

COSMOPOLITAN SPIRITS

Jean Mary Bellette and Paul Haefliger

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In order to prevent any discrepancies with the titles and dating of specific artworks by Jean Mary Bellette and Paul Haefliger, this thesis presents the correct titles and dates of each artwork. It was a common practice for Bellette and Haefliger to retitle unsold works for new exhibitions. Similarly, many works have been redated either by the artists, art dealers, collectors, curators, and art historians. This thesis provides the original title and dates of the artworks as per listings in exhibition catalogues, art reviews – in newspapers and journals – and archival research.

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- 2:4.2: Anon., *Haefliger's Cottage, Hill End*, c.1954, black and white photograph, unknown dimensions. Jean Bellette Papers (1908–91). The Edmund and Joanna Capon Research Library and the National Art Archive, Art Gallery of New South Wales, Sydney. © Estate of Jean Mary Bellette.
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- 2:4.18: Paul Haefliger, *Turon Valley*, 1977, oil on board, 97 x 195 cm. Collection: Bathurst Regional Art Gallery, Bathurst, N.S.W. Gift of John Shaw and Sima Oertli, 1993. © Estate of Paul Haefliger.
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- 3:2.9: Anon., *C'an Baxo: Finca with Olive Grove and Citrus Orchard*, Sóller, Majorca, c.1970s, colour photograph, unknown dimensions. Jean Bellette Papers (1908–91). The Edmund and Joanna Capon Research Library and the National Art Archive, Art Gallery of New South Wales, Sydney. © Estate of Jean Mary Bellette.
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- 3:2.14: Anon., *C'an Baxo: Finca – Interior View – Jean Mary Bellette's Studio*, Sóller, Majorca, c.1970s, colour photograph, unknown dimensions. Jean Bellette Papers (1908–91). The Edmund and Joanna Capon Research Library and the National Art Archive, Art Gallery of New South Wales, Sydney. © Estate of Jean Mary Bellette.

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- 3:3.2: Anon., (Left to Right): *Paul Haefliger, John Passmore, David Strachan, and Jean Mary Bellette at the Villa Daneo Estate, Bricherasio, Turin, Italy*, 1959, black and white photograph, unknown dimensions. Jean Bellette Papers (1908–91). The Edmund and Joanna Capon Research Library and the National Art Archive, Art Gallery of New South Wales, Sydney. © Estate of Jean Mary Bellette.

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- 3:3.5: David Strachan, *Italian Still-Life*, 1959, oil on canvas, 55 x 63 cm. Private Collection. © Estate of David Strachan.
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- 3:3.13: John Passmore (1904–84), *Landscape*, 1960, oil on composition board, 87.5 x 83 cm. Private Collection. © Estate of John Passmore.
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- 3:4.2: Jean Mary Bellette, *Easter Procession, Palma*, 1963, oil on canvas, 89 x 114.5 cm, unknown location. Image reproduced in John Brack, "Georges Invitation Prize," *Art and Australia* 3 (1) (Winter 1965): 57. © Estate of Jean Mary Bellette.
- 3:4.3: Jean Mary Bellette, *Beyond the Puig* (also *Near the Push*), 1963, oil on board, 88.5 x 119 cm. Private Collection. © Estate of Jean Mary Bellette.
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- 3:4.5: Jean Mary Bellette, *Sketch for Coming from the Death* (also *Variation on 'Flabenantes' Procession* series), 1963, oil on paper on board, 32 x 44 cm. Collection: Bathurst Regional Art Gallery, Bathurst, N.S.W. Gift of Rollin Schlicht 2007. Accession No: 2007.002B. © Estate of Jean Mary Bellette.

- 3:4.6: Jean Mary Bellette, *Entering the Underworld*, 1963, oil on canvas, 73 x 95 cm. Private Collection. © Estate of Jean Mary Bellette.
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- 3:4.17: *Exhibition Invitation: Paul Haefliger, October 17–November 7, 1967. Galerie Max Kaganovitch, Paris*. Paul Haefliger – Artist Files. National Gallery of Australia, Research Archives Collection, Canberra. © Estate of Paul Haefliger.
- 3:4.18: Anon., *Paul Haefliger standing across from the Galerie Max Kaganovitch, 99 Boulevard Raspail, Paris*, October 1967, black and white photograph, unknown dimensions. Jean Bellette Papers (1908–91). The Edmund and Joanna Capon Research Library and the National Art Archive, Art Gallery of New South Wales, Sydney. © Estate of Jean Mary Bellette.

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- 3:5.4: Jean Mary Bellette, *Chorus without Iphigenia*, 1950, oil on composition board, 91.5 x 136.7 cm. Collection: National Gallery of Art, Canberra. Accession No: 76.155. © Estate of Jean Mary Bellette.

- 3:5.5: Jean Mary Bellette, *Mountain Dancers* (also *The Dancers*), c.1970–71, oil on canvas, 99 x 130 cm. Collection: Art Gallery of New South Wales, Sydney. Purchased 1976. © Estate of Jean Mary Bellette.
- 3:5.6: Jean Mary Bellette, *Forgotten by Rome*, c.1970–71, oil on canvas, 96 x 161.5 cm. Collection: Hamilton Art Gallery, Victoria. Gift of Dr Joseph Brown, 1999. © Estate of Jean Mary Bellette.
- 3:5.7: Jean Mary Bellette, *The Mourners*, 1970, oil on linen, 64 x 99 cm. Private Collection. © Estate of Jean Mary Bellette.
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- 3:5.9: Paul Haefliger, *Three Women* (also *Three Seated Nudes*), 1971, oil on board, 51 x 77 cm. Private Collection. © Estate of Paul Haefliger.
- 3:5.10: Paul Haefliger, *Elles*, 1971, gouache and ink on paper, 39 x 52 cm. Private Collection. © Estate of Paul Haefliger.
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- 3:5.12: Paul Haefliger, *Dancers Resting*, 1970, oil on board, 60 x 75 cm. Private Collection. © Estate of Paul Haefliger.
- 3:5.13: Jean Mary Bellette, *Confrontation*, c.1965, oil on composition board, 48 x 59 cm. Private Collection. © Estate of Jean Mary Bellette.
- 3:5.14: Paul Haefliger, *Hanging Gardens I*, 1958, oil on board, 123 x 92 cm. Collection: Bathurst Regional Art Gallery, Bathurst, N.S.W. Gift of John Shaw and Sima Oertli, 1993. © Estate of Paul Haefliger.
- 3:5.15: Paul Haefliger, *Hanging Gardens II*, 1958, oil on board, 92 x 123 cm. Private Collection. © Estate of Paul Haefliger.
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- 3:5.17: Paul Haefliger, *Night in the Gardens of Spain I*, 1959, oil on canvas, 101 x 81 cm. Collection: Bathurst Regional Art Gallery, Bathurst, N.S.W. Gift of John Shaw and Sima Oertli, 1993. © Estate of Paul Haefliger.
- 3:5.18: Paul Haefliger, *Night in the Garden of Spain II*, 1959, oil on canvas, 101 x 81 cm. Private Collection. © Estate of Paul Haefliger.
- 3:5.19: Paul Haefliger, *Girls by Moonlight*, 1974, oil on canvas, 130 x 192 cm. Collection: Bathurst Regional Art Gallery, Bathurst, N.S.W. Gift of John Shaw and Sima Oertli, 1993. © Estate of Paul Haefliger.
- 3:5.20: Paul Haefliger, *Study in White*, c.1966–73, oil on canvas, 65 x 100 cm. Private Collection. © Estate of Paul Haefliger.
- 3:5.21: Paul Haefliger, *The Kiss*, 1974, oil on canvas, 130 x 188 cm. Collection: Bathurst Regional Art Gallery, Bathurst, N.S.W. Gift of John Shaw and Sima Oertli, 1993. © Estate of Paul Haefliger.
- 3:5.22: Paul Haefliger, *Women and Girls*, 1974, oil on canvas, 130 x 195 cm. Collection: Bathurst Regional Art Gallery, Bathurst, N.S.W. Gift of John Shaw and Sima Oertli, 1993. © Estate of Paul Haefliger.
- 3:5.23: Paul Haefliger, *The Terrace*, 1974, oil on canvas, 90 x 224 cm. Private Collection. © Estate of Paul Haefliger.
- 3:5.24: Paul Haefliger, *Elles*, 1972, oil on paper, 59 x 79 cm. Collection: Art Gallery of New South Wales, Sydney. Purchased 1975. © Estate of Paul Haefliger.
- 3:5.25: Paul Haefliger, *Elles*, 1975, oil on paper, 59 x 79 cm. Collection: Art Gallery of New South Wales, Sydney. Purchased 1975. © Estate of Paul Haefliger.

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- 3:6.1: Jean Mary Bellette, *Rift Valley*, 1974, oil on canvas, 89 x 120 cm. Private Collection. © Estate of Jean Mary Bellette.
- 3:6.2: Jean Mary Bellette, *Greek Girl*, c.1975–76, oil on canvas, 97.3 x 162.8 cm. Collection: Art Gallery of New South Wales, Sydney. Bequest of Margaret Olley, 2012. © Estate of Jean Mary Bellette.
- 3:6.3: Jean Mary Bellette, *The Cupbearer* (also *Oracle*), 1963, oil on hardboard, 70.5 x 90 cm. Collection: Art Gallery of New South Wales, Sydney. Gift of Lady Drysdale, 1981. © Estate of Jean Mary Bellette.
- 3:6.4: Paul Cézanne, *Rochers à l'Estaque* (*Rocky Landscape near L'Estaque*), c.1879–82, oil on canvas, 73 x 91 cm. Collection: Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brazil.
- 3:6.5: Jean Mary Bellette, *The Port*, 1975, oil on board, 41 x 59 cm. Collection: Sydney University Museums, The University of Sydney. Gift of the Honourable Roderick Meagher, 2011. © Estate of Jean Mary Bellette.
- 3:6.6: Jean Mary Bellette, *Bicheno*, 1975, oil on canvas, 94 x 125 cm. Private Collection. © Estate of Jean Mary Bellette.
- 3:6.7: Jean Mary Bellette, *Women at a Tomb*, 1975, oil on canvas, 93 x 124 cm. Photograph: Douglas Thomas. Private Collection. Image reproduced in *Art and Australia* 14 (1) (Winter 1976): 38. © Estate of Jean Mary Bellette.
- 3:6.8: Paul Haefliger, *Swan Lake*, 1977, oil on board, 97.5 x 195 cm. Collection: Bathurst Regional Art Gallery, Bathurst, N.S.W. Gift of John Shaw and Sima Oertli, 1993. © Estate of Paul Haefliger.
- 3:6.9: Paul Haefliger, *Dreams of Adolescence*, 1977, oil on board, 97.5 x 195.5 cm. Collection: Bathurst Regional Art Gallery, Bathurst, N.S.W. Gift of John Shaw and Sima Oertli, 1993. © Estate of Paul Haefliger.
- 3:6.10: Paul Haefliger, *Paths*, 1977, oil on board, 91 x 122 cm. Collection: Bathurst Regional Art Gallery, Bathurst, N.S.W. Gift of John Shaw and Sima Oertli, 1993. © Estate of Paul Haefliger.
- 3:6.11: Paul Haefliger, *Transfigured Night*, 1977, oil on board, 97.5 x 195 cm. Collection: Bathurst Regional Art Gallery, Bathurst, N.S.W. Gift of John Shaw and Sima Oertli, 1993. © Estate of Paul Haefliger.
- 3:6.12: Paul Haefliger, *Islands in the Sky*, 1977, oil on board, 103 x 200 cm. Collection: Bathurst Regional Art Gallery, Bathurst, N.S.W. Gift of John Shaw and Sima Oertli, 1993. © Estate of Paul Haefliger.
- 3:6.13: Paul Haefliger, *Australia Felix II*, 1977, oil on board, 97 x 146 cm. Private Collection. © Estate of Paul Haefliger.
- 3:6.14: Paul Haefliger, *Fair Day at Aranjuez*, 1977, synthetic polymer on hardboard, 91.5 x 122 cm. Collection: Art Gallery of New South Wales. Purchased 1977. © Estate of Paul Haefliger.

CHAPTER SEVEN

The Beginning of the End

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- 3:7.3: Paul Haefliger, *Aimez-Vous Engelbert Humperdinck?* 1979, oil on board, 120 x 90 cm. Collection: Bathurst Regional Art Gallery, Bathurst, N.S.W. Gift of John Shaw and Sima Oertli, 1993. © Estate of Paul Haefliger.
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- 3:7.15: Anon., *Jean Mary Bellette and Paul Haefliger, Majorca, Spain*, 1970s, black and white photograph, unknown dimensions. Jean Bellette Papers (1908–91). The Edmund and Joanna Capon Research Library and the National Art Archive, Art Gallery of New South Wales, Sydney. © Estate of Jean Mary Bellette.

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- E:1: Anon, *Jean Mary Bellette and Paul Haefliger, Majorca, Spain*, 1960s, black and white photograph, unknown dimensions. Collection: Art Gallery of New South Wales. Jean Bellette Papers (1908–91). The Edmund and Joanna Capon Research Library and the National Art Archive, Art Gallery of New South Wales, Sydney. © Estate of Jean Mary Bellette.

