

ART OBJECT

THE 21st CENTURY
AUCTION HOUSE

ART+OBJECT

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Contemporary Art and Objects October 4 2007 at 6.00pm

3 Abbey Street, Newton, Auckland

75 | Frank Carpay
| *Handwerk for Crown Lynn*
| Handpainted vase
| (detail – left)

5 | Ronnie van Hout
| *I want my Mummy*
| (detail – cover image)

Welcome to A+O's second contemporary art and object catalogue, dedicated solely to contemporary practice.

At the outset we had confidence in the strength and quality of contemporary New Zealand art, as well as our vision for it in a secondary market context. Nonetheless we could not have envisaged the success of our launch auction, or its effect on the wider market. Our inaugural auction in this sector achieved a quite incredible 82% sale rate by value and by volume. Record auction prices were achieved for no fewer than 18 artists.

While the figures are impressive, ART+OBJECT's commitment to contemporary art is not simply about the functioning of the marketplace, it comes from a deep engagement with the art of our time, its practitioners and the wider art environment we participate in. That is why so much care is taken with the catalogue and the pre-auction exhibition of the artworks to be offered for sale.

Our plan was always to present two specialist Contemporary Art catalogues per year and the positive feedback we have received from artists, gallerists and collectors reinforces our commitment to continue offering contemporary art at auction.

We are mindful that competition in the auction marketplace for this new category runs the risk of bringing undue pressure on the wider contemporary market and become counterproductive in terms of growth. Traditionally auction houses have offered works at some years distance from its original exhibition and time in the marketplace. In shortening this 'gap,' we remain conscious of the differences between what is termed the primary and secondary markets.

To ensure this gap is understood and honoured you will note that the bulk of the works in the art section of this catalogue date from the early to late 1990s, what we see as a comfortable degree of distance between their initial outings and their sale on the secondary market; we anticipate this will be the norm for ART+OBJECT contemporary art catalogues in the future. A+O has worked closely with our collector and selling clients to ensure a well-balanced catalogue of works has been created for your interest. We look forward to your comments over the coming weeks.

Francis Upritchard
New Zealand on Wheels
Lot 1





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ShowRoom

Contemporary New Zealand
Furniture Design
to 6 October

Homeliness

New work by Andy Kingston,
Erica Van Zon, Jacqueline
Greenbank and Loren Clements
13 October – 10 November

Miniatures

Installations by seven curators
17 November – 22 December



Tim Larkin
Folk Furniture Cabinet, 2007
Image courtesy Objectspace

objectspace

8 Ponsonby Road, Auckland
Tuesday to Saturday 10am to 5pm T 09-376-6216
www.objectspace.org.nz



A+O announces two major Decorative Arts auctions

The SULU Gallery Auction 6pm Wednesday 24 October

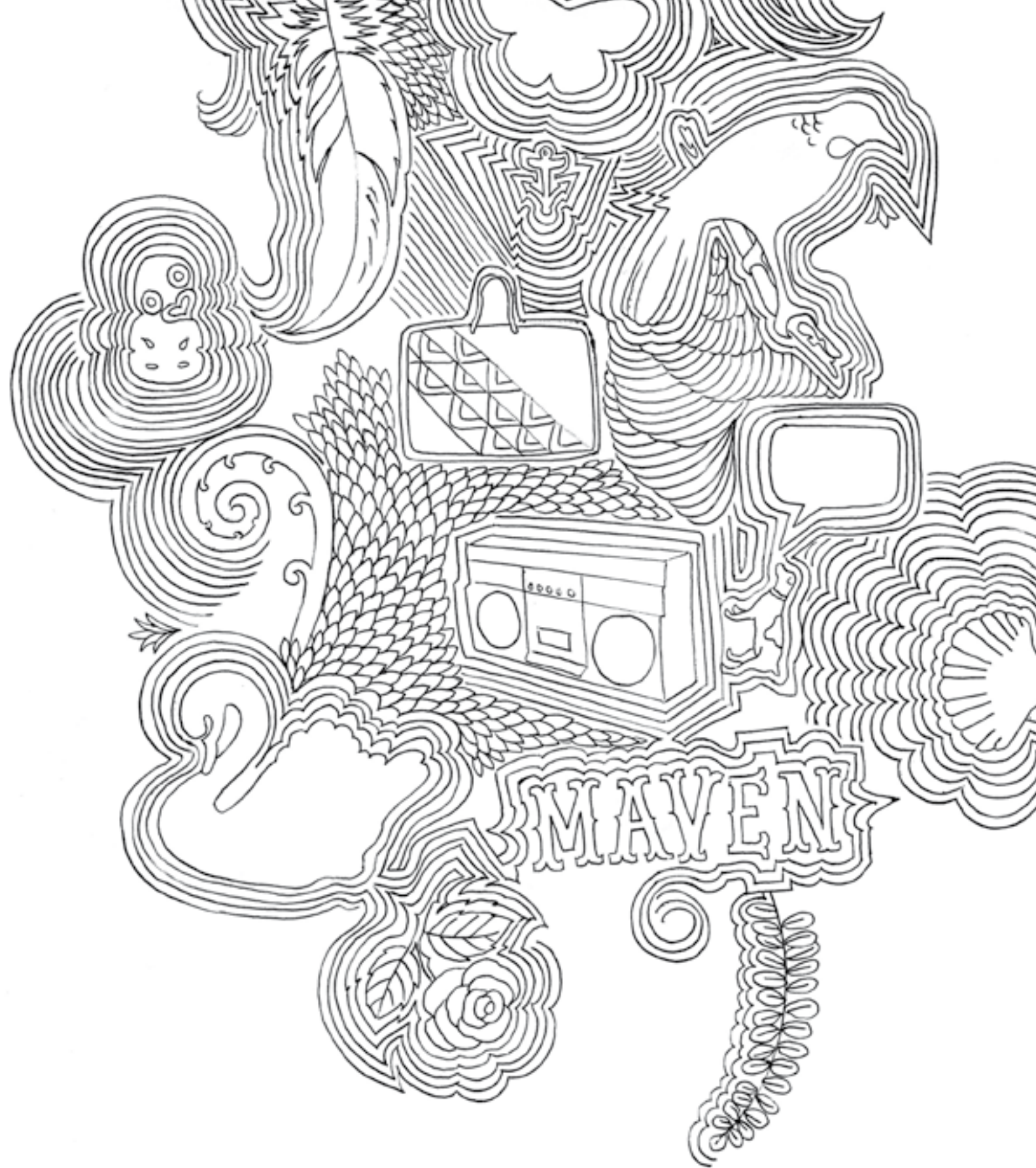
This eclectic sale is based on the former stock in trade of the well known Wellington based SULU gallery and features African and Tribal arts, Japanese furniture and ceramics and Chinese ceramics.

The Colin Manson Estate 6.30pm Thursday 8 November

This important auction includes over 150 items from the estate of the collector and business identity Colin Manson including superb 19th century marble and Parian statuary, decorator's items and Moorcroft pottery. Also included in the catalogue is a superior offering of over 50 examples of Royal Worcester, fine New Zealand furniture, sterling silver and a collection of Arts and Crafts period ceramics.

Pictured above, a pair of 19th century Blackamoor figures, a French 19th century bronze figure of Hyppomenes, a Scottish Ram's horn table snuff mull and a Dan tribal mask from the collection of Moses Ash, New York.

Limited entries invited until October 5, catalogue available mid October Enquiries to Ross Millar, ross@artandobject.co.nz +64 9 354 4646 mob 021 222 8185 and James Parkinson, james@artandobject.co.nz +64 9 354 4646 mob 021 222 8184





Join us at Art with Love - the 3rd fling! A fundraising art auction for Richmond Road School. Show your affection for our school, embrace this opportunity to view and purchase works from some of New Zealand's most passionate artists!

For enquiries contact Sue Winslow at Richmond Road School on 027 2782000 or email: sue@richmondroad.school.nz

venue: Richmond Road School
113 Richmond Road, Ponsonby

Exhibition opening: Friday 9th November 6:30pm

viewing: Saturday 10th - 10:30 til 14:30
Sunday 11th - 10:30 til 14:20
coffee supreme complimentary

Live auction: Tuesday 13th November
- viewing from 5pm

Auction starts 6:30 sharp!

New appointments at A+O

A+O is pleased to announce two new appointments due to company growth in early 2007.



Helen Andrews (left) *Front of House Manager*. Helen joins ART+OBJECT from one of New Zealand's largest and longest running private dealer galleries. She has a passion for contemporary art and collects as well as supports New Zealand photographic media. She graduated from the University of Auckland with a Bachelor of Fine Art in 2005 after returning from international travel.

Leigh Melville (right) *Front of House Manager*. Leigh will be familiar to many A+O clients and the wider artworld. Over the past 10 years she has worked in several Auckland dealer galleries. More recently she has worked with individual artists and collectors and in 2006-07 she project managed a large photography exhibition All About Us for the Louise Perkins Foundation. Leigh holds a Bachelor of Communications Studies and is a keen collector of New Zealand painting and sculpture.

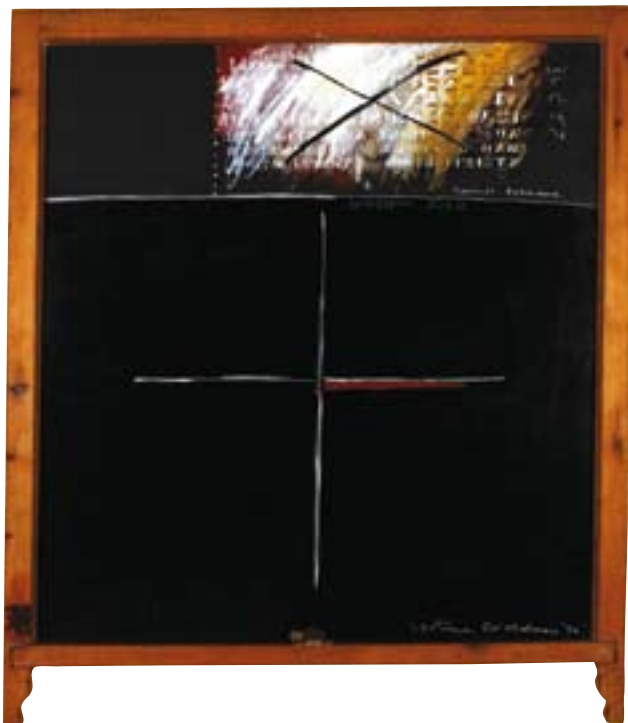
The Bev & Murray Gow Collection

Auction Highlights

On Saturday September the 15th ART+OBJECT held the largest art auction for many a year. The 287 works of the Bev and Murray Gow collection attracted strong interest during the week long pre-auction exhibition. This resulted in a full house for the auction and record numbers of absentee and telephone bidders.

Much of the interest can be attributed to the extraordinary collecting eye of the Gows and their important role in the New Zealand art scene as owners of John Leech gallery for over twenty years.

With an auction clearance rate of over 75% there were numerous highlights, a few of which are reproduced on these pages. A+O would like to thank both the Gow family and the hundreds of new art owners who will ensure these wonderful works will continue to provide pleasure to art lovers for many years to come.



Jacqueline Fahey
Self-Portrait with Artist's Palette
Sold for \$9000



James Turkington
New Zealand Bar Scene
Sold for \$4600

Ralph Hotere
Towards Aramoana
Sold for \$220 000



Adele Younghusband
The Skipping Maids
 Sold for \$4600



Colonel Robert Henry Wynyard
Teki or God
 Sold for \$10 500



Eileen Mayo
The Wounded Bird
 Sold for \$2400



Allen Maddox
Yellow
 Sold for \$8250





Important New Zealand Paintings

Tony Fomison

In Solitary

oil on jute canvas
title inscribed signed and
dated 3.2.73 – 13.4.73
verso
550 x 390mm
\$60 000 - \$80 000

Robert Ellis

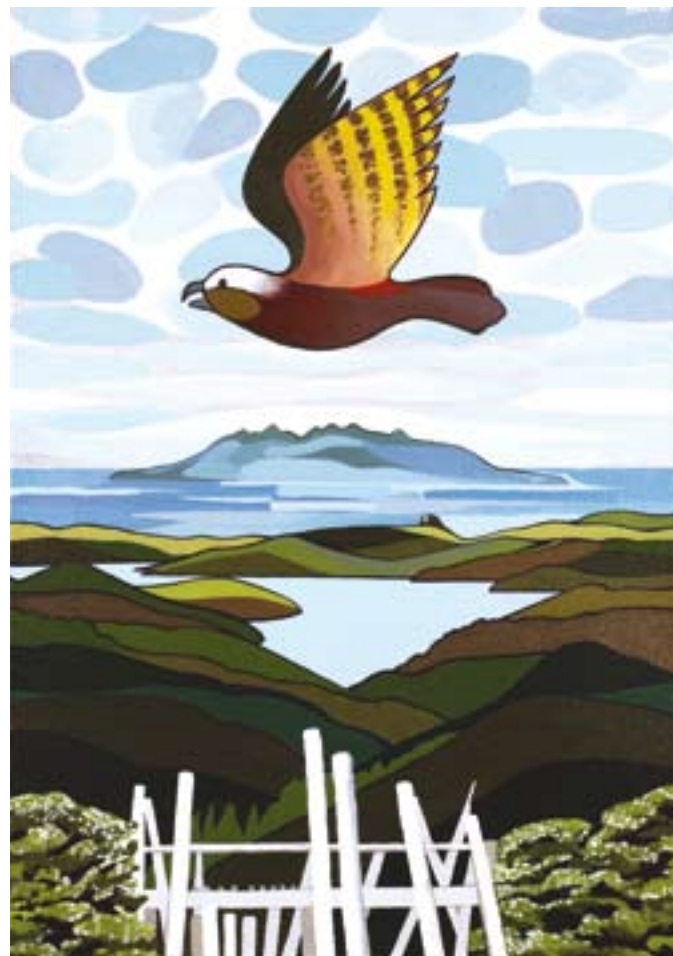
Entrance to the City

oil on canvas on board
signed and dated ' 65
920 x 710mm
\$16 000 - \$24 000

Enquiries to Ben Plumbly ben@artandobject.co.nz tel +64 9 354 4646 mob 021 222 8183
or Hamish Coney hamish@artandobject.co.nz tel +64 9 354 4646 mob 021 509 550



| Tony de Lautour
 \$
 oil and acrylic on canvas
 signed and dated 2002
 1010 x 1010mm
 \$12 000 - \$16 000



| Don Binney
 Kaiakeka over Great Barrier Island
 signed and dated 1982 - 83
 660 x 460mm
 oil on canvas
 \$75 000 - \$95 000

