

Theo Schoon

*An outsider
looking in*

—

The Christine
Fernyhough
Collection



The Christine Fernyhough
Theo Schoon (1915–1985)
Collection

My late husband John and I bought our first Theo Schoon work in 1984/85 – *Ethical Charges*, c. 1965, mixed media on board.

Thirty years later when I sold Castle Hill Station at Porters Pass in Canterbury and moved back to Auckland I found Art+Object were auctioning the William Vance Archives which documented Schoon's 1940s field work in the Limestone bluffs and caves of South Canterbury.

During my ten years on Castle Hill I visited various rock art locations particularly those found on Craigmore outside Timaru. An image on the wall of a large limestone cave on Castle Hill was believed to be an early rock drawing however the daughter of the family that owned the farm in the 1920s through to the 1950s assured me it was a drawing she had made with a horseshoe.

The more I learnt about Theo the more fascinated I became with his work in unlocking how many people viewed the rock drawings as New Zealand's first Art Gallery. I think of Theo as the most significant pioneering modernist and one of the most neglected.

He explored our country with a combination of intellectual rigour and became captivated, when few other artists were, with Māori imagery and design. He bought an outsider's view – honed by attending the Academy of fine Arts and Technical Science in Rotterdam where he not only became inspired by the German Bauhaus School but at a time, in the 1930s, when European art schools were eschewing the Renaissance in favour of 'new' art, indigenous art, like the work of Paul Klee.

Schoon was one of the few avant-garde thinkers on the New Zealand art scene in the 1960s. He was always pursuing new ways of seeing and expressing what he saw. His photography and drawings were very influential on Gordon Walters and a whole generation of abstract artists.

The collection contains significant examples of Schoon's work on the rock drawings along with the important Vance and Michael Dunn archives researching these drawings. The latter features correspondence and photography from the mid 1960s to the early 1980s.

Schoon was particularly enthralled by the wonder of nature found within the thermal volcanic plateaus of Whakarewarewa and Wai-O-Tapu. With his 'eye' and his camera Schoon was able to freeze a dynamic passing moment in time so that it could be appreciated and comprehended for its miraculous beauty.

The collection contains fine examples of Schoon's 'mudpool modernism' photography as well as a range of photographic images including the carved prow of a waka, Balinese dancers and Buddhas, coloured pencil and pastel portraits and a number of prints inspired by his mentor Kees Hos of New Vision Gallery. Theo grew gourds and carved them in the manner of the Māori system of Mokia. The gourd in the collection is one of only a handful known to exist. Pieces of studio pottery come from his collaboration with Len Castle. One of the outstanding pieces in the collection is a beautiful pounamu Pekapeka carved by Schoon.

Theo Schoon was an extraordinary talent, he was fascinating and challenging, his works are diverse, intriguing, creative and wondrous. This extraordinary man captured me which led not only to my not only helping to sponsor his biography 'Theo Schoon: A Biography' written by Damian Skinner and published in 2018 but also and most importantly to building, over the past seven years, a comprehensive and valuable collection of his works.

Christine Fernyhough

CNZM, ONZM

Michael Dunn,
Theo with Gourds, Lake Tarawera 1965
gelatin silver print
290 x 290mm



Artist and collector, 'The Christine Fernyhough collection of works by Theo Schoon' presents us with a portrait of both. In this collection a joy and purity exists, in the pursuit of a collector seeking to understand the life and work of an immigrant artist operating in another time and place.

The collection that Christine Fernyhough has built is unprecedented in this country. As far as I am aware, there is no other local collection with a focus on a singular artist encompassing ceramics, photography, painting, drawing, print-making, greenstone and gourd carving, and historical archival material. It takes a certain type of artist to work across such a vast array of media and it takes a certain type of collector to attempt to capture and understand such a vast body of varied work. 'Theo Schoon: An Outsider Looking In – The Christine Fernyhough Collection', is a portrait of both.

Christine Fernyhough (CNZM) is well known to many. She is a published writer, co-authoring the best-selling and inspirational 2005 book, *The Road to Castle Hill*, and in 2019 she gave many an invaluable glimpse into her vast collection of Kiwiana, Crown Lynn, Folk Art and everyday objects of the 1950s and 1960s via the beautiful *Mid-Century Living: The Butterfly house Collection* publication. She has been a constant presence in the world of Auckland art and collectables since the 1970s when she was a member of the legendary art buying group, 'The Prospect Group', alongside Peter Webb and Warwick Brown, among others.

Theo Schoon is also well known to many. He passed away in 1985 and has become increasingly prominent since then; the subject of retrospectives, a biography and, last year, a film directed by Luit Bieringa. He was friends with Rita Angus, Leo Bensemann and Allen Curnow in Christchurch in the 1940s. He moved to Wellington a few years later where he was central to the burgeoning modernist milieu that included, crucially, Gordon Walters. He spent three years from 1956 documenting the Māori rock drawings throughout South Canterbury, which feature prominently throughout this collection, where he was joined on occasion by John Money, Walters and A.R.D Fairburn. The following decade witnessed the

centre of the art world shift from Christchurch to Auckland, which again Schoon played a significant part in. Here he befriended potters Len Castle and Barry Brickell along with painters Tony Fomison and Colin McCahon, and Māori artists including Paratene Matchitt. It is, of course, no coincidence that Schoon is never far from the heart of these decisive moments in Aotearoa New Zealand art history.

Despite this substantial contribution to New Zealand art history Schoon remains a problematic figure, serially borrowing from Māori art and believing himself to be some kind of saviour. Whether Schoon belongs, as Anthony Byrt has queried, “in the clouds, among the greats or under the ground feeding the roots” remains up for debate. The collection that Christine Fernyhough has so passionately and painstakingly compiled takes its place alongside the recent touring exhibition, biography and film in shining a light on a fascinating and polarizing artist.



Theo Schoon

Mural

oil on board, 1982

1600 x 4780 x 30 mm

installed at wharekai Whakatūria, Ohinemutu Marae.

Photo: Natascha Hartzuiker.



Theo Schoon
Self-Portrait, circa 1980
C-type print
305 x 210mm

Theo Schoon remains one of the least known and most misunderstood of the major artists who worked alongside contemporaries such as Colin McCahon and Gordon Walters in establishing modern art in New Zealand. The reasons for this are not hard to find. In the first place he was not born in New Zealand, nor did he grow up or receive his artistic training here. He came to New Zealand with his parents as a refugee from Dutch Indonesia at the outbreak of the Second World War. He did not identify as a New Zealand artist even though his reputation and artistic practice are almost solely based in this country not in Indonesia where he was born nor in Holland where he studied at Rotterdam. His parents were Dutch and despite his fluency in English both as a speaker and a writer he spoke with a heavy accent and was readily identified as a foreigner. Added to this disadvantage in a country seeking to claim a cultural identity of its own was his personality that was egotistic, arrogant, and condescending to those he considered inferior. This included most local artists both Pākehā and Māori.

He was outwardly gay at a period when it was usually disguised and unaccepted in the social circles he moved in and he was not a Christian, nor did he drink heavily and identify with the Kiwi pub crowd. Despite the wide range of people with whom he came into contact including major artists like Rita Angus, as well as writers and academics, he remained a solitary figure. He was widely read about art and had access to texts in German and Dutch that informed his outlook and gave him a theoretical basis different from contemporaries restricted to English magazines and publications. He was a prolific letter writer and devoted a lot of time to articulating his ideas to those who would listen. Rather than copy others he liked to instruct and point the way. Sadly, his correspondence is not widely available and its contents little studied. His one published book, *Greenstone Country*, is a striking piece of writing for someone using a second language and is almost unique in this country as the work of a visual artist who can articulate and promote his ideas in written as well as visual form. As with all his writings it is written with passion and conviction. He makes criticisms but he is constructive and wants to educate and make change for the better.

Schoon first made an impact in New Zealand in the 1940s when he was given funding by the Department of Internal Affairs to make copies of rock art in Canterbury and North Otago. At the time the rock art was little known and less appreciated by the public. Much of it had been vandalised by graffiti or damaged by erosion of the limestone surfaces by weather or stock rubbing against them. Schoon quickly found that there was far more rock art than he could possibly copy and that the conditions of his project were untenable. He often made photographs instead of painting copies and resorted to retouching the drawings to make them more legible in his low contrast, black and white prints. Living rough while he recorded the rock art, Schoon questioned his former lifestyle and his manner of painting. The rock art drawings were not naturalistic and were executed in lines or in monochrome shapes on the limestone shelters. They had a strength and simplicity that was able to withstand the outdoor environment so different from the European art gallery context.



Exhibition of Schoon paintings
by South Canterbury Historical
Society, circa 1948.

Schoon publicised the rock art by lectures and articles calling the limestone shelters New Zealand's first art galleries. His painted 'copies' supplied to the Canterbury Museum were interpretations of the drawings rendered in hard edge flat imagery that resembled paintings by major European artists such as Paul Klee who were influenced by so-called primitive art. Schoon actively promoted the rock art to artist friends, notably Gordon Walters, and to the influential writer and painter Rex Fairburn. He saw the potential for new artwork that integrated European modernism with Māori art. He largely discarded his own academic style of painting learnt in Rotterdam and started anew. Photography was to become a major art form for his discoveries and expression. It had the advantage of speed when time was at a premium and portability was essential for someone with no home base or storage facilities. It enabled him to photograph the limestone landscapes of North Otago and South Canterbury finding in the strangely shaped boulders, rocky outcrops, and honeycomb formations affiliations with Surrealistic art rather than with the pastoral landscape paintings and photographs then in vogue. Schoon never devoted himself exclusively to one medium such as painting preferring to pursue his goals by whatever means were available or appropriate. As an artist he became hard to tie down.

After finishing his rock art contract, Schoon led a nomadic lifestyle extending his personal search for further sites of rock art to the North Island, to the Waikato and the Lake District near Rotorua. At some point in the early 1950s he discovered the potential of the geothermal areas near Rotorua for a new kind of photographic imagery depicting the boiling mud pools and the silica formations on surrounding rocks and cliffs. This became an obsession for a period, and he later returned to Waiotapu in 1965 to devote himself to a large series of photos of mud pools and thermal activity at a small lake where he camped and lived on site. It was there that I saw him at work for several days and nights near the Lady Knox geyser. He worked continuously walking around the lake with its popping mud pools and their endlessly varied patterns of small volcano-like formations. He took his photos close up, usually looking down to give patterns maximum legibility on the surface of his prints. Later he worked at night with flash to generate dark almost sinister imagery and introduced colour film to the mix. For him the fascination was in the discovery of more variations when he felt he had exhausted the potential. Far from being a derivative copyist Schoon was transformed into a tireless investigator of local material that was novel and spectacular visually. He had to be satisfied in

many cases with only processing his black and white film. He had no dark room to print out what he saw as potentially transformative imagery. When he later took Ekta chrome transparencies he was able to enlarge them by projection to the mural size he wanted for maximum effect. He dreamed big but was unable to see his plans brought to fulfilment.

