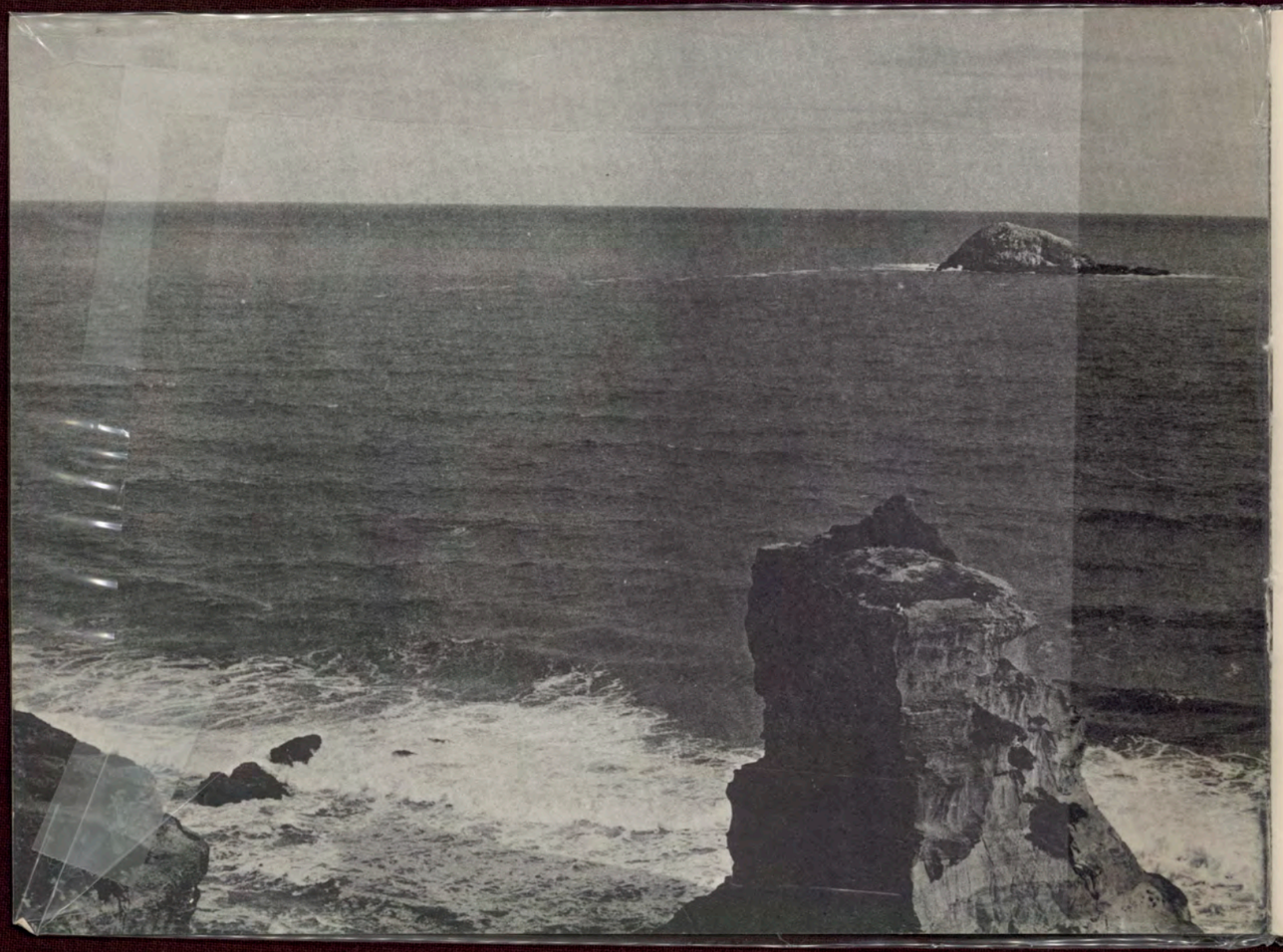
McCAHON'S

"NECESSARY PROTECTION"



McCAHON'S "NECESSARY PROTECTION"

the catalogue of a travelling exhibition of paintings from Colin McCahon's various series from 1971 to 1976, introduced by Wystan Curnow

Govett-Brewster Art Gallery
New Plymouth
1977

ITINERARY OF EXHIBITION

Govett-Brewster Art Gallery New Plymouth	1-25 September 1977
Manawatu Art Gallery Palmerston North	5-30 October 1977
Robert McDougall Art Gallery Christchurch	8 November-4 December 1977
Dunedin Public Art Gallery Dunedin	14 December 1977-8 January 1978
Sarjeant Gallery Wanganui	18 January-12 February 1978
National Art Gallery Wellington	22 February-19 March 1978
Hawkes Bay Art Gallery and Museum (Inc), Napier	29 March-23 April 1978
Gisborne Museum and Art Centre, Gisborne	3-28 May 1978
Auckland City Art Gallery, Auckland	7 June-2 July 1978
Waikato Art Museum, Hamilton	12 July- 6 August 1978

The exhibition is being assisted by the Queen Elizabeth II Arts Council of New Zealand.

Designed by Ross Ritchie
Printed in 9/10 Helvetida Medium at the Wakefield Press Ltd, Auckland.
Typesetting: Monoset Trade Services Ltd

PREFACE

Coming to ter... Their
power can be ... has never been easy. ... the need I
think is for ea... struggled for. The
The exhibition ... ple come
to terms with, ... Colin
McCahon Sur... nd or the
Peter McLeave ...
The exception ... th its Tau
cross. It provid ... t one, and
this exhibition ...
Within the peri... ted in this
show. Notable ... Paintings
exhibition and ... 5 Urewera
National Park E ... e Peter
McLeavey Galle ... re, which
in turn moved t ... exhibition
concludes.
Wystan Curnow ... o terms
with these pain ... urnow
wrote trenchan ... in the
Listener on one ... them all:
"No-one has pa ... d on the
power of the ar ... ly of the
work, the corpu ... ne work,
the life-work. M ... e, it must
be direct, it mus ... are
eccentric, his er ... g painter
we have."

R N O'Reilly
Director
11th August 1977

McCAHON'S "NECESSARY PROTECTION"

Corrections

p4, 7th line from bottom: Insert "painters" after "leading"
p7, text by illustration: "McLeavey" not "Mcleavey"
p12, middle paragraph, 1st line: "of the " not "ohe"
plates (18) TEACHING AIDS 2: 1 is same height as the others, so the top should be flush with 2-5. (A white space at the bottom has been cut off in the reproduction).
plates (22): "Rocks" not "Rooks"
p40 item 9, last line: "N V McGrath" not "N M"
p40 item 10, 3rd line: "eyelets" not "eyeletts"
p40 item 11, 3rd line: "11" (ie lower left) not "ii"
p41 items 14 & 15, 3rd line: "eyelets" not "eyeletts"
p41 item 16, 6th line: "Tahia" not "Tahi"
p41 item 16, 7th line: "related" not "elated"

ITINERARY OF EXHIBITION

Govett-Brewster Art Gallery New Plymouth	1-25 September 1977
Manawatu Art Gallery Palmerston North	5-30 October 1977
Robert McDougall Art Gallery Christchurch	8 November-4 December 1977
Dunedin Public Art Gallery Dunedin 1978	14 December 1977-8 January
Sarjeant Gallery Wanganui	18 January-12 February 1978
National Art Gallery Wellington	22 February-19 March 1978
Hawkes Bay Art Gallery and Museum (Inc), Napier	29 March-23 April 1978
Gisborne Museum and Art Centre, Gisborne	3-28 May 1978
Auckland City Art Gallery, Auckland	7 June-2 July 1978
Waikato Art Museum, Hamilton	12 July- 6 August 1978

The exhibition is being assisted by the Queen Elizabeth II Arts Council of New Zealand.

Designed by Ross Ritchie
Printed in 9/10 Helvetida Medium at the Wakefield Press Ltd, Auckland.
Typesetting: Monoset Trade Services Ltd

PREFACE

Coming to terms with new paintings by Colin McCahon has never been easy. Their power can be felt whilst their meaning and beauty are being struggled for. The need I think is for early exposure: they do in due course yield themselves up.

The exhibition of which this is the catalogue has been assembled to help people come to terms with, and then assess, work done since the work in Auckland's big Colin McCahon Survey — work exhibited only at the Barry Lett Galleries in Auckland or the Peter McLeavey Gallery in Wellington.

The exception is the 1971 painting, *The days and nights in the wilderness,* with its Tau cross. It provides a link between the Survey, in which it was the last exhibit but one, and this exhibition in which it is the first.

Within the period Colin McCahon has done works besides the series represented in this show. Notable amongst them is the great *I AM* done for Auckland's 1972 Big Paintings exhibition and now at the Victoria University of Wellington. Another is the 1975 Urewera National Park Board mural with its accompany posters. They brought into the Peter McLeavey Gallery the two young Maori men in the photograph reproduced here, which in turn moved the artist to do the *Scared* series with a work from which the exhibition concludes.

Wystan Curnow's introductory essay will make it easier for readers to come to terms with these paintings and puts McCahon criticism on solid foundations. Mr Curnow wrote trenchantly on McCahon as far back as 1961, but what he said in 1975 in the Listener on one of the series in the exhibition sums up my own feelings about them all: "No-one has painted pictures like his, nobody is likely to. Everything is staked on the power of the artistic personality to make these symbolisms cohere in the body of the work, the corpus. So there are no single works, but sets, series, and finally one work, the life-work. McCahon would seem to obey these injunctions: it must change, it must be direct, it must be sacred - a matter of life and death . . . McCahon's forms are eccentric, his enterprise risky, but he remains the most ambitious and exciting painter we have."

R N O'Reilly
Director
11th August 1977

NECESSARY PROTECTION

Autobiography

My painting is almost entirely autobiographical – it tells you where I am at any given time, where I am living and the direction I am pointing in. In this present time it is very difficult to paint for other people – to paint beyond your own ends and point directions as painters once did. Once the painter was making signs and symbols for people to live by: now he makes things to hang on walls at exhibitions.
Colin McCahon, Survey Exhibition Catalogue, 1972, p. 26.