Thursday 22 November. Entries invited until October 19

In 3D

NZ & Foreign Sculpture and Design Art

Thursday 22 November
Entries invited until October 19

Enquiries to Ben Plumbly +64 9 354 4646
mob 021 222 8183 ben@artandobject.co.nz

Paul Dibble
The Southwester
bronze
660 x 500 x 180mm
\$10 000 - \$15 000



19th and 20th Century Photographs

Early - Mid 2008 Selected entries now invited

Enquiries to Ben Plumbly +64 9 354 4646 mob 021 222 8183 ben@artandobject.co.nz

Peter Black
Black Dog & Cross
vintage colour photograph,
1984
165 x 242mm
\$2500 - \$4000

Laurence Aberhart
Taranaki from Oeo Road Under Moonlight,
27 - 28 September 1999
gelatin silver print
title inscribed, signed and dated 1999
170 x 243mm
\$3500 - \$5000

Herbert George Ponting
Sunrise, Antarctica
vintage carbon print
signed
300 x 435mm
\$2000 - \$4000

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Contemporary Art+Objects Thursday October 4 from 6.00pm

at 3 Abbey Street, Newton, Auckland

From 6.00pm - Art: lots 1 - 67

From 7.15pm (approx) - Objects: lots 68 - 219

EXHIBITION VIEWING

Opening event Friday 28 September from 6pm - 8pm

Friday	28 September	9am	–	5pm
Saturday	29 September	11am	–	4pm
Sunday	30 September	11am	–	4pm
Monday	1 October	9am	–	5pm
Tuesday	2 October	9am	–	5pm
Wednesday	3 October	9am	–	5pm
Thursday	4 October	9am	–	1pm



1 | Francis Upritchard

N. Z. on Wheels
 title inscribed
 modeling clay, acrylic and found match-
 box car wheels (2005)
 470 x 300 x 26mm
\$5000 - \$8000



2 | Shane Cotton

Stelliferous Biblia
 oil on canvas
 title inscribed, signed with artist's initials
 S.W.C. and dated 2001
 355 x 355mm
\$14 000 - \$18 000

3 | **Bill Hammond**

Choreografer

acrylic on wall paper

title inscribed, signed and dated 1989

520 x 445mm

Provenance: Gifted by the artist to
renowned dancer and choreographer
Douglas Wright

\$7000 - \$10,000



4 | **Rosalie Gascoigne**

Across Town

screenprint on Arches paper, 85/99

title inscribed and dated

300 x 560mm

\$11 000 - \$16 000





5 | **Ronnie van Hout**

I Want My Mummy

colour photograph, edition of 2 (1996)

original van Hout label affixed verso

732 x 500mm

Exhibited: 'I'm Not Well', Hamish McKay

Gallery, Wellington (1997)

\$4000 - \$6000



6 | **Peter Robinson**

Chink in Your Armour

oil stick on builder's paper

title inscribed

788 x 1005mm

\$7000 - \$10 000



7 | **Bill Hammond**

Limbo Bay

acrylic and graphite on marbled card
signed and dated 2001; original Brooke
Gifford Gallery label affixed verso

700 x 1000mm

Provenance: Private collection, Auckland

\$35 000 - \$45 000



8 | **Julian Dashper**
Untitled (1994)
 enamel on bongo
 signed and dated '94
 on original Sue Crockford
 Gallery label
 affixed verso
 166mm diameter
\$4000 - \$6000



9 | **Michael Parekowhai**
The Bosom of Abraham
 screenprinted vinyl on
 fluorescent light housing
 1300 x 220 x 80mm
\$5000 - \$7000



10 | **Peter Stichbury**
Ludmila Murt
 acrylic on lawn bowl, 2005
 110 x 110 x 115mm
\$4000 - \$6000



11 | **Tony de Lautour**
X
oil and acrylic on paper
signed with artist's initials *T.D.L.* and
dated 2004; Brooke Gifford Gallery
label affixed verso
400 x 500mm
\$2500 - \$3500

12 | **Tony de Lautour**
O
oil and acrylic on paper
signed with artist's initials *T.D.L.* and
dated 2004; Brooke Gifford Gallery
label affixed verso
400 x 500mm
\$2500 - \$3500

13 | **Michael Harrison**
Those Who Lost
acrylic on paper
signed; title inscribed and dated
5.7.01 – 22.9.01 verso
295 x 208mm
\$2000 - \$3000

14 | **Michael Harrison**
Skyfall
acrylic on paper
signed; title inscribed and
dated July 01 verso
295 x 208mm
\$2000 - \$3000



15 | Tony de Lautour

NZ Co

oil on unstretched linen

title inscribed, signed and dated 1998

1060 x 2140mm

Illustrated: Tessa Laird, 'Mightier than the Sword', *The Listener*, September 19, 1998, p. 39.

Reference, *ibid.*, pp. 38 – 39.

Provenance: Private collection, Auckland

\$16 000 - \$24 000



Historically there were two New Zealand Companies. One was formed in London in 1825 by a British MP, John George Lambton, who from his position within the Government petitioned unsuccessfully for a period of exclusive trade with the islands. After dispatching ships and spending twenty thousand pounds, they ceased trading.

Later, in 1838, the New Zealand Association appealed to Parliament, this time for nothing less than to take over the government of New Zealand. Also turned down, they formed the New Zealand Colonisation Company that was to go on to employ the (sometimes lionised) Colonel Edward Gibbon Wakefield and be instrumental in the settling of several regions, before incurring serious debt through mismanagement and being dissolved in 1858.

Tony de Lautour's *NZ Co.* (1998) flags this history, alluding to the entanglement of colonialism and bad business – the fact that the colonisation of the country was taken up and promoted as a fully capitalist venture – from a point at the end of the twentieth century when New Zealand's bold embrace of neoliberal economic policy freshly highlighted the mixed effects of the rule of the market.

As retrospective history painting, de Lautour's is quick-witted and self-conscious. The conflicts surrounding the way history gets told and by whom are enacted by the revisions – cover-ups and re-workings – visible on the canvas. The stage of history here is pictured as ragged and stained, battered and embattled, rigged and patched together, perhaps, with the make-do ingenuity of frontier entrepreneurs.

Marked by stitches and the traditional prison tattoo of the cobweb, the central lion, too, is conspicuously made up, as much brewery emblem as heraldic figure. The five-pointed stars of the colonial flag surround his head like cartoon drunkenness. His mouth spews a stream flecked with automatic weapons. His human-fingered paws adopt the 'rampant' pose, effortlessly rendering the country divided.

Like Bill Hammond's Buller birds, this painting is an invitation to dwell on the darkness of the past and how it makes sense to us in the present; not dealing with a more easily lamented ecological loss, but foregrounding the harder scars of human hurt, the structuring affect of avarice, and its accompanying violence. Its humour and its roughness do not allow us to wallow in regret for past wrongs, but work to unsettle our view of a settler nation, here and now.

Jon Bywater

I Patricia Burns, Fatal Success: A History of the New Zealand Company, Heineman Reed, 1989.



16 | Reuben Paterson

Ngati Rangitihi on Ngati Awa Land

Good ol' Matata

acrylic and glitter dust on canvas

title inscribed, signed and dated 2002

verso

1220 x 1220mm

Provenance: private collection, Sydney

\$12,000 - \$18,000

The examination of beauty is fundamental to Reuben Paterson's practice. Technically admired for their formalism and slick, seductive execution, his paintings are deliberately enticing. Glitter is a characteristic element of the artist's work, as evidenced in *Ngati Rangitihi on Ngati Awa Land, Good ol' Matata*. Patterson observes; "I think we're like keas with glitter. Whenever something shimmers, we go to it." ¹ Reminiscent of Andy Warhol's diamond dust screen prints and the optical art of Bridget Riley, Paterson's paintings circumvent kitsch in favour of elegance and beauty. They transcend the everyday according to the artist's interpretation of glitter as reflected light, infusing his work with a deeper, spiritual significance. This becomes increasingly evident when one looks past the sparkling surface and considers the work's content. The curvilinear, interwoven patterns used by Paterson are based on the Maori ornamental art of kowhaiwhai, generally associated with the heke (rafters) of tribal meeting houses. Rendered in the traditional colours of black, white and red, Paterson celebrates the decorative sophistication of these designs. Of Maori descent (Ngati Rangitihi), *Ngati Rangitihi on Ngati Awa Land, Good ol' Matata* is filled with references to Paterson's whakapapa and his oeuvre contains an abiding allusion to whanau.

The artist's use of traditional motifs also acknowledges debate concerning the appropriation of Maori imagery as evidenced in the work of Theo Schoon and Gordon Walters, among others. Like these artists before him, Paterson celebrates the formal beauty of kowhaiwhai and the artistic potential generated by the union of various designs. Their inclusion, however, comments on the appropriation of traditional motifs. The koru and kowhaiwhai are arguably regarded as signifiers of 'New Zealand Art' in a broader, generalised context.

Paterson acknowledges New Zealand's bicultural (art) history by complicating finite notions of past and present. His work exemplifies the strategy of updating traditional forms by executing them in modern materials. Conveying an abiding tension between commodification and beauty, *Ngati Rangitihi on Ngati Awa Land, Good ol' Matata* forces the audience to look again, and look hard.

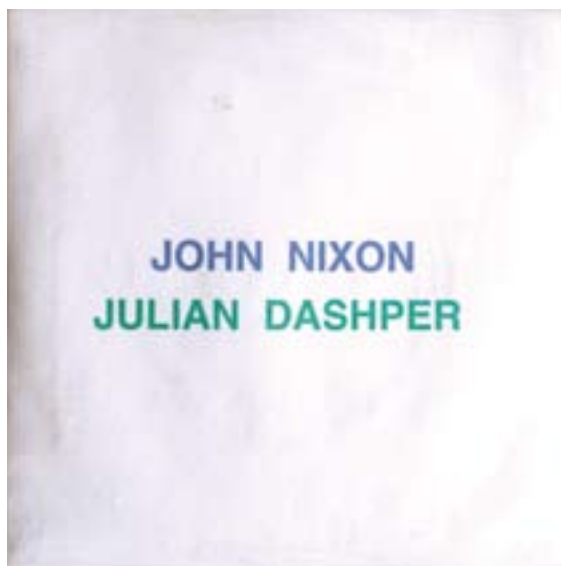
¹Reuben Patterson in Michael Keall, 'Champagne Kid,' *Pavement*, June/July 1997.



