

THE
COLLECTION
OF THE
LATE
NICHOLAS
BROWNE



Dear Nicholas,
Knowing a little of your
unsettled health I thought
I'd send you one card
and to send you my regards.

I think of you and have
always valued and waited
Keep well.

Warm Regards.

Peter

25/7/05

Kunstkarte No 826

Petrus mit dem Hahn

Muttergottes-Kirche

Gelati-Kloster, Georgien

© Raphael-Verlag, Stockhornstrasse 5, CH-3063 Ittigen

"The consolation of art comes in many forms...
For some it is making, for others it is having."

— Michael Kimmelman

On the surface it would be hard to find two seemingly more divergent private collections of contemporary New Zealand art than the two which ART+OBJECT has presented in the last eight months. The Les and Milly Paris Collection offered collectors a veritable smorgasbord of iconic New Zealand paintings. Works such as Michael Smither's The Family in the Van (1971) and Michael Illingworth's As Adam and Eve (1965) are as extensively reproduced, exhibited and discussed as any work of art you might encounter in this country, in or outside of a public gallery. Of course, the works all featured price tags to match. Nicholas Browne's collection of contemporary New Zealand art features no such works. It will command neither the media column inches nor the record numbers which the Paris Collection attracted.

Just as the Paris Collection catalogue endeavoured to capture the scale, spirit, ambition and legend of perhaps New Zealand's best-known private art collection, this catalogue attempts to encapsulate the intimacy, passion and thoughtfulness of an incredibly dedicated yet very private lover of New Zealand art and culture. This lofty ambition is made all the more difficult by the fact that, sadly, Nicholas Browne is no longer with us.

The nature of the respective private collections might be, ostensibly, very different, yet in some ways they are very similar. Like Les Paris, Nicholas Browne was the keeper of the most

accurate records you might come across. Almost every single work was paid off over time and Nicholas obviously had a very close relationship with dealers such as Hamish McKay, Judith Gifford, Ivan Anthony, and with Peter McLeavey especially. His involvement with them has been meticulously documented and makes for the most wonderful reading as well as proffering valuable inside insight into how the most successful relationships between a dedicated collector and a dealer who is passionate about getting the best artworks into the best collections, works. Also like the Paris's, Nicholas Browne's collection was lived with and enjoyed on a day-to-day level.

There can be little doubt that Nicholas took his collecting seriously and passionately. Clearly he was a fastidious acquirer of knowledge and information and someone who developed strong relationships with artists, collectors, dealers and curators. Nicholas's eye leant strongly towards the graphic, the gritty, the challenging and the socially-conscious. The art in this collection may be modest in scale but it is seldom modest in nature and ambition. No work entered the collection lightly and each acquisition was carefully considered with the fashionable whims of art world trends being for him an irrelevance. Undoubtedly, as with any good collection, the whole of the Nicholas Browne collection is far greater than the sum of the parts and it serves to reveal as much about the nature of the person who compiled it as it does the New Zealand art world in and around the twenty first century.

—

Ben Plumbly



Andrew McLeod, lot 41

Nicholas Browne took great pleasure in thinking about art. He appreciated quality and applied the same rigorous process of information gathering to the acquisition of a drawing, as a car. While he was interested to seek the views of others, he was not looking to curtail his typical period of deliberation. He would ask questions about a work with urgency that suggested a decision was imminent. Six months later he might report he was still thinking about it.

Browne enjoyed the people he got to know as a result of his art habit. He developed relationships with those he dealt with, and became friendly with a number of the artists whose work he collected. He read, but his preferred modes of gaining art intelligence were verbal and visual.

Browne's collection is distinctive because he resisted conventional markers of art quality, most notably, large scale. He preferred to collect in depth and used his detailed knowledge of the outputs of those he followed to hone in on telling and gritty examples. (A single-piece Killeen tank encumbered by tottering high-rise towers springs to mind). Assessing the merit of a particular work in relation to the practice as a whole was basic to Browne's analysis.

Artists whose working method is principally rooted in drawing (Killeen, Reynolds, Hotere, Hammond, Andrew McLeod), are well represented in the collection.

Browne's collection is a fascinating survey of New Zealand art during the period he was active, contextualised with inclusions by some very interesting earlier C20th figures, like Charles Tole. Ultimately Browne's collection is the accumulation of a creative life that makes evident the richness a dedicated collector adds.

—

Anna Miles

Nicholas Browne brought a painting in for treatment in 1996 and became a regular visitor after that. Many people are unaware that we do work for private clients in our role as conservators at the Auckland Art Gallery and Nicholas was someone we considered as an ideal customer, and friend. What made him so fabulous was the passion and knowledge he had about his collection, as well as his understanding of us as professionals.

Nicholas was fascinated by the ethical dilemmas involved in the conservation of contemporary art and how best to ensure that the treatment was appropriate. He didn't worry how quickly we could do it, appreciating that good things take time. Nicholas understood that the best thing you can do for your collection is to look after it, and he did that well.

