

ART
OBJECT



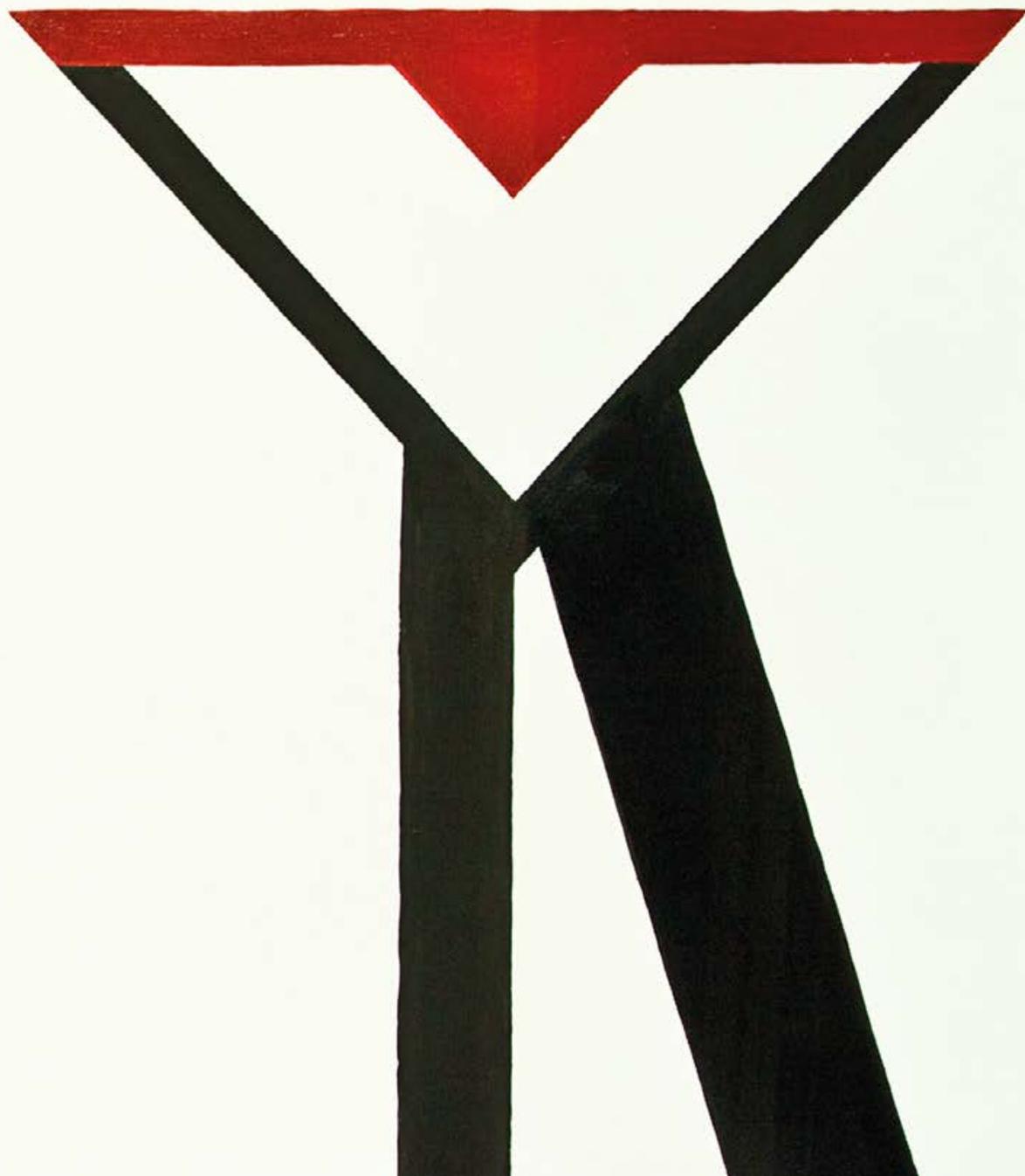
1962
1964
1992

ART +
OBJECT



art

Auction: 18 August 2011 at 6.00pm



Welcome to ART+OBJECT's third major art catalogue of 2011. This catalogue follows two very successful art catalogues in April and June of this year with combined sales of over \$2.8 million dollars. Whilst high value auction sales such as the Bill Hammond canvas Singer Songwriter which sold for \$322 435 garner headlines and comment the art collecting world is a broad constituency. Fascinating, beautiful and challenging works can be located at almost any pricepoint and this art catalogue reflects this truism.

Auction houses have traditionally segregated works by value. In this catalogue we have dissolved those boundaries by including works with estimates from a few hundred dollars to major works priced at over one hundred thousand dollars. This ART catalogue offers something for the collector on all budgets.

The catalogue is offered at one of the most exciting times for the artworld in recent years. From August 4-7 the Auckland Art Fair will attract thousands of visitors to its new home at the Viaduct Events Centre in the exciting new Wynyard Quarter on Auckland's waterfront.

On September 3 the newly refurbished Auckland Art Gallery will open to great fanfare. Both of these events are testimony to the importance of the visual arts to our culture and economy.

This catalogue, the 46th ART+OBJECT has produced since 2007 bears witness to the extraordinary richness of the modern and contemporary art produced in Aotearoa and we look forward to discussing just that during our pre-auction viewing from August 12 to 18.

ART+OBJECT

3 Abbey Street
Newton
Auckland

PO Box 68 345
Newton
Auckland 1145

Telephone: +64 9 354 4646
Freephone: 0 800 80 60 01
Facsimile: +64 9 354 4645

info@artandobject.co.nz
www.artandobject.co.nz

Cover:

John Pule

Kavaka (detail)

oil on canvas
signed and dated 1996
2320 x 1820 mm

Lot #70

Previous spread:

Paratene Matchitt

I Spy Another Waka

acrylic on paper
signed and dated 2/2009
785 x 1365 mm

Lot #6

Inside back cover:

Don Binney

The Madness of the Pipiwaharuroa

oil on board
signed and dated '63
760 x 880 mm

Lot #74



WORKING STYLE

PARNELL P 09 302 0532 523 PARNELL ROAD, NEW MARKET, AUCKLAND

PONSONBY P 09 376 3840 186A PONSONBY ROAD, PONSONBY, AUCKLAND

CHANCERY P 09 358 3010 1 CHANCERY LANE, AUCKLAND CITY

WELLINGTON P 04 472 2914 8 WOODWARD STREET, WELLINGTON CITY

DRESS-SMART ONEHUNGA P 09 622 3133 STORE 425 | 151 ARTHUR STREET, ONEHUNGA, AUCKLAND

DRESS-SMART TAWA P 04 232 9585 STORE 129 | 24 MAIN ROAD, TAWA, WELLINGTON

CHRISTCHURCH P 03 379 0133 668A COLOMBO STREET, CHRISTCHURCH CITY
(CLOSED DUE TO EARTHQUAKE, CALL 021 979 015 FOR APPOINTMENTS)

www.workingstyle.co.nz

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

Auction highlights – 30 June 2011
Prices realised include buyer's premium.



Ralph Hotere
Dawn Water Poem
acrylic on unstretched canvas, 1985
2045 x 1830mm
\$295 125



Peter Robinson
Boy Am I Scared Eh
acrylic and oilstick on hessian
1400 x 1060mm
\$82 075



Bill Hammond
Singer Songwriter
acrylic on unstretched canvas, 2001
2150 x 2590mm
\$322 435



Judy Miller
Untitled
oil and acrylic on canvas, 2005
2540 x 1700mm
\$42 210



John Pule
Hake Aga, Pato Pato
oil and ink on canvas, 2004
2000 x 2000mm
\$55 105



Allen Maddox
For Alexis
oil on canvas, 1993
1500 x 2300mm
\$42 210



Tony Fomison
Isn't it my Turn
oil on canvas on board, 1976
455 x 810mm
\$82 075



Gavin Hipkins
The Next Cabin
twenty type C prints, 2000–2002
600 x 400mm each
\$46 900



A vibrant boutique hotel experience in the heart of Auckland City's fashion and business precincts

Hotel DeBrett's 25 rooms and suites are individually designed, with their own distinctive style and personality, complimented with eclectic furniture and contemporary New Zealand art and design. Modern luxuries and comforts are balanced with original décor from the hotel's art deco past. Experience a warm and welcoming environment with careful attention to detail and personal service.

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hotel**de**brett

Objects & Modern Design Discovery & Oceanic Artefacts

Auction highlights – 13 & 14 July 2011
Prices realised include buyer's premium.

Len Castle
stoneware square section bottle with
tenmoku overglaze
\$3750



Pierre Paulin
a pair of Mushroom chairs, model 560,
design 1960
\$4100



Bob Roukema for Jon Janson
1950s wingback chair
\$5625

Keith Murray for Wedgwood
Large spherical lathe turned vase in
matt blue
\$1755



The Pacific Clipper
1/52 scale model of the Boeing 314
Fling Boat in Pan American Airways
Livery
\$7035

Anaha Te Rahui (1822–1913)
19th century Ngati Tarawhai figure-
supported bowl
\$50 415



Resolution and Adventure medal
George III period
\$12 605



A marine ivory Aurei or cloak pin
attributed to Jacob Heberley
\$2815



A rare taxidermy Maori kuri dog head
\$21 690



A mid 19th century Rongowhakaata
waka huia
\$21 275



Visit the 1950s home and interpretive museum of New Zealand's foremost 20th century artist - Colin McCahon

McCahon

House Museum & Artists' Residency

**Audio/Visual Displays
and Guided Tours**

**67 Otitori Bay Road
French Bay, Titirangi, Auckland**

**Open: 10:00am-2:00pm
Wednesday, Saturday, Sunday
or by arrangement for group
bookings - donation/koha \$5**

The Trust has an exclusive selection of limited edition/series artworks produced by artists participating in the McCahon Artists' Residency Programme.

Contact the manager for information

The McCahon House Museum and Artists' Residency & Studio were generously supported by:



Auckland Council



THE CITY COMMUNITY TRUST
FOUNDED 1988



A&B Community Trust
Te Kaitiaki Takekōwhiri o Te Kaitiaki

The Trust wishes to acknowledge the founding support
of the former Waitakere City Council

Contact: McCahon House Trust

p +64 (0)9 817 6148 e mccahon@mccahonhouse.org.nz

w www.mccahonhouse.org.nz



Rare and out of print books

Auction: Wednesday 24 August at 12 noon
Final entries invited

The catalogue will include a significant South Island collection
as well as early maps, documents and photographs.

Contact Pam Plumbly
09 354 4646
mob 021 448 200

Aubrey Beardsley, James Henry et al. The Yellow Book.
13 volumes, London: Elkin Mathews, John Lane, Copeland Day 1894 – 1897.
\$400 – \$600

A
CURIOUS
VISIT
A
CULTURAL
HISTORY
A
PRICKLY
SUBJECT
A
MEMORABLE
MOMENT
A
BIGGER
PICTURE
A
PRECIOUS
COLLECTION
A
CROWD
RETURNS
AUCKLAND
ART GALLERY
TOI OTĀMAKI

From 3 September

The Ross Morrison Collection

6 September 2011

A collection assembled over thirty years and featuring the finest European modernist design and decorator items & antiques from France, Japan and America. Ross' personal collection includes handpicked items from designers including Cees Braakman, Hans Wegner, Arne Vodder, Milo Baughman, Borge Mogensen, Alva Alto, Kaare Klint, Sergio Rodriguez, Dieter Rams, Bruno Mathsson, George Nelson, Charles & Ray Eames, Vico Magistretti, Ernst Plischke, Ferruccio Brunati, Chrytabel Aitken, Eero Saarinen, Terence Conran, Jorgen Gammelgaard, William Plunkett, Kurt Ostervig, Giancarlo Piretti, Poul Henningsen and Hans-Agne Jacobsson.







Rugby

Auction: Thursday 13 October 2011
 Entries invited until 16 September

Contact Hamish Coney
 hamish@artandobject.co.nz
 tel 09 354 4646
 mob 021 509 550

A+O is assembling a superb catalogue that celebrates our national game. Items consigned to date include a signed 1924/25 All Blacks Invincibles souvenir ball, a stunning suite of 1981 Springbok tour street photography, four programmes for the 1937, 1956 and 1965 Springbok tours to New Zealand, a rugby ball signed by Colin Meads, another signed by the 1987 World Cup winning All Black Team, topical vintage cartoons and a 1968 Lions tour to South Africa Jersey from the collection of New Zealand's greatest rugby writer T.P. McLean.

Allan Cumming
Auckland 12th September 1981
 Street protest outside Eden Park prior to the third test, All Blacks vs. Springboks. One photograph from a suite of over 100 images documenting protests to the Springbok tour of 1981.
 \$1500 – \$2500

All Black Jersey
 1987 World Cup
 Signed Best Wishes Sean Fitzpatrick
 Provenance: acquired at a charity auction immediately after the 1987 World Cup final
 \$2500 – \$3500



SCAPE Christchurch Biennial

of art in public space

www.scapebiennial.org.nz
Blog <http://escape2scape.org.nz>

SCAPE CHRISTCHURCH
EARTHQUAKE
RECOVERY AUCTION

INVITATION

SAT 6th AUGUST, 6PM
ACHILLES HOUSE, LEVEL 5, 8 COMMERCE ST, AUCKLAND CITY

This is an unprecedented opportunity to purchase works by 27 of the world's most highly regarded contemporary artists. Full catalogue available now online at www.scapebiennial.org.nz and www.artandobject.co.nz

SCAPE CHRISTCHURCH
EARTHQUAKE
RECOVERY AUCTION

INVITATION

ART+
OBJECT

In association with Art+Object in Auckland

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FUND AUCTION
TO SUPPORT
AND GROW THE
WONDERFUL
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WONDERFUL
SCAPE PUBLIC
ART LEGACY

YOU ARE
WARMLY

The Pycroft Collection of Rare New Zealand, Australian and Pacific Books

3 & 4 November 2011

ART+OBJECT is pleased to announce the sale of the last great New Zealand library still remaining in private hands. Arthur Thomas Pycroft (1875–1971) a dedicated naturalist, scholar, historian and conservationist assembled the collection over seven decades.

Arthur Pycroft corresponded with Sir Walter Buller. He was extremely well informed and on friendly terms with all the leading naturalists and museum directors of his era.

This is reflected in the sheer scope of his collecting and an acutely sensitive approach to acquisitions. The library is rich in rare books and pamphlets, associated with personalities who shaped early New Zealand history.



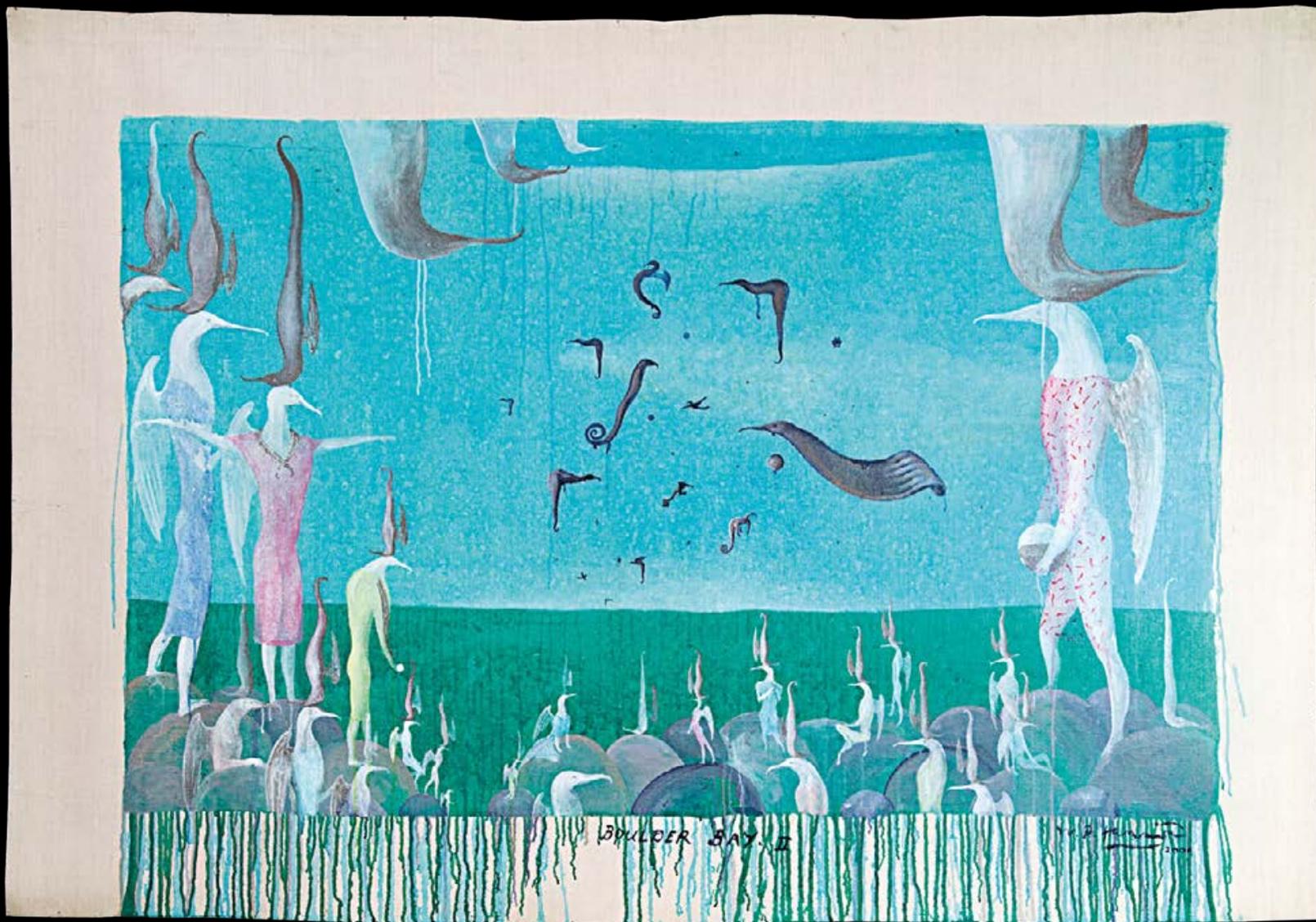
2011 NEW RELEASES

NOW AVAILABLE



SAUVIGNON BLANC, PINOT NOIR, PINOT GRIS,
ROSÉ & BELLA LOWER CALORIE 9% SAUVIGNON BLANC.

