



Art + Object



THE RUSSELL AND
SHIRLEY HODGSON
COLLECTION OF
CONTEMPORARY ART

22 MARCH 2012





ART+OBJECT

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Cover:

Fiona Pardington
Kereru Wings, Waiheke

Lot #14

Page 1:

Liz Maw
Robert Heald

Lot #46

Welcome to ART+OBJECT's first major art sale of 2012. It is appropriate that as the company moves towards its fifth anniversary we are able to showcase a cutting edge collection of contemporary New Zealand and Australian art. A+O's launch catalogue published in May 2007 was the first dedicated contemporary art catalogue in Australasia. Our goal then was to present the vigorous and thriving contemporary art scene that we as collectors were experiencing in an auction context. Since that time A+O has been favoured with a number of important contemporary collections such as the ART+TEXT Group (2008), the Colenso BBDO Collection (2008), the Hanging Around Group (2008), the Odyssey Group (2009) and the David and Angela Wright Collection of Modern and Contemporary Art (2011). These contemporary art collections are amongst the most memorable A+O has presented – the imprimatur of the informed and dedicated collector, operating over decades, has been the catalyst for significant interest and many of these catalogues has resulted in new benchmark prices being set for the featured artists at auction.

The Russell and Shirley Hodgson Collection is notable for the scale of many of the works and for the adventurous spirit of the Hodgsons. This collection reflects the diversity of media employed by contemporary artists; the catalogue includes painting and sculpture as well as photography, digital media, mixed media, applied arts and installation pieces.

The collection also demonstrates the more open attitude of contemporary collectors to the work of Australian artists – hence we see major works by Dale Frank, Kate Beynon and Anthony Bennett and the works of New Zealand artists they increasingly exhibit alongside on both sides of the Tasman.

This makes for a lively artistic discourse as does the presence of artists such as Jacqui Fraser, Francis Upritchard, Judy Millar, Peter Robinson and Michael Parekowhai all of whom have represented New Zealand at the Venice Biennale.

Russell and Shirley Hodgson are to be complimented for their inspirational support of the contemporary art scene. The sale of their existing family home has precipitated the offering of their collection. When they find a new home their plan is to start all over again and assemble a collection as exciting as the one illustrated in this catalogue.

Finally we would like to welcome a new wine partner in the form of Seresin Estate Wines, an award winning vineyard based in Marlborough. In 2011 Michael Seresin offered his superb collection of vintage 20th century photographs at A+O. Michael is a committed supporter of New Zealand excellence and this passion is reflected in the wines the team at Seresin Estate produces, a selection of which will be served at future A+O openings.

Major contemporary art sales at ART+OBJECT in 2011

Contemporary art auction record prices at A+O from 2007 – 2010



Peter Robinson
Boy Am I Scarred Eh!*
acrylic and oil stick on hessian
\$82 075



Judy Millar
Untitled*
Oil and acrylic on canvas, 2005
\$42 210



Ricky Swallow
Blanket Shark*
mixed media, 1997
\$42 750 (2007)



Michael Parekowhai
Kokowai*
automotive paint on
fiberglass, 2003
\$55 125 (2008)



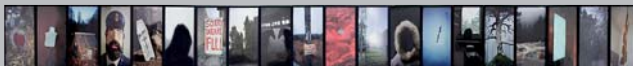
John Pule
Hake Aga, Pato Pato
oil and ink on canvas, 2004
\$55 105



Liz Maw
Colleen*
oil on board, 2005
\$33 170



Karl Maughan
Wollaton Hall*
oil on canvas, 2004
\$38 250 (2010)



Gavin Hipkins
The Next Cabin*
twenty c-type prints, 2000-2002
\$46 900



Andrew Mcleod
Bird*
oil on canvas (diptych)
\$17 250 (2008)



Jude Rae
Nexus II*
oil on canvas 1994
\$34 875 (2009)

Prices indicated include buyers premium
* denotes artist sale record at auction in New Zealand



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

DRESS-SMART ONEHUNGA P 09 622 3133 151 ARTHUR STREET, ONEHUNGA, AUCKLAND
DRESS-SMART TAWA P 04 232 9585 24 MAIN ROAD, TAWA, WELLINGTON

Leighton Norman PELLEGRINIS ESPRESSO BAR
66 BOURKE STREET, MELBOURNE - 7.10AM

It is early morning in Victoria's cultural capital, and the big city is raising its pulse. With the obligatory pre-work coffee in hand, it's time to psych up for the day ahead. When you are at the mercy of the tumultuous World Currency Markets, it's wise to consider your approach. Amidst the chaos of the Global Financial Crisis, our boy from the Shore - Leighton Norman - has carved himself out a highly successful career as an International Foreign Exchange Dealer.

From humble beginnings as a bank teller in Auckland, this easy going Fijian-Kiwi has worked his way up through the ranks. After dipping his toes in the FX waters in 2003, he is now a Manager of Institutional and Corporate FX sales for one of the biggest banks in Australia. Trading Corporate Market parcels in to the hundreds of millions demands a sharp mind, level head, and nether regions of steel. Leighton Norman is the full package. He has immense business aptitude, elite sporting prowess, and modesty. By all accounts he is a hell of a good guy.

Born in Auckland to a Fijian mother and Pakeha father, Leighton's cultural mix is a winning combination. His achievements in business are matched on the sports field. Having played rugby at club representative and semi-professional levels, Leighton still enjoys the challenge of weekend club rugby.

Although Melbourne prides itself on being a centre of gastronomic excellence, Leighton is very proud of where he is from. It's his Mother's curries, feijoas, family and good friends that pull him back home to us. Working in the fashion capital of Australia, expectations in the wardrobe department are high. With so many variables on the FX dealer's plate, knowing that Working Style has his back is the constant this inspirational achiever can rely on.

They're wearing our gear here.

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WELLINGTON P 04 472 2914 8 WOODWARD STREET, WELLINGTON CITY

CHRISTCHURCH - NEW STORE P 03 356 1964 242 PAPANUI RD, MERIVALE, CHRISTCHURCH

(OPP. ST GEORGES HOSPITAL)

www.workingstyle.co.nz

Asian Art

29 February 2012
Auction highlights

A+O's first dedicated Asian art catalogue attracted bidders and interest globally and resulted in one of the most successful auctions in the company's history. At the heart of the catalogue was a superb collection of Jade assembled by the late Leo Tattersfield and latterly held at the Auckland Museum. Bidding interest was registered from all over the world resulting in frenetic bidding as dozens of phone bidders competed with spirited local collectors and over one hundred registered internet bidders.

Prices include buyers premium

a pale celadon jade rectangular pendant with pierced dragon atop
\$6095

a pale celadon jade carving depicting two immortal boys
\$12 310

four small pale celadon jade animal carvings
\$6800

a finely carved jadeite bowl
\$6095

four jade bi discs
\$7970

a group of three pale celadon jade animal pendants
\$18 760

two russet jade animal carvings of a tiger and a small dog
\$18 760

a pale celadon jade carving of a climbing monkey
\$10 550

two 19th century rhino horn cups
\$9380 & \$9965

a matched pair of early 20th century Chinese famille rose bottle vases
\$23 450





Sereia
RAUPO CREEK
IN OT NOIR
MARLBOROUGH
NEW ZEALAND
2008



The English Collection of 20th Century Design

1 March 2012
Auction highlights

This world class collection of vintage and classic design attracted strong demand from New Zealand and international collectors resulting in strong prices and a high clearance rate for both international classics and rare New Zealand pieces.

Prices include buyers premium

Space age Lufthansa airport
ticketing desk in molded ply and
fiberglass
\$3810

Jean Gillon a rare Brazilian
rosewood and leather 1960s sofa
in suede
\$4100

Milo Baughman for Selig tub sofa
\$6680

Arne Vodder for Sibast chest of
drawers
\$5510

Alberto Rosselli for Saporiti sofa
and chair
\$8205

a vintage industrial German
engineer's drafting desk by Leefe
\$3165

John Brittan, a William Plunkett
style chair
\$3630

A pair of New Zealand made
1960s pool-side loungers
\$3750

Ernest Shufflebotham for Crown
Lynn rare handpotted ovoid vase
\$2345

Memphis Group 'The Lovers'
interlocking 1970s sculpture
\$2460

A pair of 1950s French prototype
arm chairs
\$5860

Ludwig Mies van der Rohe
Barcelona daybed
\$5275





VENICE BIENNALE 2013

BILL CULBERT

Over recent years patrons have provided generous support
of New Zealand's participation at the Venice Biennale.

If you would like to join us, or would like further information,
please contact: Dayle Mace, demace@mace.co.nz
or Leigh Melville, leigh@artandobject.co.nz

creative *nz*
ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

Bill Culbert, *View West Taranaki*, 2008
Collection Govett-Brewster Art Gallery, New Plymouth



Important Paintings and Contemporary Art

26 April 2012

Entries invited until 30 March



Shane Cotton

Tui
acrylic on canvas, diptych
(2003)
1400 x 2800mm: overall
\$120 000 – \$160 000

Charles Frederick Goldie

Memories – Wiripine Ninia
An Arawa Chieftainess
oil on canvas in artist's
original frame, 1912
203 x 152mm
\$140 000 – \$180 000

Don Binney

Sunday Domain
Oil on board, 1969
1320 x 610mm
\$140 000 – \$200 000

Michael Parekowhai

Aiarangi
powder-coated aluminium,
two parts, 2003
2800 x 400 x 400mm
\$70 000 – \$90 000



Objects

24 May 2012

Entries invited until 27 April

A+O's latest object catalogue is centred on three significant collections of New Zealand ceramics including rare and landmark works by Len Castle, Barry Brickell, Warren Tippet, Mirek Smisek and other leading ceramicists and applied artists.

Len Castle
Lava lake bowl
Earthenware
D.410mm
\$1200 – \$1800



A photograph of two people boxing in a room with large windows. The person on the left is wearing a dark shirt and pants, and the person on the right is wearing a light-colored shirt and dark pants. They are both wearing boxing gloves and are in a boxing stance. The text "SNAKE PIT" is overlaid in yellow, "33 HIGH STREET" is overlaid in yellow, "AUCKLAND" is overlaid in blue, and "NEW ZEALAND" is overlaid in blue.

SNAKE PIT **33 HIGH STREET** **AUCKLAND** **NEW ZEALAND**

Artist Run Gallery + Production Space
Open Tuesday - Friday 11 - 5pm. Saturday 12 - 5pm.

www.snakepit.co.nz



Important Photographs

July 2012

Entries invited until 7 June

Laurence Aberhart

The Heavens Declare the Glory of God
selenium and gold toned gelatin silver print

195 x 245mm

\$6500 - \$8500

melbourne art fair 2012 **1- 5 august** **royal exhibition building** **melbourne australia**

**Melbourne Art Fair, Australia's
premier international visual art event
returns to the World Heritage listed
Royal Exhibition Building.**

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Melbourne Art Foundation, a not for profit organisation
promoting contemporary art and living artists.

Melbourne Art Fair 2012 Vernissage

Preview Party Wednesday 1 August 2012

Royal Exhibition Building Melbourne

7pm - 10:30pm Tickets AU\$175

Bookings essential www.melbourneartfair.com

Tickets

2 - 5 August 2012

Adult AU\$30, Concession AU\$22

www.melbourneartfair.com and at door

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THE RUSSELL AND SHIRLEY HODGSON COLLECTION OF CONTEMPORARY ART

22 MARCH 2012

Auction

Thursday 22 March 2012 at 6.30pm
3 Abbey Street, Newton, Auckland

Opening Preview

Thursday 15 March 2012 from 6.00 – 8.00pm

Viewing

Friday 16 March 9.00am – 5.00pm
Saturday 17 March 11.00am – 4.00pm
Sunday 18 March 11.00am – 4.00pm
Monday 19 March 9.00am – 5.00pm
Tuesday 20 March 9.00am – 5.00pm
Wednesday 21 March 9.00am – 5.00pm
Thursday 22 March 9.00am – 2.00pm

Opposite:

Rohan Welleans
[The Road to Tomorrow](#) (detail)
Lot #51



1

Jae Hoon Lee

One of These Days

type C print, edition 3/8
signed and dated 2007 verso
980 x 920mm
\$5000 – \$8000



2

Gina Jones

Untitled

perspex and LED lights on
acrylic on board
765 x 520 x 400mm
\$3500 – \$5000

3

Michael Parekowhai

Larry Vickers

type C print, edition of 10
(2000)
original Michael Lett label
affixed verso
530 x 440mm
\$5000 – \$7000





4

Dave McCracken
A Small Illustration in Stress
and Mass

stainless steel
607 x 860 x 275mm
\$4500 – \$8000

5

Séraphine Pick
Paper Wings

oil on canvas
signed and dated 2003 verso;
original Michael Lett label
affixed verso
300 x 230mm
\$2000 – \$3000

6

Séraphine Pick
Nobody Knows

oil on canvas
signed and dated 2003 verso;
original Michael Lett label
affixed verso
250 x 200mm
\$2500 – \$3500

7

Séraphine Pick
Rita's China

acrylic on paper
signed and dated 1999
280 x 190mm
\$2500 – \$3500



8

Andrew McLeod

Still Life with Pink Flowers

digital print, edition 3/3

signed

310 x 250mm

\$1500 – \$2500



9

Andrew McLeod

Homage a Rene Lalique

digital print, edition 1/3

title inscribed, signed and dated 2010

1180 x 840mm

\$6500 – \$8500



10

Richard Lewer

It Wasn't Supposed to be This Way

enamel on canvas, 2009

artist's original catalogue label affixed verso

1270 x 1270mm

Exhibited: 'Richard Lewer: You Can't Win them All',
Oedipus Rex Gallery, Auckland, 2009.

