



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:

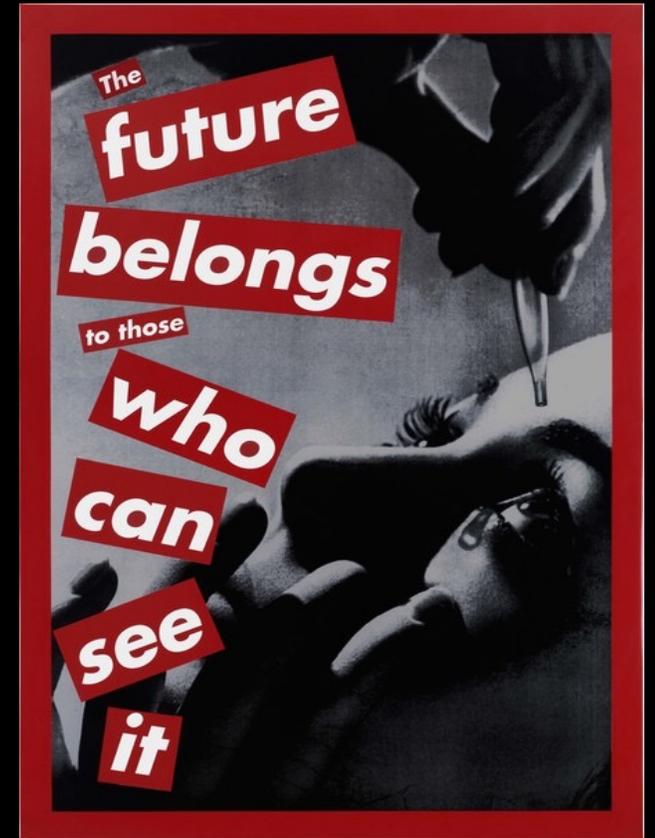
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Tuesday March 22-Thursday March 24

Women in the Art of the Early Twentieth Century:

1900-1920



Barbara Kruger, Untitled, 1997

Modernity
Modernization
Modernism

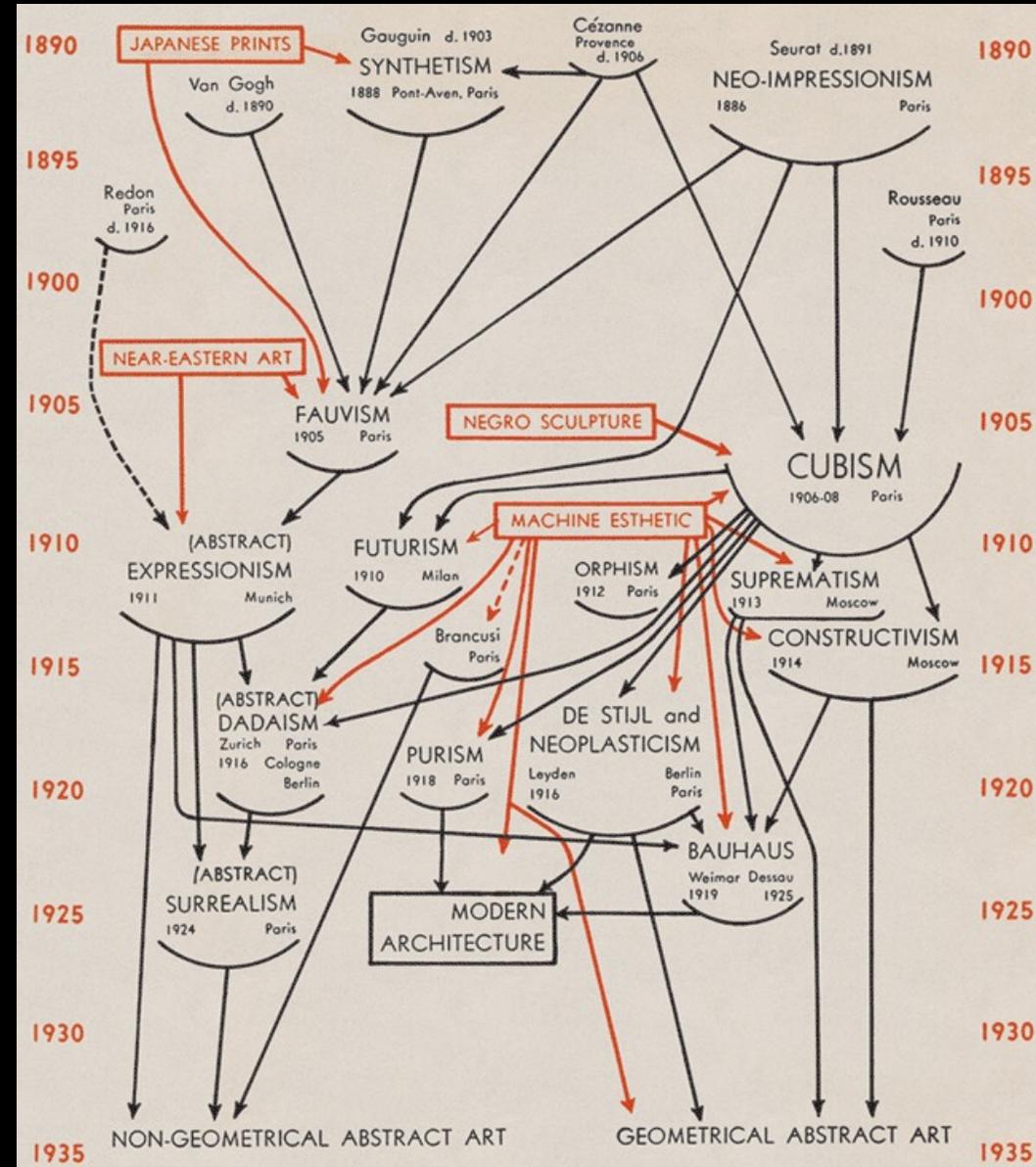
- Modernity – 16th-18th centuries; ages of discovery, doctrine of discovery, exploration, exploitation, empire, colonization, codification of nation-state, scientific revolution, democratic revolutions
- Modernization – 18th-19th centuries; age of industrialization, the instrumentalization of modernity, 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

Geographies

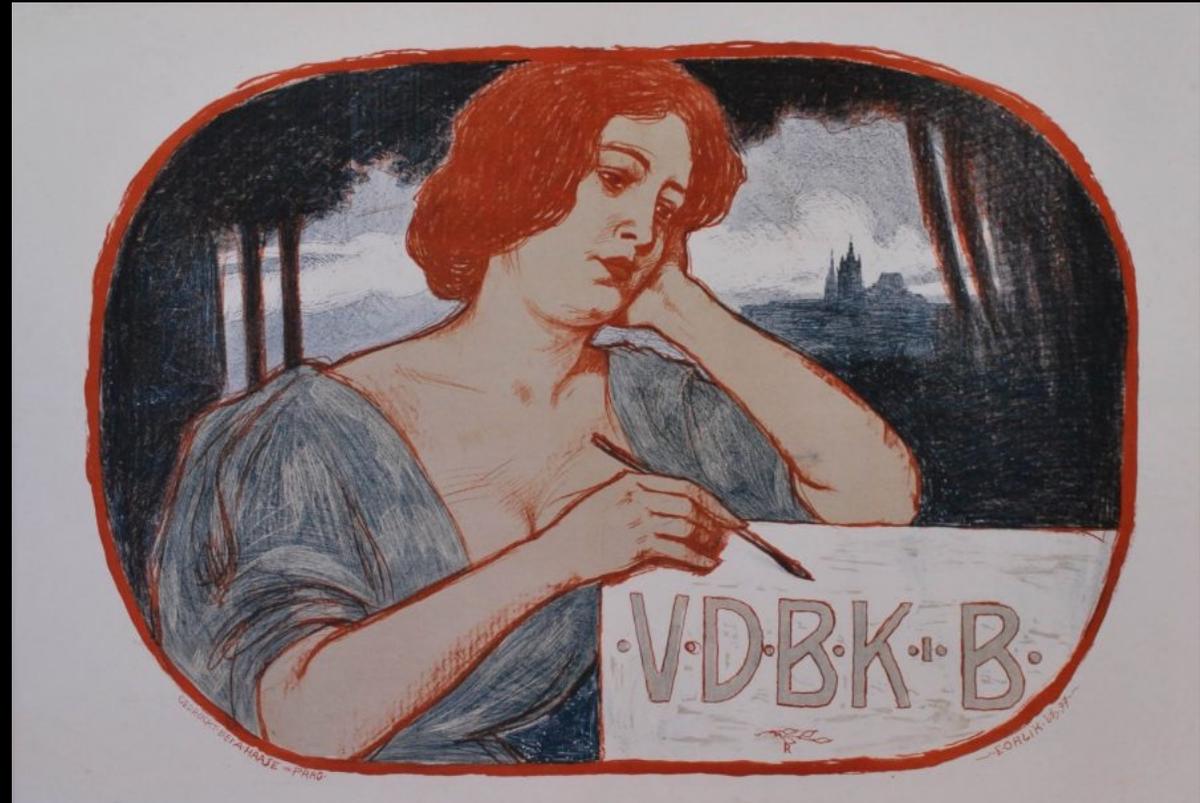
- Berlin
- Paris
- Russia
- Boston
- London