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- A.3:11: Anon., (Left to Right): *John Olsen and Frank Hodgkinson in the role of Ned Kelly, “The Life and Death of Ned Kelly,” for Robert Graves’ Sixty-Fourth Birthday Party, Majorca, Spain*, July 1959, black and white photograph, unknown dimensions. Image reproduced in Lou Klepac, with Morris West and Barry Pearce, *Hodgkinson*, 2nd. ed. [1994] (Sydney: The Beagle Press, 2003), 127.
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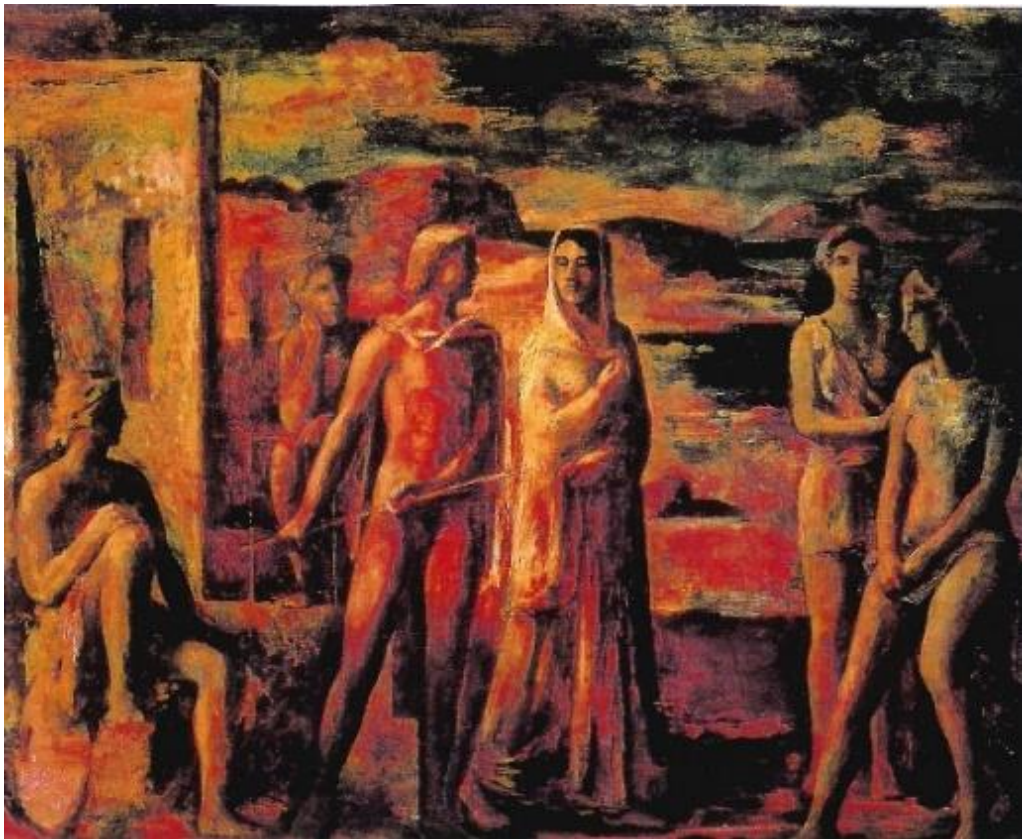
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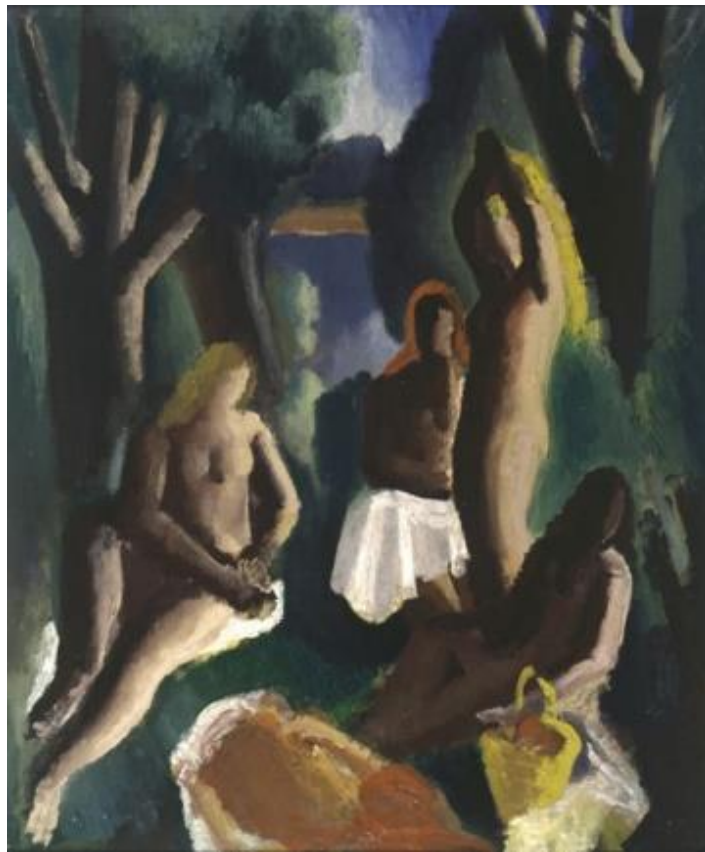
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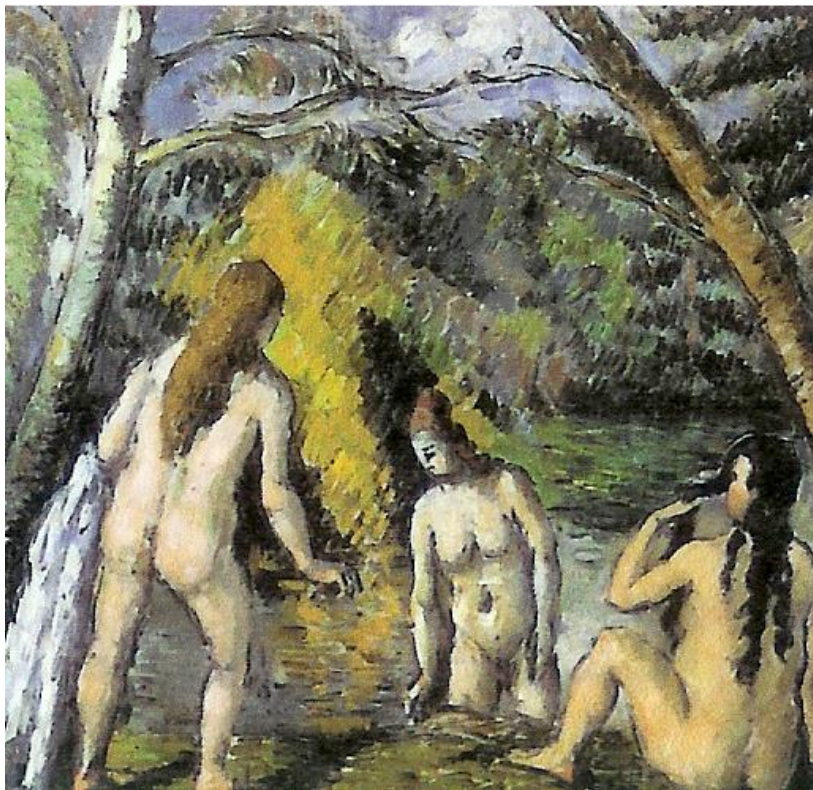
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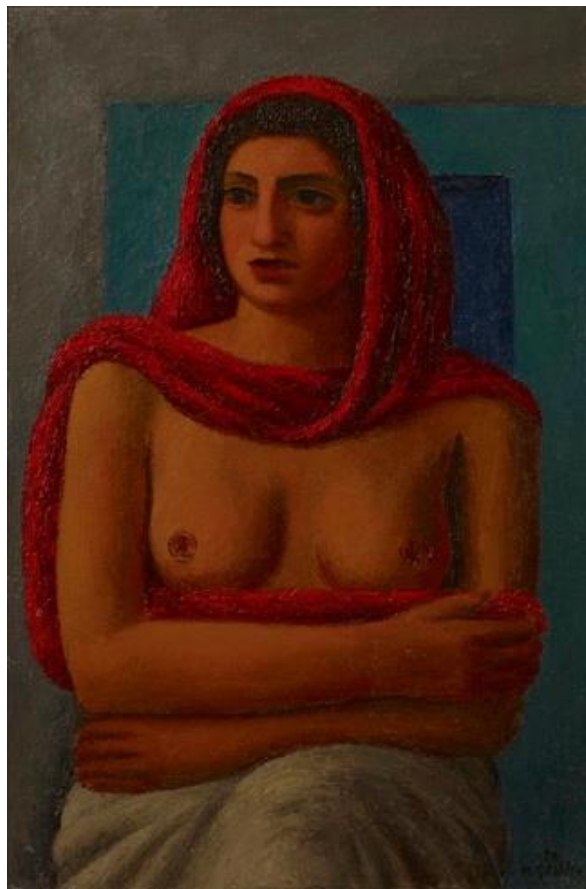
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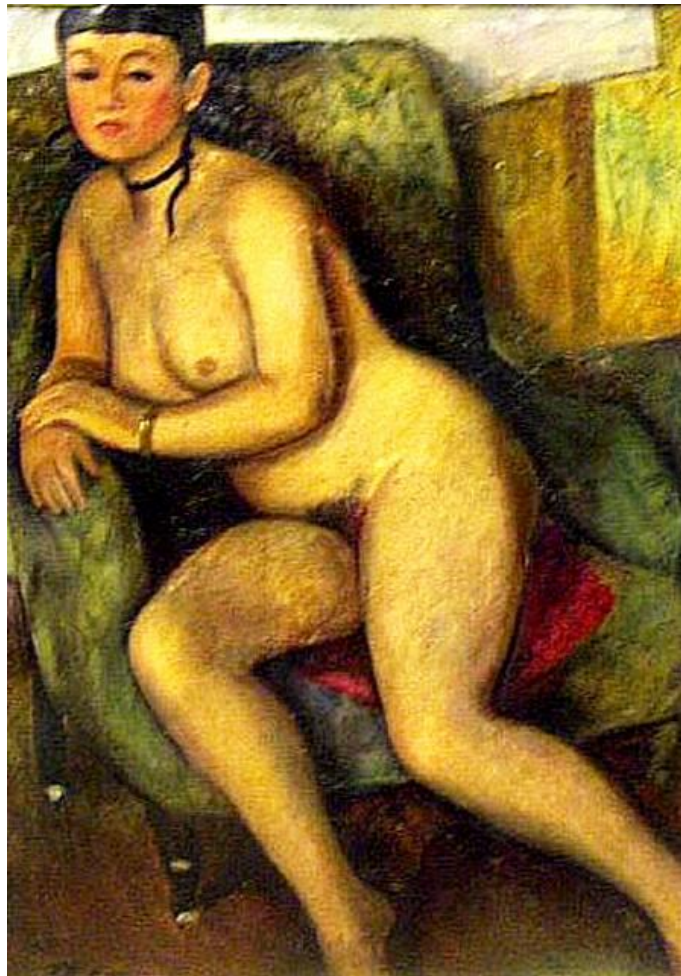
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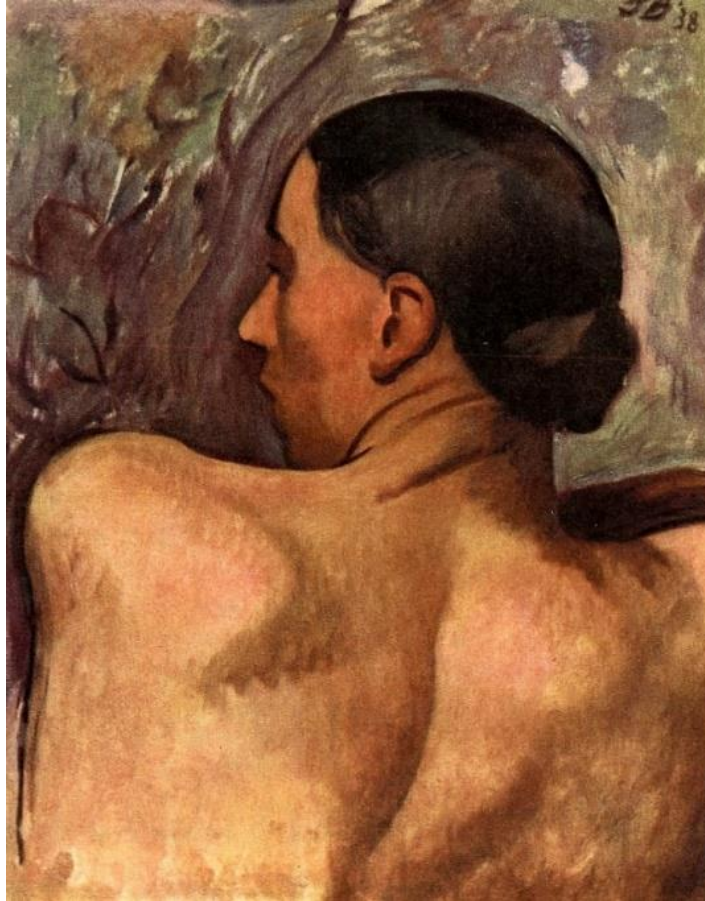
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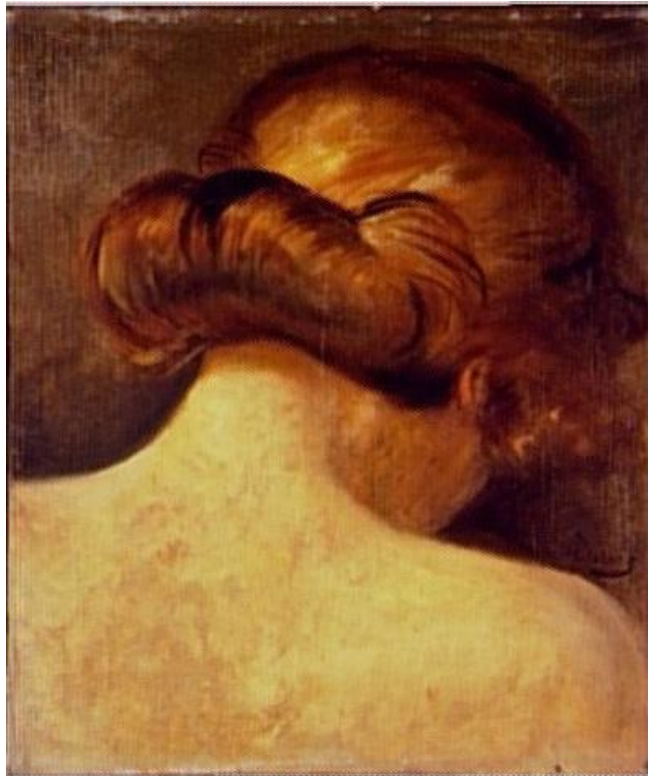
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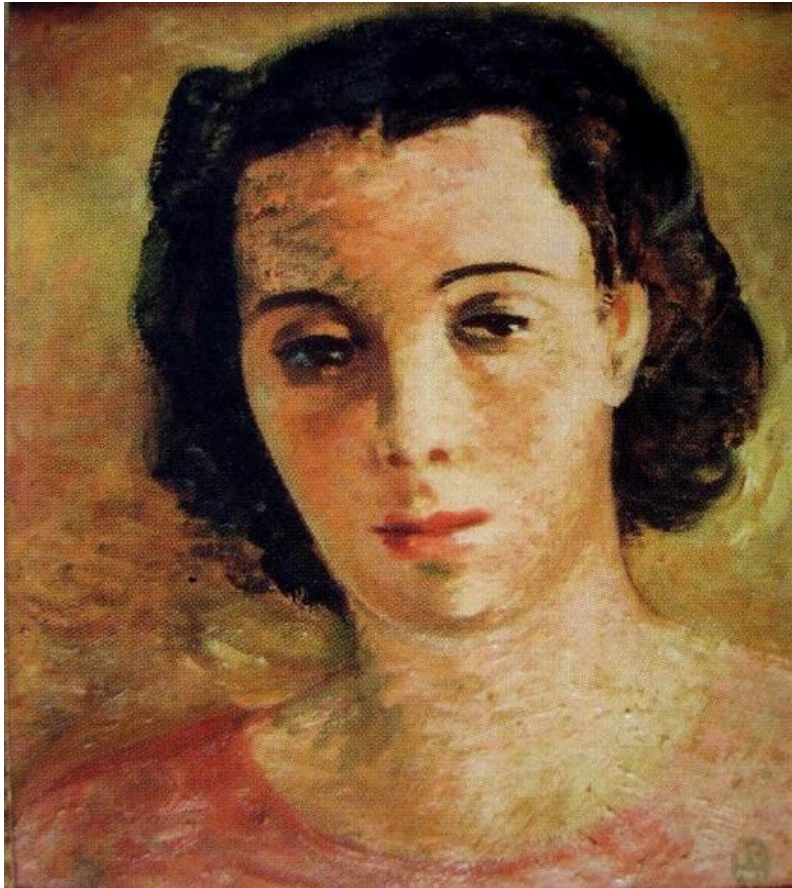
