

the traditional view point, and also he started other viewpoints as well. Woody Crumble was another one. MoPoke, another one and so on. These were people who in this period of mid-'30's practically on their own, staged a complete revival of interest in this whole field of Indian art; and since that time, there has been a continuing interest and enlarging interest in the margin interest in this field. This interest exist, in my view, I'm giving you a shirt-tail, horse-back opinion, or whatever you want to call it, you see based on observation, and your observation is better than mine, I'm sure; but I think this revival exist because of several things. The first is, each Indian painting has a story to tell. See, it's not just a picture of a little still life or a landscape that you see or something like this. If you look at an Indian painting, to me at least, they're telling a story about something, and it differs from European technique of shading and perspective and all this type of thing that camera eye type of thing that makes European painting very beautiful, but certainly not related here. Another thing is the choice of vivid colors and the contrast of vivid colors. This is a characteristic of Indian painting. And partly tied in with this first part, the story to be told by an Indian painting is the demonstration of an understanding of a spiritual feeling because, if you examine, most Indian paintings have some sort of a spiritual theme behind it. Now this "by spiritual" I'm not referring to Christian necessarily. I'm referring to the god of the understanding or belief in God and the relationship of man to his Maker and to his, the Great Spirit and so on. This, to me, I find in much of the Indian art. And, of course, the Indian always took the simple things that he found in his environment, and he developed his theme around the simple things or the understanding that he had of them. We had an Indian art show here last September that was really a revelation