We will, then, walk the walls of this exhibition witnessing samenesses and differences in thc artist's living. That's how it is with a retrospective, only it's more so with this one. I want to write here about this show not as a diary, a set of confessions, but as a body of work which has the force of a life and which speaks for itself.

McCahon's paintings know one another. I have come across no artist whose works so cross-reference themselves. Here, it should be apparent, the scope for it has increased. By the time of the Survey exhibition (1972), McCahon had behind him a body of work unmatched for size and quality by any New Zealander. In other words, a substantial autobiography. Having invented painting in New Zealand, he could now work in a tradition of his own making. The paintings in this exhibition are in the tradition of McCahon; were it not for him, they could not have been painted.

1958 was the year. Not before, nor since, has McCahon so changed and multiplied his ways of making paintings. From then on he could range from small, framed works, to vast stretches of canvas hung unframed like scrolls, abstractions as well as landscapes, numberscapes as well as wordscapes. Handwriting could be loosely calligraphic as well as cool, precise. He had, now, not a style, but a repertoire, a grab-bag, of styles — plural. From then on anything was possible. Or was it? What we see now is that by 1958 leading had taken another tack from this. They'd unified their styles, purified the legacy which had informed them. Saying where you were, painting beyond your ends, meant for them a formal exclusiveness at variance with the inclusive eclecticism McCahon adopted then and has since stuck to. And the divergence has grown, partly because American painting has been inserted in "art history" whereas McCahon has been condemned to autobiography.

McCahon's art is eccentric insofar as it is outside the circle, off-centre, provincial. One reason Moby Dick is sighted off Muriwai is that the artist admires Melville, a provincial author of several eccentric masterpieces. In *Moby-Dick,* Melville gave thanks to Shakespeare in much the way McCahon has to Mondrian, or Titian. With the simple openness of men outside the tradition. Both come up with a home-made art that is, nevertheless, utterly contemporary.

McCahon's paintings are neither particularly private nor esoteric. If words or symbols puzzle, the pointers will prove to have been implicit: learn a little Maori, check out the Bible, look at some more paintings. The desire to paint beyond his own ends is inescapably there. His subjects are often political. Cases for Necessary Protection abound: we need protection from the menace of nuclear holocaust, whales need it from the threat of extinction. Land may go under to the city, Maori culture to European, the religious impulse to a crude secularism. He tells us where he is living at a given time, that he periodically revisits the North Otago landscape which was the subject of his earliest works. That, too, gets to be an injunction: to be at home where you are. It's expressed with a summary fidelity to fact: when you stumble on McCahon country, there's no mistaking it. If there's any suggestion this is art talking rather than Colin McCahon it's got to be scotched. New McCahons tend to look less like art than the last lot. This is one painter who means business. Get on with it.

But it's a complex business. Under the pressure of stating where he lives, McCahon makes paintings whose eclecticism is reinforced and kept in check by the autobiographical form of his oeuvre. That body of work consists largely of series variously related to one another. The artist has called them "families", emphasizing both the intimacy of their inter-connectedness and his feelings for them as off-spring which must make their own way in the world.

At the Muriwai Station

"Station" means: standing-place, position. A place to stand in; esp. a position assigned to a man on duty. Also: a point at which one may stand to obtain a view. Muriwai is where McCahon was living during the time the works in this exhibition were painted. With reference to paintings done early in 1971, he wrote:

> I am painting about the view from the top of the cliff. This is at Muriwai. My cliff

is as yet largely uncorrupted but like almost everything else, it is for sale. . . . Below the cliff, my cliff only at present, quarrying is blasting away a unique and irretrievable rock face, the beach below is smothered in its debris. . . . On the lower cliffs there are the nests of Fairy Terns. In the early summer the young are taught how to fly and swim and to gather their own food. This goes on in spite of our intrusions, the cliff top parties, the broken bottles, the paper and plastic everywhere. . . . I am not painting protest pictures. I am painting about what is still there and what I can still see before the sky turns black with soot and the sea becomes a slowly heaving rubbish tip. I am painting what we have got now and will never get again. This, in one shape or form, has been the subject of my painting for a very long time.
Earth/Earth catalogue, Barry Lett Galleries, 1971.

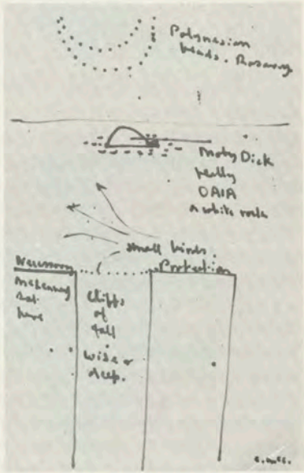
Here is Herman Melville:

To any meditative Magian rover, this serene Pacific, once held, must ever be the sea of his adoption. It rolls the midmost waters of the world, the Indian ocean and Atlantic being but its arms. The same waves wash the moles of the new-built Californian towns, but yesterday planted by the recentest race of men, and lave the faded but still gorgeous skirts of Asiatic lands, older than Abraham; while all between float milky-ways of coral isles, and low-lying, endless, unknown Archipelagoes, and impenetrable Japans. Thus this mysterious, divine Pacific zones the world's whole bulk about, makes all coasts one bay to it, seems the tide-beating heart of earth.
Moby-Dick, 1851

And here, Allen Ginsberg:

I walked on the banks of the tincan banana dock and sat down under the huge shade of a Southern Pacific locomotive to look at the sunset over the box house hills and cry.
Jack Kerouac sat beside me on a busted rusty iron pole, companion, we thought the same thoughts of the soul, bleak and blue and sad-eyed, surrounded by the gnarled steel roots of trees of machinery.
The oily water on the river mirrored the red sky, sun sank on top of final Frisco

peaks, no fish in that stream, no hermit in those mounts, just ourselves rheumy-eyed and hungover like old bums on the riverbank, tired and wily.
Look at the Sunflower, he said, there was a dead gray shadow against the sky, big as a man, sitting dry on top of a pile of ancient sawdust —
. . . . . .
We're not our skin of grime, we're not our dread bleak dusty imageless locomotive, we're all beautiful golden sunflowers inside, we're blessed by our own seed and golden hairy naked accomplishment-bodies growing into mad black formal sunflowers in the sunset, spied on by our eyes under the shadow of the mad locomotive riverbank sunset Frisco hilly tincan evening sitdown vision.
from "Sunflower Sutra," 1955.



Mcleavey sat here, early 1975
Felt pen 333 x 206
Various inscriptions, signed: C. McC.

Muriwai is littoral, i.e. of a zone between high and low water marks, from where the eye

goes out, to where the sea comes in. It is an interstice between circumstances where water overlaps land. The sand's black, almost blue-black here at the south end. Against that black, seafroth's that much whiter. Or where water overtakes: surges up beaches, crashes against cliffs, foams rocks, drives spray over sand, hazes it up. This is the West Coast. Auckland Maoris had it that the sea here's masculine, feminine on the east.

Muriwai stretches from here in an uninterrupted line forty-nine miles north-west to the Kaipara Heads. From here only the eye puts out to sea. Flat out to the horizon. Space opens outward and upward far as you can see. The horizon is the farther edge of a further interstice, that between sea and sky, and the edge of the world. It is the western horizon, where the sun goes down and the light goes out. Venus rises from that edge.

But here, at the McCahon station on the cliff top at the south end where the land runs out, you stop, and space opens downwards as well. Your eye drops a hundred feet. Or hovers with sea birds. Or claps onto the bare face of that extraordinary rock, off-shore, which starts as abruptly, and as far, up from the sea, as this clifftop drops down to it. Further off, out to sea, the island Oaia, swarms with bird life.

Series

Series now seem natural to McCahon's way of painting. Since 1958, when he began to work in series, they've set the tune, the rhythm, they've indicated the kind of attention any of his works will respond to. Other artists work in series, but few make the method so integral with their art, and none I know of uses it the way McCahon does. What's a series? The Dictionary calls it: "a number of things of one kind ranged in a line, either contiguously or at more or less regular intervals." In 1963, McCahon exhibited two sets of eight unframed canvasses called *Landscape theme with variations, Series A,* and *Series B.* Each was a unit, with the individual canvasses hung contiguously and in a prescribed order. *Teaching Aids 2* is another such series. But distinctions have to be made because in 1959 McCahon painted a hundred or so works, known collectively as the *Elias Series,* which were never exhibited together nor meant to be seen in a prescribed order. They belong, therefore, to a series of a different order. What is implied by: "ranged in a line"? In one case arrangement is not significant — doubtless the *Elias* paintings were painted one after another, and doubtless they could be arranged in such a way as to best bring out the "theme" they are "variations" on, but no such arrangement has been determined by the artist. In the other case, position in the line (if nothing else) uniquely distinguishes one

canvas from the others in the series and connects it uniquely to them according to a principle of seriality. Thus, there are two kinds of series: open and closed. In this exhibition, *Necessary Protection,* and *Jump* are examples of the first, *Teaching Aids 2, Shining Cuckoo,* of the second. *Comets,* on the other hand, seems an open series containing optional closed series, like the tripytch here (FI-2-3), and closed series, like F4-5-6-7, which has the added numbering: 1-4.

Closed Series: Stations

What kind of seriality is at work? *Teaching Aids* and *Noughts and Crosses I* are not examples respectively of progression and permutation, mathematically considered. McCahon's numerals series cannot be usefully compared with Jasper Johns's *0-9* nor his *Landscape theme with variations* with, say, Monet's *Cathedral* series. He has no use for the rigorous grammars appropriate to essays in Conceptualism, Duchampian irony or Impressionist epistemology. Seriality in McCahon carries forward some movement in time and/or space which has narrative connotations.

He depicted movement before he took up series. *Six Days in Nelson and Canterbury* (1950) is six landscapes on one canvas. Looking it over we move, with the painter, from one day to another, one province to another. I have in mind, also, an early emphasis on the horizontal thrust of horizon in works like *The Green Plain* (1948). *Walk with Me* (1973) might be thought of of as an extrapolation of such paintings. McCahon's invitation is now explicit, and our acceptance literally an outcome of viewing the series. This change to a greater directness typifies the uses to which the closed series have been put. They've enabled McCahon to work on a large scale, to get what American abstract painters have been after: an enhanced openness and physical immediacy. First and foremost, the painting represents itself before us. Also *Walk with Me* represents a Muriwai beach walk.

