

What makes an artist?:

**Formative influences in the early lives of 34 Tasmanian
visual artists.**

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This thesis contains no material which has been accepted for the award of any other higher degree or graduate diploma in any other university, and to the best of my knowledge and belief contains no material previously published or written by another person, except where due reference is made in the text.

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What makes an artist? Visual artists' accounts of significant influences in their early lives

Edward Broomhall

Abstract

The purpose of the study was to investigate the childhood experiences of contemporary, recognised visual artists in order to document and identify formative influences which nurtured their interest in visual art through childhood into mature professional development.

A total of thirty four artists were interviewed in the study. All subjects were residents of Tasmania. There were seventeen males and seventeen females. They were drawn from six media areas: painting, print making, ceramics, textiles, sculpture and book illustrating.

Naturalistic research was deemed to be an appropriate methodology for this study. The qualitative process of inductive analysis was used to generate information about significant influences on the development of young artists.

The instrument for the study was an interview schedule. Three areas were identified as being the basis of the interview schedule: art experiences at home, art experiences at school and art experiences at different phases through childhood.

Six major areas related to artistic development were identified: inherent ability, familial influences, access to imagery, technical knowledge, socialisation and school influences.

Findings of this study revealed that individuals who display a keen interest in art making from an early age, whether male or female, are aware of the urge to make images with available materials and begin to do so with a firm single-mindedness in early childhood. They seek to acquire technical skills and seek adult role models. Contact with art work and art resources seem to make an impact and was important.

The data revealed that the home environment was a significant source of support for subjects interviewed. Considering education policy and the promotion of gifted and talented programs for students, the case of artistically talented children may not align readily with current policy for other areas of talent and giftedness.

Results of the study indicate that the source of identification of artistic talent came not from the school but from parents and other family members. Further, home environmental influences were responsible for nurturing the inherent talent exhibited by the subjects interviewed for this study. In some cases teachers provided support and encouragement but generally the school was not the major source of influence. Identification as an artist does not seem to rely on an outside institution such as a school: rather, the identification is from the home environment and a 'significant other.'

In conclusion, the need of artistically talented children, to work in isolation, has significance for school art programs. It would seem more important for children, who are identified as artistically talented, to be placed in out-of-school programs rather than make allowance for those children in a regular school program.

Chapter 1

Background to the study

Introduction

This research developed from the writer's desire to identify strategies which support, encourage and challenge in the visual arts domain, those children whether in a school or non-school setting who, from an early age, demonstrate a keen interest in visual arts.

The original idea was generated by the researcher reflecting on his own childhood art-making experiences, both in the context of his home environment as well as at the schools he attended.

While still at primary school, the researcher developed an ambition to become a professional artist. An early influence was provided by the researcher's parents who provided art materials and gave him encouragement to produce

his art works. Two primary school teachers also provided encouragement and guidance. On one occasion, during primary school, a piece of the researcher's art work was selected for a State-wide exhibition. This event was significant in reinforcing his urge to become an artist. At secondary school, an art teacher helped the researcher expand his understanding of art by exposing him to examples of contemporary art and by lending him art journals and encouraging him to attend art exhibitions. In the opinion of the researcher, these experiences had a very positive effect on the quality of the researcher's production of art both in the school art studio and at home.

Purpose of the study

The purpose of the study was to investigate the childhood experiences of contemporary, recognised visual artists in order to document and identify formative influences which nurtured their interest in visual art through childhood into mature professional development.

Significance of the study

The significance of the study was to provide information which will enable parents and teachers to more fully understand the factors involved in developing and sustaining children's interest and expertise in the visual arts.

Definition of term

For the purpose of this study, a recognised visual artist is defined as an artist who is well known as a visual artist by other visual artists in Tasmania. A

recognised visual artist is one who practises and exhibits work in commercial and public galleries on a regular basis so that the work is familiar to other contemporary artists.

Background to the research

There are many ways in which a child may be identified at primary school as being 'talented' in drawing and/or painting. Often it was a perceptive primary school teacher who provided special attention to a child believed to be talented in this area. Sometimes, on the basis of an observation made by a primary school teacher, parents were encouraged to enrol their child in a special art class which usually operated out of school hours, for example, on a Saturday morning.

At an early age, children are sometimes attracted to specific domains of learning such as visual arts and music. Walters & Gardner (1986) have described this attraction as a 'crystallising experience'. In some instances such experiences lead to a later mastery of the domain but it is very rare for mastery to occur during childhood. The individual often persists working in the domain and develops refined skills in a relatively short period of time. Yehudi Menuhin is a musician who exhibited such a reaction, when at age four, he first heard a violin played at an orchestral concert (Gardner, 1993c:29). Following this experience, Menuhin asked his parents for a violin as a birthday present.

Gardner has identified a theme in his research about the development of creative individuals which concerns the relationship between a child and an adult creator. Gardner writes: 'This theme reflects my belief that important dimensions of adult creativity have their roots in the childhood of the creator' (1993a:30).

Renzulli (1986) has referred to a number of personality and environmental factors which have been identified in the research of others as being influential in the artistic development of children. The personality factors include: courage, intuition, energy, need for achievement, intuition, ego strength and a sense of destiny. The environmental factors, on the other hand, include: physical illness and/or well-being, stimulation of childhood interests, role model availability, family position, education of parents, parental personalities and chance factors such as living near an art museum.

Gardner (1993a) refers to a particular organising theme for his research about the development of creative individuals as 'the relationship between the creator and individuals'. These individuals include parents, teachers, mentors, colleagues and rivals (Gardner, 1993a:30). Mentoring is one of the oldest instructional models whereby an experienced adult acts as an expert counsellor to a younger protege. The use of a mentor provides a specialised form of education for children whose needs are not able to be met within the existing educational system. Strategies which are most often employed by the mentor system include the child observing and assisting the informed adult musician or painter.

Gardner, who has been undertaking research at Harvard University for well over a decade, has developed a theory of multiple intelligences (1982, 1983, 1989). Gardner has identified seven intelligences. They are: linguistic, logical mathematical, musical, bodily kinaesthetic, spatial, interpersonal and intrapersonal (Gardner, 1985). Gardner sees these seven intelligences as points

of departure for 'a more pluralistic view of intellect' (1990a:20). He emphasises the diverse ways in which the intelligences can be used either singularly or combined.

I do not believe that any intelligence is inherently artistic or non artistic. Rather, intelligences singularly or in combination can be put to artistic uses. They can be used to create or to understand artistic works, to work with artistic symbol systems, to create artistic meanings(Gardner, 1990a:20).

Gardner has emphasised the individuality, in terms of possession of the intelligences, of each human being and pointed out that one successful artist might use a different combination of intelligences compared with another successful artist. An implication of Gardner's theory of multiple intelligences is that individuals are not creative in all areas. At best they are usually creative in just one domain. As an example, he pointed out that while Leonardo da Vinci was creative in the areas of spatial and logical abilities, it seems that there is no evidence that he was creative in language, music or understanding other people (Gardner, 1990a). According to Gardner, creativity, like intelligence has multiple aspects and he believes that creativity

has a lot ... to do with getting to know the subject in great detail, and then being willing to take that knowledge and use it in new kinds of ways; the inclination to use knowledge in new ways is a personality feature and a value feature as much as a cognitive feature(Gardner, 1990a:21).

Gardner has claimed that art education has generally been viewed as a means of promoting self expression, creativity and imagination rather than as a craft to be mastered or as an area of study to be valued scholastically (Gardner, 1990b).

Polanyi (1958:206) asserts that 'all arts are learned by intelligently imitating the way they are practised by other persons in whom the learner places his confidence'.

Feldhusen (1986:117) conducted a study into the role of creative capacities in the development of certain individuals and his conclusions 'leave no doubt that creative capacity is an emerging construct in the lives of children who are destined to become creatively productive adults'. According to Feldhusen, personality functions including introversion, autonomy, individualism, sensitivity, alertness, flexibility and open-mindedness impact on the creative construct in childhood.

According to Ericson et al. (1993) 'talented' children are often treated as though they are special. Parents need to hold this belief if they are to devote the appropriate money, effort and time to the development of their child.

According to Howe (1993:89) one of the generalisations which can be stated concerning individuals who have made outstanding achievements in a particular area of learning is that they need to be self-directed and highly independent.

Freeman (1991) claimed that the development of the work of children in music and the fine arts had been significantly supported by the parents and the home environment. The basis of the interest and motivation in music or the fine arts in almost every instance was formed before the children began formal schooling. There was also evidence presented in this study that parents had often worked in partnership with their children to provide rich and varied opportunities for the children to respond to the environment.

When she was fourteen, Martha Graham attended a performance by an exotic dancer named Ruth St. Denis. She was stunned by the wonderful costumes as well as the gestures and expressive eyes of the dancer. As a result of this experience, Graham was inspired to learn to dance.

Howe has stated that 'a number of autobiographical accounts have drawn attention to the positive effects of the intensive reading that a child has done when confined to bed because of illness' (Howe, 1990:185). Being isolated makes it easier for an individual to concentrate on a special area of interest for extended periods of time. Howe has written that Isaac Newton was isolated and socially withdrawn as a child which may have impacted on his development of remarkable abilities while still very young (Howe, 1990:183).

William Gustin interviewed a mathematician about his childhood (Gustin, 1985:332). The subject's family lived some distance from town. He was the only boy in the family along with three sisters. The children played by themselves: 'they played games, practised music, played in the yard, and read books and magazines, which were all over the house' including *Scientific American*, *Natural History* and *National Geographic* (Gustin, 1984:336).

The writer H. G. Wells developed a long-lasting friendship at school with Sydney Bowkett who later became a playwright. They were companions with very similar interests (West, 1985).

Children tend to be intolerant of other children who seem to be unusual or who have different interests: 'the combined effect of being unlike one's peers in a number of ways, even small ones, may make it quite hard for a young prodigy to form comfortable social relationships with other children' (Howe, 1990:157).

A number of studies have been undertaken focussing on the need for teachers to pay attention to spontaneous drawings made by children outside the art class (Wilson, Hurwitz & Wilson, 1987; Duncum, 1985(b); Duncum, 1987).

A study by Wilson & Wilson (1977) involving adolescents revealed that almost all images drawn from memory could be traced to the popular media, 'how-to-draw' books and other sources from the adolescent subculture including comic books and television programs. They concluded that:

- a. Children's graphic images generally have their origin in the images of others.
- b. Children who use images from popular sources as well as their natural environment produce more imaginative and varied images than those who are discouraged from using images from popular sources.

Colangelo et al. (1993:164) found that the subjects in their study of the development of mechanical inventiveness reported that:

they learned most of what they needed to know on their own, by reading books and magazines in their area of interest ... all, except one, claimed that school had not helped in any significant way with their inventiveness.

Theoretical framework

Research Question

What are the outcomes of interaction between a child's environment and a child's artistic propensity?

Assumption 1

Artistic abilities are inherent in certain individuals.

Sub-assumption 1.1

People with artistic abilities display a trait of perseverance.

Sub-assumption 1.2

Artistic abilities are enhanced through access to art techniques.

Assumption 2

Environmental influences nurture artistic propensity.

Sub-assumption 2.1

Childhood experiences nurture inherent artistic ability

Sub-assumption 2.2

The motivation to become an artist may be nurtured by

- a. People within a child's familial environment (including parents, grandparents and other relatives).
- b. A child's educational environment.
 - i. Classroom teachers have the opportunity to nurture artistic motivation.
 - ii. Specialist teachers have the opportunity to nurture artistic motivation.
- c. Contact with art forms outside the school setting.

- d. The degree of socialisation.

Assumption 3

The development of artistic propensity is an outcome of interaction between artistic ability and environmental influences.

Methodology

Key Interviews were selected as the research tool to be used for this study. Key Interviews serve to promote responses which are open-ended and rich in personal reminiscence. Interviews were semi-structured, utilising twenty two pre-planned questions.

The study was executed in the following manner:

- a. The University of Tasmania Ethics Committee approved the conduct of the research.
- b. The population was identified.
- c. The subjects were identified and selected.
- d. The data-gathering method was selected.
- e. A list of questions was devised which related to the research assumptions.
- f. A trial interview was conducted.
- g. Modifications were made to the set of questions.
- h. The data-gathering method was trialed.
- i. The set of questions was mailed to each of the subjects who had agreed to participate in the research according to the rules of the University of Tasmania Ethics Committee.

- j. The interviews were conducted and recorded on audio tapes.
- k. The taped interviews were transcribed.
- l. The information was indexed and coded using NUD.IST.
- m. Categories were identified and recorded.

Data analysis

NUD.IST was selected as the data analysis tool for the requirements of this research. NUD.IST is the acronym for 'Non-numerical Unstructured Data Indexing, Searching and Theorising'.

NUD.IST enables qualitative researchers who have gathered data in text form to label units of text with codes. The researcher used NUD.IST to index and explore the indexed items according to themes. Categories were developed, identified, classified and verified.

Bias of research

Though the writer had preconceived ideas about the study, a conscious effort was made to ensure that the categories developed from the data were the result of unbiased analysis.

Ethical considerations

The University of Tasmania Ethics Committee approved the conduct of the research.

Summary

This chapter described the purpose and significance of the study, the theoretical framework including the basic assumptions underlying the research questions as the methodology and data analysis used by the researcher. A review of the literature will be presented in Chapter two. Chapter three will focus on the methodology used to conduct the study. In Chapter four the results are analysed and discussed. The final chapter provides the reader with a summary of the study, a discussion of the results and recommendations for further research.

Chapter 2

Review of literature

Introduction

The purpose of the study was to investigate the childhood experiences of contemporary, recognised visual artists in order to document and identify formative influences which nurtured their interest in visual art through childhood into mature professional development.

The chapter is structured according to the following headings: inherent artistic ability, familial factors, school influences, socialisation, technical knowledge and access to the arts. These headings were selected by the researcher to organise the information because they were the significant themes to emerge from the literature.

Biographical data derived from recognised artists may provide insights into aspects of childhood which are linked to artistic practice as adults. Childhood experiences may appear to nurture the development and realisation of artistic talent in the course of the career of an artist. This chapter presents a review of research literature concerning the interaction between nature and nurture and the factors involved in that interaction. The biographies and autobiographies of historical artists were used to obtain the relevant data.

Dutton (1992) recorded a selection of interviews with Australian artists which were conducted by de Berg in 1957. These interviews presented information about problems and processes of working in paint, clay and various other media, as well as recording the progress and development toward a professional career as an artist. Artists made reference to their childhood experiences along with information about their developmental years which is relevant to this research study.

Artists of particular note whose lives are referred to throughout this chapter are: Noel Counihan, John Olsen, Andy Warhol, Pablo Picasso, Salvador Dali, Stanley Spencer, Juan Gris, Auguste Renoir and Eugene Delacroix.

Research studies by Dutton (1992), Cane (1951), Rodman (1957), Hetherington (1963), Walberg (1969), Orczyk & Walberg (1983), referred to in this chapter, have relied on interviews and case study techniques.

Inherent artistic ability

Young people who later become artists may be identified as talented in art at an early age and the talent appears to be inherent. Cane, an American art educator/psychologist, was appointed as a consultant to the Counselling Centre for Gifted Children at New York University in 1936. Professor Harvey Zorbaugh set up the clinic which was based in the School of Education at New York University and a range of specialists was engaged to work with children who were identified as being artistic. Cane became the art consultant and her tasks were to classify these children by analysing the art work submitted to the clinic and subsequently to advise the parents of the children so recognised. She undertook a study of several children and their artistic development from early

childhood through to adolescence. Cane was one of the first art researchers to use a case study approach in an attempt to establish why children, who appear to be gifted artistically, are the way they are.

A key point that Cane (1951:180) made was that the development of the art work of a particular child may depend on the understanding and support of the people around the child for his/her art products. She went on to state that the imaginative artistic child 'sees things differently from concrete, conventionally-minded people, whether parents or classmates or regular teachers.'

Walberg, Rasher & Parkinson (1979:28) have been involved in research since the late 1960s (Walberg, 1969, 1971), about the traits of eminent artists of the past as well as young Americans who have won competitive awards and prizes in areas such as music, graphic and performing arts, writing and science. Some of the most common traits identified were that:

- a. the individuals were questioning and curious, and
- b. they had a strong desire to excel (Walberg, Rasher & Parkinson 1979:228).

In a study undertaken with Orczyk, Walberg (1983) arrived at the following conclusions:

- a. adolescent creativity correlates highly with various psychological, familial and cultural conditions;
- b. the subjects had an ability to persevere, and
- c. there was a strong intellectual motivation.

According to Dimmack (1974), the Australian artist Noel Counihan believed that his talent for drawing was a vital and sustaining factor in his childhood.

He was not very strong physically and his artistic skills compensated for this when he was older.

In a study by Dutton (1992), John Olsen reported that he was constantly drawing as a child and no blank piece of paper was safe from him including his mother's cookery book.

Another Australian artist, Lloyd Rees began painting when he was about six years old. He painted watercolours inside the lids of his mother's cylindrical hat boxes. He made friezes of railway trains along the verandah walls of his childhood home which were not altogether acceptable to his parents (Dutton, 1992:73).

Andy Warhol, growing up in New York, rarely played ball games with the local children; instead, he preferred to spend his time drawing with crayons. He enjoyed going to the city shops with his mother and helped her select hats and other clothing. On one occasion he painted gold edges around a black felt hat she had purchased. Because of these activities he was considered to be an artist by many of his peers. When he finally began school, his first teacher remembered that he was 'quiet, not at all outgoing and ... real good in drawing' (Bockris, 1990:18).

Nathan Oliveira in an interview with Dobbs (1981:20) stated that:

as a young child I became aware of the fact that I was very articulate visually. I found drawing a natural means of communication I felt quite insecure except when it came to art. Then I felt extremely capable, and I could out-perform anybody around I always knew I could describe far better what I wanted to describe if I could do it visually.

According to Pablo Picasso's mother, he could draw before he could speak, and the first sound that he made was '*piz, piz ...*'- baby language for *lápiz* which is pencil. He drew spirals that represented a *torruela*, which is a fritter shaped like

a snail which was a common food eaten in his household. Picasso had no young male relatives to play with and sometimes, while other children played under the trees, he made drawings in the dirt.

According to his sister, Juan Gris' interest in art making became evident when he was six or seven years old: 'from the day when he was first sent to school.' She wrote that:

he would fill the margins of his exercise books with sketches of his masters, of his school fellows and of everything he saw, so that he made scarcely any progress with his studies and had to accept many a rebuke both from his teachers and from his parents (Kahnweiler, 1947: 6).

There was pressure on him by his parents to pursue a business career, however he eventually overcame their opposition to his studying art (Kahnweiler, 1947).

Several artists have recalled decorating their exercise books at school and other items at home. For example, according to Deslandres (1963), Eugene Delacroix filled the margins of his school books with sketches. The French Impressionist, Auguste Renoir also drew pictures in the margins of his school exercise books (Renoir, 1962:53). At school, Bell showed no special aptitude for an artist's career except illegally decorating his exercise books with pen and pencil drawings of grotesque heads (Hetherington, 1963:7). When he was ten or eleven years old, Picasso covered the margins and flyleaves of his school text books with drawings and doodles: pigeons, doves, cats, an actor, the Eiffel Tower, inkblots transformed into figures and a drawing of a donkey mounting an ass to illustrate a schoolboy's bawdy quatrain. These thumbnail sketches are remarkably observant and spirited (Richardson, 1991:42).

Inherent ability has also been identified in studies which have considered developmental influences of individuals practising in other disciplines including music, mathematics and architecture.

Howe & Sloboda found in their study of the early lives of musicians that 'it was clear from the interview responses that a child's musical experiences were strongly permeated by particular beliefs about the causes of unusual musical ability' (1991(a):46). There is a view that there is a close correlation between the ability of a child in a particular area such as music and the idea that these abilities can be inherited. Whether this is a true or false assumption does not really matter. The actual belief that it is possible to inherit talents can be a very powerful motivational force.

In the study of the childhood of some American architects by MacKinnon(1978) it was found that all of the subjects manifested considerable interest and skill in drawing and painting from an early age.

Gustin's subject in his study of a mathematician (Gustin, 1985:332) indicated that his parents were aware of 'certain mathematical tendencies' in him by the time that he was five years old. He was interested in how things worked. He was one of those children fascinated by mechanical toys and machines and he enjoyed taking them apart.

Perseverance

Some artists appear to exhibit an individual dedication to make art despite obstacles and even overt opposition. Michelangelo, for example, was harshly reprimanded and beaten by his father and other older members of his family when he became so obsessed with drawing that he spent as much time as possible involved in the activity. However, later, when he realised that there was no hope of stopping his son from drawing, he had Michelangelo apprenticed to Ghirlandaio (Vasari, 1965). George Baldessin was always very interested in drawing but he was never encouraged because of his background. It was expected that he would become a bricklayer or a plumber. David

Strachan's father wanted him to study medicine as his siblings had done, however he was rebellious and refused. Eventually he was sent to the Slade School of Art where he studied for three years (Dutton, 1992).

Again, the research conducted about the early lives of outstanding practitioners in other disciplines has identified a dedication and perseverance towards the practice of that discipline.

Howe & Sloboda (1991(b):51) found that an important issue underlying the development of musical ability in young musicians was the perseverance of not only the children but also the parents in the process of getting the work, such as regular practice, completed.

The subjects in the study by MacKinnon of American architects were reported to have worked independently. They were self assertive and often rebellious. They worked hard and were highly motivated from an early age (MacKinnon, 1978:304).

Feldman (1980:170) concluded that 'as a child reaches the elementary years ... the child will begin to seek greater skill and depth in instruction within a field.'

Familial factors

' How each of us experiences events in the world we inhabit determines how we are influenced by those events, and what we learn from them' (Howe, 1990:58).

The influence and support of parents, grandparents and other family members may have an influence on the way a child with artistic ability pursues that ability. Many artists have indicated that a parent was a positive and encouraging influence on their interest and involvement in art-making during

their childhood. For some artists, as children, it was through the influence of a parent that they first came into contact with professional adult artists.

Cane's study (1951) focussed on two artistically gifted students . She documented and explained the importance of parental support and encouragement. She claimed that parents:

By using their intelligence and intuition in co-operating with the teacher and by keeping suitable materials easily available, [they] can contribute their share towards their children's growth (Cane, 1951:180).

According to Walberg (1971), some of the more common social and family conditions in which the subjects of his study lived were:

- a. they were exposed to many adults at an early age;
- b. they were permitted to explore their home environment ;
- c. materials and cultural stimuli related to their field of interest were available;
- d. they had contact with significant adults working in their field of interest, and
- e. they were encouraged by a parent and/or a teacher.

While all of these conditions were not common to each subject, they were significant for many (Walberg, 1979:229).

Lasarte (in Cirlot, 1972) has stated that it is possible to identify three major influences on the early work of Picasso - that is, during his childhood and adolescence.

They are :

- a. his home environment,
- b. his early school training followed by the exemplars provided by the work of other artists, and
- c. what Lasarte refers to as non-academic art.

The French painter, Edgar Degas' father was a cultivated man and a connoisseur of music and painting. He took his son to visit some of the art collectors where Degas saw engravings by Prud'hon, and many drawings by important artists including Ingres' *Odalisque au Turban* . His father organised a space for him to use as a studio when he was in his early teens, and there he produced his first etchings using the method he had been taught by the artist and collector, Gregorion Soutzo (Bouret, 1965).

Stanley Spencer, who grew up in the English village of Cookham, and his brothers and sisters were read stories by their parents every evening. Many of the stories were illustrated; the drawings by Brinsley Le Fanu for *Brer Rabbit* were an early influence on the work of Spencer. Later, he greatly admired the illustrations of Arthur Rackham. As a child , he was provided with crayons, drawing books, and occasionally some transfers. Spencer drew prolifically, incorporating images from the surrounding environment of Cookham village in his fantasy works (Spencer, 1991).

As a child, Auguste Renoir was given some exercise books and a supply of pencils by a friend of the family. He drew portraits of his parents, his sister, brothers, and neighbours as well as cats and dogs in the neighbourhood. None of the people who posed for him while he was young really suspected that Renoir's love for drawing would lead to it becoming his profession. Renoir himself hoped that he might be a fashion designer or a decorator of porcelain and china (Renoir, 1962). Renoir, whose father was a tailor, would often draw on the floor with his father's tailors chalk and, although his father was annoyed when his chalk disappeared, he thought that the figures his son drew on the floor were 'not bad at all' (Renoir, 1962:53).

The atmosphere of the house, where the contemporary Australian artist Arthur Boyd grew up at Murrumbidgee, was always of people painting, drawing and modelling (Hetherington, 1963). Boyd stated that his relationship with his grandfather was a very happy one. He spent three years with him at Rosebud, where he was given complete freedom to paint and lots of encouragement (Philipp, 1967).

Kathleen O'Connor said that when she was a small child her father always 'encouraged her to be an artist' (Dutton, 1992). Vida Lahey had a similar experience. Although her father was not involved in art making, he had a love of nature such as wild flowers. He had a sensitive nature and encouraged Lahey to appreciate the beauty of her environment. Dutton stated that Lahey:

was interested in any type of art, really. I often think of my father- I really owed a great deal of that to my father because, although he wasn't a practitioner of any sort, ... he had a very sensitive nature — he loved nature and wild flowers (Dutton, 1992:34).

Alison Rehfisch, in her interview with de Berg, indicated that she was fortunate that her parents were very interested in painting and in all the arts, including music and literature. Her mother was particularly encouraging

because she made art and she was a good musician. Rehfish was a very good painter and she did wood carving (Dutton, 1992).

Margo Lewers's father was a painter and she believed that she inherited something from him. As a small child she used to paint wild flowers and expressed a desire to go to an art school. Her father died when she was five and, although her mother couldn't afford to send her to art school, Lewers continued to paint (Dutton, 1992:102).

Michael Kmit was attracted to painting when he was growing up in central Europe. He remembered when he was about four years old, being with his mother and drawing images with his fingers in the ice on the frozen windows of his home:

I used it for all my first pictures - and with a frozen finger perhaps! And at the time my father came, it was ten o'clock in the morning, and I liked to draw his attention to my unexpected abilities, so it was he who saw this picture I draw with my frozen fingers on the window, he said, 'He become a painter!' and he just went and bought me watercolours and crayons, and it was how my career as a painter started (Dutton, 1992:112).

When the American painter, Thomas Hart Benton was six or seven years old, the interior of his parents' house was freshly papered. There was a stair way which went around a landing from the lower hall of the house up to the second floor. Benton's first mural was a long freight train in charcoal which he drew on the new paper up the stairway (Benton, 1937).

Oscar Kokoschka's first memories of his childhood were purely visual. In his biography (Kokoschka, 1974) he recalled sleeping in an old wooden cot strung with a net of green string; being cuddled by an aunt who wore large hats decorated with feathers; his mother carrying him to the window of his bedroom from which he could see a balcony decorated with stucco caryatids

with large breasts; the pattern made of brightly coloured flowers which decorated the wallpaper in his bedroom; dragons' heads which were carved on the posts of the verandah of the family home; a golden bracelet in the shape of a snake with red eyes which was worn by his first teacher.

An older female friend of the family often read Kokoschka fairytales and stories about famous heroes and heroines. His father also gave him books including an illustrated edition of the Greek myths and a copy of *Orbis pictus* of the seventeenth-century Bishop of the Moravian Brethren, Jan Amos Comenius. *Orbis pictus* set out everything in pictures, suitable for children, he knew to exist. He was given a tin of watercolour paints and brushes. After he had completed his homework, his favourite activity was painting.

Kokoschka's father was a skilled goldsmith and he often gave his son interesting toys. One, of particular interest, was a magic lantern with brightly coloured pictures which moved due to the heat given out by a small lamp.

Andy Warhol was born in 1928 in the immigrant ghetto of Soho in Pittsburg. This was the year before the great stock market crash which led to the great depression of 1929. Warhol's father lost his meagre savings and to help out with the family finances, his mother cut flowers from old fruit tin cans, covered them with crepe paper, filled the cans with paper flowers which she designed and constructed, and sold them from door to door. According to Bockris (1990:12) Warhol identified this activity by his mother as the reason why he made his first paintings of tin cans. His mother always had many cans around the house including soup cans. Warhol likened his mother to the primitives and believed that she was 'a real good and correct artist' (Warhol in Bockris, 1990:12).

Although Warhol was introduced to a formal school environment when he was just four years old, he was emotionally upset by the experience, so his

mother kept him at home with her until he was six. During these two years he spent most of his time with his mother, who enjoyed drawing. As she drew, Andy made many drawings too. Often the drawings were of domestic subjects such as the family cat.

During his childhood, Warhol suffered three breakdowns which have been referred to as Sydenham's chorea. The tremors of the face, arms and legs ensured that he remained inside, often in bed.

As his hands began to stop shaking after his long illness Warhol coloured the colouring books, cut and pasted illustrations from the popular magazines to construct collages and played with the paper dolls. During this time one of his brothers taught him the technique of transferring an image from the page of a magazine onto a sheet of paper by putting wax onto the surface of an image and then rubbing the back of the image with a spoon. A sister rewarded him with a Hershey bar as he completed each new page of a colouring book. The same sister acted as a studio assistant by providing the necessary materials and admiring Warhol's drawings and collages. He returned to school against his will, before he was physically strong, and suffered a relapse. The outcome was that he was required to spend another month in bed where he continued to enjoy the art-making activities. He lived in a world of fantasy. He constantly fantasised about being a movie star in Hollywood (Bockris,1990:21). Shirley Temple was the focus of his fantasies. He tried to emulate her, even imitating her film gestures.

Warhol was usually the youngest person in his class. He was expected to be precocious, but he was not. He found school boring except for art and history. His mother had a genuine talent for drawing and all of her sons imitated her rather primitive style.

Warhol was considered to be a natural at drawing right from the beginning and he quickly became a prolific drawer. His mother was pleased and she encouraged him whenever possible. His drawing ability helped her define his oddness to others. While still at primary school, Warhol was sketching portraits of neighbours and selling them to raise pocket money. He spent his pocket money on movie magazines and for admission to the Saturday movie matinees.

Pablo Picasso often made drawings for his young cousins. One of the earliest drawings to survive is of Hercules wielding a club. He used a plaster statue, which decorated the family home, as a model for this drawing. When he was seven, Picasso made paper cut outs, using an aunt's embroidery scissors. His 'skilful hands cut out animals, flowers, strange garlands and groups of figures' (Richardson, 1991:31). He did not enjoy school and often requested to be allowed to remain home and make drawings. His parents gave him drawing paper and pencils. According to Picasso, he preferred to draw his father's pigeons rather than attend class (Richardson, 1991:31).

Don Jose Ruiz Blasco, who was Picasso's father, was at one time a museum curator. While living in Malaga in Spain, he also restored damaged paintings which were part of the museum collection. According to Cirlot, he painted in an academic style with accurate, realistic details of the subjects (Cirlot, 1972). He specialised in painting pigeons and still life pieces. He and his wife recognised their son's artistic skill and supported him by providing materials and encouragement. Picasso's father was his first teacher and since he specialised in pigeons, he encouraged his son to draw them until he could reproduce the images correctly. He even had the claws of a dead pigeon fastened to the wall for Picasso to draw. Drawing was Picasso's first mode of expression and when he was about ten years old, his father introduced him to painting. Don Jose was then appointed drawing teacher at the de Guarda Institute in Corunna (Cirlot, 1972).

While he was a child, Picasso had an interest in recording family portraits. He made many drawings of his sister, Lola, as she played with her friends, helped her mother in the kitchen and even when she was either getting in or out of bed. He sketched hands in every position imaginable and he produced lots of studies of heads. As well, he produced imaginative sketches of historical battle scenes (Cirlot, 1972).

The drawings he made out of school were influenced by his father's style. Although some writers have referred to Picasso's legendary innate giftedness (Sabartes, 1949; Cirlot, 1972; Penrose, 1981), Richardson (1991:48) is of the opinion that Picasso worked 'very very hard'; Richardson goes on to indicate that 'Hard work ... came naturally, thanks to the energy and concentration that he inherited from his mother' Later in life, Picasso himself said 'I believe in nothing but work. You cannot have an art without hard work: manual as well as cerebral dexterity' (Richardson, 1991:48).

At home, Picasso continued to refine his drawing and painting skills by producing portraits of his sister, his father and himself. His mother was apparently far too busy to spare the time to pose for her son. His sister was the only female model available to him on a regular basis. He painted a series of deathbed and sick-room scenes. It is believed that these were prompted by his reflection on the sad death of another sister from diphtheria. He used his sister and father as models for these paintings. He executed many self portraits. Like most adolescents, he 'took narcissistic delight in scrutinising his looks in a mirror' (Richardson, 1991:83) Picasso painted and drew himself in many different roles in his self portraits. He used fantasy to portray himself in a variety of dramatic identities.

According to a biographer of Salvador Dali, (Alexandrian, 1974), he was born in 1904 at Figueras, in Spain. He was involved in art from an early age and he received encouragement from all members of his family (Alexandrian, 1974). He was born three years after an earlier brother had died and he was an only child for four years until the birth of a sister. He displayed considerable artistic talent before he was six years old. Although his parents were not wealthy, they were generous with the support which they gave to their son (Descharnes, 1972). His parents provided him with an old laundry, which was situated at the top of the family home, as a place to make art. He used the pliable wooden lids of old hat boxes, which he stole from an aunt's millinery shop, as supports for his paintings.

Studies conducted by Howe & Sloboda (1991), MacKinnon (1978), Bloom (1985), Gustin (1985) and Gardner (1988) about the childhood of musicians, mathematicians, architects and swimmers have identified the significant impact of parents on their development in a particular discipline.

Howe & Sloboda in their study of the early lives of musicians found that:

The majority of parents had at some time experienced some active participation in music, and it is clear from the interviews that the early home environments of a substantial number of the subjects were strongly influenced by their parents' musical interests (Howe and Sloboda, 1991:43).

MacKinnon (1962:11), in a study of the early development of some American architects indicated that in many cases in the study one or both parents were of artistic temperament and considerable skill. Often it was the mother who fostered the potentialities of the child by setting an example and by providing some tuition.

A group of researchers at the University of Chicago, led by Benjamin Bloom (1985) examined the early lives of children who had developed remarkable accomplishments by early adulthood. Information about family life and early childhood experiences were collected by the researchers interviewing the subjects. The researchers also interviewed the parents and teachers who had been associated with the subjects. The studies investigated the early family lives of sculptors, concert pianists, mathematicians, tennis champions and Olympic swimmers.

The Chicago studies report that in most instances, the children began developing special skills in their area of interest in the context of activities engaged in at home. The parents had encouraged and supported their children's interests by providing appropriate resources in the home and by taking them to special classes for expert tuition.

One of the researchers, William Gustin, has written about a mathematician whose grandfather was a significant influence on his mathematical development. The subject spent a month every summer with his grandfather who was an academic with a PhD in mathematics. According to the subject:

I think my grandfather did influence me a great deal in the direction of mathematics. There's no doubt that he's the greatest hero I've ever had, and it was clear to me that he regarded pure mathematics as the highest calling (Gustin, 1984:339).

Gardner, in his book about creative historical figures, stated that Einstein was provided with books about physics by a friend of the family who had noted his interest in that aspect of learning (Gardner, 1993a:90).

The family environment

According to Freeman (1991:6), how well children develop their abilities depends greatly on the environment they live in. Freeman goes on to state that intellectual growth develops best in a setting of steady, balanced relationships. Important home influences are material provision for the children such as space, books, paper, art materials (for those interested in art making) or musical instruments (for those who are motivated to play music).

Leonardo da Vinci grew up in the countryside of Tuscany which is a wine growing area of Italy. According to historical records about Italian Renaissance artists, he made intimate observations of nature. When Leonardo was about thirteen, according to the historian, Vasari, he painted a dragon on the wooden shield of a peasant who was employed by his father. He collected some large and small lizards, crickets, butterflies, bats, grasshoppers, serpents and other small animals, from which he composed a great and ugly creature (Vasari, 1965).

Even wet weather did not deter Pablo Picasso from spending hours making drawings of the coastal landscape near where he lived. Many of his early paintings were executed on the lids of old cigar boxes. He painted portraits of relatives and friends of his family. Picasso loved to go to the bullfights. He worked in the open air to get some relief from the life class which was very crowded. He set up his easel in a popular park where he sketched ponds, palm trees, kiosk, and miniature man-made mountains and he used cigar box lids to paint impressions of the sea, the sky and interesting scenes around Barcelona.

He made some studies of a quarry which, according to Richardson 'are the boy's first conscious attempt to paint a modern picture' (Richardson, 1991:78). When he travelled with his family he continued to record scenes in oils on cigar box lids.

Picasso's close friend Palares invited him to spend a holiday with him in his village, Horta de Ebro, a mountainous area, to assist with his recuperation after a bout of scarlet fever. He had been raised in seaside cities so he found life in the country a very pleasing experience. He helped out on the farm which belonged to Palares' parents. He looked after the domestic animals, cleaned out the stables and went for walks in the forest. He learned how to milk a cow, draw water from a well, look after chickens and horses, and all the usual daily activities which are a part of life in a rural village (Richardson, 1991).

