

Title of the documentary heritage item or collection

This should be the complete name of the documentary heritage as it is usually known. Include dates if they are usually part of the name.

Marti Friedlander Archive

Section 1: Nominator Details

This section is for information about the source of the nomination and the authority under which it is made.

A copy of the Aotearoa/New Zealand Memory of the World programme's privacy policy is available on its [website](#).

1.1 Name of nominator (person or organisation)

Full name of the person(s) or organisation(s) making the nomination. *The nomination may be submitted jointly by more than one person or organisation*

Catherine Hammond
Research Library Manager
Auckland Art Gallery Toi o Tāmaki

1.2 Relationship to the nominated documentary heritage

Explain the nominator's relationship to the documentary heritage. *For example, the nominator may be a responsible officer of the library or archive which owns it; or he/she may be a private individual with a research interest in it.*

I am the manager of the E H McCormick Research Library at Auckland Art Gallery Toi o Tāmaki. We are the custodians of the Marti Friedlander Archive, which is held within the institution on long-term loan from The Gerrard and Marti Friedlander Charitable Trust. The loan agreement was updated and signed in 2017 to reflect a final consignment of material to be accessioned into the archive following Marti Friedlander's passing in 2016.

1.3 Contact person

Provide the name of the person who is responsible for the nomination process.

Catherine Hammond
Research Library Manager
E H McCormick Research Library
Auckland Art Gallery Toi o Tāmaki

1.4 Contact details

Provide sufficient details to allow easy communication with the contact person.

Email: Catherine.hammond@aucklandartgallery.com

Mobile: 021 042 7347

Phone: (09) 307 7714

Section 2: Identity and Description of the Documentary Heritage

2.1 Title of inscription

If the nomination is successful, what do you want it to be titled (e.g. for certificates)? Please use a maximum of 6 words.

The Marti Friedlander Archive

2.2 Description of the documentary heritage

This should include a full description of what is included in the documentary heritage, its scope and its size. Include details of the type of documents e.g. letters, film, images etc.

Marti Friedlander (1928-2016) was a pre-eminent Aotearoa New Zealand woman photographer whose photographs and correspondence constitute the Marti Friedlander Archive. The archive spans Friedlander's entire career after her arrival in New Zealand from the United Kingdom in 1958 after having worked in the London studio of the internationally-renowned expatriate photographer Douglas Glass (1901-1978). Friedlander's photographic subjects include Māori kuia with moko, artists, writers, important events in New Zealand's social history including images relating to the women's movement, Israel in the 1960s, Tokelau and other Pacific nations in the 1970s and documentation of the establishment of our country's wine industry from the 1960s on.

There are approximately 5000 photographic prints in the archive, many of them vintage prints, and the same number of sleeves containing film negatives with a varying number of negatives within each envelope. Whilst the negatives are a valuable record of Friedlander's working methods, the prints constitute Friedlander's key artistic output as many were not only printed by her but were also heavily cropped by her in many cases from the original negative. Due to their immense historic and artistic value the 5000 prints in the archive are currently being digitised by Micrographics NZ Ltd with the project due for completion in December 2018. These digital files will allow greater access to the content of the archive as well as reducing handling of the original prints. In addition to the photographic material there are over 600 letters in the archive that Friedlander received as a result of her correspondence with artists, art administrators, publishers, politicians, writers, friends and family.

2.3 Catalogue, registration or bibliographic details

This should include any bibliographic, registration, inventory, classification and/or call numbers that uniquely identify the documentary heritage.

The Marti Friedlander Archive is catalogued at collection level on the Auckland Art Gallery's collection management system, accession number RC 2007/11. This record is available on the Gallery's collection database online: <https://www.aucklandartgallery.com/explore-art-and-ideas/archives/19613>. The archive has an associated finding aid (*see separate pdf attached to this application*) which consists of a spreadsheet inventory of all negatives and prints held, each with their own unique number, brief description and subject heading. The letters are also listed on a spreadsheet. Once the digitisation of the print holdings in the archive is complete it is intended that an item record for each print will be available on the Gallery's collection database, Vernon Systems, and the online browser.

2.4 Visual documentation

Where available and appropriate, supply photographs or videos of the documentary heritage. Please provide images that can be used for the purposes of promoting of the World.

