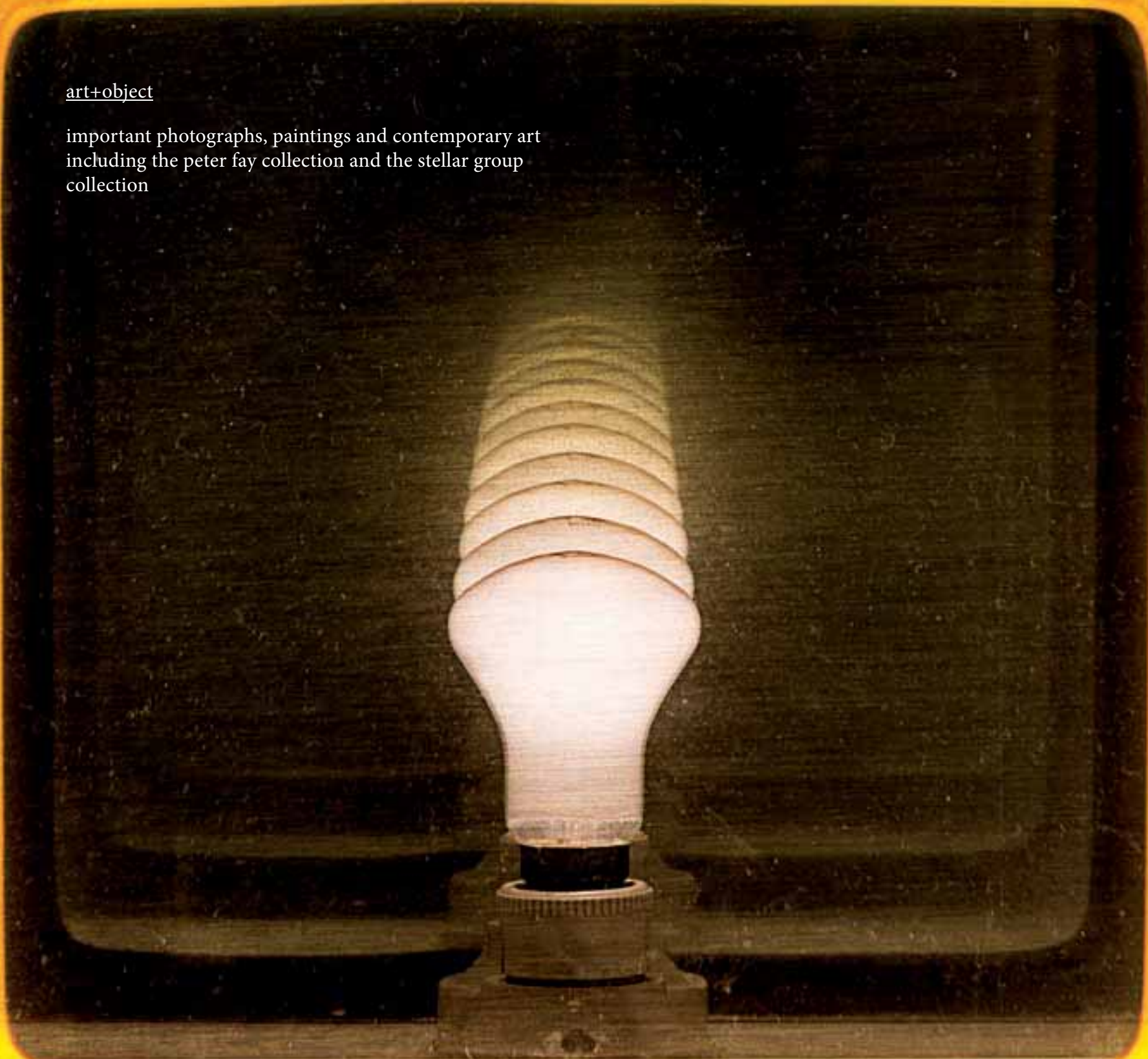


art+object

important photographs, paintings and contemporary art  
including the peter fay collection and the stellar group  
collection





art+object

important photographs, paintings  
and contemporary art including the  
peter fay collection and the stellar  
group collection

Thursday, 15 August 2013



## A COLLECTORS' CATALOGUE

Welcome to ART+OBJECT's August 2013 catalogue which features two very diverse yet directional collections as well as a number of key works by major New Zealand artists. The working title for this catalogue has been A Collectors' Catalogue – it is a term that sums up the sense of intimacy and interaction with art that the works on the following pages communicate.

The next few months in Auckland and Sydney will be a great time for art collectors and fans as we have the chance to attend two art fairs. The Auckland Art Fair on August 7–11 now in its 5th edition, and the fresh new Sydney Contemporary taking place at the Carriageworks in Sydney from September 19–22. Between these two events over sixty galleries from Australia, New Zealand, Asia, Europe and South Africa will be represented.

Art Fairs make for the perfect opportunity to see what is happening right now in the Australasian art world. The two collections represented in this collection share a commitment to the contemporary art of their time – an extremely personal perspective in the form of the Peter Fay Collection, and in the Stellar Group, a collective and shared experience. To be able to view these works in light of the practice of today suggests a fascinating continuum.

Peter Fay is an Australian with New Zealand roots who made vital connections to Aotearoa through his collection, inspired by amongst others Les and Milly Paris. His collection was the subject of an influential touring exhibition in Australia in 2002–04 entitled Home Sweet Home. Fay as a collector and advocate played a fundamental role in the awakening of Australian interest in Contemporary New Zealand art. A+O is privileged to have been chosen to exhibit and offer the New Zealand works from his collection, (lots 29–80).

The Stellar Group Collection of some twenty works assembled over ten years represents a communal experience of art. The members of the group have rotated these works in a democratic fashion around their homes every three months. Each member has served for a year on the group's buying committee. The shared act of collecting has affected them and their families in profound ways.

The legacy of these quite different approaches to the art of collecting can be seen on these pages. We hope you will find their efforts inspiring.



ART+OBJECT

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Auckland

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Auckland 1145

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[info@artandobject.co.nz](mailto:info@artandobject.co.nz)  
[www.artandobject.co.nz](http://www.artandobject.co.nz)

Front cover:

**Bill Culbert**  
Bulb Box Reflection 1  
mixed media, 7/10  
lot 66

Back cover:

**Peter Peryer**  
Octopus  
gelatin silver print  
lot 15

Previous page:

**Laurence Aberhart**  
Broken Hill, New South  
Wales, 9th August 1997  
gold and selenium toned  
gelatin silver print  
lot 35

**Laurence Aberhart**  
Ipswich, Queensland  
28th August 1997  
gold and selenium toned  
gelatin silver print  
lot 37





# SYDNEY13

CONTEMPORARY

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AUSTRALIA'S NEW  
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FINANCIAL REVIEW | CARRIAGEWORKS

JULY 2013  
AUCTION HIGHLIGHTS

NEW COLLECTORS ART  
MODERN DESIGN  
NEW ZEALAND & INTERNATIONAL POTTERY  
ASIAN ART



**Allen Maddox**  
Grid  
acrylic and metallic paint on paper  
800 x 1210mm  
\$12 605



**Alison Duff**  
Colin McCahon  
bronze 8/12  
385 x 165 x 230mm  
\$8205



**Pat Hanly**  
Wood Bouquet  
mixed media  
signed and dated '92  
685 x 650mm  
\$10 550



**John Weeks**  
Industrial Landscape 1  
oil on canvas, c.1940  
235 x 345mm  
\$7150



**Trevor Lloyd**  
The Chieftain's Daughter  
etching  
307 x 200mm  
\$1290



**Len Castle**  
Inverted Volcano vase  
with lava red glaze. L.845mm  
\$9380



**George Mulhauser for Plycraft**  
Early Mr Chair and  
matching ottoman with  
bentwood walnut shell  
\$4220



**Kofed Larsen**  
Danish mid-century sideboard  
Model FA66. W.2300mm  
\$9965



**Kai Kristiansen for Feldbellas  
Mobelfabrik**  
Model 54 walnut desk with  
tambour sliding cupboard  
1380 x 670mm  
\$5865



Small Japanese Satsuma lidded  
jar, signed Hankinzan, Meiji period  
(1868-1912). H. 85mm  
\$4570



Japanese Satsuma lidded koro  
[censer], signed Yabu Meizan, Meiji  
period (1868-1912). W. 125mm  
\$16 415



18th century Chinese monochrome  
blue glazed vase. H. 395mm.  
\$10 550



Chinese stemcup, internal bowl  
and cover, Guangxu underglaze  
blue six-character mark and  
probably of the period (1875-1908)  
H. 200mm  
\$12 015



# EXHIBITING QUALITY LANDSCAPES

## NEW ZEALAND'S FINEST LUXURY PROPERTIES

### DICKS BAY BAY OF ISLANDS

This is a superbly presented home that occupies an elevated position overlooking Jacks Bay giving it spectacular views across the Bay of Islands. Surrounded by natural bush with absolute peace and privacy the coastal hideaway has pride of place on over 6.6 hectares of north facing land. Included in the package is a 1/3 share in a large 7,065 square metre boat parking facility.



[www.luxuryrealestate.co.nz/NT29](http://www.luxuryrealestate.co.nz/NT29)

3 2 2

### WAIPIRO BAY BAY OF ISLANDS

A coastal hideaway that occupies approximately 3,789 square metres of land set over two titles. Built high on the headland to take best advantage of the superb outlook is a three bedroom home which offers buyers a rare chance to enjoy this wonderful location while planning the ultimate retreat on the adjoining vacant section. Two separate tracks take you to the waterfront giving significant development options from both titles.



Indicative area only

[www.luxuryrealestate.co.nz/NT31](http://www.luxuryrealestate.co.nz/NT31)

3 1 3

### TASMAN HOUSE NELSON

The largest and most beautifully constructed house ever offered in Tasman, just 30 minutes from Nelson's city centre. Architecturally built to accent panoramic ocean views with every luxury you can imagine this home is world class in every aspect. It is located right on the Pacific Ocean with a custom-built infinity pool facing north to capture the sun and impressive sea views of Nelson Bay.



[www.luxuryrealestate.co.nz/NB2](http://www.luxuryrealestate.co.nz/NB2)

4 5 8

### KERRY DRIVE QUEENSTOWN

Attention to detail has been paramount in the construction of this 332 square metre Queenstown Hill home. The joinery, constructed of the finest American Oak, is of a quality second to none, giving the home an unparalleled level of finish. From the open plan living area a large balcony gives incredible views while a second protected patio and BBQ area allows further options for outdoor entertaining.



[www.luxuryrealestate.co.nz/QT38](http://www.luxuryrealestate.co.nz/QT38)

3 3 2

QUEENSTOWN & CENTRAL OTAGO  
Terry Spice  
+64 21 755 889  
terry@luxuryrealestate.co.nz

AUCKLAND & NELSON  
Nick Horton  
+64 21 530 000  
nick@luxuryrealestate.co.nz

BAY OF ISLANDS & NORTHLAND  
Charlie Brendon-Cook  
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charlie@luxuryrealestate.co.nz

[luxuryrealestate.co.nz](http://luxuryrealestate.co.nz)

LUXURY REAL ESTATE  
NEW ZEALAND

NEW COLLECTORS ART  
TUESDAY 22 OCTOBER

Entries invited

E. Mervyn Taylor  
Cats  
four colour linocut, 1957  
278 x 374mm  
\$2500 – \$4000

Contact:  
Leigh Melville  
leigh@artandobject.co.nz  
09 3544 646  
021 406 678









# OBJECTS

THE NEW VISION  
GALLERY COLLECTION  
OF NEW ZEALAND ART  
AND APPLIED ART

THE GARY WINTHER  
COLLECTION OF  
NEW ZEALAND AND  
INTERNATIONAL  
STUDIO POTTERY

WEDNESDAY 23 OCTOBER

Selected entries invited

A+O's October catalogue constitutes a landmark event for collectors of studio pottery and applied art. Founded in 1965 by Dutch émigrés Kees and Tina Hos, New Vision Gallery quickly became an important location for the emerging New Zealand art scene hosting legendary early exhibitions by Theo Schoon as well as Gordon Walters first solo exhibition in 1966. The pivotal role of New Vision Gallery was recognised in 2008 with the curated exhibition *New Vision 1965–1976* staged at the Gus Fisher Gallery.

Naturally the Hos collection reflects these important roots with artworks and prints by Kees Hos himself as well as Phillip Truettum, Don Driver and Philip Clairmont along with important ceramics by Len Castle, Mirek Smisek and Barry Brickell.

Gary Winther is a collector of vast knowledge and experience who began his career working alongside respected antiques dealers in New Zealand and the UK such as Alf Fleming and Robin White. A+O is pleased to offer such a distinguished collection featuring key pieces by Shoji Hamada and Tatsuzo Shimaoka.

The catalogue will also include the collection of Statements Gallery Napier, for thirty years the Hawke's Bay's leading applied arts gallery. This diverse offering features over 20 pieces by Rick Rudd, Graeme Storm, Bruce and Estelle Martin and Doreen Blumhardt.

## Len Castle

Inverted Volcano vase  
with lava red glaze  
L.850mm  
\$6000 – \$8000

## Contact:

James Parkinson  
james@artandobject.co.nz  
09 354 4646  
021 222 8184



NEW ART &  
CULTURE MAGAZINE

# VAULT

FRANCIS UPRITCHARD  
*Lunge*, 2012  
modeling material, foil,  
wire, paint and cloth  
95 x 40 x 82 cm

Courtesy Anton Kern  
Gallery, New York

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KRAFTWERK, IAN STRANGE & MORE

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# MODERN DESIGN WEDNESDAY 23 OCTOBER

**Entries invited**

A+O's design catalogues have become the industry standard over the last five years presenting high quality, authentic and provenanced examples of collectable 20th century design by leading European, British, American, Australian and New Zealand designers.

**Grant Featherston**  
Scape dining suite.  
Mahogany veneered  
dining table with metal  
frame and six matching  
chairs. Original Aristoc  
Industries label to the  
underside of the table.  
\$3000 – \$4000

**Contact:**  
James Parkinson  
james@artandobject.co.nz  
09 3544 646  
021 222 8184





DOUGLAS BAGNALL  
HANNAH AND AARON BEEHRE  
STELLA BRENNAN  
RUTH BUCHANAN  
DANIEL CROOKS  
HAYDEN FOWLER  
JAE HOON LEE  
SUSAN NORRIE  
FIONA PARDINGTON  
NATHAN POHIO  
ANN SHELTON  
BRONWYN HOLLOWAY-SMITH  
RONNIE VAN HOUT

# AMONG THE MACHINES

6 July – 3 November 2013 Curated by Dr Su Ballard and Aaron Kreisler

**ART**  
DUNEDIN PUBLIC ART GALLERY

30 The Octagon Dunedin  
New Zealand  
[www.dunedin.art.museum](http://www.dunedin.art.museum)  
dpagmail@dcc.govt.nz  
A department of the  
Dunedin City Council

Hayden Fowler **New World Order**  
2013 production still #3  
Courtesy of the artist  
**creative***nz*  
ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA



# DECORATIVE AND ASIAN ARTS THURSDAY OCTOBER 24

## Entries invited

The centrepiece of this diverse catalogue will be the collections of well-known potter Graeme Storm and a fine estate from the Hawkes Bay. Storm's collection is in essence a treasured archive assembled piece by piece during the Potter's regular travels into South East Asia.

Japanese Meiji period  
ivory and wood figure  
of a parasol maker  
\$800 – \$1200

Japanese Meiji period  
ivory Buddhist travelling shrine  
\$600 – \$1200

## Contact:

James Parkinson  
james@artandobject.co.nz  
09 3544 646  
021 222 8184





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Celebrates a Third of a Century

# ANCIENT ART

An exhibition and sale of Classical Antiquities from Egypt and the  
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Fox/Jensen Gallery

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Saturday and Sunday 24 and 25 August 10 am – 4 pm

Robert and Jenny Loosley are New Zealand's specialist dealers in Classical Antiquities and Coins of the Ancient World. They worked for the Royal Numismatists, B.A. Seaby Ltd in London for over a decade. They founded Antiquarius in 1980 and work with museums, universities and private clients, predominantly in Australasia. Antiquarius is New Zealand's only official valuer for the Commonwealth of Australia and undertakes valuations for insurance and probate and advises on the disposal of collections of Antiquities, coins and historical medallions.

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## VALUATION SERVICES IMPORTANT COMMISSION

## ART AND OBJECT VALUES THE ART COLLECTION AT THE MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

ART+OBJECT's valuation department is the most qualified and experienced in New Zealand and is called upon by museums and galleries throughout the country to value our most significant cultural assets.

In 2012 ART+OBJECT was appointed to value the entire fine art holdings at the Museum of New Zealand Te Papa Tongarewa, the first time that this was undertaken externally. In 2013 A+O has also valued the collections of four properties for the Historic Palaces Trust, including the contents of Old St. Pauls Cathedral, Wellington. In addition ART+OBJECT has recently completed complex valuation mandates for The New Zealand Treasury Collection, The Napier Libraries, The Sarjeant Gallery, Whanganui, and Government House in Wellington and Auckland.

To discuss commissioning an ART+OBJECT valuation contact James Parkinson Director of Valuation and Collections Management on 09 354 4646 or email [james@artandobject.co.nz](mailto:james@artandobject.co.nz)



## RARE BOOKS NOVEMBER 2013

### Entries invited

A+O's final rare book catalogue of the year will include the collection of Dr. Roy Taylor Wade of Canterbury, whose library features important New Zealand and Maori histories and rare Canterbury items. Dr Wade was a keen fisherman and hunter and this catalogue will include his fishing and hunting holdings.

We are also privileged to be offering in two parts the military library from the estate of Mr Graeme Percy of Napier. Graeme Percy dedicated the last years of his life to his passion for military history. The November Rare Book catalogue will include as part one the W.W. I section of his library.

### Contact:

Pam Plumbly  
pam@artandobject.co.nz  
09 354 4646  
021 448 200



*L. Murray del.*

*H. Murray sculp.*

*A. New Zealand Deity.*

Handcoloured and  
engraved plate of a hei tiki  
entitled *A New Zealand  
Deity* from *Some Account  
of New Zealand* by John  
Savage. Ln: J. Murray 1807.









*Important Photographs, Paintings and Contemporary Art  
including the Peter Fay Collection and the Stellar Group Collection*

**PREVIEW**

Thursday 8 August  
from 6.00pm – 8.00pm

**VIEWING**

Friday 9 August 9.00am – 5.00pm  
Saturday 10 August 11.00am – 4.00pm  
Sunday 11 August 11.00am – 4.00pm  
Monday 12 August 9.00am – 5.00pm  
Tuesday 13 August 9.00am – 5.00pm  
Wednesday 14 August 9.00am – 5.00pm  
Thursday 15 August 9.00am – 2.00pm

**PUBLIC PROGRAMME**

*A Portrait of the Art(ist)-Collector*  
Talk by Peter Fay  
Saturday 10 August at 4.00pm

**AUCTION**

Thursday 15 August 2013  
at 6.30pm  
3 Abbey Street  
Newton, Auckland



## Anne Noble

Lot 1

Ruby's Room No. 22

type C print, 2/10

title inscribed, signed and dated 2007; inscribed verso

*from the series Ruby's Room 1999 – 2004*

710 x 950mm

\$2500 – \$3500



## Edith Amituanai

Lot 2

Ioka's Fa'ali'i

type C print, 3/5

title inscribed, signed

and dated 2004 verso

400 x 500mm

\$2000 – \$3000

Lot 3

The Amituanai Family, Lotu

type C print, 3/5

title inscribed, signed

and dated 2004 verso

400 x 500mm

\$2000 – \$3000







## Peter Peryer

Lot 4

Datura

gelatin silver print, 10/15

title inscribed, signed and dated 2002 verso

405 x 300mm

\$3000 – \$5000

### Exhibited

'Slow Release: Recent Photography in New Zealand',  
Heide Museum of Modern Art, Melbourne, Australia,  
10 August – 22 September, 2002 (touring).

