

Featuring work by
locally and nationally
significant artists



aratoi

ARTIST AUCTION

13 June 2025 from 5.30pm

Tickets available at Aratoi, 12 Bruce St, Masterton. E: info@aratoi.co.nz

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since 1918

“Aratoi is our taonga”

Dame Robin White

Aratoi exists because of the ambition and passion of a community that knew that art and history were worth highlighting and preserving in the Wairarapa. As a charitable trust we continue to rely on this same ambition and passion. We collect, display and care for art, taonga and objects that tell our stories with dozens of disparate exhibitions each year that reflect our diverse communities and histories. We are proud that we are able to achieve so much with so little, but alongside many other cultural institutions we are facing fiscal constraints that threaten our ability to achieve our curatorial, educational and cultural ambitions.

With this in mind we have organised this fundraising auction to add much needed funding to the operations of Aratoi. All the funds raised will go towards supporting Aratoi – ensuring that we not only survive but thrive.

We are a reflection of our community and we would like to thank the generous community that has come together to support this auction and make it possible: the artists, Board, Friends of Aratoi, staff, sponsors, volunteers, Lewis Mrkusich, Bob Francis, Hamish McKay, Geoff Francis of Goodeye Design, and all of you who have come together to support Aratoi. Thank you.

This auction showcases the work of artists connected to Aratoi and highlights the incredible talent in the Wairarapa and the support we have from some of New Zealand’s leading artists. It is a unique opportunity for you to not only support Aratoi but to own some of the best art produced in this country.

We sincerely hope that you give generously in the knowledge that your support will ensure that Aratoi can protect and showcase our taonga for generations to come.

Sarah McClintock
Director

Wayne Skipage
Chair of the Aratoi Regional Trust

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1. Sandra Schmid
Whispers of Growth, 2025
Sterling silver
52mm
Est. \$380 – \$520

“In the quiet aftermath of release, the empty seedpod holds a powerful truth: growth has already begun. This collection draws from the quiet beauty of what remains—the vessel once full of promise, now open, silent, and transformed. Each piece speaks to the subtle, often unseen stages of becoming. These forms are not endings, but echoes—whispers of growth that lingers long after the seed has moved on.”

Sandra Schmid is an award-winning jewellery artist based in Martinborough, creating work that lives at the intersection of art and adornment. From her intimate studio, she blends traditional craftsmanship with her own intuitive sculptural design language, producing work that speaks both to heritage and individuality—crafting pieces that are cherished and worn by collectors around the world for its beauty, soul, and connection to meaning.



2. Paul Martinson
Jam Jar Excursion, 2018
Oil on stretched canvas
610 x 460mm
Est. \$1,000 – \$3,000

“Mute swan/wāna, green frog and Jam Jar.”

Born in 1956 Paul Martinson has been a painter since 1987. An abiding interest in the surreal and the symbolic has seen Paul shift away from realism in search of a style that expresses the poetry of the human mind. While retaining a drawing-based figurative style, he has embraced a personal, liberal approach to painting that allows a free flow of imagery and ideas. Paul’s works are held in the collections of Museum of New Zealand Te Papa Tongarewa, Waikato Museum of Art and History and Aratoi Wairarapa Museum of Art and History. He is represented by Sanderson Contemporary Art, Newmarket, Auckland.



3. Rebekah Farr

Alice Obscene Language 1928, 2021

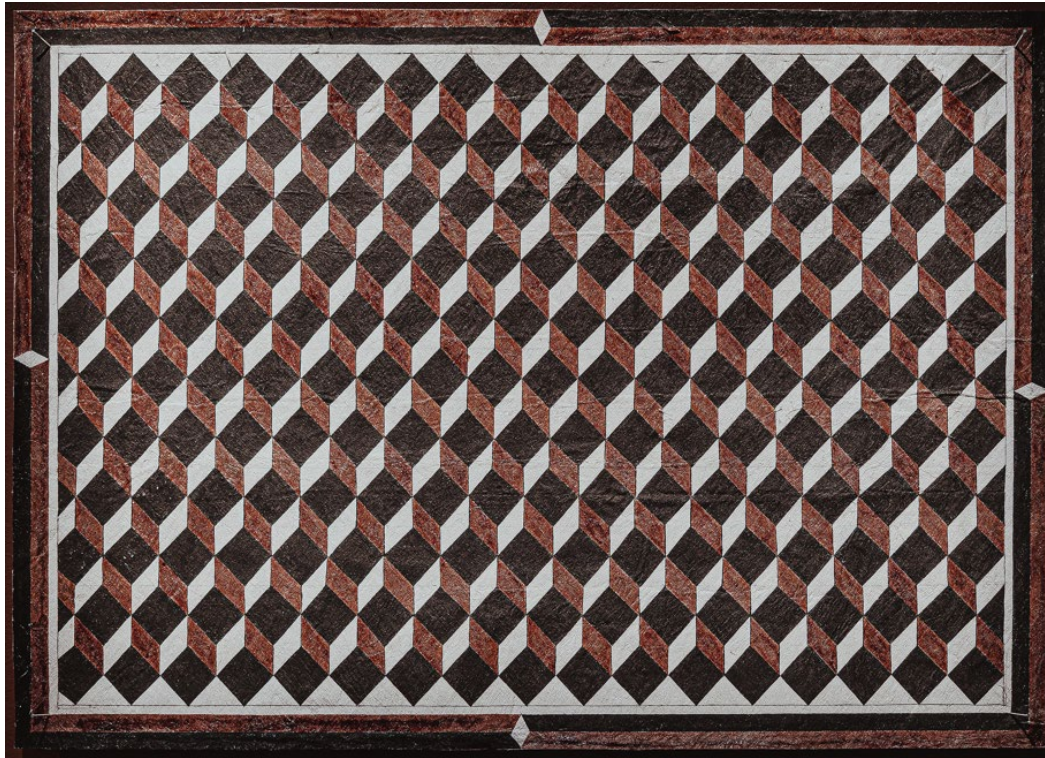
Oil Paint and Wax on Board

200 x 200mm

Est. \$500 – \$700

“Created during the Rogue & Vagabond period but not shown in the exhibition, this work draws from prison release mugshots of New Zealand women (1907–1945), revealing fleeting emotion and quiet humanity—reminders that these women loved and were loved.”

Rebekah Farr comes from a family of storytellers, so storytelling has become an integral part of my art. A common thread in her work is her desire to tell stories that resonate universally. She has studied art and fashion in New Zealand and Australia but it was the landscape of the Wairarapa inspired her to start painting. In 2025, she moved back to Auckland after 35 years.



4. Natasha Ratuva

Bubu Olita | Grandmother, 2023

Soot, charcoal, Indian ink and plant dyes on Masi (Fijian barkcloth)

420 x 590mm

Est. \$1,800 – \$2,200

“Grandmother and family matriarch. I imagine looking through a microscope and seeing the tightly compacted texture of my grandmother’s buiniga. Each strand lovingly coiling into each other without a breath between them. Her hair was always well kept as she cared and loved us until her last day.”

Natasha Ratuva is a Taukei (Kadavu vasu i Bua) multi-disciplinary creative based on Ngāti Rākaiwhairi whenua in the Wairarapa. Recently, Natasha has brought masi (indigenous Fijian barkcloth) to the forefront of her creative practice. Masi is deeply integral to Taukei culture and tradition, often present in ceremonies throughout a person's life. Natasha uses natural pigments and dyes to carefully hand paint traditional patterns within contemporary compositions onto masi to express ideas on cultural identity and the importance of the natural world. This work was displayed at Aratoi as part of Natasha’s solo exhibition *Buiniga* in summer 2023/2024.



5. Joanne Lysaght
A Delicate Balance, 2024
Dry point etching, 6/8
183 x 251mm
Est. \$350 – \$550

“I have been exploring conservation and environment themes. Looking at the impacts on our changing world, the regrets and chaos that comes with decisions made for human profit and vanity.”

Jo started printmaking in 2016 and her works are carved mostly from lino and wood. More recently experimenting with drypoint engravings. Jo’s work is mostly inspired by nature, but she feels there is still so much to explore within the print medium. She was the winner of Emerging Talent Award at the 2021 Wairarapa Art Review and the winner of the Landscape Award in the 2023 Wairarapa Art Review.



