FIREDIANDER PHOTOGRAPHS

MARTI FRIEDLANDER is widely recognised as one of New Zealand's senior artists. Over a period of forty years she has worked on many self-directed and self-initiated projects that have subsequently gained her a significant reputation. She was the first camera artist to independently document the changing nature of contemporary post-war New Zealand as seen in the protest movement, the women's movement, Maori society, the changed role of men in New Zealand, and in Pacific Island society. She was also the first photographer to celebrate the extent to which visual, performing and literary creativity contributes to New Zealand. Moko: Maori Tattooing in the 20th century (with Michael King) has been continuously in print since it was first published in 1972 and is arguably one of the most important photo essays produced in post-war New Zealand. Larks in a Paradise: New Zealand Portraits (1974, with James McNeish) had a seminal effect on how photographers looked at what contemporary life meant for the people who live in New Zealand. Friedlander has seen her adopted country from within her personal experience of diaspora. As a Jewish artist this knowledge has also been informed by her insight and intuition about the way New Zealand has established a more complex and compelling identity within two generations.

The 150 photographs reproduced here include many images that are published for the first time and represent a sumptuous survey of the art of a central figure within the visual culture of contemporary New Zealand.

RON BROWNSON is Curator of New Zealand Art at Auckland Art Gallery Toi o Tamaki. Among his previous exhibition projects are John Kinder Photographs; Open the Shutter: Auckland Photographers Now; Eric Lee-Johnson Opo the Hokianga Dolphin; Fixed in Time: Auckland Photographers of the 1950s; Ross T. Smith Hokianga; John loane Falesa and John Pule People get ready. He has also edited numerous art publications. His special interest is New Zealand and Pacific photography and video.

FRIEDLANDER PHOTOGRAPHS



FRIEDLANDER PHOTOCRAPHS

Ron Brownson





A GODWIT BOOK

First published in 2001 by Random House New Zealand 18 Poland Rd, Glenfield, Auckland, New Zealand www.randomhouse.co.nz in association with Auckland Art Gallery Toi o Tāmaki PO Box 5449, Auckland, New Zealand www.akcity.govt.nz\artgallery\

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Marti Friedlander Photographs is published on the occasion of the exhibition of the same name curated by Ron Brownson at the Auckland Art Gallery Toi o Tāmaki.

All the photographs reproduced here are gelatin-silver prints toned with gold. Dimensions in millimetres are 790×790 , 650×790 or 790×650 .

Acknowledgments:

My first thanks are to Marti Friedlander. This book, and the accompanying exhibition, would not have occurred without her close cooperation and assistance. She kindly allowed me to research her entire photographic archive, and to study her negatives, proof sheets and prints. She agreed to undertake the production of archival prints for the purposes of exhibition and reproduction in this book. Her commitment was both vital and inspiring.

My sincere thanks go to Chris Saines and all staff at Auckland Art Gallery Toi o Tāmaki for their support of this project. My personal thanks are due to: Mark Adams, Jim and Mary Barr, Roger Blackley, Jane Browne, Ron and Nancy Brownson, Gregory Burke, Elizabeth Caffin, Elizabeth Caldwell, Jane Connor, Kate Darrow, Peter Deutschle, Elisabeth Ellis, Kathlene Fogarty, Jenny Gibbs, Michael and Harriet Friedlander, Gerrard Friedlander, Michael Gifkins, John Gow, Fred Graham, Catherine Hammond, Dr Antony Hooper, Professor Judith Huntsman, Alexa Johnston, Xanthe Jujnovich, Dr Michael King, Mary Kisler, Anderson Leleisiu'ao, Pauline Lellman, Mere Lodge, Catherine Lomas, Bill Main, Ngahiraka Mason, William McAloon, Caroline McBride, Arch MacDonnell, Peter McLeavey, Hamish McDonald, Gregory O'Brien, Les and Milly Paris, Marion Parker, Louise Pether, David Reeves, Haruhiko Sameshima, Dick Scott, Vivienne Smith, Dame Cheryl Sotheran, Ute Strehle, John Sullivan, Professor Ngahuia Te Awekotuku, Arnold Te Manaaki Wilson, Roger Taberner, John B. Turner, Tim Walker, Peter and Ann Webb, Ian Wedde, Fiona Wilson.

Editorial services by Michael Gifkins & Associates Design by Inhouse Design Prepress by Spectra Graphics, Auckland Printed by Martin Schaenzel, Printlink, Wellington

The publication of this book was assisted by a grant from Creative New Zealand.



Front cover: Eglinton Valley 1970 Back cover: Self-portrait 1965

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For Sophie and Philip, my parents; and for Gerrard -M.F.

Foreword CHRIS SAINES

The force of a photograph is that it keeps open to scrutiny instants which the normal flow of time immediately replaces.

It would not be wrong to speak of people having a compulsion to photograph: to turn experience itself into a way of seeing.

Susan Sontag On Photography

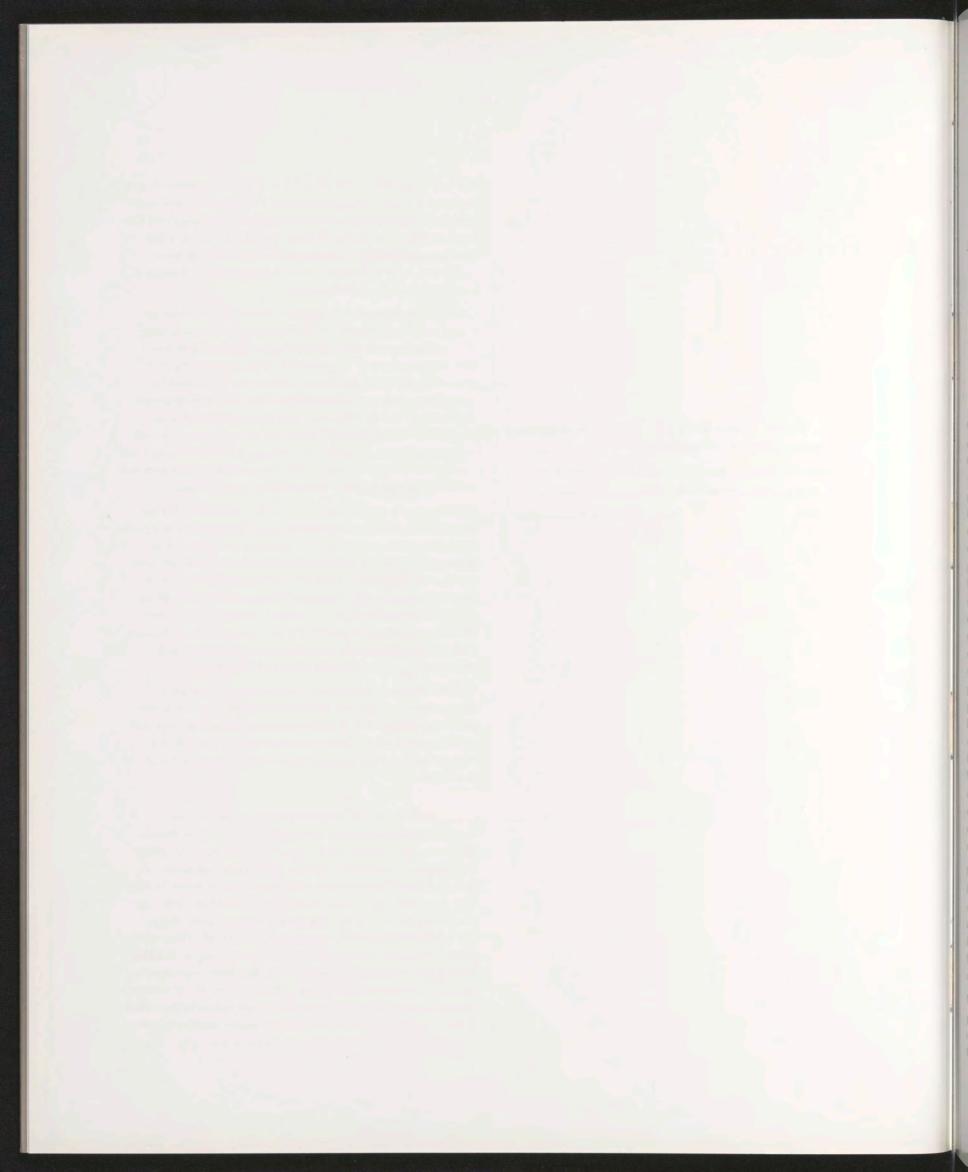
WHEN MARTI FRIEDLANDER arrived in suburban west Auckland in 1958, recently married to a New Zealander and alight with the possibilities of a year's visit down under, nothing could have seemed further from the world she left behind in London. If her practical experiences in a photographic studio had made her a master printer, they would also come to affect her way of seeing in both expected and surprising ways.

Ultimately remaining in New Zealand, she first travelled back to Europe and through Israel with her husband Gerrard – searching as we all do for a cultural or spiritual sense of belonging. It was then that she informally began her first drafts in a life-long series of photographic essays. But when on her return to Auckland she began taking photographs more purposefully, at an anti-apartheid rally in Myers Park in 1960, these were not the reflexes of a photojournalist in the making. They lacked any obvious modus operandi. Seeming neither too detached nor too engaged, hers were images that searched out the faces of protest, told the essentially human story that began to strike Friedlander's tenaciously independent vision.

As Sontag has so acutely observed, 'having an experience becomes identical with taking a photograph of it, and participating in a public event comes more and more to be equivalent to looking at it in photographed form'. It was as if Marti Friedlander intuitively knew this from the beginning, for her eye and mind have always been forcefully enquiring. They have paid homage to the elderly Maori kuia she found gathered around ancestral meeting houses (whom she photographed as the subject of a now famous book by historian Michael King), focused on vintners and their farm hands, and penetrated the private world of artists and their studios.

Marti Friedlander's photography shows us that both people and places can be extraordinary in their ordinariness. This is why her pictorial anthology of New Zealand has such compelling reach and breadth, why it helps to make visible the invisible patterns of a local, a regional or a cultural identity – why it helps us to better know who we are.

I AM DEEPLY INDEBTED to Marti and Gerrard Friedlander for so generously opening their hearts to this project. They have given immeasurable support to the Gallery and, more especially, to the exhibition's curator and the principal author of this publication, Ron Brownson. For that, we are all greatly in their debt. My thanks must also go to Jane Connor and Godwit/Random House for being such a willing partner in this enterprise, and to editor Michael Gifkins and designer Arch MacDonnell. They have produced a wonderful tribute to Marti's way of seeing. In thanking them, I want particularly to acknowledge Ron Brownson's expert guidance of the entire undertaking — from scouring tens of thousands of negatives, to making a selection of works astonishing in its certainty. If this project has the impress of unerring quality, as I firmly believe it does, it is because Marti and Ron have made it so.



Are you looking for us? We are here

RON BROWNSON

MARTI FRIEDLANDER began her career as a photographer in 1946 when she started working as a studio assistant for Douglas Glass (1901-1978) and Gordon Crocker (active 1945-1960). Glass was already renowned for his formal portraits, and Crocker was a popular British fashion photographer. Friedlander's role in the lively London studio was four-fold: to help run the daily work of the darkroom, to develop their medium- and large-format negatives, to retouch these negatives and, finally, to print and spot the resultant photographs. This variety of demanding hands-on experience gave Friedlander substantive skills in using cameras and enlargers. While she was never invited to make a camera exposure herself, she ensured that all the tools of her employers' portraiture were always ready for a client's visit. By 1957 Friedlander had spent eleven years working in the Kensington studio - two years with Glass and eleven years with Crocker. She realised that a studio-based portrait business provided many limitations to what one could achieve as a creative photographer. Almost none of Crocker's photographs were made on location; consequently there was a deficiency of naturalism in his studio portraits. He did not seek an everyday appearance in his fashion shots; he was concerned with achieving glamorous results. Without being premeditated about it, Friedlander started to initiate a working method for herself that directly responded to the constraints of her studio-based duties. What she photographed, and how she could approach that task, would soon be informed by an insight into how 'reality' might be depicted.

In 1956 she attended a remarkable exhibition that further supported her conviction that documentary photography had become the contemporary way of seeing. *The Family of Man* was the most ambitious photography show ever mounted; it included '503 pictures from 68 countries'. The organiser, Edward Steichen from the Museum of Modern Art, generously noted that the photographers were 'amateurs and professionals, famed and unknown'. ²

What excited Friedlander about *The Family of Man* was the pre-eminence of documentary photography. Studio portraits were excluded and, instead, location-based photographs dominated. Men, women and children received equal attention and there was

a deliberate contrast between cultures. There was no celebrity or fashion factor, and the exhibition sought to represent the remarkable lives of ordinary people. It had a specific human agenda: 'instead of making pretty pictures or technically perfect pictures, we are going to get life.' Friedlander was impressed that so many photographers were concerned with issues, and how they were based in the subject's own environment. Getting out of the studio and entering the worlds of others became her personal remit; it was a way of imaginatively becoming closer to reality.

In 1957 she began a journey of adventure throughout Europe with her husband Gerrard. Before departing London she had decided to undertake a photo-diary using her Voigtlander camera to photograph people in the countries they visited. The result is an amazing document about an artist discovering what the confidence of her own vision could reveal about herself and others. In the diary's images are the beginnings of Friedlander's own career as a cameraartist, a record of someone who is making documentary photographs in order to satisfy their own aspirations.

ARRIVING IN New Zealand in 1958, Marti and Gerrard Friedlander settled in Henderson, where Gerrard could practise as a dentist. It took two difficult years before Friedlander felt able to start taking documentary photographs. Life in the small west Auckland suburb was almost the opposite of London. Locals were always friendly to her, but she found them reserved and parochial. She saw that New Zealanders did not respond positively if you talked about life offshore; if you expressed opinions frankly and frequently, you soon gained a reputation as a challenging and unconventional woman. She felt that she was regarded as that ubiquitous Kiwi outsider: the Pom.

For Friedlander, New Zealand was not, initially, a journey into a new 'home'. She was not seen as Jewish and New Zealanders had no sense of what being Jewish meant. 'I had no idea when I arrived I would find it so difficult. This outpost of England was totally unfamiliar to me. The transition from city life, to a suburban and rural existence was a revelation that I was hardly prepared for, and I didn't like it one bit.'

During the winter of 1960 the All Blacks were flying out of Auckland on a controversial rugby tour: South Africa wanted no Maori playing against their team. Friedlander did not go to Myers Park just to take photographs with her Rolleicord. She already knew about conflict and dissent and could not forget her involvement in strident discussions at London's Hyde Park. The hundreds of concerned people gathered in protest in Auckland soon discovered the event was unlike any other that they had attended. New Zealand protest was just beginning and it was the new decade's first full-scale 'demo'.

Friedlander's two photographs taken near the Myers Park kindergarten indicate that the demonstration was actually a family affair, with kids focusing on the delights of the playground while adults listened to anti-apartheid oratory. She documents the innocence of this early protest, where everyone's face is manifestly devoid of the apprehension apparent in her later anti-apartheid images.

Friedlander's photographs of dissent signal a preoccupation with changing how we understand the nature of conflict. She sees people testifying to the difference of their beliefs and her protest images juxtapose incompatible politics and irreconcilable religious and moral positions. The United Women's Convention of 1979 was probably the largest single gathering of New Zealand women and in one of the images included here (p. 86), the photographer participates in a tableau of three women where only she can see the irony of each individual's action. Friedlander has never considered that she must agree with the people that she photographs or align herself with their beliefs. The central ingredient to her perspective as a documentary photographer is that she record human diversity. In Pentecostal march (I) 1972 (p. 82), a large group of Christians have

become street marchers. They do not raise their voices but employ painted texts to declaim sound-bites of their faith. In the early 1970s such an event would have been considered a rally rather than a protest, because Christians still reflected the conservative values of a right-wing nation.

For Friedlander the photography of dissent became a self-directed and on-going project. She saw that New Zealanders wanted to demonstrate their feelings and beliefs not through being similar but through being different. By focusing her camera on the personal expression of public discord she made her photographs into visual evidence of a country's freedom.

MARTI FRIEDLANDER'S first major photo-essay was not however captured in New Zealand, but while she was living in Israel. In early 1963 Marti and Gerrard Friedlander travelled from London, where they had been staying for some months, to Tel Aviv. They wanted to experience what living in Israel meant as they considered whether they should emigrate. For six months Friedlander took more photographs than she had ever made before. She visited Jerusalem, Haifa, the Negev, Galilee, Elat, many kibbutzim, and Beersheva. The innovation of Israel's people inspired her; here was the largest group of Jews that she had encountered, yet they were also the most ethnically mixed population.

Independence Day is celebrated annually with major public festivities; Friedlander spent 14 May 1963 in Jerusalem searching out photographs. This was the fifteenth anniversary of Israel's nationhood and the mood was effervescent, Menorah 1963 (p. 172) is a heroic photograph which depicts the spiritual hopes of this new country by balancing a silhouette of the Jewish people's most sacred symbol against the sky of their most sacred city. On that auspicious day Friedlander used an approach that was later to become one of her favourite methods of working. She would photograph massed groups of people as a participant who was nonetheless entirely conscious that she was there in the role of an astute observer, and she would show something that was both true and fascinating about what it was that she was seeing. In Jerusalem 1963 (p. 169) women carry their machine guns as comfortably as they would a bag, and Tel Aviv 1963 (p. 168) reveals how much Israelis enjoy time together at the seaside, a fact that is hardly ever recognised outside the country.

During a trip through the Negev, Friedlander encountered a group of orthodox Jews (p. 166) on a *tiyal* (holiday). Such men were rarely encountered outside the *mea shearin* quarter in Israel. Memorable images like these can only be made if the camera is used quickly as the servant of a strong visual intelligence.

Her earliest Israeli photograph is one of her most poignant. *Haifa* 1957 (p. 171), taken on an earlier visit, focuses on a refugee who is looking at the approaching port with the expectancy and hesitation felt by every immigrant. Some months later Friedlander herself would know what it meant to leave your home and voyage to a far-flung shore.

VISITING AUCKLAND in 1970, British publisher William Collins asked to look at Marti Friedlander's photographs; soon after their meeting he invited her to prepare a book of her New Zealand photographs. Friedlander refused to applaud the uniqueness of the local landscape in any tourist sense; New Zealand was a special country because of its combination of people. Landscape completely touched the lives and the emotions of people living there, and it was these human reactions to place that were significant. She saw New Zealand as a young country beginning to acknowledge that it actually had a past, with Pakeha starting to comprehend the reality of a profound Maori heritage.

Friedlander's approach to making her book was both innovative and personal. She wanted to publish what she herself had been seeing and would not include what others might expect to look at. She wanted to gather together a group of 'New Zealand portraits'. She was determined that Larks in a Paradise: New Zealand Portraits would not be a conventional book. It would not include mini photoessays, revealing themes such as work, recreation, education, and home life as seen through obvious sequences of images. This was the manner of Life magazine photographers. Neither would she emphasise modish or self-consciously designed photographs. She approached her book project as a focused miscellany chosen to reveal differences between everyday people and to indicate their personal character. The photographs were sequenced as if they made a visual diary covering a decade of her looking at New Zealanders.

The cover and frontispiece of *Larks* is *Rally* 1969 (p. 31), an image gathering four generations of New Zealanders at a street-corner political meeting. Television was already transforming such meetings into a clichéd tradition but Friedlander's perspective on the scene is intense and close. In *Norman Kirk* 1969 (p. 146), she sees the politician not for who he is but in terms of who he is talking to. Her point is that ordinary people are every bit as interesting as any public figure. The first individual portrait in *Larks* is *Tiraha Cooper and her great-granddaughter* 1970 (p. 66). The relationship between the kuia and her mokopuna testifies to their close awareness of each other. The eyes of the photographer and the eyes of Tiraha Cooper both look at the young girl from a perspective which celebrates the differences between youth, and insight and age.⁶

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The Larks photographs are sequenced in page spreads that employ both thematic and emotional contrasts. Puhoi 1967 (p. 19) is placed opposite a variant frame of Saleyard 1972 (p. 153). Each is a photographic icon of rural New Zealand: the damp, rustic unpainted villa whose one garden shrub and distressed picket fence indicate that many tough years have been dedicated to daily work down on the farm, and the dignity of the gnarled sheep farmer who has overcome serious injury to his eye and who is completely determined that the young stock and station agent will get the best possible sale prices for his sheep. The effects of an outdoor life are intimately expressed in the weathered and harsh textures of wood and wool, skin and cloth. Such photographs give more than one knows and they feel more than one sees.

In Subdivision 1966 (p. 22) an archetypal nuclear family of mum, dad and three kids walks through a housing development on footpaths that are waiting for a whole string of weatherboard houses to appear when the powerlines are extended down from the ridge. Whatever soil and plants were here previously have been efficiently bulldozed away. Friedlander's wry question is whether new housing will mean better lives. In Campsite 1969 (p. 138)7 she discovers one of the best-kept secrets about photographs of 1960s New Zealand holidays - they were almost always taken of 'beauty spots'. The 'beauty', the landscape, would be over there in the distance and holidaymakers would nest together in a caravan-filled camp. Washing would be done on Saturdays, and there would be a beer party that night, where kids could sneak off with a bottle of ale that someone would find empty on the grass the next morning. Such narratives of how people live together are encapsulated in her Larks photographs. They all appear to whisper, 'Only in New Zealand would you see . . . 18

Retired couple 1969 (p. 141) could be the urban New Zealand equivalent of Grant Woods' rural masterpiece American Gothic 1930. Friedlander's photograph has the characteristics found in many of her double portraits, where an overall mood is entirely attuned to the photographer's comprehension of a woman and a man's relationship. With Retired couple it is obvious that the pair have experienced a simple, honest and cherished life together within an alliance of attentive love. Friedlander never tries to impose irony or cynicism; her double portraits are closely engaged with each individual so that neither is emphasised more than the other. A mutuality of affection is always evident and people are shown as possessing a happy empathy for their partner. Such portraits look beyond the act of marriage to celebrate what it means to love another person so much that you can share everything of yourself with them. Brilliant and perceptive portraits such as those of Jim and Mary Barr 1978, Pat

and Gil Hanly 1969, Yair and Irit 1972, Dick and Amiria Stirling 1975, Alf and May Coppell 1969 (pp. 98, 107, 163, 45, 21) suggest that the creative actions behind obtaining such astounding photographs are never as effortless as they may seem. The direct naturalism of each person's pose and the avoidance of any highly keyed emotionality further reinforce the seriousness of Friedlander's intentions. She was determined to see exceptional relationships recorded via portraiture. The environment is always simple, although at times it will also be warmly symbolic as in Alf and May Coppell. Almost all of her double portraits were shot outside and all use available light. The power of such portraits issues from the fact that they look towards the identity of relationships which already share much history prior to the photograph being taken.

