

Acknowledgements

I would firstly like to pay homage to my friends, family and colleagues for their unwavering support and faith both during the course of my PhD research and the subsequent writing of this book. I am sure they are now collectively sighing in relief!

The Humanities and Creative Arts ANU E Press Advisory Board members must be thanked for their patience throughout the lengthy process of converting this from a thesis to a book. The peer reviewers they engaged also offered valuable advice. Barbara Holloway offered extremely constructive structural advice and provided a solid copy edit and I owe her a huge vote of thanks. The staff of the ANU E Press, especially Duncan Beard, were very helpful during the final publishing phase.

I also gratefully acknowledge the assistance of the following in providing important information either in the shape of interviews, correspondence, or sharing their own research with me: Richard J. Agnello, Anita Archer, Orley Ashenfelter, Carlos Barros, Robert Bleakley, Arthur Brooks, Timothy Richard Brown, Lisa Burkhill, Jane Clark, Roger Dedman, Chris Deutscher, Jenny Dickerson, Jon Dwyer, Mark Fraser, Victor Ginsburgh, Christopher Heathcote, Sue Hewitt, Robert Holden, The International Center for Art Economics (Venice), Kate Joel, Heather Johnson, Annette Larkin, Joan McClelland, Roger McLroy, Myra McIntyre, Christopher Marshall, Geoff Maslen, Justin Miller, Andrew Montana, Michael Moses, Charles Nodrum, Benedict Pownall, Alain Quemain, Michael Reid, Enrique Saravia, Antonello Scorcu, Andrew Shapiro, Adam Shoemaker, Paul Sumner, David Thomas, Michele Trimarchi, Annette Van den Bosch, Olav Velthuis and Suzanne Watteau.

I would like to thank the following people for helping with my requests to reproduce images in my book, particularly those who let me have the images at the scholarly rate or for free: Carol Burns, Royal Holloway, University of London; Jacklyn Burns, The J. Paul Getty Museum, Los Angeles; Laura Fiser, Paine Art Center and Gardens, Oshkosh, Wisconsin; Holger Gehrmann, Artothek, Germany; Helen Harrison, State Library of New South Wales; Bruce Howlett, National Portrait Gallery, Canberra; Daragh Kenny, National Gallery, London; Tim Klingender, Sotheby's; Maddy Kortegast, Viscopy; Diane P. Naylor, Chatsworth Photo Library; Bill Neill, Sir William Dobell Art Foundation; Nick Nicholson, National Gallery of Australia; Margot Riley, State Library of New South Wales; Madeleine Say, State Library of Victoria; Lucy Scrivener, Tate Modern, London; Penny Tripp, Victoria Racing Club Ltd; and Anthony Wallis, Aboriginal Artists Agency Ltd. I would also like to thank Rohan Thomson for taking my photo for the cover.

Gratitude must be extended to the staff of the following institutions who provided assistance with my initial research: the National Library of Australia, the National Gallery of Australia's Research Library, the Library of the Art Gallery of New South Wales, the Mitchell Library and the State Library of New South Wales, the Schaeffer Fine Arts Library at the University of Sydney, the State Library of Victoria and the Baillieu Library of the University of Melbourne.

Lastly, I would like to thank those who provided support and advice during the course of my PhD research: Sasha Grishin, Robyn Maxwell, Andrew Sayers, Gino Moliterno, Margaret Brown and Paul Johns. I extend special thanks to Adam Shoemaker who has always believed in my research and provided encouragement throughout.