



Judith Leyster, Self-Portrait, 1633

AHST 2331-091 (53422)  
Understanding Art  
Dr. Charissa N. Terranova  
Summer 2023  
Second Session July 5 – August 8  
Tuesdays and Thursdays 1:00-5:15 pm  
ATC 1.305

Office Hours: By appointment  
Contact: [terranova@utdallas.edu](mailto:terranova@utdallas.edu)

Women in the Art of the Late Nineteenth and  
Early Twentieth Centuries in the West

07/20/23



Barbara Kruger, Untitled, 1997

Women in the Art of the Late Nineteenth Century  
in the West

Paris

Glasgow

Philadelphia

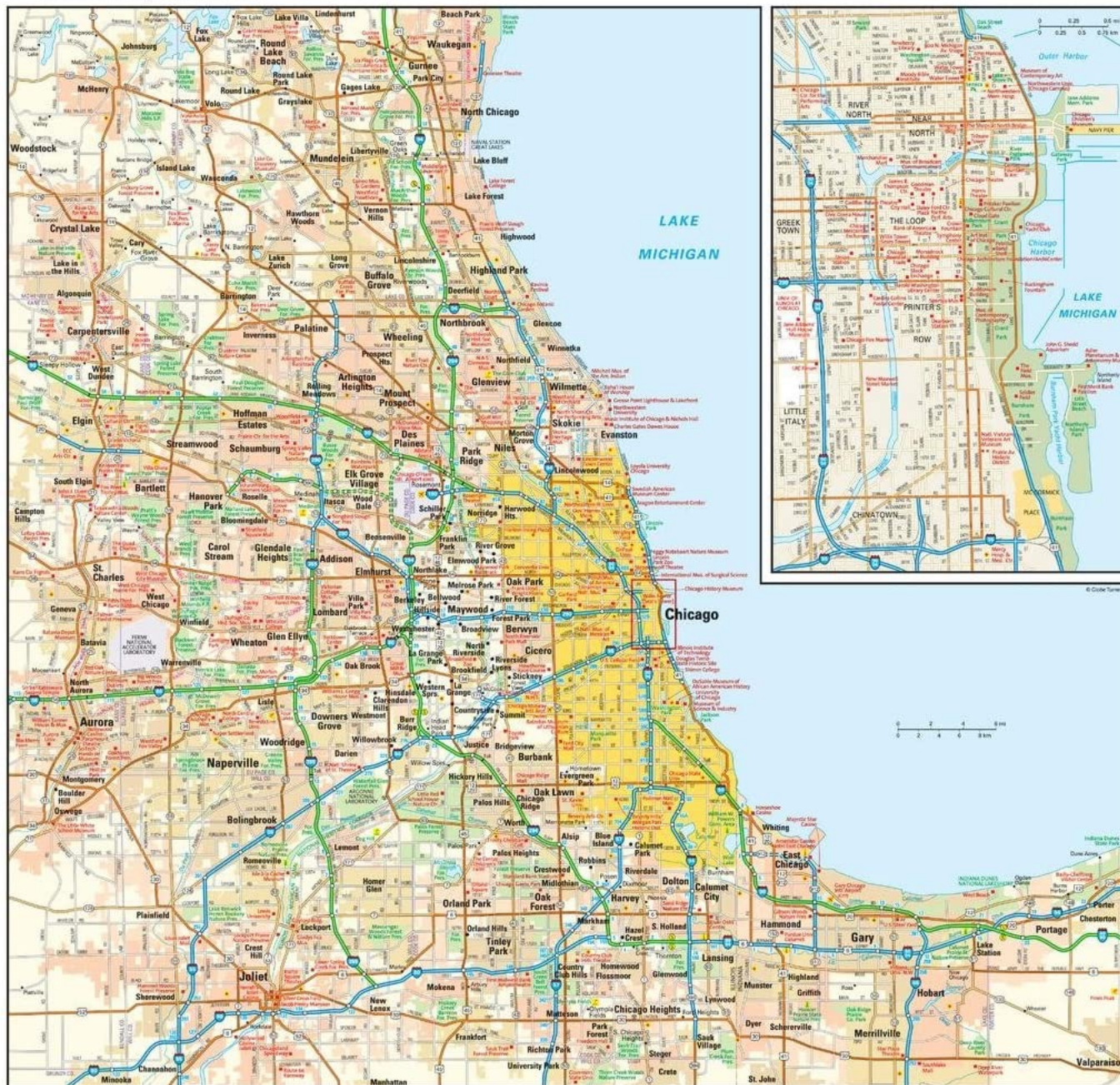
Chicago



Sources: Nextzen, OpenStreetMap



# CHICAGO, ILLINOIS



# CHICAGO, ILLINOIS

## Where is Chicago



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The second half of the nineteenth century is characterized by an enormous upsurge in the number of women who aspired to professional, as opposed to amateur, status as artists. Especially between 1870 and 1900 the absolute number of women who pursued serious professional careers grew exponentially.



Women's life drawing class at the Art Students League, c. 1903. Archives of the Art Students League of New York.

Paris was the magnet, the center of this art world, drawing hundreds if not thousands of women to the city to study art. Although the most traditional educational path of study at the famed Ecole des Beaux-Arts was closed to women until 1896, classes at private academies proliferated



Académie Julian, Paris, group of art students, ca. 1885

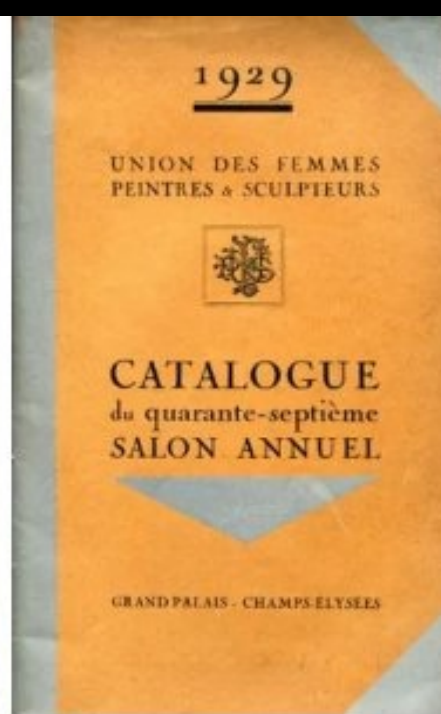


Opportunities for women to study art in Paris expanded under the Third Republic. By 1879, twenty schools in Paris trained women for positions in the art industries, although such jobs were scarce and underpaid. During the 1870s separate women's classes at alternative schools such as the Academie Julian founded by Rodolphe Julian (1837-1907) were available where women worked with models. In 1896 the most prestigious art academy of France, the Ecole des Beaux-Arts officially admitted women, thus removing the most obvious institutional barrier to equality of artistic training.



Ecole des Beaux-Arts, 1900

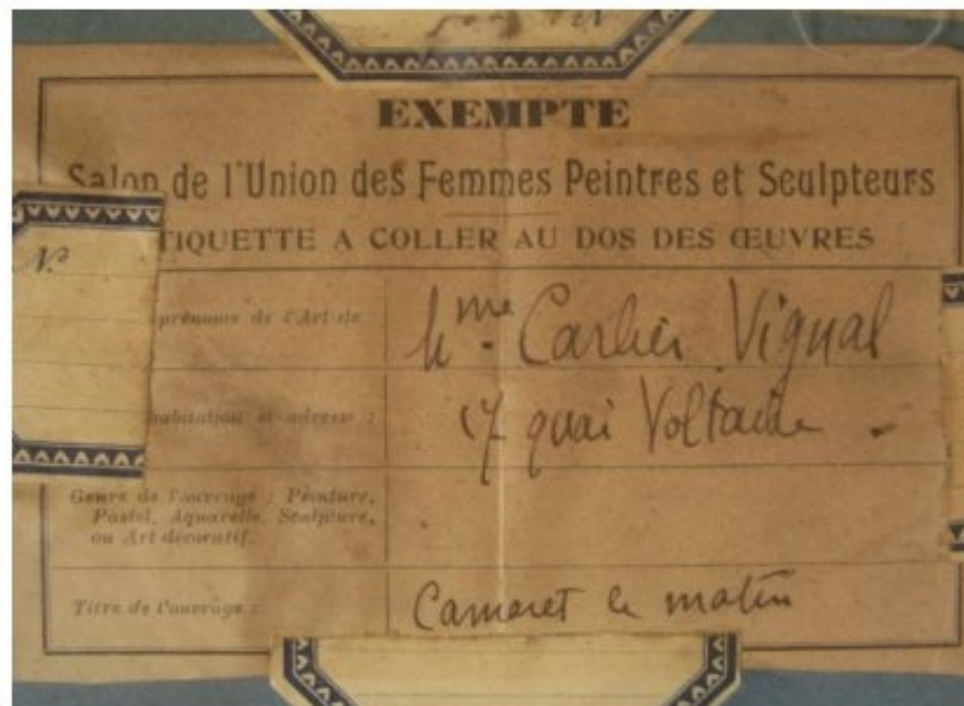
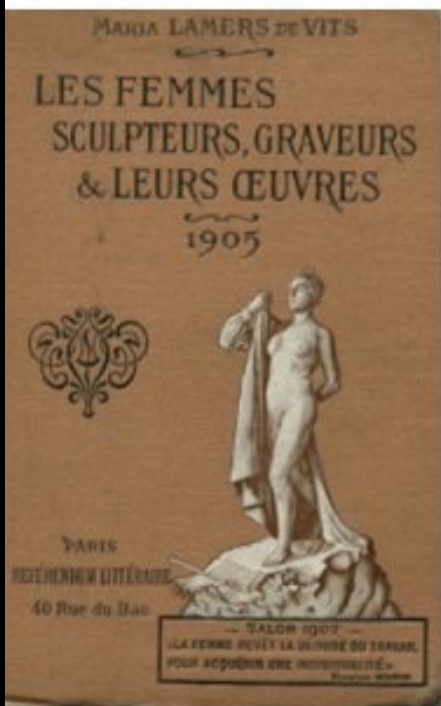




# Union des Femmes Peintres et Sculpteurs (UFPS)

Union of Women Painters and Sculptors

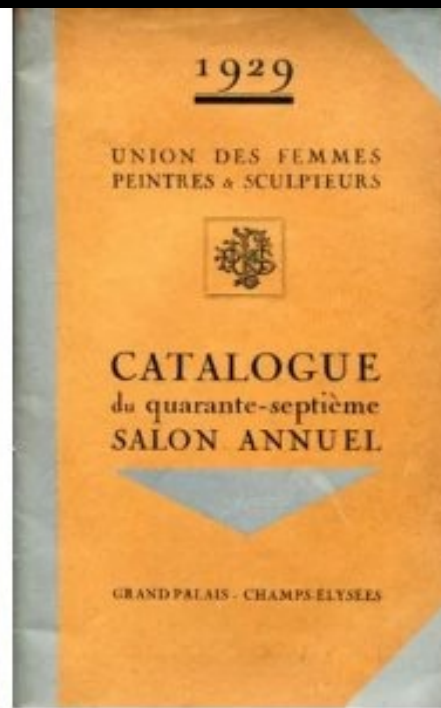
Founded 1881



Hélène Bertaux (1825-1909)

essentialist concept of woman

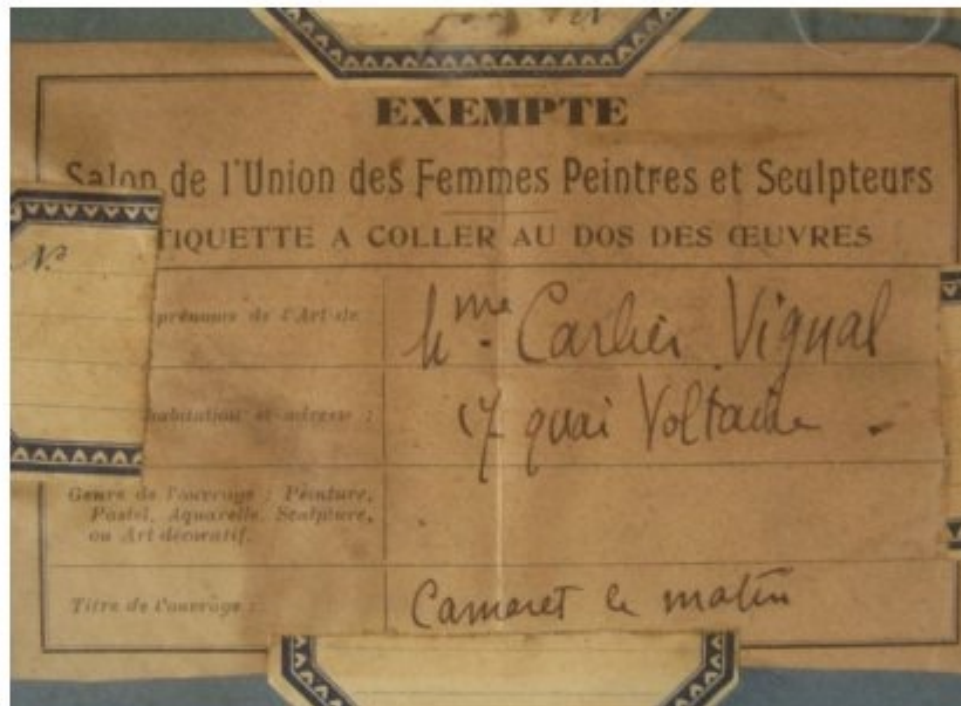
art féminin



## ONE MUST ORGANIZE TO GAIN AGENCY!

In 1881, led by sculptor Helene Bertaux, a group of Frenchwomen came together to form the first professional organization of women artists in France. They called themselves the UFPS the Union of Women Painters and Sculptors. From its 41 members in 1881 the organization grew to 450 members by 1896.

This feminist victory was achieved only after seven years of sustained political pressure by the UFPS, the first professional organization of women artists in France.



They held their own salons. In the UFPS salon of 1896, 295 women showed nearly 1000 works. Critics judged the works by their ability to express an essentialist concept of woman. Issues of quality were subsumed under concerns of the “woman question.” A woman’s nature = wife, mother, subservient to man.

*Art féminin* – This was the idea that art by women was different because of the unique nature of women.



Béraud (J.B.) ..... 813 JOURNÉS D'ESPÉRANCE FUMÉES.  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.



Garnier (J.B.) ..... 137 LE BARRIÈRE MARC.  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.



Benard (J.B.) ..... 33 LES BARRIÈRES DE LA CROIX.  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.



Benard (J.B.) ..... 34 LA BARRIÈRE VALLÉE (Lyon).  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.



Benard (J.B.) ..... 35 LES BARRIÈRES DE LA CROIX.  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.



Benard (J.B.) ..... 36 LES BARRIÈRES DE LA CROIX.  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.



Benard (J.B.) ..... 37 LES BARRIÈRES DE LA CROIX.  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.



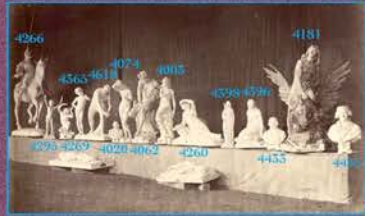
Benard (J.B.) ..... 38 LES BARRIÈRES DE LA CROIX.  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.



Benard (J.B.) ..... 39 LES BARRIÈRES DE LA CROIX.  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.



Benard (J.B.) ..... 40 LES BARRIÈRES DE LA CROIX.  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.



Benard (J.B.) ..... 41 LES BARRIÈRES DE LA CROIX.  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.



Benard (J.B.) ..... 42 LES BARRIÈRES DE LA CROIX.  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.



Benard (J.B.) ..... 43 LES BARRIÈRES DE LA CROIX.  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.



Benard (J.B.) ..... 44 LES BARRIÈRES DE LA CROIX.  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.



Benard (J.B.) ..... 45 LES BARRIÈRES DE LA CROIX.  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.



Benard (J.B.) ..... 46 LES BARRIÈRES DE LA CROIX.  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.



Benard (J.B.) ..... 47 LES BARRIÈRES DE LA CROIX.  
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Lyon ..... 1878. Musée de la Ville de Paris.



Benard (J.B.) ..... 48 LES BARRIÈRES DE LA CROIX.  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.



Benard (J.B.) ..... 49 LES BARRIÈRES DE LA CROIX.  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.



Benard (J.B.) ..... 50 LES BARRIÈRES DE LA CROIX.  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.



Benard (J.B.) ..... 51 LES BARRIÈRES DE LA CROIX.  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.



Benard (J.B.) ..... 52 LES BARRIÈRES DE LA CROIX.  
Paris ..... 1878. Musée de la Ville de Paris.  
Lyon ..... 1878. Musée de la Ville de Paris.

By 1878, 762 women exhibited in the official Paris salon. Note academic work here.



Feminist surge in the arts...



By 1900, thousands of women all over Europe were regularly displaying their work in official exhibitions. There was a feminist surge in the arts. The Academie Julian was one of the most important centers for women in this era of art. Training for men and women was almost the same – although the sexes were segregated. Works by men and women were exhibited next to each other and compared. Both genders competed for the same cash prizes, but the fees were higher for women.



Men and women were taught to draw accurately, pose models in the same engaging way, and paint in a realistic manner. Success as a professional artist emerged from dedicating oneself to work, emulating appropriate masters, and forging a mental and emotional toughness that would allow an artist to persevere in the face of adversity and criticism.

Marie Bashkirtseff, *In the Studio*, 1881

Realistic depiction of figures (as opposed to realism)

Naturalism in style

In many ways, this painting is reportage.



Bashkirtseff aged around 17, dressed in the costume of a Ukrainian peasant girl. Portrait taken in 1876 in Poltava, Ukraine, by the celebrated photographer I. Khmlevsky



Bashkirtseff ca. 1880





Marie Bashkirtseff, Self-portrait  
with palette, 1880

What I long for is the freedom of going about alone, of coming and going, of sitting on the seats in the Tuileries, and especially Luxembourg, of stopping and looking at the artistic shops, of entering churches and museums, of walking about the old streets at night; that's what I long for; and that's the freedom without which one can't become a real artist. Do you imagine I can get much good from what I see, chaperoned as I am, and when, in order to go to the Louvre, I must wait for my carriage, my lady companion, or my family?

Curse it all, it is this that makes me gnash my teeth to think I am a woman! – I'll get myself a bourgeois dress and a wig, and make myself so ugly that I shall be as free as a man. It is this sort of liberty that I need, and without it I can never hope to do anything of note.

The mind is cramped by these stupid and depressing obstacles, even if I succeeded in making myself ugly by means of some disguise I should still only be half free, for a woman who rambles about alone commits an imprudence...

Naturalist school of Jules  
Bastien-Lepage

Bashkirtseff was interested  
in everyday subject matter  
from the streets.

Marie Bashkirtseff, The Meeting, 1884





Honoré Daumier, The Washerwoman, 1863  
Realism



Marie Bashkirtseff, The Meeting, 1884  
Naturalism



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

Note expressive brushstroke in the background.  
Note its abstraction.



Marie Bashkirtseff, Self-Portrait, 1878



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



Judith Leyster, Self-Portrait, ca. 1630



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



Elisabeth Vigée-Lebrun, Self-Portrait, 1790



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



Louise Breslau, *Conversation at the Table (Les Amies)*, 1881

This painting documents the growing camaraderie and networks of support among women in this time period. It is a self-portrait of Breslau with her roommates. The woman in the center is Schaeppi, an art student at the Académie Julian. On the left is Maria Feller and Breslau is to the right. The portrait was awarded an honorable mention at the Salon of 1881. The painting is similar to Bashkirtseff's naturalist work, yet it has a looser Impressionist brushstroke.



**academic art versus avant-garde art**

# academic versus avant-garde art



Angélique Mongez, Mars and Venus, 1841

Academic training taught artists to draw accurately, pose models in an engaging way, and paint in a realistic manner – emulating appropriate masters. Copying history paintings was de rigueur. The avant-garde broke with all of these rules.



Berthe Morisot, Reading, 1873



# Academic Painting

Angelica Kauffmann, Cornelia  
Pointing to her Children as Her  
Treasures, 1785

**Neoclassicism**

**British Royal Academy**

**History painter**

*exemplum virtutis*

*salonnières*



# Academic Painting

Angélique Mongez, Mars and Venus, 1841

# academic versus avant-garde art



Angélique Mongez, Mars and Venus, 1841

Academic training taught artists to draw accurately, pose models in an engaging way, and paint in a realistic manner – emulating appropriate masters. Copying history paintings was de rigueur. The avant-garde broke with all of these rules.



Berthe Morisot, Reading, 1873



Impressionism

Berthe Morisot, Reading, 1873

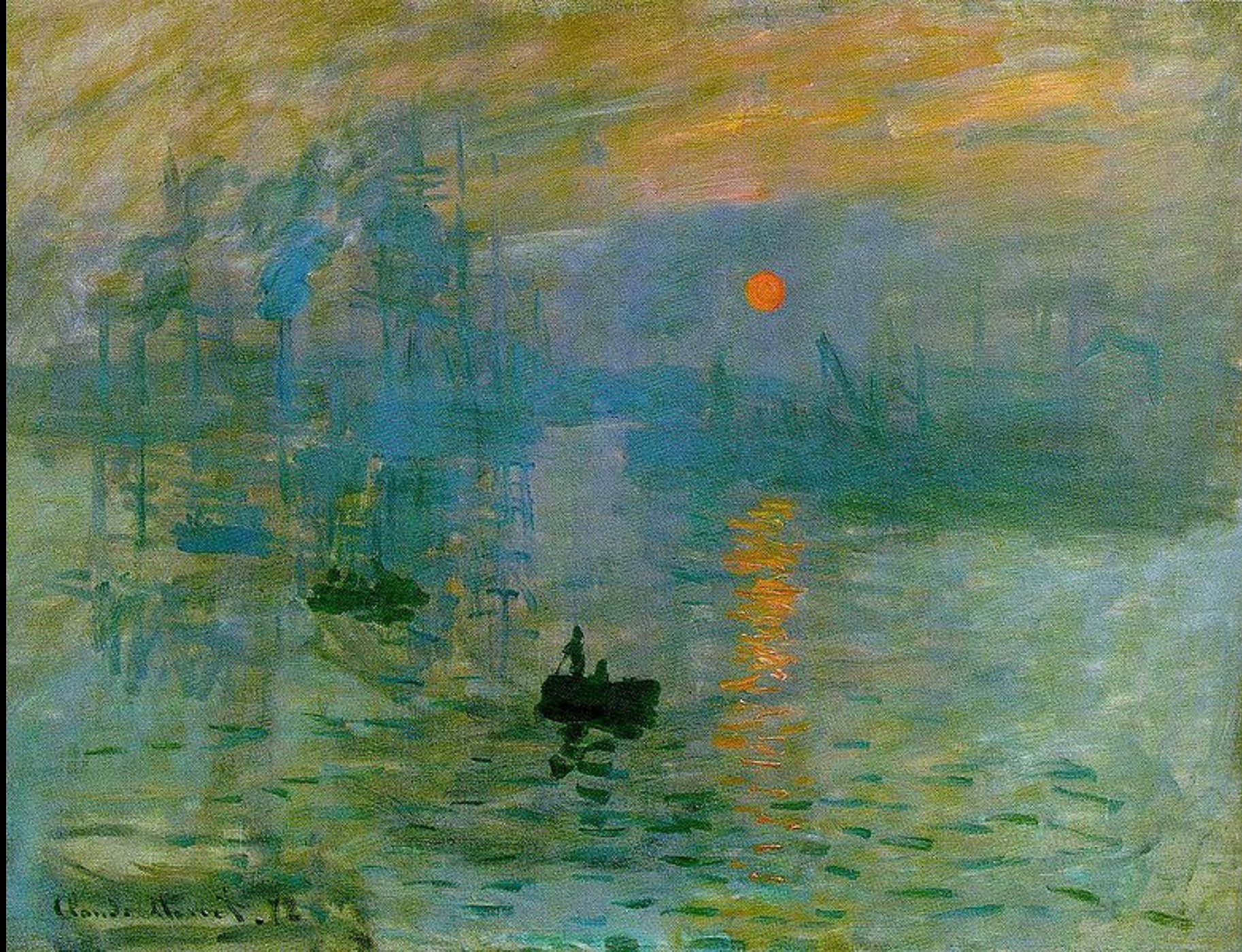


# Impressionism

Mary Cassatt, Little Girl in a Blue Armchair, 1878

# Impressionism





An outraged critic, Louis Leroy, coined the label "Impressionist." He looked at Monet's *Impression Sunrise*, the artist's sensory response to a harbor at dawn, painted with sketchy brushstrokes. "Impression!" the journalist snorted. "Wallpaper in its embryonic state is more finished!" Within a year, the name Impressionism was an accepted term in the art world.

