



Judy Cassab: Essentially Australian
A Maitland Regional Art Gallery Touring Exhibition

EDUCATION RESOURCE



Judy Cassab: Essentially Australian

Budapest, 24 March 1947

The way I can paint still lifes, five hundred others can too. But only two perhaps can paint a portrait like I do. I argued against easy success, and at which time in my life should I think positively if not when I'm young?!

Introduction

This education resource has been produced by the Maitland Regional Art Gallery (MRAG), as supporting material for the tour of the exhibition *Judy Cassab: Essentially Australian*. The exhibition was curated by MRAG Cultural Director, Joseph Eisenberg and Curatorial Assistant, Tobias Spitzer.

This kit aims to offer an insight into Judy Cassab's engaging and challenging practice as an Australian female artist. The complexity of her work is explored through a range of material, including a book by Lou Klepac, catalogue, online resources, and the artist's own published diaries, with discussion and activities for during and after the gallery visit.

This resource is written for use by teachers and students of school and tertiary groups of all levels, and as a general guide for those visiting the exhibition in mixed groups. This material will also be useful for museum education staff, as well as the general museum visitor.

Ways to use this kit

This kit can be used in a range of ways by education groups, and for individual study or research.

Use the images, activities and ideas to assist pre-visit preparation, as a guide during the gallery visit and to develop post-visit activities and assignments. Teachers are advised to adapt these activities to suit their students' needs or integrate sections of the kit into existing classroom units of study.

The kit is specific to the exhibition visit to help students and teachers engage with the actual works of art, but is also intended to be used after the exhibition has closed—extending the life of the exhibition, and becoming a general classroom resource on the artist.

Education Unit
Maitland Regional Art Gallery

Front cover: Judy Cassab, *Self Portrait: Divided Decision*, 1996, Acrylic and oil on canvas, 92 x 127 cm

Judy Cassab

Born: 15 August 1920 Vienna, Austria

Judy Cassab is one of Australia's well-known portrait artists and winner of many prestigious art awards including the Archibald Prize on two occasions. In Australia, she quickly gained a reputation for her portrait painting, regularly accepting commissions. In 1969 Judy was appointed as a Commander of the Order of the British Empire (CBE) for her service to the visual arts. In 1988 she was also appointed as an Officer of the Order of Australia (AO). Following the publication of her diaries in 1995, The University of Sydney conferred on her the honorary degree of Doctor of Letters (Hon. PhD). Also for her diaries she won the Nita B. Kibble Award for women writers in 1996.

Judy Cassab began to paint at 12 years of age. At this time she also began to keep a diary, a practice, which to this day she still maintains.