SEE WWW.INVIVOWINES.COM FOR OUTLETS



Bill Hammond
Boulder Bay II
acrylic on unstretched canvas, 2001
1500 x 2130mm
\$140 000 – \$190 000

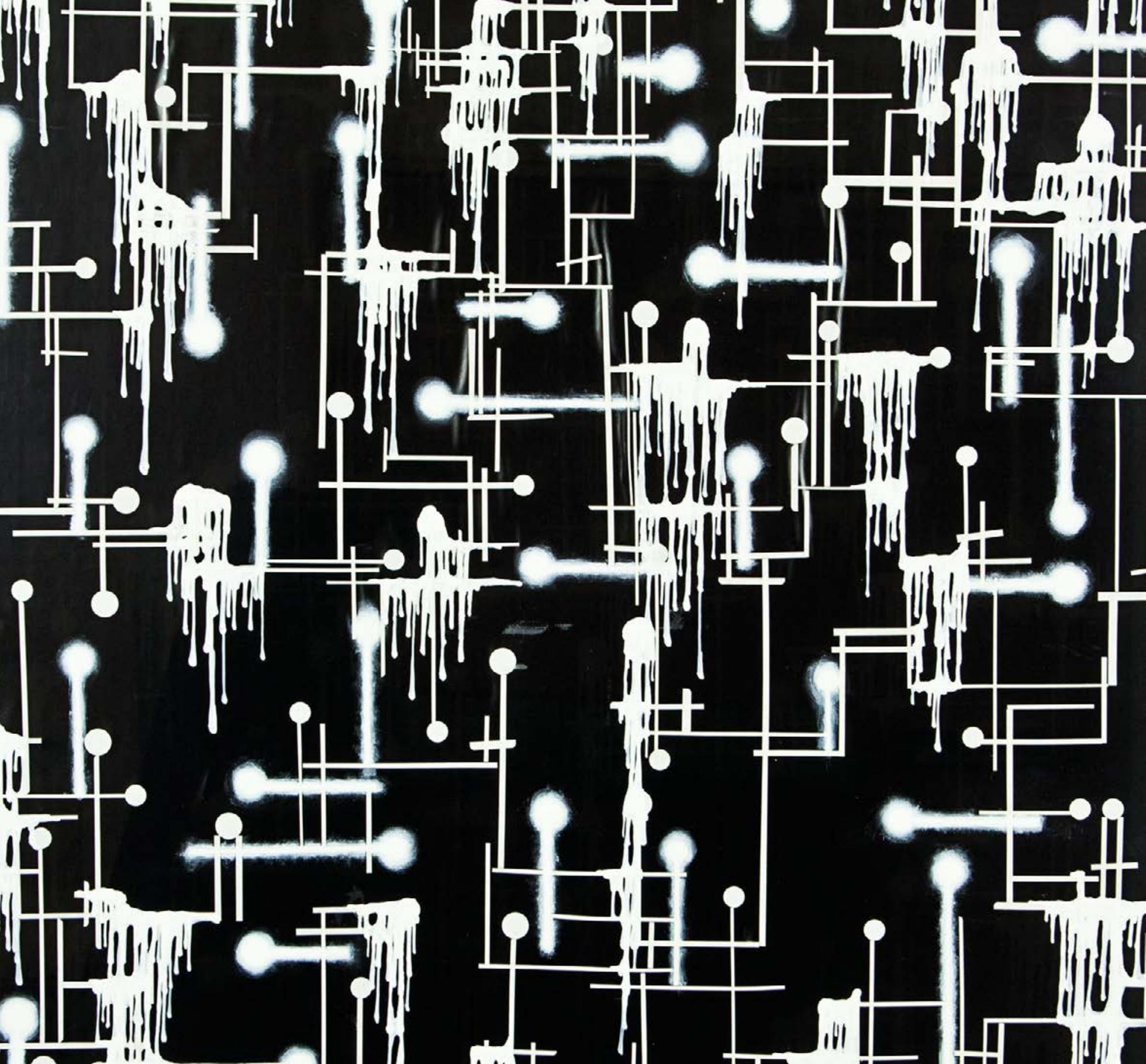
Gordon Walters
Apu
PVA and acrylic on canvas (1980)
1220 x 980mm
\$180 000 – \$260 000

Important Paintings & Contemporary Art

22 November 2011
Consignments invited until 21 October

Contact Ben Plumbly
ben@artandobject.co.nz
021 222 8183





ART+
OBJECT

art

Auction

Thursday 18 August 2011 at 6.00pm
3 Abbey Street, Newton, Auckland

Viewing

Friday 12 August	9.00am – 5.00pm
Saturday 13 August	11.00am – 4.00pm
Sunday 14 August	11.00am – 4.00pm
Monday 15 August	9.00am – 5.00pm
Tuesday 16 August	9.00am – 5.00pm
Wednesday 17 August	9.00am – 5.00pm
Thursday 18 August	9.00am – 2.00pm

Opposite:

Judy Darragh

Onewonders III (detail)

acrylic and adhesive labels on paper

1125 x 640mm

Lot #155



1
Peter Stichbury
Estelle (Study)
 pastel and charcoal
 title inscribed, signed and dated 2010
 400 x 305mm
 \$5000 – \$8000



2
Peter Robinson
Our Place
 digital print, 8/12
 signed and dated '97
 297 x 213mm
 \$800 – \$1200



3
Peter Stichbury
Heather Traymont
 giclee print, 6/50
 signed and dated '05
 578 x 480mm
 \$5000 – \$7000



4
Joanna Braithwaite
Playing Bunny - Masquerade
 oil on canvas
 title inscribed, signed and dated '97 verso
 1400 x 1400mm
 \$8000 – \$12 000



5

Paul Hartigan

Tattoo Classiques No. 10

ink and watercolour on paper
title inscribed, signed and dated 1980
505 x 310mm

Exhibited: 'Denis Cohn Gallery', Auckland, 1980.
\$1200 – \$2000



6

Paratene Matchitt

I Spy Another Waka

acrylic on paper
signed and dated 2/2009; title inscribed verso
785 x 1365mm
\$6000 – \$9000



7

Séraphine Pick

Got my City Head on

oil on canvasboard, 7 panels
title inscribed; each panel signed verso
180 x 867mm: overall

\$6000 – \$9000



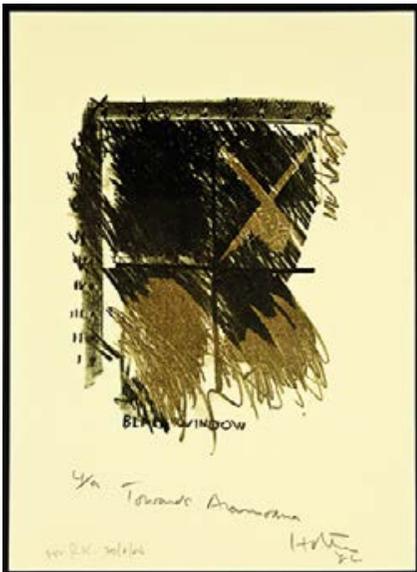
8
James Robinson
Welfare Mothers Make Better Lovers
 mixed media and collage on paper
 title inscribed and signed
 745 x 500mm
 \$1500 – \$2500



9
Bill Hammond
Untitled
 lithograph, 21/30
 signed and dated 2000
 752 x 570mm
 \$3500 – \$5000



10
J. E. Murphy
The Two Apostles
 oil on board
 title inscribed, signed and dated 1951 verso
 620 x 495mm
 Provenance: Collection of John Middleditch,
 Dunedin based sculptor; Collection of
 Douglas Lloyd Jenkins
 \$700 – \$1000



11
Ralph Hotere
Towards Aramoana: Black Window
 lithograph, 4/9
 title inscribed, signed and dated '84 and inscribed
 for R. K 20 – 8 – 84
 508 x 365mm
 \$4000 – \$6000



12
Jaqueline Fraser
Elizabeth Taylor: Really, I was a teeny bit late because my make-up man was useless, darling
 oilstick on fabric
 title inscribed, signed and dated
 2003
 300 x 300mm
 \$1000 – \$2000



13
Jaqueline Fraser
Elizabeth Taylor: Really and actually, I don't give a damn
 oilstick on fabric
 title inscribed, signed and dated
 2003
 300 x 300mm
 \$1000 – \$2000



14
Jaqueline Fraser
Elizabeth Taylor: Really, absolutely all the men she married had an absurdly wonderful sense of humour
 oilstick on fabric
 title inscribed, signed and dated
 2003
 300 x 300mm
 \$1000 – \$2000



15
Jeffrey Harris
Untitled
 oil on board
 signed and dated 1995 verso
 645 x 740mm
 \$5000 – \$8000



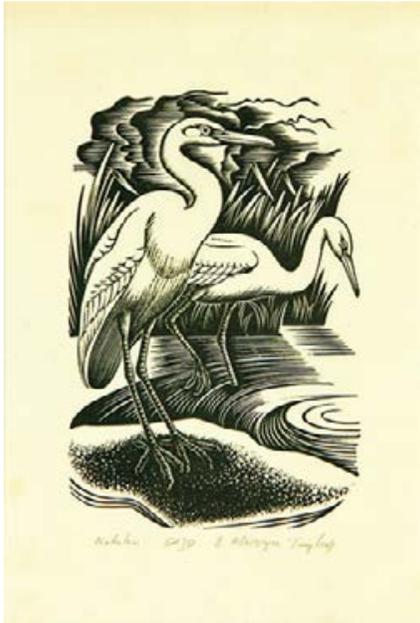
16
Jeffrey Harris
Untitled
 oil on board
 signed and dated 1993 – 1994 verso
 615 x 617mm
 \$5000 – \$8000



17
Jeffrey Harris
Untitled
 compressed charcoal on paper
 signed and dated 1995 verso
 282 x 360mm
 \$1200 – \$1800



18
Jeffrey Harris
Untitled
 compressed charcoal on paper
 signed and dated 1995 verso
 282 x 360mm
 \$1200 – \$1800



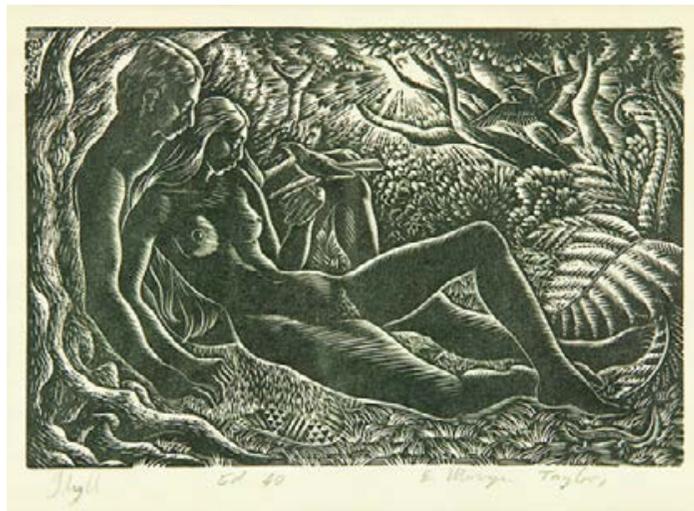
19
E. Mervyn Taylor
Kotuku
 wood engraving, edition of 30
 title inscribed and signed
 157 x 108mm
 \$800 – \$1200



21
E. Mervyn Taylor
Tui
 wood engraving, edition of 30
 title inscribed and signed
 133 x 100mm
 \$1200 – \$1800



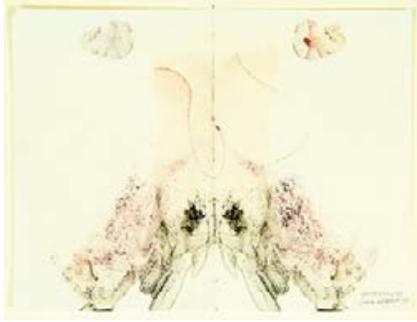
20
E. Mervyn Taylor
Tane the Creator
 wood engraving, edition of 40
 title inscribed and signed
 183 x 181mm
 \$2200 – \$3200



22
E. Mervyn Taylor
Idyll
 wood engraving, edition of 40
 title inscribed and signed
 123 x 170mm
 \$2500 – \$4000



23
Julia Morison
Centrefold 26
 'dragon's blood', ink and pastel on bible paper
 title inscribed, signed and dated '00
 175 x 230mm
 \$1500 – \$2500



24
Julia Morison
Centrefold 28
 'dragon's blood', ink and pastel on bible paper
 title inscribed, signed and dated '00
 175 x 230mm
 \$1500 – \$2500



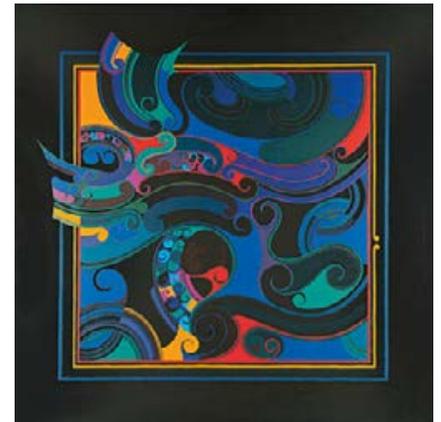
25
Richard Killeen
Destruction of the circle
 mixed media on paper
 title inscribed, signed and dated Feb 21st 1990
 378 x 575mm
 \$2500 – \$4000



26
Shane Cotton
Prayer Tiki
 lithograph, 16/25
 title inscribed, signed and dated 1997
 525 x 750mm
 \$2500 – \$4000



27
Gretchen Albrecht
Current
 mixed media and collage on paper
 title inscribed, signed and dated 1987
 1655 x 2410mm
 \$3000 – \$5000



28
Sandy Adsett
Taona Marama (Night Lights of the City)
 acrylic on board
 title inscribed, signed and dated '80 verso
 938 x 938mm
 \$3000 – \$5000



29
Peter Peryer
Engine Leaving Glen Innes Tunnel
 gelatin silver print, 1992
 360 x 360mm
 \$3500 – \$5000



30
Yvonne Todd
Artificial Telephone
 LED print, edition of 3
 title inscribed,
 signed and dated 2001 verso
 520 x 440mm
 \$3000 – \$4000



31
Fiona Pardington
Little River Female Heitiki, Ngai Tahu
 gelatin silver archival hand print, edition of 5 (2002)
 565 x 430mm
 Provenance: Private collection, Wellington
 \$4500 – \$6500



32
Brian Brake
The Bullfight – Claude puts his Finger in Picasso's Mouth
 gelatin silver print
 artist's original label affixed verso
 252 x 167mm
 \$3800 – \$5000



33
Robin Morrison
Mount Eden, Auckland, 1995
 vintage cibachrome print
 title inscribed and signed
 243 x 362mm
 \$1500 – \$2500



34

Laurence Aberhart

Old Bridge Structure from New Bridge, Clutha River,
Alexandra, December 1980

gold and selenium toned gelatin silver print
title inscribed, signed and dated 1980 verso
195 x 245mm
\$2500 - \$4000



35

Peter Madden

Man Carrying an Interlopercine

found images
title inscribed, signed and dated '04 verso
270 x 270mm
\$800 - \$1200



36

Les Cleveland

Kaipara Sawmill School

vintage gelatin silver print
title inscribed, signed and dated 1956 verso
278 x 377mm
\$500 - \$800



37

Les Cleveland

Cutting Silver Pine, South Westland

vintage gelatin silver print, diptych
title inscribed, signed and dated 1955 each print verso
205 x 158mm: each
\$500 - \$800



38

Layla Rudneva-Mackay

Taking a moment to lose himself,
when found most unexpectedly squashed
between a mattress and its base

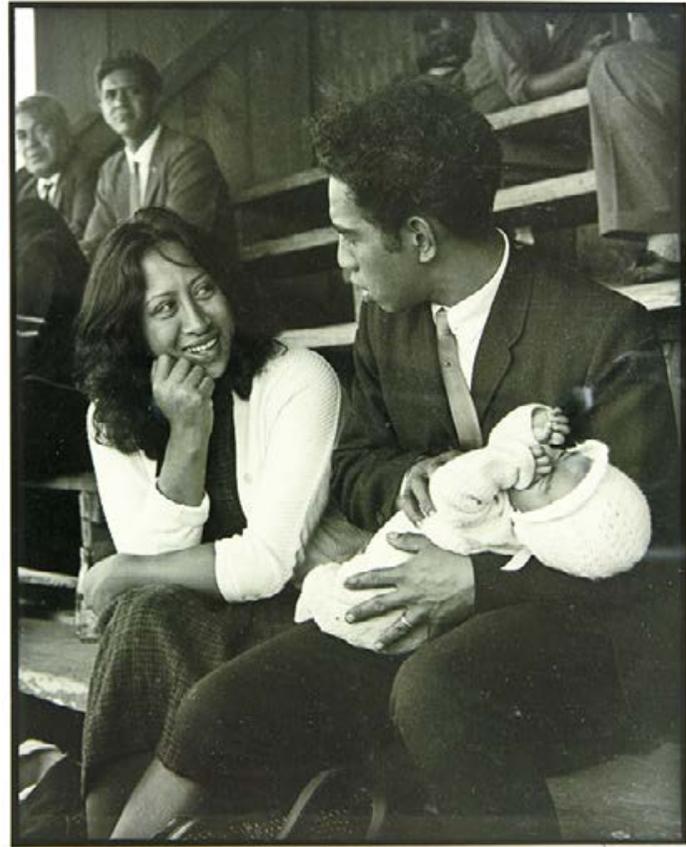
type C print, 3/8
signed verso
405 x 495mm
\$800 - \$1400



39
Ans Westra
Tangi, Ngaruwahia, 1963
 vintage gelatin silver print
 signed
 250 x 295mm
 \$2000 – \$3500



40
Ans Westra
Turangawaewae Marae, Ngaruwahia, 1963
 vintage gelatin silver print
 signed
 250 x 295mm
 \$2000 – \$3500



41
Ans Westra
Untitled
 vintage gelatin silver print
 signed
 302 x 240mm
 \$2000 – \$3500



42
Peter Peryer
Untitled
 digital print
 110 x 165mm
 \$600 – \$1000



43
Paul Johns
Restaurant
 cibachrome print and collage
 title inscribed and signed
 197 x 170mm
 \$300 – \$500



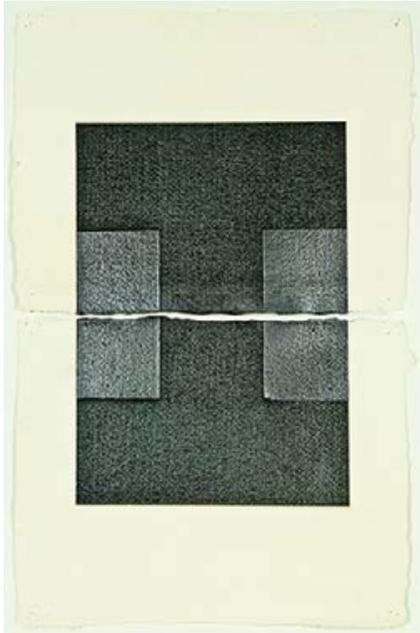
44
Artist Unknown
Ngaruhoe
 gelatin silver print
 235 x 302mm
 \$250 – \$400



