HERSTORY: A HISTORY OF WOMEN ARTISTS



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10: WOMEN ARTISTS IN THE 21ST CENTURY

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10.1: Introduction

The advancements in social media, mobile phones, and the internet have opened up a world of opportunities for women today. With the ability to connect with others from all corners of the globe, women are now able to inspire and support each other like never before. While significant progress has been made in challenging gender stereotypes, much must be done to combat sexism in online spaces and advertisements. However, countless individuals and groups are dedicated to this cause, such as the thousands of women in Northern India who have dressed in pink and fought against abuses towards women. In the Arabian Peninsula, women are advocating for land rights, gender equality, and changes to rape laws, demonstrating their unwavering commitment to positive change. Despite the challenges that still remain, women are empowered and continue to create new avenues for progress and advancement. In Pakistan, Malala Yousafzai continues to fight for girls' education, while in the United States, hundreds of thousands of women marched for more women's rights. In Nigeria, women organized a march to protest the kidnapping of schoolgirls. In this age of digital activism, “The hashtags say it all: Women and girls want a life free of violence and a gender equal world.”[1]



Figure 10.1.1: *Women’s Day March in Istanbul* (CC BY-NC-ND 2.0)

Despite the improvements made in the art industry worldwide to promote gender equality, female artists still face significant challenges that limit their opportunities. These challenges are diverse and include geographical, societal, and religious factors, as well as access to education. Unfortunately, these obstacles often act as barriers to women's artistic pursuits and hinder their ability to make informed choices about their careers. A study conducted by Clare McAndrew in 2019 [2] examined the median prices of artwork created by male and female artists, revealing that men continue to earn more than women for their artwork on a global scale. Additionally, disparities persist when analyzing pay discrepancies between genders by region, underscoring the ongoing battle for gender equality in the art industry.

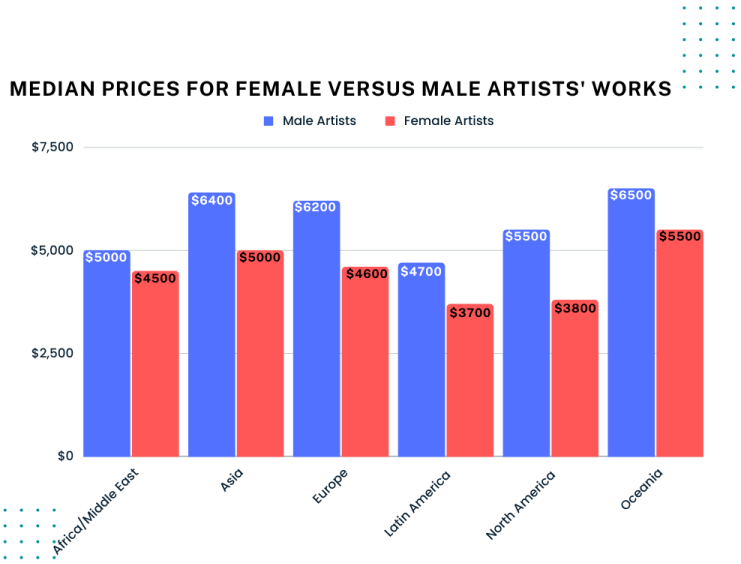


Figure 10.1.2: Median Prices for Female Versus Male Artists' Work (Gustlin 2023)

The issue of gender inequality in the art world is a pressing matter that cannot be ignored. Recent research has shed light on the fact that female artists are not receiving the same level of compensation as their male counterparts. This trend is particularly evident in major art collections across Europe and North America, where women are grossly underrepresented. Shockingly, only two women made it onto the list of top 100 auction sales for paintings, indicating a serious lack of recognition for the contributions of female artists. Although some progress is being made, there are still significant barriers to gender equality in art. Cultural biases, ageism towards older women, and the stereotype that male artists with unconventional approaches are more talented are all contributing factors. Additionally, women often face unique challenges associated with parenthood that can impede their ability to pursue their artistic passions.

It is worth noting, however, that women are the subject matter in half of the top 25 art collections, indicating a growing recognition of the importance of women's contributions to the art world. Nonetheless, much work still needs to be done to ensure women are given equal opportunities to succeed in art. These findings are the result of a comprehensive worldwide survey of art created in the twenty-first century conducted by Artsy:[3]

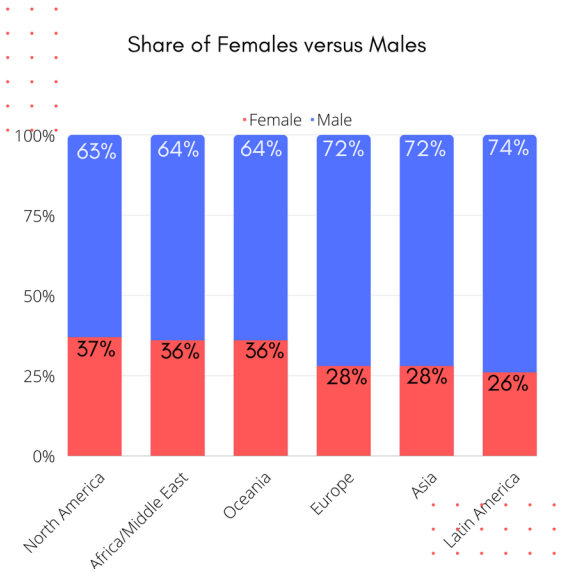


Figure 10.1.1: Share of Females versus Males (Gustlin 2023)

The field of art sales has long been plagued by a troubling disparity in compensation between male and female artists, particularly in certain areas of expertise. This discrepancy in pay is heavily influenced by the type and style of artwork being sold, with textile-based and drawing works consistently fetching similar prices regardless of the artist's gender. However, recent data collected by

Artsy [4] through a comprehensive survey has shed light on the persistence of a significant pay gap between men and women in certain disciplines. These findings serve as a stark reminder of the urgent need to promote gender equality in the arts industry and to ensure that all artists receive the fair and equitable compensation that they deserve for their valuable contributions to the field.

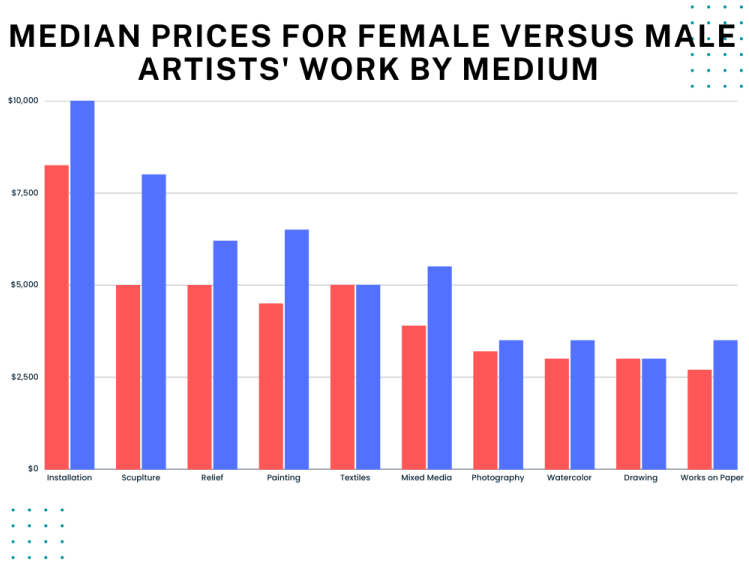


Figure 10.1.1: Median Prices for Female Versus Male Artists' Work by Medium (Gustlin 2023)

It is a well-established fact that there is a notable disparity in the compensation received by male and female workers across the globe. In fields that are predominantly male-dominated, female employees are often subjected to unjust treatment and biased decisions by their superiors. That being said, it remains unclear whether gender bias also plays a role in the selection of art, which could lead to male artists being favored over their female counterparts due to societal norms established in the past. Further exploration and analysis are required to determine whether this is indeed the case.

Throughout history, the role of women in the art industry has been a topic of great controversy. In the past, societal norms dictated that women were not expected to pursue a career in art and were often discouraged from doing so. Even in the 19th century, female artists were not allowed to draw or paint nude models, making it incredibly difficult to create anatomically correct images. As a result, female artists were often excluded from art history textbooks, and their contributions to the field were overlooked. However, there has been a significant shift in attitudes towards female artists in recent years. Women from all corners of the globe are now creating and selling their art, and despite the fact that men still dominate the industry, female artists are making significant strides forward. This progress is a testament to the determination and perseverance of female artists, who prove they have just as much to offer as their male counterparts. Despite female artists' challenges throughout history, the future looks bright. With more opportunities than ever before, women are poised to make a significant impact on the art world and are well-positioned to continue pushing the boundaries of what is possible in their craft. With each passing day, female artists are proving that they are more than capable of making their mark in the industry. Although they still are not as successful as men, women will continue to push forward with their art “For the times they are a-changin.”[5]

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[1] Retrieved from https://interactive.unwomen.org/mult...dex.html#/2000

[2] Retrieved from https://www.artsy.net/article/artsy-...k-male-artists

[3] Retrieved from https://www.artsy.net/article/artsy-...k-male-artists

[4] Retrieved from https://www.artsy.net/article/artsy-...k-male-artists

[5] Retrieved from https://www.bobdylan.com/songs/times...y-are-changin/

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10.2: Contemporary Figurative (21st Century)

Introduction

Figurative art based on people and stories has become a dominant part of the art world. Although figurative work has been created for centuries, contemporary styles are new, innovative, and non-traditional. Global boundaries are gone, and the standards for European-Western art are jettisoned. Figures become reconstructed, paint jumps and slashes across the image, and colors are bright and conflicting. The designs, styles, and imagery vary; however, a few themes cross through the work. One central theme resounding through the artwork is color; it is bright, colorful, and mixed. Another reverberating concept is exploring cultural identity, racism, and heritages. Since the early 2000s, figurative art has exploded worldwide, emphasizing identity politics.

Women artists are using the figure to challenge current old stereotypes and the sexual portrayal of women throughout history. Women now feel free to manipulate the image of the female body in their views. They use exaggerated features or contort the figure in ways understandable to other women. Much of their work is based on domestic settings and events in a woman's world. They use narratives in contemporary culture, exploring sexuality, identity, and humanity. Artists of color seldom see images of their culture as significant figures in historical portraits. Now they are increasingly visible and changing the dialogue of figurative artwork to be inclusive and represent multiple cultures. Artists in this section:

- **Amy Sherald** (1973-)
- **Njideka Akunyili Crosby** (1983-)
- **Dana Schutz** (1976-)
- **Nicole Eisenman** (1965-)
- **Wangechi Mutu** (1972-)
- **Chantal Joffe** (1969-)
- **Claire Tabouret** (1981-)
- **Michelle Gregor** (1960-)
- **Chiho Aoshima** (1974-)
- **Jylian Gustlin** (1960-)
- **Hollis Chatelain** (1957-)
- **Lynette Yiadom-Boakye** (1977-)

Amy Sherald

Born in Georgia, Amy Sherald (1973-) was drawing images from when she was a child. When she went to a museum on a school field trip, Sherald discovered art was a profession. Her mother wanted her to become a doctor, which increased her determination to pursue art. Sherald was among the few African Americans in her classes, and she became aware of race early. As an artist, she wanted to create different chronicles of the lives of African Americans. Sherald received her BA from Clark Atlanta University and an MFA from Maryland Institute College of Art. She paints typical members of African American families in their day-to-day lives. Using a grisaille technique for skin colors, Sherald uses grey as the base and applies it in a very thin, watered-down approach with a brush. Adding small amounts of black, she creates shadows and highlights to produce her distinctive portraits and black identity. Sherald paints with a vibrant palette for highly contrasted clothing. Her backgrounds are usually a single color and undefined, allowing the person to stand out. Each person is dramatically posed and looking directly at the viewer.

Michelle Obama was the First Lady of the United States from 2009 to 2017, and every first lady selects an artist to paint the official portrait for the Smithsonian's National Portrait Gallery. Obama chose Sherald to paint the official painting entitled *First Lady Michelle Obama* (10.2.1). Obama is sitting, looking at the camera in a reflective mood, her chin resting on her hand. The distinctive geometric patterned dress flows outward, almost filling the bottom part of the painting. The unique colors on the dress form quilt-like patterns like those made by the Gee's Bend quilters, the descendants of enslaved people. Sherald took photographs of Obama to reference when she was painting. She painted Obama's skin in a basic grayscale in her usual grisaille method. The bright robin's egg blue background brings a high contrast to Obama. The director of the National Portrait Gallery, Kim Sajet, stated, "Portraiture used to be seen as this old-fashioned, fuddy-duddy, really for dead white people kind of way of painting...and they've completely changed that and put it on its head."[1]



Figure 10.2.1: *First Lady Michelle Obama* (2018, oil on linen, 192.6 x 162.1 cm) (CC BY 2.0)

Sherald painted ordinary people and posed them for her unique portraits. *The Rabbit in the Hat* (10.2.2) and *The Make Believer (Monet's Garden)* (10.2.3), the people are posed straightforward-looking at the viewer. The man in his florescent striped jacket, bright turquoise blue tie, and impeccable white shirt and pants appear almost surrealistic as he oddly holds a rabbit in his hat. The mottled green background highly contrasts with his boldly striped jacket. The woman is highly juxtaposed against the brilliant orange-red background in the other painting. Her bright green dress is covered with yellow and pink flowers resembling Monet's repetitive use of flowers. Her eyes are closed, perhaps resting or ignoring the viewer's look. With both paintings, the backgrounds give no clue about the person or where they may be standing, a trademark of Sherald.



Figure 10.2.2: *The Rabbit in the Hat* (2009, oil on canvas, 137.1 x 109.2 cm) (CC BY-NC-SA 2.0)

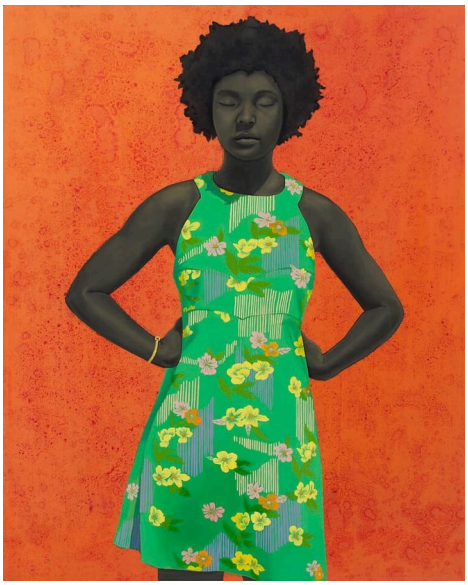


Figure 10.2.3: The Make Believer (Monet's Garden) (2016, oil on canvas, 137.1 x 109.2 cm) (CC BY-NC-SA 2.0)

The Bathers (10.2.4) portray two women supposedly at the beach. They are wearing swimsuits, and the background is a vivid blue; however, their location is not evident. Western painters of people at the beach or pool always incorporated elements of their site; sand, waves, or splashing water. However, Sherald always sets her portraits against a single color, unknown background, leaving the viewer to imagine where the people are standing. Only the purple bathing cap on one woman's head divulges any clue about where they are. Both bathers look outward, waiting for the viewer to engage in conversation. Sherald chose her models from everyday life and stated, "When I choose my models, it's something that only I can see in that person, in their face and their eyes, that's so captivating about them."[2] When a portrait of the bathers is hung on the wall, it is low to the ground so the viewer meets them at eye level.



Figure 10.2.4: *The Bathers* (2015, oil on canvas, 183.2 x 170.2 cm) (CC BY-NC-SA 2.0)

Interactive Element: Amy Sherald

An exhibition in New York City by the artist whose painting of Michelle Obama became a sensation features portraits of everyday models and captures the private, inner lives of African Americans. "Sunday Morning" producer Sara Kugel reports.

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Njideka Akunyili Crosby

Njideka Akunyili Crosby (1983-) was born in Nigeria of Igbo descent. Her mother was a professor at the University of Nigeria, and her father was a doctor. When Crosby was in high school, the family obtained a green card for the United States. She and her sister came in 1999, studying for American tests before college. Crosby graduated from Swarthmore College, where she studied both biology and art. Initially, she planned to become a doctor until deciding to change to art in her senior year. Crosby creates her images based on the culture and social life of a Nigerian woman who lives in the United States. She incorporates fabric, paint, colored pencil, and printed photo transfers into her work to achieve different looks from her culture. Crosby regularly took photos of her family in Nigeria and used them to make the acetone-transfer prints. She also places women in the center of power during interactions with others, including the ideas from interracial marriage.

Before Now After (Mama, Mummy, and Mamma) (10.2.5) depicts the interrelationships in her family. Her sister sits at the table in a bright pink shirt, surrounded by images of her mother and grandmother. The paintings sit on the table instead of hanging on the empty wall, the wall a counterpoint to the opposite wall filled with pictures. The group of objects in the center of the table almost looks like a still-life, a second painting within the painting. Crosby uses a calm color palette with muted blues, pinks, and browns, bringing the two contrasting colors together.



Figure 10.2.5: Before Now After (Mama, Mummy, and Mamma) (2014, acrylic, color pencils, charcoal, transfers on paper, 213.3 x 365.7 cm) (CC BY-NC 2.0)

The painting *Nwantinti* (10.2.6) is based on an Igbo love song. The two people in the painting appear in a private and silent moment, the man lying on his back, his head cradled on her lap. The image is one of Crosby herself and her husband presenting the mixture of race and gender, each wearing the style of clothing found comfortable by their cultural backgrounds. The painting is almost all tones of red and black. Only the blue on the photo transfers punctuates the room with spots of color. Crosby incorporated her personal images and photos into the bedspread, rug, and background collages. The strong trellis pattern on the paneled wall helps ground the floating images in most of the room.



Figure 10.2.6: *Nwantinti* (2012, acrylic, pastel, colored pencil, Xerox transfers on paper, 172.7 x 243.8 cm) (CC BY-NC 2.0)

The painting *5 Umezebi St., New Haven, Enugun* (10.2.7) depicts a family gathering. Crosby used her photo-transfer images to create the floor and wall, anchoring the bottom and side of the painting and providing the background. The photos in the window give depth to the image as though looking out the window and up the hill. The shirt and dresses of the adults are also photo transfers, distinguishing them from the rest of the family. Crosby used yellow to pull the viewer across the portrait and examine what each person is actively doing. The seated man's orange pants and the boy's blue shirt consistently bring the viewer back to the center. Each person's activities convey a significant amount of movement to the painting.



Figure 10.2.7: 5 Umezebi St., New Haven, Enugun (2012, acrylic, charcoal, pastel, colored pencil, transfer on paper, 213.4 x 266.7 cm) (CC BY-NC-SA 2.0)

Interactive Element: Njideka Akunyili

Nigerian-born painter Njideka Akunyili Crosby often grapples with dual ideas of home in her work. She discusses how she studied European figurative painting at an art academy but now uses her traditional training to invent, transform, and express her uniquely hybrid point of view.

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Dana Schutz

Dana Schutz (1976-) was born in Michigan. Both of her parents worked in the local schools. Schutz attended different art schools and received her BFA at Cleveland Institute of Art and her MFA from Columbia University. Her figurative paintings frequently portray people in awkward or controversial situations. Schutz's work is often ambiguous, emotional, and complete with complicated tensions. Her work is not just fantasy; the images may become plausible realities as she adds abstraction to her figuration. Some of her figures are comical, while others are on the edge of violence. Schutz uses oil on canvas and acrylics with large, loose brushstrokes. Schutz is adventurous with color and incorporates an extensive color palette for each painting. In *Men's Retreat* (10.2.8), Schutz imagined how the top executives in powerful corporations interact in the middle of the forest. Three men were still dressed in suits, although they had loosened their ties, some had changed to casual clothes, and a few had removed all clothing. The painting imagines how these prominent executives acted by playing bongo drums, face painting, playing trust games, or the blind leading the blind. Schutz used a broad range of colors layered in transparency, suggesting the executives who used to control now fumble in the haze of the trees or flowers in an unfamiliar and uncontrolled environment.



Figure 10.2.8: *Men's Retreat* (2005, oil on canvas, 243.8 x 304.8 cm) (CC BY-NC-SA 2.0)

Sneeze (10.2.9) is typical of something everyone does; however, not so obvious or an uncontrolled scene of the high-velocity sneeze and repulsive drooling. Schutz exaggerated an embarrassing event giving the image an almost comedic interpretation. The person's nose is also exaggerated, enhancing the amount of snot propelling from the nose. Schutz used primary, bright colors drawing attention to the person and the disgusting debris now covering the red shirt. Thick rows of paint force the eyes closed, unable to see the disaster unfolding. *Shaving* (10.2.10) portrays a woman shaving her pubic hair, generally performed in private. In this image, the woman sits on a public beach, unworried about who is passing by. The painting is composed in a format similar to Cubism, only using rounded shapes and less fracturing. Almost comically, the woman's head is facing the opposite direction, watching the ocean view instead of where she is shaving. Schutz left the oversized container of shaving cream, spilling continuously. The two tilting trees and the large yellow hat frame the woman. The rounded body offsets the hard square lines of the shirt and blanket.



Figure 10.2.9: *Sneeze* (2001, oil on canvas, 48.3 x 48.3 cm) (CC BY-NC-SA 2.0)



Figure 10.2.10: *Shaving* (2010, oil on canvas, 182.9 x 213.4 cm) (CC BY-NC-SA 2.0)

Interactive Element: Dana Schutz

In her Brooklyn studio, Dana Schutz imagines the moment when a painting becomes “more than just material, and more than just a picture.” She describes how her paintings begin as absurd moments and evolve as bodies with their logic.

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Nicole Eisenman

Nicole Eisenman (1965-) was born in France before her family moved to New York in 1970. She graduated with a BFA from the Rhode Island School of Design. Eisenmann taught at Bard College for six years. She is known for her figurative paintings based on conflicting themes of sexuality or comedy, sometimes humorous and other times dark. Although painting is her primary medium, she also creates prints and sculptures. Eisenmann's paintings frequently distort body parts like hands, feet, ears, or noses. Her work is energetic; she uses intense colors to create figures in groups or alone and often reflects on herself. Eisenmann identifies her work as gender-fluid and generally uses the pronoun "she" to subvert social norms. Eisenmann uses friends as models whose gender is not resolved at the pronoun level. [3]

The Breakup (10.2.11) is an image of a cartoon-like figure looking at a phone in disgust and disbelief. The figure's ears burn with a bright orange, the mouth downturned. The phone is held directly in the viewer's face, blaming the phone for what happened. One eye appears alarmed and angry about the message, while the other is seemingly saddened. *Heading Down River on the USS J-Bone of an Ass* (10.2.12) is an immense portrayal of three men on a boat composed of the lower jawbone, the giant mandible. A quarter of the sail is torn away, leaving a gaping hole. The fast-flowing water moves the ship, soon dumped over the waterfall. The leading man in the boat plays the flute, the second man pulls the rope hoping to use the nonfunctioning sail, and the third man sits in his suit. The red ship also floats towards the waterfall, the man standing and beating the drum. The ships on the decaying yellow-green water are filled with people focused on their interests as the entire country falls.



Figure 10.2.11: *The Breakup* (2011, oil and mixed media on panel, 142.2 x 109.2 cm) (CC BY-NC-ND 2.0)



Figure 10.2.12: *Heading Down River on the USS J-Bone of an Ass* (2017, oil on canvas, 322.5 x 266.7 cm) (CC BY-NC-SA 2.0)

Wangechi Mutu

Wangechi Mutu (1972-) was born in Kenya and moved to New York in the 1990s. She received her BFA from Cooper Union for the Advancement of the Arts and Science and an MA from Yale. Her primary focus was on the female body, especially the violence and misrepresentations of today's Black women. Using multiple media and abstracted depictions, Mutu's figures may look otherworldly while displaying the objectification of the female. Mutu also examined the results of environmental destruction and natural beauty, creating fantastical landscapes. She wants viewers to look at her mythical images and discover different cultural and globalist interpretations. Mutu uses multiple mediums, including painting, sculptures, collages, and videos, and integrates the media.

The Metropolitan Museum of Art in New York City was enlarged 117 years ago, and the façade on the front of the building included niches for statues. However, the museum had no money to purchase anything, and the niches were empty for all those years. Mutu was commissioned to create statues, and she was interested in the caryatids, or the carved female bodies used to support buildings. Mutu created four bronze figures entitled, *The New Ones, Will Free Us,* representing activists, environmentalists, immigrants, and others who bring new ideas to the world's problems. *The Seated I* (10.2.13) and *The Seated III* (10.2.14) are two of the four statues. The cast bronze figures were kneeling and encased with coils wrapping around their bodies; only the arms and head were free. Mutu used polished discs and positioned them on the face or the head. The discs resemble different embellishments African women wore as lip plates, necklaces, or other beading. Mutu liberated women from the historical work of supporting others. "Belonging to no one time or place, *The Seated I* and *III* are stately, resilient, and self-possessed, announcing their authority and autonomy."[4]



Figure 10.2.13: *The Seated I* (2019, bronze, 201 x 806 x 1073 cm) (CC BY-NC-ND 2.0)



Figure 10.2.14: *The Seated III* (2019, bronze, 209.6 x 85.1 x 111.8 cm) (CC BY-NC-ND 2.0)

Interactive Element: Wangechi Mutu

Go behind the scenes with contemporary artist Wangechi Mutu, who discusses the inspiration and making of The NewOnes, will free Us, an exhibition of four sculptures that inaugurate The Met's annual facade commission.

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Mutu used unusual mixed media, including cutouts from medical newsletters, clothing magazines, ethnographic writings, and pornographic magazines. She took parts of the images and reassembled them. *Histology of the Different Classes of Uterine Tumors* (10.2.15) comprises images from a nineteenth-century set of medical illustrations. The different images defined and

illustrated diseases found in each female sex organ and the title from the medical book itself. Mutu used collage pieces, torn paper, tape, or glitter to make individual faces. The information in the original medical book was interpreted and written by men who knew little about women's issues, and the fantasy of the faces reflects that knowledge.



Figure 10.2.15: *Histology of the Different Classes of Uterine* Tumors (2006, digital pigments prints and mixed media with collage, each 58.4 x 43.2 cm)(CC BY 2.0)

You tried so hard to make us away (10.2.16) was inspired by the religious hymn Amazing Grace. The song was written by a slave ship captain who later became a minister and supported the abolitionist movement. Mutu stated, "The important thing for me about Amazing Grace is that it is rooted in the mud and injustices of a dark, convoluted past, and yet it has become the most redemptive and ubiquitous of hymns ever... thanks to colonization, missionaries, and the translation of the song into every imaginable language."[5] The work was based on the mangrove tree, a plant common along shorelines worldwide. The mangrove grows in brackish waters where freshwater rivers flow into the seas. The tree has existed for thousands of years and survived hurricanes, winds, floods, excessive salt water, and other harsh conditions. The mangrove became a metaphor for Mutu and the survival and growth of African people sent to the Americas as part of the slave trade. The more prominent figure is rooted to the ground as another figure emerges, smaller figures flying away, like seeds taken by the wind to land and grow, the resilience of the people and the mangrove tree. Mutu uses ink and other multi-media materials for the image.



Figure 10.2.16: *You tried so hard to make us away* (2005, ink, acrylic, glitter, fur, contact paper, collage on Mylar, 223.5 x 129.5 cm) (CC BY-NC-SA 2.0)

Chantal Joffe

Chantal Joffe (1969-) was born in Vermont; her mother was also an artist. Joffe received her BA from Glasgow School of Art in Scotland and an MA from the Royal College of Art. She remained in England after school and lived in London. Joffe generally portrays women or girls in her work. She selects images from photographs, different types of magazine pages, or even self-portraits. Joffe's work is massive, conflicting with the intimate images she creates on the oversized canvases. The females in her paintings are honest, denying the ideals of female objectification. Many women in her work are young, on the edge of their potential, without giving them the expectations of the female form. Joffe adds patterns and stripes to the clothing in her paintings because she likes how it brings a sense of fashion to their clothes. Motherhood inspired Joffe to follow her daughter's life in paintings and how being a mother transformed her. As a mother, Joffe painted multiple intimate images of her daughter, herself, and the two of them together.

Joffe's extensive work requires scaffolding to move the canvas as she uses broad brushstrokes or drips to create drama. *The Squid and the Whale* (10.2.17) depicts an image of two people sitting on the bed; Joffe in the foreground only wears a pair of pants displaying the broad expanse of her pale back and undersized head. Her daughter Esme sits erectly, wearing a blue dress with stripes. The room has moving focal points with the green pillow, the patterned underwear, and the pink blanket. The two have conflicting emotions; what issues do the mother and daughter discuss? Joffe described the image as the pain a mother begins to experience as the child matures and the mother has to let go. *Esme in a Yellow Dress* (10.2.18) is an image of Joffe's young daughter. She sits at the table, perhaps doing her homework as she stares outward at the viewer. Maybe the viewer is her mother, and Esme looks like a girl who does not want to sit here. Joffe's broad brushstrokes are evident in this painting, with the face more detailed than the rest of the work. The yellow shirt with the black and red stripes of the chair back holds the viewers' attention on the girl's face—the rest of the painting in a muted palette.



Figure 10.2.17: *The Squid and the Whale* (2017, oil on canvas, 213.4 x 152.4 cm) (CC BY-NC-SA 2.0)



Figure 10.2.18: *Esme in a Yellow Dress* (2016, oil on canvas, 35.6 x 25.2 cm) (CC BY-NC-SA 2.0)

Poppy, Esme, Oleanna, Gracie, and Kate (10.2.19) is a painting of her daughter Esme and her friends. In her light blue shirt, Esme is the only one looking at the viewer as though showing off the people who are her friends. The girls are casually dressed, including Joffe's usual stripes. The minimal background has only two colors; the girls' clothing and faces create movement across the painting. The camaraderie of the girls was evident on their faces. Joffe said, "They'd just had the ears pierced, her and her friend. So it felt like a very definitive moment, funnily, all about power relations and girls. They also look so grown up suddenly. The lollipop looks like a cigarette."[6]



Figure 10.2.19: *Poppy, Esme, Oleanna, Gracie, and Kate* (2014, oil on canvas, 40 x 80 cm) (CC BY-NC-SA 2.0)

Interactive Element: Chantal Joffe

This video is presented in association with the exhibition The Artist's Mother: Lucie and Daryll.

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Claire Tabouret

Claire Tabouret (1981-) was born in France and attended the Ecole des Beaux-Arts in Paris. She moved to Los Angeles to live and work, finding California a dynamic and challenging location. Tabouret's art was inspired by the passing of time and how time changed human relationships. She examines childhood and the events influencing a person's development or how a person acts alone or in a group. Tabouret uses loose brushstrokes, which became animated because she added water. Sometimes she uses a palette of natural tones and other synthetic hues of artificial ingredients. The flow of the paint develops transparency and opacity in her works. Sometimes the faces of the children or women are covered or disguised, their mute faces staring out at the viewer.

L'Affront (10.2.20) portrays rows of children. Tabouret uses old photographs; the children posed as though frozen in time. The troupe of boys are dressed in school attire, their shirts tucked in and ties knotted in place. Each of the boys maintains their personality, some looking defiantly, others hesitating to step into life. The tonalities of color are dark in color and theme; a fluorescent base layer establishes a moody environment. The landscape in the background presented a scary image; the children's future was also blurry and unknown, sometimes intimidating. *Les Sorciéres (The Witches)* (10.2.21) is also based on a found photograph, each child bringing their future. The children are of different ages, the younger ones in the front row. The older the child, the more their face appears like a mask, having learned to hide their feelings. The girl wears Tabouret's signature fluorescent green in the middle of the first row, centering the painting. Each girl has long, straight hair without variation; the mold young girls are forced to accept, and few of them rebels. One girl in the middle of the back row is wearing a bright scarf, and a few girls have bows in their hair, small tributes to walking their path. Tabouret used her light wash of very dark gray to define the ominous-looking environment.



Figure 10.2.20: *L'Affront* (2013, acrylic on canvas, 145 x 200 cm) (CC BY-SA 2.0)



Figure 10.2.21: Les Sorciéres (The Witches) (2013, acrylic on canvas, 130 x 310 cm) (CC BY-SA 2.0)

Michelle Gregor

Michelle Gregor (1960-) was born in San Francisco and raised in Tahoe City by parents who believed in the academic exploration of the arts. Gregor was awarded a BFA from the University of Santa Cruz and an MFA in ceramics from San Francisco State University. She is a sculptor and painter working in the late-twentieth and early twenty-first-century continuum of the Bay Area Figurative Movement, continuing the legacies of artists Manuel Neri and Nathan Olivera. Well known for her abstracted figures, Gregor uses a complex layer of underglazes and glazes on her solid clay pieces. She slices them open after forming the clay and hollows them out before multiple firings. Gregor's feminist and queer identities manifest in the dignity and strength of her partially abstracted female figures. Perhaps most known for her mastery of color, she fires multiple successive layers of stains to achieve complex layers of nuanced surfaces.

In *Blue Figure* (10.2.22), a seated figure with her hands behind the figure tilts her head slightly down, looking at the ground. The complex layers of glazes are finished in cobalt blue with orange in specific places like the hands, hair, and lines. The close-up (10.2.23) shows the figure's abstracted face with small, pursed lips, a short flat nose, and closed eyes. The different brush marks, sgraffito, layered stains, and glazes contribute to a nuanced and painterly surface. Areas of bright color exist alongside raw clay.



Figure 10.2.22: Blue Figure (2020, multi-fired ceramic clay and glazes, 88.9 x 35.5 x 35.5 cm) (Copyright; author via source)

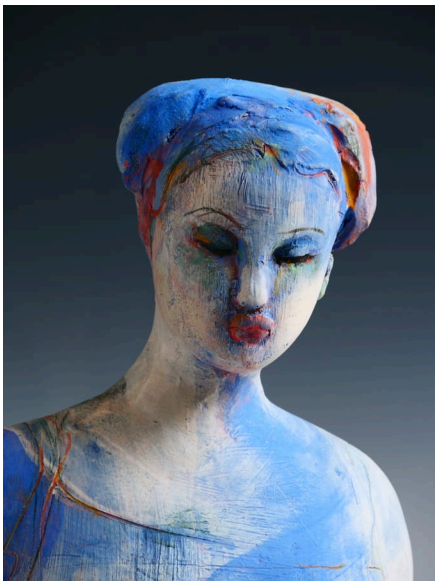


Figure 10.2.23: *Blue Figure* Closeup (Copyright; author via source)

> Art is a spiritual necessity. The creative spirit is the best a human being can reach for. It connects us to people in the present, the past, and the future—Gregor

Bari (10.2.24) expresses implied movement seen in the forward-leaning angle of this sculpture. Several marks are purposely left by the tools used to sculpt and shape the surface to create areas where slips and glazes collect and pool, creating texture. The analogous color palette unifies the form. *Corinth* (10.2.25) is a fragmented seated figure on a rectangular base and exemplifies the nuanced and lush surfaces that Gregor is known for in her ceramic figures. Areas of gloss contrast with matte, and marks from sculpture tools and brushes catch the color to create a varied texture. Using water as a medium, color is applied, and gravity pulls and pools to follow the contour of the form. The figure also demonstrates Gregor's oversized bottom half of a figure. The top half is delicate, and the bottom half is large, the two parts of the figure in conflict.



Figure 10.2.24: Bari (2021, multi-fired ceramic clay and glazes, 53.3 x 30.4 x 40.6 cm) (Copyright; author via source)



Figure 10.2.25: Corinth (2021, multi-fired ceramic clay and glazes, 60.9 x 38.1 x 30.8 cm) (Copyright; author via source)

From the *Figure and Ground* series, Gregor unconventionally uses ceramic kiln shelves in the artwork, *By The Shore* (10.2.26). This wall-hung work has both painterly and sculptural elements with pooled glazes. The abstract marks and brilliant coloration coalesce within the composition. Gregor's painterly approach is evident here in areas of bright color, emphasizing the head and knee of this figure. The multi-colored background, focusing on bright red, is balanced by the black block in the lower part of the background, bringing the figures' view to the hand down to the base. The black color is repeated in the base.



Figure 10.2.26: igure And Ground, By The Shore (2015, multi-fired ceramic clay and glazes, 45.7 x 45.7 x 22.8 cm) (Copyright; author via source)

Interactive Element: Michelle Gregor

Mendocino Art Center's Artists Speak Video Series featuring sculptor Michelle Gregor.

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Chiho Aoshima

Chiho Aoshima (1974-) positions her figures in a more haunting landscape, balancing the whimsical and the more surreal fantasy. She was born in Tokyo and studied economics at Hosei University. Aoshima did not find the subject exciting, and after she learned about Adobe Illustrator and graduated from the university, she abandoned economics to pursue art. Aoshima said about her art, "My work feels like strands of my thoughts that have flown around the universe before coming back to materialize."[7] Her work incorporates spirits believed to exist in the universe and includes them in creating the relationships between nature and humans while visualizing alternative realities.

Aoshima's work is based on traditional Japanese painting while using modern technology to create her art. Her work is flat with a single plane of depth. She uses digital drawing tools to design the images and reproduces them on immense digital prints, a more simplified manga-looking image. The results often resemble surreal dreamscapes with colorful and cartoon-like images, although the figures usually are in the middle of a dark, disturbing landscape.

Aoshima is part of the Kaikai Kiki artist group run by Takashi Murakami. Kaikai Kiki means powerful and sensitive, two yin-yang forces. The group is collaborative and follows the ideas of the Superflat imagery found in manga style. The artists in the group use new digital technologies to create and produce their work. Aoshima does her design work in Adobe Illustrator to develop futuristic sci-fi imagery. Her work is easy to replicate in new technological printing processes. The way the group works is similar to the ukiyo-e art from the past. Ukiyo-e was also made in a workshop with a talented, skilled leader who taught younger artists.

The Divine Gas (10.2.27) portrays only part of the complete mural of an enormous young girl lying in a verdant landscape. Around her are butterflies and deer and other images producing an idyllic place. Storm clouds and the storm genie gather in the sky. Some figures tumble to the ground, while others still wait in the clouds for their eventual fate. Aoshima has created a fantastical daydream. The installed mural in Boston's Institute of Contemporary Art was 12.8 meters long. When the mural was removed for another installation, Aoshima required the museum to cut the image into small squares no bigger than 10 x 10 centimeters. She had the museum send her photos of the destroyed image to ensure the destruction was completed correctly and small pieces could not become a souvenir.



Figure 10.2.27: *The Divine Gas* (2006, drawn on Macintosh G4 computer, adhesive vinyl print, 12.8 m.) (CC BY-NC-SA 2.0)

Some of Aoshima's work may be seen as catastrophic scenes where nature rages and humans are battered. She uses conflicting colors to create emotion and demonstrate the power of nature. *Magma Spirit Explodes (*10.2.28) and *Tsunami is Dreadful* (10.2.29) portray the human mind's perception of nature's wrath. The 12-meter mural has two parts, one fiery destruction and the other, the giant wave of a tsunami tidal wave. On the Magma Spirit side, she used a candy-colored young girl spitting out the magma while looking at the mirror, reflecting her more ghostly-like face. Conversely, the brilliant blues wave crashes onto the Magna-filled land like two warring factions. The mural's long horizontal design is reminiscent of past Japanese handscroll paintings, unfolding the apocalyptic image across the scene.



Figure 10.2.28: *Magma Spirit Explodes. Tsunami is Dreadful* Part 1 (2004, chromogenic print, 12 m.) (CC BY-NC 2.0)



Figure 10.2.29: *Magma Spirit Explodes. Tsunami is Dreadful* Part 2 (2004, chromogenic print, 12 m.) (CC BY-NC 2.0)

Jylian Gustlin

Jylian Gustlin (1960-) is a San Francisco Bay Area painter in a contemporary redefinition of the 1960s-70s San Francisco Bay Area Figurative artists, their styles, and techniques. She studied mathematics and computer science at San Jose State University and received a BFA from the Art Academy of San Francisco, where technology emerged as an art medium. Gustlin's vibrant paintings explore the impact of new technologies on perception: though she uses traditional painterly techniques. Inspired by a lifelong love of the San Francisco Bay Area, Figurative artists, mathematical theories such as the Fibonacci sequence, the resonant tones of Latin phrases, African masks, and antique Roman vessels, Gustlin's work is genuinely a modern hybrid between the past and

the present.

In Gustlin's paintings, the human body emerges from the background and moves through our emotions. The rich patterns of shapes and colors bring the figures to life and challenge our imagination. Interwoven color is the beauty and explosive atmosphere Gustlin brings to the human body. The moody yet qualitative emotions are expressed in her paintings as they emerge into the foreground, bringing the complex, layered textures of the figure into our space as we feel its presence and feelings. The figures become vibrant mixes of color and texture to transcend race, ethnicity, and even evolutionary life form. *Sirens 8* (10.2.30) brings five women, individually similar yet different. The stripes on their sleeves form motion, their crossed legs anchoring each person to the seating. The emotions portrayed by each person are hidden in their faces.

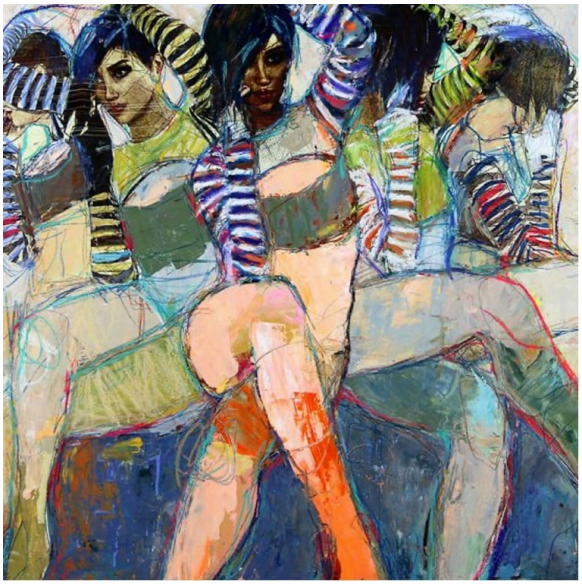


Figure 10.2.30: Sirens 8 (Courtesy of the artist) (2021, mixed media on canvas, 91.4 x 172.7 cm) (Copyright; author via source)

Illustris 36 (10.2.31) and *Illustris 25* (10.2.32) represent ethereal forms, one of a kind, the perfect body. Yet, the figures are deep in thought, contemplating the world and life's meaning. Each figure is positioned to give the viewer their emotional interpretation of the image. Gustlin uses many colors on her figures, blurring racial lines. The figures are seated on interpretive lines as dark colors anchor the bottom of both images.

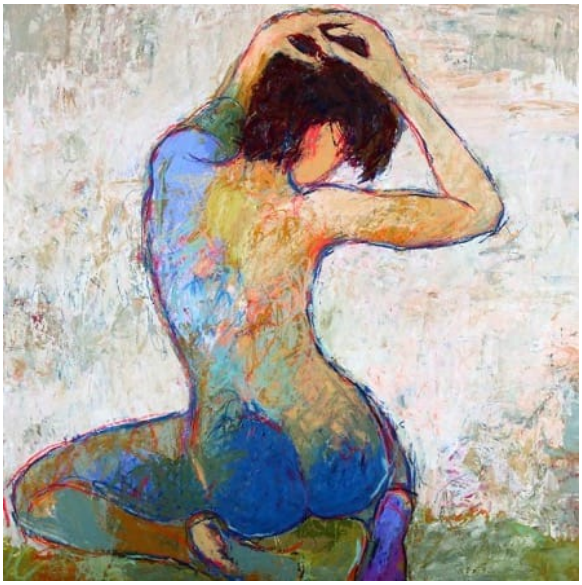


Figure 10.2.31: Illustris 36 (Courtesy of the Artist) (2018, mixed media on board, 121.9 x 121.9 cm)



Figure 10.2.32: Illustris 25 (Courtesy of the Artist) (2018, mixed media on board, 121.9 x 121.9 cm

Civil rights and feminist movements in the last 100 years have created a new focus and concepts, opening up the world of art to women. In the 1960s, women's liberation movements were standing up for women's rights, and this is where the beginning of Jylian's life started, to fight for political and civil liberties at protests. New generations of artists responded to the civil rights and women's movements, demanding inclusion in the art world, though it was considered an exclusively white male pantheon. *Hu.man.City* (10.2.33) is the response to the current state of the world and how we are all the same regardless of how we look. Each figure is from her earlier figurative series; *Rara Avis*, *Bivium, Kyros, Quidam*, and *Terrigenus*. The figures are unique unto themselves while still part of the common humanity. Gustlin's use of color defines the figures as members of any race or country, creating the uniqueness of every person.



Figure 10.2.33: Hu.man.city (2022, compilation of digital images) (Courtesy of the Artist)

Interactive Element: Jylian Gustlin

This is a video of my artwork over the decades. I thought it would be an excellent virtual gallery experience. I hope you enjoy it.

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Hollis Chatelain

Hollis Chatelain (1957-) is an American quilt artist who graduated with a BA from Drexel University. Chatelain specializes in textile painting and quilting. She lived in West Africa for 12 years working for humanitarian organizations. Her experiences caused her to reflect on challenging social and environmental themes. Chatelain's style was based on dream-like colors and imagery. The untold multicultural stories of people and the earth are depicted in her dye-painted scenes. Her work has been described as "easy to gaze at, but hard to forget." From dreams to reality, Chatelain often starts with a monochromatic vision. From there, she researches and looks for images describing what she dreamed. The colors, faces, and plants must authentically be what they could or should be. Chatelain has realized that her dreams often give insight into places and people she has never seen.

> *Just as my many colors of thread hold the layers of fabric and batting together, I feel my creations can also pull people together. We are wrapped in cloth from birth through death. Thus, fabric creates a connection that suits the issues I address in a personal way.* I choose to work in larger-than-life sizes so that when a piece is finally finished, viewers will be called from all distances to come closer and step into the story—Hollis Chatelain

Once the research is finished, she draws, using photos as inspiration. Often working from 30-40 photos, Chatelain will sketch many small thumbnails and then enlarge the small drawings onto large paper the size of the piece, creating the basic design. After transferring the design to fabric, she paints using fiber-reactive Procion dyes. The dyes are usually six values of one color (the color of the dream). Once the painting is finished, the dye is washed, and batting is added to prepare it for quilting. Chatelain often uses over 200 colors and over 20,000 meters of thread in one piece, adding contour, depth, and volume to her quilts. Chatelain creates textile paintings because she loves the tactile quality of the fabric, combining her love of photography, drawing, and painting. Viewers can see the detail and meaning of the pictures and the diversity of thread colors, creating intense images.



Figure 10.2.34: Dreams Realized (Courtesy of the Artist) (Hand dye-painted, machine quilted, 100% cotton fabric, polyester/wool batting, polyester threads, 106 x 162 cm)

African American women could not legally vote in every state until *The Voting Rights Act* was passed in 1965. *Dreams Realized*

(10.2.34) portrays women who are a force to be reckoned with in their communities across America. During elections, the women unite neighborhoods and take them to the polls to vote. The white fabric was painted with multiple shades of blue. The three red, white, and blue "I Voted" stickers stand out, demonstrating that every vote counts.

In February 2002, *Chatelain dreamed of Hope For Our World* (10.2.35). The dream was in purple, and Archbishop Tutu stood in a field surrounded by children worldwide. Desmond Tutu represents hope for world peace and the future of children. The quilt was painted with thickened fiber reactive dyes using six values of purple dye on cotton fabric. Chatelain incorporated transparent white doves throughout the quilt, the doves as a symbol of peace.



Figure 10.2.35: Hope for Our World (Courtesy of the Artist) (Hand dye-painted, machine quilted, cotton fabric, wool/polyester batting, 208 x 208 cm)

In the spring of 2000, Chatelain created a yellow piece about the continual droughts threatening many places on our planet. Fresh water is precious and limited. It is a worldwide problem, so the images represent four different continents. The farmer looks at the shriveled corn, a woman needing water to wash her food, the young boy drinking scarce water, and the kangaroo seeking water are all part of the intricate, overlapping scene. *Precious Water* (10.2.36) is painted with dyes using six values of yellow, then quilted with over 200 different colors of thread.

The Sahel region is just south of the Sahara Desert, with scarce trees. One type of tree that grows in this region is the baobab tree, also called the "tree of life" because it provides food, medicine, and shade for the people there. The Fulani people shown in the *Sahel* (10.2.37) are nomads and dependent on the food they can find, including the baobab tree. The tree is the center of the image and is painted in warm colors with a thick trunk and delicate small branches. The light blue colors of the sky bring a contrasting background to the tree.



Figure 10.2.36: Precious Water (Courtesy of the Artist) (Hand dye-painted, machine quilted, 100% cotton fabric, polyester batting, 195 x 215 cm)

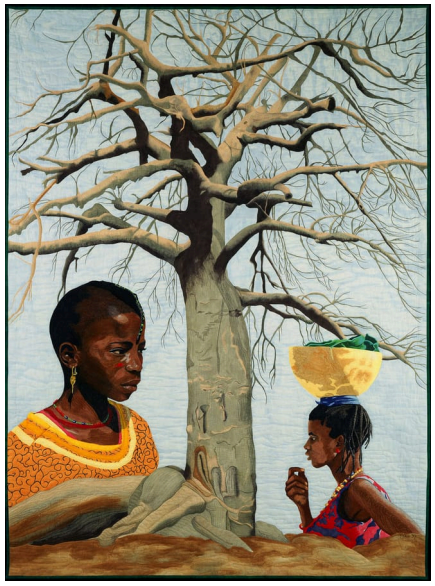


Figure 10.2.37: Sahel (Courtesy of the Artist) (Hand dye-painted, machine quilted, 100% cotton fabric, cotton/polyester batting, 203 x 152 cm)

Lynette Yiadom-Boakye

Lynette Yiadom-Boakye (1977-) was born in London; her parents were emigrants from Ghana. She received a bachelor's degree from Falmouth College of Art and a master's from the Royal Academy Schools. During graduate school, Yiadom-Boakye developed her concepts of focusing on just the figure and not building a narrative into the portrait. About her artwork Yiadom-Boakye said, I think less about the figure than I do about how they are painted. I ceased to see the paintings as portraits a long time ago."[8] Yiadom-Boakye's portraits are of imaginary people; she paints with muted colors and a dark palette. She explains, "In the beginning, it's this building up of tone and color, and laying the foundations of something, and gradually sharpening and sharpening and sharpening."[9] Her Black figures are only suggestions of real people she creates with color, light, and brushwork. Yiadom-Boakye paints quickly, only needing a few days for each painting. She uses herringbone linen and occasionally canvas with a loose brushwork style to paint the fictional characters. The images of people come from her collection of scrapbooks or drawings. Usually, the characters are alone and generally have their eyes averted as though lost in thought. Yiadom-Boakye portrays her Black men and women in commonplace domestic locations with ordinary clothing.

In *Pale for the Rapture* (10.2.38), the figures are independent and sit on different sofas. Yiadom-Boakye gave each figure a

colorful background, a deviation from her usual, simple background. One sofa has a yellow and red striped plush covering, and the other has a vibrant black and white diamond covering. The well-dressed figures are relaxed and contemplative, each with their legs crossed. She builds multiple emotions into the figure; are they tired, worried, bored, or just waiting? Yiadom-Boakye could place the figures and give them expressions to exist in multiple settings, ordinary people. Yiadom-Boakye says her figures have "a general idea of normality. This is a political gesture for me. We're used to looking at portraits of white people in paintings."[10]

Yiadom-Boakye was often inspired by the work of nineteenth-century artists like Degas. Using the ballet dancer, almost exclusively portrayed as white dancers, she painted *The Host Over a Barrel* (10.2.39) of three Black girls. The girls have their hands on their hips, waiting for the next move. Yiadom-Boakye is a master of using the background to highlight the dark skin of the girls by adding a glimmer of light to outline the figures. The girls' dark clothing and lighter skin make a quiet interlude appear. The highly polished ballet floor beautifully reflects the girls' legs as they stand. Yiadom-Boakye used the same technique of using a shimmering light to outline the reflections. She generally made dark backgrounds to enhance the lighter complexions and highlighted skin regions. Usually, this technique was thought to be unsuitable for black models according to Western painting practice. However, Yiadom-Boakye has developed perfect techniques to portray her Black figures.



Figure 10.2.38: *Pale for the Rapture* (2016, oil on linen, 200 x 120 cm) (CC BY 2.0)



Figure 10.2.39: *The Host Over a Barrel* (2014, oil on linen) (2016, oil on linen, 200 x 120 cm) (CC BY 2.0)

[1] Retrieved from https://www.npr.org/2020/02/07/80277...tour-next-year

[2] Retrieved from https://www.phillips.com/detail/amy-...ald/NY010720/1

[3] Retrieved from https://brooklynrail.org/2016/07/art...-eisenman-2016

[4] Retrieved from https://www.metmuseum.org/art/collec.../search/830456

[5] Retrieved from https://www.pamm.org/collections/you...e-us-away-2005

[6] Retrieved from https://www.bbc.com/news/entertainment-arts-44353961

[7] Retrieved from https://www.artnet.com/artists/chiho...hima/biography

[8] Retrieved from https://www.moma.org/artists/46962

[9] Retrieved from https://jsma.uoregon.edu/sites/jsma1...dom-Boakye.pdf

[10] Retrieved from https://www.fondationlouisvuitton.fr...or-the-rapture

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10.3: Installation Art (21st Century)

Introduction

Installation art is a relatively new genre for the millennium defined as large-scale constructions, usually mixed media, and installed for a specified period. The artwork usually fills the space, and viewers must walk through the exhibit, often becoming part of the installation. However, some installations might be fragile or installed along a wall. A sculpture is generally one piece of art displayed in separate or individual spaces. An installation is a more unified experience, engaging the viewer in most of the environment. Technology has also contributed to the ability of artists to create large installations involving LEDs, computerized movement, unusual formations, and even environmentally supported projects. One attribute of installation art is its immersive properties, how the art appears depending on the viewer's position. The works are also significant in scale and site-specific, made to fit into the gallery and museum or outdoor space. Generally, they are placed in unique surroundings to complement the artwork. The video is focused on Maya Lin and how she overcame being a young female architect. Artists in this section:

- Yayoi Kusama (1929-)
- Jean Shin (1971-)
- Kara Walker (1969-)
- Bharti Kher (1969-)
- Dominque Gonzalez Foerster (1965-)
- Suzanne Lacy (1945-)
- Maya Lin (1959-)

Interactive Element: Maya Lin

Maya Lin is the FIRST woman to design a memorial on the National Mall. "Architecture is a profession where you figure that whether you're a man or a woman shouldn't matter. But when I was starting out at the top firms, women architects were generally given the managerial positions, not the design positions. Why was it that women kept getting slotted not to be a design partner but a manager?"

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View this YouTube Video online

Yayoi Kusama

Yayoi Kusama (1929-) was born in Japan, where her parents owned a nursery for plants and seeds. Kusama started drawing pumpkins from the time she was a child. She said she drew from hallucinations she observed, a concept that followed throughout her life. Kusama's childhood was traumatic; her mother did not support her art and was abusive. Her father had continual extramarital affairs, which her mother made Kusama follow him and spy, reporting back. By the time Kusama was ten, her hallucinations had included flashing lights and fields of dots she believed engulfed her. She studied the traditional Japanese Nihonga style, finding it unsatisfactory, and studied Western avant-garde. After success in Japan, at twenty-seven, she went to the United States from 1957 to 1972, believing Japan was too disparaging of women and too feudalistic.

In the United States, Kusama developed her reflective mirror rooms, complex installations with mirrors, colored balls, and lights. She worked successfully with other artists in New York City; however, financial success eluded her. During this period, Kusama became heavily involved with the anti-Viet Nam war protesters, often doing unusual things to draw attention to her demonstrations, including painting polka dots on nude protesters. When Kusama returned to Japan in 1973, mentally ill and suicidal, she checked herself into a hospital. Since that period, she has resided in the psychiatric hospital, creating her art in a

nearby studio.

Dots have become Kusama's obsession in all her artwork and installations, with dots covering everything in repetitive patterns. Kusama said, "A polka-dot has the form of the sun, which symbolizes the energy of the whole world and our living life, and the form of the moon, which is calm—round soft, colourful, senseless, and unknowing. Polka-dots can't stay alone; like the communicative life of people, two or three and more polka-dots become movement. ...Polka-dots are a way to infinity." [1] Her work is based on the repetitive use of dots, beloved pumpkins, and mirrors in her installations.

Dots Obsession (10.3.1) is like Kusama's hallucinations in childhood, believing her space was covered in patterns. In this installation, she used red and highly contrasting white dots for the base color. The room was enclosed with mirrors, multiple lights, and large balloon-like structures, giving the viewers an immersive involvement. *Repetitive Vision* (10.3.2) creates a startling strange, and disorienting environment. The black mirrored walls and ceiling reflect the mannequins covered in red dots. The mirrors present views of the front, back, and sides of the mannequins confusing the viewer, impossible to know the limits of the room or the number of mannequins. The red dots on the floor, mannequins, and reflections add to the confusion of the room's boundaries. Kusama said, "A mirror is a device which obliterates everything, including myself and others in the light of another world or a gallant apparatus which creates nothingness." [2]



Figure 10.3.1: *Dots Obsession* (2011, red paint, white dots, giant balloons, mirrors) (CC BY-ND 2.0)



Figure 10.3.2: *Repetitive Vision* (1996, adhesive dots, Formica, mirrors, mannequins) (CC BY-NC-SA 2.0)

Later in her career, Kusama's infinity rooms expanded, including her trademark dots and pumpkins. The mirrored and lighted ceiling and walls infinitely reflect the dotted pumpkins in *All the Eternal Love I Have for the Pumpkins* (10.3.3). The illusion of the installation stretched the concept of ad infinitum. Kusama has placed rows of yellow pumpkins painted with strips of black dots, making the room's depth impossible to judge. The space reflects Kusama's obsessive-compulsive disorder through the repetition of polka dots enclosing the person in the room, the pattern wrapping around and surrounding the viewer.



Figure 10.3.3: *All the Eternal Love I Have for the Pumpkins* (2016, wood, mirror, plastic, acrylic, LED) (CC BY-SA 2.0)

In Japan, pumpkins are known as kabocha; an image Kusama spent hours drawing as a child. Pumpkins represented stability and comfort and were attractive in color and shape. By the late 1970s, she started to include pumpkins in some of her work, covering them with dots and incorporating them into the themes of her mirrored rooms. Pumpkins became major subjects by the new millennium, and Kusama made enormous sculptures. The *Red Pumpkin* (10.3.4) and the *Orange Pumpkin* (10.3.5) were made from fiberglass for installation on Naoshima Island in Japan. The oversized red pumpkin sits on the edge of a protected inlet. The sculpture is hollow inside, made from fiberglass, and covered with large black dots. The orange pumpkin with a different set of black vertical dots was installed on the end of a pier adjacent to the water. The pumpkin was dislodged when a typhoon swept the island in 2021, and waves took it into the sea. The sculpture cracked but was recovered and will be repaired. Kusama also made immense pumpkins from stainless steel (10.3.6, 10.3.7). The metal is shiny and reflects light and images like her mirror rooms. The dots on the pumpkins were made with long-lasting urethane paint. The video discusses the work of Kusama.



Figure 10.3.4: *Red Pumpkin* (1994, reinforced fiberglass, 3.9 meters high x 7 meters wide) (CC BY 2.0)



Figure 10.3.5: *Orange Pumpkin* (1994, reinforced fiberglass, 1.8 meters high x 2.4 meters wide) (CC BY-NC-SA 2.0)



Figure 10.3.6: *Pumpkin* (2010, stainless steel, urethane paint, 220 cm high x 220 cm diameter) (CC BY-NC 2.0)



Figure 10.3.7: *Pumpkin* (2015, stainless steel, urethane paint, 173.7 x 182.2 x 167.6 cm) (CC BY 2.0)

Interactive Element: Yayoi Kusama

The nine decades of artist Yayoi Kusama's life have taken her from rural Japan to the New York art scene to contemporary Tokyo, in a career in which she has continuously innovated and re-invented her style. Well-known for her repeating dot patterns, her art encompasses an astonishing variety of media, including painting, drawing, sculpture, film, performance, and immersive installation. It ranges from works on paper featuring intense semi-abstract imagery to soft sculpture known as 'Accumulations' to her 'Infinity Net' paintings, made up of carefully repeated arcs of paint built up into large patterns.

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Jean Shin

Jean Shin (1971-) was born in Korea, where her parents were professors. When she was six years old, they moved to the United States. Shin graduated with a BFA from Pratt Institute and an MS in History. Her artwork is made from cast-off materials she collects and forms into installations. She is not particular in accumulations, including one sock or a broken ceramic, discarded lottery tickets, and even old pill bottles. Shin creates large-scale sculptures and needs large numbers of any one element. She believes the object in an installation may all look the same until closer observation reveals individuality and variety. Shin wants the viewer to continually shift between the group and the individuals within the group, some things more intimate and others appearing excessive.

Huddled Masses (10.3.8) connects the idea of the environmental waste of technology and the desire from society for more and more technological products. The sculpture is made of old cell phones, obsolete by the following year's model. Meters of old, no longer viable computer cables encircle the structure capturing the phones into piles of meaninglessness. The toxic waste now sits, planned obsolescence forcing the new technology to the detriment of the environment from the masses of unusable waste. Large forms jut out of the middle like the ancient rocks of Chinese art, the purity of natural, long-lasting stones of the past, now covered by today's pollution. Oddly, the sounds on the phones made to carry the noise and discourse of society are now silent in their obsolesce. The most significant part of the sculpture is 2.28 meters tall. Shin collected over 3,000 different styles of phones, some as long as twenty years ago, for the sculpture.



Figure 10.3.8: *Huddled Masses* (2020, cellphones and computer cables) (CC BY-NC-ND 2.0)

Chance City (10.3.9, 10.3.10) was constructed from thousands of losing scratch-and-win lottery tickets, discarded as useless. People purchase them hoping to make money; the losing tickets reveal the unfulfilled dream someone had when they bought the ticket. The worthless tickets are the blocks Shin uses for her colorful house of cards; it is also a temporary structure full of chance and optimism. She uses no glue when erecting the house of cards, only balancing one on top of another. Although the sculpture looks fragile, gravity and friction hold the cards in place. Shin believes, "Picking up your life and moving to the city and giving I all you can, your dreams may change-transform. But somehow, I think all of us retain that memory of something that they wanted to do, and against all odds, are able to succeed." [3] The ticket may not bring instant riches, but our odds of success are achievable. The video is an interview with Shin.



Figure 10.3.9: *Chance City* (2001, raffle tickets) (CC BY-NC-ND 2.0)



Figure 10.3.10: *Chance City* closeup (CC BY-NC-ND 2.0)

Interactive Element: Jean Shin

Using discarded cell phones and computer cables as the material and rough-hewn rocks from Chinese art as the form, Jean Shin's site-specific installation asks how technological innovation contributes to climate change.

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Kara Walker

Kara Walker (1969-) was born in California; her father was a painter and professor. Walker said she used to sit on her father's lap and watch him draw and always wanted to become an artist. She received a BFA from the Atlanta College of Art and an MFA from the Rhode Island School of Design. Walker lived in California until she was thirteen in an integrated neighborhood surrounded by civil rights activists. When she moved to Georgia, Walker was shocked to discover the amount of discrimination, including the Ku Klux Klan rallies, still occurring. The discriminatory practices of the South highly influenced Walker, and her art focused on the brutalities of slavery. Walker is known for her panoramic silhouettes depicting racism and the realities of life enslaved people endured. Her work was primarily black figures backed by a white wall using paper, video, shadow puppets, or other projections. Walker has also branched out and created oversized sculptures.



Figure 10.3.11: *African't* (1996, cut paper on wall, 365.7 x 2011.6 cm) (CC BY-ND 2.0)

Her silhouettes in *African't* (10.3.11) are almost life-sized. Men, women, and children who were black and white are depicted in different scenes before the civil war. The scenes present a diverse tableau of the white population's terror, violence, and inhumanity to the black people held in bondage. Walker displayed spoken and unspoken violence and sexual abuse. Each image has a specific interpretation, the details of a disturbing view of race relations in the American South. Walker usually positioned her silhouettes strung out against the wall or running down a wall by stairs, spreading the work to view each frame. *Event Horizon* (10.3.12, 10.3.13) is placed by the lobby's central stairway. The silhouettes represent the Underground Railroad and the African American's struggles for freedom, the installation resembling an Asian scroll. The first image depicts the man releasing a shackled woman who loses her hold of the child, all falling into the dark abyss. Walker's work is very detailed; the tiny fingers, braided hair, or ragged hem of the dress are all visible in the black cutouts. In any of Walker's images, the people's faces are not visible; their emotions are built into their body positions and interactions. The strong context of the black silhouettes against the stark white background removes all ideas of gray areas to explain the sinister horror of slavery. The video contains an interview with Walker.

Interactive Element: Kara Walker

Artist Kara Walker talks about the often-violent subject matter of her work and wonders what her imagination reflects about society as a whole.

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Figure 10.3.12: *Event Horizon* (part 1) (2005, latex paint) (CC BY-NC 2.0)



Figure 10.3.13: *Event Horizon* (part 2) (2005, latex paint) (CC BY-NC 2.0)

In 2014, the massive sugar factory in Brooklyn, New York, would be demolished. Walker designed a monumental sculpture to represent the exploitation of the people throughout the history of the sugar trade. The building was constructed in the late nineteenth century to store raw sugar from the Caribbean before the sugar was refined and packaged; sugar was a luxury. Hundreds of thousands of enslaved people were taken to the Caribbean to work on the vast sugar plantations, building the sugar market on the backs of Africans shipped across the Atlantic. Sugar was also known as blood sugar, defining how humans bled through the exploited work in the fields or under the brutality of the overseers. Walker designed an immense sphinx-like woman, representing the building and the history of sugar.