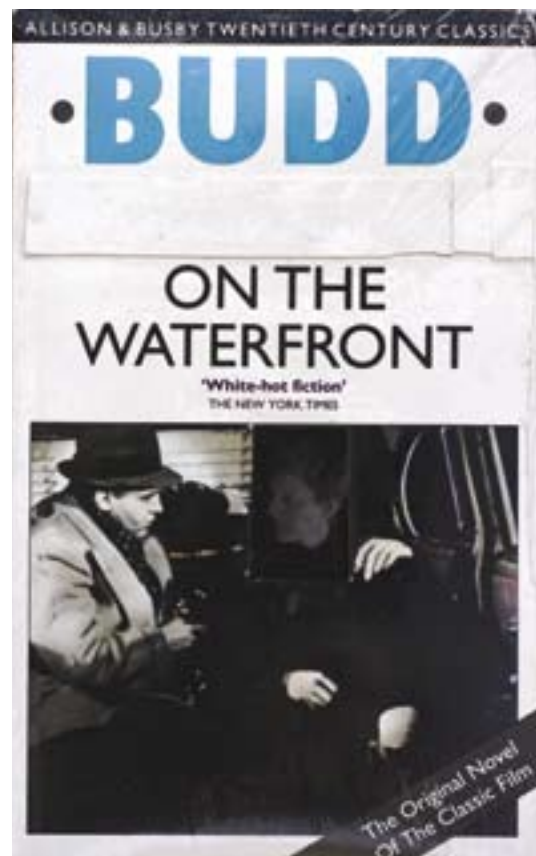
17 | **Andrew McLeod**
Park Scape 8
 digital print, 2/3
 title inscribed, signed
 and dated 2003
 940 × 1210mm
\$6000 - \$9000



18 | **Seraphine Pick**
The Green Room
 oil on canvas
 signed and dated 2002
 600 × 900mm
\$10 000 - \$15 000



- 19 | **John Nixon and Julian Dashper**
Milkstar
 7" vinyl record with handmade cover by Puriri Press, edition of 150 (1997)
\$200 - \$400



- 20 | **L. Budd**
On the Waterfront
 found paperback novel, collage and shrinkwrap
 217 x 136 x 20mm
\$800 - \$1400



- 21 | **Saskia Leek**
It Gives You the Feeling of Love
 oil and ink on vinyl
 title inscribed, signed and dated '95 verso
 256 x 205mm
 Exhibited: Hangover; Waikato Museum of Art and History Te Whare Taonga o Waikato, Hamilton; Govett-Brewster Art Gallery, New Plymouth; Dunedin Public Art Gallery, New Zealand
\$800 - \$1400



- 22 | **Rohan Wealleans**
Spring
 acrylic and pins on board
 title inscribed, signed and dated 2002 verso
 332 x 220mm
\$1200 - \$2200



- 23 | **Michael Stevenson**
Christmas Trees: Trinity Hall
oil on board
signed and dated 13. 3. 88; title
inscribed, signed and dated verso
500 x 700mm
Provenance: Private collection,
South Island
\$10 000 - \$15 000

- 24 | **Peter Stichbury**
Vincent Freeman
acrylic on linen
title inscribed, signed and
dated 2005 verso
600 x 500mm
\$14 000 - \$20 000

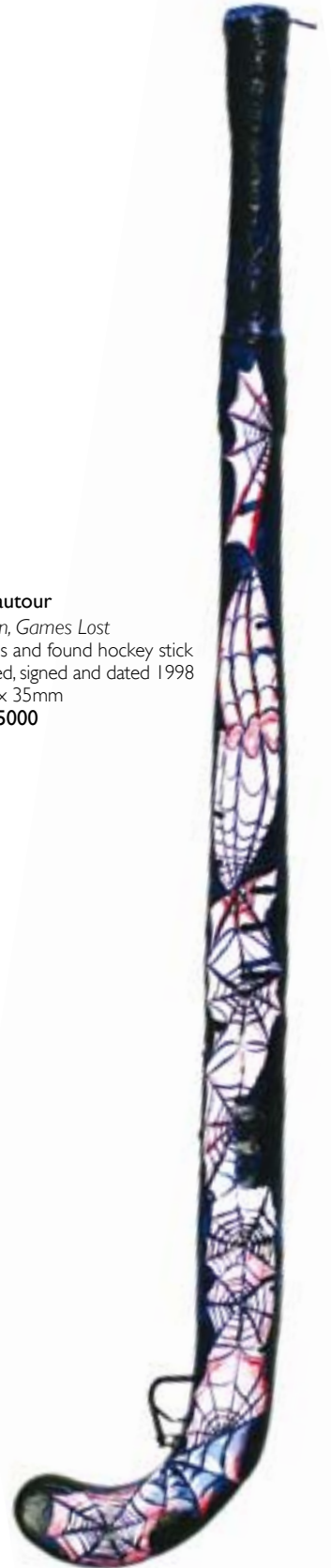


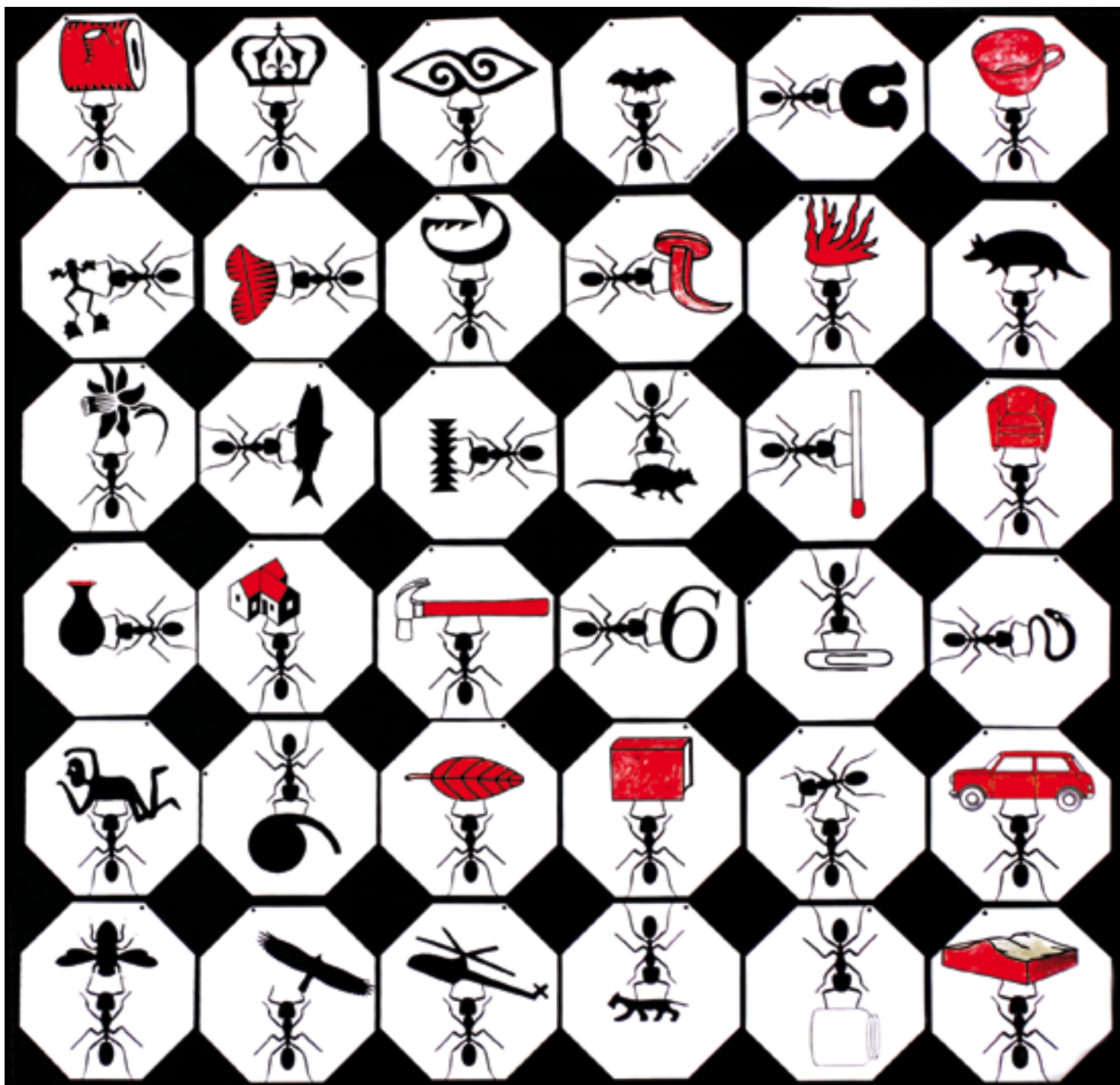


25 | **Stephen Bambury**
Of the Organic and the Functional
 acrylic, graphite, copper leaf
 and chemical reaction on
 aluminium, diptych
 title inscribed, signed
 and dated 1991 verso
 170 x 340mm overall
\$5500 - \$7500

26 | **Andrew McLeod**
Instructions on how to Stare and
Consider a Painting While Looking
Suave and Sophisticated and Very Rich!
 mixed media
 title inscribed and signed and
 inscribed *never ever ever read this*
 195 x 250 x 55mm
\$1000 - \$2000

27 | **Tony de Lautour**
Games Won, Games Lost
 oil, lead nails and found hockey stick
 title inscribed, signed and dated 1998
 912 x 160 x 35mm
\$3500 - \$5000





28 | Richard Killeen

Carrier Ant

acrylic on 36 aluminium pieces

title inscribed, signed and dated 2002

135 x 135mm: each cut-out

880 x 770mm: installation size

\$16 000 - \$24 000



29 | John Pule
Hoko (Arrived)
 oil on unstretched canvas
 title inscribed, signed and dated 1999
 verso
 2140 x 1837mm
 Provenance: Private collection, Auckland
 \$30 000 - \$40 000

Hoko, (meaning to reach, or to have arrived) is one of a series of unstretched canvases that Niuean-born, New Zealand based artist and writer, John Pule, created during the 1990s. Inspired by hiapo (painted Niuean bark-cloth) the works both reference the traditional art form, yet also move away from it to articulate a contemporary and personal significance. Pule returned from New Zealand to visit Niue as an adult in 1991 and since then, has traveled widely to view hiapo first-hand. Engaging with the art form he states, 'the connection I made by meeting these works of art was like meeting a family in the flesh.'¹

Hiapo is bark cloth created from (often) paper mulberry and fig bark. Patterned with a structured grid system, or circular fields, and densely filled with botanical and geometric motifs, hiapo were painted freehand, rather than being printed with blocks to achieve identical repeating images. The irregularities that result from this process add to the individualism, vitality, and sense of movement in the works. Hiapo is unlike much of the tapa cloth produced in other parts of the Pacific in that its creation was primarily confined to the late 19th century. This was a key period in Niuean history in terms of the arrival of missionary colonists, and the changes to Island belief and culture that the missionaries instigated. Within hiapo, Niuean and European imagery often mingle and the hiapo becomes a site of meeting and exchange.

In *Hoko*, Pule draws on several aspects of hiapo, such as the combination of both abstract geometric patterning and representational images. Yet unlike many of Pule's earlier works, such as *Pulenoa* (triptych, 1995), which were densely patterned and formally divided into grids, *Hoko* features a more open pictorial space, and a delicate network of fine striations. As such, *Hoko* may be viewed formally as a bridge between Pule's earlier practice and his most recent works. Small pictographic squares seemingly float within the space, the images that they feature ones Pule has employed throughout his oeuvre. Mythological, bird-like creatures, tracts of land, botanical forms and people grouped around the cross inhabit the same cartographic site. Yet while these images may visually co-exist, references to Christianity speak to the unsettled colonial history of Niue and to Pule's personal ambivalence regarding this. Likewise, of contemporary significance in the formation of Niuean culture, and of Pule's personal history is the trend of migration. The title of *Hoko, Arrived*, implies journey, even arriving home. Rather than suggesting comfort or complacency however, there is a sense of instability, of the dislocation that colonisation and migration may evoke. *Hoko* exemplifies John Pule's poetic visual language, but also his beguiling use of this language to confront, and to challenge.

Winsome Wild

¹ (John Pule, 'Desire Lives in Hiapo', in J.Pule and N.Thomas, *Hiapo: Past and Present in Niuean Barkcloth*, Otago Press, 2005, p.17).



30 | Shane Cotton

Shooter and Silverye

oil on canvas

title inscribed, signed and dated 2002

1400 × 1400mm

Provenance: Private collection, Auckland

\$75,000 - \$100,000

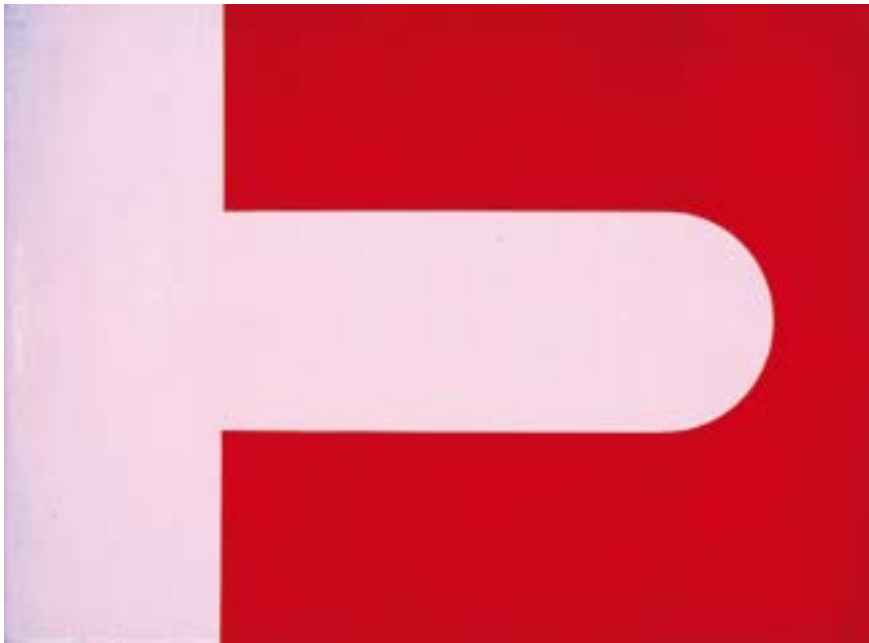
Since coming to prominence in the early nineties Shane Cotton has established a reputation for producing some of the most evocative and lucid painting in contemporary New Zealand art. The emergence of Cotton's signature sepia-toned 'history paintings' which combined Maori and Pakeha artefacts in barren typographical landscapes was timely in a country struggling with the very rhetoric of biculturalism. This artist's ability to not only exhume a rich bounty of material from the 19th century Maori Folk Art traditions but also merge it with values and imagery that had a contemporary currency gave these works a significant power.

By the mid-nineties the critical debate around Cotton tended to lock down the meaning or localize the content of his work along historical and cultural lines rather than deal with the slippery 'painterly' aspect of the imagery. In what might be considered an artistic counter-strike the work that emerged from the studio in this period was stripped in tonality and dislodged from a lineage of clearly attributable references. Instead, these more ambiguous motifs were allowed to hover in a pitch-black abyss, severed from history and no longer so earth bound.

