

CUT-OUTS KILLEEN

BY

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VOLUME ONE

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To Rick, who appears nowhere else in these pages

TABLE OF CONTENTS

VOLUME 1

ABSTRACT	IX
CHAPTER LIST	XI
TEXT FIGURE LIST	XIII
PLATE LIST	XXVII
TEXT	1

VOLUME II

PLATES	1
APPENDICES	
I Biographical Chronology	166
II One Person Exhibitions	169
III Group Exhibitions	171
IV Artist's Statements	175
BIBLIOGRAPHY	190

Abstract

My thesis is that -- in Foucault's words -- 'the oeuvre can be regarded neither as an immediate unity, not as a certain unity, nor as a homogeneous unity'. This thesis is here tested against Richard Killeen's painting between 1966 and 1987. The especial focus is on Killeen's major works, the series known as the cut-outs -- a series begun in 1978, and still being developed today.

This study seeks to discover what in Killeen's works previous to the cut-outs makes possible the invention of the cut-outs themselves. It seeks also to answer the following questions. How does Killeen's oeuvre differentiate itself from what precedes and surrounds it? How does it gather its parts to itself, so constituting itself? How does it create for itself, from what surrounds it, and as it were out of itself, from its own past, its own resources?

This study seeks to test the principles of the oeuvre as a notion -- its claims of coherency, continuity, unity -- against the marked discontinuities of Killeen's oeuvre, and against the discontinuities posed within the cut-outs themselves.

A complete catalogue is included of the cut-outs up to 1987, and selected earlier works are illustrated.

Chapter list

WHAT I DO HERE	1
BEGUN IN THE NEW ZEALAND LANDSCAPE TRADITION AND BEGUN WITH McCahon	22
FIRST FISSURES - AND SHARPENING, FRAGMENTING AND CROPPING	35
KILLEEN'S SUBURBIA	47
MORE CROPS: THE FRAME REFUSED?	63
FURTHER FISSURES AND RUPTURES IN THE VIEW	71
I WILL NOT SERVE: REALISM REFUSED	84
I WILL NOT SERVE: GOD AND THE STATE REFUSED	92
CHANCE AS A MEANS OF ORDERING, AND AS THE AUTHOR'S SIMULACRUM	101
THE END OF CHANCE, THE COUNTERFEITING OF CHANCE, AND THE CUT-OUTS TO COME	111
NO VIEW AND THE COLLOCATION OF THINGS	120
FOR YOU, IF YOU LIKE IT YOU CAN HAVE IT: POINTING & SPECTATOR FIGURES	131
FRAMED	143
N.Z. TITLES, N.Z. FRAMES	152
FRAME / GROUND: FIGURATION ABSTRACTION	160
ACROSS THE VISTULA: MARKS ON THE GROUND	171
PRINTS, STAMPS AND SIGNATURE	183
COMBS OVER THE GROUND	196
INTO ABSTRACTION!	203
GRIDS OVER THE GROUND	211
THE LACES AND THE OEUVRE AS LACY BODY	218
GRIDS VARIOUS	225
BUGS IN THE GRID	233
THE SAMPLERS, THE OEUVRE, & MONOGRAPHING	240
NATURE'S REVENGE: CROWDING OUT THE GROUND	256
GRIDS ON ALUMINIUM: 1978	264
MEANINGS OF THE GRID	270
KILLEEN AND WALTERS	270
KILLEEN AS CANONISER	287
PLACING THE ALUMINIUM GRIDS IN THE OEUVRE	292
THE FIRST CUT-OUTS	300
THE AMERICAN CONNECTION	315
THE WHITE SPACES BETWEEN	329
AN EVER INCREASING DISINTEGRATION	336
CHANCE AND INEVITABILITY	349
MIGRATIONS THROUGH THE VARIANT	357

FRAMEWORKS	368
CONCRETIONARY STRUCTURES	374
SUBJECTIVE ATTACHMENTS, PRIOR KNOWLEDGE, POOLED MEMORY AND APROPRIATION FROM ONESELF	386
DARWINISM	395
THE ACOPOPE	403
BORN ALIVE IN NEW ZEALAND: KILLEEN AND THE REGIONALIST TRADITION	414
A MAN WITH A LANDSCAPE IN HIS HEAD: KILLEEN AND THE REGIONALIST	423
FLAMING STUMPS: KILLEEN AND THE REGIONALIST	432
KILLEEN THE PHOTOCOPIER AND KILLEEN AND MACPAINT	442
FEMINIST MOMENTS IN KILLEEN	463
SOCIAL DOCUMENTS	470
FEMINIST CUT-OUTS	491
PAINTING ON FRAGMENTS	501

Text figures

- | | | |
|----|--|----|
| 1 | Installation view, 'Killeen: Paintings: April 1969 -- April 1970', Barry Lett Galleries, Auckland. | 3 |
| 2 | Diagram of fish head, bird head and finger piece, Killeen, <i>From the Cairo Museum</i> , July 1985, alkyd on aluminium, 13 pieces. Queen Elizabeth II Arts Council, Wellington. | 4 |
| 3 | Two hangings of Killeen, <i>Stacks -- months and days</i> , 12 July 1990, acrylic and collage on aluminium, 30 pieces. Collection of the artist. | 5 |
| 4 | J.G. Heck, <i>The Complete Encyclopedia of Illustration</i> , Crown, New York, 1979. (cover) | 7 |
| 5 | Killeen, <i>Destruction of the circle</i> , 7 May 1990, acrylic and collage on aluminium, 24 pieces. Private collection, Auckland. | 10 |
| 6 | Killeen <i>Seeds across the land</i> , 23 March 1980, acrylic on paper, 760 x 560 mm. Collection of the artist. | 10 |
| 7 | Killeen, <i>From here to the world</i> , 15 December 1971, oil on hardboard, 1253 x 835 mm. Collection of the artist. | 17 |
| 8 | Killeen, <i>Across the Vistula</i> , 15 December 1972, oil on hardboard, 685 x 458 mm. Collection of the artist. | 18 |
| 9 | Diagram of typical form of the Comb series. | 18 |
| 10 | Killeen, <i>Hanging lace</i> , June 1975, oil and acrylic on canvas, 1730 x 1650 mm. National Gallery, Wellington. | 18 |
| 11 | Diagram of typical form of the Grids on aluminium series. | 19 |
| 12 | Killeen, ' <i>Landscape diptych</i> ', 1966, acrylic on hardboard, 1245 x 787 mm. Collection of the artist. | 24 |
| 13 | Killeen, ' <i>Art school abstract</i> ', 1965, oil on canvas. Whereabouts unknown. | 26 |
| 14 | Killeen, ' <i>Landscape</i> ', 1966, acrylic on canvas, 1196 x 813. Collection of the artist. | 27 |
| 15 | Killeen, ' <i>Landscape diptych no. 2</i> ', 1966, acrylic on hardboard, 1200 x 8140 mm. Collection of the artist. | 28 |
| 16 | Colin McCahon, <i>Northland panels</i> , 1958, monocoat on canvas, 1780 x 6250 mm. National Gallery, Wellington. (detail) | 28 |
| 17 | Killeen, <i>New Zealand landscape painting tradition?</i> , May 1971, oil on hardboard and frame with wooden branch, 416 x 724 mm. Collection of the artist. | 30 |
| 18 | Killeen, <i>Floating islands with strange birds and people</i> , 31 May 1986, alkyd on aluminium, 81 pieces. Private collection, Auckland. (detail) | 31 |

