

C.L. Allport (1860–1949)

C.L. Allport was born Curzona Frances Louise Allport in Hobart. She signed her work 'C.L. Allport' but was known by the name Lily. Allport left Tasmania for Europe in 1888 with her mother and sister, and her career suggests she went determined to become an artist. She studied in London, Paris and Rome, and her work was hung at the Royal Academy in 1893, 1894 and 1906. She exhibited widely in London and her work included oil paintings, fan paintings and prints. Although Allport received a stipend from her family, she also earned her living through art sales and her role of almost twenty years as an instructor at the London School of Photo Engraving and Lithography. By 1932 Allport had returned permanently to Hobart, where she set up a studio and printing press and continued exhibiting.

Jean Appleton (1911–2003)

Jean Appleton was a Sydney-born painter who studied at East Sydney Technical College between 1928 and 1932. In pursuit of the latest ideas in modern art, she enrolled at the Westminster School of Art in London and trained under British artists Bernard Meninsky, Mark Gertler and Elmslie Owen from 1936 to 1939. Appleton's striking works of cubism are particular to this period, when she formed part of a vibrant cohort of Australian expatriates in London, including Janna Bruce, William Dobell, John Passmore and Eric Wilson. Appleton was married to Wilson from 1943 until his death in 1946, and later married artist Tom Green, in 1952. Her long career revealed shifts in style but with an enduring attention to post-impressionist painting. Her still lifes, interiors and landscapes are recognisable for their complex meditations on colour and composition. Appleton was a noted teacher at the Julian Ashton Art School and National Art School in Sydney, and her assertive self-portrait won the inaugural Portia Geach Memorial Award in 1965.

Cristina Asquith Baker (1868–1960)

Cristina Asquith Baker arrived from England with her family in 1870, settling in Melbourne. In 1888 she enrolled at the National Gallery School, and later moved to the Melbourne Art School, where she became a favoured student of E. Phillips Fox, with whom she would later reconnect in Paris. She was an active member of the Victorian Artists Society (1896 to c.1918) and joined the Melbourne Society of Women Painters and Sculptors. In 1911, 1920 and 1921 she held solo exhibitions at the Athenaeum, Melbourne; and in 1925 in Sydney. During two periods of international travel (c.1902–05 and 1912–14), she attended art classes at Académie Julian in Paris (1903), undertook a painting trip to Étapes (1904), held a solo exhibition in London (1913) and exhibited at the National Society of Portrait Painters (1914). The British-Australasian regarded Baker as ‘the most versatile of Australian women painters’, and art critic William Moore noted her art’s ‘subtle insight’. Baker was a self-funded professional artist, a painter, printmaker (one of the first Australians to produce colour lithographs), teacher and textile artist.

Eva Benson (1875–1949)

Eva Benson was a sculptor born in Gawler, South Australia. In 1906 she won a scholarship to study under J.W.R. Linton at the Perth Technical School, where she went on to teach until 1911, before moving to London. Benson was awarded a scholarship to the Regent Street Polytechnic in 1915 and exhibited two marble busts at the Royal Academy that same year. Classes at the City and Guilds of London Institute soon followed, under the tuition of sculptor R.B.S. Stephenson. She would exhibit her sculptures at the Royal Academy twice again before sailing to Australia in 1920. Upon her return, Benson presented her first and only solo exhibition, at the Gayfield Shaw Studios in Sydney. Thereafter she applied her skills to architectural commissions and won three major projects for relief carvings on Sydney buildings. By the late 1920s Benson's career appears to have ended, possibly due to the Great Depression and a lack of commissions.

Dorrit Black (1891–1951)

Dorrit Black was an Adelaide-born painter and printmaker and a leading advocate for modernism. In c.1909 she commenced studies at the Adelaide School of Design. After her first trip to Britain and Europe (1911–12), Black continued with private art lessons. From 1915 to c.1920 she was enrolled at Julian Ashton's Sydney Art School. She returned to London in mid-1927 to study linocut printmaking with Claude Flight at the Grosvenor School of Modern Art. In 1928–29 she studied Cubism with André Lhote, and briefly with Albert Gleizes. On her return to Sydney, she taught, exhibited and promoted modern art and established the Modern Art Centre (active 1931–33). After travelling overseas again (1934–35), she settled permanently in Adelaide and from 1940 taught at the South Australian School of Art. She was a talented writer, spiritually oriented and remained unmarried. Her sudden death in a car crash, an innate modesty, and a falling-out with Grace Crowley, contributed to a posthumous minimisation of her legacy.

Elise Blumann (1897–1990)

Elise Blumann was born in Germany. After studying in Berlin and Hamburg intermittently from 1917 to 1922, she worked as an art teacher. Inspired by German Expressionism, her art was first exhibited in Hamburg in 1921. She and her husband fled Nazi Germany for the Netherlands in 1934. Moving to England one year later, they subsequently settled in Perth, in 1938. Working in Perth's relatively isolated art scene, Blumann became an important advocate for modernism. The figurative work in her first 1944 solo exhibition, which she exhibited under an anglicised name, was regarded as 'too nude'. She lectured at the Perth Society of Artists and taught art for several years from 1945. From 1949 on, the artist made visits to Europe, exhibiting in Paris in 1950, and living in Germany from 1970 to 1975. She returned to Perth, where she held exhibitions in 1976 and 1979, and at the Art Gallery of Western Australia in 1984. An exhibition in 2015 at the Lawrence Wilson Art Gallery, The University of Western Australia, foreshadowed a renewed interest in Blumann's legacy in Germany.