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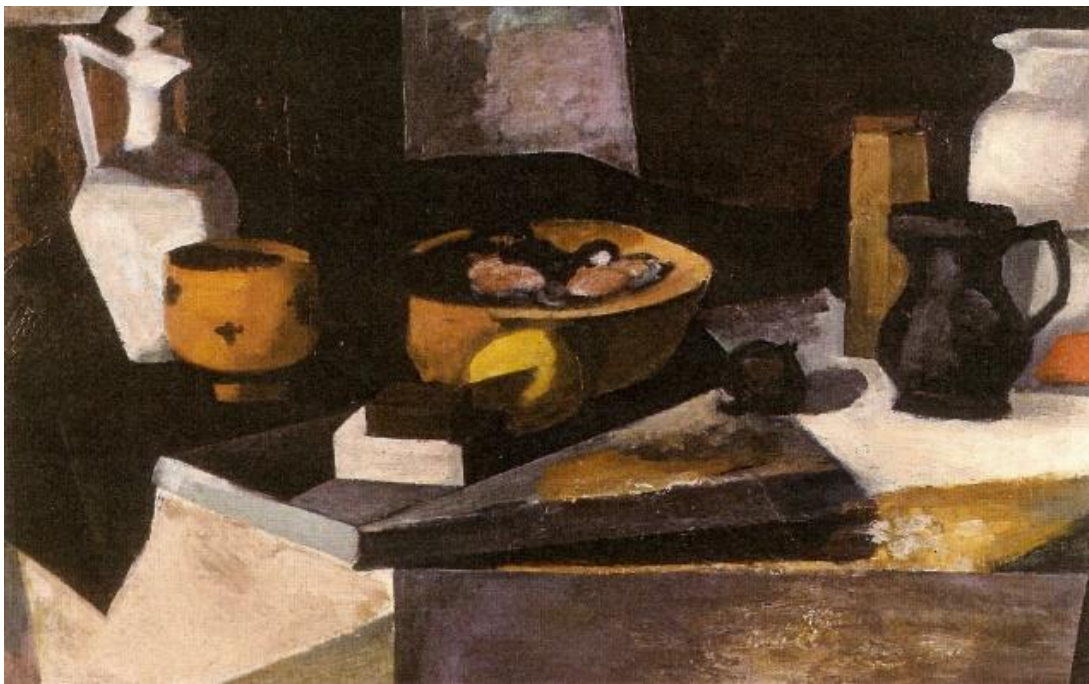
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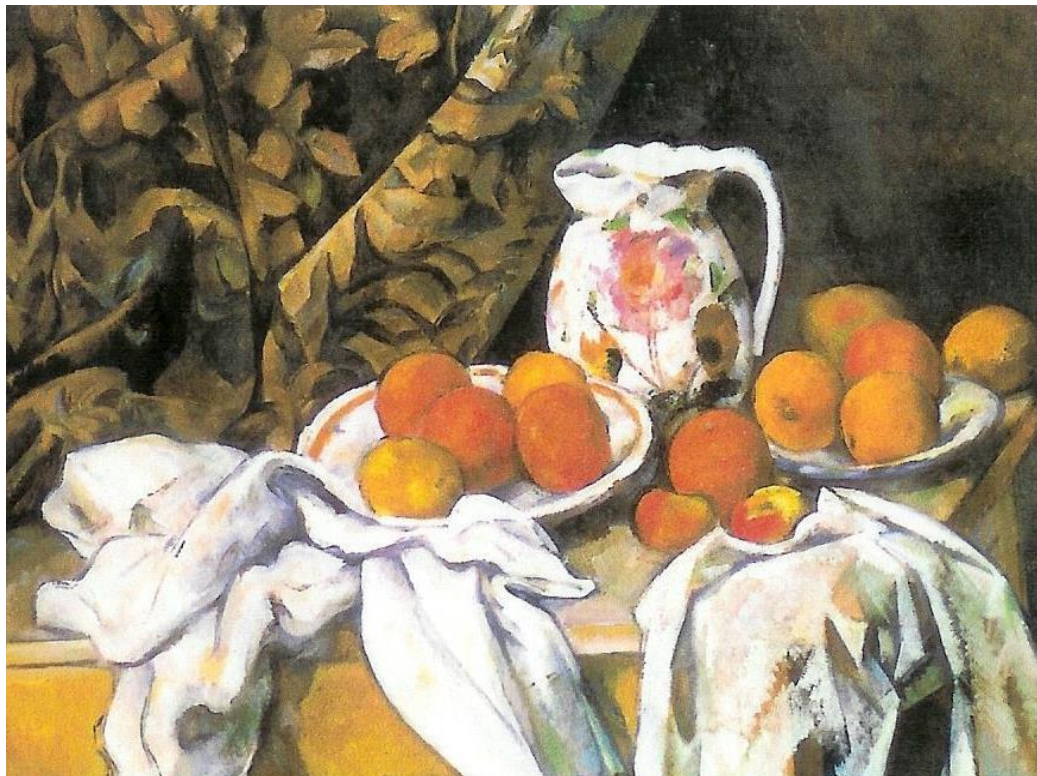
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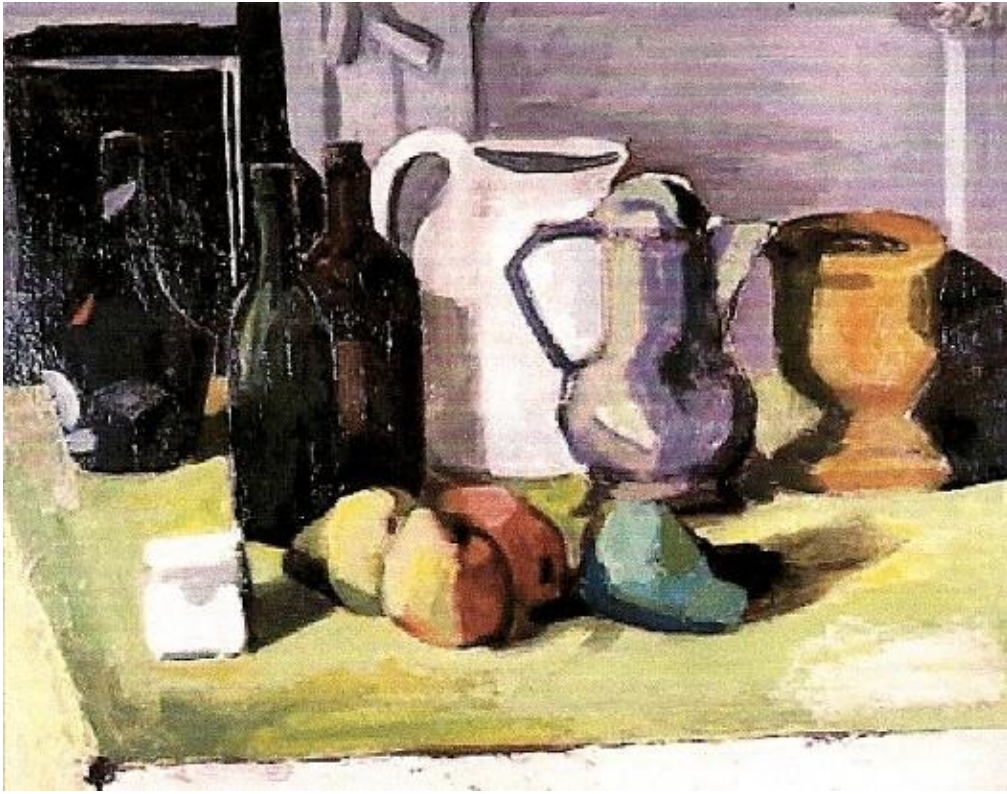
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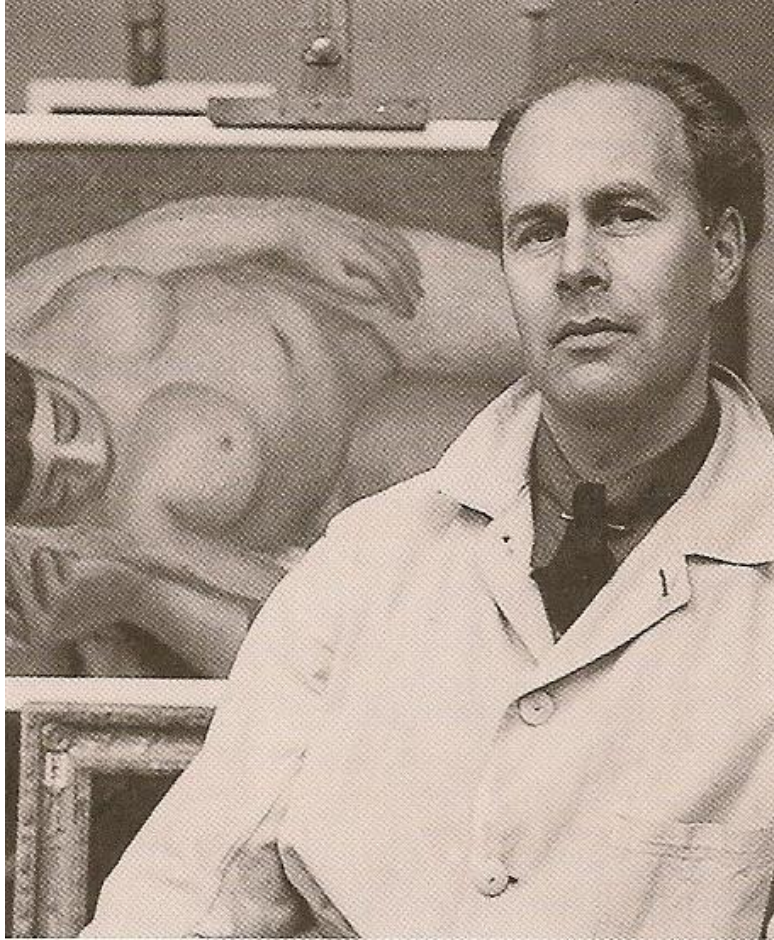
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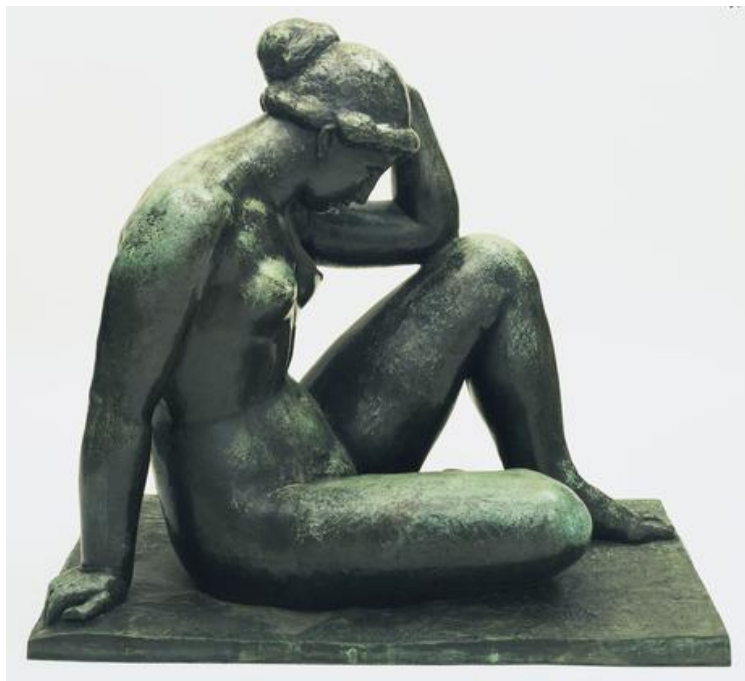
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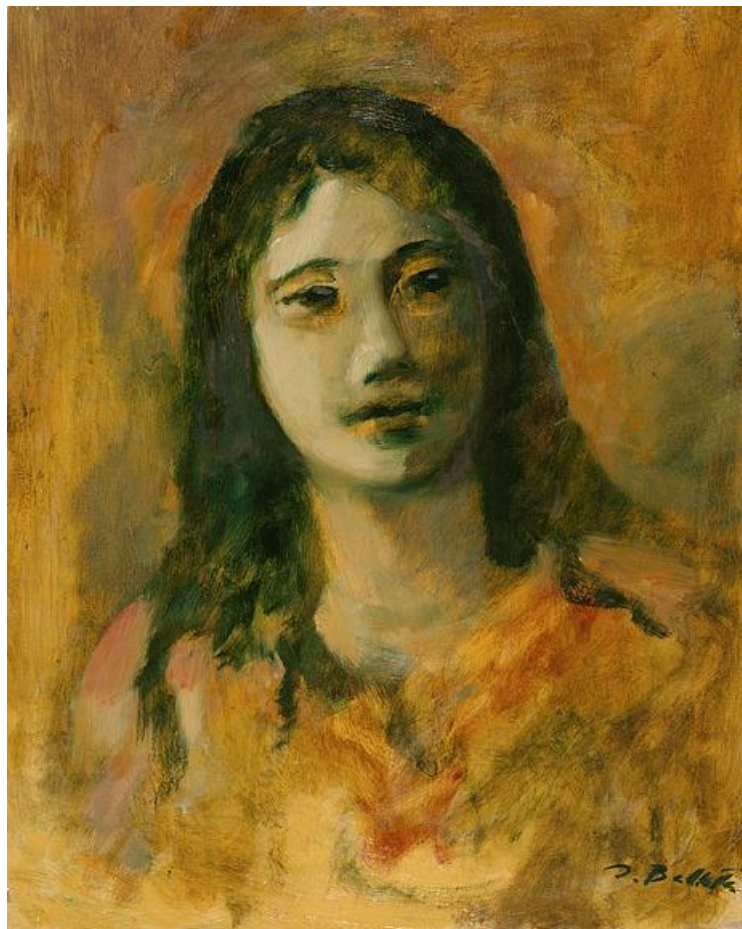
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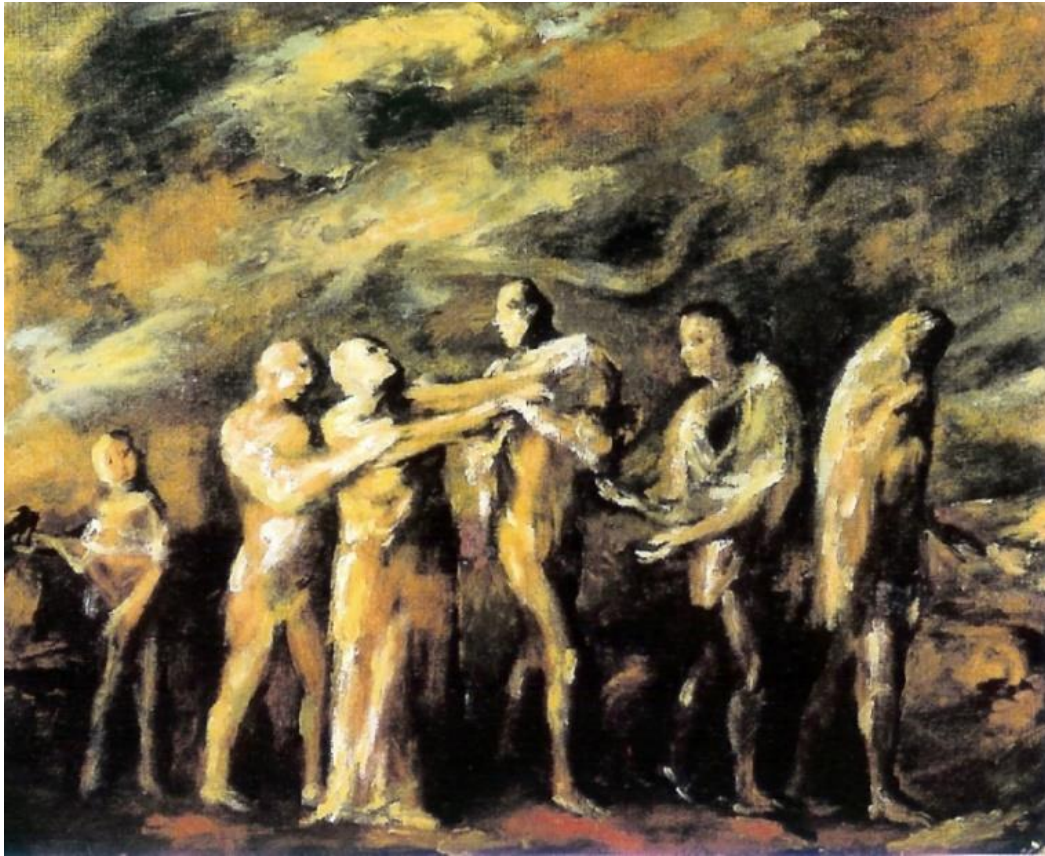
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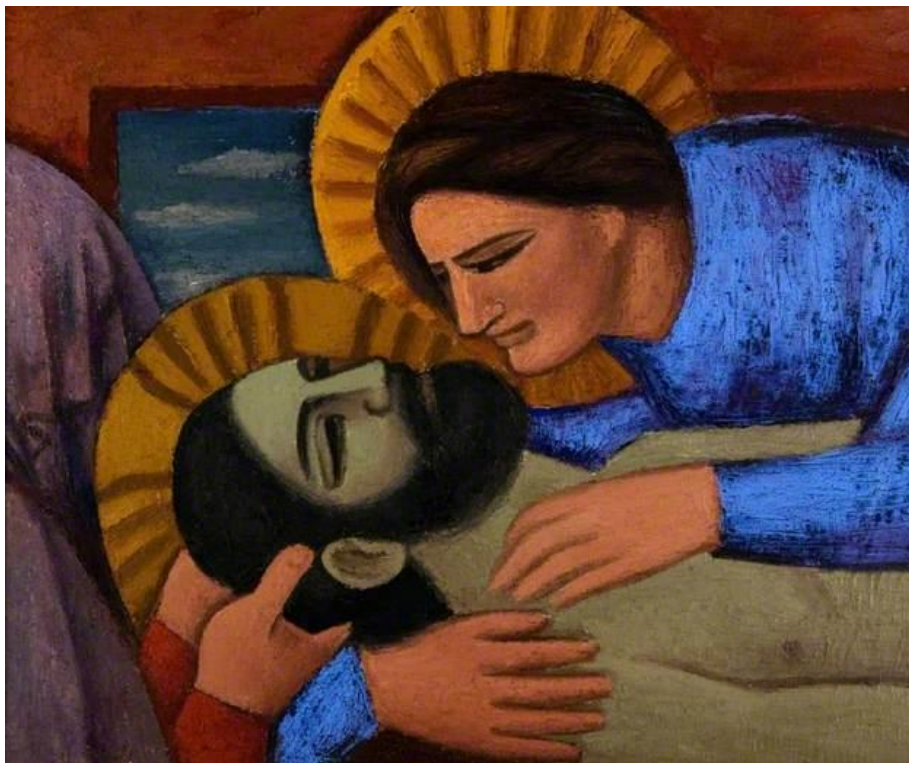
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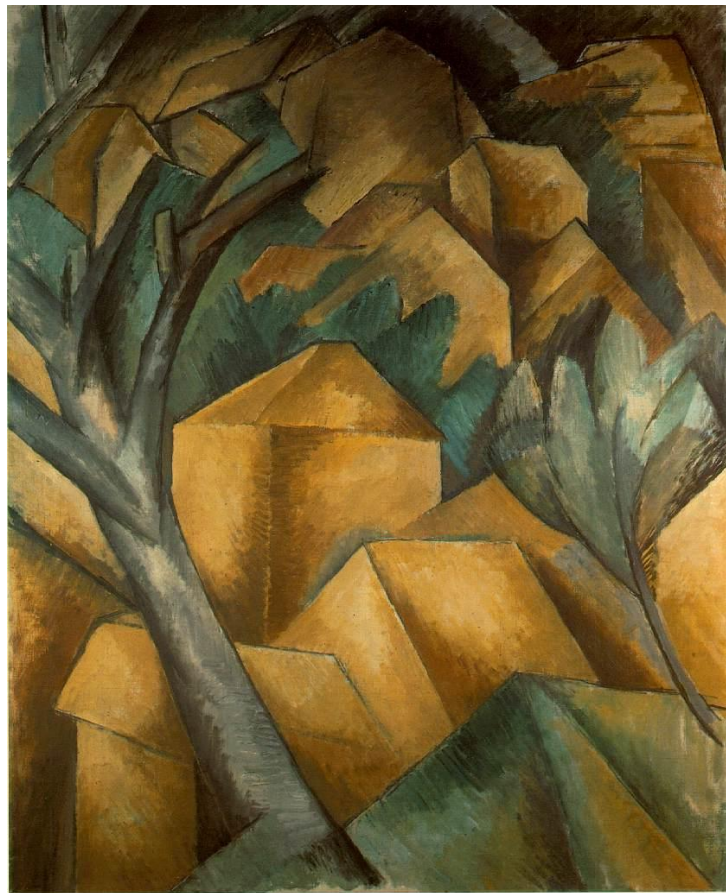
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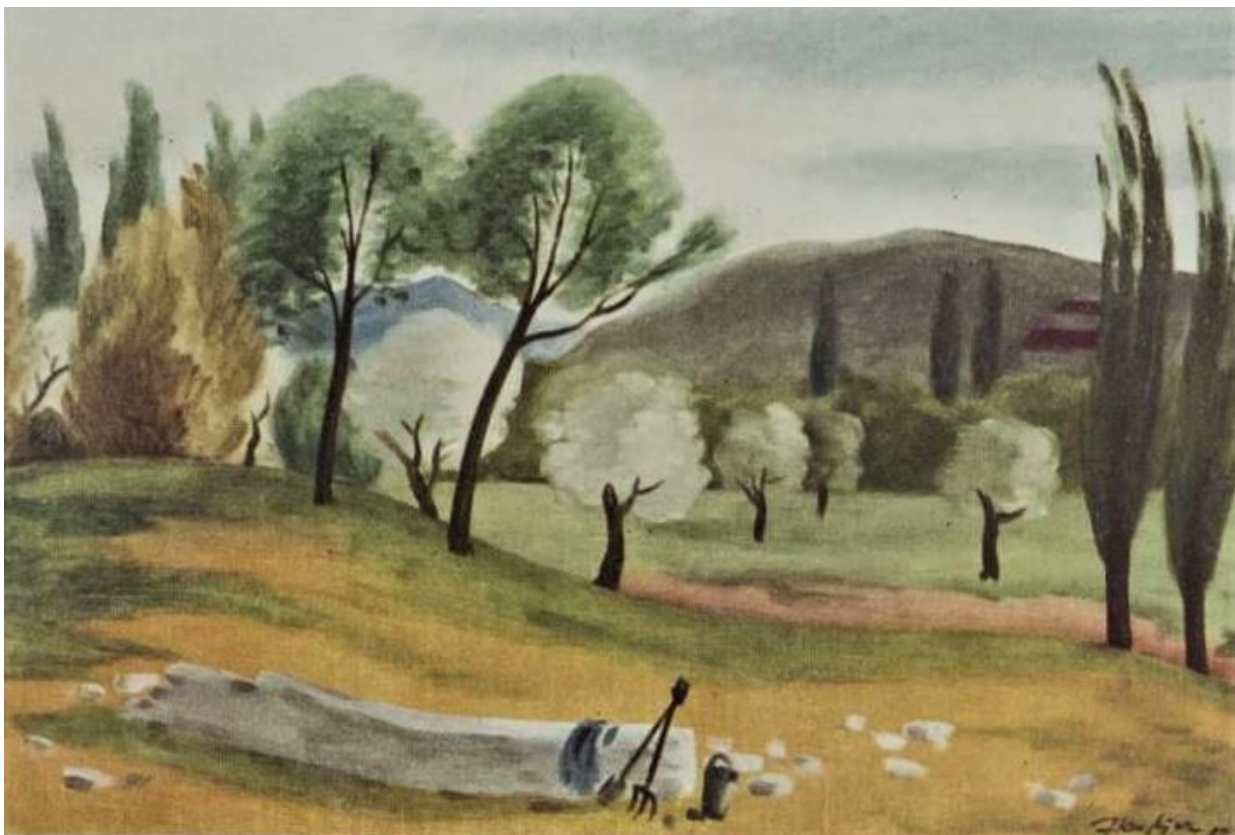
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Illust. 1:2.22: Maria Tornatore, *Entrance – L'Académie Colarossi* (10 rue de la Grande Chaumière, 6^{ème} arrondissement, Paris), 2015.