WORKING TOWARDS exhibitions of her photographs has never been Friedlander's key motivation; she has presented few two one-person shows in forty years. When she arrived in Auckland there were no photographic exhibitions other than the displays of local camera clubs. These group shows were never held in public art galleries, and were more likely to be encountered in venues such as Agricultural and Pastoral shows. Friedlander understood that the publication of her images in magazines, newspapers and in books would mean that more people would see her photographs than she could hope for in small displays.

Her first public exhibition was a one-person show and opened in October 1966 at the Wynyard Tavern. The café was one of the few Auckland venues where contemporary artists could display recent work. Friedlander chose to present a portrait suite of children that she had been making during the past six years. The artist, in conversation with Marcia Russell, offered the first public statement about her approach: 'I don't see why a child should always be photographed with a beaming smile. Children cry often. They also fall down and scratch and bruise themselves. They spill things on

their clothes, smear sticky stuff on their faces – they often get frightened, angry or petulant. I never retouch photographs of children. Scratches and bruises and sores are a part of childhood and I think it is a highly vulnerable and emotional stage of life. Childhood is not always happy.

'I try to establish empathy between myself and the child, I talk to them in the same way I would talk to their parents, or any adult, and if they don't want to be photographed I never persist. I simply follow them around and if they hide under the bed for half an hour, I don't worry. They come out from sheer curiosity, eventually.' ¹¹

Marti Friedlander has photographed children throughout her career and she has observed the experiences of growing up with an assiduously close regard. Her portraits of children are imbued with intense personality and individual temperament. The boy in Misson Bay 1982 (p. 145) is shown to be just like a man in miniature, whose body language manifests the self-esteem he feels for having participated in a massive jogging event with his father. Karekare 1967 (p. 35) and Anna 1965 (p. 137) indicate that an easy familiarity and trusting friendship is one foundation of the relationships between people, no matter of what age. Children's friendships with one another have also occupied Friedlander's attention: Mount Eden 1969 (p. 30) humorously reflects the enjoyment of three neighbourhood friends.

FRIEDLANDER HAS always been fascinated with creative people, be they writer, painter, sculptor or ceramist. Her admiration for artists dates from her study at Camberwell School of Art where she was taught by the painters Victor Passmore, Michael Ayrton and John Minton. In the early 1950s when she was working on a daily basis with Douglas Glass, he had already become widely recognised as a brilliant portrait photographer. Glass, an expatriate New Zealander, made some of the finest post-war studio portraits of British artists. Without question, this reinforced Friedlander's later compulsion to record and celebrate New Zealand's artists.

One of her first important artist portraits dates from her visit to Michael Illingworth at Puhoi in the winter of 1967. She spent a day with the painter and when they took a walk late in the afternoon the resulting photograph became one of the most sagacious portraits of an artist ever taken in New Zealand (p. 106). At first the image seems casual and prosaic, yet the bearing of the man is completely unlike the look of the local farmers one encountered in the area. Illingworth's personal flare reveals itself in the singularity of his demeanour. He is a young man but sports a dapper beard, which in 1967 was an instantaneous social signal for an 'alternative lifestyler'. He is adult but he wears roman sandals, another sign that he is a member of a counterculture. A pert black poodle accompanies him, a breed of dog one never encountered outside a few city residences. He is wearing an oilskin jacket that is draped over his shoulders; a mode of dressing that defied the conventions for a man and which would have been considered odd and theatrical. Strangest

of all, he is carrying flowers while walking outside. Through simply recording the constituents of Illingworth's appearance, Friedlander elevates a candid outdoor setting into an innovative portrait of a remarkable contemporary artist.

Marti Friedlander has created hundreds of portraits of artists that have become inseparable from her own reputation as a photographer. Her artist portraits examine what it means to live with a creative imagination while having the talent that seeks to express it. The portraits of the painter Louise Henderson and the poet James K. Baxter declare each artist's penetrating self-awareness. Both were public figures with complex private lives. Their reaction to Friedlander's presence is emotionally articulate. Henderson's portrait (p. 110) has a disquieting mix of acute elegance and unsettling suspicion that feels almost Gothic in its heady rendition of blacks and textures. Baxter's dreary environment (p. 111) is suffused with melancholic excess, while the colonial kitchen behaves like a theatrical set waiting in mute readiness for the poet to speak

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If any one thing inspired Friedlander to begin her self-directed project to look at the lives of local artists, it was probably when in 1960 she obtained Alexander Liberman's notable book The Artist in his Studio. Liberman's volume thrilled her. His photographs were subjective, graphic and edgy, and they showed the extent to which he had become close to artists and that they trusted him. Yet Friedlander's portraits of artists are more incisive than Liberman's because they aspire to expose the human meaning of experiencing life as a creative artist. Often it appears as if wonderful, intense, difficult and personal confidences about the nature of creativity are being shared between the photographer and the artist she is photographing.

Any artist who has ever been photographed by Marti Friedlander knows that she employs a directorial technique at most of her portrait sessions. She understands that she is the one who is making the portrait, not the person who is being photographed; she makes the decisions in a portrait situation and has specific techniques for making a person reveal who they are to her camera. It is never easy to be photographed for an individual portrait, and certain stages of comfort and discomfort have to be felt. If you are an artist in any media this process can be difficult as you are likely to know that the truth of a representation is not always achieved with either ease or agreeability. Some would describe Friedlander's coaxing of a sitter as assertive and decisive, knowing and confident, while others might simply say that she can be challenging. That she uses manifest instructions as a means to make a solo portrait of an artist is well known, while the conscious reasons for her directions are not always so acutely obvious. Friedlander uses the traditional photographic techniques of studio practice for formal portraits that she had seen utilised by Douglas Glass and Gordon Crocker yet she turns these methods around by speaking with confiding hints and ideas about pose, stance and physical expression. She does not expect that an artist may agree with her, but she does expect a reaction and this is always what occurs. She is able to catalyse a shift of the sitter's attention into

a more relaxed, self-revealing, and infinitely more personal countenance. This procedure may appear effortless but it is one of the most difficult skills for a camera artist to attain, and it is dedicated to obtaining an image that exposes the person's true character.

ONE OF THE most memorable voyages of her life occurred in April 1971, when Marti Friedlander travelled to Tokelau with her husband Gerrard so that he could undertake dental work for the local population. They based themselves on Fakaofo, a four-kilometresquare coral atoll, with a ribbon of motu (islets) surrounding the large inner lagoon. Fakaofo is one of the more isolated Pacific atolls and can only be reached by ship, most commonly on the three-day voyage from Apia. In 1971, the effects of a cash economy had not yet altered Tokelau and the Friedlanders lived for six weeks surrounded by the traditional practices of Tokelauan culture.

Antony Hooper, an anthropologist at the University of Auckland's Department of Anthropology, had invited Friedlander to undertake a photo-essay about Tokelau. This was the first time since 1963 that she had embarked on field research outside New Zealand. The project had to be planned carefully to ensure that the comprehensive stocks of film were always housed in heat and damp-proof containers. She observed the people of Fenuafala, getting to know them and watching their daily activities. After a couple of weeks her camera had become so ever-present that almost everyone ignored her use of it. Conversations were infrequent, as few Tokelauans then spoke English. Yet there was an easy familiarity which allowed her to observe many instances of emotional closeness between people. Instead of taking sea trips or sailing across the lagoon, Friedlander looked at how the Tokelauans themselves went about this. The ocean and the lagoon defined their lives, from their setting out to their

return near dusk. The methods of fishing and the sailing of canoes fascinated Friedlander. She studied the building and repairing of dugout canoes, and the ways they were launched and sailed (pp. 120, 130). Fishing practice was taught by male elders who acted out key fishing techniques (p. 123). The young men's traditional learning covered how to set sail in all weathers and how to find fish, especially the prized skipjack tuna. The atoll's fishing practice and resulting fish distribution involved everyone and Friedlander reported on the fact that fishing was the core of life in Tokelau (pp. 119 and 135).

In 1978, she travelled with the writer Anthony Haas to Tonga and Fiji for three weeks. Festival, Nukualofa 1978 (p. 122) utilises a pictorial device often employed by the photographer, where a mass of faces is scrutinised while their attention is united by the shared action of observing the same event. In Nukualofa 1978 (p. 133) she discovers an even more complex display of faces, which reveal themselves only by examining the foliage, like a map.

In Friedlander's Pacific photographs, there is a pressure between the traditional duties of food preparation and distribution, and the presence of a growing cash economy. She was fascinated how food could express the variety of Pacific cultures. With *Umu*, *Tonga* 1978 and *Tonga* 1978 (pp. 118, 134), she does not look directly at the foods themselves, but at the ways in which they can be gathered and prepared. By always focusing on how work is done she identifies how such daily processes can truly identify place.

Friedlander's Fijian images indicate that she was interested equally in indigenous Fijians and Fijian Indians. Suva 1978 (p. 124) eloquently reveals that although you may have two cultures living in the one place, sometimes they do not communicate with each other, even though they may be physically close. Already, in 1978, she was aware that the situation for Fijian Indians was untenable and her feelings are indicated in her portrait of a mother and daughter taken at Lautoka (p. 132).

MICHAEL KING'S important book Moko: The Art of Maori Tattooing was published by Alister Taylor in 1972. Surprisingly, it was the first book dedicated to studying moko since Horatio Gordon Robley had published Moko or Maori Tattooing in 1896. In the thirty years since it first appeared, King's book has become one of the few New Zealand books from the 1970s that has always remained in print. King started preparing for the project in 1968, after meeting Ngakahikatea Whirihana: '. . . I was determined to search out every woman alive with moko and to record something of the beauty and significance of the custom. I eventually found 70 of them – 26 with chisel moko, 45 with the later needle tattoo. '12

The book was one of the first to combine oral history, biography, cultural history and photographs. For the project to succeed there had to be contemporary portraits of the kuia and this is how Marti Friedlander became involved. For two hectic weeks in May 1970, writer and photographer drove throughout the North Island meeting the kuia who had previously agreed to participate in the book. Alister Taylor, the publisher, encouraged Friedlander to use both colour and black and white, although the book was primarily intended to be a black and white publication.

As only a small amount of fieldwork time was available, Friedlander had to work quickly. It was already dusk when they arrived at Ruatoria to see Tepo Petera. In line with her approach to always use available light, Friedlander made Tepo Petera's portrait (p. 65) in both dim and drizzly conditions. In the completed portrait there is no irrelevant pretence or flattery. By meeting each kuia in their own environment, the portraits respect who each woman is, and where and how they are living. The photographs have the dignity and candour of each woman's character and personality. The portrait of Karu Mohiti (p. 63), for example, expresses her strength, her beauty, and the intensity of this woman's knowledge, all within a single moment.

The fact that the portraits occurred in order to document the Maori tradition of ta moko does not mean that they can be considered ethnographic photographs. These portraits are of kuia who have received ta moko, not portraits of ta moko. Their standing as portraits parallels the status of the women, their life, their experience and their appearance. It is probable that none of the women had ever been photographed in a manner remotely similar to the way in which Friedlander was recording them. From the photo-essay's proof sheets it is evident that the photographer did not cajole or prompt any of the women to assume a pose. She simply asked them to stand or to sit at a place which was comfortable for them, and however difficult the light may have been to work with, Friedlander then made her considered and empathetic exposures.

FRIEDLANDER IS a dedicated camera-artist who needs to present photographs that have the potential to go beyond the specifics of a momentary appearance and which seek to express more than a mere recognition that her photograph is a finely designed pictorial representation of the image's content. What attracts

Friedlander to black and white is its superb ability to foster an imminent encountering of other lives. It is not one of her aspirations to make an astonishing snapshot, to capture a dizzving news photograph, to construct a fabricated photograph or even to demonstrate a beautiful artistic photograph. For Friedlander, photographic composition can explain content, but it must never decorate it. Her determination is always to look at others, instead of herself, and it is this challenging trait which makes her one of the most tenacious photographers to have worked in New Zealand. If one of her photographs seems at first to have an ill-looking composition, an unfortunate framing or even what appears to be a technical flaw, this is when she is most likely to show her talent's ability to reach beyond beauty into the much more eloquent austerity of actuality. She is not remotely interested in using her camera to promote a confrontation with an idiosyncratic private world of the outsider, as brilliantly as it was done by Diane Arbus. Neither is she fascinated, such as Man Ray was, with mutating women into stylised representations.

Given her demand that only available light is present at the moment she exposes her negative, it is not startling that Friedlander is also one of the more fixedly controlling printers of her own photographs. The plates in this book reveal that she regularly varies the manner in which she prints: sometimes graphic 'against the light' silhouettes are used, while at other times a full complement of black, grey and white tones are required. These shifts are always first determined by how she orientates her camera to the light source; frequently this point of view is from the most complex and difficult angle. After she makes her exposures she then has the task of producing a photographic print. This cannot occur until she has edited her negatives. Friedlander rarely uses more than a roll of film on any particular subject, and often only one roll of film is used at portrait sittings. In her documentary work one frame's exposure, or two at most, suffices. She then decides how the negative will be printed, and because she uses two negative formats - 35 millimetre and 21/4 inch there are different choices.

Cropping her negatives in the printing process is essential to Marti Friedlander's working method. Although she detests photographs that favour design over content she uses cropping as a way to essentialise a viewer's perception of the key elements. For instance, in her portraits of Joe 1966 (p. 155) and Josip Babich 1966 (p. 75) the original 21/4 inch negatives have been scrupulously transformed into a 35 mm format. This cropping gives both photographs a relaxed harmony at the four edges of the portrait while also imparting a tautness at the centre of the image. Friedlander reconsiders, during her printing stage, how the four edges of her negative will function emotionally. If the edges can be reframed to render more key knowledge, then she does this. Sometimes she simply prefers to retain the original framing that she saw in her camera's viewfinder. She respects the traditional techniques of print manipulation available to a photographer and does not believe in the received rule which says that the edges of a negative are sacrosanct. Her negatives are her photographic media

and they are freely adaptable to be changed in her printing process if this further reveals the potential of a subject.

Friedlander's approach towards others as a photographer is both very complex and immediately simple. Her 'style' has always been focused on revealing the human situation of a photograph's content rather than trying to design an image's content into an expression of one constant political agenda. She is an emigrant Jewish photographer who is obsessed with the process of cultural diaspora and she has chosen to employ photography as a tool which promotes expressive content before it looks at the attractions of pictorial arrangement. Truth has to consume beauty, it must be an insight of content and it must always be preferred to surface appearances. The more you look at the photograph's content, the more it looks back at you. ¹³

¹ The title of this essay is from Karl Shapiro, "The 151st Psalm", in Rubin, Steven J., Telling and Remembering: A Century of American Jewish Poetry, Boston, Beacon Press, 1997, p. 103.

 $^{^2}$ Steichen, Edward, The Family of Man, New York, Museum of Modern Art, 1955, p. 5,

³ Edward Steichen, quoted in Sandeen, Eric, Picturing an Exhibition: The Family of Man and 1950s America, Albuquerque, University of New Mexico Press, 1995, p. 2.

[†] Marti Friedlander, A Migrant Recollection, unpublished manuscript, E.H. McCormick Research Library, Auckland Art Gallery Toj o Tāmaki.

⁵ Larks in a Paradise: New Zealand Portraits altered the direction of New Zealand publishing. It supported documentary photography and it utilised interviews and oral history, while its success laid the foundations for other photographers' publications.

⁶ Footnote: refer to Brownson, Ron, 'Marti Friedlander' in FhE Galleries publication, Auckland, 1999.

⁷ See Larks plates 53 and 54 for the 1974 cropped versions of these photographs.

 $^{^{8}}$ Marti Friedlander in conversation with Ron Brownson, August 1999.

 $^{^{9}}$ Wynyard Tavern, Auckland, October 1966; Waikato Art Museum, Hamilton, April 1975.

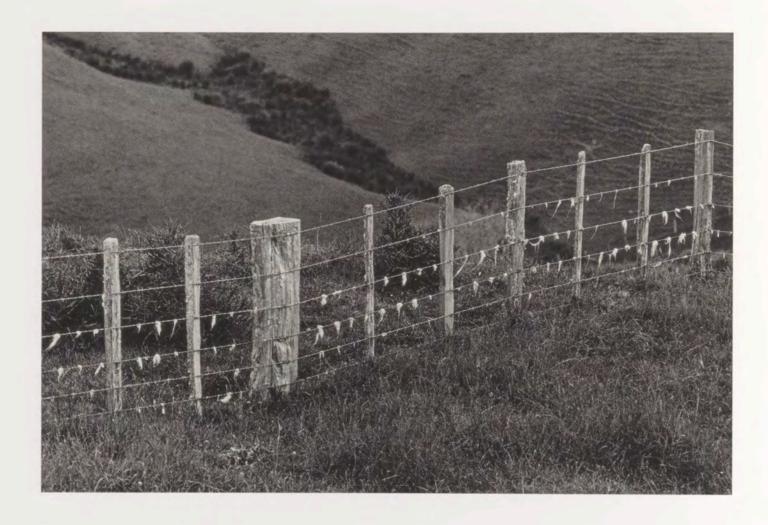
¹⁰ Auckland's annual Easter Show was a major venue for camera club displays in the Auckland region throughout the period 1950–1975. They were competitive events with categories such as Nature, Children, and Artistic; some photographers would even offer contributions in all categories. Although primarily intended for the amateur some commercial photographers would also participate.

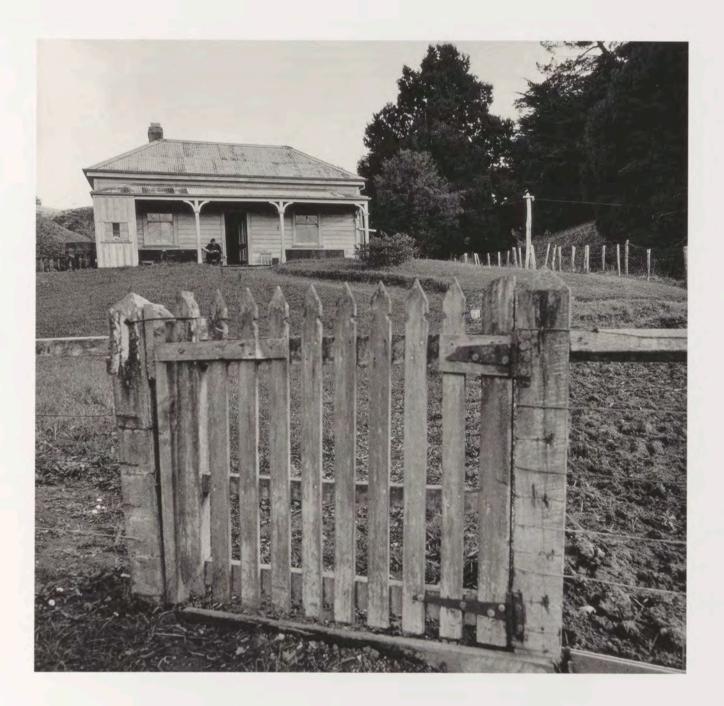
¹¹ Marcia Russell (uncredited), 'Film Records Chameleon Young Mood', New Zealand Herald, 5 October 1966, section 2, p. 1.

¹² King, Michael, Moko: The Art of Maori Tattooing, unpaginated, from 'One: Beginnings'.

 $^{^{13}}$ I am grateful to Ian Wedde for speaking similarly about the poetry of Allen Curnow.