Stella Bowen (1893–1947)

Stella Bowen was born in Adelaide, where she first studied art around 1910, under Margaret Preston (then Rose Mcpherson). Fatherless at three and an orphan at twenty, and with an allowance from her parents' estate, in 1914 she set sail for England, where she lived most of her life. While studying at the Westminster School of Art in London, Bowen became associated with a bohemian milieu. In 1918 she met writer Ford Madox Ford. Her association with him lasted nine years and they had a daughter Julia in 1920. In late 1922 the couple moved from Sussex to France and there she painted and exhibited her work, including at the Salon d'Automne. A 'study' visit to Italy in 1923 and a period working in the United States in 1932 were generative. In 1933 she moved back to England, where she wrote critiques, taught and painted, and became a radio broadcaster. In 1941 Bowen published her autobiography *Drawn from life* and from 1944 worked as a war artist. She died in London in 1947. Financial stability eluded her in her lifetime.

Ethel Carrick (1872–1952)

Ethel Carrick was a painter born in Uxbridge, England. In 1898–99 and 1902–03 she studied at the Slade School, London, in the latter period under Frederick Brown and Henry Tonks. Inspired by the French Impressionists, Carrick began painting en plein air, including at the artists' colony in St Ives, Cornwall, where she met the Australian artist E. Phillips Fox. The two married and settled in Paris in 1905, where Carrick became involved with women's painting societies and developed the light-filled outdoor crowd scenes which characterise her work. The couple painted in the south of France, North Africa, Italy and Spain, and made extended visits to Australia, where Carrick also painted and exhibited. After Fox's death in 1915, Carrick lived between Paris and Sydney. She worked for a time in Kashmir in the 1930s and taught from an inner-Sydney studio in the 1940s, continuing to travel and paint abroad.

Evelyn Chapman (1888–1961)

Evelyn Chapman was a Sydney-born painter who trained under the Italian-born artist Antonio Dattilo-Rubbo, together with fellow students Grace Cossington Smith and Norah Simpson. She moved to Europe with her family in 1911 and attended the Académie Julian in Paris, gaining a classical training in life drawing. When war broke out in 1914, the family moved to London and Chapman spent time in St Ives, Cornwall, where she began painting vivid works in tempera and oil, which evidence her assimilation of French Post-Impressionist techniques. In early 1919, she was the first female Australian to visit the battlefields, where she painted a series of temperas depicting devastated French villages and churches. Later she visited Bruges, where she sketched scenic views of the beguinage, while also participating several times with the Société Nationale des Beaux-Arts in Paris. In the early 1920s she visited Australia before returning to London, where she married Dr George Thalben-Ball in 1925, and gave up painting. She returned to Australia in 1960 and died in 1961 following her return to London.

Mary Cockburn Mercer (1882–1963)

Mary Cockburn Mercer was born in Hobkirk in Scotland, though her family had pastoral properties in Victoria, and was educated between London and Victoria. Residing in Paris from the early 1900s, she trained at the Académie Julian and exhibited in 1912 at the Salon d'Automne and 1913 at the Salon des Artistes Français. She met her American artist partner Alexander Robinson around this time. In the mid-1920s Cockburn Mercer studied with cubist André Lhote, the first of his Australian pupils, and translated his lessons for English-speaking students. Though she was reputed to be friends with members of the Paris avant-garde, including Picasso, there is currently little evidence to support this. Cockburn Mercer exhibited throughout the 1920s at the Salon des Indépendants, and in 1925 built a waterfront villa in Cassis in the south of France. Living between Paris and Cassis, and travelling in Europe, she met German photographer (Adolf) Hans Weichmann and they became lovers. After extensive travels, they visited Australia in 1937 before returning to Europe. As the Second World War loomed, Cockburn Mercer moved alone to Melbourne in 1939, exhibiting throughout the 1940s and teaching Aotearoa New Zealand artist Colin McCahon in 1951, before returning to France where she died at Aubagne in 1963.

Ola Cohn (1892–1964)

Ola Cohn was a pioneering Australian sculptor, author and philanthropist. Born in Bendigo, Victoria, she studied sculpture at the Bendigo School of Mines and Swinburne Technical College before travelling to London in 1926. There, she attended the Royal College of Art, studying under Ernest Cole and Henry Moore. She expanded her artistic vision and profile, exhibiting in London, Paris and Glasgow. By 1928, Cohn was awarded a Royal College of Art free studentship and in 1929, she became an associate. Returning to Australia in 1930, Cohn created her most celebrated work, *The fairies' tree*, 1931– 34, among other major public commissions. She was motivated by making art accessible, a goal she achieved through her philanthropy, teaching and production of children's books, as well as her role as member and president of the Melbourne Society of Women Painters and Sculptors. Her home and studio in Gipps Street, East Melbourne, now the Ola Cohn Memorial Centre, was a vibrant artistic hub in modernist Melbourne and remains a tribute to her legacy. On 1 January 1965, Cohn was posthumously appointed a Member of the Order of the British Empire for her work in the service of art, especially sculpture.

Edith Collier (1885–1964)

Edith Collier was born in Whanganui, Aotearoa New Zealand. In 1913 she travelled to London to study at St John's Wood Art School. The First World War extended her London stay and she sought tuition from Margaret Preston and Frances Hodgkins. She exhibited at the Society of Women Artists and the Women's International Art Club in London, attended Post-Impressionist exhibitions, and her work flourished as she responded to European modernism. In 1922 she returned to Whanganui and continued to paint and exhibit; however, her avant-garde work was not well received. As she took on more family responsibilities, her output slowed, except for six months spent painting in Kāwhia, Aotearoa New Zealand. Two decades after her death, her niece Barbara Stewart placed many of her works in the care of Te Whare o Rehua Sarjeant Gallery, Whanganui, forming the Edith Collier Trust Collection. Because she was reluctant to sell or promote her work, she was not well known outside Whanganui.

