The Ron Sang Collection
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
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...
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. Downsizing 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.
POOLSIDE ENTERTAINING   BAY OF ISLANDS

Occupying a prime position in Riverview Road, this elaborate home presides over approximately 2,809m² 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 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.

luxuryrealestate.co.nz/NT71

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 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.

luxuryrealestate.co.nz/NT73
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 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.

luxuryrealestate.co.nz/QT81

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 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.

luxuryrealestate.co.nz/QT77
IMPORTANT PAINTINGS & CONTEMPORARY ART: 1 APRIL

FINAL ENTRIES INVITED UNTIL MARCH 5TH
Colin McCahon
*French Bay*
Oil on board, 1956
627 x 428mm
$140 000 – $180 000

Liz Maw
*Escape Into Night*
Oil on board, 2009
627 x 428mm
$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

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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

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

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

Gretchen Albrecht
Rocker
acrylic on canvas, 1975
$72 695

Bill Hammond
Boulder Bay 5
acrylic on canvas, 2001
$73 865
Coffee raced to your door
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
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
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
*Illam*
acrylic on canvas
title inscribed, signed and dated 1980 verso
1380 x 1810 x 170mm
$17 000 - $26 000
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
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, 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
Don Binney
Apapane, Kilauea
acrylic and oil on canvas
signed and dated MMI (2001)
1060 x 751mm
Illustrated

$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
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
Exhibited
Gallery, Wanganui, 25 October – 6 December, 1986 (touring to the
$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
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 I 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 I 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
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
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. ¹ 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

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

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

35 David Murray
Hunter (detail)
cast glass, 9/11
signed and dated ’03 to base
705 x 300 x 100mm
$5000 - $8000
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
<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Price Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>61</td>
<td>Pierre Paulin for Artfort&lt;br&gt; Ribbon lounge chair</td>
<td>$1000 - $1500</td>
</tr>
<tr>
<td>62</td>
<td>Sigurd Ressel for Vatne Mobler&lt;br&gt; Vintage falcon chair and matching ottoman in brown leather upholstery</td>
<td>$3000 - $5000</td>
</tr>
<tr>
<td>63</td>
<td>Eames style lounge chair and matching ottoman with black leather upholstery and rosewood shell</td>
<td>$1500 - $2500</td>
</tr>
<tr>
<td>64</td>
<td>A pair of Italian leather armchairs</td>
<td>$1000 - $2000</td>
</tr>
<tr>
<td>65</td>
<td>A pair of Italian leather armchairs</td>
<td>$1000 - $2000</td>
</tr>
<tr>
<td>66</td>
<td>Danish rosewood coffee table with rectangular top raised on square section legs</td>
<td>$1000 - $1500</td>
</tr>
<tr>
<td>67</td>
<td>Ludwig Mies van der Rohe&lt;br&gt; Barcelona chair and ottoman with chromium plated frame and black leather cushions</td>
<td>$3000 - $5000</td>
</tr>
<tr>
<td>68</td>
<td>Poul Kjaerholm for Fritz Hansen&lt;br&gt; PK 22 hammock chair. Continuous woven cane back seat on a steel frame, detachable leather head rest. Fritz Hansen label affixed to the frame</td>
<td>$5000 - $8000</td>
</tr>
<tr>
<td>69</td>
<td>Verner Panton for Louis Poulsen&lt;br&gt; Panthella floor lamp. H. 1250mm</td>
<td>$800 - $1200</td>
</tr>
<tr>
<td>70</td>
<td>Achille Castiglioni and Pier Giacomo Castiglioni for Flos Lighting&lt;br&gt; Arco floor lamp issuing from a white carrara marble base, as new</td>
<td>$2000 - $4000</td>
</tr>
<tr>
<td>71</td>
<td>Charles Rennie Mackintosh for Cassina&lt;br&gt; Hill house chair, ebonised ash-wood frame with green upholstered seat</td>
<td>$1500 - $2500</td>
</tr>
<tr>
<td>72</td>
<td>Pair of terracotta warriors modelled after ‘The Buried Warriors’ from Emperor Qin’s terracotta warriors in Xian, Shaanxi province, China. H. 730mm</td>
<td>$800 - $1200</td>
</tr>
<tr>
<td>73</td>
<td>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</td>
<td>$3000 - $5000</td>
</tr>
<tr>
<td>74</td>
<td>Korean coin chest with brass escutcheon and fish shaped locking bar</td>
<td>$400 - $600</td>
</tr>
</tbody>
</table>
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
Pacific series bowl with mottled green glazed interior and textured umber exterior
D. 320mm
$400 - $800