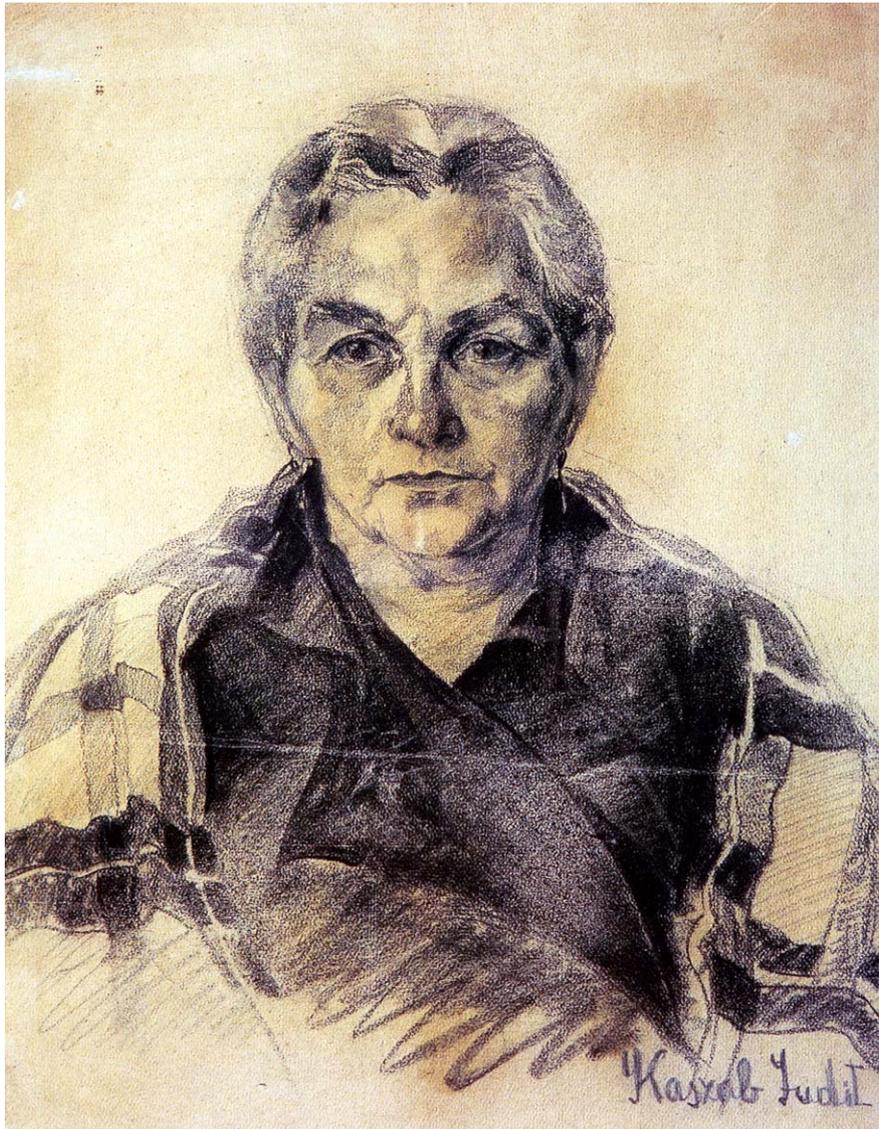
I had always thought that I expressed my thoughts with a brush. I never knew that I could write. Writing, I thought, is just a habit like washing my teeth; I could not go to bed without doing it. I do not feel anxious about my paintings. I can always paint others. It is different with the diaries. I lost the first 11 years of my diaries when they were left in my childhood home in Beregszász and perished during the war. I lost everything else I had there. But objects, even beautiful objects are replaceable. One can never recapture a 12-year-old self.ⁱⁱ

Judy Cassab was born Judit Kaszab in Vienna, Austria, in 1920, to Hungarian parents. In 1929 the Kaszab family returned to Hungary where her parents separated and Judy spent the rest of her childhood years living in her grandmother's house. In 1939 she married Jancsi Kampfner, after making him promise that their marriage would not stand in the way of her being a painter. Jancsi kept the promise throughout their marriage and was a constant source of encouragement to Judy.

The couples early married life was surrounded by the horrors of World War II. Jancsi was sent to a forced slave labour camp and was one of the few to survive. It was during this time that Jancsi encouraged Judy to flee to Budapest to study painting. Between 1939 and 1949 she studied art in Prague and at the Budapest Academy. With her studies interrupted by Nazi occupation, Judy survived by going underground and hiding her Jewish identity. In her published diaries she wrote of the period that, 'it was the first time in my life that I was not a girl, not a woman, not a human being, but a Jew'.ⁱⁱⁱ After many years of hardship and loss, in 1951, Judy, Jancsi and their two Budapest-born sons, were able to migrate to Australia.

Since her first solo exhibition at the Macquarie Galleries in Sydney in 1953, Judy Cassab has held well over fifty solo exhibitions throughout Australia as well as in Paris, London and Budapest.

As a teenager Judy Cassab showed some of her work to one of her first teachers, hoping to receive praise for her proficient technique. The teacher shattered her confidence by telling her that it was hopeless. He explained to the young artist that there was more to art than technical skill and in order to achieve it she would need to restrain her obvious natural abilities rather than show them off. He instructed her to draw with her other hand, with her eyes closed, in order to subdue her facility and to enable her to find the means to paint a true picture.



My Grandmother, 1932
charcoal, 51.2 x 41.1 cm

The portrait

Budapest, 15 February 1946

I don't dare tell this to anyone, but I feel one day I am going to paint better portraits than anyone. I don't intend to stop at that point where portraitists usually stop. I am painting seriously and I think I've improved.^{iv}

Modern art movements have challenged the traditional role and definition of portraiture. Although a good likeness still has the power to amaze, the development of abstract and conceptual practices have made traditional portraiture appear old-fashioned. Experimental approaches have expanded the traditional methods and interpretations of portraiture. These can include distorted or exaggerated features, use of bold colour, and expressive use of medium.

