

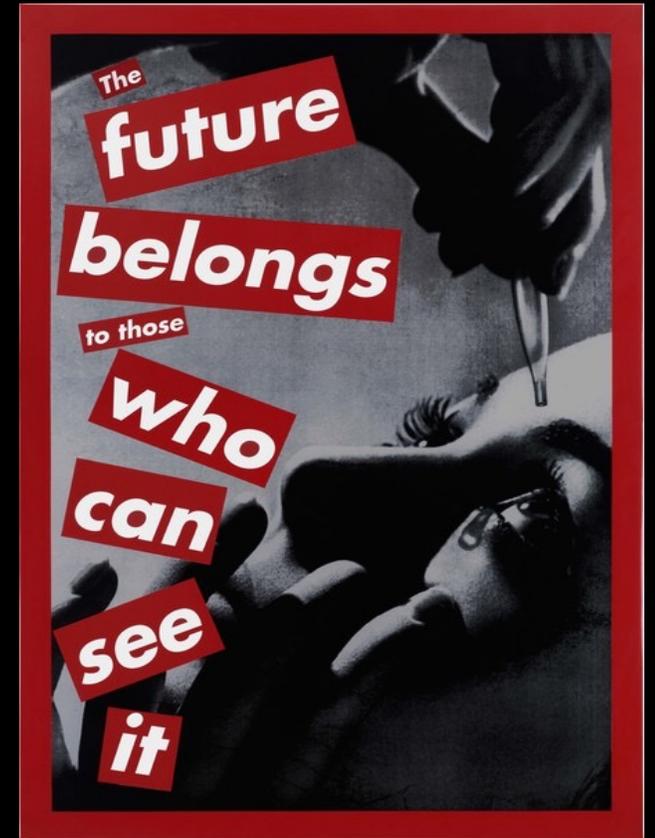


Judith Leyster, Self-Portrait, 1633

AHST 2331-001 (21655)
Understanding Art
Dr. Charissa N. Terranova
Spring 2022
Tuesdays and Thursdays 11:30-12:45 pm
ECSW 1.315 and SOM 1.217
Modality: Online Jan. 18-Feb. 4; In Person Feb.

Teaching Assistants:
Damian Enyaosah: damian.anyaosah@utdallas.edu
Merve Sahin: merve.sahin@utdallas.edu

Tuesday March 29 – Thursday March 31
Women in the Art of Europe and America, 1920-1945



Barbara Kruger, Untitled, 1997

Modernity
Modernization
Modernism

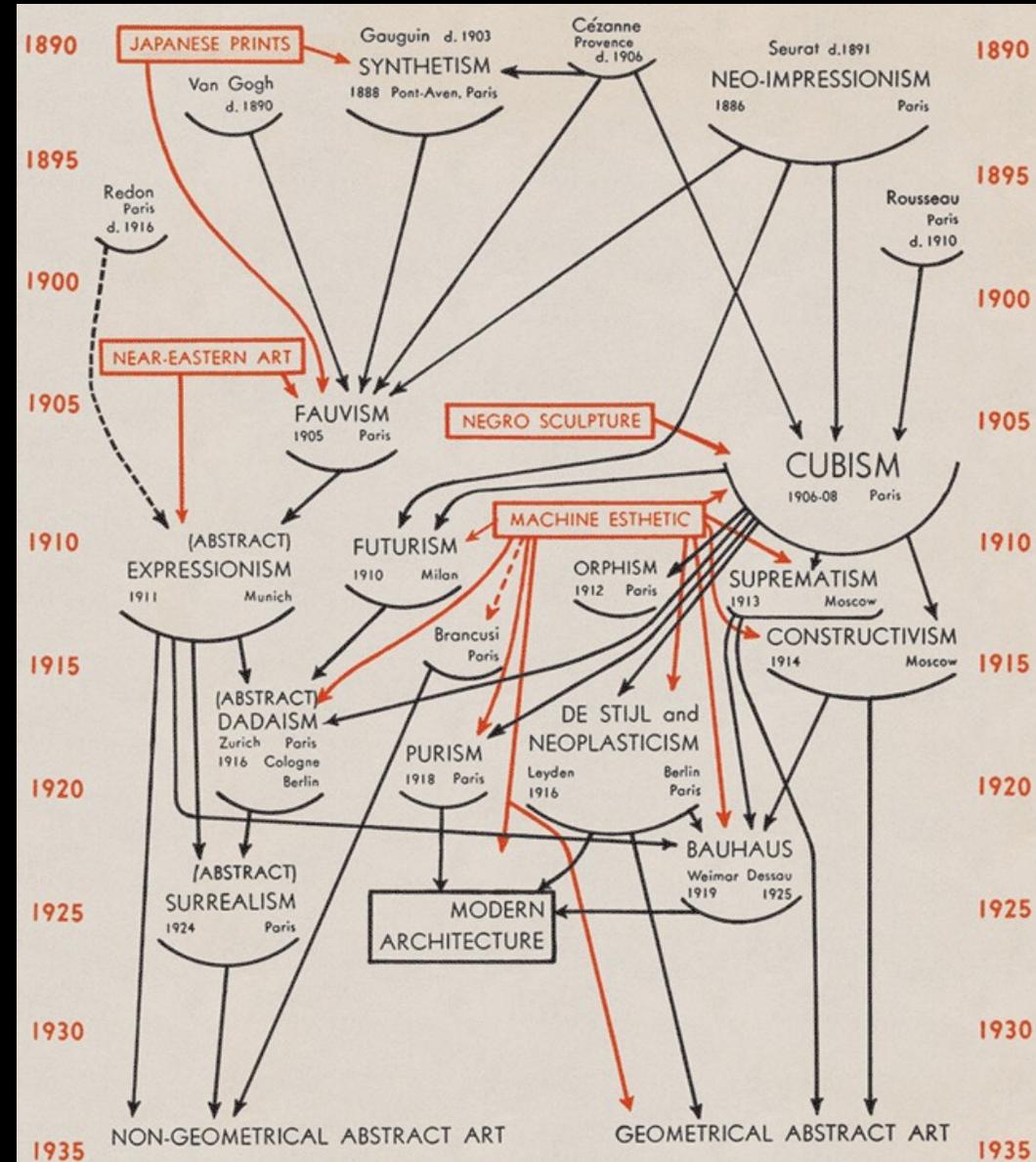
- Modernity – 16th-18th centuries; ages of discovery, doctrine of discovery, exploration, exploitation, empire, colonization, codification of nation-state, scientific revolution, democratic revolutions
- Modernization – 18th-19th centuries; age of industrialization, the instrumentalization of modernity, efficiency and speed
- Modernism – 20th century-ongoing; commentaries on and creative expressions in art and design about modernity and modernization

Whose modernism?

In the twentieth century the major institutional obstacles for women to acquire artistic training were removed. Therefore, women became practicing artists in significant numbers. However, just as this was beginning to occur, a theoretical/art historical construction known as “Modernism,” developed to marginalize, and frequently erase completely, works of art created by women artists. A number of influential studies have addressed the position of women in relationship to Modernism. This is a key concern when evaluating the activities of twentieth-century women artists.

For recent art history, Alfred Barr in 1936 began to construct a lineage or heritage of Modernism, prioritizing Picasso and Cubism and other movements practiced by male artists. In this genealogy, priority is given to abstraction and formalist experimentation. Women artists were frequently not as attracted to such types of art, because it displaced the subjective responses of the artist in favor of an impersonal, neutral formal language. Furthermore, men dominated avant-garde artists' groups of the early twentieth century. Women were permitted to exhibit most often as "wives" and "girlfriends." The ideology of Modernism prioritizes male activities and relegates women to the fringes as "followers" of male leaders. Male artists are "heroes" propelling art forward. Women artists are of little significance to the "major" movements: Their presence is limited and trivialized. Given that works by woman [sic] are generally never more than ten to twenty percent of the illustrations in textbooks, women appear to be only of minor or marginal interest to the history of art.

Katy Deepwell and others have cited Raymond Williams's model of culture in which a single "dominant" thread comes to stand for the entire field of art. Using Foucault's ideas, supported by an influential essay by Donna Haraway, we characterize Modernism as a form of "situated knowledge" not an inevitably "true" or "correct" view of the "history of twentieth-century art." In this constructed history, women artists only rarely make appearances. However, "Woman" is consistently present in representations. The nude female body dominates the canvases of the twentieth-century avant-garde, a pass material on which the male artist exerts active control.



CUBISM AND ABSTRACT ART

Europe and America: 1920-1945

- Interwar Period 1919-1933
 - Paris
 - Weimar Republic, Germany
 - Dada
 - Bauhaus
- WW II 1939-1945 Great Britain
- USA
- Canada
- Women of Surrealism

Women of the Left Bank: Paris between the Wars



Romaine Brooks, Self-Portrait, 1923



Romaine Brooks, Una, Lady Troubridge, 1924

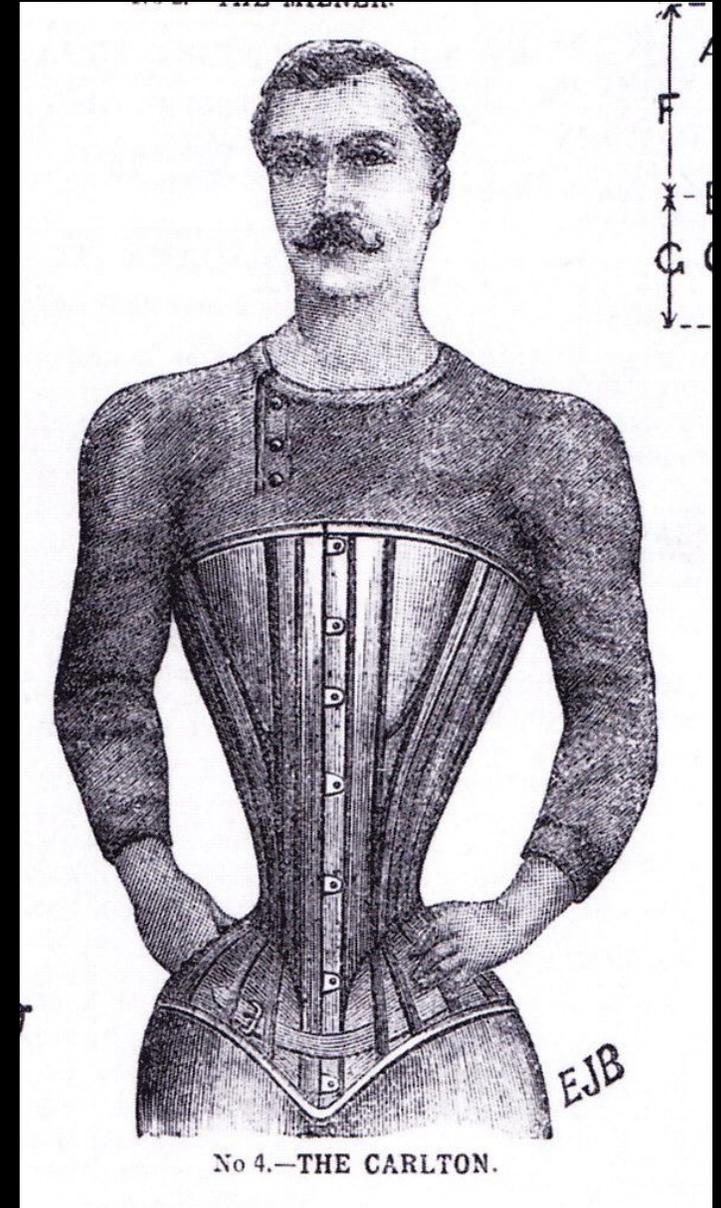


Romaine Brooks [1874-1970]
Dandy
Androgyne

Dandy



Sporty Parisian dandies of the 1830s: a tight corset helped one achieve his silhouette.



