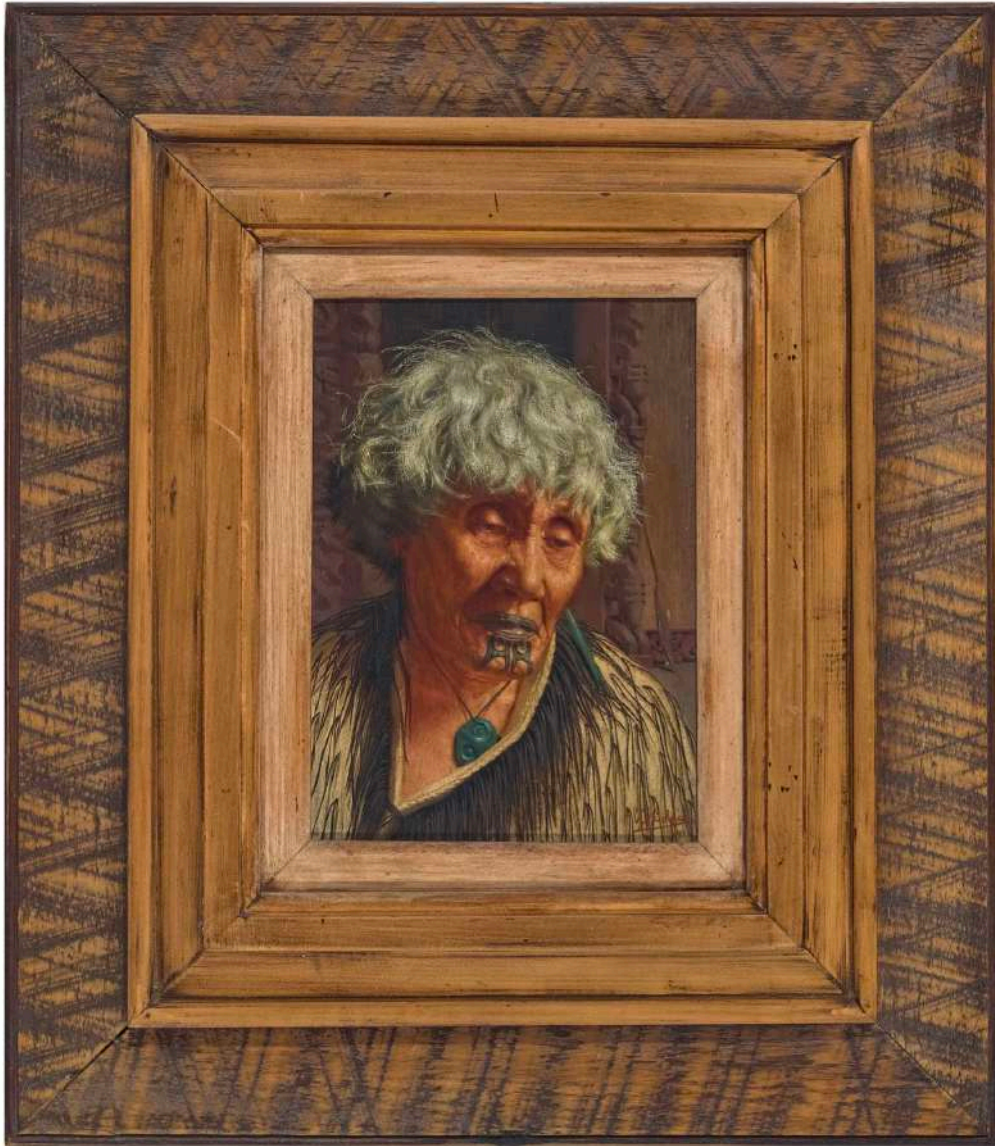




Charles Goldie | Acquisition Report

A SECONDARY EYE

A look to the market for art and beautiful objects



Charles Goldie

Ena Te Papatahi, a Chieftainess of the Ngapuhi Tribe, 1910

signed and dated 1910 lower right

oil on panel, in original artist's frame

20.5 by 14.5 cm.

