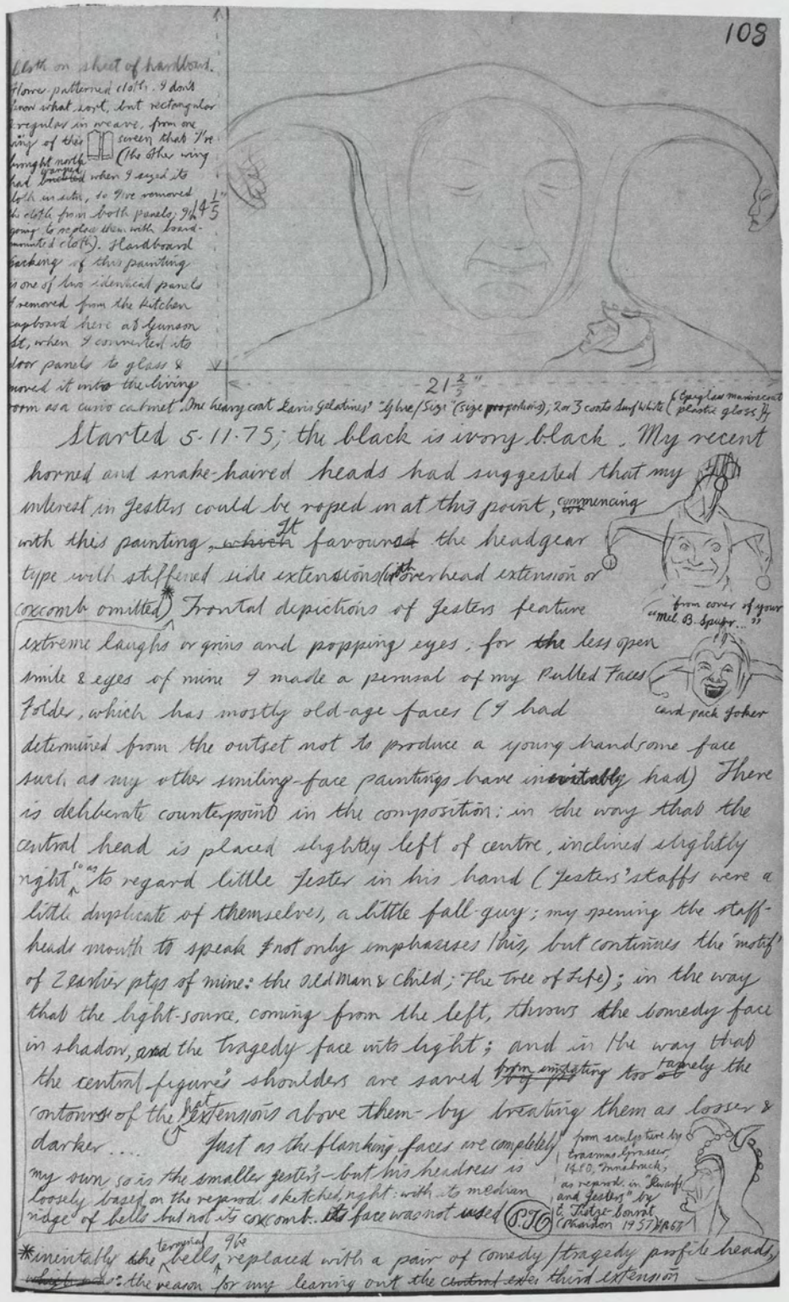
Jomison



What shall we tell them?

WELLINGTON CITY ART GALLERY
PO BOX 2199 WELLINGTON

Jomison



Tony Fomison. Painting logbook page for *#108: What shall we tell them?*, 1976 (cat 67).
Courtesy of the Trustees, Fomison estate.

Fomison

What shall we tell them?

Edited by **Ian Wedde**

City Gallery, Wellington
Wellington City Council

Published on the occasion of the exhibition
Fomison — What shall we tell them?
City Gallery, Wellington, 1994

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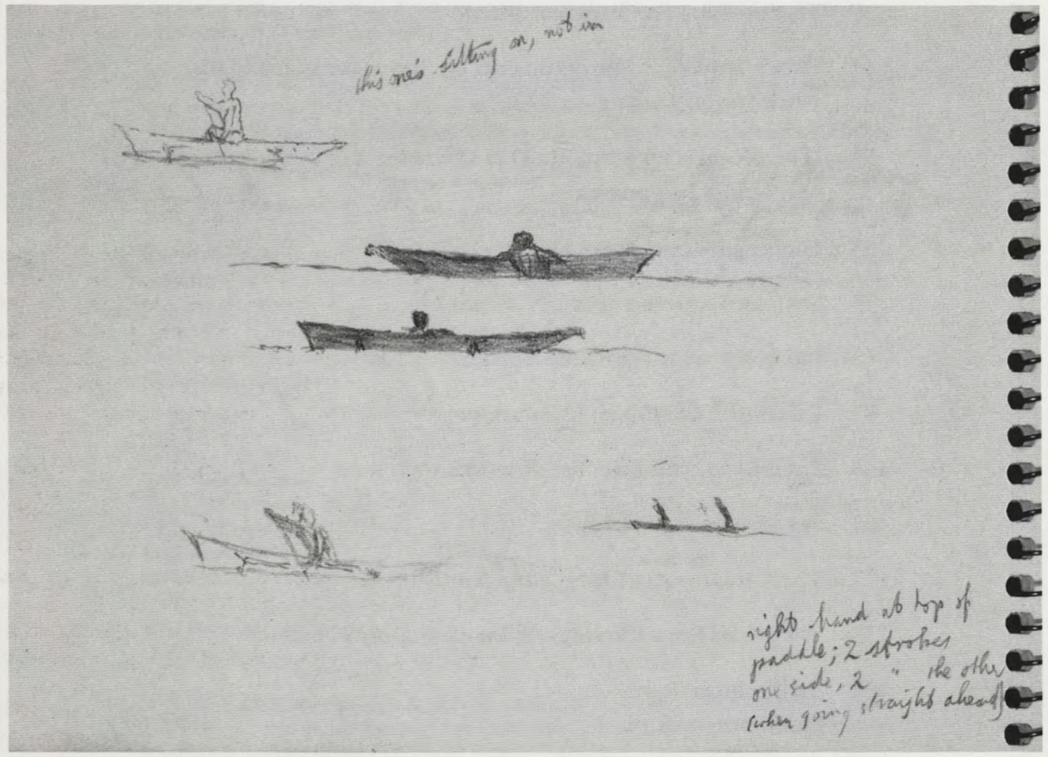
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Tony Fomison. Page from Samoa sketchbook, 1983.
Courtesy of the Trustees, Fomison estate.

Foreword

The City Gallery, Wellington is especially honoured to present this exhibition and publication devoted to the career of the late Tony Fomison. In view of the artist's death in February 1990, the Gallery is conscious of the responsibility such an endeavour entails.

I first encountered and worked with Tony Fomison when he was commissioned in 1981 by the BathHouse Museum of Art and History, Rotorua, to research and document Maori rock art in the Volcanic Plateau. Fomison followed his own path within contemporary art, his work marked with a visionary power derived from his unconditional individualism. Although he adopted the position of an outsider he also acquired a complex identity — he identified with more than one culture — despite the difficult negotiations this required.

A close association and friendship between Fomison and staff at the BathHouse culminated in negotiations for this project. Following Tony Fomison's death and my move to a new position in Wellington the proposed exhibition evolved into a major survey. We acknowledge the enthusiastic endorsement by the Director of the BathHouse, John Perry, for the City Gallery, Wellington's realisation of the exhibition.

The success of this publication and accompanying exhibition is a tribute to guest curator Ian Wedde's commitment, individual approach and rigorous research and scholarship. Retrospective in scope but not in structure, the exhibition surveys work from every stage in Fomison's development. It not only positions the artist within contemporary New Zealand art but also presents an in-depth perspective on the personal and universal issues addressed in his work. Wedde choreographed the production of the exhibition and publication with a demanding critical eye and unwavering commitment to their realisation.

A project of this complexity and scope would not have been possible without the co-operation and assistance of many institutions and individuals. Wellington City Council joins us in expressing our gratitude to them.

The institutional and private lenders to the exhibition have played a pivotal role by parting with their treasures for the duration of an extensive New Zealand tour. Their generosity is a measure of their respect for the artist. We are delighted that our colleagues — Auckland City Art Gallery, Waikato Museum of Art and History, The Robert McDougall Art Gallery, Christchurch, and the Dunedin Public Art Gallery have been wholehearted participants in the tour.

Our sincere thanks to Daphne Brasell who worked closely with Ian Wedde through every phase of the book's realisation. The efforts of Gallery Designer Leon van den Eijkel resulted in the compassionate design of the publication.

We are grateful for the contribution of the writers who have provided essays for this catalogue: Professor Marianna Torgovnick of Duke University, USA, Simon During of Melbourne University, and Peter Brunt, presently at Cornell University, USA. In addition we thank Fuimaono Tuiasau for his interview and Sulu'ape Paulo II for his description of the Samoan pe'a. And we thank Ian Wedde for his essay, and catalogues, and for the treasure-house of archival and documentary material he has assembled.

Our thanks to Alan and Jenny Gibbs, GP Print, and Communication Arts, for their generous financial support for this book.

Without the financial assistance of the Queen Elizabeth II Arts Council of New Zealand, in its ongoing and crucial support of contemporary art, both the exhibition and the book would have had little chance of materialising. We are grateful for their recognition of the importance of this project.

To sponsors Saatchi and Saatchi, Wellington, and Symanns Saker Eliot & Hickman go our thanks for their imaginative marketing and public relations expertise. The Gallery is fortunate to have their continuing support.

It is a special honour for the City Gallery, Wellington and guest curator Ian Wedde to dedicate the exhibition and this catalogue to Tony Fomison's mother, Mary Fomison, and to his immediate family, Julia, Janet, Anna and Michael Fomison. They have provided invaluable assistance with the research of Tony Fomison's work during the last three years. We are truly grateful to them.

Paula Savage
Director



'Early-mid 1980. In the studio, Gunson Street. Sulu'ape and Pio.' Silver bromide print by Mark Adams. Courtesy of Mark Adams

TRACING TONY FOMISON

Ian Wedde

There is a story about Tony Fomison's childhood, which he often told. In the story the baby Fomison was born covered in long black hair. Thus cursed from birth, the lycanthropic artist Fomison bares his fangs at the world and rejoices in his rejection from it. On 19 June 1970 Tony Fomison painted *"I was a Teenage Werewolf" film, 1957*. He called it his '2nd hairyman treatment'. Between 1978 and 1980 he received the traditional Samoan pe'a or full body tattoo from the tufuga ta tatau (tattoo expert) Sulu'ape Paulo II. Both events resulted in pictures of identity. The first depicted the artist as cursed with difference from birth. This difference is the mark of Cain, of the 'reject'. It is a difference not sought, though its insignia may be displayed with defiant pride: for example, the anti-bourgeois stance of the bohemian artist in a welfarist, capitalist state.



"I was a Teenage Werewolf" film 1957, 1970 (sup cat 179)
Photo: City Gallery, Wellington

The werewolf syndrome, lycanthropy, that curse which brings out the beast in man, is depicted by Fomison in another, less playful, work: *facial hypertrichosis*, 1970 (cat 35). This, the first 'hairyman treatment', was painted a month before the werewolf, and was sometimes referred to by Fomison as 'Hairy Man of Mandalay'. This title bridges the gap between freakshow and medical pathology, but also introduces a note of corrupt ethnology.

At the opposite end of the scale, historically as well as thematically, the pe'a which adorned the last years of Fomison's life declares a *voluntary* marking of difference. It rebukes the 'Hairy Man's' racist corruption of ethnology. What is more, this representation of difference announces not rejection, but acceptance. It announces not only Fomison's desire to *be in* a world, it also displays that world's formal welcome to him.

This brief analysis masks an oversimplification. Defiance is common

to both positions. The beastly insignia of rejection permitted Fomison to embrace other 'rejects' (or 'cases', as Simon During calls them)[1] as his clan: bolshie young artists, junkies, gays, criminals, political militants, prisoners, the insane, naive artists — the kind of guest list assembled by champions of 'outsider art' like Jean Dubuffet. Conversely, the welcoming pe'a allowed Fomison to reject Palagi (white) society. Despite this ambiguity, however, the distinction between werewolf and soga'imiti (untitled tattooed man) does outline a broad space in which to trace Tony Fomison. This tracing takes place between Fomison's hairy birth and the final tattooed years of his life, between an involuntary rejection and a sought-after acceptance, between difference constructed as a curse, and difference constructed as a blessing.

We must at once recognise this disputed space as the prime site of postcolonial debate. In it assembles a company of polyvocal phantoms: sweating *conquistadores* and the Amerindians whose descriptions of these arrivants are lost; Shakespeare's Prospero and his magic island, derived from rumours of fabulous discoveries and of Calibanish 'Hairy Men of Mandalay'; Swift's Gulliver parting the cartographic fringe of the 'known world'; Defoe's Crusoe, not to mention his Man Friday (whose description of Crusoe, likewise, has to be reinvented in the present). All, in their different ways, measure and picture the space between there and here; and test the breaking-point of that connection.

And, closer to home, we discover the Pacific explorers and the people who met them; and an album of images begins to accumulate. On the arrivant side, these images were produced by scientist/artists like Sydney Parkinson and George Forster in the late 1700s, by scientist/writers like Ernst Dieffenbach in the mid 1800s, by the artist Paul Gauguin at the turn of the century, by the ethnologist Margaret Mead in the Modern age. What this album pictures is always the same in some respects, whatever the differing ideological or conceptual drives of the images. Over and over, the pictures measure distance and difference: between geographical locations, between races, between cultures, between genders. The pictures seldom just *show*; they nearly always *compare*. They do this even when they show one thing in terms of another, as where Parkinson depicts Maori with European features. This comparing gives a persistently scientific or pseudo-scientific identity to the album. And it gives the art an underlying agenda, inseparable from the larger colonial agenda in which representation (or misrepresentation) was a crucial tool. That is to say, the *evidence* is also *pictures*. The album is an illustrated story-book.

In *The Tempest*, Prospero's story is of being cast out to a place inhabited by a beastly human (beastly by comparison), and of returning, finally, 'home'. The modern story (in the album with which we are most familiar) is a variation, in which the adventure consists of being cast out (or of casting oneself out), and of discovering a place in which difference is measured as a gain, not a loss. This is the Romantic version. In one form or another, and in varying stages of dilution and dispute, it has ruled Western thinking about difference right into the Modern age. The construction of a revolutionary sensibility in France between 1770 and 1790 may have been Romanticism's most important source. But that source was nourished above all by *evidence* of distance and difference brought back to eager European intellectuals by, for example, George Forster from the second of Captain James Cook's voyages to the South Seas in 1773. In this respect, Fomison's Romanticism represents a completion of the cycle, a returning of the story to its source.



Sydney Parkinson, *Head of a Maori*. Engraving. Tony Fomison Collection, BathHouse Art and History Museum, Rotorua
Photo: Mord Foto Company

Romanticism's version is a story of rediscovering Eden. It is told, ambiguously, in Gauguin's Tahitian paintings. It is told, also ambiguously, in Margaret Mead's account of Samoa. The story's history extends into tourist brochure images of resorts in the Pacific and Asia — and Fomison painted such an image, *Poster on the Wall: her memory of a holiday in Fiji*, 1986. But at base, it is the story of Cain redeemed, of the werewolf given a place at the hearth. In Tony Fomison's story, as Peter Brunt points out,[2] the events unfold without the fabulous distance between there and here of earlier narratives: take place within the frame of colonialism and within the artist's own neighbourhood. Nonetheless, the space of this story is one whose sensational history we know. And Fomison's story assembles components we also recognise, and which he knew and studied: his collection of Pacific prints (including engravings of Sydney Parkinson drawings), his fondness for naive art, his library of regional histories, his fieldbooks surveying archaic Maori rock art, his paintings of Maori subjects in a tradition dating from William Hodges in the eighteenth century and George French Angas in the nineteenth. *This* was the space in which Tony Fomison lived. It was in a sense his studio,



Poster on the Wall: her memory of a holiday in Fiji, 1986 (sup cat 316)
Photo: City Gallery, Wellington

more an historical space than a location, jammed with his collections, his archives of images, his library in which illustrated children's books were shelved next to ethnological texts and books on horror movies. It was also the space he studied. His pictures record the life, and the study. Quite often, they document his place in the history of the space. They record him studying himself there.



A Maori Portrait by George Angus, nd [1976] (sup cat 9)
Photo: Michael Roth

The persistence of this *comparing* activity in Fomison's pictures indicates that the space they tell their stories in is above all an ethnological space. It is a space in which races and cultures are compared, and the question is asked: How do we describe and understand the differences? The tracing of Tony Fomison's work that we do in this space will be more involved with ethnology than with aesthetics: that is, more with the question, *How do we understand the differences?* than with analysis of artistic appeal, or of taste. This is the assumption by which this book, and the exhibition which provides its occasion, have been driven.

Between Tony Fomison as werewolf, and Tony Fomison as soga'imiti: it is in this space that we must develop an ethnology capable of describing his art.



'The parlour downstairs at 17 Gunson Street, Freeman's Bay. The piupius repatriated from London, the amazing gateway in the photo to the Otakou urupa, the taiaha from London which figured in the scrap between Tony and Norman Tewhata not long before Tony died. Dave Simmons can tell its name and history.'
Silver bromide print by Mark Adams.
Courtesy of Mark Adams

Tony Fomison was born in Christchurch on 12 July 1939. He was the eldest of five children: Tony, Julia, Janet, Anna and Michael. Julia was born just over a year after Tony, in December 1940; they grew up together. There was an eleven year gap before Janet was born in April 1951. Anna and Michael were born at three year intervals thereafter: Michael in January 1957. Michael was a baby when Tony entered art school in 1958, only five when Tony left home. The extended family is now large: his sisters all have children.

Tony's mother Mary and his sisters Julia and Janet live in Christchurch. However, Julia lived overseas for many years, including years in London at the same time as Tony between 1965 and 1967. Anna lives in Auckland. Michael lives in Wellington. It is a family whose borders have shifted, within which Tony was both a child, and an older uncle; a son and brother, and a remote elder.

During his childhood, Tony's mother worked in Christchurch public hospital. His father, Maurice Leslie Fomison (the name reveals the family's paternal French ancestry), became a tram driver before going overseas with the Second Echelon to Maadi Camp and Italy in 1942. After the war, he worked in the Dunlop factory in Christchurch.

Julia is a human resources project officer. She has previously been an occupational therapist, which is how Tony referred to her during his time in Banstead Hospital in London in 1967. Janet is a district nurse. Tony's nickname for her, 'Nurse Boris', is recorded on the back of a painting given to her and her husband Karl: the painting, *Monsters of the World, Unite! (this one's from Spain)*, nd, (sup cat 239) depicts a hulking Goyaesque figure, one of Tony's many projections of himself into the grotesque. Anna is a teacher, Michael a rock musician.

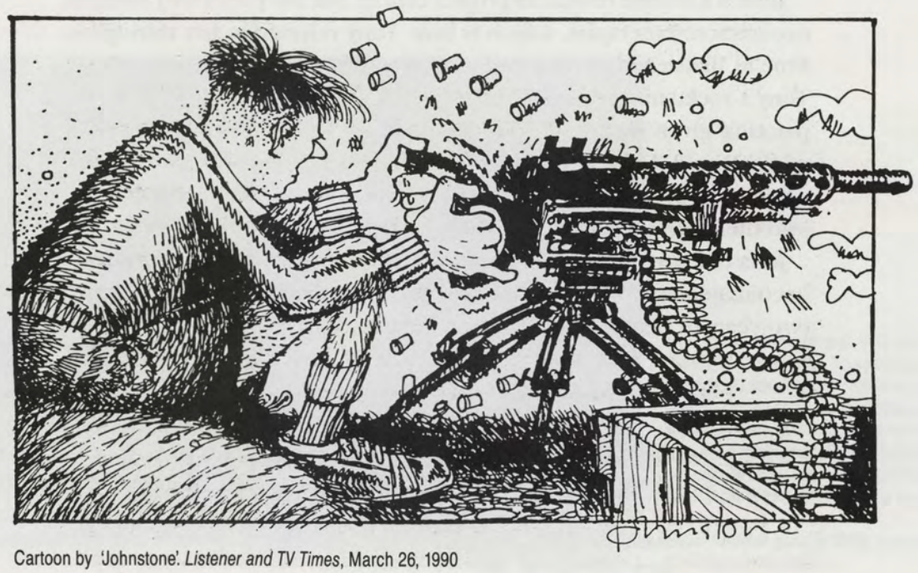
Julia had an interest in art as a child; but it was Tony who received encouragement. This was partly because of his health. He spent the first two years of his life in hospital.

The only reason I paint and don't write my message is that I spent the first two years of my life in a hospital, and I learned to use my eyes. You weren't surrounded by people so you learned to watch. My family say I was a cold person when growing up, but the reason for that is that you buy your observation point with a loss of involvement. It's a price you have to pay.[3]

As a child he was often sick. Julia remembers him in his room off the kitchen at 154 Tancred Street (where his mother still lives), 'scribbling away'; 'His little cave, his little room off the kitchen'.[4] Here he developed a meticulous style of drawing. He maintained this style for most of his professional life, with a gestural phase during his art school years between 1958 and 1960, and a final loosening from the mid eighties to his death in 1990.

Family lore recalls that Maurice Fomison brought Tony back a box of paints when he returned from the war in 1946, after four years away. Fomison's own mythology runs transgression across this history; the box is transformed into something at once forbidden and fabulous: a fetish. 'He brought back all these presents for us that were looted while he was in Italy. Things that he had paid for in one way if not in another. Among them was this terrific large, black box full of paints. It had silver, gold, yellow — all the colours you could imagine . . .'[5]

Julia, who went through school with Tony, recalls that his art teachers at Linwood High School, Les Weenick and Roy Entwhistle, encouraged him. The columnist A K Grant was also at Linwood High School in the fifties. His affectionate tribute to Fomison recalled that 'the non-prefect with thin arms and legs and a great deal of bodily hair of a black and wiry nature' was also, as an army cadet, 'the finest machine-gunner in the South-west Pacific'.[6]



Cartoon by 'Johnstone'. *Listener and TV Times*, March 26, 1990

Fomison declared in a 1978 interview that he had never thought of art as a career.

> I had two very good teachers at Linwood High . . . Les Weenick and Roy Entwhistle . . . Roy was a sort of skinny type, like me, who was into theatre . . . Les was big and coached the First Fifteen. He could control any class with his sense of humour and sense of honesty . . . it was their idea for me to go to Art School. I assumed that I would leave and get a trade which was a bit better than what happened to the old man. In fact I remember once when I ran away from school it was only because I wanted to have two weeks mucking around with the old books in the back of the Canterbury Public Library before I started this boilermaker's apprenticeship . . . Scribbling and painting was just something that I would always do in my spare time . . . But I remember one sports day when we were all in these reluctant lines, keeping to the back before we had to run or jump or do some bloody thing, and Les Weenick . . . wandered up to me and said, had I thought about going to Art School. It was good, it gave me something to think about while I was standing there . . . I forgot about boilermaking and everything else and came back and did Prelim and sat the exam like everyone else and next year here I was off to Art School.[7]

Prior to this highlight in the *public* record of the artist's career, however, we find evidence of other events that are probably as important as the momentous support of art teachers and the consequent career shift to art school. These events do not always emerge in the public account.

In 1953, when the Queen visited New Zealand on her coronation tour, Tony Fomison was fourteen years old. As well as wielding a poster-paint brush (not to mention a machine-gun) at Linwood High School, he was a fanatical teen photographer. One photographic project targeted the Queen's visit to Christchurch. Fomison's record of it includes an elaborate journal in which he recorded the time he got up, where he chained his bike in downtown Christchurch, what refreshments he had (and what they cost), what position he took up in order to photograph the royals when they appeared, and a detailed shot log, revisited for analysis purposes after the film was developed.

At one level, this seems both normal, and melancholy: a 'mild, peaceable, thoughtful boy'[8] role-playing as a scoop photographer. However, it also extends the evidence of Fomison's developing habit of detachment, observation, and recording. It is hard not to connect up the story of his first years in hospital, the sickly child 'scribbling away',

the teen photojournalist, and Fomison the hobby archaeologist.

The archaeologist emerges unsurprisingly from this image of a solitary, bookish kid armed with camera and notebooks. In Fomison's own account, his interest in archaeology was awakened on one of many visits to Cheviot in the country outside Christchurch. Here a family friend, Len Walls, owned a farm where Tony and Julia spent time during the war, attending Cheviot Primary School. Later Fomison's 'Uncle Harry' built a house at Gore Bay, on the coast beyond Cheviot. By now Fomison was at Linwood High School.

. . . when I was a kid I used to thumb through my mother's high school history books which were full of English things . . . It really takes you a while, particularly if you are that introverted as a kid, to switch subjects from books to field work. Because field work requires you to get out and about and take initiative . . . In fact the start I got, I didn't have to take any initiative at all. We were helping my uncle build his house up at Gore Bay . . . I used to take the books in the car and try and sneak back to the car . . . This lunch time Uncle Harry happened to mention these Maori heaps across the creek, down the other side of the mountain . . . So I sneaked off that afternoon and crossed the dunes and found these things. I think that's what caught me. I found my first bits of greenstone.[9]

Also during the fifties, Fomison established close relations with Maori people on Banks Peninsula, in the vicinity of Lake Wairewa, usually called Lake Forsyth. We must return to the mythic version of this story later. What matters now, is that this contact resulted in another photo essay assembled between 1958 and 1962, when Fomison was aged between nineteen and twenty-three. The album offers a complex account of the seasonal eeling by whanau at Lake Wairewa, a subject Fomison painted almost twenty years later (*Lake Wairewa in the eeling time*, 1977). The album in which the eeling is recorded includes detailed captions.

And behind this developing professionalism is another story: the continuing story of Fomison's detachment, of his habit of observation — detachment from, and observation of even those people whose embrace he most valued. In one sense, it seems unsurprising that a young man with Fomison's interests and habits of observation should 'ethnologise' the people he spoke of as a surrogate family. In another

sense, we discover here a kind of dissociation: perhaps the very dissociation which creates the fundamentally *comparative* mode of ethnology.



Lake Wairewa in the eeling time, 1977 (cat 6)

'23.4.61: Close of season/Ben Steven's abandoned, 1/2 day awa, with its pronounced 'aukotone' in foreground. — "MANAWA NUI" . ' Photo: Tony Fomison. Courtesy of the Trustees, Fomison estate. With the permission of the whanau of Wairewa



This dissociation is ethnology's engine; it is also why ethnology breaks down. This breakdown has caused ethnology (and ethnologists) to be haunted by a question: Where on a scale between initiation and 'scientific objectivity' (between 'going native' and going home) does ethnology properly perform? And this question gives rise to a succession of other questions, all of them leading us towards the case of Tony Fomison. Ethnology was invented within Romanticism, on an arc of longing thrown from here to there, from self to other. Can ethnology be the redemptive science in Romanticism's dream of unity? Can ethnology help the ethnologist to 'work through' the problem of dissociation? Can ethnology transform the mark of Cain into something like the Samoan pe'a? Can it initiate the reject into a community? Can this fundamentally dissociative and comparative science *resolve* the conflict which locks out the werewolf from the hearth?

It is these poignant questions, rather than whether an art career was better than a boilermaking apprenticeship, that underlie Fomison's entering the professional mainstream of art. The same questions also tell us that Fomison's commitment to art directed him more towards ethnology and the museum, than towards fine art and the gallery. This is borne out by the public record, which tells us that Fomison specialised in sculpture at art school, largely as a way of developing an understanding of the three-dimensional objects the museum might expect him to deal with.

Fomison played down his achievements at art school: 'My work was completely undistinguished and derivative and naturally enough I didn't get Honours.'[10] However, his first substantial one man exhibition, at the Canterbury Society of Arts Durham Street gallery in Christchurch in 1962, attracted influential collectors, most notably Ron O'Reilly,

then librarian at the Canterbury Public Library.

Aside from a quantity of notebook sketches, 'typology' drawings, and numerous genre and portrait sketches on lunch-wrap paper, these broadly gestured charcoal drawings, monoprints, and oil paintings on hardboard, constitute the first phase of Tony Fomison's production as an artist. They span a productive time between 1960 and 1963. There is no sign of sculpture. But ethnology has not dropped from the agenda — far from it.

During this time, Fomison was double-tracking the development of his high school interest in archaeology. In the process, he displayed an ambivalence about his art role even more important than his working class scepticism of art as work. Fomison's interest in archaeology was nurtured early by the Canterbury Museum archaeologist Roger Duff. In 1959, the same year Fomison entered art school, his teenage hobby received professional endorsement. On behalf of the Historic Places Trust and the Canterbury Museum, Fomison (with other recordists including the yet-to-be-famous peace activist Owen Wilkes) began a survey of Maori rock shelter drawings in numerous sites in South Canterbury. This was a territory that had been traversed in 1947 by Theo Schoon. The Indonesian-born Dutch artist Schoon had promoted the rock shelter pictographs as the baseline of a national culture: a culture he believed had to incorporate a strong Maori visual presence.



Takaumu, nd [1963] (cat 3)

The Canterbury Museum in Christchurch now stores a large number of Fomison's chinagraph tracings on plastic sheeting. Together with his meticulous fieldbooks, and his card index of 462 entries with



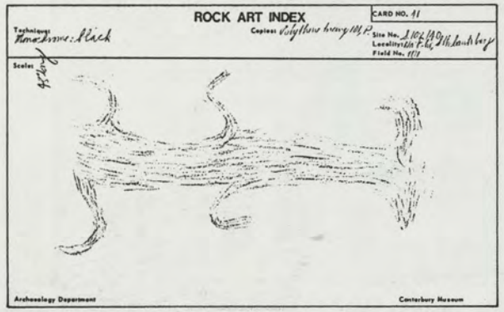
Theo Schoon. Copy of Maori rock shelter drawing at 'Hanging Rock', E150.343/S102-38, nd [1947]. Oil on ivory board, 504 x 761. Courtesy of the Canterbury Museum, Christchurch. With the permission of the Arawhenua Runanga. Photo: Lloyd Park.



Owen Wilkes and Tony Fomison. Cave, near Amberley. Canterbury Museum archaeological trip, 1961. Line drawing by Des Helmore, 1961

descriptive sketches, the tracings constitute a body of work that has to be read not as secondary to his *artistic* work, but as a vital component within that work.

The nature of this component is already familiar from Fomison's juvenilia, for example his Royal visit and Lake Wairewa photo albums. Soon, it appears also in the detailed logbooks in which he documented



Tony Fomison. Rock art index card No 41.
Courtesy of the Trustees, Fomison estate. With the permission of the Canterbury Museum, Christchurch, and of the Arawhenua Runanga

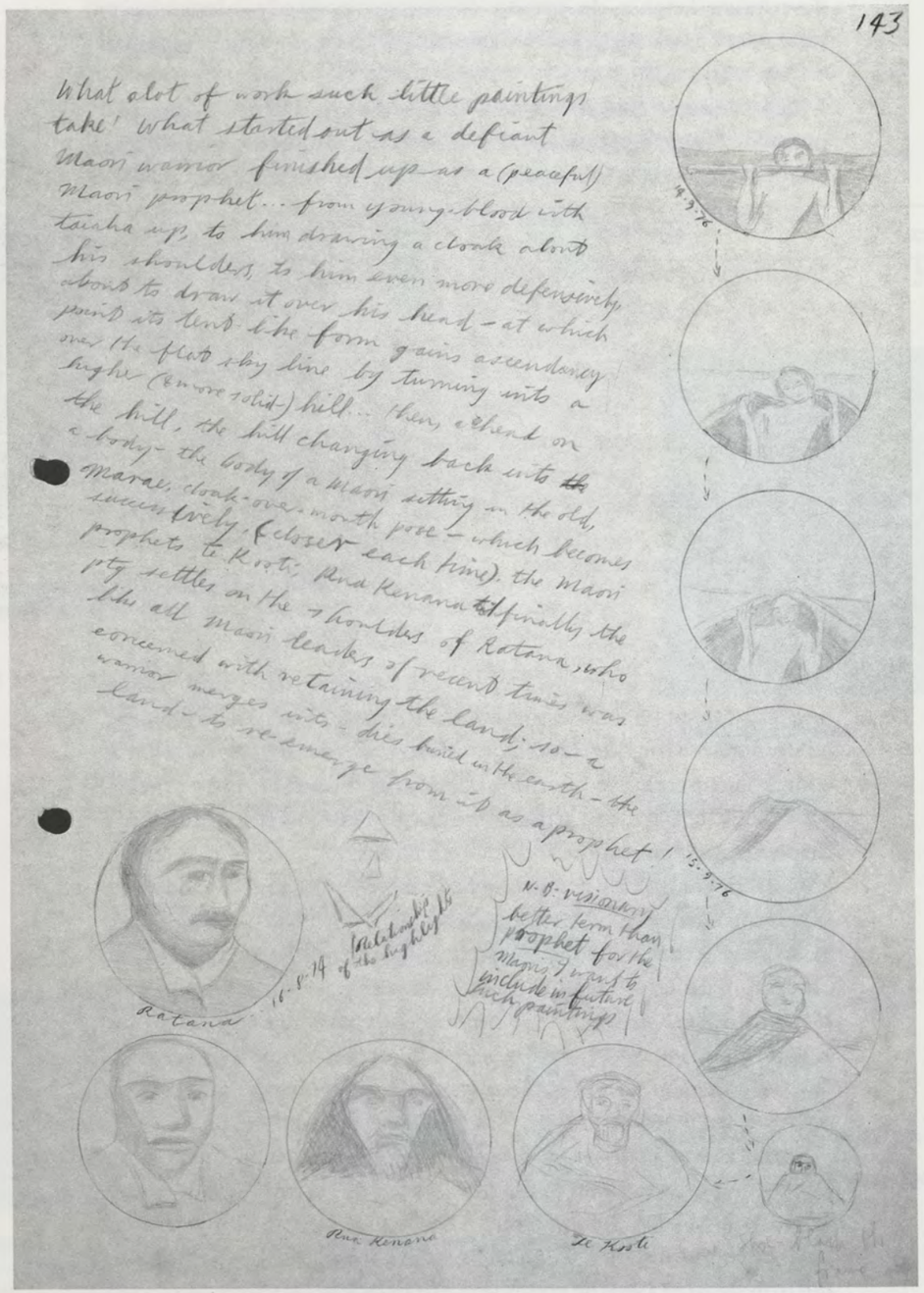


Tony Fomison. Page from *Rock Drawings Exploratory Survey Field Book No 1*, 1959.
Courtesy of the Trustees, Fomison estate. With the permission of the Ilam School of Fine Art, University of Canterbury, and of the Arawhenua Runanga

his own painting from 1969 to 1979. Readers of these logs will be puzzled at first by Fomison's use of the pronoun 'you'. There seems to be no receiver for this address. And then we realise that Fomison is addressing himself. He is writing (talking) as though he, the recordist, were separate from the artist. Fomison the ethnologist is keeping a fieldbook on Fomison the artist. Or vice versa.

The influence of the archaeological career begun in 1959 and officially terminated in 1962 after a disagreement with Duff, can be traced in stylistic terms from the chinagraph tracings of that time to the lithographs produced at Muka Studios some twenty years later between 1984 and 1986. The influence continues into paintings begun after the Muka experience which, on Fomison's own testimony, freed up both line and paint application in the work: 'I got a new freedom . . . I think my work got a new freedom . . . with lithography at Muka.'[11]

From 1962 to 1984 is a slow repetition: more a bracket than a beat. The theoretical repetition of the rock shelter experience, however, is a more frequent beat. We can count it through a variety of (re)positions taken by Fomison after 1962. In fieldwork ventures in Taranaki in 1980[12] and in Rotorua in 1981, he continued to redefine his responsibility as an



Tony Fomison. Painting logbook page for *#143 — Mr Bill Ratana, his first dream*, nd [1977] (cat 5).
Courtesy of the Trustees, Fomison estate.

ethnologist. And he continued to do so with the example of Theo Schoon providing a position against which to measure himself. He continued to worry at, and to be worried by, the kind of intervention it was proper for him to make.



Sky, Sky, Old Mountain, 1984
(cat 2 No 9)



Monkey on Your Back, 1986
(sup cat 238)
Photo: Manawatu Art Gallery, Palmerston North

As late as 1987, Fomison revisited the issue of whether or not Schoon had retouched some of the cave drawings. In an unpublished article, he also described his actual revisiting of Schoon himself; and he revisited his dispute with Roger Duff.[13] The issue was fundamentally one of artistic licence. Once again, we are confronted by a number of questions, all of them leading us back to Fomison's own case. Could there be such a licence for a crossover between art and ethnology? How was he, Fomison, different from Schoon? Had Schoon merely, and naively, overstepped the mark in his attempts to bring tribal culture within the national purview? How, and why, did the signs of tribal culture win a special status within the huge archive of images collected and exploited by Fomison — an archive which included not only European art history, but cinema, popular magazines, comics, children's book illustrations, textbooks of medical pathology, soft porn?

An even more frequent theoretical beat is a methodological one. Over and over, Fomison's paintings seem to be asking the question: How can we tell private stories in public language? Which is like the question raised by the dissociative mode of ethnology: How can we represent

our intimate experience of a culture as *evidence* or data? Which is the problem facing the artist/ethnologist: How to represent intimate and even unconscious experience as data? How to picture *I* as *you*? And how to make that dissociation resolve into unity?

And there, like a voice calling out in the dark, is Tony Fomison's statement of an experience too early perhaps for conscious memory: his statement that '. . . you buy your observation point with a loss of involvement. It's a price you have to pay.' This, in fact, describes an infant in a hospital cot. It is a 'memory' mediated by family lore: a tribal myth. So, of course, is the hairy birth story. Both become myths requiring explanation and therefore justifying Fomison's ethnological interest in himself. Both are fundamental sources of his pictures.

In one clarifying sense, Fomison's career as an artist began where his contract with the Canterbury Museum ended in 1962. Much of his training and study, including his time at art school, had been a preparation for a museum career. In 1962, that career path was blocked. The art path already looked promising. In a more important sense, however, there was no rift — merely a repositioning of the artist as a maverick ethnologist outside the academic pale. This was a position in tune with the times: the artist as outsider. Fomison, typically, complicated his outsider position in various ways.

As a maverick he continued to practise ethnology. In a brief history of that practice we can find a way of looking into Tony Fomison's work: a viewfinder through which to track the ways in which the work developed over thirty years.

3

Fomison's commentaries upheld a distinction between his artistic and his ethnological practices. For example, in a 1986 interview with Garth Cartwright, he said of his painting logbooks, 'I stopped the logbook because it's instinctive now, it has to be. I don't want to be relying on anthropological technique. It's not natural.'[14] In spite of this, we must argue for an investigation into the *relationship* between art and ethnology. This relationship is critical to understanding the ways meaning is generated in Fomison's art. Meaning is produced *within* that relationship: in, and because of, that space.

Tony Fomison's archive and library, now housed entire at the University of Canterbury School of Fine Art at Ilam, Christchurch,

provide a graphic and often sensational model of the space. Its shelves are jammed with apparent conflicts. The classic Phaidon book on Michaelangelo is shelved with a picture history of centrefold nudes: both seem to become the objects of an equalising ethnological scrutiny. Dozens of splashy magazine images are filed under an earnest heading, 'Water symbolism'; there is also a 'Path symbolism' folder. A rare edition on Hans Holbein's *The Dance of Death* joins a filmography on horror movies. And this vast store of reproductions feeds into Fomison's pictures, the majority of which are reproductions in one form or another.

What is being negotiated here, over and over, is a relationship between authenticity and reproduction, between unity and dissociation, between soga'imiti and werewolf. The positions are the same as those described by Fomison in the quote above, where he distinguishes between the 'technique' of anthropology, which is 'not natural', and something 'instinctive'.

The art historian Michael Dunn, in a 1972 article on Fomison, declared that, 'All these sources are transformed by the artist into original works with a distinctive new feeling and intensity.'[15] This is recognisably an attempt to redeem art from the inauthenticity of reproduction: it requires art to be 'original'. Dunn is right to draw attention to the extraordinary transformations Fomison's paintings extract from their sources. But he is mistaken to see this transformation as redemptive. What the art shows us much more often, is a relationship which is defined by a conflict, a tension, even a kind of vacillation on the artist's part. As Peter Brunt points out,[16] this tension is brilliantly expressed in Shirley Grace's double portrait of Fomison: is expressed as it were *across* the partition between the two Fomisons (see p70). One Fomison presents himself almost as an ethnological specimen, like a bizarre nineteenth century Thomas Andrew photograph. The other masquerades as an artist, preparing to reproduce the self on the other side of the partition. The conflict here might seem merely oppositional. In fact, the terms shift with the direction of the gaze: 'the artist' looks at the tattooed Palagi; who looks at us; who look back. The identities will not be fixed: they are a masquerade which circulates through us, a performance we bring to life by viewing, a private drama or conflict we are invited to make public by witnessing.

We have begun to consider the relationship between art and ethnology. Now we must consider their audience. We, the audience, have always been the indispensable third term in this negotiation between

art and ethnology. We have always been in Tony Fomison's mind, even when his 'I/you' address seemed most self-contained. In Fomison's construction of us, we have always been privy to a larger view of his work than its fragmentation into collections could allow. That is probably why the artist kept such careful watch over the locations of his pictures. It is why he notoriously reacted with rage at the further dispersal of his work through auctions. It explains his disappointment at what he saw as inadequate holdings of his paintings in public collections, and his ambivalence towards private collectors. A desire to re-establish wholeness and coherence is certainly behind the 1983 Auckland City Art Gallery artist's project which he called 'Bringing back the scattered'. What kind of audience are we, that we are able to, or were expected to, complete or endorse Fomison's negotiations between ethnology and art, his production of public meaning out of the private language of myth?

4

While still attached to the Canterbury Museum, Fomison curated an exhibition of Theo Schoon's painted copies of rock shelter drawings. There were approximately 120 of these copies made by Schoon in 1947 for the Department of Internal Affairs, and stored at the Canterbury Museum. The ambiguous relationship of ethnology with art in these paintings would worry Fomison throughout his career. But not yet. He made a selection of twenty-three of the paintings for the Victoria University of Wellington Council of Adult Education. He also compiled a catalogue with an essay, selected illustrations, and catalogue notes that combine an ethnological record with the kinds of speculative and aestheticising theory encountered in Fomison's fieldbooks:

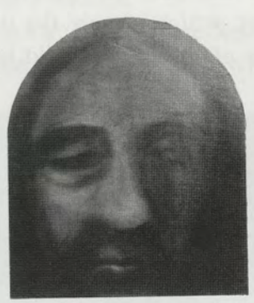
Note the outline emphasis achieved by leaving internal areas unshaded. Whether initially or not this central blanking was a visual expression of the subject's 'living essence', its decorative importance most certainly varied from drawing to drawing.[17]

This kind of statement drew on Fomison's brief for the research. It required the use of stylistic analysis as an interpretive tool: the discovery

of meaning through the study of repetition, largely the repetition of forms and symbols. This is the classic ethnological project: infiltration, collection and recording, followed by classification, generalisation, and interpretation.

This is also a process of initiation. The researcher becomes fluent in another sign or language system, and is able to enter and interpret that system's culture. It is a way of reclassifying the *researcher*, who gains another identity. It is also a way for the reclassified researcher to exert control and display privilege. The researcher exerts control over a body of information, and displays the privilege of an interpretive and proprietorial position within that body. And from that position, it is a way of turning out into public space what had been variously private, secret, coded, or lost to interpretation.

This could also describe a lot of artistic practice. Tony Fomison's own art practice was characterised by repetitions and series. An effect of these was to assemble signs under a generalisation: to produce an allegory. The cave is not a *cave*, it is a type of thing whose meaning the artist/researcher will interpret for us; and *our* understanding of the interpretation will complete the process by which meaning is made. Another effect of repetition in Fomison's art was to generate transgressive models, in which certain key signs repeat in variant contexts, for example the self-portrait reissued in the icon (*Christ*, 1976) or other portrait (*Portrait of Gainsborough*, 1975).



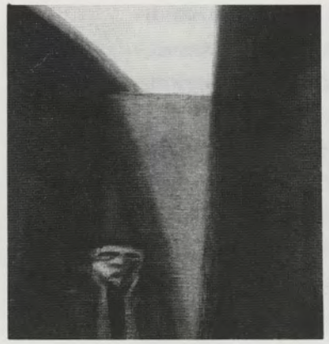


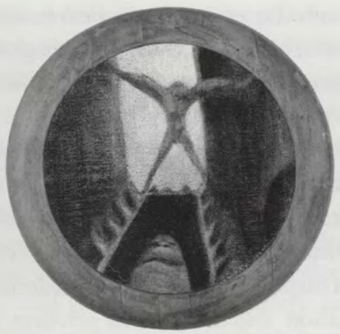
Christ (#121), 1976 (cat 25)

Portrait of Gainsborough, 1975
(sup cat 313)
Photo: City Gallery, Wellington

The cave itself is the most central of these repetitions, an allegorical form switched through numerous variants: the maze, the crypt, the grave, the window, the birth-canal.

A third effect is to focus intense attention on deliberate shifts of meaning: our attention, not just Fomison's, which suggests again that





In the maze; whose mask is this?, 1977 (cat 78)

Angel of Death (#218), nd [1978] (cat 82)





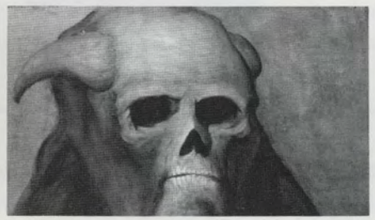
"Goodbye" (Too many deaths in one year), 1984 (cat 86)

Te Mauri o te Pohutukawa, 1980 (cat 83)

he imagined an audience with access to the entire *oeuvre*. An example is the declension of a horn-capped jester (*What shall we tell them?*, 1976) into a horned skull (*Hill Top Watcher*, 1976).

This methodology, which closely fits the contours of the ethnological project, was often accompanied by detailed documentation





What shall we tell them?, 1976 (cat 67)

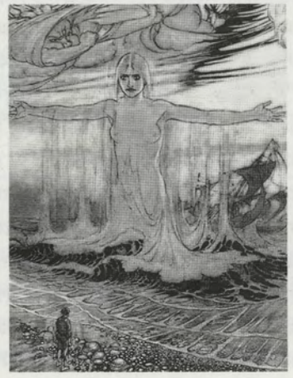
Hill Top Watcher, 1976 (sup cat 171)
Photo: Waikato Museum of Art and History

in one form or another. Nearly all Fomison's paintings from 1969 to 1979 are carefully documented in notebooks which recorded not only ethnological-style thematic and interpretive material, but also, elaborately and sometimes obsessively, the technical details of the work. These detailed lists of dates, paint quantities and applications, mixes,

drying periods, and so on, were often continued on the backs of paintings done after 1979, when the logbooks cease. Many paintings during the logbook period between 1969 and 1979 also have elaborate verso inscriptions, as though Fomison imagined he would always have access to them; or as though he saw them, also, as part of the *public* process involving his audience.

These notes are themselves a kind of repetition, not least the repetition of an esoteric guild ideal. In them the artist constantly restates himself as an *initiate*. Fomison was a thorough and dedicated diarist and collector of notes and archive material; but the craft notes in logbooks recording the detailed progress of paintings, and the verso notes on paintings, go beyond the self-referential needs of a professional record or resource. They are over-composed for that purpose: they are rhetorical as well as practical. They write an identity for the artist, who appears as an esoteric specialist, an alchemist, almost like a figure stepping out of a Tarot pack; or stepping into a frame occupied already by numerous allegorical types and their variants: Victims, Christs, Jesters, Clowns, Guardians, Pilgrims, Watchers, as well as various hatu patu or high-born women, famous rangatira, prophets, and so on. Fomison's art is fundamentally allegorical, as we have seen. The titles of pictures often capitalise types (*Watcher on the Shore*). Now we can see that the guild notes have the effect of capitalising the Artist himself. He joins the crowd of his types, a crowd not unlike that found in the pages of Victorian or Georgian children's books: for example compendia of stories illustrated by Arthur Rackham.

In Rackham's illustration for 'The Shipwrecked Man and the Sea',[18] a crestfallen mariner on a beach looks out at the wreck of his ship while





Arthur Rackham. 'The Shipwrecked Man and the Sea.' In *Aesop's Fables*. London: William Heinemann Ltd, 1912

Arthur Rackham. 'Taking the keys of the castle Jack unlocked all the doors.' In *English Fairy Tales* retold by F A Steel. London: Macmillan & Co, 1918

a gigantic naked woman, an allegory for destructive forces, rears up in a waterspout. The stock misogyny of this image is obvious. No less obvious, are the many instances in which allegorical fairy stories illustrated by Rackham disclose similar motifs, for example Rackham's illustration for 'Jack the Giant Killer'[19] in which Jack discovers a cellar stocked with women tied to the wall by their long hair.



'Winter 1971. Graeme Andersen, the editor of 'Canta' – the student newspaper at Canterbury – commissioned me to photograph Tony for an article on his one man show at the CSA Gallery. This was the first time I photographed him. He was struggling with a large body of the dead Christ which he never really resolved. This was the studio in the house in Beveridge Street in central Christchurch.' Silver bromide print by Mark Adams. Courtesy of Mark Adams

In the early 1970s, and particularly during his time at the Beveridge Street house-studio in Christchurch, Fomison was fascinated by Pre-Raphaelitism and *fin-de-siècle* Decadence. The relationship of Rackham's children's book illustrations to the work of such artists as Bakst, Klimt, Munch, Burne-Jones, Moreau and Beardsley, is obvious if seldom noted. Favourite topics of this period included misogynic representations of *femmes fatales*, and of such figures as Cleopatra, Circe, Eve, Judith, Salome, and so on — usually portrayed allegorically as destructive. Death-of-the-maiden topics were also fashionable. Fomison at this time was involved with heroin in Christchurch, a culture which came with its own death-cult trappings. It was during this time that he painted his death-cult masterpiece, *(Untitled) Study of Holbein's 'Dead Christ'*, 1973 (cat 20). It was also during this time that another occupant of the house, the artist Paul Johns, was photographed laid out as though in a coffin — Fomison had planned to

use the photograph for a coffin painting, but never did.

In the 1980s, Fomison painted night-time visitations by succubi, as well as Cleopatra, Lady Macbeth, Lear tormented by his daughters, and the Sphinx with devouring mouth. He also painted *The Last Task of Maui*, 1983, adding Hine-nui-te-Po to the list of crushing women, and her *vagina dentata* to the variations on caves and crypts summarised on page 26.[20]



Paul Johns, Beveridge Street, Christchurch, c 1971.
Photo: Mark Way. Courtesy of Paul Johns



The Last Task of Maui, 1983 (cat 85)

The point of this excursion into European *fin-de-siècle* death-cult allegory and its reappearance in Christchurch in the 1970s, is to suggest direct links between a childhood experience of illustrated children's books, a persistent line of misogyny and crypt culture in Fomison's adult pictures, and his allegorical method: a method which resembles ethnology's, by means of which he constructed not only his pictures, but also his own identity as an Artist, and our identity as an Audience. Within a history that begins in a hospital cot, or in 'his little cave, his little room off the kitchen', we begin to assemble the characters and events in Fomison's story — all capitalised, like Arthur Rackham illustrations.

As an adult, Tony Fomison was a cranky, gifted and persistent bibliophile and collector. And he was always read to as a child.

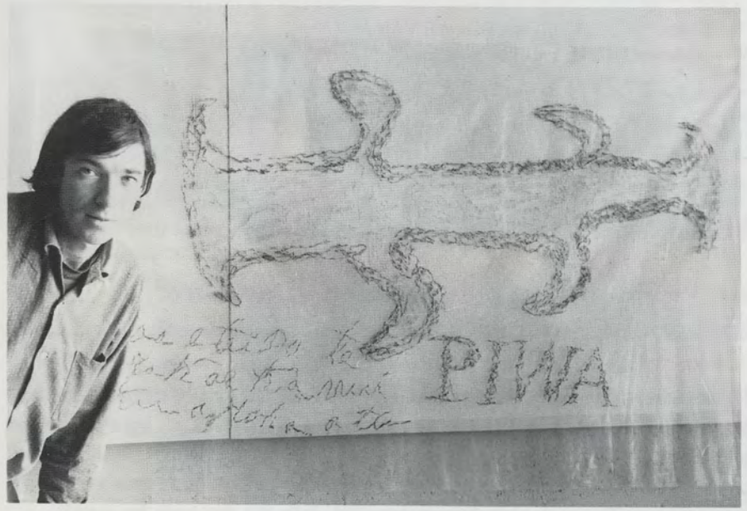
If you wanted to survive in our family you had to read and I can remember both of us had good reading ability before we even hit school. Mum and Dad, I guess Dad was quite emancipated for a father of his generation, they both read to us a lot and it wasn't just an occasional thing, it was a story or whatever every night. Dad's ones were always huge and embellished. *Aesop's Fables*, beautiful, Tony had that book for years.[21]

As an adult, even as late as 8 March 1989 when he bought (and recorded the purchase on the book's inside cover) a second-hand copy of *Hans Anderson's Fairy Tales with Pictures and Decorations by Harry Clarke* (London: J Coker & Co Ltd, 1919), Fomison kept alive an interest

in classic children's books. A chronology can be drawn from Rackham's *Aesop's Fables*, with its allegorical approach to representation, through Fomison's work as an ethnologist, through his method as an artist, through the logbooks that record his work, and through the guild notes that construct his identity as an artist.

A parallel chronology could be followed from the little room off the kitchen at Tancred Street, through caves and rock shelters, to studios, to galleries. Except that nothing so linear and progressive is in fact disclosed by a study of Fomison's work, that is to say of his pictures and their documentation.

Fomison was aware of his own self-imaging within the dense web constructed as it were between Arthur Rackham in the room off the kitchen at Tancred Street, and the multiple, fractured allegories of the last Tony Fomison exhibition at the Gow-Langsford Gallery in 1989. We must back-track twenty years from 1989, in order to pick up again the ethnological thread in that web. In 1969 Fomison curated a sequel to



Tony Fomison with tracing of Maori pictograph. CSA Gallery, Christchurch, 1969.
Photo: William A Gamble, Christchurch. Courtesy of the Trustees, Fomison estate

his 1962 exhibition of Theo Schoon paintings, this time of his own tracings, for the CSA Gallery in Christchurch. Between shows, he had spent four traumatic years in Europe and his identity as an artist had absorbed that of the ethnologist. His catalogue note for the 1969 show refers to the fact that the tracings date from 'various times since 1962',[22] a fairly explicit distancing of himself from his employment within the museum field. But the interpretive habits persist, and the invention

of an audience begins in earnest. This will no longer be the benignly supportive provincial audience that had taken an early interest in his student work, before the *rite de passage* of his time in Europe. Increasingly, Fomison will demand the complicity of his audience in a project that goes beyond the production and sale of art. His 1969 commentary on a 'Post European Style' drawing, cat 22, proclaims that:

> European huts and buildings such as shown in these Maori drawings were apt symbols of the new land-owners, the Pakeha, of the 1850s.[23]

We must ask, 'apt' for whose consumption? Fomison's interpretation is speculative and naive. Nonetheless, it is worthwhile noting the consumer positions summoned by this interpretation, and their relationship to Fomison himself.

The represented 'huts and buildings' could have seemed 'apt' to the Maori who drew them, who were their primary consumers. But a more likely consumer of this aptness is the contemporary museum visitor. This is the intended audience for Fomison's interpretation. The word 'apt' is drawn in an arc between the Maori of the 1850s, and the gallery visitor of 1969.

But is this audience, so remotely recontextualised from the rock shelter in which the original drawing exists, viewing it now as a tracing on a sheet of plastic in a gallery more than a century after it was made on rock — is this consumer the one who is supposed to endorse the interpretation of aptness? On what evidence? On whose behalf? And at whose behest?

There is no evidence to suppose the 'huts and buildings' aptly represented 'the Pakeha, of the 1850s' to the Maori of the 1850s, or to 'the Pakeha, of the 1850s', let alone to the museum visitor of 1969. What the ethnological interpretation does, is intervene as an initiated translator and even generator of meaning. Claiming initiation through fieldwork and the privilege of esoteric expertise, the interpreter/ethnologist has become a mediator. Remote from the cave-source, but locating his sympathy within it and interpreting on its behalf; distinguished from museum consumers but offering interpretation for their benefit, this mediator tries to negotiate the two realms into understanding, while at

the same time constructing their difference. It is his interpretation which simultaneously joins and separates these realms, both of which *are in his power.* Their relationship is administered by his mediation.

It may be that this administration, implicating its constituents even as it divides them, functions also between imagination and expression — between the Imaginary and the Symbolic (to hazard a generalisation with the terms of Jacques Lacan).[24] A consequence is that the administration between cave and gallery (between the Imaginary and the Symbolic) also constructs the subjectivity of the artist, but constructs that subjectivity as worldly: as the outside of the self's inside, as the public language flipside of the Self's mirrored secret.

At the risk of ourselves stumbling into interpretive fallacy, or worse, into pop psychologising, let us write this moment as though it were a story:

The artist/ethnologist enters the cave of signs (or the room of childhood), is initiated, and understands what the signs mean. He understands that they mean something other than what they show, and understands that other meaning on behalf of those who constructed the signs. And then he goes down from the cave (out of the room of childhood), he takes this interpretive meaning to the uninitiated, he reveals to them the signs and explains how the signs make meaning.

What is more, he does this as though he were an artist — not a scientist displaying fieldwork evidence, but an artist showing pictures. And the pictures he is showing in a gallery, to an art audience he has constructed to endorse his interpretation — these pictures are *his own* reproductions of those originative cave works (those children's book illustrations). They are his, and yet not his. They are original, and they are simulacra. They represent, and they replace. They repeat, and erase. They exist in his time, and in another. He constructs their meaning, and appropriates it. He separates himself from science, and claims initiation through it. He separates himself from art, and appeals to its consumers. He sets himself outside the academy, both artistic and scientific, but awards himself an academician's right to critique the academy. He is a fifth column within the family he idealises. He is a loner in a crowd, imagination filled with voices.

His position is liminal, which is to say he balances his identity across a border or in a threshold. In this threshold, his identity is a masquerade. Its exterior displays and masks the contours of an interior. In this liminal space, the masquerade conjures with a system of signs

whose subjective themes, requiring interpretation by the Artist, reveal also the contours of public knowledge requiring endorsement by the artist's audience.

5

It is necessary to draw attention to a subtle switching or rerailment in the track to this point.

In 1962, from within the scientific museum fold, Fomison curated an exhibition of paintings by an artist (Schoon), defining the moment and its consumers in primarily ethnological terms: the theatre for this presentation was a university.

In 1969, from outside the accredited ethnological fold, Fomison curated an exhibition of ethnological research data generated by his own fieldwork, defining the moment and its consumers in primarily art terms, in an art gallery.