45
Whites Aviation
Taranaki
 colour photograph
 title inscribed and signed
 327 x 395mm
 \$200 – \$400



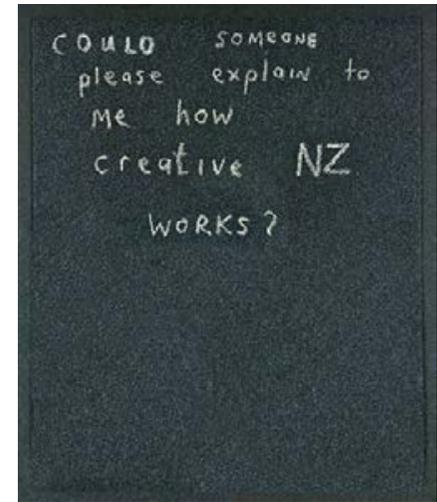
46
Paul Hartigan
Goddess of Love
 colour photograph
 signed and dated 1989/1998 verso
 410 x 485mm
 \$800 – \$1200



47
Stephen Bambury
 Untitled
 graphite on rag paper, diptych
 signed and dated 1994/95 verso
 500 x 325mm
 \$2500 – \$4000



48
Mike Petre
 Field Studies
 ink, graphite and oil on canvas
 title inscribed, signed and dated 2001 verso
 450 x 450mm
 \$1000 – \$2000



49
Richard Lewer
 Could someone please explain to me how Creative NZ works?
 oil pastel on sandpaper
 title inscribed; signed verso
 280 x 230mm
 \$700 – \$1200



50
Rita Angus
Study of Child with Beret
pencil on paper
certificate of authenticity signed by Bill Angus
and Marcia Page affixed verso
252 x 175mm
\$2000 - \$3000



51
Gordon Walters
Untitled No. 1
acrylic on paper
signed and dated 2 - 12 - 75 and inscribed No. 1
375 x 278mm
\$6000 - \$9000



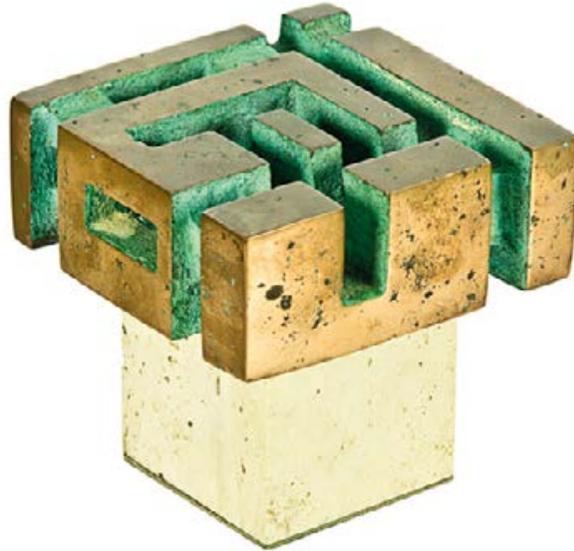
52
Gordon Walters
Var. IV
 acrylic on paper
 title inscribed, signed and dated '88
 Provenance: Private collection, Auckland.
 600 x 400mm
 \$7000 – \$12 000



53
Gordon Walters
Untitled No. II
 acrylic on paper
 title inscribed, signed and dated '87
 Provenance: Private collection, Auckland.
 538 x 402mm
 \$7000 – \$12 000



54
Terry Stringer
Susanna and the Elders
cast bronze, 2/3
signed and dated '98
540 x 150 x 110mm
\$8000 – \$12 000



55
Guy Ngan
Habitation
cast bronze and sandstone
signed and dated 1999
127 x 127 x 127mm
\$5500 – \$7500



56
Paul Dibble
Curled Figure
cast bronze, 3/3
signed and dated 2000
585 x 475 x 210mm
Provenance: Purchased by the current
owner from Gow Langsford Gallery.
\$9000 – \$14 000



57
Terry Stringer
Mother and Child
cast bronze and lamp fitting, 3/3
signed and dated 2000
445 x 445 x 60mm
\$6000 – \$9000



58
Don Driver
Wet Suit
 mixed media, 1991
 1480 x 390 230mm
 Provenance: Purchased by the current owner
 from Gow Langsford Gallery, Auckland in 1992.
 \$7000 – \$9000



59
Don Driver
Horned Wheel
 mixed media
 title inscribed, signed and dated 1986
 1120 x 440 x 440mm
 Provenance: Purchased by the current owner
 from Gow Langsford Gallery, Auckland in 1992.
 \$7000 – \$9000

60

Paul Dibble

The Voyager

cast bronze, 2/5 (2003)

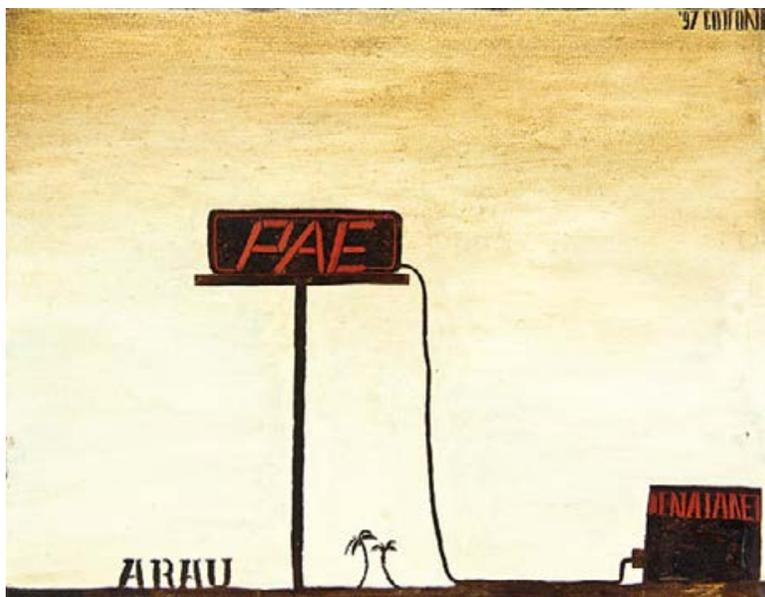
signed

2350 x 460 x 360mm

Exhibited: 'Paul Dibble:
Hauraki and the Firth of
Thames', Bowen Galleries,
Wellington, 2003.

\$35 000 – \$45 000

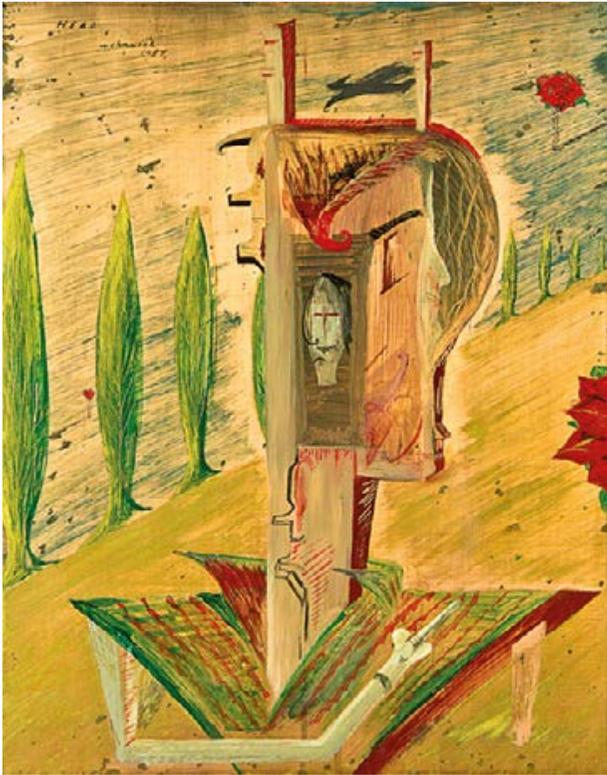




61
Shane Cotton
Tableaux XII
oil on canvas
signed and dated '97; title inscribed, signed and dated verso
355 x 460mm
\$12 000 – \$17 000



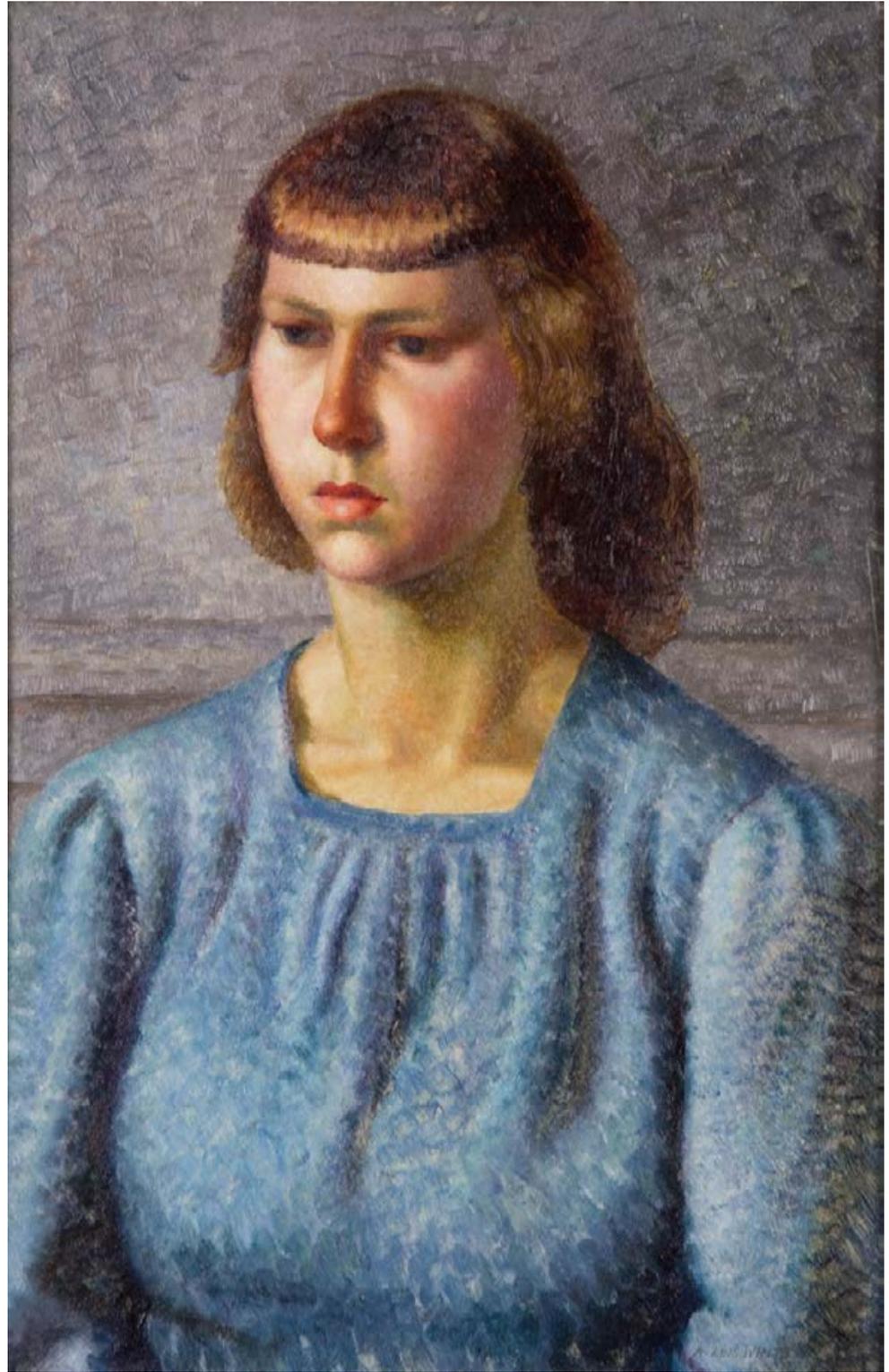
62
Shane Cotton
Tableaux IXII
oil on canvas
signed and dated '97; title inscribed, signed and dated verso
355 x 460mm
\$12 000 – \$17 000



63
Bill Hammond
Head
oil on copper
title inscribed, signed and dated 1987
450 x 357mm
\$13 000 – \$18 000



64
Jude Rae
S.L. 162
oil on canvas
signed verso
458 x 512mm
\$11 000 – \$16 000

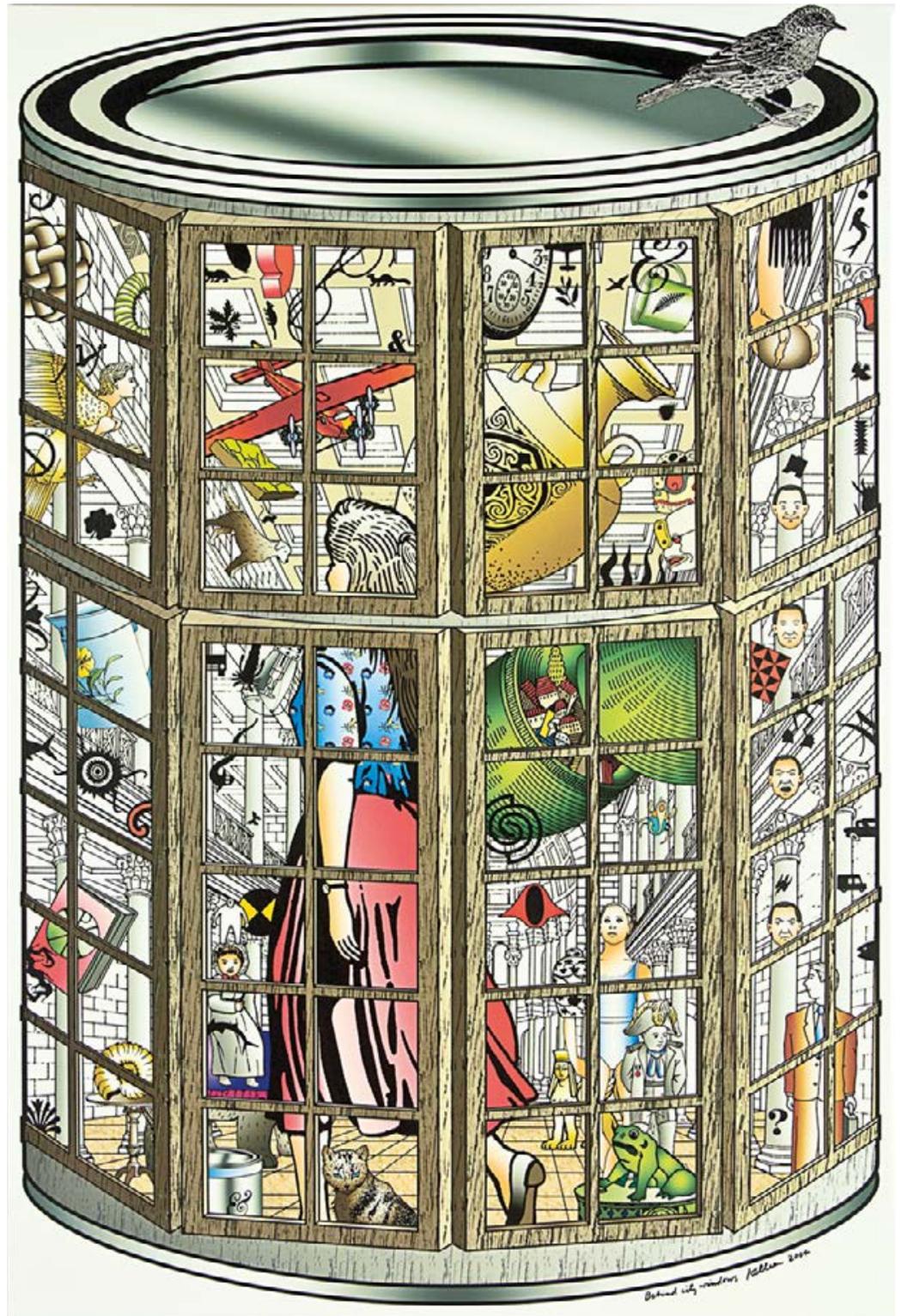


65

A. Lois White
Girl in Blue

oil on board
signed; title inscribed, signed
and inscribed 50 guineas verso
578 x 370mm

\$22 000 – \$30 000



66

Richard Killeen
Behind City Windows

unique pigment inkjet print on canvas
title inscribed, signed and dated 2004
915 x 605mm

Exhibited: 'City Living', Ivan Anthony,
Auckland, 2004.

Reference: T.J. McNamara, 'Killeen Gets
You Thinking', *New Zealand Herald*, August
4th, 2004.

\$15 000 – \$20 000

67

Pat Hanly

Night Heart and Eye

oil and enamel on board

title inscribed, signed

and dated '82

545 x 555mm

\$22 000 – \$32 000





68

Colin McCahon

Muriwai

acrylic on Steinbach paper mounted to board
signed with artist's initials McC and dated '76;
title inscribed, signed and dated in another's hand verso
722 x 1055mm

\$40 000 – \$60 000

Stephen BamburyNecessary Correction VII

acrylic and resin on two aluminium panels
title inscribed, signed and dated 1995 verso
1170 x 852mm

Exhibited: 'Necessary Correction:
Colin McCahon, Helmut Federle and
Stephen Bambury', Auckland Art Gallery,
September – October 1997.

Illustrated: Wystan Curnow and
William McAloon, Stephen Bambury
(Craig Potton Publishing, 2000),
pp. 212 – 213.

\$25 000 – \$35 000

Necessary Correction is a loaded term. What is being corrected? Why is it necessary? Many abstract paintings seek to elude a linguistic entry point by assuming the moniker 'untitled', saying in effect, 'take me for what I am, without the baggage of language.' Untitled is a roadblock designed to free the image from quotidian interpretation and can be viewed as a coercive device which renders the viewer mute (hopefully in admiration).

It is hard to find many 'Untitlids' in Stephen Bambury's oeuvre. Quite the opposite. With the Necessary Correction series it could be argued he is leading with his chin; asking for it!

'It' in this case is a direct comparison with the heavyweight champ of New Zealand painting, Colin McCahon. Bambury is stepping into the ring so to speak with McCahon's Necessary Protection series of the 1970s.

What Bambury seeks to correct was a prevailing view that locked McCahon into a New Zealand-centric discourse and out of a wider and deeper conversation about modernist abstraction. In other words Necessary Correction is a protest painting.