XIV

- | | | |
|----|---|----|
| 19 | Colin McCahon, <i>East Windows</i> , 1965 -- 1966, Chapel of Sisters of Our Lady of the Missions, Auckland. (detail) | 33 |
| 20 | Killeen, <i>'Landscape with road'</i> , 1967, acrylic on canvas. Destroyed. | 35 |
| 21 | Killeen, <i>'Freighters diptych'</i> , May 1967, acrylic on canvas, each panel 787 x 787 mm. Private collection, Auckland. | 36 |
| 22 | Killeen, <i>'Wilson's Cement'</i> , 1967, oil on hardboard. Whereabouts unknown. | 37 |
| 23 | Killeen, <i>'Landscape with two clouds'</i> , 1966, acrylic on canvas. Destroyed. | 39 |
| 24 | Diagram of clouds in the various cut-outs entitled <i>The politics of geometry</i> , 1991. | 40 |
| 25 | Killeen, <i>'Man, cloud, land, sea, sky'</i> , September 1967, oil on canvas, tondo, 1486 mm. Collection of the artist. | 40 |
| 26 | Killeen, <i>'Chimney and cloud'</i> , June 1967, oil on glass, 305 x 203 mm. Collection of the artist. | 41 |
| 27 | Killeen, <i>'Car, hill, cloud'</i> , c. June 1967, oil on glass, 306 x 205 mm. Collection of the artist. | 42 |
| 28 | Killeen, <i>'Funnel and cloud'</i> , July 1967, oil on glass, 430 x 325 mm. Collection of the artist. | 42 |
| 29 | Colin McCahon, <i>Gate, Waioneke</i> , 1961, enamel on hardboard, 1798 x 1220 mm. National Art Gallery, Wellington. | 44 |
| 30 | Killeen, <i>Man and window reflection</i> , 1968, oil on hardboard, 1219 x 914 mm. Auckland City Art Gallery. | 50 |
| 31 | Killeen, <i>Boy eating ice cream</i> , 1968, oil on canvas, tondo, 507 mm. Collection of the artist. | 51 |
| 32 | Killeen, <i>Man, land, sea and sky</i> (known also as <i>Man reading newspaper</i>), 1968, oil on canvas, 775 x 775 mm. Sarjeant Gallery, Wanganui. | 52 |
| 33 | Killeen, <i>Bulldozer</i> , 1968, oil on canvas, 1040 x 1040 mm. Private collection, Auckland. | 52 |
| 34 | Ian Scott, <i>Mitre Peak next door</i> , 1967. Collection of the artist. | 53 |
| 35 | Killeen, the green notebook, p. 23. (detail) | 54 |
| 36 | Killeen, <i>Chair in head</i> , 1969, monoprint on canvas, 1870 x 1430 mm. Collection of the artist. | 54 |
| 37 | Killeen, <i>Woman dancing in blue</i> , 30 June, oil on hardboard, 680 x 682 mm. Collection of the artist. | 55 |
| 38 | Killeen, <i>House lady</i> , 1969, oil on hardboard, 686 x 686 mm. Collection of the artist. | 55 |

- | | | |
|----|--|----|
| 39 | Killeen, <i>Housetrap</i> , 12 August 1987, acrylic and collage on polystyrene, 894 x 1217 mm. Collection of the artist. | 59 |
| 40 | Killeen, <i>People passing</i> , September 1969, oil on hardboard, 684 x 685 mm. Collection of the artist. | 64 |
| 41 | Killeen, <i>Street steps</i> , December 1969, oil on hardboard, 685 x 685 mm. Collection of the artist. | 64 |
| 42 | Killeen, <i>Three coloured blocks</i> , April 1969, oil on hardboard, 915 x 928 mm. Collection of the artist. | 65 |
| 43 | Killeen, <i>Lamp lady</i> , 1968, oil on hardboard, 685 x 683 mm. Collection of the artist.. | 65 |
| 44 | Killeen, <i>Lips</i> , 1969, oil on glass, 152 x 152 mm. Collection of the artist. | 66 |
| 45 | Killeen, the green notebook, p. 16. | 72 |
| 46 | Killeen, the green notebook, p. 17. | 73 |
| 47 | Killeen, the green notebook, p. 17. (detail). | 76 |
| 48 | Killeen, <i>For what?</i> , 1969, oil on hardboard, 3 panels, 2057 x 685 each. Collection of the artist. | 78 |
| 49 | Killeen, <i>Man walking in park</i> , January 1970, oil on hardboard, 911 x 457 mm. Collection of the artist. | 80 |
| 50 | Killeen, <i>Three men and a dog</i> , January 1970, oil on hardboard, 686 x 686 mm. Collection of the artist. | 82 |
| 51 | Killeen, <i>Lucifer's motto</i> , February 1970, oil on hardboard, 686 x 682. Collection of the artist. | 84 |
| 52 | Killeen, <i>Anzac spectacle</i> , February 1970, oil on hardboard, 914 x 1371. Collection of the artist. | 85 |
| 53 | Killeen, <i>Anzac dreamtime</i> , March 1970, oil on hardboard, 1371 x 686 mm. Collection of the artist. | 85 |
| 54 | Killeen, <i>Anzac with Southern Cross</i> , February 1970, oil on hardboard, 686 x 686 mm. Collection of the artist. | 86 |
| 55 | Killeen, <i>Bus stop</i> , February 1970, oil on hardboard, 1270 x 1270 mm. Collection of the artist. | 86 |
| 56 | Killeen, <i>Bus stop analogy</i> , February 1970, oil on hardboard, 1092 x 1092. Collection of the artist. | 87 |
| 57 | Killeen, <i>Soldier with man passing</i> , February 1970, oil on hardboard, 666 x 686 mm. Collection of the artist. | 87 |
| 58 | Killeen, <i>Bang bang</i> , April 1970, oil on hardboard, 457 x 457. Private collection, Auckland. | 95 |
| 59 | Killeen, <i>Pollution</i> , February 1970, oil on hardboard, 1371 x 762. Collection of the artist. | 96 |

60	Killeen, the green notebook, p. 64. (detail)	98
61	Killeen, the green notebook, p. 84.	102
62	Killeen, <i>One foot twelve inches</i> , June 1970, oil on hardboard, 1200 x 1200 mm (each panel 12" x 12"). Collection of the artist.	104
63	Killeen, <i>Cards</i> , 1970, enamel on playing cards. Collection of the artist.	106
64	Killeen, the green notebook, p. 93.	107
65	Killeen, the green notebook, p. 95	108
66	Killeen, <i>15 objects</i> , July 1970, oil on hardboard, 686 x 686 mm. Collection of the artist.	112
67	Killeen, <i>The nature of things</i> , July 1970, oil on hardboard, 915 x 915 mm. Collection of the artist.	112
68	Killeen, ' <i>Untitled</i> ', August 1970, oil on hardboard, 686 x 1030 mm. Collection of the artist.	115
69	Killeen, <i>Duck</i> , July 1971, oil on hardboard, 814 x 609 mm. Collection of the artist.	124
70	Killeen, <i>On the ground</i> , July 1971, oil on hardboard, 684 x 910 mm. Collection of the artist.	125
71	Colin McCahon, <i>Painting</i> , 1958, oil on board, 1218 x 764 mm. Fletcher Challenge Collection, Wellington.	125
72	Killeen, <i>If you like it you can have it</i> , June 1971, oil on hardboard, 812 x 607 mm. Collection of the artist.	125
73	Killeen, <i>For you</i> , June 1971, oil on hardboard, 809 x 611 mm. Collection of the artist.	132
74	Killeen, <i>Naming of parts</i> , 21 August 1990, acrylic and collage on aluminium, 22 pieces. Collection of the artist.	135
75	Killeen, <i>You can have it</i> , July 1971, oil on hardboard, 811 x 607 mm. Collection of the artist.	137
76.	Killeen, <i>Godzone</i> , October 1971, oil on hardboard and frame, 673 x 673 mm. Collection of the artist.	138
77	Killeen, <i>Wind</i> , September 1971, oil on hardboard and frame, 655 x 870 mm. Collection of the artist.	138
78	Diagram of piece from <i>Domestic (black and white)</i> , 23 March 1987, pencil, acrylic and collage on aluminium, 73 pieces. Private collection Auckland.	139
79	Killeen, <i>Animals</i> , September 1971, oil on hardboard and frame. Private collection, Wellington.	144
80	Killeen, <i>Passing through</i> , September 1971, oil on hardboard and frame with attached wooden pieces, 696 x 620 mm. Collection of the artist.	145