Grace Cossington Smith (1892-1984)

Grace Cossington Smith was born in Sydney as Grace Smith, in 1920 adding 'Cossington', which was the name of her mother's family property in England. She studied drawing with Antonio Dattilo-Rubbo in Sydney from 1910. When travelling to Europe in 1912-14 she took occasional lessons at the Winchester School of Art in England and later at Speck, near Stettin in Germany. Returning to Sydney and Dattilo-Rubbo's, she rapidly developed a post-impressionist painting style. Painting in both darker tones and higher keyed colours during this period, Cossington Smith settled in the 1920s on her distinctive flickering brushwork and light, often-bright colours. One of her great achievements is her depiction of the building of Sydney Harbour Bridge, a symbol of ambitious modernity. Cossington Smith had the first of eighteen solo exhibitions at Macquarie Galleries in Sydney in 1932 and her last in 1977, and she exhibited in numerous modern art exhibitions throughout this time. Her late works depict the interior of her family home 'Cossington' in the suburb of Turramurra, where she lived for sixty-five years. Her works are known for being imbued with the spirituality of the everyday. Grace Cossington Smith died in Sydney in 1984.

Grace Crowley (1890–1979)

Grace Crowley (1890–1979) was among the first Australian artists to embrace Cubism, and she played a pivotal role in the evolution of modernism in Sydney throughout the 1930s. Crowley grew up in country New South Wales, and first enrolled in evening classes at Julian Ashton's Sydney Art School in 1905, before commencing full-time studies in 1915. In 1926, Crowley travelled to Europe with Anne Dangar, where both artists pursued further studies. In France, Crowley took classes with celebrated Cubist artists André Lhote and Albert Gleizes. Upon returning to Sydney, she established an art school with Rah Fizelle in 1932. The Crowley-Fizelle School attracted artists who were increasingly interested in abstraction, including Ralph Balson, and Frank and Margel Hinder. Following the school's closure, Crowley and Balson began painting together exclusively. Their collaborative partnership saw the artists make the radical leap into pure abstraction. Throughout her career, Crowley remained dedicated to modern art, establishing her legacy as a ground-breaking figure in Australian art history.

Janet Cumbrae Stewart (1883–1960)

Janet Cumbrae Stewart was born in the Melbourne suburb of Brighton. After formative early lessons in art, including outdoor studies with John Mather, she studied between 1901 and 1907 at the National Gallery School in Melbourne. From 1909 to 1919 Cumbrae Stewart actively exhibited with the Victorian Artists Society, becoming a member in 1914. Concurrently, she held exhibitions in Sydney and Adelaide, and between 1916 and 1922 was a member of the Australian Artists Association. Internationally she was the recipient of the silver medal in the Panama–Pacific International Exposition, San Francisco, in 1915. Best known for her nude pastels of women, Cumbrae Stewart was a well-recognised artist in Australia before she moved to London in 1922. While abroad, Cumbrae Stewart continued her creative trajectory by exhibiting at the Beaux Arts Gallery, Royal Academy of Art, Royal Society of Portrait Painters, and the Paris salons, among other venues. She would live and travel throughout Europe, including Italy and France, for seventeen years. Cumbrae Stewart returned to Melbourne with her partner Argemone ffarrington ‘Bill’ Bellairs just before the outbreak of the Second World War and remained there until her death.

Anne Dangar (1885–1951)

Anne Dangar, a celebrated modern ceramicist, was born in Kempsey, New South Wales in 1885. From the early 1910s she studied at Julian Ashton's Sydney Art School. Travelling to Paris with Grace Crowley in 1926, she undertook lessons in porcelain painting and wheel-thrown ceramics and studied Cubism at the Académie André Lhote. The pair attended Lhote's summer school in Mirmande in 1927 and 1928. Returning to Sydney, Dangar taught alongside Ashton throughout 1929 and conducted private classes in modern design from her studio in Bridge Street, Sydney. In 1930 she moved permanently to France, following an invitation from Cubist painter Albert Gleizes to live and work at his artist community Moly-Sabata in Sablons. Working in local potteries, Dangar offered art classes to local children and established an international reputation as a Cubist potter. In 1939 she travelled to Fez, Morocco, to work with local potters, returning to Moly-Sabata following the outbreak of the Second World War. She constructed a kiln and pottery workshop at Moly-Sabata in 1948 and, despite plans to return to Australia, remained in Sablons until her death following a major stroke in 1951.

Bessie Davidson (1879–1965)

Bessie Davidson was born in Adelaide and studied with Margaret Preston (then known as Rose McPherson) in 1899. From 1904 to 1906 Davidson and Preston travelled together to Paris to undertake further study in one of the city's new ateliers. In 1914 Davidson returned to Paris permanently, establishing herself as an important member of the thriving artistic community. A founding member of the Salon des Tuileries, Davidson was made a Chevalier de la Légion d'Honneur in 1931 and elected vice-president of the organisation Femmes Artistes Modernes (Modern Women Artists) for many years. Her work is celebrated in the 1936 publication *Quelques femmes peintres* by Madeleine Bunoust, alongside her contemporaries Mary Cassatt, Berthe Morisot, Marie Laurencin and Suzanne Valadon. The French government purchased her work, which is now held in the Centre Georges Pompidou, Paris. Davidson is renowned for her intimate domestic interiors, portraits of women at leisure and painterly landscapes.

Bernice Edwell (1880–1962)

Bernice Edwell was born in Newbury, England, and moved to Sydney with her family as a child. Best known as a miniature painter, Edwell also exhibited leather repoussé, monotype prints and landscapes in oil. She studied in Sydney with A.H. Fullwood and at the Royal Art Society with Frank Mahoney, but it was not until her sixteen-month visit to Paris that she began painting miniatures at Colarossi's. Edwell returned to Sydney in 1904, won first prize for miniatures at the First Australian Exhibition of Women's Work in Melbourne in 1907 and was a founding council member of the Society of Women Painters in Sydney. She completed portrait commissions of the children of New South Wales governor Baron Chelmsford and the daughter of Victorian governor Sir Arthur Stanley. Edwell was acclaimed for her ability to capture a subject's character in her portraits. She exhibited extensively, including at the Paris Salon and Royal Academy, and had settled in Melbourne by 1923.