A Subtlety or the Marvelous Sugar Baby (10.3.14) is located between two rows of steel columns; the Sugar Baby appearing as a colossal goddess. The sculpture was created from 330 huge polystyrene blocks and then covered with eighty tons of sugar—the sugar coating over the blocks allowed the seams of the polystyrene to show like quarried stone. When the Sugar Baby is approached from the front (10.3.15), her enlarged hands appear foreshortened; her pendulous breasts and her enigmatic face fill the space. Walking around the back of the statue (10.3.16), the viewer comes upon her buttocks jutting up from the shortened spine, thighs, and calves. "A powerful personification of the most beleaguered demographic in this country — the black woman — shows us where we all come from, innocent and unrefined." [4]



Figure 10.3.14: *A Subtlety or the Marvelous Sugar Baby* (2014, polystyrene blocks, sugar, 22.8 meters long, 10.6 meters high) (CC BY-NC-ND 2.0)



Figure 10.3.15: *A Subtlety* front view (CC BY-NC-ND 2.0)

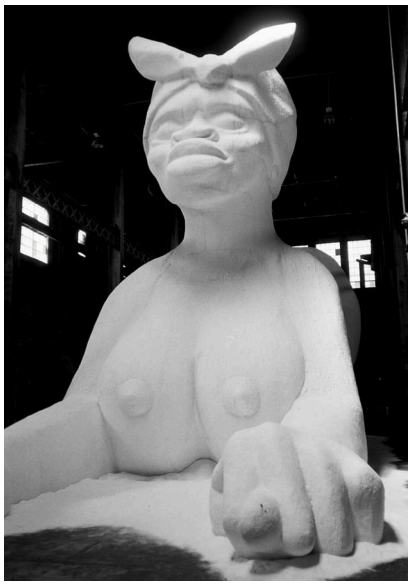


Figure 10.3.16: *A Subtlety* back view (CC BY-NC-ND 2.0)

Around the Sugar Baby were thirteen small molasses-colored boys (10.3.17) standing about one and a half meters high. The statues were made from cast resin and covered in molasses or cast sugar, some light, others darker colors. The figures carried bananas or baskets, appeared to bring offerings, or were the only tired workers returning from the cane fields? The whole installation remained in place for a little over two months. The building was open to the elements, and the weather eroded the sculptures before they were taken down. The video describes Walker's work on the statute and her approach.



Figure 10.3.17: *The Subtley* figure (cast resin and sugar) (CC BY-NC-ND 2.0)

Interactive Element: Kara Walker

A look at the making of Kara Walker's "A Subtlety" at the Domino Sugar Factory.

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Bharti Kher

Bharti Kher (1969-) was born in England and received her BA from Newcastle Polytechnic. She moved to India in 1993, where she still lives. Her art is based on a relationship between an object and its metaphysical and material dimensions and how she repositions the concepts and thoughts the viewer previously held. Most of her work includes the *bindi,* the red dot women in India apply to their forehead between the eyebrows. The red dot contains significant traditional and religious meanings and is generally associated with the Hindu definition of the third eye. Kher explained, "Many people believe it's a traditional symbol of marriage while others, in the West particularly, see it as a fashion accessory... But actually, the bindi is meant to represent a third eye – one that forges a link between the real and the spiritual-conceptual worlds." [5] Kher uses the bindi as part of her art, shifting the meaning. Her sculptures are generally fantastical, blurring the lines between real and mythical, typically made from found objects with their definition, which becomes changed. Kher makes her objects open to misinterpretation and magical thinking of abstract forms.

The Skin Speaks, a language not its own (10.3.18), is Kher's most well-known work. She became interested in the concept of elephants after seeing a photograph of a collapsed elephant being put into a truck, an image she had remembered for a long time before making her elephant. The life-sized elephant is made from fiberglass and lies on the ground on its stomach with its head turned. If an elephant dies, it falls to the ground on its side, and this elephant is sited differently. The elephant is covered with white bindis forming unending patterns on the elephant. Kher used the bindi to act as a skin on the elephant giving life to something dying. The heavy elephant appears to be lifted by the thousands of bindis as the bindi do not stop while they move over the elephant's skin. The elephant's head is turned, and the eye looks at the viewer.

Kher wanted to create the heart of the massive blue sperm whale; however, she did not find enough scientific documentation about the construction of the whale's heart, so she invented her version in *An Absence of Assignable Cause* (10.3.19). Kher designed the life-sized heart and added veins and arteries jutting out from the enormous heart. The sculpture is covered with colored bindis, which Kher applies individually to create precise patterns and movement. The monumental installation also reflects the position of the immense whale in the disintegrating environment. The video describes the installation of Kher's installation.

Interactive Element: Bharti Kher

The Contemporary Art Evening Auction, to be held at Sotheby's New Bond Street on Monday 28th June, includes some of the most exciting works to appear on the open market in recent years. Seminal and long-recognized masterworks of Contemporary Art such as Yves Klein Re 49, Lucio Fontana Concetto Spaziale, La Fine di Dio, Gerhard Richter Neger (Nuba), and Frank Auerbach Mornington Crescent - Summer Morning would be worthy centerpieces of museum collections and are accompanied by more recent manifestations of artistic brilliance by the likes of Richard Prince Millionaire Nurse, Jean-Michel Basquiat Untitled, Bharti Kher The Skin Speaks a Language Not Its Own, and Jeff Koons Bear (Gold) and Jim Beam - Baggage Car. A powerful concert of Contemporary British Art includes essential works by Lucian Freud, Frank Auerbach, and Paula Rego, complimented by exceptional pieces by Peter Doig and Antony Gormley.

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Figure 10.3.18: *The Skin Speaks a Language Not Its Own* (2006, fiberglass, bindi, 142 x 456 x 195 cm) (CC BY-NC-SA 2.0)



Figure 10.3.19: *An Absence of Assignable Cause* (2007, bindis on fiberglass, 173 x 300 x 116 cm) (CC BY 2.0)

Dominque Gonzalez-Foerster

Dominque Gonzalez-Foerster (1965-) was born in France. She studied at the École du Magasin of the National Centre of Contemporary Art in Grenoble and the Institute des Hautes Études en Arts Plastiques in Paris. Although Gonzalez-Foerster started in film and video, she quickly expanded to photography and large art installations. Today, she works in both Paris and Rio de Janeiro. Gonzalez-Foerster creates her art based on exploring different relationships of bodies in space, the organic or inorganic, or the sensory effect on cognitive understanding. She likes to build interactive spaces and rooms, transforming public and private places, hoping to impact the viewer's mood, generate new perceptions, or trigger forgotten memories. Gonzalez-Foerster stated, "I always look for experimental processes. I like the fact that at the beginning I don't know how to do things and then, slowly, I start learning." [6]

Gonzalez-Foerster's installation, TH.2058 (10.3.20), is the creation of the city of London undergoing perpetual rainfall, never stopping and creating flooded, miserable conditions. The setting is in a museum now used to shelter people, store art, and warehouse what remains of the outside culture. The immense Turbine Hall is turned into the feeling of a sci-fi movie. Replicas of well-known sculptures like Louise Bourgeois' giant spider or the Flamingo by Alexander Calder tower over the installation create a disturbing feeling for the viewer. Viewers must push through a set of highly contrasted red and green curtains made from plastic

as they walk into the hall. The sound of unending rain is playing, adding to the feeling of entering the unknown. On the hard cement floor, rows and rows of bunk beds are lining the area, all scattered with books. An oversized screen continually loops clips from science-fiction movies, visually presenting different catastrophes. The video shows Gonzalez-Foerster describing the installation.

Interactive Element: Gonzalez-Foerster

Turbine Hall at Tate Modern: 'London under fictional attack' Artist Dominique Gonzalez-Foerster on her vision for the future at the Turbine Hall.

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Figure 10.3.20: TH.2058 (2008) (CC BY 2.0)

Gonzalez-Foerster created Pynchon Park (10.3.21) as an enclosed and controlled space where extraterrestrials could stand above and watch the humans playing belong. The optimal conditions of play and fun allow the aliens to see human behavior in a favorable situation. The installation covers a thousand square meters. Viewers could either stand on the balcony above the installation as an extraterrestrial would or enter under the netting and play with the mats and balls as a human under the microscope. Gonzalez-Foerster used balls because humans like balls and books. Both items encourage humans to assume different positions depending on how they feel and want to use the books or balls in their space. The aliens knew human's preference for balls and books and set up this environment to better observe them relaxed and at play.



Figure 10.3.21: *Pynchon Park* (2016) (CC BY 2.0)

Suzanne Lacy

Suzanne Lacy (1945-) is an artist-activist with a particular emphasis on art. She selects her medium based on the event or activity and says her primary medium is time, whose story it is, and what they mean. Lacy was born in the United States and graduated from California State University at Fresno. She became an activist early in life and worked with Judy Chicago and others shortly after graduating. They were creating a performance art about rape and rape victims' experiences. One of her early installations was about the invisibility of older women and how society's beauty standards affect and isolate them.

Lacy's installation entitled *Three Weeks in January* (10.3.22) was a reenactment of her show *Three Weeks in May,* some thirty-five years earlier. Large maps stood outside the Los Angeles Police Department's main office, and each time a rape occurred, it was painted on the map. Public events and speakers came on the platform to talk about rape, its effect on women, and how survivors cope. The soundtrack in the background ran with survivors talking. At the actual site of the rape, the crimes were written in chalk on the sidewalks. The entire installation and performance show ran for three weeks. Lacy has long been an advocate for women and particularly raising their voices about rape. Her inspiration for the show led her to state, "I've never been raped as that is defined now. But I, like every woman I know, have experienced an attempted assault. ... Obviously there are social constraints and moral constraints to what I do, but I don't think there ought to be constraints based on the fact that I'm female. ... The threat of me not being able to drive down the street at night on a lonely avenue or walk down the street is a circumscription of my freedom." [7]

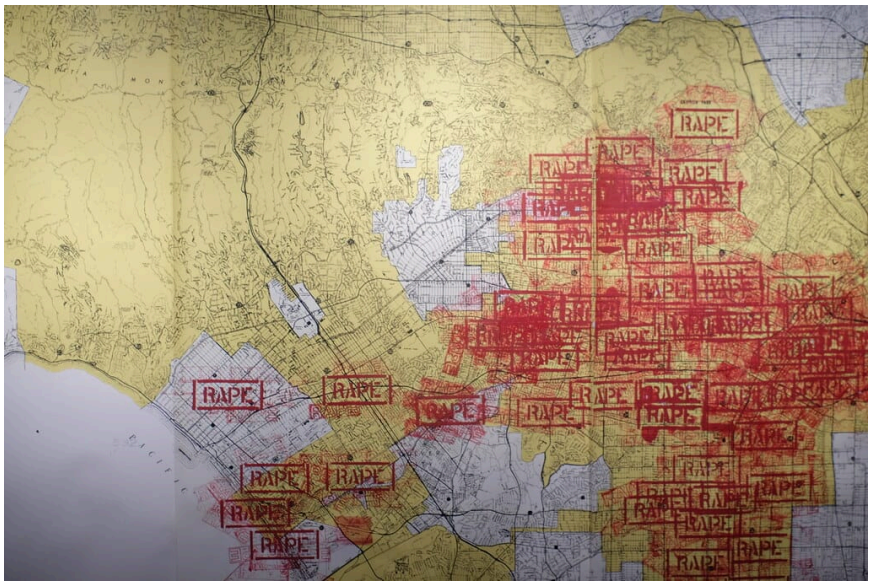


Figure 10.3.22: *Three Weeks in January* (2012) (CC BY-NC-SA 2.0)

At the Brooklyn Museum, Lacy created her work *Between the Door and the Street* (10.3.23). Almost four hundred women, representing a cross-section of ages, races, and backgrounds, sat on sixty different front porches. They were located in a residential block in Brooklyn and carried on conversations about issues related to gender politics as they viewed the problems today. The topics included equity, changing gender roles, labor, violence, poverty, and migration.[8] The participants wore yellow pashinas, the street curbs were painted yellow and yellow flowers in pots lined the way. As part of the discussions, the public was encouraged to walk about the neighborhood and listen to the views of the people speaking and deciding how different ideas fit into their own beliefs and value systems. The questions were placed on the steps to the museum. Anyone who saw the questions could engage in their conversations. In the video, Lacy discusses her work.



Figure 10.3.23: *Between the Door and the Street* (2013) (CC0 1.0)

Interactive Element: Suzanne Lacy

Suzanne Lacy discusses her life as an artist/activist since the 1970s. Describing her work as "feminist to the core," she expresses her interest in using art to construct a public sphere and encouraging young people to ask questions and collaborate.

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Maya Lin

Maya Lin (born 1959) was born in Ohio after her parents emigrated from China. Both of her parents were professors at Ohio University. In high school, Lin studied bronze casting methods at a nearby university. After high school, she attended Yale University and earned Bachelor's and master's degrees. Lin was always interested in the environment, respecting nature, and balancing the man-made and the natural world. The video discusses Lin's projects.

Interactive Element: Maya Lin

In this milestone video, we feature visual artist/designer Maya Lin, who has a long history with the NEA, starting with her winning the public design competition for the Vietnam Veterans Memorial, which the NEA administered. She has also received an NEA Visual Arts Fellowship and the National Medal of Arts, as well as having her exhibitions and projects supported by the agency, including the most significant and longest project she has undertaken, the Confluence Project in Northwest U.S.

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Lin was a university student studying architecture when she submitted her design for a nationwide competition for concepts of a new memorial to Vietnam veterans. Her design was very unusual and unlike the general tradition of memorial tributes. She proposed to build a V-shaped granite wall wh the names of every soldier who was killed or still missing inscribed on the wall. One end of the V-shape pointed towards the Washington Monument and the other towards the Lincoln Memorial, tying the design into existing structures. The black granite walls mirror each other as they slope below ground level with a long walkway in front of the polished, reflective wall (10.3.24). The new, controversial wall has become an accepted and essential tribute to the veterans of the contentious war, attended by many to visit a fallen soldier, lay flowers, or hang flags. The wall designed by Lin became a model for new and unusual memorials and sculptures. The names of the fallen (10.3.25) are inscribed on the highly polished wall as a man in uniform stands at attention. The man's reflection becomes part of the wall as though he was one with the other fallen names. The video describes her ideas for the Vietnam War Memorial.



Figure 10.3.24: *Wall at the memorial* (CC BY-SA 3.0)

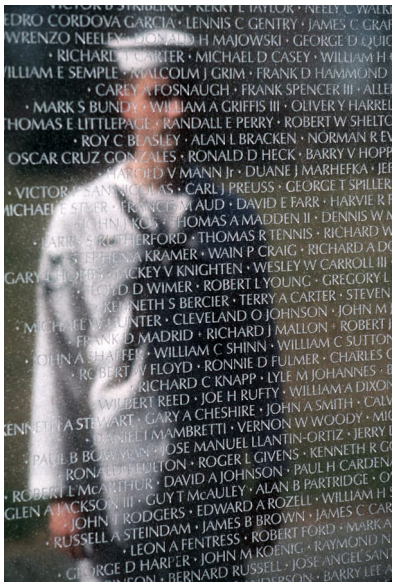


Figure 10.3.25: *Reflection on the wall* (Public Domain Mark 1.0)

Interactive ElementL: Maya Lin

Maya Lin, Vietnam Veterans Memorial, 1982, granite, 2 acres within Constitution Gardens, (National Mall, Washington, D.C.)

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Systematic Landscapes was a series of different installations Lin created to give viewers unusual sights of the earth and how it looks. She used today's technologies to build the installations and generate unique views of the physical world. Lin stated, "I would say that I'm no different than an eighteenth-century landscape painter, but I have more than my eyes to take a look at nature." [9] Lin created multiple diverse exhibits using different technologies. *Water Line* (10.3.26) appears as an outline in space. Using

aluminum tubing, Lin positions the frames as they would trace mountains buried deep underwater. The strong lines forming the contours give the viewer an intimate view of a previously unseen mountain range. The sculpture hangs from the ceiling, presenting a vision of walking on the ocean floor and looking skyward. Lin brings ambiguity to the image, blurring the concepts of where the sky and water intersect and challenging the viewers' idea of distinct environments. In the foreground, *Blue Lake Pass* (10.3.27) represents mountains cut into segments. The viewer can walk through the exhibit, experiencing the different valleys and peaks, a feeling of walking under the earth's crust. Lin was always interested in the various geological forces creating other regions, and she incorporated unusual views of the earth.



Figure 10.3.26: *Systematic Landscape* series *Water Line* (aluminum tubing and paint, 2006, 579.1 x 914.4 x 1,059.2 cm) (CC BY-NC 2.0)

When Lin was growing up, she watched her father start an experimental glass studio. Her father even brought her a box of marbles; she thought they were like opening a water container. In her installation, *Folding the Chesapeake* (10.3.27), Lin used the same fiberglass material her father used in his experiments. Lin studied the Chesapeake Bay region and its changes over the decades. She used the water-colored marbles to recreate the region, installing the marbles up and down the walls and across the floor, appearing to be floating. Lin used 54,000 marbles to create the installation and bring the ecological importance of the entire waterway as a totality, a complete living system. The video described Lin's ideas when she made the installation.

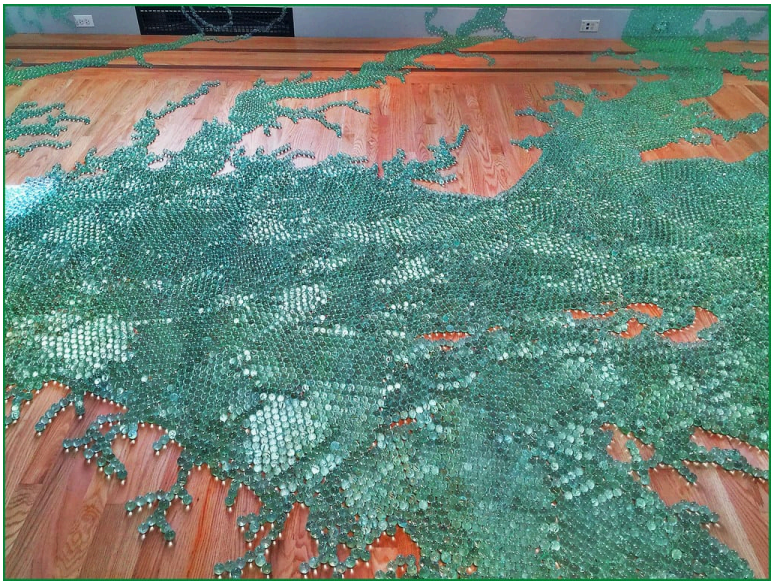


Figure 10.3.27: *Folding the Chesapeake* (glass marble, 2015) (CC BY-NC 2.0)

Interactive Element: Maya Lin

Growing up in an artistic environment, Maya Lin sees the materials used in Folding the Chesapeake, installed at the Renwick Gallery, as a reflection of her childhood.

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[1] Retrieved from https://www.gap.net.au/yayoi-kusama

[2] Retrieved from https://mattress.org/works/infinity-...mirrored-room/

[3] Retrieved from https://www.npr.org/templates/story/...ryId=103674782

[4] Retrieved by https://www.nytimes.com/2014/05/12/a...ino-plant.html

[5] Retrieved from https://www.hauserwirth.com/artists/2793-bharti-kher/

[6] Retrieved from https://www.tate.org.uk/art/artists/...foerster-10354

[7] Retrieved from https://www.wbur.org/news/2014/12/01/suzanne-lacy

[8] Retrieved from https://www.brooklynmuseum.org/exhib...s/suzanne_lacy

[9] TenBrink, M. (n.d.). Maya Lin's environmental installations: bringing the outside in. Retrieved from https://www.kon.org/urc/v9/Interconn...t/tenbrink.pdf

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10.4: Contemporary African Art (21st Century)

Introduction

Africa is the second largest of the continents; only Asia is more significant. The continent has the second largest population, with 1.341 billion people in 2020. Africa is diverse, with 54 independent countries, three still-dependent regions, and some disputed territories. The entire continent also has a very high linguistic range, with an estimated 1500 to 2000 different African languages. The European colonial powers established the current borders of each country without any consideration for the ethnic, language, or religious groupings of the people. Still today, within some nations' boundaries, conflicts erupt based on ethnic or religious differences. For centuries, only a few northern parts of Africa were part of the Arab trade routes. In the fifteenth century, European countries established trading ports along the coasts of Africa.

The competition for the rich resources in the continent grew, and eventually, much of Africa was under the control of European nations. The Europeans took the natural resources and lands of the people, especially under the brutal regimes of colonization. Although the European countries withdrew from the region, they maintained financial control over the lands through foreign investments by Western companies, moving the profits outside the African countries. This led to massive poverty in Africa; nearly one in three Africans were still in extreme poverty.[1] Director of the Africa Centre Kenneth Tharp said, "The legacy of aid means the world has been fed a diet of Africa as war-torn, poverty-stricken, without reflecting the incredible diversity of those 54 nations," he says. "Nigeria (where his father was born) is five times the size of the UK with hundreds of languages spoken. We need to start to reflect the richness of that diversity. We need to get beyond the one story and start looking at the many stories."[2]

The history of African art is ancient and travels back through time, found in individuals, tribes, and kingdoms, a long continuity based on social, economic, or governmental institutions. Today, contemporary African art cannot be categorized into a singular definition; it is as diversified as the continent's countries, defined by its contextual parameters. Each artist comes from different background, and the historical events and cultures of their ancestors and families influence their creativity and art. Western artistic disciplines were brought to Africa during colonialism, and representational art was reinforced and replaced traditional African expressions. In the early twentieth century, the dynamics of Western art changed with the advent of Impressionism, Surrealism, or Cubism, all altering the concepts of color, shape, and form. African artists also became liberated from forced traditional European methods giving birth to new changes and pursuits for modern African artists. They have also created a new unique art form as "nowhere else on the planet has become so inventive in creating sculptures, installations, and craft made from recycled found objects."

However, the treatment of female artists differs from country to country and within each nation. Female artists continue to encounter significant cultural and financial conflict. The percentage of women who support themselves as artists is exceptionally small. Females are not encouraged to become artists, and with the widespread poverty still gripping African countries, women are concerned about how to feed their children. They are not encouraged to flourish as a creative individual. Artist in this section:

- Julie Mehretu (1970-)
- Sokari Douglas Camp (1958-)
- Aida Muluneh (1974-)
- Nike Davies-Okundaye (1951-)
- Billie Zangewa (1973-)
- Zanele Muholi (1972-)
- Ghada Amer (1963-)

Julie Mehretu

Julie Mehretu (1970-) was born in Ethiopia; her father, a college professor, and her mother, an American. When Mehretu was a child, the family left Ethiopia in 1977 to escape the civil wars, moving to Michigan. Ethiopia is considered one of the sites where early Homo sapiens emerged during the Paleolithic period. Early Stone Age implements and other remains have been found, documenting the early inhabitants. By the eighth century BCE, an early kingdom was established as one of the first civilizations, leading to other regional cultures. In the first century CE, the Kingdom of Aksum emerged as the beginning of modern civilizations and great power. Through the centuries until modern times, Ethiopia has been controlled by its rulers instead of colonization,

defeating any attempts from outsiders. However, civil wars often erupted between factions, disrupting stability. In the 1970s, the long-ruling Haile Selassie was overthrown, and the new leader trying to change Ethiopia into a communist country generated continual unrest. In 1991, a new government was formed based on a constitution and elections; however, discord still exists in the countryside. When Mehretu's family came to the United States, her father taught at Michigan State University. She graduated from college and attended the Rhode Island School of Design to receive an MFA.

Mehretu's art is focused on large-scale paintings with layered acrylic paint on canvas and other media on top. She bases her work on abstract images of historical events, geographical formations, or configurations of cities. Her canvases frequently include overlaid images of maps, facades, different charts, or building columns. The noise of the multiplicity of marks on her canvas reflects the speed of life in modern cities. *Ra 2510* (10.4.1) is a mixture of ancient and future cities, including the Gates of Babylon and a modern stadium. Mehretu uses different points, vectors, and ink marks overlapping and intersecting. Another diagram partially hides each definition. Her background was simple tones of yellow smeared on before using inks and pencils to add the detailed intersecting lines. *Co-Evolution of the Futurhyth Machine (after Kodwo Eshum)* (10.4.2) has floor patterns found in mosques as its basis. Mehretu added geometric lines on top, some overlapping and forming dark conglomerations of intersections in ink representing the densely populated sections of a city. She added colored accents in horizontal, vertical, and diagonal directions as the final layers. Mehretu talks about her work as "story maps of no location." The video discusses some of her work.

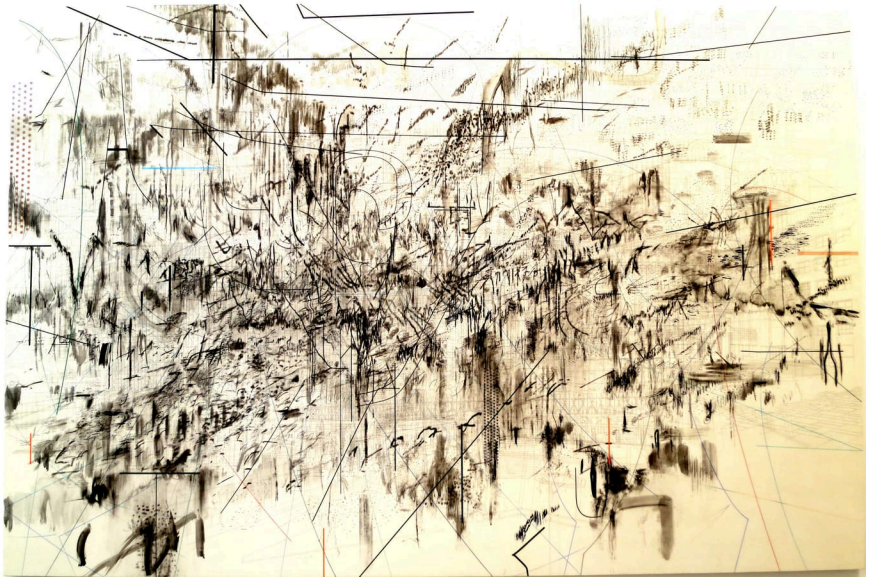


Figure 10.4.1: *Ra 2510* (2013, graphite, ink, acrylic on canvas, 243.8 x 365.7 cm) (CC BY-NC-SA 2.0)

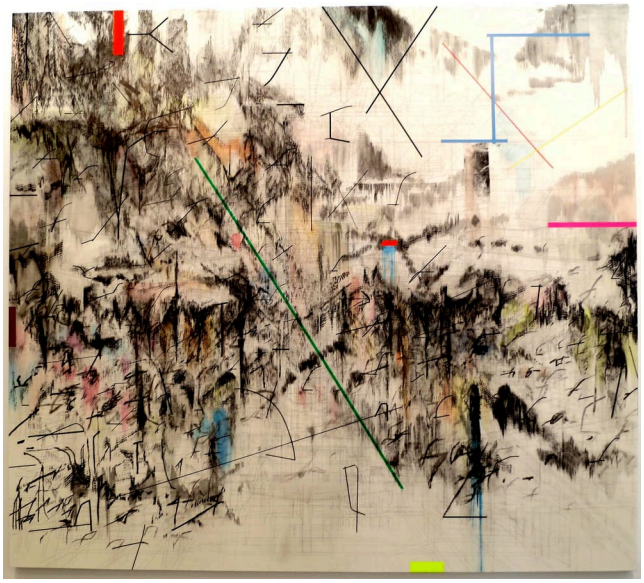


Figure 10.4.2: Co-Evolution of the Futurhyth (after Kodwo Eshun) (2013, graphite, ink, acrylic on canvas, 274.3 x 304.8 cm) (CC BY-NC-SA 2.0)

Interactive Element: Julie Mehretu

This mid-career survey of Julie Mehretu covers more than two decades of the artist's examination of painting, history, geopolitics, and displacement. The exhibition presents the most comprehensive overview to date of Mehretu's practice and her explorations of abstraction, architecture, landscape, scale, and, most recently, figuration.

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Sokari Douglas Camp

Sokari Douglas Camp (1958-) was born in Nigeria near the river delta, the town mostly populated with those from the sub-group Kalabari. The group regularly traded with Europeans and had a better economic status than others. Camp was raised by her brother-in-law, Robin Horton, a well-known English anthropologist, and shuffled between Nigeria and British boarding schools. Camp describes her transnational upbringing: "I was one of those colonial children mailed back and forth to school. So did I live in Nigeria? Quite honestly, not really. But then, did I live in England in boarding school? I'm not really sure about that either. I'm Kalabari."[3] She studied and received her BA from the Central School of Art and Design in London and an MA from the Royal College of Art in England. Camp uses her heritage from the Kalabari for her sculpted steelworks. She creates drawings for her ideas and then decides on a scale ranging from small 30 cm pieces to 5 meters. Working with steel is physical; she cuts and bends her work from sheets of steel or recycled material like oil barrels. The Niger Delta she was from is heavily polluted as oil is the main product, and oil barrels are everywhere.

Camp frequently uses Corten Steel, an alloy generally used for outdoor construction. The metal does not have to be painted and rusts when left outside. Her sculpture *Corten Head* (10.4.3) is made from this type of steel. The rusted head appears woven, giving the figure a lighter appearance. The traditional headdress represents multiple styles, light shining through the openwork of the steel. The statue sits outside the African Centre in London, representing the people of Africa, watching those who enter. *Accessories Worn in the Niger Delta* (10.4.4) depicts the modern predicament of women dressed in traditional clothing. The two women are dressed up, including extravagant *gele* (head wraps) of gold leaf and jewelry. However, the fancy blue dresses are made from steel, appearing like chain mail instead of comfort. Each woman carries four AK-47s and extra bandoliers of bullets, and ladies in fashionable attire protect themselves in war-torn regions. Camp shaped the oversized guns from wood and steel.



Figure 10.4.3: *Corten Head* (2014, steel) (CC BY-SA 2.0)



Figure 10.4.4: *Accessories Worn in the Niger Delta* (2006, steel, gold leaf, and wood, 210 x 170 x 90 cm) (CC BY 2.0)

Asoebi is a traditional Yoruba dress in Nigeria worn initially for ceremonies or funerals when all participants in a family are dressed in matching clothing. The idea of identical clothing expanded beyond the family to all attendants for the occasion. However, uniform dress for a group in social settings led to competition and the mark of possible personal affluence in the quality and richness of the group's attire. Camp was inspired by the importance and love for the occasion, how women decided what to wear, and how they obtained clothing. The *Lace Sweat and Tears* part of the title may be comparable to the idea of blood, sweat, and tears as the tradition may be expensive and difficult for some to afford and dress like their friends. *Asoebi or Lace, Sweat, and Tears* (10.4.5) is part of the African Garden at the British Museum. Made from galvanized steel, the five women are dressed in the concept of Asoebi. They demonstrate the time and money it takes to create and achieve the proper look. The figures wear bright green lacy dresses with highly contrasting pink fabrics. The women wear matching pink haze head ties with multiple layers. *Material Salsa* (10.4.6) is made from steel and colored with acrylic paint. The mother and son become an allegory of the relationships within a family and how the dynamics change. A son is a man ready to leave home; his body is separated from his mother as his hand still reaches back. The woman is dressed in a typical African dress, and the son is wearing a Western-style jacket with logos. The mother keeps her eyes on her son as he looks to the future. The video demonstrates Camp's work and studio.



Figure 10.4.5: *Asoebi - Lace, Sweat, and Tears* (2005, powder-coated steel and water feature) (CC BY-NC 2.0)



Figure 10.4.6: *Material Salsa* (2011, steel, acrylic paint, 198 x 84 x 78 cm) (CC BY 2.0)

Interactive Element: Sokari Douglas Camp

We recently had the honor to meet with Nigerian born Kalabari sculptor, Sokari Douglas Camp as she talked us through her works and inspirations growing up in the Niger Delta.

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Aida Muluneh

Aida Muluneh (1974-) was born in Ethiopia; however, the family moved a lot, and she lived in Cyprus, Greece, England, Yemen, and Canada. Originally, Muluneh planned to become a lawyer until an art teacher taught her how to use a camera and darkroom to develop images. Her grandfather in Ethiopia visited the family in Canada and told her to continue following her passion for art. She went to Howard University and received her degree in film and television. Since then, she has worked as a photojournalist, returned to Ethiopia to live, and is considered a leading expert on African photography. Muluneh continues to focus on contemporary photos of Ethiopia and portraits of the people.

Muluneh combines primary colors in her photographs, not just black and white. The walls of churches in Ethiopia are covered with bright paintings in primary colors and the inspiration for her work. The colors in her work are identifiable from a distance. Muluneh also focuses on women because she thinks the gaze or look of a woman contains power and a universal expression. She starts her concepts with a sketch and thinks about the setting for the photograph, how the set will be designed, the appropriate lighting, and the character of the person she wants to establish. Muluneh is inspired by her culture's traditional dress and ornamentation and tries to incorporate them into her contemporary works.

Muluneh's *99* series (10.4.7) is a set of images of a young woman. Although African, her face and skin are covered in heavy white paint, while her hands are dark red. The woman appears to have a ghost-like quality between life and death. Covering one's body and face was common in Xhosa ceremonies when men applied white clay to themselves. Muluneh said the *99* Series captured "the story we each carry, of loss, of oppressors, of victims, of disconnection."[4]

Muluneh also explored the links and changes between generations and how personal and national experiences affect the connections. She said, "As women, especially as African women, we forget—and the world forgets—our positioning in history and religion and culture."[5] This work is inspired by the Amharic saying, Temetaleh beye, Sai Mado, Sai Mado, ye liinete eyene mouma ende beredo (As I waited for you in a distant gaze, my eyes melted like ice awaiting your return). In Sai Mado's *(The Distant Gaze)* (10.4.8) work, the broken glass reflects the past and present. The woman is wearing a bright red pants suit; the chair is positioned so her profile is visible. Part of her face and hands are painted red. The red stands out from the black and white checkerboard floor patterns and the blue and white cloud-filled sky. The woman dominates the image and stands out despite the noise from conflicting colors and patterns. The video is a discussion with Muluneh about her artwork.



Figure 10.4.7: 99 Series (Part Four) (2014, archival Digital Photograph, 100 x 100 cm) (CC BY-NC-SA 2.0)



Figure 10.4.8: Sai Mado (The Distant Gaze) (2016, inkjet print on paper, 81.9 x 81.9 cm) (CC BY-NC 2.0)

Interactive Element: Aida Muluneh

Ethiopian photographer Aida Muluneh has been named the recipient of the 2010 CRAF's International Award of Photography at a ceremony in Italy. The prize committee said the accolade is a recognition of Aida's continued efforts to establish a photography educational-institution in her native country. "In the year that CRAF has dedicated to Africa with the exhibit 'Glimpses of Africa', the International Award of Photography awarded to this young and very accomplished photographer -- who is what's more socially committed to the creation of a school of photography dedicated to young people, in Addis Abeba -- is also intended to be in recognition of all of the young and emerging African photographers," the group said. In the following interview with Tadias.com, Aida talks about photography, working in Ethiopia, and her new book entitled Ethiopia: Past/Forward. We note that photos displayed during her discussion of the book are not necessarily included in the book. The film clips and music, which accompany her interview, are part of the artist's recent documentary also entitled Ethiopia: Past/Forward.

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Nike Davies-Okundaye

Nike Davies-Okundaye (1951-) "represents the new breed of African female artist, many of whose realities are now international, though, in essence, they are perpetuating the living tradition of female artists and 'cloth-queens,' controlling heady empires of fabric- wealthy powerful women."[6] Davies-Okundaye is known as Mama Nike, an artist who has created endless designs and brought an international focus to the concept of textiles and her beautifully artistic designs. She was born in North-Central Nigeria, where traditional weaving and dyeing was common. Her mother and grandmother died when she was six. Davies-Okundaye was sent to live with her great-grandmother, from whom she learned how to weave. Using the concepts of making traditional indigo dye and *adire* production, she transformed original methods to produce her unique art. Indigo is a favored color of the Yoruba people. Originally, *adire* was locally spun cloth, tied, and dyed. Today *adire* techniques are varied and based on more commercially available materials. New dyeing methods included using cassava starch for the resist, metal stencils, and sewn raffia.

Davies-Okundaye learned how to use the loom from an early age and was considered a qualified weaver by the time she was

ten. She was making textiles to earn money for school tuition. However, Davies-Okundaye was married off when she was only fourteen, a common practice. Her husband was a well-known musician and artist who also had fourteen other wives. Her part of the marriage lasted 15 years, and she had four children. In a room of their shared house, Davies-Okundaye taught the other wives how to weave and started the concepts she used to establish textile learning centers throughout the region. The galleries at the textile centers became places for the artist weavers to sell their work. Davies-Okundaye told artists, "You can put your work here. If I sell it, you give me 10% of the profit. That 10% goes to help the less privileged. I make enough money from my art."[7] Davies-Okundaye created a way for women to earn income and help support themselves and their families and gain independence. The idea was not always supported by the husbands as Nigerian society still maintains patriarchal ideals.

Davies-Okundaye not only wanted to help Nigerian women learn new skills and independence but also worked to maintain her culture and protect the environment. She uses natural and organic materials, including dyes made from vegetables. They also gather plastic water bottles or other environmental litter to make beads and accessories for their artwork. Davies-Okundaye said she discovered batik when melted wax from a candle fell on fabric. Now cassava paste is applied to parts of the fabric from the pattern. In her workshops, she tries to preserve the Nigerian culture and teach people how to make *adire* fabric with meaningful, traditional patterns. In her workshops, women also learn how to quilt, paint and embroider the fabric and design and make modern clothing, shoes, bags, necklaces, or bracelets.



Figure 10.4.9: *Adire Eleko* example (Public Domain)



Figure 10.4.10: *Adire* textile staining (CC BY-SA4.0)

Adire patterns (10.4.9) are based on traditional patterns about historical events or stories. There are generally five types of basic design; *geometric* (lines, cross-hatching, circles, squares, triangles), *letters* (Yoruba language letters, cities, names), *figural* (zoomorphic or floral), *celestiomorphic* (images based on celestial objects), and *skewmorphic* (images represented are similar to their actual image). The cloth (10.4.10) is dyed with indigo leaves or grains, mixed with water and caustic soda, and fermented to make a dye. The fabric was placed in the dye and pulled out to oxidize. To form darker colors, the process is repeated. A mallet was used to beat the fabric for a sheen. Raffia tied in different patterns around pieces of the fabric and created other designs.



Figure 10.4.11: In the gallery (Public Domain)

In the workshops Davies-Okundaye established, the spectacular fabrics they created were made into clothing for men and women. The group in the image (10.4.11) represents the colors and patterns made, each one unique from the maker. In the background are the paintings Davies-Okundaye created using dyed fabric, beads, and other found elements. The headdress Davies-Okundaye (10.4.12) is wearing is formed by layers of handwoven and dyed material sewn together to make a glorious piece of art. The small beads sewn around each layer are made from plastic water bottles found in rivers and gutters. The plastic is cut into small pieces, dyed with different colors, and shaped into a bead. Her red, oversized collar and bracelets are made from the same plastic to create the beads. Davies-Okundaye is known around the world for her work. The video is a visit to the Nike gallery and a discussion with Davies-Okundaye.



Figure 10.4.12: Davies-Okundaye (Public Domain)

Interactive Element: Chief Nike Davies Okundaye

Dodo Vibes spent some time interviewing the super cool, hugely talented, highly influential Madam Nike at the Nike Art Gallery in Lagos. Watch the video and learn her amazing story.

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Billie Zangewa

Billie Zangewa (1973-) creates tapestries exploring the lives and identities of Black women. She was born in Malawi and received her degree in Fine Arts from Rhodes University. Zangewa worked in Botswana, South Africa, and London. As a child, her mother worked by sewing and embroidering. She observed how women incorporated their sewing into other domestic chores. When Zangewa was training, she experimented with multiple materials before using silk as her fabric of choice. She stated, "Silk has a fabulous sheen quality, but at the same time, I think it is very modern and fashionable...Fabric is also important in that it defines my obsession with fashion and surfaces...The surface is as important as the thing you put on it."[8] Zangewa uses experiences of herself and other Black women to depict ordinary lives in what she calls "everyday feminism." Although her compositions are based on daily life, she incorporates the historical stereotype, objectification, and exploitation of the Black female form.[9] She uses textiles and assembles them into household interiors, city landscapes, and portraiture. Zangewa uses the unusual medium of textiles and thread to express women's experiences. She said, "I wanted to use this dismissed cultural thing to speak against patriarchy by creating powerful images about the importance of another dismissed thing, domesticity and the ordinary but important aspects of women's daily life and work in and around the home."[10]

The *Rebirth of Black Venus* (10.4.13) depicts a Black woman emerging from the cityscape. She is positioned almost sylphlike, delicately balanced on one foot. The woman rises above the controls and prejudices of the society below her, defining herself as the person she wants to be. The sash wrapping around the figure carries the words of the restrictive society. Zangewa used raw silk material and hand-stitched and embroidered the pieces of silk onto the background. The image was one of Zangewa's first figurative works and was based on her feeling about following society's general pathway of an unhappy married woman or choosing her freedom.

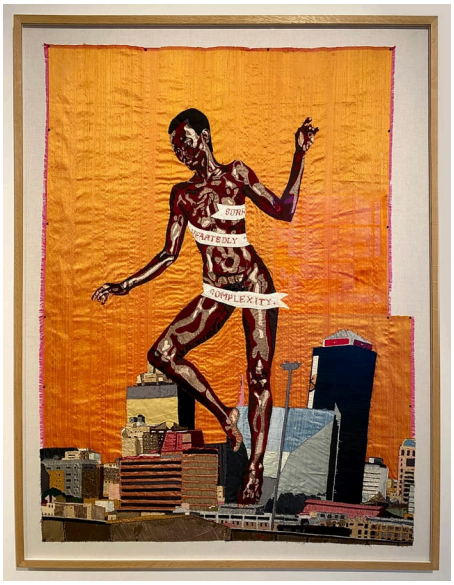


Figure 10.4.13: *The Rebirth of Black Venus* (2010, hand-stitched silk collage, 127 x 130 cm) (CC BY-NC 2.0)

An Angel at My Bedside (10.4.14) depicts the artist lying in bed. She is still wearing her clothes as one would for an afternoon nap, her hands under her cheek. The silhouette of a person wearing a hat is cut out of the background. The man is unknown, is the person deceased or a lost lover or friend? The cutout adds to the feeling of loneliness in the image as she lies alone, only the shadow or memory of another person. Zangewa used bright and contrasting red and white to define the woman's dress, bringing the reality of the person to the foreground. Although orange and white are highly contrasting colors, the two colors still seem

muted against her dress. The video is a discussion with Zangewa and her artwork.



Figure 10.4.14: *An Angel at My Bedside* (2020, hand-stitched silk collage, 81.x.117 cm) (CC BY-NC 2.0)

Interactive Element: Billie Zangewa

Artist Billie Zangewa welcomes us at her home in Johannesburg, South Africa. As we tour the city, we learn about what inspires and influences her work. From the love for her son, to her experience of silk as a 'transformative material' – her focus is largely rooted in the home and plays into what she describes as 'daily feminism.'

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Zanele Muholi

Zanele Muholi (1972-) is a photographer focused on race and gender equality. Born in South Africa, Muholi was the youngest of eight children; their father died shortly after Muholi was born, forcing their mother to work as a maid during Apartheid in South Africa. Muholi believes people transform and transpire and is non-binary using they/them pronouns stating, "So I'm just human."[11] They has a master's degree from Ryerson University, and their thesis is based on the status of black lesbian politics in current-day South Africa. Muholi photographs self-portraits and different faces of black lesbian women, highlighting the blackness of their skin in poses by utilizing black-and-white contrasts. Muholi also uses everyday objects to portray the unique headdresses of past African sculptures and masks. They use different props and fashion ensembles to create an environment. Lesbian women in South Africa are still subject to rejection from their families and society and are frequent targets of murder and rape. Muholi's photographs portray the women making direct eye contrast defining their self-confidence and determination. Muholi described her images as, "The black body itself is the material, the black body that is ever scrutinized, and violated, and undermined."[12]

Ntozakhe II, Parktown (10.4.15) is a self-portrait in *Somnyama Ngonyama* (Hail the Dark Lioness) series. Muholi is wearing a toga and a crown. The crown is made from ordinary round scouring pads. The photograph was edited to significantly darken the skin to emphasize their blackness. Maids used scouring pads to wash dishes, now becoming a decorative element to raise the dignity of their work. *Bester I, Mayotte* (10.4.16) is another self-portrait. Muholi used clothespins for hair decoration and earrings representing unique headdresses. A tribal robe mirrors the effects of the clothespins and creates familiar imagery of the past white photographers' images. In this portrait, the clothespins were used by women to hang the wash. Their lips are heavily

accented with white to contrast and emphasize the skin's blackness. Muholi said, "The black body itself is the material, the black body that is ever scrutinized, and violated and undermined."[13] The different personas allow multiple forms of blackness to occur and create interpretative forms.



Figure 10.4.15: *Ntozakhe II, Parktown* (2016) (CC BY-NC-ND 2.0)



Figure 10.4.16: Bester I, Mayotte (2015) (CC BY-NC-SA 2.0)

Ghada Amer

Ghada Amer (1963-) was born in Egypt. Her father was a diplomat, and they moved multiple times to different countries where Amer learned about other cultures. She received a bachelor's and master's degree from the École Nationale Supérieure d'Art in France. In the 1980s, when she was an art student, the painting classes were for males only. At the time, Amer recognized her position as a woman and decided to incorporate what was usually called "women's work," including sewing and embroidery, both mediums she uses in her artwork. Amer's artwork covers various mediums, including her embroidery paintings, ceramics, and sculptures. Her work is based on the concepts of feminism and the history of male domination in art. She depicts women by taking traditional female activities and repositions them with new feminist ideas. Her models were usually erotically posed women she found in pornographic magazines. Later she began to photograph her models. Amer also uses text from different feminist writers to emphasize the emotion in her work. Although she lived in Egypt and France, she now lives in the United States, and her work incorporates the feelings of East and West into her feminine and frequently provocative views.

Amer creates brightly colored artwork, embroidered, stitched, and sewn on canvas with paint dripped and splashed to abstract the figure and words. In *The Virgin Without the Child* (10.4.17), Amer obscures the words and faces with her lines of embroidery and paint. The woman looks seductively outward, her face tilted. When Amer created images based on erotic women, their eyes were diverted, not looking directly at the viewer as in this image. For women she knows, their eyes look more forthrightly. Amer added words across the entire painting to emphasize the power of women saying, "There is no greater pillar of stability than a strong, free, and educated woman," a quote she found by Angelina Jolie. The words provide a cadence for the provocative look on the woman's face. The comments are abstracted and cover the face with tan letters and the hair with multiple colors. Using browns for the woman's face and bright contrasting colors for the hair allows the emotion and feelings to be seen in the tilt of her face and the look of her eyes. Amer lets the extra thread hang, like paint drips, adding motion to the work. Amer's work of *Test #8* (10.4.18) is a declaration about the social conditions women face and the resolve to change societies. The sentence "One is not born but rather becomes a woman" is repeated repeatedly. Each letter is painted and outlined with embroidery. Amer lets the threads cross, connect, and hang down to give the words interconnection and yet the tangled complexity of reality.

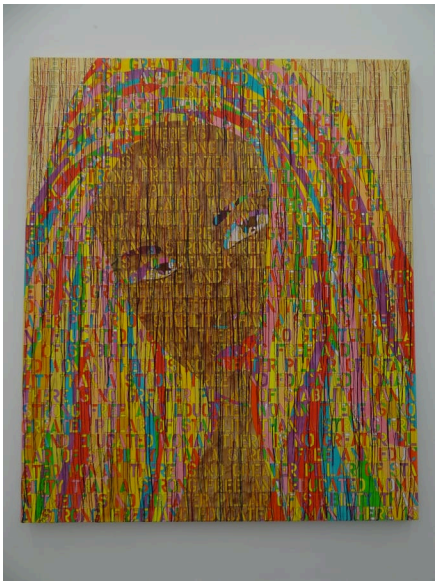


Figure 10.4.17: *The Virgin Without the Child* (2016, embroidery, acrylic on canvas, 127 x 107 x 4 cm) (CC BY 2.0)



Figure 10.4.18: *Test #8* (2013, acrylic, embroidery, gel medium on canvas, 50.8 x 50.8 cm) (CC BY-NC-SA 2.0)

Amer made a series of metal sculptures intertwining the outlines of the female figure and text. Her sculptures are open and filigreed, similar to images of Arabic architecture. The filigreed screens seen in Arab buildings allow the figure to be hidden yet seen. Amer makes her sculptures stand on their complex weight and shape instead of mounting them on armatures. *Blue Bra Girls (*10.4.19) portrays nude female figures and their interwoven hair. The sculpture is made with polished stainless steel in an

open filigree structure. Amer based the sculpture on a young woman beaten in one of the Egyptian protests, her blue bra exposed as she remained veiled. The sculpture was a tribute by Amer to the women standing up for their beliefs. Amer said, "I had an idea for a sculpture where women would look defiantly at the public. I thought it was important that they should all have their eyes open and be looking at the viewer. I also wanted the women standing instead of lying down. Then the 'blue bra girl' incident took place, so I called the piece after that, as an homage to all those women who stand up for themselves and fight."[14] The sculpture *100 Words of Love* (10.4.20) is a compilation of one hundred Arabic words meaning love. The letters are intertwined, forming an open lattice-like form. Amer used epoxy resin to create the letters and added acrylic color. The choice of words was not based on sentimentality. These words were part of a woman's daily domestic and societal life and the stereotypical gender roles women dealt with. Amer brought the openness of her embroidered paintings to sculptures, creating abstract and open spaces with the female form and lettering in metal and resin. The video is an interview with Amer.



Figure 10.4.19: *Blue Bra Girls* (2012, cast, polished stainless steel, 185.4 x 152.4 x 137.1 cm) (CC BY-NC-SA 2.0)



Figure 10.4.20: *100 Words of Love* (2010, epoxy resin, acrylic) (CC BY-NC-SA 2.0)

Interactive Element: Ghada Amer

In our final profile for 'NOMEN: American Women Artists from 1945 to Today', Ghada Amer describes her reluctance to participate in a show specific to female artists, noting that ultimately, there are still major strides to be taken in achieving equal representation.

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[2] Retrieved from https://www.artsindustry.co.uk/featu...don-for-africa

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[4] Retrieved from https://www.kinfolk.com/aida-muluneh/

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[12] Retrieved from Emine Saner. "'I'm scared. But this work needs to be shown': Zanele Muholi's 365 protest photographs." *The Guardian*, July 14, 2017. https://www.gervaismarsh.com/work/za...f-detail-pzyfj

[13] Retrieved from https://www.theguardian.com/artandde...st-photographs

[14] Retrieved from https://nationalzoo.si.edu/object/nmafa_2018-2-1

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10.5: Architecture (21st Century)

Introduction

Architecture is the art and process of designing and constructing small and large buildings. Architects accomplish practical and expressive requirements to provide both functional and artistic ends. Contemporary architecture is a compilation of many styles with no dominant hierarchy. From traditional to highly conceptual, the square buildings of the twentieth century have given way to buildings with the look of a sculptural piece of art. With the use of digital technology, the pencil has been replaced. We have entered a process of digitized architecture, transforming societies' way of life and raising awareness of the global environmental damage caused by the overuse of natural resources. New technologies are defying gravity by reaching higher into the atmosphere, fueling intense competitions.[1]

The building materials of the new millennium are prefabricated on-demand using computer-aided machines to cut, construct, and process raw materials into pieces transported to the job site. Using robotics guarantees the accuracy and continuity of the fabricated components and reduces human error. Testing labs for earthquake stability, wind stability, and fire prevention are essential for the design. More than half of the world's population resides in urban cities, and contextual models have become important. Today, architects use computers to help design and draw the final plans and make live 3-dimensional models viewable from different angles. Contemporary Architecture design continues into the twenty-first century; however, the transformation from traditional upright buildings to organically designed with diverse functions and connections to the surrounding environment takes precedence. Architects are challenged to create unusual designs using twenty-first-century materials and engineering techniques.

In the twenty-first century, architecture remains dominated by male architects. Many people define female architects as interior designers. A survey of the largest 100 architecture firms worldwide found only three were headed by women, and only two have at least fifty percent female management teams. Sixteen firms do not have any women in senior positions.[2] A recent article in the New York Times stated, "To get a sense of the state of opportunity for women in architecture, consider that the firm getting the most high-profile architectural commissions in the world right now has just two female principals." [3] A few female architects have impacted the field, including Zaha Hadid, who won the Pritzker Architecture Prize in 2004 and broke the proverbial glass ceiling. Twenty-six men previously won the Pritzker Prize before Hadid won. Most women still work at lower levels of major companies or start their own small companies to enter the field successfully. Architects included in this section:

- Zaha Hadid (1950-2016)
- Kazuyo Sejima (1956-)
- Frida Escobedo (1979-)
- Sheila Sri Prakash (1955-)
- Farshid Moussavi (1965-)
- Yasmeen Lari (1941-)
- Susana Torre (1944-)
- Jeanne Gang (1964-)
- Odile Decq (1955-)

Zaha Hadid

Interactive Element: Zaha Hadid

Heydar Aliyev Cultural Center, designed by the legendary Zaha Hadid, has become a signature landmark of modern Baku.

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Growing up in an upper-class Iraqi family, Hadid studied mathematics at the American University of Beirut and moved to London to study at the Architectural Association School of Architecture. After graduation, Hadid opened her firm, Zaha Hadid Architects, in London and continued her unique modern styles, setting her apart from other architects. Her pioneering vision redefined architecture worldwide, transforming concrete, steel, and glass into free-flowing virtuosic construction. "Experiencing Hadid's architecture yields an understanding that the quest for beauty alone was not her modus operandi. Her buildings are beautiful—and beauty may account for their seductive urban presence, for their hold on the eye—but the beauty and virtuosity within her work are married to meaning. Her architecture is inventive, original, and civic, offering generous public spaces that are clearly organized and intuitive to navigate." [5]

The *Phaeno Science Center* (10.5.1) in Germany was completed in 2005 and is considered a "hypnotic work of architecture—the kind of building that utterly transforms our vision of the future." The building stands on stilts creating a covered plaza, allowing people to walk under the construction. The structure is 27,000 square meters of concrete and steel girders laid out in distinct patterns and includes workshops, laboratories, theater, and shopping. The free-flowing space has no right angles, and the different floors are intertwined, giving visitors a unique experience. It has been described as a spacecraft that has just landed and put out the welcome mat. The original design used digital animation to conceptualize the spatial diagram of the building and its contents. The interior (10.5.2) needed to house an exhibition space with plenty of room for young visitors to explore. The open floor arrangement encourages children's learning experience, free of dogmatism or any pedagogical paradigm based on the approach to learning.



Figure 10.5.1: Phaeno Science Center (2005, Germany) (CC BY-SA 4.0)



Figure 10.5.2: Interior of Phaeno Science Center (CC BY-SA 3.0)

The new *Library and Learning Center of Vienna University* (10.5.3) in Austria is one of the tallest and most prominent pieces of architecture on campus. The polygonal cube design has both inclined and vertical facades and two elements of contrasting colors separated by glass. However, as you move inside, it becomes curvilinear, creating a free-form inner canyon. The building contains classrooms, an auditorium, a cafeteria, social rooms, administrative offices, and an extensive library. The multiple spaces are joined with ramps and bridges overlooking the great hall filled with light. The operational plan was to define the different areas of use into blocks of sites. The library can accommodate 25,000 students and 1500 staff for gathering, learning, and meeting. The facade of the building is made from maintenance-free Corten steel, which will age over time. There are over 100,000 square meters of floor space with 4,000 rooms, 90 auditoriums and classrooms, and over 3,000 workstations.

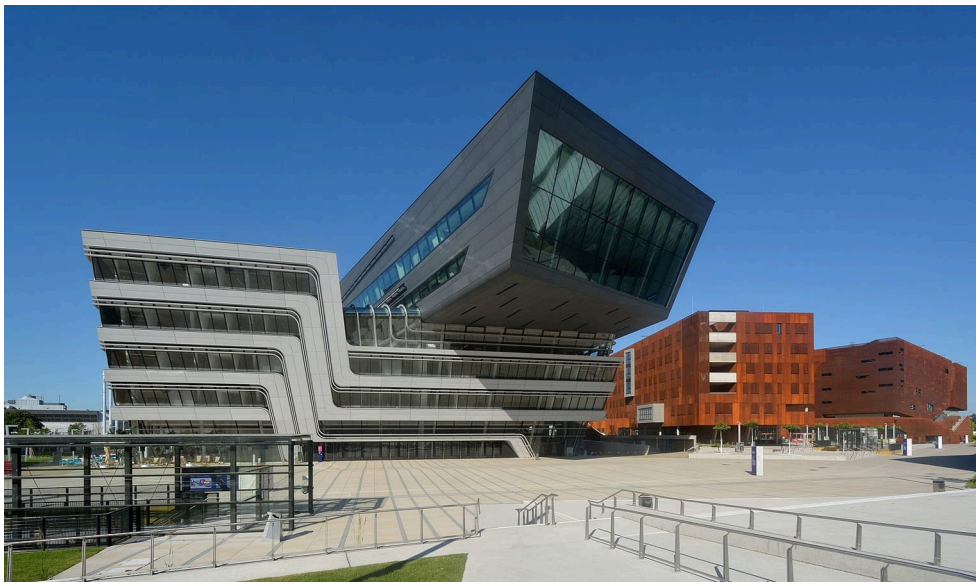


Figure 10.5.3: *Library and Learning Center of Vienna University* (2013, Austria) (CC BY-SA 3.0)

The *Heydar Aliyev Cultural Center* (10.5.4), located in Azerbaijan, challenges the concepts of geometry and gravity, giving way to all forms and no structure—the flowing architecture curves in sweeping shapes containing halls and a museum without a right angle in sight. As the fluid form of the outside topography merges, the entrances are found in the surface folds. When viewers enter the center, the building folds inside decrease, becoming part of the interior (10.5.5). The 57,506 square meters are made from glass-fiber-reinforced polyester panels and are seamless as the building undulates like a giant wave.



Figure 10.5.4: *Heydar Aliyev Cultural Center* (2012, Azerbaijan) (Public Domain)

The interior is a large-scale column-free space created by a concrete structure and a space frame system showing off the hypermodern world wrapped inside. Inside the curved wave of white glass fiber, reinforced polyester plastic covers the visitors in a sense of comfort. Hadid's design continuously self-transforms in many directions with no terminus and little understanding of boundaries.[6] The center is so large it can host several events simultaneously. The core of the building is a large atrium with floor-to-ceiling glass panels allowing sweeping views of the grass landscape. The video reviews the Heydar Aliyev Cultural Center.



Figure 10.5.5: Interior of center (CC BY-SA 3.0)

Guangzhou Opera House (10.5.6) overlooks the Pearl River in Guangdong Province, China, and is one of China's most prominent theatres. Hadid designed the building to interplay architecture and nature, engaging the ideologies of erosion, geology, and topography. The two buildings resemble two large rocks washed up on the river. The auditorium was made from concrete with large swaths of glass and granite blocks. The unique contoured twin boulder design has a promenade from the land across the water. The 1800-seat auditorium (10.5.7) houses the latest acoustic technology, and the smaller 400-seat performance hall for opera and concerts in the round. The cultural development will combine land and sea in harmony.



Figure 10.5.6: *Guangzhou Opera House* (2010, China) (CC BY-SA 3.0)

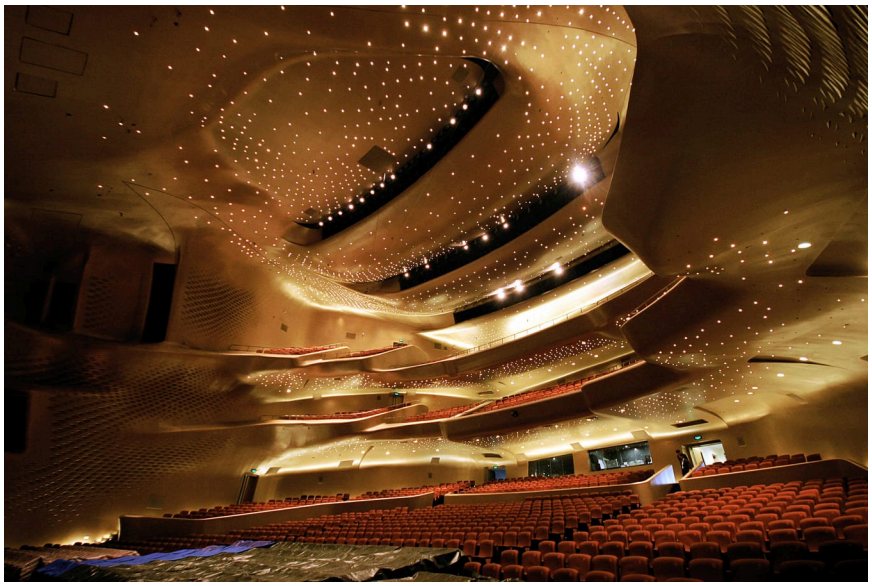


Figure 10.5.6: Interior of opera house (CC BY-SA 2.0)

Interactive Element: Zaha Hadid

Often known as the "Queen of the Curve," Zaha Hadid was one of the most admired and extraordinary architects of her time. Forbes even named her among the 100 most powerful women in the world. Her daring and unconventional buildings tiptoe the line between fantasy and reality, changing our understanding of what architecture can do. She has won some of the world's top honors in the realm of architecture, including the Pritzker Prize.

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Kazuyo Sejima

Kazuyo Sejima (1956-) is a Japanese architect known for her clear modernist elements with shiny, slick, clean surfaces. After graduating from Japan Women's University, she worked for another architect. Sejima founded Kazuyo Sejima and Associates (SANNA) as a worldwide studio for innovative building designs. Sejima redefined her style, and instead of narrowing down a design, she used models to finalize what she calls "process designs." Sejima was the second woman (Zaha Hadid was the first) to win the coveted *Pritzker Prize*in 2012. In 2016, Fast Company named SANNA one of the 50 Most Innovative Companies.

To celebrate his work, the *Sumida Hokusai Museum* (10.5.7) in Tokyo is dedicated to the great print artist Katsushika Hokusai. The monolithic block is five stories with angular cutouts bringing light into the museum's center. A patchwork of residential, commercial, and light industrial zones surrounds the building. She had to fit the building into an environment of the architectural hodgepodge. Sejima divided the building into several units of various sizes so the entire building did not overwhelm the neighborhood.[7] The geometric forms continued inside, creating walkways with a triangular appearance. The outside of the structure is clad in aluminum panels that softly reflect the skies, and there are huge windows for natural light, producing a fluid passage between inside and outside. One of the design challenges Sejima confronted was to minimize the amount of sunlight to protect the delicate prints of Hokusai's artwork. Leveraging the slanted wall, she allowed sunlight into the building using the A-frame construction. The video reviews the Sumida Hokusai Museum.



Figure 10.5.7: *Sumida Hokusai Museum* (2016, Japan) (CC BY-SA 4.0)

Interactive Element: Kazuyo Sejima

A visit to Sanaa's Hokusai Museum in Tokyo. I think the building itself is quite beautiful. The brushed metal clad facade and triangular cut wedges are proportionately well balanced, but that's where it all stops. SANAA, Kazuyo Sejima and Rye Nishizawa received the Pritzker Prize in 2010 for being "deceptively simple" and for their architecture which "stands out in direct contrast with the bombastic".

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In 2007, *The New Museum of Contemporary Art* (10.5.8) opened its doors to 5,453 square meters of changeable exhibition spaces as an incubator for new ideas. The bold decision to stack boxes on each other allowed Sejima to create a harmonious symbiotic connection to the surrounding neighborhood. The seven boxes are of various sizes and heights (53 meters), giving the

appearance of a child stacking blocks before falling. The four public galleries are located on the first through the fourth floor, with educational centers and offices occupying the rest of the building. The light and airy spaces are covered in a seamless, anodized, and expanded aluminum mesh wrapped to mimic soft, shimmering skin. Visitors are drawn into the museum through large 4.5-meter glass doors stretching the entire width of the building. The grey concrete sidewalks change into the grey concrete polished floors inside the doors.



Figure 10.5.8: *New Museum of Contemporary Art* (2007, New York) (CC BY-SA 4.0)

Frida Escobedo

Frida Escobedo (1979-) was born in Mexico City. Her father was a doctor, and her mother was a sociologist who worked on women's rights for the National Institute of Women in Mexico. Although her parents divorced when Escobedo was young, she grew up close to both parents. She visited the Metropolitan Museum of Art on her first major trip to New York City and believed the building and exhibits significantly influenced her. Escobedo received her degree in architecture, a last-minute choice, from the Universidad Iberoamericana and a master's degree from the Harvard Graduate School of Design. She spent her early years teaching at different universities while she set up her studio. Her first actual project was designing tiny homes. Escobedo realized the difficulties of a female architect. However, she entered a few competitions and won them, one for a new pavilion at a museum in Mexico City and one to expand the museum at Mexican muralist David Alfaro Siqueiros.

One of Escobedo's first major commissions was the Serpentine Pavilion (10.5.9 & 10.5.10), the youngest architect to apply for and receive the commission. The design was to be temporary and located in the Kensington Gardens. The pavilion was shaped as an enclosed courtyard made from two angled rectangular shapes. Escobedo was familiar with courtyards, a common feature in Mexico. Instead of the more usual adobe brick used in Mexico, Escobedo used cement roof tiles found throughout England. The dark tiles were textured and, when stacked, provided places for people to view the outdoors. The stacked tiles were also based on the *celosia,* a breeze wall common in Mexican architecture. Parts of the tiles were covered with mirrored panels reflecting the sun as it moved across the sky. The pavilion was a multi-use structure for meetings, music, dance, and even interdisciplinary lunchtimes for community groups to meet, plan, and connect. In an interview, Escobedo said, "I think one needs to plan for change. Make everything more flexible in every way so that the building becomes more like a palm tree and less like a completely rigid structure because that's the one that will fall down. Rigid things collapse. The rest can move; yes, it transforms, it may lose sections, but its spirit will remain." [8] The video reviews the Serpentine Pavilion.

