IMPACT OF THE MODERN: VERNACULAR MODERNITIES IN AUSTRALIA 1870s–1960s

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CONTENTS

Contributors..........................................................................................................................vi
List of figures ..........................................................................................................................x
Australian vernacular modernities: people, sites and practices.............................xiii
Robert Dixon and Veronica Kelly

IMPACT OF THE MODERN

SECTION 1: EROTIC, EXOTIC AND PRIMITIVE

1 Erotic modernities..............................................................................................................5
   Jill Julius Matthews
2 Art dance, burlesque and body culture: negotiating interwar modernities..............18
   Amanda Card
3 Letters from Tangiers: the creative partnership between Elsie and Hilda Rix in Morocco.................................................................38
   Jeanette Hoorn
   Bill Casey
5 *Jedda*, Négritude and the modernist impulse in Australian film.................62
   Barbara Creed

SECTION 2: IMPRESARIOS, ARTISTS AND CELEBRITIES

6 Vulgar art: issues of genre and modernity in the reception of the flower paintings of Ellis Rowan .................................................................75
   Kerry Heckenberg
7 ‘Written to tickle the ears of the groundings in garden cities’: the aesthetic of modernity: Vance and Nettie Palmer and the New Age .................................................................................................................................................. 91
Deborah Jordan

8 Ambitious angel: Jean Batten and the performance of gender in a man’s country .......................................................................................................................................................... 109
Anne Collett

9 Making it accessible: Mary Alice Evatt and Australian modernist art ........................................................................................................................................................................... 125
Melissa Boyde

10 Pioneering cultural exchange: two international exhibitions 1931–1933, initiated by Mary Cecil Allen and Alleyne ‘Clarice’ Zander ........................................................................................................................................... 137
Eileen Chanin

11 Bryan Robertson, abstract expressionism and late Modernism in ‘Recent Australian Painting’ (1961) ........................................................................................................... 154
Simon Pierse

SECTION 3: COSMOPOLITANISM AND INTERNATIONAL PERFORMER NETWORKS 169

12 The Davenport brothers down under: theatre, belief and modernity in 1870s Australia .................................................................................................................................................. 171
Melissa Bellanta

Angela Woollacott

14 Cosmopolitans at home: Judith Anderson and the American aspirations of J. C. Williamson Stock Company members, 1897–1918 ........................................................................................................................................... 202
Desley Deacon

15 Chasing modernity: an expatriate star’s return ‘home’ ................................................................................................................................. 223
Fiona Gregory

iv
SECTION 4:
SITES OF LEISURE, PLEASURE AND CONSUMPTION

16 Exhibiting ourselves: myth-making and modernity
   at the 1879 Sydney International Exhibition.............................. 235
   Ailsa McPherson

17 The Turkish bath in Australia: an exotic eastern delight or a home-grown utility?
   ................................................................................................... 250
   Susan Aykut

18 The circus and the amusement park: a site of contestation
   near Princes Bridge, Melbourne ..................................................... 264
   Gillian Arrighi

19 Pools and the modernising of the landscape ................................. 278
   Hannah Lewi

Index.................................................................................................................. 295
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http://www.uow.edu.au/arts/research/raat

**Amanda Card**, a former dancer, now lectures with the Department of Performance Studies at the University of Sydney. She is currently completing her first book, *Prominence in Obscurity: Dancing Women and Expressive Dance in Australia, 1928-1950*. Other areas of her research include the appropriation of Aboriginal and Native American dance by
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**Barbara Creed** is Professor of Cinema Studies and Head of the School of Culture and Communication at the University of Melbourne. She has spoken and published widely in the area of film and visual cultures. Her books include *The Monstrous-feminine: Film, Feminism, Psychoanalysis* and *Phallic Panic: Film, Horror & the Primal Uncanny*. Her new book, *Darwin’s Screens: Film, Evolutionary Narrative and the Entangled Self* is due for publication in 2009. She is currently working on an ARC Discovery project, ‘Cinema and Civilisation’.

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Robert Dixon is Professor of Australian literature at the University of Sydney. He is currently preparing an illustrated edition of the diaries of Frank Hurley (co-edited with Christopher Lee) and the book, Travelling Mass-Media Circus: Frank Hurley and Colonial Modernity.