He became interested in traditional Māori art in all its forms from carving in wood and stone, to rafter painting, tattoo, and the incision of designs on preserved gourds (hue). His obsessive application to the matter in hand is shown by the years he spent cultivating gourds at his house in Home Street, Auckland, learning how to hollow them out, dry them and preserve them suitable for carving as the Māori had once done. It was a process of trial and error resulting ultimately in some magnificent art works using elements sometimes based on Māori motifs but also on geometric designs of his own invention. Typically, once he had mastered this art form, he moved on to involve himself with the carving of greenstone ornaments such as pendants again sourcing his ideas in Māori traditional practice but seeking to revive and revitalise the works. He despised the manufacture of cheap greenstone tikis for the tourist trade and experimented by making original artworks of his own design and manufacture. It was a hands-on approach with little commercial potential and therefore he was dismissed from the greenstone factory where he had found employment.

Ultimately, Schoon became antagonistic towards the New Zealand art world for its failure to accept his ideas and criticisms. He always saw his work in the international context and kept up correspondence with overseas practitioners and writers. When he inherited funds from his mother after her death, he left New Zealand and spent time in Australia and Bali. In Bali he connected with the Indonesian culture of his youth collecting samples of traditional masks and costume to form a personal collection. He also paid for tuition of young Balinese dancers. He always had a concern for teaching younger artists and directing their practice along the lines he believed in. That was heavily influenced by the Bauhaus. His last works in New Zealand, where he returned shortly before his death, involved plaster stamp designs which were impressed in clay by potter friends like Len Castle and fired as decorations on ceramic bowls. I saw him working on these in a retirement village in Mangere when frail, ill and confined to bed. He left a legacy so rich and diverse that its significance is only gradually being understood.

In an article in the American, Ohio-based newsletter *Gourd Seed* of February 1962, titled 'Cultivating the Polynesian Gourd in New Zealand,' Theo Schoon wrote of a visit to the Auckland Museum where "...the patterns on decorated gourds were identical to many tattoo patterns and from then on, every single gourd or even fragments of them in our Museum Collections became of great importance to me."¹ After observing a correlation between tā moko and Maori carved gourds, Schoon was captivated and began to grow and carve his own gourds in the late 1950s. The species of gourd available in New Zealand were not the most suitable for carving, and so Schoon grew species from seeds he imported, developing techniques to shape the gourds as they grew. The delicate curve of the neck of *Incised Gourd* and its almost perfectly round body may be a result of this manipulation.

Schoon then went to study on the East Coast in 1961 with the Māori master carver Pine Taiapa, learning about traditional designs and techniques used in gourd carving. In 1963 a selection of his decorated gourds were included in an exhibition of Māori art held at the Tūrangawaewae marae, Ngāruawāhia; he was the only Pākehā artist invited to exhibit work. Herein lies the paradox, and the problem for some. Schoon's carved gourds appear as an effect, an essaying, not a fulfilment. You feel a passionate attachment on his part to his subjects but also an obsessive responsiveness to their existence as if he couldn't help himself. The cultivation of the gourds also involved an aesthetic of postponement — the deferment of the image, a sort of productive procrastination. His carving, while inspired by tradition, seems to take shape only when he isn't trying to copy an original. The result is, remarkably, never decorative.

The paradox here being that it was Schoon's knowledge of modern European art which enabled him to recognise Māori art as a source for his own work. His training in Bauhaus principles had introduced him to the use of 'primitive art' as a source by modern European artists to rejuvenate painting traditions. The theories of the Bauhaus also broke down definitions of 'art' and 'craft' and resulted in his adoption of many different media. He was not tied to categories of what qualified as 'fine art' and what did not. (Think of Anni Albers

elevating the craft of weaving into a bold modernist art form.) He was to later declare: "I have digested and absorbed many forms of primitive art, not in order to become a pseudo-primitive (that would only be another form of plagiarism), but to gain understanding. It is the understanding gained that really matters, so that some or all of it can be given a new life in one way or another, in a really valid and coherent way."²

0032

Theo Schoon

Incised Gourd with Kowhaiwhai motif

circa 1960

410mm x 220 x 220mm approx.



1. Theo Schoon,
'Cultivating the
Polynesian Gourd
in New Zealand,'
Gourd Seed,
February 1962, 4.

2. Theo Schoon,
'My Work with
Plaster Stamps,'
New Zealand Potter
27:2 (1985): 20.

The ambiguous issue at the centre of this consideration then becomes the contrast between Schoon's appreciation of Māori art as visual art in its own right, and as a source to appropriate from for his own work, exemplified by his work with the rock drawings from Te Waipounamu sites and his gourd carving. This is further complicated by his contribution to the preservation of Māori art and techniques, and his desire to continue its traditions through his own work, such as his gourd carving. It is sometimes said, perhaps with more than a taint of exaggeration, that Schoon ensured the survival of traditional gourd carving. But it would be wrong to think of Schoon as just a copyist. His gourds are not exact copies of the examples he found in museums but rather developed and abstracted designs. The circle and pītau form of *Incised Gourd* are brought together in carefully zoned carving where the asymmetrical circular voids — echoing the void of the gourd's opening — are as important to the overall design as much as the carved pītau.

Sometimes Schoon inscribed his gourds with patterns taken from face or thigh moko that rendered them tapu and thus ineligible for their traditional use as storage for food and drink. As Damien Skinner has observed, he also did away with the adornments (woven covers, supporting stands) of the tahā huahua (calabashes) used for preserved foods. He did not assert ethnic identity as much as weld it into a sophisticated modernist aesthetics. Schoon did much to preserve and further the awareness in New Zealand about this craft, yet he also adapted it to suit his purposes as a contemporary artist. Perhaps this was why he was meticulously concerned with the presentation of his gourds. He would photograph them in 'poses': amidst native ferns; at the sulphur-crested edges of thermal hot pools; or close to bubbling mud; sometimes against the backdrops of his own kōwhaiwhai paintings.

With this practice it is as if Schoon were trying to find a way of re-inscribing his gourds back into a landscape of their authentic origin and function. Schoon — an outsider (a Dutch, gay man who openly rejected middle-class values) — worked independently of the canon of modern New Zealand art. He was in its stream but often resistant to its direction: the ubiquity of landscape painting, for example. He turned to the sources of carved gourd as if waiting for the world to catch up to his truths, the importance of "gaining understanding" of traditional culture that was obvious to him. Perhaps now we have begun to catch up with him...

0050

Theo Schoon

*Moa Remains Around Ovens at
Black Jack Point, Waitaki River*

medium format vintage

gelatin silver print, circa 1947

200 x 250mm



Theo Schoon: An Outsider Looking in
— The Christine Fernyhough Collection

Preview

Thursday 17 November
5pm—7pm

3 Abbey Street
Newton, Auckland

Auction

Tuesday 22 November
6pm

3 Abbey Street
Newton, Auckland

Thursday 17 November, 9am—5pm
Friday 18 November, 9am—5pm
Saturday 19 November, 11am—4pm
Sunday 20 November, 11am—4pm
Monday 21 November, 9am—5pm
Tuesday 22 November, 9am—1pm

Saturday
19 November



4PM

Panel discussion

Please join us at Art+Object for an exclusive opportunity to hear three experts speak on the life and work of Theo Schoon, followed by a screening of the film *Signed, Theo Schoon*.

Christine Fernyhough, Jan Bieringa and Ron Brownson each have unique insights into the artist through their collecting, research and curation. They will share these in a conversation chaired by Leigh Melville.

5PM

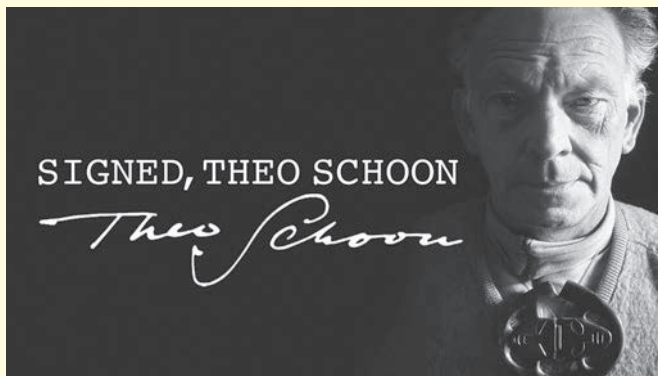
film screening

Signed, Theo Schoon

An intensely artistic soul is raised in the east, trained in the west, and replanted in the south. His artistic spirit guided him to cultural camaraderie, a strong liaison with the Māori community and the landscape – the legacy is re-considered. In the context of New Zealand culture in the second half of the 20th century The Dutch émigré Theo Schoon (1915–1985) rocked our world. For all the 'noise' that has surrounded Schoon the personality – as in mad, bad and dangerous to know, the artist that emerges from this film is one who gave infinitely more than he took. While the film draws from both the biography and the subsequent exhibition, it takes a significantly different path as it traverses the social and cultural landscapes from the late 30s through to Schoon's death in the mid 80s. The film explores a gradual re-assessment of Theo's involvement in NZ art and his influence on some of the country's major visual artists – both Pākehā and Māori – as well as the crafts community ensuring a little known but enduring legacy.

Whilst the central pivot for the documentary is Schoon, the film is a much broader story which illustrates our important cultural history and helps us to better know who we are, and where we have come from.

Jan Bieringa



0001

Theo Schoon
Modernist Head Study with Korus
pastel on paper
330 x 203 cm
Exhibited:
'Split Level View Finder: Theo Schoon and
New Zealand Art', City Gallery, Wellington,
27 July – 3 November 2019.
Provenance:
Previously in the collection of the sculptor,
Peter Sauerbier.
Purchased from Art+Object, 21 June 2017,
Lot No. 84.
\$5000 – \$9000

0002

Theo Schoon
Portrait of a Modern Woman
pastel on paper
370 x 204mm
Exhibited:
'Split Level View Finder: Theo Schoon and
New Zealand Art', City Gallery, Wellington,
27 July – 3 November 2019.
Provenance:
Previously in the collection of the sculptor,
Peter Sauerbier.
Purchased from Art+Object, 21 June 2017,
Lot No. 85.
\$5000 – \$9000

0003

Theo Schoon
Shading Slats in a Plant Study
vintage gelatin silver print
title inscribed and signed and inscribed *F16*.
20th of a second verso
345 x 335mm
Provenance:
Previously in the collection of the painter,
Robert Ellis.
Purchased from Art+Object, 28 November
2017, Lot No. 16.
\$4000 – \$7000

0004

Theo Schoon
*Study of a Detail of Māori Carving
from a Canoe, Canterbury Museum,
Christchurch*
vintage gelatin silver print
title inscribed and signed verso
350 x 280mm
Exhibited:
'Split Level View Finder: Theo Schoon and
New Zealand Art', City Gallery, Wellington,
27 July – 3 November 2019.
Provenance:
Previously in the collection of the painter,
Robert Ellis.
Purchased from Art+Object, 28 November
2017, Lot No. 17.
\$6000 – \$9000

0005

Theo Schoon
Untitled III (The Eye)
woodcut on paper
signed
508 x 384mm
Provenance:
Purchased from International Art Centre, 6
August 2014, Lot No. 99.
\$5000 – \$8000

0006

Theo Schoon
Tapa Grid
woodblock print, 1/30
title inscribed, signed and dated '65
607 x 482mm
Provenance:
Purchased from Art+Object, 22 February
2017 auction, lot 274.
\$3000 – \$5000

