

BEYOND THE LENS



THE MARTI & GERRARD
FRIEDLANDER COLLECTION

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Marti Friedlander's contribution to the development of contemporary New Zealand art has been quite simply outstanding and it is with great honour that we bring you this catalogue, *Beyond the Lens - The Marti and Gerrard Friedlander Collection*.

Celebrated and respected for her photography, but also for her generosity, in later life Marti became known to many of us through the causes that she and Gerrard supported with great passion. Breast cancer, issues of Māoridom and helping young people – all these were causes close to their hearts. Marti was an unforgettable character to those that knew her. Curious and direct, with a distinctive gravelly voice and an accent that gave away her Northern Hemisphere start in life. I was most interested to read Kathlene Fogarty's account of *Driving with Marti*, mainly as I had previously assumed that Marti didn't drive. Having lived and worked in Parnell for years, she was a most familiar figure to locals; striding purposefully up Brighton Road and determinedly around the village, frequently pausing to chat and always stopping for coffee.

Known for her strong personality and love of people, Marti's curiosity for the strange new land she came to with husband Gerrard in 1958 was borne out in the photographs she took. Over the next fifty years she famously photographed not only the landscape but it's people – both the ordinary and the extraordinary - in a time well before the notion of celebrity existed. Her visual record of our country in a time of change and maturation is invaluable.

Friedlander's photography was shown in a major retrospective at Auckland Art Gallery in 2001 which subsequently toured the country. She has been the subject of books, a movie by Shirley Horrocks and in 1998 was appointed a Companion of the New Zealand Order of Merit. In 2016, during an emotional ceremony at the University of Auckland, Marti was awarded an Honorary Doctor of Literature. The University's Public Orator Professor Paul Rishworth said Marti "brought her own supply of innate passion" to a people English journalist Austin Mitchell famously described as "passionless".

And now we have the privilege of a glimpse inside the artist's life, her private art collection. It's a time to acknowledge her contribution as a most outstanding photographer and artist. I hope you will enjoy the catalogue and we look forward to seeing you at the viewing and public programme.

Leigh Melville

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QUEENSTOWN & SURROUNDS

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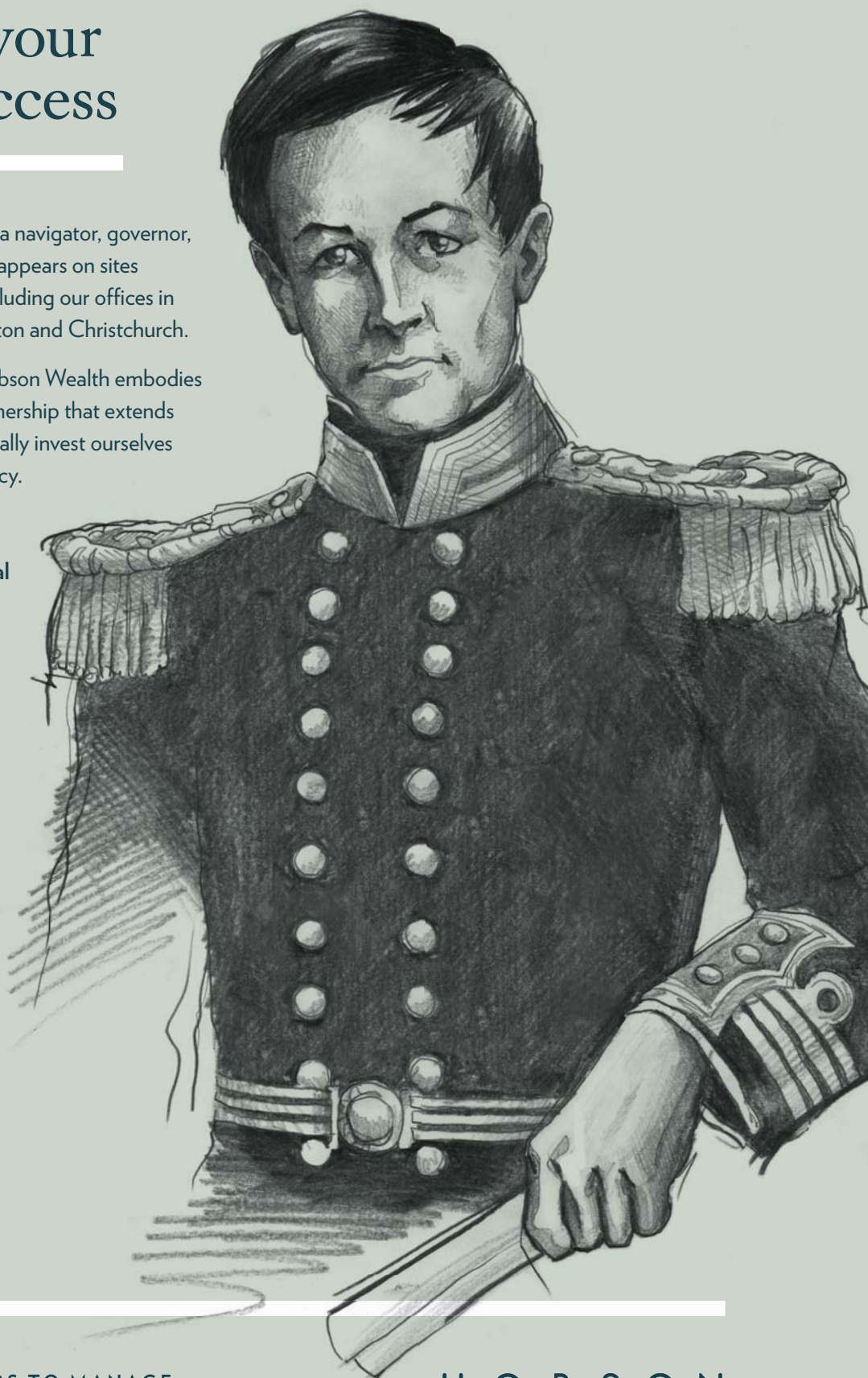
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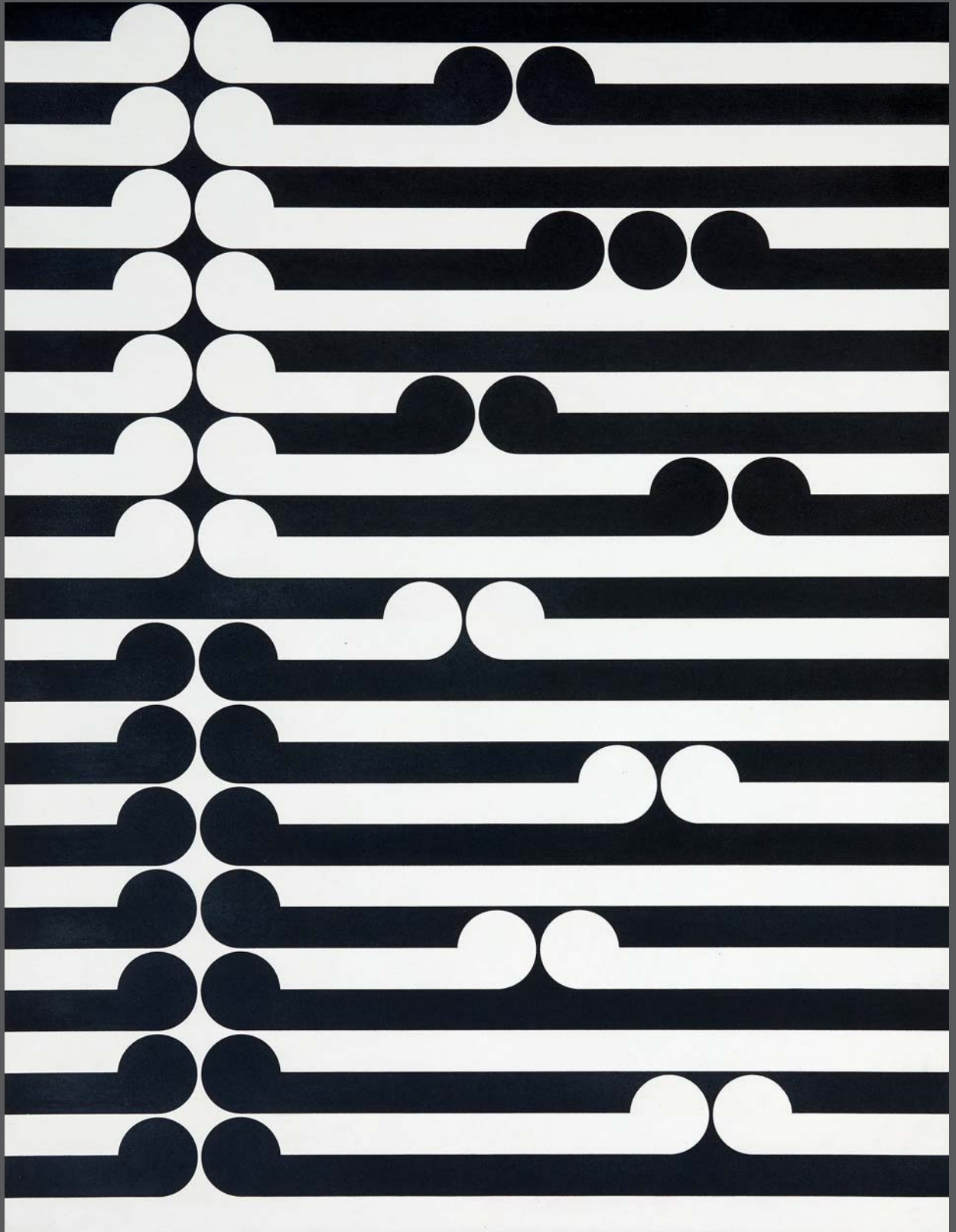


