HIMALAYAN TRUST
ART AUCTION

To raise funds to rebuild schools and hospitals in the Solu Khumbu region devastated by recent earthquakes

Foreword

The shock – both physical and emotional – felt by those who were in Nepal during the magnitude 7.8 earthquake on 25 April is indescribable. Tragically, over 8000 lives were lost and the country was plunged into chaos, with many people sleeping outside under flimsy temporary shelters because they had lost their homes or were too afraid to go inside.

The first earthquake, and the many damaging aftershocks (one of them with a magnitude of 7.3), destroyed many world heritage sites, including Durbar Square and Bhaktapur in Kathmandu, both famous for their temples, pagodas, pavilions and shrines. What is less obvious is that many isolated villages in this mountainous nation have been lost or badly damaged. It’s estimated that millions of people are now homeless, injured and at risk. Nepal desperately needs our help to rebuild and recover.

Forty leading New Zealand artists have given their works for this auction. One hundred percent of all money raised will go to the Himalayan Trust to rebuild schools and hospitals in the Solukhumbu district.

The Himalayan Trust, founded by Sir Edmund Hillary in 1960, symbolises a unique bond between New Zealand and Nepal, begun when Hillary and Tenzing Norgay reached the summit of Mount Everest on 29 May 1953. For the last five decades the Trust has supported the Solukhumbu district by building schools and hospitals, training teachers and doctors, supplying volunteers, restoring forests and providing help with emergencies. Ed Hillary acknowledged his biggest achievement was not climbing Everest, but helping the people of Nepal. Now it’s our turn to help the Himalayan Trust help Nepal in its time of need.

Our thanks go to the artists who have so generously donated their work, auctioneer Andrew Grigg, MC Jennifer Ward-Lealand, and the staff of Gus Fisher Gallery, without whom this event would not have been possible.

– Sarah Hillary, Anna Miles, Linda Tyler, Virginia Were
Edith Amituanai

Edith Amituanai has been described as a, ‘chronicler of her cultural milieu’. Her photographic work has developed from unusual attentiveness to her immediate social world. She has made photographs within homes of the New Zealand Samoan community in Auckland, Christchurch, Samoa, Alaska, France and Italy. In 2010 she made a series following the relocation of a family from Myanmar to Massey. Since then she has focused on her Ranui, West Auckland community. Amituanai graduated from Unitec with a Bachelor of Design in Photography in 2005. Two years later she was inaugural recipient of the Marti Friedlander Photographic Award. In 2008 she was a finalist in the Walters Prize for her exhibition, Dejeuner. Fipe’s Lounge is an example of the interior works she first became known for.

Fipe’s Lounge, 2003
C-type photograph, framed
410 x 450 mm, framed, 1/5
Est. $1000 – $1200

Gavin Chilcott

‘In Gavin Chilcott’s supremely stylish art, consciousness of style is not so much a limitation as a liberation.’ Lara Strongman wrote in 1992. Chilcott was born in Auckland in 1950 and attended Auckland Technical Institute and Elam School of Fine Arts. He is well known for his paintings, decorated ceramics, paper bags, interior schemes and carpets that evidence a deep appreciation of the applied arts. Chilcott’s work is well represented in public and private collections. Lotus and Pool is the latest of many hand-tufted wool rugs he has made in collaboration with Hugh Bannerman of Christchurch-based artisan rug-making company, Dilana Workshop.

Lotus & Pool
Hand-tufted wool rug
made by Dilana Workshop
1400 x 2000 mm, Unique
$3500 – $4000
**Vita Cochran**

Vita Cochran is a New Zealand maker who has recently moved to Sydney. She began making handbags and other objects in 2000, and her work is held in the collections of Te Papa Tongarewa, Auckland Museum, Otago Museum and the Dowse Art Museum. Cochran’s most recent exhibition, *Her Abstracts*, is now showing at Anna Miles Gallery. Her hand-embellished scarf, *My Darling Monkeys*, owes its decorative scheme to a coat described in Katherine Mansfield’s 1918 short story, *Bliss*: ‘Her petals rustled softly into the hall, and she kissed Mrs. Norman Knight, who was taking off the most amusing orange coat with a procession of black monkeys round the hem and up the fronts.’