Florence Fuller (1867–1946)

Florence Fuller lived between Australia, South Africa, Britain and India. Born in Port Elizabeth (now Gqeberha), South Africa, Fuller immigrated to Melbourne with her family in 1868. In the 1880s she trained at the National Gallery School and was mentored by her maternal uncle, the colonial artist Robert Dowling. Her own portraiture practice reveals a diverse range of sitters, including the Wurundjeri elder William Barak, the imperialist Cecil Rhodes and the entrepreneur Deborah Vernon Hackett. Between 1888 and 1917, Fuller exhibited over 110 paintings with the Victorian Artists Society and the NSW Society of Artists, and in the 1890s her work was accepted at the Paris Salon and the Royal Academy in London. Fuller moved to Perth in 1904, where she discovered Theosophy. In 1908 she moved to the Theosophical Society in Adyar, Tamil Nadu, where she painted portraits of its gurus. After she returned to Sydney during the First World War, her health declined. In the mid-1920s she was admitted to Gladesville Mental Hospital, where she died in 1946.

Bessie Gibson (1868–1961)

Bessie Gibson was a painter born in Ipswich, Queensland. She trained under Godfrey Rivers and studied miniature painting at the Central Technical College in Brisbane. Her portrait miniature of her father was exhibited at the Royal Academy in 1906. Gibson travelled to Paris with the support of her family in 1905, but her anticipated three-year stay became a residency of forty years. Her studies continued at Castelucho's, at Colarossi's under Aotearoa New Zealand artist Frances Hodgkins, and with the miniature painter Mme Debillemont-Chardon. She exhibited at the Royal Academy from 1906 to 1923, the Salon d'Automne from 1922 to 1934 and the Salon des Artistes Français (Old Salon) from 1912 to 1939. Gibson never embraced modernism but found success across mediums in the genres of landscapes, interiors and portraits. After a period in England during the Second World War, Gibson returned to Brisbane in 1947.

Agnes Goodsir (1864–1939)

Agnes Goodsir was born in Portland, Victoria, and studied at the Bendigo School of Mines and Industries under Arthur T. Woodward, who encouraged her to travel to Europe. From 1900 Goodsir based herself in Europe, spending some time in London until settling permanently in Paris from the early 1920s. She exhibited extensively across London and Paris and was elected a full member of the Société Nationale des Beaux-Arts in 1926, one of the few Australian artists to receive this honour. Of the still life paintings and portraits for which Goodsir is best known, her portraits of Dame Ellen Terry, Banjo Paterson, Dame Eadith Walker and Leo Tolstoy are among the most celebrated. In 1924 Goodsir was commissioned to create one of the miniature paintings for Queen Mary's Dolls' House. Following her death in 1939, Goodsir's partner Rachel 'Cherry' Dunn sent many works back to Australian collections, ensuring an Australian legacy for this expatriate artist.

Nora Heysen (1911–2003)

Nora Heysen was born into the Adelaide family of a notable artist and studied there at the School of Fine Arts. A precociously talented still life and portrait painter, she won numerous prizes and had works acquired by three state art galleries (Queensland, New South Wales, South Australia) by the age of twenty. Her successful 1933 solo exhibition at the Royal South Australian Society of Arts provided her with funds to study abroad. She lived in London for most of her three-and-a-half years away, and her approach to painting colour and light changed following meetings with the painter and etcher Orovida Pissarro. After returning to Adelaide in late 1937, she settled in Sydney the following year and shot to fame when she became the first woman and the youngest ever artist to win the Archibald Prize. In 1943 she was appointed an official war artist. Despite a seventy-five-year career, she experienced industry neglect, which was later remedied by a successful retrospective at the National Library of Australia in 2000. Its critical success erased her lifelong doubt about being an artist in 'her own right'.

Frances Hodgkins (1869–1947)

Frances Hodgkins became the leading expatriate Aotearoa New Zealand artist of her day and spent most of her working life based in Europe and Britain. Initially an Impressionist, she absorbed the various modern movements that she saw exhibited before the First World War, including Post-Impressionism and the brilliant, unnatural colours of Fauvism. England became her base, but return visits to France after 1920 inspired her highly individual style, influenced by the modernist exhibitions viewed in Paris on her way south. She was particularly drawn to aspects of the art of Picasso, Braque and Matisse. Her own innovation was combining still lifes in a landscape. By the early 1930s she was judged one of England's leading modernists. Critics ultimately praised her remarkable use of colour and its application and interpretation of form, her compositions becoming an enticing blend of romanticism with a surreal edge.

Justine Kong Sing (1868–1960)

Justine Kong Sing was a miniature painter of Chinese and Anglo-Australian heritage born in Nundle, New South Wales. She exhibited drawings, watercolours, oils and woodcuts, and contributed illustrations, poetry and criticism to books and magazines. Kong Sing trained at Julian Ashton's in Sydney and the National Gallery School in Melbourne. She exhibited in the First Australian Exhibition of Women's Work in Melbourne in 1907 and showed with the Royal Art Society from 1905 to 1911. Her miniature portraits are notable for their expressive use of watercolour paint. Kong Sing moved to London in 1911, having supported herself as a governess and art teacher in New South Wales. She exhibited at the Royal Academy and Paris Salon and in 1922 relocated to Majorca, Spain, for over ten years. She returned to Sydney in 1939 and accepted miniature commissions throughout the 1940s.

Eleonore Lange (1893–1990)

Eleonore Lange is known as a sculptor, teacher, writer and an advocate for progressive art. She was born and studied in Frankfurt, Germany, and was receptive to international ideas concerning the social, spiritual and therapeutic roles of art. Lange decided to leave Germany in 1930 and immigrate to Australia. Settling in Sydney, she became associated with a group of modern artists and soon led the promotion of modern art through lectures and journal articles. In 1939 she was instrumental in staging *Exhibition 1*, a presentation of semi-abstract art. Initially attracted to Theosophy and Catholicism, she later moved towards Anglicanism and completed commissions for the Anglican Church. Her theoretical ideas and ambition to sculpt in light remained unfulfilled. From 1947 to 1954 she worked at Frensham, a girls' boarding school in Mittagong, New South Wales, renowned for its Sturt Craft Centre. Its students were enlivened by Lange's presence. She died in Sydney in 1990.