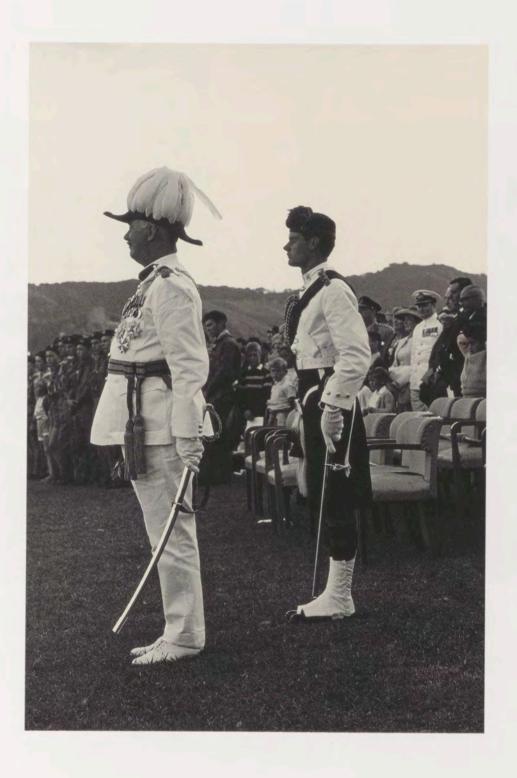
















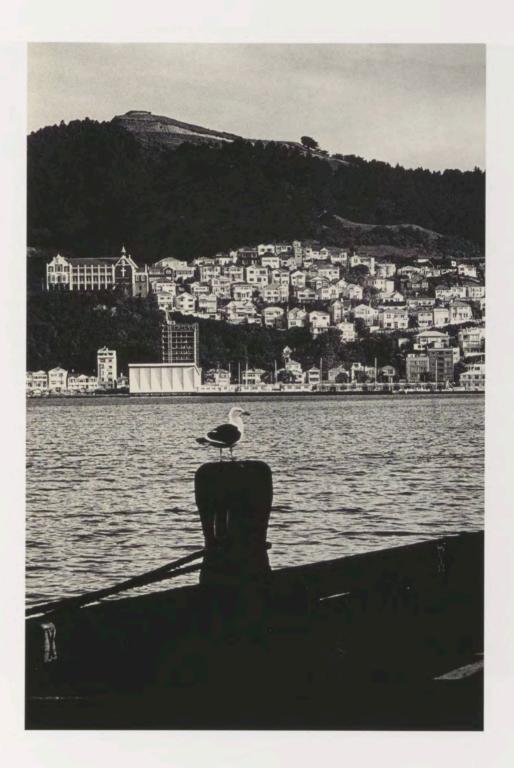


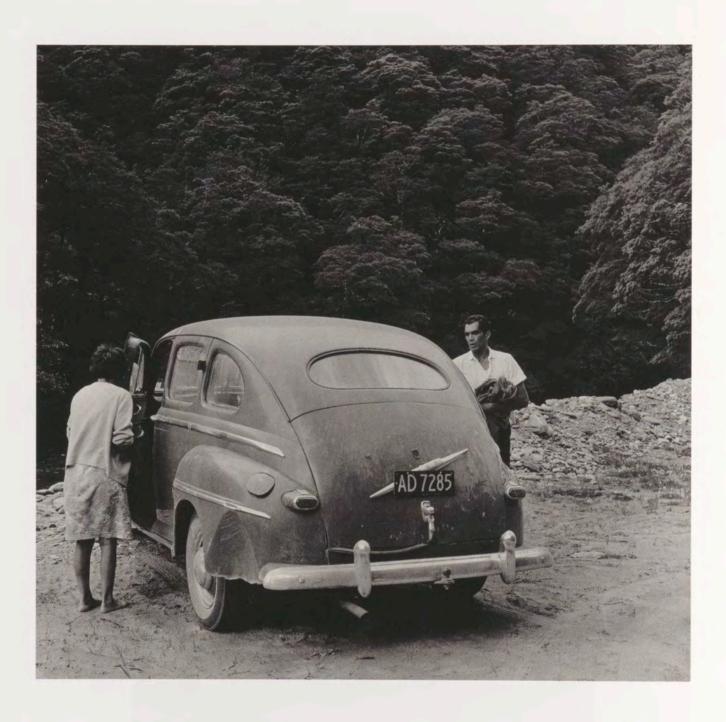










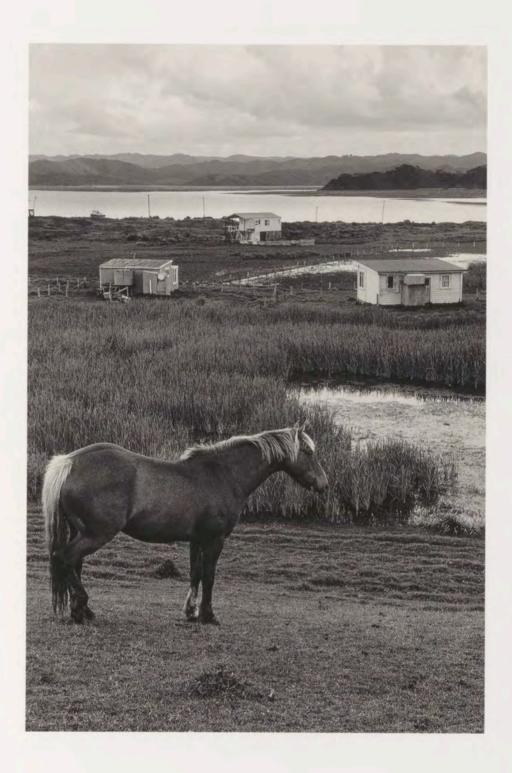


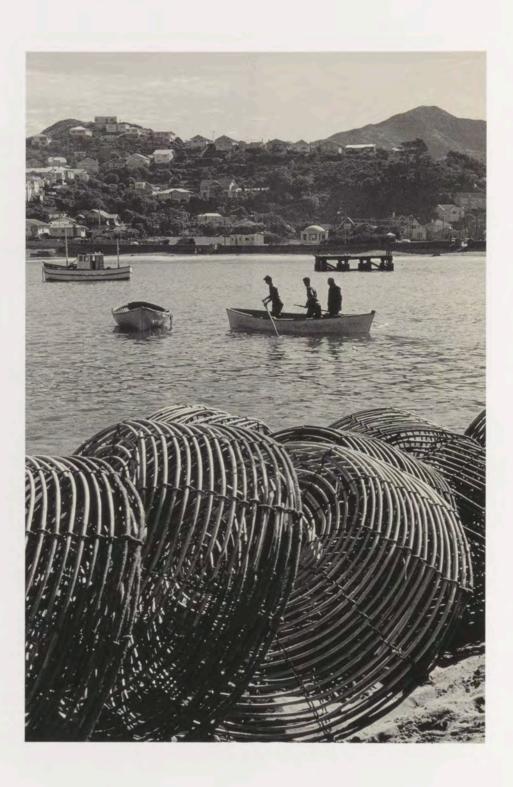


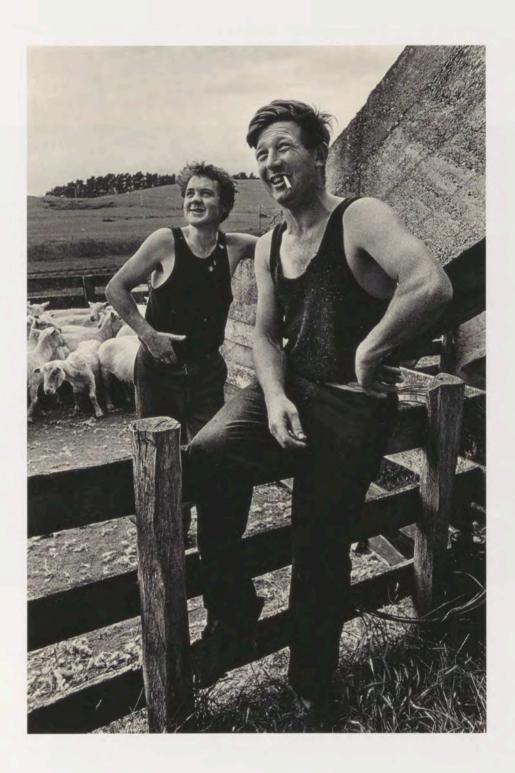


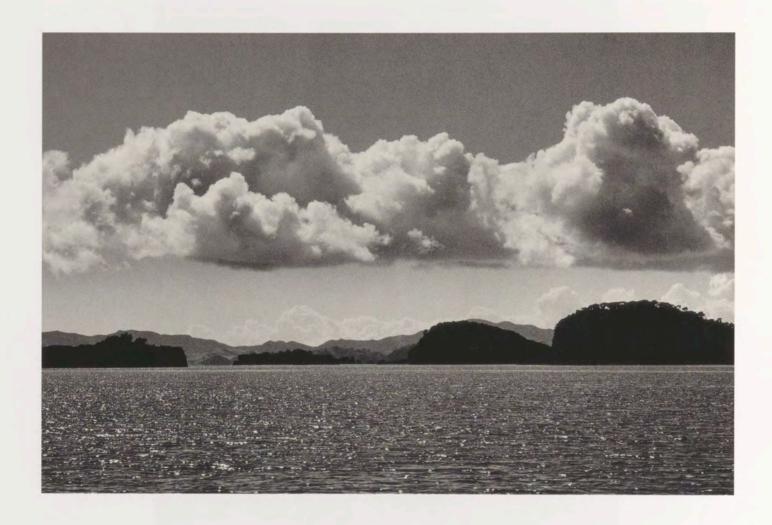




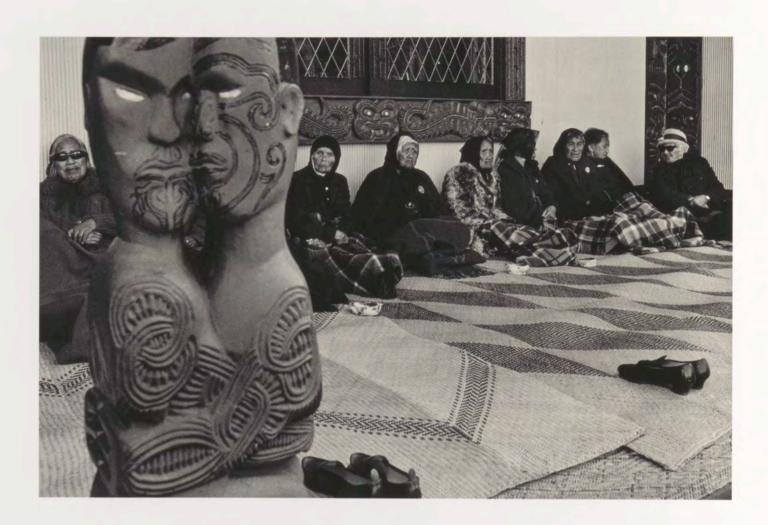






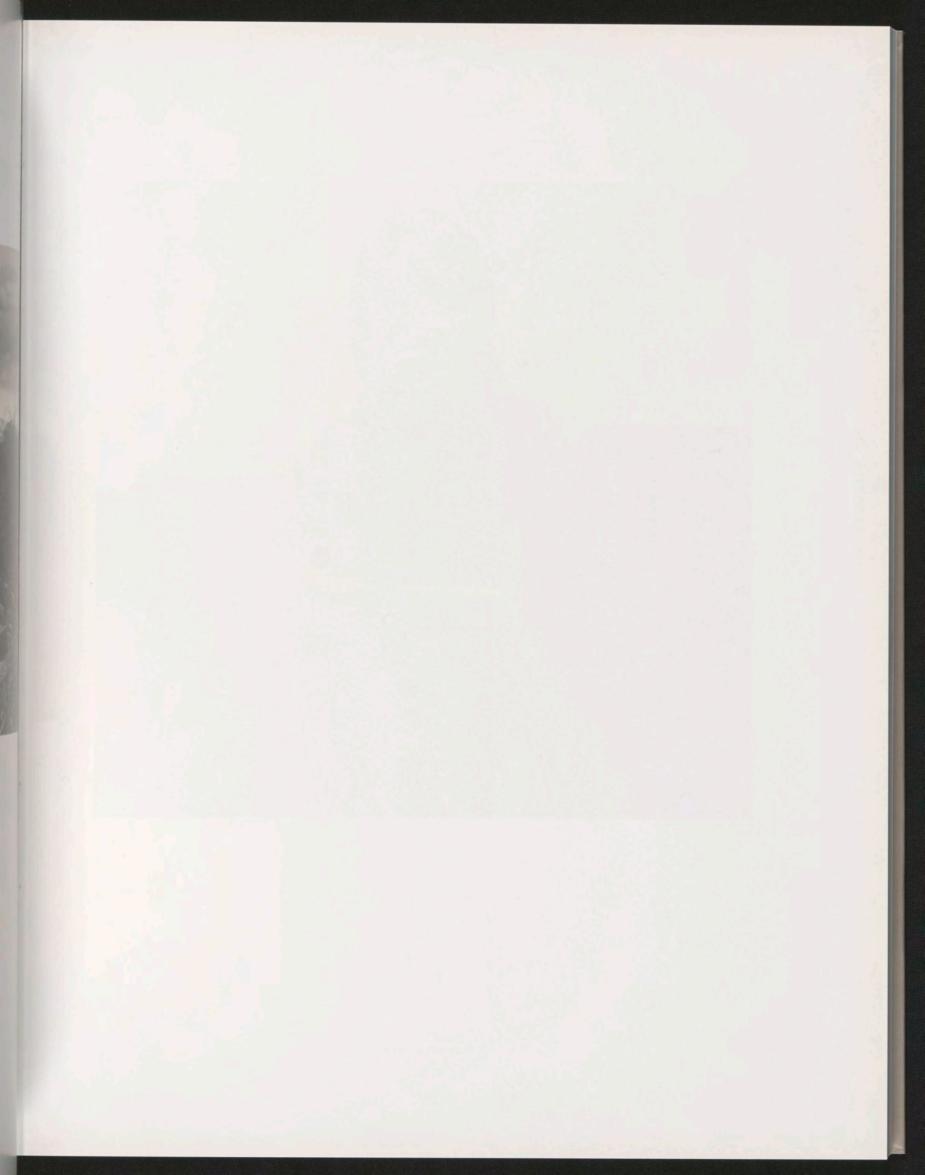


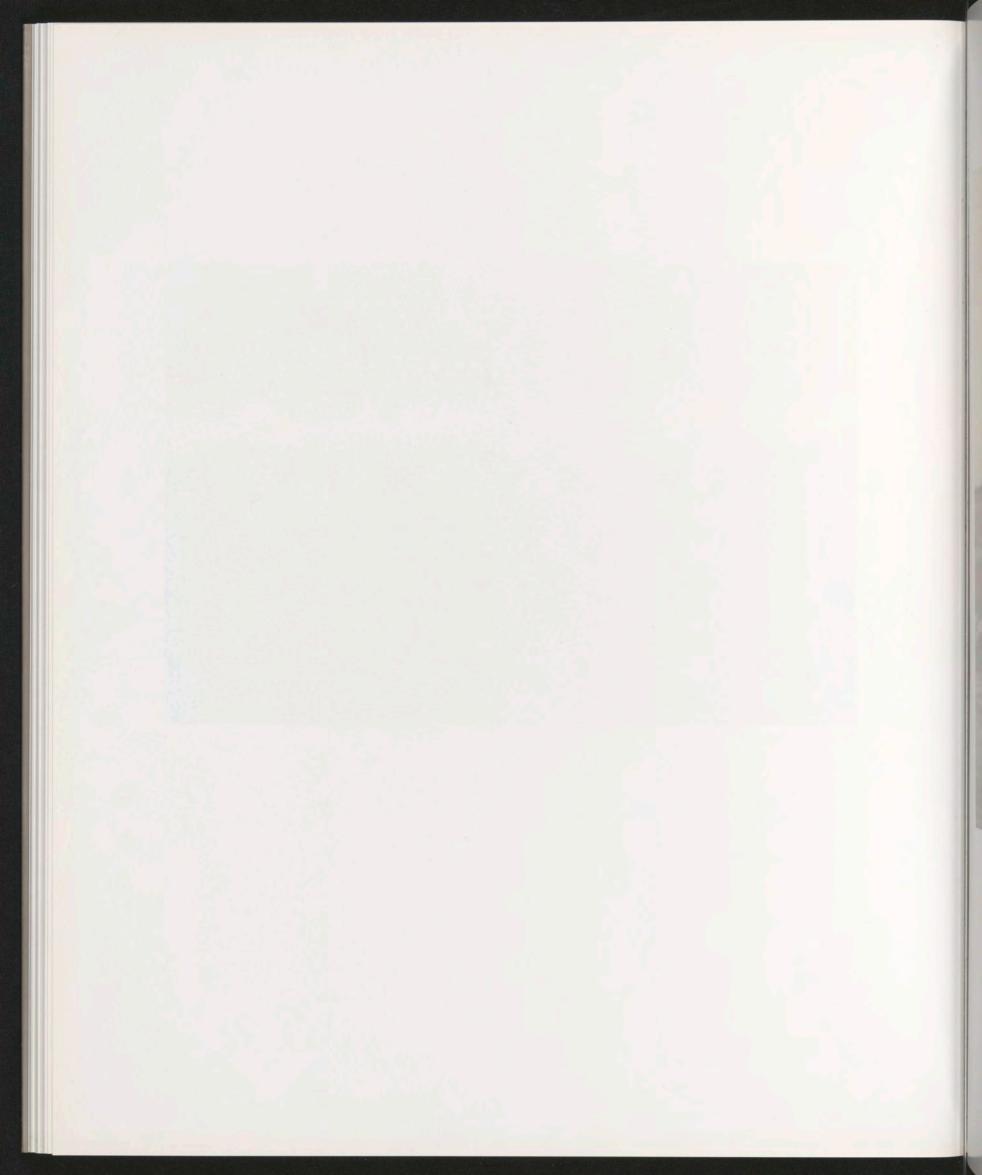


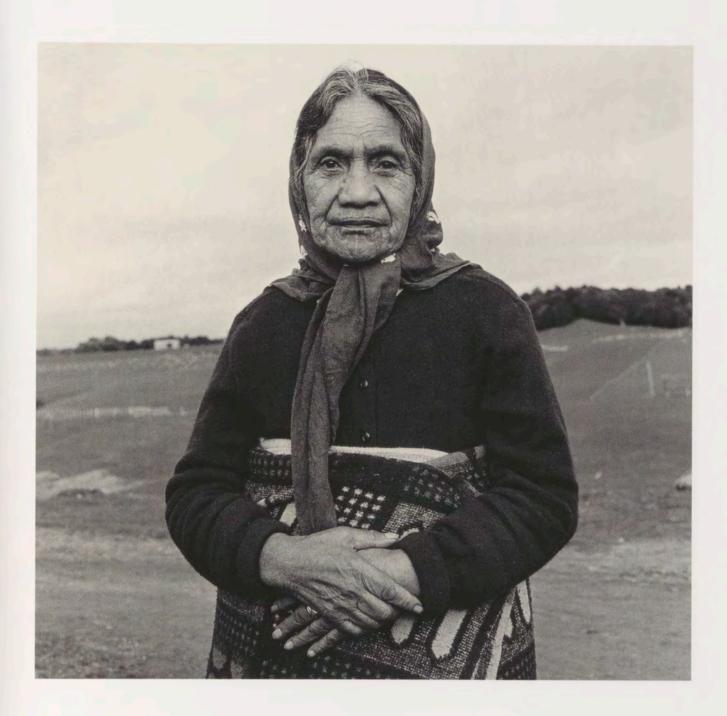










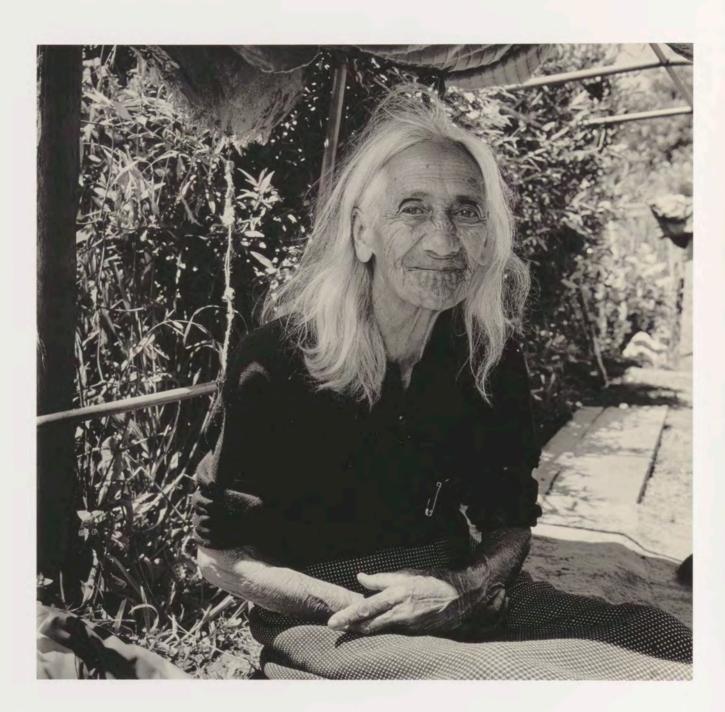


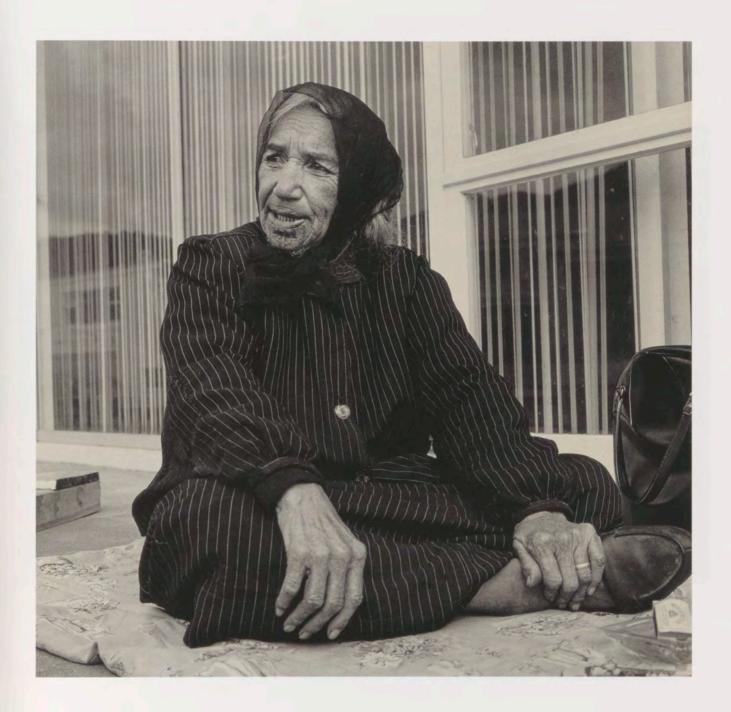






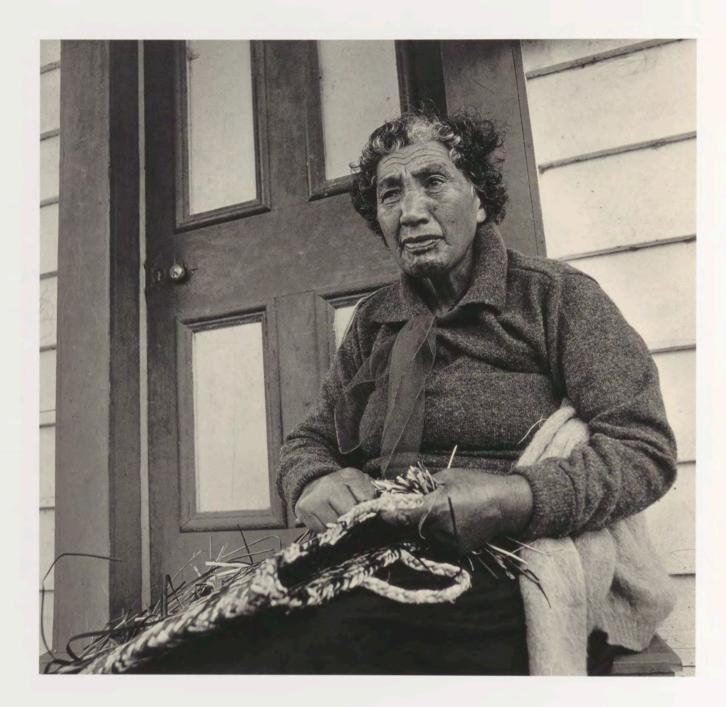




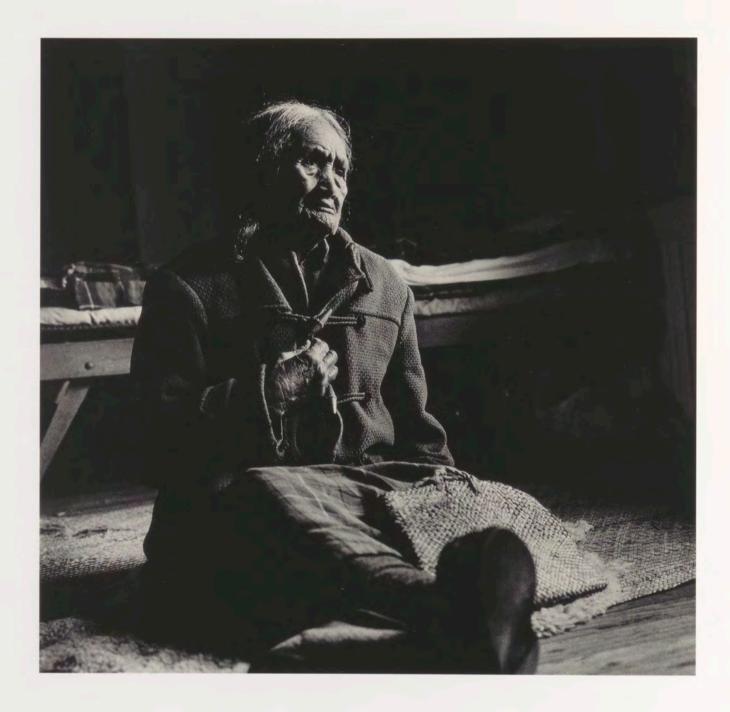






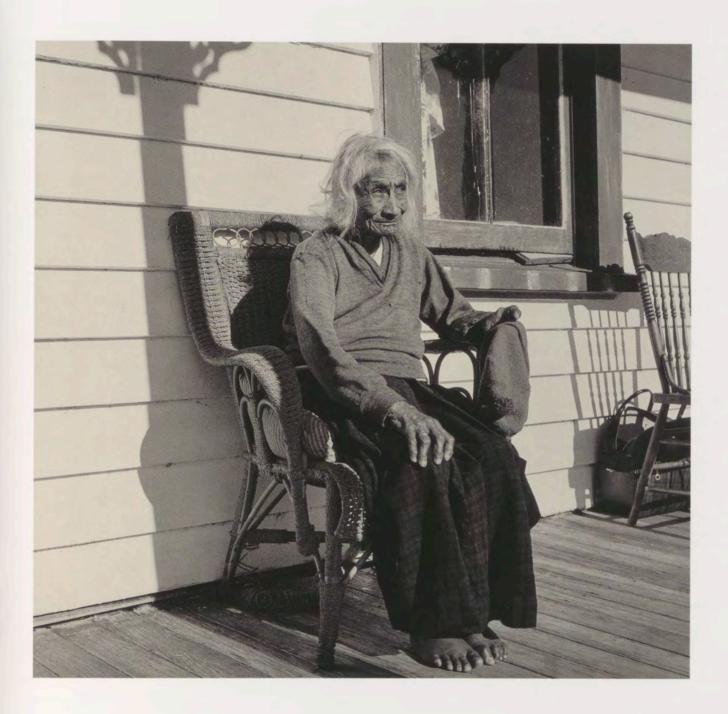




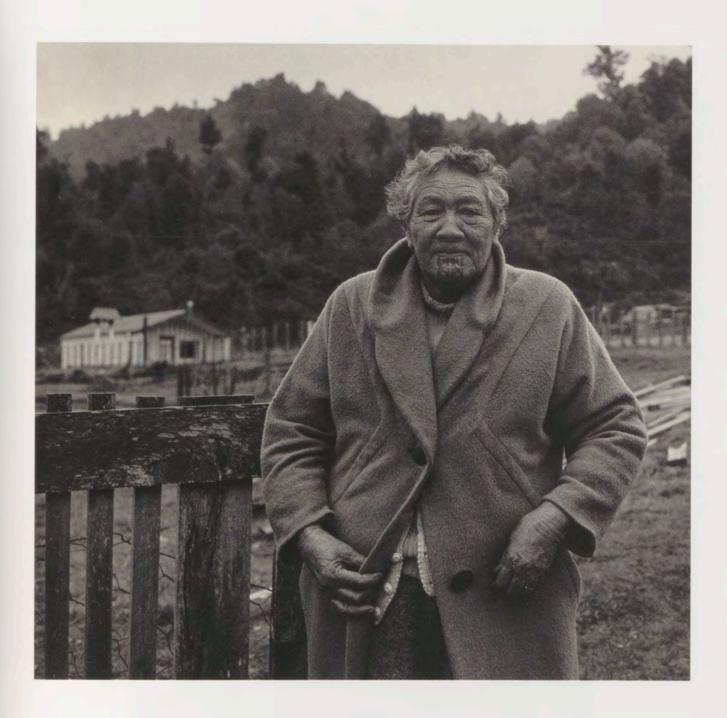


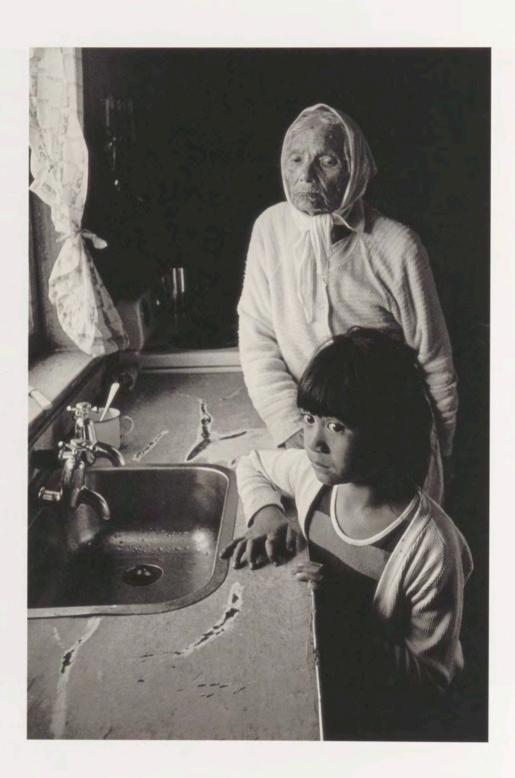


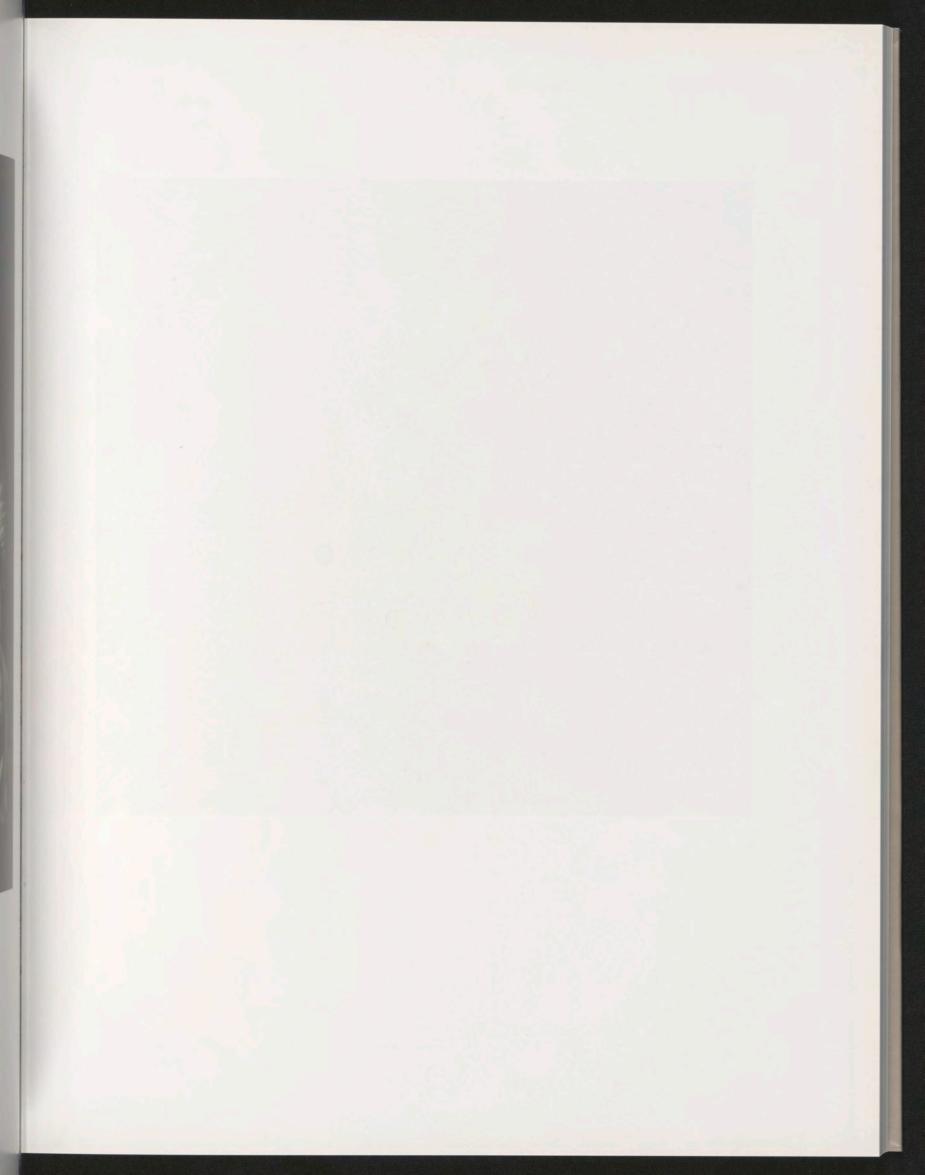


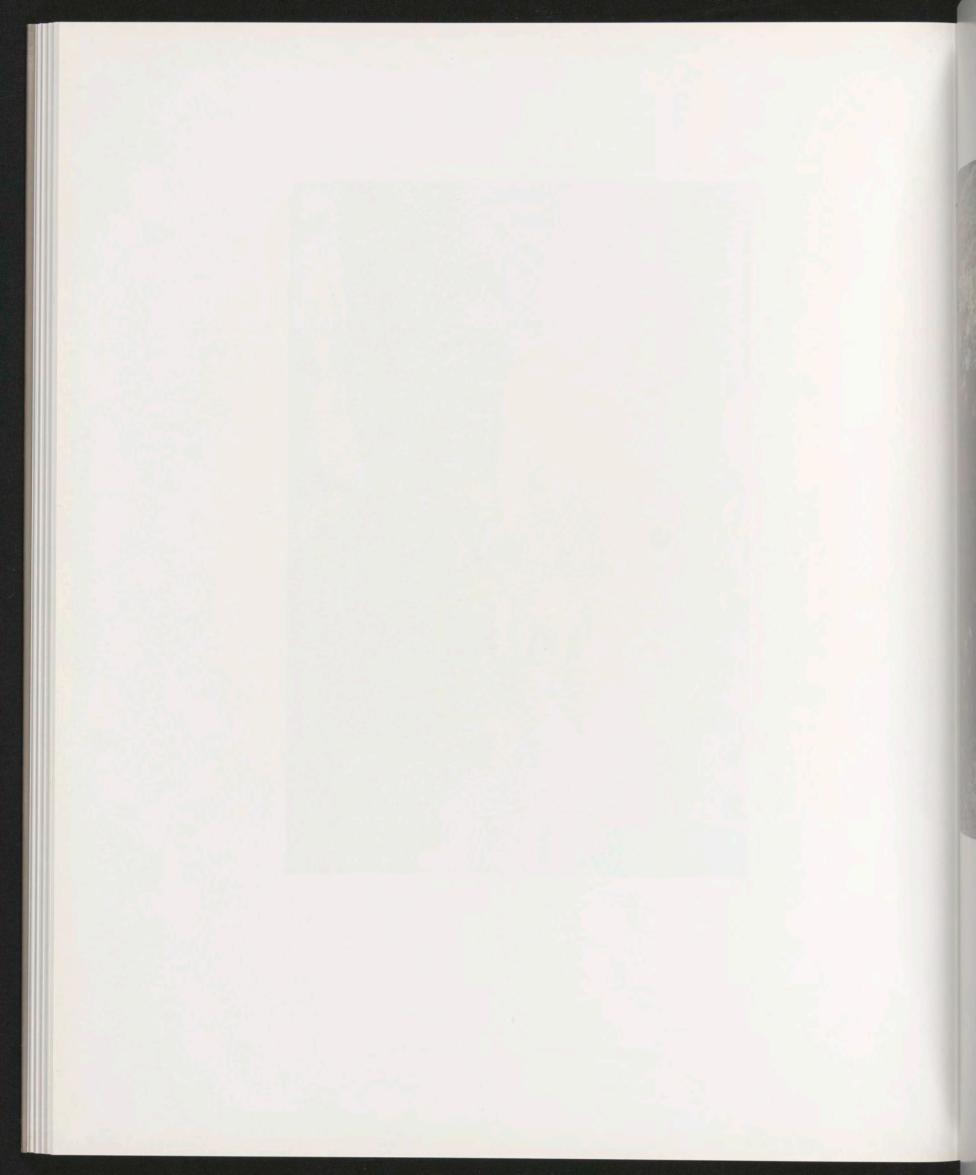


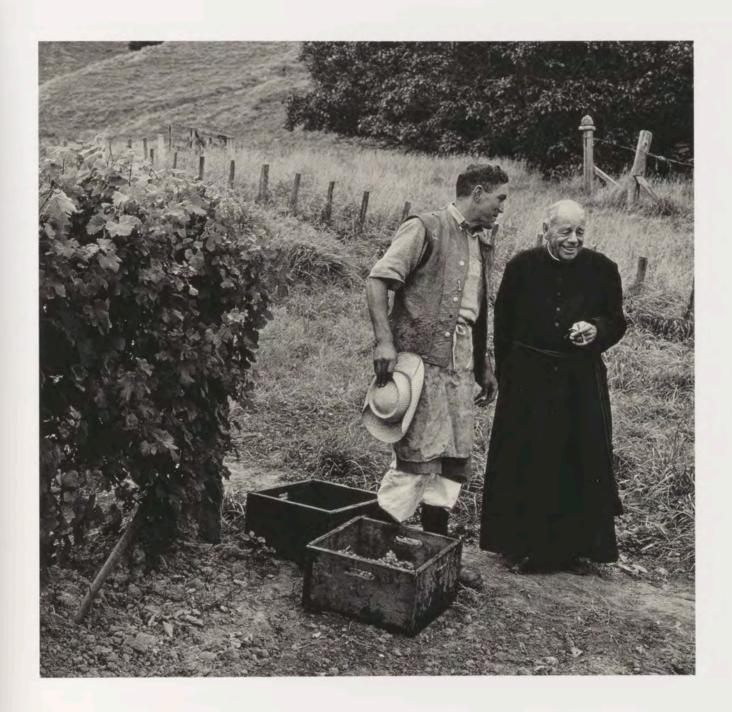




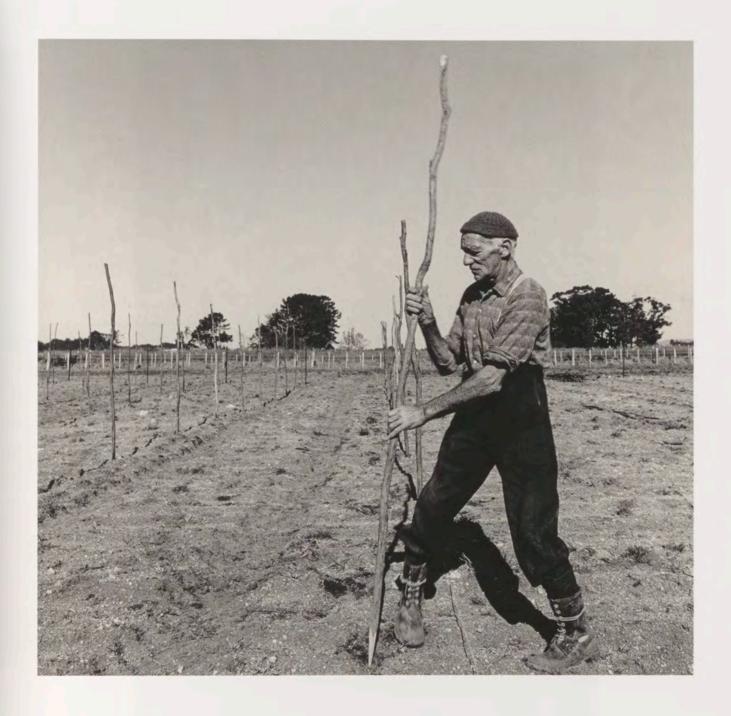








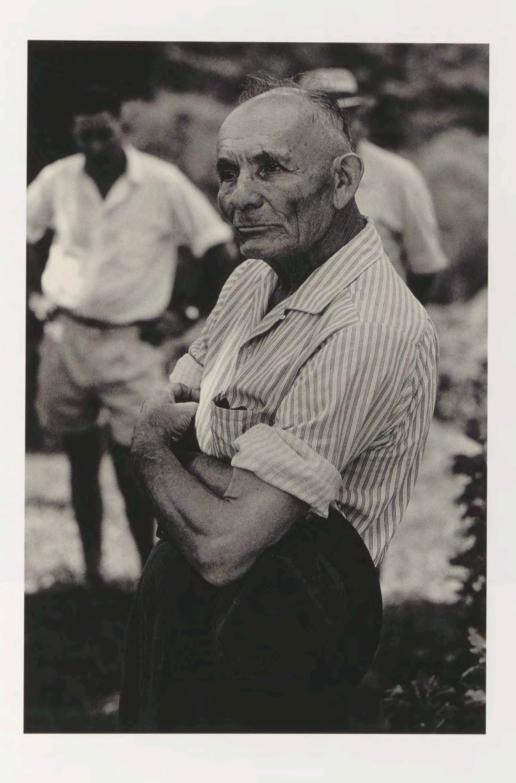




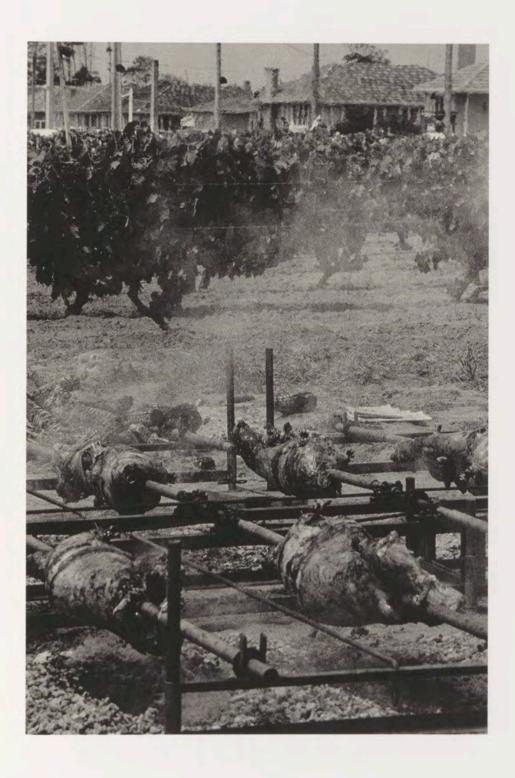


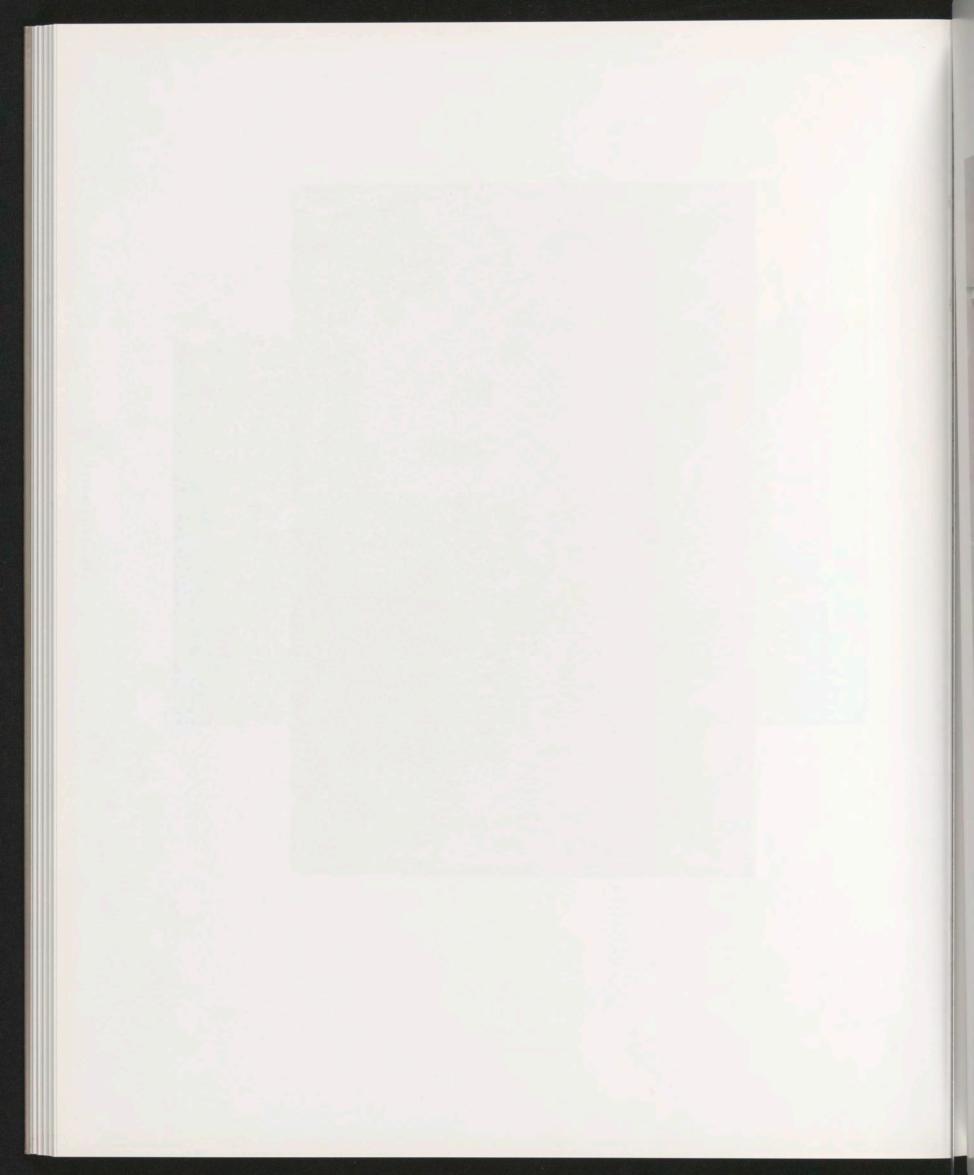




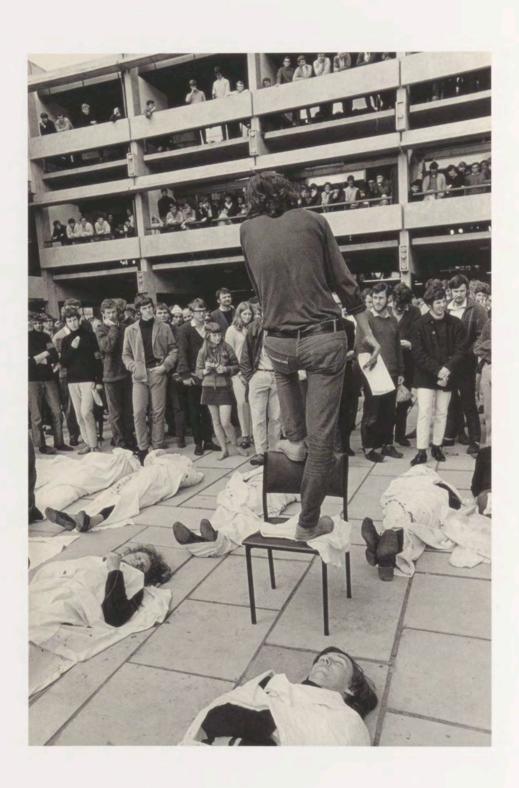




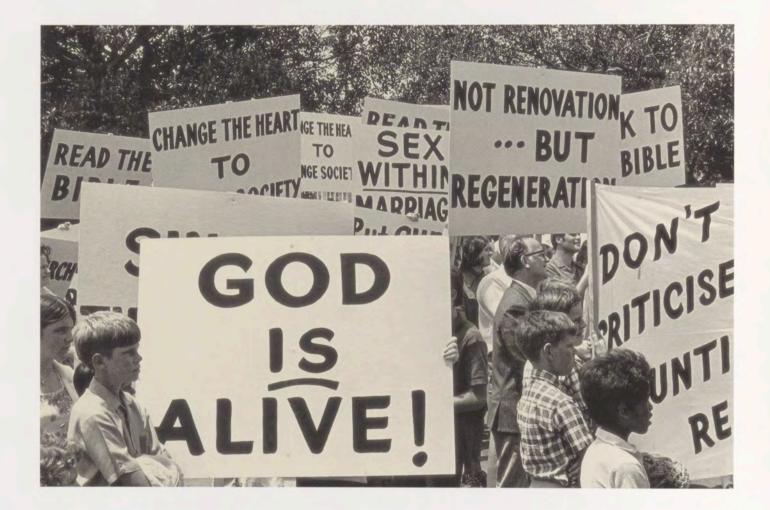






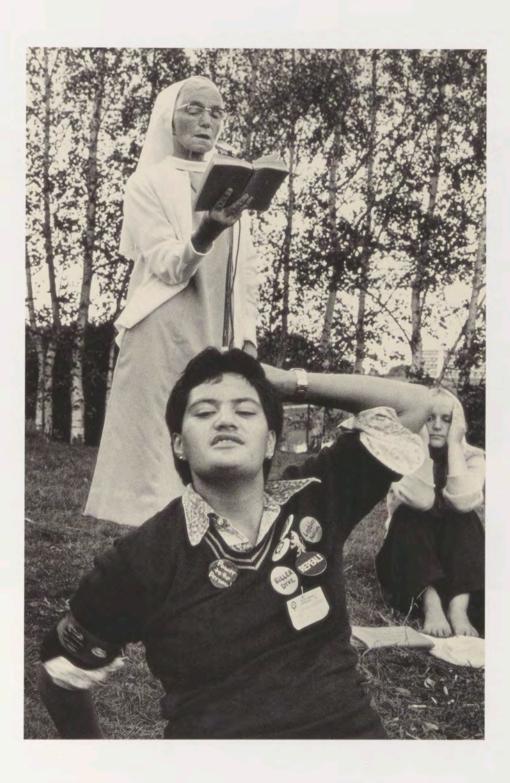


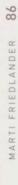


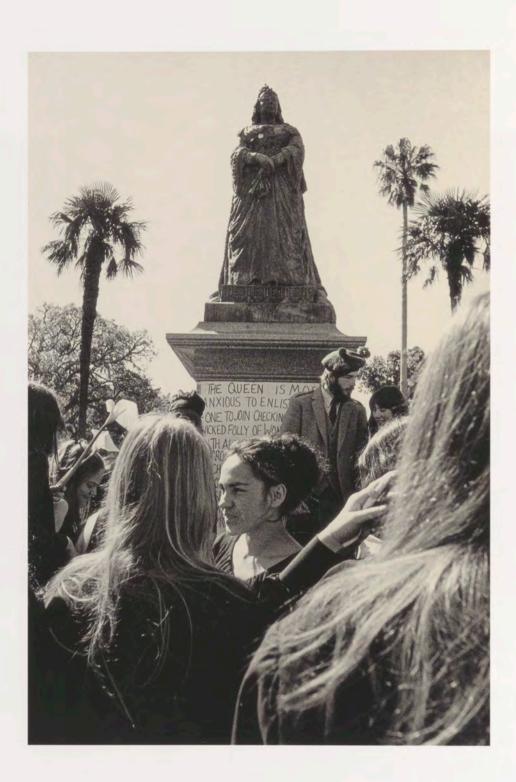


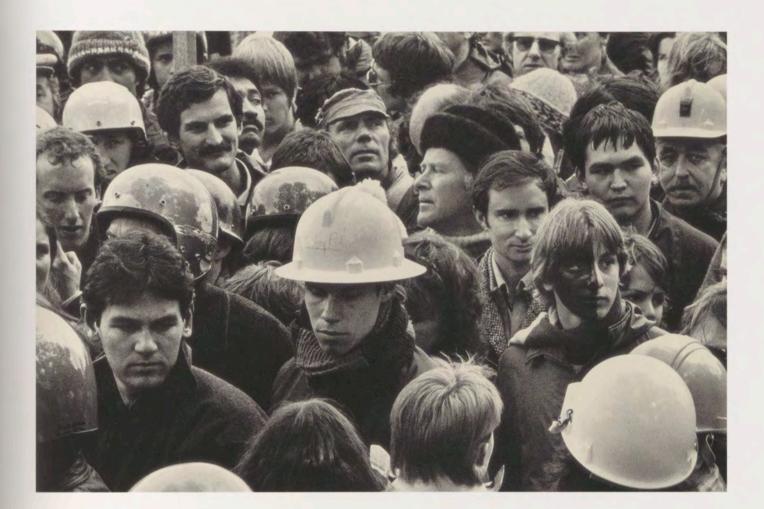




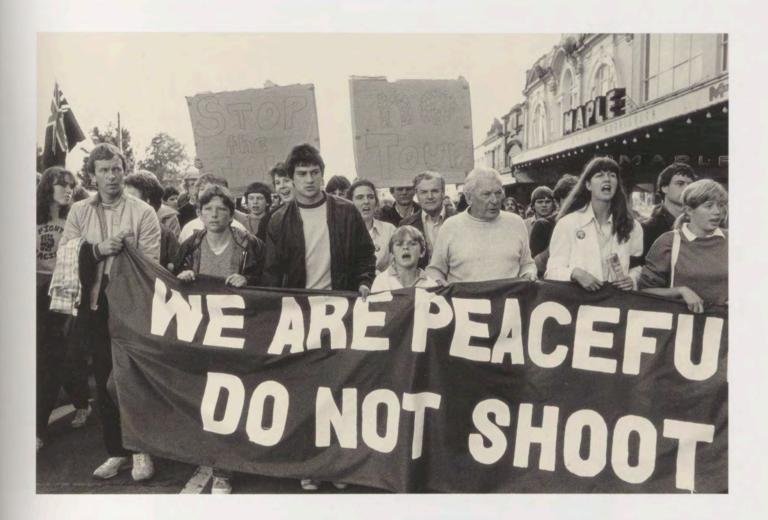




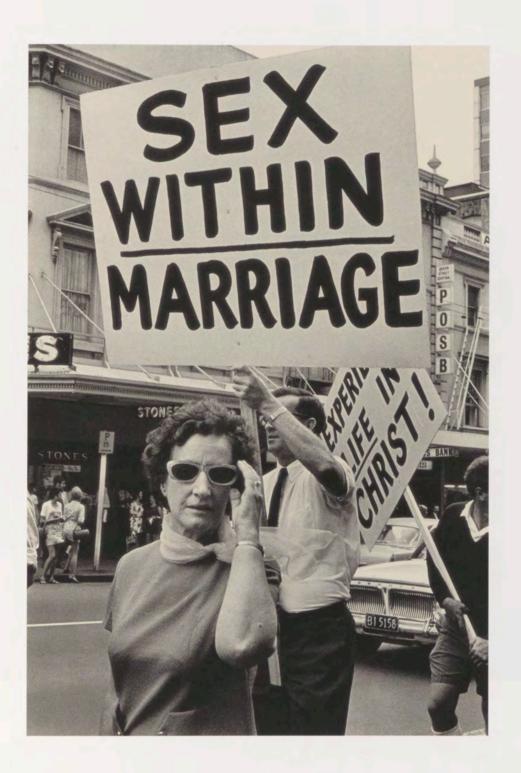


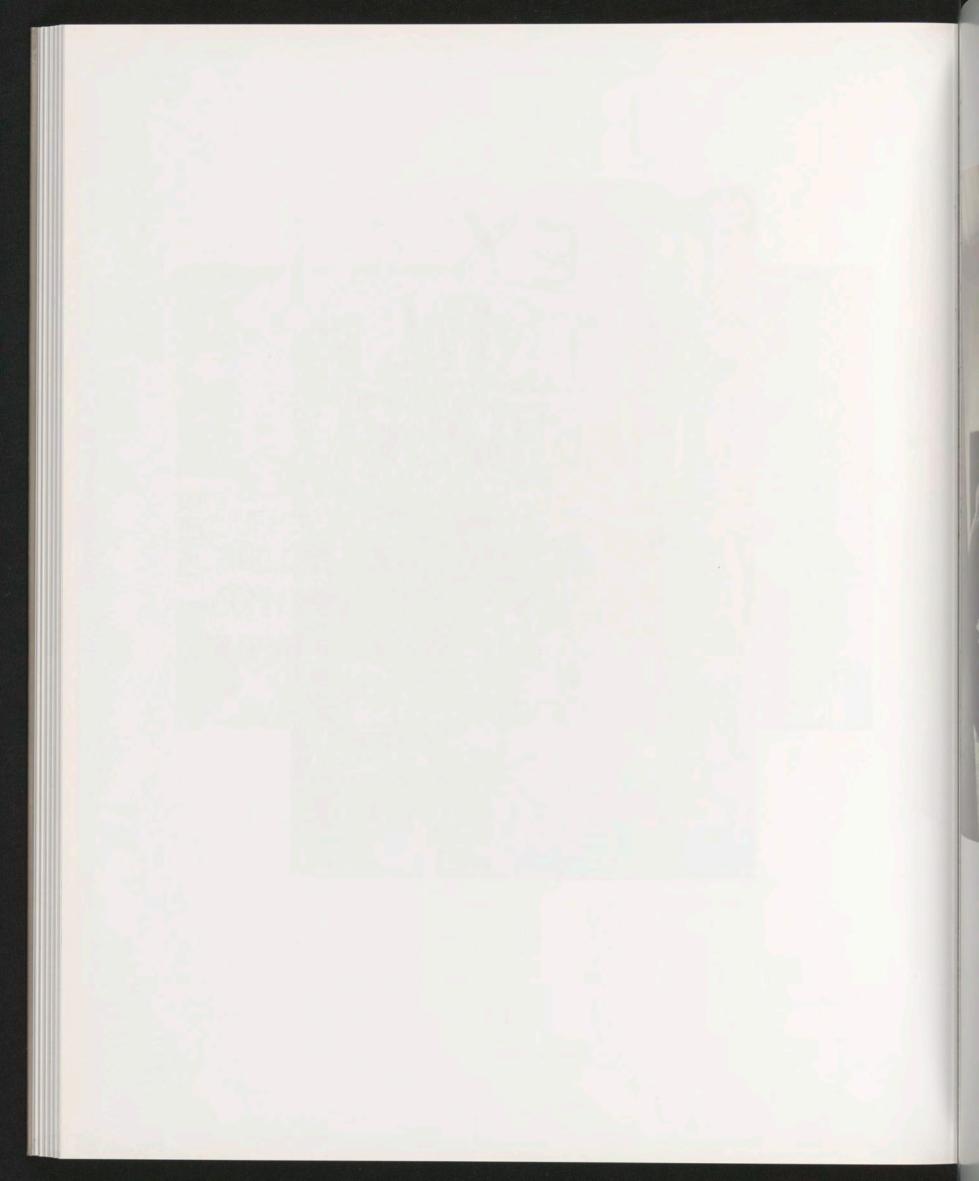


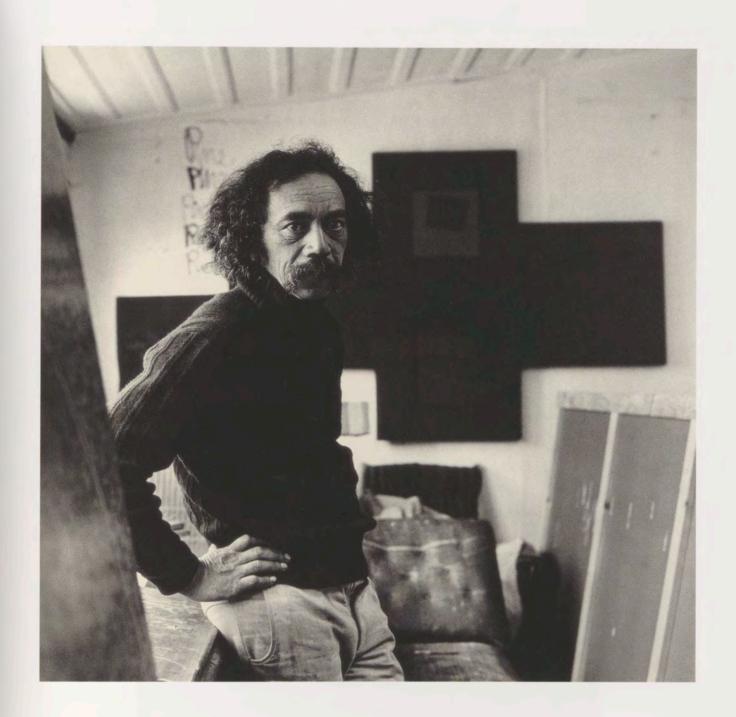


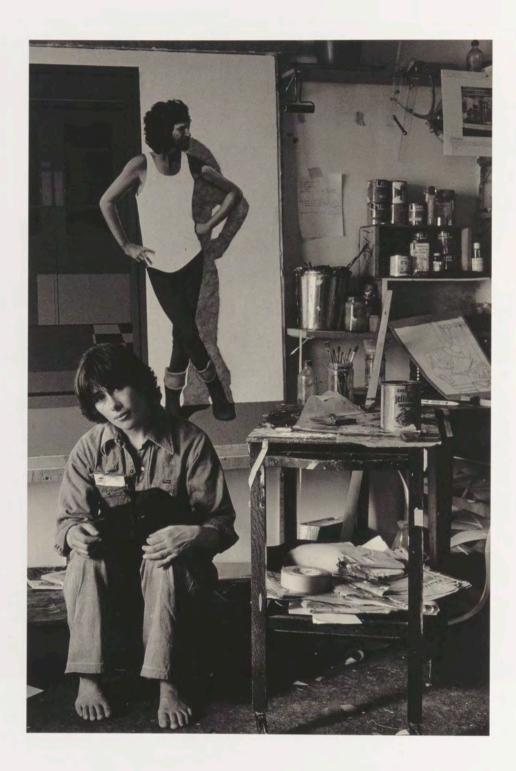


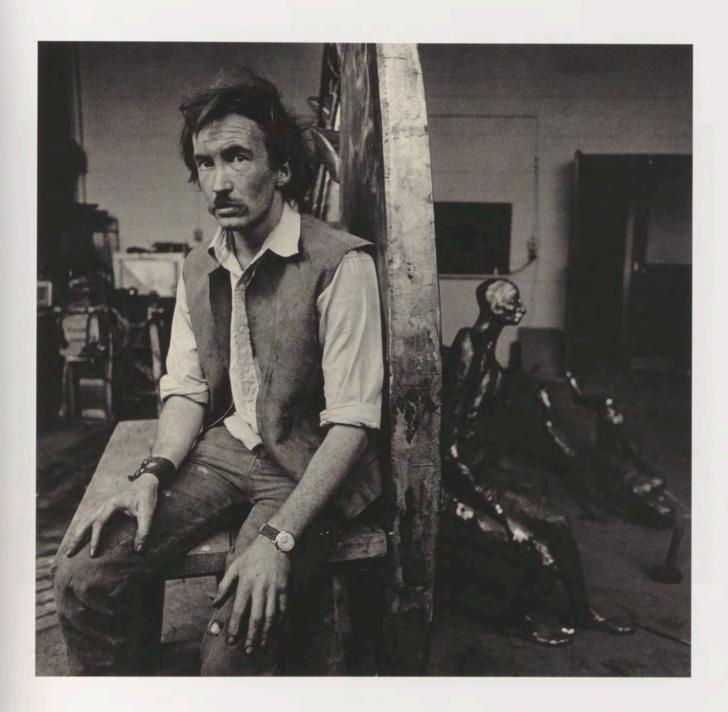


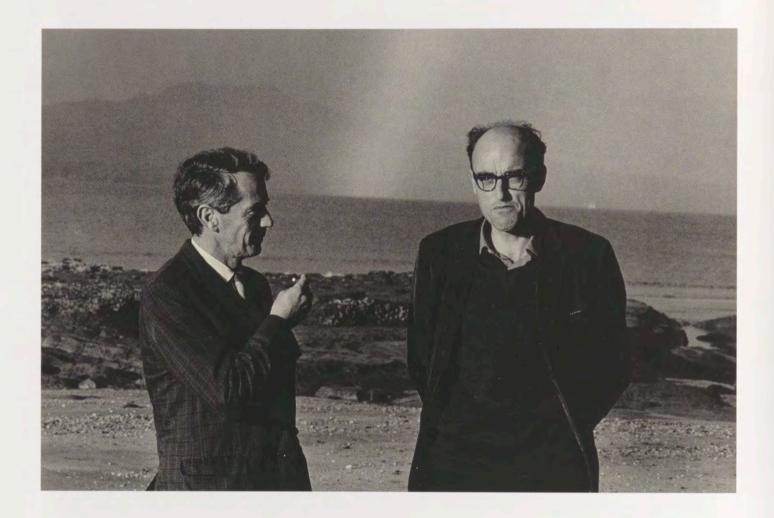






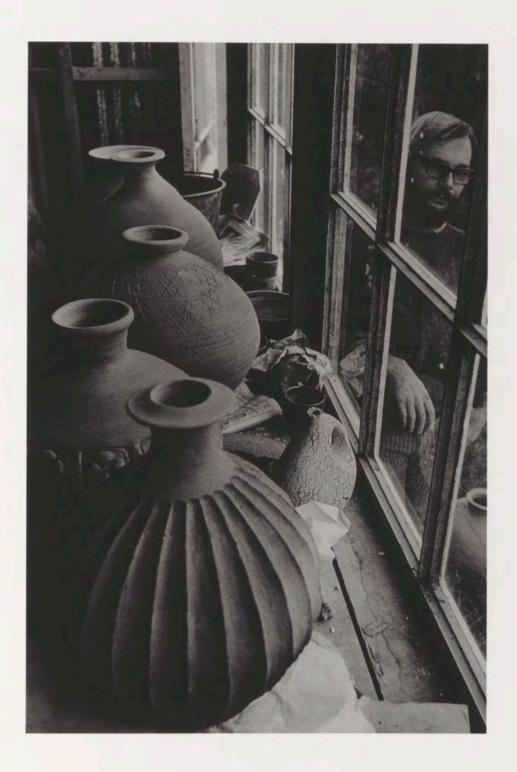




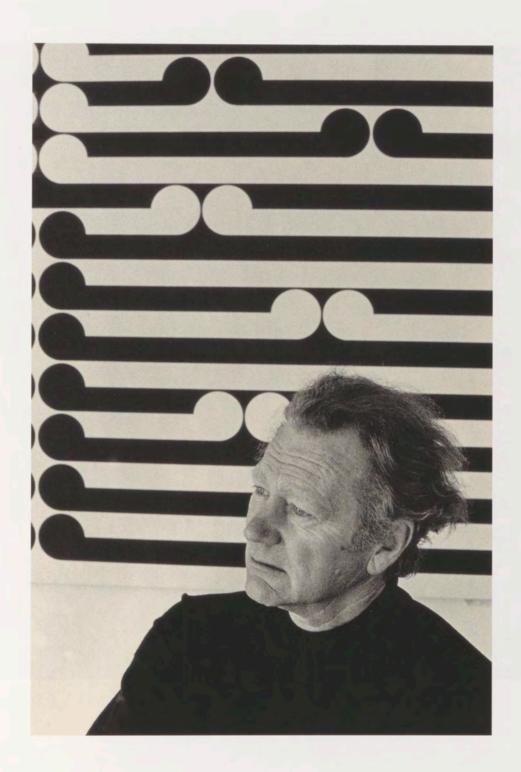




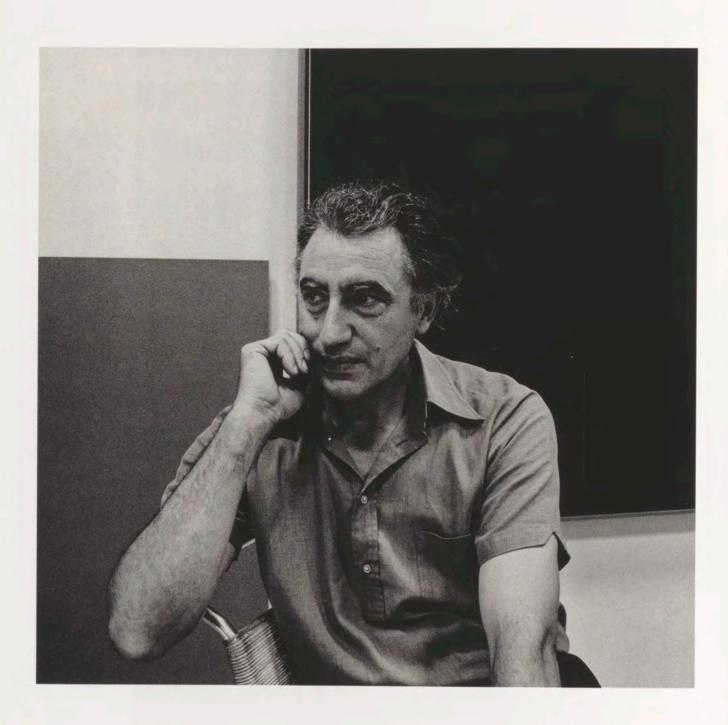












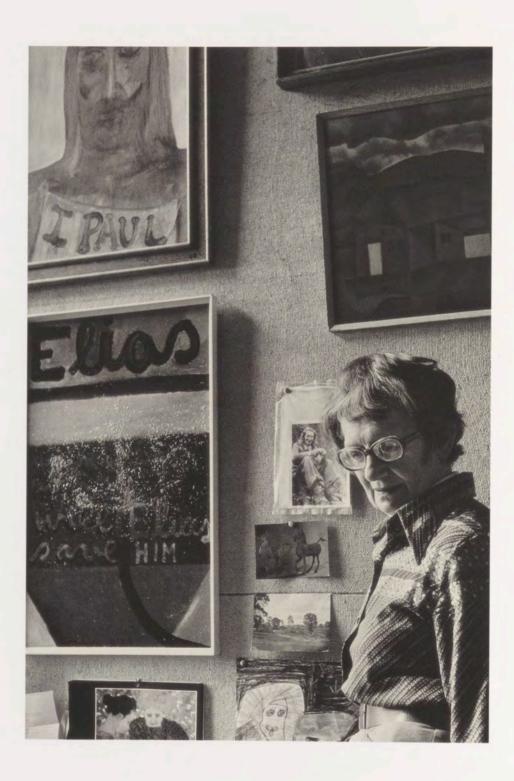




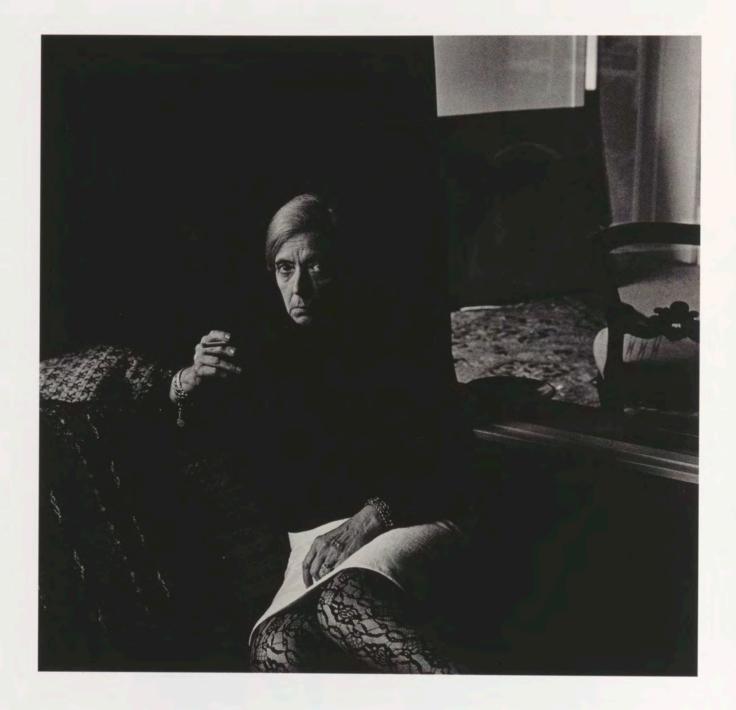








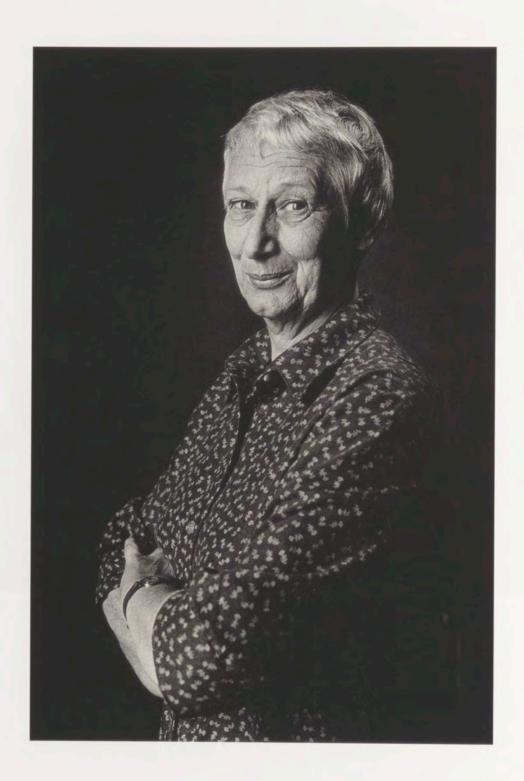


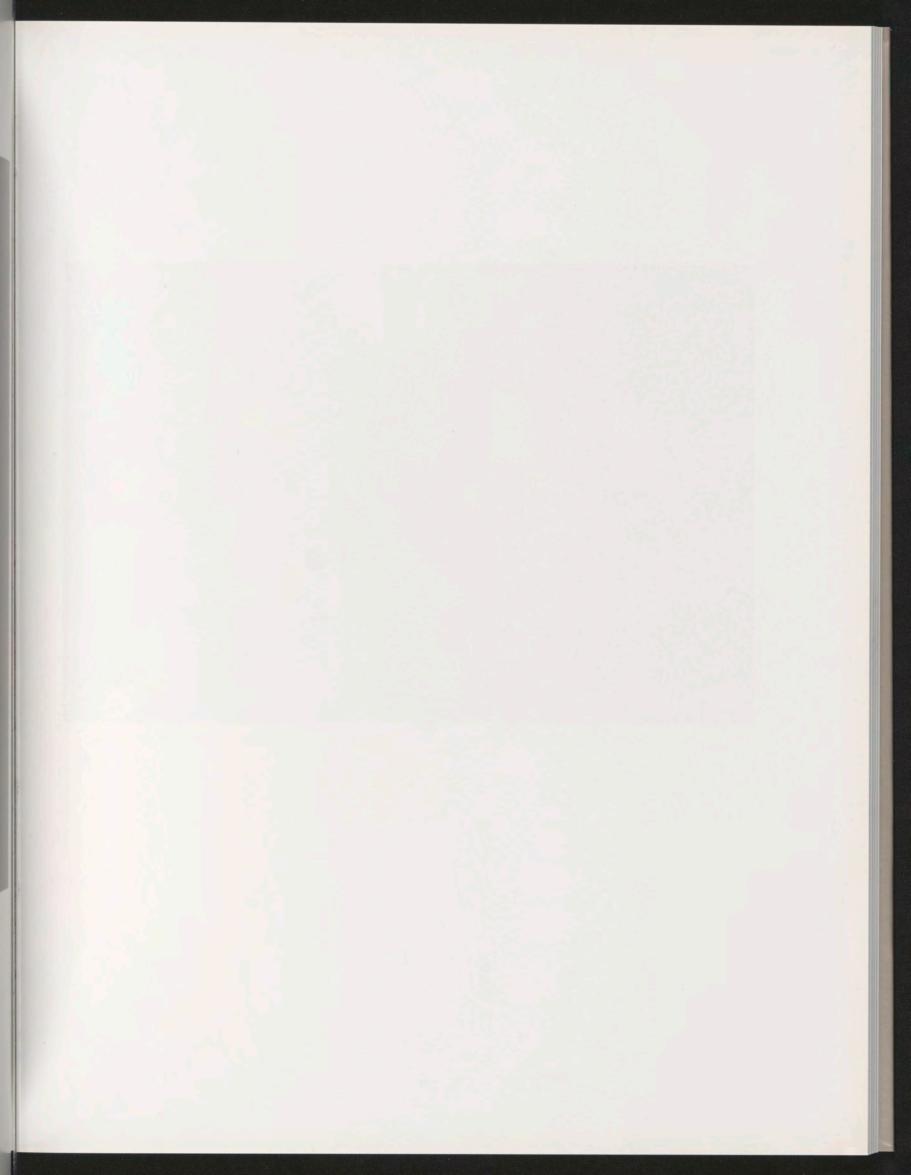


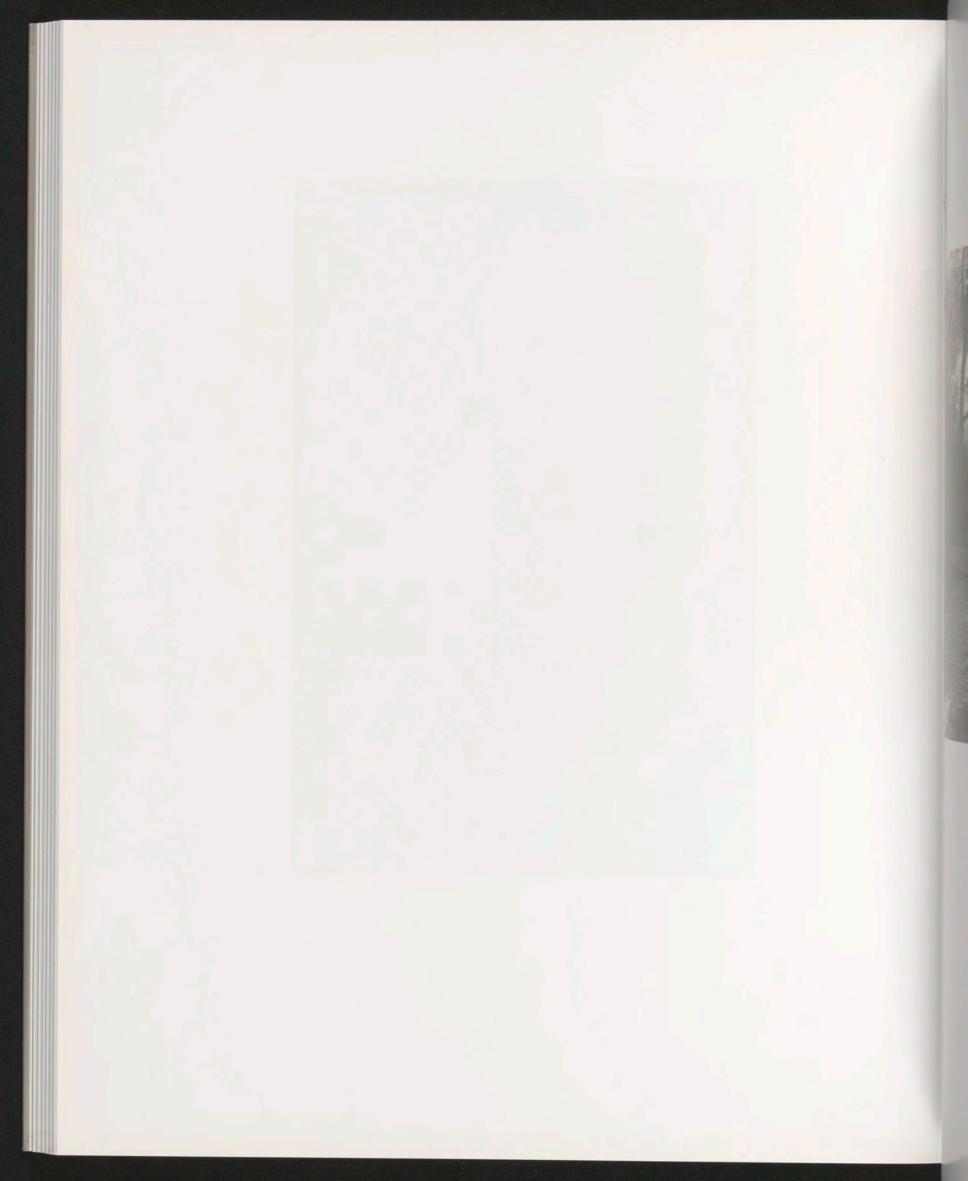




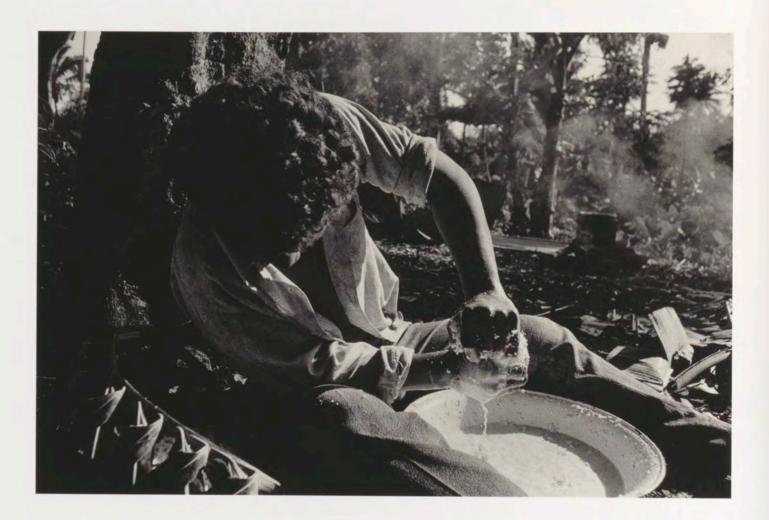




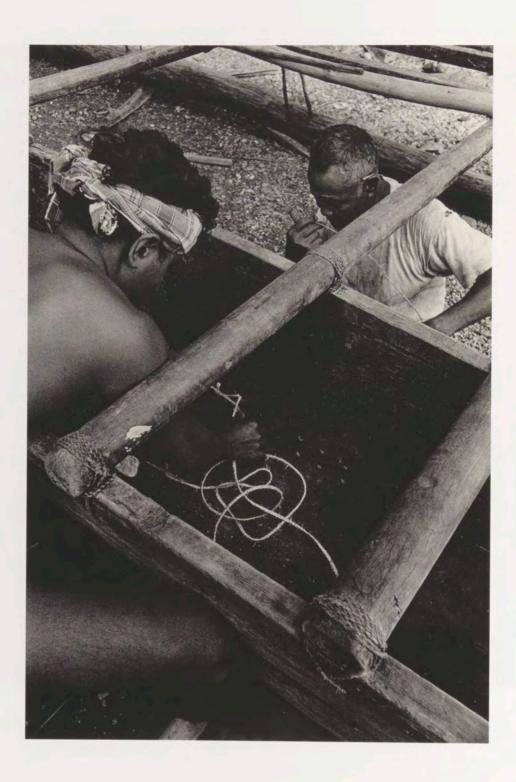




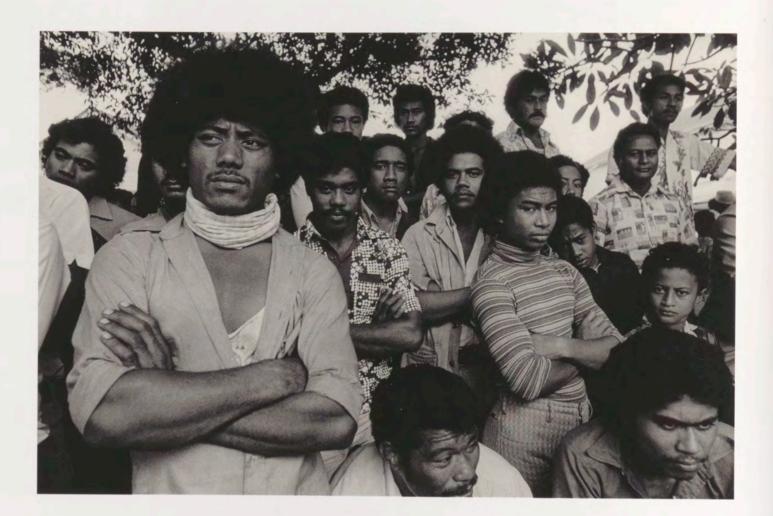


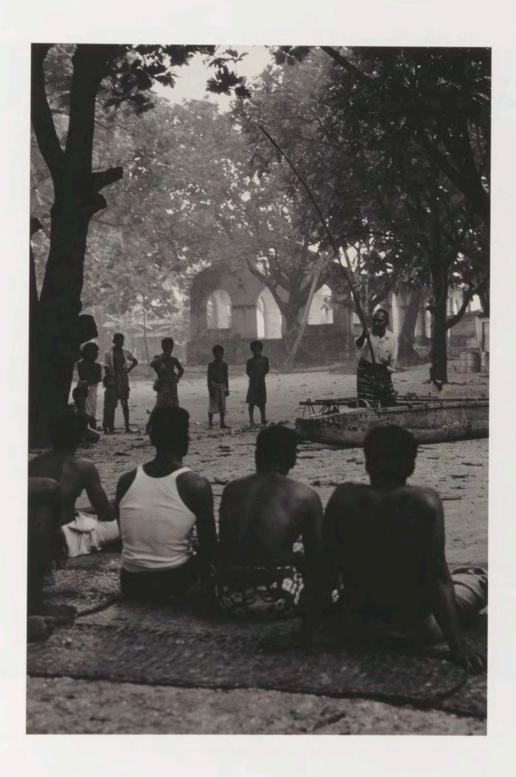






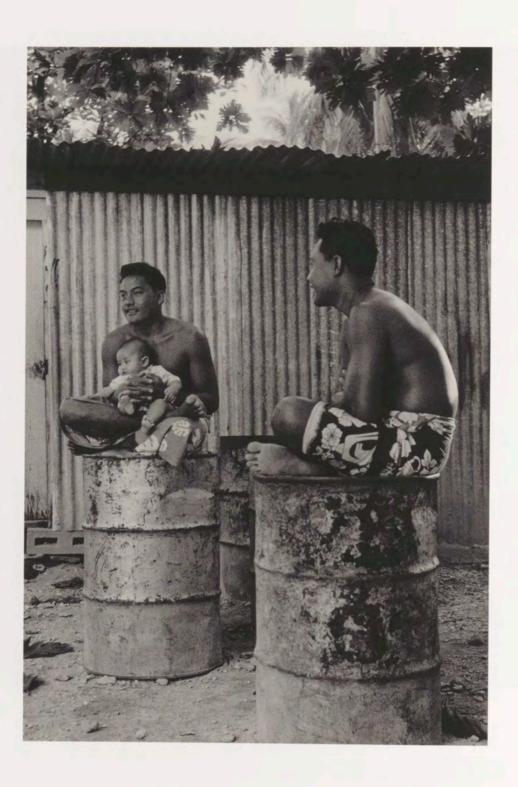


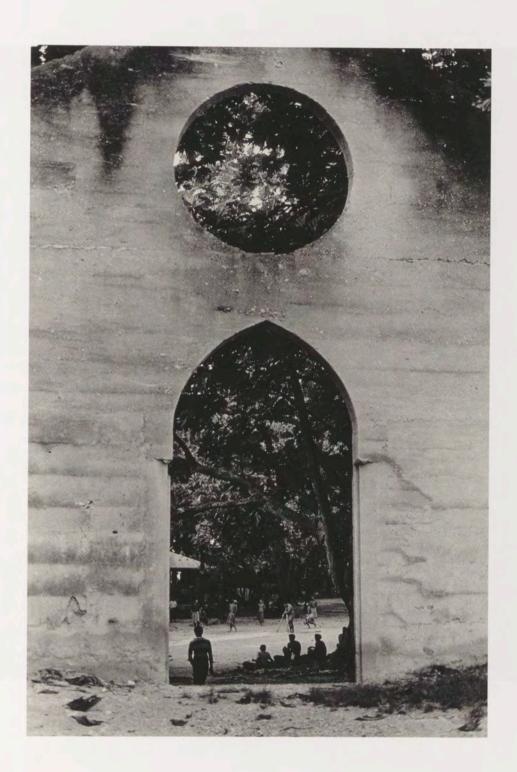


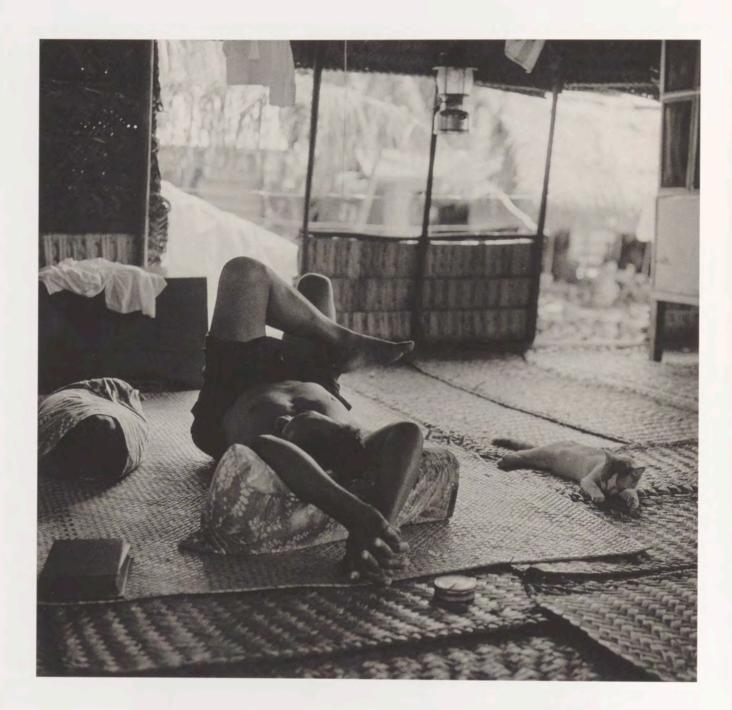






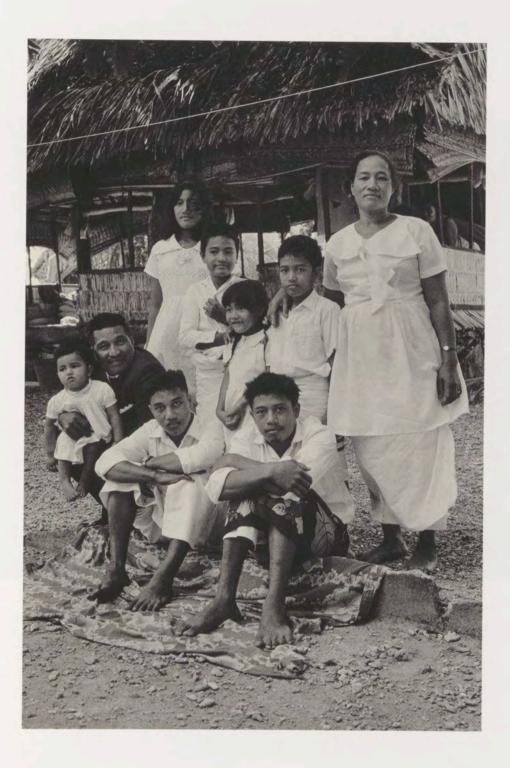


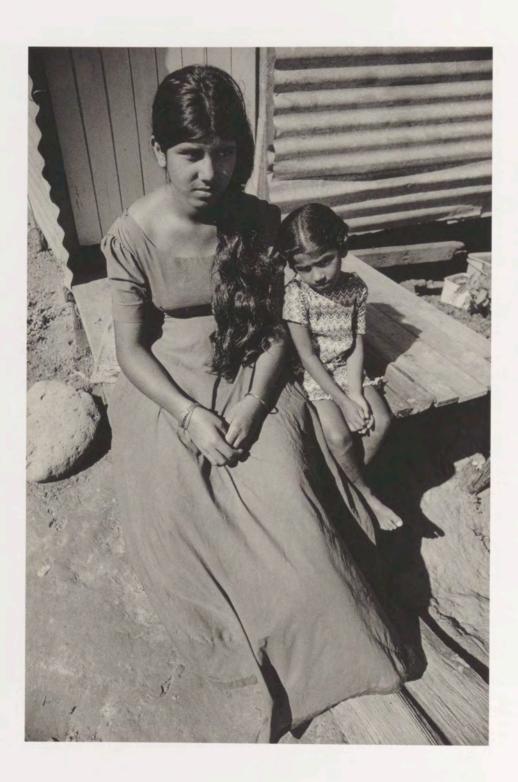








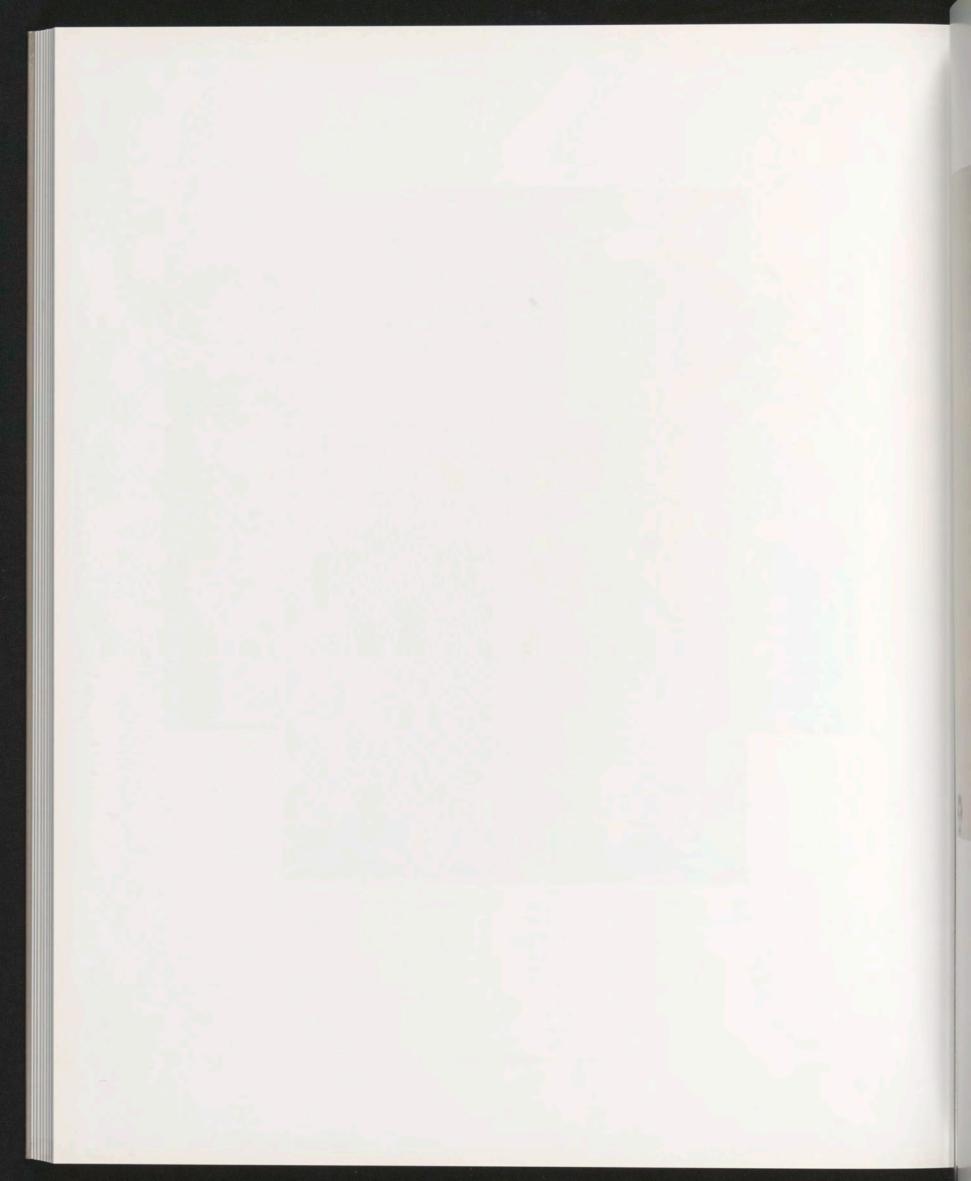








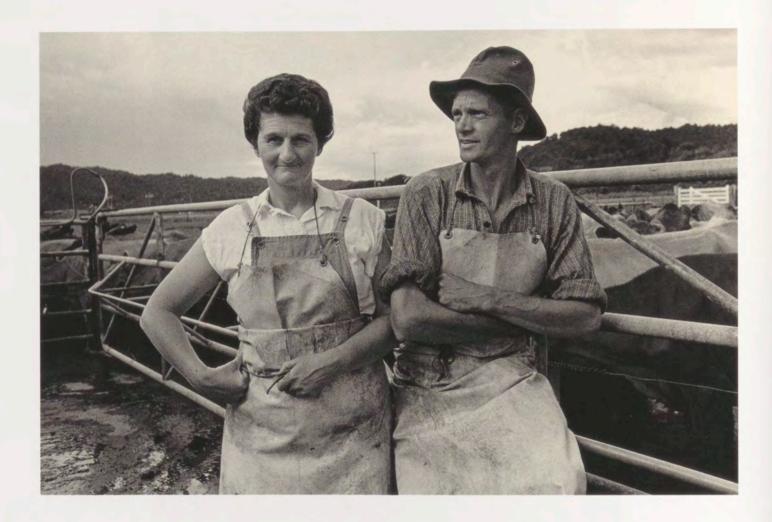




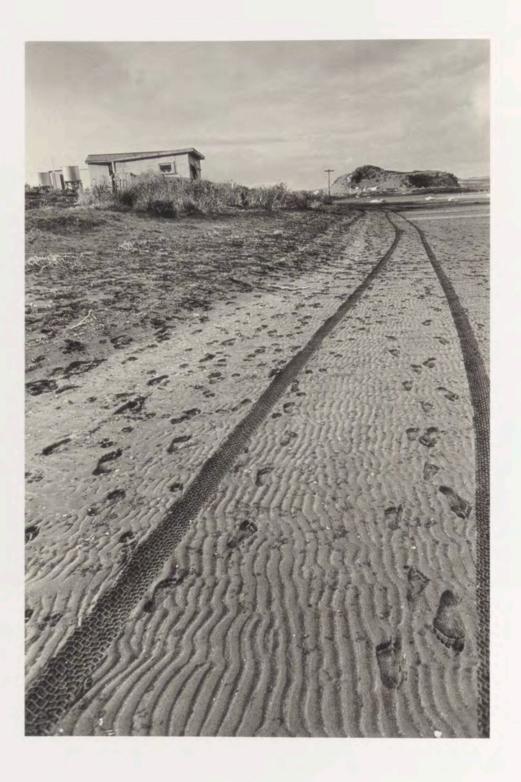






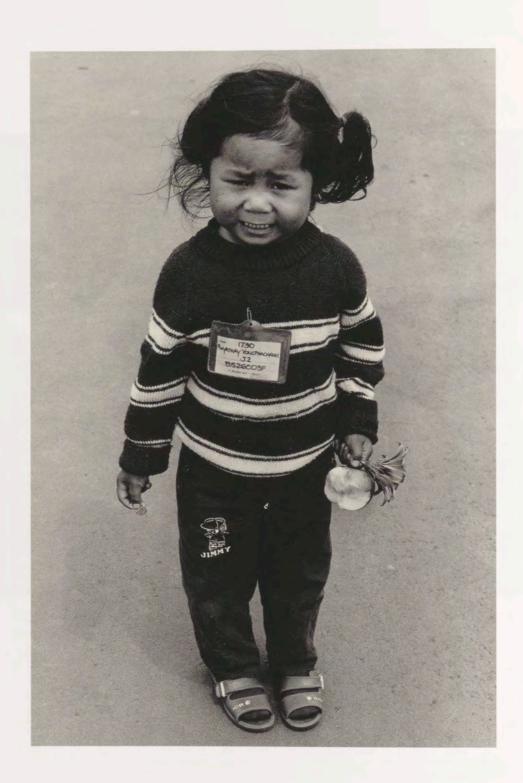


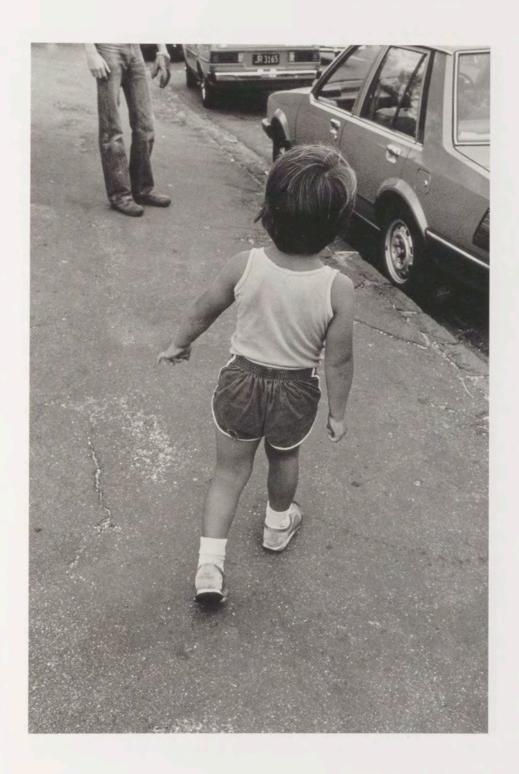






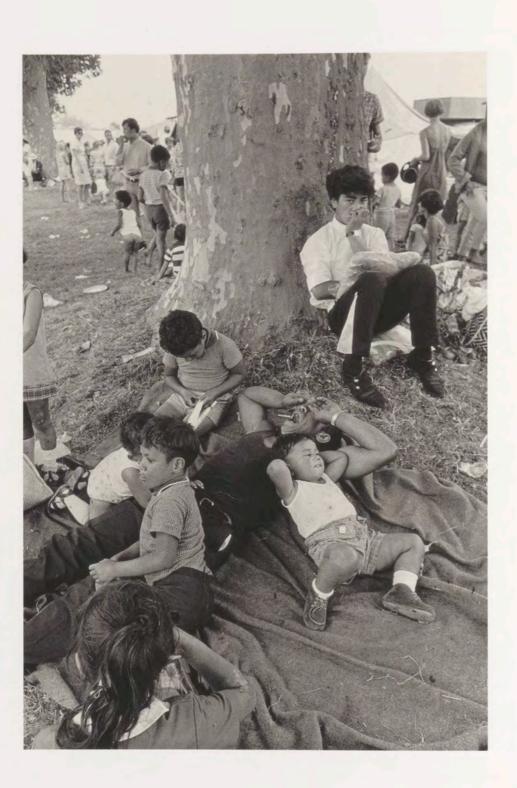




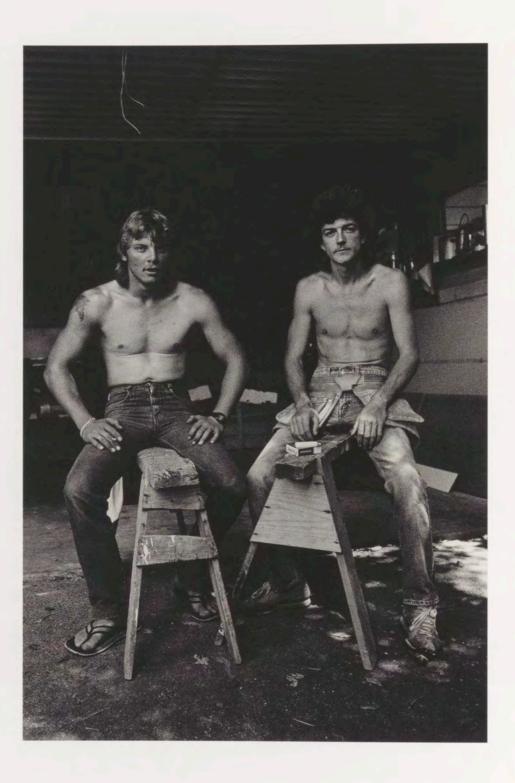


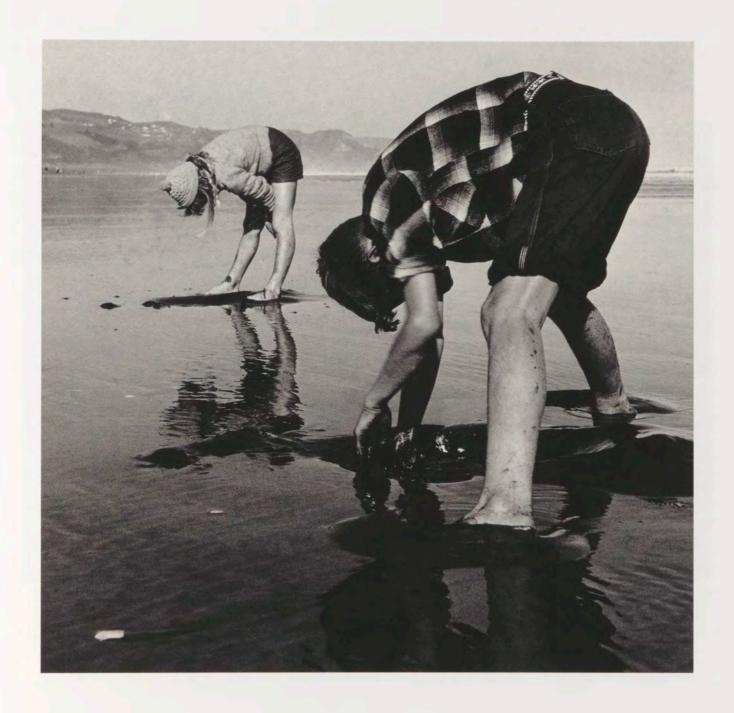








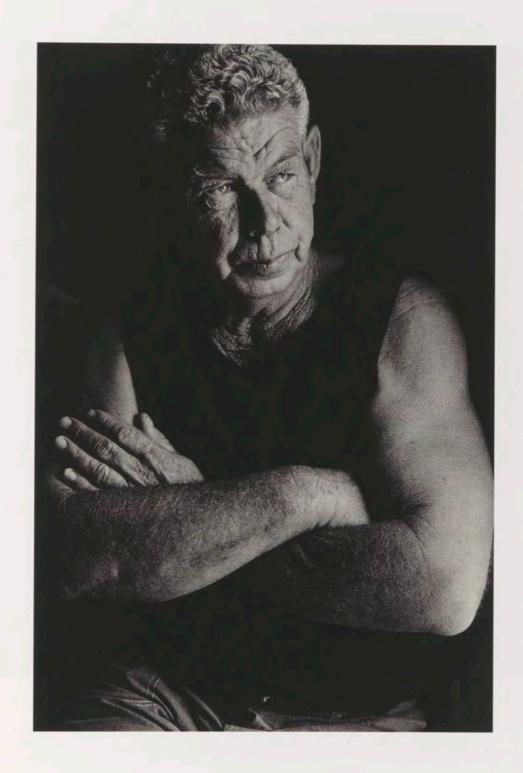




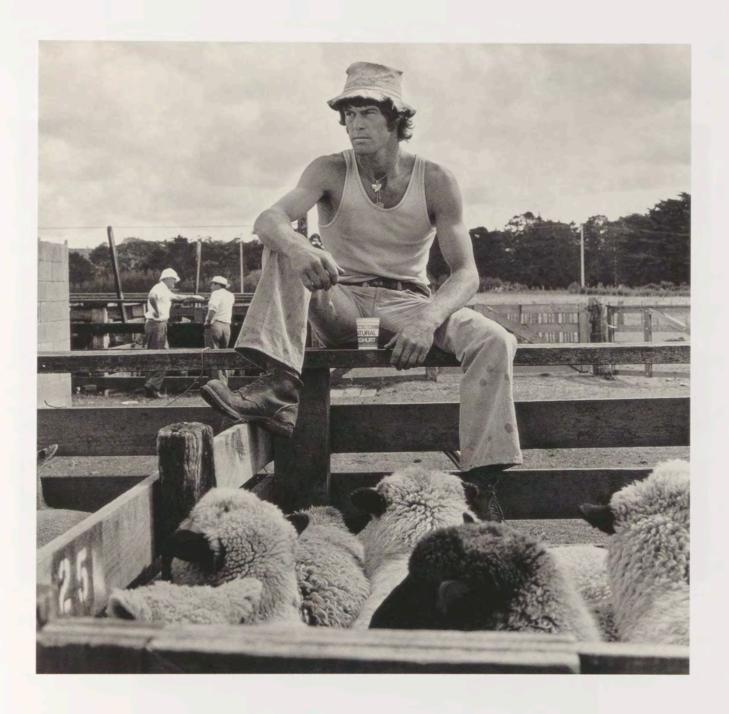






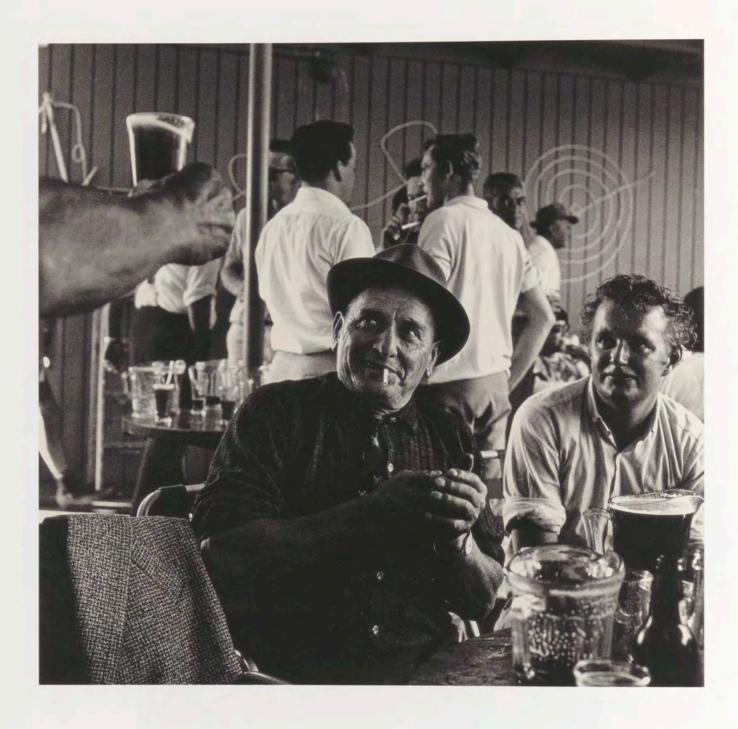




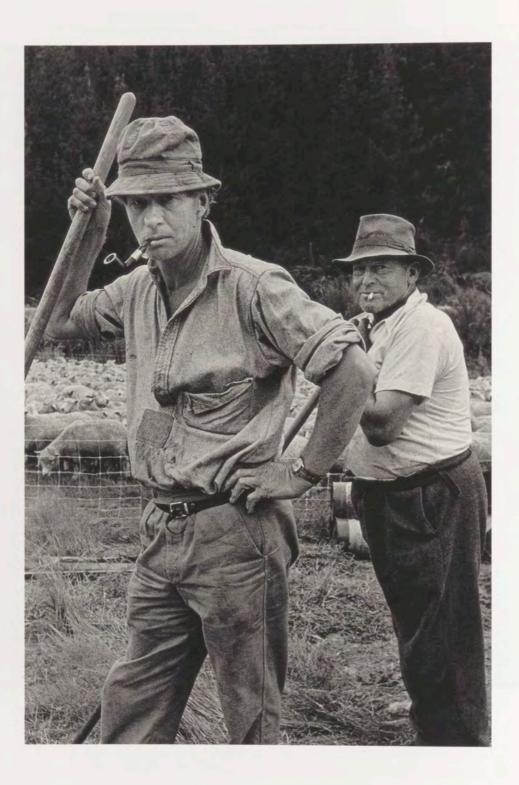




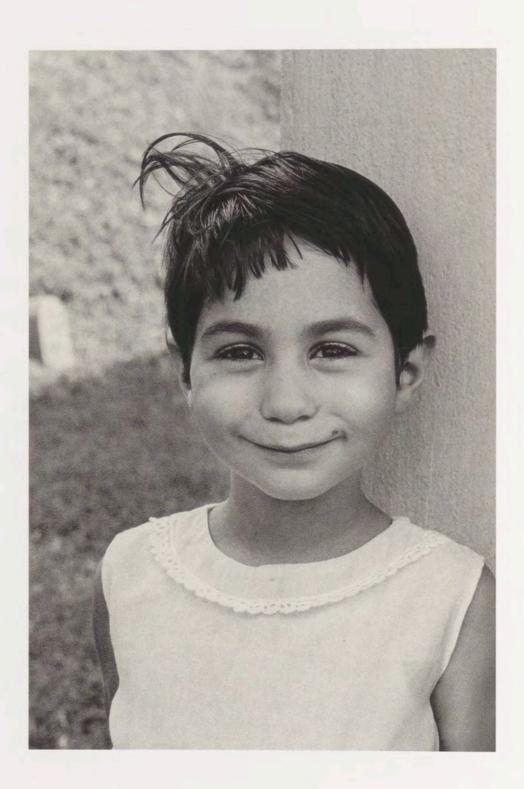


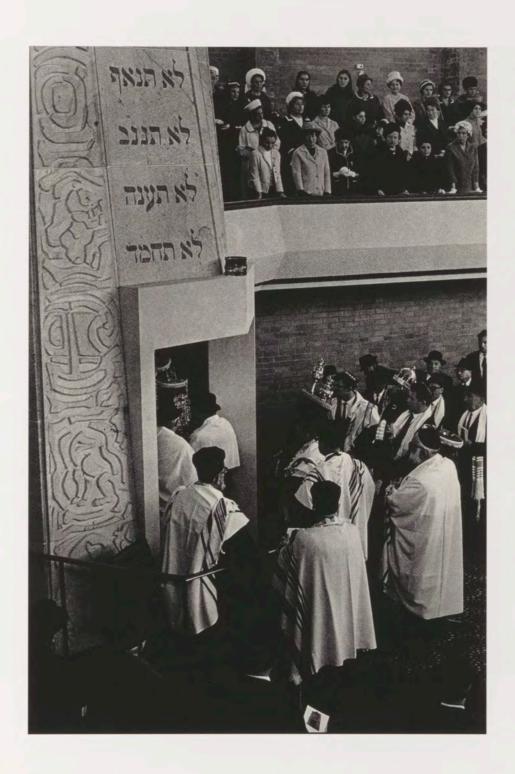




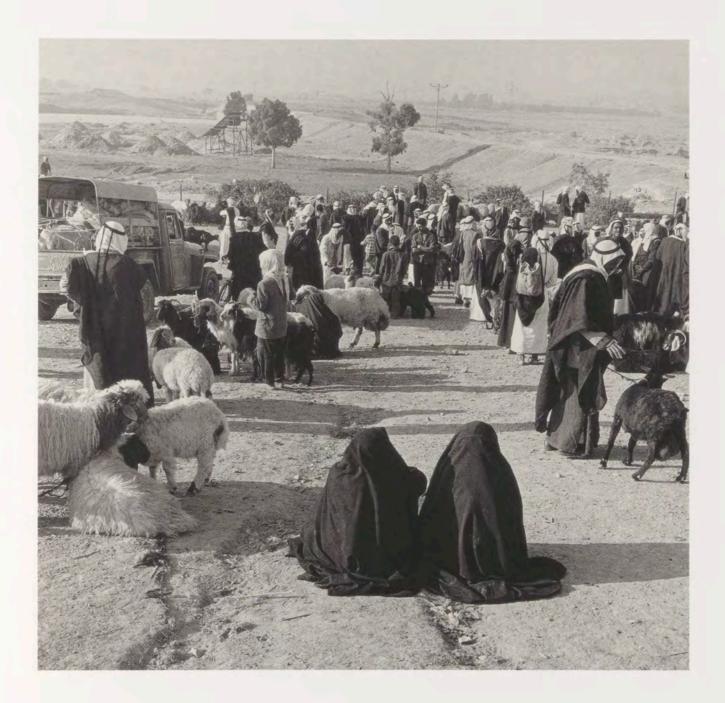






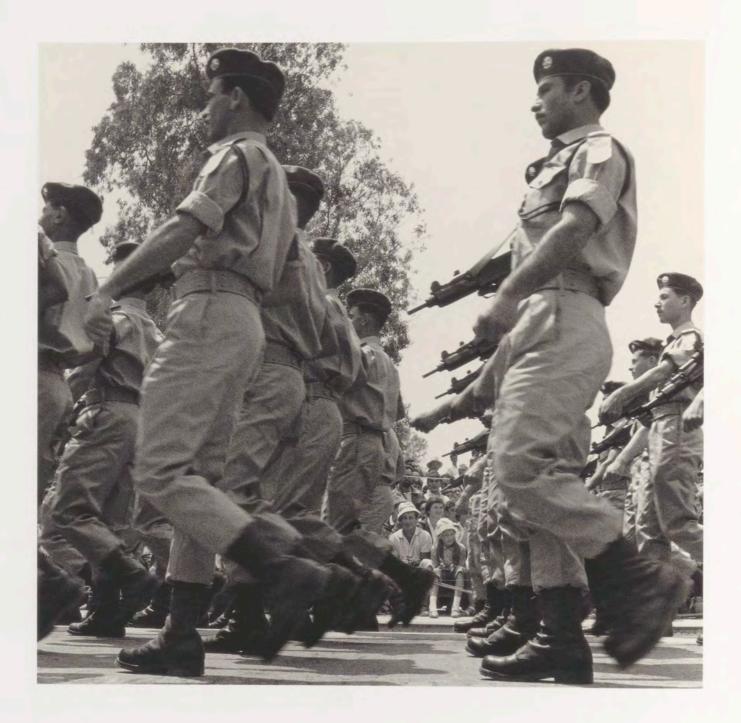




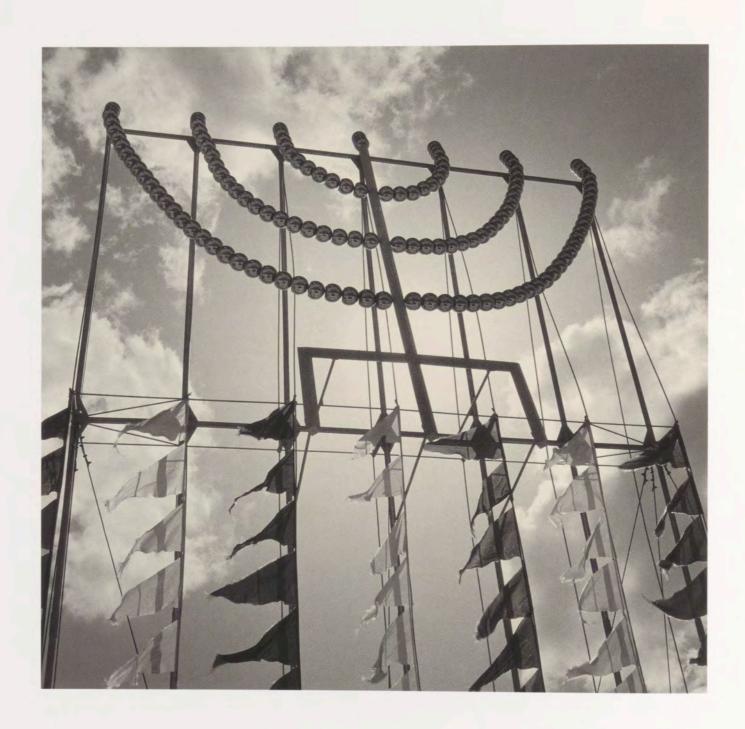


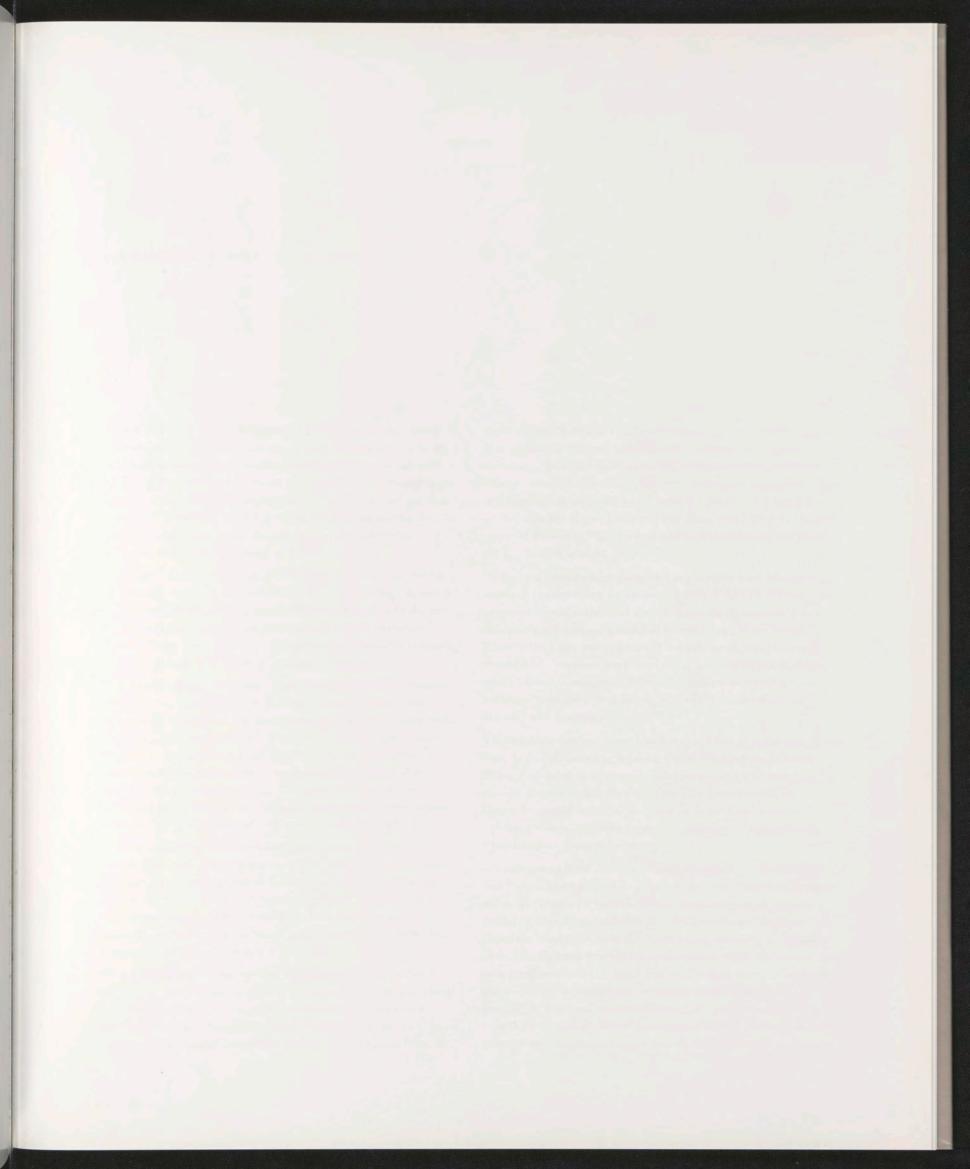