\$8500 – \$12 500



11

Elizabeth McClure

Surfacing No. 30

etched glass

title inscribed, signed and dated 2007

180 x 70 x 70mm

\$1200 – \$2000

12

Elizabeth McClure

Surfacing No. 31

title inscribed, signed and dated 2007

etched glass

180 x 70 x 70mm

\$1200 – \$2000



13

Gregor Kregar

Sheep (Blue)

glazed ceramic

signed and dated '06

255 x 360 x 120mm

\$400 – \$600



14

Fiona Pardington

Kereru Wings, Waiheke

archival pigment inks on hahnemuhle paper, edition 10/10

details printed on Two Rooms Gallery label affixed verso

720 x 1090mm: each

720 x 2180mm: overall

\$15 000 – \$22 000



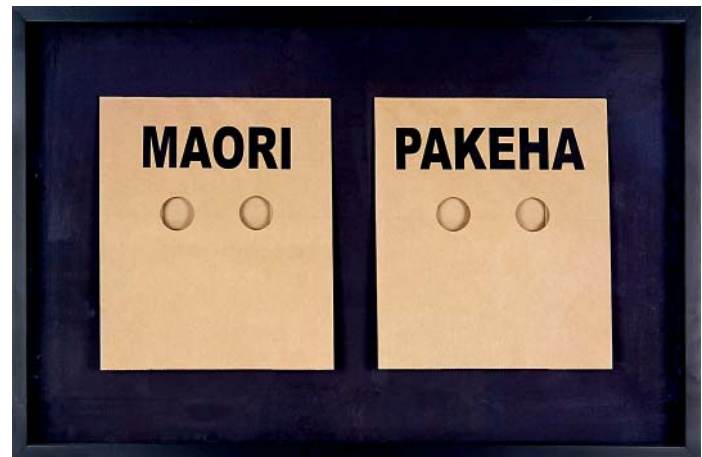
15

Elizabeth Thomson

The Black and Whites XII

patinated bronze on acrylic on board
title inscribed, signed and dated 2005 verso
750 x 1350mm

\$12 000 – \$18 000



16

Wayne Youle

I am what you make me

two screenprinted hand-cut paper bags,
edition 3/25
signed and dated '09 on Tim Melville Gallery
label affixed verso

500 x 775mm: overall

\$1000 – \$2000



17

Heather Straka

Betty

acrylic on canvasboard
title inscribed, signed and
dated 2010 verso
793 x 590mm
\$12 000 – \$16 000

18

Jae Hoon-Lee

Residue

type C print, edition of 8
(2009)
2100 x 1020mm
\$7000 – \$10 000



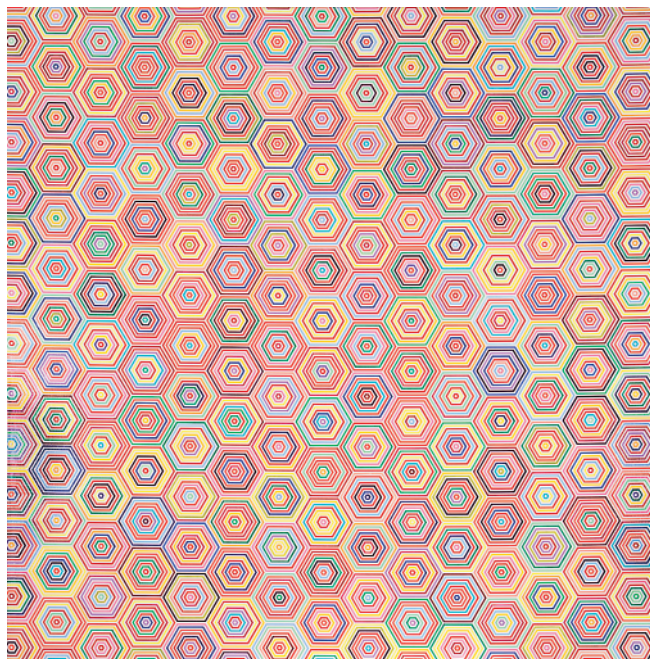
SARA HUGHES

Sara Hughes is represented by two key early works in the Hodgson Collection, Hacker II (2004) and Million of Colours 6 (2003). Taken together these two works do much to articulate the fundamental concern of the artist's practice: chiefly, how might abstract painting continue to maintain its cultural and aesthetic relevance in an age when we are bombarded with a seemingly ever-increasing profundity of visual information and data. Hughes is aware that abstraction, and painting for that matter, lost their innocence years ago but takes the "if you can't beat 'em, join 'em" stance as a means to subvert and question the way information is packaged in the globalized world.

The artist has always been interested in patterns of behavior as they relate to consumerism and spending, and how companies exploit design, colour relations and purchaser subjectivity to best sell product. She brings these sociological interests to bear in Hacker II and Millions of Colours 6 merging them with more painterly concerns of form, colour and composition to startling effect. Both works explore space through pattern; an on-going concern which would increasingly come to witness the artist leaving behind the two dimensional canvas all together in favour of larger scale installations and site-specific works like those seen at Christchurch Art Gallery and the Govett-Brewster. Millions of Colour 6 is the softer of the two works, gently recalling the 'push-pull' aesthetic of Op Art forbears like Vasarely and Riley but somehow proving softer and more beguiling. More precise, hard-edged and typical of her recent work is Hacker II. The title provides the viewer with an obvious starting point as computer and technology appear as both subject and process, with the ever-radiating hexagons clearly less human hand and more mechanical feat.

Working increasingly in relation to site and situation, Sarah Hughes' works take the language of abstraction as their starting point using intense patterning and visual stimuli to question the manner in which we as human beings in the digital age receive and process information.

Ben Plumbly



19

Sara Hughes Hacker II

acrylic on canvas
signed verso
1800 x 1800mm

Exhibited: 'Sara Hughes: Digital Mosaics', Vavasour Godkin Gallery, Auckland, 30 June – 31 July, 2004.

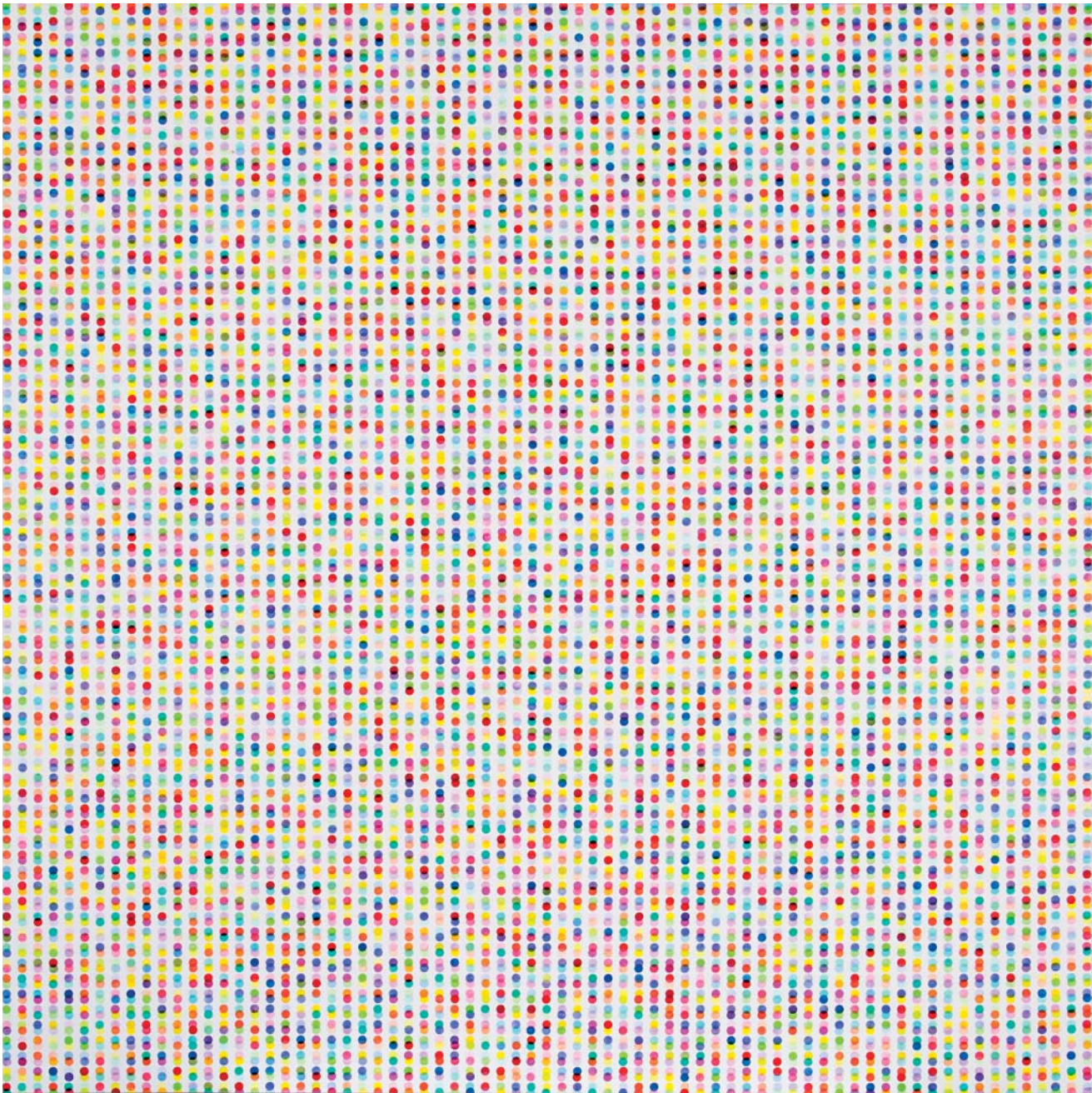
Illustrated: The New Zealand Herald, June 30, 2004, p. B7.
\$12 000 – \$18 000

20

Sara Hughes Millions of Colours 6

acrylic on canvas laid onto board
title inscribed, signed and dated 2003 verso
1200 x 1200mm

\$11 000 – \$16 000





21

Michael Parekowhai

Atarangi No. 4

two-pot automotive paint on aluminium, four parts (unique)

original Michael Lett label affixed verso

300 x 700 x 100mm

\$12 000 – \$16 000

22

Miranda Parkes

Clowner

acrylic on canvas

title inscribed, signed and dated 2006 verso

1010 x 1010 x 250mm

\$6500 – \$8500

GEOFF THORNLEY

UNNAMED – NAME NO. 9
VOICE OF MIMESIS NO. 3

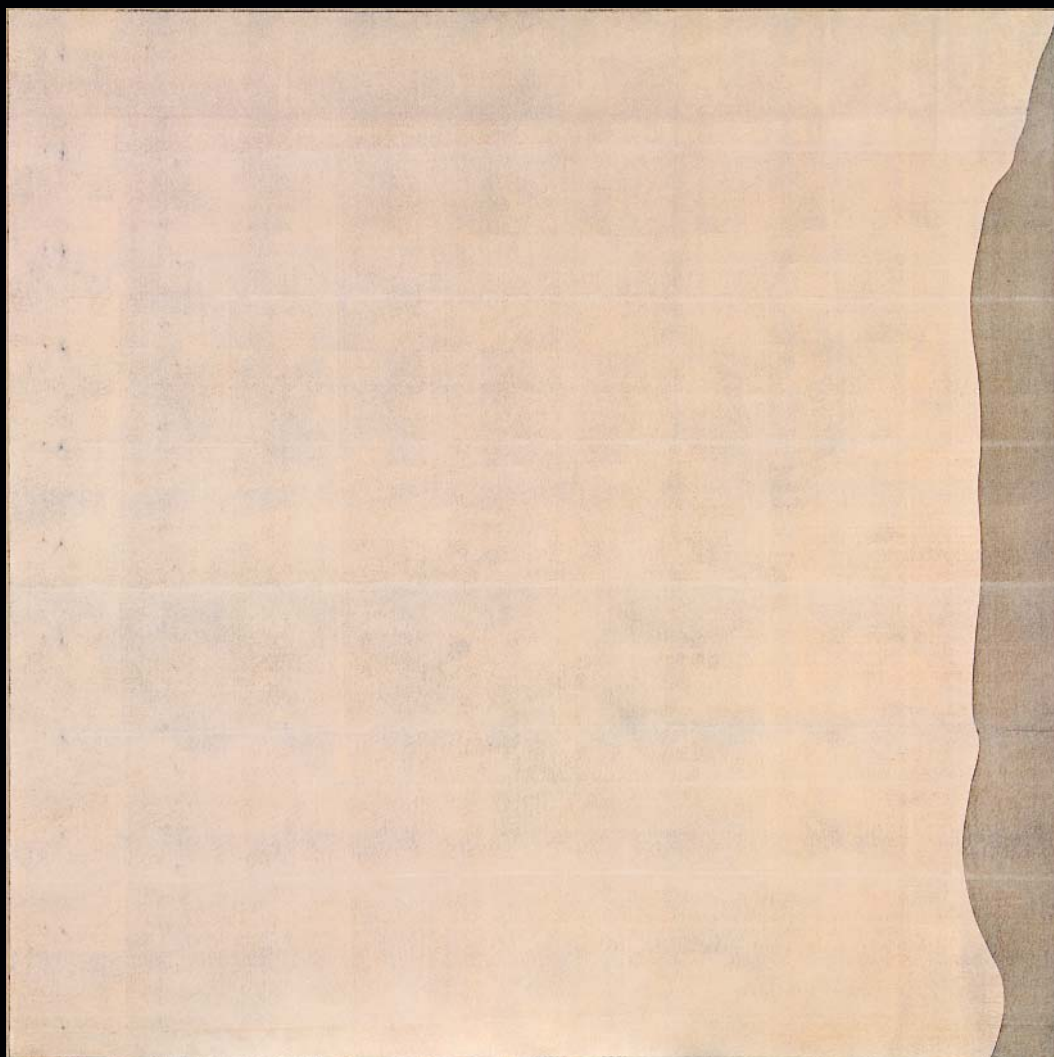
Despite being ostensibly, a ‘contemporary’ collection of art, undoubtedly one of the high points of the Hodgson’s collection comes in the form of two major abstract paintings by Geoff Thornley. They sit calmly yet confidently within the maelstrom of various media, styles and periods which make up the collection, a body of work which is perhaps only granted some kind of unity or coherence by virtue of the aesthetic preferences of the collectors’ collective eyes. Thornley himself has remarked of his work that it was ‘aggressively against all other painting’. Such a remark seems at odds with the nature of the paintings themselves, the two examples in the Hodgson collection, Unnamed – Name No. 9 (1997) and Voice of Mimesis No. 3 (2001), with their beguiling and expansive fields of delicately layered and textured surfaces, sit unflinchingly resolute yet nonetheless calmly minding-their-own-business alongside the brashness and multifariousness of Parekowhai, Stichbury, et al., Robinson, Mcleod and company. Maybe left to their own devices they wouldn’t have chosen this company yet still somehow they seem far from unhappy amongst it.