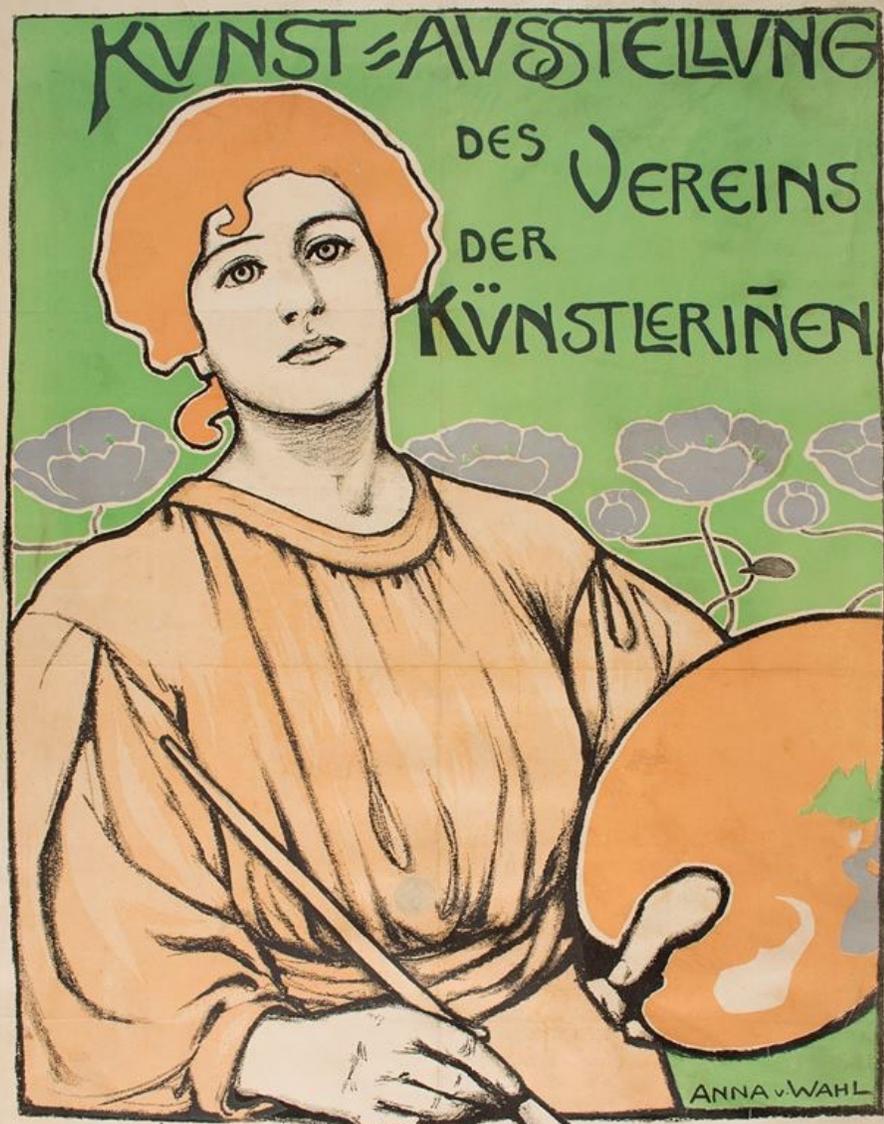
The “-isms” of Modernism

- Dada
- Russian Constructivism
- Fauvism
- Cubism
- Expressionism
- Futurism

German Expressionists

- Verein der Künstlerinnen – Association of Women Artists in Berlin
 - Berlin
 - Munich
 - Karlsruhe
- Prussian Academy of Fine Arts
- Paula Modersohn-Becker
- Käthe Kollwitz
- Gabriele Münter

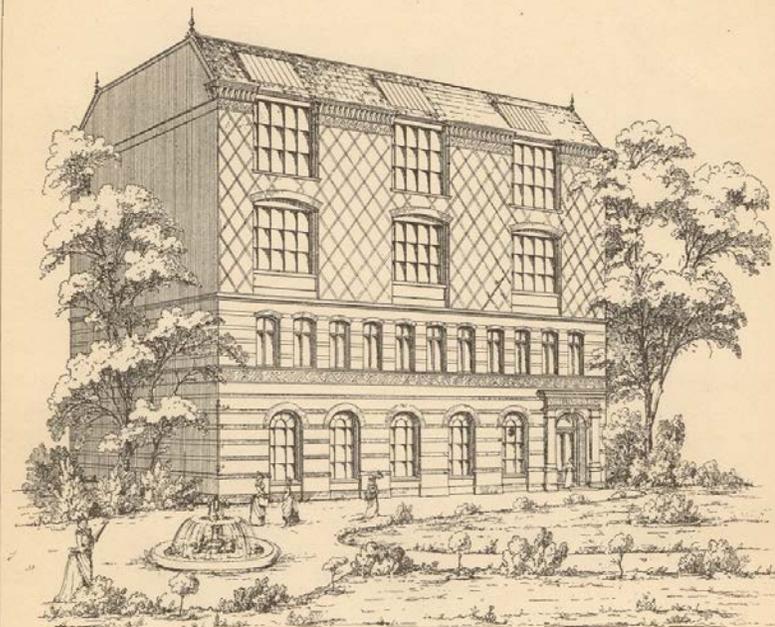




in der Königl. Akademie der Künste zu Berlin N.W., Unter den Linden 38, geöffnet von Sonntag, 14. April, bis Sonntag, 19. Mai, an Wochentagen von 10-4 Uhr, an Sonntagen von 11-3 Uhr.

Loos 1 M. Eintrittspreis **50 Pf.** **Loos 1 M.**
 Zum Besten der Unterstützungs-Kasse

Bachdruck: Otto v. Holten, Berlin C.



Gartenhaus Potsdamerstrasse 39, Berlin W.

Erdgeschoss und I. Stock: Victoria-Lyceum.

II. und III. Stock: Zeichenschule des Vereins der Künstlerinnen.

Left: Poster advertising art exhibitions sponsored by the Association of Women Artists
 Right: Original building of the school



German Expressionism

impasto

Paula Modersohn-Becker, Nude Self-Portrait, 1906



Marie Bashkirtseff, Self-Portrait, 1878



Paula Modersohn-Becker, Nude Self-Portrait, 1906



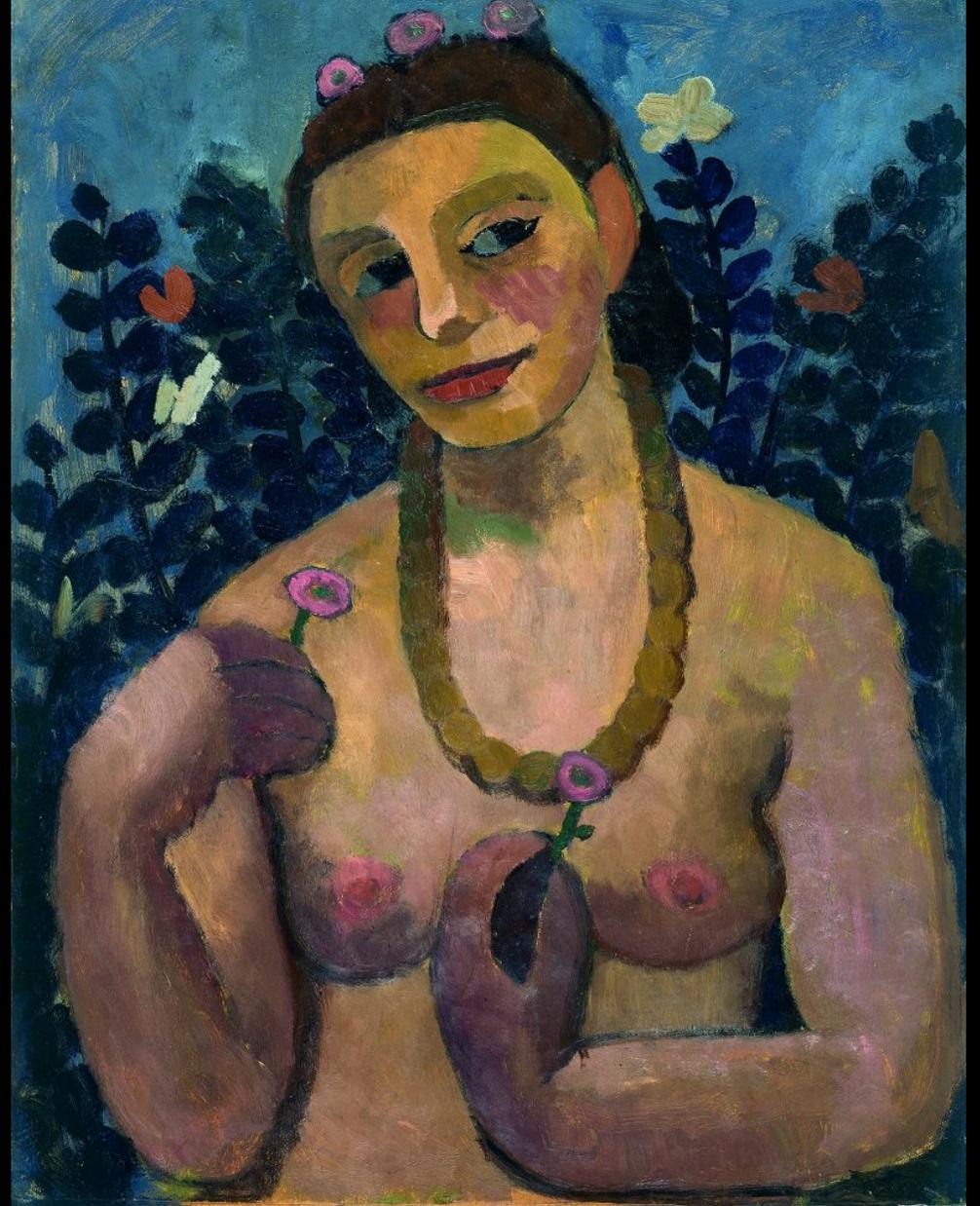
Paula Modersohn-Becker, Nude Self-Portrait, 1906



Louise Catherine Breslau, Self-portrait of Louise Catherine Breslau, Holding a Dog, 1891