6. Elizabeth Thomson
 Lateral Series – study VIII, 2022
 Cast vinyl, lacquer on wood and panel
 380 x 380 x 40mm
 Est. \$7,800 – \$8,200



7. Elizabeth Thomson
 Green Intervals out on the plain, 2020
 Cast vinyl, lacquer on wood and panel
 380 x 380 x 40mm
 Est. \$7,800 – \$8,200

“Lateral (n.) situated at or pertaining to the side or sides; moving or existing side by side; an offshoot or branch (as in an irrigation system or electrical circuit) The flatness of cultivated earth. The roundness of a planet. The undulating, rolling motion of a landscape. Elizabeth Thomson’s ‘Lateral Series’ proposes a way of looking across a number of such diverse territories. The works are also an exercise in lateral thinking. The objective is not to see or think straight, but rather to pick up the cadence and movement in what is sighted, to extract some kind of essence or intelligence or equivalence or nuance.” Gregory O’Brien

Elizabeth Thomson (born 1955, Auckland) graduated with an MFA from Elam School of Fine Arts, University of Auckland, in 1989. Since then her work has been exhibited widely throughout New Zealand and abroad. A major survey exhibition, ‘My hi-fi my sci-fi’ opened at City Gallery Wellington in 2006 then toured nationally. At Aratoi, Wairarapa, ‘Cellular Memory’: a survey exhibition 1989–2017 opened, and was touring nationally until 2023/24. Alongside the work of Len Lye, her art featured in the major two-person exhibition, ‘Waking up slowly’, at the Len Lye Centre, New Plymouth, in 2018. Based in Wellington since 1991, she works in a converted factory in the suburb of Newtown.



8. Janet Green
The Informant
Stoneware
550 x 430 x 330mm
Est. \$2,500 – \$3,000

“Inspired by Monkey, or Journeys to the West by 16th Century Chinese writer Wu Ch’êng-ên *The Informant* is one of a series of figures Janet Green created as part of her series of monkey head ceramics.”

Janet Green is a Masterton-based artists whose work is in public and private collections across the globe, including Auckland War Memorial Museum Tāmaki Paenga Hira, Ministry of Foreign Affairs and Trade, Wellington, The Dowse Art Museum, Lower Hutt, Aratoi Museum of Art & History, Masterton and Chapman Tripp Collection. She has exhibited widely, and her work has been awarded prizes in the Wairarapa Art Review, NZ Potters exhibitions and the Molly Morpeth Canaday Awards.



9. Kate Small
 Tawa Pool, 2008
 Lithograph
 880 x 830mm
 Est. \$800 – \$1,300

“For many years the painter, Kate Small, has developed an imaginative territory that reflects her embroilment in social experience and the visual possibilities of painting. The stalwart presences in her work are typically clad in swimming togs, accessorised by objects related to housework and located in bare, vaguely institutional settings. Tawa Pool was made during a residency at the Australian Print Workshop in Melbourne in 2008.”

Kate Small was born in Lower Hutt in 1968, graduated from Elam School of Fine Arts in 1991 and is currently based in Masterton. Small’s paintings are held in public and private collections in New Zealand and overseas. Her work has been included in public exhibitions at Aratoi, City Gallery, Wellington Te Whare Toi and the Dowse Art Museum. Kate is represented by Anna Miles Gallery, Auckland.



10. Bev Moon

Wairarapa Chicken Feet, 2024

Wool, PLA, bamboo, melamine

95 x 205mm

Est. \$500 – \$850

“These knitted chicken feet are a tribute to my mother and the iconic Cantonese yum cha dish. It's a celebration of family, food, and the quiet gestures passed down through generations—threads of memory and culture stitched into every detail.”

Bev Moon is a New Zealand artist of Seyip, Taishanese, and Cantonese descent whose multidisciplinary practice spans drawing, sculpture, painting, and textiles. Her work examines cultural narratives shaped by her ancestry, tracing connections to Taishanese men who migrated to New Zealand during the 1880s gold rush. Through her practice, Moon reflects on familial resilience and the complexities of navigating social and cultural expectations. A key work in her practice is *Fortune* (2021-22), a knitted yum cha banquet created during the Auckland lockdown, has been exhibited in many public institutions across New Zealand, including Aratoi. She has also exhibited at the Aotearoa Art Fair 2025 for Bergman Gallery, the Suter Art Gallery and Forrester Gallery. Her work is held in major public and private collections throughout New Zealand and overseas, including Museum of New Zealand Te Papa Tongarewa, Auckland Museum, Forrester Gallery and the Scott Lawrie collection, Edinburgh.



11. Sean Crawford

Lost in Translation – Kikorangi, 2022

Laser cut Chatham Island 'forget me not' with steel extrusion with powder coat render
450 x 450mm

Est. \$4,000 – \$5,000



12. Sean Crawford

Lost in Translation – Kowhai, 2022

Laser cut Kowhai flower with steel extrusion and powder coat render
450 x 450mm

Est. \$4,000 – \$5,000

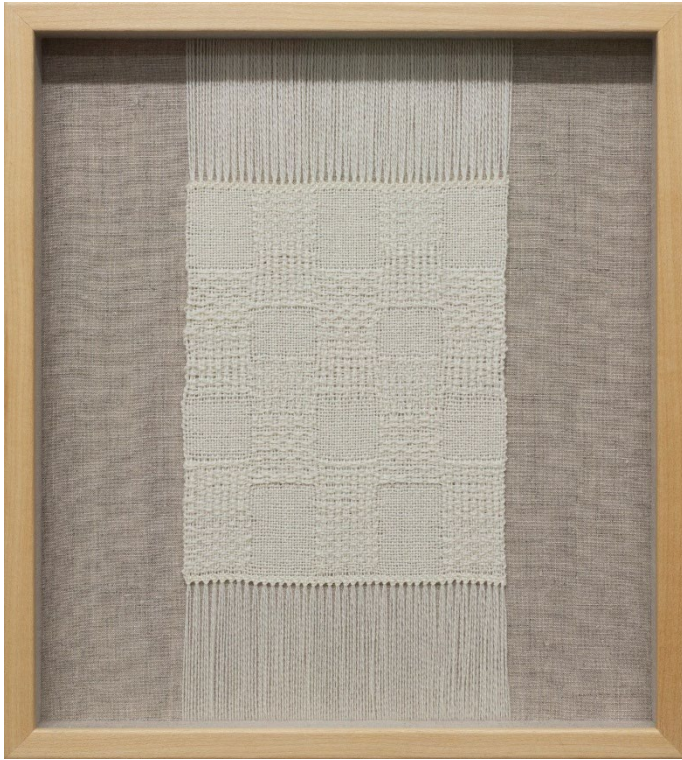
“As a child, colours were a cultural gateway to learning Māori, and the idea of ‘collective humanity’ or humanness. Using indigenous botanical motifs in these works highlights an innocent exchange - colour to flower. However, as the flowers become corrupted in form, shapeshifting into objects reflecting repression, humanness becomes ‘lost in translation’.”

Sean Crawford is a successful New Zealand sculptor. Originally Wellington based but now living in the rural Wairarapa, his works are found, and sought after, nationally and overseas. He graduated with an honour's degree in Design in 2003 and has been a full-time sculptor ever since. Crawford's inspirations are as varied as they are evolving. Techniques he learned from his boat building father interweave with creativity that frequently highlights environmental and social messages. Highlights of Crawford's career to date include the 2015 commission 'Waiting for Hammond', a two-metre-tall Huia bird sculpture set on a headland overlooking the Irish Sea. Nationally, his public work 'The Head of John Doe' was installed in Palmerston North in early 2022 and is sited near the entrance to Te Manawa. His latest public sculpture is found in Masterton (in the Wairarapa). Titled 'Distant Chant', this two-piece work is made from corten steel. It stands approximately three meters high and depicts both male and female Huia's 'in flight'.



13. Gavin Hipkins
Tumblers No. 7, 2023
Unique cyanotype
254 x 297mm
Est. \$3,500 - \$5,000

Born 1968, Gavin Hipkins lives and works in Auckland. Over the past three decades, Gavin Hipkins has developed a practice in photography and moving image that frequently returns to the intersections of modernism and the post/colonial nation-state by repurposing images and texts. Hipkins received a Bachelor of Fine Arts from the Elam School of Fine Arts, Auckland in 1992 and a Master of Fine Arts from the University of British Columbia, Vancouver in 2002. An extensive survey of his practice, Gavin Hipkins: The Domain, was exhibited at the Dowse Art Museum in 2017. He has exhibited extensively both internationally and in Aotearoa. Most recently he exhibited at Aratoi with his collaborator Karl Fritsch in their exhibition *Der Tiefenglanz*.