Deutscher + Hackett, Melbourne, 8 December 2021

Auction estimate: A\$ 150,000 - 200,000

inscribed with title on handwritten label attached verso: Memories. /
Ena Te Papatahi. / a chieftainess of the Ngapuhi Tribe / by C. F. Goldie.

Provenance

Private Collection

Leonard Joel, Melbourne, 16 November 1972, lot 169

Private Collection, Adelaide

Private Collection, Adelaide (by descent from the above)

Exhibited

Canterbury Society of Arts, Christchurch, *Thirtieth Annual Exhibition*,
17 March 1910, cat. 191

Auckland Society of Arts, Auckland, *Thirty-fourth Annual Exhibition*, 20
- 29 May 1915, cat. 148

Key observations

- This work is fresh to the market, having remained in the same family collection since 1972 and only having been in one collection prior to that
- The painting is very attractively estimated considering the recent auction results for Charles Goldie (see further down)
- The work is offered outside of New Zealand, therefore not subject to stringent export restrictions which provides a rare opportunity for international buyers
- Ena Te Papatahi was one of Goldie's favourite sitters, whom he painted around 20 times; at least six of which now reside in institutional collections (see below)

As an artist that has continuously achieved high auction prices in New Zealand for a number of decades, Charles Goldie's work has in the past been forged and it is therefore important to double-check the authenticity whenever his works appear on the market. It is our professional opinion that Charles Goldie's *Ena Te Papatahi, a Chieftainess of the Ngapuhi Tribe* (1910) is an authentic work by the artist, based on the following:

- The signature on the painting matches the signature on authentic works in museum collections
- The work has previously been offered at auction in 1972, at a time when the artist's work was not yet as valuable and therefore much less likely to be forged
- The work was included in two early exhibitions in 1910 and 1915, making it possible to trace the work back to the artist's lifetime

According to the auction house, this work is in “excellent, stable and near original condition.” They have identified several minor irregularities, which in our opinion are to be expected of a 110-year old work and not detrimental to its value. It is, however, worth pointing out that unlike most of Goldie’s paintings, this work is made on wooden panel rather than canvas, which has resulted in some thin hairline cracks. To ensure no further cracking occurs, it would be advisable to consult a restorer on the optimal conditions to house the work in following its acquisition. Please also note that the wooden frame is original, and should be treated as part of the work.

1. There is a soft 9 mm diagonal impression in the upper right area, on the facing edge of the sculpted wood post, which is visible under raking light. Under ultraviolet light inspection, this area fluoresces softly, although rather than being retouching it appears that a small area of surface varnish has been removed.



Detail of the area mentioned



The same detail under ultraviolet light

2. At very close inspection and under bright light, there are extremely small surface blemishes on the right side (in line with the knees of the wood carving and adjacent to the blade of the wooden paddle). These are barely noticeable.



3. Typical of the artist's work in this medium, in some areas the fine, vertical, woodgrain of the panel support is visible (at close inspection).



4. Ultraviolet inspection reveals miniscule specks of old cosmetic retouching.



A SECONDARY EYE



Verso of the painting, with the artist's handwritten note including the sale price; the old Leonard Joel lot number (169), and the current Deutscher+Hackett label.



Charles Goldie

Ena Te Papatahi, a Chieftainess of the Ngapuhi Tribe, 1910

oil on panel, in original artist's frame

20.5 by 14.5 cm.

Auction estimate: A\$ 150,000 - 200,000

Key observations

- This painting is only the second work by the artist to be offered outside of New Zealand in the last 5 years, making this a rare opportunity
- Charles Goldie was the first New Zealand artist to sell for more than \$1 million at auction, attesting to his position as one of the country's most important artists
- Admired by art collectors, institutions and the native Maori people alike, his status as the country's most popular artist is likely to sustain his market in decades to come
- With an increasing amount of works going to museum collections, Charles Goldie's work is becoming harder to find in private hands
- Even though the market is extremely strong at the moment, it seems unlikely that the prices will go down significantly in the long term.
- Given the auction estimate, there is a chance to acquire an artwork with a high value proposition.