The view is of fluidities- of sea and sky mostly — and it's not clear whether changes which occur from canvas to canvas are those of time or place. Is the water closer now because the tide's further in, or because we've moved closer to it? Has the light changed because we've moved down the beach or because its another time, another walk? This is a both / and, rather than an either / or, proposition: the equation of position in time with position in space enhances the intensity of the *moment* each panel represents.

The numbers indicate a unique sequence, a closed series. In fact, the areas they nominate, rather than the actual canvasses, are the significant units. Since there are

fourteen, each can be seen as a Station of the Cross. Now the sequence has become narrative, now the invitation is from Christ: in the second unit we're offered a cross, in the penultimate unit we both ascend the cross and confront the tomb. Sea goes dark at the third where Christ falls for the first time. The prospect is larger, and barer, at the tenth where Christ is stripped of his garments. Such connections tighten the sequence. Especially, the two heavy crosses which visually hold the whole. On the other hand, the parallels are not systematically drawn; the numbers make the series less an illustration than the sign of a mind habitually sacramental. They don't so much name the beach as the man who walks it and, doing so, lives by it. The beach is there, being what the man, the painter, makes of it and what it is itself. *Walk with Me* is a visual experience in which numbers loom less large than immensities of sea, sky, and a great line which is the edge of this world.

Teaching Aids says this: let us school ourselves, let us school ourselves in this story of Christ's journey to Calvary. In church it's a devotional exercise to move, in order, from one station to another, and to pause before each in meditation and prayer. Here, in the hush of the art gallery — is this some sort of church, *is* it? Here let us put up blackboards and figure this story out in real numbers. This is it in simple:

1. Jesus is condemned to Death
2. Jesus receives His Cross
3. Jesus falls the First Time under his Cross
4. Jesus meets his Afflicted Mother
5. Simon of Cyrene helps Jesus to carry His Cross
6. Veronica wipes the Face of Jesus
7. Jesus falls the Second Time
8. Jesus speaks to the Women of Jerusalem
9. Jesus falls the Third Time
10. Jesus is stripped of His Garments
11. Jesus is nailed to the Cross
12. Jesus dies on the Cross
13. Jesus is taken down from the Cross
14. Jesus is laid in the Sepulchre

The figuring out is the movement this series represents. Here the artist is not a school master, authorised gloss at the ready. Knowing he works in and against darkness of ignorance, suffering, death; uncertain, he rubs out what he's written, or starts over on

another board, or rather, he's a child, like ourselves, but one compelled to repeatedly rehearse those events out of his need to draw out the lessons they contain, or rather he's some bum, some Ancient Mariner:

I pass, like night, from land to land;
I have strange power of speech;
That moment that his face I see,
I know the man must hear me;
To him my tale I teach.

That sort of artist/teacher, whose tale like Christ's is, in a supposedly Christian land, as outlandish as the manner of the teller. So *Teaching Aids* is about the painter of Stations. McCahon first put Crucifixions and other stations in our landscape as far back as the 1940s. He has been making series of them since the mid-60s at least. And, as you can gather from this retrospective, there's been at least one such per year for the last five years. So we listen, note how the numbers descend, then ascend in the dark. Also how, increasingly, it's Christ's entombment, he has on his mind. The effort to understand, by grouping the Stations in some kind of pattern, composition, always gives us a cross; it is by that token, sacramental. *Teaching Aids* are about the making and reading of art as sacramental acts.

Open Series

All McCahon's series, in their variations, serve to extend the connotations and, at the same same, more or less stabilise the range of the ambiguities of the forthright and apparently simple images which identify each. But there are connections between series. The narrow passage of light through areas of darkness links the *Necessary Protection* image with the earlier *Gate* and *Waterfall* series and with the later *Jump* series. The motif which indicates the path of the bird and its song in *Shining Cuckoo* (1974) goes back to *Was This the Promised Land* (1962), is found in some of the *Clouds* series (1975), is related to rosary beads in *The Care of Small Birds* of the same year, and relates more broadly to movement in *On the Road, Jump,* and *Comet* paintings. The life-work, then, is the largest and most open of all the open series.

McCahon is an artist of apocalypse, of crisis. He forces the issue. And yet there's this conservativism: the desire to hang on to the good men are bent on destroying. And this: the desire to hold together the life-work. And this: the desire to retain all the various, and

many would argue, mutually exclusive, ways painters have had of representing the world. Hence his eclecticism. His strangeness. McCahon Dada. As if everything's got to be used and nothing is finally adequate. Languages of art slipping off, over, the world. The languages are these: 1, that of "realism" (usually landscapes for subject): 2, that of writing (words and numbers, as well as the ad hoc signs of dotted lines, noughts and crosses): 3, that of symbols (usually Christian) and 4. that of presentation (in terms of the conventions, his exhibitions have a rude and improvised look). McCahon is polyglot; pay attention to one language and before you know it, he's talking another.

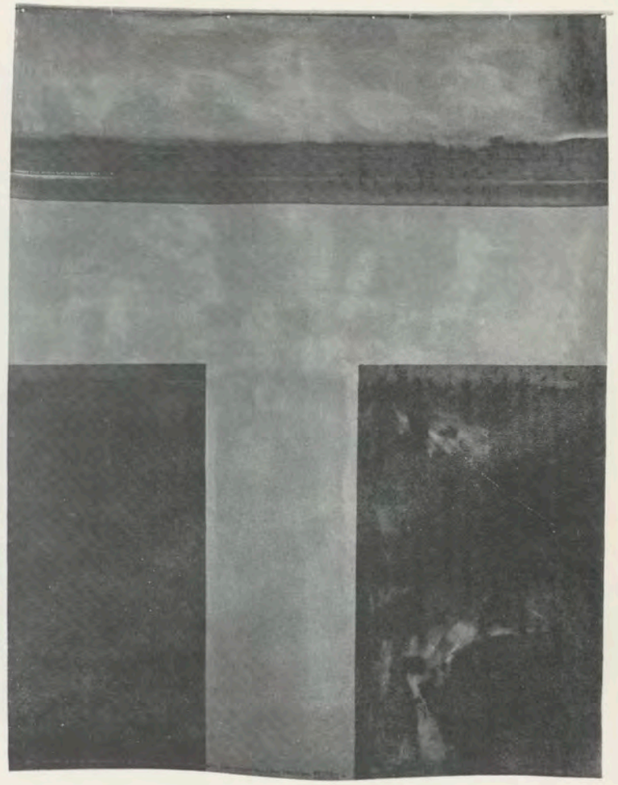
But it's a complex business. Open series consist of a certain clustering of signs drawn from these various languages and previous series. Of the *Necessary Protection* works the artist writes:

> They have to do with the days and nights in the wilderness and our constant need for help and protection. The symbols are very simple. The I of the sky, falling light and enlightened land, is also ONE. The T of sky and light falling into a dark landscape is also the T of the Tau or Old Testament or Egyptian cross.

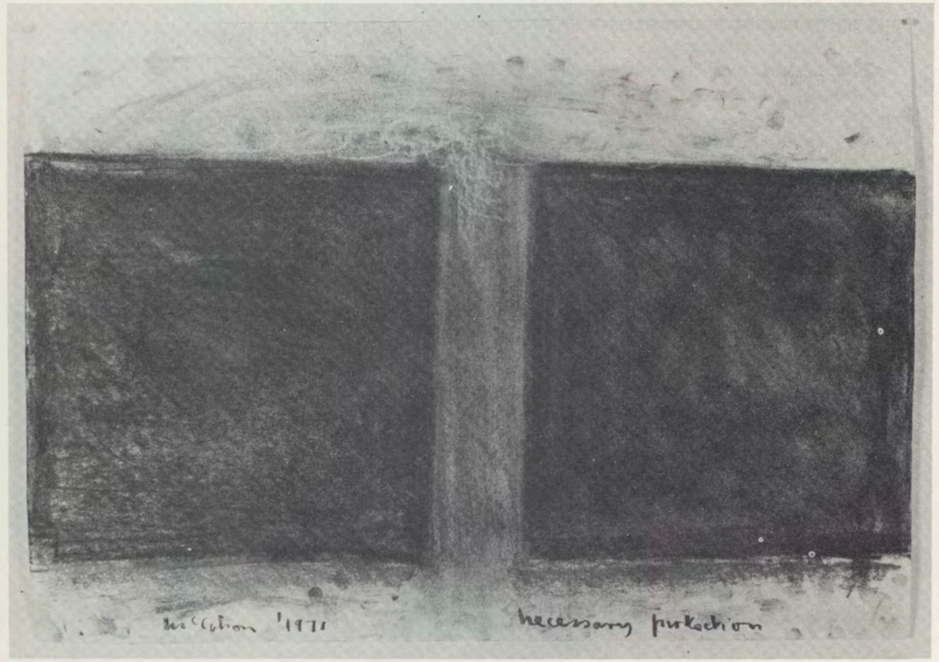
Sounds simple. But is it? Language 1 gives us the T of sky as ground, ohe dark landscape as figure; Language 2 reverses that; the cross is figure, the dark land (and sky?) is ground. The cross is not a simple symbol, it has multiple meanings. (Same goes for Moby-Dick, who is a whale, an island, a myth (Melville's) and its history). Nor is the relation between the I and the T works in the series simple — it's dialectical. A less passive version of the same dialectic occurs in individual works in the *Jump* Series. The same figure/ground double-take is there in E-19, but the flat planes have been forced ajar (the left cliff twists the plane of the right) to make room for jumps. The borders, top and bottom are problematic: as areas for documentation in lieu of frames they are out of the picture, but also they mark the jumping off point and the top of the cross. Do you jump "out of the picture", transcend the fiction, or into cliff-and-sky darkness? The artist gives no answer, although he clearly endorses jumping.