Ralph Hotere
Black Window
acrylic on board and burnished steel in
Colonial villa window, signed (1982–1991)
1120 x 950mm

\$120 000 – \$160 000

Gordon Walters
Untitled
polyvinyl acetate and acrylic
on canvas (1977)
1220 x 945mm

\$500 000 – \$800 000



PROPERTY SOLD TO BENEFIT AUCKLAND PRIDE

26.11.19

Significant contemporary New Zealand artworks donated exclusively to benefit Auckland Pride. Works by Fiona Clark, Imogen Taylor, Michael Parekowhai, Judy Millar and Peter Peryer.



Fiona Clark
Carmen Rupe on her 70th Birthday, Wellington, NZ
digital print on archival paper (2006)
printed 2019, edition 1 of 2
405 x 535mm
Koha of the artist

THE RON KEAM COLLECTION

10.12.19



Art+Object is delighted to announce that our final auction of the year is a collection devoted to the thermal region of New Zealand, put together over a lifetime by the country's foremost authority on the Pink and White Terraces and the Tarawera eruption of 1886. Professor Ron Keam was Associate Professor of Physics at The University of Auckland and had a life-long fascination with the mystery of geothermal activity and the history associated with Mount Tarawera, its eruption, and the active geothermal districts which surround it.

Constituting a large and significant collection of photographs, books, postcards, pamphlets, ephemera and paintings by Charles Blomfield, John Kinder, Charles Decimus Barraud, J. P Backhouse, John Barr Clarke Hoyte and Ina Haszard, relating to Tarawera, the eruption and the surrounding geothermal area. The Ron Keam Collection is the most significant collection of its type in the country.

Ina Haszard
The Tarawera Eruption
oil on canvas
585 x 890mm

\$10 000 – \$18 000

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We are regularly commissioned to provide large-scale and complex valuation advice to public museums, universities and galleries as well as to private collectors. In 2019 the valuation department has completed important mandates from the Govett-Brewster Gallery/ Len Lye Centre, Museum of New Zealand Te Papa Tongarewa, Christchurch Art Gallery Te Puna o Waiwhetū, Otago Polytechnic Te Kura Matatini ki Otago, New Plymouth Airport, The Museum Hotel Collection – Wellington, Bell Gully Collection, Auckland War Memorial Museum Tāmaki Paenga Hira, Dunedin Public Art Gallery, Aigantighe Art Gallery – Timaru, Akaroa Museum, Sarjeant Gallery Te Whare o Rehua, Invercargill Public Art Gallery, Tauranga Art Gallery, and The University of Canterbury Te Whare Wānanga o Waitaha.

To discuss commissioning an Art+Object valuation contact:
Leigh Melville, Managing Director
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ACTIVELY SUPPORTING THE ARTS COMMUNITY IN AOTEAROA.



Philanthropic initiatives we have supported in the last two years include:

Palate to Palette – the Suter Gallery, Nelson Fundraising Auction, March 2019

The Adam Art Gallery Patrons in 2018 and 2019

Auckland Art Gallery Toi o Tāmaki Foundation Patrons in 2018 and 2019

Te Papa Foundation Stone Partner in 2018 and 2019

Objectspace, Foundation supporters of the new gallery in Rose Road, Ponsonby in 2018, 2019, 2020

New Zealand at Venice Patrons.
Ongoing supporters 2013–2019

Lifeline Auction for suicide prevention with the Jake Millar foundation, 2018

Christchurch Art Gallery Te Puna o Waiwhetū Together Partner and Fundraising auctioneer, 2010–2019

Tautai Guiding Pacific Arts Patron, 2018

Wairau Māori Art Gallery, Whangarei Fundraising Auction, 2018

Friends of the Christchurch Art Gallery Fundraising auction, September 2019

Māpura Studios, An art auction to change lives. In support of those suffering from neurological disorder, stroke, disability, mental health. November 21, 2019.

Left to right: Giulia Rodighiero, Georgi du Toit, Leigh Melville, Ben Plumbly, Pam Plumbly

ART+OBJECT

BEYOND THE LENS

AUCTION

Tuesday 5 November 6.30pm
3 Abbey Street, Newton, Auckland

OPENING PREVIEW

Tuesday 29 October 6.00pm – 8.00pm

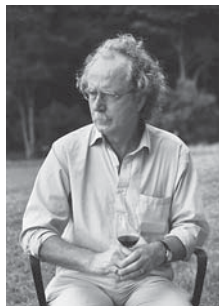
VIEWING

Wednesday 30 October	9.00am – 5.00pm
Thursday 31 October	9.00am – 5.00pm
Friday 1 November	9.00am – 5.00pm
Saturday 2 November	11.00am – 5.00pm
Sunday 3 November	11.00am – 5.00pm
Monday 4 November	9.00am – 5.00pm
Tuesday 5 November	9.00am – 2.00pm

THE MARTI & GERRARD
FRIEDLANDER COLLECTION

Public Programme

Floor talk by Associate
Professor Leonard Bell
Sunday 3 November 3.00pm



Please join us as Associate Professor Leonard (Len) Bell from The University of Auckland takes us through the Marti and Gerrard Friedlander Collection, granting us unique insight into the couple's shared love of New Zealand art and their special relationships with artists. He is well positioned to talk about the Friedlander's, having enjoyed a long friendship with the couple since the mid-1970s. Bell, who is the author of *Marti Friedlander* (2009 & 2010) will pay special attention to Marti Friedlander's own photographs and especially her portraits of artists including Rita Angus, Philip Clairmont, Ralph Hotere and Richard Killeen, which feature in this catalogue.