79 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

80 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

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
Pacific series bowl with mottled green glazed interior and textured umber exterior
D. 360mm
$600 - $1200

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
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
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
107 Campbell Hegan
Large ovoid vase with sang du boeuf type glaze
H. 300mm
$400 - $600

108 Campbell Hegan
Large ovoid vase with sang du boeuf type glaze
H. 290mm
$300 - $500

109 Len Castle
Stone ware gourd form with barium blue semi matt glaze
H. 310mm
$500 - $800

110 Len Castle
Stoneware gourd form with barium blue semi matt glaze
H. 400mm
$800 - $1200

111 Len Castle
Stoneware gourd form with barium blue semi matt glaze
H. 310mm
$800 - $1200

112 Linda Forrest
A porcelain bowl together with two barium blue glazed bowls
$250 - $450

113 John Parker
Three red glazed bottle vases of graduated size
$400 - $600

114 Len Castle
Inverted volcano, moulded earthenware with matt black exterior and interior red lava glaze. The jagged rim with splashes and spills of the red lava glaze
W. 850mm
$5000 - $8000

115 Graeme Storm
Early discoid stoneware vase with carved decoration
H. 270mm
$200 - $400

116 Graeme Storm
Three stoneware vases of graduated size, each with brown iridescent glaze
$250 - $500

117 Graeme Storm
Three stoneware lidded vases with floral decoration
$300 - $500

118 Graeme Storm
Ovoid stoneware vase with turquoise glaze
H. 270mm
$150 - $300

119 Graeme Storm
Three stoneware vases with turquoise glazes of graduated sizes
$200 - $300

120 Graeme Storm with barium blue glaze
H. 130mm
$50 - $100

121 Graeme Storm
Stoneware bowl with purple blue glaze
H. 270mm
$50 - $100

122 Graeme Storm
Stoneware bowl with blue glaze
D. 280mm
$80 - $120

123 Graeme Storm
Ovoid vase with blue glaze
H. 170mm
$150 - $250

124 Graham Ambrose
Large conical bowl with blue glaze
D. 370mm
$300 - $500

125 Ray Rogers
Large floor vase with brown iridescent glaze
H. 390mm
$500 - $1000

126 Chester Nealie
Large lidded wood fired floor vase with strap handles
H. 420mm
$1500 - $2500

127 David Shearer
Large slab vase with white crackle glaze
H. 310mm
$200 - $400

128 Doreen Blumhardt
A large ash glaze floor vase
D. 540mm
$1000 - $2000

129 Len Castle
Lava lake bowl with sculptured cavetto and red lava glaze to the well and black matt stained exterior
D. 450mm
$2000 - $3000

130 Graeme Storm
A large and impressive charger with barium blue glaze, pierced to the foot ring for wall suspension
D. 570mm
$400 - $800

131 Graeme Storm
A large and impressive charger with dark barium blue glaze, pierced to the foot ring for wall suspension
D. 570mm
$400 - $800

132 Rosemary Brittain
Earthenware bird, signed and dated 2009 to the base
D. 170mm
$200 - $400

133 Graeme Storm
Large stoneware bowl with barium blue glaze
D. 460mm
$200 - $400

134 Len Castle
Hemispherical bowl with red lava glaze
D. 280mm
$600 - $1200

135 Graham Ambrose
Large porcelain bowl with rich orange sun glaze
D. 500mm
$400 - $600

136 Graeme Storm
Stoneware dish with blue/green glaze
D. 330mm
$100 - $200

137 John Parker
Hemispherical porcelain bowl with red glaze
$200 - $400
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
H. 400mm
$250 - $500

150  Guy Ngan
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
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