Picasso and Palares spent a summer camped in the mountains. They spent their time sketching and painting. Picasso's father even sent a large roll of canvas and a stretcher for his son to use on the site. They:

daubed the cave with paint, threw off their clothes and stayed naked. At night they slept on a huge bed of hay they had cut; they washed under a waterfall; they cooked the rice ... Painting things when not in use were bundled up in the safety of a tree (Richardson, 1991:103).

It seems that working in the open air in the rural countryside, encouraged Picasso to be experimental in his use of colour, form and imagination. When they returned to the village farm he worked hard producing images such as a horse fair, a wash house, the village smithy, a mill and a street scene. He was anxious to distance himself from the artistic influence of his father, so he refused to return to the Academy and decided instead to establish his own studio and teach himself to draw.

During his childhood, the Spanish surrealist artist Salvador Dali constantly looked forward to school holidays that he usually spent in Cadaques, which is a village situated on the Mediterranean coast of Spain. He loved to wander by himself on the beaches and rocky outcrops. He thought that the landscape he explored was the most beautiful in the world and he imagined how Leonardo would have been able to capture the dramatic rocky contours. The rocks and beaches of this landscape feature prominently in many of his works. 'My summers were wholly taken up with my body, myself and the landscape, and it was the landscape that I liked best ... for it is the most beautiful landscape in the world' (Dali, 1981:127).

Socialisation and artistic children

Studies by Dimmack (1974) and Dutton (1992) along with data from biographies and autobiographies about the early lives of well-known artists indicate that many artists considered themselves social 'outsiders' from an early age. In many instances the individuals experienced periods of debilitating illness which had necessitated their being isolated from other children for extended periods. In other instances the family home was geographically isolated and therefore only limited contact with a peer group was possible. In other cases, the artists had been raised as an only child.

Gallagher (1975:246) made the following statement about a characteristic of a creative individual 'is independent in attitude and social behaviour. He does not follow the crowd nor is he swayed by the crowd, because he has a strong self concept and sense of personal identity.'

Getzels & Csikszentmihalyi (1976) interviewed some art students about their childhood experiences. One subject remembered that when he was about seven

his mother began work and was absent from the home for most of each day. During this time he was ill with measles and consequently he had to remain in bed alone for several days. His mother provided him with paper and paints. When he ran out of paper he painted the sheets and then the walls. According to Getzels & Csikszentmihalyi (1976:210),

This early memory exemplifies one of the adaptive possibilities of visual expression. For a person who is lonely and helpless, the ability to create visual images is a sign that he exists, that he can change and control his environment.

Dimmack (1974) reports that Noel Counihan was a solitary, sensitive and introverted child. Counihan felt that he was different from other children and this perception contributed to his feelings of isolation and also to his artistic development. Drawing provided him with a means to invent and fantasise within a world of his own invention and thus provided a refuge from his difficult home environment.

According to Dutton (1992:98) Constance Stokes, like Counihan, was a shy child and indicated that she had an inferiority complex. She felt that the only thing she could do was to draw. Stokes said that she was terrified at school. 'I hid behind trees and I couldn't make friends but I lived from one week to the other for this art at school, you know, half an hour ... it was my salvation' (Dutton, 1992:98).

Oscar Kokoschka was the eldest child in his family and since the next youngest child died in early childhood, Kokoschka spent most of his first years as an only child (Kokoschka, 1974).

Leonardo was illegitimate and grew up in isolation as an only child. He was in his twenty fourth year when the first of his nine brothers and two sisters were born (Richter, 1980).

Warhol was a timid child who kept to himself and had few playmates.

Warhol's childhood was interrupted by several debilitating illnesses. When he was two, his mother had to bathe his eyes daily because they had swollen so badly. When he was four he suffered a broken right arm when he fell on some street car tracks. At six he contracted scarlet fever and when he was eight he had rheumatic fever which had a major effect on his development. He was diagnosed with St. Vitus' dance and the doctor ordered him to remain in bed for a month. During this time Warhol was able to detach himself from the world. He was constantly entertained with movie magazines, comic books, cut-out paper dolls and colouring books. As well, his mother moved him into the dining room which was adjacent to the family kitchen and the family radio was also put in the dining room for his enjoyment.

During his childhood, Warhol suffered three breakdowns which have been referred to as Sydenham's chorea. The tremors of the face, arms and legs ensured that he remained inside, often in bed where he listened to the radio and played with his cut out paper dolls and scrap books which he spread out all over his bed.

Picasso had a period of ill health when he was young and spent quite a deal of time in solitude . He used this time for making drawings and paper cuts. Richardson (1991:102) cites a time when Picasso was recovering from scarlet fever, he sat up in bed and sketched the floor of his room with the domestic objects including a chamber pot. His sister cared for him during his illness and he made studies of her while he was recovering. Picasso used to draw constantly and he liked to be left alone, undisturbed, while he was involved in the process, as it was his favourite activity.

As a child, Dali was a 'loner' with few close friends. He was highly imaginative and spent much of his time at home in a world of fantasy which emphasised his separation from the usual life of a young boy. '... while taking my usual solitary walk I remember having savoured the beauty of each blade of grass' (Dali, 1981:11).

According to Maddox (1983:10) Dali preferred to be alone when he was painting. He enjoyed the solitude of his studio and he often made excuses which enabled him to withdraw and make art. In the simple studio '... he felt unique, living out his fantasies, playing at being a genius' (Maddox, 1983:10).

T. S. Eliot was often ill during his childhood. His mother took great care of him and he grew up surrounded by women including his mother, his sisters and several other female relatives. He particularly enjoyed reading and sailing alone on the Mississippi river near his childhood home.

H. G. Wells, the writer, suffered a broken leg when he was seven years old. At the time of his accident he had recently discovered the joys of reading so his parents provided him with a plentiful supply of reading materials as well as paper and pencils: 'My world began to expand very rapidly, and when presently I could put my foot down, the reading habit had got me securely' (Wells, 1934:77).

Roe, in her 1973 study of the making of a scientist, reported that many of her subjects had quite specific and fairly strong feelings of a personal isolation as children. Many of them had missed substantial periods of schooling due to illness (Roe, 1973:87), and indicated that they had felt different or apart from their peers in some way. One of the subjects stated: 'I was always lonesome, the other children didn't like me. I didn't have friends, I was always out of the group' (Roe, 1973:88).

Ellis (1904), who reported an investigation about creative individuals, wrote that the subjects had frequently experienced poor health during childhood which had led to their being isolated from their peers for varying periods.

According to the research of Gardner (1993a:90) Einstein often played alone even when there were other children around. He was generally a very quiet and thoughtful child. Stravinsky, the composer, was lonely as a child (Gardner, 1993a:191). He was uninterested in formal schooling and preferred to educate himself.

The research conducted by Freeman (1991:118) revealed that those subjects who were identified as 'Creatives' were more likely to be unhappy at school. Their discomfort was described by one of the subjects: 'One of my great grudges against the school is that they only like people who conform ... well I'm a bit different from other people ... I'm a bit of an extrovert and they don't like that.'

Andy, in a study by Freeman, reported:

When I get to school, I've learned to isolate myself mentally from anything that might hurt me ... my music is a useful emotional outlet. I used to find it very frustrating that there wasn't anyone at school that I could really sit down and talk to ... I refused to conform (Freeman, 1991:47).

Another subject who was part of Freeman's study, and who decided to become a fashion designer at an early age, had only one friend when he was eleven, an eighteen year old boy.

For a number of subjects who participated in research conducted by Barron (1972), art school was the first school where they had felt comfortable. One subject indicated that she felt removed and isolated because she had nothing in common with her peers. Several of the male subjects felt removed from their peers because they were not interested in sports while some of the females felt that they were isolated because they were not concerned with the usual feminine subjects.

Technical knowledge

Gardner (1990b) claimed that art education has generally been viewed as a means of promoting self expression, creativity and imagination rather than as a craft to be mastered or as an area of study to be valued scholastically. Polanyi (1958:206) asserts that 'all arts are learned by intelligently imitating the way they are practised by other persons in whom the learner places his confidence.' The study of biographies and autobiographies of well-known artists reveals that most have used copying as a method of acquiring knowledge and skills about art techniques.

Cane (1951), recommended that children should study the art work of the masters, both old and new, to examine their methods and processes to assist them to work and develop their own skills and refine their techniques.

Noel Counihan enjoyed drawing and when he was only five or six years old, he copied the drawings of his older brother. Later, at secondary school he became totally involved in studying and copying the reproductions of the work of Leonardo. At fifteen, Counihan decided to become an artist (Dimmack, 1974).

During his childhood, Thomas Hart Benton drew battleships, even though he had not seen one. He acquired his visual knowledge about the ships from colourful posters advertising the navy, which were displayed in the shops of his town. He covered up his lack of knowledge of certain details of the ships by drawing explosions which were inspired by the style of print of the blowing up of the *Maine* which was very popular at the time. He was also inspired by a large, coloured lithograph of *Custer's Last Stand*, which was displayed in the local barber shop. As well, he was influenced by a book he had read which featured dramatic adventures of the first Caucasian hunters and pioneers who entered the Mississippi Valley, to draw images of American Indians (Benton, 1937).

When John Ruskin was about eleven, he spent a lot of time copying the works of other artists. The work of George Cruikshank was a particular attraction. Later, when he was fourteen, he copied the works of Rembrandt at the Louvre as well as imitating J.M.W Turner's landscape vignettes (Earland, 1910).

Eugene Delacroix loved to go to the Louvre with his uncle where he admired the famous works of art that had been brought to Paris by Napoleon. He especially admired the work of Rubens and Veronese. According to Deslandres (1963), Delacroix said that he became a painter:

because of the orange hood on the shoulders of the servant on the left in Veronese's *Marriage of Cana* and because of the water-drops trickling down the backs of the naiads in Ruben's *Entry of Marie de Medici into Marseille* (Deslandres, 1963:11).

Later, Delacroix made a copy of Rubens' painting.

Augustus John indicated that the works of the Pre-Raphaelites, which he sometimes found reproduced in magazines, helped to inspire him with an intense interest in romanticism. He copied lithographs of Swiss scenery in three different coloured chalks but he also practised drawing from life using the work of the masters as models (John, 1954).

The writer D.H. Lawrence was also a very keen painter. He learnt to paint from copying other pictures, usually reproductions, sometimes even photographs. Ghiselin cites Lawrence as recalling:

copying some perfectly worthless scene reproduced in some magazine. I worked with almost dry water-colour, stroke by stroke, covering half a square inch at a time, each square-inch perfect and completed, proceeding in a kind of mosaic advance, with no idea at all of laying on a broad wash (Ghiselin, 1955:70).

Lawrence would spend many hours in deep concentration making copies which gave him an enormous sense of achievement.

Richard Lee said that he was encouraged as a student to make copies of the works of the masters and that later, when he became a teacher, he encouraged others to copy. He indicated that it helps one to grasp, perceive (if only dimly sometimes) 'the language' of art (Drew & Harrison, 1988:42).

Similarly, John Lessore stated that his first loves were the artists of the Italian Renaissance period and that a particular favourite work of his was *Mercury Instructing Cupid before Venus* by Correggio (Drew & Harrison, 1988:46).

Eisner (1991) described his experience in the arts as a young student of painting. He pointed out that solving problems in visual arts is just as much a cognitive process as problem solving in a discipline such as science. He stated:

My work in the arts as a painter made it perfectly clear that cognition, by which I mean thinking and knowing, is not limited to linguistically mediated thought, that the business of making a picture 'that works' is an awesome cognitive challenge, and that those who limit knowing to science are naive about the arts and in the long run, injurious to the children whose educational programs were shaped by their ideals (Eisner, 1991:38).

From the age of nine, Picasso seems to have worked hard to develop and refine his understanding and control over colour, line, space and form. By the time he was thirteen, Picasso was using gouache, charcoal, conte, pencil, pen and ink,

watercolour as well as oil on canvas (Cirlot, 1972). In an interview with Apollinaire about 1910, Picasso indicated that the first pictures that he sold were to a convent in Barcelona when he was fifteen.

The nuns had commissioned me to copy two altar pieces by Murillo; the idea bored me, so I copied them up to a point, then rearranged things according to my own ideas. Considering my age, I must admit feeling very satisfied (Picasso in Richardson, 1991:73).

When Picasso turned sixteen, he was accepted by the Royal Academy of San Fernando in Madrid. He painted autumn scenes in a park and made drawings using a very diverse range of styles; he often visited the Prado museum and copied the works of the great masters. He painted a copy of *Philip IV* by Velasquez and made sketches of the equestrian portrait of Philip IV. He was influenced by *modernisme*, which was a blend of symbolism, art nouveau and Jugendstil. For example, he stylised some of the forms and used a number of heavy outlines around them. Picasso also made some copies after Goya, sketches of animals including dogs, cats and horses, and dramatic scenes of bullfights, street fights and cafe life. Cirlot states that sketch books from this period (1897 and 1898): 'show two types of sketches, those drawn from life, which have an objective clarity of vision, tremendous vigour and great subtlety of drawing, and those springing from the imagination' (Cirlot, 1972:66).

A letter which Picasso wrote to a friend in Barcelona, provides some insights into his ideas about art at the age of sixteen : he distrusted art theory which promoted the concept of teaching drawing diagrammatically and 'dogmatic notions of pointillism'. He clearly states his preference for the work of El Greco and Velasquez rather than the more popular Murillo, whose work he had recently copied. Picasso relates that he was impressed by the work of Titian, Van Dyke, Rubens and Teniers. He also indicates his intention of doing a 'shocking' drawing.

Picasso continued to visit cafes and to paint landscapes with old buildings, shepherds and animals. Along with his teacher and some of his fellow pupils, he visited Toledo to paint a copy of El Greco's *Burial of Count Orgaz*. Picasso painted his copy as instructed but he then modified the work by giving the figures the faces of his teachers.

Dali sometimes copied from the images he had displayed on the walls of his studio. He made a copy of the *Venus of Milo* in clay. His father gave him a whole set of monographs about the old Masters. According to Dali this present:

produced an effect on me that was one of the most decisive in my life. I came to know by heart all those pictures of the history of art, which have been familiar to me since my earliest childhood, for I would spend entire days contemplating them. The nudes attracted me above all else, and Ingre's *Golden Age* appeared to me the most beautiful picture in the world and I fell in love with the naked girl symbolising the fountain (Dali, 1981:71).

Wilson & Wilson (1982:27) documented in some detail the influence of imagery from the popular culture, often via the process of initially copying the images. Their research focused particularly on the work of children above the age of eight or nine, when the desire for realism in the images is particularly strong.

Access to art

Access to books with interesting imagery, reproductions of the work of Old Masters, viewing original art works in a gallery or on the wall of a home along with the availability of imagery from comics, television and other popular sources such as the movies, have been stimulating experiences for many artists during their childhood.

According to Bockris (1990), Andy Warhol was interested in movies and requested that his parents acquire a cartoon projector for him. At this time he was just seven years old. His mother began a job doing housework specifically to earn the money to buy the projector for her son. There was not sufficient money to purchase a screen so the images were projected on a wall of the house. Warhol watched cartoons featuring *Mickey Mouse* and *Little Orphan Annie* to get ideas for some of his drawings. In later years he earned an international reputation as a maker of avant garde movies.

Warhol's best friends were always girls and he began attending movies on Saturday afternoons. He collected publicity stills signed by the stars and he soon had a boxful of the stills which became the starting point of his collector's 'mania'. These stills were the same kind of photographs on which he based his silk screen portraits of the movie stars twenty years later. Warhol always indicated that his favourite film was the Disney cartoon classic *Alice in Wonderland*.

Warhol spent time cutting out photographs of movie stars from newspapers and magazines even before he began school. He created dozens of scrap books of his favourite stars including Joan Crawford, Bette Davis, Greta Garbo and Shirley Temple. His mother was not concerned about his lack of playmates

because he related to the film stars on screen and in his scrap books. After school he spent time cutting and pasting using a mixture of flour and water.

Over the space of about a year, while he was living at Corunna, Pablo Picasso produced some handwritten newspapers which he used to communicate with his family in Malaga. He based them on a popular weekly Spanish publication, *Blanco y Negro* and a journal about theatre, *Teatro Critico*. These newspapers included cartoons, caricatures, drawings of soldiers, dogs, children and young couples, comics and a record of day to day life in Corunna. He used pen, sepia and pencil to produce these papers (Richardson, 1991).

Pablo Picasso's father advised his son to study the reproductions of paintings by the artists of the Spanish Golden Age. A feature of this style are the dark colours including ochres, umbers and bituminous browns. Picasso continued to paint portraits of family members and friends. He also painted his pet dog, *Clipper*.

When he was thirteen, Picasso exhibited some of his paintings in the window of a furniture shop in Corunna. About this time, Don Jose left Corunna and moved to Barcelona. During the journey, they spent part of a day in Madrid and Picasso was taken for a visit to the Prado. This was the first time that he had actually seen original examples of great art works. Even though he was able to spend only a few hours at the gallery, he sketched some heads from two paintings by Velasquez. In fact Picasso retained his admiration for the work of Velasquez for most of his career. He painted oil sketches of harbour scenes, still-life, history painting, and nude studies of a male friend. He was influenced by the work of Whistler, whose paintings were widely reproduced.

While he was still only fifteen, Salvador Dali and his friends edited a publication called *Stadium* in which he wrote regular articles about the great

masters of painting including Goya, El Greco and Velasquez. *Stadium* was printed on packing paper (Maddox, 1983).

On the walls of the laundry studio, which his parents had provided as a studio space, Dali pinned up reproductions of the work of Renaissance masters, which he had torn from magazines, as well as his own paintings (Dali, 1981). Dali's family did not believe that he would be able to earn a living from his art. On the other hand they realised that it was useless trying to convince Dali so, as a compromise, they suggested that he should attend the School of Fine Art in Madrid, become a professor and use any free time to paint as he wished. He was accepted by the Academy, and at seventeen he left home and went to live in Madrid. He spent time at the Prado making sketches of some of the paintings in the style of the Cubists. He had discovered the work of Juan Gris, a Cubist master, and suddenly revolted against the Impressionist style. Instead of using the brilliant rainbow colours, he chose to use sienna, olive green, black and white. Although he disagreed with the teaching offered by the Academy, he worked hard, never missing a class (Maddox, 1983).

There were no books in Noel Counihan's parents home, however, somehow a book appeared which contained some black and white reproductions of a Royal Academy exhibition which aroused Counihan's interest in art. At about the same time, a novel about Leonardo da Vinci had a powerful effect on him. A friend gave him a copy of *The Romance of Leonardo da Vinci* by Dmitri Merezhkovsky. Through reading the book, Counihan realised that art could be a very powerful means of communicating deeply felt ideas and beliefs (Dimmack, 1974).

School factors

A teacher

Although Noel Counihan achieved little success in the other subjects at school, he received praise and encouragement from his art teachers. When he was at secondary school, they recognised his talent for drawing and encouraged him to attend the National Gallery School in Melbourne (Dimmack, 1974).

A talk given by Charles Bush's art teacher in art class at secondary school, about the life and work of the artists Rembrandt and Turner, was the catalyst which helped him decide that he wanted to be an artist. He was thirteen years of age at the time (Hetherington, 1963).

At secondary school, Oscar Kokoschka had an art teacher who supported him and encouraged his interest and involvement with art. He told Kokoschka that he was 'a born artist' and he intervened on behalf of his student when there was a question of Kokoschka being admitted to a tertiary institution to study art (Kokoschka, 1974).

Andy Warhol's secondary school art teacher recognised his talent and endeavoured to help him overcome his shyness. She considered him to be a loner. His shyness was a defence because he thought he was a freak considering his pallor, the discolouration of his face and his white hair. His teacher encouraged Warhol to enter art competitions sponsored by the *Scholastic Magazine*. Warhol was particularly good at line drawing but he rarely used colour in his work (Bockris, 1990).

'A substantial number' of the subjects in the study by Howe & Sloboda (1991:55) of the early lives of musicians, 'spoke of at least one teacher with the kind of admiration that can only be earned by a person who genuinely cares and can truly inspire.'

H.G. Wells wrote that when he was nine, he attended a small school run by a Scotsman named Thomas Morely. When Morely realised that Wells was a very keen and highly motivated student, he provided as much encouragement and help as was possible (Wells, 1934).

Gustin's mathematical subject identified a significant mathematics teacher he encountered when he was in the ninth grade. The teacher was a member of a group which was preparing a program in modern mathematics. At the beginning of the year he had ambitions to become an electrical engineer, but because of the influence of this significant teacher, by the end of the school year he had decided that he really wanted to be a mathematician (Gustin, 1984:341).

Special art classes

Leonardo da Vinci developed his own style of drawing and he modelled heads of smiling women and children in clay. He experimented and played with the 'new game' of perspective. When he was sixteen, his father took him to Florence and showed some of Leonardo's sketches to Andrea del Verrocchio who was well known as one of the most highly esteemed instructors in every branch of the arts. He was a goldsmith, a sculptor and a painter. His busy studio produced paintings, sculpture, and various other objects such as tournament shields and ceremonial helmets. Leonardo was accepted into the studio as an apprentice. Verrocchio introduced Leonardo to medicine, astronomy, geology and mechanics. Involvement in so wide a variety of tasks no doubt stimulated Leonardo's natural curiosity, just as it must have encouraged his versatility (Vasari, 1965).

In that inestimable folio of drawings, once in the possession of Vasari, were certain designs by Verrocchio, faces of such impressive beauty that Leonardo in his boyhood copied them many times. (Pater, 1963:6).

As a child Treania Smith had some special drawing lessons, and her father, who was a great friend of Max Meldrum, took her to Meldrum's studio. She said that: 'I fell in love with the sort of real studio life that I thought I could see there' (Dutton, 1992:84).

Eisner (1991) contended that the visual arts were a salvation for him in the two primary schools he attended. He was good at art; in fact he was known as the 'class artist'. His grade three teacher recognised his talent and suggested to his mother that Elliot should be enrolled in special art classes at the School of the Chicago Art Institute. Since his mother valued the arts, she enrolled him in the Saturday morning art classes and he continued to attend (while he was at primary school) until he began secondary school (Eisner, 1991).

From 1914 until 1918, Dali studied at the local state school but later he transferred to the Marist Brothers Academy at Figueras. According to the literature about his schooling (Maddox, 1983) he was a show-off and anti-social in his behaviour. He failed to do well in school. While he was at school, he lived in a world of fantasy and day-dreams. In his autobiographical writing, Dali (1981:64) reflected on some oil paintings which decorated the corridor near his school room: 'From my seat I could see two of them distinctly: one represented a fox's head emerging from a cavern, carrying a dead goose dangling from its jaws; the other was a copy of Millet's *Angelus*.' He also referred to a crucifix which stood on the teacher's table at the front of the school room:

The feet of the Christ were dirty with a sickening grey produced by the daily contact of the children's fingers, for after having kissed our superior's hairy hand and before crossing ourselves as we left, each one of us had to touch the pierced feet of the Christ with his ink-blackened fingers (Dali, 1981:64).

During 1918-1919, his parents, wanting to support Dali because of his talent and intense interest in art making, sent him to Pepito Pitchot, who was a friend of theirs. Pitchot had a brother, Ramon, who lived in Paris. He was a gifted painter who worked in the style of the Impressionists. Dali lived in a very creative environment. The walls of many of the rooms were hung with Impressionistic oil paintings and coloured etchings by Ramon Pitchot, which influenced Dali's way of looking at the world around him.

I squeezed from these pictures all the literary residue of 1900, the eroticism of which burned deep in my throat like a drop of Armagnac swallowed the wrong way. I remember especially a dancer of the Bal Tabarin dressing. Her face was perversely naive and she had red hairs under her arms.

... the paintings that filled me with the greatest wonder were the most recent ones, in which deliquescent impressionism ended in certain canvases by frankly adopting in an almost uniform manner the *pointilliste* formula. The systematic juxtaposition of orange and violet produced in me a kind of illusion and sentimental joy like that which I had always experienced in looking at objects through a prism, which edged them with colours of the rainbow. There happened to be in the dining room a crystal carafe stopper, through which everything became 'impressionistic'. Often I would carry this stopper in my pocket to observe the scene through the crystal and see it 'impressionistically' (Dali, 1981:81).

Two of Pepito Pitchot's sons were musicians, one daughter was married to a poet and another was an opera singer. At Pitchot's, Dali was given a large white-washed room to use as a studio where he produced many works.

I had set up a big box of oil colours on a large table where each day a pile of drawings would accumulate. The walls too, before long, were soon filled with my paintings which I put up with thumb tacks as soon as they were finished (Dali, 1981:82).

Pitchot encouraged Dali's father to enrol him in a class in Figueras run by Senor Nunez. He received individual attention from Nunez and he again studied the paintings of the great Renaissance masters. Dali was very impressed by an original engraving by Rembrandt which Nunez owned. Although Dali exhibited eccentric behaviour, he was a dedicated pupil. He investigated the use of chiaroscuro while studying with Nunez and he began to read widely on his favourite subject which was philosophy. Nietzsche, Voltaire and Kant were his favourite writers at that time. Even at this stage (he was fifteen years old) his paintings were beginning to attract attention and he was invited to exhibit his paintings in local and regional shows (Maddox, 1983).

While at primary school, Warhol was selected to attend free Saturday art classes held at the Carnegie Museum. Children from grades five through to ten who were identified as gifted and talented in art were chosen by their teachers to attend these special drawing classes. One of the teachers who taught at these special classes noted that Warhol's work was individual, unique and original right from the beginning (Guiles, 1989:15).

To earn extra money to purchase art materials, Warhol assisted his brother in his business of selling fruit and vegetables door to door from an old truck. He carried a sketch book with him around the neighbourhood. He used a speed sketching technique which he had learned at Saturday morning art class. He

would put the pencil on the sheet of paper and draw a figure or object in ten seconds without removing the pencil from the paper. He drew what he saw, people standing in doorways or gathered around the truck (Bockris, 1990:38).

When Picasso was eleven and at secondary school, he was accepted into his father's ornamental drawing class. In this class, he did drawings of plaster casts and drawing by rote. Despite the rigid rules of his father's drawing classes, Picasso's drawing skills developed rapidly. Through his friendship with the painter and sculptor Isidora Modesto Brocos, he developed an interest in the use of watercolour. It is also likely that Brocos helped him with his drawing technique. He used conte crayon as well as charcoal. According to Richardson (1991:45):

Compared with his academic exercises the drawings that Pablo did for his own pleasure are not particularly skilful - naive in conception, faulty in scale, clumsy in execution - but they abound in boyish fantasy and high spirits.

Even though Picasso was just thirteen, he was accepted into the School of Fine Arts at Barcelona, where his father was employed. Picasso respected the director's advice that students should draw, and draw from the model. All the models at the art school were male. When he went home in the evening he had his father or sister to pose for him. Otherwise he would use the mirror to make self portraits. He made many copies of female nudes in the Museo del Establecimiento. Don Jose encouraged his son to begin making religious works as he believed that he could earn a profitable income doing so. For these works, Picasso made numerous preliminary drawings.

Children have often been provided with opportunities to attend special classes because of the influence and awareness of a teacher. Freeman cites a case study (in Howe, 1993:93) from personal research where a child of poor Irish immigrants was selected by her teacher to audition for special music classes because she sang sweetly and who has now become a concert artist.

Summary

Recognised practising artists have artistic abilities that are inherent but which require nurturing or may be affected by environmental, family or social influences. Environmental factors seem to nurture the artistic characteristics of individuals toward the realisation of a career as an artist. Studies which scrutinise the lives of well-known artists serve to reveal factors which impact on the career development of artists.

A review of the literature, dealing with the major assumptions of the research gleaned from the biographies and autobiographies of historical artists was included in this chapter. The main factors of influence identified from the literature were used to present the information under the following headings: inherent artistic ability, familial factors including the family environment, socialisation, technical knowledge, access to art, and school influences. Chapter three will focus on the methodology used for the study.

Chapter 3

Methodology

Purpose of the study

The purpose of the study was to investigate the childhood experiences of contemporary, recognised visual artists in order to document and identify formative influences which nurtured their interest in visual art through childhood into mature professional development.

In this chapter, the following will be described: the type of research which was conducted, the specific research design, the selection of the subjects, the development of the interview schedule, interview procedures, conduct of the interviews and the process of recording the data.

Seeking permission to conduct the study.

Permission to conduct the research was obtained from the University of Tasmania Ethics Committee (Human Experimentation). A letter was distributed to all potential subjects stating the purpose of the research and requesting permission to be participants in the study (Appendix A). The

researcher informed the Ethics Committee of the research proposal. The following documentation was supplied to the Ethics Committee:

- a. A copy of the form: *Application to undertake an investigation involving human subjects*.

Included in this information were:

- i. the aims of the research;
- ii. justification for the research;
- iii. a brief description of the planned investigation.

- b. A copy of the interview schedule.
- c. A copy of the letter designed by the writer to invite artists to participate in the research (Appendix A).
- d. A copy of the agreement for the artists who agreed to be subjects for the research to sign (Appendix D).

This agreement indicated that the subject had read the information supplied which described the research. The agreement included a statement that the subjects approved that the data gathered for the study could be published provided that they could not be identified as a subject. The subjects were assured that the taped interviews would remain strictly confidential, that the tapes would be stored securely in a locked filing cabinet at the University and that the contents would be available only to the investigators and the relevant participants.

Target Population

Subjects for the research were selected from lists of artists kept by Tasmanian commercial galleries and local government-funded regional galleries who exhibit their work on a regular basis.

Meetings were arranged with the staff of the Queen Victoria Museum and Art Gallery, the Director of Gallery Two and Director of the Design Centre of Tasmania, Launceston to acquire lists of artists who had exhibited works in their gallery spaces.

A total of thirty four artists were interviewed in the study. All subjects were residents of Tasmania. There were seventeen males and seventeen females. They were drawn from six media areas: painting, print making, ceramics, textiles, sculpture and book illustrating. The structure of the sample is represented in Table 1.

Table 1

The structure of the sample: media areas represented by the participants
N=34

Media Areas							
	Painting	Printmaking	Ceramics	Illustration	Textiles	Sculpture	Total
Male	5	2	2	4	2	2	17
Female	6	2	3	1	3	2	17

As stated by Chadwick, Bahr & Albrecht (1984:69), it is generally agreed that 'results from the studies of samples will accurately represent the wider populations from which the samples are drawn.'

Organisation of interviews

Letters were written to subjects selected for the study (Appendix A). As artists responded indicating agreement to be interviewed, follow up phone calls were made in order to thank them and arrange details of the interview (Appendix B). Suitable times were arranged and venues agreed upon. This information was also confirmed in a letter which accompanied a copy of the interview schedule (Appendix C).

The majority of the respondents preferred to be interviewed in their own home or studio, while a small number asked to be interviewed at the University. Some of the subjects, who lived in Launceston, came to the researcher's home for the interview. In each instance it was made clear that it was essential that they felt comfortable and relaxed for the interview as it was necessary for them to recall events from the past in response to most of the questions that they would be asked during the course of the interview. Where possible, when the subjects lived in close proximity, two or three interviews were organised on a particular day. The researcher made a phone call to each of the subjects close to the time of the planned interview to confirm arrangements and to respond to any queries which may have arisen regarding the content of the interview schedule.

Data-gathering approach

Naturalistic research was deemed to be an appropriate methodology for this study. The qualitative process of inductive analysis was used to generate information about significant influences on the development of young artists. According to Patton (1982:40) inductive analysis is a research method based on inductive reasoning. He has described the objective of this approach by writing:

A qualitative research strategy is inductive in that the researcher attempts to make sense of the situation without imposing pre-existing expectations on the research setting. Qualitative designs begin with specific observations and build toward general patterns.

The two main types of survey methods are: the questionnaire and the interview. According to Chadwick, Bahr & Albrecht, (1984:101), one of the advantages of survey methods of research is that they enable the researcher to obtain information about past events. Subjects can be questioned about such issues as their childhood experiences, their family background and their participation in various educational, social or religious activities. The use of survey research methods was ideally suited to this project.

Interview methodology

Interviews are relevant data-gathering tools for inductive inquiry.

Kahn & Cannell (1957: 16) have defined a research interview thus:

a two-person conversation, initiated by the interviewer for the specific purpose of obtaining research-relevant information, and focused by him on content specified by research objectives of systematic description, prediction and explanation.

An interview is a method of data collection which relies on some interaction between the interviewer and the interviewee. The purpose of an interview is to collect data which is valid and reliable. According to Marshall & Rossman (1989:82) it is essential that the researcher provides the subject with the clear message that the information being gathered is valuable and appropriate. There is also the possibility of follow-up interviews being conducted to clarify and validate particular information collected at the initial interview.

According to Worthington (1982:1) interviews can be used for the collection of complex and personal data. It is essential to consider that the data gleaned from the interview process is based on the information the subjects say they know, remember, believe or think, not what they actually know or believe. In many instances, the differences are slight. However this issue is a significant consideration when the researcher attempts to draw conclusions from the interview material.

Cohen & Manion (1994:309) have identified four types of interview that are appropriate for conducting research: the structured interview; the unstructured interview; the non-directive interview; and the focussed interview.

Dexter (1970); Richardson, Dohrenwend & Klein (1965) along with Merton, Fiske & Kendall (1956) have all concluded that structured interviews are sometimes referred to as 'focussed' interviews while unstructured interviews can be referred to as 'elite', 'specialised' or 'exploratory' interviews.

According to Lincoln & Guba (1985:154) interviewing, in particular the unstructured interview, is the 'backbone of field and naturalistic research'. Dexter (1970), developed new ideas for the scholarly analysis of interviews from an anthropological standpoint which he defined as elite and specialised interviewing.

Structured interviews are employed by researchers who perceive the subjects in a sample to be of equal importance and where the questions are identical. According to Minichiello et al. (1990:92) an unstructured interview relies on the social interaction between the interviewer and the informant and dispenses with formal interview schedules.

A semi-structured interview is designed to include a mix of both structured and unstructured models in that there are set questions but the interview is allowed to flow according to the specific interests of the subject. Minichiello et al. (1990:92) suggest that with semi-structured interviews, the topic area guides the questions but the mode of questioning is similar to the process employed for unstructured interviews.

Patton (1982:162) identifies three basic approaches to interviewing: the informal, 'conversational interview'; the 'general interview guide' approach, and the 'standardised, open-ended interview.' The strength of the conversational interview is that the interviewer is able to respond to the individual differences and situational changes with each subject. However it often requires a great deal of time and multiple interviews to obtain systematic information. An interview guide provides a checklist of topics and subjects which the interviewer is able to adapt during the course of the interview. Thus the interviewer is able to make certain that all issues determined in advance have been discussed with the interviewee and provide greater flexibility. The standardised, open-ended interview provides a series of carefully devised and

sequenced questions which ensures that each subject of the study is asked the same questions using the same words (Patton, 1982:164).

Bogdan & Taylor (1984) contended that in-depth interviewing is a non-directive, unstructured, non-standardised, and open-ended technique. Douglas (1985) coined the phrase 'creative interviewing' which he attributes to the non-directive method of psychotherapist Carl Rogers.

Four problems were identified by Douglas (1976:57) for a researcher using interviews to collect research data: evasions, misinformation, lies and 'fronts'. He has advised interviewers that human reality is complex and sometimes protected by layers of 'presentational frontwork' (Douglas, 1985:150).

Hetherington profiled 40 Australian painters (Hetherington, 1963). These profiles (with one exception) were transcribed from interviews. Some of the subjects referred to their childhood experiences. Information relevant to the questions addressed in this research was identified in Hetherington's study.

Rodman documented interviews which he conducted with some well known American artists. Rodman, like de Berg and Hetherington, conducted the interviews personally. Often the interviews were recorded in the home or studio of the artist. In Rodman's case, he did not use a tape recorder. He conducted unstructured conversations with his subjects and in almost every instance, he:

took more than notes—a word-for-word transcription of actual phrases and sentences, often whole paragraphs—with the conviction that the actual phraseology employed is as much a clue to the person interviewed as what he or she actually says. (Rodman, 1957:xxi)

A key informant is an individual who provides information through conversations, informal verbal interchanges and formal interviews (Gilchrist,

1992). A key informant is a person who possesses special knowledge and status in a field of expertise and is willing to share the knowledge and skills with the researcher (Goetz & LeCompte, 1984).

Key informants are not selected randomly. Johnson (1990:24) described how key informants are selected, who they are and how the relationship with the observer can develop. He provided two sets of criteria which should be used sequentially to locate key informants. The first set of criteria is 'theory driven' and is developed with the theoretical knowledge of the researcher in the construction of the research instrument. Johnson refers to the second set of criteria as 'data driven' which results from the nature of the information derived from initial contact with the potential informants which identify them as experts in their particular field. The first set of criteria provides a 'pool of potential key informants'. The researcher then contacts the subjects who are willing to work with the researcher which is the second criterion identified by Johnson.