Illust. 1:2.23: Maria Tornatore, *Entrance – Académie de la Grande Chaumière* (14 bis, rue de la Grande Chaumière, 6^{ème} arrondissement, Paris), 2015.



Illust. 1:2.24: Maria Tornatore, *Entrance and Instructor Plaques for the Académie de la Grande Chaumière* (14 bis, rue de la Grande Chaumière, 6^{ème} arrondissement, Paris), 2015.



Illust. 1:2.25: Maria Tornatore, *Café du Dôme, Boulevard de Montparnasse* (6^{ème} arrondissement, Paris), 2015.



Illust. 1:2.26: Achille-Émile-Othon Friesz (1879–1949), *Autumn Works*, 1907.



Illust. 1:2.27: Russell Drysdale (1912–81), *Abstract*, 1936.



Illust. 1:2.28: Juan Gris, *The Violin*, 1916.



Illust. 1:2.29: Robert Wlérick (1882–1944), *Torso of Meditation*, 1931.

PART TWO: THE SYDNEY YEARS (1939–57)

CHAPTER ONE

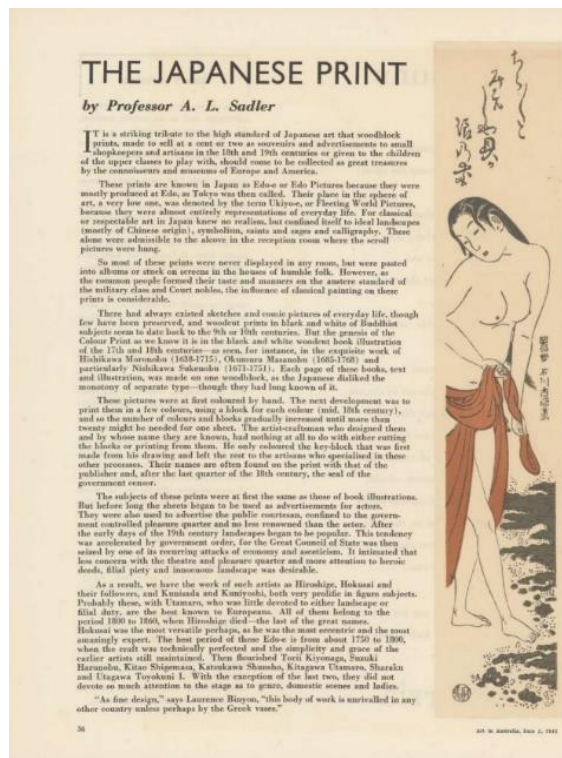
Internationalism and Modernism in Sydney – The Interwar Years



Illust. 2:1.1: Anon., *Jean Mary Bellette and Paul Haefliger*, c.1940, Sydney.

CHAPTER TWO

Art in Australia and its Internationalist Agendas



Illust. 2:2.1: Paul Haefliger, After Ishikawa Toyonobu (1711–85), *Bather*, c.1745, 1941.



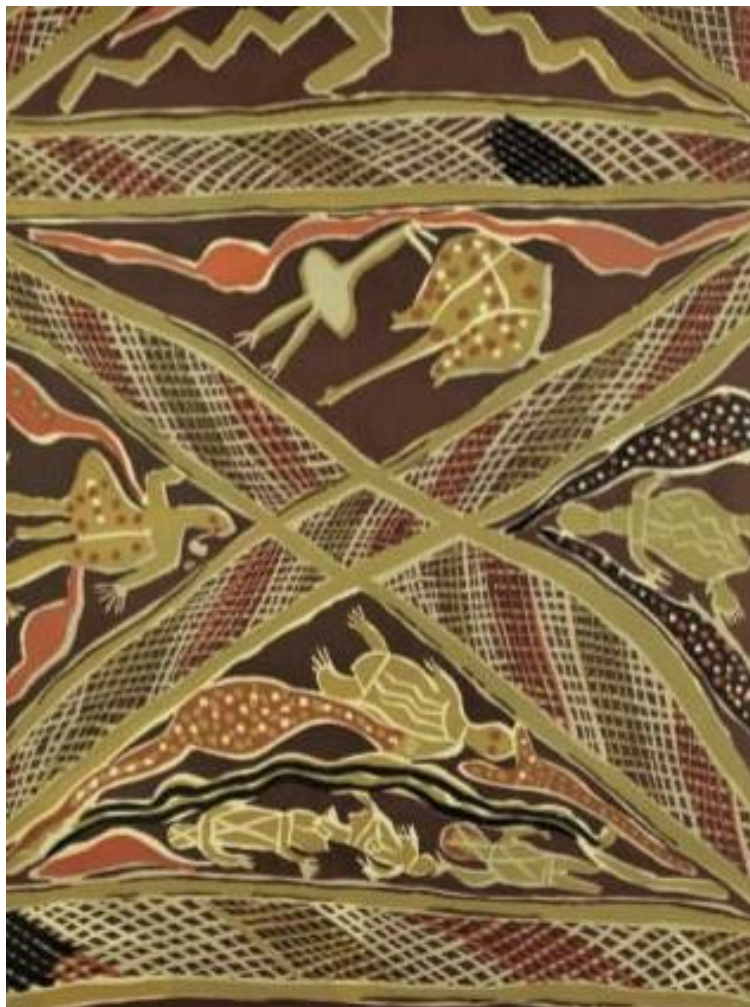
Illust. 2:2.2: Paul Haefliger, After Sharaku Tōshūsai (active 1794–95), *Ebizō Ichikawa (Danjurō Ichikawa V), as Takemura Jōnoshin in Koi-nyōbō Somewake Tazuna*, 1794, 1941.



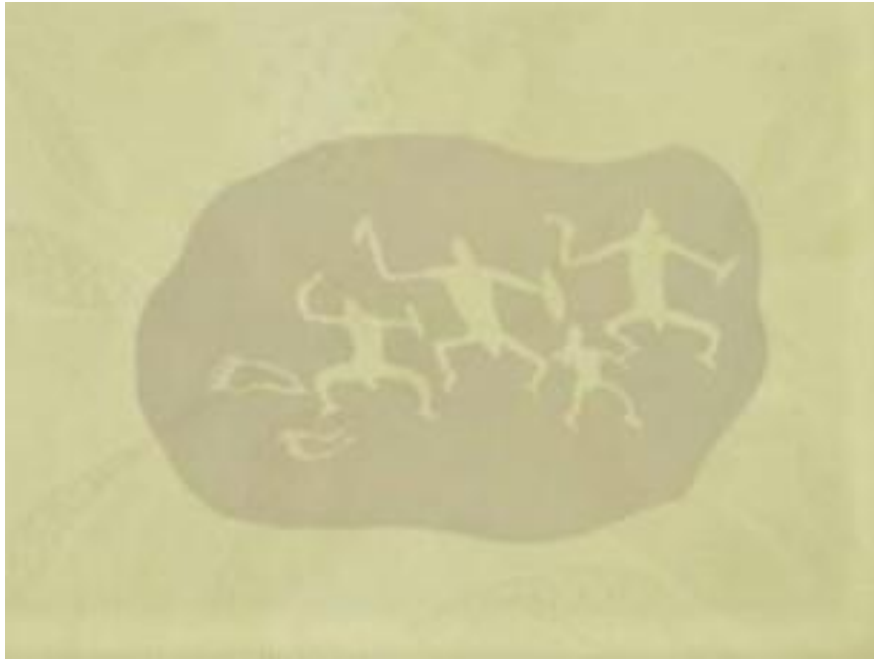
Illust. 2:2.3: Paul Haefliger, *Facsimile of an Australian Aboriginal Painting on Bark from Arnhem Land, Northern Territory*, 1941.



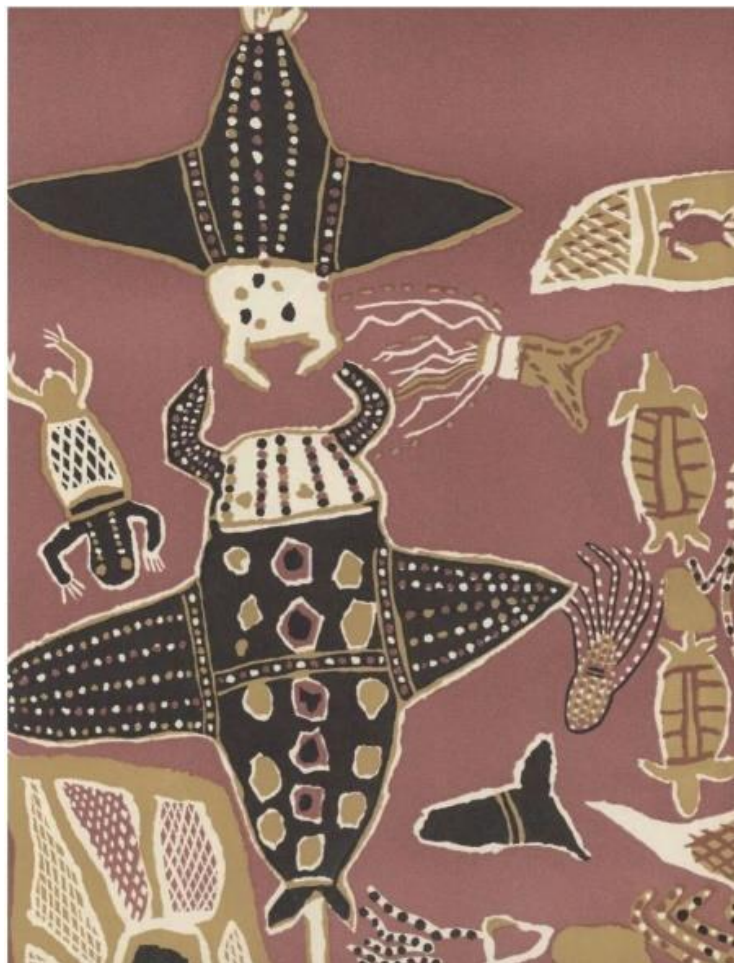
Illust. 2:2.4: Paul Haefliger, *Decoration of an Australian Aboriginal Painting on a Shell, Wyndham, Northern Territory, 1941.*



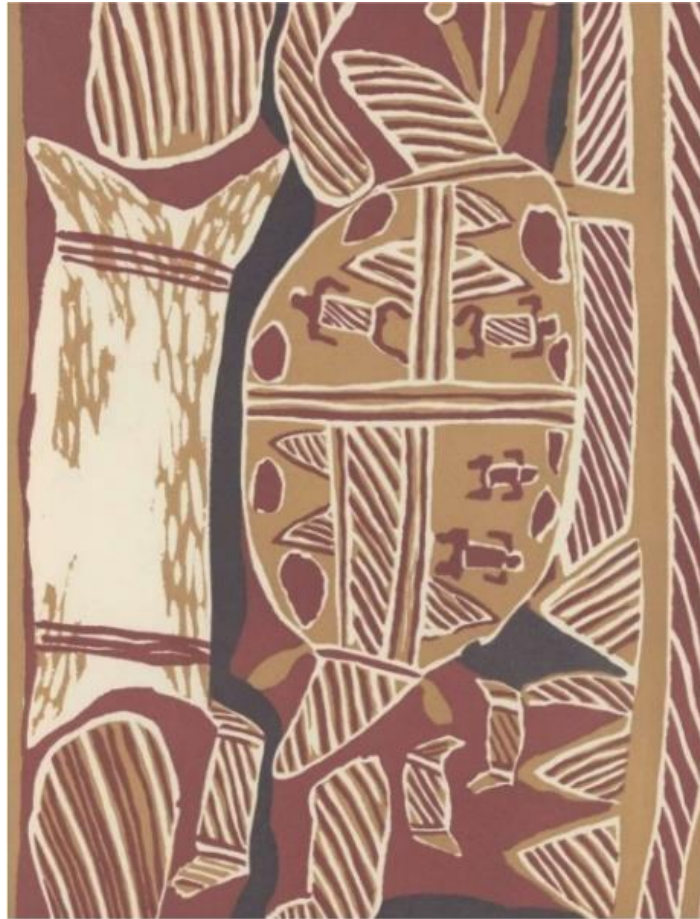
Illust. 2:2.5: Paul Haefliger, *Facsimile of an Australian Aboriginal Painting on Bark from Arnhem Land, Northern Territory, 1941.*



Illust. 2:2.6: Paul Haeffliger, *Decoration from an Australian Aboriginal Painting on Rock, Macquarie River, New South Wales, 1941.*



Illust. 2:2.7: Paul Haeffliger, *Facsimile of an Australian Aboriginal Painting on Bark from Arnhem Land, Northern Territory, 1941.*



Illust. 2:2.8: Paul Haefliger, *Facsimile of an Australian Aboriginal Coast Painting on Wood from Arnhem Land, Northern Territory, 1941.*



Illust. 2:2.8: Jean Mary Bellette, *Group of Figures in a Landscape, c.1950.*

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Neo-Romanticism and Internationalism in Sydney's Postwar Art Scene



Illust. 2:3.1: Jean Mary Bellette, *Oedipus*, 1945.



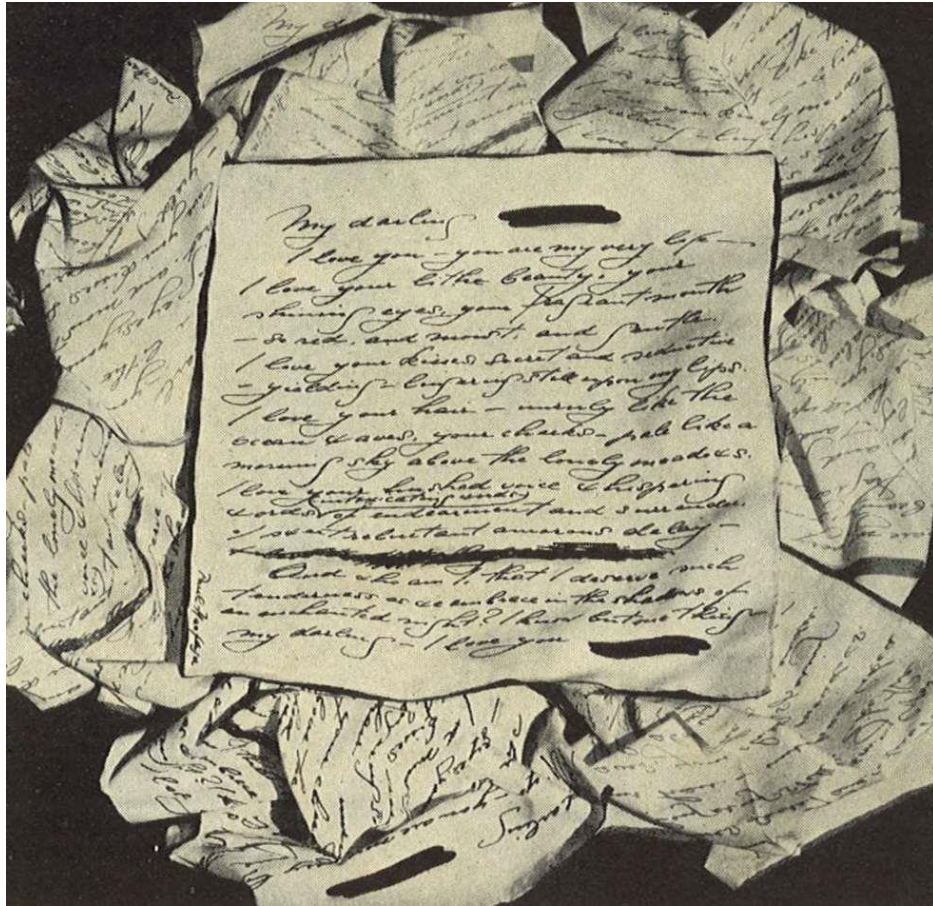
Illust. 2:3.2: Jean Mary Bellette, *The Flight with Orestes*, 1949; also *The Escape of Orestes*, 1952.



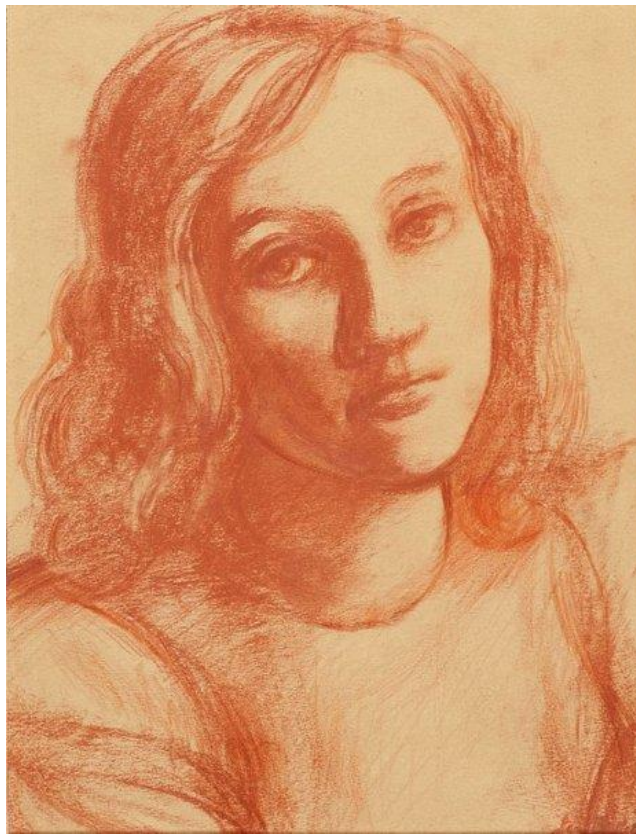
Illust. 2:3.3: Jean Mary Bellette, *Conversations Near the River*, 1945; also *Conversations by the River*, 1949.



Illust. 2:3.4: Jean Mary Bellette, *Myths and Legends*, 1947.



Illust. 2:3.5: Paul Haefliger, *Love-Letter*, 1947.



Illust. 2:3.6: Jean Mary Bellette, *Young Girl*, 1952.



