

An abstract geometric painting featuring large, bold shapes in black, white, and red. A large black triangle is on the left, and a black square is on the right. The background is white with some grey and blue tones. The text is written in a hand-drawn, blocky font.

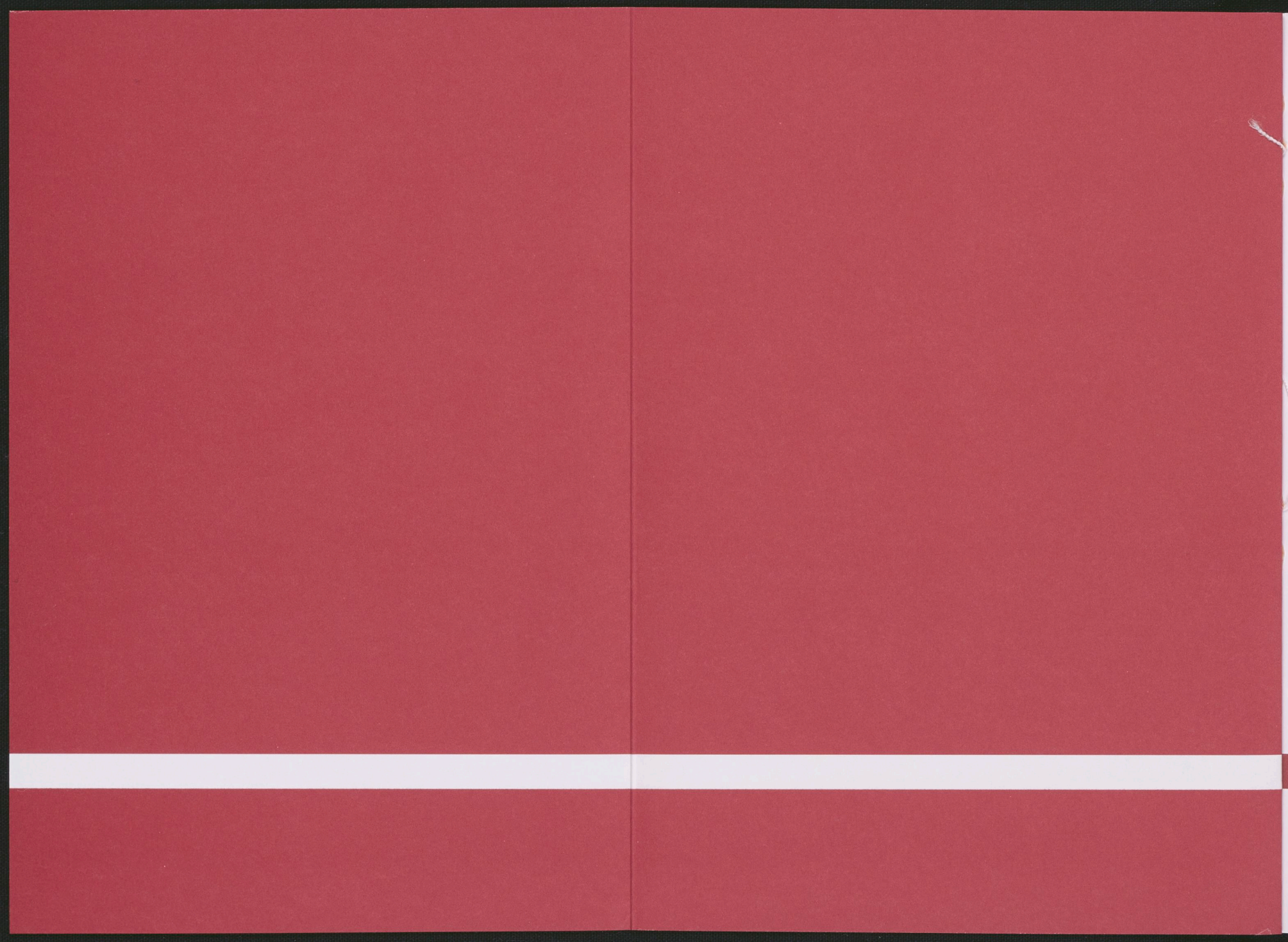
O EARTH, EARTH, EARTH.

HOW IS THE HAMMER OF THE WHOLE
EARTH CUT ASUNDER AND
BROKEN.

ALL YE THAT KINDLE A FIRE, THAT GIBD YOURSELVES ABOUT
WITH FIREBRANDS: WALK YE IN THE FLAME OF YOUR FIRE,
AND FEELING THE BRANDS WHICH YE HAVE KINDLED, THE
EARTH SHALL STRUGGLE LIKE A BEHEMOTH MAN, THEN THE PEOP SHALL

TOWARDS

AUCKLAND



Colin McCahon the Gallery Years
Hamish Keith

cover

HOW IS THE HAMMER BROKEN

1961

enamel on board

Auckland Art Gallery Toi o Tāmaki

gift of the artist, 1981

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New Zealand



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FOREWORD

As we approach a turning point in our history, the Auckland Art Gallery is reconsidering its past as it begins to think harder about its future. There could be few figures more worthy of this moment of reflection than the artist and former staff member Colin McCahon.

In *Towards Auckland*, Hamish Keith considers McCahon's artistic and professional contributions during his time at the Gallery from 1953 to 1964. In this decisive decade, the staff progressively set about expanding the Gallery's ambition, supporting contemporary art and generating an active exhibitions programme – history worth repeating.

They were important years for McCahon, in which he was as much a student of the collections as a teacher of art in the attic studio. This experience, combined with travel to the United States, marked its own critical shift in his development as a painter.

I am grateful to curator Hamish Keith for his lucid essay, selection of works and the warmth of his witness to the Gallery's transition from adolescence into adulthood. His critical scrutiny is always illuminating and provocative. Thanks go to the institutional and private lenders to the project. Additionally, as this exhibition amply demonstrates, the Gallery has a deep debt especially and over the long term to the McCahon family, and to those private donors who have so richly endowed our McCahon holdings.