14. Caroline McQuarrie

Woven Sampler 4, 2024

Hand woven Aotearoa grown wool, framed

300 x 290mm

Est. \$1,200 – \$1,800

“Woven Sampler 4’ was part of the exhibition ‘How deep into the earth we sink’, at Jhana Millers Gallery in 2024. The work explores land use in farming, using undyed Aotearoa grown wool woven into grid structures emulating pasture as seen from above.”

Based in Te-Whanganui-a-Tara Wellington, Caroline McQuarrie is a contemporary artist focusing on the legacy of Aotearoa’s history of settler colonialism. Through photography and textiles, McQuarrie explores the meaning and memory carried in objects and sites. McQuarrie is a Senior Lecturer at the Massey University Whiti o Rehua School of Art. Her exhibition *No Town* was exhibited at Aratoi in 2014 and she is currently preparing work for a major solo exhibition here in 2026.



15. Angus Thomson – The Riverside Jeweller

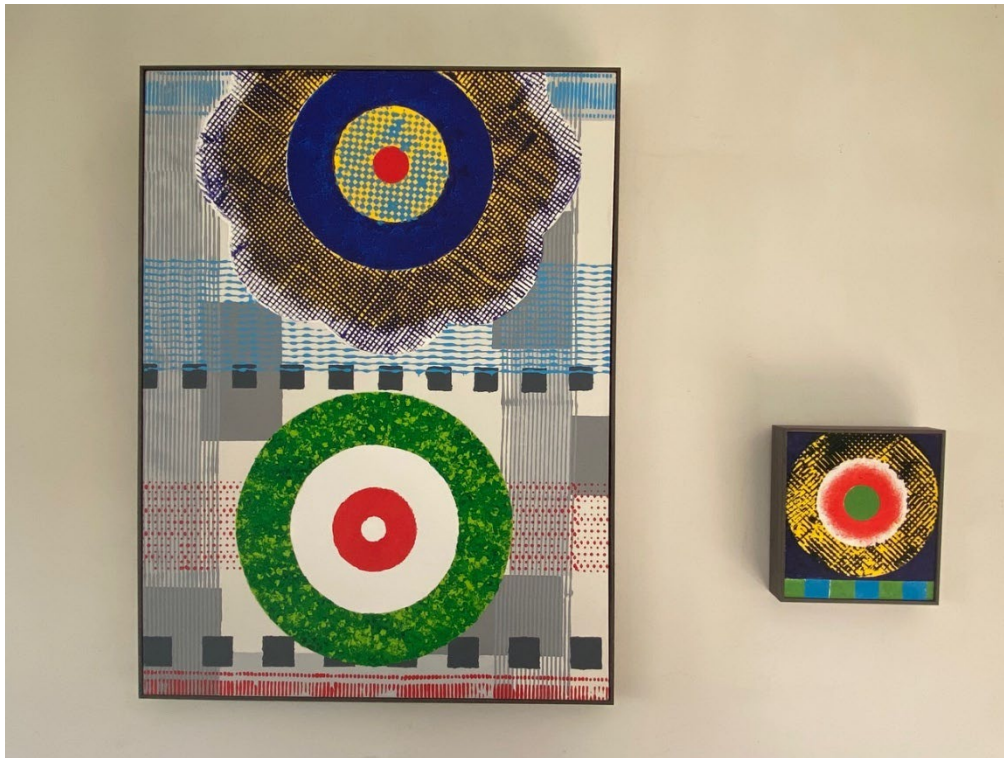
Amethyst and sterling silver pendant

30 x 20mm

Est. \$750 – \$900

“A lot of the inspiration I get is from nature - textured and hammered. I hope you enjoy what you see, as I so enjoy making it.”

Angus Thomson is a Wairarapa based jewellery designer and craftsman, taking inspiration from the Mangatere Valley bush he calls home.



16. Gavin Chilcott

Lotus and Jupiter, 2016

Diptych: Acrylic on canvas and wood

760 x 1010 – 260 x 240mm

Est. \$3,800 – \$4,500

‘The Lotus and Jupiter can be seen as representing different aspects of the journey of life. The Lotus symbolizes the spiritual journey of self-discovery and growth, while Jupiter represents the potential for abundance and expansion in the physical world. I intended this diptych to be hung in different rooms, as an echo of each other.’

The artist lives and works beside the Waingawa River, Kaituna.



17. Andrea Gardner

The Golden Hour, 2023

archival photograph on Ilford Smooth Cotton Rag, in black frame with museum glass

800 x 540mm

Est. \$1,500 – \$1,800

“Through staged photography I am interested in juxtaposing the familiar with the unexpected and how artifice mixed with reality can create unexpected narratives which might be playful, absurd, poetic, enigmatic or uncertain. In my current photos I have inserted myself into the compositions, usually in some form of disguise.”

Andrea Gardner, originally from California, has lived in Whanganui since 1995. She works primarily in photography and mixed media sculpture. She has work in the collections of The Dowse Art Museum, Museum of New Zealand Te Papa Tongarewa, the Sarjeant Gallery and the Art House Trust. Her solo exhibition at Aratoi, *This is the Rabbit Whole* was a highlight of 2022.



18. Tatyana Kulida

Self Portrait as Divine Being, 2024

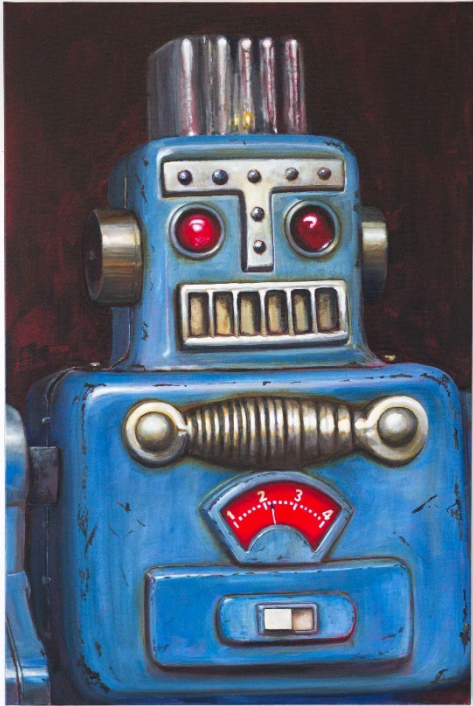
Charcoal on tea tinted and stretched paper, gold leaf

400 x 300mm

Est. \$800 – \$1,200

“Sometimes we don’t realise and most often forget – we are Divine beings. Hand mudras of peace and unity. Drawn from life with use of a mirror”

Tatyana was classically trained as artist in Florence, Italy. She teaches classical painting and drawing in her studio on Cuba St. Tatyana paints from life and enjoys people and flowers. Tatyana’s solo exhibition at Aratoi in summer 2023/2024 was titled *Wairarapa Felt* and her work is now in the Museum’s permanent collection.



19. Ian Chapman

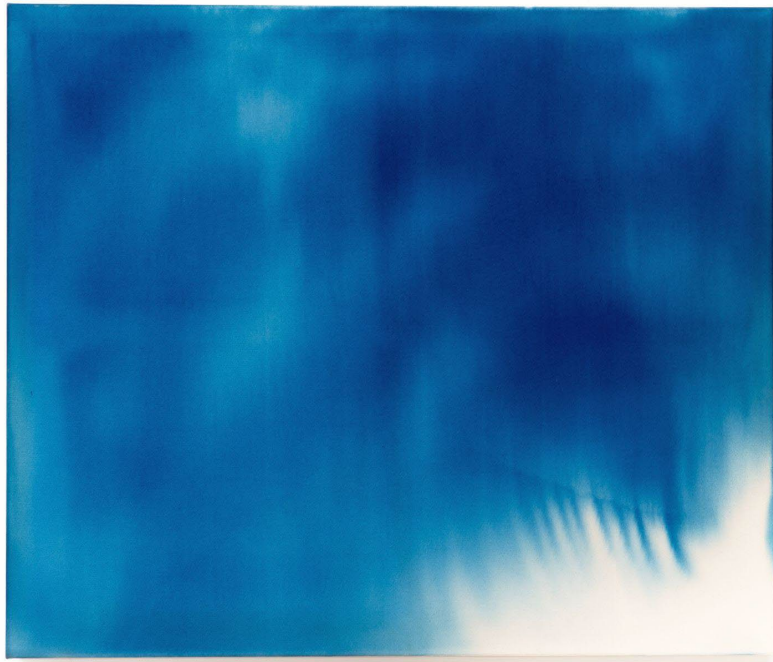
Lord Double A Batteries the 3rd

Acrylic on Canvas

600 x 900mm

Est. \$750 - \$1,000

Ian Chapman was born in 1967 in Brighton, England. He trained in Visual Art at the Wairarapa Polytechnic in Masterton and also received a Diploma in Creative Writing from Whitireia in 2005. He has been involved with King Street Artworks in Masterton since its inception in 1997, first as a tutor and now as General Manager. His paintings are characteristically quirky, surreal mashups of pop culture and humour.



