

ethel carrick anne dangar

MEDIA KIT



CELEBRATE WOMEN ARTISTS



7 DECEMBER 2024
— 27 APRIL 2025

NATIONAL GALLERY
ONLY IN KAMBERRI/
CANBERRA

FREE

STRATEGIC PARTNERS



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Ethel Carrick, *The market*, 1919
Moran Family Collection courtesy Smith & Singer Fine Art

Anne Dangar, *Plate with cubist design*, 1932-33
National Gallery of Australia, Kamberri/Canberra
bequest of Michael Fizelle 1985

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Ethel Carrick, *Esquisse en Australie* [*Sketch in Australia*] 1908, National Gallery of Australia, Kambarri/Canberra, Purchased 2023

Anne Dangar, *Plate*, 1934-35, National Gallery of Australia, Kambarri/Canberra, gift of Ruth Ainsworth 1998

Introduction

The National Gallery of Australia is proud to present major exhibitions of Ethel Carrick and Anne Dangar's work from 7 December 2024 – 27 April 2025.

The jointly presented *Ethel Carrick and Anne Dangar* retrospectives explore the lives and artistic legacies of these important women artists, who were innovators in the Australian art world. While both were practising artists in the early 20th century, Carrick and Dangar developed their own unique voices and styles.

Truly transnational, Carrick lived between France and Australia and travelled across Europe, India and North Africa, creating bold and vibrant post-impressionist paintings, including of marketplaces, beach scenes and figure studies in diverse contexts; while Dangar moved permanently to rural France, and dedicated herself to cubism, synthesising traditional pottery methods with bold, abstract designs.

Born in the United Kingdom in 1872, Carrick spent most of her adult life living between France and Australia. The majority of her solo exhibitions in her lifetime were held in Australia and as a consequence she has long been considered an Australian artist. However, her impact on this country — as an artist, as well as a mentor, advocate and inspiration for others — deserves to be more widely recognised. For instance, she was among the very first artists to introduce Australia to a post-impressionist approach when she exhibited in Naarm/Melbourne in 1908. The works exhibited included *Esquisse en Australie (Sketch in Australia)* 1908, of Sydney's Royal Botanic Garden, which Carrick took back to Paris and was shown in the Salon d'Automne in 1908 along with three other paintings. In 2023 the National Gallery acquired this vibrant, painterly work for the collection and all four works shown in the Salon are reunited in this retrospective for the first time in over 100 years.

For almost a century, Anne Dangar has quietly occupied a position in art history as one of Australia's most important, yet underacknowledged modern artists. Through privileging Dangar's voice and excavating her life, process and practice through primary material, this major retrospective of Dangar's work seeks to definitively claim her position at the centre of Australian modernism, rather than at the periphery.



Anne Dangar draws upon a range of rarely accessed archival material, including an extensive collection of Dangar's sketchbooks, drawings, ceramic designs, teaching notes and materials, which was acquired by the National Gallery in 2012. While she is among many women artists of the 20th century who have gained recognition in recent years — more than 70 years after her death and almost 100 years since she resolved to devote herself to Cubism — she stands alone as one of most unwaveringly dedicated, quietly impactful and truly modern Australian artists of the twentieth century.

These exhibitions continue the National Gallery's Know My Name initiative which celebrates the lives and artistic achievements of women artists and addresses the underrepresentation of women artists and their stories within Australian art history. For the fourth consecutive year, the Gallery's major summer exhibitions have been dedicated to Australian women artists.

We hope to see you at the Gallery.

Dr Nick Mitzevich
Director

About the Exhibitions



***Ethel Carrick and Anne Dangar* bring together the work of two ground-breaking women artists who deserve to be better known.**

Working in parallel in the first decades of the 20th century, both pushed against convention, made France their base and forged unique artistic paths. The outlooks of both artists were shaped by developments in French art, and they shared their experiences and new ideas with their Australian networks.

Ethel Carrick was a gifted painter and colourist who was among the first artists to introduce Australia to a post-impressionist approach. An intrepid traveller, Carrick had a fascinating life, and this retrospective brings new insights into her remarkable artistic legacy, nationally and internationally.

Anne Dangar is one of Australia's most significant yet underacknowledged modern artists. Living in the rural town of Sablons, France, she worked and exhibited alongside European cubists as their artistic peer, all the while exerting an impact on Australian abstraction.

Although Carrick worked primarily as a painter and Dangar as a potter, by presenting their work together, we can gain a greater sense of the diverse strands of artistic practice in the first half of the 20th century.

Both exhibitions are part of the National Gallery's ongoing Know My Name initiative, which fosters awareness and understanding of the contributions of women artists in the broader stories of Australian and international art.