Leonard Bell has taught at the University of Auckland for many years. He is the author of *Colonial Constructs: European Images of Māori 1840-1914*, *In Transit: Questions of Home and Belonging in New Zealand Art*, *Marti Friedlander, From Prague to Auckland: the photography of Frank Hofmann (1916-1989)* and *Strangers Arrive: Emigres and the Arts in New Zealand 1930-1980*. He was the co-editor and principal writer for *Jewish Lives in New Zealand: A History*. He is currently completing a book for Auckland University Press on Marti Friedlander's portraits of artists, writers, potters, actors, musicians and other creative people.

Public Programme

Floor talk by Kathleen Fogarty
Sunday 3 November 4.00pm



FHE Galleries has represented Marti Friedlander for the past 30 years and during that time Director Kathleen Fogarty established a unique friendship with her artist friend. Kathleen will share some personal insights into the life and times of Friedlander, from her humble beginnings in an orphanage in London to creating a vibrant life on the other side of the world.

BEACH ROAD

*Standing on the footpath – I felt the wish of warm air
and heard the window slide down –
I put my head through the passenger window and
said “Hello Marti,” – “Kathlene,” Marti said with a
mixture of bewilderment and horror, “what are you
doing out of the Gallery?” “I do from time to time”,
I replied – I was going to pick up my car, “Hop in”
Marti instructed, “I’ll take you there,” Clambering in,
it occurred to me that over the nearly 30 years I had
known Marti, I’d never driven with her.*

An extract from *Driving with Marti*
by Kathlene Fogarty

The works for sale constitute a good selection from the art collected by Marti and Gerrard Friedlander over about fifty years. With the exception of the photograph by British-German Bill Brandt (1904–1983) and the Picasso lithograph, they are all by artists who either lived in New Zealand or were, or are, New Zealand-born. The Friedlanders knew or met most of them and many of the artists were photographed by Marti either for books, articles and exhibition catalogues or for personal purposes. For instance, Keith Patterson (1925–1993) was a friend of the Friedlanders from the 1950s and early 1960s; her early days here. Most of his career was spent in Spain, where he was honoured with a major retrospective in Barcelona, but Patterson is barely remembered here. Hopefully his work here will help bring him back into deserved public recognition. Marti's portraits of Nigel Brown, Philip Clairmont, Tony Fomison, Ralph Hotere and Richard Killeen, as well as her photographs of Colin McCahon's studio, all appeared in *Contemporary New Zealand Painters A–M* (eds., Jim and Mary Barr, 1980) and her portraits of Woollaston would have appeared in the planned, but unpublished second volume 'N–Z'. Her portraits of Patricia France and Rosalie Gascoigne were reproduced in a biography and exhibition catalogues respectively. How and why were these particular works acquired? Friendship with the artist, intense attraction (to a painting), impulse are common reasons. Sometimes we simply don't know why we *must* have an art work. Suffice to say otherwise that they looked great on the walls of the lounge, staircase and bedrooms of Marti and Gerrard's house in Parnell, while Charlotte Fisher's *Homage to Polynesia*, stood like a benign sentinel in the patio to the right of the front door. A qualification: for some years Michael Shepherd's exquisite suburban street view, Killeen's vivid *Fish Years*, Patterson's formally sophisticated *Abstract Scheme* and Douglas MacDiarmid's vibrant *Paris* (where he lives) eluded detection, sequestered in cupboards.

Marti Friedlander and Ralph Hotere, in particular, became close friends from the time she first met him for the Contemporary New Zealand Painters project. 'We "clicked" immediately, and from that first meeting continued a collaboration that was to last many years... It was impossible not to respond to his warmth and generosity, as well as to be moved by his wonderful work', she later wrote. The five Hotere paintings and prints here were especially important for her and Gerrard. She photographed him on many occasions right through to the years after he had had a stroke. She recalled (1980) his Port Chalmers studio, 'divided into small areas so the problem was finding space to take the photo': 'I spent half a day there... There was very little light because of the small spaces, but we solved it by opening a door. I know Ralph doesn't like the camera and I was so pleased he let me photograph him'. Later (c. 2011) she reflected, 'Often it's intimidating for the person being

photographed... Ralph found all his fame hard to cope with. He hasn't painted to have it... My relationship to Ralph has meant a lot to me, [but] not many people know who Ralph is. I don't really know who Ralph is'. Hotere's paintings and graphic works on the walls of their home gave him a constant presence there.

From the early 1970s, if not earlier, Colin McCahon did not like photographs taken of him either. Thus, among Marti's many portraits of artists, writers, actors, musicians and other creative people in New Zealand, there are none of McCahon, even though they knew and liked one another. In the mid-1970s McCahon did tell Marti that if he should let anyone take his portrait, it would be her. Effectively, though, her brilliant photographs of his studio function as stand-ins for him, as does his *Study of Kurow Hill*, which inhabited the stairwell of their home.

Auckland-born Rosalie Gascoigne (1917–1999) was photographed by Marti during the 1990s, the last time in 1999 in Auckland, shortly before the celebrated sculptor and long-time Canberra resident died. The two had an immediate rapport with one another and they shared feelings about shifting from the country of their birth to another, in which at least initially they felt isolated and unsettled. *Flagged down*, on show here, had a pride of place in the Friedlander's lounge, though was only visible once you entered right into the living space and could look around. You had to be 'at home' to see it properly.

In contrast, Clairmont's *Corner of the Bedroom Window* hung at the top of the staircase on the south side of the four-storied house – out of the sun, never seen by most visitors, almost as if hidden from the light of day. Whether intentionally or not, that location was strangely apt for a painting by Clairmont, whom Marti was particularly fond of: 'He'd separated from his wife and he had this daughter he loved and he had problems with recognition of his work. We bought a painting from his very first exhibition that was held in Auckland, which we still have and still love. It's difficult to observe people destroying themselves... There was a very strong bond between Clairmont and Fomison and Maddox... I think they reinforced each other and even their addictions were part of that reinforcement', she recalled.

In another contrast, Fomison's tiny *Ngauteringaringa* was in a very conspicuous position in the Friedlander's house – on the wall by the dining table, as if both well-controlled and keeping an eye on events within. Again it is oddly apt, given Marti's relationship with the artist, who could be very difficult. When she first met Fomison in order to take portraits, he was initially rambunctious, disinclined to cooperate. Marti, in her well-known firm-to-forceful manner, brought order to the chaos: the result, stunning photographs.

'I was never very comfortable with Tony because he played the part of being the artist. It was that time when artists could behave like bohemians to create this mystique... I told him to stop acting...I'm here to do a job...I'm taking you seriously: I want you to take me seriously too'.

There were no such problems with Nigel Brown, whose, seemingly unobtrusive, yet compelling *Rocket over Arama* hung on the opposite end of the same wall as Fomison's painting.

The Friedlanders owned five paintings by Patricia France, two of which feature here. All five enigmatic, dreamlike, figurative images occupied the living area and lower stairwell of their house; testimony to their respect and empathy for France, who had had more than her share of difficulties and troubles. A 'late bloomer' as an artist, Marti met (through their mutual friend Ralph Hotere) and photographed France in her hometown, Dunedin.

The Friedlanders also became good friends with Woollaston and his wife Edith, visiting and staying with the couple in several of their South Island homes. Marti photographed Toss and Edith together and individually on each occasion; their multiple portraits offering a narrative of a close and complex relationship. Woollaston's pristine watercolour, *Untitled-Landscape*, in their collection – also hung away from the sun and any direct light in the southern staircase – was a *souvenir* for the Friedlanders, in the sense of a tender reminder of people, places and experiences that were important for them.

At the Auckland Domain by Mary McIntyre (who Marti photographed) stood against the wall in a small alcove in Marti's study. It may well have been a kind of souvenir too. Another enigmatic image, it resonates with emotional, social and geographic associations of being simultaneously settled and unsettled; a condition the Friedlanders well knew.