0007

Theo Schoon
Untitled – Large Waiotapu Mudpool
cibachrome print, image circa 1966-68
285 x 440mm
Provenance:
Previously in the collection of Professor
Emeritus Michael Dunn.
Purchased from Art+Object, 24 February
2016, Lot No. 32.
\$4000 – \$7000

0008
Theo Schoon
*Coral-like formations from the fringes of
the Champagne Pool, Waioatapu*
cibachrome print, image circa 1966-68
300 x 275mm

Note: a similar image illustrated in Michael
Dunn, 'Theo Schoon, Photographs of the
Thermal Regions', *Art New Zealand*, No. 32,
Spring 1984, p.49

Provenance:

Previously in the collection of Professor
Emeritus Michael Dunn.
Purchased from Art+Object, 24 February
2016, Lot No. 26.
\$3000 – \$5000

0009
A.R.D (Rex) Fairburn
An excellent pair of vintage screenprinted
fabric curtains with motifs from Theo
Schoon designs
2340 x 1110mm
\$6000 – \$10 000

0010
New Zealand Souvenir Māori rock art
tea towel
decorated with a Theo Schoon's Rock Art
design
645 x 540mm
\$200 – \$300

0011
New Zealand Souvenir Māori Rock Art
Scarf
satin decorated with Theo Schoon's rock
art designs
668 x 670mm
\$200 – \$300

0012
Theo Schoon
*Rotorua Art Gallery 21 June – 18 July
1982*
vintage screenprinted exhibition poster
605 x 390mm
Provenance:
Previously in the collection of Professor
Emeritus Michael Dunn.
Purchased from Art+Object, 24 February
2016, Lot No. 8.
\$600 – \$1000

0013
New Zealand Souvenir Wall Hanging
in wool decorated with Theo Schoon rock
art design
1140 x 750mm
\$300 – \$600

0014
Gordon Walters
Surrealist Compositions
five small format vintage gelatin silver prints
titles and artwork dimensions (in inches),
medium and colour notes inscribed in ink
to the verso in the artist's hand and dated
1943/44

dimensions variable, the largest 108 x
133mm, the smallest 91 x 72mm

Illustrated:

Michael Dunn, *The Art of Gordon Walters*,
University of Auckland, PhD thesis, 1985,
plates 3 and 9.
Michael Dunn, 'Frozen Flame & Slain Tree,
The Dead Tree Theme in New Zealand Art
of the Thirties and Forties', *Art New Zealand*,
No. 13, Spring 1979, p. 44

Provenance:

Previously in the collection of Professor
Emeritus Michael Dunn.
Purchased from Art+Object, 24 February
2016, Lot No. 47.
\$6000 – \$10 000

0015
Gordon Walters
Waikanae Landscape and Composition
two small format vintage gelatin silver
prints
dimensions variable, the largest 141 x
104mm
Illustrated: Michael Dunn, *The Art of Gordon
Walters*, University of Auckland, PhD thesis,
1985, plate 10 and entitled 'Waikanae
Landscape', 1944.

Provenance:

Previously in the collection of Professor
Emeritus Michael Dunn.
Purchased from Art+Object, 24 February
2016, Lot No. 48.
\$3500 – \$5500

0016
Theo Schoon
Pekapeka
carved greenstone
90 x 130 x 5mm
Illustrated:
Theo Schoon, *Jade Country* (Jade Arts,
1973), p.95.
Exhibited:
'Split Level View Finder: Theo Schoon and
New Zealand Art', City Gallery, Wellington,
27 July – 3 November 2019.
Provenance:
Previously in the collection of Frank and Lyn
Corner, who purchased it from New Vision
Gallery, Auckland, December 1969.
Purchased from Art+Object, 18 March
2018, Lot No. 60.
\$30 000 – \$50 000

0017
Theo Schoon
Ford's Hanging Rock Part 3
oil on card
title inscribed verso
523 x 650mm
Provenance:
Previously in the collection of William
Vance.
Purchased from Art+Object, 21 May 2014,
Lot No. 226.
\$4000 – \$7000

0018
Theo Schoon
Ford's Hanging Rock part 5
oil on card
title inscribed verso
522 x 650mm
Provenance:
Previously in the collection of William
Vance.
Purchased from Art+Object, 21 May 2014,
Lot No. 228.
\$4000 – \$7000

0019
Theo Schoon
Portrait of Gordon Walters
gelatin silver print
artist's name and title inscribed in another's
hand verso
210 x 160mm
Illustrated:
Michael Dunn, *Gordon Walters*, Auckland
City Art Gallery, 1983, p.25
Provenance:
Previously in the collection of Professor
Emeritus Michael Dunn.
Purchased from Art+Object, 24 February
2016, Lot No. 39.
\$3000 – \$5000

0020
Photographer Unknown
Studio, Tinakori Road, Wellington
gelatin silver print
title inscribed and signed 1963 verso
160 x 158mm
Illustrated:
Michael Dunn, *Gordon Walters*, Auckland
City Art Gallery, 1983, p.26.
Michael Dunn, *The Art of Gordon Walters*,
University of Auckland, PhD thesis, 1985,
plate 99.
\$1200 – \$2200

0021
Gordon Walters
Dead Trees, Waikanae
three gelatin silver prints
titles inscribed verso and dated 1943
167 x 121mm: each
Illustrated: Michael Dunn, *The Art of Gordon
Walters*, University of Auckland, PhD thesis,
1985, plate 5.
Provenance:
Previously in the collection of Professor
Emeritus Michael Dunn.
Purchased from Art+Object, 24 February
2016, Lot No. 46.
\$5000 – \$8000

0022
Theo Schoon
Earthquakes Duntroom
oil on card
title inscribed verso
525 x 645mm
Provenance:
Previously in the collection of William Vance.
Purchased from Art+Object, 21 May 2014, Lot No. 233.
\$25 000 – \$40 000

0023
Theo Schoon
Untitled – Mud Pool Volcano
gelatin silver print
inscribed *T Schoon, KS ANDERSON 27 WILD WOOD AVE* verso
163 x 213mm
\$1200 – \$2000

0024
Theo Schoon
Untitled – Geothermal Dried Mud Study
gelatin silver print
inscribed *T Schoon KS ANDERSON 27 WILD WOOD AVE* verso
175 x 165mm
\$1800 – \$2600

0025
Theo Schoon
Untitled – Mud Pool Study
gelatin silver print
inscribed *T Schoon KS ANDERSON 27 WILD WOOD AVE* verso
164 x 214mm
\$1800 – \$2800

0026
Theo Schoon
Untitled – Waiotapu Mudpool Study
gelatin silver print
280 x 280mm
Provenance:
Previously in the collection of Professor Emeritus Michael Dunn.
Purchased from Art+Object, 24 February 2016, Lot No. 28.
\$3000 – \$5000

0027
Theo Schoon
Ahuriri River. Part 1
oil on card
title inscribed verso
520 x 650mm
Provenance:
Previously in the collection of William Vance.
Purchased from Art+Object, 21 May 2014, Lot No. 232.
\$20 000 – \$30 000

0028
Steve Rumsey
Theo Schoon growing giant African Gourds, Home Street, Auckland, 1961
vintage gelatin silver print
title inscribed, signed and dated verso
140 x 193mm
Provenance:
Previously in the collection of the sculptor, Peter Sauerbier.
Purchased from Art+Object, 21 June 2017, Lot No. 81.
\$2500 – \$4000

0029
Theo Schoon
Gourd Arrangements
three small format gelatin silver prints
150 x 123mm: each
Provenance:
Previously in the collection of Professor Emeritus Michael Dunn.
Purchased from Art+Object, 24 February 2016, Lot No. 25.
\$1000 – \$2000

0030
Theo Schoon
Untitled – Abstracted Gourd II
ink on paper
signed and dated '62
520 x 430mm
Provenance:
Purchased from Cordy's, 12 August 2014, Lot No. 632.
\$3500 – \$6000

0031
Bernard Hill
Theo Schoon with Peruvian gourd
gelatin silver print
inscribed *K. ANDERSON 27 WILDWOOD AV. Chch* verso
244 x 156mm
\$2000 – \$3000

0032
Theo Schoon
Incised Gourd with Kowhaiwhai motif
circa 1960
410mm x 220 x 220mm approx.
Illustrated:
Michael Dunn, 'The Art of Theo Schoon', *Art New Zealand*, No. 25, 1982, p.23.
Provenance:
Previously in the collection of the artist Jim Allen.
Purchased from Art+Object, 10 August 2017, Lot No. 93.
\$65 000 – \$90 000

0033
Geoffrey Fairburn
Decorated Gourd
incised and stained with a rhythmic motif to the neck and anthropomorphic figures to the body
H. 450mm
Provenance:
Purchased from Art+Object, 21 May 2014, Lot No. 280.
\$4000 – \$7000

0034
Theo Schoon
Untitled – Study of Cracked Mud
gelatin silver print
285 x 285mm
Provenance:
Previously in the collection of Professor Emeritus Michael Dunn.
Purchased from Art+Object, 24 February 2016, Lot No. 30.
\$2500 – \$4000

0035
Theo Schoon
Untitled – Large Waiotapu Mudpool Study at Night
cibachrome print, image taken circa 1966-68
300 x 445mm
Provenance:
Previously in the collection of Professor Emeritus Michael Dunn.
Purchased from Art+Object, 24 February 2016, Lot No. 31.
\$3500 – \$5500

0036
Theo Schoon
Untitled – Silica Formations
gelatin silver print
inscribed 'T Schoon KS ANDERSON 27 WILD WOOD AVE' verso
163 x 214mmmm
\$1500 – \$2500

0037
Theo Schoon
Untitled – Silica Formation
gelatin silver print
inscribed 'T Schoon KS ANDERSON 27 WILD WOOD AVE' verso
137 x 88mm
\$1000 – \$2000

0038
Theo Schoon
Carved pendant
pounamu
Provenance:
Owned by the artist (late 1960s). Became part of the collection of Hettie Sawyer (Dutch friend of the artist). Gifted to the previous owner's father circa 1970.
Purchased from Dunbar Sloane Art Auction, 6 December 2017 auction, lot 495
\$5000 – \$8000

0039
Theo Schoon
Upper Totara Valley part 1, reduced 1/6th (Canoe Prow)
oil on card
title inscribed verso
520 x 650mm
Provenance:
Previously in the collection of William Vance.
Purchased from Art+Object, 21 May 2014, Lot No. 229.
\$7000 – \$12 000

0040
Theo Schoon
Ahuriri River Waitaki part 2
oil on card
title inscribed verso
520 x 650mm
Provenance:
Previously in the collection of William Vance.
Purchased from Art+Object, 21 May 2014, Lot No. 230.
\$6000 – \$10 000

0041
Theo Schoon
Opihi River II
oil on card
title inscribed verso
504 x 643mm
Provenance:
Previously in the collection of William Vance.
Purchased from Art+Object, 21 May 2014, Lot No. 224.
\$6000 – \$10 000

0042
Theo Schoon
Study of a Geothermal Silica Formation
gelatin silver print
285 x 285
Provenance:
Previously in the collection of Professor Emeritus Michael Dunn. Purchased from Art+Object, 24 February 2016, Lot No. 27.
\$3000 – \$5000

0043
Theo Schoon
Untitled – Coloured Motif Drawing
graphite and pastel on paper
inscribed *By Theo Schoon* verso
87 x 122mm
\$600 – \$1000

