

art &
object



5

DEKENT

VERVUL ZONDER ZORGEN

Important Paintings & Contemporary Art

Thursday 26th April 2012



Welcome to ART+OBJECT's first Important Paintings and Contemporary Art catalogue of 2012. In recent months ART+OBJECT clients have enjoyed a run of significant single vendor catalogues from the ground breaking A. T. Pycroft rare book catalogue in November 2011, the Leo Tattersfield collection of Chinese Jade which was the centrepiece of A+O's Asian Art catalogue of February, The English Collection of Modern Design on March 1 and latterly the Russell and Shirley Hodgson Collection of Contemporary Art which was offered on March 22 of this year. Turn to page 10 to review some of the auction highlights of this cutting edge collection.

In each case these collections revealed an acute eye and a passion for assembling definitive and insightful holdings – in some cases assembled over many decades. Collectors have responded to these with great enthusiasm resulting in some of the most successful auction catalogues A+O has ever offered.

Another trend has been the emergence of the collecting group. A significant section of this current catalogue is devoted to the Times Group, a collective founded in 2002 with a defined lifespan of a decade. On page 8 Ben Plumbly examines the Times Group Collection and the group's approach to building a large and diverse collection.

What these types of collections reveal is the enthusiasm New Zealanders enjoy for our contemporary visual arts culture and the enjoyment they derive from joining together to exercise patronage and the fellowship of education.

This is a suitable moment to acknowledge the role of the essay writers in A+O catalogues. In the last five years A+O has published essays from over forty recognised art writers, including leading University academics, public gallery directors and curators, acknowledged experts, practicing artists, published authors and recent graduate art historians. The feedback we receive from our clients and friends tell us that these essays are a vital part of A+O catalogues and greatly aid in a deeper understanding of the works considered. We hope you enjoy the essays in this catalogue by Laurence Simmons, Tessa Laird, Rob Garrett and Oliver Stead.

Hamish Coney

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Cover:

John Ward Knox
Untitled (4) (detail)

oil on calico
1000 x 1000mm

\$5000 – \$7000

Lot #53

Page 1:

John Nixon
EPW: 0 Test Painting

enamel, mixed media and found
objects
350 x 350 x 25mm

\$4000 – \$6000

Lot #107

Provenance

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Rolls-Royce Phantom Coupé

2012, delivery kilometres, Diamond Black Metallic with Black contrast, Piano Black wood, Starlight headlining in Dark Grey, Brushed Steel Bonnet and Front Window surrounds, 21" Part Polished 7 Spoke Alloy wheels.



Rolls-Royce Phantom SWB

2007, 35,800 kilometres, Black Non-Metallic, Light Beige leather with Cornsilk trimming, Walnut Burr cross banded veneer, Black seat piping and RR monogram on headrests, 21" Alloy wheels. Provenance exclusively \$399,900.



Rolls-Royce Ghost SWB

2011, less than 10,000 kilometers, Darkest Tungsten with Seashell leather, Piano Black wood, 20" Alloy wheels.



Rolls-Royce Ghost SWB

2012, demonstrator kilometres, English White with Seashell leather, Piano Black wood, 20" Alloy wheels.





WEIRDPSB PHOTOGRAPHY BY MARK SMITH

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

Rene Vaile CLOVELLY BEACH, SYDNEY - 5.16PM

In the land down under, no one is willing to play catch up. Now more than ever street style is directing fashion. Youth culture leads the trends and if you do not or cannot relate, you will be left behind. When Urban Outfitters New York wanted a photographer that could deliver street cred to their campaign, they rang Sydney. They put a call in to a streetwise, skateboarding, flying obsessed, Rotovegas loving talent from Auckland called - Rene Vaile.

When the energetic young Vaile left New Zealand, he had enough money to get as far Sydney. His success as a photographer, the surf, the weather and a fashion editor girlfriend has meant he stayed. Vaile's experience documenting skate culture and real people at the grass roots level makes his work an insightful mix of fashion and art. He has the ability to capture authentic images, a skill increasingly in demand with high fashion and mainstream media.

Shooting for international brands requires Rene to dress in a manner that reflects the immense trust and confidence of the client. Like his work, Rene's signature style is colourful and fashion forward. Presenting at client meetings, Vaile's wardrobe has to support the high calibre of work he is pitching for. Working Style accommodates his need for professionalism, while ensuring he doesn't lose his true individuality.

In an industry where street affirmation has become a marker of success, Working Style is keeping Rene Vaile's credibility is safe.

They're wearing our gear here.

WORKING STYLE

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

The Times Collection

The proliferation of art buying groups in recent times has added a vital and dynamic new dimension to the art market. Over the course of the last ten years, amidst times which could perhaps best be described as 'challenging' for those of us involved in the art market, the rise and rise of the art buying collective has been one of the most welcome sights across both primary and secondary sectors. ART+OBJECT has been involved in the disbandment of no fewer than seven art groups in our five year history, both publicly through auction and privately through internal auctions and tender processes. In each and every group the value for individuals in pooling their resources, knowledge and love of art through being involved in a buying collective was plain to see. Moreover, by regularly interchanging the acquisitions over the ten year period, each member gets the valuable opportunity to enjoy many different types and styles of work many of which they may not have purchased of their own volition and would not normally seek to live with. The purpose of an art group is inherently simple: to build a collection, learn about art and experience living with the work on your walls.

Founded ten years ago, The Times Group Collection consists of twenty members. Included among the members is a mix of art world insiders along with more novice collectors. By their inherent nature art buying groups more often than not represent a vast and varied array of artistic tastes and styles, resultant from the respective tastes of various members who each take their time at the helm of the acquisition committee and who invariably bring with them their own personal tastes and preferences. A wander through The Times Group Collection reveals a broad collection of contemporary New Zealand art obviously put together with a great degree of thought, care and consensus. Highlights include sculptural works by former Venice Biennale representatives Michael Parekowhai and Francis Upritchard; contemporary photographs by Gavin Hipkins, Shigeyuki Kihara, Fiona Pardington, Peter Peyer and Peter Madden; as well as contemporary paintings by Peter Robinson, Andrew Barber, Sam Mitchell and John Ward Knox, the latter's painting which so eloquently graces the catalogue cover and who book ends the collection by being the final purchase made during the group's constitution.

ART+OBJECT is proud to offer The Times Group Collection as lots 47 through to 96 in this catalogue and we invite all collectors and members of the many buying groups in operation today to come down and have a look at a group which has put together a unique snapshot of contemporary New Zealand visual art over the past ten years.

Ben Plumbly

Andrew Barber

Study Number 69 – Horizons

oil on linen
1050 x 1050mm

\$5000 – \$7000

Lot #52

MOLLIES
PIANO RECITAL
DINNER SERIES

APRIL 2012



3 EXCLUSIVE DINNERS WITH 4 OF THE WORLD'S TOP CONCERT PIANISTS

THURSDAY 19TH APRIL

**RICHARD MAPP &
EMMA SAYERS**

"4 HANDS DUO"

CLOUDY BAY "PELORUS" UPON ARRIVAL
3 COURSE DINNER WINE MATCHED
WITH PURIRI HILLS & KEMP RARE WINES
& RECITAL - \$125 PP



MONDAY 23RD APRIL

JIAN LIU

"MUSIC TO SAVOUR"

CLOUDY BAY "PELORUS" UPON ARRIVAL
3 COURSE DINNER WINE MATCHED
WITH MOANA PARK
& RECITAL - \$125 PP



MOANA PARK
OF HAWKE'S BAY

FRIDAY 27TH APRIL

BORIS GILTBURG

**"RUSSIAN BORN
TO TEL AVIV"**

CLOUDY BAY "PELORUS" UPON ARRIVAL
3 COURSE DINNER WINE MATCHED
WITH ESCARPMENT WINES
& RECITAL - \$125 PP



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The Russell and Shirley Hodgson Collection of Contemporary Art

Auction Highlights

22 March 2012

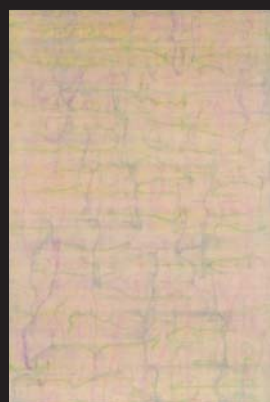
Prices realised include buyer's premium.



Fiona Pardington
Kereru Wings, Waiheke
Archival pigment inks on hahnemuhle paper,
edition 10/10, diptych
\$28 140



Dale Frank
Ultimogeniture Brachylogy Brain Fever Dead Set
Varnish on canvas, 2006/07
\$83 245



Geoff Thornley
Voice of Mimesis No. 3
Oil on canvas, 2001
\$29 310



Michael Parekowhai
Rainbow Servant Dreaming
Automotive paint on polyurethane,
2005
\$15 240



Liz Maw
Robert Heald
Oil on board, 2005
\$30 485



Heather Straka
Betty
Acrylic on canvasboard, 2010
\$16 415



Yvonne Todd
January
Lightjet print, 2/3
\$11 725



Judy Millar
Untitled
Oil on canvas, 2003
\$22 860

ROLLING MAUL

NEW ART FROM CHRISTCHURCH

Rolling Maul, a dynamic new exhibition series, unfolds monthly from March to December in our temporary gallery space above NG, 212 Madras Street.

Featured artists include: Sam Harrison, Zina Swanson, Georgie Hill, Hannah & Aaron Beehre, Miranda Parkes, Tjalling de Vries, Scott Flanagan, Katharina Jaeger, Chris Pole, Charlotte Watson, Andre Hemer, James Oram and Wayne Youle.

Rolling Maul is part of **Outer Spaces**, Christchurch Art Gallery's programme of art in the wider city. For **Outer Spaces** videos, blogs, maps and news, visit christchurchartgallery.org.nz or find us on Facebook.

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Generously supported by
Creative New Zealand's
Earthquake Emergency
Assistance Grant

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ARTS COUNCIL OF NEW ZEALAND / TOI AOTEAROA

Christchurch
City Council 

Sam Harrison **Carcass** 2011. Plaster and chicken wire. Reproduced courtesy of Sam Harrison and Fox Jensen Gallery. Exhibited in **Render** 31 March – 22 April 2012



Objects & Modern Design

24 May 2012

Entries invited until 27 April

A+O is assembling a superb catalogue including an important collection of ceramics by Len Castle, glass sculpture by Ann Robinson & rare works by Chris Chateris, Emily Siddell, Barry Brickell, Warren Tippet, Mirek Smisek, Manos Nathan and Wi Taepa. The Design component of the catalogue will include items designed by Le Corbusier, Mies van der Rohe, Finn Juhl, Bob Roukema for Jon Jansen together with a collection of English and French Art Deco furniture.



Martin Poppelwell
Red Skull
overglazed ceramic
145 x 190 x 100mm
\$1500 - \$2500

Alessandro Pianon for Vetreria Vistosi
Pulcino (chicken) Model No.5190
blue glass and copper wire
Murano Italy c.1962
H.325mm
\$4500 - \$6000





Sereni

CHIAROSCURO

23H
ND



Important Photographs

July 2012

Entries invited until 7 June

Peter Peryer
Self-Portrait with Rooster
vintage silver gelatin print
signed and dated 1978 verso
230 x 236mm
\$7000 – \$10 000

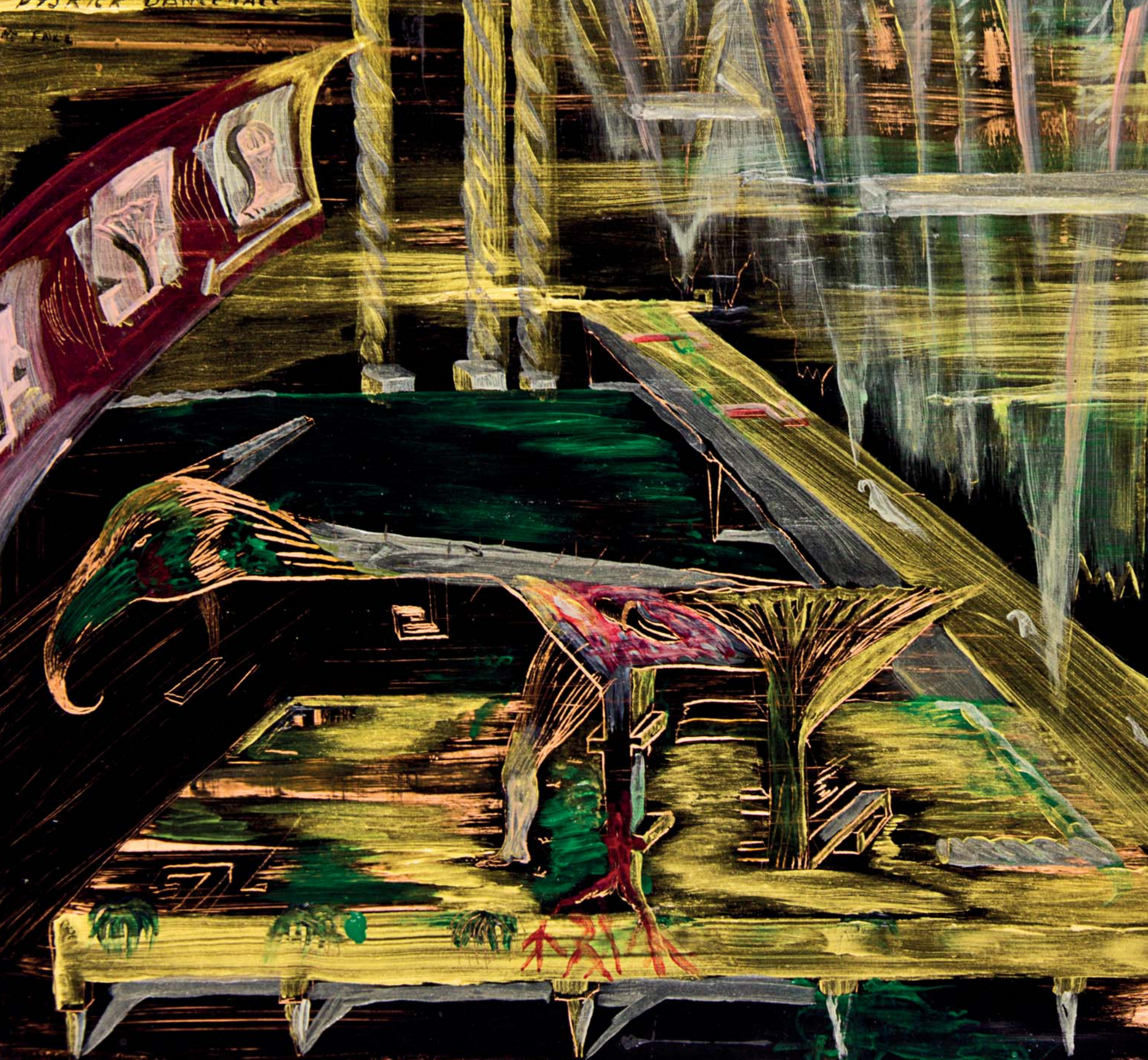
Asian Art

September 2012

A fine Chinese carved ivory figure of a Bodhisattva, the base with Qianlong mark (1736-95) but of a later date.
\$5000 – \$10 000

A Chinese large Hotan seed material jade dragon carving from an important collection of Hotan jades. H. 145mm
\$25 000 – \$35 000





Important Paintings and Contemporary Art



Auction

Thursday 26 April 2012 at 6.30pm
3 Abbey Street, Newton, Auckland

Opening Preview Event

Thursday 19 April, 6.00 – 8.30pm

Viewing

Friday 20 April	9.00am – 5.00pm
Saturday 21 April	11.00am – 4.00pm
Sunday 22 April	11.00am – 4.00pm
Monday 23 April	9.00am – 5.00pm
Tuesday 24 April	9.00am – 5.00pm
Wednesday 25 April	9.00am – 5.00pm
Thursday 26 April	9.00am – 1.00pm

Opposite:

Bill Hammond

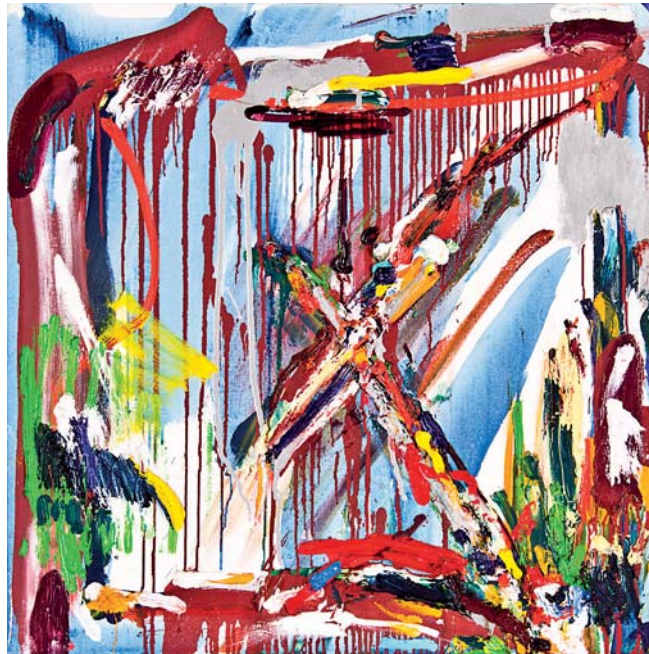
Dyskick Dancehall (detail)

enamel on copper panel

300 x 400mm

\$12 000 – \$18 000

Lot #44



1
Seung Yul Oh
Hung
acrylic on canvas
title inscribed, signed and
dated 2007 verso
650 x 500mm
\$2500 – \$3500

2
Allen Maddox
Untitled
oil on canvas
signed with artist's initials A. M
and dated '95 verso
605 x 605mm
\$7000 – \$10 000

4
Glen Hayward
Love Seat
gesso on board
signed and dated 2006 verso
385 x 805mm
\$1800 – \$2800

3
Michael Parekowsai
The Bosom of Abraham
screenprinted vinyl on
fluorescent light housing
1300 x 200 x 80mm
\$5500 – \$7500



5

Ricky Swallow
Head Cactus

watercolour
signed with artist's initials R. S and dated
'03 and inscribed man w/cactus
380 x 278mm
\$5000 – \$8000



6

Michael Parekowhai
Craig Keller

type C print, edition of 10
1200 x 975mm
Provenance: Purchased by the current
owner from Jonathan Smart Gallery,
Christchurch circa 2003.
\$12 000 – \$18 000



7
Seraphine Pick
Mirage
oil on canvas
signed and dated '01
300 x 225mm
\$3000 – \$4000



8
Jeffrey Harris
Untitled – No. 5
oil on board
signed and dated 1974;
inscribed No. 5 verso
410 x 410mm
\$7000 – \$10 000