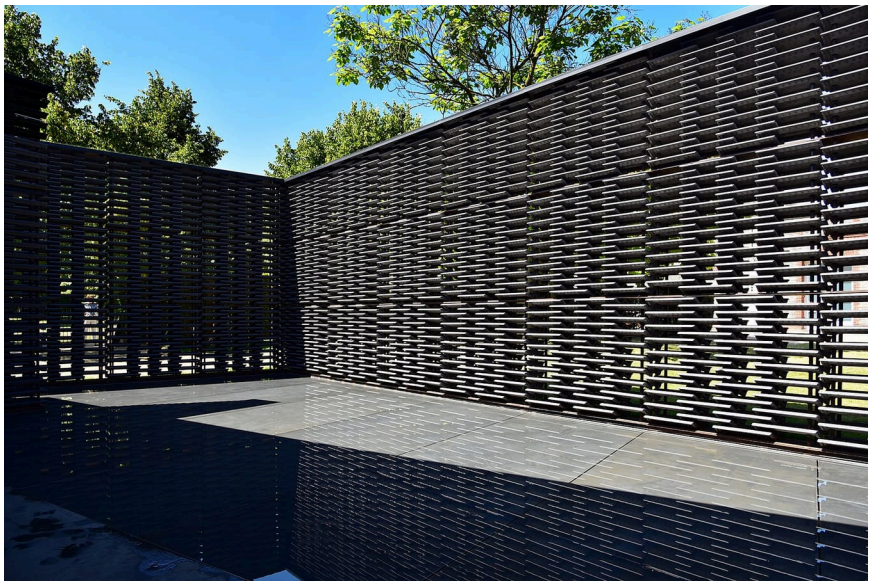


Figure 10.5.9: *Serpentine Pavilion* (2018) (CC BY-SA 2.0)



Figure 10.5.10: *Serpentine Pavilion* close-up (CC BY-SA 2.0)

Interactive Element: Frida Escobedo

Frida Escobedo discusses the influences on her 2018 Serpentine Pavilion. From the celosia walls found in her native Mexico to the work of El Lissitzky, Escobedo weaves these references into her courtyard-based design, which harnesses a subtle interplay of light, water and geometry.

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At the Open House exhibition in Geneva, Switzerland, Escobedo designed *System 01* (10.5.11). For the exhibition, multiple architects focused on housing or shelters of any material, style, or use, rethinking the structures in a habitat. Escobedo's design

was circular similar to the tepees of the Indigenous people in the Great Plains or the huts of people who lived along lakes. Round buildings and rooms open the space, with no corners or flat walls, and people can move around. In 2022, Escobedo was selected by the Metropolitan Museum of Art in New York City to design the new $500 million wing for the museum to house Modern and contemporary art. She was a surprising choice because she is a relatively young woman of color. The museum director stated, "She is a strong voice in the architectural discourse. She produces very contemporary buildings that are rooted in a modern canon." [9]



Figure 10.5.11: System 01 (CC BY-SA 4.0 International)

Sheila Sri Prakash

Sheila Sri Prakash (1955-) was the first woman in India to form her architectural organization. Born in Bhopal, India, Prakash was classically trained as a child in dance, music, and art. As a young woman, she was an experienced performer of Indian dances. Prakash studied at the Anna University School of Architecture and Planning, fighting against the prejudice of women becoming architects. She also went to the Harvard Graduate School of Design. Today, Prakash is an influential worldwide architect and a leading architect in India. Her primary focus is green and sustainable architecture and low-cost structures for the socio-economically distressed. Her buildings are energy efficient and can fit into an urban environment- integrated villages or unique stand-alone buildings like sports stadiums or luxury hotels. Prakash was even commissioned to restore the ancient Brihadisvara Temple. She was also the first Indian architect on the World Economic Forum's Global Agenda Council on Design Innovation. As part of the council, Prakash created the "Reciprocal Design Index," and she established the Reciprocity Wave Movement. The movement is based on the principles of integrating art and policies into sustainably designed cities and buildings. In 2019, Prakash received the Lifetime Achievement in the Field of Architecture Award 2019 for her *outstanding achievements and contribution to sustainable design thinking and the growth of the Indian real estate sector.*[10]

Prakash created a sustainable design studio (10.5.12) and was awarded the Leadership in Energy and Environmental Design Platinum rating. The building was designed based on a small carbon footprint, geothermal air-conditioning for the hot environment, and a collaborative work environment. The building was divided into different layers, each containing meeting spaces and studios. The staggered floors allow air to circulate and vent upwards. Solar panels generate power, and the water for air conditioners is recycled. The front door stands twelve feet high and appears as a temple door giving visitors the feeling of entering a grand and restful place.

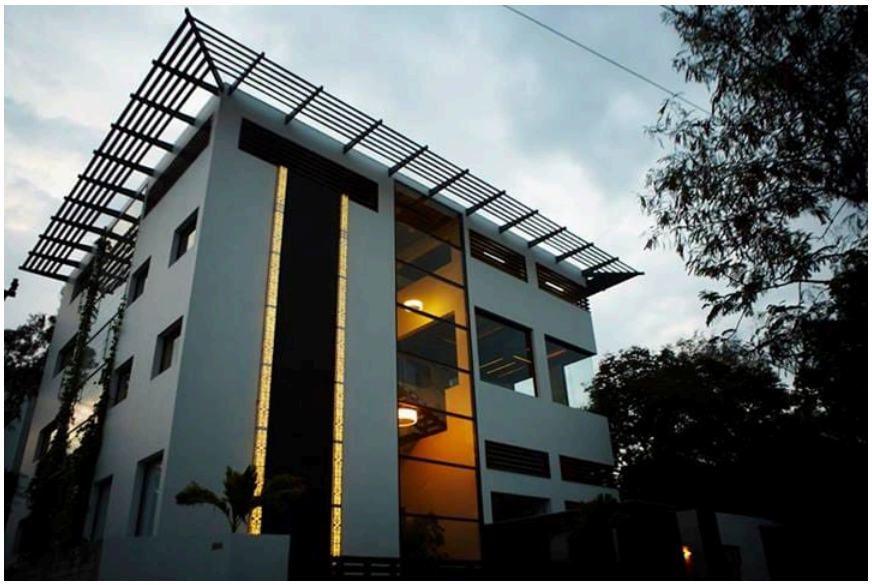


Figure 10.5.12: *Shilpa Architects Global Design Headquarters, Chennai* - IGBC LEED Platinum Rated Build (CC BY-SA 2.0)

Farshid Moussavi

From Shiraz, Iran, Farshid Moussavi's (1965-) parents commissioned an architect to design a contemporary house for the family, and Moussavi went with her father to the meetings about design and construction. She remembered her excitement to see how the plans developed. When Moussavi was fourteen, the Iranian Revolution started, and her parents sent her to a boarding school in London where she had to learn English and a new culture by herself. She studied architecture at the University of Dundee, the Bartlett School of Architecture, and University College London. She was fortunate to work as an intern at Zaha Hadid's office during summer breaks. Moussavi also received her master's degree in architecture from the Harvard University Graduate School of Design. Originally, Moussavi founded a successful company working worldwide designing multiple projects. She was also known for her knowledge and dedication to architecture. She taught at the Harvard School of Design and has been a visiting professor at several key universities and architecture schools. Moussavi liked shifting back and forth between the academic world and her architecture practice, believing it helped maintain her creativity and flexibility.

Moussavi wrote several books on *The Function of...* about the different vital functions in architecture. She was elected to the Royal Academy of Arts in London and has received multiple awards, including the Order of the British Empire (OBE). When asked about the challenge facing female architects, Moussavi said, "While male architects have role models in the profession to emulate, there are very few female role models. This makes us female architects uniquely flexible. It gives women the creative freedom to outdo the stereotype. Rather than championing for homophony between men and women, we should embrace the notion of exteriority as a source of creativity." [11]

Early in her career, Moussavi was the co-designer with her husband for the Yokohama International Ferry Terminal (10.5.13), resulting from a design competition. The result was based on new materials available in the twenty-first century and advanced computer-aided design capabilities. The central part of the design resembles waves rising and falling, creating pathways, openings, and an observation area (10.5.14). The elevation changes defined the more prominent parking garage spaces, operational areas, and waiting places. The three levels are connected by ramps curving up and down instead of stairs. The structure's design enabled movement to flow instead of the sharp boundaries of stairs. The complex was built with folded steel plates and concrete support girders. The strong materials minimized the requirements for multiple vertical supports, allowing an open feeling. The whole top of the observation deck is covered with wooden planks, enhancing the sensation of movement. The entire complex is integrated into the neighborhood, the deck part of the public plaza park with the wood and grass landscape. The video reviews the construction of the Yokohama International Ferry Terminal.

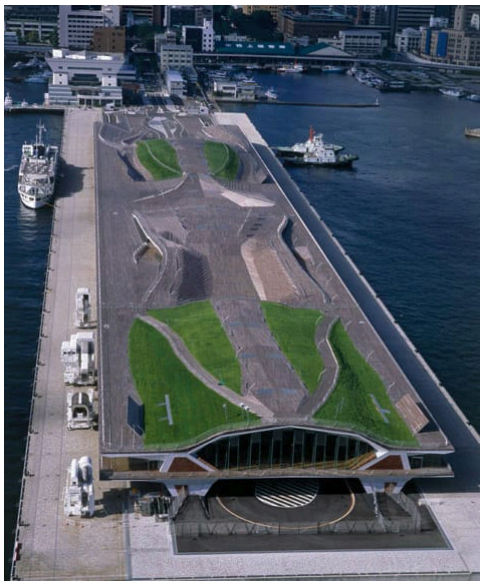


Figure 10.5.13: *Yokohama International Ferry Terminal* (2002) (CC BY 3.0)



Figure 10.5.14: *Yokohama International Ferry Terminal* observation deck (CC BY-ND 2.0)

Interactive Element: Farshid Moussavi

Yokohama Terminal by FOA (Contemporary Architecture MOOC)

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Initially, a "folie" was based on an eighteenth-century concept of the wealthy building a grand mansion in the middle of a garden setting. Moussavi used the concept to design the *Folie Divine*, (10.5.15), a residential building taking the idea of luxury down a different pathway. Moussavi wanted luxury to be designated as multiple choices of room arrangements, flexibility to modify a home, and privacy inside and out. She developed thirty-six apartments based on five different types of structures. The compact

footprint of the building left room for gardens around the space. The curved balconies provide 180-degree views without ever seeing into a neighboring balcony. The terraces became part of the exterior design and beauty of the entire building. The load-bearing walls are part of the exterior of the apartments, so people can change their interiors as they desire. The exterior is built with aluminum paneling and glass. Moussavi used hardwood floors for the balconies so they would flow into the interior.



Figure 10.5.15: *La Folie Divine Montpellier* (CC BY-SA 4.0)

Moussavi's first commission in the United States was for the Museum of Contemporary Art in Cleveland (10.5.16). The geometric-shaped, four-story structure rises from a base with six sides and ends in a four-sided top. The hexagonal base creates eight triangles and trapezoids as the reflective black stainless-steel panels form the building. The reflections on the panels reflect the local traffic and the city skyline. Another part of the building is covered with clear glass, giving a view of the interior painted in bright purple, orange, and yellow illustrations. With its metal and glass exteriors, the design was tested with computer-modeled simulations to ensure the sun did not cause interior hotspots or negative reflections on the community outside. The building's interior is painted a deep blue suggesting the dark sky, an unusual choice. Generally, museums display artwork in white cubic rooms. The museum does not own a permanent collection, and the open floors are flexible in arranging different presentations.



Figure 10.5.16: *Cleveland Museum of Contemporary Art* (CC BY 2.0)

Yasmeen Lari

Yasmeen Lari (1941-) is Pakistan's first female architect and received the Royal Gold Medal in 2023, the first recipient King Charles III approved in his newly established reign. The award is given to some with a significant influence on architecture. After receiving the award, Lari said, "I never imagined that as I focus on my country's most marginalized people—venturing down uncharted vagabond pathways—I could still be considered for the highest honors in the architectural profession." And she concluded, "Totally delighted." [12]The award was based on her work to create emergency shelters and housing for Pakistan's people devastated by earthquakes, floods, and conflicts. Lari created simple designs to rebuild from the available debris of disasters. She worked with a foundation to build 50,000 accessible dwellings from found materials, focusing on low cost and zero carbon. Previously, Lari received an award for designing and implementing a smokeless cooking device made from mud and quickly constructed by local people, an alternative to the polluting stoves generally used by Pakistanis.

Lari's life as a child was focused on her father and his work on development projects in different cities where she was exposed to architecture. As a teenager, she went to school in London, followed by attending Oxford Brookes University in the School of Architecture. After graduating in 1964, Lari and her husband returned to Pakistan, where she opened her own company. The time was difficult as construction site workers constantly challenged her authority and expertise because she was a woman. She built a successful architectural career designing office buildings, hotels, and apartments. The latter part of her career was spent with her Heritage Foundation to help people restore their lives, dignity, and homes after disasters. Lari called it "Barefoot social architecture," using naturally available materials of mud, bamboo, and recycled materials. She also set up training programs to educate local people on building safer, inexpensive dwellings with their own hands. Lari's concepts are the opposite of the usual "international colonial charity model that believes in treating people as victims, giving them handouts, telling them to use concrete and all kinds of materials that are going to be even more destructive to the planet." [13] She believes that the approach does not work.

Since 2010, Pakistan has endured multiple significant floods and earthquakes, destroying the homes of already impoverished people. Lari believed the usual tents sent by charity groups to house people were not long-lasting and did not fit with the people's lifestyles. Lari designed shelters or living places (10.5.17) made from bamboo, mud, and lime, locally sourced, sustainable materials. The latched roofs and supporting bamboo poles were constructed first, followed by mud/lime bricks. The walls were covered with smoothed mud and frequently decorated with local designs. A family could build one or more of the structures. The building could be built on stilts for flood-prone areas, mud floors, or platforms. The people were trained in simple construction techniques and could create their housing. Thousands of these styles of houses have been constructed in Pakistan. The video is a TED Talk by Lari.



Figure 10.5.17: *Pakistan dwellings* (CC BY 3.0)

Interactive Element: Yasmeen Lari

Award-winning architect and humanitarian Yasmeen Lari says it's time to redesign foreign aid to promote self-reliance rather than dependence on handouts. As Pakistan's first female architect, Yasmeen led a glittering career designing government complexes and major landmarks. After retiring, she shifted her focus to building sustainable low-cost homes in some of Pakistan's poorest areas, and shares her passion for how to deliver social and ecological justice through architecture. Yasmeen Lari is a world-famous pioneer of zero carbon architecture and designer of over 50,000 zero carbon, low-cost homes in her home country of Pakistan. Yasmeen Lari qualified as Pakistan's first female architect in 1963, and lives in Karachi. She rose to become a nationally famous 'starchitect' during her early career. Since her official retirement from architectural practice in 2000, her UN-recognised charity' Heritage Foundation Pakistan' has built thousands of zero carbon homes for some of the poorest rural villages in Pakistan. She was awarded the Fukuoka Prize in 2016, and the Jane Drew prize in 2020. This talk was given at a TEDx event using the TED conference format but independently organized by a local community.

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Susana Torre

Susana Torre (1944-) has always supported women in architecture and tried to change the profession to be more inclusive. Even in the twenty-first century, Torre concedes the culture has not changed much, and the media focuses on the 'exceptional' women allowing for the marginalization of most women in the field. Torre writes, "I have chosen to work for equality and to open up opportunities for women and those at a social and economic disadvantage. ... it is also important to make visible what has been suppressed; to change the organization of spaces so women can inhabit them as social agents; and to carve out spaces of recognition for women's contributions to culture and society until these become the accepted norm, not the much-publicized exception." [14] Torre was born in Buenos Aires, Argentina, and attended the Universidad de La Plata and Universidad de Buenos Aires. She received a fellowship allowing her to travel throughout the United States. When Torre returned to Argentina, she started a design department at the Museo Provincial de Bellas Artes, the first department in a museum to focus on design. In 1968, Torre went to the United States and attended Columbia University to finish her postgraduate work. Her work included designing buildings, teaching, and writing. She incorporates cultural and social requirements into her designs and how women work or live in an environment.

Torre designed the residential compound in Carboneras, Spain (10.5.18) around three freestanding houses and incorporated apartments around them. The houses and apartments were joined by their roofs, with the penthouses on the roofs turned into terraces. Each unit had a different configuration while appearing as integrated. The complex was built into a cliff above the seaside with glass partitions and windows facing the water. Open walkways wind through the buildings, protected from the sun and capturing the breeze. The Skirt House (10.5.19) has two completely different facades. One side is flatter, with a three-story tower in the middle with stairs taking the viewer to the lookout room. The other side has circular walls with the roof extending as though rotating in space. The windows are located so the sun starts on one side into the main bedroom to the other side and the kitchen at sundown. The outside is covered with wooden shingles, and the inside wood is used extensively for the trim.



Figure 10.5.18: *Residential Development*, Carboneras, Spain (2008) (CC SA 1.0)



Figure 10.5.19: *Skirt House* (1987) (CC BY-SA 1.0)

Jeanne Gang

Jeanne Gang (1964-) was from Illinois and had the opportunity to travel with her father, a bridge and road designer. Gang learned the importance of a bridge's style and structure. She received her Bachelor's degree in Architecture from the University of Illinois and a master's from Harvard Graduate School of Design. Gang teaches and lectures at multiple universities around the world. She had opened her own company with offices in several cities. She focuses on using new technologies and ecologically proven materials and creating an environment that positively affects society and people's connection. After COVID-19, Gang became more aware of the importance of public spaces and how essential large, open spaces are for humanity. She also works on how to integrate the work she does into the natural environment. Gang is busy designing buildings around the world while taking time to write publications and create exhibitions to develop public awareness and cause change for what she calls "actionable idealism." Gang has "championed innovative design strategies to improve ecological biodiversity in cities, including bird-safe building techniques and an experimental prairie ecosystem on the rooftop of their Chicago office. At the same time, Jeanne has challenged the status quo in professional practice by closing the gender wage gap in her company and encouraging her colleagues to follow suit." [15] The video describes Gang's ideas and approaches to her work.

Interactive Element: Jeanne Gang

Jeanne Gang, arguably the most important female architect working today, heads her own firm, Studio Gang, which is pushing the boundaries of the good that architecture can do, for connecting communities and for the environment. Gang talked with correspondent Martha Teichner about her most recent project, an expansion of New York's American Museum of Natural History, and about the skyscrapers, airport terminal, and other civic spaces she has designed in her hometown of Chicago meant to transform spaces, outside and within.

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The south pond in the Lincoln Park Zoo was left over from the nineteenth century and was not very attractive. Gang's design changed the area into an ecological habitat based on maintaining quality water, landscaping, accessibility, and use as a classroom in natural surroundings. A new boardwalk was added around the complete pond with the pavilion (10.5.20) integrated to provide a space for shelter. The design was an inspiration from a tortoise shell. The wood was bent and laminated to support the fiberglass sections curving around the roof. The pond was deepened, and plant shelves were incorporated around the pond to provide different animal and insect habitats and create water stability. The boardwalk, made from recycled plastic milk bottles, circles the pond past different animal habitats and creates an educational environment for the community. The video displays the intricate construction of the pavilion.

Interactive Element: Jeanne Gang

The building of the Lincoln Zoo Pavilion by the construction crew.

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Figure 10.5.20: South Pond Pavilion (CC BY-NC-ND 2.0)

The Aqua Tower (10.5.21) was designed to help people and the outdoors connect, even in an eighty-two-story building. The whole structure was designed to contain multiple environments and incorporate different parts of life, including a hotel, offices, apartments, parking, and even a green roof. Each floor has a different shape and balcony structure, allowing people to be inside and outside regardless of the floor. However, the building is shaped like a standard rectangular box; from the outside, the rippling concrete balconies change the box into a sculptural multi-faceted structure. Each balcony is different in size and shape and how far it protrudes outward. The undulating balconies also break up the wind and minimize the strong Chicago airstream. The balconies are a projection of the inside floor, bringing additional inside space. One reviewer noted, "From a distance, you notice the texture of the undulating balconies (or waves) and the 'pools' of reflective glass that look like water. But Aqua is unique among skyscrapers because the best view is close-up, just across the street, looking up at those concrete balconies that appear soft, like marshmallow outcroppings." [16] The video reviews some of the design problems.

Interactive Element: Jeanne Gang

At 82 stories and over 1.9 million sf, Aqua Tower is one of few high-rises in the world that creates a community on its façade. With a hotel, apartments, condominiums, parking, offices, and one of Chicago's largest green roofs, this multi-use tower demonstrates both architectural and technical achievements. Its outdoor terraces—which differ in shape from floor to floor based on criteria such as views, solar shading, and dwelling size/type—create a strong connection to the outdoors and the city and form the tower's distinctive undulating appearance.

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Figure 10.5.21: Aqua Tower, Chicago (2009) (CC BY 2.0)

Odile Decq

Odile Decq (1955-) is a French architect who attended the École Régionale d'Architecture de Rennes for two years before moving to Paris. She went to the École Nationale Supérieure d'Architecture de Paris-La Villette and graduated in 1978. Decq then attended the Paris Institute of Political Studies to study urban planning. In 1979, along with her future husband, she opened her own company ODBC. Decq was aware of the sexism existing in the field of architecture and the prejudices against women, and their difficulties in success. Decq's husband died in 1998 from a car accident, and her work afterward was still frequently attributed to her husband. By 2013, Decq changed the business name to Studio Odile Decq, growing the business based on her unique designs. Decq believed, "For me, architecture is an adventure. It has to be a place where people can move, live in good conditions, and forget the hardness of the life outside, so it has to have a kind of humanistic approach, whatever the project is - a museum, housing, offices, whatever- so it always has to have something in addition to the functional programme to provide people with something which is better and more comfortable." [17]

Decq's project for the Macro Museum (10.5.22, 10.5.23) was to solve the problem of adding a new wing and integrating parts of the old museum and a former brewery. The surrounding area was filled with dense, aged housing, and Decq linked the city to the museum by creating a roof terrace accessible from the street. Incorporating the different levels helped merge the street scene and the museum. The red theater was the heart of the addition with the glass roof (x.x). A fountain on the roof has water running down the sides, changing the perceptions of light from the inside and outside. Through the massive windows, the surrounding buildings are visible (x.x). The auditorium is in the heart of the new wing and was encased with a red-lacquered shell, the red bringing a bright contrast to the view from both inside and outside.

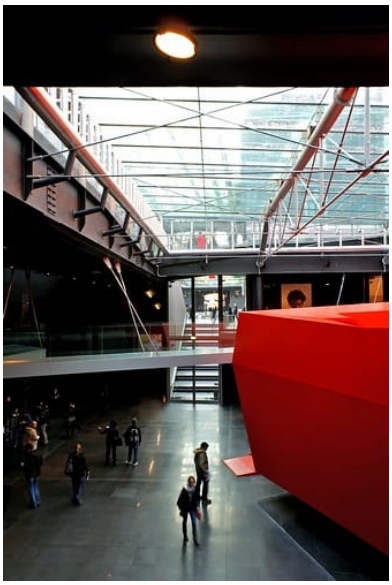


Figure 10.5.22: *MACRO glass roof* (CC BY-SA 2.0)



Figure 10.5.23: *MACRO view from inside* (CC BY-SA 2.0)

Decq designed Twist (10.5.24) to create a feeling of a natural landscape with sections offset from each other. The movements and sights of a company at work in an office building redefine the rectangular version of a company building. The dynamic movements of the walls change in sections and bring a fluidness to each area and how people move, sit, and work. The building has three parts; two are parallelepipeds, and the third appears as the head. The building itself slightly twists and the head forms a contrasted twist. From the inside, the transitional lines change and appear to be moving, creating a dynamic work environment. In the video, Decq discusses how architecture changes to meet the requirements of a different society. The video is an interview with Decq.

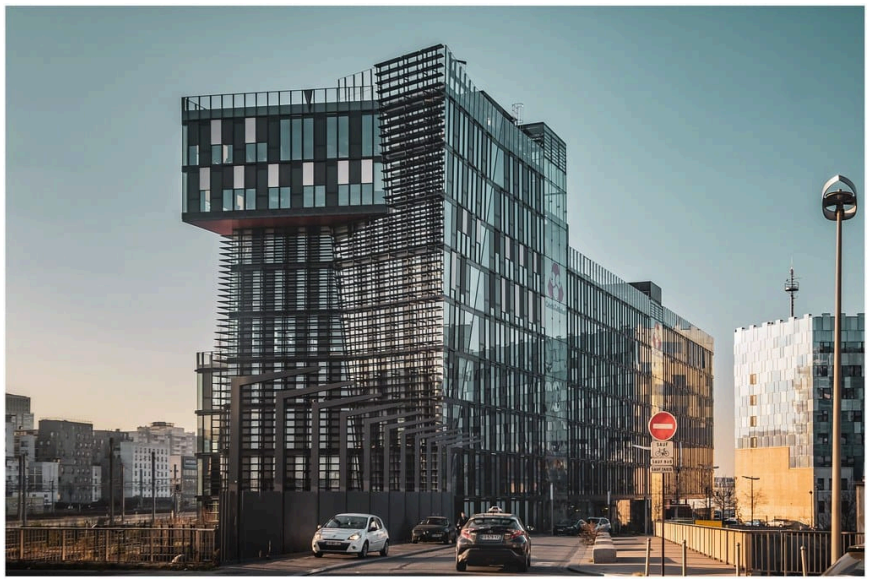


Figure 10.5.24: Twist (2019) (CC BY-NC-ND 2.0)

Interactive Element: Odile Decq

French architect Odile Decq is an unmistakable icon of architecture and contemporary design. In this new short film from the Time Space Existence series, Decq places her practice into the context of the revolutionary spirit of the 1960s, talks about cultivating a design approach while waiting for the critical acclaim awarded to male designers, and advocates for boldness and personality from today's generation of emerging architects.

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

[1] Narvaez, M. (2016). Six concepts about the architecture of the new millennium. Retrieved from https://www.academia.edu/40636706/Six_concepts_about_the_architecture_of_the_new_millennium?email_work_card=title

[2] Retrieved from https://www.dezeen.com/2017/11/16/su...senior-levels/

[3] Retrieved from https://www.bibalex.org/SCIplanet/en...tails?id=13585

[4] Vyas, K. (2018). 17 Most inventive architects of the 21st Century. *Interesting Engineering*. (3) (21).

[5] Retrieved from https://www.zaha-hadid.com/people/zaha-hadid/

[6] Giovannini, J. (2013). Heydar Aliyev Cultural Center, Designed by Zaha Hadid Architects. https://www.architectmagazine.com/design/buildings/heydar-aliyev-cultural-center-designed-by-zaha-hadid-architects_o

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[12] Retrieved from https://www.architecturalrecord.com/...20Gold%20Medal.

[13] Retrieved from https://www.theguardian.com/artandde...moth-buildings

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[15] Retrieved from https://studiogang.com/people/jeanne-gang

[16] Retrieved from https://www.architecture.org/learn/r...building/aqua/

[17] Retrieved from https://www.archdaily.com/916196/the...s-architecture

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1: INTRODUCTION TO WOMEN ARTISTS

1.1: Overview of Woman Artists
1.2: Interconnections of History and Art
1.3: What Are the Elements of Art and the Principles of Art?
1.4: 1. 3- What Are the Elements of Art and the Principles of Art?
1.5: 1. 4- Art Materials and Methods

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1.1: Overview of Woman Artists

Introduction

"Art is an essential element in the social thread of humanity; it provides the vocabulary for a social construction of culture, and thus should also reflect the unique lenses of women artists."[1] Art history is pivotal in fostering a strong cultural foundation and honing students' critical analysis skills. By examining art throughout history and considering the cultural and societal influences of the time, students can gain a deeper appreciation for its beauty. However, comprehending art can be challenging without understanding the culture. That is why learning about art history is vital in helping students comprehend contemporary art and its significance in today's world while building their understanding of art's relationship with culture. The student population in the community colleges of California comprises many diverse and exceptional individuals. Each student possesses unique abilities, appearances, classifications, and opportunities. This is especially true in the study of art history, where students aim to seek cultural validation through their own individual perspectives. It's worth noting that the community college student population is diverse, guaranteeing that each person's experience is distinct and one-of-a-kind.

The traditional male European perspective of art was considered the mainstream view of what constituted "good art" according to the textbooks used. However, the validity of confining art to Europe and traditional European-American perspectives, does not allow students to relate and appreciate art that reflected their own experiences. Additionally, the lack of representation for female students, who are generally half of any class, is evident in art textbooks. A more diverse and inclusive curriculum showcasing a wider range of perspectives and experiences in the art world is required in today's curriculum.

The textbooks used in our community colleges in California predominantly showcase art from a European/American male perspective, which may not be relatable to our diverse student population. The term 'androcentrism' stems from ancient Greek and refers to the practice of placing male human beings or masculine opinions at the center of one's worldview. This includes ignoring women's history and the cultural art created by women. Charlotte Gilman first brought this issue to light in her book, *The Man-Made World, or, Our Androcentric Culture* (1914). According to her, androcentrism can be “understood as a societal fixation on masculinity, where male life patterns and mindsets are considered universal, while female ones are viewed as deviant.”[2] Sadly, this results in the exclusion of women and cultural art from students' homeland in the textbooks. This makes it challenging for students to engage with the material presented in the classroom. Students of color, non-European-American cultures, and women are underrepresented in the art that is presented as "great" and used for learning and appreciation. Female students expect equal representation in their textbooks, given the progress made through the women's movement.

Where Were the Women

Our current beliefs and cultural perspectives influence the way we see historical art and culture. It's important to note that Western paradigms have roots in ancient Greece and Rome, where male artists dominated and focused on themes of mythology, rulership, and warfare. Women were often portrayed in subordinate roles, except for goddesses. Additionally, classical times were marked by xenophobic attitudes towards outsiders, which is reflected in the way they described "others" in art.

The belief in the exceptionalism of Classical philosophy and art still holds sway in various aspects of contemporary Western culture. This mindset has undoubtedly significantly impacted the study of art history. However, social justice movements such as civil rights and feminism have brought these issues to the forefront in the past century. Women's groups, Native Americans, and minority communities have exerted pressure on art historians to scrutinize the fundamental principles of aesthetic criteria that were established primarily by white men from an affluent 18th-century European-American society. Although there has been a growing awareness of the inequalities and changing attitudes, bringing about changes in the content of art history courses has been a slow and challenging process.

It's puzzling to note the absence of women in the art world. Were they intentionally excluded, or was there simply a lack of female artists to include? In 1971, Linda Nochlin addressed this issue in her article "Why Have There Been No Great Women Artists?" She concluded that the absence of great female artists is not due to any inherent inability on the part of women, but rather because they were not given the same opportunities as men. Nochlin's arguments primarily focus on European art from the Renaissance to the 19th century.[3] During the 16th and 17th centuries, most women were not allowed to draw or paint from nude models, which prevented them from attempting large-scale biblical allegorical paintings. Women were also excluded from the French Salons in the 18th century, limiting their exposure to the art world.

In the 19th century, some female artists made a breakthrough in the French art scene, but many of them were daughters of artist fathers or other relatives. The textbooks used in art history courses often reinforce the idea that the core representations of art are consistent because they feature the greatest works of art from Europe and America. However, these representations are not always accurate, as they are written from a purely Eurocentric point of view. The 21st-century art history textbooks have evolved over time, starting with Helen Gardner's 1926 first edition of an illustrated art history textbook, which is still widely used in North American colleges today. Gardner's textbook emphasized the importance of the Renaissance as the high watermark of Renaissance humanism, a revival of classical Greek and Roman art, almost all focused on a Euro-centric bias.

Overcoming Obstacles

Throughout history, female artists have made remarkable contributions to the art world, but their works have frequently been disregarded or undervalued in comparison to those of their male peers. From the Renaissance era to present times, women have defied societal norms and limitations by producing compelling and thought-provoking art that reflects their unique experiences and perspectives. Despite encountering obstacles such as limited access to education and career opportunities, as well as prejudice and discrimination, women have persisted and left a significant impact on the art world. Women artists have continually encountered numerous challenges in pursuing a **Career in the Arts** including:

- Societal and cultural attitudes have prioritized men, limiting women's access to education and training in the arts.
- Traditional gender roles have relegated women to homemaking and caretaking, restricting their opportunities for education and professional development.
- Discrimination based on gender has also hindered women's access to educational institutions and formal training in the arts.
- Financial barriers have limited the educational opportunities of women, especially those from marginalized communities.
- The lack of female role models in the arts has also made it difficult for women to envision a career in this field and pursue educational opportunities.
- Many forms of women's art is characterized as "crafts" and not art.
- Career advancement: Women artists have faced challenges in advancing their careers and securing exhibitions, representation, and recognition due to gender-based discrimination and unequal pay.
- Lack of representation: Women artists have been historically underrepresented in the art canon and exhibitions, impacting their visibility and recognition.

Although women have faced numerous challenges, they have made remarkable strides in recent years, gaining better access to education and training in the arts. Nevertheless, it remains imperative to strive towards creating equal opportunities and resources for women to pursue their artistic aspirations. Throughout history, prejudice and discrimination have posed significant obstacles for women artists. Throughout history, cultural attitudes have greatly influenced the experiences of women artists. One of the most significant perspectives that has affected women is the belief in male artistic superiority. Women artists have had to challenge cultural attitudes that promote this notion and restrict recognition and opportunities for women. Gender roles have traditionally confined women to specific roles, but women artists have worked to broaden cultural perspectives on subject matter and style in art. Unfortunately, limited viewpoints and cultural stereotypes about women's artistic abilities have hindered their reception and opportunities for advancement. However, as more women's art is celebrated and acknowledged, cultural attitudes are gradually evolving towards a more inclusive and diverse art canon that values women's perspectives and experiences. The exclusion of women artists from the **Art History Textbooks** is often due to a combination of factors such as:

- Patriarchy and gender bias in the art world and academic institutions
- Lack of recognition and promotion of women's work
- Historical bias toward male artists and their work
- Limited access to artistic training and resources for women
- Difficulty in tracking the provenance of works created by women
- Unconscious or implicit biases in the curation and preservation of art collections

The representation of female artists in art history has been significantly lacking due to various factors. However, there has been a commendable effort in recent times to rectify this imbalance and bring to light the invaluable contributions of women artists. Women artists have been subjected to discrimination and gender bias throughout history, resulting in their work being undervalued and overlooked. They have faced restricted educational and professional opportunities, unequal pay and recognition, gender-based limitations on subject matter and style, and cultural attitudes that promote male artistic superiority. The exclusion and underrepresentation of women in the art world have reinforced the idea that their contributions are inferior, making it challenging for future generations of female artists to gain recognition and visibility. Despite the progress made in recent years, the systemic bias still exists. Nevertheless, efforts are underway to address this imbalance and give women artists the acknowledgement they rightly deserve.



Figure 1.1.1: Jylian Gustlin (Photo courtesy of the artist)

In recent years, there has been a growing movement among art history scholars to broaden the scope of the traditional canon by incorporating more works by women and minority artists. Unfortunately, this effort has not always been successful, as evidenced by the shortcomings of the 1980 edition of Gardner's textbook. While this edition did feature several female artists, including Artemisia Gentileschi, it failed to fully recognize and appreciate their contributions to the field. Specifically, the depiction of Gentileschi's *Judith and Maidservant with the Head of Holofernes* fell short of what it could have been. Instead of focusing on the artist's impressive technical skills and unique perspective, the text chose to emphasize her tragic personal life. This approach perpetuated the long-standing disregard for women's contributions to art history, reinforcing the dominant (white, male) Euro-American perspective that has long shaped the field. This narrow perspective is a reflection of broader societal biases and limitations, and it impedes efforts to create a more inclusive and diverse art history curriculum. To truly engage and educate today's diverse student population, it is essential to recognize and address the sociocultural filters through which information is presented and interpreted. By doing so, we can begin to create a more equitable and representative art history education for all.

To truly comprehend the written history of women artists in art history textbooks, it is imperative to investigate the sources of the information. In Vasari's (1568), *The Lives of the Artists*, a book about the lives of the Renaissance artists, none of the artists mentioned were women. The Renaissance was "a re-birth" from a feudal system, and "women of every class saw a change in their social and political options that men did not."[4] Women were controlled by their parents until they were handed over in marriage to their husbands, where the men continued dominance, continuing into the 20thcentury.

Throughout the Renaissance era until the 19th century, there was a prevalent trend where male artists would take credit for works that were actually created by female artists. This practice was so widespread that some male artists even went to the extent of signing their names to paintings that were not their own. In 1890, Judith Leyster's painting titled *Happy Couple* which was on display at the Louvre Museum was rightfully attributed to her, which in turn led to the re-attribution of seven additional paintings. It is worth noting that while Leyster's status as a talented female artist was finally acknowledged, some critics still felt the need to emphasize her gender. This resulted in her paintings being undervalued and priced lower than those created by male artists.

Women's Movements

The term "feminism" has its roots in the French word "féminisme," which emerged in the early 1900s and quickly spread across Europe and eventually to the United States. The word is a combination of "femme," meaning woman, and "isme," signifying a social movement. At its core, feminism represents a push for social change and greater equality for women. In the United States, feminism played a significant role in securing women's right to vote in 1920, following decades of activism and advocacy. During this time, women across the globe were organizing and fighting for their rights. The suffrage movement, which aimed to secure voting rights for women, was one of the most widespread and significant social movements of the era. In the United States, the National American Woman Suffrage Association was formed in 1890, and women participated in various forms of activism, such as protests and demonstrations, to draw attention to their cause. Similarly, in the United Kingdom, organizations like the Women's Social and Political Union staged protests and demonstrations to demand the right to vote. Overall, the feminist movement of the early 1900s represented a critical turning point in the fight for gender equality. Through their activism and advocacy, women were

able to secure important political and social rights, paving the way for future generations to continue the fight for greater equality and fairness.

During the same time period as the suffrage movement, women were actively involved in various other social reform efforts aimed at enhancing their status. Women from different countries were demanding equal pay for equal work, as they were being unfairly compensated in comparison to men for performing the same job. The labor movement also played a significant role in advocating for better working conditions, such as reducing work hours, better pay, and improved safety standards. Women's access to education and employment opportunities was also a primary concern as they faced significant obstacles. Women's organizations (1.1.2) and activists, driven by the belief that education and employment opportunities were crucial for achieving greater equality, tirelessly worked towards improving these areas for women. Their efforts helped pave the way for women to achieve greater equality in society.



Figure 1.1.2: Millicent Fawcett, Hyde Park, July 1913 (Public Domain)

Women's social reform movements gained momentum throughout the 1900s, as women from diverse backgrounds and countries united to demand greater rights and equality. Despite encountering significant opposition, their efforts paid off in many instances, with women securing the right to vote, equal pay for equal work, and improved access to education and employment opportunities. In the United States, the "women's movement" reached a pivotal turning point during the 1960s, expanding into the women's liberation movement. Women were expected to manage both childcare and earning a living, while men only had to focus on earning a living. The women's liberation movement demanded political and economic rights, and expanded women's equality to encompass equal pay for equal work, support with household responsibilities, and equal opportunities. Despite the second wave of feminism, women continued to be marginalized in the public arena, with only 5% of artists in the New York Whitney Museum being female.

Demanding Inclusion

Over the course of the next two decades, significant social changes occurred in relation to women's issues, resulting in increased freedom and opportunity. The Sixties were marked by the emergence of sex, drugs, rock, and roll, as well as the approval of the first oral contraceptive. The Seventies saw the rise of "women's lib," "consciousness-raising," "no-fault" divorce, and Title IX, which ensured equal funding for women's sports. The Feminist Art Movement aimed to bridge contemporary art and women, resulting in a motivated movement that transformed social attitudes and improved gender stereotypes in the arts.

Throughout the course of history, women artists have confronted substantial obstacles as a result of their lack of representation and visibility. Notwithstanding their invaluable contributions to the art world, they have been systematically underrepresented in the canon of art and exhibitions, which has impeded their recognition and visibility. Furthermore, gender-based prejudice and discrimination have restricted their opportunities for representation and visibility in museums, galleries, and art collections. Nevertheless, women artists have demonstrated incredible resilience in the face of adversity, and there are now concerted efforts underway to address and rectify these imbalances. Women's art is steadily gaining recognition, appreciation, and celebration, with their unique experiences and perspectives being incorporated into a more diverse and inclusive art canon.

Women have been instrumental in the creation of art throughout history, despite facing gender discrimination and limited opportunities. Their contributions to the art world are invaluable and deserve to be recognized and celebrated. The history of art has been shaped significantly by women, and including more female artists in art textbooks is a necessary step in addressing the historical imbalance and providing students with a comprehensive understanding of the art world. Promoting gender diversity in this way not only corrects historical imbalances but also encourages students to appreciate and value the contributions of all artists.

In the 1970s, a significant development in the fight for gender equality and women's rights took place in the form of the Women's Liberation March, which comprised a series of protests and demonstrations in the nation's capital, Washington, D.C. This movement was a critical part of the second-wave feminist movement in the United States and focused primarily on issues such as gender equality, reproductive rights, workplace discrimination, and social and cultural norms surrounding women. One of the most notable events in this movement was the Women's Strike for Equality (1.1.3), which took place on August 26, 1970. The march was organized by the National Organization for Women (NOW) and drew around 20,000 participants, including prominent feminist activists such as Betty Friedan and Gloria Steinem. The main objective of the march was to bring attention to the various inequalities faced by women and to push for legal and societal changes that would promote women's rights.

The Women's Liberation Marches in the 1970s were characterized by the demand for equal opportunities in education, employment, and politics as the fight against gender-based violence and the push for reproductive freedom. These marches were crucial in raising awareness, challenging traditional gender roles, and mobilizing support for women's rights and gender equality. The activism and advocacy generated by these marches contributed to significant legislative and social changes, such as the passage of Title IX, which prohibits sex-based discrimination in education, and the legalization of abortion with the landmark Supreme Court decision in Roe v. Wade.



Figure 1.1.3: Figure 1.1.2: "Women's Lib" March, Washington, D.C. (Public Domain)

The Women Who Defined Feminist Art

Starting in the 1970s, societal expectations placed the responsibility of raising children and working on women, while men were solely expected to provide financially. The women's liberation movement aimed to secure equal political and economic rights, including equal pay for equal work and access to household assistance and opportunities. Despite the progress made during the second wave of feminism, women remained underrepresented in public spaces, such as the Whitney Museum in New York, where only 5% of the artists were female.[5] Judy Chicago and Miriam Schapiro created the Womanhouse project at the California Institute of the Arts. The project consisted of 17 rooms of visual representations of gender-stereotyped relationships.

Female artists delved into the realm of women's spaces, employing metaphors to construct extensive installations such as *The Dinner Party* by Judy Chicago. Chicago's creation featured a large triangular table adorned with genital depictions on ceramic plates, commemorating renowned women from history. In the last 30 years, feminism has created opportunities for female artists regardless of if they are feminists or not (Freedman, 2000). The famous art historian Linda Nochlin published the influential "Why have there been no great female artists?"[6]

"The fault, dear brothers, lies not in our stars, our hormones, our menstrual cycles, or our empty internal spaces, but in our institutions and our education—education understood to include everything that happens to us from the moment we enter this world of meaningful symbols, signs, and signals. The miracle is, in fact, that given the overwhelming odds against women or blacks, so many of both have managed to achieve so much sheer excellence in hose bailiwicks of white masculine prerogative like science, politics, or the arts."[7]

The Guerrilla Girls, (1.1.4) a group of American women activists, aimed to bring attention to the dominance of white male artists in the art world. In the 1980s, they sought to elevate women artists and artists of color after a New York Museum displayed an international painting and sculpture exhibit featuring only 13 women out of 169 artists. This disparity became their rallying cry to eradicate sexism and racism in the art industry.

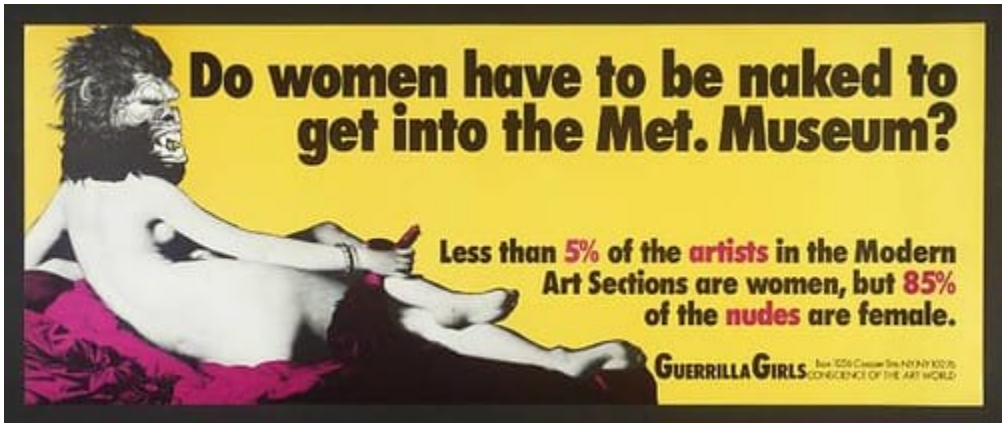


Figure 1.1.4: Do women have to be naked to get into the Met Museum? (CC BY-NC-ND 2.0)

The Glass Ceiling

During a feminist conference that took place in 1978, a woman by the name of Marilyn Loden brought forth the concept of the "Glass Ceiling". This term was used to describe the invisible obstacle that prevented women from reaching their career goals in the business world. Although the panelists had been focusing on the deficiencies of women in this regard, Loden was determined to speak out and defend women against the cultural barriers impeding their progress. Rather than accepting the self-deprecating ways in which women were often portrayed, she highlighted the importance of breaking down these barriers to allow women to achieve their full potential. "It seemed to me that there was an invisible barrier to advancement that people didn't recognize," Loden commented to The Washington Post in 2018. Loden described the barrier as the 'Glass Ceiling".[8]

For the past 45 years, the metaphor of the glass ceiling has persisted in women's careers. Despite breaking through this barrier, women still face its effects. The term was coined during the Second Wave of feminism when women started entering traditionally male-dominated industries like politics, corporations, and education. Even though many women climbed up the ladder, reaching the top still seemed impossible. Over time, the glass ceiling has taken on different names such as the 'bamboo ceiling' for Asian Americans, 'stained glass ceiling' for women in the clergy, 'celluloid ceiling' for women in Hollywood, 'marble ceiling' for women in government, and 'perspex ceiling' for women in manufacturing. In the latter part of the 20th century, women started to take on middle management positions, prompting discussions about the severity of this issue.

Feminist Pedagogy

The main theoretical framework for this textbook is Feminist Pedagogy. Feminist pedagogy is based upon the works of Feminist scholars such as Maher and Tetreault (1987) and bell hooks (1994), who support pedagogy addressing gender inequality in classrooms. bell hooks advocated for liberation in the classroom by encouraging students and teachers to transgress and look for collaboration, making education more stimulating and comforting. Feminist pedagogy, according to Maher and Tetreault (1987), is based upon an alternative instructional model informed by human experiences and knowledge construction. They demonstrated that all "human experiences are gendered...they are essentially shaped by our being either men or women and therefore subject to social prescriptions associated with either sex" [9]

Ideally, over time feminist pedagogy can work to transform and foster empowerment in women and thus eradicate oppression. As early as 1978, Maxine Greene wrote, "I am arguing for intensified awareness of women's realities, the shape of their own lived worlds. Not only might this make possible a clear perception of the arbitrariness, the absurdity (as well as the inequity) involved

in genderizing such fields as the arts...." As such, most classrooms or curricula may be inadequate for women's needs and lack guidance toward materials and approaches better suited to include and engage women. The classroom can become an active environment, providing positive feedback, shared goals, and a liberatory climate to overcome oppression. A feminist classroom also allows the integration of intensive skills to enhance students' connections to each other and the curriculum.

On January 21, 2017, (1.1.5) The Women's March organized one of American history's largest single-day protests. The day after President Donald Trump's inauguration, five million people marched across the globe, in every state and continent, launching a movement. Prompted by Trump's policy positions and rhetoric, women took to the streets to protest his misogynistic and threatening rights of women. The Women's March has continued yearly, and today, it is disregarded by the overturning of Roe vs. Wade, a statute that allows a woman to decide about abortion.



Figure 1.1.5: Women's March 2016 (CC BY-SA 2.0)

Feminist pedagogy is a philosophy of education that emerged during the second wave of feminism in the 1960s. This wave followed the first wave of feminism, which fought for suffrage. The post-World War II era saw significant changes in society, with women taking on men's jobs, including those of "Rosie the Riveter." Additionally, African Americans, who were sharecroppers in the Deep South, found employment in the North and West. However, Executive Order 9066 resulted in the internment of Japanese American citizens, which disrupted their lives and questioned their loyalty based solely on their heritage. This was a time of great social change, and feminist pedagogy emerged as a response to the need for education that reflected these changes.

In terms of women's issues, the next twenty years brought about significant social changes that aimed towards greater freedom and opportunity. The 1960s saw a cultural revolution with the rise of sex, drugs, and rock and roll, as well as the legalization of the first oral contraceptive. The 1970s brought about the women's liberation movement, consciousness-raising efforts, the advent of "no-fault" divorce, and equal funding for women's sports, known as Title IX. These changes also brought about an awareness of the limitations of traditional teaching methods, which failed to address women's educational needs. Feminist scholars like Gloria Joseph (1981) and bell hooks (1994) advocated for pedagogy that addressed gender-based inequalities, ultimately leading to the establishment of women's studies programs in universities. The goal of feminist pedagogy is to empower women and eliminate oppression over time.

Feminist pedagogy is a vision of what education can look like and how it can better serve students. "Knowledge that is relevant to the student's own life becomes readily accessible in contrast to the 'distance' created by the larger-than-the-life greatness of [mostly male] geniuses and authorities"[10] . In other words, when students—in this case, women's—experiences are absent from the classroom, they cannot as readily identify with the meaning and content of what they are supposed to learn. When students can connect their experiences to what they are learning—seeing themselves or those like them reflected in the course materials—they are more likely to develop their own "voices" and feel they belong in this world.

The use of textbooks in classrooms has long been a challenge to gender equality, and this is especially true in the realm of art history. In order to create a truly inclusive classroom environment, investment in social change is absolutely necessary. Furthermore, educators must take a hard look at the curriculum and content they are presenting to their students. It is essential for women's voices from diverse backgrounds and all walks of life to be incorporated into the classroom in order to provide

students with multiple perspectives to analyze the issues they face in their daily lives. Only by doing so can we prevent the erasure of women's contributions to the art world. By recognizing and celebrating women's achievements in the art industry, we can also help to create a more inclusive and accurate comprehension of art history. This acknowledgment will inspire and empower future generations of women artists, resulting in a diverse and vibrant artistic landscape. Ultimately, it is only by taking a proactive and intentional approach to promote gender equality in the classroom and beyond that we can hope to create a truly just and equitable society.

Teachers have the ability to make informed curriculum decisions that greatly benefit their students when they utilize a robust feminist pedagogy. This approach fosters collaboration among students, which in turn elevates their level of understanding and comprehension. The resulting collaborative learning experience, when combined with the desired learning outcomes of the curriculum, opens up new avenues for personal growth and development. By embracing feminist pedagogy, teachers are creating a dynamic and inclusive learning environment that empowers their students to achieve their full potential.

Those Are My People

Art brings people together and has been since the beginning of time. It also has allowed civilizations and cultures to showcase who they are and help them identify with each other. A student once exclaimed: "*those are my people,*" as she read through the art textbook and discovered she recognized herself and her culture in a textbook for the first time. For students from a diverse ethnic background, it is important to alter the way art history is taught and written. By prioritizing gender and cultural equity, art history can reflect a more accurate representation of the world.

This textbook on art history aims to broaden the traditional European-Western perspective by promoting inclusivity, diversity, and equity. It offers a culturally responsive overview of art that includes voices beyond the usual coverage of European art. This textbook explores the interconnections between different societies across time, centuries, and geographic regions, providing a comprehensive understanding of how female artists created art in their time period and their relationships with cultures and history.

Many individuals have a keen interest in studying the history of female artists and their evolution over time. However, historical perspectives tend to be predominantly European-centric, often disregarding the sophistication of other continents. In the past, encyclopedias were the primary source for knowledge about ancient times and far-off locations. Now, the field of art and art history and women's position in history has expanded beyond traditional drawing and painting to encompass a variety of mediums. For example, the use of ceramic wheels and kilns has been a practice for over 100,000 years, teaching us how to craft pottery. Similarly, ancient techniques like mixing pigment with water to create desired consistency are still relevant today. Modern graphic design classes demonstrate the longevity and effectiveness of marketing and propaganda tactics over thousands of years. Sculpting with different materials has helped us understand the challenges of lost cast molding techniques, particularly when working with bronze. Women throughout time worked with different medium even if their work was not documented or acknowledged.

In the present day, most textbooks on art history are not very engaging and can be confusing. A new approach was necessary to teach art history, one that would be inclusive of more women while still supporting the chronological sequence of historical learning. Such a limited perspective does not cater to the diverse student population in California. *Herstory: Women Artists in Art History* is an innovative textbook that offers a more diverse perspective on how female artists integrated into history. Each chapter is structured around a specific time period, with a section dedicated to different cultural art or movements that occurred concurrently. The book highlights the work of female artists who are often overlooked in traditional art history textbooks.

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1.2: Interconnections of History and Art

Introduction

The close relationship between history and art is a reflection of the cultural, social, political, and economic values of a particular period. Art has a unique ability to serve as a historical document, capturing and preserving the experiences and perspectives of individuals, communities, and society as a whole. The study of art in relation to historical context can provide valuable insights into the past, shedding light on the values and beliefs of a particular time and place. It is through the interconnections of history and art that we can understand the human experience and how it has evolved over time.

Throughout history, many civilizations have recorded their history through various forms of art, including paintings, sculptures, architecture, and other visual media. These artistic works serve as a testament to cultural, social, political, and economic events, reflecting the beliefs, values, and experiences of a particular society. Moreover, works of art can provide insights into the scientific and artistic advancements of historical artifacts, offering a glimpse into the innovations and discoveries of past civilizations.

By examining works of art within their historical context, we can gain a deeper understanding of past civilizations and their contributions to human history. The study of art in relation to historical context allows us to appreciate the artistic achievements of the past and to recognize the role that art has played in shaping our world. In this way, the study of history and art together can provide a rich and multifaceted understanding of the human experience throughout time.



Figure 1.2.1: Gwion Gwion (Tassel) figures wearing ornate costumes (CC BY-SA 2.0)

Prehistoric and Stone Age Art

Art played a significant role in prehistoric societies, serving as a means of recording their beliefs and experiences. Cave paintings (1.5.1), petroglyphs, and other forms of prehistoric art offer a glimpse into the lives of ancient communities. These works of art often depicted hunting scenes, animals, and religious rituals, providing valuable insights into their spiritual beliefs and way of life. Additionally, prehistoric people used art to adorn and enhance their living spaces, indicating a deep appreciation for its beauty. Through their artistic creations, prehistoric societies expressed their unique identities and passed down their cultural traditions and knowledge to future generations. Ultimately, the connection between art and prehistoric people reveals a rich cultural heritage and an appreciation of visual expression to document and preserve history.

Bronze Age Art

During the Bronze Age, art played a crucial role in people's lives by documenting their beliefs, experiences, and observations

of the world around them. The artworks produced during this period, such as sculptures, pottery, and metalwork, offer valuable insights into the cultural, social, and political values of Bronze Age civilizations. Art from this era often depicted the prosperity and power of a particular society by showcasing their technological and artistic advancements. For example, bronze sculptures and metalwork displayed impressive skill in metalworking and casting, while pottery provided a glimpse into the daily lives and subsistence patterns of the people. Moreover, Bronze Age art was used to decorate religious and civic structures, such as temples and palaces, which suggests that aesthetics and spirituality were highly valued in these societies. Overall, the relationship between art and Bronze Age civilizations highlights the significance of art in preserving cultural heritage and reflecting the beliefs, values, and experiences of the creators.

Iron Age Art

The Iron Age was a time when art held a preeminent position in the lives of people. The art from this era, which included sculptures, pottery, and metalwork, served as a vital means of documenting the beliefs, observations, and experiences of the people. These artistic creations offer invaluable insights into the cultural, social, and political values of Iron Age civilizations. The art produced during this period often reflected the prosperity and power of a society, showcasing their technological and artistic advancements. For instance, the iron sculptures and metalwork created during this period displayed a high level of skill in metalworking and casting, while pottery provided glimpses into the daily life and subsistence patterns of the people.

The creativity and skill of Iron Age artists were not confined to the production of everyday objects. Their art adorned religious and civic structures such as temples and palaces, highlighting the importance of aesthetics and spirituality in their culture. The intricate designs, patterns, and motifs found in Iron Age art reflect the beliefs and values of the people who created them. Art was often used to convey messages of power, status, and community, as well as to express religious and spiritual beliefs. The interconnection between art and Iron Age civilizations demonstrates the significance of art in preserving cultural heritage and reflecting the beliefs, values, and experiences of the people who created it. Thus, Iron Age art is not only a testimony to the creativity and ingenuity of ancient societies but also an invaluable resource for modern-day scholars seeking to understand the past.

5000 - 1000 BCE Art

Various civilizations developed unique art, architectural styles, and techniques during 5000 - 1000 BCE. Notable examples of these civilizations include:

- Mesopotamian Architecture: The Sumerians and the Babylonians built impressive cities with elaborate structures, such as ziggurat temples, palaces, and city walls. They also had a rich tradition of art that included intricate carvings, sculptures, and reliefs that adorned their temples, courts, and public spaces.
- Egyptian Architecture: The ancient Egyptians developed a distinct architectural style characterized by massive stone structures like pyramids and temples built to honor their gods and pharaohs. They also had highly stylized art used to decorate their temples, tombs, and structures. Their paintings and sculptures depicted gods, pharaohs, and everyday life.
- Indus Valley Civilization Architecture: The Indus Valley Civilization, located in present-day India and Pakistan, had a sophisticated urban culture and developed advanced brick-building techniques. They produced a rich art tradition, including seals and figurines made of stone and metal. These artifacts offer insights into their religious beliefs, social customs, and daily life. The Mohenjo Daro Dancing Girl (1.5.2) is a famous artifact from this civilization, showcasing their artistic achievements.
- Chinese Architecture: Early Chinese dynasties utilized timber and brick construction and extensively used standard features such as curved roof lines, ornate carvings, and decorative elements like dragons. They also produced a wide range of art, including pottery, bronze work, and jade carvings. Chinese art is known for its intricate designs, symbolism, and incorporation of traditional elements like dragons, phoenixes, and other mythical creatures.
- Greek Architecture: The Greeks developed a style that is widely regarded as the foundation of Western classical architecture. They used columns, pediments, and other elements that are still used in modern architecture. The Greeks are also known for their sculptures, often commissioned to commemorate significant events, celebrate their gods and heroes, or adorn their temples. Their classical style features idealized human forms and proportions.

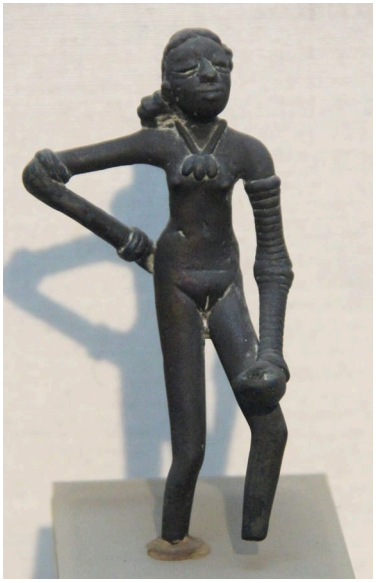


Figure 1.2.2: *The Dancing Girl* (Copyright; author via source) Creative Commons CC0 1.0 Universal Public Domain

1000 BCE - 1000 CE Art

The period from 1000 BCE to 1000 CE saw a remarkable display of artistic prowess and experimentation by artists across the globe. Their works were a reflection of the cultural, religious, and political climate that prevailed during their time. Art played a crucial role in enhancing the aesthetic appeal of the environment while also serving significant social, political, and religious purposes. Art was an intrinsic part of daily life in ancient civilizations such as Egypt and Mesopotamia. It was utilized to honor the gods, commemorate significant events, and celebrate the dead. Egyptian art was renowned for using hieroglyphics, stylized figures, and religious themes and symbols. The art of Mesopotamia, on the other hand, primarily focused on religious and political subjects, which were created in relief sculptures, clay tablets, and architectural decorations.

The Egyptian style of art was characterized by rich colors, intricate patterns, and a distinctive stylization of human and animal forms. It was heavily influenced by religious beliefs, and the depictions of gods and goddesses were a common theme in their artwork. The Mesopotamian style of art was more subdued, with a focus on the portrayal of rulers and their military conquests. The use of cuneiform script, a system of writing developed in Mesopotamia, was also prevalent in their artwork. Overall, the art of this period was a testament to the creativity and ingenuity of human beings. It continues to inspire and awe us to this day, centuries after its creation.

The Ancient Greek civilization is widely recognized for its remarkable contributions to the world of art. Greek artists were renowned for their exceptional ability to create sculptures that highlight the human form's beauty. Their craft was characterized by an emphasis on idealized proportions and realism, which resulted in visually stunning pieces. Moreover, Greek art was incredibly emotive, with many works telling stories or embodying ideals. On the other hand, Roman art drew inspiration from both Greek and Egyptian styles and was created for both public and private exhibitions. Roman artists were renowned for their grandeur, often producing impressive architectural structures alongside smaller works such as sculptures and mosaics.

During the early days of Christianity, art served as a means of depicting religious scenes and figures. The illuminating manuscripts and frescoes were the most common forms of art that were highly detailed and ornate. These works had a significant role in serving religious and educational purposes. Different cultures around the world had their unique styles and techniques, which are still admired today. For instance, the Han and Tang dynasties in China produced bronze and ceramic sculptures, silk paintings, and calligraphy that incorporated Buddhist and Taoist themes. These works were created with great attention to detail and were highly valued. In contrast, the Mayan art focused on religious and political themes and was created using sculptures, ceramics, and paintings. The artists from different regions produced exceptional works that reflected their cultural, religious, and political environment from 1000 BCE to 1000 CE. This resulted in an exceptional artistic diversity that remains unmatched. These works continue to inspire and educate contemporary artists and are an integral part of our shared cultural heritage, providing a glimpse into the rich history of humanity.

1000 CE - 1500 CE Art

During the period between 1000 CE and 1500 CE, the art world underwent a significant transformation, with artists breaking away from traditional styles and techniques and exploring new mediums. This era laid the foundation for future artistic movements and saw the emergence of various regional styles that showcased unique cultural influences. In Europe, Gothic architecture gained prominence, characterized by its pointed arches, ribbed vaults, and intricate stone carving. Gothic painting, on the other hand, was marked by the International Gothic style, which featured vivid colors and graceful figures. Gothic art was visible in various forms such as sculpture, stained glass windows, and illuminated manuscripts, with religious themes and figures commonly depicted. Aside from Gothic art, many regional styles and traditions also thrived during this time period. Northern Europe was particularly known for its masterful illuminated manuscripts, which featured intricate designs and delicate details that captured the imagination of the people of the time. Meanwhile, Spain and Portugal boasted awe-inspiring architectural structures such as the Alhambra and the Gothic cathedrals of Burgos and Toledo, showcasing the mastery of the architectural form.

The Italian Renaissance art scene experienced a significant evolution during that era. Artists demonstrated an increasing interest in classical education and the rediscovery of ancient Greek and Roman art. This renewed interest was characterized by an emphasis on realism, balance, and proportion, and was greatly influenced by celebrated artists like Leonardo da Vinci, Michelangelo, and Raphael. Meanwhile, the Islamic world experienced a remarkable flourishing of the arts with a focus on elaborately detailed geometric patterns, calligraphy, and the intricate ornamentation of religious structures. It was a time of extraordinary artistic expression and creativity in both regions, with each culture contributing unique and distinct artistic styles to the broader artistic landscape of the era. Key works from this period include the Alhambra in Spain and the Great Mosque of Cordoba.

Throughout the annals of time, many civilizations have gained notoriety for their remarkable artistic accomplishments. Among these, the Kingdom of Ife in present-day Nigeria is celebrated for its exquisite bronze sculptures, while the Kingdom of Mali is renowned for its intricate goldwork and textiles. Similarly, the Maya civilization in the Americas crafted highly stylized stone sculptures and impressive architectural feats, while the Inca Empire was famous for its remarkable metalwork and textiles. One particular example of Maya art that stands out is the Ancient Mayan Baño Fresco (1.5.3), which is a fresco painting that has been discovered in ancient Mayan sites. The Baño Fresco is a breathtakingly intricate wall painting created using the buon fresco technique, where pigments are applied to wet plaster. This particular fresco depicted various scenes from Mayan mythology, daily life, and important cultural events, providing invaluable insights into the artistic and cultural heritage of the Mayan civilization. During this time, the period of creative innovation and experimentation was rife, as artists sought to explore new styles, techniques, and mediums. The works of this era served as the foundation for future artistic movements and continue to inspire artists and art enthusiasts to this very day.



Figure 1.2.3: Ancient Mayan Baño Fresco (Attribution-NonCommercial-ShareAlike 2.0 Generic (CC BY-NC-SA 2.0)

The 15th and 16th Centuries Art

During the dawn of the 15th century, Europe emerged from an era of darkness and entered a time of exploration and discovery.

The Renaissance marked a period of renewed interest in ancient Greek and Roman culture, with a particular focus on classical ideals. This intellectual revival was characterized by a widespread interest in the arts, literature, and science. Trade between European, Asian, and North African countries had been established through various routes, including the Silk Road. Meanwhile, the Ottoman Empire was thriving, and the arts flourished within the Islamic world, with an emphasis on intricate patterns, calligraphy, and religious building decoration.

Despite the cultural richness of Africa and the Americas, they were not integrated into the historical foundations of Europe and Asia. In the early 1400s, European nations began naval explorations to find new trade routes, which led to invasions, colonization of coastal Africa, and the destruction of powerful kingdoms. Notably, the Kingdom of Benin in present-day Nigeria was renowned for its bronze sculptures and reliefs, while West African kingdoms such as Ghana, Mali, and Songhai were known for elaborate textiles and metalwork.