Ethel Carrick, *The Spanish courtyard*, c 1907/1911
private collection

Anne Dangar, *Pot with spiral decoration*, 1934 - 1950
National Gallery of Australia, Kamberri/Canberra
purchased 2002

Ethel Carrick



Ethel Carrick (1872–1952) was a pioneering artist who forged new ground in the early twentieth century with her bold and vibrant post-impressionist works. She was a truly transnational artist who was born in Britain and lived and worked primarily in France.

Carrick's art has often been considered in the light of her husband, Australian artist Emanuel Phillips Fox. However, they were married for only ten years, due to his untimely passing, and she continued to create art for several decades.

This retrospective covers the full spectrum of Carrick's career, including her rich and diverse output during her extensive travels through Europe, India and North Africa, providing an opportunity to better understand the distinctive nature of her artistic contribution, nationally and internationally.

Carrick was undoubtedly among the first artists to introduce Post-Impressionism to Australia, bringing works that she had painted with her to Australia in 1908 and undertaking others in this country.

This retrospective and the accompanying publication brings new scholarship to Carrick's story, drawing upon a range of primary research including letters, family accounts, archives, newspapers of the day and immigration records, more accurately identifying dates of travel and works of art.

Comprising 140 works, this will be the first retrospective of Carrick's work for nearly half a century and an opportunity to assess her work in a new light. The exhibition is accompanied by a significant publication led by Dr Deborah Hart, Head Curator of Australian Art, and with contributions from Angela Goddard, Denise Mimmocchi, Emma Kindred, Rebecca Blake, Jenny McFarlane, Catherine Speck and Juliette Peers.

Ethel Carrick is a Know My Name project, the National Gallery initiative celebrating the work of all women artists to enhance understanding of their contribution to Australia's cultural life.

The National Gallery gratefully acknowledges the generous support of Exhibition Patron, the Lansdowne Foundation; Publication Partner, the Gordon Darling Foundation; Supporting Patron, Roslyn Packer AO; and Exhibition Supporters Fiona Martin-Weber and Tom Hayward.

Anne Dangar



Anne Dangar (1885–1951) occupies a position in art history as one of Australia’s most important, yet underacknowledged modern artists.

Almost a century ago in 1930, she moved permanently to the artist community Moly-Sabata in France, established by the cubist painter Albert Gleizes. Over the next two decades, she dedicated herself to Cubism, developing a distinct practice that synthesised traditional French pottery with cubist designs and decorations.

Dangar is one of very few Australian artists to form part of the European avant-garde in the twentieth century, and the only to meaningfully contribute to Cubism in France, her adopted home. She was also a dedicated advocate and promoter of modern art in Australia, the first to teach and arguably to exhibit cubist art in the country, and she directly influenced the development of abstraction in Sydney from the 1930s onwards.

Bringing together ceramics, paintings, works on paper and archival material, this exhibition will explore Dangar’s life and practice, as well as her important position in French modern art as one of most dedicated and truly modern Australian artists of the twentieth century.

The exhibition is accompanied by a major publication led by Rebecca Edwards with contributions from Peter Brooke, Angela Goddard, ADS Donaldson, Elena Taylor and Anne O’Hehir.

Anne Dangar is a Know My Name project, the National Gallery initiative celebrating the work of all women artists to enhance understanding of their contribution to Australia’s cultural life.

The National Gallery gratefully acknowledges the generous support of the Sid and Fiona Myer Family Foundation.

Artist biography | Ethel Carrick

**1872 Uxbridge, United Kingdom –
1952 Narm / Melbourne Australia
periodically from 1908**



When Ethel Carrick first exhibited her vibrant paintings in Australia in 1908, they revealed a modern, post-impressionist approach, the likes of which had not previously been seen before in the country. Carrick brought many of these works with her on the ship from France, while others were painted in Australia. Above all, her gifts as a colourist and abilities to paint crowds going about their daily lives were remarked upon.

Born in 1872 in Uxbridge in west London, Carrick was an adventurous spirit and an avid traveller. Raised and educated in Britain, her main base in adulthood was in France and she spent extended periods in Australia, which became her second home where most of her solo exhibitions were held. During her time as a student at the Slade School of Fine Art, she met Naarm/Melbourne-born artist Emanuel Phillips Fox (1865-1915), at the artists' colony of St Ives. The couple married in 1905, moving in the same year to live in the compound of studio-apartments known as the Cité Fleurie in Montparnasse in Paris.

In Paris, Carrick began to engage with groups of women artists and exhibited in various venues including the avant-garde Salon d'Automne where she became a societaire (a full member) and was invited to serve on the selection jury, a rare honour for a woman. When Fox died unexpectedly after only ten years of marriage, Carrick was grief-stricken and advocated for his art for the rest of her life.

