin was born in Wellington in 1942 but by 1966 he left his native country and his job at Pacific Films to pursue a career in Europe which resulted in him becoming one of the most successful cinematographers in world cinema, directing the camera in films including Sleeping Dogs (1977), Midnight Express (1978), Angela's Ashes (1999), Harry Potter and the Prisoner of Azkaban (2004) and more recently Paris je t'aime (2006). Seresin's other great love is wine and as is the case with both his photography collection and his direction of the film camera, wine-making is not something he has done by halves. Organically and biodynamically grown, hand-tended and hand-picked on his Marlborough estate, the grapes from Seresin Estate are lovingly transformed into some of the most desirable wines in the world.

Another View is simply put, a world-class collection, the likes of which will not be seen in this country again. It represents an opportunity for New Zealand photography and art collectors



Lot 10. André Kertész, Satiric Dancer



Lot 11. Gyula Halász Brassai, Fille au Billiards

to consider original photographs by artists whose work has only been previously available for consumption in this country through the worn and torn pages of library and reference books. Included in this collection are almost all the big names of early to mid 20th Century photography including: Henri Cartier-Bresson, Andre Kertész, Eugene Atget, Josef Sudek, W. Eugene Smith, Bill Brandt, Mario Giacomelli, Brassai, Manuel Alvarez-Bravo and others.

The photographs he has bought reflect Seresin's attraction to a European aesthetic. They convey romance, beauty, sensuality, mystery and visual poetry. Another View is also, unequivocally, the collection of a cinematographer in the sense that all the images appear as homage's to cinema and more especially to film noir. These inky black and white prints each reveal individual tales of romance and heroic struggle in a heightened surrealist fashion more closely related to the dreamscapes of the moving image than what we've come to expect of the frozen photographic still.

Each original print in the collection is startlingly different and unique representing a supremely different viewing experience when studied first-hand. Witness Kertész's Satiric Dancer, one of the most iconic art photographs of the 20th Century, or the classic images of Paris by fellow Hungarian expatriate Brassai; freed from the shackles of the two dimensionality of the art monograph, they

appear richer, lush, enveloping and more affective when seen in the flesh. These are masterful studies in light and shade, with the latter consistently threatening to suffocate the former.

Globalization and the increasing ease and speed of modern communication means that collections of this nature will invariably be sold offshore in future and we all have Michael Seresin to thank for making this collection available in the country in which it has been housed since being assembled and in which so little world-class international art resides. Another View provides a beautiful encapsulation of modernist photography's key styles and its defining image-makers. There is no question that it is made all the more fascinating because of its provenance, it's having been put together by a New Zealander who also has made his living and his name, like the photographers themselves, through the creative filtering of the world through his lens.

— Ben Plumbly

Lots

1. Baron Adolph de Meyer (1868 – 1949)

Still Life with Basket of Grapes

photogravure, circa 1908

213 x 155mm

\$7000 – \$12 000

2. Baron Adolph de Meyer

From the Shores of the Bosphorus

photogravure

235 x 155mm

\$5000 – \$7000

Adolph de Meyer spent his childhood in Paris and Germany. He exhibited photographs as an amateur photographer when he was around twenty six years old. The following year he relocated from Dresden to London, where he was admitted to the Royal Photographic Society. He maintained a professional correspondence and friendship with Alfred Stieglitz and de Meyer's photographs were published in several issues of Stieglitz's publication Camera Work. de Meyer eventually joined Stieglitz's Photo-Secession group, which was instrumental in the promotion of photography as fine art in the early stages of the 20th century. In 1914 publisher Conde Nast hired de Meyer as the first full-time photographer at Vogue magazine and contracted him to work for Vanity Fair. In 1921 he left Nast to work for the William Randolph Hearst publication Harper's Bazar in Paris, where he became the preeminent fashion photographer of the day. From early on and especially during his magazine years, de Meyer associated with and photographed the upper echelons of society. By the first decade of the 20th century, art photographers like Baron Adolf

de Meyer were employing soft-focus lenses and painterly darkroom techniques to make photographs that closely resembled drawings and prints and which reflected a handcrafted approach, deliberately asserting photography as an art medium in its own right.

3. Agustín Víctor Casasola (1874 – 1938)

Assassination Vest of Emperor Maximilian –

1910 Mexican Revolution

gelatin silver print

210 x 158mm

\$2500 – \$4000

Agustín Víctor Casasola was not a painter or a poet nor one of the many intellectuals or revolutionaries during the early decades of the twentieth century who consciously strove to forge a Mexican identity. Yet, as witness and recorder of those tumultuous years, his influence was as great and may prove to be more lasting. There is no medium that has greater immediacy than the photograph and as such, the camera can wield great power. Casasola left a legacy to the people of his country that has etched itself in the minds of every Mexican, a visceral connection to whom they were at the rebirth of their nation. Moreover, he has assured future generations of Mexicans that their past will never be forgotten. Casasola never considered himself to be an "art" photographer like Edward Weston or Manuel Alvarez Bravo, two men who sought to capture the face of Mexico and whose work he would have certainly known at the time. Rather he saw himself as a journalist first — a man who took pictures which told a story. Yet, many of his photographs

Please note: All care has been taken in the preparation of this catalogue. However, interested parties need to satisfy themselves as to authenticity, age and the nature of the photographic print in The Michael Seresin Collection. It is suggested that Absentee bidders request a detailed condition report prior to bidding.

transcend the craft of photojournalism and reach the level of art. In this respect, he is reminiscent of the great 'Life Magazine' photographer W. Eugene Smith whose photographs similarly not only told a story, but also sought to capture the depth of humanity, even in its less savory moments.

4. Henri Cartier-Bresson (1908 – 2004)

Santa Clara, Mexico

gelatin silver print

245 x 365mm

signed

\$4000 – \$6000

Cartier-Bresson's imagery is intimate but utterly respectful of his subjects. In his travels throughout the world, he has captured glimpses of individual lives in scores of countries. Taken together, Cartier-Bresson's works constitute a personal history of quite epic scope. Henri Cartier-Bresson has had a decisive influence on creative documentary photography for half a century. Several generations of photographers have been influenced by his work. He is an undisputed master with a vast oeuvre. He was the first photographer to master the art of recording reality in constant flux, and shaping the immediate into detailed and austere photographic compositions. For Cartier-Bresson, photography was always a way of narrating stories about life. He sees a photograph as a document and photography as a documentary art. In 1947 Cartier-Bresson, Robert Capa, David Seymour and others founded the famous co-operative photo agency Magnum.

5. Eugène Atget

Versailles, femme et soldat, Maison Close, 1921

toned gelatin silver print, photograph taken in 1921 and printed in 1956

original blind stamp applied verso reads Photograph by Eugene Atget, printed by Bernice Abbott, No. 10 and signed Bernice Abbott

200 x 160mm

\$4000 – \$6000

6. Eugène Atget

Mannikin

toned gelatin silver print, photograph taken in 1927 and printed in 1956

original blind stamp applied verso reads Photograph by Eugene Atget, printed by Bernice Abbott, No. 10 and signed Bernice Abbott

228 x 165mm

\$2000 – \$3000

7. Eugène Atget (1857-1927)

Group Watching the Eclipse, Paris 1911

toned gelatin silver print, photograph taken in 1911 and printed 1956

original blind stamp affixed verso reads Photograph by Eugene Atget, printed by Bernice Abbott, No. 4 and signed Bernice Abbott

167 x 255mm

\$3000 – \$5000

8. Eugène Atget

Parc de St Cloud

toned gelatin silver print, photograph taken between 1915 – 1919 and printed in 1956

original blind stamp affixed verso reads Photograph by Eugene Atget, printed by Bernice Abbott, No. 1 and signed Bernice Abbott

170 x 214mm

\$7000 – \$12 000

In the first three decades of the twentieth century, Eugène Atget tirelessly and sensitively photographed the city of Paris and its environs. In doing so he did not veer toward excessive concern with technique nor toward the imitation of painting but

rather chose a straight course, making the medium speak for itself. Within the limits of his equipment, he recorded all phases of life about him: the people and streets of the modern city. Atget was poised on the cusp between the techniques and materials of early photography and the moment things began to change and modern photography was born. From a laborious and time-consuming process came a much faster method that changed the nature of photography forever. Atget was among the first generation to photographically capture the world of ordinary citizens. While the subject matter was new, he was nevertheless steeped in the tradition of the old-world photograph. Atget's photographs are delicate and romantic, making everything seem more romantic and beautiful in France. After Atget's death in 1927, Bernice Abbott acquired a large part of his archive and exhibited, printed and wrote extensively about his work. In 1968, Abbott arranged for New York's Museum of Modern Art to buy this archive, and through a series of MOMA exhibitions and publications Atget finally entered the pantheon of 'Masters' of photography. Abbott, as a result of all this, is given much credit for the recognition that Atget's photographs have received in the contemporary photographic world.

9. E. J Bellocq (John Ernest Joseph Bellocq 1873 – 1949)

Prostitute, Storyville, New Orleans, circa 1912

gold-toned P. O. P print

original blind stamp applied verso reads Photograph by E. J Bellocq. New Orleans circa 1911 – 1913. Collection Lee Friedlander and signed by Lee Friedlander. 228 x 165mm
\$7000 – \$14 000

Without Lee Friedlander's intervention, no one would know the work of E.J. Bellocq. After being shown a number of the glass plates which were discovered in a drawer in one of Bellocq's desks after his death,

Friedlander couldn't forget the images, and felt they should be preserved and seen, so in 1966, he bought all of the plates from a local New Orleans dealer. At the turn of the century, prostitution was an even more unusual subject for photography than today, and the experience of being photographed was far different. At that time, it would have been a special occasion, a form of attention that required time and collaboration. In spite of the large, unwieldy 8 x 10 camera which he operated, Bellocq's Storyville Portraits appear natural, and the women seem open and trusting. There's a nonthreatening presence with an unprecedented degree of empathy permeating his work, rather than the usual sense of someone in a power position objectifying his or her subject. With the women's obvious trust, warmth, and ease, these pictures transcend the normal customer-to-prostitute relationship, and therefore one must assume Bellocq and the women shared a greater than usual degree of familiarity and intimacy. Much has been made throughout the years of Bellocq's supposed identity and its relationship to the women he photographed. Until recently, photographic history described him as a physically nonthreatening and asexual man, different from the others who would have frequented the brothels. Regardless of the mythology surrounding Bellocq and the Storyville Portraits, whether he was a dwarf or an ordinary man, whether his familiarity at brothels was based on being a customer or a confidant, the genius of his work cannot be diminished. Whatever Bellocq's intentions were, whatever the nature of his relationship to these women, his portraits transcend the portrayal of the prostitute as an object. I imagine that, with his loving gaze, the desire and the sexual act that normally occurs in prostitution had been sublimated into the act of photographing. In the end Storyville Portraits remains a unique collection of love poems and one of the most important photographic essays ever made.

10. André Kertész (1894 – 1985)

Satiric Dancer

gelatin silver print

signed and dated 1926 verso

240 x 194mm

\$7000 – \$10 000

Throughout most of his career Kertész was depicted as the ‘unknown soldier’ who worked behind the scenes of photography. He was rarely cited for his work, even into his death in the 1980s. Kertész thought himself unrecognised throughout his life, despite spending his life in the eternal search for acceptance and fame. Though Kertész received numerous awards for photography, he never felt both his style and work was accepted by critics and art audiences alike. Although, in 1927, he was the first photographer to have a solo exhibition, Kertész said that it was not until his 1946 exhibition at the Art Institute of Chicago, that he first felt he received positive reviews on his work, and often cites this show as one of his finest moments in America. Kertész’s work itself is often described as predominantly utilising light and even Kertész himself said remarked “I write with light”. With his art’s intimate feeling and nostalgic tone, Kertész’s images alluded to a sense of timelessness which was inevitably only recognised after his death. Although Kertész rarely received bad reviews, it was the lack of them that led to the photographer feeling distant from recognition. Now, however, he is often considered to be the father of photojournalism. Many photographers today have remarked on how Kertész and his photographs as being inspirational; Henri Cartier-Bresson once said of him in the early 1930s, “We all owe him a great deal”.

11. Gyula Halász Brassai

Fille au Billiards

gelatin silver print

title inscribed, signed and dated Paris 1932

verso; blind stamped Tirage de l’Auteur

Copyright inscribed verso

285 x 222mm

\$6000 – \$9000

Brassai was a Hungarian photographer, sculptor, and filmmaker who rose to international fame in France in the 20th century. He was one of the numerous Hungarian artists who flourished in Paris between the World Wars. In the early 21st century, the discovery of more than 200 letters and hundreds of drawings and other items from the period 1940-1984 has provided scholars with material for understanding his later life and career. Brassai took his name from the town of his birth, Brasso, in Transylvania, then part of Hungary, later of Romania, and famous as the home of Count Dracula. He studied art at the academies of Budapest and Berlin before coming to Paris in the mid-twenties. He was completely disinterested in photography, if not scornful of it, until he saw the work being done by his acquaintance André Kertész, which inspired him to take up the medium himself. In the early thirties he set about photographing the night life of Paris, especially at its more colorful and disreputable levels. The result of this project – a fascinatingly tawdry collection of prostitutes, pimps, madams, transvestites, apaches, and assorted cold-eyed pleasure-seekers – was published in 1933 as Paris de Nuit, one of the most remarkable of all photographic books. Making photographs in the dark bistros and darker streets presented a difficult technical problem. Brassai’s solution was direct, primitive, and perfect. He focused his small plate camera on a tripod, opened the shutter when ready, and fired a flashbulb. If the quality of his light did not match that of the places where he worked, it was, for Brassai, better: straighter, more merciless, more descriptive of fact, and more in keeping with his vision.