In the former case, Fomison's position was that of interpretive scientist — 'Mr T Fomison of the Canterbury Museum, Christchurch'. In the latter, Fomison is accredited primarily as an artist (that is where his reputation had gone); the exhibition is of 'Tracings *by T Fomison*' [my emphasis].

The rather slippery aestheticising ground of Theo Schoon's 'ethnology' may seem, in 1969, to have been reclaimed for the scientific record: 'tracings' replace 'paintings'. In fact, however, the gain disappears, as if by sleight-of-hand. At the same time as he reclaims for ethnology the space occupied by the cave drawings, Fomison signs that gain over to his own practice as an artist. And he performs this sleight-of-hand before an art constituency, lured into an art gallery by a promise of ethnology.

This model has charm — and humour. Those who knew Tony Fomison will recognise in it his quirky talents as shapeshifter, provocateur and masquerader; as well as his extraordinary commitment, sincerity, and attention to detail. And this play of performance and authenticity is the reissue, in another form, of the interplay of public and private realms and issues tracked in this essay.

The model provides a viewfinder, a way to look at the art of Tony Fomison. It shows us a practice which repetitively utters subject in terms of object; or, allegorically, childhood room in terms of public career, cave in terms of gallery, ethnology in terms of art. It shows us

how, finally, the artist's tattooed body itself attempts to become the most complex example of this play: subject and object, the artist himself a representation. More than that, he should have become, in the end, a complex of initiation, representation, and interpretation. He should have become the sign of himself, of his own identity constructed in a threshold where he could both represent and interpret. Not inside, not outside, but in a fold where the Imaginary and the Symbolic turn a mutual plane towards us. In a Paradise where his 'I' and his 'You' had become one.

The werewolf was the artist. The ethnologist was meant to become the soga'imiti, taking the artist with him — through the looking-glass, so to speak. The pe'a was meant to be the passport-stamp of that passage to unity. But the viewfinder shows us this did not happen.

More or less by accident — the accident prefigured by Walter Benjamin in his essay 'The Work of Art in the Age of Mechanical Reproduction' — Shirley Grace's double portrait of Tony Fomison shows us the strangely misconstructed partners in this adventure stranded on either side of a kind of identity membrane. The situation is like the classic shapeshifter horror movie scenario, which Tony Fomison was so fond of, in which fragments of identity are grafted to a wrong host — *The Fly*. Or, like the Dr Jekyll and Mr Hyde situation he also painted.

Fomison's last paintings, shown at the Gow-Langsford Gallery in Auckland in July 1989, were like the exploded fragments of a single work. They proclaimed *Hopes, you have lost them* (cat 33), *The Darkness of your Heaven* (sup cat 407), *Leave me alone* (sup cat 209). They depicted *The Argument* (cat 64) and *Falling Angel* (sup cat 107). In one, *The Football*, 1986-89, a head is tossed about by malevolent players.



The Football, 1986–89 (sup cat 414)
Photo: Gow/Langsford Gallery, Auckland

The coherence of this exhibition, its holding-together of these fragments which were flying apart, was like a performance. It was as though Fomison was holding together a laboriously constructed identity, while at the same time showing us its potential for fragmentation. He was performing this desperate feat for the audience he had constructed for himself. This audience, too, was falling apart. Fomison was in top form at the exhibition's opening. Despite his poor health of recent years, he had never seemed more in his element.

We are not dealing here with a tragic epiphany, not with a failure on Tony Fomison's part. His art is what it

is, magnificent to some tastes, a provincial curiosity to others. And his life, however cantankerous and sometimes presumptuous, was never less than astonishingly brave.

The failure we are looking at, is that of an ideal. Or, if not the failure of an ideal, the end of one. It may be a moment like the one Simon During charts in his essay: the end of welfarism, the beginning of biculturalism. Or it may be the end of the quest figured by Marianna Torgovnick's essay in the person of D H Lawrence, the end of the quest for unity in the 'primitive'. Or the end of hegemonic concepts of culture, described by Peter Brunt in his essay, ushering in the pluralist, liminal, fragmented postcolonial society.

It is also the end of an audience — an audience that no longer holds together. Tony Fomison's art was, as we have seen, about the construction of a particularly complicit audience. His art was also, finally, about that audience's dispersal.

6

There are two myths which came to be repeated often in accounts of Tony Fomison's life. I call them myths because of their repetition: a beat which signifies a need. The need was not just Fomison's: it was also ours.

Who are 'we'? We are the audience Fomison took such pains with. We are primarily the Pakeha consumers with whom Fomison had such ambiguous relationships. And who is Fomison? He is the complex figure defined by the needs which can be found, or found to be endorsed, in the stories which are repeated about him, which were repeated by him.

The first myth was most often told and retold by Tony Fomison himself, and holds up a mirror to his need — but for us to look at. The second came to be repeated by us (by the Pakeha audience), usually in the media. This myth holds up a mirror to our need — but, as it were, for Fomison to look at.

The first story, which Fomison told me several times, and which I have also read in magazine articles, is about Fomison being taken in by Maori people near Lake Wairewa (Lake Forsyth) on Banks Peninsula outside Christchurch. Here is one of Fomison's tellings of this.

My grandfather descended from a Normandy crowd who arrived in England in the 13th century. By the time of the 19th century they were working in the shipyards up in Newcastle. They had a big strike and they were three brothers and grandfather was one of them and he had the money to emigrate.

They first went to the States and dishwashed and worked their way across. One went down to Florida while the other two came on here. Only one of them married and the other ran off with his wife and daughter and he was left to bring up his two sons with the help of his housekeeper.

They had quite a good outfit going there. One of his most trusty occupations was sly grogger which meant Ellesmere was a dry area. And in his dray he would go collecting skins and underneath would be empties and fullies. And he was one of those traders at Taumutu Pa and he was honest with them. And Ricky Tairoa Ellison remembers my grandfather and he told me more about my grandfather than my father ever did as my grandfather had kicked my father out.

When they first found me I was biking twenty miles out of Christchurch. There's two lakes, Lake Forsyth and Lake Ellesmere and I was living in a cave which was sacred to the Kaitahu Maori. And this wavering light was coming towards me across the shingles and I extinguished my fire and I knew I was living under this sacred cliff called Rae Kura which means red forehead which is very tapu. And next to it was this sacred rock where two of the ancestors of Kaitahu had been buried and here was this joker coming towards me in what turned out to be his father's greatcoat with a shotgun.

He'd been staying in this Maori hut eel fishing and they'd been daring one another to see what the source of this light at the face of this cliff was. Well he was the drunkenist or stroppiest and he took me back to where they were living and I told them about my friendship with my grandfather, that I was a throwback, and they said to me, 'From now on you stay here.' And that's when I first started learning. In a way it was from my grandfather. I would of never been accepted if it wasn't for my grandfather.[25]

In this story we can read that Tony Fomison *needed* a genealogy, a transgressive one of non-Anglo Saxons, industrial strikers, vagrants, sly groggers, 'Pakeha-Maori'. He needed to be descended in that line, and to be a loner seeking to re-establish his connection with that line. His staging of that reconnection is also transgressive: he is camping out in a place he knows to be tapu. In spite of this, he is adopted into the tribe. He is forgiven: 'You stay here.' He is initiated: ' . . . that's when I first started learning.'

These were his needs: genealogy, transgression, forgiveness, adoption, initiation. They are also what he told his audience about. It is the kind of audience whose understanding will endorse Fomison's needs: it will give a public form to his private identity.

This audience is not the Ellisons, Tairoas and other Kaitahu families on Banks Peninsula. They remain *in* the story. What Tony Fomison's needs tell us, above all, is that he saw his audience as separate from the tribe which accepted him.

The second story, that of Tony Fomison receiving the traditional Samoan pe'a from the tufuga ta tatau Sulu'ape Paulo II, appears often in the *public* record. This repetition identifies a need of that audience already defined (by Fomison) as separate from 'the tribe'.

A flurry of media coverage announced Tony Fomison's taking up the first Rita Angus Cottage Residency in Wellington in 1985. The *Evening Post* reported that, 'Fomison intends, while in Wellington . . . to continue to develop contacts with the local Samoan community — he already has close contacts with various orators, boat- and house-builders, tattooists, ''the upholders of the old Samoan customs''. '[26] What is repeated here, is the idea of a *single* ('the') Samoan community, whose views on the visiting artist are not recorded, even though he is described as coming with rank that gives him entry to a privileged class of 'orators' and others.

The Victoria University of Wellington student magazine, *Salient*, defined this rank: 'His involvement in the Samoan community is such that he was honoured with the full Samoan tattoo (which envelopes the body from the waist to the knees) to show his rank in their culture.'[27] The audience, separate from 'the community' ('the tribe'), is being told that Fomison was 'honoured' in order to 'show his rank'.

A year later, a word-for-word repetition of this statement appeared in an article in the *New Zealand Woman's Weekly*.[28] The following year, the critic Warwick Brown repeated a version of it in the *Dominion Sunday Times*: [Fomison has] 'formed a close association with the Samoan people who have allowed him to receive extensive ceremonial tattooing.'[29] After Tony Fomison's death on 7 February 1990, the repetitions increased. The *Listener and TV Times* recorded that 'Local Samoans asked him to become an honorary chief and gave him a full tattoo.'[30] Fomison's old friend, the political activist and editor Murray Horton, wrote that, 'That tattoo gave him extraordinary mana in the Samoan community and he wasn't afraid to use it.'[31]

What the audience for this myth is told, but not by Samoans, is that there is a unified Samoan community within which Tony Fomison was honoured and that the mark of his honour was the pe'a.

This audience might now recognise the reissue of a story of longing as old as colonialism. In the story, the sailor who goes ashore is

welcomed as special by 'the tribe'. This is a Pakeha myth — a Palagi one. The version in which Tony Fomison became implicated is as much a product of complicity between the media and its audience, as of Fomison's own contribution.

When we lift aside the cover of allegory, we see there is no *single* Samoan community. Tony Fomison received his tattoo as the result of friendship with Paul Sulu'ape, as he was usually known. That friendship resulted from a meeting through the photographer Mark Adams. Mark Adams' contact resulted from an assignment organised by the journalist Alan Taylor in 1978. The linking factor was the presence of a third party, Fuimaono Tuiasau, in the association of Tony Fomison and Mark Adams. Tuiasau decided to take the pe'a. Fomison asked if he could join him. Sulu'ape agreed.[32]

Sulu'ape's decision was personal, and controversial. However, Fomison's pe'a was respected by most Samoans, his association with Sulu'ape also, and the family of Fuimaono Tuiasau recognised the bond that existed between Fomison and their son.[33] The respect accorded Fomison's pe'a varied from admiration to amused tolerance where Fomison himself was concerned. Later, he angered some Samoans. Others, especially young Samoan artists, held him in high regard. In this sense, the situation was no more or less complicated or devious than Fomison's personality, which was capable equally of causing great offence and of winning great loyalty.



Tony Fomison at Driving Creek, Coromandel, 1986.
Photo: Richard Lomas

If we are to honour Tony Fomison, and we should, then we have to recognise that the art he struggled to make coherent pictured needs which were his, as shown by 'the Lake Wairewa myth'; and ours, as revealed in 'the pe'a myth'. We have to recognise that the art was made at a time when these stories were beginning to break open and their

audience to disperse. Fomison took his art just past that moment where we sense history sheer away from the redemptive myths towards which he drove himself and his audience. His art offers us, the audience he needed but also hectored and could never trust, the chance to measure ourselves against his bravery. It also offers us the chance to reroute ourselves from an old history of longing whose disintegration overwhelmed him.

NOTES

1 See Simon During's essay in this volume, 'Here's Trouble: some comments on Tony Fomison and his work'.
2 See Peter Brunt's essay in this volume, 'Framing Identity'.
3 Interview with Garth Cartwright, 1986
4 Julia Fomison, interviewed by Ian Wedde, 1992
5 Interview with Jim and Mary Barr, 1978. Quoted in *Tony Fomison: a survey of his painting and drawing from 1961 to 1979*. Lower Hutt: Dowse Art Gallery, 1979
6 A K Grant. 'Arms and the Artist'. *Listener and TV Times*, March 26, 1990
7 Barr, 1978. Op cit
8 Grant, 1990. Op cit
9 Interview with Jim and Mary Barr, 1979
10 Barr, 1978. Op cit
11 Interview with Denis Cohn, 1987
12 See Tony Fomison's essay republished in this volume, 'The Maori Rock Carvings of Taranaki'. *Bulletin of the Friends of the Govett-Brewster Art Gallery*. New Plymouth: Govett-Brewster Art Gallery, 1980
13 Tony Fomison. 'Rock Art Retouching: Theo Schoon.' Unpublished ms transcribed by Tony Martin. Palmerston North: Manawatu Art Gallery, 3 August 1987
14 Cartwright, 1986. Op cit
15 Michael Dunn. 'Tony Fomison: a consideration.' Auckland: *Artis*, Vol 2 No 2,April 1972
16 Brunt, 1994. Op cit
17 Tony Fomison. 'Maori Rock Drawings'. *Maori Rock Drawings*. Wellington: Victoria University of Wellington Council of Adult Education, 1962
18 *Aesop's Fables*. Illustrated by Arthur Rackham. London: William Heineman Ltd, 1912
19 *English Fairy Tales*. Retold by F A Steel and illustrated by Arthur Rackham. London: Macmillan & Co, 1918
20 See notes for cat 85
21 Julia Fomison, 1992. Op cit
22 Tony Fomison. Catalogue note. *Maori Rock Drawings — A Collection of Tracings by T Fomison, 1–28 February 1969*. Christchurch: CSA Gallery, 1969
23 Ibid
24 In the French psychologist Jacques Lacan's schema, the Imaginary is associated with the ego and interacts with the Symbolic to express idealised images of the ego: images Lacan generalises as Expression. See Mikkel Borch-Jacobson. *Lacan the Absolute Master*, D Brick (trans). Stanford: Stanford University Press, 1991. See also Marianna Torgovnick's reference to Lacan in this volume, p 57.
25 Cartwright, 1986. Op cit
26 Merrill Coke. 'Fomison catches up with capital.' Wellington: *Evening Post*, 11 May 1985
27 Diane Stoppard. 'Cottage Industry'. Wellington: *Salient*, 1 October 1985
28 Garth Cartwright. 'Talking to the paintings.' *New Zealand Woman's Weekly*, 2 June 1986
29 Warwick Brown. 'Fomison stands alone.' *Dominion Sunday Times*, 10 May, 1987
30 Anne Fenwick. 'Put art first.' *Listener and TV Times*, 5 March, 1990
31 Murray Horton. 'A true original.' Christchurch: *NZ Monthly Review*, No 329, March 1991
32 This bare account is the result of conversations with Paul Sulu'ape, Fuimaono Tuiasau, and Mark Adams. The anthropologist Noel McGreevy, with whom Adams, Fomison and Tuiasau were at one time collaborating, also contributed. My purpose in this enquiry was not to belittle Tony Fomison's commitment to the pe'a, but to understand the space between a Samoan account (and there are several) of Fomison's pe'a, and the Palagi myth which resulted from the pe'a.
33 See the interview with Fuimaono Tuiasau in this volume.



Detail



Tony Fomison's front door at Beveridge Street, Christchurch, c 1971.
Photo: Des Helmore

Here's Trouble: some comments on Tony Fomison and his work

Simon During

Tempting though the confessional and autobiographical mode may be, it is usually better for academics and critics to avoid it. What matters is the object of analysis, not the critic. Sometimes, though, the private and the personal cannot be escaped: they come crashing right in. It happened to me when I began to look at Tony Fomison's work in order to write this piece. In a rather distorted way, I recognised a period of my own life in his work. And the crash of recognition was so unexpected and powerful that my later, more considered and neutral responses could not quite shake it off.

I left New Zealand just under twenty years ago, when I was twenty-five. One moment I was doing time in jail for drugs, writing an MA thesis under the wary surveillance of the screws; the next I was at Trinity College, Cambridge, on a Commonwealth Scholarship, playing the hard act that Oxbridge sets for Antipodeans. The events, and even more the mood of the period before I went to Cambridge have become so distant to me that they seem to belong to lives not my own. How did 'they' live in the sixties — believing that a utopian liberation was just around the corner and dreaming still of revolutions? Where did that rejection of — ignorance of? — established, careful ways of living come from? The idea that drugs can be liberating? The trust in the underground 'scene' or 'push' as we called it? The hunger for music, images and books which might provide glimpses of other ways of living?

The sixties lie fragmented beneath many events, transformations, divides, dis- and re-illusionments but, for me, most of all beneath my years in jail — years punctuated by sensations of wasted energy and power so strong as to leave me gasping on the cell bed. And during that time came a drift into discipline, a daily monitoring of time and action directed to tiny purposes, along with the companionship of Maori and Pacific Islanders — companionship fraught but often easier than that with Pakeha boys. Sharpest of all, the aloneness: three finite years managing to provide an eternity of solitude, which itself became addictive, according to the weird rule by which what you are compelled to do sometimes transmutes into what you desire and then into what you need.

All this was, in Proust's sense, time lost. Until I looked at Tony Fomison's images, and began to leaf through the press cuttings, the interviews, the reviews of shows and obituaries that showered those images in language. What his work made me see was not just that his paintings belong, however complexly and individually, to the era of the sixties; but that the relation

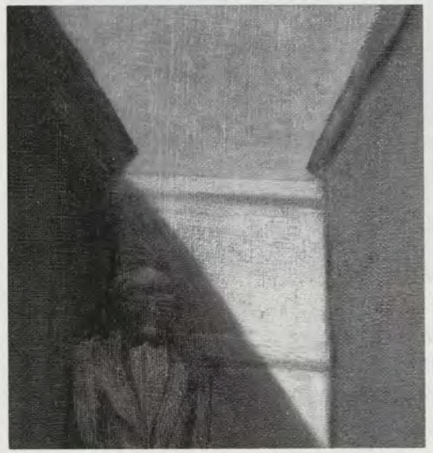
between the sixties and its constrictive aftermath was in fact much more intimate than is admitted in the current public memories of the period. Isn't this what Fomison's work makes concrete — the tortured life drama of sensitive white boys of the postwar generation, dreaming of collectivities and audiences that never existed, lifeways that could never be realised, experiencing their privilege sometimes as a prison, sometimes as a maze of banality, and driven to escape it? Young men who, born into a rich society that they experienced as lack, under one impulse retracted into themselves, into discipline and drugs, and under another voyaged into exotic cultures, hoping to become other to themselves. Who took risks, not quite knowing whether they were out of control and obsessive or whether risk taking was a means of bursting through into a more passionate, perhaps even a more just, world.

What Fomison's work also brings back to me — and what is also lost in the public memories of what I am calling 'the sixties' — is how much my experience of that moment happened to me *as a New Zealander*, as someone living not just in a particular time, but in a particular place. Which meant that the sixties drive for utopian alternatives both came from, and continually struck against, another set of questions: what is it to be a New Zealander today? How to live *here*? Or more accurately: how to affirm one's New Zealandness? It is not just that the sixties represented an international moment (the decade came to us as cultural consumers of US and UK products), but that the older stereotypes for, and ideologies of, white New Zealandness seemed to have lost their persuasiveness. Fomison's *oeuvre*, as it circles obsessively around a limited number of themes, is worrying at these questions — which also, in their intractability, provide a way for me to understand the conditions which led me to prison and then Cambridge. If such questions were easier to answer, Fomison would not have painted as he did and my life would have been different too.

In the light of this, it is striking that even though only a tiny minority in Aotearoa shared the impulses that I recognise in Fomison, it is from this minority that Fomison, the painter whom I believe will best represent 'our' moment to the future, has come. 'Our' moment? I want to argue that, leaving the personal and generational aside, in general terms Fomison represents the strange, almost dreamlike last years off New Zealand welfarism and protectionism, which are also the last years off white world hegemony — and, then, the effort to find new ways of negotiating and forming lives in, to use a hack phrase, a 'new world order'.

I do not want to exaggerate my sense of Fomison as my mirror image. A crucial difference is, of course, that he communicated through his art, while I, as an academic and critic, must try to understand my culture analytically, and then, maybe, celebrate or critique it. Or rather: his modes of analysis, critique and celebration are visual and, in a technical sense, original; while mine are linguistic and take the form of commentary. Which is what I must write from here on — transforming the emotions of my first glance at his work into a colder, more neutral meditation which (this being a limit of cultural analysis) can never adequately touch, let alone account for, the specificity of its object anyway. How then to understand — and begin to evaluate — Fomison's images? I will use my personal crash of recognition to steady and elaborate my sense that the rebellious and troublesome Fomison is New Zealand's paradigmatic artist at the period in its history at which Pakeha welfarism began to come apart and open out (or fragment) into various new formations — most notably biculturalism and liberal economics.

I will make sense of Fomison's context, which he imaged so compellingly, by breaking it down into three elements. We can consider his work: 1. as the product of an artist of the welfare state and its particular logic, 2. as produced by a New Zealand consumer of the global (especially film) culture of his time, 3. as coming from a Pakeha who worked as a self-professed honorary member of the tangata whenua and of Samoan communities, 'indigenising himself', as anthropologists used snottily to say. In many ways these frames do not overlap, indeed they may oppose each other. Yet it seems that Fomison's talent lay precisely in his extraordinary capacity to produce images which hybridised and connected these potentially contradictory formations and drives. A last point: to consider Fomison as primarily a local artist emerging from a particular historical moment is to forget that he also worked in a long and transnational artistic tradition, a tradition where artists have organised their lives, partly by choice, partly by necessity, in ways that allow them to produce 'art'. Fomison's most obvious artistic genealogy is that of those white male artists who drew creative energy from identifying with, or at least joining up with, the colonised — 'going native' as they said in the days of rampant colonialism. I shall return to this.



The Doorman, 1977 (sup cat 410)
Photo: Dowse Art Museum

First then, Fomison as an artist of the New Zealand welfare state. My sense of this aspect of his work depends most of all on a number of paintings produced in the late seventies, though the qualities of these works were never completely lost later. I am thinking of the paintings of prison yards, cells and so-called 'mazes' — in particular works like *The Doorman*, 1977, or *Looking out; Looking in*, 1976 (sup cat 216). Two things are especially noticeable about these works: first, the object represented — the prison walls, the sky, say — is given what would be an excessive space according to the norms of traditional perspectivism. This means that the images have something of a European modernist feel, the feel of a Mondrian or a constructivist work. Perhaps the large surfaces of relatively flat, unnuanced paint — the sky in *The Doorman*, for instance — carry the message they would in an international tradition of abstraction. Perhaps they seduce us into perceiving the spaces we inhabit as constituted by formal, ordered shapes, some sort of security in uncertain, transformative times.

But I'd say that something works differently here than in the European masters — so that, in Fomison, the past is broken with in the very process through which it is received, attended to and retransmitted. (This simultaneity of break and transmission is, it seems, represented figuratively in Fomison's many variations around Domenico Ghirlandaio's *Portrait of an Old Man and his Grandson*.) In the European modernist canon, abstraction works to confirm a threatened utopian, spiritual dimension in an ever more rationalised society. Here the way the images flirt with geometric abstraction within a firmly mimetic or representational intent, along with the dullness, the lack of inventiveness in the application of the paint itself, become metaphorical of a banality, a flatness in the society they belong to and hint at.

The second thing noticeable about these works is that, in their prisons or mazes it is not quite clear who is closer to freedom and open space — the painting's implied viewer or the men who are the subjects of the paintings. Even in a seemingly conventional work like *Looking out; Looking in* (whose very title makes the viewer's gaze equivalent to the prisoner's gaze back), the prison seems to keep the viewer out as much as it keeps the Maori prisoner in.

It is these two qualities most of all that make me see the paintings as imaging not just the prison experience (which Fomison and I shared) but something larger — statism and, in particular, welfare-statism. We need to tread carefully here. At one level, I believe that his risk-taking, the on-the-edge lifestyle, could become creatively productive for Fomison precisely because the state could provide him with hospitals, grants, jobs, even prisons, and so on. At the same time it turned him into an abstract object of care and surveillance — a 'case' along with all the other cases. Potentially, indeed, under welfarism, every citizen is such a case. These paintings seem to me to be attempting to frame *this* abstraction, and, if not to escape it (which is impossible), at least to distance the painter from it by the simple act of imaging it. The logic of welfarism may be one of relentless co-option just because it turns individuals into citizens who are, whether they like it or not, objects simultaneously of care and control. The more you rebel against welfarist states, and the further out you get, the more state there is to know, recuperate, rehabilitate you.

But to image this logic is to position yourself at welfarism's edge, to contest welfarism's claim to know best: that is, to take its number, however impotently. This is what these paintings do for me.

The next context: global film culture. Again my sense that Fomison's images recycle and creatively transform images made available in film (mainly Hollywood) comes from particular images. But it is worth pointing out that we know how much film meant to him as a child, and that his library contained a number of books on films, especially horror films. Fomison also insisted that his pictures be 'read' rather than just seen. This puzzled me at first: was Fomison claiming that these paintings need to be carefully meditated upon and interpreted because they are images of institutions, events, tendencies etc which do not themselves possess a visible shape — images, for instance,

of an abstraction like the 'welfare state'? Or was he claiming something more? Pondering this, it occurred to me that many of these works have a particularly cinematic quality, as if they were painted blow-ups of cells from a strip of Hollywood film — and I am not just thinking of those early pieces like *"I was a Teenage Werewolf" film 1957*, 1970 (sup cat 179) where this is most apparent. Right throughout his career, images can work as paintings of stills from films which were never made or seen, but which, nonetheless, belong to known genres.

Especially in the early days, Fomison often worked from photographs. But something else is in question here. The camera that Fomison uses to sharpen his vision is now imaginary and has become, as it were, a frozen movie camera — capable of zooms, long shots, wide-angles, focusing over deep fields, and so on. Yet he uses the freedom that painters have to move beyond the mechanical reproduction of light in order to exaggerate the effects of a movie-camera and show how paint can hint at meanings, cause flesh to creep, in ways cameras can't.

Some of these images record a micro-second of mysterious possibilities, available only in other worlds than the one we inhabit. Look at *Face Outside*, 1978. Here we have a close-up to end all close-ups: abstracted and perspectively just off, the enormous face objectified but not quite inorganic, dreaming, it seems, as an alligator, or maybe even a huge, old tree like a kauri, might dream. When the paintings become very big, the imaginary film-cells that Fomison reworks often clearly belong to special effects films. Look at *Open Window*, nd [1977] (cat 81) or *Up, Up and away*, nd [1978] (sup cat 560) whose size mimics the gigantism of a cinema screen.



Face Outside, 1978 (sup cat 103)
Photo: Waikato Museum of Art and History

These images, which I cannot help seeing as picturing little white men dancing on the bodies of Polynesian giants, draw upon those 1940s and 1950s triumphs of miniaturisation and matte effects — I am thinking of

movies like Disney's *Darby O'Gill and the Little People* (1959) or, better still, George Pal's 1950 *tom thumb*. Another, more political, message may be coded here — the Maori body is the land on which the Pakeha settlers have so insecure a tenure, insecure culturally and morally if not economically and legally.

Yet for me the most filmic of all Fomison's works are those paintings where the landscape is more subtly anthropomorphised — in ways that turn us simultaneously towards non-modern, 'mythic' cosmologies and towards Hollywood. I am thinking of paintings like *The Fugitive*, 1980–82 (cat 94) or *Untitled (Garden of Eden Aotearoa)*, 1981, (sup cat 485) for instance, which, in their anamorphism, recall the expressionist art-direction of stylised B-grade horror or sci-fi features — movies set in artificial landscapes which dwarf individuals and whose plots hover as long as possible at the point where the familiar has not yet turned into an imminent horror. These works have no strong political message. The shapes of the landscape embody mythical narratives as they do in traditional Maoritanga, but these are sinister geographies, the residue of horror stories which provide little security for any sentimental or 'authentic' attachment to the land, whether by Maori or Pakeha.

These images, it seems to me, are stronger than Fomison's earlier mazes or prisons, but are not wholly disjunct from them. They share the same refusal to adhere simply to the scale either of representation or abstraction. In their haunting illustrativeness of vanished and imaginary fictions they acquire the capacity to convince us that some global, if not cosmic, plot has been lost. So they are mazes in their own way too. And in both the 'imaginary film' and 'welfarist maze' paintings, the pictured space begins to unsettle and incorporate the 'real' space of the viewer. We are reminded of how space is organised, and itself organises subjectivities where original works of art are rarely or never seen — by those, that is, who have not been educated or habituated to taking pleasure in the kind of 'art' which comes in framed canvases. In the maze paintings that space is of 'institutions' — mental hospitals, prisons etc, where the welfare state most clearly disclosed itself; in the landscape/special effects paintings it is the dark space of the movie-house, where national borders and state formations melt away and identification with the moving image can be so strong as to make the real seem paltry. In the anthropomorphised landscape paintings, with their dependency on the movies, the traditional myths which ground cultural identity in stable forms like the land become loosened as the spirit of 'special effects' narratives of magic and cultural origination is brooded over and invoked.

These imagined movies may borrow from Hollywood but they also hint at a film industry Aotearoa never had. Which brings me to the last context: biculturalism and, more specifically, Fomison's entry into Maori and Samoan community life. The most dramatic moment in Fomison's personal biculturalism (or multiculturalism) was of course his undergoing pe'a, Samoan ritual tattooing, in inner city Auckland in the late seventies. Not long

before he died Fomison said that he told Samoan elders his tattooing was an exchange, a reparation for the killing of Tupua Tamasese Lealofi, the Samoan anti-colonialist insurgent, shot by New Zealand soldiers in 1929 (see Anne Fenwick, 'Put Art First'. *Listener and TV Times*, March 5 1990, 121). But Fomison's tattoo was more than a private act of expiation, it allowed him to enter local politics when he travelled to Samoa in the early eighties. There he resisted the patriarchal and non-democratic authority of the traditional leaders. In this Fomison's politics seem courageous, exemplary. Indeed, what seems to have drawn him close to colonised peoples was not only the welcome they gave him but also the turbulence of their life-ways, their refusal to be talked out of a powerfully felt resentment, and the urgency of work-to-do as much as an abstract moral sense of the injustices they had suffered. Again, it is this willingness *not* to mythologise other cultures as warmer and more organic than those of the West which allows Fomison to produce works that most unambiguously represent the Polynesian relation to the land — I am thinking of the series of work which includes *Advice from his Grandfather*, 1983 (cat 84); *Advice from her ancestress*, 1981, and *The Last Task of Maui*, 1983 (cat 85).



Advice from her ancestress, 1981 (sup cat 20)
Photo: Auckland City Art Gallery

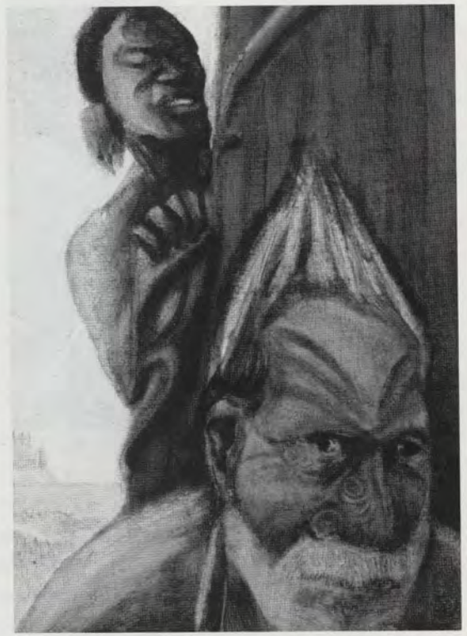
In *The Last Task of Maui* the human form and the shape of the land merge into each other once more, but with a new and more public twist — the Maori narrative of Maui's fatal journey up into the body of the 'goddess of death' Hine-nui-te-Po is depicted. (We recall how Maui, the trickster, in trying to win immortality by crawling up to and plucking out Hine-nui-te-Po's heart is defeated by the teeth in her vagina.) What is striking is that as Fomison sets out to image a Maori vision, he returns to a version of his mazes. The body of the mother is as much a prison and a threat as were, earlier, the walls and grilles in which he made concrete the institutions of welfarism and state power. This is a Maoritanga which prefigures Freud and which speaks not of life and vitality but (with a sexist inflection) of death's ineluctability. In these paintings the abstract shapes and the means by which they are painted are more complex than in the maze works. Triangles replace rectangles, the paint is more modulated so multi-sourced lights, dominated by what cinematographers would call a key-light, produce subtle shadows, hinting at depths which are more threatening than welcoming. Still, the sense that individuals are imprisoned by their environment (and, in fact, by their humanness) remains.

These remarks do not catch the way in which Fomison's capacity to align with non-Pakeha communities has a particularly problematic relation to his painting. This is true partly for a formal reason: pre-contact Polynesian cultures did not possess practices like those of easel painting, so that to use these practices is itself to break with traditional Maoritanga, for instance.

Even if we concede that contemporary Maoritanga is a self-renewing and open formation, capable of absorbing Western techniques, there remains a tension between it and modern art. And here we return to the problems of the self-indigenising European artist mentioned above. In particular, painters who identify with colonised Polynesian peoples and try to use Polynesian culture for their art can hardly avoid Paul Gauguin's influence and the difficulties that hedged him in, precisely because he too was trapped by his exteriority to the Maohi (Tahitian) culture and peoples.

Gauguin wanted to live amongst the Maohi, connect with them (not least sexually), and use them in his paintings, for various and contradictory reasons. Most importantly: 1. to embody Western mythology (especially Christian mythology) in Polynesian form; 2. to communicate what he thought of as the Maohi's fears and lostness in the world, their impending extinction, as a metaphor for the human condition; 3. to express what he considered to be Maohi beauty, vitality and freedom (especially their sexual freedom) and create vibrant and transgressive images with which he could break with the realist conventions of classical Western art; and (more rarely), 4. to imitate Maohi work (especially wood-crafts) to rejuvenate Western practice.

Traces of each of Gauguin's fixes on Tahiti can be seen lingering in the work of Fomison, whose personal relation to Maori and Samoans was much less condescending. Let me take just one example, a painting in which Gauguin's influence is particularly strong — *Intertribal Incident*, 1983. If this were by Gauguin, the young man behind the man of authority would be a hallucination like the demon-figure in *Manaò Tupapau*. The work would illustrate Polynesian superstitiousness with the implication that, in gaining its 'enlightenment', the West has lost intensity. In Fomison the message is more directly political and remote from the kind of colonial discourse that enmeshes Gauguin. It speaks more simply, if still a little nostalgically, of generational conflict in Maori society. But in repeating Gauguin's techniques Fomison cannot fully disengage himself from a certain colonialism. Perhaps this is most apparent in the way in which the painter and the viewer are positioned outside the society that is being represented. *Intertribal Incident* is more a 'slice of life' bearing an anecdotal or illustrative quality than any of the maze or landscape works.



Intertribal Incident, 1983
(sup cat 188)
Photo: Waikato Museum of Art and History

One series of work, however, does engage white biculturalism, or becoming-other, less statically and externally. Surprisingly, this is the series of portraits — of self and others — that Fomison produced from the late sixties, when he was beginning to find his touch as an artist, to the late eighties, in a work like *Pinnochio*, 1986. Even when these are not strictly self-portraits — when, for instance, they are



Pinnochio, 1986 (sup cat 300)
Photo: Manawatu Art Gallery

copies of canonical works like the various early head of Christ paintings — these images do the work of self-presentation. It is as if Fomison were seeing himself as his subjects — as Christ, as Pinocchio, as Don Quixote, as St Anthony, as a teenage werewolf or a clown. Indeed, in this context, 'seeing himself as' merges into 'identifying himself with'.

At a more general level, this means that these works form an inquiry into one of the strongest forces through which 'modernity' was produced and which continues to colour post-coloniser/post-colonised relations. That force is the individual's capacity to change identity by a personal act of will, faith or empathy. It is no accident that, amongst many others (and leaving Christ aside), Fomison paints two Western heroes of identity-transformation or 'becoming-other', one religious, the other profane. He paints St Anthony, a master of ascetic techniques for undoing one's given personality and for transforming oneself to live on God's terms; he paints Don Quixote who, as an early virtuoso of imaginative empathy with fictional characters, became a hero like those he read about in the romances of the time.

What has this to do with biculturalism? Rigorously to live biculturally is to re-invent oneself, to identify across cultures, to undergo a certain 'conversion' — as Fomison, born into a Pakeha working-class, Christchurch family became, at least in part, self-identified as a Samoan. What marks Fomison's painterly inquiry into this process via the masquerading portraits is that he presents it not as joyful but as melancholic. Often the self-portrait-as-another pictures a feeling more intense than melancholy — a feeling like anguish. It is as if to him the process of becoming-other involved a crime or a sin. I am thinking of early works like the small *Self-Portrait as Pinocchio*, 1973–74 (cat 23) — where the grown nose wittily thematises self-othering as lying; or the larger *Self portrait*, 1969 (cat 17) in which the painter's masked image seems to long to retreat into the shadows as a film-noir private eye might slink into the night.

Of course, the painter's ability to picture himself as another is limited by the colour of his skin. Fomison was white and could not persuasively paint himself otherwise, even though he sometimes tries, as in work like the 1977 *Portrait of St Anthony*, (sup cat 311) with its radically restricted palette. Partly because of this, and also, no doubt, because easel painting and mimetic images did not belong to traditional Maoritanga, Fomison's portraits of non-whites often take on the quality of *memento mori*. They pass themselves off as objects which trigger memory of the dead and death, tokens of residual mourning rituals even, rather than as works of art in the grand sense. Often they reject the traditional rectangular frame which both helps us see paint as mirroring reality and helps paintings acquire their aura. Works in this spirit include *That Man That Mountain Taranaki*, nd [1978], *Omai*, nd [1977–78] (sup cat 276), and even the Gauguinesque attempt to refigure Christian hagiography in Polynesian terms, as in the medallion-like drawing, *St Anthony*, nd [1972] (sup cat 341).

These works stand furthest from the maze paintings with which I began

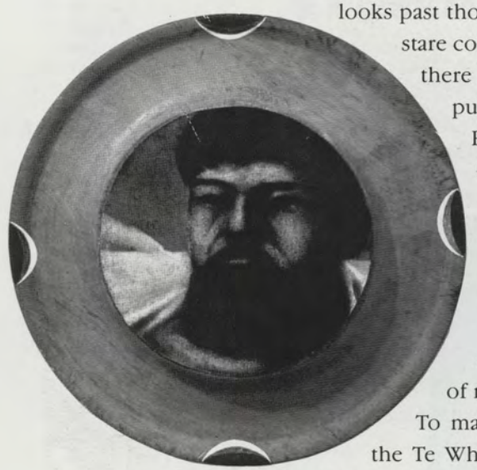


'Ware Wolves: Lycanthropy curse that brings out the be people, was a long time incut Universal made *The Werewolf* i and waited twenty-two years making another. *Werewolf of L* (1935; *opposite, left*) starred Henr The makeup by Jack P. Pierce n influenced that artist's later C *Wolf Man*, but also Michael La teenage version: *I Was a T Werewolf* (American Interna 1957; *below left*), and Ger *Lycanthropus* (Royal 1961; *belou* one was known in England as *I M a Werewolf* and in America as *wolf in a Girls' Dormitory.*



Denis Gifford. *A Pictorial History of Horror Movies*. London: Hamlyn, 1973, 113. This page was the source for Fomison's painting reproduced on p9.

my essay. The thick, round frame of *That Man That Mountain Taranaki*, for instance, seals its subject off from its viewers in a past to which they have almost no access. Te Whiti himself is more an icon than an individual; he looks past those who gaze at the painting and try to 'read' it. Does he stare courageously? Bleakly? Neither. Because, as an icon, finally there is no 'he' there. Te Whiti may belong to contemporary public memory as a peaceful prophet of resistance to the Pakeha, one of the survivors of an era before New Zealand became irrevocably a nation state like other nation states, part of the capitalist, metropolitan-dominated, global order. He may predate that welfare-statism which will nurture its citizens in labyrinthine institutions which offer support and imprison all at once. But this image is more a talisman of lost ways of living than a celebratory representation of a hero of resistance and a precursor of modern 'biculturalism'.



That Man That Mountain Taranaki (#231), nd [1978] (sup cat 403)
Photo: Waikato Museum of Art and History

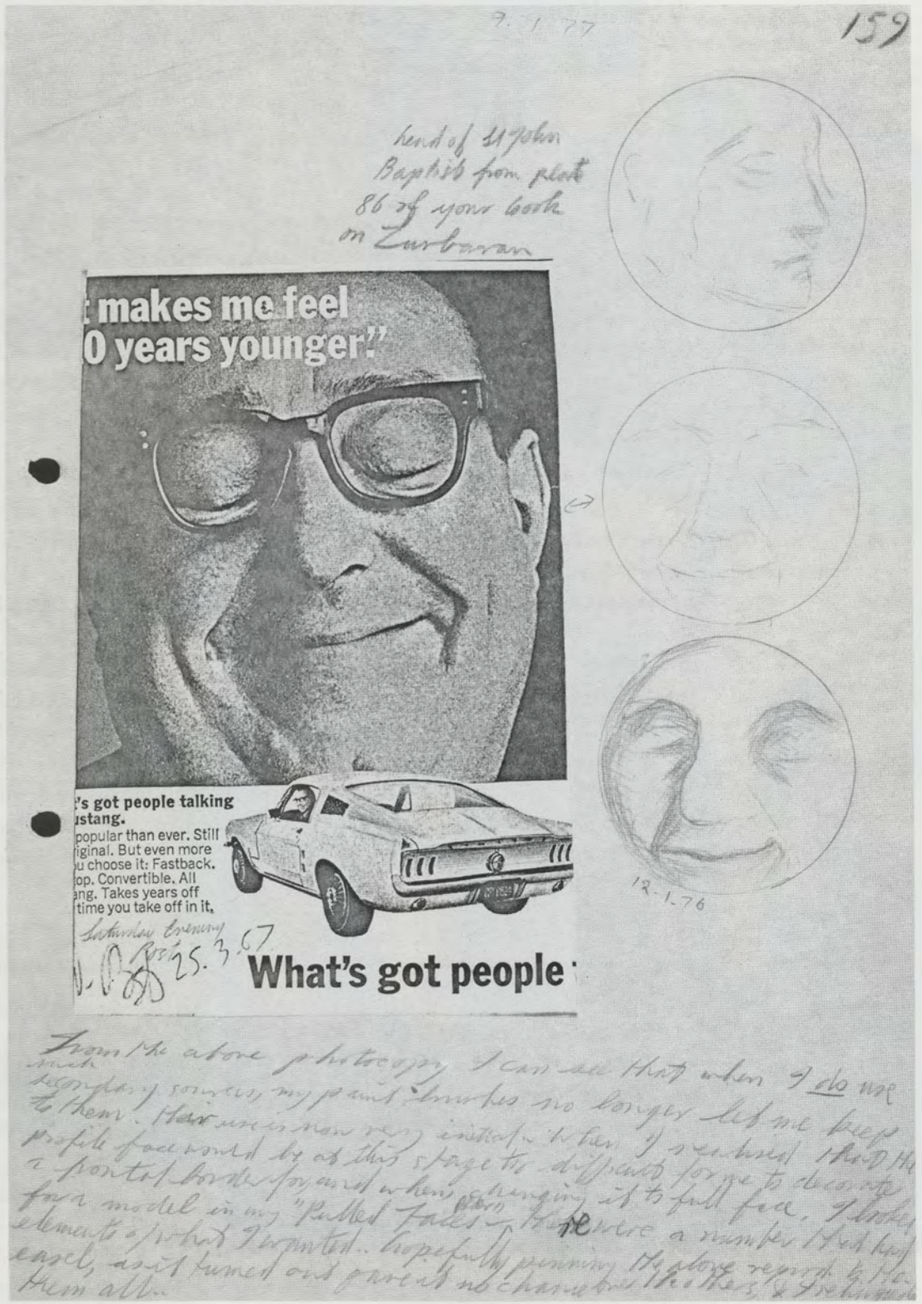
To make a final observation — depictions of lost Maori like the Te Whiti painting, technically so simple, resonate most when they are brought into relation with other Fomison works, when they are looked at as examples of the *oeuvre* and, behind the *oeuvre*, as traces of the painter's troubled life and times. When the time comes in which those works will stop producing shocks of recognition, when Fomison's contemporaries are dead and buried, I think the paintings will continue to represent us to the future. Then they will become part of the nation's taonga, acquiring the peculiar, rather muffled and lifeless, aura of treasures and 'great art'. But perhaps something of the traumas and hopes of idealistic, driven white men who tried to jump from welfarism to biculturalism will remain. Traces as moving and mysterious as the old Maori pictographs which so excited the young Fomison, and whose meanings, lost to him, he felt impelled to resurrect.

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His books are *Foucault and Literature*. London and New York: Routledge 1992; and *The Cultural Studies Reader* (ed). London and New York: Routledge 1993.

His published essays are numerous and include 'Rousseau's Patrimony: primitivism, romance, and becoming another', in *Without Reservation: Essays in Postcolonial Theory* ed Peter Hulme et al. Manchester: University of Manchester Press, 1993; 'Waiting for the Post: some relations between modernity, colonization and writing' in *History and Post-war Writing* ed Theo D'haen and Hans Bertens. Amsterdam: Rodopi 1990; and 'Nationalism: literature's other?' in *Nation and Narration*, ed Homi Bhabha. London and New York: Routledge 1990.

Simon During's interest in film shows in the forthcoming project: *Modernism and Magic*, an analysis of discourses and practices concerning magic in the period 1880 – 1930, including the early history of film (Méliès in particular) and ethnography and sociology of the period.



Tony Fomison. Painting logbook page for *#159 – Portrait of St Anthony*, nd [1977]. See illustration on p 57.
Courtesy of the Trustees, Fomison estate

'The Blood is One Blood': D H Lawrence and Tony Fomison

Marianna Torgovnick

Here is a composite story I tell in my recent book, *Gone Primitive*.[1] Westerner, especially a man from some less privileged group (Welsh or Scottish rather than English; working class rather than aristocrat; Jew rather than Christian; homosexual rather than heterosexual) goes to Africa or the South Pacific, searching for an exotic paradise to call 'home'. Sometimes the search is for artistic inspiration — Gauguin in Tahiti. Sometimes for a climate warmer and healthier than Europe — Malinowski in the Trobriand Islands. Often, the search is for sexual identity on a stage whose values may differ from those of Europe — Gide in Northern Africa; Tobias Schneebaum in the Amazon or Irian Jaya. More often still, the search is for a different kind of society — communal, warm, personal, spontaneous; a place where acceptance can be found and ideals realised — D H Lawrence in Mexico, New Mexico, and Australia.

Most of these Western questers succeed only for a short time or fail outright. Often, they maintain a scholarly or writerly distance from the people amongst whom they have come to live. Almost always they move on or move back to Europe, despite hating it.

From what I have learned about him, the New Zealand artist Tony Fomison was different. He seems to have lived multiculturalism to the end. Although, like many Europeans, he worked in archaeology, ethnography and art, he closed the distance between himself and the others, making a place for himself in the Samoan communities in Auckland, which gave him a social role by recognising his tattoo markings, endorsing a new identity. Western seekers after the exotic are legion; those who find at least some version of their dreams are much rarer. Fomison appears to have been one of these rarities, sharing his dreams with us in ambiguous images.

His very face is highly evocative: advanced well into middle age but retaining the long, unkempt hair of youth, a face showing (perhaps after accelerated aging) a life of passions and excess. An interesting face: world-weary, wise, amused, ironic, unhealthy looking.

When I see the face and hear the story I think most of all of D H Lawrence: spiritual quester, seeker of the communal, self-exile from his native Europe, prophet, sometimes embarrassment. A man of excess whose excess, in Blake's words, 'led to the Palace of Wisdom'.

Blake was Lawrence's favourite British painter, and I suspect that Fomison liked him too. He painted him as *Wm Blake Pakeha Prophet*, 1976. Blake's

triumphant male bodies, Satanic but free, remind me of the tiny figures Fomison uses in several of his paintings, escaping from the mouth of a figure that may be Fomison himself. Fomison's tiny figures suggest spirit or soul in flight from the body and from material fact. Lawrence too was always struggling, with limited success, to work free of the conditions of his birth.



Wm Blake Pakeha Prophet, 1976
(sup cat 587)
Photo: City Gallery, Wellington

Let us consider the case of Lawrence. It may be that we will discover an analogue with, or for, Tony Fomison; a typology and history with which to frame him.

Lawrence was born in Northern England, the product of a famous mismatch between an educated schoolteacher, whose aspirations were to ideas and culture, and a coalminer, whose work took him daily into the bowels of Earth. As a youth Lawrence thought he hated his father and loved his mother, but he would continue to work out alternative relations to these figures throughout his career. The mother would ultimately be combated and rejected, a site of immense nostalgia, but also a strangling figure, unable to release the son. Lawrence's first major hero, Paul Morel in *Sons and Lovers*, plays out this theme. Morel wants to be a painter, but is caught up within his mother's ambitions for financial success, his father's earthy values as a miner, and his own sense of self.

The mother eventually merges, in Lawrence's fiction, with other females: wives and lovers who resist the independent maleness Lawrence wished to claim as his own. As Lawrence comes to identify with male characters against female ones, the dark male, originally a stand-in for the boorish, coalminer father, becomes one of Lawrence's richest and most sexually potent figures. Occasionally dark males represent the undertow of modernity, the corruption of city life, the filth of industry — like the rat-like young man being entrapped into marriage in *Women in Love*. Much more often, they represent Lawrence himself — slim and protean, resistant to bourgeois culture, struggling to carve out a sense of himself in harmony with the men and women of his choice. Birkin in *Women in Love* is a fine example. So is Mellors, the gamekeeper who is also the title character in *Lady Chatterley's Lover*.

For someone of Lawrence's time, darkness was inevitably a racial trope, suggestive of the peoples from the colonies. Lawrence had a strong interest in colonised peoples, yet, like many Europeans, he tended to blur them together in his mind. It is no accident that he sought 'the primitive' in places as diverse as Sicily, Australia, Mexico, and New Mexico. To him, they were pretty much the same place, sites of potential authenticity, places where body and spirit might be revived after the debilitating damp of modernity.

His greatest, and also weirdest, primitivist fantasy is *The Plumed Serpent*, written in 1927 and set in the Mexico of the 1920s. The dark hero in this novel is Cipriano. Cipriano calls himself Quetzalcoatl, the plumed serpent of

the title, master of life and death, and he enacts this role in ritual. At one ritual, Cipriano directly takes upon himself the god's awesome power over life and death: he strikes down, without trial, people deemed traitors to his political cause. This act is seen as the essential lesson of 'the primitive'. The body is seen as the vessel of life and death, conduit of cosmic power. It is heir to life and death, always itself in either state. The following quotation teaches this lesson in finest Lawrencian primitivist form:

Blood is one blood. We are all of one bloodstream. Something aboriginal and tribal, and almost worse than death to the white individual. Out of the dark eyes and the powerful spines of these people, all the time the unknown assertion: *The blood is one blood.*[2]

Lawrence is frequently read — I would say, misread — as an apostle of sexuality. In the late sixties, in the United States, he was an adopted guru of the sexual revolution, until Kate Millett showed in *Sexual Politics* how fundamentally hostile Lawrence was to orgasmic sexual pleasure for women: a hostility, we must guess, generated in fear. Lawrence advocated passive submission as the best way for women to achieve sexual pleasure. Millett lambasts him for that, and rightly so. But I think Lawrence ultimately wanted passive receptiveness for men too. Because I don't think Lawrence was interested in sexuality so much as in states of harmony between individuals and the cosmic surround. Sexuality was a symbol for him, and the harmony of opposites was what it signified.

Ostensibly, the search in Lawrence is always for self: self-knowledge, professional achievement, a good marriage, friendships, community. But the real drive is always beyond the self, and the best moments are at the fringe of language, almost at the fringe of experience, moments in which the self lapses out of the self into some greater cosmic whole: away from language, into community; away from self-identity, into unity.

A good example can be found in the description of Mexicans singing from *The Plumed Serpent*:

[They sang] with a sort of suppressed, tranced intensity, singing to the other dimension of man's existence, where he finds himself in the infinite room that lies outside the axis of our wheeling space. Space, like the world, cannot but move. And like the world, there is an axis. And the axis of our worldly space, when you enter, is a vastness where even the trees come and go, and the soul is at home in its own strange dream.[3]

Lawrence was a quester for a reality beyond the self who could not get beyond sex and the body as guiding metaphors. Always embodied, always human, sex failed him — hence his frequent lapses into disappointment, anger, and sometimes a vivid misanthropy.

Lawrence wanted ecstasy in the body, through the body: ecstasy which was to be a union with something beyond the body. It is a great paradox in his life and work. It is a lasting frustration. People like Lawrence, caught in a web of contradictory feelings and desires, often search out 'the primitive' as a curative state.

Whether in Britain or Italy, Australia or Taos, New Mexico, Lawrence's subject was, finally, always himself. His novels are replete with covert portraits of Lawrence, dark-haired prophet of bodily and psychic wholeness. His paintings often show a Lawrence figure too, dark-haired, scrawny, at once wholesome and unhealthy, often flung in the freedom of dance. This obsession with the image of the self makes sense in the contexts I have described: for ecstasy to be achieved in the body, the body must be present, the sense of self realised. But since ecstasy depends on contact with cosmos, the presence of the self is also a burden, a bit of baggage that threatens to weigh down the whole. So the self must always be ironised, problematised, cast into a changing net of relationships: as I have said, the self lapsing out of the individual self. In his fictions, Lawrence did this by notorious repetitions in his style: the same words repeated over and over, in a 'frictional', incantatory way. Scenes unfold as dramas of consciousness, with characters experiencing states of mind that are labile in the extreme: unstable, subject to unpredictable displacements and shifts.

But the dramas of consciousness and unconsciousness are only part of the story. Lawrence repeatedly embeds his characters in dialogic minuets: scenes that repeat themselves with different casts of characters, repetitious scenes in which decisions get speedily made and unmade. The technique serves to ironise the question of self that the fictions pursue. It is akin to another technique Lawrence uses in his fictions: characters who are Lawrence's spokesmen spout long philosophical passages which are then ridiculed and undercut by characters within the novel. Irony and undercutting are fundamental modes, the modes of eternal frustration, since the project of ecstatic union with the cosmos impossibly insists on playing itself out within the body.

I sense the same frustrated desire for essence and ecstasy in Tony Fomison. I see it as a possible cause of the haunting similarities between Lawrence's and Fomison's life and work.

As is true of Lawrence, Fomison's subject is often Fomison himself or the world around him as an extension of his state of mind. Fomison not only did many self-portraits, he also repeated motifs symbolic of the self and the quest for self-knowledge in many other paintings not obviously self-portraits.

In Western art, mirrors always have an insistent double reference: they refer to the doctrine of realism, the representation of the world (or, sometimes, to its opposite — a creative distortion in art of the social world); they signal the idea of identity, the theme of self-recognition played out with variations from Narcissus (I am told that Fomison painted the figure of Narcissus) to the French psychologist Jacques Lacan, for whom the mirror signifies the fall out of unity into selfhood.



Narcissus, 1979 (sup cat 248)
Photo: Llewelyn Summers

Narcissus, of course, fell in love with his own image, reflected in a pool, after being cursed by the nymph Echo — one of many female and male characters who fell hopelessly in love with Narcissus and whom he spurned in his self-absorption. The Narcissan model of self-love does not seem fully applicable to Lawrence or Fomison, though both mightily contemplate the self and search its workings. For Lacan, the mirror signified a fall from collectivity (identified with the mother) into the realm of language, difference and selfhood (identified with the father). For Lacan, and for Freud, the return to collectivity was extremely difficult and fraught with dangers. Some personalities settle happily into selfhood, linking up eventually with a self of the opposite sex and forming what Lawrence called 'bourgeois suburban dyads'. Others don't, and always yearn for collectivities lost — and often sought in versions of 'the primitive'. Though he contemplates himself endlessly, Lawrence clearly belonged to the second, the yearning, type. So too, I suspect, did Tony Fomison.

At any rate, Fomison's mirrors activate most strongly the second set of themes — the identity themes.



Self Caricature [sic], 1987
(sup cat 352)
Photo: City Gallery, Wellington



Portrait of St Anthony, [1977]
(sup cat 311)
Photo: Waikato Museum of Art and History

The self-caricatures and self-portraits dated 1987 *(Self Caricature* [sic]), 1977 *(Untitled [Self-portrait]*, cat 26), 1975 (*Self Portrait*, cat 24), and 1977 (*Portrait of St Anthony*, nd) all imitate the form of the convex mirror. They frame Fomison or St Anthony. (It is worth noting that for Flaubert, St Anthony was an image of the artist and hence of himself — so too for Fomison.) Mirrors distort the face by emphasising the central plane of the nose, making Fomison resemble a face looking out of a bubble, a periscope — eerie, and haunting. It is almost as if Fomison is a homunculus, waiting to be born — the 'little man' drawn in mediaeval-Renaissance drawings of sperm, which were thought to contain, in miniature, the entire body.

In fact, birth imagery forms another strong theme in Fomison's art — and another link between Lawrence and Fomison. For Lawrence the adventure of selfhood is like the birth adventure. Characters experience themselves as seeds drifting through the universe; they struggle towards new being, achieving or failing to achieve it. This complex of images is one of many remnants in Lawrence's mature work of his ambivalence towards the mother: so powerful and yet, in her femaleness, so different from him, the mother and her power to give birth could still be approximated in the act of self-realisation, in the act of art.

Fomison too reiterates birth images and he often seems to have painted figures that are sexually ambiguous, and probably male, giving birth. These paintings are often read as death-bed scenes, but I see them also, and richly, functioning as births. In *Up Up and Away*, nd [1978] (sup cat 560), a naked male body, or soul, exits the mouth of a dead man or dreamer. The tiny body may be truly free or may be about to be caught in the black sheet held by a blue-eyed crone — the latter, one fears (the crone a trace perhaps of Lawrence's devouring mother). *Open Window*, nd [1977] (cat 81), activates a different possibility. Here the same image repeats, except that the sleeper/dead man's face is broader (almost like a carven face) and the view of the nude is from the rear. Another figure, eyes closed, mouth drawn, hovers above, but with no signals of malice, such as the Crone's flashing blue eyes in *Up Up and Away*. The hovering figure does not quite 'net' the escaping body and may never do so. In fact, there is an avenue of escape visible in the painting — the open window to the far right, also found in *Face Outside*, 1978 (sup cat 103), and other paintings. The window shows how Fomison entertains the idea of escape, yet sometimes, as in the periscope-like self-portraits, enclosure prevails. In *The Last Task of Maui*, 1983 (cat 85), the tiny Maui figure crawls back into the immense vagina of the prone Hine-nui-te-Po: a mythic narrative of the birth/death ambiguity rehearsed so often elsewhere in Fomison's work.