—

Sarah Hillary
Principal Conservator Auckland Art Gallery Toi o Tāmaki



architecture to lift the spirit

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IMPORTANT
PAINTINGS AND
CONTEMPORARY ART
INCLUDING THE
STELLAR GROUP
COLLECTION
15 AUGUST 2013

Fiona Pardington

Portrait of life-cast of Koe, Timor
pigment inks on Hahnemuhle
paper, 5 of 10

Provenance: from the Stellar
Group Collection.
\$8000 – \$11 000

Entries invited until 19 July



PARNELL PONSONBY CHANCERY WELLINGTON CHRISTCHURCH

www.workingstyle.co.nz

A man with grey hair, wearing a dark blue suit, a white shirt, and a blue patterned tie, stands against a dark, textured background. He is looking slightly to the left. A white pocket square is visible in his suit jacket. The lighting is dramatic, highlighting the contours of his suit and face.

AUTUMN/WINTER 2013

IN STORE NOW

WORKING STYLE

MODERN DESIGN

3 JULY 2013

Entries invited until 24 May

A+O's July Modern Design catalogue includes international designers represented by superior examples including Hans Wegner, George Mulhauser, Charles and Ray Eames, Finn Juhl, Ingmar Relling, Mies van der Rohe, Verner Panton, Arne Jacobsen, Henry Rosengren, Oliver Morgue, Kai Kristiansen.

Bob Roukema for Jon Jansen

Wingback armchair

Provenance: The Betty Cutter collection

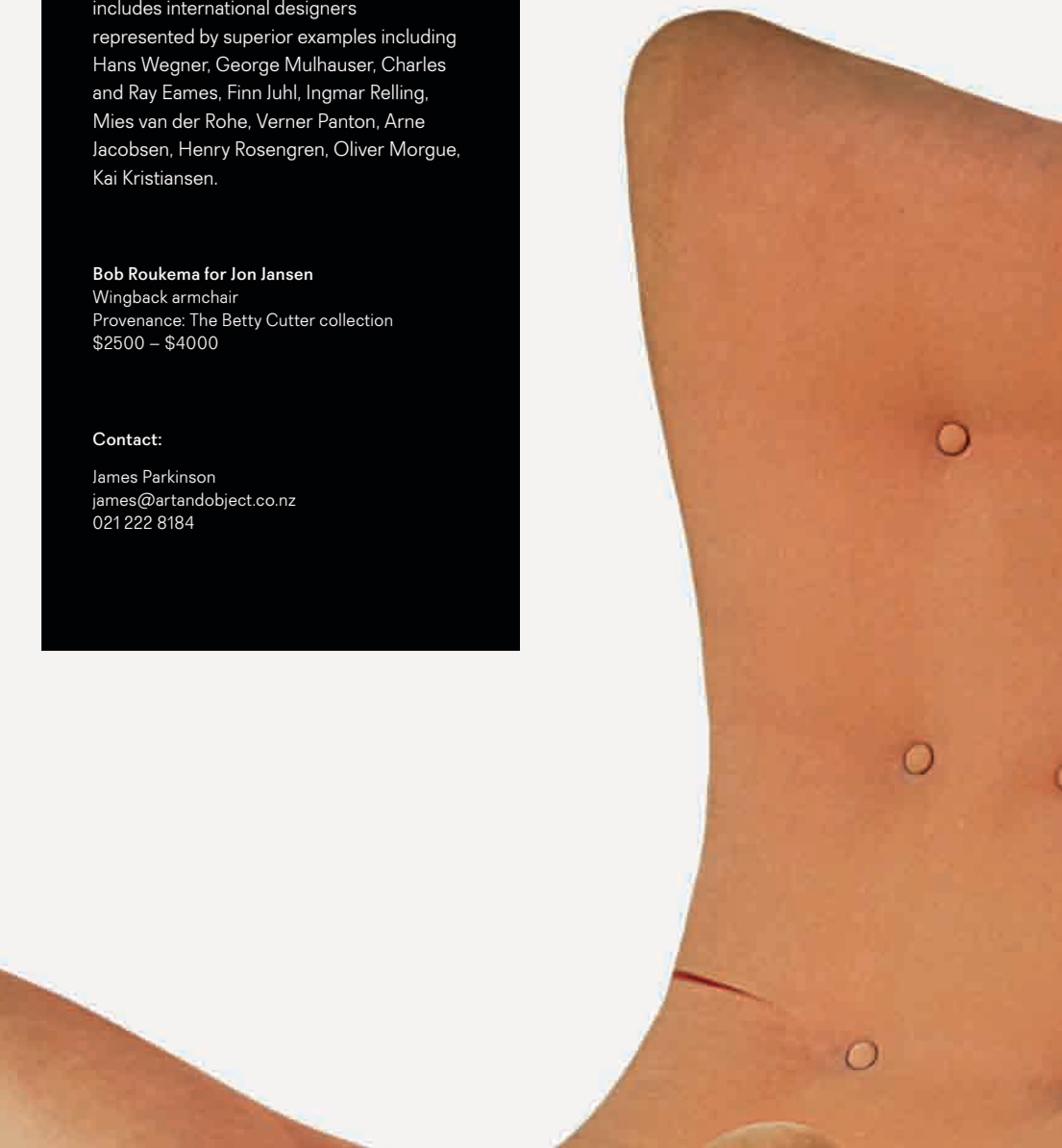
\$2500 – \$4000

Contact:

James Parkinson

james@artandobject.co.nz

021 222 8184



The background of the entire page is a complex, textured pattern. It consists of numerous concentric circles and dots, creating a radial, sunburst-like effect. The pattern is dense and covers the entire surface, with varying shades of grey and white. The text is overlaid on a solid black rectangular area on the left side of the page.