12. Gyula Halász Brassai (1899 – 1984)

A Female Habituée, c. 1931

gelatin silver print

title inscribed, signed and dated 1931

verso; blind stamped Tirage de l’Auteur

Copyright Brassai verso

210 x 288mm

\$15 000 – \$25 000

13. Gyula Halász Brassai

La Fumeuse d’Opium

gelatin silver print

title inscribed, signed and dated Paris circa

1932 – 33 verso; blind stamped Tirage de

l’Auteur Copyright Brassai verso

198 x 290mm

\$15 000 – \$25 000

14. Frantisek Drtikol (1883 – 1961)

Nude

warm-toned pigment print

110 x 150mm

\$15 000 – \$25 000

Born in 1883, Frantisek Drtikol became one of the most important Czech photographers of the 20th century. His work, mainly portraits and nude photographs, reflect the late 19th century decorative style as well as the signs of a new age symbolized by geometric backgrounds and the movement of the age. He created vivid images unlike anything anybody had ever seen. And yet when he died 78 years later, he was impoverished and virtually unknown. I am inspired by three things,” Drtikol said, “decorativeness, motion, and the stillness and expression of individual lines.” He frequently contrasted the suppleness and flexibility of the female body against solid and unyielding geometric forms. Despite those differences, he emphasized the strength to be found in both human and geometric forms. Drtikol’s approach essentially transformed the genre of classical nude photography and showed a willingness to incorporate anything that might make his nude studies more powerful. In addition to the inclusion of Art Deco details, he used lighting techniques developed for the new medium of silent

movies and integrated elements of modern expressive dance. He synthesized the modern and the classical, and the results were startling. Nobody had ever seen anything like it. Dritkol's craving for truth ultimately led him to eastern philosophies and remote areas such as the world of Cabbala and Buddhism where he sought for and found an artistic language of his own. He died in 1961, lonely and forgotten.

15. Bill Brandt

A Coal Searcher Returning Home, Jarrow, 1936

gelatin silver print
signed
345 x 291mm
\$10 000 – \$15 000

16. Bill Brandt

A Snicket in Halifax

gelatin silver print
345 x 291mm
\$17 000 – \$27 000

17. Bill Brandt (1904 – 1983)

St Paul's Cathedral in Moonlight

gelatin silver print
signed
110 x 150mm
\$15 000 – \$25 000

18. Bill Brandt (attributed)

Buckingham Palace, London

gelatin silver print
240 x 160mm
\$1500 – \$3000

Bill Brandt was an influential British photographer and photojournalist known for his high-contrast images of British society and his distorted nudes and landscapes. Born in Hamburg, Germany, son of a British father and German mother, Brandt grew up during World War I. Brandt spent much of his youth on the Continent, and in the late twenties went to Paris to study with Man Ray. There he also discovered the photographs of Atget and the works of the French Surrealist film-

makers. His own work already possessed a strongly surrealist character --- not the intellectually playful irrationalisme of his teacher Man Ray, but a mordant, poetic romanticism suggestive of de Chirico and Dore. When Brandt returned to London in the thirties, England had forgotten its rich photographic past, and showed no signs of seeking a photographic present. In the forty years since, Brandt worked virtually alone, with only intermittent contact with the main channels of contemporary photography. Such isolation can starve all but the most independent talents, but for these it can provide a sanctuary where radical visions can develop undisturbed. Brandt's work has been consistently separate from the photographic consensus of the moment: reflective when it should have been militant, romantic when it should have been skeptical, experimental and formal when it should have been factual. In the years following his return to England, Brandt concentrated on photographing his countrymen, of all classes and conditions. These pictures are moving and strange; they express both sympathy and tranquil detachment, as though Brandt were photographing something that had existed long ago. Though unsparingly frank, his pictures seem to refer less to the moment described than to the issues of role, tenacity, courage, and survival.

19. Umbo – Otto Umbehrr (1902 – 1980)

Portrait of an Artist

gelatin silver print, image taken circa 1927 and printed in 1980, edition 35/50
signed; artist's blind stamp applied verso
230 x 167mm
\$1000 – \$2000

Umbo (Otto Umbehrr) was one of the most important photographers to emerge from the Bauhaus. Umbo was trained at the Bauhaus from 1921-3 with Johannes Itten, Oskar Schlemmer and Wassily Kandinsky. He moved then to Berlin where he was camera assistant to Walter Ruttmann for his masterpiece, Berlin, Die Sinfonie einer

Grosstadt. In 1926 Umbo began a career as a professional photographer, opening a portrait studio with the assistance of Paul Citroën. From 1928-33 he worked for Dephot, (Deutsche Photodienst), the first cooperative photojournalist agency. He is best known for his experimental work with multiple exposures, unusual camera angles, photomontage, collage, and x-ray film.

20. Lee Miller (1907 – 1977)

Portrait of Picasso

gelatin silver print, 21/30
artist's estate blind stamp applied verso
185 x 270mm
\$1000 – \$2000

21. Lee Miller

Picasso

gelatin silver print, 21/30
artist's estate blind stamp applied verso
250 x 245mm
\$1000 – \$2000

Lee Miller was the world's most fashionable face by the end of the 1920s, and muse to some of the 20th century's mightiest artists. She was also a great photographer in her own right. In 1929, she traveled to Paris with the intention of apprenticing herself to the surrealist artist and photographer Man Ray. Although, at first, he insisted that he did not take students, Miller soon became his photographic assistant, as well as his lover and muse. While she was in Paris, she began her own photographic studio, often taking over Man Ray's fashion assignments to enable him to concentrate on his painting. In fact, many of the photographs taken during this period and credited to Man Ray were actually taken by Miller. Together with Man Ray, she rediscovered the photographic technique of solarisation. She was an active participant in the surrealist movement, with her witty and humorous images. Amongst her circle of friends were Pablo Picasso, Paul Éluard, and Jean Cocteau.

22. Josef Sudek (1896 – 1976)

Wine Glass and Olives from the Glass
Labrynth series

pigment print

signed and 1968 – '72; title inscribed verso

285 x 225mm

\$25 000 – \$35 000

Josef Sudek spent nearly his entire life in Prague, where he created a body of work of extraordinary complexity. Recognized as one of the most significant photographers of the twentieth century, Sudek was also a cult figure in his homeland. He worked from the 1910s through the 1960s, producing ethereal landscapes, modernist still lifes, and sweeping panoramas of the city of Prague. Subsequent Czech photographers acknowledged Sudek's pioneering work and contributed, in their own way, to the rich photographic legacy of their country. Among them were the modernists Frantisek Drtikol and Jaromir Funke, the surrealist Eva Fuka, and the contemporary figure-photographer Jan Saudek. These and other individuals working in what is now the Czech Republic created one of the strongest contributions to twentieth-century photography in all of Europe.

23. Manuel Alvarez-Bravo (1902 – 2002)

Retrato de lo Eterno

platinum palladium print

title inscribed and signed and inscribed

Mexico verso

236 x 185mm

\$7000 – \$12 000

Manuel Alvarez Bravo was one of the truly great photographers of the twentieth century. His work sprang from a vision born of his time and his culture, but it touched people from every society all over the world. Diego Rivera called his work a profound and discrete poetry, remarking that it was 'like those particles suspended in the air that render visible a ray of light as it penetrates a dark room'. Manuel Alvarez Bravo died on October 19, 2002, 100 hundred years after his birth,

having lived through the most tumultuous period of Mexico's history — a history that molded his vision and stirred his creativity. "I am content with my country: good, bad, and worse than bad; I am enchanted by my country." In 1938, he met the Surrealist Andre Breton through Diego Rivera. Breton was greatly taken with his work. He reported back to a French avant-garde magazine, "Never before has reality fulfilled with such splendor, the promises of dreams." When Breton returned to Paris, he included Alvarez Bravo's work in an exhibit he organized, and the next year chose his pictures for an international Surrealist exhibition in Mexico City

24. Herman Leonard (1923 – 2010)

Stanley Kenton's Shoes, New York, 1949

gelatin silver print, 1937

385 x 285mm

\$1500 – \$2500

In the late 1940's, Herman Leonard's passion for jazz brought him to the swinging clubs of Broadway, 52nd Street and Harlem. With the camera as his free ticket, he photographed and developed friendships with some of the greats of jazz history including Charlie Parker, Dizzy Gillespie, Billie Holiday, Duke Ellington and many more. A year's apprenticeship with Yousuf Karsh provided invaluable experience photographing the likes of Albert Einstein, Harry S. Truman and Clark Gable. In 1956 Leonard was chosen to be Marlon Brando's personal photographer for an extensive research trip to the Far East. In the late 1950's Leonard headed for Paris where he worked in fashion and advertising and served as the European photographer for Playboy Magazine.

25. Mario Giacomelli (1925 – 2000)

Poené di luci vel Paesaggio

gelatin silver print

title inscribed and signed; artist's blind

stamp applied verso

385 x 278mm

\$3000 – \$5000

A self-taught painter from the age of 13 and a printer by profession, Giacomelli began working as a photographer in the early 1950s and quickly developed an intense and personal style, rendering poetic, dream-like visions in strongly contrasting blacks and whites. From the start he worked on a range of themes that closely reflect his concerns for the life of the rural communities of his birthplace; he also extensively documented the often miserable living conditions of the old, poor and sick, with great intensity of feeling and uncompromising directness. Although he sometimes worked on commissions, mainly for the national television company, his best works spring from the need to exorcise his personal obsession with decay, death and old age. Consequently, he intensely disliked documentary photography and printed only the images that reveal his experience, rejecting those that appear to be 'just taken by the camera'. He generally used a simple twin-lens reflex Kobel press camera, with an 80 mm lens and no exposure meter, allowing himself the maximum technical freedom in the taking and developing of the images. He regarded landscape as a subject comparable to the human face and explored its possibilities throughout his career.

26. W. Eugene Smith (1918 – 1978)

Thelonius Monk and his Smashed Cigarette, from the loft inside
gelatin silver print, 1965
title inscribed and signed verso
133 x 212mm
\$6000 – \$9000

Robert Frank described W Eugene Smith as “the last American photographer who believed that his work was the message and he was the messenger to tell you that it was true and that it will survive.” In 1957 Smith moved into a rundown loft at 821 Sixth Avenue in New York City later in 1957, his marriage had recently capsized, and his dependency on amphetamines and alcohol was increasing. For the next eight years, the building became his home, his studio and, to an extent, his world. It also became the home of what came to be known as the Jazz Loft, a rehearsal and performance space that attracted the likes of Charles Mingus, Thelonious Monk and Bill Evans, as well as their retinue of musicians, hangers-on, dealers, girlfriends, visiting writers and photographers, and various colourful characters from the city’s demimonde. Diane Arbus passed through, as did Norman Mailer, Salvador Dalí, Henri Cartier-Bresson and Robert Frank. It became a kind of microcosm of the ever-changing nocturnal city. W. Eugene Smith’s Jazz Loft Project resulted from this period (1957–1965) and is a riveting work of social archaeology, an extraordinary testament to artists whose music caught all the tumult and excitement of a fast-changing America. It is also a glimpse inside the frenetic mind of a photographic pioneer; an obsessive, maverick genius, who died, poor and relatively unsung leaving behind some 22 tons of archive material, including his unfinished and ultimately unfinishable jazz project.

27. O. Winston Link (1914 – 2001)

Hot Shot Eastbound, lager, West Virginia
gelatin silver print, image taken 1956 but probably printed mid 1980s
386 x 480mm
\$5000 – \$8000

Ogle Winston Link, known commonly as O. Winston Link, was a distinctly American photographer. He is best known for his black and white photography and sound recordings of the last days of steam locomotive railroading on the Norfolk & Western in the United States in the late 1950s. A commercial photographer, Link helped establish rail photography as a hobby. He also pioneered night photography, producing several well known examples including this image, a photograph of a steam train passing a drive-in movie theater and Hawksbill Creek Swimming Hole showing a train crossing a bridge above children bathing.

28. William Klein (b. 1928)

Holy Family on Moto, Rome
gelatin silver print, 1956 (printed 1977)
title inscribed, signed and dated and inscribed 1977 verso
350 x 280mm
\$2000 – \$3000

Better known in Europe and his adopted home town of Paris than in his native United States, Klein is accomplished in three distinctly different media. Born in New York, he served in the military with the U.S. Army. He was discharged from the service in Paris and remained there to study painting with Fernand Leger. He had his first exhibition at the age of 23. His work, though, retains a keen American sensibility. While photographing artwork in Milan, he became interested in the possibilities of abstract photography and published a book of abstract photos. He achieved recognition on the photography scene with the publication of New York, a photographic journal of his impressions there in the mid 1950s. The book won the

Prix Nadar and provoked intense reaction, both pro and con. He spent the next ten years under contract to Vogue, establishing a reputation as a revolutionary and talented fashion lensman. In 1965, he moved to films, directing and often producing and writing them. Most received more attention overseas than in the United States, particularly Muhammad Ali: The Greatest, The Little Richard Story, and Who Are You, Polly Magoo? Since 1972, Klein has produced more than 250 TV commercials mainly aired in Europe for such clients as Citroen and Fiat, and he has continued to produce photo books. Close Up and In and Out of Focus secured his reputation, as did a 1981 Museum of Modern Art retrospective of his 1950s work. Klein was named one of the 30 most important photographers in the history of the medium by the International Jury at Photokina in 1963. He has produced several books of his photographs and has exhibited in one man shows in London, Paris, and New York. His work is owned by the Museum of Modern Art in New York, the Pompidou Centre in Paris, and the Victoria and Albert Museum in London.