A selection of images by Marti Friedlander relating to women are attached to this application. Many more are available on request.

2.5 Bibliography

This should be, where possible, a list of 3-6 published sources that have been produced using (i.e. drawing heavily on) the documentary heritage to attest to the item/collection's significance.

Bell, Len, *Marti Friedlander*, Auckland University Press, 2009.
Brownson, Ron, *Marti Friedlander: Photographs*, Godwit and Auckland Art Gallery Toi o Tamaki, 2001
Friedlander, Marti and Manson, Hugo. *Self Portrait*, Auckland University Press, 2014.
Friedlander, Marti, with Jim and Mary Barr, *Contemporary New Zealand Painters, Volume 1*, A. Taylor, 1980.
King, Michael and Friedlander, Marti, *Moko: Maori Tattooing in the 20th Century*, A. Taylor, 1972.
McNeish, James and Friedlander, Marti, *Larks in a Paradise: New Zealand Portraits*, Collins Harvill, 1974.
Scott, Dick and Friedlander, Marti, *Pioneers of New Zealand Wine*, Reed, 2002.

Section 3: Assessment Against the Criteria

3.1 History/provenance

Provide a summary of the provenance of the documentary heritage. For example, how and when was the material acquired and integrated into the holdings of the institution?

Auckland Art Gallery Toi o Tāmaki held a major solo exhibition of Marti Friedlander's photographs in 2001 (*Marti Friedlander Photographs* 10 March-20 May 2001). At this time Friedlander donated all of the prints made for this exhibition and the artist's Trust deposited on a long term loan agreement the Marti Friedlander Archive of prints and correspondence in 2002 and was formally accessioned into the E H McCormick Library research collections in 2007 (accession no. RC 2007/11). The prints came listed on a rudimentary database and upon entering the Gallery's archival repository, an extensive spreadsheet was produced that now lists all of the prints and negative films. In 2017 a second consignment of prints, organised by subject, was added to the loan by the Gerrard and Marti Friedlander Charitable Trust and an updated long term loan agreement was signed by both parties.

3.2. Uniqueness of the documentary heritage

Give a brief explanation of why the documentary heritage is unique and irreplaceable.

The Marti Friedlander Archive is by its scale and content undoubtedly one of the most important archival repositories of a New Zealand photographer's work. Its completeness, having been continuously maintained by the artist, contains many vintage prints along with thousands of negatives and contact sheets. Many of these are annotated and demonstrate her working method which often included extensive cropping. Friedlander took photographs almost every day, either for herself or on assignment, as well as working at times as a studio photographer. Her incredible body of work includes irreplaceable portraits of many of the major political and artistic figures in post-War New Zealand, along with images of the very last Māori women to wear the customary chin tattoo (Moko Suite). Her documentation of protests and demonstrations, including those relating to the women's movement and nuclear disarmament are a cultural touchstone for many New Zealanders. Each image in the archive demonstrates Friedlander's unique perspective and as a whole is an indelible record of New Zealand life in the second half of the 20th century.

3.3 Assessment against the significance criteria

Provide an explanation of what criteria the documentary heritage meets and why it meets those criteria. The documentary heritage must meet at least one of the criteria in this section. An explanation of each criteria is given on the front page of this form.

Marti Friedlander was known for photographing and documenting New Zealand's people, places and events, and is considered one of the country's foremost photographers. It represents one of the most important records of life in Aotearoa New Zealand from the 1960s to the 1990s when Friedlander was most active. While many of these images have been published in books and magazines, or been exhibited, a large number have never been seen. Some examples of images held in her archive with a **particular focus on women** that meets the significance criteria include:

Time: Marti Friedlander's photographs of the women's protest movement are a record of the activities at the height of second-wave feminism in New Zealand in the 1970s and 1980s. Documentation includes the Suffrage Day celebrations (and protest) in 1971 for *Broadsheet*, the 1979 United Women's Conference in Hamilton

commissioned by MP Marilyn Waring, and the 1983 Women's Anti-Nuclear Protest on Queen Street, Auckland.

People: Marti Friedlander's images of kuia for the Michael King book *Moko: Maori tattooing in the 20th century* (1972) are among the most celebrated images in the archive and are an irreplaceable record of indigenous women both historically, culturally and artistically. Marti Friedlander took photographs of kuia who had received moko around the early years of the 20th century for this book. Images of such women are relatively rare, especially as a body of work, and of course, can never be taken again. They represent a precious record of an era long past.