Woman as Dandy
and
Androgyne



Publicity photograph of Vesta Tilley as a man, late 19th century

“Dandyism is a sunset; like the declining daystar, it is glorious, without heat and full of melancholy.” Baudelaire [1863]

Weimar Germany 1919-1933

The New Woman of the Weimar Republic





WOMEN VOTING FOR THE FIRST TIME IN GERMANY 1919

- New educational and employment opportunities for women.
- Young middle-class women increasingly employed in secretarial and other 'white collar' jobs.
- More disposable income & interaction with the outside world freed them from family influence.
- Wages spent on consumer goods and entertainment – fashion, cosmetics, cinema etc.
- Absence of young men brought about changes in sexual attitudes/behaviour.

"The 'new woman' was the most renowned symbol of the sexual revolution of the 1920s. She had short hair, the famed Bubikopf; she was slender, athletic, erotic, and amaternal. She smoked and sometimes wore men's clothes. She went out alone, had sex as she pleased. She worked, typically in an office or in the arts, and lived for today and for herself, as Elsa Herrmann wrote in yet another of the Weimar books, *So ist die neue Frau* (This Is the New Woman), devoted to the topic. The woman of yesterday lived for her husband and her children and sacrificed for the family. The new woman believes in equal rights, and strives to be self-reliant in economic terms. The war, argued Herrmann, brought women no substantive gains, but it did "awaken . . . them from their lethargy and laid upon them the responsibility for their own fate."



Fig. 1. "Premier Stockings." *BIZ*,
December 21, 1924

6-fach wöchentlich 14-tägig Montags

4. Jahrgang — Nummer 10
14. Mai 1928 20 Pf.

Die Freundin

Offizielles Publikationsorgan
des „Bundes für Frauenrecht, e. V.", Berlin.
(Das ideale Freundschaftsblatt)
Halbmonatsheft für Aufklärung über ideale Frauenfreundschaft

Aus dem Inhalt:

- Die homosexuelle Frau und die Reichstagswahl
-
- Was ist Schund und Schmutz?
-
- Rauchende Frauen
-
- Der Klub der Freundinnen
-
- Wiederholungen


 A photograph of two women standing outdoors. The woman on the left is wearing a light-colored, short-sleeved dress with a dark belt and a wide skirt. The woman on the right is wearing a light-colored, long-sleeved dress with a dark belt and a wide skirt. They are both looking towards the camera.


Fig. 6. "Hello, I am looking for work!" (author's translation). *Der Weg der Frau*, December 1931

"The Girlfriend: Journal for Ideal
Friendship between Women"
magazine for lesbians

BERLINS LESBISCHE FRAUEN



VORWORT

von Dr. Magnus Hirschfeld

3. Januar 1926.
Nummer 1
35. Jahrgang

Berliner

Preis
des Heftes
20 Pfennig

Illustrierte Zeitung

Verlag Ullstein Berlin SW 68



Profit Neujahr!



Marlene Dietrich
(1901-1992)



Left: Hannah Höch and Raoul Hausmann (1886-1971) in front of her photomontage at the 1920 International Dada Art Fair in Berlin



Right: Hannah Höch (1889-1978) with her partner Til Brugman (1888-1958) and a cat (above) Höch and Brugman (below)



149 Hannah Höch and Til Brugman around 1930

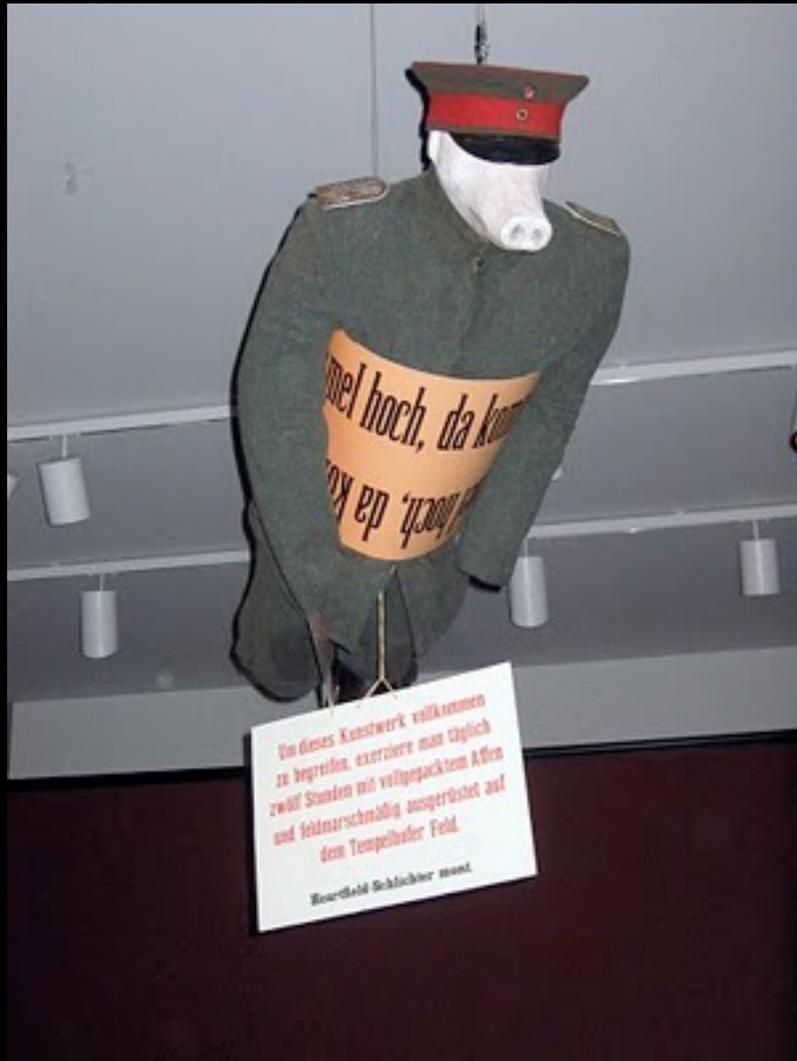
Höch reflected, "Most of our male colleagues continued for a long while to look upon us as charming and gifted amateurs, denying us implicitly any real professional status."



First International Dada Fair, Berlin, 1920 "Art is dead! Long live Tatlin!"



Tatlin, Model for the Monument to the 3rd International in wood and wire displayed at the VIIIth Congress of the Soviets held in December, 1920



John Heartfield and Rudolf Schlichter
Preussischer Erzengel (Prussian Archangel), 2004 (reconstruction of lost 1920 original)



John Heartfield, Cover of the exhibition catalogue of First International Dada Fair (Erste Internationale Dada-Messe)



Raoul Hausmann, Spirit of Our Time, 1919

Dadasoph

"The German wants only his order, his king, his Sunday sermon, and his easy chair."

--Raoul Hausmann



Photomontage

She noted that “there are no limits to the materials available for pictorial collages—above all they can be found in photography, but also in writing and printed matter, even in waste products.”

Hannah Höch, Cut with the Dada Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany, 1919

