

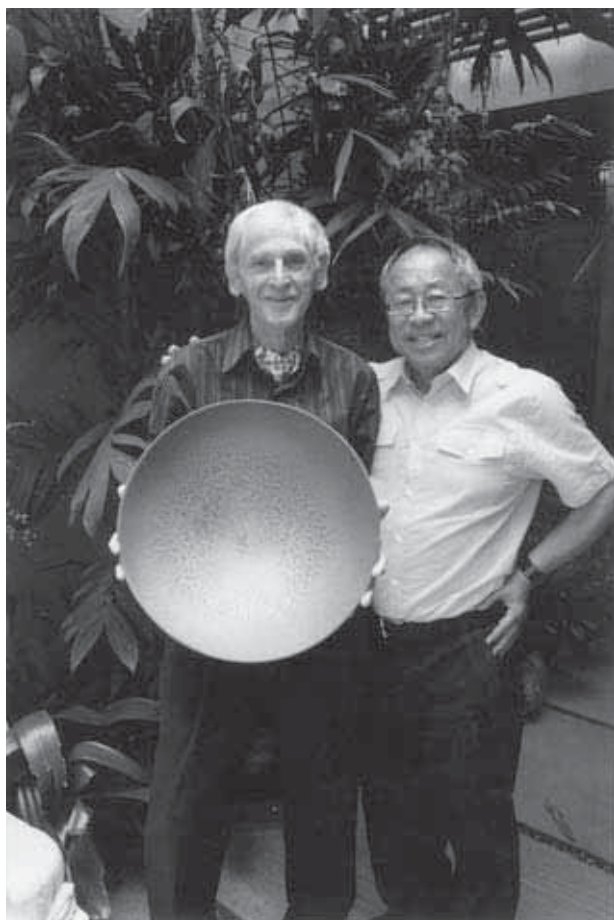
ART+OBJECT

# The Ron Sang Collection





5 MARCH 2015







## THE RON SANG COLLECTION

One of the great and unique pleasures for lovers of New Zealand art, pottery, design and architecture is a tour of Ron Sang's residence in Epsom, a pleasure which we're delighted to report will be open to all of you next Sunday, March 1st. Ron is an extremely passionate and generous collector, unlike any other you're likely to encounter and his house, which he designed himself with his collection clearly at the forefront of the brief, stands as a testament and celebration of many of our most celebrated artists and crafts people.

Born in Fiji in 1938, Ron moved to Auckland in 1957 to study architecture at the University of Auckland. He is today widely regarded as one of the country's most distinguished and unique architects and in 2001 was awarded the NZIA Enduring Architecture Award for the iconic Brian Brake House in Titirangi which he designed in 1977. In 2000 Ron was made an officer of the NZ Order of Merit for services to architecture and art. His choice of career came early on: "I knew I wanted to be an architect when I was in the third form. There was no family connection with the arts, and I had no arts background either, but I could draw. So I came here, finished my schooling at St Peters, and studied architecture at the University of Auckland."

He began collecting in the mid-late 1960s when he purchased his first piece of Len Castle pottery, largely at the behest of his friend, the sculptor Guy Ngan. Over time

The Brake House Titirangi.

From left to right: Barry Lett, Gil Hanly, Ron Sang, John Coley, and Quentin McFarlane.



he would amass the largest private collection of Len Castle ceramics and form a lifelong friendship and bond with the potter: "This was around 1965 and I didn't know who Len was. Guy bought a pot, and although I wasn't really interested, Guy convinced me, so I bought one for \$10 and I still have it to this day. That really got me started – getting to know Len Castle – I'd go to exhibitions at his place and always buy something." His first foray into book publishing was fittingly *Len Castle Potter* (2000), which won the Montana Book award's illustrative category that year.

Sang has always believed that architecture and art co-exist in a given environment to each other's great benefit and after meeting his hero Harry Seidler in Sydney he began to actively incorporate art into his architectural projects, beginning with commercial projects for clients including IBM and Air New Zealand. The impact of this has been

wide-ranging with many private and corporate collectors being inspired by Sang's unique collusion of architecture and modern and contemporary art, design and sculpture. Two of the defining indexes of The Ron Sang Collection present themselves as a love of colour and colour relations and a desire to collect in depth across multiple fields and media, key visual considerations which stand at odds with so many New Zealand art collectors and collections. In the Sang house traditional market distinctions of authorship and reputation are eschewed in favour of a totality of aesthetic and physical experience.

It seems at odds with Sang's collecting philosophy to single out individual highlights in the context of this catalogue, of which there are however many. Rather, it seems more fitting to finish by paying tribute to one of New Zealand's genuine renaissance men. Invariably, the question



Ron Sang and Michael Smither during the installation of Smither's *Totem* sculpture in 2010 on the grounds of the Sang residence.

From left to right: Philippa Binney, Ron Sang, Sylvia Siddell, Don Binney, Hon. John Banks, Margaret Sang, Peter Siddell.



as to why Ron is selling the collection will arise when hosting a high-profile auction such as this. The simple answer is that, like many collectors of his generation, Sang is at a stage of his life in which he has recently retired from his architectural practice and would like to move to a smaller house. Down-sizing the collection being the only genuine option. There is however no keeping a good man down and Ron is currently heavily involved in the building of a new cultural centre and Chinese gardens in Auckland. We trust that you will take this opportunity to visit the auction viewing either on-site during the special one day Sunday viewing at the Sang house, or at ART+OBJECT and that you enjoy the catalogue which we hope serves as a fitting tribute to one of the country's great collectors and patrons of the arts.

Ben Plumbly

**ART+OBJECT will view selected highlights from the catalogue in the Ron Sang House at 11 Glenfell Place, Epsom between 11:00am and 4:00pm on Sunday 1st March.**

**On Saturday 28th February Ron Sang will be in conversation with Hamish Coney at ART+OBJECT, 3 Abbey Street, Newton at 3:00pm.**



# LIGHTS

showroom on the Corner of  
Crummer Rd & MacKelvie St

KATALOG

31 Crummer Road Ponsonby, Auckland, New Zealand Phone +64 9 360 4290 [admin@katalog.co.nz](mailto:admin@katalog.co.nz) [www.katalog.co.nz](http://www.katalog.co.nz)



# EXHIBITING QUALITY LANDSCAPES

## POOLSIDE ENTERTAINING BAY OF ISLANDS



Occupying a prime position in Riverview Road, this elaborate home presides over approximately 2,809m<sup>2</sup> of landscaped grounds. The ornate exterior precedes a warm welcome through solid entrance doors which frame the stunning view of the waterway. A beautifully proportioned home, the chic interiors are enhanced by the design of the property to create a stylish waterfront retreat. This is a magnificent home for entertaining with a layout that offers an

[luxuryrealestate.co.nz/NT71](http://luxuryrealestate.co.nz/NT71)

array of indoor and outdoor spaces to cater for any occasion. Ample accommodation includes a separate apartment among a selection of tastefully presented bedrooms and bathrooms. While the magnetic allure is to be poolside, a path leads through gardens to the waterfront reserve where small craft may be launched into the bay. For elevated water front views, quality of lifestyle, privacy and location, this property is a must to view.

6 3 2

## PRIZED WATERFRONT ESTATE BAY OF ISLANDS



This idyllic waterfront property is in a prized location. Offering over four hectares of coastal land, the property is sizeable in terms of quality and quantity. The Bay of Islands waterways are within easy reach, especially given the rare asset of a jetty. There are also two deep-water moorings (subject to NRC transfer). Whilst this property is primarily about securing this stunning land and location, there is an existing house and large boatshed/garage with potential

[luxuryrealestate.co.nz/NT73](http://luxuryrealestate.co.nz/NT73)

to accommodate four cars and a boat. The current resource consent to 2017, applies to building a new residence in the vicinity of the present home and a the completion of a second dwelling above the boatshed. With time to enjoy the facilities while realising future plans, this property has the makings of an heirloom estate. This secluded escape is near Kerikeri Cruising Club and Marina and only approximately 13km from Kerikeri's restaurants, cafes and shops.

5 2 4

### NORTHLAND & BAY OF ISLANDS

Charlie Brendon-Cook  
+64 212 444 888  
[charlie@luxuryrealestate.co.nz](mailto:charlie@luxuryrealestate.co.nz)

### AUCKLAND & SURROUNDS

Nick Horton  
+64 21 530 000  
[nick@luxuryrealestate.co.nz](mailto:nick@luxuryrealestate.co.nz)

### QUEENSTOWN & CENTRAL OTAGO

Terry Spice  
+64 21 755 889  
[terry@luxuryrealestate.co.nz](mailto:terry@luxuryrealestate.co.nz)

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

LUXURY REAL ESTATE

N E W Z E A L A N D

Luxury Real Estate Limited [Licensed REAA 2008]



## 1220 GIBBSTON HIGHWAY QUEENSTOWN



This picturesque rural residence has been built with family and entertaining in mind. It is privately nestled into its stunning landscape of six acres without compromising the panoramic aspect of the region's most iconic ranges. The mature gardens, fruit trees, rolling lawns, water features, and sensational vegetable garden are unique and abundant. Characterised throughout with a French country feel, the entire home is heated by a diesel powered under

[luxuryrealestate.co.nz/QT81](https://luxuryrealestate.co.nz/QT81)



floor system. A beautiful open plan kitchen/dining area with a separate island workspace and breakfast bar integrates seamlessly with the lounge, a schist stone gas fire fills the room with warmth and ambience. Expansive panoramic views take in the spectacular mountains and provide impressive year round sunlight hours. Located just 6.2km from historic Arrowtown and positioned above the Arrow River, this opportunity excels upon viewing.

4 3+ 5+

## 147 GIBBSTON BACK ROAD QUEENSTOWN



Arguably the most luxurious estate ever to become available within New Zealand's famous wine growing region. Included within the estate is a four-hectare pinot noir vineyard positioned in front of the exquisitely landscaped gardens. Long hours of sunshine engulf this property and as soon as you enter its rural gates a sense of peace bestows you. The established gardens are perfectly manicured and have magnificent panoramic mountain and

[luxuryrealestate.co.nz/QT77](https://luxuryrealestate.co.nz/QT77)



rural views. In addition there is a fully enclosed organic vegetable garden. The estate has been meticulously maintained with its own property manager whilst the vineyard is currently in a long-term contract with a prominent New Zealand producer. Conveniently located to the many award-winning wineries and restaurants this area has to offer and within close proximity to historic Arrowtown and Queenstown's International Airport.