Charles Goldie

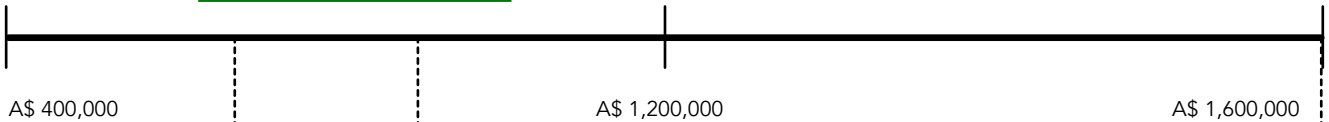
Ena Te Papatahi, a Chieftainess of the Ngapuhi Tribe, 1910

oil on panel, in original artist's frame

20.5 by 14.5 cm.

Auction estimate: A\$ 150,000 - 200,000

Bidding advice: A\$ 600,000 - 900,000 (incl. premium)



Charles Goldie

The Widow, Ngaheke, 1915

oil on canvas

24.5 by 19.5 cm.

Sold for A\$ 617,000

International Art Center

July 2021

Unsold in April 2012



Charles Goldie

Reverie, Ena Te Papatahi, 1916

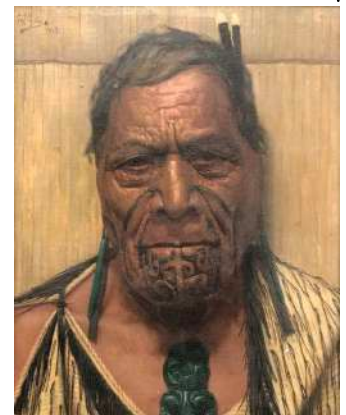
oil on canvas

45.7 by 40.7 cm.

Sold for A\$ 840,000

Christie's London

September 2015



Charles Goldie

Hori Pokai, A Sturdy Stubborn Chief, 1919

oil on canvas

26 by 21 cm.

Sold for A\$ 1,6 million

International Art Center

November 2021

(Auction record)



Charles Goldie

Ina Te Papatahi, a Ngapuhi Chieftainess, 1902

oil on canvas

85.3 by 95.5 cm.

Christchurch Art Gallery, Christchurch



Charles Goldie

Darby and Joan (Ina Te Papatahi), 1903

oil on canvas

120.5 by 99.9 cm.

Museum of New Zealand, Wellington



Charles Goldie

'The memory of what has been and never more will be'

[Ina Te Papatahi, Ngā Puhī], 1905

oil on canvas

115 by 90 cm.

Dunedin Public Art Gallery, Dunedin



Charles Goldie

Memories: Ena Te Papatahi, a Chieftainess of the Ngapuhi Tribe, 1906

oil on canvas

127 by 101.6 cm.

Auckland Art Gallery, Auckland



Charles Goldie

Ena Te Papatahi, 1910

oil on canvas

40.5 by 46 cm.

Museum of New Zealand, Wellington



Charles Goldie

Night in the Whare, 1912

oil on canvas

63.5 by 53.3 cm.

Auckland Art Gallery, Auckland

Charles Goldie was a rare artist who almost never had a bad day. The quality of his work was incredibly consistent, and in technical terms there is nothing to fault in this portrait of *Ena Te Papatahi*. She was a regular sitter for the artist, which makes this portrait highly typical of a Charles Goldie painting.

The importance of Charles Goldie to the cultural heritage of New Zealand cannot be understated, as demonstrated by his presence in all of the country's leading institutions. His portraits have stood the test of time, and have continued to appeal to contemporary audiences whenever they are exhibited. Because of this effect, when a Goldie painting appears at auction it always creates excitement. This reached new heights when a new auction record was recently achieved for the artist at A\$ 1.6 million.

Speaking directly to the importance of the offered painting, Michael Dunn who is an authority on Charles Goldie's work has written the accompanying essay in the Deutscher + Hackett catalogue. [Click here to read the essay.](#)

Authenticity

In our professional opinion there is no reason to doubt the authenticity of Charles Goldie's *Ena Te Papatahi, a Chieftainess of the Ngapuhi Tribe* (1910).