Hannah Höch, Pretty Girl, 1920



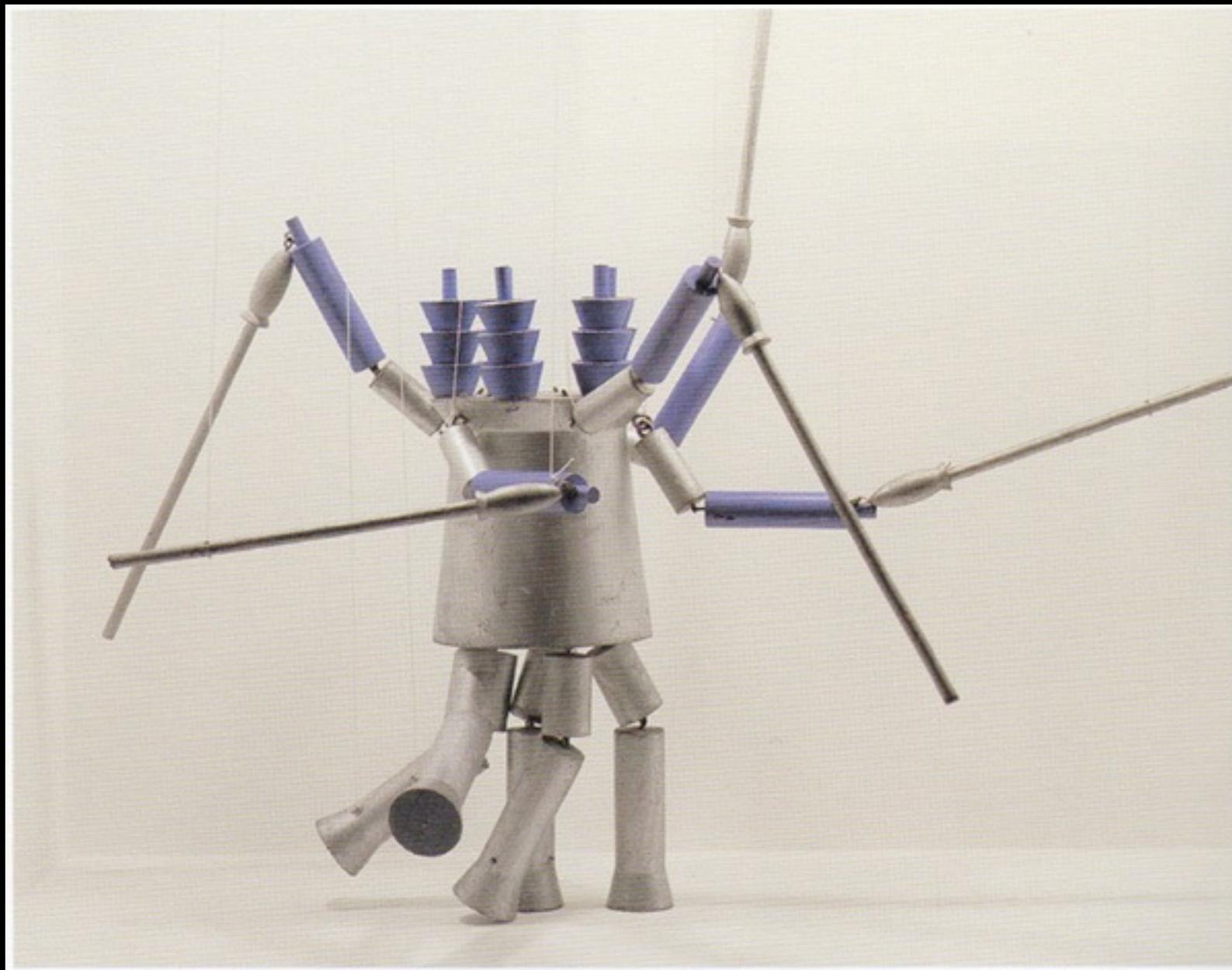


Jean (Hans) and Sophie Taeubur Arp in their studios

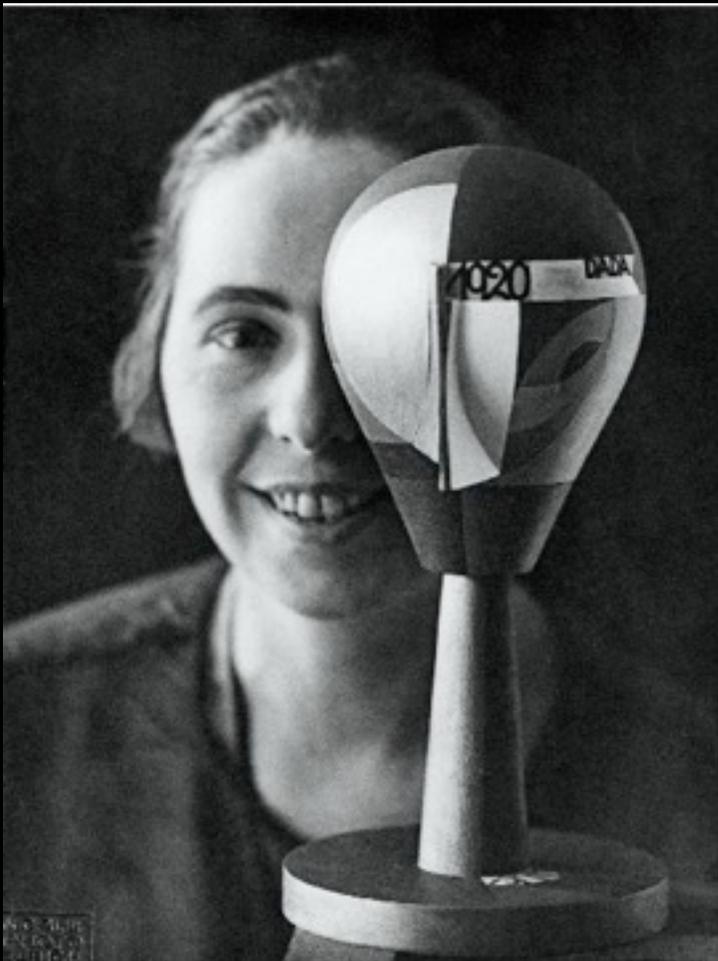
Kachina Doll Outfits by Sophie Taeubur Arp, 1922





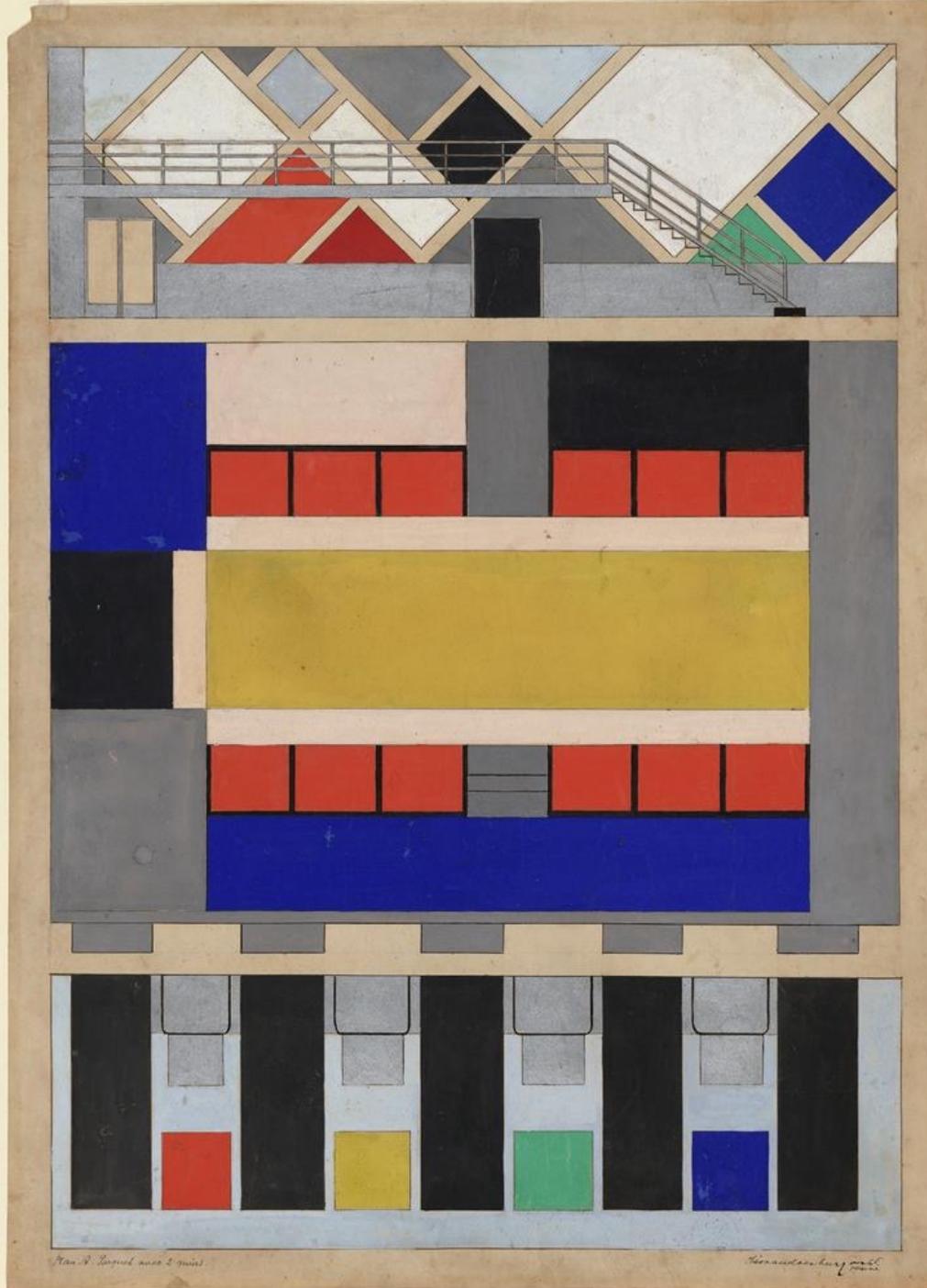


Sophie Taeuber Arp, Marionette, 1918



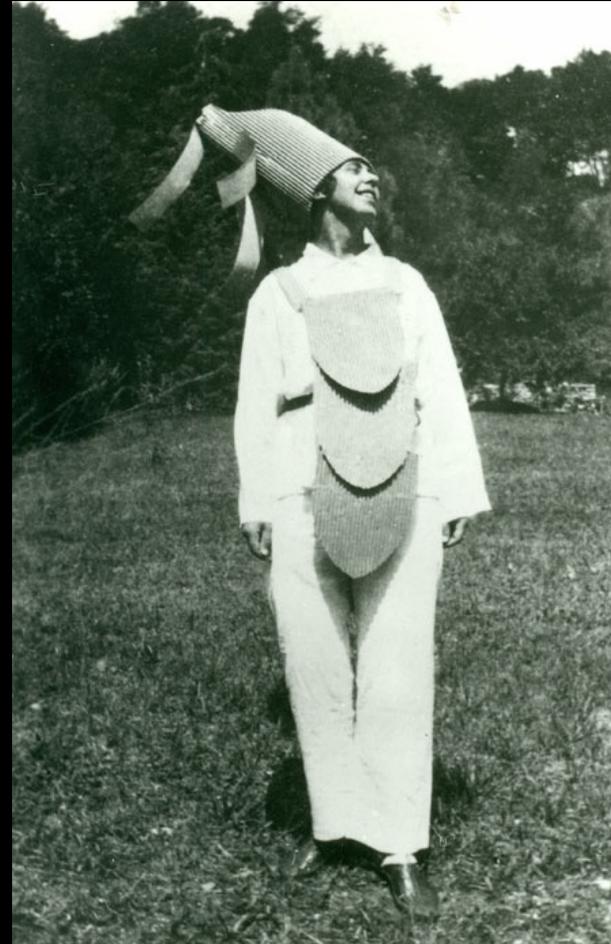
Sophie Taeuber-Arp, Dada Head,

1920

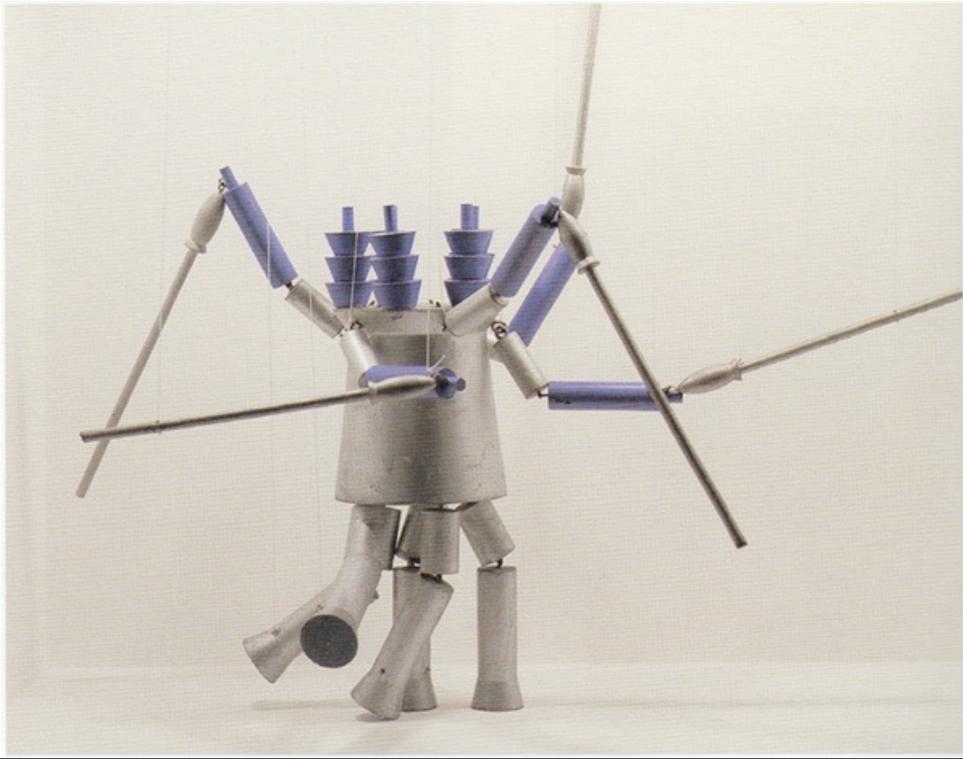


Theo Van Doesburg, Sophie Taeuber-Arp, Jean Arp, Café Aubette
Strasbourg, France Color scheme for
floor and long walls of ballroom,
preliminary version, 1927





Above: Sophie Taeuber-Arp in
Ascona, Switzerland, 1925
Left: Jean Arp, Forest, 1916



Suzanne Duchamp, Solitude-Funnel 1921

Hannah Höch, Pretty Girl, 1920

Sophie Taeuber Arp, Marionette, 1918

Women of the Bauhaus

Umfang der Lehre.