China maintained its independence and economic power, producing goods for European markets. In the realm of art, the Renaissance unleashed a wave of creativity that swept across Europe, with major artists commissioned to create works for the wealthy and religious. This period marked the beginning of a long-standing focus on European art as the standard.

In the Americas, the Aztecs and Mayans created highly stylized stone sculptures, masks, and impressive architecture. Indigenous peoples of North America expressed their artistic skills through pottery, textiles, and totem poles. The region of Mesoamerica was renowned for its gold artwork, a preferred medium for artistic creations that ultimately contributed to the downfall of these cultures following European invasions. Overall, the 15th and 16th century was a time of immense change and discovery, where the artistic, cultural, and economic achievements of diverse civilizations laid the foundations for the modern world.

17th Century Art

During the 17th Century, the world saw the continued evolution of various art styles. Notable among these styles were those from China and Japan, which were both heavily influenced by their respective cultures. China's Qing Dynasty, which lasted for almost 300 years, was ruled by the royal throne and had a population of about 450 million people. This dynasty was known for its well-developed art and standards, which were incorporated into everything from writing to painting and manufactured goods. The Chinese had significant trade capabilities with the Europeans, which helped to spread their art across the world. Meanwhile, Japan's Edo period was marked by the emergence of Ukiyo-e, a woodblock printing style that focused on landscapes, portraits, and genre scenes. This style was heavily influenced by Japanese culture and became incredibly popular during the Edo period.

It's worth noting that Asia was also responsible for the invention of the movable type printing press in the 9th Century, which revolutionized the printing industry. Later on, Germany developed the printing press in the 15th Century, which was another significant development in the world of printing. In Europe, the Baroque art movement emerged during the 17th Century, characterized by its exquisite style, rich colors, and dramatic contrasts of light and dark. This movement was spearheaded by key artists such as Caravaggio, Rubens, and Bernini, and it had a significant impact on the art world during this time.

In the 17th century, Europe was not yet a united continent, but rather a collection of cities and states, some of which had already become dominant and influential. The development of sailing technology, however, changed the course of history, as some of these countries were able to build powerful naval fleets that could travel across oceans. While ocean travel had been happening for thousands of years, it was only during this period that significant cross-ocean trade routes emerged, thanks to European exploration and invasions of Africa and the Americas. The art produced by each continent was unique and used local materials such as plants, clay, and gold. However, as Europeans invaded new territories, they appropriated any art containing gold, and European art standards were then imposed on the world, influencing art to this day.

Meanwhile, the Islamic world continued to produce intricate works of calligraphy, ceramics, textiles, and miniature painting under the Ottoman Empire's rule. The Americas experienced a fusion of European and indigenous art styles during Spanish colonial rule, resulting in a new Baroque art style known as "Churrigueresque." In India, the Mughal Empire produced highly decorative paintings, miniatures, and impressive architectural feats that were reflective of their rich culture and heritage. At the same time, China's Qing dynasty continued its traditional painting styles, including landscapes, portraits, and calligraphy, which were highly regarded by art connoisseurs around the world. All in all, the 17th century was an exceptional time of artistic output and diversity, with each region contributing its unique style and influences to the art of the time. It was a period of great change and transformation, where the world's cultures were brought closer together through the exchange of ideas, art, and commerce.

18th Century Art

The 18th Century was a time of significant change and development in the world of art. The influence of European settlements had

already begun to spread across the globe, leading to a diversification of artistic styles and forms. One of the most notable styles that emerged during this time was the Rococo style, which originated in Europe and was characterized by its ornate decorations, pastel colors, and curved lines. This style gained great popularity in France and central Europe and had a significant impact on the development of art during this era.

However, the impact of European influence wasn't entirely positive, particularly in the case of the slave trade and the destruction of indigenous cultures. Europeans often disregarded the art of invaded countries as "lesser" art forms, leading to the destruction of many artistic representations worldwide. Despite this, local artists in many regions developed their own unique variations of European styles based on their cultural ideas. Mexico, for example, developed a Baroque style based on the European definition while incorporating their own cultural influences. In the American colonies, portrait painting became popular and was founded on European posing methods, backgrounds, and colors. However, art in Asian countries maintained its identity during this century, as European influence had not yet been firmly established.

The Edo period in Japan saw the flourishing of Ukiyo-e, (1.5.4) a style of woodblock printing that depicted scenes from everyday life. In China, the Qing dynasty produced elaborate works of porcelain and lacquerware, while the Mughal Empire in India continued to create highly decorative and ornate art. During this time, the Maratha Empire also saw the rise of a new form of Indian painting known as Rajasthani painting. Overall, the 18th Century was a time of great artistic creativity and diversity, with each region contributing its unique styles and influences to the art of the time. While European influence had a significant impact on the world of art, local artists also found ways to incorporate their own cultural ideas and create new forms of artistic expression.



Figure 1.2.4: *Flower Study* (album leaf; ink and color on paper, 17th century, 31.1 x 34.3 cm) Public domain

19th Century Art

In the 1800s, European colonization had become firmly established, leading to a shift in the balance of power. With people migrating between continents and the emergence of the Industrial Revolution, significant social and economic changes were brought about. Romanticism developed in response to the Enlightenment and Industrial Revolution, characterized by emotional and dramatic imagery, and placing emphasis on nature, individualism, and the imagination. The Russian Empire spanned across parts of Asia and Europe, boasting a population of one-third of the world. England's navy dominated the oceans for trade, and the British Empire controlled territories worldwide, including parts of Africa, Egypt, India, Canada, and a port in China. Although America was independent, its economy relied on slavery, leading to the American Civil War. Thanks to the Industrial Revolution, new art materials and greater mobility for artists allowed them to explore new uses of light and color by venturing outside.

In the era of colonial Latin America under the Spanish regime, academies were established to promote the European art style. The United States saw the emergence of the Hudson River School, which focused on landscapes and nature, while in France, the Barbizon School gained recognition for its depictions of rural landscapes. Traditional art forms such as ukiyo-e in Japan and traditional Chinese painting continued to prosper in Asia, while in India, the British Raj witnessed the emergence of a new form of Indian painting known as the Company School. The advent of colonialism in Africa had a profound effect on European art styles, leading to the creation of a new state of African art that blended traditional techniques with Western styles and subject matter.

The 19th century was a period of remarkable artistic output and diversity, with each region contributing its own unique style and influences to the art of the time.

20th Century Art

Throughout the 20th Century, globalization emerged as the driving force behind the world's economic growth. This was achieved through the use of capital accumulation and industrial technologies, which connected nations and facilitated the growth of some countries while others declined. Economic powerhouses such as a few European nations, Japan, and the United States rose to prominence, and scientific and technological advancements became essential for global competition. However, this Century was also marked by two world wars, a great depression, and the redistribution of global power, leading to the Cold War and the rise of Communism. The art scene also underwent significant changes, with modern art moving away from recognizable elements of people or landscapes towards abstraction and fragmented images based on color, line, and dimension. By the 21st Century, globalization had created a truly global world based on communication, transportation, and supply chain integration. Climate change also played a significant role in altering the global environment, while technology and miniaturization transformed our daily lives. Art also became a global phenomenon, with techniques, methods, and materials being used worldwide. Moreover, female artists and artists of color gained more acceptance and integration into the art world. Each chapter's introduction provides more details on the history and integration of art during different historical periods.

New Millennium Art

The 21st century has witnessed the continuation and evolution of several 20th century art movements and the emergence of new styles and mediums. Postmodernism, a cultural movement that surfaced in the late 20th century, emphasizes the fragmentation and diversity of reality and rejects grand theories and ideologies. Digital Art is an inclusive term for various forms of art created using digital technology, such as computer graphics, video art, and interactive installations. Street Art is a type of public, unauthorized, or guerrilla art frequently executed in public spaces, such as walls, bridges, and other urban surfaces. Installation Art, on the other hand, is a contemporary art form that encompasses various mediums, including video, sound, and sculpture, designed to transform the physical space in which it is exhibited. Conceptual art is a movement that prioritizes the idea or concept behind the work over its aesthetic or material form. New realism is a 21st century revival of figurative art characterized by a return to realism in a non-abstract or non-expressionistic way. These and other art movements and trends in the 21st century reflect the continuous evolution of art as a form of creative expression and social commentary.

As human beings, we all experience a wide range of emotions, challenges, and triumphs throughout our lives. Thankfully, artists throughout history have used their creativity to capture and express these experiences in a way that resonates deeply with us. Whether it's through ancient cave paintings, classical sculptures, or modern pieces, these works of art offer a unique window into the complexities and diversity of our existence. By allowing us to see ourselves and our fellow humans (1.5.5) in these expressions, we're able to cultivate greater empathy and understanding for one another. It's truly amazing how these powerful works of art can ignite discussions, challenge our perspectives, and inspire change. We are so fortunate to have such a wonderful medium for celebrating, critiquing, and understanding humanity in all its complexity.

The interconnections of history and art are seen through human activities, discoveries, conflicts, and freedoms. Civilizations record their history through art as art delineates cultural achievements bringing permanence and life to history. Simple, local materials through complex manufactured supplies provide the mechanisms for artists to create. Using art to record civilizations' historical activities also displays the culture's values, restrictions, and freedoms. The interactions between localized countries expanded into the twenty-first Century. These interactions defined history, and art became the historical record.



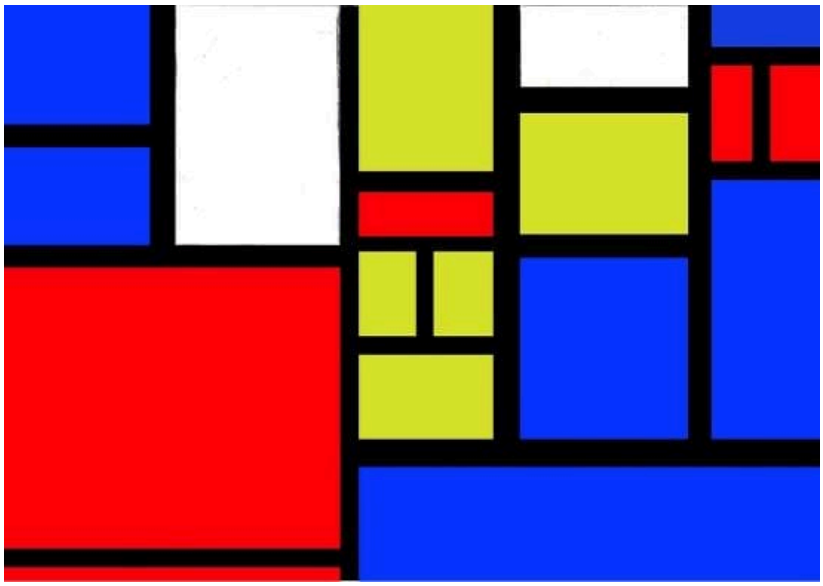
Figure 1.2.5: Hu.man.city (2022, compilation of digital images) Courtesy of the Artist

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1.3: What Are the Elements of Art and the Principles of Art?

The visual art terms separate into the elements and principles of art. The elements of art are color, form, line, shape, space, and texture. The principles of art are scale, proportion, unity, variety, rhythm, mass, shape, space, balance, volume, perspective, and depth. In addition to the elements and principles of design, art materials include paint, clay, bronze, pastels, chalk, charcoal, ink, lightening, as some examples. This comprehensive list is for reference and explained in all the chapters. Understanding the art methods will help define and determine how the culture created art and for what use.

Over the years, art methods have changed; for example, the acrylic paint used today is different from the cave art earth-based paint used 30,000 years ago. People have evolved, discovering new products and procedures for extracting minerals from the earth to produce art products. From the stone age, the bronze, iron age, to the technology age, humans have always sought out new and better inventions. However, access to materials is the most significant advantage for change in civilizations. Almost every civilization had access to clay and was able to manufacture vessels. However, if specific raw materials were only available in one area, the people might trade with others who wanted that resource. For example, on the ancient trade routes, China produced and processed the raw silk into stunning cloth, highly sought out by the Venetians in Italy to make clothing.



1.24 Mondrian composition

The art methods are considered the building blocks for any category of art. When an artist trains in the elements of art, they learn to overlap the elements to create visual components in their art. Methods can be used in isolation or combined into one piece of art (1.24), a combination of line and color. Every piece of art has to contain at least one element of art, and most art pieces have at least two or more.

Elements of Art

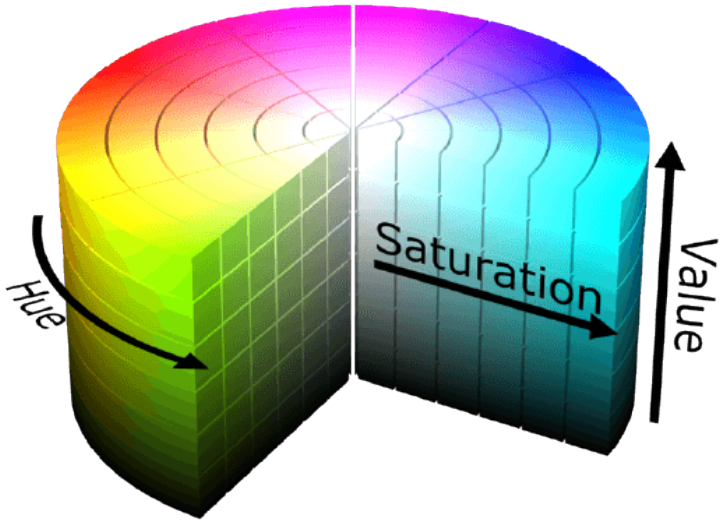
Color: Color is the visual perception seen by the human eye. The modern color wheel is designed to explain how color is arraigned and how colors interact with each other. In the center of the color wheel, are the three primary colors: red, yellow, and blue. The second circle is the secondary colors, which are the two primary colors mixed. Red and blue mixed together form purple, red, and yellow, form orange, and blue and yellow, create green. The outer circle is the tertiary color, the mixture of a primary color with an adjacent secondary color.



1.25 Color Wheel

Color contains characteristics, including hue, value, and saturation. Primary hues are also the primary colors: red, yellow, and blue. When two primary hues are mixed, they produce secondary hues, which are also the secondary colors: orange, violet, and green. When two colors are combined, they create secondary hues, creating additional secondary hues such as yellow-orange, red-violet, blue-green, blue-violet, yellow-green, and red-orange.

Value: refers to how adding black or white to color changes the shade of the original color, for example, in (1.26). The addition of black or white to one color creates a darker or lighter color giving artists gradations of one color for shading or highlighting in a painting.



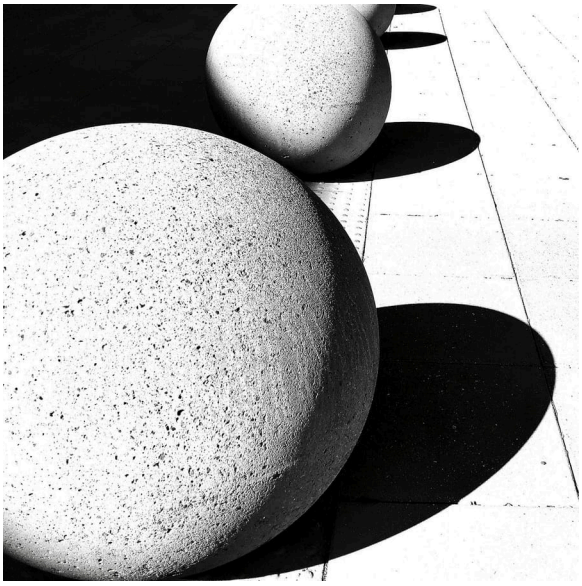
1.26 Hue, saturation, and value

Saturation: the intensity of color, and when the color is fully saturated, the color is the purest form or most authentic version. The primary colors are the three fully saturated colors as they are in the purest form. As the saturation decreases, the color begins to look washed out when white or black is added. When a color is bright, it is considered at its highest intensity.



1.27 Saturation

Form: Form gives shape to a piece of art, whether it is the constraints of a line in a painting or the edge of the sculpture. The shape can be two-dimensional, three-dimensional restricted to height and weight, or it can be free-flowing. The form also is the expression of all the formal elements of art in a piece of work.



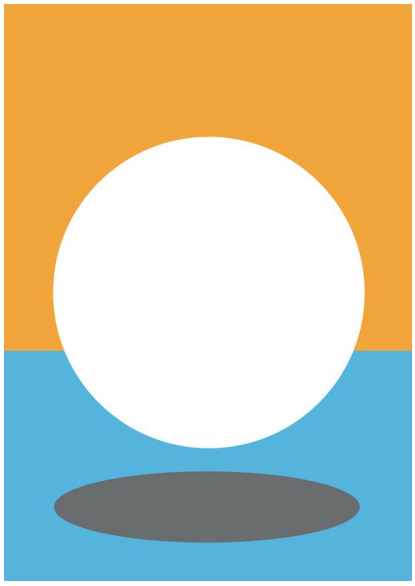
1.28 Form

Line: A line is a path that can be traced by a point as it moves through space. A line in art is primarily a dot or series of dots. The dots form a line, which can vary in thickness, color, and shape. A line is two-dimensional unless the artist gives it volume or mass. If an artist uses multiple lines, it develops into a drawing more recognizable than a line creating a form resembling the outside of its shape. Lines can also be implied as in an action of the hand pointing up, the viewer's eyes continue upwards without even a real line.



1.29 Line

Shape: The shape of the artwork can have many meanings. The shape is defined as having some sort of outline or boundary, whether the shape is two or three dimensional. The shape can be geometric (known shape) or organic (free form shape). Space and shape go together in most artworks.



1.30 Shape

Space: Space is the area around the focal point of the art piece and might be positive or negative, shallow or deep, open, or closed. Space is the area around the art form; in the case of a building, it is the area behind, over, inside, or next to the structure. The space around a structure or other artwork gives the object its shape. The children are spread across the picture, creating space between each of them, the figures become unique.



1.31 Space

Texture: Texture can be rough or smooth to the touch, imitating a particular feel or sensation. The texture is also how your eye perceives a surface, whether it is flat with little texture or displays variations on the surface, imitating rock, wood, stone, fabric. Artists added texture to buildings, landscapes, and portraits with excellent brushwork and layers of paint, giving the illusion of reality.



1.32 Texture

Principles of Art

Balance: The balance in a piece of art refers to the distribution of weight or the apparent weight of the piece. Arches are built for structural design and to hold the roof in place, allowing for passage of people below the arch and creating balance visually and structurally. It may be the illusion of art that can create balance.



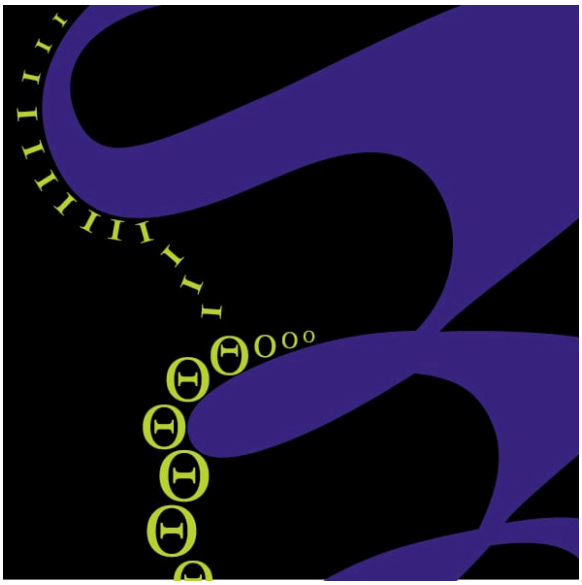
1.33 Balance

Contrast: Contrast is defined as the difference in colors to create a piece of visual art. For instance, black and white is a known stark contrast and brings vitality to a piece of art, or it can ruin the art with too much contrast. Contrast can also be subtle when using monochromatic colors, giving variety and unity the final piece of art.



1.34 Contrast

Emphasis: Emphasis can be color, unity, balance, or any other principle or element of art used to create a focal point. Artists will use emphasis like placing a string of gold in a field of dark purple. The color contrast between the gold and dark purple causes the gold lettering to pop out, becoming the focal point.



1.35 Emphasis

Rhythm/Movement: Rhythm in a piece of art denotes a type of repetition used to either demonstrate movement or expanse. For instance, in a painting of waves crashing, a viewer will automatically see the movement as the wave finishes. The use of bold and directional brushwork will also provide movement in a painting.



1.36 Rhythm/Movement

Proportion/Scale: Proportion is the relationship between items in a painting, for example, between the sky and mountains. If the sky is more than two-thirds of the painting, it looks out of proportion. The scale in art is similar to proportion, and if something is not to scale, it can look odd. If there is a person in the picture and their hands are too large for their body, then it will look out of scale. Artists can also use scale and proportion to exaggerate people or landscapes to their advantage.



1.37 Proportion and Scale

Unity and variety: In art, unity conveys a sense of completeness, pleasure when viewing the art, and cohesiveness to the art, and how the patterns work together brings unity to the picture or object. As the opposite of unity, variety should provoke changes and awareness in the art piece. Colors can provide unity when they are in the same color groups, and a splash of red can provide variety.



1.38 Unity and Variety

Pattern: Pattern is the way something is organized and repeated in its shape or form and can flow without much structure in some random repetition. Patterns might branch out similar to flowers on a plant or form spirals and circles as a group of soap bubbles or seem irregular in the cracked, dry mud. All works of art have some sort of pattern even though it may be hard to discern; the pattern will form by the colors, the illustrations, the shape, or numerous other art methods.



1.39 Pattern

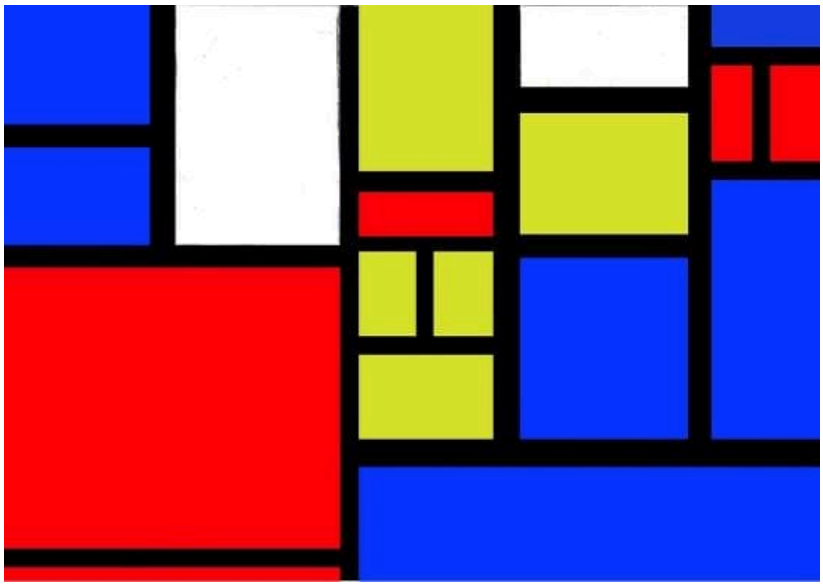
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1.4: 1. 3- What Are the Elements of Art and the Principles of Art?

The visual art terms separate into the elements and principles of art. The elements of art are color, form, line, shape, space, and texture. The principles of art are scale, proportion, unity, variety, rhythm, mass, shape, space, balance, volume, perspective, and depth. In addition to the elements and principles of design, art materials include paint, clay, bronze, pastels, chalk, charcoal, ink, lightening, as some examples. This comprehensive list is for reference and explained in all the chapters. Understanding the art methods will help define and determine how the culture created the art and for what use.

Over the years, art methods have changed; for example, the acrylic paint used today is different from the cave art earth-based paint used 30,000 years ago. People have evolved, discovering new products and procedures for extracting minerals from the earth to produce art products. From the stone age, the bronze, iron age, to the technology age, humans have always sought out new and better inventions. However, access to materials is the most significant advantage for change in civilizations. Almost every civilization had access to clay and was able to manufacture vessels. However, if specific raw materials were only available in one area, the people might trade with others who wanted that resource. For example, on the ancient trade routes, China produced and processed the raw silk into stunning cloth, highly sought out by the Venetians in Italy to make clothing.



1.24 Mondrian composition

The art methods are considered the building blocks for any category of art. When an artist trains in the elements of art, they learn to overlap the elements to create visual components in their art. Methods can be used in isolation or combined into one piece of art (1.24), a combination of line and color. Every piece of art has to contain at least one element of art, and most art pieces have at least two or more.

Elements of Art

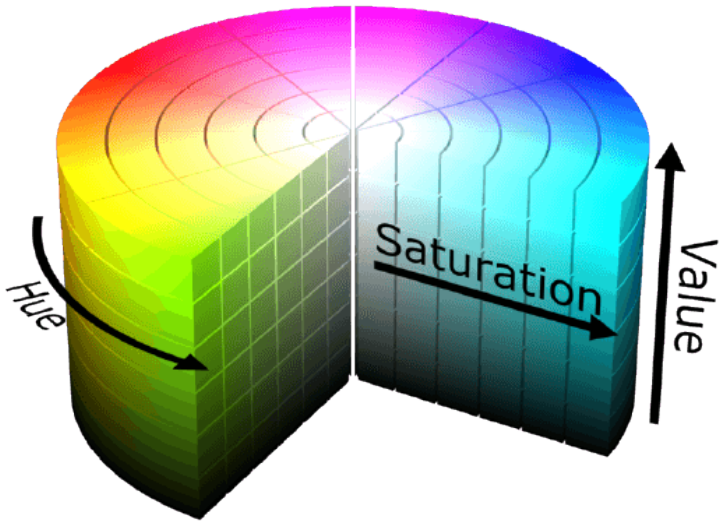
Color: Color is the visual perception seen by the human eye. The modern color wheel is designed to explain how color is arraigned and how colors interact with each other. In the center of the color wheel, are the three primary colors: red, yellow, and blue. The second circle is the secondary colors, which are the two primary colors mixed. Red and blue mixed together form purple, red, and yellow, form orange, and blue and yellow, create green. The outer circle is the tertiary colors, the mixture of a primary color with an adjacent secondary color.



1.25 Color Wheel

Color contains characteristics, including hue, value, and saturation. Primary hues are also the primary colors: red, yellow, and blue. When two primary hues are mixed, they produce secondary hues, which are also the secondary colors: orange, violet, and green. When two colors are combined, they create secondary hues, creating additional secondary hues such as yellow-orange, red-violet, blue-green, blue-violet, yellow-green, and red-orange.

Value: refers to how adding black or white to color changes the shade of the original color, for example, in (1.26). The addition of black or white to one color creates a darker or lighter color giving artists gradations of one color for shading or highlighting in a painting.



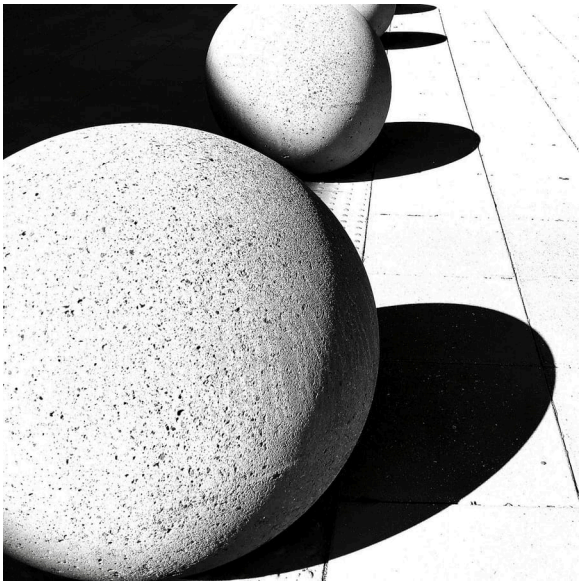
1.26 Hue, saturation, and value

Saturation: the intensity of color, and when the color is fully saturated, the color is the purest form or most authentic version. The primary colors are the three fully saturated colors as they are in the purest form. As the saturation decreases, the color begins to look washed out when white or black is added. When a color is bright, it is considered at its highest intensity.



1.27 Saturation

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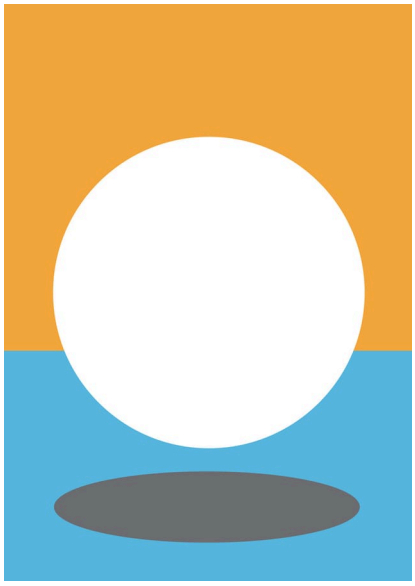
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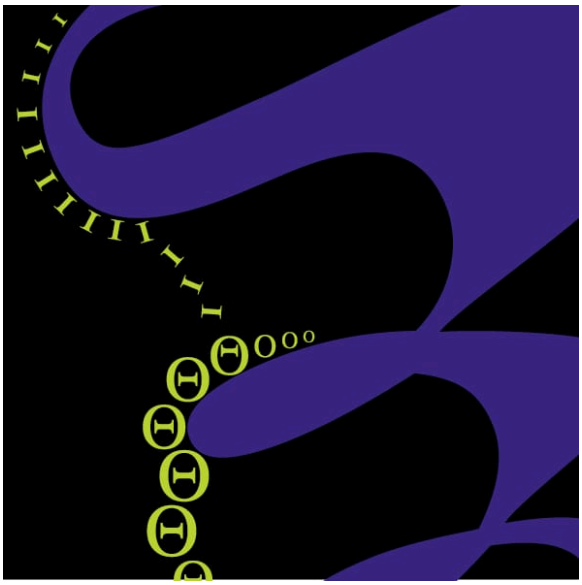
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1.39 Pattern

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1.5: 1. 4- Art Materials and Methods

Art Materials and Methods

Art materials and methods are anything an artist uses to create art in any combination. Materials and methods also can be defined as the process of manufacturing or fabrication of a piece of art such as bronze that need to be melted and poured into a mold to be a finished piece of art. The stone must be quarried, transported, and carved before it can be considered a piece of art. Cotton will be picked, cleaned, wound into thread, dyed, and woven into the fabric before a quilter creates a quilt. Mined minerals are ground, mixed, and put into tubes before an artist creates a painting. Art materials are the tools of an artist. This list is by no means complete; however, it does cover most of the art in this textbook.

Aquatint: Aquatint is used in intaglio printmaking to create marks on the metal plate. The plate and paper press together to create a transfer of ink to paper. An artist uses mordant to etch a plate design, and then rosin is used to create a tonal effect. The tonal variation on the plate is the desired outcome.

Atmospheric perspective: The effect of perspective and distance occurs when the mountains in the background are painted a lighter and grayer color than the mountains in the foreground, a common technique by landscape painters.

Bas-relief: A French word meaning to carve in "low relief" in stone, wood, or rock, which gives the carving a three-dimensional look. The word relief is derived from a Latin verb "relevo" meaning to raise. A sculpture looks like it emerges above the background. However, the artist cuts away the background, adding different degrees of depth to determine how far the sculpted section stands out from the background.

Brick: Brick originated in Mesopotamia around 7500 BCE and is still used today in many shapes, made by mixing earth and water. In other civilizations, bricks were made from mud, loam, sand, and water and were sun-dried to harden.

Brush and ink: Brushes were made from many materials including bamboo, wood, bone, feathers with metal tips to control the flow of ink. Iron gall ink is purple-black and made from tannic acids and iron salts from various vegetables. Dip pens were used to transport the ink from the bottle to the paper for drawing.

Camera: The camera is a visual contraption to record images. The word camera comes from the Latin word 'camera obscura,' which means 'dark chamber.'

Carving: Carvers use a tool to shape material by cutting or scraping sections away from the original form making sculptures of wood, stone, clay, bone, ivory, or any suitable material. Several types of tools are used to carve, and different civilizations developed different tools depending on what natural resources are available.

Chalk: Chalk is very similar to pastels, but instead of grinding the rock into a fine powder, the chalk is in its natural state. Chalk is limestone made about 100 million years ago when it was initially under the sea. Today, chalk is mined from the earth, and the chalk is compacted into cylinder shapes familiar in classrooms today.

Charcoal: Charcoal is a common element throughout human life. Charcoal is the byproduct of burning wood.

Chiaroscuro: Chiaroscuro is the Italian word for "light-dark" and is the use of sharp contrasts between dark and light. The bold contrasts produced a dramatic composition and were used extensively by the Renaissance and Baroque artists. Dark colors made their paintings come to life, and the colors made shadows giving depth to the paintings. Dark colors made their paintings come to life, and the colors made shadows giving depth to the paintings. The deep colors contained more than just black, and the artists combined other colors with black depending on the desired outcomes.

Clay: Over millions of years, the earth's crust has been melted, moved, squeezed, cracked, pounded by weather to create a layer of topsoil with various deposits of rock, and clay. The rivers near the first civilizations cut through the topsoil, exposing the layers of clay and providing easy access to the raw product. The fine particles of silt in the clay give the material its plasticity, and when water is added, it is a cohesive product. Silt consists of feldspar (the most abundant mineral on earth), silica, and alkalis like iron which give clay its reddish-brown color.

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Collage: From the French word coller "to glue," collage is an art technique of assembling different pieces of art into one cohesive art piece. The most common pieces are newspapers, magazines, paint, photographs, and found objects which are glued down to a piece of paper or canvas. Collage was invented right after the invention of paper in China around 300 BCE.

Composition: In the visual arts, composition refers to the placement of visual elements in a painting or work of art. It also denotes the organization of people, vignettes, and lighting. The composition is essential whether the artist is arranging people, fruit, or the view of a landscape.

Concrete: The use of lightweight concrete has been used for centuries in construction; however, in the last 100 years, it has become more reliable and predictable. Concrete is a mixture of lightweight coarse aggregate with fine aggregates like shale, clay, or slate. The advantages of the newer lightweight concrete include the reduction of load for faster building rates, longer-lasting, and is an excellent thermal protector compared to brick.

Cotton: has been around since 4500 BCE and is used for clothing or weaving. The cotton plant provides a cellulose thread washed and dyed to weave into cotton material. It does not stretch, making it a very durable fabric for clothes.

Drawing: Drawing is the foundation of all art. Drawing is intuitive and part of the function of our brains used to apply marks to a surface. Most people have drawn sometime in their lives, whether in school or at home. Drawing is a simple exercise to convey a thought or share an experience with another person. Drawing can also be challenging and complex, and only with time and practice could one get better.

En Plein Air: A French expression for artists painting out in the open air, also called Peinture Sur le motif, 'painting what the eyes see.'

Foreshortening: The use of foreshortening is a technique to create perspective by exaggerating the part of an object closer to the viewer.

Frescos: Fresco painting is an ancient painting technique created by troweling wet lime plaster on a wall or ceiling. When the plaster dries, the painting becomes permanent and will last until the plaster is damaged. The plaster is painted with a scene after it dries.

Function: When creating architectural drawings, a basic rule of design states form follows function. A visual principle for architecture designates the shape of the building or structure should be principally based upon its planned purpose. To create houses, villages, or the city layout, builders relied on lines, whether straight, angled, curved, or connected, and those planning the city generally used a grid system layout when planning settlements. Architects formulate ideas and define the concepts of the new buildings rendering the multiple layers of a building in three-dimensional concepts scratched in the dirt, written on paper, or today with a computer.

Gesso: Traditionally, gesso was made from a base of white pigment and the addition of chalk and a binder. The gesso was used to prepare the base on wood panels or canvas before the artist applied paint. Modern gesso uses acrylic polymers and latex along with pigments, giving the gesso more flexibility when it is applied.

Glass: Silica is the most common component in glass, an amorphous solid material, also known as sand, and when heated is transparent even with the addition of color. Glass can be floated in a flat frame to make a sheet of glass or blown. Glass blowing has been around for 3,000 years and is the art method of melting glass on the end of a long metal tube and blowing through the tube, causing the glass to expand.

Harmony: Scale is the relationship between the piece of art and its occurrence in the space. It can be significantly larger than life or smaller than life. Proportion is the relative size of the art and the harmony found in the piece.

Jade: The mineral jade is a metamorphic rock made up of different silicates, either nephrite made from a silicate combination of magnesium and calcium or jadeite, also a silicate made from sodium and aluminum.

Linear perspective: A set of parallel lines that recede into the horizon appearing to move closer and closer until they touch. Linear perspective can produce an illusion of three-dimensional space on a piece of paper or painting.

Linen: is made from flax plant fibers and is known around the world for its absorbency and ability to stay cooler in hot weather. It is also the oldest cultivated plant in the world. The durable flax fibers are woven into the most supple, fine, and highly sought-after material ever manufactured.

Lithography: A Greek word meaning "stone" and "writing." Lithography is a print of text or pictures from an etched stone or metal plate and is based on the principle that oil and water do not mix. Using a grease pen, the artist draws directly on the stone, adding acid to etch the unprotected parts of the design into the stone. Mixed ink is spread on the damp stone, and the water is attracted to the non-etched part of the stone, the ink is attracted to the etched portion. The stone and paper are pressed together, and the image is transferred to the paper.

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Marble: Marble is formed when limestone is changed by heat and pressure and recrystallizes into a light-colored rock, frequently white. Marble usually is dolomite or calcite in origin and is a combination of recrystallized carbonate elements through heat, compression, or pressure to transform from one type of rock into harder rock. Impurities in the limestone cause the colorful markings. Marble is found in extensive deposits, generally hundreds of feet deep across a mountain. People have mined marble for hundreds of years in mines or open quarries and used the marble in buildings and sculptures.

Marble process: Marble is a metamorphic rock that used to be limestone. The marble usually is dolomite or calcite in origin and is a combination of recrystallized carbonate elements through heat, compression, or pressure to transform from one type of rock into harder rock. Marble was soft enough to carve and a favorite material for sculptors. Marble is mined from quarries and used to create statues with a hammer and chisel to remove unwanted material to expose the figure as it emerges from the marble.

Mass: The mass is the three-dimensional volume of a piece of artwork. It is the volume and density, which give the art a perceived weight. One principle of architecture and a requirement for builders is the concept of the resistance of gravity and how to use natural materials in any culture to construct a building. Isaac Newton showed how gravity works as a force, and Albert Einstein theorized gravity is a curvature of space-time; however, the ancient civilizations did not have that information.

Metal casting process: The most common form of casting metal is the lost wax process and dates back to 4000 BCE. The casting of a bronze statue can be a complicated process; however, many sculptures can be made from one mold. Bronze is perhaps the most popular metal for casting sculpture. Typically, bronze is 10% tin, and 90% copper heated, mixed, and poured into molds. The early civilizations discovered bronze tools and weapons were more effective than Stone Age tools, leading to inventions advancing civilizations.

Modeling process: Modeling clay is any of a group of malleable substances such as plastic or clay, to build a sculpture. Modeling is an additive method as opposed to carving, and the artist adds material to the sculpture.

Mosaic: Mosaics are crafted by creating images using small pieces of colored tile, stone, or glass. The mosaics are used on walls, ceilings, and even floors as they are durable, lasting for centuries. Artists create mosaics by gluing small pieces of glass or stone to a wall and when it dries in place, spreading grout over the top, sealing the mosaics in place.

Paint: Paint is a combination of a binder and color, mixed to form a liquid drying as a solid. Various types of paint were invented throughout the centuries, including oil, acrylic, and watercolor, in addition to the traditional paints of early civilizations. Paint can also be contained in pressurized cans, released when the valve is pushed down, releasing a fine mist of paint.

Paper: Paper was invented in ancient China but did not become popular in Europe until the 14th century. Paper made from linen rags left to rot in large vats of water. They stamped until the linen became pulp, poured into molds, and left to dry. The results were large pieces of paper suitable to use in the newly invented printing press. Paper was also inexpensive to produce and was a way to create information for more people than the expensive vellum.

Pastels: A pastel is a finely ground powdered pigment mixed with some type of binder. Modern pastels invented in the 17th century were manufactured by machines yielding a standard product.

Perspective and Depth: An artist who paints landscapes on a two-dimensional piece of wood or panel uses the illusion of depth, a three-dimensional feeling, and the sense of reality, bringing the viewer into the scene.

Photography: Photography is the art of capturing a picture and producing a photograph from the picture. Photography captures light in a moment of time, recording the lights produced by an image on a highly sensitive material. Photographic plates were used to capture images before film was invented. The glass had an emulsion of sensitive silver salts in a thin layer. When the light hit the plate, it captured the image on the glass. Used widely for professionals seeking details, plates did not distort the image as the film could.

Photomontage: A photomontage is a group of photos made by cutting up photos and gluing them to a piece of paper, or the montage can be made in a digital photo program, like Adobe Photoshop. The montage can look like a realistic, seamless photo or be an abstract composition.

Pointillism: Pointillism is a form of painting using tiny dots instead of brush strokes. Pointillism is applied in small dots of pure color by juxtaposing complementary colors directly on the canvas, combining through the eye of the viewer to form an image.

Silk: is a fiber from the cocoon of a silkworm, which is on a diet of mulberry leaves and then spins a cocoon. The cocoon is washed in hot water, which kills the silkworm leaving a thin prism-like structure called silk thread. Rewashed and spun into silk thread and dyed thousands of colors. The thread ships on the Silk Road around Asia and Europe.

Silk Screening: Silk screening is a process of printing using a silk mesh in a wooden frame to transfer an image onto another surface, like a tee-shirt.

Sketching: Sketching is a freehand drawing representing what the artist is seeing, but not necessarily the finished work.

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Stone: Stones are solid pieces of different types of solid mineral matter used for building structures. Stones are readily found throughout the planet, and many civilizations still use stone for construction. Limestone is a sedimentary rock primarily composed of calcite and aragonite and usually has skeletal pieces of marine organisms. Buildings were designed and engineered to accommodate corners, supports, open spaces, columns, roofs, height, width, all dependent on the variety of stones available. Quarry marks in surviving structures reveal how most people used wooden wedges soaked in water to split the stone on its natural fault lines. Stone lasts a long time, and some of the only surviving parts of civilization are the stone sculptures.

Terracotta: Terracotta means "baked earth" in Italian and is used to describe any type of earthenware that is clay-based.

Vellum: Vellum comes from the Latin word "vitulinum," meaning "made from the calf." They used calfskin vellum to produce books or scrolls. Vellum is smooth, durable, and usually white in color, an excellent medium to write on.

Volume: The volume of artwork can also have many meanings, especially if you are comparing a 2-dimensional painting to a 3-dimensional vessel. Volume usually applies to 3-dimensional work and denotes the amount of space it contains. A vessel will usually have the same volume for a vessel of like kind and size and may occupy the same amount of shelf space yet can still have space around it.

Weaving: Weaving is the art of textile production when two yarns are woven at a right angle to each other, producing some type of fabric or cloth. The warp is the yarn attached to the loom, and the weft is the yarn woven through the alternating warp yarns to create a pattern.

Welding: Welding is a sculptural fabrication process joining metal materials with solder and heat. Different sources of fuel can be used for welding, including gas, electricity, and laser. Forge welding has been used for thousands of years by blacksmiths to join iron and steel pieces together.

Wool: is a fiber from shearing sheep, llamas, or yak and woven into clothing that retains its warmth even when wet. The coats of the animals are sheared off, washed, and spun into yarn, which is one of the warmest fabrics even when wet. The wool is dyed and usually woven on large looms.

3-d drawings: Three-dimensional drawings usually represent a building, shape, or object that has more than one dimension

Art appreciation is a journey about learning, the discovery of cultures, and their art, which has survived after they have abandoned long-ago settlements. Art is a form of creative human expression, lasting longer than cultures, buildings, government, or religion and providing a window into the past. Art is a tangible element of a bygone culture we can hold today, even though it is 30,000 years old, a small remnant of past life.

We study art to learn how to be responsible for human cultural art and to accept the diversity of people and their lifestyles. Looking at the past, we can see the influence of civilizations and time on culture and art today. For example, silk was produced and woven in China, but how long did it take to spread across Asia and into Europe? The Silk Road was a commercial enterprise supporting the transportation and selling of art for thousands of miles. Today, the internet is our influence, and we have access to millions of products on our computers. Research is faster and travels in light seconds, letting us see the rest of the world and their art, providing a way to learn and appreciate art and not just pass by with a preconceived judgment. When you understand the culture, you can understand the art, it applies to cave art, and it still pertains today in our technological culture.

JUST LOOK!

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2: ANCIENT ART (45,000 BCE - 499 CE)

2.1: The Development of Art (45,000 BCE - 500 CE)
2.2: Women Artists in Early Art (45,000 BCE – 5000 CE)
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2.1: The Development of Art (45,000 BCE - 500 CE)

Introduction

Throughout the early stages of human civilization, significant artistic advancement was observed across various cultures and regions worldwide. From prehistoric cave paintings to the magnificent architecture of the great empires in Asia, Europe, and the Americas, ancient art serves as a reflection of our ancestors' beliefs, values, and culture. The intricate details and symbolism found within these forms of art provide a unique insight into the cultural practices of our forefathers, allowing us to better understand the historical context surrounding their lives and the world they lived in.

In 2014, researchers announced the discovery of shell engravings at Trinil, a site in Java, Indonesia, linked to Homo erectus. The engravings were found on freshwater shells, including Pseudodon and freshwater mussels, and consisted of zig-zag patterns (2.1.1) and lines etched into the surfaces. The researchers used several dating methods to determine that the shells were between 430,000 and 540,000 years old. Engraved shells created by Homo Erectus dating as far back as 500,000 years ago have been found, although experts disagree on whether these engravings can be appropriately classified as 'art.'[1] The discovery of these engravings provides evidence that Homo erectus had the cognitive ability to produce abstract patterns. It suggests that early humans may have had a capacity for symbolic thinking much earlier than previously thought. The question is whether this shell with geometric carving can be considered art. It would make this shell the oldest artistic expression in the hominid's world. Some researchers see it more as a design; however, it would be a stretch to call it art. The design was purposeful and deliberate; therefore, it should be considered art, however rudimentary.



Figure 2.1.1: Pseudodon shell, ca. 500,000 BCE (CC BY-SA 3.0)

The early development of art is a fascinating subject that takes us back hundreds of thousands of years to a time when humans were beginning to evolve into the beings we are today. It is believed that the earliest form of art dates to around 45,000 years ago, when humans began to create cave paintings in Europe. One of the earliest and most enduring forms of ancient art is cave painting which can be found from Europe to Africa to Asia. One of the most famous examples of this art is the Lascaux cave paintings in southwestern France. These paintings date back over 17,000 years and depict a range of animals, including horses, bulls, and deer. The cave paintings of Altamira in Spain, which are slightly older, are also incredibly well-preserved and provide us with a glimpse into the lives and beliefs of our prehistoric ancestors. They were made by early humans who used charcoal, ochre, and other natural materials to create images of animals, people, and abstract shapes on the cave walls. These paintings provide a window into the early development of human art and creativity.

Cave Art

One of the most striking things about these cave paintings is their realism. The animals are depicted in great detail, with their muscles, fur, and movements captured with remarkable accuracy. This suggests that the early humans who created these paintings had a keen eye for observation and could represent the world around them accurately and aesthetically pleasingly. Another exciting aspect of these cave paintings is their use of color. The early humans who created these paintings (2.1.3) used various colors to create their images, including red, black, yellow, and white. These colors were made from natural materials such

as clay, ochre, and charcoal and were applied using brushes made from animal hair or plant fibers.



Figure 2.1.2: *De la Cueva de las Manos, Argentina* (Creative Commons Attribution-Share Alike 3.0 Unported)

The cave paintings are a fascinating subject matter, depicting animals like bison, horses, and deer, which were crucial food sources for early humans. Additionally, some paintings showcase abstract shapes and patterns that may have had spiritual or symbolic meanings. One theory suggests that these paintings were used in spiritual ceremonies, with early humans believing that by representing the animals they hunted, they could gain control over them or access their spiritual power. This theory is supported by the fact that many paintings are situated deep within the caves, indicating that they were created for private rituals rather than public display.

The creation of these cave paintings was a significant development in human history. It shows that early humans were focused on survival and wanted to express themselves creatively and create beautiful and meaningful art. It also suggests that early humans had a rich cultural and spiritual life that was not just about practical concerns but also about more abstract ideas and concepts.

Why Was Art Developed?

The early development of art 45,000 years ago is an important moment in human history. It shows us that creativity and artistic expression have been crucial to human culture for tens of thousands of years. The cave paintings created by early humans are a testament to their artistic skill, keen observation of the world around them, and desire to create something beautiful and meaningful. They remind us that art is not just a luxury but a fundamental part of what it means to be human. Early humans were no exception to this, and they created art for various reasons. Art, in its various forms, has played an essential role in human society from the earliest times to the present day.

In the early days of human existence, art served as a powerful tool for communication. Our ancestors utilized artistic expression to convey important messages, thoughts, emotions, and beliefs to their communities. One of the most notable forms of early art was cave paintings, which depicted animals, hunting scenes, and various rituals. It is believed that these paintings were used to communicate important information such as hunting strategies, prey location, and the significance of traditions to the community. Through art, early humans were able to express themselves in a way that was both meaningful and effective, allowing them to share their values and ideas with others. Today, we continue to appreciate the value of art as a means of communication and self-expression.

Early humans had various reasons for creating art, including spiritual or religious purposes. Many ancient artifacts and cave paintings discovered have religious significance, honoring gods, ancestors, or other spiritual entities. These art forms may have been used to invoke the power of these entities or as part of rituals and ceremonies. Additionally, early humans created art for aesthetic reasons, appreciating the beauty of the natural world and expressing it through their art. Some of the earliest art forms, such as figurines and sculptures, were created for their beauty and elegance. These portable objects were often intricately carved and decorated using materials such as stone, bone, and ivory.

Art also served as a way for early humans to record their history. Paintings, sculptures, and other art forms depict important events and people. For example, ancient Egyptian art depicts the lives of pharaohs and their conquests (2.1.4), while Greek art depicts actual events such as battles and sporting events. These artworks serve as a historical record of the past and provide insight into the lives of ancient people.



Figure 2.1.3: *Narmar Palette* (Public Domain)

In addition to these reasons, art also served a social function. Art was used as a means of socialization and identity formation. It was a way for early humans to express their individuality, creativity, and connection to their community. For example, cave paintings created by early humans were often made in groups and may have served as a way to strengthen social bonds.

Art also played a role in early human development. The act of creating art helped to develop cognitive and motor skills. Early humans learned how to manipulate materials and design objects, which helped to develop their problem-solving abilities. Making art also helped develop fine motor skills, such as hand-eye coordination and dexterity. Art's significance in early humans' lives cannot be overstated. Art was an integral part of their culture and played a crucial role in their development as a species.

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[1] "*Shell 'art' made 300,000 years before humans evolved – New Scientist*". *New Scientist*.

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2.2: Women Artists in Early Art (45,000 BCE – 5000 CE)

Introduction

Throughout history, the immense contributions of women to the world of art have been undervalued and underrepresented. However, archaeological and historical evidence suggests that women have been creating art for thousands of years. In fact, during the Paleolithic period, women played a crucial role in creating art, as evidenced by the discovery of smaller and more delicate handprints in many caves. These findings suggest that women may have created the paintings for ritual or storytelling purposes. Women were also skilled in creating clay vessels, weaving fabric, making paint, and painting fresco walls. Despite their incredible talents, women artists have historically been underrated, and their work has often been misrepresented and attributed to men. It's important to recognize the significant contributions of women artists and give them the credit they deserve in the art world.

Prehistoric World (45,000 – 5,000 BCE)

For thousands of years, women have been integral to the creation of art, serving as a testament to the evolution of cultural anthropology over time. While the question of how and why humans first began creating artwork remains unanswered by archaeologists, each new discovery of ancient sites sheds more light on the creativity of our ancestors. As archaeologists uncover artifacts from ancient settlements, they meticulously piece together the meaning of the art and its significance to the culture. The discovery of the foundations of great buildings prompts researchers to study architecture, imagining how these monumental structures were designed and constructed without the aid of modern technology or heavy equipment. The construction of the great pyramids and Stonehenge poses a fascinating question that warrants further exploration: what specific role did women play in the design, engineering, construction, and decoration of these awe-inspiring structures? Examining the contributions of women to these monumental feats of engineering and artistic expression highlights the significant role that they played in shaping ancient societies and offers a new perspective on the role of women in human history.

The term "prehistoric" typically refers to the time before humans had developed a system of writing. However, this does not diminish the value of history. The prefix "pre" simply indicates a period prior to the discovery of written language. It's possible that there may be undiscovered evidence of written language that could change our understanding of prehistoric times. Prehistoric eras are generally divided into two categories: the Paleolithic period, which occurred from around 2.6 million years ago until 12,000 BCE, and the Neolithic period, which began around 12,000 BCE and lasted until 4500 BCE. During the Paleolithic period, climate and geographical changes had a profound impact on human societies around the world. Based on archaeological evidence, the final era of prehistoric times is further divided into three distinct ages: the Stone Age, the Bronze Age, and the Iron Age.

The Stone Age is the largest of the tripartite system, where humans primarily used stones as tools to make arrowheads, jewelry, small sculptures, and clothing. Lasting about 2.5 million years, the Stone Age ended around 9600 BCE with the advent of human skills in metalworking. Following the Stone Age, the Bronze Age was characterized by using bronze, an alloy combination of tin and copper. Bronze allowed the beginnings of urban civilization, metal tools, government, and proto-writing. The third age, Iron, was the transition to smelting different types of metal to create Iron and steel for weapons and tools for agriculture, ending around 600 BCE.

Drawing may have helped the indigenous people make sense of their world and offer a way to communicate with others, and in some caves, the pictures were simplistic, others more complex and sophisticated. A simple drawing is depicted in the Coliboaia Cave in Romania (2.2.1), the red ochre drawings contrast against the whiter walls of the cave, but the figures are not complicated. If the caves had been open and exposed to the elements instead of sealed off, the artwork would probably have been destroyed or subjected to natural forces like mold, causing them to vanish over time.



Figure 2.2.1: Rock painting of a Kangaroo and Hunter (Creative Commons Attribution-Share Alike 4.0 International)

According to National Geographic, women created most cave paintings over 30,000 years ago. An analysis of the handprints left in paint on the walls suggests women, not men, were the Stone Age artists. Unsurprisingly, most scholars, who are traditionally men, assumed the artists were men. This discovery has overturned decades of archaeological dogma.[1] Analyzing handprints found in over eight caves, the archaeologists compared the length of certain fingers of the handprints and found that women made three-quarters of the handprints. Women artists have been involved with art throughout history; however, their contribution has been overlooked, undervalued, and often misappropriated. Traditionally the Western Cannon only values artwork created in the West based upon the classical work of literature, philosophy, art, and music. This work has been studied and accepted as exemplary, rendering all other creative work ranked inferior or entirely left out of art history textbooks. There are recent discussions about including more women and minorities in the Western canon, though the wheels of change turn slowly.

The assumptions over the last Century concluded that men produced the art on the walls since they were animals they hunted while 'women cared for children, cooked, and cleaned the cave.' "Hand stencils are a truly ironic category of cave art because they appear to be such a clear and obvious connection between the people of the Paleolithic and us," archaeologist Paul Pettitt, "We think we understand them, yet the more you dig into them you realize how superficial our understanding is." [2]

Women have been creating art for millennials; we see the evolution of cultural anthropological time through their hands. How did humans initiate their desire to create art, and why? Undoubtedly, archeologists will never resolve this query; however, the more ancient sites are discovered and excavated, the more our discovery of humans and their creativity continues. When an ancient settlement is established, archeologists take great care in removing artifacts, piecing together what the art meant to the culture. If the foundation of a great building is discovered, researchers study architecture, imagining how significant buildings were designed and built without the aid of today's technology or heavy equipment. How were the great pyramids constructed? How were the stones moved to build Stonehenge? What role did women play in design, engineering, construction, and decoration?

Paleolithic Period

Throughout the Paleolithic era, women played a significant role in producing various forms of art, such as figurines, carvings, and cave paintings. One of the most notable examples of their artwork is the Venus figurines, which depict women with exaggerated features such as large breasts and hips. These figurines have been found scattered across Europe, indicating women's involvement in representing the female form through art. Among these figurines, the Venus of Willendorf (2.2.2) stands out as a small yet significant piece of prehistoric art. Created during the Paleolithic period, which spanned from around 30,000 BCE to 10,000 BCE, the figurine is believed to be over 25,000 years old. Although it remains unclear whether a man or a woman created the figurine or if it was the work of multiple individuals, its importance in the history of art cannot be overstated. Discovered in 1908 by archaeologist Josef Szombathy in Austria's Willendorf village, the Venus of Willendorf is made of limestone and is approximately 11 cm tall. Scholars have suggested that the figurine was created as a fertility symbol or a representation of a goddess. Another scholar also suggested that the “Venus of Willendorf” was created by a woman, but that the over-exaggerated body parts stemmed from the way in which the woman viewed herself, describing it as a “the foreshortening effect of self-inspection.”[3] Regardless of its original purpose, the Venus of Willendorf provides valuable insights into the prehistoric era and

the role of women in shaping the art and culture of that time.



Figure 2.2.2: The Venus of Willendorf (CC BY-SA 4.0 International)

Neolithic Period

Moving forward to the Neolithic period (around 8000 to 3000 BCE), women continued to create art in various forms. One notable example is the pottery produced by women in ancient cultures such as the Minoans and Mycenaeans. These pots were often decorated with intricate patterns and designs; many were used for practical purposes such as cooking and storage. The creation of pottery was a highly skilled craft, and women played a central role in its development and production.

The Minoans and Mycenaeans were two ancient cultures that emerged on the island of Crete and the Greek mainland, respectively, during the Bronze Age (around 3000 BCE to 1100 BCE). These cultures were known for their artistic achievements in various media, including pottery, sculpture, and fresco painting. While men played a significant role in these creative endeavors, women also made important contributions as artists and craftspeople.

In the Minoan culture, women produced pottery, textiles, and metalwork. It's intricate designs and vibrant colors characterized Minoan pottery, and many pieces were decorated with scenes of daily life, religious rituals, and mythological figures. Women were involved in every stage of the pottery-making process, from digging the clay and shaping the pots to firing and decorating them. In addition to pottery, women played a significant role in producing textiles. Minoan textiles were made from wool, flax, and silk and were often decorated with intricate patterns and designs. Women were responsible for spinning the fibers into yarn, weaving the fabric, and dyeing it with natural pigments.

Minoan women were also skilled metalworkers, creating jewelry and decorative objects from gold, silver, and bronze. The Minoans were known for their intricate metalwork, and many pieces were decorated with abstract designs and natural motifs such as animals and flowers. The Mycenaeans, who emerged on the Greek mainland around 1600 BCE, were also known for their artistic achievements. Like the Minoans, women were essential in producing pottery, textiles, and metalwork. Mycenaean pottery was characterized by its simple shapes and bold designs, and many pieces were decorated with scenes of warriors, chariots, and other symbols of power and authority.

Mycenaean women were also skilled in producing textiles, creating clothing, tapestries, and other decorative objects from wool and linen. Like the Minoans, Mycenaean textiles were often decorated with intricate patterns and designs. In addition to pottery and textiles, Mycenaean women were also skilled metalworkers, creating jewelry and decorative objects from gold, silver, and bronze. Mycenaean metalwork was characterized by its use of repoussé and granulation techniques, which created intricate patterns and designs on the surface of the metal.

Despite the significant contributions of women to Minoan and Mycenaean art, their role in these cultures has often been overlooked or downplayed in favor of the achievements of men. This is partly due to the patriarchal nature of ancient societies, which often relegated women to secondary roles in the arts and other spheres of life. However, recent scholarship has begun

to challenge this view, highlighting the significant contributions of women to ancient art and culture. By recognizing the role of women in Minoan and Mycenaean art, we can gain a more nuanced understanding of these cultures and the rich artistic traditions they developed.

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[1] Hughes, V. (2013). Were the first artists mostly women? National Geographic. (10) (9). Retrieved from: https://www.nationalgeographic.com/a...ithic-cave-art

[2] Ibid

[3] Meyer, I. (2022). Venus of Willendorf. Retrieved from: https://artincontext.org/venus-of-wi...f%2Dinspection."

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2.3: Women Artists in Early Art (5000 BCE - 1000 BCE)

Egyptian

It's important to recognize that women have played a vital part in the evolution of jewelry and metalworking throughout history. Their contributions have been invaluable and continue to inspire new generations of artisans and designers in these fields. In many ancient cultures, women were skilled in metalworking and created intricate jewelry and decorative objects. For example, in ancient Egypt, women were responsible for creating detailed gold and silver jewelry, often buried with the dead as a form of wealth and status. The art of ancient Egypt is perhaps one of the most well-known and iconic examples of ancient world art. The ancient Egyptians created a vast array of art, from monumental sculptures and reliefs to intricate jewelry and pottery. One of the most famous examples of ancient Egyptian art is the Great Sphinx of Giza, which dates back to around 2500 BCE. This massive sculpture, which stands over 20 meters tall, depicts a lion with the head of a pharaoh and is thought to have been built to guard the pyramids of Giza.

Women in Egypt had legal equality back to 2750 BCE and could own property, sign documents, and leave their property to whoever they wanted. As a fully legal people, Egyptians had more rights than women in the US in 1950. They wove baskets, ground up rock for paint, and were even boat pilots. Most house chores, like making bread every morning, were up to women. Egyptian women were essential in producing linen, a staple fabric in ancient Egypt. Making linen (2.3.1) involved several stages, from planting and harvesting flax to spinning threads and weaving cloth. Women were involved in almost every step of the process, from planting the flax to weaving the final product. All of these factors provide a glimpse into the significant contributions and rights that women in ancient Egypt held.



Figure 2.3.1: Egyptian Harvest (Public Domain)

The process of growing flax involved several tasks such as soil preparation, seed planting, and plant care. When the flax plants reached maturity, the harvest involved physically pulling them out of the ground by their roots. This was a demanding process that required significant physical effort. Following the harvest, the women separated the fibers from the rest of the plant by soaking the flax in water and then beating it with a wooden flail. The fibers were then combed to remove any remaining debris.

Once the fibers were cleaned and prepared, women spun them into thread. This was done using a spindle, a simple tool made of wood or bone that allowed the fibers to be twisted into thread. Spinning was a time-consuming process that required a lot of skill and practice. Once the thread was spun, women wove the thread into cloth. This was typically done on a vertical ground loom, a simple frame made of wood or bamboo. The warp threads were tied to the loom, and the weft threads were woven in and out of them to create the cloth. Weaving was a complex process requiring much precision and attention to detail.

The production of linen was an essential part of ancient Egyptian society, and it was used for various purposes, including clothing,

bedding, and even mummification. Linen was highly valued for its strength, durability, and coolness, making it ideal for Egypt's hot and dry climate. The role of women in the production of linen was essential to the economy and society of ancient Egypt. Women were responsible for almost every stage, from planting the flax (2.3.2) to weaving the final product. This gave them an essential role in the household economy and the broader economy of Egypt.

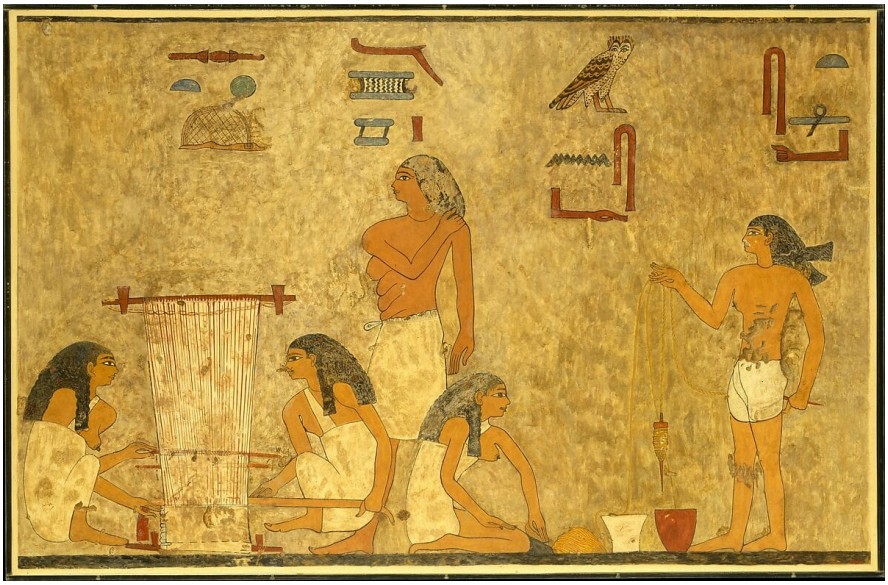


Figure 2.3.2: Weavers, Tomb of Khnumhotep (Public Domain)

Women in ancient Egypt were not just limited to producing linen. They played important roles in society, such as managing households, raising children, and serving as priestesses and healers. Although their rights and opportunities were restricted in comparison to men, their contributions were highly valued. The weaving of linen was a crucial aspect of the ancient Egyptian economy and society, and women played an indispensable role in every stage of production, from planting and harvesting flax to spinning and weaving. Their expertise and contributions were vital to the production of this essential fabric.

Nubian

The Nubian women of Sudan have a long and distinguished history of crafting breathtaking ceramic pots (2.3.3) are made using techniques passed down through generations and play a significant role in Nubian culture and daily life. Nubian ceramic pots are used for storing and are both intricate and ornate. The techniques used in the creation of these pots have been passed down from generation to generation, and they hold a significant place in Nubian culture and daily life. The pots are used as containers for carrying and storing water, food, and other essential items, and they are embellished with complex patterns and designs that hold deep cultural and spiritual meaning.

Nubian women's exceptional talent and artistry in crafting these pots has earned them recognition and admiration both locally and globally. Their contributions to the cultural legacy of the Nubian community have been brought to the forefront, highlighting their resilience in the face of obstacles such as limited access to resources and materials. Despite these challenges, the practice of Nubian ceramic pottery continues to thrive and remains an integral part of the community's cultural identity.

Nubian pottery is a unique form of ceramics developed by women in the Nile Valley region of northern Sudan. For centuries, Nubian women have created beautiful and functional pottery using traditional techniques passed down from generation to generation. The Nubian people are an ancient African civilization living in the Nile Valley region for thousands of years. Nubian pottery reflects the rich cultural heritage of the Nubian people and is an integral part of their cultural identity.

