

BIBLIOGRAPHY

Compiled by Steven Miller, Marja Bloem and Martin Browne

ABBREVIATIONS

AAA	<i>Art and Australia</i> (Sydney, Australia)	HER	<i>New Zealand Herald</i> (Auckland, New Zealand)
AAC	<i>Arts & Community</i> (Wellington, New Zealand)	LIS	<i>New Zealand Listener</i> (Wellington, New Zealand)
ACAGQ	<i>Auckland City Art Gallery Quarterly</i> (Auckland, New Zealand)	NBR	<i>National Business Review</i> (Wellington, New Zealand)
AFR	<i>Australian Financial Review</i> (Sydney, Australia)	ODT	<i>Otago Daily Times</i> (Dunedin, New Zealand)
AGE	<i>Age</i> (Melbourne, Australia)	POS	<i>Evening Post</i> (Wellington, New Zealand)
AGMANZ	<i>Art Galleries and Museums Association of New Zealand Journal & News</i> (Wellington, New Zealand)	PRE	<i>Press</i> (Christchurch, New Zealand)
ANT	<i>Antic</i> (Auckland, New Zealand)	SMH	<i>Sydney Morning Herald</i> (Sydney, Australia)
ANZ	<i>Art New Zealand</i> (Auckland, New Zealand)	SST	<i>Sunday Star Times</i> (Auckland, New Zealand)
BNZAH	<i>Bulletin of New Zealand Art History</i> (Auckland, New Zealand)	STAR	<i>Auckland Star</i> (Auckland, New Zealand)
DOM	<i>Dominion</i> (Wellington, New Zealand)		

STATEMENTS AND TEXTS BY COLIN McCAGON

1954

'Louise Henderson', *Home and Building*, Auckland, NZ, 1 February 1954, vol. 16, no. 9, pp. 40–41, 69. (Review of a recent exhibition by Henderson, illustrated.)

Frank and Walter Wright, Auckland, NZ: Pelorus Press, 1954. (Foreword to Auckland City Art Gallery exhibition catalogue, illustrated.)

1955

Early identities: an exhibition of portraits held at the Auckland City Art Gallery, Auckland, NZ: Pelorus Press, 1955. (Foreword to Auckland City Art Gallery exhibition catalogue, illustrated.)

1957

'John Gibb (1831–1909) New Zealand: *After the Storm, Timaru Beach*', *ACAGQ*, no. 4, Winter 1957, p. 7. (Commentary on this painting, illustrated.)

'Sir David Wilkie RA (1785–1841): *Sketch Portrait of the Rev Edward Irving (1792–1834)*' and 'Grace Joel (1863–1924) New Zealand: *Mother and Child*', *ACAGQ*, no. 5, Spring 1957, pp. 6–7. (Commentary on these paintings, illustrated.)

James Crowe Richmond, Auckland, NZ: Pelorus Press, 1957. (Auckland City Art Gallery exhibition catalogue prepared by McCahon with extended biographical notes on the artist, illustrated.)

1958

A Colonial view: paintings of early New Zealand, Auckland, NZ: Pelorus Press, 1958. (Auckland City Art Gallery exhibition catalogue prepared by McCahon with an extended biography of each artist, notes on the collection and notes on each work, illustrated.)

Report on study visit to the USA. Presented to the Auckland City Council, 24 September 1958.

1959

Frances Hodgkins: paintings and drawings, Auckland, NZ: Pelorus Press, 1959. (Auckland City Art Gallery exhibition catalogue prepared by McCahon with an introduction and biographical notes on the artist, illustrated.)

1960

'Painting classes', *ACAGQ*, no. 12, 1960, p. 3.

'Armand Guillaumin (1841–1927) French: *Seascape*' and 'Henri Martin (1860–1943) French: *Ouvrier avec un Piquet*', *ACAGQ*, no. 12, 1960, pp. 4–5. (Commentary on these paintings, illustrated.)

'Thomas Baker of Bath (1769–1847) British: *Wood Gatherers*', *ACAGQ*, no. 13, 1960, p. 2. (Commentary on this painting, illustrated.)

'Comments from the selection committee of the fourth New Zealand Potters' exhibition', *New Zealand Potter*, Auckland, NZ, vol. 3, no. 2, December 1960, pp. 25–26. (Statement by McCahon and others.)

1961

The wars in New Zealand, Auckland, NZ: Pelorus Press, 1961. (Auckland City Art Gallery exhibition catalogue prepared by McCahon and Hamish Keith, illustrated.)

'Jacob Epstein (1880–1959): *The Rock Drill*', *ACAGQ*, no. 17, 1961, p. 5. (Commentary on this sculpture, illustrated.)

1962

Six New Zealand expatriates: Grace Joel, Rhoda Haszard, Frances Hodgkins, Francis McCracken, Raymond McIntyre, Owen Merton, Auckland, NZ: Pelorus Press, 1962. (Auckland City Art Gallery exhibition catalogue prepared by McCahon with an introduction and biographical notes on each artist, illustrated.)

'Emil Nolde (1867–1953) German: *Steamship* [and] *Woman and Child*', 'George Grosz (1893–1959) German: *Seven Figures in a Town*' and 'Erich Heckel (b. 1883) German: *Bathers*', *ACAGQ*, no. 24, 1962, pp. 5–6. (Commentary on these paintings, illustrated.)

1963

McCahon's McCahon's [sic] 1943–1963, an exhibition of 24 paintings, Moller's Gallery, Auckland, NZ, 10–28 March 1963. (Statement by McCahon.)

'Howard Warshaw b. 1920 American: *Man Turning into Bear* [and] Felix Ruvolo b. 1912 American: *Drawing 1* [and] George Miyasaki b. 1935 American: *October Landscape*', *ACAGQ*, no. 26, 1963, p. 5. (Commentary on these works, illustrated.)

'Frances Hodgkins 1869–1947 British [sic]: *Lancashire Family* (c. 1925) [and] *Self Portrait: Still Life* (1941)', *ACAGQ*, no. 28, 1963, pp. 4–5. (Commentary on these paintings, illustrated.)

1964

Three British painters: Hitchens, Herman, Davie, Auckland, NZ: Pelorus Press, 1964. (Auckland City Art Gallery exhibition catalogue prepared by McCahon with a chronology for each artist, illustrated.)

James Nairn [and] *Edward Fristrom*, Auckland, NZ: Pelorus Press, 1964. (Auckland City Art Gallery exhibition catalogue prepared by McCahon with an introduction and biographical notes on each artist, illustrated.)

'Jean Lurçat, (b.1892–) French: *Le Venetian*', *ACAGQ*, no. 30, 1964, p. 2. (Commentary on this painting, illustrated.)

1966

'Beginnings', *Landfall 80*, Christchurch, NZ, vol. 20, no. 4, December 1966, pp. 360–64. Reprinted in Dudding, R., *Beginnings: New Zealand writers tell how they began writing*, Wellington, NZ: Oxford University Press, 1980, pp. 101–05. (McCahon recalls events and influences in his childhood, his time at school and his years at the Dunedin School of Art. The only artist included in a series otherwise devoted to writers.)

1967

Colin McCahon – North Otago landscapes, Barry Lett Galleries, Auckland, NZ, 24 October–3 November 1967. (Statement by McCahon.)

1969

'All the Paintings, Drawings & Prints by Colin McCahon in the Gallery's Collection', *ACAGQ*, double number 44, 1969, pp. 2–15. (Notes on works compiled from comments by McCahon, written down and edited by Gordon H. Brown and approved by the artist; with editorial, illustrated.)

1971

Manawatu Art Gallery Centenary Collection: Contemporary New Zealand Painting 1971, Palmerston North, NZ: Manawatu Art Gallery, 1971, p. 11. (Statement by McCahon, illustrated.)

Earth/Earth, Auckland, NZ: Barry Lett Galleries, 1971. (Statement by McCahon.)

Colin McCahon: 'Necessary Protection', Auckland, NZ: Barry Lett Galleries, November 1971. (Statement by McCahon on exhibition invitation card.)

1972

Colin McCahon paintings from this summer '71 '72 Muriwai and Kurow, Barry Lett Galleries, Auckland, NZ, 13–24 March 1972. (Statement by McCahon.)

Colin McCahon/a survey exhibition, Auckland, NZ: Auckland City Art Gallery, 1972. (Commentary by McCahon on all the exhibited works, illustrated.)

1973 [?]

Rita: seven poems by Colin McCahon, Auckland, NZ: Fernbank Studio and the Holloway Press, 2001. (Facsimile of seven poems sent by McCahon to a friend after the death of Rita Angus in the early 1970s, edited with an afterword and notes by Peter Simpson, illustrated.)

1974

'Nineteen painters: their favourite works. Colin McCahon Gate 1961', *Islands 10*, Christchurch, NZ, vol. 3, no. 4, Summer 1974, pp. 396–397. (Statement by McCahon, illustrated.)

1976

New Zealand Drawings 1976, Auckland, NZ: Auckland City Art Gallery, 1976. (Statement by McCahon on catalogue nos 57 and 58, illustrated.)

1977

'Necessary Protection', in 'Artists and the environment, derived from interviews', Patricia Sarr and Tom Turner, *ANZ*, no. 7, August–October 1977, p. 45. (Statement by McCahon on his attachment to the land of the Far North of New Zealand, illustrated.)

'The Group 1927–1977', *Survey*, Robert McDougall Art Gallery, Christchurch, NZ, no. 16, November 1977, pp. 13–14. (Statement made by McCahon on 2 June 1977 concerning his involvement with The Group in the 1940s and 1950s.)

1979

'Molly Macalister 1920–1979', *ANZ*, no. 14, [Winter] 1979, p. 26. (Obituary tribute by McCahon.)

Interview with Gordon Brown at McCahon's residence, 14 March 1979, unpublished typescript (based on three cassette tapes), deposited with the Alexander Turnbull Library, Wellington.

1981

'Tales out of School: Well-known New Zealanders Look Back on their Education', *Education*, Wellington, NZ, vol. 30, no. 3, 1981, pp. 32–33.

Colin McCahon, Wellington: Victoria University Library, 22 June–19 July 1981. (Statement by McCahon.)

TEXTS ON COLIN McCAHON

ALLEN, Christopher, 'Against the modern current', *SMH*, 7 July 1990, p. 49.

AMOAMO, Jacqueline, 'Ripples round the monoliths', *ANZ*, no. 54, Autumn 1990, pp. 47–49. (Interview with the painter Lois McLvor, focusing on McCahon's influence upon her.)

ANDERSON, Gregory C., *Theatrical and individual influences on paintings by Colin McCahon during the late nineteen thirties and early nineteen sixties*, Auckland, NZ: University of Auckland, unpublished thesis for M.A in Art History, 1999.

ANDREWS, Dave, 'Will Shadbolt paint McCahon?', *SST*, 24 February 1991.

ANNEAR, Judy, 'Private Symbol: Social Metaphor – Fifth Biennale of Sydney', *Studio International*, London, UK, vol. 197, no. 1006, 1984, pp. 17–19. (Article on the Sydney Biennale with particular reference to the exhibition of works by McCahon.)

ANONYMOUS, 'Absorbing Display: Paintings by two South Island artists', *HER*, 16 August 1949.

ANONYMOUS, 'McCahon's "Gate" is advanced art', *Christchurch Star*, Christchurch, NZ, 12 September 1962.

AUCKLAND CITY ART GALLERY, *Colin McCahon: Gates and Journeys*, Auckland, NZ: Auckland City Art Gallery, 1988, illustrated. (Catalogue accompanying the exhibition of the same name. With essays by Gordon H. Brown ('The Autobiographical Factor'), Anthony Green ('McCahon and the Modern'), Wylan Curnow ('McCahon and Signs') and Alexa M. Johnston ('God-talk – McCahon and Theology').) *Colin McCahon: Gates and Journeys*, Auckland, NZ: Auckland City Art Gallery, 1988, illustrated. (three-fold pamphlet to accompany the exhibition of the same name. Contains commentary and excerpts drawn from McCahon's own writings in his 1972 survey exhibition catalogue.)

AUCKLAND STAR, 'Colin McCahon', 4 September 1961. Exhibition review.

'I am, ich bin, je suis: for this artist, painting was a potent way to talk', 31 May 1987, Section A, p. 10. (Obituary.)

AUSTEN, Dean, 'McCahon's home to benefit artists', *HER*, 12 May 1999. (Article about McCahon's Titirangi home being used for artist-in-residence programmes.)

BAGNALL, Diana, 'Kiwis on top', *The Bulletin*, Sydney, Australia, 22 March 1994, pp. 24–27

BAIN, Helen, 'McCahons kept safe and unseen', *DOM*, 21 July 1997.

BARBER, David, 'Painting theft linked to land claims', *SMH*, 7 June 1997, p. 16. (Article on the theft of McCahon's *Urewera Mural*.)

'Two charged, but masterpiece still missing', *SMH*, 26 June 1997, p. 12. (Article on the theft of McCahon's *Urewera Mural*.)