Die Lehre im Bauhaus umfaßt alle praktischen und wissenschaftlichen Gebiete des bildnerischen Schaffens.

- A. Baukunst.
- B. Malerei.
- C. Bildhauerei

einschließlich aller handwerklichen Zweiggebiete.

Die Studierenden werden sowohl handwerklich (1) wie zeichnerisch-malerisch (2) und wissenschaftlich-theoretisch (3) ausgebildet.

1. Die handwerkliche Ausbildung — sei es in eigenen allmählich zu ergänzenden, oder fremden durch Lehrvertrag verpflichteten Werkstätten — erstreckt sich auf:

- a) Bildhauer, Stanzmetzen, Stukkature, Holzbildhauer, Keramiker, Gipsgießer.
- b) Schmiede, Schlosser, Gießer, her.
- c) Tischler.
- d) Dekorationsmaler, Glasmaler, Mosaiker, Emallöre.
- e) Radierer, Holzschneider, Lithographen, Kunstdrucker, Zislöre.
- f) Weber.

Die handwerkliche Ausbildung bildet das Fundament der Lehre im Bauhause. Jeder Studierende soll ein Handwerkerlernen.

2. Die zeichnerische und malerische Ausbildung erstreckt sich auf:

- a) Freies Skizzieren aus dem Gedächtnis und der Fantasie.
- b) Zeichnen und Malen nach Kopien, Akten und Tieren.
- c) Zeichnen und Malen von Landschaften, Figuren, Pflanzen und Stillleben.
- d) Komponieren.
- e) Ausführen von Wandbildern, Tafelbildern und Bilderschreinen.
- f) Entwerfen von Ornamenten.
- g) Schriftzeichnen.
- h) Konstruktions- und Projektionszeichnen.
- i) Entwerfen von Außen-, Garten- und Innenarchitekturen.
- k) Entwerfen von Möbeln und Gebrauchsgegenständen.

3. Die wissenschaftlich-theoretische Ausbildung erstreckt sich auf:

- a) Kunstgeschichte — nicht im Sinne von Stilgeschichte vorgetragen, sondern zur lebendigen Erkenntnis historischer Arbeitsweisen und Techniken.
- b) Materialkunde.
- c) Anatomie — am lebenden Modell.
- d) physikalische und chemische Farbenlehre.
- e) rationelles Malverfahren.
- f) Grundbegriffe von Buchführung, Vertragsabschlüssen, Verdingungen.
- g) allgemein interessante Einzelvorträge aus allen Gebieten der Kunst und Wissenschaft.

Einteilung der Lehre.

Die Ausbildung ist in drei Lehrgänge eingeteilt:

- I. Lehrgang für Lehrlinge.
- II. „ „ „ Gesellen.
- III. „ „ „ Jungmeister.

Die Einzelausbildung bleibt dem Ermessen der einzelnen Meister im Rahmen des allgemeinen Programms und des in jedem Semester neu aufzustellenden Arbeitsverteilungsplanes überlassen.

Um den Studierenden eine möglichst vielseitige, umfassende technische und künstlerische Ausbildung zuteil werden zu lassen, wird der Arbeitsverteilungsplan zeitlich so eingeteilt, daß jeder angehende Architekt, Maler oder Bildhauer auch an einem Teil der anderen Lehrgänge teilnehmen kann.

Aufnahme.

Aufgenommen wird jede unbescholtene Person ohne Rücksicht auf Alter und Geschlecht, deren Vorbildung vom Meisterrat des Bauhauses als ausreichend erachtet wird, und soweit es der Raum zuläßt. Das Lehrgeld beträgt jährlich 180 Mark (es soll mit steigendem Verdienst des Bauhauses allmählich ganz verschwinden). Außerdem ist eine einmalige Aufnahmegebühr von 20 Mark zu zahlen. Ausländer zahlen den doppelten Betrag. Anfragen sind an das Sekretariat des Staatlichen Bauhauses in Weimar zu richten.

APRIL 1919.

Die Leitung des
Staatlichen Bauhauses in Weimar:
Walter Gropius.



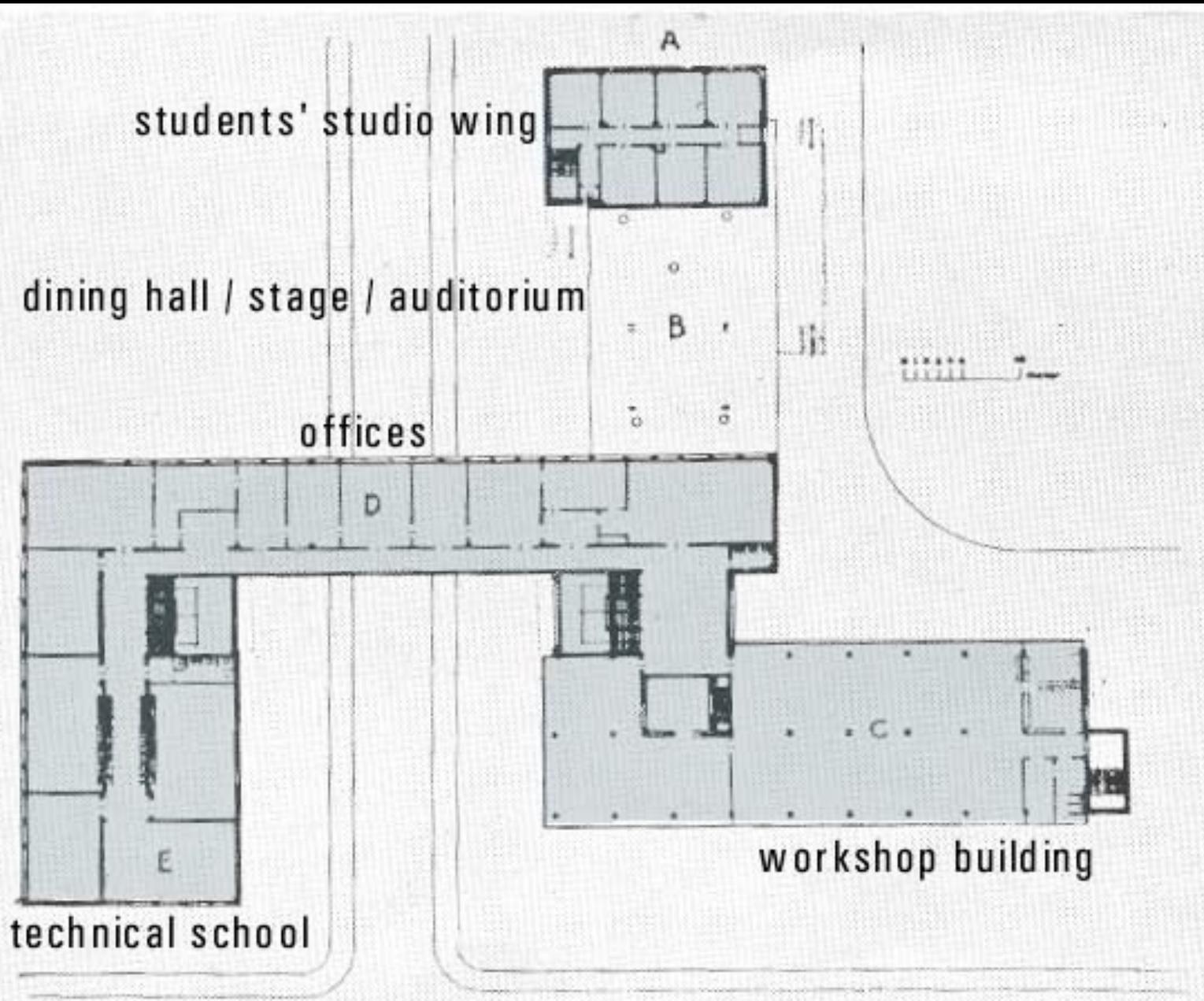
The ultimate goal of all art is the building! The ornamentation of the building was once the main purpose of the visual arts, and they were considered indispensable parts of the great building. Today, they exist in complacent isolation, from which they can only be salvaged by the purposeful and cooperative endeavours of all artisans. Architects, painters and sculptors must learn a new way of seeing and understanding the composite character of the building, both as a totality and in terms of its parts. Their work will then re-imbue itself with the spirit of architecture, which it lost in salon art.

...
Let us create a new guild of craftsmen, without the class distinctions which raise an arrogant barrier between craftsman and artist. Together let us conceive and create the new building of the future, which will embrace architecture and sculpture and painting in one unity and which will rise one day toward heaven from the hands of a million workers like the crystal symbol of a new faith.