### Illustrated

Lara Strongman (ed), *Contemporary New Zealand Photographers* (Wellington, 2006), p. 83.



Lot 5

St Bathans

gelatin silver print, 1988

287 x 430mm

\$2500 – \$4000

### Illustrated

Peter Weiermair and Gregory Burke, *Second Nature: Peter Peryer Photographer* (Edition Stemmler, 1995),  
pl. 29.

*Three vintage photographs from the Estate of Frank Hofmann*



## Frank Hofmann

### Lot 6

Parnell Baths, Auckland

vintage gelatin silver print, circa. 1956 – 1957

original *Frank Hofmann* blind stamp applied verso

380 x 302mm

\$4000 – \$7000

### Exhibited

'Object and Style', National Art Gallery, Wellington, 1989.

'From Prague to Auckland', Gus Fisher Gallery, Auckland, 26 August – 29 October, 2011.

### Lot 7

'Les Demoiselles', Museum of Modern Art, New York

vintage gelatin silver print, 1960.

original *Frank Hofmann* blind stamp applied verso

300 x 370mm

\$2000 – \$3000

### Exhibited

'Frank Hofmann Retrospective', Aberhart North Gallery, Auckland, 1987.

'Object and Style', National Art Gallery, Wellington, 1989.

### Lot 8

Arum Lilies

vintage gelatin silver print, circa 1944

original *Frank Hofmann* blind stamp applied verso

254 x 203mm

\$1200 – \$2000

### Exhibited

'Object and Style', National Art Gallery, Wellington, 1989.





## Glenn Busch

Lot 9

### Five Photographs

*Man painting his fence. Auckland, 1973*

*Woman with her dog. Auckland, 1973*

*Man at an outdoor café. Auckland, 1973*

*Lady at a home for old women. Auckland, 1973*

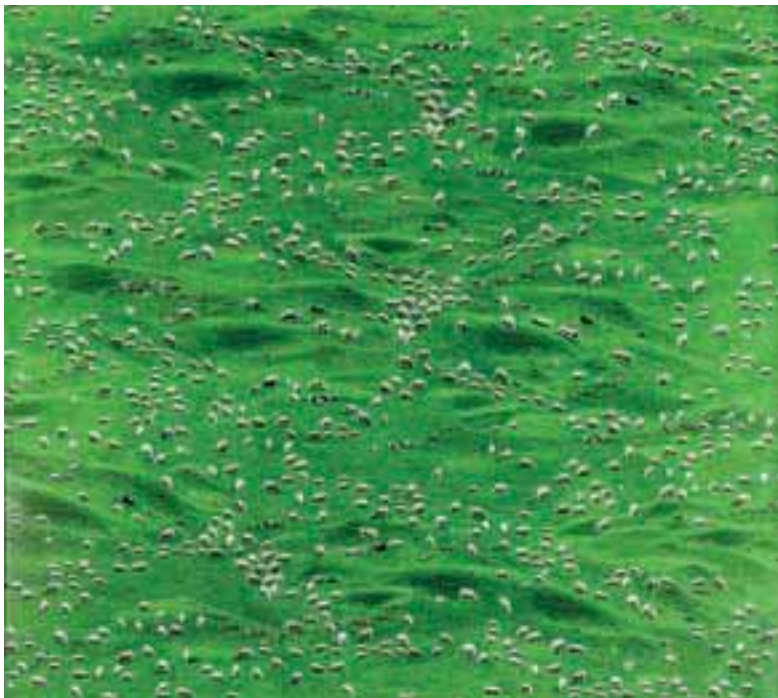
*Man with a transistor radio. Auckland, 1973*

portfolio of five gelatin silver prints in original  
solander box together with original cover sheet,  
20/25

each print signed and inscribed No. 5

186 x 121mm: each print

\$1500 – \$2500



## Jae Hoon Lee

Lot 10

Farm

type C print, edition of 5  
1065 x 1187mm

\$5500 – \$8000

### Provenance

Purchased from Starkwhite, Auckland, 2006.



## Richard Orjis

Lot 11

Floros

type c print, unique variant (2006)  
1400 x 1200mm

\$6000 – \$10 000

### Provenance

Purchased from Starkwhite, Auckland, 2007.



## Yvonne Todd

Lot 12

Bo-Drene

lightjet print, 3/3

title inscribed, signed and dated Feb 15th 2004

993 x 800mm

\$8000 – \$12 000

### Exhibited

'11 Colour Plates', Ivan Anthony Gallery, Auckland, 2004.

'Telecom Prospect: New Art, New Zealand', City Gallery, Wellington, 30 May – 22 August, 2004.

### Illustrated

Hannah Holm and Lara Strongman, *Contemporary New Zealand Photographers* (Mountain View Publishing, 2005), p. 36.

### Provenance

Private collection, Auckland.



# Anne Noble

Lot 13

## In the Presence of Angels

*A statue of Saint Michael the Archangel...*

*The cowl is the garment traditionally worn for prayer in monastic communities...*

*Sister Luke and Sister Therese, novices in the community.*

*Seven times a day the community processes into the sanctuary for the Hours of Nocturns, Lauds, Terce, Sext, None, Vespers and Compline...*

*The cloister of the monastery...*

*The walled garden of the monastery.*

*Prayer, lectio divina and work, according to Saint Benedict are the three most important elements of a monk's life...*

*The library, described by the foundress as the arsenal of the monastery...*

*During the ceremony of her final profession, a sister lies in front of the altar...*

*A place setting in the refectory...*

*The white veil of a novice.*

*Each cell in the monastery contains a bed, across, a chair, a wardrobe, a desk and one picture of the sister's choice...*

portfolio of twelve selenium-toned gelatin silver prints  
in original solander box and with original cover sheets,  
in an edition of ten

each print signed and dated 1989 verso

187 x 352mm: each print

\$12 000 – \$18 000









## Peter Peryer

Lot 14

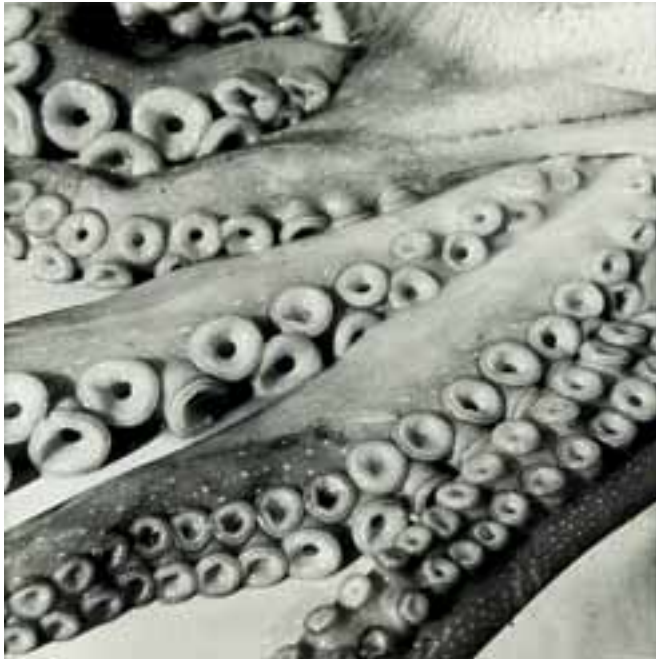
Erika Summer and Erika Winter  
gelatin silver print, two prints (both 1978)  
440 x 294mm: each print

\$10 000 – \$15 000

### Exhibited

'Erika: A Portrait by Peter Peryer', Dunedin  
Public Art Gallery, Dunedin 20 January – 1  
April, 2001 (touring nationally).





## Peter Peryer

Lot 15

Octopus

gelatin silver print

artist's name, title and date (1985) printed verso

350 x 335mm

\$3000 – \$5000

### Provenance

Peter Weiermair and Gregory Burke, *Second Nature: Peter Peryer Photographer* (Edition Stemmler, 1995), pl. 21.



## Gavin Hipkins

Lot 16

Romance: Auckland (Diver)

type C print, 2/3

title inscribed, signed and dated verso

1335 x 890mm

\$5500 – \$8000



## James Casebere

Lot 17

Flooded Street

digital chromogenic print  
mounted to Plexiglas, 2007  
1830 x 2290mm

\$30 000 – \$50 000

James Casebere (b.1953) is a New York based photographic artist whose light drenched interior images are amongst the most distinctive of a group of artists referred to as the 'Pictures Generation'. Other artists associated with this movement include Cindy Sherman, Robert Longo, Laurie Simmons, Richard Prince, Matt Mullican and Barbara Kruger.

Casebere's practice revolves around the construction of complex models in the studio and their interpretation via mural scale photographs. Often these abandoned interiors refer to a cinematic, historical or art-historical source.

Since the 1980s he has Exhibited internationally and his work is represented in the collections of the Whitney Museum of American Art, the Solomon R. Guggenheim Museum and the Metropolitan Museum of Art in New York, the Walker Art Center in Minneapolis, the Los Angeles Museum of Contemporary Art, the Los Angeles County Museum, and the Victoria and Albert Museum in London, among many others.



# Ann Shelton

Lot 18

Shit

duratrans print in lightbox

242 x 720 x 150mm

\$1500 – \$2500



# Juergen Teller

Lot 19

Stephanie on Puppy, Connecticut

type C print, printed by Goldenshot, London, 177/200

signed verso

375 x 562mm

\$1500 – \$2500



# Christian Marclay

Lot 20

Postcards

lithographs (diptych), edition of 100

650 x 945mm: each print

\$2000 – \$3000



# Brian Brake

Lot 21

Offerings to the Unknown Dead – Kyoto, 1964.

colour photograph printed from Kodak transparency

on Ektacolour paper

original Brian Brake: Dowse Art Gallery exhibition label

affixed verso

460 x 665mm

\$7000 – \$12 000



## Provenance

From the estate of Brian Brake.

Private Collection, Auckland.



## Ans Westra

Lot 22

Untitled

gelatin silver print

195 x 250mm

\$2000 – \$3000

### Provenance

Private collection, Wellington.



## Peter Peryer

Lot 23

Jervois Rd, Herne Bay

gelatin silver print

title inscribed, signed and dated

1/5/88 verso

180 x 175mm

\$2000 – \$3000

## Shirley Grace

Lot 24

Tony (Fomison)

gelatin silver print

title inscribed, signed and dated

'Williamson Ave, Oct. 1989'

250 x 195mm

\$1000 – \$1800

### Provenance

Previously in the collection of Tony Fomison. Gifted by him to the current owner.







## Anne Noble

Lot 25

The white veil of a novice.  
"Our habit signifies complete  
detachment from the things of  
this world" (M. Foundress 1902)

gelatin silver print  
 signed and dated 1990 verso  
 130 x 200mm

\$1500 – \$2500

### Provenance

Private collection, Wellington.

Lot 26

The Final Profession  
 gelatin silver print  
 130 x 200mm

\$1500 – \$2000

### Provenance

Private collection, Wellington.



## Glenn Busch

Lot 27

Charlie Roughton: Foreman,  
Metal Foundry (Wellington, 1982)

gelatin silver print  
 190 x 190mm

\$800 – \$1400

### Exhibited

'Working Men: Glenn Busch',  
 National Art Gallery, Wellington, 1984.

### Illustrated

Desmond Kelly (ed), *Working Men: Glenn Busch* (Auckland, 1984), pp. 88 – 89.

Lot 28

Clive Mundy: Railways Surfaceman  
(Christchurch, 1981)

gelatin silver print  
 190 x 190mm

\$800 – \$1400

### Exhibited

'Working Men: Glenn Busch', National Art  
 Gallery, Wellington, 1984.

### Illustrated

Desmond Kelly (ed), *Working Men: Glenn Busch* (Auckland, 1984), pp. 66 – 67.

# The Peter Fay Collection

*For a collector ownership is the most intimate relationship that one can have to objects. Not that they come alive in him; it is he who lives in them.*

— Walter Benjamin

Peter Fay acquired the first work in his collection for £1 in 1972. Some thirty years later his collection comprised of over 600 works, many of which toured major Australasian public galleries under the banner 'Home Sweet Home', in a show-stopping exhibition which marked Peter Fay as among the most innovative and risk-taking collectors in Australasia. Seemingly oblivious to both money and fashion, Fay rarely knows the name of an artist before he first collects their work. His collection is diverse, nonconformist and driven by the enjoyment of living with art and finding a connection with each work he acquires. His commitment to 'outsider' and emerging artists since the beginning has been unwavering and goes beyond mere acquisition to often supplementing artist's studio fees, commissioning work, paying for exhibition space and regularly 'curating' shows of artist's works in his Sydney home.

Fay's Grandmother was a New Zealander and he claims to have always had an attachment to this country. His initial contact with New Zealand art came through Jeff Thomson who, after purchasing a work in Sydney in 1988, suggested he travel to New Zealand. On the trip Thomson introduced him to many inspirational young artists but Fay recalls the 'magic moment' occurring on a trip to the Paris Family residence. For the first time Fay encountered the photographs of John Johns, Peter Peryer and Laurence Aberhart and was immediately hooked on New Zealand photography. He remains a good friend of Milly Paris's and

remarks of the first experience: "It was the photography that really took me over. A dark seriousness that spoke to me... Ava Seymour, John Johns and the deep spirituality I saw in the works of Aberhart. Landscapes on the edge of the end of time. A shining in a darkness... They spoke to me of Janet Frame and Samuel Beckett." Fay went on to form relationships with fellow collectors Rob Gardiner and Jenny Gibbs along with dealers Sue Crockford and Hamish McKay, both of whom "opened doors to the works of Bill Culbert and Julian Daspher".

Fay's encouragement and opinion are highly respected, yet he has always preferred a low profile, remarking of all the attention that accompanied the *Home Sweet Home* show in local rag, The Sydney Morning Herald: "(the collection) is a homage to the voice of the artist, I'm confident that the work itself will speak much louder than my name." The works in Fay's collection are almost all modest in scale and often exploratory in nature, the result of economic, aesthetic and logistical reasons. Taken together the Peter Fay Collection seems to posit the question to all of us: "How might your collection look if the wall labels and signatures were removed from the works?" and in doing so calls into question the nature of the art market and, more broadly, the role of art and art collectors in today's society.

Ben Plumbly

## ***A Portrait of the Art(ist)-Collector***

Join us at Art+Object on Saturday 10th August at 4.00pm to hear Peter Fay discuss his collection, New Zealand art and his passion for supporting emerging and outsider artists.



Exhibition catalogue



**Peter Fay**  
*Ready to assumpt* (2000)  
painted plaster figure with doll's head,  
collage and synthetic trim collar

Opposite: John Johns, *Burnt Forest No. 14* (detail),  
vintage gelatin silver print mounted to card, lot 42







## Richard Maloy (in collaboration with Karen Walker)

Lot 29

Brigitte Bardot (Blue Dress)  
type C print, edition of 3 (2002)  
585 x 835mm

\$2000 – \$3000



## Ava Seymour

Lot 30

The Living Room  
vintage colour hand-print on Agfa paper,  
edition of 5 (1995)  
365 x 510mm

\$1500 – \$2500

Lot 31

Christmas Suit  
vintage colour hand-print on Agfa paper,  
edition of 5 (1995)  
495 x 362mm

\$1500 – \$2500

Lot 32

Rubber Love  
vintage colour hand-print on Agfa paper,  
edition of 5 (1995)  
365 x 345mm

\$1500 – \$2500





## Ava Seymour

Lot 33

Enema Nurse from Health,  
Happiness, Housing

vintage colour hand-print on  
Agfa paper, edition of 5  
690 x 860mm

\$2800 – \$4000

Lot 34

Valley of the Fruitcakes from  
Health, Happiness, Housing

vintage colour hand-print on  
Agfa paper, edition of 5  
680 x 855mm

\$3500 – \$5500



## Laurence Aberhart

Lot 35

Broken Hill, New South Wales, 9th  
August 1997

gold and selenium toned gelatin silver  
print

title inscribed, signed and dated  
195 x 245mm

\$2500 – \$3500

Lot 36

Broken Hill, New South Wales, 10  
August 1997

gold and selenium toned gelatin silver  
print

title inscribed, signed and dated  
195 x 245mm

\$2500 – \$3500

Lot 37

Ipswich, Queensland 28th August 1997

gold and selenium toned gelatin silver  
print

title inscribed, signed and dated  
195 x 245mm

\$2500 – \$3500

Lot 38

Domestic Architecture, Ipswich,  
Queensland 28th August 1997

gold and selenium toned gelatin silver  
print

title inscribed, signed and dated  
195 x 245mm

\$2500 – \$3500

Lot 39

Broken Hill, New South Wales,  
9th August 1997 (1997/166)

gold and selenium toned gelatin silver  
print

title inscribed, signed and dated  
195 x 245mm

\$2500 – \$3500

Lot 40

Ipswich, Queensland, 29 August, 1997

gold and selenium toned gelatin silver  
print

title inscribed, signed and dated  
1997/1999 and inscribed *No. 1*  
195 x 245mm

\$2500 – \$4000









## John Johns

Lot 41

Stephens Island

gelatin silver print

title inscribed, signed and dated 1973 and inscribed

*Photo and print by John Johns* verso; original John Johns

blind stamp applied verso

147 x 202mm

\$800 – \$1400

Lot 42

Burnt Forest No. 14

vintage gelatin silver print mounted to card

title inscribed, signed and dated 1955 and inscribed

*Photo + print by John Johns* verso

245 x 300mm

\$1500 – \$2500

### Illustrated

David Eggleton, *Into the Light: A History of New Zealand Photography* (Craig Potton, Nelson, 2006), p. 99. (as Forest Fires, Balmoral)





## Bill Culbert

Lot 43

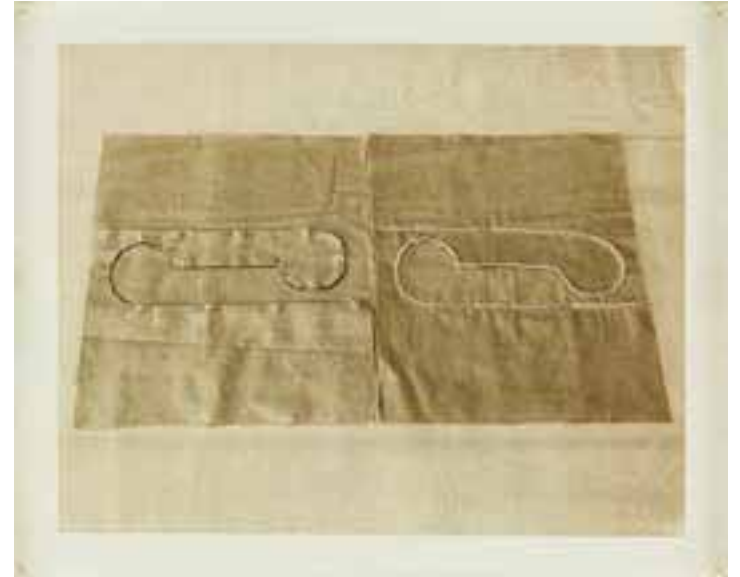
Decanter

gelatin silver print

title inscribed, signed and dated 1985

143 x 98mm

\$800 – \$1200



## Marie Shannon

Lot 44

Untitled

gelatin silver print

400 x 500mm

\$1500 – \$3000

## Gavin Hipkins

Lot 45

The Homely: Sydney (Lighthouse), 2002

type C print, edition of 8

600 x 400mm

\$2500 – \$4000



## Ben Cauchi

Lot 46

Ghost

ambrotype

175 x 123mm

\$1200 – \$1800



## Laurence Aberhart

Lot 47

Door, Avenida do Coronel Mesquita,  
Macau, 6 December 2000

gelatin silver print

title inscribed, signed and dated  
2000/2001 and inscribed No. 2  
245 x 195mm

\$1500 – \$2500

Laurence Aberhart (attributed)