Unnamed – Name No. 9 positively breathes with life. Like the ocean, which appears to encroach like the rising spring tide into the right hand side of the picture plane, Thornley’s painterly world here is an especially fecund one. Unnamed – Name No. 9 is the type of painting which distills a lifetime of living, practicing and thinking about painting into its grainy, layered surface. It could only be the product of the hand and mind of the most seasoned and accomplished practitioner. If there was one work which I could take home from the Hodgson collection it would be this one, perhaps because it stands in opposition to myself – it thinks before attempting to articulate; holding back just enough to always be of interest.

It has been said that much of Thornley’s work is about light. In Voice of Mimesis No. 3 it appears dancing lyrically across the picture plane like sunlight refracted on the surface of a pond. Devoid of any reference to the landscape or the outside world it presents itself as deep and warm, rich and immersive.

If Thornley’s painted constructions of the 1970s and early 1980s constituted a self-imposed turn away from pure abstraction in favour of better comprehending the basic fundamentals of painting – the picture plane or support and its relation to the wall and the world around it, the surface, the edge of the support and its manipulation – in the late 1990s all that Thornley had learnt over a sum period of thirty plus years began to coalesce into a body of work as commanding and as informed as any in our short art history.

Ben Plumbly



23

Geoff Thornley

Unnamed – Name No. 9

oil on Belgian linen

title inscribed, signed and dated

6 – 97 verso; original Vavasour Godkin

label affixed verso

1650 x 1650mm

Reference: Justin Paton, 'Coastguard',

The New Zealand Listener, 9 August –

15 August, 1997, pp. 38 – 39.

Illustrated: *ibid.*, p. 39.

\$25 000 – \$35 000

24

Geoff Thornley

Voice of Mimesis No. 3

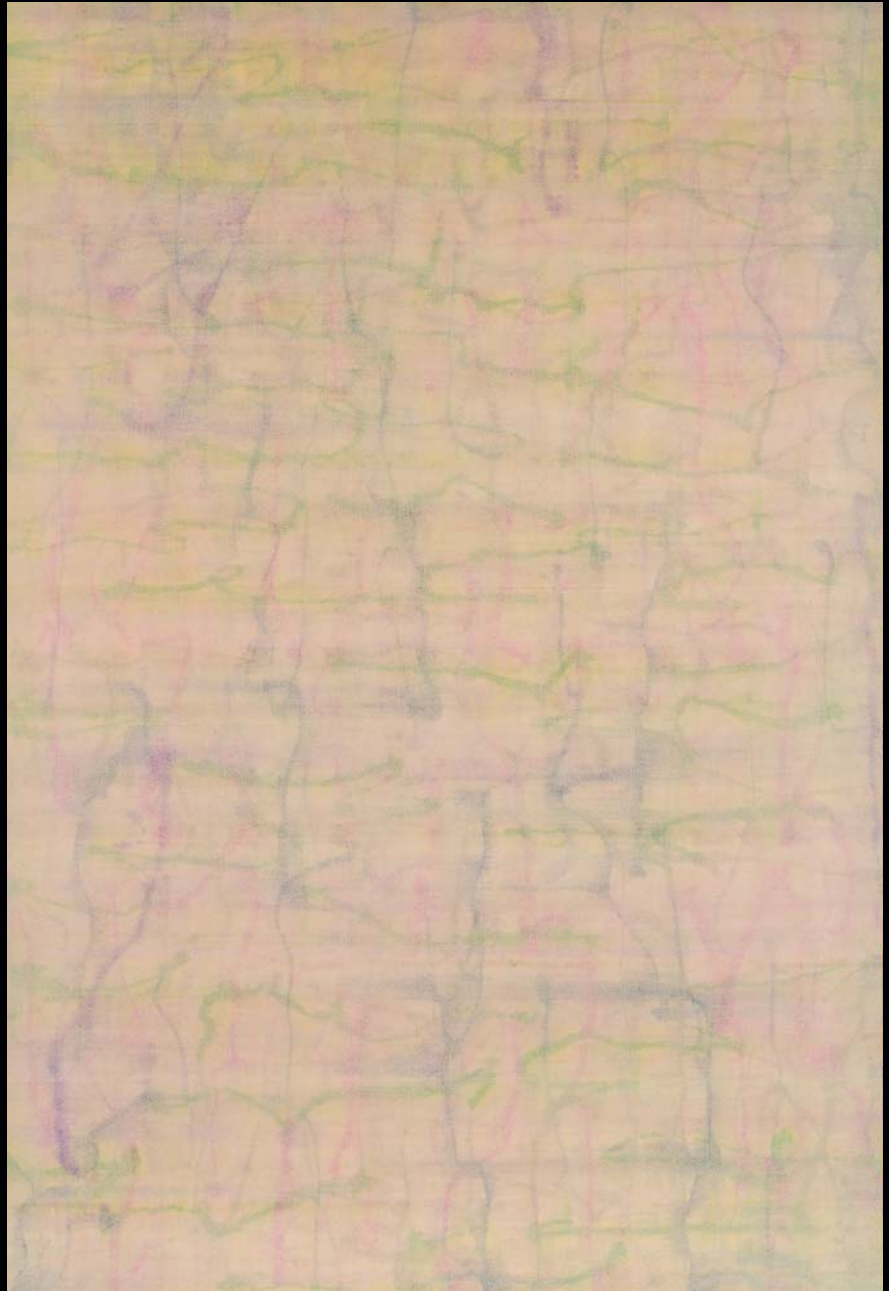
oil on canvas

title inscribed, signed and

dated 2001 verso

2445 x 1670mm

\$28 000 – \$40 000





25

Judy Millar
Untitled

oil on canvas, 2003
original Gow Langsford
Gallery label affixed
verso
1450 x 1160mm
\$11 000 – \$16 000



26

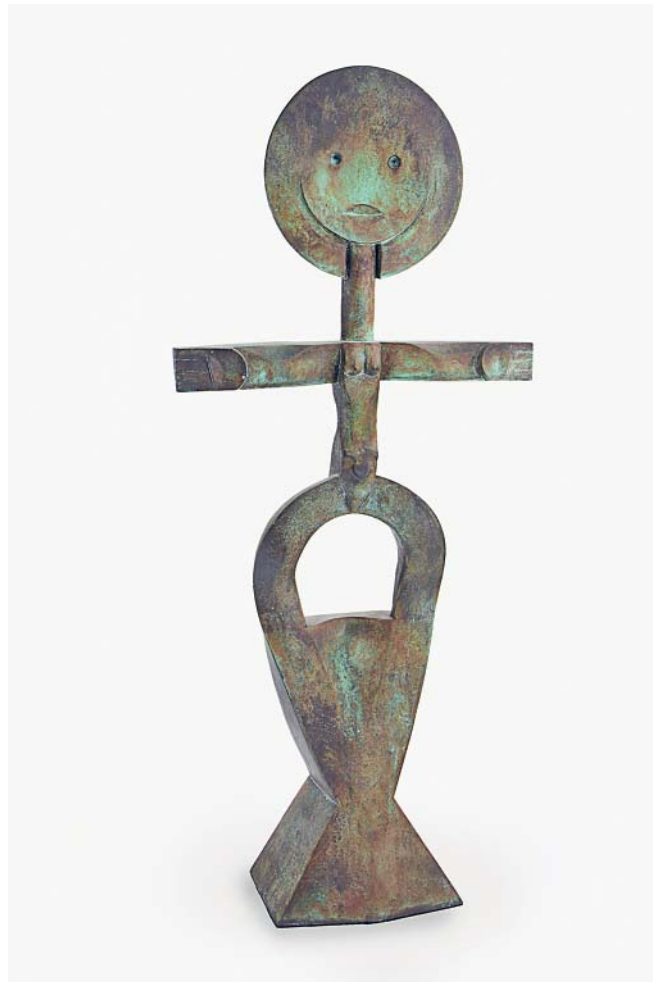
Galia Amsel

Oasis III

cast and sand blasted glass (2004)

570 x 555 x 90mm

\$9000 – \$15 000



27

Kingsley Baird

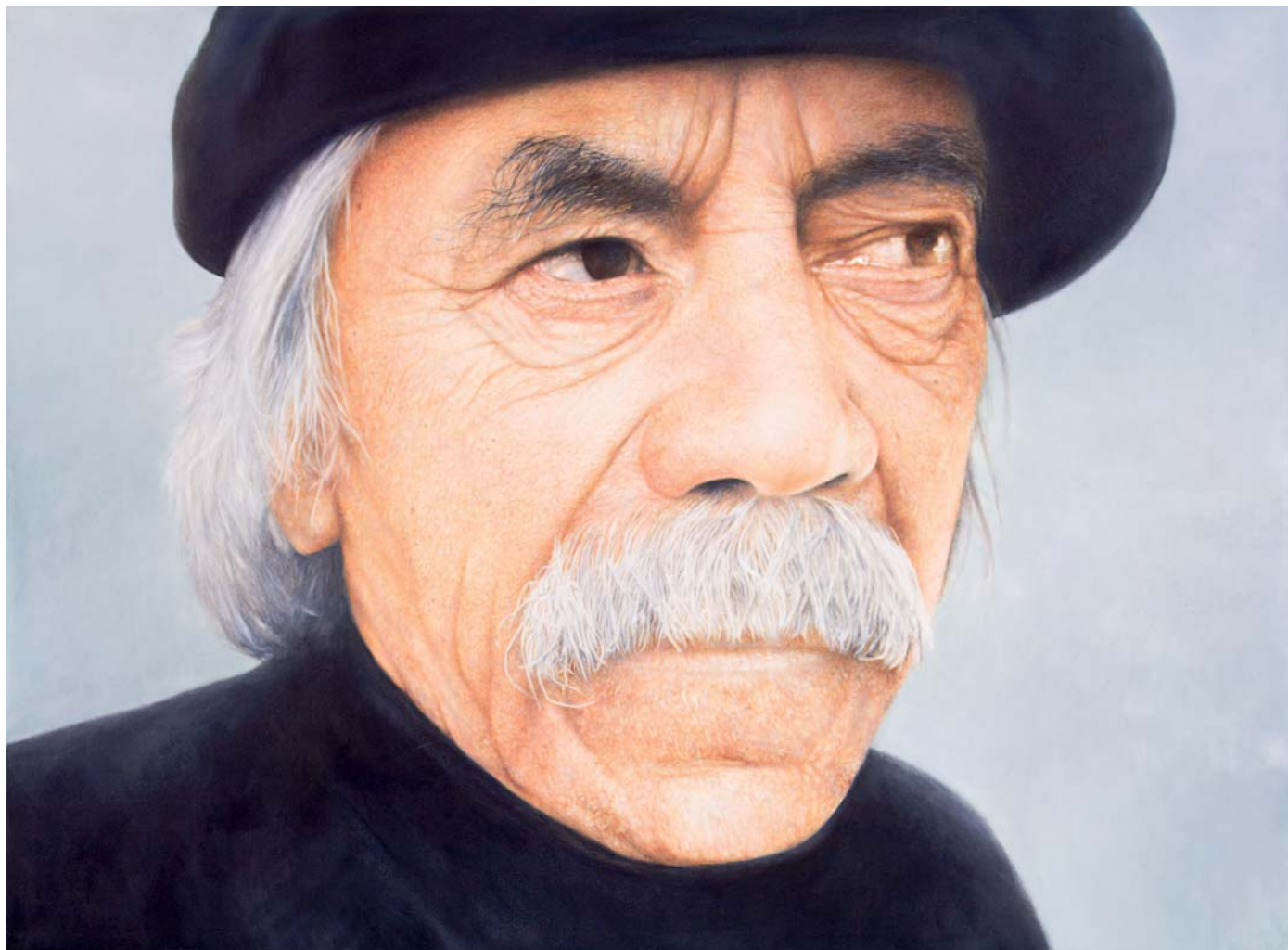
Totem Figure

cast bronze, 1/3

signed and dated '93

600 x 280 x 120mm

\$5000 – \$7000



MARTIN BALL

28

Martin Ball

Portrait of Ralph Hotere

acrylic on linen
signed and dated 2000 verso
1550 x 2100mm
\$20 000 – \$30 000

Martin Ball has been in our faces since the 1970s. Impossibly perfect pencil drawings such as Wornout Rocker from 1977 captured the sneering glamour of punk rock, the drugged-up chic of this era of Suburban Reptiles with the same insouciant grace as Robert Mapplethorpe's outré photography. This Bowie, Blondie, Johnny Rotten period issued classic images of outsider cool and FU defiance. It was of course the era of the FACE magazine.

Ball's consistent exploration of the portrait has since this period grown from small intimate and minutely detailed graphite drawings on paper to large format canvases of New Zealand's cultural players. These oversize portraits push the portrait into the scale of landscape. Hence we can read the terrain of the subject's face, texture of canvas and pigment as a personal topography. This process of 'Mt RushmORIZATION' of a face becomes all the more startling when the sitter is 'known'. In simple terms we are presented with monumental intimacy. Sounds like a non sequitur but Ball manages this seeming dichotomy with exceptional grace.

