BESSIE DAVIDSON

An Australian Impressionist in Paris
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Director’s foreword

The story of Australian born – Parisian based artist Bessie Davidson is one of empowerment, great achievement and intrigue. Leaving her home of Australia for the distance promise of unbridled artistic freedom in Paris at the turn of the nineteenth century, Davidson and her Australian peers – Margaret Preston and Agnes Goodwin among them – carved out a life for themselves amidst the lively artistic scene of Paris’s Montparnasse. Whilst others returned to Australia, Davidson remained in Paris and forged a career as a successful modern Impressionist artist receiving multiple awards and French honours.

Like many of her contemporaries, Davidson has remained relatively unknown in Australia; however, this exhibition of some 50 significant paintings of interiors, portraits, and landscapes reveals an artist who was not only technically and stylistically brilliant but was forging ahead amidst the cold face of war and conservatism and the conversely frenetic energy of the Parisian avant-garde. Now – some 55 years after her death – it is with great respect that we mount this major exhibition and publication and pay homage to this extraordinary artist. Exhibition curator and Curatorial Manager Tansy Curtin has been researching the life and work of Davidson for a number of years and has worked tirelessly to locate many unknown works which will now be seen by the Australian public for the first time.

This ambitious survey of the oeuvre of Bessie Davidson would not have been possible without the passion and dedication of Curtin who is committed to revising the ‘canon’ with parity and gender equity. One cannot help but feel this is an important moment in art history as Davidson takes her place alongside many other under recognised female artists – Margaret Preston, Georgia O’Keeffe, Dora Maar, Dorothea Tanning and others who have recently been the subject of large museum retrospectives.

This beautiful publication and exhibition has been made possible through the support of our sponsor the Gordon Darling Foundation and the generosity of lenders Art Gallery of South Australia, Broken Hill Art Gallery, Cruthers Collection of Women’s Art, University of Western Australia, the Alexandra Club, the Queen Adelaide Club, Kaye McKellar, Ross Bastiaan, Max and Nola Tegel, the Katz Collection, Carmel Dyer and Allen Hunter, Rob and Jenny Ferguson, Deborah Morris, Taylor Family Collection and Lucie Johnson.

I would also like to acknowledge the contribution and generosity of Australian artist Sally Smart – descendant of Bessie Davidson – who has been a great source of information and created a major body of work in response to the life and work of Bessie Davidson which is featured in the Bendigo Art Gallery exhibition. Bendigo Art Gallery is proudly owned and operated by the City of Greater Bendigo and I acknowledge councillors past and present and the executive team for their ongoing support. I would also like to thank the Bendigo Art Gallery Board of Directors for their support in the realisation of this ambitious exhibition.

Jessica Bridgfoot
Director
Bessie Davidson: Painter of the domestic avant-garde

Tansy Curtin

Bessie Davidson was one of a cohort of female Australian artists who, at the turn of the nineteenth century, sought to expand their lives and artistic careers by travelling to the highly regarded cultural centres of Europe. These centres of dynamic artistic experimentation and innovation, most notably Paris and London, offered women many more opportunities to study (in mixed ateliers) and exhibit works. While a large number of these expatriate artists returned to Australia, bringing a mature artistic style to an Australian audience, Bessie Davidson was one of the few who chose to remain in Europe, firmly establishing herself within the artistic milieu of Paris’s Montparnasse.

A renewed focus on the work of Australian expatriate women in recent years has led to a reassessment of their role in the canon of Australian art history. Exhibitions dedicated to Agnes Goodsir, Hilda Rix Nicholas and Ethel Carrick Fox, to name just a few, have been well received by the Australian public. Nevertheless, Davidson’s work has been overlooked and remains in the shadows, the last exhibition devoted to her work held more than fifty years ago, in 1967, at Osborne Gallery in Adelaide, two years after her death in Paris. The exhibition at Bendigo Art Gallery and this accompanying publication will shed light on this important artist, as well as provide a more-than-timely opportunity to re-position her artistic output and legacy within the international art world, feminism and the avant-garde.

Biographical notes

Bessie Ellen Davidson was born in Adelaide, South Australia, on 22 May 1879 to Scottish immigrants David and Ellen (née Johnson) Davidson. The Davidson family led a comfortable middle class life in Prospect, at the time a semi-rural village located on the edge of Adelaide’s parklands. Little is known of Davidson’s early schooling, although it is likely that during her early years she would have received private schooling, as beffited a girl of her social status. Records show, however, that between 1892 and 1893 she attended the Advanced School for Girls, a public school established by the South Australian Government in 1879. We may never know when Davidson first picked up a paintbrush, but she comes to public attention as an artist through her association with Rose McPherson (later known as Margaret Preston), with whom she studied – in McPherson’s private atelier – from 1899 to 1904. Davidson and Preston became close friends and it has been argued that the two were in fact lovers. Indeed, the ‘green book’ of love poems given to Davidson by Preston certainly alludes to the intimacy of their friendship. This book is likely that which appears in the painting Le livre vert, in which a red-headed young woman is depicted, and it may not be unreasonable to suggest that this painting is a portrait of Preston herself.

Information about Margaret Preston’s early training is much more readily available and affords insight into the opportunities accessible to women in Australia at the time: Preston undertook private lessons with French-born Berthe Mouchette in Melbourne and art classes at the Adelaide School of Design, although, when she began to teach Davidson, she had only recently returned from extensive study at the National Gallery School in Melbourne. It was at the National Gallery School, under Bernard Hall’s tutelage, that Preston was exposed to the German narrative tradition, a style she subsequently imparted to her students in Adelaide. The influence of Hall and the German aesthetic is undeniably evident in Preston’s early works, with their realism, attention to detail and muted palette.

During the course of her studies under Preston, Bessie Davidson exhibited several works at the South Australian Society of Arts, with her work recorded in their annual exhibition catalogues, as well as at the annual Federal Exhibition. Such was the rapport and friendship between these two young South Australian artists that in 1904 they embarked for Europe to further their artistic instruction. As recounted by one of Davidson’s lifelong friends, Mary Whinney, the two women had wanted to
travel to Paris and sought permission from Davidson’s father. After some consideration by David Davidson, permission was granted, but with the proviso that they travel to Munich rather than Paris, due to concerns about the morality of French men! Davidson and Preston were quickly disappointed by the lack of opportunities available to women in Munich and after two months left for Paris. Thus began Davidson’s lifelong love affair with Paris; she and Preston stayed for close to two years, studying at the Académie de la Grande Chaumière in Montparnasse, where they were taught by artists René-Xavier Prinet and Lucien Simon, both of whom were to become important friends and mentors for Davidson. Within a year of their arrival, Davidson and Preston each had works selected for inclusion in the Salon des Artistes Français (Old Salon).