Bambury is asserting for McCahon and New Zealand art an international context and his correction seeks to acknowledge a modernist abstract lineage which runs from Malevich to Mondrian, through Barnett Newman via McCahon to Bambury himself.

He explains his thinking in an interview with curator Robert Leonard in 1999, 'It wasn't a matter of what McCahon was for but what the culture said he was for. McCahon was somewhere else. He was an astute reader of international art, all art, yet you had this official programme of reception mounted against that, against his classically modernist project of synthesis.'¹

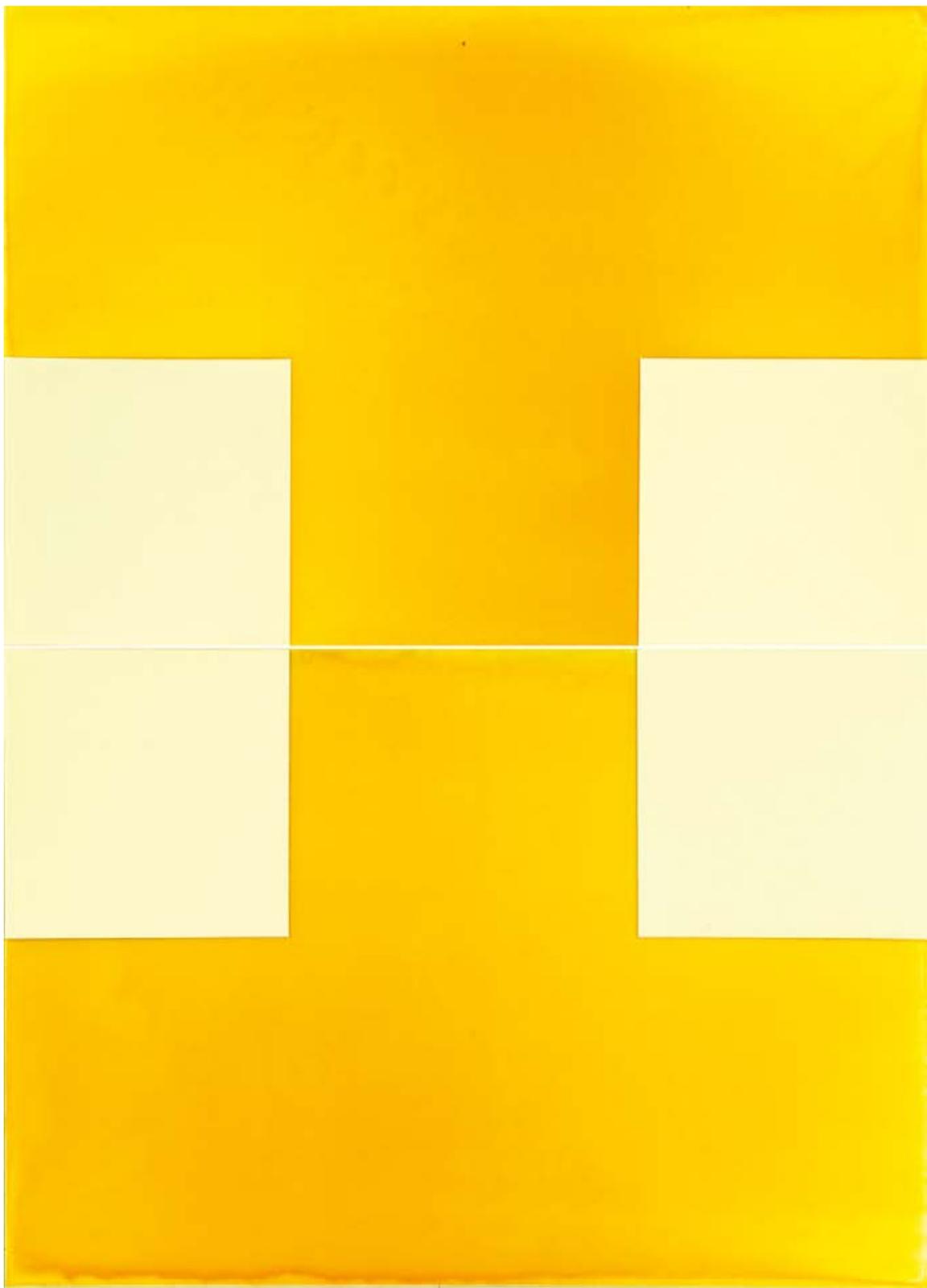
Whilst the connection to McCahon is placed front and centre by the title of the work, the conversation does not stop there. Bambury constantly alludes to a global consciousness in his work that is reverential in nature but not specific in a denominational sense. This has led to his work being hung alongside Russian icons and discussed in terms of the iconography of many different eastern and western religions.

His work is open to the devotional impulse as well as the conceptual pillars of modernist abstraction and of course the post-modernist urge to re-contextualize 'old school' debates within the contemporary discourse. A broad church indeed.

It is the combination of the finesse and the sincerity of Bambury's approach that ensures Necessary Correction rises to be much more than an in-house, art-world polemic, but a fully resolved modern wonder that is both world famous in New Zealand and a star in a larger cosmos.

Hamish Coney

¹ Stephen Bambury in conversation with Robert Leonard, Bambury 'Works 1975 – 1999' Catalogue, City Gallery, Wellington, Lara Strongman editor, 1999.



John PuleKavaka

oil on canvas

title inscribed, signed and dated 1996 verso
2320 x 1820mm

Provenance:

Purchased by the current owner from
New Work Studio, Wellington in 1996.
Private collection, Auckland.

\$35 000 – \$45 000

Kavaka is a location in Niue, near Liku where John Pule was born in 1962. In 1964 he was brought to live in South Auckland and in 1991 revisited his island birthplace for the first time. The title of this bold, barkcloth inspired canvas, and the inscribed dates, 1962, 1964, 1992, track significant places and times in the life of the artist. During his 1991 return to Niue, Pule began an intense re-engagement with stories told by family members, and made a close study of Niuean tapa, or hiapo. Traditionally hiapo is highly figured with intricate line drawings depicting all kinds of local and imported items and ideas. Less reliant on formal repeating patterns than other Pacific barkcloth traditions, the free-form, illustrative nature of hiapo allows its artists plenty of room to invent and include figurative details useful for storytelling. Pule also came to understand the flexible grid divisions of hiapo as a kind of architecture on which arrangements of interrelated figures could be plotted, like the plan of a village and the pathways of its people.

Kavaka is one of the major works resulting from the artist's study of large-scale hiapo designs practiced in Niue before the 20th century. He was intrigued by photographs of old Niuean hiapo, in which large motifs such as circles, enclosing leaves, branches and seeds, made a distinct contrast to the detailed drawings of later hiapo styles. Back in Auckland Pule responded to the older hiapo tradition with a series of great unstretched canvases worked on from 1992, culminating in Kavaka (1996). He considers the repeated circular motif as representing a kind of philosophy, symbolising the spiritual wholeness necessary to sustain life. In Kavaka the circle or seed motif provides a unifying symbol around which details of daily life and mythology cluster in satellite cycles. The stencil-like figures are partly inspired by hiapo design, but equally informed by the freedom of European modernist practice, introduced to the artist by Arnold Wilson at Mount Albert Grammar, and reinforced through the encouragement of Tony Fomison. In the sweep of its vision Kavaka includes broad narratives of Pacific voyaging and the advent of Christianity in the Pacific. Intertwined with these story strands are personal emblems drawn from the artist's own life experiences, which can be traced from conception to coming of age in each tablet-like section of the canvas. Pule uses his own experience not merely as a subject in itself, but in order to provide a focal point to address wider social and cultural experiences, for which his personal story provides an analogue or type.

Kavaka, like other works of Pule's early maturity, is infused with the power of a master who has discovered the source of his strength and is testing it energetically. In Pule's case that strength comes from the deep anchoring of his social role as a storyteller. His poems and novels are as important as his art works to his widely acknowledged accomplishment in this role. However far he has voyaged, he remains firmly in control of the narrative elements of his personal cultural settings, with a fantastic motivation to share his experience of life in words and images.

Oliver Stead

Liz MawColleen

oil on board
signed and dated '05
2320 x 1300mm

Exhibited: 'Colleen, Two Roberts and the Immaculate Conception', Ivan Anthony Gallery, Auckland, 19 October – 5 November, 2005.

Provenance: Private collection, Europe
\$25 000 – \$35 000

Liz Maw is a virtuoso and every work by her is an event. Her nude portrait of Nicki Watson was the sensation of the 2009 Auckland Art Fair. Recently Artspace recognised the power of her portraiture when it hung a single work, a portrait of Maw's fellow artist Francis Upritchard, alone in an otherwise empty gallery, allowing its presence to fill the room. This sumptuous Colleen shows Maw's magical ability to manifest eminence in her subjects.

Maw has the uncanny knack of being able to summon gods and goddesses to the surface of her paintings, from the depths of a wellspring of models ranging from classical to contemporary. She can paint like Leonardo if she chooses and is motivated by similar interests; she loves hair, the smoothness of bare limbs, perfectly proportioned figures in which the real and the ideal are mysteriously combined. To visit Maw's website is to enter an allegorical arcade in which her personal pantheon of bizarre and beguiling figures are revealed in all their multiplicity of form and feature. Her works are true gallery pieces. To encounter a painting by Maw in a gallery is to come into the presence of ideas made flesh in slick and sinuous oil paint. Maw pursues her love affair with paint across each panel, and through each iconic figure, so that paint itself is as much the incarnated spirit of the image as any attribute of the person or model she is painting. All her influences come into play in each incarnation. Every figure has about it something of the art of early religious icons, something of the spectacular otherworldliness of High Renaissance images, something of the fixity of Pre-Raphaelite vision, something of pop art, and a lot of vernacular visual culture of the contemporary world at large. Tensions, conflicts and contradictions are present but maintained in balance by the mystically unifying medium of oil paint. Overtly erotic, libidinous impulses are embodied along with votive and atavistic ones.

So it is with Colleen. If cleanliness is next to godliness, then Colleen is clearly the goddess of the bath – the familiar tradition of intimate bathing images, beloved of classical artists, is invoked. In her immaculate nudity Colleen brings a playful intercourse between notions of 'high' and 'low', saint and sinner, virgin and harlot, fidelity and fetish, actual and avatar, tradition and trash. Poised on a cloud of soap bubbles, she is a fabulously pink eminence. Sparkling suds swirl around her scrubbed and suffused skin. Gleaming seashells are simultaneously classical Roman ornamentation, fancy bathing soaps or chocolate pralines. Yet reality is allowed to enter the image in Colleen's ambiguously self-absorbed expression. Around the mouth linger hints of uncertainty, casting doubt on the perfection of the character's otherwise flawless appearance, in a subtle subversion of her idealised form. Again we are reminded of Leonardo and his tricks with expression – his fascination with capturing the quirks of an individual nature, as observed in the personality of the actual model, revealed in the context of an idealised image. Like Leonardo, Maw has a strangely penetrating grasp of individual natures. Her models' faces continue to fascinate as much as their extraordinary figures.

Oliver Stead



Callum InnesExposed Painting Charcoal Black

oil on canvas
 title inscribed, signed
 and dated 2005 verso
 1845 x 1765mm
 \$38 000 – \$50 000

Modern abstract painting shares much in common with contemporary music. In both cases the conversation seems to begin with the reference points artists choose to inform their discourse. LCD Soundsystem 'references' Brian Eno. Flying Nun stalwarts the Clean having themselves referenced everything from the Velvet Underground to the Byrds are in turned referenced by Pavement and Yo La Tengo and so on. The game for the viewer is to spot the reference and adjudicate its validity. In other words much rumination on the essential ingredients of an artwork is required before one can examine the object on its own terms.

Callum Innes' (b.1962) new minimalism is deemed by critics to be Rymanesque (as in Robert) or Newmanesque (as in Barnett). Whilst this process provides some small satisfaction it can obscure both the work itself and the artist's intention.

What cannot be argued is the critical acclaim the Scottish artist's work has received. Innes has been a Turner Prize finalist, exhibited internationally and his work is held in major public collections such as the Guggenheim, New York; National Gallery of Australia and the TATE in London.

Base two is to mull over process. Cue endless waffling on Richard Serra the engineer or Donald Judd in his pick-up truck. By the time a few pages have been wasted on what the work looks like, the manufacture... the fundamental objectivity of it all, there's no room to examine what it is or what it is about.

The term minimalism becomes a refuge from a clear eyed examination of the work itself. Surely, however if the artwork is not a picture of something, is in fact a thing itself, even a summary of references various none of these obfuscations obviate the need for a subject to sit at the heart of the artwork's conceptual underpinnings and its ultimate visual manifestation.

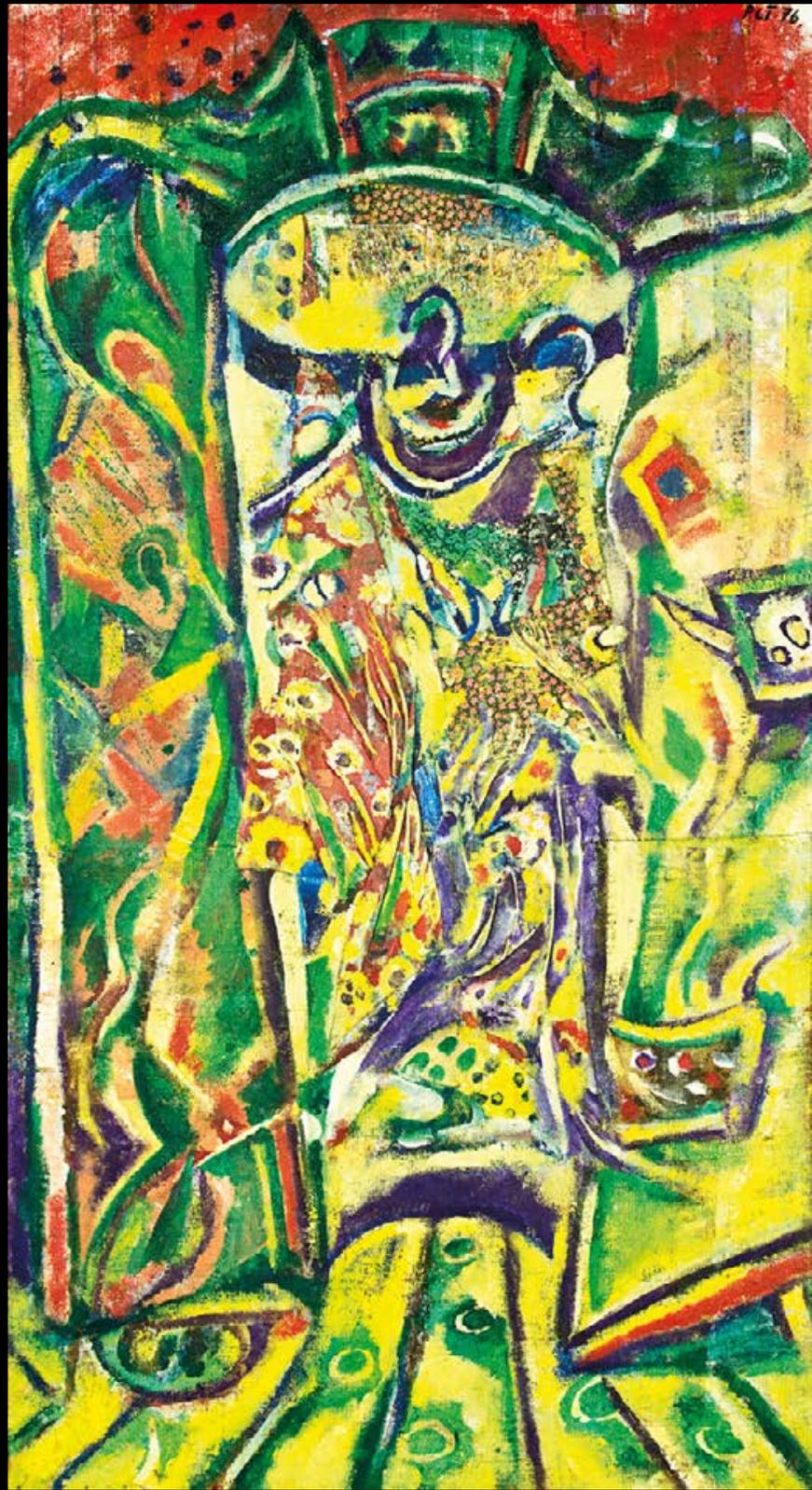
Exposed Painting Charcoal Black is such a case in point. So let's dispense with too much discussion of who the artist might be aware of, influenced by and how he actually made the work. These points are quite evident by simply looking at the work.

Innes' Exposed paintings explore the material qualities of paint, but their subject is the intersection of the optical and the mystical. At their most basic they are formal interrogations into the existence of the soul. Innes is of course the not the first to journey down this road. Since before the time of Aristotle, Homer and Pindar the Saxons, Greeks, Norse and pretty much every culture you can shake a stick at has had a good go at defining, locating, even operating on the soul.

In Innes' hands this enquiry relies on the physical properties of paint as it moves, drizzles and dries into tense essays on the yin and yang of human existence: control and abandon. In this large scale canvas the result is a subtle monochromatic meditation – symphonic yet tender. Impenetrable and translucent. Soulful.

Hamish Coney





Philip Clairmont's fascination with interior spaces is very much in evidence in this intimate painting of 1976. The wardrobe is an interior within an interior, giving a glimpse into the innermost recesses of a relationship. Pieces of the printed silk kimono that inspired the painting are present, providing material samples of boudoir intimacy. Even the kimono can be read as a potential space within a space, waiting to be filled by the person of the beloved. A tenderness or yearning infuses the scene – there is a sense of waiting for the absent partner to return to the nest. The coat hangers in the wardrobe are almost animate – it is tempting to see faces appearing in and around them, as if substituting for the absence of a real, longed-for face.

Superficially psychedelic, Kimono in a Wardrobe is in fact as carefully observed and structured as a painting of the High Renaissance. Clairmont's enduring interest in perspective plays a large part in this internal structuring. The wardrobe has a similar, cabinet-like function to the painted architectural niches into which Renaissance artists like Carlo Crivelli placed hieratic images of the Virgin. The floorboards provide classical orthogonals leading into the wardrobe space. The wardrobe itself is not merely a mundane, functional unit. It is an interesting artefact, an antique, perhaps somewhat neglected, possibly of Victorian or art nouveau design, with classical accents to which Clairmont's forensic eye for style is instantly attracted. The influence of Gauguin, ever-present in Clairmont's practice, is also palpable, both in the interest in investing domestic furniture with the monumentality of architecture, and in the use of strong, sculptural black outlines.

