

rex Pro
HART
lounge



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A Message from The Hon. Mike Rann

Pro Hart's Australia is rich with the wit, characters and distinctive colours of our social and natural landscape.

Taken together, his life's work is also an affectionate portrait of regional Australia – a homage that only someone truly of the bush could gift us.

This book proudly evokes outback regional Australia and it is very appropriate that its release coincides with the opening of Rex's terrific Pro Hart Lounge at Adelaide Airport.

I commend Rex for acknowledging Pro Hart's enormous contribution to Australian art, for establishing such a fine new facility for its passengers, and for continuing to provide a valuable service to the people of South Australia.



A handwritten signature in black ink, appearing to read "Mike Rann".

Mike Rann

Premier of South Australia



A Tribute By The Hon. John Sharp, Deputy Chairman, Regional Express

I first met Pro Hart in his studio in Broken Hill in the late 1980s. He was wearing his trademark shorts and paint encrusted polo-shirt that displayed every colour of the rainbow in a crazy design of random stripes.

I wanted to discuss what he was painting - a tennis scene he was donating to the Arthur Ash Foundation to be auctioned to raise money for AIDS research. He wanted to discuss politics. I was fascinated by the art that he had on display in his gallery and asked him to tell me about it. We ended up talking about the Church instead.

It was clear that Pro Hart was a man of strong opinions.

He was also a man of great passions: for art and for the Australian outback. He loved the outback with its changing hues, its wonderful characters and the romance of the wilderness.

This was an Australian who would never abandon the bush for the bright lights of the city. His heart was in the country. He was also a man who had struggled to make a living for himself, who knew what it was like to put in a hard day's work, but who was never carried away by his success.

It seemed obvious that there was a natural link between Pro Hart and Rex. He was an artist who portrayed life in the outback and Rex helps sustain that life through the services it provides. Like him our heart too is in the country and we are dedicated to the bush and the people in it (after all most of us come from there) and we've also had to work hard to survive in a difficult industry.

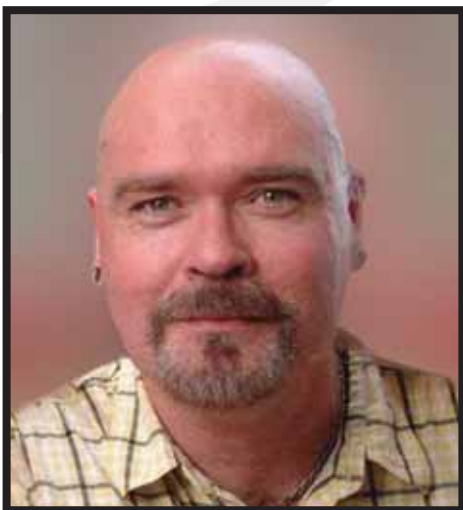
The news that Pro Hart had passed away coincided with two other things. First, I had just visited our Rex Lounge at the new Adelaide Airport. Secondly, I had spotted Geoff Breust the Rex Managing Director carrying a painting, which had been given as a gift to the company some fifteen years ago by Pro Hart when he kindly painted a mining scene on the door of one of Kendell Airlines' Saab aircraft as a promotion for his beloved city of Broken Hill. The painting had hung in the aircraft until the aircraft was sold overseas. The re-framed painting was to take pride of place in the new Adelaide Rex Lounge.

I therefore thought it befitting that we commemorate the passing of our comrade-in-arms by dedicating our new lounge in Adelaide to his memory and to his great legacy. With kind donations and permission of his wife Raylee, son John and the Hart family, the Rex Pro Hart Lounge is privileged to have on permanent display prints and originals of some of Pro Hart's finest works as well as some of his personal effects that were most dear to him.

This album narrates the fascinating story behind each of the articles on display and provides the reader with an intimate glimpse of Pro Hart's life and works through the eyes of his son John Hart.

Rex is honoured to be associated with one of Australia's greatest sons and hopes that this initiative will represent what we can all achieve together when our hearts are in the country.

A handwritten signature in black ink, reading "John Sharp". The signature is written in a cursive, flowing style with a long horizontal stroke at the end.



Foreword By John Hart

The art of Pro Hart is inspired by his life experiences: from his childhood living in the bush to working and living in the outback mining town of Broken Hill. All his figurative work is based on keen observation of life in Broken Hill.

A survey of his work will reveal a passionate interest in both the making and philosophy of art. In the broadest sense, Pro's work can be divided into two main categories: formal and narrative. At a formal level, Pro is motivated by the aesthetics of a painting, employing conventions such as colour, shape, form, light and pattern

that help to establish a sense of order within the picture plane. At a narrative level, Pro paints subjects such as country race meetings, picnics, street scenes and portraits to tell a story to the viewer.

The need to communicate visually with the public has been the driving force behind the work of Pro Hart.



A handwritten signature in black ink, appearing to read 'John Hart'.

A Real Pro: Portrait of a Great Legend

Pro Hart was born in Broken Hill, NSW, Australia in 1928. He grew up on the family sheep station “Larloona” situated near Broken Hill and was educated by correspondence with his brother Bob with their Mother as tutor.

In his early twenties Pro moved to Broken Hill and worked underground as a miner. In 1960 he married Raylee June Tonkin and they had five children, three boys and two girls.

From age seven, Pro loved to sketch and paint. He began taking his gift seriously in his early twenties when he first used painting as a creative outlet to keep himself sane from underground life as a miner. To develop his gift, Pro attended a few local art classes, however he was mainly self-taught. He was discovered in 1962 by a gallery director in Adelaide. From there his success as an artist began to flourish.

Mainly working in oils and acrylics, Pro would use any tool or method to achieve the desired outcome for his work. He drew upon techniques of layering, chiaroscuro, glazing, scumbling, scratching and Alla prima. Pro was also a sculptor working with welded steel, bronze and ceramics. His private complex, including a three-storey gallery in Broken Hill, houses one of the largest private collections in the Southern Hemisphere, featuring both Australian and European Masters.