Large numbers of Australian expatriates – male and female – flocked to Paris in the early years of the twentieth century and undoubtedly Davidson would have met established artists such as Rupert Bunny and many of the female artists such as Agnes Goodall, Bessie Gibson and Ethel Carrick Fox, although there is little evidence to suggest they mixed in the same artistic circles. It is interesting to note that, when Davidson arrived in Paris, many of the well-known male expatriates were decamping from Paris to London, while the female artists were still drawn to the vibrancy and perceived social freedom of the French capital.

During this period Davidson and Preston also travelled to Morocco and French Algiers to experience the exotic culture and lifestyle of the Orient. These areas of northern Africa were very popular with expatriate artists, with numerous examples of lively and vibrant works painted en plein air in the first decades of the twentieth century by artists such as Ethel Carrick Fox and Hilda Rix Nicholas.

Following their immersive experience in Parisian life, Davidson and Preston returned to Adelaide to much acclaim. They opened a shared atelier in the heart of

Bessie Davidson in her studio c. 1913
Courtesy of Sally Smart

Le livre vert (The green book) 1912
oil on canvas
92 x 73 cm
Katz Collection, Sydney
the city and began successful teaching careers, where their students included, among others, Gladys Reynell and Stella Bowen, who later became highly regarded artists themselves. Davidson and Preston held a joint exhibition in 1907, which was well received by the artistic community of Adelaide and included works painted in Paris, Morocco and Adelaide. Yet Davidson was not content to stay in Adelaide and was keen to return to the lively metropolis of Paris, in 1910 again embarking for Europe. Since Preston lacked the finances to travel to Europe so soon after her return, Davidson travelled with another artistic friend, the musician Elsie Hamilton. Interestingly, Preston continued a close friendship with the Davidson family and lived in their family home for a further two years.

The next phase of Davidson’s Parisian life saw her continue to study under Rene-Xavier Prinet, her personal life also becoming thoroughly French through her involvement with the local artistic community, where she mixed with artists such as Lucien Simon and Felix Desgranges. Davidson developed an enviable artistic reputation, also managing to support herself through sales and commissions, with her work accepted into numerous salon exhibitions. In 1912 she moved into a new apartment in Rue Boissonade, in Montparnasse, which was to remain her home for the next five decades. She temporarily returned to Adelaide in 1914 but set sail for Paris upon the declaration of war, where she remained until her death in 1965, only briefly visiting Australia in the 1950s.

During the First World War Davidson worked for the Red Cross in an infectious diseases ward in the Hospital Molitor, Paris, and it was here that she met Marguerite Le Roy, who was to become her lifelong companion. Marguerite, or Dauphine, as she was known by her close friends, came from an established French family, and her family inheritance assisted in supporting Davidson’s artistic pursuits. While Davidson and Le Roy never lived together, they were constant companions, often holidaying together; when Le Roy died in 1938, at the
age of 63, she left Davidson her estate, which supported Davidson’s career over the next thirty years, and the lifetime use of her family home in Buchy. Following Davidson’s death in 1965, she was interred with Le Roy in the latter’s family grave in Saint-Saëns, Normandy.

Bessie Davidson led a rich and enjoyable life in Paris, with a close-knit group of friends: each Monday afternoon she held a ‘salon’ in her studio, hosting guests with afternoon tea and showing her recent works. She made strong connections with the artistic establishment of Paris, exhibiting extensively at the various salons, selling works and accepting commissions, but perhaps most significantly becoming a strong leader in the female artistic community. A founding member of the Salon des Tuileries, she also held the role of long-time secretary of the organisation Femmes Artistes Moderne – a key support network for female artists in Paris. In 1931 Davidson was made a Chevalier de la Legion d’Honneur – the highest honour to be conferred by the French Government. Davidson became the first female Australian artist to receive this honour. Her work was also acquired for the national collection and remains in the collection of the Centres Georges Pompidou in Paris.

Forced to flee from Paris during the Second World War, Davidson contributed to the French resistance movement, although the exact nature of her involvement in the resistance effort is unclear and may never be known. At the end of the war Davidson returned to her apartment in the Rue Boissonade and continued to paint. She died there in 1965, at the age of eighty-five. Much of Davidson’s oeuvre remained in Paris upon her death, with a small number of works sent to her two nieces in Adelaide. Over the last twenty years, more and more of her works have been sold to Australian collectors and her work is gradually becoming better known – and is now highly sought-after in the country of her birth.

“In Paris … art is more than a polite hobby”

Like so many of the female artists in Paris at the time, Davidson was not concerned with being part of the avant-garde artistic movements that are now so closely associated with the traditional canon of art history, such as cubism and fauvism. Rather, Davidson saw herself as belonging to the ‘modern French impressionist school’, combining the colour and light of impressionism with the more robust painting techniques of post-impressionism, and to a degree cubism, to illustrate everyday life in Paris. Nevertheless, close scrutiny of the contemporaneous modern art movements (and indeed the canon of art itself) reveals that the various strands it represented are inextricably linked to works of art by male artists. In this context female artists are considered almost exclusively in relation to the male worlds they inhabit.

While much has been accomplished in recent decades to redress the lack of women included in the avant-garde, especially during this period and in the artistic canon itself, historian Gill Perry suggests that these efforts should be more encompassing: that we should look beyond the prevailing art movements of the time to view the work of these female artists as distinct from, but not inferior to, the male art canon. Rex Butler and A.D.S. Donaldson suggest that traditional Australian art-historical writing has focused on highlighting the ‘uniqueness’ of this nation’s art, that which makes it distinct from that of Europe. And it is those Australian artists who embraced the essence of Australia – Streeton, Roberts, McCubbin – who have become the fulcrum of the narrative of Australian art. Thus, the female artists who engaged in a more international or global approach have been sidelined from this narrative.