In closing, I wish to acknowledge Aalto Colour for their contribution towards this publication and ongoing sponsorship. At the same time, I am delighted to recognise Skycity Auckland Community Trust who supported the publication and presentation of *The Second Gate Series*. In concert with their grant to the McCahon House project, we greatly appreciate their commitment to celebrating one of our culture's most significant figures – Colin McCahon.

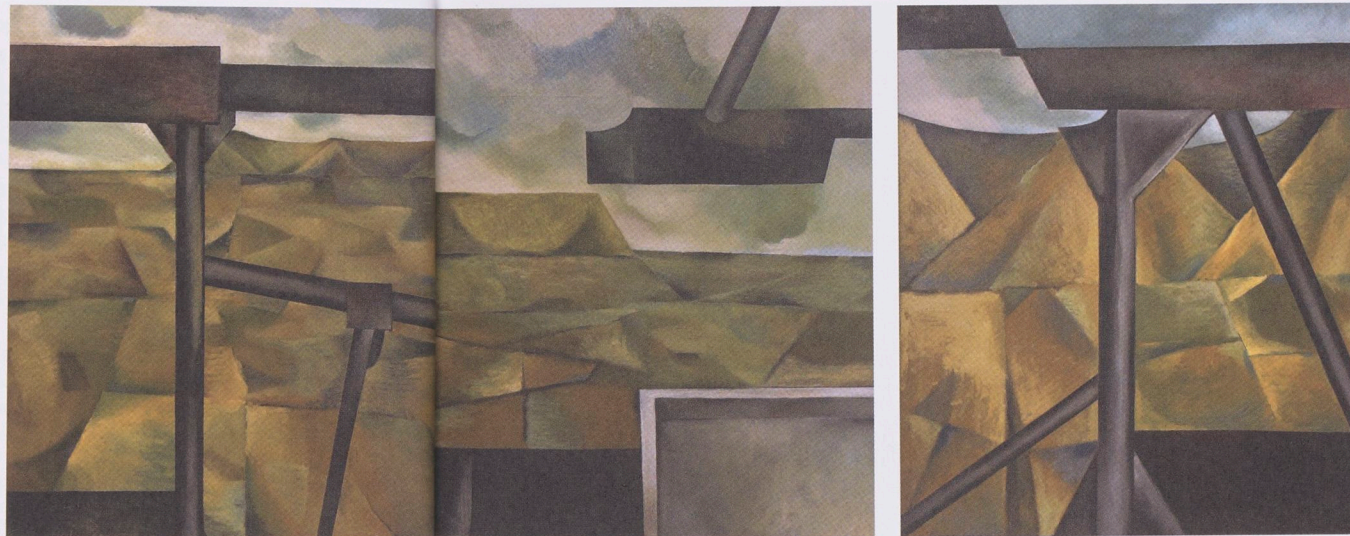
Chris Saines
Director

ON BUILDING BRIDGES

1952

oil on plywood

Auckland Art Gallery Toi o Tāmaki
purchased 1958



TOWARDS AUCKLAND



On Building Bridges on display on the back wall of the City gallery, Auckland City Art Gallery, in a 1960 exhibition of New Zealand art. E. H. McCormick Research Library, Auckland Art Gallery Toi o Tāmaki

Colin McCahon's triptych *On Building Bridges*, 1952, painted in Christchurch, played a considerable part, in legend at least, in bringing the artist to Auckland. The then Director at the Auckland City Art Gallery, Eric Westbrook, saw the work, was impressed and invited McCahon to Auckland to a job at the Gallery. There was no job and Westbrook found work for the artist as a part-time gallery cleaner. That is how the popular story runs. It has been challenged and may only be partly true, although it does fit with what the artist told me when I joined the Gallery staff five years later.

Whatever the detail, McCahon ended up employed at the Gallery full-time, eventually as Keeper under Peter Tomory, and *On Building Bridges* joined the Gallery collection as one of its iconic New Zealand works. So much for myth.

Beyond image the work is iconic for the recent history of New Zealand art in a whole lot of interesting ways; in a practical sense it carried McCahon to Auckland, in style it attempted to build a credible bridge between European modernism and New Zealand landscape painting and, most importantly of all, it also coincidentally defined a chasm that would have to be crossed before New Zealand art came of age.

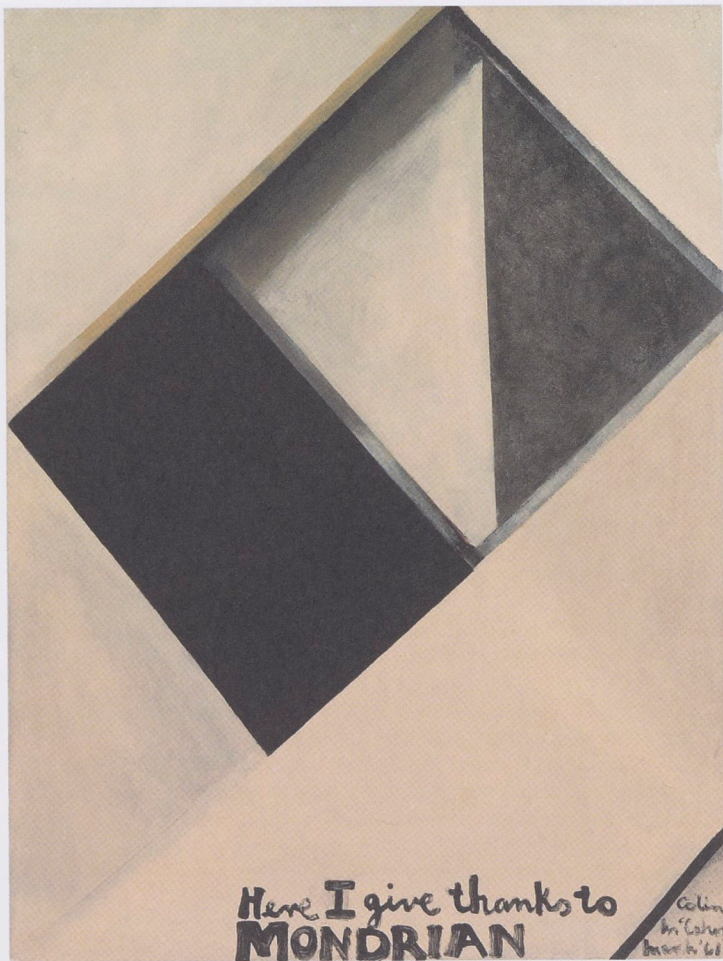
No one, then or for quite a few years later, would have much idea just what that chasm represented or even that one existed. They would certainly not have the faintest idea that a particular form of European modernism might have been a major component of it.