Claude Monet, *Impression Sunrise*, 1872

Berthe Morisot, *Woman at Her Toilet*, 1875

Morisot's mother supported her daughter's ambitions by allowing her a serious art education.





Morisot studied under the Barbizon painter Jean-Baptiste-Camille Corot  
Corot is a pivotal figure in landscape painting. His work simultaneously looks backward to neo-classical tradition and forward to the plein-air transformations of Impressionism.

Jean-Baptiste-Camille Corot, Stormy Weather, Pas de Calais, 1870



Berthe Morisot, Landscape in  
Creuse, 1882

en plein air

painting outdoors



Edouard Manet, The Balcony, 1868



Berthe Morisot, Eugène Manet and His Daughter in the Garden of Bougival, 1883



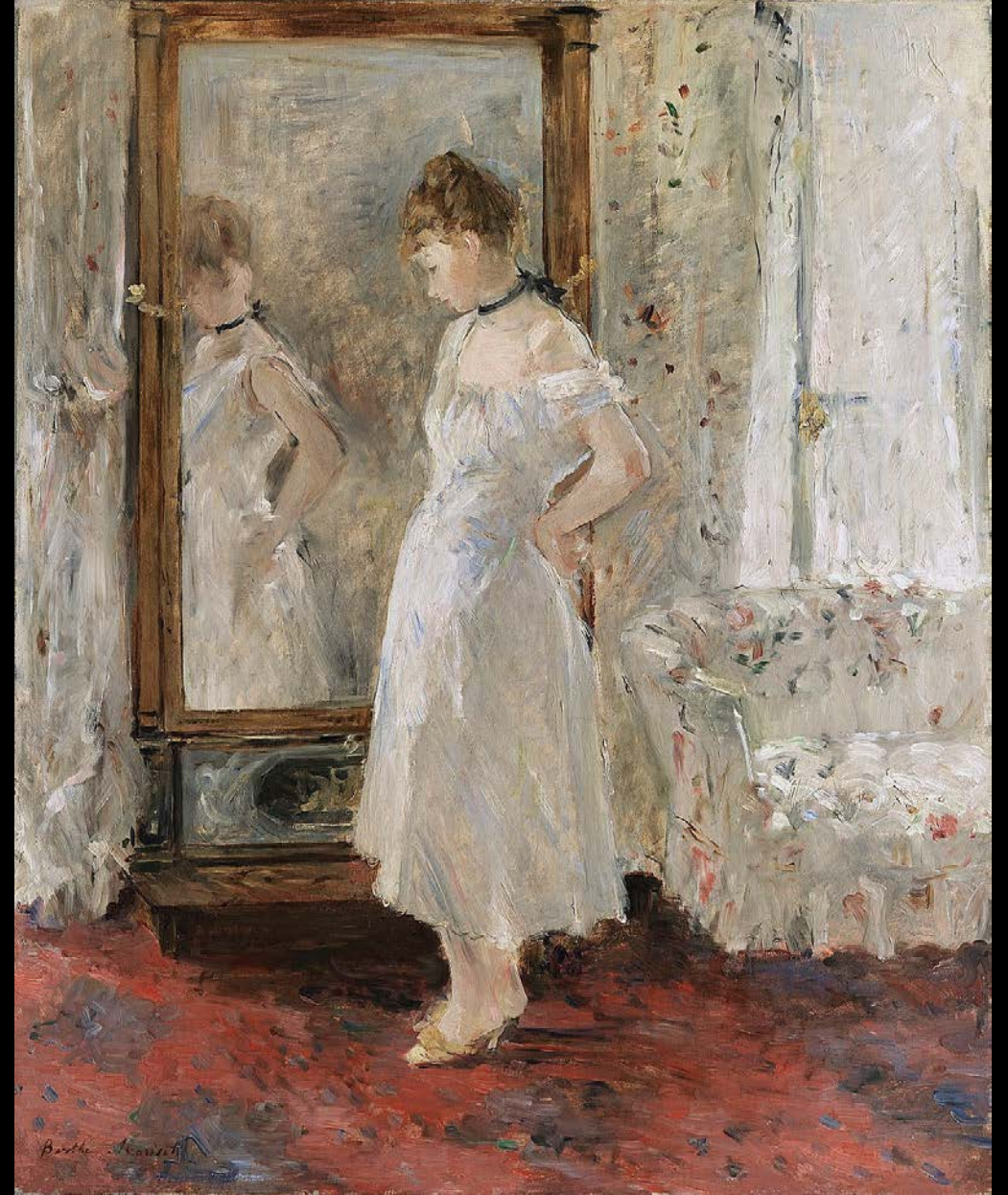
Berthe Morisot, Le miroir psyché or The Cheval-Glass, 1876

male gaze

scopophilia



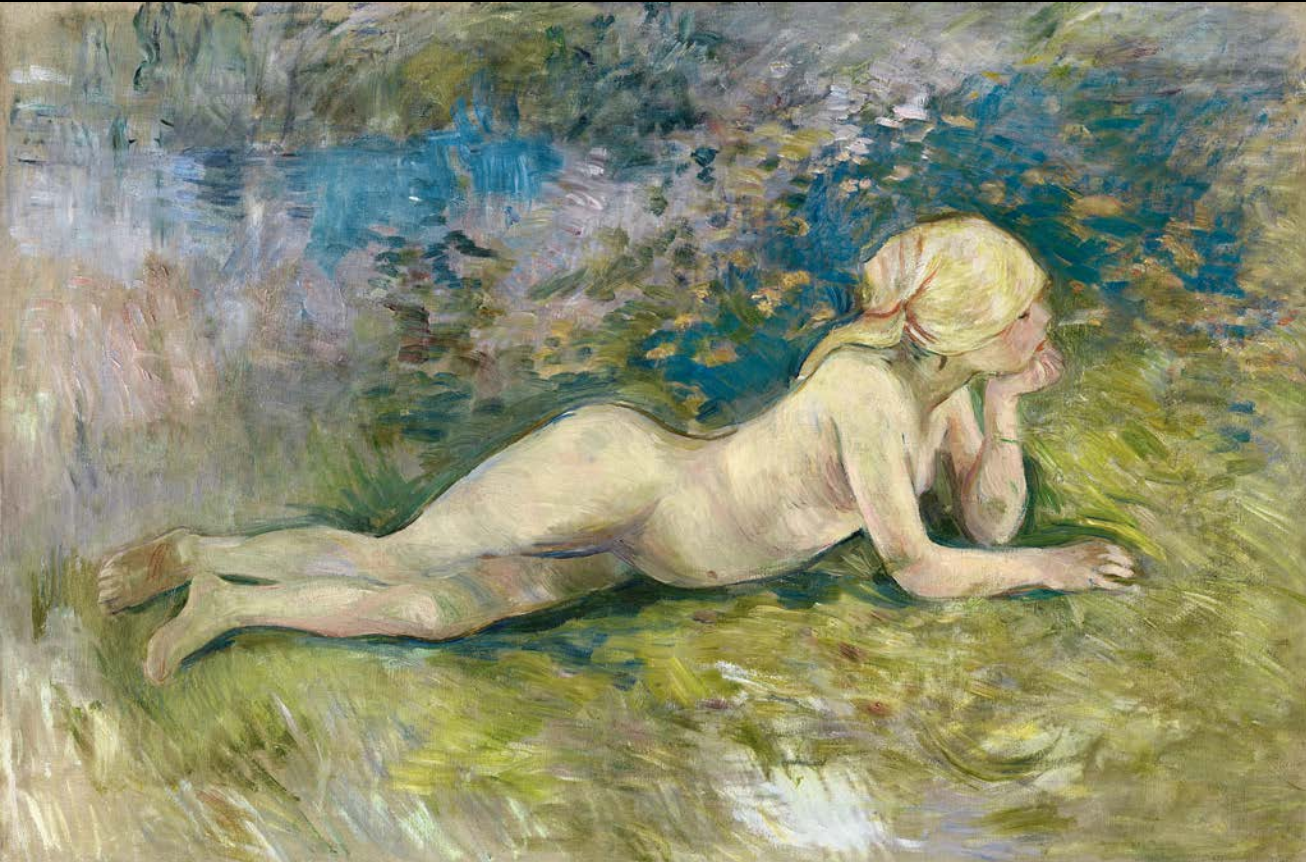
Eduoard Manet, Olympia, 1863



Berthe Morisot, Le miroir psyché or The Cheval-Glass, 1876

male gaze

scopophilia



Berthe Morisot, The Reclining Nude Shepherdess, 1891



Eduard Manet, Olympia, 1863





Berthe Morisot, The Reclining Nude Shepherdess, 1891



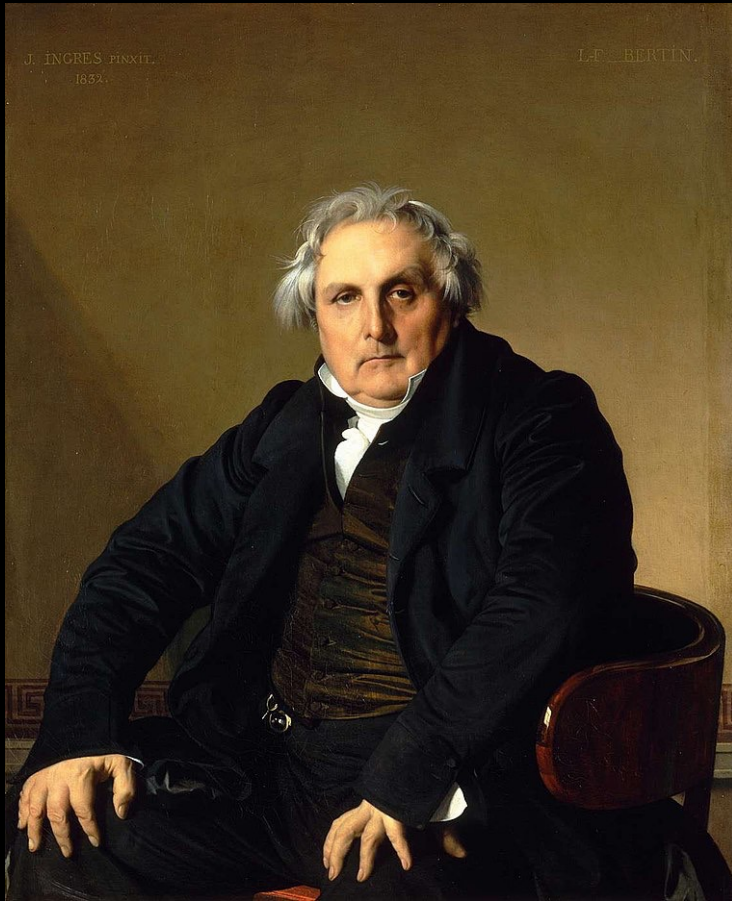
Edgar Degas, After the Bath, 1885



Berthe Morisot, The Reclining Nude Shepherdess, 1891



Edgar Degas, Male Nude, 1856



Jean-Auguste-Dominique Ingres,  
Portrait of Monsieur Bertin, 1832

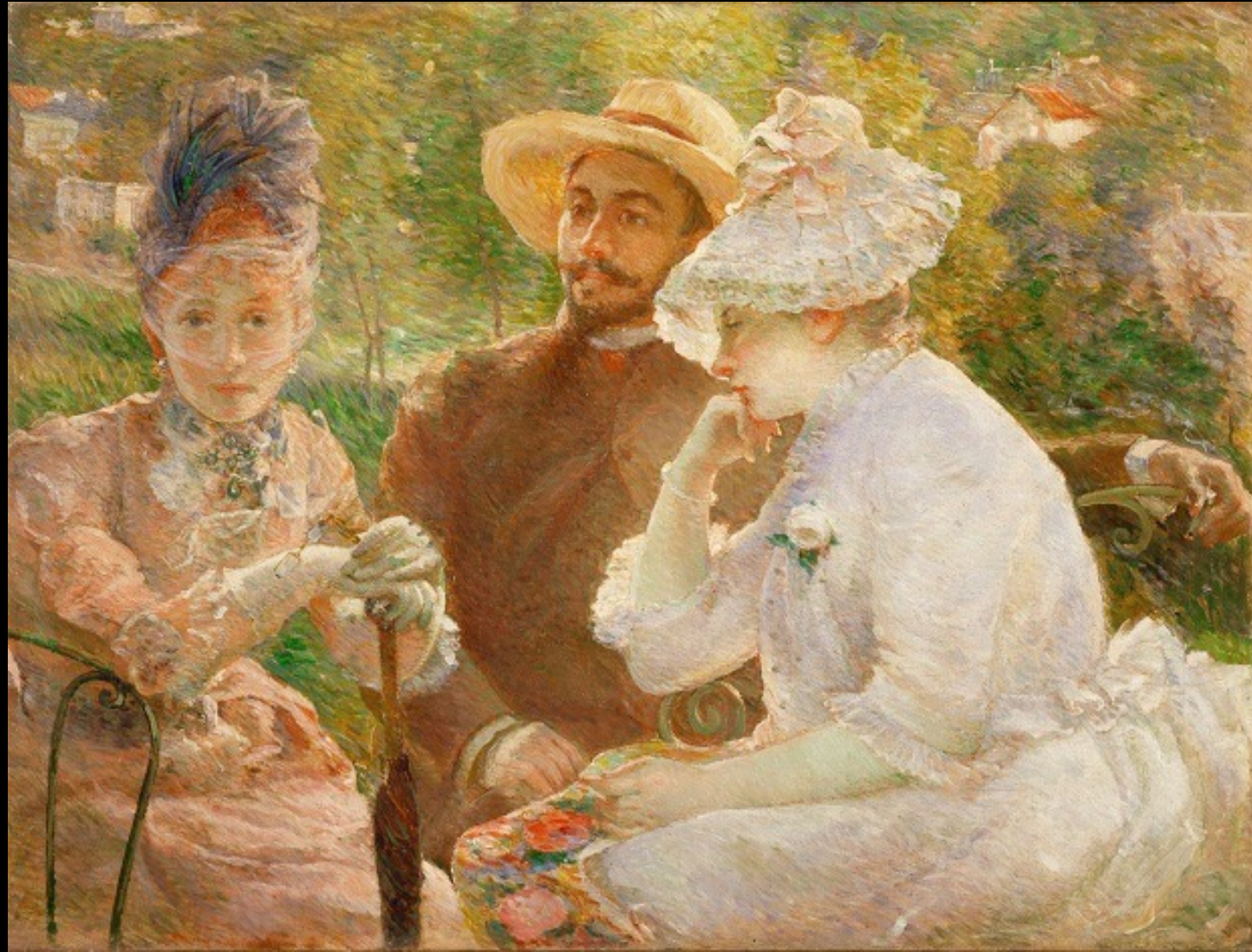
- Marie Bracquemond, French, (1840-1916)
- Studied with Auguste Vassort and later with Jean-Auguste-Dominique Ingres
- copyist at the Louvre
- There, she met Felix Bracquemond, a painter and engraver
- One of four women artists to exhibit in the Impressionist exhibitions, in 1879, 1880, and 1886
- Moved away from Ingres toward Impressionism
- This led her to abandon painting altogether



Marie Bracquemond, Portrait of  
Professeur Demons, 1886



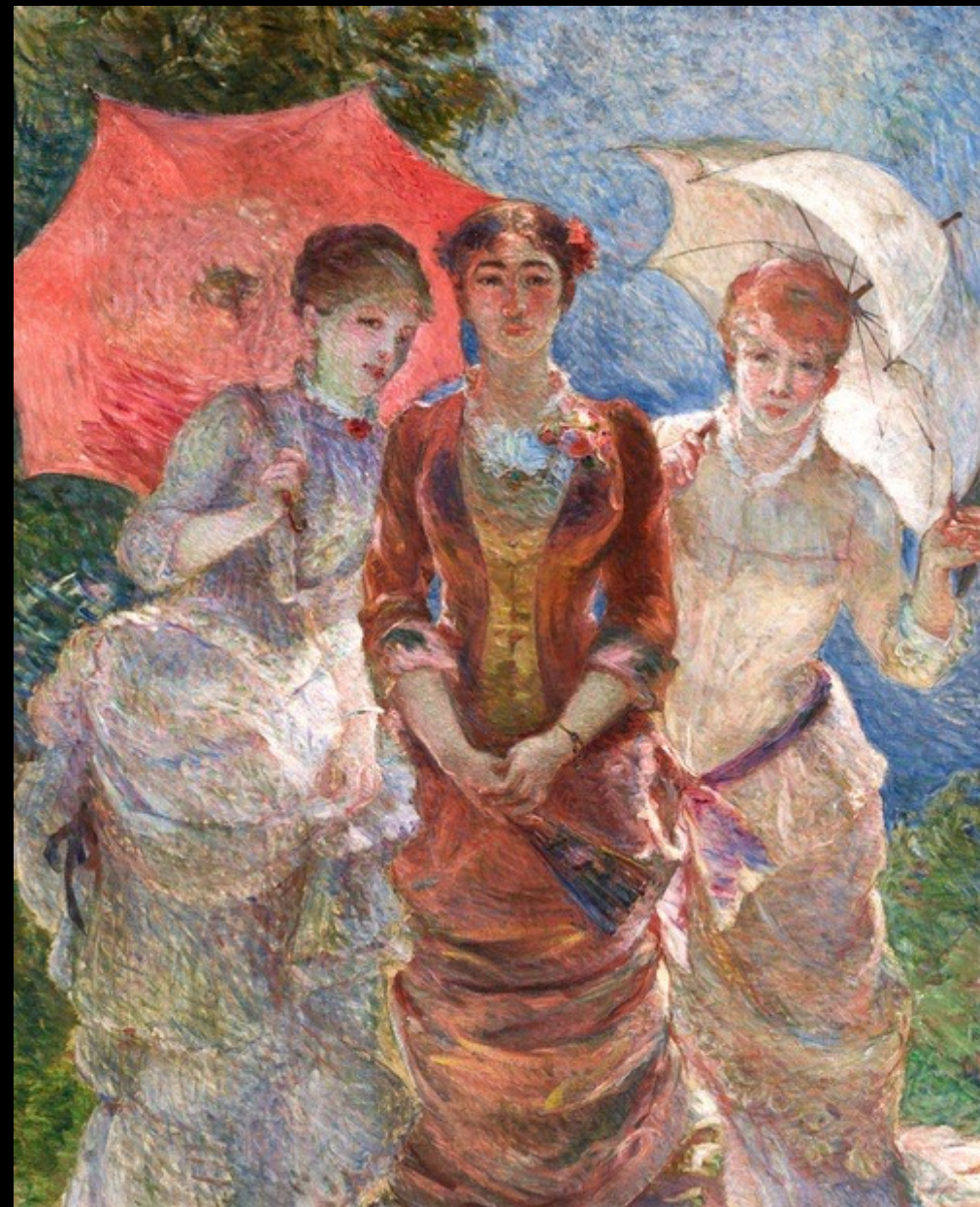
Marie Bracquemond, *Three Women with Parasols, or The Three Graces*, 1880, Oil on canvas, 55.6 in × 35.2 in



Marie Bracquemond, *On the Terrace at Sèvres*, 1880, Oil on canvas, 34 5/8 x 45 1/4 in



Sandro Botticelli, La Primavera, 1477-1480, tempera/panel painting, 6' 8" x 10' 4"



Marie Bracquemond, Three Women with Parasols, or The Three Graces, 1880, Oil on canvas, 55.6 in x 35.2 in

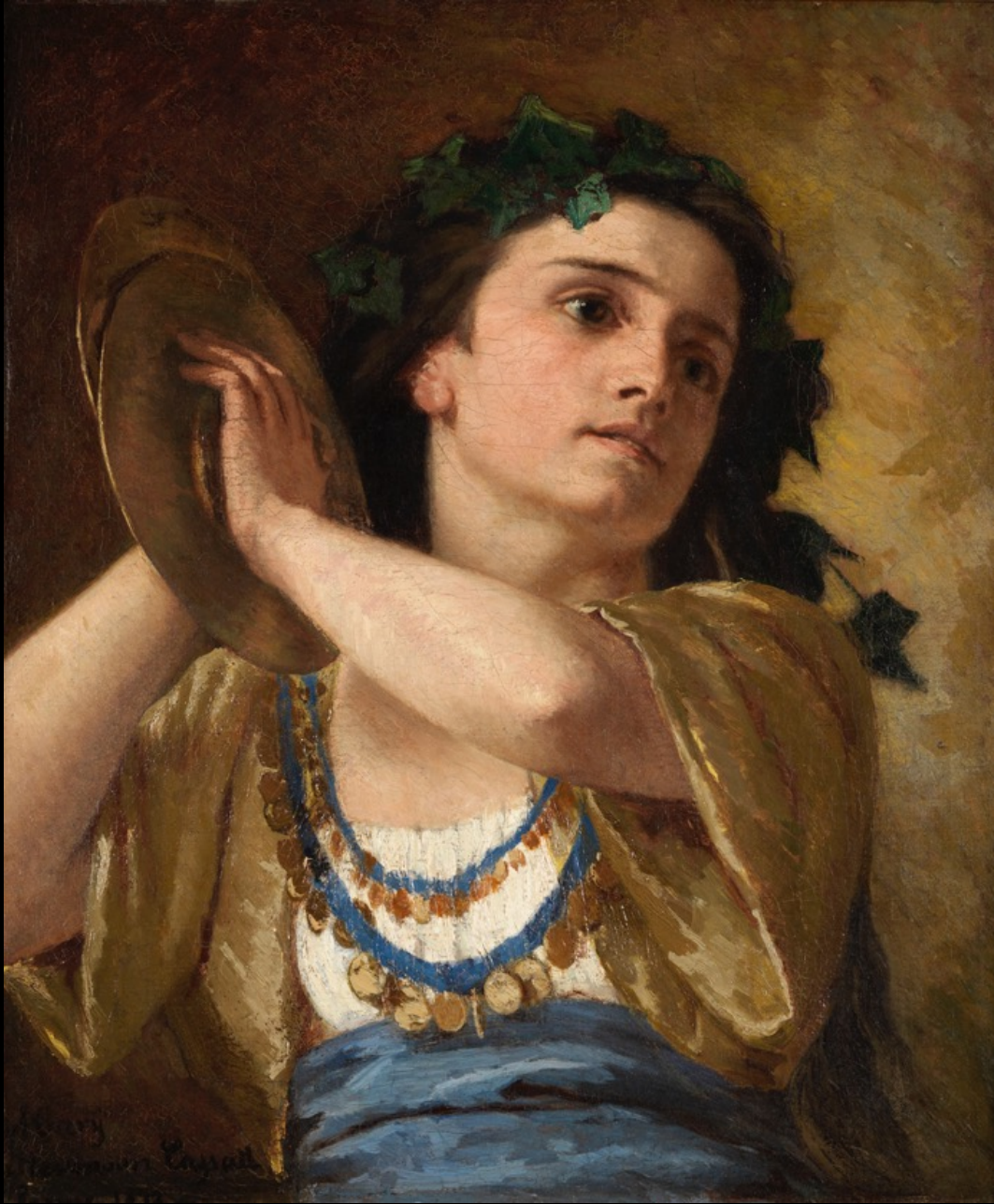
- Japonisme



Sandro Botticelli, detail of the Three Graces in La Primavera, 1477-1480, tempera/panel painting, 6' 8" x 10' 4" The symbolism of the Three Graces is rooted in mythology. Hesiod, a poet, describes them as three goddesses: Aglaia (who represents radiance), Euphrosyne (representing joy), and Thalia (representing flowering). They are an ideal of beauty and grace.