Lot 48

Interior: The Chapel of Guia  
Fortress, Macau, 30 November  
2000

gold and selenium toned gelatin  
silver print

title inscribed, signed and dated  
2000/2001 and inscribed No. 2  
245 x 195mm

\$2500 – \$3500

Lot 49

Interior Gisborne, 6 March, 1990

gold and selenium toned gelatin  
silver print

title inscribed, signed and dated  
1990

195 x 245mm

\$2500 – \$3500

Lot 50

Cemetery on the bayou, Dulac,  
Louisiana, 9 October, 1988

gold and selenium toned gelatin  
silver print

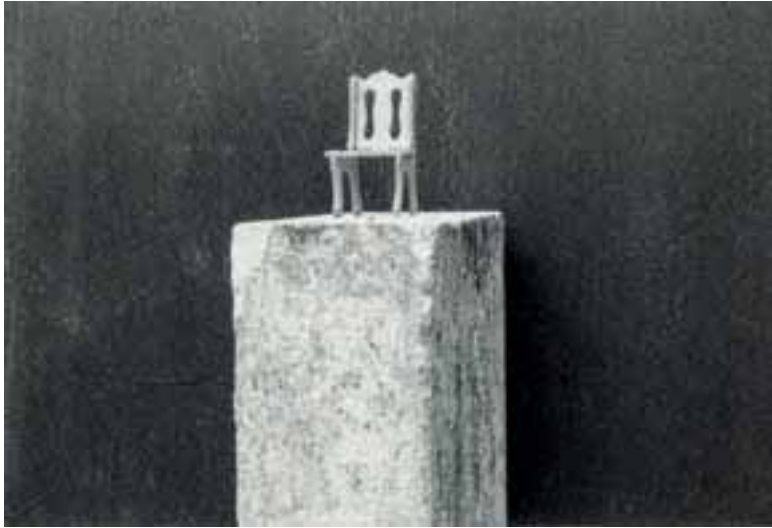
title inscribed, signed and dated and  
inscribed No. 5

195 x 245mm

\$2500 – \$3500







## Peter Peryer

Lot 51

Untitled

digital print, AP  
signed and dated 1999 and  
inscribed *For Hamish* verso  
53 x 78mm

\$400 – \$700

Lot 52

Taranaki

gelatin silver print  
120 x 158mm

\$1000 – \$2000

Lot 53

Peace Park, Hirsoshima, 2002

inkjet print, edition of 10  
320 x 430mm

\$2000 – \$3000

## Hamish Tocher

Lot 54

### Crucifixion

collage based digital photograph  
signed and dated 2002 – 2003 verso  
262 x 308mm

\$700 – \$1000

### **Provenance**

Purchased from McNamara Gallery,  
Whanganui, 9th May, 2003.



Lot 55

### Doubting Thomas

collage based digital photograph  
signed and dated 2002 – 2003 verso  
405 x 383mm

\$800 – \$1200

### **Provenance**

Purchased from McNamara Gallery,  
Whanganui, 9th May, 2003.

## Ben Cauchi

Lot 56

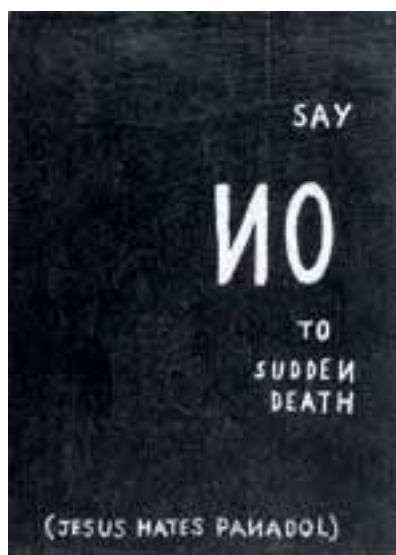
### Overseas War Grave

gelatin silver print  
128 x 184mm

\$800 – \$1200







## Giovanni Intra

Lot 57

Jesus Hates Panadol

acrylic on paper  
title inscribed; signed with artist's initials G. I and dated 1996 verso  
295 x 213mm

\$800 – \$1400

### Provenance

Purchased from Hamish McKay Gallery, Wellington, 9th May 1997.



Lot 58

Counting is Bad

acrylic on paper  
title inscribed; signed and dated 1996 verso  
358 x 255mm

\$1200 – \$1800

### Provenance

Purchased from Hamish McKay Gallery, Wellington, 9th May 1997.



## Saskia Leek

Lot 59

Volunteers

oil on board  
title inscribed, signed and dated 2002 verso; Darren Knight Gallery label affixed verso  
240 x 325mm

\$2500 – \$4000

### Exhibited

'Saskia Leek – Be My World', Darren Knight Gallery, Sydney, 22 October – 16 November, 2002.



Lot 60

Slow Land

oil on board  
title inscribed, signed and dated 2000 verso  
217 x 318mm

\$2500 – \$4000

## Tony de Lautour

Lot 61

The SS Pioneer

oil on found painting

title inscribed and signed verso

280 x 435mm

\$4000 – \$6000

Lot 62

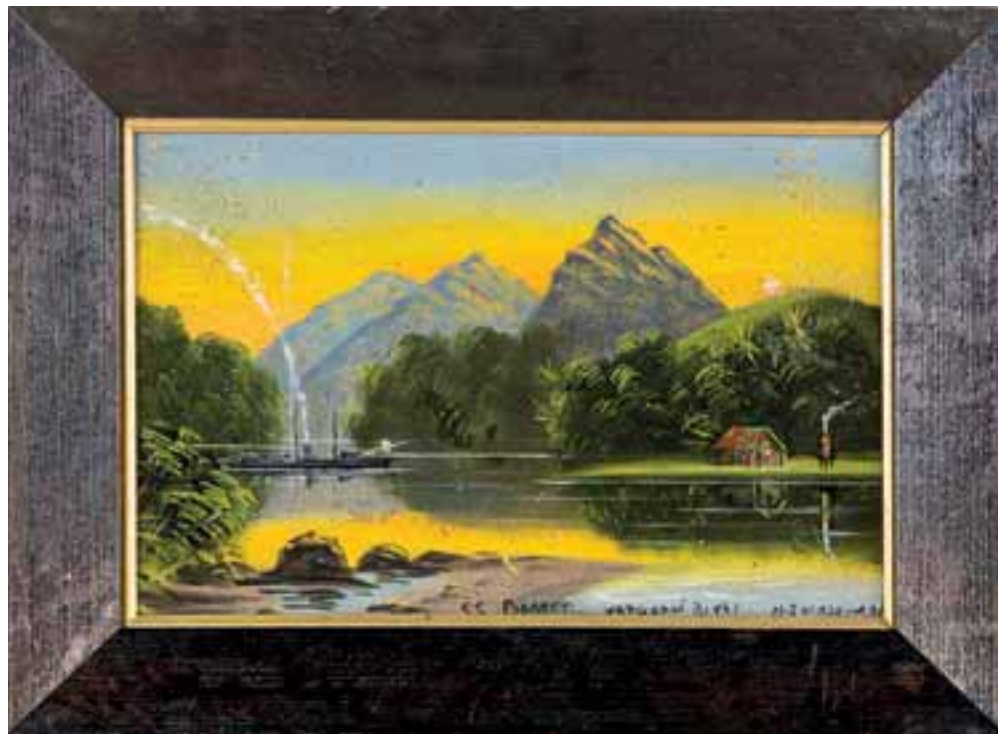
Home Invasion

oil on found painting

title inscribed and signed verso

320 x 465mm

\$4500 – \$6500







## Julian Dashper

Lot 63

Composition in Three Parts  
acrylic on canvas in three found  
frames

signed and dated 1990  
installation size variable

\$6000 – \$9000



## Jeffrey Harris

Lot 64

Figures in Landscape

oil on card  
title inscribed, signed and  
dated 1971 verso  
412 x 416mm

\$3000 – \$5000

### Provenance

Purchased from Hamish  
McKay Gallery, Wellington.

## Bill Culbert

Lot 65

### Three Sisters

three plastic canisters and  
fluorescent light  
685 x 240 x 190mm

\$5000 – \$8000

### **Provenance**

Purchased from Gitte  
Weise Gallery, Sydney, 26  
November, 1999.

Lot 66

### Bulb Box Reflection 1

mixed media, 7/10  
title inscribed, signed and  
dated 1974 and inscribed 41  
*Schubert Rd, London S. W 15.*  
325 x 325 x 160mm

\$6000 – \$9000

### **Provenance**

Purchased from Sue  
Crockford Gallery, Auckland,  
2nd July 1991.

Lot 67

### Sugar

mixed media  
signed and dated 1992  
195 x 130 x 70mm

\$1000 – \$2000





## John Reynolds

Lot 68

### The Pacific

graphite on paper and oilstick on  
found screenprint  
title inscribed, signed and dated 1991  
295 x 430mm

\$1000 – \$2000

Lot 69

### Savage Street

oilstick on paper  
title inscribed  
265 x 195mm

\$800 – \$1200

Lot 70

### The Devil

oilstick on paper  
title inscribed  
265 x 195mm

\$800 – \$1200

## John Oxborough

Lot 71

### Double Portrait with Self

oil on board  
title inscribed, signed and dated 1991  
verso  
338 x 465mm

\$600 – \$1000

## Tim Thatcher

Lot 72

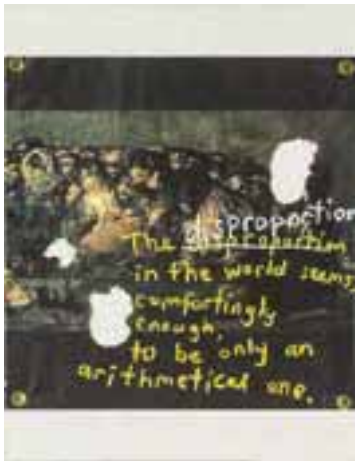
### Object

oil on canvas  
title inscribed, signed and dated '08  
505 x 405mm

\$1000 – \$2000







## John Reynolds

Lot 73

Kafka's Reflection No. 6

tissue, oil crayon and pins on canvas  
title inscribed, signed and dated 1997  
verso

355 x 280mm

\$800 – \$1400

### Provenance

Purchased from Sue Crockford Gallery,  
Auckland, 9th June, 1999.

Lot 74

None are So Blind

tissue, oil crayon and pins on canvas  
title inscribed verso and inscribed  
(Proverbs № 7)

355 x 280mm

\$800 – \$1400

### Provenance

Purchased from Sue Crockford Gallery,  
Auckland, 9th June, 1999.

Lot 75

Kafka's Reflection No. 4

tissue, oil crayon and pins on canvas  
title inscribed verso  
355 x 280mm

\$800 – \$1400

### Provenance

Purchased from Sue Crockford Gallery,  
Auckland, 9th June, 1999.

Lot 76

Kafka's Reflections No. 1

tissue, oil crayon and pins on canvas  
title inscribed, signed and dated 1997  
355 x 280mm

\$800 – \$1400

### Provenance

Purchased from Sue Crockford Gallery,  
Auckland, 9th June, 1999.

Lot 77

He's So Blind

tissue, oil crayon and pins on canvas  
title inscribed and inscribed (*Proverbs*  
*№ 11*), signed and dated 1997

355 x 280mm

\$800 – \$1400

### Provenance

Purchased from Sue Crockford Gallery,  
Auckland, 9th June, 1999.



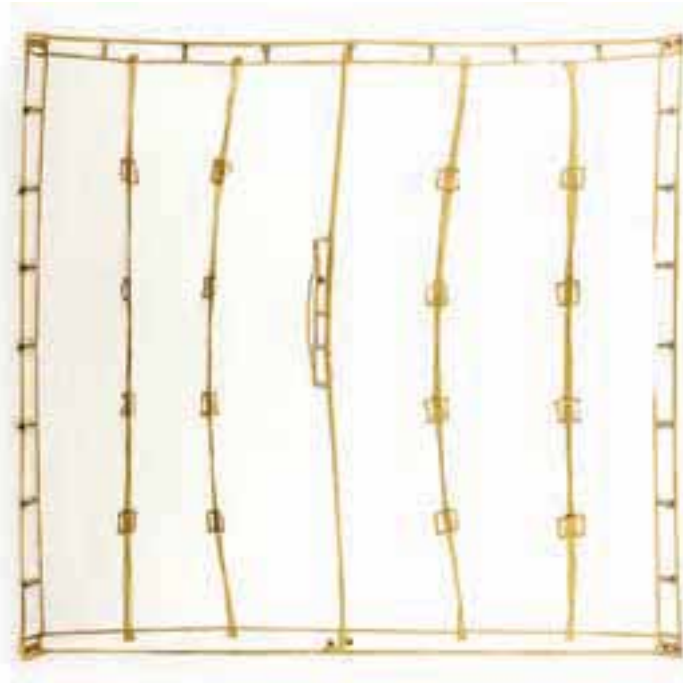
## Pip Culbert

Lot 78

Untitled (Red)

dyed cotton  
620 x 360mm

\$1000 – \$2000



Lot 79

Bâche

French army tent, 1992  
1680 x 1510mm

\$3000 – \$5000

### Provenance

Purchased from Gitte  
Weise Gallery, Sydney,  
21 September, 1999.



## Ronnie van Hout

Lot 80

Satan Can Read Your Mind

embroidery floss on cotton duck  
artist's name, title and date (1993) printed on  
original catalogue label affixed verso; original *van  
Hout* blindstamp applied verso  
430 x 315 x 70mm

\$2000 – \$3000

### Exhibited

'Hangover', Govett Brewster Art Gallery, New  
Plymouth 1996

### Provenance

Purchased from Hamish McKay Gallery,  
Wellington, 9th May 1997.



## Andrew McLeod

Lot 81

Untitled

acrylic on canvas  
signed with artist's initials *A. Mc*  
175 x 124mm

\$1000 – \$1500

### Provenance

Private collection, Auckland.

Lot 82

Untitled

acrylic on canvas, triptych  
signed with artist's initials *A. Mc*  
100 x 100mm: each panel  
100 x 300mm: overall

\$3000 – \$5000

### Provenance

Private collection, Auckland.

Lot 83

Untitled

acrylic on canvas  
signed and dated '99 verso  
1010 x 1060mm

\$6000 – \$9000

### Provenance

Private collection, Auckland.





## Andrew McLeod

Lot 84

Winter Trees

acrylic on canvas

signed

1000 x 1000mm

### Exhibited

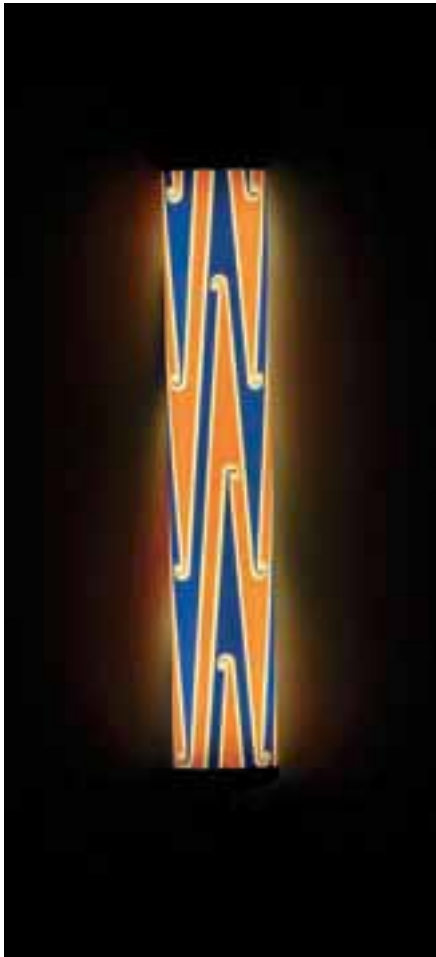
'Andrew McLeod: Le  
Symbolisme', Brook Gifford  
Gallery, Christchurch,  
22 June – 17 July, 2010.

### Provenance

Private collection, Auckland.

\$12 000 – \$18 000



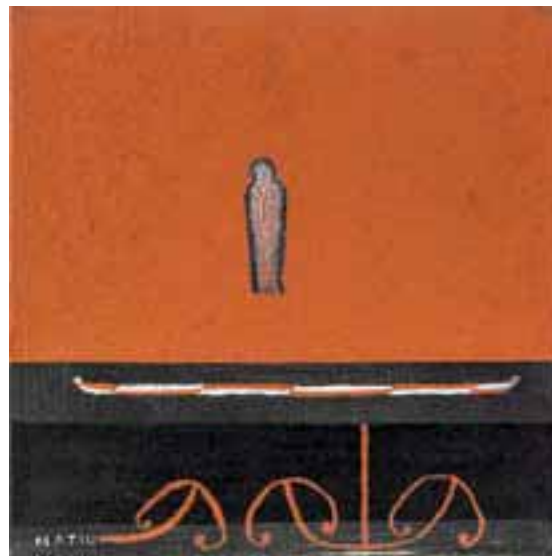


## Michael Parekowhai

Lot 85

The Bosom of Abraham  
screenprinted vinyl on  
fluorescent light housing  
1300 x 220 x 80mm

\$5500 – \$7500



## Shane Cotton

Lot 86

Matiu  
oil on canvas  
title inscribed  
200 x 200mm

\$6000 – \$8000

### Provenance

Private collection, Australia. Purchased by the  
current owner from Mori Gallery, Sydney.



Lot 87

Ara Ma Iwi  
oil on canvas  
signed with artist's initials SWC and dated '99  
200 x 200mm

\$6000 – \$8000

### Provenance

Private collection, Australia. Purchased by the  
current owner from Mori Gallery, Sydney.

## Rohan Wealleans

Lot 88

Untitled

oil paint on paper  
965 x 677mm

\$3000 – \$5000



## Peter Stichbury

Lot 89

Untitled

acrylic on lawn bowl  
110 x 125 x 125mm

\$4000 – \$6000



## et al.

Lot 90

Studies for Apology 1 – 8  
ink, acrylic, cellophane and nails  
on seven found books  
variously inscribed  
155 x 95 x 22mm: each  
155 x 965 x 22mm: installation  
size variable

\$4000 – \$6000



### Provenance

Private collection, Auckland.



# Ricky Swallow

Lot 91

Aping the Humans

watercolour

original Darren Knight Gallery

label affixed verso

380 x 280mm

\$5000 – \$8000

## Exhibited

'Ricky Swallow –Matrix 191/For Those who came in late', Berkeley Art Museum, University of California , USA 2001.