Stella Lewis Marks (1887–1985)

Stella Lewis Marks was a miniature painter born in Melbourne. She is distinguished for having painted miniatures of Queen Elizabeth II and the British royal family. Marks studied at the National Gallery School in Melbourne under Frederick McCubbin and Bernard Hall. In 1911 she travelled to London with Montagu Marks, a fellow painter, whom she married in 1912. After a period in Perth, Western Australia, Marks moved with her husband to New York. An invitation to paint a miniature of Princess Patricia in Ottawa, Canada, in 1916 was the first of her royal commissions. She named her daughter Patricia in 1920. Marks was a member of both the Royal Society of Miniature Painters, London, and the American Society of Miniature Painters. The family relocated permanently to London in 1934. She exhibited with the Royal Academy and in 1978 was awarded the honour of Member of the Royal Victorian Order.

Daphne Mayo (1895–1982)

Daphne Mayo was born in Sydney and raised in Brisbane. After early studies in sculpture at the Brisbane Technical College, Mayo was awarded a travelling scholarship in 1914. She finally left Australia in 1919 and entered the sculpture school of London's Royal Academy. Upon receiving the gold medal for sculpture and a travelling scholarship from the Academy in 1923, Mayo embarked on two years of travel in France and Italy. She returned to Brisbane in 1925 and received major commissions, including the Brisbane City Hall pediment relief. In the 1920s and 1930s Mayo was a prominent advocate for the visual arts in Queensland. She travelled through Europe and North America in 1938–39 before relocating to Sydney to produce the bronze entrance doors to the State Library of New South Wales (1940–42). In 1960 Mayo resumed living in Brisbane and was appointed as the first woman trustee of the Queensland Art Gallery. A retrospective of her work was held at the University of Queensland Art Museum in 1981, a year before her death.

Eileen Mayo (1906–1994)

Eileen Mayo, a British-born artist known for her representations of flora and fauna, had a distinguished career in Australia and Aotearoa New Zealand as a printmaker, illustrator and designer. Born in Norwich, England, she studied at the Slade School of Art and the Central School of Arts and Crafts in London and continued to educate herself, including in tapestry design in France in the 1940s, and life drawing with Fernand Léger in 1949. Mayo combined rigorous attention to detail with sophisticated design, and wrote and illustrated books, such as *The story of living things and their evolution* (1944), which featured more than 1,000 illustrations. Mayo moved to Sydney in 1952 and taught at the National Art School, exhibited at Macquarie Galleries, and undertook commissions for the Australian National Travel Association and the Australian Museum. In 1962 she migrated to Aotearoa New Zealand to be close to family and made a significant contribution to Aotearoa New Zealand printmaking and design over three decades, including teaching at the Ilam School of Fine Arts in 1967–72.

Dora Meeson (1869–1955)

Dora Meeson was born in Melbourne to a successful and progressive family, which relocated several times between Melbourne, New Zealand and London. A talented student, Meeson studied in London, Melbourne and Paris. She married Melbourne-born artist George Coates in London in 1903, sharing reformist ideals with him and they established a home studio in Chelsea. Meeson 'threw herself heart and soul into the women's suffrage movement' and during the war worked with the Women's Police Service. She travelled widely, including to Australia in 1913, 1921 and 1934. A skilled illustrator and published writer, she also successfully exhibited her paintings and was the first Australian woman artist elected a member of London's Royal Institute of Oil Painters. Her visions of the River Thames waterside gained critical recognition. Texturally vigorous and impactful, they were considered 'masculine' and generally sold well, being 'small and low in price'. From 1930 she subjugated her artistic practice to champion Coates's posthumous legacy.

Josephine Müntz-Adams (1862–1949)

Josephine Müntz-Adams was born at Barfold, near Kyneton, Victoria, on 30 March 1862. Her family then moved to Prahran, Melbourne, where her father, a civil engineer and land speculator, became mayor. Her mother was a supporter of the suffragette movement. Müntz-Adams studied art at the Prahran School of Design in 1882 and at the National Gallery School in 1882, and 1884–89. From 1890 she travelled to Europe for six years, studying at the Académie Colarossi, Paris, and later with Hubert von Herkomer at the Bushey School of Art, Hertfordshire, England. She returned to Melbourne in 1896, married Samuel Adams in 1898 and moved to Brisbane, where she taught painting at the Central Technical College. Following her husband's sudden death in 1903, Müntz-Adams returned to Melbourne, where she served on the council of the Victorian Artists Society. She travelled abroad in 1908, and from 1917 to 1922 lived in Brisbane and taught painting. A major retrospective of her work was held at the Melbourne Athenaeum in 1943. She died six years later after suffering a stroke.

Bess Norriss Tait (1878–1939)

Bess Norriss Tait was a miniature painter and watercolourist born in Melbourne. She studied with Jane Sutherland, August Fischer, and at the National Gallery School in Melbourne under Frederick McCubbin and Bernard Hall. She saved for passage to London in 1904, where she was mentored by the miniatures expert George C. Williamson. She studied at the Slade School and became a member of the Royal Society of Miniature Painters in 1908. Norriss Tait enjoyed great success for her distinctive and elegant miniature portraits, though she favoured watercolours and gave them preference later in her career. In London she married the Australian J. Nevin Tait. Norriss Tait continued to exhibit and accept portrait commissions on return visits to Sydney and Melbourne, where her work was critically acclaimed and admired by Australia's governing class. She remained in England for the rest of her life and held a solo exhibition at the Walker Galleries, London, in 1938.