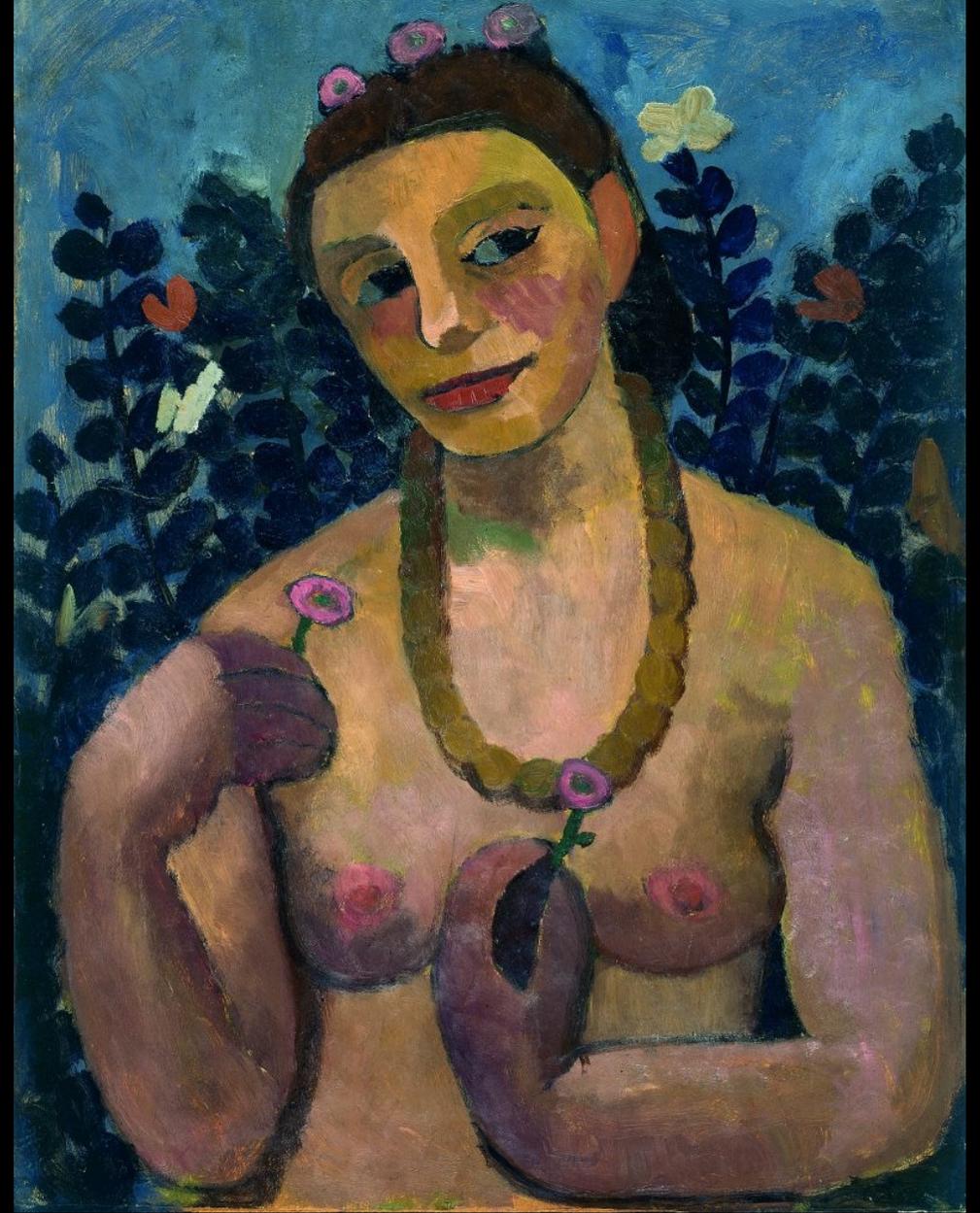
Elisabeth Vigée-Lebrun, Self-Portrait,
1790



Paula Modersohn-Becker, Nude Self-Portrait, 1906



Judith Leyster, Self-Portrait, ca. 1630



Paula Modersohn-Becker, Nude Self-Portrait, 1906



German Expressionism

impasto

Paula Modersohn-Becker, Nude Self-Portrait, 1906



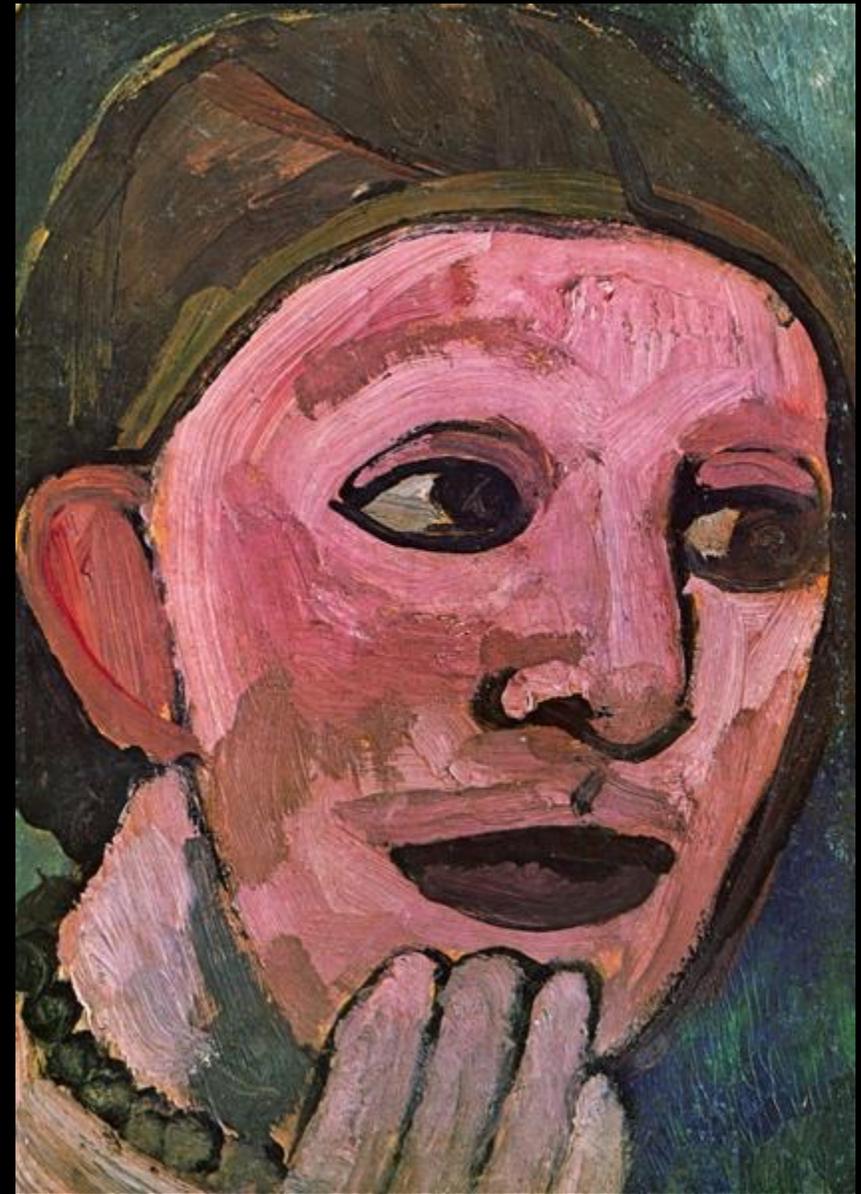
IMPASTO

Impasto is the process or technique of laying on paint or pigment thickly so that it stands out from a surface.

Vincent Van Gogh, The Sower, 1888



Paula Modersohn-Becker, Self-Portrait with Two Flowers in Her Raised Left Hand, 1907