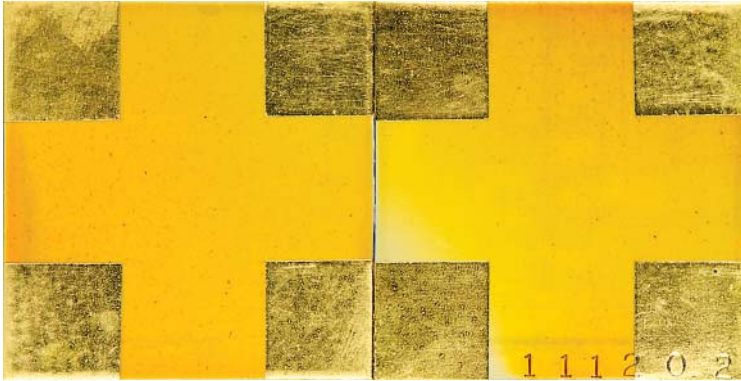
Confronting Portrait of Ralph Hotere the viewer cannot avoid the conclusion that they 'know' Hotere. If like this observer the closest one has come to the great New Zealand painter is at some distance across a crowded room or more likely mediated by decades of photographs by Marti Friedlander, it is a palpable sense of familiarity that first greets us – hours of reading and plenty of looking at artworks by Hotere all conflate into a sense of being in some way intimate with the artist. He wouldn't know me from a bar of soap but I know him pretty well. I'm not a stalker of course, more a fan.

This level of previous contact makes Ball's portraits of artists such as Hotere, Max Gimblett, Bob Ellis, Arnold Wilson and Dick Frizzell problematic, loaded and ultimately hugely rewarding.

In direct antithesis to the deadpan monster portraits of the artist who first comes to mind when first looking at Ball's work – I'm referring to American Chuck Close of course – these artist portraits have a warmth, a collegial intimacy and a humanity which allows them to elegantly have their cake and eat it at the same time. These portraits are without doubt objective records of fact but also openly subjective records of status, age and emotional connection. They are resolutely iconic images of major artists within the New Zealand canon, but they are also depictions of friendship and regard. Ball's 'closeness' to his subject furnishes this grand portrait a sense of propriety, courtliness and artistic fealty that is touching in its candour.

A painter painting painters provides the ultimate insider's take on the job of being an artist. But Ball provides for the viewer, this work although large in scale is not intimidating. It is 'we' the spectator that gets to close the circle. Ball's Portrait of Ralph Hotere is a likeness in every sense of the word but also a conversation about art, by artists for us.

Hamish Coney



29

Stephen Bambury

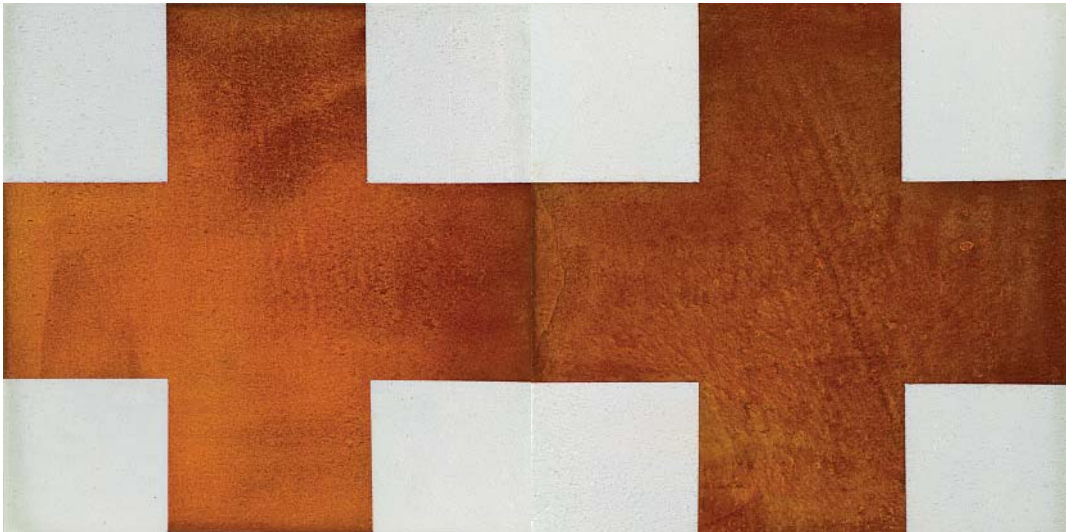
China (XIII)

23 carat gold and resin on two aluminium panels
mounted to board

title inscribed, signed and dated 2002 verso

170 x 340mm: overall

\$5000 – \$7000



30

Stephen Bambury

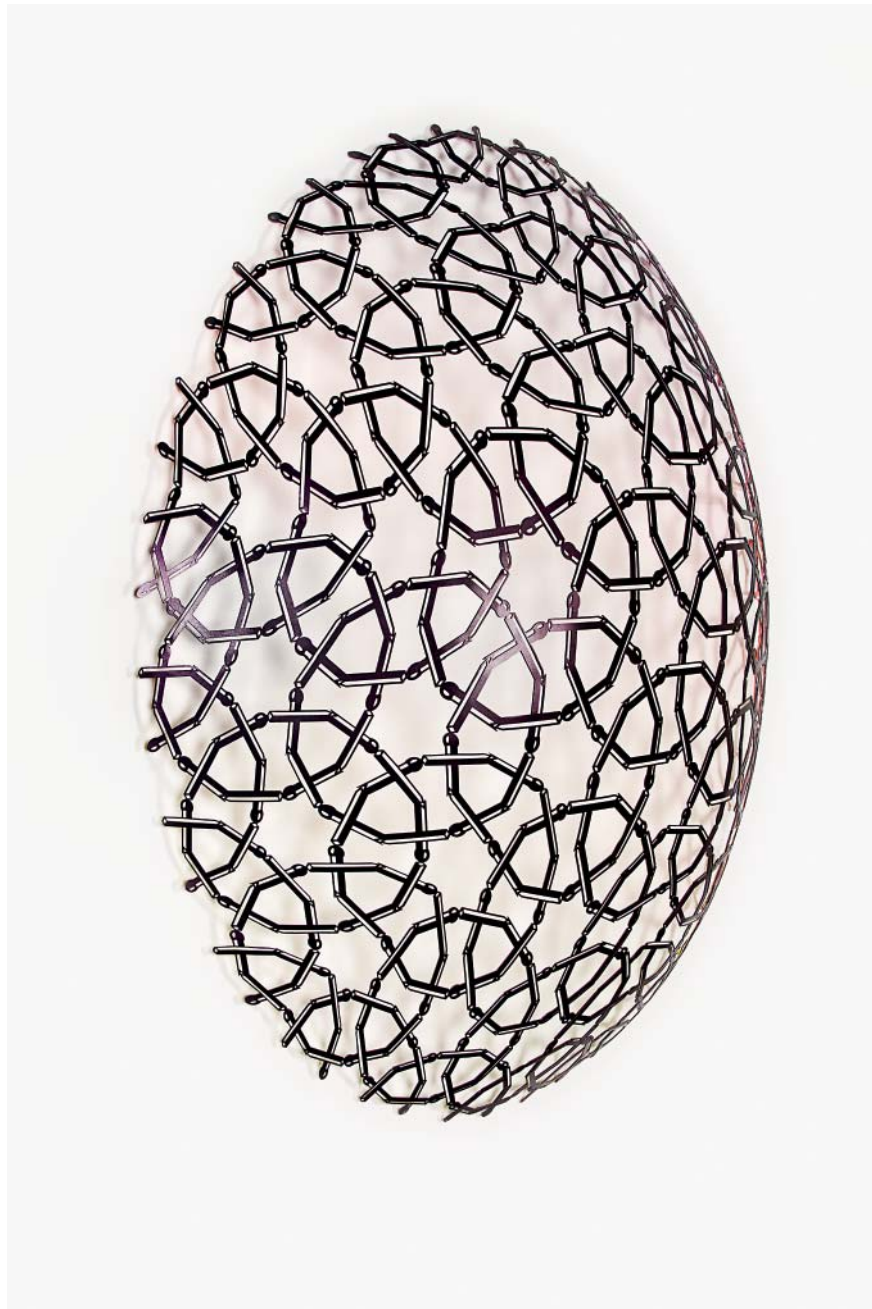
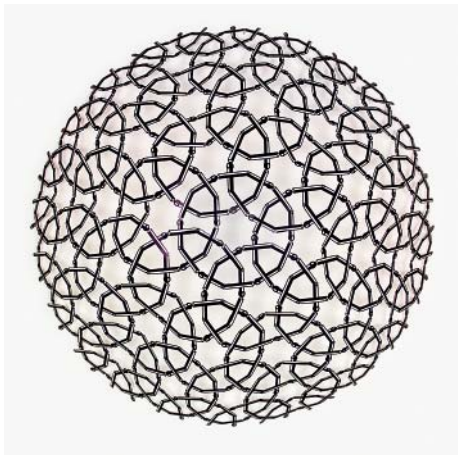
'Cartesian Circle'

rust and acrylic on two aluminium panels

title inscribed, signed and dated 2003 verso

390 x 780mm: overall

\$14 000 – \$20 000



31

Neil Dawson

Dome: Broken Matches

painted steel, 2003

1100 x 1100 x 225mm

\$13 000 – \$18 000



DALE FRANK

32

Dale Frank

Ultimogeniture Brachylogy
Brain Fever Dead Set

varnish on canvas

signed and dated 2006/07

verso; gallery label affixed
verso

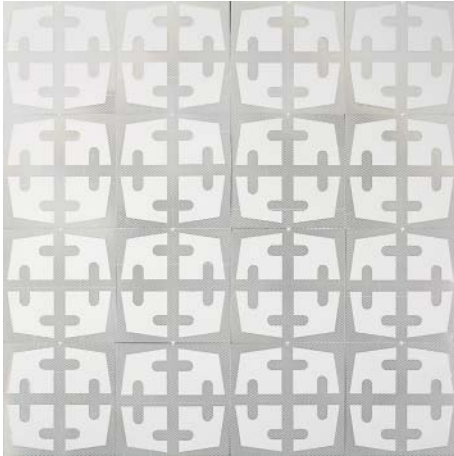
2000 x 2000mm

Provenance: Purchased from
Roslyn Oxley9 Gallery,
Sydney in 2007.

\$38 000 – \$55 000

Dale Frank is an acclaimed Sydney painter whose technical excursions into the non-linear geometry of fluids are often suggestive of psychological states. Frank's working methods include pouring pigments of various constituents and consistencies directly onto the surface of the work. Through a mixture of random effects, and controlled manipulation achieved by carefully lifting the edges of the surface while the pigment is liquid, he manages to run his colours together and through each other, creating spatial illusions of depth and almost three-dimensional recession. The viewer seems to be looking deep into wells of mysterious, unspecified meaning. The general effects can be like those achieved by watercolour, but with much greater impact. Frank harnesses these effects to suggest the nature of human perception. The images always seem to be on the verge of resolving themselves into some recognizable form, like the remnants of a dream half remembered – vestiges or pre-figurations of images or symbols we struggle to recapture on waking. Frank's works have a strong affinity to works by his compatriot Brett Whiteley. Whiteley often used very fluid paint to create the effect of images gradually morphing into other images, in languid, dreamlike sequences where the major linking device is the fluidity of the medium itself, rather than any obvious thematic linkages between the images. While Frank's works can be filled with light and the illusion of open space, here the effect is more internal, suggesting the inner structure of the mind. This inward-looking perspective is reflected in the title of the work. Within the work dark elements seem to appear in relief, as quasi-athropomorphic forms, and also as areas of bottomless depth. Areas of clear emerald appear almost miraculously translucent against the areas of darkness. Amazing effects of fractal geometry are achieved at the margins where different colours and consistencies of pigment have met in swirling interchanges. These fractal effects lend a profoundly organic quality to the image, replicating the shapes of fern fronds, orchid flowers, marine creatures and other life forms. The term 'brachylogy' in the title is a direct reference to the branching nature of fractals and the way in which fractal geometry, or the geometry of endless curves, lies at the very core of organic replication and reproduction. Death, in this context, is merely a necessary part of the endless cycle of life and nature.

Oliver Stead



33

Niki Hastings-McFall
Fasto 'ota to Matautu-Koluse

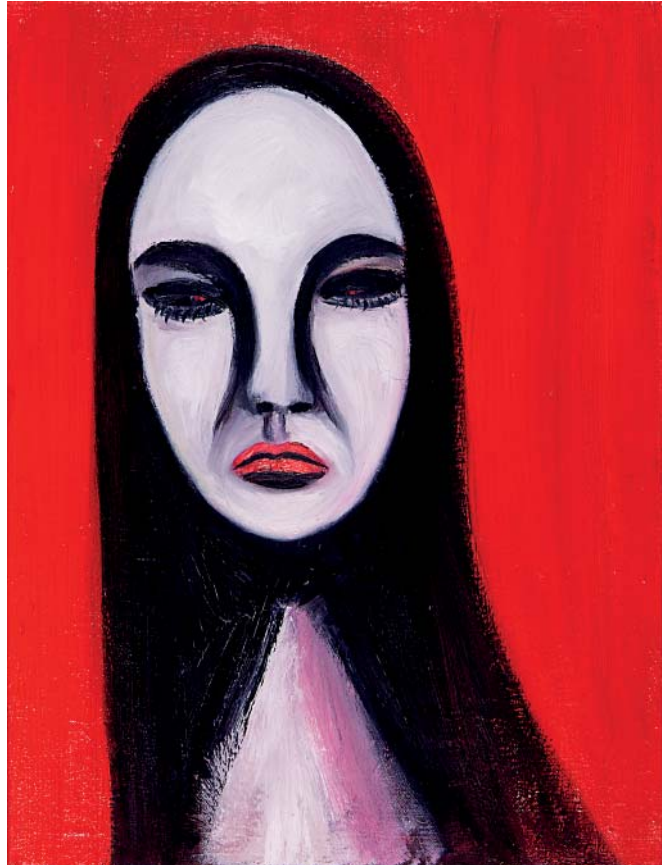
mixed media on 16 panels
 signed with artist's initials
 and dated '03 verso
 250 x 250mm: each panel
 1000 x 1000mm: overall
 \$5000 – \$8500