XVII

- | | | |
|-----|---|-----|
| 81 | Killeen, <i>A passing sensation</i> , September 1971, oil on hardboard and frame with attached wooden pieces, 755 x 607 mm. Collection of the artist. | 145 |
| 82 | Killeen, <i>Living in New Zealand</i> , September 1971, oil on hardboard and frame with attached wooden pieces, 640 x 527 mm. Collection of the artist. | 146 |
| 83 | Killeen, <i>Woman with Clifford Still</i> , January 1969, oil on hardboard, 288 x 288 mm. Collection of the artist. | 147 |
| 84 | Killeen, <i>Alive in New Zealand</i> , September 1971, oil on hardboard and frame, 420 x 572 mm. Collection of the artist. | 148 |
| 85 | Killeen, <i>Wish you were here</i> , November 1971, oil on curtain net on hardboard and frame, 1219 x 812 mm. Collection of the artist. | 149 |
| 86 | Killeen, <i>Been rock</i> , September 1971, oil on hardboard and frame, 870 x 667 mm. Collection of the artist. | 154 |
| 87 | Christopher Perkins, <i>Frozen flames</i> , c. 1931, oil on canvas, 690 x 610 mm. Auckland City Art Gallery. | 156 |
| 88 | Eric Lee-Johnson, <i>Slain tree</i> , 1945, oil on board, 560 x 360 mm. Collection of C. G. Bond. | 157 |
| 89 | Killeen, <i>Dog without a frame</i> , May 1972, oil on hardboard, chipboard and frames, 1219 x 1219 mm. Collection of the artist. | 160 |
| 90. | Killeen, <i>Leaf within a frame</i> , May 1972, oil on glass, paper, leaf, cardboard, chipboard and frame, 1210 x 978 mm. Collection of the artist. | 161 |
| 91 | Killeen, <i>The hole of the world</i> , May 1972, oil on glass, paper, cardboard and frame, 660 x 525 mm. Collection of the artist. | 162 |
| 92 | Killeen, <i>Bear trap</i> , February 1972, oil on chipboard, 1219 x 813 mm. Collection of the artist. | 163 |
| 93 | Killeen, <i>'Unfinished'</i> , 1972, oil on chipboard, 2222 x 1120 mm. Collection of the artist. | 163 |
| 94 | Killeen, <i>Blank</i> , August 1972, oil on chipboard, 812 x 606 mm. Collection of the artist. | 164 |
| 95. | Killeen, <i>Quick and the dead</i> , May 1972, oil on chipboard, 1219 x 813 mm. Whereabouts unknown. | 165 |
| 96 | Killeen, <i>Search and destroy</i> , February 1972, oil on dowels and chipboard, 1228 x 998 mm. Collection of the artist. | 166 |
| 97 | Killeen, <i>Ace</i> , February 1972, oil on chipboard, 1651 x 1244 mm. Private collection, Auckland. | 166 |
| 98 | Killeen, <i>Collective conscience</i> , April 1972, oil on chipboard, 1219 x 1219 mm. Private collection, Auckland. | 168 |

XVIII

99	Killeen, <i>The gods have it</i> , July 1972, oil on chipboard, 1219 x 990 mm. Collection of the artist.	169
100	Killeen, <i>Area of feeling</i> , 15 December 1972, oil on hardboard, 685 x 458 mm. Collection of the artist.	171
101	Killeen, <i>Shoso in</i> , April 1973, oil on hardboard, 1219 x 609 mm. Collection of the artist.	178
102	Killeen, linocut signature.	183
103	Killeen, <i>Hooks in the sky</i> , March 1973, oil on hardboard, 512 x 341 mm. Collection of the artist.	184
104	Killeen, various linocut stamps.	185
105	Diagram of double faced head used in <i>Mask with a lateral view</i> , February 1986, Alkyd on aluminium, 61 pieces. Private collection Auckland.	191
106	Killeen, <i>Island influence</i> , July 1973, oil and acrylic on hardboard, 608 x 407 mm. Collection of the artist.	196
107	Killeen, ' <i>Cropped comb</i> ', November 1973, oil and acrylic on canvas, 609 x 406 mm. Collection of the artist.	198
108	Killeen, <i>Lichen</i> , October 1974, oil and acrylic on canvas, 1523 x 1016 mm. Collection of the artist.	200
109	Killeen, ' <i>Red comb</i> ', September 1974, oil and acrylic on canvas (unstretched), 2425 x 1225 mm. Collection of the artist.	201
110	Killeen, ' <i>Green, red and yellow comb</i> ', September 1974, oil and acrylic on canvas (unstretched), 2450 x 1230 mm. Collection of the artist. p.	201
111	Killeen, <i>Palmate</i> , April 1974, oil and acrylic on canvas, 1729 x 1092 mm. Collection of the artist.	202
112	Diagram of Egyptian patterns from W. B. Emery, <i>Archaic Egypt: Culture and Civilisation in Egypt Five Thousand Years Ago</i> , Penguin, London, 1961, fig. 99.	207
113	Killeen, <i>Transistor</i> , March 1974, oil and acrylic on canvas, 907 x 813 mm. Collection of the artist.	211
114	Killeen, <i>Constructivist grid no. 3</i> , March 1974, oil and acrylic on canvas, 1727 x 1105 mm. Collection of the artist.	212
115	Kenneth Noland, <i>Golden Day</i> , 1964, acrylic on canvas, 1828 x 1828 mm. Private collection, New York.	213
116	Tapa pattern, Austral Islands, Peabody Museum, Salem.	219
117	Killeen, <i>Jellyfish</i> , March 1974, oil and acrylic on canvas, 920 x 815 mm. Collection of the artist	219
118	Killeen, ' <i>Cropped lace</i> ', June 1975, oil and acrylic on canvas, 914 x 815 mm. Collection of the artist.	220

XIX

- 119 Killeen, *Space lace*, June 1975, oil and acrylic on canvas, 1730 x 1650 mm. Collection of the artist. 221
- 120 Killeen, *Pacific plywood*, October 1975, oil on plywood, 1220 x 915 mm. Collection of the artist. 225
- 121 Killeen, *Novarre*, September 1975, ink on paper, 632 x 505 mm. Collection of the artist. 226
- 122 Killeen, *Peacock's reason*, November 1975, ink on paper. Private collection, Auckland. 277
- 123 Killeen, *Frog green*, May 1976, acrylic on canvas, 1500 x 760 mm. Govett Brewster Art Gallery, New Plymouth. 227
- 124 Killeen, *Leaves*, October 1975, ink and acrylic on paper, 613 x 206 mm. Collection of the artist. 228
- 125 Killeen, *'Three grids'*, November 1975, ink and acrylic on paper, 574 x 444 mm. Collection of the artist. 229
- 126 Killeen, *Three patterns*, October 1975, oil on canvas, 2040 x 1690 mm. Private collection, Auckland. 230
- 127 Killeen, *Blue Baron*, October 1975, acrylic on canvas, 763 x 510 mm. Collection of the artist. 231
- 128 Killeen, Untitled drawing (beetle on grid), 31 December 1975, ink on paper, 292 x 255 mm. Collection of the artist. 233
- 129 Killeen, Untitled drawing (fish on grid), 1 January 1976, ink on paper, 292 x 255 mm. Collection of the artist. 234
- 130 Killeen, Untitled drawing (fish on and beetle on grid), 2 January 1976, ink on paper, 292 x 255 mm. Collection of the artist. 234
- 131 Killeen, *'Bug on a grid'*, February 1976, acrylic on canvas, 400 x 400 mm. Private collection, Auckland. 235
- 132 Killeen, *Frogshooter*, March 1976, acrylic on canvas, 1498 x 1498 mm. Auckland City Art Gallery Collection. 235
- 133 Joaquin Torres-Garcia, *Fish*, 1932, oil on canvas, 378 x 530 mm. Dr. and Mrs Howard Sirak, Columbus. Ohio. 236
- 134 Newspaper clipping, Michael Brett, 'Abstracts come in from the cold', *Auckland Star*, 9 March 1974. 237
- 135 Killeen, *Some of his parts*, April 1976, acrylic on canvas, 825 x 720 mm. Private collection, Wellington. 245
- 136 Killeen, *Once more with feeling*, June 1976, acrylic on canvas, 440 x 1500 mm. Collection of the artist. 246
- 137 Killeen, *'Painted over'*, August 1975, acrylic on canvas, 440 x 1500 mm. Destroyed by painting over with *Three patterns*, October 1975 (fig. 137). 246