9
Peter Stichbury
Braxton
acrylic on lawn bowl
110 x 125 x 125mm
\$3500 – \$5000



10
Terry Stringer
In Dad's Shoes
cast bronze, 3/3
signed and dated '97
315 x 150 x 110mm
\$4000 – \$6000

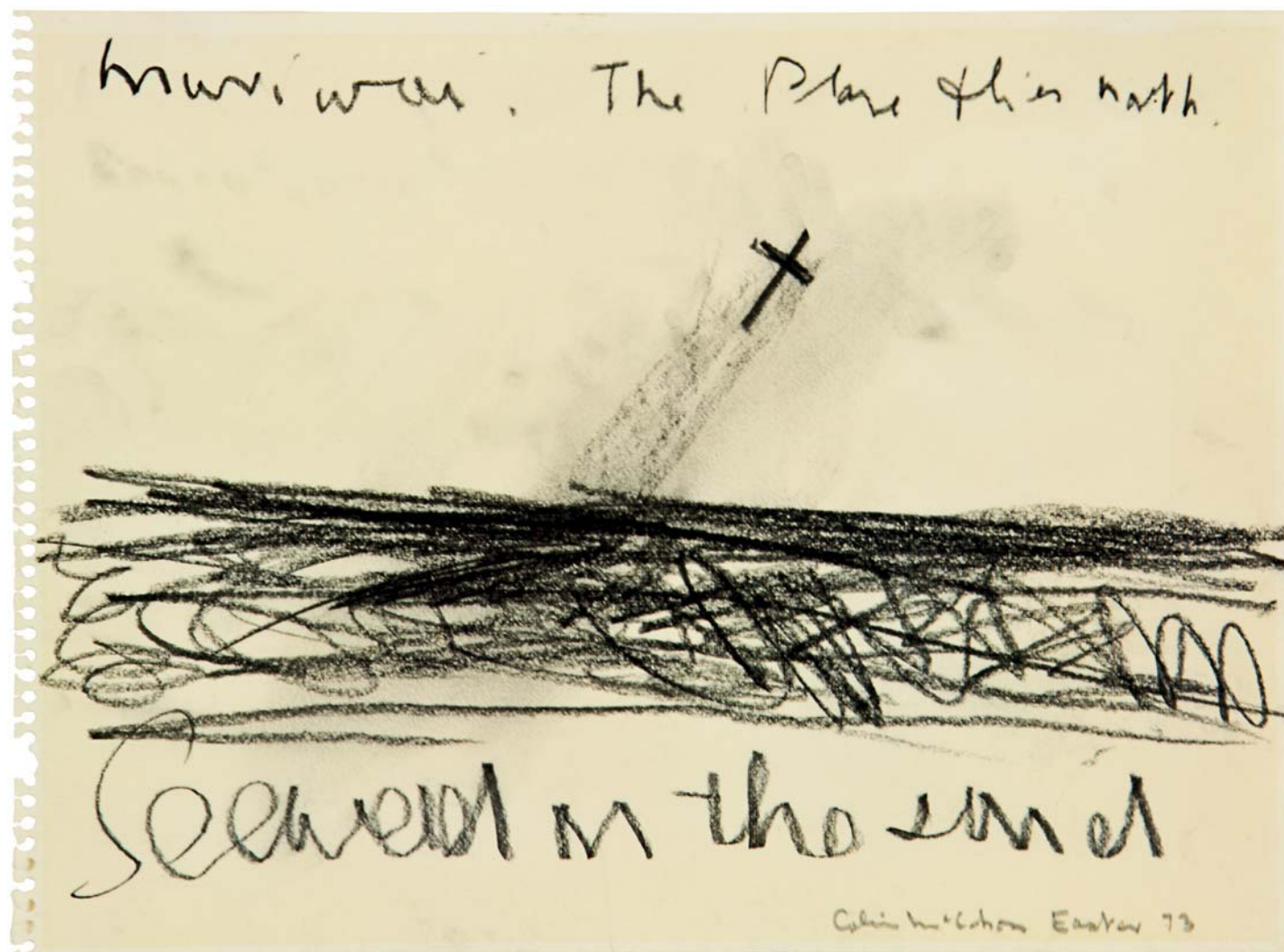
11
Don Driver
Blue Coats with Hook
found objects
title inscribed, signed and
dated 1983 verso
1500 x 940mm
\$5000 – \$8000



12
Paul Dibble
Flight in Sticks
 cast bronze
 signed and dated 2006
 750 x 540 x 130mm
 \$10 000 – \$15 000



13
Paul Dibble
Flying High with Binney (Third Study)
 cast bronze, a/p (2005)
 signed
 405 x 720 x 120mm
 \$12 000 – \$16 000



14

Colin McCahon

Muriwai – The Plane Flies North

charcoal on paper

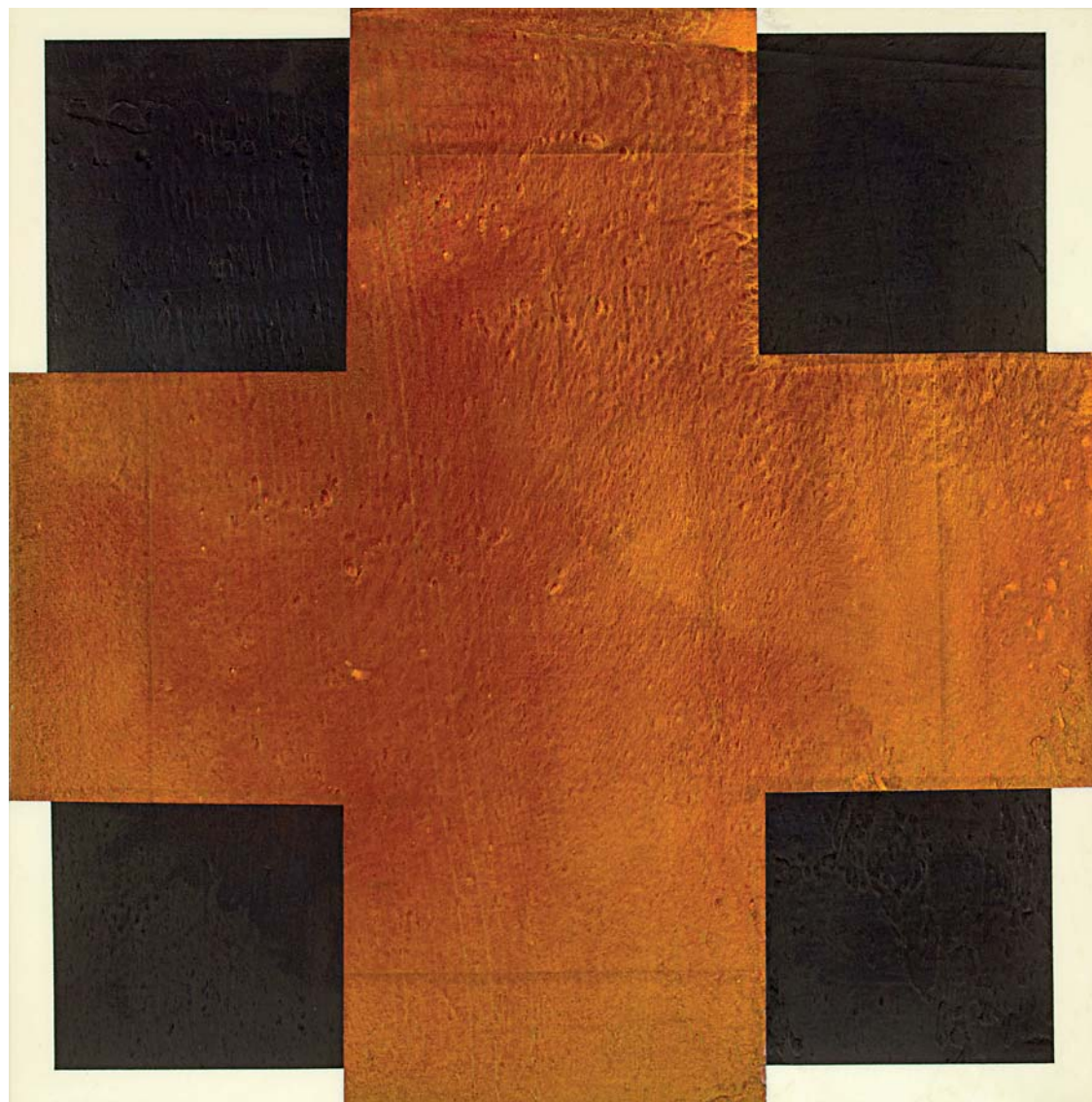
title inscribed, signed and dated Easter '73 and inscribed Seaweed in the sand

220 x 293mm

Reference: Colin McCahon database (www.mccahon.co.nz) CM000904

Provenance: Purchased by the current owner from Peter McLeavey Gallery, Wellington;
Private collection, Wellington.

\$18 000 – \$26 000



15

Stephen Bambury

"Is a Signifier to a Signified"

iron filings and acrylic on aluminium

title inscribed, signed and dated 2008 verso

800 x 800mm

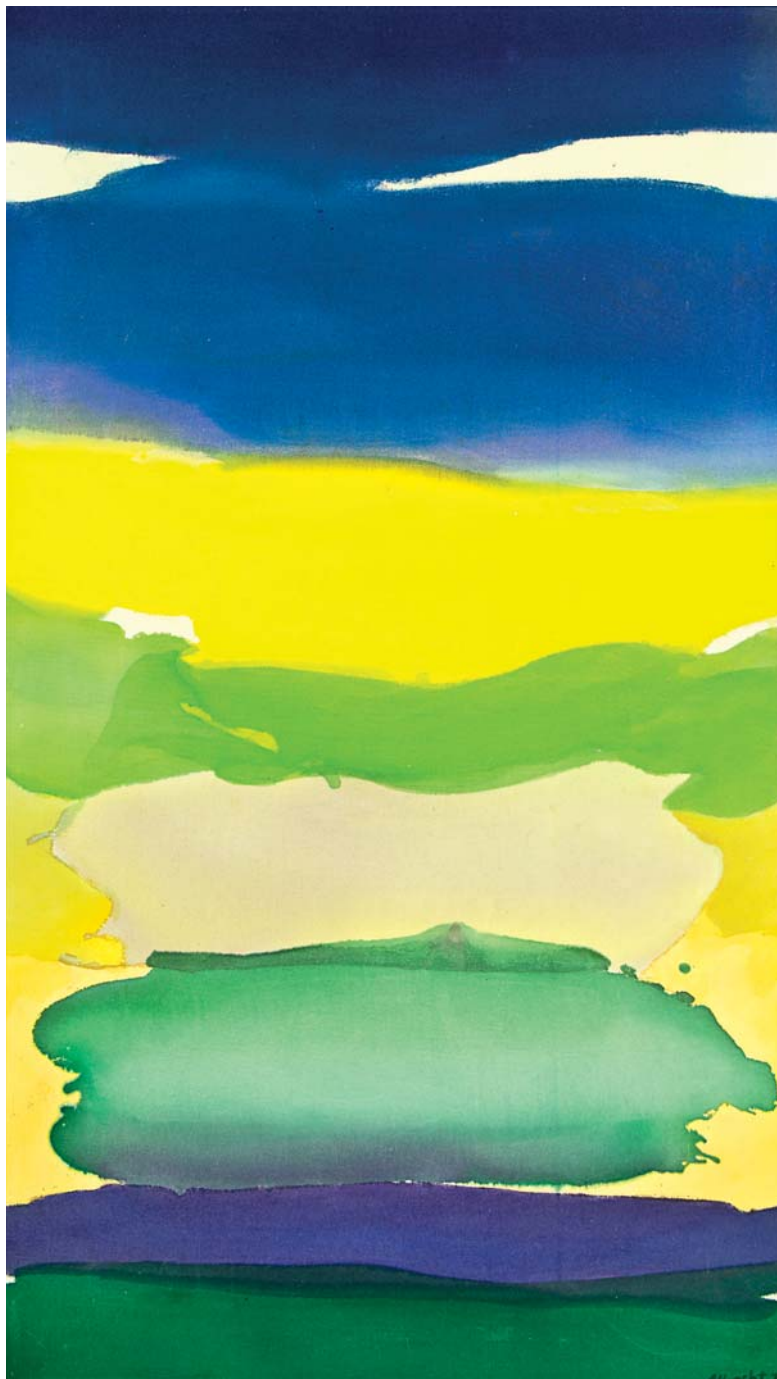
\$22 000 – \$30 000

Gretchen Albrecht
Small Summer Study A

acrylic on canvas
signed and dated '73
1515 x 850mm

Provenance: Private
collection. Purchased by
the current owner in New
Plymouth in 1974.

\$16 000 – \$24 000



17

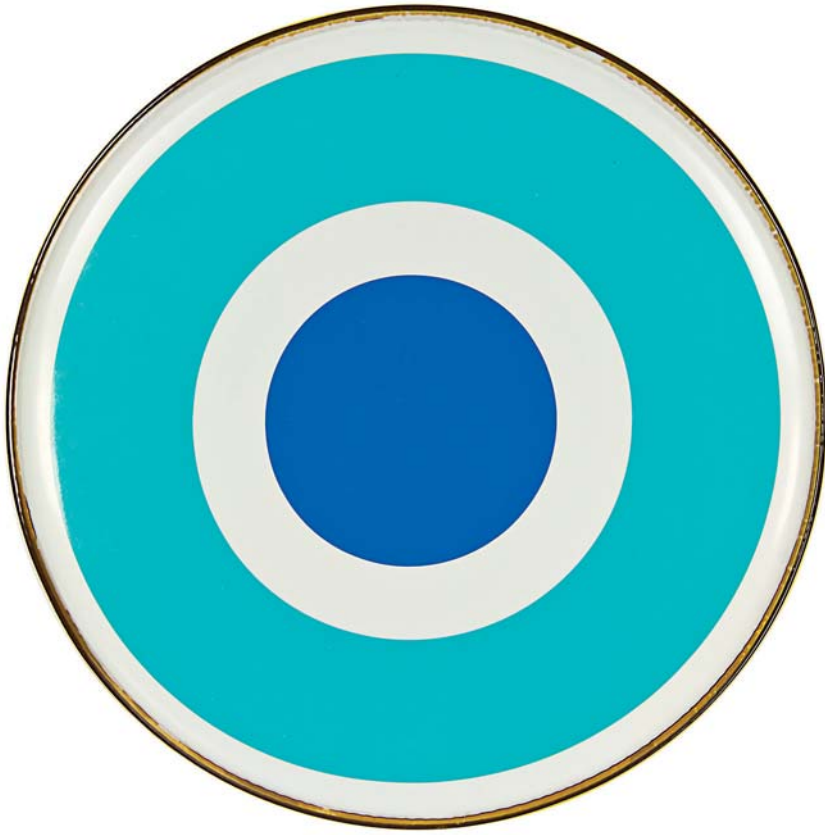
Judy Millar

Untitled

oil and acrylic on canvas
signed and dated 2005 verso
2320 x 1770mm

\$27 000 – \$37 000





18

Julian Dashper

Untitled

vinyl on drumhead, 1996

370mm: diameter

\$12 000 – \$16 000



19

Seung Yul Oh

Oddooki

two-pot automotive paint on

fibreglass, 2008

700 x 480 x 480mm

\$5500 – \$7500



20

Ronnie van Hout
Complaining Head

mixed media with sound component, 1998
accompanied by two copies of artist's
original screenprinted cassette cases
200 x 300 x 240mm
\$6000 – \$9000



21

Bill Hammond

How am I Expected to eat my Meal (with all
that blood coming out of the television)

oil and collage on board
title inscribed, signed and dated 1983 and
inscribed 'The Go Betweens'
530 x 955mm
\$18 000 – \$26 000



22

John Reynolds
Glimpses of Ecstasy

oil paint marker and acrylic on 260 canvas panels
 title inscribed, signed and dated 2007 and variously
 inscribed
 100 x 100mm: each panel
 1900 x 2200mm: installation size variable
 \$25 000 – \$40 000



23

Alison Duff

The Wedding

cement fondue and pigment, circa 1968

1160mm: height

\$12 000 – \$16 000



24

Russell Clark

Marquette for Hays Ltd Sculpture, Christchurch Alternative Group
plaster, brass and wood (1959)

Illustrated: Michael Dunn, The Drawings of Russell Clark: New Zealand Artist and Sculptor (Auckland, 1976), p. 79 (the workings drawings for the sculpture).

540 x 500 x 185mm

Provenance: Purchased by the current owner from Cordy's in December 1986.

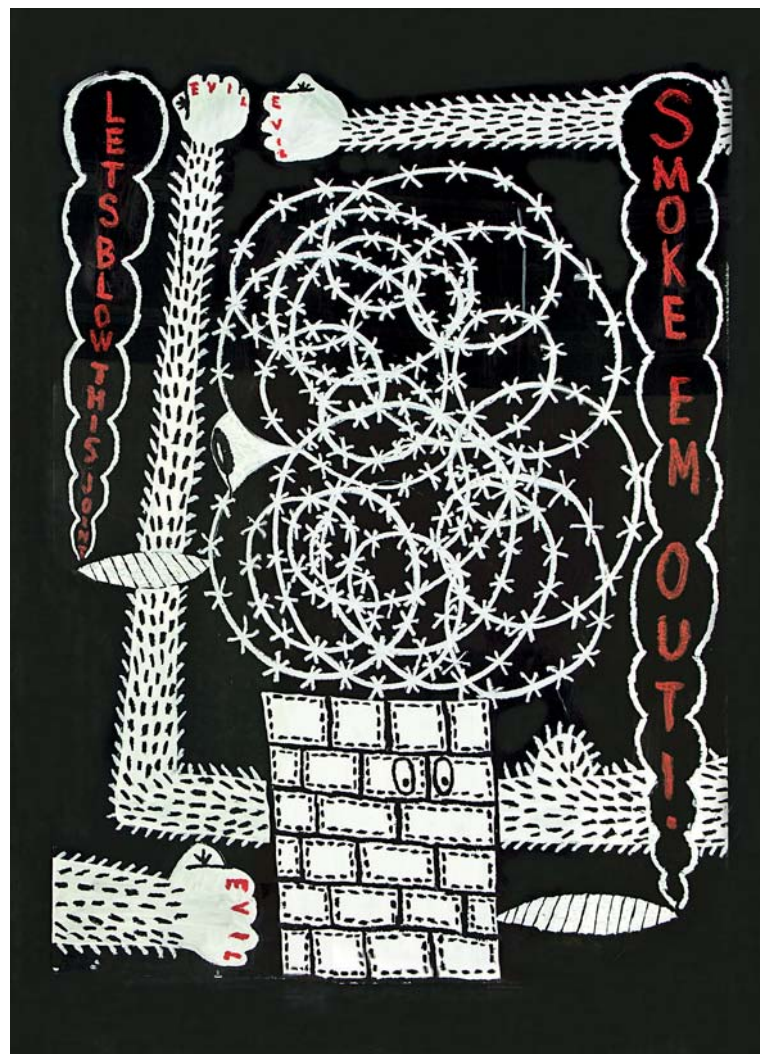
\$12 000 – \$18 000



25

Peter Robinson
The Face

acrylic and oilstick on paper
signed and dated 2004
1360 x 995mm
\$12 000 – \$18 000



26

Peter Robinson
Smoke Em Out!

acrylic and oilstick on paper
title inscribed, signed and dated 2002
1380 x 1000mm
\$8000 – \$12 000



27

Ralph Hotere

Towards Aramoana: Black Window

acrylic, pastel and metallic paint on paper

title inscribed, signed and dated Port

Chalmers '81

385 x 285mm

\$15 000 – \$25 000



28

Ralph Hotere

Drawing for Ian Wedde's "Pathway to the Sea"

watercolour and acrylic on paper

title inscribed, signed and dated Port Chalmers '75

545 x 740mm

\$20 000 – \$30 000



29

Tony de Lautour

Badlands

acrylic on found colonial oil painting

title inscribed and signed verso

445 x 752mm

Exhibited: 'Tony de Lautour: Revisionist Paintings', Waikato Museum of Art and History Te Whare Taonga O Waikato, 9 February – 17 March 2001 (touring).