In New Zealand art the image of journeys is a poignant one. In a land where everyone's origins are somewhere else, as a cultural metaphor it is irresistible. McCahon's journey, physically to Auckland and stylistically in *On Building Bridges* is as pointed for the

TOWARDS AUCKLAND 5

1953
watercolour and gouache
Auckland Art Gallery Toi o Tāmaki
purchased 1965





Here I give thanks to
MONDRIAN

Colin
for Colours
March 1961

evolution of the culture at large as it is for his own personal development.

Like most New Zealand cultural journeys in the first half of the twentieth century McCahon's began in the landscape. Wherever else it pointed, visible or not, the landscape continued as a compositional basis for McCahon's work at least for the rest of his career, but it was seldom again after 1958 a subject in its own right or a signature of identity.

The brilliant and unmistakable signpost to this is *Here I give thanks to Mondrian*, 1961, possibly McCahon's most misunderstood work. It has been seen as the artist celebrating the abandonment of landscape in favour of modernism. It is actually quite the reverse.

In *Here I give thanks to Mondrian* McCahon celebrates the transformation of landscape. In his travels to the US in 1958 he had seen the vast Piet Mondrian retrospective that presented the Dutch modernist's work as a continuum of landscape, from his earliest Hague School works to *Broadway Boogie Woogie*. He had noted how seamless that continuum was.

McCahon remarked to me the following year, that "you can't hang a Mondrian upside down because all of the water would run out of it". On the face of it a flippant remark, but when put beside his comments on Alwyn Lasenby's painting about the same time, that they worked because they had the "essential gravity of landscape", the comment takes on a critical weight. While landscape continued to provide the compositional basis of McCahon's art, the transformation covered by the years of the exhibition *Towards Auckland* was away from landscape and from locating identity in it as the subject.

Prior to his US visit McCahon used European modernism as the bones for the painting of landscape.

HERE I GIVE THANKS TO MONDRIAN

1961

enamel on board
Auckland Art Gallery Toi o Tāmaki
gift of the Friends of the Auckland
Art Gallery, 1964

I AND THOU

1954-55

oil on hardboard

Auckland Art Gallery Toi o Tāmaki
bequest of Miss L D Gilmour, 1990

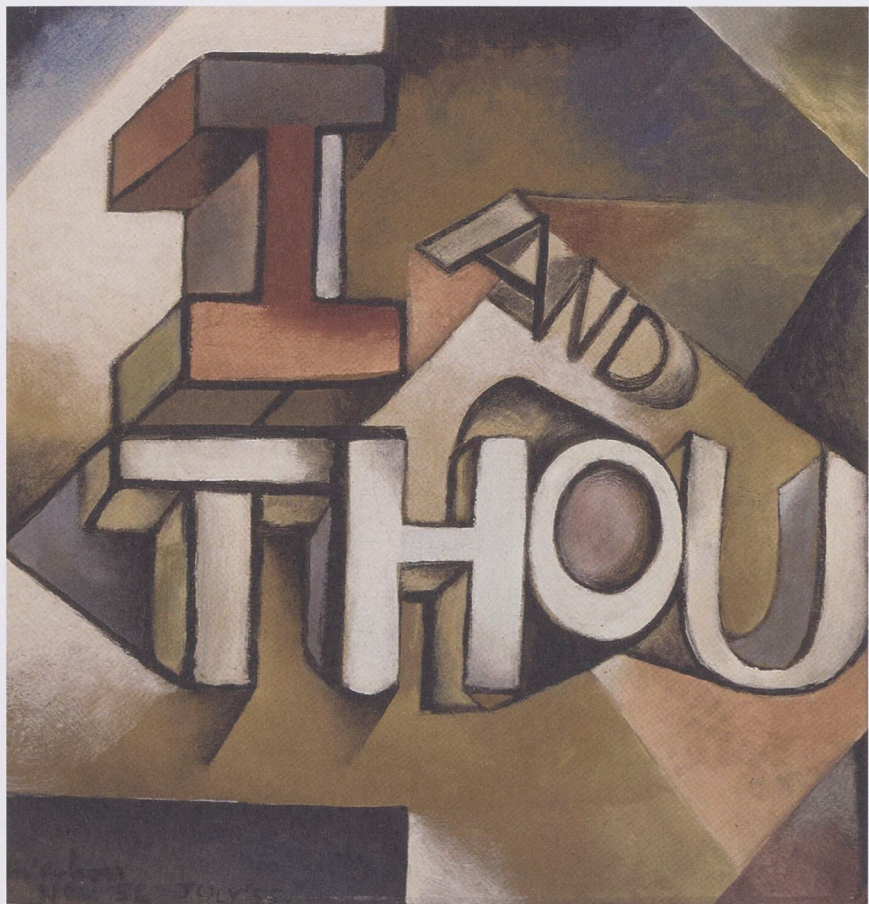
The *Titirangi*, *Kauri* and *French Bay* landscapes of the mid-1950s – as beautiful and accomplished as they are – are still tightly bound together with compositional models drawn from Cubism and variants of it. The light and airy watercolours *Towards Auckland*, 1953-54, which provide the title for this show, reach back almost as far as Cubism's origins to the watercolours of Cezanne.