As an outsider in the Parisian community, Davidson likely experienced more social freedom than she would had she stayed in Australia. This is not because French culture was on the whole more relaxed and welcoming for women; on the contrary, French women, for example, were granted suffrage some fifty years after...
their South Australian counterparts, not an indicator of a liberated, egalitarian society. Mainstream French society remained conservative through the first half of the twentieth century, but, as a foreigner, Davidson (and other female expatriates) occupied a space between her old life in Adelaide and her new life in somewhat culturally conservative France. Ultimately, Davidson did not experience the same social and cultural expectations as imposed upon everyday French women; she was not pressured to marry and have children and was free to live her artistic life with her partner Marguerite Le Roy. Maintaining a career as a professional artist while concomitantly maintaining a respectable social status, but without the encumbrance of marriage and family, would have been virtually impossible in Adelaide. For Davidson, painting was not simply a ‘polite hobby’ to fill the time between husband and children, as had been the mode for women of previous generations; painting was her life and fulfilled her personally and professionally. Seemingly, Paris was the only location that allowed Davidson to pursue her artistic aspirations.

According to feminist art historian Paula Birmbaum, there existed a peculiar paradox in the lives and work of women artists in the first half of the twentieth century. Artists such as Davidson were actively supporting the development of women’s art but were concurrently restrained by their unwitting acceptance of the notion of the ‘feminine’ in art – the idea that certain subjects and sentiments were wholly female experiences. In groups such as the Femme Artistes Moderne, the work of women was exclusively promoted, yet the honorary committee of the organisation (appointed by founding president Marie-Anne Camax-Zoegger) was comprised entirely of men, each representative of the (male) art establishment in Paris. These female artists, both the French-born and the newer international arrivals, navigated the paradoxical nature of this world by embracing the perceived feminine world in their work – the domestic sphere, families and children – and simultaneously subverting this trope by pursuing artistic careers and living outside domestic expectations.

While Davidson’s work is only now becoming recognised in Australian artistic society, her peers were less shortsighted and she received many important accolades throughout her life. In 1936 Davidson was profiled in the important publication Quelques femmes peintres by Madeleine Bunoust, where she is featured alongside other female artists who are considered some of the most significant of the nineteenth and twentieth centuries – Mary Cassatt, Berthe Morisot, Marie Laurencin and Suzanne Valadon, amongst others. Bunoust says of Davidson: ‘She paints with such frankness, with such reflection and greatness that the material palette of her work only lets one see lines and colours. What Delacroix called a “feast for the eyes”.’ The noted early twentieth-century Australian art critic, Edith Fry, also singled out Davidson and her contributions to the Parisian art world, specifically her use of colour and light in her interior portraits. Another newspaper article, from 1929, quotes a recent review of an exhibition of Davidson’s painting and indicates that she occupies ‘a distinguished position in the art world, perhaps the most gifted of Australian women painters’. The article continues:

It is strange that, except for one large picture in the Adelaide Gallery, she is unrepresented in the galleries of Australia. In view of the high place she has won in the world of art it is to be hoped that she will no longer remain without honor [sic] in her own country and that it will acquire some of her pictures which are so appreciated by the galleries of France.

Some ninety years later, little has changed, with few of her works in public collections, the exceptions being those in the Art Gallery of South Australia and the National Gallery of Australia. Davidson also achieved success in the United States of America in the 1930s when her work was included in the annual International Exhibition held at the Carnegie Institute of Technology, Pittsburgh, before touring to other cities in the United States.
The works

Bessie Davidson’s early work shows the influence of her Adelaide teacher Margaret Preston, with works such as *The rag mender* (p. 7) and *French interior* (p. 31) displaying the hallmarks of the German narrative tradition and, in particular, the use of a sombre colour palette.26 But it is in the work following her visits to Paris and her subsequent permanent relocation there that we see a maturing of Davidson’s style, including a lighter, brighter palette and a confident painterly technique. While Davidson’s Parisian life was replete with artistic, social and cultural adventures, much of her work focuses on her personal and domestic life – interiors populated with women and children, and still lifes of fruit and flowers, alongside small landscapes painted *en plein air* during holidays in Villeneuve and Guethary.

As her style developed, Davidson moved away from the subtle, blended colour of impressionism to a much bolder post-impressionist aesthetic, confidently utilising a square brushstroke to apply colour to great effect. Her early interiors and domestic still lifes are traditional in their approach to composition and form; the subject (whether it be a person or bouquet) is centrally located within the picture plane, allowing for a readily identifiable narrative interpretation. As her painting style changed, so too did her approach to composition: the traditional symmetry of earlier work was abandoned.

Her works from the 1930s display a stronger modernist sensibility, coupled with unusual compositional framing, as in *Still life with arum lilies and mimosa* (p. 50), where a vase is bisected, with just a glimpse of a dining chair; or the unusual perspective in *Still life with a bowl of fruit* (p. 53), where the viewer is made to feel as though they are seated at the table, across from their companion and about to drink tea and eat fruit. Also notable in Davidson’s work from this period is her self-possessed and sparing application of paint – she was not afraid to allow the support and underdrawings to remain visible, and in many paintings we can see areas of raw board and compositional grid lines (p. 41).

Connections are often drawn between women’s interior paintings and the role that women played in society, the argument being that women were restricted in their experiences and thus depicted the only things available to them – the domestic interior.27 While this may be true of Davidson to a certain extent, letters and contemporary reports reveal that she did not lead a secluded life and was a full and enthusiastic participant in Paris’s artistic community. Davidson’s paintings are not those of a woman trapped in a dull and tedious domestic life, with little or no fulfilment; instead, her works embrace the joy and beauty of her everyday existence. One historian suggests that the domestic scenes created by women function as a “Trojan horse through which many women artists pushed a more radical agenda in both artistic and social terms”;28 while others have proposed that “their modernism developed within tradition”.29 At a superficial level, the viewer can readily see that as an artist Davidson takes enormous pleasure from well-appointed domestic interiors and from women and children interacting, as well as women at leisure – reading, sewing and enjoying each other’s company. Yet, ultimately, Davidson uses the humble feminine subject matter to confidently assert her artistic achievements, simultaneously designating the feminine and domestic as worthy sites for her artistic exploration.