Looking MARTI FRIEDLANDER

I ARRIVED IN New Zealand in 1958 and was young enough to still wish to be where the action was. London was where I grew up, and I had no desire to leave it permanently. It seemed to me to be the hub of the world and I enjoyed the accessibility it afforded to the arts and to Europe. But I had married Gerrard in the year previous to my arrival, and was excited at the prospect of discovering the country he had grown up in. Staying for a year would be an adventure, and I looked forward to that.

It was love at first sight for me when I met Gerrard. He arrived on my doorstep on Friday 13 April, 1956. He was on his big OE and a mutual friend had asked him to call. That same friend had shown me photographs a few months previously of himself and others climbing in the Southern Alps; I had pointed to Gerrard, and asked, not very seriously, if he would be coming to London.

What impressed me most about Gerrard was his insatiable curiosity and openness, his idealism and his total disregard for convention. We had a lot in common. We both loved to travel, and for that reason after living together for several months we decided to get married. We loaded a large haversack and a tent on the back of Gerrard's Lambretta scooter and set off on a nine-month extended honeymoon. It was an amazing journey. We travelled behind the Iron Curtain as far as Warsaw, and through Yugoslavia to Greece, where we loaded the scooter on to the *Theodore Hertzl* to travel to Israel.

Gerrard would often comment during our travels that however beautiful the scenery we encountered, New Zealand was even more so. During his years studying in Dunedin he had developed a lasting love for the South Island, and had explored most of it during the time he was there. It was obvious to me that there was some ambivalence in his regard for New Zealand as a place to settle, but I couldn't then define the reason for it.

When I met Gerrard I was working in Kensington in the studio of Gordon Crocker, the leading fashion photographer of the day, where I had been for ten years. I started the job when expatriate New Zealander Douglas Glass employed me to do his printing. I was in my element working as assistant to both of them. Douglas Glass was

the first New Zealander I had met, although at the time that had little significance for me. In hindsight I realise he was a typical expatriate. He once remarked that he had been a sheep shearer; I had no idea what he meant, but he certainly was an unusual person and I put this down to the fact that he was an artist. It was a busy studio, with lots of people coming and going, and I felt I was in the centre of the world. I had no ambition to take photos myself since my life was full enough.

If I had not come to New Zealand, I might never have become a freelance photographer. I used my camera when I first arrived here to record the unfamiliar and make it coherent. Emotionally I was reasonably self-contained and had a strong sense of my Jewish identity. But I had grown up and lived in London, and the fears that I had to overcome were more about isolation from a world in which I found conversation, friendship, and access to the arts so effortless. I needed to find people with whom I could share my interests and concerns.