We have continued to gaze at portraits not so much to find out what we look like but to discover who we are.^v

A successful portrait artist needs to create a picture that is resolved and well composed. An individual likeness is imperative to the work and can be as exact or relaxed as the artist desires. Portraits can be as realistic as a photograph or can give the impression of the individual through the use of colour, line, tone and form.

A good likeness achieved quickly can often be spoilt by overwork. No stranger to this dilemma, Judy Cassab paints portraits of friends for her own pleasure. This enables her to leave a portrait the moment she feels that it is 'complete' rather than 'finished' or when further work may spoil its freshness.

Judy Cassab does not require anyone to sit as still as an apple, and she enjoys talking while she works. All those who have sat for her, will remember the moment of extreme concentration just before the portrait is to be completed, when she places the easel very close to the sitter and then standing at a good distance from both, she rushes with the brush to the portrait to make those vital final marks which somehow pin one's soul to the canvas.^{vi}

The Archibald Prize, established in 1921, has raised the profile and importance of portrait painting. Judy Cassab has twice won the Archibald, first in 1961 with a portrait of fellow artist Stanislaus Rapotec and again in 1968 with a portrait of another artist, Margo Lewers.



Stanislaus Rapotec, 1960
Acrylic and oil on canvas, 152.5 x 106 cm



Margo Lewers, 1967
Acrylic and oil on canvas, 101.5 x 101.5 cm

Portraits of artists and friends

Budapest, 24 October 1946

Art is like sport, one should be in constant training, sketch at night even when one has company, talk about it, read about it, and always have the easel and the paint in the room.^{vii}

Preparing the Canvas

I used to make a grid over the sketch which I then transferred to the canvas. I changed that. I make a slide of my sketch and project it onto the canvas in a dark room and trace over the image with charcoal. The charcoal flies all over the image. When I have finished and put the light on, I invariably get a surprise – how free the drawing is. I use fixative and next day paint the first layer of the foundation with transparent acrylic washes. It takes a few days to build up the texture but I keep it so that the charcoal drawing remains as part of the painting. The canvas is still unstretched so I direct the flow of colour with one hand under it.^{viii}

- In what ways is the background colour and ambience important to the final portrait? (Structural frame)
- Choose one or two portraits and discuss why you think the artist has chosen the background colour. Do you think this says more about the artist or the sitter? (Subjective frame)

A notable element of Judy Cassab's portraits of artists and friends are the subject's eyes, always the starting point for the artist. Placing the eyes on the painting immediately leads the artist to visualise the entire face over the coloured surface of the underpainting. When the work is almost complete, she will return to this first point where she began, drawn in by the subjects gaze. As Judy herself says, 'whereas I probably wouldn't place a highlight on a china cup, I mostly paint one in the eyes. It's a magic moment when the eyes come alive and look back at me.'^{ix}

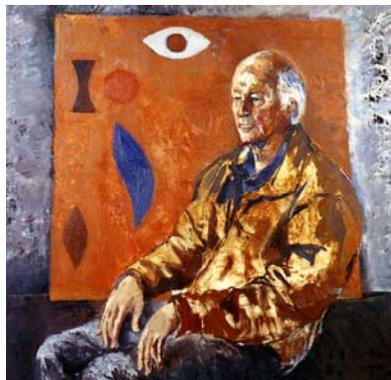


Margaret Whitlam, 1988
Acrylic and oil on canvas, 78.5 x 103 cm

When Judy planned a portrait of the artist John Coburn, which would incorporate one of his paintings as the background, she went to Coburn's studio and made a sketch for the composition. This worked so well that she kept up the making of a sketch before painting the portrait in her studio. Making a preparatory sketch for the composition has allowed her to plan the portrait without interfering with the freshness of the finished portrait.