## Illustrated

Justin Paton, *Ricky Swallow: Field Recordings* (Craftsman House. 2004)

Lot 92

Apple 2000

pigmented resin

signed and editioned 8/12 to underside

95 x 75 x 75mm

\$10 000 – \$15 000



# Glen Hayward

Lot 93

If the world were an orange it would be too small

acrylic and pine, 2004

70x 77 x 77mm

\$1000 – \$2000

## Provenance

Purchased by the current owner from COCA, Christchurch in 2004.



## Max Gimblett

Lot 94

Antelope

gesso, epoxy, acrylic and vinyl polymers  
title inscribed, signed and dated 2010 verso  
380 x 380mm

\$8000 – \$12 000



## Stephen Bambury

Lot 95

Homage to Morandi (No. 2)

acrylic on shaped canvas  
title inscribed, signed and dated 1984 verso  
310 x 310 x 95mm

\$5000 – \$8000



## Tony Fomison

Lot 96

Hine te Uira, Kupe's daughter who discovered  
greenstone in the South Island

oil on canvasboard  
title inscribed, signed and dated 10 – 15. 9. 93 and  
inscribed *Upolu, Western Samoa, Not for Sale* verso  
305 x 228mm

\$12 000 – \$18 000

### Provenance

Private collection, Auckland.

## Shane Cotton

Lot 97

Untitled

acrylic on canvas

signed with artist's initials

S. W. C; signed dated 1995

verso

610 x 455mm

\$23 000 – \$32 000

Lot 98

Whakakitenga II

oil on canvas

title inscribed, signed with

artist's initials S. W. C and

dated 1998

500 x 600mm

\$22 000 – \$28 000

### Provenance

Private collection, Auckland.









Peter  
Robinson

Lot 99

28. 125%

bitumen and oilstick on paper, 1993

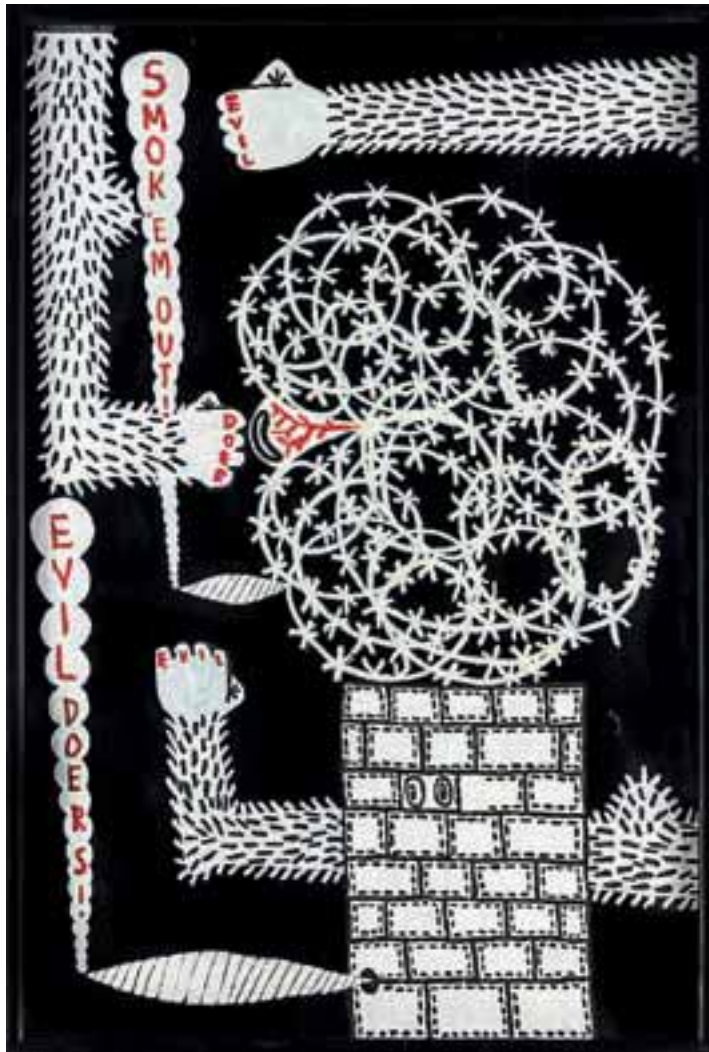
title inscribed

570 x 755mm

\$18 000 – \$26 000

**Provenance**

Private collection, Auckland.



Lot 100

Evil Doers

acrylic and oilstick on paper  
title inscribed, signed and dated 2002  
1495 x 990mm

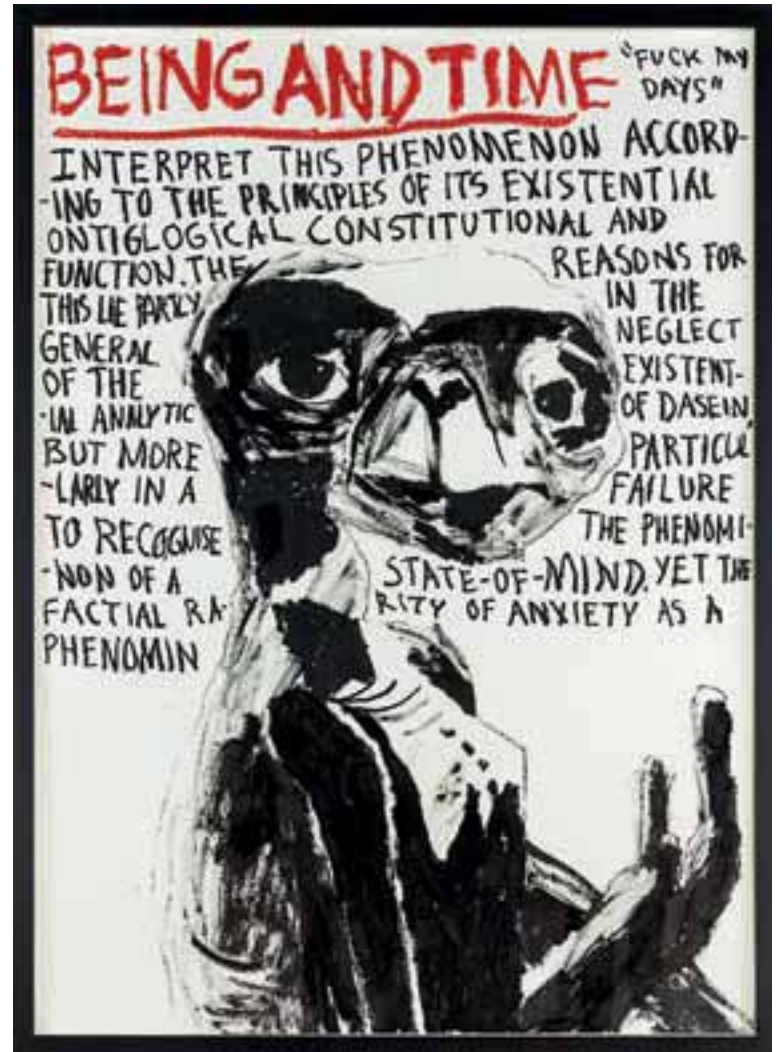
\$12 000 – \$18 000

**Exhibited**

'Tiho o Te Taniwha', Southland Museum and Art  
Gallery, November 2003 – February 2004.  
'Te Puāwai o Ngāi Tahu: Twelve Contemporary Ngāi  
Tahu Artists', 10 May – 24 August 2003.

**Illustrated**

Anna Rogers (ed), *Te Puāwai o Ngāi Tahu: Twelve  
Contemporary Ngāi Tahu Artists* (Christchurch Art  
Gallery, 2003), p.78



Lot 101

Being and Time

oilstick and acrylic on paper  
title inscribed and variously inscribed  
1400 x 1000mm

\$12 000 – \$18 000

**Provenance**

Purchased by the current owner from Galerie Barbara Thumm.  
Private Collection, Germany



# The Stellar Group 2003–2013

The Stellar Group was founded by fifteen Auckland women inspired by their love of New Zealand art, the desire to share a learning experience and build a collection together.

Just before this catalogue went to print three members of the group Sarah Kember (SK), Gaybrielle Binning (GB) and Debbie Ross (DR) met at A+O to discuss the formation of the Stellar Group, their experiences and offer a little advice to others considering forming a similar collective.

**A+O:** *Tell us about the formation of the Stellar Group in 2003?*

**SK:** A number of us had been members of another art group which was winding up and that group was not sure if it was going to continue. I think four of us lived locally (in Central Auckland) and we loved the experience and so one of the members proposed we should get together with some new people and do it again. Friends had often mentioned that they would like to be involved in an Art Group, so with eleven new members we formed the Stellar Group.

**DR:** We decided to keep it to fifteen, anything bigger in terms of numbers can be unmanageable. Usually if we gather together to go to a gallery openings about ten to twelve can go and this makes it manageable.

**A+O:** *Tell us about the management of your group and members.*

**SK:** It works quite well over a ten year period. What we've done is divide ourselves into a buying committee of three members for each year.

**DR:** So over a ten year period everyone has two turns on the buying committee. Those three have the power to buy and spend the group's money that year without interference. You really do need a buying committee that is small and manageable.

**A+O:** *So they are the bosses for that year?*

**GB:** Correct

**A+O:** *So within the group what is your brief? What are the guidelines for the committee? Is there a pricepoint? If the committee finds a work by say Reuben Paterson do they say to the group that they are going to buy the work or do they need to consult before proceeding to buy the work?*

**SK:** They have the power to buy the work. We have a constitution that says that as long as the members of the buying committee all agree, they can make the purchase.

**GB:** In practice, given that we are all good friends there tends to be good communication. Members of the buying committee tend to say "we are looking at this work what do you think?"

**A+O:** *So what is your annual budget How much do you each contribute per year?*

**DR:** \$1350 each which at the end of the year totals about \$20 000. We have to put aside a small amount for insurance and a bit of framing from time to time.

**GB:** We set that at the beginning because we wanted to collect more established artists. A lot of art groups want to buy emerging artists but we did not feel we had the time and can I say confidence to take a risk with emerging artists.

**A+O:** *So this is something you discussed as your group charter at the beginning of the group?*

**DR:** Also the works had to be hangable and moveable.

**SK:** Sculpture and photography were also in the constitution.

**DR:** We did not limit things too much.

**SK:** Photography - when we started ten years ago - was for a lot of art groups quite a challenge, believe it or not.

**A+O:** *A bit risky?*

**SK:** Perhaps, but for us we decided it was something we were interested in pursuing.

**A+O:** *Let's talk for a minute about the boring old admin that a group needs to have. Each of you put in a set amount. Do you have a treasurer? Is it one payment per year?*

**DR:** Two payments a year and there is a treasurer re-elected at each AGM. However we have someone who manages this task and thankfully she is very good at it. We also placed in the constitution that if the buying committee found a work that needed funds urgently then we were

Leigh Martin  
*Untitled* (detail)  
pigment and resin on canvas  
lot 110

obliged to pay immediately.

**SK:** We have a chairperson who is elected each year and also a person in charge of rostering the works. We have tried to spread the jobs around.

**A+O:** *How often are the works rotated around the group?*

**GB:** Once every three months. The onus is on the person who is rostered a piece to collect the work. We are busy and this system has worked quite well. The person in charge of the roster know who has or should have the works.

**A+O:** *How often did you get together as a group? Once a quarter?*

**SK:** About once every six weeks.

**A+O:** *I know that many art groups really value the social and learning aspects. Were you active in this sense?*

**DR:** Yes we were. We visited artists' studios. We went to openings.

**GB:** We had a roster at the AGM as to who was going to organize an evening event on a regular basis.

**SK:** I think the Stellar Group being close geographically made this more possible. If members are too spread out these types of occasions can be too hard to organize.

**A+O:** *Have you had any members depart the group?*

**DR:** Well there were two of the original members that left after a couple of years. Then two new members signed up and paid their contributions out to them. It was an easy transition. And the group remained stable after that.

**SK:** We have one member who has been overseas the entire time, so is effectively a silent member.

**A+O:** *We'll have to make sure she receives a catalogue as a matter of priority so she can see what she owns!*

**DR:** Our constitution covers this really well if someone decides they want to leave. In terms of their contribution and payout.

**A+O:** *I hear you using the term constitution quite often.*

**DR:** It is a contract, it has been legally drawn up and it covers all eventualities including death.

**A+O:** *Let's move on from admin to the enjoyable parts of being a group. You will have seen many changes in the artworld over the years. Can you talk about the things you've enjoyed most?*

**GB:** We've all enjoyed our group relationships - many I did not know before the group began.

**DR:** Everyone just loves it. You learn so much.

**SK:** Hanging works on my wall that I did not pick. I've been quite challenged by some works initially then when I've lived with them I have come to really appreciate the choice.

**GB:** Our kids exposure to art has been invaluable as well as their friends. They enjoy the works in the group collection. They develop an awareness.

**SK:** One of the things that is interesting about the collection is that in the first six years is that we collected a lot of portraiture.

**A+O:** *Great point. Your collection is very strong in portraiture.*

**SK:** We did not make a conscious decision to collect portraiture but we have lots of heads! I think that is cool. I think they are great.

**A+O:** *Is there any advice you would give to other groups thinking of starting?*

**DR:** It is a simple thing but I think in the early days after we have bought one or two works with our \$20 000 we might only have a small amount left and we tended to want to spend this on smaller works. A bit of a top up. In the later years we became comfortable to roll this over to add the funds to the next year to buy substantial works.

**SK:** It is also a dilemma buying works in the final years. Do you spend \$20 000 just before you break the collection up?

**GB:** The last couple of years can be tricky like that. We have to sell some works sooner than perhaps is wise.

**A+O:** *One thing I have noted in comparison with some of the other group collections we have offered is that your collection has many works of larger scale. Was this something you aimed for?*

**SK:** Yes, we tried to buy works as large as possible. This was something we learned from collecting before, we had been given advice to buy as large as possible. We have taken this on board. In reality it can be difficult as for some of the works as we need them professionally hung and transported.

**GB:** This is something we have discussed and at some stages some members have requested we look at smaller works as they are easier to transport.

**A+O:** *The group is now concluding after ten years. It sounds like has been a positive experience. Do you think the group will re-fire? Has this been discussed?*

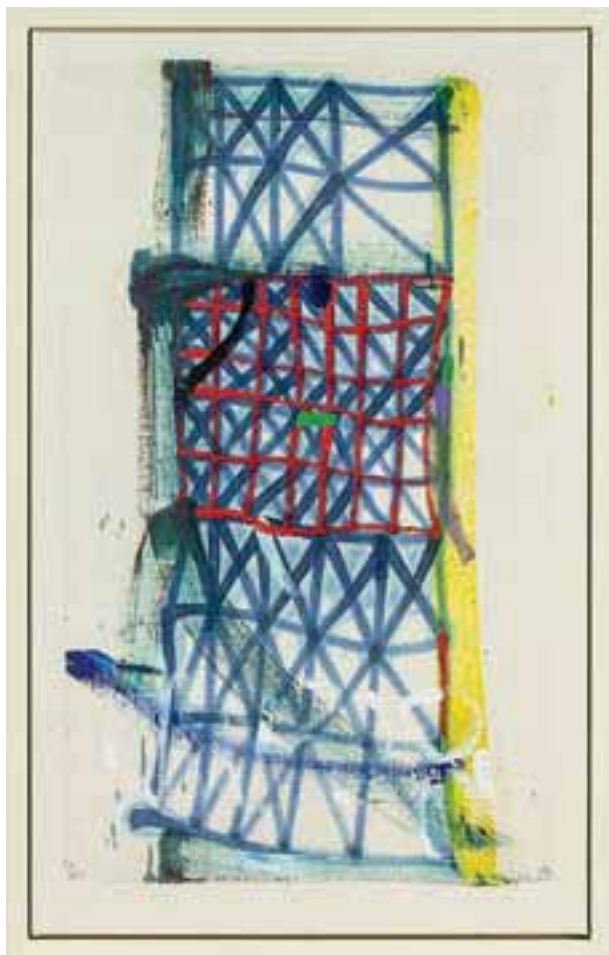
**GB:** It is a possibility.

**DR:** It is highly likely. Everyone has enjoyed it so much. After the auction we will meet as a group and discuss this. We have followed our constitution.

**A+O:** *Has the experience of being a member of the Stellar Group caused individuals to begin collecting themselves?*

**DR:** Yes, no question. You really do get to love the work by certain artists and after the group work is gone you think you might want one yourself.