McCahon identified as a source for his interest in Cubism the influence of an Australian painter Mary Cockburn-Mercer, whom he had met when he visited Australia in 1951, during his only trip out of New Zealand prior to 1958. Interestingly, he also somewhere records seeing as a young man a page of Cubist art in the *Illustrated London News*. The only page anything like Cubism in that paper during these years was of works by Wyndham Lewis and the English Vorticists.

Of course, modernism not only propped up landscape in McCahon's work. It formed the structural driver of his word paintings too. *I and Thou*, 1954-55, being a classic example of the relationship. Certainly no European Cubist painter would have tackled this subject – the notion of words as ideas rather than objects – but they would have been comfortable about the way it was realised.

Writers and critics have often complained that the pre and post-war periods in New Zealand – carelessly lumped together under grab bag titles like “searching for national identity” and “Expatriates” – were crippled and stunted by an obsession with landscape as a subject and with ways of painting it drawn from English art.

There is a partial truth in this argument, of course, but the vision of New Zealand artists was equally inhibited by a half-digested European modernism,





which was believed to provide a radical escape route from those other regional and colonial obsessions.

In the end modernism proved to be a false friend and a chasm that had to be crossed. During his years at the Gallery McCahon successfully bridged it. Not, it must be said, without the occasional failure of nerve.

The 1958 *Northland panels* are rightly seen as a watershed in New Zealand art. They are currently too fragile to be exhibited outside Te Papa, but the three panels of what seemed to be a *Northland* landscape triptych, painted in the same year, demonstrate the reason – and it is not the reason normally given. In *Northland 1, 2* and *3* there is not a trace of modernism.¹ The stylistic source for these easily rendered images is not Western Europe but in West Coast USA.

McCahon, in the *Northland panels* and the post panel *Northland drawings*, had tossed out New Zealand inhibitions about scale and execution and that was a major break through for painting here. But McCahon was not alone in that, and nor was American art the only influence at work. In his absence in 1958 the stimulus of the *British Abstract Painting* exhibition shown at the Gallery had cut through the constraints both of scale and gesture in the work of most serious New Zealand painters. Even Milan Mrkusich flirted with gesture for a while. But what McCahon had also done was to throw out the tired baggage of European modernism. A discard that in the end would have a far greater impact on the directions of 1960s New Zealand art.

It is no coincidence that when coming across one of the *Northland* landscapes on an Auckland living room wall (mine as it happened) the American collector and philanthropist Joseph Hirshhorn was immediately taken with McCahon as an accomplished *painter*. His exact

NORTHLAND 1

1958

alkyd (monocoat) on hardboard
Private collection, Auckland

1. *Northland 1, 2* and *3*, 1958 were exhibited at The Gallery, Symonds St in the early 1960s. At the time they were shown they appeared to be a triptych, but the works were subsequently sold separately. Refer to Colin McCahon account book, box 7, Ikon Gallery Archive RC 2001/23, E. H. McCormick Research Library. The inscription of prices on the backs of these works, along with the title *Northland*, suggests that they are the same paintings shown as *Northland Landscape 1, 2* and *3* at *The Group Show*, 1959 in Christchurch. With thanks to William McAloon for pointing this out.

WILL HE SAVE HIM?

1959

Elias series

alkyd and natural resin on hardboard
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 1982

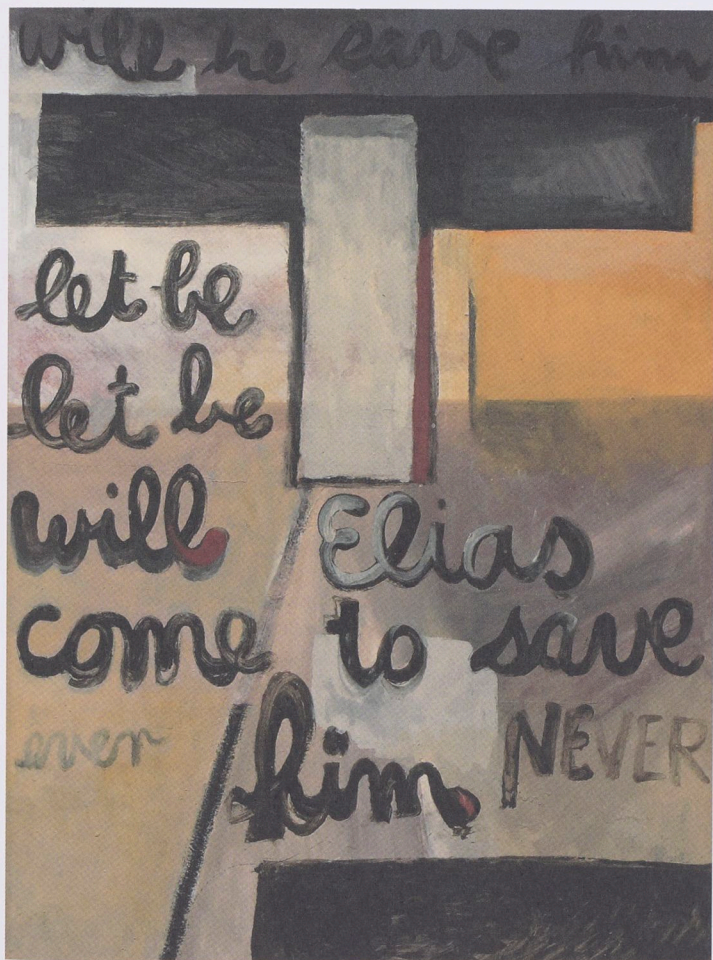
words were “that fellow can paint” – not something we had much heard said about any New Zealand painter up to then. Even Tomory for all his perceptions about New Zealand art was loath to count fluency with paint among its virtues. Although a little earlier Clement Greenberg had cited McCahon and Toss Woollaston as examples of what he presumed were New Zealand’s superior art schools and was astonished to discover that, apart from a brief encounter in Dunedin, neither artist had been near one.