His work has been exhibited all over the world, in Australia, London, Dusseldorf, Los Angeles, New York, Hong Kong, Tokyo, Singapore, Israel, Cairo and Manila, in the finest of galleries and venues, with many of his exhibitions being sell-outs. His paintings are represented in collections owned by the likes of Harold Mertz, Lyndon Johnson, Prince Phillip, Qantas Airways, Margaret Carnegie, the Canberra War Memorial, the University of NSW and Adelaide, the Bonython Collection, the Warsaw National Collection of Poland and Cathay Pacific Airways.

There were many achievements that added to Pro’s successes. In 1976 he was awarded an MBE for his services to art in Australia. In 1982 he received an Honorary Life Membership of Society International Artistique for outstanding artistic achievement. This is granted to only one artist per continent and in 1983 he received the Australian Citizen of the Year Award.

Outside of painting, Pro had many interests. He loved to collect vintage cars including Fords, Chevrolets, Bentleys, Rolls Royces and a variety of motorbikes. He lifted weights to keep fit, was an “A” grade pistol shooter, and loved inventing different kinds of engines and machines. Music formed an important part of his life. He owned a Rodgers Electric Pipe organ, the largest of its kind in Australia, which he loved to play regularly.

Pro Hart passed away at his home in Broken Hill NSW on 28 March 2006, 2.45am, with his family by his side.





History of Rex in South Australia



Regional Express (Rex) has a long and proud history in South Australia. While Rex commenced operations in August 2002, its forebear, Kendell Airlines, had its beginnings in South Australia on 22 May 1983 when it commenced services linking Mount Gambier with Melbourne.



Kendell Airlines has its roots in a small charter and flying school business in Wagga Wagga, New South Wales in which Don and Eilish Kendell became partners in 1965. On 21 June 1967 the Kendells took over the Company and formed Premiair Aviation Pty Limited and operated charter, flying school and aircraft maintenance services with two Piper Cherokee aircraft.



As passenger loads increased and as the Company became more successful its name was changed from Premiair Aviation to Kendell Airlines (Aust) Pty Limited. In the early 1980's the then parent shareholders of Ansett, TNT Ltd and News Ltd through a subsidiary company Bodas Pty Limited, acquired a stake in Kendell and this led to Kendell acquiring its first Saab 340 aircraft in February 1985.



This was a major advance for Kendell and over subsequent years the Kendell fleet expanded to sixteen Saabs. From March to June in 1986 Kendell took over the entire network of Ansett's Airlines of South Australia, an expansion which almost doubled the Kendell network overnight. This included services from Adelaide to Mount Gambier, Ceduna, Streaky Bay, Port Lincoln, Whyalla and Broken Hill. Following the cessation of services by Opal Air, Kendell added Coober Pedy, Olympic Dam and Woomera to the South Australian network in August 1986.

With the subsequent sale of the TNT Ltd and later the News Ltd shareholding to Air New Zealand, Kendell became part of Ansett Australia Holdings Ltd. In 1999 and 2000 Kendell again expanded its operation to replace Ansett Australia services

on a number of routes and introducing the 50 seat Bombardier CRJ aircraft.

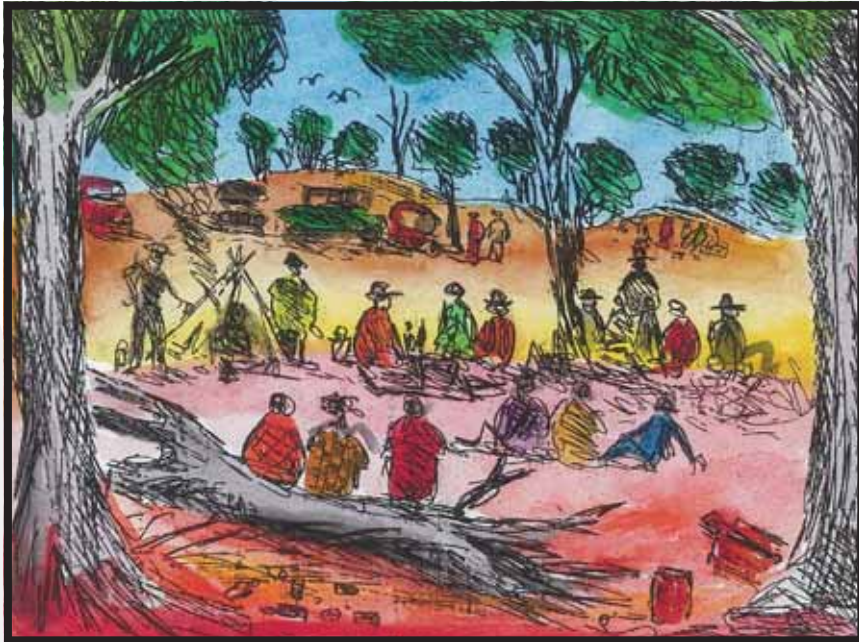
Following the collapse of the Ansett Group on 14 September 2001, Kendell also went into administration and initially ceased operations. It returned to flying under administration a week later and gradually returned services to most of its regional turbo-prop routes, particularly in South Australia.

The turbo-prop business of Kendell was purchased by Australiawide Airlines Pty Limited on 1 August 2002 and along with the activities of the other previously Ansett owned New South Wales regional airline, Hazelton Airlines, has been successfully integrated into the new airline – Regional Express or Rex as we are known.

Following a shaky start, Rex has grown and developed into Australia's largest independent regional airline. In November 2005 its name was changed to Regional Express Holdings Limited and the Company listed on the Australian Stock Exchange.