Produced just prior to his major survey exhibition at the City Gallery, Wellington, *Shooter and Silverye* (2002), displays all the technical nuance and guile of a painter brimming with confidence and experience. This is Cotton stripped of unnecessary pictorial burdens and allowed to roam the blackened canvas with an irreverent array of signs. In this synthetic cosmos the painter's palette dips freely into a pop lexicon and in the process he creates a new frontier where embryonic kōwhaiwhai patterns, Maori heads, birds, horses, flowers, dancing male and female figures can operate in a truly speculative manner. As Lara Strongman the curator of *Shane Cotton: 1993-2003*, has noted in this regard: "The process of reading Cotton's paintings is one of piecing together fragments. The viewer's role is akin to that of an archaeologist attempting to piece together the lost history of a civilization from a few shards of broken pottery, some coins and an image in smoke on the wall of a cave: the possibilities for interpretation are endless, and depend very much on the perspective one brings to the puzzle."¹

Aaron Kreisler

¹ Lara Strongman, "Ruarangi: The Meeting Place Between Sea and Sky" *Shane Cotton, City Gallery, Wellington, and Victoria Press, Wellington, 2004*, p. 17.



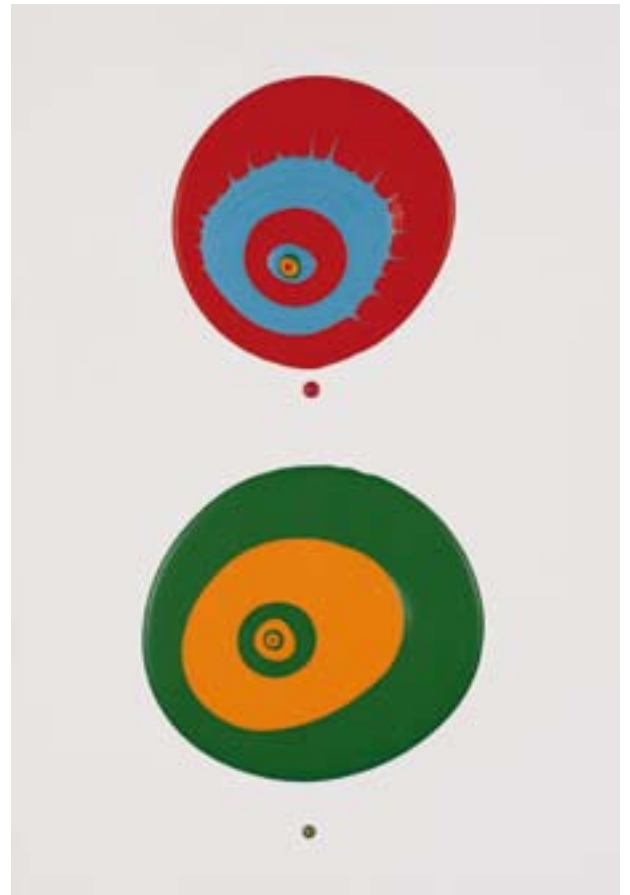
31 | Jan van der Ploeg
Grip
 acrylic on canvas
 title inscribed, signed and
 dated 2000 verso
 183 x 240mm
\$600 - \$900

32 | Jan van der Ploeg
Grip
 acrylic on canvas
 title inscribed, signed and
 dated 2000 verso
 183 x 240mm
\$600 - \$900

33 | Richard Thompson
Untitled
 acrylic on canvas
 signed and dated '95 verso
 280 x 205mm
\$600 - \$900



34 | Seung Yul Oh
Untitled
 enamel on formica
 signed and dated '05 verso
 345 x 345mm
 \$1000 - \$2000



35 | Seung Yul Oh
Untitled
 enamel on formica
 signed and dated '05 verso
 430 x 290mm
 \$800 - \$1400



- 36 | **John Pule**
From the Bond of Time
 acrylic and ink on paper
 title inscribed, signed and dated 2004
 760 x 570mm
 \$6500 - \$8500



- 37 | **Julian Dashper**
 29. 3. 89 - 3. 4. 89
 acrylic, graphite and ink on paper
 title inscribed, signed and dated 1989 verso
 565 x 780mm
 \$4000 - \$6000

- 38 | **Dale Frank**
<http://www.free-nude-male-celebs.com/riverphoenix/riverphoenix003.html>
 acrylic and varnish on canvas
 signed with artist's initials D.F. and dated 2001;
 signed and dated verso
 2000 x 2000mm
 Provenance: Purchased by the current owner
 from Gow Langford Galleries in 2002
 : Private collection, Auckland
 \$20 000 - \$30 000



COLLECTION
PLATE



W. B. Hamilton

39 | Bill Hammond

Collection Plate

enamel on wooden panel

title inscribed, signed and dated 1991

883 × 978mm

Provenance: Private collection, Auckland

\$45 000 - \$65 000

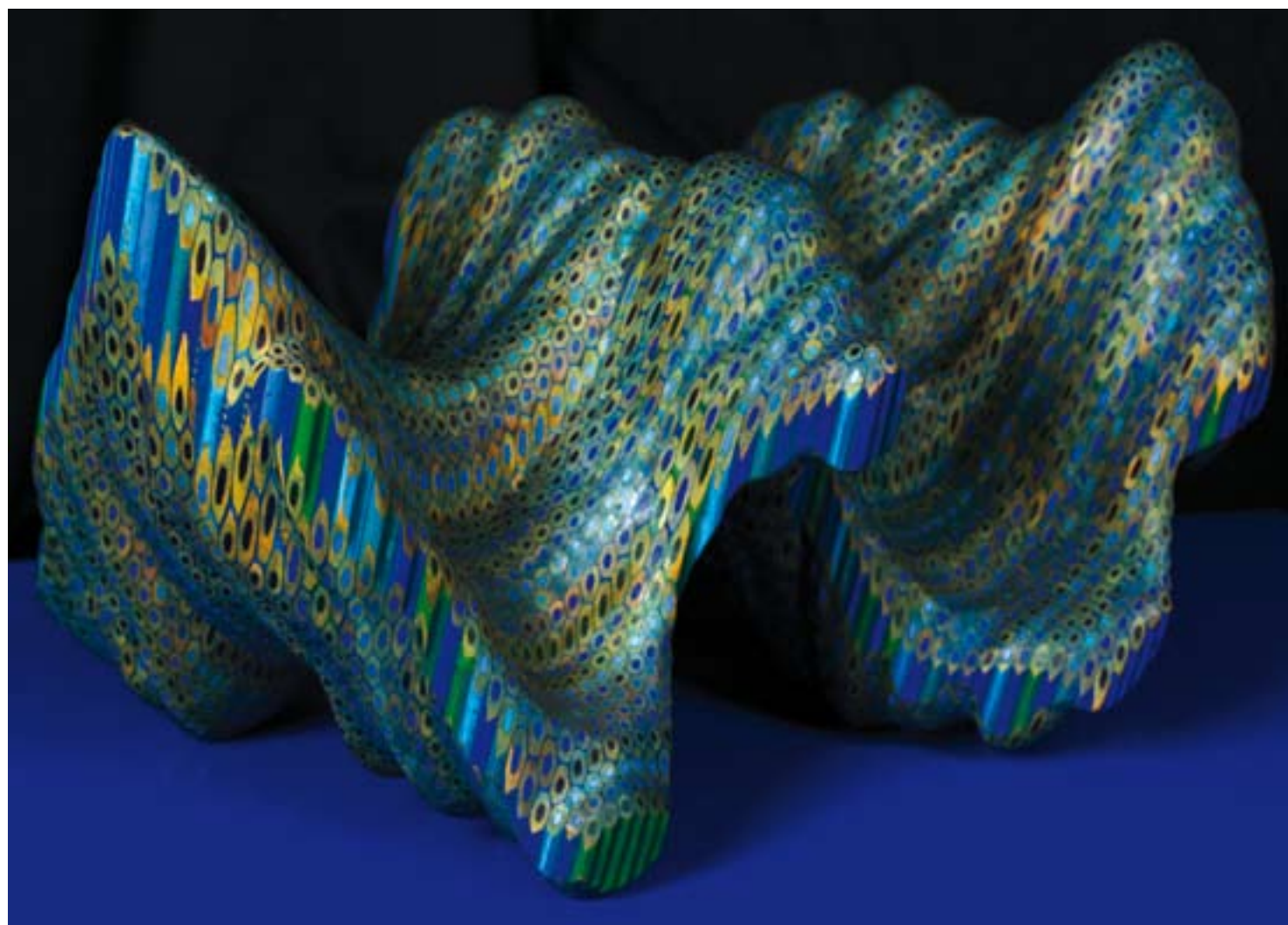
This painting is part of a suite of works that Bill Hammond produced between the late eighties and early nineties which interrogated the hedonistic lifestyle that typified the meteoric rise and fall of world financial markets at this time. While there is an underlying pessimism in this series of paintings, especially around the egotistical and desperate protagonists, the artist does not politically malign his subjects. In fact it is difficult to distinguish his central characters from the scenes they occupy, Hammond simply merges, inverts and transposes the relation between figure and ground in what is a heady optical and intellectual exercise.

What is also notable about the work from this period is its materiality; it is marked by Hammond's interest in building up tectonic layers of acrid paint on unconventional surfaces – preferring irregularly shaped metal, vinyl wallpaper and unstretched jute to a standardised prim format. This eschewing of traditional materials in preference for a more random or loaded painting support provides another dimension to the vanquished, debased and hyperactive elements that occupy these grounds.

In *Collection Plate* (1991) Hammond transforms the vessel that would normally be passed around at the end of a church service to gather gifts from the faithful into a series of discordant vignettes. Interestingly, the central figure in this composition is a muscular minotaur who holds out a gloved hand waiting for his tribute to be paid (with baseball bat and briefcase at the ready), so the artist conflates a pagan myth with a Christian ceremony and sets it in a contemporary street scene. In the surrounding labyrinth we find a whole swag of collectors or at least reminders that when it is time to pay one's dues that everyone is on the take and there is no escape.

Like a number of paintings from this period Hammond uses repetition to both build-up a level of anxiety while also subdue any sense of a clear narrative line. In his hands pattern is applied as much as a volatile device as it is to woo the spectator into a false sense of security. Despite the seemingly random relationship of characters and bemusing compositional effects Hammond leaves nothing to chance, there is even the sense that his lumpy gilt paint is a perverse pun on New Zealand's obsession with pseudo-religious guilt painting.

Aaron Kreisler



40 | Lionel Bawden

The Monsters (Know Nothing)

Staedtler pencils, araldite and linseed oil
(2004)

Exhibited: 'The Monsters', GrantPirie Sydney,
October 12th – November 6th 2004

Provenance: Private collection, Auckland

420 x 600 x 335mm

\$25 000 - \$32 000

Australian artist Lionel Bawden's sculptures of which *Monster* is a classic example, achieve the near impossible feat of combining almost every known medium with the exception of photography. Of course they are ultimately sculptural forms, but on the way to the final concluded and immensely satisfying organic form, Bawden takes in formalist abstract painting, drawing, Aboriginal dot painting, old fashioned wood carving, installation and earth based art. The first question that needs to be answered is, 'How are they made?' The answer is not necessarily germane to the how the work functions but it is an insight into Bawden's thinking, and the making and engineering puzzles he must solve.

Bawden's sculptures are made from large bonded blocks of Staedtler coloured pencils which are then carved, shaped and polished into elegant flowing forms, which can be then be read as a myriad of possibilities. The making process both transforms and enhances the natural features of the pencils as the form reveals shots of pure pigment at a variety of angles. The underlying mathematical structure of the works and the artist's hand creates a symphony of sensual variations. Circles, ovals and ellipses of eye-popping colour in bands immediately recall both Bridget Riley at her most sophisticated and the ancient forms of the Australian desert.