3+ 4 2

### QUEENSTOWN & CENTRAL OTAGO

Terry Spice  
+64 21 755 889  
[terry@luxuryrealestate.co.nz](mailto:terry@luxuryrealestate.co.nz)

### AUCKLAND & SURROUNDS

Nick Horton  
+64 21 530 000  
[nick@luxuryrealestate.co.nz](mailto:nick@luxuryrealestate.co.nz)

### NORTHLAND & BAY OF ISLANDS

Charlie Brendon-Cook  
+64 212 444 888  
[charlie@luxuryrealestate.co.nz](mailto:charlie@luxuryrealestate.co.nz)

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

LUXURY REAL ESTATE

N E W Z E A L A N D

A person is lying on their back, wearing a teal tank top, against a dark background. The lower half of the image is filled with numerous out-of-focus, glowing yellow and orange circular lights, creating a bokeh effect. The text is overlaid on the person's torso.

# **IMPORTANT PAINTINGS & CONTEMPORARY ART: 1 APRIL**

FINAL ENTRIES INVITED UNTIL MARCH 5TH

CONTACT  
Ben Plumbly, Director of Art  
ben@artandobject.co.nz  
+64 21 222 8183



Colin McCahon  
French Bay  
oil on board, 1956  
627 x 428mm  
\$140 000 - \$180 000



Liz Maw  
Escape Into Night  
oil on board, 2009  
\$16 000 - \$24 000



Robin White  
Bare Hill, Paremata  
oil on canvas, 1969  
757 x 606mm  
\$55 000 - \$75 000

Bill Henson (opposite, detail)  
Untitled No. 20 2000/2001  
type C photograph, 1/5  
1270 x 1800mm  
\$30 000 - \$40 000



# Important Paintings & Contemporary Art

## November 2014 Catalogue Highlights

A+O's final major art sale of 2014 resulted in numerous highlights and a sale total of \$1.484 Million. With total art sales at auction of over \$6 million dollars for the calendar year A+O was the country's leading fine art auction house.

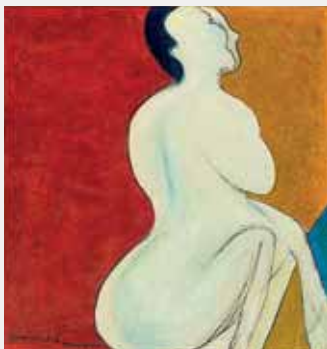
*Prices realised include buyer's premium*



Bill Hammond  
The Colour Plates  
acrylic on canvas, 1996  
\$216 910



Colin McCahon  
The Lark's Song  
synthetic polymer paint, watercolour  
and graphite on paper, 1972  
\$123 110



Pat Hanly  
Figures in Light No. 2  
oil on canvas, 1964  
\$76 210



Bill Hammond  
Boulder Bay 5  
acrylic on canvas, 2001  
\$73 865



Gretchen Albrecht  
Rocker  
acrylic on canvas, 1975  
\$72 695

Coffee raced  
to your door

[eighthirty.com](http://eighthirty.com)

eighthirty<sup>♥</sup>







ART+OBJECT

# The Ron Sang Collection

## **Auction**

Thursday 5 March at 6.30pm  
3 Abbey Street, Newton, Auckland

## **Opening Preview**

Thursday 26 February  
6.00 – 8.00pm

## **Viewing**

Friday 27 February, 9.00am – 5.00pm

Saturday 28 February, 11.00am – 4.00pm

Sunday 1 March, 11.00am – 4.00pm  
(onsite at the Sang House, 11 Glenfell  
Place, Epsom)\*

Monday 2 March, 9.00am – 5.00pm

Tuesday 3 March, 9.00am – 5.00pm

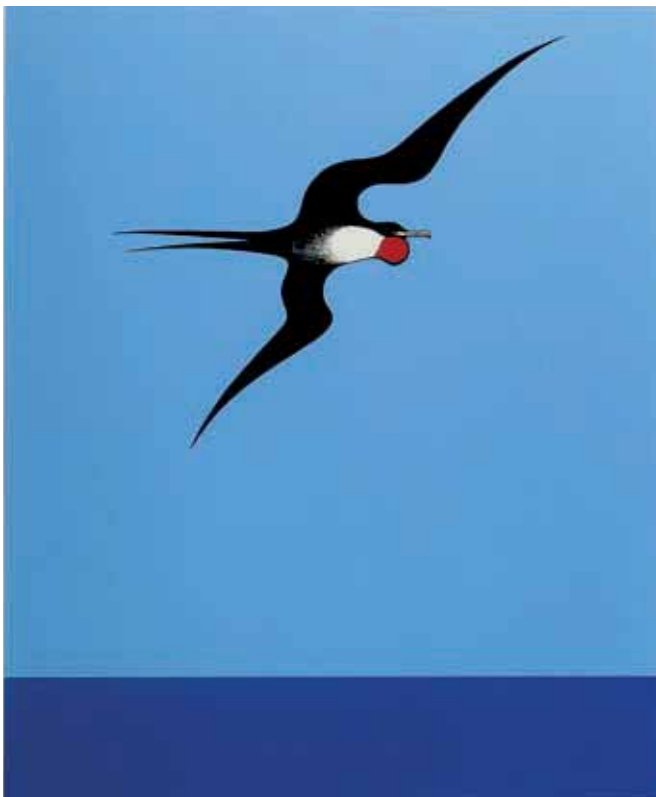
Wednesday 4 March, 9.00am – 5.00pm

Thursday 5 March, 9.00am – 1.00pm

\*

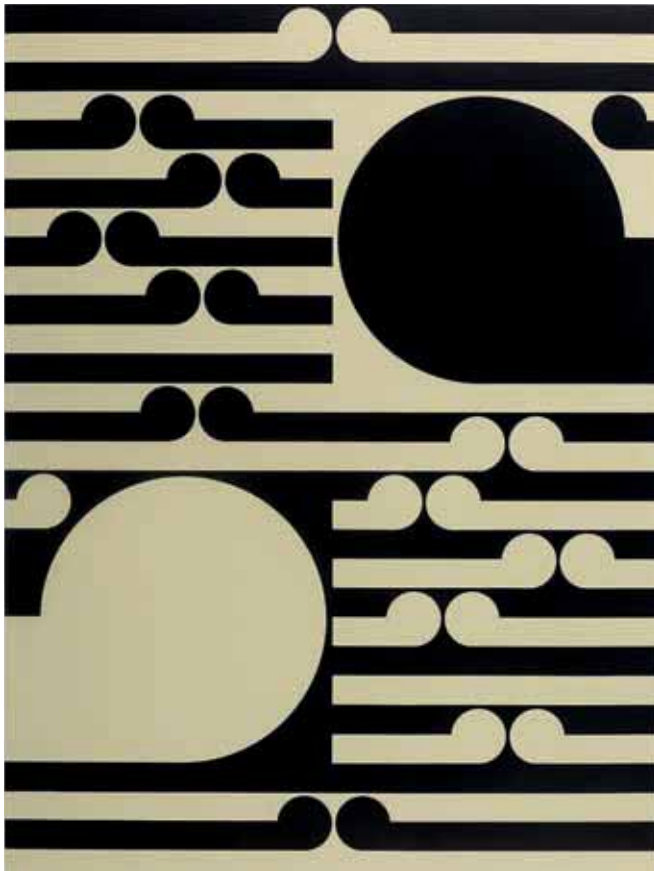
**Special Sang House viewing –  
one day only Sunday March 1st.**

The Sang family has  
generously opened their home  
for collectors to view selected  
highlights from the collection  
on site at 11 Glenfell Place,  
Epsom from 11.00 – 4.00pm.  
Directions to the Sang House  
will be available online: [www.  
artandobject.co.nz](http://www.artandobject.co.nz)

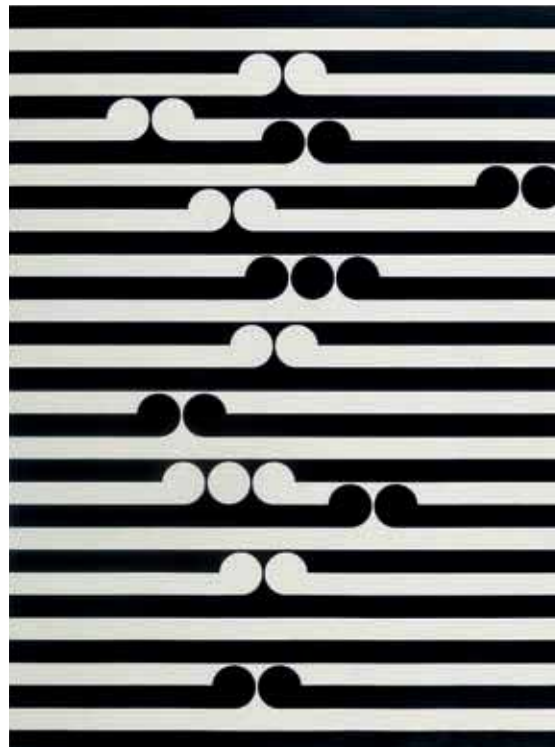


- 1 Don Binney  
*Pacific Frigate Bird*  
screenprint from the Barry Lett Gallery multiples  
577 x 480mm  
\$2000 - \$3000

- 2 Robin White  
*Hooper's Inlet*  
silkscreen print, 41/50  
title inscribed, signed and dated 11/76  
560 x 700mm  
\$4500 - \$6500



- 3 Gordon Walters  
*Tamaki*  
 screenprint, 33/50  
 title inscribed, signed and dated 1983  
 753 x 562mm  
 \$7000 - \$10 000



- 4 Gordon Walters  
*Tama*  
 screenprint, 48/50  
 title inscribed, signed and dated 1977  
 680 x 500mm  
 \$9000 - \$14 000





- 5 Don Driver  
*Potted Yellow*  
 found objects and mixed media on board  
 title inscribed, signed and dated 1992 verso  
 1200 x 594 x 300mm  
 \$6000 - \$9000



- 6 Don Driver  
*Potted Pink*  
 found objects and mixed media on board  
 title inscribed, signed and dated 1992 verso  
 1195 x 1195 x 300mm  
 \$8000 - \$12 000





- 7 Guy Ngan  
*Sculpture for Television  
 Presentation Award*  
 cast aluminium and wood  
 inscribed *F & T Television  
 Award. Presented to John  
 A Smith for the Outstanding  
 Light Entertainment Program  
 broadcast in 1969*; inscribed  
*Entry No. 68405* to underside  
 485 x 150 x 105mm  
 \$1500 - \$2500



- 8 Guy Ngan  
*Untitled – Abstract Form*  
 carved wood on composite base  
 signed and dated 1979  
 510 x 240 x 240mm  
 \$6000 - \$9000