Davidson’s depictions of women at leisure are perhaps the most intriguing and revealing of all her works. These women appear passive, not actively engaged with the viewer. Despite this, however, we are not made to feel as though we are voyeurs but rather that we have privileged insight into the lives of these women. Her carefully curated objects allude to the richness of her own life: still lifes replete with an abundance of flowers and fruit, and sun-filled interiors with an eclectic mix of textiles and furnishings, windows and mirrors, each item evoking the essential “Frenchness” of Davidson’s oeuvre. Interrogating the layers of Davidson’s work offers us an opportunity to understand the artist and to further uncover her Parisian life. We are introduced to the important women in her life, the likes of Preston and Le Roy, and experience the objects she collected to furnish her home and studio. Moreover, the nuanced...
intimacy inherent in these works, with their rumpled beds, discarded clothes and well-read books, testify to their role as significant sites for representation in contemporary art and connect the artist to her viewer. Numerous repeating signifiers are evident in Davidson’s interiors, the most striking perhaps being the incorporation of the mirror or open window, the latter traditionally a highly effective formal device.6 Such reflective surfaces allowed Davidson to experiment with colour, light and shadow – chiaroscuro – and also to emphasise her mastery of her chosen medium. The open window in works such as Intérieur à Villeneuve and Interior with poppies (p. 57) provide Davidson with access beyond the contrived domestic interior, to the great expanse of the natural landscape, creating a bridge between her preferred modes of expression – the domestic interior and the pristine natural environment. That said, mirrors also anticipate a more psychological reading of a work, engaging the viewer in a conversation about the inner world.

Davidson’s landscape works are vastly different in tone and feeling from her domestic scenes but similarly emphasise her interest in interrogating colour and the effects of light. Her works depicting the French and Spanish coasts are an exploration of colour, texture and effects of light. Her works depicting the French and Spanish coasts are an exploration of colour, texture and effects of light. Her works depicting the French and Spanish coasts are an exploration of colour, texture and effects of light. Her works depicting the French and Spanish coasts are an exploration of colour, texture and effects of light. Her works depicting the French and Spanish coasts are an exploration of colour, texture and effects of light.

Legacy

A courageous and pioneering artist, Bessie Davidson left the comfort of home and family in Adelaide to pursue an artistic career in Paris, making a name for herself as a painter of modern impressionist works, in the French style. During her lifetime she was successful in wholly supporting herself through sales and commissions of work, but most importantly Davidson pushed the boundaries of what was considered an admissible norm for women in Australia, and in France, during the first half of the twentieth century. Working within the traditionally accepted category of female artistic expression – domestic interiors, portraits and still lifes – Davidson was able to carve a new life for herself, one outside the confines of the conservative societies in which she lived.

Bessie Davidson has left an important artistic legacy to Australia and France: an extensive oeuvre of paintings of light-filled interiors, women at leisure and still lifes. But Davidson’s legacy is far greater than the sum of the many paintings held in collections across the globe. The impact of her leadership of female artists – informally through friendships and more formally through organisations such as the Femmes Artistes Modernes and the Salon de Tuileries – at a pivotal time in Western art paved the way for future generations of female artists to discard the social, cultural and artistic constraints of late nineteenth- and early twentieth-century society. And, crucially, only today is the real value of her contribution to the (re)conceptualised canon of Australian art becoming recognised and appreciated, a contribution at the time and during subsequent decades that was largely unacknowledged and understated.

1 Osborne Gallery was located in Leigh Street, Adelaide.
3 From this point I shall refer to the artist by her later and better recognised name.
5 Edwards, p. 18.
6 Exhibition catalogues, Royal South Australian Society of Arts archives.
7 Mary Whitney quoted in Little, p. 25.
8 Elena Taylor, Australian impressionists in France, National Gallery of Victoria, Melbourne, 2013, p. 97.
9 Paintings completed by Davidson during her stay in Morocco are known to exist but could not been traced for this exhibition and catalogue.
10 Exhibition catalogues, Art Gallery of South Australia archive.
11 Little, p. 52. Hamilton was a fellow student at the Advanced School for Girls in 1892. ‘Art, &c., Examinations’, South Australian Register, 14 June 1893, p. 7.
12 Elena Taylor makes particular note of the influence of these two artists and the Banda Noise on the work of Davidson, p. 99.
14 Bessie Davidson’s will, Art Gallery of South Australia archive.
18 Ibid.
20 Much discussion has occurred about the nature of the relationship between Davidson and Le Roy and we will of course never understand the nuances of this relationship, but suffice to say that theirs was a powerful bond and Dauphine was a highly supportive partner, providing innumerable opportunities for Davidson to pursue her artistic ambitions.
22 Ibid., p. 157.
26 Preston also painted a version of this work La Chiffonne (The rag mender) in 1905, which shows a slightly different composition; see Edwards, p. 25.
28 Ibid.
29 Butler & Donaldson, p. 3.

Paris was the pre-eminent international centre for the arts from the mid-nineteenth century until the late 1930s. It has been estimated that, between 1850 and 1899, one-third of prominent artists across all nations headed to the City of Light, and that almost half of those who had spent more than three years in Paris eventually settled there.\textsuperscript{1} A number of Australian artists fall into this category. Interestingly, Parisian artists were not necessarily French, as Henry Bacon observed in 1880, writing that: ‘by long association, tastes and habits’, these artists ‘are as truly Parisian as natives, adding the natural qualities, character and thoughts of their nationality to the sum of Parisian elegance and refinement’.\textsuperscript{2} This describes perfectly Bessie Davidson (1879–1965), who lived there between 1904 and 1907, and then permanently from 1910, until her death in 1965.

The rather coy terminology that artists used to explain leaving their country of birth to work in Paris or London (the two main centres) was that they were ‘completing their training’. In essence, though, they travelled to these cities to engage with modernism, an international movement spread unevenly between the two cultural centres and their peripheries. In moving to a metropolis like Paris, they were moving to an environment conducive to change, what Raymond Williams has called a ‘complex and open milieu’, which differed greatly from the more traditional artistic life they knew at home.\textsuperscript{3} The French artistic scene they were embracing was pluralist, with avant-garde, academic and modern art strands. It was integrally related to the political, social and cultural ethos of the era.\textsuperscript{4}

International modernism was woven into the fabric of Paris. From the second half of the nineteenth century, new institutional structures such as private art academies, international expositions, exhibitions and organisations, and an international press emerged, all of which fostered an ethos of cosmopolitanism, which became a central tenet in turn-of-the-century modernism. Studios were built to house the expatriates, and French nationals and émigrés together forged international modernism. It has been estimated that at the Salon D’Automne, the most international of the salons, forty-five per cent of exhibitors were foreign artists.\textsuperscript{5}