0044
Theo Schoon, Len Castle & Steve Rumsey
Rare and important press moulded stoneware dish decorated with impressed Theo Schoon stamp designs
signed with incised initials to the base and with affixed label from Steve Rumsey
70 x 270mm
Note:
This dish was a creative collaboration between Steve Rumsey, Len Castle and Theo Schoon. In 1985 Theo Schoon was living in Mangere in a retirement home, weak and frail as a result of emphysema. This dish was formed by Steve Rumsey from a Len Castle mould then given to Schoon who, sitting cross legged in bed, decorated the dish with his impressed stamp designs. After firing, the dish was rubbed with manganese dioxide and fired by Steve Rumsey in his electric kiln. A similar dish is held in the Museum of New Zealand, Te Papa Tongarewa.
Illustrated:
New Zealand Potter, Volume No. 27, No. 2

1985, p. 19 – 21.
Provenance:
Previously in the collection of Steve Rumsey.
Collection of Pat O'Connor.
Purchased from Art+Object, 22 February 2018, Lot No. 462.
\$8000 – \$14 000

0045
Len Castle and Theo Schoon
Stoneware Baluster Vase, mid-1950s
tenmoku and wood ash glaze, the swollen body with four Theo Schoon impressed stamps
impressed potter's mark
H. 285mm
Provenance:
Purchased from Cordy's, 11 August 2015 auction, lot 163.
\$10 000 – \$16 000

0046
Theo Schoon for Sanitarium Health and Wellbeing Company
A set of 6 glass tumblers, 1960s
H. 110 x D. 65mm each
Note:
These glasses were originally sold containing Sanitarium peanut butter during the 1960s.
\$200 – \$400

0047
New Zealand Souvenir by Rangatira
enamel on steel dish
with Māori rafter style pattern on the front, possibly designed by Theo Schoon, together with the original packaging
\$100 – \$200

0048
Selwyn Muru
Untitled – Abstract Design
watercolour and gouache on paper
360 x 540mm
Provenance:
Purchased from Dunbar Sloane, 6 April 2017, Lot No. 357.
\$1000 – \$2000

0049
Denis Knight Turner
Untitled – Rock Art Figure
ink, wash and bodycolour on paper
signed
287 x 211mm
\$1000 – \$2000

0050
Theo Schoon
*Moa Remains Around Ovens at Black
Jack Point, Waitaki River*
medium format vintage gelatin silver print,
circa 1947
title inscribed verso
200 x 250mm
Provenance:
Previously in the collection of Professor
Emeritus Michael Dunn.
Purchased from Art+Object, 24 February
2016, Lot No. 36.
\$2500 – \$4000

0051
Gil Hanly
Theo Schoon in the Studio
gelatin silver print, circa 1982
202 x 130mm
Provenance:
Collection of the photographer.
Purchased from Bowerbank Ninow, 28
March 2018, Lot No. 52.
\$1500 – \$2500

0052
Theo Schoon
Buddha, Chandi Mendut, Java
two medium format vintage gelatin silver
prints, c. late 1938
255 x 205mm & 215 x 165mm
Illustrated:
Michael Dunn, 'Rita Angus & Theo Schoon,
An Unlikely Friendship', *Art New Zealand*,
No. 107, Winter 2003, p.86
Exhibited:
'Split Level View Finder: Theo Schoon and
New Zealand Art', City Gallery, Wellington,
27 July – 3 November 2019. Provenance:
Previously in the collection of Professor
Emeritus Michael Dunn.
Purchased from Art+Object, 24 February
2016, Lot No. 38.
\$1000 – \$2000

0053
Theo Schoon
Waiotapu Mudpool Study
gelatin silver print
280 x 280mm
\$2500 – \$4000

0054
Theo Schoon
Waiotapu Mud Pool Study
gelatin silver print
175 x 175mm

\$2000 – \$3000

0055
Theo Schoon
Waiotapu Mud Pool Study
gelatin silver print
175 x 175mm
\$2000 – \$3000

0056
Theo Schoon
Kowhaiwhai Study
graphite on paper, circa 1957
John Leech Gallery label affixed verso
255 x 203mm
\$1000 – \$2000

0057
Theo Schoon
Gourd Collection Study
photo, circa 1965
205 x 150mm
\$1500 – \$2500

0058
Attributed to Theo Schoon
*Untitled – Study with Stylized tribal
Figures*
mixed media on paper
350 x 460mm
\$1500 – \$2500

0059
Theo Schoon
Untitled – Waitaki River
large format vintage gelatin silver print,
circa 1947
305 x 380mm
Provenance:
Previously in the collection of Professor
Emeritus Michael Dunn.
Purchased from Art+Object, 24 February
2016 auction, lot 34.
\$1800 – \$2600

0060
Theo Schoon
Duntroon Detail
two medium format vintage gelatin silver
prints
title inscribed, signed and dated '47 verso
214 x 163mm
Provenance:
Previously in the collection of Professor
Emeritus Michael Dunn.
Purchased from Art+Object, 24 February
2016, Lot No. 37.
\$2500 – \$4000

0061

Theo Schoon

Untitled – Limestone Formations

gelatin silver print

original John Leech Gallery label affixed

verso

245 x 185mm

Provenance:

Purchased from John Leech Gallery.

\$1500 – \$2500

0062

Theo Schoon

*Untitled – Waitapu Mud Pool Study
with Protruding 'Coral' Formation*

gelatin silver print

285 x 285mm

Provenance:

Previously in the collection of Professor

Emeritus Michael Dunn.

Purchased from Art+Object, 24 February

2016, Lot No. 29.

\$1500 – \$2500

0063

The historically important William Vance Archive Collection of forty seven vintage gelatin silver photographs of Cave Markings and Sites, Taniwha Figures, Details from the Waitohi, Totara Valley, Craigieburn, Duntroon, Weka Pass, Northern Ophi Riverbed Caves etc.

variously inscribed by Theo Schoon with

individual sites and many dated 1948 on

the verso

204 x 254mm: most approx. (variable)

164 x 215mm: small format

Provenance:

Previously in the collection of William

Vance.

Purchased as a collection from Art+Object,

21 May 2014.

\$10 000 – \$18 000

0064

A large and historically significant archive of correspondence including:

Letters to Michael Dunn from Theo Schoon

from the period 1964 – 1984

approximately 125 handwritten pages of letters addressed to Michael Dunn [full catalogue entry and complete archive text available in the catalogue folder]

Provenance:

Previously in the collection of Professor Emeritus Michael Dunn.

Purchased from Art+Object, 24 February 2016, Lot No. 40.

Letters to Keith Jacobs from Theo Schoon

Two aerogram handwritten letters to Keith Jacobs in Italy from Theo Schoon while he was located in Sydney, circa 1985. Each letter folds in two places to seal closed. The blue Croxley branded letter has four New Zealand stamps while the lighter green aerogramme has a 45c Australian stamp and is branded with Westpac Banking Corporation at the top.

Letters to Frank Rogers from Theo Schoon

Five-page photocopy of a letter to Frank Rogers, circa Oct/Nov 1983

Statements on Theo Schoon by Gordon Walters

Two pages of typed statements by Gordon Walters about Theo Schoon, dated 24.2.1983, 27.11.1982 and 28.3.1983

Two letters between Rex Fairburn and Theo Schoon

One-page typed letter to Bill (and Theo Schoon) from Rex Fairburn dated 24th April 1948. And, a response two-page letter to Rex Fairburn dated 25th June 1948. The letters include details about what Theo Schoon is doing in his Rock Drawing project with a hope to get something published and a few responses to the work to work he is doing.

Letter to Theo Schoon from William Fairburn

One-page typed letter to Theo Schoon from 'Wi' (William Fairburn?) dated 1st October 1946. The letter writes about a storm last week that Theo was in. The

writer getting an Army Tent for Theo and the request for Theo to paint portraits of his wife and two children.

Two typed documents.

One eight-page document is titled 'Rock Drawings' with the sub-section headings 'Their Period & Significance', 'Cray's Hills Quarries' and 'Moa Hunter's and Māoris'. The second two-page document is titled 'Moas'.

Handwritten recipe of how to make oil ground from Cliff Brunsdens

"Oil Ground Ordinary White lead, add 50% China Clay add Turpentine and Raw Linseed Oil to thin down Add powder colour mixed with turps as desired. Kind Regards C. Brunsdens"

On a post-it note attached to the letter is the note "Cliff Brunsdens was a Timaru artist and the founding director of Aigenteigh Art Gallery – Michael Vance"

Handwritten note on the cave drawings covering various points on the cave drawings with the name Dana Coman, dated 23 Feb 1949.

Various handwritten letters, memo's and notes relating to the rock drawings work of Theo Schoon

Documents regarding loans to Theo Schoon

Eleven typed letters, including one money order to the Department of Internal Affairs, ten refund authorisations to W. Vance and a letter from Stafford Building to Theo regarding the sale? of 14 boards. The dates range from 22/7/1947 to 24/3/1949.

Transcript from an interview with Theo Schoon, 1982

Five-page typed transcript, the interview recorded in Rotorua on the 30th September 1982; also featuring Martin Rumsby, John Perry and Gerald Moonen

Provenance:

Part of the William Vance Archive of Correspondence, Publications, Articles and Photographs relating to the Theo Schoon Cave Art Project, purchased from Art+Object, 21 May 2014 auction, lot 249.

\$20 000 – \$30 000

0065

File on Theo Schoon's field maps and notes on the rock drawing and their sites

82 pages of typed notes and ink and pencil rock drawings sketches from 1946.

Theo Schoon catalogue list

Ten pages of 112 listed portraits, photographs and artworks relating to Theo Schoon. The catalogue includes works dating from 1945 to 1970 and include collections such as the Johnson Collection (Melbourne), Dolman Collection (Rotorua), Miller Collection (Rotorua), Boot Collection (Auckland), Auckland City Art Gallery, Moonen Collection (Kaukapakapa), New Vision Gallery Collection (Auckland), Andre Collection (Rotorua), Cohn/Vernon Collection (Auckland), Rotorua Art Gallery, Paris Collection (Wellington), Fletcher Collection (Auckland), Bidois Edwards Collection (Auckland) and Rosenberg Collection (Auckland).

G. B. Stevenson, Oamaru, 'Rock Painting at Kokoamo, North Otago'

Four-page booklet extract from the Journal of the Polynesian Society, Vol. 55 No. 3, September 1946.

G. B. Stevenson, Oamaru, 'Waitaki Māori Paintings'

Seven-page booklet extract from the Journal of the Polynesian Society, Vol. 52 No. 4, December 1943.

W.A. Taylor, 'Pictographs and Moa Hunters' (1949)

Twenty-two-page booklet containing six sections: Some General Observations, Early References, The Larger Deposits, Small Finds Important, Legends and Side Issues, Moa Eggs and Nature Drawings.

'Australian Aboriginal Cave Paintings', Exhibition Hall, Australia House Strand, London 1947, exhibition catalogue

including: Section 1: Drawings by members of the Frobenius Expedition, Section 2: Aboriginal Cave and Bark Paintings, Section 3: Prehistoric Rock Paintings. Each section includes text and a list detailing the works included in each section.