Hirshhorn’s comment was made in 1980 and his eye had by then been well conditioned by American Abstract Expressionism. So too, much earlier, had McCahon’s. Abstract Expressionism and its shorter-lived West Coast subset Abstract Impressionism, with which McCahon was much taken, represented as much a break with Europe as it did a breakthrough in style.²

Tossing out European modernism was also a preoccupation of mid-century US artists too. A minor New York painter, Peter Pavia, proposed a toast at a 1950 New Year’s Eve party among whom were some more substantial colleagues – Jackson Pollock and Willem de Kooning to name two. “The first half of this century” said Pavia “belonged to Paris. The second half will belong to us.” It took a while, but it did. Much the same toast could have been made here and, in the scale of things, not much later. Certainly if the *Northland panels* represents anything at all, it represents that.

But often left out of the official account of this art historical epiphany are the 1959 *Elias* paintings, which were another step in the process. Here McCahon tossed out the Cubist underpinning of his word paintings. Sit *I and Thou* next to *Will he save Him?*, 1959, and the art, as it should, powerfully makes the point. Of course, things are never quite that simple and annoyingly for

2. Abstract Impressionism is a term that McCahon used upon his return from the USA in his illustrated lectures of his tour.



art historians change and evolution in style is always complicated by inconsistencies and contradictions.

Here I give thanks to Mondrian, 1961, celebrates a freedom from European modernism by acknowledging one of its masters. Of course, given the whole of Mondrian's works, that then seems no inconsistency at all and in any case Mondrian's version of modernism was not the problem. The *Northland panels* as an image liberating the artist from an obsession with a particular view of landscape is an inconsistency harder to explain, but even that becomes a little easier if the process runs on into and through the *Elias* paintings.

And in any case, while art history would be a tidier business if changes and evolutions could be matched up in some neat chronology so much about those things are completely random. From 1953 to 1964, critical years for the painter, McCahon was surrounded by cultural influences as broad in range and as random in subject as the City Gallery collections and was in constant discussion and debate with his Gallery colleagues.

Morning teas at the Gallery, taken in a tiny lunch-room, with Tomory, Ross Fraser, McCahon and myself, certainly did not slide by in 15-minute slices of idle chitchat. Debate was wide-ranging, prolonged and a great deal hotter and stronger than the tea. Conversations were had about the whole of art not just the New Zealand bits of it.

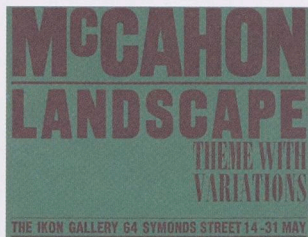
De Kooning had some interesting observations to make on the influence of art history on contemporary art in the 1950s and 60s. It is, he argued, "a great stew" into which artists reached and fished out the bits they wanted.

And art is not just about style. What changed for McCahon during the Gallery years was also fundamentally about subject. He leapt away from the familiar, if

never comfortable, themes of nationalism, identity and personal faith, to what might broadly be described as more metropolitan issues. The first *Gate* series, 1961, and *How is the hammer broken*, 1961, announced the theme and *The Second Gate Series*, 1962, resolved it. There is nothing in these works that frets about identity or place; the issue of nuclear holocaust has nothing to do with who or where you are. There is no doubt though that the language with which the artist speaks is one perfectly comprehensible to us.

Of course, McCahon sometimes faltered. He told me that the *Landscape theme and variations* series, 1963, and related works were painted because he felt he had "left his audience behind" with the first *Gates*. As one of his audience I never felt that and neither did any of my peers as far as I could tell. Perhaps having crossed the chasm before most of his contemporaries McCahon felt exposed and isolated out there on the other side.

With the benefit of hindsight we can now see he was not alone for long and if we take his move to Auckland – first to Titirangi and then to Newton – as a metaphor of relocation in the metropolitan as opposed to the regional, New Zealand art as a whole made that same shift in the sixties and would not go back.



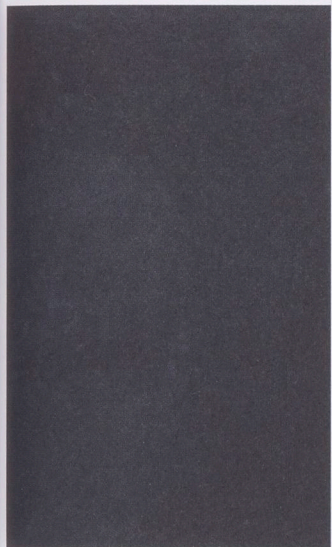
Poster for the exhibition *Landscape theme with variations* at The Ikon Gallery, Symonds St, May 1963.
E. H. McCormick Research Library,
Auckland Art Gallery Toi o Tāmaki

THE SECOND GATE SERIES

1962 (detail, panels 14-16)
alkyd on hardboard
Collection of the Museum of
New Zealand Te Papa Tongarewa
1984-0035-1



WORKING AT THE GATE
A PHOTOGRAPH



WORKING AT THE GALLERY: A MEMOIR

McCahon photographed in the Gallery, 1961 with *Moss*, 1956, and *Gate*, c.1961. Photograph by Bernie Hill. E. H. McCormick Research Library, Auckland Art Gallery Toi o Tāmaki