34

Gavin Hurley
Novel Detective

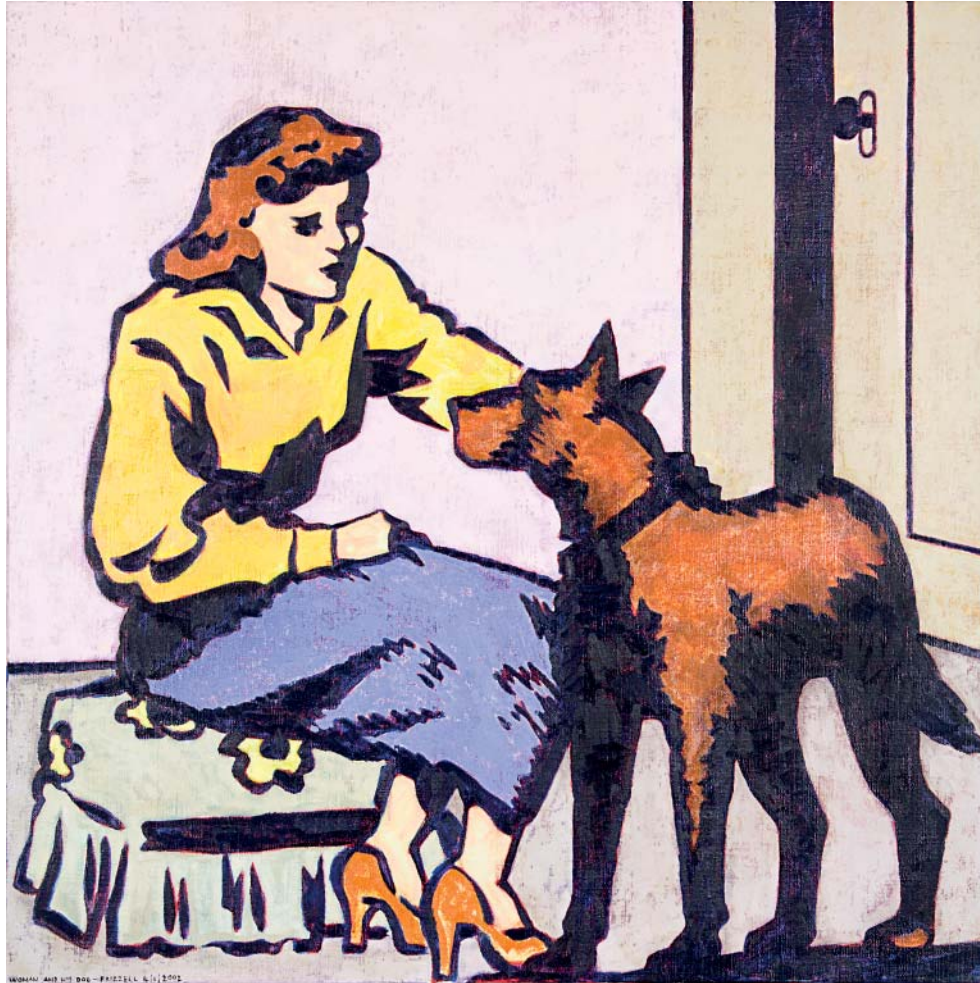
oil on linen
 signed with artist's initials
 G.J.H and dated '03 verso
 405 x 303mm
 \$3000 – \$5000



35

Jeffrey Harris
Nicole

oil on linen
 title inscribed, signed and
 dated 1999 verso
 570 x 430mm
 \$7000 – \$10 000



36

Dick Frizzell

Woman and his Dog

oil on linen

title inscribed, signed and dated 4/1/2002

1000 x 1000mm

\$16 000 – \$22 000



SÉRAPHINE PICK

37

Séraphine Pick

The Huntress (with Wallflowers)

oil on canvas

signed and dated 2004; original

Michael Lett label affixed verso

1800 x 1200mm

Exhibited: 'Séraphine Pick',
Christchurch Art Gallery Te Puna o
Waiwhetu, 23rd July – 22nd November,
2009 (touring).

Illustrated: Felicity Milburn, Lara
Strongman et al., Séraphine Pick
(Christchurch Art Gallery, 2009), p. 131.

Illustrated: Sarah Laing, Dead People's
Music (Random House, 2009), cover.

\$30 000 – \$40 000

Séraphine Pick's *Huntress* is quite simply gorgeous. Throughout her career Pick has been equally interested in the magic of paint itself, as a delicious and enchanting medium, and in the magic of visual images plucked from a huge range of sources. She is a conjurer of dreams, with cunning, supple brush. In The Huntress (with Wallflowers) Pick delights in showing off her mastery of the kind of painterly effects and techniques used by portrait painters in previous centuries, when painting rich and powerful patrons: the precise rendering of silks and brocades; the deft suggestion of diaphanous veils, trimmings and draperies; the lustre of pearls, the refraction of precious stones; the delicacy of flesh and flower petals. All the dazzling ornaments of classical portraiture are present here: we meet an attractive female in a beautifully detailed gown, immaculately presented, her stance a mild contraposto, her pose demure yet confident, her head held high, her gaze steady, self-possessed, knowing. And yet this is no real person. Pick's *Huntress* is conceived in the manner of a Tarot character. Even the format of this large work is reminiscent of a card from the Tarot pack. While there is no specific Tarot card called the *Huntress*, in some interpretations of the Tarot the important character called the *Priestess* is associated with a *Huntress* guise or incarnation. Nor is this *Huntress* a classically derived figure with obvious allusions to Diana, with tunic, bow, and boots. Her appearance is closer to Victorian popular imagery. What kind of *Huntress* is she? She is perhaps a drawing room huntress, a *femme fatale*, or even merely a flirt. She has a number of emblematic articles at her feet. A deep red heart, rather meaty, not conspicuously broken or bleeding but nevertheless looking forlorn enough to suggest someone might have lost it, has a couple of smaller ones lying close by. A knife, its vicious profile somewhat moderated by the twining tendril of a creeping bindweed, lies pointing out of the picture frame towards some future victim. A dead hare lies prone to the rear of the tableau, its head inclined towards the richly foliated backdrop as though still seeking escape even in death – suggesting both the thrill of the chase and the soft vulnerability of the quarry. A model ship in a glass case, a key protruding intriguingly from its lock, completes the picture of romance and fantasy. These scattered emblems are presented casually, as if carelessly discarded by the *Huntress*, as displaced yet inescapable accoutrements of her fatal attractiveness.

Oliver Stead

PETER STICHBURY

Peter Stichbury's luminous images of faces are not exactly portraits. They are compelling mixtures of the ideal and the particular. Photography plays a huge role in Stichbury's compositional technique. The faces are lit using high-powered studio lighting, and the evidence of this can be seen in the reflection of the studio lights in the models' startlingly large, beautifully clear eyes. The faces fill the entire frame, like close-up shots of characters in a movie. There is a strong sense that these are carefully contrived imaginary characters or avatars, rather than investigations of actual, individual personalities. And yet the illusion of reality is so strong that we cannot help wondering who these captivating young women are, what their flawlessly made-up features express or are intended to convey. One thing that is evident is that the faces of 'Brigitte' and 'Lottie' express a certain acquiescence and expectancy before the viewer. There is even a kind of innocence or guilelessness, no doubt present in the original photo sessions which preceded the paintings, and exaggerated further in the process of transferring the captured images into paint. There is a direct analogy between Stichbury's models and fashion models. His studio practice follows a well-established progression which is also analogous to the manufacture of mainstream fashion imagery. Firstly there is a precisely staged photographic set-up and shoot, involving careful preparation of the model and extensive experimentation with angles, lighting and exposures; then a selection of images is made to determine a range of expressions that suit the artist's intended effect. The word that comes to mind most forcibly to describe this process is styling. Stichbury is essentially a stylist, but a more sophisticated stylist would be difficult to find. Having styled the model in the manner of a fashion shoot, shot the model in various poses, from various angles, and selected a suitable shot, the artist then begins a complex reinvention of the image in paint, in which the essentials of sexual attraction are amplified – clear, liquid eyes, like sapphires in clear water, glossy lips expectantly open to reveal immaculate teeth, flawless skin devoid of any lines. Stichbury uses acrylic on linen to achieve the almost complete absence of grain – again an effect analogous to a photographic transparency, in which there is no apparent granulation or pixilation of the image. At the technical level these are virtuoso performances, achieving the sharpest possible focus on the minutiae of eye-lash and mascara, the precise margin of lip gloss, managed with the most clinical of brushes, capable of rendering a single human hair with the single hair of a brush. At a deeper level, despite the obvious exaggeration involved in presenting these faces to the viewer, Stichbury reveals an almost forensic interest in the nuances of psychological maturity evident in his models' expressions, as their eyes meet the eyes of the artist and viewer.

Oliver Stead



38

Peter Stichbury

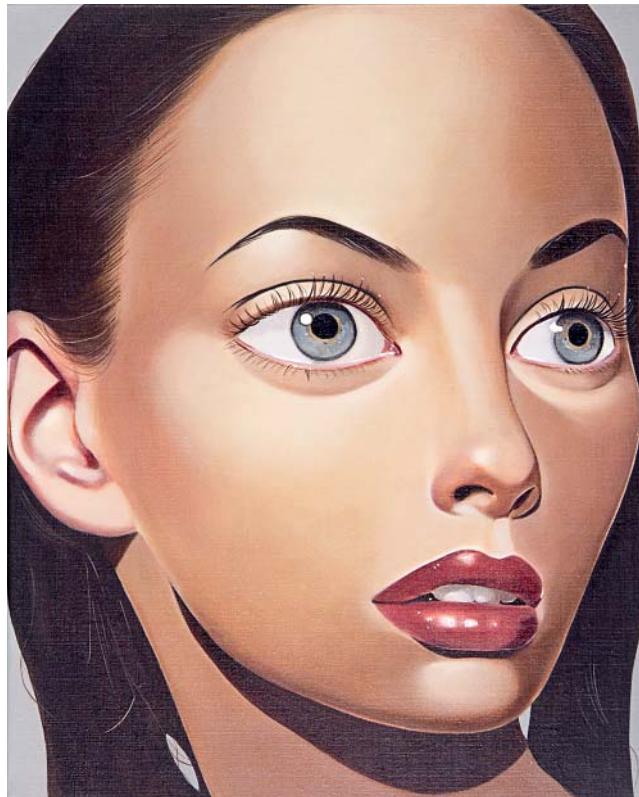
Brigitte

acrylic on linen

title inscribed, signed and dated 2003 verso

605 x 505mm

\$25 000 – \$35 000



39

Peter Stichbury

Lottie

acrylic on linen

title inscribed, signed and dated 2003 verso

505 x 405mm

\$22 000 – \$28 000

“That vile
Prada blood
sucker
doesn’t
know shit
from clay”



SYCOPHANT

JACQUIE FRASER

40

Jacqueline Fraser

Sycophant

mixed media

signed and dated

12 – 08 – 2005

2300 x 1020mm

\$20 000 – \$30 000

In 2005 Jacquie Fraser's acid flavoured installations were curated as part of the major exhibition Superstars – From Warhol to Madonna at the Vienna Kunstshalle. Artists flirting with fashion or on the flipside fashion designers proposing fashion as art has been going on for centuries. Egon Schiele invented heroin chic and Salvador Dali's collaborations with Elsa Schiaparelli are notorious... 'perhaps Madame would prefer a lobster?'

Fraser's images of women and fashion models collide into the gender and fashion blender but what do images of men such as Sycophant bring to the well-stocked table? This Dandy is suited and booted, looking a million bucks and comes with a delightful jive-talkin' soundbite, 'that vile bloodsucker doesn't know shit from clay'. Charming!

He's a funky fellow and doesn't care who knows it. Standard issue fashion victim patois posits helplessness as illness; they can't help it, they're trapped in a Gucci matrix. This dude is quite the opposite. He's chill, in control and good to go. This Sycophant presents as a walking work of art and no handbag tragic. This is fashion as empowerment, self-determination and heaven forbid fun!

In a cute reworking of traditional gender stereotyping Fraser gives this charming man the same license to play, pout and vogue baby that women have enjoyed for decades. He's also keying into one of nature's clearest verities; the guys get the best threads. Think Peacock vs. Peahen or Lion vs. Lioness.

Fraser puts the exhibitionist into exhibition. All good fun we chortle into our Moet. However Fraser also hacks into the complex bandwidth of emotions the beauty industry feeds on. Fashion on all levels is about the body and is riven with gender and sexual politics. Indeed that is its raison d'être: to thrust our attitudes, desires and yearnings into relief. They don't call them fashion junkies for nothing.

Fashion also shares a kinship with contemporary art in being perpetually of the moment or season, yet constantly mining the past. The reference is so often the point in both contemporary art and fashion.

Sycophant is part of a body of work that gives the viewer a leave pass from the weight of our body phobias and our expectations of failing the fabulousness test. Our man in Paris may be faux but he is having a ball in his own personal boogie wonderland.

Hamish Coney



41

Kelcy Taratua

Who Am I

acrylic on canvas

signed and dated 2003

1670 x 2130mm

\$7000 – \$12 000



42

Peter Madden
Global Burning

found images, acrylic and black vellum
 title inscribed, signed and dated 2006 verso;
 Michael Lett label affixed verso
 935 x 730mm
 \$6000 – \$8000



43

Andre Hemer
My luridly lush Lancome lips, bouncing through
invigorating splashes of fresh canvas (just call me
juicy-cherry-sweetheart baby!) Version 2.0

acrylic on canvas
 title inscribed, signed and dated 05/06 verso
 1670 x 1670mm
 \$7000 – \$10 000



44

Peter Robinson

Black Zero Shift

acrylic, edition of 3 (2000)

3480 x 500 x 470mm: installation

size variable

\$8000 – \$12 000

45

Callum Innes

Untitled

oil on wax paper, 2008

2050 x 1000mm

Exhibited: 'Callum Innes', Jensen
Gallery, Auckland, 26 August 2008 –
20 September 2008.