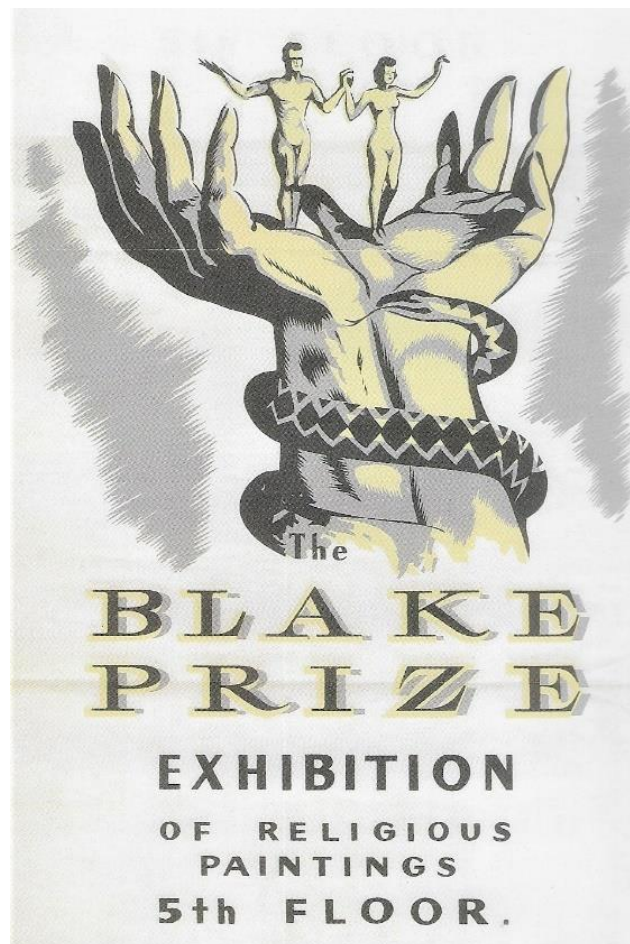
Illust. 2:3.7: Jean Mary Bellette, *Essie Resting (also Nude)*, 1952.



Illust. 2:3.8: Jean Mary Bellette, *Ruins near Bathurst*, 1949.



Illust. 2:3.9: Jean Mary Bellette, *Still-Life with Fish*, 1954.



Illust. 2:3.10: *The Blake Prize Exhibition of Religious Paintings*, Advertising Poster for the Blake Prize, 1951.



Illust. 2:3.11: Anon., (Left to Right): *The Blake Prize Committee Judges Selecting Entries for the Blake Prize 1951* – Michael Scott, Lloyd Rees, Jean Mary Bellette, and possibly Hugh Macken, inspecting Weaver Hawkins' *Persecution* (1951), 1951.

CHAPTER FOUR *The Hill End Years*



Illust. 2.4.1: Anon., *Paul Haefliger at Haefliger's Cottage, Hill End, c.1954.*



Illust. 2:4.2: Anon., *Haefliger's Cottage, Hill End, c.1954.*



Illust. 2:4.3: Anon., *Paul Haefliger in the Back Garden, Haefliger's Cottage, Hill End, c.1954.*



Illust. 2:4.4: Anon., *Paul Haefliger in the Garden, Haefliger's Cottage, Hill End, c.1954.*



Illust. 2:4.5: Russell Drysdale, *Jean Bellette, Russell Drysdale, Donald Friend, Bonnie Drysdale, and one unknown person at the Haefliger's Cottage, Hill End, New Year's Eve 1956.*



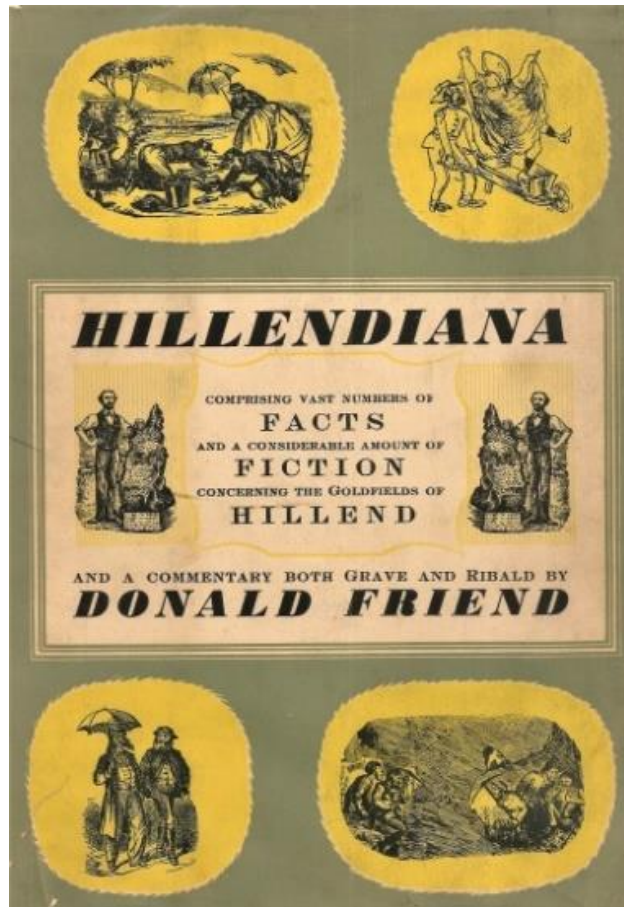
Illust. 2:4.6: Jean Mary Bellette, *Hill End*, c.1948.



Illust. 2:4.7: Jean Mary Bellette, *Ravine Hill End*, c.1952.



Illust. 2:4:8: Paul Haefliger, *Hill End*, 1952.



Illust. 2:4:9: Donald Friend (1915–89), *Hillendiana* – Front Cover, 1956.



Illust. 2:4.10: Jean Mary Bellette, *Hill End Landscape* (Plate XVIII), 1956.



Illust. 2:4.11: Paul Haefliger, *The Pub and The Shop* (Plate XIX), 1956.



Illust. 2:4.12: Jean Mary Bellette, *The Rectory, Hill End*, c.1946–47.



Illust. 2:4.13: Jean Mary Bellette, *Warriors and Women*, 1952; also *Figure Group*, c.1950.



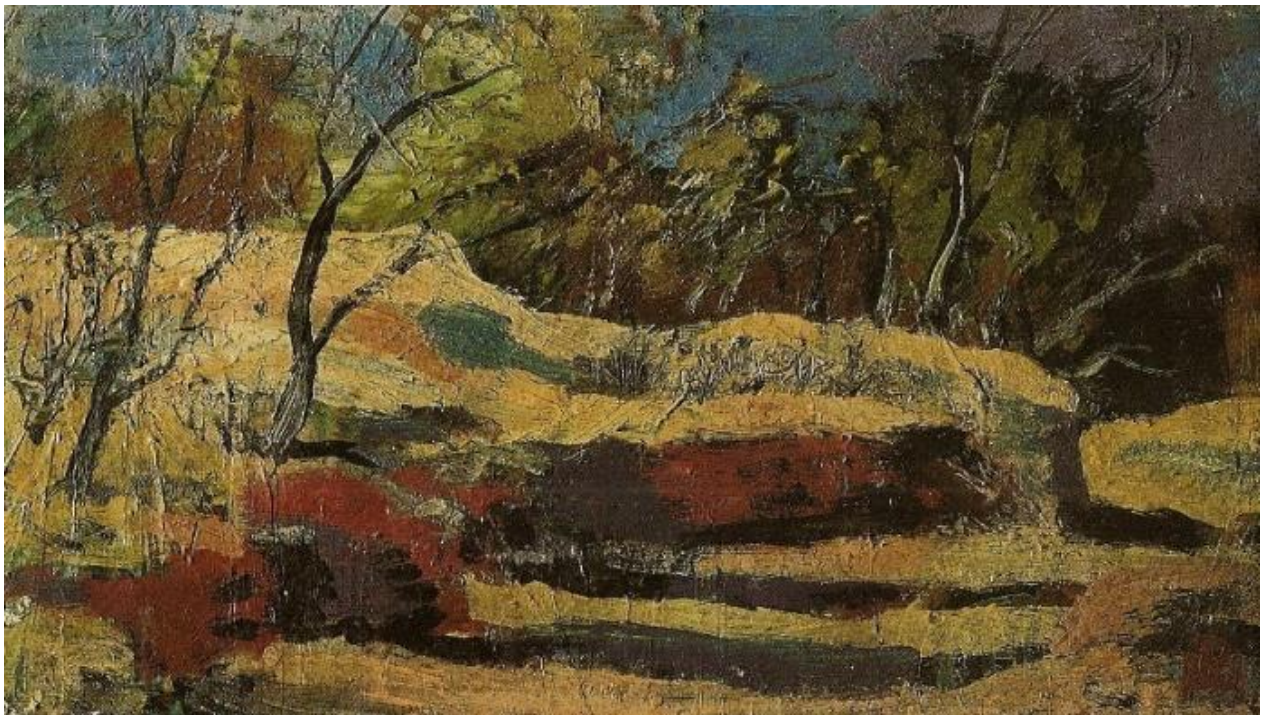
Illust. 2:4.14: Jean Mary Bellette, *Minos of the Shades*, 1952.



Illust. 2:4.15: Pablo Picasso, *Seated Woman*, 1920.



Illust. 2:4.16: Paul Haefliger, *Golden Gully*, c.1951.



Illust. 2:4.17: Paul Haefliger, *Hill End Gully*, c.1951.



Illust. 2:4.18: Paul Haefliger, *Turon Valley*, 1977.



Illust. 2:4.19: Jean Mary Bellette, *Untitled (also Landscape)*, c.1956.



Illust. 2:4:20: Jean Mary Bellette, *The Fossicker*, c.1956.



Illust. 2:4:21: Paul Haefliger, *Girl with Zither*, 1950.



Illust. 2:4.22: Paul Haeffliger, *The Green Table* (also *The Luncheon*), 1950.



Illust. 2:4.23: Paul Haeffliger, *D.O.M. VII* (also *Still-Life*), 1951.



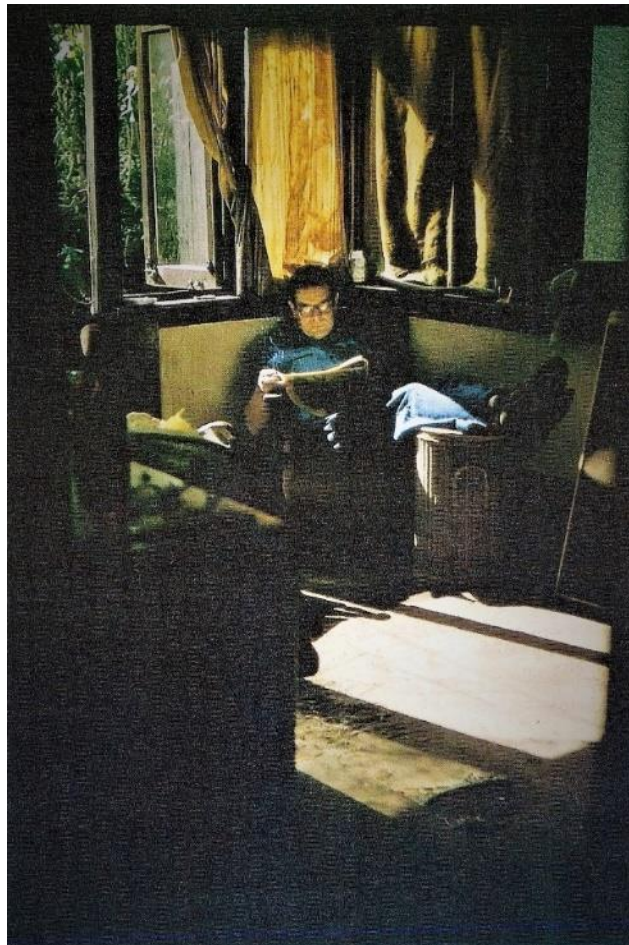
Illust. 2:4.24: Paul Haefliger, *D.O.M. VIII* (also *Still-Life*), 1951.



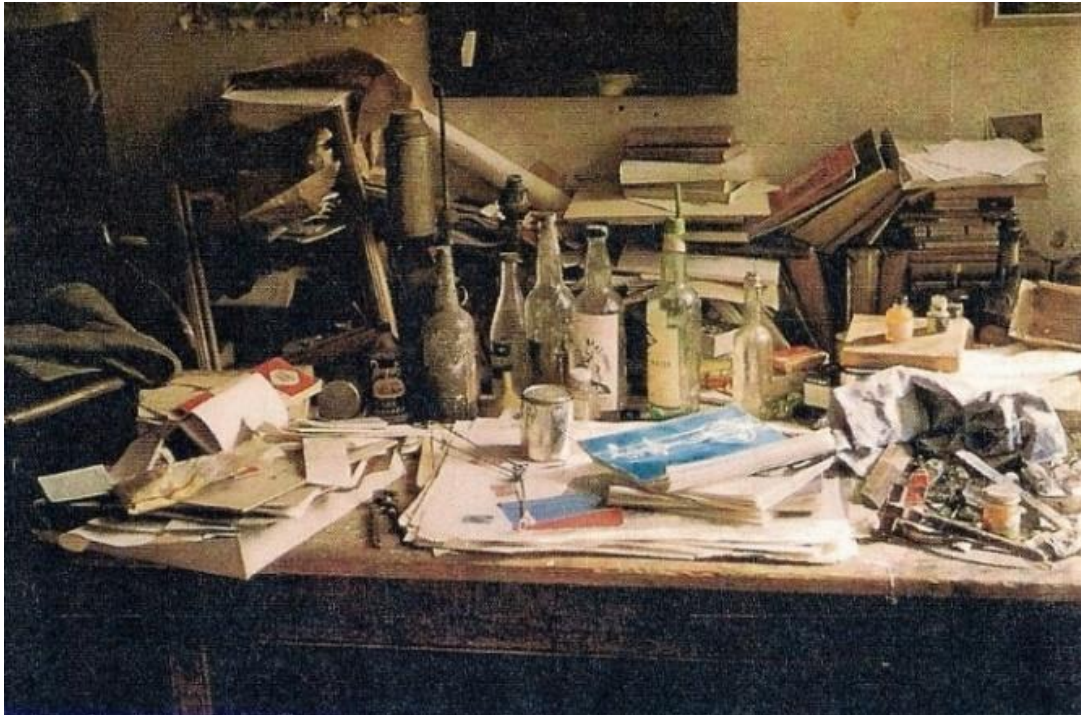
Illust. 2:4.25: Russell Drysdale, *Jean Bellette, Studio at Haefliger's Cottage, Hill End, April 1957*.



Illust. 2:4.26: Russell Drysdale, *Jean Bellette, Studio at Haefliger's Cottage, Hill End, April 1957.*



Illust. 2:4.27: Russell Drysdale, *Paul Haefliger, Studio at Haefliger's Cottage, Hill End, May 1957.*



Illust. 2:4.28: Russell Drysdale, *Studio and Work of Paul Haefliger at Haefliger's Cottage, Hill End, May 1957*.

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The End of an Era – Resignation and Departures



Illust. 2:5.1: Judy Cassab (1920–2015), *Paul Haefliger, 1957*.

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Illust. 3:1.1: Russell Drysdale, *Jean Mary Bellette and Paul Haefliger, Double Bay*, 1957.



Illust. 3:1.2: Jean Mary Bellette, *Mountain Village* (also *Mountain Village Above Tervel*), c.1960.



Illust. 3:1.3: Jean Mary Bellette, *Cave House*, 1972.

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Illust. 3:2.1: Paul Haefliger, *Gardens of Spain I* (also *Spanish Garden*), 1958.



Illust. 3:2.2: Jean Mary Bellette, *Concha (also Spanish Woman)*, 1963.



Illust. 3:2.3: Jean Mary Bellette, *Boys with Bull*, c.1975.



Illust. 3:2.4: Jean Mary Bellette, *Island Boy*, c.1975.



Illust. 3:2.5: Paul Haefliger, *Spanish Lady*, c.1960.



Illust. 3:2.6: Paul Haefliger, *Gypsy Women, Spain*, 1973.



Illust. 3:2.7: Anon., *C'an Det, Biniaraix, Majorca, Spain*, 1960.



Illust. 3:2.8: Laurence Le Guay (1916–90), *Jean Mary Bellette, Majorca, Spain, 1961.*



Illust. 3:2.9: Anon., *C'an Baxo: Finca with Olive Grove and Citrus Orchard, Sóller, Majorca, Spain, c.1970.*



Illust. 3:2.10: Anon., *C'an Baxo: Finca – Exterior View, Sóller, Majorca, Spain, c.1970.*



Illust. 3:2:11: Anon., *C'an Baxo: Finca* – Front Entrance with Sandstone Column, Sóller, Majorca, Spain, c.1970.



Illust. 3:2:12: Anon., *C'an Baxo: Finca* – Interior View – Lounge Room: Exposed wooden ceiling beams; Japanese single six-fold screen; Granite columns, Sóller, Majorca, Spain, c.1970.



