The exhibition has been researched with generous help from many people. Yvonne Boyd, David Chalker, Valerie Herbst, Clare Golson, Barbara Blackman, Felicity St John Moore, Derek Wrigley, Colin Ploughman, Sebastian Clark, Heather Rusden, and Jim Davidson provided invaluable information about the artists during the time of their fellowships. Howard Morphy — my co-writer — Pip Deveson, and Ian Dunlop gave advice and support on the subject of Narritjin and his paintings. ANU’s archivists and Deirdre Ward found thick files and photographs relating to the fellowships. Curators Deborah Hart and Elena Taylor contributed insights into Arthur Boyd’s Caged Painter series of paintings, and David Boon did the same about Nolan’s Riverbend. The directors of national institutions, Ron Radford of the National Gallery of Australia, Cradock Morton of the National Museum of Australia, Gerard Vaughan of the National Gallery of Victoria and Peter Haynes of the Nolan Gallery, kindly agreed to lend key works from their collections. The ABC’s gifted producer, Arthur Hill, made a short feature film about the Three Creative Fellows. Librarians of The Canberra Times, the National Gallery of Australia, the Art Gallery of New South Wales and the Art Gallery of South Australia provided material from their libraries. Photographers Stuart Hay, Brenton McGeachey, Pip Deveson, George Serras and Dragi Markovic supplied high quality images for the catalogue. Mark Henderson and John Carr at the National Museum were most generous with their time. Bruce Egan, the Registrar at the National Gallery, smoothed some awkward transport problems. Martin Gascoigne took me to Toolamba and into the country around Canberra in search of appropriate photographs of landscapes. Phil Abbott brought his experience to bear in helping to give the catalogue a form suited to its content. Nancy Sever and Tony Oates laboured long and hard and tactfully to bring the exhibition and catalogue to fruition. I thank you all.

Mary Eagle