The paintings in this exhibition represent a Muriwai of the mind. With them McCahon's space grows diaphanous, veiled, or all-but flat, as if seeing goes out, through coarse-weave jute, or in, by way of the artist's mental doodle-pad. As if to get from this ordinary business of art making to the extraordinary urgencies of our circumstances was *the* jump to be made. McCahon makes it, and his Muriwai grows more marvellous with the years.

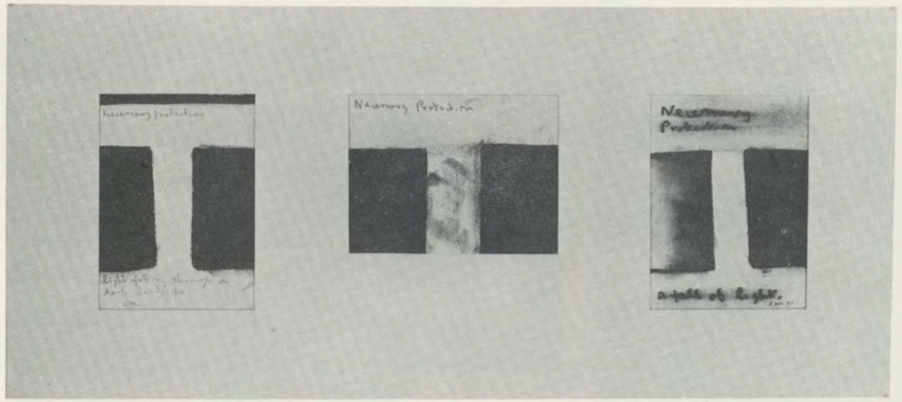
Wystan Curnow Auckland, August 1977.



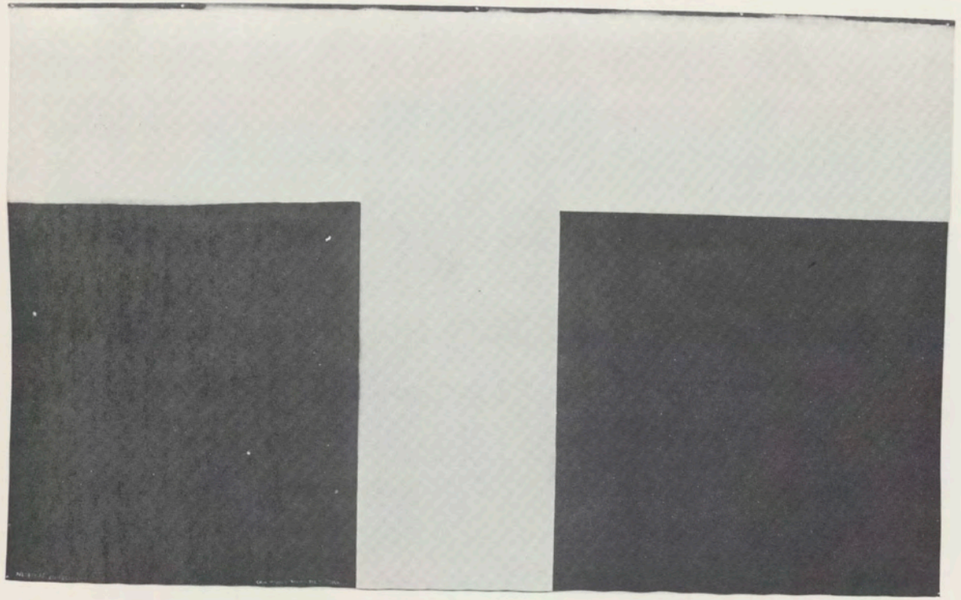
DAYS AND NIGHTS IN THE WILDERNESS SHOWING THE CONSTANT FLOW OF LIGHT PASSING INTO A DARK LANDSCAPE (1)



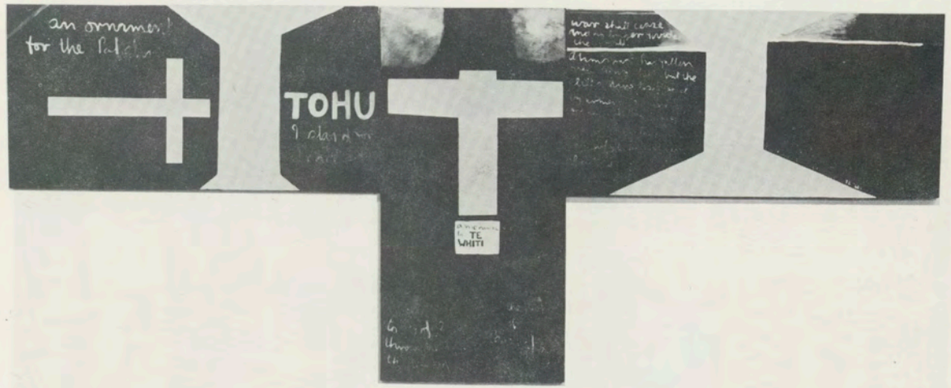
NECESSARY PROTECTION (2)



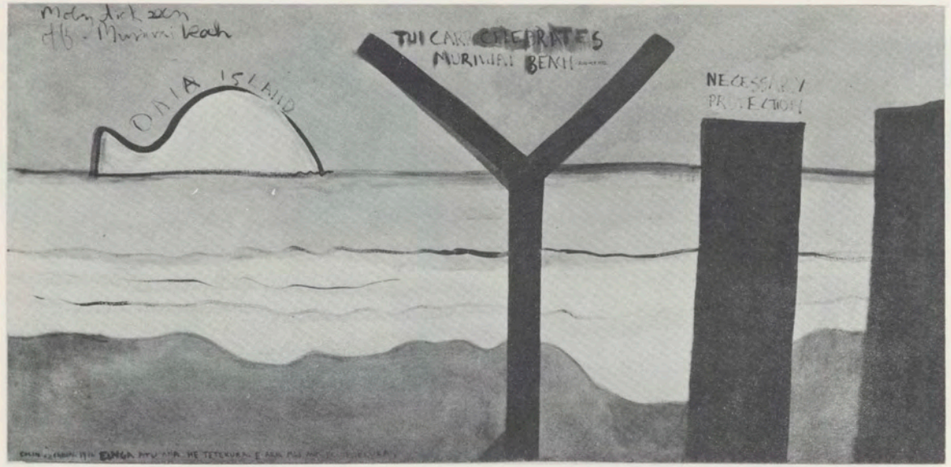
NECESSARY PROTECTION (3)



NECESSARY PROTECTION (4)

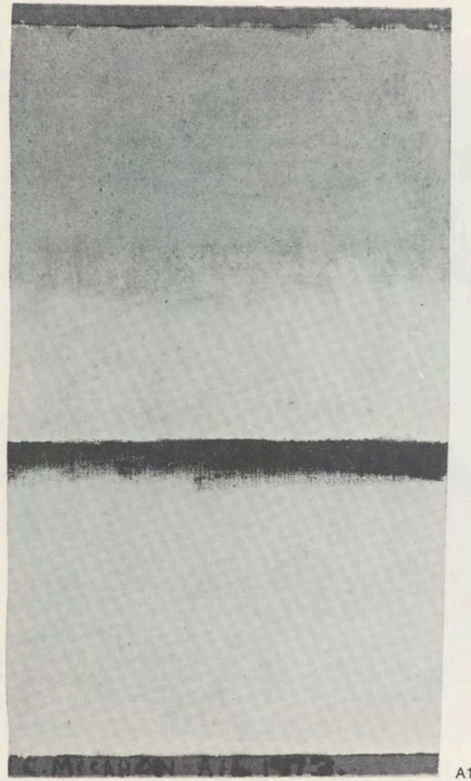


PARIHAKA TRIPTYCH (5)

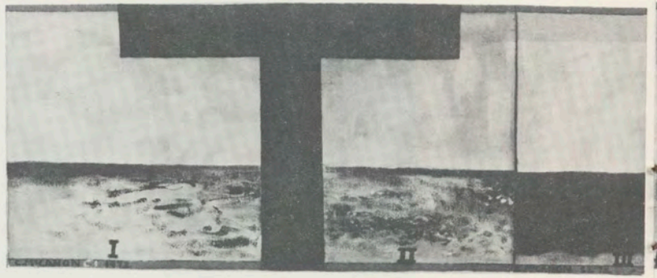


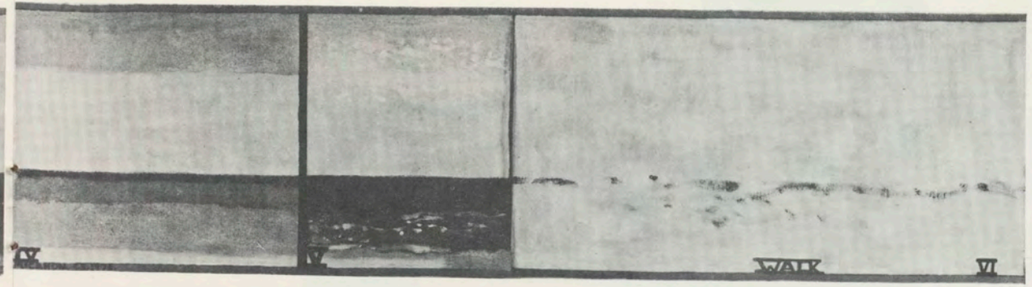
MOBY DICK SEEN OFF MURIWAI BEACH (6)

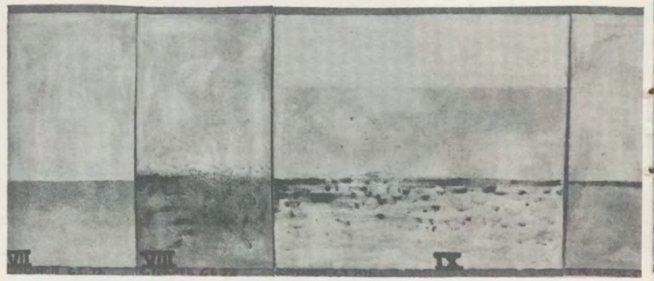
AEROPLANE OVER MURIWAI (7)