The first New Zealand photo I took was in 1960 at Auckland's Myers Park. It was of a meeting opposing the All Blacks going to South Africa. I attended as a protester with Gerrard and felt strongly enough about it to take photos. At the time I was working in Gerrard's surgery as his nurse. I used his small X-ray room to develop my negs, and built a darkroom at home to make prints. I also bought a Durst enlarger.

It was not until 1964 after returning from spending a year in Israel and Europe that I began to take photos full time. Dick Scott invited me to take photos for his *Wine Review* and because of the images published there I was invited to do work for other publications. With Dick I travelled throughout the North Island, recording the fledgling vineyards. En route he would point out places of historic interest. One such place was Parihaka, and I met my first kuia there. I was deeply touched to see the abandoned settlement in which she lived. The grave of Te Whiti was a potent reminder of a once proud past and I recorded it as a silent tribute. Learning about New Zealand's history gave me new insights and enabled me to feel involved in the country.

As I travelled around both islands on holidays with Gerrard, I compiled an image album of New Zealanders going about their everyday lives. Everything I saw then seemed extraordinary, and I would ask Gerrard to stop the car so that I could take photos. 'It's so New Zealand!' was my catch-cry, and my excitement could not be contained. I also sensed that I was capturing a world that would change over the next decade or so.

The 60s and 70s were heady years within New Zealand society. There was a new awareness of independence from England, and of the need to forge a distinctive identity. The egalitarian myth was at risk, and street protests proclaimed their protagonists' unity or otherwise with world-wide ideologies. 'God's Own Country' was no longer a certainty. Young people dared to be different. Dealer art galleries emerged, and new writers were being published. Newspaper review columns of the arts appeared. They were exciting times.

Kees and Tina Hos had opened their very successful New Vision Gallery, promoting potters and artists. I was invited to take portraits of their exhibitors in their studios as well as to photograph their work for catalogues. Of my own volition I sought out other artists and writers. I joined the Labour Party, Amnesty International, and together with Tony Haas, formed the first Auckland branch of the Council for Civil Liberties. There were protests each week, sometimes every day. Many New Zealanders took part, whatever their loyalties, and I photographed them all. The street was where people (and politicians too) expressed their views.

Documentary photography has always been my preference, ever since I saw the Family of Man exhibition in London, the images of which were such a moving celebration of our humanity and diversity. I am continually deeply touched by the human spirit and its ability to overcome adversity. Growing up in an orphanage with three hundred other children enabled me to observe at first hand the complexity of human nature. As a migrant adjusting to a new life, the difficulties that I encountered in New Zealand were more to do with my resistance to giving away a background which I valued. I missed the rich vein of self-deprecating Jewish humour, the discussion of