BARR, Jim, *Colin McCahon at the Dowse Art Gallery*, Lower Hutt, NZ: Dowse Art Gallery, October 1980. (Exhibition catalogue with commentary and extensive quotations from McCahon's published statements, illustrated.)

Barr, Jim and Barr, Mary, with Marti Friedlander (photographs), *Contemporary New Zealand Painters, Volume One, A–M*, Martinborough, NZ: Alister Taylor, 1980, pp. 10–11, 136–47, 169. (Art dictionary entry on McCahon, illustrated.)

Barr, Jim and Barr, Mary, *When Art Hits the Headlines*, Wellington, NZ: National Art Gallery in association with the *Evening Post*, 1987.

BARRIE, Lita, 'Gates and journeys exhibit McCahon's power', *NBR*, 25 November 1988, pp. W32–W33. (Review of the exhibition *Colin McCahon: Gates and Journeys*, illustrated.)

- 'McCahon: apotheosis of modernism or a sign of his times?', *NBR: Weekend Review*, 2 December 1988, p. W31. (General article on McCahon, with discussion of *Walk with me I* and *Kauri landscape*, illustrated.)
- BARTON, Christina, *After McCahon: some configurations in recent art*, Auckland, NZ: Auckland City Art Gallery, 1989. (Catalogue to exhibition discussing contemporary New Zealand artists in the light of the influence of McCahon upon their work, illustrated.)
- BAXTER, James K., 'Salvation Army Aesthete?', *Canta*, Christchurch, NZ, 21 July 1948. Reprinted in Peter Simpson, *Candles in a Dark Room: James K. Baxter and Colin McCahon*, Auckland, NZ: Auckland Art Gallery, 1996, p. 13.
- B.B. 'All about Colin McCahon', *HER*, 16 September 1964, p. 9. (Exhibition review.)
- BEAGLEHOLE, J. C., 'Colin McCahon's Pictures', *LIS*, vol. 18, no. 454, 5 March 1948, p. 7, illustrated.
'Note on a collection of paintings', *Landfall 19*, Christchurch, NZ, vol. 5, no. 3, September 1951, p. 229
- BELL, Leonard, *The Maori in European art: a survey of the representation of the Maori by European artists from the time of Captain Cook to the present day*, New Zealand Art Series, Wellington, NZ: A.H. & A.W. Reed, 1980, pp. 90, 132, illustrated.
- BELLETTTE, Tony, 'Books', *ANZ*, no. 36, [Spring] 1985, p. 65. (Review of Gordon Brown's book *Colin McCahon: Artist*.)
- BENNETT, Joe, 'It cost a mint, but at last we've joined the greatness club', *HER*, 8 September 2000, section A, p. 13.
- BENNIE, Angela, 'NGA pursues a giant figure', *SMH*, 10 June 1997, p. 17.
- BERRY, Ruth, 'Art gets widespread stamp of approval', *HER*, [April ?] 1997. (Article about the issuing of postage stamps with McCahon images.)
- BETT, Elva, 'Inspiration from Parihaka', *LIS*, vol. 99, no. 2181, 7–13 November 1981. (Article about an exhibition at the Govett-Brewster Gallery, New Plymouth, devoted to artists, like McCahon, who have been inspired by the Parihaka affair, illustrated.)
'McCahon's work as art astounds', *DOM*, 19 April 1983.
'Colin McCahon – the New Zealand Seer', *New Zealand Focus*, Wellington, NZ: Ministry of Foreign Affairs (for distribution to NZ High Commission and consulates in Australia), no. 3, March 1984, pp. 6–7, illustrated. Also published in *New Zealand Quarterly*, Wellington, NZ: Ministry of Foreign Affairs (for distribution to NZ embassies in Europe), no.4, 1984, pp. 8–9.
New Zealand Art: A Modern Perspective, Auckland, NZ: Reed Methuen, 1986.
- BIERINGA, Luit H., *Two New Zealand Painters: The Thirties and Forties – Foundations and Change in the Work of M. T. Woollaston and C. McCahon*, Auckland, NZ: School of Fine Arts Library, University of Auckland, unpublished thesis, 1971. (Thesis about the impact of Cézanne and Modernism upon New Zealand painting in the 1930s, illustrated.)
McCahon: 'religious' works 1946–1952, Palmerston North, NZ: Manawatu Art Gallery, 1975. (Exhibition catalogue, illustrated.)
'There is only one direction', *ANZ*, no. 8, November–January 1977–78, pp. 33–35. (Article on the tension in McCahon's work between his need to communicate and his belief that painting constitutes profound personal expression, illustrated.)
'Colin McCahon 1919–1987', *AGMANZ Journal*, vol. 18, no. 2, Winter 1987. (Obituary for McCahon, illustrated.)
- BLACK, Tairahia, 'Is there a Relationship?', *03 Urewera Mural Colin McCahon*, Auckland, NZ: Auckland Art Gallery Toi o Tamaki, 1999. (Essay in small catalogue produced to coincide with the return of the *Urewera Mural* and its installation in The McCahon Room, The NEW Gallery, 1999.)
- BLOEM, Marja and Browne, Martin, 'Colin McCahon: A Question of Faith – Een kwestie van Geloof', *Stedelijk Museum Bulletin no. 5*, Amsterdam: Stedelijk Museum, September 2002, pp. 2–9, 14.
- BOLAND, Mary Jane, 'McCahon theft leaves hole in New Zealand art heritage', *HER*, 6 June 1997, p. 9. (Article on the theft of McCahon's *Urewera Mural*.)
- BOLTON, Nancy, 'Younger Wellington artists', *Art in New Zealand 61*, vol. 16, no. 1, September 1943, pp. 4–5, illustrated.
- BOWRON, Jane, 'Lange brushes up on the art of debate', *DOM*, 2 May 1990, p. 16. (Article in which David Lange and Hamish Keith debate the merits of McCahon's *Northland Panels*.)
- BRASCH, Charles, *An exhibition of paintings from July 1947 to September 1948 by Colin McCahon*, Dunedin, NZ: Dunedin Public Library Lecture Hall, September 1948. (Introduction to exhibition catalogue.)
'A Note on the Work of Colin McCahon', *Landfall 16*, Christchurch, NZ, vol. 4, no. 4, December 1950, pp. 337–39. (General article on McCahon, with emphasis on his use of symbols, illustrated.)
'Colin McCahon Landscape Exhibition', *The Critic: a New Zealand journal of current opinion*, Auckland, NZ, 8 August 1963, p. 4.
- BROMFIELD, David, 'Sydney banally – the Sydney Biennale 1984', Art Network, Sydney, Australia, Spring [September] 1984, pp. 16–17. (Review of the 1984 exhibition *I will need words: Colin McCahon's Word and Number Paintings*, shown at the Fifth Biennale of Sydney, 1984.)
- BROWN, Gordon H., 'Exhibition shows an emerging McCahon', *STAR*, 11 August 1965. (Exhibition review.)
'None of McCahon's paintings failure', *STAR*, 26 October 1967. (Exhibition review.)
'Variations have something new', *STAR*, 15 October 1968. (Exhibition review.)
'The Auckland scene', *Ascent*, Christchurch, NZ, vol. 1, no. 3, April 1969, pp. 72–73, illustrated.
'Words, pictures put together', *STAR*, 8 October 1969. (Exhibition review.)
'With my left hand, I write: a consideration of Colin McCahon's word paintings', *Ascent*, Christchurch, NZ, vol. 1, no. 4, November 1969, pp. 16–28. (Article discussing paintings by McCahon that include words as part of their composition, illustrated.)
'Visual Arts in Dunedin', *AAC*, vol. 8, no. 5, May 1972, pp. 15–16. (Includes comments on McCahon's exhibition at Dawsons Gallery and the use of *Gate III* as the basis for an 'opera' at the University of Otago students' Capping Revue.)
'Visual Arts in Dunedin', *AAC*, vol. 8, no. 10, October 1972, p. 10. (Includes debate over the Dunedin Public Art Gallery's invitation to the general public to 'do a better painting' at the time of the 1972 McCahon survey exhibition.)
New Zealand Painting 1920–1940: Adaptation and Nationalism (New Zealand painting series: 2), Wellington, NZ: Queen Elizabeth II Arts Council of New Zealand, 1975, pp. 22, 58, 68–69, 88, illustrated.
'Colin McCahon: angels and bed', *STAR*, 16 August 1977, illustrated.
'Colin McCahon: A Basis for Understanding', *ANZ*, no. 8, November–January 1977–78, pp. 26–31. (Article on McCahon's work as symbolic expression, illustrated.)
'Angels and bed: a meditation', *BNZAH*, vol. 6, 1978, pp. 40–46. (Article analysing McCahon's series of paintings *Angels and bed*, illustrated.)
'Unequal relevance: an exhibition of Colin McCahon's *Necessary Protection* paintings', *STAR*, 14 June 1978. (Exhibition review.)
Interview with Colin McCahon at his residence, 14 March 1979, unpublished typescript (based on three cassette tapes), deposited with the Alexander Turnbull Library, Wellington.
'McCahon on a religious theme', *STAR*, 21 February 1980.
'Exhibitions – Auckland', *ANZ*, no. 16, [Summer] 1980, pp. 17–18. (Review of an exhibition of new works by Colin McCahon at the Barry Lett Galleries, illustrated.)
New Zealand Painting 1940–1960: Conformity and Dissension (New Zealand painting series: 3), Wellington, NZ: Queen Elizabeth II Arts Council of New Zealand, 1981, pp. 21, 38, 42, 46–47, 50–1, 52, 54, 56, 59, 60, 64, 80–1, 86, 88–89, 103, illustrated pp. 79, 86–87.
Colin McCahon: Artist, Wellington, NZ: A.H. & A.W. Reed, 1984, revised edition, Auckland, NZ: Reed Books, 1993, illustrated.
'The function of McCahon's Gate', *National Art Gallery Newsletter*, Wellington, NZ, 4/1984, n.p. (Commentary on McCahon's *The Second Gate Series* 1962, illustrated.)