Over the years she travelled widely through parts of Europe, North Africa and India depicting the flux of everyday life including in marketplaces, public gardens and beaches. Carrick painted one of her most daring, experimental works in Algeria, *Laveuses Algeriennes 1911 (Algerian women washing)*. Her abilities to abstract from the real was evident in diverse ways in paintings of French beach resorts, employing rhythmic patterns of red and white striped beach tents to great effect. In India, Carrick trekked to the Himalayas and lived for a time on a houseboat in her sixties; her flair for capturing the essence of a scene there in paintings and delicate works on paper, reflects her deep interest in theosophy and a spiritual dimension.

Carrick was involved in the war effort in both the First and Second World Wars and her paintings of volunteer workers in the 1940s convey her keen engagement with women as advocates for social justice. In her later years still-life subjects were a focus, while her paintings of the Nice flower markets in the 1920s and again in 1951, a year prior to her death at the age of 80, reflect an enduring passion. As she wrote decades earlier:

It's people who attract me. Crowds are to me what a magnet is to a needle. I love the color, life, movement, and individuality of a crowd ... To me it has the attraction a fine orchestra has to a musician, and often when I've been painting some of the groups ... I have felt them as musical chords.

Artist biography | Anne Dangar

**1885 Kempsey, New South Wales –
1951 Sablons, France**



A little honey pot with its two handles and a lid can possess all the fundamental necessities of a huge cubist composition.

During the first half of the 20th century, Anne Dangar (1885–1951) was one of the few Australian artists to engage directly with currents of European modernism. She is now recognised as one of Australia's most important cubist artists. Born in 1885 in Kempsey, New South Wales, Dangar studied under Julian Ashton at the Sydney Art School. In 1926, she and painter Grace Crowley travelled to France where they studied under cubist painter André Lhote.

During this time, Dangar also encountered the paintings of Albert Gleizes and was immediately drawn to his cubist philosophies which drew upon the

symmetries and patterns found in nature and ancient cultures, and theorised a rhythmic art based on the translation of planes and rotation of forms.

Lacking financial support, Dangar reluctantly returned to Gadigal Nura/Sydney in 1929. When Crowley reached out to Gleizes on Dangar's behalf, he and his wife invited her to permanently join their artist community at Moly-Sabata in Sablons, a small town located on the Rhône River in the south of France. Despite never having met or corresponded with Gleizes directly, Dangar accepted the offer immediately and arrived at Moly-Sabata in 1930. Dangar became a dedicated adherent and conduit for Gleizes's philosophies and a much-loved member of the local community. Although she had originally trained as a painter, Dangar worked principally as a potter, decorating wheel-thrown plates and vessels with her cubist designs. She continued to advance her skills by working with potters based in the nearby towns of Saint-Désirat and Roussillon. Her works were inspired combinations of tradition and modernism, melding rustic methods of the region with avant-garde, abstract designs. She exhibited her works regularly at annual exhibitions at Moly-Sabata and the wider region, as well as at commercial art and design galleries in Lyon. Her works were also included in important surveys and presentations of modern art in Paris, including 'The Masters of Independent Art, 1895–1937' held at the Petit Palais, Paris in 1937, 'Aspects of Cubism' held at the Salon d'Automne, Paris in 1938, and the major exhibition 'Du Cubisme aux Arts traditionnels' held at the École des Beaux-Arts, Paris in 1953.

Dangar never returned to Australia, leaving France only once to work with potters in Fez, Morocco in 1939. She stayed at Moly-Sabata throughout the Second World War, and despite several plans to return home, was ultimately too attached to Gleizes's ideas and the community to leave. She died in France after a short illness in 1951. While she was relatively unknown in Australia at the time of her death, she is increasingly considered one of the most important figures in Australian abstraction by art historians and curators, and her works are represented in all major state institutions. In France, her works are held in numerous public collections, including the Musée National d'Art Moderne, Paris, Musée des Beaux-Arts, Lyon and the Musée des Beaux-Arts, Valence.

Exhibition highlights | Ethel Carrick



Esquisse en Australie (Sketch in Australia)

1908, Gadigal Nura/Sydney, Australia

oil on wood

National Gallery of Australia, Kamberri/Canberra, purchased 2023

A recent acquisition by the National Gallery, this painting was undertaken by Carrick in Sydney's Royal Botanical Gardens and was one of the first post-impressionist works to have been created and exhibited in Australia. It is painted with such great verve and bold colour that it appeared distinctly modern to local audiences at that time. Carrick took this painting, along with *La promenade* 1908, *Au marché* c 1908 and another work also titled *Esquisse en Australie (Sketch in Australia)* 1908, back with her to Paris, where they were exhibited at the Salon d'Automne in 1908. All these works are brought together in this retrospective for the first time in over a century.