'Māori Rock Drawings, The Theo Schoon Interpretations', Robert

McDougall Art Gallery (Christchurch),
exhibition catalogue
including various writing relating to Theo
Schoon and his work, images and a cata-
logue of the works included in the show.

A selection of newspaper clippings,
magazines and articles relating to Rock
paintings.

Internal Affairs correspondence,
receipts, clippings etc relating to Theo
Schoon's rock drawings work.

Collected in eight bundles, seven of the
cover pages are branded with red text and
"Department of Internal Affairs" and typed
black text describing the contents.

Provenance:

Part of the William Vance Archive of
Correspondence, Publications, Articles
and Photographs relating to the Theo
Schoon Cave Art Project, purchased from
Art+Object, 21 May 2014 auction, lot 249.

\$15 000 – \$25 000

0066

Thirteen single-sided black album
pages of various landscape and closeup
images of Māori rock art.

The album includes 86 small format gelatin
silver prints of sites including Mangakino,
Waipapa, Monkey Face Kaikoura, Tycho
Valley, Castle Rock, Ahuriri River, Waitaki
River, Craigmore, Opihi, including images of
Schoon at Waipapa sheltered annotated by
the artist and dated 1950.

Provenance:

Purchased from Art+Object, The Archive of
Professor Emeritus Michael Dunn Auction,
24 February 2016, Lot 33.

\$6000 – \$9000

0067

Archive collection of photographs by
Theo Schoon of his own works and
photographic studies of Māori carvings
and tukutuku.

black and white and colour photographs
some inscribed and stamped
dimensions variable

Provenance:

Previously in the collection of Peter
Saebier. Purchased from Art+Object, 21
June 2017, Lot No. 119.

\$500 – \$900

0068

Damian Skinner, 'Theo Schoon's Interaction
with Aspects of Māori Art', Thesis (1996)

Provenance:

Previously in the Les and Milly Paris
Collection.

Purchased from Art + Object, 28 June 2018
auction, part of lot 124.

(together with)

Andrew Paul Wood, 'Double Vision:
Redressing Theo Schoon's Absence from
New Zealand Art History' Thesis (2003)
\$150 – \$250

0069

Michael Trotter and Beverley McCulloch,
Unearthing New Zealand (Wellington, 1989)

(together with)

Michael Trotter and Beverley McCulloch,
Prehistoric Rock Art of New Zealand (Reed,
1981)

(together with)

Michael King, *Splendours of Civilisation:
The John Money Collection at the Eastern
Southland Gallery* (Gore, 2006)

\$100 – \$200

0070

Modern New Zealand publication, Issue
No. 7 (October, 1997), including 'Schoon,
Fairburn and the Māori Rock Drawings', by
Damian Skinner, page 8.

(together with)

Art+Object, *Modernism in New Zealand*, 21
May, 2014 (Auction Catalogue)

(together with)

Art New Zealand, No. 32, Spring, 1984,
including the article by Michael Dunn,
'Theo Schoon: Photographs of the Thermal
Regions'.

(together with)

Content, a magazine published by
Art+Object, Issue No. 1.

(together with)

'Theo Schoon' exhibition catalogue,
Bowerbank Ninow, August 19 – September
12, 2015

(together with)

Natalie Poland and Damian Skinner, 'Theo
Schoon photographs and drawing', John
Leech Gallery (2002)

\$50 – \$100

0071

Damian Skinner and Aaron Lister, 'Split Level View Finder, Theo Schoon and New Zealand Art' exhibition catalogue (City Gallery, Wellington, 2020)
(together with)

Damian Skinner, *Theo Schoon, A Biography* (Massey University Press, 2018)
\$50 – \$100

0072

Theo Schoon Interview, *Kaleidoscope* (1983)

VHS videotape
handwritten title on label
(together with)

New Zealand Broadcasting Service
CD recording of the 'Māori Rock Drawings' talks, 19 March 1952, including a talk by Theo Schoon (part one), Roger Duff (part two) and William Vance (part three).
\$40 – \$80

0073

Theo Schoon, *Jade Country* (Jade Arts, 1973)
hardcopy with dust jacket. Includes handwritten inscription by Theo Schoon on the first page reading 'To restless energetic Ruth. The story of an experience recorded with patience and [cats]. Hoping you will record some day the fascinating things in life in your own way. Cheers. Theo Schoon'
\$200 – \$300

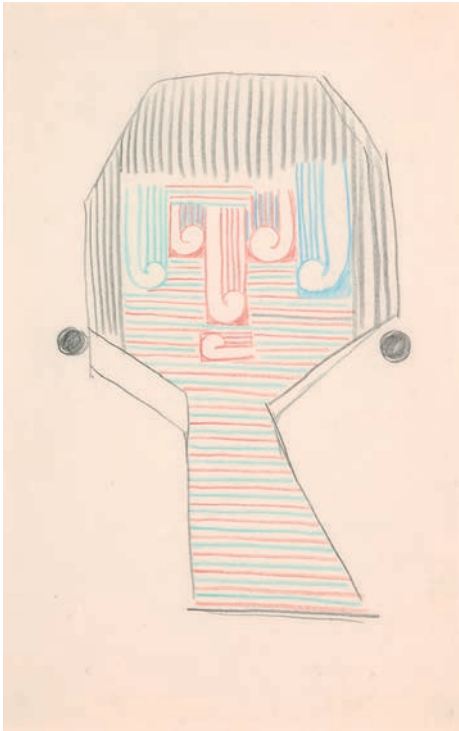
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Eric Lee-Johnson (ed), Arts Year Book 6 – Sixth Annual review of the Arts in New Zealand (The Wingfield Press, 1950), including the essay by Roger Duff 'Māori Art in Rock Drawings'
(together with)

Theo Schoon, *Jade Country* (Jade Arts, 1973) including a postcard with a personal inscription possibly by Schoon
(together with)

Michael Trotter and Beverley McCulloch, *Prehistoric Rock Art of New Zealand* (Reed, 1981)
\$50 – \$100

0001



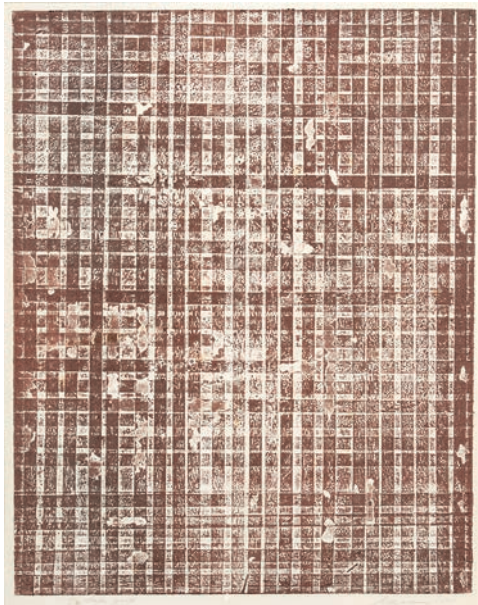
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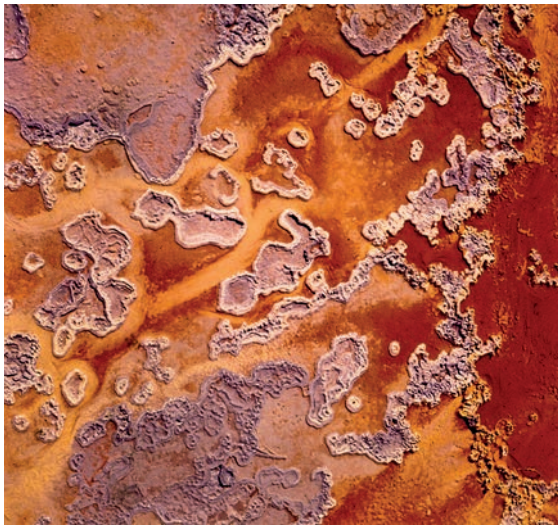
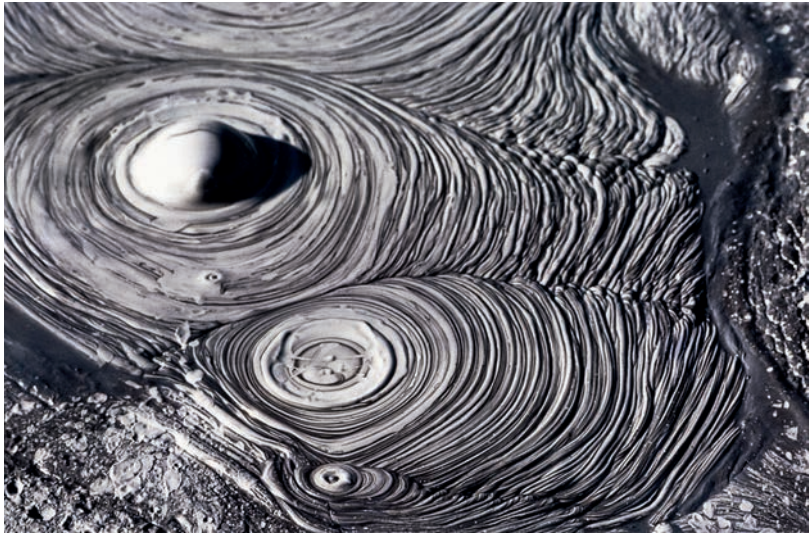
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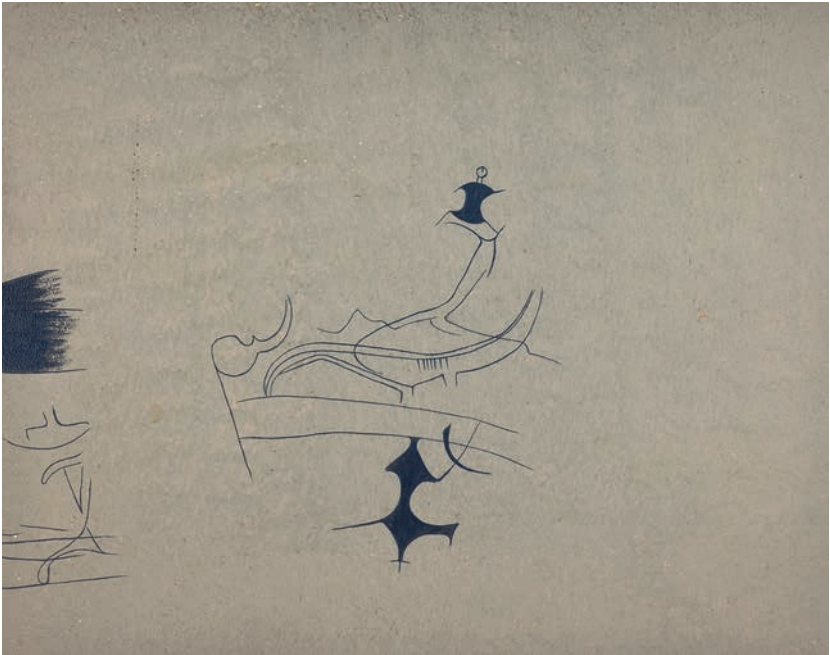
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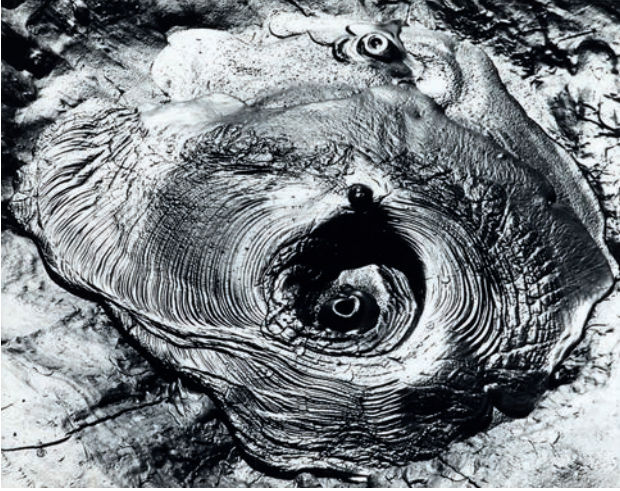
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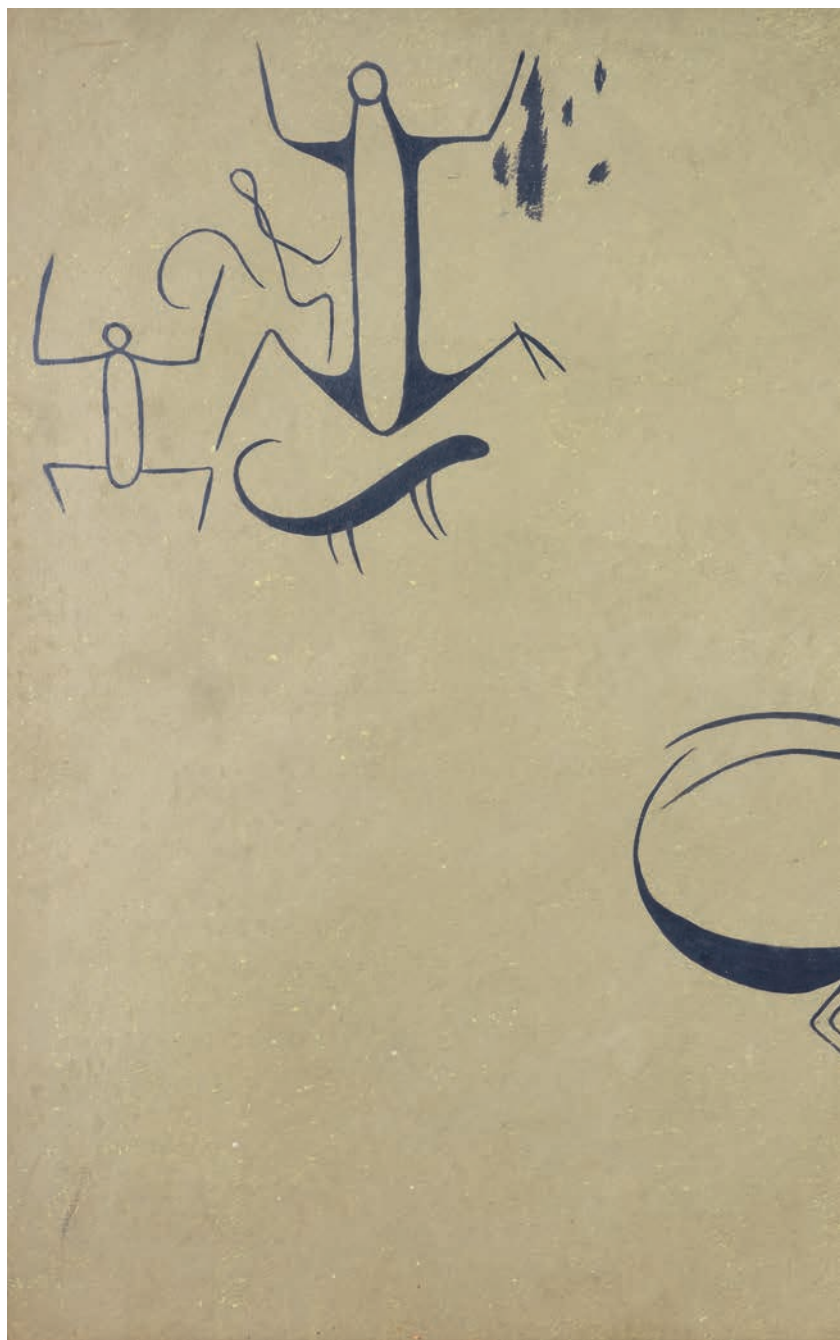