Numerous Australian artists were part of the international contingent who headed to Paris. Bessie Davidson travelled there in 1904 with her Adelaide companions, Rose MacPherson (Margaret Preston; 1875–1963), and Gladys Reymond (1881–1956). They joined a number of other Australians who had been there for some years, including Iso Rae (1890–1940), Rupert Bunny (1864–1947), Emanuel Phillips Fox (1865–1915), Hugh Ramsay (1877–1906) and Ambrose Paterson (1877–1906). Edith Fry (1883–1953), another of the Australians working there, explained the attraction: ‘Paris is the only truly cosmopolitan city of the world for artists, whose work stands a better chance there than in any other art centre of being judged on its merits’.\textsuperscript{6} What is interesting is how a cross-generational group of women artists, in particular, chose to circumvent a restrictive masculinism in Australian visual arts patronage, instead heading overseas to develop their modern practice. Their expatriatism was nothing short of ‘a feminine response to nationalism’, rife in the arts in Australia, with women making conscious choices about their careers.\textsuperscript{7} This group included not just Davidson, MacPherson and Reymond, but also Hilda Rix (1884–1961), Marie Tuck (1866–1947), Alice Miskett (1869–1936), Bessie Gibson (1868–1961), Anne Alison Greene (1878–1954), and Kathleen O’Connor (1876–1968). Between the wars Dorrity Black (1891–1951), Grace Crowley (1890–1979) and Anne Dangar (1885–1951) also made the journey. Paris was attractive because the French academies in which they typically enrolled, such as Académie Colarossi, Académie Julian, Académie de la Grande Chaumière and Académie Delécluse, were open to women, and there were more opportunities for women to exhibit their work than in London. The perception was that women artists were taken seriously in Paris, and that the art schools in that city offered the best tuition.\textsuperscript{8} Australian women too had confidence in themselves, having achieved suffrage.

Paris Calls
Catherine Speck

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image.png}
\caption{Agnes Gooden, The Parisienne c. 1924, oil on canvas, 75.8 x 65.1 cm, National Gallery of Australia, Purchased 1993.}
\end{figure}
just after their sisters in New Zealand, and well before their French, British and North American counterparts. The New Zealander, Frances Hodgkins (1869–1947), was the first woman teacher at Colarossi’s, also running her own private art school.

In a 1903 issue of Studio magazine, Clive Holland outlined the best ateliers for ‘lady students’ and their tuition fees, where they should live and how to conduct themselves as ‘ladies’ in Paris. His article also described studio teas or musical evenings in the Latin Quarter, at which ‘her gels and even male student friends’ will gather to drink tea and discuss art matters in general in “true Bohemian camaraderie.” As Edith Fry commented in one of her reports on life in Paris for the Sydney Morning Herald in 1924, ‘the careers of Australian artists who have left home for the purpose of study give a striking illustration of the truth that it is by travel and by study that the artist succeeds in finding himself, and frees himself for the expression of his own individuality’.

Like Bessie Davidson, these women tended to live on the Left Bank, in Montparnasse. A large community of English-speaking artists resided there, including Americans, Canadians, English, Scottish, New Zealanders and Australians, all studying at the same ateliers, frequenting the same artists’ clubs and painting in the same artists’ colonies in the summer, when the art schools closed down. These foreign artists interacted with each other, and modern Paris had become a site for international encounters, providing “a global arena for multivalent and multidirectional exchange among artists.” That working ethos of engaging in transnational networks with fellow cosmopolitans led artists to develop “an outlook of cultural openness and receptivity to difference”, and facilitated a “direct connection between the individual and the world as a whole.”

Hilda Rix Nicholas – as she was known after her marriage – attracted critical attention following her two trips to Morocco, where she produced the work, Market place, Tangier, 1912–14. Her striking light-saturated modern paintings of that time showed the life, colour and activity of Tangier, and were exhibited to much acclaim in Paris.

Another Australian artist determined to work in Paris was the West Australian Kathleen O’Connor. She had been
encouraged to do so by Florence Fuller, a recent arrival in Perth, following her ten years in Europe, and by Marie Tuck, an Adelaide artist teaching in Perth. O'Connor’s first visit to Paris in 1906 inspired her, and by 1908, after an interval in London, where she took classes, she returned to Montparnasse, living frugally in one room, which doubled as a studio. The street life was her subject and she delighted in drawing women and children and their nurseries in the Luxembourg Gardens. This was a subject popular with other artists such as Ethel Carrick Fox, in lively post-impressionist paintings such as In the Luxembourg Gardens, Paris, c. 1908.

It is believed that O'Connor reconnected with Marie Tuck, who was by then in Paris taking classes with Rupert Bunny at the Atelier Blanche, established by Bunny and Jacques-Émile Blanche. O'Connor also took classes briefly with Bunny, as did Bessie Davidson. O'Connor’s Two café girls, c. 1914, painted in quick and loose brushstrokes, shows young women (perhaps co-workers) dressed in the fashion of the day and smoking – a sign of liberation – a glass of wine on the table, the work reflecting O'Connor’s fascination with life in the city, which she described as:

The dream of life in Paris, the restaurant life, the café life, which to me is almost the most fascinating of all there is to see. Cafés dancing with lights, glasses glittering with reflections, and with all the music of many voices, the babble of many tongues. From the French one learns much, his very excellent custom of eating out of doors, of drinking out of doors, which gives to life the semblance at least of gaiety … in Paris one feels part of the whole.11

In this milieu of transnational networks, O'Connor joined several other Colarossi students, including the CanadianEmily Carr and fellow Australian Bessie Gibson, to study watercolour painting under Frances Hodgkins over the summer of 1911 at the artists’ colony of Concarneau, a fishing village. While there, O'Connor and Hodgkins visited the studio of the American marine painter Charles Fromuth and attended the nearby Quimper Fair with him.12 O’Connor’s oil painting Brittany market, Concarneau, c. 1911 shows Breton women at the fair, with their distinctive headdress portrayed in quick sketchy brushstrokes. O’Connor began to take painting classes with Fromuth at Concarneau, meeting there another American, Alexander Harrison, who earlier had taught Emanuel Phillips Fox, and with whom she remained in correspondence over the years.13 O’Connor, in working with Hodgkins, was carefully crafting her career as a modern artist, and she began exhibiting, from 1911, at the more modern Salon D’Automne. A friendship with British artist Nina Hammett led her taking classes with the well-connected Russian artist Marie Wassilief, who, in turn, counted among her friends leading modern artists such as Matisse and Picasso. Following the outbreak of war, O’Connor moved to London, where she became involved in British post-impressionism and established connections with the Omega artists before moving back to Paris in 1917. After the war, she began to create abstract designs for fabric. In 1934 O’Connor showed four paintings at the Société Internationale des Femmes Peintres et Sculpteurs, along with French, American, Dutch and English women. Agnes Goodsir (1864–1939) was the other Australian exhibitor.