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Veronica Kelly is Professor in Drama Studies at the University of Queensland, and is interested in the figure of the actor as a central identity maker of popular modernity. She is now completing a study to be published by Currency Press of the major stars of costume drama in Australia in the early twentieth century.
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Jill Julius Matthews is Professor of History in the School of Social Sciences at the Australian National University. She has published extensively on the history of sexuality, gender, modernity, and popular culture. Her most recent book is Dance Hall and Picture Palace: Sydney’s Romance with Modernity (2005). She is currently researching the history of the exhibition of and audiences for blue movies in Australia from the 1890s to the 1980s.

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List of figures


Figure 2.1. Sonia Revid (c.1928–1932), photographer unknown. Courtesy of the Australian Manuscript Collection, State Library of Victoria ................................................................................................... 20

Figure 2.2. Joan Joske in Katisubata (c.1934), photographer unknown. Courtesy of the Barr Smith Library, University of Adelaide, and Alan Brissenden ................................................................................. 26

Figure 2.3. Joan Henry (c.1933–4) from In the Steppes of Central Asia, photographer unknown. Courtesy of the Barr Smith Library, University of Adelaide, and Alan Brissenden ....................................... 28

Figure 3.1. Hilda, Elisabeth and Elsie Rix on board ship on their journey to France (1914) ........................................................................................ 39

Figure 3.2. Hilda Rix, Seller of Earthenware Pots, Tangiers (1914), oil on canvas on board, 27x33cm, unsigned, Rix Wright collection .......... 42


Figure 6.2. Ellis Rowan, [Amorphophallus flower and fruit] (1916?), National Library of Australia, nla.pic-an6647795................................................. 82

Figure 7.1. Vance Palmer in 1916. From Meanjin, vol. 18, no. 2 (1959) ................................................................................................................. 96

Figure 8.1. Jean Batten ‘Supervising the Engine Work at Calcutta’..... 121

Figure 9.1. Dr Herbert Vere Evatt and Mary Alice Evatt with Picasso, Paris (c.1948). Photograph courtesy of Rosalind Carrodus .......... 129
Figure 10.1. 1933 silver gelatin photograph of Clarice Zander with Jacob Epstein and his bronze ‘La belle juive’ (1930) from Clarice Zander Papers, Art Gallery of New South Wales Research Library and Archive................................................................. 144


Figure 12.1. The Davenports in their cabinet. Courtesy of Mary Evans Picture Library......................................................................................... 173

Figure 13.1. Annette Kellerman, from Physical Beauty: How to Keep It (New York: George H. Doran Co., 1918).......................... 190

Figure 14.1. Judith Anderson in 1918. Courtesy Special Collections, University of California, Santa Barbara........................................ 203

Figure 14.2. Clara Thompson Bracy during her later career in the United States. Courtesy New York Public Library................................. 210


Figure 16.2. Exterior of the Garden Palace (1880). Courtesy of the Mitchell Library, State Library of New South Wales .................. 239

Figure 17.1. Wynstay Turkish bath (1880s), Mt Wilson, New South Wales. Photograph: Susan Aykut, 2001................................. 251

Figure 17.2. Wigzell’s Hairdressers and Turkish Baths, Oxford Street, Sydney. From Illustrated Sydney News, 29 September 1883, Rare Book Collection, Monash University. ........................................... 256

Figure 18.1. Poster issued for the Fitzgerald Brothers’ Circus inaugural season at Olympia, 1901. No. 322 in the J. W. B. Murphy Collection of Theatrical Posters, State Library of Tasmania...................... 267

Figure 18.2. Princes Court 1903. Photograph courtesy of the Performing Arts Museum of Victoria.............................................. 271

Figure 19.1. ‘Taking a turn on the water slide, Crawley’, photographer E. L. Mitchell, date unknown. Image courtesy of the State Library of Western Australia, Battye Library........................................... 283
Figure 19.2. The Lord Forrest Olympic Pool, Kalgoorlie (1957).
Image courtesy of the State Library of Western Australia,
Battye Library........................................................................................... 286