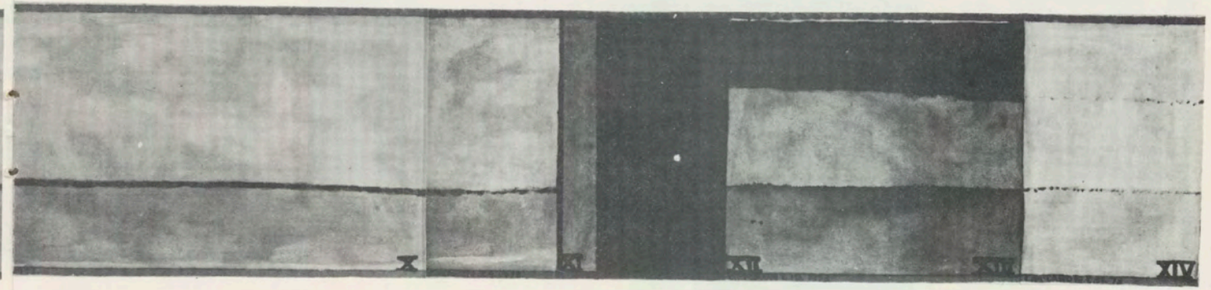


A14 (8)

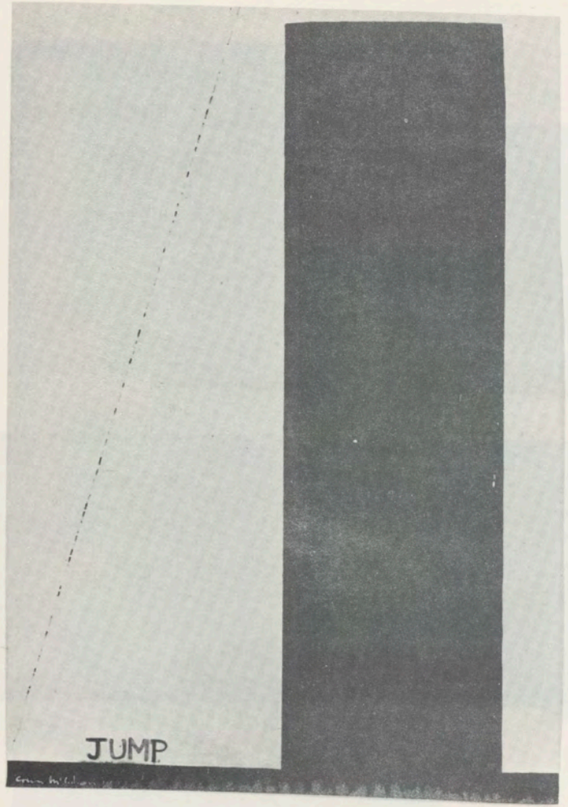




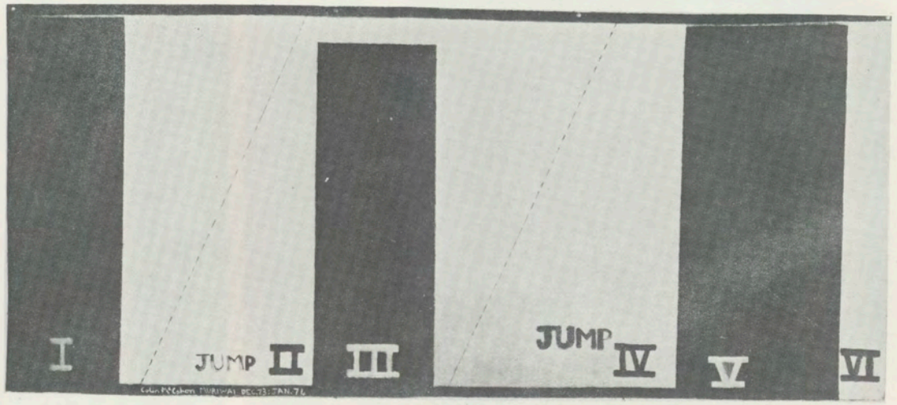




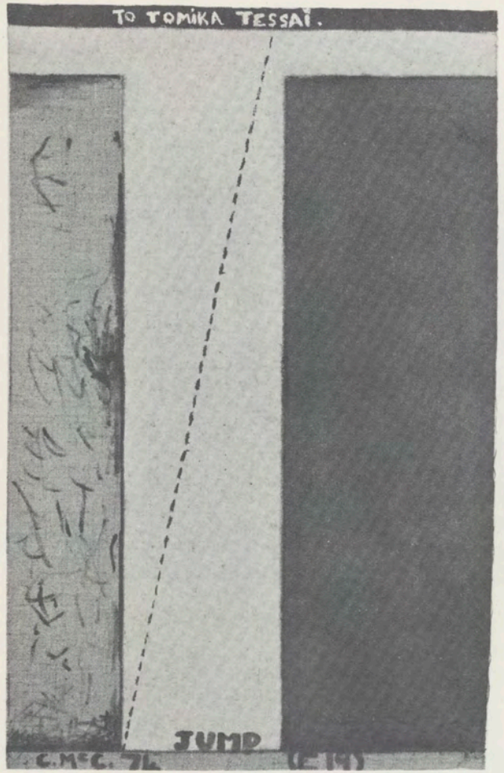
WALK WITH ME (9)



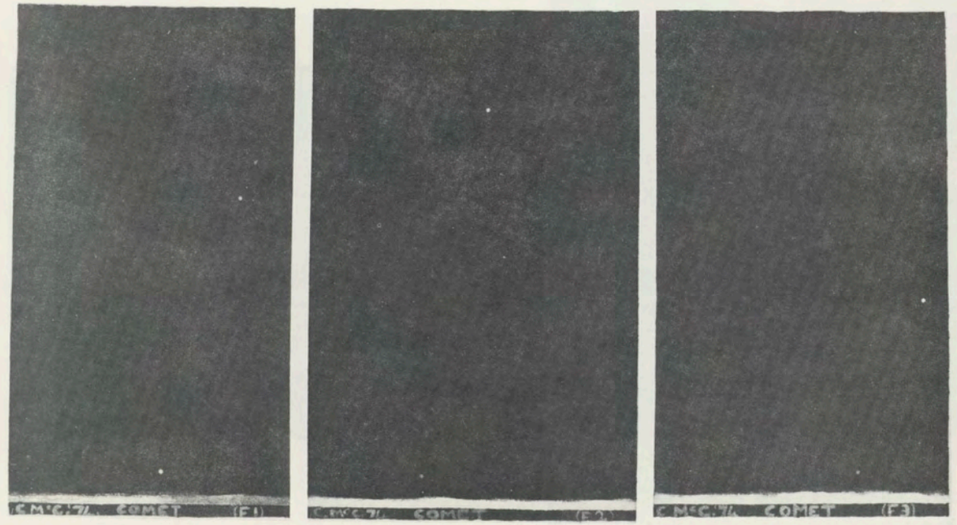
JUMP (10)



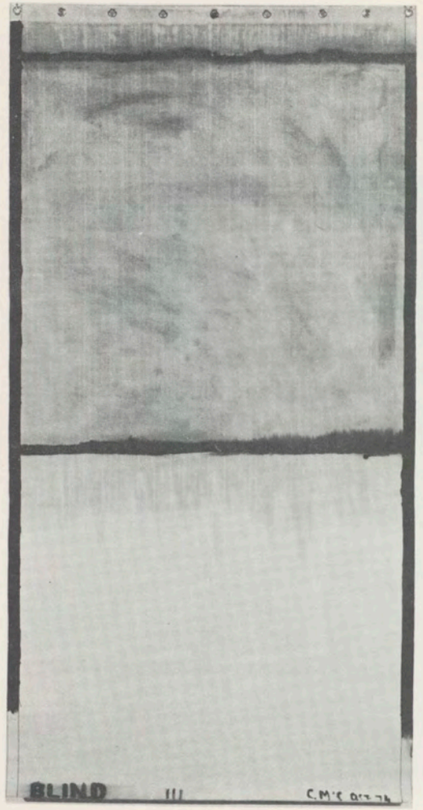
JUMP I/VI (11)



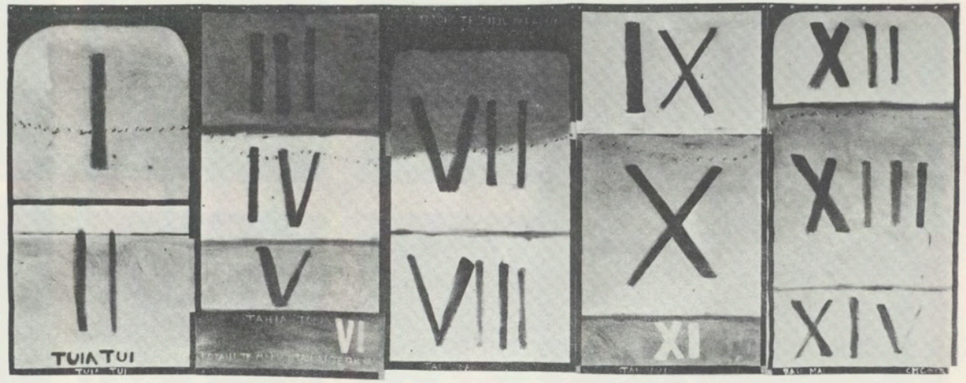
JUMP E19 (12)



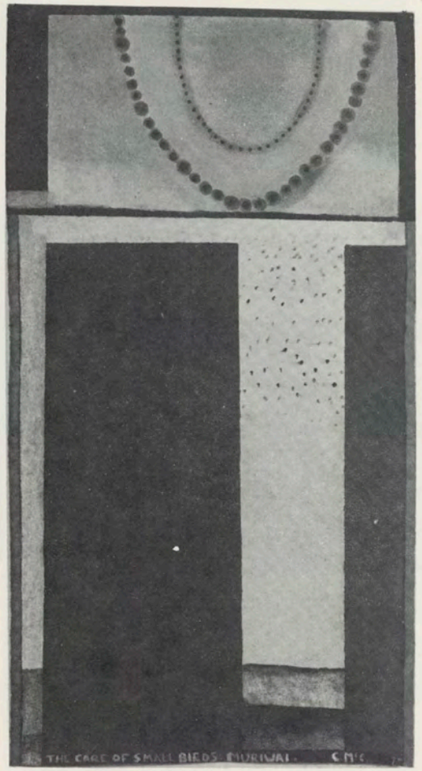
COMET (13)