- 'The autobiographical factor', *Colin McCahon: Gates and Journeys*, Auckland, NZ: Auckland City Art Gallery, 1988, pp. 13–26. (Essay in exhibition catalogue discussing autobiographical factors in McCahon's work, tracing his career and identifying ways in which developments in his life were reflected in his art.)
- 'Colin McCahon's Bridging Numbers of 1965–1966', *BNZAH*, vol. 11, 1990, pp. 30–39. (Article about McCahon's works *Numerals and Numbers*, illustrated.)
- '"The speaker", The Painter, The Discursive Dialoguer', *The Last Painting*, Auckland, NZ: Peter Webb Galleries Ltd., 1993, pp. 13–17. (Essay in booklet published to coincide with the auction sale of *I considered all the acts of oppression*, illustrated.)
- 'A Southern Landscape by Colin McCahon', Auckland, NZ: Peter Webb Galleries auction catalogue, August 1994. (Essay on this painting in auction catalogue, illustrated.)
- 'Colin McCahon's painting *Let be, let be*', Auckland, NZ: Peter Webb Galleries auction catalogue 181, March 1995, pp. 5–7. (Essay on this painting in auction catalogue, illustrated.)
- 'Colin McCahon *Waterfall*' in *Autumn Exhibition – Celebrating our first year*, Auckland, NZ: Fogarty Hojsgaard Entwistle Gallery, 1995. (Short edited text on 'Waterfall' panel from McCahon's Muriwai house.)
- 'Colin McCahon: Belief, doubt, a Christian message!', in *Three Paintings by Colin McCahon*, Sydney, Australia: Martin Browne Fine Art, 1998, pp. 20–31. (Essay in exhibition catalogue, illustrated.)
- 'Perspective: Storm warning', *Art News New Zealand*, Auckland, NZ, Winter 1999, vol. 19, no. 2, p. 32. (Comment on the sale by Wellington's Victoria University of McCahon's *Storm Warning*.)
- 'Urewera Mural and issues of intercultural identity', *03 Urewera Mural Colin McCahon*, Auckland, NZ: Auckland Art Gallery Toi o Tamaki, 1999. (Essay in small catalogue produced to coincide with the return of the *Urewera Mural* and its installation in The McCahon Room, The NEW Gallery, 1999.)
- 'Colin McCahon *Can you hear me St Francis* (3 panels)', Auckland, NZ: Peter Webb Galleries auction catalogue 238, June 2001, pp. 34–35. (Essay on this painting in auction catalogue, illustrated.)
- 'Colin McCahon *Manu 1970–75*', Auckland, NZ: Peter Webb Galleries auction catalogue 240, September 2001, pp. 66–67. (Essay on this painting in auction catalogue, illustrated.)
- 'Colin McCahon *Kaipara Flat, Written 1971*', Auckland, NZ: Peter Webb Galleries auction catalogue 240, September 2001, pp. 68–69. (Essay on this painting in auction catalogue, illustrated.)
- 'Colin McCahon *Two 1959*', Auckland, NZ: Peter Webb Galleries auction catalogue 244, March 2002, pp. 26–27. (Essay on this painting in auction catalogue, illustrated.)
- 'Colin McCahon *Comet F13 1974*', Auckland, NZ: Peter Webb Galleries auction catalogue 245, June 2002, pp. 36–37. (Essay on this painting in auction catalogue, illustrated.)
- 'Colin McCahon *Kurow Hill*', Auckland, NZ: Peter Webb Galleries auction catalogue 245, June 2002, pp. 54–55. (Essay on this painting in auction catalogue, illustrated.)
- Brown, G.H. and Keith, H., *An Introduction to New Zealand Painting 1839–1967*, Auckland, NZ: Collins, 1969. Chapter 13 on Colin McCahon by Hamish Keith, pp. 180–94, illustrated. Other references either by Keith or Brown, pp. 21, 115, 133, 135, 139, 145, 147, 153, 165, 167, 170, 174, 198. New edition, *An Introduction to New Zealand Painting 1839–1980*, Auckland, NZ: Collins, 1982. Page refs same as in first edition to p. 153, then pp. 167, 169, 172, 176, ch. 13, pp. 183–98, 202, 212, 213, 220, illustrated.
- BROWN, Suzanne, 'Art attack a Fair comment on Jeff', *AGE*, 4 October 1998, p. 12.
- BROWN, Warwick, 'Before Lichtenstein, McCahon', *ANZ*, no. 11, Spring 1978, p. 12. (Letter, illustrated.)
- 'An Approach to McCahon', *New Zealand Times*, Wellington, NZ, 17 July 1983.
- BROWNE, Martin, *A selection of post-war international paintings and sculpture*, Sydney, Australia: Martin Browne Fine Art, 1997, nos 12, 13, 15. (Critical notes on McCahon's *North Otago landscape 1951*, *He calls for Elias 1959* and *Noughts and Crosses V, second series, 1976*, illustrated.)
- BUCHANAN, Rachel, 'A time for messages', *Arena*, Melbourne, Australia, no. 52, April–May 2001, pp. 40–42. (Review of the exhibition *Colin McCahon: a time for messages*, illustrated.)
- BURKE, Gregory, 'River deep, Mountain high: the periphery as paradox', *Toi Toi Toi. Three Generations of Artists from New Zealand*, Kassel, Germany: Museum Fridericianum, 1999, pp. 12–17. (Introduction in exhibition catalogue, illustrations pp. 34–61.)
- CADZOW, Jane, 'The warrior and the silvertail', *SMH*, 5 June 1999, pp. GW26–31.
- CAPE, Peter, 'New Zealand painting – light, landscape, identity', *Focus*, Wellington, New Zealand, April–May 1969, pp. 31–32.
- New Zealand painting since 1960: a study in theme and developments*, Auckland, NZ: Collins, [1979], pp. 28–29, 48–49, 87, 92, illustrated.
- CARSTEN, Hester, 'Een Nieuwzeelandse schilder', *Kroniek voor Kunst en Kultuur*, The Netherlands, 16de jaargang, no. 2, February 1956, pp. 32–33, illustrated.
- CASELBERG, John, 'Titirangi as Art: an exhibition of "Recent Oils" by Colin McCahon shown at the Peter Webb Gallery, December, 1957', *Home and Building*, Auckland, NZ, 1 February 1958, pp. 46–47, illustrated. Reprinted in John Caselberg, *Chart to my Country*, Dunedin, NZ: John McIndoe, 1973, pp. 48–51.
- A Retrospective Exhibition: M. T. Woollaston – Colin McCahon*, Auckland City Art Gallery, NZ, 1963. (Introduction to exhibition catalogue, illustrated.) Reprinted in John Caselberg, *Chart to my Country*, Dunedin, NZ: John McIndoe, 1973, pp. 51–54.
- Chart to my Country, selected prose 1947–1971*, Dunedin, NZ: John McIndoe, 1973.
- 'Colin McCahon's Panels, "The Song of the Shining Cuckoo"', *Islands 18*, Christchurch, NZ, vol. 5, no. 4, July 1977, pp. 404–08. (Article about McCahon's series of oil paintings in which the numerals of the separate panels refer to the fourteen Stations of the Cross, and are accompanied by flights of birds, the significance of which is explained, illustrated.)
- 'Going on alone: recent acquisitions at the Hocken Library', *ANZ*, no. 8, November–January 1977–1978, p. 24.
- 'Towards a Promised Land', *ANZ*, no. 8, November–January 1977–1978, pp. 36–39. (Reminiscences of early days with the artist, illustrated.)
- 'Exhibitions – Dunedin', *ANZ*, no. 9, February–April 1978, p. 24. (Review of a recent display of works by McCahon at the Hocken Library.)
- 'Havens for Art: Nelson, Dunedin and the Growth of Local Art', *ANZ*, no. 15, [Spring] 1979, pp. 40–51. (General article that includes information on McCahon and quotes from him about his Dunedin years, illustrated.)
- 'Five triumphs of Colin McCahon', *Critic*, Dunedin, NZ, 15 September 1987.
- Lines: scenes and passages from verse dramas with a valedictory sequence for Colin McCahon*, Christchurch, NZ: Nag's Head Press, 1989.
- CATALANO, Gary, 'Fractured view in McCahon's Antipodean art', *AGE*, 29 August 1990, p. 14. (Review of the 1990 exhibition *Rosalie Gascoigne – Colin McCahon: Sense of Place*.)
- CATHERALL, Sarah, 'Storm gathers over McCahon', *SST*, 15 May 1999.
- 'Storm warning for gallery opening', *SST*, 19 September 1999.
- CHALMERS, F.G., *Colin McCahon*, Auckland, NZ: School of Fine Arts Library, University of Auckland, unpublished thesis, 1965, illustrated.
- CHISHOLM, Donna, 'McCahon pledge: Maori activists to return mural, says lawyer', *SST*, 5 July 1998.
- Donna Chisholm and Philippa Keane, 'Secret bid recovers mural', *SST*, 20 August 1998.
- CLABBURN, Anna, 'Metaphysical Kiwi's brush with the perennial', *Australian*, Sydney, Australia, 16 February 2001, p. 11. (Review of the exhibition *Colin McCahon: a time for messages*, illustrated.)
- COATS, Liz, *Fertile Ground – an artist looks at McCahon*, Dunedin, NZ: Hocken Library, University of Otago, 2001. (Catalogue to accompany exhibition of the same name in which the NZ artist Liz Coats examines

- the work of McCahon from an artist's perspective.)
- COLEY, John, 'Why the McDougall bought the McCahon painting', *PRE*, 9 September 1982.
- COLLIE, Jason, 'McCahon Place to honour artist?', *HER*, 2 September 1998, section A, p. 8. (Article about the possible renaming of Khartoum Place, Auckland, in honour of McCahon.)
- 'Tuhoë activist "to make restitution to art world"', *HER*, 20 December 1998.
- COLLINS, Roger D.J., 'Concise display of painter's work', *ODT*, 2 August 1971.
- CONNOLLY, Anne, 'Points of view pointedly on view', *Australian*, Sydney, Australia, 14 August 1990, p. 14. (Review of the exhibition *Colin McCahon: Promised Land*, illustrated.)
- COOK, Marjorie, 'Gift of Hotere work arrives at Library', *ODT*, 16 April 2002, illustrated. (Article about the gift of Ralph Hotere's work, *Te tangi o te pipiwharauoa* (*Song of the Shining Cuckoo*, 1976), which relates to McCahon's 1974 work *The Shining Cuckoo* that hangs in the Hocken Library foyer.)
- COUGHLAN, Kate, 'Massive canvas crowns exhibition', *DOM*, 13 August 1980, illustrated.
- COURTNEY, Bernadette, 'A legend in its own wall space', *DOM*, 10 June 1997, p. 7. (Article on the controversial history of McCahon's *Urewera Mural*.)
- 'McCahon theft suspects turn themselves in', *DOM*, 25 June 1997.
- 'McCahon work sold a month ago says varsity', *DOM*, 11 May 1999.
- CRAWFORD, Ashley, 'Brent Harris: between quotation and homage', *Tension*, Melbourne, Australia, no. 15, [1988], pp. 20–23. (Article about the influence of McCahon on this Melbourne-based artist.)
- CRITIC, 'Art or Ugliness', *Critic*, Dunedin, NZ, 11 March 1948.
- CROMPTON, Angela, 'Exhibition a combined effort of artist and poet', *ODT*, 6 April 1999, p. 16. (Review of the 1999–2000 exhibition, *Answering Hark*.)
- 'Talent succumbed to variety of pressures', *ODT*, 24 August 2000. (Report of a lecture by Linda Tyler about the life and work of McCahon's wife, Anne Hamblett.)
- CURNOW, Wylan, 'Paintings by Colin McCahon at The Gallery, 64 Symonds St, Auckland', *Home and Building*, Auckland, NZ, 1 September 1961, pp. 62–63, illustrated.
- 'Devotions unlimited', *LIS*, 11 October 1975, p. 22. Reprinted in *Teaching aids*, Auckland, NZ: The NEW Gallery, Auckland Art Gallery, 1995, p. 9. (Exhibition review, illustrated.)
- 'McCahon's "Necessary Protection": the catalogue of a travelling exhibition of paintings from Colin McCahon's various series from 1971 to 1976', New Plymouth, NZ: Govett-Brewster Art Gallery, 1977. (Introduction to exhibition catalogue, illustrated.)
- 'Thinking about Colin McCahon and Barnett Newman', *ANZ*, no. 8, November–January 1977–1978, pp. 48–52. (Article comparing similar works by these two artists in terms of titles, sequences, series and myths, illustrated.)
- 'Cultural Imperialism', *Art in America*, New York, USA, vol. 72, no. 8, September 1984, p. 5. (Letter, illustrated.)
- I will need words – Colin McCahon's Word and Number Paintings*, Wellington, NZ: National Art Gallery, 1984. (Exhibition catalogue, illustrated.)
- 'Colin McCahon', *AAA*, vol. 25, no. 2, November 1987, pp. 198, 200. (Obituary for McCahon, illustrated.)
- 'McCahon and Signs', *Colin McCahon: Gates and Journeys*, Auckland, NZ: Auckland City Art Gallery, 1988, pp. 41–54. (Essay in exhibition catalogue analysing McCahon's use of words and numbers in his art, drawing parallels between poetry and painting.)
- Curnow, Wylan and Tillers, Imants, 'An exchange of notes', *ANT*, no. 6, November 1989, pp. 50–54.
- 'The Shining Cuckoo', eds. Stephen Bann and William Allen, *Interpreting Contemporary Art*, London, UK: Reaktion Books, 1991, pp. 27–46. (One of ten specially commissioned essays in this book, seeking to establish McCahon as a Modernist artist of importance, with particular reference to his 1974 work *The Shining Cuckoo*, illustrated)
- 'Writing In Residence', *New Zealand Modernism – In Context. Paintings from The Gibbs Collection*, ed. James Ross, Auckland, NZ: The Gibbs Collection, 1995, pp. 72–85. (Essay in collection catalogue, illustrated.)
- 'Colin McCahon', *Under Capricorn. The World Over. Art in the Age of Globalisation.*, Amsterdam/Wellington: Stedelijk Museum/City Gallery, 1996, pp. 58–70. (Exhibition catalogue, illustrated.)
- 'Necessary Protection', *Necessary Correction*, Auckland, NZ: Auckland Art Gallery, 1997. (Essay in catalogue for exhibition of the same name. Exhibition compared the work of Colin McCahon, Stephen Bambury and Helmut Federle.)
- 'Four Years in the History of Modern Art', *Toi Toi Toi. Three Generations of Artists from New Zealand*, Kassel, Germany: Museum Fridericianum, 1999, pp. 18–24. (Entry on New Zealand artists, including McCahon, in exhibition catalogue, illustrated.)
- 'Muriwai to Parihaka', *Parihaka, the art of passive resistance*, Wellington, NZ: City Gallery, 2000–2001, pp. 139–44. (Essay in exhibition catalogue, illustrated.)
- DALY-PEOPLES, John, 'McCahon means big business', *NBR*, 18 November 1988, pp. W29–W33. (General profile of McCahon, illustrated.)
- DAVIS, Leigh, 'Maori Bay quarry: Maori prophets in the work of Colin McCahon', *Art AsiaPacific*, Sydney, Australia, no. 23, 1999, pp. 82–89. (Article about references to Maori religious beliefs and prophets in McCahon's work, illustrated.)
- DAZ, Deborah, with Mary Jane Boland and Richard Knight, 'Painting's fate a puzzle', *HER*, 6 June 1997, section A, p. 3. (Article about the theft of McCahon's *Urewera Mural*, illustrated.)
- DINGWALL, Richard, 'Repetition and errors do subject little justice', *ODT*, 15 November 1997. (Review of Agnes Wood's *Colin McCahon: The Man and the Teacher*.)
- DOCKING, Gil, *Two Hundred Years of New Zealand Painting*, Wellington, NZ: A.H. & A.W. Reed, 1971, pp. 184–190, illustrated.
- DOMINION, editorial, 'We treated him badly', *DOM*, 1 June 1987.
- 'Overseas demand raises McCahon prices', *DOM*, 21 July 1997.
- DOWLING, Jonathan, 'He gave New Zealanders eyes to see', *STAR*, 28 May 1987, Section A, p. 3. (Obituary.)
- DRENT, Rob, '\$1.14m McCahon a record', *SST*, 20 July 1997, p. 1.
- DUNN, Michael, 'McCahon Survey Exhibition, Auckland City Art Gallery', *AAC*, Wellington, NZ, vol. 8, no. 4, April 1972, pp. 1–3, illustrated.
- 'No grey streak in black and white studies', *HER*, 19 August 1973, p. 18. (Exhibition review.)
- 'Keeping to the dotted line', *HER*, 2 June 1974, p. 16. (Exhibition review.)
- 'Colin McCahon at the Auckland City Art Gallery', *BNZAH*, vol. 11, 1990, pp. 61–62. (Review of the exhibition *Colin McCahon: Gates and Journeys*.)
- A Concise History of New Zealand Painting*, Auckland, NZ: David Bateman with Craftsman House, Sydney, 1991, pp. 9, 14, 15, 40, 76, 80, 92, 100, 104, 108, 128, 132, 140, 144, 148, 152, 168, 188, illustrated.
- "'Hard case" Jackson's Kiwi cubism: a modernist venture in Auckland painting of the fifties', *ANZ*, no. 60, Spring 1991, pp. 82–85. (Article about the influence of Cubism upon Kase Jackson and other New Zealand artists in the 1950s, including McCahon, illustrated.)
- 'Headlands: refiguring New Zealand art', *ANZ*, no. 64, Spring 1992, pp. 50–54. (Review of the exhibition *Headlands: Thinking Through New Zealand Art*, criticising the predominance of the work of McCahon in an exhibition claiming to be revisionist.)
- EASTON, Brian, 'Colin McCahon', *The Nation Builders*, Auckland, NZ: Auckland University Press, 2001, pp. 148–59. (Essay in book.)
- ECCLES, Jeremy, 'Graffiti fit for celestial walls', *The Sunday Herald*, Melbourne, Australia, 12 August 1990.
- '\$1m for NZ modernist "window prop"', *Australian*, Sydney, Australia, 22 August 1997, p.18. (Report of record auction price for McCahon's *Let be, let be*.)
- EDMOND, Martin, 'Colin McCahon: about as visually splendid as road-