Illust. 3:2.13: Anon., *C'an Baxo: Finca – Interior View – Dining and Lounge Rooms, Soller, Majorca, Spain, c.1970.*



Illust. 3:2.14: Anon., *C'an Baxo: Finca – Interior View – Jean Mary Bellette's Studio, Soller, Majorca, Spain, c.1970.*

CHAPTER THREE

Transnational Tourists and Expatriate Artist Enclaves – The ‘Unwritten’ Chapters in Australian Art



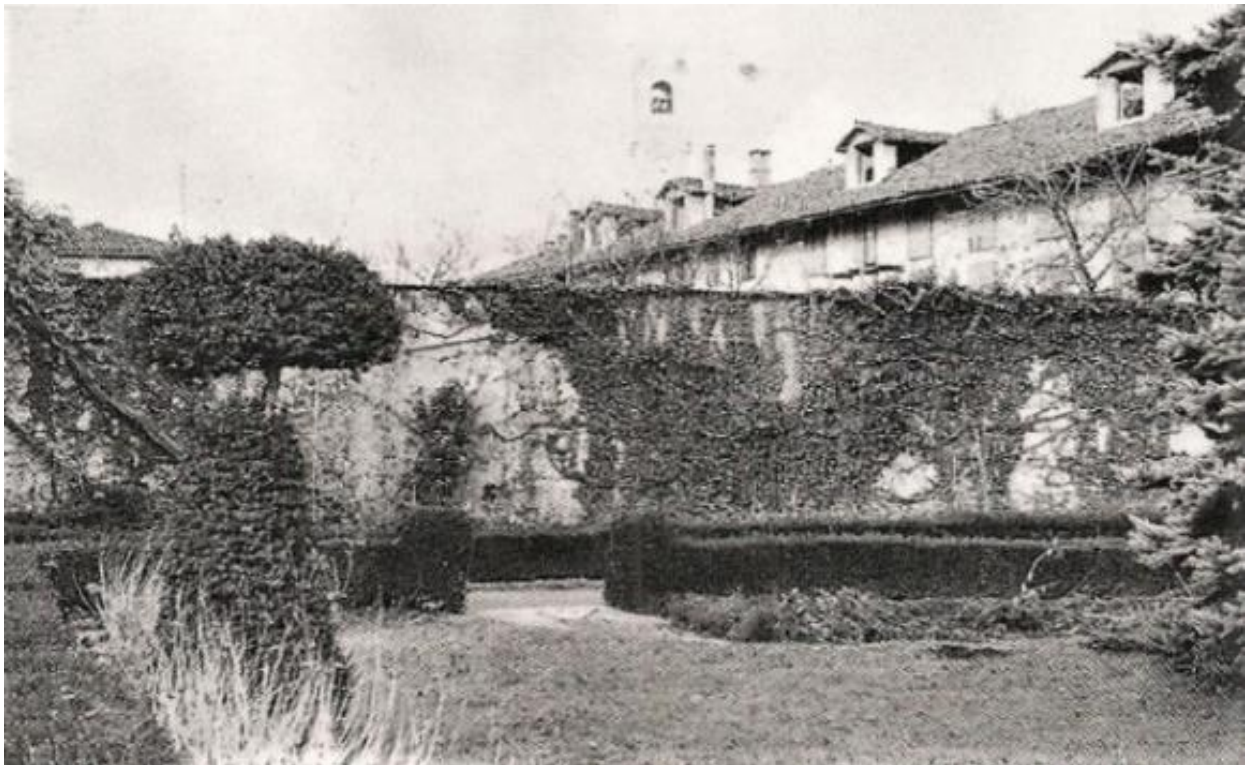
Illust. 3:3:1: Anon., *Villa Daneo Estate, Bricherasio, Turin, Italy, c.1959.*



Illust. 3:3.2: Anon., (Left to Right): *Paul Haefliger, John Passmore, David Strachan, and Jean Mary Bellette at the Villa Daneo Estate, Bricherasio, Turin, Italy, 1959.*



Illust. 3:3.3: Anon., (Left to Right): *Minister for Italy, Dr Silvio Daneo, Jean Mary Bellette, Signora Daneo, and William Dobell, Double Bay, June 1953.*



Illust. 3:3.4: David Strachan (1919–70), *Villa Daneo Estate, Bricherasio, Turin, Italy, 1959.*



Illust. 3:3.5: David Strachan, *Italian Still-Life*, 1959.



Illust. 3:3.6: David Strachan, *Studio Interior with Flowers*, 1959.



Illust. 3:3.7: David Strachan, *The Silkworm Factory*, 1959.



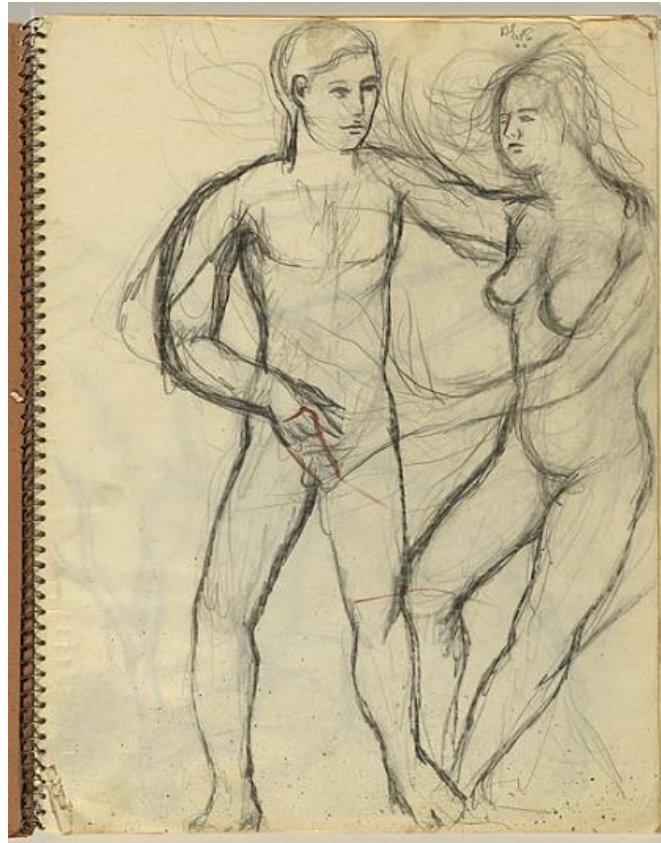
Illust. 3:3.8: David Strachan, *Old Palazzo (also Casa Daneo)*, 1959.



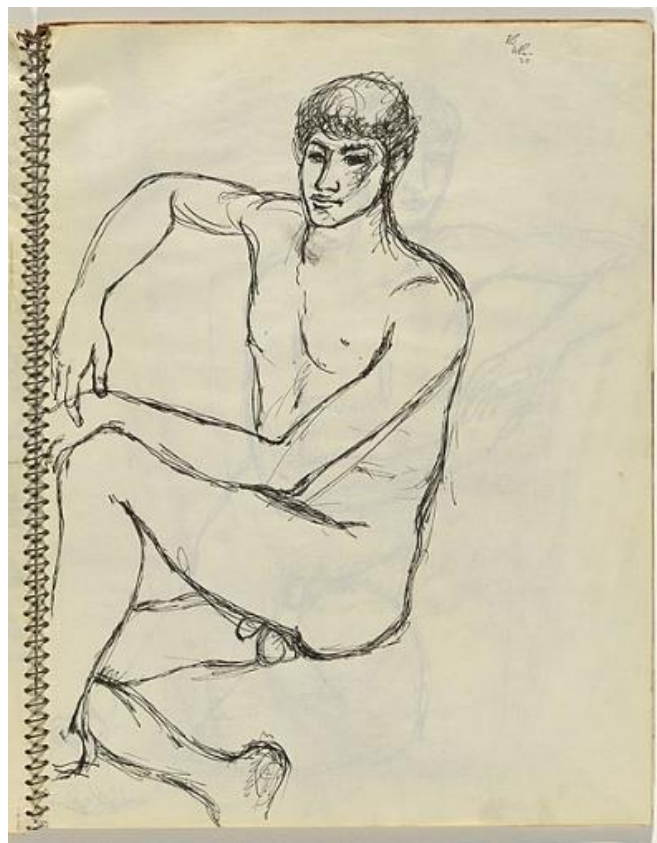
Illust. 3:3.9: David Strachan, *The Old Wall, Bricherasio*, 1959.



Illust. 3:3.10: David Strachan, *The Old Wall, Bricherasio*, 1959.



Illust. 3:3.11: David Strachan, *Sketch – Male and Female Nudes Embracing* (Villa Daneo, Bricherasio, Italy), 1959.



Illust. 3:3.12: David Strachan, *Sketch – Seated Male Nude* (Villa Daneo, Bricherasio, Italy), 1959.



Illust. 3:3.13: John Passmore (1904–84), *Landscape*, 1960.



Illust. 3:3.14: John Passmore, *In the Studio*, c.1960.

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Mature Majorcan Métiers – 1960s



Illust. 3:4.1: Anon., *Jean Mary Bellette, C'an Baxo, Sóller, Majorca, Spain, 1964.*



Illust. 3:4.2: Jean Mary Bellette, *Easter Procession, Palma, 1963.*



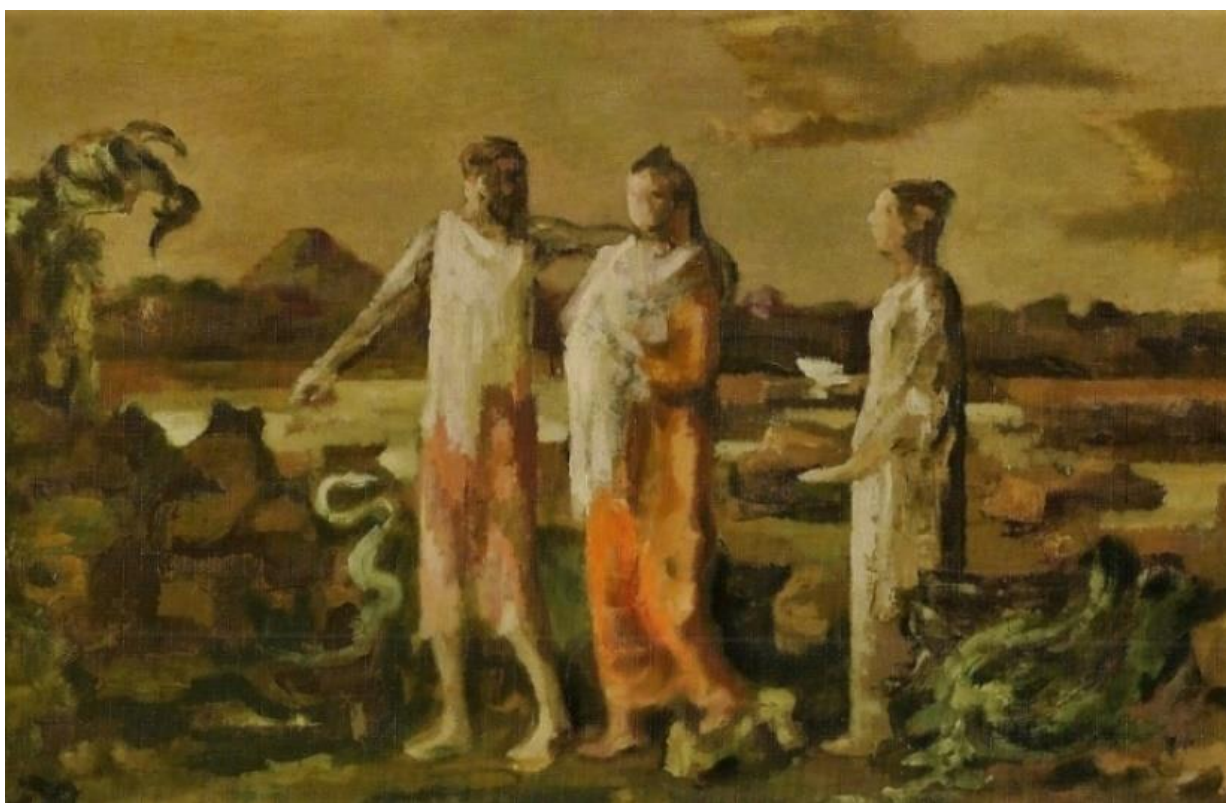
Illust. 3:4.3: Jean Mary Bellette, *Beyond the Puig (also Near the Push)*, 1963.



Illust. 3:4.4: Jean Mary Bellette, *Colonia De San Pedro*, c.1963.



Illust. 3:4.5: Jean Mary Bellette, *Sketch for Coming from the Death* (also *Variation on 'Flabentes' Procession series*), 1963.



Illust. 3:4.6: Jean Mary Bellette, *Entering the Underworld*, 1963.



Illust. 3:4.7: Jean Mary Bellette, *Above Fornalutx*, 1964.



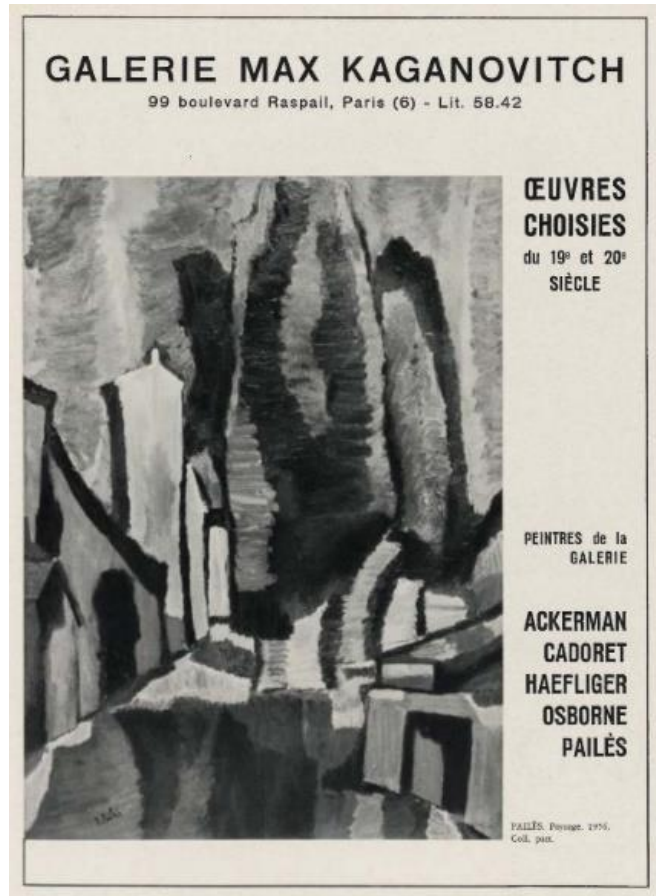
Illust. 3:4.8: Jean Mary Bellette, *Spells for Planting*, 1964.



Illust. 3:4.9: Jean Mary Bellette, *Sierra at Majorca*, 1965.



Illust. 3:4.10: Jean Mary Bellette, *Valldemosa*, 1965.



Illust. 3:4.11: *Galerie Max Kaganovitch – Peintres de la Galerie* [Painters of the Gallery] – Ackerman, Cadoret, Haefliger, Osborne, Pailès, Paris, Février [February] 1962.



Illust. 3:4.12: Paul Haefliger, *Figures in the Studio*, 1956.



Illust. 3:4.13: Paul Haefliger, *Figures at a Table*, 1956.



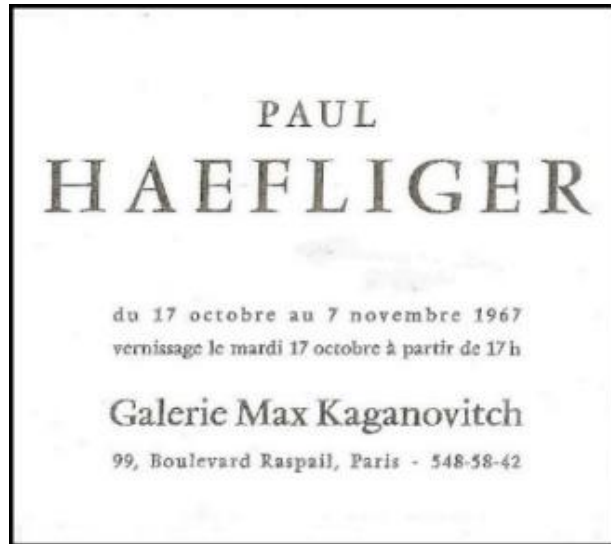
Illust. 3:4.14: Paul Haefliger, *Five Figures*, 1956.



Illust. 3:4.15: Paul Haefliger, *Blue Composition – Two Figures*, 1956.



Illust. 3:4.16: Anon., *Paul Haefliger*, 1967.



Illust. 3:4.17: *Exhibition Invitation: Paul Haefliger, October 17–November 7, 1967. Galerie Max Kaganovitch, Paris.*



Illust. 3:4.18: *Anon., Paul Haefliger standing across from the Galerie Max Kaganovitch, 99 Boulevard Raspail, Paris, October 1967.*

CHAPTER FIVE

The Australian Art Market, Exhibitions, and Feminism



Illust. 3:5.1: Jean Mary Bellette, *Papuans – The Shell*, c.1970.



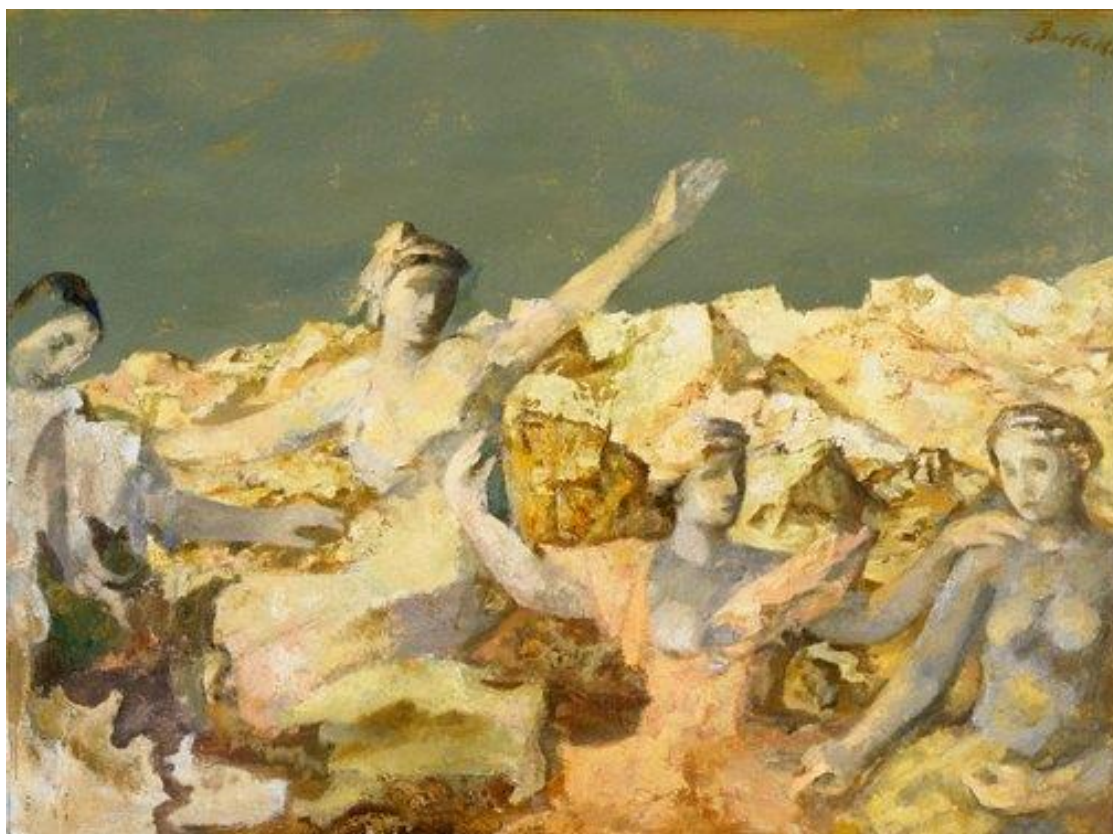
Illust. 3:5.2: Jean Mary Bellette, *Rocky Landscape* (also *Exploration of the Rocks; Rocky Outcrop*), c.1965–66.