20. Will Hadwen

I'm going home II, 2024

Cyanotype on raw canvas, wooden stretcher

1100 x 1300 mm

Est. \$4,300 – \$4,900

“Cyanotype on raw canvas ‘I’m going home’ created for Drive-Thru exhibition ‘Oh, Someday’ with Briana Jamieson in 2024, in the wake of recently returning from Antarctica.”

Will Hadwen's work is intuitive, experimental and interdisciplinary in nature. Qualities of light, space, trace and time hark back to his roots in photography. After completing his MFA at Massey CoCA Wellington in 2017, Will continued his practice living and working in Berlin through COVID. Recent solo exhibitions include Red on Black (2025), KONTAKT (2023) & Negativland (2022) with Hunters & Collectors. Recent group exhibitions include Oh, Someday with drive-thru (2024) & Come in from the Cold with Webb's Wellington (2024). His work is currently showing as a foyer wall installation at Ashburton Art Gallery, it is a 7 x 5 metre wide stretched canvas and is a continuation of Will's Negativland series, drawing from his time in Antarctica with Heritage Expeditions earlier last year.



21. Jason Burns

Organ Eyes, 2025

Acrylic on stretched canvas

1680 x 1080mm

Est. \$2,000 - \$2,500

“This painting is my latest work and somewhat an experiment with using solid areas of colour contrasted against visible brushstrokes which I don't normally do. I feel it adds a sense of movement and energy to the artwork.”

Masterton-based artist Jason Burns enjoys experimenting with colour, shape and often text in his paintings. There is a certain immediacy to his work, reminiscent of comic and graffiti art, but executed with a sophisticated sense of design and colour to express his memories and experiences. His work is a social commentary, containing personal and family elements as well as seemingly mundane components, random words and expressions.



22. Kirsty Gardiner

The Taxidermist's Daughter #12, 2024

High Fired Earthenware, multi-fired with lustres and overglaze enamels. Adorned with ephemera

300 x 250mm

Est. \$600 – \$800

“Inspired by a book written by Kate Mosse, this work reflects the history of taxidermy and pays homage to the extinct huia. This free-standing sculpture focuses on faux taxidermy from a feminine perspective, using clay, metal and items from her sewing box to adorn this fictional bird.”

Kirsty is a full-time clay artist based in the Wairarapa. Her work is influenced by natural history, 18th Century European porcelain, and the collections she encountered whilst working as a Gallery Technician at Aratoi. Her work has evolved over the years since winning The Portage Awards in 2010 and receiving a merit award the following year. In 2016 she received an Honourable Mention from the Judge who stated that ‘Kirsty’s work was refined and stopped just before the point of being industrial, thus keeping its individuality intact’.



23. Jo Torr and Jyn Stringer

Orewa 1820, 2017

Muka (NZ flax fibre)

400 x 375 x 25mm

Est. \$2,500 – \$3,500

“Orewa who marked the enclosed ‘sampler’ has lived with us upwards of three years.’ This sentence was written by missionary John King in a letter dated 1 December 1922, which he sent to the Church Missionary Society in London. This kete is a response to the sentence should Oreo have used materials and techniques familiar to her.”

Jo Torr and Jyn Stringer were both tauira (students) of Te Wānanga o Aotearoa, in Rotorua when this collaboration work was woven. It was shown in exhibitions at Te Kōhanga Museum of Waitangi (2018) and NorthArt (2019).



24. Lisa Nelson

Blushing Beauty, 2023

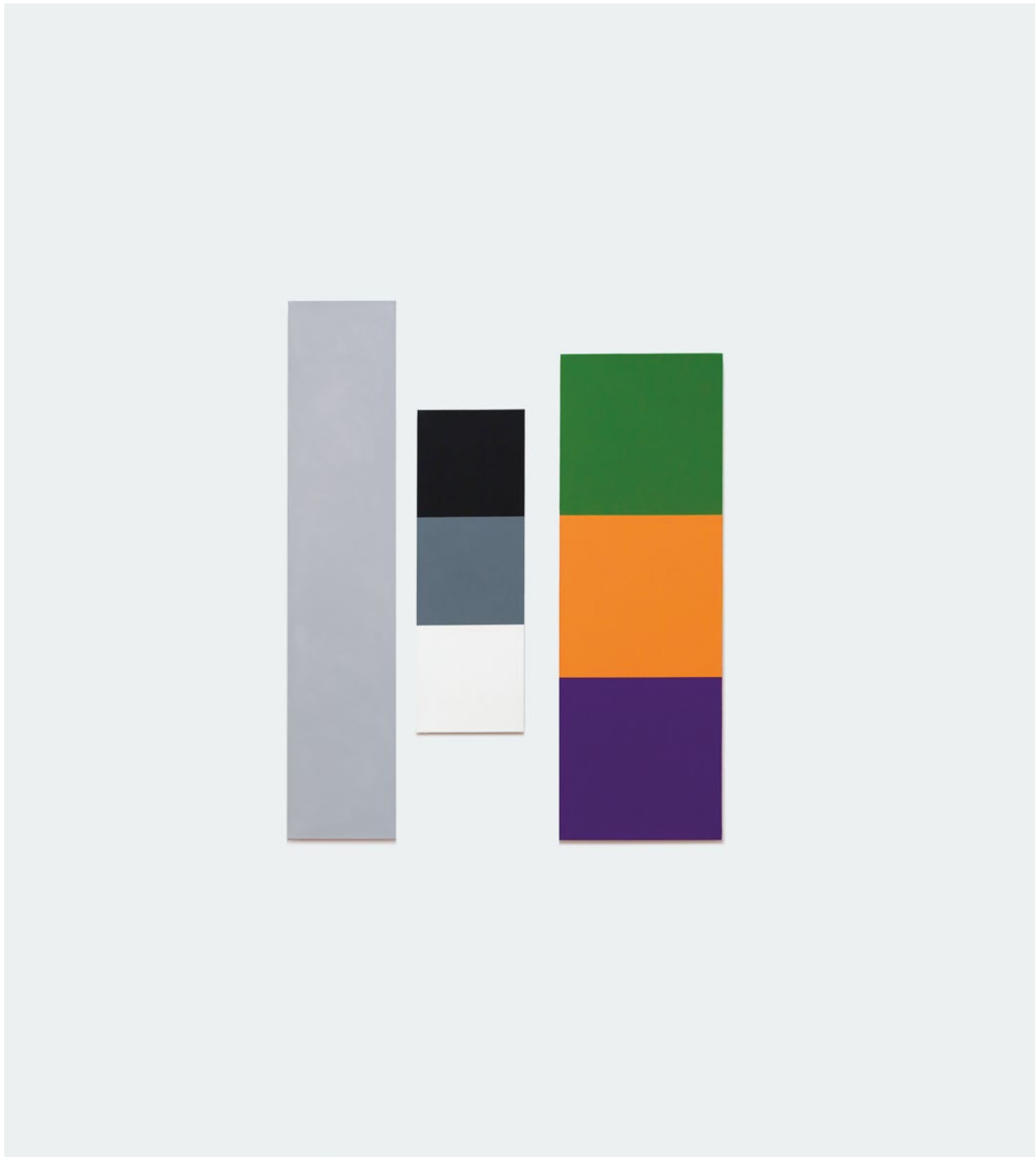
Archival photographic image framed with a black frame and anti-reflective glass

406mm x 508mm

Est. \$500 – \$800

“Out of the Shadows, A celebration of the ephemeral beauty of the glorious Peony.”

Photography has always been Masterton-based Lisa’s way to slow down and be still, hence her love of still life photography. She enjoys the contemplative nature of the genre, a mindful process that allows her to be present and aware of life’s beautiful imperfections that might otherwise go unnoticed; the texture of a faded bloom, the way the light falls across a weathered leaf, or the patina of a well-loved vase. Guided by the flowers and foliage, their form and size and with the use of natural light to shape the shadows within the arrangement not only does she hope to create work with a painterly quality, reminiscent of the still life painters of the Dutch Golden Age but also work which she hopes will create a feeling of nostalgia and memory for the viewer.