BLIND III (14)

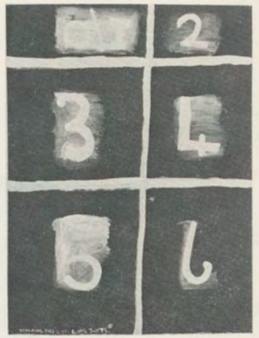


THE SHINING CUCKOO (15)

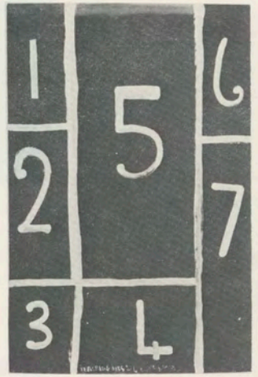


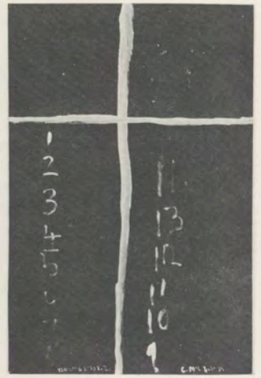
THE CARE OF SMALL BIRDS, MURIWAI (16)

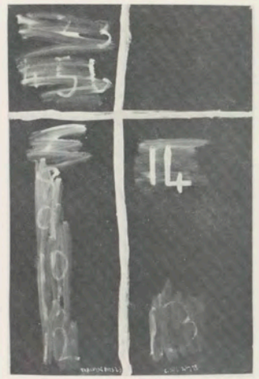
TEACHING AIDS 2 (17) 1 — 5

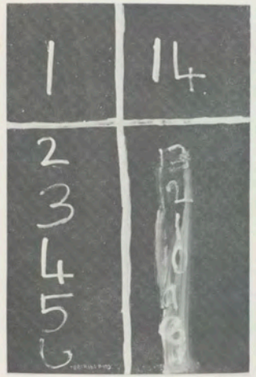


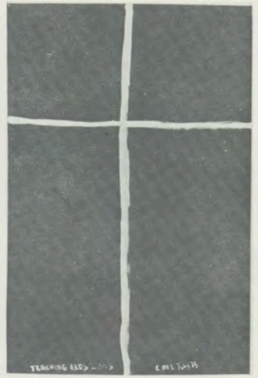
TEACHING AIDS 2 (17) 6 — 10

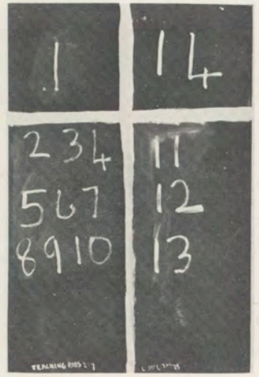


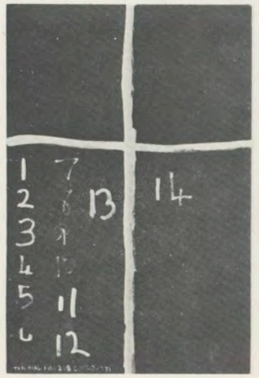


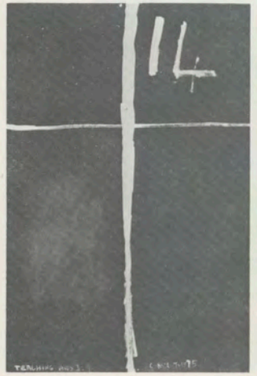


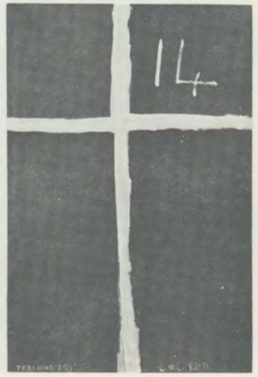


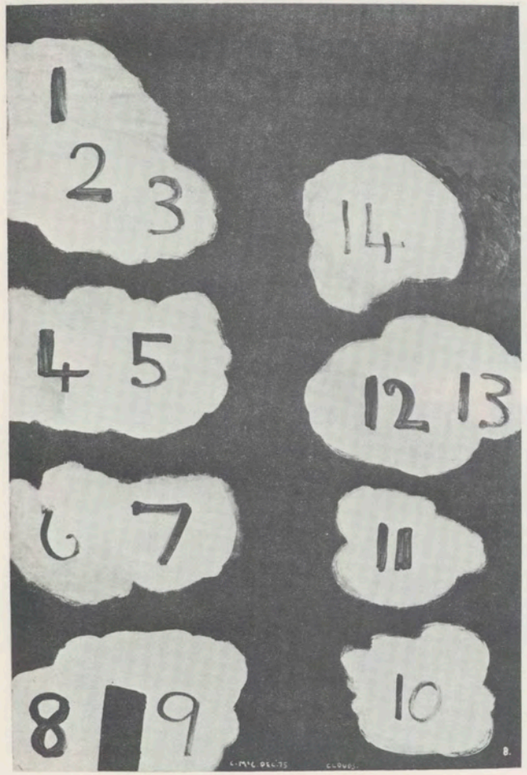






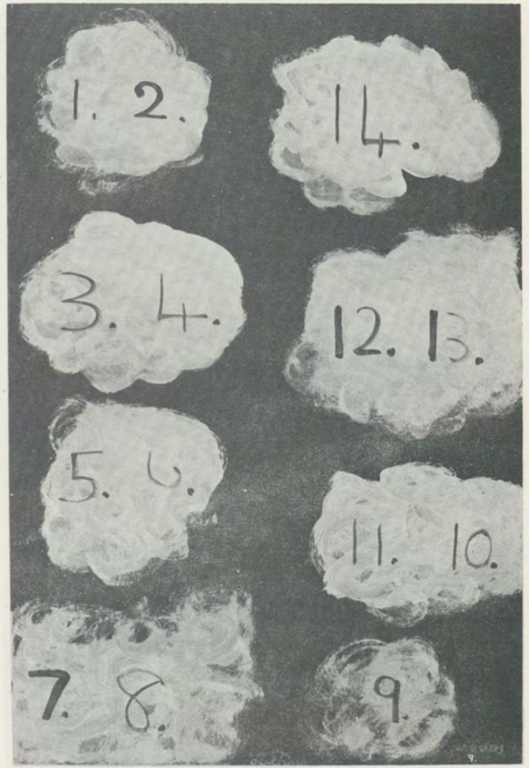


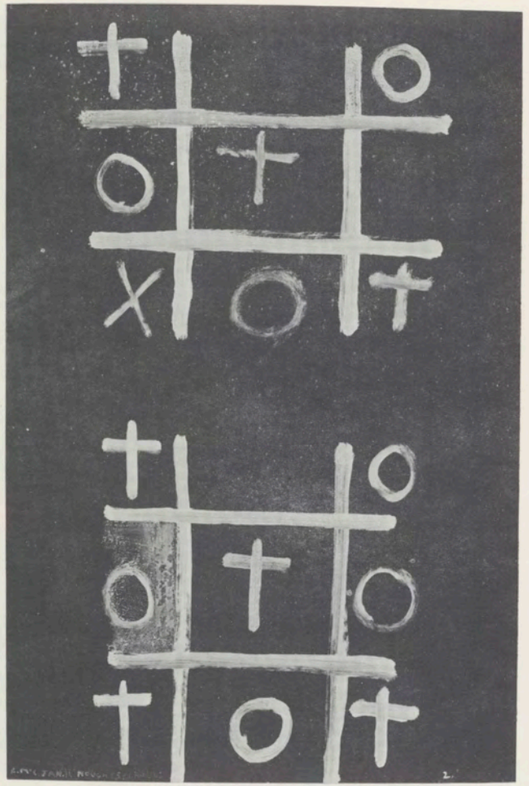


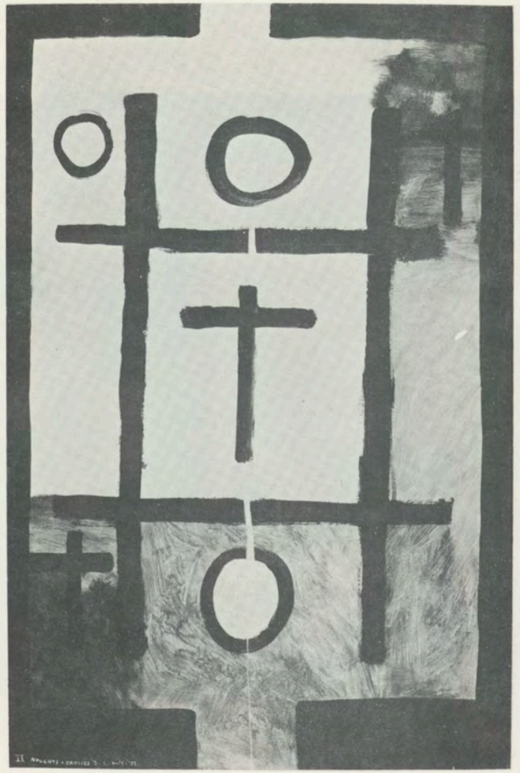


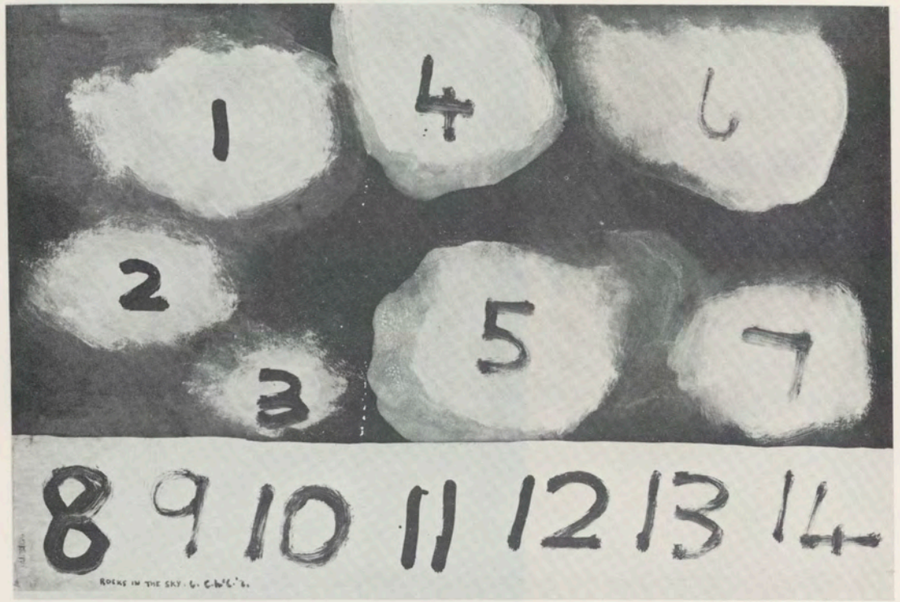
CLOUDS 8 (18)