ideas, and argument. Empty beaches, however beautiful, increased my sense of loneliness, as did the bush and mountains. I wanted to feel a human presence in the vast, and at times seemingly primeval, landscape. In these remote rural places however, I also felt in touch with the essence of New Zealand. The people whom I met, men and woman going about their daily lives, could not understand why I should wish to photograph them, but always generously acceded to my request, even if bemused by it.

My photography has always been about an involvement and extension of a personal view of life, rather than a particular attention to the craft itself. My cameras accompanied me then so that I could record the everyday. As a photographer I see images everywhere. What prompts me to take the photograph at any given moment is an intuitive impulse. The play of light on the subject is the catalyst for the moment I choose to press the shutter.

The cameras I have used over the years have been many and varied. While they have been useful tools for taking the photos, it is the printing of the images that sustains the excitement for me. It never ceases to be a revelation to see the negative, and to make from it a photo that holds the mystery of a vanished moment. For all the people who appear in my photos, known to me or otherwise, I have a special affinity, a feeling of a shared moment captured forever. This book is a tribute to them all.

THERE HAVE been many people who have helped me over the years by their generosity and friendship, and their encouragement for my work.

I have especially to thank Michael King for giving me the opportunity to photograph the wonderful kuia who appear in *Moko*. The assignment was a gift I will always cherish. Those remarkable women reminded me of the Jewish matriarchs of my youth and confirmed for me the importance of being at ease with one's identity.

James McNeish's text for Larks in a Paradise enabled Collins to publish my first collection of photos. At the time, a book consisting of photographs only was not considered a marketable proposition. Dorothy Bohm, photographer, exhibited some of my photos from *Larks* in the Photographers' Gallery London in 1975 and became a trusted friend.

Alister Taylor, in spite of all the odds, continued to publish books which were not always commercially viable, and succeeded in spite of prejudice and insufficient funds. His projected publication of *New Zealand Contemporary Painters* enabled me to travel around the country with Jim and Mary Barr, who wrote the text, and gave me the opportunity to extend my portfolio of artists working in the 70s. I thank them all, and remember particularly Alister's generous hospitality extended to me in Martinborough on many occasions.

To the artists whom I have been privileged to photograph, I offer my deepest and heartfelt thanks for inviting me so generously into their studios. I understood how intrusive it could be, but was never made to feel unwelcome. I also thank the writers whom I photographed for their books, many of whom were friends. To Rita Angus and Ralph Hotere I give particular thanks for allowing me to extend their portraits into photo essays, and in Ralph's case, for the gift of a continued collaboration over the years.