France was a country where women still lacked the vote, and in the post-war return-to-order climate, the government actively pursued a pro-natalist policy of returning women to the home. Some women fully aligned themselves with procreation, yet numerous women artists in the 1920s and the 1930s adopted radical and subversive ways of inserting themselves into the modern visual arts culture as it was unfolding. How they did this varied, but one key factor was whether the artists were expatriate or French-born.14 Bessie Davidson integrated herself into French culture, and her companion Dauphine LeRoy was French-born, so respectability seemed to govern Davidson’s life. But Davidson was very active in women artists’ circles, and was vice president of FAM (Société des Femmes Artistes Modernes), which counted
Anne Dangar and John Phillips through the Art Gallery of South Australia Foundation
Maras AM OLJ, David McKee, Pam McKee, Diana McLaurin, Tom Pearce
Gift of Joan Beer, Frank Choate, Elizabeth H. Finnegan OAM, Theo S
Art Gallery of South Australia

earthenware

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The celebrated author Colette struggled 'to become a
French women were less able to flaunt convention.
with bobbed hair and tunic and trousers, could present
fabric designer and painter Sonia Delaunay, adorned
on a raft of sexual and social freedoms. Thus Russian
born companion, other expatriates and émigrés, by
the open blinds. Although Davidson appears to have
the clothes are still draped over a chair, while the mirror
reflects light streaming into a private room through
the open blinds. Although Davidson appears to have
employed subtle visual cues to protect her French
born companion, other expatriates and émigrés, by
contrast, found it easier to construct an identity based
on a raft of sexual and social freedoms. Thus Russian
fabric designer and painter Sonia Delaunay, adorned
with bobbed hair and tunics and trousers, could present
herself as a modern professional woman, whereas
French women were less able to flaunt convention.
The celebrated author Colette struggled 'to become a
modern woman within her own society where she did not
enjoy the freedoms of an outsider, and rigid definitions
of femininity still operated' for her. 28 French-born Marie
Laurencin found ways to perform her modernity, via an
iconography of what has been called a masquerade of
excessive femininity. 29

Agnes Goodsir, a long-term expatriate, left Bendigo in 1899 for Paris, where she took classes, moving between
Paris and London, and by 1923 was living permanently at 18 Rue de l’Odéon, with her partner Adrienne Monnier.
Goodsir specialised in portraits, and similar to the work
of Bessie Davidson, many of these were set in interiors,
described at the time by Edith Fry as ‘the decorative
portrait’ and as ‘distinctly Parisian’. 30 Initially Goodsir
portrayed the women in romantic settings wearing
seductive clothing, but, as the 1920s gathered pace, the
image of the modern flapper with bobbed hair appeared
in her paintings. Cherry was a frequent subject, as in
Girl with a cigarette, 1925, sitting in a café, adorned in
a cloche hat and a fashionable shawl, and in an even more
sophisticated pose in The Parisienne, c. 1924. During
this era, some women were choosing to dress in manly
clothing, a style that Davidson had earlier portrayed in
her Edwardian-era painting of her friend Gladys Reynell
in Portrait of Miss GR, 1906, dressed for horse riding in a
manly jacket, shirt and tie. In Goodsir’s 1923 painting of
Cherry, the subject has few feminine features, apart from
her red lips and long slender hands, one of which holds
a cigarette, her face obscured by her hat. It is framed
by the upturned collar of her coat, and she exudes a
modern boyish style, associated in 1920s France with
the ‘independent garçonne or femme moderne’. 31 She
is an emancipated woman at ease in a café or bar in the
Latin Quarter, whereas in pro-natalist circles, this kind of
dress evoked a wider cultural anxiety and symbolised a
rejection of bourgeois family life.

In this cosmopolitan era of transnational networks,
Stella Bowen too mixed in cross-national circles. An
Australian artist who had lived in England since 1914,
and reluctantly, she was forced to leave Paris and return
to London, writing:

There will never be anything like the Paris of the
nineteen twenties in our lifetime. Those were the
days before the international finance system
collapsed and the depression pulled us
all into the mire. … We were all expatriates, and
very few of us earned our money in France. The
rate of exchange made us richer than we would
have been at home, but that was not the chief
reason why we lived abroad. We lived in France
because the French understood how to live far
together than we did. Behind our irresponsibility
was the background of French shapeliness and
realism. We tried to absorb and imitate these
things, and to educate ourselves in the French
way of life. We were alive to all its beauty, to its
excellence of craftsmanship and precision of
expression … The Americans and the English
and the Danes and the Swedes who lived on
the Left Bank in the 1920s were diverse enough,
bound only by their love of all things French, and
their precocious dependence upon a supply
of foreign currency. Some of them meant to go
home, some day. But with many of us, our hopes
and plans for the future were all thickly woven
into the fabric of France. It was like a marriage,
believed indissoluble. We did not know we were
building castles upon sand. 32

Prior to the depression, Grace Crowley and Anne Dangar
had come to Paris to study modern art with the Salon
cubist artist André Lhote. His Académie Lhote was
located in Rue d’Odessa, near the Montparnasse station.
Dorrit Black, who had been in London taking classes with Claude Flight at the Grosvenor School, joined them in 1928 for Lhote’s summer school at Mirmande. Lhote’s cubist teaching led to Black’s change in approach to painting landscapes: she now viewed the landscape as a series of fractured planes, united into a rhythmic whole, as portrayed in *Mirmande*, 1928. And later, on return trip in 1934, the landscape was presented even more radically, punctuated by cubist structures, as in *Mirmande (with surrounding hills)*. Black and Crowley also took classes with Albert Gleizes in Paris. Davidson meanwhile was experimenting with quasi-cubist approaches to landscape, as in *Guethary II*, c. 1940, rendering the cliffs abutting the coast as blocky planes of colour, accentuated by a black outline, although her vigorous application of paint for the swirling waters on the sandy beach was more post-impressionist in style.