*My Darling Monkeys, 2015*
Wool, with wool applique, cotton embroidery and miniature sequins; silk lining
1270 x 105 mm, 8/12

*NB All who register to bid at the auction will go in the draw to win this scarf as a prize drawn on the night*

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**Elliot Collins**

Elliot Collins graduated with a Master of Art and Design from AUT University, Auckland, in 2007. He is recognised for paintings ‘inscribed’ with poetic texts. His work is held in the Chartwell Collection and the James Wallace Arts Trust. In 2010 he was commissioned to make a 14m-wall installation at City Gallery Wellington; the following year he produced a large site-specific wall work for Te Tuhi, Pakuranga. ‘Follow Me to Stewart Island Rakiura is part of a series of charts that navigate the coastline of Aotearoa New Zealand and is an interesting way of viewing the motu from the sea. The work plays with the notions of adventure and risk taking, using the unfinished statement/question/command “Follow Me”.’

*Follow Me To Stewart Island (Rakiura) from Aotearoa and Approaches*
Silkscreen print on NZ Marine Chart
1225mm H x 840 mm W (framed dimensions), 1/2
Est. $1,600 – $1,850
Octavia Cook

Cook is known for impeccably crafted cameos constructed from precious metals and plastic. Her oeuvre reveals an encyclopedic concern for the art of jewellery especially its value and social function. After graduating with a Bachelor of Design in Jewellery from Auckland’s Unitec in 1999, her ‘fabricated company’, Cook & Co was launched in 2003. Octavia Cook’s work is held in private and public collections including those of Te Papa Tongarewa, Govett-Brewster Art Gallery, Middlesborough Institute of Modern Art and the Museum of Fine Arts, Boston. The Emerald in this auction belongs to an early series, Better than the real thing (2001) in which her paternal grandmother’s jewels were enlarged on a photocopier, laminated and set in sterling silver.

Better than the real thing, Emerald 2001
Laminated photocopy, sterling silver
55 x 43 mm, 1/5
Est. $550 – $750

Bronwynne Cornish

During a career spanning more than 40 years, Bronwynne Cornish has become one of New Zealand’s best-known makers of sculptural ceramics. She is recognised for her multi part installations such as the 1983 Auckland Art Gallery exhibition, Dedicated to the Kindness of Mothers. Cornish’s work is held in many public collections and in 2014 a major survey of her work, Mudlark: Bronwynne Cornish, ceramics 1982–2013, was launched at MTG Hawke’s Bay and travelled to Gus Fisher Gallery, Auckland, and The Dowse Art Museum, Lower Hutt.

Canopic Jar with Horus c.2004
Earthenware with slip and stains
c.240 mm high
Est. $1,700 – $1,900
Sarah Hillary

A sense of appreciation of the work of other artists is characteristic of Sarah Hillary’s paintings. In her professional capacity as Principal Conservator at Auckland Art Gallery, Hillary works at the forensic frontier of Art History. In her own work she also pays attention to the work of lesser-known artists, including textile designers, album builders and family members. Drift is from Double Happy, a 2013 series in which details of New Zealand paintings are set inside the forms of historic objects from Los Angeles Museums. In this case, Charles Tole’s 1980 Landscape with Buildings occupies a 50-51BC Greek vase from the Getty.

Drift, from Double Happy 2013
Watercolour on paper, watercolour and gouache on driftwood
470 x 405 mm, framed
Est. $1,800 – $2,000

Judy Darragh

Judy Darragh came to prominence in the 1980s and her paintings and brightly coloured sculptural assemblages of found objects – many of them nostalgic – display a fondness for kitsch and probe our views of material consumerism. Her work has been widely exhibited and is held in the collections of major art museums. In 2004 Museum of New Zealand Te Papa Tongarewa featured a major retrospective of her work titled Judy Darragh: So you made it?

Mirror Bloom 2014
Acrylic, 25 pieces, dimensions vary
Est. $2,000 – $2,500
Fiona Jack

Fiona Jack is a conceptual artist based in Auckland, New Zealand. Her projects consider sociopolitical issues and look to the past in order to understand the present. The collaborative project Living Halls (2010) examined New Zealand’s radical commitment to building hundreds of social halls as war memorials after WWI. Also collaborative and focused on community, The Heraldry of Presence (2014) studied banners and their long service as identifiers and gathering devices for groups of people. The series In time I will see things a little differently (2010 – ongoing) engages with the close examination of historical photographs, and two projects with Ngarimu Blair and Ngati Whatua O Orakei – Palisade (2008) and Kohimaramara (2008) – have drawn attention to historical acts of violent colonisation through re-enactment and re-presentation. Jack has an MFA from CalArts Los Angeles and teaches at the Elam School of Fine Arts at The University of Auckland.