According to Gilchrist, 'Sometimes good key informants are acquired serendipitously, and thus only selection two criteria are considered' (Gilchrist, 1992:80).

Van Manen (1990), has cautioned qualitative researchers using unstructured conversational interviews to be sure of the reason or main questions for the interview. He advised that before beginning an interview schedule, the researcher needs to be firmly oriented to the questions at the centre of the research so that the interviews do not lose direction and consequently produce useless data (Van Manen, 1990:66).

Douglas, Roberts & Thompson (1988:53), pointed out that for the conduct of interviews the equipment required and how each item works could be an influencing factor for conducting successful interviews. Also provided was

information about structuring an interview schedule. The authors claimed that a researcher should follow a predetermined pattern (either a list of general questions or a more detailed schedule) which can be used flexibly, allowing the informant to digress to topics not already on the interview schedule. Using this approach, a researcher would be able to direct the course of the interview and at the same time provide the informant with adequate latitude for spontaneous discussion. As stated by Douglas et al. it is not possible for researchers to 'predict the amount or character of information stored in the memory of an individual.'

Douglas et al. (1988) provided a checklist for use in conducting a successful interview. Items included: creating the best environment, sitting comfortably, arranging the equipment, checking the time at the start of the taping, checking that the recorder is actually recording, keeping an eye on the tape to check that the tape is not going to run out and interrupt the flow of the interview, making a note of any proper names or words that may provide a difficulty when it is time to transcribe the interview.

Wolcott (1990b:127) referred to a need to 'satisfy the implicit challenge of validity' when involved in the process of collecting and recording research data. Wolcott followed a sequence from the early stages of fieldwork, when the focus is the collection of information, through to the subsequent stages that concentrate on the processes of analysis and writing. Wolcott suggested that it is important not to rush fieldwork and to begin writing a rough draft soon after the process of gathering information from the field begins (Wolcott, 1990a:67).

Wolcott (1990a:69) stated that he 'tries to report what he observes and to offer the reader an informed interpretation of the observations', whether they are his own or someone else's. He pointed out that it is important to remind the reader that data sources are limited and that the subject may not have been provided absolutely correct information either.

While Wolcott opted for subjectivity rather than detached objectivity as a strength of qualitative research, he pointed out that it is important to clearly differentiate between revealing one's own feelings and imposing value judgements. Wolcott advised researchers to use a continuous process of inviting one or more people to read the working drafts of the manuscript. The individuals who agree to help out in this way can check some of the following aspects: correctness, completeness, style and sequence, the suitability of analytical concepts, sensitivity to the people involved and the adequacy and appropriateness of interpretations made about the data.

Riley (1990), reported strategies for the commencement of data analysis. Information about organising the data and the analysis of hard copy using highlighter pens, and hand written categorising and coding was practical and appropriate for the research questions identified by the writer.

Administration of interviews

The interview schedule was sent to the subjects well ahead of time. Over the 'phone, the researcher encouraged the subjects to read through the questions on the schedule as soon as possible and to begin by jotting down notes of memories as soon as they could, so that on the day of the interview, the pressure to remember details about their childhood would not be so great.

Subjects were informed that the interview would take approximately one hour but for them to allow a two hour block of time to provide sufficient time for the researcher to set up the equipment.

Equipment used for semi-structured interview

A good quality portable cassette tape recorder and a microphone designed for use at meetings so the entire conversation would be recorded clearly were used for the interviews. Cassette audio tapes of 120 minutes capacity were used to avoid having unnecessary interruptions to the interview process by having to change tapes. At least two thirds of the interviews exceeded the one hour so it was also an advantage to have the 2 hour tapes to avoid having a proliferation of cassettes. The interviews were conducted over a period of ten months from May 1993 through to and including February 1994.

Designing questions for the study

Questions to be included in an interview need to be carefully devised and delivered since they can impact on information obtained from the informants. Minichiello et al. (1990:121) specified four kinds of questions: 'descriptive', 'structural', 'contrasting' and 'probing'. Spradley (1979) and Taylor & Bogdan (1984) have described descriptive questions as a non-threatening strategy often used to begin interviews. Burgess (1984) explained that structural questions are employed to investigate how informants organise their knowledge. Contrasting questions enable the informants to make comparisons of situations or events (Minichiello et al. 1990:220).

According to Kahn & Cannell (1957), notwithstanding the fact that a researcher has worded the questions carefully, the initial response from a subject may seem to be inadequate or incomplete. Kahn & Cannell defined the function of probing: 'to obtain full and accurate responses.' The researcher included a

number of probe questions during the interviews to respond to this problem identified by Kahn & Cannell.

Chadwick, Bahr & Albrecht (1984:118) suggested that in an interview 'it is almost always necessary to buttress central questions with supplementary probes which guarantee ... that ... respondents will provide the essential minimum of detail.'

The interview schedule was designed in a chronological sequence beginning with before school experiences and following through primary school and secondary school. Each subject had their copy of the schedule with them during the interview. Probe questions were developed for use with each of the questions in the schedule forwarded to the subjects. Probe questions were used at all interviews. Each subject was informed well before the interview that probe questions would be used with their permission. All subjects accepted the strategic use of the probe questions.

Three areas were identified as being the basis of the interview schedule—art experiences at home, art experiences at school and art experiences at different phases through childhood. Nineteen questions were designed for use in the interviews plus three questions relating to contemporary involvement in art. Three questions related to pre-school years, six questions related to primary school years and ten questions related to secondary school years. Of these nineteen questions five asked about art expression in school and seven asked questions about non-school art experiences. Of the nineteen questions, nine asked about art history and appreciation and ten asked about studio practice.

Trialing the questions

An artist outside the sample agreed to participate in the study as a trial subject. The subject was forwarded a copy of the interview schedule two weeks before the planned meeting for the trial interview. The trial interview was recorded on audio tape and subsequently transcribed. This trialing of the interview questions enabled the researcher to reflect on the clarity and appropriateness of the questions as well as to consider any areas of omission in the questions included in the schedule.

Modification of the questions

As a result of conducting the trialing of the questions, two of the original questions were deleted since they were deemed to be repetitive. A more extensive list of probe questions was developed to add to the breadth of information being sought by the researcher and to add to the specificity of the questions.

Organisation of interviews

Questions were sent to subjects in advance of the interview. This was in order to give the subjects time to think about and reflect on the questions. It was assumed that this method actively helped to increase the potential validity of

the responses given at the interview due to the time given for reflection. This strategy was very important for this particular study as data gathered relied on reminiscences.

Although the interview schedule was designed in a chronological sequence of questions, it was made clear to the subjects that they could follow through an idea or a memory even though it might skip from one period in their childhood to another. Permission was sought and given in all cases for interviews to be tape recorded. Subjects were informed that transcripts would be made and data transferred to a computer base but that all material would be kept strictly confidential by the researcher in that individual responses would not be able to be identified.

Subjects were encouraged to make connections with their thoughts and ideas which were appropriate for them at the time of the interview. The researcher kept track of the questions to which they had responded, and when they had completed a particular response, sequence of events or memory/thought patterns, the researcher returned to the unanswered questions. This strategy worked well as it allowed the subjects to be totally relaxed and not worry whether they had forgotten some significant event.

As interviews were completed, the researcher checked them to be sure that the information had recorded successfully. The tapes were then labelled and dated and stored in a locked metal filing cabinet in the researcher's office, until he was in a position to begin the process of transcribing them. The tabs on the side of each tape were removed to prevent the accidental erasure of the interview.

Selecting the data analysis tool

NUD.IST

NUD.IST is the acronym for 'Non-numerical Unstructured Data Indexing, Searching and Theorising.' NUD.IST is a computer software system developed by a research team based at Latrobe University, Melbourne, Australia. The program was specifically developed 'for managing and organising and supporting research in "qualitative data analysis" projects.' (Richards, Richards, McGalliard & Sharrock, 1992:2).

NUD.IST was deemed appropriate for data analysis for the following requirements of this research:

- a. Collecting and recording the transcripts of the tape recorded interviews.
- b. Indexing elements of the data under various categories.
- c. Locating specific words and phrases in the text of the documents.
- d. Using an index as well as searching the text to locate specific passages of text and the ideas in them.
- e. Adding notes and comments about the ideas and themes as they emerge from the developing project.
- f. Extending and modifying the indexing system as the research develops.

Using data in the form of text, NUD.IST enables a researcher to label units of text with codes which have been previously numbered. The developers of NUD.IST prefer to use the term 'indexing' rather than 'coding' (Richards & Richards, 1991). The facility offered by NUD.IST which was particularly appropriate for the analysis of the data collected for this research was the ability of the program to cut and paste the collected data under themes, ideas, topics or subjects.

A researcher can use NUD.IST software to index and explore the indexed items of any unstructured text, whether on-line (typed in) or off-line (stored elsewhere). Examples of off-line data which can be indexed are photographs, field notes, tables, videotapes and music. Sections of the content of such off-line data can be nominated and indexed (Burroughs-Lange & Lange, 1994). According to Burroughs-Lange & Lange their use of NUD.IST supported the claims that:

the mechanics of field research are less likely to get in the way of analytical processes; the researchers' mental and creative energies were more directed towards analytical concerns; new data was easily integrated with already coded (indexed) material; theoretical 'play' was often productive, always easily accomplished and was without risk to important outcomes if it proved to be a 'blind alley'; an audit trail of the analytical process was always available through NUD.IST at any stage of the research process; answers to pre-existing questions and emerging theories were always grounded in the data with NUD.IST providing rapid retrieval of textual evidence; NUD.IST supported the generation and testing of grounded theory about the phenomena (Burroughs-Lange & Lange, 1994:15).

Trialing the data analysis method

The data collected at the trialing of the questions was transcribed using the Macintosh Word 5 computer program which was appropriate to convert to the text style required (Courier) for the use of NUD.IST. A number of key words

and phrases, relating to the factors which could be defined as characteristics of “nurture” of individuals toward the realisation of a career as an artist, were applied to the data. The trial of the program was successful and confirmed the researchers’ assumption that NUD.IST would perform the major task of identifying and collecting relevant sentences and paragraphs from the transcribed interviews and so categorise the data.

Data collation

The taped interviews were transcribed by the researcher and then converted to a suitable font style and size to be accepted by the NUD.IST program (Appendix F). The data was indexed and categorised using NUD.IST. Chapter four reports the analysis of the data in detail.

Chapter 4

Results

The purpose of the study was to investigate the childhood experiences of contemporary, recognised visual artists in order to document and identify formative influences which nurtured their interest in visual art through childhood into mature professional development.

The study involved the researcher in conducting interviews with 34 artists residing in Tasmania. The interviews were taped on audio-cassettes and these were then transcribed. The transcriptions were analysed using NUD.IST. From this analysis, 21 categories were generated and identified.

The data will be reported under the following groupings which were identified as the significant themes in the literature as presented in Chapter two.

1. Inherent ability
2. Familial influences
3. Access to imagery
4. Technical knowledge
5. Socialisation
6. School influences

Table 2

The categories identified from the research data and the literature
and organised according to groups

Groups	Categories
1) Inherent ability	a) Inherent ability
	b) Perseverance
2) Familial factors	c) Parents and grandparents
	d) The environment
	e) A significant other
	f) Religious imagery
	g) Collections
3) Access to imagery	h) Popular culture
	i) Books
	j) Museums and art galleries
4) Technical knowledge	k) Copying
	l) The influence of an artist
5) Socialisation	m) Isolation
	n) An outsider
	o) An artist as a role model
6) School influences	p) A teacher
	q) Social contacts at school
	r) Project work
	s) The art room
	t) Special art classes
	u) Prizes and awards

Table 3

The number and percentage of responses for each category
N= 34

Groups	Categories	Responses %	
1) Inherent ability	a) Inherent ability	31	91
	b) Perseverance	25	73
2) Familial factors	c) Parents and grandparents	33	94
	d) The environment	32	94
	e) A significant other	28	83
	f) Religious imagery	12	35
	g) Collections	13	38
3) Access to imagery	h) Popular culture	21	62
	i) Books	32	94
	j) Museums and art galleries	25	73
4) Technical knowledge	k) Copying	23	68
	l) The influence of an artist	31	91
5) Socialisation	m) Isolation	20	59
	n) An outsider	22	65
	o) An artist as a role model	20	59
6) School influences	p) A teacher	27	79
	q) Social contacts at school	18	53
	r) Project work	16	47
	s) The art room	22	65
	t) Special art classes	14	41
	u) Prizes and awards	11	32

Group 1. Inherent ability

Category a : Inherent ability.

This category refers to the ability to draw and paint with ease and confidence from an early age. Thirty one of the thirty four participants indicated that they had a particular interest in art making at an early age. Several indicated during the interview process that they could not recall a time when they had not made art of some kind. In most instances their interest was manifested in an ability, during early childhood, to communicate ideas in visual form. Drawing with the most readily available media was the usual method adopted by the subjects.

Subjects responded as indicated in the following examples:

I always wanted to be an artist. I always wanted to make art. I always spent so much time painting and drawing and making things ... it was the thing I liked doing.

For as long as I can remember, I have always done drawings of planes, ships and battles and I got a lot of pleasure from doing them I seemed to be good at drawing and making art.

There's the drive to do it [make art] and I don't know where that comes from I didn't have contact with anybody that I could identify as an artist.

My mother kept them [drawings] because I think they were fairly advanced ... they were drawings of birds and the landscape that we looked out on. We looked over the sea and I drew headlands and whales I got encouraged because of the skills I had ... and I don't remember them [siblings] having those skills or being encouraged. A fuss was made about some of the things I produced and I remember mum and dad talking to their friends and showing them some of the stuff [art work] that I had done.

I used to do drawing and I was encouraged to do it ... I always felt that it was just something that you did.

My family all said I was a very clever child I was always referred to as being talented at art making.

I can't remember when I didn't draw. I always remember doing drawings.

We had lots of paper so we'd just do one drawing after another. My sister and I both used to draw. Those memories are still very strong: sitting and drawing.

Nine of the subjects also reported their engagement in imaginative play which often included the use of natural materials such as mud or sand. Some examples of responses concerning imaginative play are as follows:

My parents had a shack ... we always drew on the beach and made things out of sand. ... I went to kindergarten and we painted there and I can remember the teacher bringing in my mother to show her something that I had painted which I thought was rather special ... the teacher said wonderful things about this painting.

I liked to make marks in the dirt in the garden and once a year when I went to the beach I used to like drawing in the sand. From an early age I enjoyed the process of drawing.

Half of the subjects remembered having had their artistic talents recognised at school. Although several had felt inadequate in some of the other curriculum areas, their ability to make art had provided them with a means to gain recognition from teachers and their peers. Some typical responses relating to such recognition are:

The illustrations that I used to do in my books were highly regarded. They used to haul me to the front sitting in the front row and open all of my books to the pages where I had done the illustrations [for the inspectors] ... a feature was made of it and I remember that giving an impression like I was being pinpointed as having the skills in a particular area.

I was good at [drawing] figures. Other children used to come and have a look when I was doing this sort of thing so I knew that I was good at it.

I used to live for - wait for the times when we could use plasticine but I never made three dimensional plasticine, I was praised on my first day at school for making a picture with plasticine - long lines of plasticine and I made a flat picture.

I was getting a lot of positive feedback from school from very early on ... it was a great honour to go up to Grade six [from Grade three] and draw the reindeer around the blackboard ... and I can remember so clearly discoveries like how to make fence posts vertical when I was drawing the mountains from the class room window.

My artistic skills were recognised while I was at primary school I can remember being told that I was a gifted child when I was in Grade 4.

Without fail every week we would be called out the front of the class room to show our (art) work. I don't know what the other children thought of it because we were always asked to go up the front to show our work and we were recognised as being very good at art.

Later in primary school I can remember beginning to find I could make a world in which I experienced things very deeply and that was through making pictures.

Primary school wasn't easy for me ... the only classes I remember loving were drawing I can still remember some drawings that I did but they were pretty zany I remember the headmaster saying that I should go into the creative arts.

At school, drawing was something that I enjoyed, that I could do naturally and art was something that was automatically going to come my way.

I filled my mother's books with drawings. She only had a few books but I had read them all by the time I was ten. And you know the end papers - they were covered in drawings. I drew people, figures, faces. My sister drew too. We were so interested in this - why, I don't know. I don't know where it came from or who told us about it because all I wanted to do was put colour on paper.

One of the things that stands out most in my mind was that I became very interested in embroidery. And I achieved a sort of reputation for myself in primary school because I used to embroider pictures, I used to draw pictures and I remember I did one of the playground scene of children doing all things you do in a playground, jumping and skipping and all those sorts of things and I just embroidered around in back stitch. But I can remember them making an impact on my teachers and my feeling that I have done something really fantastic. And I am sure they were works of art and they would have taken ages.

I do remember at some stage at high school naturally doing contour drawings. I could look at something and draw it exactly. I had a phenomenal ability just to draw and that was one of the things that made me think that I was going to be an artist, but I recognise now that there is a lot of truth in the left/right hemisphere theories and I was just simply tapping in to that ability. I know that at that stage it was not anything special to me that I could draw. It was remarkable to me that other people couldn't. It never seemed special to me. It seemed special to everyone else but when you think about it, it's nothing special, it's just that others couldn't do it.

I remember making incredible paper models. I used to design them myself, draw them and cut them out. They were 3-D models of ocean liners, trains and buses. I was more creative then than I am now.

Another thing I reckon that has helped me a lot, and let other people think that I could draw, was the fact that I had an understanding of perspective at an early age. I wasn't brilliant, but I could draw a box and knew why.

Category b : Perseverance.

This category refers to the determination and perseverance that subjects directed towards the activity of making art. Twenty five of the thirty four subjects made references to their approach to art-making which indicated that they adopted an attitude of perseverance because they were so committed to the idea of wanting to be an artist from an early age. The subjects had an overwhelming desire to acquire the knowledge and skills about various art-making techniques and so enable them to interpret their understanding of the world around them in visual form. Some typical examples of perseverance are as follows:

I worked out how to do screen printing myself ... we didn't do it at school. I used acrylic paint and paper stencils. It was the effort to get a sense of self and what one does and I saw myself in the role of an artist or somehow saw it as differentiated from other roles. It gave me sense of identity. I spent hours and hours making very technical drawings of machinery, ships and trains and quite complicated things imagining that I was a draughtsman.

At home I continued to work. I knew from the time I was ten that I was going to pursue art as a career. I received full support from my parents and my art teacher. The art teacher used to say there are two kinds of people: those who allow things to happen to them and those who make things happen. I knew that I definitely wanted to be part of the latter.

I was always drawing. I used to do lots of illustrations. I remember drawing dinosaurs and taking them to my school and everyone saying -They're fantastic! All of my desires were related to art making.

My art teacher set quite a few projects which I spent a lot of time pursuing at home as well as at school. I was visiting an aunt and uncle and in a cupboard I found a box of paints - oil paints. I took them home and attempted to teach myself how to use the oil paints. It was a matter of trial and error.

We used gouache and watercolour. I made my own clothes and even attempted to make my own shoes. I would try anything I tried to carve some clogs like the Dutch wear. This was when I was nine or ten.

I remember very early on saying that I was going to be an artist, or an architect or a draughtsman. I was going to draw! That's what I was going to do - something that involved drawing. I had no idea what it meant but always I was going to draw. At home I made a lot of art which was very separate to the school art. I was interested in drawing and I ended up years later majoring in life drawing. I was one of only two people who majored in drawing.

Ten of the subjects commented on the fact that they often experimented with new media. Often they were denied the right to use particular art media at school because they were not considered old enough to successfully use the media. A particular example of this was oil paints. Consequently, eight of the subjects remembered spending time experimenting with oil paints at home. Some examples of such experimenting are:

At home I bought some oil paints and tried working with them. This was my first attempt at oil painting. I can remember trying to do something similar to a Degas - with his ballet dancers - trying to get that same sort of technique.

I remember when I had the oil paint, I was sent to the shed to paint with them because I think my mother knew that I would make a hell of a lot of mess with them. But you know I had. Yes, you see I did have ideas of how the oil paint could look. But that might have even been off the tin. Just a tremendous frustration of not being able to make the paint conform to my idea of what I thought it ought to look like.

And I can remember so clearly discoveries like working out how to make fence posts stand vertical when I was drawing the mountains out of the classroom window. I can remember drawing them and realising that they were lying down and figuring out how to make them stand up.

I can remember looking at the mountain range and actually trying to follow the contour of the mountain range whereas every other kid in the class was - if not ruling - drawing your triangles. Stuff like that. I suppose the sort of environment I was in and the opportunities I had were sort of practising and sort of gave me that sort of edge on the other kids. But we did very little art at school. Actually it was a reward on Friday afternoons.

By then I had my own oil paints which I found very difficult to use at first and there was no tuition at school for oil paints. So some of the things I remember - the paint being absolutely unworkable on certain things and you know get a ball up on a piece of paper after a while because you were using turpentine or it absorbed into the paper and things like that. I didn't ever take those to school and say why isn't this working? I tried to work it through for myself. Skills were acquired by perseverance rather than by tuition. Most of the skills I have I have learnt on my own and it drove me to prove that I could paint the things realistically.

A lot of the technical knowledge used in the drawing of the strips was by accident. Even when I look at the first graphic novel that I did, which was the first ... book. Mind you there's about three versions of the whole ... series. There's the one version

which was the really rough old school comic version and then in about 1983 - 84 - 85 there was a version done in pencil. The problem with that was that it was all done in a book and it doesn't photocopy, you can't reproduce it. It sort of annoyed me so I went on and had to relearn everything using pure black pens. You can look at the first book which I did just using pure black pens which was about 1986. You can just see looking through how - you can see the style evolve throughout the book. About two thirds of the way through I learn how to use the hatching properly. The first part it is a little bit all over the place. It gets better as it goes along.

In fourth year, I found that huge satisfaction in making good work for myself. This wasn't a class activity or anything else. For some reason, the class was dispersed and I found myself making a drawing of a very good friend, who just happened to have turned around to talk. It was a magical moment because I found that as the drawing developed we both became aware of how important this was becoming and the drawing probably took the best part of an hour and it was then that - I mean I was pleased with that drawing because it was a very good drawing for that age - and I think it was probably the realisation of that depth of feeling that you can get out of this thing called art making that happened then and that's why I did art at Matric. because there was a lot of pressure on me - being a fairly good academic student - to take other subjects rather than to pursue this frivolous activity called art.

Half of the male subjects met the disapproval of their fathers when it was clear that they were taking art-making seriously. The desire to become an artist was not considered to be a sensible way of earning one's living. It was not considered to be work or an appropriate occupation for a 'real man' to consider. However, despite the disapproval, the subjects persevered with their art making. An example of disapproval provided by a subject is as follows:

At home, I remember my bedroom was filled up, began to be filled up with art work. I would start doing things on walls and I pinned things up and made designs and found old bits of cardboard and sat in my bedroom and painted - much to my father's absolute horror! It just became part of my life. It was getting to the point that, in some senses all I was living for was art. I would devour, I began to devour every book she'd [the teacher] give me. I would just take the books home and pore through them.

Eight of the subjects reported having held out against their parents' wishes in their determination to take art in the senior years of school. For example:

There might have been a bit of stubbornness or perversity already showing itself because that was a reason behind pursuing this in that all the rest of the family then went on to do clever academic things at University. I do know that I wanted to do something different. But then again I think that is an aspect of the artist he or she feels the need to assert himself/herself against the bulk - push out in some way.

I did a lot of drawing at home. I did my first mural when I was about ten or eleven. I had a playhouse and I painted the ceiling of my playhouse. I used my hands to print on the ceiling. I always wanted to be an artist. I always wanted to make art. I always spent so much time painting and drawing and making things. I know very clearly that I argued with my parents about going to the Academy rather than to interior design. Interior design was the closest to what I wanted to do. I went to the Academy and enrolled myself. My parents didn't know about it. I just said that I wanted to do it. On Sunday mornings I used to go and do painting and I think it was three or four evenings a week I did sculpture, but that was only because they didn't have painting at night.

I loved horses. And I taught myself to draw a horse's skeleton with every bone in it. So I got quite a good horse but it was the most ridiculous way of doing it, I mean I can still draw a horse. I don't want to draw the horse's skeleton. It was a horse on sideways and it was always facing the same way. Well it is always hard down at the bottom of the legs there, so what did you do about that? I did horses in motion as well, I did horses going over jumps and rearing horses. And I can once remember, there is a very old house across the road from my place which is now where the Catholic priests ... live and it used to be owned by some people called ... who were great horsey people. Once they have had an old horse with a foal there and I did a painting, I don't know where I got the paints from of this little foal drinking milk from its mother and I can remember getting a great deal of praise for that and I think the mother kept it. That was almost a painting from life that I did, something that I, I will say in words, must be art work as I did as a child whilst imaginary.

Drawing was my thing and I followed it right through academically, but the figure was the big subject for me and I think as an adolescent it was sexual as much as anything else you know - voluptuous figures and all the rest of it.

I made lots and lots of drawings of naked women and being very embarrassed because my cousin or some body found one of these drawings and I was embarrassed. One I had screwed up and thrown away and she had found it and took off and I chased her around the house trying to get the drawing from her. At home, drawing was something that I always did.

The drawing on the verandah was very intense and went on over a long time. I drew trains The buses with all the people hanging out. The hospital ships with the big red crosses on them were a favourite subject too. I remember once making the bottom of a ship, I was quite ingenious folding up the bottom to the side and I realised I hadn't drawn the two fronts exactly the same, they weren't matching so I had to redraw that, I did it all freehand.

Nine of the subjects mentioned that they had often spent time in class drawing on the covers and margins of their exercise books when they should have been paying attention to their teacher or working on tasks for that particular subject. An example of this activity is:

I used to draw faces everywhere and on the inside of my books at school, I used to get into trouble like that. I used to make lots of little drawings in the margins and I

can remember once the teacher was really cross - she should have realised that we needed art lessons and she said, 'What do you think you're doing?' and I said, 'oh! I was just thinking.' I was thinking visually.

Group 2. Familial influences

Category c : Parents and grandparents.

This category refers to the support and encouragement provided by parents and grandparents. Thirty three of the thirty four subjects made at least one reference to the fact that they had received encouragement and support of some kind from their parents and/or their grandparents. In all instances, the subject was immersed in art by at least one parent.

My father was a sign writer and a painter. He filled the passage and the bedrooms and his shed and various other places with these images from television which we'd been looking at for only two or three years.

Both my parents were artists. My dad started painting first. My mum - basically she'd been employed as a young woman painting greeting cards in London, just before the war and dad launched into it basically as a hobby thing, but mum, being a professional artist took it on and went with it. With dad it was always a hobby. My mother became quite a well known professional landscape painter in Tasmania.

My parents were interested in landscape painting My mother was taught at art school ... her work was fairly loose and painterly. My father was taught by Godfrey Rivers and his work was sort of fine and meticulous. I did see my mother at work making art.

My father used enamel paints and he used his sign-writing brushes and sign-writing materials and painted Goofy, Donald Duck,. And they were big. They had a real presence. Sometimes he'd borrow images from *Pix* and *Post* magazines of *Saltbush Bill* and in some cases they'd be pictures of rugged desperate farming people with cows being milked in humorous situations.

I persisted because I was supported by my father. My father gave me positive feedback. It was recognised as something I could do well.

My parents were positive in supporting us in any thing we chose to do. They said to just think about it, and think about why and make your decision and stand by it.

I just made things. My parents had a sailing ship in a glass case. I was allowed to take it apart because it had been left out in the weather and had broken down and I remember taking the pieces out and finding all the wooden sails which were shaped like square rigger sails. I played with those and put them together and that was the first thing I can ever remember of actually holding something in my hand and feeling

that it had shape but it wasn't a cup or a saucer or bowl or something like that. I was about six at this stage.

Another big influence from my father was woodwork. He always had a work shop and we were allowed to go in there but we weren't to touch anything. I can remember just standing there for hours. with my hands behind my back , watching at how he did this. Then it was very easy for me later on to make things. He made some of the furniture in the house and was quite good at it but during the war he was mending other people's cars as well. He was into mechanics as well as woodwork. He could handle all the equipment. It was the hands-on thing that I think was a strong influence. His paintings were around the house. There were six or eight of them in the living room and in his study, nobody else's paintings though. There weren't reproductions. In other people's houses there were reproductions, but in our house there were real pictures. My mother was aware that I was interested in art. I suppose she must have been as she always had it mapped out what we were going to be because she was a very dominant person in the family. I was going to be a kindergarten teacher because she knew you had an art training for that, and so she'd sort of mapped that out. My sister was going to be a jeweller because she liked fiddling around with little things. It is interesting that she has ended up sort of doing that in her later life. The big thing that I see in retrospect now was that you weren't an artist until you learned how to do it properly. That attitude went right through until I was sixteen and then because I was interested they didn't really like that because I was too serious about it. It was OK to be a teacher and go and make art on the side but I think my father was aware of the emotional dangers - the tight rope sort of thing and my mother just thought it was terrible because they were all Bohemians. So from both sides I kind of got discouraged. They wanted to discourage me It was the art in the family that first got me interested obviously, but it was very much the life style as well as the interests of my father in architecture and he sort of restored every rectory he went into, and I'm still wanting to restore houses. Those sort of things seem fairly minor, but in a way they are important.

My father always made things, he was a woodworker and an electrician he made all the cupboards in the house and he made tables and chairs and everything so that sort of workshop mentality was really nice to be in. He was making things all the time, so there was no or very little visual stimulus. There was always the radio. We didn't have TV until I was twelve.

We had few books and comics were not encouraged. I do remember when I was about ten doing lots and lots of cartoon drawings of Tom and Jerry and Mickey Mouse and learning how to draw Mickey Mouse easily like in five easy steps. My father taught me that. My father used to like drawing, so we used to - there was an Indian Chief one too - another one of dad's easy to draw while he was talking about things. They were just simple symbols that were easy to draw. My father was probably a frustrated artist in many ways he was an amazing draughtsman, I think his expectations were probably that I should do something like he did, and he was much better than me and he was also much older but he forgot those sort of things. He had certain expectations. I remember my mother saying to me when I was much older that she'd said to dad at one stage : You know ... is only so old - why do you expect her to do what you're doing? Maybe that's another reason why I actually - it was something private for me. That way I could set my own pace and I didn't have to live up to his expectations.

I was aware of the fact that my father fancied himself as being a bit of an artist ... we had a garden shed turned into an art gallery - that was my father's initiative

because he was interested in art and liked to encourage us ... When I was in high school he was very encouraging of art and he actually paid for me to have private art lessons including drawing from the nude ... it was interesting that he encouraged me even in that respect.

There were influences other than art on what I am doing and those influences have come from my parents and extended family and other people in the community but often those people were not involved in art but they were involved in some other activity.

A third of the subjects had been provided with technical assistance as well as help with the execution of their imagery by a parent.

We weren't taught anything during the pastel drawing periods at primary school. Teaching was at home with my mum. My mother taught me all I knew about using pastels. I was never able to relate those processes to school. I never excelled in art at school.

I had to illustrate a project about the apple industry in Tasmania and I can remember drawing boxes on a wharf and they looked peculiar with their funny little lines going in all directions and dad showed me about perspective then. I'm sure he showed me how to draw boxes on a wharf - lines going to a vanishing point. It just sort of clicked - I was ready for it at that time and consequently I could sit in front of a thing and draw it after that as far as getting it looking reasonably right.

Some subjects were fortunate enough to have parents who, while they were not knowledgeable about art, provided opportunities for their children to be involved in art-making activities.

Before I attended school, I had a lot of support from my mum and dad in my art making. Although none of them were art makers they did make little drawings for me. They produced little examples of animals like pigs and ducks and birds, which I could copy.

My father did drawings. He was an engineer and did a lot of engineering-type drawings but he was also very good at quick sketches, caricatures of us, or cartoon sort of things he did. And I used to think he was pretty good because, it is rare to find a person who can actually draw something and who does it for pleasure. And in the attic of our house, sometime before the war when he was quite young he had bought a set of oil paints and several books to do with how to paint landscapes. And this paint box was in the attic, it was large and black with all little compartments and had little bottles and jars and very ancient tubes of oil paint. That I suppose made me aware that people actually painted ... my parents encouraged me to do drawings.

My parents and friends of the family realised that I was keen on drawing, so every Christmas and every birthday I was given books about art ... all the influences came from my immediate family ... my mother has always been my greatest fan My parents and my art teachers at secondary school were all very supportive and encouraging to me in my development as an artist. My parents were very keen for me to do what I wanted to do and have always been supportive.

The provision of basic materials such as paper, paints and pencils was a common way in which parents provided support for their children who were immersed in art-making.

We were given chalk to draw with [by my parents] and we would spend a lot of the day there drawing on the verandah My father gave me the paper ... it was thin paper and I used the tab and slot technique to hold the structures together.

We had lots of paper so we'd just do one drawing after another. My sister and I both used to draw. Those memories are still very strong-sitting and drawing. We were very lucky too and Dad used to bring all sizes of pads so we had big ones and we had little ones where we would do little, quick drawings.

Early on, I think it was at primary school, my parents gave me a box of water colour paints. They were aware that I enjoyed art and as and when they could afford it they provided me with art materials.

My father worked at the government printers, so we always had access to pads of paper, and he always - holiday time used to be the time when he would bring home some pads. We used to go to Oppossum Bay for our holidays always in the winter time. It was lovely. Mum used to take us and we'd have these big roaring fires and we'd sit up in the morning and we'd draw and draw.

I was brought up in a fairly creative sort of family. I had a grandmother who painted, wrote poetry and did a lot of drawings on an amateur basis. My mother was creative too in a strange sort of way - she did a lot of drawings, she read a lot and wrote poetry. Poetry was the aspect that was right through the family. I was always encouraged to make drawings of some sort. If I was with my grandmother she'd give me paper and stuff or if I was with my mother she'd always be giving me pencil and paper.

A third of the subjects were encouraged by a grandparent who was involved in art making.

My grandmother was quite a skilled painter and draughtsperson. She had been to Art school before the turn of the century, but hadn't, I guess, done anything after she married. She had some paintings by a cousin and a friend, so she must have been part of that group, but I'd never seen her sketch books, or anything like that. Anyway, she drew me a witch to take to school and it was a good witch. My teacher went bananas over it! I had a grandmother who was an artist. Instantly I became an artist then too! It was absolutely inevitable: that was about Grade 3.

Although nobody said to me - you're an artist, I became an artist in the eyes of the world in Grade 3.

There are some people in my family like my grandmothers, who I considered to be artists - they were considered so by my family, so there was an interest in painting and in making things. I reckon I had quite a lot of opportunities to make art - a lot of materials with which to play - a lot of water colours and paints, wax, crayons and just the usual sorts of things that little children play with.

My grandfather was a visual artist ... this was in Hong Kong so he was a Chinese visual artist ... what I remember is of an old man wearing glasses bending over a large table made of boards putting black lines in brush and ink onto paper with great dexterity and making beautiful pictures ... In terms of art I would say that my grandfather was a very pivotal influence .

Category d: The environment

Thirty two of the thirty four subjects referred to some aspect of their childhood family environment as being significant to their development as artists. The natural environment was identified as a particular influence. Fifteen subjects referred to the natural environment which was part of their regular home surroundings. Examples of subject responses regarding natural settings in their family environment are as follows:

We looked over the sea and I drew headlands and whales, must have been whales and stuff we saw and you know. In Sydney on the northern beaches ... it was developing urban. It had been a holiday village. And it was just at the stage of booming as a residential area.

As a small child I can recall having an affinity with nature - trees, the sea, beaches that sort of thing. I really loved that environment. It was a huge family home more or less in the country. I grew up in ... in my very early years I was born there. I loved that environment too. The bluff and the beaches and the causeway and the Norfolk Island pines.

It was the idea of the sea and ships - I had an attachment to - because I grew up by the sea. I was obsessed by it. I would have been a sailor if I'd had courage or something.

I made mud pies before I went to school. I can remember drawing on a wall at home. We were brought up in the Dr. Spock era when you were allowed to do almost anything- we weren't told 'no' very often. We basically wrecked our house. We moved a couple of times because we made such a mess of our houses. We were basically encouraged to think that we could do what ever we wanted within reason. We were always reasoned with and so I think that there was an expectation that we

should be creative. Anything was possible. We had quite a lot of paintings and things around the house. I have a very strong formative memory of a painting from my great aunt's place - which I now have - a watercolour and I'm convinced it has had an impact on every thing I've ever done since. I can remember when my aunt died, she was in the big, old, family house, and they'd been there a long time - she died and my father and his brothers were organising the estate and there was a debate about who would get what. They got together over a whisky around the family dining table and I remember begging dad to get the paintings and prints and particularly this painting which has always been mine ever since. The interesting thing about that is, that I'm sure it was when I was at primary school, falling in love with a water colour in a gallery in ... there are a lot of Antique shops in ... Road - and there was a fabulous watercolour - I'm convinced it was by the same person - and I begged Dad to invest in this painting. I can remember the impact of this painting.