- 9 Guy Ngan  
*Habitation*  
 cast bronze on marble base  
 signed and dated 1984  
 215 x 200 x 200mm  
 \$13 000 - \$18 000

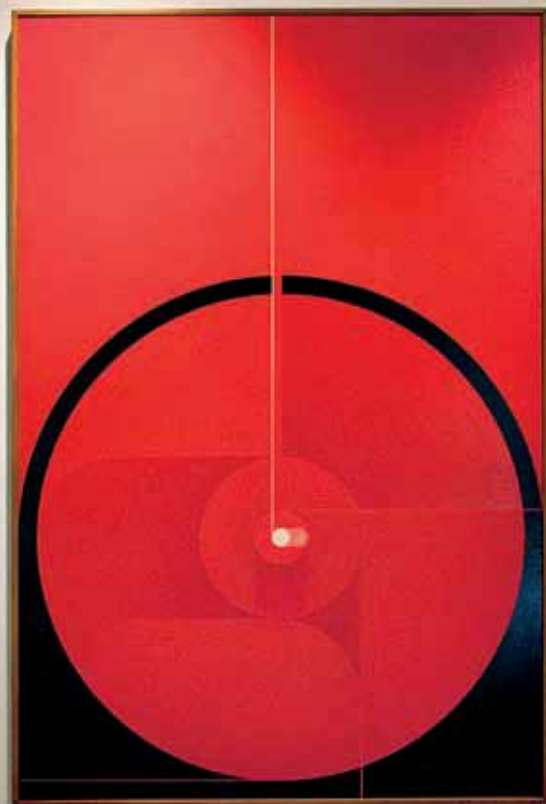




10 Guy Ngan  
*Anchor Stone*  
 carved wood on marble base  
 signed and dated '92  
 310 x 275 x 275mm  
 \$12 000 - \$16 000



11 Guy Ngan  
*Anchor Stone*  
 cast patinated bronze on marble  
 base  
 signed and dated 2000  
 270 x 200 x 200mm  
 \$14 000 - \$18 000



- 12 Guy Ngan  
*Animated Colours No. 15*  
acrylic on hardboard  
signed and dated '73; title inscribed  
and dated verso  
1215 x 810mm  
\$15 000 - \$20 000





- 13 Don Peebles  
*llam*  
acrylic on canvas  
title inscribed, signed and dated 1980 verso  
1380 x 1810 x 170mm  
\$17 000 - \$26 000





#### 14 Toss Woollaston

##### *Mapua*

oil on hardboard

signed; title inscribed verso, original 'Woollaston 1933 - 1972

Manawatu Art Gallery' exhibition label affixed verso.

1210 x 2750mm

##### Exhibited

'M. T Woollaston: Paintings', Peter McLeavey Gallery, Wellington,  
12 September - 1 October, 1971

'M. T Woollaston: Works, 1933 - 1973', Manawatu Art Gallery,  
Palmerston North, August 1973 (touring nationally), Cat No. 53

##### Literature

Jill Trevelyan, *Peter McLeavey: The life and times of a New Zealand  
art dealer* (Te Papa Press, 2013), pp. 130 - 131.

##### Illustrated

Luit Bieringa, *M. T Woollaston: Works, 1933 - 1973*  
(Pelorus Press, Auckland, 1973), p. 53.

Jill Trevelyan, *Peter McLeavey: The life and times of a New Zealand  
art dealer* (Te Papa Press, Wellington, 2013), p. 126

##### Provenance

Collection of John Casserley, USA. Purchased by him from  
Peter McLeavey in the early 1970s.

Collection of Ron Sang.

\$100 000 - \$150 000

Opposite image: Peter McLeavey and Don Binney  
carry *Mapua* across Cuba St, 23 September 1971.



*Mapua* is one of the very first of the huge 4 x 9 foot works painted by Toss Woollaston. Three works, *West from Nelson*, *Motueka mountains*, and *Mapua*, were shown at the Peter McLeavey Gallery in September 1971. Within two weeks of opening the show McLeavey had sold *West from Nelson* and had options on the other two works, each priced at \$1000. Writing in the *National Business Review* Peter Cape reported that 'the pick of the fortnight is the Woollaston exhibition at Peter

McLeavey, three 9 x 4 feet oils'. This was a signal review for the artist and his dealer, a clarion call alerting the business community to Woollaston's powerful vision, expressed in compelling and positive paintings, unequivocally and unashamedly evocative of New Zealand – the perfect backdrop for confident promotional pitches at a time when the nation desperately needed to assert its identity to trading partners around the world. 'It would be worthwhile to fly from anywhere to buy one of these oils for the boardroom or the entrance foyer', wrote Cape. *Mapua* also features in perhaps the most famous image of Peter McLeavey, a photograph published in the *Dominion* featuring McLeavey and painter Don Binney hauling the gigantic work across a street in downtown Wellington, on the way to show an 'interested party'.

It was McLeavey who encouraged Woollaston to try painting on whole sheets of hardboard at their factory size of 4 x 9 feet. Recognising in Woollaston's landscape technique the potential to expand to an epic scale, the dealer suggested he try painting on the 4' x 9' sheets, which, as Woollaston noted in correspondence, led to a complete engagement with this 'interesting experiment'. McLeavey's suggestion proved a master-stroke of judgement, as Woollaston's latent gestural potential was given full reign in a series of gigantic panoramas that carried through the 1970s and '80s.

Despite its impressive proportions *Mapua* retains its close relationship to the spontaneity of Woollaston's watercolour technique. He prepared for the large-scale works by doing multiple watercolours of the chosen scene *en plein air*. Though

one of the first, *Mapua* is also in many ways the quintessential example of the series of grand panoramic works. At this early stage of the 'interesting experiment' *Mapua* represents a fully-realised application of Woollaston's method of up-scaling his vision, encompassed in more modest watercolours and oil sketches, to the great spread of the 4' x 9' hardboard sheet. Completed in the first flush of excitement engendered by the new 'experiment', *Mapua* marvellously captures the sense

of revelation that came to the painter as he discovered the freedom to express the sheer physicality of his response to nature, on a scale now commensurate to his own considerable bodily strength. In addition to the new physical freedom of movement, the new large format was more sympathetic to the broad vistas Woollaston loved to study, in all their atmospheric and topographical detail. Accustomed to analysing his own field of vision with almost forensic precision, he had now, in his early sixties, achieved a finely-honed facility for recording the essentials of the landscape, unrivalled among his peers. His patient study of Cézanne had resulted in a style better attuned to the passing fluctuations of ambient light than the more frozen conceptions of contemporaries like Colin McCahon and Rita Angus: a style

more post-impressionist than post-cubist. At the same time, Woollaston's decades-long application to a limited range of favourite views gave him such a complete grasp of their physical topography, that rendering the specific forms of hills, valleys, coastal cliffs and bays came almost automatically. He had been painting views of *Mapua* for forty years, with a practiced familiarity that produces in the giant *Mapua* an extraordinary deftness of notation, evident in such details as the sharply outlined profile of headlands at the outer extremity of the bay. This structural intelligence permits a correspondingly dashing evocation of the passing effects of light and shadow, cast across the landforms by the ever-changing skies of the 'roaring forties'.

Uncontestably one of Woollaston's greatest masterpieces, *Mapua* is also one of the best-beloved icons of New Zealand art.



Oliver Stead



15

Don Binney  
*Apapane, Kilauea*  
 acrylic and oil on canvas  
 signed and dated MMI (2001)  
 1060 x 751mm

Illustrated  
 Damian Skinner, *Don Binney:*  
*Nga Manu/Nga Motu - Birds/Islands*  
 (Auckland University Press, 2003),  
 pl. 71.

\$100 000 - \$150 000



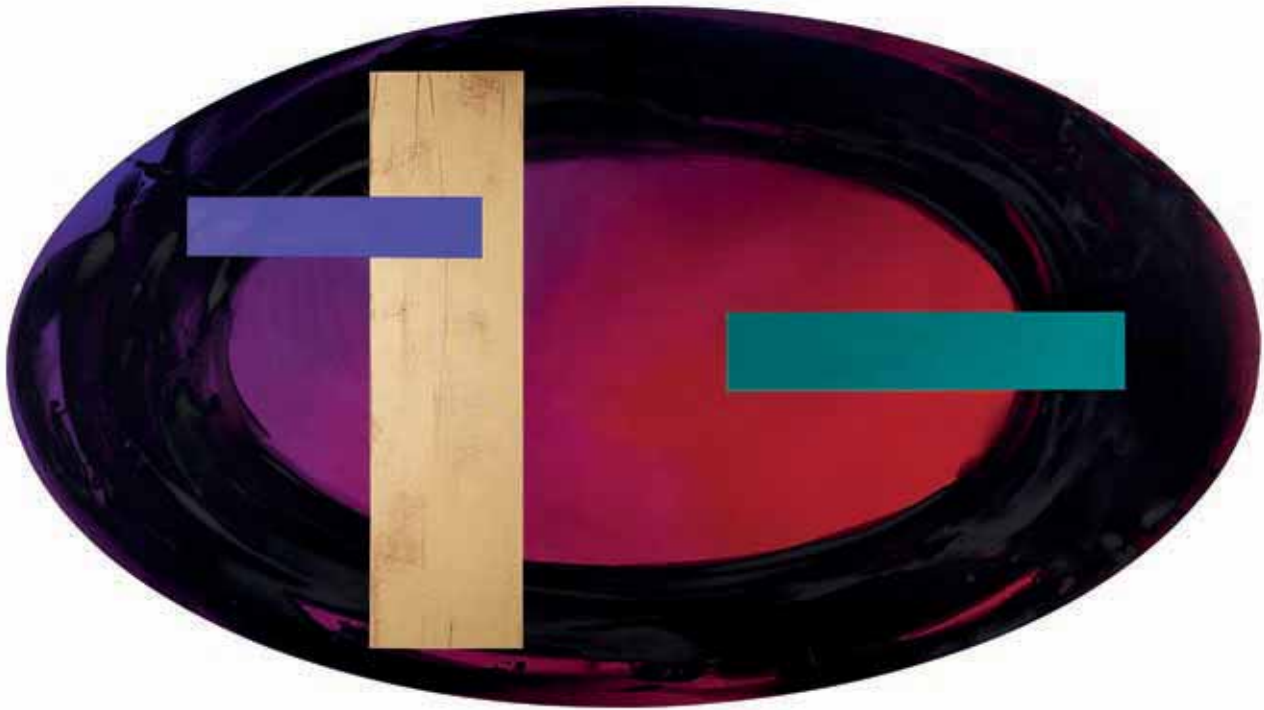
In an interview with Damian Skinner for his book on the artist, Don Binney traces the revival of his later painting to his visit to Hawaii in 1991. He recalled: "It was getting to Hawaii that got me back really. Going to a country that was like Aotearoa New Zealand and yet wasn't. I was going back through the looking glass. I remember walking on my own through the scrubland of the Kilauea crater, and for the umpteenth time in my life I was thinking empowering thoughts about what I would do when I got back to Auckland."