Condition

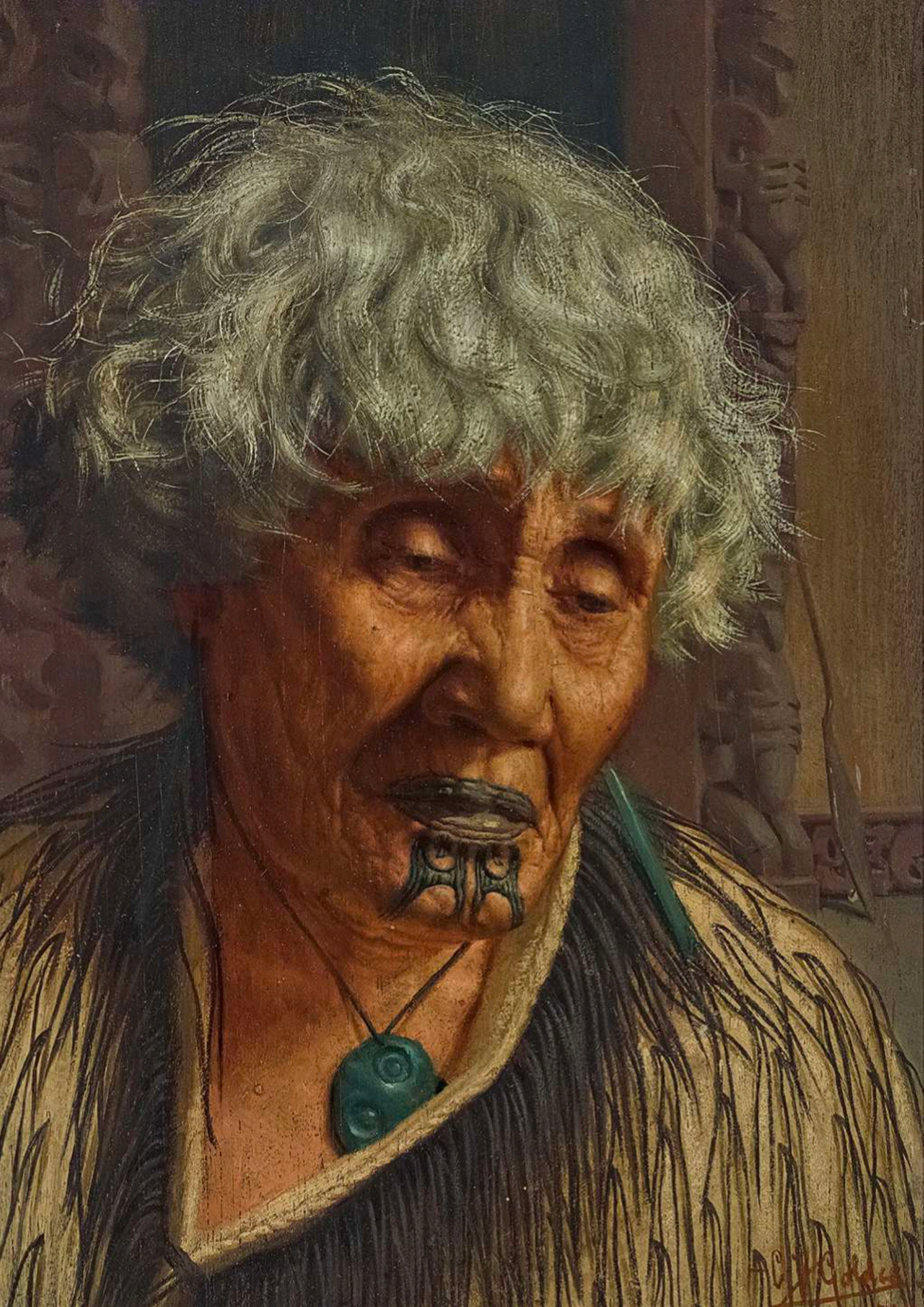
Although not perfect, the condition of this work is in line with what one would expect from a 110-year old painting. The wooden support structure is slightly unusual and needs to be looked after, but not necessarily a concern.

Market

Considering recent auction results and the record-breaking price achieved in November 2021, this work will undoubtedly outperform the auction estimate. In our opinion, it is great value for money up to A\$ 600,000 and in line with the market up to A\$ 800,000 (including premiums), but the final price could also be higher given the recent artist auction record.

Quality

This is an excellent work by Charles Goldie, typical in subject and execution.



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