Kathleen O'Connor (1876–1968)

Kathleen O'Connor was a painter born in Hokitika, Aotearoa New Zealand, in 1876. At the age of fifteen she moved with her family to Fremantle, Western Australia, and studied at the Perth Technical School under J.W.R. Linton. O'Connor sailed for Europe in 1906 and settled in Paris from late 1908. She painted *en plein air*, often in the Luxembourg Gardens, until shifting to still life painting around 1921. Her more than four decades in Paris were interrupted by periods in England during the world wars and by brief returns to Australia. In the early 1920s, O'Connor began designing fabrics and window displays for Parisian fashion houses and department stores. She was a regular exhibitor in the Salon d'Automne between 1911 and 1932 and held her first solo exhibition at Galerie J. Allard in Paris in 1937. Residing in Perth from 1955, she continued exhibiting, including in the Archibald Prize. The Art Gallery of Western Australia mounted a retrospective in 1967, a year before her death.

Dora Ohlfsen (1869–1948)

Dora Ohlfsen was a sculptor and painter born in Ballarat, Victoria. An accomplished pianist, she studied in Berlin in 1886 before abandoning her music career due to neuritis. In St Petersburg she met her lifelong partner Elena von Kügelgen and moved with her to Rome in 1902. Influenced most by one of her teachers, the engraver Pierre Dautel, Ohlfsen began to make and exhibit medallions, finding success with symbolist compositions and portrait commissions as well as statuettes. Ohlfsen visited Sydney in 1912 and exhibited in Melbourne in 1913. She joined the Red Cross as a nurse in Italy during the First World War and produced the Australian Anzac medallion in 1916. Her most significant international commission was a war memorial at Formia, Italy (1926), and in Australia, reliefs for the Mornington War Memorial (1925). Ohlfsen then worked for the church, painting frescoes and making modern encaustic icons and sculptures. She and her partner were found dead in their Rome apartment, killed by gas poisoning.

Margaret Preston (1875–1963)

Margaret Preston was born Margaret Rose McPherson in Adelaide in 1875. She studied at Melbourne's National Gallery School in 1893–98, before returning to Adelaide to set up a studio and teach. Preston travelled and studied in Europe with Bessie Davidson in 1904–06, returning again in 1912 with Gladys Reynell. She painted, taught and exhibited mostly in England, and was strongly influenced by Post-Impressionism. In 1919 she settled in the Sydney harbourside suburb of Mosman with her new husband William Preston. She began making woodblock prints from 1923, focusing largely on still life subjects using native flora. Preston was a prominent advocate for modernism in Australia and promoted a national visual aesthetic incorporating elements of Indigenous art and regional influences from the Asia-Pacific. An adventurous international traveller, from the 1930s she also took field trips to remote areas of Australia to study Aboriginal rock art. Her last major solo exhibition was at Sydney's Macquarie Galleries in 1953, showing colour stencil prints.

Thea Proctor (1879–1966)

Thea Proctor, the eldest child of William and Kathleen, was born in the New South Wales town of Armidale. The family later lived in Hunters Hill, an affluent suburb of Sydney. After her parents' separation in 1892, Proctor relocated to Bowral with her maternal grandparents, where she was encouraged to make art. From 1896 the artist studied at the Julian Ashton School in Sydney, focusing on drawing and compositional design. After travelling to London in 1903, she studied briefly at St John's Wood Art School and later took private lessons with the Australian artist George Lambert, who would become a close friend and mentor. Proctor enjoyed a rich artistic life in London, surrounded by many expatriate Australian artists. She drew inspiration from many places: her focus on fan design was encouraged by artist Charles Conder and her deep interest in design, while the portrayal of costume in her work likely comes from a love of elaborate costumes seen at the Chelsea Art Club balls and Ballet Russes performances. After the First World War, Proctor returned to Sydney, where she established a significant career as an artist, writer and teacher in both art and design, influencing a generation of modernists.

Iso Rae (1860–1940)

Iso, Isö or Isobel Rae was born in Melbourne, where she first began training as an artist, and spent most of her life in France. Rae attended the National Gallery of Victoria's School of Design from 1877 and advanced to the NGV School of Painting under George Folingsby in 1883, winning many student prizes. Rae's father had died when she was two, and in 1887 she left Australia with her mother and sister Alison. While studying in Paris and later, after settling in Étapes, she exhibited in France, England, Scotland, Australia and Aotearoa New Zealand. Her paintings were ambitious and often experimental. On paper, she began using a cloisonné outlining of her figures, influenced by the Synthetism of Paul Gauguin and Émile Bernard, and during the First World War she made hundreds of drawings documenting life around the Étapes Army Base Camp while she worked as a VAD. In 1934 she and Alison moved to England, where she died, perhaps still haunted by her wartime service.

Alison Rehfisch (1900–1975)

Alison Rehfisch was born in Woollahra, New South Wales. Encouraged by her mother, a painter, musician and advocate for women's rights, she developed an early interest in art. Rehfisch briefly studied at Julian Ashton's Sydney Art School before marrying Rodney Rehfisch at the age of nineteen and, in 1920, having a daughter. Years later, Rehfisch resumed her art studies, taking classes at the Royal Art Society of New South Wales under Antonio Dattilo-Rubbo. There, she met artist George Duncan, who she married in 1942. In 1933, Rehfisch travelled to London, enrolling at the Grosvenor School of Modern Art. She exhibited with the Society of Women Artists and the Royal Institute of Oil Painters in London, and with the Société Nationale des Beaux-Arts in Paris. In 1938, she contributed to a mural for the Australian wool pavilion at the Empire Exhibition in Glasgow. Returning to Sydney that year, she remained active in the local art scene, exhibiting and teaching. With her eyesight failing and after the death of Duncan in 1974, Rehfisch ended her own life in 1975. A joint retrospective of Rehfisch's and Duncan's work was held in 1976 at Macquarie Galleries.

Gladys Reynell (1881–1956)

Gladys Reynell joined the Adelaide School of Design Art Club in 1903 and became a student of Margaret Preston in 1907. She shared a studio with Preston in Adelaide in 1911, and together they left for Europe and travelled throughout France in 1912. In Paris, Reynell took painting lessons from George Oberteuffer at the Academy de la Grande Chaumière, and from Bernard Naudin. With Preston she departed for Britain in October 1913, where they remained during the First World War. In September 1916 Reynell commenced lessons in pottery at the Camberwell School of Arts and Crafts, London. This life-changing experience saw her draw influence from Roger Fry (Omega Workshops) and early studio potters in the development of her own distinct modernist studio pottery. In 1918 Reynell taught pottery to shell-shocked soldiers at the Seale Hayne military hospital in Devon to assist with their rehabilitation. She returned to the family property at Reynella in South Australia in 1919 and established the state's first modern studio pottery.