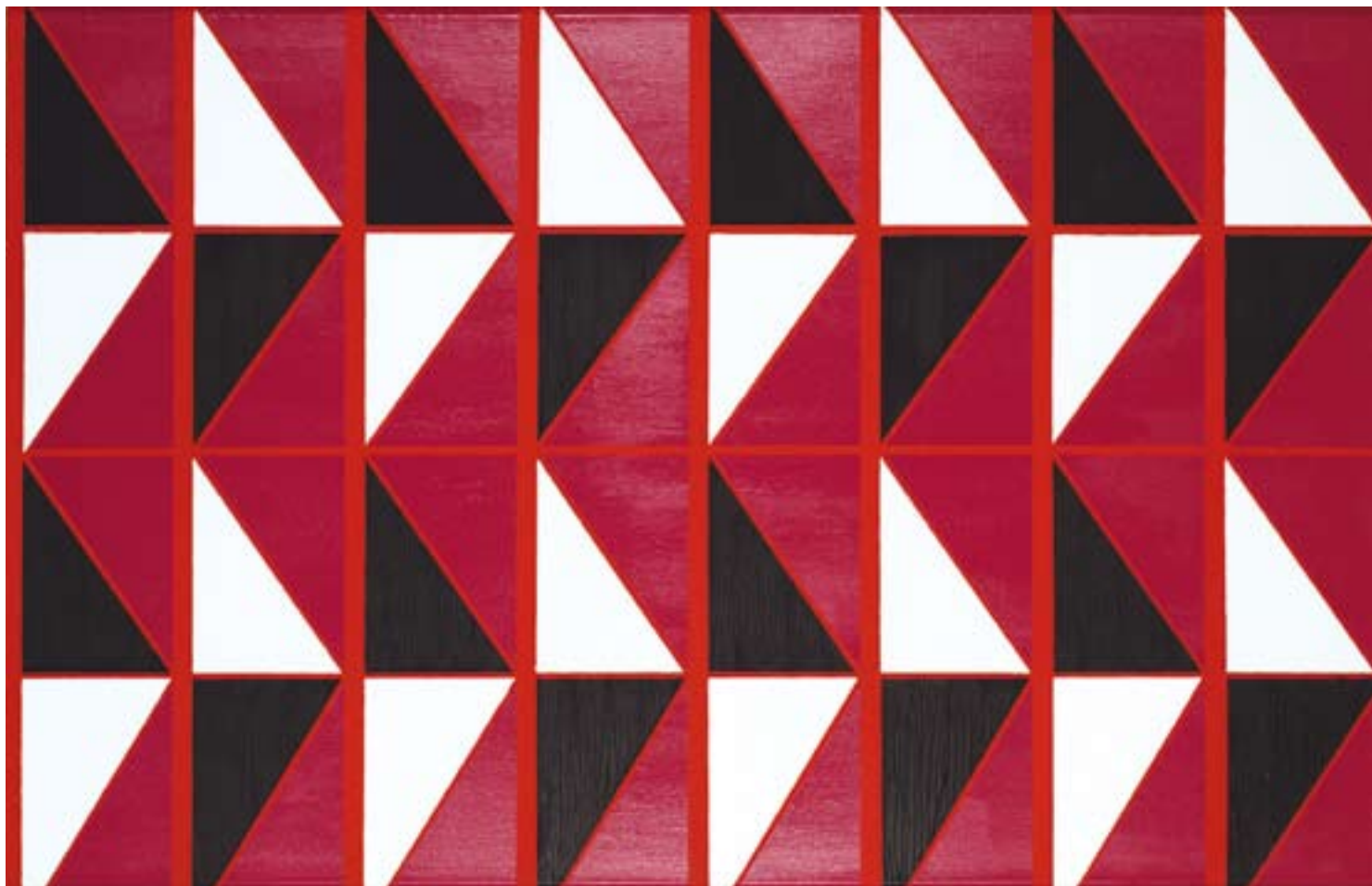
The *Monsters* series of work is inspired in part from a cult Polish Sci-fi novel *Solaris* written in 1961 by Stanislaw Lem. In this book Bawden encountered a 'thinking ocean' upon the planet Solaris. Through the complex motion of its surface, monstrous 'independent creations' called Extensors are formed. Stretching for miles the Extensors ability to 'think' creates canyon sized formations, triggering unconscious memories in those who examine their behaviour. Bawden is able to balance all these reference points with a dazzling sense of design and colour placement and the steady hand of a master craftsman. These *Monsters* speak both to and about the past and with mathematical precision they articulate a very 21st century sensibility.

Bawden is an artist with a well established reputation in Australia being awarded the ABN AMRO prize in 2004. He has also exhibited to acclaim in New Zealand. His 2003 exhibition *Spring Tune* was created during his residency at the Dunedin Public Art Gallery. Bawden's distinctive work was most recently here in 2005 at Anna Bibby Gallery as part of the *UnAustralian* exhibition of five contemporary Australian artists.

Hamish Coney



41 | John Walsh
Art and Tradition
oil on board
title inscribed on original John Leech
Gallery label affixed verso
825 x 1170mm
\$14 000 - \$18 000



42 | Darryn George
Push Play
 oil on canvas
 title inscribed, signed and dated 2000 verso
 1045 x 1610
 \$7000 - \$10 000

43 | Darryn George
G.T.O
 oil on canvas
 title inscribed, signed and dated 2002 verso
 500 x 500mm
 \$1500 - \$3000





44 | Judy Millar

Periodic Painting I

title inscribed, signed and dated 2001 verso

acrylic, oil and wax on gesso on canvas,

diptych

2240 x 925mm overall

Provenance: Private collection, Wellington

\$10 000 - \$15 000

Judy Millar makes paintings about painting. Characterized by movement rather than stasis, her canvases convey an intimacy between artist, surface and gesture reminiscent of the Abstract Expressionist movement.

Millar uses the genre of pictorial abstraction as a means of investigating space - the tension between positive/negative and interior/exterior. With no clear differentiation between fore and background, Millar's canvases oscillate. This effect is in part achieved through her arbitrary palette. These collisions of colour are intentionally jarring according to the artist's belief that "... a good painting has to contain irritants...I think of rock and roll, with a guitar that sets your hair on end but it's exhilarating. I want a little of the screaming guitar."¹

The revelation of colour occurs in layers, encouraging the viewer's eye to filter through the work in an attempt to decipher the order of application in these painterly 'erosions.' Implemented through Millar's practice of erasure or 'un-painting,' paint is applied with a brush and removed by hand or cloth. "They are un-worked rather than worked up... It's really an attempt to get as close as possible to that surface in a very physical and bodily way."²

In *Periodic Painting I*, the artist's presence is recorded in loose, liberated gestures, as if Millar literally feels her way across the surface of the canvas, caressing the painting's 'skin.' Conveying a tactile indulgence reminiscent of children's finger-painting, the looping marks of Millar's hand and wrist enable the spectator to visualise the full body movements of the artist, whose gestures remain indelibly interwoven in paint.

The artist's bold and assertive movements mimic the heroic posturing of great American action painters like Jackson Pollock and Willem De Kooning. While enforcing abstraction's classic emphasis on repetition and surface however, Millar is equally aware of the graphic potential of her painterly gestures that also recall the caricatured brush-strokes of Roy Lichtenstein and David Reed. Thus her 'swirling tumbleweeds' encompass both the ridiculous and the Sublime.³

Serena Bentley

¹ Judy Millar interviewed by Robert Leonard, *I will, should, can, must, may, would like to express*, Auckland Art Gallery, 2005.

² Judy Millar, floor talk, Bartley Nees Gallery, 2002.

³ Judy Millar interviewed by Robert Leonard, *ibid*.



45 | Peter Robinson

S O S

oil stick and tape on builder's paper
3340 x 3870mm

Illustrated: *Metro Magazine*,
October 1997, p. 107.

Provenance: Private collection, Wellington

\$15 000 - \$25 000

The relationship between Maori art, contemporary art and corporate design has been a long-standing, polemical and increasingly political one. Reaching a head in the mid 1990s in a series of vociferous debates involving leading academics, artists and cultural luminaries, the debate served in many ways as a broader reflection of problems emerging in our nascent bi-cultural society and in the forging of a collective national identity.

Also rising up through the murkiness of the 1990's was a monument to our collective identity in the form of 'Our Place', Te Papa Tongarewa. Another and closely interrelated emergence was that of important politically-inspired bodies of work from Peter Robinson. *SOS* relates, and was produced in the same year, to a major body of work entitled 'One Love', which the artist successfully submitted to the inaugural Seppelt contemporary art awards and which showed, as a result, in Sydney's Museum of Contemporary Art.

Robinson's work, even when appearing coolly abstract and amorphous, has consistently been informed by politics; more specifically, by the politics and inequities of trade and exchange in all its permutations – economic, disease, bloodlines and of course, identity. *SOS* cuts straight to the heart of Te Papa's populist attempt at corporate branding, making explicit the affinity between museums, corporate sponsorship and the business of exchange. It exposes the 'wonky Koru' of Saatchi and Saatchi's stylized thumbprint as a victory for marketing over management.

Ben Plumbly



46 | Peter Robinson and Shane Cotton

Three Beginnings

acrylic on papa sedimentary stone
installation size variable

Exhibited: Last Decade Gallery,
Wellington (1990)

Provenance: from the collection of
the curator John Bushell

\$10 000 - \$15 000



47 | **Shane Cotton**

The Living House

oil on canvas

title inscribed, signed with artist's initials S.W.C. and dated 1999

Exhibited: 'Shane Cotton', Mori Gallery, Sydney

October 10th – November 13th 2000

Provenance: Private collection, Sydney

200 x 200mm

\$8000 - \$12 000

48 | **Michael Stevenson**

Isolated Mass (Circumflex)

acrylic and charcoal on paper

title inscribed, signed and dated 1993 verso

570 x 760mm

\$4000 - \$6000



49 | **James Robinson**

A Mutual Post 5 Year Breakup

Collaboration: Commemorative Synchronistic

– No Abandonment 'Everything Happens

for a Reason' Type Piece

mixed media on Irish Linen

title inscribed, signed and dated 2001

– 2002 and inscribed the "miracle" here

is that I knocked objects over to make this

painting fall accidentally on the spray can and

we see what happened – it is fitting for the

wound theme verso

1015 x 1015mm

Provenance: Private collection, Christchurch

\$3000 - \$5000



51 | Jason Greig
Lilith
 monoprint, 1/1
 title inscribed, signed
 and dated 2004 verso
 275 x 217mm
\$2000 - \$3000



52 | Marie Shannon
Untitled
 gelatin silver print, 1/12
 title inscribed, signed and
 dated 1993 verso
 495 x 395mm
\$1200 - \$2200

53 | Mike Petre
Steer
 ink, graphite, shellac, varnish
 and gesso on paper
 signed and dated '01; title
 inscribed and dated verso
 262 x 232mm
\$1000 - \$2000



50 | **Bill Hammond**
Job Search
 acrylic on wallpaper
 title inscribed, signed and dated 1989
 530 x 1850mm
 \$35 000 - \$50 000





54 | Seraphine Pick

Recall

oil, graphite and pastel on canvas

signed and dated 1994

510 x 1522mm

Provenance: private collection, Christchurch

\$7000 - \$10 000



55 | Bill Hammond

Study

acrylic on paper

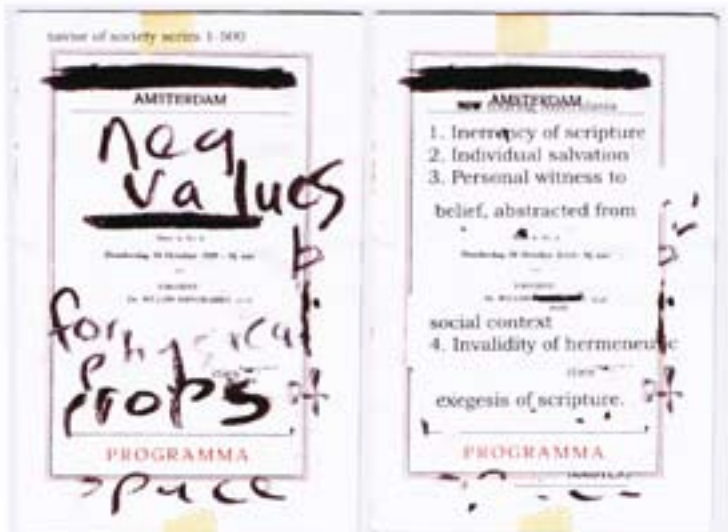
title inscribed, signed and dated 1998

770 x 560mm

\$14 000 - \$20 000



56 | Karl Maughan
Untitled
 oil on canvas
 signed and dated 4/8/96 verso
 1015 x 1370mm
 \$11 000 - \$16 000



57 | Jason Greig, L Budd, Bill Culbert, Shane Cotton, Bill Culbert, et al (24 artists)
A Complete Suite of Boxed Limited Edition SOFA Print Project Prints
 each print individually signed and inscribed and editioned 2/20
 565 x 380mm each
 \$8000 - \$12 000



FORTY YEARS: 1962-2002

58 | Billy Apple

Forty Years: 1962 – 2002

screenprint

signed and dated '80

378 x 572mm

\$5500 - \$7500



59 | Ronnie van Hout

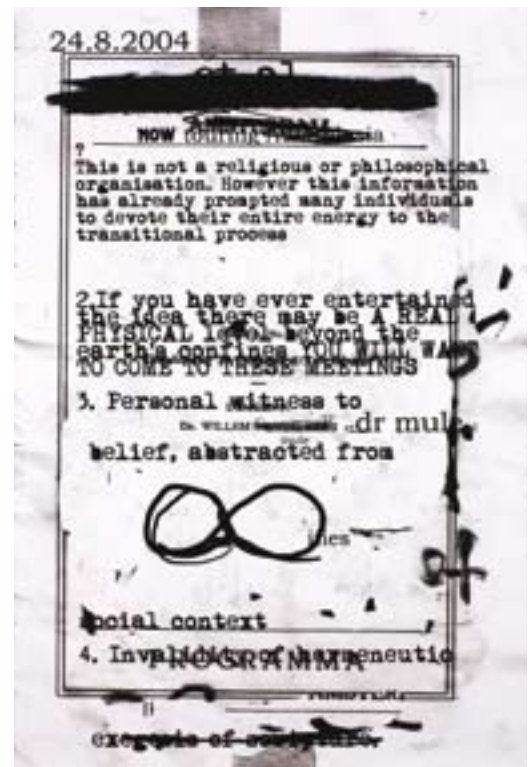
Untitled from Mephitis

digital print, 2/5

title inscribed, signed and dated 1995 verso

610 x 505mm

\$3000 - \$4000



60 | et al.