*Apapene, Kilauea*, 2001, seems to epitomise this return to his roots for Binney and to his leit-motif of the bird in a landscape. But this bird, Arapene, is a species of Hawaiian honey creeper, widespread in Hawaii and not a New Zealand native. Its environment in the painting is the high altitudes of the Kilauea volcanic crater, seen in the middle distance, where it feeds on the nectar of tree flowers in the canopy of the bush. We also see the scrubland where Binney walked alone and re-found his inspiration. Arapene is no ordinary bird – its bright crimson feathers were prized by the Hawaiian islanders who used them to ornament their capes, helmets and leis. Binney stresses the blaze of crimson that fills the foreground and brings out the contrasting cooler tones of the trees, crater and blue sky. The perching Arapane, with its dark tail feathers erect, is almost certainly a male who guards the unseen nearby nest from predators. Kilauea is an active volcano on the north-eastern shore of Kauai, one of the eight islands that make up the state of Hawaii. It is sparsely populated and provides a friendly environment for native flora and fauna which would have attracted the artist to visit it.

Self-consciously Binney makes links with his early bird paintings of the 1960s through the large scale of the bird, its dark outlining and the use of impasto to evoke the textures of plumage and foliage. However, he now uses canvas rather than hardboard and the colouration appears softer and with less contrast than in the early series. In this example his palette is brighter which helps suggest the change of location from New Zealand to the sunnier more tropical climate of Hawaii. There is a return of confidence and a sense of purpose in this fine work which is characteristic of the last phase of Binney's work.

Michael Dunn





16 Gretchen Albrecht  
*Nomadic Geometries (At This Hour - Red)*  
 acrylic on canvas  
 title inscribed, signed and dated '94 verso  
 1360 x 2430mm  
 \$35 000 - \$50 000

Taken together, the four major paintings by Gretchen Albrecht in The Ron Sang Collection present themselves as a mini-survey of the artist's practice and showcase many of the aesthetic qualities which make her one of our most significant artists. Since her first exhibition in 1964 Albrecht has forged a solitary and singular path devoted to conveying meanings and emotion solely through colour and form, a journey from which she has never deviated, despite the hostile environment towards formal abstraction in this country and the overwhelmingly masculine legacy and connotations of action painting and abstract expressionism.

The earliest of the four paintings in The Ron Sang

Collection must also be among the most important, appearing at a crucial juncture where the artist freed herself from references to the outside world and recognizable subject matter. From here on in the only footholds to possible meaning and intention the artist would provide her audience would come via increasingly oblique and often abstruse titling. With the abandonment of recognisable subject matter came a heightened and more sophisticated use of colour and chromatic relations as well as a greater luminosity. These surface qualities were also enhanced by the increasing availability of acrylic paint which fundamentally changed the nature of the artist's painting;

Gretchen Albrecht  
*April Landscape*

acrylic on canvas  
 signed and dated '72; original  
 Gretchen Albrecht *After Nature*,  
*Sergeant Gallery Touring*  
*Exhibition* label affixed verso (cat  
 no. 58)  
 1800 x 1365mm

Illustrated

James Ross (ed), *Gretchen Albrecht, After Nature: a survey – 23 years* (Wanganui, 1986), p. 61.

Exhibited

'Gretchen Albrecht, *After Nature: a survey – 23 years*', Sarjeant Gallery, Wanganui, 25 October – 6 December, 1986 (touring to the National Art Gallery, Wellington in 1987). Cat No. 58.

\$25 000 – \$35 000



its inherent plasticity allowing her to work more quickly and to manoeuvre the paint around the surface in a more aggressive fashion. The vibrancy and intensity of the colours was also much greater with the new water-based paints and when applied to unprimed canvas they would stain into the weave of the canvases creating the lucidity and ethereal beauty which is the real hallmark of Albrecht's paintings of the 1970s such as *April Landscape* (1972) and *Sea Wall* (1975).

There are three defining sequences and formats of work which define Gretchen Albrecht's career, the aforementioned stained canvases of the 1970s, her

hemispherical canvases begun in the 1970s, and lastly her ovals, a format she continues to work in. The shift to the shaped hemisphere (half circle) canvases was an especially profound one and along with the abrupt formal demarcation which the shaped canvases brought about they also marked a profound painterly shift. The thin watercolour-like washes of the 1970s rectangular canvases quickly gave way to bolder colours and wide, proud brushstrokes. Furthermore, if the 1970s paintings had their genesis in the landscape, particularly of Auckland's west coast, then the hemispheres marked greater metaphysical and poetic concerns. In *Lunette / Silken* (1984) the dialogue

18 Gretchen Albrecht  
*Sea Wall*  
acrylic on canvas  
inscribed No. 5 verso  
1290 x 1715mm  
\$25 000 - \$35 000

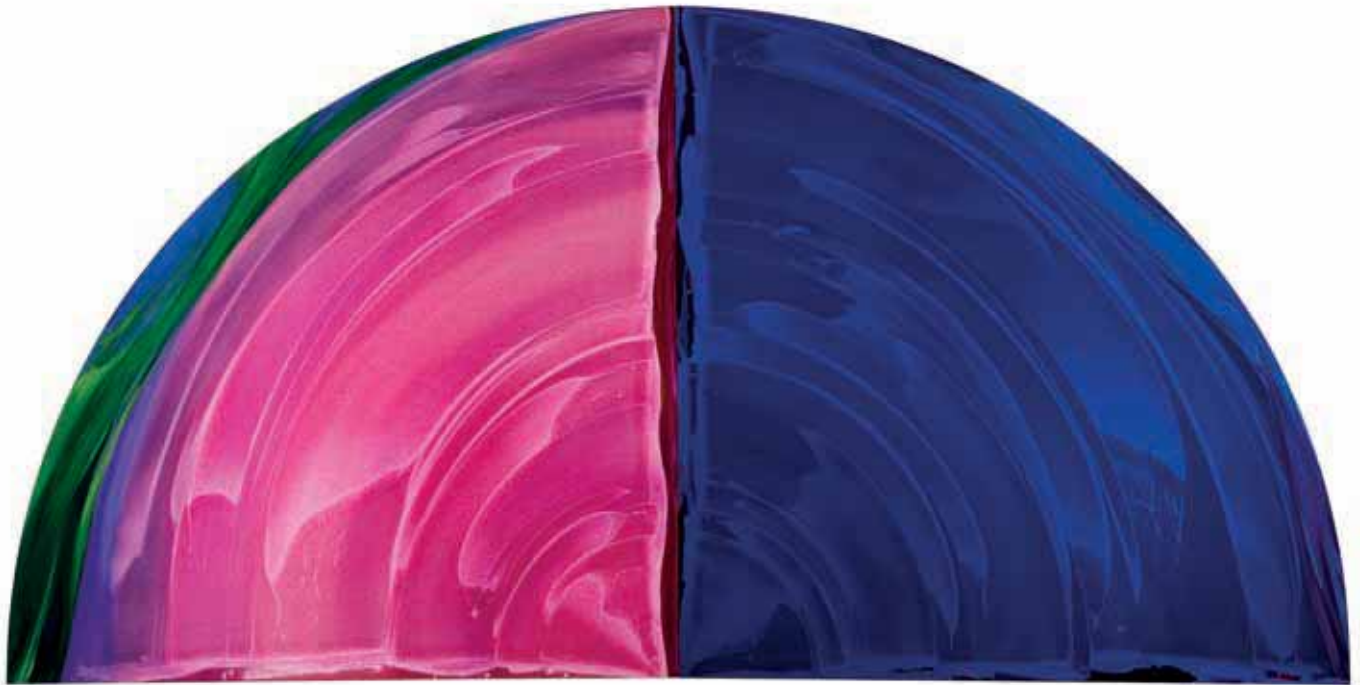


and division between the left and right quadrant is made explicit through the abruptly contrasting pigments. Like all of the hemispheres, at the heart of the painting is a conversation about duality, pairings and polarities, both real and of the heart and mind. Here the dialogue between left and right is crucial. Later on in the series the division between the two quadrants would become less overt. A lunette is a semi-circular space in a classical building and in *Lunette / Silken* the artist aptly displays her unique ability to speak with both colour and shape in an idiosyncratic and uniquely original voice.

Despite never being comfortable with the 'woman

painter' tag, a strong female current runs through the heart of Albrecht's work. The oval format which she began working with in 1989 and which she continues to explore today, is particularly rich in feminine connotations, evoking associations with the ovum and the egg, birth and beginnings, and the life cycle. These are among Albrecht's most luminous surfaces and often feature her working on a grander scale. In *Nomadic Geometries (Oval)* the artist juxtaposes the geometric with the organic, framing the elements within a swirling vortex of brushstrokes which border the periphery of the painterly field and floating them upon an endlessly, deep and luxurious purple space.





To this day Albrecht continues to develop her ideas using the three key shapes of the hemisphere, oval and rectangle. The four paintings of hers which appear in The Ron Sang Collection together do much to showcase how, over a forty odd year period, Gretchen Albrecht has created one of the most significant body's of abstract painting in New Zealand art history and that aside from their innate beauty, there is clearly so much more than meets the eye.

Ben Plumbly

- 19 Gretchen Albrecht  
*Lunette / Silken*  
 acrylic on shaped canvas  
 signed and dated '84 verso  
 1525 x 3060mm  
 \$20 000 - \$30 000



- 20 Allen Maddox  
*Untitled*  
acrylic and metallic paint on canvas  
title inscribed (illegible), signed with initials A. M and dated '92 verso  
1220 x 1220mm  
\$20 000 - \$30 000









- 21 Pat Hanly  
*Suburban Innocents*  
oil and enamel on board  
title inscribed, signed and dated '83;  
original *Hanly* label affixed verso,  
original 'RKS Hanly Innocents' label  
affixed verso  
1190 x 1183mm

Exhibited

'Innocence', R. K. S Gallery,  
Auckland, June 1983.

Literature

Russell Haley, *Hanly: A New Zealand  
Artist* (Auckland, 1989), p. 216.

Illustrated

Gregory O' Brien, *Hanly* (Auckland,  
2012), p. 207.

\$200 000 - \$300 000

Creation was not only the central component in Pat Hanly's artistic life, it was also the great and unifying theme of his work. As well as being enactments of 'creation', his paintings explored, elaborated upon and revelled in the making of new worlds and the shaping of new life.