\$7000 – \$10 000

30

Tony de Lautour

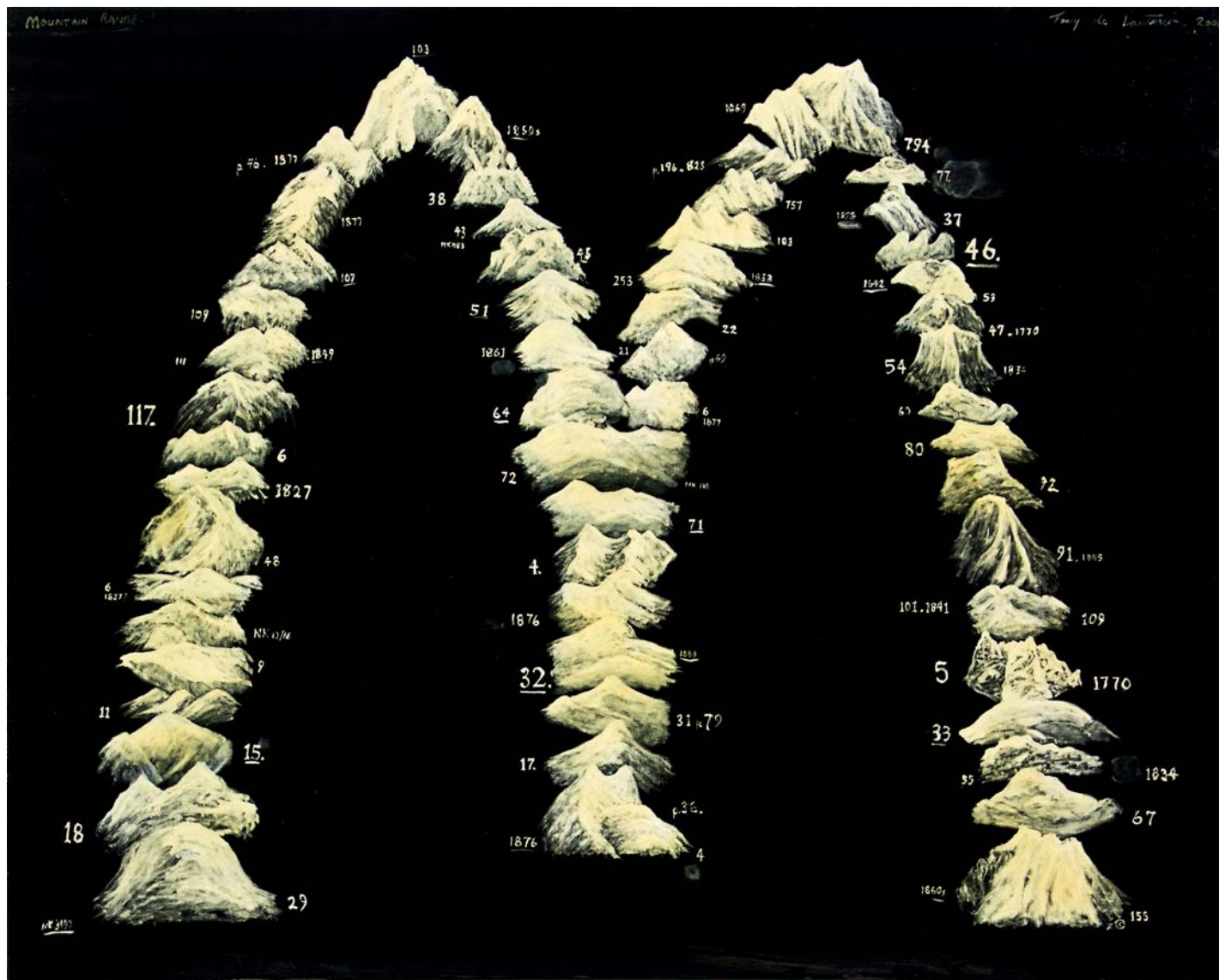
Tree Islands No. 14, Ship and Gun Trees No. 19, Dirt Road No. 15

acrylic on three found colonial oil paintings

title inscribed, signed and dated 1999 each panel verso

150mm diameter; 140mm diameter; 250mm diameter

\$3500 – \$5000



31

Tony de Lautour
Mountain Range

acrylic and oil on canvas
 title inscribed, signed and dated 2000
 800 x 1000mm
 \$12 000 – \$17 000

Roy Lichtenstein's Whaam! artworks (both the offset lithograph and the ten-times-larger painting of the same title in the Tate) come from the startling short period which launched the artist out of obscurity into Pop Art stardom. It was a moment which might never have occurred.

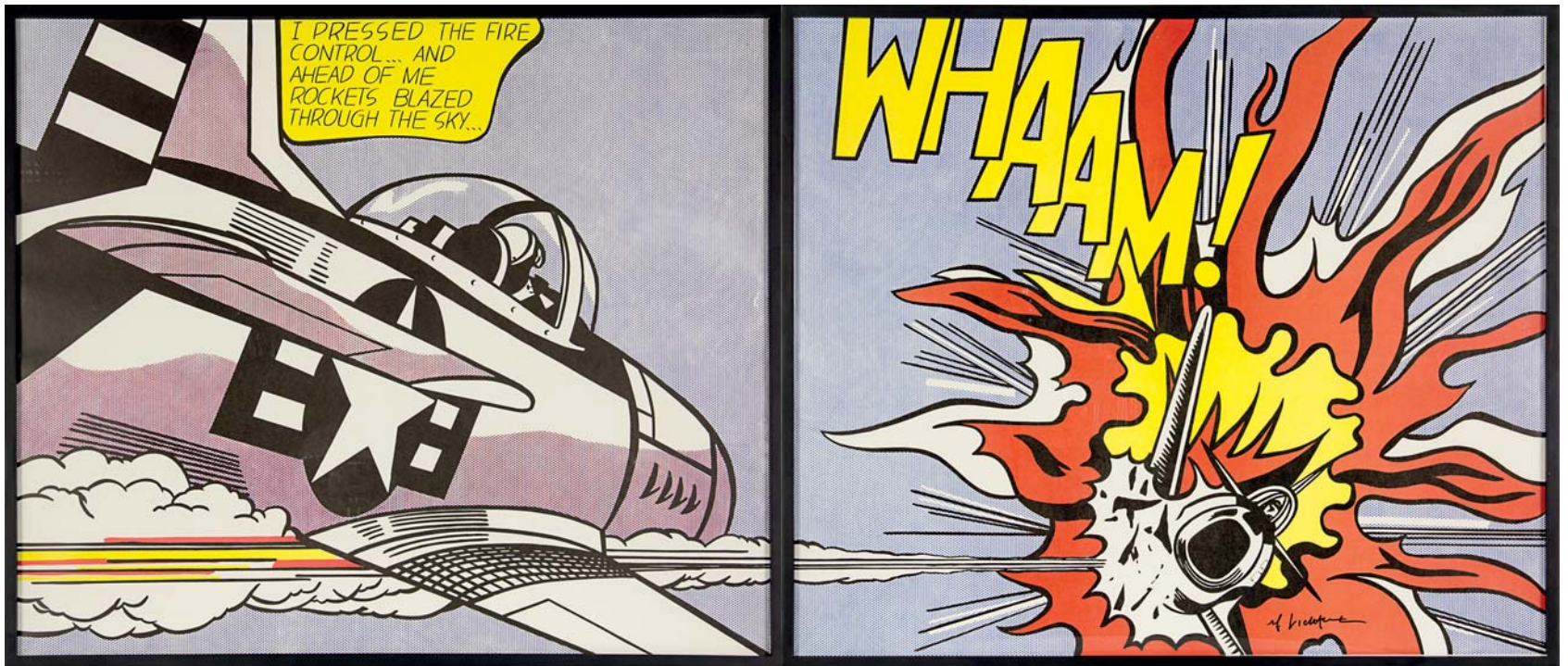
Up till this point, 20 years into his painting career, Lichtenstein (1923-1997) had been making what he described as "very muddy" abstract expressionist works which were poorly received, even though they were shown in New York. It was a trajectory that was taking his career nowhere. The muddy paintings matched his situation. He was isolated, almost in a kind of exile occupying a teaching post in the town of Oswego near the Canadian border of New York State. This period became the professional and personal low point for the artist. He had to get out and get to New York; and he finally did, by securing a teaching job at Rutgers University in New Jersey in 1960.

There Lichtenstein found himself working alongside the likes of Alan Kaprow and George Segal, and it was their interest and support that provided the catalyst he needed to switch from abstract expressionism to the radically new interest in cartoon paintings that he had stumbled upon. In a very short space of time, and with his first Pop Art show at Leo Castelli Gallery in February 1962, he was propelled into celebrity status. Whaam! which was based on an image from an All-American Men of War comic book from 1962 came out of the meteoric success of the Castelli show.

Interviewed after Lichtenstein's death, his widow Dorothy, recalled that "Roy had a feeling that if he'd still had a job teaching out in the boondocks, he might have done his first Pop work, but not carried on. He felt there was something that comes from response and encouragement that fuels you to go further than you might in a vacuum."

The irony was that Lichtenstein wasn't a fan of popular culture at all. His widow said he described himself as high-brow. So what was he doing playing around with comic books?! Lichtenstein himself says he was casting about for a despicable subject matter in an avant-garde reaction against an art world that seemed to accept everything. "It was hard to get a painting despicable enough so that no one would hang it – everybody was hanging everything. It was almost acceptable to hang a dripping paint rag. The one thing that everyone hated was commercial art; apparently they didn't hate that enough either."

Rob Garrett



32

Roy Lichtenstein

Whaam!

off-set lithograph in colours, 1963, printed
by the Tate Gallery, London in 1986

signed

525 x 735mm: each panel

525 x 1470mm: overall

Provenance: Private collection, South
Island.

\$25 000 – \$35 000

Michael Parekowhai's delightful sculpture of Cuisenaire rods refers to the Te Ataarangi system of Maori Language teaching, devised by Katerina te Heikoko Mataira and Ngoingoi Pewhairangi. Cuisenaire rods were developed by the Belgian primary school teacher Georges Cuisenaire (1891-1976) for teaching mathematics to children. Each coloured rod represents a number from one to ten, and the length of each rod is directly related to the number – the light green 'three' rod is three times as long as the white 'one' rod, which is in fact a cube. New Zealand children of the 1960s and '70s relied heavily on 'Cuisenaires' for their basic maths learning, and remember them with pleasure and nostalgia. The simple, effective combination of pretty colours and neat shapes and sizes made maths fun, and strangely, no one ever seemed to swallow the little white 'ones' accidentally. At first Cuisenaires were made of wood, and the colours tended to fade. Later they were made of plastic, in the original colour sequence, now much more durable and fade-resistant.

The Te Ataarangi system of Maori Language teaching uses Cuisenaire rods as an integral part of a dynamic, total immersion classroom experience. Participants are encouraged to speak only Maori as they handle and exchange the rods. The rods are used to teach colour and number, and are made essential in teaching elemental Maori grammar, and more complex grammatical constructs involving logic such as 'this one but not that one' and 'this one only'. Teachers instruct students by asking them to carry out increasingly complicated instructions involving the rods, or 'rakau'. Of course the use of rakau is a logical extension of traditional Maori teaching. A student might be asked to pick up the blue stick, the green stick, the orange stick and the pink stick, give the green one to Michael, the pink one to Sarah, put down the blue stick and hold on to the orange stick. He or she might then be asked to report on the transaction, entirely in Te Reo, or to repeat the instruction to another student and ask them to carry it out, or to vary the instruction. In the course of these transactions a surprising amount of progress can be made in a short amount of classroom time, assuming complete concentration on the process. Te Ataarangi, meaning new beginnings, has been widely adopted and is credited with great success and influence in the resurgence of Maori language learning and literacy. Michael Parekowhai's sculpture is a tribute to the success of Te Ataarangi and a monument to the renaissance of Te Reo. It is also a lovely reminder of the more pleasurable aspects of primary school learning for many New Zealanders who remember Cuisenaire rods with lasting fondness.

Oliver Stead



33

Michael Parekowhai
Atarangi

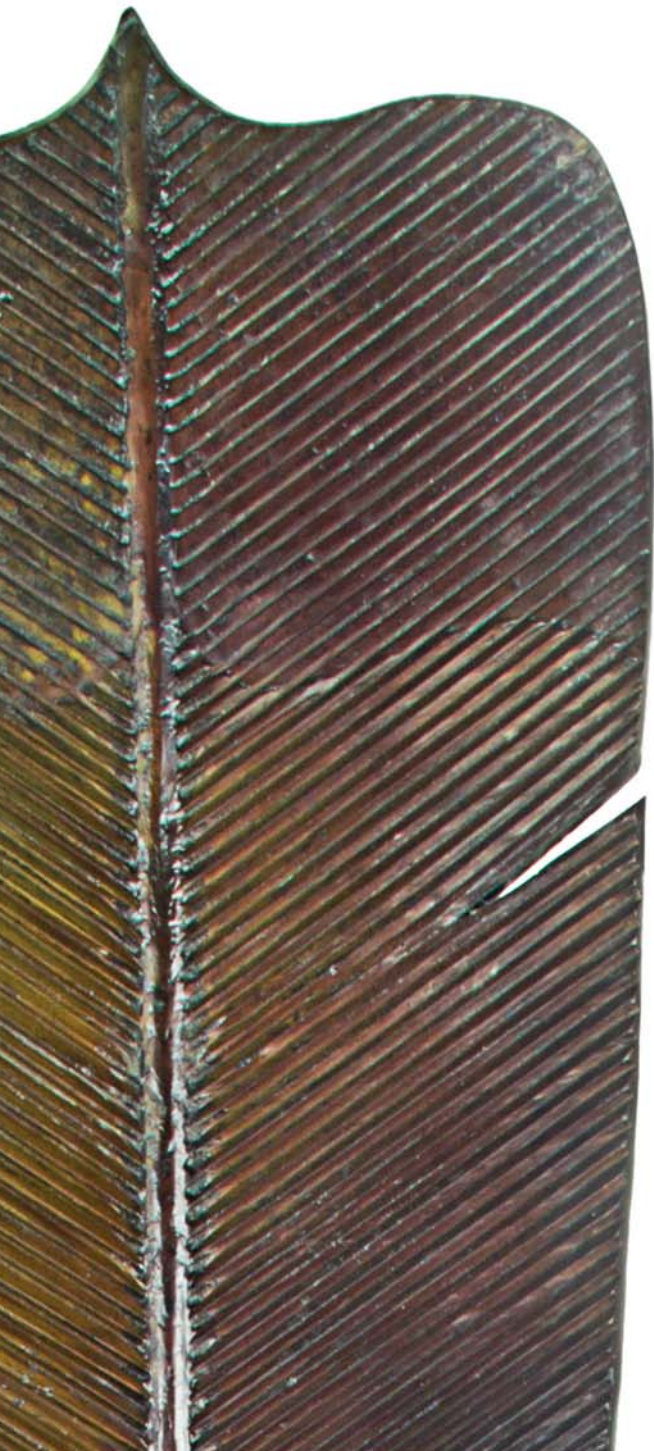
powder-coated aluminium, two parts, 2003 (unique)
2800 x 400 x 400mm

Provenance:

Commissioned by the current owner through
Michael Lett in October 2003
Private Collection, Auckland.

\$70 000 – \$90 000





Paul Dibble occupies a singular position in contemporary New Zealand art. Since the mid 1980s his sculptures have become part of the visual lexicon of Aotearoa's public spaces. Whilst his work has evinced a number of distinct visual phases all of these coalesce to make his work instantly recognizable.

Dibble's unique ability to unlock a New Zealand sculptural vernacular and acknowledge Maori, Polynesian and European visual traditions has resulted in a highly personal visual language in three dimensions. Over forty years he has become an acknowledged master at resolving the engineering and technical mysteries that have challenged bronze casters since the inception of the medium. From his studio and foundry in Palmerston North, Dibble and his team manage this arcane creative process from concept to production in what can be truly described as the intersection of art and industry.

His standing as one of New Zealand's pre-eminent visual artists was confirmed with the commission The Southern Stand, the New Zealand Memorial erected in London's Hyde Park in 2006.

It has been observed by many commentators that the most ubiquitous of all New Zealand sculpture is the war memorial. These mournful requiems to sacrifice and the loss of war locate the role of sculpture as central to communicating meaning within New Zealand society.

Dibble combines the solemnity and monumentality understood from the memorial statue with a range of cultural, historical and environmental ideas that re-interpret the contemporary role that a large scale sculpture is asked to perform.

At over two and a half metres Feather from 2006 is a monument to the cultural significance of the now extinct Huia, the importance of conservation and a supreme feat of the sculptor's art in both technical, engineering and aesthetic terms.

At this scale and heft the bronze feather takes on the guise of a sentinel. The unique shape of the Huia feather is memorialized whilst at the same time its role as a denoter of chiefly status within Maori culture is acknowledged.

So this Feather stands as memorial, warning and celebration; a complex cocktail of readings and emotions flow from the observation of this great bronze- testimony to the unique place occupied by birds in New Zealand culture. Most of all it asks us to recall – if we can- through the veil of years, the pre-eminent position of the lovely Huia whose absence haunts every dell and glade of the forests of Aotearoa.

Like so many of Dibble's finest works it is an invitation to touch and be touched.

Hamish Coney

34

Paul Dibble
Feather

cast bronze, unique variant
signed and dated 2006
height: 2600mm
\$55 000 – \$75 000

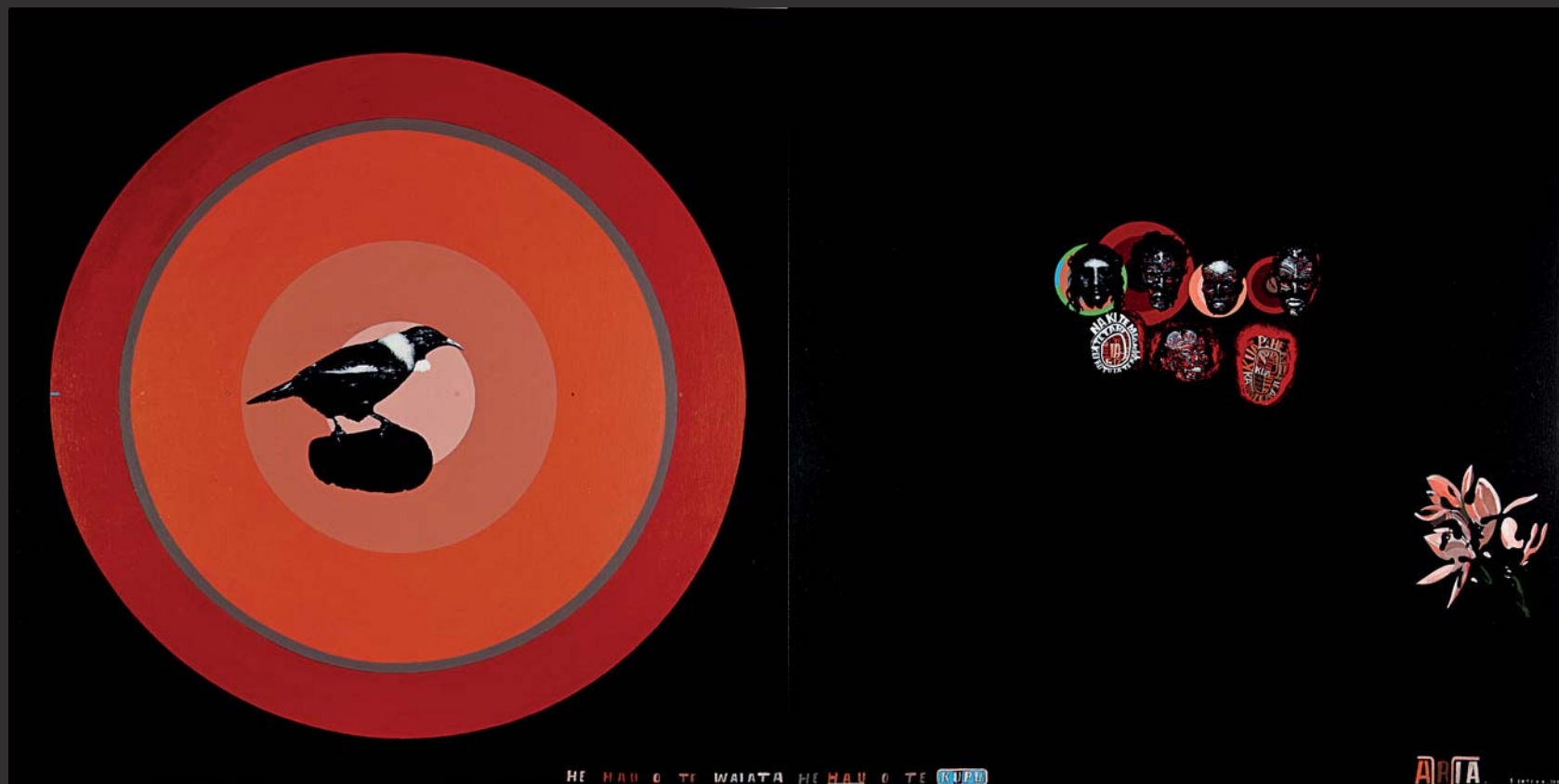


Shane Cotton's *Aria* belongs to an important series of powerful works, made during the lead-up to the artist's major exhibition at Wellington's City Gallery in 2004. Many of these works are in diptych form, allowing Cotton to explore contrasting formal and conceptual propositions.