Study for John Coburn, 1987
Gouache on paper, 27 x 36 cm



John Coburn, 1987
Acrylic and oil on canvas, 111 x 115.3 cm x 102 cm

- By painting an artist, like John Coburn, in front of their own work, is the artist trying to represent the inner person or is she purely identifying the sitters? (Post-modern frame)
- Look at the portrait studies and subsequent portraits in this exhibition of Elwyn Lynn and Martin Sharp. How has the work differed from the study to the final portrait? Take in to consideration the sitter's face and position in the painting and also the background and colour of the work. Discuss one. (Structural frame)

Sydney, 18 May 1965

'I made a bold step. I asked Orban to help me out. It's fantastic how he helps me. I told him about the portrait-about the routine, about the desire but inability to distort. He thinks I shouldn't step back while I paint. Stepping back means looking with the eyes of the spectator; not the artist. Also, looking at the sitter from a close point means caricature-vision. Orban has such amazing critical sight that he asked me, surprisingly, whether I always started my compositions from the centre. 'Yes. I always do. Does it show?' 'Of course it shows. The edges are mostly unresolved. Try composing from the edges inwardly...



Desiderius Orban, 1983
Pen and ink, 33 x 24.3 cm

... I can't get over the delight of my misery. For the first time in my life, I look for pure form-relationship. I drew a self-portrait with charcoal. I started at a line of the background in the upper right corner. Then I did the outline of the left arm; the right collar bone; the left top of the head; the right of the neck; the left eyebrow in connection with a corresponding form, which, by this time ceased to read: 'background'...Coming in from the edges means, among other things, that by the time I reach the centre, it must be distorted. This is the thing that I have envied in others; forced, tried, fell down on, or simply, produced someone else's distortion – Modigliani elongation; Kokoschka arthritis; Giacometti's fishboneness. This way I distort my own way because I can't help it. It's inevitable.'^x

Subjective Frame

- When an artist and sitter are friends, would we expect to see a more personal, perhaps deeper and intimate, portrayal of the sitter? Which of your friends would you choose to paint a portrait of and why? What could you reveal about them that others might not be aware of?
- How important is the gaze of another human figure to the way we connect with a portrait painting?
- While it is fairly easy to ascertain how an artist might represent a sitter's physical appearance, how is the psychological dimension of another person communicated? How much of the artist's personality appear in the portrait of the sitter? How much does our interpretation of the sitter's personality depend on our emotional response? Are the representational problems involved in painting another person the same when painting oneself? Can artists be objective about themselves?

Cultural Frame

- How does an artist cope with the tension between what the sitter looks like and how they would like to appear? How does Judy Cassab overcome this possible problem?
- Discuss the role of portraiture in society. Do portraits operate as a reflection of the character of society at large as well as that of the individual? Can they reflect national sentiment? Has the role of portraiture changed? Is it as relevant now as in the past? Consider snapshots in magazines and newspapers and representations on banknotes or in passports. Are these portraits?
- In her diaries Judy Cassab writes that, 'Art is like sport, one should be in constant training, sketch at night even when one has company, talk about it, read about it, and always have the easel and the paint in the room.' Why has the artist used this sporting reference to describe art? Is the competitive nature of art and art prizes responsible for such descriptions as this? Discuss.

Structural Frame

- Research the conventions of European portraiture e.g. poses, compositions, gestures and expressions, signs and symbols, techniques and styles. Where do these conventions originate from? Are they operating in the portraits by Judy Cassab?
- Must a portrait always include a person's face? What happens when a portrait is defaced? Would the back of a person's head; a body without a head or just a detail of a face or figure qualify as a portrait? What about an object, animal, building, tree or some other non-human element? Could this be considered a portrait of someone?
- What has been the impact of the invention of photography on portrait painting? Can you tell if a painting has been painted from life or from a photograph? How are painted portraits and photographic portraits different? How are they similar? Is one medium more effective or authentic than another?
- Should a portrait aspire mainly to be an exact likeness or an art object? How important are the roles of exaggeration, idealisation, realism and expressionism in representing another person? Consider the role of the audience. Would a portrait be executed differently if it were for private viewing as opposed to being on display?
- Need portraits be of individuals only or can they include more than one person? Who or what is the subject of the portrait in this case?
- Consider how pose, clothing and props communicate the personality of a sitter. Select two or three interesting examples and discuss.

Post-modern Frame

- Are the portraits in this exhibition traditional or non-traditional?
- Do the portraits by Judy Cassab challenge the traditional conventions of portraiture? In what ways?
- What meaning is added to a portrait when it represents a well-known artist and is painted by another well-known artist? How does representing an established artist and their artwork add importance to the work?