The exquisite craft of Nubian pottery making involves the careful selection of clay from the riverbanks and nearby areas. The clay is then artfully mixed with water and shaped into various forms using traditional techniques, such as coiling, pinching, and slab-building. To achieve its final form, the pottery is fired in a kiln to harden and strengthen it. The remarkable tradition of Nubian pottery has been passed down from generation to generation, with women being the primary producers of these exquisite pieces of art. Their exceptional skills and expertise have been honed over the years, often working together in small groups to share their knowledge and skills, creating a sense of profound community and sisterhood.



Figure 2.3.3: Nubian Pots (Creative Commons Attribution-Share Alike 3.0 Unported)

Nubian pottery boasts a unique characteristic in its ornamental designs. The intricate patterns are crafted using diverse techniques, including incising, carving, and painting. These designs mirror the natural environment of the region, showcasing the plants, animals, and landscapes surrounding the Nubian community. However, Nubian pottery is more than just a work of art, as it serves practical purposes such as cooking, storage, and transportation. These pots are often sold at local markets and are a vital source of income for many Nubian women. Nonetheless, the production of Nubian pottery is not without its challenges, as these women often face limited resources, market access, and low product prices. Despite these difficulties, many Nubian women continue to create exquisite pottery and uphold their cultural heritage.

Nubian pottery is a basic form of ceramics developed and produced by women in northern Sudan for centuries. It reflects the Nubian people's rich cultural heritage and is essential to their cultural identity. Women have played a central role in producing Nubian pottery, sharing their skills and expertise, and creating a sense of community and sisterhood. While there are challenges facing the production of Nubian pottery, it continues to be an important source of income for many women and an essential part of the cultural landscape of northern Sudan. The resurgence of interest in Nubian pottery and its cultural significance has been a source of inspiration. The Sudanese Women's Development Organization has been instrumental in empowering women to create beautiful pottery and providing them with the resources and means to sell their products. Thanks to the growth of tourism, Nubian women are now able to showcase their creations to a wider audience and share their unique cultural heritage with the world.

Greece

During the classical period (approximately 800 BCE to 500 CE), women persisted in creating art in diverse forms. The Greek society of that era was known for its patriarchal tendencies, where men held most of the power, and women were restricted to the domestic sphere. Nonetheless, some women challenged these societal conventions and made noteworthy contributions to the art world. Despite their limited opportunities, these women defied societal norms and left a significant impact on the world of art. Their artistic endeavors have sparked inspiration for generations of artists, and their legacy continues to influence the art world even today.

Women were involved in creating pottery, textiles, and other decorative arts. However, their contributions were often overshadowed by the work of male artists and philosophers. Despite this, some notable female artists emerged during this period, such as the poet Sappho and the painter Irene of Athens. However, their work has often been lost or overlooked due to the patriarchal nature of ancient Greek society.

A woman's position in the ancient world was generally well-defined, placing them in positions to support men, bear children, and maintain the household. The concept of art and artists were a term usually reserved for men. In Classical Greece, the average woman cared for their children, managed the family, and wove the fabric. They had some mobility and capabilities to socialize when gathering water at the well or attending festivals. Despite the defined and restrictive roles for Greco-Roman women, the Greeks worshipped powerful goddesses, a phenomenon unavailable to later Christian women. Although there were women artists, they seldom signed their names or otherwise identified their work. However, Pliny the Elder, who documented his view of the world

in his treatise on *Natural History*, identified several female artists as part of his chapters on art history.[1]

The artists included are:

- Timarete (or Thamyris) (5th C. BCE)
- Irene (5th century BCE)
- Myrtis (5th century BCE)
- Sappho (6th century BCE)
- Phryne (4th century BCE)
- Aristarete (6th century BCE)
- Eirene (6th century BCE)
- Iaia of Cyzicus (116-27 BCE)
- Helena of Egypt (probably 4th century BCE)

Timarete and Irene

It is believed that Timarete (5th C. BCE) (also known as Thamyris) was the daughter of the painter Micon the Younger, who inspired her to pursue art instead of traditional women's work. According to Pliny the Elder, Timarete was known for her paintings of the goddess Diana at Ephesus. Another female painter, Irene, was also recognized as the daughter and student of the artist Cratinus. Her artwork included depictions of an elderly man, a young girl, and a juggler named Theodorus, but she was especially renowned for her paintings of the goddess Athena, which received high praise from her contemporaries.

Myrtis

Myrtis, an extraordinary female artist, is known to have lived in ancient Greece during the 5th century BCE. Her poetic prowess was exceptional, and she was highly regarded for her elegies and epigrams. Typically, her compositions were dedicated to honoring the deceased, and their quality was widely admired by those who knew her. Despite her remarkable artistic achievements, little is known about her personal life.

Sappho

Sappho, a renowned poet who lived during the 6th century BCE in Greece, is widely recognized as one of the most influential figures in the world of art. Her lyric poetry, which was characterized by its emotional depth and romantic themes of love and desire, continues to captivate readers and inspire countless poets to this day. Sappho's contributions to the world of literature have left an indelible mark on the cultural landscape, and her legacy is a testament to the power of creative expression.

Phryne

During the 4th century BCE, a sculptor by the name of Phryne ascended to prominence as a female artist of great renown. Her works, which consisted of lifelike statues, were highly sought after by affluent patrons. One of her most notable creations was a statue of the goddess Aphrodite, which was celebrated for its breathtaking beauty and inspired increased devotion to the deity. Phryne's contributions to the art world were significant and enduring, solidifying her legacy as a highly skilled and revered artist.

Aristarete and Eirene

The historical records briefly mention Aristarete, who was the daughter and student of Nearchus, a renowned painter. Although she was not well-known for her artwork, Pliny the Elder mentioned one of her paintings which depicted Asciepius, the Greek god of medicine. As Aristarete's father was active between 570-555 BCE, she was born in the 6th century BCE. Similarly, Eirene was the daughter and student of the painter Kratinos. Pliny the Elder's word choice created confusion, as her female figure painting was either of a girl or the deity Kore. Eirene was also credited with paintings of an older man and a dancer.

Iaia of Cyzicus

Iaia of Cyzicus was not the daughter of an artist and lived and painted in different cities. She is known to be living during (116 -27 BCE). She used a brush and a stylus (a graver at the time). Iaia used tempera (pigment mixed with water and binder) and encaustic (paint mixed with hot wax and oil). "Iaia may have used a special technique of encaustic painting, employing chemical reactions to mix fugitive oils with wax to brush the paint onto the surface of her works." [2] This method prolonged the life of her work than those with a water base. Generally, her subjects were women, including a self-portrait she painted of herself using a mirror. Her work garnered high prices and was often considered better quality than more well-known painters. Iaia never married and lived in Rome, where the art market was strong. Unfortunately, none of the works of this set of painters exist, and we only have the documentation of Pliny the Elder, who lived at a different time. However, information about their personal life exists in historical files, and most historians accept the concept that women were artists.

Helena of Egypt

Helena of Egypt (probably 4th century BCE) was the daughter of Timonos of Egypt. She was believed to be the painter of the Battle of Issos (333 BCE), a significant war between Darius III from Persia and Alexander the Great. Her work is only known from Ptolemy's anecdotal list written in the 1st century CE in his *New History* and later reinterpreted by Photios I in his *Bibliotheka* circa 9th century CE. Photios I wrote, "She painted the Battle of Issus when she was at the height of her powers. The picture was displayed in the Temple of Peace under Vespasian." [3]

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[1] Plinius Secundus, C, Natural History, Cambridge, Mass., and London, 1968. The Elder Pliny's Chapters on the History of Art (Translated by K. Jex-Blake with commentary by E. Sellers) Chicago, 1968. Retrieved from https://womeninantiquity.wordpress.c...s%20to%20Pliny

[2] Frasca-Rath, A. (2020). The origin (and decline) of painting: Iaia, butades and the concept of 'women's art' in the 19th century. *Journal of Art Historiography,* (23), 1-17. Retrieved from https://womeninantiquity.wordpress.c...s%20to%20Pliny

[3] Retrieved from http://www.my-favourite-planet.de/en...liotheka-texts

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2.4: Women Artist in Early Art (1000 BCE - 1500 CE)

Asia

China

China boasts an extensive and fascinating history of art spanning over 5,000 years. The artwork ranges from the detailed bronze vessels of the Shang dynasty to the awe-inspiring Tang dynasty murals in the Mogao Caves. Chinese art is remarkably diverse and provides insight into the cultural and historical changes throughout China's complex history. Ancient Chinese society was patriarchal, and women were expected to conform to traditional gender roles and remain confined to domestic duties. However, some women challenged these norms and made significant contributions to the art world, leaving behind a legacy that inspires artists today. Despite the societal constraints placed upon them, these women bravely paved the way for future generations of female artists. Their work reflects the diverse and rich cultural heritage (2.4.1) of ancient China, and their stories serve as a reminder of the resilience and creativity of women throughout history. Their stories serve as a reminder of the resilience and creativity of women throughout history. Historians are unsure about the role of women creating art during this time.



Figure 2.4.1: Figure of Maitreya Buddha in a cave 275 from Northern Liang (397–439), one of the earliest caves. (CC BY-SA 4.0)

The concept of "sancong" or "three followings" is a significant part of Chinese culture that has been handed down through generations and still impacts modern Chinese society. It pertains to individuals' three relationships and is based on Confucian philosophy, highlighting the importance of respect, loyalty, and obedience. These relationships include rule and subject, father and son, and husband and wife. They serve as the foundation for a peaceful society and are deeply rooted in Chinese tradition. In ancient China, the relationship between the emperor and his subjects held immense significance. The emperor's power was absolute; he was considered the "Son of Heaven" with divine authority to rule. It was expected for the subjects to offer their loyalty and obedience to the emperor, with any challenge to his authority viewed as a threat to the stability of society. Women were also subordinate to their husbands, with strict rules to follow in society and at home.

For centuries, relationships have held great significance in Chinese society and have also been extended to other connections. One such example is the dynamic between a teacher and their pupil, which is viewed as a form of ruler-subject relationship wherein the teacher imparts knowledge and wisdom while the student is expected to follow and respect their authority. During this period of time, most of the borders of current-day China were established. Different art forms flourished, including the extraordinary bronze vessels, silk paintings, architecture seen in the Great Wall of China and the Terracotta Warriors, metalworking, lacquer work, and jade carving. Little artwork in early China is attributed to a specific artist, and the role of women artists needs to be documented, leaving historians to look for the influence of women artists in other ways. Spindle whorls were found buried with women suggesting they were the weavers, an important skill. The idea of women as weavers is further supported

by a common Chinese saying, “men plow, women weave.”[1] Women were also known to be poets; some of their written work has been documented. Ban Zhao was one of the early famous female writers, her most well-known work was *Nuje* or Instructions for Women, explaining the four virtues women were expected to follow speech, virtue, behavior, and work. Some women could be successful writers and painters or pursue other arts. Generally, these women were in wealthy families or married to men who were influential in society.

The bond between older and younger siblings is very important in Chinese culture. This relationship is often likened to a father and son, as the older sibling is expected to offer guidance and support to the younger one. The younger sibling is encouraged to respect and obey their older counterpart. This dynamic is deeply rooted in traditional Chinese values and beliefs, which strongly emphasize family and filial piety. In contrast to the sibling bond, friendship within Chinese culture is often likened to a marriage. Friends are expected to provide mutual support and aid to one another, building a relationship based on trust, loyalty, and respect. These values are considered crucial components of any solid and meaningful friendship. Despite the evolution of Chinese society, the importance of these relationships remains steadfast. They continue to serve as integral parts of modern China's cultural fabric, shaping how individuals interact with one another, approach their most meaningful relationships, and define opportunities for women.

Japan

The art of ancient Japan is similarly rich and diverse, with a long history dating back to the Jomon period over 10,000 years ago. From the Jomon period's intricate pottery to the Edo period's refined tea bowls, Japanese art is characterized by its attention to detail and connection to nature and the natural world. Ancient Japan was a society that placed a high value on art, with a rich tradition of painting, calligraphy, and poetry. While women were often confined to traditional gender roles, some defied societal expectations and made significant contributions to the world of art.

Murasaki Shikibu

From 794 to 1185 CE, the Heian period was an era of significant cultural and artistic achievements in ancient Japan. During this time, Murasaki Shikibu emerged as a prominent writer and poet whose contributions have impacted Japanese literature. Her masterpiece, "*The Tale of Genji*" (2.4.2), is widely regarded as one of the greatest works of Japanese literature. Notably, Murasaki Shikibu was highly respected by her contemporaries, who recognized her literary prowess and exceptional skills as a poet. Her legacy as a celebrated female artist endures to this day.

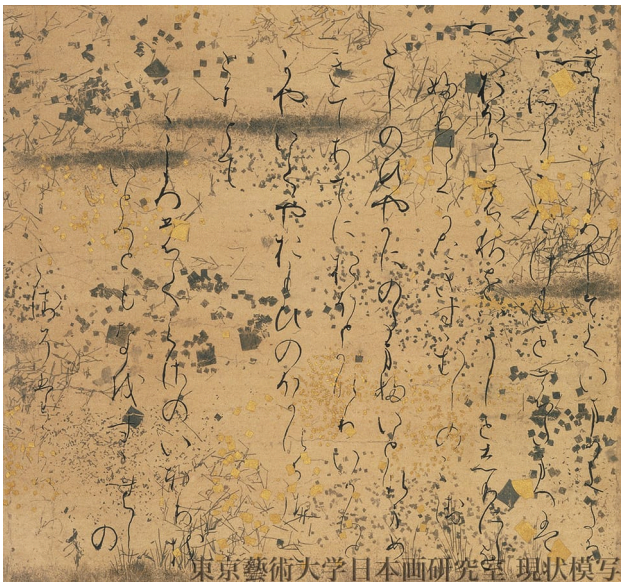


Figure 2.4.2: Fragment of an emaki from the 12th century Genji Monogatari, written in Kana (Public Domain)

Ono no Komachi

Born in Japan during the 9th century CE, Ono no Komachi remains a remarkable female artist, celebrated for her poignant and exquisite poetry reflecting her struggles and life experiences. Her literary works have had a profound and lasting impact on

Japanese literature, and she is widely regarded as one of the most influential poets of the Heian period. Her contributions to the artistic community are nothing short of remarkable, with her legacy continuing to inspire admiration and celebration.

Tamako Kataoka

In ancient Japan, the creative contributions of women extended beyond the realms of writing and poetry to include the field of painting. Tamako Kataoka, a renowned artist of the Edo period (1603-1868 CE), was one of the most celebrated female painters of her time. Her artistic achievements were attributed to her exquisite brushwork and mastery of color, which she expertly employed to capture glimpses of nature and everyday life in her works. Despite the societal limitations imposed on women during that era, Kataoka established herself as a highly respected artist. Even today, her paintings continue to profoundly influence the world of Japanese painting.

The art world has been greatly enriched by the contributions of these women, who overcame limitations to create remarkable works. Their art reflects the diverse and culturally rich heritage of ancient Japan, and their stories stand as a powerful testament to the resilience and creativity of women throughout history. Today, they continue to inspire artists and admirers alike.

Ancient Americas

The ancient civilizations of the Americas produced most of the world's stunning and awe-inspiring, from the Maya's massive stone temples to the Inca's intricate gold work. One of the most famous examples of ancient American art is the Temple of the Sun at Machu Picchu, which the Inca built 15th century CE. This massive stone structure, which sits atop a high mountain peak, is a testament to the incredible Incan engineering and artistic skill. The ancient Americas were home to many different cultures and civilizations, each with artistic traditions. Historians believe that men were responsible for the majority of art produced during this time, but talented women artists also made significant contributions to the art world.

In many Native American Tribes (north of Mexico), women played an essential role in developing art. Native American women participated in day-to-day tribal politics and governance development, which remained unchanged for centuries. The tribal cultures existed because they were substance-based communities; everyone worked side by side to produce and harvest food. Women were responsible for the children, and household, controlling agricultural production and creating homes, clothing, pots, and tools. Tanning hides to make clothes and adding beads to create intricate repetitive patterns or images of animals. They mostly wove elaborate baskets, which were watertight and used for food storage, water, and goods. By the 15th century, when Europeans colonized America, "...the idea that women could participate in society to the same degree as men was a foreign concept in Western Culture".[2] Europeans believed they were at the top of the cultural world and dismissed the ideas of equality in society as inferior to the Americas. After the colonization of America, Native women were plunged into the domestication of European laws, stripping them of all rights.

Teotlalco Community

Weaving was an essential and widespread craft in ancient Mesoamerica, and weavers were likely active in the Teotlalco community, an area of famous female artists from ancient Americas was the Aztec noblewoman from Teotlalco, who lived during the 15th century CE. They were known for their weaving and embroidery skills, and the Aztec society's elite highly sought after their work. Teotlalco's embroidery was particularly famous, and they created many beautiful works of art that depicted scenes from Aztec mythology and daily life. Many indigenous groups in ancient Mexico, such as the Zapotec and Mixtec, were known for their skill in weaving, and textiles were highly valued as both practical and ceremonial items. Weaving was often performed by women, who would spin fibers into yarn and use backstrap looms to create intricate patterns and designs.

Some of the textiles produced by Mesoamerican weavers (2.4.3), such as those from the Maya civilization, have been preserved in excellent condition and are considered some of the finest examples of ancient American textile art. These textiles often feature complex geometric patterns, vibrant colors, and representations of animals or deities. They were known for their skill and created many beautiful textiles used in religious ceremonies and other important events. Despite their challenges and limitations, these women made significant contributions to the art world, leaving a legacy that inspires artists today. Their work reflects the diverse and rich cultural heritage of ancient Americas, and their stories serve as a reminder of the resilience and creativity of women throughout history.



Figure 2.4.3: Incan Woman using a backstrap loom (CC BY 2.0)

Africa

The continent of Africa has a rich and diverse artistic heritage that spans thousands of years. While men created much of the art produced during this time, many talented women artists made significant contributions to the art world. Like the other regions we have explored, ancient Africa has a long and complex history of artistic production, ranging from the rock art of the Sahara to the intricate bronze sculptures of the Kingdom of Benin. One of the most striking examples of ancient African art is the Great Zimbabwe ruins, which date back to the 11th century CE. These ruins in modern-day Zimbabwe consist of massive stone structures and are a testament to the architectural and engineering prowess.

It is inaccurate that there were no female artists in Africa before 1800. There are many talented and skilled female artists throughout the continent's history. However, work may not have been as widely recognized or celebrated as male counterparts. One reason for this lack of recognition is the art produced by African women before the 20th century was functional and practical rather than purely decorative or artistic. For example, women in many African cultures were responsible for creating pottery, textiles, and other everyday items that their families and communities used. While these objects were often beautifully crafted and decorated, they were not always viewed as "art" like, paintings or sculptures. Another reason for the lack of recognition of female artists in pre-1800 Africa is that many of these cultures did not have a tradition of individualized or signature-based art, making it challenging to identify specific artists or attribute works of art to them. Instead, art was often produced collaboratively or anonymously within a particular community or tradition.

It is also worth noting that many of the written records and historical accounts from pre-1800 Africa were created by men and may, therefore, not accurately reflect the contributions and achievements of female artists. In recent years, scholars and art historians have worked to uncover and recognize the work of previously overlooked female artists in Africa and to re-evaluate how art and creativity were understood and valued within these cultures. Women have been creating art for thousands of years, including before 1000 BCE. From cave paintings to pottery to metalworking, women played a central role in designing and developing various art forms. However, their contributions have often been overlooked or undervalued, and it is essential to recognize and celebrate the role of women in art history. Art creation is an innate human impulse, and early humans were no exception. They created art for various reasons, including communication, spirituality, aesthetic appreciation, historical record-keeping, socialization, identity formation, and personal development. Art played a vital role in human culture, and its importance continues today.

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[1] Retrieved from https://digitalcollections.sit.edu/i...llection/1126/

[2] Ward, K. (2007). Before and after the white man: Indian women, property, progress, and power. UConn. Retrieved from: https://cpilj.law.uconn.edu/wp-content/uploads/sites/2515/2018/10/6.2-Before-and-After-the-White-Man-Indian-Women-Property-Progress-and-Power-by-Kathleen-A.-Ward.pdf

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3: THE EMERGENCE OF WOMEN ARTISTS IN EUROPEAN ART (500 CE - 1600 CE)

3.1: Introduction (1400 - 1600)

3.2: European Medieval Art (500 CE - 1400 CE)

3.3: Renaissance Art (1400-1600)

3.4: Mannerism Art

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3.1: Introduction (1400 - 1600)

The Middle Ages or Medieval period in Europe began after the fall of the Roman Empire in the 5th century until the start of the Renaissance in the 15th century. Plagues, religious wars, and Crusades marked the long, dark period. Great religious churches and cathedrals were constructed during the period supporting religious organizations as they defined the rules to control people's lives. Most women of the time toiled in the fields or worked in family shops, had numerous children, and died early. Childbirth was the most hazardous part of a woman's life, and the mother's and child's mortality rate were exceptionally high. Lack of sanitation in the villages and cities created disease-infested environments across Europe, the Middle East, and Asia. The Greek ideals of athleticism and daily bathing disappeared.

Art in Europe was usually based on religious concepts and images to teach biblical stories to the illiterate masses. These took the form of paintings in churches or illustrated manuscripts. Artistic endeavors were usually family-run workshops or nuns in the convents. Much of the documentation about women comes from those of noble rank or nuns; both groups had access to education and books. Nuns also had the luxury of not worrying about a male-dominated society's activities and controls or childbirth's consequences. Much of the surviving information about art from female artists was about those from the convents. Art in Europe was usually based on religious concepts and images to teach biblical stories to the illiterate masses. These took the form of paintings in churches or illustrated manuscripts.

Rinascita, Italian for "rebirth," was a period marking the end of Europe's feudal systems and entering a new form of a cultural and political society built on commerce. The shift from the Middle Ages in Europe to the Renaissance was a revival act of the classical styles of Greek and Roman art, highlighting humanists' progression. Humanistic learning dominated philosophy and the sciences, leaving medieval values behind. Humanism was a mode of inquiry studied through the education of influential philosophies from the past. However, it is difficult for historians to define; they have settled on "a middle-of-the-road definition... the movement to recover, interpret, and assimilate the language, literature, learning, and values of ancient Greece and Rome".[2] Moving from the academic Middle Ages study of Latin, natural science, and mathematics, the Renaissance concentrated on the human instead of a higher being to resolve tribulations and rationalize knowledge. The Renaissance spread from Italy to other regions of the continent, creating an artistic, political, cultural, and economic *Rinascita*.

The beginning of the Renaissance was the Quattrocento (1400-1499), the Italian word for the number 400, which encompassed artists' innovative, creative styles. The quattrocento art centers leading the transition included the Republic of Florence, the Papal States, Milan, and Venice. Shedding decorative mosaics, illuminated manuscripts, and stained glass of the Gothic period, artists painted on wood panels and fresco walls using linear perspective to create realistic art.

Europe was in a cultural rebirth of art, and its development of linear perspective, Latin for "to see through," accelerated the realistic aesthetics of painting. Linear perspective became important, using receding parallel lines to create movement and the illusion of three-dimensional space on a piece of paper or painting. Gone were the large gold halos, elongated figures, and static, flat holy people's painted bodies of the Gothic period. The Renaissance gave way to the beauty of nature, representing human forms by artists who were part of the vibrant culture of realism in paintings and the rich culture of authenticity in paintings. The expanding trade along the Silk Road created an influx of money and an insatiable need for luxuries from the East.

The Cinquecento (1500-1550) (five hundred) encompassed the high Renaissance, Mannerism, and early Baroque art styles. Giorgione and da Vinci's development of chiaroscuro and sfumato became the norm in painting, leading to dark and expressive paintings. The manipulation of light and dark created a bold contrast between the subject matter and the background, emphasizing essential areas. The High Renaissance was a short period yet profoundly influenced by the artist of the 15th century and paved the way for the new up-and-coming artists of the Mannerism movement. The High Renaissance was a period of enormous achievement and continuing political turmoil throughout Italy.[3]

Churches created the greatest need for art with a boom in the church building and the ultimate adornment of those buildings. The art was typological, with the doctrine expressing the relationship between the Old and New Testaments. There was a resurgence in the devotion to the Virgin Mary, and art took on a hieratical appearance with Mary present in most art. A new way to create art for churches, and even small pieces for homes, was oil paint on panels, allowing artists to make small, realistic works. The churches required monumental altarpieces with hinged panels that opened and closed, depending on the religious story the artist was portraying.

The controls and issues of Medieval times still plagued women. They were controlled by their husbands, lived with a male relative,

or in a convent. It did not matter what class a woman belonged to; at the time, they were considered the sinful daughter of Eve and carried her sins of lust and debauchery. Therefore, the women needed to be controlled by their male family members, the church, and the state. The other alternative for Catholic women of all classes was the convent, where a woman was free from marriage and childbirth and had the opportunity of an education. The holy life also allowed the corrupted daughter of Eve to transform herself into the flawless daughter of Mary. Those women who were Protestant only had the choice of marriage as the Protestant Reformation closed all the convents. During the Renaissance, some women emerged and changed to available opportunities. Depending on their societal position, they became queens, scholars, artists, writers, or a patron of the arts. Women in wealthy families commissioned paintings, buildings, or sculptures. The advent of the printing press also allowed more women to become educated and write poetry. However, the limited abilities of women to become active artists were based on their position in a wealthy family or as part of the church hierarchy.

Illuminated Manuscripts

Medieval illuminated manuscripts encompassed diverse artifacts such as bibles, hymnals, choir books, classical literary works, patents of nobility, grants of arms, and beautifully adorned addresses. Each region had different styles and techniques.[1] The manuscripts were handwritten and decorated during the Medieval period and illustrated with gold, silver, and other bright colors. The pages of the manuscripts were made from parchment or vellum. Parchment was made from skins of any age animal, usually sheep, goats, or cows. The skins were stretched and held on a frame, then scraped and dried. Vellum was highly refined and made of much more delicate skins from baby goats, lambs, or calves. After the skins were cut into pages, text and illustrations were added before binding them into a book. The printing press was not invented in Europe until the 1400s.

The illuminated manuscripts ranged from small handheld to large enough for a group to read. The design for the illuminated manuscript was usually drawn on the animal skin, with guidelines for the lettering drawn with thin ink lines. Paint colors were made with mixed pigment and binders. Red was a standard color as multiple pigments were available to make reds. Blue was the second choice of color, a pigment found in azurite in most European countries. The prized blue was lapis lazuli, found only in Afghanistan, an expensive import. The yellow part of the egg was an effective binder for the pigment. The book was supplemented with elaborate initials, detailed borders, and miniatures. The work as an illuminator demanded great artistic skill to design and create the desired decorations.

Interactive Element: How to make manuscripts.

An illuminated manuscript is a book written and decorated entirely by hand. Illuminated manuscripts were among the most precious objects produced in the Middle Ages and the early Renaissance, primarily in monasteries and courts. Society, emperors, kings, dukes, cardinals, and bishops--commissioned the most splendid manuscripts.

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Medieval Embroidery

A symbol of wealth and power, highly embroidered textiles were a luxury of the elite, religious, and ruling classes. The textiles were generally complex and detailed. The embroideries from England were especially sought after and crucial to English trade during the Medieval period. Embroidery styles from England were called *Opus Anglicanum* (English work) and were highly prized throughout Europe. Embroidery for church and secular use was made with metal threads, giving the garments the shine of wealth. Goldwork was even used in banners and horse decorations.

The base fabric was usually linen or dark silk. For velvet, the embroidery was worked first on linen and then applied to the velvet. The Opus Anglicanum was made with a split stitch and couching using a gold or silver thread on silk. By the 13th century, most exceptional work was done in London workshops. The designs were seen in manuscript illumination and architectural structures. The designs featured spirals, scrolls, and figures of royalty and saints framed by geometric shapes.

Interactive Element: How to embroidery.

Medieval embroidery was a detailed and precise art form performed by skilled embroiderers – both men and women – primarily based in London. This film shows contemporary embroiderer Rosie Taylor-Davies recreating a detail from a 700-year-old fragment of English embroidery. Working entirely by hand, she demonstrates the intricate process and skill of 14th-century embroiderers, who created some of England's beautiful and elaborate textile art.

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Interactive Element: Renaissance Art

An overview of the Renaissance art period by whiteboard.

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Oil Paint in the Renaissance and Mannerism Periods

Artists made paint with a colored pigment mixed with a transparent medium having a gummy quality that acts as a binder. Twenty thousand years ago, people created cave art using pigment mixed with animal fat, blood, spit, or water. Over time, techniques improved, and in the European Middle Ages, the pigment was mixed with egg yolk as the binder, producing bright colors. The colors did not mix well, and the paint was prone to flaking.

During the Renaissance and Mannerism periods, oil paint replaced egg tempera paint. Pigment mixed with linseed oil from the flax plant gave the paint flexibility with minimal cracking, although the paint yellowed with age. Walnut, poppy, and safflower were other oils used to mix paint; however, they were not as viscous and tended to crack over time. Oil paint was slow to dry, and the thickness of the paint determined how long it took to dry. The painters created layers with glazing by adding a minimal amount of pigment to the oil and applying a thin layer of paint to the surface. The coating dried quickly, and other layers of glaze could be used, building up the paint with subtle colors. The light was also reflected in the different layers of paint moving through the colors to create the luminosity in oil paintings. The plasticity of oil paint and the luminosity of light allowed the artists to create realistic images in a diversity of color palettes.

The Renaissance and Mannerism painters mixed their colors. They had a wide range of minerals besides the primary Naples yellow, smalt, carmine lake (cochineal), vermilion, and madder lake used by Medieval painters. Now they had greens from verdigris, green earth, and malachite; yellows from orpiment, lead-tin yellow; browns from umber; whites from gypsum, lime; and blacks from carbon and bone. These colors, and the ability to apply layers, allowed a painter to paint chiaroscuro's deep, dark shadows, shafts of illuminating light, or bright red vermillion.

Interactive Element: Oil Painting in Venice

A review of fresco and tempera and the development of oil paint by artists in Venice.

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Interactive Element: Oil Paint

Oil painting and the importance of knowing your materials.

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Frescoes in the Renaissance

Frescoes (from the Italian word *affresco*) were typical in the ancient world until mosaics became the preferred art form. Around the 1300s, the use of frescoes returned, particularly in monumental architectural structures. Frescoes were a medium able to be created quickly over large surfaces. *Fresco* meant wet; pigments were applied on the damp wall plaster. *A secco* is pigment added to a drywall. The advantage of damp plaster was based on calcium carbonate or lime paste and air trapping the color on the wall.

Painting the large frescoes required scaffolding to cover the distances of the painting. In the 14th century, an artist drew outlines of the design with plaster. By the 15th century, artists drew images on paper, made small holes with a needle, and held the pattern on the application, pouncing a small bag of carbon to produce the background. When the plaster was ready for the pigment to be applied, the artist had to select earth pigments that were chemically stable and did not react with oxygen, discoloring over time. When Michelangelo painted the ceiling in the Sistine Chapel, he only mixed enough color to apply to small sections. Sometimes, he had to make several samples to achieve the subtle color he needed, a repeated process. The entire process was labor-intensive and time-consuming; however, the frescoes and their colors lasted centuries unless they were damaged by pollution or water.

During the Renaissance, artists moved from labor-intensive fresco painting to oil painting on canvas for significant works. With the growth of wealthy merchants buying artwork and the economic force of churches as substantial supporters of artists declining, the use of frescoes faded away.

Interactive Element: Fresco Technique

The real Fresco Technique using a reproduction of a 14th century fresco. Includes the stratigraphy of a fresco painting.

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Marble in the Renaissance

The Renaissance brought a period of renewal in classical art and an interest in marble sculptures. The surviving sculptures from the classical Greek and Roman periods were made of marble. Other cultures melted the spectacular Greek bronze statues throughout the ages. Generally, only marble survived, becoming the signature of classicalism.

Marble is formed from calcite, changed by heat or pressure into calcium carbonate. The stone is relatively easy to work with when first quarried, is shatter-resistant, and hardens with age. Calcite is ranked low on the refractory index allowing light to enter the stone and produce the transparency and appearance of human skin. With the exceptionally fine grain in the marble, artists can sculpt fine details in the stone. Carrara in Italy was the favorite quarry of Renaissance sculptors to procure marble.

Before carving the marble, most artists usually made an accurate, small sample or maquette by constructing an armature and covering it with clay or wax. The artist used measurements on the maquette as reference points on the large block of marble, inserting tacks in specific locations. Today, artists use power tools. Renaissance artists used a mallet and different chisels, first making a rough version of the model, then using more sophisticated tools to carve the detail. When the statue was completed, the marble was sanded and polished to generate a reflective shine. Significantly few female artists were sculptors. The works were done in workshops where women were not allowed.

Interactive Element: Quarrying and Carving Marble

Quarrying and carving Carrera marble in the Italian Mountains.

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View this YouTube Video online

[1] Retrieved from: https://www.vam.ac.uk/articles/illum...ed-manuscripts

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[3] Adams, L. (2001). *Italian Renaissance Art*. Westview Press. (p. 291).

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3.2: European Medieval Art (500 CE - 1400 CE)

Introduction

The Medieval, also known as the Middle Ages period in Europe, was bounded by the fall of the Roman Empire. It leads to the beginning of the Renaissance art period in Europe. At this time, Christianity was established as the primary religion bringing specific ideals and ecclesiastical standards. The fragments from the Roman Empire defined the boundaries of many European countries. The countries developed a political system based on the monarchy, a ruler empowered by heredity. Most people were farmers who lived in small rural villages. Women were primarily responsible for childcare, food preparation, tending livestock, and helping at harvest time to gather crops. Women who lived in the larger towns were responsible for childcare and food preparation. They also helped their father or husband in the many trades and crafts needed to support city life, including creating textiles, leather goods, or different metal objects or managing shops and inns.

In this period, the beliefs and teachings of the Catholic church generally informed people's lives. Biblical readings reflected in medieval art frequently portrayed Eve as responsible for leaving paradise, generating the long-held belief that women were weaker than men, easily tempted to sin, and inferior to men. Based on this story and other biblical tales, men's authority over women was emphasized, teaching women to be submissive. Biblical stories about the Virgin Mary became the elevated image of a woman as a powerful model of virtue and motherhood. All types of art forms were based on the ideas of Mary. The few places women could have power were to be a queen, regent to the throne, or the abbess of a convent. Most women had little control over their lives, and even women of privilege were forced into arranged marriages. A woman could marry or become a nun and live forever in a monastery to pray and work.

Visual arts, generally based on religious concepts, dominated artistic values. Unlike today's art, the concept of European medieval art was based on the ideas of theory and doctrine. It wasn't until later that artists became interested in their individuality. Medieval art was functional and an elevation of God and the church. The ruling class and the church commissioned most of the art seen in cathedrals, manuscripts, paintings, and sculptures. Very little identifiable art created by women is known today. Although men dominated art, the nuns lived in isolation and produced illuminated manuscripts that still survive today. Nuns were transformed when entering the convent, leaving their previous life and name behind and adopting a new name. In the convent, a woman was taught to read and write, and copying biblical passages was considered a privilege. Most illuminated manuscripts are anonymous because the nun's vows prevented her from using a name on her work. One exception was for the convent abbess or prioress as the leader and the permission to sign her name.

- Hildegard of Bingen (1098-1179)
- Herrad of Landsberg (c. 1130-1195)
- Ende (10th century)
- Sibilla von Bondorf (c. 1440-1525)
- Claricia (or Clarica) (13th century)
- Guda (Guta) (12th century)
- Gunnborga (11th century)
- Bayeux Tapestry (11th century)

Hildegard of Bingen

Hildegard of Bingen (1098-1179) was born in Germany. Her family name was unknown, although early writers did note the family was wealthy. She suffered from poor health as a child, with trouble walking and seeing. Hildegard entered the convent and learned to read, write and sing religious psalms as part of her spiritual training. Even as a child, Hildegard believed she had visions of the future. When she related the visions to others, they did not believe her, and she learned to keep the concepts to herself. When Hildegard was almost forty years old, she was told by a superior to write about her visions. People began to believe the messages in Hildegard's writings and came from all parts of the country to hear her speak. Hildegard's works included medical information, visionary messages, and philosophical theories. She became a well-known composer of sacred music, and more of Hildegard's liturgical chants have survived than any other medieval composer. Hildegard wrote letters and poems, doing her extensive writings into illuminated manuscripts.

Scivias was the first of Hildegard's illuminated manuscripts she created about her religious visions. She divided the manuscript into three sections based on her concept of the Trinity. Part one included how she was instructed to compose the work and six different visions. The second part dealt with personal salvation through the church's teachings, and the third section described her visions about good and evil and the kingdom of God. Hildegard also included songs she thought of as the voice of heaven. It is unclear if she produced the illustrations or only made sketches of the visions and had others complete the images. At the beginning of each section, Hildegard opened with a prophetic statement. In the first section, she wrote, "I heard again the voice from heaven speaking to me"; in section two, "And again I heard a voice from the heavenly heights speaking to me," and in section three, "And I heard that light who sat on the throne speaking."[1]

The frontispiece of *Scivias* (3.2.1) is the image of Hildegard receiving the heavenly vision as she sketches the visions on the wax tablet. Volmar, one of her teachers, is watching her work. The visions are the focal point with a direct line down from above, into her head, down her arm, and onto the tablet. *The Choir of Angels* (3.2.2) is one of the illustrations of her twenty-six visions. The illumination is made with inks and gold leaf. The angels form concentric circles around God according to their defined hierarchy. The first sphere was the seraphim and cherubim, closest to God. As part of the first section, Hildegard wrote the music inspired by her visions. Her music was from the 12th century and is still used in religious ceremonies. The video is a short selection of her music.



Figure 3.2.1: *Hildegard von Bingen receives divine inspiration and passes it on to her scribe*. Miniature from the Rupertsberg Codex of Liber Scivias (1151) (Public Domain)

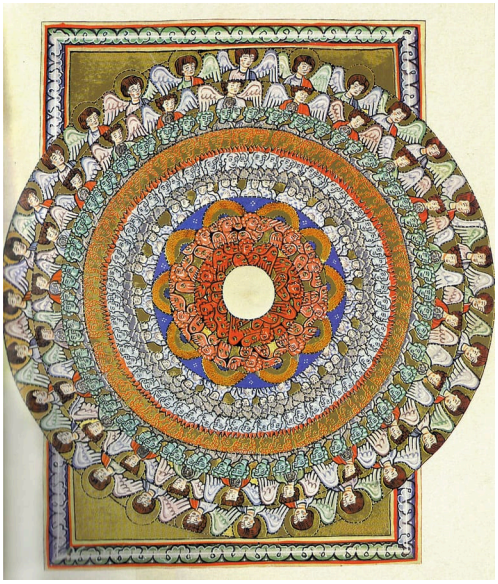


Figure 3.2.2: *The Choir of Angels* (12th century) (Public Domain)

Herrad of Landsberg

Herrad of Landsberg (c. 1130-1195) was the Abbess of Hohenburg, a convent in eastern France. She was born into a noble family and entered the abbey when she was young. Many girls and women were from wealthy families and received a broader education than most young girls. As Herrad grew older, she rose within the abbey, eventually becoming the abbess. At first, she worked to rebuild the abbey and incorporate more of the surrounding land under the abbey's jurisdiction. As the abbess for twenty-eight years, she was well-liked both inside and outside the abbey and could maintain the support of the secular world.

About 1159, Herrad started her well-known work and was thought to be the first encyclopedia written by a woman, *Hortus deliciarum (Garden of Delights)*. The illuminated manuscript covered the known sciences and literature and was reported to teach the convent women about the biblical and moral ideals of the sciences. The manuscript was immense, with 648 pages on 324 parchment sheets.[2] The manuscript was written in Latin with notes in German. Over 300 illustrations decorated the text, representing historical, theological, and literary themes. The manuscript was based on knowledge existing in the 12th century with poems and texts from classical writers. *Hell* (3.2.3) is a religious expression of hell and the horrors of humankind who permanently reside in hell. The black background emphasizes the red tongues of fire, as devilish creatures tormented each person. Terrifying images representing hell were familiar in medieval Christian art. Philosophy and the *Seven Liberal Arts* (3.2.4) differ in looks and spirit. The light background is decorated with colorfully dressed people in the outer ring, each representing the seven liberal arts: Grammar, Logic, Rhetoric, Geometry, Arithmetic, Astronomy, and Music. The seven categories were defined in the late Roman period and used for medieval European education. Philosophy sits in the center as a queen with Socrates and Plato at her feet, the long scroll stating, "All wisdom comes from God. Only the wise can do what they will."[3]



Figure 3.2.3: *Hell in Hortus deliciarum* (1180) (Public Domain)

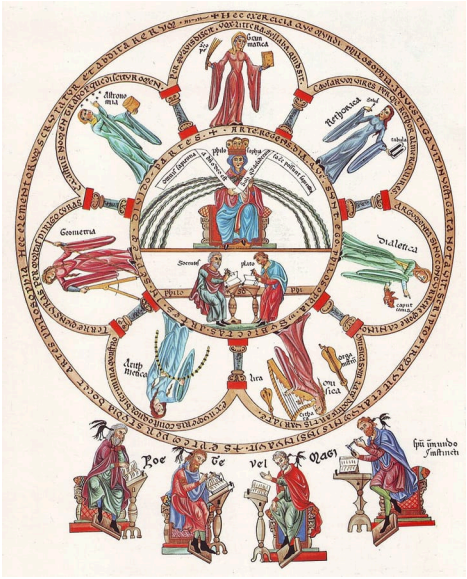


Figure 3.2.4: *Philosophy and the Seven Liberal Arts in Hortus deliciarum* (1180) (Public Domain)

Ende

Ende (10th century) was the first known Spanish female to work on illuminated manuscripts and was believed to be a nun. Her work was identified by the signature "*pintrix et D[e]I aiutrix* (paintress and helper of god)."[4]Ende's work is seen in the illuminated manuscript *Gerona Beatus*. How much of the illustrated work was done by Ende is still debated; however, some historians believe most of the work was accomplished by her. The *Gerona Beatus* had two specific sections, *Commentary on the Apocalypse*, the manuscript written by Beatus of Liébana, and the *Book of Daniel* by Jerome. The illuminators were identified as Ende and the monk Emeterius.

The Last Judgment from the *Gerona Beatus* (3.2.5) demonstrates the concepts of the last judgment. The top half of the image shows the blessed rising towards the heavens while the sinful in the bottom half are descending into the horrors of hell. Those damned to hell are shackled as they fall while those going to heaven move towards the light. Maiestas Domini (3.2.6) features the image of Christ seated on a throne as he holds a gold disk in one hand and a closed gold book in his left hand. He is outlined by a sizeable quadrangular shape intersected with a rhombus. The evangelists, Mathew, Mark, Luke, and John, are represented, each facing the Christ image as they also hold a golden book. Each page is very detailed and uses color to define the spirit, feeling, and emotion.



Figure 3.2.5: *The Last Judgment* from the *Gerona Beatus* (10th century, 36 x 26 cm) (Public Domain)

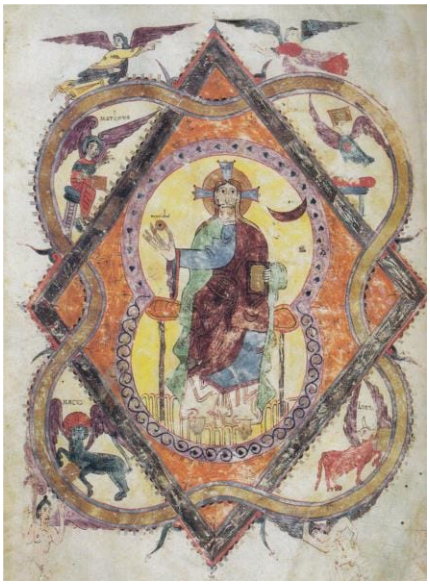


Figure 3.2.6: *Maiestas Domini (Christ in Majesty)* (10th century) (Public Domain)

Sibilla von Bondorf

Sibilla von Bondorf (c. 1440-1525) was a nun in a Clarissan convent in Germany. Much of von Bondorf's work was for prayer books or books used in the liturgy. Her primary work was a set of illustrations based on the lives of Saint Francis, Saint Clara, and Saint Elisabeth. Copies of her work were widely used among other convents. The full-page illustrations by von Bondorf included 52 for Saint Francis, 33 for Saint Clara, and 14 for Saint Elisabeth. Religious changes in Germany in the 1400s brought opportunities for women in convents to create and produce manuscripts and liturgical books. Although von Bondorf was not a trained artist, she mastered using line, color, and design. She developed perspective in her work by using patterns to delineate and unify the image's foreground and background. In one of the pages from the images of *Saint Francis* (3.2.7), von Bondorf uses bright colors and gold. The rug is highly patterned and anchors the bottom of the image. Saint Francis is standing on a chair, preaching to those who are opening their minds to his word. Von Bondorf used patterns extensively on the red-leaved background, the wood-grain door, and the elegant halos.



Figure 3.2.7: *Page from The Story of Saint Francis* (Opaque pigments with gold and silver on parchment, 15 x 10 cm, c. 1460) (Creative Commons Attribution-Share Alike 4.0 International)

Claricia

Claricia (or Clarica) was a German artist who illuminated manuscripts in the late 12th or early 13th century and was probably a nun in a Bavarian convent. Her most famous work was a German *psalter* (3.2.8) (a manuscript of the Psalms). The *psalter* was made on parchment with a large, elaborate letter Q. The tail of the Q is a self-portrait of Claricia swinging from the bottom of the letter with her name inscribed by her head. Scholars disagree on whether she was a nun or a high-born lady. One scholar believed her clothing, uncovered head, and braids indicate she was probably a lay student attending classes at the convent and working on manuscripts.



Figure 3.2.8: *Claricia Psalter* (parchment, 12th century, 22.9 x 15.2 cm) (Public Domain)

Guda

Guda (Guta) was born in Germany in the 12th century as a nun and illuminator. Guda was one of the first women to develop a self-

portrait in a manuscript, opening the door for those women following her. Guda created her image set in an *initial letter* (3.2.9) for the manuscript based on the homilies of St. Bartholomew. She drew herself dressed as a nun and wrote, "Guda, a sinner, wrote and painted this book."[5] She described herself as a sinner and an artist and hoped to be saved. By creating the illustrated initial, Guda made a signature and identified herself as a scribe.



Figure 3.2.9: *Self-portrait in initial letter* (illumination on parchment, c. 1250-1300) (Public Domain)

Gunnborga

Gunnborga (11th century) was from Sweden and was a runemaster. A *runestone* (3.2.10) was inscribed with a runic inscription based on the runic alphabet used by Germanic people in Northern Europe. Generally, the stone was raised and placed in specific places; some runestones were inscribed on boulders or bedrock. The inscriptions on the stone were brightly colored with paint. During Viking times in Sweden, runestones were carved and erected to depict people from Norse mythology. As Christianity increased, the runestone inscriptions had religious meanings. Gunnborga was the only female confirmed runemaster. The text on Hälsingland Rune Inscription 21, located by a church in Sweden, identified Gunnborga as the carver. The stone says, "Ásmundr and Farþegn erected this stone in memory of Þorketill of Vattrång, their father. Gunnborga the Good carved this stone."[6]



Figure 3.2.10: *Halsingland Rune Inscription 21* (Stone) (Creative Commons Attribution 3.0 Unported)

Bayeux Tapestry

Women in medieval times were also educated in embroidery and tapestry art, acceptable forms of art both in the home and the convent. Elite women did embroidery as a suitable occupation and pastime, while ordinary women embroidered for their families. Larger estates established workshops and hired local women, increasing production. By the time of the Norman conquest in 1066, there were many embroidery workshops in England, and English embroidery was famous throughout Europe.

The Bayeux Tapestry was based on England's conquest by William, Duke of Normandy, following the Battle of Hastings in 1066. The entire tapestry is seventy meters long. The images depict different stories and activities from the beginning of the battle, as the longships crossed the sea, to the installation of William on the throne. The immense work was commissioned in 1077 by Bishop Odo for the new cathedral in Bayeux. The tapestry tells the story of medieval England's ordinary people and the military. The details move from large castles to miniature helmets; everything is detailed in any scene. The large central panel is bordered by a small seven-centimeter border along the top, covered with real and imaginary animals. The bottom edge is filled with images of the dead from the battlefield scenes.

Although it is called a tapestry, the work was embroidered on nine linen panels joined together. The embroidery was made with wool thread using guide marks. Scholars believe the guide marks were originally basic drawings for the pattern. The pictures in the different sections were used to educate the illiterate people about the war, battles, and conquest, a sort of newspaper. The wool thread was hand-dyed using local plants. Woad was used for different shades of blue, and Dyer's rocket was made yellow. Madder produced various red tones, including orange, pink, and brown. The embroidery stitches used in the tapestry are still used today, including the stem, chain, and split stitches. The couching stitch is often named the Bayeux stitch and is used to fill solid areas.

The combatants portrayed in the tapestry are identified by their customs; the Anglo-Saxons had mustaches, and the Normans had the habit of shaving the back of their heads. *Guy I, Count of Ponthieu* (3.2.11) is a small section of the tapestry depicting the messengers meeting with the count. Guy took Harold prisoner, and William sent messengers to tell Guy to release Harold. The small border strip portrays the processes of medieval agriculture. *The death of King Harold at the Battle of Hastings* (3.2.12) is part of the scene when King Harold is slain at the Battle of Hastings. The title states *HIC HAROLD REX INTERFECTUS EST* (Here, King Harold is killed). *The coronation of Harold II of England* (3.2.13) displays Harold's coronation as king after King Edward's death. King Harold received the orb and scepter denoting his kingship as courtiers surrounded him. The outline of the castle covers the king on his throne.



Figure 3.2.11: The messengers with Guy I, Count of Ponthieu (Creative Commons Attribution-Share Alike 3.0 Unported)



Figure 3.2.12: The death of King Harold at the Battle of Hastings (Public Domain)



Figure 3.2.13: *The coronation of Harold II of England* (Public Domain)

Interactive Element: The Bayeux Tapestry

A video outlining the masterpiece of embroidery in the Medieval Times.

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View this YouTube Video online

[1] Flanagan, S. (1998). *Hildegard of Bingen: A Visionary Life* (2nd ed.). London: Routledge. Retrieved from https://en.Wikipedia.org/wiki/Scivias

[2] *Engelhardt, Christian Moritz (1818). Herrad von Landsperg, Aebtissin zu Hohenburg oder St. Odilien, im Elsaß, im zwölften Jahrhundert; und ihre Werk: Hortus deliciarum: ein Beytrag zur Geschichte der Wissenschaften, Literatur, Kunst, Kleidung, Waffen und Sitten des Mittelalters. Stuttgarts and Tubingen. Retrieved from https://en.Wikipedia.org/wiki/Herrad_of_Landsberg*

[3] Retrieved from https://liberalarts.online/philosoph...-liberal-arts/

[4] Retrieved from https://www.brooklynmuseum.org/eascf...age_floor/ende

[5] Women in the Making: Early Medieval Signatures and Artists' Portraits (9th–12th c.)", *Reassessing the Roles of Women as 'Makers' of Medieval Art and Architecture*, BRILL, pp. 393–427, 2012-01-01, doi:10.1163/9789004228320_012, ISBN 9789004228320. Retrieved from https://en.Wikipedia.org/wiki/Guda_(nun)

[6] Retrieved from http://www.365womenartists.com/2018/...11th-cent.html

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3.3: Renaissance Art (1400-1600)

Introduction

Economic wealth through trade routes around the world brought money into Europe and the coffers of the church and wealthy families. Artists flourished, workshops and educational opportunities grew, and artists were in demand. Many male artists during the Renaissance received monetary support from families like the Medici and the Catholic Church. Education was necessary because the Renaissance was based on classical antiquity and philosophical concepts. Studying mathematics and anatomy was also crucial, and they were not skills just learned as an apprentice. However, during this period, women were expected to learn the skills to be wives and mothers, not well-educated people or artists.

Talented women succeeded in the Renaissance because they were nuns in a convent, a noblewoman whose families allowed them to paint, or were born into a family of painters. Women, in general, were controlled by their parents and then given to a husband who controlled the woman. If a woman remained unmarried, she was expected to move in with a male relative or go into the convent to become a nun. If a woman did become an artist, she was still expected to be respectable and "virtuous, pious, and obedient to God and her father/husband. An artist failing to meet these standards could end her career."[1]

Interactive Element: Where are the Women Artists of the Renaissance?

As good as Leonardo da Vinci, Michelangelo, or Botticelli, but the women artists of the Italian Renaissance have lacked recognition for five hundred years. Linda Falcone, head of the Advancing Women Artists Foundation, is working to change that.

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The town of Bologna in Italy was very progressive in the 16th century and had over 300 active professional artists—26 were women artists. One artist, Lavinia Fontana, was the first woman to rely solely on her commissions to support her family while her husband raised their eleven children. Unfortunately, this was the exception, and gender imbalances limited women over thousands of years. History valued male artists over female artists, and art previously attributed to male artists is now correctly attributed to its rightful creative female artist. Prevailing stereotypes fit women into a "craft arts" category, and men are "fine artists" even though women are just as talented as their counterparts. Rewriting history today includes documenting lost or discounted female artists. Female artists of the Renaissance include:

- Catherine de Vigri (1413 – 1463)
- Properzia de Rossi (1490-1530)
- Levina Teerlinc (1510–1576)
- Suor Plautilla Nelli (1524–1588)
- Catharina van Hemessen (1528–1588)
- Sofonisba Anguissola (1532-1625)
- Lucia Anguissola (1536 or 1538 – 1565 to 1568)
- Diana Scultori Ghisi (1547–1612)
- Fede Galizia (1578-1639)
- Elisabetta Sirani (1638-1665)

Interactive Element: Women as Artists and Patrons

Productive women artists and their patrons during the Renaissance

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Catherine de Vigri

Catherine de Vigri (1413 – 1463) is one of the best-known Italian early Renaissance convent painters of the 15th century. De Vigri's family was upper-class, and she was raised as a lady-in-waiting at Niccolo III's court. She learned to read, write and play the viola, all part of a wealthy girl's training. In 1426, de Vigri left the court and entered the convent. She lived most of her life in Ferrara in the convent she founded. When de Vigri died in 1463, she was buried at the convent; however, an unusual smell emanated from her gravesite, and authorities exhumed her body. Believing it was a sure sign of holiness when her grave was incorrupt, she was canonized in 1526 and reburied.[2] Vigri became a saint (Catherine of Bologna). March 9th is the day in Italy when her achievements as a charismatic teacher, faithful nun, and devoted artist are recognized.

De Vigri began her art career by painting images on the wall of her convent and illustrated manuscripts. The manuscripts or prayer books contained about 500 pages, and de Vigri illustrated approximately fifty images of Christ using primary colors. The *Madonna of the Peach* (3.4.1) is a classic story about three herd boys in the fields at night who were frightened by strange sounds. A tall woman in a dark cloak, holding a baby, appeared and asked them for food. After eating, she began to disappear; she took a peach from the top of one of the trees. Then she was gone, leaving no trace of her appearance except a peach pit. The boy's story was exalted as a visit from the Madonna and a miracle. Artists frequently recreated the story. De Vigri painted her with gold stars flanking the gold crowns and halos and Mary wearing her traditional red gown and blue overcoat—the baby Jesus was swaddled in a reddish-orange blanket with a red cross around his neck. The white veil surrounding Mary's face and shoulders is also in the baby's grasp while Mary holds the iconic peach.



Figure 3.3.1: Madonna of the Peach (ca 1440-144?) Public Domain

Properzia de Rossi

Properzia de Rossi (1490-1530) was born in Bologna, and her father was a well-positioned notary. De Rossi was highly educated and studied painting, music, and literature. It is believed she also attended the University of Bologna to study sculpting, a very unusual education for a woman. One historian wrote, "she was an expert in household matters as well as many sciences and played and sang better than any other woman of her city."[3]

She became an Italian sculptor from Bologna whose talent emerged early. Because it was difficult for young girls to find any training except in managing a household, de Rossi learned to carve peach and apricot pits, an unusual material for anyone. The small sculptures were generally based on religious themes. After carving her intricate scene of the crucifixion on a peach pit, her talent was acknowledged, and she received training in marble at the university. She acquired a commission for a bas-relief panel sculpting *Joseph and Potiphar*'s *Wife* (3.4.2), displaying her talent for carving marble, a skill not well received by other artists who frequently discredited her. In the basrelief, Joseph is running from a bedroom to escape someone else's wife, a common theme in the early days of the Counter-Reformation. The classical marble relief demonstrates de Rossi's detailed and expert carving skills, one of her commission pieces.



Figure 3.3.2: Joseph and Potiphar's Wife (1520s, marble) Public Domain

Interactive Element: Women Artists of the Renaissance

In this video from The Renaissance Unchained, we are introduced to the wondrous and overlooked skill of the Bolognese artist Properzia de' Rossi.

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View this YouTube Video online

Interactive Element: The First Great Female Artist of the Renaissance

In this clip from the BBC documentary The Story Of Women And Art, Professor Amanda Vickery explore how Properzia de' Rossi disrupted the 15th Century view that ‘real artists are male’ by establishing herself as a sculptor of incredible skill.

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View this YouTube Video online

Levina Teerlinc

Levina Teerlinc (1510–1576) was a North European Renaissance miniaturist painter who worked in the English court of Henry VIII. Born in Bruges, Flanders, Teerlinc was trained by her father, Simon Bening, a renowned miniaturist artist and illuminator. After marriage, she moved to England and went to work in the Tudor court as a painter. Attributing Teerlinc's work is challenging as she did not sign her work, and many were lost in a fire at Whitehall, Westminster. A 1983 exhibition at the Victoria and Albert Museum represented "the first occasion when a group of miniatures has been assembled which can be attributed to Levina Teerlinc."[4] The miniature painting *A Royal Maundy* (3.4.3) is a complicated scene of about 100 people in a tiny area. A religious service the day before Friday where a priest hands out small silver coins known as Maundy money (Queen's Maundy money), the details in this piece are precise and show dimension in the crowded room. Teerlinc painted the miniature *Elizabeth I* (3.4.4) when she was in the English court. The small image is exceptionally detailed, considering the little background she used.



Figure 3.3.3: A Royal Maundy (ca. 1560, vellum on card, 6.9 x 5.7 cm) Public Domain



Figure 3.3.4: Elizabeth I (ca. 1565, vellum on card, 5 cm diameter) Public Domain

Suor Plautilla Nelli

Suor Plautilla Nelli (1524–1588) was a Florentine painter whose nickname was "the nun artist" because of her spiritual attitude and religious paintings created while sequestered in the convent Santa Caterina da Siena in Florence. She was taught to draw and, over time, began an art studio with eight nuns. Some historians believe Nelli was one of the greatest artists despite her limited training and gender. She painted the *Last Supper* (3.4.5), which the Advancing Women Artists recently restored. Most art historians question the challenging work by Nelli since the composition and anatomy of the people in the painting place her work at the top of the Renaissance artists. They believe she would not have access to nude models.[5]

The Last Supper hung on a wall in a Florence Monastery until it was removed from the stretchers, rolled up, and stored in a warehouse for decades. "The Florentine nonprofit's all-woman team of curators, restorers, and scientists then began the restoration process, performing tasks including removing a thick layer of yellow varnish, treating flaking paint, and conducting an analysis of the pigments' chemical composition."[6]

Before starting the restoration, reflectography was used to determine any underdrawings. They did not give the impression Nelli knew what she was undertaking. The work at the time needed a workshop of people, scaffolding, and art assistants to finish the monumental work. The elaborate table (3.4.6) was set with fine china, several glasses of wine, plates of bread, and a whole roasted lamb, typical food in Florence in the 16th century.



Figure 3.3.5: The Last Supper – before restoration (1550s, oil on canvas 6.4 x 1.82 meters) Public Domain



Figure 3.3.6: The Last Supper - restored, Public Domain

Interactive Element: Plautilla Nelli's Last Supper

What was it like for conservator Rossella Lari to spend 4 years in the Florence restoration studio, 'building and breaking' this masterpiece? Is Nelli's self-portrait in her Last Supper after all? Did Nelli emulate Leonardo's Last Supper and become one of the few artists of her day who painted the Apostles overcome with emotion? This 3-minute trailer poses questions and answers about the world's largest work by an early women artist, restored to its original dignity and... finally in the public eye.

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Catharina van Hemessen

Catharina van Hemessen (1528–1588) was a North European Renaissance painter and the earliest female artist with attribution to several small-scale portraits. She apprenticed in her father's studio, a well-known Mannerism painter. Besides portraits, van Hemessen painted religious figures with realism and depth of field. In *Christ Carrying the Cross* (3.4.7), Veronica is in the foreground carrying a picture of Christ on a cloth. The implied story depicts Christ as Veronica hands him a veil to wipe his forehead. When he returned the fabric to Veronica, his face was miraculously captured and known as Veronica's relic.[7] The painting represents how Renaissance artists captured an audience. Van Hemessen also painted in Mannerism, as evident in *Young Women Playing a Virginal* (3.4.8). The portrait is thought to be of her sister, Christina, a young woman in a dark dress against a very dark background. The golden headdress and face sharply contrast with the virginal, an early spinet with a keyboard and decorative scrolling on the side panels. The dark velvet dress presents a subtle pattern; the sleeves are highlighted with touches of yellow and orange. The young woman's delicate hands look like they are captured in the middle of a song. Although a gifted artist, van Hemessen had no surviving work after 1554 when she married, a common problem for young female artists.



Figure 3.3.7: Christ Carrying the Cross (1541-1560, oil on panel, 38 x 28 cm) Public Domain



Figure 3.3.8: Young *Woman Playing a Virginal* (1548, oil on oak wood, 30.5 x 24 cm) Public Domain

Sofonisba Anguissola

Sofonisba Anguissola (1532-1625) was an Italian Renaissance painter born in Cremona and received a well-rounded education, including the arts. Anguissola possessed a gift for painting and was accepted into an apprenticeship to a master artist. She traveled to Rome, met Michelangelo and Milan, painted the Duke of Alba, and became an official court painter in Madrid. A letter written by her father described how fortunate she was to meet and perhaps study with Michelangelo. She painted over twelve self-portraits, a striking image for an artist of this period. In an early *Self-portrait* (3.4.9), she depicts herself painting the Madonna and child, although stopped mid-stroke and looking as though she was interrupted. Her later *Self-portrait* (3.4.10) was painted when she was seventy-eight, still a master of portraits.



Figure 3.3.9: Self-portrait (ca. 1556-1565, oil on canvas) Public Domain



Figure 3.3.10: Self-portrait (1610, oil on canvas) Public Domain

Anguissola did not have access to male models and frequently used her family members to paint group portraits. In The Chess Game, she painted her other siblings, *Lucia, Minerva, and Elena* (3.4.11). One sister looks outward, and the subtle smile on her face seems to say, I won the game. Anguissola's attention to detail involved changing the textures of the brocade clothing, delicate laces, and perfectly braided hair. These family portraits and her self-portraits demonstrated her attention to elegance with the painted clothing. Her perfection in painting facial details helped Anguissola build her reputation. When she was only twenty-six, she was invited to become a painter in the Spanish Court and spent several years creating official court paintings of royalty and other dignitaries. Using muted, darker colors, the official portrait of *Phillip II of Spain* (3.4.12) displays the delicate lace around his neck and the perfect buttons on his gown, indicating her ability and successful career.



Figure 3.3.11: The Chess Game (1555. Oil on canvas, 72 x 97 cm) Public Domain



Figure 3.3.12: Phillip II of Spain (1565, oil on canvas, 88 x 72 cm) Public Domain

Interactive Element: Sofonisba Anguissola

During her lifetime, she was one of the most famous women in the Western world. Her fans included Michelangelo, Pope Pius IV, the Duke of Alba, and King Philip II of Spain, and her work influenced Van Dyck and Caravaggio. Yet, she faded into relative obscurity after her death, her paintings attributed to male artists Alonso Sánchez Coello, Leonardo da Vinci, Titian, and even Greco.

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Lucia Anguissola

Lucia Anguissola (1536 or 1538 – 1565 to 1568) was the younger sister of Sofonisba Anguissola. Both received education in the humanities and arts and became painters. Unfortunately, Lucia died at the early age of thirty and did not have the opportunity to establish an extensive portfolio. The man in the painting is *Pietro Manna, a Physician from Cremona* (3.4.12), believed to be a relative of the Anguissola family. He was painted with a limited palette of hues of brown and grey, a sense of personality on his face demonstrating Anguissola's capability as an artist. Anguissola depicted him sitting in the armchair, gazing outward at the viewer. He is holding the staff of Asclepius, the symbol of a physician.



Figure 3.3.13: Pietro Manna, Physician from Cremona (1557, oil on canvas) Public Domain

Diana Scultori Ghisi

Diana Scultori Ghisi (1547–1612) was a high Renaissance engraver from Mantua, Italy, and was credited as the earliest documented women printmaker. Like many other women artists, her father was a sculptor and engraver (Giovanni Ghisi), and she worked in his studio from an early age. When she married an architect, they moved to Rome, and Ghisi received Papal Privilege to create and sell her work, an essential move in her career.

The changing climate and enlightening shifts during the Renaissance allowed women to follow their artistic dreams. Although many women followed in their father's footsteps in learning to paint, it was uncommon for them to carve. Her print of *Christ Making Saint Peter Head of the Church* (3.4.13) may have been based on a drawing by Raphael. A popular genre, she exquisitely carved detail focused on Christ and Peter, a crowd to the right. A landscape of a small town is in the background, with fields in the midrange. Ghisi was the first woman to sign engravings permitting art historians to credit her thorough work.



Figure 3.3.14: *Christ Making Saint Peter Head of the Church* (1588, engraving on laid paper, 23.5 x 37 cm) Public Domain

Fede Galizia

Fede Galizia (1578-1630) was another Italian Renaissance painter of portraits and still-life—a genre in which she was well known. Born in Milan, she was raised in her father's (Nunzio Galizia) art studio, where she learned to paint. By the age of twelve, Galizia was an accomplished commissioned artist with a recognized European reputation in her time. Although she painted many portraits, her primary interests lay in still life. She pioneered the genre, and one of her most beautiful paintings is *White Ceramic Bowl with Peaches and Red and Blue Plums* (3.4.15). The detail on the canvas includes vibrant colors against the dark background, with leaves peeking out of the darkness, drawn to the light.

