

## CHRONOLOGY, PART 6:

### Source abbreviations:

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- Brown, 2nd ed. Brown, Gordon H., *Colin McCahon: Artist*, Wellington, NZ: A.H. & A.W. Reed, 1984; revised edition, Auckland, NZ: Reed Books, 1993. All references drawn from the revised edition.
- CMcCS McCahon, Colin, *Colin McCahon/a survey exhibition*, Auckland, NZ: Auckland City Art Gallery, 1972.
- Simpson Simpson, Peter, *Answering Hark*, McCahon/Caselberg: Painter/Poet, Nelson, NZ: Craig Potton Publishing, 2001.
- Wood Wood, Agnes, *Colin McCahon: The Man and the Teacher*, Auckland, NZ: David Ling Publishing Ltd, 1997.
- <sup>1</sup> CMcCS, p. 26.  
<sup>2</sup> Beginnings, pp. 360–361.  
<sup>3</sup> Ibid., p. 361.  
<sup>4</sup> 'Tales out of School: Well-known New Zealanders Look Back on their Education', *Education*, Wellington, NZ, vol. 30, no. 3, 1981, p. 32.  
<sup>5</sup> Beginnings, p. 362.  
<sup>6</sup> Ibid.  
<sup>7</sup> Ibid.  
<sup>8</sup> Ibid., p. 361.  
<sup>9</sup> CMcCS, p. 17.  
<sup>10</sup> I. E. North, 'New Zealand Painting Today: Some Observations', Centenary Collection, Contemporary New Zealand Painting 1971, Manawatu Art Gallery Permanent Collection, Palmerston North, NZ: Manawatu Art Gallery, 1971, p. 5.  
<sup>11</sup> Beginnings, p. 362.  
<sup>12</sup> Ibid., p. 363.  
<sup>13</sup> Brown, 2nd ed., p. 8.  
<sup>14</sup> Ibid., p. 7.  
<sup>15</sup> R. Clark, quoted in F. Chalmers, *Colin McCahon*, thesis, Auckland: University of Auckland School of Fine Arts (Elam), 1965, pp. 4–5.  
<sup>16</sup> Beginnings, p. 363.  
<sup>17</sup> Ibid. p. 364.  
<sup>18</sup> CMcCS, p. 17.  
<sup>19</sup> Colin McCahon in interview with Gordon Brown, 14 March 1979, unpublished typescript (based on three cassette tapes), deposited with the Alexander Turnbull Library, Wellington, NZ.  
<sup>20</sup> Brown, 2nd ed., p. 10.  
<sup>21</sup> R. N. O'Reilly, 'Introduction', CMcCS, p. 7.  
<sup>22</sup> Colin McCahon in interview with Gordon Brown, 14 March 1979, op. cit.  
<sup>23</sup> Letter to Woollaston from McCahon, 8 December 1939, quoted in: Gerald Barnett, *Toss Woollaston*, an illustrated biography, Wellington: National Art Gallery – Random Century, 1991, p. 51.  
<sup>24</sup> *Art in New Zealand*, March 1938, pp. 165–66.  
<sup>25</sup> Gerald Barnett, op. cit., pp. 54–55.  
<sup>26</sup> Angela Crompton, 'Talent succumbed to variety of pressures', *Otago Daily Times*, 24 August 2000.  
<sup>27</sup> Letter, McCahon to R. Kennedy, 18 October 1942, quoted in Brown, 2nd ed., p. 20.  
<sup>28</sup> Brown, 2nd ed., p. 17.  
<sup>29</sup> Ibid., p. 30.  
<sup>30</sup> Luit Bieringa, *Colin McCahon 'Religious' Works 1946–1952*, Palmerston North, NZ: Manawatu Art Gallery, 1975, p. 4.  
<sup>31</sup> Peter Simpson, 'McCahon in 1947–48. A new date, a "lost" exhibition and some letters', *Art New Zealand*, no. 100, Spring 2001, pp. 89–93, 130–31, illustrated.  