138	Killeen, <i>'Sampler 1'</i> , January 1975, oil on canvas, 917 x 819 mm. Collection of the artist.	247
139	Killeen, <i>'Sampler 2'</i> , January 1975, oil on canvas, 918 x 819 mm. Collection of the artist.	247
140	Diagram of piece from <i>Destruction of the circle</i> , 8 March 1990, acrylic and collage on aluminium, 50 pieces.	250
141	Killeen, <i>Pea Beau</i> , May 1976, acrylic on canvas, 1520 x 1020 mm. Private collection, Auckland.	256
142	Killeen, untitled, 1977, oil on sand on aluminium, 580 x 580 mm. Collection of the artist.	257
143	Killeen, untitled, 1977, oil on sand on aluminium, 1180 x 1180 mm. Collection of the artist.	257
144	Killeen, untitled, August 1977, oil on muslin on aluminium, 580 x 580 mm. Collection of the artist.	259
145	Killeen, untitled, August 1977, oil on muslin on aluminium, 1180 x 1180 mm. Collection of the artist.	259
146	Killeen, untitled, 21 August 1977, oil on sand on paper, 307 x 307 mm. Collection of the artist.	260
147	Killeen, untitled, December 1977, oil on unprimed aluminium, 580 x 580 mm. Collection of the artist.	262
148	Killeen, <i>Positive and Polynesian</i> , February 1977, enamel on aluminium, 890 x 890 mm. Collection of the artist.	265
149	Killeen, <i>Black grid</i> , December 1977, enamel on aluminium, 1180 x 1180 mm. Collection of the artist.	267
150	Killeen, <i>Integration</i> , March 1978, acrylic lacquer on aluminium, 900 x 900 mm. Collection of the artist.	268
151	Gordon Walters, <i>Taraki</i> , 1982, PVA and acrylic on canvas, 625 x 1825 mm. Private collection, Wellington.	276
152	Killeen, <i>Three red spikes</i> , May 1974, oil and acrylic on canvas, 1767 x 1218 mm. Collection of the artist. (detail)	276
153	Ruth Greiner, drawing after Samoan tapa design, c. 1920. Bernice P. Bishop Museum, Honolulu. From Michael Dunn, <i>Gordon Walters</i> , Auckland City Art Gallery, 1983, p. 20.	280
154	Killeen, <i>Black grid</i> , March 1978, enamel on unprimed aluminium, 900 x 900 mm. Collection of the artist.	280
155	Gordon Walters, <i>Taniko</i> , 1977, acrylic on canvas, 650 x 665 mm.	282
156	Primitivist images from <i>Domestic (black and white)</i> , 23 March 1987, pencil, acrylic and collage on aluminium, 73 pieces. Private collection, Auckland.	283

- 157 Gordon Walters, *Untitled*, 1976, acrylic on paper, 303 x 228 mm. Collection of Richard Killeen and Margreta Chance. 284
- 158 Gordon Walters, *Signs in black*, 1966, acrylic on canvas, 860 x 1150 mm. Collection of the artist. 284
- 159 Killeen, *'Untitled'*, September 1975, enamel on aluminium, 457 x 305 mm. Collection of the artist. 293
- 160 Killeen, *'Untitled'*, September 1975, enamel on aluminium, 460 x 305 mm. Collection of the artist. 293
- 161 Killeen, *Blue cross*, June 1978, acrylic lacquer on aluminium, 400 x 400 mm. Collection of the artist. 296
- 162 Killeen, *Red army*, May 1978, acrylic lacquer on aluminium, 400 x 400 mm. Collection of the artist. 297
- 163 Diagram of Killeen, *Rejuvenation*, November 1978, acrylic lacquer on aluminium, 3 pieces. Hocken Library, Dunedin. 297
- 164 Killeen, the black notebook, p. 29. 298
- 165 Frank Stella, *Newstead Abbey*, 1960, aluminium paint on canvas, 3408 x 1829 mm. Stedelijk Museum, Amsterdam. 299
- 166 Ellsworth Kelly, *Green white*, 1968, oil on canvas, 1803 x 4079 mm. Galerie Françoise Mayer, Brussels. 307
- 167 Killeen, *Across the Pacific*, August 1978, acrylic lacquer on aluminium, 15 pieces. Private collection Auckland. (detail) 311
- 168 Killeen, *Retribution*, March 1979, acrylic lacquer on aluminium, 9 pieces. Collection University of Otago. (detail) 312
- 169 Killeen, *Living memory*, November 1982, alkyd on aluminium, 8 pieces. Private collection, Auckland. (detail) 312
- 170 Ellsworth Kelly, *West Coast Landscape*, 1960, oil on canvas, 2234 x 1676 mm. 320
- 171 Ellsworth Kelly, *November Painting*, 1950, oil on wood, 648 x 864 mm. 321
- 172 Ellsworth Kelly, *Brooklyn Bridge V*, 1959, oil on canvas, 762 x 330 mm. 322
- 173 Ellsworth Kelly, *Yellow Piece*, 1966, acrylic on canvas, 1904 x 1904 mm. 323
- 174 Ellsworth Kelly, *Blue Disk*, 1963, painted aluminium, 1777 x 1828 mm. Collection of Mr and Mrs Max Wasserman, Chestnut Hill, Mass. 325
- 175 Ellsworth Kelly, *Blue on Blue*, 1963, painted aluminium, 2234 x 1523 mm. Collection of Mr and Mrs Frederick R. Weisman, Beverly Hills. 325
- 176 Ellsworth Kelly, *Painting in five panels*, 1956, oil on canvas 914 x 4200 mm. Mr and Mrs Charles Carpenter Jr., New Canaan, Conn. 326