Subject and Theme: Marti Friedlander's focus on documenting New Zealand's creative community through photographic portraits means the archive includes many iconic images of major New Zealand women artists of the 20th century including Rita Angus, Louise Henderson, Olivia Spencer-Bower, Robin White, Lois McIvor, Joanna Paul, Jan Nigro, Evelyn Page, Doris Lusk, Claudia Pond Eyley, Rosalie Gascoigne, Gil Hanly and Gretchen Albrecht.

Form and Style: Marti Friedlander is considered one of New Zealand's most outstanding photographers with a body of work that is of significant aesthetic value. Her photographs are easy to recognise for their beautiful, seemingly naturalistic, compositions and humanistic insights which result from a careful manipulation of the final version of each work often with dramatic cropping of the original image. Friedlander's 2001 retrospective exhibition *Marti Friedlander: Photographs* toured New Zealand to great acclaim and her work is held in many key public art collections including Museum of New Zealand Te Papa Tongarewa and Auckland Art Gallery Toi o Tāmaki.

3. 4 Testimony of at least two independent experts

The committee requires testimony from at least two independent people or organisations who can give an informed opinion about the significance and provenance of the documentary heritage.

The informed opinion should focus on the criteria for inscription provided above and on the front page of this form. Please provide up to one page from each expert in support of your submission.

Expert One

Name	Dr. Nina Seja	
Qualification(s)	PhD (NYU), MFA (UCSB)	
Paragraph in support	<p>It is with enthusiasm that I am writing in support of the Marti Friedlander archive, at the E. H. McCormick Research Library at the Auckland Art Gallery, being accepted for the UNESCO Memory of the World New Zealand register. The extensive body of work by Marti Friedlander is of great importance for women – as citizens, photographers, immigrants, and New Zealanders. It is also of significant value to all New Zealanders, including those recently arrived to the country. Throughout the decades it has been difficult for photographers in New Zealand to “claim space” and attain recognition within the arts. The fact that Friedlander had a tremendous career spanning six decades is testimony to her persistence, deep belief in the power of photography to record the experiences of people, her talent and self-belief, and esteem for her work in the field and beyond.</p> <p>Friedlander was the first photographer who showed New Zealanders to ourselves on a wide scale. She captured the diversity of New Zealand, and her photographic work provides vital insight into New Zealand through various ages: small town, rural, developing, suburban. She also recorded significant events of social change. These images are critical for national identity and our collective narrative that situates our place in the world.</p> <p>Having worked extensively with the team from the E. H. McCormick Research Library on archive intensive projects of national and photographic significance (such as on the Treaty of Waitangi and other photographic archives of significance), I can testify as to the extremely high level of care and expertise the team provides to scholars and the community more broadly. The Marti Friedlander Archive contains more than 5000 vintage prints and many more thousands of negatives. It is one of considerable significance in a New Zealand public collection. As part of their commitment to preservation and accessibility (including long-term accessibility so we do not lose our cultural heritage), the team is currently overseeing digitisation of the Archive’s prints. This is a collaborative project between the Gallery and the Gerrard and Marti Friedlander Charitable Trust. The digital collection has the potential to ultimately be accessible worldwide on the Gallery’s website.</p> <p>Marti Friedlander’s legacy is notable, including through her support of photographers and photographic practice. I endorse without reservation the archive being accepted into the UNESCO Memory of the World New Zealand register as part of this legacy.</p>	

Expert Two

Name	Dr Leonard Bell	
Qualification(s)	BA, PhD (University of Auckland), Postgraduate Diploma in Art History/Distinction (Edinburgh University)	