NEW ZEALAND AND INTERNATIONAL STUDIO POTTERY 3 JULY 2013

Entries invited until 24 May

Len Castle

Earthenware bowl with impressed decoration, 2000
D.280mm

Illustrated: *Len Castle Potter*. p.181
\$1500 – \$2000

Contact:

James Parkinson
james@artandobject.co.nz
021 222 8184

EXHIBITING QUALITY LANDSCAPES

NEW ZEALAND'S FINEST LUXURY PROPERTIES

EL TORO CENTRAL OTAGO

www.luxuryrealestate.co.nz/CL01

Nestled and moulded into centuries old schist outcrops and standing on its own in an untouched landscape, this retreat has been designed and built as a private sanctuary for relaxation.

This is a position and landscape never to be repeated and a home built featuring recycled materials seeped in history - together creating a spectacular property for the buyer with an eye for timeless quality.



MANATA QUEENSTOWN

www.luxuryrealestate.co.nz/QT24

Originally created as a boutique lodge / health retreat the improvements are extensive and open the property to many uses. Separate entrances provide privacy between buildings, the main dwelling is currently being used as a family

home with the lodge building providing passive income, just one of the many potential options. Other features include a heated swimming pool, hot springs spa pool, sauna, tennis court, gymnasium and extensive garaging.



WATERFRONT ESTATE BAY OF ISLANDS

www.luxuryrealestate.co.nz/LR107

Stunning property set on 17ha [42acres] with absolute waterfront land. The private estate wraps around the two houses, tennis court and extensive manicured lawns. The guest

house is modest but offers good potential for future development and has incredible views across the bay. Easily one of the finest and most tasteful properties in the Bay of Islands.



TARONUI BAY FARM BAY OF ISLANDS

www.luxuryrealestate.co.nz/NT22

The property is set on two titles totalling around 63 hectares, this is an outstanding opportunity to own a secluded beachfront property in one of the most private pockets of New Zealand's Northland Coast.

The sandy beach is not directly accessible to the public and is home to one of the best surf breaks on this part of the coast. Plus, there are numerous potential building sites available for future developments.



QUEENSTOWN & CENTRAL OTAGO
Terry Spice
+64 21 755 889
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BAY OF ISLANDS
Charlie Brendon-Cook
+64 212 444 888
charlie@luxuryrealestate.co.nz

LUXURY REAL ESTATE
NEW ZEALAND

luxuryrealestate.co.nz

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ASIAN ART

4 JULY 2013

Entries invited until 24 May

The July catalogue will feature the collection of Dr John A. and Louise Gray carefully compiled over 20 years and which includes mark and period Chinese porcelain, fine jade and furniture.

Chinese copper red dish (detail)
Qianlong seal mark and
of the period (1736-1795)
D. 210mm
\$800 – \$1000

Contact:

James Parkinson
james@artandobject.co.nz
021 222 8184

Giulia Rodighiero
giulia@artandobject.co.nz
09 354 4646

THE COLLECTION OF THE LATE
NICHOLAS BROWNE

Auction

Tuesday 14 May at 6.30pm

Preview

Wednesday 8 May from 6.00 – 8.00pm

Viewing

Thursday 9 May 9.00am – 5.00pm

Friday 10 May 9.00am – 5.00pm

Saturday 11 May 11.00am – 4.00pm

Sunday 12 May 11.00am – 4.00pm

Monday 13 May 9.00am – 5.00pm

Tuesday 14 May 9.00am – 2.00pm

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THE
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OF THE
LATE
NICHOLAS
BROWNE



1.

Tony de Lautour

29

oil on board
title inscribed
90 x 113mm

Provenance: Purchased from
Hamish McKay Gallery, Wellington,
December 1993.

\$600 – \$900

2.

Tony de Lautour

87

oil on board
title inscribed and dated 1997
82 x 103mm

Provenance: Purchased from
Hamish McKay Gallery, Wellington,
December 1993.

\$600 – \$900

3.

Tony de Lautour

77

oil on board
title inscribed and signed
77 x 94mm

Provenance: Purchased from
Hamish McKay Gallery, Wellington,
December 1993.

\$600 – \$900

4.

Andrew McLeod

Economy

acrylic on canvas
signed with artist's initials
A. Mc and dated '99
635 x 425mm

Provenance: Purchased from
Peter McLeavey Gallery, Wellington,
1 October, 2000.

\$5000 – \$8000

5.

Giovanni Intra

Aspirin

acrylic on paper
title inscribed; signed with
artist's initials G. I and dated
1996

568 x 196mm

\$1000 – \$2000

6.

Giovanni Intra

Panadol

acrylic on paper
title inscribed, signed with
artist's initials G. I and dated
1996

180 x 163mm

\$600 – \$900

7.

Richard Killeen

Know This Place

acrylic and screenprint on
21 aluminium cut-outs
title inscribed, signed and dated
1993; artist's original catalogue
label affixed each piece verso
540 x 540mm: installation size
variable

Provenance: Purchased from
Sue Crockford Gallery, Auckland,
29 July, 1993.

\$12 000 – \$16 000

8.