The title *Aria* is a play on the Maori word meaning an appearance, apparition, or manifestation, and the European word meaning song or air – literally carried on the wind. In Maori folklore wind (*hau*) is often associated with profound change. One famous chant begins 'He aha te hau e wawara mai?' – 'what is that wind that blows hither?' – signaling the advent of a new era. Often it is not 'the wind' but 'a wind' that is alluded to in song and poetry, related to a specific event or set of circumstances. Cotton alludes to this tradition in the inscriptions at the bottom of each panel in this diptych, using the indefinite article 'he' instead of the definite article 'te'. The diptych addresses two winds: a wind of song (*he hau ki waiata*), emanating from nature and manifest in the pure tones of the tui, and a wind of words (*he hau ki kupu*), which are specifically human, and are the essential tools with which we locate ourselves conceptually in time and space. Words can become muddled and their meaning mixed up by any unexpected disturbance. The presence of Maori preserved heads invokes the practice of conserving ancestral memory, part of the ancient traditions handed down through generations of Polynesian genealogical heritage. The heads also provide a grim record of the profane trade in preserved heads that was encouraged by Europeans in the 19th century, which helped to debase the ancient ways and dissipate the fragile chains of memory that held these portentous human relics securely within an integrated cultural framework. Their meanings have become scrambled. But just as scrambled letters may be reconstituted into meaningful phases, Cotton's emblematic Maori kupu, or words, suggest that meanings may be reassembled as the first step towards the restoration of balance, order, and self-recognition within a fragmented cultural setting. This applies not merely to the experience of Maori but to all humans, as our careful constructs are repeatedly blown away by the winds of fortune. Ultimately song has the power to carry on the wind, to reach forward and back, to communicate across spaces, to shape chaos into recognisable form. One of the head-shaped concentrations of words that appears among the heads on the left-hand panel contains a reference to Corinthians 5:17, 'Therefore if any man be in Christ, he is a new creature: old things are passed away, behold, all things are become new.'¹

Oliver Stead

¹ See John Huria, 'Metamorphic Vocabulary: text and image in Shane Cotton's paintings', in City Gallery, Wellington, *Shane Cotton*. Wellington: City Gallery and Victoria University Press, 2004, p.133, illustration p.123.



35

Shane Cotton

Aria

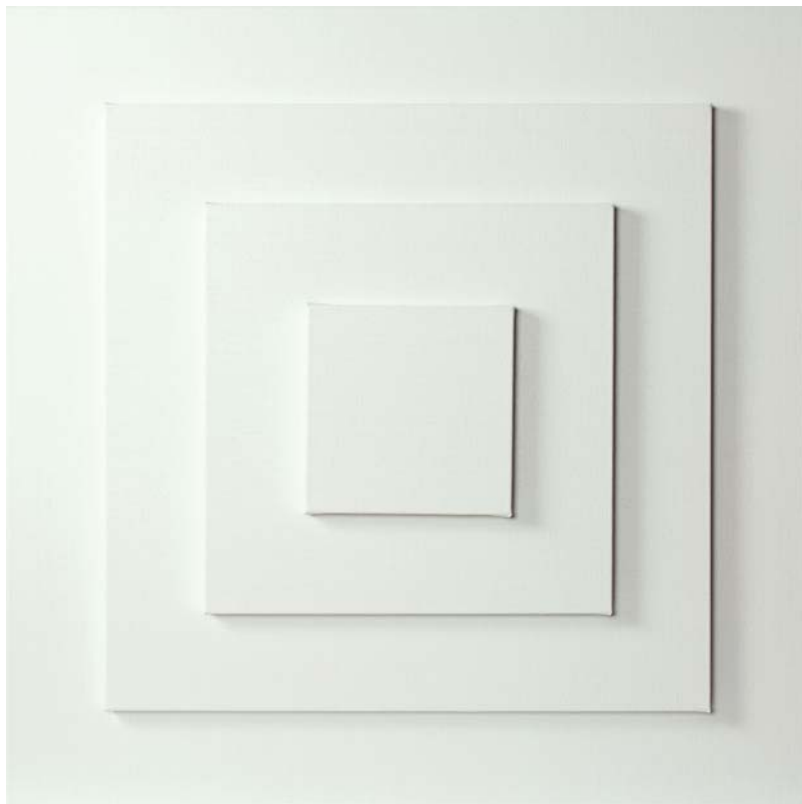
acrylic on canvas, diptych
title inscribed, signed and dated 2003
1400 x 2800mm: overall

Exhibited: 'Shane Cotton: Survey 1993 – 2003', City Gallery, Wellington,
17 July – 19 October 2003 (touring).

Illustrated: Lara Strongman (ed), Shane Cotton (Wellington, 2004), p. 123.

Provenance: Private collection, South Island.

\$120 000 – \$160 000



36

Julian Dashper

Untitled (Receding and Projecting Paintings)

gesso on stretched canvases, diptych (2007)

1200 x 1200 x 160mm: each panel

1200 x 2400 x 160mm: overall

Provenance: Purchased by the current owner from Sue Crockford Gallery, Auckland in 2007.

\$40 000 – \$60 000

Julian Dashper lived every moment of his life conscious of the ramifications of the job description of “artist.” Whether it was building a CV or a portfolio of slides, or simply having a cup of coffee with a fellow artist, Dashper perfected each moment, each manoeuvre, until there was barely any separation between artwork and artist. In effect, the artist’s lifestyle became Dashper’s true work, and the raw stuff of that lifestyle was his subject matter.

In Untitled (Receding and Projecting Paintings) (2005), Dashper stacks unpainted, but gessoed canvases, one on top of the other, as if to emphasise a stripping away of any artistic “statement,” leaving us with the raw materials of the artist’s trade – the stretched canvas. Blank canvases of different sizes might be found in an artist’s studio, ready to receive the stroke of genius that will bequeath them meaning. Without this confining, restrictive gesture, however, they remain pure, untapped potential, ready and waiting.

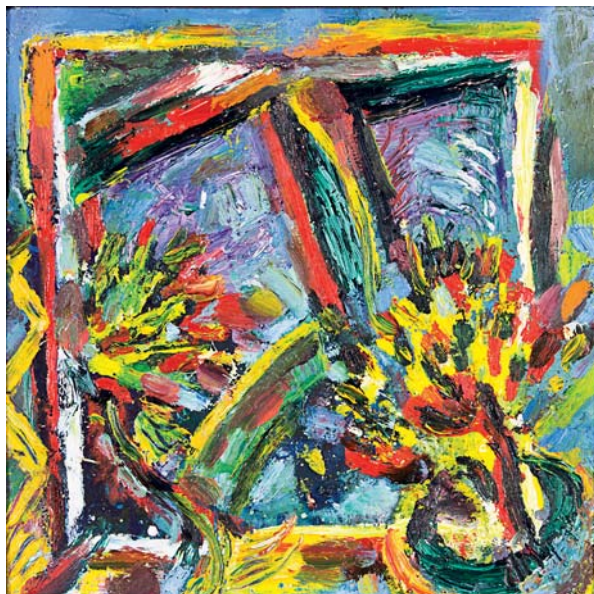
Untitled implicitly refers to minimal abstract paintings such as Malevich’s White on White (1918), a white square on a white ground, or Joseph Albers’ nested squares in his Homage to the Square series of the 1950s and 60s. But both Malevich and Albers used paint, which Dashper, himself a fine painter, has here completely relinquished. And whereas the older artists used asymmetry to create dynamism, Dashper’s nested squares are perfectly centred, like an Aztec pyramid seen from above.

Dashper isn’t only commenting on painting here, but sculpture too. Stacked, the canvases break the picture plane; projecting into space, they are objects, and not windows onto the world. They invade the viewer’s space, almost mimicking the concertina-effect of an old-fashioned camera, as though the painting were in fact eyeballing us, the viewer. But the optical trickery doesn’t stop there; this stacking effect is repeated verbatim, only in reverse, so that we see the backside of a second canvas ziggurat, only this construction has its vanishing point through the wall. There is an almost Through the Looking Glass, M.C. Escher mathematical illogic to this coupling, a kind of Suprematist yin-yang of positive and negative space.

In presenting us with this duality of advancing and receding, Dashper perhaps illustrates the very subject his non-gestural canvases claim to eschew. The internal made external, the agonistic motivation of abstract expressionism, is here made manifest in ultra-cool fashion, without so much as a brushstroke.

Tessa Laird

The following
ten lots are
property from a
Wellington Estate



37

Philip Clairmont
Interior with Geraniums

oil on board
title inscribed, signed and dated 1977 verso;
original Elva Bett Gallery blindstamp applied verso
336 x 330mm
\$4500 – \$6500

38

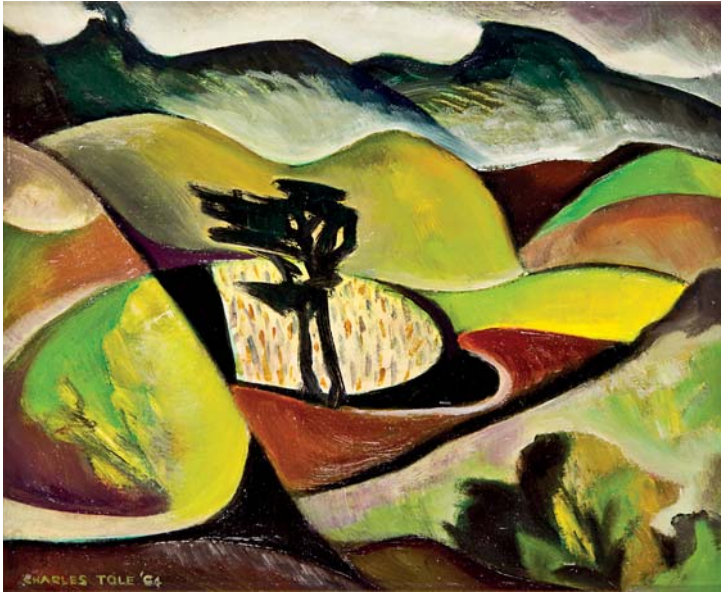
Jeffrey Harris
Mother and Child II

oil on board
signed and dated 1976
180 x 236mm
\$8000 – \$12 000

39

Garth Tapper
Corner Bar

oil on board
signed; title inscribed, signed and
dated '81 and inscribed No. 3 verso
360 x 420mm
\$6000 – \$9000

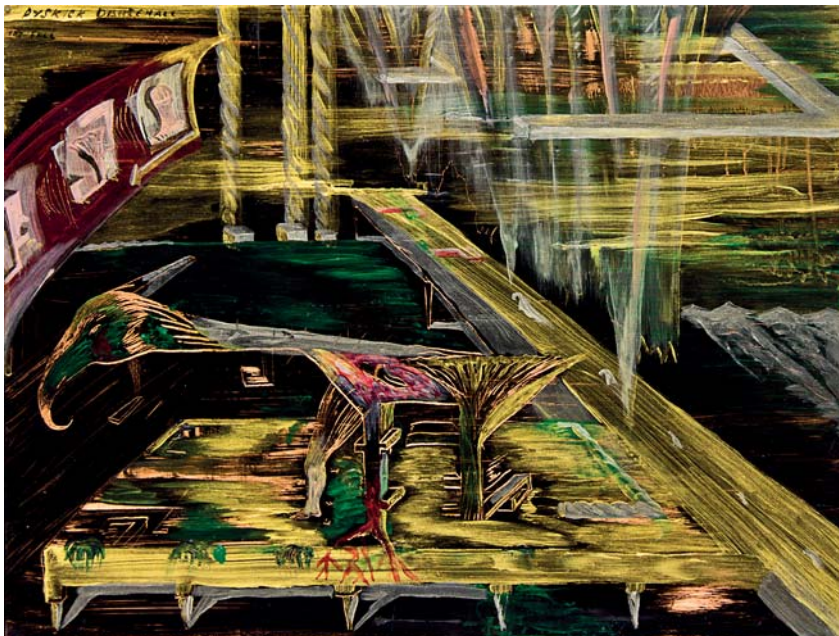


40
Charles Tole
Near Taumarunui
oil on paper mounted to board
signed and dated '64; artist's original
catalogue label affixed verso
238 x 295mm
\$6000 – \$9000

41
A. Lois White
Study for War makers (1937)
watercolour
signed
230 x 315mm
\$6000 – \$9000

42
Toss Woollaston
Kaikoura
watercolour
signed with artist's monogram; title
inscribed and dated 1964 verso; original
Peter McLeavey Art Dealer blindstamp
applied verso
304 x 380mm
\$2500 – \$4000

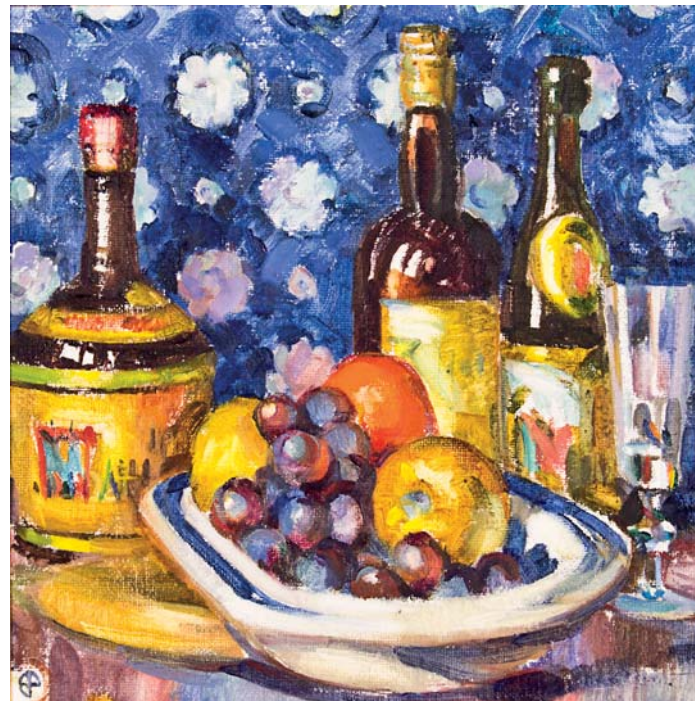
43
Toss Woollaston
Rodney G.
watercolour
signed and dated '61; title inscribed,
signed and dated verso; original Peter
McLeavey Art Dealer blindstamp applied
verso
382 x 303mm
\$2500 – \$4000



44

Bill Hammond
Dyskick Dancehall

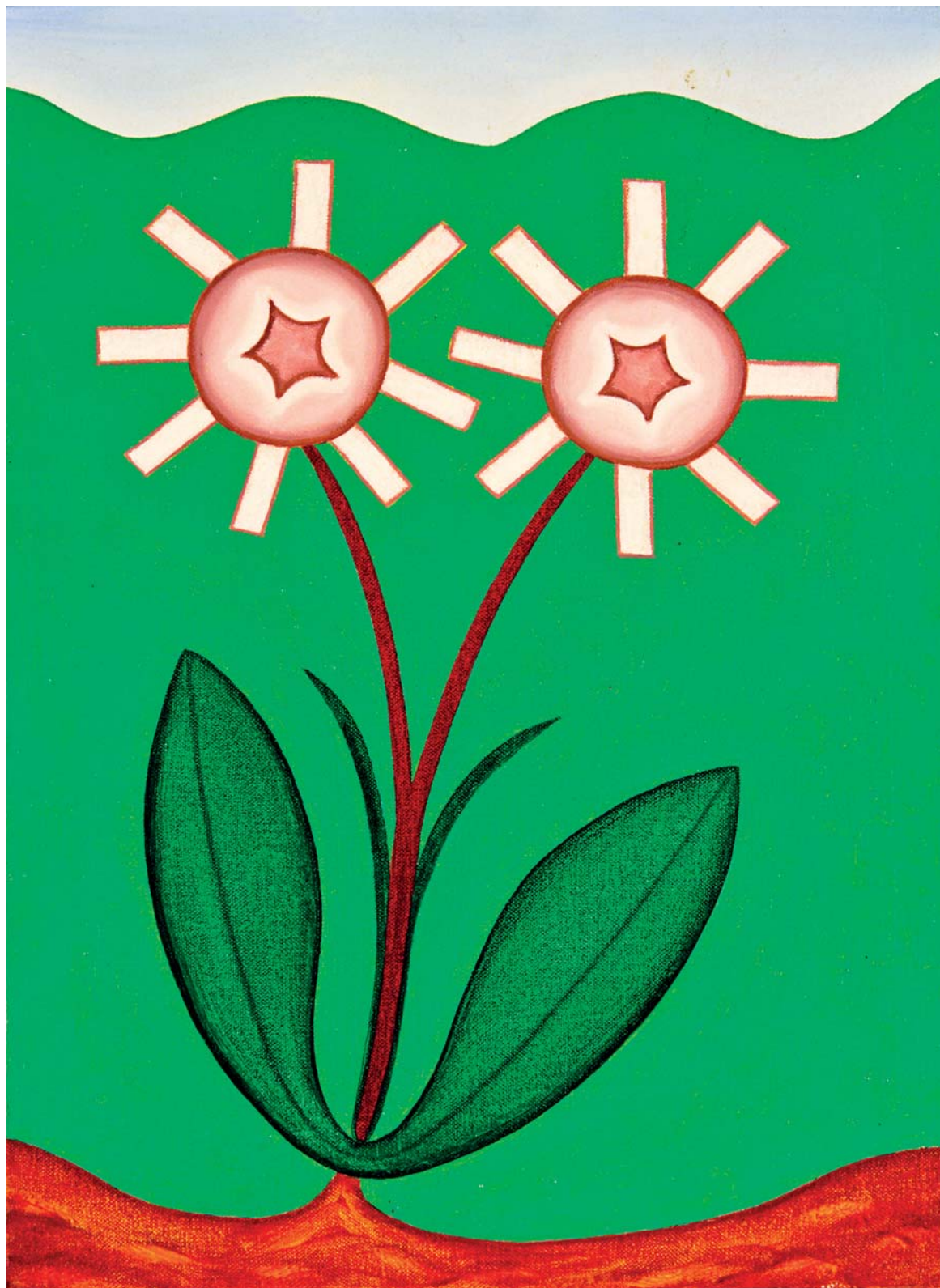
enamel on copper panel
 title inscribed and signed;
 inscribed The Fall
 300 x 400mm
 \$12 000 – \$18 000



45

Evelyn Page
Still Life No. 3

oil on canvasboard
 signed with artist's monogram; title
 inscribed, signed and dated 1973 verso
 340 x 350mm
 \$22 000 – \$30 000



46

Michael Illingworth
Flower Painting

oil on canvas
title inscribed, signed and
dated '68 verso
355 x 257mm
\$25 000 – \$35 000



The Collection of The Times Group

47

Gavin Hipkins

Tender Buttons (Portrait)

type C print, 1/8

title inscribed, signed and dated 2007 verso

450 x 300mm

\$2500 – \$3500

48

Peter Peryer

New Zealand

gelatin silver print

405 x 270mm

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

Provenance: previously in the collection of Jim Fraser.