CLOUDS 9 (19)

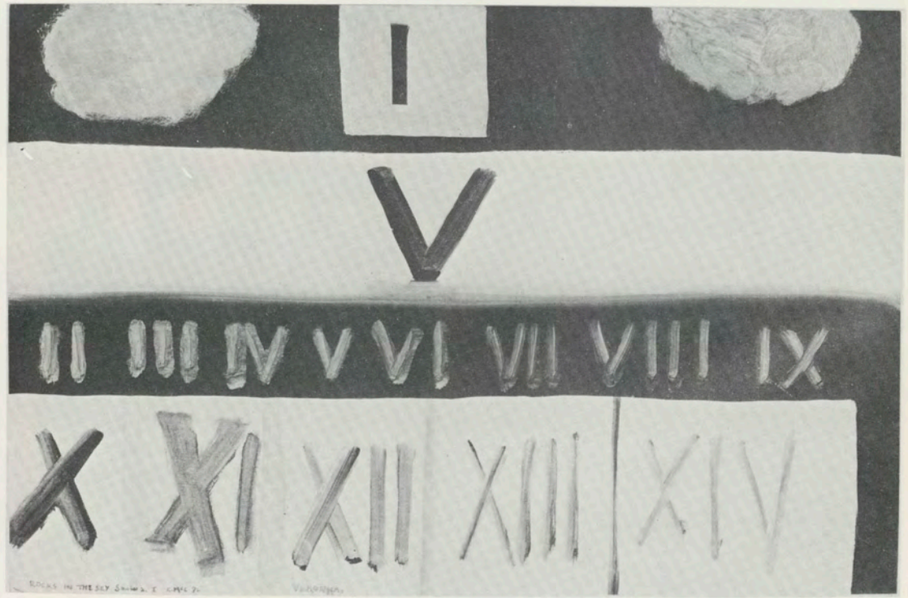




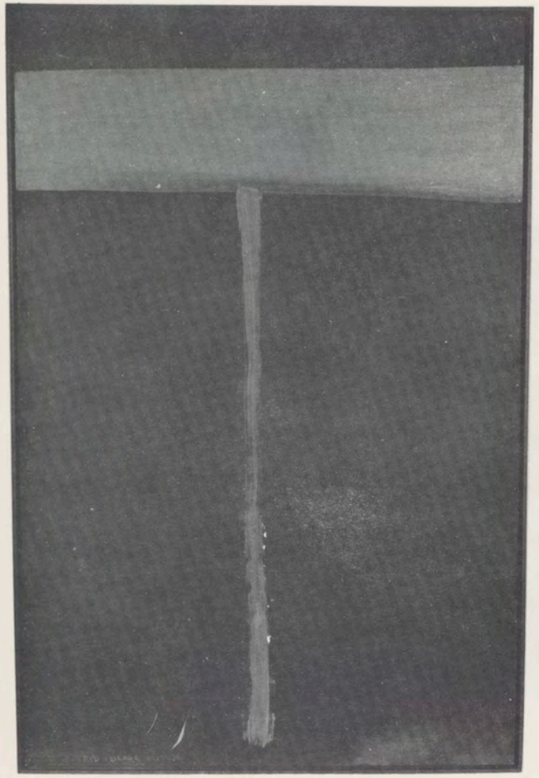




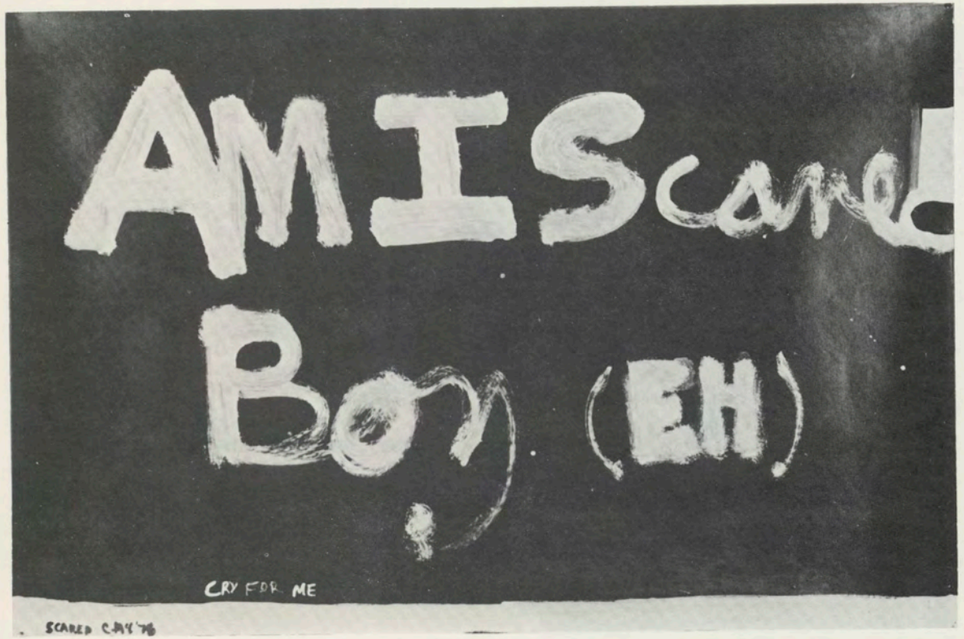
ROOKS IN THE SKY 6 (22)



VERONICA (23)



RED & BLACK (24)



AM I SCARED (25)

PETER MCLEAVEY GALLERY WELLINGTON, DURING EXHIBITION OF UREWERA POSTERS DECEMBER 1975.

Catalogue

The arrangement is chronological, at least from year to year. Measurements are in millimetres height first. Two measurements for one dimension, e.g. 1772/60, are those for left side then right in the case of height of irregular canvases, for top then bottom in the case of their width. For the jute canvases, 'c925' is recorded for the dimension corresponding to the width in the original roll, which varies from 922 to 932. Abbreviations: "b" bottom, "l" either lower (or low down though not at bottom) or left-in that order if there are two, "m" middle (reading across), "r" right, "t" top, "u" upper (or high up though not at top).

1
DAYS AND NIGHTS IN THE WILDERNESS SHOWING THE CONSTANT FLOW OF LIGHT PASSING INTO A DARK LANDSCAPE 1971
Acrylic on unstretched canvas folded and sewn back t and b, 2365 x 1840
Inscribed ul "Ninety Mile Beach with Haumu Hill", b from l, title; br "Homage to Van der Velden"; signed bm (at end of title) "McCahon April-June '71".
Govett-Brewster Art Gallery

2
NECESSARY PROTECTION 1971
Pencil & crayon on paper 422 x 594
Signed b near l "McCahon '1971"; title inscribed bm.
Mrs Mary Earle, Palmerston North

3
NECESSARY PROTECTION 1971
3 charcoal drawings on paper mounted together, each 187 x 137 (no 2 disposed horizontally); mount 333 x 745
1 inscribed in pencil ul "Necessary protection", II "Light falling through a dark landscape", 2 inscribed in pencil tl "Necessary protection", 3 inscribed in charcoal ul "Necessary protection", II "a fall of light" and signed in pencil b near r "C.McC '71".
Govert-Brewster Art Gallery

4
NECESSARY PROTECTION 1972
Acrylic on unstretched canvas; sides folded and sewn back, 1840 x 2973/2962
Titled bl; signed bl of m "Colin McCahon Nov. 71 - Feb. 72. Muriwai."
The Artist c/o Peter McLeavey Gallery, Wellington

5
PARIHAKA TRIPTYCH 1972
Acrylic on 3 stretched canvases forming a T. 1,867/6 x 1751/3; 2, 1754/5 x 864/5; 3, 864 x 1752/5
Inscribed 1, ul "an ornament/for the Pakeha", m & lr "Tohu/I stand for/Peace"; 2, lm "a monument/to/Te/Whiti", II "Te Whiti/to people/throughout/the world", lr "and to/the people/of/Parihaka"; 3, l side "war shall cease/and no longer divide/the World. Adam's race has fallen/over many cliffs, but the/cliffs have disappeared/by numerous landslips/ and none shall fall over those/cliffs again. The one cliff/left which has not been/levelled, is/death. / December. 1880./ Te Whiti to the people"; lr "Einga (ie Hinga) atu ana he tetekura. E ara mai ana he tetekura". (One chief falls, another rises and takes his place). Signed 3, br, "McCahon July 72".
A series of smaller paintings were done with the Triptych.
The Govett-Brewster Art Gallery

6
MOBY DICK SEEN OFF MURIWAI BEACH 1972
Acrylic on stretched canvas, 867 x 1752
Title inscribed tl "Moby dick seen/off Muriwai beach"; um "Tui Carr celebrates/Muriwai Beach August 1972"; ul of m "Oaia Island", ur of m "Necessary Protection", signed and inscribed bl "Colin McCa-

hon 1972 Einga atu ana he tetekura. E ara mai ana he tetekura." (the "Mc" obscured).
Tui Carr is Colin McCahon's Maori grandson
The Artist c/o Peter McLeavey Gallery

7
AEROPLANE OVER MURIWAI 1973
Pencil on paper 229 x 306
Title inscribed tl; inscribed l from l "Seaweed shells". Signed br of m "Colin McCahon Easter 73". From "Jet out from Muriwai" series.
The Artist c/o Peter McLeavey Gallery