Illust. 3:5.3: Anon., *Jean Mary Bellette*, 1971.



Illust. 3:5.4: Jean Mary Bellette, *Chorus without Iphigenia*, 1950.



Illust. 3:5.5: Jean Mary Bellette, *Mountain Dancers* (also *The Dancers*), c.1970–71.



Illust. 3:5.6: Jean Mary Bellette, *Forgotten by Rome*, c.1970–71.



Illust. 3:5.7: Jean Mary Bellette, *The Mourners*, 1970.



Illust. 3:5.8: Jean Mary Bellette, *Heads (also Two Figures)*, c.1970–71.



Illust. 3:5.9: Paul Haefliger, *Three Women (also Three Seated Nudes)*, 1971.



Illust. 3:5.10: Paul Haefliger, *Elles*, 1971.



Illust. 3:5.11: Paul Haefliger, *Turkish Bath Theme (also Reclining Nude)*, 1971.



Illust. 3:5.12: Paul Haefliger, *Dancers Resting*, 1970.



Illust. 3:5.13: Jean Mary Bellette, *Confrontation*, c.1965.



Illust. 3:5.14: Paul Haefliger, *Hanging Gardens I*, 1958.



Illust. 3:5.15: Paul Haefliger, *Hanging Gardens II*, 1958.



Illust. 3:5.16: Paul Haefliger, *Hanging Garden III*, 1958.



Illust. 3:5.17: Paul Haefliger, *Night in the Gardens of Spain I*, 1959.



Illust. 3:5.18: Paul Haefliger, *Night in the Garden of Spain II*, 1959.



Illust. 3:5.19: Paul Haefliger, *Girls by Moonlight*, 1974.



Illust. 3:5.20: Paul Haefliger, *Study in White*, c.1966-73.



Illust. 3:5.21: Paul Haefliger, *The Kiss*, 1974.



Illust. 3:5.22: Paul Haefliger, *Women and Girls*, 1974.



Illust. 3:5.23: Paul Haefliger, *The Terrace*, 1974.



Illust. 3:5.24: Paul Haefliger, *Elles*, 1972.



Illust. 3:5.25: Paul Haefliger, *Elles*, 1975.

CHAPTER SIX

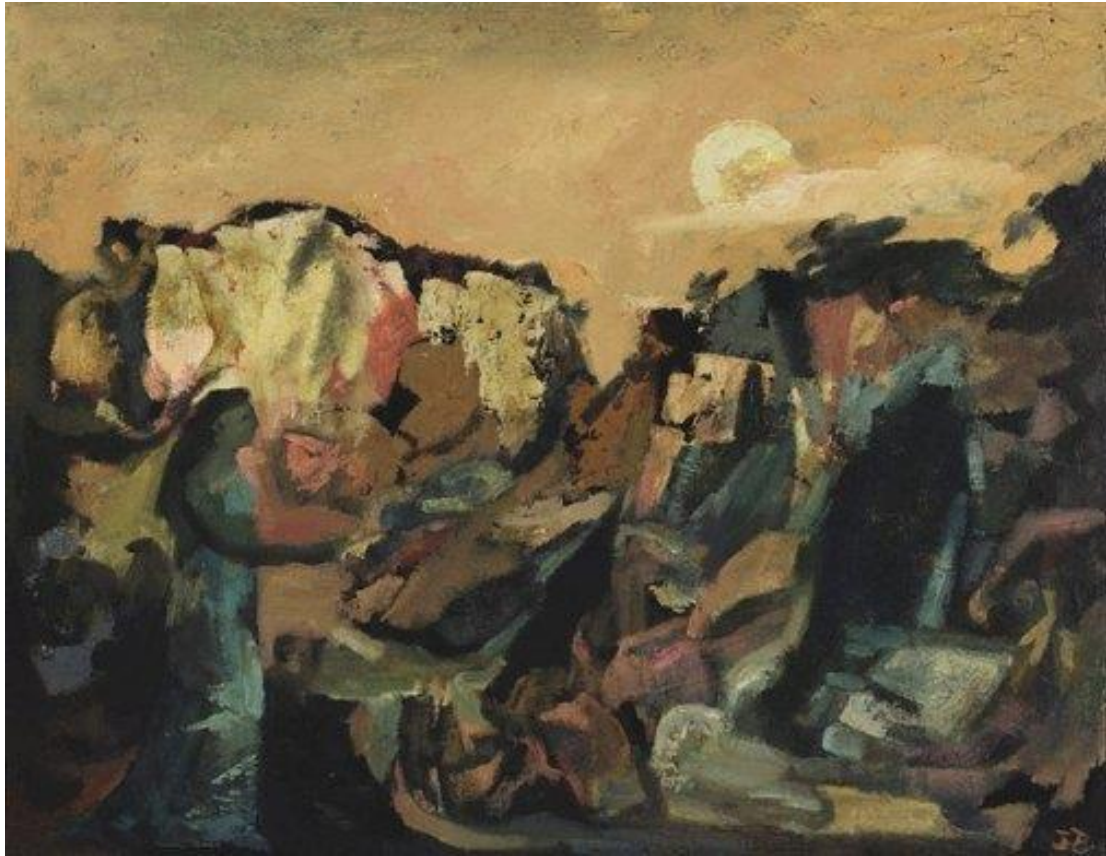
Mature Majorcan Métiers – 1970s



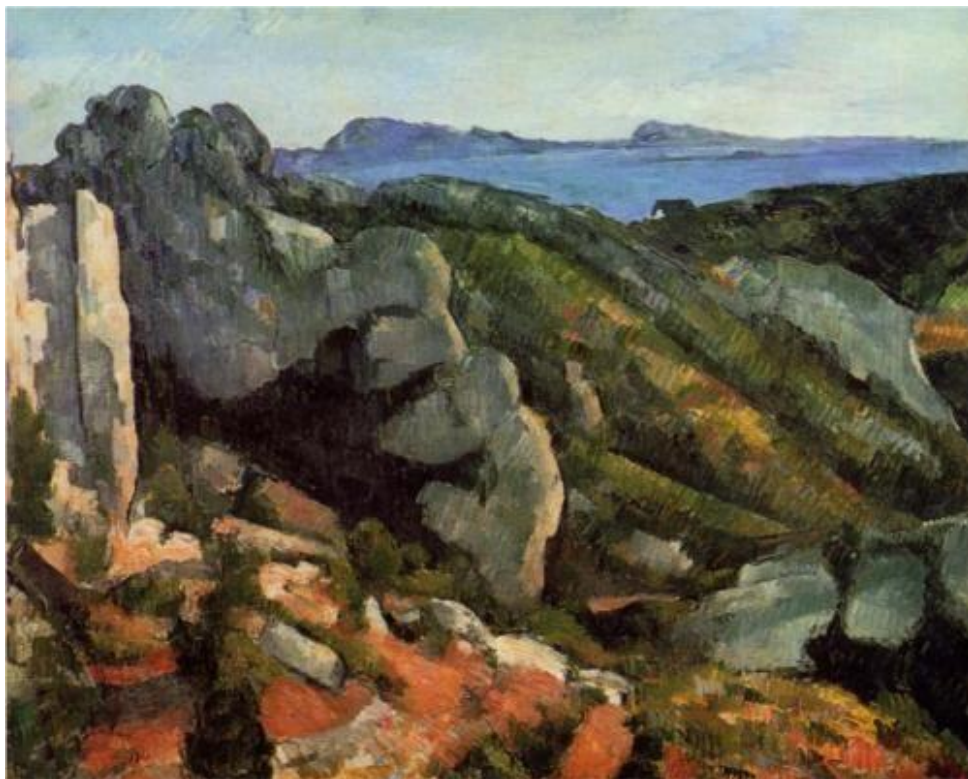
Illust. 3:6.1: Jean Mary Bellette, *Rift Valley*, 1974.



Illust. 3:6.2: Jean Mary Bellette, *Greek Girl*, c.1975-76.



Illust. 3:6.3 Jean Mary Bellette, *The Cupbearer (also Oracle)*, 1963.



Illust. 3:6.4: Paul Cézanne, *Rochers à l'Estaque (Rocky Landscape near L'Estaque)*, c.1879-82.



Illust. 3:6.5: Jean Mary Bellette, *The Port*, 1975.



Illust. 3:6.6: Jean Mary Bellette, *Bicheno*, 1975.



Illust. 3:6.7: Jean Mary Bellette, *Women at a Tomb*, 1975.



Illust. 3:6.8: Paul Haefliger, *Swan Lake*, 1977.



Illust. 3:6.9: Paul Haefliger, *Dreams of Adolescence*, 1977.



Illust. 3:6.10: Paul Haefliger, *Paths*, 1977.



Illust. 3:6.11: Paul Haefliger, *Transfigured Night*, 1977.



Illust. 3:6.12: Paul Haefliger, *Islands in the Sky*, 1977.



Illust. 3:6.13: Paul Haefliger, *Australia Felix II*, 1977.



Illust. 3:6.14: Paul Haefliger, *Fair Day at Aranjuez*, 1977.

CHAPTER SEVEN
The Beginning of the End



Illust. 3:7.1: Paul Haefliger, *Primavera*, 1978.



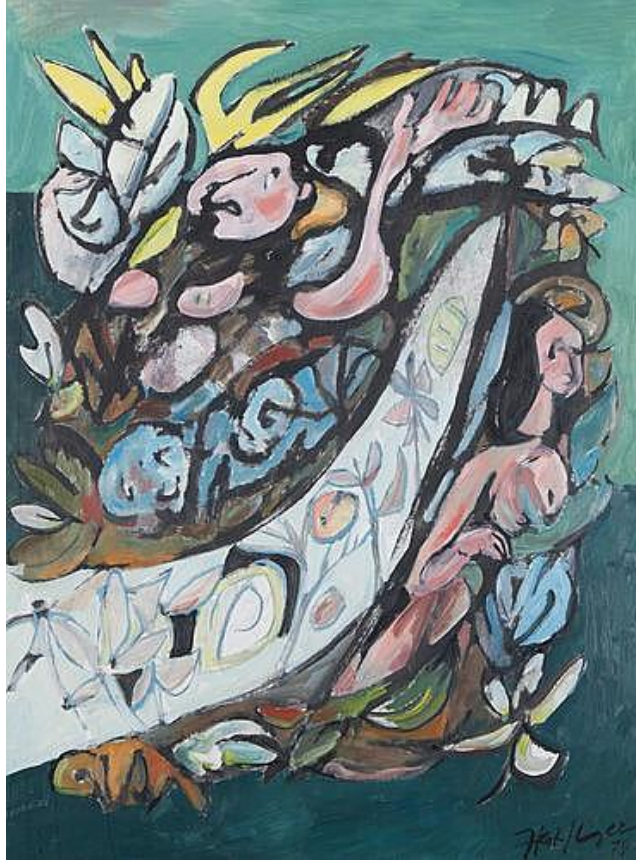
Illust. 3:7.2: Paul Haefliger, *While Greasy Joan Doth Keel the Pot*, 1978.



Illust. 3:7.3: Paul Haefliger, *Aimez-Vous Engelbert Humperdinck?*, 1979.



Illust. 3:7.4: Paul Haefliger, *Snake Charmer*, 1979.



Illust. 3:7.5: Paul Haefliger, *Adam and Eve*, 1979.



Illust. 3:7.6: Paul Haefliger, *Siegfried*, 1979.



Illust. 3:7.7: Paul Haefliger, *Odalisque*, 1979.



Illust. 3:7.8: Paul Haefliger, *Flowers*, 1979.



Illust. 3:7.9: Paul Haefliger, *Roads*, 1966.



Illust. 3:7.10: Paul Haefliger, *Nude Study*, 1972.



Illust. 3:7.11: Jean Mary Bellette, *Turkish Night*, 1980.



Illust. 3:7.12: Jean Mary Bellette, *Study of a Young Man* (also *Junius*), c.1932-33.



Illust. 3:7.13. Jean Mary Bellette, *Mythological Figures*, c.1945.



Illust. 3:7.14. Jean Mary Bellette, *Resting Girl*, c.1946.



Illust. 3:7.15: Anon., *Jean Mary Bellette and Paul Haefliger, Majorca, Spain, c.1970s.*

EPILOGUE

The “UnAustralian” or Transnational Legacy of Jean Mary Bellette and Paul Haefliger

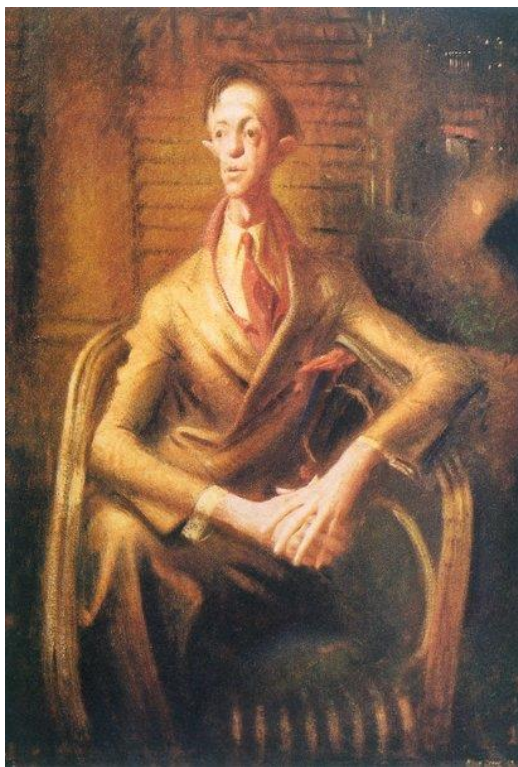


Illust. E:1: Anon, *Jean Bellette & Paul Haefliger, Majorca, Spain, c.1960s.*

Volume Two

APPENDIX ONE

The 1944 Dobell–Archibald Case and Artistic Endeavours



Illust. A.1:1: William Dobell, *Mr Joshua Smith*, 1943.



Illust. A.1:2: John Baird, "Big Art Case Courtroom Caricatures," *Sun*, October 29, 1944, 4.



Illust. A.1:3: Paul Haefliger, *Jean*, 1944.



Illust. A.1:4: Paul Haefliger, *Slums* (also *Paddington*), 1947.



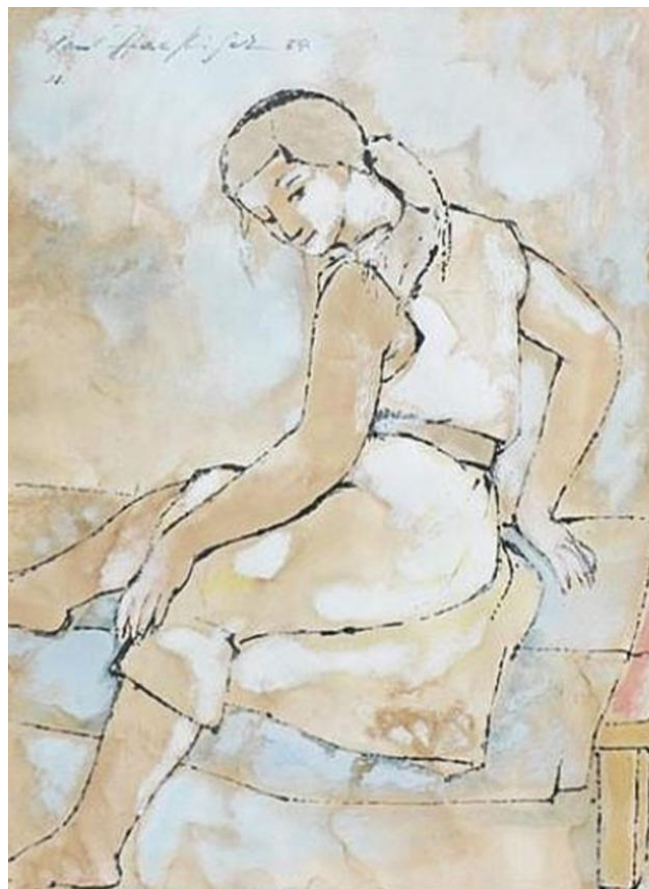
Illust. A.1:5: Paul Haefliger, *Annette Shaw*, 1946.



Illust. A.1:6: Paul Haefliger, *Triptych (The Bride) (1.)* (also *The Couple*), 1950.



Illust. A.1:7: Paul Haeffliger, *Triptych (The Bride) (3.)*, 1950.



Illust. A.1:8: Paul Haeffliger, *Elles*, 1954.

APPENDIX TWO

Jean Mary Bellette – Creating Spheres of Influence and Teaching the Craft



Illust. A.2:1: David Strachan, *The Lovers*, 1946.



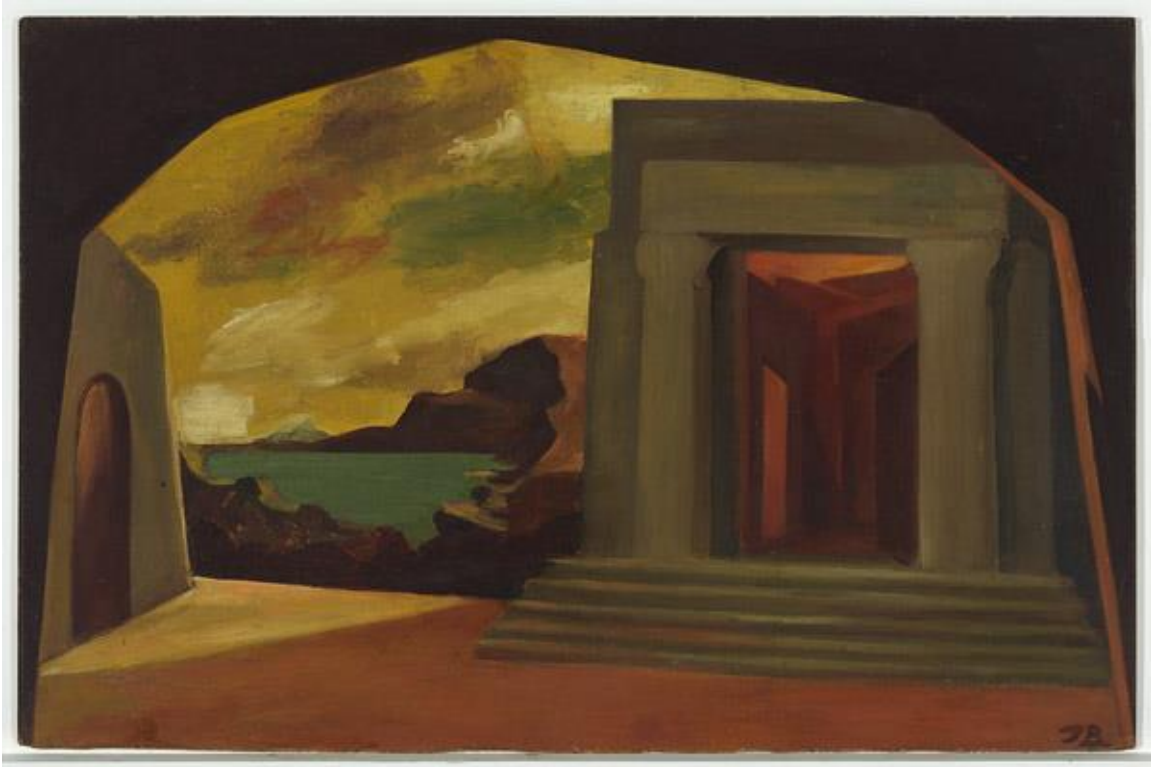
Illust. A.2:2: David Strachan, *The Acheron*, 1944.