\$27 000 – \$38 000





LIZ MAW

46

Liz Maw

Robert Heald

oil on board

signed and dated '05

2300 x 1380mm

Exhibited: 'Colleen, Two Roberts and the Immaculate Conception', Ivan Anthony Gallery, Auckland, 19 October – 15 May, 2005.

Illustrated: Liz Maw, *My Beloved Hackneyed: Paintings and Poetry* (Craig Potton, 2008)

\$30 000 – \$40 000

Liz Maw's giant images of people are always arresting, but they are not all made with the same intention, or purpose, or frame of reference. Some of her larger-than-life characters are simply characters, models dressed as fantasies, like the Battle Fairy (2009) in the Wallace Collection. Others are outrageously amplified versions of popular images featuring well-known, iconic celebrities, like Robert Plant (2005), which was exhibited with Robert Heald in Maw's solo exhibition 'Colleen, Two Roberts and the Immaculate Conception' at Ivan Anthony in 2005. Robert Heald is a real portrait in the sense that it is a representation of a real person, art curator and dealer Robert Heald, who is well known to the artist. Maw has cast Heald in gothic mode, as though he has just stepped off the set of a B-grade movie, or a domestic vampire TV show. He is silhouetted, black on black, like an apparition, his deathly white feet seemingly unattached to any solid base or floor. His head has evidently been hacked off and stitched back on with a widely spaced cross-stitch. He wears a cobweb like a ghostly hairnet or snood. He has a patient, somewhat long-suffering, yet fundamentally serene expression, as though he has had to put up with a lot of trying nonsense but remains true to his ideals. He is surely a martyr to Art, the instrument of his martyrdom being the blood-red four-by-two he grasps in his vascular white hand, perhaps indicative of the temporary walls that often have to be erected for changing exhibitions, of the trials and tribulations of the late-night, last-minute hang. Mock-horror and burlesque aside, there is genuine affection in the portrait of Robert Heald. Maw charmingly records the flopping drapery of the too-long pant legs in the borrowed black suit; she reserves her most especially loving touches for her model's naked feet, so dazzlingly realized in white with blue shadows. He is undeniably handsome, with not one but two beauty spots. In her make-over of the real Robert Heald into a gothic icon Maw is at her most gentle and humorous. She is much less affectionate in her frankly derisive depiction of Robert Plant, the companion piece to Robert Heald in the 2005 'Two Roberts' show. While there is an element of the 'inside joke' about Robert Heald that alludes to a closely-knit group of mutually supportive known associates within a small art community, the work has a voraciously wide outlook in terms of the appetite for popular culture it expresses.

Oliver Stead



47

Francis Upritchard

Yukiko

super sculpy, foil, wire and paint
355 x 170 x 160mm

Exhibited: 'Karl Fritsch, Martino
Gamper and Francis Upritchard:
Gesamtkunsth Handwerk', Govett-Brewster
Art Gallery, New Plymouth, 2011.

Exhibited: 'Gesamtkunsth Handwerk',
Hamish McKay Gallery, Wellington,
June 17 – July 9, 2011.

\$25 000 – \$35 000

FRANCIS UPRITCHARD

The faintly-recalled, near-forgotten idea of arcadia has insinuated itself in the form of an elegant arabesque in and around the conceptual heart of Francis Upritchard's practice in recent years. In about 2005 her subject matter shifted from things to people, ornaments to actors. The previously inanimate objects: urns, found object talismans and the like became replaced by a roll call of travelers straight out of the Canterbury Tales; emblematic players from a parallel reality. Her beguiling characters move and are in turned moved. The artist offers an open invitation to us to join the dance.

Part pagan, part devotional the elfin 'little people' that populate her tableaux vivants signal to us in atavistic morse messages that we struggle to decode with any other tool but intuition. The 2009 publication Every Colour By Itself issued In the same year the artist represented New Zealand at the Venice Biennale is a catalogue raisonne of these figures and their gnomic gestures. These intimate sculptures essay warmly on the human desire to communicate; titles such as Orange Pleader, Winker, Pyschic Pushing and Reacher cannot be more explicit in articulating the idea of a spiritual commonwealth. Yukiko is very much part of this clan and appears to be involved in some form of ritual, meditation or offering.

Figures such as Yukiko are covered head to toe in pigments in rainbow shades or earthy natural ochres. They reference a sensual lineage of body decoration that ping pongs between 1960s Fluxus era body art, tribal ritual, post-apocalyptic survivor livery and Saxon adornment. It's a mix tape that spans Sutton Hoo to Toyah Wilcox. In all of these realms the elephant in the room is a humid and idolatrous spirituality, performed by an impressive troupe of of shaman, gurus, divas, supplicants and blissed out followers.

Above all they dance. Upritchard's figures share with Degas' ballet dancers or Lehmbbruck's crawling figures the formidable enigma of the unmoving solid – they croon of the expressive power of the body in motion.

Upritchard's figures' dance to a different drummer, a code indecipherable within the terms of our own set of cultural norms. But dance they do; their siren call is to enter the circle.

There are a few telling precedents for Upritchard's dancing and gesturing figures, the world they describe and the messages or perhaps the warnings they silently utter or describe. In the early 1970s films such as Zardoz (1974) and the Savages (1972), a highly atypical Merchant Ivory production, riff on this idea of a pagan future. In the mainstream Mad Max added mohawked bogans and Tina Turner into the Thunderdome.

These films are set in a post-apocalyptic future. Only remnants of what we understand as civilization remain. Society has been fractured into a tribal or clan model riven with superstitions and fear of predation. In Zardoz tribes of 'Brutals' and 'Eternals' live in fear of the vengeful god Zardoz and seek to appease him with all manner of rituals. The Mud People of the Savages chance upon the remains of a decadent Great Gatsby era antebellum mansion within which they camp and are as bewildered by the remnants of human life as we might be if the UGG boot was on the other foot.

What Upritchard has unlocked with figures such as Yukiko is the concurrent fear and yearning we share for this mysterious world of the senses; life pregnant with fear, joy, earth, wind and fire – defined by ritual and dance. Yukiko moves to the beat of her own Gamelan.

Hamish Coney



48

Judy Darragh

Laser Bloom

acrylic on perspex, 19 parts
165 x 270 x 190mm: each
installation size variable
\$4500 – \$6500

49

Yvonne Todd

Ruthlon

LED print, edition 2/3
title inscribed, signed and
dated 2005 verso
508 x 432mm
\$4500 – \$6500

50

Yvonne Todd

January

lightjet print, 2/3
title inscribed, signed and
dated 2006 verso
1360 x 1065mm

Illustrated: Robert Leonard
(ed), *Dead Starlets Assoc.*:
by Yvonne Todd (Brisbane,
2007), pp. 11, 51.

\$8000 – \$15 000





51

Rohan Wealleans

The Road to Tomorrow

mixed media

title inscribed, signed and dated
2009 verso; original Hamish
McKay Gallery label affixed verso
1805 x 1230mm

Exhibited: 'The 6th Asia Pacific
Triennial of Contemporary Art
(APT 6)', Queensland Art Gallery,
Australia, 5 December 2009 – 5
April 2010.

\$16 000 – \$22 000



52

Rohan Wealleans
Celestial Gasp

paint on paper
original Roslyn Oxley9 label affixed verso
675 x 855 x 90mm: frame size
Exhibited: 'Rohan Wealleans: TATUNKA, Roslyn
Oxley9', Sydney, 1 February – 24 February, 2007.
\$5000 – \$8000



53

Chris Charteris
Toki Waiata

carved basalt
signed with artist's
initials C. C and dated
2003
520 x 230 x 90mm
\$5500 – \$7500



54

Tanya Ashken
Sea Bird Island

polished steel, 2/6
impressed signature to base
385 x 330 x 110mm
Exhibited: 'Tanya Ashken- Sculpture',
Judith Anderson Gallery, Auckland, 17
August – 5 September, 2003.
\$3000 – \$5000



KATE BEYNON

55

Kate Beynon

Five Dogs Luck

acrylic and enamel on canvas, 2007
signed with artist's monogram; original
Sutton Gallery label affixed verso
1830 x 1830mm

\$15 000 – \$25 000

In 2010 Kate Beynon was a finalist in Australia's prestigious Archibald Prize with a work entitled Self-Portrait with Guardian Spirits. In this large canvas the artist sits in the lotus position encircled by a protective dragon and green temple guardian dogs. Five Dogs Luck from 2007 could be a sister work. In this work the artist is surrounded by frisky dogs and gorgeous blossoms. In both images the female figure is calm, assured and gazes directly out from the canvas to meet the viewer.

Beynon is in the vanguard of a group of Australasian female artists of Asian descent who have provided a new voice to the art scenes on both sides of the Tasman which has both broadened the contemporary art discourse and reflected the changing nature of our societies. In Australia this group includes Sangeeta Sandrasegar, Selina Ou and Symryn Gill. In Aotearoa Yuk King Tan, Jeena Shin and Sriwhana Spong are counterparts.

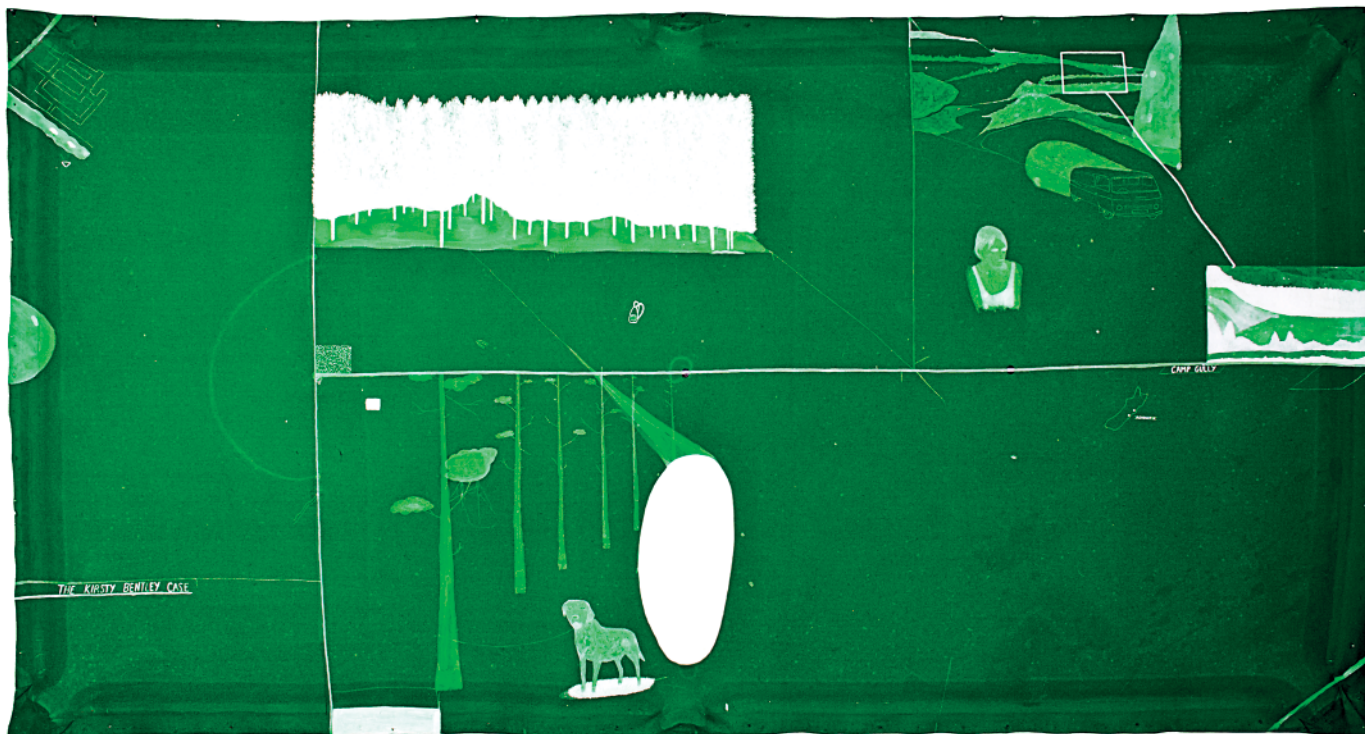
What binds these artists together in general terms is their re-contextualizing and questioning of their cultural backgrounds in their new environments. In various forms and media they bring a fresh set of concepts and image making traditions into the contemporary art debate. Whilst it may not be their avowed intention this conversation by their participation moves naturally from a bi-cultural to a multi-cultural discourse.

Beynon was born in Hong Kong and has lived in Australia since the mid 1970s. Her works feature the idea of self-portrait as emblem and she is frequently surrounded by the cultural symbols that reflect her hybrid ethnicity and access to various cultures. A key work from 2001 entitled Where is Your Original Home? acts as a metaphor for ethnic Asians in Australasia particularly in light of waves of recent immigration. These questions of identity and even cultural loyalties run through Beynon's work. Her canvases reference everything from traditional calligraphy, tattoo, pop art, comics and ancient fables.

Central to her work is the character of Li Ji, a Jin dynasty (AD 317-420) heroine from the fable The Girl who Killed the Python an exemplar of the zhiguai or 'strange tales' genre. Beynon uses the ancient experiences of Li Ji as a metaphor for her own in the 21st century.

Five Dogs Luck is a classic example of Beynon's ability to surf across history into the contemporary moment. She carries with her a series of talismanic objects and symbols that guide her in her journey to new territories; be they at 'home' or the lucky country.

Hamish Coney



56

Richard Lewer

The Kirsty Bentley Case

acrylic on found pool table felt

title inscribed; signed verso

1420 x 2760mm

Exhibited: 'I Must Learn to Like Myself: Richard Lewer',
Waikato Museum Te Whare Taonga o Waikato, 13 February
– 15 August, 2010.