We mainly played outside, we mainly manipulated mud, we made art out of the mud as kids and probably we made sort of in that sort of constructive play where you make things that was probably more things like moats and boats and rafts and billy carts and stuff like that. So we were, even in a very wet winter we were always outside. Had your gummies and your raincoat and you just, that is what we did and we played in the shed and we made things in the shed and so on. We played animal games. We were a family of squirrels which must have been influenced by I suppose by the sort of story books we had. There was some fantastic settings for play as you can imagine. Well, having gone back to that farm just last summer holidays to have a look, it is an incredibly featureless place and it is very hard to sort of square that with that very alive sort of memory of incredibly sort of detailed and rich, very rich environment for play, swamps and man ferns, huge trees and lovely bush going right down to the river.

My parents had a shack at Cremorne and we always drew on the beach and made things out of sand so I suppose that was art. When I was quite young we moved to a very old house. My grandmother lived in a big old colonial house which has got a wonderful garden and acres and acres of land. And we moved in to the Gatekeeper's Cottage which originally was quite tiny but had been built on in the early part of the century so it was quite a big old two storeyed house. And that's where I spent all my childhood.

A solitary childhood, running wild in the bush and on the beach you learn so much and you learn more than just the physical reproduction systems of insects and how grass grows and all those things you understand that there is a definite connection between all of those things and yourself.

I can remember my third birthday - going out in the morning very early when it was all fresh and dark green and the shadows were dark the grass was long and it had dew on it - I remember those things - and I remember plants and colours. I was astounded by the beauty of the landscape when I went to Austria - I remember walking 5 miles on my own to get sweets but I walked back and it was a fine afternoon, windy and I sang the whole way - it was like a psalm just praising nature or God - it was a - I felt that I belonged. I remember a landscape as a place to be a place that was created.

I grew up in a country town I just remember a couple of places. I remember the first home I lived in was kind of big and rambling and lots of play stuff like - being the youngest child it was a lot of fantasy stuff I indulged in like playing, I mean all the stuff I guess kids do - Cowboys and Indians and all that kind of thing. ... then

moving to a new house in a different place but in the same town, a much more ordered and probably newer place. I kind of remember spending a lot of time outside.

All the things that made an impression on me were things like home stones which are these standing stones in fields with pre-Christian marks on them Just places in the landscape that were significant or ... even in Ireland, certain types of bushes are ... I was in the Cub Scouts and we used to go away a lot on camps and the whole structure of the organisation was based around Irish mythology so the kids were divided into groups named after people in the myths...

Halloween is an Irish festival and dressing up as kids, going around the streets knocking on people's houses. There is Stephen's Day - you call it Boxing Day there were people called the Straw Boys who would dress up and they would put coloured cloth on trees and it was like Halloween. The main influences on me as a potential artist the nurturing and development of my imagination and the role that had in life at the time and its importance, so that might be religious, it might be a mythological sense or it might be an artistic sense, but this is what I come back to about the fact that people had these activities and just a world of fantasy.

The environment was lovely. I can still see it all. There was a small central street and one pub, one church, little thatched houses, we were near an army garrison which meant that there was a bit of movement. We lived in a thatched cottage until they condemned it and pulled it down. You went in the back door and there was a beautiful stone floor and there was a tiny little sitting room rather low and dark. I can remember the garden where I made the mud pies next to the black currant bush. The fields around all had names. The trees were all identified too. We were very much part of the land.

In other instances, subjects experienced the natural environment during holidays with relatives or on camping trips with parents. Examples of these responses are as follows:

My great aunt and uncle had a farm in the country. I would spend time with them in holidays. It was quite rugged country so it was sort of frightening as well. There were pictures of farmers as young people still with their army uniforms on with their ploughs as though they had just got the land under control in a way and the whole thing had a sort of difficult air to it. We went there a lot. My father went hunting and fishing.

A strong influence on me was that every weekend we would go out bush walking. Mum and dad and the two others until I was fifteen or so and then I got to the point of saying: No, I am bored to death with this, I don't want to do it any more. But I realised only a couple of years ago because I was always quite interested in the fact that we had no religious training at all so I've had no religious influence (or so I thought) on me. I can remember going to church a couple of times. Then I did realise that that thing of going out into the bush on a Saturday or Sunday for as long as I can remember until I was about fifteen and my parents were just in love with the bush. My father works in the Botanic Gardens and so he had a fascination for every plant he came across and my mum had grown up on a farm and so she used to be able to tell us all the names of the birds we could hear and identify tracks on the

ground and between them they were inspired about it. I just took it as normal and the older you get the more bored you get. It seems that it was the equivalent of a positive religious upbringing. It was funny recognising that so late. I think that was a much stronger influence on me than anything in the way of popular culture or even art directly. In school holidays we went camping and bush walking with my parents. We would travel all over Victoria, New South Wales and Southern Queensland. It was a fairly close family unit and I guess they must have gone during the summer holiday and one of the other term holidays camping and the other one we would have spent time at our cousins' place. My aunt was an amateur theatre actress, repertory and a very good singer. In some cases, school excursions were instrumental in exposing subjects to the natural environment.

During my matriculation year we went to Wilson's Promontory and started drawing what was around us. It was part of a school camp. I drew seascapes and rocks and developed a series of oil paintings from them which became my matriculation folio or part of it.

In the primary school setting, Nature study was a curriculum area which provided some subjects with opportunities to study aspects of the natural environment. Following are two examples of these responses:

We did nature study which was a very important part of the curriculum. We went out into the environment and looked at the birds, animals and plants. We collected plants and pressed them and drew them.

I loved our nature study lessons, they were wonderful. I remember dissecting a sweet pea and doing drawings and colouring them in very carefully with coloured pencils. I absolutely loved those lessons I did tend to excel at nature study, and it made me very proud because the other kids would say 'can you help me with this?' I guess in a way that might have been the beginning of my love of painting flowers although it was a long time ago.

Objects in the home such as original art works, reproductions of well-known art works as well as ornaments and craft pieces such as pottery were also significant for many of the subjects. Examples of these responses are as follows:

My mother collected Chinese paintings and pottery. She wasn't a collector but she just liked nice things and Chinese paintings were very cheap, some of them were very old but most of them were very minimal brush drawings. My father liked painting too and there were Picasso prints around the house too. I found out about Rousseau from reproductions of his work at home. There was a Gauguin I remember but I always found it rather depressing. There was a van Gogh but it was terrifying. I found it almost forbidding as a child.

That early background environment (There is a lineage of sign writers - my grandfather was a sign writer too) and my grand parents were fairly important to me and he was an arbitration court judge who travelled off to see the Coronation. He

was invited off to that so there were photographs of their ship and photographs of Austria from their travels around their house and I remember those.

It was a very supportive environment, lovely environment. And I think that is probably a strong memory from earlier on as well. Not to do with my art making but just the environment was the fact that mum was always sewing, constantly sewing. There was always material laid out on the table or there were always people coming around in the early evenings to have fittings for wedding ensembles, bridesmaids costumes. And mum was always sewing for the church, and they were coming around for fittings and things like that. There were constantly fabrics out on the table. And in being packed away as the evening meal was being prepared, it is a strong memory for me.

I would have been six or seven years old when I saw these prints along with Tiepolo, Van Gogh, Picasso, Kokoschka, Gauguin ... they were in our house as part of my father's collection. Then, when I was fourteen, my brothers also got interested in painting and we had started collecting our own prints. By then, by the time I was fourteen, I started to like the work of Braque - I even bought prints - I used to be given pocket money and I never knew how to spend it so I bought a Ceri Richards print of a girl playing the piano and I had it in my study at school for a long time.

There were two huge portraits of my great-grandmother and great-grand father and they are still in the family and they were always on display ... they were so big that they used to dominate everything in the room, so I can remember them.

At home, there were pictures on the wall. There was one reproduction of a Rembrandt in the best room and the best room was not to be used - it was kept for best! But I suppose the only thing is that I didn't like the people in the picture and it may have been that dark tonal value that's in Rembrandt; but it might have been the expression on the faces. It was a group of men around a corpse. It was probably one of those anatomy lessons. While we didn't see the corpse we saw their faces and I don't think I liked them very much and there were a couple of Frans Hals - the Laughing Boy perhaps - but I didn't like them either. That was the sort of art work that we had - reproductions of known and respectable works.

In our house we had some oil paintings. We had a really big one actually - it was about two metres long I think. It's a huge scene of the flax country where I grew up and it sort of shows the old and the new way of manufacturing flax. My parents still have it as a prized possession.

At home we had some old oil paintings. One was of my great, great grand father, and I can always remember looking at it and thinking: Gee, that's clever, I wonder how you paint so finely. How do you do that? It's the same sort of experience as going to the gallery. I can remember thinking: how on earth do they make bronzes? I used to think that they must have carved it and I could never work out how it happened.

There was a lot of decorative art in the house like porcelain sort of cherubic figures. There was always a lot of stuff around, particularly at my grandmother's house. She used to do courses. She'd be doing this ink scraper board technique - she used to write a lot of poetry, which she used to read to us and she illustrated it. It was mainly for the kids most probably - but for herself as well.

I remember the lustre ware pottery that was displayed around our house. I thought it was absolutely beautiful ... and I was very interested in those Chinese moulded junks and things like that with little figures stuck around the outside with little scenes. I think most of my influences were from my home environment. I think from my earliest memories I was always fascinated with seeing things-you know more visual things.

In a funny sort of way, although it was a conflict, I still think that the home environment was so important because my father was a clergyman and he didn't have a job, like any other man had a job, he decided when he went and visited people and he spent most of his time in the workshop so in a funny sort of way it was a kind of - it was the artist's life - like there wasn't a job and yet there was a job. Later on when I decided I wanted to be an artist I just decided well that's what I am going to do you know - I'm just going to have a job that allows me to do what I really want to do and I have always sort of continued and teaching has always enabled me to do the other thing.

But all the aunts were people that seemed to be making art. It was traditional for people because I gather that they were the ... and the ... were quite well known down the N. W. Coast and it was the practice that the ladies of the house - and they were obviously refined ladies- did things like needle work, like water colours and so on. They wrote poetry and read books. The house had a beautiful smell about it. Whenever I went to visit them - there was just something unique about going there. I always loved to go there because there was always something to see, to touch, to read - it might have been a beautifully bound book or it might have been a picture they had just finished painting, but there was always something to see. There were lots of things in the home that affected me and it tells me how your values change or how your position changes. What I thought was absolutely magic doesn't appeal to me any more. As a child - to go into my grandmother - my mother's mother who was living with us - above the open fire place she had what I thought was a magnificent overmantel with pictures down either side. And it was the traditional picture that fascinated me as a child - here's this wonderful sunset with a tree and a deer and a stag coming up out of the water and I used to sit there and look at think - I wish I could do that. The other things that interested me were to look at all the old photographs. It was traditional to have those ornate frames and the family photographs. The wife sitting and the husband standing behind and I used to love to look at all those. The other thing that around about that time of early school, I got to look at Dad's books that he had when he was a kid ... the *Our Boys* Annuals and things and I was fascinated by they way in which those illustrations and characterisations of people in there were done - the line drawings and so forth.

The other thing that I particularly remember were some wonderful drawings that my uncle had done. He'd done these quite large pastel drawings on pastel paper - things like sunsets - and there was one of a bride in her wedding frock and I thought that they were absolutely magic how well they were done. I don't know how many drawings - maybe there were only six or twelve drawings I don't remember, but I do remember their magic. That would have been before school or early school influence. We had two tin plates in the hallway with a picture of Constable's boy drinking from the pond, and *The Haywain*. They used to make wonderful targets for those guns we used to make with the rubber bands. I used to fire at the tin plates because I knew when I had hit them because they'd go bang. We had large, Romantic pictures framed with moulded gold 3x2 they hung above the fire places. One was of a girl clutching a cross with her eyes turned up to heaven and the other which my sister

still has in her shack ... of two small children crossing a bridge. They were coloured prints. We didn't have any original art work around at all.

Having a personal work space in the family home was a significant support for a third of the subjects. Sometimes this situation was made possible because the parents wished to support their child while in other cases where a subject was an only child, the individuals were able to create their own personal environment. An example of a response concerning a personal work space is as follows:

By about the end of high school, I was given the big room upstairs at home. I kalsomined it out a nasty turquoise colour and I had put into an old frame, a Sali Herman bluish house print. I must have been given the room so that I had space to do things. I had my box of poster colours on a table up there. I did a lot of drawings and they were things that the family liked too because they were fairly sharp drawings of people like the old ladies who used to visit us and fat people at bus stops and the family used to like them. I used to send the odd pen and ink drawing to *Woman's Mirror* and they'd get published sometimes and my family used to think that was pretty good. Dad used to. He was quite pleased about that. But I thought the real stuff was at school.

Category e : A significant other

This category refers to other adults including members of the extended family, a family friend, a neighbour or even a chance meeting with an artist who provided support, encouragement or motivation for the making of art.

Twenty eight of the thirty four subjects referred to the impact of a significant other on the development of their interest and involvement in art.

Family friends who made art were often very significant. It is important to point out that only in rare instances did the subjects ever see an adult artist actually engaged in the act of art making. In some instances, they saw the studio or work space but in the majority of cases, the knowledge of the art making was entirely based on the art works themselves. Examples of responses regarding the impact of a significant adult are as follows:

There was a friend of my father's who was a returned serviceman . He was a prisoner of war in Changhi. He was very thin. He painted and he gave me some of his oil paint tubes which was about the time I was reading the book about Dobell when I was fifteen or sixteen.

My best friend's father was an interior decorator and he had this wonderful way of blending one colour starting at the base of the wall and blending up through the wall. He used to do it with a brush. I was very impressed when I saw what he had done. To this day I value this blending - it's one of the secrets of art I think - blending without any apparent change. I used it in a painting I did recently, but I used a roller.

There was a friend of my mother's, who used to visit the house on a regular basis, I can't remember her name, I can't remember what sort of relationship she was to mum. But at a very early age I remember her making me some plasticine battle ships which I thought was the most wonderful thing in the world and I used to drive her crazy, the whole time she was there having tea and chatting to mum. I used to be working on her to make me these battleships. I remember them being such a focus for me And I was fascinated watching her actually constructing them and cutting out the plasticine.

My father had a friend whose wife was an artist. I was very impressed with her work and she showed me how to draw people using the correct proportions. I was very excited about that. I actually saw her at work. I visited her studio.

I visited a studio of a school friend's mother. I visited and played with her and just by chance we walked through her mother's studio and I was quite stunned. The style of the objects was Pop Art - empty tins and cardboard boxes.

My parents were good friends with a painter called Noel Counihan and a sculptor from Melbourne and they had quite a few paintings and drawings by Noel Counihan and a lot of other bits and pieces - prints and paintings so that has been there for as long as I can remember and I assumed from that that they probably moved in a little bit of a circle of some local artists and some visiting ones.

... was the first artist whose paintings (aside from my mother's) actually stuck in my mind, because it was different to my mum's work and I was beginning to understand abstract through her work, because she had that abstraction extension on her objective art. She was a good friend of both my mother and father. I learnt a fair bit from her work. The next stage on in high school I started remembering more but she was certainly the first. I can remember her standing in front of a painting and talking to my parents.

I had an aunt who did painting and we've got some of her paintings in the house - we've got paintings from a couple of aunts and an uncle who did arty things. One made violins and one made little landscape paintings. It used to be said that art was in the family.

I had a relative, my mother's uncle who painted, Uncle Jim, but I don't think I ever saw him painting. I saw some of the paintings that he did which were in some of the family houses.

... was an influence. He did some huge watercolours. And I know that he did them purely to get money. He had done the huge watercolours quickly and I thought that they were absolutely exquisite. I had never seen anything quite so stunning and I spoke to him about it. I can remember that he had a kangaroo fur jacket on and he said that he was hoping that they'd sell because he needed to reimburse himself for the jacket. ... came to the coast then and I liked his style. It was like the beginning of - they were subjective landscapes.

The most impressive person in my early life was my godmother who was quite a distinguished water colourist, painting birds and flowers in the 1940s. After years of not seeing her I've just made contact with her again and I'm getting ready to write some articles about her. She was the wife of a surgeon so she had no financial reason for painting - she just loved it and she's been working for the last forty- fifty years building up a wonderful body of work. They are influenced, I now realise by Japan because of the lovely space and design and lots of white paper and she has turned out to be a kindred spirit all these years later. I remember going to her place and her working on paintings of birds using specimens from the museum and also attracting honey eaters to her window and lots of paintings of flowers like fuschias and roses.

I would go up to their house and watch them at work. They both kind of took this great interest in me and looked after me. And I would watch him working in painting and he was mainly a painter. So that was my first kind of experience observing an artist, I mean it was a whole range of information, with it came a whole range of stuff, like the way you dressed and all those kind of things. So it was very liberating for me. But he was the first person I saw actually painting and it was on things like fixing up a house so he was painting things like tables and stuff. Painting them with figures and decoration and things, so it was quite interesting. And they would print all their own curtains and things.

Seven of the subjects stated that they had known a neighbour who was identified as an artist. Often they were individuals who lived in the same street as the subject.

A couple of doors up the road, ... used to live there and he was a watercolourist at that time. There used to be talk about him you know - J ... he's a water colourist. The latest Launceston Art Society show would be discussed. There was always a bit of an aura about him as being a painter.

... used to live across the road and I used to play with Robert, his son. I was aware that he was a painter. I would walk into the ... house and be playing and his father would be painting so I didn't think that he was unusual either. I didn't anyway because it was happening at home and there was ... up the road.

I met an artist who lived next door to us while I was at primary school. I was able to go into his studio. I watched him draw and paint. He was a commercial artist and he was one of the prime influences on my making a decision to become an artist.

I can remember that we lived next door to a painter. A lady who painted. And I actually went next door and painted with her a couple of times.

One of the subjects had art lessons provided by a family friend who was a practising artist.

We used to have an art lesson now and then at home. My mother had a close friend who was a painter who is now eighty six and still painting and is well known - and celebrated. At that time obviously she was much younger. We would spread newspapers on the table in the dining room when she used to come and she'd give us a class - this would have been about 1945 - I have known this woman and I have remained friends ever since. The relationship is like the master/pupil in that she drew beautiful pastel drawings - very economical hillsides and rocks in Wales just the way Constable drew - just no fuss and no stylisation just observation and light - wonderful drawings. She was doing art classes in Cambridge when I was beginning there. I would just spend the day drawing. I would copy her drawings. I still have the sketch book of the copies I made and I think in the pastel work I do especially if you see her work it would be evident that there is something in the freedom and the variety in the way she uses marks in drawing which informs the way I use the mark in pastel. To me there is no doubt that the connection was made then.

At least two of the subjects mentioned an encounter with a total stranger who was involved in art making. In both instances, the subject had come upon the adult at work in the environment. The impact of the experience of actually seeing an adult involved in making art was very impressive. The experience was so impressive for one of the subjects that she decided there and then that she would become an artist

At about age ten I was staying at St. Helens and a lady was painting at the wharf and I suddenly became very interested in art - it was the first time that I had ever seen anyone painting. It just happened by chance. I didn't know her. She lives in Hobart now. I just happened to be there and she was painting and I just immediately felt that that was something I'd like to do.

... came through as well and he took us for a drawing lesson and that was incredible because I drew a jug, I remember. These people just came out of the blue and it was wonderful. ... showed us some original oil paintings of his and I can remember some cows - it must have been his pre-abstract period and I think a flower barrow and his funny looking boyish looking wife. My sister and I kept wondering whether she was a boy or a girl and we thought she must be a girl because she had lipstick on! He had painted her a number of times. He showed us the paintings. I was very impressed with his work. I loved looking at them. They weren't very big but the paint was lovely and juicy. That was a highlight of my youth.

Eight of the subjects mentioned instances of observing the work of relatives other than parents and grandparents. In some instances the relationship was through marriage while in other instances the relation may have been an aunt, an uncle or a cousin.

I definitely remember seeing all the tiles laid out for the mural. I can remember being very curious about [my uncle's] process of making those figures sort of semi-abstract. And being shown the relationship between the ... and the design of the logo, the shape that he made and being very curious about why he used all women in them and why they were actually naked and all those sort of things. But I don't think I had the courage to ask him why, I just remember thinking: 'Oh, I wonder why he does that? I wonder why he is doing that?' but I don't remember asking him why.

My mother's youngest brother is an architect and he actually encouraged me I think when I was young, because he was old enough to have bought the first piece of land that he had when I was old enough to appreciate feeling like a person (about 11) and being involved with clearing the land and watching out for snakes and all that sort of stuff.

I didn't actually see my aunt making art. And I didn't see George in the process either, apart from this sorting out of tiles into tonal values I guess that is what he was doing. I saw a very close connection between what I was doing and what they were doing. Oh yes I was making art! I was getting a lot of feedback.

My aunties on my father's side were all particularly art people. They were all very old, very ancient and they lived in a house with lots of paintings and prints on the walls. They were single aunts and I was only a small boy, but I was fascinated by them. There was Aunt Priscilla and Aunt Lizzie. Aunt Priscilla was a poet and a painter. As a small child, I remember her reading me poems and I remember the rest of the family talking about her pictures. But all the aunts were people that seemed to be making art. They were obviously refined ladies who did things like needlework, water colours and small drawings. They wrote poetry and read books. The house had a beautiful smell about it. Whenever I went to visit them - there was just something unique about going there. I always loved to go there because there was always something to see, to touch, to read - it might have been a beautifully bound book or it might have been a picture they had just finished painting, but there was always something to see. Most of the paintings that I remember of Aunt Lizzie's, were of around Perth and the river. They were watercolours, and they used to fascinate me- that she was able to make these paintings I actually saw them in the process of making their art works. Because making in those days meant that people made a lot of things that they needed in the house, so they were always making something - a d'oiley, knitting, you couldn't help but be fascinated by their dexterity even as a small person. I sat mesmerised.

I particularly remember were these wonderful drawings that my uncle had done. He was a Pentecostal pastor and he was living in Melbourne at the time I think. He'd done some quite large pastel drawings on pastel paper such as sunsets - and there was one of a bride in her wedding frock and I thought that they were absolutely magic how well they were done. I can scarcely pick up a pastel today without

thinking back to that folio. I don't know how many drawings - maybe there were only six or twelve drawings I don't remember, but I do remember their magic.

I was very impressed by my older brother's drawing ability and very - you know how children develop systems for drawing - and some where he got a system for drawing a head which has never left me and I virtually cloned his system up to primary school. I was very impressed with people like my brother drawing around me.

Category f : Religious imagery

This category refers to those subjects who were influenced by the imagery and atmosphere associated with their religion. One quarter of the subjects were raised in the Catholic Faith and indicated that the imagery which is such a significant part of their church and school life is something that they continue to work through as adult artists. Some examples of this influence are reported as follows:

The strongest memories of pictures on the walls I have is church-related imagery. Pictures of Jesus and Mary. I was from a Catholic family And with a fairly strong connection - we were altar boys when I was young. We went to local Catholic schools. And mum sort of worked for the church. So there were lots of images around the place, fairly typical sort of devotional imagery. I really liked those images and later on into school that was always a favourite of mine. The illustrations in the Catechism books were really gross illustrations too, but they were very powerful images.

In Belgium there is so much art work in the churches it is just like a gallery. I went to church every week. I went to a place - it was like a pilgrimage place - we used to go there and they had all the stations of the cross and they were sculpted in stone. I looked at them for the story at that stage rather than for the art work.

The works of art that were up around our school - a Catholic Primary school - the Good Shepherd, holy pictures, plaster statues - these were presented to us as art.

My religion has always been influential in my art. So yes, but you take it for granted that the church imagery made an impact. It wasn't until I went to secondary school that the Sacred Heart of Jesus became fairly important to me. As a primary school boy in a French convent school there were religious statues and there was a huge cathedral for the nuns at the back of the school. We had to go there for benediction and stuff like that. I was a devout altar boy and there was this very gruesome image of Christ rising up with a crucifix. The image of Christ had bruises and open wounds and it all really fascinated me. The Sacred Heart of Jesus always fascinated me. Christ was somebody who was obviously human with his heart on his garment. All red and palpitating and I always had a bit of a fascination with that image. The statues of St Joseph and the child Jesus, stuff like that, lots of religious iconography became obvious to me.

I was much more confined to indoors at home. I made a lot of things from clay which was provided by my mother. I was making heads and angels. They were my attempts to cope with what was going on - they were religious themes. They were very important to me.

There certainly was a strong sense of the intangible, of the spiritual, of mythology through Celtic and Irish mythology so you know, there was a very rich world for your imagination as a child and I know that was a part of school.

I went to Mass every week until I was about fifteen. I've noticed at art schools very often some one says, 'Well, I'm a Catholic and dealing with this imagery or my imagery has got to do with the fact that way back I was a Catholic'. I've never heard any one say, 'I'm a Presbyterian I'm dealing with my imagery', or, 'I'm a Methodist' ... many Catholics have a strong affinity with imagery and ... when I was a child Mass was in Latin I was an altar boy so I would have been around the smells ... it's not just a visual thing.

Some non-Catholic participants who attended Sunday School on a regular basis were influenced to some extent by the religious iconography of the Bible text cards which they were required to learn by heart each week. The texts were pasted into books for future reference. The illustrations on the small text cards were appealing because the finely drawn engravings provided realistic depictions of the images.

... we spent a lot of time at church - it helped develop a sensitivity, ideas of spirituality and mysticism and that sort of thing which to me is at the root of art. It's not just about learning skills. The process of projecting life We used to get little stamps at Sunday School - art nouveau-style pretty little stamps - I used to like them. I have a Christening certificate in the same style. These illustrations helped provide me with a sense of art.

Category g : Collections

This category refers to the collecting of sets of objects including scrapbooks, cards, shells, insects, rocks, stamps and toys. Thirteen of the thirty four participants made specific reference to the use of scrapbooks and sketchbooks during their school age years. Scrapbooks were initiated and encouraged by the parents of some of the participants. At school some had been encouraged to collect images and news items about current affairs for project work which had led to the beginning of more personal collections in the home environment.

The type of art making that I can remember most was making scrap books. It was always on a rainy day and mum used to keep old magazines and things. We used to cut things out and make scrap books. We used home-made paste made from flour and water. I don't know what has happened to those scrap books but they were the things that I always remember making, and it was sort of made very much by choosing a picture and putting it where you wanted to on the page. Sometimes we did combination family things but quite often we just had our own page to do things with and I often think that influenced the way I put things together. Layering and collage and all those sorts of things.

When I was around fourteen or fifteen, I had two collections going, one was about fashion, things that I fancied would look very nice on me - that sort of thing. The other was about art and I would collect everything that would come under my nose in the way of newspaper and magazine articles. I would cut them out and stick them in my scrap book.

I still have a scrap book with the rabbits that I painted then. I painted a plate I remember with the white rabbit on it. I did some writing around the ears.

Something else we did a lot of when I was young and that is cutting and pasting on scrap books. Just cutting things out from magazines and sticking them in.

At home I was always making things; gluing, cutting, nailing. I used to enjoy cutting and constructing with paper. You could buy cheap coloured paper then and there were books you could buy that would show you how you could cut paper to make interesting patterns, figures and things like that. I always enjoyed making scrap books.

The idea of using a sketch book was usually prompted through studying the life and work of an adult artist or possibly seeing a documentary movie about an artist at work. At secondary school it has been a common experience to keep a folder of work at least for as long as a school year.

I used to keep a little book of drawings and writing. I used to do a lot of drawings - small cartoon type sketches with captions. These were often done in classes such as maths and handed around in class. I was a great defacer of my exercise books. I'd be drawing and doodling the whole time in class. I still do it when I'm sitting around.

I wanted to be a commercial artist. I did things like make story books and comic books and stuff like that. I made scrap books and I kept a sketch book too for my rough ideas. I did this at home but not at school. This was not at school.

One of the participants reported that her desire to make sketches was so strong that since there was very little paper in the house, she used the end-papers of her mother's books.

I filled my mother's books with drawings. She only had a few books but I had read them all by the time I was ten. And you know the end papers - they were covered in drawings. I drew people, figures and faces.

Nine of the participants collected natural objects and items such as postage stamps or ephemera about film stars and pop singers.

As a child I collected natural objects but only because it was an activity that one was encouraged to do and to put on display at the end of the school year. They weren't very important to me then, but they are now. Now I collect the objects because they are a further reference, an extension of the drawings and photographs or ideas expressed in words so it's an extension of the drawing or a deliberate ambiguity.

I collected all kinds of things. I used to like sets or packets of things - accumulations ... bundles of mining samples in packets and bottles of things I collected all kinds of paper ephemera as well toy cars, trains and old cameras.

The keeping of things made is very important. Keeping and showing ... it's the record, the evidence, it's why people keep paintings now and why people keep sculptures. That's why they keep sketch books - it's their library. A sketch book in fact is an artist's library.

I used to collect wild flowers and press them. The school held competitions for pressed flowers and things. I went with a friend of mine all over the hills and we collected lots of wild flowers.

I collected small stones and pieces of plant life and I would keep them in boxes. I imagined that some furry kinds of leaves were my little animals. They were real in my imagination.

Group 3. Access to imagery and ideas

Category h : Popular culture

This category includes comics, radio, television and movies. Twenty-one of the participants made specific reference to the influence of some form of popular culture. In some instances the images from popular culture were directly copied or at least used as starting points for the development of imagery in the

art work produced by the subjects. Seven subjects reported that popular imagery was a significant aspect of their home environment. For example:

My father was a signwriter and a painter. He filled the passage and the bedrooms and his shed and various other places with these images from television which we'd been looking at for only two or three years. Television began in Melbourne in 1956. I think we went to my grandfather's 1957 -58 to look at his television so I suppose we were looking at *Disneyland* and cartoons. So that material would have been around. I can't remember when I would have first noticed it. My father used enamel paints and he used his sign writing brushes and sign-writing materials and painted Goofy, Donald Duck, and they were big. They had a real presence. Some times he'd borrow images from *Pix* and *Post* magazines of *Saltbush Bill* and in some cases they'd be pictures of rugged desperate farming people with cows being milked in humorous situations. That material was around the house.

I have a slide that I inherited from my family: a scratched old slide from 1958 or 1959 and I'm in the bedroom with my sister. Behind me are these large, larger than life images of Disney characters, and they were in the house for quite a while.

Nine of the subjects made specific references to the influence of popular imagery from television programs. Three examples of the influence of television are as follows:

Television appeared half way through primary school for me. It would have been - I guess I would have been about nine when we had our first TV. Prior to that it was Saturday nights at friends' houses. I mean they were exceptional. The thing at first. I just learnt to draw Fred Flintstone I think. He was an easy one or a popular one at the time.

Television made a great impact. As a very visual person, television had a big impact; I remember particularly loving the *Mickey Mouse Club* which is all visual and lots of cartoons. I remember the cartoon festival at the movies when we went for the afternoon to the Metro at Malvern. I loved cartoons.

I copied some images from the comics. I remember copying Fred Flintstone from television, various characters that other kids were interested in. I started copying, and doing drawings of them to give to them.

The imagery associated with popular music which was conveyed through publicity in popular show business magazines, long-play record album covers and posters were also very significant, particularly at secondary school. For example:

I remember doing Jimmy Hendrix T-shirts. There was that famous poster of Jimmy with his Afro hair - and I did that on people's T shirts. As well I was doing T-shirts

for kids of those horrible, horrible tacky images of cars with great big engines and huge mag wheels. I was copying them from comic books; I actually got orders from other children and I guess they were my first professional jobs doing Jimmy Hendrix on T-shirts for people. But it had started in primary school. Because I did a few just mucking around for kids and their older brothers saw them and wanted them.

I remember a record player being in the art room. And there was always a pile of records around. And I think the visual imagery in the music was important to me. And that was probably very formative in terms of sort of the popular culture reference. And certainly what was coming through the television at that time was the music of the day and the imagery and the sense of style that was associated with the pop music world. I think it was when I was in year 12 I really liked Jethro Tull so there was this English extravagance that went with that. Big concerts and big suits, with bright fabrics. We used to go and see bands, if a band was touring through we would be going and seeing Jethro Tull performing live and sort of visually just thinking, it was just incredibly exciting. And Steppenwolf as well.

I remember seeing the *Easy Rider* movie and the decorated motorbikes. I was very much influenced by that kind of popular imagery as much as anything else. But it wasn't something that connected through to maybe the art group at school. That was about drawing a pair of old boots on a table. Really getting a semblance of the form of the objects and about building a picture in a quiet sort of way and being helped by the art teacher to sort of get the space and forms to work. Our fine art activities were probably more influenced by commercial art than anything else when I was at high school rather than the other way round. Like the commercial artist had been, had all been schooled in Surrealism and then here we were as high school students, drawing off the commercial art and trying to do second hand versions of it again. It was a weird sort of a cycle of imagery that was going on. But no - pop culture wasn't discouraged at all.

For eight of the participants a significant influence from a popular radio program known as The Argonauts was Phideas, who presented a weekly segment which specialised on art making and art appreciation. The well known Australian artist Jeffrey Smart was Phideas at least for some period during the life of the program. Phideas described art works and told stories about the life and work of historically significant artists. Members of the Argonauts club were encouraged to send work to the radio station and in return, they were awarded certificates for their contributions. Phideas also provided regular feedback about some of the work he found to be particularly interesting. This feedback provided significant encouragement for seven of the participants.

I used to listen to The Argonauts on the radio. Phideas used to describe art works over the radio. I didn't ever send art work in for him though. I was more of a listener rather than a doer.

There was a man called Phideas- his Argonauts name. What I remember was the way he could enthuse his radio audience with his passion for visual art making and he gave it to me actually and I remember one day he described a work that had been sent in, because that's what children did - they sent works in to the Argonauts program - and he was describing his excitement that he had been sent a work that had been done on newspaper. The idea of painting on newspaper was quite horrific you see because it wasn't clean. But he was able to tell us how exciting it was and also another one around about the same time, he described how a child had done a picture of someone back on - and again this was strangely exciting and very, very different so I think it was the idea that those two ideas made an impact on me. I went and found some newspaper and dabbled away on the ironing table out the back. I did tend to do that sort of thing a fair bit in my upper primary years. I think I was largely excited by those ideas I heard coming out of the radio.

I used to sit and listen to the Argonauts. I was the only one in the family who listened to the Argonauts and the other members of the family didn't like it very much - the approach to me by the family was pretty much that I was a bit above myself. Mum used to always be trying to put me outside - you know - 'Go outside and play'. I had terrible trouble to stay inside to do the things that I wanted to do.

I listened to the radio when I was older. I would run home to listen. I can remember listening to The Argonauts and Phideas who spoke about art and artists.

I was an Argonaut. Actually they were my first real experiences doing my own art was through the Argonauts. I used to send it to them. I used to listen every afternoon. I'd come straight home from school and listen to that. By then I was doing my own things. I was painting. I was sending these other things away to Phideas and I had a stack of blue certificates. So I was starting to get feedback as to whether they were OK or not. I was getting approval from Phideas. I never showed the family much of what I was sending off. I'd put them in an envelope and pocket money was spent on stamps. This was during Grades 5 and 6.

Comic books were identified by fifteen of the participants as being a very important source of ideas and images for their art making. The imagery developed by Walt Disney studios was identified by nine of the subjects as being particularly significant. Examples of the influence of comics are as follows:

The only ones I copied were the Walt Disney characters - they were so easy. You had to remember to leave a white bit in the eyes. If you filled the eye in you couldn't make the characters look right.

I could draw Mickey Mouse and Donald Duck pretty good.. In the woodwork class at ... school asked if anyone could draw something on the doors of the wardrobe so me and my brother got the job. I did Mickey Mouse and he did Donald Duck. We painted them with enamels I suppose. They weren't very big drawings but a lot was made of them. I do remember toy influences from Walt Disney too, celluloid Plutos.

It was possible to buy reproductions of Walt Disney characters in celluloid. They didn't last very long if you sat on them. I was fascinated by them. Clarabelle Cow was particularly fascinating and so was the horse. I read other comics at high school level. These were more the adventure style comics with one illustration and the story. There was *The Wizard*, *Hot Spur*, *Rover*, and *Adventure*, I can remember some of the characters: there was Charger The Clutcher. *No Rest for the Wicked* was one story. There were the soccer heroes too. They used to have comics in them but there were mainly stories with a few illustrations. I also remember the *Classics Illustrated Comics*. They had very elaborate illustrations.

We had lots of comics. I used to think that the *Phantom* was wonderful. I used to have *Superman* and an English comic. We'd order it from the Newsagency. It was much sought after. A wonderful comic.

I read things like *Archie* and all the American ones but there was one which was called *Katie Keane* - and I used to love *Katie Keane* because I would cut out all the cut up dolls as a child, and dress them. But it wasn't before long that I started making my own dolls. The garments were always very sexy and revealing and much more daring and imaginative than Katie's dreadful fans ever designed for her. It is quite interesting, quite eerie how these things can come back to haunt you, like when I am designing garments now.