Nowhere is this theme more clearly articulated than in his depictions of family groups—works which celebrate the collective, regenerative and sexual power of humankind. In *Suburban Innocents* (1983), Hanly takes the notion of 'suburbia' well beyond its conformist and banal connotations to embody a reality which is radical, passionate, sensuous, dynamic, youthful, unfettered and inherently creative.

In Hanly's spirited composition, crisp outlines of father, mother and child blend into a single tripartite human presence. Superimposed upon the child at the precise centre of the composition is a timeless koru-shape--the couple is holding in their loving embrace not only a child but also an ageless symbol, an abstract motif.

With its copious greenery and omnipresent volcano, the Auckland suburb of Mount Eden (where Hanly lived from 1963 until his death in 2004) offered the perfect locale

for such a revisionist take on suburban life. In *Suburban Innocents*, a pyramid in the background hints at timeless order, while also echoing the suburban rooftops and Mount Eden itself. A silhouetted blackbird is lost in the greenery; a tiny red heart lingers in the sky like a leaf suspended.

In Hanly's tepid Garden of Eden, the Holy Family doubles as Adam and Eve—his figures might be innocent but they are far from chaste. *Suburban Innocents* deftly reconciles the visual culture of the 1970s and early 80s—with its record covers, Hendrix posters and billboards—and the Holy Family subjects of Gothic and Renaissance art—in particular Giorgione's *Holy Family* (c.1500), which it echoes closely in spirit and composition.

The artist's travels in Europe and a solid amount of time in London during the late 1950s and early 1960s provided him with important building blocks for his painterly evolution. It was during a 1961 visit to Venice he would have discovered Giorgione first hand. In Venetian painting he recognised a luminosity and an intuitive rather than intellectual approach. These qualities he took to heart, alongside lessons learnt from contemporary artists such as Picasso, Chagall and Bacon.

*Suburban Innocents* is Hanly at his most joyous and uninhibited. Herein he offers a utopian vision of contemporary society, in which 'all races are in harmony... birds sing, stars appear, moon and sun shine, colours glow and life goes on', as he wrote of the *Golden Age* series, painted around the same time. In Hanly's painterly universe, drips of colour mimic the flow of blood through the human body one minute then, next minute, the flight of a butterfly through a garden or a comet crashing through space. Everything is connected in the rhythm and effervescence of Hanly's artistic vision.

Gregory O'Brien



- 22 Don Binney  
*Katoomba Fatbird*  
 oil and acrylic on board  
 signed and dated 1982  
 850 x 910mm
- Illustrated
- Damian Skinner, *Don Binney: Nga Manu/Nga Motu – Birds/Islands* (Auckland University Press, 2003), pl. 53
- \$200 000 – \$300 000

The 'fatbird' in Binney's succulent painting is an Australian scarlet robin, pictured by the artist in emblematic form against a deeply receding Blue Mountains backdrop. Belonging to the Petroica genus, the scarlet robin is a close relative of several New Zealand petroica species including the endangered Chatham Islands black robin. Unlike their mostly threatened New Zealand relatives the scarlet and flame robins of Australia are a common sight in New South Wales and Victoria. Despite their tiny size the scarlet breast feathers can easily be spotted from a considerable distance. The males have the brilliant plumage – the females are quite dull by comparison. Very territorial within their small individual territories, the robins will stand their ground and avoid flying off for as long as possible when approached. In defending their territory the males typically adopt a defiantly upright position like the robin in Binney's image, often puffing up their chests and breast feathers to make themselves appear more fierce – hence the 'fatbird' epithet affectionately applied by Binney in the title. Their striking colour, small size and plucky nature make them a wonderful subject for the emblem-like treatment so characteristic of Binney's work from the mid-1960s onwards. A similarly titled work, *Fat Bird*, 1964, in the Te Papa collection, depicts a South Island tomtit, a New Zealand petroica species, so *Katoomba Fatbird* is effectively a reprise of this subject in an Australia setting.

The Australian robin and its Blue Mountains setting are significant in terms of Binney's philosophical development in the early 1980s, as he sought to re-energise the



iconography that had come to him twenty years earlier, through a series of visits to locations elsewhere in the Pacific. Through the '80s and '90s Binney made visits to Australia, Hawaii, Mexico, and other Pacific destinations, propelled by the idea that New Zealand's traditional place in the world as a scion of Great Britain was inevitably shifting, to conform more closely to its actual geographical situation as part of the Pacific Rim. He sought geographical and ornithological analogues to reinforce his sense of kinship with the rest of the Pacific hemisphere. In conversation with Damian Skinner in 2003 Binney revealed that despite the strong need he felt in the 1980s to re-invigorate his inspiration in relation to his basic iconography, in terms of the physical act of painting he was performing better than ever. In particular he enjoyed introducing 'funky, thick and chunky' impasto effects which he would not have attempted earlier in his career, like the details of layered Blue Mountains rocks that are so palpable in the background vista of *Katoomba Fatbird*.<sup>1</sup> Similarly, we can enjoy the economy and immaculate control of his brush as it effortlessly evokes the contours of the robin's form, especially in the striated effect of the head and neck, and in the marvellous turn of its upper wing.

Oliver Stead

<sup>1</sup> Damian Skinner, *Don Binney: Nga Manu/Nga Motu – Birds/Islands*. Auckland: Auckland University Press, 2003, p. 35.





- 23 Don Binney  
*Beyond Wainamu, Te Henga III*  
 acrylic and oil on canvas  
 title inscribed, signed and dated 1974  
 1065 x 1065mm

Illustrated

Damian Skinner, *Don Binney: Nga Manu/Nga Motu – Birds/Islands*  
 (Auckland University Press, 2003), pl. 41.

\$90 000 – \$140 000



- 24 Brent Wong  
*Building - Clouds*  
acrylic on hardboard  
signed and dated '97; title inscribed, signed and dated verso  
600 x 897mm  
\$20 000 - \$30 000

The still life is perhaps the most classical of painterly subjects. One immediately thinks of Cezanne's proto-cubist apples, Caravaggio's overripe figs or the overflowing cornucopias of the 17th century Dutch masters – loaded with both produce and symbolic readings. Closer to home Frances Hodgkins and Rita Angus' fruit and vegetable tableaux hold sacred positions within the New Zealand canon.

The orange itself was from the outset viewed within European culture as a symbol of the exotic other, having been first imported from China and Southeast Asia by the Crusaders in the 11th century and then widely dispersed by Portuguese and Italian merchants in subsequent centuries. It did not take long for the orange to enter the artistic lexicon as a symbol of purity and fertility. Jan van Eyck's famous *Arnolfini Marriage* portrait of 1434 utilizes the orange in this capacity, a clear indication of the status of the couple as both upwardly mobile and newly married.

Such readings may not be central to discussing Smither's 2000 oil on board *New Zealand Oranges*, but the viewer nonetheless will be aware of the traditions of still life painting and possible readings within the oeuvre of the artist. Smither had by this time made the domestic interior his own, most notably as a stage for the drama and minutiae of family life. In a few earlier moments, when the kids, cats and dogs had cleared out Smither had focussed his attention on what was left, notably in *Still Life on Yellow Table* of 1968 and *Still Life with Coffee, Boiled Egg and Toast* of 1963.

Away from the rough and tumble of a growing family, the still lives enabled Smither to consider formal as opposed to narrative concerns. In these works we see Smither the 'pure' painter. Perhaps the most notable visual dynamic that the artist explores

in a work such as *New Zealand Oranges* is volumetric form. Smither is famous for his facility in creating sculptural shape and contour. His paintings of rocks, pebbles and hills revel in the illusionistic opportunities that pigment provides to suggest three dimensional solids. In this oil on board Smither creates a bravura passage of paint handling to contrast the ovoid fruit with the tight constraints articulated by the 'cage' of the eggbasket structure which defines compositional notions of positive and negative space, containment, light and shadow. As in so many of Smither's works it presents as simplicity itself.

These formal inventions conflate into the visual delight of a classic Smither work, but the emotional soul of his work is found in the tension between a shared sense of identity and the artist's unique knack in finding such touchstones in and around the kitchen sink.

In 2005, a year after the artist was awarded the Companion of the New Zealand Order of Merit for his services to art in New Zealand he was the subject of both a major career monograph by Ron Sang Publications and a national touring exhibition entitled *The Wonder Years*. In the catalogue to this exhibition, the curator Ron Brownson of the Auckland Art Gallery noted the connection to another great painter of the domestic interior, Stanley Spencer. It is important when examining such artistic kinship to acknowledge the role of faith in both artists world view. It is this overarching sense of a faith lived, in a 'God of small things' that informs Smither's *New Zealand Oranges* and allows the humble fruit to speak to all its symbolic, artistic and life affirming readings.

Hamish Coney

- |  |  |
|--|--|
| <p>25 Michael Smither<br/> <i>New Zealand Oranges</i><br/> oil and alkyd on board<br/> signed with artist's initials<br/> M. D. S and dated '00<br/> 1200 x 1200mm</p> | <p><u>Illustrated</u><br/> Trish Gribben, <i>Michael Smither: Painter</i><br/> (Auckland, 2004), p. 253.<br/> \$80 000 - \$120 000</p> |
|--|--|





LEMONS, 1964  
Oil on canvas  
100 x 100 cm  
The Art Institute of Chicago  
Gift of the artist









- 26 Michael Hight  
*Lindis Pass*  
 acrylic on canvas, diptych  
 title inscribed and dated  
 31X00; title inscribed, signed  
 and dated 2000 verso  
 1000 x 4000: overall  
 \$28 000 - \$38 000





27

Robert Ellis  
*Rakaumangamanga*  
acrylic on canvas  
title inscribed, signed  
and dated 19 April '88  
1600 x 1680mm  
\$18 000 - \$26 000



28 Karl Maughan  
*Foxhall Road*  
oil on canvas  
title inscribed, signed and  
dated 27/11/2000 verso  
1465 x 1480mm  
\$15 000 - \$22 000





- 29 Peter James Smith  
*The Building of Hardies Bridge,  
 Near Smith's Landing (1879)*  
 acrylic and collage on recycled  
 paper mounted to linen  
 title inscribed, signed and dated 1989  
 2330 x 1785mm  
 \$6000 - \$9000

- 30 Philippa Blair  
*Spanish Heartbook*  
 oil on unstretched canvas  
 1830 x 2250mm  
 \$3000 - \$5000