The term still life emerged in the late 16th century when artists moved away from religious compositions, free to experiment. Paintings could contain fruit, silver, found objects, plants, and animals (dead). At the time, there was an explosion of interest in anything found in the natural world as trade ships brought back specimens from around the world. The fruit represented the nature of our existence as fresh and ripe, demonstrating abundance, vitality, and fertility.

Galizia's work was in the style of Mannerism and displayed intense attention to detail in every brushstroke. The still life was usually in a ceramic bowl or a straw basket piled high with seasonal fruit. Perfectly balanced, the fruit was exceptionally lifelike. The light and shadows contrast the delicate white ceramic bowl against the dark, receding background giving the painting intense depth. One plum seems almost to tumble off the wooden table or countertop, a scene in anyone's kitchen.

Cherries in a Silver Compote with Crabapples (3.4.16) is a still life on a stone ledge with a fritillary butterfly sitting on a crabapple leaf. The ornate silver compote holds the crabapples and is exquisitely painted with highlights from a light source to the left. The fruit appears from the darkness due to elegant stems with highlights matching the silver compote painted in light colors against a dark background. Of her surviving work—sixty-three in all—forty-four were still life, paintings emanating details of perfect fruit, picked ripe from the tree.



Figure 3.3.15: White Ceramic Bowl with Peaches and Red and Blue Plums (ca 1610, oil on panel, 30 x 42 cm) Public Domain



Figure 3.3.16: Cherries in a Silver Compote with Crabapples (oil on panel, 28.2 x 42.2 cm) Public Domain

Interactive Element: Rewriting Art History

This January, Sotheby's celebrates trailblazing female artists from the 16th through the 19th century with The Female Triumphant, a group of exceptional works of art. In spite of extraordinary obstacles, talented artists such as Elisabeth-Louise Vigée Le Brun, Fede Galizia, and Elizabeth Gardner Bouguereau paved the way for future generations of artists everywhere. In this Masterworks: Expert Voices episode, Courtney Kremers reintroduces Fede Galizia to the Art History narrative via her luminous still life, A Glass Compote with Peaches. Complex layers of glazing create the incredibly soft skin of the peaches, which contrasts with the cold solidity of the glass compote. Her careful modulations of light and shadow to convey the leaves on the apples and the ripeness of the peaches reflect her unique ability to bring flora and fauna to life. Explore this work and more in Sotheby's Master Paintings Evening Sale.

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Elisabetta Sirani

Elisabetta Sirani (1638-1665) was an Italian Baroque printmaker and painter from Bologna, Italy, who helped establish an art academy for other women artists. She painted in swift motions with aggressive passion and produced more than 200 paintings and etchings in her brief career. After working with her father (Giovanni Sirani) in his studio, Sirani became one of the most renowned artists in Bologna, overshadowing her father. After her father's incapacitating illness, she became the family's primary breadwinner and supported them on commissions and fees from the studio.[8] Sirani was considered an excellent teacher and contributed to women artists' growth during the Renaissance.

Sirani had meticulous records of all her paintings, etchings, and drawings and signed most of her work, so attribution has not been difficult for art historians. Although many doubted she painted so many commissions, "Sirani's exceptional prodigiousness was the product of how quickly she painted. She painted so many works that many doubted that she painted them all herself. To refute such charges, she invited her accusers on May 13th, 1664, to watch her paint a portrait in one sitting".[9] *Self-Portrait as Allegory of Painting* (3.4.16) is a dramatic late Renaissance and just one of many examples of Sirani and her technical bravura and artistic virtuosity with expressive and broad brushwork, fluid impasto, rich coloring, and deep shadows.[10] Her paintings were considered "beyond women's capabilities," but Sirani was an artistic genius in reality.



Figure 3.3.17: *Self-Portrait as Allegory of Painting* (1658, oil on canvas) Public Domain

Interactive Element: Elisabetta Sirani at the Uffizi Gallery

Overlooked and yet highly prolific artist Elisabetta Sirani, a 17th century painter in Bologna, is the subject of a current exhibition at the Uffizi Gallery.

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[1] Retrieved from https://smarthistory.org/female-artists-renaissance/

[2] Arthur, K. (2020). Sister Caterina Vigri and “Drawing for Devotion.” (3). https://artherstory.net/sister-caterina-vigri-st-catherine-of-bologna-and-drawing-for-devotion/

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[4] King, C. (1999). *What women can make*. (p. 61).

[5] Solly, M. (2019). Renaissance nun’s Last Supper painting makes public debut after 450 years in hiding. (10)

https://www.smithsonianmag.com/smart-news/renaissance-nuns-last-supper-scene-goes-view-florence-180973374/

[6] Ibid.

[7] [1] Archaeological Intelligence". *Archaeological Journal*. **7** (1): 413–415. 1850. doi:10.1080/00665983.1850.10850808. ISSN 0066-5983.

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3.4: Mannerism Art

Introduction

Maniera in Italian was a new style, Mannerism, moving from the classical versions of the Renaissance, bringing images less focused on the beauty of balance and perfect symmetry to elongated features with expressive and unusually positioned figures. Instead of an idealized and harmonious portrayal, Mannerism artists used dissonance, imbalance, and ambiguous figures. The style started in Florence and Rome and moved throughout Italy as a counter position to the formal style and idealism defined by the Renaissance artists and moved to unusual or contrived positioning in bizarre juxtapositions. Colors were placed in strange places using light to determine exaggerated contrast. Some later Renaissance painters displayed Mannerism styles in Michelangelo's The Last Judgment with oddly muscled characters in tortured positions. The Mannerism style was found in sculptures and paintings with complex poses and details.

- Barbara Longhi (1552-1638)
- Lavinia Fontana (1552-1614)
- Marietta Robusti (1560-1590)

Barbara Longhi

Barbara Longhi (1552-1638) was an Italian artist from Ravenna and the daughter of a Mannerist painter (Luca Longhi). She worked in their father's studio, assisting on large altarpieces, and became a respected portrait painter. Although little is known about her life, there are approximately 14 paintings attributed to Longhi. The painting *Saint Catherine of Alexandria* (3.5.1) is considered a self-portrait, the only one surviving.

Of Longhi's portrayal of herself as the aristocratic, cultured Saint Catherine of Alexandria, Irene Graziani writes, "When she exhibits an image of herself, Barbara, too, is presented according to the model of the virtuous, elegant and erudite woman, revisiting the themes which Lavinia [Fontana] had developed several years earlier in Bologna, according to a repertoire tied to late Mannerism."[1] The decidedly familiar Renaissance painting style is combined with early Mannerism displaying a darker background illuminating the figure. The yellow blouse and light skin tones are accentuated against the brown background, and the light source is evident from the left. Longhi's influences on art gave way to a long list of artists like Raphael and Anguissola, inspiring up-and-coming artists.



Figure 3.4.1: Presumed Self Portrait of Longhi as St. Catherine of Alexandria (1589, oil on canvas, 45.7 x 35.6 cm) Public Domain

Interactive Element: Artist Barbara Longhi

Barbara Longhi was born on 21 September 1552 and died 23 December 1638. she was an Italian painter. She was much admired in her lifetime as a portraitist, although most of her portraits are now lost or unattributed. Her work, such as her many Madonna and Child paintings, earned her a fine reputation as an artist. The simplicity of composition and subtle color palette used in her paintings also reflect the doctrines of the Counter-Reformation. Her relatively minor works, as opposed to the large altarpieces created by her father, indicate their intended emphasis on devotional thoughts. She sought to evoke empathy in the viewer with her subjects. She resisted the trend to create huge Biblical scenes, instead concentrating on serene depictions of the Virgin and Child.

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Lavinia Fontana

Lavinia Fontana (1552-1614) was considered a Bolognese Mannerist painter working in Bologna and Rome. She learned to paint from her father (Prospero Fontana), an art teacher at the School of Bologna. Fontana is regarded as the first female career artist in Western Europe as she relied on commissions for her income [2] while her husband raised their eleven children. She even had her husband sign a pre-nuptial stating she would continue painting and live in her family home. While her counterparts painted in court settings or convents, Fontana competed with male contemporaries on the open market, paving the way for other female artists.[3] She was considered the first woman who worked as an artist like other major male artists, operating her studio, attending schools, working on commissions, and painting in various genres. It was common for female artists to paint portraits, especially of other females, and Fontana did many portraits. Still, she reached beyond the standard practice and painted significant works with mythological or religious themes, even adding nude females, an unheard-of image for a woman painter. She had eleven children, earned a doctorate at the University of Bologna, was admitted to the academy, became famous, and was commissioned by the pope to paint images for his court.

Fontana painted roughly 110 paintings, including 23 altarpieces around Northern Italy. Supporting her family was a rare accomplishment; however, she had help from her hometown of Bologna. The town housed a liberalizing academy, an uncommon political organization, and diverse artistic patronage from the middle class, supporting women artists.[4] Bologna was a democratic city run by a diverse senate that wanted to patronize artists. Women had access to education at a university located in town, of which Fontana was an alumnus.

Fontana was well known for her detailed portraits of women, particularly her successful painting of lace and jewelry and the often-difficult images of hands. The subject of *Lady with a Dog* (3.5.2) is unknown; however, the focus of the painting was the display of the wealth and qualities of a good wife. She sits with her dog, a symbol of fidelity, in her elaborate and detailed clothing depicting a wealthy wife. Men were portrayed as statesmen, military leaders, or in other fields; a woman could only display her dress as an accomplishment. One of Fontana's unusual paintings was *Portrait of the Gozzadini Family* (3.5.3), a work commissioned by the woman in the red skirt. Although there are five people in the painting, two of the people, her deceased father and sister, were included in the portrait. The two figures standing were her husband and brother-in-law, the executors for her father's estate, an inheritance she hoped to obtain. Both women are wearing the exquisite clothing Fontana is known to paint with great detail. On the table is the requisite dog demonstrating the fidelity of the wife.



Figure 3.4.2: Lady with a Dog (1552-1614, oil on panel, 97.1 x 72.4 cm) Public Domain



Figure 3.4.3: *Portrait of the Gozzadini Family* (1584, oil on canvas, 250 x 189 cm) Public Domain

Christ with the Symbols of the Passion (3.5.4) displays Fontana's Mannerism style; twisted figures crowd around the oversized Christ. The influence of the recent Renaissance period is reflected in the landscape background, a specific part of a Renaissance painting. The sky is offset instead of in the center. The heads of each image are small and out of proportion with the bodies. The panel's painting is miniature and would generally be for private devotion.

According to the Catholic Church, of the 23 altarpieces Fontana painted, the *Assunzione della Vergine* (3.5.5) is a classical scene of the ascension. An allegorical Virgin Mary rises between earth and heaven, ascending into God's hands, dressed in the typical red gown and dark blue robes. The blue sky gives way to the glowing aura from heaven above while several Putti (angels) guide her up to paradise. Fontana moved to Rome at the invitation of Pope Clement VIII, and her career soared. She received numerous awards and honors and was elected to the Accademia di San Luca in Rome.



Figure 3.4.4: Christ with the Symbols of the Passion (1576, oil on panel, 40 x 30.2 cm) Public Domain



Figure 3.4.5: Assunzione della Vergine (1593, oil on canvas, 300 x 190 cm) Public Domain

Interactive Element: Lavinia Fontana, Christ with the Symbols of the Passion

A video of the tradition of religious paintings as teaching tools. The El Paso Museum of Art is home to some of the Kress Collection of European art. This assortment of videos brings part of the collection to life through a series of animations completed by UTEP's digital media production students and alums.

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Interactive Element

Go behind the scenes in the National Gallery of Ireland's conservation studio, and discover the team's detailed research and skillful treatment of Lavinia Fontana's monumental painting 'The Visit of the Queen of Sheba to King Solomon.' An early addition to the Gallery's permanent collection, 'The Visit of the Queen of Sheba to King Solomon' is the largest surviving and most ambitious painting ever made by one of the most renowned artists of the Renaissance.

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Marietta Robusti

Marietta Robusti (1560-1590) was a Venetian painter and the daughter of the famous Venetian painter, Tintoretto, and she is occasionally referred to as la Tintoretto (little dyer girl). She lived in Venice and died at 30 years during childbirth. At the time, women remained at home and were not welcome in the art world. Women painters were usually the decedents of painters and therefore had access to materials and learning from her father.

Self-portrait with a Spinet (3.5.6) is the only painting accurately attributed to Robusti. Painted in the tradition of contrasting light and dark, the three-quarter figure depicts a young woman with one hand lightly caressing a harpsichord behind her while the other holds a songbook. The slightly turned body wears a dress of white lace with a necklace of pearls, the head displaying a sideways glance, indicating the portrait was painted in front of a mirror. Although sometimes her portraits were considered stiff and unnatural, she had an eye for details and could realistically paint any jewelry or clothing.

Because Robusti was taught by her father and worked closely with him in the workshop, her style was similar to Tintoretto's. She was known to create a significant set of paintings, mainly portraits. However, little of her work is identified as hers. It is unknown if she didn't sign her work, if it is misidentified as her father's work, or if it was lost over the centuries. The other surviving painting attributed to Robusti is a Portrait of Two Men, signed with the initials MR. A few other small religious images are also attributed to her. In a time when women were legally their husband's property, required to take on the typical housewife role, focusing on her husband and children, Robusti was an accomplished artist and well sought after in her own right for commissions.



Figure 3.4.6: Self-portrait with a Spinet (1590s, oil on canvas, 93.5 x 91.5 cm) Public Domain

Interactive Element: Marietta Robusti "La Tintoretta"

The lost paintings of Marietta Robusti are a maddening Renaissance mystery.

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[1] *Ceroni, Nadia (2007). "Barbara Longhi." In National Museum of Women in the Arts (ed.). Italian Women Artists from Renaissance to Baroque. Milan, Italy: Skira Editore S.p.A. ISBN 978-88-7624-919-8.*

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4: THE WOMEN ARTISTS 1600 CE - 1700 CE

4.1: Chapter 4 Introduction (1600 – 1700)
4.2: Dutch Golden Age (1600 - 1672)
4.3: Baroque (1600s - 1750s)
4.4: Asian Landscapes (Late 1500s – 1700)

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4.1: Chapter 4 Introduction (1600 – 1700)

Introduction

After the Crusades, famines, and plagues of the Middle Ages, the Renaissance period they brought new changes in the possibility of human invention and exploration. By the Baroque period, European societies expanded, conquered other territories, and urbanized cities. The Italian towns acted more like states, led by wealthy merchant family associations and generally linked to the Papal establishment, both actively and lavishly funded artists with generous commissions. By the end of the 1500s, the revolt against the Catholic church's excesses and the upheaval from the success of Martin Luther establishing an alternative religious manifesto led to the Council of Trent by the Catholic church. The council defined new requirements, outlining forbidden books, building new churches, instituting austerity and purity within the church, and starting the Inquisition. The conflict between Protestant and Catholic factions led to turmoil and wars throughout Europe.

Expanding new territories and markets allowed a wealthy merchant class to progress in the European countries as the primary monetary centers moved from the Mediterranean regions to Europe. Antwerp and Amsterdam became the wealthiest cities in the Netherlands, leading to the Dutch Golden Age, as exotic goods and spices brought by the Portuguese shippers passed through the towns. The Portuguese sent traders to China, establishing contacts with the Ming Dynasty for silk and porcelain. Europe's economic structures were structured on gold or silver. No longer was wealth only existing in the realm of the ruling class; ownership and availability of money also became a part of the burgeoning middle class.

European art expanded, and private citizens paid artists to paint, sculpt, and weave. Artists no longer worked as individual craftspeople in large workshops; some artists gained fame in their lifetime or recognition through later discoveries. The Protestant Reformation in the Netherlands and Germany changed the ideals of spiritual paintings still found in Italy and Spain. Art was no longer based only on religious concepts; people wanted portraits of themselves or other interesting images. The images of non-religious art also opened the door for female artists to create art about objects they found in their homes. Artists were generally nuns, daughters, sisters, or wives of existing artists. The women had to go around the strict rules imposed on their personal life and artistic paintings. Female artists were supposed to paint portraiture and fruits and flowers. The women frequently disregarded the rules and hid mythological and religious images in self-portraits. This period was when women artists began to develop an emergent role as artists.

In Asia, landscape ink painting was considered the national art form and was supposedly dominated by male artists. Modern historians found many female artists also helped develop the concepts and forms of landscape painting; however, they needed to be better documented then. In China, men controlled society, and females had a relatively low status. Women were property owned by their fathers, husband, or other male relatives. In the Tang Dynasty, economic and cultural growth brought more freedom, and women began to paint birds or flowers because they were easy to create at home. By the end of the Ming Dynasty, female artists expanded to landscapes and developed different brush and color techniques.

Light and Dark of Baroque

Baroque painting was defined by dramatic images of incredible depth from new techniques of *chiaroscuro*, *tenebrism*, and *sfumato* – all methods to manipulate light and dark. Chiaroscuro combined the Italian *chiaro,* light or defined, and *scuro*, dark or ambiguous. Artists used light contrasting against dark shadows to develop three-dimensional figures. Tenebrism brought even more dramatic use of light and dark, with a darkness almost the dominant focus of the painting, most of the images hidden with little illumination. Parts of the hands or faces were the significant elements illuminated against the contrast of an exceptionally dark setting, creating vivid and emotional scenes. Initially, religious scenes were the principal use of chiaroscuro; the light was used to illuminate the divinity of Christ. Other artists expanded the concept using shafts of light shining from an unknown source to light elements of the otherwise dark and foreboding scene. Some artists used a visible candle to light and reflect on the figures. The extreme dark depth of tenebrism brought even more drama.

Because the paintings were made with very dark colors, the method used to apply the underpainting was different. Most artists used middle or dark tones for the base instead of light colors. Paints were applied in thin layers of glazes to build the underpainting, the dark colors requiring many layers to achieve the dimensional effects. "Highlighted areas are very thin and fine. Color applied in thin glazes tends to be clear, luminous, and without brush marks. Shadows and dark colors, however, appear as thickly as built-up surfaces, creating ridges visible in raking light where they come into contact with the delicate light areas."[1]

Artists frequently used heavy white impasto paint on the areas to be highlighted, then added dark washes, building layers as needed. Dark heavy brushstrokes in some spaces helped create a sense of tension or movement.

Interactive Element: The Power of Chiaroscuro

What is Chiaroscuro and how has it been used in painting throughout history? Chiaroscuro originated in the Renaissance period but is most notably associated with Baroque art. Chiaroscuro is one of the canonical painting modes of the Renaissance.

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Faces in the Dutch Golden Age

Facial images have existed for centuries as the faces of rulers appeared on coins or the official statuary. The idea of self-images returned during the Renaissance as patrons of the arts wanted their images captured on canvas. During the Baroque period, especially in the Netherlands region, half or three-quarters of facial views were widespread. The new merchant class commissioned their likeness to display at home, while organizations procured group portraits.

Painting a portrait or self-portrait is complex; the proportions of the face are similar from person to person, yet different. Several unique proportional assumptions are used to paint a face correctly. A person's eyes and ears are generally positioned halfway down the head, and the head is about five eyes wide. The edge of the nose is in line with the tear ducts found in the corner of the eyes. The space between a person's eyes is as wide as the eyes to align the eyes correctly. For most people, the corners of the mouth align with the pupils in the eyes.

Illumination is an integral part of painting a portrait, where the light originates, how light reflects on the face, where shadows are formed, and how color fluctuates based on light. Light is an essential part of painting a portrait, and the artist must define the shades based on the position of the head. The artist must determine what they will emphasize, what type of lighting will highlight the right parts of the figure and the direction of the light. Essential lighting is generally the first consideration, with light shining directly on the face as the significant illumination point. The fill light is positioned on an angle to balance shaded areas, while the rear light is angled from behind to produce contours or form an outline around the head. The artist must also decide how to highlight the background to create a shadow by the head.

Still Life in the Dutch Golden Age

As cities in the Netherlands expanded trade, the wealthy merchant class grew, and cities were urbanized. The desire for still life painting grew, painting new commodities and imports and displaying unusual flowers, foods, or objects, all part of the growing trade. Early works focused on domestic products (butter, cheese, herring, beer) and expanded to include other European products (bread, lemons, oranges, figs, raisins, hazelnuts, and wine). As the Dutch East India Company expanded across the oceans, still life work was structured to include the new exotic products (pepper, spices, tea, salt, tobacco, and porcelain).[2] The still-life paintings illustrate the vast collection of products the Dutch imported and how they displayed their ability to indulge in the products.

Floral still life painted in oils was popular, frequently combining herbs, flowers, and other plant exotics in an elegant vase or bowl. Each petal, stem, or berry is painted with extensive detail, a drop of dew perched on a leaf or a flower slowly dying and drooping over the vase. The artists used deeply contrasting dark and light to highlight unique colors and flower elements. Artists used small brushes to achieve finely detailed results, sometimes with just a few hairs.

The concept of a feast or exotic foods became the subject of most still-life artists. The colors and tones of the items were significant; a white or neutral tablecloth might provide the background for the rest of the painting, and glass or metals like silver or pewter vases, bowls, or plates added to the neutrality letting the pile of oranges or the blushing peach shine. The materials used in a painting were carefully prepared. Each specimen was individually arranged on the table to define each element optimally; a

bug was sitting on the leaf, a basket of lemons appeared to roll away, or the transparent skin of a melon. Harmony and perspective in the composition were significant; do the grapes appear in the foreground or background, are they hanging or laying, in what direction is the fish laying, and does the eye show or is the fish hanging? Everything was thoughtfully placed.

Interactive Element: Rachel Ruysch, Fruits and Insects

Rachel Ruysch, Fruit and Insects, 1711, oil on wood, 44 x 60 cm located in the Galleria degli Uffizi, Florence.

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Hand Scrolls in Asian Art

Hanging scrolls and hand scrolls were common art forms in Asia. Western paintings were made to hang continuously on the wall, and the scrolls are viewed occasionally. A hanging scroll was lightweight and hung on a wall to view the entire painting. The scrolls ranged from 60 to 180 centimeters. Hand scrolls were usually 22 to 35 centimeters high and over 800 centimeters long. They were portable and easy to carry around. The viewer usually opened and unrolled the scroll a portion at a time. The backgrounds or the scrolls were made from paper or silk and painted with water-based inks and colors. The artist has to grind to inks or pigments and create a watery, thin solution. Many artists used the mogu technique for their flower-and-bird paintings. Instead of drawing the lines of an image and then painting, the mogu approach applied color directly and used tiny water droplets to blend the appropriate tones and hues. The style allowed painters to create an image closer to the natural element with proper shading on each petal, leaf, or feather. Hand scrolls also had written commentary as part of the scroll. Friends, collectors, or artists might write a poem or description about the painting, biographical information about the artist, or some historical notation. On the scrolls are personal red seals added by the collector or owner.

Interactive Element: Ancient Chinese Art

Maxwell Hearn, the new head of Asian Art at The Metropolitan Museum of Art, demonstrates the ancient art of understanding and appreciating Chinese scroll paintings.

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[1] Barrett, S., Stulik, D., (1995). *An Integrated Approach for the Study of Painting Techniques*, Historical Painting Techniques, Materials, and Studio Practice, The Getty Conservation Institute, p. 8.

[2] Hochstrasser, J. B. (2007). Still Life and Trade in the Dutch Golden Age, Yale University Press.

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4.2: Dutch Golden Age (1600 - 1672)

Introduction

Located on the Atlantic as one of the major gateways to Europe, the trading routes to Asia, and the new shipping lanes to the new world, the Netherlands controlled much of the import and export business. The Netherlands means lowlands, a country below sea level, developed by controlling the seas yet using the oceans for economic success. By the 17th century, the Spanish freed them from the decades-long rule, building their prosperous prominence with a significant merchant and middle class. The wealth of the people, not just the elite, was responsible for the growth and the burgeoning popularity of artists and their work. Nationalism became the Golden Age in the Netherlands. Art no longer depicted the elaborate Catholic religion and images; instead, artists depicted realism, life, and the styles of the ordinary person as ideal images.

The art market in the Netherlands was prolific; one could find paintings for sale in all types of stores or taverns. The guilds painstakingly recorded every piece of art and its sale, fining anyone not complying with the laws and ensuring authentic works from the thousands of painters. Art portrayed the new lifestyles of half the population; spotlessly clean houses, luxury items, portraits of the typical person, and food from around the world imported by the vast merchant class. The other half was unlucky, laboring 14 hours a day, risky voyages to the new ports, low wages, child labor, and the poorhouse.

Interactive Element: Art from the Dutch Golden Age

Dutch art from the 17th Century comprised small, finely crafted paintings, often depicting the simple things in life. What made Dutch art from this era so particular? What made it a 'Golden Age'?

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Stilleven, or still life painting, became popular in the Netherlands when urbanization increased, emphasizing one's home and everyday life. Different subtypes of paintings grew from the floral arrangements that dominated the first part of the century to vanitas, kitchen arrangements, and hunting trophies. The images in the painting represented horticulture and aspects of life in the Netherlands and had symbolic meanings. Different flowers represented some form or action of God's life, while insects or reptiles depicted the transitory meaning of life. The painters also used chiaroscuro techniques with dark backgrounds and brilliant elements in the foregrounds, applying luminous colors to develop the differences between the light and the darker shadows. Because of the high interest in flowers and gardens, still-life paintings were highly prized. Rachel Ruysch, who painted flowers, sold her paintings for 750 to 1200 guilders, while Rembrandt seldom sold his work for above 500 guilders.[1]

Definition: Vanitas

vanitas, (from Latin *vanitas*, “vanity”), in art, a genre of still-life painting that flourished in the Netherlands in the early 17th century. A *vanitas* painting contains collections of objects symbolic of the inevitability of death and the transience and vanity of earthly achievements and pleasures; it exhorts the viewer to consider mortality and to repent.

Britannica, T. Editors of Encyclopaedia (2019, October 1). vanitas. Encyclopedia Britannica. https://www.britannica.com/art/vanitas-art

As early as the 15th century, women were listed on art guild rolls. Women artists received commissions, controlled workshops, and obtained court patronages. Training for women was still limited and was generally through a friend, family member, and

occasionally as an apprentice. As found throughout Europe, women could not use nude models and mostly painted domestic scenes or landscapes. Still life was a common theme for women; however, the term 'still life' was not used until 1650. Artists included are:

· **Judith Leyster** (1609-1660)

· **Rachel Ruysch** (1664-1750)

· **Maria van Oosterwijck** (1630-1693)

· **Clara Peeters** (ca. 1587-after 1636)

Judith Leyster

Judith Leyster (1609-1660) was a talented artist who had her workshop (unusual for a female artist), painted her works, and taught others. She was also the first female admitted to the Painters' Guild. Her paintings were made between 1629 and 1635, when she married and had children, reducing her time as an artist. She was known as an exceptional artist in her era but little known to history until modern times. A writer from the Dutch Golden Age said, "There also have been many experienced women in the field of painting who are still renowned in our time and could compete with men. Among them, one excels exceptionally, Judith Leyster..."[2]

Some of Leyster's work was attributed to Frans Hals. In 1892, when her distinctive monogram (the initials J L and a star) was discovered below the violinist's shoe on the painting of the *Carousing Couple* (4.2.1), more of Leyster's work was correctly identified as hers. Over two hundred years, her work was generally not assigned or was believed to be from her husband or Hals. After the original discovery, historians found her unusual monogram in her other works and attributed them to her. She used brushstrokes like Hals, loose and bold, infusing life into her portraits, following the tenebrist style of contrasting light and dark for dramatic effect. The *Carousing Couple* (4.2.2) portrays two people having fun, enjoying music and wine; he appears engrossed in the music while she views him with adoring eyes. The light-colored faces and shirts begin the focal point in the middle of the portrait; the dark upper half forms the background. Leyster elegantly paints each detail of the clothing, from the lace to the tassels on his pants. The one less realistic image is how the man holds the violin.



Figure

:
Carousing Couple
(1630, oil on panel, 68 x 54 cm)
Public Domain

Self Portrait (4.2.3) portrays Leyster sitting in front of her easel, appearing to turn and face the viewer, seeming to smile as she

knows who she sees. Her white collar helps reflect the light, bringing the face into focus, although most historians do not think she wore dressier clothing when she painted. She used blue on the musician's dress she is painting, bringing the person out of the grayer background. She holds her palette and brushes in her hands, her brush parallel to the musician's bow on the painting.



Figure 4.2.2: Self Portrait (ca 1630, oil on canvas, 74.6 x 65.1 cm) Public Domain

Leyster generally painted portraits of musicians, children, and domestic scenes. The *Young Flute Player* (4.2.4) demonstrates her interest in music and children. The boy's face, looking at some bright and unknown light, is overly white on the right side compared to the deep shadows on the other side. Although Leyster used many tones of brown and gray, each element, the chair, his clothing, and the instruments, all are well defined and visible.



Figure 4.2.3: Young Flute Player (1630s, oil on canvas, 73 x 62 cm) Public Domain

Interactive Element: Judith Leyster

Judith Leyster, Self-Portrait, c. 1633, oil on canvas, 74.6 x 65.1 cm / 29-3/8 x 25-5/8 inches, located in the National Gallery of Art.

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Rachel Ruysch

Rachel Ruysch (1664-1750) specialized in painting flowers for almost seventy years. Her father was a scientist, and early in her life, she learned how to accurately record nature, flowers, and woodlands helping to draw specimens from his collections. She was an apprentice painter at fifteen and painted for clients by age eighteen. She had ten children yet was a prolific painter famous for her flower still life, producing over 250 paintings. *Flowers on a Tree Trunk* (4.2.5), painted with oil on canvas, contrast the dark undergrowth with the dried stump, moss, stones, and tiny insects with the bright flowers, the half-dead elements, and the vibrant living blooms. The light reflects off the white flowers focusing on the precision and beauty of the flowers. The light also reflects on the side of the rock, bringing the eye down to the tiny life forms in the painting.



Figure 4.2.4: Flowers on a Tree Trunk (early 1700s, oil on canvas, 93 x 74 cm) Public Domain

Ruysch lived a long life, dying at eight-six. Her career was documented from age fifteen until about eighty-three because she signed all her works. Ruysch was exceptionally detailed in her work and used light, dark, and color interactions to define each element in her paintings. The background is very dark, as seen in most of her works in Roses, Convolvulus, Poppies, etc. (4.2.6). The individual petals of each flower were visible and brought to life with color and light. Ruysch used asymmetrical formations allowing the flowers to sag and appear asymmetrical. She always integrated insects with flowers. The close-up (4.2.7) shows the large white flower with a ladybug on the petal, a spider about to climb on the petal, and a very tiny bug nestled in the bottom of a petal. Ruysch incorporated nature into her paintings.



Figure 4.2.5: *Roses, Convolvulus, Poppies, and Other Flowers in an Urn on a Stone Ledge* (oil on canvas, 1680s, 107.9 x 83.8 cm) (Public domain)



Figure 4.2.6: Close-up (Public domain)

Maria van Oosterwijck

Maria van Oosterwijck (1630-1693) was born into an extended family of artists. She went to Antwerp to study with one of the well-known flower artists. Van Oosterwijck lived in many Dutch cities, successfully selling her work. She never married and was able to support herself as a painter. Van Oosterwijck painted floral still life using real flowers. *Flower Still Life* (4.2.8) was painted with oil on canvas. Tulips were a highly prized flower in the Netherlands, a relatively new introduction, and van Oosterwijck used two highly patterned and rare tulips as the focal points of her painting. One of the blossoms already started to fall apart, representing the temporary status of human life. The tiny insects also testify to the transitory positions of energy. Van Oosterwijck centered the white flower with the dragonfly, surrounded by vibrant dark pink flowers. An unusual contrast was the color of the two small orange flowers forming a line to the small orange butterfly in the background giving the painting movement. The eye also travels from the white-centered flowers, bouncing through the other flowers and flowing into the small, bell-shaped flowers.



Figure 4.2.7: *Flower Still Life* (1669, oil on canvas, 37.1 x 46 cm) Public Domain

At the time, the aristocracy favored floral paintings, and van Oosterwijck sold her work to such notables as Louis XIV of France and Queen Anne of England. Van Oosterwijck used chiaroscuro methods with dark backgrounds and bright, illuminated flowers. Butterflies were also an everyday object found in her paintings. *In Still Life with Flowers, Insects, and a Shell* (4.2.9), she used white flowers placed randomly from the bottom of the painting and ending at the top with the white butterfly. The vase and leaves of the flowers almost disappear into the dark background. She usually included insects, the tiny bee, and a dragonfly. Van Oosterwijck added a small shell sitting on the table to balance the bottom of the painting and bring a view of the table forward.



Figure 4.2.8: *Still Life with Flowers, Insects, and a Shell* (oil on panel, 1689, 47.4 x 36.5 cm) (Public domain)

Interactive Element

Maria van Oosterwijck, Flower Still Life, 1669, oil on canvas.

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Clara Peeters

Clara Peeters (ca. 1587-after 1636) was baptized in Antwerp in 1594 and married there in 1639. Little is known about her early life as records for some of the times are missing or confusing because Peeters was a common last name. Peeter's first recognized works were small oil paintings completed in 1608. The work was met with great details, indicating an experienced painter probably trained Peeters, although no documentation exists about her training and education. By 1612, she demonstrated her talent and created several highly rendered still life with elaborately decorated objects. Peeters generally placed her still-life arrangements on narrow ledges and against dark backgrounds. She signed thirty-one works with another seventy-six paintings believed to be hers without proper documentation. Peeters was one of the earliest painters specializing in still life and flowers. Her use of fish and game in her paintings started much early than other artists who used the same elements. Peeters liked using reflective and shiny objects to capture how the light fell.

Peeters was a master of still life, as seen in *Still Life with Nuts, Candy, and Flowers* (4.2.10). A table forms the base of the painting, the bright, colorful flowers anchoring the side of the light source. Each petal of the different flowers is detailed in a perfectly arranged vase. Peeters repeated red in the painting in the translucence wine glass. The scalloped bowl sits directly in the center, filled with nuts and dried fruit. She used elaborate metal devices to display her ability to illuminate shadows and light, even reflecting the pretzel on the silver plate. Peeters also incorporated reflections of things in the room in her paintings, including herself. "She was one of the first to incorporate a self-portrait into a still life...look closely at the urn."[3]



Figure 4.2.9: *Still Life with Nuts, Candy, and Flowers* (oil on panel, 1611, 52 x 73 cm) (Public domain)

Peeters' painting *Table with Oranges, Olives, and Pie* (4.2.11) used a dark background with a tablecloth as the base of the painting. She set a salt cellar, gilt tazza, pie, jug, olives, and roasted fowl on the table. The objects were all associated with those who were wealthy and educated. She included foods the prosperous classes would eat and have on their tables. Many items were imported, reflecting the merchant classes' trade for luxury objects. Peeters was known for her incredible detail, as demonstrated by the pie. Every indentation in the crust, the exquisite lattice pattern of the top crust, and the perfect color shading show her fantastic ability to paint. The individual olives have the perfect shadowing and reflection of light; the orange slices appear natural. Peeters used metal objects to reflect light; the fowl on the platter, the plate, the knife, and the salt cellar, all detailed with shadow and light, and the translucent wine glass in the center.



Figure 4.2.10: *Table with Orange, Olives, and Pie* (ca. 1611, oil on panel, 55 x 73 cm) (Public domain)

Interactive Element: Clara Peters

Clara Peeters produced large numbers of painstakingly rendered still lifes, typically displaying groupings of valuable objects, such as elaborately decorated metal goblets, gold coins, and exotic flowers.

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[1] Retrieved from https://en.Wikipedia.org/wiki/Rachel_Ruysch. 3 December 2018.

[2] Smith, D. (2016). *The Paris Review*, Daughters of the Guild. Retrieved from https://www.theparisreview.org/blog/2016/04/04/daughters-of-the-guild/.

[3] Retrieved from https://www.dailyartmagazine.com/wom...ch-golden-age/

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4.3: Baroque (1600s - 1750s)

Introduction

Baroque art reflected the social turmoil existing in Europe and the Catholic church's influence, stressing images of intense piety. Artists developed strong styles with dramatic colors, using the effects of light and theatrical physical poses. Baroque art is well-known for the artists who used the techniques of chiaroscuro and tenebrism, creating intense dark spaces punctuated by delicate features.

The Renaissance focused on classical symmetry, the central thrust of energy appearing in the center, a significant figure contrasted on the left and right. "The whole picture is so planned that the central figure has no counterpart but only favorable contrasts."[1] In Baroque art, contrast became radical; spatial symmetry is broken, becoming asymmetrical. The eye may start at the center and be compelled by the power of asymmetry, then forcefully moved to other sections of the overlapping, twisted figures. The faces of the figures displayed grandiose visions of rapture, bereavement, or mortality. Throughout the centuries, artists have used folded and draped material to create depth, light, and dark. "Yet the Baroque trait twists and turns its folds, pushing them to infinity, fold over fold, one upon the other. The Baroque folds unfurl all the way to infinity."[2]

Artists in the Section:

- Artemisia Gentileschi (1593-1653)
- Louise Moillon (1610-1696)
- Mary Beale (1633-1699)
- Josefa de Óbidos (1630-1684)

Interactive Element: How to Recognize Baroque Art

Some of the qualities most frequently associated with the Baroque are grandeur, sensuous richness, drama, dynamism, movement, tension, emotional exuberance, and a tendency to blur distinctions between the various arts.

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Artemisia Gentileschi

Artemisia Gentileschi (1593-1653) was born in Rome, now recognized as the most influential female artist from the Baroque period and one of the most expressive artists of the era. Although few women could become professional artists then, her father recognized her abilities and taught her painter's skills. "By 1612, when she was not yet nineteen years old, her father could boast of her exemplary talents, claiming that she had no peer in the painting profession, which she practiced for three years."[3] The style of Caravaggio had influenced her father's painting, and Gentileschi also learned to work with deep dark colors and illuminated highlights. As her capabilities grew, her father hired the well-known painter Agostino Tassi to further her education. Unfortunately, she was raped by Tassi, who eventually was brought to trial on the charges, an emotionally difficult trial for Gentileschi. During the trial, they used thumbscrews on her to ensure she was telling the truth. After a lengthy trial, Tassi was sentenced to eight months in jail. Many historians believe the rape and trial heavily influenced Gentileschi and how she painted.

Her father arranged her marriage a month after the trial. Gentileschi and her husband moved to Florence, where she became a successful painter, the first female allowed into the Accademia Delle Arti del Disegno. Instead of focusing on still life or portrait painting, she based most of her work on biblical or historical concepts. After success in Florence, Gentileschi moved back to

Rome, successfully painting portraits yet not receiving any profitable commissions based on altarpieces. She also spent time in England, working with other artists who recognized her talents. Throughout modern times, critics have written about Gentileschi's incredible talent, how her female subjects were powerful, rebellious, not timid or weak, her brushwork to be strong and bold, not hesitant, and an artist who fought the prejudices against women with determination and courage. She excelled in the use of tenebrism, contrasting the dark recesses and light areas.

Susanna and the Elders (4.3.1) was painted in 1610 when Gentileschi was sixteen, a subject painted by other male painters as a classical myth with elaborate settings, attempting to seduce a young girl. However, she treated the subject matter differently, the older men as voyeurs, the horizontal stone wall as the only barrier to a possible sexual assault, and the visceral emotions evident. She painted the girl anatomically correctly with "unflattering details of a woman's body: pendant breast, groin wrinkle, crow's foot wrinkles on her neck and at the top of her right arm, and awkwardly positioned legs."[4] The scene is stark, with only the blue sky and bench as background, the two men hovering over the wall, and the fear on her face as she tries to escape. The painting was completed before her rape by Tassi. Some historians believe Gentileschi may have been harassed earlier. The painting reflects her distress; however, no evidence exists about her feelings.

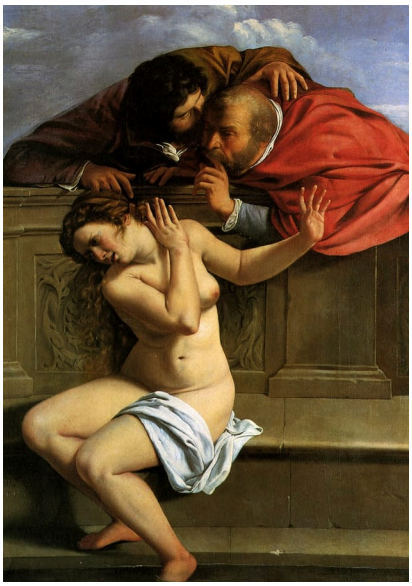


Figure 4.3.1: *Susanna and the Elders* (1610, oil on canvas, 173.7 x 121.9 cm) Public Domain

Interactive Element: Artemisia Gentileschi

You can take a first look at some of the significant loans that will be included in our 'Artemisia' exhibition with exhibition curator Letizia Treves, and Tracy Jones, our Head of Press.

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When women seldom held outside, paid jobs, Gentileschi painted herself in *Self-Portrait as the Allegory of Painting* (4.3.2), portraying herself as a vigorous and muscular woman, an influential person, holding a brush instead of a sword, presenting herself as the metaphor of painting. Yet, she still displayed principles of the female persona, including the draped golden necklace, unruly locks of hair symbolizing the divine frenzy of an artistic temperament, and *drappo congiante,* garments with changing colors alluding to the painter's skills.[5] She had been invited to the British court by Charles I and painted her self-portrait there. Her arm creates a solid diagonal line in the composition, the fore-shortened arm bringing a three-dimensional feeling. She appears to be looking at the unknown light source illuminating her face instead of the canvas she is painting. The texture of her silky dress, messy hair, shiny necklace, and smudged hands demonstrates her ability to bring realism to the work.

In her *Self-Portrait as a Lute Player* (4.3.3), Gentileschi pictures herself similarly to her other portrait. Lute players were familiar characters found in Baroque paintings. Some believe the painting was a commission for Cosimo II de Medici when she was in Florence. Her clothing reflects the area's trends with the turban, gold embroidery, and sumptuous fabric. Her face is illuminated on one side, enhancing her determined look of strength and capability.

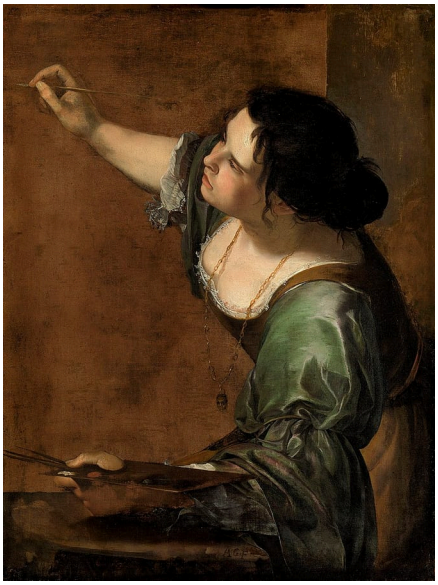


Figure 4.3.2: Self Portrait as the Allegory of Painting (1638 – 1639, oil on canvas, 96.5 x 73.7 cm) Public Domain



Figure 4.3.3: Self Portrait as a Lute Player (1615-1617, oil on canvas, 77.5 x 71.8 cm) Public Domain

Interactive Element: Artemisia Gentileschi

Tim Marlow briefly introduces Artemisia Gentileschi, one of the few women who carved out a career in the 17th-century art world.

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Judith and Her Maidservant (4.3.4) demonstrate the influence of Caravaggio's techniques of tenebrism. This painting is a sequel to her work illustrating the moment Judith slays Holofernes. In this work, the maidservant is taking the severed head of Holofernes, wrapping it in a bag as Judith, with a knife in her hand, keeps watch, perhaps hearing a noise as they both appear to hesitate. Gentileschi dramatically uses chiaroscuro techniques, the glow from a candle lighting both women's faces and the front of Judith's golden dress. The deep, dark background of the crimson curtain formed the stage to bring the figures to life in the forefront. The high contrast of the tenebrism from the little light against the darkness creates drama and tension.



Figure 4.3.4: Judith and her Maidservant (ca 1623 – 1625, oil on canvas, 184 x 141.6 cm) Public Domain

Louise Moillon

Louise Moillon (1610-1696) was born in Paris and lived in a neighborhood populated by refugees from the Netherlands. Moillon's father, stepfather, and brother were all artists, and she learned painting techniques when she was young. The family brought their interest and concepts of still life painting from the Netherlands, and Moillon developed her style to arrange the objects in her paintings. Moillon became well-known, and the French nobility and King Charles I of England purchased her works. Generally, she completed most of the work before she married in the 1640s and had children. Moillon usually arranged her still life on a table and spread the objects from edge to edge. The backgrounds in her paintings followed the deep dark colors of the Baroque tradition. She contrasted the dark background with warm and cool colors and used light to elevate each object, highlighting the texture and realism of the fruit. Occasionally, Moillon incorporated a figure into her still life, one of the first artists to use the technique.

Still Life with Fruit (4.3.5) is considered by historians to be one of Moillon's best paintings, created when she was at the top of her career in the late 1630s. The painting has a more complex structure than some of her earlier compositions. The direction of the light and how it was focused on different objects developed the intricacy of the painting. The deep shadows in the background created depth as light developed the chromatic subtlety. Moillon used extra spring produce – artichokes, asparagus, and other greenery, and spring fruit – strawberries, plums, and apricots for the composition. The apricots in the basket contrast the strawberries on the table, pushing them into the foreground because of their arrangement, light, and color. The meticulous detail of all the different greens highlights each type of item. Some dark plums are more visible than others, as Moillon added the reflective light to those in the front.



Figure 4.3.5: *Still Life with Fruit* (oil on canvas, 1637, 87.5 x 112 cm) (Public Domain)

The Market Scene with a Pickpocket (4.3.6) is one of the earliest uses of combining a figure into a still-life scene. Moillon used the ordinary activity of a prosperous housewife shopping for fruit and vegetables. The painting appears to be a snapshot in time, and the figures are part of the still life, frozen in action. The fruit is perfectly placed, the light reflecting color and shape. The detailed baskets demonstrate Moillon's technical ability for precision. In the background, a young street boy steals from her pocket. The vegetable seller can probably see the boy picking the lady's pocket, appearing to make the seller complicit in the theft. The deep, dark background helps conceal the actual boy, only his face and shoulder lighted, his hands almost hidden from sight and what the boy is doing. He is wearing a large hat, easy to pull down and disappear from view.



Figure 4.3.6: *Market Scene with a Pickpocket* (oil on canvas, first half of 17th century, 116 x 165.5 cm) (Public Domain)

Interactive Element: Louise Moillon-Haydn-La Creacion

The art of Louise Moillon-Haydn-La Creacion set to music with many close-up details.

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Mary Beale

Mary Beale (1633-1699) was born in England and was a painter and writer. She was considered the most productive female artist in England who painted portraits. Although her father was a church rector, he was considered an amateur painter and probably taught Beale to paint. Beale married when she was eighteen, her husband was a cloth merchant, and they had three children. Beale had no formal training and learned to paint by copying masterpieces she saw. When Beale became successful, her studio became a business with her husband as manager. They performed as equals and partners in the art business, an unusual activity. Beale even used family members as a model, incorporating them into the business. Mary Beale established a thriving portrait studio in London and quickly gained recognition for her talent. She painted portraits of various members of the English aristocracy, including members of the royal family and notable figures from the arts, sciences, and politics. Her work was characterized by its naturalism and attention to detail. She was selective about who she painted; however, she had a good reputation and made enough money to support her family. Beale painted using Baroque standards, and her portraits are known for the deep light contrasts, rich colors, and detailed views of fabric. Her work was praised and panned; color was "pure, natural and fresh" or "heavy and stiff."

Moll Davis was well-known as an actress and singer in the theaters of England. At one performance, King Charles II of England attended and was enamored with Moll Davis, making her his mistress. Together they had a daughter, and the king gave Davis a house and a stipend for her life. The fame of the actress made her a subject for different artists, including the portrait by Beale. In the painting (4.3.7), the actress sits seductively, her dress casually draped. Beale uses light and dark to build the deeply folded fabric and her attention to how the folds curve and drape. The highly white skin of the subject's torso centers the figure in the dark background. The bench, column, table, and vase are dark in tone to support the figure's vibrancy.

Mary Beale faced challenges and criticism as a woman working in a male-dominated field. However, her skill and determination helped her overcome these obstacles. She became well-known and respected within artistic circles, and her contemporaries highly regarded her work. Mary Beale's contributions to the art world as a female artist in the 17th century were significant. She paved the way for future generations of women artists and left a lasting legacy as one of the pioneering figures in English portraiture.



Figure 4.3.7: *Moll Davis* (1675) (Public Domain)

Initially, *Portrait of a Youth* (4.3.8) was considered a poet of the region and later identified as possibly Beale's son. His clothing represents a person at home, unfettered by the layers of restrictive clothing a gentleman was expected to wear when he left home. The dark brown of his gown catches the light and seems to shine against the very dark background. Beale demonstrates her ability to paint textural feeling clothing with folds and creases. His hair is loose and flowing, the length and waves half-hidden by the dark. The youth dreamily gazed to the side as though deep in thought. Beale used browns of all hues and tones; even the skin on the child carries a hint of brown. The brown colors provide tension with each other to be the important one.



Figure 4.3.8: Portrait of a Youth (Oil on canvas, 1680s, 638 x 765 cm) (Public Domain)

Interactive Element: Mary Beale

This McMaster "Museum in a Minute or So" video looks at the art of Mary Beale (English, 1633 – 1699), specifically her oil painting, 'Portrait of Charles Beale,' c. 1660—a collection of McMaster Museum of Art, McMaster University.

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Josefa de Óbidos

Josefa de Óbidos (1630-1684) was born in Spain and, as a Baroque artist, was considered one of the most prolific. Óbidos grandfather was a painter in Spain, and her, also a painter, father moved the family to Portugal. Her father painted multiple religious images and altarpieces using Óbidos as a helper. She lived in a convent for a while and was educated by the Augustinian nuns. When Óbidos was thirty-one, she received her parent's support to emancipate herself and to control her life independently. (Women at the time were still owned by their parents or husband or lived in a convent.) As an independent painter, Óbidos created several altarpieces, portraits of clients, and still life demonstrating her various capabilities as an artist. She was recognized as one of the most accomplished painters of the time, a recognition occurring when men dominated art.

Images of the Christ Child were popular among Catholics, and the pictures were familiar in churches, homes, and as gifts. *Christ Child as Salvator Mundi* (4.3.9) incorporated Óbidos skill with portraits and still life in a religious setting. The term Salvator Mundi meant "savior of the world." The child Jesus holds a staff with multiple symbols of the Passion. The footstool and drapery surround the deep, dark background and are similar to elements in a still life. The chubby baby stands in the center of the painting, its body representing innocence. The translucent gown drapes over his body as the slight folds conceal his genitals. With a crown of

flowers in his hair and the strewn flowers at his feet, his arm gesture, and a natural look, the Christ Child appears to be speaking directly to an adoring audience. Óbidos painted several versions of this theme in the latter part of her life.



Figure 4.3.9: *Christ Child as Salvator Mundi* (oil on canvas, 1680) (Public Domain)

Still Life with Sweets (4.3.10) was one of Óbidos' paintings that she made famous in Portugal. The luxurious display of food was unavailable to the townspeople or even Óbidos, who were well off. The painting was probably a commission by a wealthy patron or the imagination of Óbidos idea of a feast. She used different holders for food, pottery, silver, painted metal, and wood. Óbidos used small spots of white across the painting to accent separate sections and foods. The first side has a white cloth punctuated by small white flowers that dance across the top. The silver dish in the center has an upright spoon, bringing focus to the center. An off-white painted metal dish is the most reflective part of the painting, unusually located on the far side. The many types of sweets are exceptionally detailed, some dark and blending into the background.



Figure 4.3.10: *Still Life with Sweets* (ca. 1676, paint, 80 x 160 cm) (Public Domain)

Interactive Element: Josefa De Obidos

The art of Josefa De Obidos is set to music with many close-up details.

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[1] Brown, M. (1982). The Classic Is the Baroque: On the Principle of Wölfflin's Art History. *Critical Inquiry, 9*(2), 379-404. Retrieved April 3, 2020, from www.jstor.org/stable/1343327

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[3] Garrard, M. (1989). *Artemisia Gentileschi: The Image of the Female Hero in Italian Baroque Art*. Princeton University Press, p. 13.

[4] Slap, J. (1985). Artemisia Gentileschi: Further Notes. *American Imago, 42*(3), 335-342. Retrieved April 15, 2020, from www.jstor.org/stable/26304021

[5] Garrard, M. (1980). Artemisia Gentileschi's Self-Portrait as the Allegory of Painting. *The Art Bulletin, 62*(1), 97-112. doi:10.2307/3049963

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4.4: Asian Landscapes (Late 1500s – 1700)

Introduction

The Manchus were a people who originated from Northeast Asia. In 1644, they established the Qing Dynasty, the last of the great imperial dynasties in China. Under the Manchus, art in China underwent significant changes as the new rulers brought with them their cultural traditions. Blended with Chinese traditions, they created a distinctive form of art still celebrated today. Under the Manchus, the art of calligraphy underwent significant changes. Calligraphy had long been a revered art form in China, but a new style known as “running script” emerged during the Qing Dynasty. This style was characterized by a more fluid, cursive approach to writing, in contrast to the more rigid types dominated in previous eras. Running script calligraphy was popular among the literati and the general public, and it played a significant role in shaping the era's aesthetics.

Finally, the Manchu rulers were patrons of the arts and played a significant role in the development of art under their reign. The Kangxi Emperor, who ruled from 1661 to 1722, was particularly interested in the arts, and he is credited with having established a new style of painting known as the “Kangxi Landscape.” This style was characterized by a more naturalistic approach to painting, with a greater emphasis on realism and detail. The Kangxi Emperor was also a ceramics patron, and his reign saw the development of new techniques and styles in this field. The Manchu Dynasty significantly impacted the development of art in China. The new rulers brought their cultural traditions, which blended with Chinese customs. Today, art from the Qing Dynasty is celebrated for its beauty, innovation, and role in shaping China's cultural identity.

During the Ming and Qing periods, increased wealth and the widespread use of printing enhanced the literacy of men and women of high rank. The period also gave rise to the courtesans, women who were well-educated and entertained men. The women were known for their painting skills and ability to write poetry. After completing a painting, the artist also wrote a poem to add a definition of the image. Other female artists were from families of artists and learned from their fathers or grandfathers. Today, researchers can only rely on surviving artwork to understand what was produced and the styles of art created by female artists. Although women artists are frequently divided into "courtesan painting" and "gentry women painting," their work was similar and indistinguishable from female painters of any class. It was permissible for women to paint; however, they could not publicly circulate their art.[1]

Women were not constrained to any genre style; however, women generally painted flowers and birds, called Bird-and-flower painting. Women artists may have painted the genre because they found inspiration in nearby gardens. The garden was part of the home and, therefore, always accessible for viewing. They also tended to use similar brushstrokes and compositional themes using conservative methods. Perhaps female artists were not exposed to the art world in general and different or new methods accessible to men. Female artists in the Western world were constrained from studying or painting the nudes male artists did. However, this was not a problem in China because neither sex painted nudes.

For painting and calligraphy, artists traditionally used four basic types of equipment; paper, brushes, ink, and inkstone. The ink was made into a cake. The artist ground some of the ink onto the inkstone with a small amount of water. The ink the artist puts on the brush depends on the artist's drawing. Black ink cakes were generally made of carbonized pinewood or oil soot, mixed with glue, pounded, shaped, and dried. Colored pigments were made from natural plants or minerals and mixed with glue. The bond allowed the pigments to bind to the paper or silk. Brushes were generally made with deer, goat, or rabbit hairs and were very pliable. A painter used techniques similar to calligraphy, with the brush as a tool dipped into colored pigments or black ink and manipulated to form delicate line structures.

Interactive Element: How to Turn Soot into Precious Ink Sticks

Solid ink sticks are the go-tos for painters in China, but to make them, artisans must spend more than a year collecting ash, pounding, molding, and painting each bar by hand. This laborious process means many think ink sticks are more precious than gold. We visited a master in Anhui province to see how they are made.

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Interactive Element: How to use the Ink Stick

This is a beginner's video explaining how to use the ink. The sumi ink stick is used for Japanese calligraphy, illustration, or other artwork.

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Artists in Asian Landscapes:

- **Ma Shouzhen** (1548-1604)
- **Qiu Zhu** (1565-1585)
- **Wen Shu** (1595-1634)
- **Xue Susu** (1564-1634)
- **Yun Bing** (unknown)
- **Ma Quan** (unknown)
- **Li Yin** (1610-1685)
- **Shin Saimdang** (1504-1551)
- **Heo Nanseolheon** (1563-1589)

Ma Shouzhen

Ma Shouzhen (1548-1604) was born in Nanjing in the later part of the Ming dynasty. She spent her life as a courtesan and lived in the entertainment district where many courtesans practiced their trade. Ma was considered an elite courtesan and taught other young women how to become proper courtesans. An elite courtesan was a complete artist and well-trained in poetry, calligraphy, and painting. Because of her status, Ma only accepted men who were educated or one of the young lords into her residence. The style name she received as an adult was Ma Xiangian (Orchid of the Xiang River) because the paintings she liked the most were those of orchids. During the Ming dynasty, women were supposed to be wives and mothers, and the use of any talents was discouraged. However, courtesans were expressly educated in painting, writing, and music. They were also able to own property. Ma was educated as a courtesan at an early age and was exposed to multiple writers, poets, and other artists, and she learned to write poems.

Ma was a prolific painter known for her landscapes and images of orchids and bamboo. Because she loved writing and poetry, Ma included extensive calligraphy in her paintings. She preferred working on scrolls or fan shapes. Although she created multiple works of art, little has survived today. *Orchid and Rock* (4.4.1) are painted on a scroll with her usual delicate brushwork. Ma used a monochromatic color palette, with the finely-inked orchid plant growing right next to the oversized rock. The rock's solid appearance anchors the plant's delicate flowers and leaves. On the upper right-hand side, the inscription reads:

> Deep green shadows are cast onto the Xiang River; Pure aroma fills the secluded valley.[2]

Other artists or collectors who came in contact with the painting also added red seals to the scroll, a typical Chinese custom.

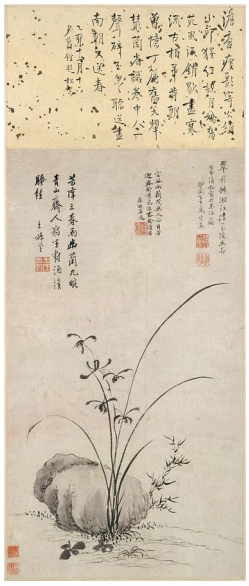


Figure 4.4.1: *Orchid and Rock* (hanging scroll, ink on paper, 1572) Public domain

Qiu Zhu

Qiu Zhu (1565-1585) was Qiu Ying's daughter, considered one of the four masters during the Ming dynasty. It is generally assumed Qiu Zhu learned her painting skills from her father. Although she used firm brushstrokes, her drawings were very delicate and ethereal. Qiu was a successful artist with commissions for paintings. She also provided the image as part of a poet's writing, a collaboration of a poet and painter. In most of Qiu's paintings, she focused on a figure instead of the usual pure landscape. The goddess Guanyin was one of her favorite subjects. Guanyin was considered the bodhisattva of compassion, a figure of interest to women. Qiu created a series of twenty-four portraits in an album portraying Guanyin along with text passages.

Qiu painted women in different activities, as seen in *Painting of Women Playing Musical Instruments* (4.4.2). One woman in the background is arranging flowers while others are playing instruments, seated on a carpet. The wall in the background and the yard indicate the women are nobles and safe in their own space. The decorative roof over the door, a tree, and some women's clothing are all painted bright green and stand out against the monochromatic, dark background. At the top of the painting are the inspirational words accompanying the image. In *Inspired by a Tang Poet* (4.4.3), Qiu used much lighter colors based on a similar color palette. The woman is anchored at the bottom of the painting and becomes the focal point. Qui balanced the figure with the flowers, trees, and rocks. Qiu used red as the accent color in this painting; the greens pushed to the background.



Figure 4.4.2: *Painting of Women Playing Musical Instruments* (hanging scroll, ink, and color on silk, 16th century, 125.5 x 85.5 cm) Public domain



Figure 4.4.3: *Inspired by a Tang Poet* (16th century) Public domain

Wen Shu (Wen Chu)

Wen Shu (Wen Chu) (1595-1634) used Hanshan and was considered a master painter of flowers and insects. Her great-grandfather and father were painters, and Wen learned to paint early. Wen married one of her father's students, and they only had one daughter. They adopted one of his cousins as their son to continue her husband's male line. Wen was a respected artist and earned money as a tutor to noble girls and married women. Although landscape painting was considered an unsuitable subject for women, Wen Shu chose flowers and wildlife for her paintings. Flowers were becoming a viable commercial subject matter for artists. Because most of Wen's work has no poetry or dedications, most historians believe her work was created for a commercial audience.

Wen Shu usually used a simple background allowing the subject to stand out. In *Hua Niao Tu: Painting of Flowers and Bird* (4.4.4), the scene is quiet, muted, a peaceful feeling. The background is made with a mogu style, a wash of ink, and color without outlines. Wen carefully blended the colors into a semi-cloud atmosphere. Against the background, the branch, leaves, and birds stand out. The images are very detailed, and the veins on the leaves and delicate white flowers are noticeable. The bird is carefully painted, and each feather seems to be visible. Wen used the branch to tie the images together.



Figure 4.4.4: *Hua Niao Tu: Painting of Flowers and Bird* (17th century) Public domain

Xue Susu (Xue Wu)

Xue Susu (Xue Wu) (1564-1634) spent most of her childhood in Beijing and her adult life in Nanjing before returning to Beijing. Xue was highly accomplished in the skills of a courtesan and was well known as a painter and poet, an expert in xiao (bamboo flute) and weiqi (a board game). She also was skilled in mounted archery, an unusual talent for a woman. At many of her parties, Xue gave archery performances to the public earning her the nickname of a female knight-errant. Poets even wrote poems about her skills as an archer. One poet wrote, "While she gallops on horseback, she shoots two balls from the crossbow, making the first ball hit the second in the air...she never misses one such shot in a hundred."[3] Xue studied military activities and tried to influence different events. Xue was married multiple times, her marriages never lasting very long or producing any children. Later in her life, Xue became a Buddhist, remained unmarried, and left the courtesan life.

Xue was a talented painter as a teenager, and one of her paintings was considered "the most accomplished work of its kind in the whole of the Ming period." Her brushwork was "vigorous and forceful," and she was called "a master of technique."[4] Xue was known for her work with traditional objects of bamboo, flowers, and landscapes. Xue incorporated multiple elements in Lan Zhu Song Mei Tu (Orchid, Bamboo, Pine, and Plum) (4.4.5). The short dramatic leaves of bamboo fill one side of the painting, balanced by the long, thin leaves of the orchid. Xue used black ink without color to create the images, applying different amounts of ink and pressure to achieve the shaded gray look. The background was carefully applied ink using the mogu brush style and creating gradations of tones. Xue was also known for her figure painting, an uncommon topic for female painters and similar to the subject matter for male painters. *Beautiful Woman in Plain Lines* (4.4.6) depicts the woman working on her painting. Xue used delicate, fine lines to draw the clothing with detailed patterns demonstrating her mastery of brushstrokes. The vase on the table holds two peacock feathers. During the Ming dynasty, the peacock represented power and beauty, and the eyes on the feathers were related to the goddess Guanyin.



Figure 4.4.5: *Lan Zhu Song Mei Tu (Orchid, Bamboo, Pine, and Plum)* (ink on paper, 29 x 41.7 cm) Public domain



Figure 4.4.6: *Beautiful Woman in Plain Lines* (ink on paper, 1598) Public domain

Yun Bing

Yun Bing (unknown) was born in Changzhou. Her family had many talented artists, including her grandfather, who founded a school and was considered a master of the mogu style. The style became a symbol for the artists in the family, including Yun Bing. The Yun family was well documented in the family genealogy book, noting some of the artists. Yun Bing married and sold her paintings and poetry to help support the family.

Yun's artistic style followed the family's use of the mogu method in her bird-and-flower paintings. She used strong lines to define the outlines of petals or leaves. Yun carefully studied the flowers, grass, and insects around her home to develop her inspiration from nature. She wanted to understand how the light reflected on the top and bottom of leaves and their shapes to obtain a three-dimensional look. Both her paintings of *Flower Study* (4.4.7, 4.4.8) demonstrate her attention to the leaves. Every leaf is perfectly shaped, with fine lines illustrating each leaf's veins. Some parts of the leaves are darker depending on the light or shading of another leaf or a flower. Yun used a muted palette in both paintings, except for the red image.



Figure 4.4.7: *Flower Study* (album leaf; ink and color on paper, 17th century, 31.1 x 34.3 cm) Public domain



Figure 4.4.8: *Flower Study* (album leaf; ink and color on paper, 17th century, 31.1 x 34.3 cm) Public domain

Ma Quan

Ma Quan (unknown) remains relatively unknown; however, some information suggests Ma was from Changshu. Historians believe her father or grandfather was a well-known artist. After Ma was married, she sold paintings to add to the family income and taught other students. Her work became popular, and Ma had others formulate her paint, allowing her to create more works to sell. Unfortunately, in later life, Ma became blind and could no longer paint. Ma painted the bird-and-flower genre and liked to include those elements in the typical garden.

Flowers and Butterflies (4.4.9) is a section of the handscroll filled with butterflies flitting around the flowers. Most of the colors Ma used on her palette are light and pastel against the light background. The muted colors on some background butterflies and flowers strongly contrast with the darker butterflies in the foreground. Ma was known for the precise lines seen on each of the butterflies. Each one has a different pattern demonstrating her skill with the brush. *The White Head's Honor and Glory* (4.4.10) contrast Ma's light palette in her other painting. This painting has a dark background making it harder to see the two birds in the tree. Ma used white and pink for the detailed, small flowers in the tree, with the larger roses anchoring the bottom half of the painting. Ma created a landscape with roses so close one might smell them. The cliff and trees appear farther from the flowers, yet the birds are in the foreground. The rocks near the bottom bring depth as they seem far away.