Dangar, followed by Black, and, finally, Crowley, returned home, each profoundly affected by their time in France, Crowley in particular by abstraction. After a brief sojourn in Sydney, in 1930 Anne Dangar returned to France. She was captivated by Gleizes’s ideas, and like Davidson and Goodisir, France became her home. She joined a pottery commune at Moly-Sabata and lived and worked in a rural commune established by Albert Gleizes. She went on to produce pottery with decorative motifs based on Gleizes’s cubist principles of rotation and translation in order to create complex spatial rhythms. Some of her ceramic motifs were abstract in design, such as her c. 1934 *Jug*; others were semi-figurative and explored religious and mythological themes, as in *Aladdin*, c. 1938–51. From her rural base in France, Dangar maintained contact with Grace Crowley and the Sydney art scene, and her letters containing excerpts from Gleizes’s lessons were reprinted in *Undergrowth* magazine and read by art students of the day.

These are some of the women who carefully crafted their careers as successful Australian artists in Paris and France. As members of the cosmopolitan set living and being in that vibrant city, these women created art that shifted in response to working in that particular environment. Raymond Williams has explained the nature of this change, observing that the open nature of the major metropoles differed greatly from provincial areas, where there was a ‘persistence of traditional social, cultural and intellectual forms’. In his view, the ‘complexity’ and ‘miscellaneity’ of this modern urban environment liberated artists and resulted directly in changes in style:

Thus the key cultural factor of the modernist shift is the character of the metropolis ... [and] its direct effect on form ... this underlies in an obvious way, the elements of strangeness and distance, indeed alienation, which so regularly forms part of the repertory. But the decisive aesthetic effect is at a deeper level. Liberated or breaking from their national or provincial cultures, placed in quite new relations to those other native languages or native visual traditions, encountering meanwhile a novel and dynamic common environment from which many of the older forms were obviously distant, the artists and writers and thinkers of this phase found the only commonality available to them: a community of the medium; of their own practices.

In responding to this cosmopolitan effect, some artists became post-impressionist in style, others became figurative moderns, others again avant-gardists. Some never returned to their home countries: Paris and France had entered their souls and taken control. Others did go home, but like Rix Nicholas or Dorrit Black, later returned to France. Australian art is the richer for the art produced off shore by these short- and long-term expatriate women, who played a key role in introducing modernism to this country. Paris was a city that allowed a liberty of lifestyle for foreign artists and an ethos of experimentation. For some of the Australian women, such as Bessie Davidson and Agnes Goodisir, who were buried there with their partners, it was a city they could never leave.

Dorrit Black

*Mirmande (with surrounding hills)* 1934

oil on canvas on paperboard

35.6 x 55.0 cm

Art Gallery of New South Wales

Acquired with the support of the Art Gallery Society of NSW through the Dagmar Halas Bequest 2015
11 Taylor, p. 11
12 Carter & Waller (eds), p. 12.
16 Fry, p. 148.
19 Janda Gooding, Chasing Shadows: The Art of Kathleen O’Connor, Art and Australia and Art Gallery of Western Australia, 1996, p. 27.
23 Chadwick & Latimer, p. xix.
24 Ibid.

31 Bowen, Drawn from Life, pp. 182–4.
34 Ibid., pp. 91–2.

Illustrations
Fillette au perroquet (Little girl with parrot) 1913
oil on canvas
92 x 73 cm
Collection of Carmel Dyer and Allen Hunter
Image courtesy Bonhams
Mother and child 1914
oil on canvas
91.5 x 73.5 cm
Gift of Margaret (Mrs Klausen) and Sybil de Rose 1992
Art Gallery of South Australia

French interior 1911
oil on canvas
73 x 60 cm
Maurice A Clarke Bequest Fund 2010
Art Gallery of South Australia
Portrait de Mlle G D (Portrait of Germaine Desgranges) c. 1912 oil on board
60.8 x 73.2 cm
Gift of Grace and Alec Craig of Bendigo, Victoria
Bendigo Art Gallery
Photo: Ian Hill

Neige chateau d’Oex–Suisse (Chateau d’Oex, Switzerland in the snow) c. 1938
oil on composition board
81.3 x 99.7 cm
Bequest of the artist 1966
Art Gallery of South Australia
Jeune fille au miroir (Young girl with mirror) 1914
oil on canvas
73 x 60 cm
Private collection, courtesy of Ian Rogers Fine Art
Family group, Brittany c. 1914
oil on canvas
46 x 38 cm
Private collection, courtesy of Lauraine Diggins Fine Art
Laundry boat on the River Seine c. 1914
oil on card
18 x 21 cm
Private collection, courtesy of Lauraine Diggins Fine Art

Still life with fruits and a carafe 1930s
oil on card
37 x 46 cm
Private collection, Queensland
Study for mimosa in a white jug c. 1913
oil on board
52 x 65 cm (irreg.)
Cruthers Collection of Women's Art, University of Western Australia

Interieur (possibly a work titled Jour de soleil) 1925
oil on board
91.5 x 73 cm
Alexandra Club, Melbourne
Still life with fruit and flowers 1930s
oil on board
73.5 x 50.7 cm
Private collection, courtesy of Lauraine Diggins Fine Arts
Image courtesy of Smith and Singer

Still life with pears 1930s
oil on board
52 x 45cm
Private collection, courtesy of Lauraine Diggins Fine Art
Lecture au jardin (Reading in the garden) 1930s
oil on plywood
94 x 114 cm
Max and Nola Tegel Collection, New South Wales
La robe jaune (The yellow dress) 1931
oil on canvas
38 x 46 cm
Private collection, Sydney.
Image courtesy S.H. Ervin Gallery.
Photo: Michael Bradfield, Roller Photography
Purple flowers, 1930s
oil on card
42 x 58 cm
Collection of Rob and Jenny Ferguson
Image courtesy Bonhams

Still life with pot and gladioli, c. 1935
oil on board
57 x 105 cm
Collection of Kaye McKellar, South Australia.
Photo: Michal Kluvanek
Still life with arum lilies and mimosa c. 1935
oil on board
102 x 58 cm
Collection of Kaye McKellar, South Australia
Photo: Michal Kluvanek

Scottish loch nd
oil on board
46 x 56 cm
Collection of Kaye McKellar, South Australia.
Photo: Michal Kluvanek
Still life with a bowl of fruit c. 1935
oil on card
40 x 46 cm
Private collection, courtesy of Lauraine Duggins Fine Art
Nature morte aux bouquets et aux poires (Still life with bouquets and pears) c. 1935
oil on card
61 x 46.5 cm
Taylor Family Collection, Queensland
Seascape and coastal trees near Guéthary c. 1938
oil on board
45 x 54.9 cm
Cruthers Collection of Women's Art, University of Western Australia

Interieur à Villeneuve (Villeneuve Interior) c. 1938
oil on panel
71 x 89 cm
Katz Collection, Sydney
Coastal scene, France c. 1939
oil on board
32 x 37 cm
Collection of Kaye McFellin, South Australia
Photo: Michal Kluvanek

Grenoble 1943
oil on board
17 x 23 cm
Private collection, courtesy of Ian Rogers Fine Art
List of works

Note: only readily accessible exhibition information has been included since most of the titles of Davidson’s works are descriptive and it is very difficult to trace exhibition histories for them, especially the later works, which were consistently titled Interior or Nature morte.