\$8000 – \$15 000



57

Anthony Bennett

Portrait of Arthur

mixed media on canvas

title inscribed, signed 'Ant' and dated 2007

1200 x 1200mm

\$8000 – \$12 000



58

Michael Parekowsai

Rainbow Servant Dreaming

automotive paint on polyurethane, 2005

650 x 255 x 210mm

\$10 000 – \$15 000



59

Denys Watkins

Djinn/Ferric

acrylic on canvas

title inscribed, signed and dated '04 verso

1350 x 1350mm

\$7000 – \$10 000

60

Darryn George

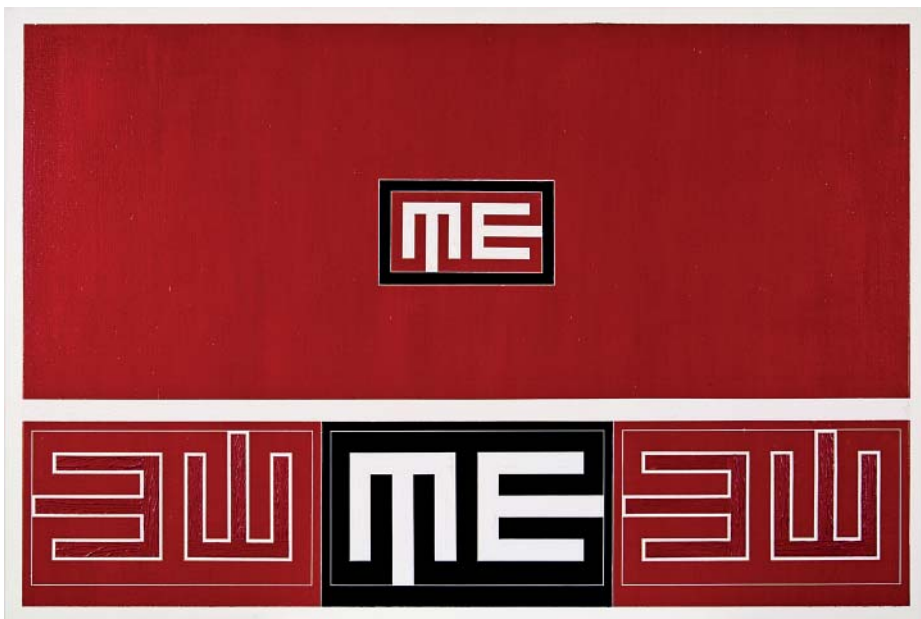
Kaha

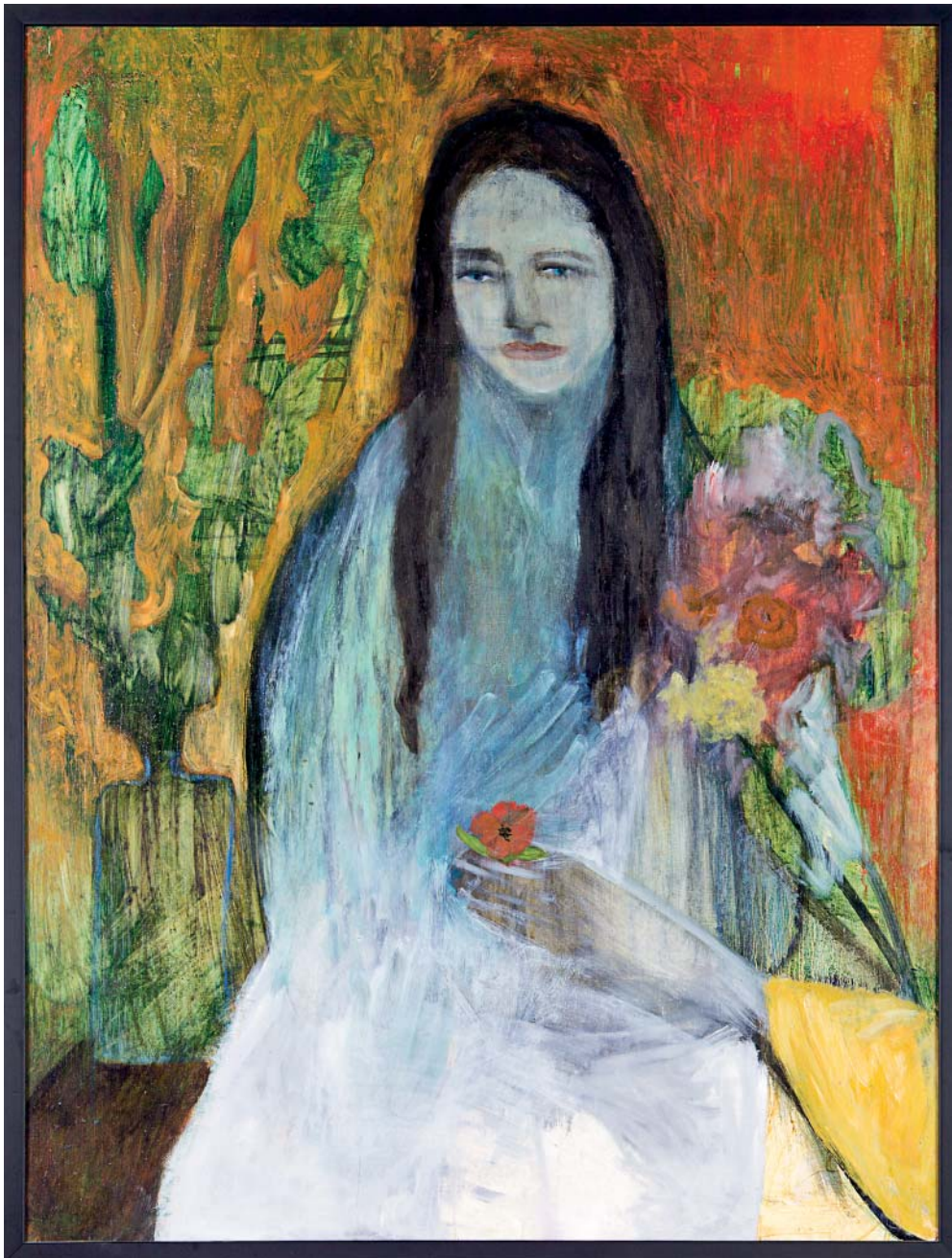
oil on canvas

title inscribed, signed and dated 2006 verso

1000 x 1500mm

\$7000 – \$10 000





61

Star Gossage

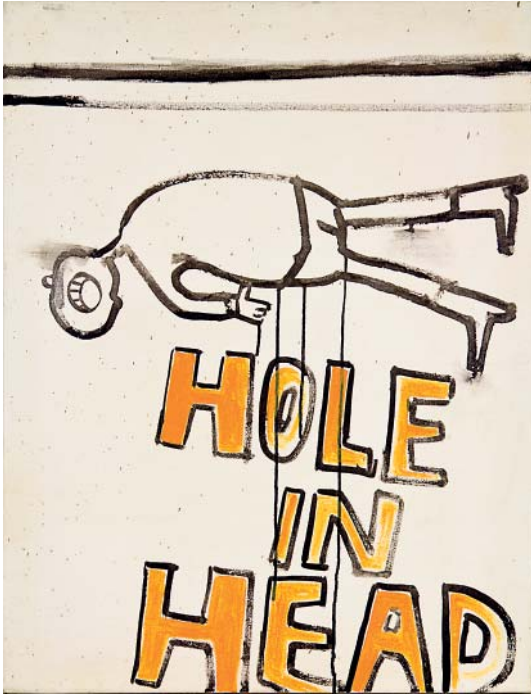
Wheturangimarie

oil on board

title inscribed, signed and
dated 2007 verso

1120 x 835mm

\$9500 – \$14 000



62

Mark Braunias
Hole in Head

acrylic on canvas
title inscribed, signed and dated 2003 verso
1020 x 770mm
\$5500 – \$7500

63

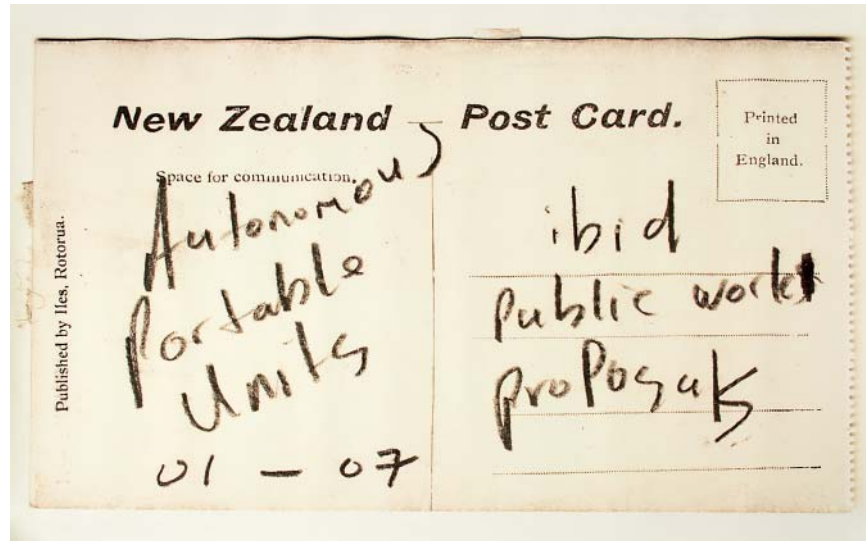
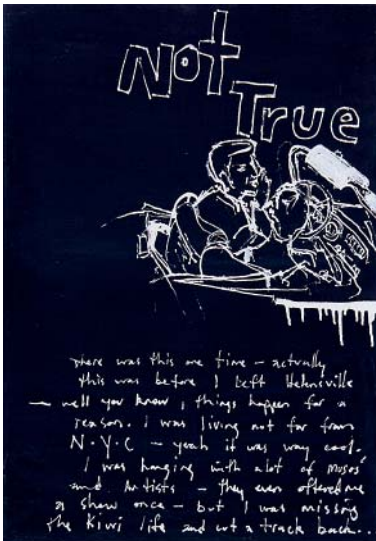
Mark Braunias
Not True

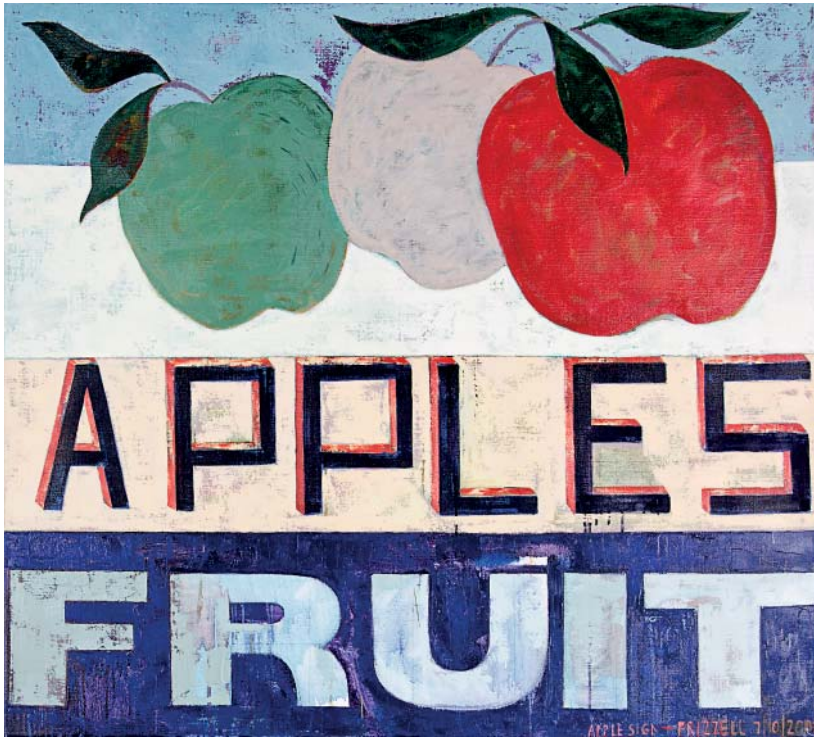
oil on canvas
title inscribed, signed and dated 2004 verso
660 x 455mm
\$2000 – \$3000