Is the face in the self-portraits/caricatures/allegories about to be born or re-born? Trapped and imprisoned? Judging by the sampling of images I have seen, Fomison's *oeuvre* supports either reading, with its love of images of faces, tightly netted in rectangles, circles, or behind actual prison bars. *The Doorman*, 1977 (sup cat 410), *In the maze; whose mask is this?*, 1977 (cat 78), and *Fidelio*, 1983, raise the same ambiguities.

In the Theseus and Fidelio stories, women provide the clue out of the maze, the best chance of escape. The absence of women here tilts the balance of interpretation but does not determine it. *Let Each Decide, yes, let each decide*, 1976–77 (cat 80) is another maze painting. Inside or out? Light or dark to be read symbolically? And if so, how so? Entrapment of the body but escape of the spirit? Or no distinction, really, between the two? The images don't tell us, though they pressingly raise the questions.

The 1989 photograph of Tony Fomison by Shirley Grace (see p 70) seems to me to sum up, in a marvellously inventive way, how Fomison straddles



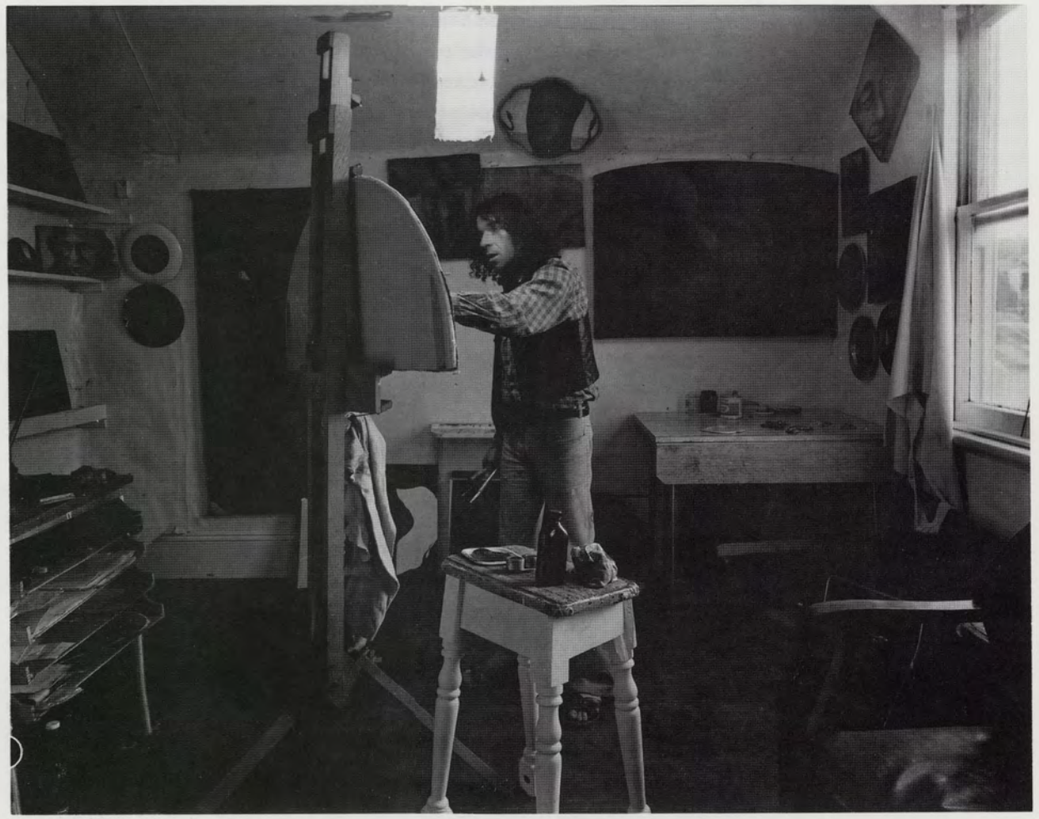
Fidelio, 1983 (sup cat 113)
Photo: Auckland City Art Gallery

two cultures. It includes as well many of the themes that link Fomison to Lawrence. The setting of the photo is vaguely Renaissance and European. Fomison sits in mostly native costume and models for the rotund artist at the right. The artist gestures towards Fomison but is of course Fomison himself, courtesy of trick photography. Fomison the model is partly unclothed, painfully thin and emaciated, tricked out in 'native' regalia — a modern Christos. Fomison the artist wears a rolled, bulky jacket suggestive of Renaissance garb that mimics the appearance of ample flesh. Portrayed in profile, the bulky artist measures his subject with his brush. The artist stands before an open window which teases the eye away from Fomison the model, but only for a moment.

Everything in the image leads us to Fomison the model: the painter's gesture, the balance of light, the shaft of white wall which almost, but not quite, frames Fomison as subject. Fomison's body has the same languor as the face, knees spread, feet pointing out with an acute vulnerability, hands holding objects, but limply. His garb and props catch the eye: Western jacket mixed with lavalava; cigarette in one hand, kava stick in the other. The necklace frames a display of chest hair, clawlike, thick, like the necklace. Between the legs appears a flash of what looks like sheepskin, although a close-up reveals it to be seat-cover, not garb. The close-up also reveals telling details: a table, whose legs are carved with images, on the table brushes and miniatures, but also a bottle marked with an X — an image perhaps medicine, perhaps poison.

In the photograph, Fomison's face blurs out, so that the eye is drawn to the inverted V of the legs, positioned as for birth, but weak and passive. The most startling aspect of this remarkable photo is, finally, the legs, adorned at the top with tattoos done, I am told, by the tufuga ta tatau Sulu'ape Paulo II, an artist highly esteemed by Samoans. The tattoos suggest an energy and life missing in the limbs themselves: Fomison is ill here and close to death. I am also told that the tattoo or pe'a marks Fomison's adoptive status as a soga'imiti, or untitled tattooed man, within the Samoan communities of Auckland. The pe'a is displayed frankly, but also ironically — as if Fomison dares the viewer to peer up his crotch, flashing tattoos not normally seen on a white man. The white man poses for the camera in a way that reminds us of numerous ethnographic photos at World Fairs or Expositions. The white man poses for the camera, legs spread, almost as a woman might for the male gaze. Maori, Samoan, female — gazed at by Europeans, but gazing back this time also as a European male. Fomison here stages one more variation of the mirror and identity themes: literally, he occupies more than one role in the representation (subject and artist); metaphorically, he occupies several more, variations on self and Other.

Grace's photo reflects much of the ambiguity I sense in Fomison's work. It fits within recognisable Western genres: most strikingly, the artist-in-his-studio motif, so popular from Van Eyck, through Velasquez, and beyond to Rembrandt, Matisse, Picasso. Yet Grace's photograph shows Fomison as a



'Tony Fomison 14.5.77. Sunday afternoon, the studio, Gunson Street, Freeman's Bay. 1977 portrait.' Silver bromide print by Mark Adams. Courtesy of Mark Adams

man equally poised between cultures, between traditions. The face and surface detail are European, but the tattooed serpent writhes below.

Fomison's paintings bespeak the same balance. There are images of Christ and of Maori carvings. He represents Michaelangelo's statues, and often quite beautifully. In some of his paintings he evokes Gauguin — how could he not? There are fairy tale images — Humpty Dumpty, but above all Pinocchio, who betrayed his stepfather and told lies. Fomison sees himself as Pinocchio, in a state of nose-inflation. The nose suggests the penis, in verbal/visual play from *Cyrano* and *Tristram Shandy* on. In *Self-Portrait as Pinocchio*, 1973–74 (cat 23), Fomison clutches the nose, which is either (another ambiguity) protruding or absent. His legs (the same legs so fleshy in the Grace photo) have become wooden pegs; a naked child appears to be crawling up them, or trying to do so. The embarassing, oversize nose juts from numerous self-portraits and, in *Self Portrait*, 1981 (cat 30), inflates into a bulbous clown's nose.

We cannot tell what was trapped in Fomison, trying to escape, but his images tell us, profoundly, of a desire to do so, of a yearning so profound that he followed it dangerously, excessively, to the end. In this too, he reminds me of D H Lawrence. Tony Fomison and the English writer merge in my mind into D H Fomison.

I am told that Tony Fomison was laid out on an Auckland marae, and was subsequently buried with a Samoan pastor presiding (I am also told that bagpipes were played at the graveside). Lawrence was buried first in Europe, but everybody knew that wasn't right, so his ashes were exhumed and reburied in New Mexico, at a site I recently visited — or tried to visit. The guidebooks say that the Lawrence shrine is thirteen miles from Taos, the famous artists' colony in Northern New Mexico, across a landscape that could be from *The Wizard of Oz*: vast fields of waving yellow flowers backed up against majestic mountains. What the guidebooks do not say is that the site is another twenty-five miles or so off the main road, almost straight up a dirt road that hugs a mountainside. Within five miles of the gravesite, you already feel that you have reached the top of the world, a place of unspeakable beauty.

As my rented Ford Taurus lurched and chugged up the mountainside a thunderstorm began that turned the road to slippery mud. With great reluctance I turned back just a few miles from my goal. I could not help but think: you've got it now, Lawrence — peace, and beauty, and solitude; the majesty of the universe, freed from the body, huddled ashes in a buried urn.

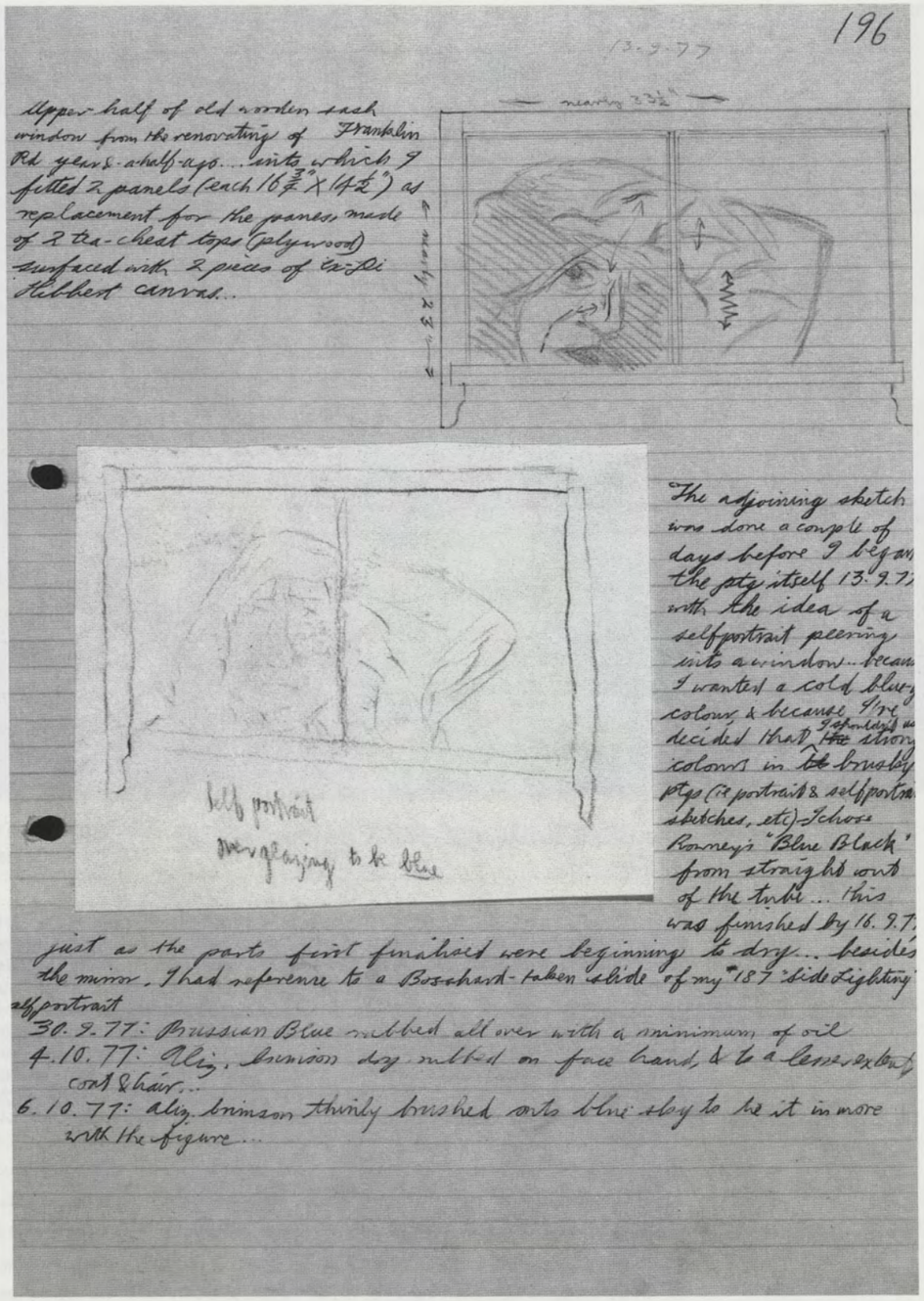
NOTES

1 Marianna Torgovnick. *Gone Primitive: savage intellects, modern lives*. Chicago: University of Chicago Press, 1990

2 D H Lawrence. *The Plumed Serpent*. New York: Vintage, 1959, 456

3 Ibid 137

Marianna Torgovnick was born in 1949. She is married to Stuart Torgovnick – they have two children. Her books are: *Gone Primitive: savage intellects, modern lives*. Chicago: University of Chicago Press, 1990; *The Visual Arts, Pictorialism, and the Novel: James, Lawrence, and Woolf*. Princeton: Princeton University Press, 1985; *Closure in the Novel*. Princeton: Princeton University Press, 1981. Forthcoming from the University of Chicago Press are: *Crossing Ocean Parkway*; and *Primitivism and the Quest for Ecstasy*, a sequel to *Gone Primitive*. Marianna Torgovnick edited *Writing Cultural Criticism*, a Winter 1992 special issue of SAQ. She has contributed essays to many publications including *Lingua Franca, Art Forum, Postmodern Occasions, The Partisan Review,* and *New Formations*. Her prize-winning essay 'On Being White, Female, and Born in Bensonhurst' (*Partisan Review*, 57:3, Summer 1990) was reprinted in the Harper-Collins anthology *Best American Essays of 1991*. In addition, Torgovnick has lectured at numerous universities, and at the Whitney Museum of American Art, New York.



Tony Fomison. Painting logbook page for *#196 – Untitled (Self-portrait)*, 1977.
Courtesy of the Trustees, Fomison estate

Framing Identity

Peter Brunt

A tree, a tree, a tree! Monkey is clinging on to that tree, the tree that I know, the tree of knowledge and then there's all the rest that I have to deal with.

Tony Fomison



Untitled (Self-portrait), 1977 (cat 26)

In *Untitled (Self Portrait) (#196)*, 1977, Fomison depicts himself pressing his face against the glass of a window that he has used, quite literally, as the painting's frame. The window is the kind commonly found in the colonial villas of Ponsonby, where the artist chose to live. It is a suburb, like many in New Zealand, renowned for its cultural diversity — a result, mainly, of the immigrant population from the South Pacific who arrived in sizable numbers during the 1950s and the significant urbanisation of Maori that occurred during the same period. For several reasons, the painting might be taken as central to the artist's remarkable and life-long project of cross-cultural intervention.

Its frame, first of all, *locates* the site of that project in the artist's own immediate neighbourhood. His was not the distant journey of the European traveller towards the 'exotic' (like William Hodges', Gauguin's or Margaret Mead's) but — in what has been referred to as the uncanny inversion of that adventure — the 'exotic' encountered next door in the everydayness of his life.[1]

The painting's frame also contains a second reference, for it alludes simultaneously to the European tradition of painting as a 'window on to the world' and suggests the primary importance of that tradition to Fomison in mediating his project of cultural encounter. Having had some professional experience as an ethnologist early in his career, Fomison chose to become an artist and considered his paintings to be engaged, in their own terms, with questions of a fundamentally ethnological character. The narrative and figurative conventions associated with the European painting tradition gave Fomison a certain language and position, with and from which to think about and imagine questions of cultural encounter.

Finally (though here he is *not* different from his precursors), Fomison's

Untitled (Self-portrait), 1977 stages the motivating kernel of that cross-cultural project in the desire to see and know who or what — in the colonial frame, so to speak — *is other than I?*

But that vexing question invariably confuses attempts to represent, and identify oneself in, the problematic space of the postcolonial nation. Francis Pound's recent demythologising of a nationalist agenda in the discourse and practice of New Zealand art and literature, for example, derives much of its moral force from demonstrating how the dominant culture had repressed the cultural presence of Maori, in order to imagine an 'original' identity for itself in a landscape projected as silent and empty. Yet there is a way in which this recognition of a prior claim on the land gets overtaken in Pound's recent writing by a continued investment in the project of national identity as a way to read the melancholy signs of its loss.[2] Pound's critique, at any rate, raises the question of the adequacy — or inadequacy — of *any* unifying idea of social representation — Nation, Culture, Society — to comprehend the elusive and enigmatic social space in which we currently live.

One might question too whether the ideal of a 'multi-cultural unity at the bottom of the Pacific'[3] — which Fomison's art is said to have projected — does any better or worse in resolving the dilemma of how 'we' imagine ourselves.

'What is identified as the people in the language of culture? What do the people identify with in the rhetoric of national community?'[4] Those questions, asked by Homi Bhabha in his essay on nations and psychic states, do not introduce an answer but attempt to give a rhetorical voice to the kind of perplexity of social identification instantiated in Pound and emblematically pictured in Fomison's *Untitled (Self Portrait)*, 1977. Manifestly turned toward the question of who or what is *other*, it is a self-image also threatened, as if in that very turn, by the imminent eclipse of identity — his expression is as anxious as it is curious, the gesture of his hand as vulnerable as it is eager, his doubtfulness regarding the object of his gaze as disturbed as the black shadow cast across his face.

Bhabha's theoretical effort has been to think the nation space from a point of view other than that of its dominant narratives, to 'give way . . . to a relatively unspoken tradition of the people of the "pagus" — colonials, postcolonials, migrants, minorities — wandering peoples who will not be contained within the *Heim* of national culture.'[5] He suggests a conception of the contemporary nation as 'the measure of the liminality of cultural modernity.'[6]

The 'liminal phase' in 'relatively stable societies', according to anthropologist Victor Turner, is a phase of transition or marginalisation typically ritualised by initiatory *rites of passage* that mark out an interval between social positions and prior to eventual 'cultural recognition' when social place or status is assumed.[7] In itself, however, the liminal phase is essentially undefined, 'destructured and prestructured', or referred to negatively by a language or symbolism of paradox and ambiguity: the 'neophytes' in this

phase are 'neither living nor dead from one aspect and both living and dead from another'; the hut or tunnel is 'at once tomb and womb'; nakedness is both 'the mark of a newborn infant and a corpse prepared for burial',[8] and so on. Even such a brief quotation as this, describes precisely a central pictorial repetition in Fomison's work: an interchangeability of birth canals with crypts. But whereas for Turner the liminal phase refers to 'relatively stable societies' and is transitional between defined social states, for Bhabha — as it was, I think, for Fomison — liminality is the *perpetual* condition of the modern, postcolonial nation.

This condition is not simply a result of the nation being a socially contested site where the process of cultural recognition and identification is impossible or conflicted. 'The many as one' is, after all, the prevailing ideal of national community. Rather, the liminality of the postcolonial nation is *produced* as the continuing discrepancy between the nation's pedagogical address — which demands to know in the *Self Portrait* of 1977 'Who are you in this place!?' — and what remains outside that address, marginalised or displaced into what Bhabha calls the 'performative present' — and which, in the *Self Portrait*, is beyond the frame and casts the shadow which obscures identity.

I think we can take as an example of this notion Garth Cartwright's desire to claim Fomison's art for a national ideal ('multi-cultural unity') by asserting its affinity with the 'spirit and values' of an authentic Maori culture. Cartwright associates the latter with its archaic *past* and claims it as 'transcend(ing) history' and, if renewed (which is the 'struggle' of Fomison's art in dialogue with Maori), empowered to heal division in the future. But these sentiments, imbued with an auratic sense of historical time which projects both a mythical past and a hopeful future, also *disqualify Maori in their present (historical) reality.* Contemporary Maori no longer fully bear these values for Cartwright. Their 'culture', if it can be called that any longer, is 'something of an anachronism', 'not the living language that conveyed a past-present-future . . . that it once was.'[9]

I am not disagreeing with Cartwright in order to state an opposing position. The issue of the status of non- or pre-modern traditions today, let alone what their futures may be, is entirely enigmatic and will not allow any simple either/or determination of the questions they pose. What is clear, though, is that the narrative of ultimate European assimilation, which Cartwright does propose, will no longer do. This returns us to Bhabha's argument, for the liminality of the modern nation is exemplified precisely by the fraught undecidability that emerges between the imaginary needs of the 'culture' and 'community' — for which Cartwright would speak and to which, indeed, Fomison's paintings attempt to respond — and what is displaced in that speech, isolated in the 'performative present'.

Fomison's artistic project can be understood in terms of this dynamic, but only if that project is seen to include more than just his paintings and drawings. Rather, it is in the relationship of his art to the entire complexity

of his life and the diverse and canny ways in which he desired, sought out, and negotiated the 'dangers' (his word) of intervening in someone else's culture. This is not simply to add his ventures as an ethnologist and archaeologist, or his political activism, or the episode of his tattoo initiating him as a 'Samoan' and so on. It is, rather, in the combined project of these many *different* framings — Fomison's 'performance', if you will, as it emerged within the texture of his everyday life — that we encounter, in contrast with his art, a curious and problematic disparity. On the one hand, there is the narrative and pictorial conservatism of his paintings along with the tragicomic drama of personal identity they would tell; and on the other hand, there is the vitality, the complex audacity and the sheer adventurousness with which he *acted* out his life.

He was, in the latter respect, a kind of living embodiment of Jean-François Lyotard's figure of the 'just gamer', a hypothetical hero of the 'postmodern condition' who deftly manages the ethical pragmatics of his social intercourse as one who 'can play several games', who 'ruses' and 'can move from one game to another.'[10] He is a comic hero caught in a tragic drama since the 'socius', according to Lyotard, is in fact ruled by (the threat of) terror and death. Fomison, too, recognises that the law of terror underlies the State. This is most explicitly illustrated in his two paintings *''Goodbye'' (Too many deaths in one year)*, 1984 (cat 86) and, with specific reference to the land wars of New Zealand's colonial past, in *Circus Hand Remembers Taranaki*, 1984 (cat 87). In these paintings, Fomison's comic hero, a 'performer' (like himself), is suspended in a gesture of drawing down a final curtain on the show, enclosing the scene in darkness, in black paint, (a typical moment, as we have already noted in the *Untitled (Self-portrait)*, 1977, which is repeated constantly in Fomison's work). However pressing the temptation, Lyotard's 'gamer' refuses the onus of this final renunciation. For him, there are always *other* ways of telling even tragic narratives — indeed, *the* comic trick is precisely to outwit them. But Fomison — in his paintings at least — seems trapped in that moment of drawing down darkness, of giving in to death. If he wavers at all, in the possibility of *other* ways, other narratives than the one from which he seeks to escape, it is a possibility he explores most convincingly only outside the realm of the paintings.

The images in Fomison's art seem to be either emerging from or, equally, withdrawing into an all-pervasive ground of darkness. The paintings stage a dialectic between imagination and black paint. It is not a question of black paint as metaphor, or as a vehicle of some tension between figuration and the possibility of abstraction. Far less is it simply a means of modelling form. In these paintings, black is non-meaning: matter; the equivalent, for Fomison, of death. He takes us back, stylistically and thematically, to that eighteenth century threshold from which we have inherited our enlightened modernity as a journey towards the dark. And he does this without postmodernist irony.

Fomison paints as if modernism had never happened. There is none of the self-consciousness regarding the intervening history of modern painting in his return to narrative and figuration, which is the hallmark of that particular aspect of postmodern painting. Nor, necessarily, is his return in the hope of rejuvenating the tradition. His paintings, rather, are willed anachronisms. If they speak to us in the present at all, it is from the encrypted position of their aesthetic self-exile at the historical origins of our modernity — as if they would remain, contra the Enlightenment, in the dark, as if they could renege on modernity.

From their ground of darkness, Fomison's paintings dream melancholically of a primitive body: a primordial, at times foetal figure, its limbs typically attenuated, male (almost always), naked, alone or isolated, vulnerable, unadorned and unmarked by any artifact or sign. This figure is located in either a prison or a maze, or inhabits a landscape which is as primitive, as barren of any cultural topography, as itself. It seeks an unlikely shelter in the grim enclosures of this place or is paranoically pursued through it — though by what or whom is not pictured — or it floats or languishes in a liminal state between some obscure oblivion and the uncertain rescue of an uncertain law or social symbolic.

When society is represented in its basic unit of the family (the first society according to Rousseau, but also the 'first model of political societies'),[11] this figure isolates itself and refuses to accede to its role in the social contract.

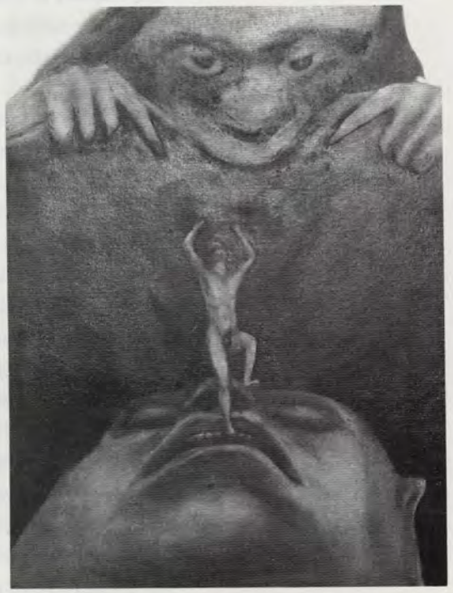
Language — that which enables and mediates our social existence — might be said to haunt this body and its surrogate as their despoiling or violation. In *Self-Portrait as Pinocchio*, 1973-74 (cat 23), for example, Pinocchio, or Fomison, huddles in a corner because, we might assume, he is embarrassed by a speech whose truth or falsity he cannot control; which seems to escape any intention he may have to tell the truth, an intention in which he might locate his 'true' self. In the drawing, the self is projected as a figure already divided among a number of alter-egos: Pinocchio (his body broken, animated only as a marionette), an infant, and an enigmatic homunculus. In *Humpty Dumpty toasting himself in the mailbox: he's just got a birthday parcel*, 1987, the parcel seems to anticipate and allegorise Dumpty's fate before he can enter the world of language, since the parcel's cover, like himself, must be torn open before its message, sent from elsewhere, can be read. Yet in this image, Humpty Dumpty plays a precarious game with the inevitable, tempting it by the complacency of his comfortable perch in the mailbox (also an incubator? or womb?) and by his proximity to this mysterious parcel. Similarly, in *''Naughty Boy!'' Humpty Dumpty gets a telling off*, 1984 (cat 73), Dumpty seems to defy the wagging finger of authority. Does he imagine he can escape his fate, preserving himself whole? Or does he convey a reckless indifference to the inevitable shattering of his body, as if he knew a Sovereignty superior to that of the king's men? But what would that be?



Humpty Dumpty toasting himself in the mail box: he's just got a birthday parcel, 1987 (sup cat 177)
Photo: John McIvor

In *Up Up and Away*, nd [1978], a central painting in Fomison's *oeuvre*, a

body floats upward *in the place of speech* from the mouth of a face whose pallor suggests it is that of a corpse; from a place where, in a mediaeval illumination, we might imagine a ribbon of text emerging. *Up Up and Away* exemplifies the ambivalence that is at work in this dangerous game of brinkmanship, which is the typical situation of so many figures in Fomison's paintings. There is clearly the desire for transcendence in the floating body image that is so clean, pure, and undefiled. Yet it emerges from a place which is the very epitome of defilement: as Julia Kristeva writes, 'the corpse represents fundamental pollution . . . is waste, transitional matter, mixture . . . above all the opposite of the spiritual . . . '[12] This oppositional tension in the painting, and the deep equivocation before the invitation to transcendence it represents, is *doubled* and given an even darker inflection by the image of a sinister, looming and gigantic figure who has pulled back the death shroud (held in its mouth) in order to release the pure body but who, ambiguously, also threatens to (re)cover that body, trapping its escape and (here it is again) engulfing it in darkness.



Up Up and Away (#234), nd [1978] (sup cat 560)
Photo: City Gallery, Wellington

The predicament of the body in *Up Up and Away*, and the sense in which it is haunted by the prescient awareness of an irruption of language which threatens, bodily, the unity of the self, can be understood in terms of the psychic economy of the romantic sublime, whose aesthetic terrain Fomison's paintings inhabit. In this economy, there is, according to Kant, the crucial moment in which the imagination breaks down, frustrated in its attempt to grasp whatever it is that presents the sublime (ideas of terror or death according to Edmund Burke). But — given a necessary distance of safety — this collapse is recuperated in *reason's* capacity to generate, of itself, *ideas* able to comprehend, with a corresponding feeling of sublime 'delight', what the imagination cannot. In his book *The Romantic Sublime*, Thomas Weiskel provides a psychoanalytic and structural translation of this affective state in which reason is said to discover its power and autonomy. He demonstrates how the economy of sublime delight can be understood, in terms of the Oedipal scenario proposed by Freud, as analogous to the moment of identification with the law of the father and, in structuralist terms, as analogous to the subject's accession to the symbolic order of language.

But Weiskel's account also points out that the sublime affect, in certain configurations, is *preceded* by a deeper, more original ambivalence, associated with the mother, and the desire to return to a primary state of non-differentiation, which the sublime moment masks.[13] Rather than identifying with the symbolic order, this desire for return rejects its transcendence,

revolts against it in a melancholy refusal, and remains oscillating in the gap hollowed out by the imagination's defeat. Transcendence appears only in its disappearing, as the 'fading of the signifier', in Lacan's phrase,[14] or in the image of the 'black sun' Kristeva invokes in her study of melancholia.'[15]

Importantly, Kristeva maps the psychology of melancholia, or abjection as she also calls it, on to broader cultural and historical scenarios. Abjection is said to be symptomatic of a dissolution of stable cultural boundaries, to indicate in some way a situation of liminality such as we thematised earlier. For Kristeva, the institution of the sacred, of religion, is paradigmatic of all cultural formations in that they depend, crucially, on the establishment of borders, ie on what the sacred *necessarily excludes or prohibits* as unclean, impure, defiled or sinful. (In *Up Up and Away*, this idea is illustrated quite plainly in the difference between the ascending body and the corpse.) Kristeva goes on to claim, however, that in the secularisation of the modern West, in its loss of the sacred, the demarcation of this border has become unstable and abjection breaks through, playing (like the old crone who holds the shroud) subversively on the ambiguity of this border: 'The abject is perverse because it neither gives up nor assumes a prohibition, a rule, or a law; but turns them aside, misleads, corrupts; uses them, takes advantage of them, the better to deny them.'[16]

But abjection is also, Kristeva will claim, the source of the most profound kinds of 'poetic speech', manifest in art, literature, theatre, dance and so forth. This speech emerges from, and affirms its origins in, the permeability of language to that abyss which precedes speech. Indeed, art for Kristeva has a pre-eminent value in modern, secular culture where, deprived of the sacred, it functions as the most significant displacement of abjection. But one can ask of this view whether *artistic* displacement, by itself, can ever adequately address the questions of justice and responsibility alluded to, for example, in Fomison's two paintings *Circus Hand Remembers Taranaki* and *''Goodbye'' (Too many deaths in one year)*?

It is no great insight to recognise that Fomison's life was a struggle with his own fraught position as a European in Aotearoa, or that his 'performance' (as I have called it) was an attempt to negotiate that position with the Polynesian — the Maori and Samoan in particular. But the question of what 'we' are to make of that 'performance', the significance it may or may not have in different communities within the country, is difficult to address. The most compelling event of that project, undoubtably the indelible and painful marking of his body with a traditional Samoan 'pe'a', may be seen to assert, as a political act, a solidarity with, and affirmation of, the 'traditional' in its resistance to the homogenising effects of the modern state. On the other hand, it also forces us to wonder to what extent such melancholia as Fomison exhibited, in its fascination with the 'other', informs the very structure of colonialism?

In an untitled painting (*#126*, nd [1976], cat 79) a foetus-like creature is suspended upside down by an obscure device while two faces stare up at it



Shirley Grace. *Double Portrait of Tony Fomison*, 1989. Black and white photograph. Courtesy of Shirley Grace

and two hands reach enigmatically towards it. Typically, the scene, in its presentation of some ineluctable horror, is barely visible in an all-pervasive ground of black paint. The face on the left resembles an early self-portrait, *Self Portrait*, 1969 (cat 17), the one on the right, the generalised physiognomies Fomison used to portray the Polynesian. A scene of some imminent sacrifice or torture? or delivered from torture, somehow whole, back to himself and/or to the Polynesian? What is the nature of this collaboration between these two faces and hands, side by side, over the body suspended before them? Has it been offered up, forfeited as the most sublime gift of the abject to the other? Or is this, in its implicit contract of violence, the most colonial of colonial gestures?

In 1989, the year before his death, Fomison was photographed by Shirley Grace. It is, in part, against the claustrophobic effect of this theme in the paintings of a figure suspended always on the verge of a symbolic order it never crosses into, that Grace's photograph of the artist, *Double Portrait of Tony Fomison*, 1989 — and his self-representation in it — comes as such a breath of fresh air. It makes a surprising *dénouement* to the narrative trajectory of the artist's project. We find ourselves arriving almost serendipitously at a destination we recognise as the unfulfilled one of the long, repetitious journey of the paintings. The photograph off-loads at once the burden of subjectivity and authenticity which the medium and conventions of painting traditionally bear; and maintains itself, as a single image, in balance with and, I think, as necessary to the entire body of Fomison's work. It is the *oeuvre's* abrupt and surprising displacement. It represents, too, an ironic reversal of Fomison's earlier practice of using photographs and magazine reproductions as a basis for his paintings — reproductions which, Michael Dunn tells us, the artist always 'transformed into original works with a distinctive new feeling and intensity'.[17] Grace's photograph, rather, de-intensifies and desubjectivises that project, reframing it with a breath-taking lucidity.

Unlike the body we have encountered in the paintings, Fomison appears in the photograph, in both guises, firmly within the order (or disorder) of the symbolic. As 'artist', he enacts the creation of Culture and, in his other persona, is marked and adorned by the signs of culture — though the signs are, as Homi Bhabha says of what disabuses the homogenising address of the national narrative, the 'rags, shreds and patches of cultural signification'.[18] By representing himself within the (dis)order of cultural signification however, Fomison has not *escaped or transcended* the predicament of liminality — a predicament figured in the paintings as the imaginary dilemma of identity in the absence of cultural place. Rather, by the motley and hybrid character of his self-representation, Fomison shows that the social and historical space of the (post)colonial nation — and the question of identity within it — are conditioned too by the same liminal ambiguities of 'neither/nor' and 'both/and' (though not without the efforts of Culture — in the figure of the artist — to master that disarray).

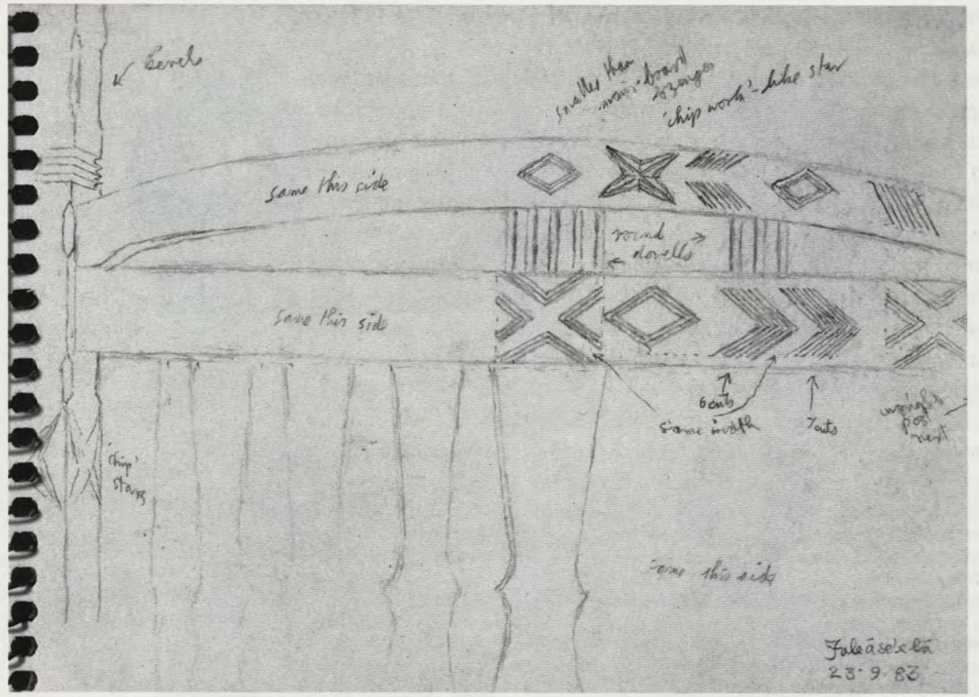
By contrast with the thematisation of identity in the paintings, which always suggest that identity's otherness while still, in fact, clinging to its singular, existential self and place, in the photograph Fomison is a split subject, completely *other* to himself in the field of representation. We cannot speak of Fomison's identity here without a continual relay from one split aspect to the other, nor without recognising in that relay the matrix of culture and history in which it moves.



Omai, nd [1977–78] (sup cat 276)
Photo: City Gallery, Wellington

It is a failing of the paintings, I think, that they are unable to realise with any clarity the question of identity in this sense. Images like *Omai*, nd [1977–78], an historical figure famous precisely because his true nature was subjected to curious and contradictory speculation,[19] and the self-portraits in their various maskings and transformations, struggle in this direction but, nevertheless, maintain the paradigm of self and other in such a way as to constitute each in its essential, if anxious, unity. Omai still does not escape projection here, nor, in the interrogation of the self-portraits, does Fomison ever stop being Fomison. Only the photograph thinks them together and illustrates the salutary insight of Julia Kristeva who distinguishes between anxiety and the uncanniness by which we discover our difference from ourselves (manifested in 'images of death, automatons, doubles, or the female sex'). Grace's photograph and Fomison's masquerade in it brilliantly exemplify Kristeva's insight: 'Linked to anguish . . . the uncanny strangeness does not, however, merge with it. Initially it is a shock, something unusual, astonishment; and even if anguish comes close, uncanniness maintains that share of unease that leads the self, beyond anguish, toward depersonalisation . . . *a destructuration of the self* . . . '[20] The recognition of that space of otherness in ourselves — of desire, death and language — is, for Kristeva, shared in the encounter with the stranger, and opens up the possibility of living with difference as *different*.

But while the photograph exemplifies this psychology of identity, it also complicates its somewhat utopic hope by enmeshing it emphatically in history. The photograph is about colonialism. And there is no easy way out of the colonial condition, not even in the idealisation of the unconscious. It is disturbing to realise, if we like to think of Fomison as an exemplary figure in the living of biculturalism and multiculturalism — *which he was* — that he nevertheless enacts, in this photograph, his own project as implicated in the history of the colonial enterprise. On the one side, he is the 'artist' — inflated, slightly sinister — a vaguely Renaissance-type figure who recalls, at the point of its historical origin, the European imperial adventure over the past 500 years in its fundamental aspect of mastery as representation. No canvas receives the gesture of his hand for it is the act and force of representation itself that he exemplifies as he holds his brush, thrust towards the 'other'. But the photograph does not allow us to settle the locus of mastery — of desire



Tony Fomison. Page from Samoa sketchbook, 1983. Courtesy of the Trustees, Fomison estate

— in that appropriative gesture for he is, on the other side, simultaneously the 'other' and the object of his own artistic, ethnographic and representational act.

Where do we locate the irony which seems so present a quality of this photograph with its dual identities and the enigmatic figure who presents himself as its focal point? Is it in the tension between the distance the 'artist' marks out as necessary, and the opposing pull of curious fascination the 'other' exerts, drawing the viewer in to inspect him closely? What is the status of its masquerade? Is it, like the ironising photoworks of Cindy Sherman, the staging of identity as endlessly exchangeable?

But Fomison's masquerade is also, ironically, entirely straight. He is not wearing a clown's nose here, the matai-stick is not a theatre prop, the tattoo not a decal. Ironic because it is straight? The stick and tattoo signify the actuality of his social place and the legitimacy of his status as a *soga'imiti*, a tattooed one, among the Samoans — a place and status which, by all accounts, he took seriously in terms of their social obligations and responsibilities. (Which is not to say that an exquisite sense of humour, reciprocated from the Samoan side, did not accompany this curious performance.)

The *Double Portrait* as a singular image in relation to Fomison's *oeuvre*, presents us, finally, with identities exchangeable only with each other, as if,

somehow, the rules of the colonial masquerade were *contained* by these two figures alone: Fomison as the 'artist' and his 'other'.

This 'other persona' displays itself matter-of-factly with the same ambiguous passivity characteristic of the colonised as they were represented in 19th century postcards, photographic albums and ethnographic exhibitions, which the photograph mimics and recalls. His uncanny double — it is, without question, a dangerous figure — a curiosity, fascinating and exotic, a lure for the gaze, 'bait' as Lacan might say. For it is by no means certain that the 'artist's' gesture of mastery can achieve its aim: keep its distance, take the other's measure. It invites and resists. Seduces. And as viewers of the photograph, positioned with the 'artist' since our gaze too converges on and retreats about this figure, we are also caught up (set up?) in this dance, this dangerous game, activating in ourselves — how can it not? — the desire to look, describe, decipher, place, interpret, paint, know . . . We are, with Fomison in the 1977 *Self Portrait*, looking through the colonial frame.

NOTES

1 James Clifford. *The Predicament of Culture*. Cambridge and London: Harvard University Press, 1988, 13-14

2 Francis Pound. 'Silence, Solitude, Suffering, and the Invention of New Zealand (A fictitious story)'. *Interstices 1* February 1991, 61-82

3 Garth Cartwright. 'Recent Work by Tony Fomison'. *Art New Zealand 52* Spring 1989, 68

4 Homi Bhabha. 'A Question of Survival: nations and psychic states'. *Psychoanalysis and Cultural Theory: Thresholds*, ed James Donald. New York: St Martin's Press, 1991, 90

5 Homi Bhabha. 'DissemiNation: time, narrative, and the margins of the modern nation'. *Nation and Narration*, ed Homi Bhabha. London and New York: Routledge 1990, 315

6 Ibid 292

7 Victor Turner. 'Betwixt and Between: the liminal period in *Rites de Passage*'. *The Forest of Symbols*. Ithaca, New York: Cornell University Press, 1967, 93-111

8 Ibid 97-9

9 Garth Cartwright 1989, op cit 67-8

10 Jean-Francios Lyotard and Jean-Loup Thebaud. *Just Gaming*, trans Wlad Godzich. Manchester: Manchester University Press, 1985 (1979), 61

11 Jean-Jacques Rousseau. *The Social Contract and Discourses*, trans G D H Cole. London: J M Dent and Sons Ltd, 1973, 182

12 Julia Kristeva. *Flowers of Horror, An Essay in Abjection*, trans Leon S Roudiez. New York: Columbia University Press, 1982, 109. Kristeva's description derives from the biblical injunctions and prohibitions regarding the treatment of the dead found in Leviticus and Deuteronomy.

13 See Thomas Weiskel's discussion 'The Logic of Terror' in *The Romantic Sublime*. Baltimore and London: The Johns Hopkins University Press, 1986 (1976), 83-106

14 Quoted in Homi Bhabha 1991, op cit 89

15 Julia Kristeva. *Black Sun, Depression and Melancholia*, trans Leon S Roudiez. New York: Columbia University Press, 1989

16 Kristeva 1982, op cit 15

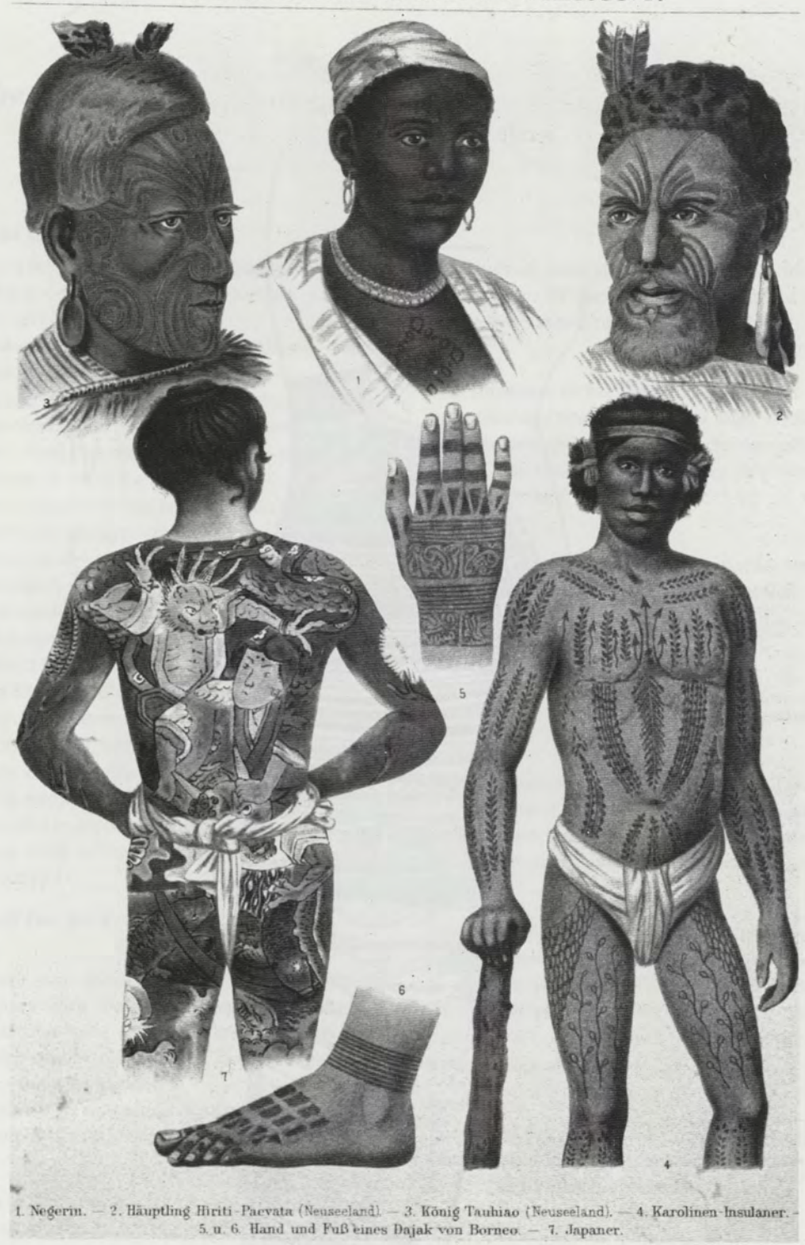
17 Michael Dunn. 'Tony Fomison: a consideration'. *Artis 2* April 1972, 13

18 Homi Bhabha 1990, op cit 294

19 In relation to Omai and the projections of cultural identity, see Harriet Guest's discussion of Sir Joshua Reynold's portrait of Omai in 'Curiously Marked: tattooing and masculinity in eighteenth-century British perceptions of the South Pacific'. *Painting and the Politics of Culture: New essays on British art 1700-1850*. Oxford and New York: Oxford University Press, 1992

20 Julia Kristeva. *Strangers to Ourselves*, trans Leon S Roudiez. New York: Columbia University Press, 1991, 188

Peter Brunt was born in Auckland in 1955 to parents who had just immigrated from Western Samoa. In 1981 he completed a Bachelor of Fine Arts in painting at Brigham Young University, Utah, USA. The first two years of this study were done at the Elam School of Fine Arts in Auckland. Between 1981 and 1989 Brunt worked as an actor, in Los Angeles and Auckland, on stage and in film and television. In 1991 he completed an MPhil in art history at the University of Auckland. His dissertation was *William Hodges in Dusky Bay: an encounter and its representations*. He is currently a PhD candidate in art history at Cornell University, New York State, USA.



Anonymous engraving, *Ornamentale Tattowierung*, nd. Tony Fomison collection, BathHouse Art and History Museum, Rotorua. Inscribed: King Tawhio, Mututaera, Potatau Te Wherowhero, Lindauer Portrait.
Courtesy of the Trustees, Fomison estate



Drawing for Tony Fomison's pe'a, by Sulu'ape Paulo II. Courtesy of Tony Lane

Sulu'ape Paulo II

Meaning of the pe'a

The word pe'a refers both to the tatau (tattoo) and to the flying fox. It is not decoration but real clothing — lavalava Samoa (Samoan clothing).

The pe'a also means initiation into adulthood — most often manhood.

Young men go through daily domestic chores learning the basics of Samoan life, such as cooking and fishing.

The matai (chief) determines when each young member of his family is ready for the next step up.

He invites a tattooist (tufuga ta tatau) of his choice to his family and tells his young protégés who will be tattooed. No one refuses as it was the custom for everyone to go through this painful exercise.

On completion the proud young wearers of the Samoan tattoo go through a ceremony to mark their departure from childhood into adulthood. This involves the lifting of tapu — in Samoan, lulu'u, or samaga.

These young people are then allowed to serve the chiefs in all manners of food, kava, social events, and so on. In this time they learn the fine aspects of kava preparation, food, dancing, singing old folklore, and especially speech-making, referring to instructive historical events.

Once these skills are mastered, young men are considered for titles.

Symbols of the pe'a

Va'a (canoe)
This is a black strip about 20cm wide which stretches across the back with fuaulutao (spears) on both ends going towards the front under the armpits. It means a vessel, which is understood to be the immediate family — the wearer of the pe'a guards this vessel with spears. If it literally meant a boat or a canoe the spears on both ends would be called taova'a. Instead they are called ulutao.

Pula laiti
Also known as Tama'i pe'a, as the flying fox is known for caring for her young under her wings. This stands for how the wearer should look after his immediate family and especially its female members (Afisi fa'atama a pe'a).

Pula tele
The same principle of caring, but for the extended family: 'Ia pupula ou mata, ia malama ou ala, aua nei e soli aiga ina nei vaipaaina oe'. Beware of your relations, do not intermarry [with them] or you'll have no heirs.

'Aso laiti
This translates literally as 'small lines'. The first row are the genealogy lines (which you must know and understand) of your paternal side which conclude at the tafani tapulu. The tafani tapulu indicates your stronger side to be your father's.

'Aso laiti
The next row are the genealogy lines of your maternal side concluding at the tafani teu. Samoan custom says sisters and mothers are to be favoured as they are considered fa'a'autama.

'Aso laiti
These are the lines of adventure and accomplishment.

'Aso taliitu
Tali is to 'hold up', and itu means 'side'. These lines hold up the sides of the body and signify the wearer's childhood accomplishments as described in *Meaning of the pe'a*, and in the preparations prior to acquiring one.

'Aso faaifo
Literally, 'curved lines'. They encircle your being as a person of rank, having understood your commitment to incorporate your mother's and father's families into your life. Samoan custom requires men to live entirely for their sisters. This continues even if the sisters are married and have families of their own.

Fa'aila tatau
These are symbols of your readiness for all circumstances, should anyone in your extended family be in need of food, mats, whatever.

Atigivae
These indicate that you must have a firm standing and be able to plant both feet firmly on the ground.

Mulialiao
Literally, 'pointed' (muli) 'conch' (aliao). These 'pointed

conch shells' underlie the duties specified above with a base of sharp edges.

Lausae (tapulu tele)
These represent the dark side to any task. Do not be afraid — the sea is dark but only some parts are dangerous. Confidence in your ability is more important than any danger.

Fusi
Literally, a belt, strap or band — a headband for challenges. This was the sign in Samoa of a warrior looking for adventure or issuing a challenge to all comers. Its special significance is shown by its being next to the ulumanu (see below).

Ulumanu
Literally, the head of a bird. It implies the head of a cunning and decisive animal.

Pepe
Literally, butterfly. Within the ulumanu or bird-head is the sign of the butterfly. This signifies someone who looks underprivileged, but is in true form a prince, such as Va'atausili seu pepe. When you see the complete butterfly sign, it's therefore known as 'Atoatino o Va'atausili'.

Punialo
This represents the solemn joining together of the paternal and maternal sides of your family, a union which is finally concluded at the pute or belly button, signifying the total departure from dependency, as in the cutting of the umbilical cord.

Pute
The departure of the baby from its mother's womb.



'Studio, Gunson Street, early-mid 1980. Pio – Tony – Sılu'ape.' Silver bromide print by Mark Adams. Courtesy of Mark Adams



'Evening 2.4.79. At Norman Tuiasau's place (Fuimaono Tuiasau). With Sese Lemamea's leg. Su'a Sulu'ape Paulo, tufuga ta tatau. Traditionally boys would be tattooed together, sharing the pain and Tony and Fui were sharing quite a few sessions.' Silver bromide print by Mark Adams. Courtesy of Mark Adams



'Early-mid 1980. One evening at Gunson Street with various people from the art scene looking on. Denis Cohn and Allen Maddox. I can also remember John Miller, Mary-Louise Browne, Jeffery Harris and some others. The guy assisting Sulu'ape is Pio, who first told me of Sulu'ape and his brother Petelo and their cousin Sefo who were tattooing in Auckland and took me to Sulu'ape Paulo's place.' Silver bromide print by Mark Adams. Courtesy of Mark Adams

FOMISON

Had you lived in 1860
you would have found your way to Waitangi
there in the brilliance of the noon day sun
be surrounded by the Ariki and their canoes
and Hobson and his men all
committed to a solemn purpose
basking in their high ideals you would
have smiled, one hand with paint brushes
and chissels the other a keg,
then at the waters edge by the
Waka Taua under the clear blue
sky and the squakking seagulls
you closed your eyes and left
tears in ours

soifua
Fuimaono Tuiasau

Interview with Fuimaono Tuiasau

My full name is Fuimaono Norman Tuiasau. I'm 38 years of age now. I was born in Auckland at the St Helen's Hospital, which is now the Justice Department Periodic Detention Centre. My mother and father came to New Zealand from Western Samoa in the early '50s, in that big migration of Samoans looking for a better place to live and bring up the children. I grew up in Onehunga. I went to Onehunga Primary School, Manukau Intermediate, Onehunga High School. I went to Auckland University from 1974 to 1981 during which time I got a BA in Political Studies. Finished that and then started my Law degree and graduated in 1982 to practise from then on. I consider myself a New Zealand Samoan. My work since 1982 has been mainly in the area of community law — a variety of issues from mental health matters to children and young persons, civil rights. At the moment I do a lot of police court work. I act for a lot of families who have problems among themselves or with their children and I appear occasionally in the High Court on trials.

I first got to know of Tony Fomison when I lived in Gunson Street, Ponsonby, in Auckland, with Wallis and Sally Sutherland. They lived across the road from Tony Fomison. That was 1974 maybe. 1975 when Tony had a double storeyed house in Gunson Street. I was asked by Wallis if I knew this eccentric painter who lived across the road and I said, no, but he took me over because it was a very warm neighbourhood. Everyone knew each other and what they were doing, and there I met Tony. There were bits of bones of animals, framed pictures of bygone European eras, and there wasn't much furniture.

When I first saw Tony that day he was very orange, he wasn't European colour, he was orange. I was told by Wallis later that day that a mate of his had dropped off a sack of carrots. Tony had a juicer and he'd literally drunk his way through that sack of carrots, making him look orange.

At the time he was painting. He had about three frames already set up on the easels and each of them was at a different stage of being completed. He didn't look like an artist to me. He was small, pointed nose, he had long wavy hair.

He impressed me as someone who was lost, he wasn't sure whether he was coming or going. That was my first impression of Tony. But over the next three or four months I used to go over and have cups of tea with him or he would come to Wallis's house and we'd have very interesting discussions. He had a lot of different mannerisms. Like he used to laugh a lot at himself. He used to say some outrageous things and laugh at himself and then you weren't sure whether he was serious or not. Because I was bigger than him, he felt like it was a challenge for him to challenge me to a fight. He would come up to me and sort of nudge me with his shoulder, and then I would laugh at him and he would laugh at me. I was thinking of throwing in university studies at that time, but Tony urged me to stick at it because of the very few Polynesians coming through the system. In that regard I do have a debt to pay for his encouragement. During that time he told me of a man who he had got to know through his own interest in tattooing. This man's name was Sulu'ape Paulo. He is a Samoan tattooist. Tony had met him before he had spoken to me about Sulu'ape. I think they met at some tattooing conference and Tony had this funny story of all these Europeans who turned up and exposed their forearms and their biceps, or their breasts or their bottoms, and showed who tattooed them. Sulu'ape would come and take his pants off, or his lava lava. There was a huge body tattoo from just below the chest to just below the knees and it just amazed Tony. Tony was in awe of the art of tattooing from the Samoan point of view. He wanted me to meet Sulu'ape — in fact I did about a week later. He arranged for us to go out and see him and it was there, when we went to Sulu'ape's house in Mangere, that Tony suggested that both he and I be tattooed together. Samoan custom for tattooing is that you always get tattooed in pairs. Each person encourages the other because it's quite a painful experience.

I think people misunderstand Tony. When he did get tattooed and he finished his tattoo some months later, people thought that he was trying to be Samoan. And I for one and Sulu'ape, we both knew that he was doing this

'11.5.80. The umusaga for Fuimaono Tuiasau – The finishing ceremony of his tattoo. Taken at Tuiasau's place, Grotto Road, Onehunga. Next to him is Tony Fomison who shared some of the tattooing sessions with Fui in the shed behind the family home. Su'a Sulu'ape Paulo – Tufuga ta tatau.' Cibachrome photograph by Mark Adams, 9 October 1992. Courtesy of Mark Adams


SERVE COLD
1 DOZEN 745ml BOTTLES
DB
DRAUGHT
DOMINION BITTER
BEER

because of his love of the art of tattooing. He knew he could never be a Samoan, but to have this amazing art on your body and carry it around was quite a unique thing I think by European standards. The intricacy of the designs, the pain, and the whole cultural aspect of going through getting your body battered blue and black and bloodied — that was something that Tony understood and he wanted to go through that.

One of the things about getting tattooed is that you have to have people around you to look after your needs, like food. Sometimes you can feel really fainty and sometimes the tattoo part that has just been completed is like having a hot iron on you constantly for two or three days. Until the swelling and the heat goes down you are very much at risk and infection is one of the serious problems with getting tattooed. So Tony and I looked after each other at the beginning. We went together often and got tattooed as a pair. Often I would start and lie on the floor, take off all my clothes and get tattooed for about two or three hours. I'd finish my session and all the while, while I was getting beaten blue and black, Tony would be there saying words of encouragement. He was trying to speak Samoan in a very broken sort of a way, he'd clap and often we'd all be drinking together, so it was all a very friendly environment to do it in despite the pain. And then it was Tony's turn.