Christmas Day on Manly Beach (Manly beach - Summer is here)

1913, Gadigal Nura/Sydney, Australia

oil on canvas

Manly Art Gallery & Museum Collection, Sydney

On Carrick's second visit to Australia in 1913, she painted one of the most important works of her career of Christmas day on Manly beach. One can imagine how utterly different the scene at the beach of a communal celebration under the summer sun would have seemed to Carrick who grew up with cold, winter Christmases. Upon Carrick's arrival in Sydney in 1913, she told a reporter for *The Daily Telegraph*, 'we have had delightful times in Melbourne. Here I am going to paint, and paint, and paint all the beautiful things you have. I hope to do some of your wonderful surf-bathing, and the crowds going across the harbor. For your crowds are so pretty - so bright and dainty'. *Christmas Day on Manly Beach* was included in a joint exhibition with Fox at the Athenaeum Gallery, Melbourne in May 1914, where it was widely considered Carrick's best painting in the show. It received a special award, a 'diplome d'honneur', at the 1927 International Exhibition in Bordeaux.



Arabs bargaining (Marché à Bou Saada)

c 1911, Bou Saada, Algeria

oil on canvas

private collection

This is one of Carrick's most significant paintings, depicting the milling crowd of the busy market square of Bou Saada, Algeria. In the foreground pomegranate merchants sit with their red fruit on display. They take reprieve in the cool shade as intense sunlight washes over the market square, illuminating the buildings behind. In this painting Carrick combines vibrant colours and bold brush work to capture the humming energy of the market.

Exhibition highlights | Ethel Carrick



Le bac, Kashmir (Paysage d'Inde-le-bac)

1937, Kashmir, India

oil on canvas

University Art Collection, Chau Chak Wing Museum, The University of Sydney, Gadigal Nura/Sydney

donated by the estate of Neville Holmes Grace, 2018

This painting depicts groups of people embarking a boat and floating down the Jhelum River in Srinagar, Kashmir. The banks of the river are lined with traditional, multistorey wooden houses and in the distance is the steeple of Rangunath temple. As always, close observation informs the painting, brilliantly conveying the ambience of the location and movement of water through brisk brushstrokes. It is a painting about contemplation and states of being, reflecting a sense of the spiritual dimension of Carrick's experiences in India. Carrick exhibited this work at the Salon d'Automne in 1937, following her return to Europe. She returned to India in 1939, when she spent time living on a houseboat in Kashmir. Carrick found the experience idyllic and inspiring, describing it as a paradise for painters.'



The market

1919, Paris, France

oil on canvas

Moran Family Collection

courtesy of Smith & Singer Fine Art

After World War I, Carrick began to paint outdoors again, returning to her favorite subjects of gardens and markets. By 1919, the Paris markets were back in full swing, with fruit and flower vendors selling their produce while throngs of people gathered in the gardens to enjoy the fresh air. This remarkable painting, with its mastery of dappled light, dress details, and depth and richness of colour conveying an overall sense of the joy in being alive. It was also a forerunner of things to come in her Nice flower markets. In 1925, Carrick later told a reporter for *The Register*, 'The artist has a message and a mission. The more beautiful her life is, the more beautiful will be her pictures, but always she has something to say to every spirit capable of understanding.'



Laveuses Algériennes (Algerian women washing clothes in a stream)

c 1911

oil on canvas

private collection

Laveuses algériennes c 1911 is a painting by Carrick that extended the boundaries of perception beyond anything she had previously realised. It is one of the most experimental, semi-abstracted paintings of her career, made more remarkable in light of the still-emerging field of abstraction. The scene feels intimate, with the women at ease in Carrick's company. Here, Carrick brings to the fore the feeling of being immersed in the pattern of experience that is at once human, material and natural. The painting appears to palpitate with life and luminosity. It represents a freedom of expression that can only come with experience, true to her inner spirit.

Exhibition highlights | Anne Dangar



Vase

1926 – 29

glazed handpainted earthenware
private collection

This vase is a very rare example of the ceramics Dangar decorated before moving to Moly-Sabata in 1930. Dangar collected ceramics in Sydney in the mid-1920s but wasn't inspired to create them herself until she saw traditional pottery being created in the French town of Quimper. She soon undertook lessons in wheel-throwing and porcelain painting, decorating pieces with the geometric Art Deco patterns and traditional flower and scroll motifs. Dangar would have seen similar designs adorning the surfaces of ceramics offered for sale through Primavera, the successful design firm operated by Parisian department store Printemps. It is likely it was a blank obtained and hand-painted by Dangar in Sydney as most of her Parisian pottery was smashed on its journey home.