How did the Picasso lithograph and Brandt's compelling *Soho Bedroom from a Night in London* enter the Friedlander's home? With the Picasso it was pretty straightforward. If you find one at a reasonable price, as they did in the 1960s – but impossible not so long after – you simply buy it. Brandt's photograph, which hung in their bedroom, is a good example of the mystery Brandt could imbue in an interior, domestic scene; that what you see is not necessarily what you get, should you linger a little longer. And Brandt's photographs, with their masterly orchestrations of light and dark tonalities, as well as precision-compositions, were especially important for Marti in her development as a photographer. She had first seen his photographs as they featured in the celebrated pictorial magazine *Lilliput* in London during the late 1940s. Brandt's approach to portraiture informed her own, as she practiced it in New Zealand from the late 1950s.

Appropriately then, a cluster of excellent examples of her portraits of artists accompany the works from the Friedlander's art collection on display. Four of her subjects are represented in the Friedlander collection. Tony Fomison, Philip Clairmont and Richard Killeen are pictured inside, beside the products of their imaginations, while Toss Woollaston is shown out of doors, as if looking for something or somewhere to paint. The Friedlanders did not have a painting by Gordon Walters, but they deeply admired both the man and his work, and Marti's portraits of him in his studio catch a sense of his quietness, intelligence, dedication and persistence (often against the odds). Nor did they own a work by Don Driver, whose portrait in his New Plymouth studio by Marti is included here: the wizard in his lair. Friedlander began taking photographs of artists in New Zealand in the early 1960s, because she felt they were insufficiently recognised for the qualities and values of their work in a society, in which the majority did not seem to understand that art was a necessity. The climate has changed for the better, but the arts and humanities still face threats from socio-political forces and ideologies, which 'know the price of everything, but the value of nothing'. To the contrary, Marti Friedlander's many portraits of artists testify to real, rather than illusory, values. So do her justly famous portrait of Tiraha Cooper and her great-granddaughter, which graced a cover of the *British Journal of Photography* in the early 1970s, and her photograph of two Māori women dancing at Tūrangawaewae, which complete the works on show.



Marti Friedlander, *Don Driver*, gelatin silver print, Lot 6.



1.

Marti Friedlander
*Tiraha Cooper and her Great-
Granddaughter, Waikato, 1970*
vintage gelatin silver print
146 x 98mm

Illustrated:
Art New Zealand, No. 99, Winter, 2001.

\$5000 - \$8000



2.

Ralph Hotere
Portrait
monoprint
signed and dated '65
200 x 160mm

\$6000 – \$10 000

3.

Marti Friedlander
Gordon Walters in the Studio
colour photograph
signed verso
250 x 300mm

\$4000 - \$6000



4.

Marti Friedlander
Philip Clairmont
cibachrome photograph
title inscribed and inscribed see:
Contemp. NZ Painters, A-M, pg. 43 verso
297 x 250mm

\$5000 - \$8000



5.

Marti Friedlander
Rita Angus
gelatin silver print
title inscribed and inscribed *Wellington,*
1969, vintage print verso
195 x 290mm

\$5000 – \$8000

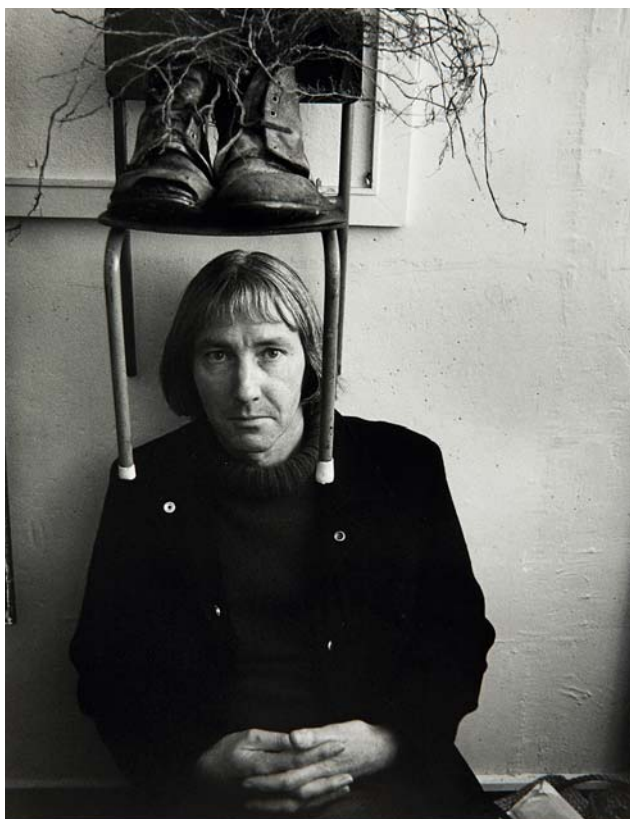


6.

Marti Friedlander
Don Driver
gelatin silver print
title inscribed and inscribed *see: Landfall*
198, Spring 1999, p.246 verso; original
FHE Galleries label affixed verso
254 x 201mm

Illustrated:
Hugo Manson, *Self-Portrait: Marti*
Friedlander (Auckland University Press,
2013), p. 173.

\$4000 – \$6000



7.

Marti Friedlander
Richard Killeen
colour photograph
title inscribed and inscribed *see page*
121 verso
297 x 250mm

Illustrated:
Jim and Mary Barr, *Contemporary*
New Zealand Painters: Volume I, A – M
(Alister Taylor, 1980), p. 121.

\$5000 – \$8000

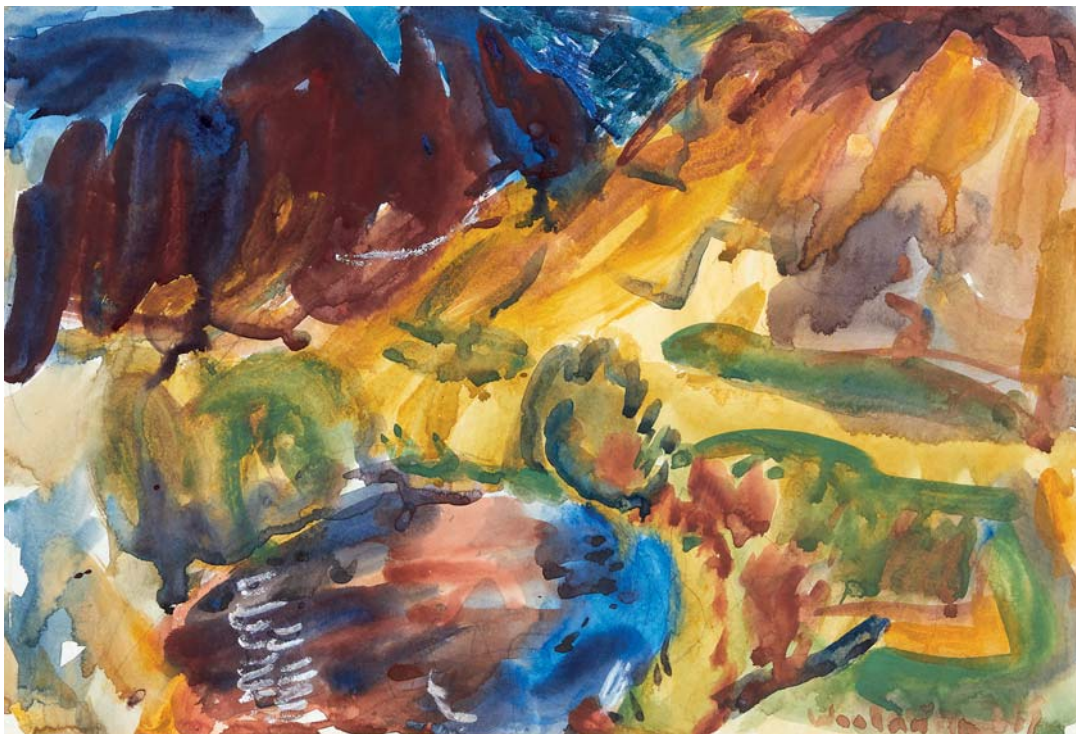




8.