The essence of Clairmont's art lies in the constant play of tensions between deep spatial recessions and surface effects, patterns and colours. The artist is equally interested in three-dimensional space and two-dimensional surface pattern: his whole practice is devoted to balancing these two essential modes of seeing, managing the tensions between them, and resolving them into coherent images. In this ongoing dialogue printed textile designs encountered in interior settings – often furniture coverings, wallpaper and curtains – supply decorative motifs which Clairmont loves to project outwards from their source so that they play across the surface of his images. Here it is the delicate flowers of the printed silk kimono that he allows to lift off from their recess in the wardrobe, to wander across the surface of the painting like confetti consecrating a conjugal union.

Oliver Stead

73

Philip Clairmont

Kimono in a Wardrobe

oil and collage on hessian on board
signed with artist's initials P. C. T and dated '76;
Janne Land blind stamp applied verso
1740 x 915mm

Provenance: Private collection, central North Island.

\$35 000 – \$50 000

Don BinneyThe Madness of the Pipiwaharuroa

oil on board
signed and dated '63
760 x 880mm

Exhibited:

'Third Biennale of Paris', Paris, 1963
(original exhibition label affixed verso).
'Don Binney: An Exhibition of Paintings
and Drawings', Ikon Gallery, Auckland,
October 15 – October 27, 1963.

Illustrated:

Damian Skinner, Don Binney: Nga Manu/
Nga Motu – Birds Islands (Auckland
University Press, 2003), pl. 3.

Provenance:

Purchased by the current owner's parents
directly from the artist.
Private collection, Auckland.

\$75 000 – \$100 000

Don Binney's emblematic bird images have their genesis in a sequence of pipiwaharuroa paintings made in 1962 and 1963. It would be difficult to point to a more crucial work in the development of Binney's oeuvre than The Madness of the Pipiwaharuroa - here the bird motif suddenly comes into full focus, resolving itself into a sharp clarity of form and style which sets the pattern for much of his later painting.

The inspiration for the pipiwaharuroa image came from Binney's backyard, which shared a fence with Queen Victoria School, the Maori girls' boarding school in Parnell. One day Binney watched entranced as a pipiwaharuroa or shining cuckoo, the beautiful annual migrant from Samoa, announced its advent in a burst of song from a karaka tree near the fence. He painted the bird in a work called Piwaharuroa in Advent (1962), with a chorus of Maori girls singing in accompaniment beneath the tree. Staying with the bird theme, Binney produced more pipiwaharuroa works, eliminating the girls and reducing the key elements of the image to a highly schematised set of shapes and colours, yet retaining the poetic associations of the pipiwaharuroa which features in so many Maori songs and poems. In The Madness of the Pipiwaharuroa the bird is a heraldic figure, with wings outstretched and beak open in full voice, appearing over a vista of sea, sky and coast. The manaia-like treatment of the beak is a conscious evocation of Maori visual tradition – an acknowledgement which becomes even more pronounced in later bird images. The work heralds Binney's spectacular early maturity, just as the pipiwaharuroa heralds the advent of spring. In distilling the image down to its essentials Binney gets closer to its symbolic potentials. The formally simplified, yet symbolically complex interrelationship of bird figure and landscape, the principal concern of the artist throughout his later career, is fully realised in The Madness of the Pipiwaharuroa. The backdrop suggests Binney's beloved Auckland west coast with its black sand and wide ocean views – perhaps in reference to the bird's energetic annual migration from Central Polynesia. The drifting, settling nature of life on Pacific islands is marvellously suggested by the fecund drop of greenery, indicating forest vegetation, and the lozenge of rich orange, deriving from karaka berries. The 'madness' of the bird is enthusiastic, effusive, affirmative, bursting with life, delirious in pursuit of its mating rituals over thousands of miles of open ocean, ready to enrich these shores in spring and summer with its marvellous song. In perfect harmony with its heraldic form and themes of advent and arrival, The Madness of the Pipiwaharuroa was a brilliant inclusion from New Zealand in the Third Biennale of Paris in 1963, and a signal piece in Binney's first solo exhibition at the Ikon Gallery in Auckland in the same year.

Oliver Stead



Colin McCahonNew Paintings

synthetic polymer paint and pastel on paper
title inscribed, signed and dated Muriwai
1971

628 x 483mm

Reference: Colin McCahon database
(www.mccahon.co.nz) cm000966

Note: All proceeds from the sale of this
work will be donated by the vendor to the
McCahon House Trust.

\$50 000 – \$70 000

This painting – uniquely among McCahon’s work as far as I know – was the poster for an exhibition held 30 July - 13 August 1971 at Cellar Crafts Gallery (also known as Dawson’s Gallery) which was run by friends of his and was on the corner of Moray Place and Princes Street in Dunedin. Except for the dates, McCahon’s poster/painting carries all the essential facts about the contents of the show. It included work from four distinct series all current in 1971. The first two mentioned – Helensville and Kaipara Flats – are both watercolour series on the same paper as the poster. These were places north west of Auckland which were newly opened up to McCahon by his building a studio and eventually a house at Muriwai, not far from the two areas mentioned. What is notable about these two series is the unusually (for McCahon) flamboyant colour, almost Turneresque or Rothko-ish, in the soft brilliance of fields of colour, or the spectacular effects of sunset over a flat landscape. Some of this brilliance is present in the poster, which, if you ignore the wording for the moment, offers wide fields of purple and green separated by a thin line of blue; the large purple field, broadly brushed in, is inflected by yellow patches, while the apple green band gives way to a darker shade at the bottom; read it as landscape if you want to – hills, horizon, clouds, sky – or as purely abstract; both are valid. Next on the poster comes The days and nights in the wilderness; there were three of these acrylics on unstretched canvas monsters, all masterpieces and among McCahon’s most majestic works. They exploit the landscapes of the cliffs at Muriwai but are also abstract, semiotic and symbolic works, many layered in their significance. Last on the poster is Necessary Protection (not capitalised here by McCahon), a huge series based on the Muriwai landscape (as with the Days & Nights paintings mentioned above), ranging from pencil drawings, through acrylics on paper to large paintings. The catalogue in Bloem and Brown (A Question of Faith) does not include any works from this series among the fourteen listed for this exhibition, so either the catalogue is wrong or McCahon changed his mind about including them. In his lettering, McCahon uses capitals for the title of the show ‘NEW PAINTINGS’ and for the name of the gallery at the bottom. For the series titles he uses cursive (handwriting) script with initial capitals strongly highlighted: Helensville, Kaipara Flats, The days... Put this utterly distinctive calligraphy along with the opulent fields of colour and you have a beautiful, unique, and highly resonant example of McCahon’s artistry.

Peter Simpson

NEW PAINTINGS

Helemara
Kaiwara Flats

The days & nights
in the wilderness
and
necessary protection

by
Colin McCahon

THE CELLAR CRAFTS
GALLERY

DUBLIN

March 1971.

for Murray

Colin McCahonSketch for Teal

oil on board
signed and dated 1953
535 x 680mm

Reference: Colin McCahon database
(www.mccahon.co.nz) cm001464

\$65 000 – \$85 000

The early 1950s witnessed a period of great change and technical advancement in the career of Colin McCahon. Several notable and formative events took place during this time including his 1951 trip to Melbourne where he met and was tutored by the elderly Cubist Mary Cockburn-Mercer whom McCahon credited with helping him 'think tougher', the realization of one of his most major paintings On Building Bridges (1952), and his move to Auckland and the acquisition of a house in French Bay the following year in 1953. The period also witnessed McCahon receive his first major commission when he was asked by Tasman Empire Airways Limited (TEAL), the forerunner to Air NZ, to produce a painting commemorating the London to Christchurch International Air Race.

Running parallel to the massive formal progressions which were taking place in McCahon's art at this time were major developments in domestic and international aviation and the 19 800 kilometer race from London to the newly-international Christchurch airport served to capture the imagination of the public at a time when long distance plane travel was seen as incredibly adventurous. McCahon himself held great reservations about this commission and the response on behalf of TEAL management to the fully-realized commission could only be described as lukewarm at best – they were said to have not been overly enamored with it due to the perceived lack of aerodynamic qualities in McCahon's depicted planes.

International Air Race (1953) was accompanied by five preliminary sketches or working drawings for the mural which were all exhibited together in a 1953 Group show in Christchurch. At nearly two and a half metres long International Air Race showcased the newfound confidence McCahon had in terms of both working on scale and in developing a more coherent pictorial integrity underpinned by the newly learned cubist principles. Sketch for Teal and its accompanying preparatory works are today all that survive of this now infamous commission. International Air Race was put into storage not long after completion and was subsequently destroyed, purportedly sawn to pieces so as it could be used as a crate. Each of the studies does much to convey the excitement that the thought of air travel invoked in isolated 1950s New Zealand. With their cool palettes and fractured cloud planes conveying both altitude and speed, Colin McCahon produced a small and important body of work which now unfortunately with the destroying of the commission, has become a mere footnote in history and surviving only through Sketch for Teal and its companions.

Ben Plumbly



Ralph HotereUlysses

acrylic on unstretched canvas
 title inscribed, signed and dated Carey's
 Bay VI – '81 and inscribed For A and N
 1825 x 910mm
 \$120 000 – \$160 000

Lyrical, portentous, yet strongly affirmative with its powerful 'Yes', Ulysses is exemplary of Hotere at peak performance. While the artist is renowned for working in organised series, his sequences do not simply begin and end, following each other in neat procession. In fact, the series overlap a great deal. Ulysses lies at the intersection of several series Hotere was working on more or less simultaneously in 1981, a year of great productivity stimulated by a variety of tensions in the artist's life and environs. In Ulysses we witness Hotere still working through the Roman Catholic imagery that resulted in the series known as Le Pape est Mort, commenced while the artist was resident in France in 1978. Profoundly influenced by French Catholic traditions present in the Northland community into which he was born, Hotere returns again and again to Catholic themes. However these traditions are not always the principal concern of individual works by Hotere – often they provide vehicles and analogies for addressing other ideas.

Though Catholic references in Ulysses are overt in the Latin script, meaning 'I shall go up to the altar of God', their interpretation is ambiguous. James Joyce's novel Ulysses seems a likely reference here. Joyce's novel deals in part with the effects of different cultural strains coexisting in each fictional character. It contains motifs that are also present in Hotere's work. The beach for example: in 1981 Hotere was becoming increasingly involved in the growing protest movement against a possible aluminium smelter at Aramoana at the Otago Heads. Symmetrically enough to suggest a symbolic connection, Aramoana has a beach called Sandy Beach, while Stephen Dedalus, a major character in Joyce's Ulysses, is immersed in philosophical contemplation at Sandymount Strand near Dublin, as he tries to come to terms with the death of his mother. The character of Dedalus is related to the mythical Greek character, who made wings so that he and his son Icarus could fly – resulting in Icarus' fatal fall when he flew too close to the sun. This association is reinforced in Hotere's Ulysses not only in the Latin inscription but also in the presence of the powerful circle or dark sun motif, an image frequently linked to environmental concerns in his works.

Besides the strong relationship to Hotere's Le Pape est Mort series, Ulysses is also closely allied to another series in production at this time, the Aramoana/Aurora works, inspired by the artist's experience of the Southern Lights. Over the next few years the electromagnetic currents of the aurora featured in these works morph into the sinister sparks given off by the threatening aluminium smelter. A taste of these powerful forces can be seen in the wiry, electric red, high-energy currents appearing in a wedge within the looming circle in Ulysses.

Oliver Stead



INTROITO
AD ALTARE DEI

Yes

ULYSSES by A+N OF CAREY'S BAY

78

Colin McCahon

Dark Landscape

synthetic polymer paint and
sawdust on board, circa 1965
original Peter Webb Gallery
label affixed verso
300 x 300mm

Provenance: from the
collection of Bob Harvey

\$25 000 – \$35 000





79

Tony Fomison

Untitled No. 211 (Face on the Water)

oil on canvasboard

title inscribed verso (twice) and dated '78;

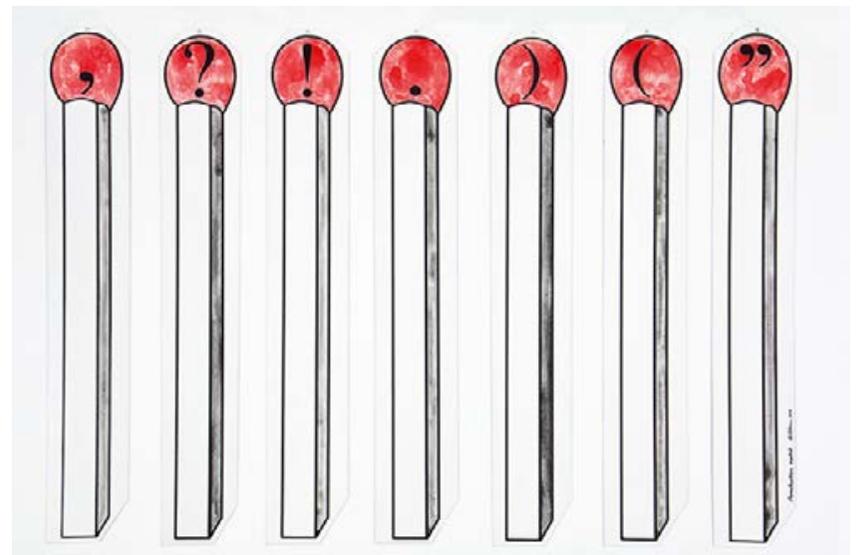
original Elva Bett Gallery blind stamp applied verso

305 x 390mm

\$25 000 – \$35 000



82
Judy Millar
Untitled
 acrylic and oil on canvas
 signed and dated 2006 verso
 1350 x 960mm
 \$8000 – \$12 000



83
Richard Killeen
Old car with attachments
 acrylic on powdercoated aluminium, 7 pieces
 title inscribed, signed and dated 2002;
 artist's catalogue labels affixed each piece verso
 420 x 2000mm: installation size variable
 \$9000 – \$14 000



84
Andrew Barber
Study II
oil on linen
title inscribed, signed and dated 2007 verso
385 x 280mm
\$1000 - \$2000



85
Don Peebles
Untitled No. 30
acrylic on canvas and board
title inscribed, signed and dated 1983 - 86 verso
265 x 390 x 42mm
\$2000 - \$3000



86
Denys Watkins
Birdsong
oil on canvas
signed and dated 8/2000 verso;
artist's original label affixed verso
1675 x 510mm
\$8000 - \$12 000

87

Shane Cotton

Stelliferous Biblia No. 19

acrylic on canvas

signed with artist's initials S.

W. C and dated 2001;

title inscribed, signed and

dated verso

355 x 355mm

\$12 000 – \$16 000





88
Ian Scott
Small Lattice No. 9
acrylic on canvas
title inscribed, signed and dated June '78 verso
815 x 815mm
\$5000 – \$8000



89
Mervyn Williams
Dancer One
acrylic on canvas
title inscribed, signed and dated '99 verso
792 x 640mm
\$5500 – \$7500



90
Ralph Hotere
 Woman
 ink and wash on paper
 signed
 308 x 240mm
 \$7000 – \$10 000



91
Ralph Hotere
 Set Design for Whiting's 'The Devils', Globe Theatre, Dunedin
 watercolour
 signed and dated Nov '73
 375 x 495mm
 \$7000 – \$12 000

92

Julia Morison

... die of a nose in aromatic p:

mixed media on board

title inscribed and signed vers

1190mm: diameter

\$7000 – \$12 000



93

Robert Ellis

City in a Dark Red Landscape

oil on board

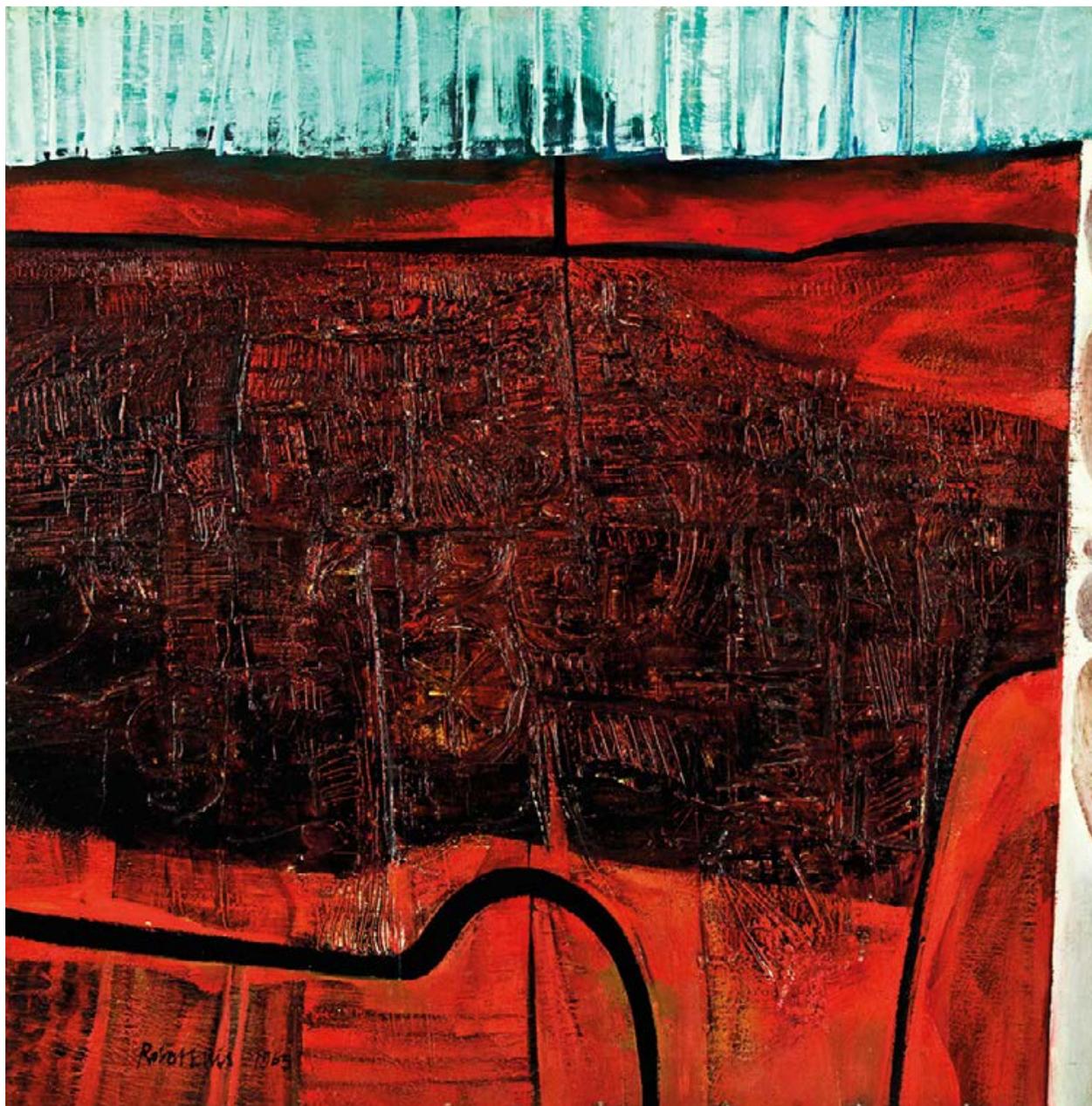
signed and dated '65; title

inscribed,

signed and dated verso

915 x 915mm

\$14 000 – \$18 000

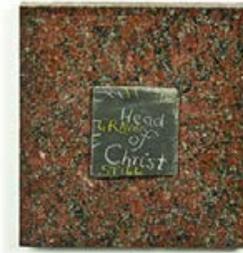




94
Fiona Pardington
Le Soleil et la Lune
 mixed media
 each signed and dated 1991 verso
 495 x 305 x 60mm
 \$1500 – \$2000