- signs', *Spleen*, Wellington, NZ, no. 6, December 1976, illustrated.
- ELDRIDGE, Charles C., with Barr, Jim and Barr, Mary, *Pacific Parallels: Artists and the Landscape in New Zealand*, [Washington, DC, USA]: New Zealand United States Arts Foundation, [1991], illustrated.
- ELIAS, Ann, 'Rosalie Gascoigne and Colin McCahon: a sense of place', *Eyeline*, Brisbane, Australia, no. 13, Spring–Summer 1990, pp. 38–39. (A review of this Australian exhibition devoted to Gascoigne and McCahon, illustrated.)
- ELLIS, Stephen, 'The Canonisation of Colin McCahon', *New Zealand Outlook*, Auckland, NZ, May 1987, no. 3, pp. 84–85, illustrated.
- ELSMORE, Bronwyn, *Like them that dream: the Maori and the Old Testament*, Tauranga, NZ: Tauranga Moana Press, 1985.
- EMSLEY, Bill, 'Where was the Gallery?', *DOM*, 22 August 1969.
- ENSING, Riemke, 'Images of Baxter: the resurrection', *Journal of New Zealand Literature*, Wellington, NZ, no. 13, pp. 189–210. (Article on the way James K. Baxter inspired visual artists, illustrated.)
- ESPLIN, Tom, 'Autumn showing at Globe Theatre: fine city art exhibition', *ODT*, 9 April 1965. (Exhibition review.)
- 'Rarely seen composition being exhibited in city', *ODT*, 22 June 1970.
- EYLEY, Claudia Pond, 'Colin McCahon as a teacher', *ANZ*, no. 8, November–January 1977–1978, p. 46, illustrated.
- FAIRBURN, A. R. D., 'Art in Canterbury: Some Notes on The Group Show', *Landfall* 5, Christchurch, NZ, vol. 2, no. 1, March 1948, pp. 46–50. (Critique of New Zealand painting, with particular reference to the work of McCahon, Woollaston and Rita Angus.)
- FARQUHARSON, Kirsty, 'New Zealand's Van Gogh?', *New Zealand Books*, Wellington, NZ, vol. 8, no. 1, March 1998, p. 19. (Review of Agnes Wood's *Colin McCahon: The Man and the Teacher*.)
- FENWICK, Anne, 'Remembering McCahon', *LIS*, vol. 122, no. 2543, 26 November 1988, pp. 26–29. (Interview with Anne and William McCahon and others who knew the artist, illustrated.)
- FITZGERALD, Michael, 'Soul Mining', *Time* (South Pacific Edition), 19 February 2001, pp. 62–63. (Review of the exhibition *Colin McCahon: a time for messages*, illustrated.)
- FLEMING, Aroha, 'Plea for Council to fix McCahon house', *Western Leader*, Auckland, NZ, 2 August 2001, p. 1. (Article concerning Dave Harre's campaign to preserve McCahon's house in Titirangi.)
- FOSTER, Hugh, 'The rationale of a private collector', *ANZ*, no. 9, February–April, 1978, pp. 29–31, illustrated.
- FRASER, Ross, 'Colin McCahon 1919–1987', *ANZ*, no. 44, Spring 1987, pp. 44–46. (Obituary for McCahon, illustrated.)
- 'Looking back: memories of painting in Auckland through the 1950s', *ANZ*, no. 66, Autumn 1993, pp. 56–57. (Personal memories of this period, with particular reference to McCahon and Peter Webb.)
- FRIEDLANDER, Marti, with Barr, Jim and Barr, Mary (text), *Contemporary New Zealand Painters*, Volume One, A–M, Martinborough, NZ: Alister Taylor, 1980, pp. 10–11, 136–47, 169. (Art dictionary entry on McCahon, illustrated.)
- GAGE, Edward, 'Fresh view from Down Under', *The Scotsman*, Edinburgh, Scotland, 20 August 1984. (Edinburgh Festival Exhibitions review of *I will need words: Colin McCahon's Word and Number Paintings* exhibition.)
- GAMBLE, Brenda, 'Colin McCahon as a colleague and friend', *ANZ*, no. 8, November–January 1977–1978, p. 42. (Article about McCahon's period of employment at the Auckland City Art Gallery between 1953 and 1964.)
- GARRITY, Tim P., 'Colin McCahon: a reflection', *ANZ*, no. 8, November–January 1977–1978, p. 47. (Article about McCahon's teaching style.)
- A Tribute to McCahon, 1919–87*, Dunedin, NZ: Hocken Library, University of Otago, 1987, illustrated. (Includes catalogue of all McCahon's paintings and drawings in the collection of the Hocken Library as at 1987.)
- GASCOIGNE, Rosalie, 'Artist's choice no.19 – Colin McCahon: *Victory over Death 2*', *AAA*, vol. 21, no. 4, Winter 1984, pp. 490–91. (Article about this work by McCahon in the collection of the National Gallery of Australia, illustrated.)
- GEERING, Lloyd, 'McCahon and Christianity', *ANT*, no. 6, November 1989, pp. 22–31, illustrated.
- GEORGE, Ian, 'Faith and doubt haunt a "continuing enigma"', *Canberra Times*, Canberra, Australia, 22 August 1990, p. 31. (Article about the religious content of McCahon's work.)
- GLEESON, James, 'How New Zealand re-acts to art-quakes', *Sun-Herald*, Sydney, Australia, 11 September 1966. (Review of the Australian touring exhibition *Eight New Zealand Artists*.)
- GRAPES, Prof. Rodney, 'An artist and a scientist: Colin McCahon and Charles Cotton', Wellington, NZ: Adam Art Gallery, Victoria University, 2000. (Essay on the influence of Cotton's drawings of New Zealand geology and geomorphology on McCahon. Listing of exhibited works to accompany the exhibition of the same name.)
- GREEN, Anthony S.G., 'Colin McCahon – "Natural [sic] Protection" Barry Lett Galleries', *AAC*, vol. 7, no. 12, December 1971, p. 13.
- 'Colin McCahon: "Paintings from this Summer '71 '72 Muriwai and Kurow"', *AAC*, vol. 8, no. 4, April 1972, p. 9.
- 'Peter Webb's Gallery', *BNZAH*, vol. 1, 1972, pp. 12–22.
- 'Woollaston, Alfred Sharpe, Hotere, McCahon, Robin White, Clive Stone', *AAC*, vol. 10, no. 7, 1973, pp. 10–11, illustrated.
- 'Colin McCahon's Paintings and Drawings at the Ikon Gallery', *BNZAH*, vol. 2, 1974, pp. 28–43. (Article tracing the exhibition of McCahon's works at the Ikon Gallery, Auckland, from 1960 to 1965.)
- 'More about Peter Webb's Gallery and some unpublished McCahon lithographs', *BNZAH*, vol. 2, 1974, pp. 44–48. (Article detailing the history of the Peter Webb Gallery, with emphasis on the publishing work of Webb and a series of small lithographs by McCahon, illustrated.)
- 'Events in a life: comments on the Colin McCahon exhibition at Auckland's Barry Lett Galleries', *LIS*, 6 July 1974, p. 21. (Exhibition review, illustrated.)
- 'McCahon's visit to the United States: a reading of letters and lecture notes', *BNZAH*, vol. 3, 1975, pp. 19–42. (Report on a lecture McCahon gave on his ideas about painting, especially after his visit to the USA, illustrated.)
- 'New Zealand criteria: McCahon's religious works [1946–52]', *LIS*, 2 August 1975, pp. 20–21. (Exhibition review, illustrated.)
- 'McCahon – more lecture notes', *BNZAH*, vol. 4, 1976, pp. 25–31. (Article comparing notes taken by Roger Horrocks at two lectures given by McCahon, with notes taken by Wystan Curnow at the same lectures.)
- 'Familiar but elusive McCahon', *LIS*, 17 September 1977, pp. 28–29. (Review of exhibition that included *Angels and Bed paintings*, illustrated.)
- 'Colin McCahon's *Necessary Protection* in Auckland', *ANZ*, no. 11, Spring 1978, pp. 32–35. (Review of the exhibition *Necessary Protection*, illustrated.)
- 'I will need words', *BNZAH*, no. 9, 1985, pp. 58–68. (Review of the 1984 exhibition and catalogue *I will need words: Colin McCahon's Word and Number Paintings*, shown at the Fifth Biennale of Sydney and the 1984 Edinburgh Festival.)
- 'Colin McCahon', *From the Southern Cross – A View of World Art c. 1940–88*, Sydney, Australia: Biennale of Sydney and Australian Broadcasting Corporation, 1988, pp. 188–89. (Essay in exhibition catalogue, illustrated.)
- 'McCahon and the modern', *Colin McCahon: Gates and Journeys*, Auckland, NZ: Auckland City Art Gallery, 1988, pp. 27–40. (Essay in exhibition catalogue focusing on Modernist aspects of McCahon's work from the 1940s to the 1970s, charting his continual preoccupation with problems of representation and allusion.)
- 'McCahon Made Difficult', *ANZ*, no. 49, Summer 1988–1989, pp. 54–56, 97. (Article on McCahon and his place within the artistic tradition of New Zealand, with particular emphasis on the artist's use of symbols and religious texts, and on the ethical and public nature of his work, illustrated.)
- GREGG, Stacy, 'Super Scheme: the true story of artist Colin McCahon's unique retirement plan for writer Maurice Shadbolt', *SS7*, 28 September 1997.
- GRISHIN, Sasha, 'Limited insight into a major painter's vision', *Canberra*