Marie Bracquemond, Three Women with Parasols, or The Three Graces, 1880, Oil on canvas, 55.6 in x 35.2 in



Mary Cassatt, Bacchante, 1872



Mary Cassatt, Spanish Girl Leaning on a Window Sill, ca. 1872



Mary Cassatt, A Cup of Tea, 1880



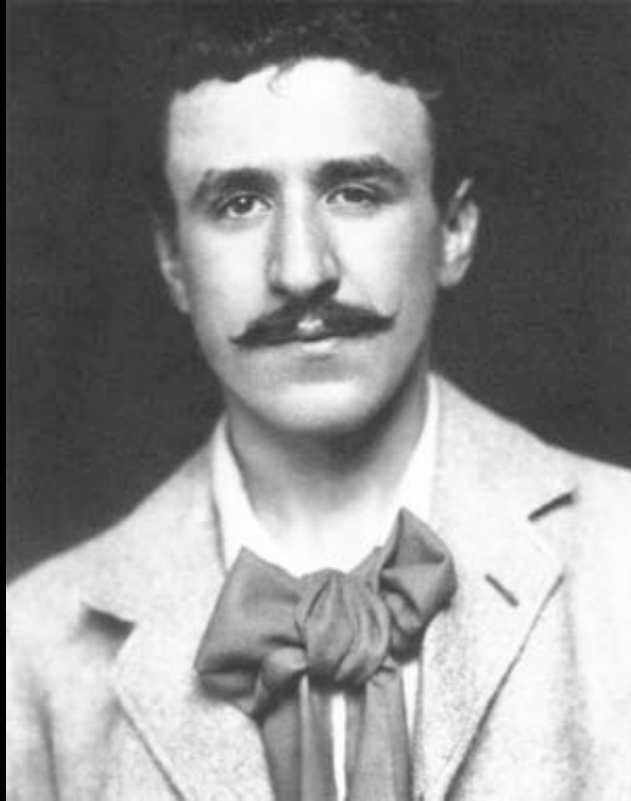


Mary Cassatt, A Woman and a Girl Driving, 1881

# Glasgow Girls

- Modernism
- Art Nouveau
- The Glasgow Institute of the Fine Arts
- The Glasgow Style
- The Four
  - Charles Rennie Mackintosh
  - Margaret and Frances MacDonald
  - Herbert MacNair

# Glasgow Four

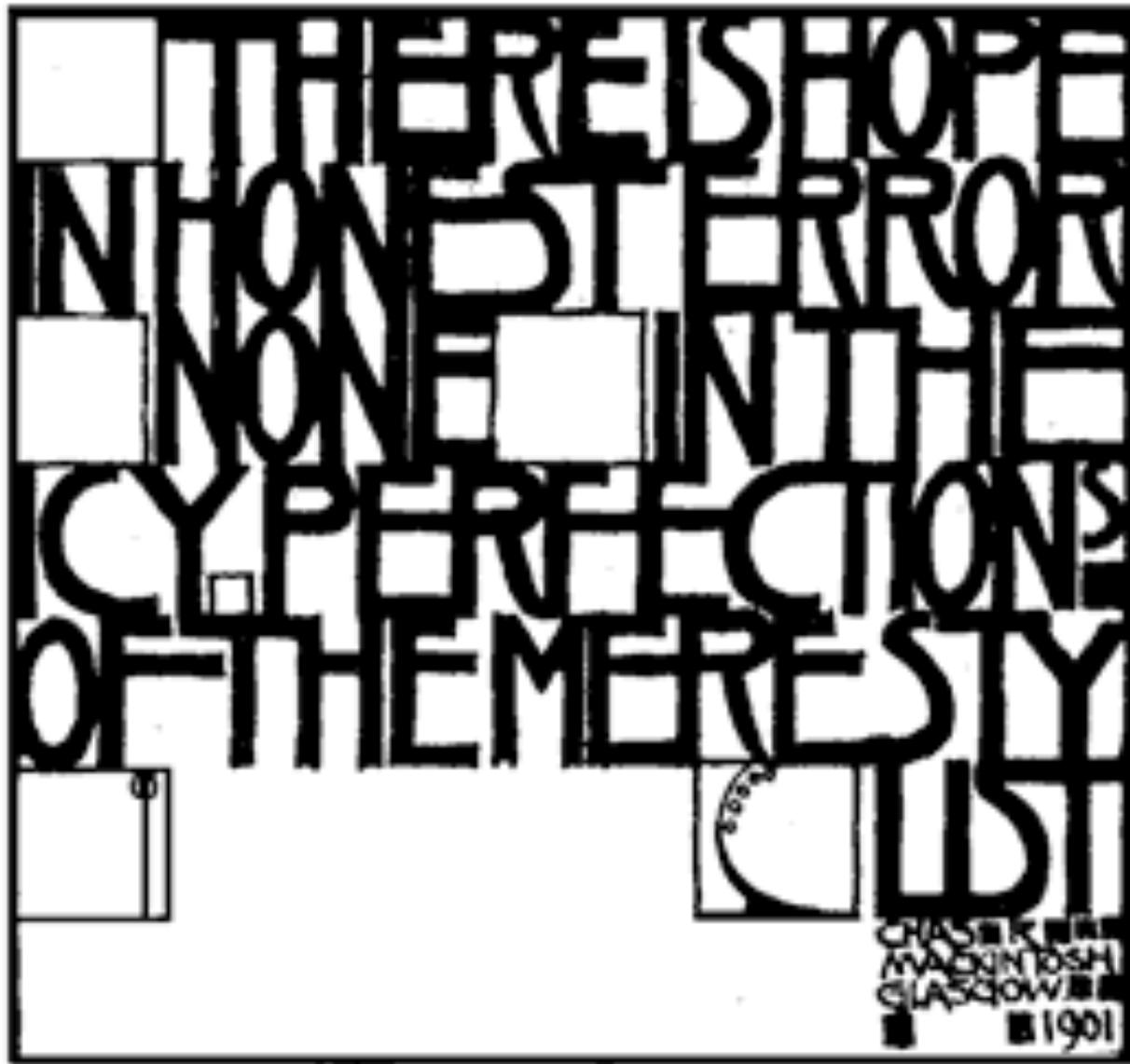


Charles Rennie Mackintosh

Margaret MacDonald



Frances MacDonald MacNair, above left  
Herbert MacNair, left



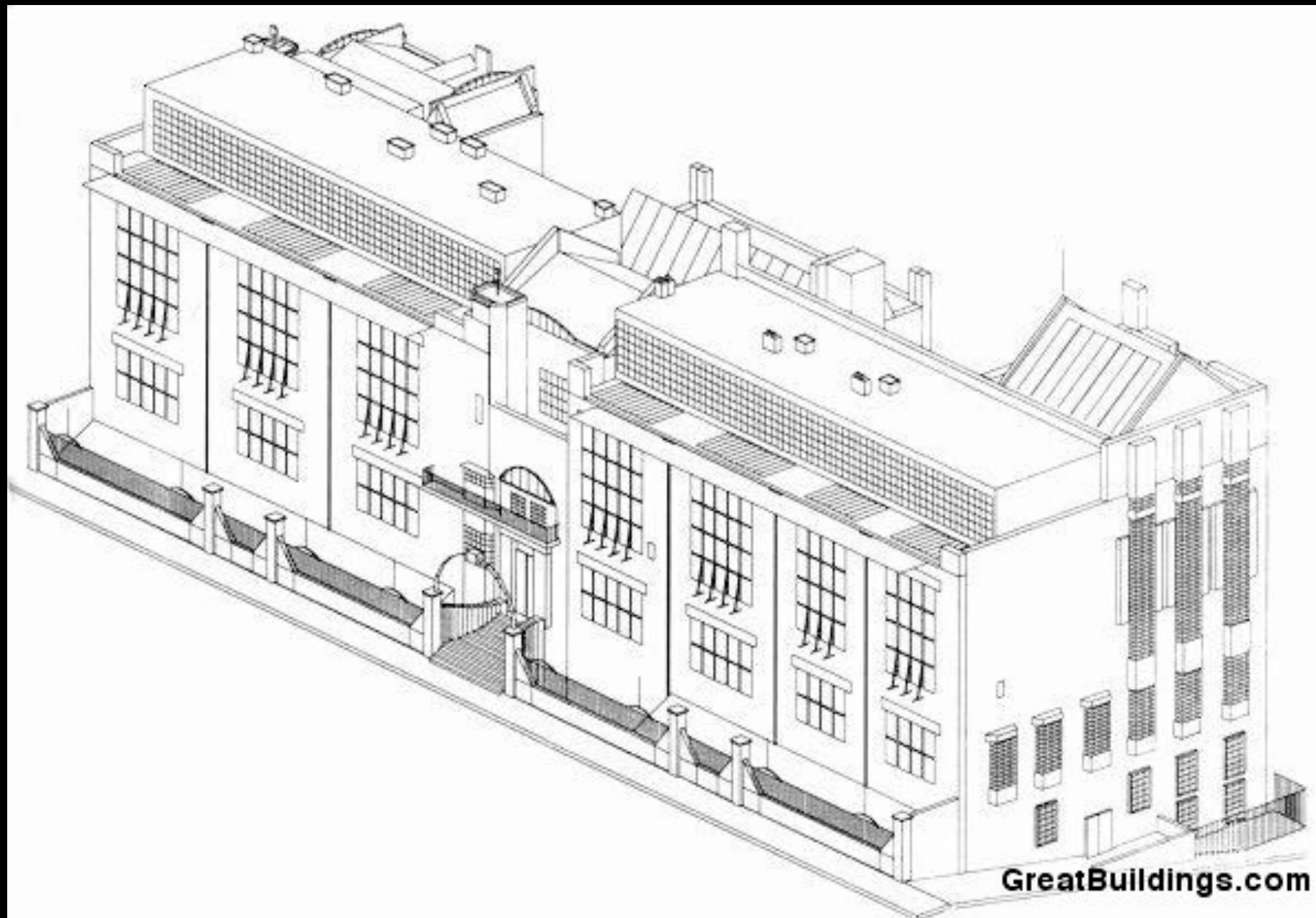
There is hope in honest error. None in the icy perfections of the mere stylist.

Charles Rennie Mackintosh, Glasgow, 1901

Mackintosh was a Scottish architect, designer, water colorist, and artist.



Charles Rennie Mackintosh, Glasgow School of Art, 1896-1909



GreatBuildings.com



Charles Garnier, Opéra Garnier, 1854-1857, Paris

**Beaux-Arts Architecture**



**Georges-Eugène Haussmann**, aka **Baron Haussmann** (1809 -1891), the prefect of the Seine Department in France, who was chosen by the Emperor Napoleon III to carry out a massive program of new boulevards, parks and public works in Paris, commonly called Haussmann's renovation of Paris, aka "Haussmannization." This is a form of modernization.



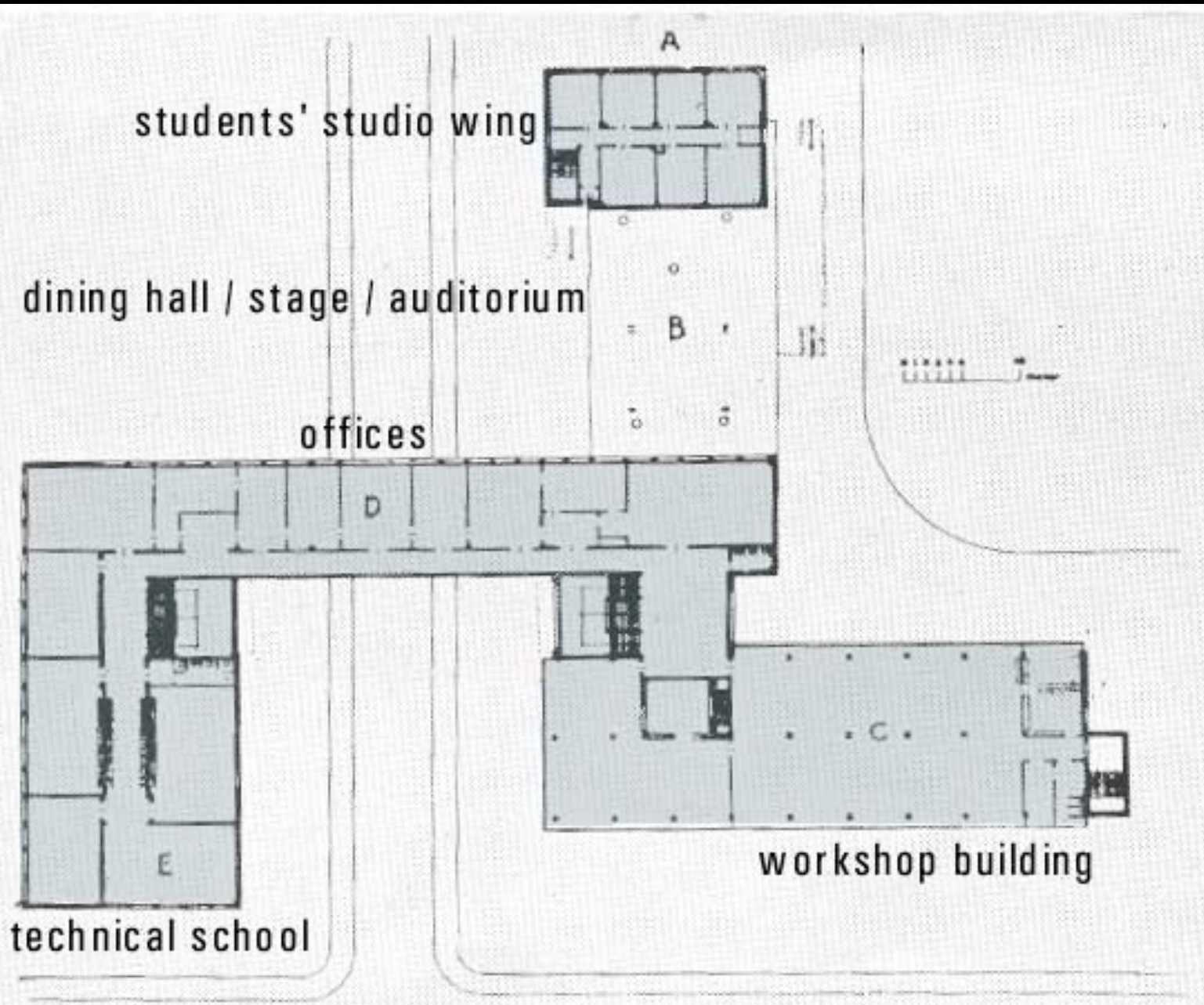




Walter Gropius, Bauhaus School, Dessau, 1926



Poster for Junkers Flugzeug- und Motorenwerke AG, a major German aircraft and aircraft engine manufacturer. It produced some of the world's most innovative and best-known airplanes over the course of its fifty-plus year history in Dessau, Germany. It was founded there in 1895 by Hugo Junkers. The Stuka was a dive bomber.



students' studio wing

dining hall / stage / auditorium

offices

technical school

workshop building

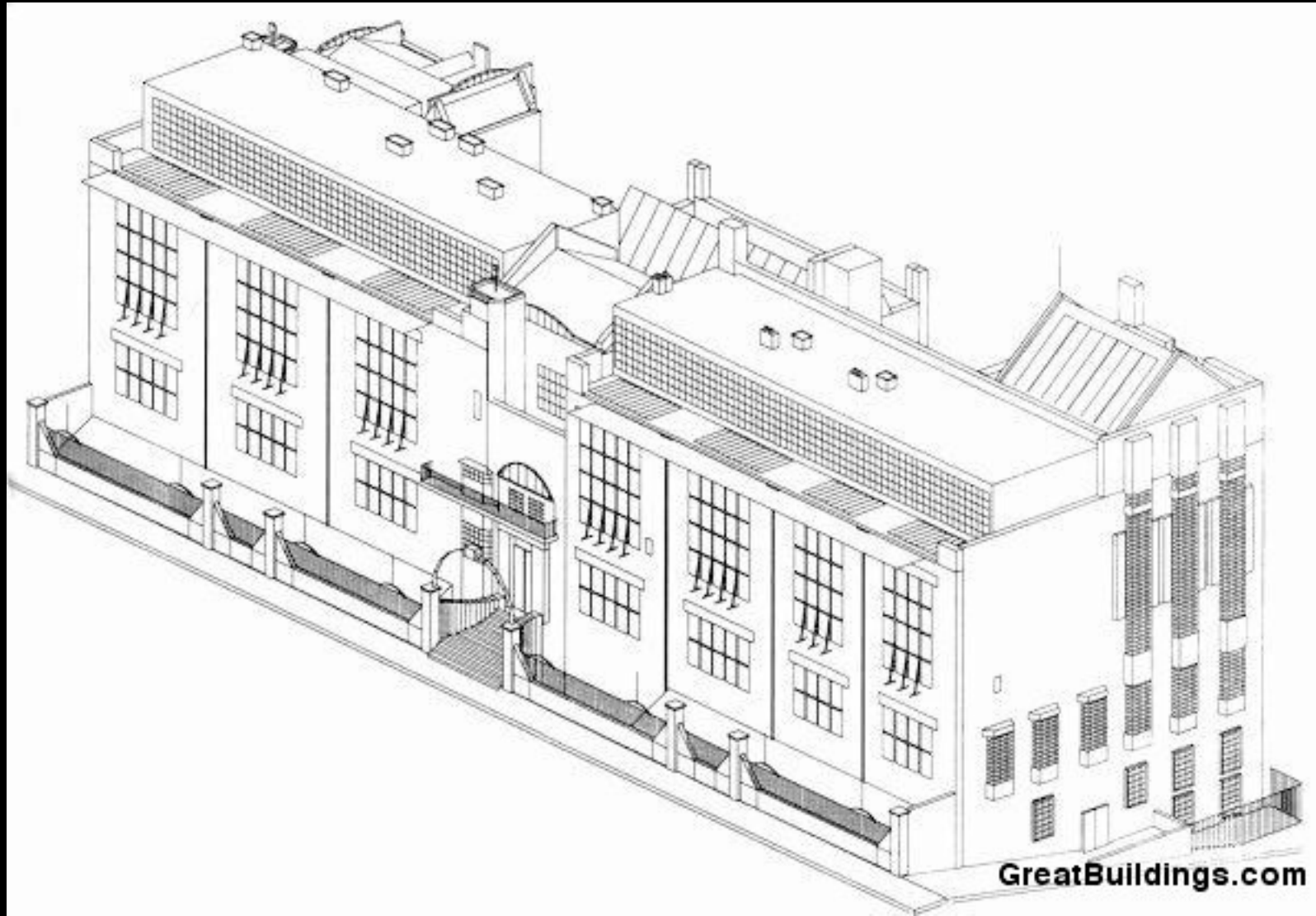
Charles Rennie Mackintosh, Glasgow School of Art, 1896-1909











GreatBuildings.com

# The Glasgow School of Art



# The Glasgow School of Art



NEXT (SHIFT+N)  
1/2 Glasgow School  
of Art - Climbing  
15:03

▶ ⏪ 🔊 10:29 / 27:20

Scroll for details  
▼

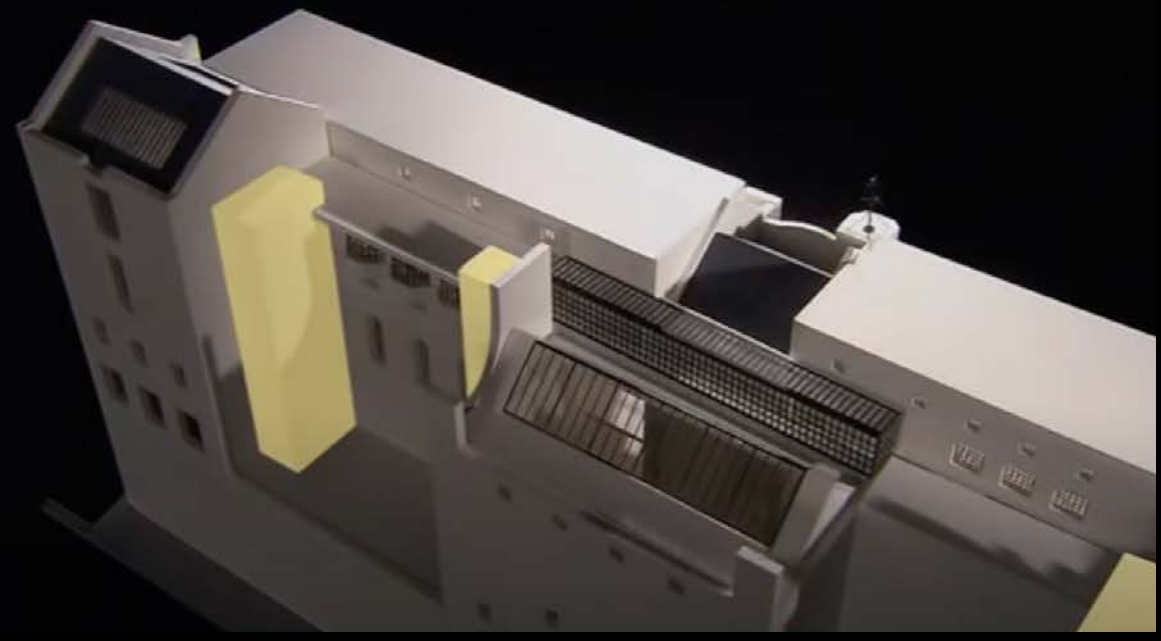
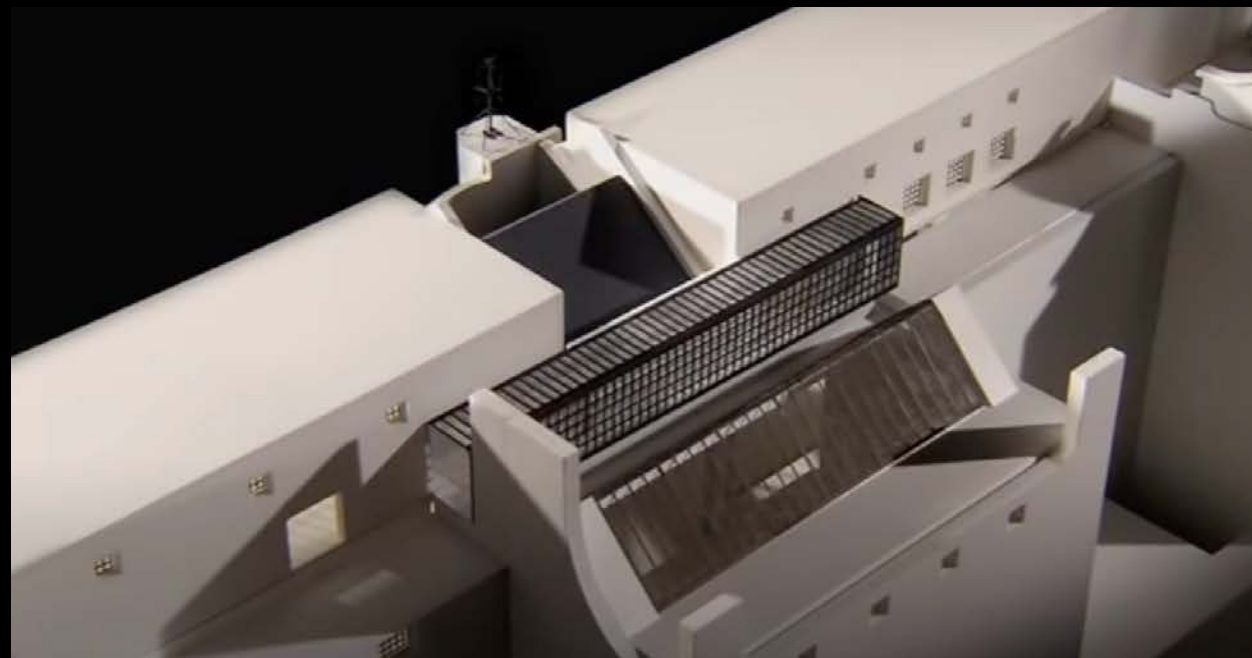


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<https://www.youtube.com/watch?v=BTOYkWdlwTY>





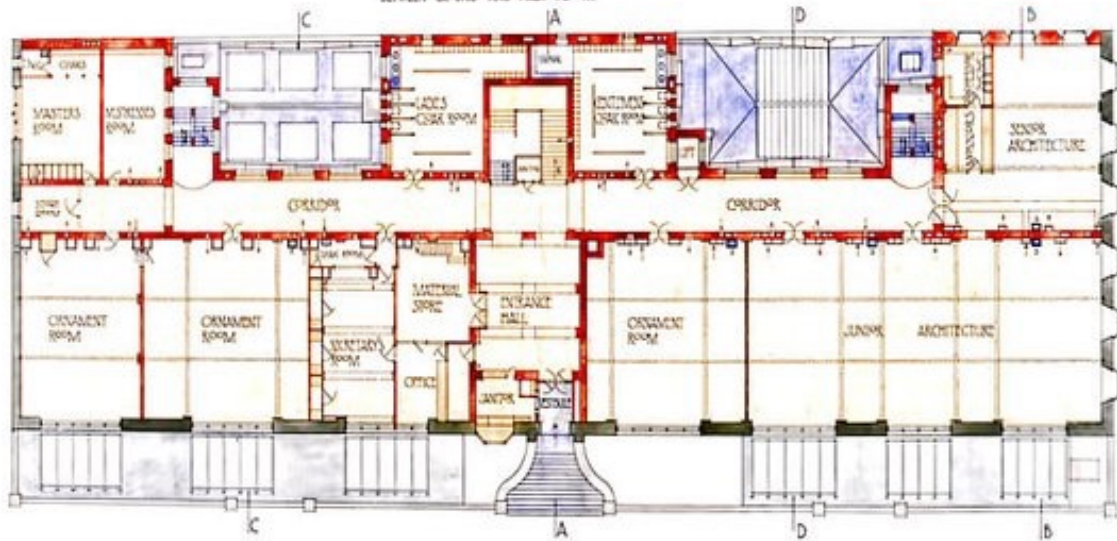




# THE GLASGOW SCHOOL OF ART.



PLAN OF EXTERIOR BETWEEN GROUND AND FIRST FLOORS



PLAN OF GROUND FLOOR.