But the amazing thing about Tony was his ability to bear the pain. I've told a few of my mates, who have subsequently got tattooed, that you have to consider the Samoan way of thinking about men getting tattoos. Women have babies and men get tattooed. The pain of having a baby is totally indescribable. No matter how a woman might try to explain to a man, a man will never really understand. The same with tattooing. Tony heard this and said, well if that's the case then maybe there is some logic in the way that women approach childbirth. So he told me the way he was managing to cope with the pain is that when you know that the bone chisel is going to hit your skin you hold your breath. Because the way the tattooist operates, he dips the bone chisel in ink and then he brings the bone chisel over to your skin — your skin is stretched by another person and then he hits the bone chisel very hard into your skin and it is very, very painful. Some of these chisels are 2 cm wide. Some of them are about 10 cm wide, depending on the area of the body. He said when Sulu'ape starts whacking you, you just hold your breath and when he removes the chisel from your skin to the bowl where the ink is you let your breath go and take another deep breath. And so the whole rhythm of getting tattooed, as far as he's concerned, is in time with the tattooist's chisel. Because you must remember that the ink on the chisel can only cover so much area and so he's got to go regularly. So I adopted that approach and I found it much easier to cope with the pain. We talked about it with Sulu'ape and he said he never thought of that before.

The thing about Tony is that, despite breathing in and out at the right time, he managed to talk and joke while he was getting tattooed. The chisels were going in and he managed to crack a joke and laugh. I think he had a very, very strong spirit, almost like his inner self. He was very determined to go through this and not to show that he was weak or he wasn't interested. He was very determined to get it finished, to show off in some ways — which he often did.

We finished our tattooing together but I had a ceremony where I celebrated with my family. They put on a big umusaga, the Samoan word for finishing of the tattoo. There is a special ceremony where your body gets coated with . . . well nowadays it's a mixture of oil, turmeric and egg. You rub your skin with this stuff and your skin goes golden brown and glistens, and sometimes in the village, from what I've heard, your skin might glisten for days and days afterwards. I got this treatment and I was sitting on a mat. Tony was there and he was so happy for me and I asked him, 'Well soon we are going to be having one for you?' It never happened and I wondered whether he felt that going through it with me, having the tattoo together, was enough for him, he didn't need to go through all this extra distance with having a big celebration.

He was very careful not to be seen to assume things which he had no right to assume. But on the other hand my parents who put on the big fiafia always considered him to be . . . they couldn't consider him to be a Samoan, but they almost felt like he was. He had done something which very few Samoans do. He was considered someone very, very special as far as my family was concerned, and because he did it with me we all felt a very strong affinity to him. So much so that whatever happened between Tony and myself — we didn't see each other for some years, some months — he'd turn up to my mother and father's home drunk and my family would always think, well it's just like my older brother coming back. They'd put on a big meal for him. He'd stick around and then he'd disappear. He was always very welcome at the family home in Auckland.

Because he got to know me and Sulu'ape and a few other Samoans, he mixed in our circles and so the friends that we had became his friends. But the key to it, in terms of him being accepted by my friends, was the tattoo. It was like a key to a big door. Once my friends and family saw that he had this tattoo, it was like they considered him . . . not quite a Samoan, it is very hard to describe. It was almost like part of the community — our community.

He always felt that the European community had not understood Pacific Island people or their art, so whenever he had the opportunity he was always promoting Pacific Island art to make people aware and [know] that he was proud to be associated with Sulu'ape. I think it was something he felt very intensely about. I think it's reflected in his art. There was a time in his art where he tried to get into portraying Pacific images and tried to modify the way he was painting. He was like an advocate for Pacific art, for people with good knowledge about European and Australian and New Zealand art to look into this neglected aspect of the Pacific.

I also think he knew there was a strength in European art which young Polynesian artists ought to appreciate. He encouraged Pacific Island people to use the European tools of exhibiting art and things like that to promote their own.

From my point of view I have often found Tony's art very grim and bare and very lonely, and I suspect that that's what a lot of Samoans think as well. But the thing about Tony is that he encouraged Samoan artists and Pacific Island artists to make a contribution in the ways that European people would understand. I think that's the way he's been quite valuable. It's all very well to think some of these students would go to art school, but when you've got no people actually encouraging you, pushing you, like Tony did to a number of people, it makes things very difficult. Aside from that I think he made people, especially Samoans, aware that you could develop your art and at the same time not lose your sense of cultural identity. People like Fatu Feu'u and Michael Tuffery have high regard for his contribution.

I felt Tony was a very lonely person, despite his fame, despite him making lots of money and having lots of friends. I don't think there was any one person who was a special partner. He had lots of very good friends but no one he could share everything with. I felt very sorry about that more than anything else. I didn't really care about him getting pissed and angry and throwing things around because it was all part of his own character. And a lot of people remember him for that. In fact I think part of it was that he just didn't have someone to love or someone to love him as he was, and I think that is partly reflected in his art. But the other thing is that Tony was often sick, he was very ill and he suffered from depression. That did happen in Chamberlain Street, that put a lot of people off. He was a very hard person to know.

I think a lot of Samoans didn't understand him. I think they didn't know where he was coming from. Here's this very strange looking European, he was thin, wasn't looked after; Samoans pride themselves in grooming themselves and presenting themselves in public properly, because they are a reflection of their family. Tony was more interested in watching them. But at the same time he didn't realise that they were watching him as well. He came across, I think, as a person who they couldn't understand but they had a lot of respect for because of this tattoo that he was carrying around.

Samoan tattooing was almost akin to warrior status. If you have a tattoo you can take on anybody. Fights are determined as to whether they should proceed on the basis of who had got a tattoo and who hasn't. Because the mark of manhood and strength and courage is the tattoo. Tony had this emblem almost out of sync with the rest of his body and the way Samoans thought. He was small, dishevelled all the time. He didn't care about his looks. He was, I think, perceived as a friend of other powerful Samoans and respected in the same sort of way because of his association with Sulu'ape and his mates.

A lot of the time Tony would jest around my mother, saying whatever Samoan words he knew, and then would laugh, but at the same time I don't think my mother could figure him out. He was like a visiting uncle. My family knew he was an artist and often asked him if he would paint, but he would never come around or organise a sitting. It wasn't something he did.

And even that trip to Samoa, it affected him a lot because I think he felt now that he understood Samoans better. He came and stayed with me after that in Wellington and I think he got to love the way Samoans did things. It did affect him a lot.

He was an unusual Palagi in that he was always interested in the dynamics of cultures and who was the power behind certain decisions being made, who were the strong individuals and families. He would look at someone, see them for what their immediate circumstances were, but then look into their background. If they were Samoan, did they have any connections to the powerful families of Samoa? It was almost the way Samoans think about each other. You see Samoan people, you know what their name is — well that person is related to this person — the cultural perception, the way he looked at how a person fitted into the cultural network. I think he had that down pat.

I finished university, I finished my tattoo, saw Tony on and off. I came to Wellington in 1983 about the time he went to Samoa. We talked when he came back, briefly. I went to Papua New Guinea for 18 months, came back, I met him again and he and Mark Adams and I, we were working with a friend in Auckland by the name of Noel McGreevy. He was trying to put together a book on tattooing. Noel did, I think, probably the classic study of Samoan tattooing and published a thesis at the University of Hawaii, way back. Noel came back to New Zealand

I think in 1974 or 75. His mother and father lived in Remuera. He was thinking of republishing his thesis into a book. Met Sulu'ape and Mark Adams and myself, and over a period of about two or three years we all worked together trying to get the funds to try and get something published. But for one reason or another Noel had a falling out with Mark. Noel was getting impatient about getting the book organised. Mark was to be principal photographer. Noel had a falling out with Tony because Tony was often too drunk and then I came to Wellington and I never saw Noel. I didn't see him for some years. That was a bit sad. But Tony also felt strongly about Noel and the way that Noel worked. He was moaning about Noel this and Noel that but it was never clear. It might have been some artistic row, I don't really know.

Tony's approach was basically, get your hands dirty, get in there and find out what these people are thinking as best you can and then you are in a position to comment on people's art. He wasn't one just to read encyclopaedia and manuals. He wanted to know the people, and what they did, and why they did it.

I came back from Papua New Guinea at the end of 1985. He rang me up out of the blue and said he heard I was back and I invited him to a house warming in Kelburn. He came and gave me a print of *Ah South Island your music remembers me* [cat 4]. That's the only thing he's ever given me and I felt really, really pleased. I was really happy when he gave it to me. He also brought a bottle of whiskey which he drank on his own while he was walking around abusing everybody. It was quite amusing and then he got so drunk he fell over and we had to carry him out into a waiting taxi.

Some people there thought he was totally outrageous. Because he did get a few people's backs up — and that wasn't the only incident. There were dinner parties we used to go to and he'd have arguments with friends of mine about whether — there was one argument he had about whether — art should be used for political purposes. Tony was strongly against it. He said that art was a very personal thing, that you do it because you know you want to say something, but you don't make art into a political statement.

I remember him on a Springbok Tour demonstration where we both went in the front line of some demonstration in Auckland. He got whacked around by the police and a couple of months later he produced some art work. There was no reference to violence, no reference to getting whacked around. I think it was a very personal thing. It was a deeply religious thing. I know often he wasn't very happy with his art.

Peter Brunt said something very interesting about Tony as an archaeologist, as an anthropologist, as an artist, as an ethnologist and so on: 'It's significant to note that his body tattoo, whatever else it represents, was received in terms of this relation as a gift obliged by friendship'.

Yes. Him getting the tattoo on the basis of a friendship, that's very true because he and Sulu'ape were very close friends. Sulu'ape showed him so many things about tattooing, and some of the historical aspects of tattooing.

How did he meet Sulu'ape?

Through Mark Adams. Tony took Sulu'ape to a lot of art openings, exhibitions and introduced Sulu'ape to a variety of people, including Phil Clairmont. They were very close. There were a whole lot of other art exhibitions where there were openings and Tony would always bring Sulu'ape and introduce him to his friends, and always wanted to make Sulu'ape out to be not just the tattooist but the artist. As far as the Samoans were concerned Sulu'ape was a tattooist *and* an artist. He appealed to a lot of people and I think both of them had a lot of fun, poking the stick at people. I used to hear the most amazing stories of those two ending up in fights. Sulu'ape and Fomison would be on one side and everyone else would be on the other side arguing — great arguments. I think he opened doors for Sulu'ape for which he was always grateful.

We used to write to each other, telling each other what we had been up to. He'd send back letters. By the time I came to Wellington a few friendships had been broken up for a variety of reasons, but Fomison kept up his friendship with Sulu'ape. At the same time he was interested in opening up an art gallery for the purpose of promoting Pacific Island art and this is something which you will find out if you talk to Fatu. Those guys know that Fomison was one of the mentors of the idea, and put a lot of money into it.

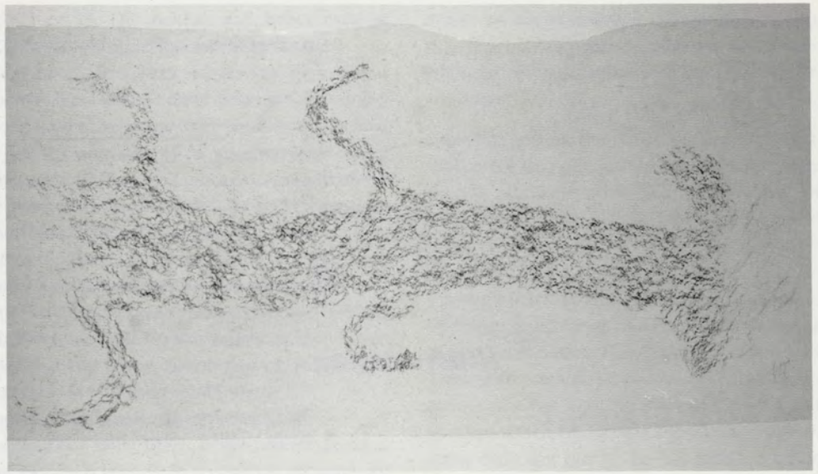
I probably speak on behalf of all the Samoan people who have come into contact with Tony. He was a lonely man and one of the saddest things is that he didn't have anyone special, like a wife or a boyfriend to share his gifts with. It may have been different, who knows, had he had that stable relationship to help him through the painful times. But he was always very generous.

I wrote a poem about him, have you seen it? It was actually after he died. The way he will be remembered for a long time.

Fuimaono Tuiasau was tattoed by Sulu'ape Paulo at the same time as Tony Fomison, between 1979 and 1980. He was interviewed by Ian Wedde in Wellington on 1 October 1992.

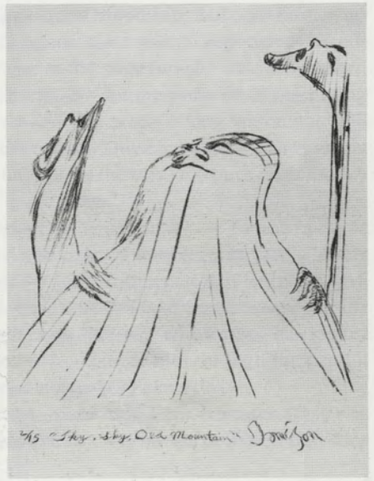
EXHIBITION CATALOGUE

Illustrations

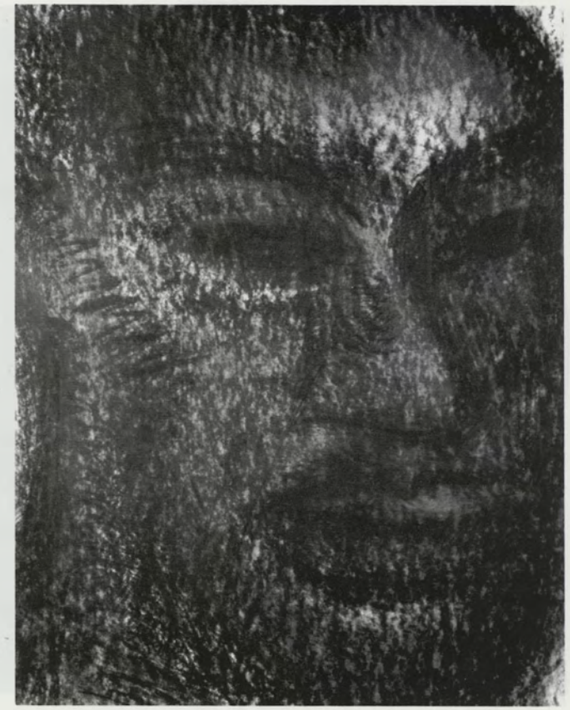


1
[Tracing of archaic rock shelter drawing at Waitohi, S Canterbury]: tracing made 1959
Chinagraph pencil on plastic sheet, 655 x 1435
Canterbury Museum, Christchurch
With the permission of the Arawhenua Runanga
Photo: Michael Roth

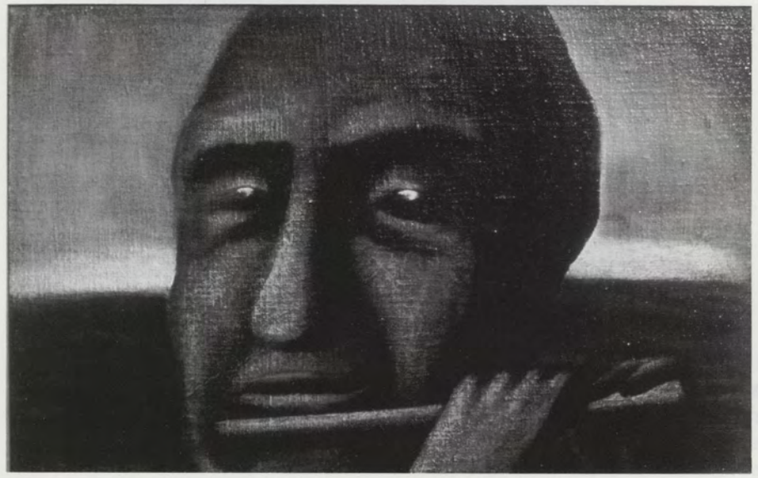




2
Portfolio of 12 Lithographs with Frontispiece, 1984
Stone lithographs on handmade paper with deckle edges,
various dimensions
Museum of New Zealand Te Papa Tongarewa, Wellington
Photos: Museum of New Zealand Te Papa Tongarewa
2 *Proud Maui*, 236 x 300 (image) 325 x 468 (paper)
9 *Sky, Sky, Old Mountain*, 280 x 235 (image) 470 x 325 (paper)



3
Takaumu, nd [1963]
Charcoal on paper, 945 x 740 (image) 1040 x 835 (paper)
Robert McDougall Art Gallery, Christchurch, on permanent loan
from Canterbury Society of Arts
Photo: Robert McDougall Art Gallery



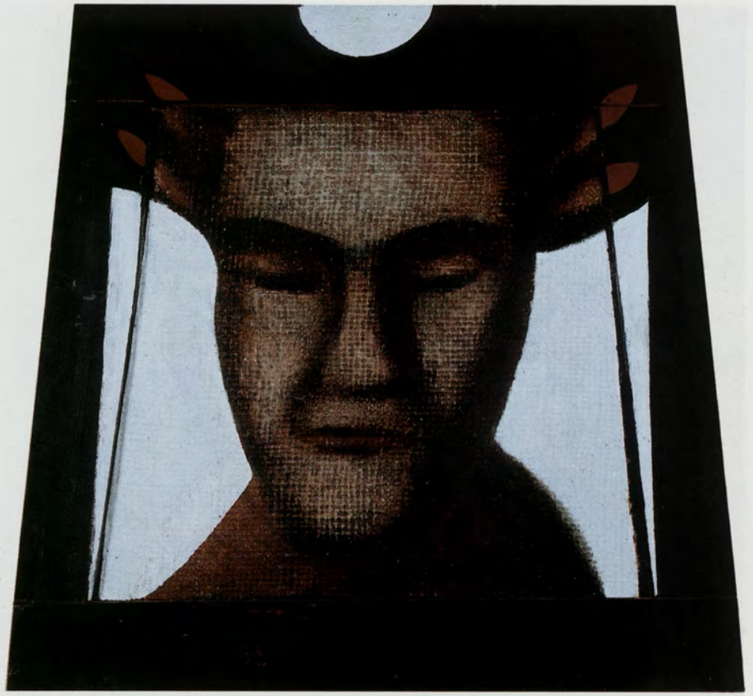
4
Ah South Island your music remembers me (#125), 1976
Oil on hessian on board,
760 x 1200
Paris family collection, Wellington
Photo: City Gallery, Wellington



5
Mr Bill Ratana, his first dream (#143),
nd [1977]
Oil on hessian on wooden lamp base,
155 diam (image) 285 diam (frame)
Private collection, Wellington
Photo: Michael Roth



6
Lake Wairewa in the eeling time (#149), 1977
Oil on hessian on electroplated breadboard surround,
160 diam (image) 230 diam (plate)
Jo Mark-Brown, Auckland
Photo: John McIvor



7
He Puhi (as tribal ancestress), 1981
Oil on hessian on board,
340 x 360 (painted frame)
Coutts family collection, Auckland
Photo: John McIvor



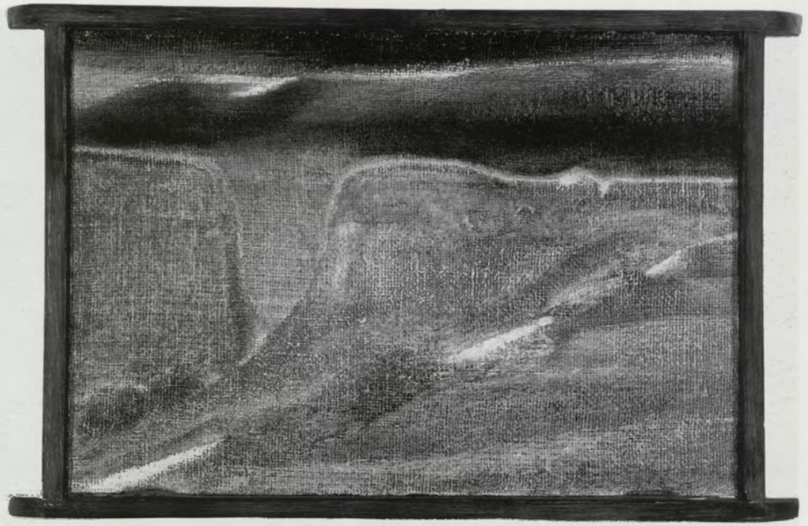
8
The Foster Child, 1981
Oil on canvas on wooden 19th century
memento-holder, 100 diam (image) 175 diam (frame)
Ronald Brownson, Auckland
Photo: John McIvor



9
"O le fa'aaluma" (The Mad One, #3), 1983
Oil on canvasboard, 200 x 250
Private collection, Auckland
Photo: John McIvor



10
Moon over the lagon, 1984
Oil on canvasboarc 305 x 230
Terry Stringer, Aucland
Photo: Auckland Cy Art Gallery



11
"The road out to the Pa site: late afternoon." A tribute to the Waikato artist, Margot Phillips, 1984
Oil on hessian on wooden cupboard door, 425 x 610 (image) 465 x 735 (frame)
Waikato Museum of Art and History/Te Whare Taonga o Waikato, Hamilton
Photo: David Cook, Waikato Museum of Art and History



12
Te Puhi o te Tai Haruru, 1985
Oil on hessian on board, 900 x 1810
Graham McGregor, Auckland
Photo: John McIvor



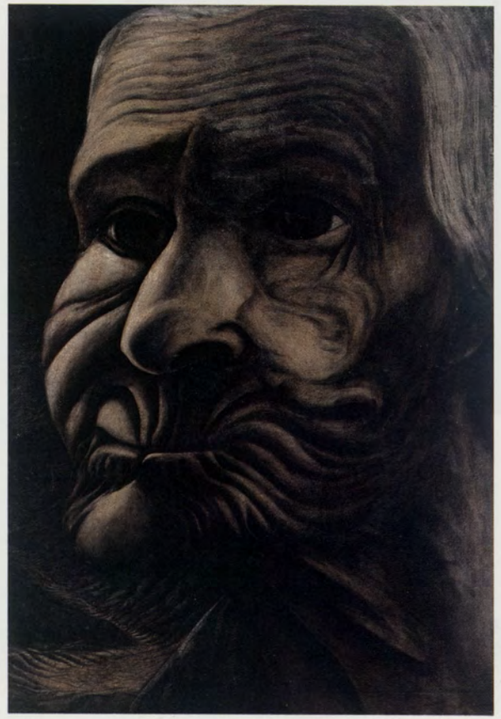
13
John the Baptist, from Caravaggio's "St John with Ram" (#2), 1966
Oil on canvas on wood, 435 x 854
Gerald R Lascelles, Christchurch
Photo: Lloyd Park



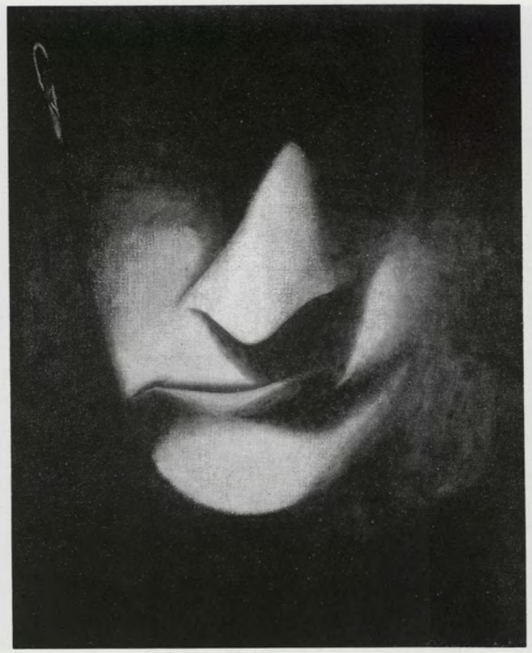
14
Detail of Michael Angelo's sculpture of David, 1967–69
Pencil drawing, 376 x 254
B M and M A Williams, Paekakariki
Photo: Dowse Art Museum



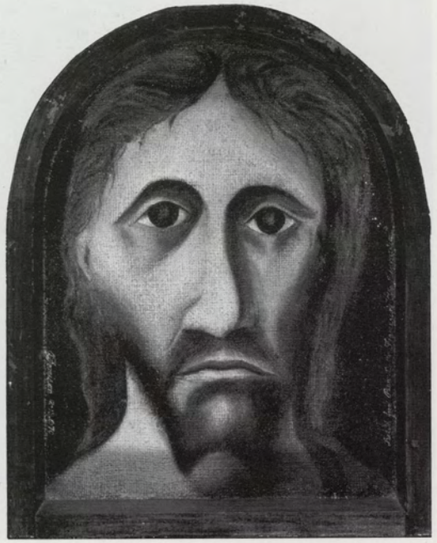
15
dying Beggar by Ceruti No.2 (#34), 1971
Oil on hessian, 773 x 1050
Dunedin Public Art Gallery
Photo: Michael Roth



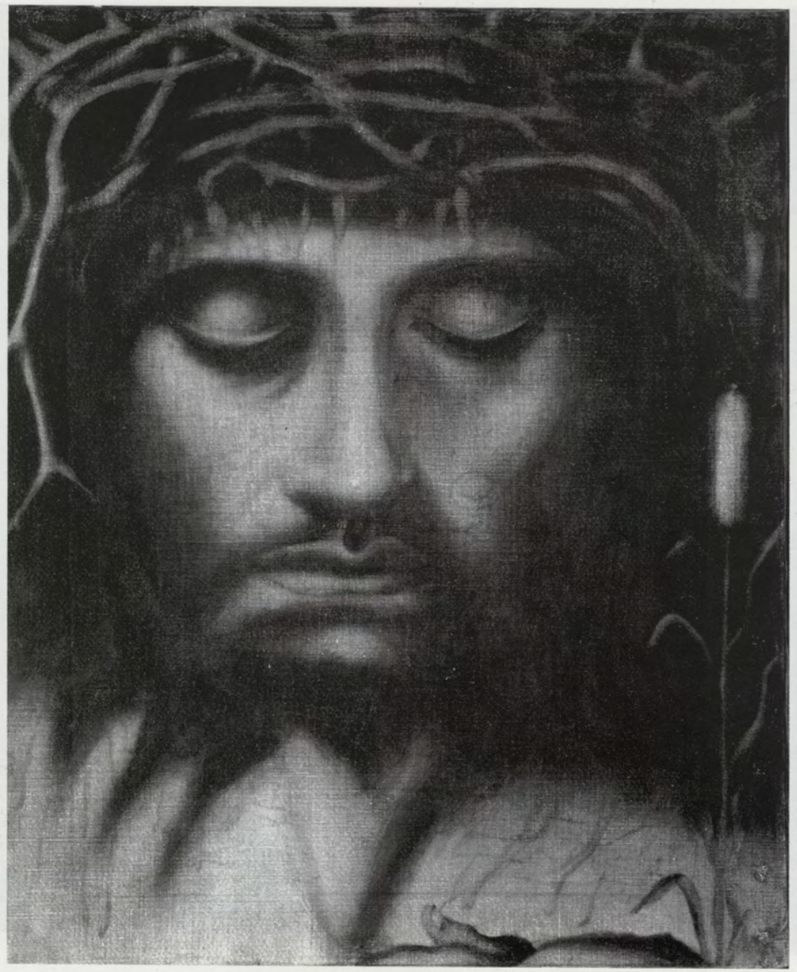
16
from a Mark Adams photo of a Sunnyside patient (#58), 1972
Oil on canvas, 1050 x 720
Helene Quilter, Wellington
Photo: Michael Roth



17
Self portrait (#14), 1969
Oil on hessian, 650 x 800
Collection B P C Carter, Auckland
Photo: John McIvor



19
Detail from Piera della Francesca's "Resurection" (#25), 1970
Oil on hessian (curved top), 350 x 440
Private collection, Auckland
Photo: Waikato Museum of Art and Histor/



18
Study of head of Christ by Morales (#17), 1969
Oil on canvas, 460 x 375
Jancis Meharry, Christchurch
Photo: Lloyd Park



20
(Untitled) Study of Holbein's 'Dead Christ' (#39), 1973
Oil on canvas, 660 x 3150
Private collection, Auckland
Photo: John McIvor



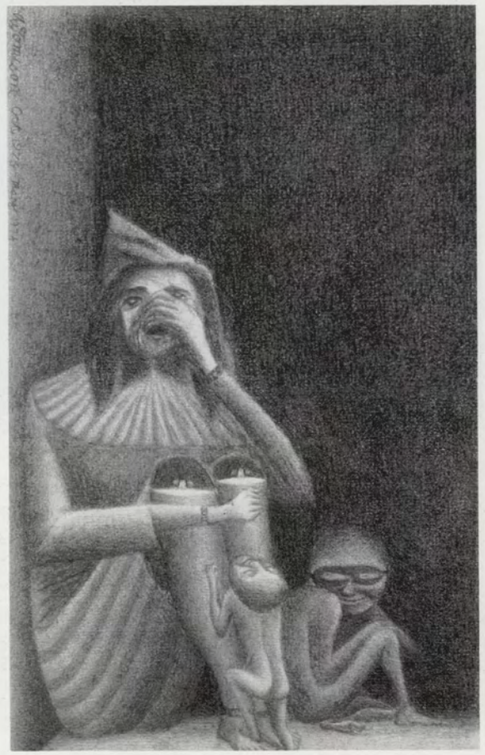
21
Second Study of Hans Holbein the Younger's "The Dead Christ" (#38), 1971
Oil on canvas, 560 x 1350
Waikato Museum of Art and History/Te Whare Taonga o Waikato, Hamilton
Photo: Michael Roth



26
Untitled (Self-portrait) (#196), 1977
Oil on board in sash window frame, 580 x 850
Auckland City Art Gallery
Photo: John McIvor



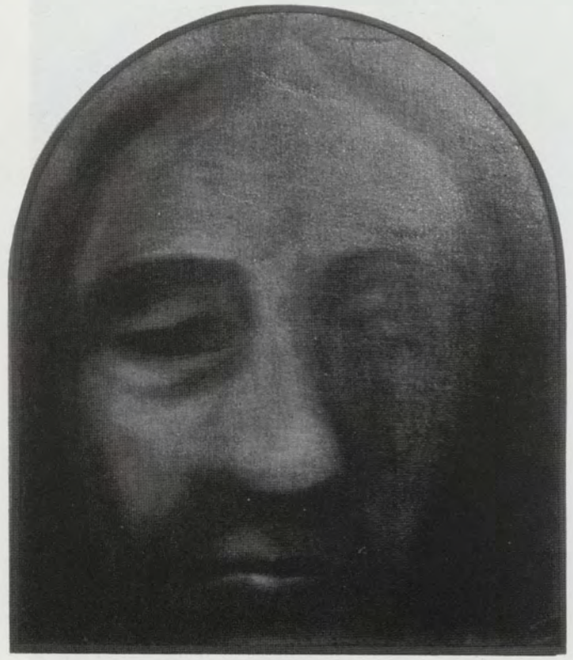
22
Untitled (Icon by Fra Angelico No.1) (#78), nd [1973]
Oil on jute on wood (curved top), 460 x 460
Bank of New Zealand Art Collection, Wellington
Photo: Waikato Museum of Art and History



23
Self-Portrait as Pinocchio, 1973–74
Pencil drawing, 200 x 125 (image) 380 x 290 (sheet)
Rachel Power, Auckland
Photo: Waikato Museum of Art and History



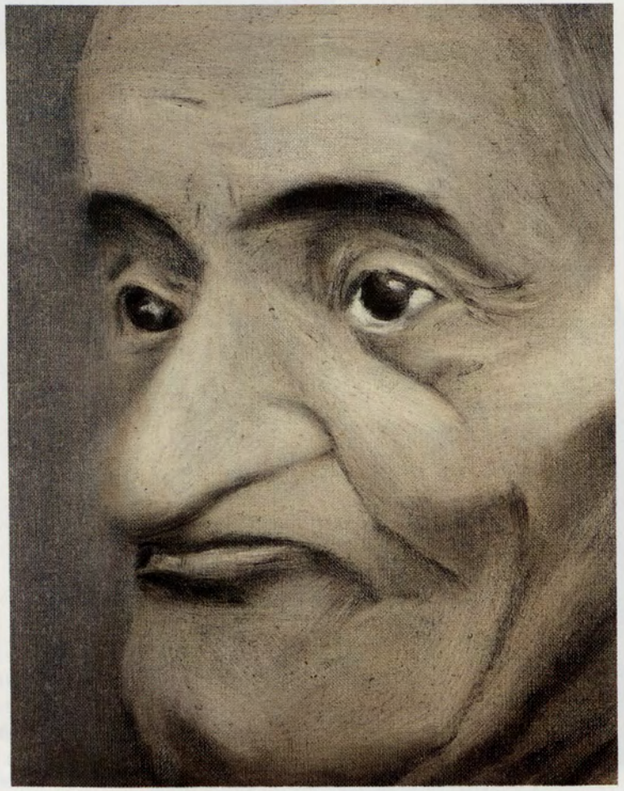
24
Self Portrait (#98), 1975
Oil on linen on wood, 420 x 495
Mary Fomison, Christchurch
Photo: Michael Roth



25
Christ (#121), 1976
Oil on canvas on board (rounded top), 535 x 455
Museum of New Zealand Te Papa Tongarewa, Wellington
Photo: City Gallery, Wellington



27
Christ (#242), 1979
Oil on canvas on wood in silver display roundel,
65 diam (image) 80 diam (frame)
Private collection, Auckland
Photo: John McIvor



28
Portrait of a Clown, 1980
Oil on canvasboard, 355 x 278
John Gow, Auckland
Photo: John McIvor



29
Shakespearian Clown, 1980
Oil on canvasboard, 305 x 355
Collection G D Steven, Auckland
Photo: Michael Roth



30
Self Portrait, 1981
Oil on canvasboard, 270 x 370
Private collection, Auckland
Photo: John McIvor



31
Christ in the desert: crossing the pass, 1982
Oil on hessian on board, 380 x 505
Bank of New Zealand Art Collection, Wellington
Photo: Michael Roth



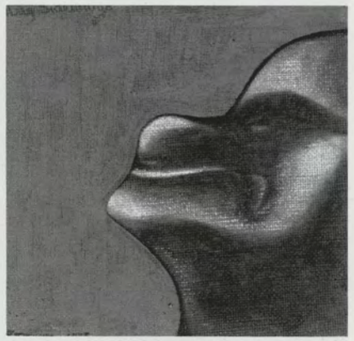
32
The New Testament, 1986
Ceramic, 210 x 147 x 38
Marshall Seifert Gallery, Dunedin
Photo: Peter Hannken



33
Hopes, You have lost Them, 1988
Oil on canvasboard, 410 x 330
Tim and Andrew Greenhough, Nelson
Photo: Craig Potton



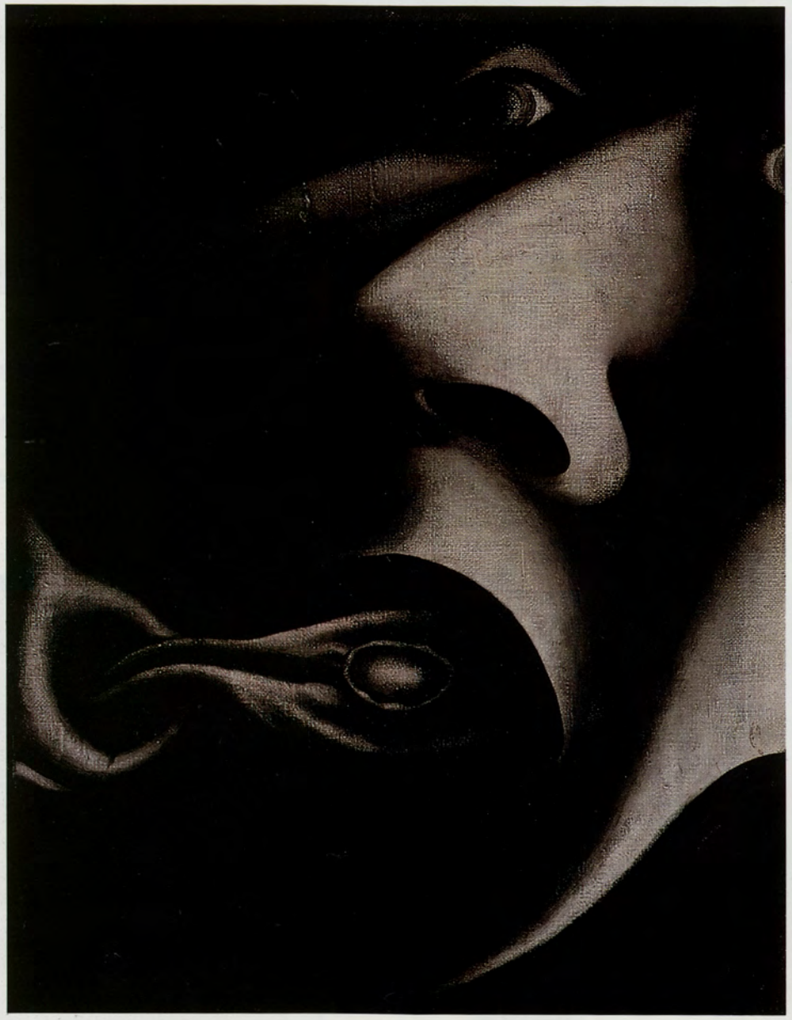
37
from an Art Kane photo of an old Hopi Indian (#51), 1972
Oil on hessian, 715 x 870
Private collection, Dunedin
Photo: Peter Hannken



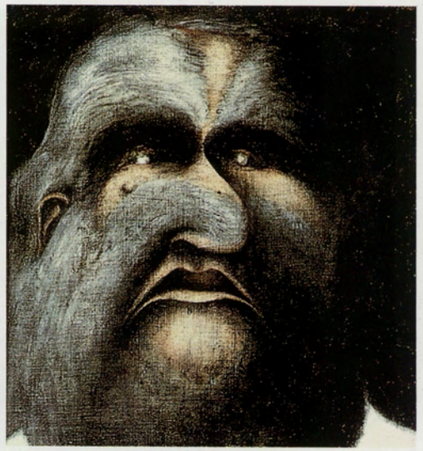
38
Mug Sideways (#79), 1973
Oil on canvas on board, 215 x 230
Terry Stringer, Auckland
Photo: Michael Roth



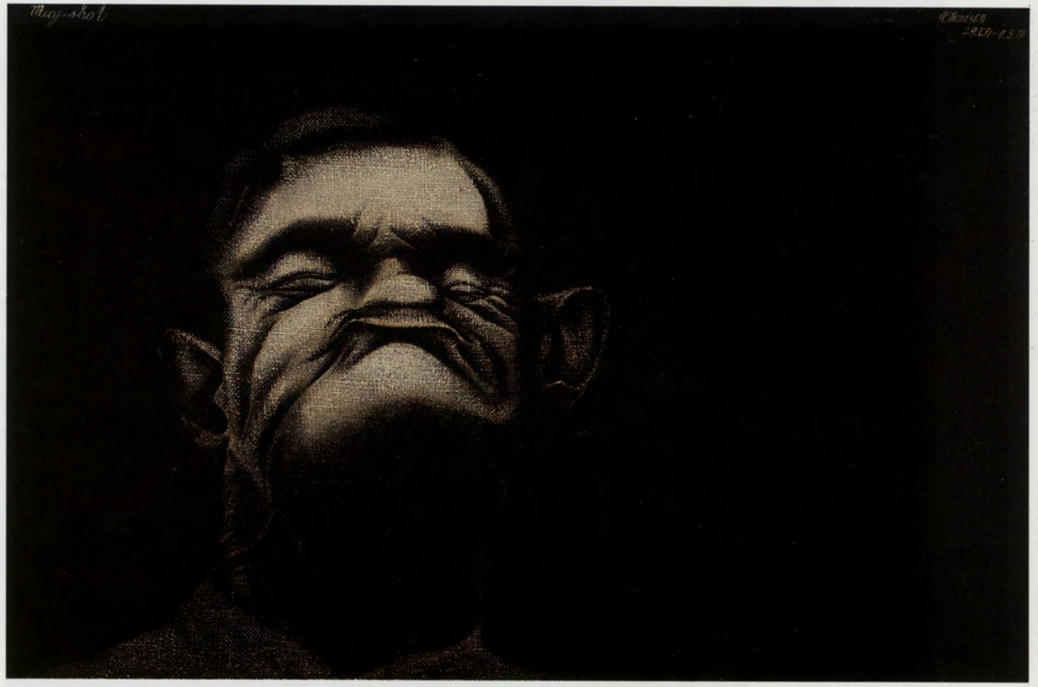
39
Mug Head On (#79), 1973
Oil on canvas on board, 210 x 225
Gow family, Auckland
Photo: Michael Roth



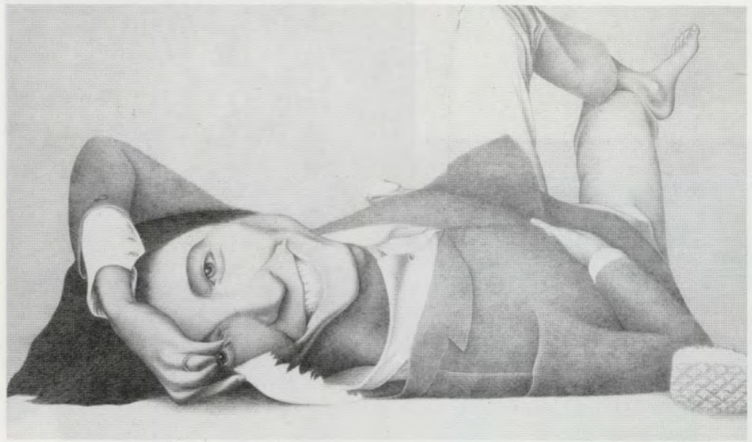
34
"Carcinoma of the Tongue Ulcerative Type" fig.51 'Surgery for Nurses' by Bailey and Love, London 1942 (#15), 1969
Oil on hessian, 915 x 710
Ralph Hotere, Dunedin
Photo: Peter Hannken



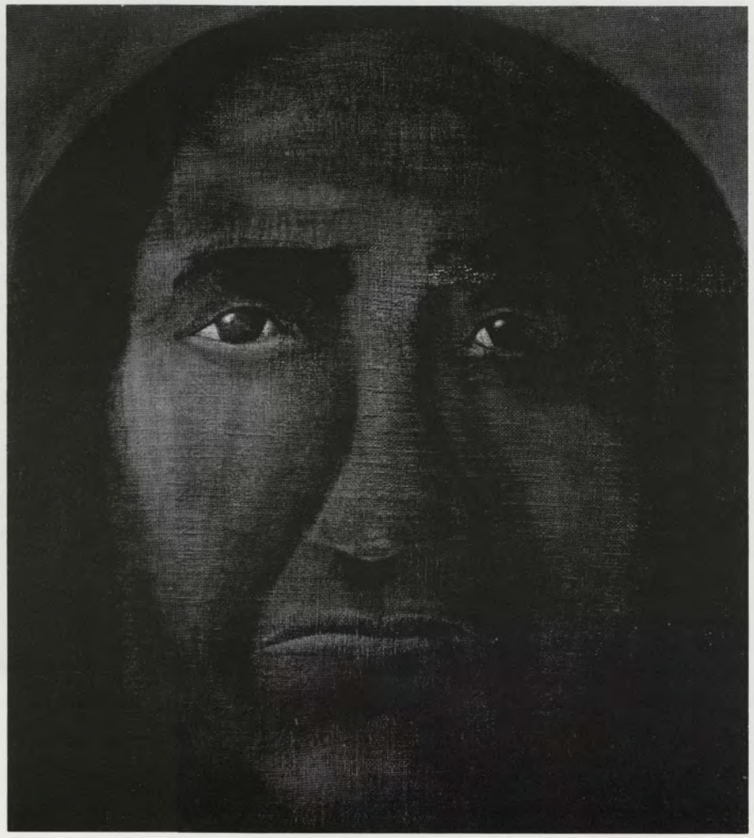
35
facial hypertrichosis (#24), 1970
Oil on canvas, 295 x 275
Private collection, Lower Hutt
Photo: Dowse Art Museum



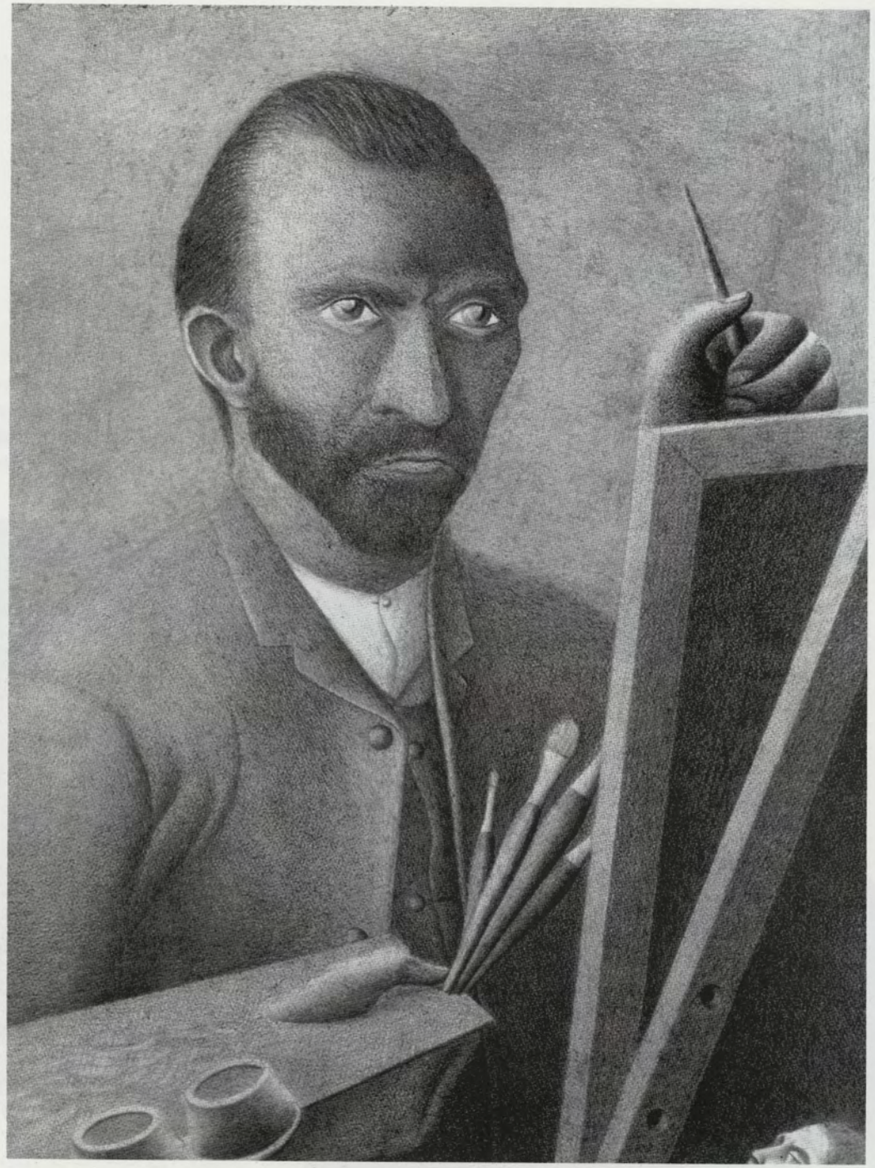
36
Mug-shot (#36), 1971
Oil on hessian, 605 x 913
Dunedin Public Art Gallery
Photo: Peter Hannken



40
Eating Pineapple, 1971–74
Pencil drawing, 485 x 760
Auckland City Art Gallery
Photo: John McIvor



41
Untitled (Jungle Indian) (#94),
nd [1975]
Oil on jute canvas on hardboard,
915 x 815
Private collection, Auckland
Photo: John McIvor



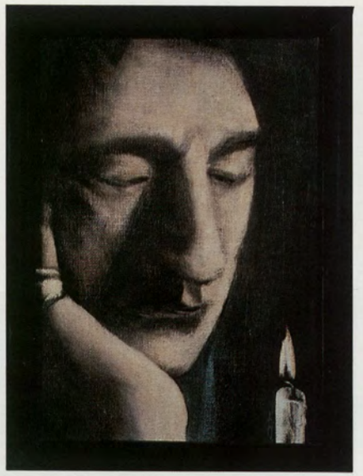
42
(Untitled) Van Gogh portrait, 1975–76
Pencil drawing, 420 x 220 (image) 600 x 485 (sheet)
Rachael Power, Auckland
Photo: Dowse Art Museum, Lower Hutt



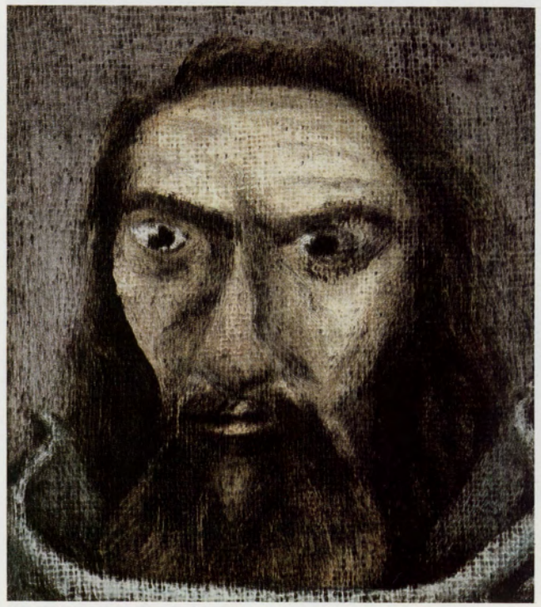
43 and 44
"This and That" #145 & #153, 1976
[43]
#145: Oil on hessian on wooden breadboard,
285 diam (painted frame)



[44]
#153: Oil on hessian on wooden breadboard,
290 diam (painted frame)
Private collection, Wellington
Photos: Michael Roth



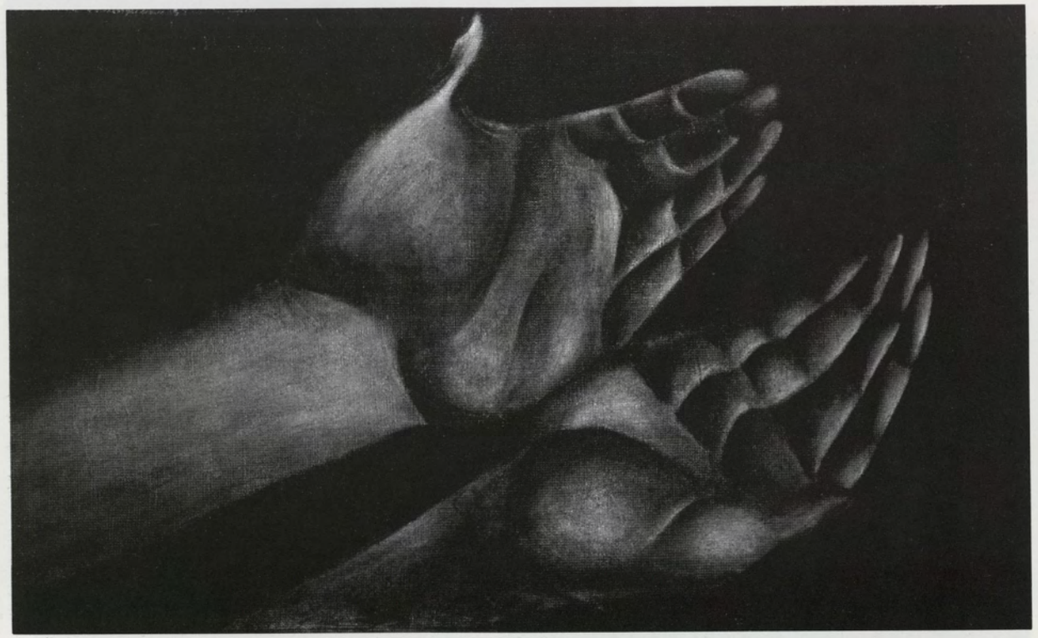
45
In memory of Equality Bill campaigner Stewart Fletcher, who died 8th October 1975, 1981
Oil on canvasboard, 360 x 250
Private collection, Auckland
Photo: Auckland City Art Gallery



46
"Don Quixote, finished off with Phil Clairmont in Mind", 1984
Oil on hessian on composition board, 340 x 300
The Hocken Library, University of Otago
Photo: The Hocken Library, University of Otago



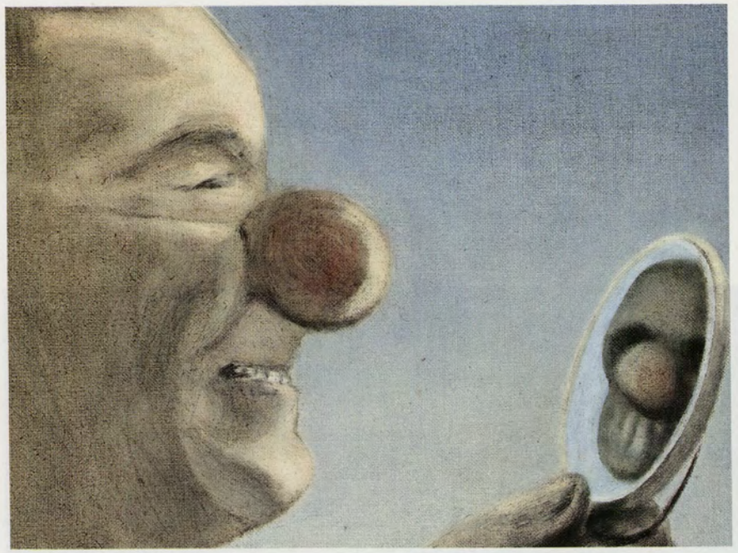
47
"O le Musu ia" (Samoan: "he has become sulky"), nd (purchased 1987)
Oil on canvasboard, 380 x 550
Collection of Jan Phillips, Auckland
Photo: Gow/Langsford Gallery



51
Study of hands on page 235 of "Roxburgh's Common Skin Diseases" 12th edition 1961 (#42), 1971
Oil on hessian on stretcher, 1025 x 1670
Artist's estate
Photo: John McIvor



48
detail for a Dancing Skeleton (#30), 1970
Oil on hessian, 620 x 890
Private collection, Christchurch
Photo: Lloyd Park



49
Another Happy Clown, 1980
Oil on canvasboard, 270 x 350
Private collection, Christchurch
Photo: Auckland City Art Gallery



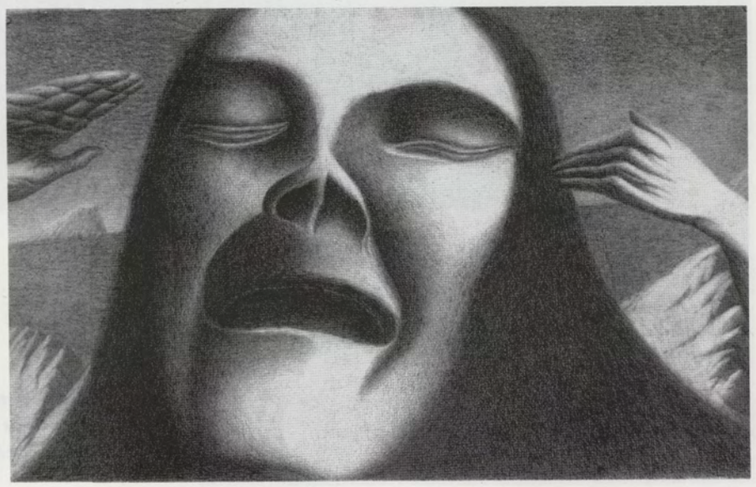
50
A Visit to the Hairdressers (Memento Mori), 1986
Oil on canvasboard, 406 x 305
Private collection, Auckland
Photo: John McIvor



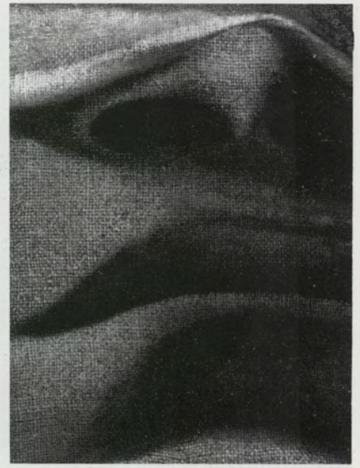
52
study from a "Time" cover (#46), 1971
Oil on canvas, 690 x 760
W G Barrie, Wellington
Photo: Michael Roth



53
An Institutional wall painting called "Three's a Crowd" (#55), 1972
Oil on coal sack, 610 x 1664
Lynda and John Matthews, Taranaki
Photo: Govett-Brewster Art Gallery



54
Tangi for Mururoa Atoll, nd [1973]
Pencil drawing, 120 x 200
Sarjeant Gallery, Wanganui
Photo: Richard Wotton



55
Started on Sharpeville Day (#64), 1973
Oil on hessian on board, 290 x 220
Private collection, Wellington
Photo: Michael Roth



56
"Aramoana" (The Threat to Otakau Peninsula), 1980
Oil on hessian on pinex, 440 x 625
Private collection, Auckland
Photo: John McIvor



59
Hey Moon Dreamer (#144), nd [1976]
Oil on hessian on wooden tea tray, 330 x 505 (painted frame)
Hocken Library, University of Otago
Photo: Hocken Library, University of Otago



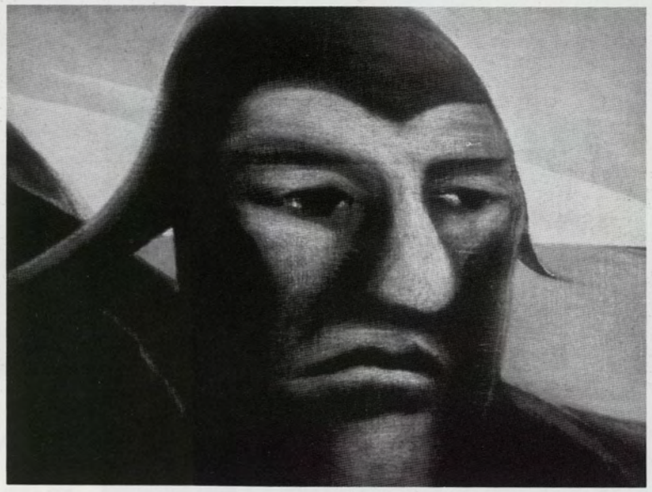
62
The Temptation of Brother Anthony (ki One roa a tohe), 1983
Oil on hessian on board, 650 x 650
The Chartwell Collection, Waikato Museum of Art and History/Te Whare Taonga o Waikato, Hamilton
Photo: David Cook, Waikato Museum of Art and History