Eleanor Ritchie Harrison (1854–1895)

Eleanor Ritchie Harrison was born in Streatham in Victoria to a wealthy pastoralist family. After initial studies at the National Gallery School in Melbourne, she travelled to Europe and enrolled at the South Kensington School in 1878, followed by the private Heatherley's Art School, the first to allow women to study life models on equal terms with men. Travelling to Paris, Ritchie studied for two years under Auguste Feyen-Perrin and married the American plein-air painter (Lovell) Birge Harrison in 1883. They travelled widely in the United States, before extensive travels in Europe and time in Paris from 1886, where Ritchie Harrison trained with Benjamin Constant and Jules Lefebvre. She had a painting accepted by the Salon in 1886, which was hung 'on the line'. In 1887 the Harrisons built a studio behind the house they were renting in Étapes, before travelling to Melbourne at the end of 1889. They stayed and exhibited both European and Australian subjects to considerable interest until 1891 when they departed for California. In 1895 Eleanor gave birth to a son, who died soon after, and she died the following week.

Hilda Rix Nicholas (1884–1961)

Hilda Rix Nicholas was a painter born in Ballarat, Victoria. In 1902–05 she trained at the National Gallery School in Melbourne with Frederick McCubbin. She relocated to London with her mother and sister in 1907, studied at the New Art School in Kensington and enrolled at several ateliers in Paris. She spent three summers painting rural life at the artists' colony of Étapes in northern France, painted in Morocco in 1912 and 1914, and held her first solo exhibition in Paris in 1912. The following years were tumultuous: her mother and sister died suddenly, and her husband George Matson Nicholas was killed in action shortly after their marriage in 1916. Rix Nicholas returned to Australia in 1918, remarried in 1928, and in her painting embraced nationalistic depictions of rural life. She was distinguished as an associate of the Société Nationale de Beaux-Arts in France in 1926.

Florence Rodway (1881–1971)

Florence Rodway was born in Hobart in 1881. She trained at the Hobart Technical College in 1897–1901, before receiving a four-year scholarship to the Royal Academy Schools in London. Settling in Sydney in 1906, Rodway took classes under Sydney Long at Julian Ashton's Sydney Art School. She was an active member of Sydney's Society of Artists from 1908 to 1930, and a founding member of the Society of Women Painters in 1910. From 1909 Rodway established an esteemed reputation as a portraitist, working in pastel and oils. Major commissions included paintings of Dame Nellie Melba and Henry Lawson. In 1919 the Art Gallery of New South Wales commissioned portraits of J.F. Archibald and Major General Sir William Bridges. Rodway was selected to represent Australia in international exhibitions during the 1920s, including the *Exhibition of Australian art* (1923) at Burlington House in London. From 1932 she lived in Hobart, where she maintained a studio and continued exhibiting.

Maud Sherwood (1880–1956)

Maud Sherwood was born Maud Kimbell in Dunedin, Aotearoa New Zealand. She studied and taught at the Wellington Technical College before setting off for Europe in 1911. Sherwood took classes first at the Studio Colarossi in Paris and then with the artist Tudor Hart, who led sketching tours in the European countryside. In 1913 she moved to Sydney, where she was briefly married to businessman Alfred Sherwood (1917–20). An active member of Sydney art societies, she became renowned for her watercolours (the Art Gallery of New South Wales acquired seven during her lifetime). Between 1926 and 1933, Sherwood was again overseas, travelling through North Africa, France and Italy, and exhibiting in international exhibitions such as the Salon des Indépendants (1928) in Paris and the Prima Mostra Internazionale d'Arte Coloniale (1931) in Rome. After returning to Sydney, she held solo exhibitions at Macquarie Galleries and began making linocuts.

Norah Simpson (1895–1974)

Norah Simpson was born in Sydney and studied with Antonio Dattilo-Rubbo in 1911. Travelling to London in 1912, she enrolled at the Westminster School of Art. Her studies under Camden Town Group artists Harold Gilman, Charles Ginner and Spencer Gore were a revelation, and she embraced their English version of Post-Impressionism. Visiting Paris, she saw works by Cézanne, Gauguin, Matisse, Picasso and Van Gogh and brought books and images of their works of art back to Sydney in 1913, which she shared at Dattilo-Rubbo's classes with fellow students, including Grace Cossington Smith, Roland Wakelin, Roy de Maistre and Tempe Manning (who was also in Europe in 1912–14). While the European artists were already known in reproduction at Dattilo-Rubbo's, Simpson's enthusiasm was generative in the development of early modernism in Sydney. In 1915 Simpson returned to London for further studies, marrying Edward Richardson Brown in 1920. She seldom painted after their son was born. She was in a relationship with William Cockren by the late 1930s and married him in 1950. Simpson died in Devon, England, in 1974.

Ethel Spowers (1890–1947)

Born in Melbourne, as a teenager Ethel Spowers took classes at the Académie Delécluse in Paris, an education she consolidated at Melbourne's National Gallery School in 1911–17. In Europe again between 1921 and 1923, Spowers studied at the Regent Street Polytechnic in London and the Académie Raouf and Académie de la Grande Chaumière in Paris. Returning to Melbourne, she exhibited illustrations, watercolours and relief prints. This was until late 1928, when Spowers enrolled at the Grosvenor School of Modern Art in London to study under the modernist linocut artist Claude Flight, an experience that later transformed her work. From 1930 she travelled between Melbourne and London, exhibiting colour linocuts in both cities, as well as in Sydney. Alongside close friend Eveline Syme, Spowers disseminated Flight's work and teachings in Melbourne. She co-founded the city's Contemporary Art Group with Syme and George Bell in 1931. Spowers stopped making art in the late 1930s due to illness.