\$3500 – \$5000

49

Shigeyuki Kihara

Tonumaip'e'a from Vavau; Tales of Ancient Samoa, 2004

type C photograph, 3/5

signed verso

750 x 560mm

\$2000 – \$3000

50

Peter Madden

The Awkward Orchard

found images, card and chain (2005)

550 x 380mm

Provenance: purchased from Michael Lett, Auckland in April 2006

\$4000 – \$6000

51

Fiona Pardington

Moa Feathers, Te Papa

gelatin silver handprint, edition 1/7

title inscribed, signed and dated 2004 verso

100 x 375mm

\$2500 – \$3500



52

Andrew Barber

Study Number 69 – Horizons

oil on linen

title inscribed, signed and dated 2010 verso

1050 x 1050mm

\$5000 – \$7000

54

Glen Hayward

Apple Crate

oil and acrylic on carved wood

signed and dated 2006 verso

430 x 815 x 200mm

\$2800 – \$4000

53

John Ward Knox

Untitled (4)

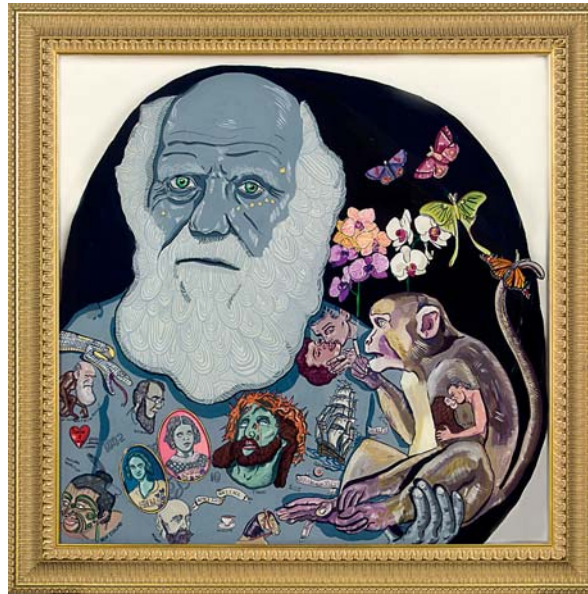
oil on calico

signed and dated 2011 verso

1000 x 1000mm

Provenance: purchased from Robert Heald
Gallery, Wellington in 2011

\$5000 – \$7000



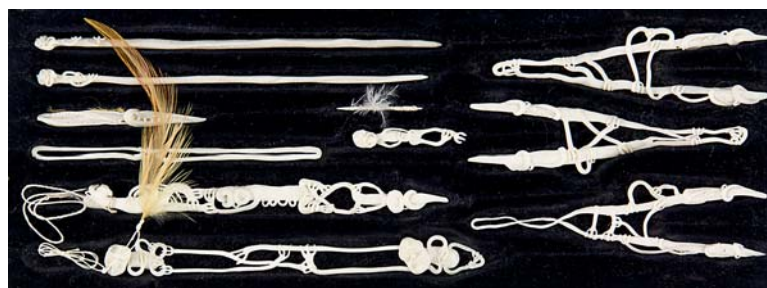
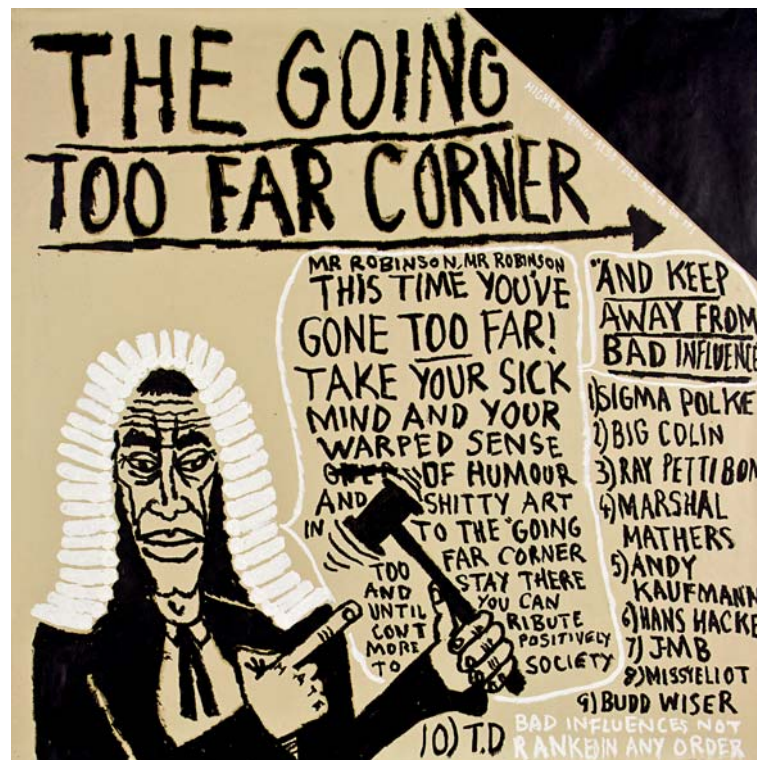
55
Francis Upritchard
Untitled (Venice 2009)
applied watercolour on
lithograph, edition of 100
signed and dated 2009
560 x 370mm
\$1200 – \$2000

58
Saskia Leek
Untitled
oil on board
205 x 295mm
\$2000 – \$3000

56
Samantha Mitchell
Time May Change Me
acrylic on perspex
title inscribed, signed and
dated 2010 verso
790 x 795mm
\$5000 – \$7000

57
Hye Rim Lee
Candyland Mini Kiss Kiss
pigment ink in artist's original
frame, 1/10
title inscribed, signed and
dated 2006 verso
350mm: diameter
\$5000 – \$7000

59
Ann Shelton
Settlement, Jackson's Bay
type C print, edition of 5,
diptych (2007)
560 x 750mm: each
560 x 1500mm: overall
\$4500 – \$6500



60
Michael Parekowhai
Roy Huntington
taxidermied sparrow
on powdered coated
aluminium
225 x 180 x 70mm
\$6000 – \$9000

61
Francis Upritchard
Compass Set
mixed media
signed and dated 2004
195 x 250 x 10mm
\$6000 – \$9000

62
Peter Robinson
The Going Too Far Corner
acrylic and oilstick on
paper
title inscribed, signed and
dated 2002
1070 x 980mm
\$9000 – \$14 000



63
Gavin Hurley
Captain Cook

oil on hessian
signed and artist's initials
G.J.H and dated 04 verso
405 x 305mm
\$3500 – \$5500

64
Grant Whibley
Possession

oil on canvas
title inscribed, signed and
dated 2002 verso
1500 x 900mm
\$4000 – \$6000

65
Peata Larkin
Tuhourangi Blues

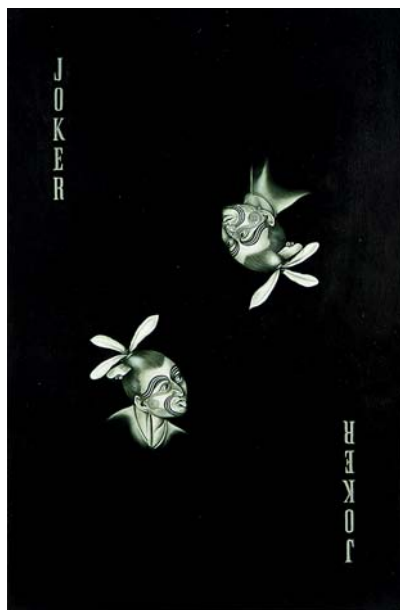
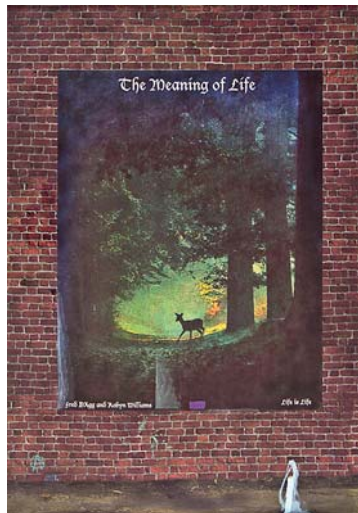
acrylic pigment, medium
and mesh on fluorescent
light housing, 2010
752 x 752mm
\$5000 – \$8000

67
Peter Robinson
Kaikarara

acrylic on canvasboard
title inscribed, signed and
dated 01
205 x 405mm
\$4000 – \$6000

66
Niki Hastings-McFall
Nuclear Rosary Beads

plastic flowers, rosary beads, crucifix,
sterling silver and fishing line, 2002
1160 x 290 x 90mm
Provenance: purchased from FHE
Galleries, Auckland in August 2006.
\$3000 – \$5000



68
Andrew McLeod
Life is Life
 giclee print on 400gsm
 Hahnemule paper with
 applied gouache, four
 panels (2009)
 signed
 840 x 592mm: each panel
 \$12 000 – \$18 000

69
Heather Straka
Joker
 oil on linen on board
 title inscribed, signed and
 dated 2003 and inscribed
from the Friendly Natives
 verso
 830 x 545mm
 \$5000 – \$8000

70
Eve Armstrong
Hum and Haw
 mixed media
 1620 x 1165mm
 Provenance: purchased
 from Michael Lett,
 Auckland in March 2007
 \$3500 – \$5000

71
Andrew McLeod
Parkscape II
 digital print, edition 1/3
 title inscribed, signed and
 dated 2003
 940 x 1210mm
 \$6000 – \$9000

72

Tony de Lautour

Red, White and Blue Ornament

acrylic and oil on canvas
signed and inscribed Dirt Box; title
inscribed, signed and dated 2002
verso

350 x 450mm

\$3000 – \$5000



73

Richard Lewer

Karekare

acrylic ink and watercolour on paper
artist's original catalogue label
affixed verso

560 x 750mm

\$2500 – \$3500



74

Robert Ellis

Natural Selection 12

oil on linen
title inscribed, signed and dated
2004 verso

300 x 352mm

\$2000 – \$3000



75

Heather Straka

Leaf

oil on linen on board
title inscribed, signed and dated
2005 verso

220 x 320mm

\$3500 – \$5000



76

Hamish Foote

Huia

egg tempera and gesso on kauri
panel
signed and dated 2005 verso

175 x 345mm

\$3500 – \$5000



77

Jon Tootill

Blue Bungalow

acrylic on canvas
title inscribed, signed and dated 03
verso

225 x 405mm

\$2000 – \$3000





78

Mary McIntyre

Pyramid 6

oil on shaped board
signed and dated 2004
250 x 250 x 255mm
\$5000 – \$7000



79

Greer Twiss

Piwakawaka (Fantail)

bronze
title inscribed and signed
200 x 370 x 250mm
\$4000 – \$6000

80

David Hatcher

Waitangi, 1st Article, English
(as signed)

screenprint on acrylic, edition 4/5
title inscribed, signed and dated
2004 verso
370 x 265mm
\$2500 – \$4000



81

Michael Tuffery

Aotearoa

oil on tin, two parts
each signed and dated '04
90 x 485mm: each
\$3000 – \$5000



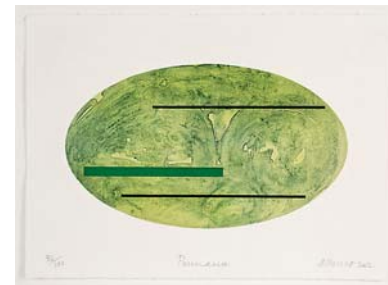
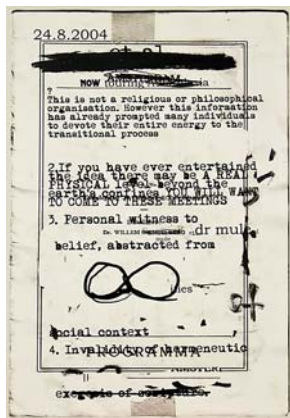
82

Nic Foster

Where is my Maunga?

oil on board
title inscribed, signed and dated
2009 verso
610 x 1385mm
\$1000 – \$2000





83
Kirsten Lyttle
Home Sweet Home
digital print
710 x 445mm
\$600 – \$900

86
et al.
Untitled (Venice 2007)
screenprint, edition of 100
1185 x 790mm
\$1200 – \$2000

84
Martin Poppelwell
Whangaruru
oil on canvas
title inscribed
840 x 610mm
Provenance: purchased from
Anna Bibby Gallery in November
2003
\$2000 – \$3000

88
Mike Weston and Otis Frizzell
Yeah Right – Tutu
screenprint, 9/180
title inscribed and signed
500 x 500mm
\$400 – \$600

85
Robert Ellis
Captured and Described
lithograph, 32/100
signed
750 x 560mm
\$800 – \$1200

87
John Pule
Fenonga Kia Koe
lithograph, 32/100
title inscribed, signed and dated
2002
750 x 560mm
\$1200 – \$1800

89
Richard Killeen
From the Museum
lithograph, 32/100
title inscribed, signed and dated
2002
560 x 750mm
\$1000 – \$1500

90
Dick Frizzell
Big Egg, Little Egg
lithograph, 32/100
title inscribed, signed and dated
2002 verso
560 x 750mm
\$1000 – \$2000

91
Gretchen Albrecht
Pounamu
lithograph, 32/100
title inscribed, signed and dated
2002
560 x 750mm
\$1000 – \$1500



92

Nigel Brown
Passion for Art

oil on board
title inscribed, signed and dated '02
780 x 585mm
\$6000 – \$8000

93

Nanette Lela'ulu
Mother and Child

oil on canvas
signed verso
1100 x 800mm
\$3500 – \$4500



94

Alan Taylor
Orakei

oil on board
signed; title inscribed and signed verso
600 x 500mm
\$1500 – \$2500



95

Joanna Braithwaite
Avian Suite Carrier

oil on canvas
title inscribed, signed and dated '06 verso
540mm diameter
\$4500 – \$6500

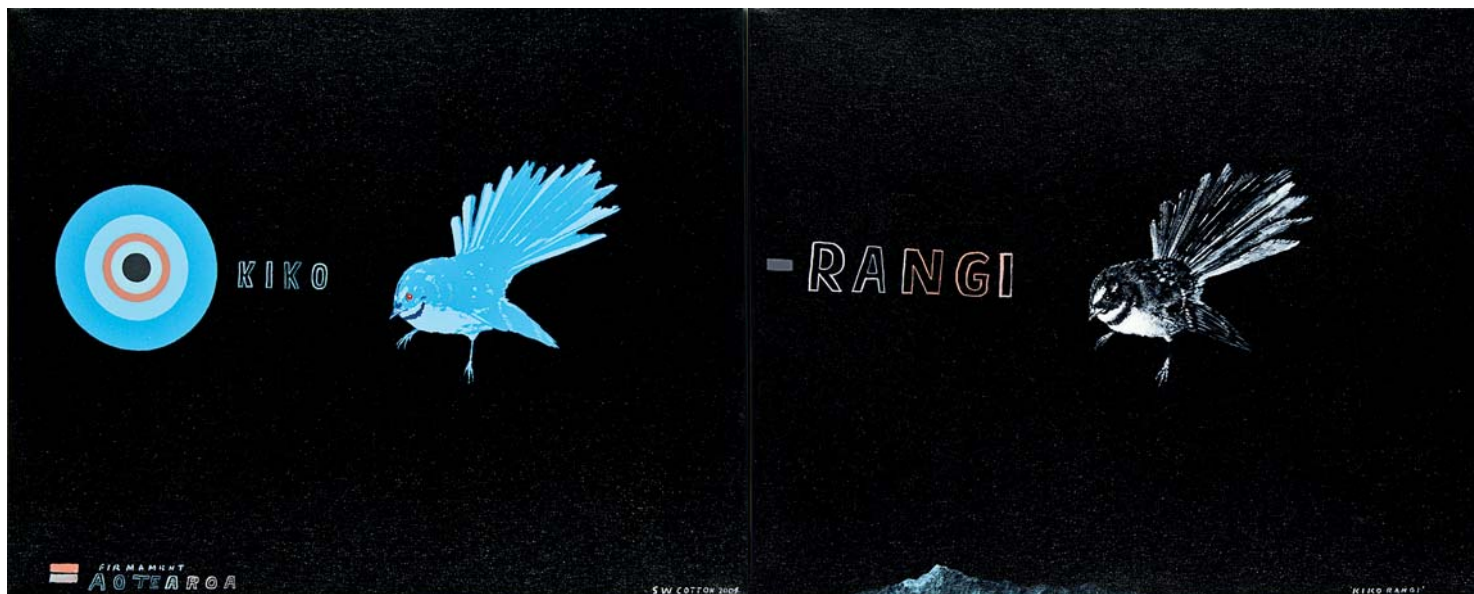


96

Roger Mortimer
Urges

oil on canvas
title inscribed and dated 2006
380 x 505mm
\$3500 – \$5500





97

Shane Cotton

Kikorangi

acrylic on canvas, diptych
title inscribed, signed and dated 2004; title
inscribed, signed and dated verso

400 x 500mm: each panel

400 x 1000mm: overall

\$14 000 – \$19 000



98

Peter Robinson

Low Interest High Interest

acrylic, oilstick and bitumen on plywood,
diptych

title inscribed; signed and dated '95 verso

707 x 1100mm: overall

\$20 000 – \$30 000



99
Michael Harrison
Untitled
acrylic on paper
inscribed verso
194 x 137mm
\$1500 – \$2500



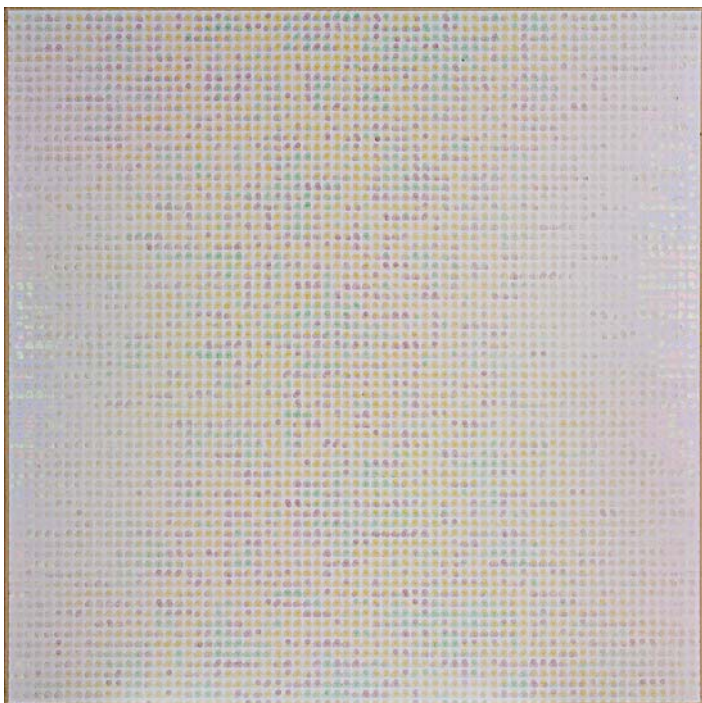
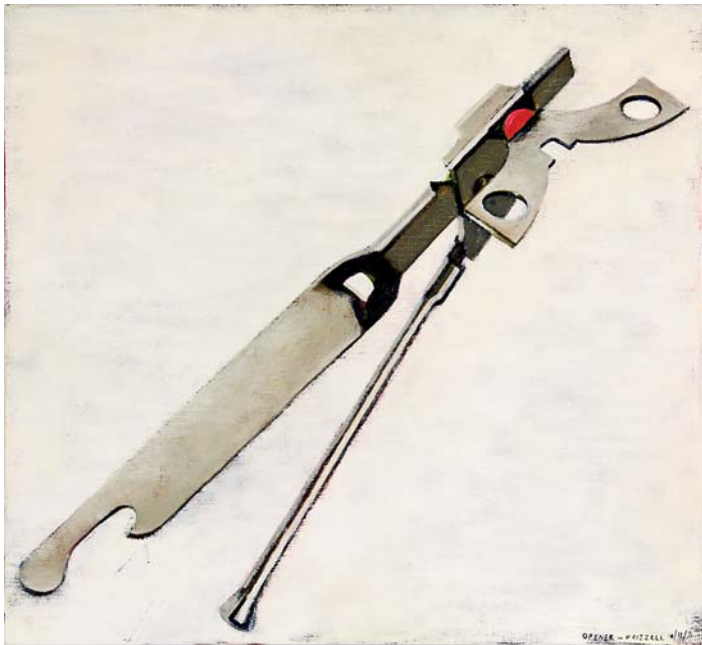
100
Michael Harrison
Don't pass me by
acrylic on paper
signed; title inscribed and variously
dated 25.9.03 – 16.10.03 verso
295 x 207mm
\$2500 – \$3500



101
Mladen Bizumic
Window
mixed media, 1998
1350 x 1110 x 100mm
\$5000 – \$8000



102
Helen Calder
Indigo Spill
acrylic and wood, 2009
1750 x 730 x 540mm
\$6000 – \$9000



103

Dick Frizzell

Opener

oil on canvas

title inscribed, signed and dated 10/12/96

600 x 650mm

\$12 000 – \$16 000

104

Sara Hughes

Puddle 4

acrylic on linen

title inscribed, signed and dated 2005 verso

1200 x 1200mm

\$10 000 – \$15 000

105

Gavin Hurley

Le Coiffure

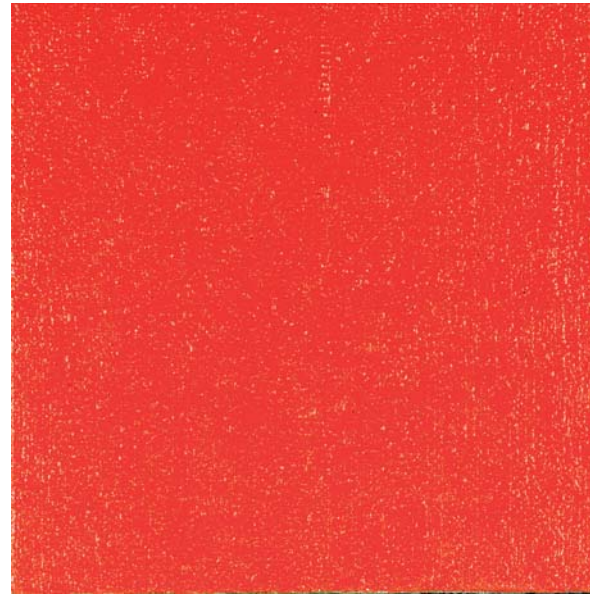
oil on hessian

signed with artist's initials G. J. H and dated '06 verso

1350 x 1000mm

Exhibited: 'Gavin Hurley: Salty Yarns of the Sea', Hawke's Bay Museum and Art Gallery, 27 January – 15 April, 2007.