Walter Gropius, Proclamation of the Weimar Bauhaus, 1919



Walter Gropius, Bauhaus School, Dessau, 1926



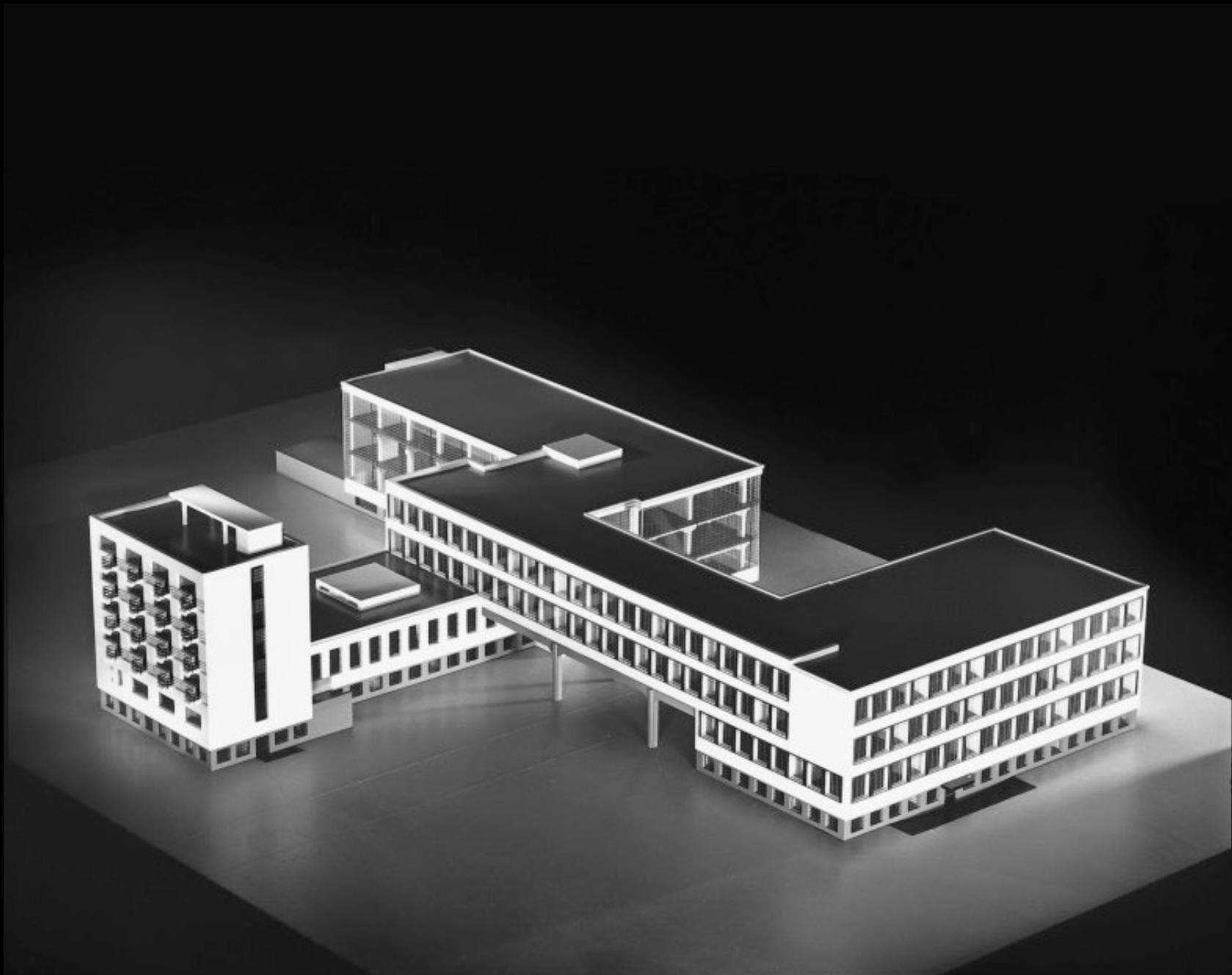
students' studio wing

dining hall / stage / auditorium

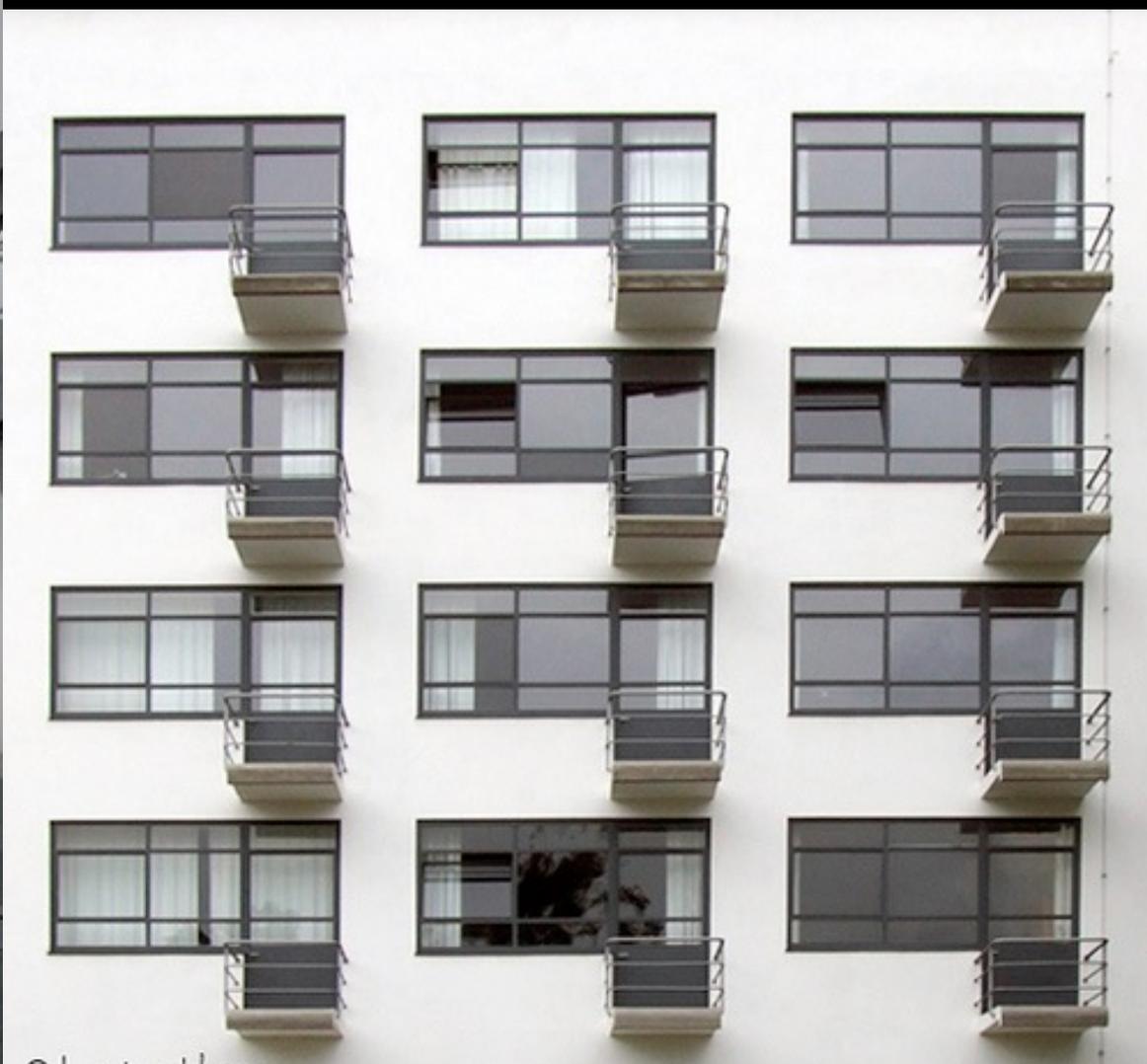
offices

workshop building

technical school

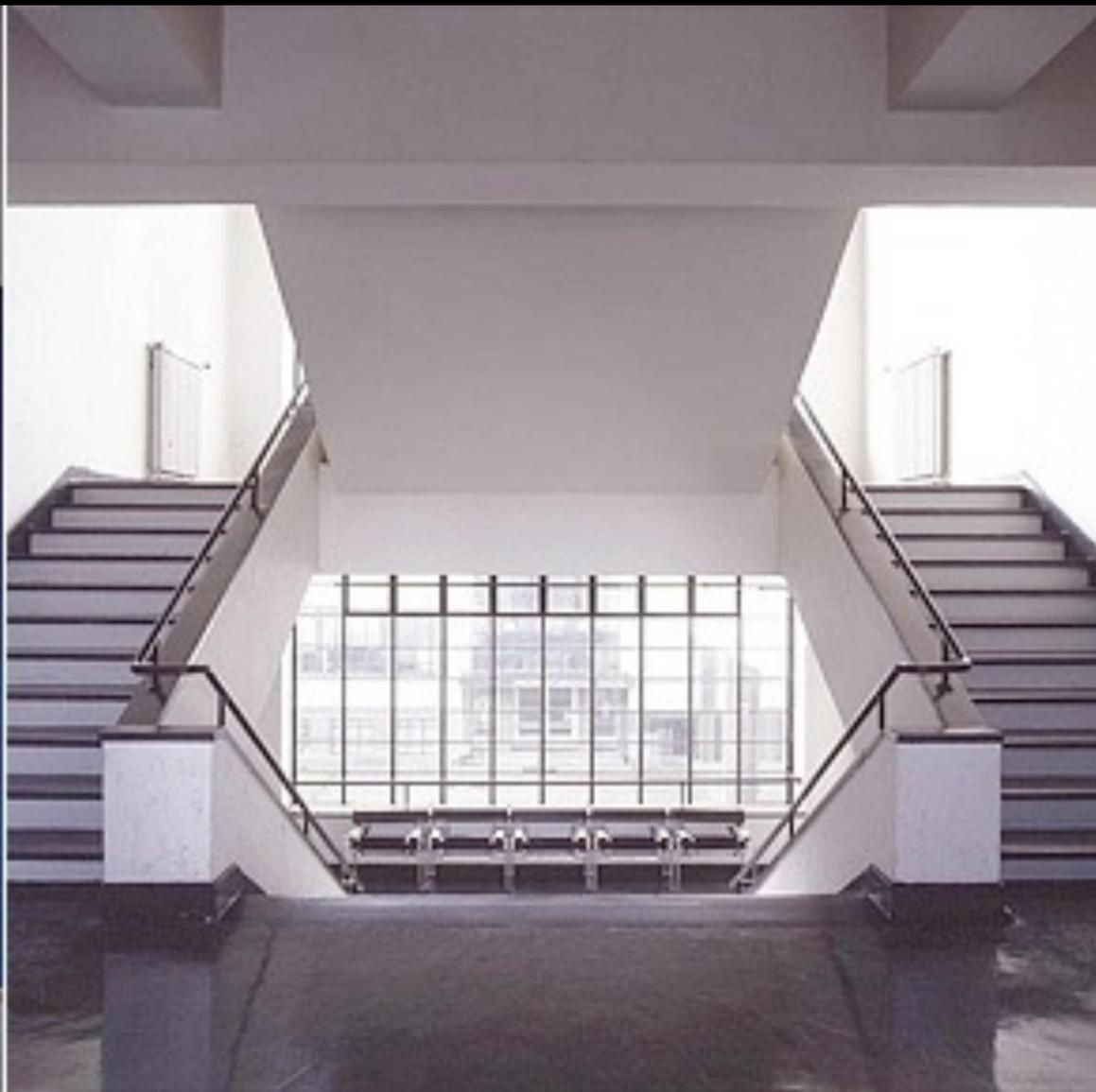






© Hansmann



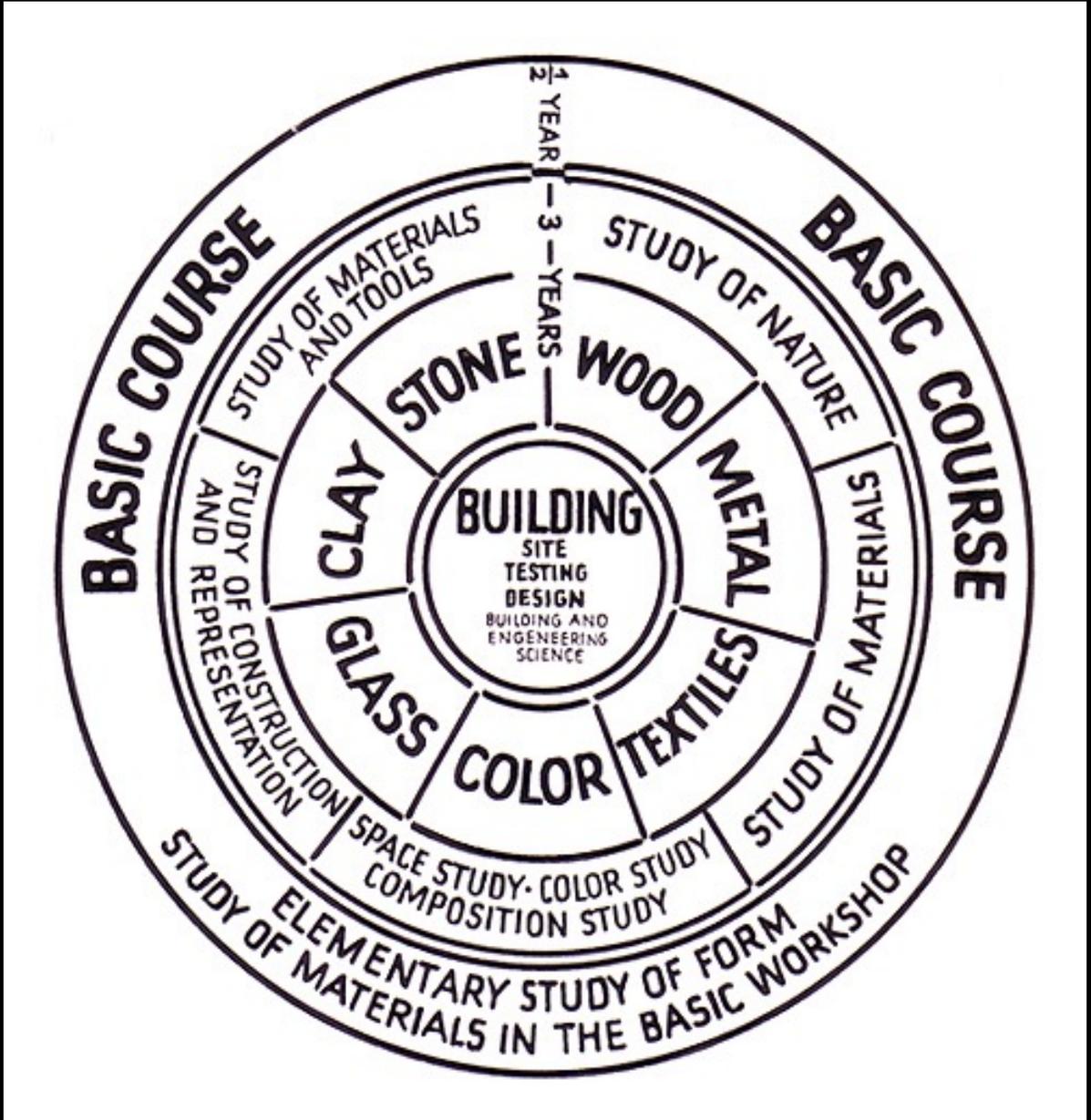
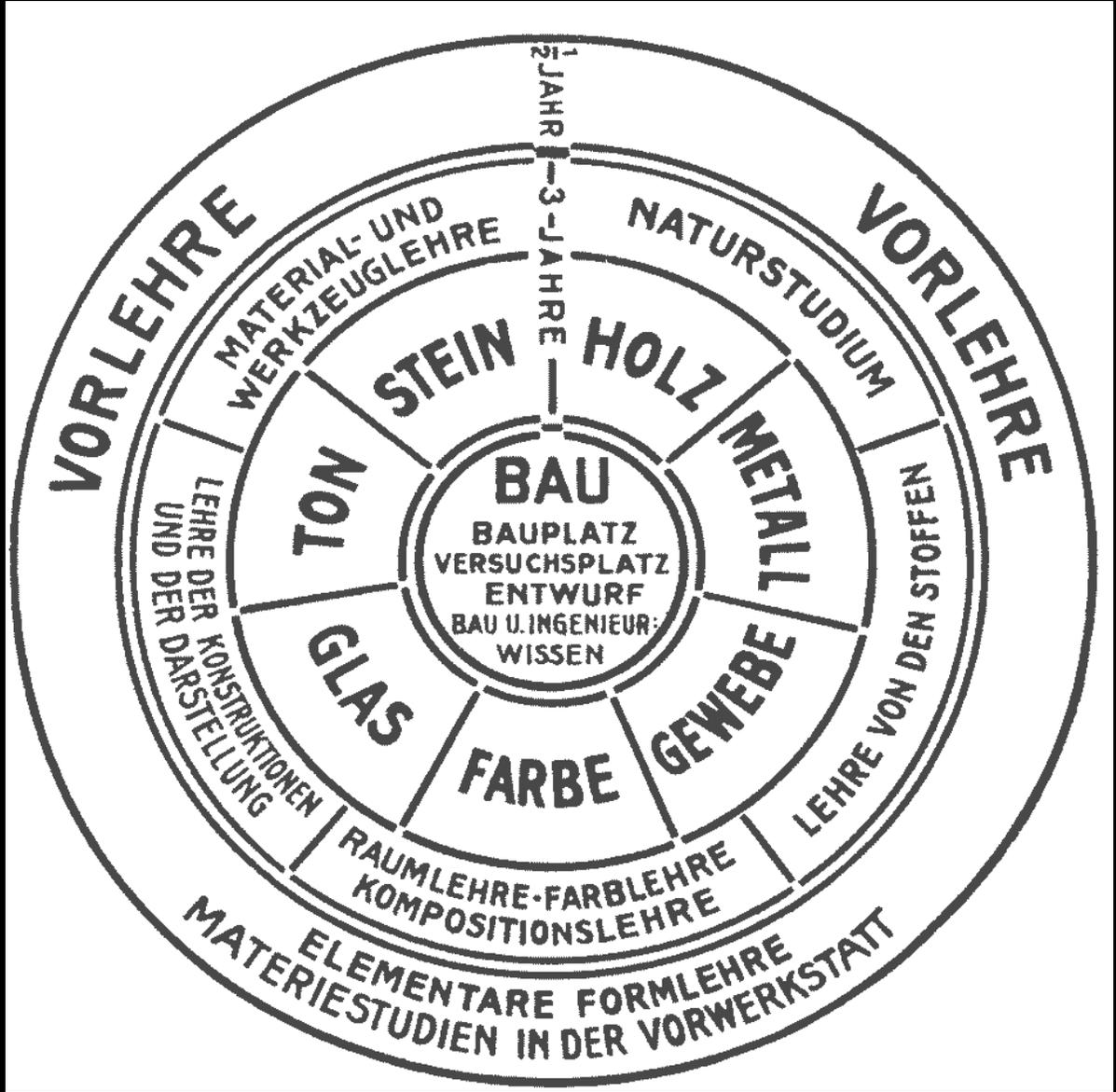