Untitled

screenprint and L.P record, edition of 100

780 x 480mm

\$2500 - \$3500

L'ACTE
SURREAL
ISTELEPL
USSIMPLEC
ONSISTEREV
OLVERSAUXPO
INGSÀDESCENDR
EDANSLARUEETÀTI
RERAUHASARDTANTQ
U'ONPEUTDANSLAFOULEQU
IN'APASEUAUMOINSUNEFOISEN
VIED'ENFINIRDELASORTEAVECLEPETITSYSTÉ
MED'AVILISSEMENTETDECRÉTINISATIONENVIQUEURA
RAPLACETOUTSMARQUERDANSCETTFOULEVENTREXNUITRURDECANON

61 | David Hatcher

L'Acte surréaliste le plus simple
(Andre Breton)
screenprint on acrylic, 2/5
title inscribed, signed with artist's initials D.H.
and dated '03
370 × 265mm
\$1500 - \$2500



62 | Takashi Murakami

Mr Wink, Cosmos Ball
coloured plastic multiple in four parts with 3
1/8" audio CD featuring music by Zakyumiko
embossed signature, date (2000) and
inscription *Peter Norton Family Christmas*
Project to the underside of base
265 × 188 × 188mm
\$4000 - \$6000

63 | Fiona Pardington
Hei Tiki, North Island
(Provenance Unknown)
 gelatin silver print
 title inscribed, signed
 and dated 2002 verso
 585 x 430mm
 \$6000 - \$8000





64 | **Fiona Pardington**
Nurse, Promise and Untitled
 from *One Night of Love*
 gelatin silver print, triptych
 240 x 120mm: each panel
 240 x 360mm: overall
\$2500 - \$4000



65 | **Fiona Pardington**
Melanie (Melons)
 gelatin silver print
 signed and dated 2000 verso
 160 x 165mm
\$900 - \$1500



66 | **Fiona Pardington**
Piet
 gelatin silver print
 160 x 170mm
\$900 - \$1500



67 | **Fiona Pardington**
Charlotte
 gelatin silver print
 signed and dated 1996 verso
 142 x 142mm
\$900 - \$15000

Objects

Thursday October 4 approx 7.15pm

at 3 Abbey Street, Newton, Auckland

From 7.15pm (approx) - Objects: lots 68 - 219

EXHIBITION VIEWING

Opening event Friday 28 September from 6pm - 8pm

Friday	28 September	9am	—	5pm
Saturday	29 September	11am	—	4pm
Sunday	30 September	11am	—	4pm
Monday	1 October	9am	—	5pm
Tuesday	2 October	9am	—	5pm
Wednesday	3 October	9am	—	5pm
Thursday	4 October	9am	—	1pm



68 | John Reynolds and Peter Collis

06. GOD is in the house 5:42
Shallow biscuit ceramic dish with
silver pen inscription
Inscribed verso: Nick Cave
no more shall we part
Signed Peter Collis &
John Reynolds dated 2003, #5
Purchased Anna Bibby Gallery,
collaborative pottery/artist
exhibition 2003
Dia.440mm
\$1500-2500



69 | Martin Popplewell
I like Maori art too eh
 Eight glazed terracotta discs
 Provenance: Douglas Lloyd Jenkins
 collection
 Dia.80mm each
 \$500-800



70 | Martin Popplewell
Oh dear, Oh dear, Oh dear
and Wild Side VI
 Two glazed terracotta discs
 Provenance: Douglas Lloyd Jenkins
 collection
 Dia.80mm each
 \$300-400



71 | John Edgar
Untitled (Sum Series, Operator)
 Granite and marble
 330 x 240mm
 \$2000-3000



72 | Robyn Stewart

Dung fired burnished pot

Illustrated cover and page 89 *Profiles* 24

New Zealand Potters Cecilia Robinson and

John Parker, 1988

Dia.410mm

Offered with a copy of '*Profiles*'

\$1750-2250

Robyn Stewart's burnished clay pieces draw on a number of foundations. Their ultimate provenance lies with work from early cultures which made pots for use, as containers for food and for votive and burial rituals, most notably those of the Native American Indians of the south-west. Early in the 20thC in the Navaho culture, San Ildefonso Pueblo, in New Mexico, while some pottery making techniques were still known to the older women, it had ceased to be essential to daily life as the traditional clay pots had been replaced by tin and enamel. Shards were excavated nearby and Maria Martinez, then a young woman of the pueblo, was asked if she could replicate, full-scale, some of the pre-historic styles for a museum. Institutions at that time were trying to discover what they could before the art disappeared. After extensive experimentation Martinez succeeded brilliantly and reintroduced the ancient art, and her own developments from it, to her people at San Ildefonso which in turn instituted greater economic viability. Artists from other pueblos also experimented reviving traditional styles in black-on-black and polychrome wares. Customarily women's art, men now also make or decorate pots. Today there is thriving trade in Indian ceramics throughout the American south-west and fine pieces go straight into museums or reach substantial values in galleries, for which Santa Fe is the centre.

It was watching a film about Martinez and her apparently simple but effective ways of making that intrigued Stewart who was then, in the mid-1970's, on her way to rural living in Northland. The locally dug clays, straightforward hand-building methods, burnishing, low-firing and dung-smoking of pots seemed the solution for creative pursuits. However, it took Stewart almost two years to effect some reasonably accomplished pieces but since then she has increasingly perfected the more-complex-than-anticipated methods that are recognised as her signature works. Using only scrapers for shaping, a jeweller's bloodstone for burnishing and her hands, Stewart spends many hours on each piece finally firing it using grass, bark and dung. The dense smoke produced is drawn into the open pores of the specially prepared clay turning it black in the process.

She has made these eclectic works her own, and of this place, by drawing forms and surface designs from her environment and its histories, her Celtic ancestry and Maori studies while building upon the archaic methods developed in old cultures.

Her work is included in many public collections and has frequently been gifted, by Governmental departments, to notable guests.

Moyra Elliott



73 | Denis O'Connor

Windstone

Salt fired swamp clay

Provenance: Purchased from Denis Cohn

Gallery by Denis Cohn in 1981 and

installed by the artist at Denis Cohn's

home at 11 Ryle Street, Freemans Bay

Dia. 420mm

\$4000-6000

Denis O'Connor is long acknowledged as one of New Zealand's leading sculptors in materials such as South Island limestone, onyx, granite and slate and his collaborations with painters, architects and latterly, poets. His early work was in clay. Part of a new generation who emerged in the 1970s, O'Connor's early ceramics were utilitarian based. Rather than acquiesce to the Anglo-oriental tradition, at that time dominant in New Zealand, he cast widely. He read about the Japanese Sodeisha group which, in the late 1940's, challenged the entrenched ceramic traditions there in riposte to the work of artists such as Osamu Noguchi. He was aware of European artists, who had worked with clay as a critical component of their oeuvre, like Lucio Fontana and Joan Miro which in turn influenced work in the USA. He knew about the West Coast movements – identifiable, distinctly American attitudes to ceramics practised in the late 1950's responding to Abstract Expressionism and an interest in Zen thought. O'Connor and Peter Hawkesby, another of the new generation, visited California in 1978, looked, listened and returned to experiment.

The domestic was steadily replaced with wider influences resourced from the cultural material on Waiheke where O'Connor had built kilns – the vernacular baches built from whatever was available, the ferry crossings and necessary coastal trades. On the island they sourced swamp clay from a tidal creek rich with impurities, productive of salt vapour, and receptive to the lick of flames and the drift of ash from supplementary wood firing.

O'Connor's works from this period were a tenacious excavation of cultural and family histories. As the son of an Irish immigrant who worked the wharves and transmitted rich folk histories, his work and their narratives were imbued with a sense of the coastal mythologies of the Hauraki Gulf.

This work, *Windstone*, from O'Connor's second solo exhibition in 1981 at Denis Cohn's Gallery, was one of his earliest explorations into these resources and a precursor to the seminal, *Songs of the Gulf* exhibition of 1984 which toured to the Dowse Art Museum and Auckland City Art Gallery. Works from this exhibition are in the collections of both Institutions. Firing *Windstone* upside-down and using the device of a cavity for making an image, this positive/negative use of motif became a recurrent and significant theme in O'Connor's highly regarded clay work.

Moyra Elliott



74 | Frank Carpay for Crown Lynn

Small jug with female features

Inscribed in brush point around the foot ring: *Honi Soit Qui Mal Y Pense*. This motto of the Order of the Garter in Old French translates as 'Shame on Him who thinks ill of it'. Carpay's inclusion of this motto may be a response to the rebuttal of his design for a commemorative dish on the occasion of the 1954 visit of Queen Elizabeth II where he portrayed the monarch lightly draped with her breast visible

Marked Handwerk H.5-6

H. 150mm

\$2500-4000

75 | Frank Carpay for Crown Lynn

Ovoid vase with repeat
escaloped scale pattern
Marked *Handwerk* and
with tiki stamp
H.205mm
\$3000-4000



76 | Mirek Smisek for Crown Lynn

Bohemia Ware hand potted
sgraffito decorated vase
Marked to the base *Bohemia*
Handmade
H.125mm
\$400-600

77 | Mirek Smisek for Crown Lynn

Bohemia Ware hand potted
sgraffito decorated vase
Unmarked
H.130mm
\$300-\$400





78 | Ann Robinson

Scallop bowl

Translucent clear cast glass, 30% lead

Signed and dated 1998

Dia.360, H.270mm

\$22000-28000



79 | Emily Siddell
Midnight Lei 2002
Fused and cast glass with
hand-fired ceramics
Dimensions variable
\$6000-8000



80 | Len Castle
Crater lake bowl
 earthenware with alkaline copper
 glazed well
 Impressed with artist's monogram,
 circa 1990
 D.460mm
\$2000-2500



81 | Len Castle
Copper blue glazed oblong dish
 with impressed design to rim
 Impressed with artist's initials
 350 x 400mm
\$1250-1500



82 | Len Castle
Coromandel clay stoneware brushpot
 ash overglazed, iron underglazed with
 banded textured exterior
 Signed with impressed artist's
 monogram, circa 1970's
 H.280mm D.140mm
\$600-800



83 | Len Castle
Discoid vase
 with flutings to the walls
 Umber pigmented stoneware
 Signed with artist's initials
 H.350mm
\$1000-1500



84 | David Murray
Blue Gatherers
 Cast and polished glass
 H.400mm
\$3800-4300



85 | Elizabeth McClure
Tall blown glass vase
 with applied trailed decoration
 in clear glass
 Signed and dated '87
 H.450mm
\$2000-2400



86 | Phillipa Crane
Dressmaker figure
 Cast two section model
 Signed and dated 03
 H.290mm
\$1300-2000



87 | Gary Nash
Free blown orange tinted glass vase
 with multi coloured scattered
 murrines
 Etched signature to the base
 and dated 1998
 H.250mm
\$400-\$600



88 | Lyndsay Patterson
Ruby wave cut vessel
 Signed and dated 2002
 H.190mm
\$850-1200



89 | Dominic Burrell
Linking the Aesthetics
 Pair of cast glass cased pod form
 vases of graduated height. Sandblasted
 and polished exterior surface.
 Etched artist's monogram and dated
 2003 to the base
 H.130mm and 110mm. W.100mm
\$1400-1800

- 90 | **Bernard Leach**
Slab sided bottle
 with blown walls, c.1972
 Dark tenmoku glaze with
 'tea dust' effect to shoulder
 Impressed artist's initials
 and St Ives Pottery mark
 H.355mm
\$6000-8000



- 91 | **Len Castle**
Squat circular jug with tenmoku glaze
 Signed with impressed artist's initials
 Provenance: Douglas Lloyd Jenkins
 collection
 H.140mm
\$200-300

- 92 | **Len Castle**
Squat circular jug with tenmoku glaze
 Signed with impressed artist's initials
 Provenance: Douglas Lloyd Jenkins
 collection
 H.140mm
\$200-300



- 93 | **Warren Tippet**
Tenmoku glazed lidded jar
 H.210mm
 Provenance: Douglas Lloyd Jenkins
 collection
\$200-250

- 94 | **Warren Tippet**
Tenmoku glazed tankard
 with impressed leaf pattern
 Impressed artist's cipher
 H. 150mm
\$100-200

95 | Harry and May Davis (Crewenna Pottery)

Six place coffee service
with pot and hot water jug
Tenmoku glazed with resist pattern
Provenance: Douglas Lloyd Jenkins collection
Illustrated: *At Home, A Century of*
New Zealand Design, Douglas Lloyd Jenkins
2004, page 199
Coffee pot H.180mm
\$300-500



96 | Harry and May Davis (Crewenna Pottery)

Eight small sauce dishes
Tenmoku glazed
Provenance: Douglas Lloyd Jenkins collection
Illustrated: *At Home, A Century of*
New Zealand Design, Douglas Lloyd Jenkins
2004, page 198
Dia.70 each
\$100-200