Paragraph in support	<p>Marti Friedlander (1928-2016) was, and is, one of most prominent and highly regarded photographers in New Zealand. Her work has been central to the country's social and cultural life since early 1960s. That she was honoured with an obituary in the <i>Guardian</i> (UK) testifies to her name recognition and status outside New Zealand too. Her photographic career in New Zealand spanned sixty years, during which time she carried out several projects that have been massively influential both in the development of photography as an artistic practice in New Zealand and in the documentation of the social and cultural life of this country – notably her photographs of elderly Maori women (<i>kuia</i>) with traditional facial tattoo (<i>moko</i>), published in <i>Moko: Maori Tattooing in the 20th Century</i> (1972 and numerous later editions), her portraits of vintners, immigrants, artists, writers, actors, craftspeople and musicians, her 'street' photography, as well as her brilliant picturings of diverse aspects of New Zealand culture and society, suburban, small-town and rural during periods of radical social change. She was a generous benefactor too – for instance, gifting major bodies of her work to Te Papa Tongarewa/Museum of New Zealand and the Auckland Art Gallery; establishing a handsome biannual prize for young and emerging photographers; contributing to the funding of a series of books, 'Creative Lives', by Auckland University Press, as well as in mentoring and encouraging numerous young photographers, artists and writers. The bulk of her photographs, negatives and personal papers (the Marti Friedlander Archive) are now held in trust in perpetuity at the Auckland Art Gallery. It constitutes one of the most important archives of its kind in New Zealand and offers a 'treasure trove' for researchers, social historians and artists (who, now in New Zealand, include photographers, due in no small part to Marti Friedlander's own tireless commitment to the practice of the medium and its social values). The Archive is also an invaluable contribution to historical memory.</p> <p>I strongly recommend, therefore, that the Marti Friedlander Archive is accepted into the UNESCO Memory of the World New Zealand Register.</p>
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Expert Three

Name	Ron Brownson
Qualification(s)	MA (Art History) University of Auckland
Contact number	
Email	
Paragraph in support	<p>Dr Marti Friedlander made an astonishing contribution to the history of photography in New Zealand. When she arrived as an immigrant in the late 1950s, photography was not even considered a contemporary art form. At the time of her death, it was regarded as one of the most significant of all visual art mediums within this nation. Friedlander had a massive influence in shifting the respect and reputation which is now given to photography as art. Her achievement was that of a committed and vocal advocate for independent photography. As a free-lance artist she documented both ordinary and extraordinary New Zealanders. She had a much admired skill as a portraitist; in fact, to be photographed by her was considered an acclamation in itself. Friedlander's images of artists, across all media forms, are considered as among the most significant ever produced in New Zealand. Friedlander's photographs of New Zealanders are cherished because they celebrate the everyday life of this country in a way that is both direct and affirmative. Avoiding all considerations of celebrity or reputation, Friedlander saw New Zealand and its people as honest, hard-working and caring. It was this egalitarian vision which led to her becoming an artist whose name was widely recognized across the entirety of New Zealand.</p> <p>Marti Friedlander's humour, kindness and warmth assisted her greatly when she embarked on a photographic journey with Dr Michael King, New Zealand's best-known</p>

historian, to record many Māori *kuiā* (elders) who had received the traditional *Ta Moko Kauae* (Māori chin tattoo). This resulted in a photo-essay that is unique and, without question, one of the most influential photographic series produced on tatau anywhere in the 20th century. Marti Friedlander's humanity, born from her early years in London as an orphan, made her a remarkable and resolute image-maker. Tenacious, intelligent and determined, she created a place for herself as one of New Zealand's greatest artists. Her friendships with very many of the nation's finest writers, musicians and visual artists entailed their achievements becoming much better known through the regular publication of their portraits. Her portraits of the painter Rita Angus are already considered among the most authoritative images of a woman artist ever made in Australasia.

The Marti Friedlander Archive at the E H McCormick Research Library at Auckland Art Gallery Toi o Tāmaki is of international importance. The Archive contains the prints and negatives of one of the most relevant and noteworthy camera artists in the Southern Hemisphere. I affirm, as do all my colleagues the relevance of the Marti Friedlander Archive as being a major and extensive archive of international merit. I recommend that the Marti Friedlander Archive is given the closest consideration of acceptance for inclusion in the UNESCO Memory of the World New Zealand register. The Marti Friedlander Archive is already recognised as a major taonga (treasure) of Aotearoa New Zealand. Its inclusion in the UNESCO register will further reinforce the reputation of a legendary artist of international merit.

The above experts have given their written permission to provide this information to the Memory of the World Committee and they have agreed that the provided information can be published without email and contact details and that they can be contacted by the Register Subcommittee if required. Yes No

Section 4: Legal Information

4.1 Owner (name and contact details)

Provide the name and full contact details of the owner or owners, whether an institution or an individual.