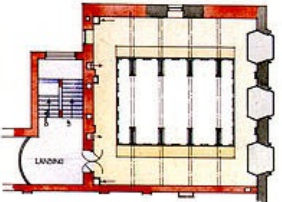
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 1/4" = 1' 0"  
 1/8" = 1' 0"  
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 1/128" = 1' 0"  
 1/256" = 1' 0"

4 Blythswood Square

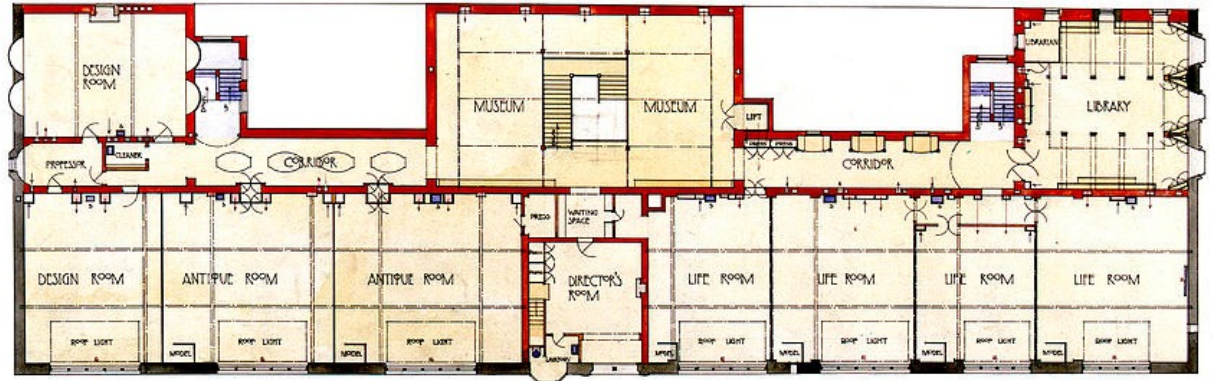
# THE GLASGOW SCHOOL OF ART.



PLAN OF MEZZANINE BETWEEN FIRST AND SECOND FLOORS



PLAN OF LIBRARY BALCONY



PLAN OF FIRST FLOOR.

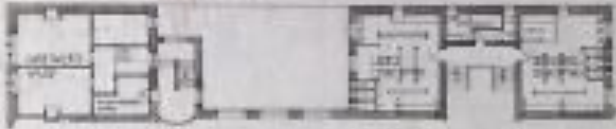


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 1/32" = 1' 0"  
 1/64" = 1' 0"  
 1/128" = 1' 0"  
 1/256" = 1' 0"

4 Blythswood Square  
 GLASGOW NOVEMBER 1910

THE GLASGOW SCHOOL OF ART.

No 2



PLAN OF BASEMENT FLOOR

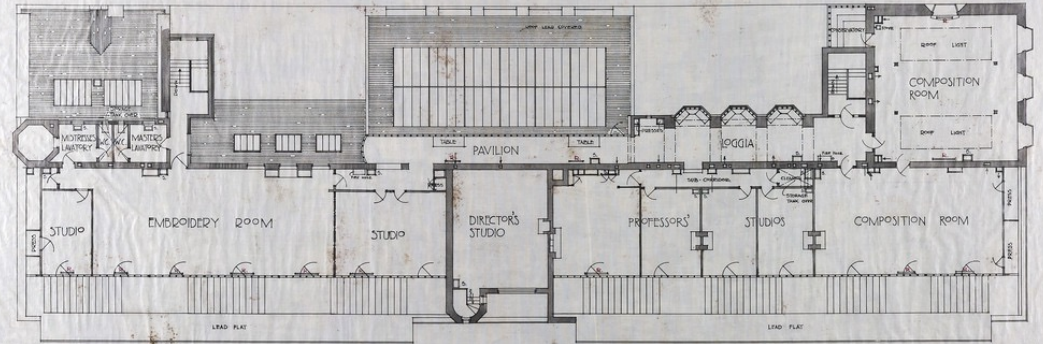


PLAN OF BASEMENT FLOOR.

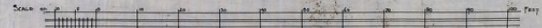


THE GLASGOW SCHOOL OF ART.

No 5

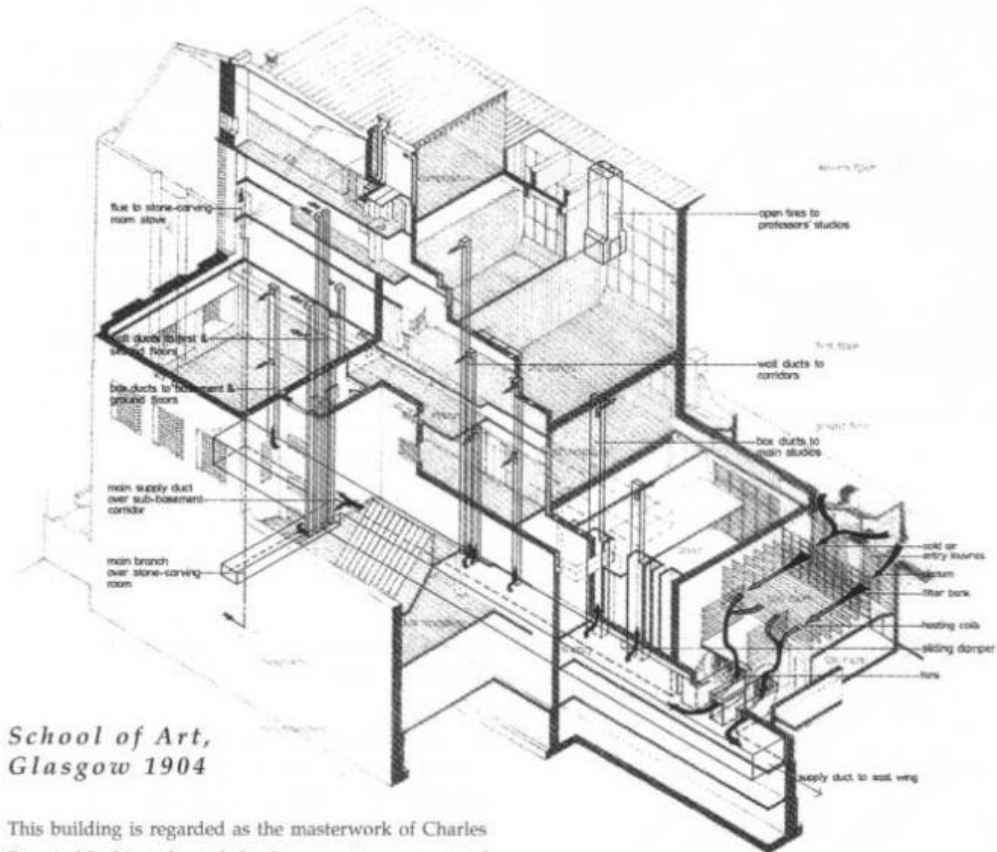


PLAN OF SECOND FLOOR.



SHADINGS MARKED THUS — DI.  
SINKS — ADJUSTIVE — C.  
FLOORS AND EXTRACTS

Howman Kiffin & Mackintosh  
Architects  
4 Belford Street Glasgow



*School of Art,  
Glasgow 1904*

This building is regarded as the masterwork of Charles Rennie Mackintosh, and the first great monument of modern architecture. He showed a willingness to absorb and utilise the new technologies of his time including central heating, mechanical ventilation and the electric light. Of particular interest now is the decorative manner in which these services were integrated into the overall design of the School. The building incorporates an air treatment plant (possibly a very early air conditioning system) designed by Wm Key, whose patent (1890), included filtration by horse hair or hemp, air heating or cooling by pipe coils, insertion of blocks of ice for air cooling and water sprays for humidity control. Recent surveys have shown the original fans remain with steam heating coils, basement and ceiling ducts and the dampers and grilles largely intact.

*Mackintosh's Masterpiece: The Glasgow School of Art,*  
W Buchanan (Ed), 1994.

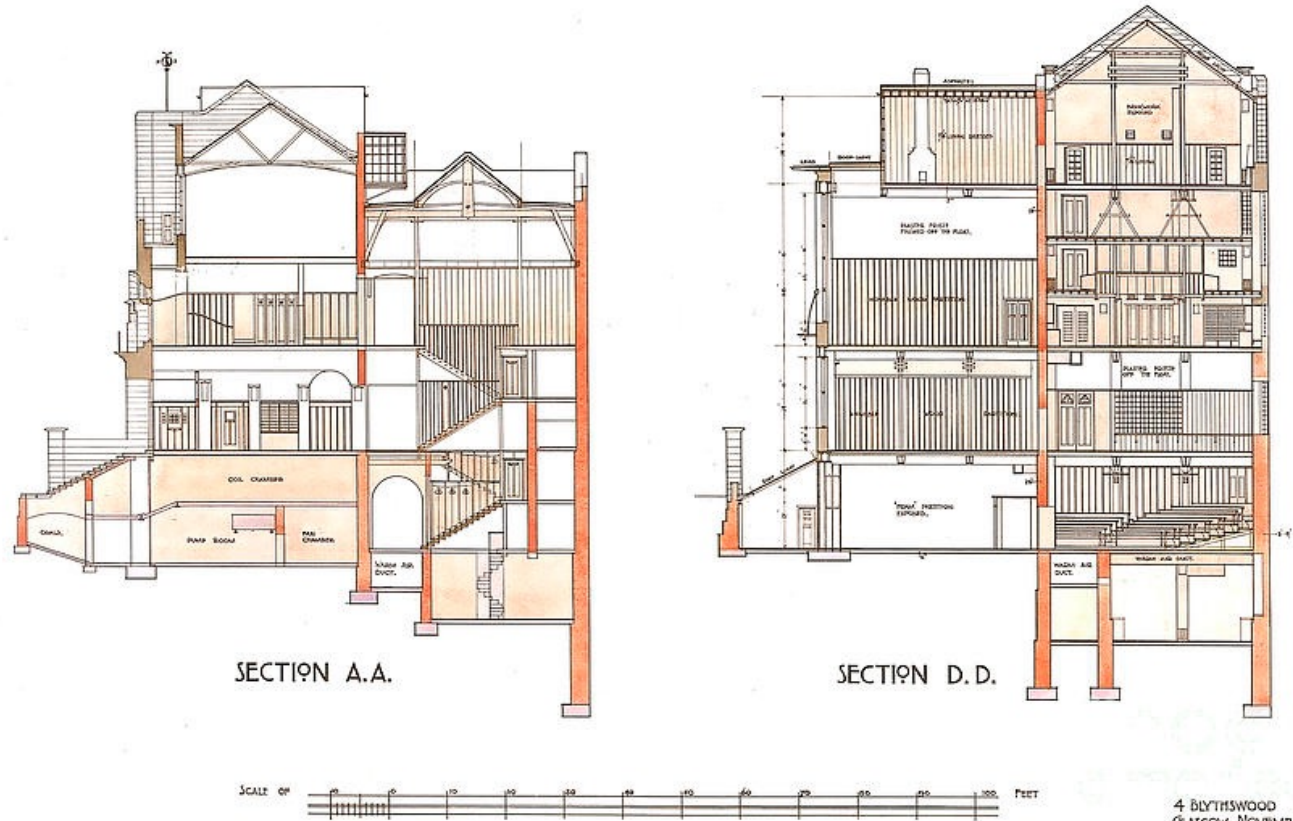
key  
unfiltered cold air entry  
filtered cold air - heating  
heated air - main duct  
supply to rooms

FRESH AIR INTRODUCTION, HEATING  
AND CIRCULATION

the  
Glasgow School  
of  
Art

212. *Glasgow School of Art.*  
*Heating & Ventilation Systems - Supply.*  
*The Glasgow School of Art - More than a Masterpiece,*  
G M Cairns, 1993.

THE GLASGOW SCHOOL OF ART.



4 BLYTHSWOOD SQUARE  
GLASGOW, NOVEMBER 1920.

The Glasgow School of Art



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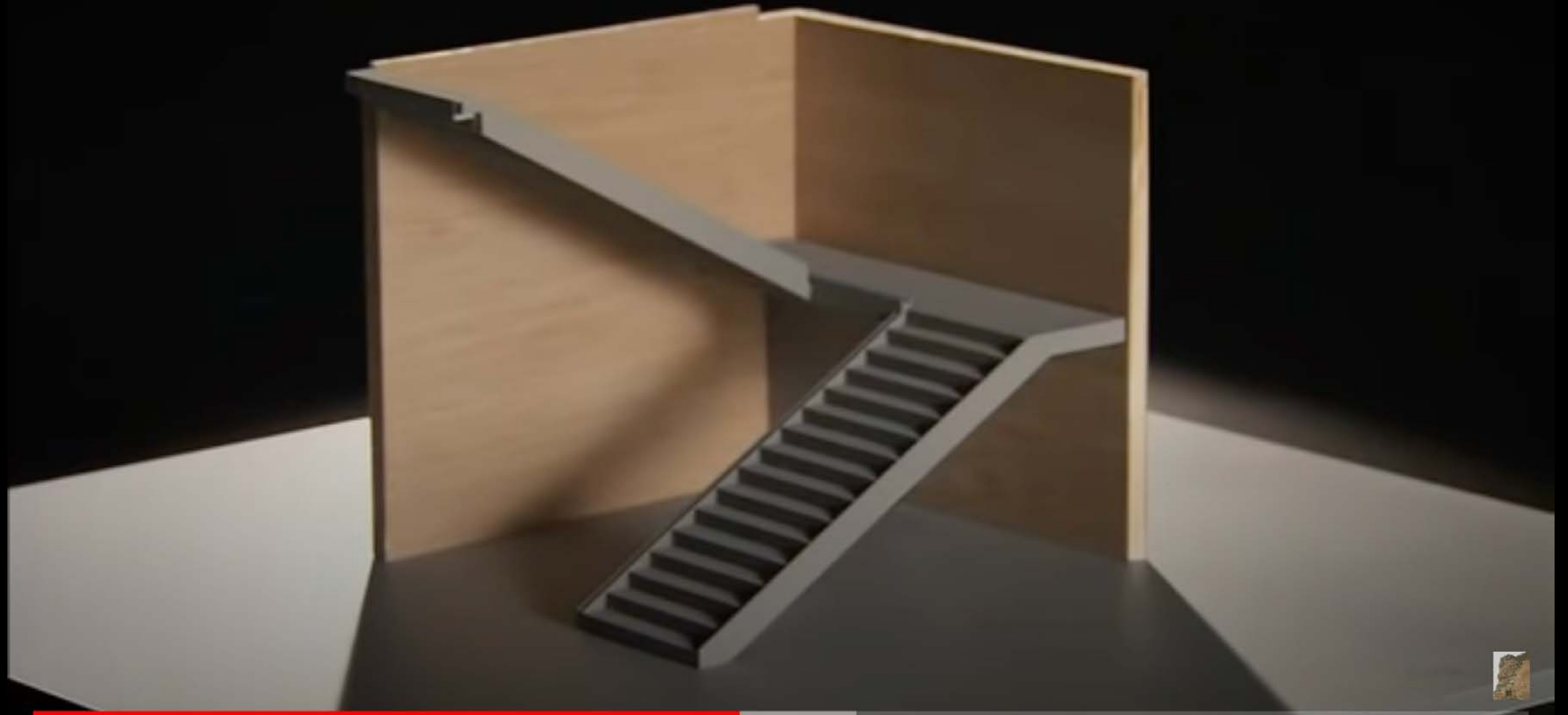


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The Glasgow School of Art



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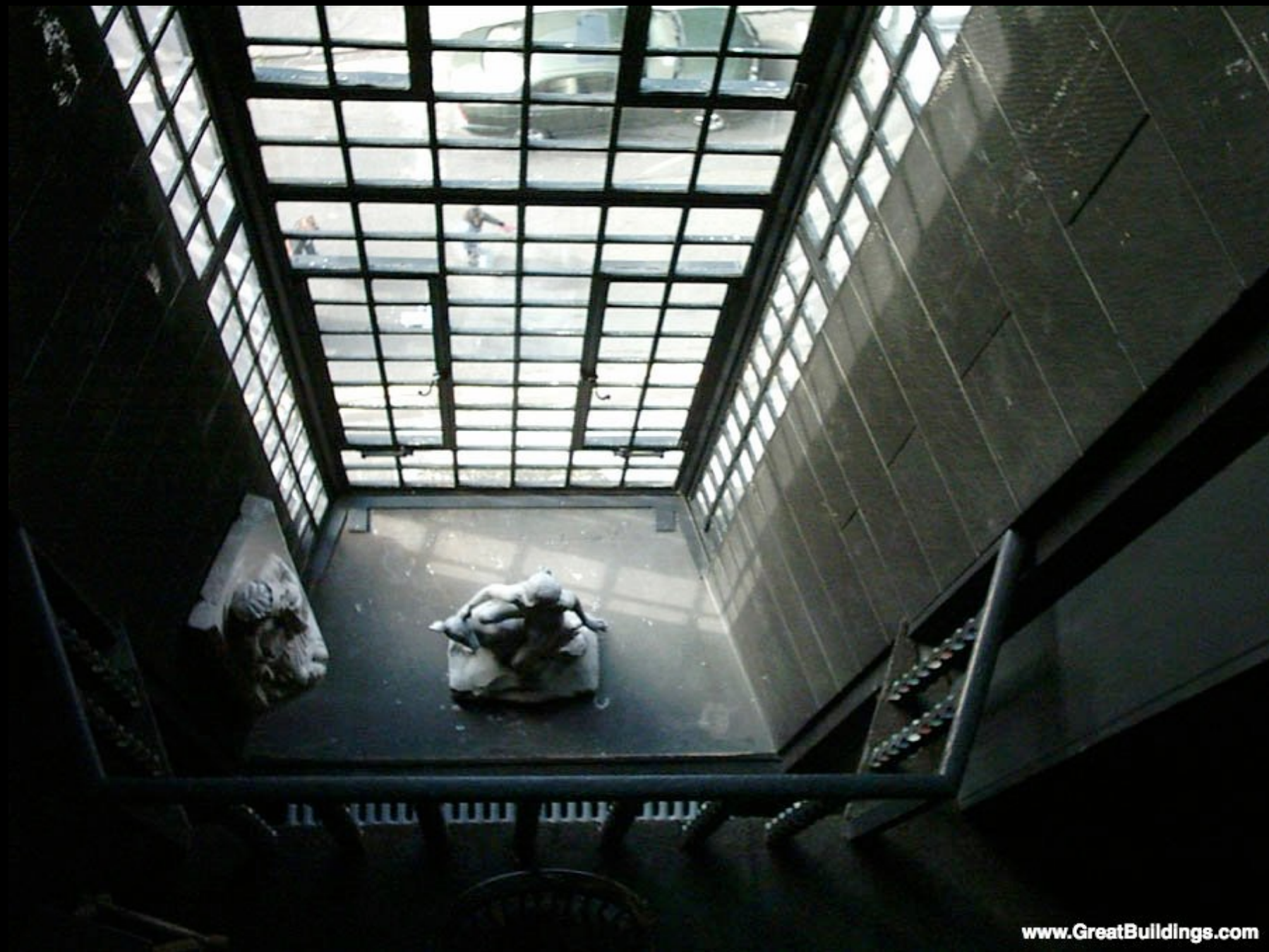
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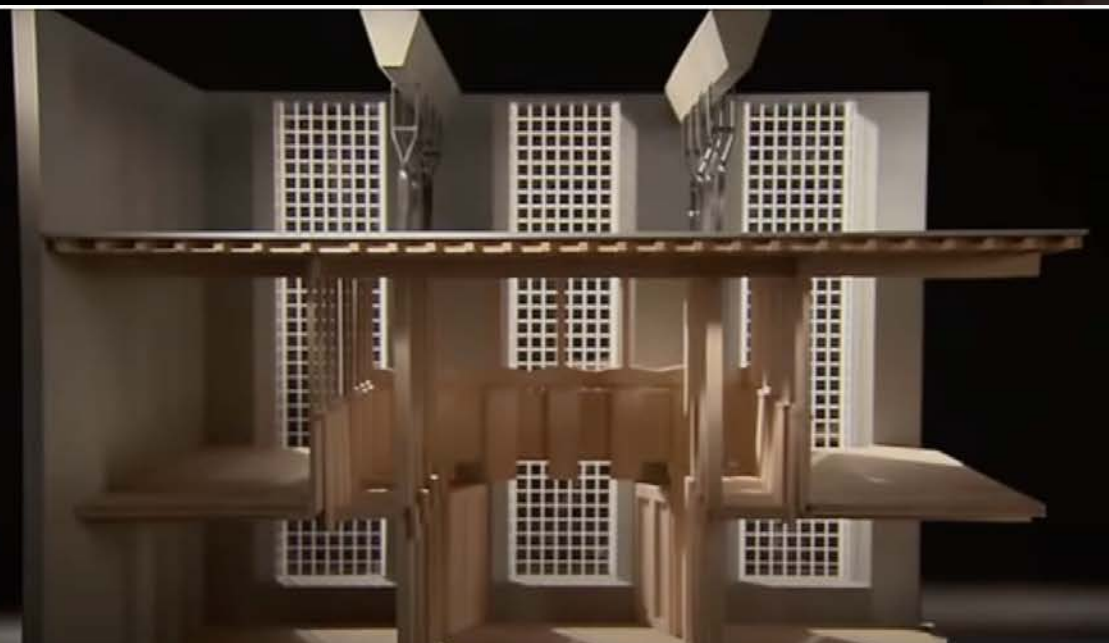














Glasgow School of Art Fires 2014, 2018





# APOLLO

THE INTERNATIONAL ART MAGAZINE

ART NEWS DAILY

## **The week in art news – Glasgow School of Art to be faithfully rebuilt after all**

*Plus: Pompidou renovations postponed until after Paris Olympics | Festival of Brexit art projects announced | and Ahmanson Foundation partners with the Huntington*