In October 2006 Rex ceased operating the 19 seat Metro 23 on its regional airline network in South Australia replacing it with the larger and more comfortable 34 seat Saab 340. With continued availability of low fares and quality service, Rex continues to grow passenger numbers on its network linking Adelaide to Mount Gambier, Broken Hill, Olympic Dam, Coober Pedy, Whyalla, Ceduna, Port Lincoln and Kingscote. Its South Australian operation has grown to include a staff of 130 and the fleet has increased to ten Saab 340 aircraft based in Adelaide with prospects for further growth in the future.

The addition of the Pro Hart Rex Lounge in the new Adelaide terminal facility reflects the progress Rex has made in South Australia and brings yet another level of quality and service to its valued customers.

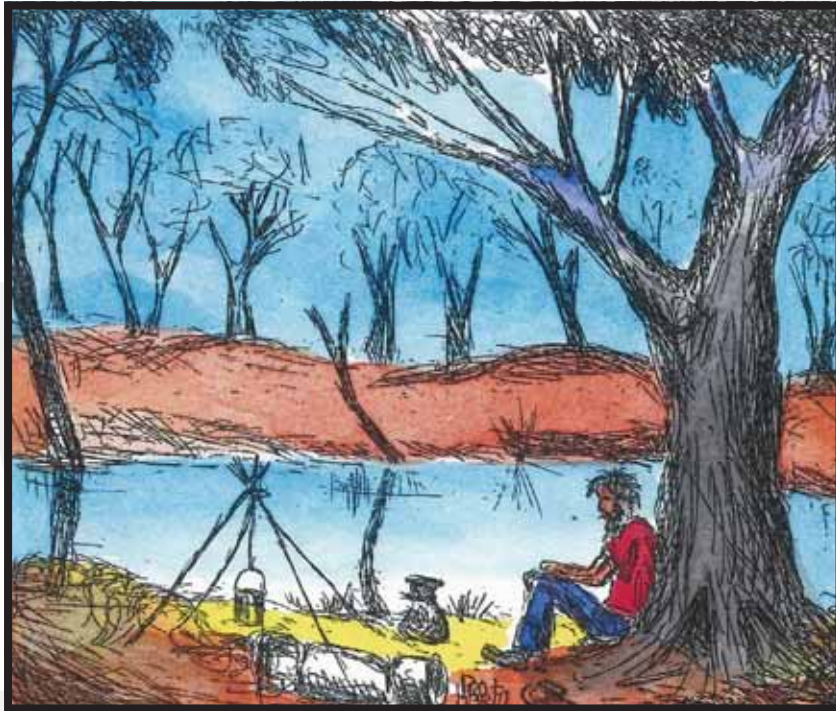


Bush Picnic (1977)

Hand Painted Etching, 5.75 x 7.5 inches

All of the Bush Picnic paintings and etchings come from memories of family picnics. In the 1960's and 1970's it was common for families to pack the car and head out of town to a creek bed with plenty of shade and room for the kids to play.

The hand painted etching is based on a scene from Stephens Creek, a river of sand twenty or so kilometres from Broken Hill. In the days before drink driving regulations, people would drive out to the pub and party over the weekends.



Waltzing Matilda Camped By The Billabong (1977)
Hand Painted Etching, 5 x 5.75 inches

Oh there once was a swagman camped in the billabongs,
Under the shade of a Coolibah tree;
And he sang as he looked at the old billy boiling
“Who’ll come a-waltzing Matilda with me.”

Who’ll come a-waltzing Matilda, my darling.
Who’ll come a-waltzing Matilda with me.
Waltzing Matilda and leading a water-bag.
Who’ll come a-waltzing Matilda with me.



Waltzing Matilda The Jumbuck (1977)
Hand Painted Etching, 5 x 5.75 inches

Up came the jumbuck to drink at the waterhole,
Up jumped the swagman and grabbed him with glee;
And he sang as he put him away in his tucker-bag,
“Who’ll come a-waltzing Matilda with me.”

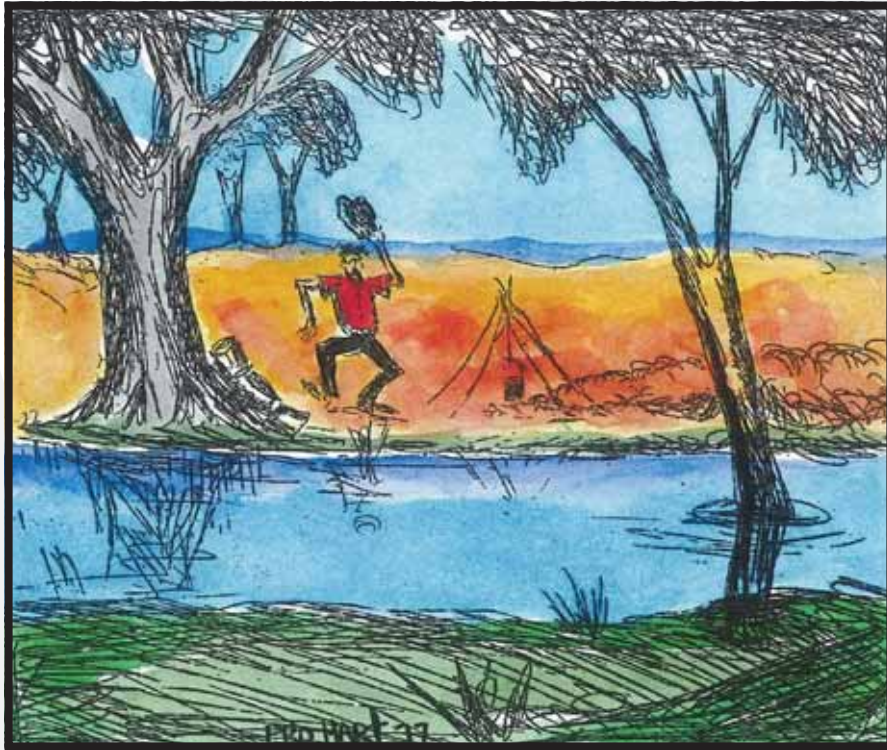
Who’ll come a-waltzing Matilda, my darling.
Who’ll come a-waltzing Matilda with me.
Waltzing Matilda and leading a water-bag.
Who’ll come a-waltzing Matilda with me.