<sup>32</sup> Christchurch: Caxton Press, 1944.  
<sup>33</sup> James K. Baxter, *The Spike*, Wellington, NZ: Victoria University of Wellington, 1961, p. 64.  
<sup>34</sup> Brown, 2nd ed., p. 45.  
<sup>35</sup> CMcCS, p. 18.  
<sup>36</sup> Letter to Rodney Kennedy 1947, quoted in Colin McCahon, *Gates and Journeys*, Auckland: Auckland City Art Gallery, 1988, p. 77.  
<sup>37</sup> Charles Brasch to McCahon, 5 July 1947, quoted in Simpson, op. cit., p. 90.  
<sup>38</sup> Simpson, op. cit., p. 91.  
<sup>39</sup> Letter from James K. Baxter, 30 November 1947, quoted in Simpson, op. cit., p. 93.  
<sup>40</sup> R. N. O'Reilly to McCahon, 26 May 1948, Brown, 2nd ed., p. 26.  
<sup>41</sup> 'Art or Ugliness', *Critic*, 11 March 1948.  
<sup>42</sup> A. R. D. Fairburn, 'Art in Canterbury', *Landfall* 5, vol. 2, no.1, March 1948, Christchurch: Caxton Press, pp. 49–50.  
<sup>43</sup> Simpson, op. cit., p. 92.  
<sup>44</sup> Beginnings, p. 363.  
<sup>45</sup> CMcCS, p. 19.  
<sup>46</sup> Colin McCahon, letter to Ron O'Reilly, 1 March 1948.  
<sup>47</sup> Barr, p. 18.  
<sup>48</sup> Colin McCahon to the Press, 24 November 1948; quoted in Barr, p. 19.  
<sup>49</sup> Brown, 2nd ed., p. 39.  
<sup>50</sup> CMcCS, p. 21.  
<sup>51</sup> Letter to John Caselberg, 12 September 1950, Hocken Library, Dunedin, NZ.  
<sup>52</sup> Letter to John Caselberg, 21 February 1951, Hocken Library, Dunedin, NZ. Quoted in edited form in Simpson, op. cit. p. 17.  
<sup>53</sup> CMcCS, p. 21.  
<sup>54</sup> Letter to Anne McCahon, 3 September 1951.  
<sup>55</sup> Letter to Anne McCahon, 9 September 1951.  
<sup>56</sup> Letter to Charles Brasch, 14 September 1951.  
<sup>57</sup> CMcCS, pp. 21–22.  
<sup>58</sup> *Art New Zealand*, vol. 8, November–December–January 1977–1978, pp. 36–39.  
<sup>59</sup> Simpson, op. cit., p. 37.  
<sup>60</sup> Ibid., p. 30.  
<sup>61</sup> Ibid.  
<sup>62</sup> Brown, 2nd ed., p. 51.  
<sup>63</sup> Barr, p. 21.  
<sup>64</sup> CMcCS, p. 22.  
<sup>65</sup> Colin McCahon in interview with Gordon Brown, 14 March 1979, op. cit.  
<sup>66</sup> Colin McCahon, 'Louise Henderson', *Home and Building*, 1 February 1954, p. 69.  
<sup>67</sup> Wood, pp. 65–68.  
<sup>68</sup> Margot Philips/Tim Walker interview, Margot Philips, Hamilton, NZ: Waikato Museum, 1987 (exhibition catalogue), mentioned in Wood, p. 77.  
<sup>69</sup> Francis Pound, 'Topographies', *Flight Patterns*, Los Angeles: MOCA/DAP, 2000, pp. 129–30.  
<sup>70</sup> Colin McCahon in interview with Gordon Brown, 14 March 1979, op. cit.  
<sup>71</sup> Barr, p. 21.  