Art news daily

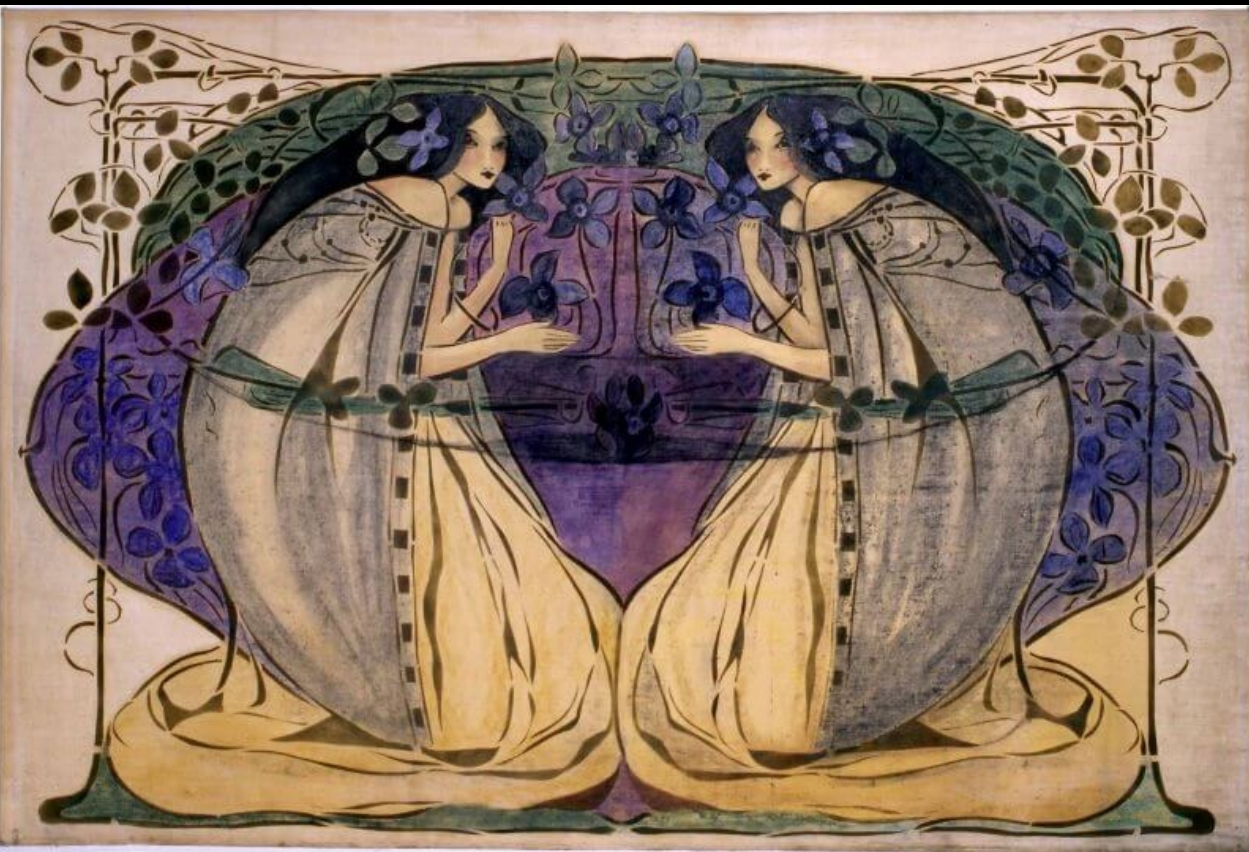
22 OCTOBER 2021



Herbert MacNair, stained wood, glass and textile screen designed, c. 1899



Herbert McNair, Folding Chair, 1900



Left: Frances MacDonal, Spring, 1905

Right: Margaret MacDonal, Opera of the Winds, 1903

## Art Nouveau



# The Glasgow Girls



Jessie Newbery, linen appliqué cushion cover, c. 1900



Helen Lamb, embroidery panel, 1909



Ann Macbeth wearing designed collar, c. 1900

Ann Macbeth, c. 1910

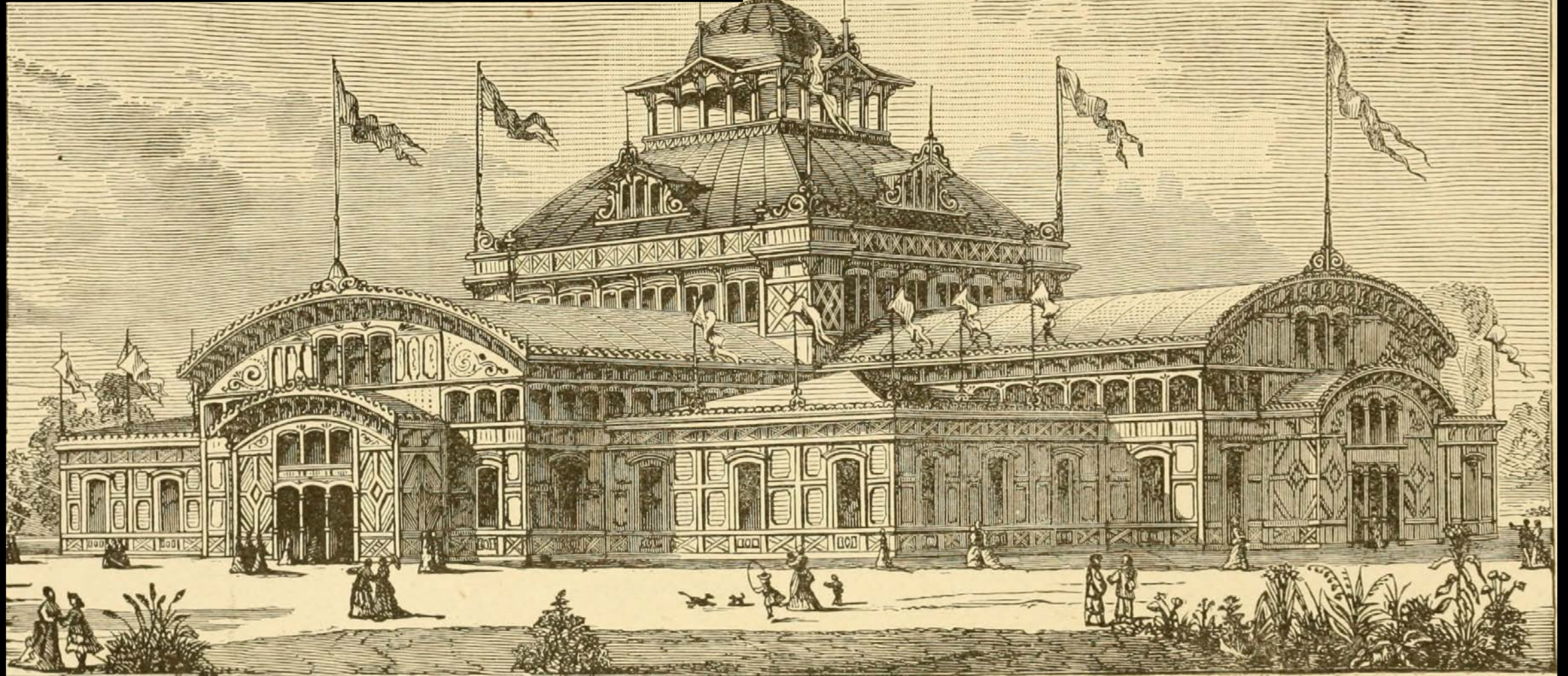




Ann Macbeth, The Sleeping Beauty, 1902

The Woman's Pavilion (1876) was the first structure at an international exposition to highlight the work of women, with exhibits created and operated by women.

This pavilion provided more than 40,000 square feet of space for work by almost 1500 women from at least 13 countries. Displays ranged from embroidery and other needlework to paintings and other forms of "art" to a steam engine that powered six looms and a printing press.



WOMAN'S PAVILION.

Increase in the number of women artists in US = astounding!

1860: 414 women identified themselves as artists, sculptors, and teachers of art according to the US Census

1890: 11,000 women identified as such

1870: women were 10% of practicing artists

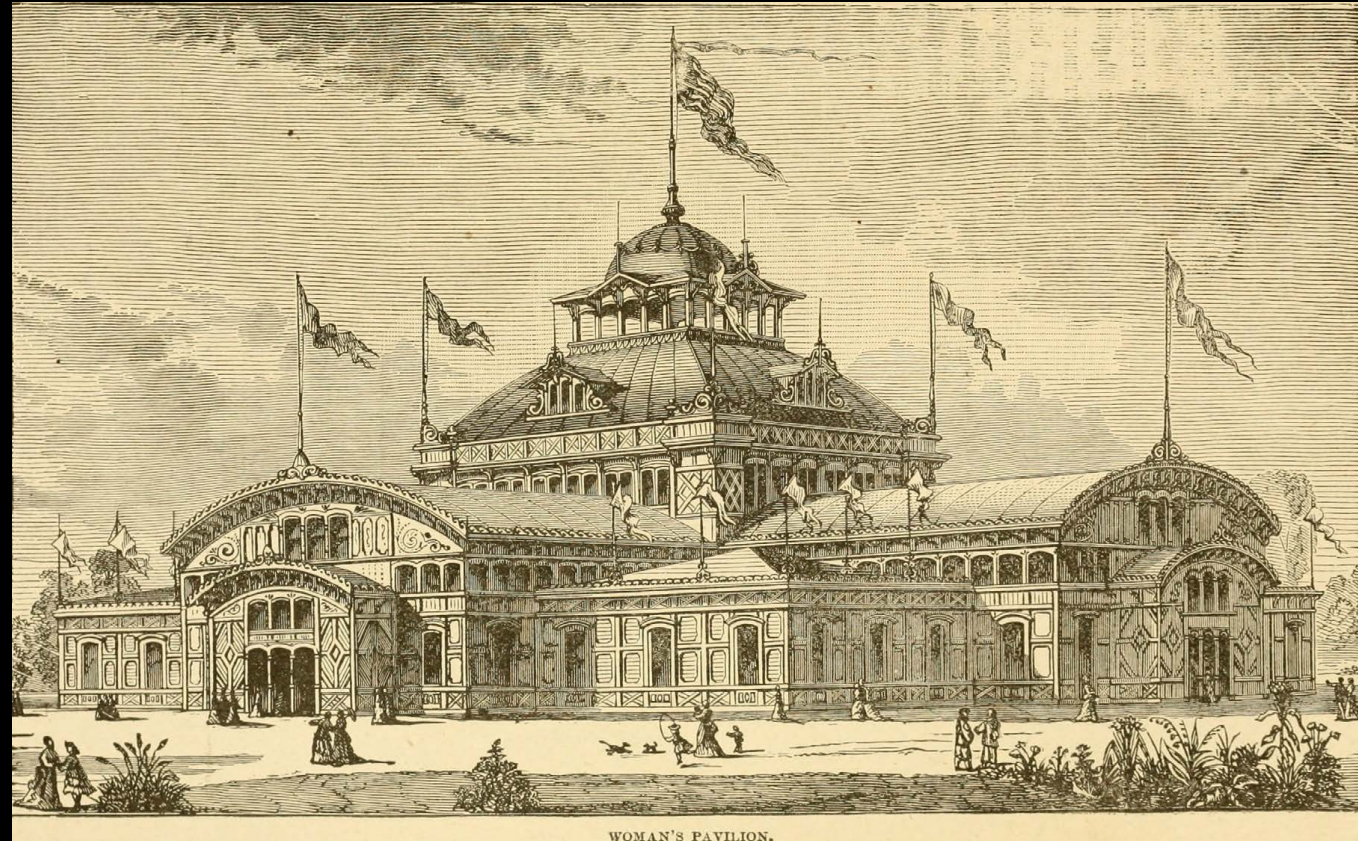
1890: women were 48% of practicing artists

Three main centers for women artists to train: Boston, NYC, and Philadelphia

1870s:

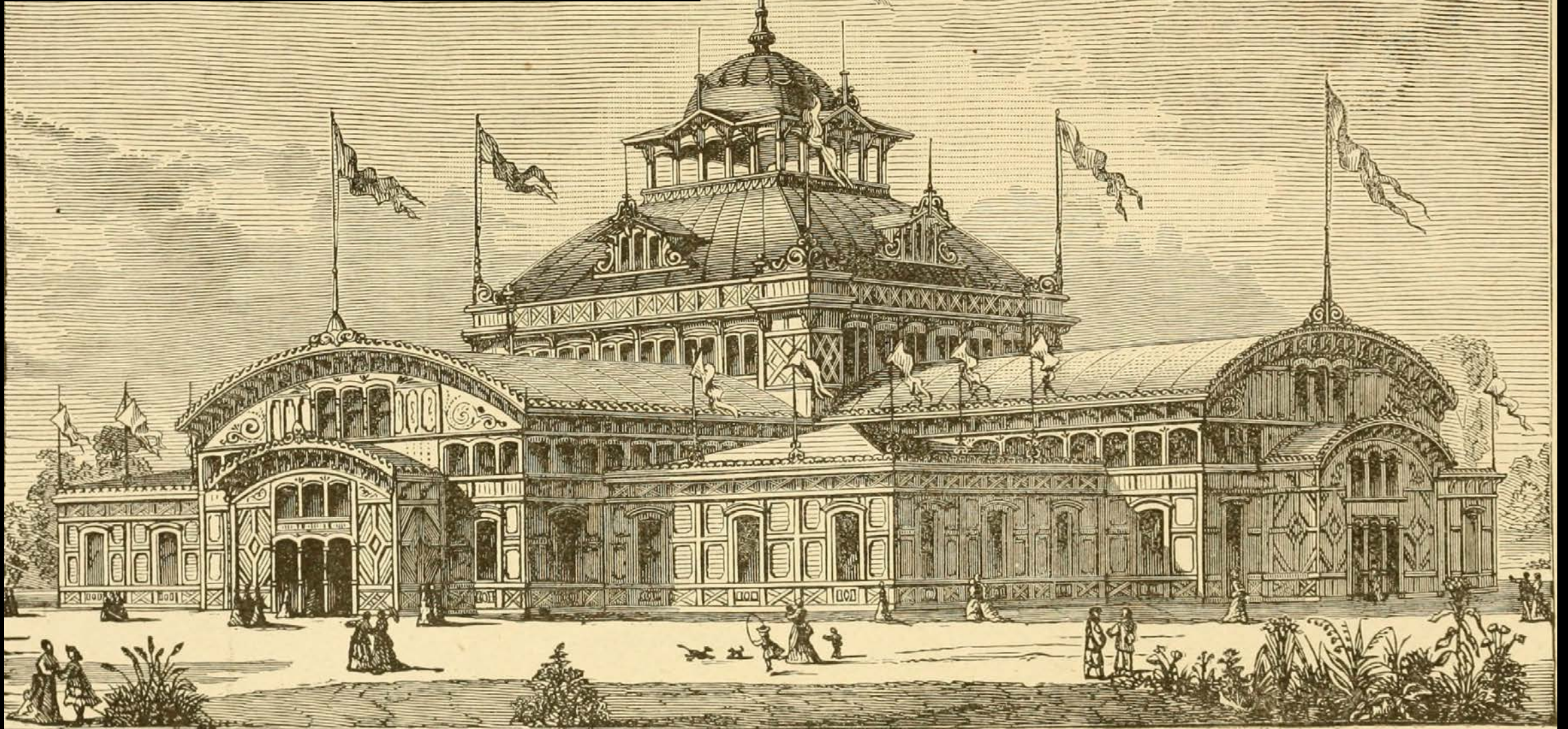
- Women comprised more than 1/3 of the students at the Pennsylvania Academy
- By the mid1880s they were one-half
- In NYC by 1883 women were over one-half of the Art Students' League population
- In the Boston's School of the Museum of Fine Arts, the student body was about three-quarters women.

Philadelphia Centennial Exposition of 1876 organized by Elizabeth Duane Gillespie, great granddaughter of Benjamin Franklin, organized the Exposition and raised the funds for the Women's Pavilion



Women's Pavilion, Philadelphia Centennial, 1876

"There are today thousands upon thousands of girl art students and women artists, where only a few years ago there was scarcely one." -- Candace Wheeler



WOMAN'S PAVILION.

**Beaux-Arts = fine arts**

**fine arts = painting, sculpture, architecture**

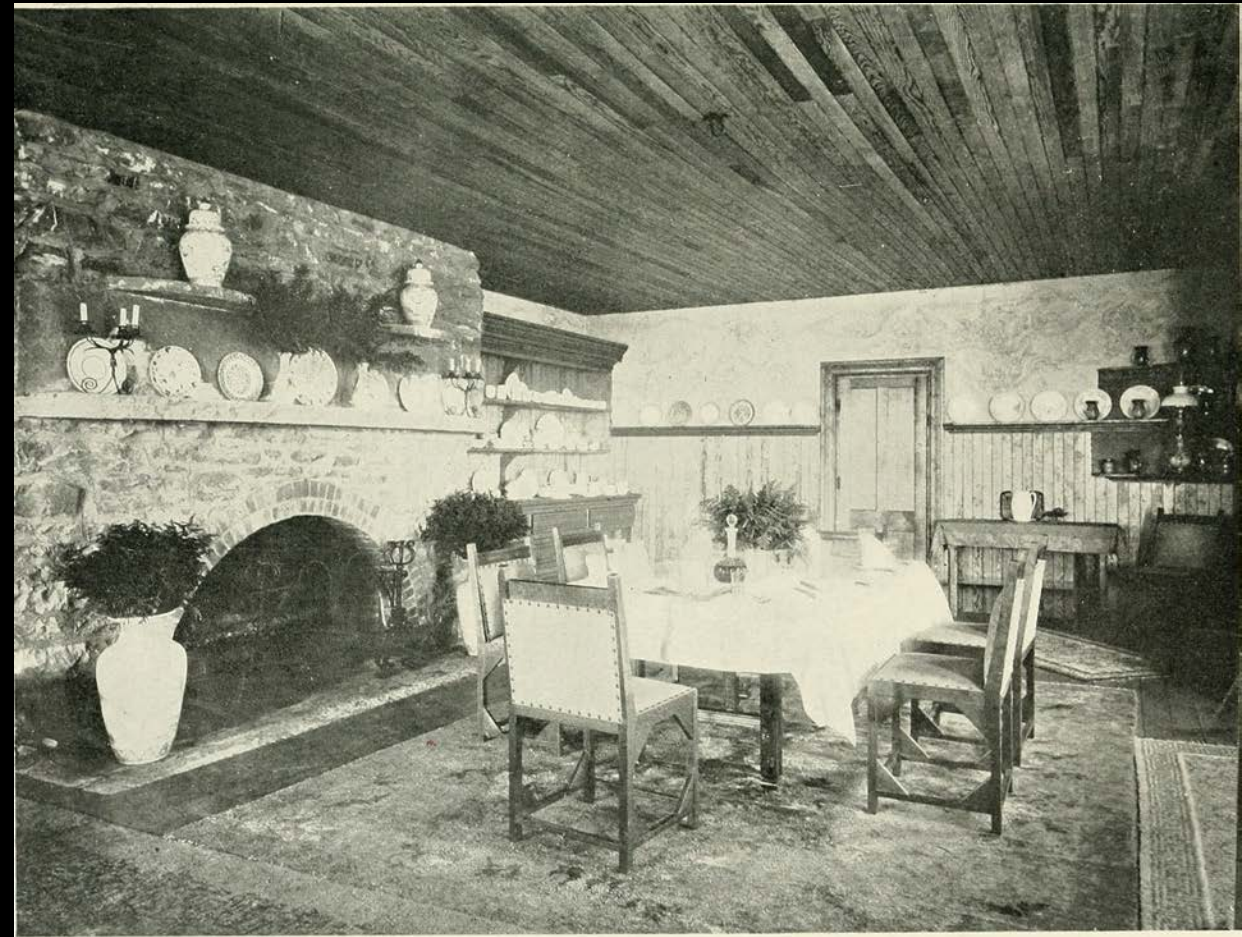
**fine arts versus decorative arts**

**fine arts versus crafts**

**fine arts versus applied arts**



Candace Wheeler (1827 – 1923)



Candace Wheeler (1827 – 1923)

Right: Candace Wheeler, Pillow Cover, 1876-77 and Irises Panel, 1883

From Candace Wheeler, *Principles of Home Decoration, with Practical Examples*, 1903

"There is no influence to potent in life as harmonious surroundings and to create and possess a home which is harmonious in a simple and inexpensive way is the privilege of all but the wretchedly poor."



Harriet Hosmer, The Sleeping Faun, 1865

The fine arts sections was relatively small but Harriet Hosmer did display sculpture. Many women artists were unwilling to exhibit their works in this diverse display that was not juried.

The Sleeping Faun, modeled and carved about 1870  
Marble  
Harriet Hosmer  
(American, 1830-1909)  
Acquired by Harvard Art Museums, 1997



Sophia Hayden Bennett, Women's Building, 1893





Court of Honor, Columbian Exposition, Chicago, 1893

Beaux-Arts Classicism



**Sophia Hayden Bennett, Women's Building, 1893**

One hundred and thirty-eight prints by women printmakers were exhibited, the first such survey ever organized. Throughout her architectural career, which lasted only a few years and resulted in only one realized building, Sophia Hayden Bennett (1868–1953) played an important role in the profession at the moment when women were beginning to practice in the US.



Sophia Hayden Bennett 1868-1953





INTERIOR OF WOMAN'S BUILDING.

Sophia Hayden had to contend with a vast scope of work to complete the eighty-thousand-square-foot building on a constrained schedule.

The Woman's Building was one of the first fair buildings to enter into construction, during the summer of 1891, and the fact that it was finished and ready for the opening of the Exposition and within budget suggests that Hayden had mastered the managerial aspects of the profession as well as the artistic ones.