177	Ellsworth Kelly in his New York Studio, 1957, from E. C. Goossen, <i>Ellsworth Kelly</i> , p. 49.	327
178	Ellsworth Kelly in his Paris Studio room, 1957, from E. C. Goossen, <i>Ellsworth Kelly</i> , p. 17.	328
179	Killeen, <i>Man, land and sky</i> , 1968, oil on canvas, 775 x 775 mm. Sarjeant Gallery, Wanganui.	329
180	Killeen, <i>Fish and sticks</i> , November 1978, acrylic lacquer on aluminium, 10 pieces. Private collection, Wellington. (detail)	333
181	Killeen, <i>Two black dogs</i> , August 1978, acrylic lacquer on aluminium, 9 pieces. Private collection, Wellington. (detail)	333
182	Killeen, <i>Collection from a Japanese garden 1937</i> , August 1978, acrylic lacquer on aluminium, 30 pieces. Govett Brewster Art Gallery, New Plymouth. (detail)	333
183	Killeen, <i>Three cultures</i> , June 1979, acrylic lacquer on aluminium, 3 pieces. Private collection, Auckland. (detail)	333
184	Killeen, <i>Island mentality no. 1</i> , June 1981, alkyd on aluminium, 33 pieces. Bank of New Zealand, Wellington. (detail)	333
185	Killeen, <i>Island mentality no. 3</i> , August 1981, alkyd on aluminium, 17 pieces. Ministry of Foreign Affairs Collection, Wellington. (detail)	333
186	Killeen, <i>Left, right</i> , October 1981, alkyd on aluminium, 13 pieces. Auckland City Gallery. (detail)	333
187	Killeen, <i>Frameworks no. 3</i> , December 1982, alkyd on aluminium, 25 pieces. Collection of the artist. (detail)	333
188	Killeen, <i>Prior knowledge no. 2</i> , March 1983, alkyd on aluminium, 15 pieces. Private collection, Wellington. (detail)	334
189	Killeen, <i>Appropriation no. 5</i> , December 1983, alkyd on aluminium, 14 pieces. Private collection, New York. (detail)	334
190	Killeen, record book, unpaginated. (detail)	339
191	Killeen, sketchbook page, dated 23. 7. 78.	341
192	<i>5000 Help-ful Pictures</i> , National Library Publications, Brooklyn, N. Y. (cover)	342
193	Killeen, <i>Stack -- months and days</i> , 12 July 1990, acrylic and collage on aluminium, 30 pieces. Collection of the artist. (detail)	343
194	Spectators at Auckland City Art Gallery hanging Killeen, <i>Chance and inevitability</i> , July 1982, alkyd on aluminium, 85 pieces. Collection of the artist.	350
195	Hanging as completed by spectators at Auckland City Art Gallery, Killeen, <i>Chance and inevitability</i> , July 1982.	351
196	Templates on studio floor.	363

197	Hanging the title piece, <i>Chance and inevitability</i> , July 1982.	368
198	Ellsworth Kelly, <i>Blue Green</i> , 1966, oil on canvas, 2311 x 2311 mm. Private collection, New York.	369
199	Killeen, record book. (detail)	374
200	Killeen, record book. (detail)	375
201	Killeen, record book. (detail)	376
202	Killeen, record book. (detail)	377
203	Killeen, record book. (detail)	378
204	Killeen, record book. (detail)	379
205	Killeen, record book. (detail)	391
206	Killeen, record book. (details)	392
207	Killeen, <i>Monkey's revenge</i> , 19 December 1986, pencil, acrylic and collage on aluminium, 79 pieces. Collection Auckland City Art Gallery. (detail)	396
208	River of Life. Egyptian, photographed by Killeen, 1984.	404
209	<i>The palette of Narmer</i> , Egyptian, from W. B. Emery, <i>Archaic Egypt</i> , fig. 4. (detail)	404
210	<i>Neb-qued and the table of offerings</i> , Egyptian, (detail)	405
211	Killeen, the black notebook, p. 204. (detail)	407
212	Nimbused Phoenix on flower patterned ground, mosaic pavement from Antioch. Louvre, Paris. (detail)	407
213	Killeen, <i>Floating islands with strange birds and people</i> , 31 May 1986, alkyd on aluminium, 81 pieces. Private collection Auckland. (detail)	408
214	Killeen, <i>Monkey's revenge</i> , 19 December 1986. (detail)	410
215	Killeen, <i>Monkey's revenge</i> , 19 December 1986. (detail)	411
216	Rita Angus, <i>Cass</i> , 1936, oil on canvas, 375 x 474 mm. Robert McDougall Art Gallery Collection, Christchurch. (detail)	416
217	Julian Dashper, <i>Cass 8/10</i> , 1986, photograph and drawing, 690 x 1400 mm. Collection of the artist.	418
218	Killeen, the black notebook, p. 204. (detail)	419
219	Computer print-out used as preparatory drawing for <i>Mask with a lateral view</i> , February 1986, alkyd on aluminium, 61 pieces. Private collection Auckland.	422
220	Killeen, the black notebook, p. 122. (detail)	423

221	Margaret Orbell, <i>The Natural World of the Maori</i> , Collins, Auckland, 1985, illus. p. 81.	425
222	Killeen, <i>Born alive in New Zealand no. 3</i> , December 1985, alkyd on aluminium, 56 pieces. Private collection Auckland. (detail)	432
223	E. Mervyn Taylor, <i>Ravaged Soil</i> , 1950, wood engraving, 80 x 68 mm, Auckland City Art Gallery Collection.	434
224	Gordon Walters, <i>Waikanae landscape</i> , 1944, black conte on paper, 560 x 381 mm. Private collection, Auckland.	435
225	Eric Lee-Johnson, <i>Stumps</i> , drawing, reproduced G. E. Fairburn and Tony Mackle, <i>Eric Lee-Johnson</i> , 1981, Waikato Museum of Art and History, Hamilton, p. 9.	435
226	Killeen, <i>Born alive in New Zealand no. 4</i> , April 1986, alkyd on aluminium, 69 pieces. Private collection Auckland. (detail)	435
227	Killeen, <i>Floating islands with strange birds and people</i> , 31 May 1986. (detail)	438
228	Killeen, <i>Interdependence</i> , March 1970, oil on hard board, 127 x 127 mm. Collection of the artist.	438
229	Killeen, <i>Born alive in New Zealand no. 3</i> , December 1985. (detail)	439
230	Killeen, <i>Domestic (black and white)</i> , 23 March 1987. (detail)	441
231	Killeen, computer print-out, May 1986.	443
232	Killeen, <i>Stories we tell ourselves</i> , 25 May 1987, pencil, oil stick, pastel, acrylic and collage on aluminium, 129 pieces. Collection of the artist. (detail)	445
233	MacPaint pattern and tool palettes.	446
234	Diagram of enlarged pixels.	447
235	Killeen, <i>Domestic (black and white)</i> , 23 March 1987. (detail)	447
236	Killeen, <i>Destruction of the circle Part II</i> , 5 November 1990, acrylic and collage on aluminium, 48 pieces. Collection of the artist.	448
237	Killeen, <i>Interview</i> , 1968, oil on canvas, 1092 x 1097 mm. Private collection, Auckland.	449
238	Killeen, <i>Naming of parts</i> , 21 August 1990. (detail)	451
239	Killeen, <i>Domestic (black and white)</i> , 23 March 1987. (detail)	452
240	Killeen, <i>Domestic (black and white)</i> , 23 March 1987. (detail)	453
241	Killeen, <i>Domestic (black and white)</i> , 23 March 1987. (detail)	453
242	Killeen, <i>Domestic (black and white)</i> , 23 March 1987. (detail)	454
243	Killeen, <i>The gods have it</i> , July 1972. Collection of the artist. (detail)	455