A lot of the things that I made in plasticine were quite intricate figurines. But plasticine doesn't last. They were characters sort of like Bugs Bunny but they weren't Bugs Bunny. I have always made my own characters all the time Television was probably more important than the museum. I was more interested in the animals then rather than art in a museum.

It was white clay. I made a little figure of Superman. It was about three inches high and I had one of those scalpel knives and when the clay dried I carved it and I even carved details like fingers and nostrils - very fine detail - I was very disappointed because somebody broke it on me - still I had a lot of pleasure in carving it. I think that would have been the only clay work that I did - or any three-dimensional work - in E or D class.

I loved comics. I collected them and I have all my original comics. I have always had a passion for them and I collected many different titles. The *Phantom* was always a special one, then later on when I became a teenager some comics came out that were very well drawn at the beginning and I avidly collected them but they gave me nightmares all the time so I ended up - and they got sicker and sicker - I couldn't read them. I used to collect them for the drawings but I couldn't be bothered with the stories. *Mad*, *Phantom*, *Batman* - often the best drawn comic of the lot - in some ways - I did copy some of them but I don't have much memory of it.

I loved comics and read them during my primary school years. I used to have the *Phantom*, *Superman*, *Ginger Meggs*; I loved *Ginger Meggs* comics. And I used to copy them, I used to draw all of the characters. I enlarged some of my favourite comic characters and put them on the wall of my bedroom.

I used to read comics avidly. I used to love The *Phantom* - people still do. I was a member of the Phantom Club and I had a ring that glowed in the dark. At one stage there was a whole lot of comic writers who were Australian. Apart from The *Champion* and things that I used to get from England: *Beano* and *The Eagle*. Monty Wedd and Emile Mercier were the Australians I can think of. I liked their drawings

best of all and they were an influence. I always thought that Lee Faulk was one of my favourites. *Mandrake* I used to like and Brick Bradford - they were really quite visual.

I grew up on a great diet of comics from my earliest years right through until I was fifteen or sixteen. I used to go into ... Bookshop. My dad was funny like that. He'd buy comics, gee he used to like comics. He used to buy a heap of comics every week. *Film Fun* and all those old things, you know. One of the earliest things I can recall doing as a work of art I'm sure it was Batman- I did a Batman lino cut. I remember I traced it - and I made that Batman lino cut. I was very keen on it. I carved it out. I just did that at home.

The images and characters portrayed in animated movies and cartoons were identified as significant influences. The movies of the Disney studios were particularly identified by one quarter of the subjects as being highly significant. Some examples of such an influence are as follows:

I went and saw the Walt Disney animated *Snow White and the Seven Dwarfs* which was a big influence on me when I was very young. For a long time I wanted to be the Fairy Queen and my mother found some costume pieces for me - a cape, felt flowers in my hair and a wand. I remember the desire I had to be the Fairy Queen. It really influenced me. I liked the *Looney Tunes Cartoons* when I was at primary school. I loved the rawness of *Heckle and Jeckle* and *Mighty Mouse*. I loved *Dick Tracey* comics too. I tried to draw his profile.

Fantasia was a wonderful movie. I remember a lot of the images, from Mickey Mouse as the Sorcerer's Apprentice to the Dance of the Hours with the Ostriches. They were the sort of images that I imagine most children of my generation would remember because they were the outstanding ones ... we lived opposite the cinema.

You tend to be influenced by what is provided by your parents. I got interested in Disney- the thing that fascinated me I remember when I was in secondary school was *Fantasia*. It was absolutely fabulous. It was the first time I had seen something that was just simply abstract with colours and shapes moving around. It was magic. It made me wonder, how can a man think like this? How can someone create that sort of thing?

Fantasia came along when I was a child. That affected me profoundly. I had nightmares about the Night on Bare Mountain all my life. The mountain has stayed with me all my life. The face of the devil has stayed with me all my life. I recently sold a painting to Apple Macintosh in Melbourne for their board room and I was shocked to see a tape of *Fantasia* the other day and realise that what I had done to their board room is the mountain and if they ever see *Fantasia* they'll recognise that that's the mountain. This particular mountain shape is all through my work and I'm sure that some of them come from *Fantasia* which profoundly affected my life - right from nightmares to my whole view of classical music and art.

More recently, the images from movies such as *Star Wars* have had a powerful effect on the image making of those subjects who were influenced by the popular cultural images. For example:

While I was at primary school we had the *Star Wars* movie and for a kid of about seven, *Star Wars* was everything. It was a big influence on me. Most of the time in school, we worked through themes often to do with the seasons such as Christmas and Spring. Sometimes we had a free choice which was the time to do *Star Wars*, but mostly the art work related to popular culture was made at home.

The images from horror movies and the fascination with science fiction also provided ideas for the production of art. For example:

But there were other things that my mother somehow didn't realise we were watching, like *Creature from the Black Lagoon*, stuff like that, horror movies and science fiction too. That sort of 20th century Gothic has remained with me as an influence in quite a way, I mean with my present day work I also remember seeing the 3-D version of *The House of Wax*. And that I think is my first clear cut memory of bondage themes and sex. I can't remember how old I was but I was in primary school. I remember the scene where the woman was going to be turned into a wax model but she was strapped down into a little basin thing and the hot wax, it worried me a long time because she was entirely clothed and I thought, 'Well surely the clothing of these wax models didn't have wax over them,' I mean it just didn't make sense, I remember that. So in my comic books I had the clothes removed. These were not the ones that I showed my mother.

Category i : Books

This category includes the following varieties of books: How-to-do-it books, magic painting books, colouring books, illustrated story books and art history books. Thirty two of the participants indicated that they considered access to books was a significant aspect of their childhood. Some examples of such responses are as follows:

We had free access to the study, which was where all the books were. From my primary years I remember the books and the old wind-up gramophone. It was a Sunday thing because we weren't supposed to do anything else. I had to ask for particular books and they were taken down - a bit like the British Museum - I was given some books to look at, so that it could have been fairly early - but at least after I had learnt to read I think.

At home we had these lovely books of drawings, English books, drawings of children, drawings of animals, faces, children and animals. There were three volumes. I think my sister has got those now. But they are all pencil drawings. I copied some of these images.

They had a huge collection of books and as far back as I can remember they had a huge wall of books. We were read to a lot. We were fed a fairly strong diet of Australian writers. Clifton Pugh had illustrated one about a bush fire. Blinky Bill and the whole nationalistic sense of the Australian culture. I think my parents were fairly involved in that because they actually didn't have prints of old masters or anything like that. They had Australian paintings. They had a strong sense of Australian culture and identity.

During early childhood, magic painting books, colouring books, activity books which included experiences such as dot-to-dot, puzzles, and colouring-in were important aspects of regular activity. For example:

I remember dot-to-dot books and the magic painting books as well. I remember being given strict instructions from my older brothers about how I had to keep the brushes very very clean and wash them in between, the areas so you didn't transfer one colour from one area to another. In their terms it spoilt the final results. I remember just wanting to get the water on as quickly as I could.

I had colouring-in books. I did a lot of colouring-in. I did some cutting and pasting.

I can remember having magic painting books - I think they may have come from grandparents. I don't think mum and dad thought much of them.

Colouring books and coloured pencils were a slightly fringe activity but we were encouraged more to make the scrap books.

It was an impoverished house hold in terms of money and so the scrap books was an economical activity. Colouring-in books cost money.

I loved colouring books and I had magic painting books too. I used the Derwent coloured pencils for colouring.

I do have one magic memory which was a colouring-in book, I think it was I.X.L. jam. I reckon anything I had was as cheap as you could get and I spent the whole of my childhood searching for that colouring-in book, because it seemed like pure magic to me. I never found it. If I could find it now, it would be the greatest experience of my life, it really would!

For one third of the participants the images from particular children's picture books provided motivational visual influences. For example:

I was certainly interested in drawings in children's books and when I was very young there was a book that we had written by Mary Durack which is an account based on an aboriginal legend and it has very powerful - very beautiful illustrations very rich in colour of dreamtime stories - children being taken down to the bottom of the river by a crocodile - brilliant greens and blacks and so on. There's another one of a whirl wind - very scary, spooky figures I remember being electrified by the illustrations of Arthur Rackham.

Coles Funny Picture Book was tremendous, in fact I keep thinking of that now. Do you remember those Gestalt sort of pictures of the trees with the things hidden in the trees and then the mountains and the wicked Serb hiding in the tree ready to kill the poor Turk, those sort of things? Yes, I remember using those images when I was doing drawings after that style. Playing around with those sort of ideas - that was in primary school.

I loved to draw horses which stemmed from my parents reading me the story of *Black Beauty* ... they gave me a how-to-draw book about horses which was written by Charles Keeping. I learnt a lot about drawing horses while looking at the work of Keeping.

There were lots of picture story books around. Yes there were some *Noddy* ones that I was particularly fond of and I think it was the quality of illustrations in those and the wonderful mock architecture. Fantastic colours of the *Noddy* illustrations. There was another book as well that fascinated me, an illustrated book.

I can remember an artist called Rene Cloke. They were these sort of stories. He/she was a good illustrator. They were the black and white drawings generally, but I have seen coloured ones too. The other illustrator I was impressed with at primary school was Thomas Henry - he did the *William* books - I enjoyed the illustrations.

I was fascinated by the black and white illustrations in the children's books ... I particularly remember the comic strip about *Rupert the Bear*. It wasn't so much the bear that was of interest, rather it was the landscape in the background of each comic segment. I was really entranced by the layering of colours which seemed to be used to provide a feeling of depth/ distance in the paintings. In upper primary school I tried to use the same technique as the artist who drew the *Rupert Bear* strip. It was my desire to achieve a feeling of depth in my landscapes by using various colours and gradations of tones in the colours.

There was a favourite picture book called *Pookie* and it's still at home - what really attracted me in those days were the colouring and the detail. Especially the wonderful detail, where you could get totally engrossed in what could be part of that scene. I can always remember that - wonderful books. We'd get books like that for birthdays. It was a real fantasy land.

The book called *Bumble* had a big tree in it that was made into somebody's house and it had little windows all up the trunk and a door. Can't even think who lived in there. I loved that idea of a house in a tree and I can remember working on that idea with my drawings. Things that lived in houses and trees. I thought it was a very exciting idea!

Magazines provided very rich sources of imagery for a quarter of the subjects. The photographs provided clear details of exotic animals and natural environments. In most instances, the subjects had used this photographic imagery during their secondary school years. Some examples are as follows:

I can remember looking at *National Geographic* magazines My early idea of what an artist was included North American culture as conveyed by Norman Rockwell in the *Saturday Evening Post* We used to receive *The School Paper* from the Education Department which had engravings and illustrations to the work of Henry Lawson - they were beautiful little prints ... there were quite a few comics in the house and there were lots of books about geography and cowboys - lots of picture books - I liked the illustrations relating to the Kipling stories such as *Kim* - they were engravings.

I was fascinated by illustrations of any sort. I would look through books. We had the old *Strand* magazines. We had a complete collection ... so I would say these illustration influenced me more strongly than my mother's collection of paintings which were just there.

There were two art magazines at home: one was *The Studio* and also *Art in Australia*. I don't know how they afforded them but some of them may have been old copies and my father used to get a magazine *Popular Mechanics* and also an archaeology one which was called *Art of the Past*. He was very interested in Tutankhamen and the archaeology stuff that was going on.

Books about the life and work of artists seemed to inspire some of the subjects. Generally, these were read during adolescence and often were used by the subjects to gain some insight into artistic behaviour.

I was reading Somerset Maugham short stories. I remember reading books which were a major influence such as *The Moon and Sixpence*, *The Moulin Rouge* - I even saw the movie. I used to love to read biography.

How-to-do-it books were widely used to assist with the development of technical skills as well as providing a systems approach to drawing favoured subjects such as animals, portraits and cars. The Walter T. Foster books were widely available and comparatively inexpensive. Some examples of instances where subjects had used books with technical information are as follows:

I also used the how-to books, from a technical point of view. The teacher provided a lot of books with prints of art works for me because of my special love of art.

I used the how-to type of reference books to acquire knowledge about various techniques. The Walter T. Foster books and *The Australian Artist* magazines. I used the landscape and seascape references in particular.

My parents and friends of the family realised that I was keen on drawing so every Christmas and every birthday I was given a How to Draw type of book. They didn't have much influence on me because I could do the exercises so quickly - animals with two circles approach - I came across the Walter Foster books certainly for colour and brush techniques. I looked at his techniques and I took them on board as I needed them. I sometimes spent a week or a fortnight experimenting but once the skill and knowledge had been gained, I did not open the book again - it was left on the shelf - because it served a purpose and it was probably a very small purpose but it certainly served a purpose and it probably sharpened my focus and awareness. The next time that I looked at a picture I looked and wondered if it had been treated like the examples in the Walter Foster book. I was building up my repertoire of technical skills.

I had books on how to draw and learned a lot of things from them. All this was out of school. I used to hang around in the school library all the time because I stamped around with my head down and my shoulders up and tried to keep out of the way and had few friends who did the same thing. In the library, I would read *Punch* and looked at the cartoons. I loved *Punch* cartoons: Thelwell and so on. I loved pen and ink and the *Punch* style was very influential.

The desire to acquire technical skills also led eight of the subjects to respond to advertisements which were regularly promoted in popular magazines such as *Pix* and *Post*. The advertisements encouraged interested readers to apply to a private art institution to receive an art ability test free of charge. For example:

I also responded to an advert on the back of a magazine called *Pix* which stated: Do you want to be an artist? You had to copy certain images. One of the images was of a rooster and a chicken.

At home we had a linen cupboard in the hallway and in the left hand door of the left hand cupboard there was a book - amongst other things and they were my mothers. She had written away to do a drawing course which was often promoted on the back page of a magazine like *Pix*. They'd sent her exercises to do - copying exercises - and I remember being quite impressed with the magic little things in there - the art that my mother had done.

I remember drawings of a comic character known as Saltbush Bill. They were drawn by an artist called Eric Jolliffe. They were always at the back of *Pix* magazine. They always had a section at the back where he had done sketches of Aboriginal babies and emus and so forth. I thought that they were really clever and I wished that I could do that.

The black and white illustrations in children's annuals as well as the pen and ink style used by political cartoonists impressed a quarter of the subjects. The cartoons were usually located in popular magazines as well as daily newspapers. Some examples provided by the subjects are:

My father had books such as *The Quivver* and the *Boys Own Annual*. They were really quite profusely illustrated. I still have my father's books. I used to like looking at them. *Black Hawk* I liked and I used to get the *Champion* every week. I used to hang out for that *Champion*, I loved it, it was nine pence. Mum used to get it when she went shopping and bring it back home. My father used to get the *Bulletin*, and that had wonderful cartoons in it. I was very impressed with them.

When my father was in the army there were year books from the armed services and they had pen and ink illustrations in them. War time comics, illustrations of battleships that sort of thing or the ships sinking. They were Green and Gold books or something like that - and I loved them.

I can always remember looking at those fine drawings in those old books with all the fine horizontal lines, which go fine and thick and then thin and they build up to make a picture. Also fine etchings. So I draw a lot now and it's mainly for sculpture; I never draw for any other reason.

I spent a lot of time going through all his books and some of those boys annuals were absolutely fabulous with all the stories and illustrations. I used to spend hours copying them with paper and pencil. I suppose that's why I began to become interested in drawing and recording.

Six of the subjects specifically referred to the photographs and illustrations in encyclopaedias such as *Newman's Pictorial Knowledge* and *Arthur Mee's Encyclopaedia* as being of particular interest.

I was a very avid reader. I read every book in the children's library, once if not half a dozen times! And so I think that that was where my, one of my main avenues of retreat were - into reading. And certainly drawing as well but I think the main one was reading. I remember we had a series of encyclopaedias, called *Newman's Pictorial Knowledge* which I actually bought later second hand for my own children because I remembered it, so I have still got it. But I think, I do remember looking over those, probably it would have been at primary school, those pictorial encyclopaedias a lot and one thing I know I did do a lot of and that was copying.

We had a set of *Arthur Mee's Encyclopedia* - so many of my visual memories relate to that set of books - that's what I did a lot of as a younger child. I would sit and devour them - literally! And they had all sorts of wonderful ideas in them, things to make and do.

Category j : Museums and art galleries

This category relates to visits to museums and art galleries including both public and commercial galleries. Twenty five of the thirty four participants indicated that they had made visits to an art gallery or a museum at some time during their childhood. Those who remembered details of their early visits, were more interested in the natural history and dioramas on display rather than the fine arts such as painting and sculpture.

As children we were taken to the museum at Cambridge. It has a wonderful broad collection. It has wonderful pottery from all periods. It has suits of armour, Impressionist paintings, tombs, beautiful Rembrandts and Brueghels, stunning Titians and works by Veronese and Samuel Palmer. The ones that appealed to me - Samuel Palmer - *The Magic Apple Tree* - at first I was more interested in the armour but I took the other in.

I was taken to an art exhibition of art work by a Scotswoman. I remember her paintings. I was about six at the time. She had used oil paints and made flower studies beside windows using quite bright colours. The thing that I remember is that she had built up the texture on the leaves and petals of the flowers with the brush strokes. I was quite impressed with how she had done that. The flowers were painted in thick brush strokes and built up in impasto, so that must have had an impact for me to remember that. That was my first exhibition! But I couldn't see the point of it - all the paintings around and I couldn't understand why they were all there together on a wall. People were buzzing around having cucumber sandwiches and glasses of sherry. I couldn't see the point of it. I didn't realise that there was selling going on.

I went to the Museum and Art Gallery in Hobart and I always went to look at Truganini's bones and the Egyptian Mummy lying in the case under the stairs. I can remember walking around in the galleries and looking at the paintings and wondering how people could do it and how it was done because it looked so hard compared to my own scratchings and the sort of results I was getting on paper.

Well we spent a lot of time in the museum because that was something that we children did. I don't remember being taken to look at paintings but I must have seen them. I mean, I was aware of all the paintings particularly the ones that were in the colonial section upstairs but I don't remember taking much notice of the modern paintings.

As long as I can ever remember, I've been going to the museum - it's become part of my life - some thing that's been there all my life and I've been there many times - probably hundreds of times. I not only looked at the art but generally everything in the museum. I loved the carved ivories and those sorts of things probably more so than the paintings and drawings. I have spent all my life going there. I became aware of other things in the gallery when I was quite young. I can always remember those

old pictures of the colonial period. In the museum, I was drawn to the decorative arts - the aboriginal things and my favourite place in the whole museum was the Chinese Joss House. I reckon I used to spend hours in there just hanging around the Joss house, looking through the window, looking at the carvings and - maybe they were the biggest influence on my ideas and art work more than anything else.

I remember going to the big museum in Brussels, I think I must have been seven years old, with my aunt and I saw Mummies there they had lots of Egyptian artefacts and I also remember the first two years of primary school we lived next to a church and there were lots of paintings there. I also remember very clearly that my parents used to take me to a park in Brussels and around the park there were pillars and in the middle of the park there were pedestals and they had all these life size sculptures of people and my parents would always say how beautiful the sculptures were.

Generally, visits during early childhood and primary school years were made with a parent or some other relative. Rarely were visits made as part of the school program. For example:

I can remember being taken to Canberra where my father was a politician and I know one of the big highlights that we had to all see there were the Dobells in the War Memorial, which was quite an interesting thing for my mother and father to enthuse about. My mother was certainly very enthusiastic that we should visit the War Memorial and see the Dobells and see how wonderful they were. So I looked at them, but I don't remember getting particularly excited. At some stage I can remember going to the gallery in Hobart, I think it was probably during my time in upper secondary school. In those days the gallery was up some steps. I can't remember what the work was but I can remember a feeling of physical excitement as I entered that room and observing the work which was huge and colourful. It just took my breath away and I felt excited by the paintings. I think that was probably around the time that I was fifteen or sixteen. Strangely enough, before that, probably going back to primary school, I had made my first visit with my father to Canberra and on the way back through Melbourne, he took me to the National Gallery and in one small room there was an exhibition of Nolans. Now these were Nolans from the 1940s and they were the St. Kilda series which to my eyes looked astoundingly strange and goodness only knows what my father made of them. I don't think I liked them in any way, but they were astounding to one's eyes because they were so childlike and not the sort of thing that adults painted to put on a wall. I don't think that I knew what to make of them, but I can remember the look of them and how strange they seemed to me.

Organised school visits to special art exhibitions were more usual during the senior years of secondary school. For example:

About that time when I was fourteen or fifteen a big exhibition of the work of Rodin came to the Hobart gallery and we all marched along from school. I can remember going back a few times after that just thinking - this is marvellous ... that would have

been the first big show I had ever seen. We went to about three different exhibitions while I was at high school. In those days, art was considered to be very much an additional/optional subject. Many people did not consider that it was a proper subject.

I visited a British water colour exhibition at the local gallery. That was my first real moving art gallery experience and I can still remember those watercolours by Christopher Woods and John Piper. They were exhibited at the Museum, so I must have been taken from school. It was the first exhibition that really impressed me. Although I had been to the Museum to see the animals etc. with Dad on many visits and probably had walked through a gallery, I hadn't really taken much notice of the art.

Eighteen of the participants reported that visits to art galleries, even during the secondary school years were made during out-of-school time. For example:

I saw an exhibition of drawings by Stanley Spencer. But that was right at the end of my schooling. I walked in on the exhibition purely by chance. This was my very first art exhibition.

I went to a Delacroix exhibition when I was fifteen and that made a big impact on me. This was in London. I went with my parents.

I remember going to an American Exhibition, that was a big blockbuster sort of exhibition of American art. And another one by William Dobell and being absolutely charged by that experience, seeing these huge canvases. My mother, I suppose was the encourager of that or she appreciated art and she knew that I was into it, so we would go to those sort of things. I remember those exhibitions because it was probably the first time that I had been to an art exhibition and that was seeing real art as opposed to any prints in books or anything like that although I don't really recall really having art books around the house. It was just, yeah well, having seen those, some of those prints at school, I think I remember being shocked that paintings had brush strokes and textures and the light sort of, you had to stand somewhere to look at a face or something to see because they were shiny and all that sort of thing. And being sort of stunned that they weren't smooth!

I was also very much influenced by Constable. I'd go into the museums and breathe - you have to put your nose out until you can smell the paint - and you breathe it - and I went into the fields as he did.

I went to exhibitions and coastal art group openings [N. W. coast]. During my school holidays I was always playing outside adult education art classes while mum was inside either learning or teaching. I was still going on gallery visits all the time with my parents. By that stage I was being dragged out at night and the next stage I became an art critic when I was in primary school. I can remember going to the Burnie art group, both my parents were members, on regular occasions at night and looking around at the work and then I started having memory that I carried through to my adult life.

Well it must have been during primary school age, I got very interested in museums. I spent a lot of time in museums. Not specially looking at art but beetles and all sorts of things.

I saw a big exhibition called British Painting and the Modern French one so we were taken to those while I was at high school.

Well I know we did go to the museum in Hobart because I so distinctly remember the diorama of the Aboriginal family but I can't remember in primary school. I certainly can't remember any awareness say of the contemporary art at all. I think I was probably far more attracted to those sort of natural science displays than things. The convict room and all the wonderful stories about that. My mother had fantastic stories about that and so did my grandfather. But I don't actually remember with any clarity paintings in the museum context but I certainly was starting to be aware of them in primary school in my grandparent's house because they had quite a lot as I mentioned and art was discussed quite a lot.

I went with a friend's family to a museum while I was at primary school. This was in Brisbane. It was the first time that I had been to look at sculpture, just sitting on the grass and actually wondering about it: How could some one do that? I went to look at the paintings only when I was older. I also went with my parents when I was younger. We went to a gallery and there was a blue painting amidst all the traditional style landscapes. It was a blue face, a blue background, a black plodge for hair and it was worth \$3,000 or something. I still remember that painting today. I don't think that it was a very good painting. At the time I couldn't believe it, that someone could do a painting like that ... it was the freedom of expression that it represented. We also went to the museum. We were out all day and we went to about four or five different places and each one was just like a treat.

While Dad was in the services, and we were following him around, staying in lodgings and hotels mum would go to the museum which was a wonderful place to go to to fill in an afternoon or sometimes the whole day. I suppose I did spend a lot of time in places that other children of my age would not have been.

My mother worked at the University so I was able to visit the gallery there and see original works on display. Most of the work seemed to be ceramics, textiles.

We used to go to the Launceston Museum and the Hobart Museum but I don't remember particularly visiting the painting galleries. We spent time in the natural history section. There was a big turtle there and there was a colonial painting with gum trees that looked odd.

I went to the museum with my mother. The memories that I have of looking at the bust of Truganini rather than the art works because the art works were always rather forbidding and rather unattractive I'd say. They just looked dull and uninteresting and threatening.

... took us to the gallery to see some exhibitions. I remember the Dutch Masters. Piet Mondrian - his early stuff as well - the trees - I was very struck - I think it was the first time that I'd seen paintings - lots of them - that I'd seen in books. To see the real thing and to sense the integrity of the work itself which you can never get through prints. I was also struck by the fact that there's a certain quality that was never conveyed in prints. That was the first time that I realised that you can't beat the original. The magnificence of the gift that the artist has which makes the work stand

out. It's such a fine thing that can't be reproduced. Only the original work itself has that.

I also liked Piper's work because you know that type of work that I liked very much and I liked Rodin a lot and I remember him in particular and we used to go - not often - but occasionally to the Fitzwilliam Museum which is a good, one of the good old museums, at Cambridge public museums, which has a lot of work in it which is minor work of great artists. And so I would have seen all those examples of all those sorts of works in the Fitzwilliam Museum. I didn't go there often though because somehow life was circumscribed and....

I think we never went on school trips, even at secondary school, so I can just recall going with friends on a Saturday and I can well imagine that the teacher would have said well you should go and see this, it is in the museum. But not organised school trips. Other than to London once or twice to see dramatic things that were put on, so we did actually, very rarely though, I can remember two, that's all.

Group 4. Technical knowledge

Category k : Copying

This category refers to the technique of copying which was a much used method of acquiring technical knowledge and skill.

Twenty three of the participants indicated that they had copied images from a range of sources sometime during their childhood. In three instances the images which they had copied were taken from popular culture sources such as comics and cartoon characters:

I used to copy the figures from the comics. I was unsure of what to do for myself and there was no one else to draw on so the easiest thing to do for myself was to copy. It was a learning experience for me.

I remember when I was about ten doing lots and lots of cartoon drawings of Tom and Jerry and Mickey Mouse and learning how to draw Mickey Mouse easily like in five easy steps.

I copied some images from comics. I remember doing Jimmy Hendrix T-shirts. There was that famous poster of Jimmy with his Afro hair - and I did that on people's T-shirts. As well I was doing T-shirts for kids of those horrible, horrible tacky images of cars with great big engines and huge mag wheels. I was copying them from comic books; I actually got orders from other children and I guess they were my first professional jobs doing Jimmy Hendrix on T-shirts for people

Eight of the subjects had copied images from a technical viewpoint to enable them to define the details of the subject of their drawing to satisfy their visual expectations. For example:

I copied a lot. I was very interested in landscapes and still life. I copied examples of the work of other artists I copied to acquire knowledge about the objects I was drawing. It was more to do with technique though.

I copied the Norman Lindsay drawings quite a lot. I was really self taught.

Six of the subjects reported having used the reproductions of adult artists as starting points for copying. For example:

My mother had a book on English marine watercolours and I copied one of them and it sat at my grandparents. It was still there when I was visiting in my twenties. I copied images of fishing boats and seascapes. I was doing things at home like the copies of ships and fishing boats. I also did copies of Cezanne's paintings especially his work of apples on fabric.

The first oil painting I did was a copy of an oil painting we had at home. It was a vase of flowers. I did it because it was accessible and I admired the technique.

I spent a lot of time going through my father's books and some of those *Boys Own Annuals* were absolutely fabulous with all the stories and illustrations I used to spend hours copying them with paper and pencil. I suppose that's why I became interested in drawing and recording I spent a lot of time copying the images in these books I also copied the work of Australian war artists, because dad had the books with marvellous illustrations of the Australian war artists.

Five of the subjects specifically referred to their use of photographs from magazines including *National Geographic*. For example:

Paintings, blow ups of microscopic images of crystals and that sort of stuff. And alongside that I was copying images from *National Geographics* that I really liked including figures.

I can remember copying photographs from magazines. Different heads and hands and things. These were done in response to homework requirements. What I should have done was go outside and draw what was out there but I didn't, I just used a book. Everything was easier because the images were in two dimension.

I remember spending a lot of time going through graphics magazines and design magazines. I was constantly looking for ideas, looking for something to sort of, to

pin a making activity around, looking for an image as a starting point. I remember the teachers saying you have got to develop your ideas whereas your ideas had come from the use of magazines such as *National Geographic*.

I didn't copy the work of other artists so much as copy images from wherever, from - *National Geographic* were a real source. I spent lots of time looking at books rather than reading books. I loved general knowledge.

Twenty two of the subjects indicated that the activity of copying was carried out in the home environment:

... and one thing I know I did do a lot of and that was copying. It was at home that I remember doing it. I don't ever remember copying at school.

However, in a school setting, copying was an accepted aspect of art history. Teachers often expected students to copy images of architecture or sculpture into their art history notebooks. This activity was somehow seen to be different to the actual art making lessons. Copying was also an integral part of other subjects such as Social Studies or History and Geography. Some typical responses relating to this aspect of copying are:

In the little Atlases that we had, there were tiny pictures of things like: where the coal is mined at Yallourn and there would be a picture of an open cut mine with tractors and trucks down there and I remember copying a picture from one of these Atlases ... it was in oil pastels and I had actually drawn the picture with black first so I had gone around the outline and copied it with black and then I'd used really bright colours on the truck ...

Those kinds of drawings involved copying things and for art history we had to copy images ... but we learned some drawing skills through this process. Art History at high school was a lot to do with architecture and archaeology. We had to copy from some of the little black and white photos in the text book.

Some subjects referred to specific instances when they were required to copy paintings as part of their art history lessons. For example:

We learned to use the traditional egg tempera technique and we had to copy a painting. I had to copy a Kandinsky which was incredibly difficult ... there was a Morandi painting too.

Category I : The influence of an artist

This category refers to influence of the style, technique and/or subject matter of a specific artist. Thirty one of the thirty four participants made reference to the impact of the work of at least one specific artist. In almost all cases, the influences occurred during the time that the participants were students at secondary school. Some examples of such an influence are as follows:

The work of Cezanne was a very early influence along with that of Rembrandt. I was also very much attracted to the work of Mondrian. His use of colour was a particular focus for me.

I was influenced by Delacroix quite a lot - I used to do battle scenes with people being torn off horses for quite awhile. I loved the vigour and the colour, the use of strong primary colours and the interlocking figure shapes as well as the restlessness and energy. I've still got some of the drawings I made at that time.

I started doing Rousseau-like landscapes of forests and tigers and ladies bathing in pools. It was at that point that I decided that this was what I wanted to do.

I was influenced by the work of Braque and Picasso because they were formalists and when you are that age you want - you like the seduction of the formula. It makes things much easier for you, it's a way of learning to simplify, but in the end it can become mannered. It's a very effective way of teaching yourself the rudiments of painting.

One half of the participants were made aware of the work of the specific artists as a direct result of formal art history lessons.

My mind was really open and most of the historical artists I studied had some influence on me. My mind was open to everything. I think I was probably influenced in some way by every artist we studied.

That was when I got my first taste of the work of the Impressionists which was through the history component of the course. I thought that their paintings were fabulous. I was quite mesmerised by the colours. I read a lot about their lives and work after discovering them in Art History lessons.

I can remember going home and trying to do something similar to Degas - you know with his ballet dancers. I tried to get that same sort of technique. I copied Degas' ballet dancers. Van Gogh was high on my list of models as well - his paintings - they were the two main artists. I bought some prints too - I bought some Van Gogh prints. I liked the landscapes by Constable too. I liked the look of the English countryside which he portrayed in his work Van Gogh's colours and the use of colour by the Impressionists were very significant influences..

The Fauves and their bright colours and the Impressionists were studied and we had to know all about the influence of the development of the camera. There was Cezanne and I was always impressed with pointillism as a way of putting the paint down. Cezanne particularly because I liked his colours and things and I liked going to the bush and I liked his subjects like *Rocky Scene near Aix* and it was the first time that I thought there was a system - that art had a system.

I was particularly fond of the work of Vlaminck ... expressionistic portraits of people. Like just imaginary faces, that is what I liked doing. But I wasn't allowed to do them to the exclusion of these other things. I was rather fond of William Dobell because he would have been one of the few Australian artists that we knew about or were talked about. Yes, he was one I greatly admired.

The work of Monet, Manet, Utrillo, Renoir, Gauguin and Van Gogh all influenced me to some extent. I remember copying some of the paintings of Utrillo. I was attracted to his style. But because I had not been taught how to mix colours I became very frustrated when I attempted to match his colours.

I liked the work of all those English artists, you know - Constable, Gertin and Coatman and all those. I also liked Millet's work and some of the Pre-Raphaelite paintings. I thought that the painting of *Ophelia* floating down the river was wonderful. Later on I was influenced by the work of Aubrey Beardsley and the Art Nouveau style. I was very impressed with Turner's work - it was the drama of his seascapes - I tried to imitate Turner's style but of course when you are using water colour it doesn't come out right.

I loved the work of Michaelangelo, Raphael and my art teacher always had books on his table. We were able to take the books to our desks to look at them. It wasn't long before I was buying art books because of his influence. The books that I bought were to do with the Renaissance due to the influence of my teacher. I have many books about Michaelangelo. I spent a lot of time copying the images in these books. This was when I was about fifteen. I spent hours and hours. Perspective fascinated me, and the foreshortening of the body parts - I spent hours trying to match his skills and attempting to work out how he did it. I would look at the Michaelangelos then I would go away and draw Superman flying through the sky, but I dare say it's all part of the process of acquiring skills and a visual language I began to look at the work of the French Impressionists - and most people seem to go to the French Impressionists - and I was no different to anybody else and I liked Australian painting - the Australian Impressionists, and I still do.

I could talk about artists like Modigliani in about Form 2. I was very excited about the whole thing. And I remember also that the images, particularly by Modigliani were totally fascinating. I mean the other kids in the class found them amusing. I just looked at them and thought they were magic pieces of work.

The art work of the Surrealists, and in particular the work of Dali, was identified as being a significant influence by many of the participants.

I was really in love with the work of the Surrealists and I think Dali was my favourite painter in Year 12. We thought his paintings were neat and smooth because we only ever saw them in reproduction in books. Just that wonderful sort of graphic,

figurative work ... they were skills that inspired me I remember some of the European Surrealists whose work had an impact on me. I remember admiring Magritte's work.

Salvador Dali was the artist who really rocked me when I first saw his work in high school. I instantly made a connection to it. I know, now that I'm an adult, why. Since I was a child, I've always had an interest in the esoteric and I never understood why and I never even realised that until I was an adult leading towards things that were a little bizarre. I read books about witches and ghosts and things like that as a child. My taste in art has always been to the Surrealists.

I loved the work of the Surrealists and people like Rousseau and the Flemish primitive paintings. When I was doing interior design I went to Amsterdam and there was a really big exhibition of the Bauhaus. I started doing sort of surreal-type paintings around that time. It was perhaps more Symbolist painting which was just something that I felt rather than an influence from other work.

I loved the work of Salvadore Dali, and I read his autobiography and the man was a psychological freak and very bizarre and I felt a strange attraction to his work.

The paintings of Van Gogh were widely identified as being very influential. As with other artists, the participants were influenced either by the techniques used by the artist or they were very keen to learn about the specific content such as human figures, faces, animals or trees by referring to the content of the art works. Some examples provided by the subjects are:

Van Gogh's *Bedroom at Arles*. I remember it was in one of my books, it must have been when I was a little bit older and I thought it was wonderful that someone could draw a bed like that and use those colours. That particular use of perspective and all the wonderful colours and shapes were just simply the most extraordinary thing I have ever, ever seen, and so very different to the art that I was brought up on with my grandfather. So the work of Van Gogh made an enormous impact on me.

I loved the work of Modigliani. Van Gogh was another artist whose work I admired. I guess my teacher showed me a lot of his work and they are probably the only two that I really remember from my early secondary school days. Modigliani in particular- his sculptures and his paintings. I remember them quite vividly. I can still see them. I referred to their work particularly in relation to the sculpture. I studied Modigliani's because I started to carve figures and heads that were very elongated. And some of my paintings were heavily influenced by the work of Van Gogh with his kind of movement. So there were obviously very big influences from both artists.

When I saw Van Gogh's *Sunflowers* (I'd heard about Van Gogh from my teacher) I lost my breath and then I got very annoyed because I saw that he had used thick paint and I thought that I was going to be the only person in the world who, when I started painting, was going to use thick paint.

I was very impressed with the paintings by Van Gogh. When I read his story and found out about his life on the coal fields and how he was treated as a missionary

and how dedicated he was to his art and how the poor wretch only ever sold one painting - it made a terrible impression on me - you know: What's life about? This man is an artist! I thought: what a wonderful person he was apart from his personal problems.