Illust. A.2:3: Jean Mary Bellette, *Acheron*, 1944.



Illust. A.2.4: David Strachan, *Girl at the Writing Desk*, 1947.



Illust. A.2:5: Jean Mary Bellette, *Set Design – Pericles of Tyre*, September 1948.



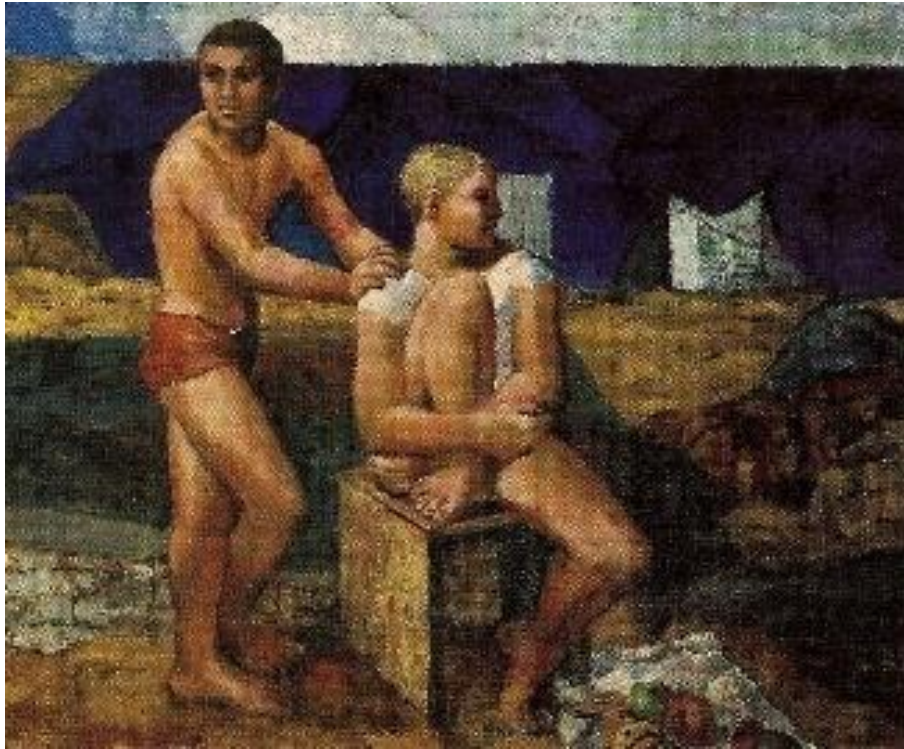
Illust. A.2:6: Margaret Olley (1923–2011), *Portrait in the Mirror*, 1948.



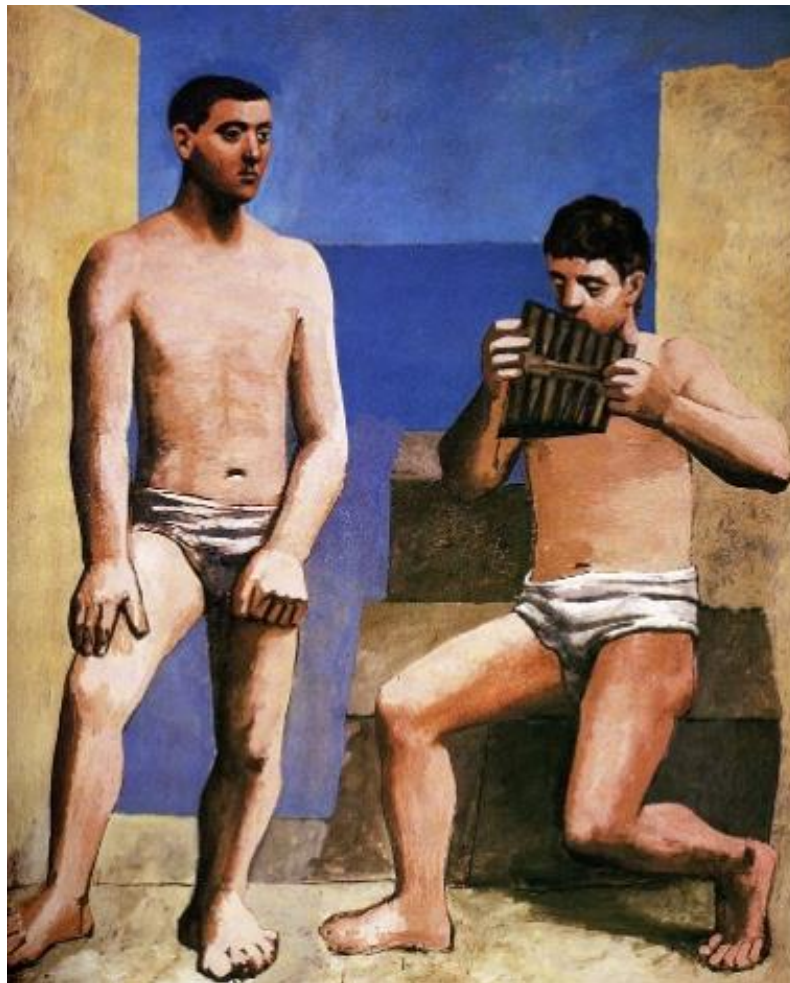
Illust. A.2:7: John Olsen, *Still-Life*, c.1951.



Illust: A.2:8: Margaret Cilento (1923–2007), *The Rape of Persephone*, c.1948.



Illust. A.2:9: Margaret Cilento, *The Immigrants*, c.1951–52.



Illust. A.2:10: Pablo Picasso, *The Pipes of Pan*, 1923.

APPENDIX THREE

The “Australia Felix” Artists in Majorca, Spain



Illust. A.3:1: John Olsen, *Majorca*, 1958.



Illust. A.3:2: John Olsen, *Spanish Encounter*, 1960.



Illust. A.3:3: John Olsen, *Calle estrecha (The Narrow Street)*, 1986.



Illust. A.3:4: John Olsen, *Butcher's Cart, Deià de Mallorca*, 2010.



Illust. A.3:5: Anon., *David Strachan (foreground) and Paul Haefliger (at the window), C'an Det, Biniaraix, Majorca, Spain, 1960.*



Illust. A.3:6: David Strachan, *Untitled (also Still-Life with Two Faces)*, 1959.



Illust. A.3:7: David Strachan, *Paul's House, Biniaraix, Majorca*, 1962.



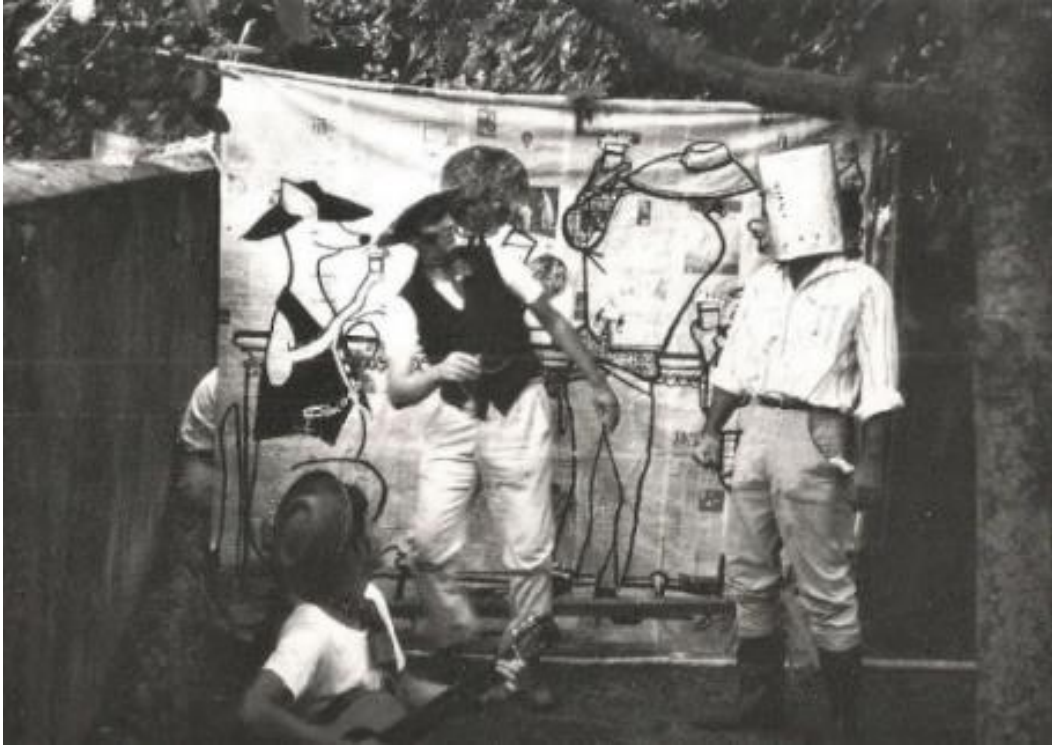
Illust. A.3:8: Moya Dyring (1909–67), *Majorca*, 1959.



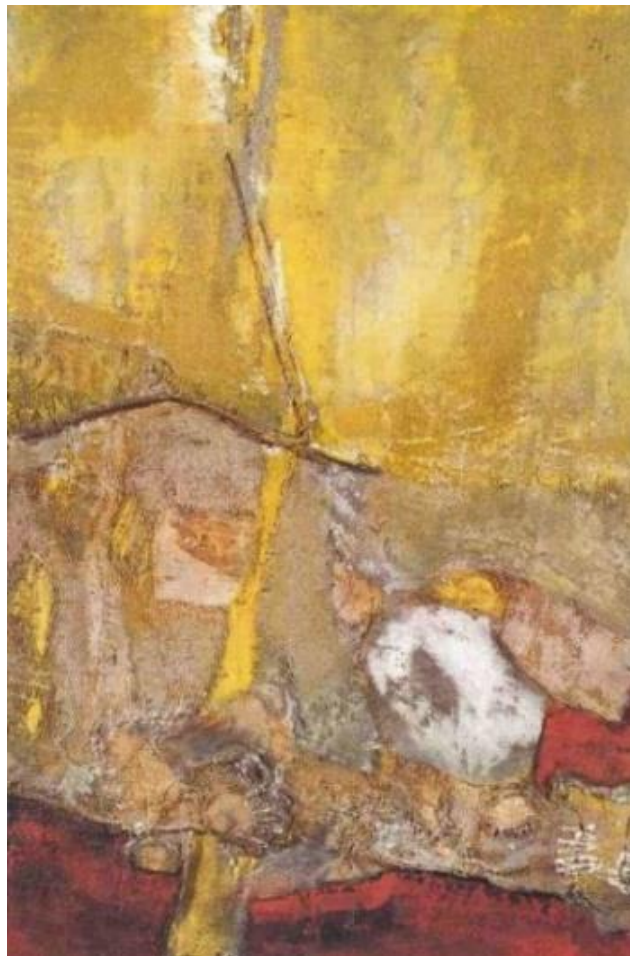
Illust. A.3:9: Moya Dyring, *Farm in Majorca*, 1959.



Illust. A.3:10: Anon., (Left to Right): *Van Hodgkinson, John Olsen, Jean Mary Bellette, and Paul Haefliger, Majorca, Spain, 1959.*



Illust. A.3:11: Anon., (Left to Right): *John Olsen and Frank Hodgkinson in the role of Ned Kelly* in “The Life and Death of Ned Kelly,” for *Robert Graves’ Sixty-Fourth Birthday Party, Majorca, Spain, July 1959.*



Illust. A.3:12: Frank Hodgkinson (1919–2001), *Deya de Majorca IV*, 1959.



Illust. A.3:13: Frank Hodgkinson, *Deya*, September 1960.



Illust. A.3:14: Brett Whiteley, *White Sacred Baboon*, 1965.



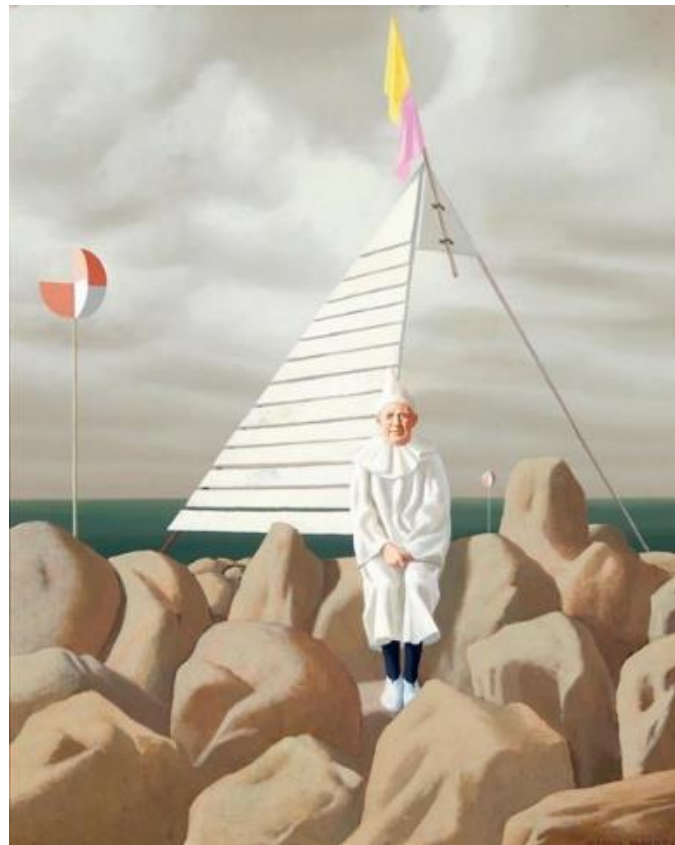
Illust. A.3:15: Brett Whiteley, *Deya, Mallorca Day*, 1967.



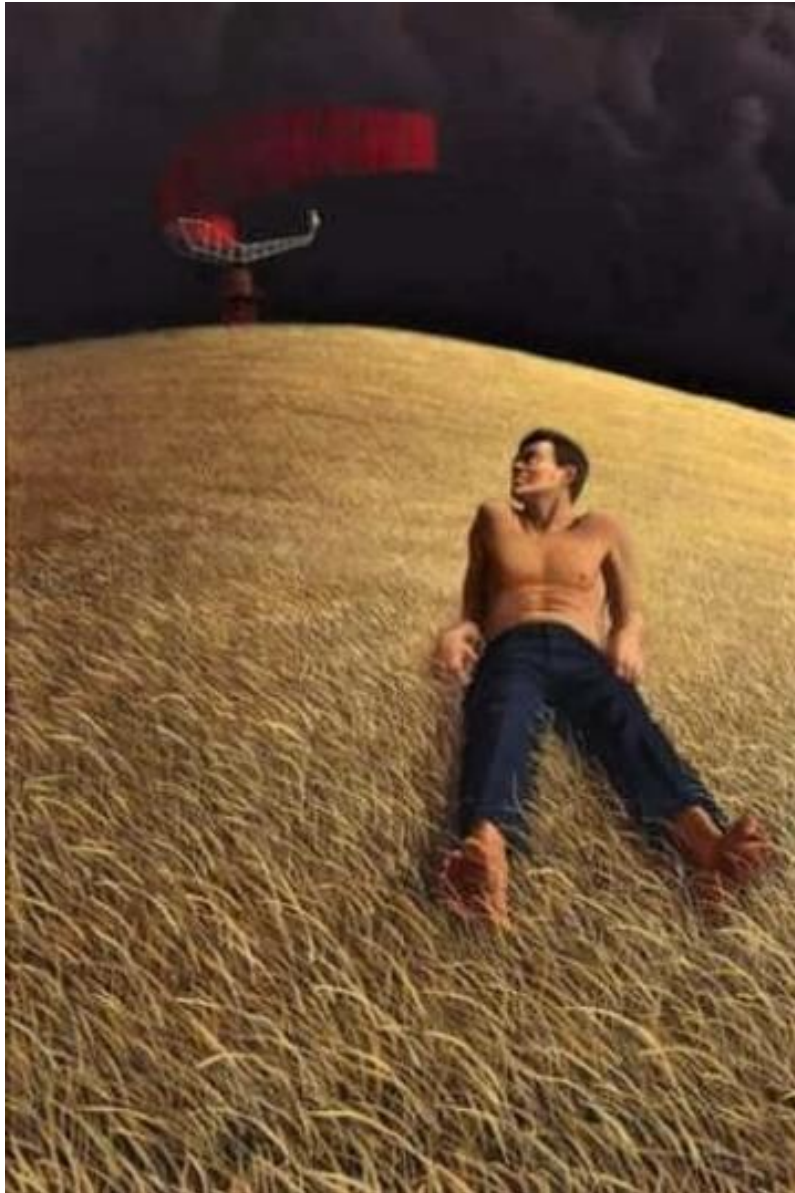
Illust. A.3:16: Anon., (Left to Right): *Ian Bent, Jean Mary Bellette, Jeffrey Smart, and Paul Haefliger, Sóller, Majorca, Spain, Summer 1965.*



Illust. A.3:17: Jeffrey Smart, *Dampier II*, 1966.



Illust. A.3:18: Jeffrey Smart, *Dampier III*, 1967.



Illust. A.3:19: Jeffrey Smart, *The Listeners*, 1965.