Richard Killeen
Fish Years
acrylic on paper
title inscribed, signed and dated 19. 5. 80
572 x 390mm

\$5500 – \$8000



9.

Toss Woollaston
Untitled – Landscape
watercolour and gouache
signed
345 x 505mm

\$5000 – \$8000



10.

Marti Friedlander
Toss Woollaston
gelatin silver print
signed verso
252 x 204mm

\$5000 – \$8000

11.

Patricia France
*Untitled – Coastal View with
Reclining Woman*
oil on board
signed
475 x 403mm

\$6000 – \$9000



12.

Patricia France
A Happy Day
gouache on board
signed and dated '78;
title inscribed verso
390 x 460mm

\$5000 – \$8000



13.

Charlotte Fisher
Homage to Polynesian Navigators
Australian hardwood, driftwood (1988)
1460 x 910 x 615mm
\$8000 - \$12 000



14.

Ralph Hotere

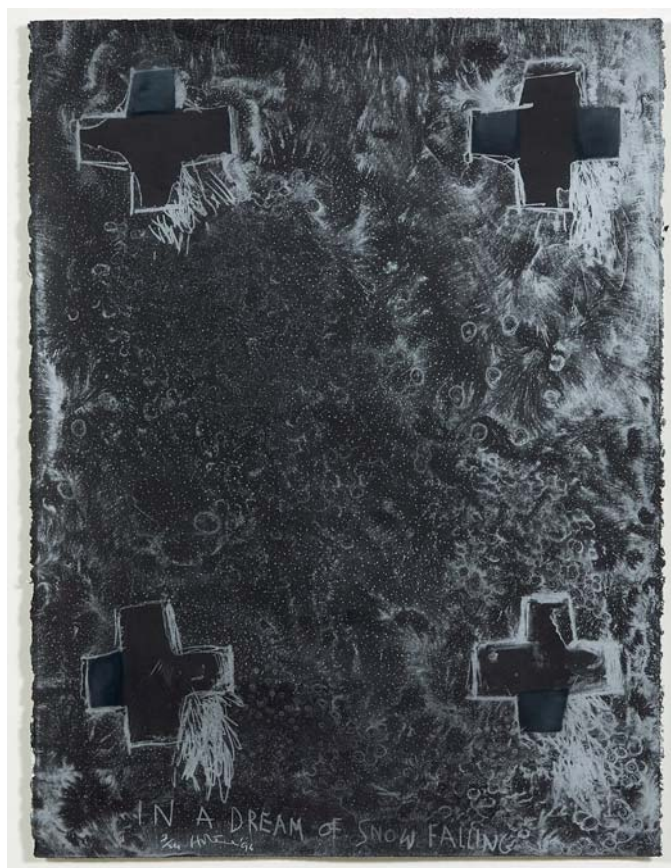
In a Dream of Snow Falling

lithograph, 7/24

title inscribed, signed and dated '96

760 x 575mm

\$6000 - \$9000



15.