From the series ‘The Rise and Fall of the Inland Empire’
‘KB Homes, Cameron Hills, Victorville, California’ 2007
Acrylic and Graphite on Paper
560 x 760 mm, framed
Est. $1,200 – $1,500

Lonnie Hutchinson

Lonnie Hutchinson has clocked up a prolific exhibiting career nationally and internationally and her work was included in Unnerved: The New Zealand Project at Queensland Art Gallery, Brisbane, in 2010. She has completed several international residencies and large-scale public art commissions. Drawing underlies her practice and her signature works comprise decorative cut-outs made from black builders’ paper, which pay homage to Pacific women and their traditional arts.

Comb (Red) 2009
Steel and automotive paint.
200 x 200 mm, 6/6
Est. $2,500 – $3,000
Julian Hooper

Auckland artist Julian Hooper has a BFA from Elam School of Fine Arts and an MFA from RMIT University, Melbourne. His exhibition *Liliu* featured small-scale drawings and collages juxtaposing real and imagined episodes from the tumultuous life of an ancestor who migrated from Europe to the Pacific. *Liliu* was part of the 3rd Auckland Triennial, *Turbulence*, and was exhibited at Gus Fisher Gallery in 2007. In 2010 his work was featured in Queensland Art Gallery’s group exhibition *Unnerved: The New Zealand Project*.

‘*Pattern with bats* was painted during the making of the installation *Liliu* (collection of Queensland Art Gallery). The design recurs in later portrait paintings such as *Countess*, 2008 (Collection Auckland Art Gallery).’

*Pattern with Bats 2007*  
Watercolour on paper  
320 x 250 mm, framed  
Est. $1,400 – $1,600

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Ian Jervis

Ian Jervis explores painting as a process of unfolding potential, so that what becomes a painted image emerges in and through this process that is painting: ‘Sensation, vitality, and emergence of form are central to the process within which this painting has, itself, emerged. There is no title, nor any deliberate reference to things in the world, that would intercede in the spectator’s own experience of the work’. Jervis studied at Elam School of Fine Arts, graduating MFA in the early 1980s. He has exhibited his work regularly since then, and is Senior Lecturer in Visual Arts at AUT University.

*[No Title]* 2014  
Oil on canvas  
950 x 950 mm  
Est. $1,600 – $2,000
Rosie Lascelles

British artist Rosie Lascelles recently journeyed solo across the Tibetan Plateau to Kathmandu, Nepal. She and Lorene Taurerewa were artists-in-residence together in Patan, Kathmandu, prior to the earthquake. Lascelles artworks are both an interpretation and celebration of culture through colour, form and pattern.

The Swimmer 2014
Watercolour on paper
410 x 310 mm
Est. $300 – $500

Richard Killeen

Well known New Zealand artist, Richard Killeen was born in Auckland in 1946 and attended Elam School of Fine Arts from 1964 to 1966. He began his career by painting superrealist scenes of suburban life before moving on to modernist grids. From 1978 he developed the cutout; a painting composed of multiple aluminium pieces that can be arranged in any order. Today Killeen continues to expand his unique visual inventory, exploring digital technologies to create decoratively elaborate, socially observant images utilizing a myriad of formats. Killeen's work is well represented in national collections. Stories We Tell Ourselves, a major survey of Killeen's work, was mounted by the Auckland Art Gallery in 1999.

Pause 2007
UV ink jet on paper
570 x 380 mm
Edition of 20
Est. $1,000 – $1,200
Saskia Leek

One of New Zealand’s most highly regarded artists, Saskia Leek makes small-scale paintings that engage with clichéd or sentimental subject matter and the languages of cubism and abstraction. Desk Collection, a major survey of Leek’s work was exhibited at The Dowse Art Museum and Gus Fisher Gallery in 2013. In 2009, Leek was nominated for the Walters Prize for her series Yellow is the Putty of the World.