Richard Killeen

Tank with Tall Buildings

acrylic on powder-coated
aluminium cut-out
title inscribed, signed and dated
2001; artist's original catalogue
label affixed verso
425 x 440mm

Provenance: Purchased from
Ivan Anthony Gallery, Auckland,
24 November, 2002.

\$6000 – \$9000

9.

John Reynolds

Chimera and Sphinx II

oilstick and oilpastel on found
Gordon Walters screenprint
title inscribed, signed and dated
1991 verso
150 x 95mm

Exhibited: 'Parallel Lines: Gordon
Walters in Context', Auckland City
Art Gallery, August – October 1994.

Provenance: Purchased from
Sue Crockford Gallery, Auckland,
27 September, 1991.

\$1000 – \$2000

10.

John Reynolds

The Unmarked Grave Nos. I – IV

oilstick and acrylic on jute mounted
to board
title inscribed, signed and dated
1989 each panel verso
275 x 275mm: each
\$3000 – \$5000

11.

John Reynolds

Thief on the Cross IV

oilstick on jute on board
title inscribed; signed and dated
1998 verso
267 x 278mm
\$1000 – \$2000

12.

Julian Dashper

Untitled

vinyl on drumskin mounted in
original drumhead
445 x 445 x 142mm

Exhibited: 'The Twist', Dunedin
Public Art Gallery, November 1999 –
February 2000.

\$18 000 – \$26 000

13.

Julian Dashper

Philishave Drawing

acrylic on paper
400 x 405mm
\$3000 – \$5000

14.

Ralph Hotere

Sketch for Mungo Drawing

acrylic and oilpastel on paper
title inscribed, signed and dated
'83 and inscribed Mungo Golgol Zanci
320 x 225mm

Provenance: Purchased from Janne
Land Gallery, Wellington, 19 August,
1985.

\$14 000 – \$20 000

15.

Ralph Hotere

Test Piece '77

lacquer and acrylic on board
title inscribed, signed and dated
Port Chalmers '77 and inscribed
Altered by the artist at Carey's Bay
(after serious surface damage) 21 –
3 – 89 verso
795 x 587mm

\$45 000 – \$65 000

16.

Denis O'Connor

aitche or Haitche? (Elocution
Lesson) III

slate, wood and plastic
title inscribed, signed and dated
29th November 1999 verso
282 x 230mm

Provenance: Previously in the
collection of Jim Fraser; 'The Jim
Fraser Collection', Webb's, lot no.
87, Thursday November 9th, 2006.

\$2500 – \$4000

17.

Richard McWhannell

4th Version of This Composition

oil on Kodak Eastman negatives frame
title inscribed, signed and dated

1997 – 98 verso

142 x 93mm

\$900 – \$1400

18.

Dorothy Law

For Dr. Evans

mixed media construction

signed and dated 1982 on artist's
label affixed verso; original Denis

Cohn Gallery label affixed verso

158 x 196 x 13mm

Exhibited: 'Constructions', Denis
Cohn Gallery, Auckland, 1983.

Provenance: Purchased from Denis
Cohn Gallery, 3 Darby St, Auckland,
30 April, 1984.

\$200 – \$400

19.

Denis Knight Turner

Weeping Women – 1945

oil on canvasboard

signed; title inscribed and signed
verso

605 x 900mm

Provenance: Purchased from Webb's,
22 November, 1995, lot no. 90.

\$10 000 – \$15 000

20.

Charles Tole

Cross

oil on board

signed; artist's original original
catalogue label affixed verso

595 x 463mm

Provenance: Purchased from Webb's,
12 September, 1991, lot no. 2.

\$10 000 – \$15 000

21.

Bill Hammond

O. T. 3

acrylic on aluminium baking tray
title inscribed, signed and dated
1991; original Brooke Gifford Gallery
label affixed verso

435 x 319mm

Provenance: Purchased from
Brooke Gifford Gallery, Christchurch,
30 April, 1997.

\$13 000 – \$18 000

22.

Bill Hammond

O. T. 5

acrylic on found baking tray
title inscribed, signed and dated
1991

435 x 319mm

Provenance: Purchased from
Brooke Gifford Gallery, Christchurch,
31 July, 1998.

\$13 000 – \$18 000

23.

Colin McCahon

Near Craigieburn

synthetic polymer paint and sand
on board

signed and dated March '69

300 x 300mm

Provenance: Private collection,
Auckland. Originally purchased from
Barry Lett Galleries, Auckland,
1970; Purchased by Nicholas Browne
from Peter McLeavey Gallery,
Wellington, 9 September, 1997.

\$35 000 – \$50 000

24.

Milan Mrkusich

Painting Red, 1968

oil on board

title inscribed, signed and dated
1968 verso

295 x 293mm

Provenance: Private Collection,
Coromandel; Purchased from FHE
Galleries, Auckland, 7 November,
1995.

\$14 000 — \$20 000

25.

Julian Dashper

Abstract Abstract

7" vinyl record released to mark
the occasion of exhibiton at Luxus
in Den Haag, The Netherlands in
December 1998

185 x 185mm

\$200 — \$300

26.

Julian Dashper

Studio Songs No. 3

7" vinyl record recorded on May
10th (Mother's Day) 1998 in Julian
Dashper's studio by Simon Cuming,
Julian Dashper, Justin Roys, Miranda
Harcourt and Clintoné Watkins

185 x 185mm

\$200 — \$300

27.