97	Len Castle <i>Stoneware bowl with heavy poured feldspathic glaze</i> Impressed with artist's initials Dia.270mm \$1000-1500	98	Len Castle <i>Earthenware hemispherical bowl with lava red glaze</i> Impressed with artist's initials, c.1990 Dia.285mm \$1250-1500	99	Len Castle <i>Stoneware bowl with crackled feldspathic glaze</i> The wall with dramatic ishihaze (stone explosion) Impressed with artist's initials Dia.232mm \$700-1100	100	Len Castle <i>Stoneware ovoid vase with vertical combing and manganese slip glaze</i> Commissioned by the vendors c.1950 Impressed with artist's initials H.260mm \$400-500
101	Estelle Martin <i>Anagama fired, wheel thrown discoid pot with cylindrical neck</i> Wood ash glazed Signed with artist's monogram and dated '87 Provenance: Bruce and Estelle Martin collection Dia.290mm \$800-1200	102	Bruce Martin <i>Anagama fired, wheel thrown vase with octagonal cut walls</i> Wood ash glazed. Signed with artist's monogram and dated '87 Provenance: Bruce and Estelle Martin collection H.255mm \$600-800	103	Bruce Martin <i>Anagama fired, wheel thrown lidded water jar</i> Wood ash glazed Signed with artist's monogram and dated '87 Provenance: Bruce and Estelle Martin collection H.190mm \$450-750	104	Steven Scholefield <i>White surfaced high fired earthenware dish</i> impressed with a pattern utilizing Theo Schoon's stamps Impressed Rocket Pottery mark, artist's cipher and dated 2003 Dia.330mm \$200-300
105	Len Castle <i>Hanging bottle form</i> Stoneware with wire cut decoration, copper blue glazed mouth Impressed artist's initials, c.1985 H.350mm \$400-600	106	Len Castle <i>Stoneware bowl with avian head to rim</i> Talc glazed well, umber pigmented exterior W.240mm \$250-350	107	Len Castle <i>Oblong bowl with tenmoku glaze</i> Impressed artist's initials, c.1970s 310 x 280mm \$200-300	108	Steven Scholefield <i>White surfaced high fired earthenware dish</i> impressed with a pattern of Theo Schoon's stamps Impressed pottery mark, artist's cipher and dated 2003 Dia.330mm \$200-300
109	Peter Lange <i>Porcelain teapot</i> Modeled as shuttered concrete, with stone lid, and rebar handle and spout Signed \$400-500	110	Peter Lange <i>Porcelain teapot</i> Modeled as foam sponges, with rubber plug lid and rebar handle and spout Signed \$300-400	111	Peter Lange <i>Porcelain teapot</i> Modeled as a rock with a stone lid and rebar spout and handle ASB exhibition award winner Signed \$400-500	112	Peter Lange <i>Porcelain teapot</i> Modeled as variously coloured kitchen sponges Signed \$350-450



113	John Parker <i>Turquoise 'lava' glazed tapering cylindrical vase</i> Impressed with artist's initials Provenance: Ex the Michael Steer collection H.245mm \$600-700	114	John Parker <i>Spire necked vase</i> with burnished bronze glaze Combed relief wave patterned walls Impressed with artist's initials H.237mm \$350-500	115	John Parker <i>Scalloped walled beaker vase</i> Burnished bronze glaze Impressed with artist's initials H.167mm \$400-450	116	John Parker <i>Turned porcelain agate ware bowl</i> Grey shaded walls with incised circle detailed with red glaze to the well Impressed with artist's initials Dia.221mm \$500-600
117	John Parker <i>White porcelain lathe turned vase</i> Ovoid with flaring neck Impressed with artist's signature and initials H.295mm \$400-600	118	John Parker <i>White porcelain lathe turned ovoid vase</i> Impressed with artist's signature and initials H.220mm \$300-500	119	John Parker <i>White porcelain lathe turned ovoid vase</i> Impressed with artist's signature and initials H.195mm \$300-500	120	John Parker <i>Matt white glazed vase</i> Ovoid with cylindrical neck pierced with circles Impressed with artist's signature and initials Provenance: Douglas Lloyd Jenkins collection H.195mm \$250-350
121	John Parker <i>Porcelain agate ware spherical vase</i> With revealed blue and yellow, black edged ribbon Brushpoint artist's mark Dia.120mm \$200-300	122	Bronwynne Cornish <i>Combed walled box with barred mouth</i> Majolica yellow and green glazed with blue splashes and black bars. 102 x 150 x 110mm \$80-120	123	John Parker <i>Agate ware porcelain totem</i> Black and white turned sphere raised on a flaring cylindrical column H.230mm \$600-700	124	Warren Tippet <i>Cobalt and teal glazed plate with impressed motifs</i> Dia.225mm Provenance: Douglas Lloyd Jenkins collection \$200-300
125	Peter Collis <i>Discoid shallow vase and small shoulder vase</i> Black bodied with burnished bronze brushwork to the shoulder Dia.230mm and H.110mm \$100-200	126	Peter Collis <i>Three graduated shoulder vases</i> Black bodied with burnished gold shoulders Each signed and dated '88 H.280mm, 230mm and 160mm \$175-275	127	Peter Collis <i>Set of three graduated shoulder vases</i> Black body with plum shoulder H.350mm, 230mm and 155mm \$200-300	128	Peter Collis <i>Shallow bowl and circular lidded box</i> Black and plum glazed with brushwork blossom decoration Dia.297mm and 120mm \$150-250



129 | **John Middleditch**
Bull
 Patinated copper; riveted and brazed
 Signed, numbered 644 and
 dated 1983
 L.725mm
\$5500-7000

130 | **Greer Twiss**
Untitled table sculpture
 (Female torso and right angle)
 Red painted bronze and steel
 80 x 75 x 25mm
 Provenance: the Paul Beadle estate
 auction; Douglas Lloyd Jenkins
 collection
\$300-500

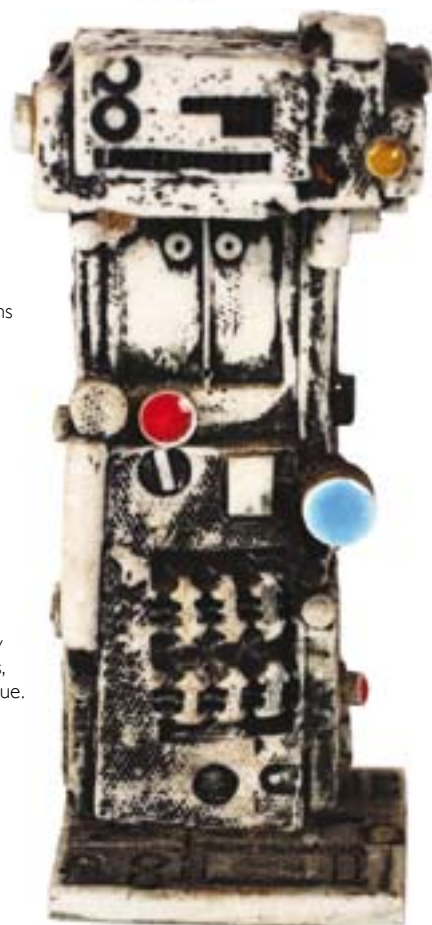
131 | **Greer Twiss**
Untitled (Female portrait bust)
 Bronze
 Provenance: Douglas Lloyd Jenkins
 collection
\$200-300

132 | **Jeff Thompson**
Untitled (Water tank)
 Lead and galvanized steel nail
 60 x 65mm
 Provenance: Douglas Lloyd Jenkins
 collection
\$100-200



- 133 | Michael Smither**
Untitled (Dinosaur Rider)
 Bronze on black slate plinth
 Signed with artist's initials and dated '66
 Provenance: Douglas Lloyd Jenkins collection
 H.200mm, W.160mm
\$800-1200

- 134 | Ted Dutch**
Porcelain Signaller figure
 Signed
 H.110mm
 Purchased from the Alicat gallery exhibition of Ted Dutch ceramics, complete with exhibition catalogue.
\$200-\$400





I35 | **Chris Charteris**
Untitled (Anchor Stone)
 Coromandel (Kuaotunu) basalt
 360 x 320mm
\$5000-8000



I36 | **Manos Nathan**
Tunatahi
 Clay vessel with terra sigillata surface
 Signed, entitled
 W.375mm
\$3000-5000



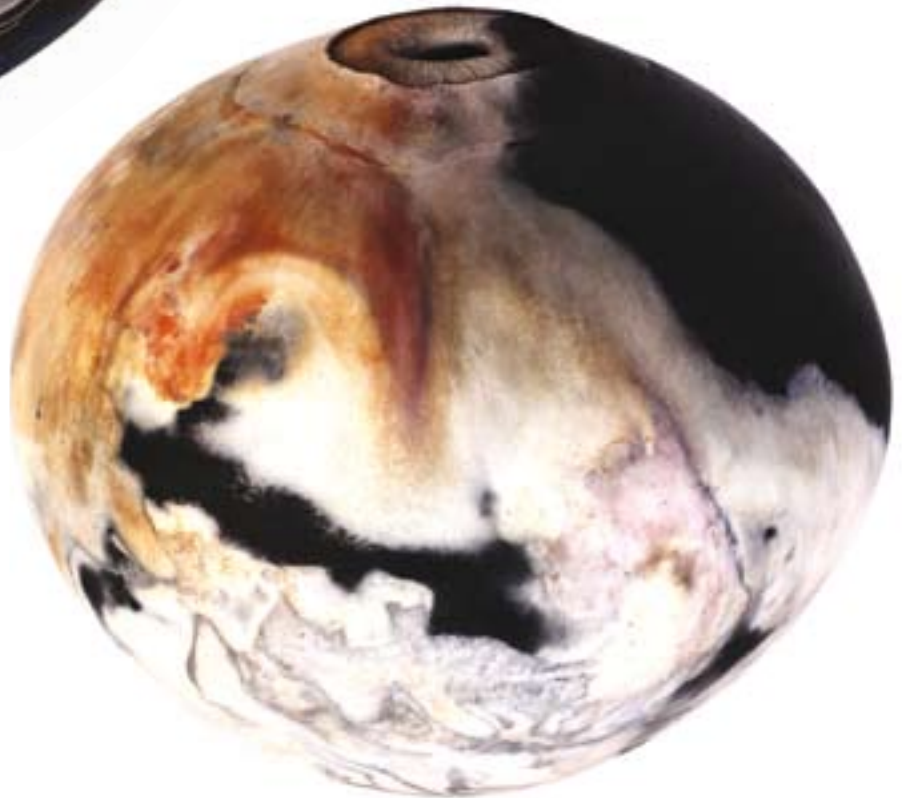
I 37 | Sofia Tekela-Smith
Untitled (Brett Graham)
 Fibreglass and acrylic
 c.2003
 410 x 300mm
 Untitled
 Gold lipped pearl shell and black
 waxed thread
 70 x 106mm
\$1750-2500



I 38 | Sofia Tekela-Smith
Untitled (Ngarie)
 Fibreglass and acrylic
 c.2003
 460 x 230mm
 Untitled (Crescent)
 Gold lipped mother of pearl
 and red wax thread
 150 x 100mm
\$2000-3500



139 | **Barry Ball**
Massive two handled bottle vase
 Stoneware with various colour slip
 glazing
 Incised signature and date '89
 H.580mm
\$800-1200



140 | **Ray Rogers**
Fungoid Form
 Massive pit fired soft fired sphere
 with metallic oxide and sawdust
 colourings
 Signed
 W.490mm
\$2250-2750

141 | James Greig

Spiraling form vase
Feldspathic glazed stoneware
Signed with incised artist's initials,
c.1980s
H.240mm
\$2000-3000



142 | Graeme Storm

Large circular platter
with jun glazed well
and tenmoku exterior
Signed with impressed artist's cipher
Dia.510mm
\$900-1000





143 | Warren Tippet
Oval platter with tenmoku and jun glazes
 Fired at Yvonne Rust's kiln, c. 1963
 Provenance: Purchased from Marshall Siefert collection
 375 x 270mm
\$300-400



144 | Barry Brickell
Tenmoku glazed stoneware bowl
 Signed with artist's monogram to the base
 D.220mm
\$200-275

145 | Warren Tippet
Set of five large plates and six smaller
 Tenmoku glazed
 Provenance: Douglas Lloyd Jenkins collection
\$400-600





146 | Patricia Perrin

*Set of four ramekins, two larger
ramekins and two dishes*
Stoneware, variously glazed
Provenance: Douglas Lloyd Jenkins
collection
Some illustrated: *At Home, A Century
of New Zealand Design*, Douglas Lloyd
Jenkins, 2004, page 152
\$250-350

147 | Mirek Smisek

*Blue salt glazed wine ewer
with wicker stopper*
Signed with impressed artists
monogram.
H.220mm
\$300-400



148 | Graeme Storm

*Circular everted rimmed bowl
with blue glazes*
Signed with impressed
artist's cipher
Dia.375mm
\$600-700





149 | Paul Beckett
 Large urn form
 turned rimu vase
 H.600mm
 \$400-\$800



150 | Brian McCurrach
 Canoe bailer (tata)
 Carved kauri
 L.435mm
 \$400-600





151 | K. Girdler Engler
Mother Form, No.6
 Bronze on ebonised plinth
 Signed under base, dated 2002
 H.660mm
\$1800-2600

152 | K. Girdler Engler
Mother Form, No.V
 Bronze on ebonised plinth 2/2
 Signed under base, dated 2002
 H.620mm
\$1800-2600

153 | K. Girdler Engler
Form of Healing, IV
 Bronze on ebonised plinth
 Signed under base
 H.440mm
\$1000-1500



154 | Scott Hockenull
Black-glazed porcelain cube with relief moulded snake
 150mm x 130 mm
\$200-\$300



155 | Bronwynne Cornish
 Celadon glazed porcelain bowl with relief moulded frog to the well, together with a celadon glazed rectangular dish with a frog and French fries modeled in high relief and a celadon glazed mesh purse
\$200-400





156 | Margaret Milne
*Wheel thrown bowl
 with agate inlay
 Dia.150mm
 \$240-300*



158 | Margaret Milne
*Lidded porcelain box
 with agate inlay
 H.80mm
 \$130-175*



157 | Margaret Milne
*White porcelain box
 with agate inlay
 Dia.110mm
 \$130-175*



159 | Rick Rudd
*Raku fired pouring vessel
 Dia.180mm
 \$100-200*



160 | **Ola and Marie Hoglund**
Thick walled crystal vase
 Ovoid, with trailed blue
 and green ribbons
 Signed
 H.160mm
\$350-400