64

et al.
Autonomous Portable Units

screenprint on vinyl
850 x 1200mm
\$2000 – \$4000





65

Dick Frizzell

Apple Sign

oil on canvas

title inscribed, signed and dated 7/10/2004

1000 x 1100mm

\$14 000 – \$18 000

66

Michael Hight

Wainui

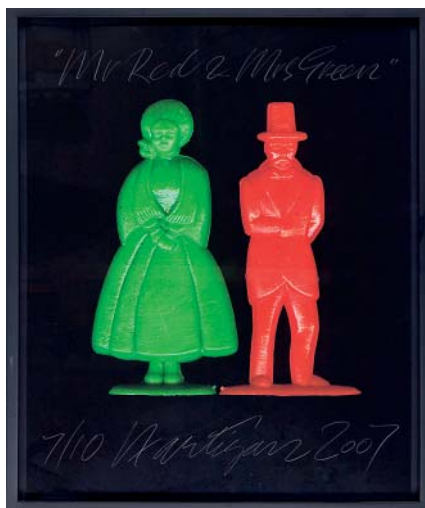
acrylic on canvas

title inscribed; title inscribed, signed and dated 2003 verso

630 x 1830mm

\$13 000 – \$18 000





67

Jae Hoon-Lee

Space Tree II

type C print, edition of 8

630 x 1790mm

\$5000 – \$8000

68

Paul Hartigan

Mr Red and Mrs Green

ultrachrome print, 7/10

title inscribed, signed and dated 2007

620 x 510mm

\$1000 – \$2000

69

Paul Hartigan

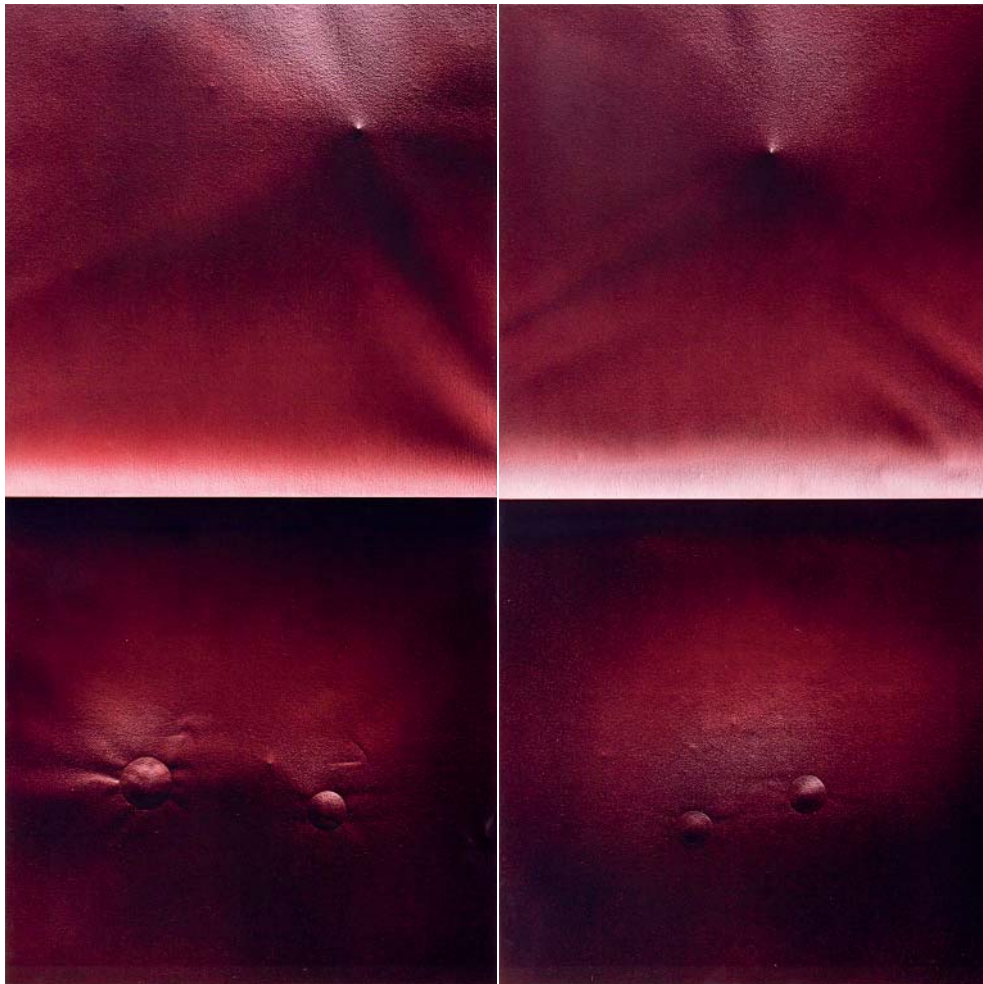
Golden Warrior

ultrachrome print, 7/10

title inscribed, signed and dated 2007

620 x 345mm

\$700 – \$1000



70

Mervyn Williams

Galileo

acrylic on canvas, diptych

title inscribed, signed and dated 1997 verso

2000 x 2000mm

\$18 000 – \$28 000



71

Luise Fong

Where

acrylic on board
title inscribed, signed and dated 2001
and inscribed luminescence series
verso

800 x 550mm

\$4500 – \$7000

72

Luise Fong

Fuse

acrylic and carborundum on canvas
title inscribed, signed and dated 1996
– 2003 and inscribed Melbourne –
Auckland verso

1220 x 1530mm

\$7000 – \$10 000





73

John Reynolds

Untitled

oilstick and acrylic on canvas, diptych
signed and dated 1999 verso
305 x 510mm: overall

\$2000 – \$3000



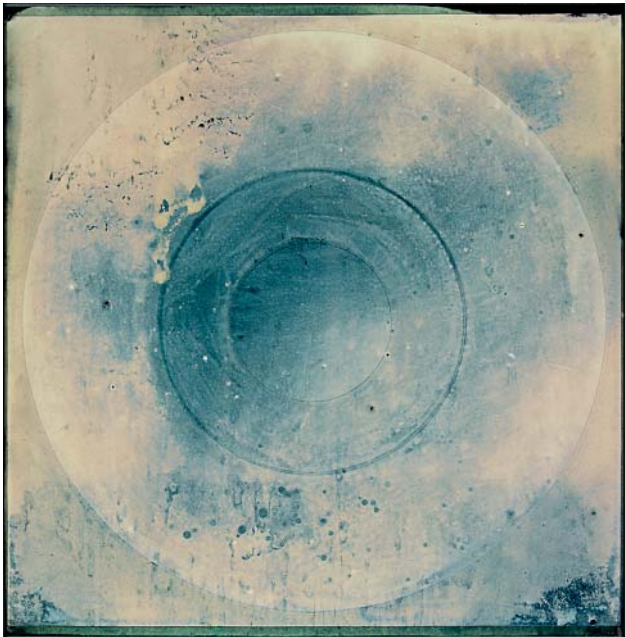
74

Matthew Dowman

Canary Flip

acrylic on canvas, diptych
signed and dated 2004 verso
2000 x 3400mm

\$5000 – \$9000



75

Geoff Thornley

Untitled Painting

acrylic on paper laid onto canvas

title inscribed, signed and dated

1972 verso

735 x 710mm

\$4500 – \$6500

76

Kathryn Madill

Crossing the River I

oil on wood panel

signed and dated 2003; title

inscribed, signed and dated verso

137 x 563mm

\$1800 – \$2600

77

Séraphine Pick

Untitled – Fragmentary Figure Study

oil on canvas

signed

1070 x 760mm

\$5000 – \$8000

78

Greg Lewis

Yellow Dodge – Damascus – July 2004

oil on canvas

title inscribed, signed and dated 2007

verso; original Whitespace Gallery label

affixed verso

1600 x 2150mm

Illustrated: The New Zealand Herald,
November 1st, 2007, p. B4.

\$4000 – \$8000



79

Andy Leleisi'uao

McCahon I

acrylic on canvas, 2010

original Whitespace Gallery label

affixed verso

760 x 1520mm

\$4500 – \$7000



80

Andy Leleisi'uao

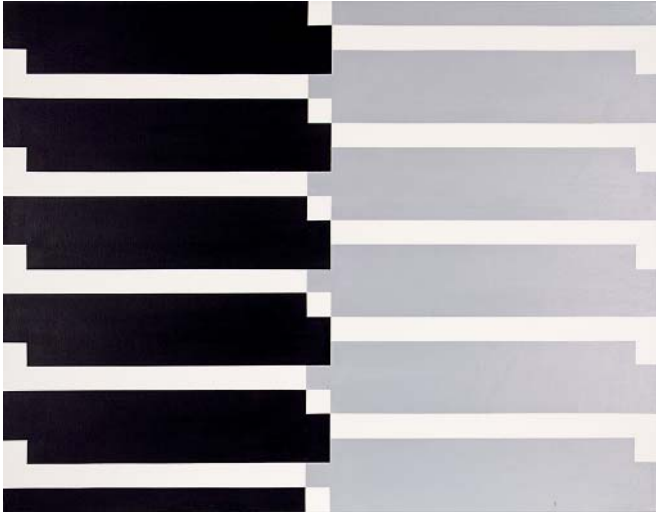
Untitled

acrylic on canvas, 2010

760 x 1520mm

\$4500 – \$7000

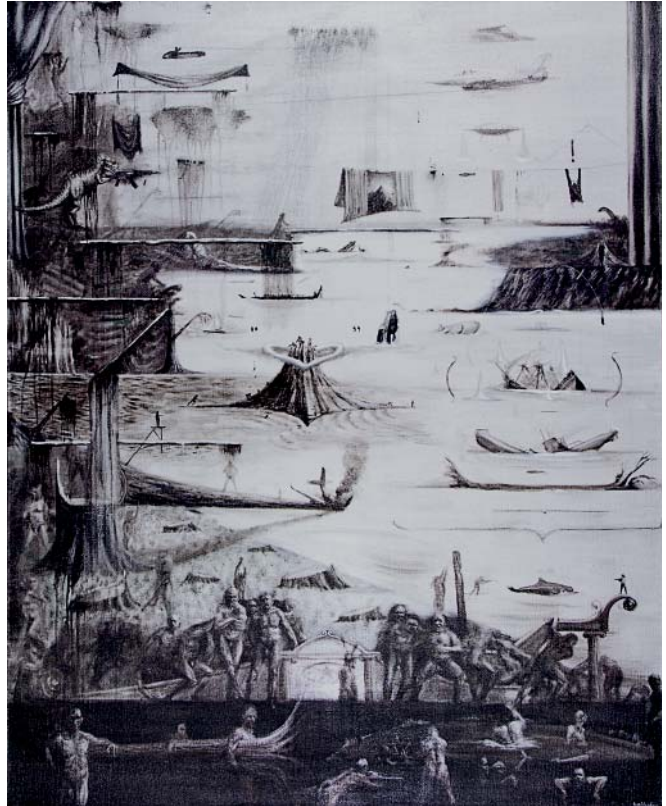




81

Simon McIntyre
Slip IV

acrylic on canvas
title inscribed, signed
and dated 2003 verso
700 x 900mm
\$3000 – \$5000



82

Richard Killeen
Untitled

acrylic on paper
signed and dated '69
355 x 460mm
\$2000 – \$3000

83

Wellesley Binding
Rongotute Re-enactment

acrylic and enamel on canvas
title inscribed verso; Milford
Galleries label affixed verso
1550 x 1260mm
\$5000 – \$7000



84

Dick Frizzell

Red Haring

screenprint, 45/50

title inscribed, signed and dated 2001

780 x 570mm

\$1400 – \$1800



85

Kim Demuth

10:45pm 19/08/2007

type C print and mixed media

title inscribed, signed and dated 2007

on artist's original label affixed verso

1325 x 995mm

Provenance: purchased from Jan
Manton Gallery, Brisbane

\$2800 – \$5000



86

Arthur Boyd

The Australian Scapegoat

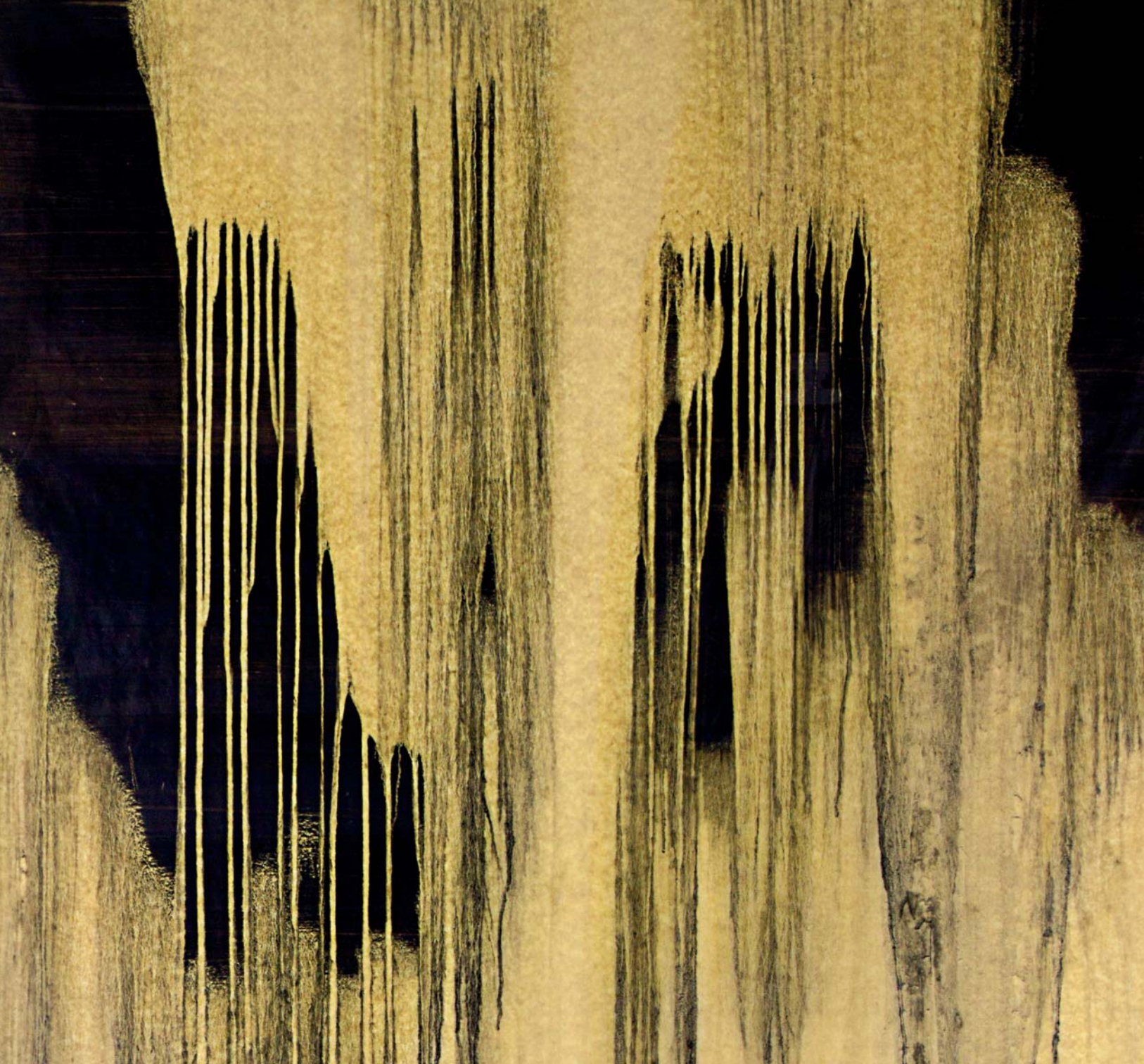
collograph, 9/20, triptych
title inscribed and signed
620 x 900mm: each panel
\$6000 – \$9000

87

Arthur Boyd

River Bride III

lithograph, 34/70
title inscribed and signed
1040 x 760mm
\$2500 – \$4000



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. 54

The Russell and Shirley
Hodgson Collection

22 March 2012 at 6.30pm

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

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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: _____

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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