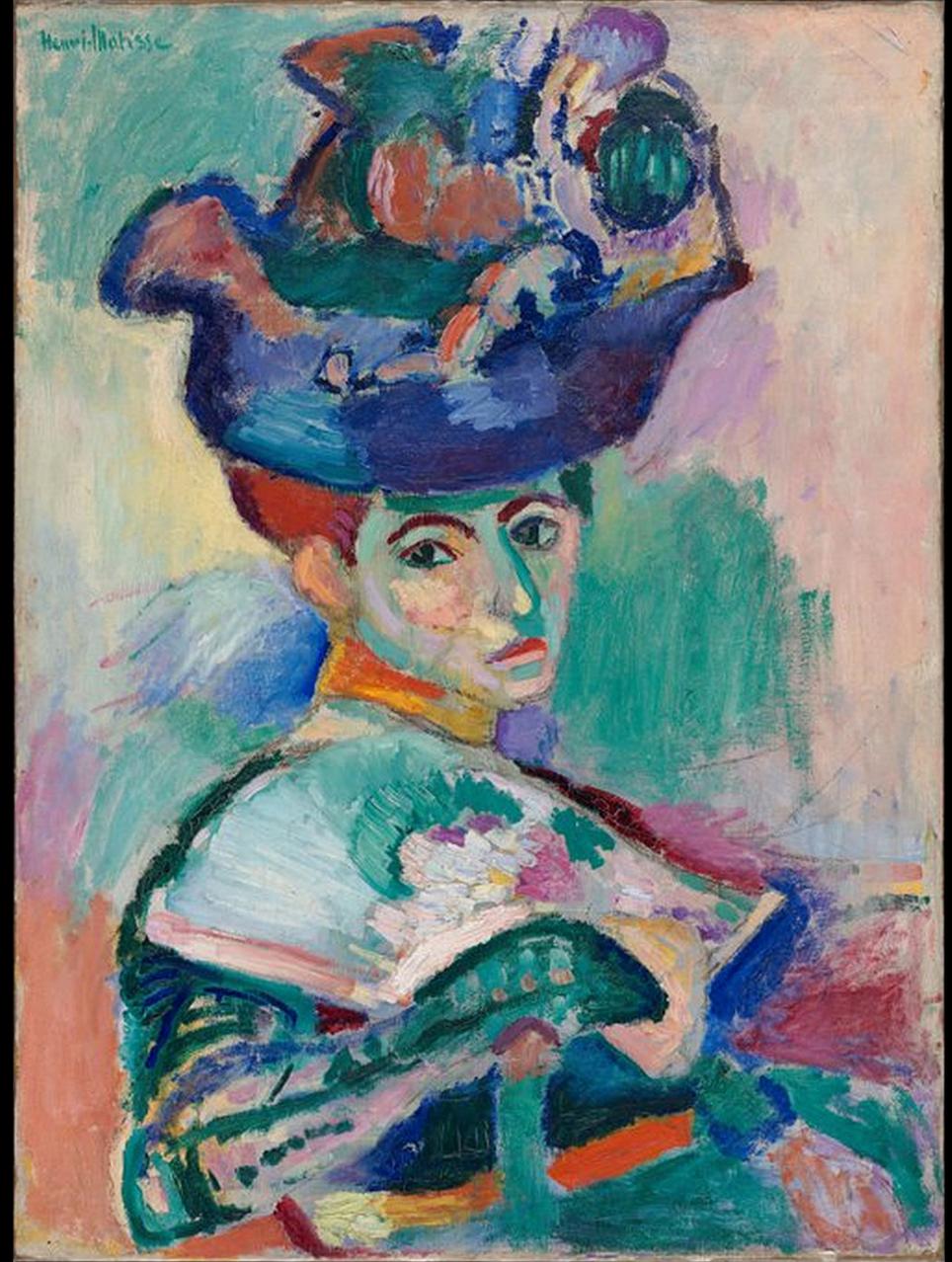


Paula Modersohn-Becker, Self-Portrait, 1906

Fauvism – Salon d'Automne 1905

Donatello, chez des fauves!
-- Louis Vauxcelles

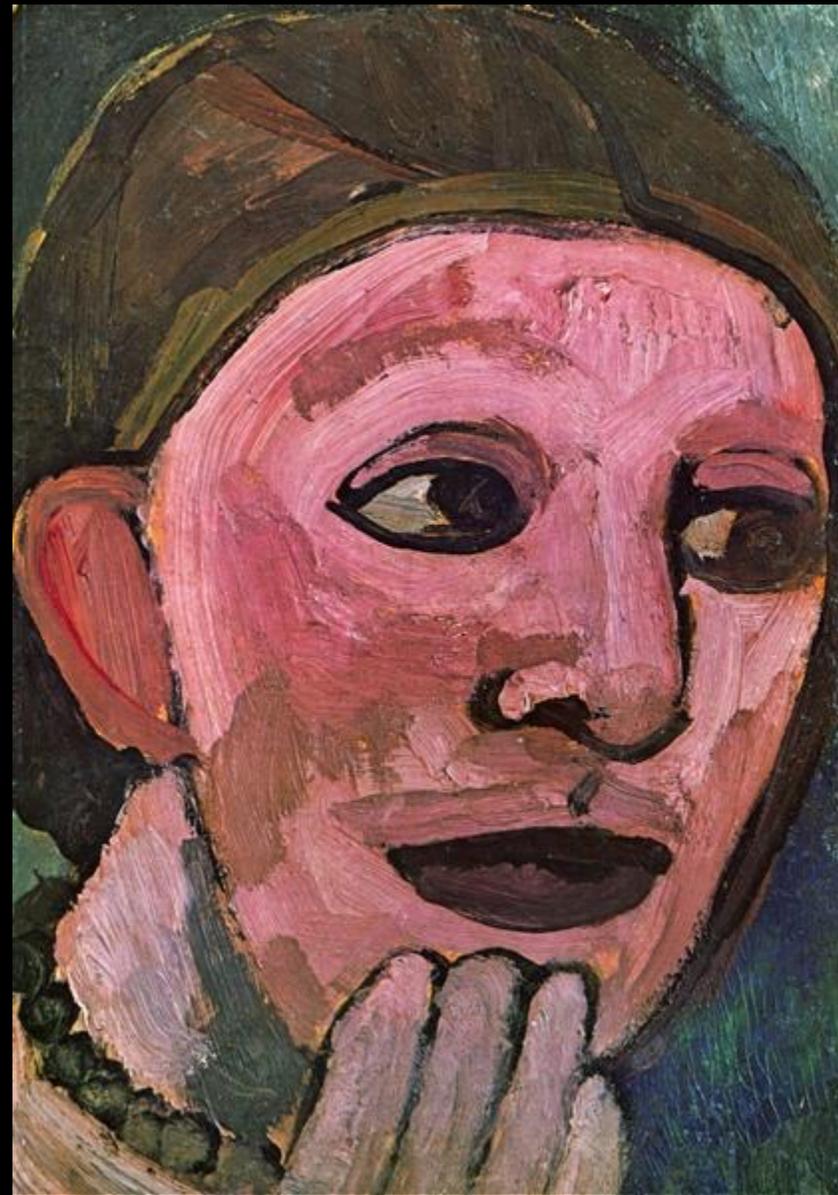
fauves: wild beasts



Henri Matisse, Woman with a Hat, 1905



Henri Matisse, Madame Matisse (The Green Line/Stripe), 1905



Paula Modersohn-Becker, Self-Portrait, 1906



Paula Modersohn-Becker, Child with Goldfish Bowl, 1906-07

I must learn how to express the gentle vibrations of things, their roughened textures, and their intricacies. I have to find an expression for that in my drawing, too, in the way I sketch my nudes here in Paris, only more original, more subtly observed. The strange quality of expectation that hovers over muted things (skin, Otto's forehead, fabrics, flowers); I must try to get hold of the great and simple beauty of all that. In general, I must strive for the utmost simplicity united with the most intimate power of observation. That's where greatness lies. In looking at the life-size nude of Frau M., the simplicity of the body called my attention to the simplicity of the head. It made me feel how much it's in my blood to want to overdo things.

To get back again to that "roughened intricacy of things": that's the quality that I find so pleasing in marble or sandstone sculptures that have been out in the open, exposed to the weather. I like it, this roughened alive surface.