*Untitled 2007-2015*
Oil on board
380 x 300 mm
Est. $3,300 – $3,800

Peter Madden

Peter Madden is highly esteemed for his magical 3-D universes made by cutting and collaging photographs from books, magazines and encyclopaedias. Madden has an MFA from Elam School of Fine Arts and has participated in many exhibitions in public and private galleries in New Zealand and overseas. His work is held in the collections of Auckland Art Gallery, Queensland Art Gallery and others. In 2011 The Institute of Modern Art, Brisbane, published Peter Madden, a 96-page monograph.

’I made *Teaching Mountains to Fly* at the time Sir Ed was coming to the end of his life, and the culture was full of empathy towards the life he had lived and what he had achieved. Not only the climbing of “That Mountain” but the work he did for the Nepalese community, and how that had taught us to look beyond individual achievement and to lend a helping hand to those who needed it. So in some way I wanted to capture the joy of that lesson in this art work.’

*Teaching mountains to fly 2007*
Collage, framed 700 x 700 mm
Est. $7,000 – $9,000
Simon Mark

Simon Mark’s photographs explore the aesthetic possibilities inherent in chance encounters, seeking to capture the eruption of contradiction in representations of the real. Recent exhibitions include Chance Encounters at Pataka (2015) and Twelve Years Later at Art Heritage, New Delhi (2014). He has a PhD in cultural diplomacy from the University of Auckland and a Postgraduate Diploma in Fine Arts from Massey University, Wellington, New Zealand, where he currently works as a researcher in the College of Creative Arts.

Camouflage 2012
C-type photograph, framed
520 x 440 mm (framed dimensions), 1/3
Est. $300 – $500

Allan McDonald

Allan McDonald has been actively working with the photographic medium since the 1960s. His ongoing association with the documentary tradition takes the form of collaborative and community-focused projects as well as curatorial work. McDonald’s work has been published in PhotoForum, Art New Zealand and The New Zealand Journal of Photography and included in curated exhibitions spanning the period from Manawatu Art Gallery’s Active Eye (1975) to Auckland Art Gallery’s Freedom Farmers (2013-14). His work is included in many public and private collections including Te Papa Tongarewa, Auckland Art Gallery and the Chartwell Trust. Mt Roskill (State Highway 20), 2005 is one of a number of images of the landscape and housing bulldozed to make way for the State Highway 20 extension.

Mt Roskill (State Highway 20) 2005
C-type photograph mounted
550 x 420 mm, 1/3
Est. $1,500 – $1,800
Simon McIntyre

Simon McIntyre explores painting’s relationship to abstraction through light, colour and space. At the same time his work evokes fleeting encounters with our local environment, utilising photography to source motifs from natural and constructed forms. Recent solo exhibitions include *The Nature of Things*, 2013 and *There and Back*, 2012 at Tim Melville Gallery in Auckland. McIntyre is Senior Lecturer in Visual Arts at AUT University, and graduated with an MFA from RMIT University Melbourne.

Yellow fracture 2013
Oil on linen
350 x 505 mm
Est. $2,400 – $2,800

Sara McIntyre

Sara McIntyre is a District Nurse in the King Country. *Ohura Museum* is part of a series of photographic explorations of sites, places and communities she has observed in the course of living and working in this unique part of New Zealand.

*Ohura Museum. Open by appointment*  
March 2015  
C-type photograph, unframed  
295 x 420 mm, 1/5  
Est. $600 - $800
Kim Meek

After a background as a specialised book designer and advertising agency art worker, Kim Meek graduated from Unitec in 1999 with a Bachelor of Design in Painting. Meek typically works with large-scale digital prints that reflect his interest in graphic and ornamental forms such as celestial maps and encyclopedia plates. Meek completed a Masters of Design in 2007. Recent exhibitions at Anna Miles Gallery include Grand Tour (2011), a suite of monumental prints, developed during a residency at the Taipei Artist Village, Taiwan and the florilegium-based, Dominion (2013).

Tulip I and Tulip II from Dominion Florilegium (Miniatures) 2013
Archival digital prints, framed
620 x 545 mm each (framed), Both 1/3
Est. (Pair) $1,400 – $,1800

Simon Morris

Simon Morris engages critically with the history of abstract painting and is well known for his large-scale wall drawings and site-specific installations. Morris is Senior Lecturer at School of Fine Art, Massey University, Wellington. He graduated with an MFA from RMIT University, Melbourne, in 1997, and his work is held in major public collections, including The Dowse Art Museum and Museum of New Zealand Te Papa Tongarewa.