29. Artist Unknown

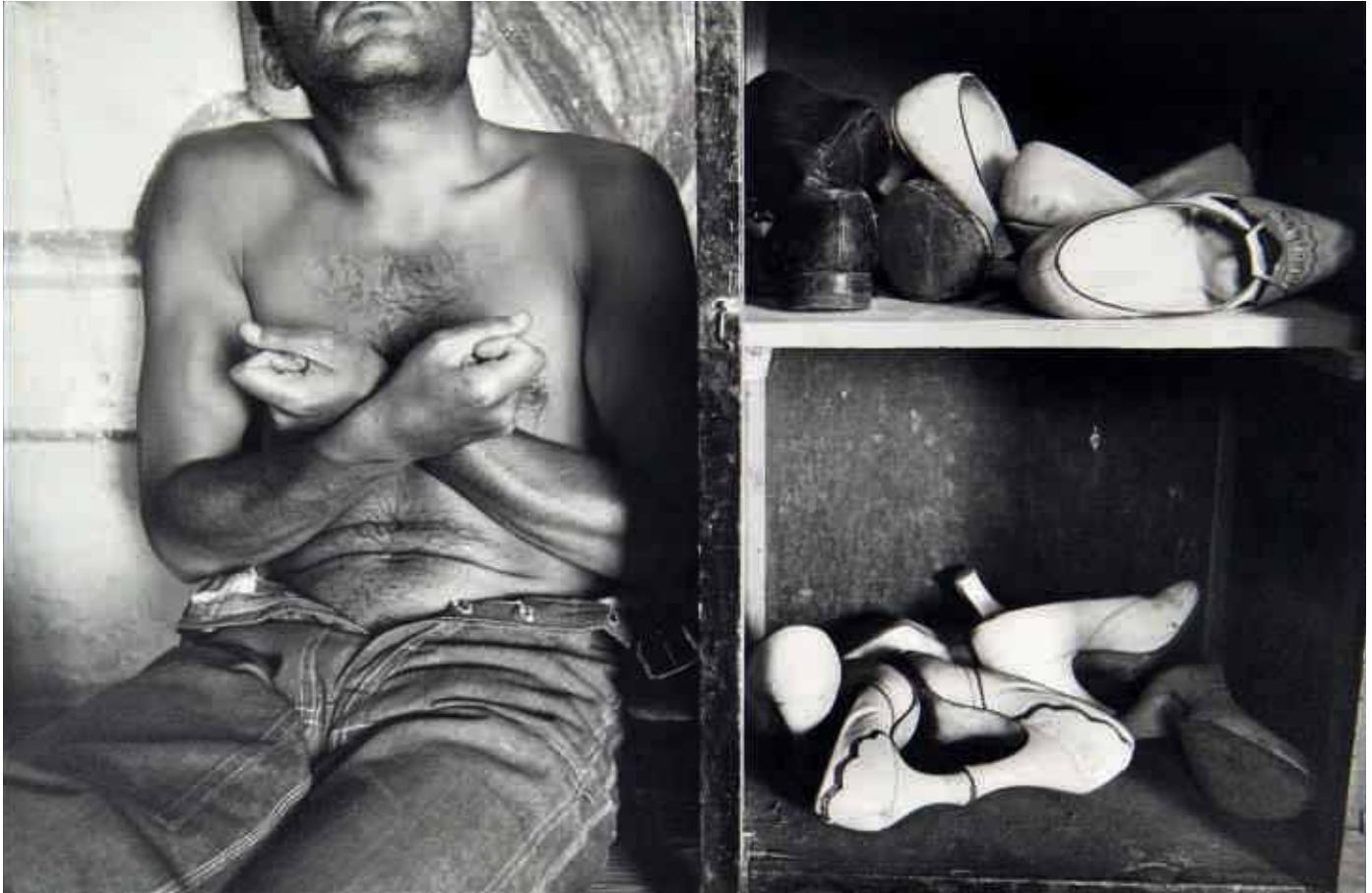
Piazza Venezia, Rome
gelatin silver print
284 x 274mm
\$1000 – \$2000

30. Artist Unknown

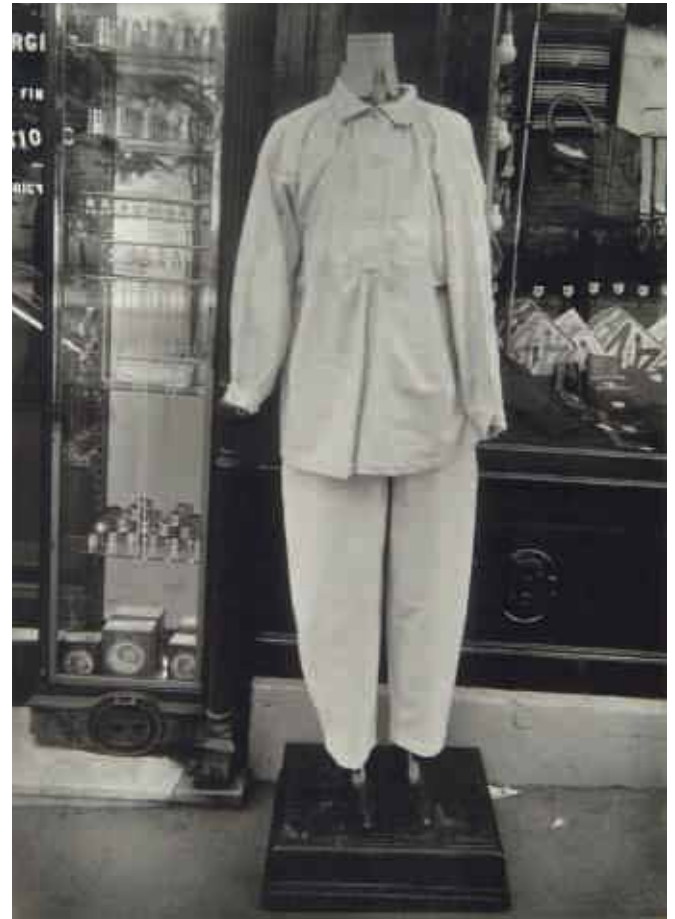
Untitled – Portrait through a Car Window
gelatin silver print
172 x 114mm
\$1000 – \$2000