Paula Modersohn-Becker, February 20, 1903



Paula Modersohn-Becker, Girl with Stork, 1907



Gabriele Münter, Boating, 1910



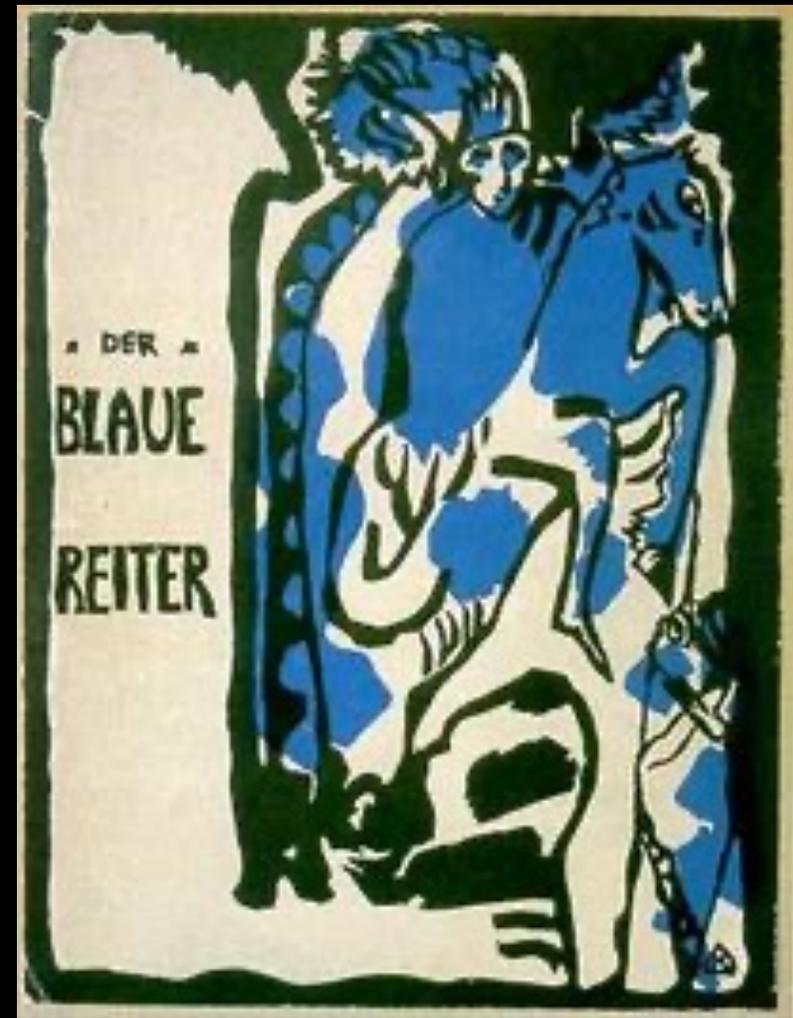
Gabriele Münter, Abstract, 1914

Die Blaue Reiter

The Blue Rider

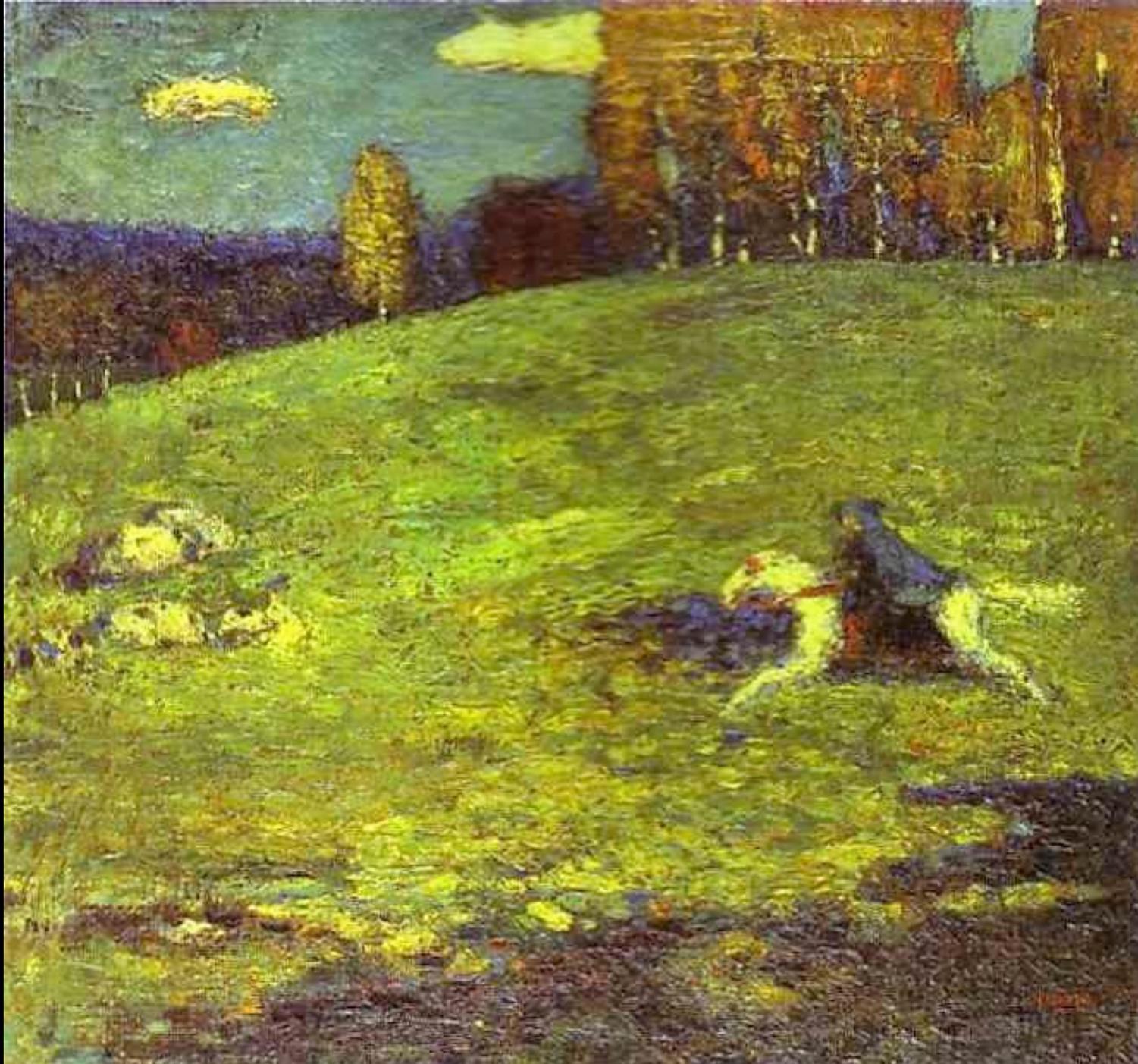
1911

Munich



Wassily Kandinsky, cover of Der Blaue Reiter almanac, 1912

They believed that colors, shapes, and forms have equivalence with sounds and music. They sought to create color harmonies which would be purifying to the soul. Related term: Synesthesia; Related quote from F. Nietzsche: "Who wishes to be creative must first blast and destroy accepted values."



Wassily Kandinsky, The Blue Rider,
1903



”Color is the keyboard, the eyes are the harmonies, the soul is the piano with many strings. The artist is the hand that plays, touching one key to another, to cause vibrations of the soul.”

--W. Kandinsky

Wassily Kandinsky, Study for Composition VII, 1913



Wassily Kandinsky, Study for Composition VII, 1913



Gabriele Münter, Abstract, 1914

“That was a new artistic experience, how K.[andinsky], quite different from the other teachers, explained things in a thorough and detailed manner, and regarded me as a conscientiously striving individual to whom one could entrust tasks and set goals. That was new to me and made quite an impression”, wrote Münter after one of her first classes.



Käthe Kollwitz, *Woman with Dead Child*, 1903

engraving and softground etching retouched with black chalk, graphite, and metallic gold paint on heavy wove paper



Käthe Kollwitz, *The Prisoners*, etching/plate 7 from the *Bauernkrieg Series*, 1903-08 (1921)

From 1903 to 1908, Käthe Kollwitz worked on the plates for *Bauernkrieg / Peasant War*, a series of etchings that represents the brutal treatment of peasants in sixteenth-century Germany, their rise to revolution and battle, and their subsequent humiliation and death. Although based on historic events, the series anticipates tragedies that unfolded across Europe during the first half of the twentieth century.



Käthe Kollwitz, Losbruch (Outbreak), from the Bauernkrieg (The peasants' revolt), 1903-08

A mob of armed peasants charges ahead, urged on by a woman with upraised arms; 8th state. 1903 Etching with impressed textile texture and lift-ground aquatint, with engraving, printed in brown on white wove paper



Käthe Kollwitz, Self-Portrait,
1933

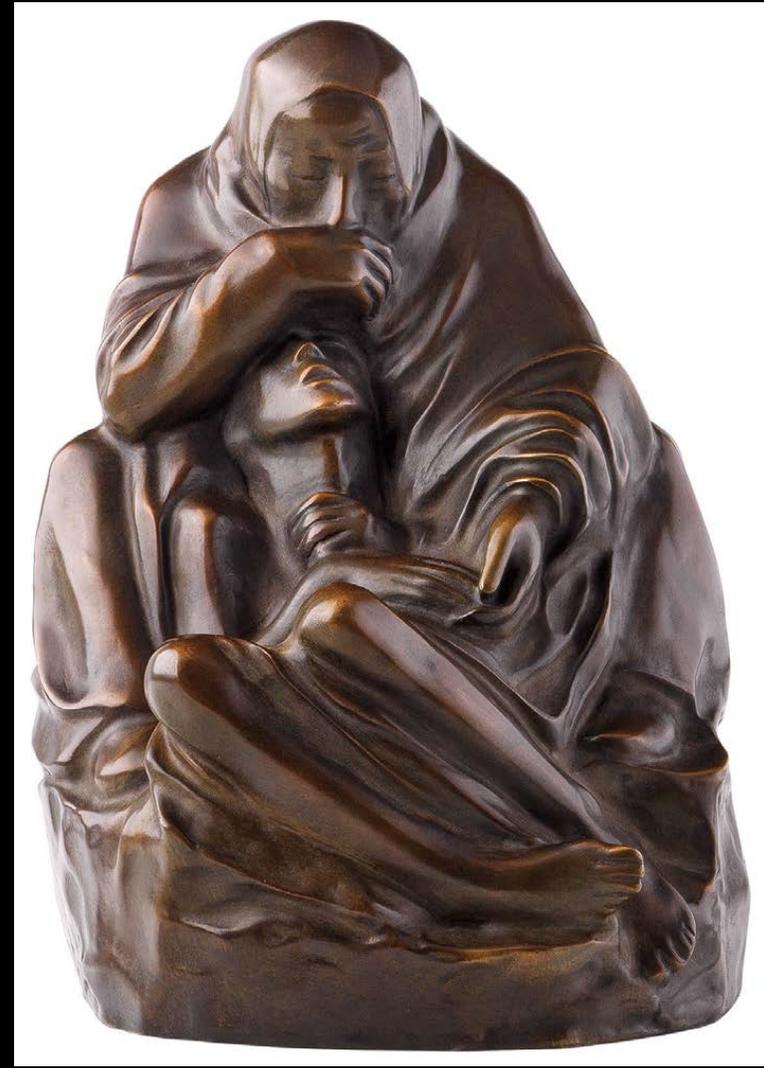


Käthe Kollwitz, Pietà, 1937-38/39, 15¼ in

On the anniversary of her son Peter's death in 1914 the artist noted in her diary in 1937: "I am working on a small sculpture which has developed out of my attempt to make a sculpture of an old person. It has become something like a Pietà. The mother is seated and has her dead son lying between her knees in her lap."



Michelangelo, Pieta (The Pity), 1498-99 (68.5 in × 76.8 in)



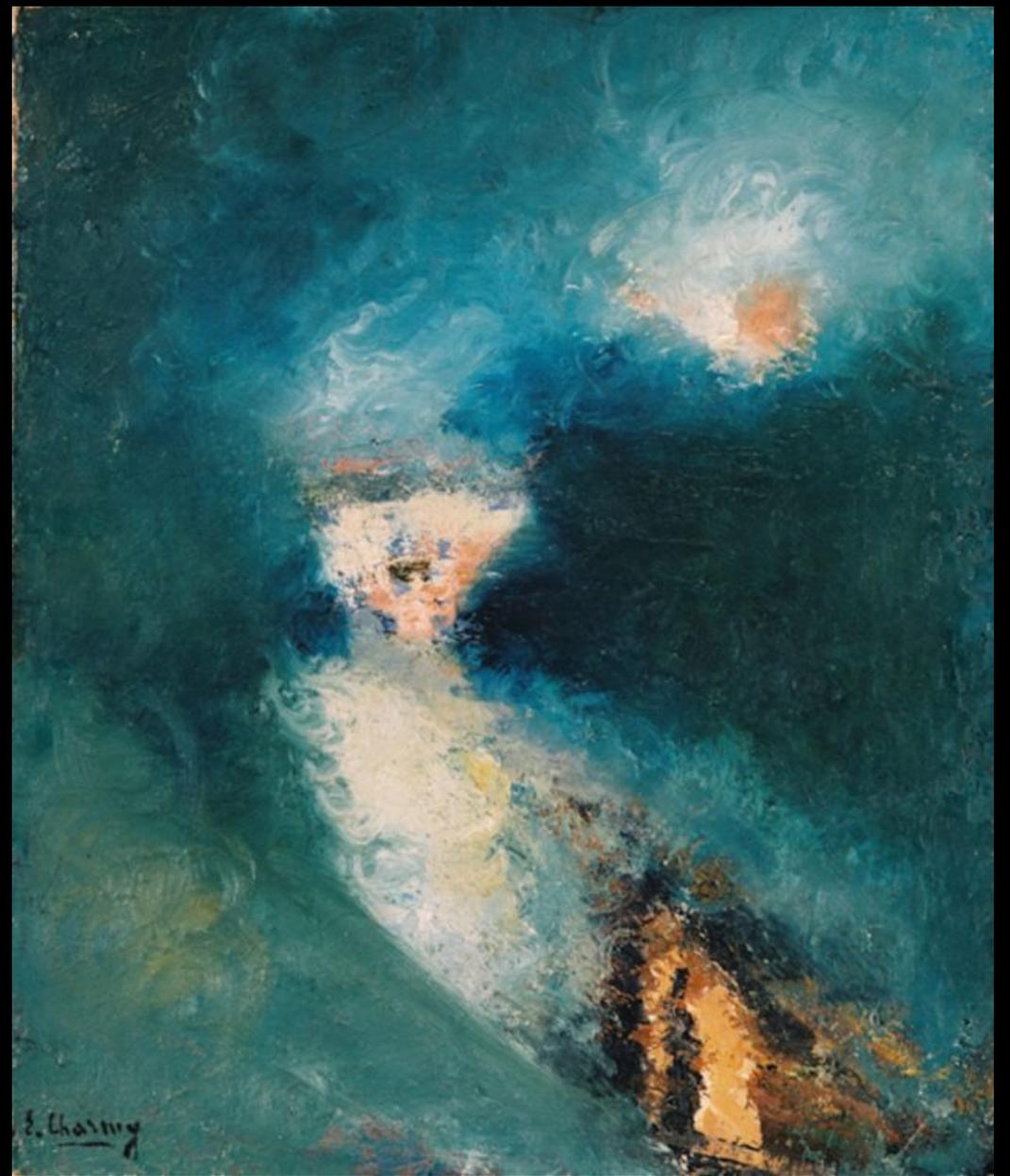
Käthe Kollwitz, Pietà, 1937-38/39 (15¼ in)