Mary-Louise Browne

Silver Cross

silver leaf on wood panel

1015 x 710mm

Provenance: Purchased from the
artist, 18 February, 1994.

\$5000 — \$8000

28.

Peter Robinson

Price War

oilstick and acrylic on wood

title inscribed and inscribed

dirt cheap; signed and dated 1995
verso; original Claybrook Gallery
label affixed verso

140 x 485mm

\$6000 — \$9000

29.

Peter Robinson

Trade Aid

oilstick and acrylic on plywood

title inscribed and inscribed

Target Figure 1 \$ b; signed and
dated '95 verso

146 x 440mm

\$6000 — \$9000

30.

Peter Robinson

There's No One God

acrylic and oilstick on paper

title inscribed, signed and dated
Oct. 1996

985 x 682mm

Exhibited: 'Home and Away: 24 Recent
Paintings by Peter Robinson',
Catalogue No. 17,
12 November — 31 November, 1996.

Provenance: Purchased from
Peter McLeavey Gallery, Wellington,
5 December, 1996.

\$12 000 — \$18 000

31.

Bill Hammond

Modern Day 2 — A Sample

acrylic on canvas

title inscribed, signed and dated
1991

500 x 800mm

Provenance: Purchased from
Gregory Flint Gallery, Auckland,
15 March, 1996.

\$25 000 — \$35 000

32.

Andrew McLeod

Landscape 4

acrylic on canvas

signed verso

535 x 527mm

Exhibited: 'Tama – Kainga',

Ivan Anthony Gallery, 1 November –
25 November, 2000.

Provenance: Purchased from

Ivan Anthony Gallery, Auckland,
2 February, 2001.

\$5000 – \$8000

Provenance: Purchased from

Peter McLeavey Gallery, Wellington,
December 4, 2001, together with
Untitled 2000.

\$5000 – \$8000

36.

Seraphine Pick

Untitled – Bath Stack

oil on ink on paper

signed and dated 1995

142 x 380mm

\$1500 – \$2500

33.

Andrew McLeod

Andrew

gouache on linen

signed

330 x 240mm

Provenance: Purchased from

Ivan Anthony Gallery, 24 November,
2006.

\$3000 – \$5000

37.

Jacqueline Fraser

Valium

oilstick on brocade fabric

title inscribed, signed with

artist's initials and dated

11.6.2003; original Roslyn Oxley9

Gallery label affixed verso

320 x 320mm

Exhibited: 'Elizabeth Taylor',

Roslyn Oxley9 Gallery, Sydney,

October – November, 2003; 'Te Puawhi

O Nga Tahu', Christchurch Art

Gallery, February 2003 – March 2004.

Provenance: Purchased from

Roslyn Oxley9 Gallery, Sydney,
12 May, 2004.

\$1000 – \$2000

34.

Gordon Walters

Tamaki

silkscreen print, 8/50

signed and dated 1983

690 x 505mm

Illustrated: William McAloon,

Gordon Walters: Prints + Design

(Adam Art Gallery, Wellington,
2004), p. 33.

Provenance: Purchased from

Peter McLeavey Gallery, Wellington,
15 November, 1991.

\$7000 – \$10 000

38.

Ruth Watson

Neurological Fictions (V)

mixed media

title inscribed, signed and

dated '89

170 x 240mm

\$400 – \$700

35.

Andrew McLeod

Untitled 1999

oil and graphite on canvas

inscribed Jezze, I sure have done

some stupid things in my time;

signed and dated '99 verso

485 x 363mm

39.

John Reynolds

In the Hearts of Men III

oilstick and acrylic on jute mounted
to board

title inscribed; signed and dated

1988 verso

275 x 275mm

\$1000 – \$2000

40.

Tony de Lautour

Head

acrylic on canvas

title inscribed, signed and dated

2003

300 x 400mm

Provenance: Purchased from Ivan
Anthony Gallery, Auckland, 6
December, 2003.

\$2500 – \$4000

41.

Andrew McLeod

Untitled

acrylic on linen

signed verso

265 x 185mm

\$2800 – \$4000

42.

John Tole

Yachts on Hard – Okahu Bay

oil on board

artist's name and title printed
on original catalogue label (Cat No.
34) affixed verso

250 x 310mm

Provenance: From the collection of
the artist's estate; Purchased from
Webb's, 30 October 1990.

\$3000 – \$5000

43.

Jan van der Ploeg

Untitled

acrylic on Belgian linen

signed and dated 1999 verso

204 x 152mm

Provenance: Purchased from
New Work Studio, Wellington,
30 November, 1999.

\$800 – \$1200

44.

Andrew McLeod

Untitled 2000

oil on canvas

signed verso

452 x 387mm

Provenance: Purchased from
Peter McLeavey Gallery, Wellington,
December 4, 2001, together with

Untitled 1999.

Exhibited: '151 Cuba Street,
Exhibition 1', Catalogue No. 5,
Peter McLeavey Gallery, Wellington.

\$4000 – \$6000

45.

Billy Apple

Paid: The Artist Has To Live Like
Everybody Else

screenprint on Testrip Gallery

letter

signed

420 x 298mm

Provenance: Purchased from Testrip,
454 Karangahape Rd, Auckland, 1996.

\$1000 – \$2000

46.