Harriet Powers,  
Pictorial Quilt, 1895-  
1898

appliqué  
quilt



Left: Harriet Powers, Pictorial Quilt, 1895-1898

Right: Edmonia Lewis (1844-1907) The Old Arrow Maker modeled 1866, carved ca. 1872



# Women in the Art of the Early Twentieth Century in the West

**Modernity**  
**Modernization**  
**Modernism**



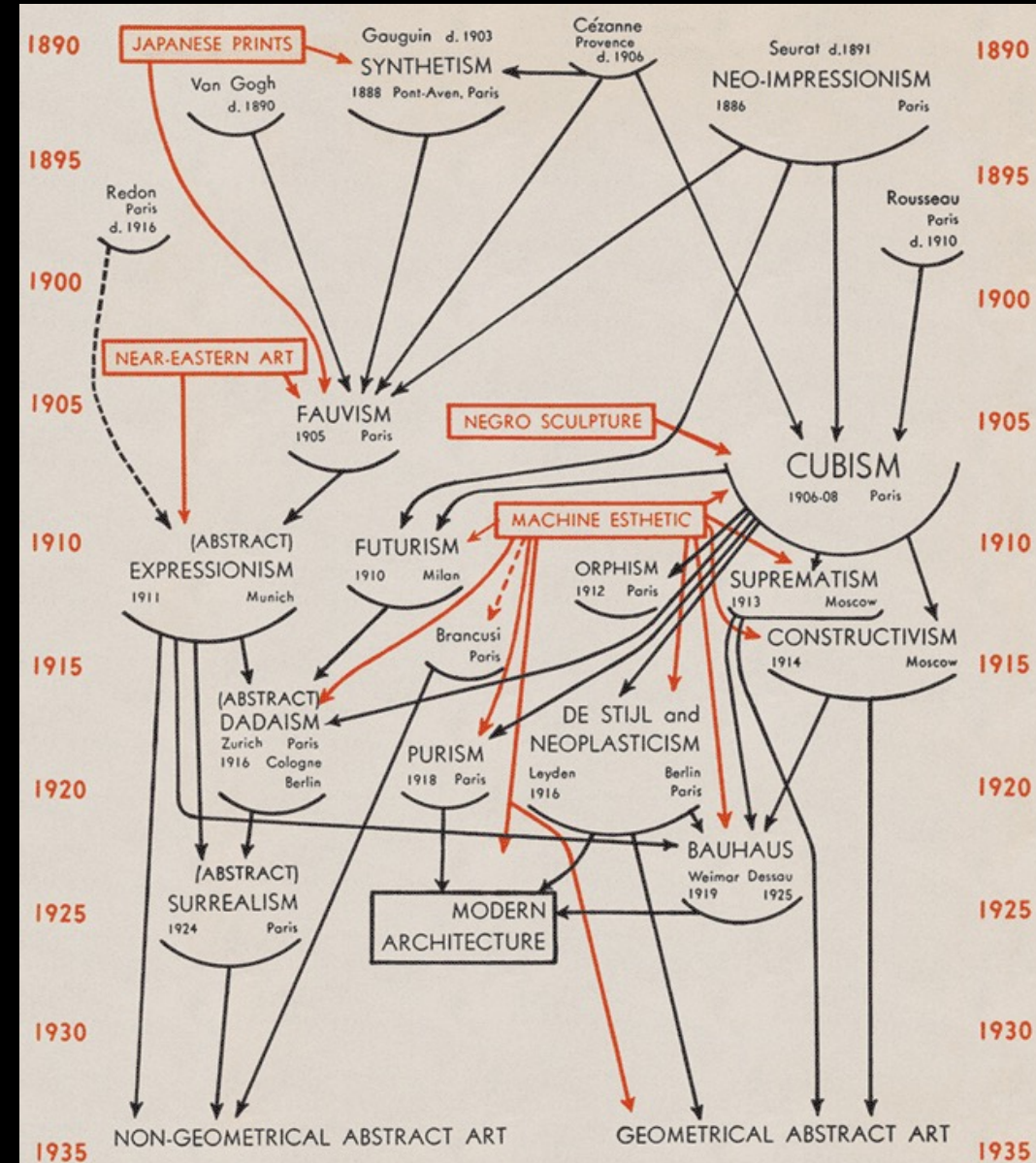
- Modernity – 16<sup>th</sup>-18<sup>th</sup> centuries; ages of discovery, doctrine of discovery, exploration, exploitation, empire, colonization, codification of nation-state, scientific revolution, democratic revolutions
- Modernization – 18<sup>th</sup>-19<sup>th</sup> centuries; age of industrialization, the instrumentalization of modernity, efficiency and speed
- Modernism – 20<sup>th</sup> 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 passive material on which the male artist exerts active control



# CUBISM AND ABSTRACT ART

# Geographies

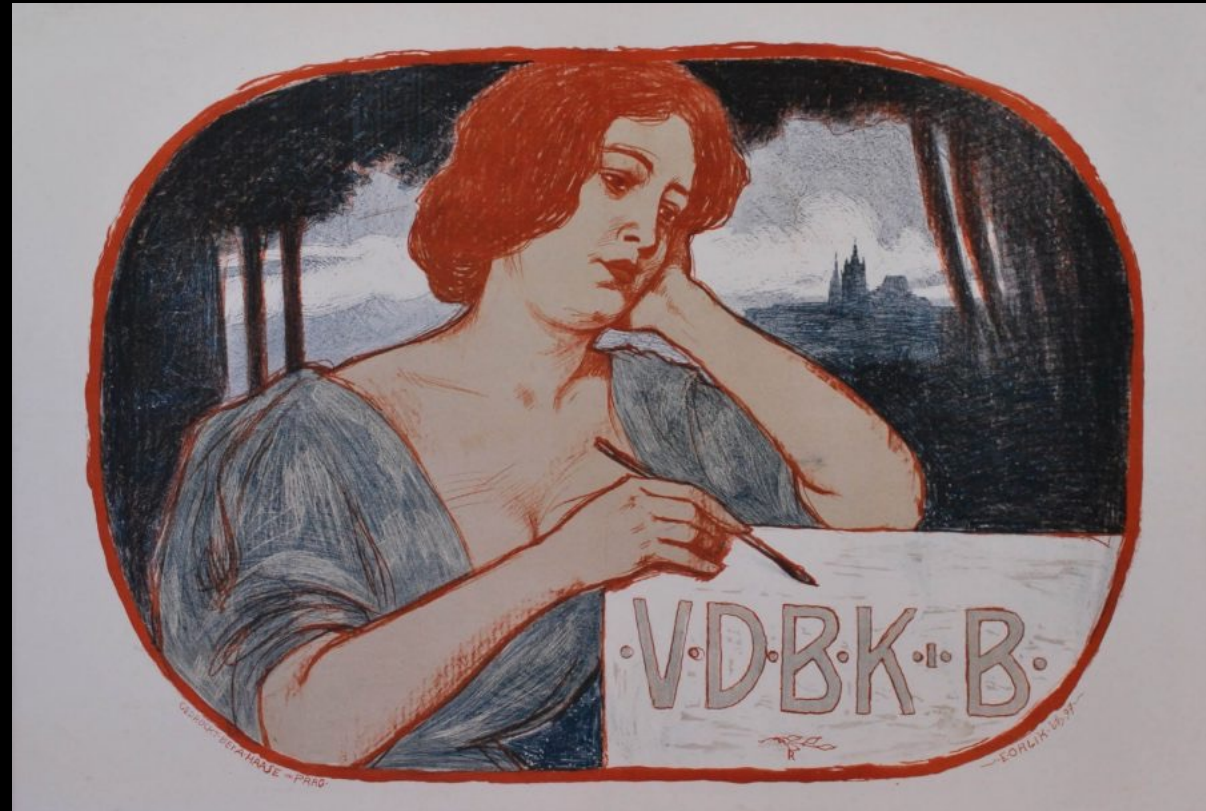
- Berlin
- Paris
- Russia
- Boston
- London

# The “-isms” of Modernism

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

# German Expressionists

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



German women who aspired to become artists acquired their training under highly discriminatory conditions. As late as the 1890s women were still not permitted to study at the state-sponsored art academies in Germany and Austria. Women wishing to pursue a career in the visual arts could attend applied and decorative art schools in Germany, but not the official government schools of the fine arts.



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





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

Buchdruck: Otto v. Holtz, Berlin C.

The new art schools for women were organized around traditional academic curriculum.

This reflected the broader educational climate of Germany, because all German schools were segregated by sex.

This situation differed from that of the women's art organization of England and France, which sought to integrate women students into the male educational establishments, the Royal Academy in England and the Ecole des beaux-arts in France.

The school cost six times the tuition of the Prussian Academy of the Fine Arts and offered a shorter, less rigorous course of study.

It was extremely difficult for women to get recognition as artists in Germany – as professionals. The Prussian academy conveyed only honorary – not regular – membership to women. This ended in 1919 after the collapse of the Willehelmine government.

Poster advertising art exhibitions sponsored by the Association of Women Artists



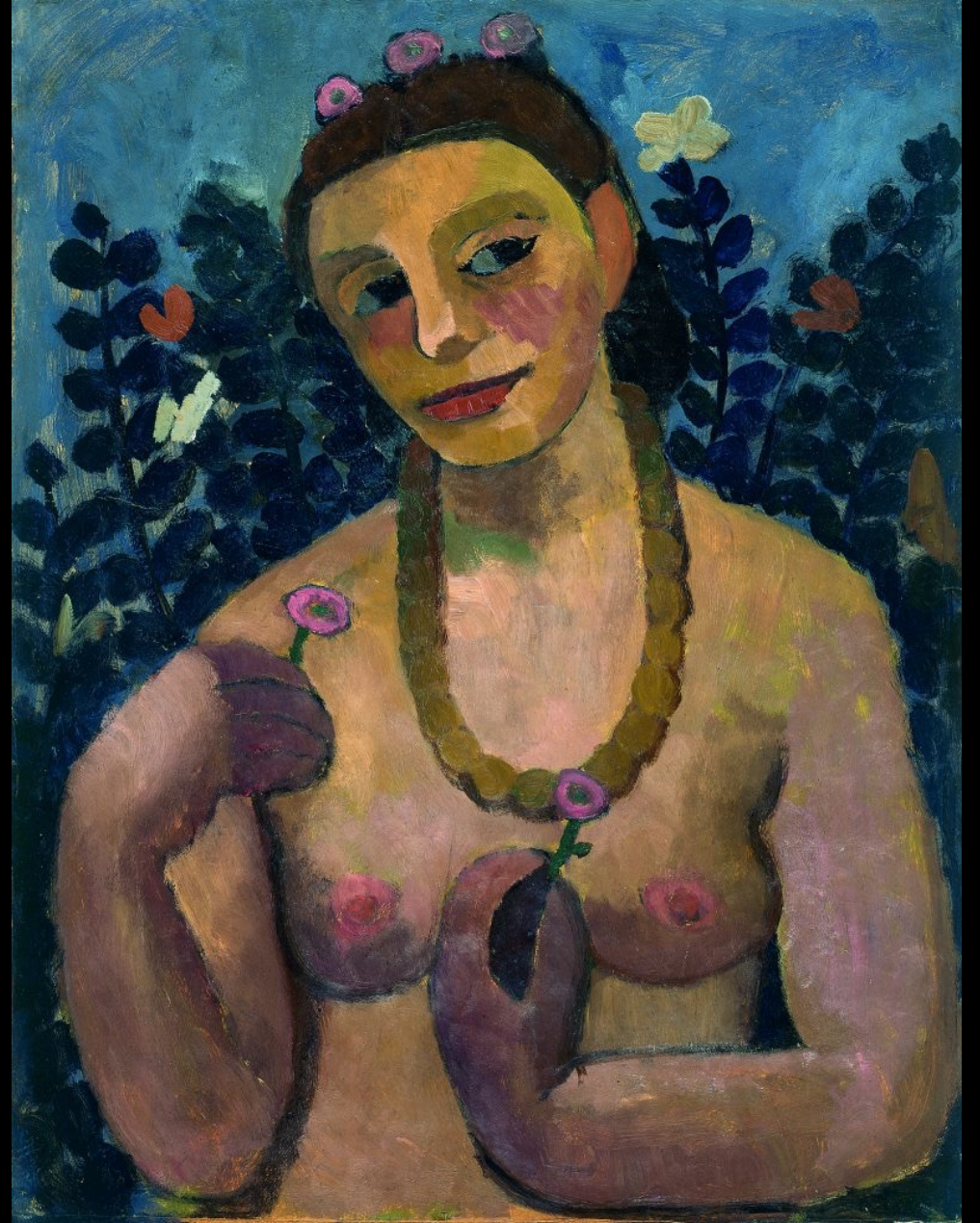
German Expressionism

impasto

Paula Modersohn-Becker, Nude Self-Portrait, 1906



Marie Bashkirtseff, Self-Portrait, 1878



Paula Modersohn-Becker, Nude Self-Portrait, 1906



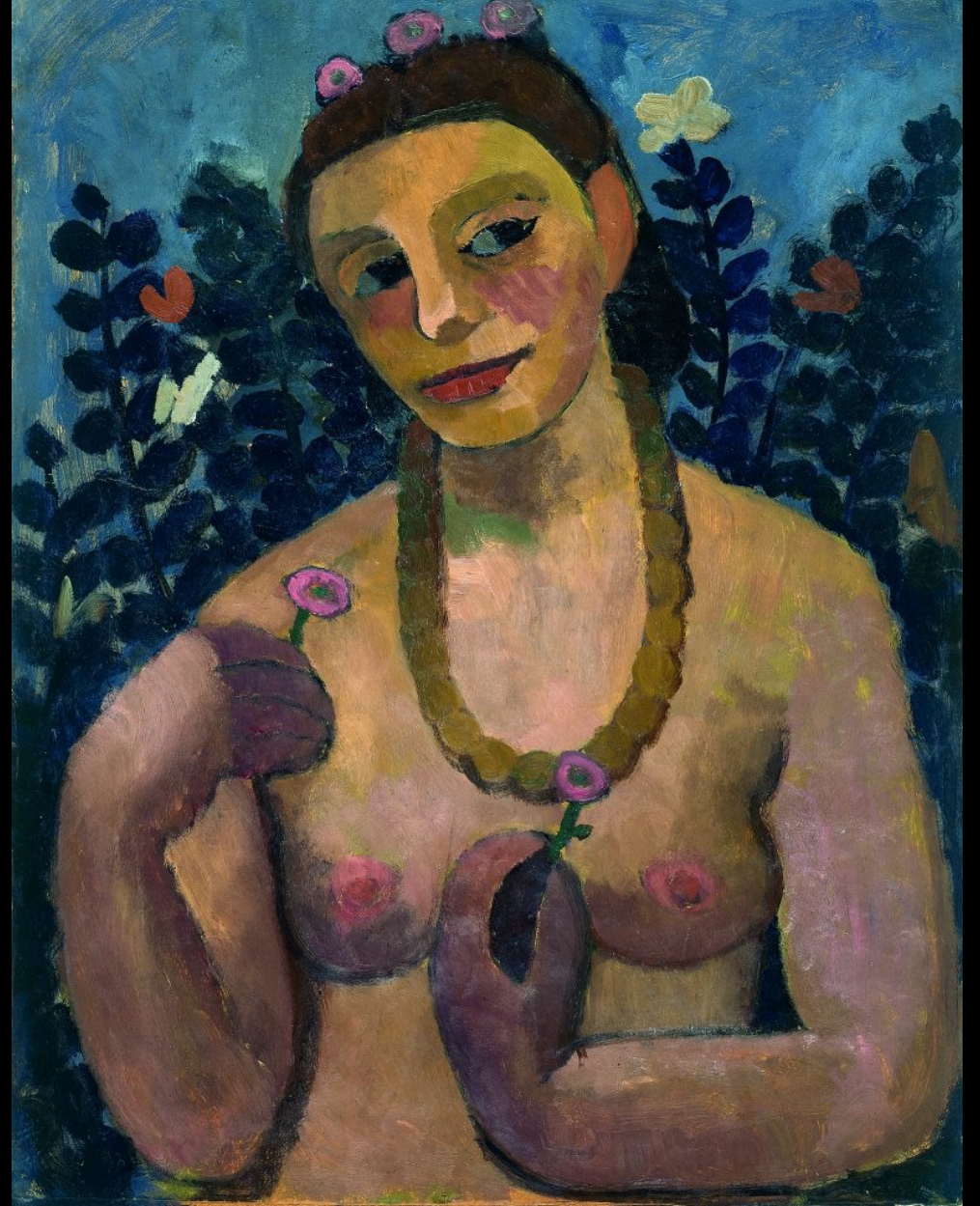
Paula Modersohn-Becker, Nude Self-Portrait, 1906



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

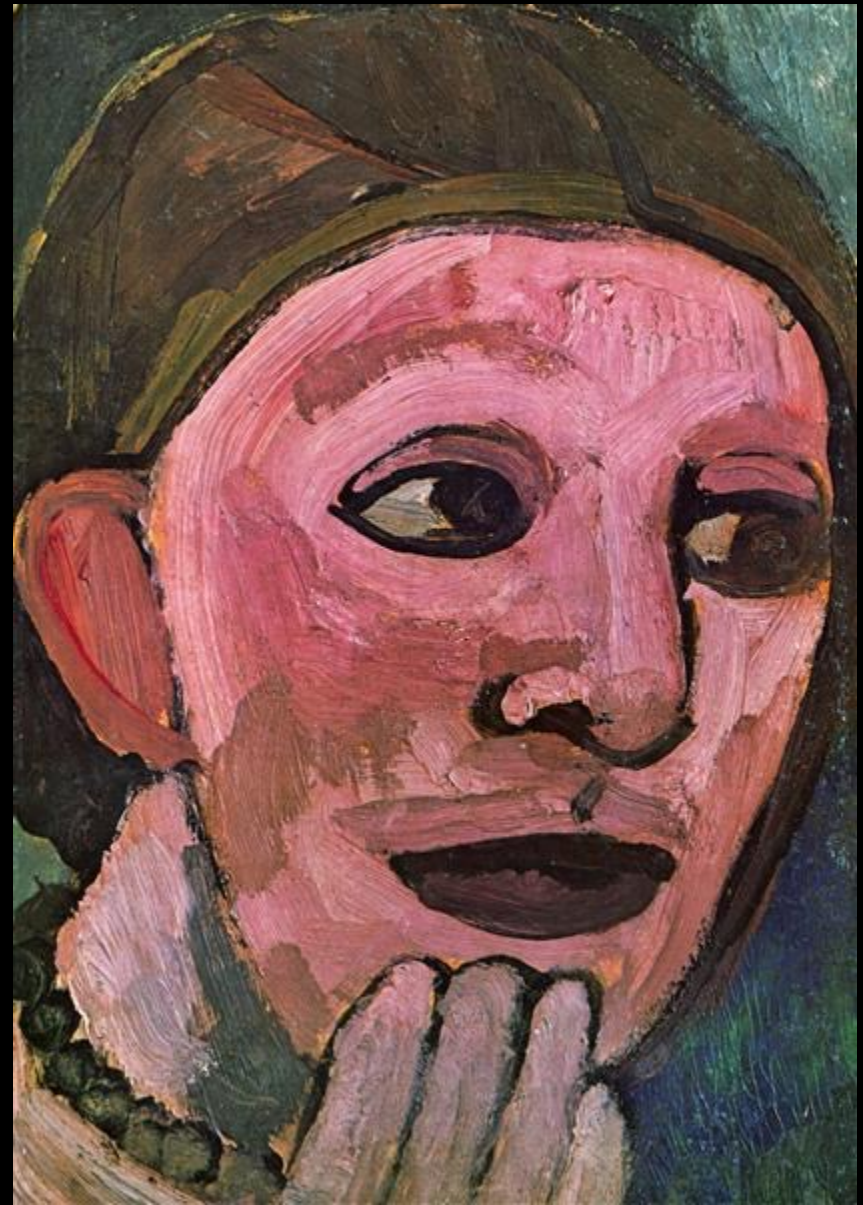
Impasto is the process or technique of laying on paint or pigment thickly so that it stands out from a surface.

Vincent Van Gogh, The Sower, 1888





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

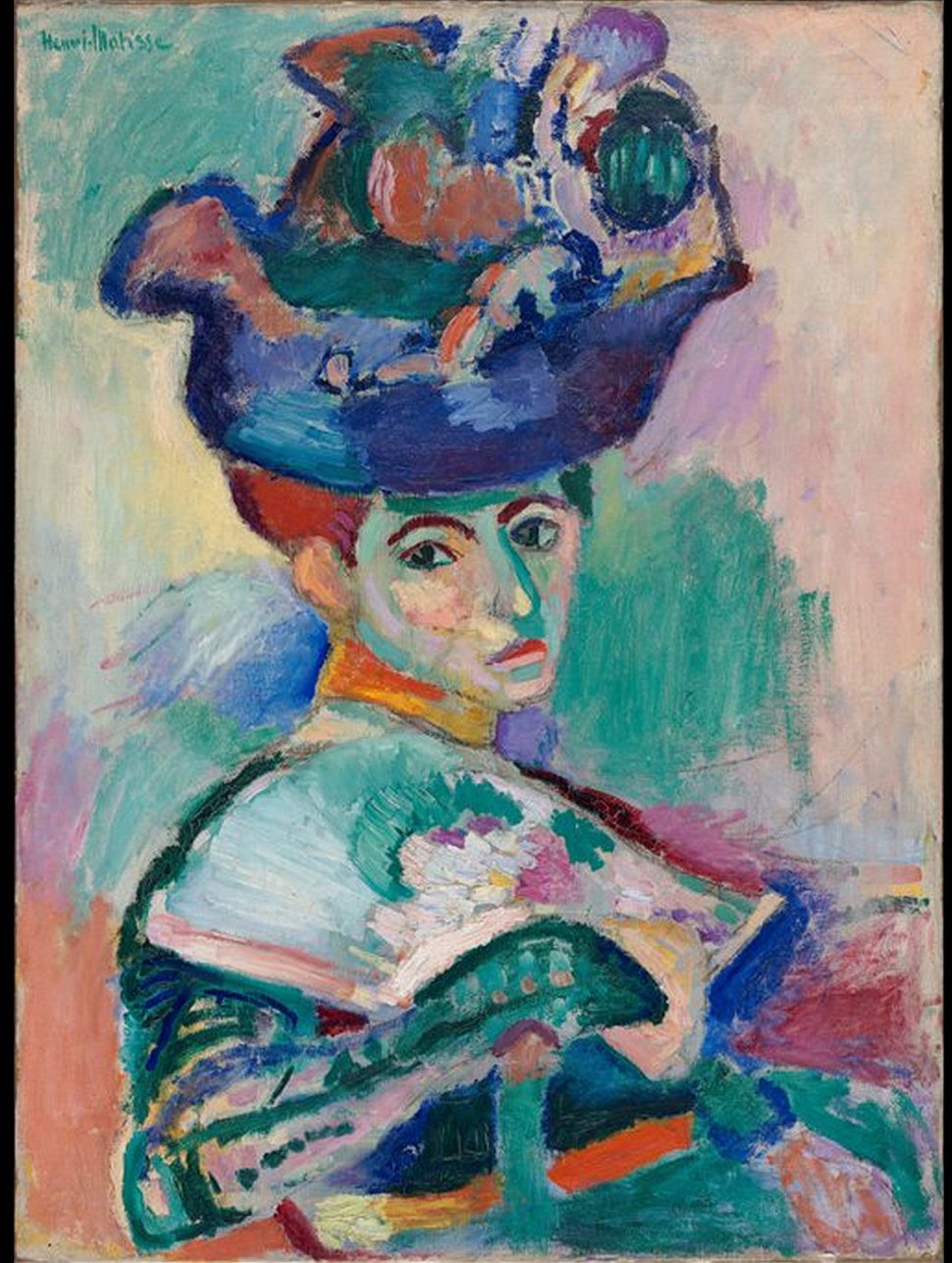


Paula Modersohn-Becker, Self-Portrait, 1906

Fauvism – Salon d'Automne 1905

*Donatello, chez des fauves!*  
-- Louis Vauxcelles

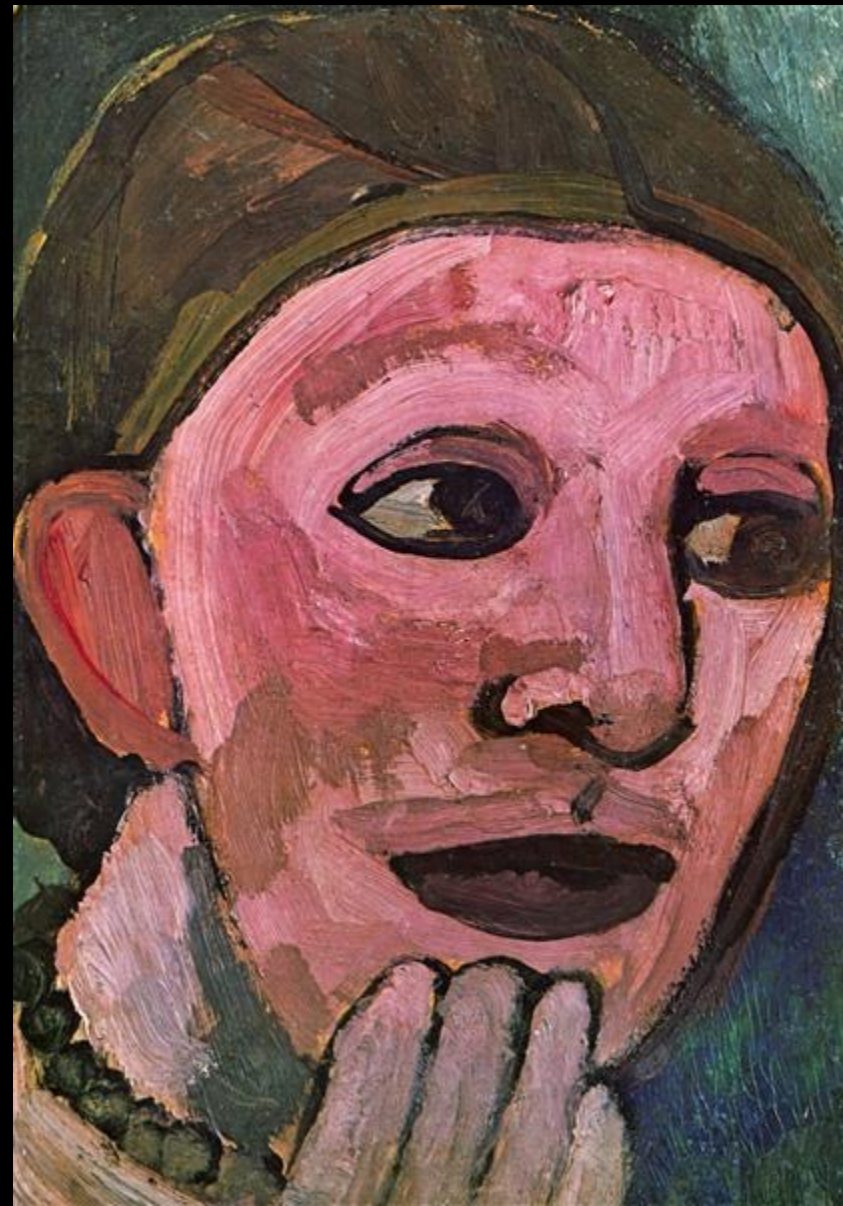
fauves: wild beasts



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



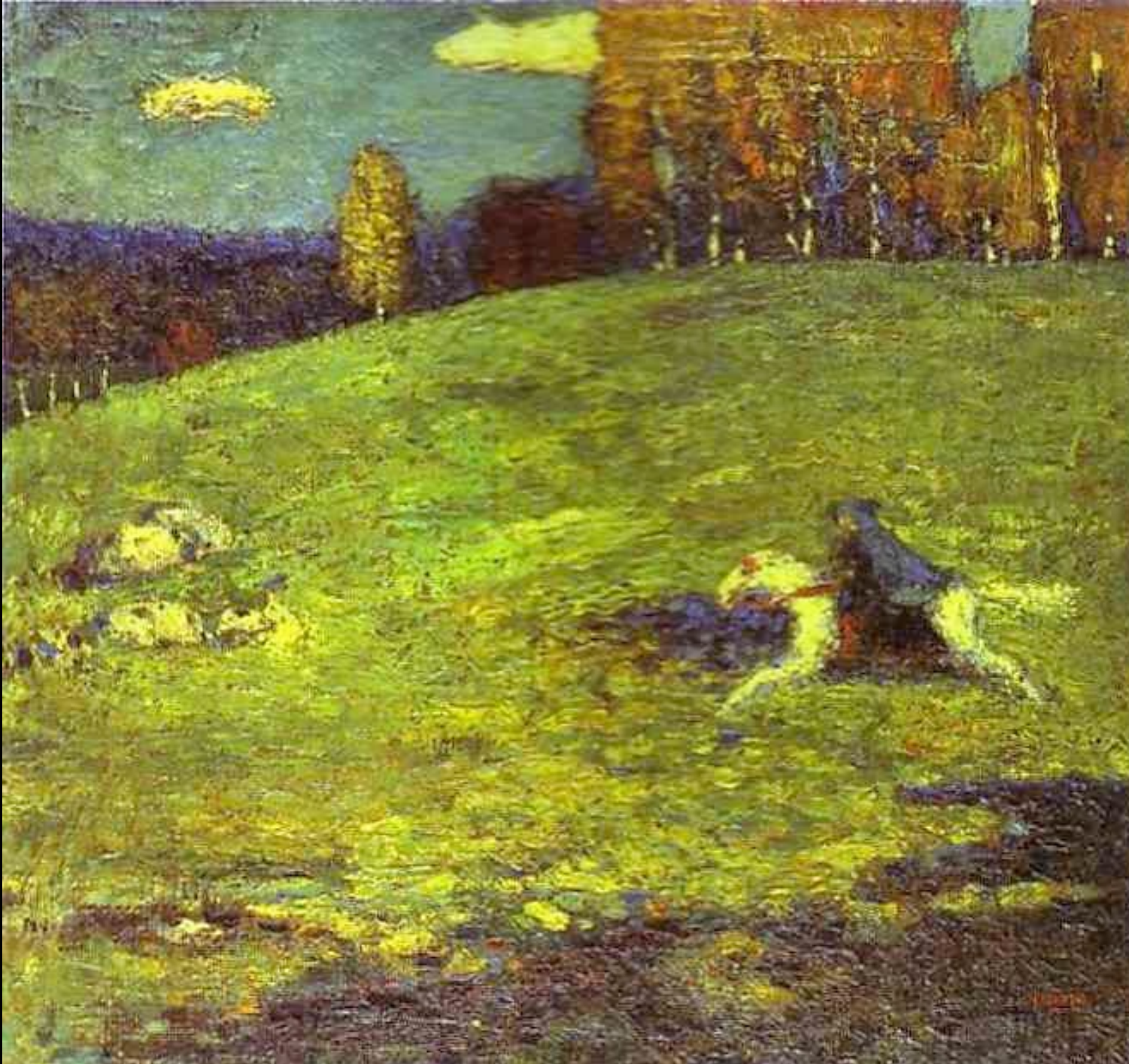
Paula Modersohn-Becker, Girl with Stork, 1907