244	Killeen, <i>Domestic (black and white)</i> , 23 March 1987. (detail)	456
245	Killeen, <i>Domestic (black and white)</i> , 23 March 1987. (detail)	460
246	Killeen, the green notebook, p. 76.	464
247	Killeen, <i>Social Document</i> , 17 June 1984, acrylic on 12 sheets of Moulin du Grue, Rives paper, each 758 x 578 mm. National Art Gallery, Wellington.	470
248	Killeen, <i>Social Document</i> , 1984. (detail) I. <i>Language is not neutral.</i>	471
249	Killeen, <i>Social Document</i> , 1984. (detail) 2. <i>Natural and Unnatural Selection.</i>	472
250	Killeen, <i>Social Document</i> , 1984. (detail) 3. <i>The Politics of Difference.</i>	473
251	Killeen, <i>Social Document</i> , 1984. (detail) 4. <i>Present but not Perceived.</i>	474
252	Killeen, <i>Social Document</i> , 1984. (detail) 5. <i>Myth as the Meaning of Life.</i>	475
253	Killeen, <i>Social Document</i> , 1984. (detail) 6. <i>Looking at women in our culture.</i>	476
254	Killeen, <i>Social Document</i> , 1984. (detail) 7. <i>Pooled Memory and Some Empty Fish, Birds and People.</i>	477
255	Killeen, <i>Social Document</i> , 1984. (detail) 8. <i>Flying above the Negative Society.</i>	478
256	Killeen, <i>Social Document</i> , 1984. (detail) 9. <i>Centred but not Symmetrical.</i>	479
257	Killeen, <i>Social Document</i> , 1984. (detail) 10. <i>Interdependence.</i>	480
258	Killeen, <i>Social Document</i> , 1984. (detail) 11. <i>The Nature of Patriarchy, Men must Change.</i>	481
259	Killeen, <i>Social Document</i> , 1984. (detail) 12. <i>Key and Title.</i>	482
260	Killeen, <i>La Femme Militaire</i> , 4 April 1984, 297 x 356 mm. Collection of the artist.	488
261	Killeen, <i>L'homme Militaire</i> , 4 April 1984, 297 x 356 mm. Collection of the artist.	488
262	Killeen, <i>Suprematist Women</i> , 12 May 1984, 297 x 356 mm. Collection of the artist.	490
263	Diagram of canon in Killeen, <i>Time to change male institutionalised war</i> , 30 June 1986, alkyd on aluminium, 84 pieces, private collection Auckland; and <i>Time to change male institutionalised war no. 2</i> , 25 August 1986, alkyd and pencil on aluminium, 87 pieces, private collection Auckland.	492

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|-----|--|-----|
| 264 | Killeen, <i>Man with monument</i> , 1968, oil on canvas 793 x 790 mm. Collection of the artist. | 497 |
| 265 | Killeen, <i>Any item will do</i> , 7 June 1987, pencil, oil stick, pastel, acrylic and collage on aluminium, 59 pieces. Collection Auckland City Art Gallery. (detail) | 505 |
| 266 | Killeen, <i>House</i> , 3 August, 1987, acrylic and collage on polystyrene, 1217 x 790 mm. Collection of the artist. | 509 |

Plate list

Note: the plates appear in Vol. II. The plate and page numbers correspond. All paintings here listed are by Richard Killeen.

- 1 *Across the Pacific*, August 1978, acrylic lacquer on aluminium, 15 pieces. Collection of the artist.
- 2 *Two Black Dogs*, August 1978, acrylic lacquer on aluminium, 9 pieces. Private collection, Wellington.
- 3 *Collection from a Japanese Garden 1937*, August 1978, acrylic lacquer on aluminium, 30 pieces. Govett Brewster Art Gallery, New Plymouth.
- 4 *Flying high and away*, October 1978, acrylic lacquer on aluminium, 8 pieces. Private collection, Dunedin.
- 5 *Regeneration*, November 1978, acrylic lacquer on aluminium, 4 pieces. Collection of the artist.
- 6 *Rejuvenation*, November 1978, acrylic lacquer on aluminium, 3 pieces. Hocken Library, Dunedin.
- 7 *Fish and sticks*, November 1978, acrylic lacquer on aluminium, 10 pieces. Private collection, Wellington.
- 8 *Regeneration no. 2*, November 1978, acrylic lacquer on aluminium, 6 pieces. Private collection, Auckland.
- 9 *Black crawlers*, December 1978, acrylic lacquer on aluminium, 30 pieces. Auckland City Art Gallery.
- 10 *Rejuvenation no. 2*, December 1978, acrylic lacquer on aluminium, 3 pieces. Collection of the artist.
- 11 *Fish and twigs*, March 1979, acrylic lacquer on aluminium, 5 pieces. Private collection, Dunedin.
- 12 *Retribution*, March 1979, acrylic lacquer on aluminium, 9 pieces. University of Otago, Dunedin.
- 13 *Seeds across the land*, April 1979, acrylic lacquer on aluminium, 30 pieces. Private collection, Wellington.
- 14 *Potter wasp*, April 1979, acrylic lacquer on aluminium, 7 pieces. Private collection, New Plymouth.
- 15 *Those who can and those who can't*, April 1979, acrylic lacquer on aluminium, 6 pieces. Collection of the artist.
- 16 *Flyers*, May 1979, acrylic lacquer on aluminium, 31 pieces. Chartwell Trust Collection, Centre for Contemporary Art, Hamilton.
- 17 *Wish you were here*, May 1979, acrylic lacquer on aluminium, 35 pieces. Private collection, Canada.

- 18 *Three mammals*, May 1979, acrylic lacquer on aluminium, 9 pieces. Private collection, Dunedin.
- 19 *Blue dog*, May 1979, acrylic lacquer on aluminium, 3 pieces. Collection of the artist.
- 20 *Three cultures*, June 1979, acrylic lacquer on aluminium, 3 pieces. Private collection, Auckland.
- 21 *Spiral*, June 1979, acrylic lacquer on aluminium, 3 pieces. Private collection, Auckland.
- 22 *From here to there*, July 1979, acrylic lacquer on aluminium, 23 pieces. Collection of the artist.
23. *North star*, June 1979, acrylic lacquer on aluminium, 6 pieces. Sarjeant Gallery, Wanganui.
- 24 *Don't be afraid of things you don't understand*, July 1979, acrylic lacquer on aluminium, 18 pieces. Private collection, Wellington.
- 25 *7 dogs*, July 1979, acrylic lacquer on aluminium, 16 pieces. Private collection, Auckland.
- 26 *Interpretation*, August 1979, acrylic lacquer on aluminium, 28 pieces. National Art Gallery, Wellington.
- 27 *Strontium 90*, August 1979, acrylic lacquer on aluminium, 4 pieces. Private collection, Wellington.
- 28 *The frog and the fish*, August 1979, acrylic lacquer on aluminium, 3 pieces. Collection of the artist.
- 29 *Welcome to the South Seas*, October 1979, acrylic lacquer on aluminium, 12 pieces. Ministry of Foreign Affairs, Wellington.
- 30 *Living and dying*, October 1979, acrylic lacquer on aluminium, 17 pieces. Private collection, Auckland.
- 31 *Welcome to the South Pacific*, November 1979, acrylic lacquer on aluminium, 16 pieces. Victoria University, Wellington.
- 32 *Don't forget the bombs and the dogs*, October 1979, acrylic lacquer on aluminium, 16 pieces. Collection of the artist.
- 33 *Rising and setting*, November 1979, acrylic lacquer on aluminium, 9 pieces. Private collection, Wellington.
- 34 *Black turtle*, December 1979, acrylic lacquer on aluminium, 3 pieces. Private collection, Auckland.
- 35 *Mushroom, fish and fly*, December 1979, acrylic lacquer on aluminium, 3 pieces. Private collection, Auckland.
- 36 *Primordial*, December 1979, acrylic lacquer on aluminium, 4 pieces. Private collection, Auckland.