Ralph Hotere

Round Midnight

lithograph, A/P

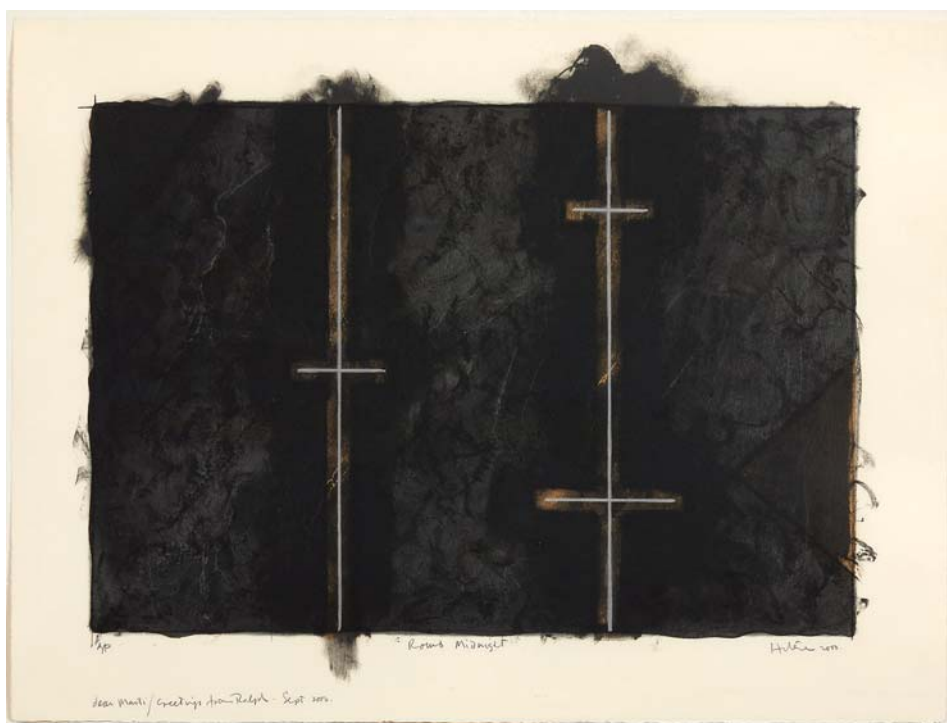
title inscribed, signed and dated 2000

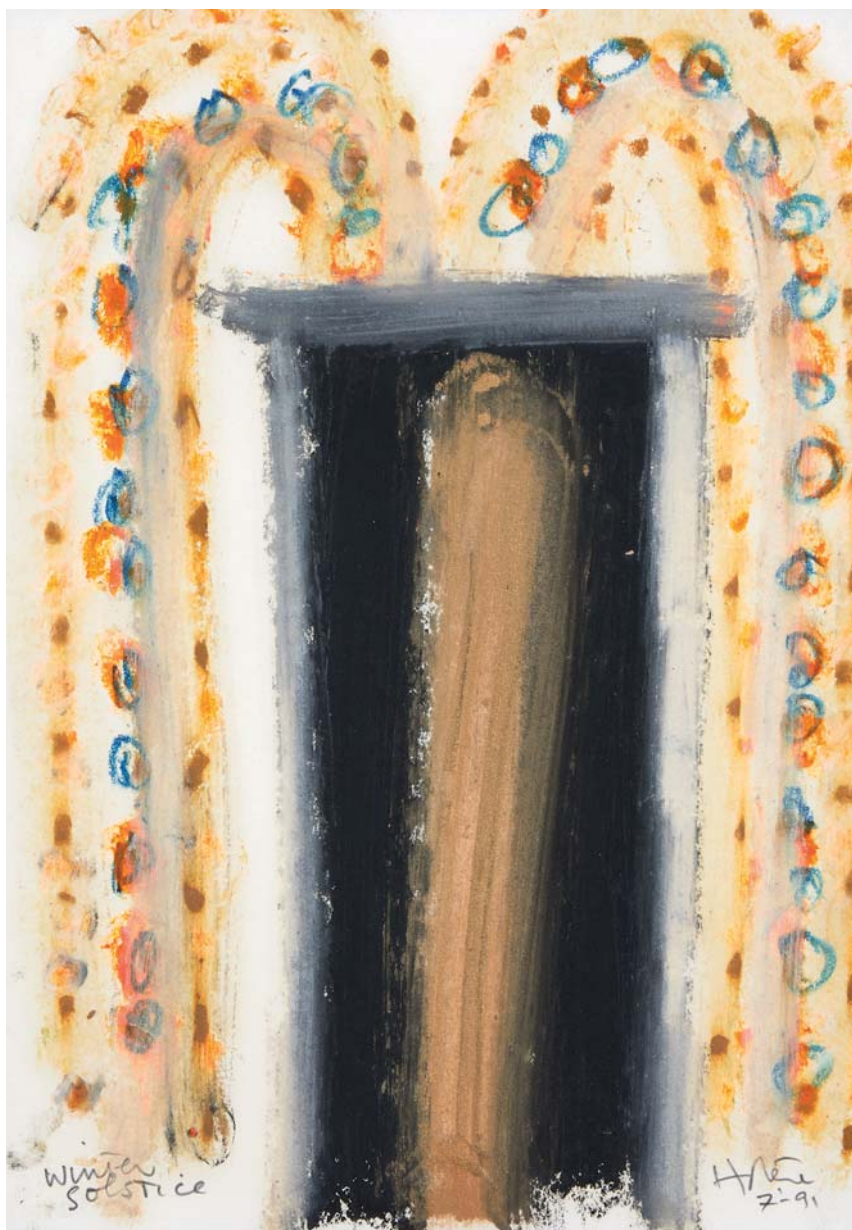
and inscribed *dear Marti/ Greetings*

from Ralph. Sept 2000

575 x 757mm

\$6000 - \$9000





16.

Ralph Hotere
Winter Solstice
oil pastel on paper
title inscribed, signed and dated 7-'91
355 x 244mm

\$10 000 – \$16 000

17.

Marti Friedlander
Jubilee, Tūrangawaewae, 1971
gelatin silver print
signed
290 x 376mm

\$5000 - \$8000



18.

Bill Brandt (German, United Kingdom, 1904–1983)

Soho Bedroom from a Night in London

gelatin silver print

signed

380 x 311mm

\$6000 – \$9000





19.

Tony Fomison

Ngauteringaringa

oil on jute laid onto particle board (1980)

title inscribed and inscribed "The Finger Bitten"...

An incident in which a child in it's innocence bit the fingers of the chief and raised a long argument over a violation of tapu, (George Graham's "Māori Place Names of Auckland", Auckland Institute and Museum, 1980) in the artist's hand verso

Reference:

Ian Wedde, *Fomison: What shall we tell them?*

(City Gallery, Wellington, 1994), Cat No. 253.

192 x 143mm

\$25 000 – \$40 000



20.

Marti Friedlander
*Tony Fomison in front of his
painting 'Omai'*
gelatin silver print
inscribed *Tony Fomison from
series taken for Cont. NZ Painters:
A-M, pub. 1980. verso*
202 x 254mm

\$5000 – \$8000

21.

Ralph Hotere
Untitled – Port Chalmers Painting
 acrylic on steel in original Colonial
 villa window frame
 original John Leech Gallery label
 affixed verso

Illustrated:
 Kriselle Baker, *Hotere* (Ron Sang,
 Auckland, 2009), p. 212.
 990 x 860mm

\$70 000 – \$100 000

There is a rock to guard every sacred harbour in
 New Zealand. It but waits its hour.

John Caselberg

The drive from Ralph Hotere's studio on the hill at Observation Point in Port Chalmers to Aramoana takes around fifteen minutes. You wind your way through small bays alongside the Otago Harbour, including the artist's home town of Carey's Bay, out to the tip of the harbour to the small seaside settlement of Aramoana. With no shops or street lights it can be an eerie place which has had more than its fair share of tragedy over the years, yet its beauty remains undeniable. The spectre of a proposed aluminium smelter at the quiet beach loomed large over the local community for nearly ten years until 1982 when its deep unpopularity finally witnessed the government abandon its plans. At the centre of the opposition to the smelter was Ralph Hotere, tackling the potential environmental rape of his beloved local landscape with a body of work so beautiful, raw and powerful that they are among the finest paintings in his career and in New Zealand art of the twentieth century.

Port Chalmers Painting (1983) is like many of Hotere's works of the 1980s in that the title represents somewhat of a misnomer. Barely a painting *per se*, it defies easy categorization. Part painting, part drawing, part sculpture, part found object/readymade, it is all of these things at once and simultaneously none of them. It is the artist's use of vernacular building materials which marks him as one of our most visionary and original artists. Here he contains his brooding protest landscape within the ubiquitous New Zealand colonial villa window. In doing so he calls into question the manner in which we engage with the artwork and questions the very relevance of art in a time of crisis and its ability to bring about social change. Though this painting and the series reference the artist's local Port Chalmers landscape, they are not really landscape paintings as such. Rather, they are protest paintings and visual statements of defiance.

Rather aptly, there's a great photograph of Ralph Hotere by Marti Friedlander of him standing outside the gates of his home and studio at Carey's Bay where this work would have been made. Cigarette and can of beer in hand he gazes directly back at the lens, with paint-stained jeans and weathered brow, the artist presents as unflinching and resolute. I imagine Friedlander clutching her viewfinder, making the journey up the steps past the forest of Barry Brickell Spiromorphs which lined Hotere's garden path to his Carey's Bay house where in the lounge together they might have drunk in the view of the beautiful Otago Harbour. Hotere was fabulously generous and hospitable and frequently eschewed the traditional strictures of the pakeha art market in favour of a trade, or a gift, or a contra, and a handshake. Perhaps it was on an occasion like this which the Friedlander's came to possess this most beautiful of stainless steel works.

Port Chalmers Painting is overtly an elegant visual metaphor for the beauty and fragility of our local environment. It goes beyond that in this instance however. Hotere was a great collector and supporter of other artists and surrounded himself with the work of both established and emerging New Zealand artists and craftspeople whom he admired. *Port Chalmers Painting* stands as a monument to a shared friendship, respect and admiration between two of New Zealand's most significant and generous image makers.



22.

Colin McCahon

Study of Kurow Hill

synthetic polymer paint on paper

title inscribed, signed and dated Jan '72

Reference:

Colin McCahon Database

(www.mccahon.co.nz) cm000370

720 x 1083mm

\$70 000 - \$100 000



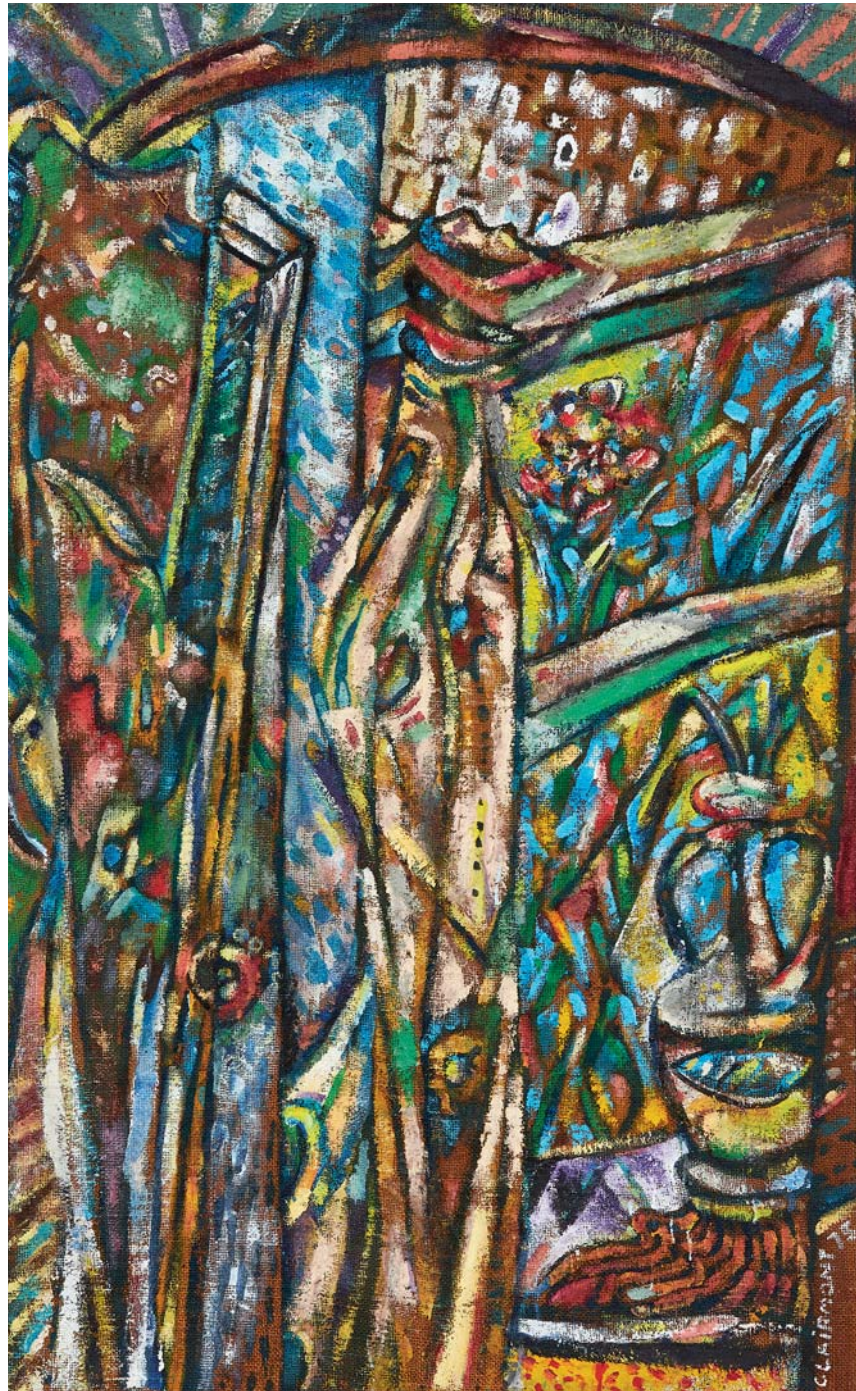


23.

Philip Clairmont
Corner of the Bedroom Window
oil on jute laid onto board
signed and dated '75; inscribed
I See A Red Door And I Want To
Paint It Black, Cat No. 8 verso;
original Barrington Galleries
label affixed verso

Exhibited:
'Philip Clairmont', Barrington
Galleries, Auckland, 1975, Cat
No. 8.
1210 x 745mm

\$55 000 - \$75 000



Corner of the Bedroom Window is a painting I remember well, even though I saw it last about 15 years ago, hanging in pride of place, at the top of Marti Friedlander's staircase. It was a real pleasure to interview Marti at that time for a documentary about my father, Philip Clairmont.

She was so open and honest and quite direct. She spoke fondly of her memories of photographing my father and of the rapport they shared, telling me how much she loved him, and also how much she really loved this painting of his. "It has so many colours it makes everything else we have in colour seem tame in comparison," she said. She spoke of it as "the most wonderful painting", "a far-out painting. Magic!" Yet "a very ordered painting... something about it - it takes on a life of its own - it just glows" yet it is also "a quieter painting, a contemplative painting". I love the paradox here that's typical of Clairmont's work. She finds it both: magical, glowing, almost alive. Yet at the same time; ordered, quieter, contemplative.

This quality was something Clairmont was very much aware of and consciously aimed to achieve in his work. In one of his notebooks, from 1975, he writes that his subject is: "anything and everything, particularly the commonplace, objects we all use and take for granted - and yet when removed from their usual surroundings become objects of astounding significance - revealing much to a perceptive mind, of their existence and man's effect on them." So how did he approach achieving that? In his own words: "One approach is to reassemble [the subject matter] in an irrational manner" and "avoid 'natural colours' - those that imitate nature are always harmonious - (use) colour to provoke the subliminal instincts". Foreground, midground and background all seem to bleed into one another. Each artwork becomes a puzzle the rational mind tries to resolve. He plays on this through a key technique, which he coined: "Specific Ambiguity".

Martin Edmond, author of the Clairmont biography, *The Resurrection of Philip Clairmont*, explains this best: "What this means, in practise, is that his ostensible subject matter, whether it be a chair, a couch, a window or whatever, becomes, through the way he paints it, ambiguous. It's a chair, certainly, but it's also something else: a portrait perhaps, or an object haunted by presences that aren't quite discernible". Like finding faces in clouds "this propensity [of the mind] has a scientific name, Pareidolia, from the Greek, meaning a shape *within* or a shape *beside*".

Clairmont's paintings are like these slowly moving clouds. One day we might see a face, years later another. Or the person next to you sees something completely different. Almost as if we participate, as viewers, in the evolving construction of the painting itself. What I see today: in the centre, the fleshy curtain, Christ (or maybe a King) and Crown, the fulcrum, hanging from the corner of the window. To the right: flowers with faces and flecks of foliage - the view through the window (a major theme that he would develop

right up until his death in 1984). An anthropomorphic vase, with a kind of Fomison face sits on the windowsill. On the left, a fractured interior. Is it a door, a wardrobe, a mirror or merely a portal to the infinite? Bursting with life, skeletons in closets, a Kandinsky chaos manifesting before our very eyes... but never quite resolving fully into something static and definable... remaining dreamlike, shimmering on the edge of understanding. Despite the many moving parts - at its heart is a sense of stillness; the quantum flux caught for an instant in pigment.

Friedlander bought this painting directly from the 1975 Barrington Gallery Show, where a young Peter Webb was the artistic director. That exhibition was an important one in many ways. Clairmont's first big one man show in Auckland: 19 paintings, 11 large wall collages, 20 drawings and 3 different woodblock prints. Nine of the paintings were over a metre in length. The two large triptychs were 2.3m and 3.7m long respectively. Martin Edmond pinpointed this show as deeply significant. He described it as representing "a watershed in his career." According to Edmond, the show marked Clairmont's real shift to "professional status as a painter". He landed like a rockstar.

Major public galleries and key private collectors bought 11 of the works within 24 hours of the show opening. Auckland City Gallery bought three. The Dowse purchased *The Crucifixion Triptych*. Barrington Cramp (who owned the gallery) bought two works. The Todd Collection and Victoria University both bought one painting apiece.

The newspaper reviews around this time were also glowing: an unnamed reviewer in the Auckland Star wrote: "a stimulating and forceful show", "his work is always intense and often haunting", "Clairmont favours a highly individual approach. His colours can be almost Renaissance-like in their depth and startling clarity". Hamish Keith wrote: "The savage and inescapable guts of Clairmont's paintings establish him further as one of the country's most original and courageous painters". T.J. McNamara wrote: "Clairmont Works All Talent - There are rare times when one goes into a gallery and realises instantly that one is in the presence of an extraordinary talent.... everything in this show has an individuality and power that produces an emotional involvement that few other NZ artists can command". This show was also, by some kind of divine synchronicity, the opening where my mother first met my father, so it holds a very special place in my own heart and history.

24.

Rosalie Gascoigne

Flagged Down

sawn painted wood on board from
cable reels, mounted to backing board
title inscribed, signed and dated
1992 verso

Exhibited:

'Rosalie Gascoigne', Roslyn Oxley9
Gallery, Sydney, Australia, 1-25
September, 1999, Cat No. 10.

Reference:

Martin Gascoigne, *Rosalie
Gascoigne: A Catalogue Raisonné*
(Australia National University Press,
2019), p. 300, Cat No. 638.