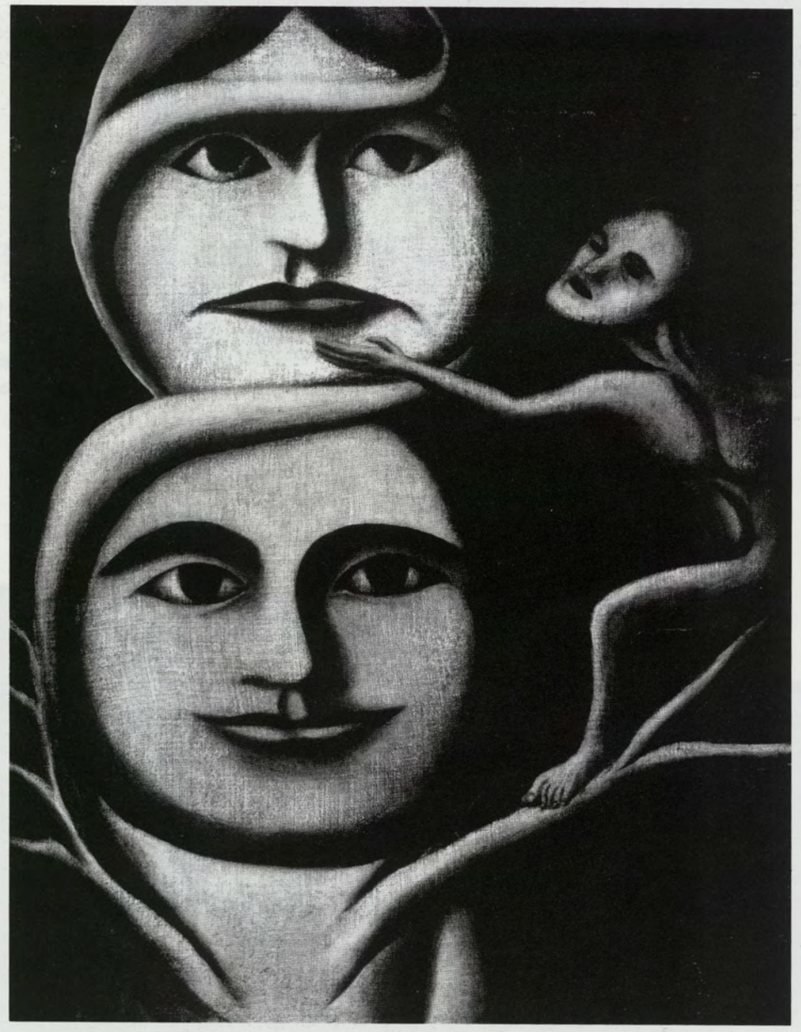
60
Lucifer, evil flower, 1980
Oil on hessian on board, 765 x 910
Ellerton Trust collection, Auckland
Photo: John McIvor



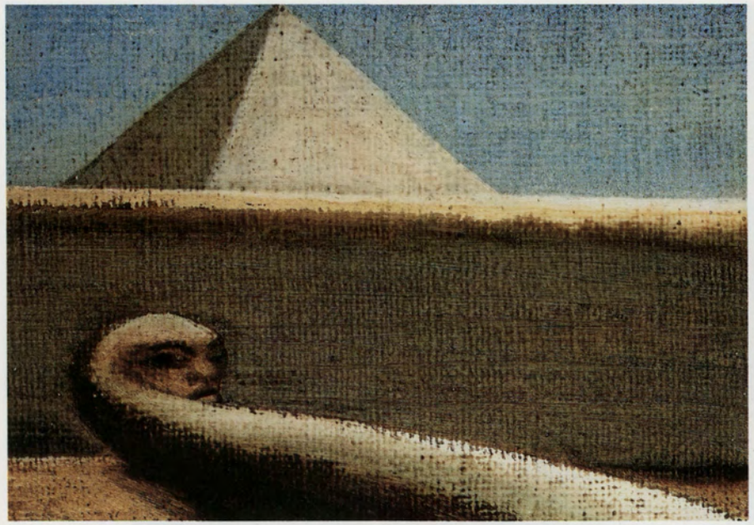
57
Resurrection (#59A), 1973
Oil on hessian on board, 465 x 1140
Private collection, Auckland
Photo: Waikato Museum of Art and History



61
Untitled (Watcher on the Shore), nd [1982–83]
Oil on hessian on board, 900 x 1200
Dick Scott, Auckland
Photo: Auckland City Art Gallery



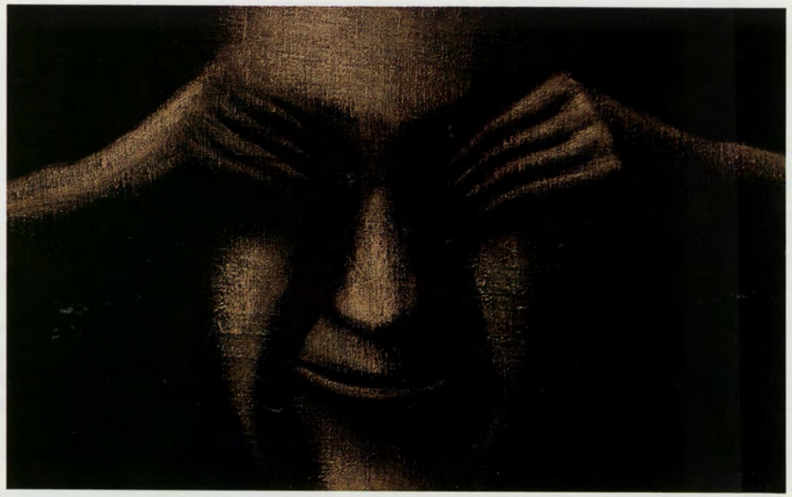
58
Man Imploring the Tree of Life (#81), 1974
Oil on hessian, 605 x 460
Hamish Keith, Auckland
Photo: John McIvor



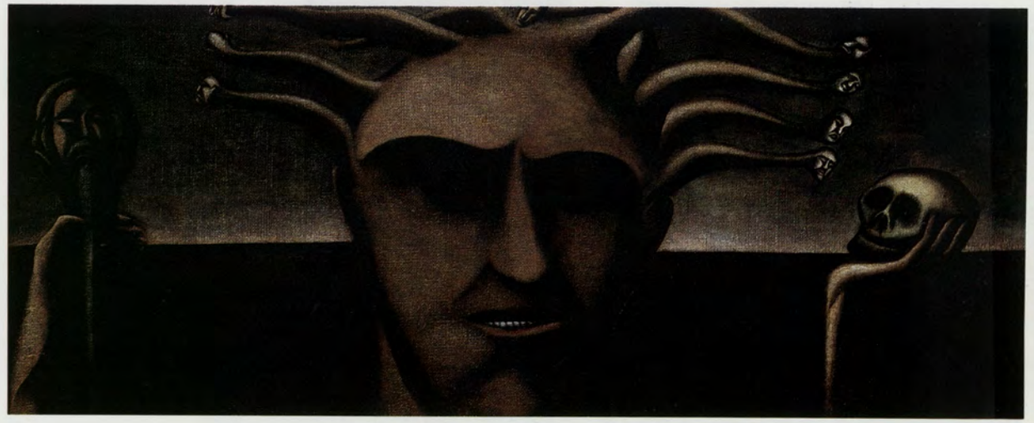
63
Queen of the Nile, 1986
Oil on hessian on board, 250 x 352
Cohn/Vernon collection, Auckland
Photo: John McIvor



64
The Argument, 1988–89
Oil on canvasboard, 497 x 745
Angela Ashley-Wilson, Auckland
Photo: John McIvor



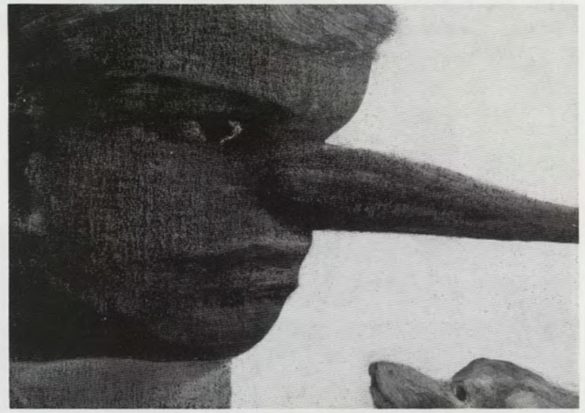
65
See No Evil (#127), 1976
Oil on hessian on board,
761 x 1200
Ralph Hotere, Dunedin
Photo: Peter Hannken



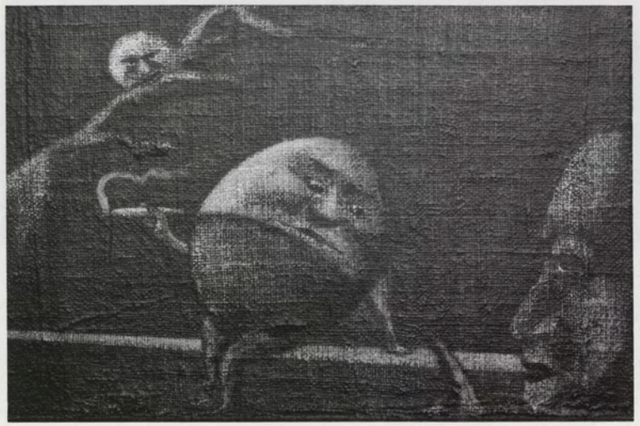
66
Every Man as Medusa (#71), 1973
Oil on hessian on pinex, 545 x 1345
A T and J B Gibbs, Auckland
Photo: John McIvor



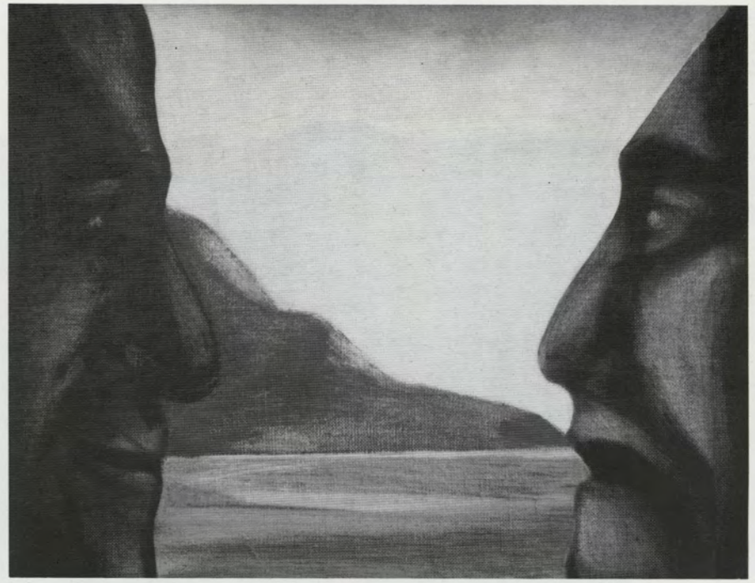
67
What shall we tell them? (#108), 1976
Oil on hessian, 360 x 540
Janet Bedggood, Auckland
Photo: Michael Roth



71
Pinocchio the Hairdresser, 1983
Oil on canvas, 265 x 370
Private collection, Wellington
Photo: Michael Roth



73
"Naughty Boy!" Humpty Dumpty gets a telling off, 1984
Oil on hessian on wooden tea tray, 375 x 555 (painted frame)
Tim and Andrew Greenhough, Nelson
Photo: Craig Potton



72
Beach Theatre: Dr Jekyll and Mr Hyde in Comic Mood, 1984
Oil on canvasboard, 350 x 455
Private collection, Nelson
Photo: Craig Potton



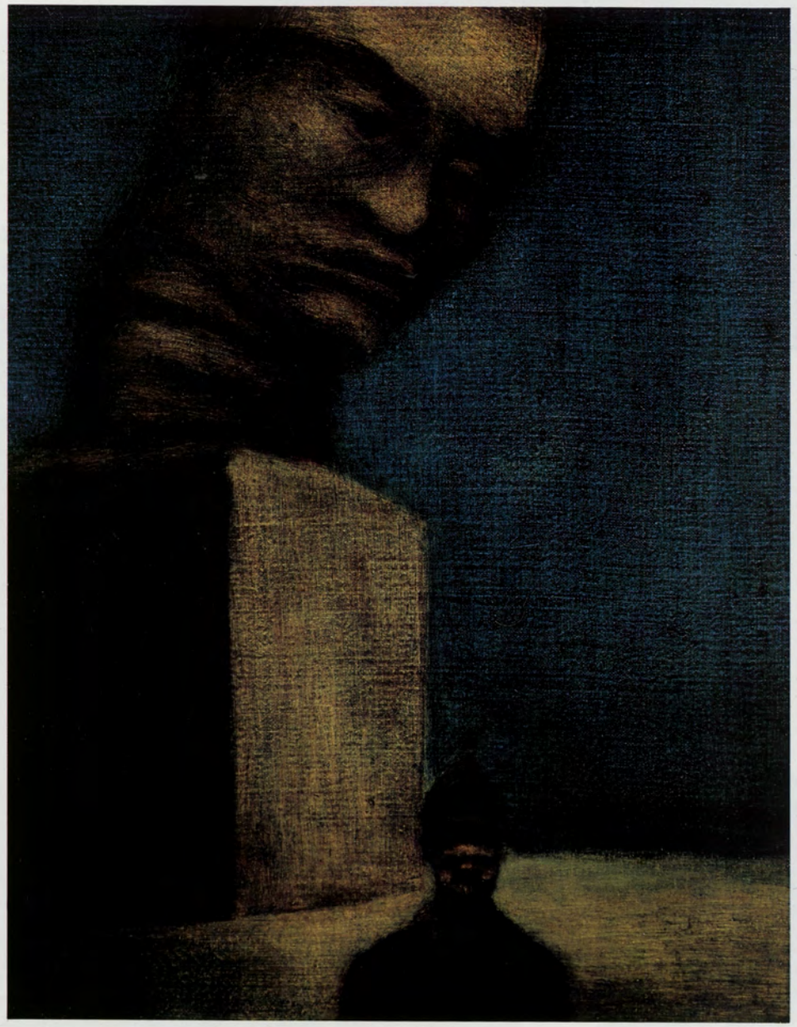
74
Winters Walk: her and the puppet, 1987
Oil on canvasboard, 460 x 380
Marti and Gerrard Friedlander, Auckland
Photo: John McIvor



68
*Untitled #*124 *(The Presentation of the Anti-Christ)*, nd [1976–78]
Oil on linen on wooden chair base, 565 x 435
Private collection, Lower Hutt
Photo: Michael Roth



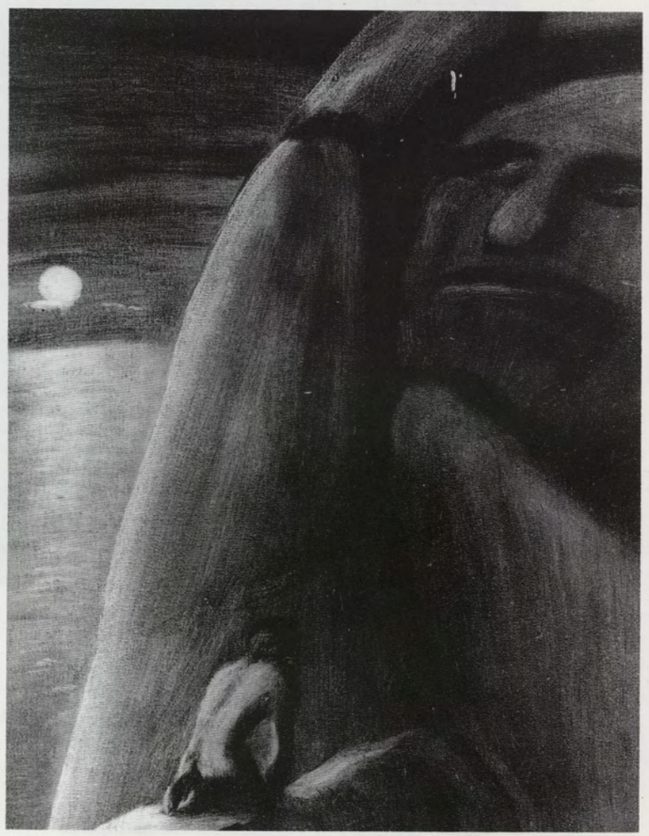
69
That little man he's not his biggest yet./ That little man he is to bigger get (#138), 1977
Oil on hessian, 795 x 1090
Hamish Keith, Auckland
Photo: Michael Roth



70
Jack 'n Box (#219), 1978
Oil on linen, 395 x 305
Cohn/Vernon collection, Auckland
Photo: John McIvor



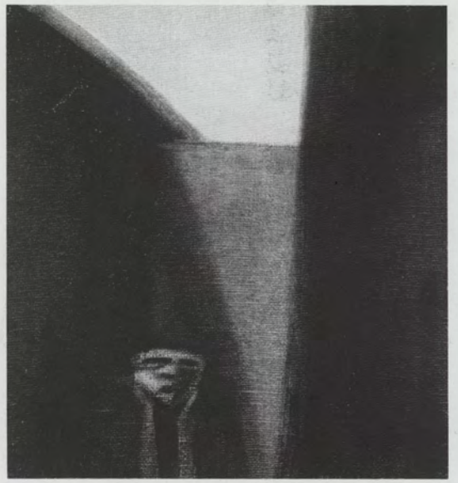
75
The Handing-On (#128), 1976
Oil on hessian on hardboard, 760 x 1200
Jim and Nina Leach, Wellington
Photo: Michael Roth



76
Untitled #135, nd [1976]
Oil on hessian on board, 440 x 350
Collection of R and L Summers, Christchurch
Photo: Lloyd Park



77
Happy Birthday (#177), 1977
Oil on pressed cardboard plate, 290 diam
Hanly collection, Auckland
Photo: John McIvor



78
In the maze; whose mask is this? (#197), 1977
Oil on hessian on board, 415 x 385
Private collection, Auckland
Photo: John McIvor



79
Untitled #126, nd [1976]
Oil on hessian on plywood, 1200 x 760
Artist's estate
Photo: John McIvor



80
Let Each Decide, yes, let each decide (#119), 1976–77
Oil on canvas, 1630 x 1690
Museum of New Zealand Te Papa Tongarewa, Wellngton
Photo: Museum of New Zealand Te Papa Tongarewa



81
Open window (#193), nd [1977]
Oil on hessian on board,
1215 x 1829
Sarjeant Art Gallery, Wanganui
Photo: Richard Wotton



82
Angel of Death (#218), nd [1978]
Oil on hessian on pinex in circular wooden frame,
315 diam (image) 415 diam (frame)
Private collection, Auckland
Photo: John McIvor



83
Te Mauri o te Pohutukawa, 1980
Oil on hessian on board, 220 x 220
Terry Stringer, Auckland
Photo: John McIvor



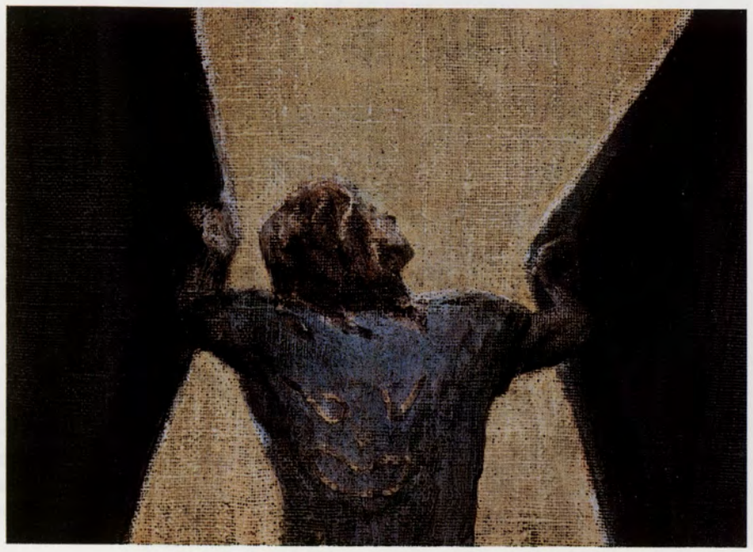
84
advice from his Grandfather, 1983
Oil on hessian on board, 650 x 650
M L Caldwell, Auckland
Photo: John McIvor



85
The Last Task of Maui, 1983
Oil on hessian on board, 600 x 680
D L Moore, Wellington
Photo: City Gallery, Wellington



86
"Goodbye" (Too many deaths in one year), 1984
Oil on hessian on board, 300 x 570
Sam and Barbara Pillsbury, Auckland
Photo: John McIvor



87
Circus-hand remembers Taranaki, 1984
Oil on hessian on board, 295 x 405
Collection of Erika and Robin Congreve, Auckland
Photo: John McIvor



92
Romance 58, 1984
Oil on hessian on wood, 360 diam (image)
Ronald Brownson, Auckland
Photo: John McIvor



93
Not just a Picnic, 1980–82
Oil and epoxy on hessian on pinex, 1210 x 1800
Auckland City Art Gallery
Photo: John McIvor



88
The Moon, the Road Home, 1986
Oil on hessian on board, 216 x 294
Michael Draffin, Auckland
Photo: John McIvor



89
Dark Thoughts (#41), 1971
Oil on hessian, 650 x 770
Private collection, Welington
Photo: Michael Roth



90
Untitled #141 (The Coast, Looking South), nd [1976–77]
Oil on canvas on board, 415 x 415
Private collection, Otago
Photo: Peter Hannken



91
Across a Bay, Banks Peninsula, nd [1979]
Oil on hessian on chipboard, 860 x 1180
Julian Miles, Auckland
Photo: John McIvor



94
The Fugitive, 1980–82
Oil on hessian on board, 1220 x 1830
Bank of New Zealand Art Collection, Wellington
Photo: Michael Roth



95
Bookend, 1986
Ceramic, 150 x 120 x 118 (irregular)
The Gow family, Auckland
Photo: John McIvor



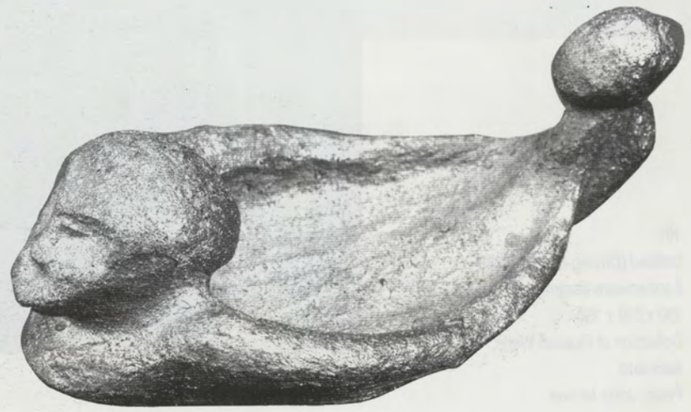
96
(Ceramic Wall Mask), 1986
Earthenware ceramic, 260 x 145 x 65 (irregular)
Paris family collection, Wellington
Photo: Michael Roth

98
Mo Te Arawa, 1986
Earthenware ceramic, 150 x 400 x 400 (irregular)
Gift of the artist, Fine Arts Collection,
The BathHouse Art and History Museum, Rotorua
Photo: Mord Foto Company





99
Nga Hau e Wha, 1986
Ceramic (unglazed red clay body),
approx 175 x 200 x 200
Auckland Institute and Museum
Photo: Auckland Institute and Museum



100
Untitled (He Waka He Waka), 1986
Ceramic bowl, 100 x 240 x 130
Auckland Institute and Museum
Photo: Auckland Institute and Museum



97
Court Jester, 1986
Ceramic, 425 x 230 x 140 (irregular)
James Wallace Charitable Arts Trust, Auckland
Photo: John McIvor



101
Untitled (Driving Creek), 1986
Earthenware ceramic,
160 x 210 x 150
Collection of Russell Wells,
Auckland
Photo: John McIvor



102
Untitled, nd
Stone sculpture, 280 x 280 x 330
Private collection, Auckland
Photo: John McIvor



103
Untitled, nd
Stone sculpture, 405 x 230 x 230
Private collection, Auckland
Photo: John McIvor



104
Untitled, nd
Stone sculpture, 365 x 190 x 120
Private collection, Auckland
Photo: John McIvor

EXHIBITION CATALOGUE

List of works with notes

Exhibition Catalogue

Entries in this catalogue follow a thematic, exhibition order, not an overall chronological one. Chronological order is followed within thematic groups. Breaks between thematic groups are indicated. Dimensions in millimetres, height before width. Where possible, titles follow inscriptions: the artist's style has not been corrected. Where no inscribed title exists, titles otherwise attributed by the artist (eg logbook entry, exhibition list) are included in round brackets. Dates attributed from logbook or other sources to undated works, are indicated in square brackets. Where they exist, the artist's logbook numbers for paintings are hatched in round brackets, with titles (eg #125). Individual catalogue entries are ordered as follows:

title, date
medium, dimensions
collection
signature (ll © lower left, lc © lower centre, tr © top right, etc)
date
inscriptions
inscriptions on back (Verso)
provenance, where known (Ex coll)
bibliographic references (Ref)
illustration references, where additional to bibliographic ones (Illus)
exhibition history

The medium line (eg oil on wood) departs from convention in order to indicate the artist's frequent incorporation of unconventional materials (eg oil on hessian on wooden lamp base).

Exhibition history abbreviations are as follows:

Christchurch '71. New Vision Gallery, Auckland, 1971 (with Philip Clairmont, Barry Cleavin, Ian Hudson, Derek Mitchell, Vivian Lynn, Rodney N Broad, Alan Strathern): **NVA 71**

Drawing Invitational 1973. Manawatu Art Gallery, Palmerston North, 1973: **MAG 73**

New Zealand Drawing 1976. Auckland City Art Gallery, 1976: **ACAG 76**

Six Figurative Painters. Barry Lett Galleries, Auckland, 1978 (with Nigel Brown, Jeffrey Harris, Philip Clairmont, John Parker, James Ross): **BLA 78**

Nelson Art Society Spring Exhibition 1979. Bishop Suter Art Gallery, Nelson (guest artist with W A Sutton): **BSN Spring 79**

Tony Fomison – a survey of his painting and drawing from 1961 to 1979. Dowse Art Gallery, Lower Hutt, 1979: **DAG 79** (toured)

Stations of the Cross: an exhibition based on the passion of Christ. Govett-Brewster Art Gallery, New Plymouth, 1981: **GBNP 81**

Auckland City Art Gallery Artist Project No 4: 'Bringing Back the Scattered', 1983: **ACAG 83**

Fomison. National Art Gallery, Wellington, 1985: **NAG 85**

Tony Fomison Survey. Dowse Art Museum, Lower Hutt, 1986: **DAM 86**

Tony Fomison/ My Work My Self. Manawatu Art Gallery, Palmerston North, 1987: **MAG 87** (toured)

Dealer gallery abbreviations:

Barry Lett Gallery, Auckland: **BLA**
Bett-Duncan Studio Gallery, Wellington: **BDSW**
Bett-Duncan Gallery, Wellington: **BDW**
Bosshard Gallery, Dunedin: **BD**
Brooke-Gifford Gallery, Christchurch: **BGC**
Canterbury Society of Arts, Christchurch: **CSAC**
Denis Cohn Gallery, Auckland: **DCA**
Elva Bett Gallery, Wellington: **EBW**
Dawson's Exhibition Gallery, Dunedin: **DED**
Gow/Langsford Gallery, Auckland: **GLA**
Janne Land Gallery, Wellington: **JLW**
New Vision Gallery, Auckland: **NVA**
Peter Webb Galleries, Auckland: **PWA**
RKS Art, Auckland: **RKSA**
Rue Pompallier Gallery, Akaroa: **BAK**



1
[Tracing of archaic rock shelter drawing at Waitohi, S Canterbury]: tracing made 1959
Chinagraph pencil on plastic sheet,
655 x 1435
Canterbury Museum, Christchurch
With the permission of the Arawhenua Runanga
From roll of fieldwork plastic sheets labelled S102/40 "Palm Hills" Waitohi

Not in any strict sense a work 'by' the artist, this tracing of an archaic Maori pictograph nonetheless establishes the most logical starting point from which to track Fomison's adult career. The folding together of ethnology and art practices was a complex, productive and life-long feature of Fomison's work (see Ian Wedde's essay, 'Tracing Tony Fomison' in this volume). Between 1959 and 1962, Fomison did fieldwork on rock shelter art in South Canterbury. In this, his mentor was Roger Duff, then Director of the Canterbury Museum, who had earlier encouraged the youthful Fomison's interest in archaeology. Fomison made 462 tracings between 1959 and 1962, all of them catalogued and described in notebooks and an index card system – an invisible archive whose influence on his art must be acknowledged at the outset of a comprehensive survey. In the mid 1980s Fomison produced series of lithographs at Muka Studios in Auckland: there is a stylistic sense in which these works return to the rock shelter experiences of the late 50s and 60s (see below cat 2).

2
Portfolio of 12 Lithographs with Frontispiece, 1984
Stone lithographs on handmade paper with deckle edges, various dimensions
Museum of New Zealand Te Papa Tongarewa, Wellington
Ref: Tony Fomison: *My Work My Self*. Palmerston North: Manawatu Art Gallery, 1987
Individual titles:
1 [Frontispiece – photograph and inscription]: These images are mine/ These images are not/ mine they belong . . . to my country, 278 x 240 (image) 468 x 324 (paper)
2 *Proud Maui*, 236 x 300 (image) 325 x 468 (paper)
3 *Saintly Temptations*, 238 x 285 (image) 320 x 465 (paper)
4 *Taranaki: your history goes way Back*, 280 x 248 (image) 465 x 325 (paper)
5 *A Refuge in your Head*, 242 x 272 (image) 328 x 472 (paper)
6 *Te Heke ki Te Reinga . . . she's not alone*, 233 x 280 (image) 330 x 472 (paper)
7 *More? More of what?*, 275 x 240 (image) 475 x 330 (paper)
8 *Bitty words*, 280 x 340 (image) 327 x 470 (paper)
9 *Sky, Sky, Old Mountain*, 280 x 235 (image) 470 x 325 (paper)
10 *Papatuenuku out in the cold waiting for the pine trees to go home*, 280 x 228 (image) 470 x 320 (paper)
11 *Fat cat listening*, 238 x 320 (image) 326 x 465 (paper)
12 *The Bush, you can't push it down*, 300 x 242 (image) 470 x 325 (paper)
13 *King Lear*, 242 x 300 (image) 330 x 465 (paper)

Between 1984 and 1986 Fomison produced several suites of lithographs, and some one-offs, at Muka Studios in Auckland. The improvisational nature of the drawing caused a change in his approach to painting: in 1987 he noted, 'I think my work got a new freedom with lithography at Muka' (taped conversation with Tony Martin and Denis Cohn, 12 March 1987).



3
Takaumu, nd [1963]
Charcoal on paper,
945 x 740 (image) 1040 x 835 (paper)
Robert McDougall Art Gallery, Christchurch, on permanent loan from Canterbury Society of Arts
Ref: *Tony Fomison – a survey of his painting and drawing from 1961 to 1979*.
Lower Hutt: Dowse Art Gallery, 1979
DAG 79

Before leaving for England in 1964, Fomison produced a large number of broadly gestured charcoal drawings, monoprints and oil paintings. Influenced by his teacher Rudi Gopas at the Canterbury University School of Art, these first won Fomison the interest of influential collectors and benefactors such as Ron O'Reilly, then librarian at the Christchurch Public Library. It was a style Fomison would reject in favour of the meticulous applications of his best known work. However, his last exhibition, at Gow/Langsford Gallery in Auckland in 1989, almost took him full-circle: a painting like *The Argument*, 1988–89 (cat 64) has much in common with the urgent gestures of work in the early 1960s.

4
Ah South Island your music remembers me (#125), 1976
Oil on hessian on board, 760 x 1200
Paris family collection, Wellington
Signed: ll
Dated: with signature
Inscribed: [top] Ah South Island your music remembers me
Ref: *Tony Fomison – a survey of his painting and drawing from 1961 to 1979*.
Lower Hutt: Dowse Art Gallery, 1979
Illus: 'Paris Collection'. *Art New Zealand* No 4, Feb-March 1977; Contemporary New Zealand Art Calendar 1977
BLA 76; Private View, DAG 77; DAG 79; ACAG 83; NAG 85; Hit Parade, Wellington City Art Gallery, 92/3

For the 1979 Dowse Art Gallery survey catalogue, Fomison commented: 'Birdlings Flat, that hard, shingly and windy place, I used to bike there, weekends, bookish interests in history on paper at this point taken over by hard and shingly facts. E Karetai, ki ora koe! E Pepene to Rongopatahi, ka haere ki to tupuna!' Birdlings Flat, on Banks Peninsula outside Christchurch, was an important site in Fomison's childhood, in his developing involvement with Maori culture, and in his subsequent interest in ethnology (see notes for cat 6 below).

Fomison's painting log for #25 reveals that this painting, begun 13 May 76, may have had an origin in illustrations for an M H Holcroft story. However, Fomison records that he first looked to Caravaggio for a model, then to Henri Rousseau.

5
Mr Bill Ratana, his first dream (#143), nd [1977]
Oil on hessian on wooden lamp base,
155 diam (image) 285 diam (frame)
Private collection, Wellington
Not signed or dated
Inscribed: [frame, lc] – 143
Inscribed verso: #143/Mr Bill Ratana, his/first dream
Ref: *Tony Fomison – a survey of his painting and drawing from 1961 to 1979*.
Lower Hutt: Dowse Art Gallery, 1979; Peter Entwisle, 'Fomison exhibition succeeds at times'. *Star* (Dunedin) 12 July 1980
BD 77; DAG 79

Fomison's comment for the 1979 Dowse Art Gallery survey was: 'That great prophet Ratana, he had his beginnings, like everyone else. His black cloud coming in over a west-coast sea, it was his first Big Dream, and he saw it from his own verandah. I have tried to represent the cloud round the frame.'

The Maori prophet Tahupotiki Wiremu Ratana (1870 – 1939) founded the Ratana Church after a vision in 1918, in which God spoke to him from a small cloud. Fomison's painting log for #143 reveals that the breadboard frame of this painting was blackened in a fire at Beveridge St, Christchurch, his first established studio after returning from England in 1967. It was this scorching that suggested the prophet's 'black cloud'. Fomison began the painting in Auckland on 14 September 76, intending it first as 'a defiant Maori warrior'. It became 'the Maori prophet te Kooti, Rua Kenana, til finally the ptg settles on the shoulders of Ratana, who like all Maori leaders of recent times was concerned with retaining the land; so – a warrior merges into – dies buried in the earth – the land – to re-emerge from it as a prophet.' Fomison finished this small painting in the early hours of 4 June 77, almost nine months after starting it.

6
Lake Wairewa in the eeling time (#149), 1977
Oil on hessian on electroplated breadboard surround, 160 diam (image) 230 diam (plate)
Jo Mark-Brown, Auckland
Signed verso and dated 1976 – 1977 with signature
Inscribed verso: Lake Wairewa in the eeling time; label: Tony Fomison/Lake Wairewa outlet 149/$150
BLA 77

Fomison developed close ties with the Maori community for whom Lake Wairewa (also known as Lake Forsyth) was an important seasonal food-gathering site. Between 1958 and 1962, Fomison made a substantial photographic record of the eel harvesting at Lake Wairewa (see p17).

The painting, begun on 20 November 76, was to have been of two faces, with the edge of a door between them. Fomison soon moved the left-hand face to his next painting, #150, and entered the night-time landscape of 'the Lake Forsyth outlet'. He hoped to have the Prussian Blue of the background landscape suggest the forms of the eeler's moko. He finished the painting on 13 January 77.

7
He Puhi (as tribal ancestress), 1981
Oil on hessian on board,
340 x 360 (painted frame)
Coutts family collection, Auckland
Signed verso and dated with signature
Inscribed verso: "He Puhi (as tribal ancestress)"
Purchased from Closet Artists Gallery, Auckland

'A "Puhi" was in Maori tribes abit [*sic*] like the "Taupou" of Samoan custom: the eldest daughter of a paramount chief. They were reserved from everyday work in favour of the arts, particularly those like song & dance which were involved in the entertainment of visitors. These skills they developed in the company of "hand maidens" who were supposed to make sure that the Puhi's virginity was reserved for a political, inter-tribal marriage. "Puhi" used to mean topknot, bunch of feathers thereon, or decorating a canoe. That is, such a woman was regarded as a visible adornment of her tribe, an ornament on the ancestral canoe.' (Fomison orthograph on Closet Artists letterhead, 6 May 81)

Fomison produced a number of these small images, for example *Te Puhi o te Iwi (a leading lady)*, 1982 (sup cat 399). The small paintings with decorated surrounds incorporate their historical subjects inside frames like those of the curio art Fomison cherished as an alternative to what he saw as the elitism of the art market. The "Puhi" subject appears in two large paintings: *The Fugitive*, 1980–82 (cat 94), and *Te Puhi o te Tai Haruru*, 1985 (cat 12).

8
The Foster Child, 1981
Oil on canvas on wooden 19th century memento-holder, 100 diam (image)
175 diam (frame)
Ronald Brownson, Auckland
Signed verso and dated May 81 with signature
Inscribed verso: "The Foster-Child"
Illus: *Twelve New Zealand Artists* calendar 1984 (image for September)
ACAG 83

9
"O le fa'aaluma" (The Mad One, #3), 1983
Oil on canvasboard, 200 x 250
Private collection, Auckland
Signed and dated verso
Inscribed verso: Started 5.10.83, Tauranga/ "O le fa'aaluma" (The Mad One, #3)
Ref: Ian Wedde, 'Fomison and the Intention Factor', *Evening Post* 18 March 1986
DCA Sept 84; DAM 86

The last of three versions of a subject which must have particularly interested Fomison, since it occupied half of the paintings completed as a result of his visit to Western Samoa in 1983. This was his only visit to Samoa, when he accompanied a film crew led by Geoff Steven making a documentary about tattooing; and when he visited family members of his own tufuga ta tatau (tattoo expert), Sulu'ape Paulo II. Fomison told the painting's owner that the fa'aaluma were outsiders, usually mentally retarded, excluded from village councils. Fomison's interest may have been due to his own contentious position as a sogaimiti or untitled tattooed man, and a Palagi one at that. While Fomison's pe'a (tattoo) was respected, and he himself honoured as a guest, his contact with the chiefly strata of Samoan society was not without conflict.

10
Moon over the lagoon, 1984
Oil on canvasboard, 305 x 230
Terry Stringer, Auckland
Signed verso and dated Sept 1983 – Feb 1984 with signature
Inscribed verso: "Moon over the Lagoon"
DCA Sept 84; DAM 86

A hand written note by Fomison for the 1984 Dennis Cohn exhibition states: 'Started by me at the village of Faleaasiu, Saagaga, 'Upolu, Western Samoa. The clouds started by a moth trapped under the guest-bed of the matai, Pitoaa'i, with whom I left it while I was away at another village.'

11
"The road out to the Pa site: late afternoon." A tribute to the Waikato artist, Margot Phillips, 1984
Oil on hessian on wooden cupboard door, 425 x 610 (image) 465 x 735 (frame)
Waikato Museum of Art and History/Te Whare Taonga o Waikato, Hamilton
Unsigned
Inscribed verso: Started 2.1.84; [on label] "The road out to the/Pa site: late afternoon."/ A tribute to the Waikato/artist, Margot Phillips, 1984
NVA 84

12
Te Puhi o te Tai Haruru, 1985
Oil on hessian on board, 900 x 1810
Graham McGregor, Auckland
Signed verso and dated 1984–85 with signature
Inscribed verso: "Te Puhi o te Tai Haruru"
Not exhibited

Fomison attached didactic notes to another 'puhi' subject, *He Puhi (as tribal ancestress)*, 1981 (cat 7). The title of the present large work translates as something like 'The Puhi of the roaring wave'. To some degree it is a companion piece to *The Fugitive*, 1980–82 (cat 94), and the last of a set of four large paintings. The other two are: *Untitled (Garden of Eden Aotearoa)*, 1981 (sup cat 485), *Not just a Picnic*, 1980–82, (cat 93).

13
John the Baptist, from Caravaggio's "St John with Ram" (2), 1966
Oil on canvas on wood, 435 x 854
Gerald R Lascelles, Christchurch
Signed: lr
Inscribed: [lr] Upper Norwood London 26–28.9.66/and Battersea 30.9.66. [ll] John the Baptist [lc] from Caravaggio's "St John with Ram"
Not exhibited

The second of only a half-dozen works surviving from Fomison's time in London, paintings developed out of sketches which persuaded him to reject the gestural 'angry' style he had adopted at art school in Christchurch between 1958 and 1961.

Caravaggio was an important influence on Fomison: he is one obvious contributor to Fomison's tenebrism, and to his liking for strong directional lighting, the dramatic modelling of profile, and near two-dimensional dark backgrounds in which a sculptural perspective is suggested by meticulously graded dark tones. As well, we might guess that Fomison relished the whiff of corruption in some of Caravaggio's paintings, a predeliction that links through to his interest in Pre-Raphaelitism and *fin-de-siècle* decadence.

14
Detail of Michael Angelo's sculpture of David, 1967–69
Pencil drawing, 376 x 254
B M and M A Williams, Paekakariki
Signed: lr
Dated: [?] 31.8.67/ 12.69/ 31.11.69.
Inscribed: [?]with title/From a photo
Ref: *Tony Fomison — a survey of his painting and drawing from 1961 to 1979.* Lower Hutt: Dowse Art Gallery, 1979
DAG 79

One of two treatments of the subject, from the Phaidon book on Michaelangelo in Fomison's library. The other work is a painting of 1967 (sup cat 109). Fomison also made drawings of Michaelangelo's *Bacchus* (sup cats 43 and 236).

15
dying Beggar by Ceruti No.2 (#34), 1971
Oil on hessian, 773 x 1050
Dunedin Public Art Gallery
Signed: tr
Dated: [with signature] Jan – Mid Feb 1971
Inscribed: [tr] dying Beggar by Ceruti/No.2./ (copy No1, 29.8.70 – 9.7.70 scrapped)
Ex coll Peter Duncan, Dunedin
Refs: Gordon H Brown and Hamish Keith. *An Introduction to New Zealand Painting 1839 – 1980*, revised and enlarged edition. Auckland: Collins, 1982; *Tony Fomison — a survey of his painting and drawing from 1961 to 1979*. Lower Hutt: Dowse Art Gallery, 1979
BDSW Prospect (with Philip Clairmont and Benjamin Pitman) 72; DED 72; DAG 79.

16
from a Mark Adams photo of a Sunnyside patient (#58), 1972
Oil on canvas, 1050 x 720
Helene Quilter, Wellington
Signed: tr
Dated: [with signature] 19.10.72 – 18.11.72/6–14.12.72
Inscribed: [r margin] from a Mark Adams photo of a Sunnyside patient
Ex coll J and K Parker, Blenheim
Ref: *Tony Fomison — a survey of his painting and drawing from 1961 to 1979.* Lower Hutt: Dowse Art Gallery, 1979
Illus: *Daily News*, New Plymouth 19 March 1980
The Group (CSA), 72; The Group Survey 77; DAG 79; Suter Art Gallery Collectors' Exhibition, Nelson, 81

The photographer Mark Adams worked closely with Fomison from the early 70s through to the time of Fomison's involvement with the Samoan tufuga ta tatau Sulu'ape Paulo II into the 80s. Fomison's use of this photograph would seem to locate the painting among such works as *Mug-shot*, 1971 (cat 36). However a close look at the background of the painting reveals the landscape setting of Leonardo da Vinci's *Mona Lisa*: Fomison has depicted La Giaconda as a geriatric resident of Sunnyside Hospital in Christchurch.

The Sunnyside Giaconda was photographed by Mark Adams in 1968. The painting was first exhibited 18 November 72 at The Group Show, CSA, in a preliminary lamp-black stage.

17
Self portrait (#14), 1969
Oil on hessian, 650 x 800
Collection B P C Carter, Auckland
Signed: lr
Dated: [with signature] early 1969
Inscribed: [ll] Self portrait [tl] Commenced from a portrait of Colonel Rudolph Abel
Ref: *Tony Fomison — a survey of his painting and drawing from 1961 to 1979.* Lower Hutt: Dowse Art Gallery, 1979
BDSW Prospect (with Philip Clairmont and Benjamin Pitman) 72; DED 72; DAG 79

For the Dowse Art Gallery survey in 1979, Fomison commented: 'My first proper self-portrait, and you couldn't have got much more coy about your first self-portrait, than I did with this one. Not only is it not from "life", but the photo I used wasn't even one of me. This and the next few I did after I came back to N.Z. at 92C Riccarton Rd. Dirty place but big enough; I wasn't the only painter there: Malcolm Brown, Phil Clairmont, and Phil O'Sullivan.'

In the end, Fomison produced two more versions: *Mask*, 1971 (sup cat 228), and *Untitled (suggested by a photograph of Colonel Rudolf Abel)*, 1971 (sup cat 515).

18
Study of head of Christ by Morales (#17), 1969
Oil on canvas, 460 x 375
Jancis Meharry, Christchurch
Signed: tl
Dated: [with signature] 8–9.7.69
Inscribed: [tr] with title
Inscribed verso: Head of Christ (after Luis Morales, mid 16 cent Spanish painter)/ Tony Fomison
Ex coll Doris Holland (Lusk)
Ref: *Tony Fomison — a survey of his painting and drawing from 1961 to 1979.* Lower Hutt: Dowse Art Gallery, 1979
Illus: *Landfall* 105 March 1973
DAG 79

For the Dowse Art Gallery survey of 1979, Fomison commented: 'If you compare this with [*Head of Christ by Morales*, 1966, sup cat 164] you can see that the finer the texture I use to catch the washes on, the more detailed the image becomes'. On the earlier version, Fomison commented: 'I started painting again in London. From reproductions, and with my old careful way of drawing back on deck. The reason why I started painting again (you don't have to paint if you don't want to) was because of those 14th century "Dooms" . '

Fomison returned to this source seven times. Six of these paintings are known (cat 18; sup cats 138, 163, 164, 241, 499).

19
Detail from Piera della Francesca's "Resurrection" (#25), 1970
Oil on hessian (curved top), 350 x 440
Private collection, Auckland
Signed: left margin
Dated: [with signature] 12–18.6.70
Inscribed: [right margin] Detail from Piera della Francesca's "Resurrection"
Refs: Michael Dunn, 'Tony Fomison: a consideration'. *Artis* Vol 2 No 2, April 1972 (illus); *Tony Fomison — a survey of his painting and drawing from 1961 to 1979.* Lower Hutt: Dowse Art Gallery, 1979; *Stations of the Cross: An exhibition based on the passion of Christ*. New Plymouth: Govett-Brewster Art Gallery, 1981
NVA 72; DAG 79; GBNP 81

In notes for the Dowse Art Gallery survey of 1979, Fomison commented: 'The armchair arm that both frames and stretches this painting, I scrounged it off Phil Clairmont, it didn't look like he was going to use it, and as it turned out, he didn't.' The painting returns to a subject begun in Bannstead Hospital, London, in 1967, and finished in Rolleston Prison, Christchurch in 1970: *Resurrection by Piero Della Francesca*, 1967–70 (sup cat 327). This latter work was once owned by the artist Jeffrey Harris who was influenced early in his career by Fomison's copies of religious icons, particularly Christs, of which Fomison painted at least twenty in the late 60s and early 70s.

20
(Untitled) Study of Holbein's 'Dead Christ' (#39), 1973
Oil on canvas, 660 x 3150
Private collection, Auckland
Signed: lr
Dated: [with signature] 1971 – 1973
Ref: James Ross, 'A Singular Vision: the paintings of Tony Fomison'. *Art New Zealand*, No 2, Oct/Nov 1976 (illus); Gilbert Peterson, review of EBW 76, *New Times*, November 1976 (illus); *The Daily News*, New

Plymouth, 12 March 1981 (illus); *Stations of the Cross: an exhibition based on the passion of Christ*. New Plymouth: Govett-Brewster Art Gallery, 11 March – 20 April, 1981 (illus as *Holbein Christ*)
BLA 76; EBW 76; GBNP 81

Probably the major work of what might be called Fomison's tenebrist period in the early 70s, with its base in his Beveridge St studio in Christchurch. At this time, Fomison's involvement with the heroin drug culture, and his interest in *fin-de-siècle* Decadence and its attendant cults of morbidity, joined forces with an approach to painting whose development he described in an interview with *The Christchurch Press* (August 31, 1971):

> Where before black and earth colours were applied together on a white background, now the black is used first to model forms, and a thin glaze of transparent colour is washed over after the black has dried. Common to both is the retention of white background for highlights.

Two other paintings were developed from Holbein's famous Christ: *Second Study of Hans Holbein the Younger's "The Dead Christ"*, 1971 (cat 21); and *Study of Dead Christ's Feet*, 1975 (sup cat 380).

There are six unusual editions of books on Hans Holbein in Fomison's library. They include *The Dance of Death by Holbein* (London: Hamilton, Adams and Co, 1887).

21
Second Study of Hans Holbein the Younger's "The Dead Christ" (#38), 1971
Oil on canvas, 560 x 1350
Waikato Museum of Art and History/
Te Whare Taonga o Waikato, Hamilton
Signed: tr
Dated: [with signature] 31.5.71 – 15.6.71. Coloured in on 22.8.71
Inscribed: [tl] Second Study of Hans Holbein the Younger's ' 'The Dead Christ"
Ex coll Chris Hurley, Dunedin
Ref: *Tony Fomison — a survey of his painting and drawing from 1961 to 1979*. Lower Hutt: Dowse Art Gallery, 1979; Peter Entwisle, 'Fomison exhibition succeeds at times'. *Star* (Dunedin) July 12 1980; Peter Leech, 'Art in human desolation'. *Otago Daily Times* 21 July 1980 (illus)
Illus: *Landfall* 105, March 1973
NVA 72; DED 72; BDW 75; DAG 79; Hamilton Centre Gallery, 1983

22
Untitled (Icon by Fra Angelico No.1) (#78), nd [1973]
Oil on jute on wood (curved top), 460 x 460
Bank of New Zealand Art Collection, Wellington
Unsigned and undated
Ref: *Tony Fomison — a survey of his painting and drawing from 1961 to 1979*. Lower Hutt: Dowse Art Gallery, 1979
Illus: Auction catalogues, Peter Webb Galleries, Auckland, March 81; May 84
The Group (CSA) 73; DAG 79

There is a second version of this painting, *Icon by Fra Angelico No.2*, 1975 (sup cat 182). They are copies of a cover of *Man, Myth and Magic*, issue No 88.

23
Self-Portrait as Pinocchio, 1973–74
Pencil drawing, 200 x 125 (image)
380 x 290 (sheet)
Rachel Power, Auckland
Signed: tl margin
Dated: [with signature] Oct 1973 – May 1974
Ref: *Tony Fomison — a survey of his painting and drawing from 1961 to 1979*. Lower Hutt: Dowse Art Gallery, 1979
DAG 79

For the Dowse Art Gallery survey of 1979, Fomison commented: 'This started out to illustrate one of John Dickson's poems. During the years I was trying to finish the illustrations, his poetry got impatient and kept changing, and so did the drawings.' See also note for *Pinocchio the Hairdresser*, 1983 (cat 71). Other versions of Pinocchio include *Pinnochio*, 1986 (sup cat 300). Fomison's library contains an edition of the classic Carlo Collodi story purchased as late as January 1989 from 'Annah Dunsheath's Rare Books' (flyleaf orthograph by Fomison); and a 1946 edition with illustrations by Fritz Kredel (New York: Grosset and Dunlop, 1946).

24
Self Portrait (#98), 1975
Oil on linen on wood, 420 x 495
Mary Fomison, Christchurch
Signed: lr
Dated: tl
Inscribed: [tl] Self Portrait
BLA 76

Fomison's painting log for #98 records that the piece of wood used in this painting was salvaged from a Montreal St demolition site in Christchurch, and brought to Auckland. The low relief of the wood's broken edge suggested 'a rocky cliff background' with a cave. Fomison first began experimenting with 'outdoor saints like Jerome and Anthony' on 9 July 75. He next tried 'to get a Maori face' (13 September 75); but then began his first self- portrait from life. The van Gogh exhibition at the Auckland City Art Gallery in 1975 probably influenced Fomison in this decision, whose outcome he regarded as a major breakthrough: '. . . something that dissolves the ghost of my deep fears about my drawing ability . . . I'm a sucker to stand and watch any fairground or Cook St Market portrait-sketcher . . .' He finished the portrait on 26 July 76.

25
Christ (#121), 1976
Oil on canvas on board (rounded top), 535 x 455
Museum of New Zealand Te Papa Tongarewa, Wellington
Signed: ll
Dated: lr
Inscribed: [lr] Christ
Ref: Robert Leonard, 'Tony Fomison 1939 – 1990'. Wellington: National Art Gallery, 1990
Illus: Denys Trussell, 'A provincial artist talks of religious compassion', *City News*, Auckland, 17 Aug 1976; reprinted *Pilgrims* Vol 2 No 1, Christchurch, Feb 1977
BLA 76; The Group (CSA) 76; NAG 85; NAG Tribute 90

One of a pair with *Christ*, 1975 (#110) (sup cat 68), #121 is described in Fomison's painting log as 'a soft, Veronica's veil sort of impression of Christ's face, slightly off-centre and off-frontal, very brushy.' Fomison began with a portrait of 'the youthful features of the Apostle Simon', moved on to 'the domed forehead and heavy beard of St John the Baptist'. Begun 1 April 76, the painting was finished 'early hours of 7.4.76', one of the most rapidly rewritten of the artist's works.

26
Untitled (Self-portrait) (#196), 1977
Oil on board in sash window frame, 580 x 850
Auckland City Art Gallery
Refs: *Six Figurative Painters*. Auckland: Barry Lett Galleries, 1978; *Tony Fomison — a survey of his painting and drawing from 1961 to 1979*. Lower Hutt: Dowse Art Gallery, 1979; Alexa Johnston, *Anxious Images*. Auckland: Auckland City Art Gallery, 1984 (illus); Helen Hayes, review *Agenda* Feb 1984
Illus: Marti Friedlander, and J and M Barr. *Contemporary New Zealand Artists A–M*. Martinborough: Alister Taylor, 1980
BLA 78; Recent Acquisitions, ACAG 79; DAG 79 (did not tour); Festival International de la Peinture, Cagnes sur Mer, 80; DAM 81 (with Philip Clairmont); Me By Myself — The Self Portrait, NAG 82; ACAG 83; Anxious Images, ACAG 84

This is one of the most exhibited of Fomison's paintings. It is among the first works of which Fomison noted in 1979 that, '. . . most of the paintings from here on have given up tube-given black in the under-paintings, for the risky favour of using colour right from the start.' (Statement for Dowse Art Gallery survey, 1979)

The structure of this painting is from the upper half of a sash window kept from the renovating of Fomison's second Auckland house at Franklin Road. Most of the painting was done very quickly, between 13 September 77 and 16 September 77. Fomison worked from a mirror, and from a slide taken by Patricia Bosshard of his #187 self-portrait, *Side Lighting*, 1977 (sup cat 360). He finished the painting 6 October 77.

27
Christ (#242), 1979
Oil on canvas on wood in silver display roundel, 65 diam (image) 80 diam (frame)
Private collection, Auckland
Signed verso and dated with signature
Inscribed verso: #242/Christ 1979/$120
PWA 79

A miniature 'Easter Christ'. Fomison also painted miniatures of his name-saint, St Anthony (eg *St Anthony*, 1975, sup cat 342). Their reference is to religious reliquaries and periapts; but more widely to the folk art of talismanic and commemorative lockets, and portrait amulets.

28
Portrait of a Clown, 1980
Oil on canvasboard, 355 x 278
John Gow, Auckland
Signed verso and dated 21.5.80 – 4.6.80 with signature
Inscribed verso: "Portrait of a Clown"
DCA Nov 80

In November 1980, Fomison showed a number of clown paintings at Denis Cohn Gallery in Auckland. The photographer Shirley Gruar (now Grace) took his portrait next to *Portrait of a Clown* (see p192).

29
Shakespearian Clown, 1980
Oil on canvasboard, 305 x 355
Collection G D Steven, Auckland
Signed verso and dated with signature
Inscribed verso: Underpainting 3–4.5.80/ Aliz. Crim 13.5.80/Not glued yet/ Shakespearian Clown
DCA 80

This is one of a large series of clowns painted by Fomison between 1979 and 1981, including *Parrot-man the Clown*, 1979 (sup cat 286). The title of *Parrot-man the Clown* probably puns on Pierrot, and in the series Fomison also painted *Pierrot le Fou*, 1980 (sup cat 298). This returned to an earlier set, *Perriot/Dracula*, 1976 (sup cat 294), and the almost identical *Clown*, 1973 (sup cat 72). The interleaving of clown and vampire, and the reappearance of the subject as *memento mori* in *Another Happy Clown*, 1980 (cat 49), indicate that Fomison had more than a simple buffoon in mind. This long interest in comic masquerade seems to culminate in the *Self Portrait*, 1981 (cat 30). However, the subject appears in a work unfinished at the time of Fomison's death in 1990, *Unfinished (man laughing)*, nd [1990] (sup cat 470). The cataloguer of estate works, Dave Shannon, thought this represented a man laughing at a Fomison painting in an art gallery.

30
Self Portrait, 1981
Oil on canvasboard, 270 x 370
Private collection, Auckland
Signed verso [on frame and backing] and dated with signatures
Inscribed verso: [on frame] Self Portrait [on backing] Underpainting 19th–23rd July 1981/ Self portrait
Illus: exhibition flyer for Auckland City Art Gallery Artists Project No 4 June 1983: Tony Fomison "Bringing Back the Scattered"
ACAG 83

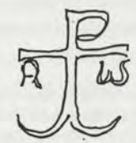
31
Christ in the desert: crossing the pass, 1982
Oil on hessian on board, 380 x 505
Bank of New Zealand Art Collection, Wellington
Signed verso and dated with signature
Inscribed verso: Begun 26.[?].82; Christ in the desert: crossing the pass
Illus: book cover of K R Howe, *Singer in a Songless Land: a Life of Edward Tregear 1846 – 1931*. Auckland: Auckland University Press, 1991
ACAG 83

This painting developed from *A Pass in the Limestone Country*, 1980 (sup cat 11). Moonlit tracks leading out to horizons or passes, or to water, are a frequent motif (for example, *The Moon, the Road Home*, 1986, cat 88). Their precursors can also be found in such figured 'landscapes' as *Dark Thoughts*, 1971, (cat 89). This motif reads equally with images of windows, mazes, crypts, caves, and birth-passages, as with obvious landscapes, as with numerous figured paintings such as *The Handing-On*, 1976 (cat 75). This repetition across the entire span of Fomison's work is generative and structural, as well as thematic and metaphorical: literally, a way of lighting and placing images. Its most obvious source (see more particularly *Romance 58*, 1984, cat 92) is the illustrative art of late Victorian and Georgian children's books, samples of which may be found in Fomison's library: a lighting sometimes 'faery', more often neo-Gothic, sometimes filmic.

In the 'Profiles' television documentary made about him by Bruce Morrison in 1980, Fomison refers to this filmic lighting effect as 'atmosphere' and links it closely to 'story': stories have to be lit; he recalls the 'high noon' of an adventure story illustration.