- Times*, Canberra, Australia, 11 August 1990, p. 86. (Review of the *Colin McCahon: Promised Land* exhibition.)
- HADEN, Frank, 'Psst! Wanna see my Colin McCahons?', *SST*, 25 November 2001. (Bellicose article about the art market.)
- HALL, Terry, 'McCahon paintings pass price test for investors', *Dominion Sunday Times*, Wellington, NZ, 2 December 1990, p. 24. (Article on recent auction prices for works by McCahon.)
- HANNAH, Deborah, 'Epitaph for Colin McCahon (1919–1987)', *POS*, 30 May 1987, p. 21. (Obituary for McCahon.)
- HARPER, Jenny, 'Town and Gown : Public and Private', *Town and Gown: Victoria University Art Collection*, Wellington: Victoria University, 1994, illustrated. (Short essay in pamphlet to accompany exhibition of the same name.)
- HARRIS, Brent, 'On McCahon', *Art and Australia*, Sydney, Australia, vol. 27, no. 1, Spring 1989, p. 73.
- HEINRICH, Barbara, *Toi Toi Toi. Drei Künstlergenerationen aus Neuseeland*, Kassel, Germany: Museum Fridericianum, 1999. (Pamphlet in German. Accompanied the exhibition *Toi Toi Toi. Three Generations of New Zealand Artists*, shown in Kassel in January 1999.)
- HERMAN, Richard, 'McCahon exhibition shows his supremacy', *DOM*, 4 September 1972.
- HERRICK, Linda, 'Scars of genius', *SST*, 24 September 1995, pp. D1–2.
- HERRICK, Stefan, 'Another country', *POS*, 31 July 1999, pp. 9–10. (Interview with a Tuhoë activist about his theft of McCahon's *Urewera Mural*.)
- HEWES, Bute, 'Colin McCahon is earnest but... It's difficult to be great all the time', *The Sunday Herald*, Auckland, NZ, 12 March 1972.
- HEWITSON, Michele, 'Tillers and McCahon', *HER*, 25 June 2001, section B, p. 6. (Article about the appropriation of McCahon's imagery by the Australian artist, Imants Tillers.)
- HILLARY, Sarah et al., 'Conservation', *AGMANZ News*, vol. 15, no. 1, March 1984, pp. 17–20. (A case history of the conservation of McCahon's double-sided painting *North Canterbury landscape*.)
Hillary, Sarah and Morgan, Kendrah, *Beneath the surface: McCahon's materials and techniques 1954–66*, Auckland, NZ: Auckland Art Gallery, 2000, illustrated.
- HILTON, Tim, 'Curiosities from New Zealand', *Guardian Weekly*, London, UK, 13 May 1990. (Exhibition review.)
- HIPWELL, A.C., 'Southern artists' work shocks the imagination', *STAR*, 17 August 1949.
- HOOPER, Peter, *Journey Towards an Elegy*, Christchurch: Nag's Head Press, 1969.
- HURRELL, John, 'Colin McCahon and the Kabbalah', *Preview: Journal of the Canterbury Society of Arts*, Christchurch, New Zealand, November–December 1989, p. 149.
- HYNES, Victoria, 'Kiwi fruit (NZ art in Oz)', *SMH*, 6 July 2001, p. 26.
- INGRAM, Terry, 'Five McCahons bagged in LA deal', *AFR*, 1 October 1990.
'High estimate seals NZ documents' fate', *AFR*, 22 July 1993.
'Record for NZ painting', *AFR*, 30 March 1995. (Report of record auction price for McCahon's *Let be, let be*.)
'Let be a wake-up call for sleepers', *AFR*, 24 July 1997, p. 41.
- JAMES, Bryan with Hardie, Claire, 'Colin McCahon', *ODT*, 13 June 1987.
- JOHNSON, Anna, 'Colin McCahon', *Interior Architecture and Design*, Sydney, Australia, no. 21, pp. 195–201, illustrated.
- JOHNSTON, Alexa M., 'God-talk – McCahon and Theology', *Colin McCahon: Gates and Journeys*, Auckland, NZ: Auckland City Art Gallery, 1988, pp. 55–68. (Essay in exhibition catalogue examining theological elements in McCahon's work, discussing his exploration of issues of doubt and faith, hope and despair.)
'Christianity in New Zealand Art', *Headlands: Thinking Through New Zealand Art*, Sydney, Australia: Museum of Contemporary Art, 1992, pp. 99–109. (Essay in exhibition catalogue, illustrated.)
- JONES, Simon, 'McCahon treasure for sale', *SST*, 19 April 1998, p. A3.
- KEITH, Hamish, *Eight New Zealand Artists – Binney, Ellis, Garrity, Hanly, McCahon, Mrkusich, Ritchie, Twiss*, Auckland, NZ, 1965, illustrated. (Produced on behalf of the National Gallery of Victoria, Melbourne, and the New Zealand Department of External Affairs, to accompany the exhibition of the same name.)
'Colin McCahon', *AAA*, vol. 6, no. 1, June 1968, pp. 61–69, illustrated.
'Arts news', *STAR*, 10 October 1968.
'Paintings with impact of a clenched fist', *STAR*, 4 March 1970.
'Art news & reviews: City Art Gallery's show 10 Big Paintings...', *STAR*, 13 February 1971. (Exhibition review.)
'"Ten Big Paintings" Exhibition', *AAC*, vol. 7, no. 4, April 1971, pp. 1–2, illustrated.
'Learn to understand modern painting, part 3: Rinso and religion', *Eve*, Auckland, NZ, October 1971, p. 91, illustrated.
'Art news & reviews: works that invite a choice', *STAR*, 6 November 1971. (Exhibition review, illustrated.)
'Art news & reviews: McCahon shows a milestone', *STAR*, 4 March 1972.
'Art news & reviews', *STAR*, 11 March 1972.
'Art news & reviews: Glamour (and cash) faded', *STAR*, 9 September 1972.
'Art news & reviews: Keys to NZ scene?', *STAR*, 23 June 1973, illustrated.
'Art news & reviews: Communicating a vision: struggle on both sides', *STAR*, 18 August 1973, illustrated.
'Art news & reviews: Visions with a bonus and a message', *STAR*, 1 June 1974. (Exhibition review.)
'News of victory?', *LIS*, 22 April 1978, pp. 32–33. (Article concerning NZ government's gift of *Victory over Death 2* to the government and people of Australia.)
'Appreciating art', *LIS*, vol. 94, no. 2101, 19–25 April 1980, pp. 36–37. (Article about six works by McCahon recently purchased by the National Art Gallery, Wellington.)
'Ungrateful nation scorned his genius', *STAR*, 31 May 1987. Section B, p. 5. (Obituary.)
Heartlands: another view of New Zealand art, *AAA*, vol. 30, no. 2, Summer 1992, pp. 209–15. (Article about the exhibition *Headlands: Thinking Through New Zealand Art*, with particular reference to its 'misrepresentation' of the work of McCahon, illustrated.)
Constructing the promised land: landscape and Colin McCahon, Auckland, NZ: Gow Langsford Gallery, 2001. (Exhibition catalogue.)
Keith, H. and Brown, G.H., *An Introduction to New Zealand Painting 1839–1967*, Auckland, NZ: Collins, 1969. Chapter 13 on Colin McCahon by Hamish Keith, pp. 180–94, illustrated. Other references either by Keith or Brown, pp. 21, 115, 133, 135, 139, 145, 147, 153, 165, 167, 170, 174, 198. New edition, *An Introduction to New Zealand Painting 1839–1980*, Auckland, NZ: Collins, 1982. Page refs same as in first edition to p. 153, then pp. 167, 169, 172, 176, ch. 13, pp. 183–98, 202, 212, 213, 220, illustrated.
- KEITH, Sheridan, 'Colin McCahon: a very private painter', *LIS*, 17 May 1980, vol. 95, no. 2105, pp. 32–33. (Article recounting a visit to McCahon at his home, with discussion of his religious works, illustrated.)
- KENNY, J. Nelson, 'Remarkable Illuminations by Colin McCahon of Poem', *PRE*, 30 April 1959.
'Large exhibition of recent paintings by Colin McCahon', *PRE*, 9 October 1959.
'Surprises in Colin McCahon's Show', *PRE*, 17 September 1962.
'Retrospective exhibition shows painters' progress', *PRE*, 26 June 1963.
- KEREAMA, Matire (Matire Hoëft), *The Tail of the Fish: Maori memories of the Far North*, Auckland: Oswald-Sealy, 1968.
- KHOSTA, Kiron, 'Colin McCahon ICA', *Artscribe*, London, UK, no. 83, September–October 1990, p. 82. (Review of McCahon exhibition at the Institute of Contemporary Art, London, illustrated.)
- KIRKER, Anne, 'Art that calls us into relationship: a way of interpreting McCahon and Gascoigne', *Rosalie Gascoigne – Colin McCahon: Sense of Place*, Sydney, Australia: Ivan Dougherty Gallery, 1990, pp. 14–21. (Essay in exhibition catalogue, illustrated.)

- KLARC, untitled cartoon, *HER*, 30 March 1995. (Cartoon using McCahon imagery to comment on Maori land dispute at Moutoa Gardens, Wanganui.)
- KNOX, Chris, 'RANT: An industry in the making', *LIS*, vol. 124, no. 2567, 20 May 1989, p. 80. (Personal view of the popularity of McCahon.)
- KNOX, Sara, 'Paint by Numbers: The Mediation of McCahon', eds. Ian Wedde and Gregory Burke, *Now See Hear! Art, language and translation*, Wellington, NZ: Victoria University Press for the Wellington City Art Gallery, 1990, pp. 161–63. (Essay in book.)
- LAWRENCE, Arthur M., 'Painting in Auckland', *Dispute*, Auckland, NZ, February 1965, p. 7
- LEECH, Peter, 'Dunedin – art and narrative: Colin McCahon and Andrew Drummond', *ANZ*, no. 16, [Summer] 1980, p. 21. (Review of *The Wake* exhibition at Hocken Gallery, illustrated.)
 'Painted epitaph for a dog', *ODT*, 24 March 1980. (Review of *The Wake*, a sixteen-panel painting by McCahon based on a poem by John Caselberg, illustrated.)
 'Art comment: the sanctification of art', *ODT*, 16 March 1981. (Acquisitions of Hocken Library; includes McCahon's *Noughts and Crosses*, illustrated.)
- LEONARD, Robert and McKenzie, Stuart A., 'Pathetic projections: wilfulness in the wilderness', *ANT*, no. 5, June 1989, pp. 36–48. (Article about the different philosophies that may have affected McCahon's artistic development.)
 'Colin McCahon', *Toi Toi Toi. Three Generations of Artists from New Zealand*, Kassel: Museum Fridericianum, 1999, pp. 26–33. (Entry on McCahon in exhibition catalogue, illustrated.)
- LINDSAY, Nicole, 'Gallery snaps up key NZ work', *AFR*, 2 February 2001, p. 21. (Report of the National Gallery of Victoria's purchase of McCahon's *One*.)
- LLOYD-JENKINS, Douglas, 'Weaving light: Ilse von Randow and Colin McCahon', *ANZ*, no. 94, Autumn 2000, pp. 75–81. (Article about the influence of weaving on McCahon, with particular reference to his 1954 collaboration with the weaver Ilse von Randow, illustrated.)
- LYNN, Elwyn, 'Influential time-lag', *Australian*, Sydney, Australia, 10 September 1966. (Review of the 1966 Australian touring exhibition *Eight New Zealand Artists*.)
 'Colin McCahon: the view from across the Tasman', *ANZ*, no. 31, Winter 1984, pp. 24–26. (Article appraising the work of McCahon included in the Fifth Biennale of Sydney, with particular reference to the importance of Christian imagery in his work and his philosophical links with Barnett Newman, illustrated.)
 'Colin McCahon: artist', *AAA*, vol. 23, no. 2, Summer 1985, pp. 184–85. (Review of Gordon Brown's monograph *Colin McCahon: Artist*.)
- MacDONALD, Robert, 'Isolation angst: Maori and Pakeha art in Aotearoa', *Contemporary Art*, Bath, UK, vol. 2, pt. 3, Summer 1994, pp. 20–24. (Article about the career and influence of McCahon and the way in which elements of New Zealand life, particularly isolation, the sea and Maori culture, influenced him; illustrated.)
- MACK, James, 'Dawson's Exhibition Gallery, Dunedin: Colin McCahon *Days and Nights in Kaipara Flats*', *AAC*, Wellington, NZ, vol. 7, no. 8, September 1971, p. 20. (Exhibition review, illustrated.)
 'Colin McCahon: a great oracle', *LIS*, 21 March 1987, pp. 30–31. (General article on McCahon by the director of the Dowse Art Museum.)
- MACKLE, Anthony, *Colin McCahon: the mystical landscape*, Wellington, NZ: National Art Gallery, November 1983. (one-fold illustrated broadsheet.)
- MacLEOD, Scott, 'This is what you bought with \$1.7m', *HER*, 2 September 2000.
- MALOON, Terence, 'You've got to have faith to hear and see', *SMH*, 21 April 1984.
- MANE-WHEOKI, Jonathan, 'An ornament for the Pakeha: Colin McCahon's *Parihaka Triptych*', in *Parihaka, the art of passive resistance*, Wellington, NZ: City Gallery, 2000–2001, pp. 129–138. (Essay in exhibition catalogue, illustrated.)
- MANSON, Bess, 'Te Papa pays \$1.78m for McCahon', *DOM*, 31 August 2000.
- MASON, Karen, *Colin McCahon, works in the National Collection*, Wellington, NZ: National Art Gallery, 1990. (Pamphlet.)
- MATTHEWS, Philip, 'The prophet motive', *LIS*, 29 May 1999, pp. 36–37. (Article about the sale by Wellington's Victoria University of McCahon's *Storm Warning*.)
- McALOON, William, 'Border Crossings', *Necessary Correction*, Auckland, NZ: Auckland Art Gallery, 1997. (Essay in catalogue for exhibition of the same name. Exhibition compared the work of McCahon, Stephen Bambury and Helmut Federle.)
 'McCahon and his hang-ups', *SST*, 5 December 1999, p. 5. (Review of the 1999–2000 exhibition *Answering Hark*.)
- McCAHON, William, 'Early efforts were ridiculed', *HER*, 27 March 1990, section 2, p. 6.
A Catalogue Note by William McCahon on Colin McCahon's Painting 'Let be, let be', Peter Webb Galleries, 1995, p. 7.
 'Teaching Aids', *Teaching Aids*, Auckland, NZ: The NEW Gallery, Auckland Art Gallery, 1995, pp. 2–9. (Essay from a series of brochures promoting the Auckland Art Gallery's McCahon Room, illustrated.)
 'Scars of genius', *SST*, 24 September 1995, pp. D1–2. (Article by McCahon's son about his father.)
 '*Crucifixion: the Apple Branch, 1950*', *Three Paintings By Colin McCahon*, Sydney, Australia: Martin Browne Fine Art, 1998, pp. 10–11. (Critical notes on this painting in an exhibition catalogue, illustrated.)
 '*Elias Will He Come Will He Come to Save Him, 1959*', *Three Paintings By Colin McCahon*, Sydney, Australia: Martin Browne Fine Art, 1998, pp. 14–15. (Critical notes on this painting in an exhibition catalogue, illustrated.)
 '*The Days and Nights in The Wilderness Showing The Constant Flow of Light Passing Through The Wall of Death, 1971*', *Three Paintings By Colin McCahon*, Sydney, Australia: Martin Browne Fine Art, 1998, pp. 18–19. (Critical notes on this painting in an exhibition catalogue, illustrated.)
 'Colin McCahon – a simple view', *Three Paintings By Colin McCahon*, Sydney, Australia: Martin Browne Fine Art, 1998, pp. 5–7. (Introduction to exhibition catalogue, illustrated.)
 '*Urewera Mural, 1976*', *03 Urewera Mural Colin McCahon*, Auckland, NZ: Auckland Art Gallery Toi o Tamaki, 1999. (Essay in small catalogue produced to coincide with the return of the *Urewera Mural* and its installation in The McCahon Room, The NEW Gallery, in 1999.)
- McCAUGHEY, Patrick, 'The National Times celebrates the opening of the Australian National Gallery', *The National Times Colour Magazine* (supplement to *The National Times*), Australia, 1 October 1982, p. 10.
- McDONALD, Alan, 'McCahon fetches \$712,000', *HER*, 29 March 1995.
- McDONALD, Ewen, 'Roadworks', *Rosalie Gascoigne, Colin McCahon: Sense of Place*, Sydney, Australia: Ivan Dougherty Gallery, 1990, pp. 46–53. (Essay in exhibition catalogue, illustrated.)
- McDONALD, John, 'Caught between faith and doubt', *SMH*, 23 December, 1989, p. 40. (Exhibition review.)
 'Intelligent pleasure', *SMH*, 11 August 1990, p. 75.
 'Expressing the inexpressible', *SMH*, 1 September 1990, p. 76. (Exhibition review.)
 'A star in our backyard', *SMH*, 29 January 1994, p. 13A
 'Blake pursues the outward signs of spiritual grace', *SMH*, 17 December 1994, p. 12A.
 'A Hanging Offence', *SMH*, 29 March 1997. (Article about paintings passed over by Australian institutions, including McCahon's Northland Panels.)
 'Leap of faith', *SMH*, 13 June 1998, p. S14. (Review of the National Gallery of Victoria exhibition *Beyond Belief: Modern Art and the Religious Imagination*, illustrated.)
- McFADDEN, Suzanne, 'Opo treasure up for grabs', *HER*, 22 June 2001, section A, p. 14. (Article about the Peter Webb Galleries auction that included the painting *Can you hear me St Francis*.)
- McGIRR, Michael, 'Beyond belief: modern art and the religious imagination', *Art Monthly*, Canberra, Australia, no. 111, July 1998, pp. 4–6. (Review of the exhibition *Beyond Belief: Modern Art and the Religious Imagination*, illustrated.)