- 37 *Rising and falling*, December 1979, acrylic lacquer on aluminium, 11 pieces. Collection of the artist.
- 38 *You are what you eat*, February 1980, acrylic lacquer on aluminium, 11 pieces. Private collection, Christchurch.
- 39 *Murdering beach, Dunedin*, February 1980, acrylic lacquer on aluminium, 3 pieces. Collection of the artist.
- 40 *Black horse*, February 1980, acrylic lacquer on aluminium, 10 pieces. Collection of the artist.
- 41 *Welcome to the South Seas*, March 1980, acrylic lacquer on aluminium, 17 pieces. Dowse Art Gallery, Lower Hutt.
- 42 *Mushroom forest*, March 1980, acrylic lacquer on aluminium, 15 pieces. Collection of the artist.
- 43 *Two worlds*, March 1980, acrylic lacquer on aluminium, 15 pieces. Waikato Art Museum, Hamilton.
- 44 *Dualism*, April 1980, acrylic lacquer on aluminium, 8 pieces. Collection of the artist.
- 45 *Red insects and blue triangles*, April 1980, acrylic lacquer on aluminium, 17 pieces. University of Auckland.
- 46 *Red insects, blue cheverons*, May 1980, acrylic lacquer on aluminium, 14 pieces. Private collection, New Plymouth.
- 47 *George Forster, naturalist*, June 1980, acrylic lacquer on aluminium, 31 pieces. National Gallery of Australia, Canberra.
- 48 *Dreamtime*, June 1980, acrylic lacquer on aluminium, 26 pieces. Private collection, Wellington.
- 49 *Dreamtime*, June 1980, acrylic lacquer on aluminium, 27 pieces. Collection of the artist.
- 50 *Dreamtime*, July 1980, acrylic lacquer on aluminium, 50 pieces. Collection of the artist.
- 51 *Rainbows reach*, August 1980, acrylic lacquer on aluminium, 23 pieces. Private collection, Wellington.
- 52 *Clay tokens from Iran*, September 1980, acrylic lacquer on aluminium, 15 pieces. Private collection, Wellington.
- 53 *Black insects, red primitives*, November 1980, acrylic lacquer on aluminium, 19 pieces. Robert McDougall Art Gallery, Christchurch.
- 54 *Fish years*, November 1980, acrylic lacquer on aluminium, 26 pieces. Private collection, Auckland.
- 55 *Age of fishes*, December 1980, acrylic lacquer on aluminium, 32 pieces. Private collection, Auckland.

- 56 *Pitch (blue)*, March 1981, alkyd on aluminium, 20 pieces. Private collection, Auckland.
- 57 *Eastern influence*, March 1981, alkyd on aluminium, 15 pieces. Private collection, Auckland.
- 58 *Tools and weapons*, March 1981, alkyd on aluminium, 21 pieces. Private collection, Auckland.
- 59 *Pitch (black)*, April 1981, alkyd on aluminium, 21 pieces. Private collection, Auckland.
- 60 *Change in 4 colours*, April 1981, alkyd on aluminium, 21 pieces. Ministry of Foreign Affairs, Wellington.
- 61 *Continental drift (yellow)*, April 1981, alkyd on aluminium, 20 pieces. Collection of the artist.
- 62 *Fragment*, May 1981, alkyd on aluminium, 17 pieces. Dunedin City Art Gallery.
- 63 *Continental drift (blue)*, May 1981, alkyd on aluminium, 20 pieces. Private collection, Australia.
- 64 *Island drift*, May 1981, alkyd on aluminium, 19 pieces. Collection of the artist.
- 65 *Continental drift (copper)*, May 1981, copper, 20 pieces. Collection of the artist.
- 66 *Island mentality no. 1*, June 1981, alkyd on aluminium, 33 pieces. Bank of New Zealand, Wellington.
- 67 *Living for today no. 1*, July 1981, alkyd on aluminium, 16 pieces. Collection of the artist.
- 68 *Island mentality no. 2*, July 1981, alkyd on aluminium, 20 pieces. Collection of the artist.
- 69 *Living for today no. 2*, July 1981, alkyd on aluminium, unpainted copper and galvanised iron, 16 pieces. Private collection, Auckland.
- 70 *Island mentality no. 3*, August 1981, alkyd on aluminium, 17 pieces. Ministry of Foreign Affairs, Wellington.
- 71 *Island mentality, no. 4*, August 1981, alkyd on aluminium, unpainted copper and galvanised iron, 22 pieces. Private collection, Auckland.
72. *Maze no. 1*, August 1981, alkyd on aluminium, 10 pieces. Private collection, Wellington.
- 73 *Living for today no. 3*, August 1981, alkyd on aluminium, 16 pieces. Fletcher Challenge, Wellington.
- 74 *Maze no. 2*, September 1981, alkyd on aluminium, 10 pieces. Private collection, Auckland.
- 75 *Maze no. 3*, October 1981, alkyd on aluminium, 10 pieces. Private collection, Auckland.

- 76 *Left, right*, October 1981, alkyd on aluminium, 13 pieces. Auckland City Gallery.
- 77 *Black, white, left, right no. 1*, November 1981, alkyd on aluminium, 23 pieces. Collection of the artist.
- 78 *Black, white no. 1*, November 1981, alkyd on aluminium, 12 pieces. Collection of the artist.
- 79 *Left, right*, November 1981, alkyd on aluminium, 15 pieces. Collection of the artist.
- 80 *Black white no. 2*, November 1981, alkyd on aluminium, 12 pieces. Private collection, Auckland.
- 81 *Black, white, left, right no. 2*, December 1981, alkyd on aluminium, 21 pieces. Collection of the artist.
- 82 *Black, white, left, right no. 3*, December 1981, alkyd on aluminium, 20 pieces. Private collection, Wellington.
- 83 *Black, white, left, right no. 4*, December 1981, alkyd on aluminium, 21 pieces. Collection of the artist.
- 84 *Concretionary structures no. 1*, March 1982, alkyd on aluminium, 12 pieces. Private collection, Auckland.
- 85 *Concretionary structures no. 2*, March 1982, alkyd on aluminium, unpainted copper and galvanised iron, 12 pieces. Collection of the artist.
- 86 *Past experience no. 1*, March 1982, alkyd on aluminium, 11 pieces. Private collection, Auckland.
- 87 *Past experience no. 2*, March 1982, alkyd on aluminium, 11 pieces. Private collection, Wellington.
- 88 *Chance and inevitability*, July 1982, alkyd on aluminium, 85 pieces. Collection of the artist.
- 89 *Frameworks*, September 1982, alkyd on aluminium, 32 pieces. United Building Society, Auckland.
- 90 *Concretionary structures no. 3*, September 1982, alkyd on aluminium, 15 pieces. Collection of the artist.
- 91 *Frameworks no. 2*, September 1982, alkyd on aluminium, 27 pieces. Collection of the artist.
- 92 *Living Memory*, November 1982, alkyd on aluminium, 8 pieces. Private collection, Auckland.
- 93 *Instrumentation*, November 1982, alkyd on aluminium, 10 pieces. National Art Gallery, Wellington.
- 94 *Frameworks no. 3*, December 1982, alkyd on aluminium, 25 pieces. Collection of the artist.