Helen Stewart (1900–1983)

Helen Stewart, born in Wellington, Aotearoa New Zealand, studied art at the Wellington Technical School from 1921. In 1923 she was elected to the New Zealand Academy of Fine Arts. She travelled to London in 1925 and returned to Aotearoa New Zealand before departing again in 1927, when she enrolled for six months at the London School of Arts. In 1928 she was at the Académie Colarossi and the Académie de la Grande Chaumière in Paris. Travelling to Sydney in 1928, where her family had relocated, she studied with Thea Proctor at Julian Ashton's Sydney Art School in 1930. In 1931 she was in London at the Grosvenor School of Modern Art, and after that in Paris in 1932, studying with Cubists André Lhote and Vaclav Vytlacil. In Paris she saw the work of Braque, Léger, Matisse, Metzinger and Picasso, before returning to Sydney the same year. She undertook a study tour of Japan and China in 1936. Stewart had six solo exhibitions with the Macquarie Galleries in Sydney between 1934 and 1945 and exhibited regularly with the Contemporary Group. Moving to Wellington in 1946, she was initially rejected by the Academy of Fine Arts but found exhibition opportunities and developed a network of artist associates. Stewart died in 1983 in Lowry Bay, Lower Hutt, Aotearoa New Zealand.

Eveline Syme (1888–1961)

Eveline Syme was born in Surrey, England, but raised in Melbourne. She studied classics at Cambridge and teaching at the University of Melbourne, before pursuing art at the Académie de la Grande Chaumière in Paris in 1922–23. Syme exhibited her first woodcut in Melbourne in 1925 and by 1927 was making colour linocuts. After mounting a solo exhibition at the Melbourne Athenaeum in 1928, Syme discovered a book by the British linocut artist Claude Flight. In January 1929 she moved to London to study under Flight at the Grosvenor School of Modern Art, where her close friend Ethel Spowers was enrolled. Later that year she took classes under André Lhote in Paris. Returning to Melbourne in 1930, Syme promoted Flight's modernist art of the linocut through her own prints and active involvement in local artist networks, including the Contemporary Art Group, which she cofounded with Spowers and George Bell in 1931.

Violet Teague (1872-1951)

Violet Teague was born in Melbourne on 21 February 1872. Her art was a blend of traditional and modern. Her mother died while she was an infant, and she was brought up by her father and his second wife, Sybella. Teague travelled widely in Europe with her family. She studied art in Brussels, and in England with Hubert von Herkomer. From 1897 she studied at the National Gallery School, Melbourne, and with E. Phillips Fox at 'Charterisville', Ivanhoe. A pioneer of colour woodcut printing, Teague published the first Australian artists books in 1905, *Birds in the sunny south* and *Night fall in the ti-tree* (illustrated with Geraldine Rede). She exhibited regularly with the Victorian Artists Society and overseas. In the 1920s and 1930s she turned to making altarpieces for churches. A small, frail person with a quiet manner, she had a surprising vitality and sense of whimsy. She died in Melbourne on 30 September 1951.

Jessie Traill (1881–1967)

Jessie Traill was an influential modern printmaker and among the first to elevate etching as a modern art form in Australia. Born to an affluent Melbourne family, she studied as a child in Switzerland and received early artistic encouragement. Tom Roberts inspired her to paint when she was about ten years old and became a lifelong mentor. Traill commenced formal art studies at the National Gallery School (1901–05) and was later introduced to etching by Scottish-born artist John Mather. In 1907 she expanded her training abroad, attending the Académie Colarossi in Paris and training with Frank Brangwyn in London. Traill's extensive travel enriched her artistic vision and informed her lyrical interpretation of natural and industrial subjects. Returning to Australia in 1909, she held her first solo exhibition in Melbourne, earning critical acclaim for her 'fine workmanship' and poetic expression. During the First World War, Traill served in France with the British Voluntary Aid Detachment. Known for her adventurous spirit, she ventured to Central Australia in 1928 and made her final visit to England in 1965, two years before her death.

Barbara Tribe (1913–2000)

Barbara Tribe was born in Sydney, where she studied under British sculptor Rayner Hoff at East Sydney Technical College (1930–32). Hoff's vitalist theories profoundly influenced her command of the human form and expression of the themes of creation and regeneration. In 1935, Tribe became both the first woman and first sculptor to win the New South Wales Travelling Art Scholarship (established in 1900), leading to her permanent move to England at the age of twenty-two. She trained at London's City and Guilds School of Art and the Royal Academy Schools. After her scholarship, Tribe supported herself by creating portrait busts at Selfridges department store and contributing to the Australian Wool Pavilion at the Empire Exhibition in Glasgow. During the Second World War, she documented historical sites for the Ministry of Works and created portrait busts of Australian airmen. Settling in Cornwall, she taught sculpture part-time at the Penzance School of Art, while continuing to exhibit in London. After an absence of thirty years, Tribe returned briefly to Australia in 1966, re-establishing her legacy in Australia.

Marie Tuck (1866–1947)

Marie Tuck was born in the Adelaide Hills and attended James Ashton's Norwood Art School. To support her ambition to study in Paris, she commenced teaching, and in 1896 moved to Perth. After more than a decade of teaching and careful saving, in 1904 Tuck left for France, where she remained until the outbreak of war. She studied in Paris with expatriate Australian artist Rupert Bunny, paying for her lessons by sweeping snow from the door, cleaning his studio and fuelling the stoves. She took painting excursions to Normandy, Flanders and Brittany, and in Étapes produced her best work, showcasing her mastery of painting light. She exhibited at the Salon des Artistes Français (Old Salon) in Paris, and in 1911 she was the second Australian artist to receive an honourable mention for her *Toilette de la mariée*. After returning to Adelaide, she taught life drawing and painting at the South Australian School of Arts and Crafts, insisting on nude models. Gentle and petite, she was a much loved and inspiring teacher. She retired in 1939.