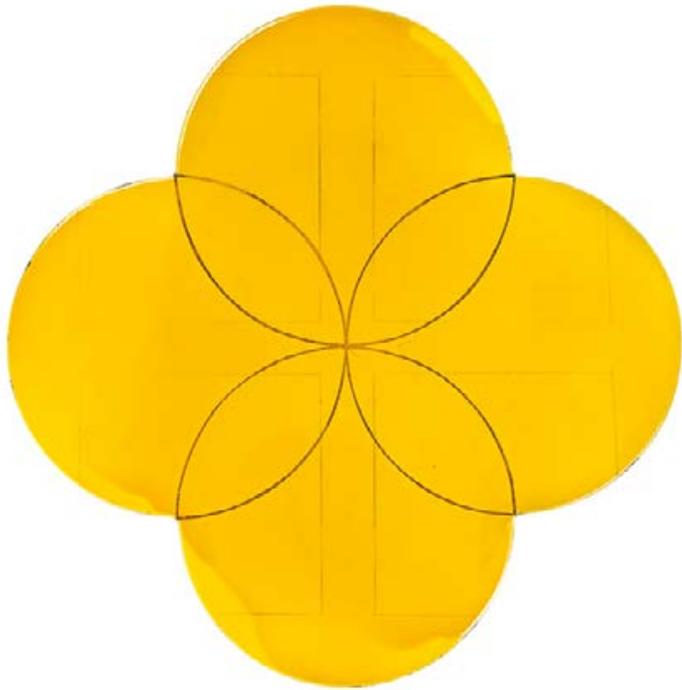
95
Fiona Pardington
Le Soleil et la Lune
 mixed media
 each signed and dated 1991 verso
 495 x 305 x 60mm
 \$1500 – \$2000



96
**Denis O'Connor in collaboration
 with John Reynolds**
Head of Christ
 Indian granite, slate, rusted steel
 and gold leaf (1997)
 1230 x 605 x 90mm: installation size
 Exhibited: 'Denis O'Connor: Lachrimae',
 Gow Langsford Gallery, Auckland,
 August 12 – August 30, 1997.
 \$5000 – \$8000



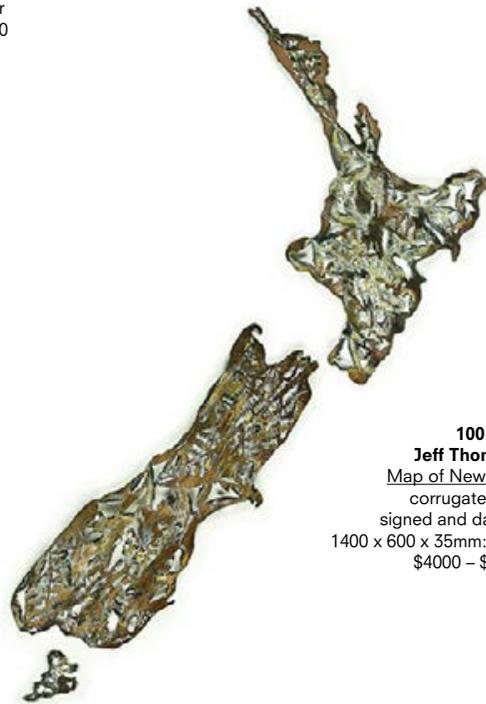
97
Max Gimblett
Untitled
 23 ¾ K Swiss gold, water-gilded copper,
 gesso and polyurethane on wood panel
 title inscribed, signed and dated '98 – '99 verso
 635mm: diameter
 \$12 000 – \$18 000



98
Max Gimblett
Caduceus
 23 ¾ K Swiss gold, gesso and
 polyurethane on wood panel
 title inscribed, signed and dated '98 – '99 verso
 635mm: diameter
 \$12 000 – \$18 000



99
Pat Hanly
Girls Head I
 ink and watercolour on paper
 title inscribed, signed and dated '81
 545 x 412mm
 \$11 000 – \$16 000



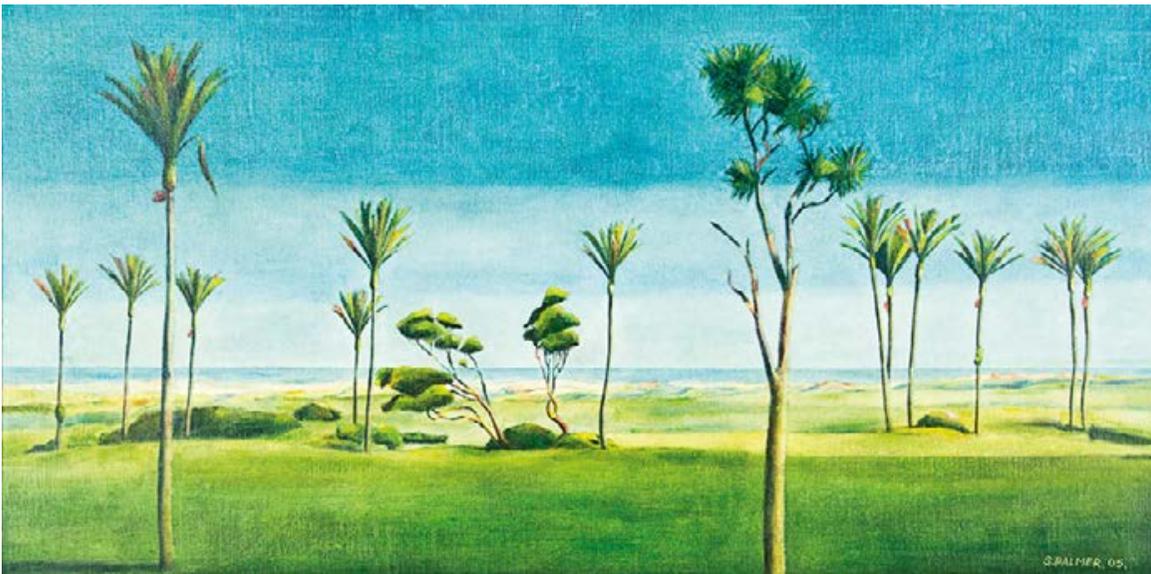
100
Jeff Thomson
Map of New Zealand
 corrugated iron
 signed and dated 2002
 1400 x 600 x 35mm: installation size
 \$4000 – \$6000



101
Justin Boroughs
Lion Rock, Piha
 oil on board
 signed
 305 x 905mm
 \$3500 – \$5000



102
Justin Boroughs
Nikau Palms at McKay's Crossing, Paekakariki
 oil on board
 signed and dated '02
 735 x 970mm
 \$6500 – \$9000



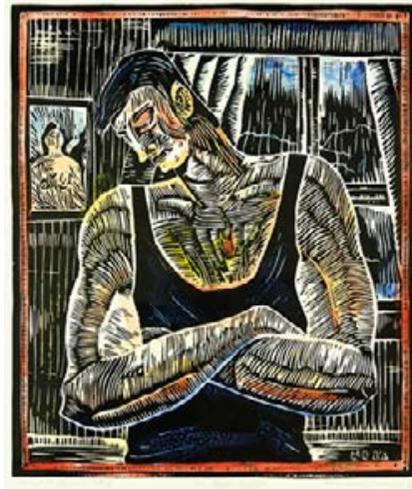
103
Stanley Palmer
Karamea Dark Landscape
 oil on linen on board
 signed and dated '05
 590 x 1210mm
 \$10 000 – \$15 000



104
Michael Harrison
Completion
 acrylic on paper
 signed and inscribed The World;
 original The Fish Shop Gallery label
 affixed verso
 455 x 305mm
 \$1500 – \$2800



105
Nigel Brown
Ark Icon
 hand-coloured woodcut, 7/10
 title inscribed, signed and dated
 '90
 325 x 202mm
 \$800 – \$1400



106
Nigel Brown
The Black Singlet
 hand-coloured woodcut, 19/60
 title inscribed, signed and dated 1982
 625 x 522mm
 \$1800 – \$2600



107
Tom Kreisler
Caminito IV
 lithograph, 14/20
 title inscribed, signed and dated
 '89
 382 x 358mm
 \$350 – \$500



108
Tom Kreisler
Caminito VI
 lithograph, 11/20
 title inscribed, signed and dated
 '89
 382 x 358mm
 \$350 – \$500



109
Misery
Misery
 acrylic on plywood
 signed
 853 x 602mm
 \$1000 – \$2000



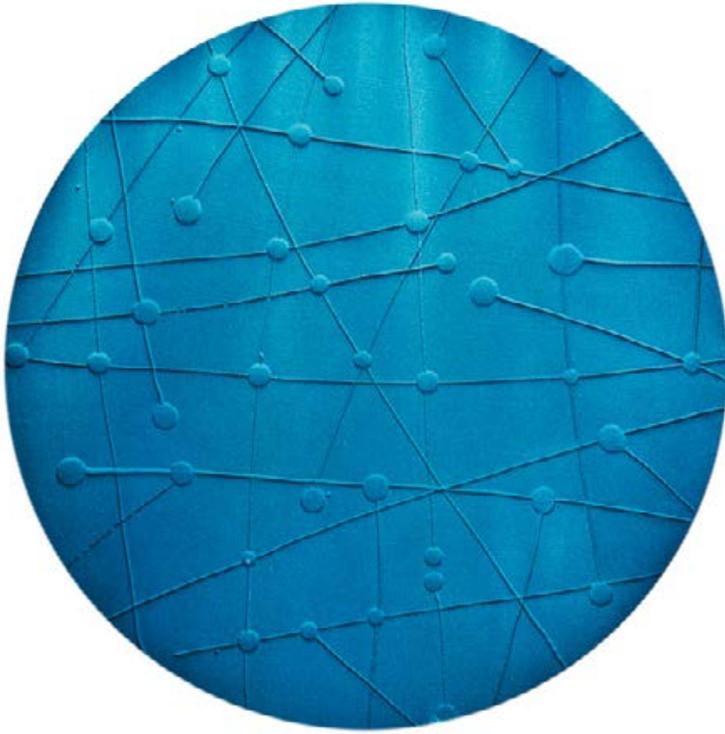
110
Terry Stringer
Egyptian Souvenir
 cast bronze, oil paint, light fitting
 and lamp shade on marble base
 signed and dated '81
 230 x 220 x 200mm
 \$2500 – \$4000



111
Paul Maseyk
Chantelaine
 acrylic on canvasboard
 title inscribed, signed and dated
 2008
 845 x 720mm
 \$1500 – \$2000



112
Michael Smither
Island 4 and Back Beach 3
 two screenprints, each 2/24
 titles inscribed, signed with artist's
 initials M. D. S and dated '74
 420 x 340mm and 340 x 420mm
 \$600 – \$900



113
Luise Fong
Port Hole Network
gesso, carborundum and acrylic on board
title inscribed, signed and dated 2004 verso
900mm: diameter
\$4000 – \$6000



114
Luise Fong
Wave Port Hole
gesso, carborundum and acrylic on board
title inscribed, signed and dated 2004 verso
900mm: diameter
\$4000 – \$6000



115

Louise Henderson

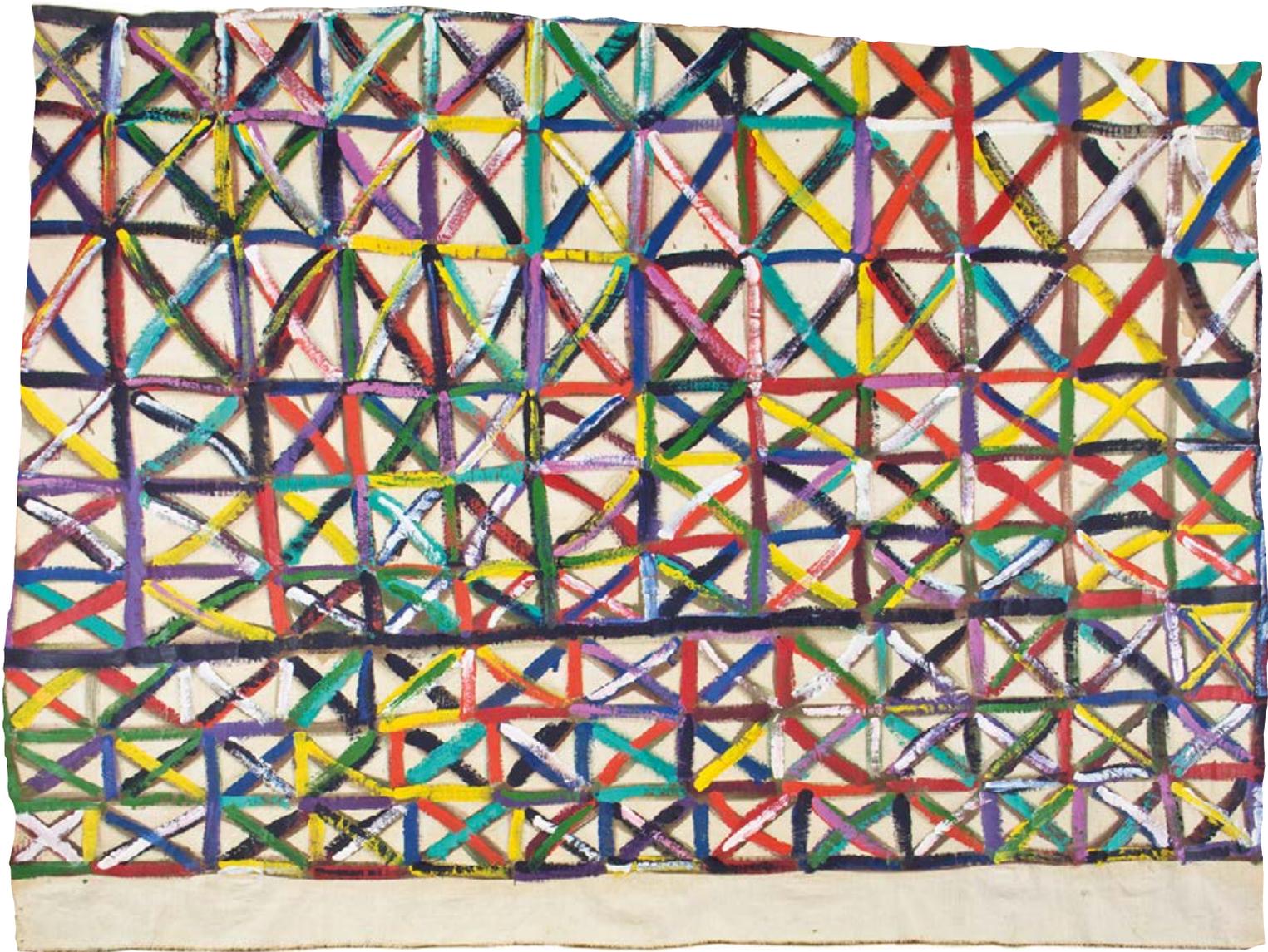
Untitled

oil on canvas mounted to board

signed and dated '54

840 x 1020mm

\$9000 – \$14 000



116

Allen Maddox

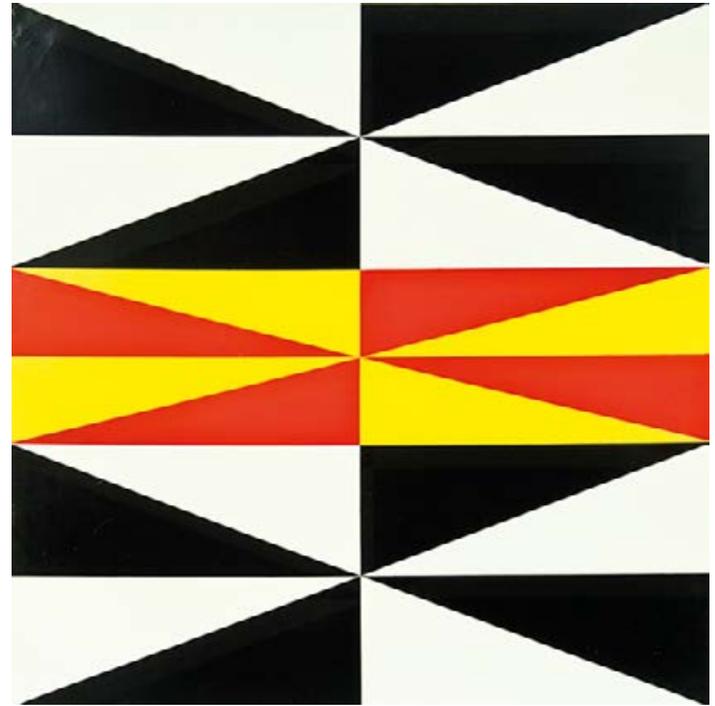
Untitled

oil on cotton
1250 x 1465mm

\$14 000 – \$18 000



117
Michael Illingworth
Central Mechanism
oil on jute
title inscribed, signed and dated '85 verso
510 x 675mm
Provenance: Private collection, Wellington
\$15 000 – \$20 000