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:
<table>
<thead>
<tr>
<th>Product</th>
<th>Description</th>
<th>Dimensions</th>
<th>Price Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roy Cowan</td>
<td>Little Forest salt glazed stoneware H.700 x W.500mm</td>
<td>$2500 - $3500</td>
<td></td>
</tr>
<tr>
<td>Roy Cowan</td>
<td>Large stoneware garden sculpture of slab construction, modelled with scrolling apertures, iron glazed H.770mm</td>
<td>$3000 - $5000</td>
<td></td>
</tr>
<tr>
<td>Roy Cowan</td>
<td>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</td>
<td>$4000 - $6000</td>
<td></td>
</tr>
<tr>
<td>Len Castle</td>
<td>Large stoneware globular vase with textured umber pigmented surface H. 240mm</td>
<td>$500 - $800</td>
<td></td>
</tr>
<tr>
<td>Len Castle</td>
<td>Large stoneware globular vase with textured umber pigmented surface H. 210mm</td>
<td>$350 - $500</td>
<td></td>
</tr>
<tr>
<td>Len Castle</td>
<td>Stoneware dish with shino glaze D. 160mm</td>
<td>$80 - $120</td>
<td></td>
</tr>
<tr>
<td>Len Castle</td>
<td>Ovoid stoneware vase with unusual speckled blue glaze H. 160mm</td>
<td>$200 - $400</td>
<td></td>
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<tr>
<td>Peter Collis</td>
<td>Two porcelain vases with spire necks with crackled turquoise glaze</td>
<td>$150 - $250</td>
<td></td>
</tr>
<tr>
<td>Peter Collis</td>
<td>Porcelain vase with spire neck and blue turquoise crackle glaze H.190mm</td>
<td>$100 - $200</td>
<td></td>
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<tr>
<td>Peter Collis</td>
<td>Two porcelain vases with spire necks and crackled turquoise glaze</td>
<td>$200 - $300</td>
<td></td>
</tr>
<tr>
<td>Len Castle</td>
<td>Stoneware bowl with tenmoku glaze and wax resist quince blossom decoration D. 160mm</td>
<td>$200 - $300</td>
<td></td>
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<tr>
<td>Len Castle</td>
<td>Stoneware bowl with tenmoku glaze with quince blossom wax resist decoration D. 190mm</td>
<td>$200 - $300</td>
<td></td>
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<tr>
<td>Len Castle</td>
<td>Porcelain bowl with alkaline blue crackle glaze D. 200mm</td>
<td>$100 - $200</td>
<td></td>
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<tr>
<td>Len Castle</td>
<td>Stoneware bowl with jun type glaze over tenmoku D. 180mm</td>
<td>$200 - $300</td>
<td></td>
</tr>
<tr>
<td>Len Castle</td>
<td>Pouring vessel with semi matt copper blue talc glaze H. 260m</td>
<td>$400 - $600</td>
<td></td>
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<tr>
<td>Len Castle</td>
<td>Sea secrets earthenware vase W. 300mm</td>
<td>$400 - $800</td>
<td></td>
</tr>
<tr>
<td>Len Castle</td>
<td>Stoneware rectangular platter with blue glaze over tenmoku L. 300mm</td>
<td>$250 - $500</td>
<td></td>
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<tr>
<td>Len Castle</td>
<td>Large stoneware pedestal bowl with green brown speckled glaze D. 400mm</td>
<td>$800 - $1200</td>
<td></td>
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<tr>
<td>Len Castle</td>
<td>Stoneware bowl, tenmoku glaze with wax resist quince blossom decoration D. 300mm</td>
<td>$400 - $800</td>
<td></td>
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<tr>
<td>Len Castle</td>
<td>Stoneware bowl, tenmoku glaze with wax resist quince blossom decoration D. 290mm</td>
<td>$400 - $800</td>
<td></td>
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<tr>
<td>Len Castle</td>
<td>Large press moulded discoid vase with burnt umber pigmented surface H. 450mm</td>
<td>$1500 - $2000</td>
<td></td>
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<tr>
<td>Len Castle</td>
<td>Press moulded discoid vase with burnt umber pigmented surface H. 350mm</td>
<td>$800 - $1200</td>
<td></td>
</tr>
<tr>
<td>Len Castle</td>
<td>Stoneware bowl with red lave glaze D.280mm</td>
<td>$300 - $500</td>
<td></td>
</tr>
<tr>
<td>Pippin Drysdale (Australia)</td>
<td>Large porcelain vase with linear decoration and purple glazed interior H. 360mm</td>
<td>$1000 - $2000</td>
<td></td>
</tr>
<tr>
<td>Pippin Drysdale</td>
<td>Large porcelain vase with linear decoration and purple glazed interior H. 250mm</td>
<td>$800 - $1200</td>
<td></td>
</tr>
<tr>
<td>Pippin Drysdale</td>
<td>Large porcelain vase with linear decoration and purple glazed interior H. 250mm</td>
<td>$800 - $1200</td>
<td></td>
</tr>
</tbody>
</table>
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 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.
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.

### 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
- [x] ABSENTEE BID

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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