## Allen Maddox

Lot 102

Untitled

oil on cotton laid onto canvas

910 x 510mm

\$11 000 – \$16 000



## Karl Maughan

Lot 103

Taonui

oil on canvas

title inscribed, signed and dated 2010 verso; original

Gow Langsford Gallery label affixed verso

1020 x 1510mm

\$15 000 – \$22 000





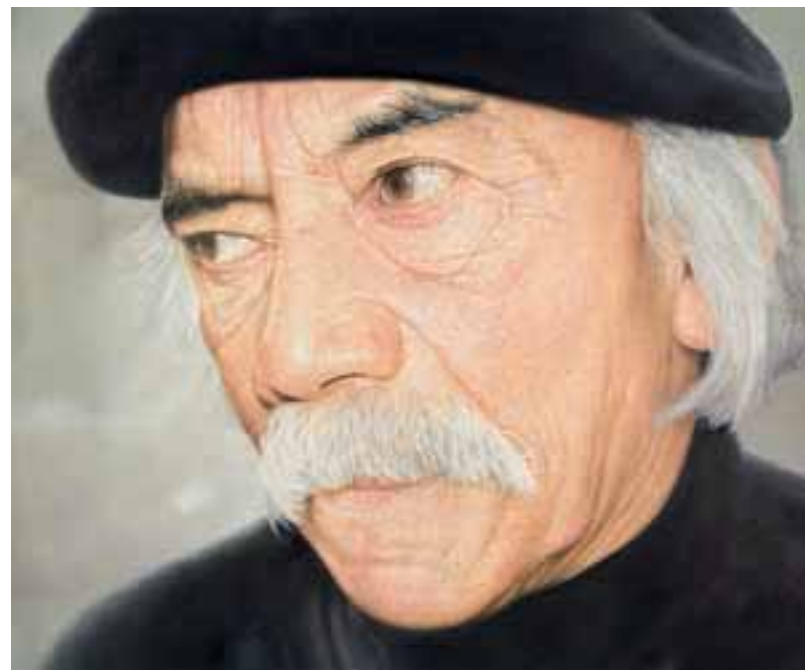
## Simon Kaan

Lot 104

Untitled

oil on board  
signed and dated  
2003 – '06 verso  
785 x 986mm

\$7000 – \$10 000



## Martin Ball

Lot 105

Carey's Bay IV, 2008

oil on linen  
signed and dated '08 verso  
1010 x 1215mm

\$14 000 – \$18 000

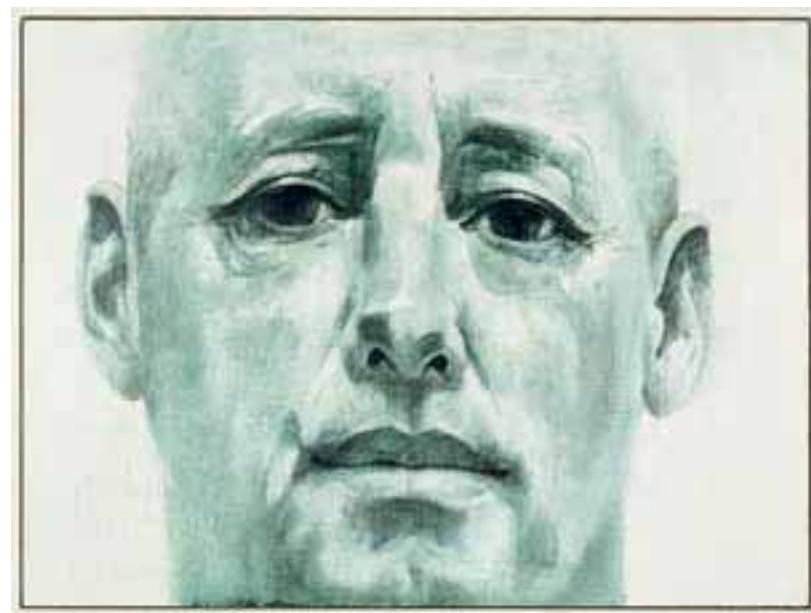
## Richard McWhannell

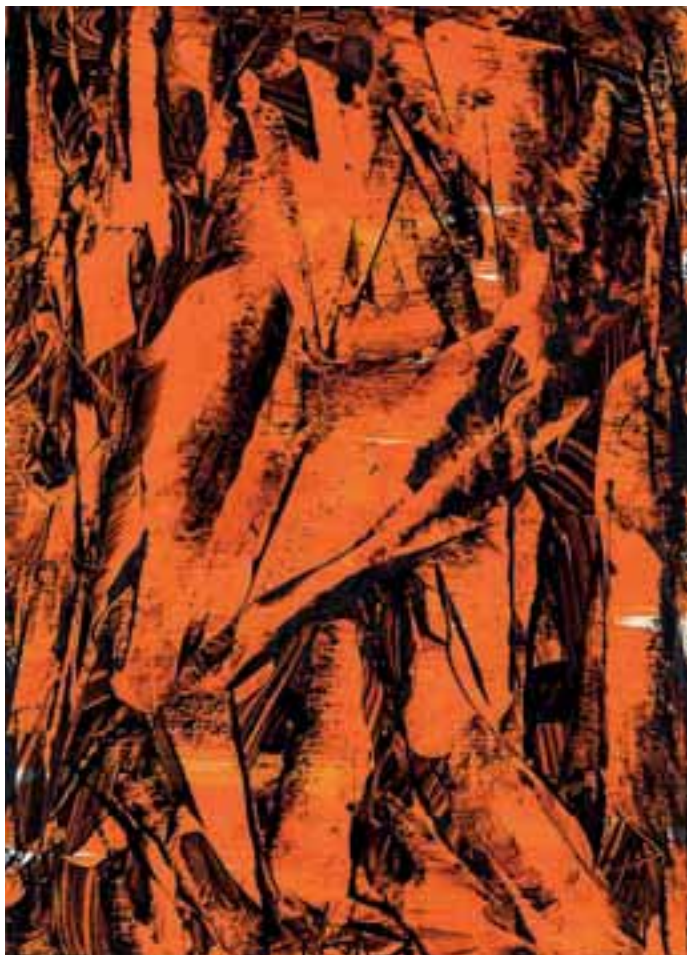
Lot 106

Head (tonal study)

oil on jute mounted to board  
title inscribed, signed and  
dated 2003 – '04 verso  
905 x 1200mm

\$12 000 – \$16 000





**Judy  
Millar**

Lot 107

Untitled

acrylic on canvas

signed and dated 2007 verso

1380 x 970mm

\$11 000 – \$16 000



**Jude  
Rae**

Lot 108

Still Life No. 151

oil on linen

signed and dated 2004 and

inscribed S. L 151 verso

560 x 510mm

\$16 000 – \$22 000



## John Pule

Lot 109

Icebreaker

oil on canvas  
signed and dated  
February 2000  
1525 x 1010mm

\$15 000 – \$20 000

## Leigh Martin

Lot 110

Untitled

pigment and resin on canvas  
signed and dated 2008 and inscribed  
*Untitled verso*  
720 x 650mm

\$5000 – \$8000





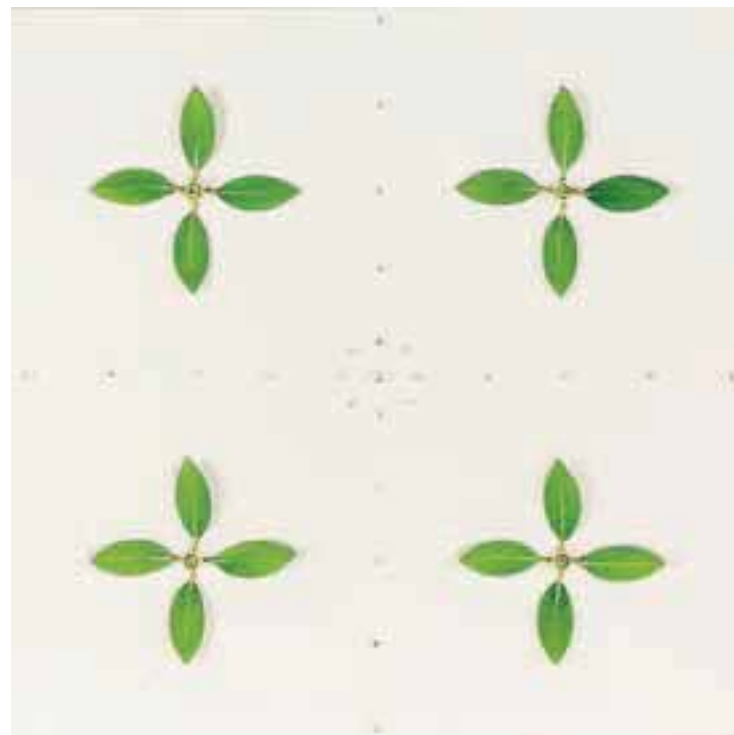
## Paul Dibble

Lot 111

Soft Geometric, Model Series 3, No. 8

cast bronze, edition of 3  
signed and dated 2005  
365 x 490 x 200mm

\$10 000 – \$15 000



## Elizabeth Thomson

Lot 112

Medici

patinated bronze, oil paint and acrylic on board  
title inscribed, signed and dated 2004 verso  
450 x 450mm

\$3000 – \$5000



## Star Gossage

Lot 113

Pepe Ma (Butterfly)

oil on board  
title inscribed, signed  
and dated 2008 verso  
1280 x 670mm

\$9000 – \$14 000



## Reuben Paterson

Lot 114

Tahi, E Rua, E Toru, E Whā...!

glitter and acrylic on canvas  
title inscribed, signed and dated 2008/09 verso  
610 x 555mm

\$5000 – \$8000



Fiona  
Pardington

Lot 115  
Portrait of a Life-Cast of Koe, Timor  
archival pigment inks on 308gsm  
Hahnemuhle photo rag, 5/10  
original Two Rooms Gallery,  
Auckland label affixed verso  
550 x 412mm  
\$6000 – \$9000



Lot 116  
Polyporos Cristatus  
archival pigment inks on 308gsm  
Hahnemuhle photo rag, 1/10  
825 x 1100mm  
\$10 000 – \$15 000





## Michael Parekowhai

Lot 117

Portrait of Elmer Keith No. 1

type C print, edition of 10 (2004)

original Michael Lett label affixed verso

1250 x 1010mm

\$12 000 – \$18 000

## Mark Adams

Lot 118

North East Point – Indian Island –

Tamatea – Dusky Sound. After William

Hodges 'A View in Dusky Bay, New

Zealand, 1775 – '76'.

gold toned silver bromide fibre-based

prints, triptych

title inscribed, signed and dated 3/2012

650 x 525mm: each panel

650 x 1575mm: overall

\$10 000 – \$15 000



## Simon McIntyre

Lot 119

Breaker

oil on canvas

title inscribed, signed and dated '97 on

artist's original label affixed verso

1220 x 1010mm

\$4000 – \$6000



## Tracey Tawhiao

Lot 120

Untitled

acrylic and paint marker pen on board

signed and dated 2006

1200 x 1200mm

\$2000 – \$3500



## Dick Frizzell

Lot 121

Red Herring II

screenprint, 50/80

title inscribed, signed and dated 2003

785 x 590mm

\$1500 – \$2500





## Pat Hanly

Lot 122

### Girl's Head

silkscreen print on canvas paper, 5/6  
signed and dated '65 and inscribed *To John*  
570 x 442mm

\$4000 – \$6000

### Illustrated

Gregory O'Brien, *Hanly* (Auckland, 2012), p. 77.



Lot 123

### Figure in Light

title inscribed, signed and dated '63  
monoprint with applied oil paint on paper  
603 x 465mm

\$6500 – \$9500

### Illustrated

Gregory O'Brien, *Hanly* (Auckland, 2012), p. 113.

### Provenance

From the collection of Don and Deirdre Milne, Auckland.





# Colin McCahon

Lot 124

Necessary Protection

synthetic polymer paint and charcoal on paper

signed and dated Oct '71

451 x 596mm

\$45 000 – \$65 000

## Reference

Colin McCahon database ([www.mccahon.co.nz](http://www.mccahon.co.nz))  
cm001232

If you type 'Necessary Protection' into the search engine of the McCahon Database ([www.mccahon.co.nz](http://www.mccahon.co.nz)) more than 60 works come up, either called 'Necessary Protection' or some variant such as, for example, Moby Dick: a necessary case for protection, Oaia Island and necessary protection, Necessary Protection passing through the wall of death, and so on.

The works in this large open series are extremely various in size, medium and support. In size they range from three miniscule drawings in charcoal and pencil, now in the Govett-Brewster Gallery, to a huge canvas nearly two metres x three metres, now on loan to Auckland Art Gallery. Media used include pencil, charcoal, conté crayon, pastel, watercolour and synthetic polymer paints or combinations of these. The present work, for instance, is an expertly handled combination of synthetic polymer paints (acrylics) and charcoal. Supports include canvas, board and especially paper, as in this example which is painted on a sheet torn from a large sketch pad.

In a much quoted statement in the 1971 Barry Lett Galleries catalogue where many Necessary Protection works were first shown, McCahon said: 'They have to do with the days and nights in the wilderness and our constant need for help and protection. The symbols are very simple. The I of the sky, falling light and enlightened land, is also ONE. The T of the sky and light falling into a dark landscape is also the T of the Tau or Old Testament or Egyptian Cross...'

Fundamental to McCahon's practice was his concept of 'layering', that is, contriving to imbue a work with several layers of meaning simultaneously. In this series there are sometimes as many as four layers of meaning, which can be crudely summarised as 'landscape', 'abstraction', 'symbolism' and 'semiotics'. Individual works give greater or lesser prominence to one layer or another.

Landscape and religious symbolism are probably the dominant layers in this forceful and beautiful work on paper, one of the most subtly expressive of the series. The two dark rectangles relate to the cliff-and-island configuration of the coastline at Muriwai where McCahon was working in this period – an abstraction of landscape features which lent itself to multiple layerings. In this case, the T shape evokes the tawny colours of sunset – with delicate smudges of dark cloud – pouring into the landscape, an effect enhanced by the exquisite detail of the orange line that edges the dark mass to the right.

Peter Simpson

Girolamo Nerli first came to public attention in Australia with a series of sketchy historical paintings, set in imperial Rome of the decadence, called his Orgia (1887-1889). These paintings of Roman orgies, mostly small and depicting inebriated men falling to the ground and wildly clutching at scantily clad girls, caused a scandal both for the subject matter and their technique. They showed the young Nerli, fresh out of Italy and with an academic training, letting his hair down and taking gestural brushwork to a new extreme at the expense of conventional drawing and modelling. Maybe Monticelli, a favourite painter and friend of van Gogh, was influential, as the critics said, on the expressionistic quality of these works and the related painting The Ascension. But the virtuoso brushwork, slashed on with the flair of swordsmen duelling, traces back to his Italian origins where famous compatriots like Giovanni Boldini took Paris by storm with their flamboyant technique and showmanship. In their hands the application of the paint and the actual stokes and dabs become a prominent part of the artwork, to be displayed not hidden.

Fittingly Nerli chose The Ascension as a centrepiece on the wall of his lavishly decorated studio in Norwich Chambers, Hunter Street, Sydney, as we can see in his large painting called The Sitting, 1889 (Queensland Art Gallery). Here it is shown on the studio wall amidst Japanese artefacts, Persian rugs, pampas grass, a Polynesian headdress and all the trappings of an aesthete's studio complete with a glamorous model. He was clearly pleased enough with The Ascension to showcase it this way knowing its appeal as a visual magnet for debate, controversy and publicity among the fashionable visitors and press who thronged through his studio. Those used to academic paintings of religious and mythological subjects found Nerli's approach shocking but he always had his supporters.

The Ascension is less about the subject, sketchily touched in figures of an apotheosis complete with trumpeting angels and wildly gesticulating figures, than a display of painterly brushwork, ranging from small dabs and splotches to bold strokes and calligraphic marks, seemingly spontaneous and unrevised. The prominent red slashes of colour, near the centre of the canvas, are a triumph of art over illusion where they justify their importance purely because they look good and feel right. Painted about 1887 The Ascension is a daring, experimental work unlike any other of the time in Australia and New Zealand. Even today it is a joy to look at in its freshness, its painterly dexterity and its expressionistic qualities. We can sense the artist at work and empathize with every move of his brush. In terms of its subject it may be flippant – and who cares. In terms of painting it is liberating and meaningful – a truly unique work that only Nerli could have painted.

Michael Dunn

# Girolamo Pieri Nerli

Lot 125

The Ascension

oil on canvas, circa 1887

signed

396 x 543mm

\$35 000 – \$45 000

## Illustrated

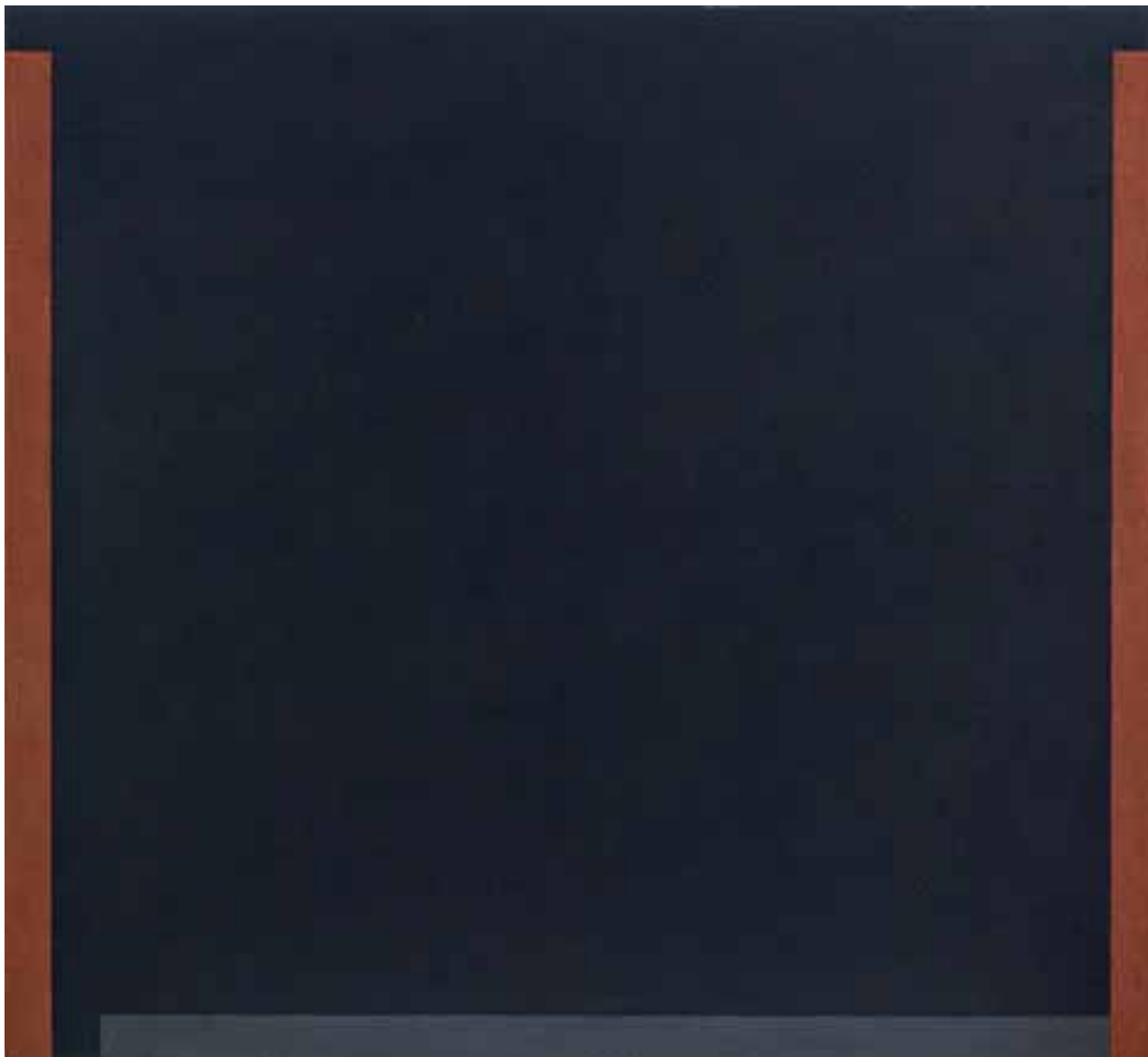
Peter Entwisle, Michael Dunn and Roger Collins, *Nerli: An exhibition of paintings and drawings* (Dunedin Public Art Gallery, 1988), p. 106.

## Reference

*ibid*, pp. 107 – 108. Catalogue No. 25.