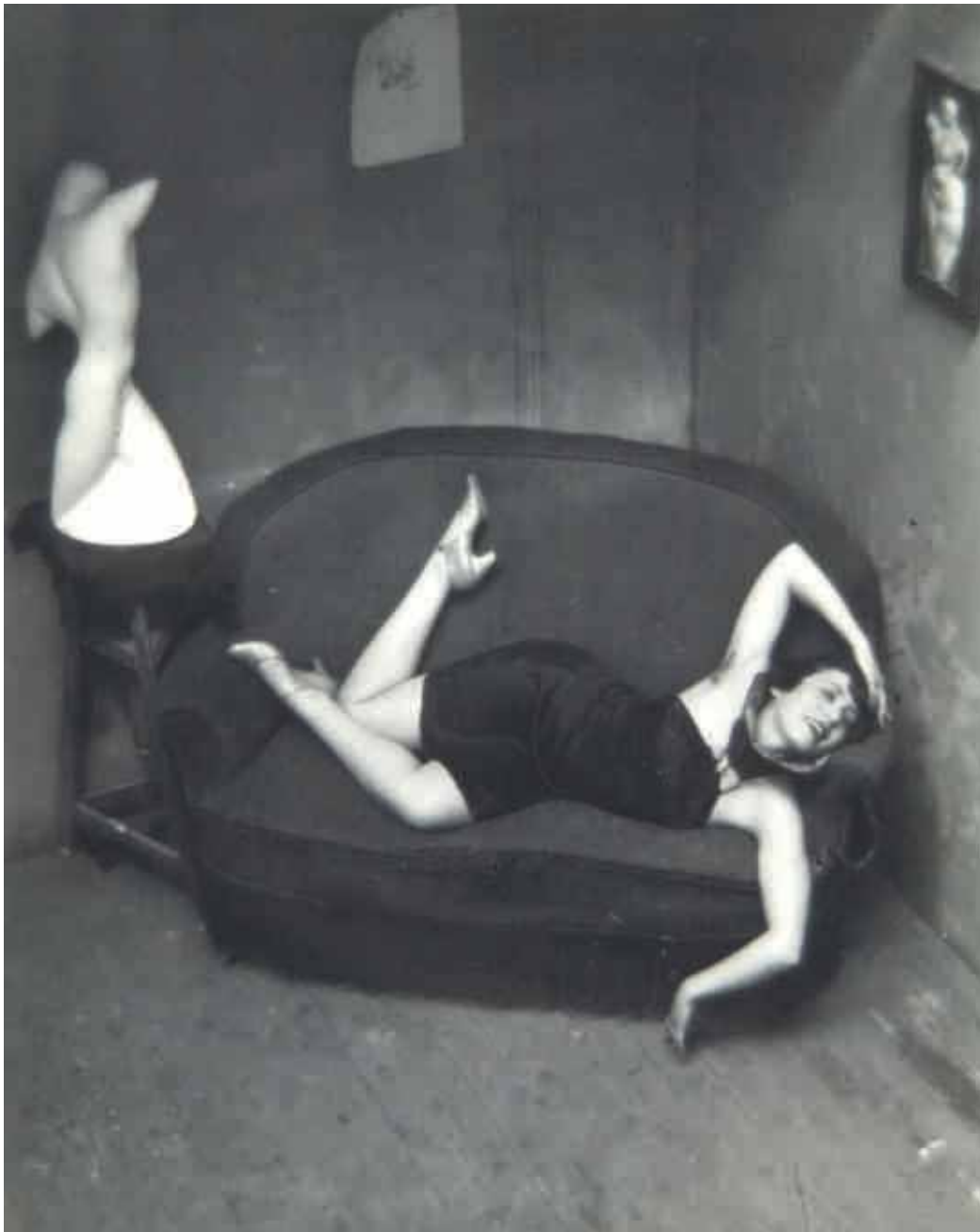
Henri Cartier-Bresson









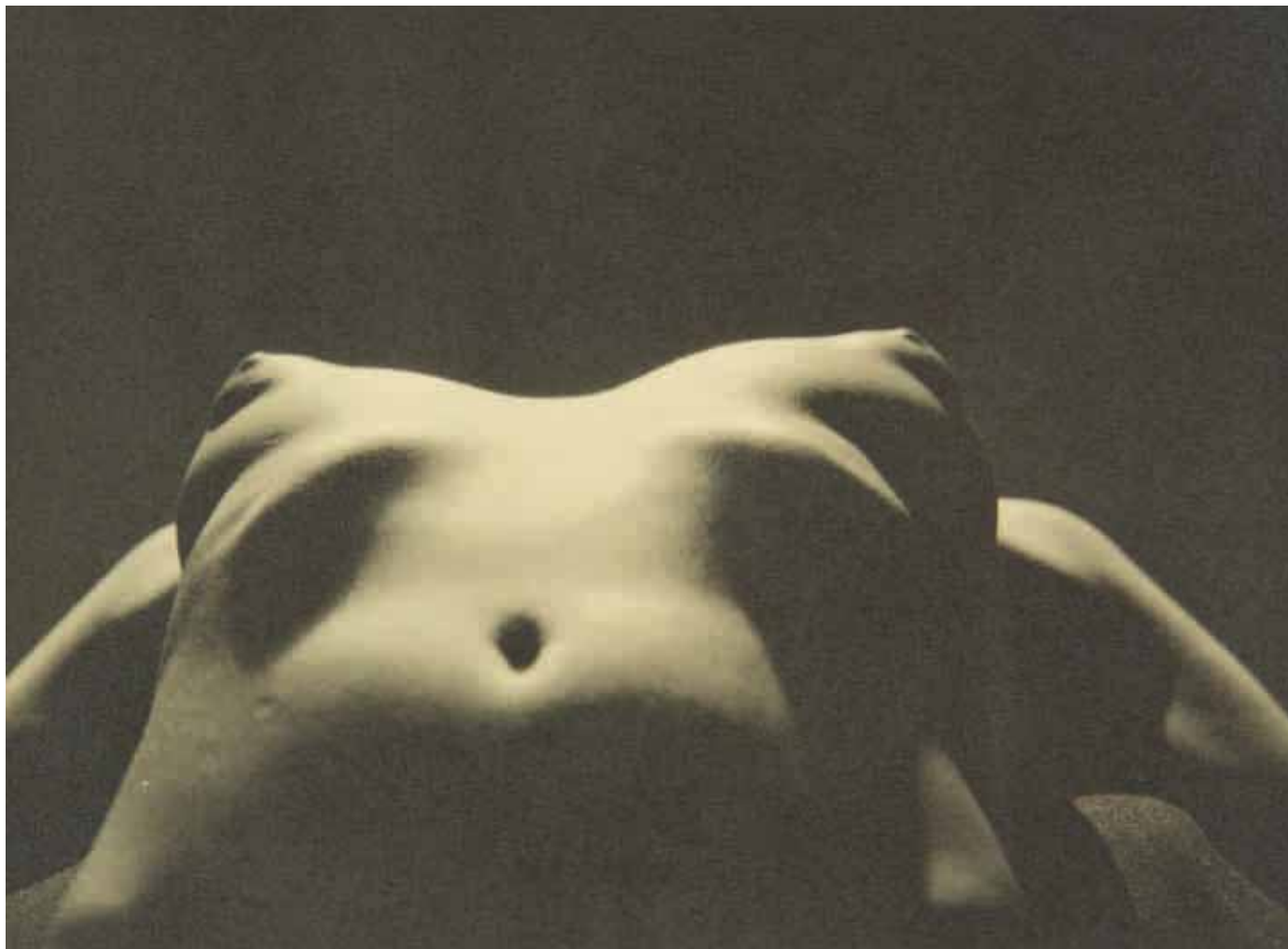


André Kertész
10



Gyula Halász Brassai
11







Bill Brandt 15

Bill Brandt
15



Bill Brandt
16

Bill Brandt
17





Bill Brandt (attributed)
18



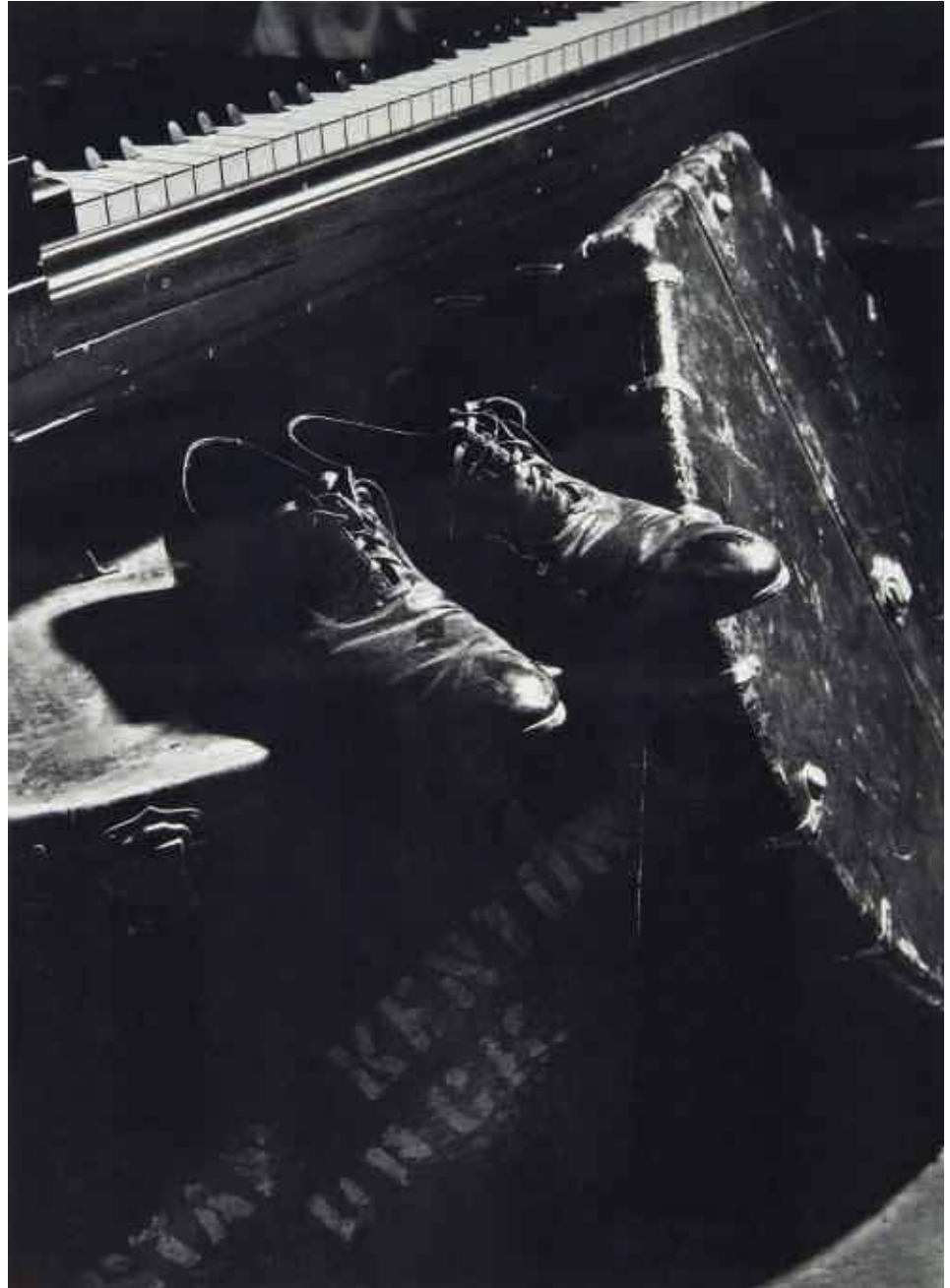
Umbo – Otto Umbehrr
19

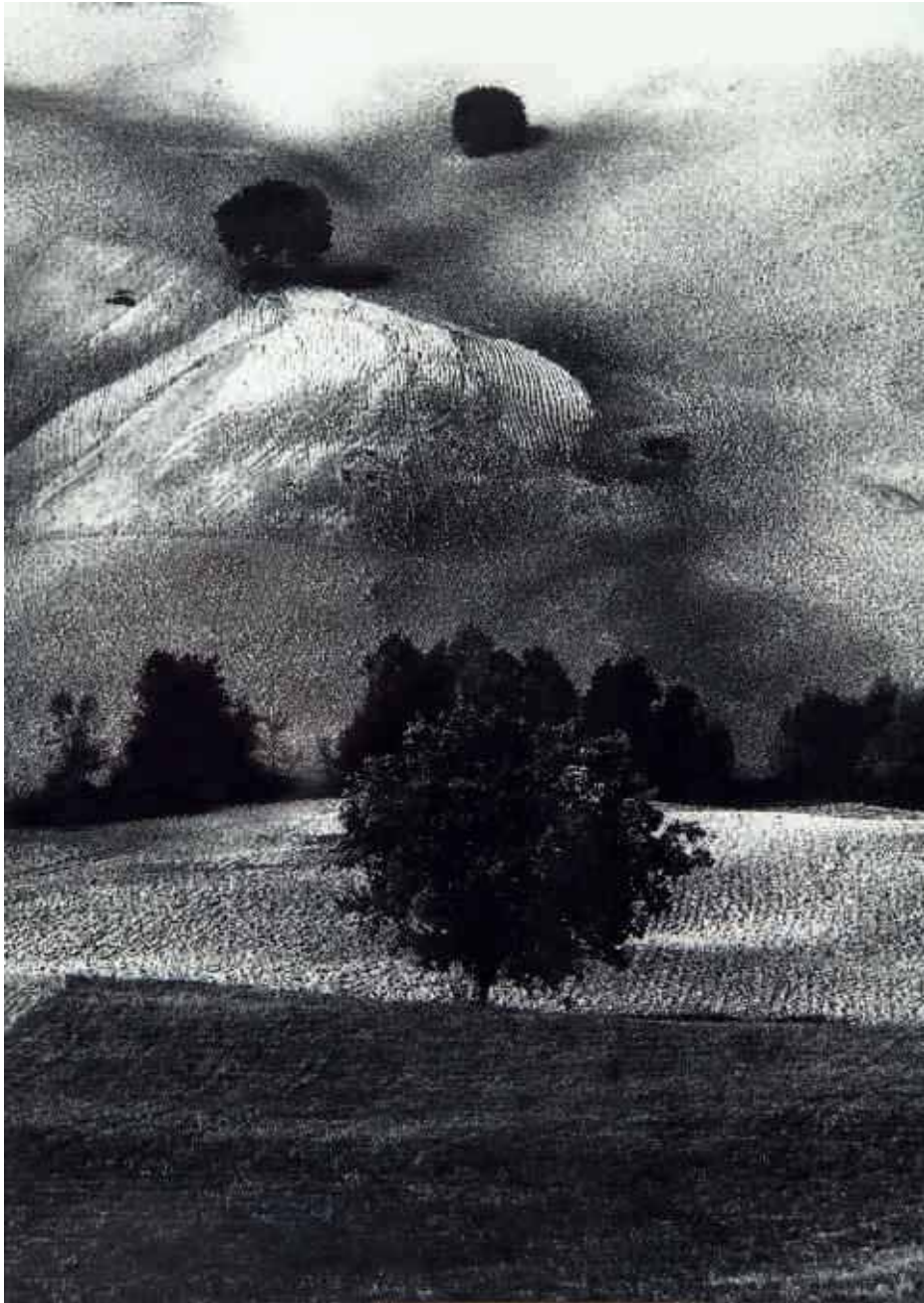




Josef Sudek
22

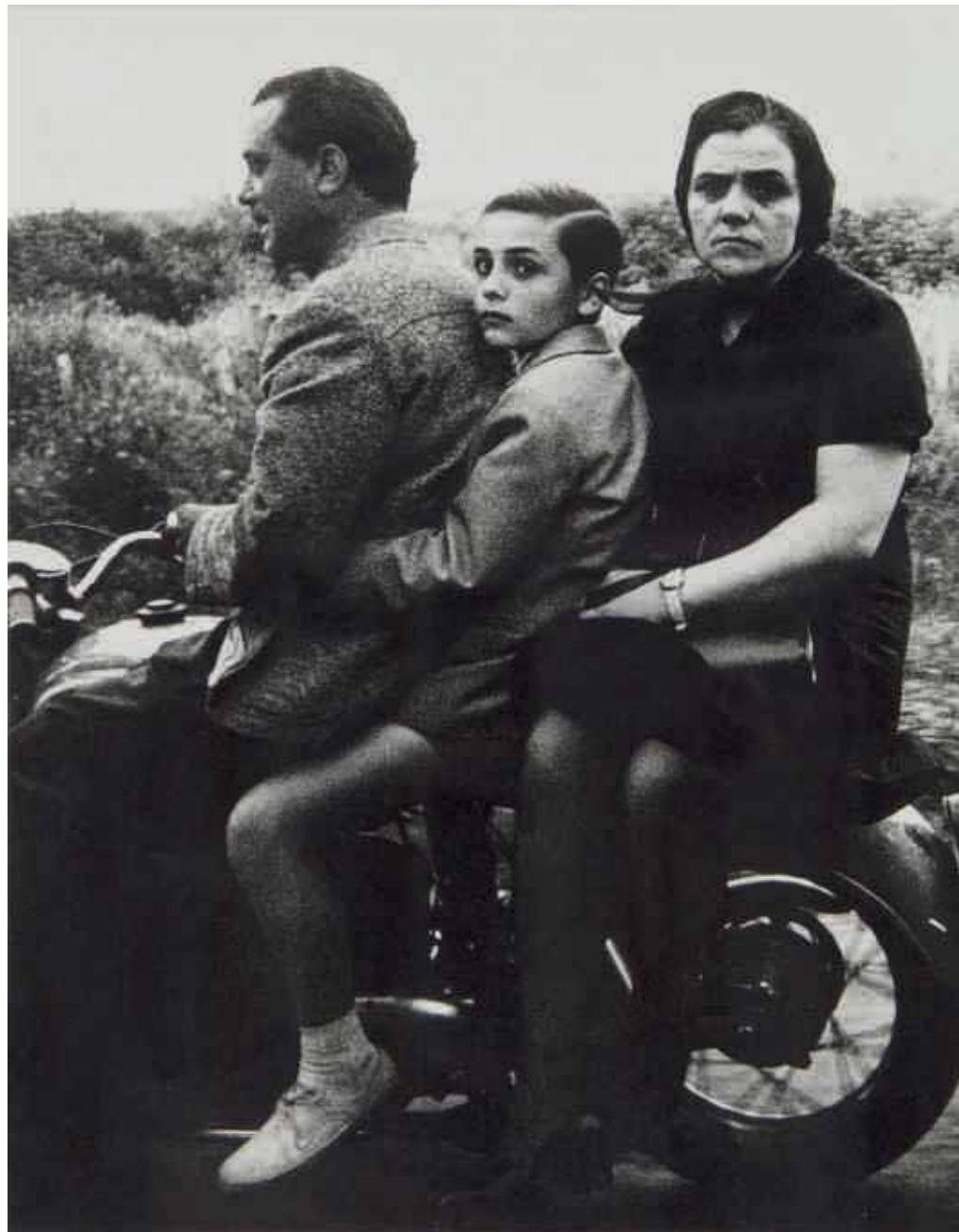




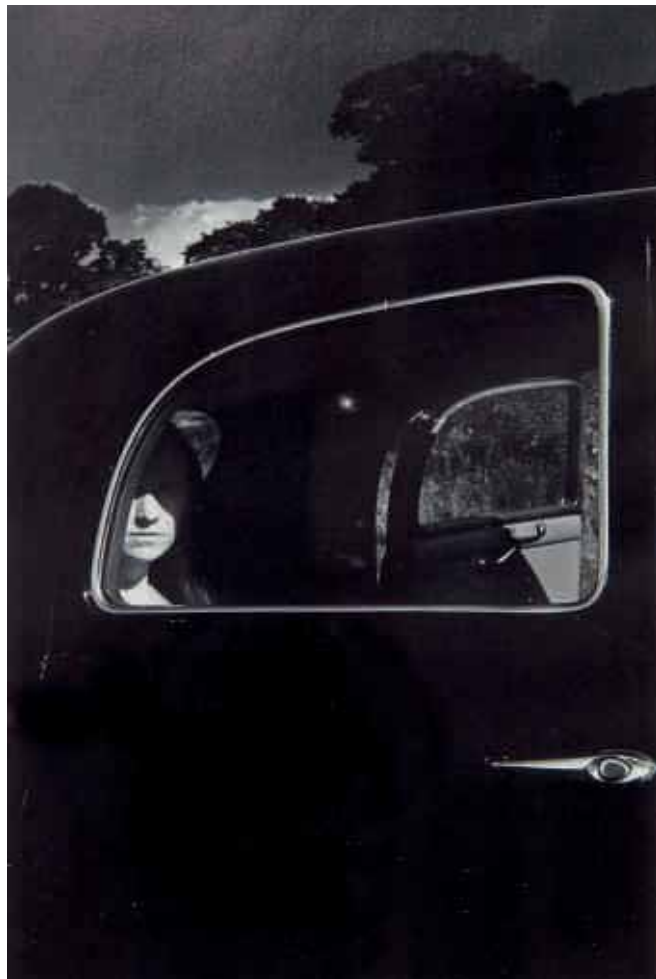








William Klein
28







Important Photographs

Auction

Thursday 9 June 2011 at 6.30pm — to follow The Michael Seresin Collection
3 Abbey Street, Newton, Auckland

Opening Previews

Thursday 2 June 6.00pm – 8.30pm

Tuesday 7 June 6.00pm – 9.00pm

(Auckland Festival of Photography – Gravity Festival Circuit)

Viewing

Thursday 2 June 9.00am – 5.00pm

Friday 3 June 9.00am – 5.00pm

Saturday 4 June 11.00am – 4.00pm

Sunday 5 June 11.00am – 4.00pm

Monday 6 June (Queen's Birthday) 11.00am – 4.00pm

Tuesday 7 June 9.00am – 5.00pm

Wednesday 8 June 9.00am – 2.00pm

Thursday 9 June 9.00am – 2.00pm



July 2007



October 2007

Within three months of opening our doors to the public a whisker over four years ago, ART+OBJECT published their first catalogue dedicated to the photographic image in its many guises. Our inaugural catalogue of *Important Contemporary Photographs* featured Jae Hoon Lee's *A New Farm* (type C print, 1/5) on the cover and announced to New Zealand audiences the importance that photography had as a viable auction category at A+O and more broadly and importantly, its status as a burgeoning area of collecting.

Fast forward a very short three years to last year and our annual photography auction catalogue looked and felt a very different beast. 2010 represented a massive leap forward for the market for photographs in New Zealand. Our annual photography catalogue resulted in an unprecedented sales total that year in excess of twice that which had been recorded previously, coming in at \$250 000. On top of this our final act of the calendar year was to bring some sixty photographs from the estate of Brian Brake to market in a monographic slip-cased catalogue which again exceeded expectations and realized \$220 000 of sales by value. Thus 2010 witnessed the expansion of the photographic market at auction by nearly five fold, a result which as little as a few years previous would have seemed fanciful at best. Such figures are not greatly impressive when contrasted with the market for the more traditional forms of art in this country or alternatively with the international market. Indeed we present this catalogue in the shadow of Christies recent New York auction in which the record price for a photograph was



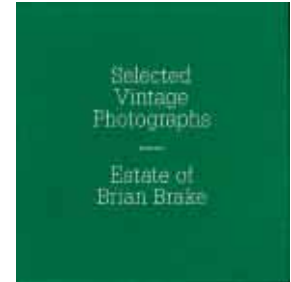
April 2008



June 2009



May 2010



December 2010

broken by Cindy Sherman's Untitled Film Still No. 96 (colour coupler print, 1/10), selling for the equivalent of 4.9 million New Zealand dollars.

Nonetheless 2011's annual Important Contemporary Photographs auction catalogue is our strongest offering of photographs to date. This could well be the result of a market becoming more confident in itself, both at primary and secondary market levels. Aside from the many important Australian and international consignments there are a few photographs in this catalogue which are among the most important photographs produced in this country to date. The cover lot is definitely one. Bo-Drene is one of the central images from Todd's landmark exhibition 11 Colour Plates, perhaps one of the most assured and compelling art exhibitions of the last ten years. It should comfortably set a new record for her work at auction. Another highlight and a great opportunity for collectors is represented by Robin Morrison's vintage colour cibachrome, Rachael and Fanny Short, Bannockburn, a classic image which features in the famous publication, The South Island from the Road (1981). We are also delighted to have three of the incredibly beautiful and large-scale, 1975 Dowse Art Gallery exhibition prints from the estate of Brian Brake including the iconic, Monsoon Girl. Lastly, the sale represents the first time young photographer

Edith Amituanai's photographs have appeared at auction. Featuring as a finalist in the last Walters Prize her photographs are immaculately constructed and marked by an affinity with her subjects which is unparalleled in current practice.

We do hope that many of you make the effort to come down and see the photographs on display. We are aware that this area can be somewhat daunting with the seemingly endless array of print types, the differing philosophies towards the editioning of prints, and the age and nature of the photographic print, but we will be available throughout the course of the exhibition to discuss any aspect of photography, collecting and caring for it, and the growing appreciation which we're now witnessing for the medium.

Lots

31. Edith Amituanai

Ioka's Fa'ali'i

type C print, 3/5

title inscribed, signed and dated 2004 verso

400 x 500mm

\$2500 – \$4000

32. Edith Amituanai

The Amituanai Family, Lotu

type C print, 3/5

title inscribed, signed and dated 2004 verso

400 x 500mm

\$2500 – \$4000

33. Fiona Pardington

Huia Love Triangle

toned silver bromide fibre-based print, 3/5
original Two Rooms label affixed verso

420 x 550mm

Provenance: Purchased by the current owner from Two Rooms, Auckland in 2006.
\$5500 – \$7500

34. Fiona Pardington

The Kai Iwi, Kawhia, Red Hill Triptych

three sulphite-toned gelatin silver prints

275 x 400mm: each

\$7000 – \$12 000

35. Bill Culbert

Small Glass Pouring Light, August 1979

gelatin silver print

title inscribed, signed and dated 1993 verso

400 x 400mm

\$2500 – \$4000

36. Bill Culbert

Bonbonne with Landscape, France 2001

gelatin silver print