\$12 000 – \$18 000



106
John Nixon
Black Monochrome
 enamel on MDF
 signed and dated 1994 verso
 607 x 607mm
 \$2000 – \$3000

107
John Nixon
EPW: 0 Test Painting
 enamel, mixed media and found
 objects
 signed and dated 1999 – 2000 verso
 350 x 350 x 25mm
 \$4000 – \$6000

108
John Nixon
Orange Monochrome
 enamel on jute on canvasboard
 signed and dated 1996
 340 x 340mm
 \$2000 – \$3000

109
John Nixon
Untitled (Briar Hill)
 enamel on MDF
 signed and dated 2003 verso
 610 x 910mm
 \$4000 – \$6000



110

Max Gimblett

The Door that Contains the Night

acrylic polymer and silver on linen, diptych
title inscribed, signed and dated 1999 verso
380 x 760mm: overall

\$12 000 – \$16 000



111

Shane Cotton

Stelliferous Biblia XVI

acrylic on canvas
title inscribed, signed and dated 2001 verso
355 x 355mm

\$8000 – \$12 000



112
Michael Stevenson
Star, Haloes and Crown Lynn
 oil on board
 signed and dated 9 Sept 1989; title
 inscribed, signed and dated verso
 500 x 700mm
 \$6000 – \$9000



114
Richard Killeen
Butterfly Shoe
 inkjet print on canvas, 3/3
 title inscribed, signed and
 dated 2003
 875 x 895mm
 \$5000 – \$8000



113
Michael Stevenson
St Josephs, Waitara
 oil on paper
 title inscribed, signed and
 dated 1986 verso
 560 x 755mm
 \$3500 – \$5000



115
Shane Cotton
He puti puti mau: A flower for you
 acrylic on canvas signed and dated
 2000; title inscribed, signed and
 dated verso
 200 x 200mm
 \$6000 – \$8000

Frances HodgkinsMother and Baby

watercolour
signed; dated 1921 – 22 on original Scottish Gallery label
affixed verso
535 x 358mm

Provenance:

Collection of the Scottish poet and daughter-in-law of leading Scottish artist Edward Arthur Walton, Dorothy Seward Walton (d.1980), who purchased the work originally from the artist's one-person show in Manchester in 1922 where the artist was living at the time this watercolour was painted.

Private collection, United Kingdom.

Private collection, South Island.

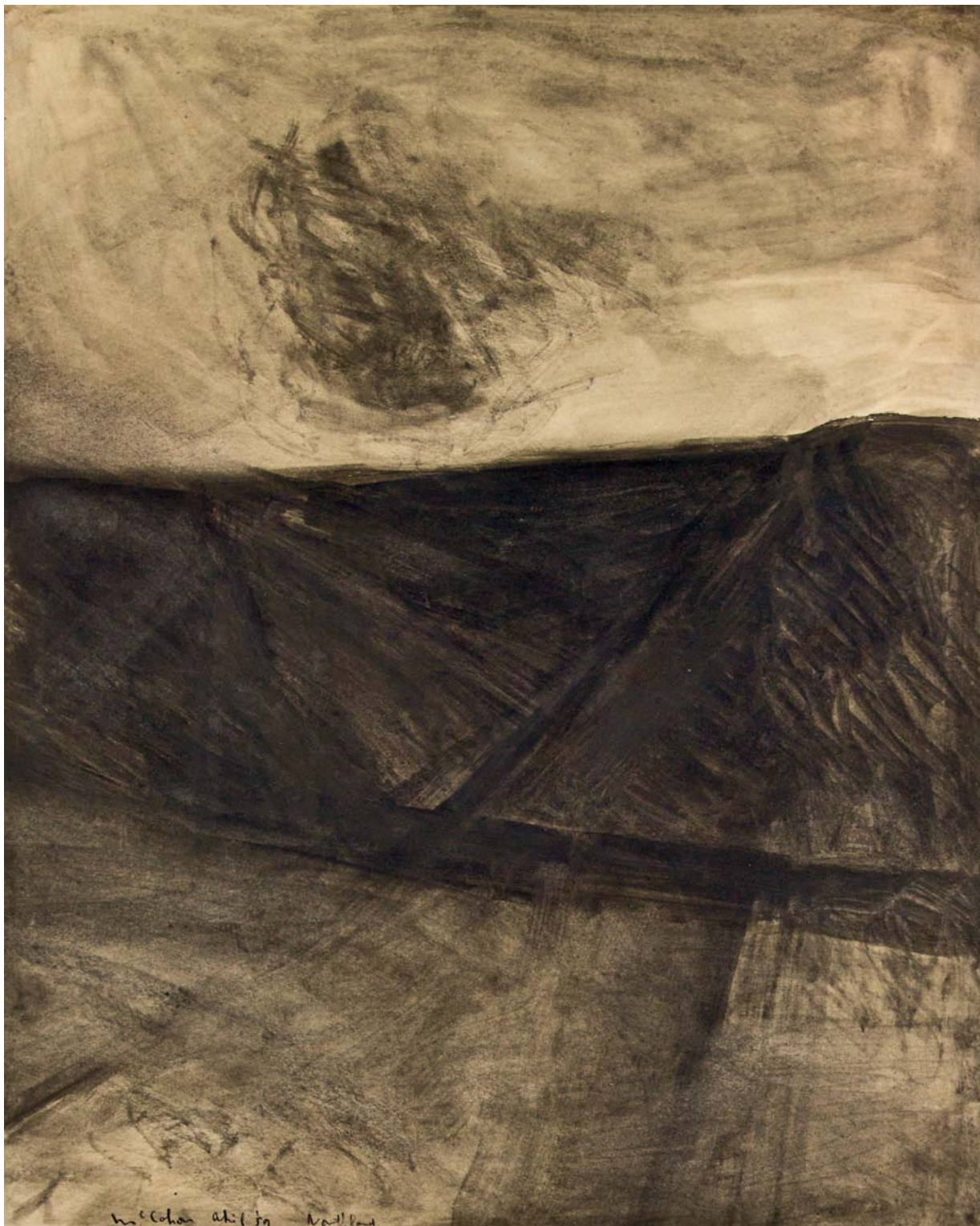
Reference:

Linda Gill (ed), Letters of Francis Hodgkins
(Auckland University Press, 1993), p. 352 – 353.

Arthur R. Howell, Frances Hodgkins: Four Vital Years
(1951), p.112.

\$45 000 – \$65 000





117

Colin McCahon
Northland

ink and wash on paper
 title inscribed, signed and
 dated April '59
 620 x 495mm

Reference:

Colin McCahon Database
www.mccahon.co.nz
 CM 001248

\$45 000 – \$65 000

Ralph Hotere
Black Painting

broilite lacquer on board
 title inscribed, signed and
 dated Dunedin '69 and
 inscribed No. 39 verso
 900 x 900mm

Provenance: Private
 collection, South Island

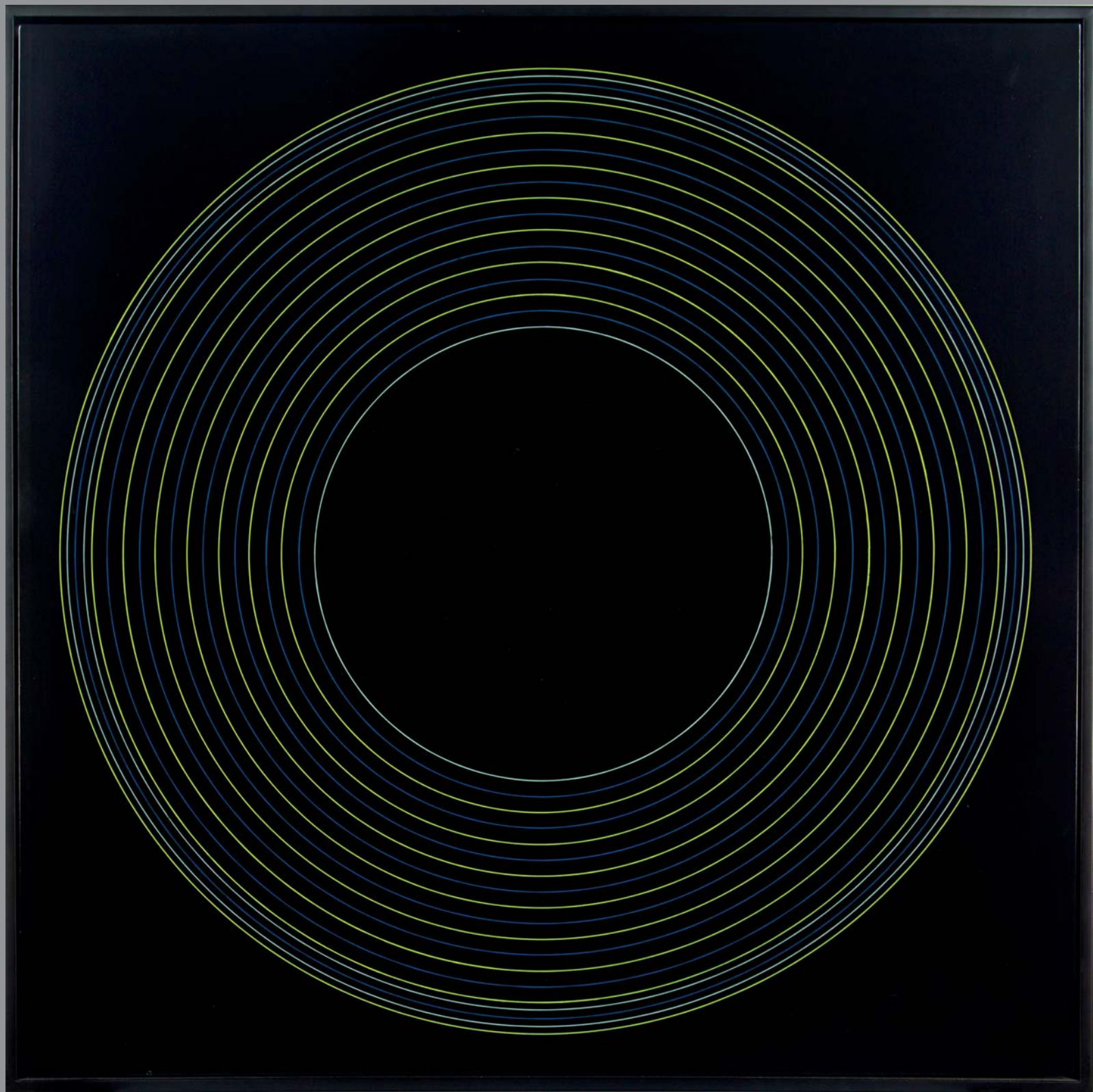
\$70 000 – \$100 000

There is something about the circle and the circular and its relation to painting. It is formal. From the Greek kylix, broad low wine cups of the 6th and 5th century BC, where the almost flat interior circle on the interior base of the cup was the primary surface for painted decoration. (As the representations would be covered with wine, the scenes would only be revealed in stages as the wine was drained.) To the widespread use that Renaissance painters made of the tondo form. But that formality is also liberatory: theorist and perceptual psychologist Rudolf Arnheim (The Power of the Centre) has written how the spatial organisation of all artworks is made up of two dynamics (in the sense of attraction or repulsion), which he calls centricity and eccentricity.

Ralph Hotere's circle paintings are centred on three important artistic sources: Jasper Johns' targets of the mid-1950s where Johns transformed the familiar image of a target into a tangible object by building up the surface with wax encaustic so that its concentric circles become less precise and more tactile. And Kenneth Noland's circle paintings of the mid-1950s, which were not targets, like Johns, but abstract circles of blazing colour intensified by the circular format centred in square canvases. As they spun off their centres they seemed free of gravity, not to be read as solid substance. The third source for Black Painting no. 39 lies in Hotere's knowledge and admiration of the work of Ad Reinhardt. (Hotere had cited a lengthy quotation from Reinhardt in his Zero Exhibition Catalogue of paintings shown at the Barry Lett Gallery in 1967.) The difference being that while Reinhardt strived in his canvases for a superlative matteness that prevented any possible light reflection, as if in fear of interference from the phenomenal, an 'ex-centric' Hotere revelled in a pristine smooth glossy finish that skidded your gaze across its surface.

During the decade 1967 to 1977 Hotere produced a series of black paintings using materials and techniques employed in the motor-finishing industry at the time. These used Duco and broilite industrial grade nitrocellulose lacquers on hardboard supports to produce gloss slick surfaces. Who else but Hotere would have put together his love of the reflective polished surfaces of fast cars with the impenetrability of Ad Reinhardt's black paintings? Apparently his favourite tone of black was Dulux Duco 'Raven Black' used in the automotive industry for painting hearses. On Hotere's glossy black surfaces thinly painted lines of individual hues struggle to lose themselves in the deep glossy surfaces of infinite black. Hotere's slightly raised composition lines — in Black Painting no. 39 light grey, sky blue, apple green — were formed by using a metal line-rolling implement shaped like a pen filled with paint and with a finely milled wheel at the end which distributed the paint along the lacquered surface. This device was used by professional car and truck painters for painting racing stripes. The difference being that Hotere's line-roller was attached to a compass the point secured in a piece of card to paint circles. However, the effects of this are far from the merely mechanical. With the rolling of coloured lines on its surface, Hotere's black lacquer becomes a mirror which images me back to myself, as it returns its own blackness back as a form of provocation. For here a circle completes itself. In doing so, as Ian Wedde has perceptively suggested, 'A tension between the marking of content and resistance to it is captured in this blackness, one of the iconic gestures of modernist abstraction' (Trouble Spots: Where is Ralph Hotere?).

Laurence Simmons



Peter Stichbury
Savannah

acrylic on linen
 title inscribed, signed and
 dated 2001 verso
 1368 x 1112mm

Exhibited: 'Peter Stichbury:
 The Pleasure Seekers', Anna
 Bibby Gallery, Auckland,
 2001.

\$45 000 – \$65 000

Much has been made of Peter Stichbury's seemingly relentless program to re-classify stream of consciousness digi-imagery into an art context. Like a contemporary visual chronicler he mines two distinct groups of source material. On the male side of the equation he hunts down a mixture of high school geeks and androgynous male models – on the female he recodes glossy images of models and pop stars into affecting and unsettling odes to beauty ideals. The appendix to the 2010 catalogue of the exhibition entitled The Alumni reveals a scrapbook of Wallpaper magazine fashion shots, Prada ads and high school yearbooks as the setting off points for Stichbury's beauty and the beast duality.

On the way through they get a bit of a rebore: bigger eyes, bigger hair and shinier lips all conspire to propose the concept of 21st century gorgeousness as being about something other than girl-power weaponry.

So the question arises what else is Savannah, a large canvas, from 2001 doing other than being a fragrant object of allure? With her windswept hair, tightly held handbag and her Barbie action pose she appears to be in a hurry.

Stichbury shares with a number of contemporary painters this strange air of unease; the perfectly prepared canvas stands as a metaphor for disquiet. American painter John Currin is another artist who twists the idea of mass-media produced images of beauties trapped in numbing suburban peril. In Currin's case these cackling voluptuaries play as a satire on the faux-refinement aspired to in the well-fed democrat lounges of the New England states. Lisa Yuksavage uses soft-focus 1970s mens magazine imagery as a kind of honey-trap for her corn-fed high school sweethearts gone bad. Again these images act as a form of social critique.

Stichbury's work is altogether more ambiguous. His brush whilst acting as an avatar of perfection seeks not so much a target as an air of vulnerability. Savannah for all her attributes and careful presentation may well be in peril. Not mortal, granted, but her delicacy evokes a sense of concern at the same time as we marvel at her beauty.

Like so many of Stichbury's female portraits Savannah is an exploration of the constructs that sit behind beauty ideals. What we see writ large is the diffidence of the possessor and our position as an impartial observer. All our subjective positions of age, gender, sexual persuasion and self-esteem render us the complete opposite of neutral when confronted by a Savannah. Our response is deeply personal and conversely inter-connected; for all of us, geek and siren alike, there is no place to hide.

Hamish Coney



Bill HammondLimbo Bay

acrylic and watercolour on paper
title inscribed, signed and dated 2002
940 x 1500mm

Provenance:

Purchased by the current owner from
Ivan Anthony Gallery, Auckland in 2002.

Private collection Auckland

\$60 000 – \$80 000

Limbo as a condition is something we all have to deal with at one stage in our lives. This neither Arthur nor Martha state can prompt high anxiety as we shuffle along on this mortal coil hoping for that Eureka moment.

The traditional explanation of Limbo as being the edge of hell is much more loaded in terms of resonance than its contemporary meaning as a kind of peeved ennui. Back when Dante was conjuring up his fiery furnace Limbo was a spiritual no-man's land where souls remained trapped unable to enter heaven, perilously close to being on the slippery slope to Hades.

Bill Hammond's interpretation of this Twilight Zone sits somewhere between these two readings. Limbo Bay from 2002 is part of a large body of work depicting his curious birdmen figures hanging around, watching and waiting for something or someone.

These scenes are pregnant with intent. A distinct but indecipherable hierarchy in play. In the middle we can see an obvious boss. Usually depicted holding a bone, a club, stick or pool cue these Apha figures run the show and are attended by a host of various other figures flossied up in various forms of regalia which denote their role within the tableau. They variously assist, hold gifts and symbolic tokens, observe or just hang around.

An obvious art historical reference are those donor or witness figures – significant others – that populate early Renaissance altarpieces. In an example such as the Portinari Altarpiece by Flemish painter Hugo van der Goes from the mid 1470s the main scene is encircled by figures whose role is to observe and by example urge similar contemplation upon the viewer. In other words these witnesses are human signs that the scene is important... so please pay attention.

Hammond's fascination with medieval artists such as Bosch and Bruegel is well documented and his work reflects this fascination with the role of the significant other. Like extras in a film they provide the key players with a community and, most importantly, a sense of purpose. In Hammond's hands these watchers become airborne within their avian Limbo and take in the scene from a variety of viewpoints.

All dressed up with no place to go these Limbo Bay players, both high and low, await a signal, the ceremony to begin or perhaps the arrival of an important guest. Who knows? Che sara sara!

Hamish Coney






121

Don Binney
Sunday, City Domain

oil on board
signed and dated 1969; original
Contemporary NZ Painting exhibition
catalogue label affixed verso
1320 x 610mm

Provenance:
Private collection, Australia.

\$140 000 – \$200 000



Don Binney had relatively recently returned from his 1967 Arts Council Travelling Fellowship when he painted this stunning work of 1969. During his travels he visited Mexico and other Central American states, pursuing his vision of 'Pan-Pacificism', and the Pacific Rim as central to his sense of identity as a painter. While in Central America he made a study of bird imagery in indigenous visual traditions, and in 1968 exhibited in Mexico City as part of celebrations for the XIX Olympiad. Speaking in 2003 to Damian Skinner of the effects of these journeys on his work, Binney said that 'much of the time I was out of place and much of the time I've been in other places, elsewhere... I am treating the viewer to my journey of experience. I am inviting the viewer to share in my awe or joy or sense of mystery'.¹

The powerful impressions left by his experiences in Central America, together with the sharpening of his talent in response to international exposure and opportunities, resulted in a series of brilliantly realised works. The key elements of Binney's style, iconography and execution reach their full maturity during this period. Skies are limitless, landforms concrete and absolute, and the iconic birds, enriched by an infusion of Central American visions, become simply magnificent.

In Sunday Domain Binney uses a format he had developed as early as 1965 (compare the Colonial Garden Bird, 1965, in the Te Papa collection), in which a swooping, descending tui dominates the upper third of a very tall, quite narrow panel. In the earlier work as in Sunday Domain the appearance of the bird is assertive, even aggressive – but this is the true nature of tuis, the very reason they have survived subjugation by invasive species, and extinction, unlike so many other New Zealand species. The landforms below the swooping bird, with their encapsulated, tantalizing glimpse of Tasman seas, make one of Binney's greatest achievements in paint. The clarity of contrast and the hallucinatory clarity of the image as light sparkles off the impasto ridges recall the best passages of Max Ernst. A marvellous synthesis is achieved between technique and subject, with the deftly managed impasto mimicking the rugged topography of the bush-clad coastal cliffs. The intense effect of one of those searing summer West Coast afternoons, when the full force of solar radiation on hot bush and black sand throws all normal colour responses into confusion, and creates a desperate craving for a plunge into crisp, even breakers, is brought to perfection by the startlingly green sky.