Milan  
Mrkusich

Lot 126

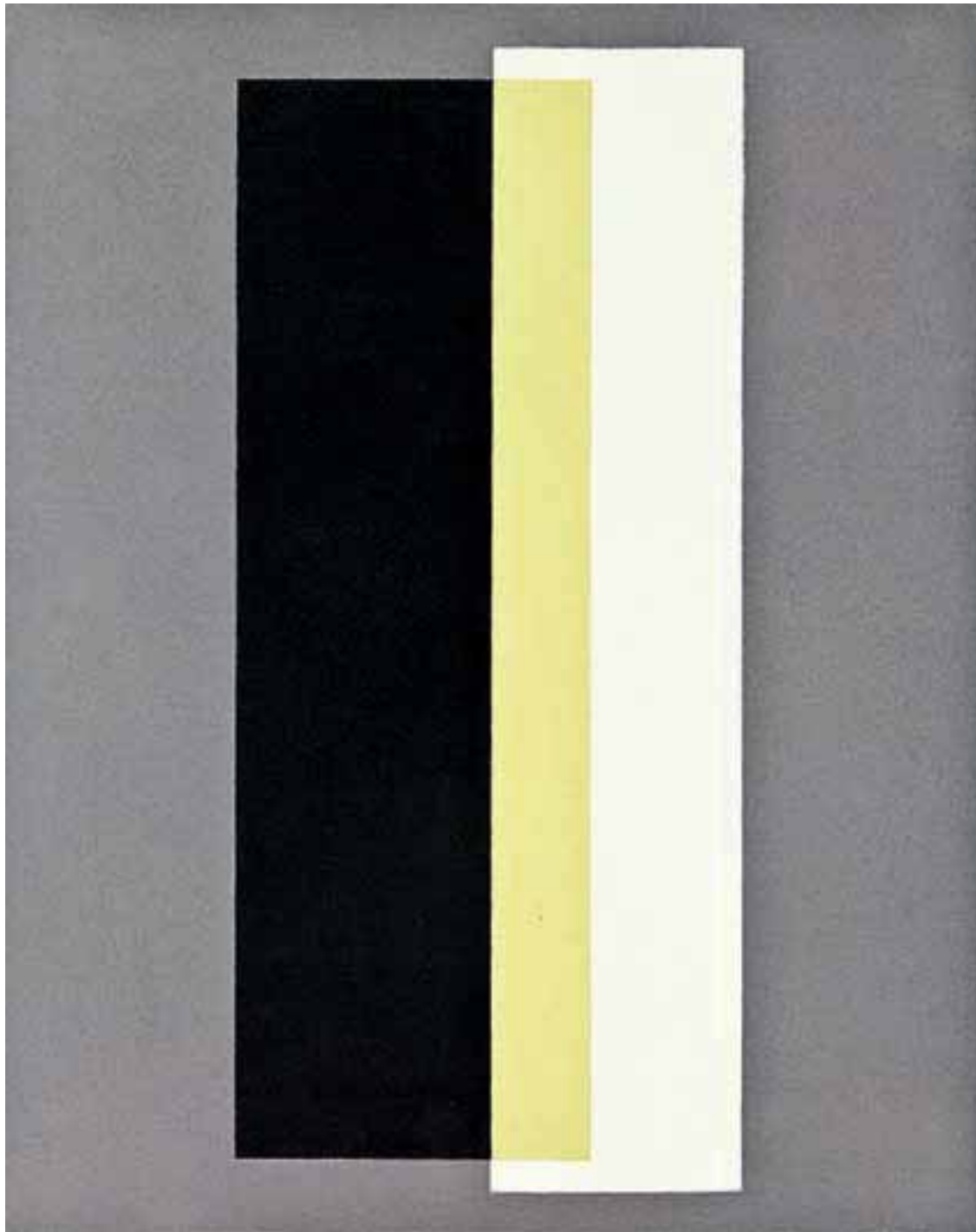
Study: Untitled Black 1994

acrylic on canvas

title inscribed, signed and dated '94 verso

835 x 911mm

\$30 000 – \$40 000



## Gordon Walters

Lot 127

Untitled

acrylic on canvas

signed and dated 1991 verso

510 x 407mm

\$25 000 – \$35 000

### Provenance

Private collection, Christchurch.





## Charles Tole

Lot 128

### Landscape

oil on board

signed and dated '70; artist's original catalogue label  
affixed verso; Auckland Art Gallery label affixed verso;  
Sarjeant Gallery Loan label affixed verso

435 x 562mm

\$12 000 – \$18 000

### **Provenance**

Private collection, Auckland.



Lot 129

Road to the Quarry

oil on board

signed and dated '69; artist's original catalogue label

affixed verso; Benson and Hedges Art Award (1970)

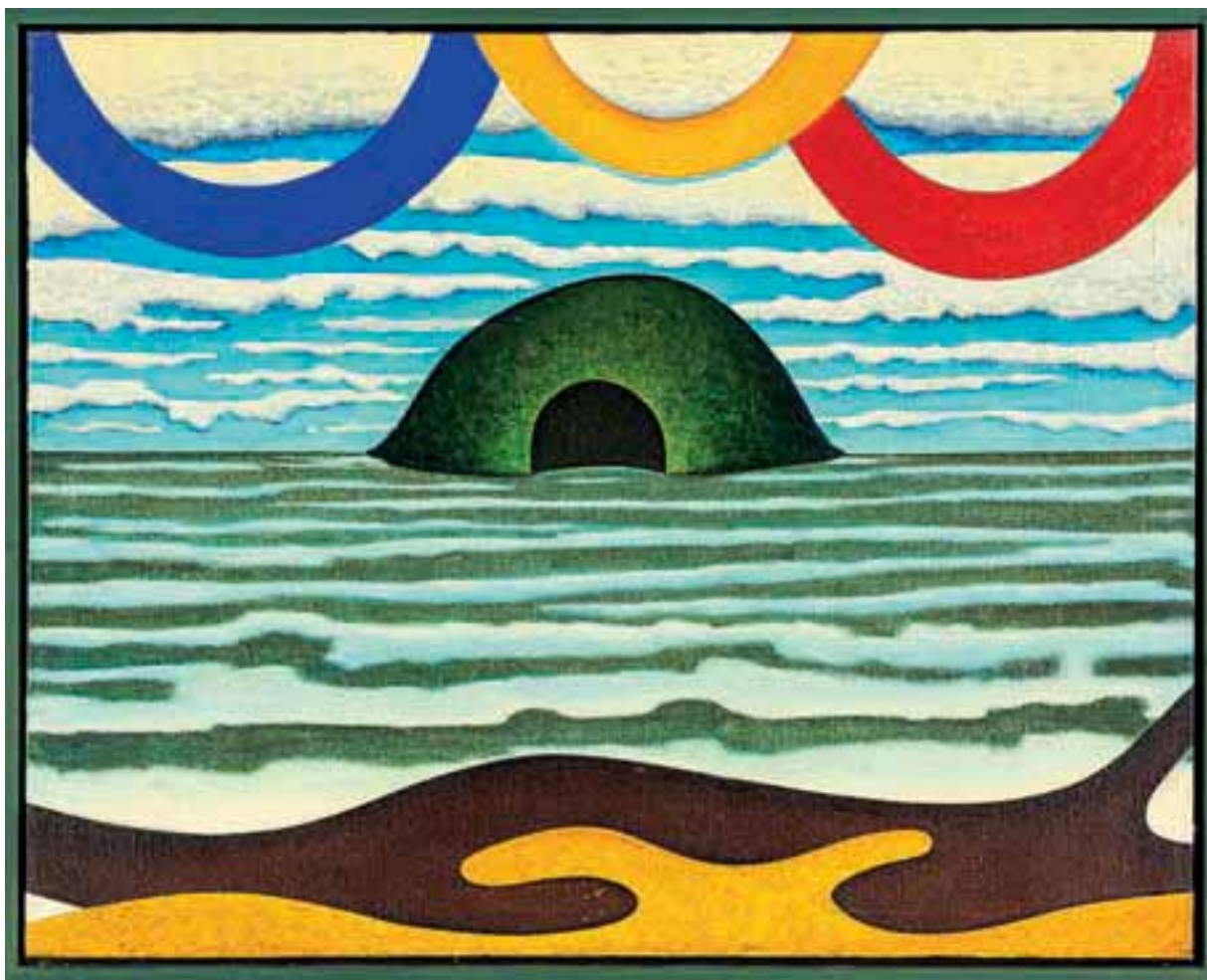
label affixed verso

565 x 750mm

\$25 000 – \$35 000

**Provenance**

Private collection, Auckland.



Michael  
Illingworth

Lot 130

Untitled

oil on canvas

signed and dated '71 verso

402 x 508mm

\$50 000 – \$70 000

**Provenance**

Private collection, East Coast.





## Gretchen Albrecht

Lot 131

Black Plain

acrylic on canvas

artist's name, title and date (1973) inscribed on  
Barry Lett Galleries label affixed verso

1290 x 1770mm

\$22 000 – \$28 000

### Provenance

Collection of Terry McNamara, Auckland.

Collection of Don and Deirdre Milne, Auckland.



## Tony Fomison

Lot 131A

No Footie Today

oil on jute mounted to board

title inscribed, signed and dated 1981 and  
inscribed *Yeh – let's hope they're play away  
this time*

286 x 203mm

\$20 000 – \$30 000

### Provenance

Purchased at the Freeman's Bay  
Community Centre in 1981 in the  
fundraising auction for The Springbok Tour  
and the support of arrested protesters.

*I came to grips with the kauri and turned him, in all his splendour,  
into a symbol.*

— Colin McCahon

The recent removal of two of the iconic kauri trees on Colin McCahon's French Bay property earlier this year was both a significant and sobering event. The trees, direct inspirations for the work before you along with fifty odd others according to the Colin McCahon database, were badly infected by the deadly kauri dieback disease, a microscopic fungus that infects the trees' roots through the soil and which can kill kauri of all ages. There is no known treatment.

The McCahon House is surrounded by marvellous specimens and is considered one of the most culturally important areas for kauri in the Auckland region. The trees, along with all of Auckland's local flora and fauna, were a revelation for Colin McCahon as they grow naturally only in the upper half of the North Island. McCahon moved from Christchurch to Auckland with his family in 1953, the year of this work. The majestic kauri served as a direct inspiration for a significant and open-ended body of work and as a means, albeit an unlikely one, to investigate the central tenets of Cubism.

McCahon first encountered Cubism in Melbourne under the tutelage of Mary Cockburn-Mercer who had studied under the Cubists in Paris. The kauri series weaves together the multi-faceted, non-perspectival and broken planes typical of analytical cubism with the artist's fascination with his new environment in Titirangi.

Kauri carries the impeccable provenance of coming from the collection of fellow artist Janet E. Paul and it feels just like the type of work which one might expect an artist to be attracted to. Superbly executed with the limited means of paper and charcoal, it offers none of the easy entry points of the vibrantly coloured Kauri watercolours and oils which are so redolent of the light and moisture of early Summer in Auckland. It was Cezanne who remarked "nature should be handled with the cylinder, sphere and cone", and that is exactly how McCahon tackles the majestic local trees in this superb composition. Painted in December of 1953 and inscribed as such, it is among the first works McCahon undertook in Auckland. Between November 1953 and June 1954 McCahon would complete over half the body of works which make up this series in a prolonged and sustained period of creativity.

He later remarked of these works and the period: "the November light for the first year was a miracle". Despite the absence of paint brush and palette, light is everywhere in this work, creeping through and around the tall trunks of the kauri and piercing and illuminating positive and negative space in a manner that calls attention to the wondrous kauri basking in the early light of a spring morning on Auckland's west coast.

Ben Plumbly

# Colin McCahon

Lot 132

Kauri  
charcoal on paper  
signed and dated Dec '53  
748 x 558mm

\$50 000 – \$70 000

## Provenance

From the estate of the artist Janet E. Paul, Wellington.

## Reference

Colin McCahon Database  
([www.mccahon.co.nz](http://www.mccahon.co.nz)).  
Catalogue No. cm000705.







# Tony Fomison

Lot 133

Leave Me Alone

oil on jute mounted to board  
title inscribed, signed and dated June  
1989 – Williamson Ave, Grey Lynn  
515 x 376mm

\$55 000 – \$75 000

## Exhibited

'Paintings from the Estate of the Late  
Tony Fomison', July – August 1993.

## Reference

Ian Wedde (ed), *Fomison: What  
shall we tell them?*, supplementary  
catalogue no. 209.

## Provenance

Collection of the artist's estate.  
Private collection, Wellington.

*What shall we tell them?* was the title of Tony Fomison retrospective exhibition in 2004 at the City Gallery in Wellington. I remember the exhibition well.

I also recall my first Fomison experience. As a schoolboy with a developing interest in art I nagged my father until he bought me the first few issues of *Art New Zealand*. There on page 21 of issue number 2 from November 1976 is an illustration of Fomison's Study after Holbein's Dead Christ. I'm looking at the exact same page as I write this essay.

It was this painting that sparked my interest in both New Zealand art *and* European art of the 16th century. Who was Hans Holbein? Are you allowed to paint pictures of dead people? How come Fomison painted a picture of another picture? I answered the first question with a trip to the library and a chat with my art teacher Max Jackson. The other two remain a little vexatious and I still don't have clear answers.

Fomison is a haunting artist. An artist who, in his work asked a lot of questions of himself, his universe and us as viewers. Also illustrated on page 21 of that *Art New Zealand* is the 1976 canvas entitled What Shall We Tell Them? One of his great works after which the 2004 retrospective was named. It must have just been photographed in time for the article I read as a thirteen year old.

Leave me Alone was painted in June 1989 at Williamson Ave, Grey Lynn according to the inscription in Fomison's spidery scrawl on the rear. Eight months before he died in February 1990.

It utilizes a similar pictorial device to What Shall we tell them? Two figures engaged in gnomonic discourse, the intent and content of which is unknowable - illuminated only by the 'quote' title. The spoken word, the declaration of it and the subsequent reaction to it is the subject of the 1989 canvas.

The image depicts a Fomison special, a beaky, freakish pterodactyl headed character surprised by a grim faced spirit form. A kind of poor man's tornado. Neither looks particularly happy. There is no real danger in the scene. If anything the overriding air is one of pathos.

Notwithstanding the odd characterisations that people Fomison's paintings or the gulfs of misunderstanding and longings that appear to cruel his protagonists time and time again, it is the artist's compassionate nature that communicates most clearly in a work such as Leave me Alone.

There is a wonderful documentary about Tony Fomison on the NZ on Screen\* website which dates to 1981. Hamish Keith is the reporter. Amidst the various discussions relating to Fomison's technical processes and his art school training, Keith asks Fomison to recall his earliest art experiences. A slight smile dawns on the artists face as he says, "I think I must have had a craving for images..." This need – to create and to communicate is at the heart of Fomison's achievement. Leave me Alone is not a plea for solitude but understanding. Very human, very Fomison and very moving.

Hamish Coney

\* <http://www.nzonscreen.com/title/profiles-tony-fomison-1981>

# Ralph Hotere

Lot 134

Black Painting No. I  
lacquer on hardboard  
1215 x 605mm

\$55 000 – \$75 000

## Provenance

Private collection, Hawke's Bay.  
Purchased from Dunbar Sloane,  
Auckland, 4 December 2002, lot 20.

One of the greatest pleasures open to those of us with a day-to-day engagement with New Zealand art has to be poring over the surface of one of Ralph Hotere's minimal brolite lacquer surfaces from the 1960s and 1970s. Immaculately conceived and beautifully realized, their perfect surfaces seem somehow to say so much about the art history and theory of the time. A period both here and internationally that appears to students of art history and theory as among the most dynamic and charged, where great names, movements and fiercely held opinions rose and fell in seemingly rapid succession.

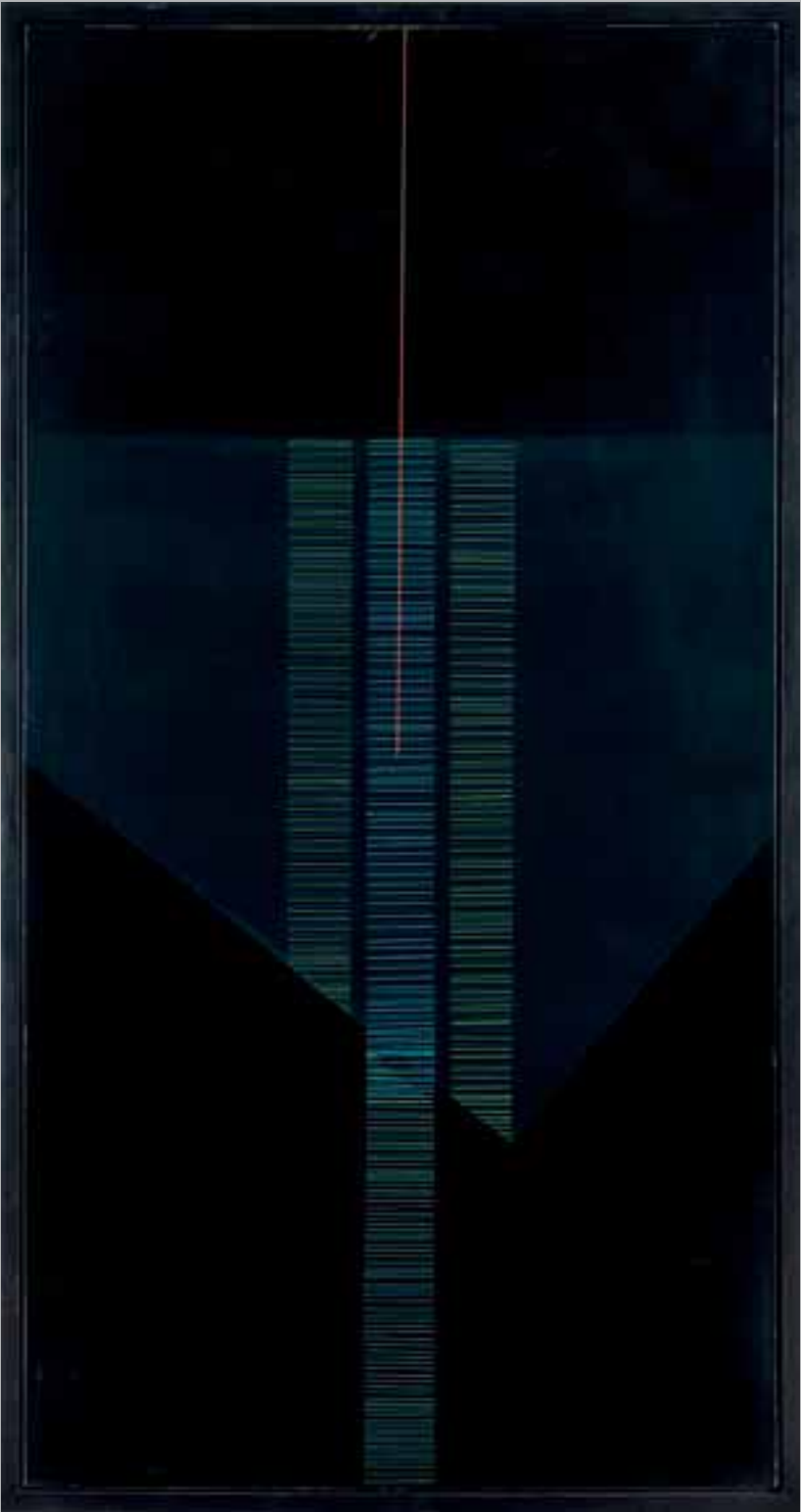
The great trick of this body of work, perhaps its very *raison d'être*, is the manner in which that whilst it can be seen to exemplify the reductive critical theory of Modernism espoused by theorists such as Clement Greenberg, it simultaneously serves to pull the rug out from under it. Rather than furthering Modernism's gradual retreat from representing the world around it, Hotere's mirrored surfaces capture and reflect every movement, shape, colour and form in which they come into contact with, re-casting them through an opaque tide of darkness. As opposed to the self-absorbed and hermetic worlds of international painters such as Ad Reinhardt who is frequently cited as a major influence, Hotere's Black Paintings appear as generous social acts, more animate than inanimate, part of our world rather than cut off from it.

The uniformly slick surfaces of the Black Paintings are a result of the use of 'Brolite' lacquer, a nitrocellulose based paint predominantly used in the automotive industry throughout the 1960s. The artist sprayed the lacquer onto prepared hardboard and then polished it back to create incredibly smooth, ultra high-gloss surfaces.

On the surface little could be more minimal, self-referential and more seemingly 'Modernist' than Black Painting No. I. Yet, as is frequently the case with Ralph Hotere's art, any simple and easy reading of the work is offset by deeper investigation. The very idea of using the favoured tools of Fordist mass-production – car paint and spray guns – is at odds with the romantic image of the artist toiling away alone in his studio with palette and brush. Then again, paint palette and brush were less always less likely companions of Ralph Hotere in the studio than, say, blowtorch and angle grinder.