Waltzing Matilda The Squatter (1977)
Hand Painted Etching, 4.5 x 5.75 inches

Up came the squatter a-riding his thoroughbred;
Up came the policeman - one, two, and three.
“Whose is the jumbuck you’ve got in the tucker-bag?
You’ll come a-waltzing Matilda with me.”

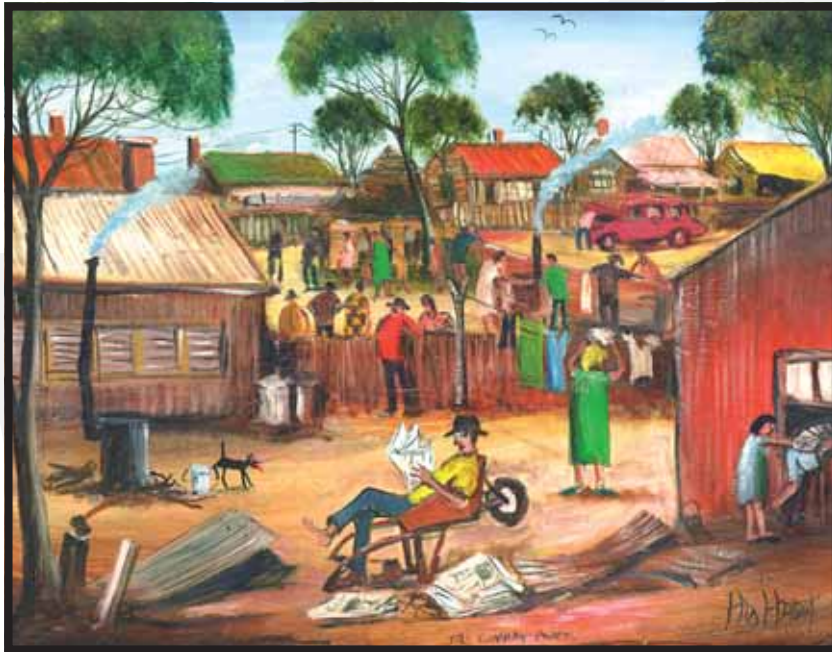
Who’ll come a-waltzing Matilda, my darling.
Who’ll come a-waltzing Matilda with me.
Waltzing Matilda and leading a water-bag.
Who’ll come a-waltzing Matilda with me.



Waltzing Matilda Into The Waterhole (1977)
Hand Painted Etching, 4.5 x 5.75 inches

Up sprang the swagman and jumped into the waterhole,
Drowning himself by the Coolibah tree;
And his voice can be heard as it sings in the billabongs,
“Who’ll come a-waltzing Matilda with me.”

Who’ll come a-waltzing Matilda, my darling.
Who’ll come a-waltzing Matilda with me.
Waltzing Matilda and leading a water-bag.
Who’ll come a-waltzing Matilda with me.”



Sunday Papers (c1980)
Hand Painted Etching, 4.75 x 5.75 inches

This image is a digital reproduction of an original oil painting on a board.

The painting depicts the typical Broken Hill backyard and the characters who populate them. Pro always exaggerated colour and the antics of the town people. He did this to draw the viewer's attention to the painting. The miner can be seen in the wheelbarrow balancing himself on one foot while the dog piddles on the washing basket. The old "Copper" billowing smoke was a boiler used to wash clothing.



Argent Street (1982)
Hand Painted Etching, 5 x 4.75 inches

The main street of Broken Hill has played an important role as subject matter for Pro. It was the centre of town and the focal point for the community. Pro was interested in people, what they did and how they acted. He would sit in the street watching the passing parade, taking note of the characters that made up this mining town community.

The post office is the tallest building in the street, commanding attention from any angle with its high clock tower and stark red brick skin. The building is a monument to the early settlers' victory over the harsh dry conditions and barren scrub that once stood in its place.

Scenes From A Mining Town (1988)

This painting has very special significance.

The painting itself was done especially by Pro for Kendell Airlines and Broken Hill and involves a very interesting story which in many ways epitomises the “can do” approach of two astute and determined country men, both pioneers in their own right.

In late 1988 Pro approached Don Kendell the founder and Managing Director of Kendell Airlines with a suggestion. Pro wanted to help in promoting Broken Hill, his home and the city he loved so much and requested Don to not only name one of the Saab aircraft which served Broken Hill regularly from Adelaide after the city but he, Pro, would paint a local mining scene on the door of the aircraft. Don readily agreed and arrangements were made for a particular day for the aircraft to be delayed on the ground at Broken Hill for an additional 20 minutes so that Pro could do the painting. Normal turnarounds were 20 minutes so Pro had a total of a little under 40 minutes to do the painting. Don was adamant that if Pro did not finish the painting within the time allotted, the aircraft would depart as the schedule had to be maintained. This put some pressure on Pro but he was more than prepared to meet the challenge. A special stand was arranged for him to easily reach the door and all other preparations made, including a few “dry runs” by Pro on samples the same dimensions as the area on the Saab door.