I tried to incorporate movement qualities and colour in my work in particular that I noticed in the work of Van Gogh. I was very influenced by Christo. I was covering natural things with dyed and macrame fabric - very 70s. They were tactile fabric type structures that I focussed on. That was the field that I was hoping to move into more - the fabric structures. Christo was probably the first conceptual type artist that I'd seen. I was quite fascinated by it. I was also fascinated by the Futurists and the Expressionists particularly Frans Marc, Auguste Macke - very strong forms in the colours that seem to be the reason I was drawn to these artists.

Eight of the participants were exposed to the work of historical artists in their home environment. This exposure was usually possible where one or both parents were involved to some extent in art making or where they were interested in art from an aesthetic view point. Two examples which specifically referred to Australian artists are as follows:

We had some Glovers and a Gladstone Eyre painting. I liked them because mum and dad liked them. I think that the more detail there was in a picture, the more I liked it. We had a Forrest so I would hear how beautiful a particular painting was. Visitors to the house would be shown particular works and I would overhear conversations and discussions.

I fell in love with Norman Lindsay's work again, an adolescent fantasy and fabulous technique. We had a family connection with Norman Lindsay in that my mother's cousin was his doctor for many years. He had a fabulous collection of work. Norman sometimes paid his bills in paintings and gave them as Christmas gifts. They had twenty or thirty Lindsay's. He had a sense of humour as well. I copied the Lindsay drawings quite a lot.

Group 5. Socialisation

Category m : Isolation

This category refers to the isolation of an individual from a peer group.

During the course of the interviews and later, as a result of data analysis, the researcher found that twenty of the subjects had been isolated from a peer

group in some way. Four of the situations which had impacted on this sense of isolation were:

1. The subject was isolated through the geographic location of the family home.
2. The subject was an only child.
3. Where there were siblings, there was a significant gap between the birth of the siblings and consequently the subject had been raised as an isolated child.
4. The subject had experienced periods of debilitating illness which had necessitated their being isolated from other children. In some instances, the illness had been constant, in others infrequent while in other cases, the illness had occurred only once but for a sufficient period of time to have had an isolating effect on the subject.

Some typical responses which emphasised geographic isolation were:

During my early childhood we lived out of town on a farm and there wasn't a lot of connection between me and the rest of the world at all until I first started school ...

We lived in the country It was during the war so there was very little contact with anybody else, in fact no contact with other people making art My mother didn't like us being at school more than we had to be there because she thought the kids were rough and we used to walk to school and I can always remember walking miles behind - I was always interested in looking at things ...

We lived in a tiny rural village. A very remote village and we had very little communication with the outside world

We were isolated from other children so these [art] activities were personal. We couldn't associate with the village. There were great high walls around the compound. We could hear them and once I climbed to the top of the wall and talked to an ... boy but that was the closest I got.

Ten of the subjects indicated during the interview that they were only children. This isolation from other children placed them in a situation which left them to their own devices as far as play and exploration of their home environment were concerned. Some typical responses from subjects who were raised as the only child were:

I had a very separate childhood ... there wasn't a lot of interaction with a lot of other people apart from playing on my own with a lot of grown ups who were my mum's ilk.

I see myself as an isolated figure in an environment which was sometimes a little bit rich, but my whole feeling about it was of absolute deprivation ...

I was an only child and probably a bit of a spoiled little boy that got his own way. I was a bit of an isolate because I played on my own a lot. I spent a lot of time indoors.

In other instances, subjects were raised almost like an only child due to a significant gap in the birth of the siblings. Some typical responses under this category were:

I did a lot of work at home and I started oil painting, My parents were happy that I kept myself busy. My parents were both working and by then my brother had moved out so I was on my own and maybe I drowned my sorrows in my painting.

I have two brothers. I am the eldest. There was a big gap due to the war. I was almost like an only child ... at the time it didn't dawn on me that I was different to the other children. I was a very sensitive child.

There was a large gap between the birth of my sister and myself, consequently, it was like being an only child. I always made the comics on my own. I used to run off and hide somewhere and make the damned things and as soon as my father came near I would hide them (the comics).

A fourth issue which led to the isolation of many of the subjects was some kind of childhood illness. For example:

I was quite ill with asthma and bronchitis for much of my school life and so my schooling was rather fragmented. This meant that I spent a lot of time by myself in a withdrawn kind of situation I was in a situation where I had to entertain/occupy myself so I drew and drew and read lots of books and comics.

And the other thing I did was sewing. I would do drawings ... it was something I did. I remember doing those when I was sick. I would do a drawing on a piece of cardboard and then I would sew. I got chicken pox twice - and tonsillitis quite a lot too. I recall filling hours drawing in bed ...

One of my vivid memories is drawing on the wall next to my bed - drawing a train when I was a very sick little girl - when I was about four ... I used to draw with black lead pencils and some coloured pencils.

I was quite ill as a child. I had quite a lot of time at home off school ... I spent my time drawing ... I used to draw faces - like people and faces mostly.

When I was about seven, I got meningitis. I was very ill ... I got pneumonia shortly afterwards and I developed chronic asthma. I spent a lot of time in hospital or in bed at home and I started to draw and that leads me to think that I was already drawing - I'd paint and make things. I can remember just listening to the other kids playing on the road while I was in bed sick. I think that's when I was first conscious of making pictures as being an important part of what I was doing.

I spent a lot of time in hospital right through my teens. I remember another kid that used to draw a lot and we used to sit next to each other in school ... the bulk of my art making activity would have been untutored and at home ... probably if I had never been sick then things may have been different.

I had double pneumonia a couple of years in a row. I was very ill. I used to cop pneumonia every year. I was sort of a sheltered child - kept away - wrapped up - and sort of pandered to a bit. Consequently I got quite good with my hands at doing things.

Category n : An outsider

This category refers to the sense of being an outsider in social terms as well as perceiving oneself to be different from others, particularly within a peer group. Twenty two of the thirty four participants indicated that they had, at a quite early age, felt that they were outsiders, that is that they did not feel part of a group. This feeling of being an outsider was associated with the overwhelming desire to make art. Making art was one of the most important activities in the lives of the subjects.

At school I didn't have any peers who were involved in art making to the same degree as myself. I was a one-off person.

I didn't have any close relationships with my peers through art.

During my secondary school years, the only time I spent a lot of time with other people was at school. The rest of the time was very much on my own, I guess I still am a bit of a loner. Making art seemed to put me outside of the main group even more because I wasn't involved in playing football, playing cricket or any of those matey activities. I preferred to be off doing something else like making art which was

more interesting to me. So there was nobody that even figures in my mind who was supportive.

I spent a lot of time on my own and maybe I drowned my sorrows in my painting.

I see myself as an isolated figure in an environment which was sometimes supportive of my interests, but my general, overall feeling about it was of absolute deprivation.

I can't think that anything that anybody ever told me at school about art ever had very much significance for me at all. I mean I think it was just fairly irrelevant.

The participants reported that they had felt isolated from their peers or their siblings because they seemed to have had a different way of interpreting the world and that they preferred to spend their time making art, reading books and collecting things. For example:

I was a loner as a child all the way through school. I was in a situation where I had to entertain/occupy myself so I drew and drew and read lots of books and comics.

All my friends at that time were in the science group and they basically didn't understand what was going on in the art area. It was a big joke - you know: they'd say to me, 'What are you doing art for?'

I didn't have friends who were interested in art. I was an outsider, a loner. I was not good at games although I tried but I was not good at all.

I don't recall any of my peers who were as interested as I was. They'd talk about poetry but not about art. I was getting interested in painting but it was a lonely thing ... making art is a very private act.

It was a boarding school stuck in the middle of the country. I found it depressing - and I felt a complete outsider there.

I was really working in isolation. I made efforts to play sport with everyone else and get some sort of confirmation of who I might be through those other activities but I was pretty mediocre at them. They certainly didn't compare with the pleasure I got from being able to make a drawing and have a sense that I represented something in a certain way.

My art making was totally personal. I never discussed any of it with anybody. My one close friend that I went through the senior school with didn't do art. I was reasonably friendly with all the children in the class but I don't remember any of them ever discussing their art work.

I was very much on my own because there wasn't anybody else at school doing art. I felt different. I was quite young - a long way back - when I decided that I wanted to do something connected with art but I didn't really know what it was except that I really enjoyed painting.

Six of the participants reported that they were actually taunted, teased and, in some instances, physically bullied by some of their peers because of their individualistic preferences. Typical responses relating teasing and other abuse are:

I remember getting into terrible fights with some of the snobby children who referred to others as 'common'. I had this very strong sense of justice. I was quiet, I wasn't boarding school material anyway. I was quite an outsider not only because I was so interested in art but also because I was very critical of others who bullied children who were somehow different.

I had no friends in my peer group at school. It made me socially fairly mature. I didn't really have a peer group that I was involved with - I was quite isolated which is probably why I didn't like school. I didn't mind being an oddity. That is why I enjoyed art because it was something that I made well and it boosted my self-image.

While the sense of being an outsider often isolated individuals in the primary school setting, at secondary school, they sometimes discovered other children with a similar devotion to art making. Some examples of responses reporting on the issue of being an outsider are:

I was bullied a lot when I was at primary school. I did not have any peers who made things with me, because I didn't do the things they did- I was the odd one out. It was not until I got to secondary school that things started to turn around.

Both of my brothers were always out in the shed making things mechanical I never had any empathy for anything mechanical. All of my brother's friends that I was exposed to had done exactly the same thing There was just this expectation that I was going to be like my brothers, I just always knew that, no, I just knew that the shed bored me - where things would be made, where people were working on motorbikes and welding and things. I just had no empathy for a trade at all ... after Year 12 all of my desires were all in art making, that's where the strength was.

Some of the stories such as *A Lust for Life* would have given me an idea of the Romantic artist who lives in a garret. So that was how I imagined an artist behaved and generally related to the world, but I didn't know any artists at that time. Artists weren't seen to be quite respectable you see. It is a part of every adolescent's view of themselves - to some extent at least - you know - me against the world sort of thing - one's view of oneself as being apart from the mob.

It's quite amazing because the stuff that I used to like doing which was pictures of people and things - you know - sort of observational and almost narrative - I would have been doing that at high school if it had been accepted by the teachers. That would have been my choice of what to do but we were set off in another direction of what we were allowed to do - you know - landscapes and still life.

You were considered a little odd if you did art and if you did art of speech as well it was a very strange thing and that was me!

I come from a working class background. I lived at ... which was a pretty rugged area, socially. There was a lot of pressure for me to get a proper job - a real job and I think that the compromise with my father was that with art I could probably be an art teacher.

I was really shy and I didn't like talking to other people very much - I liked to paint pictures and generally spend my time making art. I felt isolated - like a bit of an outsider. I had never met an artist and I thought that teachers didn't make art either. My art teachers never showed me that they did.

I wasn't doing the sort of things I was supposed to be doing which was pretty landscapes - they were trying to teach me that - because that to them was art ... it was pretty much an isolated activity for me ... so there was this private little world which I was involved with figures and the ego image and things like that. These were not done at school, I would have been exposed at school ... secondary school for me was - well I just wanted to go at age twelve. It was leaving home - I feel that I left home at twelve, which was really important to me because my secret life didn't have to be so hidden.

There were no other children at primary school who were interested in art in the same way as me - I was a freak ... in first year high school I still was on my own then and I was still the class freak.

Well, I was a muscle head and a wimp because I was hopeless at school sports and I hung around in the art room - I couldn't win either way so I cultivated both. I had no notion of what it would lead to and I think that the fact that I was good at drawing probably served as an escape for not being good at academia and impacted on my studies because I was going to be an artist - therefore I wouldn't need to be good at anything else and I didn't concentrate on studies at all.

Category o : An artist as a role model

This category refers to the subject of artistic behaviour including such aspects as how an artist actually works, how an artist dresses and how an artist lives.

These attributes or characteristics were all important to some extent for twenty of the thirty four artists. Some typical examples of the influence of an artistic role model are:

The only way I knew how George painted was because somebody who'd had their portrait done described George at the easel - and it was a revelation - because she

said that he'd stand well back from the painting and his eyes would be rather dilated and then he'd pounce on it and work furiously for a few minutes and then he'd stand back and then he'd paint a beautiful head and then he'd come up with a cloth and rub it all out again. But he'd just be rubbing it in and then he'd start all over again - it was a very physical thing - and it is - this is the reason why it is hard to work in the street. I always stand, especially for the large works - but for still life I usually sit down - when I'm working on a portrait I prefer to stand especially if it is large.

I had quite a romantic impression of what an artist was and I felt that my talent and capabilities just didn't fulfil what my expectations of an artist were at the time (this was at primary school). I don't know how I had come to formulate the image of what an artist is. Later, at secondary school, I had come in contact with artists with the realisation that art teachers could actually be practising artists; I mingled the two together.

Because most of the subjects felt that they were somehow different to other people they needed some personal reassurance about the powerful inner need they had to make art. For example:

At first I didn't know that there were artists. And when I heard that there were not only artists, but art schools, where these artists went, I couldn't believe it. I didn't know anyone in the world wanted to do the same sort of thing that I wanted to do and as for having a school to do it, seemed strange.

In the secondary school setting, often a role model was presented by a senior student. This was particularly the case for the male subjects who often felt isolated from their peers because of their interest and involvement in art making. For example:

There was a bloke who was a year ahead of me when I was in the senior school. I found him to be very interesting. He was very tall and handsome and competent. He was very confident and made interesting 'Whiteley' sort of paintings.

Information from books particularly the biographies of famous artists were read with great interest by nine of the subjects. For example:

When I was about sixteen, I read a Thames and Hudson book about William Dobell: I was sitting at the kitchen table and I said, 'I want to be an artist'. It was as clear as that. My father said, 'Don't be stupid!' The idea had come to me through books and magazines and second hand sort of sources like that really. I was being discouraged from it by my parents and by my father in particular and my grandfather even more. He said he'd lived through the Depression and he said that everyone should have a

decent job and you should have a decent job and the expectations were that I'd be a naval officer or something.

The only model I had of what an artist is was gained from reading books. It was all second hand knowledge about what an artist was.

The role model provided by a secondary teacher was often the most significant influence for nine of the subjects. Some typical responses concerning the role model provided by a secondary art teacher is as follows:

I used to idolise my third art teacher ... his enthusiasm and love for what he was doing eventually rubbed off onto the students. He was dedicated to his work - teaching art to children. My teacher was the biggest influence on my life at that particular time because he was a very courageous man. I idolised him because of what he had been through and what he had done. The stories associated with him and the production of the art work at that time - to a fifteen year old was absolutely incredible. It was magic. The public was saying this too, and I thought, they must be right.

We actually saw our teachers making art at secondary school. The classic example was when Queen Elizabeth II and Phillip visited and we decorated York Park. My art teacher did all the banners and all the signs and he had all the children painting all the banners. This was the first time that I had seen groups of children standing around painting. He would draw the images on a piece of board as quick as a flash and the image would appear as if by magic. This was the first time that I had met somebody with the ability to make immediate images. He was excellent at doing caricatures. This was very impressive to a fifteen year old.

I had a good teacher at Matric. She was more technically knowledgeable. I actually started doing quite good oil painting. I was doing a painting that took me a couple of months which was done purely with the old acrylics and it wasn't too bad. She showed me how to actually paint. Because up until then I really didn't paint. Nobody had shown me technically how to go about painting. She was probably the first real art teacher. All the others just gave projects and let us go on and say, 'Oh, that's nice'. She was the first to show examples and help with perspective.

... was a big influence on me. He arrived during my senior years at the school. He'd been through art school in Hobart so when he came he knew about art He had clay bins and he'd let us muck around with clay. He even encouraged things like plaster casting. He had a good knowledge of history of art and he taught it you know. He was able to make it come alive ... encouraged a love for the subject which ... and I still have. I think really it was his influence on all of us which made us want to go to art school. I made my decision to make art my career in my final year at school - because of (his) influence. He gave us oil paints to use, so we did lots of painting as well as 3-D work in clay and plaster. Real artists did this sort of stuff! I can remember ... making art in front of us. He painted quite a bit in the class room. I remember him making a large head in clay which he later cast in bronze.

The woodwork class was fantastic because it wasn't in the school. It was out at a workshop with a wonderful craftsman. I developed a very close relationship with the teacher. I was his favourite student to the extent that I used to go on Saturday afternoons as well. I started by going Saturday afternoons in D class and in C class too although I was only able to do woodwork at school in E and D class. I used to pack up the workshop for him and make sure that everything was put away in the garage. I had a great depth of admiration for him. We were in the woodwork shop of course but he had another workshop where he did his casting. That was a fascinating place with all his casts and things. He had a very strong influence on me. It was his philosophy, his craftsmanship not so much his style because his style was outdated but I also had a deep admiration for his three-dimensional skills - I could appreciate that he could see around things and see into things, also the way that he insisted that a job be absolutely perfect.

And the strongest role model that I built up was a high school art teacher. So I became a high school art teacher! Next year I went to teachers college and enrolled in a secondary art teacher course.

But I gradually started to get more and more to the point that I wanted to actually be an artist. I didn't know what it was about and I didn't know what it entailed. And certainly there weren't the kind of positions available within the arts that there are now. So it was kind of narrow I guess. I mean I would find house paints at home and just pilfer them and use them but my art teacher also encouraged me, I mean she would get things for me. She would show me a lot of techniques and examples from books. She was one of the pivotal people of my life. There wasn't much around to support or encourage my interest in art, but she was the one I think who introduced me and taught me a lot about those artistic skills.

The issues of artistic behaviour and dress usually became significant for subjects during adolescence. Consequently, the lifestyle of an art teacher including dress and general social behaviour was significant for many of the subjects. For example:

The teacher that we had was the prototype of what you would call an artist. He was quite tall and he had, for those days, quite longish dark hair and a big beard and he was quite a big man and he sort of had that real artistic figure. To me that was what an artist was. I did not see him working, but when I was older I saw his work and I ended up working for him when I was eighteen or so.

I remember the art teacher being a really keen surfer. He was interested in all designs and all of that sort of thing. Like designing a surf board in exactly the same way as my mates thought about sort of designing, having a tank of a motorbike.

I had two fantastic teachers for both years - a male and a female both of whom I think actually practised their own art as well. I have met them both again within the last five years and they are both still teaching full time. I felt like that they were artists. They were both quite outrageous in lots of ways compared to the other teachers and they were very outspoken and very liberal in their views. That was just lovely at that sort of age because all the freedom that you wanted was there. The two teachers were my role models as artists but I don't ever remember seeing any of

their work. I know one of them was a painter and I'm not sure about the other one but I think certainly as characters as personalities they were probably a strong influence because they were both incredibly lively and they said what they thought and they were just very much at home in themselves and that's such a strong memory for me that they probably stood out amongst the field of people who were forever saying what they should say rather than what they actually thought. They could dress how they wanted and ... always had dyed hair and I think I was very very reserved. I had been the oldest child of three and incredibly shy and I had a younger sister who was very out-going and very sociable which always made me feel even more shy and so I think probably I was really attracted to their outwardness and their ease in communication and just their liveliness.

For one subject a major role model was a martial arts teacher. The underlying philosophy about life generally permeated his approach to the sport which in turn directly impacted on his art work.

My Aikido master was a strong influence on me. He was the person who taught me [about] art but he never taught me art. There is a close connection between art and martial art in that it has a lot to do with dance and you interrelate your mind and your body; you're moving through time and space; you have to create a harmony with the things that are around you; you have to assess situations and respond to them; you may be repeating something that has been done before, but because the situations are different and changing every time, you have to create uniquely and afresh each time. Ultimately you have to move in a way which is intuitive yet conditioned; you can't be laboured and fixed, you have to be free and floating and yourself. You have to be able to know yourself intimately; you have to see your activities be one where you meet yourself face-to-face and if you can't face yourself face-to-face, there's a problem. You have to know yourself very clearly and every time you work you meet yourself very clearly. Now the other thing is that in the Orient, I believe art is taught in much the way that Martial art is taught and that is you take a master because you see somebody whom you aspire to - you feel it physically, you feel it spiritually, you want to do it, you must do it, you fall in love with it, this person epitomises that and you then ask if you can be taken on as a student. You then do exactly as you are told, you repeat exactly what you are shown despite the obstacle; for years and years thinking you're only learning to clone them but in fact because you're different you can't possibly clone them and ultimately realise you've been given everything and that you are set totally free because you've developed a new naturalness which you didn't have - the thing which started off as a technique becomes an extension of you and you are set totally free. If you look at it summed up, in the technical sense of the medium that you're working with you are taught the fundamentals of the medium from the basis up, no questions asked; do as you are told; this is what went before you; this is what you'll need for the approach which frees you from any need to express yourself creatively from any other obligation than simply getting on with the task and ultimately creates a new you and you realise then that everything is creative. You have to create yourself afresh every day. So that's where I learnt about art and that in turn took me to Japan. There I discovered the Japanese gardens and everything else and the interrelationship of all the arts. That's where my life really became and so I ended up a Japanese artist and I am unquestionably a Japanese artist rather than an Australian. That was my real art training. That was the most profound influence on my activity as an artist - it was that that set me free to become an artist because

prior to that I was pigeon-holing art, but now I feel free to be myself and I'm just an artist because I'm an artist. I'm a painter because I'm a painter.

Group 6. School influences

Category p : A teacher

This category refers to those subjects who were encouraged and supported by a sympathetic teacher. Twenty seven of the subjects interviewed mentioned the impact of a teacher. In most cases these teachers were encountered at secondary school and usually they were specialist art teachers who had empathy for the subject's need to make art.

I remember my Matric teacher very clearly. He was a strong paternal male figure. He had a very generous personality. He helped me establish credentials around my interest. He confirmed that I could be an artist.

He was a wonderful teacher in that he allowed us to try all different things like sculpture - cast work which was new to us and he encouraged us to use different finishes on our work - this was in Grades 9 and 10. We were encouraged to experiment with the various media ... he really extended our understanding of what art is.

I used to idolise my art teacher. He was dedicated to his work - teaching art to children I followed through into art as a career because I got on so well with the art teacher. My art teacher was the biggest influence on my life at that particular time because he was a very courageous man. I idolised him because of what he had been through and what he had done. The stories associated with him and to produce the things he was producing at that time - to a fifteen/sixteen year old his work was absolutely incredible. It was magic. The public was saying this too and I thought they must be right.

They [the art teachers] were very encouraging and exposed me to all sorts of new materials, different colours of paper to work on and really opened my eyes in lots of ways to what art could be, so I owe an immense debt of gratitude to those classes that I had with my art teachers - they were really great.

My art teacher in senior school was a big influence on me. He had a good knowledge of history of art and ... he was able to make it come alive. He encouraged a love for the subject which I still have. He used to take us out of school. He

used to hire a van and we'd all go and dig clay somewhere We had involvement in so many aspects of art making. He took us painting ... we did watercolours ... he also encouraged figure drawing It was a great introduction to art school. It was so different to what I'd experienced in earlier classes.

I had a good teacher at Matric[ulation]. She was more technically knowledgeable. She showed me how to actually paint because up until then I really didn't paint. Nobody had shown me technically how to go about painting. She was probably my first real art teacher. All the others just gave us projects and let us go. She was the first to show examples and help me with problems I was experiencing with perspective.

Teachers who were identified as significant had allowed the subjects to use an art room at lunch time and other out-of-class times in some cases even at the weekend. For example:

At secondary school I had a very good art master ... he was a sculptor. He was long, gangly and balding. He was the only alternative figure at the school. He lived in a big house away from the place and he was never really part of the school. He was very encouraging. He made materials available outside the formal art class time.

In five instances, the teacher supported the subjects in their desire to pursue art as a career when there was opposition from some members of the subject's family. Here are two such examples:

I had a couple of art teachers that I really liked. One guy I got on really well with, who was really supportive ... and we had a young art teacher ... who looked fantastic ... she had amazing clothes and she took us outside to draw. We'd never been outside to draw in the country. She had a lot of interesting ideas and she basically took me under her wing and looked after me

My art teacher gave the notion to my parents, particularly my father, that art was okay. There is nothing wrong with it. I remember being told that I had to leave school by my father and get a job and all this kind of stuff. My art teacher supported me through that and tried to talk him out of it, tried to make him understand.

The art teachers often represented a behavioural role model in the way they behaved, dressed and made art. For example:

I remember there was a group of young people on the art staff when I was at high school. They were a bit more fascinating - a bit more mysterious ... they were people who wore their casual clothes ... the principal was giving them a hard time about

how they looked as much as the principal was giving certain students a hard time about their behaviour. I always remember the art room as being a comfortable space and the teachers being very relaxed ...

I saw my art teachers making art. I was working with the painting teacher who sort of worked ... like Rousseau ... really lush greens. Sort of idealised vegetation in a tropical setting ... he used to have a picture in the classroom that he would sort of be working at and we would be able to watch his progress.

I had two fantastic teachers ... it felt like that they were artists. They were both quite outrageous in lots of ways compared to the other teachers and they were very outspoken and liberal in their views. That was just lovely at that sort of age because all the freedom that you wanted was there.

I can remember in secondary school meeting the first art teacher that I had ever met. He didn't stay long and he used to sit out on the steps and play his guitar and sing. We were allowed to paint and do all sorts of things. My subsequent art teachers were totally different - they were unique people. It wasn't until later that I fully appreciated their uniqueness.

Four of the subjects developed very close relationships with a teacher and were sometimes invited to the teacher's home environment. Some examples of this support are as follows:

Because I was very good friends with the daughter of my art teacher, as we moved through in to the upper secondary I got to know ... on a personal level. I visited her house. ... was a person who had passionate involvement with art making and it just didn't stop at making pictures, it was a lot about exercising an aesthetic judgement about all sorts of things that came within your experience of life so it was about design of household things like cups and teapots and in one way and another this was something that transferred itself to the students ... these were ideas that I'd never considered - had never been spoken of anywhere around me - the fact that a teapot could be beautifully formed and that it could pour beautifully and this was because the designer of the teapot had made it right.

When I was sixteen, my parents moved and I lived with my sculpture teacher and that had a really big influence on me because he used to take me to all the openings of the exhibitions ... it was like all the top artists who had exhibitions and that was a big influence on me.

I used to go down to her place [the teacher]. I found that experience very challenging because she was the first one who really introduced me to conte, oil paints and the work of other artists. She was a jolly good teacher really. I went over to visit her on a couple of Sundays and we worked outdoors. She was quite a big influence on me.

Five of the subjects were given special privileges such as access to the art room and art facilities during the school holidays. However, this situation only applied to subjects when they were in their senior years at secondary school.

Some examples are as follows:

We were all very close to Most of the boys played hockey We worshipped art and hockey On Saturday afternoons after we had finished hockey we'd get the key to the art room We would let ourselves into the art room and spend the whole afternoon there. We had access whenever we wanted and we could stay as late as we liked.

When we were in Matric. we spent our whole May and September holidays - six o'clock in the morning we went down and we'd stay there until midnight. We would spend the whole day in the art room working.

Six of the subjects mentioned teachers of other disciplines who were significant influences on their development as artists. Usually it was an appreciation of art and culture or perhaps an appreciation of the natural environment which encouraged the subject to take a more open and considered view of the world.

I can think of two people who were major influences on me as a very young artist. The first was a high school teacher who recognised that I had a talent and so encouraged me to pursue art and encouraged me to look a lot at prints in books and secondly my history teacher who encouraged me in history and helped me to develop a love of history. They were the two people, both teachers at secondary school, who in retrospect were strong influences on my development.

I liked the art teachers - they were good people I thought and I liked them very much. It is amazing how much that interpersonal sort of stuff between yourself and teachers influences your performance. I really liked my Biology teacher too - and that was an opportunity to draw because we did a lot of drawing on Biology.

Mrs ... decorated her home with paintings. I suppose that this was the only home I went into which would have had on the walls original works of art. She was a big influence on my life.

Category q: Social contacts at school

This category refers to those instances where subjects referred to close friendships that were formed in a school setting based on a common interest in making art. Eighteen of the participants recalled the significance of at least one social contact while at secondary school. In most cases the contacts were made at school. Often, it was not until secondary school that some of the subjects actually made contact with other individuals who were as involved in art making to the same extent as themselves.

I remember talking to some friends who were obviously enjoying art as well. It was an enjoyable subject for them too. We used get into the art room and work at lunch times. We were really trying to perform in that area. There was a sort of a connection, like a peer group almost like a group of associates for whom it was a stronger concern than maybe other subjects would have been.

I remember also another kid that used to draw a lot and we used to sit next to each other in school and I'd just draw while all the classes were on and we used to get into trouble but we just wanted to do it and it wasn't available at the school.

My best friend was involved in art making too. Actually, quite a few of my friends were involved. We used to do art as a subject at high school. I loved it, really loved it. That was when I got my first taste, I suppose, of Impressionists, which was through the history component of the course.

I had friends at high school. One I picked was a good artist but she left and went to a private school. Then I met ... in an art class. We became very close friends. We spent all our time in the art room. Pretty soon we got access to the art room at lunch time and we just lived there. So we could do things at lunch time as well. There were just the two of us.

I started to find one or two friends with similar interests. I have got a friend who is still a painter who I met at high school. We would go out and paint on the week-ends together. But I was finding it difficult to find the fodder to paint at school so I was going out and drawing landscapes on the week-ends. He came with me. He now has exhibitions and still paints.

Ten of the participants indicated that the social contacts initiated at school led to extended friendships outside the school setting, and in some instances, the friendships have been on-going into adulthood. Some examples are as follows:

There was a group of us who were really keen on art and we were really keen on music. We sang, took part in a lot of madrigals and group singing and things like that. This friendship that I had with the other girls existed outside the school setting as well.

The first one in my peer group who was like-minded was at about second year high school when we got to know each other. I still maintain friendship with him. He's in the music business in London. He went to art school but moved into the music area. I stuck with art. Another friend became an architect. These were friends from about fourteen and fifteen. There were about five of us who were close friends and interested and gifted in art.

I made a friend called Winston. He is now an architect. We discovered we both liked drawing. And so because the school didn't offer art lessons, our parents - even though my mother wasn't very rich - we went and had private lessons from a couple of art teachers.

Ten of the participants referred to relationships which developed between the peer group and an art teacher usually involving the teacher having social contact with the subjects outside the school setting. Often, such a teacher also encouraged the participants to use the art room during non-class time such as during the lunch hour, at weekends and during school holidays. Some examples of such a relationship are as follows:

My teacher would invite the group of boys to his house on a Friday night and Saturday morning to do extra work. We had extra tuition and then we would go and have a meal with the art teacher and his wife. This encouragement had an important effect on my life.

We were all part of a sort of club organised by the art teacher. We went to his house. We were all supportive of each other. There was a very healthy attitude to music, art, drama, reading of poetry and that range of subjects.

We were very close friends in the group. We did every thing together. We were interested in art together and we worked together. [The teacher] was part of that too. He was a major influence on me. There was a strong desire to be with my mates. ... was a very close friend. ... in his own quiet way was an influence too.

Category r: Project work

This category refers to the art work produced in curriculum areas other than visual arts which the subjects reported as being important. A significant aspect

of school for sixteen of the thirty four subjects was illustrating work produced in other curriculum areas such as history, geography, poetry and nature study. Some examples are as follows:

We did a great deal of nature study. We always did that. We would go out for walks at least once a week as a group and really look at everything we saw. We knew all the trees. We knew their yearly cycle and all the birds.

In the senior group I sketched some leaves, otherwise it was purely observation and talk. There were lots of things to look at in the class room such as flowers, frog spawn, stones and other objects we collected on our walks. We would draw them but we never had paints.

You had a pastel book which we did nature study drawings in for nature study so we'd go out and draw some leaves. I don't remember having to really make art at primary school, ever. We had pastel books, a few drawings but mostly to do with nature study or social studies or geography.

We did nature study. We had a special nature study book with alternate blank and ruled pages. We went outside and collected leaves and seeds and insects. We had to write down what we had seen and we were allowed to make little drawings of what we had observed.

We had a nature study book with one page blank and one page ruled. We would go outside and find interesting leaves and draw them and make comments on the ruled page.

While this was a normal part of primary school work, at secondary school, social studies projects and mapping were favoured activities and some examples of information provided by the subjects are as follows:

At school I used to like doing maps. Maps of Australia and Tasmania. I used to like putting the blue water around and I can remember once I developed a technique of putting two or three layers of different shades of blue around.

In geography we were able to do maps. I loved drawing maps. I was crash-hot on maps. I could draw a map of Australia, no problems at all I always coloured in the sea around the map. It had to be the right blue. My teacher said, 'Oh! You're a very good drawer.'

We used to do maps as well, and I really liked mapping. I could draw a map quite well from memory, not tracing it. I forgot to take my Atlas home, I'd get bad marks maybe 7 out of 10 instead of 9 out of 10 but I could draw fairly well using my visual memory. In the little Atlases that we had, there were little teeny pictures of things like: where coal is mined at Yallourn and there would be a picture of an open cut mine with tractors and trucks down there, or bananas at Coffs Harbour all that sort of produce area maps and I remember copying a picture from one of these Atlases.

The trucks working and I thought a lot about it since and it was oil pastels again and I had actually drawn the picture with black first so I had gone around the outline and copied it with black and then I'd used really bright colours on the truck - colours like yellow, white and what have you and when it was finished I remember my teacher saying, 'Oh! That's fantastic. It's a great drawing you know!' And I've thought about it since and I thought: it probably looked a bit dirty and 'grotty' like the quarry because of the black around the outline and the other colours mixing in. You don't have the sort of control where if you want a straight black line you can have a straight black line.

I've always liked art. At primary school I can remember colouring in pictures including drawing maps of Australia and putting furry blue around the edge of Australia, colouring the yellow in the middle and stuff like that ... and drawing pictures of Burke and Wills and Blaxland, Wentworth and Lawson and Sturt and so forth and drawing those.

Eight participants commented that apart from art, their favourite subjects were those that encouraged and rewarded students who produced colourful illustrations. For example:

I took biology because I was more interested in geology and biology. But again I'm sure those choices were because you had to have drawings in the books. I just went for the things where you had a nice book you could draw in. And geography - you know - they were all choices that I finally made which had the related drawing aspect. Because I was at a hostel and we had to do home work any one who had to have a drawing in their social studies or science books I did their drawings and they did my maths and French. I'm sure that the teachers knew because all the books were the same because they were done by me. It gave me a lot of practice and I enjoyed doing it.

When I first went to school I did a lot of art projects. They were all part of story telling, poetry, music and things like that. Art was an extension of those activities rather than a discipline in its own right.

I used fine line pens. In science classes, I would regularly get 10 out of 10 for the illustration of the experiment and absolutely nothing for the experiment, so I'd usually team with somebody and do all the drawings and they'd be Gothic masterpieces and yet the write up was a catastrophe. Anything that involved drawing - and I'd illustrate all the margins in my books and get into trouble for that.

Generally, the illustrations required by the other curriculum areas were fine pencil drawings. The use of coloured pencils and more recently, fibre tipped pens, were particularly suitable for the skills of the art-focussed individuals.

Later on in primary school I think my drawing got better and I can remember being very skilled at doing illustrations for project work. We used to do our projects not in

books but on large sheets. So we were issued with the large sheets. And I had always thought that was a strong link with my later painting when I got on to art school was the layout and design, a relationship of blocks and texts to areas of imagery on these project sheets that we used to do. That was when I think I really started to get a lot of reinforcement, I think in a public sense, about my drawing. The school inspectors used to come around to the schools and I remember the fuss, the day the inspectors were coming and everything had to be tip top. I don't think I was very good academically or any other areas but the illustrations that I used to do in my books were really highly regarded. So they used to haul me up to the front sitting in the front row and open all of my books to the pages where I had done the illustrations. And they always used to make an issue of not just running the inspector past me but hauling him up to have a look at my drawings. A feature was made of my drawings and I remember that being a really impression like I was being pinpointed as having the skills in illustration.

We generally used coloured pencils for the illustrations. Sometimes we used those coloured crayons. But I don't remember a great deal about using paint for illustrative work. There were sets of coloured pencils that were issued to us any time we did our drawing.

At secondary school, the subjects who were exposed to art history as part of the visual art studies, recalled having to reproduce detailed drawings of historically significant architecture and sculpture. Sometimes the original images were quite small black and white photographs, while in other instances, the art teachers would prepare coloured interpretations in chalk on the chalk board which the students were then required to copy into their note books.

