

= Iso Rae =

Isobel (known as Iso) Rae (18 August 1860 ? 16 March 1940) was an Australian impressionist painter . After training at Melbourne 's National Gallery of Victoria Art School , where she studied alongside Frederick McCubbin and Jane Sutherland , Rae travelled to France in 1887 with her family , and spent most of the rest of her life there . A longstanding member of the Étaples art colony , Rae lived in or near the village of Étaples from the 1890s until the 1930s . During that period , Rae exhibited her paintings at the Royal Society of British Artists , the Society of Oil Painters , and the Paris Salon . During World War I , she was a member of the Voluntary Aid Detachment and worked throughout the war in Étaples Army Base Camp . She and Jessie Traill were the only Australian women to live and paint in France during the war , however they were not included in their country 's first group of official war artists . Following Hitler 's rise to power , Rae moved to south @-@ eastern England , where she died in 1940 .

= = Early life and training = =

Rae was born on 18 August 1860 in Melbourne , youngest daughter of Scottish emigrants Thomas Rae , a manufacturer , and his wife Janet Love . Rae studied at the National Gallery of Victoria Art School from 1877 to 1887 , where fellow students included Rupert Bunny and John Longstaff . Her teachers included George Folingsby and Oswald Rose Campbell . Rae had some academic success in student exhibitions , receiving prizes and recognition from the judging panel on several occasions , alongside fellow students such as Longstaff , Frederick McCubbin , Jane Sutherland and May Vale . Rae joined , and exhibited with , the Victorian Academy of Arts between 1881 and 1883 .

In 1887 , Rae travelled to France and settled in Paris with her mother Janet and sister Alison . They lived there for three years , before the family moved to the artists ' colony at the fishing village of Étaples , in northern coastal France . During this initial part of her career , Rae exhibited works in Australia and New Zealand , though she remained in Europe . Exhibitions in which she was hung included the 1889 New Zealand and South Seas Exhibition in Dunedin , and the 1896 Victorian Artists ' Society , at which several of her landscapes were shown .

= = Career = =

Rae became a long @-@ term resident at the Étaples colony . There she worked alongside a number of other Australian artists including Hilda Rix Nicholas , Rupert Bunny , James Peter Quinn , Edward Officer , and others who took an interest in the Australians ' work , such as Frenchman Jules Adler . In the late 1890s Rae exhibited regularly at the Royal Society of British Artists and the then Society of Oil Painters . Her works were sometimes of everyday scenes : she won third prize in her graduating year with a painting " of a Chinese hawker displaying his wares to two girls standing at a kitchen door " , while two decades later exhibited in Australia a picture of a working @-@ class girl carting water at dusk .

While living in Étaples , Rae exhibited regularly at the Paris Salon , with her success reported in the Australian press . She had works hung on many occasions , always in what was referred to as the New Salon , including 1908 , 1909 , 1910 , 1911 , 1912 , 1913 , and 1914 . On some of the later occasions , her sister Alison 's works were also included .

When World War I broke out some Australians , such as Rix Nicholas , fled to England , however Rae stayed and became , along with Jessie Traill , one of only two Australian women artists to portray the war while living in France . When in 1918 Australia first appointed official war artists , sixteen men were chosen ; Rae , despite having lived in France for the duration of the conflict , was not included . She nevertheless documented prolifically the experience of the war in her adopted home town , creating over two hundred drawings . Most of these portrayed the Étaples Army Base Camp , " the largest of its kind ever established overseas by the British " , which at its zenith housed 100 @,@ 000 , including hospital services for up to 22 @,@ 000 patients . Most of the drawings are

of nocturnal scenes , possibly because during the war Rae and her sister both worked in the Voluntary Aid Detachment , and would have had little spare time during the days . Few of these works were acquired by public galleries , with art historian Sasha Grishin arguing that they were " generally regarded as too intimate , too personal and too feminine to be included " .

Museum curator Betty Snowden reviewed the collection of World War I drawings . She observed the influence of the post @-@ impressionist movement to which Rae was exposed when first she came to France , and her attention to the regimentation and tensions of camp life . Snowden wrote :

In her drawings she uses black outlines filled with flat areas of colour , a post @-@ impressionist technique reminiscent of some of the French poster artists of the late nineteenth century ... The regular patterning of men , tents and buildings in many of the works suggests the control that was imposed by the vast machine of men and modern war . In many drawings there is a strong sense of waiting : waiting to move into battle , waiting for the war to end , waiting to be sent home .

The Australian War Memorial holds eleven of Rae 's works , including Cinema Queue , which Snowden described as a " dramatic elevated night scene , with her use of strong glowing light against the deep black of the night , and gouache over pastel used to highlight the glow of lights in the dark . The long line of men waiting reflects a general mood of waiting prevalent in the camp ? and suggests that here even entertainment is dark and regimented . "

Rae 's mother died in France during the war . The sisters remained there until the 1930s , when Hitler 's rise to power prompted them to relocate to England , where they settled in St Leonards @-@ on @-@ Sea , in Sussex . Rae died on 16 March 1940 at Brighton Mental Hospital in Brighton .

= = Legacy = =

Reviewers ' assessment of Rae 's work varied . She was criticised for allowing her impressionist style to become extreme and visually distracting from her subjects , but that same approach was seen by another critic as charming , and exhibiting " harmonious colour and vigorous effects " .

Rae is not included in Max Germaine 's Dictionary of Women Artists in Australia , Caroline Ambrus 's The Ladies ' Picture Show , or Helen Topliss 's Modernism and Feminism : Australian Women Artists 1900 ? 1940 . Nevertheless , the secondary market for Rae 's works has been relatively strong , with one work selling in 2012 for 10 @,@ 000 Euros , as against a pre @-@ auction estimate of two @-@ thirds that sum . Works by Rae are held in the collections of the National Gallery of Australia , National Gallery of Victoria , and the Australian War Memorial . Outside Australia , her work is represented in the Musée du Touquet , just outside Étaples township .