Auditorium, Marcel Breuer designed chairs



Bauhaus curriculum

Bauhaus Workshops: Weaving





Right: The women from Bauhaus weaving workshop on the staircase of the Bauhaus building in Dessau, 1927





ausweis

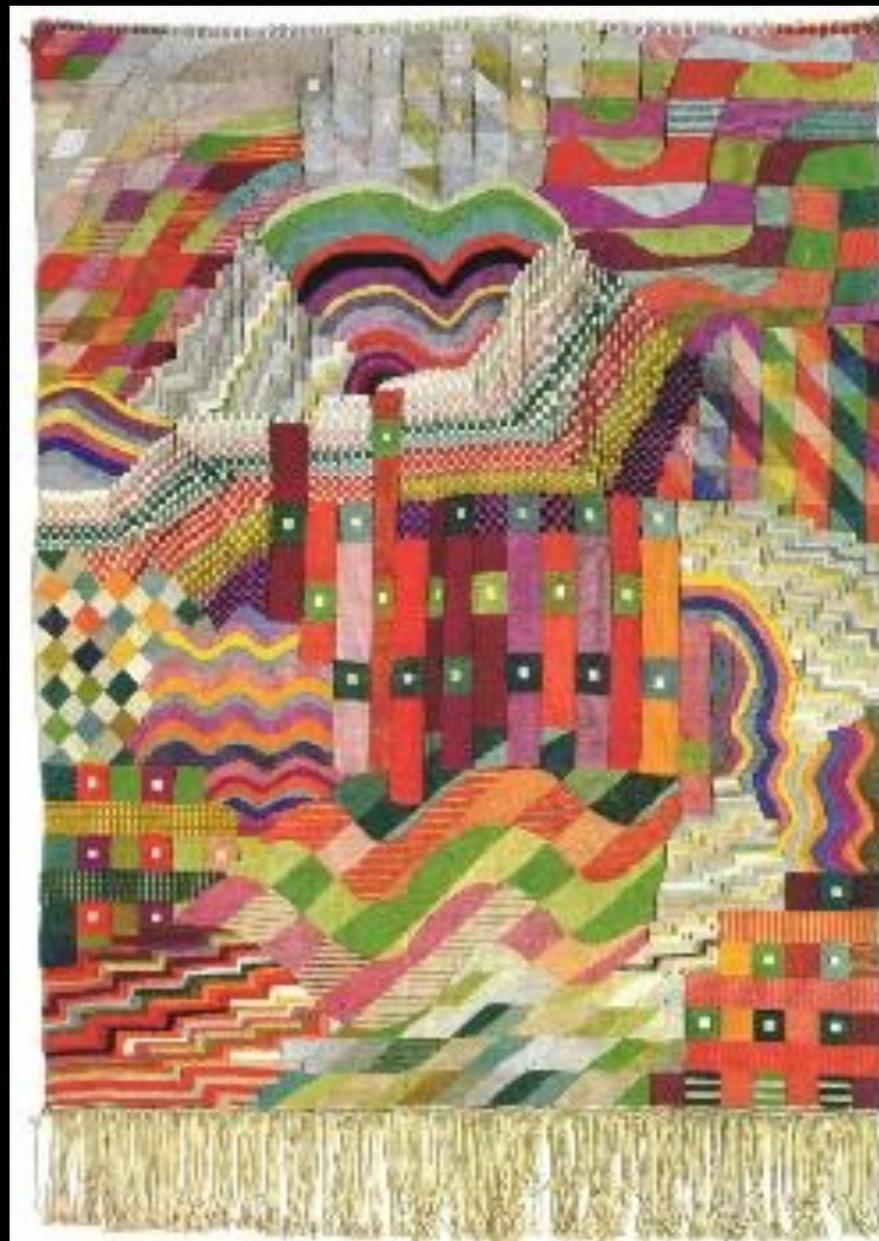
gültig für die auf der rückseite gestempelten semester

bauhaus dessau

Gunta Stölzl
meister

ist ~~studierende~~ des bauhauses in dessau

Gunta Stölzl [1897-1983]