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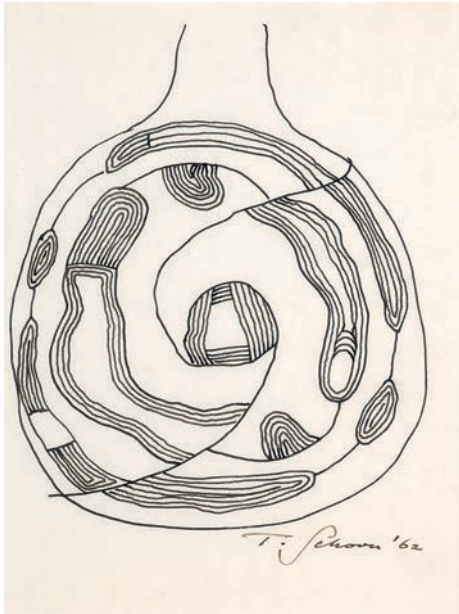


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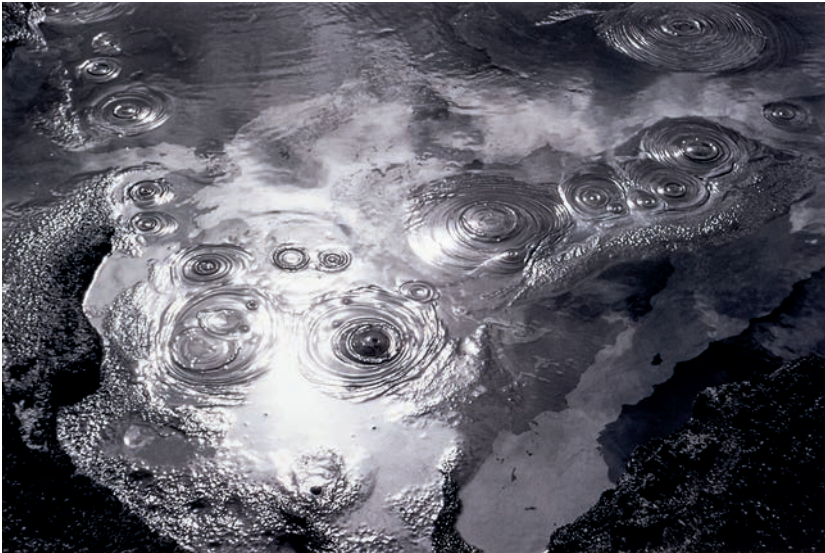
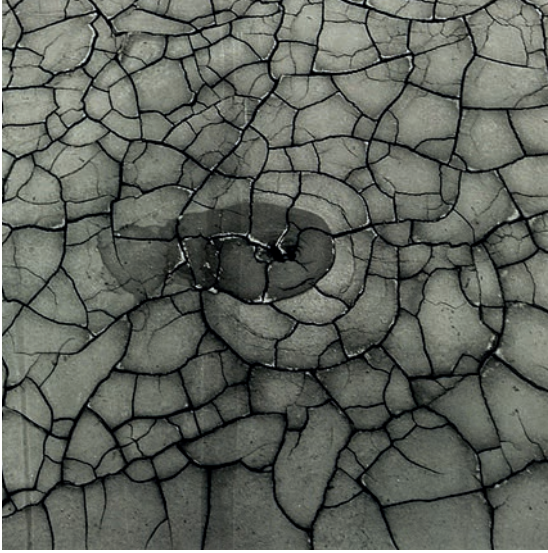
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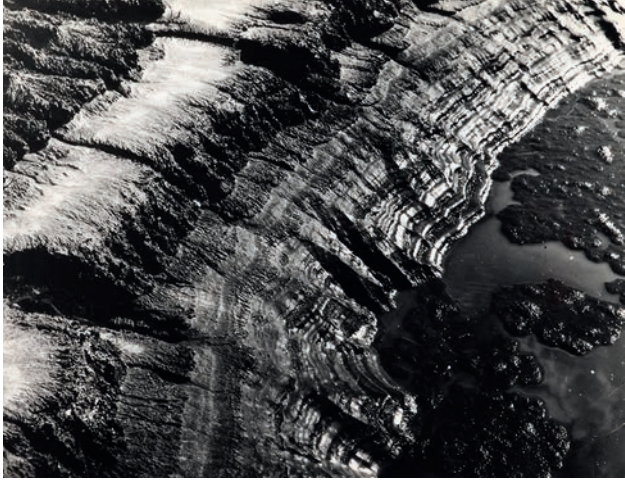


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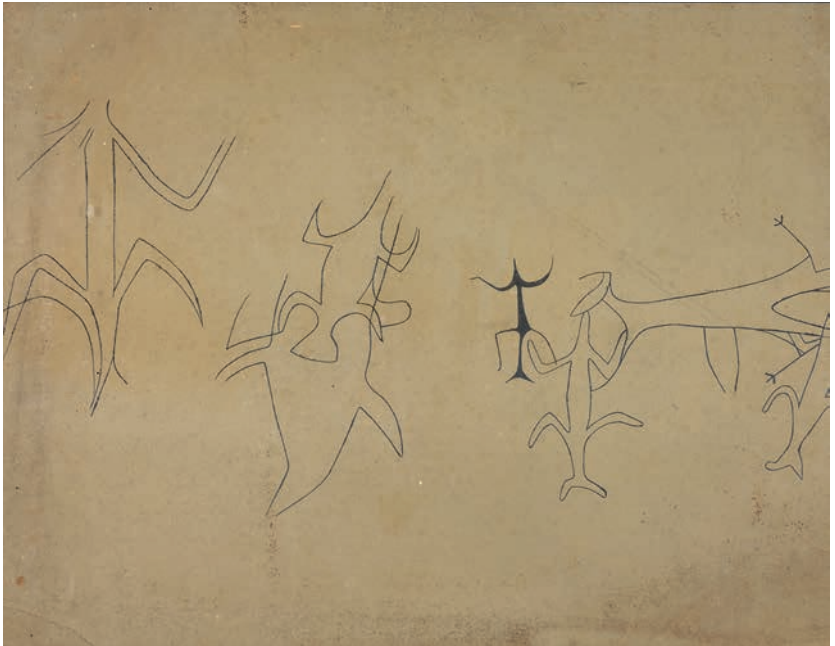
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0045



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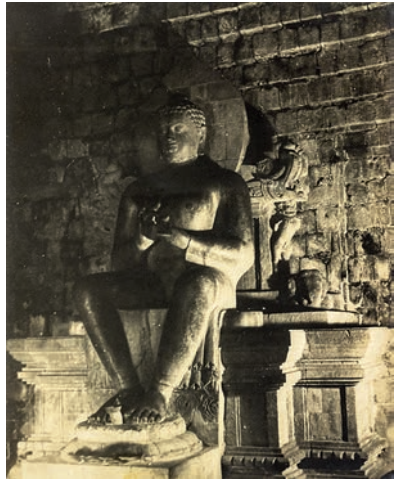