Oliver Stead

¹ Damian Skinner, Don Binney: Nga Manu/Nga Motu – Birds/Islands. Auckland: Auckland University Press, p. 31.

Ralph HotereBlack Painting XIIB from 'Malady'

acrylic on canvas

title inscribed, signed and dated

Hotere '70, Dunedin verso

1780 x 915mm

Illustrated:

Kriselle Baker and Vincent

O'Sullivan, Ralph Hotere

(Ron Sang Publications, 2008),

p. 57.

Provenance:

Fletcher Challenge Collection.

Private collection, Christchurch.

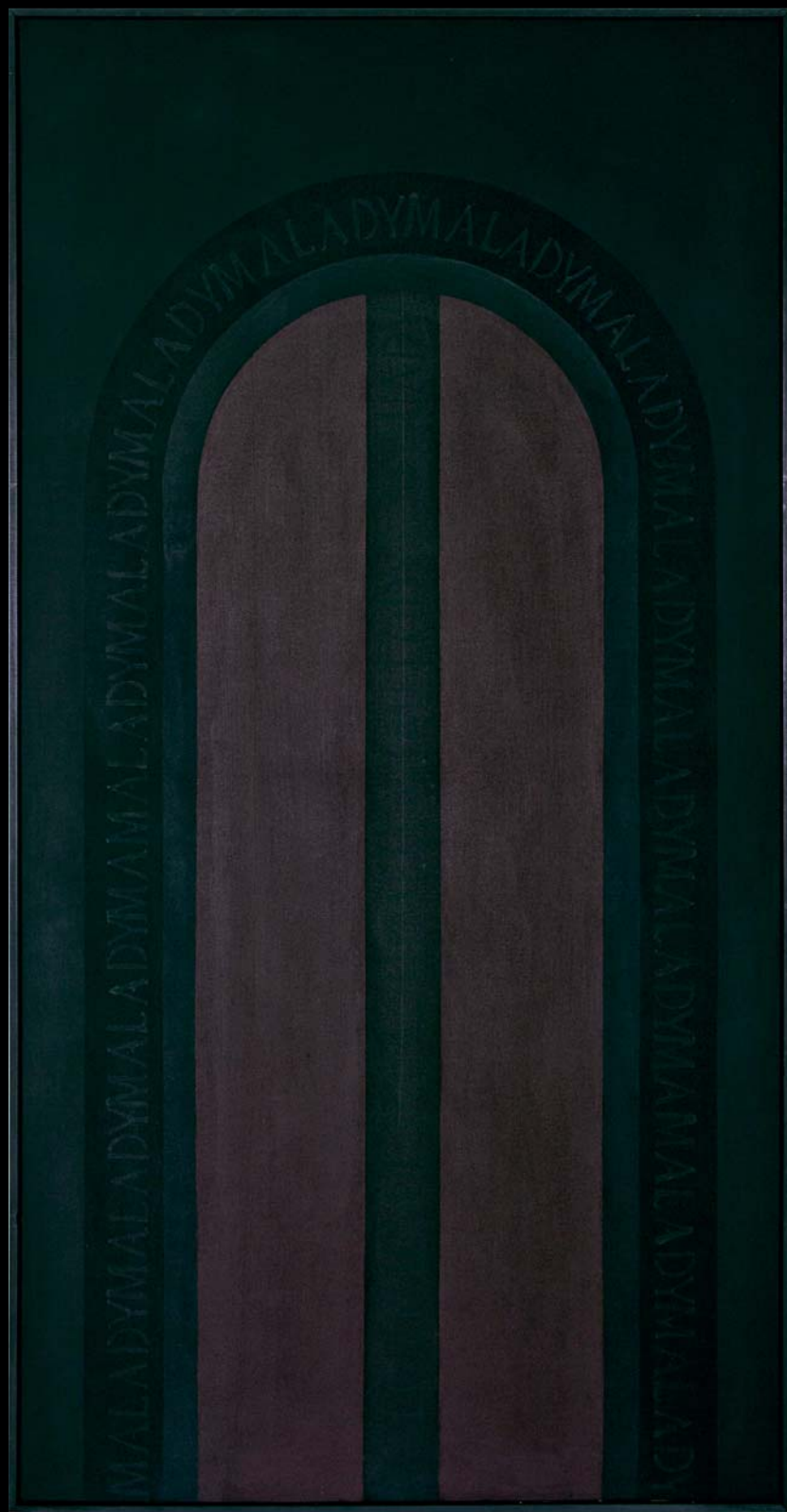
\$100 000 – \$150 000

In 1969 Ralph Hotere was recipient of the Frances Hodgkins fellowship which was, and continues to remain, one of the most prestigious and generous of visual arts residencies in New Zealand. It was set up in 1962 in an effort to encourage the work of talented artists and to associate them with the life of Otago University. The fellowship resulted in Hotere moving to the region permanently yet it also served, critically, to expose him to the work of many of the country's most celebrated writers, musicians, dancers and composers as well as fellow painters, print makers and sculptors. Ralph Hotere's painterly project, his vast and varied oeuvre, has always been pluralist and his great skill in capturing the eyes, hearts and minds of all those lucky enough to come into close contact with his paintings owes much to his unique ability to engage and assimilate outside influences of those whom he admires in a manner that is always generative and never derivative.

Black Painting XIIB (1970) comes from a small body of paintings which find their genesis in the 'concrete' or pattern poetry of Bill Manhire and which reach their zenith in the seven panel masterpiece The Malady Panels (1971), in the collection of the Christchurch Art Gallery Te Puna O Waiwhetu. The Frances Hodgkins Fellowship sits alongside annual fellowships in both the literary and musical arts and one of its implicit aims is to create relationships between artists working in different spheres of the arts. Manhire was a promising young poet and post-graduate student in his twenties in Dunedin in the late 1960s and Hotere was clearly attracted to the oblique and deliberately unresolved nature of his poetry. The Malady Poem consists solely of four words in three manifestations: 'Malady', 'Melody' and 'My Lady'.

Hotere's Melody paintings were painted across an immensely fertile two year period which proceeded the extensive Black Painting period of the late 60s, where the artist used brolite lacquer to produce a large body of work so rich, obsessive and reductive that it still stands on its own in New Zealand art history, and before the Port Chalmers paintings of the early 70s and the artist's subsequent return to geometric abstraction. Black Painting XIIB is one of those magnificent abstract paintings which reveals itself slowly over time and which like much of the artist's work rewards sustained contemplation.

Ben Plumbly



Charles Frederick Goldie

Memories – Wiripine Ninia,
An Arawa Chieftainess

oil on canvas in artist's original frame
signed and dated 1912; title
inscribed and signed on artist's
original label affixed verso
203 x 152mm

Provenance: Property from the
estate of David Collinson.

\$140 000 – \$180 000

Wiripine Ninia was a regular sitter for Charles Goldie in 1911 and 1912. He made at least nine portraits of her between 1911 and 1922, making a highly intriguing subgroup within his oeuvre.¹ While perhaps not as widely known as his studies of other favourite sitters like Ina Te Papatahi and Patara Te Tuhi, interest in the group from both institutional and private collectors has been very high on the relatively few occasions when portraits of Wiripine Ninia have come onto the market. One version, One of the Old School – Wiripine Ninia, 1912, was purchased by the New Zealand Government for a premium in 1973, and is now in the Te Papa collection. Another is in the Sarjeant Gallery, another in the Fletcher Collection, and another has recently been acquired by the Hocken Library. Most curiously, two versions were stolen from the auctioneer George Walker in 1969, but recovered shortly afterwards, slashed vertically through the canvas. The present painting, Memories – Wiripine Ninia a Ngatiawa Chieftainess, is among the best of this fine group.

Later portraits of Wiripine Ninia made in 1917 and 1922 seem to be based on earlier studies, and it seems unlikely that she sat for him again after 1912, when she may have been very old. Very little is recorded of Ninia besides her appearance as one of Goldie's favourite subjects. She was of Ngati Awa descent, though the tribal affiliation in the titles of the works has occasionally been incorrectly transcribed as Arawa in catalogues. The portraits of Ninia are generally small, and among the most intensely concentrated of Goldie's studies of Maori. They are sentimentally titled – several are called Memories, like some of those he painted of another favourite sitter, Ina Te Papatahi. But with Ninia there is no sense that she entered into the spirit of mild pantomime that Goldie often encouraged his sitters to play up to. Instead Ninia presents a serene and dignified reserve. Goldie may have found this reticence a stimulating challenge, representing to him the 'nobility' he sought to capture in images of Maori – this assumption is supported by the reiteration of Ninia's status as a 'Chieftainess' in her portrait titles. Certainly her incised moko is exceptionally fine, indicative of high birth and status – Goldie would have been acutely aware of this and there is a sense in which his portraits of this very dignified woman represent a capture by the artist of a particularly fine specimen. Ninia does not meet the eye of the painter or spectator, and is almost always presented in profile or three-quarter profile. In the one portrait where she is presented front-on, though with eyes downcast, her expression is one of indomitable strength of character which completely transcends Goldie's customary artifice.

Oliver Stead

1 See Alister Taylor and Jan Glen, Goldie 1870-1947: his life & painting. Martinborough: A. Taylor, 1977.





124

Charles Frederick Goldie

Harata Rewiri Tarapata

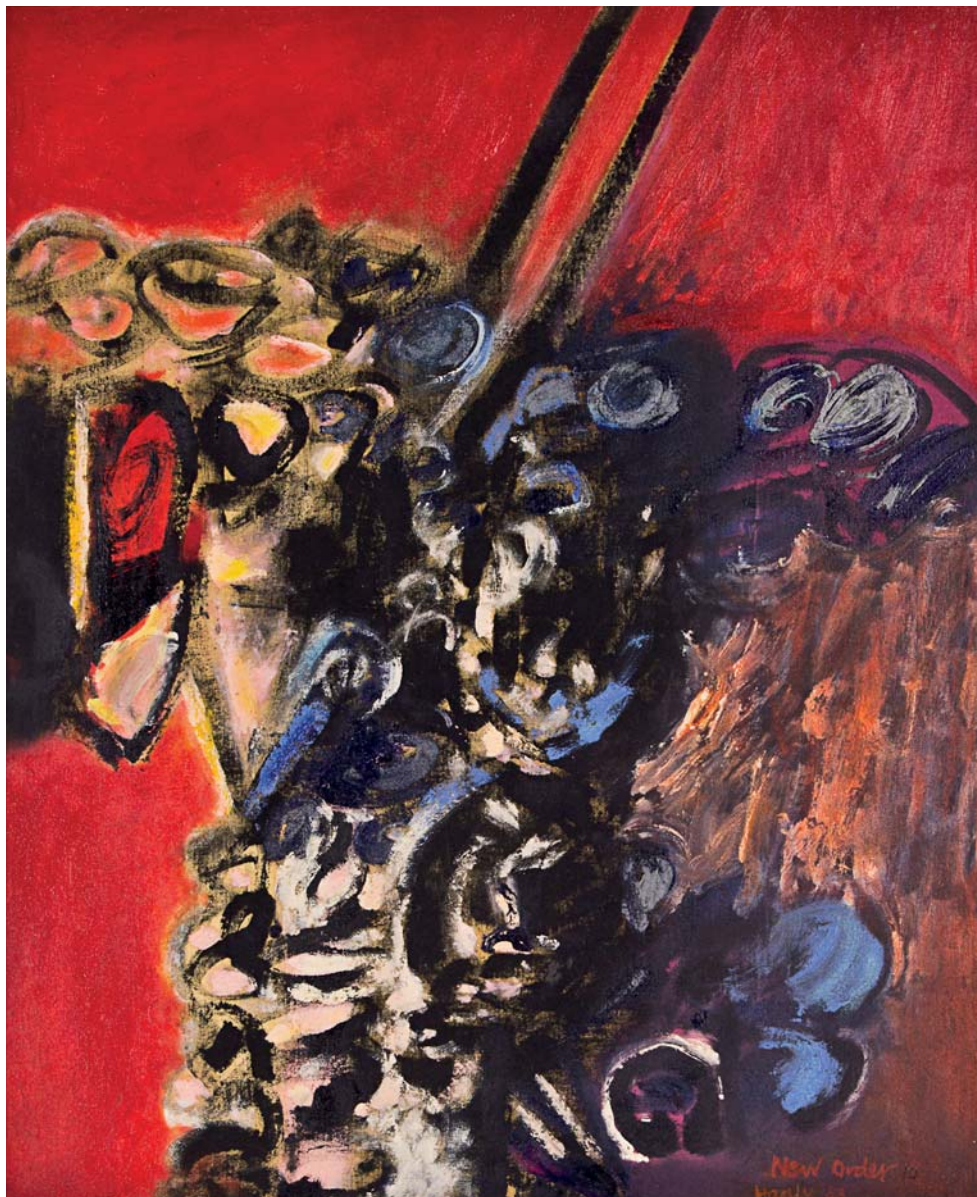
conté crayon on paper

signed and inscribed Haere ra! Kia ora tou koa

175 x 135mm

Provenance: Property from the estate of David Collinson.

\$17 000 – \$26 000



125

Pat Hanly

New Order 10

oil on board

title inscribed, signed and dated '63

730 x 600mm

\$40 000 – \$60 000

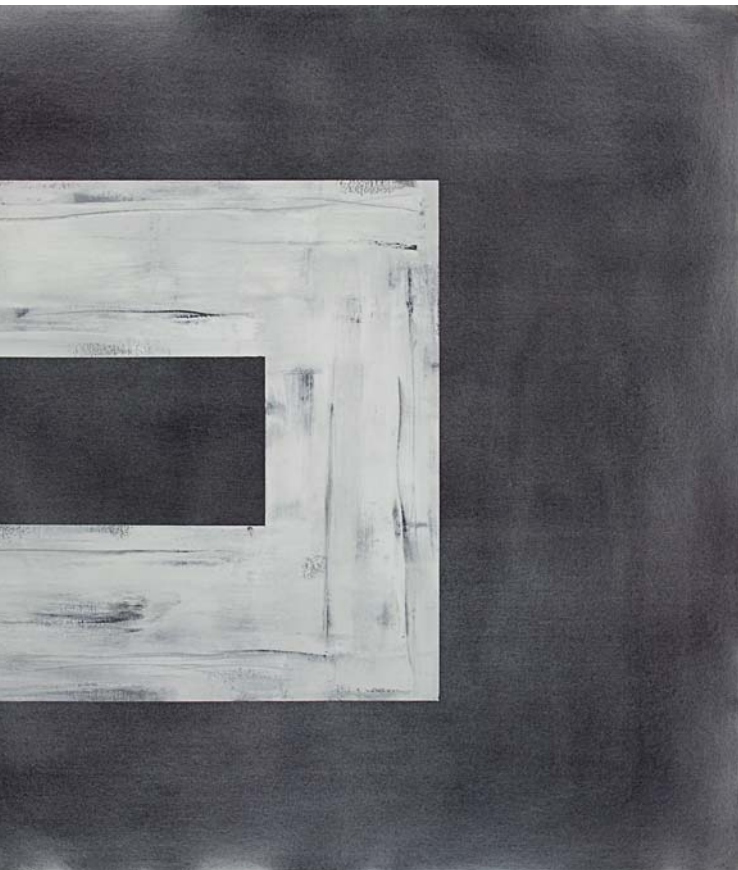


126

Gretchen Albrecht

Horizon – Threshold

acrylic and oil on canvas, triptych
title inscribed, signed and dated 2007 verso
1250 x 1250mm: each panel
1250 x 3750mm: overall
\$55 000 – \$75 000



Since the early 1970s Gretchen Albrecht has produced a body of work that can loosely be described as colourfield abstraction. Her large and luminous Westcoast and Garden series of works of the 1970s are instantly recognizable as are her Roundels of the 1980s and the more recent oval shaped canvases.

A constant throughout has been Albrecht's sure-footed handling of brilliant and at times explosive colour. She shares with Pat Hanly one of the most exhilarating palettes in New Zealand modernism and with Max Gimblett an affinity for the expressive act of painting combined with the formal possibilities of shaped canvases.

Her work has been shown in many important exhibitions, including Seven Painters/The Eighties (1982), Distance Looks Our Way – 10 Artists from New Zealand (1993), Leap of Faith – Contemporary New Zealand Art (1998) and Telecom Prospect 2001: New Art New Zealand (2001). In 2005 she was the subject of a touring retrospective exhibition entitled Returning.

Horizon – Threshold is a major work from 2007 which reveals many of the artist's long running themes and painterly concerns. The combination of singing colour and geometric rigour places her within a continuum of international practice which includes artists such as Barnett Newman, Helen Frankenthaler and Peter Halley, who with Albrecht elegantly manage to insinuate the painterly and poetic discourse inherent in the very nature of pigment in motion into a broader discussion whose roots lie within the boundaries defined by that somewhat loaded term: Minimalism.

It is a description that needs to be used judiciously when viewing such a ravishing work. Minimalism is often articulated by what is removed from a work as by what in the case of Albrecht is poured into it. It is a strain of abstraction that can be summarized by the essaying of conceptual and optical concerns.

Horizon – Threshold ticks these boxes but adds another ace to conflate into a three-card trick; namely blazing, saturated colour.

At over three metres in length this potent triptych is a formidable and hermetic art experience, bought forth by an artist of immense experience in image making. Whilst Albrecht's work has always seemed to be allusive to the world outside the canvas these readings should not distract us to the business of this imperious work. It appears to be Clement Greenberg's famous quote writ large, 'The essence of Modernism lies, as I see it, in the use of characteristic methods of a discipline to criticize the discipline itself, not in order to subvert it but in order to entrench it more firmly in its area of competence'.

Hamish Coney

In the sixties, when Mrkusich came of age as an artist, Minimalism was taking centre stage and Clement Greenberg's arguments — especially his emphasis on abstraction and the two-dimensional surface — were being widely discussed. Abstract Expressionism was receding into the past, but remained influential. Mrkusich's work in the late 1970s was a masterly synthesis and consolidation of this earlier moment. He began making almost monochromatic pictures that appeared "minimal" but were also full of Abstract Expressionist ambiguity and resonance. In Monochrome Indigo, Four Areas, viewers come upon a deep blue/purple surface that, at first glance, looks like almost nothing at all. Apparently simple, this work is in fact totally irresolvable. It is impossible to fix an idea of the painting's colours, which seem to change each time you return, but even as you stare around the surface there appear to be shifts, with areas lightening and darkening. The colours are reminiscent less of nature than of the look of an overcast twilight city sky. The final tension has to do with viewing, for there are at least three ways to look at this work. First you stare into the main plane, un-focusing your eyes to enjoy (pure) colour. Then the vertical "scored" lines of abutted panels intrude into view: you re-focus and awake from your reverie. Finally you move in close and step to the side and look at the painting from an oblique angle. From this unorthodox and proximate vantage point various marks emerge in the main body of colour: dabbings of different coloured paint and splotches, almost concealed signs of activity but which, nevertheless, are insistent once glimpsed.

Monochrome Indigo is not as abstract, empty, or theoretical as it initially appears. Its ascetic light seems personal. It has much in common with the moody art of Rothko and Newman. And its surface is neither cool nor mechanical. In contrast to many Minimalist artists, Mrkusich retained touch, painterly application, as an essential value in his art. His paintings were obviously, perhaps painstakingly, handmade; both elegant and subtle. In many works of the period he scored the surface of his support board, or ruled it with lines, producing an effect, as Peter Leech has noted, "of lines engraved into the painted surface". A Minimalist theoretician might describe this as a sign of the artist's "process" which in that period stood for a kind of honesty. Mrkusich wouldn't disagree. But the scored lines and panels also gave his one-colour planes an enlivening visual tremble. They broke the surface into planes and injected 'air' into the composition. The problem Mrkusich was struggling with lies at the very heart of modernism itself, the struggle against pictorial illusion. The picture plane is an imaginary plane represented by the physical surface of the canvas. Behind it lies picture space, the apparent space created by the use of perspective or other illusionist devices. Artists can either pierce the picture plane using perspectival illusion to create space, or they can leave the plane intact, as Mrkusich does, bringing the colour closer to the surface, tightening the surface of the plane. For an artist who had always maintained the integrity of the picture plane, to introduce a linear element of any kind was to risk the possibility that spatial depth and illusionistic representation would enter his compositions.