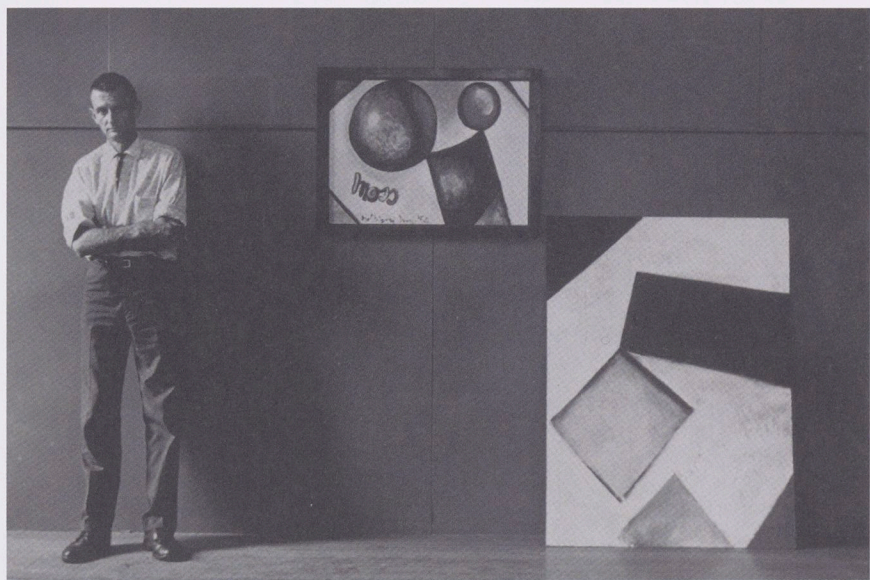
In 1957 I was twenty-one and living in Christchurch at 22 Armagh Street, a warren of student flats a stone's throw away from Canterbury University. Officially I was completing my Honours Year in sculpture, but the art school had just been moved from its city centre site – in mid term – to a jumble of prefabs at suburban Ilam and without much regret I and formal education had drifted apart.

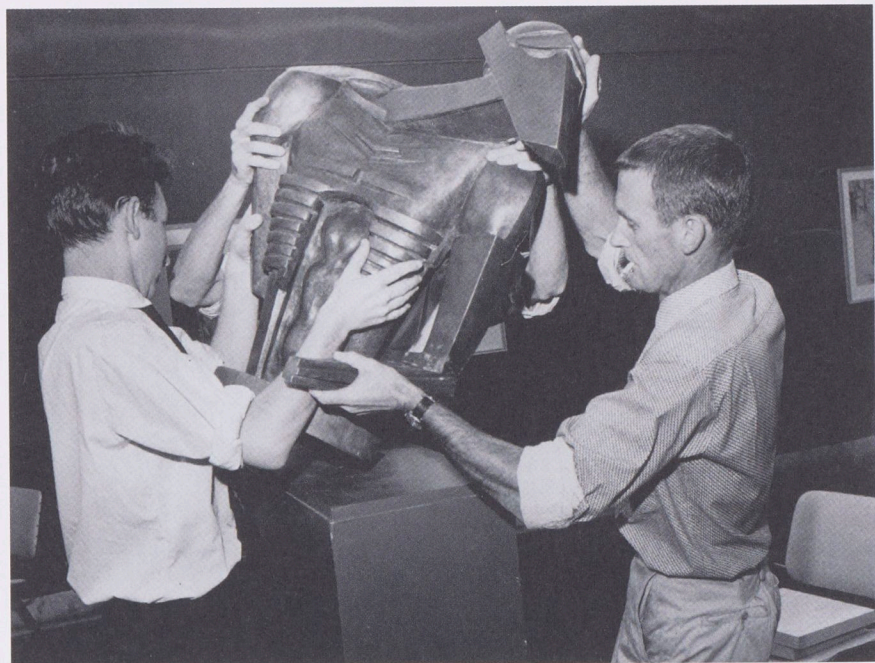
Along with Tim Garrity, much later Curator at the Hocken Library and also an Armagh Street resident, I worked nights as a proof reader at the Christchurch Press. One evening Tim excitedly accosted me with a galley proof advertising a job as Student Assistant at the Auckland City Art Gallery. "This" said Tim "is your future."

I had once been to Auckland and, with the double arrogance of youth and Christchurch, regarded the northern city with scorn. There was, I thought, as much chance of Lot and his family re-locating to Sodom as I moving to Auckland. I dismissed the idea entirely. Much to my surprise, a week later a telegram from Peter Tomory summoned me to an interview – Tim had applied for the job on my behalf.

I went to the interview, got the job, and arrived in Auckland in the first week of January. Despite my well-formed views of the place, I was entirely ignorant of its geography. Colin McCahon lived in Titirangi. I thought that must have been a suburb convenient to the Gallery so, pre-arrival, I arranged somewhere in Titirangi to live. Big mistake. Soon corrected. My two weeks there at least let me experience at first hand the gruelling slog that was Colin's daily commute. In those days the place richly deserved Eric McCormick's description of it as a "sylvan slum".

Colin was Keeper at the Gallery. I had known him vaguely since my early teens. He worked for my father





and Dermot Holland, Doris Lusk's husband, manufacturing kitsch costume jewellery, hand-painted by my mother. When that enterprise failed, Colin went into partnership with my brother making radically kitsch costume jewellery from silver and melted marmite jars. Even less people wanted that, so Colin left for Auckland.

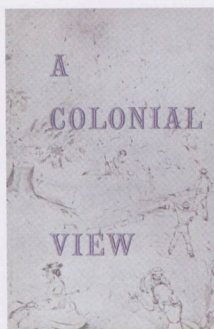
My fellow Student Assistant was the poet Ross Fraser. Peter Tomory was Director and Les Lloyd was Restorer. There were two fine, maternal and cosseting secretaries, Molly Ryburn and Brenda Gamble and an office typist who was sometimes a dish and sometimes not. Three cleaner/security/handyman roustabouts completed the entire Gallery staff.

I had no idea at all what Colin's title might have meant and I had no idea either what my own designation, Student Assistant, implied – student of what and assistant to whom? The student bit soon became clear. Tomory was determined to establish at Auckland a professional gallery, professionally staffed.