8
A14 1973
Acrylic on unstretched jute canvas c925 x 530/27
Signed bl "C. McCahon A14 1973".
Mr Graham Ecroyd, Wellington

9 *
WALK WITH ME 1973
Acrylic on 11 unstretched jute canvases, c925 x (C1) 1805/1778, (C2) 465/467, (C3) 1775/87, (C4) 1775/1795, (C5) 470/473, (C6) 470/475, (C7) 1025/988, (C8) 1720/1725, (C9) 1100/1081, (C10) 1013/1015, (C11) 630/616.
Inscribed, low: (C1) l "I", near r "II"; (C2) r "III"; (C3) l "IV", r of m "V"; (C4) r of m "Walk", r "VI"; (C5) l "VII"; (C6) l "VIII"; (C7) r of m "IX"; (C8) r "X"; (C9) r "XI"; (C10) l "XII", r "XIII"; (C11) r "XIV". Signed, b: (Cl) l "C. McCahon C1 1973"; (C2) l "C. McCahon C2'73."; (C3) l "C. McCahon. C3.1973"; (C4) l "C.McCahon. C4 73."; (C5) l "C.McCahon. C5.73."; (C6) l "C.McCahon C6.73"; (C7) l "C.McCahon c7.1973."; (C8) l "C.McCahon. C8.1973."; (C9) "C. McCahon. C.9.1973."; (C10) l "C.McCahon C.10.1973."; (C11) l "C. McCahon. C.11.1973".
This work is Series C of 1973, the other series being A,B and D.
Mr N M McGrath, Lower Hutt

** The numbers I to XIV in this work allude to the 14 Stations of the Cross in Catholic churches; likewise those in nos 15,17,18,19,22, and 23 below. Those Stations invite reflection on episodes in the Crucifixion story from the condemnation of Jesus to His being laid in a sepulchre.*

10
JUMP 1974
Acrylic on unstretched canvas, folded back with eyeletts t, cemented b, 2695/2751 x 1810
Inscribed l near l "Jump"; signed bl "Colin McCahon 1973"
The Artist c/o Peter McLeavey Gallery

11
JUMP I/VI 1974
Acrylic on unstretched jute canvas c925 x 2135
Inscribed ii/lr: "I", "Jump", "III", "Jump", "IV", "V", "VI". Signed b near l "Colin McCahon Muriwai Dec. '73: Jan.74".
A Wellington collector

12
JUMP E19 1974
Acrylic on unstretched jute canvas c925 x 595/85
Inscribed tm "To Tomi(o)ka Tessai.", lm "Jump". Signed bl "C.McC.74" br of m "(E19)".
The Artist c/o Peter McLeavey Gallery

13
COMET 1974
Acrylic on 3 unstretched canvases c925 x (Fl) 507/12, (F2) 590/600 (F3) 530/44
Each signed bl "C McC.'74." (punctuation varies).

Inscribed bm "Comet" and br with series no, eg "(F1)".
The Artist c/o Peter McLeavey Gallery

14
BLIND III 1974
Acrylic on unstretched white canvas, folded back and sewn t & b, with eyeletts t, 1755/70 x 904
Title inscribed b from l; signed br "C.McC Oct. 74".
Mr Graham Ecroyd, Wellington

15 *
THE SHINING CUCKOO 1974
Acrylic on 5 unstretched canvases, each folded back and sewn t & b with eyeletts t: (1) 1722/60, (2) 1765/73, (3) 1730/43, (4) 1755/60, (all) x c903
Each panel inscribed down from um: "I", "II", "Tuia tui" (Knit together), "Tuia tui"; (2) "III", "IV", "V", "Tahi tahia" (Clear a space), "Kotahi te manu i tau ki te tahuna" (A bird settled on the sandbank); (3) "Te tangi o te pipiwhararua/ Tangirau Hotere" (The song of the shining cuckoo, Tangirau Hotere) "VII", "VIII", "Tau mai" (Rest); (4) "IX", "X", "XI", "Tau mai"; "XII", "XIII", "XIV", (bl) "Tau mai". Canvases numbered II from "1" to "5"; (5) signed br "C McC Oct 74".
Hocken Library, Dunedin

** Against this entry in the m/s sent him, Colin McCahon c 1/8/77 wrote: "A job on this with what I think is the better translation next Islands. This one is easy & I think wrong: you could cut out the translation bits. Double meanings can change the image & therefore the relation to the Stations." He also pointed out that the canvases form one work, which is not part of a series.*

16
THE CARE OF SMALL BIRDS, MURIWAI 1975
Acrylic on unstretched jute canvas attached to dowel, 1720/30 x c925
Title inscribed bl; signed br "C McC.'75".
From the "Birds, Muriwai" series. This followed another series with a beads-against-sky motif, "Rosegarden", which was also elated to one, "A Rosegarden for Lautoka" (or "The last palm tree in Lautoka").
Miss Olivia Spencer Bower, Christchurch

17
TEACHING AIDS 2 1975
Acrylic on 10 sheets of Steinbach paper, each 1103 x 730
Each vertically inscribed, (except as noted) in 2 columns, as follows -- 1, "0 1"/"3"/"5"/"2"/"4"/"6" (titled and signed II "Teaching aids 2 no 1 C.McC July 75."); 2, "1/2/3/4/5/6/7/8"; "14/13/12/11/10/9" (titled bl of m "Teaching aids 2.2" and signed b near r "C.McC July 75"); 3, "123/456", "7/8/9/10/11/12"; "14", "13" (Titled bl of m "Teaching aids: 2:3" and signed br of m "C McC. July 75"); 4, "1"/"2/3/4/5/6"; "14"/"13/12/11/10/9/8/7" (titled bl of m "Teaching aids 2:4" and signed br of m "C.McC July 75"); 5, nothing inscribed but titled bl of m "Teaching aids 2.No5" and signed br of m "C McC July 75"; 6 (in 3 columns) "1"/"2"/"3"; "5""4"; "6"/"7" (titled and signed bm "Teaching aids 2:6 C.McC July 75"); 7, "1"/"2 34/567/89 10"; "14"/ "11/12/13" (Titled b near l "Teaching aids 2:7" and signed r of m "C.McC July 75"); 8, "1/2/3/4/5/6", "7/8/9/10/11/12", "13", "14" (titled and signed bl "Teaching aids 2:8 CMcC July 75"); 9, (t of r column) "14" (titled bl "Teaching aids 2:9." and signed r of m "C McC July 75"); 10 as 9 but signature punctuated. Numerals smudged or faint on many of the sheets while in 2 and 9 it is as if some were rubbed out.
The Artist c/o Peter McLeavey Gallery

18
CLOUDS 8 1975
Acrylic on Steinbach paper 1106 x 732
Inscribed within cloud shapes in 2 vertical columns "1/2/3", "4 5", "6 7", "8 9"; "14", "12 13", "11", "10"; signed and titled bm "C.McC. Dec.'75 Clouds." and numbered br "8".
The Artist c/o Peter McLeavey Gallery

19
CLOUDS 9 1975
Acrylic on Steinbach paper 1106 x 732
Inscribed within cloud shapes in 2 vertical columns "1.2.", "3.4.", "5.6.", "7.8."; "14". "12.13", "11.10.", "9"; signed bm "C.McC '75/December".
Titled br "Clouds/9."
The Artist c/o Peter McLeavey Gallery

20
NOUGHTS & CROSSES 2 1976
Acrylic on Steinbach paper 1106 x 732
Signed and titled bl "C.McC.Jan. '76. Noughts & Crosses" and numbered b near r "2."
The Artist c/o Peter McLeavey Gallery

21
NOUGHTS & CROSSES II 2 1976
Acrylic on Steinbach paper 1106 x 732
Inscribed and signed bl "II Noughts & Crosses 2. C.McC.'76."
The Artist c/o Peter McLeavey Gallery

22
ROCKS IN THE SKY 6 1976
Acrylic on Steinbach paper 732 x 1106
Inscribed in 3 rows: "1", "4", "6", "2", "3", "5", "7"; "8 9 10 11 12 13 14". Titled and signed b near l: "Rocks in the sky.6.C.McC. '76."
The Artist c/o Peter McLeavey Gallery

23
VERONICA 1976
Acrylic on Steinbach paper 732 x 1106
Inscribed in 4 rows "I"; "V"; "II III IV V VI VII VIII IX"; "X", "XI", "XII", "XIII", "XIV";
Inscribed with series title and signed bl "Rocks in the sky Series 2.I CMcC 76", and titled bl of m.
The Artist c/o Peter McLeavey Gallery

24
RED & BLACK 1976
Acrylic on Steinbach paper 1106 x 732
Titled and signed b near l "Red & black C.McC 76".
From "The red ones" series.
Ministry of Foreign Affairs, Wellington

25
AM I SCARED 1976
Acrylic on Steinbach paper 732 x 1106
Inscribed um "Am I Scared/Boy.(Eh)", l near l "Cry for me"; series title inscribed and signed bl "Scared C.Mc '76".
Govett-Brewster Art Gallery

BIBLIOGRAPHIC NOTE

The catalogue of the *Colin McCahon Survey* (Auckland City Art Gallery, 1972) has a bibliography, p.41, as also (pp 54/5) the catalogue of the *McCahon 'Religious' Works 1946-1952* exhibition (Manawatu Art Gallery, Palmerston North, 1975). The reference for Wystan Curnow's *New Zealand Listener* piece is vol.80, no 1871, 11 Oc'75. *The Bulletin of New Zealand Art History* (University of Auckland Department of Art History) has in its first four issues a series of articles by Anthony Green on the art that followed McCahon's visit to the United States in 1958.

PHOTO CREDITS.

CHARTERS & GUTHRIE ASSOCIATES LTD NEW PLYMOUTH
1, 2, 3, 5, 9, 15, 16, 24, 25.

JOHN ASHTON PHOTOGRAPHY WELLINGTON
4, 6, 7, 8, 10, 11, 12, 13, 14, 17, 18, 19, 20, 21, 22, 23.

DOMINION NEWSPAPER WELLINGTON
PAGE NO. 38

END PAPERS SUE CURNOW.