David Ross
Chair
Gerrard and Marti Friedlander Charitable Trust
P O Box 1241, Shortland Street
Auckland 1140
Email: d.ross@xtra.co.nz
Phone: (09) 358 2404

4.2 Custodian (name and contact details if different from the owner)

Provide the name and full contact details of the custodian, whether an institution or an individual. Sometimes the custodian of the documentary heritage may not be the same as the owner. It is essential to establish both before a nomination can be added to the Register.

E H McCormick Research Library
Auckland Art Gallery Toi o Tamaki
Cnr Kitchener and Wellesley Streets
Auckland 1010
Email: Catherine.hammond@aucklandartgallery.com
Phone: (09) 307 7714

4.3 Legal status

State whether the documentary heritage is owned privately, or by a public institution, or by a commercial corporation. Details of legal and administrative powers for the preservation of the documentary heritage should be the name of the Act, or other instrument of administrative power, that gives the owner and/or the custodian the legal power to

preserve the documentary heritage.

The Marti Friedlander Archive is held in trust by The Gerrard and Marti Friedlander Charitable Trust. It is held on long-term loan until 2027 in the current agreement between Auckland Art Gallery Toi o Tāmaki, as part of Regional Facilities Auckland (RFA), and the Trust which was signed and updated in February 2017. The loan agreement between the Trust and the Gallery includes the following clauses which specify that:

PRINCIPLES

The Archive will be kept together within the Gallery's premises to preserve the integrity of the Archive and be managed by the Gallery in accordance with professional procedures for archive collections.

AGREEMENT

In consideration for the Gallery investing in the professional care, storage and management of the Borrowed Item/s at the Gallery, the Trust agrees to lend the Gallery the Borrowed Item/s for the Period of Loan on the terms and conditions set out in this agreement.

PERIOD OF LOAN

The parties will review this agreement on or before the expiry of the Period of Loan with a view to deciding if there should be a renewal or extension of the Period of Loan.

("Period of Loan" shall mean a term of ten years commencing on the Collection Date)

Any renewal or extension of the Period of Loan must be agreed in writing by the Trust and the Gallery.

PROTECTION OF BORROWED ITEM/S

The Gallery is responsible for the safe and secure custody of the Borrowed Item/s for the Period of Loan.

The Gallery will, at all times during the Period of Loan, ensure that the Borrowed Item/s are treated with all due care to ensure, to the extent reasonably practicable, protection against loss, damage or deterioration.

Storage of the Borrowed Item/s will be of a professional standard and the equivalent to that afforded to the Gallery's permanent collections of archival material (of similar kind to the Borrowed Item/s) held by the Gallery.

4.4 Accessibility

Provide a brief description of how the documentary heritage may be accessed. All access procedures and restrictions should be clearly stated.

There are three levels of access:

- access to verify the significance, integrity and security of the material. This is the minimum condition for inscription
- access for reproduction, which is strongly encouraged
- public access in physical, digital, or other form

The Marti Friedlander Archive is an open access archive held within the E H McCormick Research Library at Auckland Art Gallery Toi o Tāmaki meaning any member of the public may request to see items from it by arrangement with library staff. The library facility is open 6 days a week (Monday to Saturday) from 1pm to 5pm. Copyright permission must be sought from The Gerrard and Marti Friedlander Trust to reproduce any material from the archive outside of the purposes of personal use and study. Once permission is granted the image file is made available via the reproductions coordinator at Auckland Art Gallery for a small fee.

Public access is currently to the physical archive but a digitisation project is currently underway that will enable the public to potentially view the archive online via the Gallery's website in the future. Low resolution images of

all prints will be available alongside a catalogue record of the image. Digitisation of the 5000 prints in the archive will be complete by December 2018 and the cataloguing of the archive onto the Gallery's collection management database will begin in 2019.

4.5 Copyright Status

For documentary heritage items that are subject to copyright, details should be provided on the relevant copyright legislation and copyright owner(s). Any other factors affecting the legal status of the documentary heritage should be noted. For example, is any institution required by law to preserve the documentary heritage in this nomination?

Copyright in the photographic images in the Marti Friedlander Archive is held by the artist's estate (The Gerrard and Marti Friedlander Charitable Trust) until 2066, being 50 years after the death of the artist as per Section 22 of the NZ Copyright Act (1994) which protects original artistic works. Copyright in the correspondence within the archive is held by the individual author of each letter or their estate if they have been dead for less than 50 years.