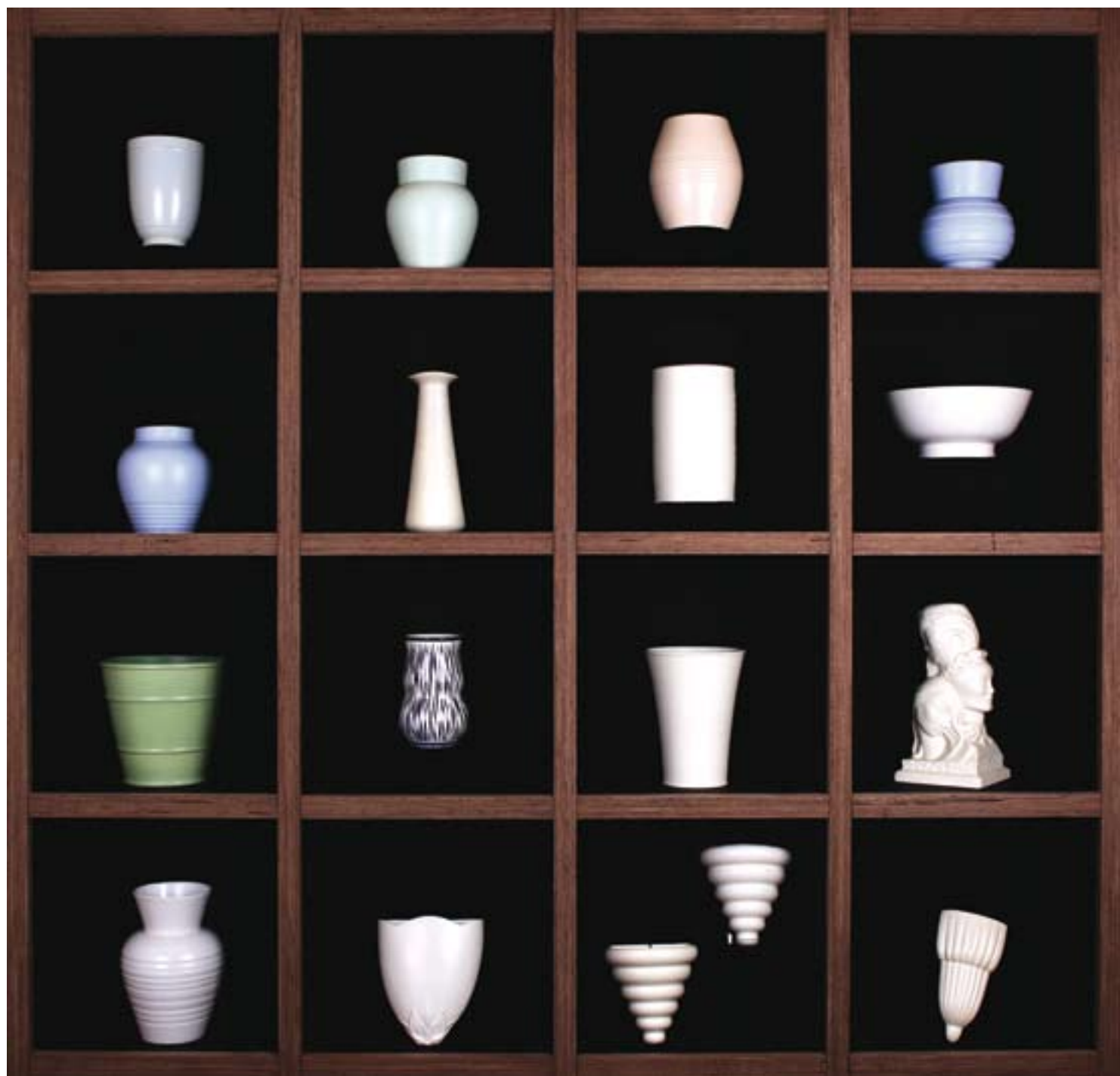
161 | **Ola and Marie Hoglund**
Tapering cylindrical vase
 with green and blue
 sommerso technique
 Signed and dated '88
 H.190mm
\$180-220



162 | **Ola and Marie Hoglund**
Tall smoky orange vase
 Cylindrical with flaring mouth
 Etched signature
 H.290mm
\$180-220



163 | **Richard Lander**
Stacked and polished kiln glass
 The graduated stacked glass collapsed
 at the upper section to create a wave
 form effect
 W.270mm H.110mm
\$800-1000



164	Ernest Shufflebottom for Crown Lynn <i>hand potted vase, pale duck-egg blue, beaker form</i> Shape 21, printed shield stamp H.175mm \$450-750	165	Ernest Shufflebottom for Crown Lynn <i>hand potted vase, pale celadon, ovoid with cylindrical neck</i> Shape 58, printed crowned star mark H.190mm \$450-750	166	Ernest Shufflebottom for Crown Lynn <i>hand potted vase, pale apricot, ovoid with lathe turning</i> Shape 59, printed tiki mark H.190mm \$600-900	167	Ernest Shufflebottom for Crown Lynn <i>hand potted vase, powder blue, squat spherical with flaring neck</i> Shape 24 H.185mm \$450-750
168	Ernest Shufflebottom for Crown Lynn <i>hand potted vase, powder blue, ovoid with lathe turned neck</i> Shape 57, printed tiki mark H.183mm \$450-750	169	Ernest Shufflebottom for Crown Lynn <i>hand potted vase, matt white, mallet shape with flared mouth</i> Shape c.15, printed crowned star mark H.270mm \$500-700	170	Ernest Shufflebottom for Crown Lynn <i>hand potted vase, matt white, circular raised on tall foot ring</i> Shape 49, printed tiki mark Dia.257mm \$300-500	171	Ernest Shufflebottom for Crown Lynn <i>hand potted vase, matt white, cylindrical with lathe turning</i> Shape 61, printed tiki mark H.230mm \$700-1000
172	Ernest Shufflebottom for Crown Lynn <i>hand potted vase, sage green, tapering cylindrical with raised encircling ribs</i> Printed tiki mark H.215mm, Dia.223mm \$1000-1300	173	Ernest Shufflebottom for Crown Lynn <i>hand potted and painted vase with inky blue lanceolate pattern</i> Printed crowned star mark H.187mm \$500-750	174	Crown Lynn vase attributed to Daniel Steenstra. <i>hand potted flaring cylindrical vase, matt white</i> Shape 36, printed shield mark H.235mm \$700-1000	175	Crown Lynn table lamp base <i>Three Faces of Eve</i> Slip cast, printed tiki mark H.305mm \$500-800
176	Crown Lynn slip cast vase <i>White glazed, ovoid with flaring neck</i> Shape 2070 H.260mm \$150-250	177	Crown Lynn slip cast wall vase <i>Matt white, tulip shape</i> Shape 109 H.210mm \$80-120	178	Pair of Crown Lynn wall vases <i>Matt white, slip cast, tapering swollen ribbed</i> Shape 4, printed crowned star mark H.165mm \$250-350	179	Crown Lynn slip cast corner wall vase <i>Matt white, stepped fluted</i> Shape 487 H.210mm \$150-225



180	Frank Carpay for Crown Lynn	181	Frank Carpay for Crown Lynn	182	Frank Carpay for Crown Lynn	183	Jean van der Putten
	<i>Small dish with abstracted face and concentric circle design</i> Tiki backstamp Dia.155mm \$250-400		<i>Dish with chillies and green pepper slices pattern to the wall</i> Tiki backstamp and Handwerk cipher Numbered 781-7 Dia.230mm \$750-1000		<i>Dish with celadon, aubergine and back banding along with three small matching dishes</i> Tiki back stamp to all, Handwerk cipher to large bowl Dia.230mm \$1000-1500		<i>Set of four graduated cubes painted with geometric panels</i> Largest 125mm ² , smallest 35mm ² \$150-250
184	Keeley McGlynn	185	Christine Cathie	186	Keely McGlynn	187	Keely McGlynn
	<i>Cast glass, tapering conical bowl</i> H.170mm \$500-600		<i>Cell series, cast glass vase</i> Signed, number 10/00 H.115mm \$500-800		<i>Cast glass conical bowl</i> Initialed, dated '94 Dia.145mm \$250-350		<i>Small cast glass conical bowl</i> Dia.126mm \$150-250
188	Duncan Shearer	189	Duncan Shearer	190	Ross Mitchell-Anyon	191	Judy Darragh
	<i>Two stoneware teabowls</i> Cipher moulded to the wall Dia.125mm each \$200-300		<i>Cylindrical anagama bottle vase and slab platter with impressed cruciform</i> Impressed cipher to each H.170mm and W.220mm \$200-300		<i>Salt glazed lipped bowl and three variously glazed jugs</i> \$450-500		<i>Plastic bowl with tiki feet and bound cord rim</i> Along with companion lightshade (not illustrated) Dia.220mm \$150-250
192	Mirek Smisek	193	Warren Tippet	194	Peter Lange	195	Mashiko pottery yunomi
	<i>Stoneware flask with resist brushwork, cane handle and stopper</i> Impressed cipher H.370mm \$300-400		<i>Side handled, crackle glazed, squat circular jug</i> Impressed artist's cipher H.90mm \$100-150		<i>Two porcelain squat circular vessels with wrythen fluted walls</i> Dia.140mm (largest) Signed \$200-300		<i>Tenmoku glaze with resist panels and brushwork decoration</i> Provenance: May Mitchell estate (Napier); Estelle and Bruce Martin collection H.82mm \$100-200

196	Gary Nash <i>Broad rimmed deep purple glass bowl with allsorts murrines submerged in the well</i> Etched signature and dated '96 verso. Dia.420mm \$400-800	197	Len Castle <i>Large oblong dish with Schoon inspired stamps to the walls</i> Impressed with artist's initials 417 x 345mm \$800-1200	198	St Ives Pottery <i>Celadon glazed teapot</i> Provenance: Douglas Lloyd Jenkins collection \$180-240	199	Harry and May Davis (Crewenna Pottery) <i>Large baluster vase</i> Tenmoku glaze with wax resist pattern Impressed potter's mark to side H.300mm \$300-400
200	David Hegglin <i>Fin form, carved and polished marble</i> H.560mm \$500-700	201	Duncan Shearer <i>Anagama fired squat ovoid vase</i> H.140mm \$100-\$200	202	Duncan Shearer <i>Salt glazed ovoid vase</i> H.280mm \$100-\$200	203	Ross Mitchel-Anyon <i>Tapering conical earthenware bowl with olive glazed interior</i> Monogram mark to the base H.180mm \$150-\$250
204	Len Castle <i>Fossil form</i> Stoneware, square form with folded edges raised on four feet Signed with impressed artist's monogram w.150mm \$150-\$250	205	Len Castle <i>Ishihaze shino glazed bowl</i> Signed with impressed artist's monogram D.160mm \$200-\$300	206	Len Castle <i>Shino glazed bowl</i> Signed with impressed artists monogram D.170mm \$200-\$300	207	Len Castle <i>Copper blue glazed Yunomi form bowl</i> Signed with impressed artist's monogram H.130mm, D. 130mm \$200-\$300
208	Freiendensreich Hundertwasser <i>Paradise Money</i> Silver onion rain coin and bronze window spiral coin. Complete with original box and certification booklet. \$200-\$400	209	Daniel Steenstra for Crown Lynn <i>Hand crafted bottle vase painted with vertical black and brown bands</i> H.160mm \$250-\$400	210	Len Castle <i>Glazed earthenware bowl</i> Decorated interior with a slip trailed crab Signed with impressed artist's monogram Provenance: Purchased in 1955 from the Auckland City Art Gallery joint exhibition of Len Castle's pottery and the modernist weaver Ilse von Randow D.230mm \$400-\$600	211	Ruth Castle <i>Hanging basket form</i> Dyed rattan Circa 1970s \$160-\$220
212	Ruth Castle <i>Basketry dish</i> Dyed rattan Circa 1970s D.350mm \$150-\$200	213	Ruth Castle <i>Bird form</i> Jacaranda and dyed rattan L.270mm \$125-\$175	214	Ruth Castle <i>Hanging flask</i> Jute, dyed rattan and feathers H.200mm \$80-\$120	215	Peter Stitchbury <i>Cylindrical salt glazed vase</i> Signed with artist's cipher H.240mm \$200-300
216	Greg Barron <i>Crackle glazed wood fired earthenware vase</i> Signed with artist's monogram H.240mm \$150-250	217	John Radford <i>Neo classical building facade</i> 340mmx230mm \$300-\$400	218	Jens Hansen <i>Torso form</i> Cast aluminium raised on a Kauri plinth H.410mm \$300-400	219	John Parker <i>White and black agate bottle vase</i> Purchased Alicit Gallery, complete with original exhibition brochure. H.140mm \$100-200

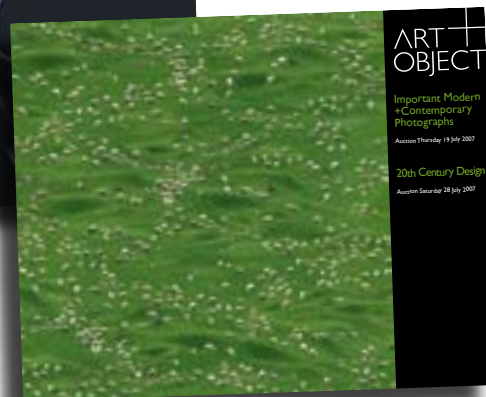
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THE 21st CENTURY
AUCTION HOUSE

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