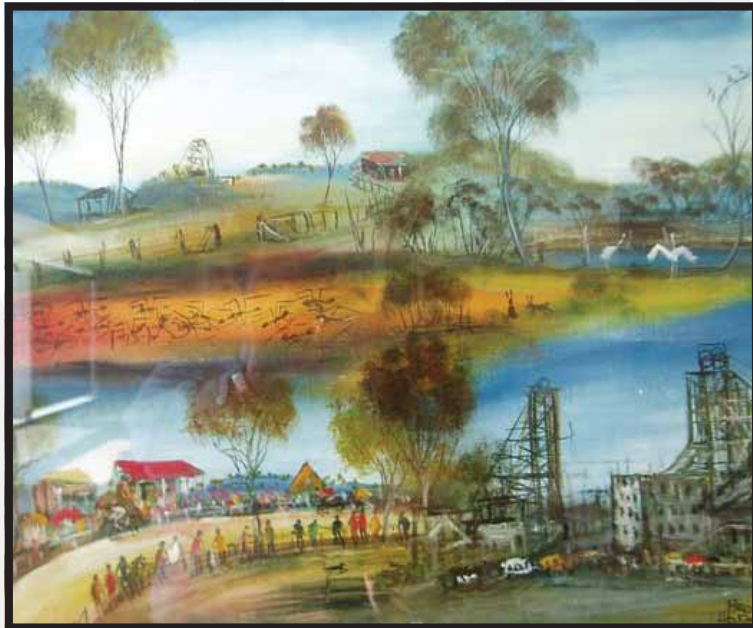
All went off without a hitch. The painting, a depiction of the South Mine – Broken Hill, was done brilliantly and the aircraft departed on schedule back to Adelaide.

Obviously the paint was oil based and attached directly to the skin of the door. It was still very wet when the aircraft flew away. The question was – would there still be a painting on the door when the aircraft landed in Adelaide? There were many who thought the painting would disappear in a smear right along the side of the fuselage. Don Kendell knew better and stuck to his view that the air flow across the door was actually a few millimetres off the surface and the painting would be quite safe. Bets were made and accepted and money changed hands. Don’s words rang true. It was still there on arrival at Adelaide. In fact, the aircraft flew that afternoon on from Adelaide to Mount Gambier, Portland, Melbourne, Albury and arrived in Wagga Wagga just after 8 o’clock that evening. The painting was still attached – and was tacky for many days afterwards.

The Saab aircraft involved was VH-KDP and it was subsequently named the “City of Broken Hill” in a special ceremony at Broken Hill Airport. Sadly it left Kendell and subsequently Australia in 2002 after the collapse of Ansett and when Kendell was placed in administration. The door with the painting still clearly attached departed with the aircraft. It is believed the painting was subsequently removed by the new owners.

The significance of “Scenes from a Mining Town” is that in typical generosity, Pro “donated” it to be attached to the internal side wall of the cabin of the aircraft. It held pride of place in the aircraft until it was disposed of by the Administrator. It was removed and held at Kendell and then Rex’s Head Office in Wagga Wagga. It has been re-framed and is now proudly hung here in the Rex Lounge Adelaide in testimony to and in remembrance of two great Australians – Don Kendell and Pro Hart.

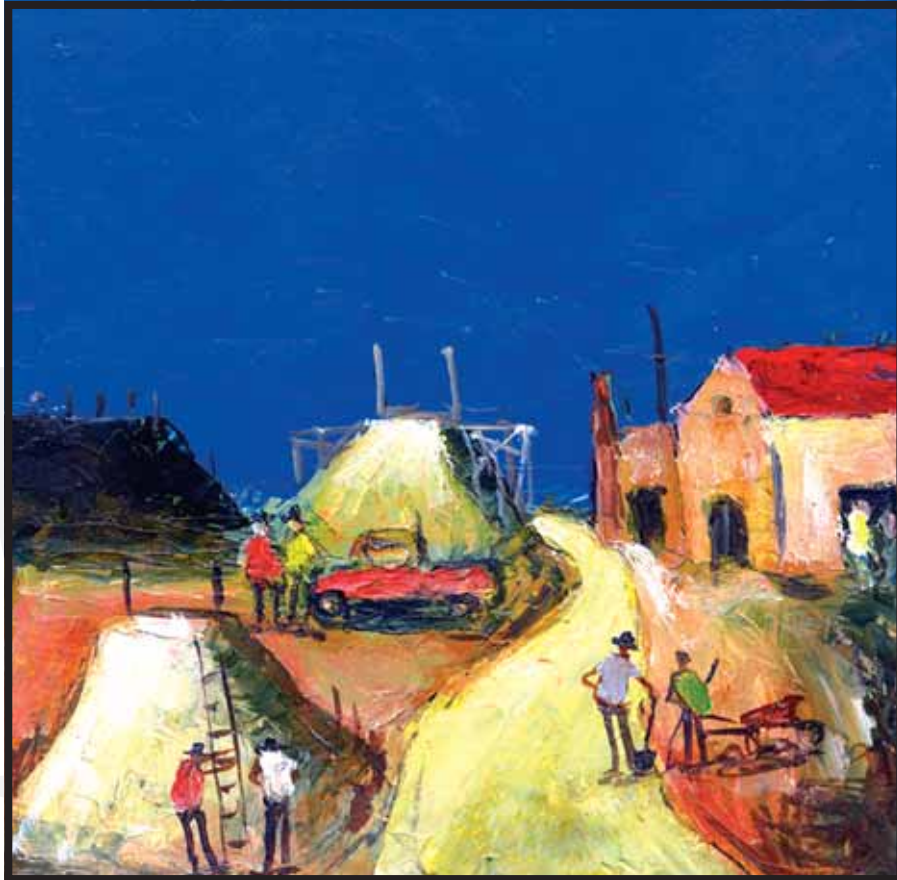
Don Kendell passed away in Wagga Wagga in October 2001.



Scenes From A Mining Town (c1990)
Oil On Board, 29.33 x 29.33 inches

This painting contains images that form the body of Pro Hart's work over the last 40 years.

It was the beauty and stark subject matter of this outback mining town that inspired Pro. The town's isolation and living conditions forged a special type of larrikin who can be seen in the racetrack and town scenes that Pro so loved to paint.