Mirmande, La Drôme

1928

oil on canvas mounted on board
private collection

Dangar painted this cubist landscape on her first visit to France between 1926 and 1928 while she was studying with André Lhote. It is among the very few known surviving paintings created by her as much of the work she produced before 1930 was destroyed in a fire. Depicting the small village of Mirmande in the south of France, where Lhote established a summer school and it displays her sophisticated understanding of his methods, the vista rendered in a pyramidal arrangement of fractured tonal planes. Dangar and Grace Crowley studied with Lhote in Mirmande in 1927 and again in 1928 when they were joined by their friend Dorrit Black. All three artists painted similar cubist views of the site and together they form an important trio of paintings in Australian modernism.



Soup tureen with cubist design

1933 – 38

wheel-thrown glazed earthenware with slip decoration
National Gallery of Australia, Kamberri/Canberra
Bequest of Eileen Berndt 1991

Throughout the 1930s, Dangar sent consignments of pottery to Grace Crowley in Sydney. She circulated these pieces among Dangar's friends and family, sold them on her behalf, and held small exhibitions in her Sydney studio – arguably the earliest exhibitions of cubist art in Australia. By the close of the decade, Dangar's cubist designs were owned and used by numerous artists, writers and advocates associated with the modern movement including Ruth Ainsworth, Eileen Berndt, Dorrit Black, Rah Fizelle, and Nancy Hall. This tureen was owned by Berndt who was one of Crowley's students during the 1930s. Berndt later gifted it to the National Gallery – many key examples of Dangar's work entered public collections in this way.

Exhibition highlights | Anne Dangar



Gouache

1936

gouache on paper

National Gallery of Australia, Kamberri/Canberra, purchased 2002

In 1938, Dangar exhibited ceramics and two gouaches in the major cubist survey exhibition *Aspect actuel du cubisme chez quelques aînés et quelques jeunes*, staged at the Salon d'Automne, the progressive alternative to the Paris Salon. In a photograph of the display, this gouache can be seen hung on the far wall alongside major paintings by Albert Gleizes and Robert Delaunay around the doorway. Although smaller in scale, it matches their formal complexity, the trio of overlapping circular shapes spiralling upwards. Among Dangar's ceramics was an angular coffee-set and plate featuring a graphic black-and-white abstract design. Her inclusion in this important exhibition firmly announced her participation in the cubist movement in France.



Tea service

1949-51

Wheel-thrown glazed earthenware with slip decoration

National Gallery of Australia, Kamberri/Canberra, purchased 2024

This tea service is among the very last works Dangar created before her death on 4 September 1951. It was commissioned in 1949 by Daniel Gloria, a Lyon-based artist with whom Dangar became associated in the mid-1940s through Albert Gleizes. He asked her to create a tea set for six people, but subsequently asked for an additional six teacups and saucers to be created after their completion, making it one of her largest services. Although Dangar turned and decorated the final six teacups and saucers, she died before they could be fired. Along with a small group of objects that remained unfinished, they were lovingly completed by her close friend and possible lover, the weaver Lucie Deveyle (1908 – 1956), with Jean-Marie Paquaud (1909 – 1988), a potter with whom Dangar had worked closely since 1931.