Billy Apple

As Good As Gold

375ml bottle of Robard and Butler

wine together with 'Tales of Gold:

The Tale of Ray' exhibiton catalogue
(Artspace, 2004)

\$100 – \$200

47.

Patrick Pound

academy for dissenters

mixed media and collage on paper
title inscribed and signed and
inscribed boundaries of a garden
110 x 180mm

\$400 — \$700

48.

Tony de Lautour

Long Dragon Brand

oil on found Machete knife
title inscribed, signed and dated
1997
625 x 125 x 250mm

Exhibited: 'Tony de Lautour:
New Paintings', Brooke Gifford
Gallery, Christchurch, 20 May — 7
June, 1997.

Provenance: Purchased from
Brooke Gifford Gallery, Christchurch,
23 May, 1997.

\$3000 — \$5000

49.

Tony de Lautour

Red Heart

oil on board
title inscribed, signed and dated
1995 verso
180 x 231mm

Provenance: Purchased from
Hamish McKay Gallery, Wellington,
4 November, 1995 together with
White Hate.

\$600 — \$900

50.

Tony de Lautour

White Hate

oil on canvas
title inscribed; signed and dated
1995 verso
136 x 200mm

Provenance: Purchased from
Hamish McKay Gallery, Wellington,
4 November, 1995 together with
Red Heart.

\$700 — \$1000

51.

John Reynolds

Smoking Saint

oilstick and oilpastel on paper
title inscribed, signed and dated
1991 and inscribed IV
495 x 653mm

\$2000 — \$3000

52.

Tony de Lautour

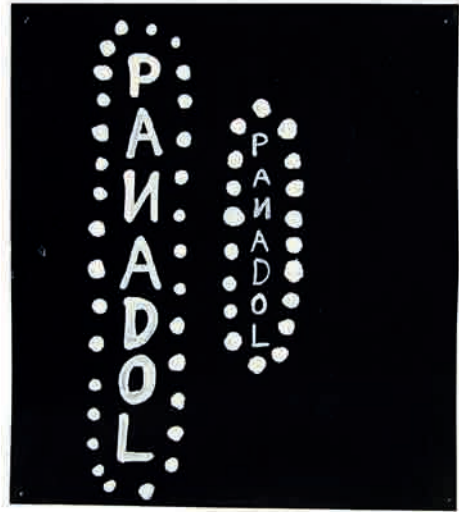
Long Spot

oil on board
title inscribed, signed and dated
1995 verso; original Claybrook
Gallery label affixed verso
254 x 380mm