Discussion & Activities K-6

- Imagine being a sitter for a portrait by Judy Cassab.
- Describe the experience of sitting.
- Where would you be in your painting? In your house, outdoors, in the artist's studio?
- What colour do you think the artist would use in the background of your portrait?
- Draw a series of quick drawings using charcoal. Start with five minutes for the first and then quicken your pace to create a one-minute drawing.
- Make three drawings of yourself using three different perspectives.
- Do a drawing using the opposite hand and then another with your eyes closed (this was a process Judy Cassab's art teacher directed her to do).
- Create a portrait of yourself on a coloured background. Beginning with your face directly on the paper trace your head, hair and even your hands. Consider how you will look, what you will wear, and the objects around you.



self portrait drawing during a Maitland Regional Art Gallery school visit

Toward Abstraction

Szentendre, 5 July 1947

After fifteen new paintings, I still don't feel like doing abstracts. There is so much beauty in nature I don't need to search for the invisible. In any case my foundation is sound, and if I arrive at the abstract one day it must happen without prompting.^{xi}



Circumvision, Rainbow Valley, 1997
Gouache on paper, 76 x 102 cm

- Examine the treatment of forms in the landscape. Would you call it 'realistic' or abstract? Why do you think the artist chose to interpret the landscapes in this way? Does the composition invite the viewer in to explore the environment or exclude them? (Structural/Subjective frame)

The spirit of the place

In 1959 Judy Cassab made a trip to Alice Springs, the first of many over the next three decades. It was here that she discovered the desert and a new expression in her painting.

Places such as Ormiston George, Emily's Gap, Glen Helen, Standley Chasm, Simpson's Gap and Rainbow Valley were, as curator and writer Barry Pearce writes, where the artist "began to eliminate the horizon and found an abstraction already wrought by nature and time. Close up, far away, scale no longer mattered."^{xii}

Rich impastoes, delicate washes over white canvas or paper, traces of powdery black charcoal, here burning colour, there little colour at all,

passages of luminosity, deep shadows embracing the enigma of all images, mystery of paint, mystery of subject, mystery of self. Here has been created the domain of a visual poet, come together in a beautiful collection of landscapes in which the essential Judy Cassab might be rediscovered.^{xiii}

- Why do you think the curator's have chosen the title 'Essentially Australian' for the exhibition? (Subjective frame)
- Which of Judy Cassab's work do you think best suits such a title and why? (Subjective frame)

The relevant darkness of the night is soothing. My eyes burn from the vivid colours of the day. I have never experienced this. Colour has always been something which pops up here and there in spots and hues, something on which the painter's glance focuses. Here, it's physical force, hitting you not only frontally but sideways and from the back... I understand, for the first time since arriving in Australia, that one can love the soil.^{xiv}

- What colours is the artist referring to? How are these colours used to convey the feelings expressed in the above quote in her landscapes? (Structural frame)
- Does the artist use any of these colours in her portraits and for what use and to what effect? (Structural frame)

Sydney, 11 August 1984

Lou Klepac really was very enthusiastic about one of my new Rainbow Valley paintings I titled *Above and below*. Also, about one I thought unfinished. I overpainted a transparent orange on a charcoal drawing, with some black and red shapes. He thinks this represents absolutely my essence, and I should do a series...It's not contrived, Lou said, it's an outpouring of expression-not of the landscape as depicted in other landscape paintings-but an inner landscape, merging with the antiquity, and myth and mystery of this land. It looks like no one else but me and is the culmination...of decades of searching, and I am home now.^{xv}

- What does the artist mean by an inner landscape? (Subjective frame)
- What do these works say of the artist's 'inner landscape'? (Subjective frame)
- If you had to depict your own inner landscape what would it look like? Would there be colour, line, shape, texture? What medium would you use to depict this? (Subjective/Structural frame)

Discussion & Activities K-6

- Imagine walking through a Judy Cassab landscape.
- Describe what you can see, hear and smell.
- Name the different colours used in the landscape paintings.
- Look closely at one of Judy Cassab's landscapes. Using coloured paper, cut out the geometric shapes. Create your own collage based on the artwork.