The Parisian Avant-Garde

- Emilie Charmy
 - Fauvism, Non-Objectivity
- Marie Laurencin
 - Fauvism
- Sonia Delaunay
 - Simultanism
- Alice Halicka
 - Cubism
- Maria Blanchard
 - Cubism
- Suzanne Duchamp
 - Cubism, Dadaism



Émilie Charmy, Artist in Her Studio, 1905 Fauvism



Émilie Charmy, Untitled, 1940 Abstraction/Non-Objectivity



Émilie Charmy, *Colette nue*, 1921



Marie Laurencin, Les Invités, Apollinaire and His Friends, A Reunion in the Country, 1909

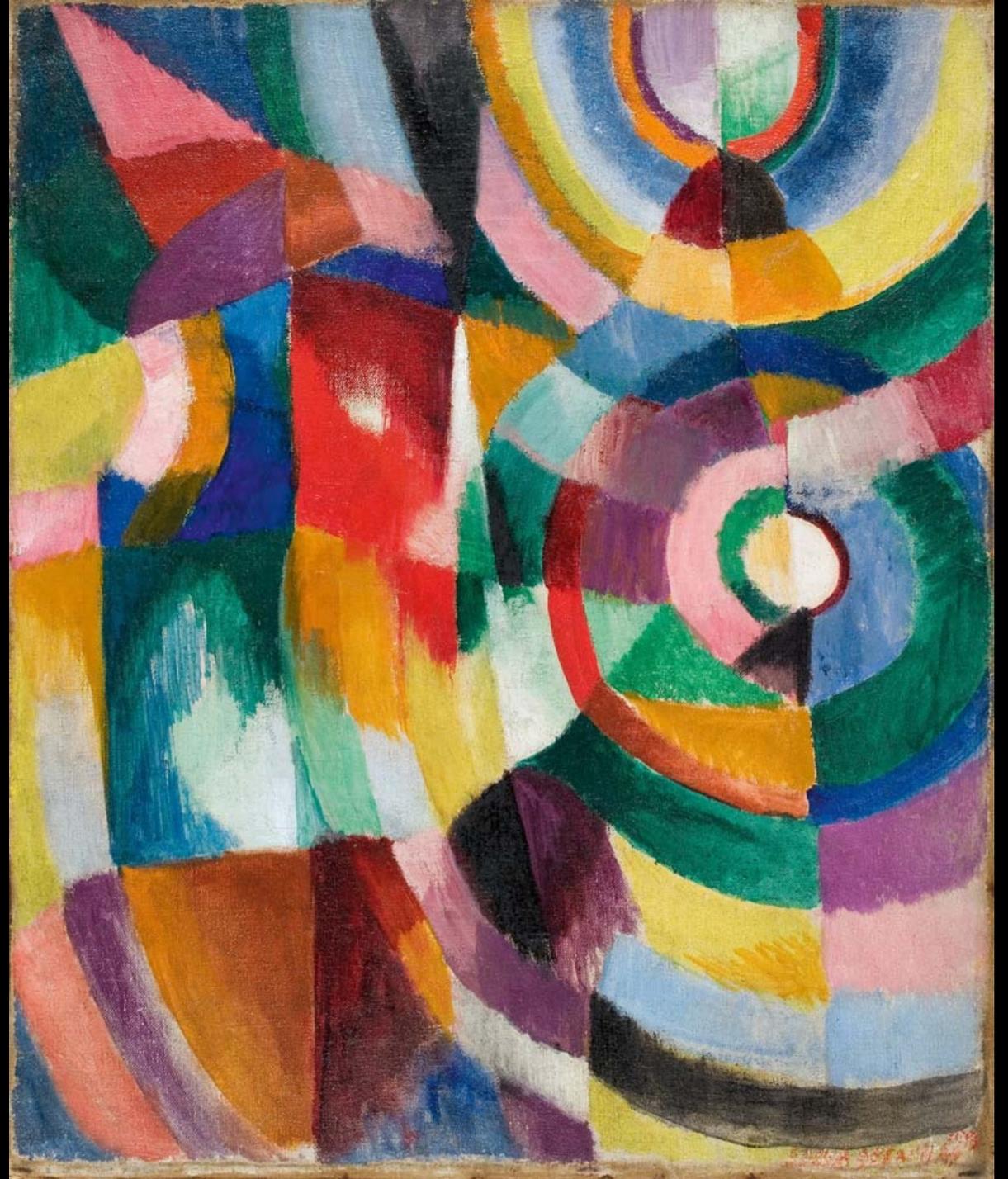
Kahn refers to Laurencin as an “unfit feminist, la femme inadaptée,” and argues for including her in the canon of feminist artists who have resisted their erasure in masculinist art history.

Sonia Delaunay, Electric Prisms, 1914

Simultanism

Michel Eugène Chevreul

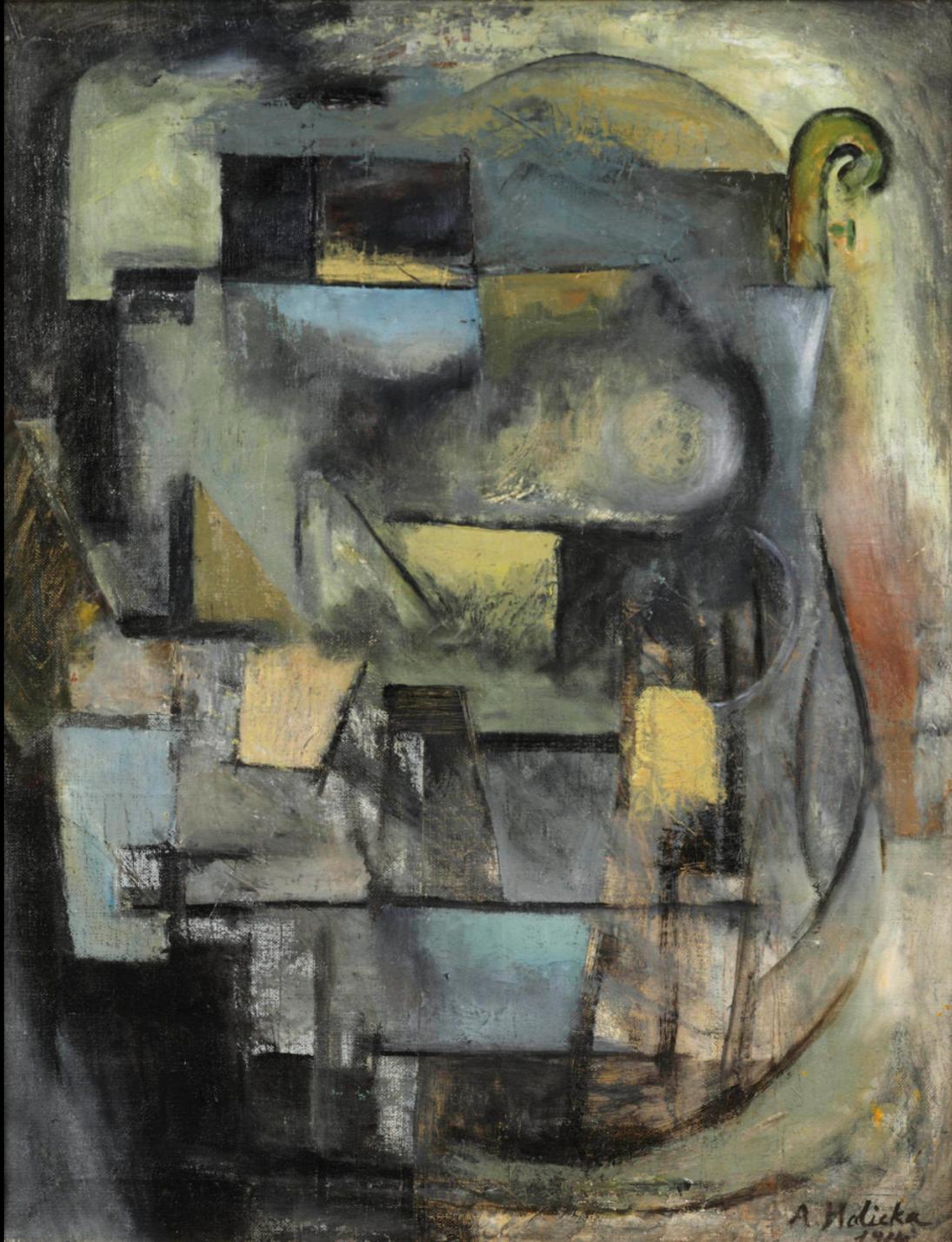
On the Law of the Simultaneous Contrast of Colors
(1839)





About 1911 I had the idea of making for my son, who had just been born, a blanket composed of bits of fabric like those I had seen in the houses of Russian peasants. When it was finished, the arrangement of the pieces of material seemed to me to evoke cubist conceptions and we then tried to apply the same process to other objects and paintings.