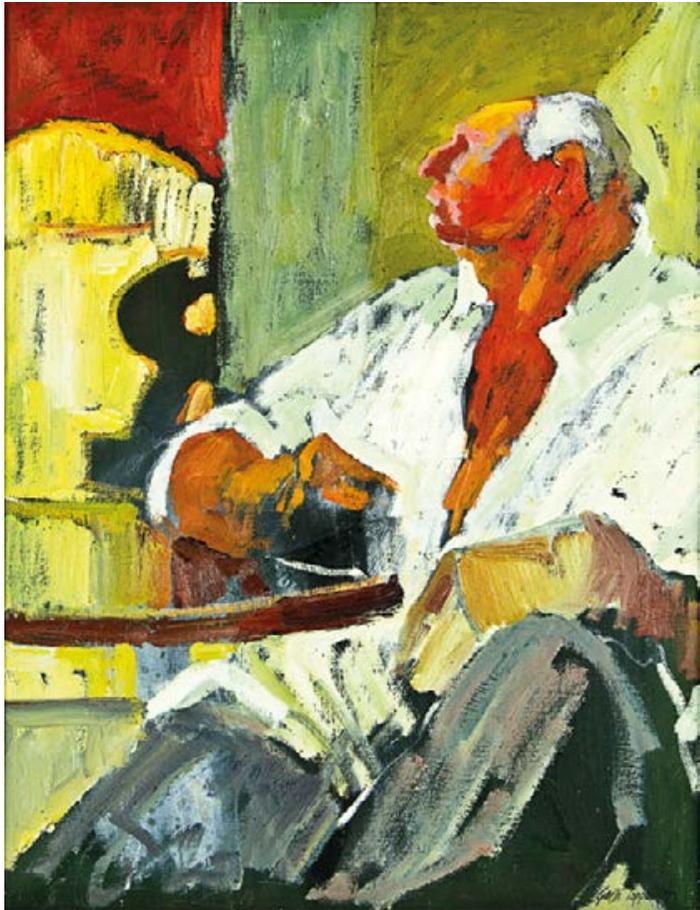
118
Richard Killeen
Rising Sun
dulon on aluminium
title inscribed, signed and dated April 1978 verso
400 x 400mm
Exhibited: 'Richard Killeen: Recent Paintings',
Gallery Data, Auckland, April 26 – May 5, 2008.
\$8000 – \$12 000



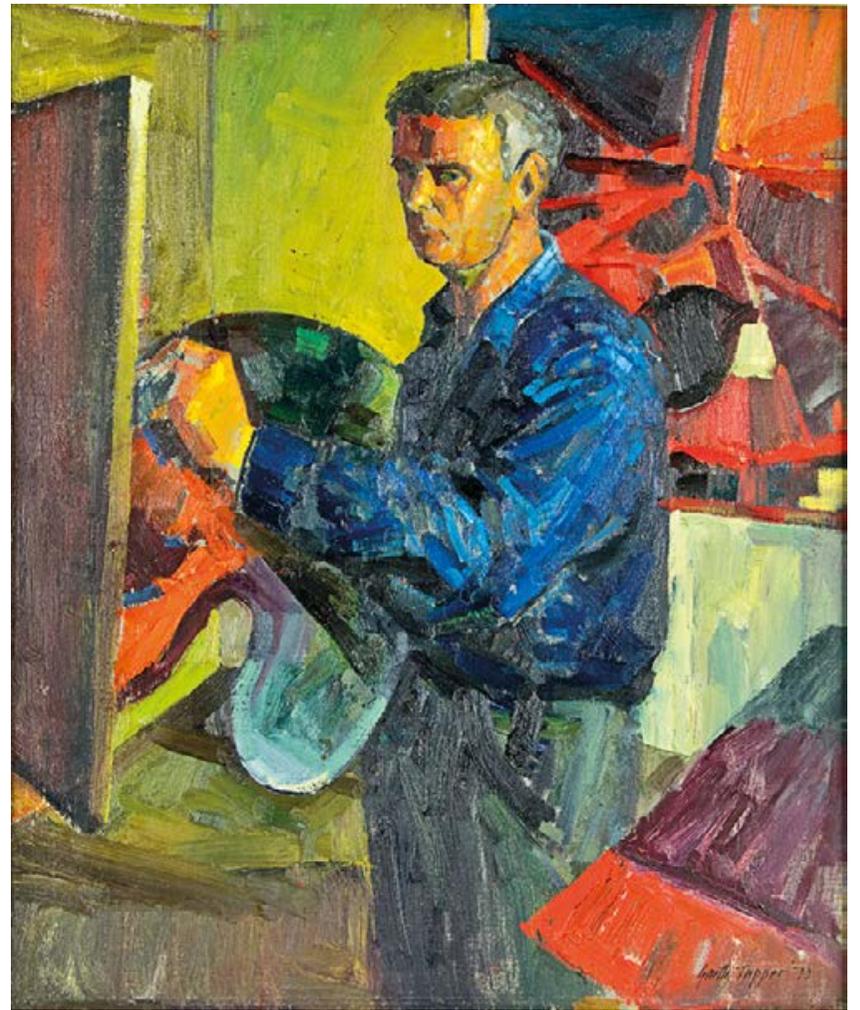
119
Richard Killeen
Searchlight
 oil on board
 signed; title inscribed, signed and dated January 1972
 on artist's original label affixed verso
 1215 x 805mm
 \$10 000 – \$15 000



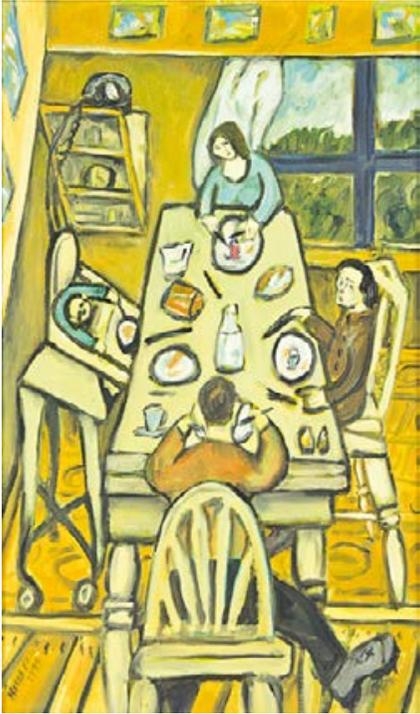
120
Philip Clairmont
Interior with Lamp
 oil on jute
 original John Leech Gallery
 label affixed verso
 300mm: diameter
 \$5000 – \$8000



121
Garth Tapper
At the Bar
oil on canvas
signed and dated '72
552 x 420mm
\$7000 – \$10 000



122
Garth Tapper
Self Portrait
oil on canvas
signed and dated '72; title inscribed,
signed and dated verso
604 x 495mm
\$8000 – \$12 000



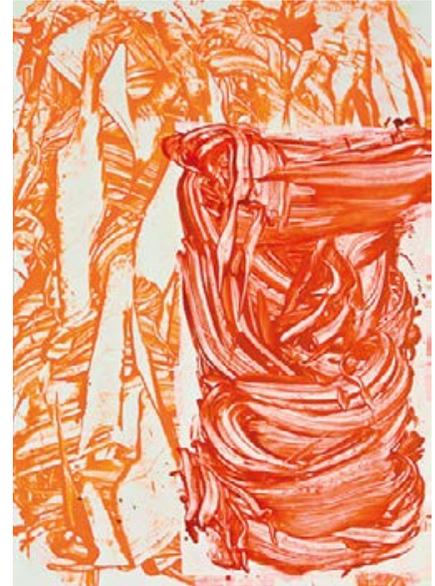
123
Nigel Brown
Family Table
 oil on board
 signed and dated '75; title inscribed, signed and dated Titirangi '75 verso
 590 x 340mm
 \$4500 – \$6500



125
James Robinson
Sedate in M8
 mixed media on paper, 2007
 variously inscribed
 700 x 315mm
 \$1000 – \$2000



126
Andrew McLeod
Pilgrim's Prayer
 mixed media on canvas
 title inscribed and signed
 1955 x 755 x 65mm
 \$1000 – \$2000



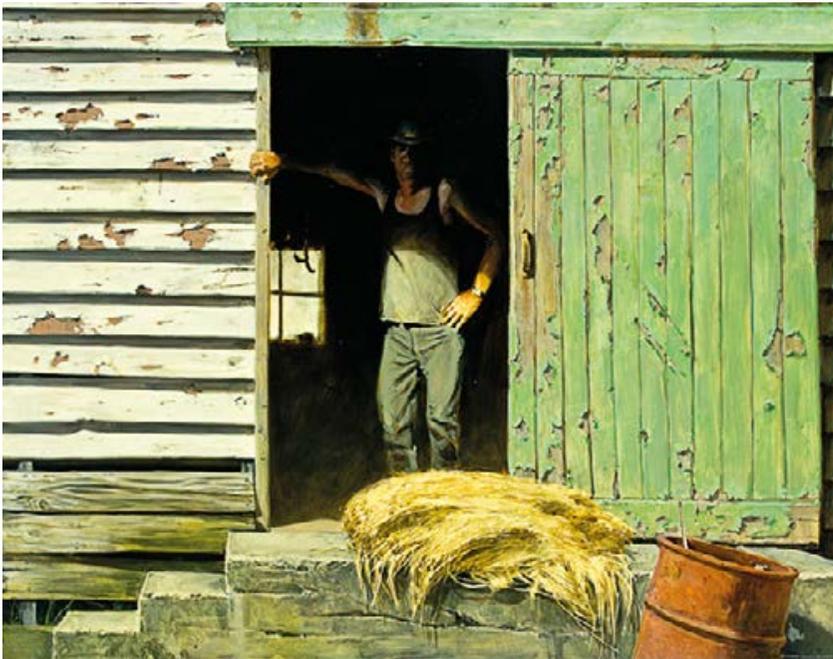
124
Judy Millar
Untitled
 oil on canvas
 signed and dated 2005 verso
 1020 x 710mm
 \$4000 – \$6000



127
Colin McCahon
Puketutu Manukau
 lithograph, edition of 100
 signed with artist's initials C. McC and dated '57
 216 x 267mm
 Reference: Colin McCahon Database
 (www.mccahon.co.nz) No. CM001346
 \$3000 – \$5000



128
Barry Ross-Smith
The Farmers Grain Store
 oil on canvas
 signed
 765 x 1370mm
 \$6000 – \$9000



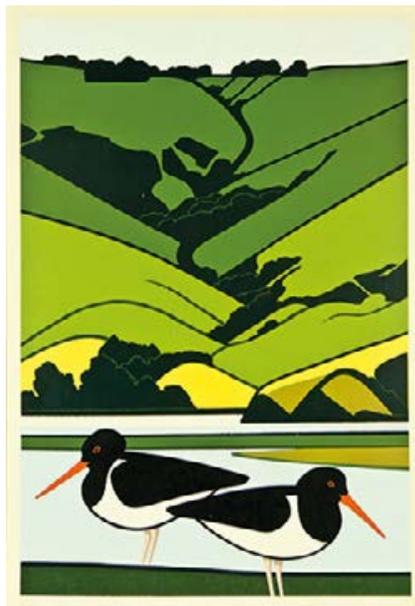
129
Barry Ross-Smith
The Drying Room
 oil on canvas
 signed
 1065 x 1372mm
 \$5000 – \$8000



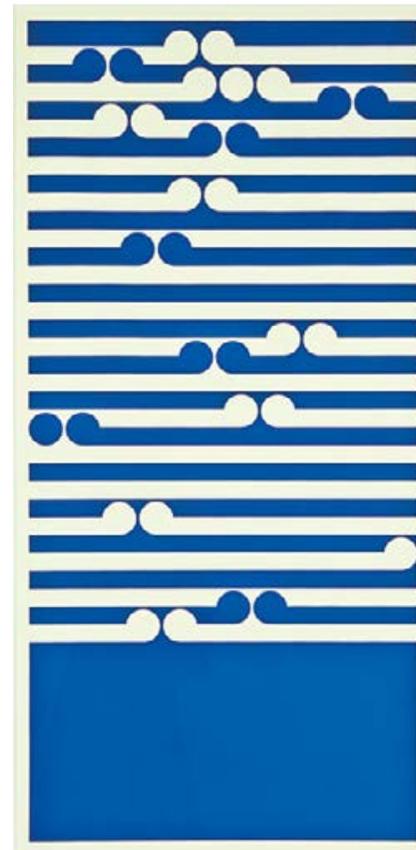
130
Colin McCahon
 15 Drawings
 lithographic prints
 title inscribed, signed and dated Dec '51 – May '52 and inscribed
 'For Charles Brasch From Colin McCahon 1959' on the plate
 26 x 200mm:each
 820 x 1080mm: installation size
 \$2000 – \$3500



131
Gretchen Albrecht
Garden
 watercolour
 title inscribed, signed and dated '70
 763 x 560mm
 \$3000 – \$5000



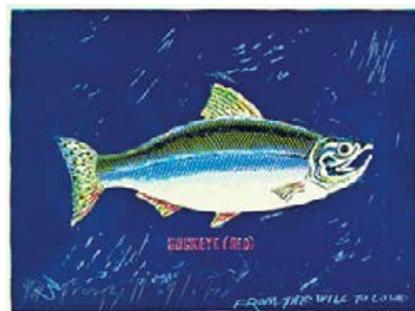
132
Robin White
Oystercatchers
 silkscreen print, 29/50
 title inscribed, signed and dated May '74
 485 x 335mm
 \$4500 – \$6500



133
Gordon Walters
Amoka
 screenprint, 1972
 860 x 415mm
 Provenance: Purchased by the current owner from
 Marshall Seifert Gallery, Dunedin.
 \$5500 – \$7500



134
Dick Frizzell
Levi's Tiki
 found Levi's Red Tab jeans and collage elements in
 artist's original box frame
 signed and dated 8/10/93
 790 x 783mm
 Provenance: Commissioned by Levi Strauss
 New Zealand in 1993 as a feature in Levi's reception
 area at 30 Heather Street, Parnell. Gifted by the
 company to the current owner in 2009, in recognition
 of her 21 years of service.
 Illustrated: Alan Smith, Dick Frizzell: Portrait of a
 Serious Artist (Wellington, 1997), unpaginated.
 Reference: *ibid.*
 \$7500 – \$10 000



135
Dick Frizzell
Sockeye (Red)
 screenprint, 36/50
 title inscribed, signed and dated 24/2/78 and
 inscribed From the Will to Live
 560 x 752mm
 \$2500 – \$4000



136
Chris Heaphy
Upraised Hand II
 acrylic on canvas
 title inscribed, signed and dated 1997 verso
 200 x 200mm
 \$500 – \$800



138
Violet Faigan
Lost Cap Technique
 mixed media and found objects
 title inscribed, signed and dated
 Dec 2003 verso
 330 x 240mm
 \$200 – \$400



137
John Reynolds
A Coffin Living...
 ink on found stamp
 title inscribed, signed and dated
 1992
 61 x 54mm
 \$100 – \$150



139
Pat Hanly
Model and Artist I
 lithograph, 6/15
 title inscribed, signed and dated
 '87
 197 x 265mm
 \$600 – \$900



143
Kathryn Madill
Untitled
 mezzotint, 16/20
 signed and dated 1998
 90 x 210mm
 \$200 – \$400



140
Hamish McWhannell
Untitled
 oil on canvas
 signed and dated 2004 verso
 650 x 830mm
 \$800 – \$1400



141
Tony Fomison
Curtain Call for Rant
 lithograph, 1/13
 title inscribed, signed and dated
 '86
 345 x 418mm
 \$800 – \$1400



142
Michael Harrison
Altar
 acrylic and watercolour on paper
 signed; title inscribed verso and dated 28. 3. 95 – 28.
 3. 97 verso
 205 x 296mm
 \$1000 – \$2000



144
Jan van der Ploeg
Grip
 acrylic on canvas
 title inscribed, signed and dated 2000 verso
 180 x 240mm
 \$600 – \$900



145
Judy Millar
 Untitled
 digital print, 39/60
 signed
 440 x 625mm
 \$1000 – \$2000



146
Mark Cross
 Kaipara Blue
 oil on board
 signed
 500 x 762mm
 \$2200 – \$3200



147
Michael Shepherd
 Lifestyle with Memory Triggers
 oil on canvas
 title inscribed and dated 1993
 300 x 380mm
 \$2500 – \$4000



148
Paratene Matchitt
 Te whai mo te ora
 screenprint, 6/10
 title inscribed, signed and dated 9/2007
 1190 x 1615mm
 \$4000 – \$6000



149
Garth Tapper
 The Waikato Heads
 oil on board
 signed; title inscribed verso
 425 x 477mm
 \$3000 – \$4000



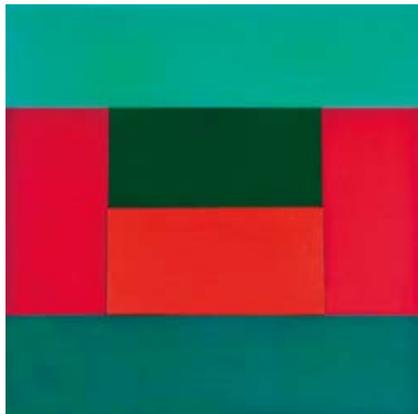
150
Garth Tapper
 Landscape
 oil on board
 signed and dated '77; title inscribed,
 signed and dated verso
 365 x 490mm
 \$3500 – \$5000



151
Peter Wichman
President Bush meets Japanese Prime Minister Koizumi
 oil and collage on canvas
 signed
 1700 x 1175mm
 \$1000 – \$2000



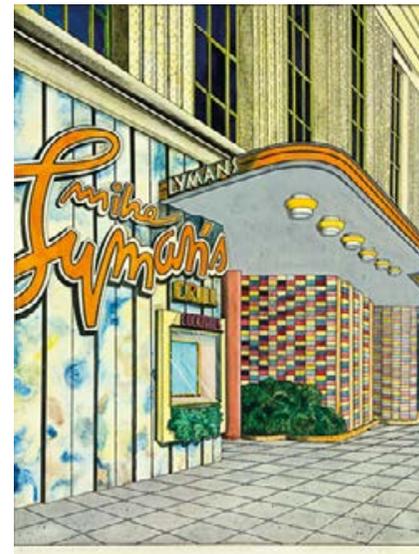
153
Ralph Hotere
Aoraki is the Mountain, Waitaki the River
 lithograph, 14/15
 signed and dated '04
 665 x 500mm
 \$4000 – \$6000



154
Anne Reithmeier
Colour Concepts
 acrylic and liquid glass on canvas
 signed and dated '08 verso
 1015 x 1015mm
 \$700 – \$1200



155
Judy Darragh
Onewonders III
 acrylic and adhesive labels on paper
 1125 x 640mm
 Provenance: Purchased by the current owners from
 Anna Bibby Gallery in 2000.
 \$1200 – \$2000