Section 5: Stakeholders

The nominating institution is accountable for consultation with all relevant stakeholders before submitting the nomination.

5.1 Owner

The owner(s) of the documentary heritage has been consulted: Yes No

5.2 Custodian

The custodian(s) of the documentary heritage has been consulted: Yes No

5.3 Significant Stakeholders

Stakeholders with a significant interest in the content of the documentary heritage e.g. iwi, family members, have been consulted, if relevant: Yes No

Section 6: Care and Preservation and Risk Assessment

Identify any risks to the survival of the nominated documentary heritage. We understand if you have not done a formal risk assessment.

Note: a successful inscription may assist you to obtain funds to preserve and care for the nominated documentary heritage.

If your nomination is successful we may request additional information on the care and preservation of the inscribed documentary heritage.

The Marti Friedlander Archive is held in Auckland Art Gallery's secure, climate-controlled offsite storage facility. Each item is held in acid-free sleeves within specially made archival boxes. The archive is on long-term loan to the Gallery where it benefits from museum standard care so any physical risks to it are greatly mitigated. The Gallery also has a team of dedicated paper conservators who can undertake treatments and provide professional advice to the librarians who care for the archive. Risks to the archive through handling will be greatly reduced once the photographic prints have been digitised this year.

Section 7: Summary

Provide a brief summary describing the documentary heritage and how it meets the criteria for inscription on the Aotearoa/New Zealand Memory of the World Register.

Keep your summary to no more than 300 words as, if successful, it will be used on the website (www.unescomow.org.nz) to describe why the documentary heritage has been inscribed on the New Zealand Register and given UNESCO recognition.

Marti Friedlander (1928-2016) photographed the people of Aotearoa New Zealand from the 1960s onwards. She brought an immigrants perspective on her adopted country and in doing so 'showed New Zealanders to themselves'. She captured the diversity of the country and her photographic work provides vital insight into a period of significant social change. Her photographs of elderly Māori women with moko, artists and writers, protests and the women's movement, vineyards and vintners, and children are particularly well-known. Her work has been published widely and she has been the subject of a celebrated retrospective of her work held at Auckland Art Gallery Toi o Tāmaki in 2001 and a documentary by Shirley Horrocks, *Marti: the Passionate Eye* in 2004, Recognition of her work came with the award of the CNZM in 1998. Her extraordinary archive with over 5000 prints and many more thousands of negatives is truly a national taonga.

Section 8: Promotion of documentary heritage

Inscription to a UNESCO Memory of the World register provides an opportunity to promote the importance of documentary heritage.

Give a brief overview of how your institution will use the opportunity of a successful nomination to promote the Memory of the World programme and the importance of documentary heritage. You may wish to consult with communications staff in your organisation to provide an answer to this question.

The Auckland Art Gallery would undertake a range of measures to promote the UNESCO registration including:

- a general press release to announce the successful nomination of the Marti Friedlander Archive
- notification of the successful nomination on both the Gallery and Marti Friedlander websites and a permanent notification of the UNESCO registration on the Marti Friedlander Archive page
- promotion on our social media platforms including an announcement on the Gallery's Twitter feed, Instagram and Facebook pages
- announcements by the library team on library and archives e-lists
- an archives display of Marti Friedlander works in honour of the award in the library's display cabinet at a future date
- Marti Friedlander works displayed at the Gallery would mention the UNESCO registration in the label
- advocate to have the UNESCO registration included in biographical sources on Marti Friedlander including her Wikipedia page, Find NZ Artists page and Te Ara Encyclopedia of New Zealand entry

Section 9: Permission to use visual documentation

The Aotearoa/New Zealand Memory of the World Committee will also work with you and your communications staff to obtain publicity for the programme and for the successful inscriptions.

Do you give permission for the Committee to use the visual documentation you have provided for Aotearoa/New Zealand Memory of the World publicity purposes (e.g. for brochures/website)?

Yes

No

I would like to be consulted first

Section 10: Declaration of Authority

I am authorised to nominate the above documentary heritage to the Aotearoa/New Zealand Memory of the World Register.

Name: Catherine Hammond

Date: 31 August 2018