Curators



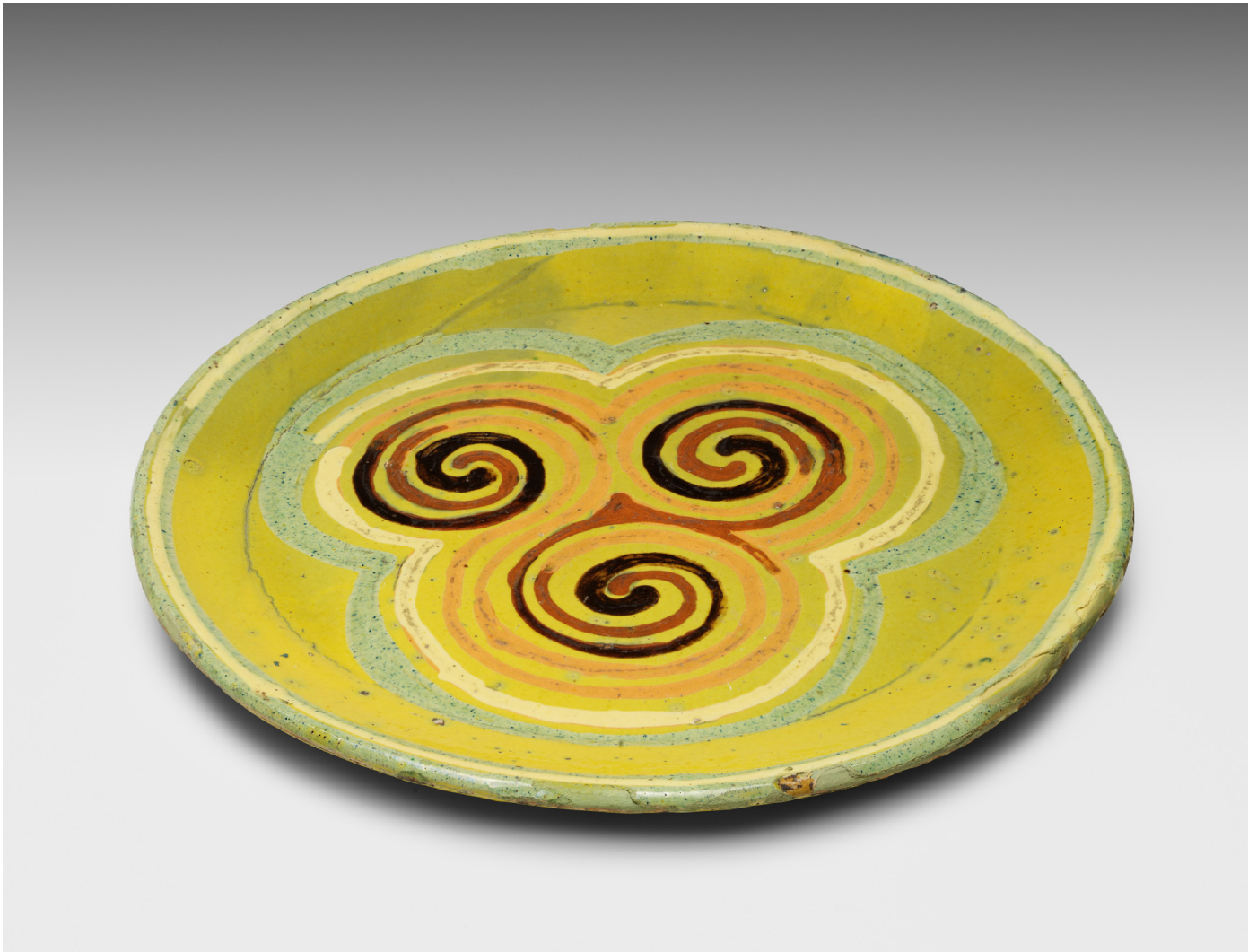
Dr Deborah Hart **Head Curator, Australian Art** **Curator, Ethel Carrick**

Dr Deborah Hart is a widely published art historian who has written several acclaimed monographs. Commencing her career as an education officer at the Queensland Art Gallery (now QAGOMA), she has worked across a wide range of contexts, including for state and regional galleries and as guest curator on projects nationally and internationally. Since her appointment at the Gallery as a Senior Curator in 2000, Hart has curated numerous exhibitions, including *Joy Hester and friends*; *Grace Cossington Smith: a retrospective*; *Andy and Oz: parallel visions* (shown at the Andy Warhol Museum in Pittsburgh); *Fred Williams: infinite horizons* and *Hugh Ramsay*. She was also a co-curator of significant shows such as *Know My Name: Australian Women Artists 1900 to Now*; *Jeffrey Smart* and *Know My Name: Making it Modern*. Hart has recommended key works for acquisition into the national collection, including by Carrick.

Dr Rebecca Edwards **Curator, Australian Art** **Curator, Anne Dangar**

Rebecca Edwards is Curator, Australian Art, at the National Gallery of Australia, Kamberrri/Canberra. She began her career at the National Gallery in 2012, cataloguing the newly acquired Anne Dangar archive in the Australian Prints and Drawings collection. Since then she has held curatorial roles at the National Gallery of Victoria (NGV) and written, presented and curated exhibitions on various aspects of Australian art. Major projects include co-curating *Colony: Australia 1770–1861* (NGV, 2015) and *Jeffrey Smart* (National Gallery, 2021) and contributing to *Know My Name: Australian women artists: 1900 to now* (National Gallery, 2020 and 2021). She was awarded a doctorate in art history from the

Stories & Ideas



The poetry of the world

By Dr Deborah Hart, Head Curator, Australian Art

Deborah Hart on the inveterate traveller and post-impressionist Ethel Carrick, whose work is the focus of a forthcoming National Gallery retrospective.

[READ](#)

Lessons with Miss Dangar

By Dr Rebecca Edwards, Curator, Australian Art

For more than 30 years, the Australian modernist artist Anne Dangar lived and worked in an artist community in the south of France. In a forthcoming exhibition, the National Gallery will be showcasing her work alongside a treasure-trove of an archive.