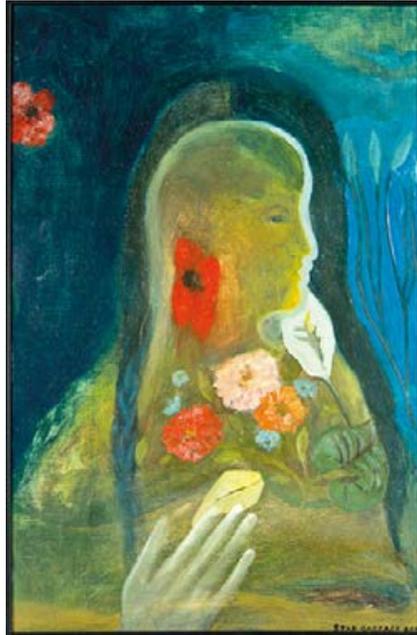
152
Denys Watkins
424 West Sixth Street Los Angeles
'Where the Eats the Best'
 acrylic on paper
 title inscribed, signed and dated '74 – '75
 1655 x 2410mm
 \$1500 – \$2500



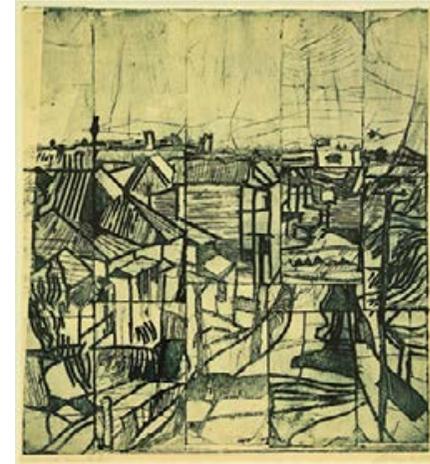
156
John Reynolds
After the Frosty Silence in the Gardens
 acrylic on canvas
 title inscribed, signed and dated 1999 and inscribed
 T. S. Eliot The Waste Land
 760 x 560mm
 \$5000 – \$8000



157
Doris Lusk
Portrait of a Boy
 watercolour
 signed and dated 1968; original Ferner Galleries
 label affixed verso
 505 x 365mm
 \$2000 – \$3000



158
Star Gossage
Untitled Portrait in Profile
 oil on board
 signed and dated 2006
 600 x 395mm
 \$3500 – \$5000



159
Stanley Palmer
Morning, Ponsonby
 bamboo engraving, 4/12
 title inscribed, signed and dated '67
 625 x 570mm
 \$600 – \$900



160
Elizabeth Rees
Rouge Japonais
 oil and sand on canvas
 signed; artist's label affixed verso
 745 x 695mm
 \$1000 – \$2000



162
Sheyne Tuffery
Forgotten Icons I
 acrylic and oilstick on incised board
 signed and dated '05
 1200 x 1200mm
 \$1000 – \$2000



161
Grahame Sydney
Sparrow
 etching, 6/25
 title inscribed, signed and dated April 1981
 260 x 165mm
 \$800 – \$1200



163
Mark Ussher
Pickup (Blue)
 enamel on board
 title inscribed, signed and dated '05 verso
 315 x 612 x 56mm
 \$500 – \$800



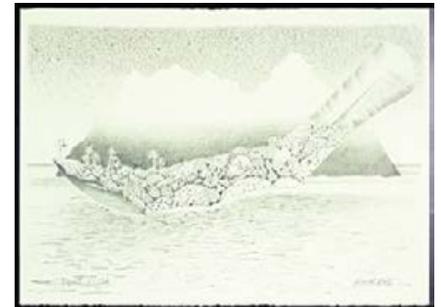
164
John Pule
Nofo a koe fomo a au
 woodcut, 1/14
 title inscribed and signed
 440 x 900mm
 \$1500 – \$2000



165
Graham Snowden
Emblem
 oil on canvas
 title inscribed, signed and dated 1986 verso
 800 x 1200mm
 \$700 – \$1200



166
Garth Tapper
The Quarry
 oil on board
 signed and dated '87; title inscribed, signed and
 dated verso
 395 x 495mm
 \$3500 – \$5000



167
Tom Mutch
Night Flight
 pencil on paper
 title inscribed, signed and dated 2005
 710 x 983mm
 \$900 – \$1500



168
Luise Fong
Untitled
 acrylic on board
 signed and dated '91 – '92 verso
 805 x 1210mm
 \$2000 – \$3500



169
Graham Clarke
Quercus Berserkus
 etching, artist's proof
 title inscribed and signed
 397 x 575mm
 \$300 – \$500



170
Robin White
Safety Matches
 woven flax mats, three panels
 title inscribed
 320 x 423mm: each
 \$900 – \$1500



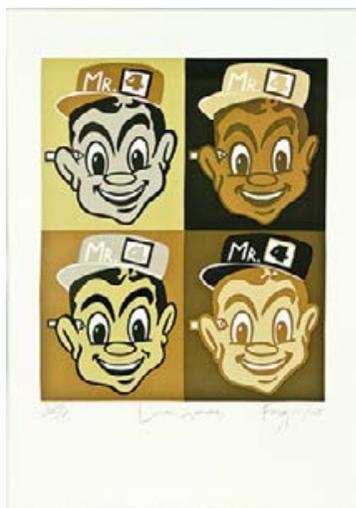
175
Various Artist's including Barry Cleavin, Ralph Hotere, Kathryn Madill, Clive Humphries, Eion Stevens, Marilyn Webb and others
Arthouse Print Portfolio
 12 etchings with cover sheet, 20/30
 each individually signed and inscribed
 375 x 285mm: each
 \$1500 – \$2500



172
Jacqueline Fraser
Elizabeth Taylor: Really, I only came to see her luscious flirt with disaster
 oilstick on fabric
 title inscribed, signed with artist's initials and dated
 11. 6. 2003
 300 x 300mm
 \$1200 – \$1800



174
John Reynolds
Day-Light I
 mixed media
 title inscribed, signed and dated 1998 verso
 105 x 155mm
 \$200 – \$400



171
Dick Frizzell
Brown Squares
 screenprint, 43/80
 title inscribed, signed and dated 2005
 700 x 480mm
 \$1200 – \$1800



173
Peter Wichman
Untitled
 oil on canvas
 signed and dated '74
 660 x 705mm
 \$1000 – \$2000



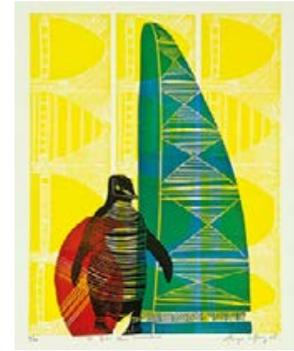
176
John Reynolds
The Five Wounds of Christ
 lithograph, 24/24
 title inscribed, signed and dated
 1992
 255 x 180mm
 \$500 – \$800



177
Joanna Margaret Paul
Study for a Seated Female Nude
 charcoal on paper
 signed and dated '65
 522 x 365mm
 \$200 – \$400



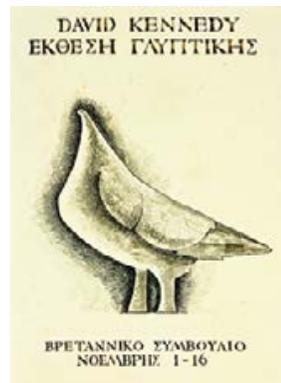
178
Jeffrey Harris
The Growth of a Dead Child
 etching, 22/30
 title inscribed, signed and dated
 1977
 137 x 110mm
 \$350 – \$500



179
Sheyne Tuffery
The Bird from Gondwana
 woodcut, 5/10
 title inscribed, signed and dated
 '05
 553 x 440mm
 \$250 – \$400



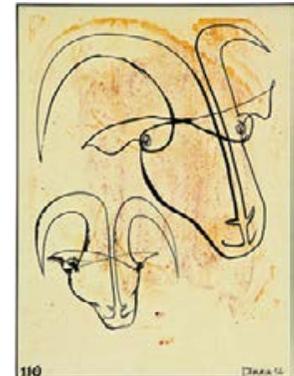
180
Kelvin Mann
Bird's Eye View of Another Bird
Flying Over a Tower
 etching and aquatint, 7/50
 title inscribed, signed and dated
 '04
 400 x 400mm
 \$150 – \$300



181
David Kennedy
Study for an Exhibition Poster
 ink and wash
 title inscribed and signed with
 artist's initials D. H
 455 x 340mm
 \$200 – \$400



182
Daniel Calvert
Untitled
 ink and wash on paper
 signed and dated '07
 306 x 230mm
 \$500 – \$800



183
Denis Knight Turner
Study of Two Ram's Heads
 ink and watercolour on paper
 signed and dated '56 and inscribed
 No. 110
 368 x 270mm
 \$400 – \$700



184
Peter Siddell
Trellis
 screenprint, 24/75
 title inscribed, signed and dated
 '05
 490 x 405mm
 \$600 – \$900



185
Scott McFarlane
 Untitled – Landscape
 oil on canvas
 signed and dated '03
 270 x 762mm
 \$400 – \$700



186
Trevor Lloyd
 Rangitoto
 etching
 title inscribed and signed
 127 x 275mm
 \$300 – \$500



187
Mary McFarlane
 Hush
 mixed media
 title inscribed, signed with artist's initials M. M and
 dated 2002
 155 x 222mm
 \$300 – \$600



188
Misery
 Untitled
 acrylic on found leather carry case
 signed
 160 x 265 x 145mm
 \$300 – \$600



189
Stanley Palmer
 Quarry
 bamboo engraving, 10/30
 title inscribed, signed and dated 1980
 370 x 538mm
 \$500 – \$800



190
Jenny Dolezel
 It Felt like Something was Inside me
 etching, 2/15
 title inscribed, signed and dated 1986
 197 x 298mm
 \$300 – \$500



191
Kees Hos
 Northland Summer
 linocut, 9/30
 title inscribed, signed and dated '70
 510 x 600mm
 \$150 – \$300



192
Ruth Cleland
 Fuscious
 etching, 2/5
 title inscribed, signed and dated 2000
 238 x 340mm
 \$400 – \$600



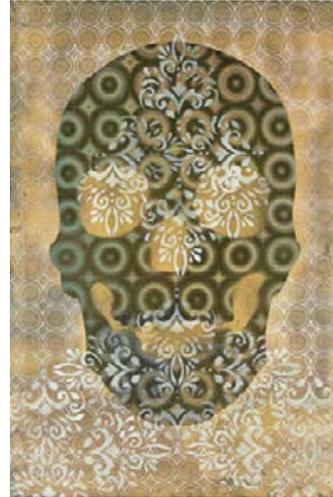
193
Piera McArthur
 Exercise for the elderly must not be too strenuous
 ink and watercolour on paper
 title inscribed and signed
 390 x 750mm
 \$300 – \$500



194
Stanley Palmer
Old Man
 bamboo engraving, 2/20
 title inscribed, signed and dated '70
 665 x 425mm
 \$500 – \$800



196
Michael Harrison
Map
 acrylic and watercolour on paper
 title inscribed, signed and dated
 November 1989 – 30. 3. 94 verso;
 Hamish McKay Gallery blind stamp
 applied verso
 230 x 195mm
 \$1000 – \$2000



201
Richard Boyd-Dunlop
Cancel My Subscription to the
 Resurrection I
 mixed media on fabric
 915 x 610mm
 \$700 – \$1200



198
John Reynolds
This is not History (Black)
 lithograph, 4/20
 title inscribed, signed and dated 2000
 765 x 565mm
 \$700 – \$900



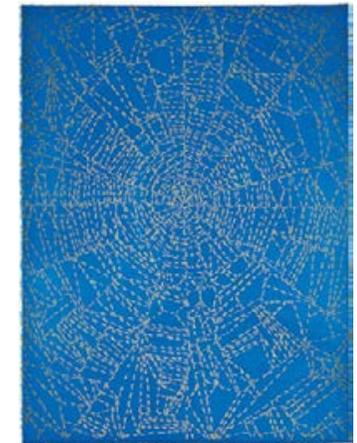
195
Sheyne Tuffery
Untitled
 monoprint
 signed and dated '04
 553 x 385mm
 \$300 – \$600



197
Mervyn Williams
Emblem
 monoprint
 title inscribed, signed and dated
 '80
 445 x 420mm
 \$400 – \$600



202
Richard Boyd-Dunlop
Cancel My Subscription to the
 Resurrection II
 mixed media on fabric
 915 x 610mm
 \$700 – \$1200



199
John Reynolds
This is not History (Blue)
 lithograph, 5/20
 title inscribed, signed and dated 2000
 765 x 565mm
 \$700 – \$900



200
Sheyne Tuffery
Holiday in Gondwana
 monoprint
 title inscribed, signed and dated
 '05
 665 x 550mm
 \$400 – \$700



203
Jim Speers
Danger Poison Skull
 digital print
 780 x 540mm
 \$400 – \$700



208
Sheyne Tuffery
Bus i'a
 woodcut, 7/15
 title inscribed, signed and dated
 '03
 560 x 442mm
 \$250 – \$400



204
John Reynolds
McLeavey Sat Here
 paint marker on canvas
 title inscribed, signed and dated
 2005 verso
 100 x 100mm
 \$200 – \$300



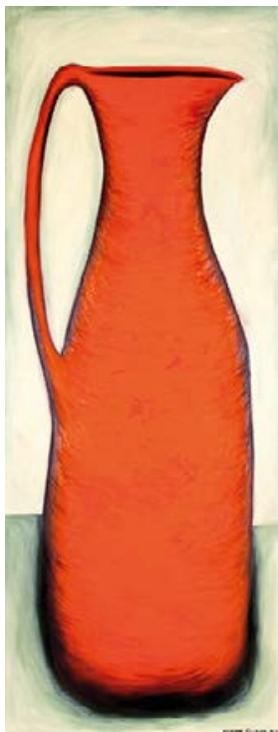
205
John Reynolds
Acronyms etc No. 462
 paint marker on canvas
 title inscribed, signed and dated
 2005 verso
 100 x 100mm
 \$200 – \$300



211
Simon Esling
Untitled – Cityscape
 mixed media on paper
 signed and dated 2004 verso
 240 x 230mm
 \$300 – \$500



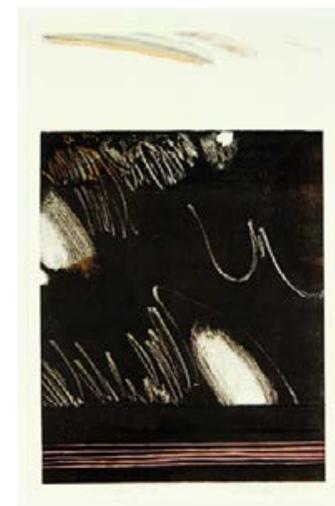
207
Jason Greig
Sabotage II
 aquatint, 1/20
 title inscribed, signed and dated
 2008
 425 x 380mm
 \$600 – \$900



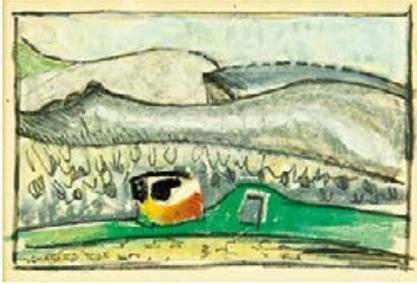
209
Robyn Gibson
The Orange Jug
 oil on board
 signed and dated '97
 800 x 2100mm
 \$900 – \$1500



206
John Drawbridge
Large Wave
 mezzotint, 49/100
 title inscribed, signed and dated 1980
 610 x 395mm
 \$800 – \$1400



210
Marilyn Webb
Waipori River
 linocut
 title inscribed, signed and dated '78
 620 x 390mm
 \$600 – \$900



212
Charles Tole
Sandhills Karekare
 oil pastel on paper
 signed; title inscribed verso
 100 x 150mm
 \$200 – \$400



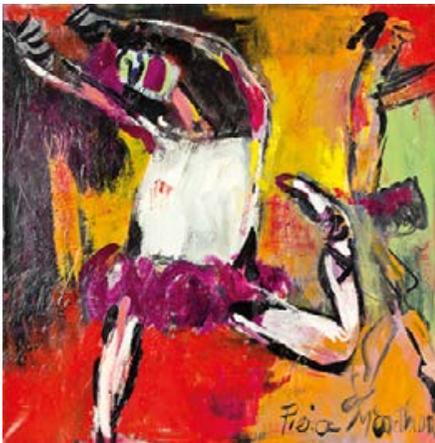
213
Paul Hartigan
Treasure Chest
 screenprint, 13/30
 title inscribed, signed and dated
 1979
 638 x 550mm
 \$700 – \$1000



214
Paul Hartigan
Little Lies
 screenprint, 13/30
 title inscribed, signed and dated
 1979
 638 x 550mm
 \$700 – \$1000



215
Ralph Hotere
Untitled
 screenprint from the Barry Lett
 Gallery multiples
 575 x 472mm
 \$1000 – \$2000



216
Piera McArthur
Dancers Practising
 oil on canvas
 signed
 770 x 765mm
 \$1000 – \$2000



217
Piera McArthur
Bacchus with pard and joyful
 companion
 acrylic on paper on canvas
 title inscribed and signed
 1275 x 763mm
 \$500 – \$800



219
Peter Ransom
She Won't Wake Up
 etching, 6/50
 title inscribed, signed and dated '82 verso
 360 x 535mm
 \$300 – \$600



218
Kura te waru Rewiri
Dreamtime - I, III, IV
 acrylic on board, triptych
 title inscribed, signed and dated 10/92 each verso
 340 x 297mm: each
 \$600 – \$900

Conditions of sale

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

1.

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

2.

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

3.

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

4.

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

5.

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

6.

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

7.

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

8.

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

9.

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

10.

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

11.

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

Important advice for buyers

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

A.

Bidding at auction: Please ensure your instructions to the auctioneer are clear and easily understood. It is well to understand that during a busy sale with multiple bidders the auctioneer may not be able to see all bids at all times. It is recommended that you raise your bidding number clearly and without hesitation. If your bid is made in error or you have misunderstood the bidding level please advise the auctioneer immediately of your error – prior to the hammer falling. Please note that if you

have made a bid and the hammer has fallen and you are the highest bidder you have entered a binding contract to purchase an item at the bid price. New bidders in particular are advised to make themselves known to the sale auctioneer who will assist you with any questions about the conduct of the auction.

B.

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

C.

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

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 (12.5%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

Auction No. 46

art
18 August 2011 at 6.00pm

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

ART+OBJECT

3 Abbey Street
Newton
Auckland

PO Box 68 345
Newton
Auckland 1145

Telephone: +64 9 354 4646
Freephone: 0 800 80 60 01
Facsimile: +64 9 354 4645

info@artandobject.co.nz
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: _____

POSTAL ADDRESS: _____

STREET ADDRESS: _____

BUSINESS PHONE: _____ MOBILE: _____

FAX: _____ EMAIL: _____

Signed as agreed: _____

To register for Absentee bidding this form must be lodged with ART+OBJECT by 2pm on the day of the published sale time in one of three ways:

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

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