Judy Cassab (b. 1920)

BIOGRAPHY

Born in Vienna, Austria, in 1920.
1938 Attends art classes at the Academy of Art, Prague.
1939 Marries Jancsi Kampfner.
1941 Studies with Aurel Bernath and Lipot Hermann in Budapest. Husband in Nazi forced labour camps in Poland and Kiev (1941-44).
1944 Takes name of Maria Koperdak and takes job in pharmaceutical factory. Husband returns to Hungary.
1945 Lives in small flat, continues to paint. Son, John, born on 31 December.
1946 Begins visits to Szentendre, an artist's colony on the Danube.
1947 Death of father. Exhibits at the National Salon, Budapest. Son, Peter, born 5 September.
1949 Moves to Vienna, then to Salzburg in December.
1950 Immigration permit from Australia. Visit to Amsterdam.
1951 Emigrates to Sydney, Australia.
1952 Involved in artist circles, enters the Archibald Prize.
1954 Attends Sheila McDonald's sketch club.
1957-58 Becomes an Australian citizen. Travels throughout Europe and the USA, Karachi, New Delhi and Jaipur. Meets de Chirico and paints the portraits of Hugh Gaskell and Lord Thorneycroft, the Maharaja and Maharani during this period.
1959 First of several trips to Alice Springs, Ayers Rock etc. London exhibition at the Crane Kalman Gallery. Paints portrait of Princess Alexandra for the Orient Line.
1960 New York, London, portraits of Princess Alexandra with Prince Michael and the Duke of Kent. Geneva, Lausanne, Alice Springs, Cairo, London (portraits of Duchess of Kent, Princess Marina).
1961 Awarded Archibald prize for the portrait of Stanislaus Rapotec.
1962 Hayman Island, Bangkok (paints Queen Sirikit).
1963 Moves to Bellevue Hill, London. Lugano, Scotland. Paints Gavin Astor and Lady Irene Astor at Hever Castle.
1966 Visits Los Angeles, New York, Switzerland.
1968 Visits Broome, Derby, Mount House Station, Port Headland, Wittenoom. Awarded Archibald prize for portrait of Margo Lewers.
1969 Visits Aix en Provence, Madrid, New York.
1970 Visits Mexico City.
1971 Visits New York.
1972 Alice Springs, London, portrait of Lord Rosenblum for the Royal College of Physicians.
1973 New Guinea, Mount Isa, Townsville and Magnetic Island, New Zealand.
1975 In England, paints triple portrait of the children of the Duke and Duchess of Kent at Anmer Hall. Made Member of the Council of the order of Australia. Paints portraits of Joan Sutherland and Robert Helpmann for the Sydney Opera House.
1976 Visits Broken Hill, Cobar, Wilcannia. Visits Documenta 6, Kassel, Cologne, London.
1978 Visits Tennant Creek, The Devil's Marbles. Europe, Barcelona, New York.
1979 Moves to Double Bay.
1980 Appointed Trustee of the Art Gallery of New South Wales (1980-88).
1981 Visits London, Paris, Hungary, Greece, Germany.
1982 Visits Bali.
1983 In England, paints portrait of the Duke of Kent for Wimbledon; visits Aix en Provence, Amsterdam, Alice Springs.
1984 *Elwyn Lynn, Judy Cassab: Places, Faces and Fantasies* published by MacMillan; portfolio of lithographs, *Australian Portraits*, published by the Beagle Press.
1985-86 Travels to Bali and Alice Springs.
1987 Visits London, Paris, Los Angeles, New York, Ayers Rock.
1988 Awarded the honour of officer of the Order of Australia. Launch of the book, *Judy Cassab, Artists and Friends* published by the Beagle Press.
Visits Cairns, Daintree.
1989 Spent three months at Cite International des Arts, Paris .
1990 Trip to Kakadu National Park.
1991 Portraits commissioned of Elizabeth Evatt for the Family Court, and Yasuko Myer in a kimono.
1995 Awarded Honorary Doctorate, Sydney University; Winner of Nita Kibble Literary Award for Diaries.
1996 Winner of Foundation for Australian Literary Studies award, James Cook University, Townsville.
1997 Launch of book and touring exhibition Portraits of Artist and Friends.
2004 Awarded The Painters & Sculptors Association of Australia Medal.

EXHIBITIONS

Has held over 70 solo and group exhibitions in Australia and overseas since the early 1950s, and has exhibited almost annually throughout this period.