At their best, Mrkusich's insistent material works invite careful looking, and the slightest and most concealed marks count the most. At the same time, when you stand back, they act on a grand scale. It is this balance that contains the material subtlety which gives Mrkusich's Monochrome Indigo its exquisite stability. A monochromatic abstract in delicate tones of blue-purple, from even a short distance away the surface looks uninflected and impersonal, as though the paint had been laid on with a roller brush. But step up close and you see how much of the artist's touch is visible in the way the underlying colour peeps through a paint surface covered in dabs and splotches of blue and purple paint perhaps applied with a short brush held in a clenched hand. To create the matte surface that makes the painting as sensuous and vulnerable as soft skin, Mrkusich jettisons story, myth, and illusion, and with them representation, composition, and spatial depth. What we are left with is paint, canvas, scale, shape, and brush stroke. With Minimalism, there is always the danger that in the pursuit of such austerity the painter will cast away visual delight. This never happens with Mrkusich.

Laurence Simmons

127

Milan Mrkusich

Monochrome Indigo, Four Areas

acrylic on Whakatane board
title inscribed, signed and dated '79 verso
1204 x 1220mm

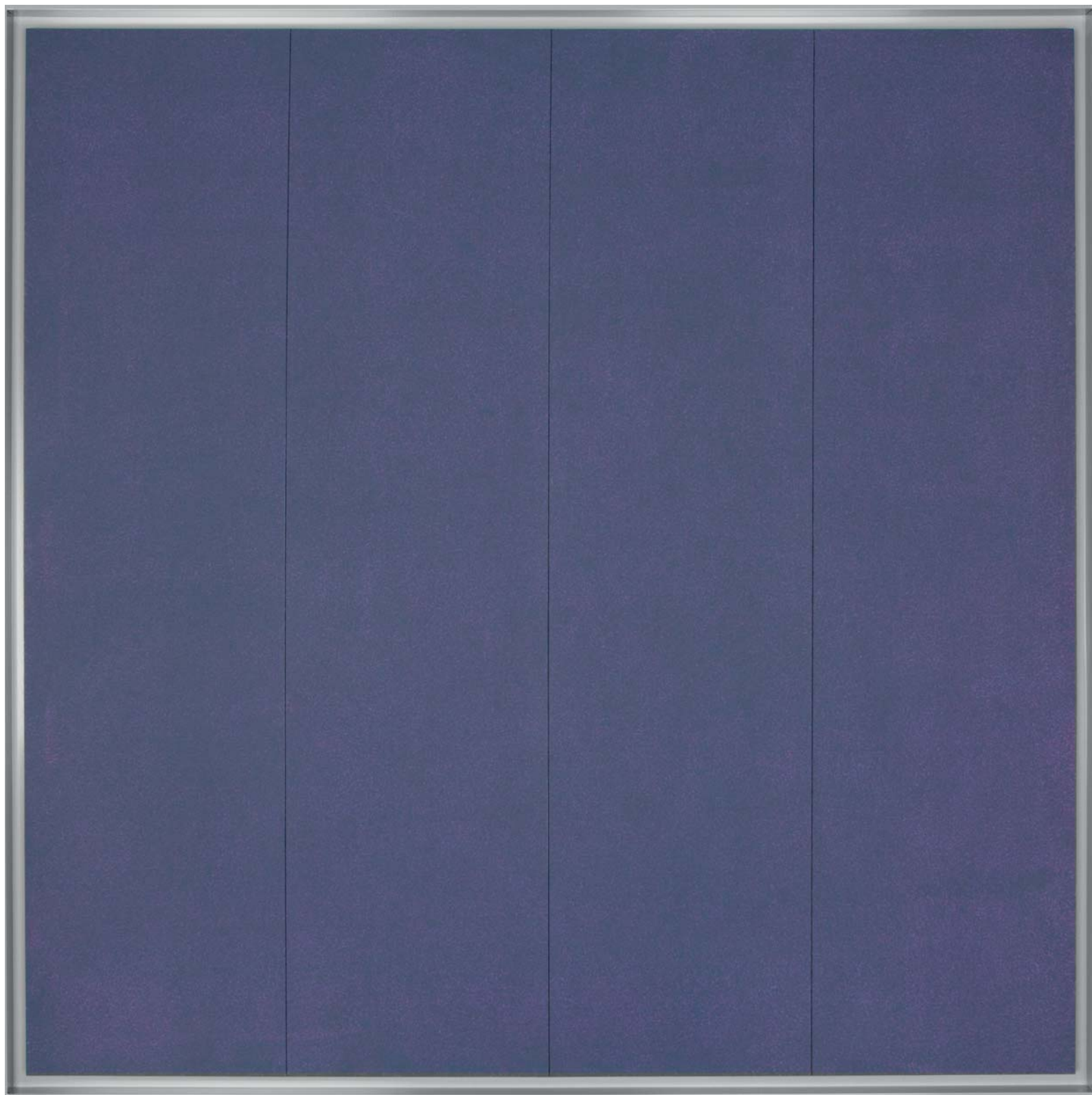
Illustrated:

Alan Wright and Edward Hanfling,
Mrkusich: The Art of Transformation
(Auckland University Press, 2009),
plate. 69.

Provenance:

Private collection, South Island.

\$55 000 – \$75 000





128

Ann Robinson

Puka Vase

cast glass

signed and dated 2001 and inscribed 1/1

630 x 170 x 170mm

\$25 000 – \$35 000



129

Ann Robinson
Generation Bowl

cast glass

signed and dated 2001 and inscribed 1/1

630 x 170 x 170mm

\$25 000 – \$35 000

Milan Mrkusich
Painting 61 – 22

oil on canvas
title inscribed and signed
1110 x 855mm

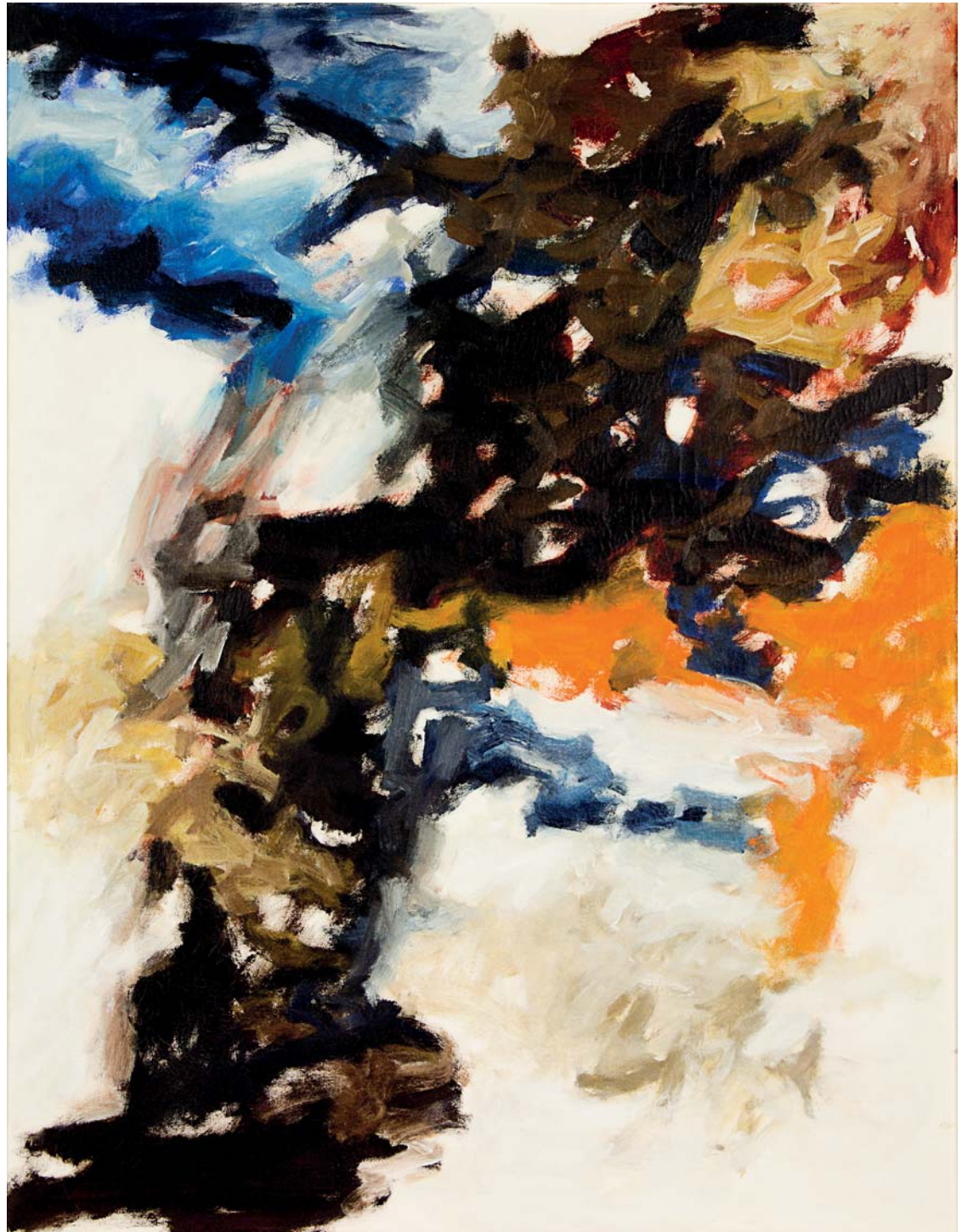
Exhibited:

'Contemporary New Zealand Painting',
Auckland City Art Gallery, 1963-1964
(original label affixed verso)

Provenance:

Private collection, Auckland.

\$25 000 – \$35 000



131

Milan Mrkusich

Painting No. 2

oil on canvas

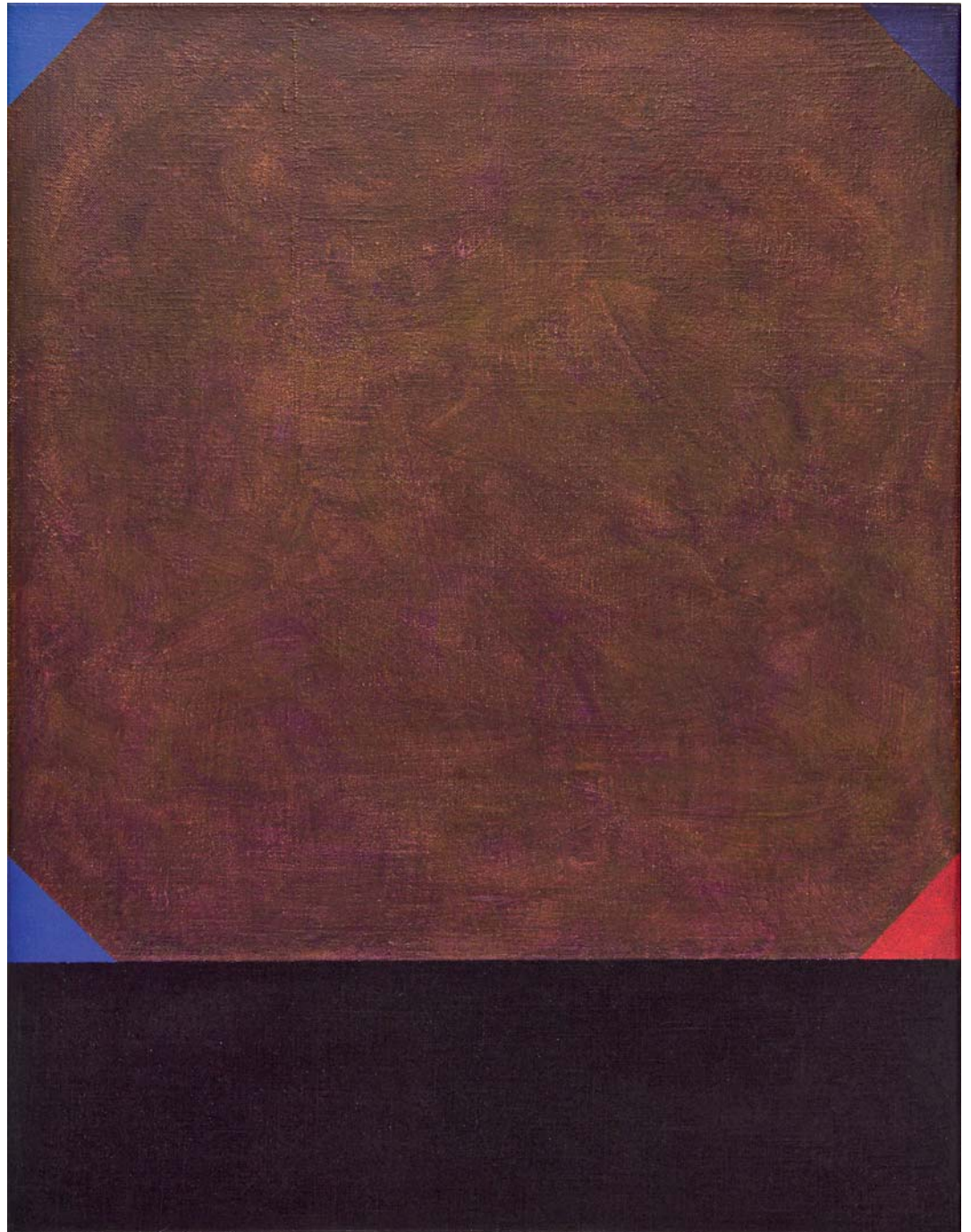
title inscribed, signed and dated '69 – '70

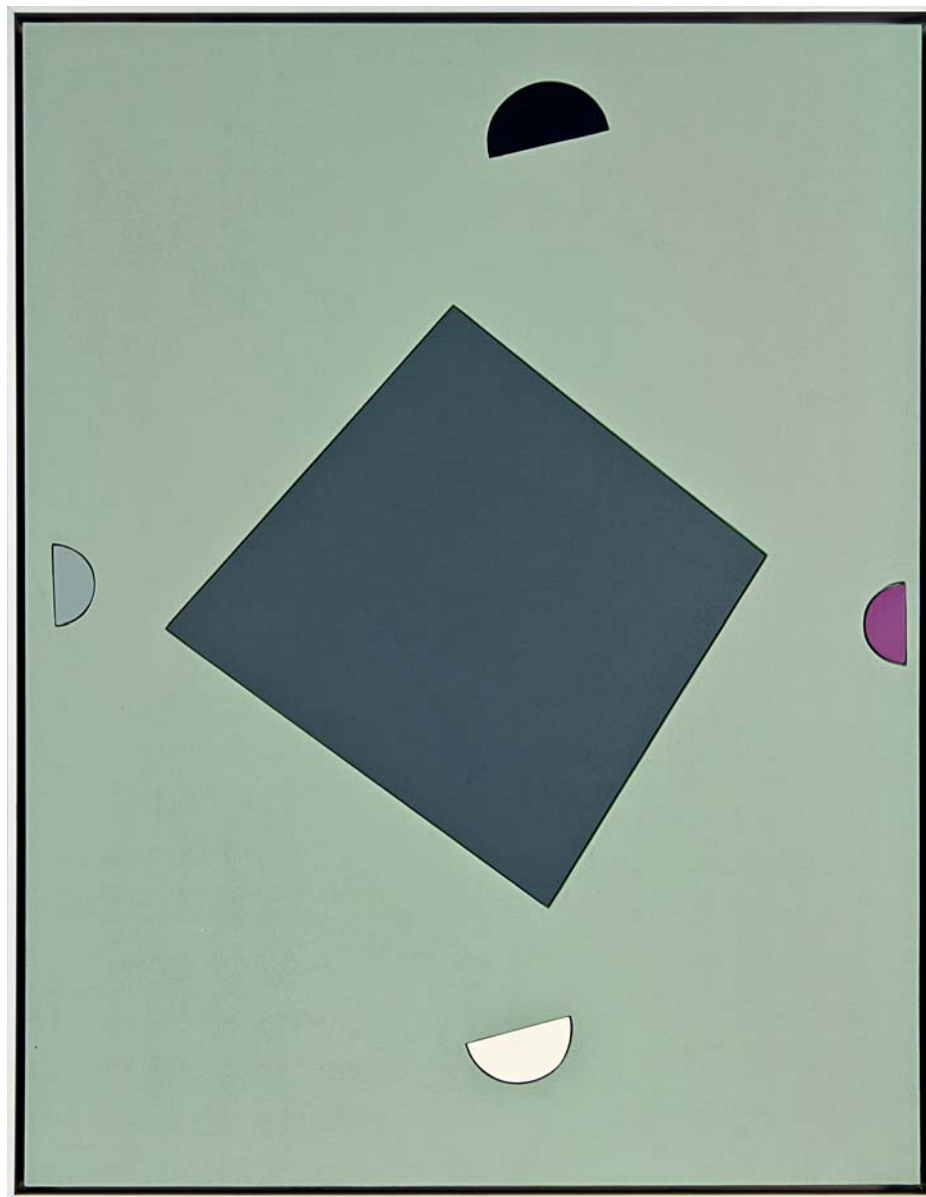
verso

915 x 710mm

Provenance: Private collection, Waikato.

\$25 000 – \$35 000





132

Geoff Thornley

Construction No. 3

oil on board

title inscribed, signed and dated '8 and

inscribed Alba Series B verso

867 x 670mm

\$11 000 – \$16 000



133

John Walsh

Waka huia: Rangi, Papa and their Children

oil on canvas

title inscribed, signed and dated 2002 verso

1400 x 1960mm

Exhibited: 'Orokohanga – Genesis', John
Leech Gallery, Auckland, 2002.

\$23 000 – \$35 000

134

Pat Hanly

Children with the Gift

acrylic, enamel and mixed media on
collaged board
title inscribed, signed and dated 1991
verso

675 x 590mm

\$6000 – \$9000

135

Pat Hanly

Love Scene B

intaglio print with stenciling, 19/26
title inscribed, signed and dated '68
590 x 520mm

\$3500 – \$5000

136

Jeffrey Harris

Head of a Young Man

oil on board
title inscribed, signed and dated Oct
1971 and inscribed Seacliff, N. F. S verso
358 x 250mm

Illustrated: Jim and Mary Barr,
Contemporary New Zealand Painters:
Volume I, A – M (Alister Taylor, 1980), p.
99.

\$4500 – \$6500

137

Fred Graham

Night Flight

oil and pastel on cardboard
signed with artist's initials F. G and dated
'67; title inscribed and inscribed 40 GNS
verso

560 x 767mm

Provenance: Private collection, South
Island

\$4500 – \$6500





138
Rita Angus
Portrait of the Artist's Niece, Jenny Jones
 oil on board
 signed
 442 x 345mm
 \$15 000 – \$20 000



139
Michael Smither
The Cellist
 oil on board
 signed and dated '70 verso
 490 x 650mm
 \$8000 – \$12 000



140

Michael Shepherd

Who Do We Think We Are?

oil on Belgian linen
title inscribed and dated 08.
840 x 900mm
\$8000 – \$12 000



141

Peter McIntyre

Untitled

oil on board
signed
600 x 840mm
\$16 000 – \$25 000



142

John Tole

Landscape with River

oil on paper mounted to board
 title printed on artist's original catalogue label affixed
 verso; inscribed Cat No. 36 verso
 250 x 302mm
 \$5000 – \$8000



143

Helen Brown

Islands

oil on board
 signed and dated '63; title inscribed,
 signed and inscribed 40 guineas verso
 545 x 745mm
 \$4000 – \$6000

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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.

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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. 55

Important Paintings
and Contemporary Art
26 April 2012 at 6.30pm

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

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www.artandobject.co.nz

Payment and Delivery ART+OBJECT will advise me as soon as is practical that I am the successful bidder of the lot or lots described above. I agree to pay immediately on receipt of this advice. Payment will be by cash, cheque or bank transfer. I understand that cheques will need to be cleared before goods can be uplifted or dispatched. I will arrange for collection or dispatch of my purchases. If ART+OBJECT is instructed by me to arrange for packing and dispatch of goods I agree to pay any costs incurred by ART+OBJECT. Note: ART+OBJECT requests that these arrangements are made prior to the auction date to ensure prompt delivery processing.

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

MR/MRS/MS: _____ SURNAME: _____

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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