25. Milan Mrkusich
Achromatic Secondary, 1997
Acrylic polymer on canvas in three parts
1524 x 1225mm
Est. \$80,000 – \$100,000

Exhibited at Aratoi in the landmark exhibition *Milan Mrkusich: Chromatic Investigations and Paintings from the 90s* (2014/2015) this is an opportunity to own a part of New Zealand's art history. Its sibling painting, *Achromatic Primary*, is in the collection of Museum of New Zealand Te Papa Tongarewa. As William McAloon wrote –

“The paintings... reflect a new intensity in Mrkusich's use of colour. In the 'Achromatic' series, simple propositions about colour — the system of achromatic, primary and secondary colours that had grounded Mrkusich's earlier paintings — are constructed and elaborated anew. Architectural associations are evident in the multiple canvases that make up the individual paintings.”

Mrkusich himself wrote for the Aratoi exhibition in 2014 –

“All the *Colour/Achromatics* present us with the factual nature of colour. Simultaneously they activate a significant purpose, namely to reduce art to its primeval basis. It can be observed that in prehistory art may have begun with the simple use of white, black and red. Other colours and usage may then have followed. Colour in these works involves the primaries: Yellow, Red and Blue; and the Secondaries: Orange, Green and Purple. They are all chromatic colours. Along with those, achromatic colours are also used, being based on Black, Grey and White and variations thereof.”

Milan Mrkusich ONZM (1925 –2018) is considered a pioneer of abstract painting in New Zealand. Retrospective exhibitions of his work were organised by the Auckland Art Gallery in 1972 and 1985, and at the Gus Fisher Gallery in 2009. A substantial monograph was published by Auckland University Press in 2009. Mrkusich was appointed an Officer of the New Zealand Order of Merit, for services to painting, in the 1997 Queen's Birthday Honours, and was one of ten inaugural Icon Award recipients from the Arts Foundation of New Zealand in 2003.



26. Linda Tilyard

Ancient Horse Pitt fire series, 2025

Electric Bisque, pit fire colour, wax coat, wooden base

260 x 340mm

Est. \$200 – \$500

“Part of a series exploring form and the relationship we have through history to our very early beginnings of fire and clay as well as those special forms that describe for us what is close to our heart. Some of my ancestors come from the South of England where the horse is considered sacred. Part of this exploration is to make pottery that can be handled and enjoyed through touch. The horse detaches from the base for this reason.”

Linda Tilyard is a Wairarapa based artist specialising in Ceramics and Painting. Over the last thirty year's she has shown locally, in Wellington and in ceramic reviews around New Zealand. She trained at Canterbury School of Fine Arts (BFA) and with a community potters collective in Whitecliffs, Canterbury. Linda is committed to community art endeavours such as murals and Marae based sculpture. She has Tutored at King Street Art Works and Lower Hutt Women's Centre for three decades and counting. Her art is a mixture of contemporary surrealism and realism with a strong focus on animals, pop culture and therianthropic figures (animal/human).



27. Stephen Allwood

Cloudscape 1 (Overlooking Martinborough), 2025

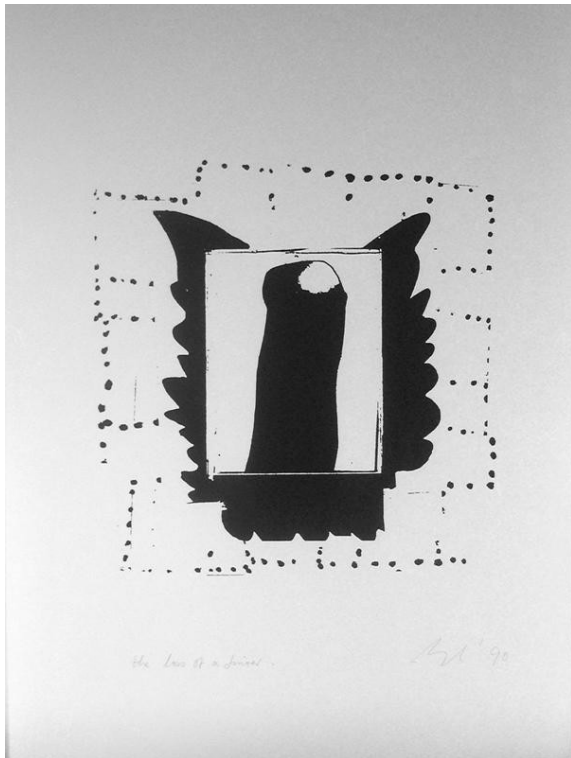
Oil on Canvas

1200mm x 750mm

Est. \$5,000 – \$6,000

“First of several paintings with sheep and clouds. Based on a nonsense joke...’What’s a sheep without legs? A cloud.’”

Stephen Allwood is a practising artist living near Martinborough and have been exhibiting since 1983 in Wellington and Auckland. His work is held in private and public collections, including Aratoi and he regularly exhibits at Bowen Galleries, Wellington. He is currently working towards a major solo exhibition at Aratoi for late 2026.



28. Gordon Crook

The loss of a finger, 1990

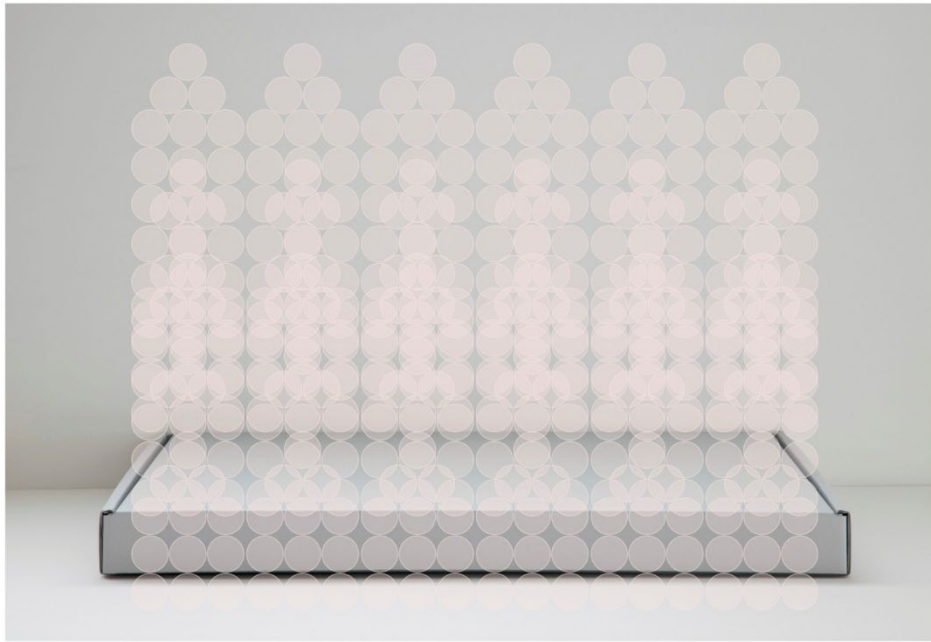
Screenprint, artist proof

900 x 670mm

Est. \$300 – \$500

This work is part of his series Wolf-man I, of which versions of the complete portfolio exist in the collections of Te Papa and The Suter Art Gallery.

Gordon Stephen Crook (1921 – 2011) was a visual artist working across the fields of ceramics, textiles, printmaking, painting and drawing. Born in Surrey, England, Crook trained at Central St Martins and emigrated to New Zealand in 1972. He exhibited across the country and his work can be found in the collections of Auckland Art Gallery, Christchurch Art Gallery, The Dowse Art Museum and Museum of New Zealand Te Papa Tongarewa.



29. Wendy Bornholdt

Lozenge Street RUMOUR 3b 4060_2018/ 2021, 2018/2021

Archival inkjet on Ilford Galerie Smooth Cotton Rag 310 gsm. 2/5

455 x 625mm

Est. \$2,000 — \$3,000

“This work was made in memory of a suite of drawings that are housed in my studio within an archive box. Using recall and the ‘perfume’ of the original works to generate new work, the *Lozenge Street* series references instability of place, memory, and states of being.”

Wendy Bornholdt’s practice is multidisciplinary, spanning photography, drawing, text, postal projects, installation, audio and object making. Born in Te Awa Kirangi ki Tai Lower Hutt, Bornholdt briefly studied television and film in Tāmaki Makaurau Auckland in the 90’s before settling in London in 1998 and establishing her practice in the UK. In 2007 Bornholdt relocated to Sydney and in 2020 she returned to New Zealand, settling in Masterton. Bornholdt has exhibited extensively both nationally and abroad in galleries such as Te Pātaka Toi Adam Art Gallery Wellington; Aratoi Wairarapa Museum of Art and History; Govett-Brewster Art Gallery; City Gallery Wellington; Dunedin Public Art Gallery; Artspace Auckland; George Fraser Gallery Auckland; Museum of Installation, London; Decima Gallery London; Blackburn Museum and Art Gallery, UK; Programa Centro De Arte, Mexico; SLOT Gallery, Australia; DIP, Australia. She is currently readying for an exhibition in Glasgow, Scotland, in 2026.