Sonia Delaunay



Alice Halicka, *Composition à la guitare*, 1914

Cubism

Analytical Cubism

María Blanchard, Still Life Composition, 1916/17

Cubism

Synthetic Cubism





Suzanne Duchamp, Solitude-Funnel 1921

Dadaism

In February 1920, Francis Picabia wrote, “Suzanne Duchamp does more intelligent things than paint.”

Russian Constructivism

- Lyubov Popova
 - Constructivism
 - Cubo-Futurism
 - Abstraction
 - Modeling
- Vladimir Tatlin
- Varvara Stepanova

“Constructivism is movement away from representation and contemplation toward activity and production.”

Lyubov Popova, Painterly
Architectonic, 1917





Lyubov Popova, Untitled, 1917



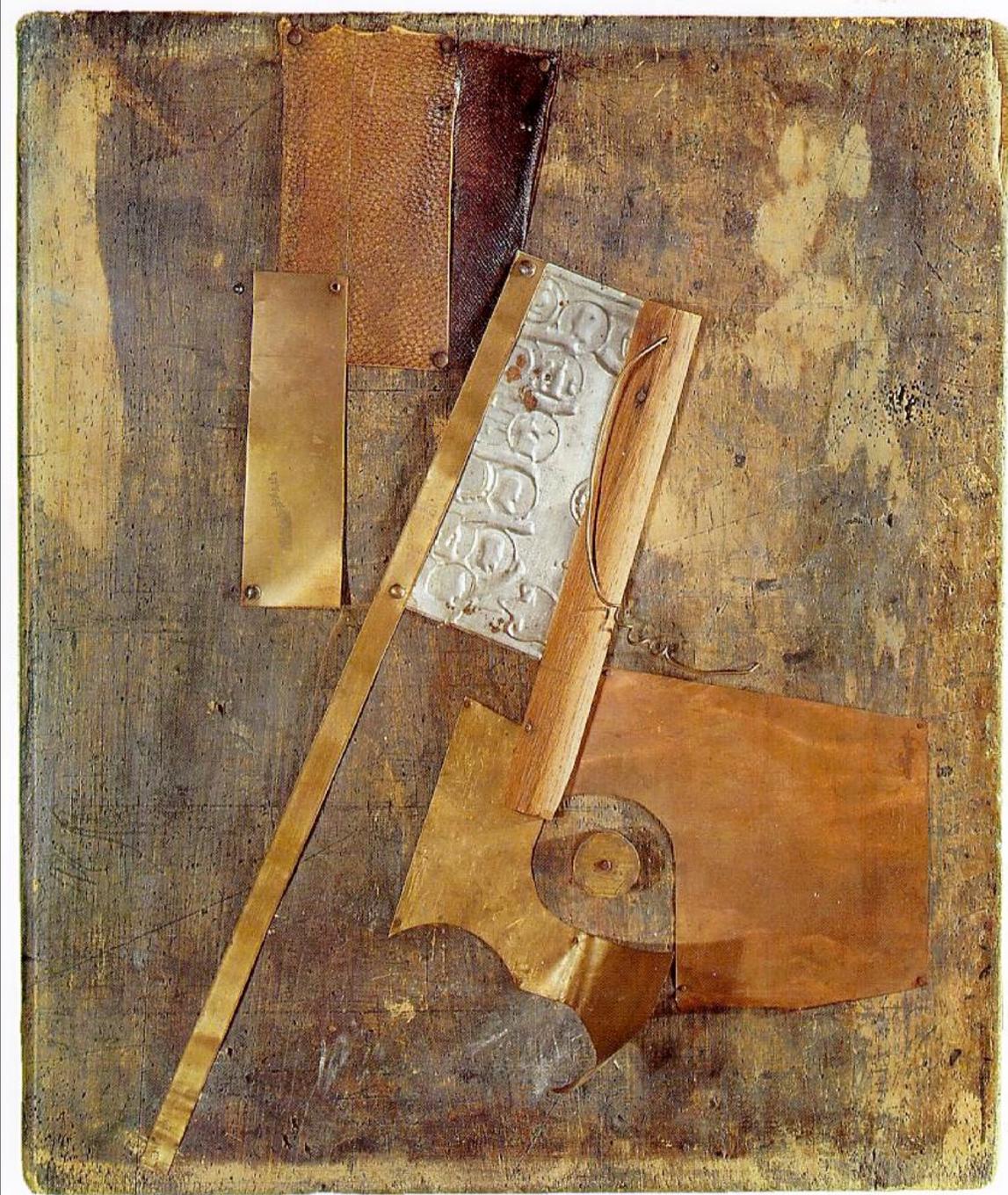
Lyubov Popova, Space Force Construction 1920-1 Cubo-Futurism



A model of Tatlin's Monument carried in a May Day parade in Petrograd (today's Saint Petersburg) in 1920.

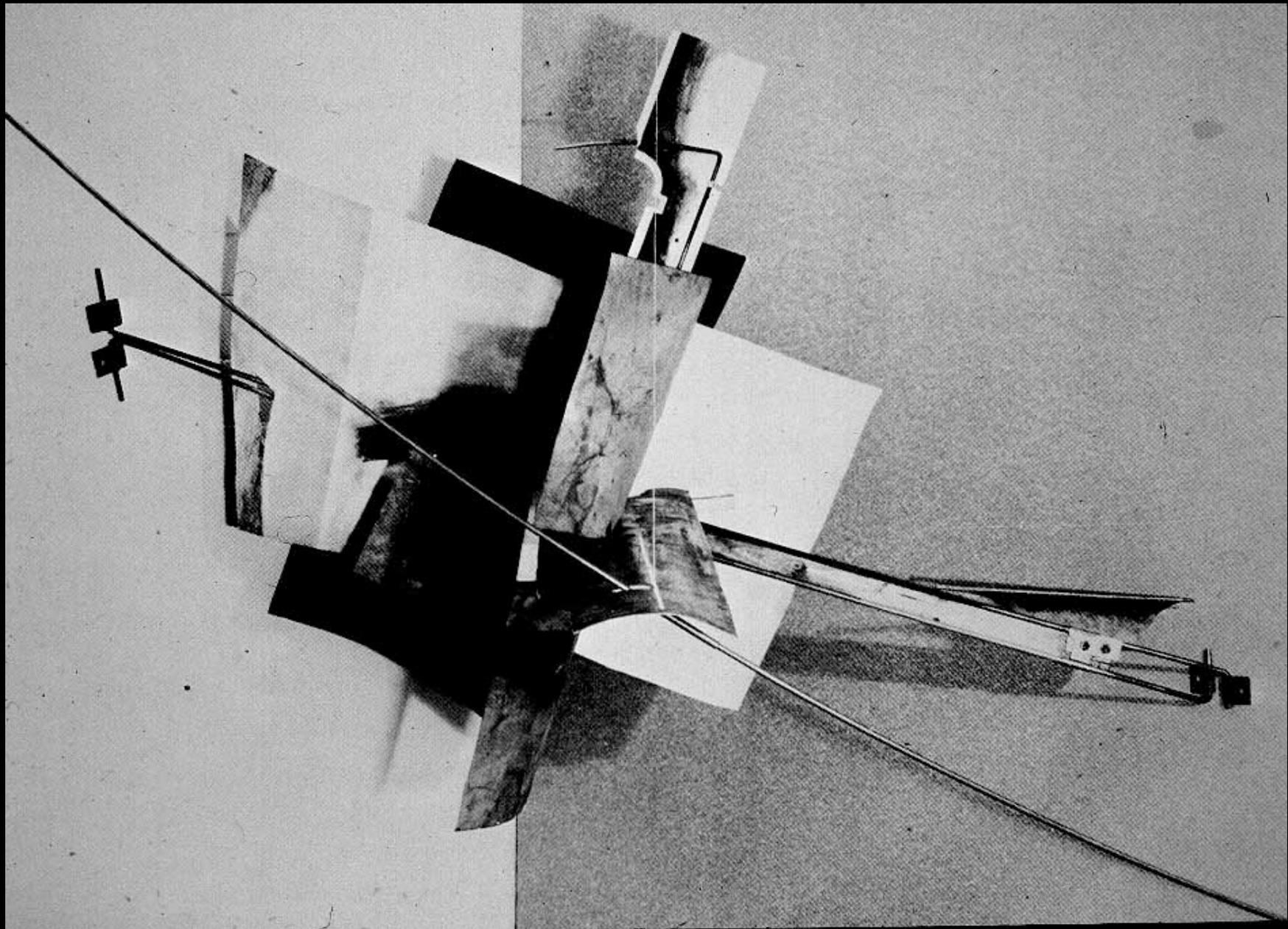


Vladimir Tatlin in coat he designed next to stove he designed



Vladimir Tatlin, Relief, 1914

Metal and leather on wood



Vladimir Tatlin, Corner Relief, 1915



Vladimir Tatlin, corner Counter-relief, 1916

РАБОТЫ СТЕПАНОВОЙ



Проекты спорт-одежды

РАБОТЫ РОДЧЕНКО



Проекты марки ДОБРОЛЕТА

...the end of painting and the firm establishment of "construction" as the new artistic ideal.



The journal's objective, as set out in one of its first issues, was to "re-examine the ideology and practices of so-called leftist art, and to abandon individualism to increase art's value for developing communism."