31 Louise Henderson  
*Untitled*  
 acrylic on board  
 signed  
 1320 x 865mm  
 \$6000 - \$9000



32 Louise Henderson  
*Untitled*  
 acrylic on board  
 signed  
 1320 x 865mm  
 \$6000 - \$9000



- 33 Ann Robinson  
*Small Wide Bowl*  
cast glass  
370 x 370 x 150mm  
\$6000 - \$9000

- 34 Ann Robinson  
*Small Bowl*  
blown glass  
275 x 275 x 120mm  
\$500 - \$1000





36 David Murray  
*Hunter*  
cast glass, 3/11  
signed and dated '03  
\$5000 - \$8000

35 David Murray  
*Hunter (detail)*  
cast glass, 9/11  
signed and dated '03 to base  
705 x 300 x 100mm  
\$5000 - \$8000

37 Emma Camden  
*Two Part Tower*  
cast glass  
signed and dated '05  
455 x 750 x 205  
\$6000 - \$8000

38 Ann Robinson  
*Plain Pod*  
cast glass  
signed and dated '96  
and inscribed No. 2  
340 x 370 x 210mm  
\$14 000 - \$18 000



39 Michael Smither  
*Back Beach Red*  
silkscreen print, 2/37  
title inscribed, signed  
and dated '74  
818 x 565mm  
\$800 - \$1200



40 Michael Smither  
*St Kilda*  
silkscreen print  
signed with artist's  
initials MDS  
610 x 690mm  
\$800 - \$1200



41 Michael Smither  
*Boats at Pukekura Park*  
screenprint, 28/80  
signed and dated '06  
755 x 566mm  
\$600 - \$1000



42 Michael Smither  
*Taranaki*  
screenprint (1975), 422/449  
signed with artist's initials and dated '81  
174 x 171mm  
\$500 - \$900



43 Michael Smither  
*Morning Squall*  
silkscreen print, 1/39  
title inscribed, signed  
and dated '74  
465 x 815mm  
\$800 - \$1200



44 Michael Smither  
*Untitled*  
silkscreen print, 8/50  
signed and dated '06  
548 x 670mm  
\$800 - \$1200



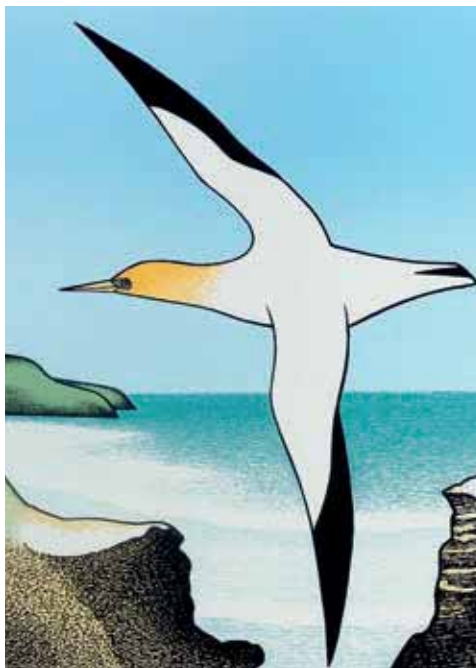
45 Michael Smither  
*Snapper Rock  
Reflected in Pools*  
silkscreen print, 3/42  
signed and dated '82  
630 x 540mm  
\$800 - \$1200



- 46 Pat Hanly  
*Life Goes On*  
 silkscreen print, 47/75  
 title inscribed, signed  
 and dated '79  
 530 x 510mm  
 \$3000 - \$5000



- 47 Pat Hanly  
*Paradise Bird Escapes Bather*  
 silkscreen print, 36/50  
 title inscribed, signed  
 and dated '77  
 510 x 490mm  
 \$2000 - \$3000



- 48 Robin White  
*Harbour Cone*  
 silkscreen print, 16/50  
 title inscribed, signed and  
 dated Jan '73  
 320 x 227mm  
 \$2500 - \$4000

- 49 Don Binney  
*Manunui, Otakamiro*  
 screenprint, 64/80  
 title inscribed, signed and  
 dated 2010  
 523 x 380mm  
 \$1500 - \$2500

- 50 John Papas  
*Lijiang Journey*  
 oil on canvas mounted  
 to board  
 title inscribed and  
 signed verso  
 1200 x 1200mm  
 \$2000 - \$4000



- 51 John Papas  
*Poseidon's Depth*  
 acrylic on  
 canvasboard with  
 ceramic tiles  
 signed and dated '89  
 990 x 873mm  
 \$1500 - \$2500

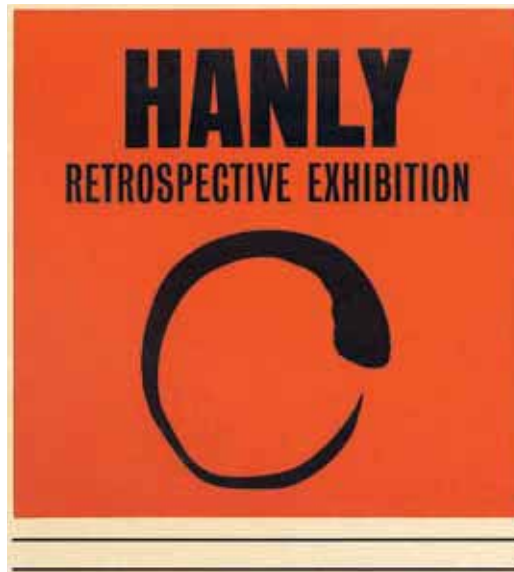


- 52 Quentin MacFarlane  
*Tangent*  
 acrylic on canvas on board  
 signed; title inscribed, signed  
 and dated 1975/76 verso  
 490 x 455mm  
 \$800 - \$1400

- 53 Jane Evans  
*Young Lovers*  
 watercolour and acrylic  
 on paper  
 signed and dated '98  
 608 x 397mm  
 \$2000 - \$3000



- 54 Ken Beatson  
*Persimmons in Oriental Bowl*  
 acrylic on canvas  
 signed with artist's monogram  
 450 x 405mm  
 \$1000 - \$2000



- 55 Gretchen Albrecht  
*Sundial*  
 screenprint, 106/125  
 title inscribed, signed and  
 dated March '80  
 800 x 610mm  
 \$500 - \$900

- 56 Pat Hanly  
*Hanly Retrospective  
 Exhib Poster*  
 vintage screenprint  
 title inscribed, signed and  
 dated Jan '73  
 289 x 264mm  
 \$200 - \$400





57 Robert Indiana  
*Love*  
screenprinted poster  
290 x 290mm  
\$200 - \$400



58 Josef Albers  
*Homage to the Square*  
screenprinted poster  
446 x 453mm  
\$500 - \$1000



59 Guy Ngan  
*Animated Colours No 7*  
screenprint, 207/1000  
518 x 765mm  
\$500 - \$900



60 Guy Ngan  
*Animated Colours*  
screenprint, 1/50  
title inscribed, signed  
and dated '73  
950 x 690mm  
\$500 - \$1000



60A Ralph Hotere  
*In the Labyrinth, At the Demolishing*  
screenprinted poster, 84/100  
title inscribed, signed and dated  
on the plate  
958 x 630mm  
\$500 - \$1000

## Modern Design furniture and other furniture



68

- |   |  |  |
|---|--|--|
| <p>61 Pierre Paulin for Artfort<br/>           Ribbon lounge chair<br/>           \$1000 - \$1500</p> <p>62 Sigurd Ressel for Vatne Mobler<br/>           Vintage falcon chair and matching ottoman in brown leather upholstery<br/>           \$3000 - \$5000</p> <p>63 Eames style lounge chair and matching ottoman with black leather upholstery and rosewood shell<br/>           \$1500 - \$2500</p> <p>64 A pair of Italian leather armchairs<br/>           \$1000 - \$2000</p> <p>65 A pair of Italian leather armchairs<br/>           \$1000 - \$2000</p> <p>66 Danish rosewood coffee table with rectangular top raised on square section legs<br/>           \$1000 - \$1500</p> | <p>67 Ludwig Mies van der Rohe<br/>           Barcelona chair and ottoman with chromium plated frame and black leather cushions<br/>           \$3000 - \$5000</p> <p>68 Poul Kjaerholm for Fritz Hansen<br/>           PK 22 hammock chair. Continuous woven cane back seat on a steel frame, detachable leather head rest. Fritz Hansen label affixed to the frame<br/>           \$5000 - \$8000</p> <p>69 Verner Panton for Louis Poulsen<br/>           Panthella floor lamp. H. 1250mm<br/>           \$800 - \$1200</p> <p>70 Achille Castiglioni and Pier Giacomo Castiglioni for Flos Lighting<br/>           Arco floor lamp issuing from a white carrara marble base, as new<br/>           \$2000 - \$4000</p> | <p>71 Charles Rennie Mackintosh for Cassina<br/>           Hill house chair, ebonised ash-wood frame with green upholstered seat<br/>           \$1500 - \$2500</p> <p>72 Pair of terracotta warriors modelled after 'The Buried Warriors' from Emperor Qin's terracotta warriors in Xian, Shaanxi province, China. H. 730mm<br/>           \$800 - \$1200</p> <p>73 A large pair of carved marble Buddhist lion dogs, each raised on a rectangular plinth, one with foot resting on a brocade ball the other with foot resting on a cub. H. 800 x W. 310 x D. 470mm<br/>           \$3000 - \$5000</p> <p>74 Korean coin chest with brass escutcheon and fish shaped locking bar<br/>           \$400 - \$600</p> |
|---|--|--|



64



62

71







72

73

89

88

73

72

## New Zealand Studio Pottery

- 75 Len Castle  
Inverted volcano, moulded earthenware, with matt black exterior and interior red lava glaze, the jagged rim with splashes and spills of red lava glaze  
W. 850mm  
\$5000 - \$8000
- 76 Len Castle  
Sulphurous bowl of hemispherical form with vivid crackled sulphur glaze, impressed initials to base  
D. 450mm  
\$4000 - \$6000
- 77 Len Castle  
Sulphurous bowl of hemispherical form with crackled sulphur glaze of graduating yellow colour, impressed initials to base  
D. 450mm  
\$4000 - \$6000
- 78 Len Castle  
Sulphurous bowl of hemispherical form with crackled sulphur glaze, impressed initials to base  
D. 430mm  
\$4000 - \$6000
- 79 Len Castle  
Pacific series bowl with mottled green glazed interior and textured umber exterior  
D. 320mm  
\$400 - \$800
- 80 Len Castle  
Pacific series bowl with avian head modelled in high relief, the well with crackle green glaze with textured umber exterior  
D. 360mm  
\$600 - \$1200
- 81 Graham Ambrose  
Large ovoid vase with red crackle glaze  
H. 380 x D. 460mm  
\$400 - \$800
- 82 Graham Ambrose  
Large ovoid vase with purple blue glaze  
H. 260 x D. 400mm  
\$300 - \$500