32
The New Testament, 1986
Ceramic, 210 x 147 x 38
Marshall Seifert Gallery, Dunedin
Signed verso and dated with signature
Inscribed verso: The New/Testament; Driving Creek
Ref: *Tony Fomison — My Work My Self*. Palmerston North: Manawatu Art Gallery, 1987 (illus)
MAG 87; GLA Clay Works 89

33
Hopes, You have lost Them, 1988
Oil on canvasboard, 410 x 330
Tim and Andrew Greenhough, Nelson
Signed and dated verso
Inscribed verso: "Hopes, You have lost Them"/1988 Williamson Ave/Grey Lynn
GLA 89



34
"Carcinoma of the Tongue Ulcerative Type" fig.51 'Surgery for Nurses' by Bailey and Love, London 1942 (#15), 1969
Oil on hessian, 915 x 710
Ralph Hotere, Dunedin
Signed: lr
Dated: [with signature] March 1969
Inscribed: [tl] "Carcinoma of the Tongue Ulcerative Type" fig. 51 'Surgery for Nurses' by Bailey and Love, London 1942
Ex colls Martin Fisher, Dunedin; Robert May, Dunedin

Ref: Hamish Keith, review of NVG 71
Auckland Star 20 March 71
Illus: Denys Trussell, 'A provincial artist talks of religious compassion', City News, Auckland, 17 Aug 1976; reprinted *Pilgrims* Vol 2 No 1, Christchurch, Feb 1977; Auction catalogue Peter Webb Galleries Dec 1987
CSA 70; NVG 71; DED 72

Replica of Carcinoma of the Tongue, April 1970 (sup cat 326) was exhibited with *Ulcerative Type* at CSA 70. These works are among several painted by Fomison between 1969 and 1971 in which handbooks of medical pathology were sources – see also *facial hypertrichosis*, 1970 (cat 35), and *Study of hands on page 235 of "Roxburgh's Common Skin Diseases" 12th edition 1961*, 1971 (cat 51). These books may be found in Fomison's library. Whatever the metaphorical loading of these paintings, Fomison has said of them that he chose grotesque subjects 'Because they had form . . . old people, ugly people, have more form in their faces than blankly young or handsome people.' (Interview with Jim and Mary Barr, 1978)

35
facial hypertrichosis (#24), 1970
Oil on canvas, 295 x 275
Private collection, Lower Hutt
Signed: tl
Dated: [with signature] 9–21.3.70
Inscribed: [tr] facial hypertrichosis
Refs: Michael Dunn, 'Tony Fomison: a consideration'. *Artis* Vol 2 No 2, April 1972 (illus); *Tony Fomison – a survey of his painting and drawing from 1961 to 1979*. Lower Hutt: Dowse Art Gallery, 1979 (illus titled *Hairy Man of Mandalay*)
NVA 72; DED 72; DAG 79

In a note for the Dowse Art Gallery survey of 1979, Fomison commented, 'I was born premature, that little body all covered with hair.' Other works memorialise Fomison's sense of himself as marked from birth, for example *"I was a Teenage Werewolf" film 1957*, 1970 (sup cat 179), which was painted as a gift to Philip Clairmont, who declined it. The hairy werewolf can be traced to a book in Fomison's library (Denis Gifford. *A Pictorial History of Horror Movies*. London: Hamlyn, 1973).
Depicting himself as infected with lycanthropy, 'the curse that brings out the beast in people', Fomison represents himself among images derived from horror movies, underground comics, medical texts, and photographs of the diseased, aged, or insane, as well as of contestants in gurning or face-pulling competitions (see cat 36 below).

36
Mug-shot (#36), 1971
Oil on hessian, 605 x 913
Dunedin Public Art Gallery
Signed: tr
Dated: [with signature] 28.1.71 – 1.5.71
Inscribed: [tl] Mug-shot
Ex coll John Dickson, Dunedin
DED 72

This is one of several 'mug shots' developed from 'gurning' paintings. Fomison's archive contains a large file of images from gurning competitions – bizarre face-pulling contests. He revisited the subject several times between 1968 (*"Gurner", second version*, 1968, sup cat 146) and 1975 (*Maori pulling a Face*, 1975, sup cat 226). *For Gloria and Andy on their Wedding Day*, 1972 (sup cat 121) shows a gurner profile below a barred window. It is likely that the mug shot series took face-pulling competitions inside prisons and mental hospitals and used them to comment on the institutionalised portrait: the mug shot. *Mug Sideways*, 1973, and *Mug Head On*, 1973 (cats 38 and 39) were originally sold as a pair: the standard profile and frontal, institutional mug shot set.

37
from an Art Kane photo of an old Hopi Indian (#51), 1972
Oil on hessian, 715 x 870
Private collection, Dunedin
Signed: tr
Dated: [with signature] 6.2.72 – 19.3.72
Inscribed: [tl] from an Art Kane photo of an Old Hopi Indian [tl] Coloured in 24–25.3.72
Ref: Hamish Keith, 'A talent for the grotesque'. *Auckland Star* 22 April 1972
NVA 72; DED 72

There is a later version of this painting, *Old Hopi Indian, (No 2)*, 1974–75 (sup cat 271), as well as a related drawing, *Old Indian Woman*, 1974, (sup cat 272). The low, foreshortened viewpoint is repeated frequently in works from 1972 to 1976, for example in *Started on Sharpeville Day*, 1973 (cat 55). The several sources for this included Jung's *Man and his Symbols* (see note for *detail for a Dancing Skeleton*, 1970, cat 48); all suggest a funerary laying-out of the body.
Fomison's painting log for #51 records the immediate source of the image as one of a number of photographs taken by Art Kane for a Life special, 'Our Indian Heritage', July 2, 1970. However Fomison filed this image with others including the one taken from Jung, for its viewpoint rather than its subject.

38
Mug Sideways (#79), 1973
Oil on canvas on board, 215 x 230
Terry Stringer, Auckland
Signed: ll
Dated: [with signature] 1973
Inscribed: [tl] Mug Sideways
Ex coll Roy Wilson
BLA 76; EBW 76

39
Mug Head On (#79), 1973
Oil on canvas on board, 210 x 225
Gow family, Auckland
Signed: lr margin
Dated: [with signature] 1973
Inscribed [ll margin]: Mug Head On
Ex coll Roy Wilson
BLA 76; EBW 76

These two mug shots shared the same file number in Fomison's log, #79, and to begin with also shared the same structure, a twin-panelled cupboard door, 'the textured, reverse-side of the hardboard on the inside of the kitchen-sink door taken off to make way for the fridge'. Begun on 28 July 73 and finished on 17 September 73, this cupboard door diptych was sawn in half on 24 July 76 by Kim Wright, then Fomison's dealer and a founding partner of Barry Lett Galleries, after Fomison had prised off the frame.

40
Eating Pineapple, 1971–74
Pencil drawing, 485 x 760
Auckland City Art Gallery
Signed: lr
Dated: with signature
Inscribed: [ll] Eating Pineapple
Ref: Tony Fomison – a survey of his painting and drawing from 1961 to 1979. Lower Hutt: Dowse Art Gallery, 1979
DAG 79

41
Untitled (Jungle Indian) (#94), nd [1975]
Oil on jute canvas on hardboard, 915 x 815
Private collection, Auckland
Unsigned and undated
Ex colls Peter Ireland; Prospect Collection
Illus: Auction catalogue Peter Webb Galleries March 1987

The 'Jungle Indian' was begun on 4 June 75 on the reverse of a painting discarded by 'J.R. Wyley, Stage III, 1967' – one of several found by Fomison next door to the studio house in Beveridge St, Christchurch, when he first moved in. The head derives first from 'the second-snake-head-down, right side of my Medusa ptg' (see cat 66). This soon changed to 'the top snake man on the right'. Next, a Christ head emerged, and the 'snake man' made his way to #95, *Portrait of Mark Way*, 1976 (sup cat 310). Mark Way was an original member of the Beveridge St *ménage*, who did time with Fomison in Rolleston Prison. On 16 June 75, the Christ gave way to a South American Indian who 'emerged out of the dark jungle of failed faces . . . the face that this painting's about has arrived at last.' The painting was finished off on 8 July 75. Its impassivity conceals Fomison's typically restless shuffling of identities and a typical shedding of rejected possibilities into other paintings.

42
(Untitled) van Gogh portrait, 1975–76
Pencil drawing, 420 x 220 (image)
600 x 485 (sheet)
Rachel Power, Auckland
Signed: tl
Dated: [with signature] 21.9.75 – 13.10.75, November 1975 – February 1976
Ref: *Tony Fomison – a survey of his painting and drawing from 1961 to 1979*.
Lower Hutt: Dowse Art Gallery, 1979
Illus: *Spleen* No 1 [1975]
BLA 76; DAG 79

The magazine *Spleen* commissioned the artist to review the van Gogh exhibition at the Auckland City Art Gallery in 1975 and to produce a drawing for the occasion. The result was Fomison's short essay, 'The Cart Horses of Paris', and the accompanying drawing. For the Dowse Art Gallery survey in 1979, Fomison commented: '"Spleen" magazine persuaded me to do this drawing. Everyone talks about van Gogh, ah, well, now he's dead.'

43 & 44
'This and That' #145 & #153, 1976

[43]
#145: Oil on hessian on wooden breadboard, 285 diam (painted frame)
Private collection, Wellington
Signed verso
Inscribed verso: #145 (Paired with 153); Both called "This and That"/Painted Sept–Oct 1976; [label in artist's hand for EBW 78]: This and #153,/$350 the pair/ T Fomison 26.5.78

[44]
#153: Oil on hessian on wooden breadboard, 290 diam (painted frame)
Private collection, Wellington
Inscribed: [lr] 153
Inscribed verso: #153 (painted with #145)/ December 1976/and called/"This and That"; [label in artist's hand for EBW 78]: This and #145,/$350 the pair/T Fomison 26.5.78
EBW 78 (with Philip Clairmont and Gretchen Albrecht); NAG 85

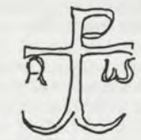
Fomison developed #145 from an advertisement for curio Americana in *Playboy* November 75. In his painting log entry for 29 September 76 – 2 October 76, Fomison wrote: 'This "Playboy" copy left behind by Bob & Sue Schmidt's leaving, 29.9.76, and in terms of the continuing problems of faces & roundels I thought I'd attempt an example of this most traditional solution, at least where folk/pop art is concerned. Had thought to make a jester costume reference in the border . . . but decided on a sun/moon reference, black on the darker side, burnt sienna on the lighter (hence redder) side.'
However, #153 derives from a Renaissance image, 'Angels Chanting the "Gloria", by Bennozo Gozzoli (1420 – 1498), reproduced from Regamy, *Anges*'. Fomison's log entry dwells on the painted border of this junk shop breadboard: '26.6.77: what is it that has painted these [illegible] black shapes round the frame? the cross-section of sharks-fins, southern riders of the coming Apocalypse, that like a North European, Freudian-wolf, is coming for us all nevertheless . . . black crows, black halos to be . . . to be dead . . . to be happy & all 4 quarters about it . . . winds come home to their happy dawn with high cliffs to stand and all our soul mothers finning home . . .'

45
In memory of Equality Bill campaigner Stewart Fletcher, who died 8th October 1975, 1981
Oil on canvasboard, 360 x 250
Private collection, Auckland
Signed verso and dated July 1981 with signature
Inscribed verso: Title: "In memory of Equality Bill campaigner, Stewart Fletcher, who died 8th October 1975"/Media = oil on canvas
ACAG 83

46
"Don Quixote, finished off with Phil Clairmont in Mind", 1984
Oil on hessian on composition board, 340 x 300
The Hocken Library, University of Otago
Signed verso and dated with signature
Inscribed verso: Started 7.4.84/"Don Quixote, finished with Phil/Clairmont in Mind"
DCA 84; DAM 86

Fomison met the artist Philip Clairmont (1949 – 1984) and his mother Thelma at Kaikoura in the summer of 1963 – 64, when Clairmont was still a boy ('this knock-kneed kid'), and Fomison about to depart for Europe on a travel grant. They met again in 1968 when Clairmont attended art school in Christchurch, and became close friends. Fomison was profoundly affected by Clairmont's suicide in 1984. This painting is one of a pair in the Hocken Library collection: the other, *Don Quixote's off-sider*, 1984 (sup cat 83) is reputed to be a portrait of Clairmont's second wife, Rachel Power. Another treatment of the subject is *Sancho Panza and Don Quixote de la Mancha*, 1984 (sup cat 346).

47
"O le Musu ia" (Samoan: "he has become sulky"), nd (purchased 1987)
Oil on canvasboard, 380 x 550
Collection of Jan Phillips, Auckland
Signed verso
Inscribed verso: "O le Musu ia"/(Samoan: "he has become/sulky") /79 Lincoln St/ Grey Lynn/Auckland
GLA 89



48
detail for a Dancing Skeleton (#30), 1970
Oil on hessian, 620 x 890
Private collection, Christchurch
Signed: tr
Dated: [with signature] 19–23.9.70/20–26.10.70/2–4.11.70/15.12.70
Inscribed: [tr] from magic lantern/advert in Famous/Monsters of/Filmland comic [lr] detail for a Dancing Skeleton
Ref: Hamish Keith, 'A talent for the grotesque'. *Auckland Star* 22 April 1972
NVA 72; DED 72; BDSW 73

Fomison painted numerous *memento mori*, often in the form of skulls and death's-heads, for example *Memento Mori*, 1979, sup cat 234. The subject is familiar in European art, from mediaeval examples to Dürer and Holbein, and beyond to the Pre-Raphaelites and Decadents of the *fin-de-siècle* in whom Fomison was interested during the 1970s. He himself owned several skulls, and cultivated a Gothic ambience in his Beveridge Street, Christchurch, studio in the early 70s. The motif repeats in its mirror *vanitas* convention (see cat 49 below). It also appears in the form of the death-mask of William Blake in *Wm Blake Pakeha Prophet*, 1976 (sup cat 587), and in *Started on Sharpeville Day*, 1973 (cat 55). This last image is borrowed from Jung (see notes for cat 55) and depicts a corpse laid out in a South American

burial boat, viewed from a low angle, 'death implied by foreshortening and by the cloth across his eyes' (Fomison painting log, entry for #64, 21 March 73 – 22 April 73).

This *memento mori* subject, with such resonance in art history, here joins an equally important source of imagery for Fomison, the horror movie. His library contains several reference books on horror movies (see also notes for *facial hypertrichosis*, 1970, cat 35).

49
Another Happy Clown, 1980
Oil on canvasboard, 270 x 350
Private collection, Christchurch
Verso inscriptions covered by backboard
Ex colls Elva Bett, Paekakariki; Pippa and James Cross, Raumati; Grant Walker, Wellington
Illus: Elva Bett. *New Zealand Art – a Modern Perspective*. Auckland: Reed Methuen, 1986; Auction catalogue Peter Webb Galleries August 1986
DCA 80

50
A Visit to the Hairdressers (Memento Mori), 1986
Oil on canvasboard, 406 x 305
Private collection, Auckland
Signed and dated verso
Inscribed verso: Started 9.2.86, Driving Creek, Coromandel
Ex coll Brett Wilkinson, Auckland
Ref: *Tony Fomison: My Work My Self*. Palmerston North: Manawatu Art Gallery, 1987; Pam Walker, 'Life and death, self in survey'. *NZ Listener*, Jan 1988
MAG 87



51
Study of hands on page 235 of "Roxburgh's Common Skin Diseases" 12th edition 1961 (#42), 1971
Oil on hessian on stretcher, 1025 x 1670
Artist's estate
Signed: lr
Inscribed: [tr] first version painted winter 1970. This second version 20–29.7.71 & coloured on 6.9.71; [tl] with title.
Inscribed verso: #42
Ref: *Tony Fomison – a survey of his painting and drawing from 1961 to 1979*. Lower Hutt: Dowse Art Gallery, 1979
NVA 72; DED 72; BLA 76; BD 77; DAG 79

Fomison painted several 'hand' works, all sourced from the medical book detailed above. This book can be found in the artist's library. Other books on hands and their significance include Fred Gettings, *The Book of the Hand* (London: Paul Hamlyn, 1965), which Fomison bought from Vintage Books in 1977, well after he had stopped painting hands as such.



52
study from a "Time" cover (#46), 1971
Oil on canvas, 690 x 760
W G Barrie, Wellington
Signed: lr margin
Dated: [with signature] 5–24.10.71
Inscribed: [lr margin] study from a "Time"/ cover
Illus: *Landfall* 105, March 1973
BAK 71; BDSW Prospect (with Philip Clairmont and Benjamin Pitman) 72

A second version of this painting is *from T.A. Xaras' "Time" cover of 18.1.71*, 1973 (sup cat 140). Fomison showed a series of 'prison' paintings at the Rue Pompallier Gallery in Akaroa, Banks Peninsula, in 1971, after serving time in Rolleston Prison, Christchurch, for drug offences. Among other sources were a photograph by David Bailey (*study for a face behind bars, from a David Bailey photo*, 1971, sup cat 375). This grimacing face appears also in *An Institutional wall painting called "Three's a Crowd"*, 1972 (cat 53). Prison was a theme he continued through 1973, for example in *Solitary*, 1973 (sup cat 366), as late as 1976 (*Looking out; Looking in*, 1976, sup cat 216) and even 1980 (*Study of Window*, 1980, sup cat 382).

For the Dowse Art Gallery survey of 1979, Fomison commented on *Looking out; Looking in*, 1976: 'My paintings have never been keen on just illustrating my own experiences; ones like this, with bars between the depicted person and the viewer, were mostly intended to be about how people treat themselves, not one another.' The theme may be inferred in the vital self-portrait *Untitled (Self-portrait)*, 1977 (cat 26); and its geometricism appears also in such paintings as *Beethoven*, 1981 (sup cat 50).

Fomison's painting log tells us that #46 was begun 5 October 71 on a stretcher discarded by art students next door to his studio at Beveridge Street, Christchurch. Fomison finished the 'colouring in' half an hour before the opening of the Rue Pompallier Gallery exhibition, 24 October 71.

53
An Institutional wall painting called "Three's a Crowd" (#55), 1972
Oil on coal sack, 610 x 1664
Lynda and John Matthews, Taranaki
Signed: tr
Dated: with signature
Inscribed: [tl] An Institutional wall painting called "Three's a Crowd"
Ex coll Jim and Mary Barr, Wellington
Illus: Auction catalogue Peter Webb Galleries August 1986
DED 72; The Group (CSA), 72; Better than Collecting Dust: MAG 85

Fomison kept a photographic record of the progress of this painting, and recorded its many changes. His description is typical of the processes of substitution underlying much of his work.

> The source, from left to right: Negro face, the only feature in an otherwise black photo by W.Eugene Smith (p 71 of *Creative Camera* for March 1971, on loan from Mark Adams); the David Bailey photo of P.J. Proby that I used for the first ptg recorded in this booklet (p 6 *Sunday Times Magazine* for 27.6.65); a David Lester photo of a Ghana native (*Brt. Journ. Photography* for 16.10.70).
>
> But the photos I took of this ptg's progress record most of the faces & figures of an entirely different ptg. Started out without wall, as two figures interacting: on left from the Vietnamese body on p 89 of McCullin's *The Destruction Business*; on right from a Bill Pierce photo of actor Aaron Meskin, p 99 of *Popular Photography* for May 1971.
>
> After wall introduced these first 2 figures replaced, left, by foreshortened head of a young acrobat (cover photo, *Your Future* Vol 1, No 2) which in turn was replaced by a Maori lad's head resting on his arms (*NZ Listener* for 29.6.70 short-story head-piece based on an Ans Westra photo); meanwhile, right, a gasping Japanese face being pushed under water in a still from film "The Longest 100 Miles" (*NZ Listener* for 15.11.71). Only after these did the final 3 faces appear, the middle one first (initially content that this ptg turn into a second version of the "Study for a Face Behind Bars") but the leftward face followed almost immediately . . . the rightward added several days later . . .

54
Tangi for Mururoa Atoll, nd [1973]
Pencil drawing, 120 x 200

Sarjeant Gallery, Wanganui
Unsigned and undated
Ex coll Barry Perkins, Auckland
Ref: *Tony Fomison – a survey of his painting and drawing from 1961 to 1979*. Lower Hutt: Dowse Art Gallery, 1979; *Te Moemoea no Iotefa (The Dream of Joseph)*. Wanganui: Sarjeant Art Gallery, 1992
Drawing Invitational: Manawatu Art Gallery, Palmerston North, 73; DAG 79; Te Moemoea no Iotefa, 92

For the 1979 Dowse Art Gallery survey, Fomison commented: 'The subject of these drawings took over an unfinished image of Janis Joplin. Other artists did the quick-media posters which advertised our anger about Mururoa at the time.'

This is the second of three versions of the drawing. It also resulted in an etching, Fomison's first (*From a Drawing of Janis Joplin*, 1970–71, sup cat 128). This etching was made with the encouragement of Barry Cleavin who was running the Graphics Gallery in Christchurch when Fomison returned from England in 1967. The other drawings were made between 1968 and 1972, and in 1974 (sup cats 391 and 392).

55
Started on Sharpeville Day (#64), 1973
Oil on hessian on board, 290 x 220
Private collection, Wellington
Signed: tc
Dated: [with signature] 21–25.3.73
Inscribed: [tr] Started on Sharpeville Day
Ex coll H S Hurley, Auckland
Illus: Auction catalogue Peter Webb Galleries, November 1986

The source for this image was Jung's *Man and his Symbols* (see note for *from an Art Kane photo of an old Hopi Indian*, 1972, cat 37). 'Jung . . . believed in the connections between all cultures . . . the moments that I treasure are the Jungian ones. And those images are handed on carefully, they float. Those images come through all cultures. They're in the back part of the head of every culture.' (Interview with Garth Cartwright, 1986)

The painting was completed in one overnight session (21–22 March 73). The 22nd was Easter Sunday: it is likely Fomison recorded this fact in his painting log in order to identify the painting with his 'Easter' works, usually Christs.

56
"Aramoana" (The Threat to Otakau Peninsula), 1980
Oil on hessian on pinex, 440 x 625
Private collection, Auckland
Signed verso and dated with signature
Inscribed verso: 25.9.80 second underptg coat/"Aramoana" (The threat to/Otakau Peninsula)
DCA 80; DAM 86

One of several paintings (eg *Ko nga Pou Tu a Te Rakihouia (about Aramoana)*, 1981, sup cat 203) in which Fomison dealt with the issue of a proposed aluminium smelter at Aramoana at the Otago harbour mouth. The Otakau Peninsula, on the other side of the harbour from Aramoana, is the turangawaewae of Kaitahu families with relations on Banks Peninsula – Fomison had a long association with the Banks Peninsula families.



57
Resurrection (#59A), 1973
Oil on hessian on board, 465 x 1140
Private collection, Auckland
Signed: tc
Dated: [with signature] 19.11.72 – 13.2.73.
Inscribed: [tc] Resurrection
Ref: *Tony Fomison – a survey of his painting and drawing from 1961 to 1979*. Lower Hutt: Dowse Art Gallery, 1979
The Group (CSA) 73; DAG 79

For the Dowse Art Gallery's 1979 survey, Fomison commented: 'The horizontal stretch of this painting separated out what might have been otherwise a unified depiction of Christ, into 2 halves. The Dead Sea Scrolls, there is the sea, and there is the cave.' The Christ halved in this painting is possibly based on Antonello da Messina's *Salvator Mundi*, of which Fomison painted three copies, in 1970, 1972 and 1973, commencing the third copy the day after completing *Resurrection* (sup cats 73, 135 and 349).

Fomison's painting log entry for #59A indicates that the rock formation in the cave began as a cloud formation composed from a photocopy of a *Ramparts* article on the paintings of San Francisco artist Bill Martin. The opening in the clouds became a cave-mouth. The Christ head began as the head of the old woman photographed by Mark Adams at Sunnyside Hospital in Christchurch and painted by Fomison as *from a Mark Adams photo of a Sunnyside patient*, 1972 (cat 16).

58
Man Imploring the Tree of Life (#81), 1974
Oil on hessian, 605 x 460
Hamish Keith, Auckland
Signed: [?]
Dated: [with signature] '73–'74
Inscribed: [?] Man Imploring the Tree of Life
Inscribed verso: No.81
Ex coll Barry Lett
Refs: Hamish Keith, review of BLA 74. *Auckland Star*, 1 June 1974; *Tony Fomison – a survey of his painting and drawing from 1961 to 1979*. Lower Hutt: Dowse Art Gallery, 1979 (illus); John Roberts, 'Private Imaginings'. *NZ Listener*, 12 Jan 1980 (illus); Gordon H Brown, 'Uniquely Tony Fomison'. *Auckland Star*, 19 Nov 1980
BLA 74; DAG 79

For the Dowse Art Gallery survey of 1979, Fomison commented: 'The trunk of the image is from an alchemist text.' The entry in Fomison's painting logbook is more detailed. It includes a later sketch (25 May 79) which Fomison has captioned *tree of Life, Garden of Eden – the Rohan Book of Hours*. This was made while visiting the art critic Francis Pound, who ten years later would have consolidated a critique of Fomison as provincial and nationalistic. The entry for *Man Imploring the Tree of Life* indicates a preliminary title, *Tree of Man*. The notes continue: 'Started at Beveridge St from 2 sources in that awful book by Dennis Wheatley, called "The Devil and His Works" (Hutchinson, London, 1971) To whit [*sic*], the little man from the monkey-like demon in the illustration "A witch with a demon familiar" on p 248; and the tree itself from a Hermetic philosophical diagram on p 217. See also our copy of *"MMM"* [*Man Myth and Magic*] No 46 p 1291. Man as but a monkey in the branches of the Tree of Life; as a demon in the Tree of Man, his proportionally small body and larger head, child-like, importuning Mother Earth in whose branch-like hair he is entangled like a baby or a returned interloper . . . whichever way you see it, all meanings are meant to it . . .'

The painting, begun in Christchurch, had little work done on it in Grafton following Fomison's move to Auckland, and was completed at Gunson Street, Ponsonby. It was first bought in 1974 by Fomison's dealer, Barry Lett; seventeen years later by Hamish Keith, the critic who had first drawn attention to it.

59
Hey Moon Dreamer (#144), nd [1976]
Oil on hessian on wooden tea tray, 330 x 505 (painted frame)
Hocken Library, University of Otago
Unsigned and undated
Inscribed: [lower frame] Hey Moon Dreamer
Inscribed verso: #144
EBW 77; BD 77

The title of this painting comes from the 'Star Gazer' track on Neil Diamond's *Beautiful Noise* lp. The image started out as a 'Pilgrim ptg'. A title played with by Fomison was, 'A moon in your word-

shut/cluttered/word-sealed ear' (Fomison painting log, entry for 14 September 76).

60
Lucifer, evil flower, 1980
Oil on hessian on board, 765 x 910
Ellerton Trust collection, Auckland
Signed: lr margin
Dated: [with signature] 1979 – 1980
Inscribed: [lr margin] Lucifer, evil flower
Ref: Warwick Brown, 'Fomison Stands Alone'. *The Dominion Sunday Times*, May 10 1987 (illus)
Illus: Garth Cartwright, 'Talking to the paintings'. *New Zealand Woman's Weekly*, June 1986
DCA 80; Hamilton Centre Gallery, 83; ACAG 83; DAM 86

61
Untitled (Watcher on the Shore), nd [1982–83]
Oil on hessian on board, 900 x 1200
Dick Scott, Auckland
Unsigned and undated
Pump House Gallery, Takapuna, 83 (with Betty Curnow, Gary Schofield and Colleen Imrie); ACAG 83

This is a late entry in a suite of allegorical paintings which included *The Watcher in the Sky*, 1975 (sup cat 445) and *Hill Top Watcher*, 1976 (sup cat 171).

62
The Temptation of Brother Anthony (ki One roa a tohe), 1983
Oil on hessian on board, 650 x 650
The Chartwell Collection, Waikato Museum of Art and History/Te Whare Taonga o Waikato, Hamilton
Signed verso and dated with signature
Inscribed verso: "The Temptation of Brother Anthony,"/(ki One roa a tohe) 25.6.83
DCA Sept 84; DAM 86

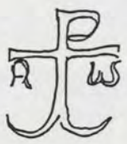
Fomison painted the subject of St Anthony's temptations several times, as well as making a drawing, *St. Anthony*, nd [1972] (sup cat 341), a Christ wearing the Cross of St Anthony, *My personal Christ*, 1975–76 (sup cat 246), and a covert self-portrait as St Anthony, *Portrait of St Anthony*, nd [1977] (sup cat 311). Of this last painting, Fomison commented in 1979:

> St Anthony is my name saint, and at one stage I wrote to Dr Medlicott about it. He'd done this article which reckoned that the theme of St Anthony's Temptation only turned up in painting when the Reformation repressed Sex. Whereas I reckoned, and still do, that painters who took the myth up weren't so much interested in the temptations of the flesh (well, what painter isn't, but that'd have to be another story), as in the final unleashing of all the horrors of hell, which the Devil, that far frustrated, finally had to resort to. Well so far, I have only depicted St Anthony, and not the horrors that his name is heir to.

63
Queen of the Nile, 1986
Oil on hessian on board, 250 x 352
Cohn/Vernon collection, Auckland
Signed verso
Inscribed verso: Started 20.8.86/Driving Creek Coromandel/Finished by the/end of October, Driving/Creek "Queen of the Nile"
Ref: *Tony Fomison: My Work My Self*. Palmerston North: Manawatu Art Gallery, 1987
MAG 87; GLA 89

See note for *The Last Task of Maui*, 1983 (cat 85).

64
The Argument, 1988–89
Oil on canvasboard, 497 x 745
Angela Ashley-Wilson, Auckland
Signed verso and dated 1988–89 with signature
Inscribed verso: [on section cut from original backing] "The Argument"/ Williamson Ave/Grey Lynn
Ref: T J McNamara, review of GLA 89. *New Zealand Herald*, July 6 1989
GLA 89



65
See No Evil (#127), 1976
Oil on hessian on board, 761 x 1200
Ralph Hotere, Dunedin
Signed: lr
Dated: with signature
Inscribed: [II] See No Evil
Inscribed verso: #127
Refs: James Ross, 'A Singular Vision: the painting of Tony Fomison'. *Art New Zealand* No 2, Oct/Nov 1976; Alexa Johnston, *Anxious Images*. Auckland: Auckland City Art Gallery, 1984 (illus); Garth Cartwright, 'Talking to the Paintings'. *New Zealand Woman's Weekly*, June 1986
BLA 76; EBW 76; BD 77; Anxious Images, ACAG 84

This is a larger version of a painting Fomison made in mid 1974 (sup cat 350). He revisited the subject in 1978: *See no evil; colour study*, nd [1978] (sup cat 351), when he also made the oil sketch, *Hear No Evil*, 1978 (sup cat 166). His painting log entry for #127 notes that there had been an even earlier version, at Montreal St, Christchurch, 1968, exhibited at the 1968 CSA Open Exhibition, but subsequently painted out.

The log entry makes it clear that Fomison intended this image to be about evil: '. . . the lips curl in a sneer that already knows evil; the hands are not flat but more claw-like . . . you can't hide the evil side of yourself by covering your eyes . . .'



66
Every Man as Medusa (#71), 1973
Oil on hessian on pinex, 545 x 1345
A T and J B Gibbs, Auckland
Unsigned
Inscribed verso: [on frame] "Every Man as Medusa . . ." begun 31.5.73 and finished by the end of September 1973; [II on back] sized 3 [deleted] 5 times
Ex colls Peter Ireland; Dr Dzintra King
The Group (CSA) 73; BDSW 74

In a letter to Elva Bett (13 November 73) Fomison wrote:

> Medusa's snake-hair I have turned into *my* idea of what the seven Deadly Sins are . . . The symbol of Life is a supportive walking stick such as Pilgrims/Travellers/Searchers carry to assist them, & is carved at the top with 4 patriarch's heads (4 principles; 4 directions, etc) who in their wisdom of old-age symbolise the knowledge that one generation is supposed to hand onto the next generation as it sets out on its quest . . .'

Every Man as Medusa represents a cluster of paintings whose snake-haired, or horned heads translate variously into horned skulls, for example *Hill Top Watcher*, 1976 (sup cat 171), and an important group of jesters, for example *What shall we tell them?* 1976 (cat 67). This group of paintings

Fomison would later refer to as his 'heavy metal' period, a remark that probably admits he had taken such allegory to its limit.

The painting log notes for #71 indicate that Fomison had great difficulty finishing the painting: in the nearly five months he worked on it, he completed a dozen other works. Very little of its original source material was retained. The fact that he kept returning to such a troublesome subject until 1976 is a measure more of his desire to settle the matter than of his interest in prolonging it.

67
What shall we tell them? (#108), 1976
Oil on hessian, 360 x 540
Janet Bedggood, Auckland
Signed: tr
Dated: [with signature] 1975 – 1976
Inscribed: [tl] "What shall we tell them?"
Inscribed verso: 28.7.75/During 1st stretching [erased notes]
Refs: James Ross, 'A Singular Vision: the paintings of Tony Fomison'. *Art New Zealand*, No 2, Oct/Nov 1976 (illus); *Tony Fomison – a survey of his painting and drawing from 1961 to 1979*. Lower Hutt: Dowse Art Gallery, 1979
BLA 76; DAG 79

For the 1979 Dowse Art Gallery survey, Fomison commented: 'Jesters, they had the role of sooth sayer, and at their best, truth-tellers as well.' A similar work is *What shall we tell them now?*, 1976 (sup cat 582).

The notes for #108 in Fomison's logbook mention a sculpture by Erasmus Grasser, 1480, Innsbruck, reproduced in E. Tietze-Conrat's *Dwarfs and Jesters* (London: Phaidon, 1957) – a book in Fomison's library.

68
Untitled #124 (The Presentation of the Anti-Christ), nd [1976–78]
Oil on linen on wooden chair base, 565 x 435
Private collection, Lower Hutt
Unsigned and undated
Inscribed verso: #124
EBW 78; EBW 79

Other versions of Fomison's numerous treatments of Punch 'n Judy include *That little man he's not his biggest yet./ That little man he is to bigger get*, 1977 (cat 69); and a later lithograph from Muka Studios, *Punch and Judy*, 1986 (sup cat 320). These works had a political agenda: to protest at French nuclear testing in the Pacific. Other Punch 'n Judy works, for example the late, combination Lear/Punch 'n Judy painting *You mad one turned into a fool by your own fool who has now become your confessor and the Punch and Judy show is on*, 1989 (sup cat 590) extend a line of misogyny inherent in the folk theatre originals.

In his painting log entry for #124, Fomison recorded this work's progress from a barred prison window painted on a chair base (begun 12 April 76), to a studio scene of an unfinished painting of 'a full moon coasting along a hammer-headed cloud' (13 August 76), to a jester at a high window (2 December 76), to a Punch 'n Judy booth (11 December 76). Of the final subject, he noted: 'The "terrible family" of Punch Judy & baby victim must have been a thankfully subliminal parody of the Holy Family to Church oppressed European audiences.' A final entry for 28 August 78 details the design of the added-on top and bottom frames.

69
That little man he's not his biggest yet./That little man he is to bigger get (#138), 1977
Oil on hessian, 795 x 1090
Hamish Keith, Auckland
Unsigned and undated
Inscribed: #138
Ref: *Tony Fomison – a survey of his painting and drawing from 1961 to 1979*. Lower Hutt: Dowse Art Gallery, 1979; Gordon H Brown and Hamish Keith, *An Introduction to New Zealand Painting 1839 – 1980* (revised and enlarged edition). Auckland: Collins, 1982 (illus)
BLA 78; DAG 79; ACAG 83; Celebration (Group Show), Fisher Gallery, Auckland, 90

For the 1979 Dowse Art Gallery survey Fomison commented cryptically: 'Theatre has really been thriving in Wellington, our capital city.'

According to Fomison's painting logbook, #138 began on 19 August 76 as a St Christopher work, a small figure carried on a larger figure's shoulders, for which Goya provided the model. The two flanking cliffs of this composition suggested a proscenium. By 30 August 77 the composition had developed into a Punch 'n Judy with a Julius Caesar figure, and a small Robert Muldoon. By the end of this development Fomison noted (c 4 October 77) 'My paint brushes say they won't let me get into politics . . .'

70
Jack 'n Box (#219), 1978
Oil on linen, 395 x 305
Cohn/Vernon collection, Auckland
Signed verso and dated August – September 78 with signature
Inscribed verso: #219 "Jack 'n Box" (cover name)
Ref: *Tony Fomison – a survey of his painting and drawing from 1961 to 1979*. Lower Hutt: Dowse Art Gallery, 1979
EBW 78; DAG 79

There are several versions of Jack 'n Boxes, for example *Jack 'n Box*, 1979 (sup cat 193). Fomison's brief painting log note for #219 says, 'They are armless; it is other people's hands who release the catch that controls their lives . . . toys on the floor . . . (of the kids' room)'.

71
Pinocchio the Hairdresser, 1983
Oil on canvas, 265 x 370
Private collection, Wellington
Signed, dated and inscribed with title verso
Hamilton Centre Gallery, 1983; JLW group show 84; DCA Sept 84

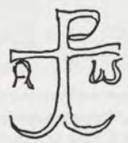
Fomison's library contains several editions of the Pinocchio story: 'the puppet who wanted to be a real boy'. He made many versions of the subject, including the self-portrait pencil drawing *Self-Portrait as Pinocchio*, 1973–74 (cat 23). Marianna Torgovnick discusses this image in her essay '"The Blood is One Blood": D H Lawrence and Tony Fomison'. As well, the themes of manipulation and masquerade appear frequently in Fomison's *oeuvre*; and the theme of separation from a father (or grandfather) figure appears in versions from 1967 to 1989 of the Domenico Ghirlandaio painting, *Portrait of an Old Man and His Grandson* (for example, *Domenico Ghirlandaio, "Old Man and Boy" 1449 – 1494, Florentine*, 1967, sup cat 82; and *Don't Go*, 1989, sup cat 84). In these the grotesquely enlarged nose is transposed, famously, to the old man. The Ghirlandaio painting also provides the structural template for Fomison's windowed death-bed scenes discussed in connection with *Open Window*, nd [1977] (cat 81).

72
Beach Theatre: Dr Jekyll and Mr Hyde in Comic Mood, 1984
Oil on canvasboard, 350 x 455
Private collection, Nelson
Signed verso and dated with signature
Inscribed verso: "Beach Theatre: Dr Jekyll and Mr Hyde in Comic Mood"/Started/25.6.83
DCA Sept 84

73
"Naughty Boy!" Humpty Dumpty gets a telling off, 1984
Oil on hessian on wooden tea tray, 375 x 555 (painted frame)
Tim and Andrew Greenhough, Nelson
Signed verso and dated with signature
Inscribed verso: "Naughty Boy!" Humpty/Dumpty gets a telling off
DCA Sept 84

Other treatments of Humpty Dumpty include *Humpty Dumpty toasting himself in the mail box: he's just got a birthday parcel*, 1987 (sup cat 177), discussed by Peter Brunt in his essay, 'Framing Identity'.

74
Winters Walk: her and the puppet, 1987
Oil on canvasboard, 460 x 380
Marti and Gerrard Friedlander, Auckland
Signed verso and dated with signature
Inscribed verso: "Winters Walk:/her and the/ puppet"/Started/23.2.87/Grey Lynn



75
The Handing-On (#128), 1976
Oil on hessian on hardboard, 760 x 1200
Jim and Nina Leach, Wellington
Signed: tl margin
Dated: with signature
Inscribed: [tl] The Handing-On
Refs: Gilbert Peterson, review of EBW 76, *New Times*, November 1976 (illus); *Tony Fomison — a survey of his painting and drawing from 1961 to 1979*. Lower Hutt: Dowse Art Gallery, 1979
BLA 76; EBW 76; Behind the Eye, Whangarei 76; DAG 79

Begun 13 June 76, the small head held in the palm of the large figure began as a skull and developed into a 'sculpted head with deliberate ref. to 19th century engravings of the "Hongi Hika bust" & other Maori faces'. It is not clear what Fomison is referring to here; however, his subject is the rapport 'between grandchildren and grandparents'. A less benign version of this might be *The End in Hand* , 1977 (sup cat 411). A source for these works, as well as for the cave and maze versions of them, is probably Domenico Ghirlandaio's *Portrait of an Old Man and His Grandson* (see also notes for cats 71 and 81).

76
Untitled #135, nd [1976]
Oil on hessian on board, 440 x 350
Collection of R and L Summers, Christchurch
Unsigned and undated
Inscribed verso: #135
BLA 76; BD 77; BGC 77

According to Fomison's painting log entry for #135, this painting is an attempt to 'try-out the faults of #130'. Painted at high speed between 29 and 30 June 76, *Waiting for the answer*, 1976 (sup cat 570) was the 'fifth large enclosed face & small figure' and 'largest ptg so far'. Fomison was trying to improve on the geometric versions of the subject, for example *Let Each Decide, yes, let each decide*, 1976–77 (cat 80), which, although begun earlier than #135, bothered Fomison until the end of 1977.

77
Happy Birthday (#177), 1977
Oil on pressed cardboard plate, 290 diam
Hanly collection, Auckland
Inscribed: [tc] Happy Birthday [lc] #177
Signed verso and dated with signature
Inscribed verso: "Happy Birthday"/ #177/ To Pat Hanly/ for his birthday/ 2.8.80
BD 77

This was painted between 6 March 77 and 16 April 77, and described in Fomison's painting log as 'a fresh attempt at #158,' the latter a roundel of 8 January 77 called *Home Sweet Home* (sup cat 175).

78
In the maze; whose mask is this? (#197), 1977
Oil on hessian on board, 415 x 385
Private collection, Auckland
Inscribed: In the maze; whose mask is this? #197
Signed verso and dated with title and serial number
Ex coll Rosemary Tomory, Northland
Refs: *Tony Fomison — a survey of his painting and drawing from 1961 to 1979*. Lower Hutt: Dowse Art Gallery, 1979
Illus: Auction catalogue Peter Webb Galleries, October 1991
The Group (CSA) 77; BLA 78; DAG 79

This is one of several maze paintings, whose geometric structure appears also in works like *Fidelio*, 1983 (sup cat 113). Fomison's painting log entry for #197 indicates that it was his dissatisfaction with *Untitled #126*, nd [1976] (cat 79 below) that inaugurated this series — again, the provoking work finds its resolution later. Fomison's notes for #197 are preoccupied with structure. However, he remarks in passing that 'walls are walls, it is the people who are between'.

79
Untitled #126, nd [1976]
Oil on hessian on plywood, 1200 x 760
Artist's estate
Unsigned and undated
Inscribed: [tl] #126
Inscribed verso: #126 between #159 & #167 [artist's hanging instructions for DAG 79]
Ref: *Tony Fomison — a survey of his painting and drawing from 1961 to 1979*. Lower Hutt: Dowse Art Gallery, 1979.
EBW 78; CSAC 79; DAG 79

The cataloguer of Fomison's estate works, Dave Shannon, commented that the artist referred to this painting with some relish as the image which qualified him for the 'school of dead baby painters' — a quote Fomison attributed to the artist Richard Killeen. An early source may be a drawing, *Illustration to poem by John Dickson*, nd [1975] (sup cat 184), of which Fomison noted: 'It was about a chap who got his kicks . . . looking at photos of people who've just been hung.'(note for Dowse Art Gallery survey, 1979)

The subject repeats several times in the context of crypts and mazes, for example in *Untitled #214*, nd [1978] (sup cat 552). The painting log for *Untitled #126* records the many changes it went through, from two Easter Christs begun 21 May 76, to a version of Bosch's *Ship of Fools* with its bread loaf hanging from a string, begun 12 August 77. This source Fomison had filed with crucifixions, maintaining the Easter connection. On 13 August 77 Fomison arrived at a draft of the final painting, which he completed impatiently on 20 September 77 — well over a year after its inception.

80
Let Each Decide, yes, let each decide (#119), 1976–77
Oil on canvas, 1630 x 1690
Museum of New Zealand Te Papa Tongarewa, Wellington
Signed: lr
Dated: [with signature] February/– May/1976
Ex colls Ron Barber, Wellington; Dick Bett, Tasmania; Gow/Langsford Gallery, Auckland
Ref: James Ross, 'A Singular Vision: the paintings of Tony Fomison'. *Art New Zealand*, No 2, Oct/Nov 1976; Elva Bett Gallery newsletter No 4, July 1978 (illus)
Illus: *Pilgrims* Vol 2 No 1, Feb 1977
EBW 78 (with Philip Clairmont and Gretchen Albrecht)

For the Elva Bett Gallery exhibition in 1978, Fomison noted:

> One of my 'In the Maze' paintings, it was first painted in 1976 and I showed it in that year's Benson and Hedges competition; repainted in 1977, it has not been shown in its current state in Wellington before. This painting is not about painting though some people say that all paintings are . . . Facing decisions, making decisions and keeping to them . . . It's not a decorative painting; it doesn't 'put a good face on things'; it does not pretend anything.

Fomison's variations on the maze theme were numerous, and included versions in which the maze is replaced by a cave, for example *Untitled #135*, nd [1976] (cat 76). These liminal narratives are also about institutionalisation, as Simon During points out in his essay 'Here's Trouble: Some comments on Tony Fomison and his work'.

This painting was developed on a stretcher brought up from Christchurch to Auckland in 1973, having had an attempt at a Benson and Hedges Competition entry made on it in 1972. Fomison made the stretcher to the maximum competition size limit, and clearly intended to use it for that purpose, sooner or later. Begun 23 February 76, the painting exasperated Fomison until 11 September 77, when he painted it out, completing a final version 11 December 77.

81
Open Window (#193), nd [1977]
Oil on hessian on board, 1215 x 1829
Sarjeant Art Gallery, Wanganui
Unsigned and undated
Inscribed verso: #193/Open Window
EBW 78; EBW 79; DAG 79; 8 Artists 8 Works, Sarjeant Gallery, Wanganui (date unknown)

Between 1976 and 1980 Fomison made several variations on the motif of a dead (or sleeping) figure, with a window opening out (or in), and a small homunculus or child. These variations intercut with several 'crypt' paintings, for example *Untitled #126*, nd [1976] (cat 79); with 'maze' paintings like *In the maze; whose mask is this?*, 1977 (cat 78); with a birth image such as *Happy Birthday*, 1977 (cat 77); and even with a late 'window' painting such as *Study of Window*, 1980 (sup cat 382).

Fomison began #193 on 17 August 77 as an attempt to resolve the failed St Christopher phase of #138, *That little man he's not his biggest yet./ That little man he is to bigger get*, 1977 (cat 69). On 19 August 77 he scrubbed it out yet again, turned the stretcher on its edge, and by 17 March 78 had begun to experiment with the 'open window' composition. The painting moved through nearly a dozen stages until 6 April 78, when Fomison scribbled impatiently, 'Could've put a natural background but, no, it's about things that happen to people in houses'. The final composition, with a window that links it through the sequence traced above, was achieved 19 April 78. It is the window, also, that provides a link back to one of Fomison's fundamental sources, Domenico Ghirlandaio's *Portrait of an Old Man and His Grandson* (see note for cat 75).

82
Angel of Death (#218), nd [1978]
Oil on hessian on pinex in circular wooden frame, 315 diam (image) 415 diam (frame)
Private collection, Auckland
Signed verso
Inscribed verso: N.F.S./#218/Angel of Death
Not exhibited

83
Te Mauri o te Pohutukawa, 1980
Oil on hessian on board, 220 x 220
Terry Stringer, Auckland
Signed verso and dated with signature
Inscribed verso: c.22.3.80 pohutukawa trunks: mix of Indian Red & Prussian Blue/c.25.3.80 sand mix of Indian Red, Indian Yellow & Prussian Blue/4.4.80 lo islands added in the same under painting mix of the pohutukawas/15.4.80 sea added with Prussian Blue, also used on darks of trunks & rocks, very lightly on sky & sand/ painted out and head put in May 1980/ "Te Mauri o te Pohutukawa"
DCA 80

84
advice from his Grandfather, 1983
Oil on hessian on board, 650 x 650
M L Caldwell, Auckland
Signed verso and dated 1982–3
Inscribed verso: Started at/St Pauls/17.8.82; "advice from his Grandfather"
Pumphouse Gallery, Takapuna, 83 (with Betty Curnow, Gary Schofield and Colleen Imrie)

85
The Last Task of Maui, 1983
Oil on hessian on board, 600 x 680
D L Moore, Wellington
Signed verso and dated with signature
Inscribed verso: The Last Task of Maui
ACAG 83; DAM 86

This is one of the most problematic of Fomison's attempts to reframe Maori mythological subject matter within a European painting tradition. The painting also establishes the cultural reach of Fomison's early involvement with certain *fin-de-siècle* themes, including the misogynic association of women with entrapment and death. Examples could include works by Bakst, Klimt, Munch, Burne-Jones, Moreau, Beardsley, and others. The children's book illustrator Arthur Rackham can also be included, for example with his illustration to 'The Shipwrecked Man and the Sea' for *Aesop's Fables* in 1912. Subjects for these representations included Cleopatra, *La Belle Dame Sans Merci*, Circe, Eve, Judith, Salome, Salammbo, and so on. To this list, Fomison has added the name of Hine-nui-te-Po, Goddess of Death, whose vagina crushed the mythological trickster hero Maui as he attempted to enter her body in order to kill her, reverse the birth process and conquer death.

There are paintings by Fomison which deal at the European margin with the Decadent subject of knowing, sinister and deadly women. They include at least two depictions of succubi, *A Nightime message*, 1980 (sup cat 10) and *Untitled (Nocturne)*, nd [1985] (sup cat 510); paintings of Cleopatra, Lady Macbeth, Lear tormented by his daughters, and the Sphinx with devouring mouth *(Study of the Sphinx. Back in Auckland, November 1984*, 1984, sup cat 381).

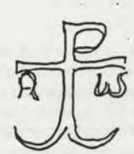
Fomison's library contains works on symbolist painters of the 1890s, as well as *Femme Fatale: Images of evil and fascinating women*, by Patrick Bade (New York: Mayflower Books, 1979).

86
"Goodbye" (Too many deaths in one year), 1984
Oil on hessian on board, 300 x 570
Sam and Barbara Pillsbury, Auckland
Signed verso and dated with signature
Inscribed verso: "Goodbye" (Too many deaths in one year)
DCA Sept 84

This painting must be read in part as an obituary image for Fomison's close friend, the artist Philip Clairmont, who committed suicide in 1984.

87
Circus-hand remembers Taranaki, 1984
Oil on hessian on board, 295 x 405
Collection of Erika and Robin Congreve, Auckland
Signed verso and dated with signature
Inscribed verso: "Circus-hand remembers Taranaki"
DCA Sept 84

88
The Moon, the Road Home, 1986
Oil on hessian on board, 216 x 294
Michael Draffin, Auckland
Signed verso
Inscribed verso: Started 30.3.86/Driving Creek/"The Moon, the Road/Home"
Finished 13.8.86/Driving Creek/Coromandel
MAG 87



89
Dark Thoughts (#41), 1971
Oil on hessian, 650 x 770
Private collection, Wellington
Signed: ll
Dated: [with signature] 24.6.71 – 6.7.71 and

2–5.9.71
Inscribed: [lc] Dark Thoughts
Inscribed verso: [not artist's hand] for Andrea/22nd birthday/24.6.86 Dunedin/from Patricia & Kobi/with love; Patricia Bosshard/Bosshard Gallery/5 Dowling St
CSAC 71

90
Untitled #141 (The Coast, Looking South), nd [1976–77]
Oil on canvas on board, 415 x 415
Private collection, Otago
Unsigned and undated
Inscribed: [II] #141
Inscribed verso: #141
Ex coll Ministry of Foreign Affairs; John Gow, Auckland
BD 77

Painted on a piece of demolition panelling scavenged from a skip, #141 was begun 7 September 76 with the intention of restating a 'promontory' composition first completed in *Last Light on the Estuary*, 1976 (sup cat 207), which Fomison had noted as his first landscape painting. Its grand, S-shaped structure underlies much of Fomison's landscape meditation. This apparently simple painting was worked in great detail over seven months until 17 April 77.

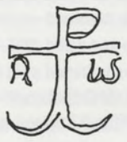
91
Across a Bay, Banks Peninsula, nd [1979]
Oil on hessian on chipboard, 860 x 1180
Julian Miles, Auckland
Not signed or dated
Inscribed verso: Across a Bay, Banks Peninsula
[not artist's hand]: 1542 — Across a Bay — Banks Peninsula/oil on hessian on chipboard/Tony Fomison
Ex coll Graham Rolfe, Palmerston North
EBW 79

Fomison painted numerous South Island landscapes in 1979–80, from Milford Sound north to Kaikoura. Banks Peninsula was a site of particular significance for him, especially Lake Wairewa (Forsyth) and Birdlings Flat (see also *Lake Wairewa in the eeling time*, 1977, cat 6). This investment of landscape with Maori historical and cultural significance would become most overt in the suite of three large paintings *Not just a Picnic*, 1982 (cat 93), *The Fugitive*, 1980–82 (cat 94) and *Untitled (Garden of Eden Aotearoa)*, 1981 (sup cat 485).

92
Romance 58, 1984
Oil on hessian on wood, 360 diam (image)
Ronald Brownson, Auckland
Unsigned
Inscribed verso: Started 8.1.84
DCA Sept 84; DAM 86

The painting is the occasion of a poem by Stephen Oliver:

After a painting by Tony Fomison
On her sad
pilgrimage she leans into
hills on her way home, forever
bent against nostalgia, to
where she has always been, that
childhood round as a world.
Impossible now. And this is why
she is still going —
caught there on the track
under the green cliff, as
though it were merely a day's
walk away.



93
Not just a Picnic, 1980–82
Oil and epoxy on hessian on pinex, 1210 x 1800
Auckland City Art Gallery
Ref: Garth Cartwright, 'Recent Work by Tony Fomison'. *Art New Zealand* 52, Spring 1989
ACAG 83

94
The Fugitive, 1980–82
Oil on hessian on board, 1220 x 1830
Bank of New Zealand Art Collection, Wellington
Unsigned and undated
Refs: T J McNamara, review *NZ Herald*, April 1983; Cheryll Sotheran, review *Auckland Star*, June 1983; Garth Cartwright, 'Recent Work by Tony Fomison'. *Art New Zealand* 52, Spring 1989; *Two Centuries of New Zealand Landscape Art*. Auckland: Auckland City Art Gallery, 1990 (illus)
Pumphouse Gallery, Takapuna, 83 (with Betty Curnow, Gary Schofield and Colleen Imrie); ACAG 83; DAM 86; Two Centuries of New Zealand Landscape Art, ACAG 90; The Mystical Landscape, NAG 91

One of the suite of four large paintings in which mythological events are shown within anthropomorphic landscapes. Three of these are referred to above (cat 91). To them must be added the later *Te Puhi o te Tai Haruru*, 1985 (cat 12). Like this, *The Fugitive* deals with the 'puhi' theme (see notes to cat 7), in this case a young Maori woman of high birth fleeing captivity.



95
Bookend, 1986
Ceramic, 150 x 120 x 118 (irreg)
The Gow family, Auckland
Signed on base and dated with signature
Inscribed on base: Bookend/late July at D.C.R.
Ref: *Tony Fomison: My Work My Self*. Palmerston North: Manawatu Art Gallery, 1987
MAG 87; GLA Clay Works 89

96
(Ceramic Wall Mask), 1986
Earthenware ceramic, 260 x 145 x 65 (irreg)
Paris family collection, Wellington
MAG 87; GBNP 87

97
Court Jester, 1986
Ceramic, 425 x 230 x 140 (irreg)
James Wallace Charitable Arts Trust, Auckland
Signed on base and dated with signature
Inscribed on base: Court Jester/Started 30.12.86
Ref: *Tony Fomison: My Work My self*. Palmerston North: Manawatu Art Gallery, 1987
MAG 87; GLA Clay Works 89

98
Mo Te Arawa, 1986
Earthenware ceramic,
150 x 400 x 400 (irreg)
Gift of the artist, Fine Arts Collection, The BathHouse Art and History Museum, Rotorua
Signed dated and inscribed with title on base
Tony Fomison Memorial Exhibition, The BathHouse Art and History Museum, Rotorua, 90

This is one of numerous ceramics produced at Barry Brickell's Driving Creek pottery in 1986. The face on it is a portrait of Labour politician Peter Tapsell. Fomison had famously confronted Tapsell when the latter opened the Tarawera Today exhibition at the BathHouse Art and History Museum in August 1986. Fomison painted numerous historic Maori rangatira: Te Rauparaha, Te Whiti, Tohu, Te Kooti, Titokowaru. As well, his portraits included contemporary figures such as Tapsell, and Kara Puketapu (*Kara Puketapu*, 1981–82, sup cat 199). Fomison's paintings of notable Maori women included several he puhi. He also painted mythological subjects involving women, for example *Legend of Murihaka*, 1981–83 (sup cat 210), and *Waimirirangi, Te Whaea o te Rahi*, nd [1983], (sup cat 567).