‘Half Light Blue 2015 uses the simple geometric idea of halving in form and material to create a new sense of order.’

Half Light Blue 2015
Acrylic on canvas
400 x 400 mm
Est. $3,000 – $3,500
Solomon Mortimer

Solomon Mortimer was born in Auckland in 1991 and studied photography at Unitec, graduating with a BDVA in 2012. Mortimer is known for photographs of individuals, typically people he has just met who are photographed shortly afterwards. He has made a series of notable collaborations with Zahra Killeen-Chance. He often uses the book form to incorporate writing and drawings alongside photographs. *Steve and the Anglia* is from *Contact*, a 2013 exhibition of photographs taken in Poland, Portugal and New Zealand.

*Steve with the Ford Anglia 2013*  
Hand print on fibre-based paper, framed  
406 x 508 mm (print dimensions), 2/3  
Est. $1,200 – $1,500


Neil Pardington

In 2011 Wellington-based artist Neil Pardington received the Marti Friedlander Photographic Award – New Zealand’s most prestigious award for photographers. He has exhibited at many major art museums and his work is reproduced in several books, including *The Vault: Neil Pardington*, which accompanied a major touring exhibition of his work. Neil has a BFA from Elam School of Fine Arts and is the creative director of the design company Base Two.

‘This waharoa, together with the Centennial Memorial Church and whare rūnaka Tamatea, form the Ōtākou marae on the Otago Peninsula. Opened in 1946, these structures are notable for their cast concrete “carvings”, made while many carvers served abroad during the Second World War. Ōtākou marae stands on the site of an ancient kāinga where the Otago chiefs signed the Treaty of Waitangi, and soon after concluded the sale of the Otago block.’

*Centennial Memorial Gate, Ōtākou 2010*  
Pigment print on Hahnemühle Photo Rag Baryta  
400 x 500 mm (print dimensions), 1/15  
Est. $3,000 – $3,400
Johanna Pegler

After graduating from Elam School of Fine Arts in 1987, Johanna Pegler spent 15 years living and painting at Waikawau Bay at the remote North Eastern tip of the Coromandel. In 2004 she relocated to Whanganui after being awarded the Sarjeant Art Gallery Tylee Residency. Pegler is recognised as a producer of powerful and mysterious paintings based on her distinctive response to unsung aspects of the local landscape. Her most recent exhibition was Bathysphere at Anna Miles Gallery (2014).

Guardian 2013
Watercolour on paper, framed
320 x 260 mm
Est. $3,000 – $3,800

Lucien Rizos


House Bar, Royal International Hotel — Auckland, 1979-1981
Hand print on silver gelatin paper, made by the artist c2003, framed
350 x 490 mm (framed dimensions), 3/5
Est. $1,200 – $1,700
Marie Shannon

Marie Shannon works with photography, video and drawing, often focusing on her immediate domestic environment. Shannon completed a BFA at Elam School of Fine Arts in 1983, and represented New Zealand at the Asia Pacific Triennial at Queensland Art Gallery, Brisbane, in 1996. Her work was included in the 1992 group exhibition *Headlands: Thinking through New Zealand Art* at the Museum of Contemporary Art, Sydney. In 2005 Shannon produced a suite of photographs titled Love Notes, which has been widely exhibited. *The House of Parmesan* is held in the collections of Te Papa Tongarewa and the Art Gallery of New South Wales.

*The House of Parmesan* 1992
Silver gelatin print, selenium, sepia, gold toned
440 x 475 mm, framed, 9/20
Est. $1,000 – $1,400.

Kate Small

Kate Small was born in Lower Hutt in 1968 and graduated from Elam School of Fine Arts in 1991. In Small’s distinctive paintings, reductively rendered figures are located in vaguely institutional interiors. Typically the works are named after local places: beaches, school sports fields; public swimming pools; changing sheds, waiting rooms, ferries, and more unusually, storms with girls’ names. Small has been represented by Anna Miles Gallery since 2004. Tawa Pool is one of a small group of prints made at the Australian Print Workshop in Melbourne in 2008.