400 x 400mm

\$2500 – \$4000

37. Bill Culbert

Tree with Plank, I

gelatin silver print, 1/25

artist's original catalogue label affixed

verso

400 x 400mm

\$2500 – \$4000

38. Robin Morrison

Christ at Whangape Harbour

vintage gelatin silver print, 2/3

title inscribed, signed and dated 1992 verso

200 x 300mm

Illustrated: Robin Morrison and Laurence

Aberhart, Robin Morrison: A Journey

(Auckland, 1992), cover, p. 35.

\$2000 – \$3000

39. Robin Morrison

Rachael and Fanny Short, Bannockburn

vintage cibachrome print

265 x 400mm

Illustrated: Robin Morrison, The South

Island From The Road (Alistair Taylor, 1981)

Illustrated: Rhondda Bosworth, 'Robin

Morrison', Art New Zealand, No. 21, Spring, 1981, p. 31.

Reference: *ibid.*, pp. 29 – 31.

\$4000 – \$6000

I'd actually met Rachael and Fanny Short a year before I took their photograph. They seemed to me to be archetypes – symbols, totems, tokens – of what old ladies can be, of what old ladies in their situation are. We got on well without knowing anything about each other, talking on that clear, polite level. I set up the equipment I needed, very minimal, – tripod, 35 mm camera, film, no meters, bracketed the exposures. All straightforward, simple, fairly wide-angle

to be able to include in the photograph the pictures of them, their surroundings, their cream walls, the old telephone, the old radio, the cushions they sit on, the way they dress, their pearls around their necks, the way they have their hair, the way they hold themselves, fold their arms, fold their hands, look at the camera.

The only thing I do is that I sit people in a position so that the light is good and ask them to look at the camera. But I'll take a number of photographs, so they can relax into them. And what comes through is as near as possible to the way they are, with no disturbing influence in their faces of anxiety, or nervousness over being photographed.

— Robin Morrison

40. Laurence Aberhart

Interior, Waitarere, 29 March 1993

gold and selenium toned gelatin silver print

title inscribed, signed and dated

195 x 245mm

Illustrated: Gregor O'Brien, Laurence

Aberhart and Justin Paton, Aberhart

(Victoria University Press, 2007), plate 13.

\$3000 – \$5000

41. Laurence Aberhart

(Untitled), near Morrinsville, 2 June 1982

gold and selenium toned gelatin silver print

title inscribed, signed and dated; artist's

original catalogue label affixed verso

Illustrated: Gregor O'Brien, Laurence

Aberhart and Justin Paton, Aberhart

(Victoria University Press, 2007), plate 178.

195 x 245mm

\$3000 – \$5000

42. Laurence Aberhart

Taranaki, Waitara, 20 June 1982

gold and selenium toned gelatin silver print
inscribed No. 383 and dated; artist's
original catalogue label affixed verso
Illustrated: Gregroy O'Brien, Laurence
Aberhart and Justin Paton, Aberhart
(Victoria University Press, 2007), plate 179.
195 x 245mm
\$3000 – \$5000

43. Laurence Aberhart

Memorial Amberley, North Otago, October
1981

gold and selenium toned gelatin silver print
artist's original catalogue label affixed
verso
195 x 245mm
Illustrated: Gregroy O'Brien, Laurence
Aberhart and Justin Paton, Aberhart
(Victoria University Press, 2007), plate 117.
\$3000 – \$5000

44. Brian Brake

Pablo Picasso, son Claude and Jean
Cocteau at a Bullfight, Vallauris, France,
1955

black and white photograph printed from
Kodak transparency on Ektacolour paper
original Dowse Art Gallery exhibition label
affixed verso (catalogue no. 1), printed
1975-1976
470 x 300mm
Exhibited: 'Brian Brake: 40 Photographs',
Dowse Gallery, Lower Hutt, 1976 (touring);
'Brian Brake: Lens on the World', Museum
of New Zealand, Te Papa Tongarewa,
Wellington, 23 October 2010 – 8 May 2011
(touring)
Illustrated: Athol McCredie (ed), Brian
Brake: Lens on the World (Te Papa Press,
2010), p. 49.
Provenance: From the estate of Brian Brake
Note: Included with the sale of this lot
is a copy of the original Dowse Gallery
exhibition catalogue in which this print was
exhibited
\$5000 – \$7000

45. Brian Brake

Gathering Dyed Cloth on the Banks of the
Sabarmati River, Ahmedabad, India, 1958
colour photograph printed from Kodak
transparency on Ektacolour paper
original Dowse Art Gallery exhibition label
affixed verso (catalogue no. 19), printed
1975-1976

455 x 665mm
Exhibited: 'Brian Brake: 40 Photographs',
Dowse Gallery, Lower Hutt, 1976 (touring);
'Brian Brake: Lens on the World', Museum
of New Zealand, Te Papa Tongarewa,
Wellington, 23 October 2010 – 8 May 2011
(touring)
Illustrated: Athol McCredie (ed), Brian
Brake: Lens on the World (Te Papa Press,
2010), p. 125.
Provenance: From the estate of Brian Brake
Note: Included with the sale of this lot
is a copy of the original Dowse Gallery,
exhibition catalogue in which this print was
exhibited
\$5000 – \$7000

46. Brian Brake

Indian Girl in Early Monsson Rains, 1960
colour photograph printed from Kodak
transparency on Ektacolour paper
original Dowse Art Gallery exhibition label
affixed verso (catalogue no. 17), printed
1975-1976

665 x 445mm
Exhibited: 'Brian Brake: 40 Photographs',
Dowse Gallery, Lower Hutt, 1976 (touring);
'Brian Brake: Lens on the World', Museum
of New Zealand, Te Papa Tongarewa,
Wellington, 23 October 2010 – 8 May 2011
(touring)
Illustrated: Athol McCredie (ed), Brian
Brake: Lens on the World (Te Papa Press,
2010), p. 125.
Provenance: From the estate of Brian Brake
Note: Included with the sale of this lot
is a copy of the original Dowse Gallery,
exhibition catalogue in which this print was
exhibited
\$7000 – \$12 000

47. Robert McFarlane

Fish Auctioneer, Sydney

gelatin silver print
title inscribed, signed and dated 1977 and
inscribed To Brian Brake in appreciation
From robert McFarlane, 14/2/79 verso;
artist's original blind stamp affixed verso
175 x 265mm
Provenance: Gifted to the late Brian Brake
by the artist.
\$1000 – \$2000