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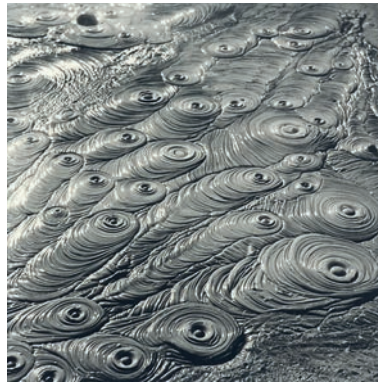
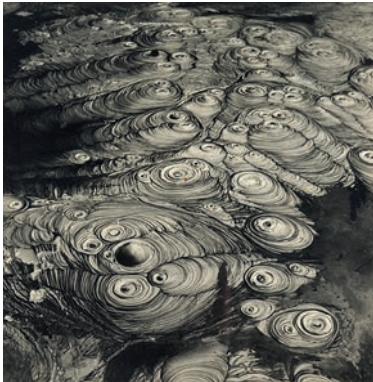
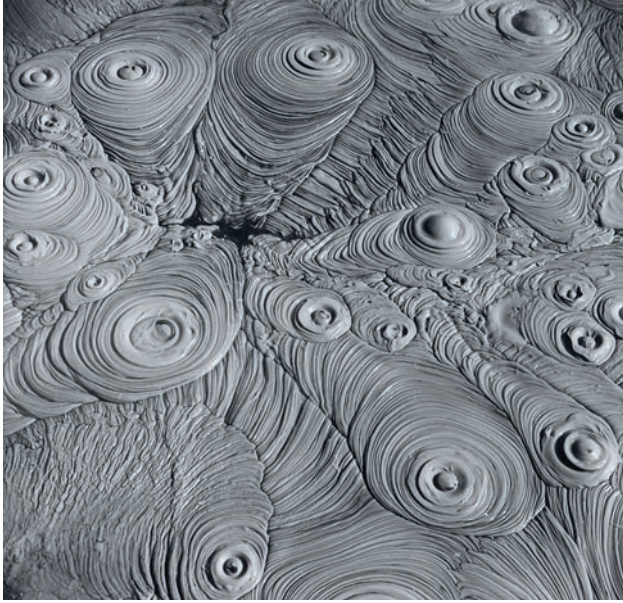
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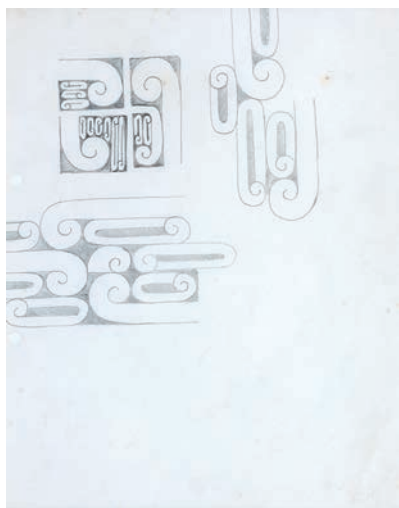
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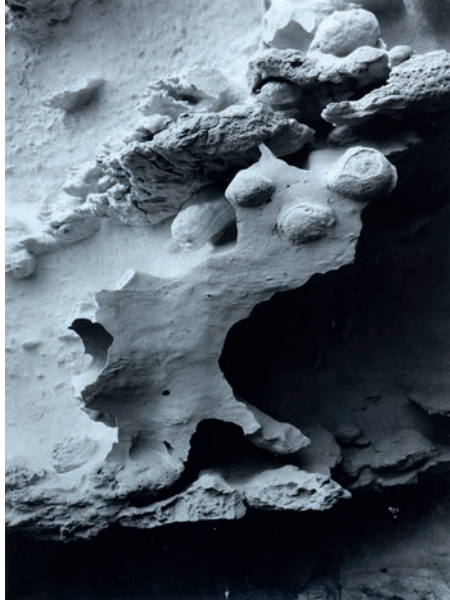
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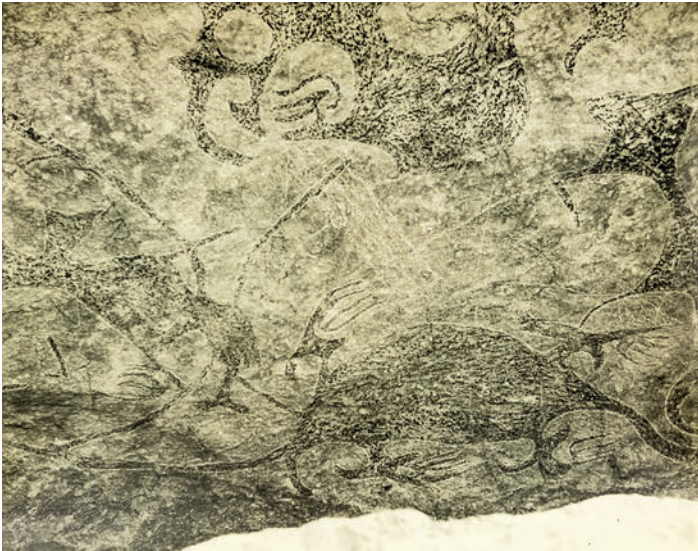


0060

0061



0062



0063



I saw at the gallery in Rotorua a slide collection of Gordon Walter's paintings & prints. Gordon never showed me any of this, so it was a big surprise for me. I was very impressed with it. There is no doubt that he is the most striking painter in N.Z. and who can hold his own in the best company anywhere in the world. I feel rather pleased and proud, that I have had something to do with that. It is so stunningly good, that it should arouse jealousy! But that is not the case. To have been the precursor for this, is an intense satisfaction. Although I know all that went into this "sookery," it still surprised and astonished me, and I am not easily impressed. I gave him the best I knew, that I had sifted and sorted from the turmoil of contemporary art, and now I know that I have been a good teacher. Not in the typically European way. But as someone strongly affected by my surroundings in N.Z., which led to a full recognition of a Maori "presence," a willingness to be transformed by what I found here. It is a choice and a decision which can only be made with full conviction, and with a total clarity. For outsiders, there may be a mystery about who did what. I laid the foundations for it and explained an artistic system, which I knew would function extremely well, in the framework of formal abstract art, and Gordon proceeded to make one bloody smudge after another - under his own steam. For me this is the proof, that I was not a lazy or deluded teacher. It's calibre has an extra bonus. It is not merely something new and distinctive in Pacific art, it has implications for the emerging sophisticated Maori artist. When art is concerned with the destiny of two peoples in one nation, it has emerged from trivialities.

Dear Mike,

Written via
October 20 1966 H.M. Jones

A few more occasions, of missing rare opportunities, may shove you into better sooner or later. There is so much at this stage of your life, that may prove to be irrevocable, and actual insight and conviction may come too late to be of any practical use any more. The provincial mind is difficult to develop, difficult to live with. It has a special instinct for anything of no consequence.

If really humans, you have to be ruthless in working out, and quick in accepting new insights as something to live by!

I have noted particularly, that any of your art finding, is never tested, as it means to put N.D. and Aust. art in its true perspective. It would be quite valid, if there was such a thing as an authentic Aust. or N.D. art.

But being only derivative, in some weird and wonderful way, in some little way or the educated, can see King's subjects for what it is. Yes.

The idiocy you observe around there, is a necessary thing, with sort of vital orientation in la.

It is somewhat like the state disintegrated Australians in blocks, culturally so distinct they could not muster as a general rule, than "Hellows"

I am sending you some of Wain's tapes, all of recognized, even if to faintly unfamiliar you will see in some of them.

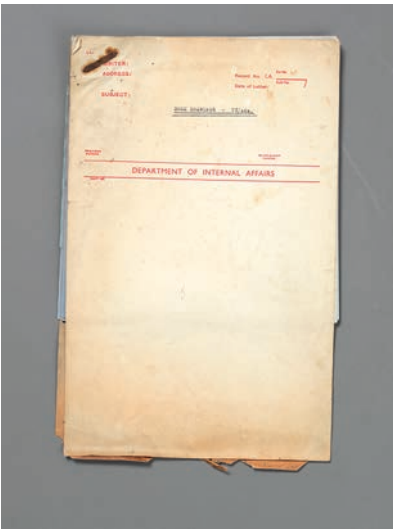
I have to come exploring a new

some more

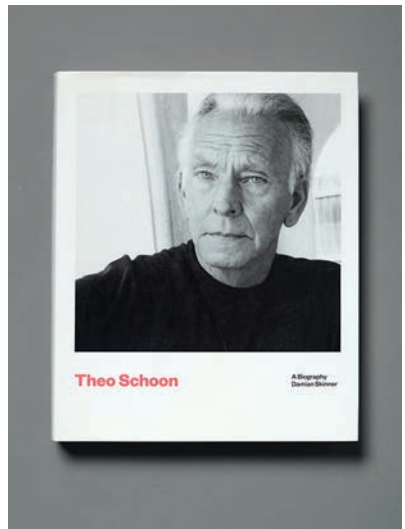
Mr. M. R. Dumas
William Street
The Yarra
Melbourne
Australia

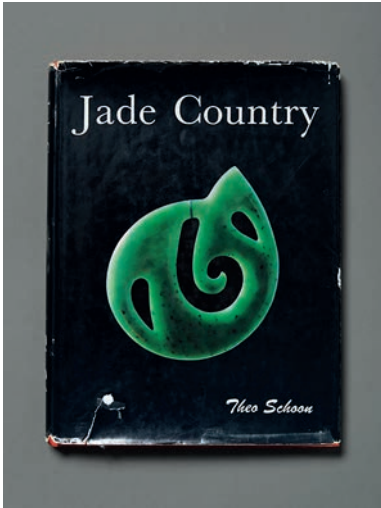
VIA AIR MAIL











Annotated pages from
NZ Potter magazine,
pp.78–79 and
pp.80–81, are from
the archive of Steve
Rumsey. Courtesy of
Brian Rumsey.

My Work with Plaster Stamps. Theo Schoon.

There were two factors which determined the nature and character of my recent work with plaster stamps in ceramics. The first was a training in Holland in graphic design, the second was a strong influence by the legacy of the *Bauhaus*.

All arts and crafts of any consequence of the last fifty years owe a debt to this legacy. Among its many major contributions to modern art has been a process of incisive analysis and synthesis which brings real understanding and clarity to the study of the structure of art. Without this event in art, the exploration of the art of mankind on a global scale, would have been impossible. The art of other races and cultures can only be assimilated intelligently with the tools the *Bauhaus* provided.

Practising artists and designers are ill-served by the babble of those art historians who have remained totally ignorant of this all-important revolution in art.

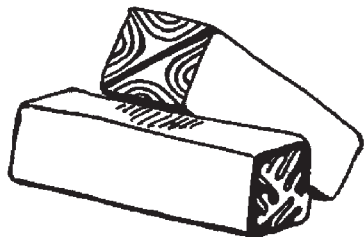
For many modern designers — and myself — these dual factors of analysis and synthesis have played a major role in the study and assimilation of many art forms which have so far remained outside the realm of academic European art. Only the strictly formal abstract artists have been able to crack the codes of this wide range of man's art, geographically as well as in the context of time. The *Bauhaus* approach brings a sharper understanding of this thing called style, as well as aesthetics. Whenever art forms, trends or theories of the last few decades have ignored these fundamental and universal factors in art, they have been sawing off the crutch they stand on!