<sup>72</sup> Gordon Brown, letter to Marja Bloem, 21 April 2002.  
<sup>73</sup> *Evening Post*, Wellington, 5 November 1954, quoted by Gordon Brown in a letter to Martin Browne, 6 February 1990.  
<sup>74</sup> Gordon Brown, letter to Marja Bloem, 21 April 2002.  
<sup>75</sup> *Collins Albatross Book of Verse*, London/Glasgow: Collins, 1960, p. 158.  
<sup>76</sup> Sarah Hillary and Kendrah Morgan, *Beneath the surface*, exhibition catalogue, Auckland Art Gallery Toi o Tamaki, 2000, unpaginated.  
<sup>77</sup> Ibid.  
<sup>78</sup> CMcCS, p. 23.

- <sup>79</sup> Barr, p. 21.
- <sup>80</sup> CMcCS, p. 24.
- <sup>81</sup> Brown, 2nd ed., p. 59.
- <sup>82</sup> John Caselberg, *Chart to my Country*, Dunedin, NZ: McIndoe, 1973, pp. 49–51.
- <sup>83</sup> CMcCS, p. 24.
- <sup>84</sup> Barr, p. 24.
- <sup>85</sup> CMcCS, p. 24.
- <sup>86</sup> Text of an address given by Charles Brasch at the exhibition *Recent Paintings by Colin McCahon*, Dunedin, April 1958.
- <sup>87</sup> Letter by Peter Tomory, quoted in Anthony S. G. Green, 'McCahon's Visit to the United States', *Bulletin of New Zealand Art History*, Auckland, NZ, vol. 3, 1975, p. 20.
- <sup>88</sup> *Ibid.*, p. 22.
- <sup>89</sup> Colin McCahon in interview with Gordon Brown, 14 March 1979, *op. cit.*
- <sup>90</sup> Statement by McCahon, 1982, cited in Brown, 2nd ed., p. 94.
- <sup>91</sup> Brown, 2nd ed., note 20, p. 224.
- <sup>92</sup> CMcCS, p. 25.
- <sup>93</sup> *Ibid.*
- <sup>94</sup> *Ibid.*
- <sup>95</sup> Colin McCahon in interview with Gordon Brown, 14 March 1979, *op. cit.*
- <sup>96</sup> Letter by the painter Tim Garrity, quoted in Wood, p. 84.
- <sup>97</sup> CMcCS, p. 26.
- <sup>98</sup> *Ibid.*, p. 27.
- <sup>99</sup> Brown, 2nd ed., p. 115.
- <sup>100</sup> CMcCS, p. 27.
- <sup>101</sup> Brown, 2nd ed., p. 115.
- <sup>102</sup> William McCahon, A Catalogue Note by William McCahon on Colin McCahon's Painting 'Let be, let be', Auckland, NZ: Peter Webb Galleries, 1995, p. 7.
- <sup>103</sup> M. T. Woollaston, 'Man's Predicament in his Own World', *Christchurch Star*, 14 October 1959; quoted in Ron O'Reilly, 'Introduction', CMcCS, p. 12.
- <sup>104</sup> William McCahon, A Catalogue Note by William McCahon on Colin McCahon's Painting 'Let be, let be', *op. cit.*, p. 7.
- <sup>105</sup> CMcCS, p. 28.
- <sup>106</sup> Colin McCahon with Gordon H. Brown, 'All the Paintings, Drawings & Prints by Colin McCahon in the Gallery's Collection', Auckland City Art Gallery Quarterly, Auckland, NZ: Auckland City Art Gallery, double number 44, 1969, pp. 13–14.
- <sup>107</sup> CMcCS, p. 28.
- <sup>108</sup> Colin McCahon statement, *Islands 10*, vol. 3, no. 4, Summer 1974.
- <sup>109</sup> CMcCS, p. 29.
- <sup>110</sup> Alexa Johnston in Colin McCahon, *Gates and Journeys*, Auckland, NZ: Auckland City Art Gallery, 1988, pp. 65, 90.