- McIVOR, Lois, 'Remembering Colin McCahon', *ANZ*, no. 49, Summer 1988–1989, pp. 58–59, 99. (A personal memoir of McCahon, drawing upon a long professional and personal involvement with him, illustrated and including photograph of McCahon, c. 1968.)
- McKENZIE, Stuart A. and Leonard, Robert, 'Pathetic projections: wilfulness in the wilderness', *ANT*, no. 5, June 1989, pp. 36–48.
- 'Celestial lavatories', *ANT*, no. 6, November 1989, pp. 35–47.
- 'Turn out the light', *Midwest*, New Plymouth, NZ, no. 2, 1993, pp. 30–34. (Edited version of paper given during the exhibition *After dark*, with particular reference to McCahon's *Are there not twelve hours of daylight* and *Am I scared*, illustrated.)
- McKINNON, Averal, 'Recent McCahon works exhibited in Capital', *POS*, 21 April 1983. (Exhibition review.)
- 'Wellington', *ANZ*, no. 27, 1983, pp. 13–15, illustrated.
- McLEAVEY, Peter, 'When I first heard Colin McCahon's name', *ANZ*, no. 8, November–January 1977–1978, pp. 40–41. (Article about early encounters with McCahon's work, illustrated.)
- McLEOD, Rosemary, 'The State of New Zealand Art – the Myth and Cult of Colin McCahon', *North and South*, Auckland, NZ, November 1986, pp. 46–57, illustrated.
- McNAMARA, Terry J., 'McCahon quality magnificent in its simplicity', *HER*, 25 October 1967.
- 'Astounding "I Am" revelation', *HER*, 3 March 1970.
- 'City Gallery one-man show by McCahon', *HER*, 8 March 1972.
- 'Two steps from Muriwai', *HER*, 28 May 1974.
- 'A new series of problems for viewers and critics', *HER*, 12 August 1977.
- 'Painter of Logic, Order and Beauty', *HER*, 18 March 1978, section 1, p. 12. (Article about the Auckland City Art Gallery's recent acquisition of McCahon's painting *Six days in Nelson and Canterbury*, illustrated.)
- 'Display of McCahon since 1972', *HER*, 7 June 1978, section 1, p. 8. (Exhibition review.)
- 'New works product of maturity', *HER*, 22 February 1980.
- 'Painter showed way out of artistic desert', *HER*, 28 May 1987, p. 22. (Obituary, illustrated.)
- 'McCahon fulfilled an artistic vision', *HER*, 3 November 1988. (Exhibition review.)
- 'Few so bold to match the master', *HER*, 8 June 1989. (Review of the exhibition *After McCahon: some configurations in recent art*.)
- 'Coming together of images, words', *HER*, 2 April 2001, section B, p. 5. (Review of *Answering Hark* exhibition.)
- 'Art: McCahon's *Answering Hark*', *HER*, 16 August 2001.
- McNAUGHT, Josie, 'Tuhoeh want McCahon mural', *DOM*, 5 November 1999, p. 7. (Article on the future of McCahon's *Urewera Mural*.)
- MELVILLE, Robert, 'A stranger in N.Z.', *The Architectural Review*, London, UK, no. 862, vol. cxlix, December 1968, pp. 443–45, illustrated.
- MEYER, Margaret, 'Memorable McCahon', *Southern Skies*, Auckland, NZ, January–February 1989, pp. 59–60. (General profile of the artist.)
- MOORE, Albert C., 'Religion und Landschaft: Die spirituellen Landschaften von Caspar David Friedrich und Colin McCahon', eds Horst Schwebel and Andreas Mertin, *Bilder und ihre Macht*, Stuttgart, Germany: Verlag Katholisches Bibelwerk, 1989, pp. 80–95, illustrated. A revised English version: 'The spiritual landscapes of Caspar David Friedrich and Colin McCahon: a comparison in modern art and religious experience', *BNZAH*, vol. 13, 1992, pp. 27–36. (Article examining similarities in the two artists' approach to depicting the landscape, as well as in their spiritual relationship to nature, illustrated.)
- MOORE, Christopher, 'What price art? McCahon sale betrayal of trust', *PRE*, 14 May 1999, p. 12. (Article about the sale by Wellington's Victoria University of McCahon's *Storm Warning*.)
- MORGAN, Stuart, 'Explosion in the Penicillin Factory', *Artscribe*, London, UK, no. 47, July–August 1984, pp. 26–28. (Review of the 1984 exhibition *I will need words: Colin McCahon's Word and Number Paintings*, shown at the Fifth Biennale of Sydney and the 1984 Edinburgh Festival, illustrated.)
- 'Colin McCahon', *Artforum*, New York, USA, vol. 23, December 1984, pp. 95–96. (Review of the 1984 exhibition *I will need words: Colin McCahon's Word and Number Paintings*, shown at the Fifth Biennale of Sydney and the 1984 Edinburgh Festival, illustrated.)
- 'The leap of faith', *Artforum*, New York, USA, vol. 25, no. 2, October 1986, pp. 86–89. (Article about McCahon, tracing the development of his style, his subject matter and the variety of stimuli to his work, illustrated.)
- MURPHY, Bernice, 'Colin McCahon: resistant regionalist or international modernist?', *AAA*, vol. 27, no. 1, Spring 1989, pp. 66–71. (Review of the exhibition *Colin McCahon: Gates and Journeys*, reassessing the achievement of McCahon and his relationship to nationalism, regionalism and international Modernism, illustrated.)
- NATIONAL ART GALLERY, *Image in focus – Colin McCahon: The Angel of the Annunciation 1947; Christ Taken from the Cross 1947; The Entombment (after Titian) 1947*, Wellington, NZ: National Art Gallery, February–April 1982, (three-fold broadsheet, illustrated.)
- NEW ZEALAND HERALD, 'Joining Elam School', *HER*, 15 August 1964, p. 5. (Article that mentions McCahon's appointment to the staff of the Auckland University Elam School of Fine Arts as a lecturer in painting.)
- 'But what does it mean?', *HER*, 15 March 1978, p. 1. (Article about the presentation to Australia of McCahon's *Victory Over Death 2*.)
- 'McCahon sets record', *HER*, 15 October 1993.
- 'Record sale exalts McCahon status', *HER*, 21 July 1997, section A, p. 16. (Report on the NZ\$1.14 million paid in Sydney by an Australian collector for McCahon's *Let be, let be*.)
- 'Second McCahon work fetches \$1.2m', *HER*, 3 October 1998.
- 'McCahon "bargain"', *HER*, 1 September 2000, section A, p. 3. (Article about the acquisition of McCahon's *A Painting for Uncle Frank* by Te Papa Tongarewa/Museum of New Zealand.)
- 'Arts & Minds', *HER*, 25 June 2001, section B, p. 6. (Report on a sale at Webb's auctioneers of paintings by McCahon and Imants Tillers, illustrated.)
- NIKORA, Na Tama, 'Mo Te Peita a Makana', *03 Urewera Mural Colin McCahon*, Auckland, NZ: Auckland Art Gallery Toi o Tamaki, 1999. (Essay in Maori in small catalogue produced to coincide with the return of the *Urewera Mural* and its installation in The McCahon Room, The NEW Gallery, 1999.)
- NORTH, Ian, 'In the coil of life's hunger: James K. Baxter 1926–1972 and Colin McCahon 1919–1987', *ArtLink*, Adelaide, Australia, vol. 14, no. 2, Summer 1994, pp. 41–44, illustrated.
- O'BRIEN, Gregory, 'Big tree transmission. McCahon's Tau Cross', *McCahon: A View From Urewera*, Wellington, NZ: City Gallery 1999–2000. (Essay in exhibition catalogue.)
- 'Colin McCahon's *Storm Warning*', *A scrapbook, New Zealand New Writing*, Wellington, NZ, Spring 1999.
- 'Somebody Say Something: Colin McCahon's *Storm Warning*', *Sport 23*, Wellington, NZ, Spring 1999, pp. 9–31, republished in *After Bathing at Baxters*, Wellington, NZ: Victoria University Press, 2002, pp. 239–58. (Article about the sale by Wellington's Victoria University of McCahon's *Storm Warning*.)
- O'BRIEN, Timothy, 'Colin McCahon: from derision to reverence', *DOM*, 5 April 1989, p. 13. (General article about the artist and his work.)
- O'GRADY, Ron, 'Prophet of this land – Colin McCahon', *Accent*, Auckland, NZ, August 1986, pp. 38–41.
- 'McCahon: Death of a Prophet', *HER*, 1 June 1987, p. 17. (Obituary for McCahon.)
- O'REILLY, Daphne, 'McCahon Panels Illuminations of Caselberg's Poem', *Star-Sun*, 6 May 1959.
- O'REILLY, R. N., '*Colin McCahon/a survey exhibition*', Auckland, NZ: Auckland City Art Gallery, 1972. (Introduction to exhibition catalogue, illustrated.)
- 'Preface', *McCahon's 'Necessary Protection': the catalogue of a travelling exhibition of paintings from Colin McCahon's various series from 1971 to 1976*, New Plymouth, NZ: Govett-Brewster Art Gallery, 1977. (Preface in exhibition catalogue, illustrated.)
- 'Colin McCahon – *Necessary Protection*', *Friends of the Govett-Brewster Gallery Diary*, New Plymouth, NZ, no. 3, July–September 1977, pp. 3–5.
- OTAGO DAILY TIMES, 'McCahon off to Dutch museum', *ODT*, 7 April 1998,