In 1971 our friend Antony Hooper of the University of Auckland invited Gerrard and me to join a research project in Tokelau for six weeks. I made a comprehensive photo essay for the Department of Anthropology at Auckland University. The opportunity to record the daily life of the people in Fakaofo, one of the islands in Tokelau, was a rare privilege for which I will always be grateful. Later in the 70s I travelled with Anthony Haas to take photos for his publication about Fiji. On the way home we were stranded in Tonga, and so had the good fortune to be there for the King's 60th birthday. I thank Tony for his insatiable enthusiasm and optimism in every situation.

Kathlene Fogarty of the FhE gallery I cannot thank enough for her unstinting belief that my work should receive a wider audience, and for the friendship and support she has given me over the years. To Chris Saines, Director of the Auckland Art Gallery, I am deeply grateful for his recognition of my work and for his decision to present the exhibition. Ron Brownson first suggested that I catalogue my negs four years ago. Without that sensible advice, such an exhibition could not have been undertaken. Ron has been a source of immense encouragement. For his invaluable work in curating and choosing the images and his dedicated commitment to the project, I will always be indebted to him.

Bruce Jarvis, with skill and kindness, placed my neg file on to a computer and eased our concerns. My gratitude and thanks go also to Mark Adams and Haru Sameshima of La Gonda Studio. I will never be able to convey the debt I owe them for their skill, patience, and dedication to the task of printing my photographs.

I have always believed that luck is an important ingredient of life, and I have had more than I could have hoped for, especially in the affection and friendship I have received from many people over the years. My sister Anne Gresham has been my closest friend. She has enriched my life with wise counsel always, and I love her. In 1955 I had the good fortune to meet Roger Benjamin in London and enjoy a very rare and generous friendship with him. It was Roger who introduced me to Gerrard, and for that I am truly grateful. I must particularly thank Karl and Kay Stead, and Antony Hooper and Robin Hooper, who have been our extended family since we first met in the early 60s. Their friendship has meant so much to us, and for me they have been mentors also. Pru Cook's magical use of colour has been a background to the exhibition and her expertise has been given most generously, but most particularly I value her friendship. Irit, Yair and Moran Palmoni, in Israel, have enriched our lives beyond measure, with their love and friendship. I am grateful to them, and to all our friends both here and overseas for being part of our life.

To my husband Gerrard I offer my abiding love, and thank him for every reason, not least that he is so proud of me, and for bringing me to New Zealand.



		1971	April – May. Travelled to Tokelau with Gerrard Friedlander and anthropological research unit. Undertook photo-essay for University of Auckland
		1972	Publication of Moko: The Art of Maori Tatooing
Chronology		1972–1973	Lived in London and Israel. Travelled throughout Europe. Exhibition of <i>Moko</i> photographs, New Zealand House, London