99
Nga Hau e Wha, 1986
Ceramic (unglazed red clay body), approx 175 x 200 x 200
Auckland Institute and Museum
Signed, dated and inscribed on base: "Nga Hau e Wha"/Ashtray made/especially for/None [*sic*] Smoking Week/Driving Creek; [also] signature of Jenny Doole
Ref: *Tony Fomison: My Work My Self*. Palmerston North: Manawatu Art Gallery, 1987
MAG 87; GLA Clay Works 89

100
Untitled (He Waka He Waka), 1986
Ceramic bowl, 100 x 240 x 130
Auckland Institute and Museum
Signed on base and dated 7.2.86 with signature
Inscribed on base: Driving Creek
GLA Clay Works 89

101
Untitled (Driving Creek), 1986
Earthenware ceramic, 160 x 210 x 150
Collection of Russell Wells, Auckland
Signed on base and dated with signature
Inscribed on base: Driving Creek
Ref: *Tony Fomison: My Work My Self*. Palmerston North: Manawatu Art Gallery, 1987
DCA 86; MAG 87



102
Untitled, nd
Stone sculpture, 280 x 280 x 330
Private collection, Auckland

103
Untitled, nd
Stone sculpture, 405 x 230 x 230
Private collection, Auckland

104
Untitled, nd
Stone sculpture, 365 x 190 x 120
Private collection, Auckland

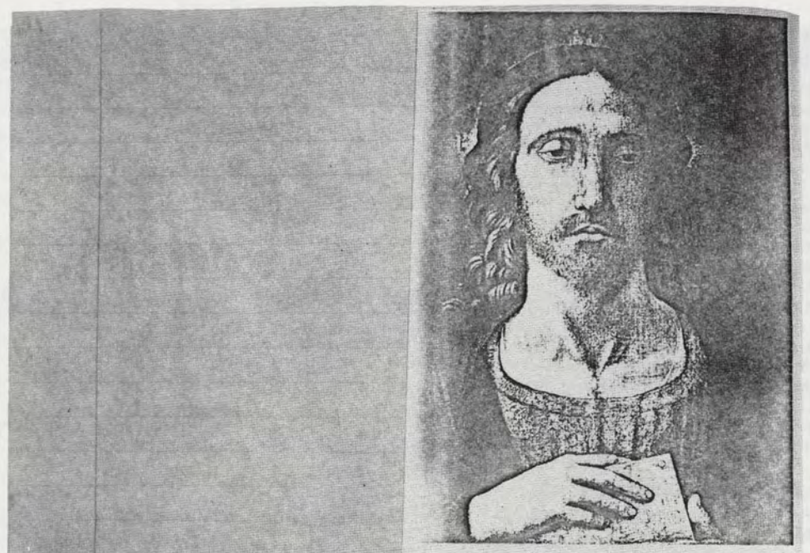
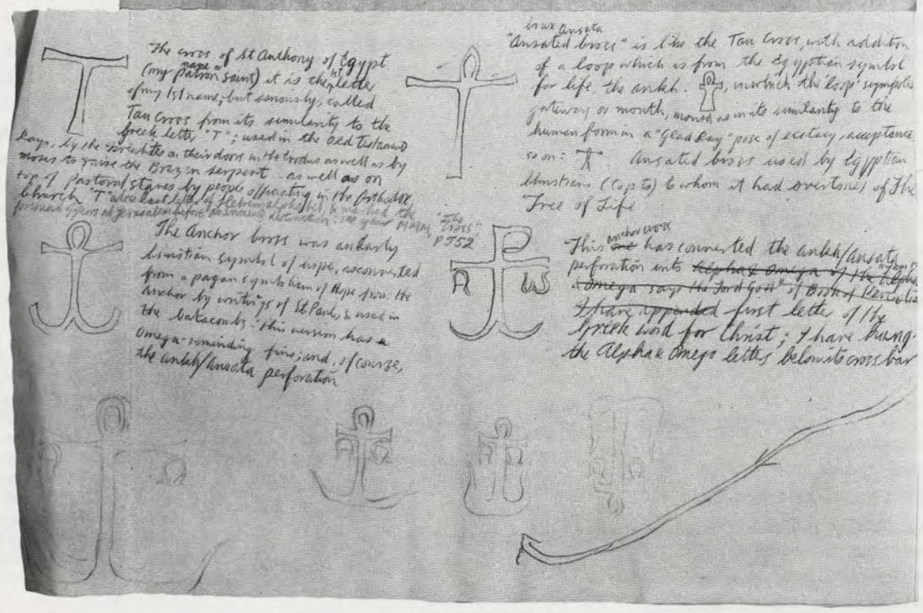


Plate 127. THE SAVIOR
Correggio, Congregazione di Carità



Tony Fomison. Painting logbook page for *#112: My personal Christ*, 1975–76 (sup cat 246).
Courtesy of the Trustees, Fomison estate

Supplementary Catalogue

This listing is alphabetical. It includes all works not listed in the Exhibition Catalogue. Abbreviations for galleries are as listed before the Exhibition Catalogue. Dimensions in millimetres, height before width. Information in the Supplementary Catalogue has been edited to:

title, date
medium, dimensions
collection

Information not obtained by the research deadline at 31 April 1993 is indicated [. . .]. Where known, the last exhibited records of works not sighted are indicated [gallery]. Research for the catalogue prioritised the following order of accountability:

sight
correspondence with owner
artist's logbook or other record
exhibition catalogue
resale or auction catalogue
gallery or auction stockbook
media reference

Every effort has been made to trace the artist's work. However there may be omissions to this catalogue. Where possible, owners are credited according to their wishes, either by name or anonymously. Where contact was not made with owners, they are credited anonymously.

1
A Face without a Home (#213), 1978
Oil on linen [. . .]
Whereabouts unknown

2
A Guardian of the Way (#105), 1975–76
Oil on canvasboard, 305 x 603
Private collection, Auckland

3
A Hot Day at the Office 1, 1969
Pen and ink on paper, 130 x 100
Ritchies Fine Art, Christchurch

4
A Hot Day at the Office 2, 1969
Pen and ink on paper, 90 x 80
Ritchies Fine Art, Christchurch

5
"A lion on the way" (Pilgrim's Progress), 1980
Oil on canvas on board,
102 diam (sight)
Mary Fomison, Christchurch

6
A mad she-clown, 1980
Oil [. . .]
Private collection, Auckland

7
A Man, 1961
Oil on hardboard, 1280 x 600
Brooke-Gifford Gallery, Christchurch

8
A Man in the Sun, nd [1963]
Monoprint, 890 x 465
Brent Skerten, Christchurch

9
A Maori Portrait by George Angus (#152), nd [1976]
Oil on hessian on board, 390 x 390
Private collection, Wellington

10
A Nightime message, 1980
Oil on canvasboard, 254 x 356
Private collection, Auckland

11
A Pass in the Limestone Country, 1980
Oil on hessian on board, 620 x 720
Cohn/Vernon collection, Auckland
Photo: Waikato Museum of Art and History



12
A Poet Type, 1969
Pen and ink on paper, 90 x 80
Ritchies Fine Art, Christchurch

13
A Regency Portrait Painter, 1980
Oil on canvasboard, 227 x 305
Ian McMillan, Sydney

14
A Rose (Rolleston) (#29), 1970
[. . .]
Don Wilson, Melbourne

15
A seer (#101), 1975
Oil on cardboard, 305 x 229
Private collection, Kaitaia

16
A sort of Danse Macabre with Vietnam in mind, 1970–71
Pencil drawing,
245 x 275 (sheet) 170 x 232 (image)
Private collection, Christchurch
Photo: Waikato Museum of Art and History



17
A Warning to France whose roofs will melt but hardly with Love (#117), 1976
Oil on canvas on board, 350 x 614
Private collection, Wellington

18
A Woman, 1961
[. . .]
[CSAC Open Exhibition, 1961]
Whereabouts unknown

19
Advice from her Ancestress, nd [1975]
Pencil drawing,
320 x 243 (sheet) 310 x 232 (image)
Dowse Art Museum, Lower Hutt
Photo: Waikato Museum of Art and History



20
Advice from her ancestress, 1981
Oil on hessian on board, 435 x 445
A T and J B Gibbs collection, Auckland

21
after the icon "Virgin & Child" by Procopius Chirin (#7), 1967
Oil [. . .]
Whereabouts unknown

22
After the Land do you Look (#207), 1978
Oil on canvas on wood, 240 diam
Private collection, Whangarei

23
After the Tangi, 1982
Oil on jute on board [. . .]
[ACAG 83]
Whereabouts unknown

24
Aging Hippy — Tribute to Robert Crumb, 1986
Oil on hessian, 240 x 162
Hamish Keith, Auckland

25
Ah, the Learning Past [. . .]
Ceramic [. . .]
Artist's estate

26
Aharuhe, [. . .]
Ceramic [. . .]
Private collection, Auckland

27
Allen, Listen, I rejected this one, 1986
Lithograph on paper, 295 x 273
Hawke's Bay Art Gallery and Museum, on loan from Allen Maddox

28
Allen Maddox and Girlfriend, nd [1986]
Oil on canvasboard, 295 x 395
Anna Fomison, Auckland

29
Along the Back Road, Sunset, 1982
Oil on hessian on board, 205 x 275
Diane Jefferson, Wellington

30
An Actor's Face, 1986
Oil on hessian on board, 345 x 280
Private collection, Auckland

31
An Elder, nd [1963]
Charcoal on paper [. . .]
[CSAC: Autumn Exhibition, 1963]
Whereabouts unknown

32
An Incident in the Capital City (#232), nd [1978]
Oil on hessian on chipboard,
550 x 360
Grant Banbury, Christchurch

33
Angel from Bernini's St Theresa, nd [1969]
Pencil on paper [. . .]
[Graphics Gallery, Christchurch, 1969]
Whereabouts unknown

34
Ashtray [. . .]
Ceramic [. . .]
[Cat 44, GLA Clay Works 89]
Artist's estate

35
Ashtray [. . .]
Ceramic [. . .]
[Cat 45, GLA Clay Works 89]
Artist's estate

36
Ashtray, Ashtray, Don't Use It [. . .]
Ceramic [. . .]
[Cat 30, GLA Clay Works 89]
Artist's estate

37
"At night I fondle my photos of Belsen and Buchenwald." Illustration to poem by John Dickson, 1973
Pencil drawing [. . .]
[The Group, CSAC 75]
Whereabouts unknown

38
Mary At the Tomb (#191), 1977
Oil on canvas (curved top), 490 x 930
Work lost

39
Attributed to Correggio: Napkin of St Veronica (#10), 1967 (double-sided painting with *Nighttime Nut*, 1970)
Oil on hessian, 670 x 940
Private collection, Auckland

40
Aunty Vi's Elderberry Wine, 1986
Oil on hessian, 320 x 204
Martin Browne, Auckland

41
Australian Walkabout (Old Fence Post on the Run), 1987
Oil on canvasboard, 324 x 214
[MAG 87]
Whereabouts unknown

42
Awkward Face (#236), 1979
Oil on canvas on board, 905 x 1210
R and L Summers, Christchurch

43
Bacchus Michael Angelo, 1970
Pencil drawing,
510 x 310 (sheet) 425 x 305 (image)
Private collection, Auckland

44
Based on Ghirlandaio's Old Man and his Grandson, 1986
Lithograph (edition of 14),
382 x 570 (paper) 380 x 300 (image)

45
Based on the Portrait of the Jester Clause von Renstadt by Hans Leutensack, 1530 (#109), 1976
Oil on muslin on hardboard,
284 x 286
[EBW Director's Choice 77]
Whereabouts unknown

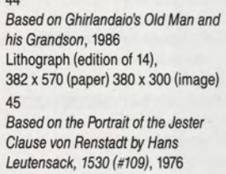
46
Based on Lindauers [. . .]
[. . .]
[JLW 86]
Whereabouts unknown

47
Bather, 1969
Pen and ink on paper, 100 x 70
Ritchies Fine Art, Christchurch

48
Beach Caves, 1980
Oil on canvasboard, 300 x 450
Frances Vernon, Auckland

49
Beachscape looking south from rivermouth lagoon (#173), 1977
Oil on canvas on wooden tea tray,
282 x 493
Private collection, Christchurch

50
Beethoven, 1981
Oil on hessian on board, 510 x 610
B P C Carter, Auckland
Photo: Auckland City Art Gallery



51
Beethoven's 'Fidelio', 1986
Colour lithograph on handmade paper (edition of 14), 467 x 654

52
Billy Budd, 1986
Oil on hessian on wooden lampstand,
125 diam (image) 293 diam (frame)
Janet Fomison, Christchurch

53
Bird in the hand, 1980
Oil [. . .]
Private collection

54
Birthplace of the Prophet, 1981
Oil on hessian on pinex, with painted frame, 305 x 365
M Jordan, Auckland

55
Black Eye, 1989
Oil on canvasboard, 240 x 330
Private collection, Hong Kong

56
Blattered Face. More Thoughts to come [. . .]
Ceramic [. . .]
Artist's estate

57
Blattered Face, More Thoughts to Come II [. . .]
Ceramic [. . .]
Private collection, Auckland

58
Blind Maori, nd [1963]
Charcoal on paper, 912 x 585
Govett-Brewster Art Gallery,
New Plymouth

59
Blue self portrait (#174), 1977
Oil on canvas on wood, 225 x 330
Jens Hansen, Nelson

60
Brain (#156), 1976
Oil on hessian on lampstand, 90 diam (image)
Penny Vernon, Auckland

61
But there's nothing wrong with me (#37), 1971
Oil on hessian, 655 x 635
CSA Gallery, Christchurch, on permanent loan to the Robert McDougall Art Gallery
Photo: Waikato Museum of Art and History



62
Candle Holder [. . .]
Ceramic [. . .]
Artist's estate

63
Captain Ahab, peg-legged hunter of the white whale, 1981
Oil on canvasboard, 365 x 255
Robert McDougall Art Gallery, Christchurch

64
Captain Ahab at the Gate, St Peter laughing, 1988–89
Oil on canvasboard, 407 x 307
Artist's estate

65
Card Queen (#1), 1966
Oil on canvas on board, 600 x 447
Selwyn Hamblett, Christchurch

66
Champagnat, Founder of the Marist Bros, 1982–83
Oil on hessian [. . .]
Work lost

67
Chook Man, 1986
Oil on canvasboard, 294 x 395
Rosalind Barry, Northland

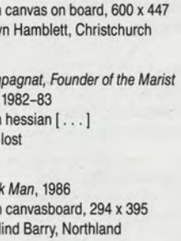
68
Christ (#110), 1975
Oil on canvas on board,
480 x 435 (rounded top)
Private collection, Wellington

69
Churchill Obituary, nd [1971]
Pencil [. . .]
[NVA 71]
Whereabouts unknown

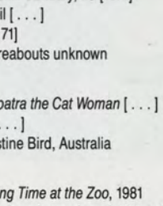
70
Cleopatra the Cat Woman [. . .]
Oil [. . .]
Christine Bird, Australia

71
Closing Time at the Zoo, 1981
Oil on hessian on board, 200 x 270
P Fraser, Wellington

72
Clown (#73), 1973
Oil on hessian on board, 365 x 225
Julian Miles, Auckland
Photo: City Gallery, Wellington



73
Copy of Antonello da Messina's "Salvator Mundi" (#32), 1970
Oil on hessian on board, 750 x 540
Museum of New Zealand Te Papa Tongarewa
Photo: Dowse Art Museum



74
Copy of El Greco's cross-carrying Christ (#4), 1966
Oil on canvas [. . .]
Private collection, Wellington

75
Curtain Call, 1989
Oil on canvasboard, 330 x 240
Private collection, Auckland

76
Curtain Call for Mrs Punch, 1986
Oil on canvasboard, 228 x 305
Richard Parker, Northland

77
dawn, Kaikoura Coast (#154), nd [1976]
Oil on canvas, 350 x 350
Marion and Graham Barnett, Invercargill

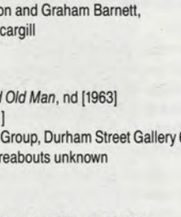
78
Dead Old Man, nd [1963]
[. . .]
[The Group, Durham Street Gallery 63]
Whereabouts unknown

79
Death the Painkiller, nd [1986]
Oil on canvasboard, 760 x 1014
Paris family collection, Wellington

80
Detail from the "Madonna de Lorets" (painting by Caravaggio), nd
Pencil drawing, 152 x 114 (sight)
Mary Fomison, Christchurch

81
Detail Study for an Imaginary Monument to the Strongman Mine Disaster, nd [1967]
[. . .]
[The Group, Durham Street Gallery 67]
Whereabouts unknown

82
Domenico Ghirlandaio, "Old Man and Boy" 1449 – 1494, Florentine *(#8B)*, 1967
Oil on hessian on hardboard,
912 x 672 (sight)
Pat Condon, Christchurch
Photo: Robert McDougall Art Gallery



83
Don Quixote's off-sider, 1984
Oil on hessian on composition board,
300 x 302
The Hocken Library, University of Otago, Dunedin
Photo: City Gallery, Wellington



84
Don't go, 1989
Oil on canvasboard, 406 x 307
Meg and Barry Fenton, Auckland
Photo: Gow/Langsford Gallery



85
Dr Jekyll and Mr Hyde, 1984
Oil on hessian on pinex, 550 x 400
R F Macaulay, Auckland

86
Dr Jeckell and Mr Hyde, 1986
Ceramic, 126 x 176 x 40
Gow family collection, Auckland

87
Drawn 9–11.5.68 from an advert p.134 Paris Match No. 917 for 5th. November 1966, 1968
Pencil on newsprint [. . .]
Paul Rossiter, Auckland

88
Drawn 11–14.5.69 from a photo of Rachel Welch and her husband Patrick Surtis p.103 in Paris Match No. 917 issue for 5th Nov. 1966, 1969
Pencil on newsprint [. . .]
Paul Rossiter, Auckland

89
Dreams are all we are made of, 1989
Oil on hessian on board, 915 x 1830
Private collection, Auckland

90
Driving Creek Ceramic, 1986
Earthenware wall hanging,
245 x 180 x 50 (irregular)
Michael Volkerling and Ruth Harley, Wellington

91
Each Must Decide (study for Benson and Hedges entry) (#116), 1976
Oil on muslin on cotton on board,
399 x 443
Manawatu Art Gallery, Palmerston North

92
Ear (#65), 1973
Oil on hessian on wood, 530 x 350
Private collection, Dunedin
Photo: City Gallery, Wellington



93
Eggcup [. . .]
Ceramic [. . .]
[Cat 28, GLA Clay Works 89]
Artist's estate

94
Eggcup [. . .]
Ceramic [. . .]
(Cat 37, GLA Clay Works 89]
Artist's estate

95
Eileen Joyce playing music for four harpsichords, 1969
Pencil drawing, 152 x 127 (sight)
Mary Fomison, Christchurch

96
Elections 84, 1984
Oil on hessian, 260 x 215
[DCA Sept 84]
Whereabouts unknown

97
End of the road for Chief Sitting Duck?, 1981
Oil on canvasboard [. . .]
Private collection, Auckland

98
Et tu, Brutus, 1989
Oil on canvasboard, 447 x 597
Penny collection

99
Evil You [. . .]
Ceramic [. . .]
Artist's estate

100
Face Ashtray [. . .]
Ceramic [. . .]
Artist's estate

101
Face Crossing the Earth, nd [1962]
Oil on hardboard, 460 x 610
Russell Clinch, Christchurch

102
Face Looking for Shelter, nd [1963]
[. . .]
[The Group, Durham Street Gallery 63]
Whereabouts unknown

103
Face Outside (#210), 1978
Oil on cotton, 290 x 470
Accidentally destroyed

104
Face Plate [. . .]
Ceramic [. . .]
[Cat 24, GLA Clay Works 89]
Artist's estate

105
Face Plate [. . .]
Ceramic [. . .]
[Cat 49, GLA Clay Works 89]
Artist's estate

106
Face the Fact of Smoking [. . .]
Ceramic [. . .]
Artist's estate

107
Falling Angel, 1986–87
Oil on canvasboard, 444 x 294
[MAG 87]
Whereabouts unknown

108
Falling Angel, 1989
Oil on canvasboard, 406 x 307
Private collection, Auckland
Photo: Gow/Langsford Gallery



109
Famous Sculpture; After "David" by Michael Angelo (#11), 1967
Oil on jute, 915 x 710
Private collection, Wellington

110
Fart — Forward-Bound, 1986
Colour lithograph,
360 x 440 (image) 540 x 603 (paper)

111
Fat Lips Thin Lips, 1986
Lithograph on newsprint (edition of 12),
70 x 310 (image) 380 x 564 (paper)

112
"Fidelio": Leonora, 1986
Colour lithograph on Arches Rives paper (edition of 20), 384 x 574

113
Fidelio, 1983
Oil on hessian on board, 405 x 315
Bank of New Zealand Art Collection, Wellington

114
Fiordland, Milford Sound, 1980
Oil on canvas on board, 300 x 250
Michael Draffin, Auckland

115
Fishwife, 1985
Oil on hessian on wooden tea tray,
450 x 370
Private collection, Wellington

116
Flaxman's Dancers, nd [1961]
Pencil drawing, 368 x 914 (sight)
Mary Fomison, Christchurch

117
Floating Smile, 1986
Lithograph on newsprint, 390 x 280

118
Flowers Dance in a Cold Hall, 1987
Oil on canvasboard, 406 x 327
Private collection, Auckland

119
Food Bowl [. . .]
Ceramic [. . .]
[Cat 42, GLA Clay Works 89]
Artist's estate

120
Food Bowl, Driving Creek, 1986
Ceramic, 274 x 312 x 76
Dick Scott, Auckland

121
For Gloria and Andy on their Wedding Day (#59B), 1972
Oil on hessian on board, 310 x 235
Private collection, Auckland
Photo: City Gallery, Wellington



122
For his thoughts on death is the pilgrim's way,/ Barred by this Guardian of the shore (#114); 1976
Oil on hessian, 335 x 450
Elva Bett, Wellington
Photo: Dowse Art Museum



123
For Nga Tamatoa, nd [1973]
Pencil drawing [. . .]
Private collection, Auckland

124
[?]Forehead, or [?]Four heads, 1963
Oil on board [. . .]
Artist's estate

125
France the Tyrant, 1986
Lithograph, 570 x 380

126
Franjipani, 1983
Oil on canvas, 305 x 225
Private collection, Wellington

127
From a black and white 'Man' magazine photo (The Pocket Man), issue for Sept. 1967, 1969
Pencil drawing, 350 x 260
Barry Cleavin, Christchurch

128
From a Drawing of Janis Joplin, 1970–71
Lithograph,
125 x 200 (image) 295 x 395 (paper)
Barry Cleavin, Christchurch

129
From a Flemish Icon, 1967–73
Pencil drawing [. . .]
Private collection, Auckland

130
From a Marti Friedlander photo in Moko, King and Friedlander (#209), 1978
Oil on linen, 390 x 305
Private collection, Wellington

131
From a Nova magazine illustration of Nostradamus (#50), 1972
Oil on hessian, 305 x 254
Whereabouts unknown

132
from a photo in P. Sinclair's anti-apartheid book "Black Soul" (#56), 1972
Oil on coal sack, 1565 x 600
Alan and Pat Stuart, Wellington
Photo: Waikato Museum of Art and History



133
from a photo of Cassius Clay (#49), 1972
Oil on coalsack, 570 x 590
Private collection, Dunedin

134
from a photo of Patara te Tuhi (#12), 1968
Oil on hessian on board, 976 x 685
Auckland City Art Gallery

135
from Antonello da Messina's "Salvator Mundi" third version (#62), 1973
Oil on canvas, 700 x 467 (rounded top)
Sir Tosswill Woollaston, Motueka

136
From Churchill Obituary Notice, nd [1969]
Pencil on paper, 201 x 105
[Graphics Gallery, Christchurch, 1969]
Whereabouts unknown

137
From four photographs in magazine obituaries to Churchill, 1965–70
Pencil drawing [. . .]
[DED 72]
Whereabouts unknown

138
from Morali's "Christ", 1966
Oil [. . .] 330 x 228
[DED 72]
Whereabouts unknown

139
From Rockwell Kent litho, 'It's Later Than You Think' (#31), 1970
Oil on hessian on hardboard,
1016 x 762
Private collection, Dunedin

140
from T.A. Xaras' "Time" cover of 18.1.71 (#61), 1973
Oil on hessian on board, 375 x 365
Winifred Lee, Auckland

141
Girl's Head, nd [1963]
Monoprint, 650 x 571
Dr P Holland, Hamilton

142
girl putting flowers in her hair, nd [1967]
Pencil on paper,
215 x 140 (image) 315 x 240 (frame)
Private collection, Auckland

143
Golf ball; ping-pong ball, 1980
Oil on hessian on particle board,
245 x 375 (image) 420 x 545 (frame)
Stephen Stratford, Auckland

144
Graham North fired this. Whangarei, Northland, nd [1981]
Ceramic, 112 x 76 x 17
[MAG 87]
Whereabouts unknown

145
Guercino's "Death of Cleopatra" (#5), 1966
Oil on canvas, 635 x 660
Private collection, Auckland

146
"Gurner" second version (#13), 1968
Oil on canvas, 650 x 650
D C Meldrum, Tauranga

147
Gurner (#99), 1975–76
Oil on canvas, 178 x 228
[EBW 79]
Whereabouts unknown

148
Hand of Fate (#238), 1979
Oil on canvas on chipboard,
890 x 1090
Fletcher Challenge Collection, Auckland

149
Hand on the Table, 1986
Charcoal on handmade paper,
463 x 313
[MAG 87]
Whereabouts unknown

150
Happy clown, 1980
Oil [. . .]
Private collection, Auckland

151
He is Flying Overhead, nd [1963]
Oil on hardboard [. . .]
[The Group, Durham Street Gallery 63]
Whereabouts unknown

152
He Sees, 1961
Oil on board, 1200 x 600
P Trumic, Christchurch

153
He taniwha o te Pakihi a Manahune: Looking after the McKenzie Country Black Stilts, 1984
Oil on canvasboard, 305 x 225
Cohn/Vernon collection, Auckland

154
He Tangatawhenua (Maori farmer regarding his tribal land), 1981–82
Oil on canvasboard [. . .]
Private collection, Christchurch

155
Head, nd [1962]
Charcoal on paper, 900 x 565
Manawatu Art Gallery

156
Head, nd [1962]
Charcoal on paper, 590 x 510
[Peter Webb Galleries 86]
Whereabouts unknown

157
Head, 1963
Pen and ink on paper, 455 x 294
Dowse Art Museum, Lower Hutt

158
Head [. . .]
Ceramic [. . .]
[GLA Clay Works 89]
Artist's estate

159
Head, 1974
Volcanic scoria [. . .]
[BLA 76]
Whereabouts unknown

160
Head of a Boy, 1962
Monoprint on newsprint, 900 x 500
Ngaire Hewson, Christchurch

161
Head of a Maori Woman, 1963
Monoprint on paper, 904 x 480
Auckland City Art Gallery

162
Head of a harbour, 1980
Oil on canvas, 555 x 555
Kevin Convery, Auckland

163
Head of Christ after Morales, nd [1967]
Oil on canvas, 290 x 220
R and L Summers, Christchurch

164
Head of Christ by Morales (#3), 1966
Oil on hessian, 335 x 240
Artist's estate
Photo: Dowse Art Museum



165
Head of Man, nd [1961]
Monoprint on paper, 900 x 470
S G Hamblett, Christchurch

166
Hear No Evil (#222), 1978
Oil on linen, 200 x 305
P Barr, Wellington

167
Heck — Halley's Comet, nd
Oil on canvas, 306 x 258
[MAG 87]
Whereabouts unknown

168
Hello Nutty! (#18), 1969
Oil on hessian [. . .]
Don Wilson, Melbourne

169
Her Name is Puti Puti, nd [1963]
Charcoal [. . .]
[CSAC Autumn Exhibition 63]
Whereabouts unknown

170
Here come de Judge, nd [1978]
Oil on canvasboard, 390 x 290
Hamish Keith, Auckland

171
Hill Top Watcher (#131), 1976
Oil on canvas, 490 x 840
Private collection, Wellington

172
Hine te Uira, Kupe's daughter who discovered greenstone in the S Island, 1983
Oil on canvasboard, 305 x 230
Private collection, Auckland

173
HISSTORY redrawn as HER STORY, 1972–74
Pencil on paper,
565 x 660 (sheet) 490 x 755 (image)
Artist's estate
Photo: Waikato Museum of Art and History



174
Holy Families (Mary, Christ, John and Elizabeth), 1982–83
Oil on hessian on board, 600 x 600
[ACAG 83]
Whereabouts unknown

175
Home Sweet Home (#158), nd [1977]
Oil on canvas in circular tin tray,
280 diam
Mark Prebble and Lesley Bagnall, Wellington

176
How to Hide herself — she cannot Hide herself, 1988–89
Oil on canvasboard, 405 x 305
Artist's estate

177
Humpty Dumpty toasting himself in the mail box: he's just got a birthday parcel, 1987
Oil on hessian, 358 x 256
Hamish Keith, Auckland

178
Humpty Dumpty who came to the party, 1980
Oil [. . .]
Catherine Armstrong, Edinburgh

179
"I was a Teenage Werewolf" film 1957 (#26A), 1970
Oil on canvasboard, 325 x 230
Michael and Annette Hamblett, Christchurch

180
I Roto i te Awa o te Rauparaha, 1982
Oil on hessian on board [. . .]
[ACAG 83]
Whereabouts unknown

181
Icarus, 1986
Painted earthenware ceramic,
180 x 120 x 70
Private collection, Auckland

182
Icon by Fra Angelico No.2 (#80), 1975
Oil on linen, 450 x 280
Ken and Sally McKay, Blenheim

183
Illustration for 'The Old Man and the Cat', 1974
Pencil drawing,
310 x 270 (image) 480 x 380 (sheet)
Artist's estate
Photo: Waikato Museum of Art and History



184
Illustration to poem by John Dickson, nd [1975]
Pencil drawing,
205 x 127 (image) 380 x 255 (sheet)
Robert McDougall Art Gallery, Christchurch
Photo: Waikato Museum of Art and History



185
In the Garden of Eden once again, 1988
Oil on canvasboard, 406 x 307
McCafferty family collection, Wellington
Photo: Gow/Langsford Gallery



186
In this crowded ward the beds were close together and someone died every night, 1987
Oil on canvasboard, 398 x 548
Private collection, Auckland

187
Inside Face [. . .]
Ceramic [. . .]
Artist's estate

188
Intertribal Incident, 1983
Oil on canvasboard, 365 x 265
Gary Langsford, Auckland

189
Inward Eye, 1988
Oil on canvasboard, 330 x 410
Private collection, Auckland

190
Is the bad one dead, or is he still to reign?/ Is God to empty the bed but for him to rise again? (#212), nd [1978]
Oil on linen on hardboard, 755 x 600
Govett-Brewster Art Gallery, New Plymouth
Photo: Govett-Brewster Art Gallery



191
Isaiah [. . .]
Ceramic [. . .]
Artist's estate

192
Isn't it my Turn? (#122), 1976
Oil on canvas on board, 455 x 810
G T C Kain, Christchurch

193
Jack 'n Box (#221), 1979
Oil on canvas on board, 350 x 395
Susan Laidlaw, Christchurch

194
Jester the Arbritator (#188), nd [1977]
Oil on canvas on plywood, 555 x 679
(semi-circular top)
Robert McDougall Art Gallery, Christchurch

195
Jester to Current Court of France, 1981
Oil on hessian on particle board,
270 x 395
Michael Volkerling and Ruth Harley, Wellington

196
John the Baptist [. . .]
Ceramic [. . .]
Artist's estate

197
Judge Not, 1963
Charcoal on paper, 542 x 368
James Wallace Charitable Arts Trust, Auckland

198
"Ka Ora, Ka Ora: a portrait of Te Rauparaha", 1981
Oil on canvas on hardboard,
360 x 250
Nell and Jim Smith, Auckland

199
Kara Puketapu, 1981–82
Oil on canvasboard, 305 x 400
Alan and Pat Stuart, Wellington

200
King Lear, 1989
Oil on canvasboard, 459 x 552
Peter Tatham, Auckland

201
King Lear, 1989
Oil on canvasboard, 355 x 455
A T and J B Gibbs collection, Auckland

202
King Lear's eldest daughter, 1989
Oil on canvasboard, 355 x 455
The Grafton Group, Auckland

203
Ko nga Pou Tu a Te Rakihouia (about Aramoana), 1981
Oil on canvas on board, 300 x 365
Helene Quilter, Wellington
Photo: Auckland City Art Gallery



204
Korako te Rangatira (above [about] Aramoana), 1981
Oil on canvas on board, 350 x 450
Barbara Ewing, London

205
Ko te Kingitanga (about the King Movement), 1981
Oil on hessian on board [. . .]
Private collection, Wellington

206
Lady Macbeth, 1988
Oil on canvasboard, 410 x 330
Donna Hoyle, Auckland
Photo: Gow/Langsford Gallery



207
Last Light on the Estuary (#120), 1976
Oil on linen on plywood, 222 x 235
Eric Braithwaite, Auckland



208
Late July at Driving Creek, 1986
Ceramic, 120 x 150 x 100
[MAG 87]
Whereabouts unknown

209
Leave me alone, 1989
Oil on hessian on board, 515 x 377
Artist's estate

210
Legend of Murihaka (Murihaka, wearing home the cloak of Te Mai Hara Nui, starts the Kai Huanga. Banks Peninsula, 1810s), 1981–83
Oil on hessian, 920 x 920
Robert McDougall Art Gallery, Christchurch
Photo: Robert McDougall Art Gallery



211
Leo Bensemann, 1973
Pencil on paper, 370 x 265
Grant Banbury, Christchurch

212
Liesborn High Altarpiece [. . .]
Pencil on paper [. . .]
Whereabouts unknown

213
Life and Death, 1989
Oil on hessian on board, 280 x 225
Private collection, Auckland
Photo: Gow/Langsford Gallery



214
Little girl gathering flowers, 1983
Oil on canvasboard, 200 x 295
Private collection, Tauranga

215
Little Screams at the Party, 1986
Oil on canvas, 296 x 398
Dennis O'Connor, Waiheke

216
Looking out; Looking in (#107), 1976
Oil on hessian on board,
830 x 595 (shaped top)
W B Hopkins, Hamilton
Photo: City Gallery, Wellington



217
Madonna and Child, 1984
Stone sculpture in wooden frame, 420 x 220 x 120 (irregular)
Private collection, Auckland

218
Mahinarangi (Tai Ra Whiti Waikato), 1983
Oil [. . .]
Private collection [. . .]
Photo: Auckland City Art Gallery



219
Malaria victim New Guinea (#20), 1970
Oil on canvas, 870 x 605
Elva Bett, Wellington
Photo: Waikato Museum of Art and History



220
Man at the Baths, 1969
Pen and ink on paper, 100 x 70
Ritchies Fine Art, Christchurch

221
Man behind bars from a "Life" article dated 12.12.66 (#47), 1972
Oil on canvas (rounded top), 660 x 914
Don Cameron, Auckland

222
Man with Coat on his Shoulder, 1969
Pen and ink on paper, 100 x 80
Ritchies Fine Art, Christchurch

223
Man with Folded Arms, nd [1962]
Lithograph, 250 x 200
Sir Tosswill Woollaston, Motueka

224
Maori Crossing the Street, nd [1961]
[. . .]
[CSAC Open Exhibition 61]
Whereabouts unknown

225
Maori Prophet (#91), 1975.76
Oil on linen on wood, 452 x 337
[BLA 76]
Whereabouts unknown

226
Maori pulling a Face (#90), 1975–76
Oil on canvas on wood, 216 x 260
Grant Kerr, New Plymouth
Photo: City Gallery, Wellington



227
Mary's Face in Heaven, nd [1964]
[. . .]
[New Zealand Artists 1964: Qantas Gallery, London]
Whereabouts unknown

228
Mask, 1971
Oil on jute canvas, 510 x 430
Murray R Doyle, Wellington

229
Mask: Moonchild (Te Tama o te Marama), 1980
Oil on hessian on board [. . .]
Cohn/Vernon collection, Auckland

230
Mask of Ruamoko as God of Volcanoes, 1980
Oil on jute canvas on pinex, 328 x 385
Private collection, Wellington

231
Meat Board Madonna (after Mantegna) (#74), 1973
Oil on hessian on wooden meat board, 300 x 190
Private collection, Hastings

232
Meditating [. . .]
Ceramic [. . .]
Artist's estate

233
Memento Mori, 1979
Oil on hessian on chipboard, 340 x 340 hexagonal
James Wallace Charitable Arts Trust, Auckland

234
Mental Defective (#16), 1969
Oil [. . .] 1118 x 890
Private collection, Christchurch

235
Mental Patient in a White Hat (#43), 1971
Oil on canvas, 1070 x 910
Dylan Summers, Christchurch

236
Michael Angelo's "Bacchus", 1970–71
Pencil on card,
360 x 285 (image) 475 x 368 (sheet)
Dowse Art Museum, Lower Hutt
Photo: Waikato Museum of Art and History



237
Moemoea, Ao Tea Roa (#204), 1978
Oil on hessian on painted circular mount, 165 diam
Jo Hardy-McNeill, Northland

238
Monkey on Your Back, 1986
Oil on Fredrix canvasboard, 396 x 293
Alex and Leigh Ann Lawson, Auckland

239
Monsters of the World, Unite! (this one's from Spain), nd
Oil on canvasboard, 200 x 255
Janet Fomison, Christchurch

240
Moontime, 1985
Oil on canvasboard, 180 x 125
James Wallace Charitable Arts Trust, Auckland

241
Morales' "Head of Christ" Copy No 7 (replica of No 1), for Pip and Chan, 1970
Oil on hessian, 330 x 240
Phillip and Chan Woollaston, Nelson

242
Mother and Child, nd [1961]
Tempera [. . .]
Private Collection, Wellington

243
Mountain Landscape, 1980
Oil on canvasboard, 155 x 200
Private collection, Auckland

244
My eyes are your eyes, nd [1989]
Oil on canvasboard, 355 x 456
Brent Skerten, Christchurch

245
My Father, 1968–73
[. . .]
[The Group, CSAC 73]
Whereabouts unknown

246
My personal Christ (#112), 1975–76
Oil on hessian, 590 x 457
Auckland City Art Gallery
Photo: City Gallery, Wellington



247
My Sister Julia, nd [1962]
Charcoal on paper, 800 x 750
Julia Fomison, Christchurch

248
Narcissus (#243), 1979
Oil on canvas on wood, 365 x 315
John Summers, Christchurch

249
Near Wairewa Pa, Banks Peninsula. Springtime, 1984
[. . .]
[DCA Dec 84]
Whereabouts unknown

250
Nga Hau e wha, 1985
Ceramic, 240 x 262 x 154
Artist's estate

251
Nga Hau e wha: Ashtray made Especially for Non-smoking week 1986, Driving Creek, 1986
Ceramic, 234 x 226 x 170
Artist's estate

252
"Nga toki mate whenua", 1983
Oil on hessian on board, 760 x 1015
Chartwell Collection, Waikato Museum of Art and History/Te Whare Taonga o Waikato, Hamilton

253
Nga Ute Ringa Ringa, nd [1981]
Oil on hessian on particle board, 206 x 160
Marti and Gerrard Friedlander, Auckland

254
Ngatoro-i-rangi on Mount Tongariro, 1982
Oil [. . .]
[JLW 82]
Whereabouts unknown

255
Night and Day, 1962
Monoprint triptych, 1550 x 900
Tinakori Gallery, Wellington

256
Night and day, 1989
Oil on canvasboard, 373 x 747
Erika and Robin Congreve, Auckland

257
Night and day II [sic], 1989
Oil on canvasboard, 447 x 897
Private collection, Wellington

258
Night and day II [sic], 1988
Oil on canvasboard, 405 x 305
Robert Ottignon, Auckland

259
Night and Day III, 1988
Oil on canvasboard, 406 x 306
Gow family, Auckland

260
Nightflight, 1980
Oil [. . .], 660 x 450
Graeme North, Whangarei

261
Nightime Amuri Bluff (#148), nd [1976]
Oil on linen on board, 410 x 770
Ministry of External Relations and Trade

262
Nightman (#35), 1971
Oil on hessian, 815 x 1150
Walker and Hall Collection, Auckland

263
Nighttime Nut (#23), 1970
Oil on hessian, 1170 x 813
Artist's estate

264
"Nightmare Over the Wall" (#72), 1972
Oil on hessian, 255 x 395
Private collection, Wellington

265
"No!" (#19), 1969–71
Oil on canvas, 1740 x 1790
Robert McDougall Art Gallery, Christchurch

266
No Title as Yet (#233), 1978–79
Oil on wooden tondo, 350 diam
Robert Scott, Christchurch

267
No title as Yet (#241), 1979
Oil on hessian on chipboard (triptych), 510 x 155, 525 x 375, 510 x 155
Tinakori Gallery, Wellington

268
O le fale o le Matai, 1983
Oil on canvasboard, 255 x 200
Private collection, Auckland
Photo: Waikato Museum of Art and History



269
Offshore Island, 1980
Oil on hessian on board [. . .]
Whereabouts unknown

270
Old Age: Insight Looking Out, 1985
Lithograph on handmade paper, 305 x 254 (image) 476 x 318 (paper)

271
Old Hopi Indian (No 2) (#86), 1974–75
Oil on canvasboard, 356 x 254
Mary Evans and David Hoskins, Warkworth

272
Old Indian Woman, 1974
Pencil drawing,
440 x 620 (sheet) 350 x 438 (image)
W R Holdsworth, Auckland
Photo: Waikato Museum of Art and History



273
Old Pa Site, 1982
Oil on hessian on board, 215 x 285
Private collection, Auckland

274
Old Pa Site, 1985
Oil on canvasboard [. . .]
[Peter Webb Galleries 86]
Whereabouts unknown

275
Old Stone Face (#106), 1975
Oil on canvas on wood, 285 x 260
Janet Bedggood, Auckland

276
Omai (#201), nd [1977–78]
Oil on hessian on plywood, 1215 x 1830
Hawke's Bay Museum and Art Gallery, Napier

277
On you [sic] own – you, 1989
Oil on canvasboard, 610 x 202
Christine Simpson and Peter Hosken, Auckland

278
Orlando Clairmont, In Memory of His Father, 1989
Oil on hessian on board, 470 x 310
James Wallace Charitable Arts Trust, Auckland
Photo: Gow/Langsford Gallery



279
Orphelia [sic] feeling triumphant, 1989
Oil on canvasboard, 307 x 406
Tony Holden, Auckland

280
Outside the Seacave (#235), 1979
Oil on canvas, 560 x 510
Private collection, Auckland

281
Paikia, [. . .]
Ceramic [. . .]
Artist's estate

282
Painting to mark 21 years of Amnesty International, 1981
Oil on canvasboard [. . .]
Private collection, Auckland

283
Panther Ashtray, Driving Creek, 1986
Ceramic, 110 x 116 x 85
Artist's estate

284
Paparua, 1970
Pencil drawing, 305 x 210
Robert McDougall Art Gallery, Christchurch
Photo: Robert McDougall Art Gallery



285
Papatuenuku, 1986
Lithograph, 310 x 405

286
"Parrot-man the Clown", 1979
Oil on hessian on wooden breadboard, 290 diam
Robert Jones, Wellington

287
Pas de Deux, 1986
Oil on canvasboard, 389 x 485
Private collection, Auckland

288
Past, Present and Future, 1989
Oil on canvasboard, 355 x 455
Coutts family collection, Auckland

289
Past Talking to the Future, 1986
Lithograph, 570 x 580

290
Pat put himself on the line When he bought this picture of mine (#226), nd [1978]
Oil on linen on wood, 295 x 400
Hanly collection, Auckland
Photo: John McIvor



291
Paul, a Boy, nd [1963]
Charcoal [. . .]
[CSAC Autumn Exhibition 63]
Whereabouts unknown

292
[Pencil drawing], 1972
(Cat 76, The Group, CSAC 72]
Whereabouts unknown

293
[Pencil drawing], 1968–72
[Cat 77, The Group, CSAC 72]
Whereabouts unknown

294
Perriot/Dracula (#97), 1976
Oil on canvas on board, 368 x 267
Mary Fomison, Christchurch
Photo: City Gallery, Wellington



295
Petroushka, 1982
Oil on hessian on pinex,
170 diam (image) 225 diam (frame)
Bruce Gall, Wellington

296
Phillip 1st of Orleans as John Baptist, 1967–74
Pencil drawing, 220 x 170
Dunedin Public Art Gallery

297
Pieta by Giovanni Bellini (1430 – 1516) (#9A), 1967
Oil on hessian, 550 x 740
Artist's estate
Photo: Waikato Museum of Art and History



298
Pierrot le Fou, 1980
Oil on Fredrix canvasboard, 355 x 280
Julian Miles, Auckland

299
*Pinocchio in the witness box! (#*239), nd [1979]
Oil on canvas on wooden lamp stand, 102 diam
Mary Fomison, Christchurch

300
Pinnochio, 1986
Oil on hessian, 332 x 332
Private collection, Auckland

301
Portrait (#133), 1976
Oil on gauze on wooden breadboard, 165 diam
Private collection, Auckland

302
Portrait Head, 1963
Ink on paper, 310 x 210
[Cat A126, Peter Webb Galleries 1990]
Whereabouts unknown

303
Portrait Head, nd [1969]
Pencil [. . .]
[Graphics Gallery, Christchurch, 1969]
Whereabouts unknown

304
Portrait: Memento Mori (#184), nd [1977]
Oil on canvas on wooden lampstand, 89 diam
Mary Fomison, Christchurch

305
Portrait of a Circus Clown, nd [1979]
Oil on ropex on dartboard, 460 diam
Private collection, Wellington

306
Portrait of a friend (#113), 1976
Oil on canvas on wood, 241 diam
Brent Skerten, Christchurch

307
Portrait of a lag – kitchen (#28), 1970
Oil on hessian, 918 x 640
Museum of New Zealand Te Papa Tongarewa, Wellington

308
Portrait of a Spoilt Little Girl, 1982
Oil on hessian on board, 480 x 300
Rosalind Barry, Northland
Photo: City Gallery, Wellington



309
Portrait of an unflattered friend (#123), 1976
Oil on canvas on wooden breadboard, 167 diam (image), 290 (frame)
Peter and Sylvia Siddell, Auckland

310
Portrait of Mark Way (#95), 1976
Oil on canvasboard, 290 x 455
Janet Wilson, Dunedin

311
Portrait of St Anthony (#159), nd [1977]
Oil on hessian on wooden breadboard, 300 diam
Private collection, Dunedin

312
Portrait of the English Painter Richard Dadd (#89), nd [1975–76]
Oil on hessian in circular Huon pine frame, 115 diam
Private collection, Auckland

313
Portrait of Gainsborough (#102), 1975
Oil on hessian (lozenge), 305 x 305
Margot Andrew, Auckland

314
Portrait of the painter Rouault (#103), 1975
Oil on hessian on wood (lozenge), 368 x 368
Whereabouts unknown

315
Poster for Durham St Gallery Exhibition, date illegible [1967]
Oil on paper, 440 x 790 (irregular)
Museum of New Zealand Te Papa Tongarewa

316
Poster on the Wall: her memory of a holiday in Fiji, 1986
Oil on canvasboard, 750 x 550
G T and M Candy, Nelson

317
Profile Study (#72), 1973
Oil on coal sack on chipboard, 527 x 300
Private collection, Upper Hutt

318
Puck as Punk, 1984
Oil on canvas on board, 120 diam
Cohn/Vernon collection, Auckland

319
Puddle – Mind, 1986
Ceramic [. . .]
Private collection, Auckland

320
Punch and Judy, 1986
Lithograph on handmade paper, 410 x 326 (image)
684 x 467 (paper)

321
Question – and Answer, The Tree of life, 1989
Oil on hessian on board, 1220 x 1832
Gow Langsford Gallery, Auckland
Photo: Gow/Langsford Gallery



322
Racer, 1968
Pen and ink on paper, 150 x 105
Ritchies Fine Art, Christchurch

323
Racism, 1986
Lithograph on paper (edition of 12), 295 x 400 (image)
380 x 570 (page)

324
Rangi Hetet, 1960
Pen and ink with pencil inscriptions on a page taken from a sketchbook, 186 x 128
Dowse Art Museum, Lower Hutt

325
Reef fishing, Waitakares (West Coast), 1983
Oil on canvasboard [. . .]
Private collection, Wellington

326
Replica of Carcinoma of the Tongue (#21), 1970
Oil on pre-used canvas stretcher, 405 x 280
J Hardy-McNeill, Northland

327
Resurrection by Piero Della Francesca (#9B), 1967–70
Oil on hessian, 680 x 780
Dr Jan Moore, Wellington

328
Return to the Lake, 1984
Oil on canvasboard, 148 x 198
Tim and Helen Beaglehole, Wellington

329
Rip Your Head Off, 1986
Lithograph, 180 x 300 (edition of 12)

330
River Terrace. My first all colour painting (#168), nd [1977]
Oil on canvas on plywood, 355 x 445
P Fraser, Wellington

331
Roads Out to the Coast: A View you Have to Climb Up To, 1986
Oil on canvas, 403 x 511
1985 Group collection, Auckland

332
Ruined Face [. . .]
Ceramic [. . .]
Gow family collection, Auckland

333
Rutler's 'Our Lady of Vladimir', 1967
Oil [. . .]
Private collection, London

334
Saintly Temptations: From the Te Heke Ki Te Reinga series, 1985
Lithograph, 285 x 290 (image)
325 x 475 (paper)

335
Sailor, 1978
Oil on hessian on wooden teapot stand, 89 diam (image)
133 diam (frame)
Private collection, Auckland
Photo: Auckland City Art Gallery



336
Salad Plate [. . .]
Ceramic [. . .]
[Cat 20, GLA Clay Works 89]
Artist's estate

337
Salad Plate [. . .]
Ceramic [. . .]
[Cat 32, GLA Clay Works 89]
Private collection, Auckland

338
Salad Plate [. . .]
Ceramic [. . .]
[Cat 47, GLA Clay Works 89]
Artist's estate

339
Salad Plate [. . .]
Ceramic [. . .]
[Cat 50, GLA Clay Works 89]
Artist's estate

340
Salad Plate [. . .]
Ceramic [. . .]
[Cat 51, GLA Clay Works 89]
Artist's estate

341
St Anthony, nd [1972]
Pencil drawing, 345 x 260 (image)
590 x 485 (frame)
Private collection, Nelson

342
St Anthony (#92), 1975
Oil on canvasboard, 140 x 89
Private collection, Dunedin
Photo: City Gallery, Wellington



343
Saint Anthony in Sea (#181), nd [1977]
Oil on hessian on wooden teatray, 320 x 420
R and L Summers, Christchurch

344
St. John the Baptist's Head brought in a plate to the Feast, nd [1967]
[. . .]
[The Group, Durham Street Gallery 67]
Whereabouts unknown

345
Saint Paul as a Wood Carving, 1982
Oil on hessian on board, 500 x 420
Private collection, Dunedin

346
Sancho Panza and Don Quixote de la Mancha, 1984
Oil on hessian on board, 350 x 425
Suzanne Aufricht, Auckland
Photo: Auckland City Art Gallery



347
Sea Cavern (#190), nd [1977]
Oil on canvas on pinex, 915 x 610
Peter Fyfe, Havelock

348
Seated Maori, nd [1962]
Oil on hardboard, 1200 x 900
Private collection, Wellington

349
Second copy of A da Messina's Salvator Mundi (#54), 1972
Oil on hessian on wood, 585 x 315 (arched top)
Ralph Hotere, Dunedin

350
See no Evil (#85), 1974–76
Oil on canvas on softboard, 178 x 262
Private collection, Auckland

351
*See no evil; colour study (#*224), nd [1978]
Oil on canvas, 310 x 310 (lozenge)
Rosemary Craven, Christchurch

352
Self Caricature [sic], 1987
Oil on hessian on board, 270 diam
Terry Stringer, Auckland

353
Self portrait (#185), nd [1977]
Oil on canvas on board, 170 diam
Estate of Philip Clairmont, Auckland

354
Self portrait #195, 1977
Oil on canvas, 560 x 510
Private collection, Auckland
Photo: Waikato Museum of Art and History



355
Self Portrait at a Dinner Party, 1986
Colour lithograph, 460 x 740

356
Shakespeare's taking home his muse. (We've got our own theatre to get on with) [. . .]
Oil on hessian, 390 x 465
Private collection, Australia

357
Sharpeville Face, nd
Crayon [. . .]
Private collection, Wellington

358
Shylock (Shakespeare), 1986
Oil on canvas on board, 204 x 254
Artist's estate

359
She is Remembering her Grandfather, 1985
Oil on canvasboard, 300 x 225
Dianne and Peter Beatson, Palmerston North

360
Side Lighting (#187), 1977
Oil on canvas, 385 x 365
Nicholas collection, Dunedin
Photo: Waikato Museum of Art and History



361
Silent Jester (#223), nd [1978]
Oil on canvas on board (lozenge), 307 x 307
J D Lucas, Christchurch

362
Sina ma tuna, 1986–87
Oil on board, 445 x 295
Artist's estate

363
*Skull-face (#*26B), 1970
Oil on canvas on board, 720 x 550
Auckland City Art Gallery

364
Sky Father [. . .]
Ceramic [. . .]
Artist's estate

365
Sky Father x 2 [. . .]
Ceramic [. . .]
Artist's estate

366
Solitary (#63), 1973
Oil on ropex on hardboard, 550 x 385
Fletcher Challenge collection, Auckland

367
Someone's 'Visit' (#44), 1972
Oil [. . .] 406 x 305
[DED 72]
Whereabouts unknown

368
Someone's visit (second version) (#57), 1973
Oil on hessian on board, 394 x 298
Paris family collection, Wellington

369
Sphinx posing for portrait (it's her day off) (#240), 1979
Oil on wooden roundel [. . .]
Whereabouts unknown

370
Spiral Ashtray [. . .]
Ceramic [. . .]
Artist's estate

371
Standing Hand, nd [1963]
[. . .]
[The Group, Durham Street Gallery 63]
Whereabouts unknown

372
Started 5.4.86 at D.C.R., 1986
Ceramic eggcup, 116 x 112 x 97
[MAG 87]
Whereabouts unknown

373
Striding Man, nd [1963]
Monoprint [. . .]
[Waihi Arts Centre 63]
Whereabouts unknown

374
study for a Christ, after Simon Marmion (1425 – 1489) (#82), 1973–76
Oil on canvas, 375 x 250
Private collection, Auckland

375
study for a face behind bars, from a David Bailey photo (#45), 1971
Oil on hessian, 610 x 525
Graeme and Phillippa Young, Little River
Photo: City Gallery, Wellington



376
Study for a veil of St. Veronica. Started in Wellington November 1984, 1984
Oil [. . .]
[DCA Dec 84]
Whereabouts unknown

377
Study of a Hand (#33), 1970
Oil on hessian on board, 845 x 580
Auckland City Art Gallery

378
study of a head from the Ecce Homo in the Musee Jacquesmart-Andre, Paris, attributed to Mantegna (#40), 1971
Oil on canvas, 1175 x 850
John Summers, Christchurch

379
Study of an Apple (#115), 1976
Oil on muslin on linen on board, 390 x 280
Bruce Henry, Wellington

380
Study of Dead Christ's Feet (#100), 1975
Oil on hessian, 460 x 1105
Private collection, Auckland
Photo: City Gallery, Wellington



381
Study of the Sphinx. Back in Auckland November 1984, 1984
Oil on canvas, 450 x 345
James Wallace Charitable Arts Trust, Auckland

382
Study of Window, 1980
Oil on hessian on board, 420 x 290
W A and E Fumpston, Auckland

383
Sue Schmidt's Last Dream, 1988
Oil on canvasboard, 330 x 410
William Akel, Auckland

384
Sunrise (#157), 1977
Oil on linen on oval wooden mirror back, 356 x 521
Private collection, Auckland

385
Suspicious Clown, 1980
Oil on canvasboard, 175 x 123
Michael Draffin, Auckland

386
Talking Sticks [. . .]
Oil [. . .]
[JLW 84]
Whereabouts unknown

387
Talking to a Piece of paper that was Too Big . . . at Muka, 1986
Charcoal on handmade paper, 462 x 322
Muka Studios, Auckland

388
Tama Aute Rangi [. . .]
Ceramic [. . .]
Artist's estate

389
Tane, Whangarei, nd [1981]
Ceramic, 109 x 72 x 44
[MAG 87]
Whereabouts unknown

390
Tangi, nd [1986]
Lithograph, 280 x 235 (image)
Steven Lockett, Motueka

391
Tangi for Mururoa, 1968–72
Pencil drawing, 125 x 205
Keith Nicholson, Lyttleton

392
Tangi for Mururoa Atoll, 1974
Pencil drawing, 305 x 505 (image)
385 x 561 (sheet)
Sally Casswell, Auckland

393
'Taranaki' to Denys Trussell, 1987
Lithograph, 330 x 270 (image)
570 x 485 (paper)

394
Taranaki – the mountain of course [also known as Taranaki – Stray Bird], 1979
Oil on canvas, 780 x 560
Dr Peter Gillies, Upper Hutt

395
Tarawera Eruption, 1986
Lithograph, 380 x 562 (paper)
310 x 300 (image)

396
Te Hokianga Ki Te Pari-Karanga, 1984
Oil on canvas on wood, 290 x 240
Alex and Leigh Ann Lawson, Auckland

397
Te Kooti (#220), nd [1978]
Oil on linen on board, 305 x 395
W R Trotter, Wellington

398
Te Ohaki (Last Words), 1982
Oil on hessian on board, 335 x 265
Roger Steele, Lower Hutt

399
Te Puhi o Te Iwi (a leading lady), 1982
Oil on jute on board, 290 x 220
D L Moore, Wellington

400
Te Waka Wairua o Tarawera, 1985–86
Oil on canvasboard,
172 x 230 (image)
340 x 390 (frame)
Fine Arts Collection, The BathHouse Art and History Museum, Rotorua

401
Te Whiti O Rongomai ae he Tohu Pai, 1981
Oil on canvas, 360 x 280
Lynda and John Matthews, New Plymouth

402
Tena Koe Raumoko [. . .]
Ceramic [. . .]
[GLA Clay Works 89]
Whereabouts unknown

403
That Man That Mountain Taranaki (#231), nd [1978]
Oil on canvas on wooden lampstand, 135 diam
Dr Ann Wills, Auckland

404
The Agony in the Garden, 1982–83
Oil on hessian on board, 610 x 610
Hawke's Bay Art Gallery and Museum, Napier

405
The Argument, 1986
Colour lithograph, 570 x 370 (paper)
350 x 270 (image)

406
The Beggar at the Gate (#198), 1977
Oil on hessian on board, 395 x 350
Private collection, Wellington
Photo: City Gallery, Wellington



407
The Darkness of your Heaven, nd [1989]
Oil on hessian on board, 370 x 270
Private collection, Auckland

408
The death of Classical Sculpture or Vandalism in a Kiwi garage, 1980
Oil [. . .]
Private collection, Wellington

409
The Dirty Window, 1980
Oil on canvasboard, 551 x 450
Julian Miles, Auckland

410
The Doorman (#199), 1977
Oil on hessian, 380 x 360
Gary Glazebrook, Hastings

411
The End in Hand (#182), 1977
Oil on canvas on pinex, 613 x 768
Dunedin Public Art Gallery
Photo: City Gallery, Wellington



412
The Fisher King (The legend of the Holy Grail), 1980
Oil on canvasboard [. . .]
Carol Dawson, Washington D C

413
The Fisherman (#237), 1979
Oil on hessian on wooden roundel [. . .]
Private collection, Auckland

414
The Football, 1986–89
Oil on canvas on board, 307 x 258
Artist's estate

415
The Handshake, 1986
Charcoal on handmade paper, 320 x 459
[MAG 87]
Whereabouts unknown

416
The house of the Chief. Painted on Upolo Western Samoa September 1983, 1983
Oil on canvasboard [. . .]
Carol Dawson, Washington D C

417
The Last Wave, 1985
Oil on canvasboard, 124 x 177
[MAG 87]
Whereabouts unknown

418
The Lizard of Death, nd [1961]
Oil on hardboard, 1219 x 838
John Walton, Duvauchelle

419
The Mad One (o le fa'aluma) No.2 [sic], 1983
Oil on canvasboard, 290 x 210
Private collection, Auckland

420
The Mad One (o le fa'aluma) No.2 [sic], 1984
Oil on canvasboard, 200 x 250
Private collection, Auckland

421
The man of peace and the man of war (Te Whiti and Titokowaru), 1980
Oil on canvasboard, 204 x 255
Govett-Brewster Art Gallery, New Plymouth
Photo: Govett-Brewster Art Gallery



422
The Maori and the Pakeha, nd [1961]
Two charcoal drawings matted together as a pair, 556 x 370 each
Canterbury Public Library, on long-term loan to Robert McDougall Art Gallery, Christchurch

423
The Message (#200), 1977–78
Oil on canvas on circular wooden breadboard [. . .]
Private collection, Auckland

424
The Old House; the door is open (#178), 1977
Oil on canvas on metal tondo,
175 diam (image) 215 diam (frame)
Bruce Henry, Wellington