At that time in New Zealand there was not even a university course that remotely touched on art history let alone one applicable to art gallery or museum practice. In all the country's public art galleries – and there were at least half a dozen including the National Art Gallery – Tomory was the sole holder of an art history degree. As late as 1962 when the subject of art history qualifications was raised at the annual meeting of the New Zealand Art Galleries and Museums Association it was lightly dismissed by the various varieties of natural scientists that dominated the profession.

Ross Fraser and I were part of Tomory's plan. We would qualify as Associates of the Museums Association of Great Britain by sitting that august body's Museums Diploma extramurally, which I eventually did. But, if professionalism was the eventual aim, the

Ross Fraser and McCahon,
installing Jacob Epstein's
Rock Drill in the Gallery in 1961.
E. H. McCormick Research Library,
Auckland Art Gallery Toi o Tāmaki



A Colonial View: paintings of early New Zealand, the catalogue written by McCahon and published by the Gallery in 1958 to accompany the exhibition he curated.

mundane realities of the Gallery were refreshingly different. The second bit of our title simply meant assistant to everybody doing everything and, oddly enough, this catholic approach to running a gallery applied equally to Colin.

We would arrive at work about 8.30 – time keeping was approximate at either end of the day – and, Colin included, spent until 10 cleaning the galleries along with the rest of the male staff – Tomory excepted. From 10 to midday and after 2pm, having relieved the staff on the desks and around the galleries in the lunchtime hours, we would busy ourselves re-cataloguing the woefully catalogued collections, researching, writing and designing exhibition catalogues, devising future exhibitions, organising, packing and unpacking touring exhibitions, hanging exhibitions, dealing with public inquiries and complaints (and there were plenty of those), giving lectures and guided tours and arguing the toss about any cultural matter that took our fancy.

One of my fondest memories of the dozen years I was on the Gallery staff (I resigned as Keeper in 1970) was that never once, in all those years, did we ever have a meeting. Exhibitions were conceived, tasks assigned, cultural problems resolved, at morning and afternoon teas or during the six o'clock swill at the Kiwi Hotel.

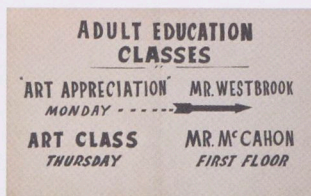
The Gallery was smaller then, the City Library still occupied the southern end of the building, but the Gallery's programme was not much less than that it is now. There were major international shows every year – usually two or three of them – and the New Zealand collections and New Zealand art generally, needed to be rescued from an appalling obscurity. In that last endeavour the work of the Gallery staff was supplemented by the assistance of Una Platts and Dr Eric McCormick.

It was felt, to misquote Voltaire, that even if New Zealand art had no history it would be necessary to invent one. As things turned out invention was not required and we all beavered away making sense of what proved to be an extraordinarily vast visual heritage. Colin's role in that was significant, in particular his interest in making connections between past and present painters.

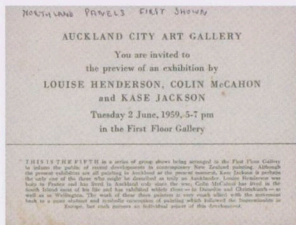
Auckland felt obliged to provide the rest of New Zealand's galleries with a regular diet of exhibitions from our collections. In one year, assisted only by the energetic Mr Van from the New Zealand Express Company, I recall moving something like a dozen shows around the country. Overseas shows would almost always arrive with minimal notice, as Tomory exploited his network of friends and colleagues in the English and European gallery worlds grabbing opportunities as they arose. His friendship with a Parisian dealer, for example, led to an exhibition of 102 Picasso lithographs having their first showing outside Paris in Kitchener Street.

If the Gallery's regular programme was not demanding enough we also ran evening art classes at which both Colin and I taught, and organised festivals, poetry readings and theatrical productions in the Gallery. For a number of years the Gallery filled in the vacuum in the local art scene by running what amounted to a dealer gallery in the upstairs rooms.

These spaces, accessible through the main entrance in Kitchener Street, had once been the home to the Old Colonists Museum and a permanent hang of the Lindauer collection. To have those iconic, if almost always empty spaces, filled with group shows of contemporary New Zealand art stretched the patience of some of the Gallery's public but delighted a great many more.



Sign advertising adult education classes at the Gallery c.1954. Una Platts papers NZMS 1377, Special Collections, Auckland City Libraries



Invitation to the preview of *Three Abstract Painters: Louise Henderson, Colin McCahon and Kase Jackson*, June 1959, shown in the first floor gallery dedicated to showing "recent developments in contemporary New Zealand painting". McCahon has noted on the card that the *Northland panels* were shown for the first time in this exhibition. E. H. McCormick Research Library, Auckland Art Gallery Toi o Tāmaki

opposite
Peter Tomory and McCahon, in July 1957 with entries to the *Pictures for Schools* exhibition.
Photograph New Zealand Herald
E. H. McCormick Research Library,
Auckland Art Gallery Toi o Tāmaki

Among the works first exhibited there were the *Northland panels*.

If it were not for the professional rigour of Peter Tomory all this frenetic activity might have achieved nothing more than some hyperactive art society. But Tomory's insistence on professionalism matched by Colin's own determination that New Zealand art should not be seen as some hopeless fringe event, but as one of the fundamental reasons for the Gallery's existence, laid the basis for the Gallery we enjoy and celebrate forty years later.

Hamish Keith





COLIN McCaHON: PAINTER, KEEPER, TEACHER

Colin McCaHon (1919-1987) is widely acknowledged as one of New Zealand's most exceptional artists of the twentieth century. Born in Timaru, he studied at Dunedin School of Art from 1937-39. In his early works he sought to reveal the unique qualities of the New Zealand landscape, later imagining religious subjects within our hills. He lived in various towns throughout the South Island until 1948 when he settled in Christchurch.

In 1953, he moved to Auckland to the prospect of a job at Auckland City Art Gallery. Starting initially as a part-time cleaner, then working as an attendant, he later attained the position of Keeper, holding the role until 1964. With Director Peter Tomory, he played a critical role in recognising the importance of New Zealand art, both historic and contemporary.