Mine Site (c1990)

Hand Painted Etching, 4.75 x 5.75 inches

The sight of mine workers dotted around Broken Hill is reflected in the many mining paintings Pro made over the span of his 40 year career.

The Line of Lode divides the town into two parts, North and South. Pro thought of the miners as ants, who toiled daily to bring up the silver, lead and zinc from deep underground.

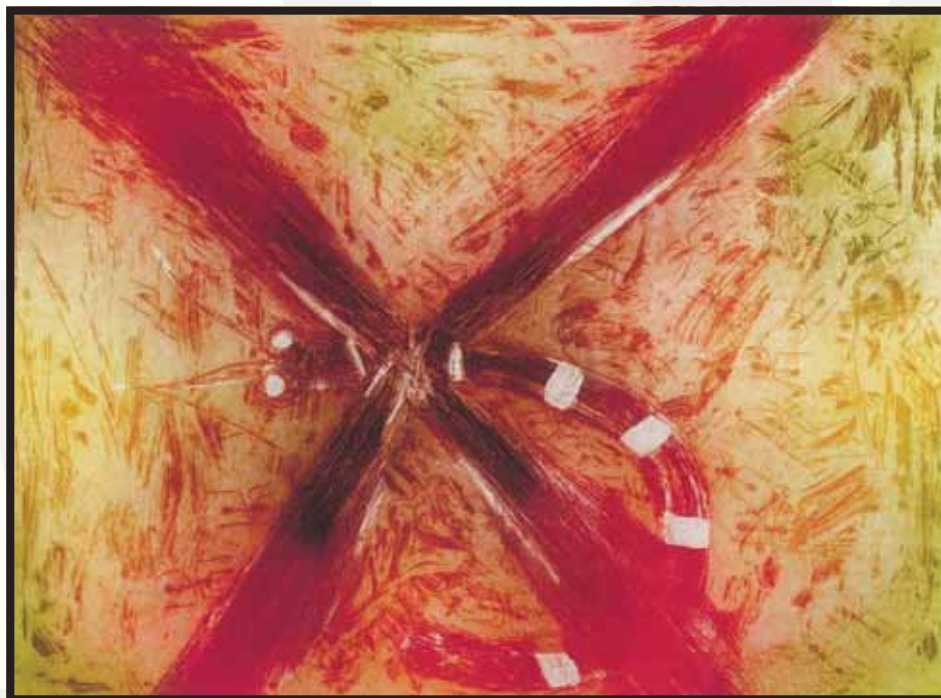


Desert Ants (2002)

Two Plate Etching, 11.5 x 15 inches

The ants represented the miners of Broken Hill.

Pro always said that nobody should go underground to make a living. The work was dangerous and the hours were long. Every morning the men would swarm into the cage to be lowered thousands of feet into a network of tunnels and burrows that resembled the nests of the Bull Ant. Pro painted ants throughout his career. He wanted people to understand what a miner's life was like.



Dragonfly (2003)
Aquatint With Colour Roll Up, 11.5 x 15.5 inches

The dragonfly was an iconic symbol in Pro Hart's work.

Pro always said that people tend to ignore what is in front of their eyes, something which he loved to bring to our attention. The Aquatint etching was made by Pro by painting acid onto a copper plate covered in beads of Resin.

The colour was rolled onto the plate in two separate layers and wiped by hand. Each print of the edition is unique.



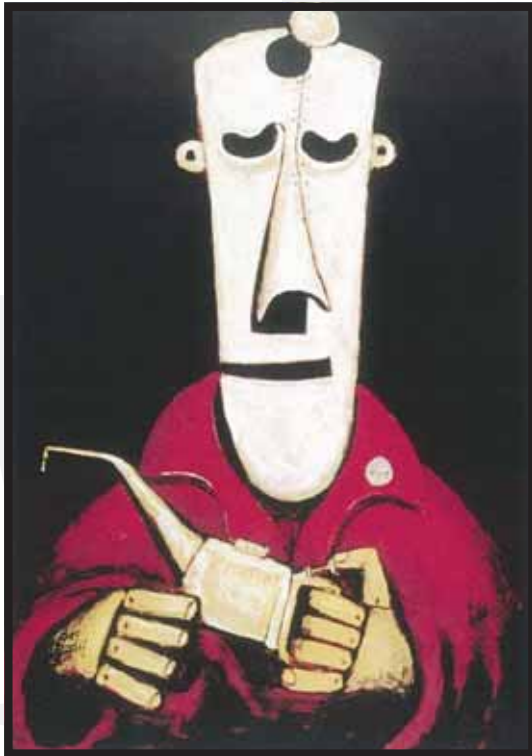
Folly Horse (2003)

Three Plate Aquatint With Stencil, 19 x 23 inches

The Folly Horse is based on the painting “Ladies Day at The Races”, a painting that pokes fun at the futility of getting a good deal from the TAB.

Pro disliked the States to interfere with the country races and viewed the local bookmaker as the underdog.

The small town races were an institution that provided a welcome source of inspiration to an artist who loved to record the antics of the revelers.



Oil Can Harry (2003)
Screen Print, 25 x 18 inches

This character is based on an actual person who worked in the mines with Pro. We will never know the actual name of this man but his nickname lives on in the many paintings and prints based on the character.

The idea of using a mask to represent a person was developed in the early 1970's as a way of painting someone without a likeness. Like puppets in a play, the mask stood in for a person or character in an event. Pro always said that miners had three faces – one for their workmates, one for the pub and one for their wife and family.



Orchid (2003)
Screen Print, 19 x 11 inches

Pro had been experimenting with flower painting since the late 1970's. It was his intention to use the colour and shape of the flower as a starting point for an abstract image. The Orchid images are only loosely representational - the shapes, colours and bold brushstrokes invite you to think about the emotion and beauty of the flower.