30. Tatyana Kulida
Magnolia branch, 2024
Oil on linen
800 x 600mm
Est. \$2,500 – \$3,000

“Blooming magnolia brank painting from life in the studio on hand prepared raw linen.”

Tatyana was classically trained as artist in Florence, Italy. She teaches classical painting and drawing in her studio on Cuba St. Tatyana paints from life and enjoys people and flowers. Tatyana’s solo exhibition at Aratoi in summer 2023/2024 was titled *Wairarapa Felt* and her work is now in the Museum’s permanent collection.



31. Fredericka Walker-Murray

The Ripening, 2025

Acrylic

760 x 505mm

Est. \$450 – \$700

“Living in Geneva I often wandered among the vines and marvelled at the different hues the grapes exhibited as they ripened. Now living in Martinborough the joy of the ripening season is the same. No bunch or cluster of grapes is ever the same. I tried to capture this beauty in my painting.”

Fredericka is of Māori and European descent. Her work expresses her individual perspective in a confident language of colour and brush strokes demonstrating subjective emotions and responses that objects arouse within her. Fredericka has exhibited overseas as well as in Aotearoa and her work can be found in many countries around the world.



32. Will Hadwen

Negativland: The North Borders VII, 2025

Acrylic on raw canvas, wooden stretcher

900 x 1300 mm

Est. \$4,000 – \$4,500

“The Negativland series has been developing since its first release in 2022, each new iteration shows the process refining and the artist’s subconscious and experiences of the natural world coming through stronger each time. The latest installations in the series; Negativland: Erebus currently shown with Ashburton Art Gallery & Museum and Negativland: The North Borders with The Central Art Gallery in Christchurch draw from Will’s subconscious, the physicality of the gestural abstraction and his January 2024 experience in and returning from Antarctica.”

Will Hadwen's work is intuitive, experimental and interdisciplinary in nature. Qualities of light, space, trace and time hark back to his roots in photography. After completing his MFA at Massey CoCA Wellington in 2017, Will continued his practice living and working in Berlin through COVID. Recent solo exhibitions include Red on Black (2025), KONTAKT (2023) & Negativland (2022) with Hunters & Collectors. Recent group exhibitions include Oh, Someday with drive-thru (2024) & Come in from the Cold with Webb’s Wellington (2024). His work is currently showing as a foyer wall installation at Ashburton Art Gallery, it is a 7 x 5 metre wide stretched canvas and is a continuation of Will’s Negativland series, drawing from his time in Antarctica with Heritage Expeditions earlier last year.



33. Derek Cowie
Who Pays the Piper?, 2023
Acrylic on canvas
605 x 455mm
Est. \$3,000 - \$5,000

Derek Cowie was raised in Dunedin. He moved to Wellington where he attended Wellington School of Design from 1976 - 78. His work is represented in several public collections including Museum of New Zealand Te Papa Tongarewa. In the 1980s Cowie regularly exhibited with Peter McLeavey Gallery in Wellington before moving to London where he worked as a scenic painter for the National Theatre and as an award-winning visual artist for film and television, painting public scenes in Covent Garden, and undertaking the interior design of Peter Gordon's iconic Sugar Club restaurant. Following many years living in London, Cowie returned to Wellington in 2015.

Working across various mediums and styles, his practice often delves into obscure art historical and cultural resources and is always motivated by strong environmental concerns and imbued with a distinctly subversive sensibility.



34. Rebekah Farr

Gladys Illegally on Premises by Night Without Intent 1926, 2021

Oil Paint and Wax on Board

200 x 200mm

Est. \$500 – \$700

“Created during the Rogue & Vagabond period but not shown in the exhibition, this work draws from prison release mugshots of New Zealand women (1907–1945), revealing fleeting emotion and quiet humanity—reminders that these women loved and were loved.”

Rebekah Farr comes from a family of storytellers, so storytelling has become an integral part of my art. A common thread in her work is her desire to tell stories that resonate universally. She has studied art and fashion in New Zealand and Australia but it was the landscape of the Wairarapa inspired her to start painting. In 2025, she moved back to Auckland after 35 years.



35. Andrew Olsen

I wanna know where love is, 2013

Oil and crayon on canvas

450 x 450mm

Est. \$1,500 – \$2,000

“A study of food in landscape. We are meat. We are potential carcasses. I want them to say he feels deeply, he feels tenderly.”

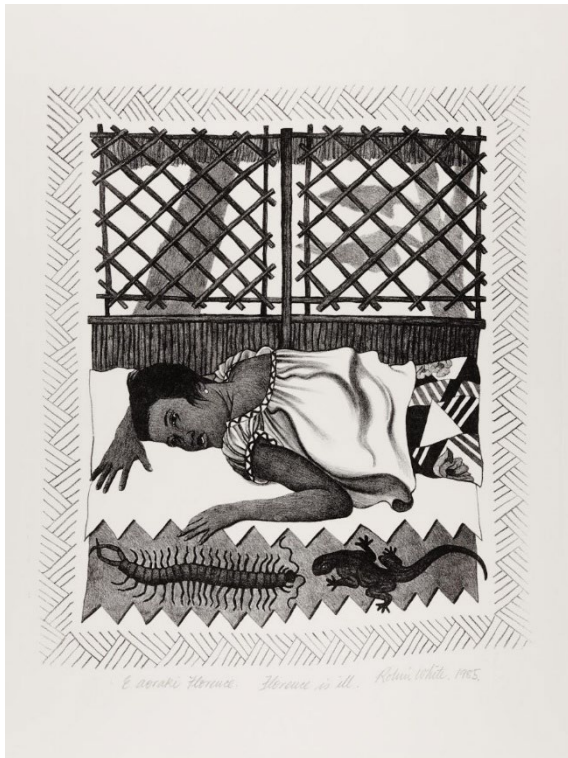
Andrew Olsen lives and works in the Wairarapa. He holds a BA in Visual Arts from UNSW Sydney and has exhibited in Australia and New Zealand. He was awarded the Rosewood Premier Prize in the 2023 Wairarapa Art Review for his work *Study for a Self Portrait*.



36. Helene Carroll
 Still life with Scissors, 2011
 Acrylic on canvas
 500 x 600mm
 Est. \$900 – \$1,500

“This painting is part of the series *Thinking about Matisse* which was exhibited at Aratoi in May 2012. I have always been an admirer of Matisse. I especially like the way he used objects in his still lifes. These paintings were my attempt to use the objects in my own home that have travelled with me for many decades and are imbued with special memories and significance for me. A small glimpse into a corner of my little world.”

Helene Carroll is a Masterton-based painter with a lifetime obsession with finding a visual language to tell her particular story. Looking down the barrel towards her eighth decade on this planet she is still searching, still hoping that the next painting she completes might be that “good” one. She has exhibited in New Zealand and Israel, and her paintings can be found in collections across the world.



37. Robin White

E Aoraki Florence - Florence is ill, 1985

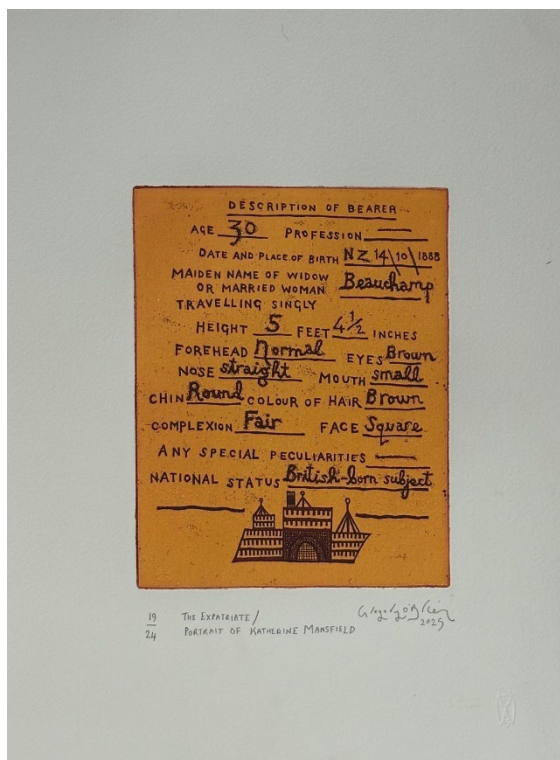
Lithograph, printed at Muka Studio, Auckland. Ed. 28/30

565 x 380mm

Est. \$2,000 - \$4,000

From Art School to teaching and to working as a fulltime artist in Otago in the 1970's, Robin White became known as one of a group of New Zealand painters known as the hard-edged regionalists. Seventeen years on the island of Kiribati brought changes to her work, ways to merge western practice with Pacifica ways which then led to collaborative work with the Kiribati women. Back in New Zealand, Robin White is highly regarded for a range of large works on tapa cloth with the help of Tongan and Fijian collaborators and their meticulous observance of best practice, which have toured New Zealand.