Figure 4.4.9: *Flowers and Butterflies* (Handscroll, ink, and color on paper, 27.9 x 248.9 cm) Public domain



Figure 4.4.10: *The White Head's Honor and Glory* (unknown) Public domain

Li Yin

Li Yin (1610-1685) was born in Zhejiang with little information about her family. Some researchers believe she studied poetry and painting early in her life, although the family had little money. Li became a courtesan and was able to learn art from well-known teachers. Li's talent was recognized as a teenager, and a court official, Ge Zhengqi, married Li as a concubine. Ge was also an artist; they painted and wrote calligraphy early on. Because he worked as a court official, they traveled on imperial business, and Li wrote poetry and painted the sights of her travels. After Li's husband died, she sold paintings to support herself for forty years. Li's paintings of flowers and birds were so famous her works became a souvenir for visitors to her home city. Li gained a reputation as one of the finest female painters.

Li preferred to paint flowers and birds using ink she applied directly to the paper or silk with freehand brushwork. The Lotus flower has long been a divine symbol and a frequent element in Asian paintings. Li used the lotus flower in *Lotus Flowers and Birds* (4.4.11), demonstrating the elegance and beauty the flower represents. She created a white flower in the middle of the painting with more muted pink flowers on top. The large lotus leaves are perfectly painted, exhibiting Li's skill with free-flowing inks. The leaves are large and folded, and Li masterfully colored the bottoms and tops with different tones. The birds stand on thin, long legs, each bird in a different pose and activity. In *Pines and Eagle* (4.4.12), the eagle is perched on a branch in the middle of

the painting; its head swiveled around. The wing seems almost ready for flight, and the tail feathers are tucked downward. Li positioned the bird in a manner open for interpretation, leaving the viewer to wonder if the bird is startled or threatening an invader. The pine branch flows through most of the painting and is covered with delicate needles. The painting demonstrates Li's ability to freely use her brush and ink to make fine lines or dramatic poses.



Figure 4.4.11: *Lotus Flowers and Birds* (17th century) Public domain



Figure 4.4.12: *Pines and Eagle* (vertical scroll, ink on silk, 1669) Public domain

Shin Saimdang

Shin Saimdang (1504-1551) lived during the 500-year Joseon period at her maternal grandmother's home. Her father was a government official and frequently lived elsewhere. Because Saimdang, her mother, and her sisters continued to live with their grandparents, Saimdang was educated by her grandfather with the same skills as a male child. She was exceptionally talented and skilled in calligraphy, embroidery, writing, and painting. Saimdang married at nineteen and had to travel with her husband to different places as part of his governmental position. They also had eight children. One of the sons became a well-known Korean Confucian scholar who, along with Saimdang, appears on a current Korean banknote. Ironically, Saimdang's real name is unknown. Sometimes she was called Shin In-seon; however, no record of her name exists in history.[5] The name Shin Saimdang is a pen name she used.

Saimdang paintings were based on elements of nature, flowers, insects, fish, and landscapes. Her work was known for the delicacy of her brushstrokes and the use of ink and colors. Saimdang painted eight panels for a folding screen using illustrations reminiscent of her garden. Her Chochungdo (grass and insect) paintings were very detailed and selected the insect and plant combinations for the seasons they appeared together. Of the eight panels, the two *Chochungdo* panels (4.4.13, 4.4.14) are painted in vibrant colors. Each leaf on a plant is carefully rendered depending on how the leaf is folded. Less than forty paintings are associated with Saimdang because they are difficult to trace. As a woman, she did not have a seal or any signature. Historians believe Saimdang created many more paintings that cannot be directly attributed to her. One official said, "Under the Confucian society, her best value was producing Yi I, one of the greatest scholars of the time."[6] Today Saimdang is one of the best-known artists and writers in Korean history.



Figure 4.4.13: *Chochungdo 1* (ink and color on paper, 32.8 x 28 cm) Public domain



Figure 4.4.14: *Chochungdo 2* (ink and color on paper, 32.8 x 28 cm) Public domain

Interactive Element: Shin Saimdang

Shin Saimdang 신사임당 (1504-1551) was a Korean artist, writer, poet, and calligraphist born in the Joseon dynasty 조선시대 (1392-1897).

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Heo Nanseolheon (Heo Cho-hui)

Heo Nanseolheon (Heo Cho-hui) (1563-1589) was born into a well-known political family of distinguished scholars. Her father had multiple children with his two wives; Nanseolheon was the daughter of his second wife, a daughter of a political family. Nanseolheon's father strongly believed in the Confucian concept of *Namjon Yubi* (Men are honored, but women are abased). Women were incompetent and inferior to men and severely restricted outside the home.[7] From an early age, Nanseolheon was known as a gifted child in poetry and art. Her brother was the only one who encouraged and supported her and obtained a tutor. She married at age fifteen, an unhappy marriage as her husband continued to have relations with other women. Nanseolheon had two children who died as infants, and she died at the early age of twenty-seven.

Historians have yet to learn exactly when she wrote and painted. However, her early work was about nature and folklore, and her later work lamented the circumstances and suffering of women. After Nanseolheon died, her older brother ordered her work to be burned. One of her younger brothers kept most of her poems and later published them. Although Nanseolheon was best known for her poetry, she was also considered an accomplished painter. *Anganbigeumdo* (4.4.15) depicts a girl watching a flock of birds in the sky. At the time, girls were never drawn in paintings, and perhaps this girl demonstrates Nanseolheon's frustration with a woman's place in society. The girl waves to the birds, admiring their freedom. Much of her work was destroyed after her death; however, this painting was thought to be kept by her younger brother. The dense, hard brushwork strokes may reflect her feelings and sorrow at her position as a woman.



Figure 4.4.15: *Anganbigeumdo* (Public domain)

[1] Retrieved from https://scholarspace.manoa.hawaii.ed...46a3fd/content

[2] Retrieved from https://www.metmuseum.org/art/collection/search/48932

[3] Retrieved from https://scholarspace.manoa.hawaii.ed...46a3fd/content

[4] Victoria B. Cass (1999). *Dangerous women: warriors, grannies, and geishas of the Ming*. Rowman & Littlefield. p. 39 Retrieved fromhttps://archive.org/details/dang...ge/38/mode/2up

[5] Retrieved from https://www.koreatimes.co.kr/www/art...91_225097.html

[6] Retrieved from https://www.koreatimes.co.kr/www/art...7/03/691_22509

[7] Retrieved from https://digital.library.unt.edu/ark:...31/metadc3987/

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5: WOMEN ARTISTS IN THE NEW WORLD (1700 CE - 1800 CE)

5.1: Introduction (1700 CE – 1800 CE)

5.2: Indigenous Art in North America (1600s – 1800s)

5.3: American Colonial (1700-1800s)

5.4: Rococo (1715 - 1789)

5.5: Neoclassicism (1760-1860)

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5.1: Introduction (1700 CE – 1800 CE)

Introduction

During this period, the Salon grew in Paris to become the prestigious and official arbiter of fine European art, holding the most prominent annual shows in the Western art world. To be considered a successful artist by the early 1700s meant acceptance into the Salon. By 1725, the performances were held in the Louvre; paintings hung everywhere. The printed catalogs provide accurate records of the works of the day, and the descriptions of the paintings mark the start of the art critic. Other salons were organized and held exhibits; to be worthy of acceptance into the Salon, the artists had their work juried following the standards of fine art. They admitted that the salons generally had a limited number of female artists; however, women artists were restricted from life drawing classes and access to drawing nudes.

When the Europeans started to colonize North America, the weather and topography were familiar, a new and unspoiled land where they could begin a different life under new religious laws and governments. Diverse religious groups installed governments according to their beliefs; strict zealots in New England practicing severely restricted concepts or those believing in aristocracy and large estates in the southern territory. Portraits, a primary style of European painting, were imported and became a dominant style in the colonies. Skilled artists moved from Europe to the new land as cities, and the colonies became economically strong with a growing affluent society. England began to impose additional taxes and new laws. Yet, the colonies had no representation in the English government, bringing the colonists to the brink of war, "no taxation without representation," and finally, the revolution. Women's activities and freedom were based on their socioeconomic background, religious practices, and the section of the country they lived. Women still had household responsibilities; however, some helped the family in trade or business yet had no property rights. And childbirth remained the most dangerous event for women.

The early settlers relied on European art standards, posing the subject and painting clothing in portraits. Population centers like Boston, Philadelphia, and Charleston became meccas for artists from Europe and those born locally, creating new styles. The Spanish inhabited the coastal areas of the west, and art was based on the Spanish Catholic Baroque; the French controlled the Louisiana and Rococo style territory, while the east coast was under the influence of England and the Dutch aesthetic principles, the strongest and most long-lasting. Art in the northern colonies was structured based on constricted religious beliefs, while the southern colonies built large plantation estates filled with elegant furnishings and paintings. Regardless of location, all the art was Eurocentric; they had little contact and were not influenced by the traditions and styles of Native American art. Slavery was active in all thirteen colonies, and the people were forced from Africa as enslaved people also brought their art. Personal art of vessels, small drums, or baskets survived from early New England enslaved people onward, as they toiled on public works or large plantations,

As the republic grew and gained independence, local artists pushed the boundaries of art beyond just portraits. They found inspiration in the newly emerged military and patriots, such as Washington, Jefferson, and Franklin. Some artists even traveled to paint portraits of ordinary people. Artistic expression expanded beyond painting to include new furniture styles, silverwork, and architecture, with artists designing and creating unique pieces for the new country.

The Qing period lasted from 1644 to 1912, a long prosperous span. Women were still expected to stay at home and have children. They might become one of several wives or concubines but are always a subject in the husband's family. Women had some rights and could own land, be part of their husbands' ranks, and occasionally become heads of the household. Women were generally still considered second-class citizens. Some women, especially the upper class, were educated. All women were required to learn needlework, and their abilities to weave and embroider were also applied to other artistic skills. A woman's needlework skills might help provide the family with additional income. During the Qing period, more and more women became educated and learned to read and write. Their poetry and novels were published, and women gained more power at home handling the family's finances. Female artists could make a living from their paintings and their needlework. However, women still had minimum control over their fate.

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5.2: Indigenous Art in North America (1600s – 1800s)

Introduction

What is Indigenous art in American art? The past stereotypes still prevail, images perpetuated today by media practices, educational systems, and individual perceptions. Native groups lived across North America and were as diverse in languages, traditions, rituals, and artwork as any significant population. Many cultural similarities also existed across groups. Gender had a role in each person's responsibilities; indigenous women were not limited and could obtain power. Men usually hunted, fished, and carried out warfare. Women were responsible for the household, children, and the control of agriculture. Most material things belonged to the women except hunting and war implements; she might even own the food her husband brought home. A woman could pursue multiple paths as a mother, farmer, physician, warrior, political leader, or a combination based on her choice.[1] In many tribes, property descended through the matriarchal line. The definition of property depended on tribal values. Those living in the Great Plains valued horses and moveable goods, supporting their lifestyle. Land ownership was not a consideration, as the land was for all to use. In the Pacific Northwest, oak trees were valuable property because acorns were an essential part of the diet, and women-owned specific trees passing them to their daughters.

Indigenous art in North America during the 1600s to 1800s encompasses a rich and diverse range of artistic traditions and practices. It is important to note that there were hundreds of distinct Indigenous cultures across North America, each with unique creative expression during this time. Indigenous artists in North America created intricate woodcarvings and sculptures. Totem poles, large vertical sculptures featuring symbols, animals, and ancestral figures, were prominent among Northwest Coast Indigenous peoples. Basket weaving was a widespread artistic practice among many Indigenous cultures. Native American tribes, such as the Apache, Pomo, and Cherokee, created baskets using various materials like grasses, reeds, and tree bark. Each tribe had distinct weaving techniques, patterns, and purposes for their baskets.

Indigenous peoples across North America were skilled in pottery-making. They created clay vessels for both practical and ceremonial purposes. Southwest Native American tribes like the Hopi and Acoma are known for their intricate pottery designs, often featuring geometric patterns and stylized motifs. Artisans utilized beads and porcupine quills to adorn clothing, accessories, and ceremonial items. Intricate beadwork and quillwork designs were created by tribes such as the Iroquois, Lakota, and Ojibwe. Indigenous peoples wove textiles using plant fibers, animal hair, and feathers. Navajo weavers, known for their exceptional skills, created beautiful rugs and blankets using a vertical loom and natural dyes. Artists often painted and drew on various surfaces, including animal hides, rock surfaces, and bark. These artworks depicted stories, legends, and cultural practices. The pictographic art of Plains tribes, like the Lakota and Cheyenne, is particularly noteworthy. Many Indigenous cultures used masks and other ceremonial objects for rituals, dances, and spiritual ceremonies. These objects were intricately carved and painted, representing spirits, ancestors, and mythological beings.

These are the regions we will be discussing:

- Subarctic
- Northeast
- Southeast
- Plains
- Great Basin and Plateau
- Southwest
- Northwest Coast
- California

Interactive Element: Comparing European and Native American Cultures

The video discusses the complexities of different native groups and their comparison with European beliefs. Kim Kutz Elliott discusses how mutual misunderstandings between Europeans and Native Americans often defined the early years of interaction and trade as each group sought to make sense of the other.

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With any populace worldwide, the artwork was created using materials found in their location and culture. The art of Indigenous people was deemed "primitive," and cultural artifacts as viewed through the lens of the invading populations. Art, sacred objects, and human remains were taken and moved to unknown places or displayed as curiosities. The rightful status of the artwork was not acknowledged; much of the sacred meanings created by people for their own cultures were lost. Because native cultures were varied, the roles of men and women varied. Each village or tribe developed its style, patterns, and colors, and who was responsible for creating a particular art form. Although the female artists' names are not recorded, forgotten, or lost to history, some of their historical work remains. Their traditions and ideas are found in the artwork of the current generations. The video LEGACY describes the link of modern female artists to their past and how art forms were passed down to women through generations.

Interactive Element: Hearts of Our People

On Thursday, October 1, 2020, the Smithsonian American Art Museum (SAAM) presented a virtual conversation about the collaborative curatorial process and the exquisite artwork by Native women featured in the landmark exhibition “Hearts of Our People: Native Women Artists.” Exhibition curators Jill Ahlberg Yohe, associate curator of Native American Art at the Minneapolis Institute of Art, and Teri Greeves, an independent curator, and member of the Kiowa Nation, and featured artists Kelly Church (Ottawa/Pottawatomi) and Carla Hemlock (Kanienkeháka) join Anya Montiel, curator of American and Native American Women’s Art and Craft at the Smithsonian American Art Museum for this engaging dialogue.

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During the period spanning the 1600s to the 1800s, historians employed geographic labeling to classify various cultural groups. These labels (5.2.1) included the Arctic and sub-Arctic, the Northeast Woodlands, Southeast, Plains, Southwest, Great Basin, California, Plateau, and the Northwest Coast. Within each of these regions, the artistic patterns often shared similarities due to the availability of materials and inter-regional trade. For instance, the specific type of clay found in an area played a significant role in influencing the style of pottery. Similarly, the local fauna and flora determined the ornamentation and style of clothing. However, the advent of European invasion and colonization had a profound impact on indigenous artwork in most regions after the 1600s. This period of colonization brought about new materials and artistic styles, significantly altering the indigenous peoples' traditional art forms.



Figure 5.2.1: Map of geographic designations (Public Domain)

Interactive Element: Native American Societies Before Contact

What was life like in North America before Europeans arrived? In this video, Kim Kutz Elliott explores how different environmental factors in North America shaped various Native American societies.

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Subarctic

Mostly Algonquin-speaking people (Cree, Ojibwa, Naskapi) inhabited the Subarctic region and followed a nomadic life into the 19th century. Archaeologists believe they had the longest uniformity of cultures of the native peoples and followed their traditional lifestyles for over 7,000 years until their initial contact with Europeans. [2] The land stretched from the Atlantic to the Pacific across mountains, tundra, and forests. The weather was too extreme to grow crops, and they depended on the bountiful natural flora and fauna for all aspects of their lives. The people generally lived in small groups; however, travel was possible across flat tundra and multiple rivers and lakes. Various types of artwork were developed in different areas based on natural resources available and later materials brought by Europeans. Initially, female artists used moose hair to sew and embroider designs on clothing or porcupine quills for baskets. The traders brought glass beads, and women artists wove them into their designs.

Bandolier bags were based initially on the bags the soldiers from Europe used to carry their ammunition, a concept adopted by multiple Native American groups across the Sub-arctic and Northeast regions. Men wore them with the wide strap across the chest and the bag section resting on the hip, not intended for battle but rather as decorative elements and part of ceremonial clothing. Women made the *Bags*, and the early ones (5.2.2) were generally made from native-tanned leather for the base and decorated with porcupine quills softened, dyed, and bent into the required shape. White quills formed the zigzag pattern across the bag and the stripes on the handle. The artists added deer hair, yarn, and natural fibers to complete the bag. The later B*andolier Bag* (5.2.3) demonstrates the influence of trade with the Europeans and the acquisition of glass beads, yarn, and ribbons. The women artists changed from porcupine quills to glass beads, adopting new ideas to decorate their clothing and bags with different colors and techniques. The patterns were intricate, the beads reflected light, and the ribbons moved in the breeze. The video demonstrates the intricacy of the bandolier.



Figure 5.2.2: Early bandolier bag (ca 1780, tanned leather, porcupine quills, dye, metal cones, deer hair, vegetal fiber, wool yarn, 54.6 x 19.7 cm)
Public Domain



Figure

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Ojibwas bandolier bag
(1800s, wool, cotton, glass, 99.1 x 28.6 cm)
Public Domain

Interactive Element: From Quills to Beads

Shoulder Bag, 1840-1850, Delaware, Lenni Lenape, cotton, wool, silk, glass beads, tinned iron, brass, bone, 29 1/2 inches high (Newark Museum of Art)

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The Naskapi Coat (5.2.4), also known as the Naskapi parka or Kamestastin parka, is a traditional garment worn by the Naskapi people, an Indigenous group residing in the northeastern regions of Canada, primarily in Quebec and Labrador. The coat is specifically designed to withstand the harsh winter climates of the subarctic and provide insulation and protection from the cold. The coat is typically made from caribou or moose skin, known for its excellent insulating properties. The skins are carefully prepared, tanned, and sewn together to create a warm and durable garment. The coat features a large, fur-trimmed hood that provides warmth and protects the head and face from the elements. The fur used for the hood is often sourced from animals such as coyotes or wolves.

The Naskapi coat is typically knee-length or longer, offering coverage and warmth for the wearer's entire torso. The design often includes a loose and roomy fit to allow for layering of clothing underneath and ease of movement. The coat may be adorned with decorative elements such as beadwork, embroidery, or fringe, which can vary depending on the personal style and preferences of the individual maker. It is designed to be highly functional, protecting against cold temperatures, wind, and snow. It often includes adjustable drawstrings or ties to secure the coat and prevent heat loss. The Naskapi coat represents the cultural heritage and adaptation of the Naskapi people to their environment. It is a practical garment for extreme weather conditions and reflects their traditional craftsmanship and artistic expression. Today, while many Naskapi people continue to value and wear traditional clothes, contemporary adaptations may incorporate modern materials or design elements while still honoring the cultural significance of the coat.

The Naskapi coat incorporated different styles of European coats, the design based on the needs of the person who wore it and the Naskapi artist. They used colors from natural products, ground them into powder, and mixed them with a binder. The proteins and lipids from salmon eggs made a suitable binder with the pigment. The fish egg acted much like the egg tempera used for the frescoes of civilizations along the Mediterranean, a durable process. "Together, the female artist and the hunter who would wear this coat conceived the geometric, colorful design based on the man's dreams of the motifs that would give him power and ensure his success in the hunt. Coats like this example were worn for only one caribou hunting season, as the Naskapis (Innus) believed they lost their protective power over time."[3] A similar coat is seen in the video, along with the preservation methods museums use today to protect items in their inventory.



Figure 5.2.4: Naskapi coat (1820, tanned leather, pigment, 105.4 x 175.9 cm) Public Domain

Interactive Element

Exhibiting textiles comes with a lot of preparation. You can learn more about what our Restoration and Conservation Lab team did before showing, for the first time, the Ceremonial Coat made by a Naskapi Artist. The artwork is on display in our new Canadian and Indigenous Galleries. This video is part of a series presented in Our Stories.

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Northeast

Although prehistoric art existed in the region for thousands of years, early contact with European explorers and settlers from the 1600s changed indigenous art concepts. Different explorers, missionaries, and settlers wrote about, sketched, and unfortunately "collected" art and arbitrarily defined cultural characteristics. "But this emphasis has resulted in a frozen time perspective and an erroneously narrow view of the great historical depth, diversity, and richness"[4] of the art history existing in pre-contact Native peoples.

The Iroquois-speaking people (Oneida, Seneca, Erie, etc.) inhabited the northern part of the region and were most affected by the invasions of people from Europe. Algonquian-speaking people (Pequot, Shawnee, etc.) lived in the southern sections. They had farms and permanent villages and based their artwork on their social institutions. The European colonists forced the different groups to fight against each other, taking sides in the European battles to control the territories. By the early 1800s, most native peoples migrated to the West or were forced to leave and resettled elsewhere. After the 1600s, the contacts from the Europeans changed the economy of the indigenous people by establishing different trading partnerships. As the European incursions expanded and they seized Indigenous territory, their local economy was severely disrupted. By 1800 the native populations were restricted to reservations, and their lifestyles changed forever. Men traditionally carved wooden objects, while women artists made baskets and did embroidery, quillwork, and beadwork.

Both male and female Iroquois wore *Moccasins* (5.2.5) made from one piece of deer or elk skin, which were smoked to create durable and sturdy leather. The moccasins had a seam up the back for the heel and one stitching on the front across the top of the foot, while the bottom was flat, comfortable, and durable. Around the ankle, the sides are folded down a few inches for the cuff and decorated. Initially, the decorations were made from porcupine quills, and after the Europeans came, they used glass beads. Sometimes the beadwork was sewn on a separate piece and then attached, and when the moccasins wore out, the beadwork could be removed and used on a new pair.



Figure 5.2.5: Moccasins (Moccasins (pair of) made of leather (!!), skin (smoked), quills (porcupine), hair, beads, brass) CC BY-NC-SA 4.0

Wampum Belts (5.2.6) were initially used for storytelling, ceremonies, and trade. The Europeans who first came to the region thought the indigenous people used wampum as money and wanted to trade with them. The original wampum was made from white beads made from the inner part of a whelk shell. The purple or black beads came from quahog clamshells, with two rows of dark beads forming the pattern. Women artists made the beads by cutting the pieces, piercing a hole into the shell, and strung onto deerskin cords, sinew, or other strong fibers. The process was difficult and time-consuming, making the wampum belts valuable. By the middle of the seventeenth century, the women used beads brought by the colonists, increasing their production. The wampum belts became a way to record events, badges of offices, record names of people, and other ceremonial meanings. Between different tribes, the beads were used for treaties or other official events.



Figure 5.2.6: Traditional wampum belt (Creative Commons Attribution-Share Alike 4.0 International license.)

Southeast

The Southeast culture was based on agriculture in the fertile region, growing maize, tobacco, and beans. The people lived in villages, and their houses, burial sites, religious sites, and storage facilities were frequently constructed in the shape of mounds. They each developed hierarchical societies with powerful chiefs as rulers and those in leadership positions. From this area came names familiar today; Cherokee, Chickasaw, Seminole, and others. Large numbers of people perished from diseases introduced by the European settlers, and by 1830, only about 100,000 Native Americans lived in the territory. However, the European colonists

wanted to expand their farms to grow cotton. The Indian Removal Act forced the relocation of most of the native people into the plains region, a journey called the Trail of Tears, reflecting on the human toll and misery of the relocation.

The Lidded Basket (5.2.7) was made from the canes growing in thick forests along the rivers. The river canes were gathered by hand, and the hard-exterior parts split into strips, ready to be woven. The lidded basket has diagonal lines along the base, darker triangles around the sides, and rectangles decorating the top. Some patterns were based on the natural colors of the canes, and other strips were dyed with walnuts or berries to produce specific colors. Baskets were an essential part of life both in mythology and in practical uses life. In the early 1700s, the Creek people moved to the southern part of Florida with settlements in central Florida to the Gulf Coast. Pottery was an essential part of life, and the women used different techniques depending on the availability of natural products. *The Brushed Pot* (5.2.8) is deep, flaring the top outward. They used grass or pine straw to brush decorative strokes on the vessel. The strokes can be horizontal or vertical and generally cover most of the pot.



Figure 5.2.7: Cherokee basket (ca 1720, split cane, dye) CC BY-NC-SA 4.0



Figure 5.2.8: Chattahoochee brushed pot (Photo by Lloyd Schroder, Courtesy of the Artist)

Plains

The Plains area was a vast space across the country from the Rocky Mountains to the Mississippi, filled with mountains, plains, tablelands, and river valleys. Initially, the people were hunters or farmed in small communities, the regions filled with wildlife of all kinds. Many people moved throughout the region to follow the weather, water, fields they could cultivate, and animal food sources.

When the Spanish came with their imported horses, the local groups (Crow, Comanche, Arapaho, Sioux, etc.) used the horses as a resource to pursue the bison, adopting a more nomadic lifestyle. They made tipis from the hide of buffalos around lodgepoles, easy to assemble and move to follow buffalo or avoid danger. White traders' excursions into the area brought guns and disease to the people; governmental hunters exterminated most of the herds of bison until the people were finally forced onto government-run reservations.

Bison, deer, sheep, and antelope were abundant in numbers on the plains, and an essential part of the life of the people, providing food and hides for their shelter, clothing, and other necessities. The thick, heavy buffalo skins were valuable as blankets in the cold winters, while the lighter and thinner deer and antelope hides were used for clothing. To make anything from the hides was difficult and complex. The men were the hunters, following the herds and bringing back the animals, and the women prepared the hides.

The women work to prepare the hides by removing the hair and tanning the skin. It is messy, hard work and requires muscles and brains—the muscles of the women and the brains of the animal! Brain tanning is when animal brain tissue and water are rubbed onto the hide. In one tanning method, the hide is soaked in water mixed with ashes for several days. Then it is put on a wooden frame, and the hair is scraped off. Next, the cooked brains of the animal are applied to the hide to soften it. The hide is then rinsed, stretched, and pulled until—as one dressmaker says—your arms are "so tired, they feel like they will fall off!" This process is called "brain-tanning" and is still used today to prepare hides made into dresses, shirts, jackets, purses, and other items.[5]

The women of the plains' regions demonstrate their artistry through their history of decorating clothing and other articles. Before the Europeans brought glass beads, they used paints, natural minerals, and fat from the plentiful bison. They found the hip bone in the bison very porous and able to hold paint, a valuable tool, along with grasses. Porcupine quills could be cut and dyed for color. Other animal bones, teeth, or claws made attractive decorations or supported ritualistic meanings.

After cleaning the tan hide, women adorned the clothing with sacred designs or symbols of life using paint or beads and porcupine quills. *The Robe* (5.2.9) was tanned and painted with a traditional Arapaho design, a box-like structure in the middle filled with precisely painted triangular shapes. The outside edge is bordered by yellow and red lines reflecting Arapaho's use of dynamic colors. *The Sioux Dress* (5.2.10) was made from native-tanned leather and was probably used for ceremonial purposes. The elaborate glass beading forms a bright blue background with meaningful symbols in green, yellow, red, and black beads across the top. The fringe was cut in small strips from leather as part of the sleeves and bottom and added to the dress, giving the woman another movement.

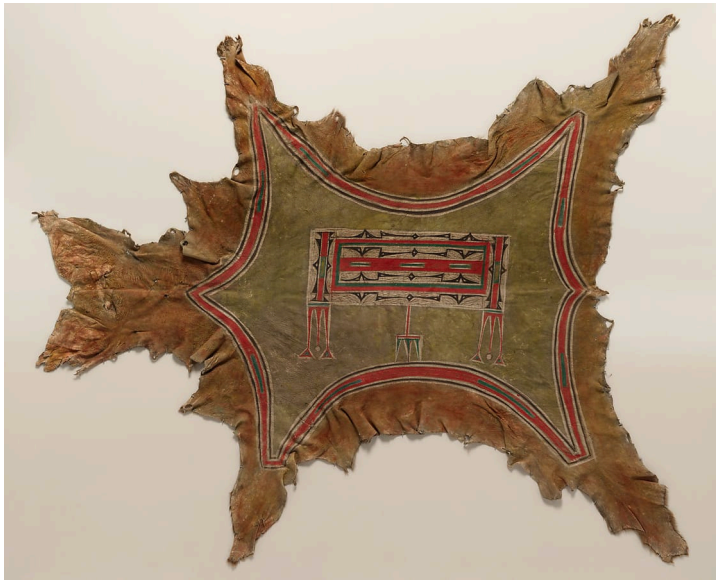


Figure 5.2.9: Arapaho robe (c. 1875, tanned skin, paint, (140 × 157.5 cm) Public Domain



Figure 5.2.10: Sioux dress (1800s, tanned leather, glass beads, 144.8 x 124.5 cm) Public Domain

All types and styles of bags were made and used throughout the different regions. The parfleche bag (5.2.11), made from hide, was shaped like an envelope used by men and women to carry pemmican or other dried foods. The women decorated each bag abstractly to symbolize the natural landscape of the plains, rivers, hills, or a family symbol. A hide was cleaned, tanned, stretched into shape, then soaked and dried over a smoky fire to make the hide very hard. To create the design, she incised, painted, and fringed the hide. *The Tobacco Bag* (5.2.12) was also made from hide and elaborately decorated. Males used the bag to transport pipes and tobacco for ritual ceremonies. The bag was painted, then the hanging strips were covered with beads and horsehair using patterns developed by the female makers.



Figure 5.2.11: Comanche parfleche (1850, bison rawhide, pigment, tanned leather, 83.8 x 29.2 cm) Public Domain



Figure 5.2.12: Cheyenne tobacco bag (ca 1870, tanned leather, pigment, glass beads, metal cones, horsehair, (19.1 × 68.6 cm) Public Domain

Great Basin and Plateau

The people of the Great Basin (Shoshone, Paiute, Ute, etc.) lived in frequently barren areas and moved from place to place to forage. Their settlements were small, and housing was made from trees and brush, easily made and destroyed to move again. Horses from the Europeans gave them more mobility for a while; however, the federal government forced the people onto reservations with the discovery of gold and silver.

The Plateau region was smaller and less populated, and people (Klamath, Nez Perce, Flathead, etc.) lived in villages by rivers and streams. Natural resources provided food, and they did not have to travel far to survive. When horses came to the area, they expanded their territory; however, when the Lewis and Clark expedition arrived in 1805, other white settlers followed along with their diseases. After a gold rush, the government took over six million acres of land. It moved the Nez Perce to a reservation triggering further battles to retake their land, only to be pushed and shoved into smaller areas, losing their homeland. At the end of the 1800s, the United States removed the Indigenous people from their lands onto minor reservations.

As with other native people in the plains and plateau regions, the Nez Perce, who lived in the plateaus, fashioned their lives after the same types of natural resources as those from the Plains. The invention and use of the blanket strip occurred during this period. The changes started on the plains and moved to the plateau, demonstrating women's creativity. The giant bison was heavy and hard to manipulate when the women tried cutting the skins from the carcass on one side. They learned to cut the skin along the backbone and remove one side before rolling it over and removing the hide from the other side. When ready to tan the leather, they sewed the two pieces together to make a robe. However, this left them with a seam that showed, so they designed a *Blanket Strip* (5.2.13) to cover the seam. The blanket strip was decorated and became popular; other ornamented stripes were added even if they didn't cover a seam. The designs on the strips were symbolic, generally holding a sacred significance.



Figure

:

Blanket strip

(ca 1850, tanned leather, glass beads, horsehair, porcupine quills, dye, wool cloth, brass bells, 160 x ¼ cm)

Public Domain

Southwest

Some of the native populations in the area were farmers (Hopi, Zuni, Navajo, and others) who lived in permanent settlements and farmed crops of corn and squash. They used the resources of the landscape and built multistory pueblos and ceremonial centers. Others, like the Apache, were nomadic, moving around the region, hunting, and invading their neighbors' crops. The Spanish were the significant European power in the area and exterminated many people in wars or enslaved them. Eventually, the Spanish resettled most of the remaining Indigenous population onto reservations.

Native Americans in the Southwest have a long art tradition, masters of weaving and pottery. The Pueblo people grew cotton and began weaving with a backstrap loom around 700 CE. The people stayed in the area, developing their skills based on the natural resources. Historians believe Hopi and Navajo weavers learned the skills from the Pueblo people around 1650, and each of them perfected their patterns, colors, and styles. Pottery was another art form highly developed in the area created on long traditions of techniques passed through the generations. Clay was abundant, and natural materials for paint were made by grinding rocks or using a wide variety of plants.

In the southwestern region, cotton was grown and an integral part of weaving to make clothing. When the Spanish came with their sheep, the Navajo adopted the techniques of producing wool, incorporating it as an essential source of materials. Weaving traditions and patterns were reflected in the patterned themes using vibrant colors. A significant item of clothing was the blanket. *The Striped Wearing Blanket* (5.2.14) is woven with undyed wool, fleece dyed with indigo, and unusual raveled bayeta. During the Navajo trade with Mexico, they obtained a red flannel material named bayeta, a fabric getting its red color from a specific insect species. Navajo women stripped each of the fibers from the bayeta and re-twisted it into new yarn to use the material. Later, *Blankets* (5.2.15) were made with vividly colored yarns and patterns of diamonds, zigzags, and stripes, a contrasting single strand of yarn used to highlight the design. The female weavers made artistic designs based on religious, local, ceremonial, and imaginative definitions.



Figure 5.2.14: *Navajo wearing blanket* (ca 1840, handspun undyed, indigo-dyed Churro fleece, raveled lac-dyed bayeta, 147.3 x 172.7 cm) Public Domain



Figure 5.2.15: Navajo wearing blanket (1860-1870, wool, 175.3 x 121.9 cm) Public Domain

Zuni women made the pottery after gathering clay, sifting it to remove impurities, and mixing the powdered clay with water. They used the coil method to shape the *Pots* (5.2.16) and smoothed the sides with a handmade tool. The designs were based on clan designations and events in their life, painted with natural dyes and brushes created from the yucca plant, then fired in kilns. Firing the pottery followed a ritual, using respectful, soft voices or even silence; the women carefully placed the pottery on the fire, allowing the voice of the clay to emerge.



Figure 5.2.16: Zuni water jar (1825-1850, ceramic, pigment 31.5 x 33.5 cm) Public Domain

The Apaches moved throughout their region, not building permanent housing, requiring lightweight and portable methods to store food and other items. They perfected basket making, a tradition passed from mothers to their daughters. Regional natural materials in trees, grasses, and roots were commonly used for a basket. The large *Jug-Shaped Storage Basket* (5.2.17) could be waterproofed with resin from pine trees to hold liquids or store food or firewood. The basket was made from the willow tree's shoots, the yucca's root, and a plant called the devil's claw, forming the intricate pattern based on symbolic beliefs. Frequently, the basket was carried on a person's back with a large strap across their forehead.



Figure 5.2.17: Apache storage basket (1890, willow shoots, devil's claw, yucca root, 52.1 x 41.3 cm) Public Domain

Northwest Coast

The climate of the Northwest coastal region was mild, and natural resources were abundant, especially from the ocean. Although they were hunter-gathers, they did not have to travel from place to place to survive; water sources provided a constant supply of fish, seals, and shellfish. They built permanent structures forming large villages and broad social networks. Europeans did not inhabit this region in large numbers until the late 1800s, so the native populations (Tlingit, Penutian Chinook, etc.) maintained their traditions until then. With the influx of Europeans, new diseases, and suppression of their social structures, societies became

fragmented.

The native people from the Northwest are known for their artistic traditions, design, and artistry. Many practices are formalized, and the "formline" became the primary design element that defines outlines and colors. The colors of formline painting were based on black lines, red lines, and different blue and green tones. The other color pigments were mixed with dried salmon eggs as a fixative, and their brushes were usually made from porcupine hairs.

Artwork frequently defined kinship, spirit powers, or territories. Potlatches were ceremonial events to display objects of art and value. The crest had significant meaning, similar to the heraldic art of England, portraying real and imaginary animals. The crests were added to totem poles, house fronts, or ceremonial clothing, a legacy from ancestors to descendants; the crest was a sacred object. Generally, men formed groups, defined the crests, and made totem poles or carved bone and wood. Later, some women slowly began to create their versions. Natural forms of whales, eagles, bears, other animals, and spiritual or legendary creatures were used as patterns for their designs.

The grip of the *Tlingit Dagger* (5.2.18) appears as a shaman, staring out in a trance. The broad face has deep ridges reflecting the early formline style. The narrow nose has lines flowing around the eyes and down to the fleshy lips. The techniques to forge iron are not documented; however, historians believe native smiths developed metalworking techniques well before the Europeans arrived. This dagger was generated from a whole piece of iron using the hot chasing process. Holes along the top of the head were pierced, and the eyes and spaces were between some teeth. Many historians believe the dagger was made by the female metalsmith Saayina aat because of its proportions and signature design. Most of the daggers had long blades; however, the edge of this one is broad and short, with two ridges down the sides, reflecting her style.[6]



Figure 5.2.18: Tlingit dagger (ca 1780, iron, tanned leather, wood carving (46.4 x 7.9 cm) Public Domain



Figure 5.2.19: *Salish blanket* (woven fiber, dye) Public Domain

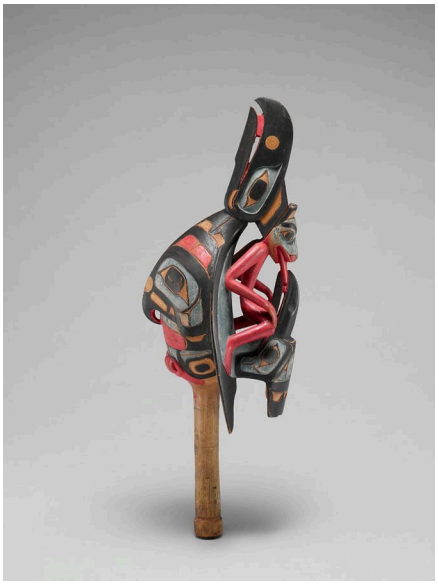


Figure \(\
PageIndex
{20}\):
Tsimshian rattle
(
19
th
century, cedar, pebbles, polychrome, 31 x 10.3 x 10.5 cm)
Public Domain

The Saish, who lived along the coast of British Columbia, developed one of the most unique styles for weaving blankets. Women made the robes with a process called twining. In the usual weaving process, the single thread of the crossing or weaving weft stays perpendicular to the installed warp. Twining has a pair of weft threads that switch back and forth as they move along the warp threads, twisting the warp and creating the diagonal slant. The warp thread had to be sturdy to survive the twisting, and the Salish used nettles or the bark inside the cedar tree. *The Salish Robe* (5.2.19) is made with naturally dyed material of reds, blues, black, and browns, along with undyed yarns, all made with patterns of checkerboards, zigzags, geometric shapes, and lines.

The Tsimshian lived in British Columbia and Alaska, a matrilineal society with a clan system based on four different totems; the

eagle, a wolf, a raven/frog, or the orca. A person belonged to their mother's clan; the ceremonial chief could be male or female. The *Raven Rattle* (5.2.20) was a standard instrument for shamanic rituals, so the beak pointed towards the ground to guide the shaman. The figure has the face of the wolf, perhaps identifying the owner of the rattle. The rattle was carved in two pieces, filled with seeds or pebbles, joined with wooden pegs, and then painted in traditional colors. An artist might adorn the rattle with feathers, beads, or other natural decorations. The video discusses how traditional patterns are passed on to future generations.

Interactive Element: Bill Holm Center

The Bill Holm Center for the Study of Northwest Native Art at the Burke Museum is one of the premier centers for studying Native arts of the Northwest. It is dedicated to helping all people better understand and connect with Northwest Native art.

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California

In the late sixteenth century, California had over 300,000 people with many different groups (Miwok, Pomo, Serrano, etc.), all speaking different dialects. The population was one of "the largest and most diverse in the Western hemisphere is exhibited by the no fewer than sixty-four distinct languages they spoke...Before white contact, California had more linguistic variety than all of Europe."[7] Despite the diversity of languages, most native Californians practiced similar live styles, organized around small groups as hunter-gathers who traded with each other. As the Spanish colonized California, they brought disease, forced labor, brutal religious practices, and nearly exterminated the native populations.

Native Californian baskets were made using various materials, including willow, tule (a type of bulrush), reeds, grasses, and other natural fibers. These materials were carefully harvested, processed, and often dyed with natural pigments to create a wide range of colors and designs. Each tribe or local group had its distinct basketry styles, techniques, and designs, which were passed down through generations. Basketry designs often reflected the natural world, incorporating motifs inspired by animals, plants, and geometric patterns. The symbolism and meaning behind specific designs could vary, serving purposes such as storytelling, cultural identity, or personal expression. Women played a central role in the creation of baskets, as they were primarily responsible for gathering materials, preparing them, and weaving the baskets. The techniques used in basketry varied, including coiling, twining, and plaiting, each requiring intricate knowledge and skill.

These baskets served a multitude of purposes within Native Californian communities. They were used for storing food, carrying items, and even as cradles or baby carriers. Additionally, baskets were essential in various ceremonies, rituals, and social exchanges, often being gifted or traded as valuable items. Today, Native Californian basketry continues to be celebrated and practiced by contemporary Native artists who strive to preserve their ancestral traditions and innovate within the art form. These baskets are not only remarkable works of art but also embody the cultural heritage and resilience of Native Californian peoples. Baskets were used for "gathering food, sifting acorn meal, storing tobacco, gambling, cooking, and even transporting water. Native Californians could weave so tightly that their baskets held boiling water—heated by hot rocks—without leaking."[8] Baskets were so well made and familiar; making pottery was rare.



Figure 5.2.21: Chumash Basket Tray, Early 1800s. CC BY 1.0



Figure 5.2.22: Miwok basket (natural material, dye) CC BY 1.0



Figure 5.2.23: Pomo basket (ca 1880, sedge root, willow shoots, glass beads, abalone shell, 11.4 x 25.4 cm) CC BY-SA 2.0

The Chumash, who lived in southern California, made the *Basket* (5.2.21) of sumac shoots and Juncus stems, forming concentric circles of geometric shapes alternating with a checkerboard pattern and parallel bars. The basket, made in the shape of a jug, was tightly woven and held water. The Miwok extended from the valley to the mountains through the state's middle and had many natural materials for their baskets. They could split small sapling trees into strips or use grasses like the Carex barbarae root for the lighter colors. A *Basket* (5.2.22) incorporated dark brown or black using ferns or dyeing material with ashes, pulverized manzanita, or the bark of the black oak. The primary tool was an awl made from bone to pierce the material while making the tightly coiled basket. The *Pomo Basket* (5.2.23) from northern California followed the tradition of including multiple patterns in the basket. A substantial portion of the design is the dau or spirit door to allow good spirits into the basket, made by leaving a small opening or turning in the stitching. The Pomo also had many natural available materials, and willow shoots, river canes, and sedge roots were the most common. The materials were cleaned and dried and, if needed, split or dyed. Although men constructed baskets for fish and bird traps, the women made the majority of highly designed baskets for food storage and ceremonial rites. The video discusses a specific basket made in California.

Interactive Element: Juana Basilia Sitmelelene

Juana Basilia Sitmelelene, Coin (Presentation) Basket, Chumash, Mission San Buenaventura, c. 1815-22, Sumac, Juncus textiles, mud dye, 9 x 48 cm (National Museum of the American Indian)

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Conclusion and Considerations

By the end of the 1800s, most of the tribal lands were stolen, and the Native Americans who had lived on those lands for centuries were moved to reservations, splitting up tribal groups and customs. Chief Joseph said in the famous statement attributed to him;

...Some of my people have run away to the hills and have no blankets or food. No one knows where they are—perhaps freezing to death. I want to have time to look for my children and see how many of them I can find. Maybe I shall find them among the dead. Hear me, my chiefs! I am tired. My heart is sick and sad. From where the sun not stands, I will fight no more forever.[9]

The traditions of Native American art changed, and their art became a commodity, sold to outsiders and tourists, divorced from the people and its meanings. Many works by Native people were meant for sacred ceremonies, not displayed in museums. The roles of women changed after the invasion and colonization of North America. The indigenous peoples were displaced from their lands, and women were forced into the European model of a male-dominated society and women as second-class citizens. Today, a few museums in the United States and Canada are starting to honor these beliefs and remove sacred items or grave goods from their displays. There is still a market for different groups to recreate the art of the past for sale. However, today there is a resurgence in their artistic traditions by Native Americans in North America, bringing their cultural backgrounds into their modern styles.

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[1] Retrieved from https://cpilj.law.uconn.edu/wp-conte...en-A.-Ward.pdf

[2] Kopper, P. (1986). North American Indians, Smithsonian Books, Washington D.C. p.113.

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[4] Vastokas, J., History of Indigenous Art in Canada (2018). In *The Canadian Encyclopedia*. Retrieved from https://www.thecanadianencyclopedia....-art-in-canada

[5] National Museum of the American Indian, A Life in Beads: The Stories a Plains Dress Can Tell,

Retrieved from https://americanindian.si.edu/sites/1/files/pdf/education/NMAI_lifeinbeads.pdf

28 January 2019

[6] Torrence, G., (2018). Art of Native America: The Charles and Valerie Diker Collection, Metropolitan Museum of Art.

[7] Retrieved from https://www.parks.ca.gov/?page_id=23548

[8] Retrieved from https://calisphere.org/exhibitions/e...pre-columbian/

[9] https://www.pbs.org/weta/thewest/peo...hiefjoseph.htm

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5.3: American Colonial (1700-1800s)

Introduction

European laws were deeply ingrained in the American colonies, and a strict patriarchal system reigned supreme. Men believed they were superior to women, a long-standing doctrine that impacted every aspect of society, including political power, wealth, religious practices, concepts of morality, and child-rearing practices. Finally, in 1900, all states granted married women limited control over their finances. Women's groups tirelessly fought for political equality, leading to the passage of the 19th Amendment in 1920, which granted women the right to vote and paved the way for economic and social reforms.

Early colonists had little time for art, survival, and religion dominated the people's lives. As soon as the colonies stabilized and more settlers came, craftsmanship and artistry grew. Large, ornate churches and palaces did not exist; outsized marble sculptures were unimportant in the small, plainly painted churches. The new colonists turned their skills to smaller, portable endeavors; portrait painting, silversmithing, furniture making, and proper outlets for creative people. Hundreds of silversmiths flourished, turning valuable everyday items into elegant, hand-designed, and crafted works of art. Painting portraits became one of the first significant artist roles, a luxury item reflecting a person's economic or religious status. A person usually poses with a favorite possession, further developing their position in the community. As the interest in portraits grew, training for artists increased; no longer the purview of an iterant folk-art painter, the education and skills of artists flourished, and portraits became an influential art form for the new colonies.

Some early artists in the colonies were considered folk artists, commonly self-trained, acted as an apprentice, or had minimal instruction. Their art was used to decorate homes with single or family portraits characterized by a more straightforward, naive style and generally did not follow rules of proportion or perspective. Many folk artists had limited resources and were itinerant, traveling from place to place depending on the location of the individual who wanted a portrait. Artists include:

- Ruth Henshaw Bascom (1772-1848)
- Susanna Paine (1792-1862)
- Sarah Goodridge (1788-1853)
- Henrietta Johnston (ca 1674-1729)
- Mary Roberts (?-1761)
- Sarah Bushnell Perkins (1771-1831)

Ruth Henshaw Bascom

Born in Massachusetts, Ruth Henshaw Bascom (1772-1848) married a minister and spent her time traveling and supporting his religious endeavors, only starting her artwork later in life. She was an avid record keeper. Many of her diaries survived, giving historians a look at her life, the local community, the weather, information about the art supplies she purchased, and how much they cost. Very few notations about income were noted about specific artwork; however, her diaries indicate she created over 1400 pieces. She lived comfortably on the average income; however, art supplies would be costly, depending on the frame style and the glass, and she generally charged one to three dollars or bartered, a common practice. As she traveled, she painted and believed idleness was not a proper behavior and noted, "I sketched Miss H. Goulding and two images for little S. Booker and L. Jones – for want of other means to employ my leisure."[1]

Ruth Henshaw Bascom gained recognition for her exceptional talent in needlework, particularly in creating samplers. Samplers were a popular form of embroidery during the 18th and 19th centuries, serving as a way for young girls to practice and showcase their stitching skills. Bascom's samplers were meticulously crafted, featuring intricate patterns, alphabets, and decorative motifs. Her work often included biblical verses, commemorative elements, and personal details such as her name, age, and completion date. Her samplers are known for their fine needlework, vibrant colors, and attention to detail.

Bascom used pastels and crayons to create her profile images, generally life-sized from the bust upward for adults and the waist for children. In the image, *Cynthia Allen* (5.3.1) wore a typical hairstyle, a bun on the back of her head, and dangling curls in the front (frequently called spaniel curls). The sheer shawl on her shoulders was an ordinary fashion item. The image is a life-like yet exact copy of the people and a common technique for the itinerant artists of the time. Bascom's work exemplified the skills and

artistry of early American needlework. Her samplers are highly collectible and appreciated for their historical and artistic value. They provide insights into the lives and accomplishments of young women during that era.



Figure 5.3.1: Cynthia Allen (1840, pastel on paper) Public Domain

Susanna Paine

A stunning portrait of *Eliza, Sheldon Battey, and their beloved son Thomas Sheldon Battey* (5.3.2) was masterfully crafted using oil paint on a smooth wooden background. The family is elegantly posed on a luxurious settee, with rich, dark red drapes providing the perfect backdrop for this exquisite masterpiece. Each family member's attire is carefully chosen to reflect Sheldon's thriving business career, adding a touch of sophistication to the scene. Paine demonstrated an incredible level of skill and attention to detail in capturing the essence of each member of the family. From the intricate details of Eliza's hat and collar to the delicate ruffles on young Thomas's collar, every aspect of the painting is rendered with a truly breathtaking realism level.



Figure 5.3.2: Eliza and Sheldon Battey and their son Thomas Sheldon Battey (1830 oil on wood) Public Domain

Sarah Goodridge

Sarah Goodridge (1788-1853) was raised on a farm with little opportunity for art supplies and learned to draw using sticks in the

sand on the kitchen floor. Goodridge displayed a talent for art from a young age and began her artistic training in Boston. As a teenager, she moved to Boston, studied with a painter, opened her studio, and became one of the most productive miniatures painters. Goodridge developed a friendship with Gilbert Stuart and his daughter Jane, having him critique her work. Goodridge gained recognition for her skillful execution of miniature portraits, which were highly popular during the 18th and 19th centuries. Miniature portraits were small-scale, finely detailed paintings typically created as personal keepsakes or gifts. They were often worn as jewelry or displayed in small frames. Goodridge was so successful she frequently painted three portraits in a week of many Boston notables. Her preferred medium was watercolor painted on ivory.

One of her favorite customers was Daniel Webster. Historians believe Webster, a politician, who was married and had children, carried on an affair with Goodridge for years. Over multiple years, she painted several portraits of him while they took on correspondence. However, when his wife died, he remarried a wealthy woman, remained a senator, and continued to visit Goodridge. The painting *Daniel Webster* (5.3.3) was one of the images she did of Webster, dressed in a typical black coat and ruffled shirt, but whose expressive eyes stare back at the painter as the rest of his face remains stoic.

Goodridge's portraits captured the likeness and personality of her subjects with great precision and delicacy. She painted notable individuals such as politicians, military officers, and prominent figures of her time. However, she became most renowned for her intimate self-portrait, "The Beauty Revealed." "The Beauty Revealed" (5.3.4) is a miniature portrait of Sarah Goodridge herself. The artwork depicts her partially exposed breast, delicately painted with exceptional detail. The painting caused controversy and fascination, challenging societal norms and expectations regarding portraying female nudity. Sarah Goodridge's work showcased her technical mastery and attention to detail. She was celebrated for her ability to capture both physical likeness and emotional depth in her portraits. Despite facing challenges as a female artist in the male-dominated art world of her time, she achieved recognition and success for her art.

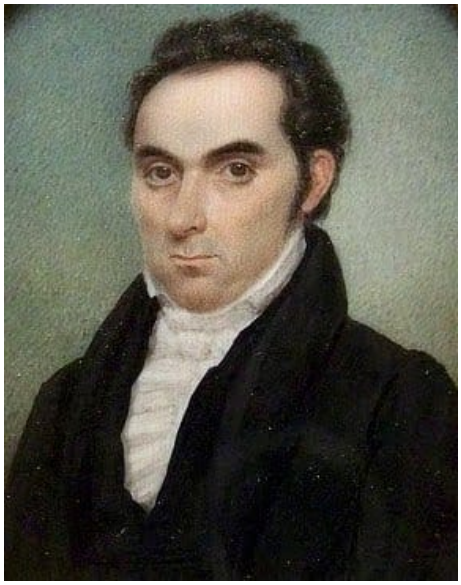


Figure 5.3.3: Daniel Webster (1825) (Public Domain)



Figure 5.3.4: *The Beauty Revealed* (Public Domain)

Sarah Goodridge

Sarah Goodridge (February 5, 1788 – December 28, 1853; also referred to as Sarah Goodrich) was an American painter who specialized in portrait miniatures. She was the older sister of Elizabeth Goodridge, also an American miniaturist.

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Henrietta Johnston

It is believed that Henrietta Johnston (ca 1674-1729), born around 1674, hailed from France. Her family eventually relocated to England before settling in the United States was thought to be from France, and her family migrated to England and then to the United States. Henrietta Johnston was a pioneering American portrait painter and one of the earliest professional female artists in the American colonies. Although her birth date and early life details are not well-documented, she was likely born around 1674. With her honed craft in pastels and her familiarity with English society through her husband's family, she gained recognition in England for her portraits. After relocating to South Carolina and marrying for the second time, she became the Southern colonies' first known female artist and portraitist. Her work typically depicts the person from the waist up, with males portrayed and females in chemise. Despite the limited opportunities for women artists of her time, Henrietta Johnston established herself as a successful and highly sought-after portraitist, particularly in Charleston in street clothing, South Carolina, where she resided and worked.

Occasionally Johnston went to New York, and there she completed the portrait of *Anna Cuyler (Mrs. Anthony) Van Schaick* (5.3.4), the daughter of the mayor of Albany. The image was typical of Johnston; the facial appearance of Anna is vague, perhaps nostalgic, her face and hair unadorned and straightforward. The chemise may have been made of good material; however, it also seems plain, unlike those with elegant lace and satin. Johnston's portraits were a true reflection of her expertise in capturing the essence of her subjects' personalities and physical features. Her portfolio boasted portrayals of distinguished characters such as political leaders, planters, and other prominent members of the colonial South Carolina society. Her portraits typically featured detailed renderings of clothing, accessories, and background elements that provided insight into the status and lifestyle of the sitters. Unfortunately, only a few of Henrietta Johnston's works have survived, making it challenging to assess her artistic style and contributions fully. Henrietta Johnston's career was cut short by her untimely death in 1729. Still, her pioneering role as a professional female artist in the American colonies paved the way for future generations of women artists. Her work is a testament

to the talent and determination of women who defied societal expectations and made significant contributions to the arts.



Figure 5.3.5: Anna Cuyler (Mrs. Anthony) Van Schaick (1725 Pastel) Public Domain

Mary Roberts

Mary Roberts (died 1761) was a highly esteemed painter from South Carolina who made significant contributions to the field of painting. While her birthdate remains a mystery, she is widely recognized as the first female painter in the region. Her remarkable accomplishments also made her the first woman in the colonies to use watercolor on ivory for her miniatures, setting a standard for future artists. Despite the challenges she faced as a woman, Mary Roberts persevered and became the sole breadwinner for her family after her husband's untimely death. Only three of her miniatures remain, believed to have been painted around the 1740s based on the intricate clothing and wigs depicted. Mary Roberts' legacy as a trailblazing female artist continues to inspire and captivate art enthusiasts worldwide.

In 2006, an intriguing discovery was uncovered at an estate in England. A collection of five miniature ivory pieces were found and later identified as the work of Mary Roberts. One of these miniatures stood out in particular, a small yet stunning gold-cased piece featuring *Henrietta Middleton* (5.3.6) as the subject. The watercolor painting of the young girl donning a delicate lace dress is exceptional, showcasing remarkable detail in her large blue eyes and intricately patterned lace. Furthermore, *Thomas Middleton* (5.3.7), believed to be Henrietta's cousin, is also portrayed in a similar white top and adult-style hair. While Mary Roberts' repertoire may be limited in quantity, her contributions to the world of art undoubtedly hold immeasurable value and should be preserved and cherished for generations to come.



Figure 5.3.6: *Henrietta Middleton Rutledge* (watercolor on ivory, ca. 1752-58, 3.8 x 2.5 cm) (Public Domain)



Figure 5.3.7: *Thomas Middleton* (watercolor on ivory, ca. 1752-58, 3.8 c 2.5 cm) (Public Domain)

Sarah Bushnell Perkins

Sarah Bushnell Perkins (1771-1831) was an exceptionally skilled artist who received her top-notch education at her father's academy, where she polished her artistic talents to perfection. Perkins persevered and excelled in her craft despite the challenges of losing her mother at an early age and becoming the caretaker and primary provider for her younger siblings after her father's passing. Her exceptional works were initially attributed to Beardsley Limner, but in 1984, they were finally acknowledged as her own, proving her indisputable talent. Perkins specialized in painting portraits of her family members and employed advanced contrast and modeling techniques that outclassed her peers. One of her most remarkable pieces, Colonial Dame (5.3.8), showcases her absolute mastery in using a muted color scheme and limited palette and her ability to create unconventional poses and direct eye contact with the viewer. Perkins' artistry is genuinely remarkable and continues to impress and inspire.



Figure 5.3.8: *Colonial Dame* (c. 1790, oil on canvas, 73.7 x 63.5 cm) (Public Domain)

[1] Lois S. Avigad (Fall 1987). Ruth Henshaw Bascom: A Youthful Viewpoint. *The Clarion* 12:41. Retrieved from https://issuu.com/american_folk_art_..._4_fall1987/40

[2] Laura R. Prieto (2001). *At Home in the Studio: The Professionalization of Women Artists in America.* Harvard University Press. p. 20. Retrieved from https://books.google.com/books?id=0b...page&q&f=false

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5.4: Rococo (1715 - 1789)

Introduction

Rococo originates from the French word "rocaille" and is characterized by flowing lines, curves, and counter curves that change direction. This ornate style, filled with sensuality and fantasy, emerged in 1715 as a rejection of the dark and overly ornate Baroque style popularized at Versailles. Unlike Baroque, Rococo emphasizes lighter colors and natural elements. In Rococo art, attention is drawn to the details of aristocrats and their fashion rather than the powerful symbols of the church. The paintings often depict playful society scenes in pastures or forests, with occasional hidden sexual references.

The Rococo style originated in France and quickly spread to England, thanks to the court painter for the Prince of Wales. As the French aristocracy moved from Versailles to Paris, they created salons - large central spaces for entertainment adorned with sculptures, specialized furniture, room decor, and paintings in the Rococo style. The works were characterized by pleasantry and light-heartedness, a departure from the austere Baroque standards. The predominant color palettes were pastels and gold, the primary wood type was mahogany, and oversized mirrors reflected light. Rococo paintings were playful, featuring mythical scenes and extravagant landscapes or interiors with ornate 'cotton-candy' colors that celebrated love and life outside of mythology—the period also highlighted the influence and competence of female painters, with royal women being the biggest supporters of female artists, frequently commissioning them for specific portraits.

The Rococo period was a time of significant European change, particularly for female artists. In the late 18th century, the French Revolution swept across the continent, bringing significant political and social upheaval. One of the most notable changes was the removal of certain restrictions on women, which allowed them to pursue their passion for art and join prestigious academies and salons. During this era, many artists were drawn to the Rococo style, characterized by its use of delicate silks and lace as a common theme. However, as the Revolution progressed and the political climate became more austere, clothing styles became more straightforward, and this shift was reflected in the later paintings of these artists. Despite their challenges, female artists during the Rococo period left a lasting impact on the art world and paved the way for future generations of women to pursue their passions.

- Élisabeth Louise Vigée-Le Brun (1755–1842)
- Marie-Suzanne Giroust Roslin (1734-1772)
- Anne Vallayer-Coster (1744-1818)
- Adélaïde Labille-Guiard (1749-1803)
- Rose-Adélaïde Ducreux (1761-1802)
- Marie-Victoire Lemoine (1754-1820)

Elisabeth Louise Vigée-Le Brun

Elisabeth Louise Vigée-Le Brun (1755–1842) was considered one of the most significant 18th-century painters and achieved success throughout Europe. Her husband was a Parisian art dealer, yet she was denied access to the Academie Royale de Peinture et de Sculpture because of his occupation. With the help of Marie Antoinette, at the young age of 28, she was admitted as one of the fifteen female members. During the French Revolution, she had to leave France, and work in Italy, Germany, and Russia, painting images of the multiple royal families and their associates.

The stunning painting titled *Marie-Antoinette with the Rose* (5.4.1) showcases the queen in a striking muslin dress, an unconventional choice for someone of her rank. However, artist Vigée-Le Brun later created another portrait of the queen in the same pose, but this time, she was adorned in a gorgeous silk dress. The exquisite blue-grey hue of the dress and the queen's pale complexion create a breathtaking contrast against the darker background of the garden in Versailles. In the foreground, the queen carefully selects a rose from a nearby bush, showcasing her deep love for the flower. Her royal status is reflected in her delicate lace, shiny satin material, powdered wig, feathered hat, and the elegant pose of her neck. It's worth noting noteworthy that Marie-Antoinette had a profound love for roses and even planted over two thousand in one of the gardens. The artist, Vigée-Le Brun, shared a close relationship with the queen and painted over twenty-five portraits of her before the Revolution, capturing her beauty and regal nature for all time.

In the painting of *Self-portrait in a Straw Hat* (5.4.2), elegant simplicity is conveyed through her confident appearance. Her unpowdered, loose hairstyle and less ornate image give her a natural and effortless look, while the light focuses on her face and neck, creating a flattering glow. With a self-assured expression and direct gaze at the viewer, she exudes an air of captivating and inspiring confidence. Despite the elegantly adorned silk and lace clothing, the style remains uncomplicated, emphasizing the subject's innate beauty. Vigée-Le Brun's painting skills are showcased through the precise details and beauty of the portrait, as she holds her palette and brushes casually in her hand, a true master of her craft.



Figure 5.4.1: Marie-Antoinette with the Rose (1783, oil on canvas, 113 x 87 cm) Public Domain



Figure 5.4.2: Self-portrait in a Straw Hat (after 1782, oil on canvas, 97.8 x 70.5 cm) Public Domain

Interactive Element: Elisabeth Vigee Le Brun

At 15, Elisabeth Vigée Le Brun was painting the aristocracy; in her 20s, she was the favored painter of Marie Antoinette, and by her 30s, she was fleeing the French Revolution. Learn more about this 18th-century portrait painter with Associate Curator Francesca Whitlum-Cooper.

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Marie-Suzanne Giroust Roslin

Marie-Suzanne Giroust Roslin, a Parisian born in 1734, faced an early orphanage. She spent her lifetime in Paris, studying art under reputed teachers and living with relatives. Despite marrying another artist and giving birth to six children, she continued pursuing her passion for art. Her talent was recognized when she became one of the 15 women ever accepted into the Académie Royale de Peinture et de Sculpture before the Revolution. She was known for using pastels and was considered one of the most exceptional talents of her time. Although historians believe she made fewer than thirty pieces, her artistic legacy endures. "While her earlier work is not of uniform achievement, the final pastels have a virtuosity..., limited only by the restricted palette she seems to have chosen."[1]

The work of art that Giroust presented as his reception piece for the Academie was a stunning pastel portrait of the renowned sculptor *Jean-Baptiste Pigalle* (5.4.3), executed on a backdrop of blue paper. The work was highly regarded for its spectacular use of color, adding vibrancy and liveliness to the portrait. However, due to the delicate nature of the paper, the portrait is relatively smaller in size when compared to other oil paintings that are exhibited in the Academie. The work's composition is designed in a standard format that features a distinguished gentleman with a well-groomed wig seated against a simple background, with a small sculpture placed nearby. Giroust's artistic ability is showcased in her miniature portrait (5.4.4) of the architect *Marie-Joseph Peyre*. Creating such an exquisite piece of work with pastels was indeed challenging, as the sheen of Peyre's blue coat and the intricate lace and trim required extraordinary attention to detail. Despite the difficulties faced, Giroust produced a beautiful portrait, with Peyre's pale face and powdered hair providing a striking contrast against the dark background. Giroust's attention to detail and her skillful use of pastels have resulted in a truly magnificent piece of captivating and breathtaking work.



Figure 5.4.3: Jean-Baptiste Pigalle (1770, pastel on blue paper, 91 x 73 cm) Public Domain



Figure 5.4.4: Marie-Joseph Peyre (1771, pastel, 63.5 x 55 cm) Public Domain

Anne Vallayer-Coster

Vallayer-Coster was a painter who focused on still life using oils on canvas. Unlike the typical portraits of her time, she chose not to paint them. Due to societal norms, drawing nude models was not permissible for women, a prerequisite for higher genres. As a result, still life was considered a less challenging form of art, thus, appropriate for female artists. With a meticulous approach, Vallayer-Coster developed her skills in this area, utilizing detailed brush strokes to perfect her craft. One art historian stated, "bold, decorative lines of her compositions, the richness of her colors and simulated textures, and the feats of illusionism she achieved in depicting a wide variety of objects, both natural and artificial."[2] She was accepted by the Academie and a painter for the queen, earning her an apartment in the Louvre.