The Orchid Screen Prints were made from two paintings especially prepared for the screen print process. A limited edition of 250 was made from each image.



*Lifting Weights (c1950)
Photograph*

One of Pro's passions was weight lifting, a sport that Pro practised until Motor Nueron Disease robbed him of his strength and muscle control. Over the years, Pro met many famous bodybuilders including Arnold Schwarzenegger and Paul Graham.

Pro set up the "Pro Hart Gym" to encourage local men and women to take up the sport. On many occasions money was provided to sponsor local bodybuilders in interstate competitions. At 5pm everyday rain or shine Pro would stop painting and train for an hour. It was the only time he did not wish to be disturbed. It was his way of relaxing.



*Gun Inspiration (1961)
Photograph*

Pro is pictured holding a machine gun which he designed in the early sixties.

It had a simple automatic firing mechanism that was of some interest to the armed forces at the time.

The painting of the drinkers at the Tydville Pub clearly shows Pro's interest in painting the characters and events that made Broken Hill the place it was.



*Family Portrait (1973)
Photograph*

This photograph was taken by the local press as part of a news item featuring Pro's first trip to London for an exhibition at QANTAS House. Pro was approached by Prince Phillip's private secretary to take some of the work to the Palace. The Queen Mother and Prince Phillip subsequently purchased work for their private collections.



*Pro Hart On The Town (c1975)
Photograph*

Pro never dressed up to go anywhere unless he really had to. He is pictured here in Oxide Street picking up the weekend papers from the local newsagent. Pro lived in his painting shorts which were caked with years of paint and polo shirts that were sometimes a little cleaner than the shorts.



*Pro With Slim Dusty (c1995)
Photograph*

Pro was the type of person who was happiest being left alone to work in his studio. His fame made it difficult to get the privacy he needed; especially when people would drop in for a cup of tea and a chat. Pro was very much a “down-to-earth” bloke and would often “down tools” to spend some time with visitors. Slim Dusty was a good friend who visited Pro whenever he was in Broken Hill. This image shows Pro and Slim at the arrival section of the Broken Hill Airport.

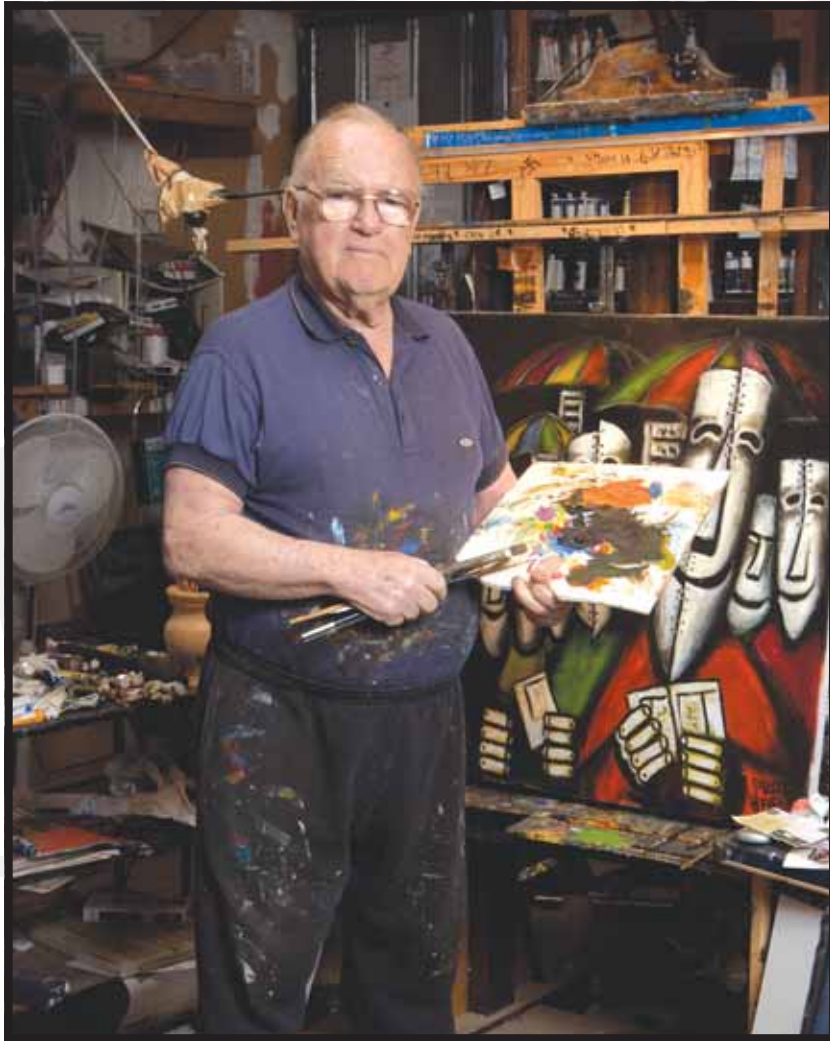


*Pro's Charity Car Run (Kidney Car Rally Nov 1997)
Photograph*

Pro was asked to be the lead vehicle in the Kidney Car Rally.

The photo shows Pro in his beloved 1956 Rolls Royce Silver Shadow just before he set off. Pro was never one for being in the limelight. He was supposed to drive until the end of the rally but snuck back home so he could finish off a painting.

The Rolls Royce has recently been restored. Sadly the work was completed just after Pro was diagnosed with Motor Neuron Disease and was not able to drive his car or inspect the work that was done.



*Pro, Hard At Work (2005)
Photograph*

This photograph was taken in Pro's main studio at his home in Broken Hill. Pro had studios dotted over his two properties and would move to each one depending on what type of painting he was working on.

Pro needed privacy to paint and a way to escape from the many visitors who wanted to meet him. It was always a battle to divide his time between work and private activities.