- illustrated. (Article about the donation by Jennifer Gibbs of *North Otago landscape no. 8* to the Stedelijk Museum Amsterdam.)
- 'McCahon bach to be preserved', *ODT*, 12 April 1999. (Article concerning the Waitakere City Council agreeing to buy the Titirangi property where McCahon lived from 1953 to 1959, as a space for an artist-in-residence programme.)
- 'McCahon sale price disputed', *ODT*, 19 April 1999.
- 'McCahon's letter "found too late"', *ODT*, 11 May 1999. (Editorial about the discovery of a letter from McCahon asking that, in the event of Victoria University ever deciding to sell his painting *Storm Warning*, it should only be sold to a public collection.)
- 'Record price for NZ painting', *ODT*, 1 September 2000, illustrated. (Article about the purchase of *A Painting for Uncle Frank* by Te Papa Tongarewa/Museum of New Zealand.)
- PALETTE [pseud.], 'Impressive show at Hitchings Gallery', *Southern Cross*, [Wellington, NZ], 2 August 1949.
- PARK, Geoff, 'A Chart to Country', *03 Urewera Mural Colin McCahon*, Auckland, NZ: Auckland Art Gallery Toi o Tamaki, 1999. (Essay in small catalogue produced to coincide with the return of the *Urewera Mural* and its installation in The McCahon Room, The NEW Gallery, 1999.)
- PARKS, Addison, 'Colin McCahon', *Christian Science Monitor*, Boston, USA, 27 April 1992.
- PATON, Justin, 'Knowing the Unknown', *HER*, 2 January 1997.
- 'Blind faith', *LIS*, 6 February 1999, pp. 38–39. (Article about McCahon's *Blind*.)
- 'Colin McCahon', *Good work: the Jim and Mary Barr Collection*, Dunedin, NZ: Dunedin Public Art Gallery, 2000, pp. 10–11. (Essay in exhibition catalogue.)
- PAUL, Janet, 'Unit Two, a postscript', *Home and Building*, Auckland, NZ, 1 January 1956, pp. 38–39, 75, 77, 79–80, illustrated.
- 'Exhibitions and seminars', *ANZ*, no. 31, Winter 1984, pp. 26–29.
- PERRINS, Ian Thaden, *Godzone: Colin McCahon's 'Utopia'*, Auckland, NZ: University of Auckland, unpublished thesis for M.A. in Art History, 1995.
- PETHER, Louise, ed, *Rosalie Gascoigne – Colin McCahon: Sense of Place*, Sydney, Australia: Ivan Dougherty Gallery, 1990, illustrated. (Catalogue to accompany exhibition of the same name. Essays by Anne Kirker ('Art that calls us into relationship: a way of interpreting McCahon and Gascoigne'), Ian Wedde ('Colin McCahon and Rosalie Gascoigne: arriving elsewhere') and Ewen McDonald ('Roadworks').)
- PHARE, Jan, 'Legacy of the artist', *HER*, 26 May 1990, section 2, p. 1. (Article about the resolution between Auckland Art Gallery and the McCahon family over the terms of the artist's will, illustrated.)
- 'Art above all', *HER*, 26 May 1990, section 2, p. 3. (Article about the life and work of McCahon, illustrated.)
- PHILP, Matt, 'Between worlds', *LIS*, 17 October 1998, pp. 20–23. (Article on the theft of McCahon's *Urewera Mural*.)
- PORSOLT, I. V., 'Painting in Auckland, 1959', *Landfall* 52, Christchurch, NZ, vol. 13, no. 4, December 1959, pp. 364–67. (Article discussing McCahon and other artists working in Auckland.)
- 'Auckland Painting in 1960', *Landfall* 57, Christchurch, NZ, vol. 15, no. 1, March 1961, p. 80–83.
- 'Retrospectives: M. T. Woollaston and Colin McCahon', *Landfall* 67, Christchurch, NZ, vol. 17, no. 3, September 1963, pp. 272–75. (Review of retrospective exhibitions of Woollaston and McCahon at the Auckland City Art Gallery, illustrated.)
- POUND, Francis, 'In the wake of McCahon: a commentary on *After McCahon*', *ANZ*, no. 52, Spring 1989, pp. 79–83. (Review of the 1989 exhibition *After McCahon: some configurations in recent art*, illustrated.)
- 'Who is Uncle Frank?: a commentary on a McCahon catalogue', *ANZ*, no. 50, Autumn 1989, pp. 40–47. (Review of the catalogue to the exhibition *Colin McCahon: Gates and Journeys*, illustrated.)
- 'Colin McCahon and the language of practical religion', *Art Monthly*, Canberra, Australia, no. 32, July 1990, pp. 9–13. (Review of the 1990 exhibition *Rosalie Gascoigne – Colin McCahon: Sense of Place*, illustrated.)
- 'The Promised Land', *The Independent Monthly*, [UK], September 1990, pp. 30–32. (Article on the critical reception of McCahon in Australia in light of the *Colin McCahon: Promised Land* exhibition in Canberra, illustrated.)
- 'Silence, Solitude, Suffering, and the Invention of New Zealand (a fictitious story)', *Interstices: a journal of architecture and related arts*, Auckland, NZ, no. 1, February 1991, pp. 62–83, illustrated.
- 'Emerging abstraction', in *New Zealand Home and Building: the Newstalk 1ZB 1950s show*, Auckland, NZ: Auckland City Art Gallery, 1992.
- 'Endless Yet Never. Death, the Prophetic Voice and McCahon's Last Painting', *Colin McCahon. The Last Painting*, Auckland, NZ: Peter Webb Galleries Ltd., 1993, pp. 3–12. (Essay in auction catalogue, illustrated.)
- 'Painting and *Landfall*, and painting as literature's death', *Landfall* 185, Christchurch, NZ, April 1993, pp. 78–85. (Article on the conjunction between painting and literature in the 1950s issues of *Landfall*.)
- The Space Between: Pakeha use of Maori motifs in Modernist New Zealand Art*, Auckland, NZ: Workshop Press, 1994. (Book, illustrated.)
- 'From Here: Reading and Misreading European, Russian and American Modernism', ed. James Ross, *New Zealand Modernism – In Context. Paintings from The Gibbs Collection*, Auckland, NZ: The Gibbs Collection, 1995, pp. 10–25. (Essay in collection catalogue, illustrated.)
- 'Topographies', *Flight Patterns*, Los Angeles: MOCA/DAP, 2000, pp. 129–30. (Essay in exhibition catalogue.)
- PRESS, 'McCahon painting fetches \$1m in Sydney', 21 July 1997.
- QUEEN ELIZABETH II ARTS COUNCIL OF NEW ZEALAND, 'McCahon receives award', *Action*, Wellington, NZ, vol. 1, no. 3, September 1972, p. 1.
- 'No Victory for the Press', *Action*, Wellington, NZ, no. 4, April–May 1978, p. 1.
- RAE, Bernadette, 'Australian has special link with McCahon', *HER*, 23 February 1989, Section 2, p. 5, illustrated. (Article about Imants Tillers and his appropriations of the work of McCahon.)
- REID, Graham, 'McCahon magic in Melbourne', *HER*, 16 August 2001.
- REID, Michael, 'Artists shine in fair game', *The Weekend Australian*, Sydney, Australia, 17–18 October 1998.
- REWI, Adrienne, 'Coup for Timaru', *Timaru Herald*, 20 January 1999.
- ROBERT McDougall ART GALLERY, 'McCahon Honoured and Imitated', *Robert McDougall Art Gallery Bulletin*, Christchurch, NZ, no. 34, July–August 1984, p. 1. (Article about the representation of McCahon at the Fifth Biennale of Sydney, illustrated.)
- ROBERTS, Julie, 'Hand in hand, not', *Agenda*, Melbourne, Australia, no. 32, July 1993, pp. 28–29. (Article about the cultural implication of McCahon's painting *I Am* and the way in which three Antipodean artists, Imants Tillers, Gordon Bennett and Michael Parekowhai, have appropriated it.)
- ROSE, Jeremy, 'Mural evokes strong opinions', *SST*, 19 June 1997, p. 2. (Article on the theft of McCahon's *Urewera Mural*.)
- ROSS, James, 'New Zealand drawing invitational 1976', *ANZ*, no. 3, December–January, 1976–1977, p. 36, illustrated.
- ROWE, Neil, 'Baxter tribute', *Te Maori*, Wellington, NZ, vol. 5, no. 5, October 1973, p. 31, illustrated.
- 'McCahon: austere and prophetic', *The Week*, [NZ], 17 September 1976.
- 'Notes toward a McCahon ABC', *ANZ*, no. 8, November–January 1977–1978, pp. 43–45. (Article about McCahon as a visionary dealing in metaphor and a prophet whose imagery is vernacular, illustrated.)
- 'It's not like instant pudding', *POS*, 11 March 1978. (Debate surrounding presentation of *Victory over Death 2* to the government and people of Australia. Also see general newspaper coverage for the week 14–22 March 1978.)
- 'Arts: telling stories', *LIS*, vol. 96, no. 2056, 2–8 June 1979, pp. 28–29. (Article about the impact of McCahon upon the artist Nigel Brown.)
- ""Greats"" show together', *POS*, 3 November 1979.
- 'Painter NZers Love to Hate: Colin McCahon is not your typical