Varvara Stepanova, Designs for Sports Clothing, LEF magazine, 1923



Boston

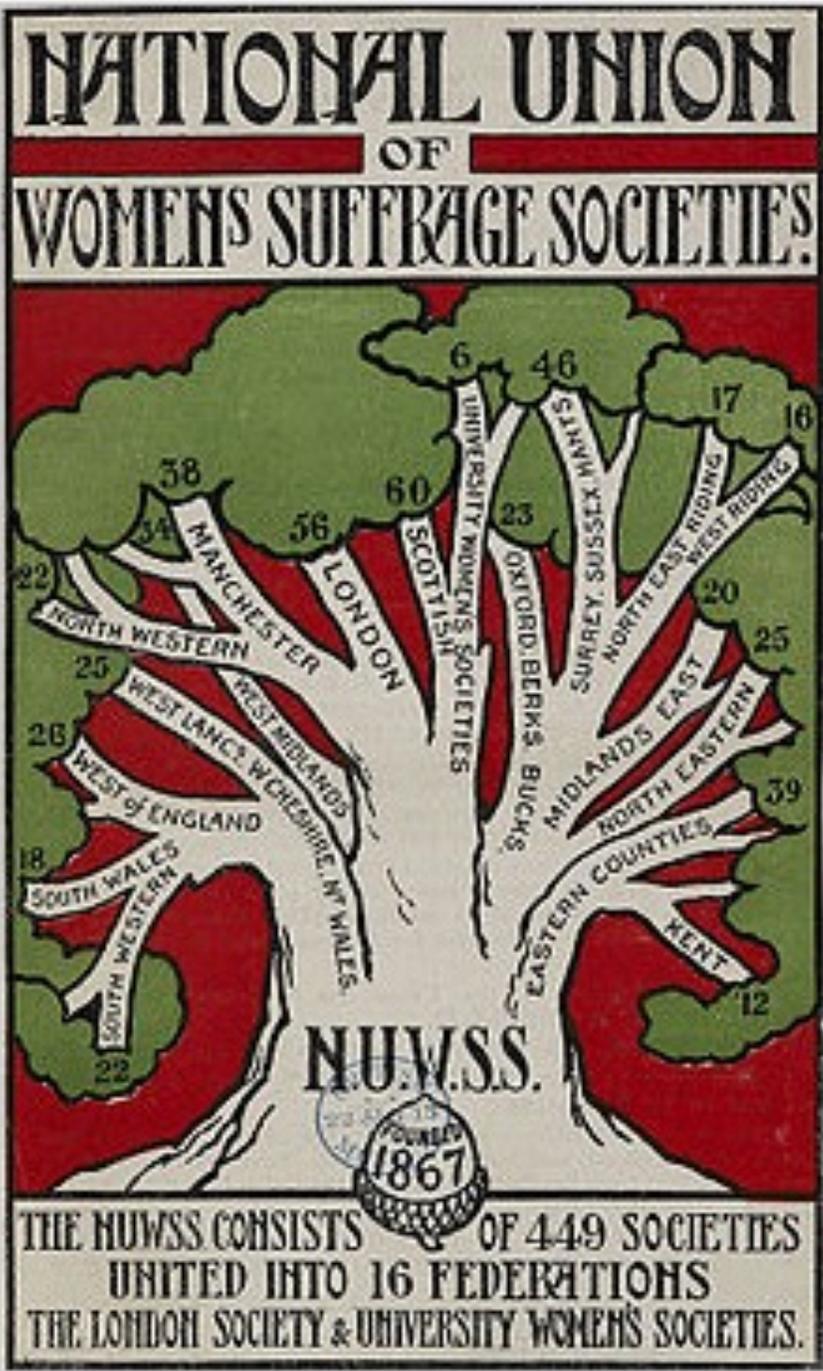
Anna Hyatt (Huntington), Joan of Arc, 1915-18



Works by Anna Hyatt (Huntington)



Works by Anna Hyatt (Huntington)



London



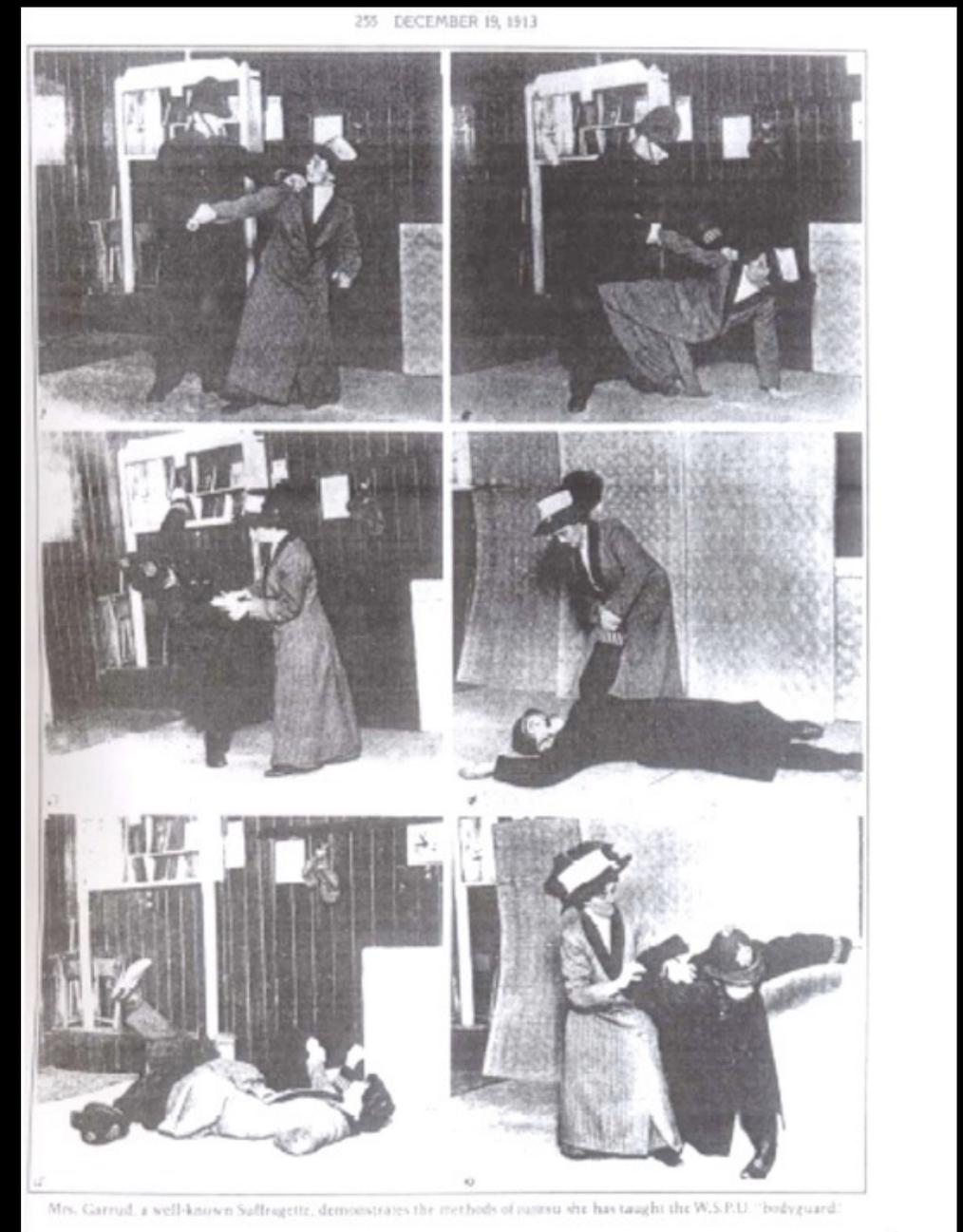
Left: Original publication: published by the NUWSS in 1913 in the UK
 Center: Christina Broom, Britain's first female press photographer, c. 1910
 Right: Suffragette, Photograph by Christina Broom, c. 1910

https://en.wikipedia.org/wiki/Women's_suffrage



The dominant (and feminist) re-writing of Suffragette history always focuses on the martyr/victim picture we have of the movement: women manacled to railings, the woman who threw herself under the King's horses' hooves, the very brutal force-feeding of suffragette prisoners on hunger strike. What's largely forgotten is the excellent violence of the women against private property and against aspects of culture and religion in this movement: Mary Richardson herself was imprisoned in October 1913 for burning down an unoccupied house, and was, with another woman, the first woman forcibly fed under the Cat and Mouse Act against hunger strikers. In 1914, in the seven months before the outbreak of a very convenient war: 3 Scottish castles were destroyed by fire on a single night; the Carnegie Library in Birmingham was burnt; Romney's "Master Thornhill" in the Birmingham Art Gallery was slashed by Bertha Ryland, daughter of an early suffragist; Carlyle's portrait of Millais in the National Gallery and a number of other pictures were attacked, a Bartolozzi drawing in the Doré Gallery completely ruined; many large empty houses in all parts of the country were set on fire, including Redlynch House, where the damage was estimated at £40,000 – no precise calculations here – but certainly well over a million quid in today's money, possibly over £3m. Railway stations, piers, sports pavilions, haystacks were set on fire. A bomb exploded in Westminster Abbey and in St George's church where a famous stained-glass window was damaged. There were two explosions in St. John's, Westminster and one in St Martin in the Fields, and one in Spurgeon's Tabernacle. The ancient Breadsall Church and the ancient Wargrave Church were destroyed. As far as we know, nobody was hurt in these explosions and arson attacks. The Albert Hall organ was flooded, causing £2000 worth of damage. One wonders if this fury, expressive as it was of a wider social movement, was one of the factors not just in the push for war (the classic use of war and nationalism as partly a method of distracting from internal conflicts) but also in getting Emily Pankhurst to support this massacre, and even maybe, do a deal with the State to initiate a limited womens' suffrage as a reward for her loyalty...? One wonders...

<https://libcom.org/history/violence-suffragette-movement>



In the organization of an impressive and unprecedented sequence of public demonstrations between 1907 and 1913 the suffragists developed a new kind of political spectacle in which they dramatized the cause by means of costume, narrative, embroidery, performance and all the developing skills of public entertainment at their disposal.

Lisa Tickner, *The Spectacle of Women: Imagery of the Suffrage Campaign, 1907-1914*