Ben Plumbly





# Milan Mrkusich

Lot 135

Painting 62 – 3

oil on canvas

title inscribed and signed

artist's name and date (1962)

printed on original 'The

Gallery, Symonds Street'

catalogue label affixed verso

835 x 882mm

\$45 000 – \$65 000

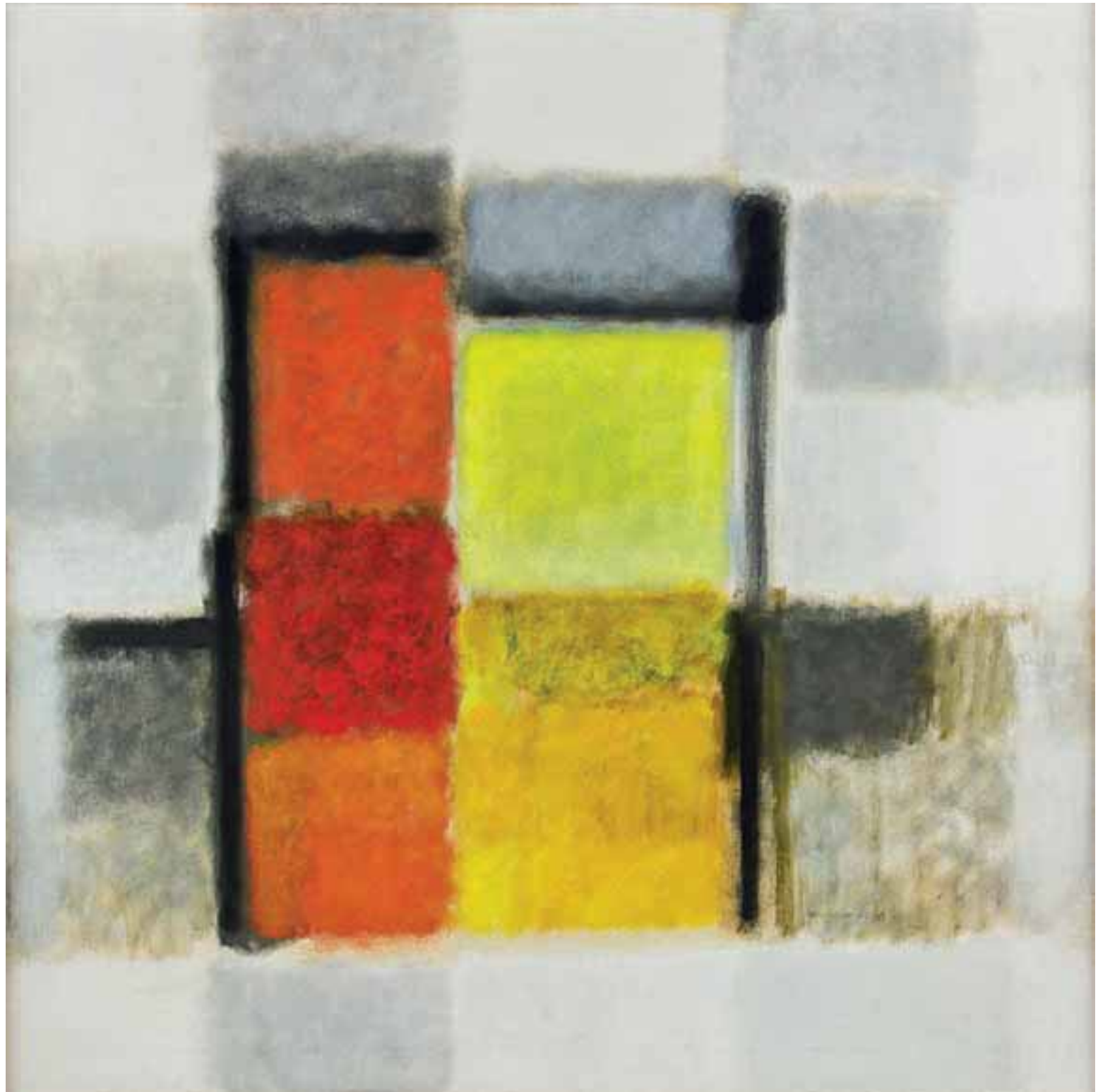
Let's not mince words, the undeniable appeal of Milan Mrkusich's Painting 62 – 3 is the artist's energetic and bold use of colour, as vibrant and beguiling as the time it was conceived in the early 1960's. However the temptation when viewing a work like this is always to wonder ... 'what has the artist seen that I cannot' or, 'what is he trying to show me?'

Perhaps part of understanding the mystique of a painting by Milan Mrkusich is about standing back, relaxing and realising that, quite simply, there is no hidden meaning. It is, in fact, OK to feel an allegiance with this artwork just because it is beautiful. Mrkusich was not concerned to illustrate a landscape, scene or subject. Instead he presents us with a universal image, the canvas divided into blocks through the use of various colours, adding texture and light through application of the paint. In the present painting, passages of colour are locked against one another, at times intercepting. While the composition appears controlled, the artist has employed vigorous brushwork to create areas of light and movement within the blocks. Order is restored via the use of heavy black brushstrokes, a kind of outline or marker that brings a feeling of order or stability to the painting.

On the occasion of the second retrospective exhibition *Milan Mrkusich – a decade further on* at Auckland City Art Gallery the artist described his own painting practice as 'undisciplined' and the process of painting as 'growing and grasping.' In the end, he states 'you go by the look of it' and natural intuition will tell you when the work is complete. It is a nice insight into the work of an artist who is so well remembered for the formality of his compositions.

One of the most enjoyable aspects of Painting 62 – 3 is that, despite the random nature of the arrangement of its parts, it feels as if it has been prepared with all the care of Mrkusich's later, more formal paintings. It glows with an elegance that has withstood the last 40 years and will certainly see it enjoyed for many more.

Leigh Melville







This painting is unmistakably one of Bill Hammond's bird paintings. But to lump Hammond's sublime visions into a descriptive category like 'bird paintings' seems to overlook their significance as artworks. Instead of being simply illustrative, the birds that haunt Hammond's paintings are mythical creatures that sing, play, mourn, guard, wait, and anticipate, like us. Delicately upright, leaning forcefully or shaped in the limp curves of death, Hammond's birds stir something in the viewer, and speak particularly eloquently to New Zealanders who feel a particular kinship with birds. Perhaps it is because New Zealand's visual culture and ecological heritage foreground landscape and birds, that Hammond's work reverberate so strongly with us. He visualises the tragic pas de deux danced between man and nature so vividly and so powerfully. Hammond's bird theatricals are part-myth, but they are also part-reality. The artist experienced a creative epiphany after a 1989 visit to the Auckland Islands, 465km south of the tip of the South Island. The brutally bleak terrain of these sub-Antarctic islands inspired these visions, and [Watching for Buller](#) is an important early example of these phantasmal paintings.

Though not purely meditations on ecology, the title here insists on some engagement with these issues. The Buller of the title, Sir Walter Lawry Buller (1836-1906) was the leading nineteenth-century New Zealand ornithologist whose reputation was cemented in his 1873 book, *A History of the Birds of New Zealand*. Buller's view on conservation was informed by his Darwinian views of Natural Selection, and meant that he had no qualms collecting and stuffing rare, soon to be extinct, species. That Hammond engages with such views is implicit in the

title. These birds 'dressed' not by Buller's taxidermist touch but by Hammond's fanciful imagination in Japonisme –inspired fabrics and a dashing red track suit, stand with the fragile, upright postures of ballerinas on the edge of the stage, but in their case it's the forbidding abyss. The tall microphone, planted in a sprout of foliage and positioned for the central bird's song, insists on an auditory level of experiencing the work, a kind of imagined, hallucinatory, dark soundtrack. These birds await a stage of death, of taxidermy and extinction, at the hands of man, and their ritualistic nobility in the face of death inspires a kind of devotion on the part of the viewer.

Of course in the hands of the painter, Buller birds aren't meticulously stuffed and painted as educational illustrations. Hammond resurrects the bird in paint, and this magic is mirrored in the shimmering silvers of pigment and gemstone hues that ignite the otherwise stark canvas. Various incised lines, weeping with translucent pigment, and bejewelled with small passages of impasto, the small canvas speaks of the death-song of the birds, a kind of painterly response to the act of immortalization that Buller attempts through taxidermy.

Hammond's nods to natural history and ecology are matched by equally complex homages to other styles and periods in the History of Art, from stark character-shapes of ancient Egyptian hieroglyphics, to fantastic frieze quality and patterns of late 19th-century Japanese prints, to the linear elegance of late medieval Siene painting.

Erin Griffey

## Bill Hammond

Lot 136

[Watching for Buller](#)

acrylic on canvas

title inscribed, signed and dated 1994

300 x 400mm

\$45 000 – \$65 000

### Provenance

Private collection, Wellington.

Private collection, Auckland.

# Peter Stichbury

Lot 137

Debbie Bloomquist

acrylic on canvas

title inscribed, signed and dated

2004 verso

1010 x 760mm

\$30 000 – \$40 000

## Exhibited

'Peter Stichbury: The Alumni', Te Tuhi Centre for the Arts, Auckland, 12 July – 21 September 2008, and touring to Dunedin Public Art Gallery, 29 November 2008 – 22 February 2009.

## Illustrated

Emma Bugden and Hilary Stichbury (eds), *Peter Stichbury: The Alumni* (Auckland, 2010), p. 85.

## Provenance

Private collection, Auckland.





## Stephen Bambury

Lot 138

'And Also Its Constant Equilibrium'  
(Chakra No. 5)

copper leaf and 23k gold  
on 7 aluminium panels  
title inscribed, signed  
and dated 1992 verso  
2765 x 500 x 8mm

\$38 000 – \$50 000

### Provenance

Private collection, Auckland.



# Francis Upritchard

Lot 139

Derek

stoneware pottery and shipping rope  
520 x 350 x 270mm

\$12 000 - \$18 000

## Exhibited

'Bogagnome', Ivan Anthony Gallery, Auckland,  
4 April – 28 April, 2007.

## Illustrated

Heather Galbraith, Francesco Manacorda  
and Melanie Oliver, *Save Yourself* (Govett-  
Brewster Art Gallery, 2009).

## Provenance

Private collection, Auckland. Purchased from  
Ivan Anthony Gallery, 2007.

Derek's expression is dour. His brow deep set, the tip of his long nose snubbed. His eyes are minute, his clay lips pursed in a miserly pout. His face emerges from the form of a gigantic clay bag, bulky and rough-hewn, the surface indented with fingerprints. Two threads of shipping rope fix Derek to the ceiling. The simplicity of the pale rope evokes the unfashionable art of macramé, now lost in the mists of time. Made out of stoneware Derek is presented as though he could be a container for a hanging plant. I can imagine the tendrils of a fern frothing around his ancient face like dreadlocks.

Instead, this ponderous artwork is an empty vessel: a repository for the depths of the imagination. Francis Upritchard is crafty. She breathes life back into folk. Her nimble cast of waifs, wastrels and far-reaching sloths blend anthropology and the anthropomorphic, the museological, the affecting and the endlessly amusing. Upritchard has long established an international art career. She's known for creating relics from the recent past: recycled fur coats are reborn as monkeys, ceramic pots from op shops turn into haughty headed urns. Her aloof sculptural portraits are posed and poised on artisan furniture. Design and craft form the backbone of her exhibitions, yet Upritchard's lightness of touch can make it look like she is just pottering. Don't be deceived. Her gurus are not guileless. Her frail, florescent hippies are also the sages and seers of our troubled times.

Derek was originally suspended alongside his twin, Brian. The pair debuted in *Bogagnome*, Upritchard's 2007 exhibition at Ivan Anthony Gallery. A year earlier, she had won the Walters Prize for *Doomed, Doomed, All Doomed*. The judge, American curator and art historian, Carolyn Christov-Bakargiev said, 'Upritchard celebrates the hand-made. Her "poor technology" seems to me increasingly topical in today's high tech digital age.' Derek might well agree. The hand held properties of the clay draw the viewer in close. The materials define the mood. This work is heavy, man. A medieval sense of morality hangs in the air. Combining the words 'bog' and 'gnome' Upritchard's exhibition title plunges the viewer into the pre-industrial past. The surface of the stoneware is unadorned as though utilitarian. Yet Derek is a form without function. His face could be a god or a gargoyle or perhaps just a man still mired in the mud?

Megan Dunn





## Ann Robinson

Lot 140

Square Nikau

cast glass, two pieces (1994)