[READ](#)

Audio experience



**‘I have made it my mission in life to tackle the gender imbalance in our museums by celebrating the work of women artists worldwide.’
- Katy Hessel**

Join art historian, curator, broadcaster and international bestselling author Katy Hessel, as she guides you through *Ethel Carrick* and *Anne Dangar*.

Hessel invites you to see the art, hear the stories, and know the names of Ethel Carrick and Anne Dangar. You may know Hessel from her Instagram and podcast - *The Great Women Artists*, or her book - *The Story of Art Without Men*. Known and celebrated for her work addressing gender equity in the arts, Hessel takes audiences on a journey through the lives and legacies of two pioneering Australian women artists.

Visitor information



Key dates

7 December 2024 –

27 April 2025

Free

Publication | Ethel Carrick

Ethel



Carrick

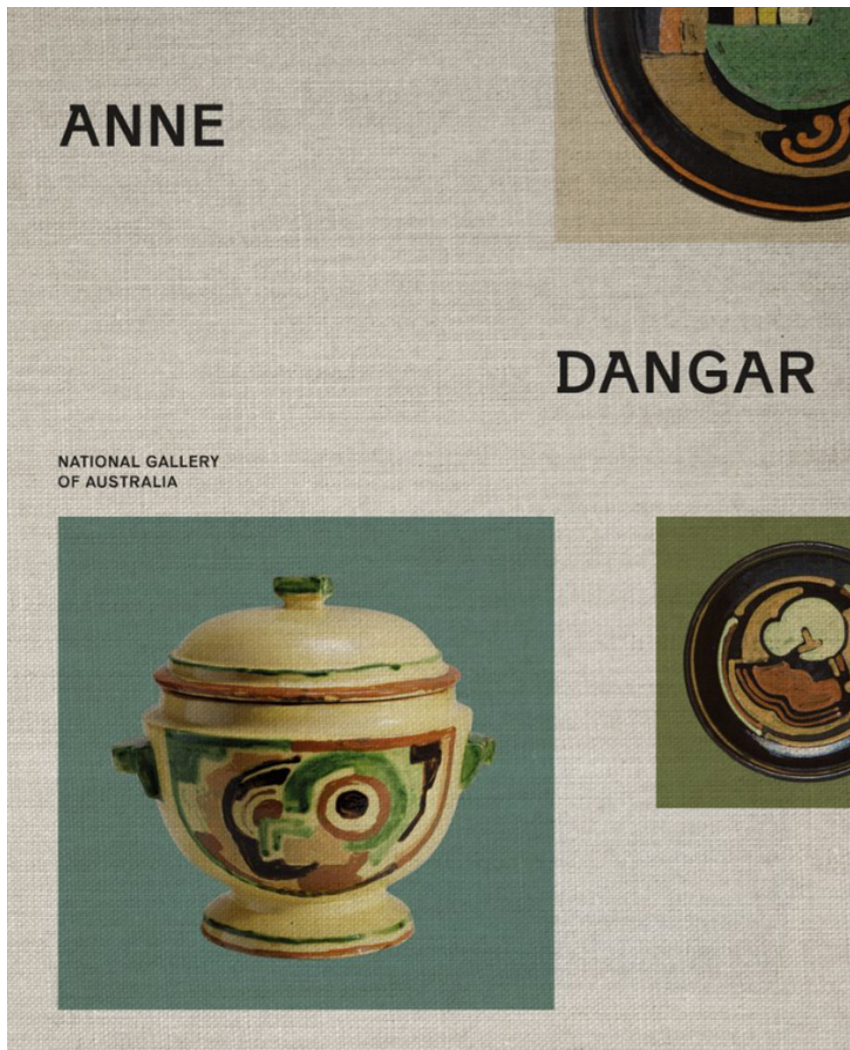
288 pages
310 x 240mm
full colour
hardback
RRP \$79.95

Ethel Carrick explores and celebrates this remarkable artist who contributed significantly to Australian and international art for over 50 years. Carrick's work radiates with luminous light, colour and energy; predominantly focusing on crowds, in all their diversity and interconnection. This publication will accompany the National Gallery exhibition Ethel Carrick, which will be the first retrospective of her work in over 40 years, the most comprehensive to date, and will shine new light on her life and works.

Deborah Hart, Head Curator, Australian Art, passionately guides the reader through an absorbing, thorough and richly visual exploration of Ethel's life and art. This is supported by seven focus essays from Rebecca Blake, Angela Goddard, Emma Kindred, Jenny McFarlane, Denise Mimocchi, and Juliette Peers, which cover such diverse topics as Carrick's affectionate and iconic portrayals of Manly Beach and the modern surfer girl, her North African travels, and her remarkable artistic records and philanthropy during World War II. This publication includes new research illuminates an artist who has been too long overshadowed.