McCaHon's Gallery years were also artistically productive. The period saw a major stylistic shift in his practice, while thematically his attention turned from regional subjects to those that responded to his urban environment and to global issues. He also developed a renewed interest in religious themes which became an abiding concern.

From 1964 he taught painting at Elam School of Fine Arts; his retirement in 1971 allowing him finally to become a full-time painter. He continued practicing until 1982, when ill health effectively ended his career.

His work traversed subjects as diverse as landscape, identity, religion, faith, doubt and the threat of warfare but his ultimate concern was with the human condition. Not only was McCaHon a remarkable painter, but the critical thought and philosophical enquiry of his works carry great weight, continuing to resonate with viewers today.

McCaHon, *Titirangi*, c.1958.
Courtesy of the McCaHon Family Archive

Jane Davidson
Assistant Curator

HAMISH KEITH

Hamish Keith has been involved in various facets of the arts for nearly forty years. Trained at Canterbury School of Art in sculpture, he was appointed as a Student Assistant at Auckland City Art Gallery in 1958. Appointed Keeper following Colin McCahon's departure for Elam in 1964, he left the Gallery in 1970 to pursue freelance writing and broadcasting opportunities. Under his chairmanship from 1975 to 1981 the Queen Elizabeth II Arts Council increased its national reach, established the Maori and South Pacific Arts Council (MASPAC) and ensured the realisation of *Te Maori*. Following this he returned to freelance work. He subsequently sat on the board of the Auckland City Art Gallery, was Chairman of the National Art Gallery and was a member of the interim board of Te Papa.

His credits as an author are long and varied. While at the Gallery he curated and wrote catalogues for exhibitions including the groundbreaking 1966 show *Eight New Zealand Artists*, the first survey of contemporary New Zealand painting shown in Australia. With Gordon Brown, in 1969, he wrote the seminal book *An Introduction to New Zealand Painting*, which has run to several editions.

In recent years he has worked as a writer, curator, columnist and art consultant for a wide variety of institutions. Known as a wit and raconteur, Hamish delights with his recall of anecdotes and past events. Currently, he has a television series on the history of New Zealand art under production and is writing his memoir.

Jane Davidson
Assistant Curator

CURATOR'S ACKNOWLEDGEMENTS

I would personally like to express my appreciation to the Gallery Director, Chris Saines and staff for the opportunity to relive and review some critical years in my professional life. I would like to acknowledge Jonathan Mane-Wheoki, Director, Art & Visual Culture and his team at Te Papa for their generous support and assistance with the loan of *The Second Gate Series*. Also, William McAloon who advised on the titling of McCahon's paintings. Assistant Curator, Jane Davidson identified *Northland 1, 2 and 3* and, with the assistance of Webbs and Gow Langsford Gallery, was able to locate one of the panels the location of which was previously unknown. I appreciate the support of the owners of these paintings who have generously allowed them to be seen together for the first time since the early 1960s. I am also aware that the Auckland Art Gallery's wonderful collection of works by Colin McCahon has resulted from the benefaction of numerous individuals and groups and would like to take this opportunity to acknowledge those donors here.

Lastly, I would like to acknowledge the McCahon family who have allowed us to reproduce photographs from the Family Archive for this publication and have been tremendously supportive of the Gallery over the years.

LIST OF WORKS

- On Building Bridges* 1952
oil on plywood
3 panels, overall 1067 x 2745 mm
Auckland Art Gallery Toi o Tāmaki
purchased 1958
- Towards Auckland 5* 1953
watercolour and gouache
543 x 748 mm
Auckland Art Gallery Toi o Tāmaki
purchased 1965
- Kauri* 1953
oil on board
516 x 646 mm
Auckland Art Gallery Toi o Tāmaki
bequest of Miss L D Gilmour, 1990
- House in trees, Titirangi* 1953
oil on cardboard
533 x 608 mm
Auckland Art Gallery Toi o Tāmaki
gift of Una Platts, 2003
- French Bay c.* 1954
gouache on paper
732 x 872 mm
Auckland Art Gallery Toi o Tāmaki
purchased 1975
- I and Thou* 1954-55
oil on hardboard
559 x 533 mm
Auckland Art Gallery Toi o Tāmaki
bequest of Miss L D Gilmour, 1990
- Northland 1* 1958
alkyd (monocoat) on hardboard
776 x 670 mm
Private collection, Auckland
- Northland 2* 1958
alkyd (monocoat) on hardboard
770 x 670 mm
Private collection, Auckland
- Northland 3* 1958
alkyd (monocoat) on hardboard
770 x 670 mm
Private collection, Auckland
- Northland* 1959
Northland drawings
ink wash
630 x 507 mm
Auckland Art Gallery Toi o Tāmaki
purchased 1966
- Northland* 1959
Northland drawings
ink wash
628 x 508 mm
Auckland Art Gallery Toi o Tāmaki
gift of Barry Perkins, 1985
- Will he save Him?* 1959
Elias series
alkyd and natural resin on
hardboard
1220 x 900 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 1982
- Here I give thanks to Mondrian*
1961
enamel on board
1215 x 915 mm
Auckland Art Gallery Toi o Tāmaki
gift of the Friends of the Auckland
Art Gallery, 1964
- How is the hammer broken* 1961
enamel on board
1218 x 905 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 1981
- The Second Gate Series* 1962
alkyd on hardboard
16 panels, overall 1260 x 13320 mm
Collection of the Museum of New
Zealand Te Papa Tongarewa
- Landscape theme and variations
(series A)* 1963
oil on unstretched canvas
1750 x 840 mm, 1760 x 930 mm,
1765 x 930 mm, 1750 x 940 mm,
1740 x 835 mm, 1740 x 935 mm,
1735 x 935 mm, 1750 x 835 mm
Auckland Art Gallery Toi o Tāmaki
gift of the McCahon Family, 1988