The rag mender 1906
oil on canvas
102 x 120 cm
Collection of Broken Hill Art Gallery
Exhibited: the atelier of Bessie Davidson and Margaret Preston, Currie Street, Adelaide, 1907

Self-portrait 1909
oil on canvas
70 x 50.7 cm
Gift of Margaret (Mrs Klausen) and Sybil de Rose 1992
Art Gallery of South Australia

French interior 1911
oil on canvas
73 x 60 cm
Maurice A Clarke Bequest Fund 2010
Art Gallery of South Australia

Le livre vert (The green book) 1912
oil on canvas
92 x 73 cm
Katz Collection, Sydney
Exhibited: Société National des Beaux-Arts, 1912

Portrait de Mlle G D (Portrait of Germaine Desgranges) c. 1912
oil on composition board
60.8 x 73.2 cm
Gift of Grace and Alec Craig of Bendigo, Victoria
Bendigo Art Gallery

Fillette au perroquet (Little girl with parrot) 1913
oil on canvas
92 x 73 cm
Collection of Carmel Dyer and Allen Hunter
Work also known as Sur le balcon (On the balcony)
Exhibited: Société National des Beaux-Arts, 1914

Study for mimosa in a white jug c. 1913
oil on board
52 x 65 cm (irreg.)
Cruthers Collection of Women’s Art, University of Western Australia

Mother and child 1914
oil on canvas
91.5 x 73.5 cm
Gift of Margaret (Mrs Klausen) and Sybil de Rose 1992
Art Gallery of South Australia

Jeune fille au miroir (Young girl with mirror) 1914
oil on canvas
73 x 60 cm
Private collection, courtesy of Ian Rogers Fine Art
Exhibited: Royal Scottish Academy, 1914

Family group, Brittany c. 1914
oil on canvas
46 x 38 cm
Private collection, courtesy of Lauraine Diggins Fine Art

Laundry boat on the River Seine c. 1914
oil on card
18 x 21 cm
Private collection, courtesy of Lauraine Diggins Fine Art

An interior c. 1920
oil on composition board
73.1 x 59.7 cm
Gift of Mrs C Glanville 1968
Art Gallery of South Australia

Still life with irises c. 1920
oil on board
71.5 x 49 cm
Max and Nola Tegel Collection, New South Wales

Venice, point of the Dogana c. 1923
oil and gouache on board
26.7 x 21.6 cm
Queen Adelaide Club
Exhibited: possibly Venise (etude) Galerie Devambez, Paris, 1923

Still life with fruits and a carafe 1930s
oil on card
37 x 46 cm
Private collection, Queensland

Purple flowers 1930s
oil on card
42 x 58 cm
Collection of Rob and Jenny Ferguson

Courtyard with chair 1930s
oil on board
39 x 30 cm
Private collection, Queensland

Interieur 1930s
oil on board
79.5 x 63.5 cm
Max and Nola Tegel Collection, New South Wales

Still life with fruit and flowers 1930s
oil on board
73.5 x 50.7 cm
Private collection, courtesy of Lauraine Diggins Fine Art

Grenoble, France c. 1955
oil on board
44 x 51 cm
Collection of Kaye McKellar, South Australia
Photo: Michal Kluvanek
Still life with pears c. 1930s
oil on board
52 x 45 cm

Private collection, courtesy of Lauraine Diggins Fine Art

Lecture au jardin (Reading in the garden) 1930s
oil on plywood
94 x 114 cm
Max and Nola Tegel Collection, New South Wales

Floral still life late 1930s
oil on board
21 x 26 cm
Collection of Dr Deborah Morris

La robe jaune (The yellow dress) 1931
oil on canvas
38 x 46 cm
Private collection, Sydney

Still life with a bowl of fruit c. 1935
oil on canvas
40 x 46 cm
Private collection, courtesy of Lauraine Diggins Fine Art

Nature morte aux bouquets et aux poires (Still life with bouquets and pears) c. 1935
oil on card
61 x 46.5 cm
Taylor Family Collection, Queensland

Still life with pot and gladioli c. 1935
oil on board
57 x 105 cm
Collection of Kaye McKellar, South Australia

Still life with arum lilies and mimosa c. 1935
oil on board
102 x 58 cm
Collection of Kaye McKellar, South Australia

Interior with poppies (possibly a work titled Pavots) c. 1937
oil on plywood
124.5 x 104.5 cm
Private collection, courtesy of Smith & Singer

Intérieur à Villeneuve (Villeneuve interior) c. 1938
oil on panel
71 x 89 cm
Katz Collection, Sydney

Still life with arum lilies and mimosa c. 1935
oil on board
32 x 37 cm
Collection of Kaye McKellar, South Australia

Kitzbuhel, Austria 1940s
oil on board
92 x 73 cm
Collection of Lucie Johnson, New South Wales

Magnolias 1940s
oil on composition board
54 x 73 cm
Bequest of the artist 1966

Grenoble 1943
oil on board
97 x 23 cm
Private collection, courtesy of Ian Rogers Fine Art

Bouquet c. 1945
oil on board
45 x 37 cm
Private collection, courtesy of Ian Rogers Fine Art

Scottish loch nd
oil on board
46 x 56 cm
Collection of Kaye McKellar, South Australia

Fleurs 1950
oil on plywood
21.1 x 27.2 cm
Bequest of Lisette Kohlhagen 1969

Bouquet 1939
oil on panel
93 x 72.5 cm
Private collection, Sydney

Coastal scene, France c. 1939
oil on board
92 x 73 cm

Art Gallery of South Australia

Grenoble, France c. 1955
oil on board
44 x 51 cm
Collection of Kaye McKellar, South Australia

Still life with book and candles 1959
oil on board
70 x 60 cm
Max and Nola Tegel Collection, New South Wales

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