- 83 Len Castle  
Hemispherical bowl with blue alkaline glaze  
D. 410mm  
\$1000 - \$2000
- 84 Len Castle  
Crater Lake bowl with alkaline blue glaze to the well and textured sculptured cavetto  
D 500mm  
\$3000 - \$5000
- 85 Len Castle  
Large shino glaze bowl, made from Coromandel clay  
D. 400mm  
\$750 - \$1100
- 86 Len Castle  
Shino glaze dish, made from Coromandel clay with combed, textured decoration to the well  
D. 380mm  
\$600 - \$1200
- 87 Len Castle  
Shino glaze bowl, made from Coromandel clay with ishihaze (stone explosion) affect to the surface  
D 380mm  
\$600 - \$1200
- 88 Len Castle  
Blossom vase  
The large and impressive vase with rare blue semi matt talc glaze. One of only three Blossom vases made by Len Castle with this glaze  
H. 560mm  
\$5000 - \$8000
- 89 Len Castle  
Blossom vase  
Tenmoku glaze with lugs handles to the shoulder  
H. 560mm  
\$5000 - \$8000
- 90 Len Castle  
Large bottle vase with jun type glaze poured over tenmoku  
H. 420mm  
\$2000 - \$3000



80



83



84



114



97



75

- 91 Len Castle  
Bottle vase with jun type glaze poured  
over tenmoku  
H. 340mm  
\$1500 - \$2500
- 92 Len Castle  
Bottle vase with jun type glaze over  
poured tenmoku  
H. 300mm  
\$1000 - \$2000

- 93 Nicholas Brandon  
Large floor vase with copper red glaze  
H. 600mm  
\$600 - \$1200
- 94 Nicholas Brandon  
Floor vase with copper red glaze  
H. 400mm  
\$400 - \$600

- 95 Richard Parker  
Group of nine signal dishes together  
with, four other dishes and two floral  
forms  
\$400 - \$800
- 96 Graeme Storm  
Large brown glaze dish with carved  
floral decoration  
D. 490mm  
\$250 - \$500





76



77



78

- 97 Graeme Storm  
Large floor with brown glaze with carved decoration  
H. 420mm  
\$600 - \$1200
- 98 Graeme Storm  
Large floor vase with green/blue barium glaze  
H. 430mm  
\$400 - \$800
- 99 Graeme Storm  
Large matt turquoise blue barium glaze stoneware bowl  
D. 450mm  
\$300 - \$500
- 100 Ray Rogers  
Large platter with brown/red glaze  
D. 520mm  
\$300 - \$500
- 101 Peter Stichbury  
A large and impressive stoneware hanging wall vase with lug handles and with iron sand decoration  
H. 500 x D. 420mm  
\$500 - \$1000
- 102 Lawrence Ewing  
Bottle vase with ash glaze, original cork stopper and rope handle  
H. 350mm  
\$300 - \$500
- 103 Lawrence Ewing  
Bottle vase with grey crackle type glaze, original cork stopper and rope handle  
H. 350mm  
\$300 - \$500
- 104 Lawrence Ewing  
Bottle vase with shino glaze, original cork stopper and rope handle  
H. 270mm  
\$200 - \$300
- 105 Lawrence Ewing  
Bottle vase with ash glaze, original cork stopper and rope handle  
H. 290mm  
\$200 - \$400
- 106 Lawrence Ewing  
Bottle vase with shino glaze, original cork stopper and rope handle  
H. 220mm  
\$100 - \$200

90



129



126



103



102



135





- |     |   |     |   |     |   |
|-----|---|-----|---|-----|---|
| 107 | Campbell Hegan<br>Large ovoid vase with sang du boeuf<br>type glaze<br>H. 300mm<br>\$400 - \$600  | 117 | Graeme Storm<br>Three stoneware lidded vases with floral<br>decoration<br>\$300 - \$500                   | 128 | Doreen Blumhardt<br>A large ash glaze floor vase<br>D. 540mm<br>\$1000 - \$2000   |
| 108 | Campbell Hegan<br>Large ovoid vase with sang du boeuf<br>type glaze<br>H. 290mm<br>\$300 - \$500  | 118 | Graeme Storm<br>Ovoid stoneware vase with turquoise<br>glaze<br>H. 270mm<br>\$150 - \$300                 | 129 | Len Castle<br>Lava lake bowl with sculptured cavetto<br>and red lava glaze to the well and black<br>matt stained exterior<br>D. 450mm<br>\$2000 - \$3000    |
| 109 | Len Castle<br>Stone ware gourd form with barium blue<br>semi matt glaze<br>H. 310mm<br>\$500 - \$800  | 119 | Graeme Storm<br>Three stoneware vases with turquoise<br>glazes of graduated sizes<br>\$200 - \$300        | 130 | Graeme Storm<br>A large and impressive charger with<br>barium blue glaze, pierced to the foot<br>ring for wall suspension<br>D. 570mm<br>\$400 - \$800      |
| 110 | Len Castle<br>Stoneware gourd form with barium blue<br>semi matt glaze<br>H. 400mm<br>\$800 - \$1200  | 120 | Graeme Storm with barium blue glaze<br>H. 130mm<br>\$50 - \$100   | 131 | Graeme Storm<br>A large and impressive charger with dark<br>barium blue glaze, pierced to the foot<br>ring for wall suspension<br>D. 570mm<br>\$400 - \$800 |
| 111 | Len Castle<br>Stoneware gourd form with barium blue<br>semi matt glaze<br>H. 310mm<br>\$800 - \$1200  | 121 | Graeme Storm<br>Stoneware bowl with purple blue glaze<br>H. 270mm<br>\$50 - \$100                         | 132 | Rosemary Brittain<br>Earthenware bird, signed and dated<br>2009 to the base<br>D. 170mm<br>\$200 - \$400  |
| 112 | Linda Forrest<br>A porcelain bowl together with two<br>barium blue glazed bowls<br>\$250 - \$450  | 122 | Graeme Storm<br>Stoneware bowl with blue glaze<br>D. 280mm<br>\$80 - \$120                                | 133 | Graeme Storm<br>Large stoneware bowl with barium blue<br>glaze<br>D. 460mm<br>\$200 - \$400   |
| 113 | John Parker<br>Three red glazed bottle vases of<br>graduated size<br>\$400 - \$600  | 123 | Graeme Storm<br>Ovoid vase with blue glaze<br>H. 170mm<br>\$150 - \$250                                   | 134 | Len Castle<br>Hemispherical bowl with red lava glaze<br>D. 280mm<br>\$600 - \$1200  |
| 114 | Len Castle<br>Inverted volcano, moulded earthenware<br>with matt black exterior and interior red<br>lava glaze. The jagged rim with splashes<br>and spills of the red lava glaze<br>W. 850mm<br>\$5000 - \$8000 | 124 | Graham Ambrose<br>Large conical bowl with blue glaze<br>D. 370mm<br>\$300 - \$500                         | 135 | Graham Ambrose<br>Large porcelain bowl with rich orange<br>sun glaze<br>D. 500mm<br>\$400 - \$600   |
| 115 | Graeme Storm<br>Early discoid stoneware vase with<br>carved decoration<br>H. 270mm<br>\$200 - \$400   | 125 | Ray Rogers<br>Large floor vase with brown iridescent<br>glaze<br>H. 390mm<br>\$500 - \$1000               | 136 | Graeme Storm<br>Stoneware dish with blue/green glaze<br>D. 330mm<br>\$100 - \$200   |
| 116 | Graeme Storm<br>Three stoneware vases of graduated<br>size, each with brown iridescent glaze<br>\$250 - \$500   | 126 | Chester Nealie<br>Large lidded wood fired floor vase with<br>strap handles<br>H. 420mm<br>\$1500 - \$2500 | 137 | John Parker<br>Hemispherical porcelain bowl with red<br>glaze<br>\$200 - \$400  |
|     |   | 127 | David Shearer<br>Large slab vase with white crackle glaze<br>H. 310mm<br>\$200 - \$400                    |     |   |

142

143

144

145

146

147









- 138 Len Castle  
Large hemispherical porcelain bowl on a tapering foot with red lava glaze  
D. 420mm  
\$1500 - \$2000
- 139 Ray Rogers  
Large floor vase with iridescent brown glaze  
H. 430mm  
\$800 - \$1200
- 140 Ray Rogers  
Large stoneware floor vase with barium blue glaze  
D. 470mm  
\$800 - \$1200

- 141 Ray Rogers  
Large and impressive stoneware floor vase with iridescent glaze and fungoid form top  
D. 600mm  
\$1000 - \$2000
- 142 Len Castle  
Hanging Form of flattened discoid shape with textured umber surface  
D. 320mm  
\$600 - \$1000
- 143 Len Castle  
Hanging form, of flattened discoid shape, textured pigmented surface  
D. 320mm  
\$500 - \$800

- 144 Len Castle  
Hanging form of flattened discoid shape, dark stained and umber pigmented textured surface  
D. 260mm  
\$400 - \$600
- 145 Len Castle  
Hanging form bottle vase with textured umber pigmented surface  
H. 420mm  
\$400 - \$800
- 146 Len Castle  
Hanging form bottle vase with textured umber pigmented surface  
H. 420mm  
\$400 - \$800

- 147 Len Castle  
Hanging form bottle vase with impressed  
rondel decoration and textured umber  
pigmented surface L. 340mm  
\$350 - \$700
- 148 Guy Ngan  
Pacific Chinese bamboo totem form  
with hand painted finish mounted on a  
circular plinth. Signed and dated 2003  
H. 360mm  
\$200 - \$400
- 149 Guy Ngan  
Pacific Chinese bamboo totem form with  
hand painted finish inscribed 'Pacific  
Chinese' mounted on a square form  
stone plinth. Signed and dated 2003  
H. 400mm  
\$250 - \$500
- 150 Guy Ngan  
Pacific Chinese bamboo totem form  
inscribed 'Pacific Chinese 3' with painted  
finish. Signed and dated 2002  
H. 440mm  
\$250 - \$500
- 151 Len Castle  
Stoneware bowl with pale blue glaze  
H. 260mm  
\$200 - \$400
- 152 Peter Collis  
Two red glazed bottle vases with spire  
necks  
\$300 - \$500
- 153 Len Castle  
Hemispherical shaped earthenware  
bowl with alkaline blue glaze  
D. 280mm  
\$600 - \$1000
- 154 Len Castle  
Stoneware bowl with ash green glaze  
D. 310mm  
\$200 - \$400
- 155 Len Castle  
Alkaline blue glazed porcelain bowl  
D. 210mm  
\$200 - \$400
- 156 Len Castle  
Three stoneware globular vases of  
graduated size  
\$500 - \$800