signed and dated '92

920 x 220 x 220mm

\$35 000 – \$50 000



# Ann Robinson

Lot 141

Ice Bowl on Stand

cast glass(unique), two pieces

signed and dated '92

630 x 380 x 380mm

\$35 000 – \$50 000



## Ralph Hotere

Lot 142

Test Piece for Auckland Airport

acrylic on board

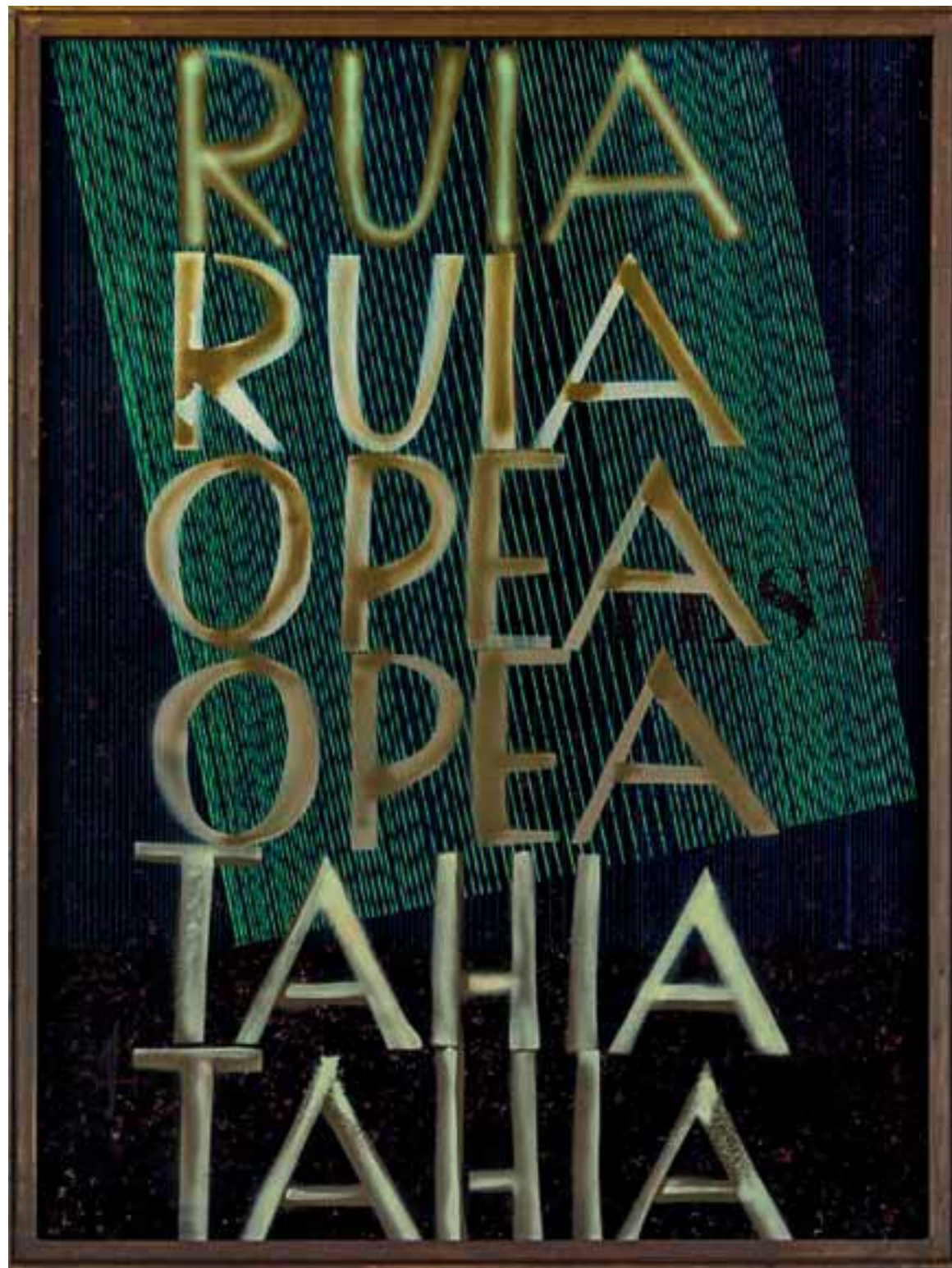
title inscribed, signed and dated '77

782 x 580mm

\$55 000 – \$75 000

### Provenance

From the collection of Barbara and  
Sam Pillsbury





Lot 143

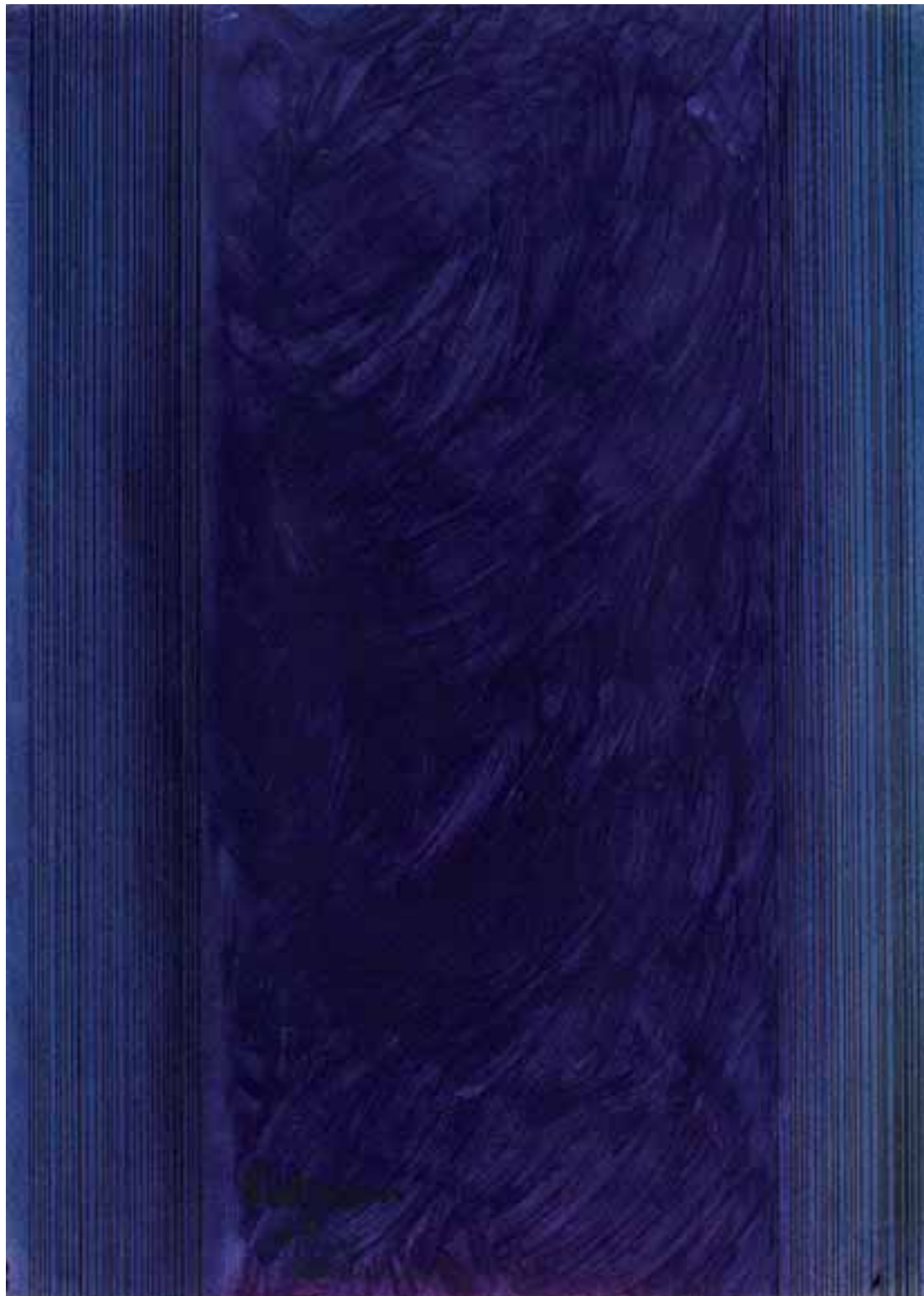
Requiem

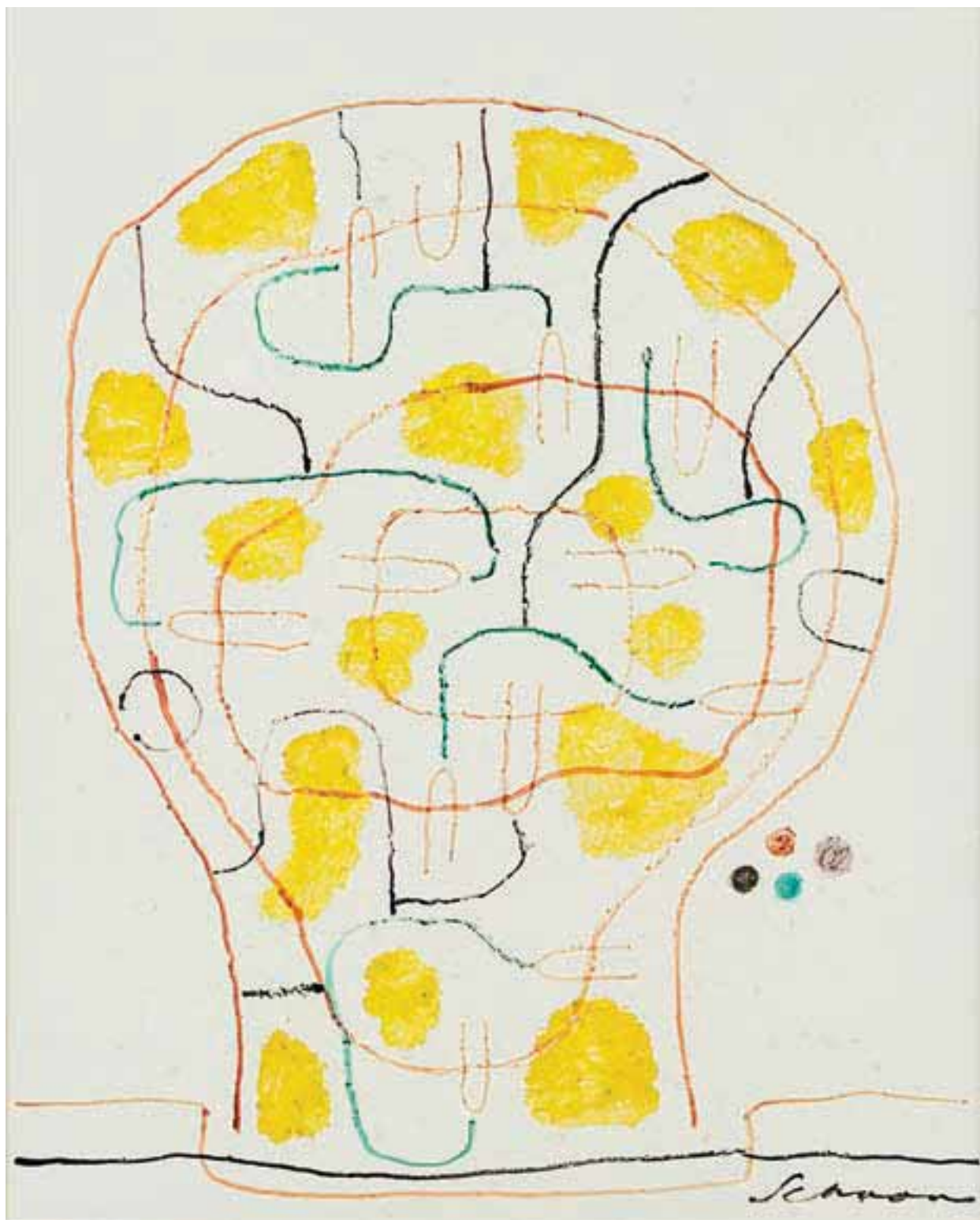
acrylic and watercolour on paper  
title inscribed, signed and dated '74  
698 x 497mm

\$25 000 – \$35 000

**Provenance**

From the collection of Barbara and  
Sam Pillsbury.





# Theo Schoon

Lot 144

Done up in pins and curlers

oil and ink on paper

signed; original 'Headlands' exhibition label affixed

verso

610 x 480mm

\$25 000 – \$35 000

## Exhibited

'Theo Schoon: A Retrospective', Rotorua Art Gallery, June – July 1982.

'Headlands: Thinking Through New Zealand Art', Museum of Contemporary Art, Sydney, 1992.

'Theo Schoon', New Vision Gallery, Auckland, 1965.

## Illustrated

Mary Barr (ed), *Headlands: Thinking Through New Zealand Art* (Sydney, 1992), p. 62.

Damian Skinner, 'Primitivist Posings: Theo Schoon at the New Vision Gallery, in, *Art New Zealand*, No. 86, Autumn 1988, p. 73.

Reference: *ibid*.

This beguiling 'lightbulb' work by Schoon has done some heavy lifting for New Zealand modernism since first being exhibited at New Vision Gallery in 1965.

Done up in pins and curlers was also centre stage in 1992 at *Headlands: Thinking Through New Zealand Art* at the MCA in Sydney. Whilst not present in person it was there in spirit for the 1997 Lopdell House Gallery exhibition *Hattaway, Schoon, Walters: Madness and Modernism* where the wittily entitled One Man's Picture is Another Man's Rorschach Test also from 1965 was a star turn.

The one name that may elude the reader is that of Ralph Hattaway, a patient at Avondale Mental Hospital where Schoon worked as an orderly in 1949. This incongruous role was one of a bewildering array of menial and labouring jobs the Dutch émigré took on to support himself as he chose the road less travelled in pursuit of his distinctly modernist and primitivist vision. It was a journey that took Schoon from the caves of South Canterbury to the mudpools of Rotorua and the pounamu fields of Westland.

Along the way Schoon's collaborations and relationships with Gordon Walters, Rita Angus, Len Castle, Pine Taiapa and A.R.D Fairburn resulted in a dramatic flowering of New Zealand art and conceptual thinking from the 1940s to the early 1970s on both the Maori and Pakeha sides of the ledger. It was Schoon that pointed Walters in the direction of the koru and he also almost singlehandedly revived the Maori art of gourd carving.

Usually these connections were one-way traffic. Schoon gave and others borrowed or in some cases took outright. But in the case of the psychiatric patient Hattaway the influence went the other way. Schoon gave Hattaway paper and pencil and was dazzled by the wiry yet fluid drawings produced by the patient. Schoon was not the only one. Gordon Walters curious colourful amoeba-form gouache abstracts of the mid-fifties are straight out of the Hattaway playbook, again courtesy of a nudge by Schoon.

Theo Schoon revered the work of Paul Klee and the connections the Bauhaus artist made to both ethnographic art and the role of the unconscious. Done up in pins and curlers also sees Schoon at his most coruscating as an outré offender of middle class values. Schoon's position as an openly homosexual man in post-war New Zealand undoubtedly led to his marginalisation by the art hierarchy at the time. The feeling was mutual and Schoon's disdain of the establishment was legendary, much to the amusement of Elam Art School students who gathered at his Home Street residence in Newton in the early 1960s for parties, banter and tempestuous 'crit' sessions.

So here nearly fifty years later is an opportunity to revel in Schoon's sure handed graphic line, his economy of means and his prescient sense of image making. It is still a startlingly contemporary artwork in 2013. Buzzing with energy, effortless good humour and having a dig along the way it is above all the creation of a unique talent whose understanding of the wellsprings of European modernism is without peer in New Zealand art.

Hamish Coney



# Dale Frank

Lot 145

Flying Solo Dawns Basting the Truth/Milf's & Dill's Waiting 4 U/ Auckland Landscape

acrylic and varnish on canvas  
title inscribed, signed and dated  
2004 verso  
2000 x 2600mm  
\$40 000 – \$60 000

## Provenance

Private collection, Auckland.  
Purchased from Gow Langsford  
Gallery, Auckland in 2006.

Dale Frank's titles flow, ripple, swirl, shine and bleed just as much as his pigmented varnish does. Flying Solo... is painting becoming writing.

What's he doing with these long, complex, descriptive titles? Frank's gesture is akin to saying, "Look, this painting only makes sense if it kick-starts your imagination." He didn't say that, I'm putting words into his mouth. But he did say "I wouldn't say I'm comfortable anywhere. Dissatisfaction is an element continually driving the work – that need for not being content with what you've got." Isn't dissatisfaction one of the primal, pulsing heart-beats of the imagination? Mind: take me someplace else.

Queensland-based Dale Frank (b.1959) has been exhibiting since the mid 1970s when he was also experimenting with performance art. His distinguished achievements including being selected for the Aperto section of the Venice Biennale in 1984 and for the 8th Biennale of Sydney; a major solo retrospective at Sydney's Museum of Contemporary Art in 2000; and winning The Arthur Guy Memorial Painting Prize. His work is in major collections including the Australian National Gallery; the Guggenheim Museum (NY); and the Kunsthalle (Zurich).

Since the 1990s his paintings are created by pouring pigmented varnish onto the horizontal canvas, where luminous pools immediately begin to resist and coalesce. As further layers are added, the angle and direction of the varnish flows are controlled by tilting the canvas slightly, allowing the paint to swirl, eddy and slide until the varnish is set. "It is totally hands on and cerebral way of painting," declares Frank, which has its roots in performance, and is just as intense, as there is no going back once the varnish starts pouring.

Frank hates flying. Living in Brisbane and exhibiting regularly in Sydney and Melbourne, he drives, distracted by what he calls an "agenda out the car window": the landscape. His landscapes are never a particular vista, but some idea containing light, colour, and space. These landscapes are a distraction; and for Frank, they seem to be what's tacked onto the main event which is "the extreme desperation and boredom" of the task of getting from A to B.

For Frank the motion of landscape (made explicit in his titles) is also 'an agenda for the artist to actually have a connection with the audience.' So here we have it: Frank's title throws some suggestive lines our way in the hope we will variously imagine, remember, feel and desire. There are tantalising allusions to the fear or pleasure of flying; the glow of dawn skies; the scented gloss of basting juices; whatever the idea of 'truth' conjures up for us (let alone "Basting the Truth"); and the chance to trip over something entirely carnal.

Rob Garrett



# Jeffrey Harris

Lot 146

Katherine Mansfield at Menton  
oil on board  
title inscribed, signed and dated  
April 1973 verso  
1210 x 1363mm  
  
\$22 000 – \$28 000

## Illustrated

*Art New Zealand*, No. 18,  
Summer 1981, p. 29.

## Reference

'A Conversation with Jeffrey Harris', in *ibid.*, pp. 22 – 29.

This large work from 1973 is a genuine rarity within the oeuvre of Jeffrey Harris. From the moment the self-taught artist burst onto the New Zealand art scene in the late 1960s Harris' range of subject matter arrived fully formed and ranged across a number of concurrent themes. His early love of Durer and the northern European expressionists is reflected in his choice of dramatic religious themes, most notably the crucifixion to which he returned regularly throughout his career. His personal and intimate family relationships were mined in the 1970s in an ongoing series of images which centred around familial affection and tension, angst and even love triangles. Then there were his repeated self-portraits in which the artist veers from compelling likenesses to emblematic visages communicating the human condition. One work Self-portrait (Faces and Hand) depicts no fewer than twelve Harris depictions – in each hair length from short back and sides to Neil Young long stand as metaphors for freedom and constraint. In the 60s and 70s Harris rarely strayed outside of himself and his nearest and dearest for his subject matter.

Katherine Mansfield at Menton is unusual then. His singular choice of subject presents as both an homage and symbolic. Certainly no attempt is made to capture the winsome features of the New Zealand expatriate author. Mansfield is placed in the imagined garden of her residence in Menton in the South of France. The colours are a singing evocation of Mediterranean warmth, replete with palm fronds. Mansfield shades herself from the summer heat beneath an elegant parasol. Harris' composition positions the author between a terrace garden and a shuttered cottage. All very cosmopolitan and *Room with a View*. One senses a copy of Baedeker may be close at hand.

On close observation there is a discordant note; Mansfield is wearing only one jaunty blue shoe. This detail must be telling yet any interpretation remains in the realm of conjecture. It is a taut and sumptuously wrought work of bright greens, reds and earthy ochre shot with punches of red, blue, white and yellow. We are a long way from blustery Wellington or Okains Bay on Banks Peninsula where the artist and his young family lived in 1973.

The choice of subject matter, the confident paint handling and a scene that is perhaps the most enigmatic of Harris' career beg a few questions. The first of which is why this choice of subject matter? And what is Harris attempting to convey?

A telling interview in *Art New Zealand* magazine in 1981 gives us a few clear guidelines as to why this was an important work for Harris, "(the painting) combines elements which are in a lot of my pictures: like my opinions on the relationship between New Zealand and European culture... The painting is about a New Zealander dying in a place which both is and isn't her home. It's an image of violence and also of courage. Courage is one positive value which I hope is present in my work."

Hamish Coney







TRAVELING WITH THE MOUNTAINS - COLORADO

FRIDAY 10/1/74





## Dick Frizzell

Lot 147

Heading into the Mountains – Colorado

enamel on board

title inscribed, signed and dated 19/11/79

1020 x 1200mm

\$30 00 – \$40 000

### Illustrated

Dick Frizzell, *Dick Frizzell – The Painter*  
(Auckland, 2009), p. 85.

Lot 148

The Ponsonby Bowling Club

oil on canvas

signed and dated 11/4/2000

607 x 758mm

\$20 000 – \$30 000

### Provenance

Private collection, Auckland.



# Colin McCahon

Lot 149

Northland

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

\$40 000 – \$55 000

## Reference

Colin McCahon Database  
([www.mccahon.co.nz](http://www.mccahon.co.nz))  
CM 001248





**Toss  
Woollaston**

Lot 150

Mt Egmont from Huinga

oil on board

title inscribed and signed verso

593 x 798mm

\$20 000 – \$30 000

**Exhibited**

'Exhibition of New Zealand Paintings and  
Ceramics', Tokyo, South East Asia, 1964,  
Catalogue No. 38.

**Provenance**

Private collection, Canterbury.



## Paul Dibble

Lot 151

The Fall

cast bronze, 1/3

title inscribed, signed  
and dated '94

1700 x 970 x 275mm

\$17 000 – \$26 000





## Paul Dibble

Lot 152

The Pig Hunter

cast bronze, edition of 3

signed

920 x 480 x 170mm

\$10 000 – \$15 000

### Provenance

Private collection, Otago.



## Terry Stringer

Lot 153

Truth

cast bronze, 2/20

signed and dated 2002

243 x 170 x 125mm

\$6000 – \$8000



## Terry Stringer

Lot 154

The Mask

cast bronze, 1/3

signed and dated '95

380 x 310 x 190mm: excluding stand

\$15 000 – \$20 000

Bill  
Sutton

Lot 155

Untitled

oil on canvasboard  
signed and dated '52  
905 x 905mm

\$12 000 – \$18 000



## Ralph Hotere

Lot 156

Me Tangi Kapa Ko Te Mate I

Te Marama – Te Whiti Series

acrylic and ink on paper

title inscribed, signed and dated

'72 and inscribed *Let us weep for*

*his is not the death of the moon*

*(whakatauki)*

525 x 422mm

\$18 000 – \$26 000







## Chris Heaphy

Lot 157

### Face Value

acrylic and oilstick on canvas  
title inscribed and signed; title inscribed, signed  
and dated 1997 verso  
1300 x 970mm

\$10 000 – \$15 000



## Reuben Paterson

Lot 158

### Take my hand and off we stride

glitter on canvas  
title inscribed, signed and dated 2004  
verso  
1200 x 1200mm

\$10 000 – \$15 000



## Bill Hammond

Lot 159

Pacific MAP Romance: Auckland (Diver)

acrylic on metal

title inscribed, signed and dated 1988

485 x 235mm

\$12 000 – \$18 000



## Richard McWhannell

Lot 160

Round the World: Mosi – Siva (dance)

oil on canvas

title inscribed, signed and dated 1983 – '84

verso

530 x 385mm

\$8000 – \$12 000

# John Pule

Lot 161

The sun is happy...

ink and pastel on paper

title inscribed, signed and dated 2005

758 x 560mm

\$4000 – \$6000

Lot 162

I woke up to find a butterfly across your mouth

ink and pastel on paper

title inscribed, signed and dated 2005

758 x 560mm

\$4000 – \$6000

Lot 163

Autumn Night

ink and pastel on paper

title inscribed, signed and dated 2004

758 x 560mm

\$4000 – \$6000

Lot 164

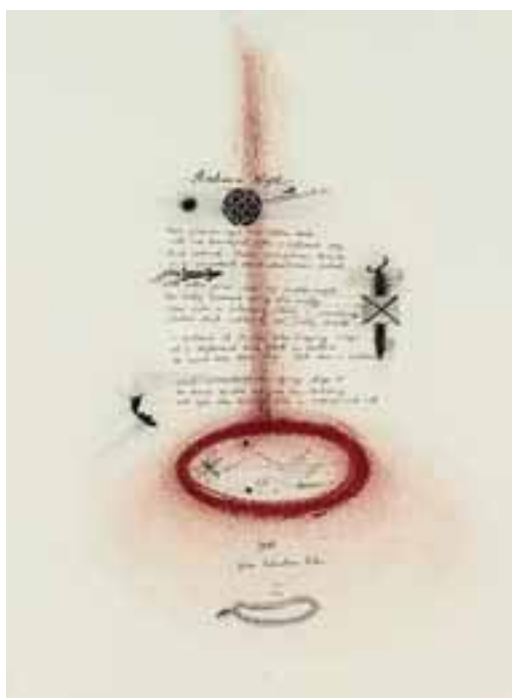
Spring Night (1982)

ink and pastel on paper

title inscribed, signed and dated 2004

758 x 560mm

\$4000 – \$6000





# Roy Good

Lot 165

Colour Column II (Stacked)

acrylic on canvas

title inscribed, signed and dated '74 verso

1825 x 457mm

\$5000 – \$8000



# 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.

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## 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.

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## 10.

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## 11.

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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.

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## C.

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This completed and signed form authorizes ART+OBJECT to bid on my behalf at the above mentioned auction for the following lots up to prices indicated below. These bids are to be executed at the lowest price levels possible. I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (15%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

Auction No. 69

Important Photographs, Paintings  
and Contemporary Art including  
the Peter Fay Collection and the  
Stellar Group Collection

15 August, 2013  
at 6.30pm

Lot no.	Description	Bid maximum (New Zealand dollars)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
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Please indicate as appropriate by ticking the box:

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☐ ABSENTEE BID

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BUSINESS PHONE: \_\_\_\_\_MOBILE: \_\_\_\_\_

FAX: \_\_\_\_\_EMAIL: \_\_\_\_\_

Signed as agreed: \_\_\_\_\_

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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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15 August 2013