Robin White is the Honorary Patron of the Aratoi Wairarapa Museum of Art and History and contributes in many ways to make Aratoi a better place for the arts.



38. Gregory O'Brien

The expatriate / portrait of Katherine Mansfield, 2024

Etching and aquatint on paper

440 x 310mm

Est. \$600 – \$800

Gregory O'Brien is a writer, painter and art curator. Alongside his poetry and painting, he has written major books on New Zealand art and artists including *Lands and Deeds: Profiles of Contemporary New Zealand Painters* (Godwit Publishing, 1996), *A Micronaut in the Wide World: The Imaginative Life and Times of Graham Percy* (Auckland University Press, 2011) and as co-editor *Parihaka: The Art of Passive Resistance* (Victoria University Press, 2005). He is represented in the following collections: the Hocken Library, Otago University, Dunedin; the Alexander Turnbull Library, Wellington; the Ministry of Foreign Affairs and Trade; the University of Auckland Art Collection, the Chartwell Collection, Pātaka Art Museum, the Eastern Southland Art gallery, Tauranga Art Gallery, and regularly exhibits at Bowen Galleries, Wellington.



39. Euan Macleod

Two figures and a dog on a beach, Doctor's Point, 2022

Pastel on paper

270 x 350mm

Est. \$1,500 – \$2,500

Euan Macleod was born in Christchurch, New Zealand in 1956. He was awarded a Diploma of Fine Arts (Painting) by the Ilam School of Fine Arts, Canterbury University, in 1979, before moving to Sydney in 1981. He has held more than fifty solo shows in New Zealand and Australia and has taken part in numerous group exhibitions in Australasia and internationally.

Euan's work is represented in many private and public collections, including the National Gallery of Australia, Te Papa Tongarewa Museum of New Zealand, and the Metropolitan Museum, New York. Euan has won art prizes in Australia, including the Archibald in 1999, the Sulman Prize in 2001, the Blake Prize in 2006, the New South Wales Parliament's inaugural Plein Air painting prize in 2008, the Tattersall's Landscape Prize in 2000 and 2009, the Gallipoli Art Prize, 2009, and the King's School Art Prize in 2011.



40. Rob McLeod

Stuck in the Apocalypse, 2023

Oil and enamel on marine ply

285 x 430mm

Est. \$1,000 – \$1,400

“I find my subject matter in the world events that news and digital media endlessly cover – climate change, environmental concerns, idiot politicians. This work was made in 2023 but given present world events it seems even more relevant today.”

Born in Scotland in 1948, Rob McLeod studied at the Glasgow School of Art from 1965-69 and moved to New Zealand in 1972. He lives and works in Wellington and his work is represented in most major public collections, including Aratoi.



41. Marilyn Webb

Summer willow water – Ida Valley, 1997

Print, A/P

1030 x 790mm

Est. \$500 – \$700

Marilynn Webb (1937-2021) was a Dunedin-based printmaker of international renown. Webb represented New Zealand at significant print and graphic arts biennales, and her work has been exhibited extensively throughout New Zealand and internationally in Australia, United States, India, Japan, Yugoslavia, Germany, Italy, Norway, Spain and the United Kingdom. From 1988 she lectured in printmaking at the Otago Polytechnic School of Art, teaching almost all emerging print artists in Otago and in 2004 was made an Emeritus Principal Lecturer at the School.

A work from the same series *Summer willow water* is in the collection of Auckland University and other prints from the series was featured in the recent retrospective exhibition of her work at Dunedin Public Art Gallery.



42. Sean Crawford

Forest Strangers – Colonial Trooper, 2021

Laser cut extrusion with powder coat render, taxidermy

240mm

Est. \$3,000 – \$4,000



43. Sean Crawford

Forest Strangers – Von Magpie, 2021

Laser cut extrusion with powder coat render, taxidermy

240mm

Est. \$3,000 – \$4,000

“These individual works play on the idea that introduced species, like magpies and rabbits, were originally foreigners to the New Zealand landscape. These works also relate to that same period of the 1860s and the associated land wars - and are caricature representations of both ‘Von Tempsky’ and a forest ranger.”

Sean Crawford is a successful New Zealand sculptor. Originally Wellington based but now living in the rural Wairarapa, his works are found, and sought after, nationally and overseas. He graduated with an honour’s degree in Design in 2003 and has been a full-time sculptor ever since. Crawford’s inspirations are as varied as they are evolving. Techniques he learned from his boat building father interweave with creativity that frequently highlights environmental and social messages. Highlights of Crawford’s career to date include the 2015 commission ‘Waiting for Hammond’, a two-metre-tall Huia bird sculpture set on a headland overlooking the Irish Sea. Nationally, his public work ‘The Head of John Doe’ was installed in Palmerston North in early 2022 and is sited near the entrance to Te Manawa. His latest public sculpture is found in Masterton (in the Wairarapa). Titled ‘Distant Chant’, this two-piece work is made from corten steel. It stands approximately three meters high and depicts both male and female Huia’s ‘in flight’.



44. Gordon Crook

The parents depart with his sister, 1990

Screenprint, Artist proof

900 x 670mm

Est. \$300 – \$500

This work is part of his series Wolf-man I, of which versions of the complete portfolio exist in the collections of Te Papa and The Suter Art Gallery.

Gordon Stephen Crook (1921 – 2011) was a visual artist working across the fields of ceramics, textiles, printmaking, painting and drawing. Born in Surrey, England, Crook trained at Central St Martins and emigrated to New Zealand in 1972. He exhibited across the country and his work can be found in the collections of Auckland Art Gallery, Christchurch Art Gallery, The Dowse Art Museum and Museum of New Zealand Te Papa Tongarewa.



45. Megan J Campbell

Julia and The Foral Arrangement, 2015

Oils on paper [framed and glazed]

775 x 680mm

Est. \$1,500 – \$2,000

“Throughout my art career there has been a consideration of the ongoing relationship between nature and culture. Past sources for many of the works were old floral arrangement manuals. Within this image Julia [florist /flower judge] clinically appraises and judges a submitted arrangement. Nature is contained and controlled within the domestic arena.”

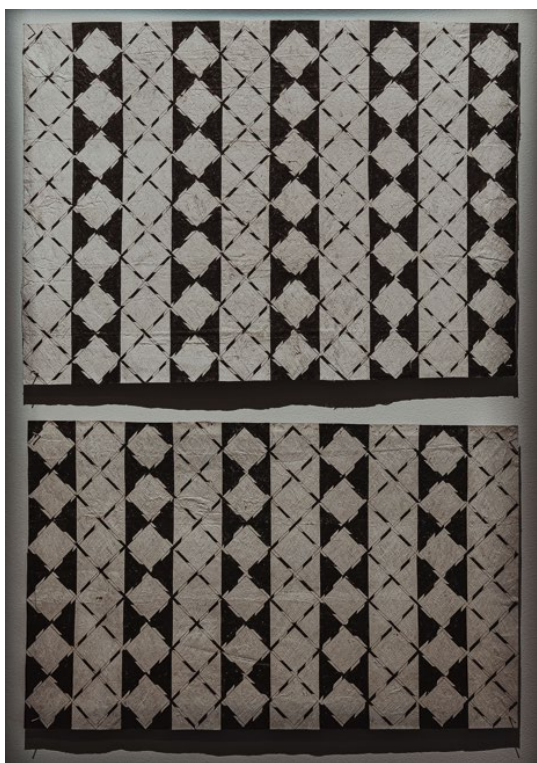
Megan is a New Zealand artist living in the Wairarapa. She has been making and exhibiting art for over three decades. Megans work is housed in many private collections in NZ /Australia and Japan and in public Institutions in NZ including Arts House Trust, Te Papa and Aratoi. She was the inaugural recipient of the Caselberg Residency, Broad Bay in 2012 and has received various awards in national Art Awards.