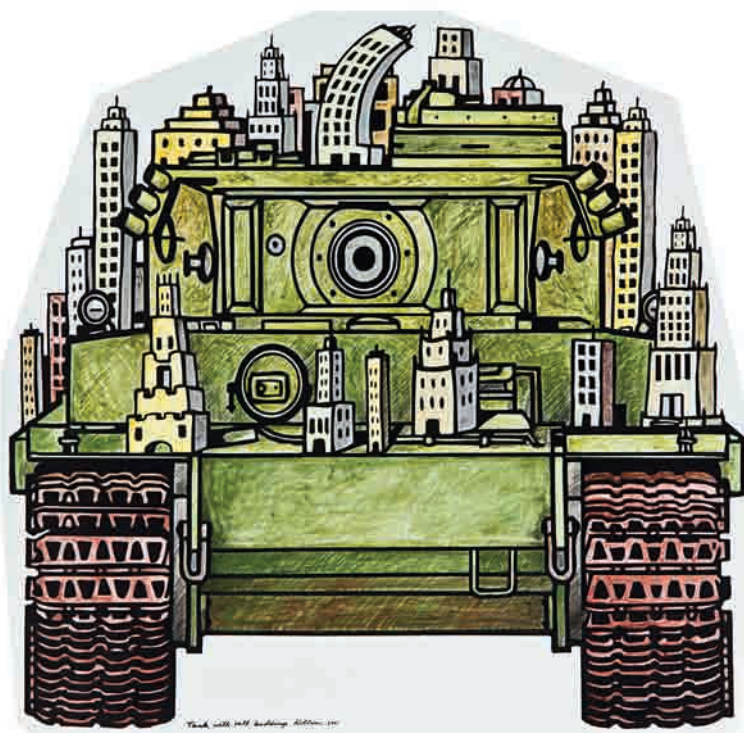
\$1000 — \$2000

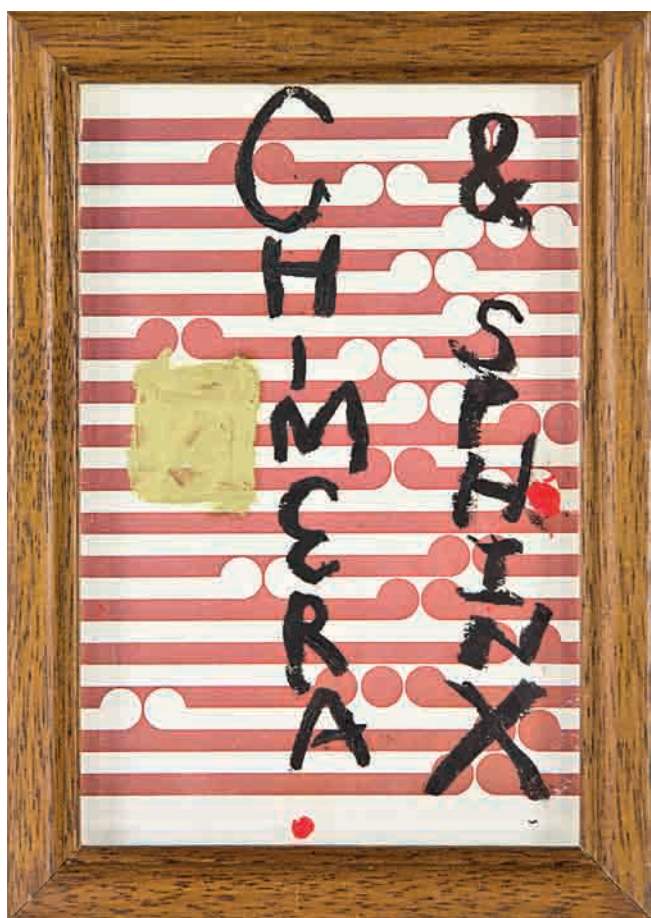








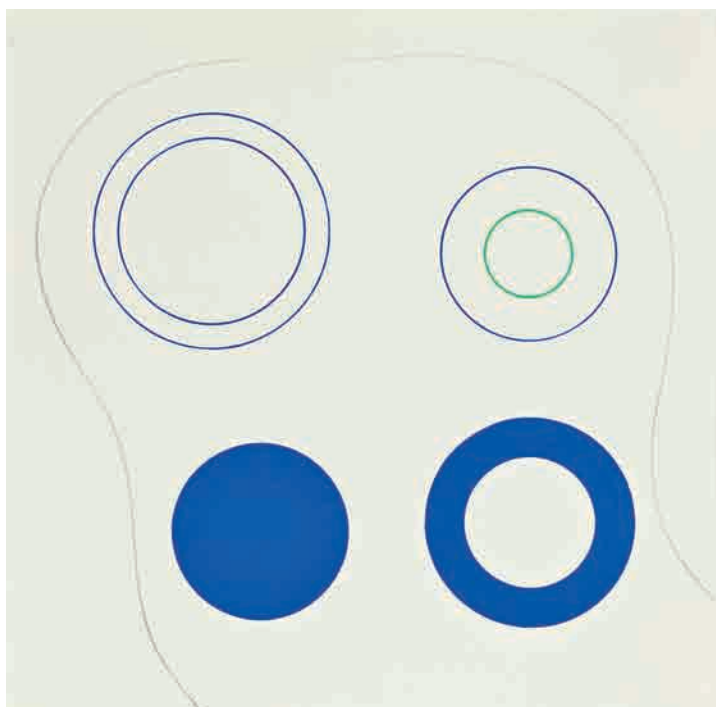








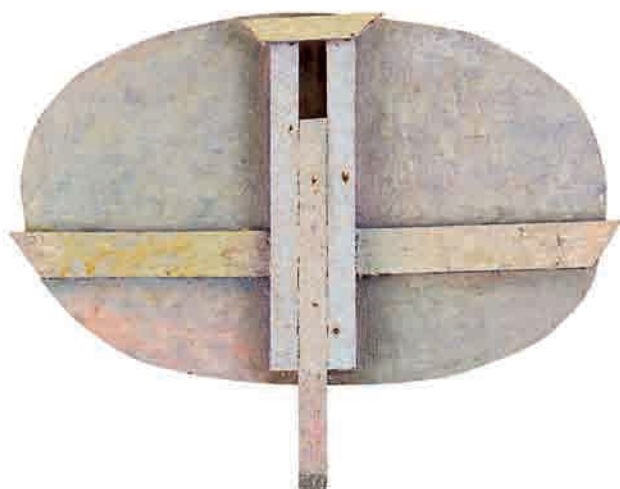










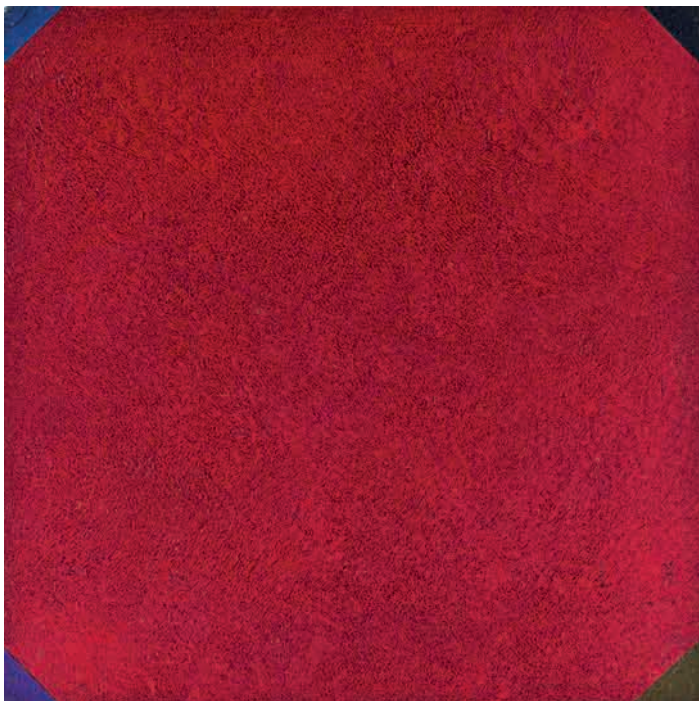














ABSTRACT ABSTRACT



STUDIO SONGS 3





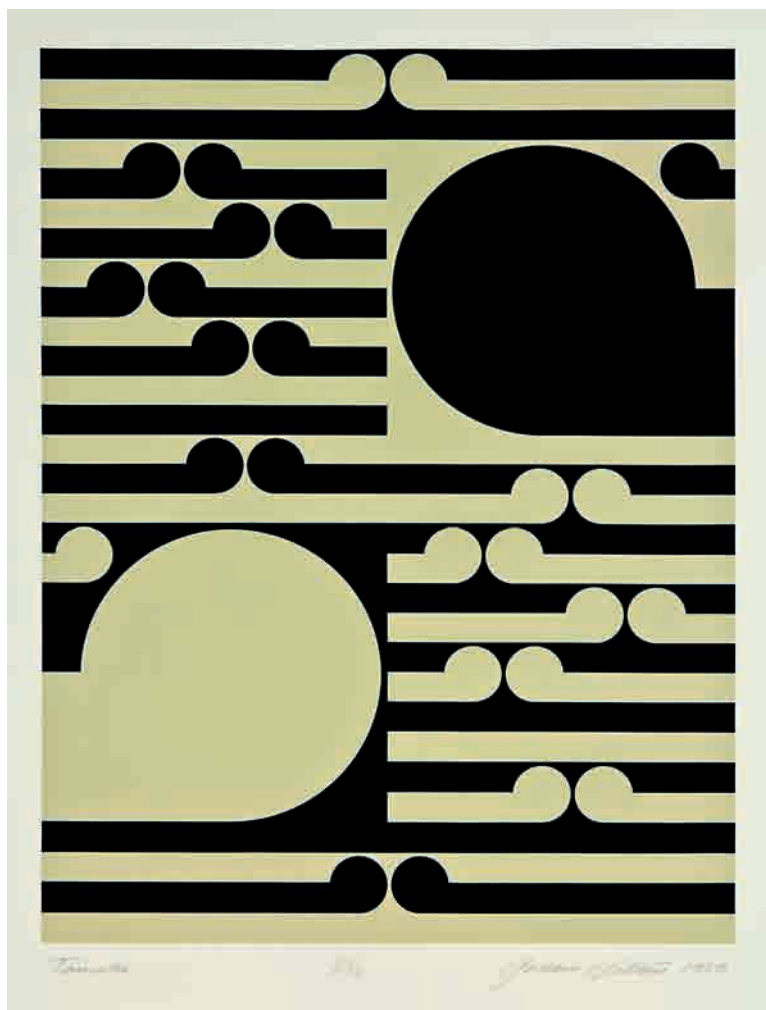








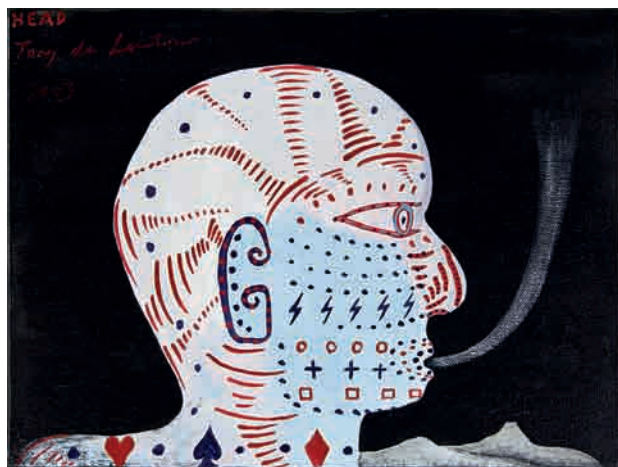








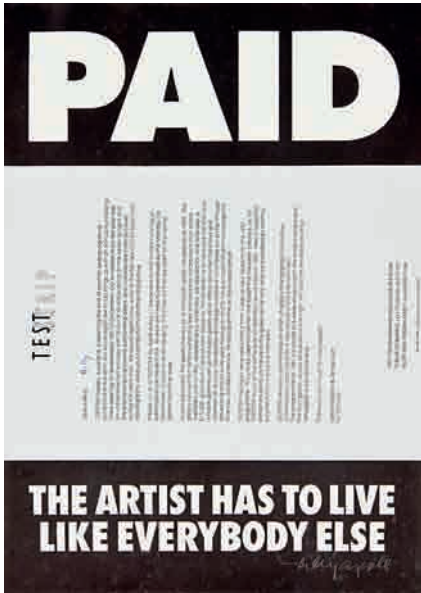
















Conditions of sale

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.

Absentee bid form

Auction No. 66 The Collection of the late Nicholas Browne 14 May 2013 at 6.30pm

This completed and signed form authorizes ART+OBJECT to bid on my behalf at the above mentioned auction for the following lots up to prices indicated below. These bids are to be executed at the lowest price levels possible.

I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (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.

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

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

Please indicate as appropriate by ticking the box:

☐ PHONE BID

☐ ABSENTEE BID

MR/MRS/MS: _____

SURNAME: _____

POSTAL ADDRESS: _____

STREET ADDRESS: _____

BUSINESS PHONE: _____ MOBILE: _____

FAX: _____ EMAIL: _____

Signed as agreed: _____

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

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



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14 MAY

2013

