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was necessary for her later work to be the success it was, I, personally, don't know. But I think it illustrates the fact that the artist must be prepared to pay the price, whether he eventually has to or not; in order to produce first-rate work he must be prepared, I think, to face every kind of discouragement. Of course, historically, it may be possible to justify also the opposite point of view. In music, for instance, Bach and Mendelssohn had every kind of encouragement.

—Howard Wadman

JUDICIOUS ENCOURAGEMENT

GENERALLY speaking, I positively disagree. We can't foster a system of discouragement of art, and even if we tried, it is against the whole spirit of art and education. With artists who have, say, a certain individuality and character about their work, continual discouragement may quite easily prove a vital factor in causing them to soft-pedal and become more orthodox, or even to cease altogether when they find that their manner of communication is so limited with the people to whom they feel they should appeal. I would go further and say that some of the finest artists have had their work made much richer by judicious encouragement of the vital spark of genius. Even Van Gogh, who suffered the greatest discouragement, did have the confidence of one person whose opinion meant a lot to him—his brother. Discriminating encouragement, then, from people who know what they are talking about, is good, provided it does not give the artist a false sense of values.

—Roland Hipkins

SUFFERING INEVITABLE

AN artist who wants to break new ground and do original work must inevitably expect to go through a certain amount of discouragement and hardship. In my own case I have been content to stay more or less on traditional lines and I have been able to make a fair living out of my work. But to mention two New Zealanders who have had a very hard time—Frances Hodgkins (who died recently) and T. A. McCormack—they were trying to

get away from the orthodox. In any case the very fact that a man sets out to be a professional artist makes it certain that he will undergo much more suffering than most people. It would be a good idea to have some sort of system to ensure the sale of his paintings for a fair price without having exhibitions swamped out by the work of amateurs, whose livelihood doesn't depend on their sales. Then the artist should be protected from unscrupulous dealers. Frances Hodgkins's work is absolutely unobtainable now—you can't get the slightest sketch of hers for under 40 guineas. But why didn't she get the benefit of that money when she was still living?

—Nugent Welch

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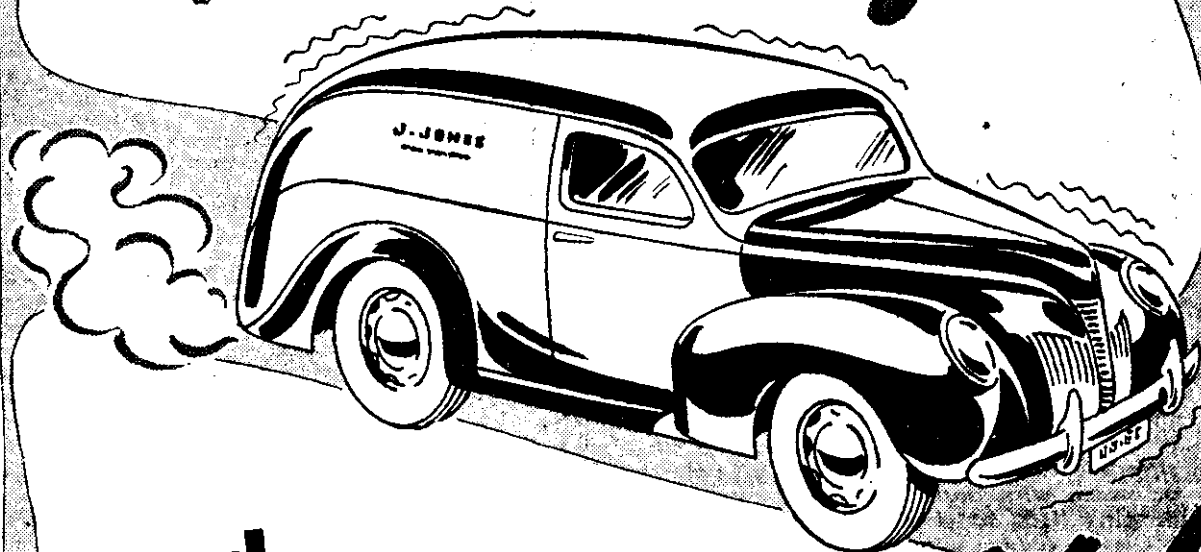
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