*Tawa Pool, Cream* 2008
Lithograph, framed 860 x 825 mm (framed dimensions), 2/10
Est. $1000 – $1,200
Mickey Smith

American conceptual artist and photographer Mickey Smith is now based in Auckland and has a BA in Photography from Minnesota State University, Moorhead. Works in her *Volume* series have been exhibited throughout the United States, in Europe, China and Russia. Smith’s work is held in numerous public and private collections, including the Weisman Art Museum, Sheldon Museum of Art, and Museum of Modern Art Library. Her first major public art commission was selected as one of the 40 best permanent public art works in the United States by Americans for the Arts in 2010. ‘Volume documents bound periodicals and journals in public libraries. The books are not touched, artificially lit, or manipulated – rather created by the librarian and found in the stacks – positioned by the last anonymous reader. The focus is on simple, provocative titles that, through scale, conceptually transcend the spines on which they appear.’

*Time* 2009
Archival pigment print
1170 x 760 mm, 6/10
Est. $5,000 – $6,600

Lorene Taurerewa

Tokoroa-born, New York-based artist Lorene Taurerewa works in charcoal, watercolour and oils, and her figurative works have been described as ‘dark and otherworldly’. Her suite of 20 drawings was included in *Unnerved: The New Zealand Project* at Queensland Art Gallery, Brisbane, in 2010. ‘Earlier this year I was artist-in-residence at the Patan Museum in Kathmandu, hosted by the Kathmandu Contemporary Arts Center. It’s hard to describe the feelings of sadness for the people of Nepal and all they’ve lost. But I do know they are some of the most resilient and hard working people on the planet and I’m grateful for the opportunity to help in some way, to rebuild their lives.’

*Return to dust* 2014
Lithograph
240 x 230 mm, 5/12
Est. $400 – $600

*The kindly Shepherd* 2014
Lithograph
290 x 200 mm, 3/10
Est. $500 – $700
Imogen Taylor

Auckland artist Imogen Taylor’s paintings explore conversations between representation and abstraction, often borrowing elements from European Cubism and New Zealand Regionalism. Taylor graduated with a PGDipFA from Elam School of Fine Arts, Auckland, in 2010. Her recent exhibitions include group shows Implicated and Immune at Michael Lett, Girls Abstraction at Hamish McKay Gallery, and solo shows Glory Hole at Michael Lett and Blow Hole at Kalimanrawlins, Melbourne.

Attempted Holism 2014
Water colour on paper in custom frame
320 x 270 mm
Est. $1,000 – $1,400.

Isobel Thom

Isobel Thom was born in 1965 and graduated with a Master of Fine Arts from Elam School of Fine Arts, University of Auckland in 1990. Thom lived in New York from 1995 until 2005 and now resides in Auckland. Thom’s work is informed by abstract minimalist and cubist influences. Her previous work was predominantly in painting, but she is now well known for utopian ceramic planters, vases and tea sets, that draw on her interests in permaculture and modernist design. Recent exhibitions include Freedom Farmers, Auckland Art Gallery (2013-14), Slip Cast, Dowse Art Museum, Lower Hutt (2014), and Homeworld (with Kathy Barry), Te Uru Waitakere Contemporary Gallery (2014-15).

No Title (Teapot) 2014
Stoneware inlay teapot
90 x 70 x 170 mm
Est. 1,000 – $1,500
Ruth Thomas-Edmond

Ruth Thomas-Edmond was born in 1977 and graduated with a Master of Fine Arts from Elam School of Fine Arts, University of Auckland in 2005. Thomas-Edmond creates careful abstractions made up of individual daubs, lyrical outlines and re-occurring units. At the crux of her practice is imperfect repetition, whether finely iterated pen-strokes, an amassing of painted pockets, the assemblages of cardboard shapes, or the constructions of an uncertain and improbable interior space. Thomas-Edmond currently lives in Wellington. Recent curated exhibitions include, Solo, The Dowse Art Museum, Lower Hutt (2014), and The Obstinate Object, City Gallery, Wellington, (2012).