Gunta Stölzl, Wall hanging "Slit Tapestry Red/Green" 1927/28



Gunta Stölzl textiles on a Marcel Breuer chair (1922)



Center top: Anni Albers at the Bauhaus, circa 1929

Center bottom: Anni Albers, Anni Albers in her weaving studio at Black Mountain College, 1937



Diasporic Bauhaus

**Texas Bauhaus
(1940-1975)**

Experimental Photography by Carlotta Corpron (1901-1988), Professor of Photography at TWU



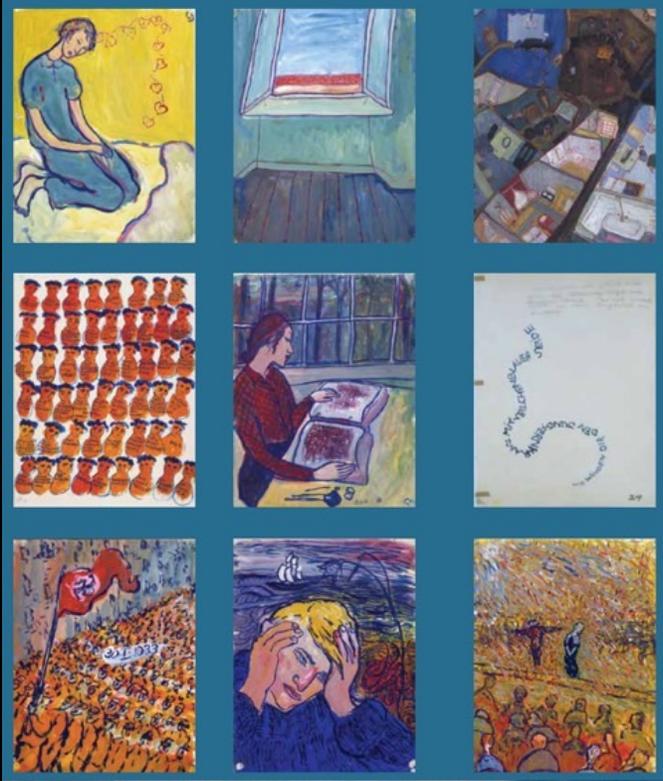
Experimental Photography by Ida Lansky (1901-1988), student of Corpron and librarian at UTA



Experimental Photography by Barbara Lucile Maples (1912-1999) friend of Corpron and art teacher in DISD



Charlotte Salomon [1917-1943]



Charlotte Salomon, Life? Or Theatre? 1940-42

Great Britain



Dame Laura Knight, Ruby Loftus
Screwing a Breech Ring, 1943



Barbara Hepworth, Single Form, Monument to Dag Hammarskjold, 1964



Concrete Art

- Geometric abstraction
- Universal elements
- Abstract, nonrepresentational vocabulary

Barbara Hepworth, Single Form, Monument to Dag Hammarskjold, 1964

United States



Florine Stettheimer, A Model (Nude Self-Portrait), 1915



Edouard Manet, Olympia, 1863



Florine Stettheimer, A Model (Nude Self-Portrait), 1915

Florine Stettheimer, Cathedrals of Fifth Avenue, 1931
60 × 50 in.

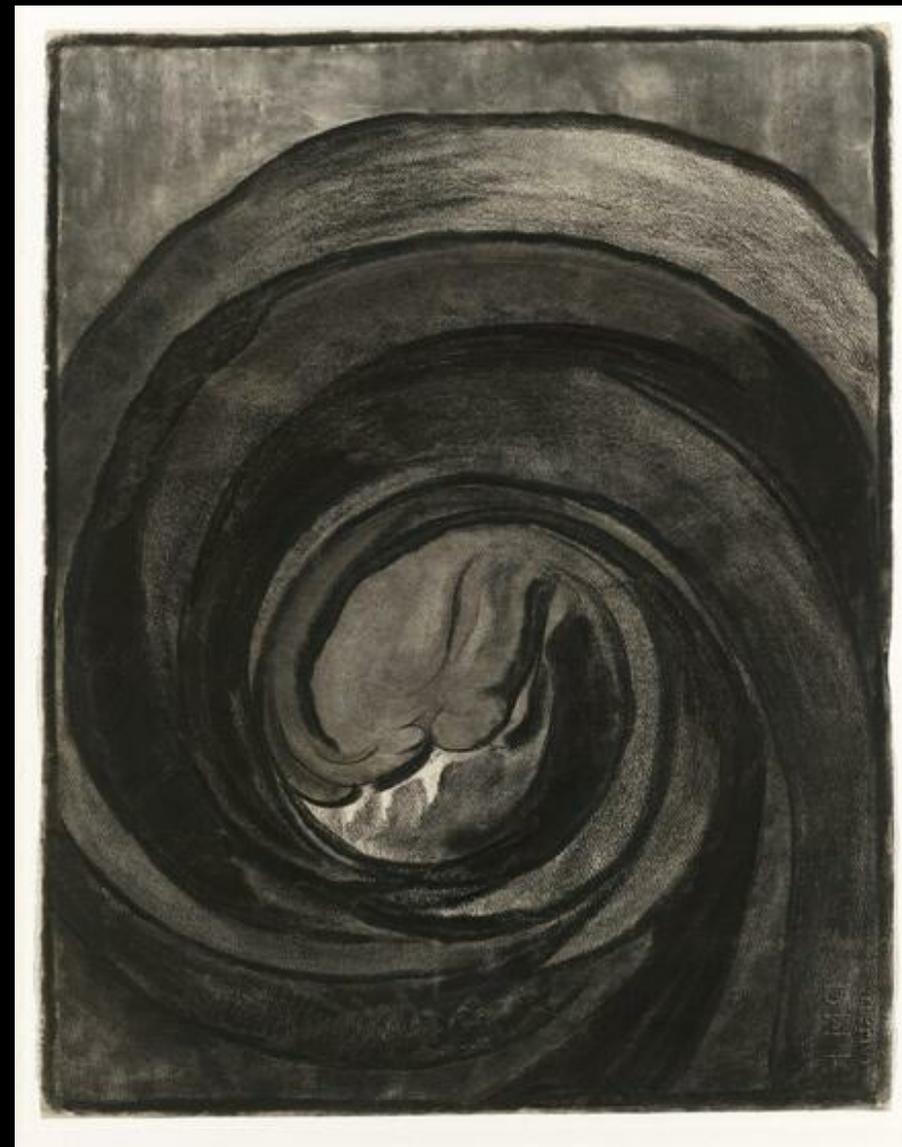


Georgia O'Keeffe
(1887-1986)





Georgia O'Keeffe, No. 13 - Special
(Drawing No. 13), 1916



Georgia O'Keeffe, No. 8 - Special
(Drawing No. 8), 1916



Georgia O'Keeffe, Red Canna, 1919



Georgia O'Keeffe, Red Canna, 1924



Alice Paul and Crystal Eastman, authors of the original Equal Rights Amendment in 1923

Equal Rights Amendment

IN THE HOUSE OF REPRESENTATIVES.

DECEMBER 13, 1923.

Mr. ANTHONY introduced the following joint resolution; which was referred to the Committee on the Judiciary and ordered to be printed.

JOINT RESOLUTION

Proposing an amendment to the Constitution of the United States.

1 *Resolved by the Senate and House of Representatives*
2 *of the United States of America in Congress assembled*
3 *(two-thirds of each House concurring therein),* That the
4 following article is proposed as an amendment to the Con-
5 stitution of the United States which shall be valid, to all
6 intents and purposes, as part of the Constitution when
7 ratified by the legislatures of three-fourths of the several
8 States:

ARTICLE XX.

10 "Men an women shall have equal rights throughout
11 the United States and every place subject to its jurisdiction.

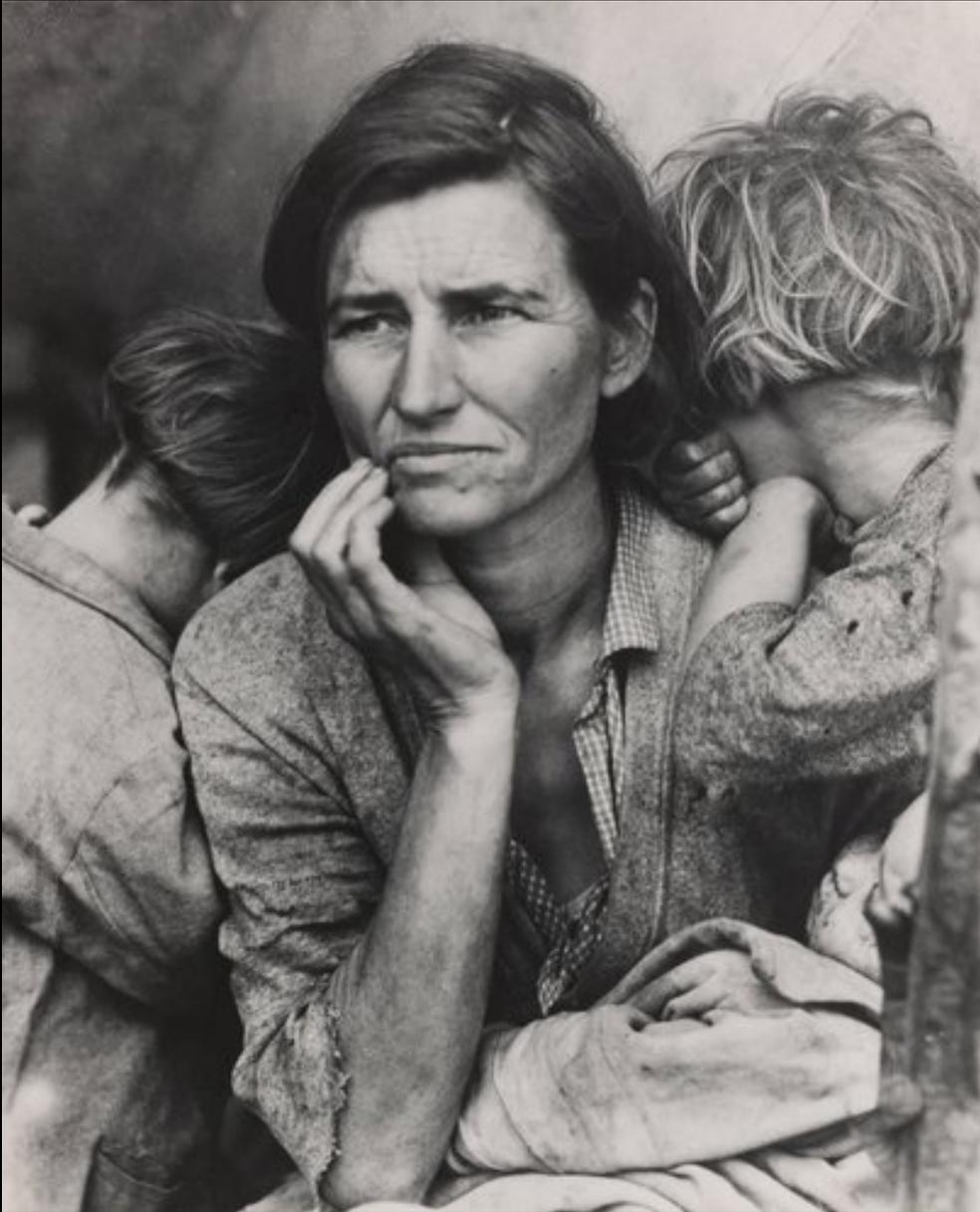
12 "Congress shall have power to enforce this article by
13 appropriate legislation."



