Diploma Lecture Series 2011
Art and Australia II: European Preludes and Parallels

The French Connection: Cubism & Australian Art in the 1920 & 1930s

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Introduction:
Who were the artists and what were the agencies responsible for reorientating Anglo-centric Australian culture towards a cosmopolitan modernism by the mid-twentieth century? What part did cubism and Paris play in this major shift in Australia? The French Connection will focus on the works of key expatriate cubists artists like Anne Dangar, Sam Atyeo, Roy de Maistre and JW Power to reveal how the dynamics of cultural interaction between Australia and other cultures was reorientated away from London, 'the mother country', and towards Paris, the international capital de l’avant-garde during the interwar years. Such exchanges came to significantly underpin the cosmopolitan values of contemporary Australian society - the multi-cultural, the urbane and the heterogeneous.

Slide List
1. Lucien Henry, stained glass triptych, Sydney Town Hall, 1889
2. Sicard, Hyde Park, 1935
3. Alfred Barr, Cubism and Abstract Art, MoMA, NY, 1936
4. Lesley Harding, Sue Cramer, Cubism & Australia art, Heide Museum of Modern Art, 2009
5. Academie Lhote, Paris, c.1927-28
6. André Lhote, Cordes, 1912
7. Grace Crowley, Mirmande, 1928, AGSA; Anne Dangar Mirmande, La Drôme, 1928
8. Dorrit Black, Nude with Cigarette, 1930, oil on canvas National Trust; Grace Crowley, Portrait of Lucie Beynis, 1929, oil on canvas, AGNSW
9. Anne Dangar, letter to Grace Crowley, 1932, SLNSW
10. Anne Dangar, pochoir, 1936, NGA
11. Anne Dangar: Ceramic plate with cubist design, 1934; Beer mug for Rah Fizelle, 1938, AGNSW
12. Grace Crowley, The artist and his model, 1938, AGNSW
13. Roy de Maistre, Seated Figure, 1933, AGNSW
14. Picasso, Figure, 1927
15. Sam Atyeo, Organised line to yellow, 1933, NGA
17. JW Power, Seaside still-life, c. 1927
18. J.W. Power, Éléments de la construction picturale, Paris, 1933
19. JW Power, Seascape, 1926
20. Picasso, Pierrot et Harlequin, 1918

* 21. JW Power, Danseurs l'accordien, 1929

22. Josephine Baker, La Folie du Jour, Folies-Bergère, 1926
23. JW Power, Danseurs, c. 1930

* 24. JW Power, Still life with toothpaste, c1930
25. French advertising poster c. 1920
26. JW Power, Still life with toothpaste, c1930
27. J.W. Power, Bathers, c. 1932

28. Picasso, Bather with beach ball, 1932, MoMA, NY

29. Abstraction-Création journal No. 5, Paris 1936
30. J. W. Power, Paysage, Landscape, c. 1935
31. Paris atelier, J W Power fifth from left, c. 1929

* 32. Fernand Leger, La bicyclette, 1930, AGNSW
33. J. W. Power, Abstract Composition, c.1932

* 34. Eric Wilson, Hospital theme, the sterilizer, 1943, AGNSW

Bibliography
Ian North, Dorrit Black, Art Gallery of SA, Adelaide, 1975
Jennifer Phipps, Atyeo, Heidi Park and Art Gallery, Bulleen, 1983
Elena Taylor, Grace Crowley: Being Modern, National Gallery of Australia, Canberra, 2006
Anne Dangar: *Ceramic plate with cubist design*, 1934; *Beer mug for Rah Fizelle*, 1938, AGNSW
Roy de Maistre, *Seated figure*, 1933, AGNSW
J W Power, *Danseurs l’accordien*, 1929
J W Power, *Still life with toothpaste*, c1930
Fernand Léger, *La bicyclette*, 1930, AGNSW
Eric Wilson, *Hospital theme, the sterilizer*, 1943, AGNSW