425
The Old Lady, nd [1961]
Pen and ink drawing on newsprint, 330 x 250 (irregular)
Frank Ware, Christchurch

426
The Old Picture, 1980
Oil [. . .], 855 x 1090
Private collection, Sydney

427
The Over Seer (#104), 1976
Oil on canvas, 820 x 1565
Private collection, Auckland

428
The Paddocks Behind the Beach (Kaikoura Coast 1980), 1980
Oil on canvasboard, 303 x 405
Penny Vernon, Auckland

429
The Pilgrim (#134), nd [1976]
Oil on canvas, 760 x 1780
Yvonne Rust, Bay of Islands
Photo: City Gallery, Wellington



430
The Ponsonby Madonna, nd [1982–83]
Oil on hessian on pinex, 3 sections, 2380 x 3610 overall
St Paul's College, Auckland

431
The Pope, 1987
Oil on canvasboard, 320 x 400
Private collection, Auckland

432
The Quarry, 1980
Oil on canvasboard, 400 x 500
Greg Mildenhall, Wellington

433
The Question (#118), 1976
Oil on canvas, 425 x 630
Private collection, Wanganui

434
The Question, 1986
Colour lithograph on handmade paper (edition of 20),
300 x 500 (image) 382 x 570 (paper)

435
The Race Starter, 1969
Pen and ink on paper, 110 x 90
Ritchies Fine Art, Christchurch

436
'The Risen Christ Appearing to Three Senators' by Tintoretto (#8A), 1967
Oil on hessian backed with cloth, 508 x 813
Private collection, Wellington

437
The Road In, nd [1963]
Charcoal on paper, 370 x 550
Private collection, Wellington

438
The sea wall, 1980
Oil on hessian on pinex, 445 x 600
J A McInnes, Auckland

439
The Seer (#88), 1975–76
Oil on canvas on wooden breadboard, 165 diam
Private collection, Auckland

440
The Smile, Driving Creek Coromandel, 1986
Oil on hessian on board, 319 x 269
Wynne and Lois Going, Whangarei

441
The Site Foreman, nd [1967]
[. . .]
[The Group, Durham Street Gallery 67]
Whereabouts unknown

442
The Storm Coast: the road in, 1986
Oil on canvasboard, 230 x 305
Bev Smaill, Auckland

443
The Temptation of Christ, 1985–86
Oil on canvas, 1212 x 869
Private collection, Auckland

444
The watchful muse, 1984
Oil on hessian, 600 x 445
Estate of Mervyn Thompson

445
The Watcher in the Sky (#93), 1975
Oil on ropex, 610 x 895
John Clarkson, Dunedin
Photo: City Gallery, Wellington



446
The Watcher on the Shore (#96), 1974–76
Oil on hessian on board, 787 x 457
J E Christie, Kerikeri

447
The Wisdom Stone, nd [1967]
[. . .]
[The Group, Durham Street Gallery 67]
Whereabouts unknown

448
The Young Lady, 1963
Charcoal on paper, 543 x 366
James Wallace Charitable Arts Trust, Auckland

449
Then the earth shook and trembled; the foundations also of the hills moved and were shaken because he was wroth. 18th Psalm, 1962
Oil [. . .], 765 x 122
Whereabouts unknown

450
This is Me [. . .]
Ceramic [. . .]
Artist's estate

451
This is Takurangi, nd [1963]
Charcoal on paper [. . .]
[CSAC Autumn Exhibition 63]
Whereabouts unknown

452
Three Prophets, 1974–75
Limestone [. . .]
Private collection, Auckland

453
Three women: funeral for a friend, 1980
Oil [. . .]
Private collection, Auckland

454
Ticket-time: time for the future. Who's got the ticket? Rastus he's got the reason for the race (Oedipus and the Sphinx). Started 18.10.84 Nelson, 1984
Oil [. . .]
[DCA Dec 84]
Whereabouts unknown

455
Till Human Voices Wake Us, 1984
Oil on canvasboard, 305 x 225
CSA, Christchurch

456
Time for an ice cream, 1989
Oil on canvasboard, 355 x 455
Artist's estate
Photo: Gow/Langsford Gallery



457
Titian 'Tribute Money' (#76), 1976
Oil on hessian on board, 250 x 180
Private collection, Auckland

458
Titokowaru, te Ngutu o te manu. Started Nelson October 1984, 1984
Oil on hessian on nickel silver plate, 170 diam (image) 234 diam (plate)
Dick Scott, Auckland

459
Toa, 1962
Oil on hardboard, 910 x 610
Marshall Seifert Gallery, Dunedin

460
Too Late, 1986
Oil on canvasboard, 590 x 690
The Friends of The BathHouse Art and History Museum Fine Art Collection, Rotorua

461
Towards the eye, nd [1989]
Oil on canvasboard, 332 x 412
Private collection, Auckland

462
Tree Saint, 1986
Lithograph (edition of 12),
380 x 275 (image) 570 x 380 (paper)

463
'Tree Stump. He tangi mo te Ngahere' (a cry for the bush), nd [1979]
Oil on hessian on chipboard,
1250 x 950
Private collection, Plimmerton

464
Two Heads, nd
Oil on canvas on board, 370 x 445
Private collection, Auckland

465
Two Comedians on a Poster (#228), 1978
Oil on canvas on wooden roundel, 350 diam
Private collection, Auckland

466
Two Hills, 1962
Monoprint on paper, 452 x 586 (paper)
Auckland City Art Gallery

467
Ue Nuku [. . .]
Ceramic [. . .]
Private collection, Auckland

468
Unfinished (head), nd [1990]
Oil on hessian on plywood, 545 x 450
Artist's estate

469
Unfinished (head in landscape), nd [1990]
Oil on hessian on hardboard, 960 x 558 (irregular)
Artist's estate

470
Unfinished (man laughing), nd [1990]
Oil on canvasboard, 350 x 270
Private collection, Sydney
Photo: City Gallery, Wellington



471
Unfinished (three heads), nd [1990]
Oil on hessian on chipboard, 720 x 440
Auckland City Art Gallery

472
Unfinished (self portrait), nd [1990]
Oil on canvasboard, 270 x 350
Private collection, Auckland

473
Untitled, nd
[. . .]
[Cat 70, The Group, CSAC 74]
Whereabouts unknown

474
Untitled, nd
Oil on canvas, 560 x 740
Private collection, Wellington

475
Untitled, nd
Stone, 280 x 210 x 110 (irregular)
Private collection, Auckland

476
Untitled, nd [1980]
Oil on canvasboard, 355 x 457
Stephen Higginson, Dunedin

477
Untitled, 1983
Oil on canvasboard [. . .]
[Cat 19, ACAG 83]
Whereabouts unknown

478
Untitled, 1986
Earthenware ceramic, 112 x 280 x 70
Christine Simpson and Peter Hosken, Auckland

479
Untitled as yet, nd [1980]
Oil [. . .]
[Cat 2, DCA 80]
Whereabouts unknown

480
Untitled (Cat 27, GLA Clay Works 89)
[. . .]
Ceramic [. . .]
Private collection, Auckland

481
Untitled (Cat 37, GLA 89), nd
Oil on canvasboard, 303 x 228
Private collection, Auckland

482
Untitled ceramic, 1986
Ceramic, 266 x 142 x 77
[Cat 40, MAG 87]
Whereabouts unknown

483
Untitled (double portrait of Julia and Tony Fomison), nd [1963]
Tempera on paper, 1000 x 740
Julia Fomison, Christchurch

484
Untitled drawing, nd [1962]
Pencil drawing, 150 x 110 (paper)
Janet Fomison, Christchurch

485
Untitled (Garden of Eden Aotearoa), 1981
Oil on hessian on pinex, 855 x 1380
Rosemary De Luca, Hamilton

486
Untitled (Hatu Patu), nd [1983]
Oil on canvas on board, 205 x 155
Private collection, Auckland

487
Untitled (Head), nd [1961]
Charcoal on paper, 910 x 580
[Peter Webb Galleries 87]
Whereabouts unknown

488
Untitled (Head), nd [1962]
Oil on hardboard, 1210 x 570
Julia Fomison, Christchurch

489
Untitled (Head), nd [1962]
[Peter Webb Galleries 87]
Private collection, Auckland

490
Untitled (Head), 1962
Oil on board, 1210 x 520
Julia Fomison, Christchurch

491
Untitled (Head), 1963
Oil on board, 880 x 520
Ritchies Fine Art, Christchurch

492
Untitled (Head), nd [1963]
Monoprint on paper, 860 x 440
Brent Skerten, Christchurch

493
Untitled (Head), 1973
Oil on hessian on linen, 620 x 770
A T and J B Gibbs, Auckland

494
Untitled (Head), nd [1973]
Oil on jute, 645 x 915
Museum of New Zealand Te Papa Tongarewa, Wellington

495
Untitled (Head of a woman), nd [1961]
Monoprint on paper, 900 x 460
Barbara Reid, Dunedin

496
Untitled (Head of a young woman), nd [1961]
Monoprint on paper, 900 x 535
Selwyn Hamblett, Christchurch

497
Untitled (Head of artist's sister Julia), nd [1961]
Charcoal on paper, 600 x 375
John Summers, Christchurch

498
Untitled (Head of Christ), 1967–73
Pencil drawing, 170 x 160 (image)
Gow family, Auckland

499
Untitled (Head of Christ after Morales), 1970
Oil on canvas on board, 306 x 225
Private collection, Wellington

500
Untitled (Head of Maori woman), nd [1961]
Monoprint on paper, 600 x 530
Julia Fomison, Christchurch

501
Untitled (John Dickson and his children Saul and Imogen), 1973
Pencil on paper, 130 x 100 (image)
235 x 180 (paper)
Private collection, Dunedin

502
Untitled (King Lear), nd [1989]
Oil on canvasboard, 405 x 305
Private collection, Auckland

503
Untitled (landscape), 1988
Oil on canvasboard, 460 x 380
John and Philippa Ashby, Christchurch

504
Untitled lithograph, 1987
Lithograph on paper, 270 x 160 (paper)
Janet Fomison, Christchurch

505
Untitled (Madonna and Child from Dick Lovett-Smith's Greek Icon) (#66), nd [1973]
Oil on hessian on cardboard, 241 x 203
W I Glass, Dunedin

506
Untitled (Male figure), nd [1962]
Oil and bitumen on board, 2000 x 735
Sir Tosswill Woollaston, Motueka

507
Untitled (Male figure), 1962
Oil on hardboard, 1190 x 730
Keith Reid, Blenheim

508
Untitled (Man), nd [1961]
Oil on hardboard, 925 x 545
Hocken Library, University of Otago, Dunedin

509
Untitled (Maori face), nd [1961]
Oil on board, 600 x 400
Private collection, Christchurch

510
Untitled (Nocturne), nd [1985]
Oil on canvasboard, 400 x 300
Michael Draffin, Auckland

511
Untitled (portrait of the artist's sister Julia), nd [1963]
Ink on paper, 245 x 193 (image)
Graham and Olwyn Turbott, Auckland

512
Untitled (portrait of Toss Woollaston), nd [1969]
Monoprint on paper, 490 x 380 (image)
Ritchies Fine Art, Christchurch

513
Untitled (Rangatira), 1982
Oil on canvas on wooden breadboard, 165 diam (image) 265 diam (frame)
Janet Fomison, Christchurch

514
Untitled (Rangatira's last speech), 1984
Oil on hessian on board, 420 x 615
Private collection, Auckland

515
Untitled (suggested by a photograph of Colonel Rudolf Abel), 1971
Oil on hessian on board, 640 x 430
Gerald R Lascelles, Christchurch

516
Untitled (two heads from newspaper illustration), nd [1967]
Pencil drawing, 260 x 390
R and L Summers, Christchurch

517
Untitled #27 ('Yearning Hands'), 1970
Oil on hessian on board, 1515 x 900
John Summers, Christchurch

518
Untitled #60 (Face Behind Bars), 1973
Oil on hessian on chipboard, 254 x 305
[BAK 73]
Destroyed

519
Untitled #69 (third New Guinea Woman), 1973
Oil [. . .]
Whereabouts unknown

520
Untitled #75 (Death Bed Head), 1973
Oil on hessian on hardboard, 310 x 445
Hamish Keith, Auckland

521
Untitled #77 (Hand with a Cloud), 1973
Oil on hessian on board, 280 x 480
Paris family collection, Wellington

522
Untitled #83 (Prophet), 1974–76
Oil on canvas on board inside silvered dish, 125 x 105
Julia Fomison, Christchurch

523
Untitled #84 (Tohunga), 1974
Oil on hessian on particle board, 898 x 595
Fletcher Challenge collection, Auckland

524
Untitled #136, nd [1976]
Oil on canvas on particle board, 345 x 320
Private collection, Dunedin

525
Untitled #137, nd [1976]
Oil on hessian (shaped top), 790 x 1090
Bruce Gall, Wellington

526
Untitled #139, 1976
Oil on canvas (rounded top), 721 x 1102
Private collection, Ontario, Canada

527
Untitled #142 (Self portrait outside a cave in Kaikoura), nd [1976]
Oil on canvas on wood, 355 x 255
W I Glass, Dunedin

528
Untitled #146, nd [1976–77]
Oil on jute on board, 1485 x 565
Dowse Art Museum, Lower Hutt

529
Untitled #147, nd [1977]
Oil on linen on wooden breadboard, 345 diam
John Leech Gallery, Remuera

530
Untitled #150, 1976
Oil on hessian on board, 180 diam
Private collection, Wellington

531
Untitled #155 (Brain), nd [1976]
Oil on hessian on wooden lampstand, 90 diam (image) 160 diam (frame)
Ralph Hotere, Dunedin

532
Untitled #167 (Study for The Consultation), nd [1977]
Oil on canvas on wood, 375 x 451
Private collection, Tasmania

533
Untitled #169 (The Leaving), nd [1977]
Oil on canvas on board, 352 x 381
Estate of Philippa Gilmore, Auckland

534
Untitled #170 (Beachscape, sand and rocks), nd [1977]
Oil on canvas on hardboard, 255 x 375
Marshall and Annelise Seifert, Dunedin

535
Untitled #171 (Dawn, sea-cave, tide out), nd [1977]
Oil on canvas on wooden tea tray, 395 x 555
Private collection, Wellington

536
Untitled #172 (Head of a Man), nd [1977]
Oil on pewter plate, 195 diam (image) 265 diam (plate)
Ellerton Trust collection, Auckland

537
Untitled #175 (Brain), nd [1977]
Oil on canvas on wooden lampstand, 100 diam (image) 165 diam (frame)
Ralph Hotere, Dunedin

538
Untitled #176 (Passer-by, decay of the angel), 1977
Oil on canvas in metal dish, 178 diam
Mary Fomison, Christchurch

539
Untitled #179, nd [1977]
Oil on canvas on wooden lamp base, 101 diam
Mary Fomison, Christchurch

540
Untitled #180, 1977
Oil on canvas on wooden teapot stand, 89 diam (image) 140 diam (frame)
Whereabouts unknown

541
Untitled #183, 1977
Oil on canvas on wooden breadboard, 184 diam (image) x 280 diam (frame)
[BD 77]
Whereabouts unknown

542
Untitled #184 (Memento Mori), 1977
Oil [. . .]
Whereabouts unknown

543
Untitled #186, nd [1977]
Oil on canvas on wood, 465 x 425
J A Harris, Melbourne

544
Untitled #189 (Sun glasses in case you need them Allen), 1977
Oil on loose coal sack [. . .]
Destroyed

545
Untitled #191 (River Crossing), 1977
Oil on canvas on semicircular table end, 502 x 940
Whereabouts unknown

546
Untitled #192 (The Consultation), 1977
Oil on canvas on wood (integral frame), 290 x 290 (image)
415 x 415 (frame)
Michael Draffin, Auckland

547
Untitled #194, 1978
Oil on canvas, 510 x 560
Jens Hansen, Nelson

548
Untitled #202 (Punchinello), 1978
Oil on hessian on wooden lampstand, 114 diam (image) 140 diam (frame)
Whereabouts unknown

549
Untitled #205 (Le Bons Bay), nd [1978]
Oil on hessian on board, 102 x 127
Mary Fomison, Christchurch

550
Untitled #208 (Blindfolded Polynesian), nd [1978]
Oil on canvas, 395 x 305
Paris family collection, Wellington

551
Untitled #211 (Face on the Water), nd [1978]
Oil on canvas on board, 390 x 305
Keith Nicholson, Lyttleton

552
Untitled #214, nd [1978]
Oil on hessian on hardboard, 1232 x 765
Bishop Suter Art Gallery, Nelson
Photo: City Gallery, Wellington



553
Untitled #215, 1978
Oil on canvas, 920 x 610
Cohn/Vernon collection, Auckland

554
Untitled #216 (maze painting), 1978
Oil on linen canvas, 400 x 305
Private collection, Dunedin

555
Untitled #217, 1978
Oil on canvas 450 x 350
Bruce Gall, Wellington

556
Untitled #225, nd [1978]
Oil on hessian, 405 x 305
[Ferner Fine Arts, Auckland 92]
Whereabouts unknown

557
Untitled #227 (Blindfold), 1978
Oil on canvas, 220 diam
Private collection, Auckland

558
Untitled #229 (Thinking quietly with eyes on), 1978
Oil on canvas, 210 diam
Private collection, Auckland

559
Untitled #241, 1979
Oil on wooden shaped chair back
[. . .]
Whereabouts unknown

560
Up Up and Away (#234), nd [1978]
Oil on canvas on chipboard, 1200 x 900
Joy Gray, Plimmerton

561
Upstairs and Downstairs and at the Back of the House [. . .]
Ceramic [. . .]
Artist's estate

562
Van Dyn (#53), 1972
Oil on hessian on board, 254 x 305
Dick Scott, Auckland

563
Veil of St Veronica (#68), 1973
Oil on linen, 190 x 146
Private collection, Auckland

564
Ventriloquism, 1980
Oil on canvasboard, 260 x 360
Cohn/Vernon collection, Auckland

565
Vietnamese waving goodbye — They're going at Last! (#70), 1973
Oil on hessian on wood, 385 x 690
Ken and Sally McKay, Blenheim

566
Vulcan the Ugly making something beautiful, 1982
Oil on hessian on board, 375 x 275
Ferner Gallery/Ritchies Fine Arts, Auckland and Christchurch

567
Waimirirangi, Te Whaea o te Rahi, nd [1983]
Oil on hessian on board, 1100 x 480
Artist's estate
Photo: Waikato Museum of Art and History



568
. . . wait! (#87), 1974
Oil on linen tea towel, 510 x 360
University of Auckland

569
Waiting – (#129), 1976
Oil on linen on plywood, 572 x 838
Private collection, Auckland

570
Waiting for the answer (#130), 1976
Oil on canvas, 1701 x 2705
[BLA 76]
Whereabouts unknown
Photo: City Gallery, Wellington



571
Walking . . . home . . . limping, 1986
Pencil on handmade paper, 334 x 462
Private collection, Auckland

572
Wall Face, 1986
Ceramic, 240 x 210 x 80 (irregular)
Private collection, Auckland

573
Wall Ashtray [. . .]
Ceramic [. . .]
Private collection, Auckland

574
We are you, 1989
Oil on canvasboard, 330 x 410
Artist's estate

575
Whangarei, 1981
Ceramic, 134 x 184 x 16
[Cat 47, MAG 87]
Whereabouts unknown

576
Whangarei, nd [1981]
Ceramic, 104 x 92 x 6
[Cat 48, MAG 87]
Whereabouts unknown

577
Whangarei, nd [1981]
Ceramic, 130 x 78 x 20
[Cat 50, MAG 87]
Whereabouts unknown

578
Whangarei, nd [1981]
Ceramic, 70 x 107 x 17
[Cat 51, MAG 87]
Whereabouts unknown

579
Whangarei, nd [1981]
Ceramic, 144 x 98 x 16
[Cat 53, MAG 87]
Whereabouts unknown

580
Whangarei, nd [1981]
Ceramic, 79 x 176 x 52
[Cat 54, MAG 87]
Whereabouts unknown

581
What are we? Animal or human? What's the difference?, 1989
Oil on canvasboard, 355 x 455
Ritchies Fine Arts, Auckland

582
What shall we tell them now? (#132), 1976
Oil on canvas on chipboard, 470 x 762
Private collection, Wellington
Photo: City Gallery, Wellington



583
When the Shark Bites, 1986
Lithograph (edition of 12),
514 x 632 (paper) 360 x 495 (image)

584
White's Beach 1 – 6, 1980
Black and white photographs, in Photographs by 4 Painters, Real Pictures, Auckland, March – April 1980 (with Paul Hartigan, Don Binney and Denys Watkins)
Fomison family archive

585
White Faced Lady (#151), 1977
Oil on hessian on plywood, 394 x 540
Anne Blakeney, Wellington

586
Wild Man (second version of Hairy Man of Mandalay) (#67), 1973
Oil on hessian, 648 x 914
Private collection, Auckland

587
Wm Blake Pakeha Prophet (#111), 1976
Oil on canvas on hardboard,
385 x 545
Private collection, Dunedin

588
Woman at the Baths, 1969
Pen and ink on paper, 100 x 70
Ritchies Fine Art, Christchurch

589
Yes or no, 1989
Oil on canvasboard, 306 x 406
Broke Art, Auckland

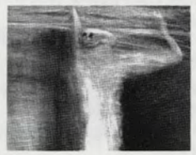
590
You mad one turned into a fool by your own fool who has now become your confessor and the Punch and Judy show is on, 1989
Oil on canvasboard, 459 x 552
Private collection, Auckland
Photo: Gow/Langsford Gallery



591
You rimmed moon empty like my heart (#140), 1976
Oil on hessian on wooden tea tray,
335 x 508
Private collection, Tasmania

592
You thinking you [. . .]
Ceramic [. . .]
Artist's estate

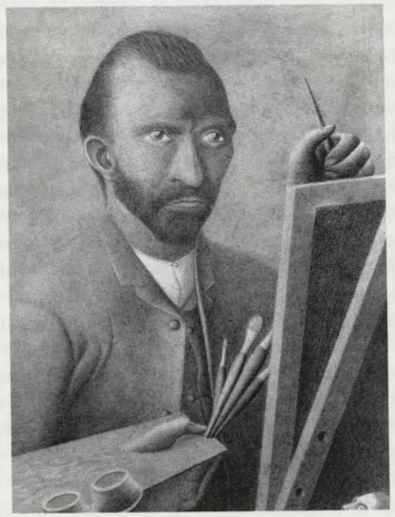
593
You, you, you, 1989
Oil on canvasboard, 405 x 506
Penny Vernon, Auckland
Photo: Gow/Langsford Gallery



594
Yvonne Rust fixed this, nd [1980]
Ceramic, 110 x 90
Tony Holden, Auckland

The Cart Horses of Paris*

Tony Fomison



Van Gogh reckoned that he and his painter friends were 'the cart horses of Paris'. As Michaelangelo before him had said, artists were made 'donkeys for princes to drive': Michaelangelo driven by too much patronage, van Gogh starving for the lack of it. Well, whichever the animal, you don't expect it to be the one to benefit from the load its efforts drag to market, and as any book will tell you, painting that made no money for van Gogh's efforts later made plenty for the opportunism of others.

I don't know how soon 'art reproductions' of van Gogh's work were on the market but Toss Woollaston tells me he saw a small one in the window of a Wellington art shop in 1933, and there were passers-by gathered outside to complain to one another about it. But by 1936 *Time* magazine could report (Feb 17th) that 'as far as the sale of colour reproductions is concerned, the three most popular artists in the world are van Gogh, Cézanne, and Maxfield Parrish'.

Here in New Zealand we had the Hague Municipal Art Gallery's documentary show of photos and reproductions called 'Who was van Gogh?' in 1961, and then in August this year, (our reward for years of buying reproductions!) 8 original van Goghs at the Auckland City Art Gallery for a loan of 7 weeks.

This show of paintings was as popular with the general public as was hoped. Less foreseeable was the number of people in Auckland art circles, who, when asked if they'd yet made it to the show, excused themselves on the grounds of the crowds and the commercialism. Which I'm sure was partly true: we like to be the only tourists in a place and often feel the same when we go to an exhibition. But was the rest of the truth indifference? It's almost as if the greater exposure of art people to reproductions can dull sensitivity to the real thing. It is *easier* to make do with reproductions and the difficulty the Auckland Gallery had in borrowing the small number of originals which eventually arrived, suggests that the vested interests of the art world do indeed prefer us to be content with the reproductions that they so conveniently mass print for us. We can take it for granted that reproductions are approximations only — but something taken for granted is something soon forgotten, and the interests of commercial mass production are tacitly committed to blurring what they can't reduce: the difference between their printed copy and the original. A bit like our readiness to use in conversation, opinions, ideas and unverifiable reports that we pick up from the news media, and that we pass on, unsourced, as if from our own experience. Such confusion between personal and second-hand experience is very like talking about commercial prints as if they were originals. Art shop proprietors commonly do this, dropping any distinction between commercial print and original print or painting, by terming as just 'prints' stocks that increasingly seek to divert our attention from the limitations of colour printing by such ruses as printing in large size on imitation canvas.

Art book illustrations can also be guilty of trying to hide their defects. Particularly when small and in black and white, their limitations are self evident, but the author stands to make his book seem more authoritative if the text can confine his readers' attention to those elements of a painting which survive the printing process, and if for his writing he's already dependent

on reproductions, then he's home!

But to return to the van Gogh show: what a relief to [see] how unreproducible such paintings are! Those catalogue and souvenir reproductions that could depict van Gogh's style but not his genius; that inevitably reduce his brushwork from hand-made explorations to dully finished 'pictures' . . . Although commercial printing, with its mechanical dots and patterns, cannot duplicate such paintings, it tries, and offers a compromise our culture pressures us to accept. After all, we are getting used to such compromises in just about everything else involving mass production — most of our goods are stereotyped in low grade materials in order to be mass produced for convenience and profit; even the nutritive value of food is reduced by processing to preserve it and hence enable it to be distributed for convenience and profit. So it is with the printing of art reproductions, and in the art field a chain of compromise has spread right back to the painter. Nineteenth century painters of pleasant or sentimental subjects who could get their paint brushes round naturalistic textures and simple tonal intervals quickly found they were favoured by the mass printing processes then emerging. Similar painters today like Vladimir Trechikoff and David Shepherd make their living from the reproduction market for which their oils are specifically intended; a living that has made them two of the richest painters in the world. Another such painter was the Maxfield Parrish already mentioned, and one whose work was of a similar period and subject matter, Sir W Russel Flint, even limited the number of commercial prints made from his paintings, signed the prints, then destroyed the commercial plates as if he had been making original prints.

'Well why not?' you can imagine them thinking; all the other arts today offer the greatest success to those who can reach the mass audience whether it be mass produced novels, sheet music, recordings and tapes, TV and cinema films, or books of photographs. There are in fact a number of ways, if you're a painter who's willing to use spray cans and masking tape, etc, to get your work to this mass media threshold. You can anticipate reproduction by manufacturing for it some such style of photo-naturalism as you get in Pop Art; or you can assume less representational styles like Op Art and Hard Edge Abstraction that will attract reproduction with their clean edges and smooth colour.

Or you can go into original print making. Etching or lithography can still be used to immediately duplicate your own drawings, or you might like to use the commercial techniques directly (which is fair enough when you remember that traditional print making was the ancestor of the modern commercial methods). And as a Pop Art print maker you can use the images of the mass media, as well as its techniques. Next, by limiting your editions as traditional print makers do, you can invite the completion of the circle: the mass production of your mass media inspired print!

The art of Andy Warhol, Roy Lichenstein and others, does just that. I *guess* they are celebrating this mass produced materialism of a culture which believes that its message is in its mass media. And the message seems clear enough: that painting should become self-absorbed Narcissus, fit only to drown in a mounting sea of mass production that merely pretends to reflect it, just until it can get near enough to submerge painting and replace it. At least I hope that this is the fate of those styles that have gone out of painting's way to appease the mass media!

Cinema and photography have long since replaced painting as the most popular and widespread visual arts today; but that is no reason for painting to think it must either use camera images or take permanent refuge in abstraction. Such apparent reversals serve only to bring painting's unique and unreplaceable [sic] characteristics into sharper focus. If other arts are more suitable for mass production and mass distribution, they are also more dependent on co-operation with fellow performers and other specialists, and each necessary addition to their team is, if a potential strength, also a potential compromise to original intention.

In contrast with this, painting can be seen as a solitary calling: the painter is a soloist, the paint brush a single handled implement. Painting is uniquely suited to be a vehicle for *singular* vision. Its technique, the pushing round of liquid paint with flexible brush bristles, is such a pliable one that it becomes transparent in the hands of a master like van Gogh; it becomes the expression of an individual rather than of a technique. So that although today, to our machine smoothed senses, it is his hand made surfaces that most immediately appeal, the painter himself had the right to say as he did that:

'Art is something not created by hands, but something that wells up from a deeper source out of our soul, and in the cleverness and technical knowledge with regard to art, I find something that reminds me of what in religion one would call self-righteousness.'

* This essay was commissioned by *Spleen* magazine as a response to the van Gogh exhibition at the Auckland City Art Gallery in 1976 and was first published in *Spleen* No 1, 1976. The drawing which accompanied the essay is *(Untitled) van Gogh portrait*, 1975 - 1976 (cat 42).

The Maori Rock Carvings of Taranaki*

Tony Fomison

South Taranaki

The best known carved rock in Taranaki was second in importance, in Maori eyes only to Taranaki Mountain himself. When Taranaki lost his fight with Tongariro, it was Te Toka a Rauhoto — his wife Rauhoto Tapaira, who guided his wounded flight to safety. Today this rock stands on Puniho Marae and is one of the few for which we have a history. Such a tapu rock as this once had its own guardian, Minarapa (Kahu Makura), a chief whose fate, once he returned from London in 1842, was bound to that of Taranaki. We first hear of him on the mountain when, in 1847 he was involved at a disputation between an unsuccessful climbing expedition and an old chief who required that the pakehas' rock and botanical specimens be returned to the mountain as the stones 'were the skull of the mountain, and the shrubs part of its hair' (A B Scanlan: *Egmont, The Story of a Mountain*, 1961, p24). The next year Minarapa guided Dillon Bell's successful ascent of Taranaki. He also made the last known bone-bearing journey up to one of the burial caves on the sacred mountain. In 1860 he fought for Taranaki and surrendered in 1865.

'His method of keeping the carved rock clean was an ancient one. As described by Iho Komene, he rubbed it to remove lichen and growth and then painted it with a reddish mixture of titoki berries, red ochre and pork fat, all boiled together' (Scanlan, p36). In 1948 when the rock was removed for safe keeping to its pride of place on Puniho Marae, a special ceremonial was required.

From Oakura right round the Cape towards Opunake the coastline and river mouths are clogged with boulders that also spread on to the plains behind. Rauhoto is one of these and is certainly not the only one carved. Kelvin Day of Warea has done fieldwork right through this area for the NZ Archaeological Association's Site Recording Scheme and has found more than 20 such carved boulders. They have no immediately apparent pattern of distribution. All occur amongst or near other boulders that have not been touched. Sitings vary — some are on pa sites and some are near pa sites. What they bear in common is the endless depiction of spirals — single, double and paired, with the occasional outline of the sort of ancestor face found in wood carving.

Pecked on to the resistant rock with hammer-stones they could never have had the same finesse possible when the same designs were rendered in the more tractable material of wood. The most precise one we saw, on the Hangatahua River, seems to be contact-period in subject, and could have been done with metal tools. Apart from that one it would be easy to dismiss them as random overflow from the more prevalent carving art in wood. But that would be wrong, they are not doodles. In pre-pakeha times at least art was too sacred for casual use. If anyone were free to draw what they willed on the free sand of the sea shore, none but a craftsman in the service of his ancestors was free to render the sacred spiral in more permanent form. If these carved rocks carry the same spiral and ancestor faces as those of, for instance, wood carving, we should assume that they had the same serious function. Such motifs as the spiral were the prerogative of the chief's house, his belongings and his person. It symbolised the ancestral power and life force vested in him. 'Tuahu', 'Rahui', 'boundary stone', or 'mauri' — it may never be certain as to which of these that a given rock's function may have referred, but it should be assumed that its function was indeed tapu. It is no coincidence that in the famous photo taken in 1896 of Minarapa leaning fondly on his rock, both the rock and he bear traces of the sacred spiral. If anyone these days thinks that Maori spirals merely represent young fern shoots, then they should take up botany and leave ancestral art alone!

North Taranaki

Between Pukearuhe and Awakino the coastline offers, instead of the open boulder-stream landscape of the Cape, a highly constricted one of sandstone cliffs backed almost immediately by escalating ranges of hills. The cliffs are honeycombed with sea caves which offer surfaces both generous in size and softness, and one of them, Tongaporutu, is the largest rock-art site in Taranaki. That there are not more such sites along this coast than the four so far recorded can literally be laid at the door of the sea. Of the surviving sites invaded by the sea at high tide, sea action has gouged out the floor putting the carvings beyond the danger of both waves and vandalism. We will

never know how many caves in which the reverse action has obliterated carving. The best preserved of these sand stone carvings is in fact on a detached slab removed from a pa site on the Mohakatino River and now in the Auckland Museum where it has at least escaped vandalism and weathering. On its worked side are cut three double-spirals of an 'S' sort, which on the fine-grained surface are beautifully done, even to the rendering of the serial-notching beloved of wood carving. They are dramatically overrun by a number of incised feet.

The Tongaporutu cave has upwards of a hundred such feet, again overlying or surrounding the more traditional subjects of spiral, ancestor figure, etc. These ancestor figures with their triangular heads and slanted eyes are sensitive versions of the Taranaki regional style of Classic Maori wood carving well represented in the Taranaki Museum by splendid examples recovered from the Waitara swamp. It is the carvings of feet which have attracted so much attention to this cave. Upright along both sides of the wall, they are not merely foot-prints or outlines of a foot raised to the wall and scratched around. As the more naturalistic ones show, they are undeniably feet, but they are all very stylised, varying in size from over a foot down to about four inches, with rows of holes to represent toes (on the Mohakatino stone, best preserved and easy to examine closely, the holes have been done with the pre-metal stone drill). But what has attracted most speculation is the toes because they range in number from three to six (on the Mohakatino slab, seven). Cave visitors who are used to three toes from the custom in wood-carving, have tried to explain four and six by suggesting loss of toes and birth-given extra ones. Such silly ideas assume too much that our European naturalism was also the goal of tribal art — generally it wasn't. The inscribers seemed more intent on the symbolism of the foot, not on the number of toes. If the outline was incised first, the number of holes would have depended simply on the resulting width to be crossed from one side of the outline to the other.

Why were these symbols made? The main Waikato to Taranaki walk-way was from the Mokau to Pukearuhe, forced to the coast by reason of the backing ranges already mentioned, and although made difficult at high tide when the beach had to be forsaken for tracks along the cliffs above, it was known to have been used by the Waikato war parties raiding into Taranaki. It is tempting to think how these terrible invaders, sweeping all before them with their superior musket power, might quite fittingly have left such arrogant symbols of their march on the walls of sites previously sacred to the fleeing inhabitants — but we shouldn't forget that all other west coast traffic used the same route. At least one foot incised and drilled in the same technique occurs on a much mutilated site on the opposite coast at Tauranga harbour and perhaps we can expect more to come to light in the North Island.

The foot motif also occurs in the South Island, although in a different technique, in an area well away from the historically known musket invasions and in a style I would consider pre-musket. Ao Tea Roa comprised the largest islands Polynesian navigation ever discovered and it was natural that the ceremonies necessary for the safe sailing of great distances, came ashore with the new immigrants and were converted to land travel. In the southern South Island where life was nomadic, the climate harsh and distances among the scattered population were extreme, long journeys were punctuated by wahi-tapu. One such, north of the Waitaki River, was stopped at by Edward Shortland's Maori guides in 1844. They told him that travellers 'always halt there, believing that it avails much to say a prayer over their feet on this sacred spot, that they may have vigour for the journey, or, to use their own form of words, that the earth may not be drawn out lengthways — kia kaua e kumea te whenua kia roa' (Shortland, *The Southern Districts of New Zealand*, 1851).

And about a similar spot south of the same river, Rawiri te Maire described the ceremony as 'raising the left leg over something and at the same time giving a twisting movement to the leg. Apparently anything such as a piece of seaweed or a stone could be used for the ceremony' (G B Stevenson, *Maori and Pakeha in North Otago*, 1947, p69). Generally called uruuruwhenua, such ceremonies are also recorded for North Island land travel. For instance, James Cowan says of a King Country 'walking rock' called 'Tokahaere': ' . . . if you wish to avoid heavy rain or other obstruction or inconvenience on your day's journey you must pay due respect to Tokahaere by pulling a handful of fern or manuka and laying it at his foot, reciting as you do so the ancient prayer to the spirit of the rock: Ana to kai na, mau e kai manawa o tauhou.' (*Fairy Folk Tales of the Maori*, 1930, p76.)

That no such ceremonies — or any other for that matter — were recorded for rock-art sites, can be explained in several ways. Tohungas reasonably regarded the missionaries of the new priesthood as rivals and were seldom candid about ritual for the sake of the curiosity of the disbelieving pakeha. Instead of passing on the knowledge that their predecessors had had every confidence of continuing to do, they died with the most sacred part of their teachings undivulged.

Rawiri te Maire, the Kai Tahu chief already mentioned, survived the Te Puoho Raid and died in 1899 aged about 91. Minapara, who like the Waitara swamp-carvings survived the Waikato raids, passed away 'at a great age' about the turn of the century. Both died alone of their kind — epidemics, musket raids and the land wars having swept most of their peers away.

There's at least one other aspect we should look at. Why are there no canoes in Taranaki rock art? The canoe, so important for ancestral arrival and for the later inter-tribal invasions. Even in the South Island canoe drawings are common and although they are mostly of the symbolic ancestral type, I know of at least one depiction of the late single-hulled war canoe. But around the central North Island, rock art sites obsessively depict the war canoe, that terrible carrier of musket destruction up the big rivers and over into the central lakes. But as far as Taranaki is concerned, we should remember that there were no great river-ways or lakes and that the musket invaders came by land.

My field work in Taranaki totalled only a week though it has been extensive elsewhere in New Zealand. This is not an archaeological site-report but a short outline for the general reader, mainly outlining problems of interpreting subject matter. I have sourced only direct quotes and have not encumbered the text with footnotes, and a bibliography I also considered unnecessary at this stage. I have deliberately left the sites undescribed, for with the exception of Rauhoto safe on her marae, and the Mohakatino slab, it would be irresponsible of me to pinpoint vulnerable and exposed sites in such a publicly accessible account as this one.

I wish to thank Dick Bett for his invitation to do some field work and for this material assistance. It was timely for the Govett-Brewster to regard its responsibilities as extending beyond its own collection to the immovable artworks outside its doors. Such a concern it shares with the Taranaki Museum and I thank Ron Lambert for his co-operation. For their cheerful hospitality and help in the field I thank Michael Smither, Stewart Gibson, Dave McNaught and Joyce and Don Driver for their hospitality.

I want to conclude with a tribute to the stone-age tribesmen who did the carvings. If their footprints have long since been washed from the iron sands of Taranaki and have taken the one-way track to Te Reinga, those prints symbolically remain in the caves that their journeys passed. And if the sacred spiral is no longer borne on the skin of their descendants, it survives still, on those tough little 'love-stones' of Taranaki mountain.

* This essay was first published in *Friends of the Govett-Brewster Art Gallery Newsletter*, No 15, July–September 1980. Reprinted with permission of the Govett-Brewster Art Gallery.

Chronology

12 July 1939
Anthony Leslie Fomison born in Christchurch, New Zealand.

1942–46
His father Leslie Fomison away at war with the Second Echelon. Lying on the floor under the kitchen table, Tony draws warplanes.

1946
Leslie Fomison returns from the War. He brings Tony a box of paints.



2

1952–56
Fomison attends Linwood High School. Art teachers are Les Weenick and Roy Entwhisle. Visit of Queen Elizabeth II to New Zealand. Fomison compiles a photo essay on the visit. He makes his first archaeological 'find' at Gore Bay. His first bike increases Fomison's mobility. He gains the attention of the Canterbury Museum's Director Roger Duff. His bookish interests win him the attention of the bookseller John Summers and the librarian Ron O'Reilly. His marksmanship wins him trophies on the Richmond Working Mens Club rifle team.

1957–60
Attends the Canterbury University School of Fine Art. His teacher Rudolf Gopas encourages him in a loose, gestural style.

Exhibition History



1

One Man Shows



3

Selected Group Shows

1961
Several Arts, Christchurch
CSA, Durham Street Gallery, Christchurch: Autumn Exhibition
CSA, Durham Street Gallery, Christchurch: Open Exhibition



4

1958–62
Fomison compiles photo essays on seasonal eeling at Lake Wairewa, Banks Peninsula. He undertakes a survey of Maori pictographs in South Canterbury, for the Canterbury Museum.

1960
First group show, gaining the attention of Bill Sutton, Doris Lusk and Toss Woollaston, as well as of Ron O'Reilly, John Summers, and a regional support base in Christchurch.

1962
Curates an exhibition of painted copies of Maori pictographs, by Theo Schoon, for Victoria University's School of Continuing Education in Wellington.

1962–63
Lives near Kaikoura. Meets Thelma and Philip Clairmont. He is awarded a travel grant by the Arts Advisory Board.

1964
Travels to England on the Castle Felice, meets up with New Zealand artists Steve Furlonger, Matt Pine and John Panting.

1964–67
Travels to Spain. Joins an 'Apache' street gang in Paris and does pavement drawings for tourists. Is imprisoned and deported to England. Fomison's drug habit lands him in Banstead Hospital for three months. He makes copies after Guercino and Caravaggio, and the first of several copies of a Morales head of Christ. Is assisted to return to New Zealand.



5

1962
Several Arts Gallery, Christchurch

1963
Canterbury Society of Arts (CSA), Durham Street Gallery, Christchurch
Waihi Arts Centre



7



8



6

1962
Several Arts, Christchurch

1963
Biennale de Paris
Auckland City Art Gallery: 'Contemporary New Zealand Painting'
CSA, Durham Street Gallery, Christchurch: Autumn Exhibition
The Group (Durham Street Art Gallery, Christchurch)

1964
Qantas Gallery, London: 'New Zealand Artists 1964'



9

1967
Lives in Riccarton Rd, Christchurch, with others including Philip Clairmont. Paints the first of a lifelong series of variations after Domenico Ghirlandaio's *Old Man and Boy*.

1968
Lives in Beveridge St, Christchurch. Paints the first 'gurner' faces.

1969
Works for the CSA as an exhibitions officer and shows his tracings of Maori pictographs there. Paints his first self portrait (cat 17) and the *Study of head of Christ by Morales* (cat 18), the peaks of his achievements to date.

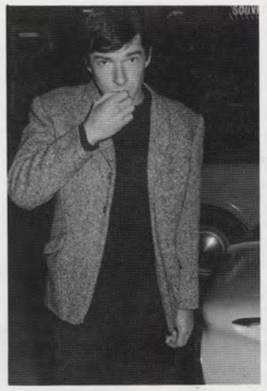
1970
Spends 6 weeks in Rolleston and Paparua prisons for drug offences.

1971
A large series of paintings of prison inmates exhibited at Rue Pompallier Gallery, Akaroa. Robert McDougall Art Gallery in Christchurch purchases *No!* (sup cat 265): the first institutional acquisition of his work.

1973
Fomison moves to Auckland.



12



10

1970
CSA Gallery, Gloucester Street, Christchurch

1971
New Vision Gallery, Auckland
CSA Gallery, Gloucester Street, Christchurch
Rue Pompallier Gallery, Akaroa

1972
New Vision Gallery, Auckland
Dawsons Exhibition Gallery, Dunedin

1973
Brooke-Gifford Gallery, Christchurch
Rue Pompallier Gallery, Akaroa
Bett Duncan Studio Gallery, Wellington



13

1967
The Group (Durham Street Art Gallery, Christchurch)

1968
Durham Street Art Gallery, Pan Pacific Arts Festival, Christchurch: '100 New Zealand Painters'

1969
Graphic Gallery, Christchurch



11

1971
Robert McDougall Art Gallery, Christchurch: '30 Plus'
New Vision Gallery, Auckland: 'Christchurch '71' (with Philip Clairmont, Barry Cleavin, Ian Hudson, Derek Mitchell, Vivian Lynn, Rodney N Broad, Alan Strathern)

1972
Bett Duncan Studio Gallery, Wellington: 'Prospect' (with Philip Clairmont and Benjamin Pitman)
The Group (CSA Gallery, Christchurch)

1973
Barry Lett Galleries, Auckland: 'New Year/ New Works'
New Zealand Academy of Fine Arts, Wellington: 'Eight Young Artists'
Christchurch Town Hall: University of Canterbury Centennial Exhibition
The Group (CSA Gallery, Christchurch)
Manawatu Art Gallery, Palmerston North: 'Drawing Invitational'

1974–79
Lives and works in Gunson St, Ponsonby. Meets Colin McCahon. Becomes involved in attempts to revive the moko.



14

1979
First major survey of his work at the Dowse Art Gallery, Lower Hutt. Included in Jim and Mary Barr's *Contemporary New Zealand Artists*, with photographs by Marti Friedlander. Meets Paulo Sulu'ape II and Fuimaono Tuiasau, and begins to receive the pe'a.



15

1974
Barry Lett Galleries, Auckland
Bett Duncan Studio Gallery, Wellington

1975
Bett Duncan Gallery, Wellington

1976
Bosshard Gallery, Dunedin
Barry Lett Galleries, Auckland
Elva Bett Gallery, Wellington

1977
Elva Bett Gallery, Wellington
Barry Lett Galleries, Auckland
Brooke-Gifford Gallery, Christchurch

1978
Elva Bett Gallery, Wellington

1979
Dowse Art Gallery, Lower Hutt: 'Tony Fomison — a survey of his painting and drawing from 1961 to 1979' (toured)
Elva Bett Gallery, Wellington

1974
CSA Gallery, Christchurch: 'Art New Zealand '74' (for Commonwealth Games)
The Group (CSA Gallery, Christchurch)

1975
Barry Lett Galleries, Auckland: 'New Year/ New Works'
The Group (CSA Gallery, Christchurch)
Bett Duncan Gallery, Wellington: 'Christmas Selection'

1976
Manawatu Art Gallery, Palmerston North: 'Drawing Invitational'
Auckland City Art Gallery: 'New Zealand Drawing 1976' (toured)
The Group (CSA Gallery, Christchurch)
A & P Hall, Whangarei: 'Behind the Eye'

1977
Elva Bett Gallery, Wellington: 'Director's Choice'
Dowse Art Gallery, Lower Hutt: 'Private View'
Elva Bett Gallery, Wellington: 'Stock Show'
Bosshard Gallery, Dunedin (with Llewelyn Summers)
Robert McDougall Art Gallery, Christchurch: 'The Group Survey 1927 – 1977'
The Group (CSA Gallery, Christchurch)

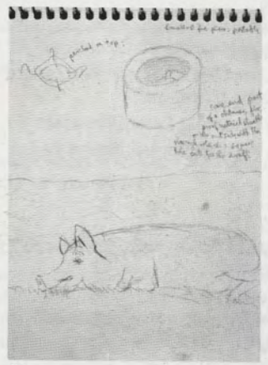
1978
Barry Lett Galleries, Auckland: 'Six Figurative Painters' (with Nigel Brown, Jeffrey Harris, Philip Clairmont, John Parker, James Ross)
Elva Bett Gallery, Wellington (with Philip Clairmont and Gretchen Albrecht)
Elva Bett Gallery, Wellington : 'Works from Stock'

1979
Peter Webb Galleries, Auckland (Kim Wright Collection)
Auckland City Art Gallery: 'Recent Acquisitions'
St Clair Antiques and Gallery, Whangarei
Bishop Suter Art Gallery, Nelson: Nelson Art Society Spring Exhibition 1979 (guest artist with W A Sutton)

Chronology

1980
Moves to Chamberlain St. Philip Clairmont moves to Auckland from Wellington. The pe'a tattooing completed. The Bruce Morrison *Profiles* documentary film on Fomison is completed. He meets the young Samoan artist Fatu Fe'u and involves himself in supporting Pacific Island artists.

1981
Fomison is involved with anti-Springbok Tour demonstrations as a member of the Patu Squad.



17

1983
Travels to Western Samoa.

1984
The first lithography sessions at Muka Studios. Death of Philip Clairmont.



19

1985
Fomison lives in the Rita Angus cottage, Wellington, as the first Rita Angus Fellow.

One Man Shows



16

1980
Elva Bett Gallery, Wellington
Denis Cohn Gallery, Auckland

1982
Janne Land Gallery, Wellington



18

1983
Auckland City Art Gallery: 'Bringing Back the Scattered'
Hamilton Centre Gallery

1984
New Vision Gallery, Auckland
Denis Cohn Gallery, Auckland, September
Denis Cohn Gallery, Auckland, December

1985
National Art Gallery, Wellington: 'Fomison'

1986
Dowse Art Museum, Lower Hutt: 'Tony Fomison – recent works 1980•85'
Denis Cohn Gallery, Auckland

Selected Group Shows

1980
Dowse Art Gallery, Lower Hutt: 'Drawing the Line'
Real Pictures, Auckland: 'Photographs by 4 Painters' (with Paul Hartigan, Don Binney and Denys Watkins)
Cagnes sur Mer, Menton, France: 'Festival International de la Peinture'
Outreach Gallery, Auckland: 'First Annual Exhibition of the Tangihua Dream Company'

1981
Govett-Brewster Art Gallery, New Plymouth: 'Stations of the Cross: An exhibition based on the passion of Christ'
New Vision Gallery, Auckland: 'Amnesty International Exhibition of Works by Invited Artists'
Dowse Art Museum, Lower Hutt: paintings by Tony Fomison and Philip Clairmont, following appearances at the Cagnes Sur Mer International Festival of Painting, in Menton, France
Govett-Brewster Art Gallery, New Plymouth: 'Parihaka Centennial Exhibition'
Bishop Suter Art Gallery, Nelson: 'Collectors' Exhibition, Nelson'
CSA Gallery, Christchurch: 'Second Great Annual Tangihua Dream Show'

1982
National Art Gallery, Wellington: 'Me By Myself – The Self Portrait'
Brooke-Gifford Gallery, Christchurch: 'School of Art Centennial Exhibition'
Janne Land Gallery, Wellington: 'Group Show'
Hamilton Arts Centre, Centre Gallery: 'The Prospect Collection of New Zealand Paintings'

1983
Janne Land Gallery, Wellington: 'Group Show'
Pumphouse Gallery, Auckland: 'Paintings by Betty Curnow and Tony Fomison, sculpture by Gary Schofield'
Marshall Seifert Gallery, Dunedin: 'Group Show'

1984
Janne Land Gallery, Wellington: 'New Works by Gallery Artists', June
Janne Land Gallery, Wellington: 'Group Show', October
Auckland City Art Gallery: 'Anxious Images' (toured)

Chronology

1986
Lives at the potter Barry Brickell's studio at Driving Creek, Coromandel, and completes ceramic works. Takes part in protests at Peter Webb Galleries, demanding on-sale commissions for artists.

1986–87
Moves to Franklin Rd. Organises a film and recording session with Theo Schoon.



20

1988–89
Fomison's health begins seriously to fail. He spends time in Auckland Public hospital. Moves to Williamson Ave. He completes a large body of work for his final exhibition at Gow/Langsford Gallery in 1989.

1990
In February Fomison travels to the Bay of Islands to attend Waitangi Day and visit his old friend Merry Isaac. He collapses on the Treaty Grounds at Waitangi on 5 February and dies the following day in Whangarei Base Hospital.

One Man Shows

1987
Manawatu Art Gallery, Palmerston North: 'Tony Fomison: My Work My Self' (toured)
Manawatu Art Gallery, Palmerston North: 'Picture of the Week' (*Each Must Decide*, 1976)



21

1989
Gow Langsford Gallery, Auckland
Gow Langsford Gallery, Auckland: 'Clay Works'

1990
National Art Gallery, Wellington: Memorial Exhibition
The BathHouse Art and History Museum, Rotorua: Tony Fomison Memorial Exhibition



23

Selected Group Shows

1985
Manawatu Art Gallery, Palmerston North: 'Better than Collecting Dust: the collection of Jim and Mary Barr'
Dowse Art Gallery, Lower Hutt: 'Face the Face'

1986
The BathHouse Art and History Museum, Rotorua: 'Tarawera Today'

1987
The Self: artists' self portraits (toured)

1988
Dowse Art Gallery, Lower Hutt: 'Drawings'
Robert McDougall Art Gallery, Christchurch: 'Paper Treasures'



22

1989
Dowse Art Museum, Lower Hutt: 'Traditional Themes and other Explorations'

1990
Robert McDougall Art Gallery, Christchurch: 'A Canterbury Perspective'
Fisher Gallery, Auckland: 'Celebration (Group Show)'
Auckland City Art Gallery: 'Two Centuries of New Zealand Landscape Art'

1991
National Art Gallery, Wellington: 'The Mystical Landscape'
Sarjeant Gallery, Wanganui: 'Te Moemoea No Iotefa (The Dream of Joseph)' (toured)

1992/93
Wellington City Art Gallery: 'Hit Parade (the Paris Family Collection)'

Chronology and Exhibition History Captions

1.
Tony Fomison aged 6, in the backyard at Tancred Street, Christchurch, September 1945. Courtesy of Mary Fomison

2.
Tony Fomison with his first bike, Tancred Street, Christchurch, c 1950. Courtesy of Mary Fomison

3.
Tony Fomison with rifle-shooting trophies, Tancred Street, Christchurch, c 1958, his last year at Linwood High School. He shot for the Richmond Working Men's Club and won the large cup three times. Courtesy of Mary Fomison

4.
Tony Fomison with Local Historical Society field trip at Opihi rock shelter, South Canterbury, August 1959. Photo: Langwood Studio, Timaru. Courtesy of Mary Fomison

5.
Photo: Tony Fomison. Courtesy of the Trustees, Fomison estate. With the permission of the whanau of Wairewa

6.
The Maori and the Pakeha nd [1961] (sup cat 422). Photo: Robert McDougall Art Gallery

7.
Theo Schoon. Copy of Maori rock shelter drawing at 'Rockpool, Opihi', E150.412/S102-70, nd [1947]. Oil on ivoryboard, 505 x 633. Courtesy of the Canterbury Museum, Christchurch. With the permission of the Arawhenua Runanga. Photo: Lloyd Park

8.
'The gendarmes carried him off to the lockup'. Illustration by Fritz Kredel. *The Adventures of Pinocchio* by C Collodi, trans M A Murray. New York: Grosset & Dunlap, 1946, 115. Courtesy of the Trustees, Fomison estate. With the permission of the School of Fine Arts, University of Canterbury

9.
Tony Fomison in Hyde Park, London, May 1966. Courtesy of Mary Fomison

10.
Tony Fomison in Cathedral Square, Christchurch, 27 September 1968. Photo: Elmar and Ambrose Studios, Christchurch. Courtesy of the Trustees, Fomison estate

11.
"No!", 1969-71 (sup cat 265). Photo: Robert McDougall Art Gallery

12.
Tony Fomison with recently purchased naive paintings. Christchurch, 1971. The centre painting is a riverscape by A Henderson, included in the current exhibition. Photo: Des Helmore

13.
'Late autumn 1972. On a rise above the road between Tai-Tapu and Birdling's Flat, Banks Peninsula, in a raging storm. The second time I photographed him, using the art school's Linhoff 4x5 plate camera.' Silver bromide print by Mark Adams. Courtesy of Mark Adams

14.
Tony Fomison and friends outside his house in Gunson Street, Ponsonby, Auckland, c 1975. From left: Ken Neale, [unknown], Bill Cocker, [unknown], Tony Lane's dog Daisy, Tony Lane, Allen Maddox, Philippa Blair, Tony Fomison, Sally Symes, Denis Cohn, Wong Sing Tai, Wallace Sutherland, [unknown woman and children]. Photographer unknown. Courtesy of the Trustees, Fomison estate

15.
'March '78. The stairwell up to the studio, Gunson Street. The egg cup collection (some of it). On the right, part of the big cross Peter Hunt obtained somewhere in the hazy past in Christchurch. The domestic objects were all in various categories: Breadboards, heart-alloy baking tins, etc. There were a lot of junk shops in Ponsonby, Jervois Road, K'Road in those days.' Silver bromide print by Mark Adams. Courtesy of Mark Adams

16.
Tony Fomison, party at John Percy's, Auckland, December 1979. Photo: Gill Hanly. Courtesy of the Trustees, Fomison estate

17.
Tony Fomison. Page from Samoa sketchbook, 1983. Courtesy of the Trustees, Fomison estate

18.
Tony Fomison working on *The Ponsonby Madonna*, nd [1982-83] (sup cat 430). Photo: Auckland City Art Gallery

19.
Tony Fomison at the Rita Angus Cottage, Wellington, 1985. Photo: Diane Stoppard

20.
Theo Schoon at Franklin Rd, 1987. Photo: Richard Lomas

21.
Tony Fomison with the Samoan artist Fatu Fe'u, c 1989. Photo: Gil Hanly. Courtesy of the Trustees, Fomison estate

22.
Tony Fomison in his studio, Franklin Road, Auckland, January 1989. The paintings in the backgroud are (from left): *How to Hide herself – she cannot Hide herself*, 1988-89 (sup cat 176), *You, you, you,* 1989 (sup cat 593), and *Hopes, You have lost Them*, 1988 (cat 33). Photo: Sue Gee. Courtesy of the Trustees, Fomison estate

23.
'Tony Fomison: 14.2.90. The studio, 90 Williamson Ave, just before it was packed up after Tony died.' Silver bromide print by Mark Adams. Courtesy of Mark Adams

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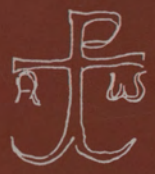
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Ian Wedde
16 November 1993

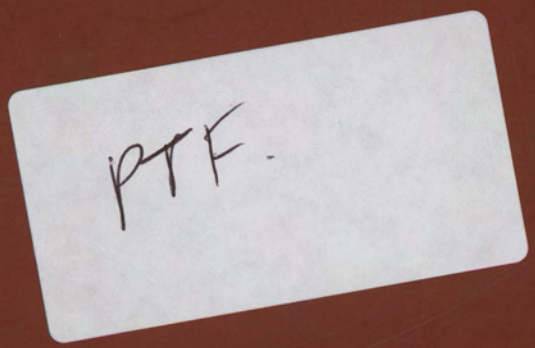
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James Wallace Charitable Arts Trust
Russell Wells
Carolyn Whiteman
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'Suddenly I was having to say goodbye to all this, those lovely two huts right next to these lovely pine trees swaying over them all night and with the rubbish dump there and the cemetery, and this terrific view right up the plains, foothills . . . like a miniature and exotic Canterbury.'

Tony Fomison (1939–1990)
From a 1978 interview, speaking of his voyage to Europe in 1964



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