		1974	Publication of Larks in a Paradise: New Zealand Portraits
		1975	Exhibition of <i>Larks</i> photographs at the Photographers' Gallery, London
1928	19 February, born Martha Gordon, Bethnell Green, London. Parents Philip and Sophie Gordon	1975	Solo exhibition Marti Friedlander Photographs at Waikato Art Museum, Hamilton. Guest photographer at United Women's Conference, University of Waikato. Elected member of Zonta. Studied Art History at the University of Auckland
1931-1933	Ben Johnson Home, London		
1933–1939	Jewish Orphanage, West Norwood, London		Appeared on Kaleidoscope television programme, photographing Michael Smither
1939–1942	Evacuated to Worthing	1978	Travelled to Fiji and Tonga with Anthony Haas
1942–1943	Won a trade scholarship to study photography at Bloomsbury Technical School, Letchworth	1979	Contributed to The People of Fiji. Pacific photographs
1944-1945	Awarded a London County Council Art Scholarship to Camberwell School of Art		purchased by School Publications Division, Department of Education, for use in schools
1946-1957	Assistant to Gordon Crocker and Douglas Glass at their portrait and fashion studio, Kensington	1977–1979	Travelled in New Zealand photographing artists (with Jim and Mary Barr, 1978)
1957	10 February, married Gerrard Friedlander	1980	Publication of Contemporary New Zealand Painters:
1957	April – November, travelled throughout Europe and Israel. Used a Voigtlander camera		Volume $1A - M$, in collaboration with Jim and Mary Barr
1958	February, arrived in New Zealand	1981–1982	Lived in London. Appeared in Share My View, three-
1958–1967	Lived in Henderson		part television series
1961	Travelled in New Zealand	1000	Returned to New Zealand. Continued to freelance
	November, travelled to London	1982	Guest speaker, Hanmer Springs photography seminar
1963	13 February, daughter stillborn	1905-1907	Travelled to Japan. Assignments for various publications
	April to December, travelled to Israel, studied Hebrew at an Ulpan, Beersheva, lived in Tel Aviv. Purchased a Hasselblad	1989–1990	Lived in Jerusalem and London. Attended course at Yad Vashem: The World Center for Teaching the Holocaust, in Jerusalem
1964	Returned to New Zealand. Began work as freelance photographer, made portraits of children	1991	Gave Winter Lecture on photography at Elam School of Fine Arts, University of Auckland
	Travelled throughout North Island with Dick Scott, photographing vineyards. Visited Parihaka. Began photographing New Zealand artists and writers	1992	Presented lectures for Continuing Education, University of Auckland
1966	Solo exhibition at Wynyard Tavern, Auckland	1995	Featured in Eight Documentary Photographers
1967	Began photographing ceramists for Twelve New	1996	Interviewed by Brian Edwards, Radio New Zealand
****	Zealand Potters calendar	1997	Presented lecture on photography, Unitec
1969	Attended Labour Party Conference, Wellington. Photographed Rita Angus	1997–1999	Undertook database inventory of Marti Friedlander photographic archive
1970	Travelled throughout North Island with Michael King to photograph Maori women with moko	1999	Awarded Companion of New Zealand Order of Merit, for services to photography

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