For more extensive project work, some of the subjects used paints and crayons for larger scale work to impress the teacher and peers. Some examples of responses by the subjects are as follows:

I think book work was much more important then than it is now. I mean you would be given a little book that you worked in all the way through the year and it was a precious object. We had one, it was cut quite small, it was about six inches by four inches and the teacher had put it together with one page for writing and a blank page for picture and it was a Bible story book and you would have painstakingly written something about Joseph and his coat of many colours. I assume once a week, when it might have been once a month or once a fortnight, I can't remember. And then you would do your picture on the other side. I can remember doing that and you were so proud of these books because they lasted for such ages and you had to do them so beautifully. And I think that's, it is a shame nowadays that so much art work is done on scraps of paper because, I am jumping ahead a bit now. Even in Junior school our books would all be put in to be marked for the school fair and you would open it at your very best page and you get an A or B or a C, and it would go towards

house points. And I think the pride that we had in those books was something really worthwhile. We had a very good teacher in Grade 4. She must have been to England on a trip and she thought she would take us as her class on a trip to England. I will never forget that because it went all year and we started off, we all made our own passports and we pasted in our photos that were brought from home. And everything was so beautifully done and she had a big diagram of the ship and we could each select our own cabins and we had to write which cabin we were in. As the voyage progressed, we learned about each place we stopped at. So when we stopped in Sri Lanka we would do a page about Sri Lanka, and it was all meant to be so carefully done. I loved doing that and then finally we reached London, the epitome of going to anywhere and we did our London pictures. She was a good teacher because I remember all about it and I enjoyed it so much. I kept that book for years and years.

I can remember in first year, we did French language and I was terrible at that. I just didn't think it was important for me to try. I remember my report card for that summer being U, U, D, U, D, D, A, D, D, U and the A standing out like a beacon. I remember that was because we had to do an illustrated project about aspects of Paris and I just 'went to town' with the drawing. My oral French was just dreadful but I was given a chance to do a visual project and I sort of scored the top mark.

Category s : The school art room

This category refers to the importance which the art room played in the daily lives of a significant number of the subjects. Twenty two of the thirty four participants reported that they had considered the art room as a kind of oasis during their years at secondary school. Several participants described their secondary school art room as a refuge. This attitude could be linked to the fact that they perceived themselves as outsiders and that they preferred to make art rather than join in the other lunchtime activities. In the art room they felt relaxed and safe. The subjects enjoyed being surrounded with art materials and reproductions of historical examples of art work which were often reproduced as posters and prints as well as illustrations in books.

The teacher would give us access to the art room so that we could use the facilities during the lunch break as well as before school.

When I moved to secondary school from my primary school there was a marked change. Art was a particular area of study with at least one special art teacher. There was an art room and the art room became a refuge for me. It was somewhere I belonged, but I didn't belong anywhere else in the school.

My secondary school stressed sciences, mathematics and sports. Those subjects seemed to be the most important. The senior teachers talked about having art as a priority and they prided themselves that ... was the art master - he had left just before I got there and then his successor was ... who lectures at ... and he also writes books - he was a real character and I think that it was as much that he was a real character as anything else that made that room a delight to be in. I realise now that it's one of the things that an art teacher can project - being a character. It can get you out of all sorts of other responsibilities. His art room was definitely a refuge.

I couldn't get to the art room quickly enough. There was a sharing with my friends, who were also involved in art making, about ideas and techniques. There was a sort of camaraderie so they became my friends in the school yard as well. After a while there was a certain status attached to being the best artist or the best drawer in the school. I'd be asked to do illustrations on the chalkboard. I had status as a good artist.

We would let ourselves into the art room and spend the whole afternoon there. We had access when ever we wanted and our teacher would allow us to stay as late as we liked. Very often there'd be no teachers left at school when we left We would spend the whole day in the art room working.

We were allowed to use the art rooms at lunch time. Yeah, there was a little bit of a club, not always, it wasn't always. But it happened. If you wanted to finish your painting you could stay in there and do it. And there were older kids and younger kids and, whoever wanted to be there could work there.

Art class was all I lived for in a way. I immediately found a niche that satisfied me and I was good at it and it was the only thing I had been good at because of the learning problem which was starting to disappear ... I spent every lunch hour in the art room.

I used to spend whole lunch hours in the art room because we could go in any time and do what you wanted to do. There was always a few of us there - the keenies - and the group changed as I went from year to year, but I spent most of my time there. Anywhere else I was insignificant, but in the art room I was the best. In later years I made the softball team at one stage, so I did do other things so I didn't exclude everything. I wasn't allowed to do art on the activities afternoon because I was always there any way so I was excluded so I joined the stamp club and I just loved it that activity too because it was just like the scrap books which was an ongoing interest of mine.

The art room was always a place that you could go and spend more time. If I had a free lesson or if I had any spare time, I'd always go to the art room to do something. I remember floundering around a lot. I remember spending a lot of time going through graphics magazines and design magazines.

We spent all our time in the art room. Pretty soon we got access to the art room at lunch time and we just lived there. So we could do things at lunch time as well. There were just the two of us. There were other people in the mob but the others didn't come into the art room at lunch time.

Category t : Special art classes

This category refers to subjects attending art classes outside the regular school classroom. Fourteen of the subjects reported having had access to special art classes. In some cases, the classes were ad hoc and usually arranged by a parent.

We used to have a special art lesson now and then at home. My mother had a close friend who was a painter ... we would spread newspapers on the table when she came and she'd give us a class I remember loving it ... the sun coming through the window and the brushes and the paints ... she was an enthusiast.

I used to do special classes in drawing Wednesday afternoon and Saturday afternoon. I started these [special] classes when I was in Grade 3. I wanted to do oil painting but I wasn't allowed - they said I was too young.

Ten of the subjects who lived in a city environment were enrolled in regular Saturday morning classes. These classes were usually taken by teachers at a Technical College for children who had been identified by their regular classroom teachers as having particular abilities in drawing and painting. Some examples are as follows:

My mother was always a great go getter for going to classes. In fact I think I spent most of my life in classes doing one thing and another. In Grade 3 I went to the Saturday morning classes and I was there for six years. We were like a real club there; in fact they brought in a rule after you'd been there six years you had to leave to make way for others because of the waiting list. I used to enjoy the art classes at Tech. very much because I kept going for six years. I remember the time when clay was introduced; in fact I could take you to the very spot in the building where it was introduced. I could show you the room and where I was in the room. It was the brown clay, probably from ... and I loved it I thought it was wonderful. I don't know that I had modelled anything before. I would have been in about Grade 5 I think and this was the first time I had come across clay and I can see now what I modelled. I modelled a swan with its back open so that you could put things in there and I recall that I was shocked to find at the end of the lesson things were returned to the bin. I remember thinking that that was not good! To this day I don't think it was good either! I don't recall that anything was actually taught about how to use the clay. The role was that they were collecting some extra money for Saturday morning teaching.

... and then the other thing that I did out of school on a Saturday morning for several years which would have spanned upper primary and lower secondary was going to an art class which was held in ... College, this is in ... , which was a teacher training college and obviously it was a student teaching business. But some of the people

who were running it were very significant people in the sort of circle in new art movement, post-war, pre-war, just pre-war and into the war years in ... and one of them was ... who was quite well known and another one was called But they were very encouraging and exposed me to all sorts of new materials, different colours of paper to work on and really opened my eyes in lots of ways to what art could be, so I owe an immense debt of gratitude to those classes that I had, which was really great. So that was something which provided a great deal of interest to me and a great deal of encouragement and a great deal of broadening my experiences in art. I would do all sorts of things that you want children to do - big paper, big brushes, how to paint and charcoal and all those sorts of messy things. So that was something I have looked back with great gratitude, those people who provided such time and space and opportunity. I would have gone there probably at about the age of ten I suppose. I don't know how I came to be at the special art classes. It could have been initiated by the school in that they could have well picked me out of as being somebody with potential, because I am sure I had already got that, you know, I had created that sort of impression amongst teachers by my keenness as much as by what I produced, I am not sure about that. So it well could have been suggested because in fact the primary school I attended was in the same part of town as this college. I was able to walk over every Saturday, so it was like a feeder school, I think it could have come through the school. But my parents certainly would have encouraged that as well.

I went to special Saturday morning classes at ... this was when I was about eleven. We did drawing and painting - art was my favourite subject.

My teacher said to me, 'You should be going to Saturday morning classes'. I must have told Dad when I went home and he said, 'Ask her about them', but I didn't ask anybody about anything so I think some time later, he must have asked her about it and he organised for me to go to the Saturday morning classes and that was wonderful! The classes were held in the art department of the ... in amongst the oil paintings and the smell of the oil paints. I was only about seven or eight at this stage. They had newsprint, tobacco tins with thick jelly-like paint - powder paint mixed with size, big brushes, and there was a list of subjects written up on the board and I would whip up great big paintings and at the end of every morning, they would pick out the best ones and put them on the board and I always had a picture on the board. There was no instruction given. I kept going to these classes for years on Saturday mornings. It was always painting - nothing else except for charcoal. I loved it! ... I knew at that early age that I was dealing with actual artists there.

... he came in on a Saturday morning and took those who were interested [in art]. Now that was really great, it was very stimulating.

In four other instances, subjects were enrolled in shorter courses which were offered as a school holiday activity or as a series of early evening classes.

When I was eleven or twelve, I went to a pottery course. I was also sent to evening classes. The teacher was a painter. My brother and I were sent and we were the only children. My mother had this drive to educate her children and I suppose to give them a very good cultural upbringing as a reaction to her own home environment which was very working class. And so I always thought the things I did for my mother not always for myself. It was fun going out in the evenings and I was quite

flattered to be treated like an adult ... at Christmas time I would go to workshops where we did enamelling, basket weaving, jewellery, mosaics, stained glass - almost every thing you could imagine. I also recall going on a holiday activity with a potter: we did pit firings.

My parents sent me to the local art school in the summer holidays to do some kind of course that was on I became aware of the paintings and the other art that was there [at the art school] and that created an interest in art for me and I used to go there often just to look at some of the art. The course mainly involved painting and drawing. All of a sudden I was meeting kids from other parts of the city who previously I wouldn't have met. They were all interested in art making too.

Category u : Prizes and awards

This category refers to the recognition received through the award of prizes and awards for art works. Eleven of the thirty four subjects remembered winning prizes and being given awards of some kind for their art work. In six instances, they had entered competitions after being prompted by a parent or a teacher.

For example:

I was encouraged to enter every drawing award as an infant and I must admit, because it [art] was around me all the time, I took it for granted. I actually won an art prize, I think when I was in Grade 3. I won the ... Art prize for children of my age group. I had to do two paintings for it. It was in different categories - one was a rural scene and one that I thought I might have a chance at winning a prize in that particular category and it was the first painting I did and I laboriously spent ages doing it - like weeks and weeks and it was quite a large painting, and I was really surprised because mum made me enter the second one. I didn't want to do it; it wasn't a subject matter I really liked. But Mum was a very forceful woman and actually made me stay in and not go to the beach and not play with my friends but to have a go and finish the second one. Because I didn't want to do it, I raced through it and then when they were announced in the series and I had chosen the particular one that I'd wanted to go for, and when my name wasn't announced for that one I just ignored it and I didn't even know that I'd won the other prize which was equal to the first but it was just that I hated the painting. I was forced to do it, and I'd raced through it and just thrown it in to say, 'There, I've finished!' And then I'd won the ... Prize with it and that at the time didn't touch me very much but it did in retrospect.

In five cases however, the subjects were highly self-motivated and quite independently prepared work for competitions and entered in the hope of gaining recognition for their work as well as the hope of winning a prize. Some typical examples of this category are:

I took part in a competition and won it. I can remember the picture I made because I stuck my own hair on it. It was a figure and it was sort of a collage painting and I remember putting the hair on the figure - cutting a piece of my own hair and putting that on. I think it was something to do with the week of the elderly people or something like that.

I entered competitions for various things. I remember winning a couple of prizes at primary school - one for the *Gould League for Birds*. I won the State prize one year. I also won another prize. I did a painting of the [Sydney] Harbour Bridge.

Phideas, who presented the art segment as part of the popular children's program, *The Argonauts*, on the Australian Broadcasting Commission radio, provided regular motivation for children who wished to receive recognition and rewards for their art work. Certificates were awarded weekly for work submitted to Phideas. As well, the names of the winners were read out on the radio. Following are some examples provided by subjects reporting the influence of Phideas:

I used to listen to Phideas. I would send in my pictures but only those that I did at school, but I never sent the stuff I did at home. I received some purple certificates and I used to write letters [to Phideas].

Colouring competitions are regularly organised by various businesses and companies. Seven of the subjects, feeling confident with their ability to colour neatly, entered such competitions. For example:

I used to have quite a bit of success in colouring competitions which I loved. I once won a wireless - that was a great triumph ... and I won tickets to something called *The Tintookies* and I won tickets to *Paint Your Wagon* at the Theatre They used to have a thing called the ... art competition and once I had a painting in it I might have been highly commended but I can remember going up there and it was on an easel and I was so pleased with it and that was an oil painting. Probably about three foot

by two foot of a woman sitting at a table in a cafe with a cup of coffee. She was rather a plump sort of lady. And I was awfully pleased with that painting.

During my last year at school we had a fair and we had a fence painting competition around the new tennis court. Boards we put up on the fence and people were charged fifty cents to enter. I did the rip-offs from my teacher and I won some money. Then there was an auction of the rest of the work and I made about sixty dollars on the day. I couldn't believe it. It was as much the money but it was like people had let me step out of the closet and I was there and they were saying, 'Oh! I didn't know she could do that!' and it was like I had been at high school and I'd been at primary school and I'd mucked around with all this stuff for a long time and all of a sudden I was getting some sort of accolade for it. I was really happy about it. I thought it was great.

Generally, subjects indicated that work for competitions was done at home but there were some exceptions, depending on the teacher. Book Week was a regular competition which was usually supported by the school because of the emphasis on encouraging the use of libraries. For example:

We were not really allowed to draw things about our own experiences. Only when Book Week was introduced and I used to love books especially having them read to me. I was always being read to. We were read a story for Book Week and then the teacher said that we could make an illustration of the story and then send them off. I won the Book Week competition. I can remember that it was a man ploughing a paddock with a horse. I can't remember the story, but I can I can remember the picture quite vividly.

At school in Grade 5 on Friday afternoon we'd have drawing one week and handcraft the other week. I did tapestry - I got interested in doing stitchery tapestry things and I used to quite like those and rug hooking and I did this cushion using a zig-zag motif on a sugar bag and it looked fantastic - it must have been the colours I did it in - yellow and orange and brown - and it was decided that I should enter this cushion in the show and somehow my mother was distressed to find out that it had been entered in the adult section and she went to the show office to complain that I was only nine and they said it doesn't matter Madam whether he's nine or ninety, he's entered in the adult section and that's where he stays. So poor little ... had to compete against the ninety year-olds as well. So on the day of the show we went out to see if my cushion had been included in the adult display and sure enough they'd put it in the glass cabinet - there it was with a blue ticket on it - First Prize!

I will show you an example of something that I won a prize for. Here it is, a miserable little black and white photograph about one inch by one and a half! And that is what the competition was, to copy that. It is amazing! I was actually thirteen then ... and I just liked competitions and I liked winning prizes! And here we have this postage stamp really, it is a postage stamp-size head of somebody who was a pioneer in the Co-operative Wholesale Society movement and a grand book prize was to be given for the best drawing copied from this photograph. And I won the prize and so I must have done reasonably well.

In this chapter, data selected from the thirty four interviews has been selected and presented under the six major groupings of inherent ability, familial influences, access to imagery, technical knowledge, socialisation and school influences. Twenty one categories were generated from the raw interviews using NUD.IST. Excerpts from the interviews have been presented by the researcher to support the twenty one categories.

CHAPTER 5

Discussion of results, conclusions and recommendations

Introduction

Thirty four artists residing in Tasmania were interviewed with the purpose of investigating the childhood experiences of contemporary, recognised visual artists in order to document and identify formative influences which nurtured their interest in visual art through childhood into mature professional development.

The sample of subjects used for the research consisted of artists practising in a broad range of art forms, namely, painting, textiles, ceramics, illustration, sculpture and print making. As well, the sample contained equal numbers of males and females.

The research question for the study was:

What are the outcomes of interaction between a child's environment and a child's artistic propensity?

The assumptions were:

Assumption 1

Artistic abilities are inherent in certain individuals.

Sub-assumption 1.1

People with artistic abilities display a trait of perseverance.

Sub-assumption 1.2

Artistic abilities are enhanced through access to art techniques.

Assumption 2

Environmental influences nurture artistic propensity.

Sub-assumption 2.1

Childhood experiences nurture inherent artistic ability

Sub-assumption 2.2

The motivation to become an artist may be nurtured by

- a. People within a child's familial environment
(including parents, grandparents and other relatives).
- b. A child's educational environment.
 - i. Classroom teachers.
 - ii. Specialist teachers.
- c. Contact with art forms outside the school setting.
- d. The degree of socialisation.

Assumption 3

The development of artistic propensity is an outcome of interaction between artistic ability and environmental influences.

The discussion of the results of the data analysis in relation to the groups and categories (see Chapter 4), which were developed from the above assumptions, can be viewed as major conclusions of the study.

Discussion of results

Inherent ability

The data derived from interviewing thirty four artists indicated that from an early age there was an inherent 'streak' which motivated these individuals to produce art. All subjects viewed themselves as possessing an inherent, passionate interest and skill in making art, which began during early childhood. Many of the subjects, when interviewed, indicated that there was always a time when they wanted to make art. This result reflects research studies (Bockris, 1990; Dutton, 1992; Hetherington, 1963) concerning historically significant artists, which showed that they also identified a desire to pursue art from an early age.

Perseverance

The desire to make art images was so strong that most subjects referred to instances, during their childhood and adolescence, when they had displayed perseverance to produce art works, even when they had been discouraged by others including a parent, a sibling or a peer.

Many of the subjects preferred to make art rather than participate in activities pursued by other children in their social group. The decision to be independent in their art making activities sometimes brought them into direct conflict with their peers, who did not appreciate their strong inner drive to make art. It required perseverance on the part of the subjects to follow their urge to isolate themselves and make art, rather than please their peers by participating in the more accepted social activities and games.

Subjects in this study reported that their parents expected them to be outdoors playing. However, subjects stated that they preferred to be indoors drawing, painting or reading and they reported that they developed particular strategies to enable themselves to devote time to engaging in art activities.

Coupled with an inherent artistic ability, results of this study indicate that there was a drive or perseverance common to all subjects to pursue their interest in art and to master the use of art techniques, whether it be the mixing of a particular colour or the drawing of a specific feature of an object. Subjects persevered in an attempt to achieve visualised outcomes whilst often having to struggle to overcome very difficult technical problems in the process. To achieve a special effect, which had been noted in the reproduction of an example of adult art or to produce images which appeared realistic, relied on the subject applying careful attention and hard work.

The identification of gifted and talented children is based on the widely held assumption that characteristics of talent can be identified by others and that these children can be helped to further their abilities. Though self identification may be utilised, generally the identification of gifted and talented children is undertaken through observation and testing. Results of this study seem to show that individuals identify artistic talent and ability for themselves, that the identification occurs early in life and that it is accompanied by strong commitment and perseverance. Howe & Sloboda (1991a) found, in their study

of the early lives of musicians, that there is a close correlation between the ability of a child in a particular area such as music and the idea that these abilities can be inherited. The responses of subjects interviewed by Dutton (1992) indicated a sense of commitment to art making and a willingness to persevere with art making even in difficult circumstances. Characteristics of perseverance and commitment as well as self appraisal need to be acknowledged as important for the identification of gifted and talented children in visual arts

Familial factors

Results of this study show that the development of artistic propensity is an outcome of interaction between artistic ability and environmental influences. People with artistic ability:

1. Need the support of family members;
2. Seek stimulus from the natural environment;
3. Require access to art resources including visual images, and
4. Value and welcome periods of isolation and opportunities to engage in art making activities.

As part of the selection process for children talented in art, subjects in this study reported the impact of practices at home. The motivation to become an artist seemed to be nurtured by people within a child's familial environment. From the data gathered for this research, it appears that the intense interest in art making is observed and noted by family members and/or the parents of the child and usually supported and encouraged by them.

In instances where neither parents nor close relatives made art, the keen interest in activities such as drawing and painting, exhibited by the subject, had

generally been encouraged by family members, even though the desire to engage in such activity was not well understood by the adults.

In many instances, parents of the subjects recognised a special interest or ability exhibited by the subjects and they supported their child by providing art materials and simple equipment such as brushes, a box of paints or an easel.

Support from family members is significant for children with artistic talent to realise their potential. Findings of the study show that family members employed a variety of strategies to support the subject's interest in art. These strategies included the supply of books about artists and art techniques; encouragement to enter art competitions; financial support to enable the child to attend art workshops during school holidays; granting permission and providing financial support to attend Saturday morning art classes and the provision of technical support.

As well, the home environment was important for the subjects in the acquisition of art techniques and skill, rather than the school. Technical assistance was provided by a parent and/or grandparent for one third of the subjects. Typical of the kind of technical information supplied by a parent or a grandparent were strategies required to draw a human figure or a portrait using 'appropriate' proportions, along with the use of perspective to ensure that buildings looked 'right' or that fence posts appeared upright in a landscape drawing.

It is interesting to note that similar characteristics were also identified in the biographical and autobiographical studies of well-known artists. Spencer (1991) made particular reference to the influence of the illustrations in the story books read to him by his father; Auguste Renoir's encouragement in his early efforts of drawing by his father is documented by Jean Renoir (1962); Bockris (1990) in his study of the artistic development of Warhol, points out the significant

impact of the support and encouragement provided by Warhol's mother for her son's early art making.

The environment

The childhood environment experienced by subjects was identified as a very significant influence by thirty two of the thirty four subjects. The natural environment associated with the home, and activities such as bushwalking, was specifically mentioned by a majority of the subjects and features such as trees, the sea, beaches, mud, gardens, earth, rocks, insects, animals and fish were important aspects of their sensory experiences. Some of this interest was manifested in the preoccupation with collecting objects, but much of the interest was reported as discriminatory observation of visual-sensory stimulus in the environment. Collecting and categorising were often important activities undertaken by subjects which relied on keen observational skills and heightened visual discrimination.

In early childhood education, exploration of the environment through play is considered to be an essential aspect of learning. The literature on creativity (Getzels and Jackson, 1962) focuses on the importance of play and the imagination, in promoting the development of creativity in children. Many art class rooms engage children in imaginative activities, but these activities tend to be teacher directed rather than student generated.

Religious imagery

The impact of religious imagery was a direct result of the religious beliefs and practices of those subjects who were raised in the Christian faith. This would seem to be an expected outcome for individuals with an intense interest in images, who find themselves surrounded by religious art works including paintings, sculptures, stained glass and murals featuring religious events. A frequent source of visual imagery arose from the impact of religious images

and was closely linked to religious belief and practice and the influence of the family.

Visual discrimination

It is important to consider that the kind of language used by the subjects, when describing their childhood experiences for this study, is that which has been refined by them over many years as practising artists. One would expect artists to be in command of visually descriptive language. However, subjects in the study had retained specific memories of their childhood sensory experiences and it was significant that they could remember and describe in great detail their early sensory experiences. Several subjects were able to describe details such as smells and textures which had been part of their early childhood experiences. A high level of sensory discrimination was reflected in the description of the things that subjects collected and classifications they made of objects.

Based on the teaching experience of the researcher, the detailed descriptions provided by the subjects of their childhood experiences indicated a much more complex description of sensory experience than one would expect from children in a regular classroom. An on-going difficulty, which teachers have to deal with, is the training of children to be visually discriminating. Visual discrimination should be a vital part of learning, as part of the art curriculum, along with drawing, painting and clay work. This is an area worthy of further examination.

Although the subjects in this study were artistically talented, there are implications for the need to train children to be visually discriminating and to raise sensory awareness as part of regular art learning in schools.

Technical knowledge and access to imagery

The subjects had a strong, on-going desire to acquire skills and knowledge about a wide range of art materials and processes. As young children, when the main focus for most subjects had been drawing, the interest tended to focus on the skill of drawing particular objects so that they looked correct or 'realistic'. The solutions to technical problems were sought from resources available, or obtainable from sources such as print material art galleries and adults. A self-directed problem solving approach was used which relied heavily on the availability of resources. The subjects appeared to seek challenges and they liked to solve technical problems.

Access to art works or visual images appear to stimulate the development of artistic ability. A common source of technical information was books. Most subjects remembered using books containing visual information relating to the drawing and painting of subject matter, such as portraits, the human figure, animals and landscapes as points of reference for technical knowledge regarding the making of visual images. The quest for technical knowledge often related to the sequence involved in a particular process or the desire to know how to achieve particular effects with various media. Books and journals about art making were standard sources of such technical information.

Sources of imagery for subject matter were derived from picture books, magazines, comics, movies and television. Images used to promote popular rock bands and recording artists were influential for many subjects, particularly the males. Toys, which were often associated with comics or movies, such as Disney characters and the *Star Wars* movies, were also used by some subjects to provide specific information for drawing their favourite topics.

Some subjects had been taken to exhibitions, galleries and museums by their parents. In those instances, where subjects had spent their childhood in an urban environment, the visits had often been quite regular; while the subjects who had spent their childhood in a rural setting rarely had access to exhibitions of any kind. It was only on such visits that subjects had been able to gain an understanding of particular characteristics of art works including the texture of some oil paintings and the actual size and scale of the works.

Contemporary art education policy has tended to veer away from teaching skills and focussed more on self expression. Results of this study indicate a need to reassess this trend and to investigate more carefully the impact of art instruction, and the range of resources provided.

Copying

Copying was an activity commonly employed by most of the subjects at some stage during their childhood. In particular, copying occurred during upper primary and early secondary years. The researcher identified a reticent attitude exhibited by many of the subjects when the issue of copying was raised. They responded as though it was not quite respectable to have copied, let alone admit to it. In most instances, the gathering of visual ideas through copying was an activity carried out at home but rarely in the school art room, perhaps due to the attitude of teachers to copying. This may reflect the negative views many art educators still retain about the place of copying and its value in acquiring knowledge about subject matter or learning about specific art techniques. However, the use of copying by artists, in many cultures and over many centuries, is now well documented (Gardner, 1980), (Wilson & Wilson, 1982), and (Duncum, 1985a).

Since the 1950s, copying, as a means of solving technical problems, has been a contentious issue in art education literature. The impact of popular imagery on children and the use of copying has featured in the research of Wilson &

Wilson (1977) as well as Duncum (1987). The information provided by the subjects participating in this study generally supports research findings concerning the importance of copying images from popular sources. For those students for whom copying was an important activity, the resultant art works provided a source of praise by adults in their home environment, as well as by their peers, who admired the technical skills exhibited by the subject. It is important to note that a small number of the subjects reported that they had no memory of having copied images from popular cultural sources. However, most subjects appeared to be visual 'scavengers' in that they borrowed and used images from a variety of sources in the environment, whether through the observation of the natural and man-made world or via the visual work of other artists.

Results of the study suggest that copying has a place in an art program and should be promoted as a method of acquiring drawing skills. Wilson, Hurwitz & Wilson (1987) suggest that students develop their drawing skills both by studying how other artists work and from their own experimentation.

Duncum's research (1985a) was drawn from subjects who were artists and who could be considered exceptional. It is not clear whether copying is a technique appropriate only to the talented in art or whether it could be a useful technique to a wide range of children.

Perhaps the broader need of acquiring technical skills is more relevant, with copying being but one aspect or way of acquiring technical knowledge. Wilson, Hurwitz & Wilson (1987) suggest that children require a range of drawing activities, including the opportunity to copy from the art work of others. Children may need more instruction generally in technique and, if so, educators may need to revise attitudes and acknowledge greater importance for children to acquire art skills and art techniques. There is a need for more research in the area concerning technical skills as well as the effects of copying as a technique with children in regular classrooms.

Socialisation

The degree of socialisation may act as a motivating force for a person to become an artist. The results of this study support previous research findings of Gallagher (1975) and Barron (1972) which indicate that artistic people tend to be anti-social and like to work alone. Research concerning the characteristics of people identified as creative suggest that these people prefer their own space to work alone (Getzels & Jackson, 1962).

Isolation

The degree of isolation experienced by most subjects in the study was an unexpected finding. It seems that people with artistic ability have their ability stimulated when they experience isolation and/or illness. It may be that for artistic ability to develop, there needs to be a degree of isolation provided, in order for such people to exercise perseverance and imagination without distraction. This finding could be important for research concerning gifted and talented students, with regard to work practice and/or teaching strategies. Is this a characteristic of artistic people or is it also a characteristic of people with talent in other areas?

A role model

The search for a role model was an important urge identified by the subjects in this study. This characteristic appears to have been more significant among those individuals who grew up in a non-artistic home environment. Results of this study indicate that there was a strong desire by the subjects to behave in an artistic manner and the identification of a role model was often an ongoing dilemma. Many of the subjects felt that they were 'different', and saw themselves as outsiders, constantly looking for adult models who displayed similar characteristics.

The drive appears to have been to identify an adult who exhibited traits which matched the artistic behaviour of the subject. It seems that it was not necessarily a visual artist who was selected. However the role models were usually people significant in some aspect of the arts including music, dance, drama, film, as well as visual arts.

The identification of a role model helped provide validity for the interest and involvement of the subject in art making. It is possible that the search for a role model was also significant because a significant number of the subjects thought of themselves as being different, or as outsiders, and since they often felt isolated and lonely, from a social perspective, a role model provided them with courage to persevere with their artistic pursuits and interests.

Identification with adult role models is a common occurrence in adolescence. Subjects in this study exhibited an expected need for role models and the identification of a career role model congruent with talent, was significant.

School influences

Results of this study indicate that the school had a minor impact in nurturing artistic ability. Subjects who were interviewed for this study indicated that when they began school, even in some cases as early as kindergarten, a teacher identified the child as artistically talented in art. Although a teacher may have identified a subject as artistic, this information was conveyed to parents and the support then emanated from the family environment. In such instances, the teacher communicated the information to parents or family members who were encouraged to seek expert support from out-of-school tuition for the child.

As adolescents, almost all of the subjects indicated that they had been significantly influenced by the work of a specific artist they encountered as part of their school art program. Usually they had become aware of the style and subject matter favoured by artists as a result of studying art history at secondary

school. It was the school which had provided the subjects with access to information about these artists in a formal way. In this sense, the school was more effective in meeting the need for an adult role model.

Results of the study indicate that many of the subjects were recognised by the school community for their artistic skills for which they received praise and recognition. However, in some instances the subjects had been marginalised by the teachers of other curriculum areas where art was used in a purely decorative mode.

Notwithstanding evidence of support provided by some teachers, the results of this study show that overall, the non-school influences provided greatest impact on the artistic development of the subjects.

Results of the study highlighted the importance that special art classes and community art classes played in the growth of artistically talented children.

Conclusions

Findings of this study reveal that individuals who display a keen interest in art making from an early age, are aware of the urge to make images with available materials and begin to do so with a firm single mindedness in early childhood. They seek to acquire technical skills and seek adult role models. Contact with art work and art resources seems to make an impact and was important.

The data revealed that the home environment was a significant source of support for subjects interviewed. Considering education policy and the promotion of gifted and talented programs for students, the case of artistically talented children may not align readily with current policy for other areas of talent and giftedness.

Results of the study indicate that the source of identification of artistic talent came not from the school but from parents and other family members. Further, home environmental influences were responsible for nurturing the inherent talent exhibited by the subjects interviewed for this study. In some cases teachers provided support and encouragement but generally the school was not the major source of influence. Identification as an artist does not seem to rely on an outside institution such as a school, rather, the identification is from the home environment and a 'significant other.'

The need of artistically talented children to work in isolation has significance for school art programs. It would seem more important for children, who are identified as artistically talented, to be placed in out-of-school programs rather than make allowance for those children in a regular school program. Results of the study have significant implications for gifted and talented education policy suggesting that increased attention should be directed towards special and/or out-of-school programs for artistically talented children.

Recommendations for further research

1. Research is needed regarding the effects of art instruction in technique and technical skills for children in regular classrooms and at different age levels.
2. Further research could be undertaken concerning the special influence of media (radio and television) on the art produced by children.
3. Research should be undertaken concerning the use of copying as a strategy for the development of technical skill and knowledge by children in art classes in primary and junior secondary classes.
4. Research could be conducted to consider the effects on children's art from participation in special courses and classes, for example privately organised Saturday morning groups, Adult Education classes, school holiday workshops, gifted and talented camps.
5. Comparative research, in upper primary and early secondary classrooms, involving the impact of copying on children identified as talented and children not identified as talented, should be conducted.
6. Research should be undertaken which examines children's visual discrimination abilities and the effects of training on visual discrimination.

Appendix A

Copy of initial letter for potential subjects

University of Tasmania



Edward Broomhall
Lecturer in Visual Arts Education
Department of Education
at Launceston

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(P.O. Box 1214)
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(003) 317 505 (H)
Fax: (003) 243 048 (W)

22nd July, 1993

Dear

I am currently conducting research for a doctoral thesis entitled 'Formative Influences on Recognised Artists'. The study is an attempt to find out what factors contribute to the development of an artist by interviewing subjects who qualify as experts in their field of art practice such as painters, sculptors, printmakers, photographers, designers in wood, leather, metal and glass, and book illustrators.

The information gathered in the interview will concern your particular experiences of the visual arts - educational and extra-educational, which have led to your high degree of understanding and appreciation of the visual arts. **The questions will focus on your life up to the end of secondary school.** The interviews will be recorded on audiotape to enable precise documentation to be made by the researcher. The audio tapes will be stored in a locked filing cabinet in the School of Education. They will only be available to the investigators and the relevant participants.

I'm writing in the hope that you will consent to be interviewed.

For further details of the research, please contact me at the above address. For your convenience, I have included both my 'phone and fax. contact numbers.

As I am anxious to proceed with this research, would you please communicate your response as soon as convenient. If you are willing to participate, we will need to organise a time and place to undertake the interview, which is mutually convenient.

If you agree to participate, I will forward a copy of the interview schedule so that you will have time to reflect on the questions before the actual interview is recorded on audiotape.

Yours sincerely,

Edward Broomhall
Lecturer in Visual Arts Education

Appendix B

Copy of the follow-up letter for potential subjects

University of Tasmania



Edward Broomhall
Lecturer in Visual Arts Education
Department of Education
at Launceston

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Launceston, Tas. 7250

Phone: (003) 243 281 (W)
(003) 317 505 (H)
Fax: (003) 243 048 (W)

22nd July, 1993

Dear

Thank you for giving your consent to be interviewed as part of my doctoral research, 'Formative Influences on Recognised Artists'.

Please find enclosed a copy of the interview schedule and a statement of informed consent which is required to be completed before the interview is undertaken. The form can be completed on the day of the interview so please retain it until that time. I will contact you in the near future to negotiate a time and venue for the interview.

Thank you once again for your prompt reply to my invitation. I look forward to meeting you for the interview. If you have any questions relating to the proposed interview, please do not hesitate to contact me either by 'phone, fax. or letter.

Yours sincerely,

Appendix C

Copy of the interview schedule

The interview schedule

Q: Question

P: Probe

Pre-school

Q.1 What types of experiences in art making did you have before entering Primary School?

P.a Art materials? Colouring books? 'Magic' painting books?

Q.2 What kind of exposure to works of art did you have before you began school?

P.b Art works in the home environment?

Art books at home?

Art gallery visits?

Museum visits?

Family or friends who were involved in some aspect of art?

Q.3 Do you recall having any notion of what art is at this early stage?

P.c Did anyone with whom you were acquainted or perhaps a particular place have a special connection to art for you?

Primary school

Q.4 In your primary school years, do you remember encountering any particular works of art which were considered to be exemplary?

P.d Were these works in the form of reproductions or were they original works?

Were there art books available for viewing?

Did you attend art exhibitions?

Q.5 Were there any learning experiences provided in the school setting given in connection with examples of artworks whether in the original form or reproductions?

P.e How were they used?

Q.6 Outside of the school context, were you shown or did you encounter any works of art?

P.f Gallery visits?

Art books?

Art in the home environment?

Relative or friend who was an artist?

Q.7 Was there any particular direction given to you by an individual in relation to experiencing works of art?

Q.8 During your primary school years, what kinds of art making experiences did you have?

P.g Which materials and techniques did you experience?

What kind of role did the teacher(s) play?

Are there any particular projects or learning experiences that you remember either from a positive or negative view point?

Secondary school years

Q.10 During your years at secondary school, what kind of involvement did you have in art making?

P.i Types of materials/ projects/ techniques/ processes experienced?
What kind of role did the teacher(s) play?

Q.11 Did you make art outside the school setting during your time at secondary school?

P.j Types of materials/ projects/ techniques/ processes experienced?
What role, if any was played by a friend/ parent/ carer?
Did you attend special workshops/ holiday camps where art experiences were provided?
Were these experiences a positive or negative influence on your development as an artist? In what way?

Q.12 Can you recall any particular influences on your art making?

P.k Art books/ reproductions?
Images from the popular culture such as comics, movies, television?

Q.13 Did you have some image in your mind of what it might be like to be an artist?

P.l What did you do to further develop/ refine this image?

Q.14 What do you recall were the major influences on the development of your personal identity as an artist?

Q.15 During your years at secondary school, what opportunities did you experience to enable you to learn to use art criticism strategies to analyse works of art?

Q.16 Were you shown works of art that were considered exemplary, or did you encounter any in the school setting?