162



- 157 Len Castle  
Porcelain bowl with alkaline blue glaze  
and combed scallop decoration to the  
bowl  
D. 200mm  
\$150 - \$350
- 158 Len Castle  
Porcelain alkaline blue glaze bowl with  
impressed decoration to the bowl  
D. 210mm  
\$200 - \$400

163



- 159 Len castle  
Stoneware bowl with jun type glaze over  
tenmoku  
D. 220mm  
\$200 - \$400
- 160 Graham Ambrose  
Red glazed orb together with a blue  
glazed orb  
\$200 - \$400

- 161 Roy Cowan  
Little Managed Forest  
salt glazed stoneware  
H.830 x W.450mm  
\$3000 - \$5000
- Exhibited:  
*A Modest Modernism: Roy Cowan and  
Juliet Peter*, The Dowse Art Museum, 31  
May-02 November 2014



- 162 Roy Cowan  
Little Forest  
salt glazed stoneware  
H.700 x W.500mm  
\$2500 - \$3500  
  
Exhibited:  
*A Modest Modernism: Roy Cowan and Juliet Peter*, The Dowse Art Museum, 31 May-02 November 2014
- 163 Roy Cowan  
Large stoneware garden sculpture of slab construction, modelled with scrolling apertures, iron glazed  
H.770mm  
\$3000 - \$5000
- 164 Roy Cowan  
Large and impressive garden sculpture modelled in the form of an Egyptian Pharaoh's head. Various firing cracks evident across the surface  
H.900 x W.620mm  
\$4000 - \$6000
- 165 Len Castle  
Large stoneware globular vase with textured umber pigmented surface  
H. 240mm  
\$500 - \$800
- 166 Len Castle  
Large stoneware globular vase with textured umber pigmented surface  
H. 210mm  
\$350 - \$500
- 167 Len Castle  
Stoneware dish with shino glaze  
D. 160mm  
\$80 - \$120
- 168 Len Castle  
Ovoid stoneware vase with unusual speckled blue glaze  
H. 160mm  
\$200 - \$400
- 169 Peter Collis  
Two porcelain vases with spire necks with crackled turquoise glaze  
\$150 - \$250
- 170 Peter Collis  
Porcelain vase with spire neck and blue turquoise crackle glaze  
H.190mm  
\$100 - \$200
- 171 Peter Collis  
Two porcelain vases with spire necks and crackled turquoise glaze  
\$200 - \$300
- 172 Len Castle  
Stoneware bowl with tenmoku glaze and wax resist quince blossom decoration  
D. 160mm  
\$200 - \$300
- 173 Len Castle  
Stoneware bowl with tenmoku glaze with quince blossom wax resist decoration  
D. 190mm  
\$200 - \$300
- 174 Len Castle  
Porcelain bowl with alkaline blue crackle glaze  
D. 200mm  
\$100 - \$200
- 175 Len Castle  
Stoneware bowl with jun type glaze over tenmoku  
D. 180mm  
\$200 - \$300
- 176 Len Castle  
Pouring vessel with semi matt copper blue talc glaze  
H. 260mm  
\$400 - \$600
- 177 Len Castle  
Sea secrets earthenware vase  
W. 300mm  
\$400 - \$800
- 178 Len Castle  
Stoneware rectangular platter with blue glaze over tenmoku  
L. 300mm  
\$250 - \$500
- 179 Len Castle  
Large stoneware pedestal bowl with green brown speckled glaze  
D. 400mm  
\$800 - \$1200
- 180 Len Castle  
Stoneware bowl, tenmoku glaze with wax resist quince blossom decoration  
D. 300mm  
\$400 - \$800
- 181 Len Castle  
Stoneware bowl, tenmoku glaze with wax resist quince blossom decoration  
D. 300mm  
\$400 - \$800
- 182 Len Castle  
Stoneware bowl, tenmoku glaze with wax resist quince blossom decoration  
D. 290mm  
\$400 - \$800
- 183 Len Castle  
Large press moulded discoid vase with burnt umber pigmented surface  
H. 450mm  
\$1500 - \$2000
- 184 Len Castle  
Press moulded discoid vase with burnt umber pigmented surface  
H. 350mm  
\$800 - \$1200
- 185 Len Castle  
Stoneware bowl with red lave glaze  
D.280mm  
\$300 - \$500
- 186 Pippin Drysdale (Australia)  
Large porcelain vase with linear decoration and purple glazed interior  
H. 360mm  
\$1000 - \$2000
- 187 Pippin Drysdale  
Large porcelain vase with linear decoration and purple glazed interior  
H. 250mm  
\$800 - \$1200
- 188 Pippin Drysdale  
Large porcelain vase with linear decoration and purple glazed interior  
H. 250mm  
\$800 - \$1200







# 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 on lots 1–60A, and 17.5% + GST on lots 61–188, to be added to the hammer price in the event of a successful sale at auction.

**6. ART+OBJECT is an agent for a vendor:** A+O has the right to conduct the sale of an item on behalf of a vendor. This may include withdrawing an item from sale for any reason.

**7. Payment:** Successful bidders are required to make full payment immediately post sale – being either the day of the sale or the following day. If for any reason payment is delayed then a 20% deposit is required immediately and the balance to 100% required within 3 working days of the sale date. Payment can be made by Eftpos, bank cheque or cash. Cheques must be cleared before items are available for collection. Credit cards are not accepted.

**8. Failure to make payment:** If a purchaser fails to make payment as outlined in point 7 above ART+OBJECT may without any advice to the purchaser exercise its right to: a) rescind or stop the sale, b) re offer the lot for sale to an underbidder or at auction. ART+OBJECT reserves the right to pursue the purchaser for any difference in sale proceeds if this course of action is chosen, c) to pursue legal remedy for breach of contract.

**9. Collection of goods:** Purchased items are to be removed from ART+OBJECT premises immediately after payment or clearance of cheques. Absentee bidders must make provision for the uplifting of purchased items (see instructions on the facing page)

**10. Bidders obligations:** The act of bidding means all bidders acknowledge that they are personally responsible for payment if they are the successful bidder. This includes all registered absentee or telephone bidders. Bidders acting as an agent for a third party must obtain written authority from ART+OBJECT and provide written instructions from any represented party and their express commitment to pay all funds relating to a successful bid by their nominated agent.

**11. Bids under reserve & highest subject bids:** When the highest bid is below the vendor's reserve this work may be announced by the auctioneer as sold 'subject to vendor's authority' or some similar phrase. The effect of this announcement is to signify that the highest bidder will be the purchaser at the bid price if the vendor accepts this price. If this highest bid is accepted then the purchaser has entered a contract to purchase the item at the bid price plus any relevant buyers premium.

## Important advice for buyers

The following information does not form part of the conditions of sale, however buyers, particularly first time bidders are recommended to read these notes.

**A. Bidding at auction:** Please ensure your instructions to the auctioneer are clear and easily understood. It is well to understand that during a busy sale with multiple bidders the auctioneer may not be able to see all bids at all times. It is recommended that you raise your bidding number clearly and without hesitation. If your bid is made in error or you have misunderstood the bidding level please advise the auctioneer immediately of your error – prior to the hammer falling. Please note that if you have made a bid and the hammer has fallen and you are the highest bidder you have entered a binding contract to purchase an item at the bid price. New bidders in particular are advised to make themselves known to the sale auctioneer who will assist you with any questions about the conduct of the auction.

**B. Absentee bidding:** ART+OBJECT welcomes absentee bids once the necessary authority has been completed and lodged with ART+OBJECT. A+O will do all it can to ensure bids are lodged on your behalf but accepts no liability for failure to carry out these bids. See the Absentee

bidding form in this catalogue for information on lodging absentee bids. These are accepted up to 2 hours prior to the published auction commencement.

**C. Telephone bids:** The same conditions apply to telephone bids. It is highly preferable to bid over a landline as the vagaries of cellphone connections may result in disappointment. You will be telephoned prior to your indicated lot arising in the catalogue order. If the phone is engaged or connection impossible the sale will proceed without your bidding. At times during an auction the bidding can be frenetic so you need to be sure you give clear instructions to the person executing your bids. The auctioneer will endeavour to cater to the requirements of phone bidders but cannot wait for a phone bid so your prompt participation is requested.

**D. New Zealand dollars:** All estimates in this catalogue are in New Zealand dollars. The amount to be paid by successful bidders on the payment date is the New Zealand dollar amount stated on the purchaser invoice. Exchange rate variations are at the risk of the purchaser.



# Absentee bid form

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

I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (15% for Lots 1–60A, 17.5% for Lots 61–188) 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. 90

The Ron Sang  
Collection

5 March 2015  
at 6.30pm

Lot no.	Description	Bid maximum (NZ dollars)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

**ART+OBJECT**

3 Abbey Street  
Newton  
Auckland

PO Box 68 345  
Newton  
Auckland 1145

Telephone: +64 9 354 4646  
Freephone: 0 800 80 60 01  
Facsimile: +64 9 354 4645

info@artandobject.co.nz  
www.artandobject.co.nz

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

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

MR/MRS/MS: \_\_\_\_\_ SURNAME: \_\_\_\_\_

POSTAL ADDRESS: \_\_\_\_\_

STREET ADDRESS: \_\_\_\_\_

BUSINESS PHONE: \_\_\_\_\_ MOBILE: \_\_\_\_\_

FAX: \_\_\_\_\_ EMAIL: \_\_\_\_\_

Signed as agreed:

\_\_\_\_\_

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

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

# Artists Index

Albers, Josef 58

Albrecht, Gretchen 16, 17, 18, 19, 55

Beatson, Ken 54

Binney, Don 1, 15, 22, 23, 49

Blair, Philippa 30

Camden, Emma 37

Driver, Don 5, 6

Ellis, Robert 27

Evans, Jane 53

Hanly, Pat 21, 46, 47, 56

Henderson, Louise 31, 32

Hight, Michael 26

Hotere, Ralph 61

Indiana, Robert 57

MacFarlane, Quentin 52

Maddox, Allen 20

Maughan, Karl 28

Murray, David 35, 36

Ngan, Guy 7, 8, 9, 10, 11, 12, 59, 60

Papas, John 50, 51

Peebles, Don 13

Robinson, Ann 33, 34, 38

Smith, Peter James 29

Smither, Michael 25, 39, 40, 41, 42, 43, 44, 45

Walters, Gordon 3, 4

White, Robin 2, 48

Wong, Brent 24

Woollaston, Toss 14