48. Werner Bischof

India

gelatin silver print
title inscribed, signed and dated 1951 and
inscribed To Brian with love from Rosellina
in New Zealand, May 1985 verso
215 x 265mm
Provenance: Gifted to the late Brian Brake
by Rosellina Burri-Bischof, wife of the artist
and member of the foundation for Swiss
Photography.
\$1000 – \$2000

49. Ernst Haas

White Island

dye transfer print
impressed signature
155 x 230mm
Provenance: Gifted to the late Brian Brake
by the artist.
\$2000 – \$3000

50. Ernst Haas

The Creation

boxed portfolio of ten dye-transfer prints,
number 201 in an edition of 300 (1981)
signed and numbered 201 on original
coversheet; each print signed
325 x 495mm: each print
Provenance: from the estate of Brian Brake
\$7000 – \$12 000

51. Peter Madden

Global Burning

found image photographic collage
title inscribed, signed and dated 2006 verso
935 x 730mm
\$7000 – \$10 000

52. Peter Madden

Three Chairs

found image photographic collage
title inscribed, signed and dated '05 verso
950 x 500mm
\$3500 – \$5000

53. Shigeyuki Kihara

Dusky Bombing from Faleaitu: House of Spirits

type C print, edition of 5 with 2 artist's proofs (2003)
title inscribed and signed verso
1185 x 885mm
\$2500 – \$4000

54. Shigeyuki Kihara

Lau Niu Maiden from Faleaitu: House of Spirits

type C print, edition of 5 with 2 artist's proofs (2003)
title inscribed and signed verso
1185 x 885mm
\$2500 – \$4000

55. Boyd Webb

Mazurka

unique cibachrome print (1989)
artist's name and title printed on catalogue
label affixed verso
1230 x 1580mm
\$20 000 – \$30 000

56. Matthias Petrus Schaller

Untitled

type C print mounted to aluminium, 1/3
signed and dated 31–7–03 verso
1000 x 1000mm
Provenance: Private collection, Auckland.
\$6000 – \$9000

57. Matthias Petrus Schaller

Untitled

type C print mounted to aluminium, 1/3
signed and dated 31–7–03 verso
1000 x 1000mm
Provenance: Private collection, Auckland.
\$6000 – \$9000

58. Matthias Petrus Schaller

Untitled

type C print mounted to aluminium, 1/3
signed and dated 31–7–03 verso
1000 x 1000mm
Provenance: Private collection, Auckland.
\$6000 – \$9000

Matthias Schaller was born in Dillingen, Germany, in 1965. He now lives between Venice and New York City. Over the last decade he has garnered a significant international following and has been widely exhibited around the world including solo exhibitions at the Picasso Museum in Münster, Germany, the Architectural Biennale, Venice, Italy, Danziger Projects, New York, America, and is currently the subject of a solo show at the Museum of Contemporary Art, Rio de Janeiro. He has also been awarded the German Photo Book prize twice.

59. Yvonne Todd

Werta

lightjet print, 1/3
title inscribed, signed and dated 1 July 2005 verso
1060 x 830mm
Exhibited: 'Vagrants' Reception Centre', Ivan Anthony Gallery, Auckland, 2005;
'Dead Starlets Assoc. by Yvonne Todd', Institute of Modern Art, Brisbane, February 10 – March 31, 2007.
Illustrated: Robert Leonard (ed), Dead Starlets Assoc. by Yvonne Todd (Brisbane, 2007), p. 41.
Provenance: Private collection, Auckland.
\$7000 – \$10 000

60. Yvonne Todd

Bo-Drene

lightjet print, 3/3
title inscribed, signed and dated Feb 15th 2004
993 x 800mm
Exhibited: '11 Colour Plates', Ivan Anthony Gallery, Auckland, 2004; 'Telecom Prospect: New Art, New Zealand', City Gallery, Wellington, 30 May – 22 August, 2004.
Illustrated: Hannah Holm and Lara Strongman, Contemporary New Zealand Photographers (Mountain View Publishing, 2005), p. 36.
Provenance: Private collection, Auckland.
\$12 000 – \$18 000

61. Yvonne Todd

Resulta

lightjet print, 1/3
title inscribed, signed and dated 23 April 2004 verso
310 x 400mm
Exhibited: '11 Colour Plates', Ivan Anthony Gallery, Auckland, 2004.
Illustrated: Hannah Holm and Lara Strongman, Contemporary New Zealand Photographers (Mountain View Publishing, 2005), p. 39.
Provenance: Private collection, Auckland.
\$3000 – \$5000

62. Patricia Piccinini

Waiting for Jennifer

type C print, 27/60
signed and dated 2000
800 x 800mm
\$6000 – \$9000

63. Anne Zahalka

Marriage of Convenience (Graham Budgett and Jane Mulfinger/Artists) from the Resemblance Series
ilfochrome print, edition of 10 (1987)
800 x 800mm
Exhibited: 'Hall of Mirrors: Portraits 1987 – 2007', Developed by the Centre of Photography, Touring Australia wide, 2007 – 2010.
\$3500 – \$5500

64. Anne Zahalka

The German Woman (Ulriche Grossarth/ Artist) from the Resemblance Series
ilfochrome print, edition of 10 (1987)
Exhibited: 'Hall of Mirrors: Portraits 1987 – 2007', Developed by the Centre of Photography, Touring Australia wide, 2007 – 2010.
800 x 800mm
\$3500 – \$5500

Anne Zahalka is one of Australia's pre-eminent photomedia artists. Her work has examined and critiqued the conventions of portraiture, representation and identity in a career which has spanned well over twenty years. The artist created the Resemblance series during a residency in Berlin in 1987, sourcing the tables, stools, fabrics and props from local flea markets. Referencing Dutch genre paintings by artists such as Vermeer and Jan Van Eyck, the latter directly in Marriage of Convenience by way of his famous painting The Arnolfini Portrait (1434), where Zahalka pays homage to the traditions of art history whilst simultaneously subverting them through extraneous details such as her own portrait in the circular mirror on the wall and a modern tape deck in the foreground. Anne Zahalka's photographs are held in every major public collection in Australia. She is represented by Roslyn Oxley9.

65. Thomas Ruff

Portrait (S. Ergolovitch)
chromogenic colour print Diasec face mounted, 3/4
signed and dated 1999 verso
2100 x 1650mm
Illustrated: M. Winzen, Thomas Ruff: 1979 to the Present (New York, 2003) p. 189.
Provenance: Purchased by the current owner from Christies, New York in 2006; Private collection, Auckland
\$50 000 – \$70 000

66. Bill Henson

Untitled 2/1 from The Paris Opera Project
type C photograph, edition of 10 (1990 – 1991)
1270 x 1270mm
Provenance: Private collection, Auckland
Illustrated: Edmund Capon (ed), Mnemosyne (Scalo, Zurich, 2005), p. 379.
Exhibited: 'Bill Henson', Art Gallery of New South Wales, 8 January – 3 April 2005 and National Gallery of Victoria, 23 April – 10 July 2005.
\$25 000 – \$35 000

67. Bill Henson

Untitled 1985/86 No. 115
type C print, 5/20
title inscribed, editioned and dated 1985/86 verso
1040 x 940mm
Provenance: Purchased by the current owner from Peter McLeavey Gallery, Wellington; Private collection, Wellington.
Illustrated: Edmund Capon (ed), Mnemosyne (Scalo, Zurich, 2005), p. 315.
Exhibited: 'Bill Henson', Art Gallery of New South Wales, 8 January – 3 April 2005 and National Gallery of Victoria, 23 April – 10 July 2005.
\$17 000 – \$25 000

68. Kim Joon

Blue Fish III
type C print mounted to aluminium, 2/5 (2008)
1015 x 1015mm
Provenance: Purchased by the current owner from Hamburg Kennedy Photographs, New York.
\$10 000 – \$15 000

69. Laurence Aberhart

Release
a limited edition portfolio of eight 8" x 10" selenium and gold toned contact prints, edition 10/14 (1989). Published by the artist and Pyramid Press of the Antipodes.
193 x 245mm: each print
Provenance: Private collection, Auckland.
\$20 000 – \$30 000

70. Michael Parekowhai

Le Quesnoy from The Consolation of Philosophy – Piko nei te matenga
c-type colour photograph, edition of 8 (2001)
1500 x 1200mm
\$12 000 – \$16 000

71. Michael Parekowhai

What's the Time Mr Woolf?
type C print and marker pen, unique original Michael Lett label affixed verso
1000 x 1000mm
\$10 000 – \$15 000

72. Patrick Reynolds

Ralph Hotere
gelatin silver print
400 x 500mm
\$1000 – \$2000

73. Marti Friedlander

Gordon Walters in his Studio, 1980
gelatin silver print, 3/3
signed on the mount
290 x 220mm
Provenance: Purchased by the current owner from FHE Galleries, Auckland
\$4500 – \$6500

74. Marti Friedlander

Ralph Hotere, Studio Port Chalmers (1975)
vintage gelatin silver print
500 x 400mm
Provenance: Purchased by the current owner from FHE Galleries, Auckland
\$5500 – \$7500

75. Anne Noble

Kaikoura from the series Te Hikoi o Kati Kuri
selenium-toned gelatin silver print
405 x 735mm
Provenance: Private collection, Auckland
\$2500 – \$4000

76. Anne Noble

Ruby's Room No. 23
pigment print on archival paper, edition of 10
500 x 750mm
\$3000 – \$5000

77. Bill Culbert

Bonbonne with Landscape, Almond Tree, Rail Line on Road (Port Chalmers), Brick and Stone Building, Car Tyre Bonbonne, Lampshade Frames, Tyre with Pole (Greymouth), Wall Light, Untitled

nine gelatin silver prints
titles inscribed and dated 2002 – '03 verso
192 x 192mm
\$8000 – \$12 000

78. Fiona Pardington

Taranaki Heitiki with Mussell Shell Eyes
gelatin silver archival hand print, edition of 5 (2002)
565 x 430mm
Provenance: Private collection, Wellington
\$5500 – \$7500

79. Fiona Pardington

Little River Female Heitiki, Ngain Tahu
gelatin silver archival hand print, edition of 5 (2002)
565 x 430mm
Provenance: Private collection, Wellington
\$5500 – \$7500

80. Neil Pardington

Land Invertebrates Store No. 1
LED print on Fuji crystal archival paper, edition of 15
1000 x 1200mm
\$4000 – \$6000

81. Ava Seymour

La Disparue
type C print, edition of 3
title inscribed, signed and dated 2005
verso; original Michael Lett label affixed
verso
275 x 225mm
\$800 – \$1200

82. Ava Seymour

La Dormeuse
type C print, edition of 3
title inscribed, signed and dated 2005
verso; original Michael Lett label affixed
verso
240 x 290mm
\$800 – \$1200

83. Yuk King Tan

12 June 2004
digital print
title inscribed
350 x 350mm
\$500 – \$1000

84. Kaz Stankowski

Villa I
type C photograph mounted to aluminium, 1/1
title inscribed, signed and dated 2007 verso
193 x 245mm
Provenance: Purchased by the current owner from Tim Melville Gallery in 2007; Private collection, Auckland.
\$1500 – \$2500

85. Boyd Webb

Unwrought
type C print, 9/25
title inscribed, signed and dated 1995 verso
420 x 600mm
\$1000 – \$2000

86. Megan Jenkinson

Justitia – Justice
ilfochrome print, collage and mixed media in two parts
inscribed on the mount Justitia is wounded by the sword of liberty Au Dessus de la Melee; we retain no solid and express effigies of true and right justice; we have only the shadow and images of it
495 x 590mm and 195 x 185mm
Reference: Megan Jenkinson et al., Under the Aegis: The Virtues (Auckland, 1997)
Illustrated: op.cit., pl. xxiv.
\$2500 – \$4000

87. Christine Webster

Craigwell House – Patrick Waller
cibachrome print
signed and dated '84
485 x 485mm
Exhibited: 'New Women Artists', Govett-Brewster Gallery, New Plymouth.
\$800 – \$1400

88. Peter Peryer

Trig
gelatin silver print, 1993
540 x 355mm
Illustrated: Gregory Burke and Peter Weiermair, Second Nature: Peter Peryer (Auckland, 1995), p. 129.
\$3000 – \$5000

89. Ans Westra

Untitled – On the Marae
vintage gelatin silver print
270 x 140mm
Illustrated: James Ritchie and Ans Westra, Maori (Wellington, 1967), p. 64.
Provenance: Private collection, Auckland
\$1500 – \$2500

90. Ans Westra

Untitled
vintage gelatin silver print
315 x 300mm
Provenance: Purchased by the current owner from FHE Galleries; Private collection, Auckland
\$3000 – \$5000

91. Les Cleveland

House at Akaroa
vintage gelatin silver print
title inscribed, signed and dated 1975 and blindstamped Les Cleveland Vintage Print
verso
193 x 242mm
\$700 – \$1200

92. Les Cleveland

The Norna, Greymouth fishing trawler in Milford Sound, 1955
vintage gelatin silver print
title inscribed, signed and dated and inscribed printed 1956 verso; blindstamped Les Cleveland Vintage Print verso
250 x 230mm
\$700 – \$1200

93. Les Cleveland

Jacqui Richards in a Dinghy On Lyttleton Harbour, 1955

vintage gelatin silver print

title inscribed, signed and dated and

inscribed printed 1955 and blindstamped

Les Cleveland Vintage Print verso

208 x 190mm

\$700 – \$1200

94. Peter Peryer

Camelia

pigment ink on Hahnemuhle photo-rag

paper, 5/25

title inscribed and signed verso

205 x 155mm

\$1200 – \$2000

95. Peter Peryer

Barn

inkjet print, edition of 10

signed verso

250 x 330mm

Illustrated: Illustrated: Hannah Holm and

Lara Strongman, Contemporary New

Zealand Photographers (Mountain View

Publishing, 2005), p. 8.