This stunning volume features a modern design and bursts with colour, complementing Carrick's oeuvre. The inclusion of very generously illustrated large reproductions and details of paintings allow the reader to appreciate their stunning detail to full effect.

Publication | Anne Dangar



264 pages
300 x 240mm
full colour
hardback
RRP \$79.95

The Australian cubist and potter Anne Dangar (1885–1951) has occupied a unique position in art history as one of the country’s most important yet underacknowledged modern artists. The National Gallery is honoured to present Anne Dangar, a publication accompanying a major retrospective exhibition celebrating Dangar’s life and art through previously unknown works, new scholarship and perspectives on her practice.

Rebecca Edwards, Curator, Australian Art, provides a detailed and engaging account of Dangar’s art and life, tracing her beginnings in Kempsey, NSW, her studies in Sydney and Paris, and her subsequent journey to Moly-Sabata, Sablons, France. There she established her international reputation as a cubist artist. Featuring contributions by Elena Taylor, Angela Goddard, Anne O’Hehir, ADS Donaldson and the late Peter Brooke, the publication surveys Dangar’s art, networks and legacy.

With over 150 of the artist’s works reproduced, as well as previously unpublished archival material, this richly illustrated book is a comprehensive record of Dangar’s impressive artistic output and impact on Australian modernism.

Programs & Events

Ethel Carrick & Anne Dangar Studio

7 Dec 2024 – 27 Apr 2025

Gallery 12, Temporary Exhibition Gallery (Level 1)

Play with artmaking processes and ideas in the Ethel Carrick & Anne Dangar Studio, a dedicated interactive space for audiences of all ages and abilities. Create collages on the light wall, inspired by Ethel Carrick's use of colour, shape and light. Construct patterns and puzzles to learn about Anne Dangar's composition design process.

Opening Celebration: Ethel Carrick & Anne Dangar

Sat 7 Dec 2024

Gallery 12, Temporary Exhibition Gallery (Level 1)

Celebrate the opening of the *Ethel Carrick* and *Anne Dangar* exhibitions. Hear from exhibition curators, join special tours for families, and get creative in the Ethel Carrick & Anne Dangar Studio.

Deborah Hart on Ethel Carrick

Gallery 12, Temporary Exhibition Gallery (Level 1)

7 Sat Dec, 11.30am

Join Deborah Hart, Head Curator, Australian Art, for an exhibition tour to celebrate the opening of *Ethel Carrick*. Deborah will provide insights into the life and work of Ethel Carrick (1872-1952) to reveal her adventurous spirit, her commitment to the war effort and her great abilities as a colourist.

Rebecca Edwards on Anne Dangar, Moly-Sabata and the artist's archive

7 Sat Dec 2024, 1.30pm

James Fairfax Theatre

Join Rebecca Edwards, Curator, Australian Art, for a talk to celebrate the opening of *Anne Dangar*, the first major survey exhibition of this renowned modernist artist to be presented in Australia.

Rebecca Edwards on Anne Dangar

Fri 13 Dec 2024, 12pm

Temporary Exhibition Gallery, Gallery 12 (Level 1)

Join Rebecca Edwards, Curator, Australian Art, for a tour of the exhibition *Anne Dangar*.

Anne Dangar: Ceramics Workshop with Canberra Potters

Workshop 1: Sat 1 & Sun 2 Feb 2025

Workshop 2: Wed 5 & Thu 6 Feb 2025

Draw inspiration from Anne Dangar (1885–1951), one of Australia's most important modern artists, in this two-day ceramic workshop led by artists Maricelle Olivier and Joey Burns. Exploring Dangar's techniques and philosophies, participants will learn the basics of wheel-thrown pottery and surface decoration techniques, and gain a deeper appreciation for Dangar's bold, Cubist designs.

Anne Dangar: Pottery Demonstration with Canberra Potters

Sat 8 Feb 2025

10–11.30am

Join Rebecca Edwards, Curator, Australian Art, and ceramic artists Maricelle Olivier and Joey Burns at Canberra Potters for a unique opportunity to see how Australian artist, Anne Dangar (1885–1951), created her ceramic works.

Exhibition Tours

9 Dec 2024 – 27 Apr 2025

Daily, 11.30am & 2pm

Gallery 12, Temporary Exhibition Gallery (Level 1)
Make the most of your visit with a free one-hour tour of these two major exhibitions with our Voluntary Guides.

Private Tours

9 Dec 2024 – 24 Apr 2025

Meet at Main Entrance

Book a one-hour private tour of these two major exhibitions with a Voluntary Guide. Private tours of *Anne Dangar* and *Ethel Carrick* are available Monday to Friday between 1pm–4pm.

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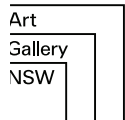
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