Provenance:

Purchased from Gow Langsford
Gallery, Auckland.
1210 x 1150mm

\$230 000 - \$320 000



In one of the most influential essays of twentieth-century art criticism, 'Grids' (1979), Rosalind Krauss describes the structural device of the grid, 'that is ubiquitous in the art of our century while appearing nowhere, nowhere at all in the art of the last one,' as 'flattened, geometricized, ordered, it is anti-natural, anti-mimetic, anti-real. It is what art looks like when it turns its back on nature... the grid is the means of crowding out the dimensions of the real and replacing them with the lateral spread of a single surface.'¹ For Krauss, the grid, this emblematic structure of modern art, declares nothing, speaks of nothing outside itself, except perhaps to announce that what we are looking at is a modernist painting. However, for Rosalie Gascoigne, the grid was not 'anti-natural,' it was employed as a compositional method in order to generate highly personal and experiential evocations of natural phenomena in ways which transcended the more rigid, impersonal qualities associated with its geometry.

In *Flagged Down* (1993), Gascoigne assembled 49 individual panels of sawn, found painted timber in roughly similar sizes in a grid-like formation. At a surface level the work is a serial repetition of components arranged and balanced according to vertical and horizontal axes and corresponds to a reductive Minimalist sensibility. It's a grid in Krauss's terms, but then it's not. The effect of the work is antithetical, that is the juxtapositions and compositional rhythms of the coloured squares jar ever so slightly, and will not resolve themselves into deliberately formal patterns. The grid of *Flagged Down* is wobbly, the squares assembled are of various sizes, they jostle their corners uncomfortably, their scuffed surfaces compete. The composition's dynamics seem about to resolve in one way — heraldically flat, flag-like even — and then, blink, and the square shapes swarm in and out. What is going on here? Is the artist aiming at a sort of minimalist order — the order of the grid but then misses? Does she try for the grid and then fail? Or is it that Gascoigne's grid will take us elsewhere? As if, once you start looking, you can't stop by force or will? For it is the heavily weathered timber with its faded paint which infuses the work with a resonant and suggestive force.

As the artist traversed the open countryside around Canberra she deliberately sought out materials that she felt were 'invested with the spirit of the place' and capable of recalling 'the feeling of an actual moment in the landscape.' From this perspective, the vital materiality of the reclaimed painted timber is not only inscribed with the effects of its prolonged exposure to the elements, but it also speaks directly to Gascoigne's deep and abiding memories of her experiences in the Australian landscape. The timber squares speak of the environment by exhibiting its weathering influence and also by implying an extension beyond their original boundary, as they have now been sawn, turned around and taken out of an infinity. They re-present what Gascoigne experienced as 'the disorganised and random appearance of the Australian landscape.'

In *Flagged Down*, the richly allusive quality of the individual boards evokes the ephemeral and transitory phenomena of nature in continuous metamorphosis. Look closely at these sawn boards. They are dirty, dinged, scratched, cracked, pitted, blistered. Found, but now made to look almost purposeful like the mechanical 'distressing' in faked antique furniture. As Gascoigne remarked: 'I look for things that have been somewhere, done something. Second hand materials aren't deliberate; they have had sun and wind on them. Simple things. From simplicity you get profundity.' Notice, too, how the panels seem to be fighting for each other's space and appear both flat *and* dimensional at the same time, their corners almost lifting. Contemplated as a unified pictorial whole, this assemblage of discarded material assumes a metaphysical dimension bordering on the ineffable.

Flagged Down reflects the artist's desire to 'capture the "nothingness"² of the countryside, those wide-open spaces ... the great Unsaid ... the silence that often only visual beauty transcends.' 'Plain Air' was the title of a Wellington City Gallery retrospective where this work was once displayed, punning obviously on '*plein air*', the tradition of landscape painting outdoors. What of the title of the work itself? As we have seen, Gascoigne's grid 'flags us down', captures our attention and transports our minds elsewhere to the realms of connotation. As she once suggestively declared: 'I am not making pictures. I make feelings.'

1 Rosalind Krauss, 'Grids', *October*, Vol. 9, Summer, 1979, p. 50.

2 Rosalie Gascoigne quotes from Deborah Edwards, *Rosalie Gascoigne: Material as Landscape*, Sydney: Art Gallery of New South Wales, 1997, p. 8, 16.

25.

Michael Shepherd
Untitled – Auckland Street Scene
oil on board
inscribed No. 85; signed and dated
1985 verso
120 x 480mm

\$3500 – \$5500



26.

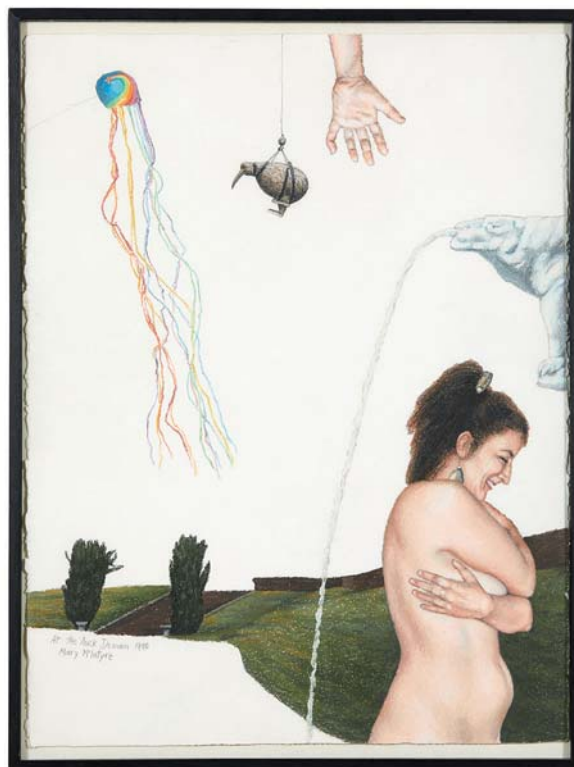
Douglas MacDiarmid
Untitled
watercolour
signed and dated '56
322 x 491mm

\$3000 – \$5000



27.

Mary McIntyre
At the Auckland Domain
 pastel on paper
 signed and dated 1990 and inscribed *At the Auckland Domain*
 763 x 580mm
 \$2000 – \$3000



28.

Keith Patterson
Abstract Scheme
 ink and wash on paper
 signed and dated '59
 553 x 370mm
 \$1000 – \$2000



29.

Nigel Brown
Rocket over Arama
 ink and watercolour on paper
 signed and dated '78
 220 x 180mm
 \$2500 – \$4000



30.

Pablo Picasso
Femmes et Faunes
 lithograph
 signed and dated '59 on the plate
 553 x 370mm
 \$1000 – \$2000



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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.

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This completed and signed form authorises 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 (17.5%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

Auction No. 145
Beyond the Lens: The Marti and Gerrard
Friedlander Collection
Tuesday 5 November 2019 at 6.30pm

Lot no.	Lot Description	Bid maximum in New Zealand dollars (for absentee bids only)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

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 Eftpos, cash (under \$5000.00) or direct credit. I understand that there is a 2.5% surcharge for payment by Visa or MasterCard credit cards. I understand that payments over \$10,000.00 must be made by direct credit to Art+Object's bank account as shown on the invoice.

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 shipping arrangements are made prior to the auction date to ensure prompt delivery processing.

Please indicate as appropriate by ticking the box:

☐ PHONE BID

☐ ABSENTEE BID

MR/MRS/MS:

FIRST NAME: _____ SURNAME: _____

ADDRESS: _____

HOME PHONE: _____ MOBILE: _____

BUSINESS PHONE: _____ EMAIL: _____

Signed as agreed: _____

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