\$2500 – \$4000

96. Mark Adams

‘The Food Basket of Rakaihautu’ from

Horomaka

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

inscribed The Eyes of the Crab, Kaituna –

Waihora; title inscribed, signed and dated

1991 verso (printed 2004)

510 x 1220mm overall

Illustrated: Mark Adams and Harry Evison,

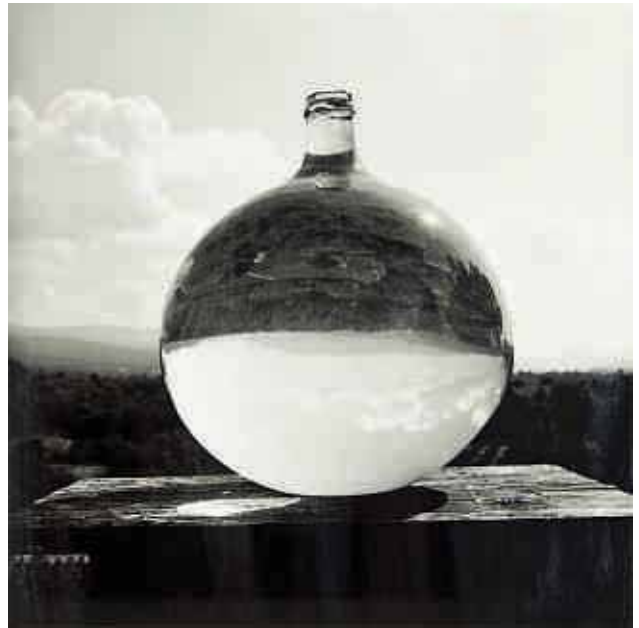
Land of Memories (Auckland, 1993), pl.

24a, 24b.

\$5000 – \$7000











Laurence Aberhart
40 / 41





Brian Brake
44 / 45





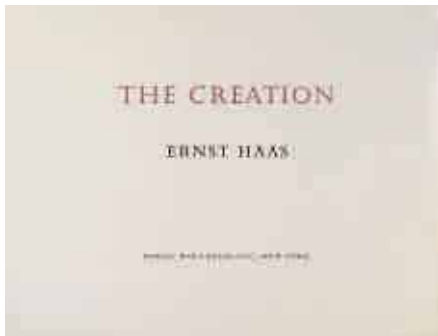
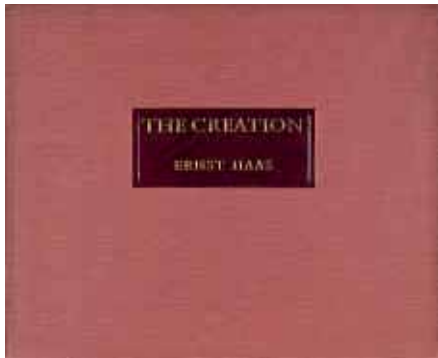
Robert McFarlane
47



Ernst Haas
49



Werner Bischof
48









Boyd Webb
55

‘What I strive for is a satisfying resonant
amalgam of word and image’¹

Boyd Webb’s mis-en-scene creations began in the 1970s anticipating by almost fifteen years the wave of large-format, heavily art-directed photographic setpiece tableaux created by artists such as Justine Kurland, Gregory Crewdson and Jeff Wall. These cinematic productions were a defining feature of photography from the mid 1990s which aimed to compete with history painting in ambition, scale, and narrative scope utilizing the bravura production technology normally associated with big-budget film making.

Boyd Webb’s practice is similarly constructed and bears direct comparison with the processes of film making – specifically to the surrealist and dada influenced work of auteur-directors such as Derek Jarman and Peter Greenaway.

What Boyd’s fantasy pieces share with this distinctive and in the main English school of film making is the disrupting of the role of narrative, in its traditional linear or chronological sense, as the primary vehicle for delivering meaning, as well as a Puckish sense of visual of humour in the presentation of alternate realities.

Mazurka from 1989 comes from a period of Webb’s output rich with literary and allegorical references. A Mazurka is a Polish folk dance form noted for its frenetic pace. It came to be used as a metaphor for heightened emotion in many literary texts most notably in Tolstoy’s War and Peace.

It is a work that showcases Boyd’s unique image-making process, where hints of the soundstage and the proscenium engage in a discourse with a bookish reading of surrealism’s poetry of the unconscious. This *mélange* results in a profound ‘reveal’ that enchants whilst not being undermined by the lo-fi aesthetic of the constructed environment.

Boyd’s ability to elegantly circumscribe these references is at the heart of his discursive and seductive practice. These images are loaded, but with what, and why? Webb describes their allure as follows, ‘the most successful can’t be pinned down. They exist in a state of limbo and are memorable in that the mirage of meaning is always shimmering just out of reach.’²

New Zealand born Webb has enjoyed a distinguished international career with major exhibitions at the Whitechapel Gallery, London, The Museum of Contemporary Art, Los Angeles and the Centre Georges Pompidou in Paris. In 1997 he was the subject of a solo mid-career retrospective at the Auckland Art Gallery.

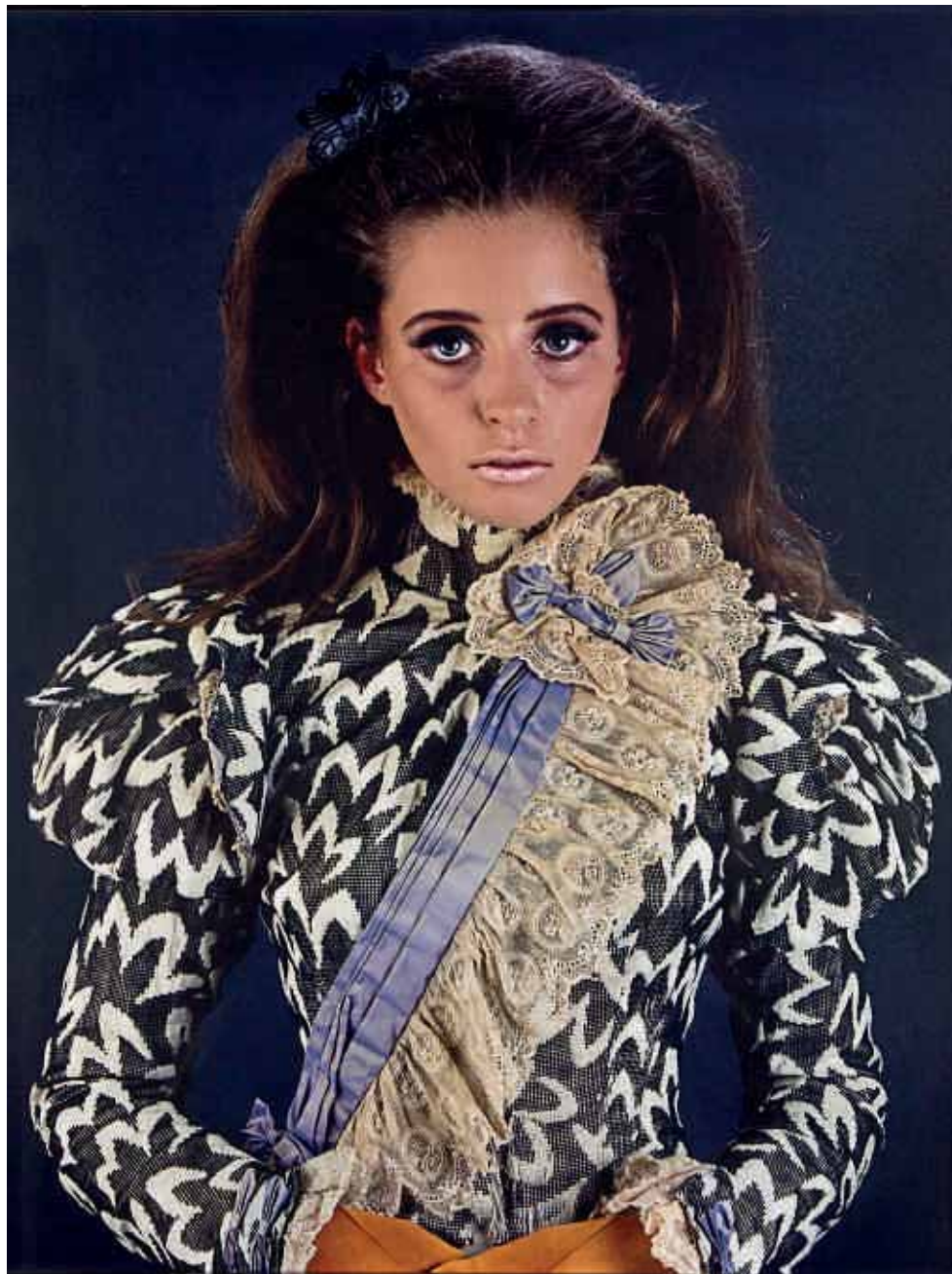
— Hamish Coney

1 Boyd Webb in conversation with Ron Brownson, in Jenny Harper (ed), Boyd Webb, Auckland Art Gallery, 1997

2 Ibid.



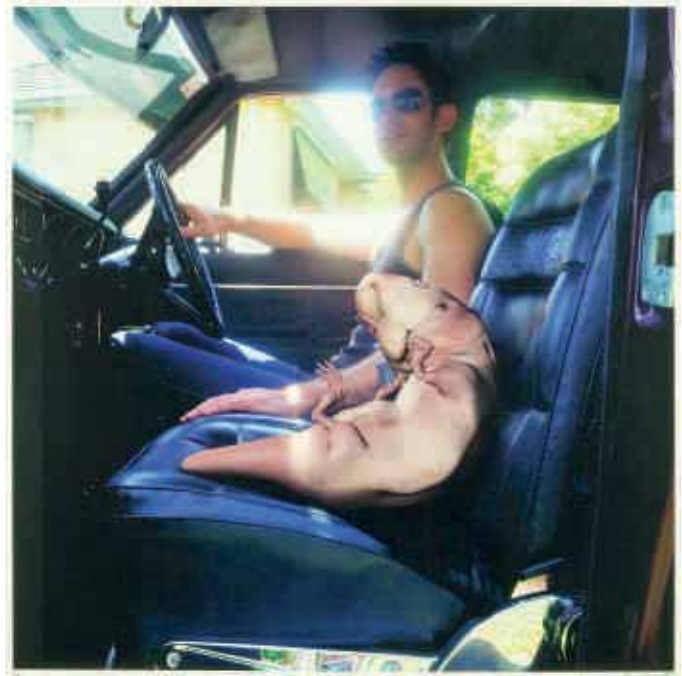




Yvonne Todd
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Yvonne Todd
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Yvonne Todd
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Patricia Piccinini
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Thomas Ruff
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Thomas Ruff began making portraits of friends and acquaintances in 1980. These were initially quite small but by 1986 he was monumentalizing his subjects and printing on the largest photographic paper available. Appearing like gigantic passport photos this ongoing series features sitters in a standardized frontal pose before universal, neutralized off-white backgrounds. The effects of portraits such as this one of S. Ergolovitch are unsettling simply by virtue of their immense scale. Every detail, every pore and every imperfection on the sitter's over-sized face is plainly visible.

Ruff began studying photography in the late 1970s under Bernd and Hilla Becher, whose strict photographic realism and black-and-white typologies of industrial structures and landscapes has influenced a whole generation of German photographers, including Ruff's contemporaries Thomas Struth and Andreas Gursky. The Portraits, which taken together represent a 'portrait gallery' of anonymous young people who wear ordinary clothes and who confront us with a deadpan gaze, became one of the most internationally renowned bodies of work from the 1980s and 1990s. Ruff's opinion that a photograph represents only the surface of things is exemplified in this series by the clear composition, which rarely provides any narrative details or psychological insights about the sitters.

Instead of presuming to depict the transcendent, individual essence of the sitter, Ruff's portraits deliberately assume the neutrality of the mug shot, physiognomic study, and identity card, and, by extension, the entire brightly lit world of surveillance in which his subjects were raised. The age and milieu of his sitters are crucial to the pictures' meaning: these young, media-savvy people are not threatened by the camera eye but adjust themselves comfortably yet firmly to its probing vision. The results are both seductive and subtly disquieting, like studying a human specimen whose every pore and hair is available for careful study, yet whose thoughts and feelings are always just out of reach.

— Ben Plumbly

The photograph has to suggest, not prescribe.