- 95 *Instrumentation no.2*, December 1982, alkyd on aluminium, 10 pieces. Private collection, Wellington.
- 96 *Prior knowledge*, February 1983, alkyd on aluminium, 14 pieces. Chartwell Trust Collection, Centre for Contemporary Art, Hamilton.
- 97 *One to one*, March 1983, alkyd on aluminium, 11 pieces. Private collection, Christchurch.
- 98 *Prior knowledge no. 2*, March 1983, alkyd on aluminium, 15 pieces. Private collection, Wellington.
- 99 *Structures and references*, April 1983, alkyd on aluminium, 15 pieces. Private collection, Wanganui.
- 100 *One to one no. 2*, April 1983, alkyd on aluminium, 10 pieces. Collection of the artist.
- 101 *Living memory no. 2*, May 1983, alkyd on aluminium, 12 pieces. Private collection, Auckland.
- 102 *Structures and references no. 2*, May 1983, alkyd on aluminium, 16 pieces. Private collection, Auckland.
- 103 *Subjective attachments*, July 1983, alkyd on aluminium, 19 pieces. Collection of the artist.
- 104 *One to one no. 3*, July 1983, alkyd on aluminium, 12 pieces. Private collection, Wellington.
- 105 *Structures and references no. 3*, July 1983, alkyd on aluminium, 18 pieces. Collection of the artist.
- 106 *Of mind and gravity*, August 1983, alkyd on aluminium, 15 pieces. Sarjeant Gallery, Wanganui.
- 107 *Subjective attachments no. 2*, August 1983, alkyd on aluminium, 19 pieces. Private collection, Wellington.
- 108 *Of mind and gravity no. 2*, August 1983, alkyd on aluminium, 15 pieces. Private collection, Auckland.
- 109 *Everything and nothing*, September 1983, alkyd on aluminium, 11 pieces. Private collection, Auckland.
- 110 *Prior knowledge no. 3*, October 1983, alkyd on aluminium, 12 pieces. Private collection, Auckland.
- 111 *Appropriation no. 1*, October 1983, alkyd on aluminium, 20 pieces. University of Auckland.
- 112 *Everything and nothing no. 2*, November 1983, alkyd on aluminium, 11 pieces. Collection of the artist.
- 113 *Appropriation no. 2*, November 1983, alkyd on aluminium, 11 pieces. Collection of the artist.

- 114 *Appropriation no. 3*, November 1983, alkyd on aluminium, 15 pieces. Museum of Contemporary Art, Sydney.
- 115 *Appropriation no. 4*, November 1983, alkyd on aluminium, 14 pieces. Private collection, Brisbane.
- 116 *Appropriation no. 5*, December 1983, alkyd on aluminium, 14 pieces. Private collection, New York.
- 117 *Pooled memory*, February 1984, alkyd on aluminium, 14 pieces. Private collection, Auckland.
- 118 *Natural selection*, February 1984, alkyd on aluminium, 15 pieces. Private collection, Auckland.
- 119 *Pooled memory no. 2*, March 1984, alkyd on aluminium, 16 pieces. Private collection, Auckland.
- 120 *The politics of difference*, March 1984, alkyd on aluminium, 15 pieces. Private collection, Auckland.
- 121 *Pooled memory and some empty fish*, April 1984, alkyd on aluminium, 20 pieces. Collection of the artist.
- 122 *Natural and unnatural selection*, April 1984, alkyd on aluminium, 18 pieces. Private collection, Auckland.
- 123 *The politics of difference no. 2*, April 1984, alkyd on aluminium, 18 pieces. Private collection, Wellington.
- 124 *Theory of variation*, May 1984, alkyd on aluminium, 18 pieces. Tel Aviv Art Museum, Israel.
- 125 *Pawns and tools and the politics of difference*, May 1984, alkyd on aluminium, 18 pieces. Private collection, Auckland.
- 126 *Language is not neutral*, May 1984, alkyd on aluminium, 13 pieces. Collection of the artist.
- 127 *Natural and unnatural selection no. 2*, June 1984, alkyd on aluminium, 13 pieces. Private collection, Wellington.
- 128 *Language is not neutral no. 2*, June 1984, alkyd on aluminium, 11 pieces. Private collection, Auckland.
- 129 *Looking is not seeing*, January 1985, alkyd on aluminium, 11 pieces. National Art Gallery, Wellington.
- 130 *About asking when the answer is no*, February 1985, alkyd on aluminium, 13 pieces. Private collection, Auckland.
- 131 *Looking is not seeing no. 2*, February 1985, alkyd on aluminium, 12 pieces. Collection of the artist.
- 132 *Looking is not seeing no. 3*, March 1985, alkyd on aluminium, 14 pieces. Private collection, Auckland.

- 133 *About asking when the answer is no*, March 1985, alkyd on aluminium, 14 pieces. Private collection, Wellington.
- 134 *Tracing the lines of my face*, May 1985, alkyd on aluminium, 14 pieces. Private collection, Auckland.
- 135 *Time to change the Greek hero*, May 1985, alkyd on aluminium, 14 pieces. Auckland City Art Gallery.
- 136 *Tracing the lines on my face no. 2*, June 1985, alkyd on aluminium, 15 pieces. Private collection, Wellington.
- 137 *Time to change the Greek hero no. 2*, June 1985, alkyd on aluminium, 14 pieces. Private collection, Auckland.
- 138 *From the Cairo Museum*, July 1985, alkyd on aluminium, 13 pieces. Queen Elizabeth II Arts Council, Wellington.
- 139 *Born in New Zealand, for Martin*, September 1985, alkyd on aluminium, 9 pieces. Private collection, Auckland.
- 140 *Born in New Zealand, for Samuel*, October 1985, alkyd on aluminium, 11 pieces. Collection of the artist.
- 141 *Born alive in New Zealand*, October 1985, alkyd on aluminium, 44 pieces. Collection of the artist.
- 142 *Born alive in New Zealand no. 2*, November 1985, alkyd on aluminium, 50 pieces. Private collection, Wellington.
- 143 *Born alive in New Zealand no. 3*, December 1985, alkyd on aluminium, 56 pieces. Private collection, Auckland.
- 144 *Mask with a lateral view*, February 1986, alkyd on aluminium, 61 pieces. Private collection, Auckland.
- 145 *Mask with a lateral view no. 2*, February 1986, alkyd on aluminium, 57 pieces. Collection of the artist.
- 146 *Floating islands*, March 1986, alkyd on aluminium, 74 pieces. Auckland City Art Gallery.
- 147 *Born alive in New Zealand no. 4*, April 1986, alkyd on aluminium, 69 pieces. Private collection, Auckland.
- 148 *Floating islands with strange birds and people*, 31 May 1986, alkyd on aluminium, 81 pieces. Private collection, Auckland.
- 149 *Time to change male institutionalised war*, 30 June 1986, alkyd on aluminium, 84 pieces. Private collection, Auckland.
- 150 *Mask with a lateral view no. 3*, 7 August 1986, alkyd and pencil on aluminium, 73 pieces. Private collection, Auckland.
- 151 *Time to change male institutionalised war no. 2*, 25 August 1986, alkyd and pencil on aluminium, 87 pieces. Private collection, Auckland.
- 152 *Mask with a lateral view no. 4*, 16 September 1986, alkyd and pencil on aluminium, 64 pieces. Collection of the artist.

- 153 *Domestic*, 24 October 1986, pencil, acrylic and collage on aluminium, 52 pieces. Private collection, Auckland.
- 154 *The importance of naming*, 24 November 1986, pencil, acrylic and collage on aluminium, 65 pieces. Collection of the artist.
- 155 *Monkey's revenge*, 19 December 1986, pencil, acrylic and collage on aluminium, 79 pieces. Auckland City Art Gallery.
- 156 *Domestic with warship*, 5 March 1987, pencil, acrylic and collage on aluminium, 69 pieces. Private collection, Auckland.
- 157 *Domestic (black and white)*, 23 March 1987, pencil, acrylic and collage on aluminium, 73 pieces. Private collection, Auckland.
- 158 *The politics of naming*, 29 April 1987, pencil, acrylic and collage on aluminium, 29 pieces. Chartwell Trust Collection, Centre for Contemporary Art, Hamilton.
- 159 *Monkey's revenge*, 7 May 1987, pencil, acrylic and collage on aluminium, 78 pieces. Private collection, Auckland.
- 160 *Stories we tell ourselves*, 25 May 1987, pencil, oil stick, pastel, acrylic and collage on aluminium, 129 pieces. Collection of the artist.
- 161 *Any item will do*, 7 June 1987, pencil, oil stick, pastel, acrylic and collage on aluminium, 59 pieces. Auckland City Art Gallery.
- 162 *Stories we tell each other*, 25 June 1987, pencil, oil stick, pastel, acrylic and collage on aluminium, 136 pieces. Collection of the artist.