Gabriele Münter, Boating, 1910



Gabriele Münter, Abstract, 1914



Wassily Kandinsky, *The Blue Rider*,  
1903

In 1909, Münter, Kandinsky, and several other artists formed Der Blaue Reiter (the Blue Rider), an important Expressionist artists' group.

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."



”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 soft-ground 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.

The loss of her son during WW I led to a lifelong exploration of the subject of mourning. Kollwitz found many of her motifs in her husband's medical clinic for workers and people in need, where she also kept her studio.



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)

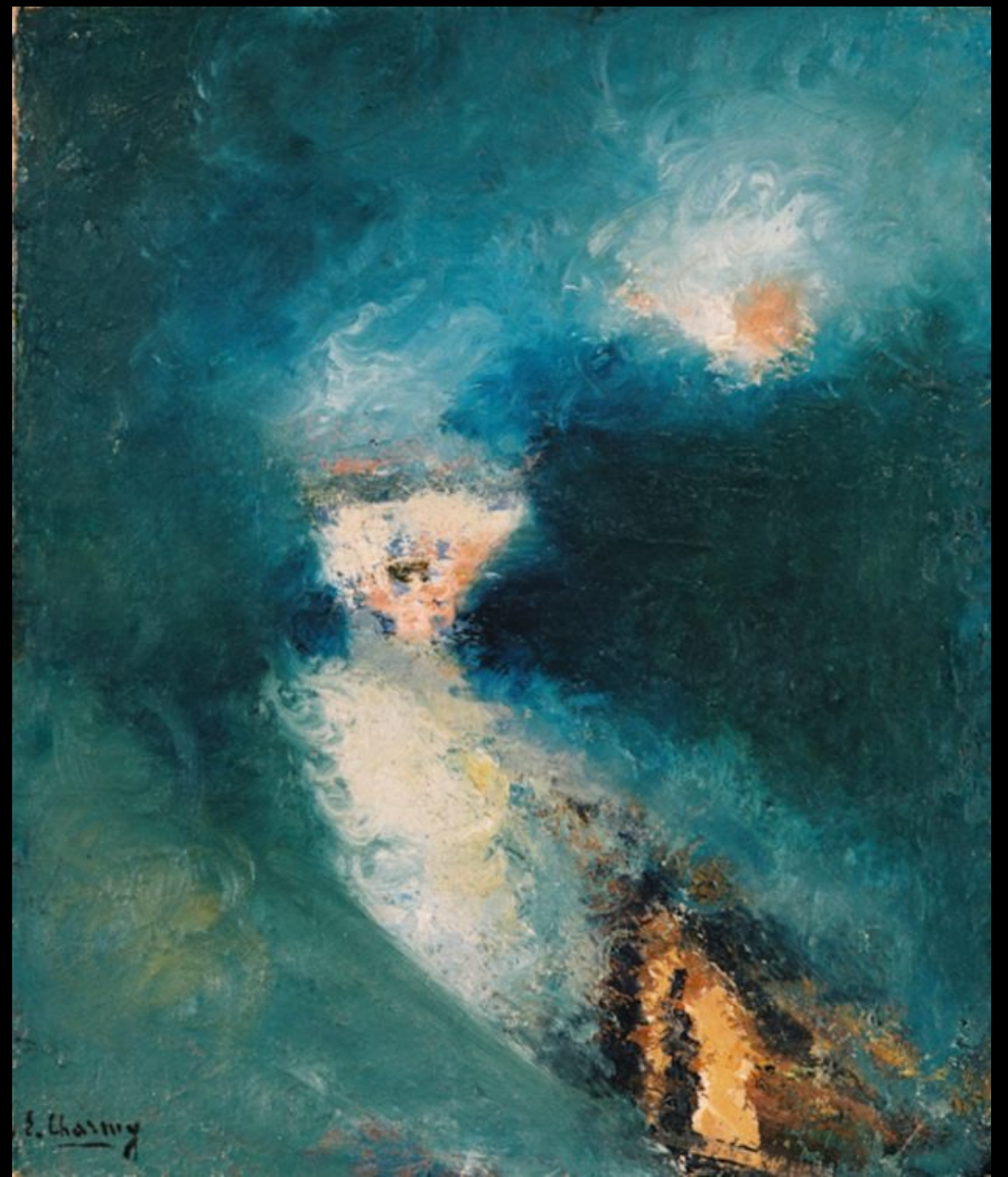
# The Parisian Avant-Garde

- 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

“You will do foolish things, but do them with enthusiasm.” -- Colette





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.



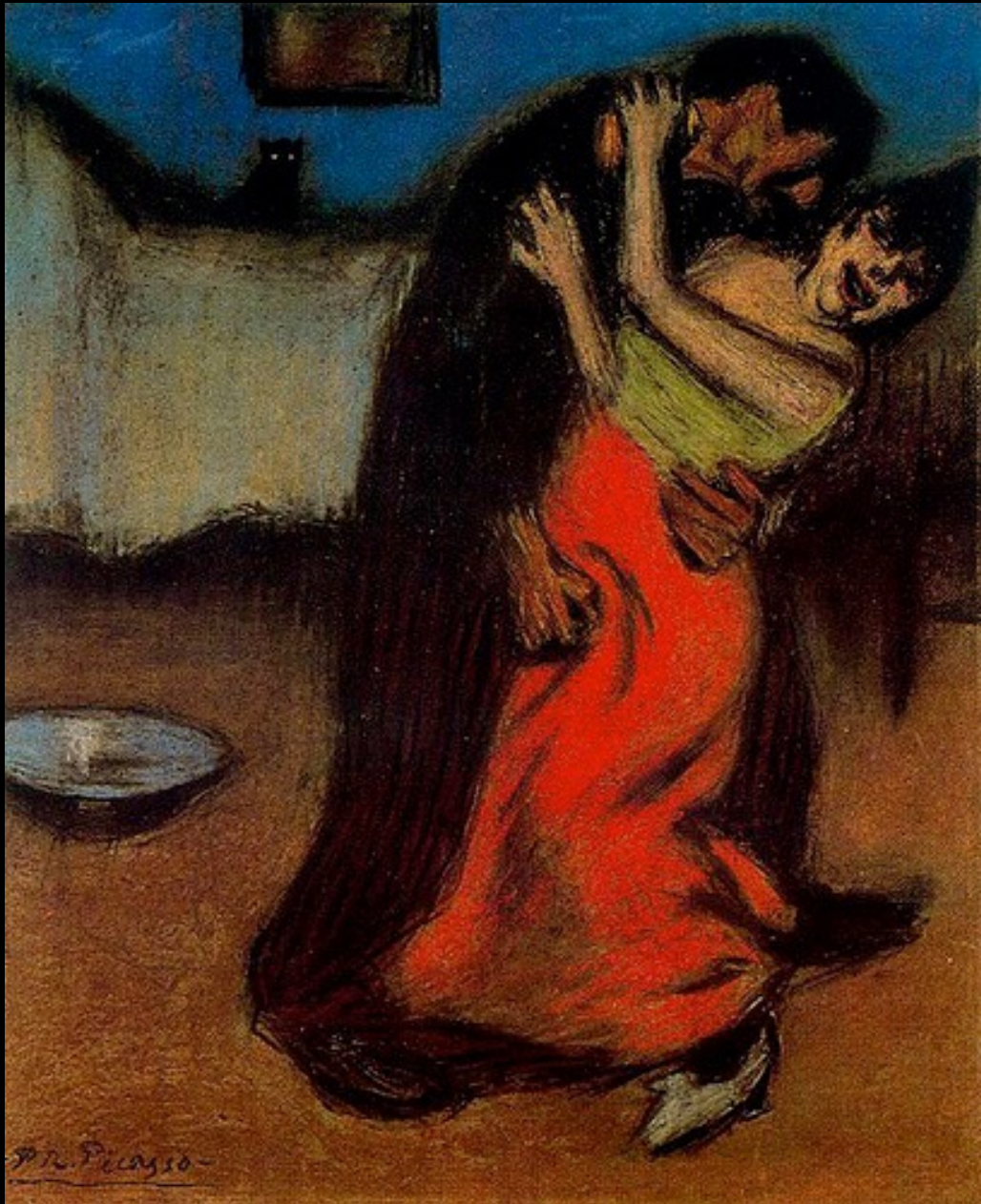
*Demimonde:*  
experimental  
fringe society

*Fin de siècle*  
Montmartre,  
Paris

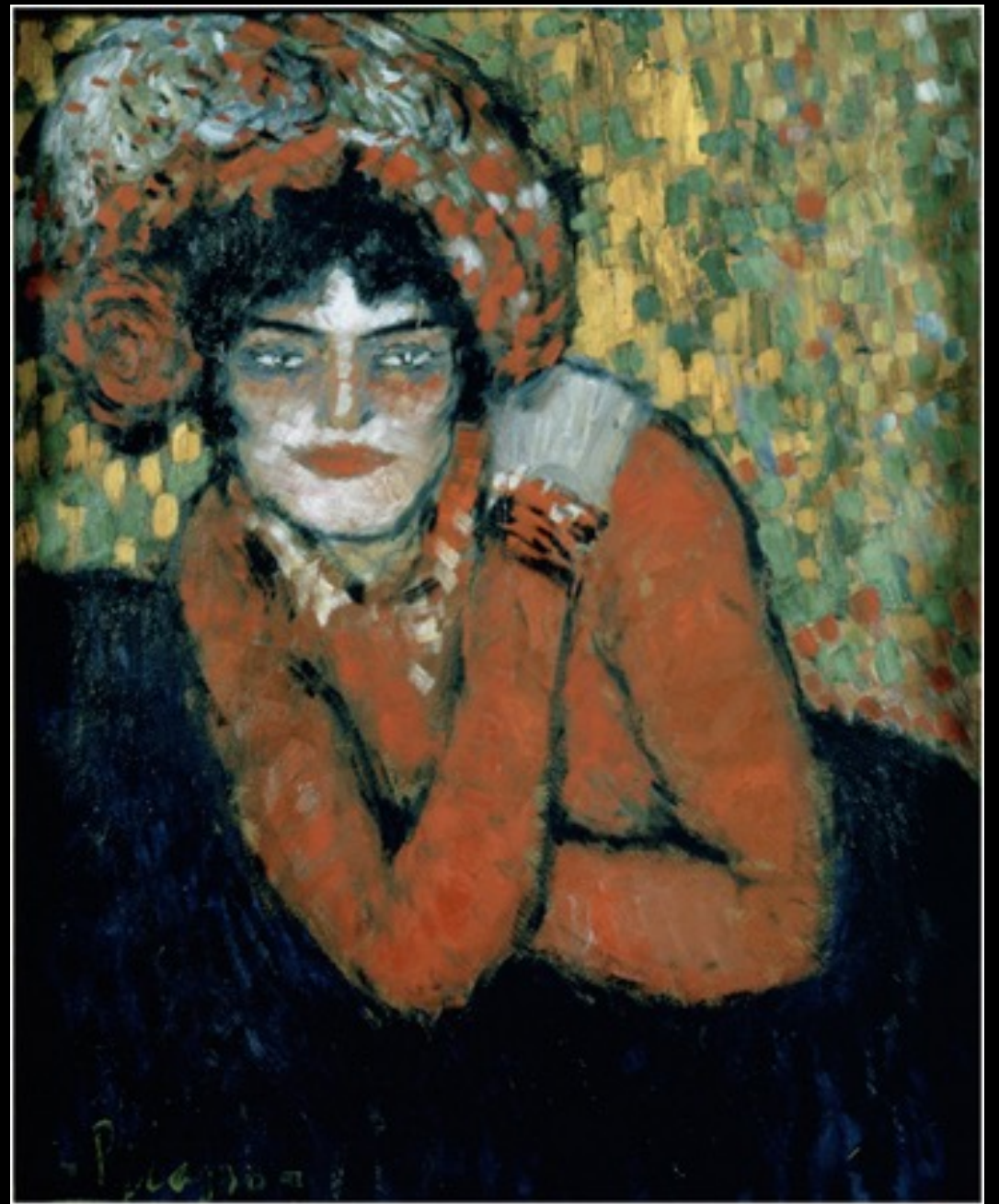
**CABARET DU NÉANT - Paris-Montmartre — n° 1, Salle d'Intoxication**



Up until 1950 Montmartre retained an aura of evil for provincials and foreign visitors, and did its best to satisfy them with a tawdry kind of satanism. The most famous of these places, in the Boulevard de Clichy, was called *L'Enfer*. Philippe Jullian, *Montmartre* (1977)



Picasso, The Brutal Embrace, 1900



Picasso, The Wait (Margot)/The Morphine Addict/The Prostitute, 1901



Henri de Toulouse-Lautrec [1864-1901]



Toulouse-Lautrec, At the Moulin-Rouge, 1892

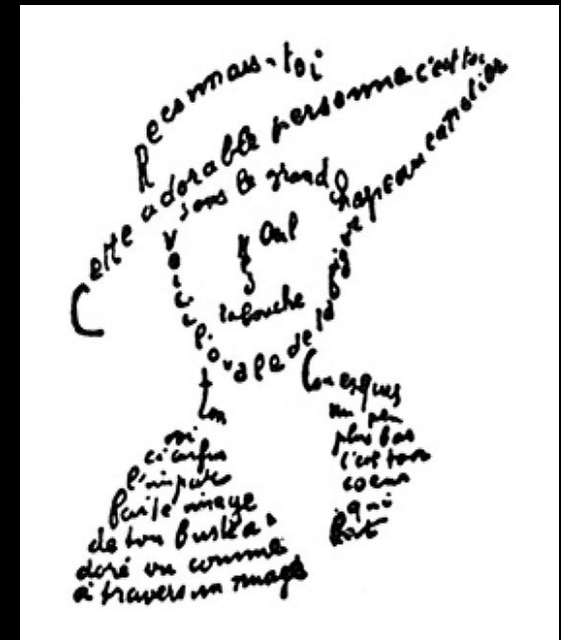




Henri Rousseau, The Muse Inspiring the Poet, 1909  
 Guillaume Apollinaire and his mistress Marie Laurencin.  
 Apollinaire championed Rousseau's work.

Right: Apollinaire, My vie Française,  
 1913-16  
 Below: Apollinaire, Tour Eiffel, 1913-  
 16

CALLIGRAMMES/CALLIGRAMS



S  
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 DONT  
 JE SUIS  
 LA LAN  
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 LOQUEN  
 TE QUESA  
 BOUCHE  
 O PARIS  
 TIRE ET TIRERA  
 T O U            JOURS  
 AUX            A L  
 L E M            A N D S



Photograph of Guillaume Apollinaire in spring 1916 after a shrapnel wound to his temple



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

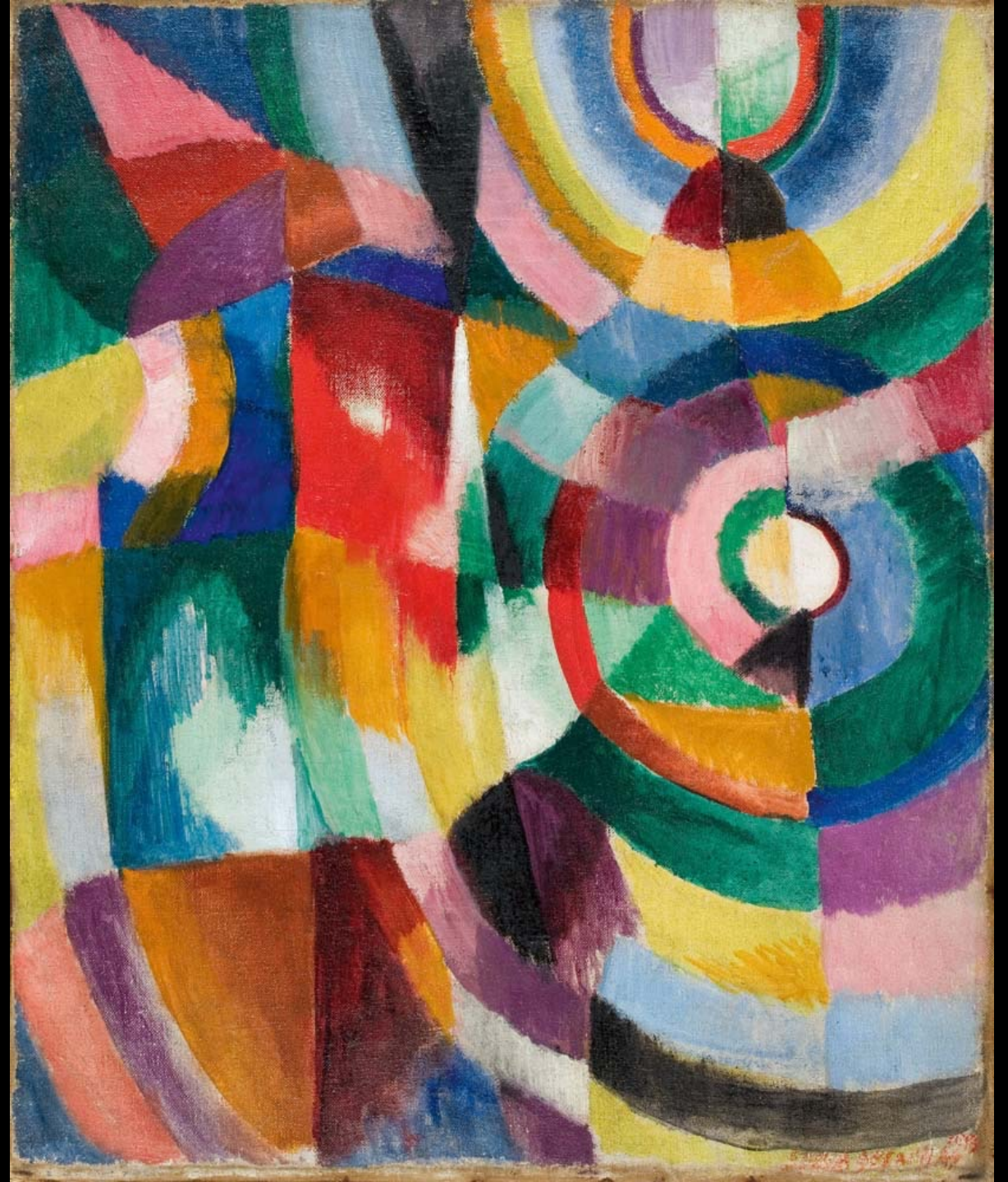
Simultanism

Michel Eugène Chevreul

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

In Chevreul's theory, and in reality, contrasting colors brought together (i.e. simultaneously) enhance each other, giving the painting greater intensity and vibrance of color.

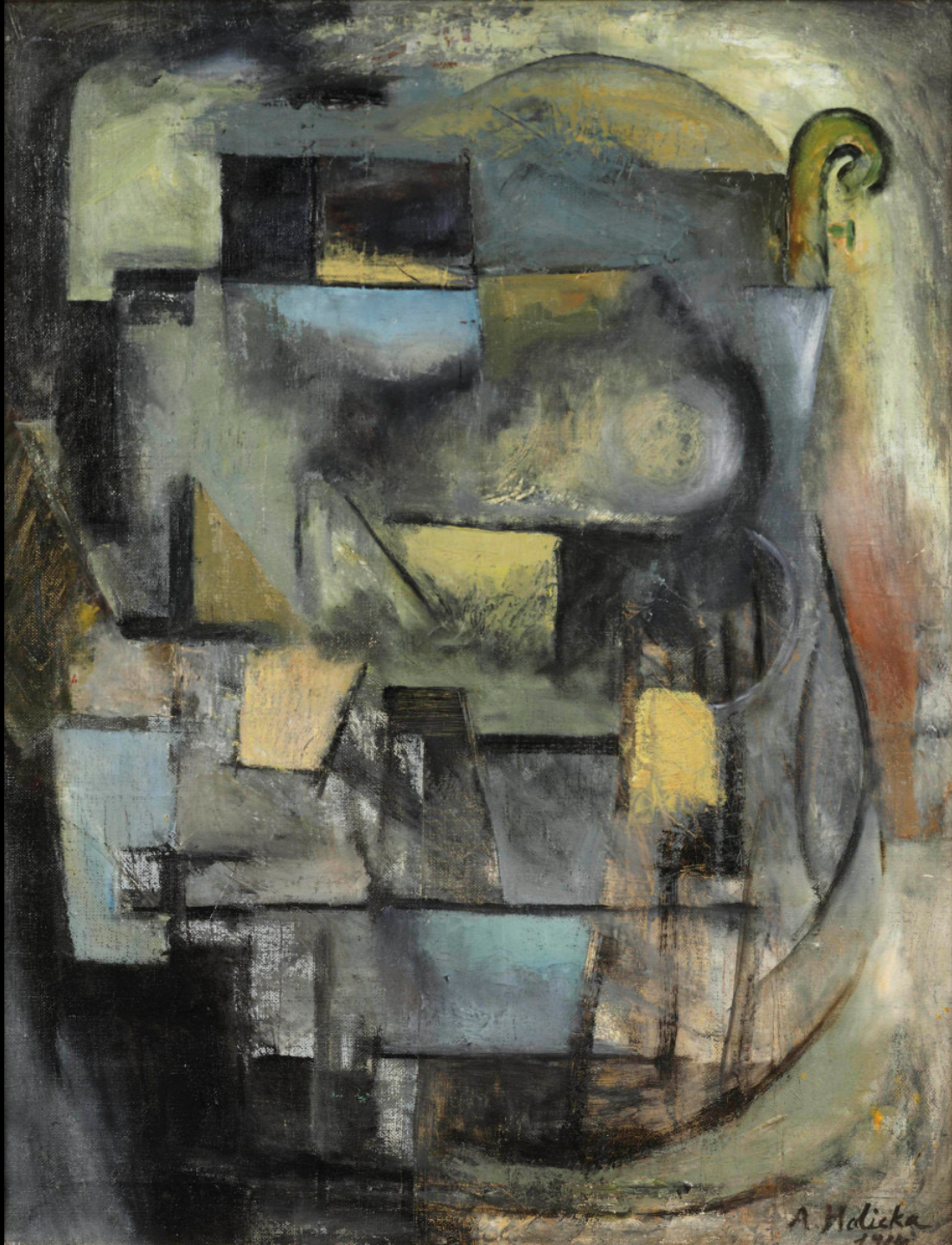
Delaunay's exploration of the interaction between colors create depth and movement in this painting.