AWARDS

1961 Archibald Prize (portrait of Stanislaus Rapotec)
1964 65 Sir Charles Lloyd Jones Memorial Prize; The Helena Rubenstein Prize, Perth, WA
1968 Archibald Prize (portrait of Margo Lewers)
1969 Commander of the Order British Empire (CBE)
1971 73 Sir Charles Lloyd Jones Memorial Prize
1988 Order of Australia (AO)
1994 The Pring Prize, Art Gallery of NSW; The Trustees Watercolour Prize, Art Gallery of NSW
1995 Honorary Doctorate of Letters, University of Sydney
1997 98 The Pring Prize, Art Gallery of NSW
2003 The Trustees Watercolour Prize, Art Gallery of NSW; The Pring Prize, Art Gallery of NSW
2004 The Painters & Sculptors Association of Australia Medal

COLLECTIONS

Artbank
Art Gallery of NSW
Art Gallery of South Australia
Art Gallery of Western Australia
Australian National University, Canberra
Bendigo City Art Gallery
Janos Pannonius Museum, Pecs, Hungary
Maitland Regional Art Gallery
Mornington Peninsula Art Centre, Victoria
National Gallery of Australia
National Gallery, Budapest, Hungary
National Gallery of Victoria
National Portrait Gallery, London, United Kingdom
New England Regional Art Museum
New Parliament House, Canberra
Newcastle Region Art Gallery
Nuffield Foundation, Oxford, United Kingdom
Powerhouse Gallery of Contemporary Art, Sydney
Queensland Art Gallery
Rockhampton City Art Gallery
Rugby Museum, United Kingdom
Tasmanian Museum and Gallery
The High Court, Canberra
The Royal College of Physicians and Surgeons of Glasgow, Scotland
United Nations Building, Geneva, Switzerland
University of New South Wales
University of Sydney
World Bank Collection

REFERENCES

BOOKS

Niall, G 2005, *A Portrait*, Allen & Unwin, Sydney, Australia

Klepac, L 1998, *Judy Cassab: Portraits of Artists and Friends*, The Beagle Press, Sydney, Australia

Cassab, J 1995, *Judy Cassab Diaries*, Random House, Australia

CATALOGUES

Judy Cassab: Rainbow Valley – the spirit of the place, Vasarely Museum Budapest, The Beagle Press, Sydney, Australia, 2003.

ONLINE RESOURCES

- Cassab, Judy, 'Diaries', in *Documenting a Life Seminars*, National Library of Australia, 1996, <http://www.nla.gov.au/events/doclife/cassab.html>
- NW Australian Women's Archives Project <http://www.womenaustralia.info/biogs/IMP0077b.htm>

See Also

- Art Galleries Schubert, *Judy Cassab*, http://www.art-galleries-schubert.com.au/www/Judy_Cassab/Judy_Cassab.htm.
- BMGART, *Judy Cassab*, <http://users.senet.com.au/~bmgart/cassab.html>.
- Eva Breuer Art Dealer, *Judy Cassab*, <http://www.evabreuerartdealer.com.au/cassab.html>.
- Greythorn Galleries Fine Art, *Judy Cassab: a selection from the gallery*, http://www.greythorngalleries.com.au/judy_cassab.htm.
- National Library of Australia, *Records of the Rudy Komon Art Gallery*, National Library of Australia, 2001, <http://www.nla.gov.au/ms/findaids/8327.html>.

ⁱ Cassab, Judy, *Judy Cassab Diaries*, Random House, Australia, 1995, p.23

ⁱⁱ *NW Australian Women's Archives Project*, <http://www.womenaustralia.info/biogs/IMP0077b.htm>

ⁱⁱⁱ *ibid.*

^{iv} *op.cit.* Cassab, Judy: *Diaries*, p.19

^v Klepac, Lou, *Judy Cassab: Portraits of Artists and Friends*, The Beagle Press, Sydney, Australia, 1998, p.13

^{vi} *ibid.* p.6

^{vii} *op.cit.* Cassab, Judy: *Diaries*, p.21

^{viii} *op.cit.* Klepac, Lou: *Portraits*, p.13

^{ix} *ibid.* p.24

^x *op.cit.* Cassab, Judy: *Diaries*, p.171

^{xi} *ibid.* p.24

^{xii} Pearce, Barry, *Judy Cassab: Rainbow Valley – the spirit of the place*, Vasarely Museum Budapest, The Beagle Press, Sydney, Australia, 2003, p.8

^{xiii} *ibid.* p.10

^{xiv} *ibid.* p.8

^{xv} *op.cit.* Cassab, Judy: *Diaries*, p.365