- bearded artist', *POS*, 24 October 1980.
- 'Performance: to invent the way', *LIS*, vol. 123, no. 2562, 15 April 1989, pp. 68–71. (Review of the exhibition *Colin McCahon: Gates and Journeys*, illustrated.)
- RUDMAN, Brian, 'In search of McCahon', *SST*, 6 November 1994, section D, p. 2. (Interview with Gerald Barnett about his search for undiscovered works by McCahon and plans to publish the paintings on CD-ROM.)
- 'Art by numbers: devotion to duty', *HER*, 29 May 1999. (Interview with William McCahon and report of school students' reaction to *Numerals*.)
- SHANNON, Paul, 'Painter and dealer: celebrating Colin and independence', *New Zealand Financial Review*, Wellington, NZ, 11 September 1987, pp. 60–61. (Review of the exhibition *In praise of Colin McCahon*.)
- SHARPE, Iain, 'I will need words', *SST*, 1 April 2001, p. F7.
- SHAW, Lindsay Bridget, 'Outside NZ art looking in', *LIS*, vol. 120, no. 2511, 9 April 1988, pp. 34–36. (Article on the benefits and drawbacks for artists working outside the mainstream of international art, illustrated.)
- SHAW, Peter, 'McCahon in retrospect', *Pacific Way*, Auckland, NZ, February 1988, no. 3, pp. 26–28. (General profile of McCahon.)
- 'Lively arts', *Metro*, Auckland, NZ, no. 89, November 1988, pp. 226–27. (Review of exhibition *Colin McCahon: Gates and Journeys*, illustrated.)
- SIMMONS, Laurence, 'Pictures to pan by: a documentary on Colin McCahon', *ANZ*, no. 51, Winter 1989, pp. 86–87. (Review of the Meridian film *Victory over Death*, illustrated.)
- 'The Enunciation of the Annunciation: discourses of painting', eds Ian Wedde and Gregory Burke, *Now See Hear! Art, language and translation*, Wellington, NZ: Victoria University Press for the Wellington City Art Gallery, 1990, pp. 179–88. (Essay in book, illustrated.)
- ""After Titian"": intertextuality and deconstruction in an early painting by Colin McCahon", *Interstices: a journal of architecture and related arts*, Auckland, NZ, no. 1, February 1991, pp. 98–115. (Article on McCahon's painting *Entombment after Titian*.)
- SIMPSON, E. C., 'McCahon's raw paintings show audacious, original vision', *Southern Cross*, [NZ], 10 February 1948.
- SIMPSON, Peter, 'Candles in a Dark Room: James K. Baxter and Colin McCahon', *Journal of New Zealand Literature*, Wellington, NZ, vol. 13, 1995, pp. 157–88. (Article about parallels between the careers of these two artists and a discussion of their relationship.) Reprinted in 1996 as an essay in the brochure *Candles in a Dark Room: James K. Baxter and Colin McCahon*, published by the Auckland Art Gallery to accompany an exhibition of the same name in their McCahon Room.
- ""Masking tape"" and /or the human situation", ed. James Ross, *New Zealand Modernism – Expressionism and Figuration. Paintings from The Gibbs Collection*, Auckland, NZ: The Gibbs Collection, 1996, pp. 10–35. (Essay in collection catalogue, illustrated.)
- 'Weekend books', *HER*, 6 September 1997, pp. 10–11. (Review of Agnes Wood's book *Colin McCahon: The Man and the Teacher*.)
- 'A German view of Kiwi art', *SST*, 29 May 1999.
- Answering Hark: Caselberg/McCahon: Poet/Painter*, Dunedin, NZ: Hocken Gallery, University of Otago, 1999. (Essay in exhibition catalogue, illustrated.)
- Answering Hark: McCahon/Caselberg: Painter/Poet*, Nelson, NZ: Craig Potton Publishing, 2001. (Illustrated book.)
- 'McCahon in 1947–48. A new date, a "lost" exhibition and some letters', *ANZ*, no. 100, Spring 2001, pp. 89–93, 130–31, illustrated.
- Rita: seven poems by Colin McCahon*, Auckland, NZ: Fernbank Studio and the Holloway Press, 2001. (Facsimile of seven poems sent by McCahon to a friend after the death of Rita Angus, edited with an afterword and notes by Peter Simpson, illustrated.)
- SKINNER, Damian, 'The environment and the crisis of the nationalist discourse', *ANZ*, no. 76, Spring 1995, pp. 66–69. (Article about the effects of a transition from a nationalist discourse to an environmentalist discourse in New Zealand painting and McCahon's role in this, illustrated.)
- SMEE, Sebastian, 'The galleries', *SMH*, 6 April 1999, p. 13.
- SMITH, Allan, 'The Content of Form – Abstraction in New Zealand', ed. James Ross, *New Zealand Modernism – The Content of Form. Paintings from The Gibbs Collection*, Auckland, NZ: The Gibbs Collection, 1997, pp. 12–35. (Essay in collection catalogue, illustrated.)
- SMITH, Charmian, 'McCahon bitter to the end', *ODT*, 27 September 1997, p. 23. (Interview with Agnes Wood about McCahon and her book *Colin McCahon: The Man and the Teacher*.)
- SMITH, Jason, *Colin McCahon: a time for messages*, Melbourne, Australia: National Gallery of Victoria, 2001. (Essay in catalogue to accompany exhibition of the same name.)
- SMITH, Peter James, 'The substance of clouds', *Agenda*, Melbourne, Australia, no. 13–14, October 1990, pp. 4–6. (Review of the 1990 exhibition *Rosalie Gascoigne – Colin McCahon: Sense of Place*, illustrated.)
- SMITHER, Elizabeth, 'Necessary protection: a personal view', *LIS*, 8 October 1977, p. 30. (Exhibition review, illustrated.)
- SNOW, Terry, 'McCahon: NZ's treasure', *STAR*, 7 May 1984.
- SOTHERAN, Cheryl, 'Prophet of face value', *STAR*, 2 August 1982. (Exhibition review, illustrated.)
- SPENS, Michael, 'Monet not Maori: art in New Zealand', *Studio International*, London, UK, vol. 198, no. 1010, 1985, pp. 45–57.
- STEWART, Keith, 'Bar bar black sheep', *Quote Unquote*, Auckland, NZ, no. 18, December 1994, p. 7. (Article about the bar painted for Maurice Shadbolt by McCahon.)
- 'Baxter, McCahon enlightening', *SST*, 15 September 1996.
- 'Going where the art leads you', *SST*, 18 January 1998, section F, p. 2. (Exhibition review.)
- STONES, Anthony, 'A signwriting prophet: a note on the painter, Colin McCahon', *Landfall* 98, Christchurch, NZ, vol. 25, no. 2, June 1971, pp. 156–59. (General profile of McCahon, illustrated.)
- STRATFORD, Stephen, 'The struggle for control of the Colin McCahon industry', *Metro*, Auckland, NZ, no. 117, March 1991, pp. 74–84. (Article on the dispute concerning the compiling of a *catalogue raisonné* of artworks by McCahon.)
- STUPPLES, Peter, 'Addressing McCahon: a multitude of responses', *ANZ*, no. 92, Spring 1999, pp. 72–74. (Article about the University of Otago symposium on McCahon and about two McCahon exhibitions, illustrated.)
- SUMICH, Julianne, 'A chance encounter: Colin McCahon and Anselm Kiefer in Sydney', *ANZ*, no. 64, Spring 1992, pp. 78–80. (Article about the author's encounter with an accidental juxtaposition of two works in storage at the Art Gallery of New South Wales – Kiefer's *Glaube, Hoffnung, Liebe* and McCahon's *On the Road* – considering the ideas of spirit and spectacle arising from their chance juxtaposition.)
- SUMMERS, John, 'Catacombs to Ngatimote', *The Church and the Community*, [NZ], vol. 5, no. 3, May 1948, pp. 5, 9–10, illustrated. Also reprinted in *Student*, Wellington, New Zealand, no. 3, May 1948.
- 'The Group Show', *Landfall* 9, Christchurch, NZ, vol. 3, no. 1, March 1949, pp. 60–63.
- 'The Group Show, 1952', *Landfall* 25, Christchurch, NZ, vol. 7, no. 1, March 1953, p. 61.
- 'To Hell with Culture: McCahon and his Gates', *New Zealand Monthly Review*, Christchurch, NZ, no. 28, October 1962, pp. 19–21.
- SUTHERLAND, Rev. Alex, 'Introduction', *Stations of the Cross – An Exhibition based on the passion of Christ*, New Plymouth, NZ: Govett-Brewster Art Gallery, 1981, illustrated. (Commentary accompanying an exhibition of works by New Zealand artists, each of which relates to the Stations of the Cross.)
- TAYLOR, Phil, 'On the trail of the missing McCahon', *SST*, 31 August 1997, pp. 10–11. (Article on the theft of McCahon's *Urewera Mural*.)
- 'Urewera mural may get new home', *SST*, 4 October 1998.
- 'Te Kaha lifestyle picture of luxury', *SST*, 20 December 1998, p. A3.
- TEMARA, Pou, 'My Te Urewera', 03 *Urewera Mural Colin McCahon*, Auckland, NZ: Auckland Art Gallery Toi o Tamaki, 1999. (Essay in small catalogue produced to coincide with the return of the *Urewera Mural* and its installation in The McCahon Room, The NEW Gallery,

- in 1999.)
- TILLERS, Imants, 'Gates and journeys – a commentary', *AAA*, vol. 27, no. 1, Spring 1989, p. 72.
- Tillers, Imants and Curnow, Wystan, 'An exchange of notes', *ANT*, no. 6, November 1989, pp. 50–54.
- TIMARU HERALD, 'McCahon's painting unveiled', *Timaru Herald*, Timaru, NZ, 11 May 2002, p.12. (Article about the unveiling of McCahon's *Red and Black* at the Aigantighe Art Gallery, Timaru.)
- THOMSON, Margie, 'Poems come to light after decades', *HER*, 24 November 2001, p. E7. (Background to the publication of seven poems by McCahon, written on the death of Rita Angus.)
- TOMORY, Peter A., 'Colin McCahon... *Triptich* [sic]. *On Building Bridges 1952*', *ACAGQ*, no. 8, Spring 1959, p. 5. (Commentary on this painting, illustrated.)
- 'Colin McCahon: *Takaka, Night and Day 1948*', *ACAGQ*, no. 15, 1960, p. 7. (Commentary on this painting, illustrated.)
- 'Foreword', *A Retrospective Exhibition: M. T. Woollaston – Colin McCahon*, Auckland, NZ: Auckland City Art Gallery, 1963.
- 'Colin McCahon: *Here I give thanks to Mondrian*', *ACAGQ*, no. 31, 1964, pp. 6–7. (Commentary on this painting, illustrated.)
- 'What's different about New Zealand art?', *LIS*, 30 October 1964, p. 3, illustrated.
- 'Art', ed. A.L. McLeod, *The Pattern of New Zealand Culture*, Ithaca, N.Y./ Melbourne: Cornell University Press/ Oxford University Press, [1968], pp. 182–83. (Essay in book.)
- Painting 1890–1950*, New Zealand Art series (ed. P. A. Tomory), Wellington, NZ: A.H. & A.W. Reed, [1968], pp. 4–5, 28–30, illustrated.
- 'Imaginary Reefs and Floating Islands: The Romantic Image in New Zealand painting', *Ascent*, Christchurch, NZ, vol. 1, no. 2, July 1968, pp. 17, 19, illustrated.
- TOPLISS, Helen, 'Canberra chronicle', *AAA*, vol. 28, no. 3, Autumn 1991, p. 333. (Review of the exhibition *Colin McCahon: Gates and Journeys*, illustrated.)
- TRUSSELL, Denys, 'A new philosophy for an old game', *City News (Funseeker Feature)*, 31 August 1976, pp. 18–19. (Exhibition review of *Noughts and Crosses* exhibition at Barry Lett Galleries, illustrated.)
- VANDENBERG, Marita, 'McCahon: a driven young man', *PRE*, 27 September 1989, p. 24. (Article on recollections of McCahon by Christchurch poet John Summers, illustrated.)
- VASIL, Anamika, 'Overseas demand raises McCahon prices', *DOM*, 21 July 1997.
- VON MEIER, Kurt, 'Contemporary Painting in New Zealand', *AAA*, vol. 2, no. 3, December 1964, pp. 191, 194–95, illustrated.
- WALKER, Jan, 'Colin McCahon', *Salient*, Wellington, NZ, 30 July 1969.
- WALKER, Tim, 'What McCahon was trying to convey', *DOM*, 28 July 1997, p. 11. (Article on the significance of McCahon's work.)
- WALL, Tony, 'Art collector retrieves stolen McCahon', *HER*, 31 August 1998. (Article on the theft of McCahon's *Urewera Mural*.)
- WATKIN, Tim, 'Have you seen this picture? ', *LIS*, 21 June 1997, pp. 22–23. (Article on the theft of McCahon's *Urewera Mural*.)
- WEBSTER, Kath, 'Finding Peace With Colin McCahon', *Art News New Zealand*, Auckland, NZ, vol. 20, no. 2, Winter 2000, pp. 32–33.
- WEDDE, Ian, 'McCahon exhibits: no "cultural cringes"', *POS*, 18 January 1984.
- 'McCahon excites Sydney critics', *POS*, 12 May 1984.
- 'A small giant: rejected, misunderstood and unheroic', *POS*, 30 May 1987, p. 21. (Obituary.)
- 'Colin McCahon: gates and journeys – more accessible', *POS*, 19 January 1989, p. 13. (Review of the exhibition *Colin McCahon: Gates and Journeys*.)
- 'Colin McCahon and Rosalie Gascoigne: arriving elsewhere', *Rosalie Gascoigne – Colin McCahon: Sense of Place*, Sydney, Australia: Ivan Dougherty Gallery, 1990, pp. 22–45. (Essay in exhibition catalogue, illustrated.)
- WITHEFORD, Hubert, 'To the editor of "Landfall"', *Landfall* 6, Christchurch, NZ, vol. 2, no. 2, June 1948, pp. 160–61. (Letter about A. R. D. Fairburn's recent comments on McCahon's religious paintings.)
- WOLFE, Richard, 'Painting in the background: artists working in the museums of New Zealand', *ANZ*, no. 87, Winter 1998, pp. 60–65, 78–79. (Article on the employment of artists within New Zealand's museums and on the rediscovery at Otago Museum of a 1941 backdrop painting by McCahon, illustrated.)
- WONG, Gilbert, 'In search of McCahon', *HER*, 12 December 1991, section 2, p. 1. (Article about the launch of the Colin McCahon Research and Publication Trust, illustrated.)
- WOOD, Agnes, *Colin McCahon: The Man and the Teacher*, Auckland, NZ: David Ling Publishing Ltd., 1997. (Monograph on the artist, illustrated.)
- WOOLLASTON, Mountford Tosswill, "'The Wake" in Verse and Colour', *Greymouth Evening Star*, Greymouth, NZ, 11 July 1959.
- 'Man's predicament in his own word [sic: world]', *Christchurch Star*, Christchurch, NZ, 14 October 1959.
- 'Exhibition at Gallery 91', *Christchurch Star*, Christchurch, NZ, 19 October 1959.
- 'A painter looks at "Painting" ', *PRE*, 7 March 1961.
- YOUNG, Mark, 'Colin McCahon', *Barry Lett Galleries Newsletter*, Auckland, NZ, vol. 1, no. 1, 5 August 1965. (General one-page essay on McCahon and the manner in which his art 'increases both appreciation and understanding of our landscape and of our predicament', illustrated.)
- Painting 1950–1967*, New Zealand Art series (ed. P. A. Tomory), Wellington, NZ: A.H. & A.W. Reed, [1968], pp. 3–4, 9–11, illustrated.
- ZEPKE, Stephen, *Colin McCahon and the writing of difference*, unpublished thesis for M.A. in Art History, University of Auckland, 1992. (Thesis about the use of numbers and words in art, with a focus on the works of McCahon.)

FILM

- DEPARTMENT OF EDUCATION, 'C. McCahon', producer Visual Production Unit, Department of Education, Wellington, NZ: The Unit, 1977. One filmstrip (69fr.): col.; 35mm; and 1 booklet (6p.).
- MERIDIAN FILM PRODUCTIONS, 'Victory Over Death', director Judy Rymer, producer Robin Laing, script by Francis Pound, Wellington, NZ: Meridian Film Productions, 1988. One videocassette (52 min.): sound, colour.