Untitled [faded it] 2014  
Tape on card  
400 x 500 mm  
Est. $700 – $800

Barbara Tuck

Barbara Tuck graduated with a Diploma of Fine Arts from Elam School of Fine Arts, University of Auckland in 1965. Her painting career of five decades is unusually critically re-inventive. Tuck has tirelessly questioned standard modes of painterly expression, enmeshed the figurative and the abstract and pursued her abiding curiosity about contemporary science. Her work has been included in many surveys of contemporary painting such as Surface Tension, Auckland Art Gallery (1992), A Very Peculiar Practice, City Gallery Wellington (1995) and PX: Snow falls in the mountains without wind, St Paul St Gallery, AUT University (2007). Small stone thunder (2010), is part of a series of paintings indebted to specific ecologies that Tuck has been at work on over the past decade.

Small Stone Thunder 2010  
Oil on board  
750 x 750 mm  
Est. $6,000 – $7,000
Adrienne Vaughan

Adrienne Vaughan was born in Auckland in 1978 and completed a Masters of Design in Painting at Unitec in 2012. Vaughan is involved in a continuing engagement with the lyrical possibilities of abstraction. Her oil and enamel on canvas paintings are distinguished by their restrained palette and subtle tweed-like textures. *Wincy* is an oil on paper work from her most recent solo exhibition at Anna Miles Gallery (2014).

*Wincy 2014*
Oil on paper, framed
320 x 370 mm (framed dimensions)
Est $600 – $800

Denys Watkins

Denys Watkins was educated at Wellington School of Design, Central School of Art and Design, London, and Royal College of Art, London. He is highly regarded for his paintings and prints that are held in private and public collections, including the Museum of New Zealand Te Papa Tongarewa, and the Australian National Gallery, Canberra. In the 1980s his paintings critiqued the signs and symbols that described our experiences of the real world, considering and reconciling images from Western and indigenous cultures. Watkins was Senior Lecturer at Elam School of Fine Arts from 1980 to 2011.

*Googly 2004*
Screenprint
1000 x 705 mm
Est. $1,200 – $1,400

*Yamuna 2004*
Screenprint
1000 x 705 mm, 19/25
Est. $1,200 – $1,400
Ruth Watson

In 2014 Auckland-based artist Ruth Watson received the Fulbright-Wallace Arts Trust Award for her work *Telluric Insurgencies I*. Watson graduated with an MVA from Sydney College of the Arts and a PhD from Australian National University. She has long worked with maps and mapping, often employing unusual materials. Watson has represented New Zealand in a variety of biennales and other international exhibitions in a career spanning three decades.

*A beautiful world (with hypertension medication and baby powder)* 2014
Printed map, powdered medication, baby powder
Framed, c.1040 x 740 mm
Est. $3,500 – $4,000

Virginia Were

Virginia Were is an artist, journalist and award-winning writer who has a BFA from Elam School of Fine Arts. Her two books of poetry and short fiction, *Juliet Bravo Juliet* and *Jump Start*, were published by Victoria University Press. In the 1980s she was a member of the music group, Marie and the Atom. Were lies in Auckland and is the editor of Art News New Zealand.

'I took this photograph of Kathmandu at dusk from Swayambhunath stupa, one of Nepal’s most sacred Buddhist shrines. I was lucky to see Kathmandu and many of its wonderful heritage sites before the first earthquake on 25 April. I also saw the city afterwards, and sadly, many of these historic buildings were reduced to rubble. This photograph documents the city before that tragic event and the many distressing aftershocks that have followed.'

*Kathmandu, 19 March, 2015* 2015
C-type photograph, framed, 1/4
Est. $600 – $1,000
Amber Wilson

Amber Wilson has devised an approach to abstraction charged by a particular appreciation of applied decoration. Born in Auckland in 1983, Wilson completed a Masters of Design in Painting at Unitec in 2010. She lectures part-time in Visual Arts at AUT University. Recent exhibitions include Façade Charm (with Amy Unkovich), Window, University of Auckland (2014), It's not dry yet, Chambers 241, Christchurch (2014) and Beneath Ambient Eaves, Anna Miles Gallery (2014). Venetian Tailgate, a beguiling compound of the modern and postmodern, is a fine example of Wilson’s work in watercolour.

Venetian Tailgate 2010
Watercolour on paper
500 x 430 mm, framed
Est. $1,500 – $1,800

DOOR PRIZE

Please note, all who register to bid at the auction on 5 June at Gus Fisher will go in the draw to win Vita Cochran’s hand-embellished scarf, My Darling Monkeys (see back cover).