46. Ruth Gardiner
Untitled, 2000
Oil on canvas
670 x 865mm
Est. \$300 – \$750

Ruth Gardiner is an award-winning Kāpiti-based artist known for her oil and watercolour landscape paintings.

This painting of nikau palms has been offered for this auction in the memory of Janette Gerritsen. Janette was a longtime supporter of Aratoi and a member of the Friends of Aratoi Committee – she is greatly missed.



47. Natasha Ratuva

Seruti Au Mada | Comb My Hair, 2023

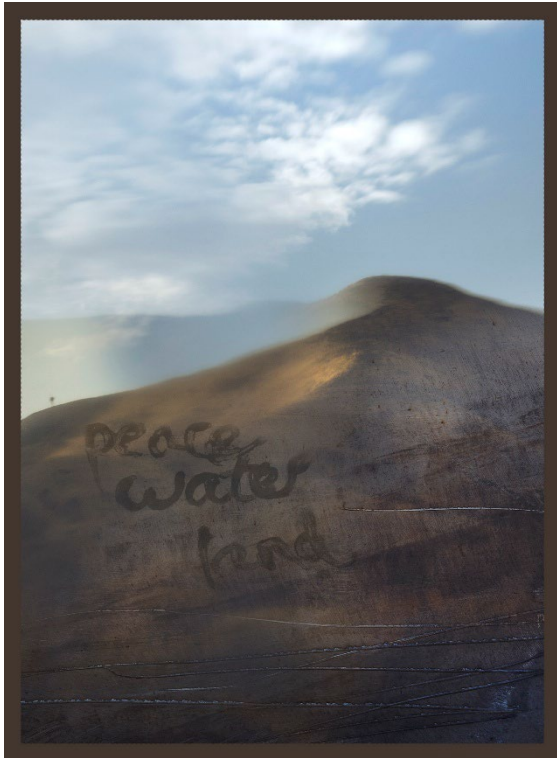
Soot, charcoal and Indian ink on Masi (Fijian barkcloth)

406 x 607mm

Est. \$2,000 – \$2,500

“This piece refers to 3 words reserved for those who love and care for us; a mother, sister, aunty, grandmother. The black columns represent a seru (Fijian comb) firmly pulling the hair and immediately the tension exudes life from the sacred head as the buiniga takes form.”

Natasha Ratuva is a Taukei (Kadavu vasu i Bua) multi-disciplinary creative based on Ngāti Rākaiwhairi whenua in the Wairarapa. Recently, Natasha has brought masi (indigenous Fijian barkcloth) to the forefront of her creative practice. Masi is deeply integral to Taukei culture and tradition, often present in ceremonies throughout a person's life. Natasha uses natural pigments and dyes to carefully hand paint traditional patterns within contemporary compositions onto masi to express ideas on cultural identity and the importance of the natural world. This work was displayed at Aratoi as part of Natasha's solo exhibition *Buiniga* in summer 2023/2024.



48. Esther Bunning

Study of Land No. 2 | Edge of Day | Morisons Hill (from Morisons Bush, Wairarapa)

From the 'Water, Land, Peace' Series, 2025

Photographic/mixed media print on archival cotton rag paper. Framed. 1/3

594 x 420mm

Est. \$2,000 – \$2,500

“The early and late light in the Wairarapa landscape always seems to have a powerful effect on me, in a way that's hard to put into words. On this particular morning, I was there just as the light began to touch the hilltop. The subtle shift as the first rays seeped across the land was a quiet, exhilarating moment — one of those magic times when the landscape seems to come alive with a kind of still energy that leaves a lasting impression.”

Wairarapa-based Esther Bunning has been creating beautiful images for over 35 years. Her work has a unique, dreamy quality that's instantly recognisable - often with a sense of quiet magic. Esther has a knack for capturing people and places in a way that feels deeply personal, often revealing layers you might otherwise miss. She experiments with creative techniques & tools, which adds an unexpected edge to her photography. A Nikon Ambassador for New Zealand, an Asukabook Ambassador for Australasia, Esther's work is celebrated both locally and internationally.



49. Sean Crawford

Red, White and Blue (set of three spray cans), 2023

Laser cut steel drones, steel extrusion with paint render

200mm

Est. \$2,000 – \$3,000

“These Red, White and Blue ‘drone’ spray cans encourage reflection on the concept of patriotism as way of life - including the values we deem worthy of protecting. Whilst considering domestic ideals versus foreign policy, the drone components prompt consideration about the lengths taken in the name of protecting these ideals.”

Sean Crawford is a successful New Zealand sculptor. Originally Wellington based but now living in the rural Wairarapa, his works are found, and sought after, nationally and overseas. He graduated with an honour's degree in Design in 2003 and has been a full-time sculptor ever since. Crawford's inspirations are as varied as they are evolving. Techniques he learned from his boat building father interweave with creativity that frequently highlights environmental and social messages. Highlights of Crawford's career to date include the 2015 commission 'Waiting for Hammond', a two-metre-tall Huia bird sculpture set on a headland overlooking the Irish Sea. Nationally, his public work 'The Head of John Doe' was installed in Palmerston North in early 2022 and is sited near the entrance to Te Manawa. His latest public sculpture is found in Masterton (in the Wairarapa). Titled 'Distant Chant', this two-piece work is made from corten steel. It stands approximately three meters high and depicts both male and female Huia's 'in flight'.



50. Karl Fritsch and Gavin Hipkins
 Der Tiefenglanz (Tapete), 2012
 Silver gelatin print, silver
 330 x 255mm
 Est. \$4,500 – \$5,000

Karl Fritsch and Gavin Hipkins have been creating art together for over a decade – with Hipkins printing images from his collection of negatives for Fritsch to mount and adorn. The changes made, or the gloss that is added, are more than simply surface decorative flourishes but direct challenges to our perception of creative control, power dynamics, and singular authorship. This work, along with many of their other collaborative work, was recently exhibited at Aratoi in the exhibition *Der Tiefenglanz: Deep Gloss*.

Born in Germany in 1962, Karl Fritsch was classically trained at the Goldsmith's College in Pforzheim and then attended the Academy of Fine Arts in Munich. He has exhibited extensively, presented guest lectures around the world and his work is held in private and public collections internationally, including the Stedelijk Museum in Amsterdam, The Pinakothek of Modern Art in Munich, the Metropolitan Museum in New York and the Museum of New Zealand Te Papa Tongarewa. Fritsch moved to New Zealand with his family in 2010 and now lives and works in Wellington.

Born 1968, Gavin Hipkins lives and works in Auckland. Over the past three decades, Gavin Hipkins has developed a practice in photography and moving image that frequently returns to the intersections of modernism and the post/colonial nation-state by repurposing images and texts. Hipkins received a Bachelor of Fine Arts from the Elam School of Fine Arts, Auckland in 1992 and a Master of Fine Arts from the University of British Columbia, Vancouver in 2002. An extensive survey of his practice, Gavin Hipkins: The Domain, was exhibited at the Dowse Art Museum in 2017. He has exhibited extensively both internationally and in Aotearoa.

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These conditions apply to all Bidders.

Lots are offered and sold subject to the Seller's reserve price being met. If an item does not meet its reserve price it will be considered withdrawn and the underbidder will have a right of first negotiation with Aratoi as the Seller's agent for a private sale, on terms and conditions determined by the Seller at its absolute discretion.

The Highest Bidder is to be the Purchaser, subject to any Seller's reserve being reached. The auction is GST inclusive where applicable. No buyer's premium will apply and so the final bid price is the total price a Purchaser will be required to pay. In the case of works being sold on behalf of a Seller the final bid price will include a 17% GST inclusive commission for the benefit of Aratoi. In addition to this commission Sellers will generously be making additional confidential gift payments to Aratoi. For works which have been donated to Aratoi there is no commission and the full proceeds are for the benefit of Aratoi.

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- Refuse any bid
- Advance the bidding at his absolute discretion
- Place a reserve on any lot
- Place a bid on behalf of the Seller
- Withdraw any lot from sale
- Require a successful bidder to pay forthwith the whole or any parts of the purchase price

In the event of any dispute as to the bidding in respect of any lot, that lot may be offered again at the discretion of the Auctioneer whose decision shall be absolute and final.

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EFTPOS facilities will be available.

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All lots are sold as shown and with all faults, imperfections and errors. The auctioneer will have full discretion to refuse any bidding or to withdraw any lot for sale without in either case giving any reason.

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