- <sup>111</sup> Brown, 2nd ed., p. 122.
- <sup>112</sup> *Ibid.*
- <sup>113</sup> *Ibid.*, p. 124.
- <sup>114</sup> Wystan Curnow, 'Paintings By Colin McCahon At The Gallery, 64 Symonds St, Auckland', *Home and Building*, 1 September 1961, pp. 62–63.
- <sup>115</sup> William McCahon, 'The First Bellini Madonna (second version)', unpublished essay, January 2002.
- <sup>116</sup> Colin McCahon to Caselberg, 10 August 1961, quoted in Simpson, *op. cit.*, pp. 87–88.
- <sup>117</sup> See Anthony Green 'McCahon's visit to the United States: a reading of letters and lecture notes', *Bulletin of New Zealand Art History*, Auckland, NZ, vol. 3, 1975, pp. 19–42, and 'McCahon – more lecture notes', *Bulletin of New Zealand Art History*, Auckland, NZ, vol. 4, 1976, pp. 25–31, for articles comparing notes taken by Roger Horrocks and Wystan Curnow at two lectures given by McCahon.
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- <sup>119</sup> John Caselberg, 'Introduction', A Retrospective Exhibition: M.T. Woollaston–Colin McCahon, Auckland, NZ: Auckland City Art Gallery, 1963, pp. 5–6.
- <sup>120</sup> Colin McCahon, statement on 'Necessary Protection', in 'Artists and the environment, derived from interviews', Patricia Sarr and Tom Turner, *Art New Zealand*, no. 7, August–October 1977, p. 45.
- <sup>121</sup> William McCahon, 'Early efforts were ridiculed', *New Zealand Herald*, 27 March 1990, section 2, p. 6.
- <sup>122</sup> Anthony Green, 'Colin McCahon's paintings and drawings at the Ikon Gallery', *Bulletin of New Zealand Art History*, Auckland, NZ: vol 2, 1974, p. 35.
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- <sup>125</sup> John Caselberg, 'Introduction', A Retrospective Exhibition: M.T. Woollaston–Colin McCahon, *op. cit.*, p. 4.
- <sup>126</sup> CMcCS, p. 31.
- <sup>127</sup> *Ibid.*
- <sup>128</sup> Brown, 2nd ed., p. 104.
- <sup>129</sup> Gordon Brown quoted in Wood, p. 88–89.
- <sup>130</sup> Claudia Pond Eyley, 'Colin McCahon as a Teacher', *Art New Zealand*, vol. 8, November–December–January 1977–1978, p. 46.
- <sup>131</sup> Gordon H. Brown, 'Exhibition shows an emerging McCahon', *Auckland Star*, 11 August 1965. In April 2002 Gordon Brown commented on this title to Marja Bloem, pointing out that headers given to critiques were supplied by sub-editors, and often give a wrong slant on the text in a way that was never intended. (Letter to Marja Bloem, 21 April 2002.)
- <sup>132</sup> CMcCS, p. 32.
- <sup>133</sup> Brown, 2nd ed., p. 135.
- <sup>134</sup> *Ibid.*, pp. 135–36.
- <sup>135</sup> CMcCS, pp. 32–33.
- <sup>136</sup> *Ibid.*, p. 33.
- <sup>137</sup> *Ibid.*
- <sup>138</sup> Brown, 2nd ed., p. 143
- <sup>139</sup> The Reverend Alex Sutherland, 'Stations of the Cross According to the Bible', *Stations of the Cross*, New Plymouth, NZ: Govett-Brewster Art Gallery, 1981, unpaginated.
- <sup>140</sup> CMcCS, p. 34–35.
- <sup>141</sup> *Ibid.*, p. 35.
- <sup>142</sup> Colin McCahon, *Colin McCahon – North Otago landscapes*, Auckland, NZ: Barry Lett Galleries, 24 October–3 November 1967.