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.

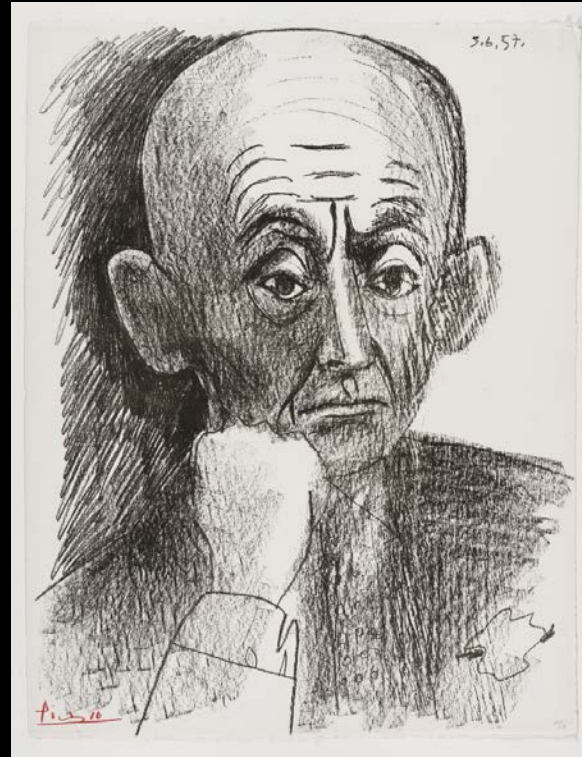
Sonia Delaunay



Alice Halicka, *Composition à la guitare*, 1914

Cubism

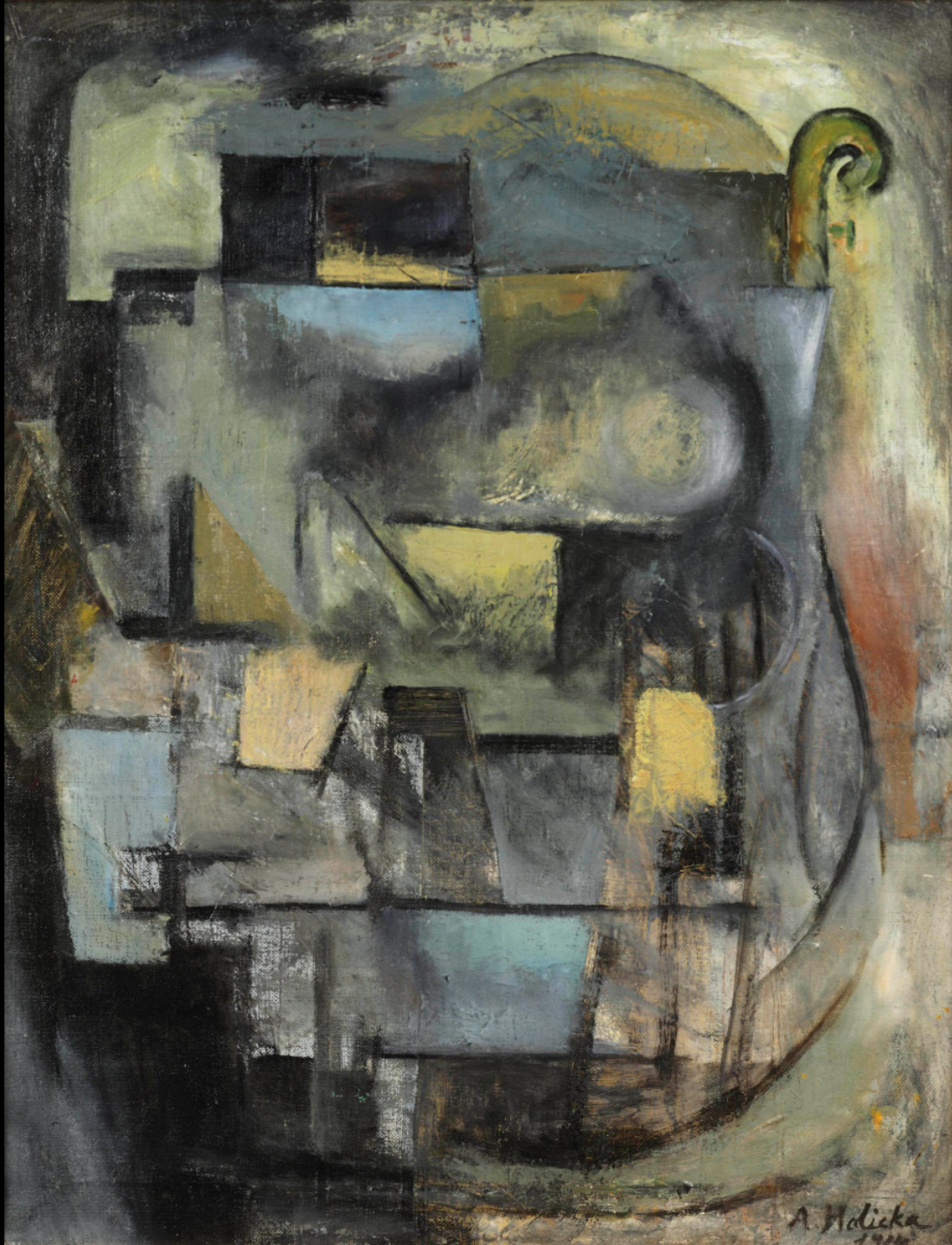
Analytical Cubism



Right: Daniel-Henry Kahnweiler (right), a Parisian editor Joe F. Bodenstein

Center: Picasso, Portrait de D.H Kahnweiler II, 1957

Left: Pablo Picasso, Portrait of Kahnweiler, 1910



Alice Halicka, *Composition à la guitare*, 1914

Cubism

Analytical Cubism

María Blanchard (1881-1932)





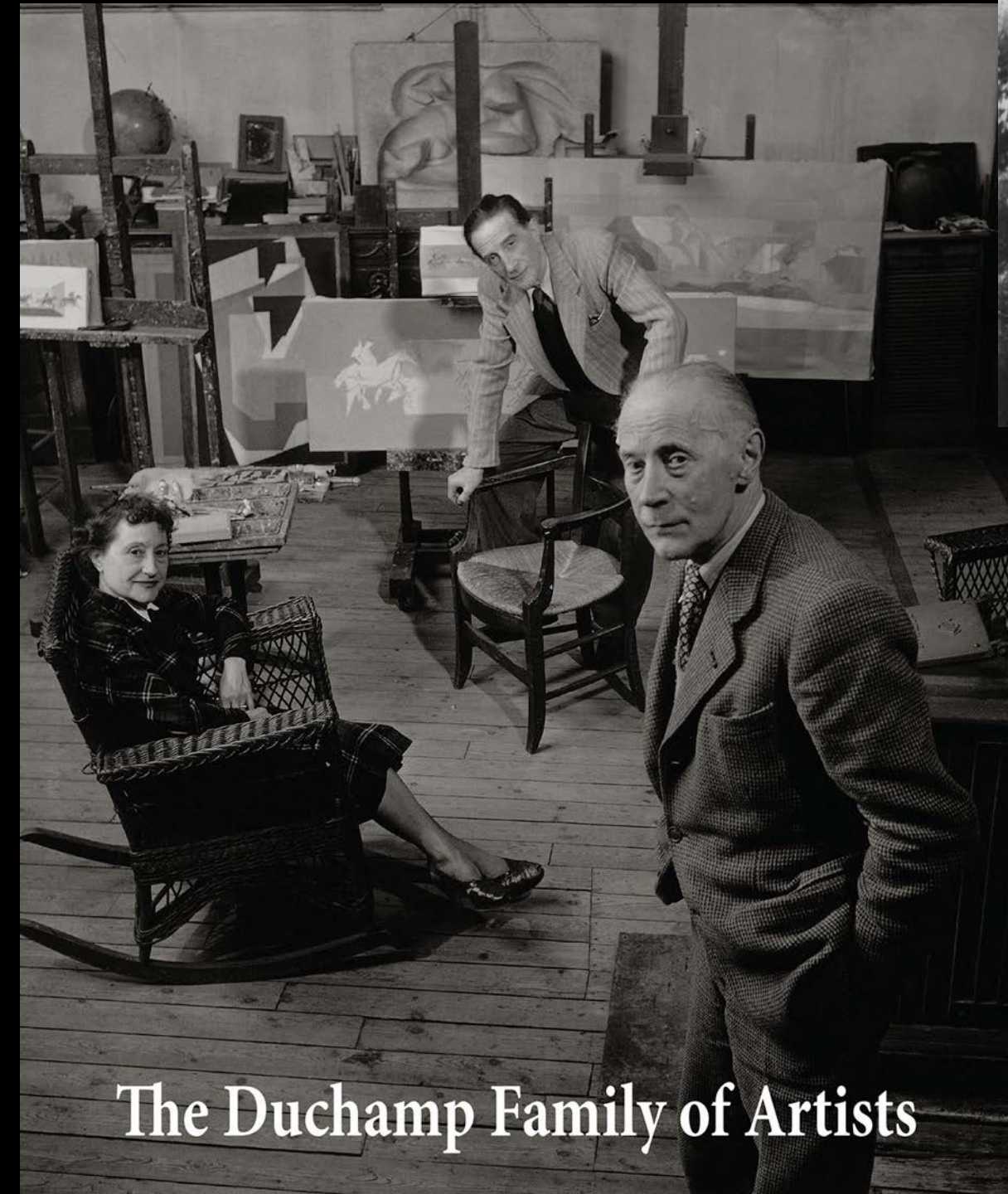


María Blanchard, Still Life with Red Lamp, 1916-18

Cubism/Synthetic  
Cubism



María Blanchard, Still Life Composition, 1916/17



Duchamp family photo,  
1899

Gaston Duchamp (1875-1963)  
(Jacques Villon)  
Raymond Duchamp (1876-1918)  
(Raymond Duchamp-Villon)  
Marcel Duchamp (1887-1968)  
Suzanne Duchamp (1889-1963)  
Yvonne Duchamp (1895-1969)  
Magdeleine Duchamp (1898-1979)



Suzanne Duchamp (1889-1963), ca.  
1922

Photograph by Man Ray

# The Duchamp Family of Artists



Solitude-Entonnoir

Suzanne Duchamp.  
1921

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
  - Suprematism
  - Cubo-Futurism
  - Abstraction
  - Modeling
- Vladimir Tatlin
- Varvara Stepanova

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

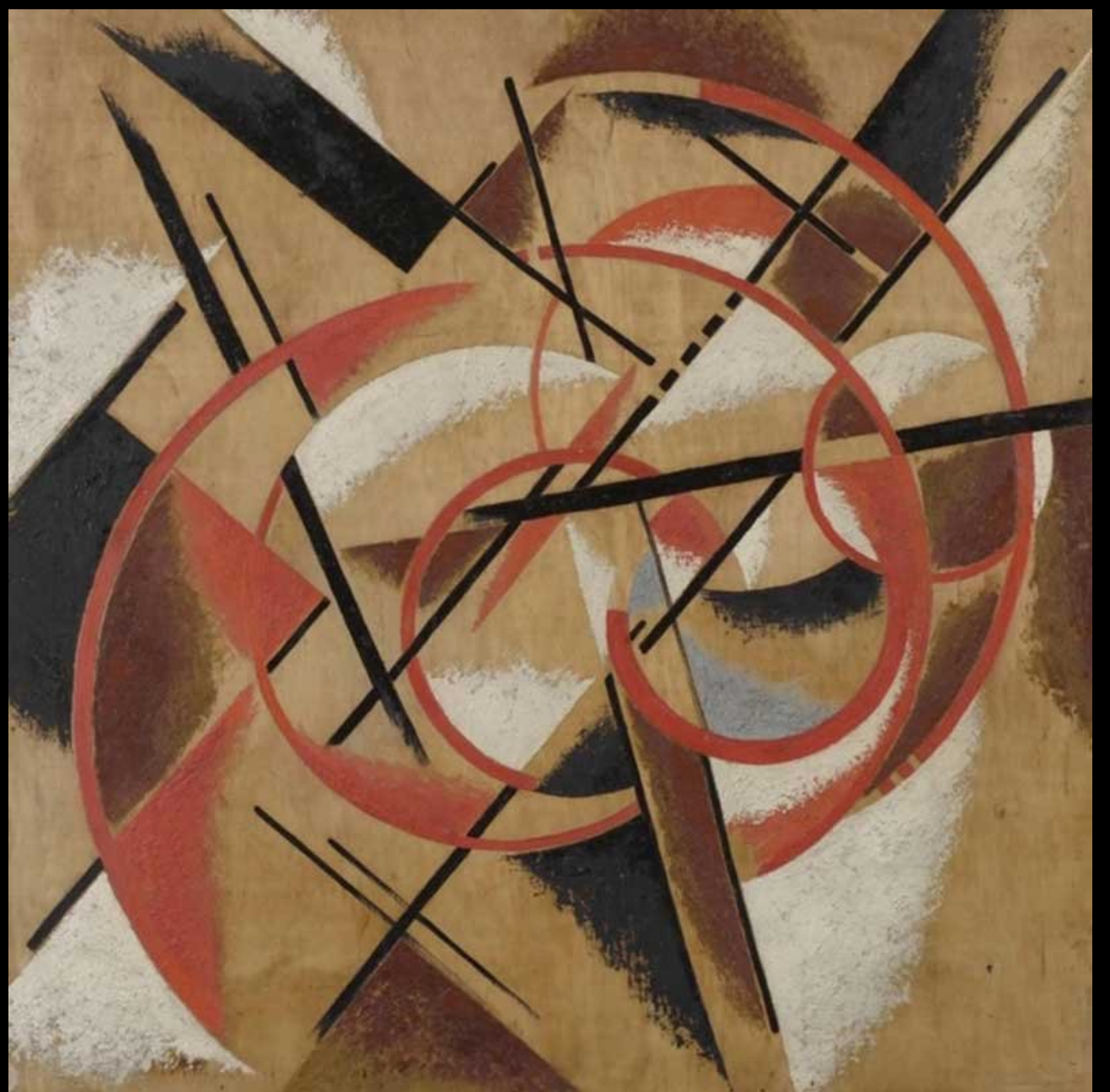
Lyubov Popova, Painterly  
Architectonic, 1917

PAINTING  
+  
ARCHITECTURE





Lyubov Popova, Untitled, 1917 Suprematism



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.



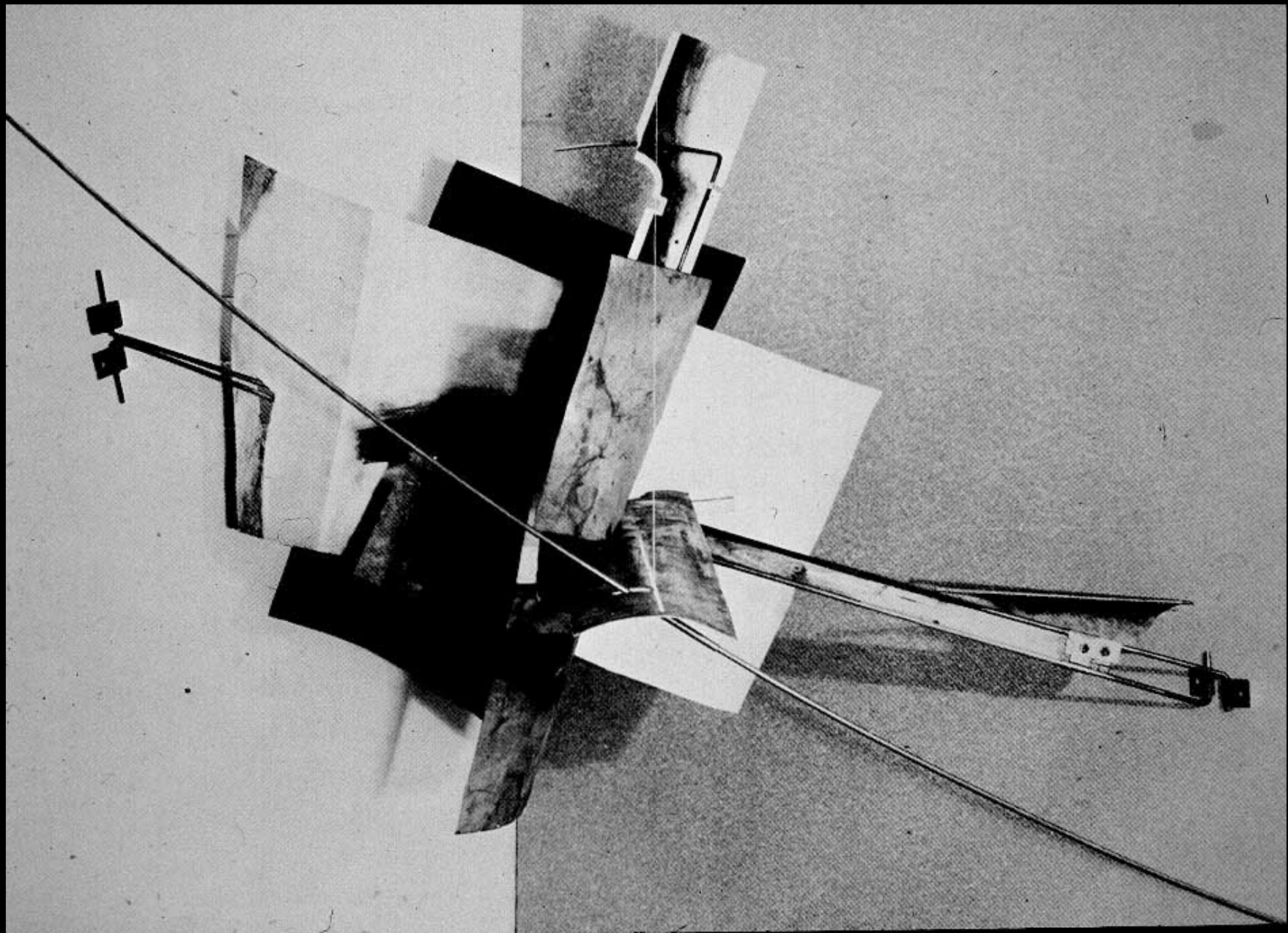
Vladimir Tatlin in coat he designed next to stove he designed



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.



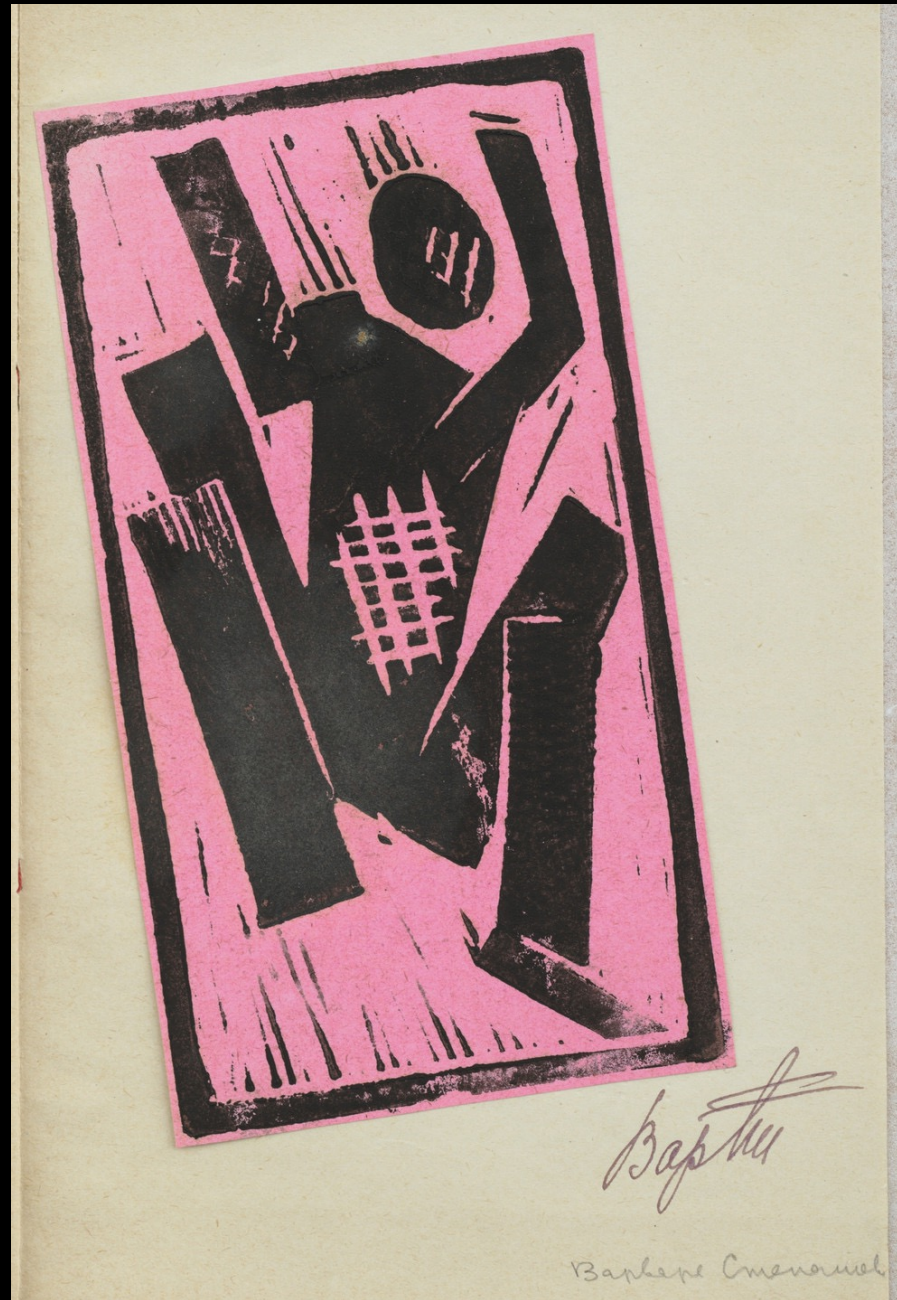
The journal's objective, as set out in one of its first issues, was to "re-examine the ideology and practices of so-called leftist art, and to abandon individualism to increase art's value for developing communism."

Image: Students at Vkhutemas, which was the **Russian** state art and technical school founded in 1920 in Moscow

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



Lyubov Popova, Design for 5x5=25, 1921



Varvara Stepanova, Design for 5x5=25, 1921

**5x5=25** was a two-part art exhibition held in September–October 1921 in Moscow. The five artists whose work was shown were Aleksandra Ekster, Lyubov Popova, Alexander Rodchenko, Vavara Stepanova, and Alexander Vesnin.

- highly abstracted, geometric work
- rejected expressionist forms popular prior to WW
- claimed to be the "end" or "death" of art