P.m Did these encounters have any influence on your own art making?

Q.17 Did you encounter works of art outside the school setting which you considered were exemplary?

P.n In the home environment in the form of reproductions/ original works/ art books/ sources of popular culture (e.g. comics, magazines, television, record covers)
Art gallery visits?

P.n Did any of these encounters influence the imagery/ techniques/ processes used by you in your art making?

Q.18 In either the home or school setting, did you copy the work of other artists?

Why?

Q.19 Can you remember any exemplars that you consider were particularly influential on your artistic development?

Current involvement

Q.20 Since becoming involved with art as you are now, have you, at any time felt that you have consciously endeavoured to unlearn something that was taught to you:

- a. in a school setting?**
- b. outside the school setting?**

P.o In what context?

P.p Why?

Q.21 Briefly outline the kinds of involvement you have with art at this time.

Q.22 What connections are there between your current work and your childhood experiences with art?

Appendix D

Ethics form

University of Tasmania



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RESEARCH: FORMATIVE INFLUENCES ON RECOGNISED
ARTISTS

AGREEMENT FOR INTERVIEWEE

I have read the information supplied about this research project and any questions I have asked have been answered to my satisfaction. I agree to participate in this investigation and understand that I may withdraw at any time without prejudice.

I agree that research data gathered for the study may be published provided that I cannot be identified as a subject. Furthermore, the taped interviews will remain strictly confidential.

Signature of subject

Date

I have explained this project and the implications of participation in it to this volunteer and I believe that the consent is informed and that he/she understands the implications of participation.

Signature of investigator

Date

Appendix E

Sample of a transcribed interview

13/10 1993

I made mud pies before I went to school. I can remember drawing on a wall at home. We were brought up in the Dr. Spock era when you were allowed to do - we weren't told no very often. We basically wrecked our house. We moved a couple of times we made such a mess of our houses. We were allowed to do a lot of things we weren't told - I don't remember being smacked My Dad smacked me once. I can remember it hurting him more than me. We were basically encouraged to think that we could do what ever we wanted with in reason. We were always reasoned with and so I think that there was an expectation that we should be creative. Any thing was possible.

I did lots of drawings but I don't remember much about them.

Pencils and pens were used for drawing.

I remember being very pleased with the first felt tipped pens that came out - they were brought out by Disney as cartoonists pens and you had to - they were big and clunky. I think they had to be filled with colours, but they were supposed to be the sort of pens that were used by the Disney cartoonists.

I had Magic painting books.

We lived in the city in Melbourne in Malvern, it was just suburbia.

We had quite a lot of paintings and things around. I have a very strong formative memory of a painting from my great aunt's place - which I now have - a watercolour and I'm convinced it has had impact on every thing I've ever done since. I can remember when my aunt died, she was in the big, old, family house, and they'd been there a long time - she died and my father and his brothers were organising the estate and there was a debate about who would get what they got together over a whisky around the family dining table and I remember begging dad to get the paintings and prints and particularly this painting which as always been mine ever since and the interesting thing about that is I'm sure it was when I was at primary school falling in love with a water colour in a gallery in Malvern - there are a lot of Antique shops in Glennferrie Road - and there was a fabulous watercolour - I'm convinced it was by the same person - and begging Dad to invest in this painting but I can remember the impact of this painting.

It was the colour blue, the subject the sky - the fact that there's a central subject - it's a classic style divided into the Golden Mean proportions

but it flows from an area of great detail which blends of into very soft atmosphere - these were the attributes that impacted on me.

My mother had an elderly cousin who'd been a governess in India and she'd also been a Colonel in Queen Mary's army and she had a fabulous collection of things - she had an enormous marble in her hall all sorts of Empire things every where and art works and Indian relics and carvings - this sumptuous collection of treasures and this elderly very well spoken woman absolutely smothered in powder and lipstick and eye make up - she was wonderful!

Mum phoned her one April fools day and told her that the Queen and Phillip were getting a divorce and she said Oh! That dreadful Greek I knew it would never work! Mum said no that's wrong Prince Phillip is divorcing the Queen .What! He drove her to it that poor girl , that poor queen!

Mum inherited the marble but sold it and I've had a passion for marble ever since.

I have a water colour that my grand mother gave me that I remember as a child. As a very young child I copied it.
My grand mother had quite a collection of water colours.

I had much more contact with water colour than I had with any other medium.

We had a painter Norman George who was well known who lived over the road but the most impressive person in my early life was my godmother who was quite a distinguished water colourist, painting birds and flowers in the 1940's.

After years of not seeing her I've just made contact with her again and I'm getting ready to write some articles about her. She was the wife of a surgeon so she had no financial reason for painting - she just loved it and she's been working for the last 40- 50 years building up a wonderful body of work they are influenced, I now realise by Japan because of the lovely space and design and lots of white paper and she has turned out to be a kindred spirit all these years later. I remember going to her place and her working on paintings of birds using specimens from the museum and also attracting honey eaters to her window and lots of paintings of flowers like fustics and roses.

My aunt used to paint water colours and she'd done some illustrations and I was impressed by those.

I saw my godmother at work, but not the others.

I remember very early on saying that I was going to be an artist, or an architect or a draughtsman. I was going to draw! That's what I was going to do - something that involved drawing. I had no idea what it meant but always I was going to draw.

Later I had a reaction against it but I came back to it but I was always going to be an artist.

I was very impressed by my older brother's drawing ability and very - you know how children develop systems for drawing - and some where he got a system for drawing a head which has never left me and I virtually cloned his system up to primary school. I was very impressed with people like my brother drawing around me. I have a younger brother but they're the only people that I remember having an influence on my work.

Norman George was a prominent painter - well established, full time professional who lived from his work for years. I had no contact with them but George Bell was a cousin of my father's and the Bells were family members. There were all sorts of art contacts in the family that I never had any contact with.

The Carnegies had an extensive art collection and they're dad's cousins but I didn't see the work.

I went to school at Grimwade house at Melbourne Grammar which was quite a long trip on the tram.

We didn't have an art room. I don't know when we did art in class. I have no memories of primary art.

The most impressive art experience from Primary school was - we had a teacher when I was in grade 4 who could really draw and on one occasion he drew a cowboy fort with Indians all around it on the black board and it was so impressive. I remember that vividly - I remember the image, I could almost re draw the fort now it made such an impression on me, but it also affected my time as a school teacher - the idea of teachers illustrating things on blackboards and actually showing people how an art work is created. The actual process and when you see the process it becomes part of you - you experience it with your eyes and you experience it with your body really and it comes into you and it comes out of you - I was very impressed by that experience. His drawings were fantastic.

There was an emphasis on music but not art.

At home we went into a period of crisis because mum drank so we were classic kids growing up in an alcoholic house hold so probably from about grade 4 on I stuffed myself with food, became extremely fat. It was a case of surviving. When I drew, it was as much to escape as anything else.

Mum when I was 14 stopped drinking It was a very formative time and we were very escapist at home I don't remember much about drawing and painting at home.

I loved comics. I collected them and I have all my original comics. I have always had a passion for them and I collected many different titles.

The Phantom was always a special one, then later on when I became a teenager some comics came out that were very well drawn at the beginning and I avidly collected them but they gave me night mares all the time so I ended up - and they got sicker and sicker - I couldn't read them, I used to collect them for the drawings but I couldn't be bothered with the stories. Mad, Phantom, Batman - often the best drawn comic of the lot - in some ways - I did copy some of them but I don't have much memory of it .

I do remember at some stage at high school naturally doing contour drawings. I could look at something and draw it exactly. I had a phenomenal ability just to draw and that was one of the things that made me think that I was going to be an artist, but I recognise now that there is a lot of truth in the left / right hemisphere theories and I was just simply tapping in. I know that at that stage it was not any thing special to me that I could draw . It was remarkable to me that other people couldn't. It never seemed special to me. It seemed special to everyone else but when you think about it it's nothing special, it's just that others couldn't do it.

I drew guns and planes crashing and scaffolds and nooses and guillotines and lots of other things. I didn't do horrible pictures of things happening to people but weapons of destruction loomed high.

Visiting exhibitions or galleries was not on the family agenda during my years at primary school.

We were very much into making our own entertainment we were into all sorts of devilment ; we made every conceivable weapon you can think of; we invented hand grenades; built huts; made cross bows ;went to my uncle's farm a lot; we went camping.

Television made a great impact. As a very visual person, television had a big impact; I remember particularly loving the Mickey Mouse Club which is all visual and lots of cartoons. I remember the cartoon festival at the movies when we went for the afternoon to the Metro at Malvern. I loved cartoons.

Fantasia came along when I was a child. That affected me profoundly. I had nightmares about the Night on Bare Mountain all my life. The mountain has stayed with me all my life. The face of the devil has stayed with me all my life. I recently sold a painting to Apple Macintosh in Melbourne for their board room and I was shocked to see a tape of Fantasia the other day and realise that what I had done to their board room is the mountain and if they ever see Fantasia they'll recognise that that's the mountain. This particular mountain shape is all through my work and I'm sure that some of them come from Fantasia. Profoundly affected my life - right from night mares to my whole view of classical music and art I'm sure.

I love drama and I ended up teaching drama at high school. I trained as an art teacher but moved into being a drama teacher one reason being that there's no medium to get in the way of the kids expressing themselves.

I have very strong memories of radio plays like Hop Harrigan and Tarzan and I have a collection of them on tapes and record.

Secondary school

When I moved to the Secondary part of Grammar from Grimwade House there was a marked change. Art was a particular area of study. There was an art room and the art room became a refuge for me. It was some where I belonged, but I didn't belong any where else in the school.

Melbourne Grammar stressed sciences, maths and sports. They seemed to be the big things. They talked about having art as a priority and they prided them selves that John Brack had the art master - he had left just before I got there and then his successor was Ron Mellor who lectures at R.M.I.T. writes books - he was a real character and I think that it was as much that he was a real character as anything else that made that room a delight.

I realise now that it's one of the things that an art teacher can project is being a character it gets you out of all sorts of other responsibilities. His art room was definitely a refuge.

I wasn't fascinated by all the art that I saw , if I saw something that I liked, I'd absolutely fall for it and it would impact on me.

The thing that I really enjoyed was drawing. It seemed to me that I was moving into drawing - drawing was the one thing that I could do, and I could excel, so I seemed to be like the best drawer in the school, it was sort of taken for granted and so that was something that you did - it wasn't regarded as anything important.

From the age of 12 or 13, I took up Judo and got very involved in that and that was my big interest and escape from life and probably I took up Martial Arts for self defence, but it pretty soon fascinated me beyond that. I had the choice of either being a muscle head because I was into Judo or a wimp because I was into art. I was one of the two extremes and I would get into trouble for both. I can remember being hauled before the headmaster (one of the few times he ever spoke to me) and instead of going to school sports on Saturday to barrack I had gone to a Judo competition as a competitor. He basically made me feel ashamed of myself and in fact what I had done was I'd gone to do something instead of watching the school team, and as I left, I remember the next kid who was queued up I could hear as I left :Well I hope you've got something better to say than that muscle head!

Well, I was a muscle head and a wimp because I was hopeless at school sports and I hung around in the art room - I couldn't win either way so I cultivated both. I had no notion of what it would lead to and I think that the fact that I was good at drawing probably served as an escape for not being good at academia and impacted on my studies because I was going to be an artist - therefore I wouldn't need to be good at anything else and I didn't concentrate on studies at all.

I used fine line pens. In science classes, I would regularly get 10/10 for the illustration of the experiment and absolutely nothing for the experiment, so I'd usually team with somebody and do all the drawings and they'd be Gothic masterpieces and yet the write up was a catastrophe.

Any thing that involved drawing - and I'd illustrate all the margins in my books and get into trouble for that and

I don't remember anything about painting, we didn't have textiles there was a ceramics corner in the art room. I don't remember it as being important.

The thing that was impressive about art was the fact that the art teacher could make the artists seem like really interesting characters. He knew about who had been sleeping with who and who was what sort of eccentric and the whole thing came to life when he talked about it.

There was an emphasis on history of art through out high school but it was at matric. that I enjoyed it .

I do particularly remember the notion that artists were characters and their lives were interesting and so on. So while I was talking about becoming an artist, I had no notion as to what an artist would really be and I got quite a shock when I left and went to the gallery art school when I found out the reality of being an artist was.

I thought that it was only talent I seemed to have and the fact that I was interested in Japan and Martial Arts seemed to have absolutely no connection to any thing I might do. The other thing that was important to me was I'm sure that I was escaping from my home environment - because it was difficult at home I was a teenager and Mum had a drinking problem but at the dojo they accepted me and I was immediately treated as an adult. I had a key I was an assistant instructor and I could help with the juniors as I grew older and so on. Aikido had only just started in Australia and I was one of the two senior people - there were two of us started at the same time - it was just more and more fascinating and in the end it came together with my painting but years later. As a result , my art development is more in line with the oriental approach that you don't mature until much later so that if you look at the formative influences on my life, you'd have to look at them over 40 years.

At school, drawing was something that I enjoyed, that I could do naturally and art was something that was automatically going to come my way.

School I think gave me the false illusion that I was one of the few people that could draw therefore it was a natural.

But when I got to the art school, everybody could draw and that had a big effect on me.

At home I made a lot of art which was very separate to the school art. I was interested in drawing and I ended up years later majoring in life drawing. I was one of only two people who majored in drawing.

Drawing was my thing and I followed it right through academically, but the figure was the big subject for me and I think as an adolescent it was

sexual as much as anything else you know - voluptuous figures and all the rest of it.

I made lots and lots of drawings of naked women and being very embarrassed because my cousin or some body found one of these drawings and I was embarrassed.. One I had screwed up and thrown away and she had found it and took off and I chased her around the house trying to get the drawing from her.

At home, drawing was something that I always did.

I didn't paint at home. I was never going to be a painter. I didn't think I could paint. Now I realise that water colour is my form of painting has evolved from drawing and I can now see the connection, but they used to be two separate things in my mind. School promoted that separateness.

At home I continued to use pencil and pen. I often did drawings in pencil and worked over them in pen. I fell in love with Norman Lindsay's work again , an adolescent fantasy and fabulous technique.

We had a family connection with Norman Lindsay in that my mother's cousin was his doctor for many years. He had a fabulous collection of work. Norman sometimes paid his bills in paintings and gave them as Christmas gifts They had 20 or 30 Lindsay's. He was really impressive and I have a collection of books on his work. He had a sense of humour as well.

Early 20th century newspaper caricatures - I loved caricature - all people but no landscape. By the end of high school I had discovered Lautrec - he was the one who most impressed me - interestingly, years later when one of the modern masters exhibitions came to Melbourne, I went to see it to see the Lautrecs and Ingres and I was so unimpressed with the Lautrecs in reality but I saw some Picasso paintings and they blew me to the other side of the room, I'll never forget them I'd seen Picasso in reproduction but I had never seen a Picasso and the images still vibrate in front of me , I was so impressed. They awakened me to the fact that there is a magic in art.

I copied the Lindsay drawings quite a lot. I was really self taught. I had books on How to Draw and learned a lot of things from them. All this was out of school. I used to hang around in the school library all the time because I stamped around with my head down and my shoulders up and tried to keep out of the way and had few friends who did the same thing. In the library, I would read Punch and looked at the

cartoons. I loved Punch cartoons : Thelwell and so on I loved pen and ink and the Punch style was very influential.

I made all my friends when I left school, people say that I'm gregarious and out going and wide circle of friends

At school , art was very much the soft option something the school could be proud of but it really it was the notion of a gentleman basically should go into the army or the church or a business and if you can cultivate yourself in the Renaissance sense by also painting and drawing it'll - you know - like the officers learning to paint so they could use their skills in India it was that attitude that art was apart of rounding yourself but it wasn't a serious occupation.

I never saw any of my teachers making art or demonstrating. That is what I've spent the rest of my life reacting to. I went to a really straight , traditional snobby school and rejected the system totally and I've never taught any where else but in what is loosely called progressive schools now.

My Aikido master was a strong influence on me. He was the person who taught me art but he never taught me art. There is a close connection between art and Martial art in that It has a lot to do with dance and you interrelate your mind and your body; you're moving through time and space; you have to create a harmony with the things that are around you; you have to assess situations and respond to them; you may be repeating something that has been done before, but because the situations are different and changing every time, you have to create uniquely and afresh each time. Ultimately you have to move in a way which is intuitive yet conditioned; you can't be laboured and fixed , you have to be free and floating and your self. You have to be able to know your self intimately; you have to see your activities be one where you meet your self face to face and if you can't face your self face to face - there's the problem. You have to know yourself very clearly and every time you work you meet your self very clearly. Now the other thing is that in the Orient, I believe art is taught in much the way that Martial art is taught and that is you take a master because you see some body whom you aspire to - you feel it physically, you feel it spiritually, you want to do it, you must do it, you fall in love with it, this person epitomises that and you then ask if you can be taken on as a student, you then do exactly as you are told, you repeat exactly what you are shown despite the obstacle. For years and years thinking you're only learning to clone them but in fact because you're different you can't possibly clone them and ultimately realise you've been given every thing and that you are set totally free because you've developed a new naturalness which you didn't have - the thing which started off as a

technique becomes an extension of you and you are set totally free. If you look at it summed up, in the technical sense of the medium that you're working with you are taught the fundamentals of the medium from the basis up. no questions asked; do as you are told; this is what went before you; this is what you'll need approach which frees you from any need to express yourself creatively from any other obligation than simply getting on with the task and ultimately creates a new you and you realise then that everything is creative. you have to create yourself a fresh every day. So that's where I learnt about art and that in turn took me to Japan, there I discovered the Japanese gardens and every thing else and the interrelationship of all the arts and that's where my life really became and so I ended up a Japanese artist and I am unquestionably a Japanese artist rather than an Australian. That was my real art training. that was the most profound influence on my activity as an artist - it was that that set me free to become an artist because prior to that I was pigeon holing art but now I feel free to be myself and I'm just an artist because I'm an artist. I'm a painter because I'm a painter.

I'm moderately impervious to what every one else is doing.

Appendix F

Sample of an interview formatted for use with NUD.IST

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The type of art making that I can remember most was making scrap	1
books. It was always on a rainy day and Mum used to keep old	2
magazines and things . We used to cut things out and make scrap	3
books.	4
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We used home made paste made from flour and water. I don't know what	6
has happened to those scrap books but they were the things that I	7
always remember making, and it was sort of made very much by choosing	8
a picture and putting it where you wanted to on the page. Sometimes	9
we did combination family things but quite often we just had our own	10
page to do things with and I often think that influenced the sort os	11
way I put things together. Layering and collage and all those sort of	12
things. Because my parents were doing art all the time - they were	13
both still painting at that stage - both of them. I think they	14
considered that we couldn't make art until we could learn how to do	15
it like them. So we weren't actually encouraged much to draw because	16
it was always wrong by the parents.	17
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We were somehow excluded from drawing before we went to primary	19
school because it wasn't yet art. Later on I always found child art	20
really interesting and I can't ever remember going through that	21
stage. We used to draw on slates but they were erased so slates were	22
used more at that stage than anything else.	23
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We used chalks on the slates and then they were rubbed out.	25
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They were slates with wooden edges around them.	27
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Appendices

At primary school our only kind of art work was with the pastel books. We never had paint at primary school. I still have the books and when I look at them they are so tight and formal.	29 30 31 32
My parents were interested in landscape painting. My mother was taught at art school. She was also interested in Art Deco which was the Lucien Dechaineaux influence. She was taught by him and her work was fairly loose and painterly. My father was taught by Godfrey Rivers and his work was sort of fine and meticulous but it was landscape as well. At this stage he would have when I was at primary school , he had given up painting and had taken up photography - coloured photography which - he had a lantern slide thing so that kind of meticulous detail was taken over by making coloured slides. I can't ever remember him going out and painting.	33 34 35 36 37 38 39 40 41 42 43
I did see my mother at work. My father's paint boxes and easels were still around but he didn't go out and do it anymore.	44 45 46
We lived in the country and he was a clergy man in the country and at that stage we were living at Buckland. It was during the War so there was very little contact with anybody else. In fact no contact with other people making art.. My father used to go to the Royal Society and as I got older, I sometimes went to meetings with him which was in the old museum in Hobart.	47 48 49 50 51 52 53
There were lectures there about all sorts of things. About science as well as the arts.	54 55 56
Another big influence from my father was woodwork. He always had a work shop and we were allowed to go in there but we weren't to touch anything. I can remember just standing there for hours. with my hands behind my back , watching at how he did this. Then it was very easy for me later on to make things.	57 58 59 60 61
cabinet maker. He made that tall boy there - it's one of the few things to have survived. He made some of the furniture in the house and was quite good at it but during the war he was mending other people's cars as well. He was into mechanics as well as woodwork. he could handle all the equipment.	62 63 64 65 66 67
It was the hands on thing that I think was a strong influence.	68 69
His paintings were around the house. there were 6 or 8 of them in the living room and in his study nobody elses paintings though. There weren't reproductions. in other people's houses there were reproductions, but in our house there were real pictures.	70 71 72 73 74
My mother was aware that I was interested in art. I suppose she must have been as she always had it mapped out what we were going to be because she was a very dominant person in the family. I was going to be a kindergarten teacher because she knew you had an art training for that. and so she'd sort of mapped that out. My sister was going to be a jeweller because she liked fiddling around with little things. It is interesting that she has ended up sort of doing that in her later life.	75 76 77 78 79 80 81 82 83
The big thing that I see in retrospect now was that you weren't an artist until you learned how to do it properly. That attitude went right through until I was 16 and then because I was interested they	84 85 86

didn't really like that because I was too serious about it. It was	87
O.K. to be a teacher and go and make art on the side but I think my	88
father was aware of the emotional dangers - the tight rope sort of	89
thing and my mother just thought it was terrible because they were	90
all Bohemians. So from both sides I kind of got discouraged. They	91
wanted to discourage me.	92
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This was when I was leaving high school and the question of :What are	94
you going to do?	95
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We went to the city once a month - this was during the war - to buy	97
food, and my father went to a clerical meeting but I can't remember	98
going to a gallery or exhibition.	99
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The influence was from the books. We had free access to the study,	101
which was where all the books were. From my primary years I remember	102
the books and the old wind up gramophone It was a Sunday thing	103
because we weren't supposed to do anything else. I had to ask for	104
particular books and they were taken down - a bit like the British	105
Museum - I was given some books to look at, so that it could have	106
been fairly early - but at least after I had learnt to read I think.	107
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I can remember having Magic painting books - I think they may have	109
come from grandparents.; I don't think mum and dad thought much of	110
them.	111
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Colouring books and coloured pencils were a slightly fringe activity	113
but we were encouraged more to make the scrap books.	114
It was an impoverished house hold in terms of money.and so the scrap	115
books was an economical activity. Colouring in books cost money.	116
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We weren't allowed to have comics because of the aesthetic issue.	118
I didn't go through a stage of copying Mickey Mouse and that sort of	119
thing which was very strong at that period.	120
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When we went to school we used to have stalls where books were	122
swapped and bought and we'd bring them home and they'd say no! You	123
can't have that. There was an anti- folk tradition.	124
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There were two art magazines at home one was The Studio and also Art	126
in Australia I don't know how they afforded them but some of them may	127
have been old copies and my father used to get a magazine Popular	128
Mechanics and also an Archeology one which was called Art of the	129
Past or something like that. He was very interested in Tutankhamen	130
and the archeology stuff that was going on.	131
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In primary school we had about 40 minutes a week at pastel drawing	133
with very little direction, you know - do something.	134
There was no instruction at all and it was very tight.	135
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My mother used to go to the school and help teach - she taught sewing	137
- and sewing has always been very important to me . I remember some	138
of my early reports said : She can't do anything else but she is a	139
neat little sewer. I had dyslectic problems which nobody knew about	140
then.	141
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I wasn't much good at maths and english the sort of things you're	143
supposed to be good at I was a neat little sewer. There was nothing	144

about drawing in those early reports. 145

We had a couple of good teachers. It was one of those one teacher 146
schools. I think through my father's influence who kept complaining 147
about the bad ones, they did send some good ones. 148

Sam somebody ... and you know he did a lot - I can remember the 149
length of a mile because we went with a rope which was a chain long 150
or something . The whole school walked a mile. He did those really 151
practical things and we had nature study and we lived on a big block 152
of bush and so we spent a lot of time building bush houses. 153
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In the school there were reproductions - the standard two or three 155
pictures on the wall. The later Primary years were spent at Hamilton. 156
It was just a little bit bigger and there was probably more going on 157
there. 158
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My mother didn't like us being at school more than we had to be there 160
because she thought the kids were rough and we used to walk to school 161
and I can always remember walking miles behind, I was always 162
interested in looking at things. Every body else was already at 163
school. We had to leave school at the end of the day and go straight 164
home and do the things they had for us there. 165
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We didn't listen to the radio in these early years, because the war 167
was on and our parents didn't want us to know about the war. So we 168
were never allowed to look at papers. I can vaguely remember maps 169
and swastikas but we didn't discuss the war. 170
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Later at Hamilton I was an Argonaut. Actually they were my first real 172
experiences doing my own art was through the Argonauts. I used to 173
send it to them. 174
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I used to listen every afternoon. I'd come straight home from school 176
and listen to that. By then I was doing my own things. I was 177
painting. My mother was starting to teach me when I was about 11. I 178
remember once out in the garden with her when she was showing me how 179
to draw a tree - it was by systems - like you don't have to put all 180
the leaves in, you put the shading on and so on. So I was beginning 181
to be taught and I must have had paint boxes by then. 182
183

By early high school I was drawing kneeling figures in forests and I 184
can vaguely remember that which was a bit like the Icarus series 185
later on. There is a bit of a link there. They were very dark and 186
moody. I wasn't doing the sort of things I was supposed to be doing 187
which was pretty landscapes - they were trying to teach me that - 188
because that to them was art but I was sending these other things 189
away to Phideas and I had a stack of blue certificates. So I was 190
starting to get feedback as to whether they were O.K. or not. 191
I was getting approval from Phideas . I never showed the family much 192
of what I was sending off. I'd put them in an envelope and pocket 193
money was spent on stamps. This was during grades 5 and 6 I suppose. 194
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My brother had gone off to school - he was older and not around very 196
much. Later he became a boat builder. My elder sister had no interest 197
in art and my twin sister - we were both interested - I don't think 198
that Fran ever sent much off to the Argonauts, she was ... it was 199
pretty much an isolated activity for me. 200
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Scrap books were still being made at this late primary stage.	203
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My mother would have wanted me to copy things - you know - that's how you do it approach.	205
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I can remember in my early years at Hobart high school trying to draw the mountain I must have been pretty influenced by that - this is how you do the landscape thing - but it only applied to landscapes because neither of my parents were interested in drawing figures and there was the Art Nouveau design thing where you sort of filled in between the edges - and I never took off on that much either , so there was this private little world which I was involved with figures and the ego image and things like that. These were not done at school, I would have been exposed at school.	208
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Ther secondary school for me was - well I just wanted to go at aged 12. It was leaving home - I feel that I left home at 12, which was really important to me because my secret life didn't have to be so hidden. And my sister was always a year behind me at school because it was the selective system then and she didn't pass the first time she sat so she was 2 years behind me and in a way I didn't have to play the twin role. I was playing it at home all the time but I didn't have to play it any more which was kind of nice.	219
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My mother favoured my sister and my father kind had a sympathy both for me - I was glad to get away from that. Straight into an art class and my teacher, Eilleen Bauld knew my mother and knew that my father painted - my father had been an ex- pupil - you know, straight into the hierarchy sort of thing and art class was all I lived for in a way. I immediately found a niche that satisfied me and I was good at it and it was the only thing I had been good at becaause of the learning problem which was starting to disappear. Then when I started to learn French it was totally impossible because of the dyslexia. I still can't handle foreign languages and Maths was hopeless - but there was always art and then it became an elective and so I took it right through but I had to do cooking but sewing went with that so again it was O.K. and I didn't have to justify it at home anymore - this is what we do at school, this is new what we are taught. They still didn't approve much but they couldn't really dispute it anymore.	228
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Art was pretty formal. There was an art history segment and there was the practical and it was guided by lesson plans but I was always pretty successful and I spent every lunch hour in the art room. I was boarding at a hostel connected to the High School.	245
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That's where the swapping came in. Because I was at a hostel and we had to do home work any one who had to have a drawing in their social studies or science books I did their drawings and they did my maths and French. I'm sure that the teachers knew because all the books were the same because they were done by me. It gave me a lot of practice and I enjoyed doing it.	249
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Those kind of drawings involved copying things, and for art history we had to copy images. But we learned some skills through this process.	256
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I took biology because I was more interested in geology and biology.	260

but again I'm sure those choices were because you had to have drawings in the books.	261
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I just went for the things where you had a nice book you could draw in. And geography - you know - they were all choices that I finally made had the related drawing aspect.	264
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Matric ended up geography, biology, art and geology and I failed art!	268
I almost credited in geography and I passed the other two but I failed art. Although I had got credits all through school years I failed Matric just because it was assessed outside. I was doing ,my emotive stuff and it wasn't the sort of stuff we were supposed to be doing. Like it wasn;t the sort of stuff we were supposed to do. and I tried again and did a supplementary in history but I still didn't pass. I never passed Matric art.	269
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But all through the other years it was credits and credits in social studies because of the good books and failures in maths and french. I had problems with English until Bernard Mitchell took me in 3rd year - C class - and there was an immediate rapport. He took the trouble to work out what the problem was because it was obvious that I wasn't dumb but there was something , and he took the trouble to explain the structure of the language and I used to go back and do some extra work with him.	277
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It was too late by then for me to improve my maths.	286
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Eillean Bauld was my teacher and we used gouache right up until matric. Once I got into oil paints my work freed up again because I was making art like it's supposed to be made. So may be that was something that went wrong at Matric level, because Quigley was teaching and she was friends with my mother and the whole link was made again. May be that was part of the problem too. Suddenly I wasn't allowed to do the more emotional things because it was real art now and no kidding around.	288
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Remember the kneeling figure in the forest - there's a few pictures I can remember that I started to think Oh! This is sort of like writing or this isn't any different from anything else really and it's not illustration so it was sort of a realisation that it was me that wanted to do it all along and I could do it and I remember my first painting in art school - my first year after leaving high school - this little picture that has disappeared or been burnt or something That picture is the point when I said O.K. from now on all I have to do is say what I want to say because this little picture was just absolute click! It was what I wanted to say and it was sort of an abstracty thing and it was abstract enough to be moved from all the other associations that I thought were supposed to be art and people liked it, so I got three things and Click! You know now I can go on doing this for the rest of my life.	297
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This was just immediately after leaving high school. They didn't worry too much about not Matriculating because Eillean Bauld had said you're not going to make a successful teacher forget about that you're not going to be able to go to art school because the only way you could go to art school was to get e scholarship in those days and you're not going to be a successful teacher because I'd had a mini break down in B class it was just teenage trauma really but every one	312
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took it so seriously. Where as my sister, Fran 319
 was sort of two years behind and she went through all the stages and 320
 became a teacher. 321
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 The question was what am I going to do? I am going to find myself a 323
 job. Partly through Marg. Luckstone but I went to the Visual aids 324
 centre and had that job for 4 years illustrating what I had done in 325
 the social studies books. Now it was adult stuff. I was earning a 326
 living and I went to art school at night 5 nights a week. 327
 328
 I didn't have to join the teacher gang - you know it was Carrington - 329
 Smith's gang Initially I did commercial art but after a few months I 330
 thought this is ridiculous I'm doing this at work I don't need to 331
 learn how to do this I'll go and do the stuff I want to do . It was 332
 good that I didn't matriculate because it set me off in a path that 333
 was separate. I resigned that job and went to art school for one 334
 year. I'd saved up enough money and then they said Oh! you'd make a 335
 good teacher and I walked straight back into the high school 336
 situation at Hobart High with no training. 337
 338
 I was the top student at art school so they went around and said 339
 you'll be alright. It was a complete turn around.. I did my own 340
 teacher training off my own bat with the university over the next 18 341
 months.. 342
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 I taught for 18 months and then went off to England. 344
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 Art history at high school was a lot to do with architecture and 346
 archeology. We had to copy from some of the little black and white 347
 photos in the text book. It was like an extension of the old books I 348
 read as a child at home. 349
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 It wasn't any thing to do with picture making at all. 351
 352
 Art history was away for me to bridge the early experiences at home . 353
 My mother praised me for my architectural drawings I did for history. 354
 because they were nicely shaded. 355
 356
 It wasn't any thing to do with what was happening in art at the time. 357
 358
 B class and A class . I can remember Skira books when I was first at 359
 art school in the 50's. They were just coming out and that was the 360
 first time that we had colour reproductions and Carrington Smith was 361
 teaching us history of art out of Helen Gardner with tiny black and 362
 white photographs and there were no slides because there were no 363
 colour books to make slides from. It was a funny kind of art 364
 education from books because it was all black and white. 365
 366
 Eilleen Bauld had a bundle of reproductions that used to come out 367
 of the Impressionist paintings but it was pretty limited and it was 368
 Manet and Monet a sort of extension of my mothers way of painting it 369
 was just a little bit more modern but there was nothing much about 370
 modernism, I still laugh about it - semi - abstract! 371
 372
 Tasmanian semi- abstract which came from Rosamund McCulloch. What is 373
 semi - abstract either it's abstract or it isn't? 374
 375
 The high school teachers often demonstrated how to use equipment and 376

processes before a lesson . I remember we went down to the art school 377
 with Marg Luckstone once and we saw a mural she had painted called 378
 The Apple Pickers and she showed us the sketches so there was a little 379
 bit of a link with Marg and her art school work but we never 380
 actually saw any teachers making their own art. 381
 382
 Some times my father intervened. I remember making a lamp shade in a 383
 woodwork class and the shade had to be decorated and I went home to 384
 do it one weekend because I was going home quite a bit at weekends 385
 and my father totally took over and produced his transparent 386
 photographic paints and actually did a lot of it. Eileen Bauld was 387
 furious because it was totally inappropriate for what it was. He was 388
 very dominant - what could I do? 389
 390
 There was still that kind of family connection which was still very 391
 dominant. Yes, it's good and no , it's awful sort of attitude. 392
 393
 There was never any time to make art in the boarding house situation 394
 it was all so regimented, other than what was required for homework. 395
 Work at home at weekends was an extension of home work. But I suppose 396
 because I had a few encounters of this - you know you're not doing it 397
 right - in the end I never did it at home. 398
 399
 I did the illustrative work at home you know- the Social Studies 400
 books the rest was not shown . 401
 402
 In a funny sort of way, although it was a conflict, I still think 403
 that the home environment was so important because my father was a 404
 clergyman and he didn't have a job, like any other man had a job, he 405
 he decided when he went and visited people and he spent most of his 406
 time in the workshop so in a funny sort of way it was a kind of - it's 407
 was the artist's life - like there wasn't a job and yet there was a 408
 job. Later on when I decided I wanted to be an artist I just decided 409
 well that's what I am going to do you know - I'm just going to have a 410
 job that allows me to do what I really want to do and I have always 411
 sort of continued and teaching has always enabled me to do the other 412
 thing. 413
 414
 I made the decision when I made the first painting at art school . I 415
 was 17. yes , this is what I am going to do and all the other 416
 decisions are how am I going to do it. How am I going to get a 417
 job that's satisfactory enough for me to do it as much as I want to do 418
 it. It has always worked out pretty well and I get enough money to do 419
 what I want to do without compromising too much. 420
 421
 When I was working , I always tried to make it about 50/50. 422
 Hence no family life and no social life. 423
 424
 It was the art in the family that first got me interested obviously, 425
 but it was very much the life style as well as the interests of my 426
 father in architecture and he sort of restored every rectory he went 427
 into, and I'm still wanting to restore houses. Those sort of things 428
 seem fairly minor , but in a way they are important. 429
 430
 I used to spend whole lunch hours in the art room because we could go 431
 in any time. and do what you wanted to do. 432
 There was always a few of us there - the keenies - and the group 433
 changed as I went from year to year, but I spent most of my time 434

there. Any where else I was insignificant , but in the art room I was
the best. In later years I made the soft ball team at one stage, so I
did do other things so I didn't exclude every thing. I wasn't allowed
to do art on the activities afternoon because I was always there any
way so I was excluded. So I joined the stamp club and I just loved it
because it was just like the scrap books.

I saw a big exhibition called British Painting and the Modern French
one so we were taken to those while I was at high school.

We were taken down the street to the city to draw the Renaissance
influence on the buildings and we used to go up on the domain
drawing landscapes. But the biggest problem was that there were no
reproductions..

John Haywood would have been the first influence but that was at art
school. There were the big boys that every one talked about and they
were John Haywood and Don Richardson. People were always talking
about the ex students. Later on I taught with John Haywood in
Devonport, he was making things where as the other art teachers I
hadn't seen any evidence. Cecily Mc Kinley was probably the closest
, but she was in drama. They were teachers which is what my parents
wanted me to be It's O.K. to be a teacher but don't get into that
other stuff.. Don't become a bohemian!

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