- <sup>143</sup> CMcCS, p. 34.
- <sup>144</sup> Editorial, *Auckland City Art Gallery Quarterly*, double number 44, 1969, p. 2.
- <sup>145</sup> Conversation, Marja Bloem and Peter McLeavey, December 2001.
- <sup>146</sup> Colin McCahon, statement for Days and Nights, Helensville, Dunedin, NZ: Dawsons Limited Exhibition Gallery, 1971.
- <sup>147</sup> Shinran (Japanese, 1173–1262), *Songs to Amida Honen*.
- <sup>148</sup> Matire Kereama, (Matire Hoefi), *The Tail of the Fish: Maori memories of the Far North*, Auckland, NZ: Oswald-Sealy, 1968, p. 74.
- <sup>149</sup> CMcCS, p. 36
- <sup>150</sup> Matire Kereama, (Matire Hoefi), *The Tail of the Fish: Maori memories of the Far North*, *op. cit.*, pp. 60–61.
- <sup>151</sup> Brown, 2nd ed., footnote 12, p. 230.
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- <sup>154</sup> Brown, 2nd ed., p. 146.
- <sup>155</sup> Invitation, Colin McCahon, Barry Lett Galleries, 41 Victoria Street West, Auckland, NZ, 6–17 October 1969.
- <sup>156</sup> G. H. Brown and H. Keith, *An Introduction to New Zealand Painting 1839–1967*, Auckland, NZ: Collins, 1969.
- <sup>157</sup> CMcCS, p. 37.
- <sup>158</sup> Brown, 2nd ed., pp. 148–49.
- <sup>159</sup> CMcCS, p. 37
- <sup>160</sup> Thomas á Kempis, *The Imitation of Christ*, Book 1, Chapter 23.
- <sup>161</sup> Hamish Keith, 'Paintings with impact of a clenched fist', *Auckland Star*, 4 March 1970, p. 9.
- <sup>162</sup> *Ibid.*
- <sup>163</sup> Brown, 2nd ed., p. 151.
- <sup>164</sup> CMcCS, p. 34.
- <sup>165</sup> Brown, 2nd ed., p. 109.
- <sup>166</sup> *Earth/Earth* catalogue, Auckland, NZ: Barry Lett Galleries, 19–30 April 1971.
- <sup>167</sup> *Ibid.*
- <sup>168</sup> CMcCS, p. 37.
- <sup>169</sup> Invitation, Barry Lett Galleries, Auckland, NZ, 1971.
- <sup>170</sup> John Caselberg, *Chart to my Country: Selected prose 1947–1971*, Dunedin, NZ: John McIndoe, 1973.
- <sup>171</sup> Invitation, Barry Lett Galleries, Auckland, NZ, 1971.
- <sup>172</sup> Barr, p. 31.
- <sup>173</sup> Colin McCahon to Caselberg, quoted in Simpson, *op. cit.*, p. 113.
- <sup>174</sup> Extract from a letter to Peter McLeavey, 16 August 1973, used as invitation note for an exhibition of recent works (*Walk. Beach Walk: series C and D 1973 and drawings*), Wellington, NZ: Peter McLeavey Gallery, September 1973.
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- <sup>177</sup> Ibid., pp. 174–75.
- <sup>178</sup> Ibid., p. 178.
- <sup>179</sup> Ralph Hotere to Colin McCahon, quoted in Brown, 2nd ed., p. 161.
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- <sup>181</sup> Luit Bieringa, op. cit., p. 3.
- <sup>182</sup> Colin McCahon quoted in Luit Bieringa, *ibid.*, p. 4.
- <sup>183</sup> Urewera National Park Board and the architect John Scott, October 1975–January 1976, quoted in Brown, 2nd ed., pp. 161–62.
- <sup>184</sup> Neil Rowe, ‘Notes toward a McCahon ABC’, *Art New Zealand*, no. 8, November–January 1977–1978, p. 45.