I have digested and absorbed many forms of primitive art, not in order to become a pseudo primitive (that would only be another form of plagiarism), but to gain understanding. It is the understanding gained that really matters, so that some or all of it can be given new life in one way or another, in a really valid and coherent way. All art forms that have gone into decline can be re-vitalised if and when desired.

It is from this background that I arrived at a systematic design for stamp decoration. An ever growing number of patterns evolved which would be related in such a way that they could be used in any number of combinations, so that each composition would be one of a kind.



Stamping the clay with carved plaster block.



Photos: Steve Rumsey

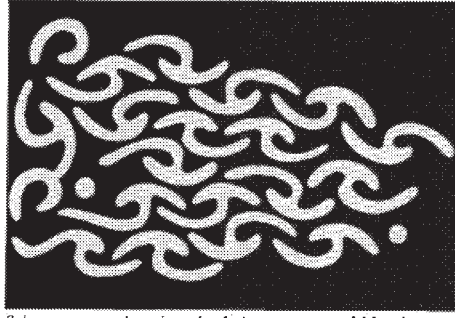
Things have to be learned at every stage of their making, from the first pencil drawings on paper, to their carving in plaster blocks, and then finally what they do when pushed into the clay. To use the positive aspect of a design or the negative, or both. Only practise can reveal the potential of what you have. When I say this work was done systematically, it does not mean that it was in any way pre-conceived. Some combinations or patterns work, and others don't. It is a matter of finding out why they work or why they don't. When this is carefully analysed there emerges what I call a systematic law. Once you grasp its implications, you can build or enlarge upon it. It has evolved to its present form intermittently, over a period of two decades; most of my early designs were discarded.

In painting or graphic design I usually proceed with the simplest fundamental design ingredients, whereas my stamp decorations are conceived according to the principles of their physical structure. After gaining an understanding of design structure in Maori tattoo, I could evolve some sort of richly textured tattoo style of my own, which owed nothing to its original source. Something old has been made new, in a legitimate and authentically creative adventure.

In my lifetime I have gravitated more to potters than to my own tribe of painters, because I liked their earthy sanity and unpretentious aesthetics. They seem to have a better instinctive taste, which helps to sift and sort the superb from the ridiculous.

SAR 2-83-2-15

Bottom



dot.

Schoon pattern based on the design structure of Maori tattoos.
Silica-coated debris from Waitapu.

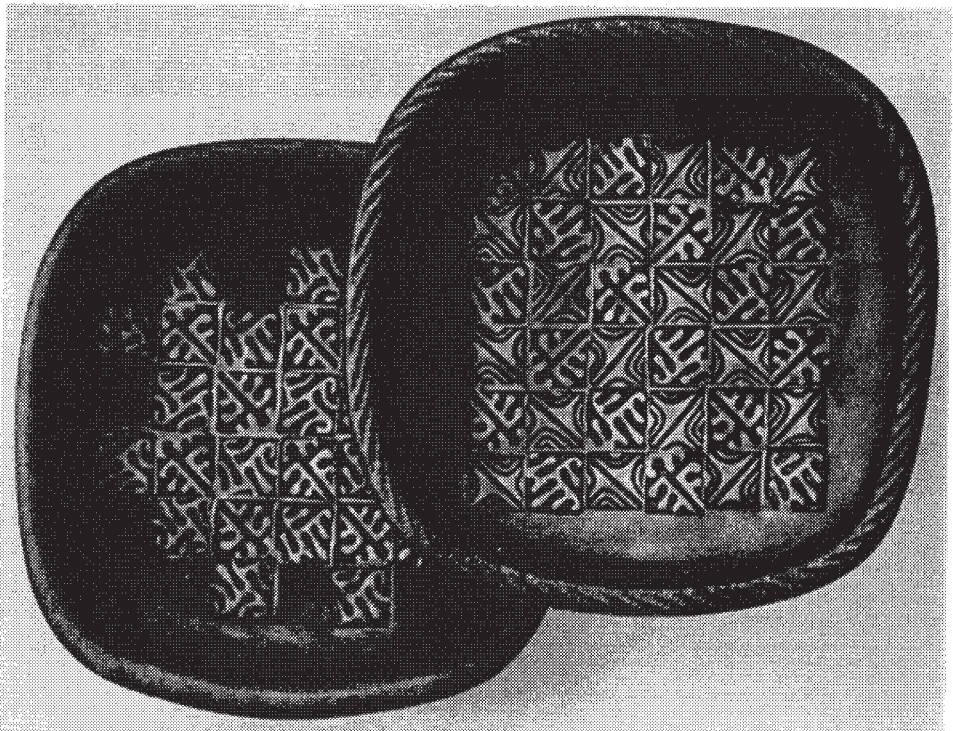
~~THEO~~
THEO SCHOON DIED IN SYDNEY, 14TH JULY 1985



SAR 5-85-2-15

Stamped slab incorporated in press-moulded bottle.

Press-moulded dishes were stamped while in the mould.



Theo Schoon

31 JULY 1915 — 14 JULY 1985

Further notes and photographs by Steve Rumsey, Auckland



SAR3: 1 748/20

2



SAR 5-70-25-1
4 25-9-B 3

1. Growing giant African gourds at Home Street, Auckland 1961.
2. *Ash Tray*, made from unglazed vitreous stoneware. The clay was loaded with manganese dioxide and volcanic ash from Rangitoto Island. 1958. (Collection of John Crichton, Auckland.)
3. *Kumara God*, press-moulded form, stoneware clay bisc fired. 1958.
4. Gourds carved with Schoon designs. Right hand gourd shows a more traditional Maori *Koru* design. 1962.

4



SAR 3: 745/11



Theo Schoon

Notes by Steve Rumsey

Theo Schoon died in Sydney 14 July 1985.

This happened while we were preparing the article *Impressed Decoration on Clay* (previous issue NZ POTTER '85/2) and I was unable to check some details of fact with Theo before his death.

It now appears that the Schoon family arrived in New Zealand in 1939. Theo's father had been Governor of Prisons for Central Java under the Dutch administration and the potteries referred to in the previous article were a 'side-line' industry for Governor Schoon! They made heavy clay products such as bricks, tiles and drain pipes.

Due to hazards of editorial layout, Theo's graphic design in the last issue was printed on its side, while the original caption was contracted to imply that this design was *directly* derived from Maori Moko (tattoo). This is not strictly true, for while all Schoon design became permeated with a strong sense of structure derived from his intensive study of Maori Moko, rafter pattern and cave drawing, this particular design was perhaps more directly inspired by his observation of the form of silica-coated debris in the Waiotapu thermal area



"Motif Set on Fire" 1964 (signed)

SAR5-85-3-

The artist in Theo often came to the fore in his photography and he was not beyond 'improving' on Nature: this silica terrace with debris, is augmented by Schoon contrived plasticine forms!

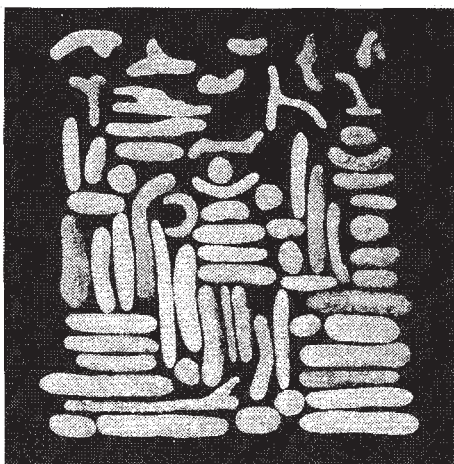


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(SAR5-85-3c)

SAR5-85-3

Schoon photo of natural silica-coated debris from Waiotapu. The design elements of the above graphic can be readily identified in this photo.



SAR5-85-6

NEW ZEALAND POTTER No.1, 1986

CONDITIONS OF SALE

Please note: it is assumed that all bidders at auction have read and agreed to the conditions described on this page. Art+Object directors are available during the auction viewing to clarify any questions you may have.

1. **REGISTRATION:** Only registered bidders may bid at auction. You are required to complete a bidding card or absentee bidding form prior to the auction giving your correct name, address and telephone contact and supplementary information such as email addresses that you may wish to supply to Art+Object.

2. **BIDDING:** The highest bidder will be the purchaser subject to the auctioneer accepting the winning bid and any vendor's reserve having been reached. The auctioneer has the right to refuse any bid. If this takes place or in the event of a dispute the auctioneer may call for bids at the previous lowest bid and proceed from this point. Bids advance at sums decreed by the auctioneer unless signaled otherwise by the auctioneer. No bids may be retracted. The auctioneer retains the right to bid on behalf of the vendor up to the reserve figure.

3. **RESERVE:** Lots are offered and sold subject to the vendor's reserve price being met.

4. **LOTS OFFERED AND SOLD AS DESCRIBED AND VIEWED:** Art+Object makes all attempts to accurately describe and catalogue lots offered for sale. Notwithstanding this neither the vendor nor Art+Object accepts any liability for errors of description or faults and imperfections whether described in writing or verbally. This applies to questions of authenticity and quality of the item. Buyers are deemed to have inspected the item thoroughly and proceed on their own judgment. The act of bidding is agreed by the buyer to be an indication that they are satisfied on all counts regarding condition and authenticity.

5. **BUYERS PREMIUM:** The purchaser by bidding acknowledges their acceptance of a buyers premium of 18% + GST to be added to the hammer price in the event of a successful sale at auction.

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

7. **PAYMENT:** Successful bidders are required to make full payment immediately post sale – being either the day of the sale or the following day. If for any reason payment is delayed then a 20% deposit is required immediately and the balance to 100% required within 3 working days of the sale date. We accept payment via Eftpos, cash (under \$5000.00) and direct credit. Visa and MasterCard credit cards are accepted, however a surcharge of 2.5% will be added. Payments over \$10 000.00 must be made by direct credit to our bank account. Our bank details for deposits are 12-3107-0062934-00. Please use your buyer number as transaction reference. Please refer to point 7 of the Conditions of Sale in the catalogue for a detailed description of payment terms.

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

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IMPORTANT ADVICE FOR BUYERS

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

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

B. **ABSENTEE BIDDING:** Art+Object welcomes absentee bids once the necessary authority has been completed and lodged with Art+Object. A+O will do all it can to ensure bids are lodged on your behalf but accepts no liability for failure to carry out these bids. See the Absentee bidding form in this catalogue for information on lodging absentee bids. These are accepted up to 2 hours prior to the published auction commencement.

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

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

ABSENTEE BID FORM

Auction No. 178

Theo Schoon : An Outsider Looking in – The Christine Fernyhough Collection

Auction: Tuesday 22 November 2022 at 6.00pm

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 (18%) 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.

I understand that this is an online timed auction and that Art+Object will lodge my bid online on my behalf.

Lot no.	Lot Description	Bid maximum in New Zealand dollars
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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:

FIRST NAME: SURNAME:

ADDRESS:

HOME PHONE: MOBILE:

BUS. PHONE: EMAIL:

Signed as agreed:

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

1. Email a printed, signed and scanned form to Art+Object: info@artandobject.co.nz
2. Fax a completed form to Art+Object: +64 9 354 4645
3. Post a form to Art+Object, PO Box 68345 Wellesley Street, Auckland 1141, New Zealand