Works Progress
Administration (WPA)

Farm Security
Administration (FSA)

Dorothea Lange, Migrant Mother of 6, Age 32, 1936



I saw and approached the hungry and desperate mother, as if drawn by a magnet. I do not remember how I explained my presence or my camera to her, but I do remember she asked me no questions. I made five exposures, working closer and closer from the same direction. I did not ask her name or her history. She told me her age, that she was thirty-two. She said that they had been living on frozen vegetables from the surrounding fields, and birds that the children killed. She had just sold the tires from her car to buy food. There she sat in that lean-to tent with her children huddled around her, and seemed to know that my pictures might help her, and so she helped me. There was a sort of equality about it.

-- Dorothea Lange

Dorothea Lange, Migrant Mother of 6, Age 32, 1936

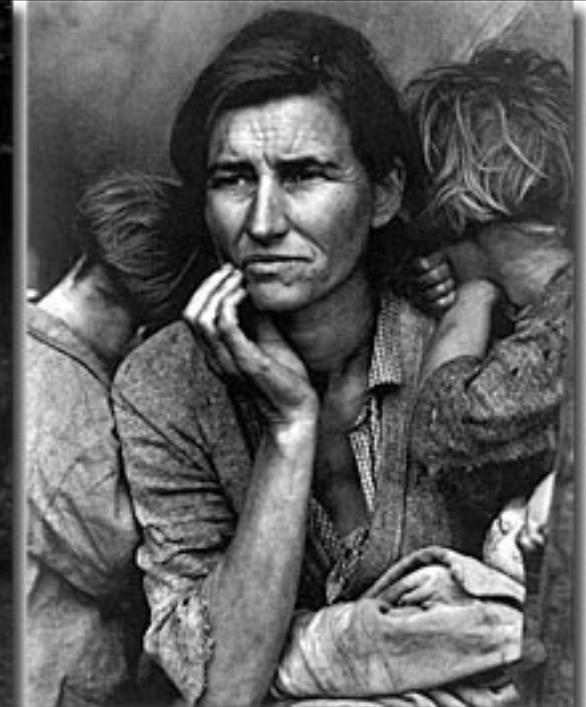


Different versions of Migrant Mother (Florence Owens Thompson) by Dorothea Lange

Different versions of Migrant Mother by Dorothea Lange



Florence Thompson and her daughters Norma Rydlewski (in front), Katherine McIntosh, and Ruby Sprague, at Norma's house, Modesto, CA, June 1979, by Bill Ganzel. [To hear Florence's story, click here.](#)



Migrant Mother [Florence Thompson with her daughters], Nipomo, CA, March 1936, by Dorothea Lange.

WORLD'S HIGHEST STANDARD OF LIVING

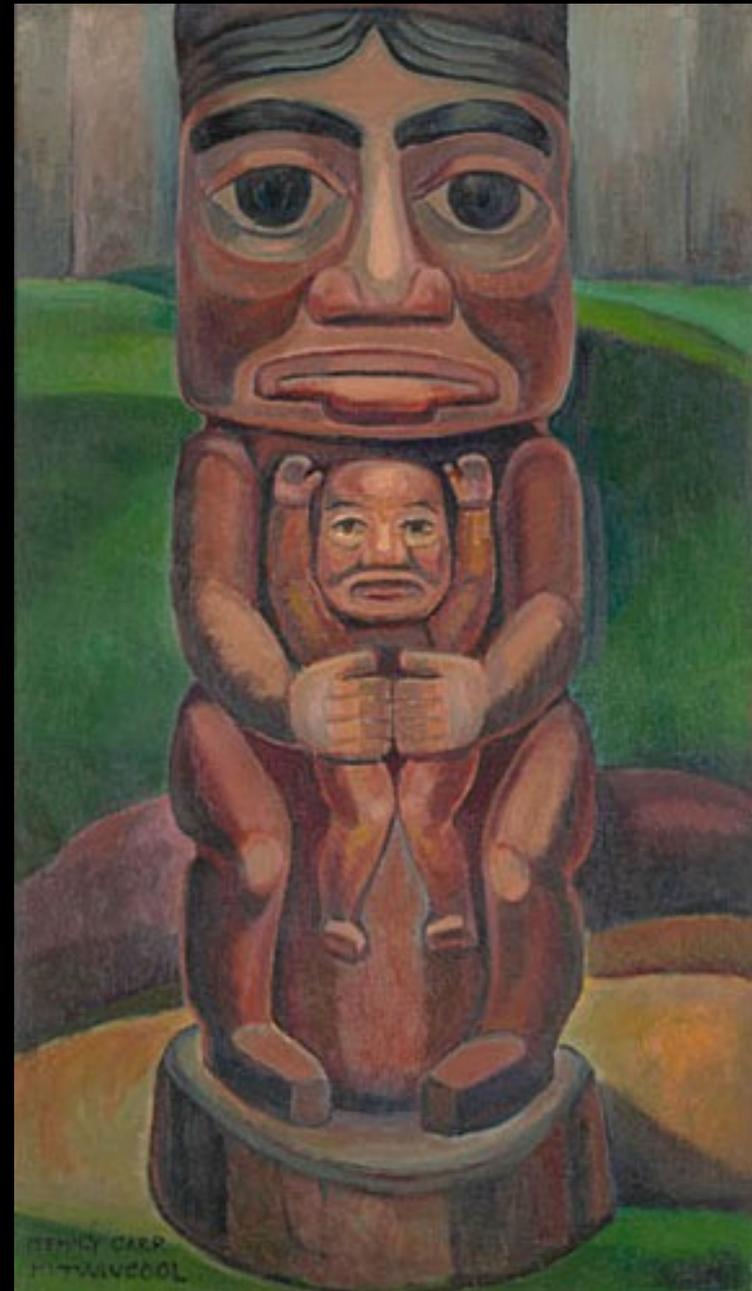


Margaret Bourke-White,
At the Time of the
Louisville Flood, 1937

Canada



Emily Carr, Kitwancool, 1928



Emily Carr, Base of Kitwancool Pole, c. 1928 - 1929

Women Artists of Surrealism

ANDRÉ BRETON

QU'EST-CE QUE LE
SURRÉALISME?



RENÉ HENRIQUEZ, Editeur
Rue d'Edimbourg, 13, BRUXELLES



Left: André Breton, Qu'est-ce que le Surréalisme? 1934
Right: Painting on cover and below Rene Magritte, The Rape, 1934-35



Meret Oppenheim, Object (Lunch in Fur), 1936



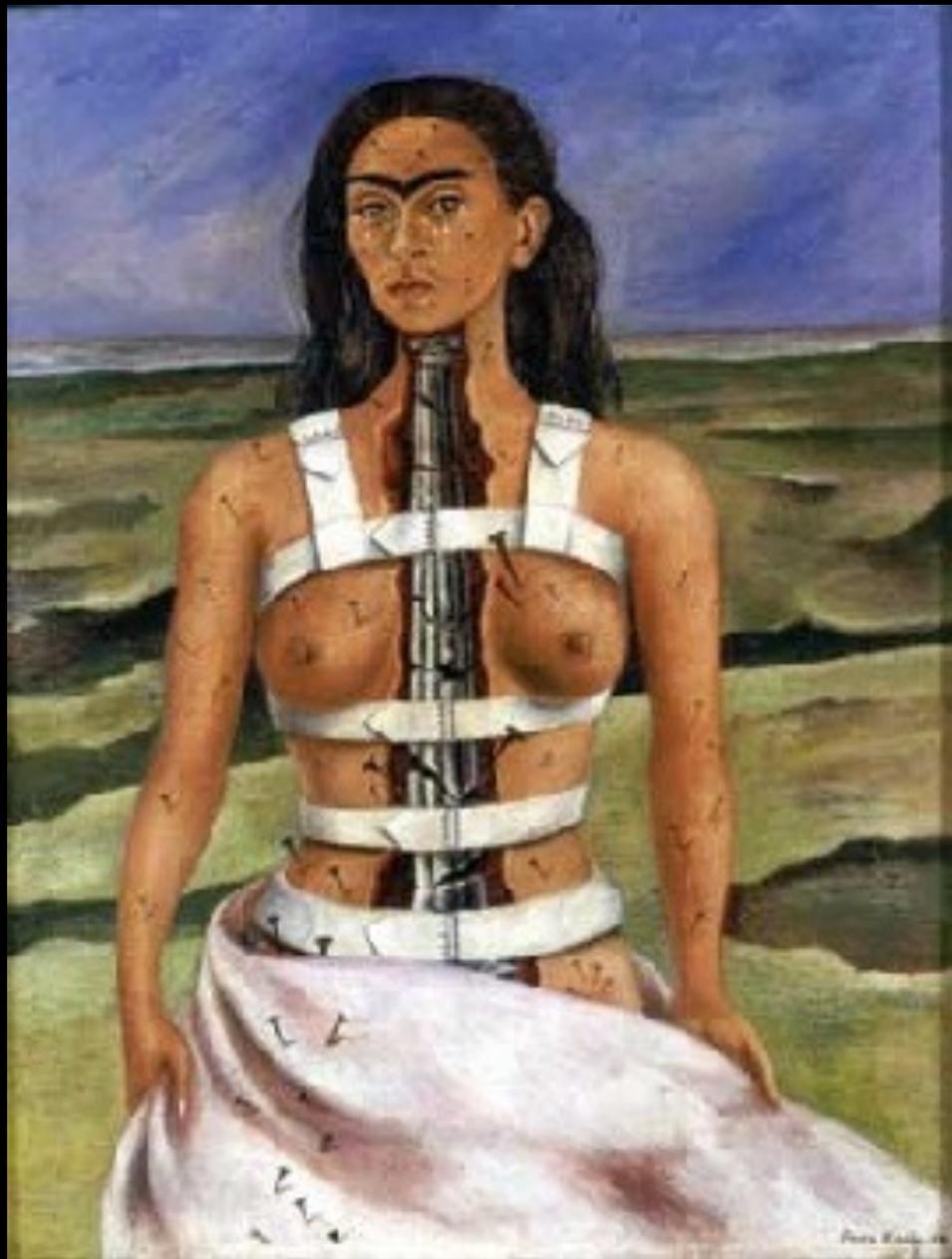
Meret Oppenheim, My Nursemaid, 1936



Frida Kahlo (1907-1954) working from bed



Frida Kahlo, The Two Fridas, 1939



Frida Kahlo, The Broken Column, 1944



Selma Hayek playing Frida Kahlo in *Frida* (2002)