- <sup>185</sup> Gregory O’Brien, ‘Big tree transmission. McCahon’s Tau Cross’, *McCahon: A View From Urewera*, Wellington, NZ: City Gallery 1999–2000, unpaginated.
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- <sup>187</sup> William McCahon, ‘Teaching Aids’, *Teaching Aids*, Auckland, NZ: The NEW Gallery, Auckland Art Gallery, 1995, p. 2.
- <sup>188</sup> Brown, 2nd ed., p. 139.
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- <sup>190</sup> William McCahon in conversation to Marja Bloem and Martin Browne, December 2001.
- <sup>191</sup> William McCahon, ‘Teaching Aids’, *Teaching Aids*, op. cit., p. 2.
- <sup>192</sup> Wystan Curnow, *New Zealand Listener*, 11 October 1975, quoted in *Teaching Aids*, op. cit., p. 9.
- <sup>193</sup> Colin McCahon to Wystan Curnow, 9 October 1975, quoted in *Teaching Aids*, op. cit., p. 10.
- <sup>194</sup> Ibid.
- <sup>195</sup> Brown, 2nd ed., p. 140.
- <sup>196</sup> Gordon Brown, ‘Angels and Bed: A meditation’, *Bulletin of New Zealand Art History*, Auckland, NZ, vol. 6, 1978, pp. 42, 46.
- <sup>197</sup> Letter to Peter McLeavey, 2 July 1976.
- <sup>198</sup> Barr, p. 15.
- <sup>199</sup> Ibid., p. 36.
- <sup>200</sup> Ibid.
- <sup>201</sup> Brown, 2nd ed., p. 187.
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- <sup>203</sup> Gregory O’Brien, ‘Somebody Say Something: Colin McCahon’s Storm Warning’, *Sport* 23, Wellington, NZ, Spring 1999, pp. 9–31, republished in *After Bathing at Baxter’s*, Wellington, NZ: Victoria University Press, 2002, p. 241.
- <sup>204</sup> Barr, p. 40.
- <sup>205</sup> Brown, 2nd ed., p. 209.
- <sup>206</sup> Ibid.
- <sup>207</sup> Elwyn Lynn, ‘Private Symbol: Social Metaphor. The Fifth Biennale of Sydney. Colin McCahon: the view from across the Tasman’, *Art New Zealand*, no. 31, Winter 1984, pp. 24–26.
- <sup>208</sup> William McCahon, ‘Introduction’, *Colin McCahon: The Last Painting*, Auckland, NZ: Peter Webb Galleries, 1993, p. 2.
- <sup>209</sup> Alexa M. Johnston, ‘Introduction’, *Gates and Journeys*, op. cit., p. 11.
- <sup>210</sup> Tim Hilton, ‘Curiosities from New Zealand’, *Guardian Weekly*, London, UK, 13 May 1990.
- <sup>211</sup> For an account of this episode, see Stephen Stratford, ‘The struggle for control of the Colin McCahon industry’, *Metro*, Auckland, NZ, no. 117, March 1991, pp. 74–84.
- <sup>212</sup> René Block, ‘Foreword’, *Drei Künstlergenerationen aus Neuseeland. Three Generations of Artists from New Zealand*, Kassel, Germany: Museum Fridericianum, 1999, pp. 9–11.
- <sup>213</sup> For a full account of these proceedings, see Gregory O’Brien, ‘Somebody Say Something: Colin McCahon’s Storm Warning’, op. cit., pp. 239–58.
- <sup>214</sup> Ibid., p. 249.
- <sup>215</sup> Peter Simpson, *Answering Hark*, exhibition statement, Dunedin, NZ: Hocken Library Gallery 1999.
- <sup>216</sup> Andrew Upton quoted in *Sydney Theatre Company 2002 season subscription brochure*, Sydney, Australia.