This was Pro's favourite studio which housed some of his art collection and a small workshop that he used to develop his many creations. The place was a chaotic mess but Pro always knew where everything was.

Pro's Work Gear

Unwashed, Random Brush Strokes, Size XL



Pro was never out of his painting clothes.

A polo-shirt, shorts and a pair of thongs made up the work clothes for a man who painted every day of his life. The paint from his brushes was wiped on his shirt to save time looking for a rag. Pro hated to wash his painting attire and many a time, Raylee had to throw them into the machine before Pro noticed they were missing.





Sketch Book (c1985)
Display

Pro never stopped drawing. Over the years, sketch books full of cartoons and ideas for new paintings would spill out from overcrowded shelves. This particular sketch book dates from the early eighties and accompanied Pro on his many trips interstate and overseas. This book contains images of “Oil Can Harry” and compositions for the many underground mining paintings based on Pro’s memories as an underground locomotive driver.



*Card (c1990)
Display*

This card features a picture of the “Big Ant” - a sculpture situated outside the Stephen’s Creek Pub and now relocated adjacent to the Broken Hill Tourist Information Centre. The Big Ant was mounted on a section of Poppit Head that came from the Pinnacles Mine just outside Broken Hill. The Ant Sculpture was made by Pro, circa 1985.



*Miner's Hat (2001)
Display*

The Miner's Hat is a standard safety helmet worn by miners in Broken Hill. Over the years, Pro was asked to paint on all sorts of articles to raise money for charities. This helmet was one of a series of helmets decorated with a dragonflies and ants. Pro would give these away to any organization which needed money for a worthy cause.



Painted Bible (2005)
Display

Pro was a devout Christian who encouraged people to read the bible and discover a personal relationship with God. As a member of the Gideons, Pro would often give away bibles to people only to see them discarded or left lying in the bedside cupboard of a motel. To encourage people to read and keep the bible Pro painted small pictures on the cover. Over the years Pro gave away thousands of these small testaments.

In 2006 Pro stopped painting the testaments when it became clear that people were buying and selling them for profit.



Working Tools Display

The Painting Cap is something Pro has established as a trademark item. Visitors could drop in to the studio anytime night or day to find Pro working under two spot lights wearing his cap to shield his eyes from the glare of the lights.

When travelling Pro would always take paints and drawing equipment to record the places he visited. The palette and paint set pictured accompanied Pro on his many trips to Queensland where he would sit out on the balcony of his hotel room and paint the colours and people of Surfers Paradise. Nearly all of Pro's watercolours were produced from this paint set.



Selected Biography

- 1928 Born in Broken Hill N.S.W.
1958 Commenced painting full time
1962 First Solo Exhibition at Bonython Gallery, Adelaide, South Australia
1963 Commenced Eureka Stockade and Captain Cook series of paintings
1973 First Solo Exhibition, Qantas House, London
Represented at the Dusseldorf International Art Exhibition
Illustrated "Poems of Henry Lawson" - Ure Smith
1974 Illustrated "Poems of Banjo Patterson" - Ure Smith
Larloona Exhibition, Sydney.
1975 Traveling Group Exhibition, Los Angeles, New York, London
Solo Show, Australian Commission, Hong Kong
Commenced Hong Kong Series of paintings and watercolors
1976 Awarded M.B.E.
Hong Kong Show, Sydney
Solo Show, Raffles Hotel, Singapore
Solo Show, Tokyo American Club, Tokyo
1977 Asian series exhibition, Sydney
"The Art of Pro Hart" published, Rigby Australia
1978 Solo Show Hobart, Tasmania
Exhibited Grand Rapids Art Museum, Michigan in association with
Grand Rapids World Affairs Council, America
Solo Exhibition Hong Kong, Wagner Art Gallery
Sydney Beach Scenes, Wagner Art Gallery, Sydney
1979 New York Exhibition, Wagner Art Gallery, Sydney
1980 Exhibition, Leivak Gallery, Tel-Aviv, Israel
Exhibition, Cairo, Egypt
Israel and Egypt Series, Wagner Art Gallery, Sydney
1981 Town Exhibition, Wagner Art Gallery, Sydney
1982 Honorary Life Member of the Society International Artistique
Exhibition Hong Kong
Exhibition "Outback Christmas", Wagner Art Gallery, Sydney
Illustrated "Christmas Story" Rigby Australia
1983 Citizen of the Year Award, Broken Hill, N.S.W., Australia
1984 Exhibition, Hong Kong
1988 Australian Bicentennial Exhibition, Hong Kong
1989 Exhibition "Beach Scenes and Other Works", Wagner Art Gallery, Sydney
1990 Visions of Gallipoli, Infinite Art Gallery, Melbourne
Recent Paintings, "Flower Series", Wagner Art Gallery, Sydney

- 1994 Serving Brother - The Most Venerable Order of the Hospital of St
John of Jerusalem
1995 Honorary Life Governor - St John
2001 Family Exhibition, World Heritage Art, Gold Coast
International, Queensland
2002 Masks Exhibition, House of Phillips Fine Art, Sydney
2003 Opening of the Pro Hart Retrospective Touring Exhibition, Monash
Gallery of Art, City of Monash

International Collection

Harold Mertz, U.S.A.
Lyndon Johnson, U.S.A.
Prince Phillip, London
Cathay Pacific Airlines, Hong Kong
Menachem Begin, Israel
Madam Jihan El Sadat, Egypt
Warsaw National Gallery, Poland

Australian Collection

National Gallery of Australia, Canberra
State Gallery, Hobart, Tasmania
War Memorial, Canberra
University of N.S.W.
Macquarie University, N.S.W.
Art Gallery of N.S.W.
Sydney Opera House
State Gallery of South Australia
Kim Bonython, South Australia
QANTAS Airlines
Margaret Carnegie, N.S.W.



1928 - 2006

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