— Bill Henson

Bill Henson's catalogue is a deep one. His first public exhibition was at the National Gallery of Victoria in 1975 and many of his photographs are part of aesthetic projects that span over twenty years and which include series on ballet, photographs of street-crowds, Baroque Triptychs, pictures taken in the Australian suburbs and in Egypt, Los Angeles and New York nightscapes, his famous cut-out collages shown to great acclaim at the centenary Venice Biennale in 1995 and, most infamously, his nude portraits of adolescent figures. The latter witnessed his considerable reputation take a massive battering recently when in May 2008 New South Wales police and detectives from the Child Protection and Sex Crimes Unit, acting on a complaint from an anti-child abuse campaigner, confiscated 20 of his photographs from the Roslyn Oxley 9 Gallery in Sydney, where his latest exhibition was scheduled to open. The righteous condemnation which followed seemed somewhat absurd when considered in light of the major retrospective of Henson's work at Art Gallery of New South Wales and the National Gallery of Victoria in 2004 – 2005 which was visited by over 65,000 people, and which included a number of images more explicit than those seized. Not a single complaint was received during the retrospective and this is perhaps no surprise as Henson's images may well be many things – hypnotic, unsettling, polarizing – yet despite the sometimes explicit nudity, never are they arousing. The defining tropes of Henson's work are rather, as the two luscious prints in this catalogue amply serve to demonstrate, dislocation, the subconscious and a sublime aesthetic marked by light and dark.

Henson photographs seem to polarize all who come into contact with them, with people either being passionate supporters or devout critics. The great shame of recent arguments and of much of the dialogue which has taken place around the artist's work is that it obscures the technical virtuosity of his photography and the unparalleled richness of his photographs. Henson's photographs are all shot on negative film and are made in the traditional manner in the darkroom.

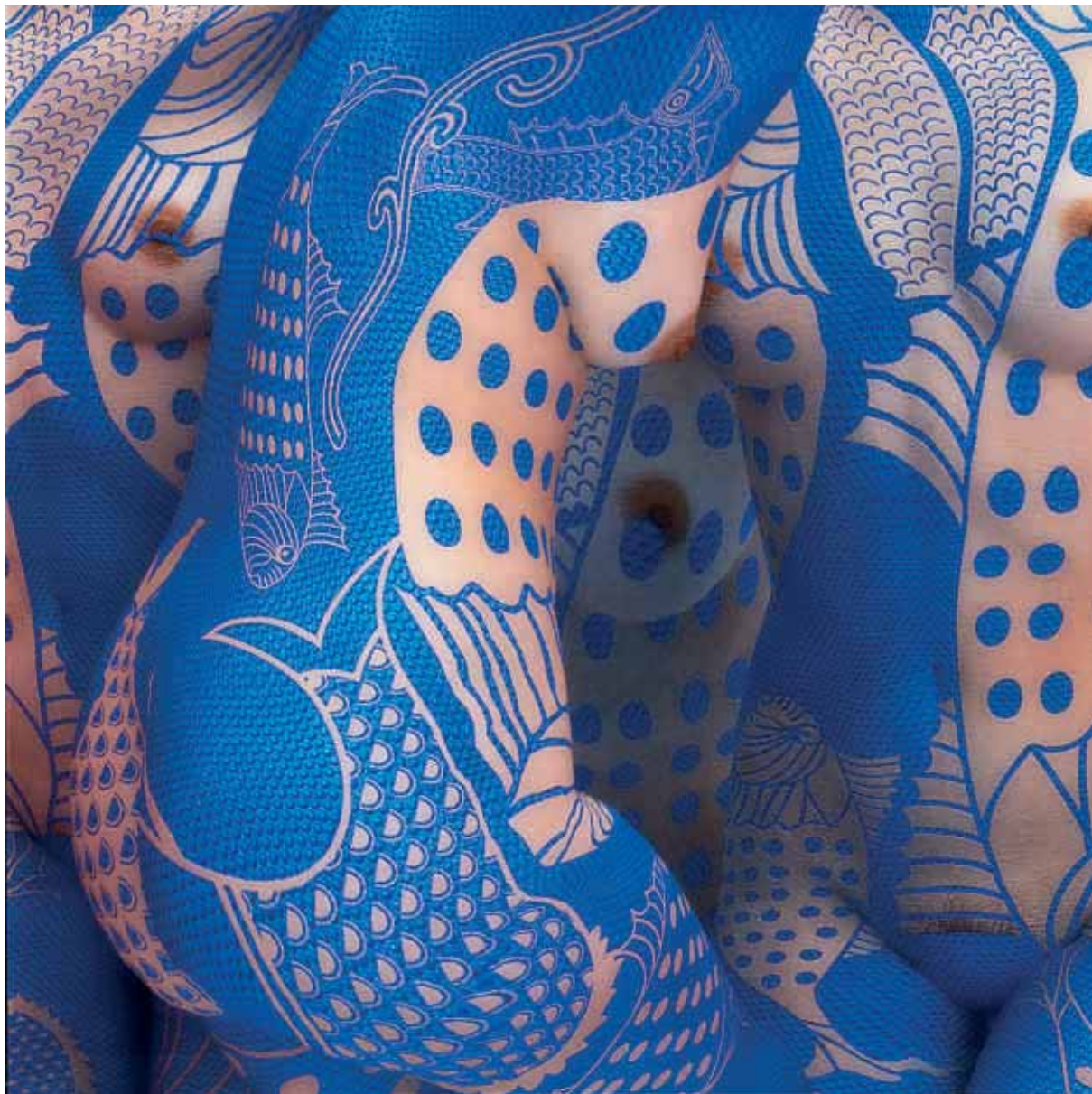
The Paris Opera series was responsible for shooting Henson to international prominence. Given a free hand by the Paris Opera to photograph anything he wanted from props to performances, Henson instead opted to photograph the audience. The result was a phenomenal body of work which taken as a whole is about as close as one can get to capturing in two dimensions the effect of listening to music. Henson himself remarked of the project: "What I was interested in terms of the Paris Opera series was that whole strange business of finding oneself with a whole lot of other people gathered in a darkened space, such as the opera, awaiting some special event. There is something quite magical about it. I've always found that people sitting in the dark just waiting for something is the most haunting sort of experience. It seemed to me it was a common experience, a universal thing that everyone feels, really, at some point or another."

— Ben Plumbly





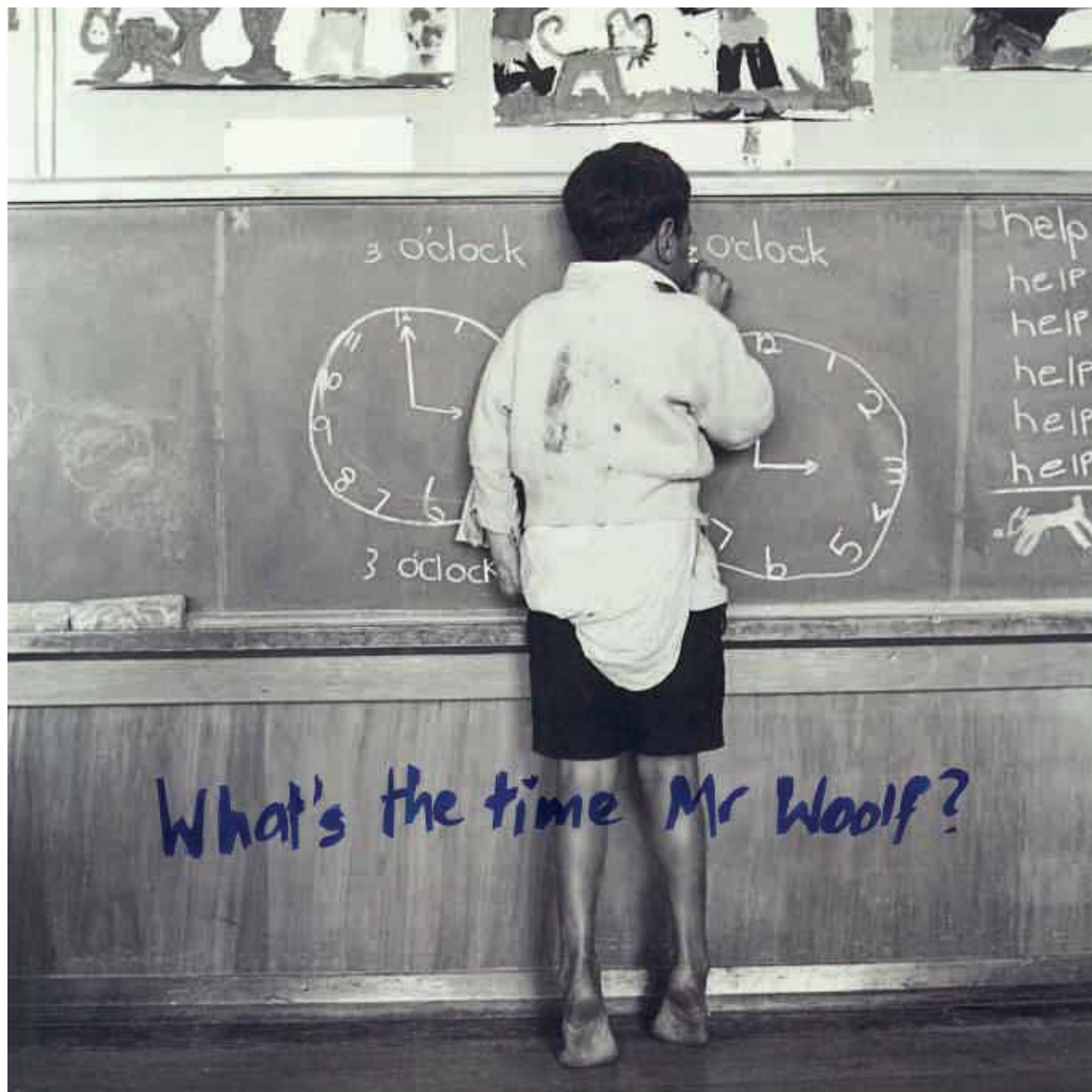
Bill Henson
67









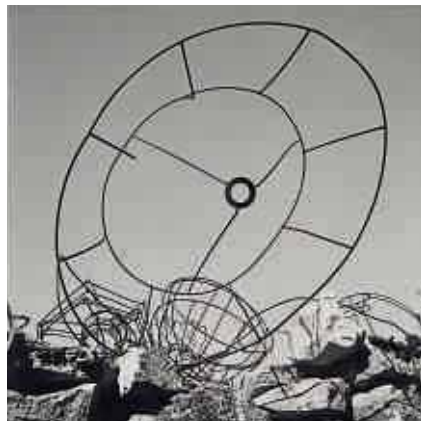




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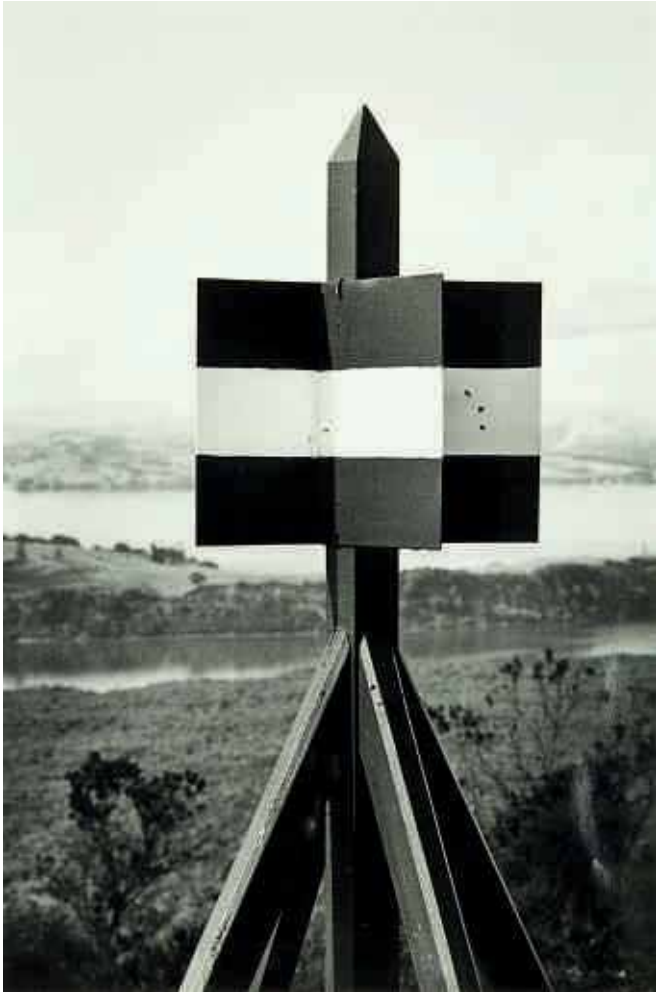
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Conditions of sale

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)

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.

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

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.

Auction No. 43

The Martin Hill Collection
8 June 2011 at 6.30pm

The Michael Seresin
Collection
9 June 2011 at 6.30pm

Important Photographs
9 June 2011 at 6.30pm

Lot no.	Description	Bid maximum (New Zealand dollars)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

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Facsimile: +64 9 354 4645

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www.artandobject.co.nz

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: _____

POSTALADDRESS: _____

STREETADDRESS: _____

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

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**The Martin Hill
Collection of International
and New Zealand
Ceramics**

Wednesday 8 June

**Another View:
The Michael Seresin Collection
of International Black
and White Photography**

Thursday 9 June

**Important
Photographs**

Thursday 9 June