The Attributes of Music (5.4.5) by Vallayer-Coster is a stunning artwork that captures the essence of music beautifully and harmoniously. The instruments in the painting are arranged diagonally, with some lying flat and others round, creating a sense of spontaneity and movement. The artist uses a broad palette of colors, with a light sheet of music in the background and a blue ribbon that adds to the overall movement of the piece. The attention to detail in this painting is remarkable, and every element seems to work together seamlessly to create a sense of balance and harmony. In *Vase of Flowers with a Bust of Flora* (5.4.6) Vallayer-Coster demonstrates her mastery of color and composition. A Louis XVI desk anchors the painting with a marble top, forming the image's base. The parted drapes in the background create depth and light through the white curtains, while the bust of Flora adds width and completeness to the overall composition. The precisely arranged white flowers in the vase and the darker background flowers create a sense of contrast and depth, while the addition of fruit and branches strewn casually across the desk adds a touch of rustic charm to the otherwise formal setting. Overall, Vallayer-Coster's attention to detail and masterful use of color and composition make both *The Attributes of Music* and *Vase of Flowers with a Bust of Flora* genuinely breathtaking works of art. Each painting tells a unique story and captures a moment in time with remarkable precision and beauty.



Figure 5.4.5: Attributes of Music (1770, oil on canvas, 88 x 116 cm) Public Domain



Figure 5.4.6: Vase of Flowers with a Bust of Flora (1774, oil on canvas, 154 x 130 cm) Public Domain

Adélaïde Labille-Guiard

Although Adélaïde Labille-Guiard (1749-1803) married young, she also separated from her husband to begin her studies in art, a complex path for a female artist. She first learned to paint miniatures before moving to large portraits using pastels and oils, and she was admitted into the Academie Royale de Peinture et de Sculpture at the same time as Vigee-Le Brun. During the French Revolution, Labille-Guiard stayed in France, trying to renew herself as an artist for the new Republic, painting portraits of the leaders. However, the government destroyed most of her work, and she never recovered her career.

Self Portrait with Two Pupils (5.4.7) is Labille-Guiard's most important work. In the life-sized painting, she is sitting in front of her easel. Two students stood behind her, eagerly learning how to paint. The light blue dress and matching ribbon on her hat portray her as a successful artist while the students are clothed in simpler garments. The faces of all three women stand out against the dark background, an example of Labille-Guiard's skill with color.

Princess Marie Adélaïde was one of the daughters of Louis XV. The purpose of life for the girls was to marry someone from another country who would help the king expand or maintain his status. The king's oldest daughter married at twelve; however, most of Europe was Protestant. Few Catholic royalty were left as suitable matches for the other girls, so Princess Marie Adélaïde

never married and languished at Versailles. The princess gained an enemy when her nephew became king and married Marie Antoinette. Labille-Guiard portrayed the older princess, *Princess Marie Adélaïde of France* (5.4.8), as she painted a medallion of her late parents and brother, brush in one hand and towel in the other. Her elegant red robe highlights the center of the painting, with the green chair in the background as the perfect sparring colors. The detailed silver and gold dress and white lace demonstrate Labille-Guiard's talent in precision painting. The background is lighter than most paintings, and the details of the walls and columns are visible.



Figure 5.4.7: Self-portrait with Two Pupils (1785, oil on canvas, 210.8 x 151.1 cm) Public Domain



Figure 5.4.8: Princess Marie Adélaïde of France (1787, oil on canvas, 271 x 194 cm) Public Domain

Interactive Element: Adelaide Labille Guiard

Adélaïde Labille-Guiard (11 April 1749 – 24 April 1803), also known as Adélaïde Labille-Guiard des Vertus, was a French miniaturist and portrait painter - Rococo to Neoclassicism.

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Rose-Adélaïde Ducreux

Rose-Adélaïde Ducreux (1761-1802) was born in Paris. Her father was a wealthy artist, and she originally studied painting with him. Ducreux had a short life. After she married and moved to Saint-Domingue, she died of yellow fever. Ducreux benefited from the new Salons opening in the 1790s like some lesser-known female artists. The restriction of accepting only well-known artists was lifted, and female artists held exhibitions at a few welcoming Salons. Ducreux was also a musician and talented as a performer and composer. She frequently incorporated instruments in her paintings. Musical aptitude demonstrated a woman's femininity and enhanced her marriage prospects. Ducreux also generally posed the figure asymmetrically, off to the side. The figure was posed to perform some activity while looking at the viewer. Ducreux did not sign her work, and the paintings were assigned to other artists. Recent evaluations have properly designated her as the artist, although much of her work is still unknown.

Ducreux made her Salon debut with her painting, *Self-Portrait with a Harp* (5.4.9). She painted herself standing before a harp, the detailed music score visible through the strings. Ducreux is dressed in an elaborate gown with silky folds and a fashionable tight-fitting bodice. The perfect vertical stripes on her silk taffeta dress display her artistry capability, and the extravagant Rococo dress starkly contrasts the more subdued background. The background may reflect the hatred of the Revolution against luxury and the king's rule; however, the painting represents the transition of excesses before the rebellion and the more simplistic ideals afterward. *Self-portrait* (5.4.10) depicts a double view of the artist painting herself as the main image and as the person on the oval canvas. This painting was completed in 1799 after the country moved from excessive clothing, castles, and royalty. The dress on Ducreux is much more subdued. Gone are the elegant silks seen in the other painting. Now she is wearing a simpler white gown, with only the blue embroidery pattern on the bottom of the dress added embellishment. Several music sheets are lying on the floor, demonstrating her continual interest in music. Ducreux used a muted palette, the little light from the side defining highlights.



Figure 5.4.9: *Self-portrait with a Harp* (oil on canvas, ca.1791, 193 x 128.9 cm) (Public Domain)



Figure 5.4.10: *Self-portrait* (oil on canvas, 1799, 195.5 x 130 cm) (Public Domain)

Marie-Victoire Lemoine

Marie-Victoire Lemoine (1754-1820) was born in France to middle-class parents. The oldest of four girls, she never married and lived with her family throughout her life. Lemoine was one of the few women painters of the period to earn a living by selling her art. Two of her sisters were also artists. Lemoine had painting lessons from different artists, including Élisabeth Louise Vigée-LeBrun. Lemoine painted several portraits of royal court members, indicating an early relationship with the court. Her work was generally composed of genre paintings and miniatures and exhibited in post-Revolutionary Salons. The Académie Royale admitted Lemoine in 1783 when she was twenty-nine.

In her *Self-portrait* artwork from May 4th, 2011, Lemoine depicted herself in a classical white silk robe with violets adorning her hair, sitting in front of an easel with her right hand poised to paint. Despite her body being turned away from the canvas, Lemoine's reflective and contemplative style still captured her likeness with depth and sensitivity. Her masterful use of painting techniques and attention to detail were evident in her refined style. In the painting, Lemoine holds a palette loaded with paint and brushes in her left hand, while her use of chiaroscuro techniques and positioning of light creates striking highlights against dark backgrounds. In *The Interior of an Atelier of a Woman Painter* from May 4th, 2012, Lemoine portrayed herself and her sister Maire-Elisabeth. Though the painting was finished in 1789, it was not exhibited in the Salon until post-Revolutionary reforms made it possible for female artists to showcase their work. The portrait style of the painting was typical for women. Still, the subject matter of Lemoine standing in front of a canvas to work on a historical painting was usually considered inappropriate for women at the time. However, the painting also expressed the female capability to paint and teach. Throughout the canvas, prominent colors of green and mauve were echoed, with Lemoine's white dress dominating the center.



Figure 5.4.11: *Self-Portrait* (ca. 1785, 118 x 90 cm) (Creative Commons Attribution-Share Alike 4.0 International)



Figure 5.4.12: The Interior of an Atelier of a Woman Painter (oil on canvas, 1789, 116.5 x 88.9 cm) (Public Domain)

Interactive Element: Marie-Victoire Lemoine

Born in Paris, Marie-Victoire Lemoine was the older daughter of four sisters of Charles Lemoine and Marie-Anne Rousselle. Her sisters, Marie-Denise Villers, and Marie-Élisabeth Gabiou, also became painters. Ela was the first cousin of Jeanne-Elisabeth Chaudet on her mother's side. Unlike her sisters, she remained single and became one of the few women in contemporary art who made a living through painting.

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[1] Jeffares, N., *Dictionary of Patellists Before 1800*, retrieved from http://www.pastellists.com/Articles/RoslinMS.pdf

[2] Michel, M. R.. "Vallayer-Coster, Anne". *Grove Art Online*. *Oxford Art Online*. Oxford University Press. Retrieved from https://en.Wikipedia.org/wiki/Anne_Vallayer-Coster

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5.5: Neoclassicism (1760-1860)

Introduction

During the late 18th and 19th centuries, the art world saw the emergence of an important movement known as neoclassicism. This artistic style directly responded to the excess and extravagance of the Rococo and Baroque periods, emphasizing a renewed appreciation for classical restraint and Greek influence. Neoclassical artists drew inspiration from excavations of classical Greek sites, incorporating elements of this ancient art into their paintings. One of the defining characteristics of neoclassical art is the use of sharply defined lines and brushstrokes, resulting in smooth surfaces that exude refined elegance. These paintings often depicted heroic figures, particularly those from ancient classics. The artists believed that classical Greek artwork demonstrated the proper techniques and adhered to the Greek standard for human proportions, thus serving as a model for their works. In addition to their fascination with classical Greek art, neoclassical artists were also intrigued by the political philosophies of ancient cultures. They often looked to these cultures for guidance, incorporating elements of their ideas into their works. They frequently employed chiaroscuro techniques to add drama to their pieces, contrasting light colors against dark tones. Minimal color was used to maintain control, with the paint applied to a smooth surface that allowed brushstrokes to blend seamlessly into the painting.

The neoclassical movement was characterized by a return to classical ideals, emphasizing simplicity, clarity, and balance. This art style greatly emphasized the Grecian standard, using it as a model to create elegant and restrained works. Through their careers, neoclassical artists conveyed a sense of classical beauty and harmony that continues to inspire and captivate audiences to this day.

- Angelica Kauffmann (1741-1807)
- Marie-Denise Villers (1774-1821)
- Marie-Gabrielle Capet (1761-1818)
- Marie-Guillemine Benoist (1768-1826)

Angelica Kauffmann

Angelica Kauffmann was a remarkably talented painter who showed an aptitude for art from a very young age. Her muralist father recognized her potential and took her on his travels to other countries. During these trips, Kauffmann had the opportunity to witness the works of old master painters and the emerging Neoclassical style, which would later influence her work. After honing her skills as a portraitist in Italy, she returned to England, where she quickly gained a strong reputation among the upper echelons of society. This reputation helped her establish a portfolio of patrons and cement her place as a leading artist. Despite being married twice, Kauffmann chose to focus solely on her career and building her reputation, which meant that she did not have any children.

Angelica Kauffmann helped found the Royal Academy of Arts in London, one of the two women accepted (Mary Moser, the other woman). They were both restricted from attending any meetings or celebrations. Females could not paint nudes, so Kauffmann could not participate in painting classes with nude models. After the death of Kauffmann and Moser, no other female artists were academy members for 168 years until 1936, when Dame Laura Knight was elected to the academy.[1]



Figure 5.5.1: Edward Smith Stanley, 12th Earl of Derby, with his First Wife, Elizabeth Hamilton, and Their Son (1776, oil on canvas, 127 x 101.6 cm) Public Domain

The Earl of Derby and his wife were wealthy and are seen in the painting with their first son, *Edward Smith Stanley, 12th Earl of Derby, with his First Wife, Elizabeth Hamilton, and Their Son* (5.5.1) seated on a sofa for the family portrait. The couple is dressed in Van Dyck's clothing style, popular a hundred years earlier. The earl's red suit has slashes of blue inserts and a white-collar embellished with lace. The countess's upswept hair is adorned with feathers complementing the white bodice and sleeves, her blue gown trimmed in gold. As a family portrait, the participants are supposed to face each other and appear relaxed and engaged. However, the countess seems remote and uninterested, perhaps a reflection of her unhappiness, as after three children and four years of marriage, the countess left her husband for another man.

Marie-Denise Villers

During the late 18th and early 19th centuries, art societies were crucial in developing aspiring artists in England and France. These societies provided a platform for young artists to display their talents and gain recognition from potential patrons. One of the most significant events of this era was the Salon Show of 1801 in Paris, where artists from all over Europe gathered to exhibit their artwork. Among them was Marie-Denise Villers (1774-1821), a young painter whose work remains a mystery. Despite the societal norms that compelled women to give up their passions after marriage, Villers' architecture student husband supported her artistic pursuits. This support was crucial for Villers as she continued to develop her painting skills and create works of art that left a lasting impression on her contemporaries. The Salon Show of 1801 was a testament to Villers' talent, and her participation in the event paved the way for future generations of female artists to pursue their dreams and break down gender barriers in the art world. She first exhibited in the Salon in 1799, followed by the painting in 1801, known as *Marie Joséphine Charlotte du Val d'Ognes* (5.5.2) or *Young Woman Drawing*.

Initially, the painting was believed to be the creation of Jacques Louis David, but after extensive research into its history, scholars concluded that it was the work of Villers. In the 1801 Salon show, the piece was listed as "Etude d'une jeune femme assise sur une fenetre" and since David had no entries in that show, his authorship was ruled out. Although Villers' work was attributed to other artists from 1955, further investigation in 1996 confirmed that he was the artist behind the portrait. The young woman depicted in the painting dons a white dress and gazes intently at the viewer while backlit by a shining light that illuminates her hair and clothing, leaving her face in the shadows. This pose is quite unusual and adds to the painting's uniqueness.



Figure 5.5.2: Marie Joséphine Charlotte du Val d'Ognes (1801, oil on canvas, 161.3 x 128.6 cm) Public Domain

Marie-Gabrielle Capet

Marie-Gabrielle Capet, an esteemed French artist, was born in 1761 to parents of humble origins who worked as servants. Her remarkable talent for art was discovered at a young age while attending a public school specializing in drawing. This early passion for art led her to become a student of Adélaïde Labille-Guiard, who recognized Capet's immense potential and took her under her wing as a favored protégé. In the past, female artists faced significant challenges in gaining acceptance into the esteemed Royal Academy of Art in Paris. At the time, only four women held membership in the academy. However, following the French Revolution, the Salon became open to all artists, and Capet proudly displayed her work there. Initially, she gained recognition for her exceptional pastel pieces but expanded her repertoire to include oil paintings. Her unique skill set was in high demand, and she received numerous commissions for her miniature works. Capet's success as a female artist when women's contributions to the arts were often overlooked is a testament to her immense talent, perseverance, and dedication to her craft.

In Capet's *Self-portrait* (5.5.3), she appears self-confident and demonstrates her ability to paint. Her dress shimmers in the light, the fabric delicately folded on her arm. Capet's hair is perfectly curled and drapes down her back and shoulder. The local Journal de Paris described her in the painting as an artist "who, among the female virtuosos, has the surest touch and drawing."[2] Capet painted her work *The Time in the Atelier of Madam Vincent* (5.5.4) as a tribute to Labille-Guiard, Capet's long-time teacher and mentor. In the painting, she placed Labille-Guiard dressed in white while sitting at the large easel. Labille-Guiard was painting a man dressed in clothing similar to a Senator of the Empire in full regalia, including an ornate cape and medals. He was working on a drawing of his own seen lying on the table. Other people in the portrait were artists and students. Capet is seated and dressed in a blue painter's smock and appears to be loading her palette with paint. She also painted herself with gray hair, indicating her long career as a painter, almost thirty years. The painting is a tribute to the larger community of painters at the time and how they worked together and taught succeeding generations. The two people behind him discussed the drawing by the seated man, and the large painting had one man pointing to a specific element while others looked on. Capet is the only one looking at the viewer as though she is talking to us about the community of artists.



Figure 5.5.3: *Self-portrait* (oil on canvas, 1783, 77.5 x 59.5 cm) (Public Domain)



Figure 5.5.4: *The Time in the Atelier of Madam Vincent* (oil on canvas, 1808. 69 x 83.5 cm) (Public Domain)

Marie-Gabrielle Capet

Marie-Gabrielle Capet (6 September 1761 – 1 November 1818) was a French Neoclassical painter. She was born in Lyon on 6 September 1761. Capet came from a modest background and her previous background and artistic training is unknown, but in 1781 she became the pupil of the French painter Adélaïde Labille-Guiard in Paris. She excelled as a portrait painter and her works include oil paintings, watercolours, and miniatures.

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Marie-Guillemine Benoist

Marie-Guillemine Benoist (1768-1826) was born in Paris, where her father worked in the government. She trained with the artists Elisabeth Vigee Le Brun and Jacques-Louis David, part of France's larger community of artists. She even received commissions from Louis XVIII and other governmental officials. After the revolution, the Royal Academy in Paris opened the Salon to allow women to display, and Benoist was able to enter her work in Salon shows. In 1804 Benoist was presented with the Salon gold medal and was able to open an atelier to train other women. Unfortunately, Benoist's husband had fallen under political disfavor, and they both had to go into hiding. Afterward, her husband was rehabilitated and advanced in his career. When her career was doing exceptionally well, she was forced to stop painting because of her husband's political activities.

Benoist first exhibited her painting *Psyche Bidding Her Family Farewell* (5.5.5) at the Paris Salon in 1791, one of the first women to show there. Previously, women painted still lifes or portraits. However, women were considered too intellectually inferior to paint historic images; this painting was typically reserved for men. Benoist was one of only three women to study under Jacques-Louis David, one of the premier history painters. In this image, Psyche gives her mother the last hug as her father bows his head and her sisters comfort each other. The rock leaves Psyche to marry a monster and sacrifice for the public good. The painting was filled with family drama and the sacrifices of women, perhaps an idea of how Benoist felt.

Benoist's painting, *Madame Philippe Panon Desbassayns de Richemont and Her Son* (5.5.6), was initially believed to be painted by David, Benoist's teacher. The woman in the painting had married into a family with huge fortunes from sugar and coffee plantations. The young woman is seated on the chair and turns her head to look directly at the artist, displaying a side profile. The little boy stands behind his mother, his curly hair and cherubic face centered in the painting. The red blanket draped on one side of the chair balances the darkness of the opposite side of the painting. The white dress and pale skin appear dimensional against the background.



Figure 5.5.5: *Psyche Bidding Her Family Farewell* (oil on canvas, 1791, 111 x 145 cm) (Public Domain)



Figure 5.5.6: *Madame Philippe Panon Desbassayns de Richemont and Her Son* (oil on canvas, 1802, 1156.8 x 89.5 cm) (Public Domain)

[1] Retrieved from https://www.royalacademy.org.uk/arti...elica-kauffman

[2] Retrieved from https://www.artinsociety.com/forgott...e-shadows.html

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6: WOMEN ARTISTS IN THE INDUSTRIAL AGE (1800 CE - 1900 CE)

6.1: Introduction (1800 CE – 1900 CE)

6.2: Realism (1848-1880)

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6.6: The Art of Quilting (1800-1900 CE)

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6.1: Introduction (1800 CE – 1900 CE)

Introduction

By the 19th century, the continents were generally known, trade had expanded across the oceans, the balance of power had changed, settlers moved freely from one continent to another, and the industrial age fueled massive economic changes. The *1852 Colton Map of the World on Mercator's Projection* (6.1.1) was the most advanced map of the world known. In the 19th century, they endured multiple revolutions and wars, uprisings from slavery, or faraway rulers. European countries changed significantly in the 19th century with the collapse of previous empires and kingdoms and the establishment of new power centers. By the end of the century, social and political changes developed with multiple factions and views demanding reforms, sowing the seeds of revolution in the next century. The British Empire became the world's powerhouse, overseeing and controlling extensive territory in Canada, South Africa, parts of Africa, multiple islands, Egypt, India, and ports in China. When the century ended, the empire controlled a fifth of the world, including twenty-five percent of its population. The Royal Navy exercised its control of the oceans for trade and supremacy. They integrated the entire empire into a global power based on a *Pax Britannica* (British Peace), establishing the kingdom as the world's arbitrator and controller of the territories. The British ideals of free markets helped spur the industrial revolution and economic growth, developing shipping lines and trading policies with steamships and linking the world with telegraph cables. However, by the end of the century, the old Ottoman Empire crumbled, and the development and industrialization of Germany and the United States started the decline of British dominance.

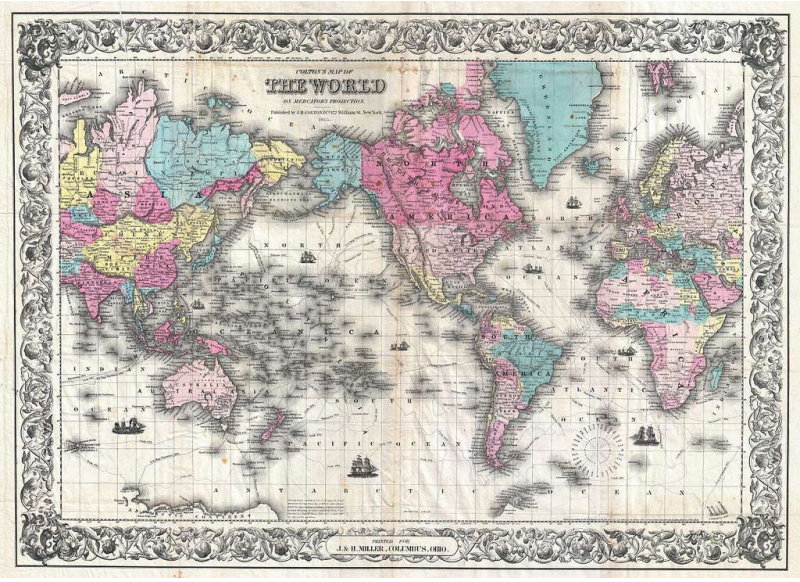


Figure 6.1.1: *1852 Colton's Map of the World on Mercator's Projection* (Public Domain)

European Art

Throughout European art history, there has been a noticeable shift from romanticized depictions to Realism. This style sought to highlight the struggles and realities faced by ordinary people. This transition was aided by industrialization, which introduced innovative techniques and tools that made it easier for artists to work and enhanced the printing process. As Realism gained popularity, it paved the way for Impressionism, a revolutionary movement experimenting with light, color, and brushstrokes in outdoor settings. This approach to art challenged traditional notions of representation and paved the way for newer styles and movements. As technology progressed, artists had access to new materials and methods, leading to the emergence of multiple art movements that spread globally. This expansion of artistic possibilities also opened new opportunities for female artists and artists of color to showcase their talents in the contemporary art world, making it more inclusive and diverse.

American Art

America was a fledgling and inexperienced nation at the beginning of the 19th century. Expanding westward with the Louisiana Purchase started the movement of people out of the original coastal states and into the midwestern regions. In 1820 approximately ten million people lived in the twenty-two states and territories; 1.5 million were slaves. The official institution of slavery remained solidly supported in America from its beginnings until the end of the Civil War in 1865. With the addition of California in 1850, the United States existed from coast to coast. The telegraph opened communications across the states. Most of the significant industrial factories were in the northern states. In contrast, the southern states focused on large agricultural plantations supported by slave labor, growing cotton for the mills of the north and tobacco for export.

The growth of the United States and the government's acquisition of Native American lands were greatly facilitated by the railroad system. Following the nation's independence, numerous tribes were forced to relocate from the eastern and midwestern states to the western regions. Unfortunately, as half of the west of the country expanded, Native Americans were once again relegated to undesirable reservations.

After the civil war, the transcontinental railroad fueled another industrial expansion, including steel manufacturing, the telephone, the sewing machine, and the light bulb. The western states held vast mineral resources transported by the railroads. By the end of the century, millions of people immigrated to the United States to work in factories, and craft industries and small shops disappeared. The industrial revolution helped propel America's growth and economic status; the internal destruction of Native Americans ended formal slavery and opened the lands to the world's immigrants within one century.

Early in the 1800s, American artists were still influenced by European styles, painting portraits, and everyday life until the new ideas of American landscape painting were established based on concepts of the new country and natural wonders, creating a new genre. Artists still went to Europe for training; American Realism painters embodied themes of democracy, heroic American life, and westward expansion instead of religious art or paintings of royalty. After the civil war and the opportunities to move throughout the country, photography, prints, and magazine illustrations became popular art expressions.

Asian Art

In China, significant changes occurred as the Qing dynasty began collapsing towards the end of the 1800s and new nation-states grew. The superiority and conquests of the Western countries, especially England, changed the concepts of the government and the need for better armament and ships. They also established methods to learn Western production and how to advance their technologies. The Chinese expanded the construction of modern railroads and mining techniques, which were unsuccessful as foreign imperialism took most of the progress and money. It was not until 1900 that China successfully started to change. As the European influence grew, the ideals of art also began to change. Art was based on ink and water-soluble minerals on silk or paper. Specific images were considered high art and the only type acceptable. The new foreign cultures started a style of picture-making, incorporating the ideas of tradition, and imported ideas.

Many artistic movements were created in the 19th century. At the beginning of the century, female artists generally concealed their identity and signed their work with a first initial before their last name. However, women artists made significant progress in the latter half of the century, creating an impact and changing the status quo. Social, economic, and technological changes democratized art, opening the doors for female artists.

The process of painting was also revolutionized in this period. Making and storing paint was laborious; each color was mixed by hand with the appropriate raw materials, and it was a struggle to keep the mixed paints from drying before the artist could use them. The primary method of storing their mixed paint was in a pig's bladder. The artist stuck a pin in the bladder to squeeze out the paint; however, the hole was difficult to cover, and the bladder tended to break when moved. Artists drew sketches outdoors and returned to their studios to paint the image. An American painter, John Rand, experimented with forming tin into a tube shape and adding a screw cap. Now his paint could be stored and easily reused. Acceptance of the tube concept was slow until the Impressionist period, when the ability to purchase paint in tubes allowed artists to move outside and paint the world in place.

Easels had long been wooden frames an artist rested a painting on in a studio, not portable. In the 19th century, the French Box Easel was invented, a portable easel set on telescopic legs and a paint box to carry supplies with a palette built into the easel. The complete set was perfect for the artist trekking through the fields and hillsides, searching for the ideal light.

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6.2: Realism (1848-1880)

Introduction

During this period, revolutionary changes were happening throughout Europe, expanding nationalism and the interest in state borders tempered by the interconnections of the industrial revolution. As the population increased and the cities grew, agricultural production broadened to support the people's food needs, expanding the peasant labor and machinery needed to work the fields. Industrial manufacturing and distant trade markets required extensive labor in factories and demands for transportation systems to move raw materials and finished goods. Workers moved from small craft operations to laborers in large factories, an environment evolving into sweatshops. This period of the Victorian era was a time of strict discipline and morality, the advent of Darwinism and the theory of evolution, and the concept of an improved society through more democratic principles; free education for all, the vote by a secret ballot, legal trade unions, or a parliamentary form of government. Information was now available through cheap daily papers bringing the news to everyone.

Starting in France, Realism artists tried to paint objective views of life around them, frequently coarse and violent. After the French Revolution, the people wanted democratic and representative changes in their lives and government; the Realists painted the life of the people around them, scenes of people working, peasants in the fields, life in the cafes, and naturalistic portrayals of the body. Artists were disillusioned trying to adhere to the artificial standards of the different salons and academies. Realism became the forerunner of the Impressionists, moving the bar away from the ideological and contrived works of Neoclassicism and Romanticism into depictions of real people. The dynamic brushstrokes and visible texture are essential in defining the painting. Realism did not mean painting with photographic reality; instead, Realism is determined by the subject matter, life as it happened to ordinary wealthy or poor citizens. Artists in this section include:

- Rosa Bonheur (1822-1899)
- Anna Elizabeth Klumpke (1856-1942)
- Marie Bashkirtseff (1858-1884)
- Elizabeth Nourse (1859-1938)
- Cecilia Beaux (1855-1942)

Interactive Element: Realism

An overview of Realism art and how it differs from the previous Romanticism art.

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Rosa Bonheur

Rosa Bonheur (1822-1899), born in France, was one of the most well-known female artists of the nineteenth century. Her father was an artist and promoted art education for his children; all of Bonheur's siblings became artists. She did poorly in school, even failing her apprenticeship as a seamstress when she was only twelve. Art became her life, and animals were the subject matter she loved, sketching animals from books, models, and real life. She had many animals, visited zoos and slaughterhouses, and trampled through forests. Bonheur learned to draw animals based on their realistic look, forms, and motion, not an idealized vision. She was an early feminist and frequently dressed as a man when she wanted to paint in public places. Bonheur had to obtain a license from the French government, one of a few women to wear men's clothing. She traveled throughout Europe and America, painting animals, building her reputation, and even receiving the Grand Cross of the Legion of Honor.

Bonheur painted *The Horse Fair* (6.2.1) based on the frequent horse fairs held on the Boulevard de I'Hopital in Paris, a tree-lined street. Women were not allowed to sketch horses. Bonheur dressed as a man, only attending twice weekly to discourage attention. She captured how the horses moved, the flow of their manes and tails, and the rippled muscles, demonstrating her ability to capture each horse's authentic look and feel. Deep in the shadows, people watched the horses, waiting for the show while the bright white horses moved the viewer's eye around the painting.



Figure 6.2.1: *The Horse Fair* (1852-55, oil on canvas, 244.5 x 506.7 cm) Public Domain

Interactive Element: The Horse Fair

Artist Wayne Thiebaud reflects on Rosa Bonheur's "The Horse Fair" in this episode of The Artist Project—an online series in which artists respond to works of art in The Met collection.

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View this YouTube Video online



Figure 6.2.2: Ploughing in Nevers (1852-1855, oil on canvas, 244.5 x 506.7 cm) Public Domain

The artwork, Ploughing in Nevers (6.2.2), portrays a vivid scene of oxen teams diligently working in the fields, their light-colored coats reflecting the soft sunlight. The painting is a tribute to the local agriculture and the farmers' laborious effort - highlighting the smooth, sinewy muscles of the oxen as they pull the plow through the fertile soil. The rough clods of earth left in the wake of the plow create a striking contrast, conveying the immense physical strain exerted by the cattle and their herders. This picturesque image was widely lauded for its celebration of rural life and the natural beauty of the countryside, starkly contrasting city life's perceived corruption and chaos.

Interactive Element: Bonheur

Rosa Bonheur, Plowing in the Nivernais (or The First Dressing), oil on canvas, 1849 (Musée d'Orsay, Paris)

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Anna Elizabeth Klumpke

Anna Elizabeth Klumpke (1856-1942) was born in San Francisco as one of eight children; her father was a wealthy realtor. She fractured her leg when she was three and again at age five. Although her mother took her to Germany for treatment, she remained permanently handicapped. She studied art, copying the masters at a museum in Luxembourg before going to Paris. Her first work entered the Salon and won her a prize for being an outstanding student, allowing her to continue to exhibit in the Salon. She admired and was inspired by the work of Rosa Bonheur and was determined to meet her. Klumpke set up a meeting with Bonheur by pretending she was an interpreter for someone interested in Bonheur's art. At the meeting, Bonheur remarked on the talent and success of Klumpke and her sisters, concluding by saying, "I admire the American ideas as to women's education. The foolish prejudice that girls are exclusively destined for marriage does not exist in your country as in mine. If I have been able to liberate myself from the prevailing national tradition, I feel I owe it to whatever talent heaven has bestowed upon me."[1]

Klumpke communicated by letters for ten years with Bonheur and finally wrote to her inquiring about painting her portrait, asking only for a few sittings. Bonheur responded and invited her to come and stay at her home to complete the painting. Although they were thirty-four years apart in age after they met, they developed a close relationship, and she moved in with Bonheur. They both entered into a formal contract about their personal and professional arrangements; Klumpke painted portraits of Bonheur and

wrote her biography. Bonheur built a studio for Klumpke on her estate. After Bonheur died, her entire estate was left to Klumpke, who established the Bonheur museum and art school and wrote a book about her life together.

After Bonheur died, Klumpke continued to paint scenes or portraits of females. She painted three powerful portraits of Bonheur as well as drawings and sketches. *Rosa Bonheur* (6.2.3) depicts a pose sitting in front of an easel, ready to paint, the medal Order of the Legion of Honor on her jacket. She was 76 in the portrait and died a year later. The muted palette of grays and browns is offset by the bright silver-white color of Bonheur's hair, which is so finely rendered. *Elizabeth Cady Stanton* (6.2.4) was an early feminist, one of the organizers of the women's rights movement, focusing on the right of women to vote. The portrait of Stanton was her official painting and hung in the National Arts Gallery. Stanton had seen a picture of Klumpke's mother and thought it well done, picking her to paint the official Stanton portrait. The colors are like those done for Bonheur, with white hair contrasting as a halo for the faces.



Figure 6.2.3: *Rosa Bonheur* (1898, oil on canvas, 117.2 x 98.1 cm) (Public Domain)



Figure 6.2.4: *Elizabeth Cady Stanton* (1889, oil on canvas, 101 x 81.9 cm) (CC0 1.0)

In the Wash-house (6.2.5) was first exhibited at the Salon in Paris in 1888. In 1898, Klumpke won the Temple Gold Medal at the Philadelphia Academy of Fine Arts for the painting, the first female artist to win the award. The four young French women are gathered around the communal laundry, washing clothes and probably sharing the news and gossip of the day. The work was challenging, bent over with heavy wet clothes, the window providing light in the background. The dark foreground and clothing of the women contrast with the light in Klumpke's usual brown and gray tones.



Figure 6.2.5: *In the Wash-house* (1888, oil on canvas, 67 x 75 cm) Public Domain

Interactive Element: Ana Elizabeth Klumpke

Anna Elizabeth Klumpke was an American portrait and genre painter born in San Francisco, California, United States. She is best known for her portraits of famous women, including Elizabeth Cady Stanton and Rosa Bonheur.

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Marie Bashkirtseff

Marie Bashkirtseff (1858-1884) was born in Russia in an area now Ukraine. Her family was wealthy and part of the Russian nobility. Her parents divorced when she was only two years old, and Bashkirtseff spent her childhood traveling around Europe with her mother. From an early age, she demonstrated her musical talent only to have her voice destroyed by illness. Bashkirtseff turned her skills to art and attended the only academy in Paris to accept women, the Académie Julian. Although Bashkirtseff died from tuberculosis at an early age, she completed a large body of work. Unfortunately, much of her work was destroyed by the Nazis in World War II. Bashkirtseff was also a writer and wrote an extensive journal about herself. Because she was so young and knew she was dying, Bashkirtseff wanted to be remembered for her words and for expressing her desire for glory. Bashkirtseff wrote in her diary every day from when she was fourteen until six days before she died using 106 notebooks.[2]

In the Studio (6.2.6) is a painting demonstrating the education process for female artists. The Académie Julian had become the most important place for women to receive proper training, and the academy attracted women worldwide. Women could never paint a nude or receive instruction on painting the body. In the image, the studio is full of women. The model is still only semi-nude and not an adult. The artists are painting or sketching, some full figures and others only the model's upper half. Bashkirtseff's painting is incredibly detailed and realistic. The movement in the room and discussions among the artists are visible. Bashkirtseff demonstrates the tenets of Realism as each artist is a unique image in action, any specific person worthy of a single painting. Bashkirtseff was vocal about women deserving the same facilities and opportunities as male painters.

The painting titled "The Meeting" (6.2.7) presents a bustling urban environment where six young boys are gathered together in a circle. They are in the midst of a lively discussion surrounding an object being held by the tallest among them. Their clothing suggests that they are from a working-class background, which is further emphasized by their gritty surroundings. Within the

location of the painting, we can see a tall fence that seems to tower over the scene, adding to the sense of a confined and limited environment. Upon closer inspection, we can also see a solitary girl standing on the outskirts of the group of boys. This detail is fascinating, as some historians suggest that Bashkirtseff, the artist responsible for the piece, was a committed feminist. It is possible that this was a deliberate inclusion to highlight how women were often marginalized and kept at a distance from male-dominated societies. The painting provides an intriguing glimpse into the complexities of social interaction and serves as a powerful commentary on the cultural norms of the time.



Figure 6.2.6: *In the Studio* (1881, oil on canvas, 188 x 154 cm) Public Domain



Figure 6.2.7: *The Meeting* (1884, oil on canvas, 193 x 177 cm) Public Domain

Interactive Element: Marie Bashkirtseff

Marie Bashkirtseff (1858-84) painted 'In the Studio' over the winter of 1880-81. It shows women art students at work at the Académie Julian, the art studio where Bashkirtseff was herself a student. This film tells the story of the artist and the painting.

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Elizabeth Nourse

Elizabeth Nourse (1859-1938) was from Ohio. She and her twin sister were the last of ten children. When she was fifteen, Nourse was admitted to the McMicken School of Design for seven years. Although her parents died when Nourse was young, she went to New York in 1882 and Paris in 1887. Paris was the center for artists around the world. Nourse lived mainly in Paris while traveling throughout Europe and North Africa, painting portraits of people she met. She was very successful in Europe and remained there during World War I, never returning to live in the United States. A reviewer at one of the exhibitions in the Salon stated, "no American woman stands so high in Paris today as Miss Nourse. Indeed, she is one woman painter of our country...who ranks in the world as a painter and not as a woman who paints."[3] Nourse was the second American female artist after Mary Cassatt to gain preeminently amid the male-dominated Parisian art world. Nourse was known for her technical and visionary skills. Her art was shown in worldwide exhibitions, winning accolades and awards. Women were usually considered "Sunday painters" who married or were teachers and never produced a profound body of work. During the Victorian age, men gathered in cafes, an essential part of the artistic and social life and a path denied to women. It was difficult for the ladies to form relationships with other artists, primarily male artists. They were successful as a professional artist and earned a good living without teaching or getting married.

Nourse's work was based on images of women at work and people living in rural areas. *Head of an Algerian* (*Moorish Prince)* (6.2.8) was a portrait of a man she encountered in her travels to Africa. He is looking off to the side instead of straight at the viewer. Nourse relied on her talent with the brush to create strokes defining the details of his clothing. His white headdress highlights the dark skin of his face. Nourse used different grays throughout the painting, the flat background, part of his clothing and to produce the folds in his clothes. Red brought a vivid color accent to the image. *La Mere* (6.2.9) was the first painting Nourse submitted to be juried at the Salon. The Salon hung their exhibitions based on paintings they considered esteemed and those less impressive. According to their standards, the respected, or most important, were hung "on the line" or the place most viewed. *La Mere* was hung on the line despite being a woman; this was her first submission. The woman in the painting wears the clothing of the lower class. Her face is in the shadows as she looks lovingly at the baby. Nourse used permutations of lavenders, mauves, and blues. The background and the woman's dress are dark, allowing the light to bounce off the brighter skin tones.



Figure 6.2.8: *Head of an Algerian* (*Moorish Prince)* (1897, oil on canvas, 81.2 x 60.3 cm) (Public Domain)



Figure 6.2.9: *La Mere (The Mother)* (1888, oil on canvas, 115.5 x 81.2 cm) (Public Domain)

Interactive Element: Elizabeth Nourse

Elizabeth Nourse (1859-1938), United States, A Mother (Une mère), 1888, oil on canvas.

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Cecilia Beaux

Cecilia Beaux (1855-1942) was in Pennsylvania. Her father was a wealthy silk manufacturer, and her mother was from a prominent and wealthy New York family. Tragedy struck the family when Beaux's mother died twelve days after giving birth. Beaux's father left for France, leaving Beaux and her sister to be raised by aunts and grandmother. Beaux learned to play piano when she was young and began to paint after receiving lessons from a nearby relative who had a studio. Female students could still not paint anatomy with live models and had to rely on plaster casts to develop perspective. She attended school in Philadelphia and then taught at the Pennsylvania Academy of Fine Arts, the first woman to teach there. Beaux's work was well received, and she had clients in the United States and Europe. The First Lady of the United States, Eleanor Roosevelt, presented her with a gold medal. She stated Beaux was "the American woman who had made the greatest contribution to the culture of the world."[4]

Beaux's work was a mixture of portraiture and figure painting. In the painting of *Dorothea and Francesca* (6.2.10), she created a complete composition, not focusing on either figure, only the pair's movements. The two girls were dancing as Beaux captured the moment the young girl learned how to point her toe correctly. Beaux used the dark background to counter the pastel colors of the girls' dresses. Although the girls' dresses appear pink and white, Beaux used blue to create the deep folds in the fabric of the dresses. Both girls have their hair loosely hanging, their faces looking down at their legs. *Ernesta* (6.2.11) depicts Beaux's niece holding the nurse's protective hand. The nurse is only shown from the waist down, the length and scale of the apron setting the relative scale of the tiny child. Beaux masterfully used gray blues to develop the deep folds in the clothing. The little girl's dress glows brightly against the dark background.

Figure 6.2.10: *Dorothea and Francesca* (1898, oil on canvas, 203.5 x 16.8 cm) Public Domain



Figure 6.2.11: *Ernesta (Child with Nurse)* (1894, oil on canvas, 128.2 x 96.5 cm) Public Domain

Interactive Element: Cecilia Beaux

Cecilia Beaux was born on 1 May 1855 and died on 17 September 1942; she was an American society portraitist whose subjects included First Lady Edith Roosevelt, Admiral Sir David Beatty, and Georges Clemenceau. Trained in Philadelphia, she went on to study in Paris, strongly influenced by two classical painters, Tony Robert Fleury and William Adolphe Bouguereau, who avoided avant-garde movements. She resisted impressionism and cubism, remaining a strongly individual figurative artist. Beaux became the first woman teacher at the Pennsylvania Academy of the Fine Arts. She was awarded a gold medal for lifetime achievement by the National Institute of Arts and Letters and honored by Eleanor Roosevelt as "the American woman who had made the greatest contribution to the culture of the world."

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[1] Klumpke, A. (1940). *Memoirs of an Artist*, Wright & Potter Printing Co., p.30.

[2] Retrieved from https://publicdomainreview.org/essay...e-bashkirtseff

[3] Retrieved from https://thejohnsoncollection.org/elizabeth-nourse/

[4] Retrieved from https://nmwa.org/art/artists/cecilia-beaux/

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6.3: Hudson River School (Mid-19th century)

Introduction

During the mid-19th century, Americans experienced a sudden fascination with the Adirondacks, Catskills, and the White Mountains as a destination for tourism. These scenic regions offered artists of the time a fresh canvas, and they took full advantage of this by embarking on hikes and mountain climbs to paint the breathtaking natural beauty they encountered. This artistic movement, known as the Hudson River School, marked a significant milestone in the history of American art. By capturing the untamed beauty of the wilderness, these artists created the first national art style unique to the United States. Their approach involved immersing themselves in the wild, sketching each detail they observed, and then carefully piecing together a larger composition of the parts in their studio's comfort.

Despite facing significant challenges, women persevered and created breathtaking artworks, although their contributions were often undervalued. The journey was particularly arduous due to the restrictive clothing women were expected to wear. Some female artists were fortunate to have connections to well-known male painters, which provided some advantages for travel. Despite receiving education in art during the period, most art academies in the United States did not admit women, and organized clubs or groups supported by a particular patron did not include them. As a result, discussions about the Hudson River School painters often needed to recognize the works of female artists.

In exhibitions today, the women's artwork "reflects the same romantic sensibility, respect of balance, luminosity, and love of picturesque landscapes as those by male artists like...Frederic Church."[1] In 2010, the first exhibition of female artists following the Hudson River School concepts was held in New York. Most of the artwork was forgotten or ignored. It was assumed that women were not part of the movement because it was too difficult to hike through the wildness and produce art. Some said, "women did not even know how to stick an umbrella spike into the ground."[2] Art historians also dismissed the women and did not acknowledge their achievements. Artists in this section include:

- Mary Blood Mellen (1819-1886)
- Harriet Cany Peale (1799-1869)
- Julie Hart Beers (1835-1913)
- Susie M. Barstow (1836-1923)
- Sarah Cole (1805-1857)
- Louisa Davis Minot (1788-1858)

Interactive Element: Women of the Hudson River School

En Plain Aire painting of the Hudson River Valley in upstate New York.

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Mary Blood Mellen

Mary Blood Mellen (1819-1886) was born in Massachusetts and had several siblings. She developed her watercolor painting skills as a child and went on to attend the prestigious Frye Academy. In 1840, she married a minister and relocated to various towns to support her husband's ministry. Tragically, Mellen lost her only child just two days after giving birth. During this time, Mellen became acquaintances with Fitz Henry Lane, an artist. The two of them traveled together and collaborated on paintings. After Lane passed away in 1865, Mellen's husband followed suit the following year. She subsequently moved in with her sister-in-law and

supported herself by selling her artwork and Lane's paintings that she owned. Mellen was renowned for her ethereal landscapes and seascapes of New England. Many of her pieces were initially attributed to Lane, but recent research has rightly credited Mellen as the true artist behind them.

The artwork entitled "Family Homestead" (6.3.1) is a remarkable piece created through artists' collaborative efforts. Each artist painted the same scene from their perspective on separate canvases. Mellen's interpretation of the artwork captures a moment after the rain has stopped, as evidenced by the glistening road and the sun setting behind the house. The white fence in the foreground adds a charming touch to the overall picture, seemingly safeguarding the property. Interestingly, Mellen chose not to include any human figures in the painting, allowing the house to stand alone in quiet serenity. The absence of figures in the painting allows the viewer to focus on the beauty of the home and its surroundings.

On the other hand, "Dana Beach, Manchester" (6.3.2) is another remarkable artwork initially credited solely to Lane, but it is now recognized as a collaboration between Lane and Mellen. It is believed that Lane painted the foreground while Mellen depicted the beach and background. Coastal Maine and Massachusetts were popular locations for the Hudson River artists to capture in their paintings, and the two artists often worked together on other pieces. The artwork is an excellent portrayal of the serene coastal environment, with its calm waters and wooden pier in the background. The overall effect is a peaceful, relaxing scene that transports the viewer to a quiet coastal retreat.

Overall, the two artworks are excellent examples of the collaborative efforts of artists. They both showcase the beauty of nature and the serenity of the environment, transporting the viewer to a peaceful and tranquil place. The attention to detail and the use of color and perspective in both artworks are remarkable, making them a must-see for anyone who appreciates the beauty of nature.



Figure 6.3.1: Blood Family Homestead (oil on canvas, 1859, 33.0 x 50.8 cm) (Public Domain)



Figure 6.3.2: *Dana Beach, Manchester* (oil on canvas, 1860, 38.4 x 59.1 cm) (by UGArdener is licensed under CC BY-NC 2.0)

Harriet Cany Peale

Harriet Cany Peale (1799-1869) was born in Pennsylvania. She married early; however, her husband died young, and she began to study painting with Rembrandt Peale. She married Peale and became part of the famous set of Peale family painters. Harriet Peale was usually overshadowed by the more well-known male Peale painters, only recently recognized for her landscape paintings as part of the Hudson River School and her portraits and still life. Unlike other women who had to stop painting after marriage, Peale continued to paint. She exhibited at the Pennsylvania Academy for Fine Arts five times, an unusual opportunity for women of the period.

Peale's painting (6.3.3) of *Kaaterskill Clove* in all its natural splendor. The artwork showcased the exquisite beauty of the region, which remained untouched by human activity, allowing it to retain its pristine allure. However, reaching this site was not easy, especially for women who had to endure wearing cumbersome clothing during the journey. The massive boulders found in the area were remnants of the Ice Age, left behind by a moving glacier that eventually disappeared. These boulders, known as glacial erratics, remained in their original positions for over 13,000 years, providing a glimpse of the earth's ancient history. Peale's artwork masterfully captured each boulder's size, condition, and magnificence, which formed the top of a waterfall, with water cascading down.

The artist's attention to detail was impeccable, as she depicted the dreamy, picturesque scenery typical of the Hudson River School. The details of the rocks and trees in the foreground gently faded into the hazy mountains and sky in the background, creating an ethereal effect that transported the viewer into the heart of the natural world. Peale's painting showcased her artistic prowess and served as a testament to the beauty and magnificence of the natural world.



Figure 6.3.3: *Kaaterskill Clove* (oil on canvas, 1858, 91.4 x 63.5 cm) (Public Domain)

Julie Hart Beers

Julie Hart Beers (1835-1913) was born in Massachusetts; her parents were immigrants from Scotland. Beers brothers were artists and trained in Europe before the family immigrated. Historians believe Beers learned to paint from her brothers and then her husband, who was also an artist. Beers eventually became one of the few women-known professional artists, exhibiting in several places. Early publications commented on Beers' work as competent landscapes and the only woman to specialize in landscapes. At an exhibition, William Gerdts wrote, "It is perhaps not surprising to find so few women landscapists since the rigors of painting outdoors and the unseemliness of women engaging in this activity during the Victorian era acted as a deterrent."[3]

The *Hudson River of Croton Point* (6.3.4) is vividly captured in a breathtaking painting that impeccably encapsulates the essence of a well-known hiking trail that meanders through the hills overlooking the river. The trail is distinctively characterized by scattered boulders and fallen branches, which adds to its natural charm and rugged beauty. Interestingly, the artist, Beers, incorporated people into the landscapes, adding a unique aspect that gives the painting a sense of liveliness and depth. The painting depicts the early autumn season, with leaves transforming the trees into a beautiful array of warm colors that are a sight to behold. The background showcases the Hudson River School technique, portraying a hazy, dreamy atmosphere that contrasts with the detailed foreground, which includes mountains and the sky. Every aspect of this painting is intricately detailed and thoughtfully created, bringing the viewer into a natural wonder and beauty world.



Figure 6.3.4: *Hudson River at Croton Point* (oil on canvas, 1869, 31.1 x 51.4 cm) (Public Domain)

The artwork entitled *The Old Birch Tree* (6.3.5) by Beers presents a distinct approach by featuring a closer perspective than the typical broad view. The subject matter is a birch tree that is quite common in the locality, yet the painting highlights its unique bark texture through the lighting conditions in the forest. The tree appears to be leaning due to the soil erosion caused by the stream. The water's reflective surface is embellished with glistening rocks as it catches the sunlight. In addition, the painting displays an intricate depiction of the thick undergrowth, particularly the leaves. At the same time, a small portion of the sky is visible in the background, slightly obscured by the surrounding trees.

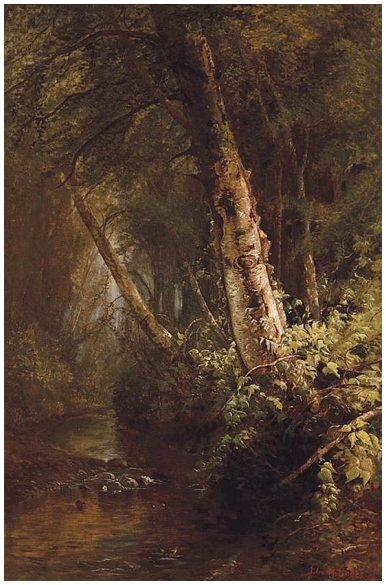


Figure 6.3.5: *The Old Birch Tree* (oil on canvas, 1876, 66.0 x 43.1 cm) (Public Domain)

Susie M. Barstow

Susie M. Barstow (1836-1923) was from New York. She studied art at the Rutgers Female Institute in New York and artistic training when she went to Europe. Barstow taught art and exhibited some of her paintings; female artists had few opportunities to display their work in exhibitions. Barstow loved the outdoors, belonged to the Appalachian Mountain Club, and could hike extensively through the New York and New England mountains. Supposedly, she climbed over 100 mountain peaks. Barstow also went on expeditions with people who painted and sketched while hiking. Women of the time were supposed to dress appropriately in long, cumbersome skirts, corsets, jackets, and dainty shoes with heels. Barstow developed her path and made shorter skirts she wore over trousers instead of petticoats and with sturdy boots. She even devised a way to hook her skirt to rings on her belt for greater

freedom. This alteration in women's clothing was considered part of the "rational dress movement," a way to change the restrictive Victorian clothing women were forced to wear. Barstow's niece was also an artist; both went on multiple expeditions together to sketch the outdoors.

The Kaaterskill Creek area has long been renowned as a favored location for artists to capture the essence of nature on canvas. With its good lighting and diverse scenery that includes a mixture of boulders, trees, and mountains, it is easy to see why. Among the many artists who have depicted this stunning location, Barstow's portrayal in her piece, *Kaaterskill Creek* (6.3.6), stands out for its unique style and attention to detail. The foreground of the painting is adorned with scattered boulders and rocks, creating a picturesque pathway for the water to flow. Barstow's clever use of a solitary, leafless tree helps to balance out the steep, more distant mountain, adding depth and dimension to the piece. The light in the sky cascades from the top down to the middle, illuminating the rocks in the foreground and forming a central point of interest in the painting. Overall, Barstow's depiction of Kaaterskill Creek is a stunning tribute to the beauty of nature and the talent of the artist who captured it so masterfully on canvas.



Figure 6.3.6: *Kaaterskill Creek* (oil on canvas, 1870) (Public Domain)

Sarah Cole

Sarah Cole, a remarkably gifted artist, was born in England but migrated to America with her family early on. She was the sister of Thomas Cole, who founded the renowned Hudson River School. While little information is available regarding her early art education, it is widely believed that she received training in art from her brother. During the 1830s, Sarah Cole wrote about her early artwork and showcased her pieces in various exhibitions. Through her art, she was able to support herself. Sarah had a deep fondness for hiking with her brother in New York's Catskill Mountains, where she would sketch along the trails. She was also fond of replicating her brother's paintings. Unfortunately, the majority of her original pieces have been lost to time. However, her surviving original work, *Mount Aetna* (6.3.7), is a testament to her outstanding talent. The painting captures the essence of Italy, and it remains unknown whether Cole ever visited the country or used a reference for her artwork. The painting is a brilliant example of the Hudson River School style, with a detailed foreground that dominates the bottom half of the piece, while a hazy sky and distant mountain form the backdrop of the top half. Overall, Sarah Cole's exceptional talent and invaluable contributions to the arts continue to serve as a profound source of inspiration to many.



Figure 6.3.7: *Mt. Aetna* (oil on canvas, 29.2 x 44.4 cm) (Public Domain)

Louisa Davis Minot

Louisa Davis Minot (1788-1858) was a notable American artist who gained recognition for her exceptional landscape and portrait paintings. She was born on December 7, 1788, in Dorchester, Massachusetts, to a prominent family. Her father, Jonathan Minot Jr., was a thriving merchant and lawyer. Louisa married a lawyer with whom she had five children. She received her artistic education in Boston, and it is believed that she studied under the esteemed portrait painter of the era, Gilbert Stuart. Despite the challenges that most women faced during her time, Louisa pursued a professional career in painting, making her one of the few women artists of her time. In addition to her artistry, she was also a published writer, a rare accomplishment for women at that time. When Louisa visited Niagara Falls, a popular tourist attraction, she wrote about her experiences, and her writing was published in one of America's early magazines. Other artists also visited the falls, capturing their vision of it on canvas.

Minot's *Niagara Falls from the American Side* (6.3.8) captured the power of the falls, with water violently flowing from all the cliffs and colliding with the river. Minot used dark purples in the clouds to reflect the turbulence of the waterfalls. The dark, brooding colors of the sky, cliffs, and shoreline counterpoint the light-colored, bubbly water. Minot projects the feeling of standing on the rocks and hearing and seeing the thunder and tumult of the falls. When Minot wrote about the falls, she said, "The roar deepened, the rock shook over my head, the earth trembled...It was sometime before I could command my pencil."[4] Minot specialized in landscape and portrait paintings, working primarily in oil on canvas. Her landscapes often depicted scenes from her native New England, capturing the region's natural beauty. Her portraits were known for their realism and attention to detail. Minot left behind a legacy as a talented artist and a dedicated philanthropist. Her work can be found in various collections and museums, preserving her contribution to the art of her time.



Figure 6.3.8: *Niagara Falls from the American Side* (oil on canvas, 1818, 76.2 x 103.2 cm) (Public Domain)

[1] Retrieved from https://www.smithsonianmag.com/arts-...chool-19110058/

[2] Retrieved from https://thehistoryofpaintingrevisite...m-barstow.html

[3] Retrieved from http://americanartgallery.org/artist/readmore/id/431

[4] Retrieved from http://www.lacma.org/sites/default/f..._Questions.pdf

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6.4: American West (1800-1900)

Introduction

Significant westward expansion originated in 1803 when Thomas Jefferson signed the Louisiana Purchase, paying France fifteen million dollars for land west of the Mississippi River from the Gulf of Mexico to the Canadian border. France only controlled a minimal amount of the region, most inhabited by Native Americans. After the purchase was signed, Jefferson sent Lewis and Clark on their famous journey to the Pacific Ocean, opening new territory. Artists also traveled with other explorers, painting the wonders and people they observed in the westward expansion. The concepts and necessity of expanding westward were idealized in Manifest Destiny, the principle of a responsibility to conquer, inhabit and prosper. In the new spaces were opportunities for cheap land, minerals, and other financial incentives leading to the Indian Removal Act, the Trail of Tears, and other acts bringing disease and warfare to the tribes, pushing the native peoples further west onto reservations.

Artists frequently romanticized the settlers, cowboys, miners, soldiers, explorers, traders, and others who were part of the movement into the promised land. The discovery of gold in California brought thousands of people westward, expanding the boundaries of statehood. The railroads crisscrossed the landscape, moving people and expanding trade routes. The Civil War raged in the middle of the movement across the West. The conflict between the North and South increased the migration of people fleeing the war into the new lands. When the war ended, many soldiers became part of the troopers in the West, patrolling the western regions, escorting the continual parade of settlers, and fighting the native tribes.



Figure 6.4.1: Yosemite Valley (Creative Commons Attribution-Share Alike 3.0 Unported)

Part of the lure of the West was the incredible scenery of the extreme mountain peaks (6.4.1), roaring waterfalls, immense trees, and rushing rivers, all inspirations for an artist who traveled the region. Unfortunately, some people wanted to exploit the natural resources; mine the mountains, cut the trees for lumber, level the ground for agriculture, remove the native animals for cattle, or build cities. Artists who journeyed through the West painted incredible sights and images of spectacular beauty. Early writers composed stories and poems about the wonders they saw, all helping to develop a concept of national pride in these untamed wilderness areas in the people of the East and government officials. In 1864, President Lincoln signed the Yosemite Grant Act, ensuring the protection of Yosemite Valley, the precedent for establishing national parks, and the first time the federal government specified land saved for preservation and use by the public.

The beauty of the American West also inspired women artists. Unfortunately, the work of female artists was generally unnoticed because most people believed only men could go out and capture the vitality and wildness of the West. The Victorian definitions for the role of women were still followed, and female artists had to overcome the perceptions set for them. Many women traveled throughout the West and painted, sketched, and drew the scenery, mountains, Native Americans, settlers, and rural life. Most of their work was not promoted, or they signed an alias on their work, the art hidden away until recently.

Women of all backgrounds were artists in the American West, from those inhabiting the regions for centuries to women who traveled from other parts of the country and world. Woman's art defies generalization or any specific category and ranges from the Navajo women who wove to the Paris-trained painter. Subject matters and types of artworks were abundant and varied. Women in the West were also less constrained by European and Eastern American views of behavior, clothing, or status, giving them the freedom to be different. Women in this section include:

- Gertrude Käsebier (1852-1934)
- Nampeyo (1859-1942)
- Marion Kavanaugh Wachtel (1873-1954)
- Nellie Two Bears Gates (1854-1935)
- Ellen Burpee Farr (1840-1907)
- Alice Brown Chittenden (1859-1944)
- Grace Carpenter Hudson (1865-1937

Gertrude Käsebier

Gertrude Käsebier (1852-1934) was born in Iowa before moving to Colorado as a child, where her father became the first mayor of Golden in the Colorado Territory. The family moved to New York and Pennsylvania during the Civil War. She married, had three children, and declared herself miserable; however, divorce was scandalous, so she remained married. At the advanced age of 37, she attended art school, even moving and studying at the Pratt Institute of Art and Design and traveling to Europe for additional education. Käsebier immersed herself in photography, unusual for a woman, a success for her. She approached photography differently; instead of a documentary approach to her subject matter, she accentuated the subjective view of a person or scene, a painterly methodology.

When the William Cody Buffalo Bill's Wild West show was in New York, Käsebier remembered her time in Colorado and connections with the Lakota living in the region. She asked William Cody if she could photograph the Sioux traveling with Cody as part of the show. Käsebier did not want to use the images for publicity; she tried to photograph the men as they were behind the scenes, relaxed and intimate, without all the decoration worn at the show. She spent over a decade photographing men, women, and children, sometimes in formal attire and frequently informally.

Chief Iron Tail (6.4.2) was a veteran of multiple wars, including the Battle of the Little Big Horn, and was considered an elder chief. He traveled with William Cody and the Wild West show for almost twenty years, always leading the show's processions as Chief of the Indians. He agreed to pose for Käsebier, displaying his character; however, Chief Iron Tail did not like the print and tore it apart; Käsebier did a retake in his full regalia, keeping the incredible original image of Iron Tail. *Chief Flying Hawk* (6.4.3) was also a significant combatant in multiple battles, including the Battle of the Little Big Horn, the Great Sioux War of 1876, and the Wounded Knee Massacre. He was only with the show briefly and frequently displayed his anger at the past injustices, a feeling seen on his face in the photograph. He did learn how to supplement his income with tourists at the show, charging a penny for postcards in full regalia.

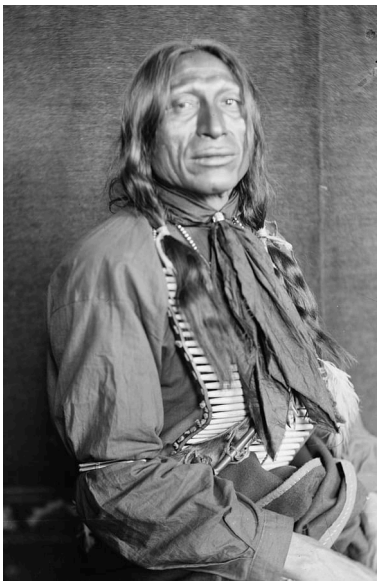


Figure 6.4.2: *Chief Iron Tail* (ca 1898, platinum print on paper, 28 x 22.4 cm) Public Domain



Figure 6.4.3: *Chief Flying Hawk* (1898, platinum print on paper, 20.4 x 15.1 cm) Public Domain



Figure 6.4.4: The Red Man (1898, photogravure print on paper, 18.4 x 14.9 cm) Public Domain

Käsebier became known for the soft focus in her photographs, *The Red Man* (6.4.4), considered one of her most artistic portrayals. She used a simple composition, the sitter was placed only a few feet from the camera, and in this portrait, she was even closer, bringing the man's emotion wrapped in a blanket into the viewer's consciousness. Käsebier printed the negatives in platinum, a process in which the paper absorbs the emulsion, creating a matte, textured surface. Artistic photographers favored platinum prints because they afforded a broad range of tonalities and less mechanical appearance. The pictures are not "black and white"' they include a spectrum of gold, brown, and warm gray shades. Käsebier and other pictorialist photographers asserted that their images should be considered art, which is well supported by these prints' emotional quality and visual complexity.[1]

Nampeyo

Nampeyo (1859-1942) was born on the Hopi Reservation in Arizona and was Hopi-Tewa. She was also known by her Tewa name, Num-pa-yu (Snake that does not bite). Nampeyo lived in a Tewa village located in the middle of Hopi lands. In the early 1700s, the Tewa moved to Hope territory to escape destruction by the Spanish. As part of the Tewa tradition, Nampeyo was part of the Tewa Corn clan of her mother. Nampeyo had three older brothers; none of the children ever went to school, and she did not read or write. After Nampeyo married, she had five children. The first time a traveling photographer photographed her work was in 1875. Afterward, Nampeyo became one of the most well-known and photographed ceramic artists (6.4.5) in the Southwest territories. Unfortunately, Nampeyo lost her eyesight and the beginning of the 20th century and only made her pottery by touch, leaving family members to paint the designs.

The Hopi were known for their exceptional ceramic designs, and Nampeyo was considered one of the best. Her designs were based on old Hopi from the fifteenth century found in ancient ruins. Nampeyo's husband helped her find shards of ancient pottery whose images inspired her designs. She communicated the life of her ancestors by using their images as the basis of her work. Nampeyo stated, "When I first began to paint, I used to go to the ancient village and pick up pottery pieces and copy the designs. That is how I learned to paint. But now I close my eyes and see designs, and I paint them."[2]

Nampeyo used ancient ceramic techniques and added sheep bones to the fire. The fire was hotter and produced whiter pottery. After the pottery was fired, Nampeyo smoothed them with a red-blossomed plant, following the ancient methods. Most potters only used two types of clay; however, Nampeyo incorporated up to five clays for one pot. Her early pottery was broad, low, and rounded, and in her later career, she moved to tall jars. The butterfly or moth design (6.4.6) was a typical image the early Hopi used based on depictions of elements from nature. In this ceramic piece, the six months are geometrically arranged and painted with dramatic and decorative sections. In between the moths are symbolic patterns representing Hopi images. Nampeyo's work is frequently termed Hopi Revival pottery, the pairing of proto-historic pottery from the old Hopi communities with her vision and style. Nampeyo's pottery followed the low-shoulder early Sikyatki design shape with fine, thin walls. Nampeyo's pottery was identifiable by the long strokes she used to polish the pottery. Her works usually resulted in a rich yellow-orange color (6.4.7). Nampeyo did not make any sketches or drawings, only creating the painted patterns as she worked.



Figure 6.4.5: Nampeyo and examples of her work (Public Domain)



Figure 6.4.6: *Sikyatki moth-pattern jar* (ca. 1895, ceramic and pigment) (Public Domain)



Figure 6.4.7: *Seed Jar* (1905, ceramic and pigment) (Public Domain)

Nampeyo polychrome jar

Nampeyo (Hopi-Tewa), polychrome jar, c. 1930s, clay and pigment, 13 x 21 cm (National Museum of the American Indian, Smithsonian Institution) Speakers: Dr. David Penney, Associate Director for Museum Scholarship, Exhibitions, and Public Engagement, National Museum of the American Indian and Dr. Steven Zucker.

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Marion Kavanaugh Wachtel

Marion Kavanaugh Wachtel (1873-1954) was from Wisconsin. Her mother and grandfather were also artists. Wachtel studied art at the Art Institute of Chicago and later taught art at public schools and the Institute. Initially, she painted standard portraits and figures until she moved to California. She was entranced with the dramatic countryside in the western part of the country. Initially, she used watercolor to paint the landscapes she found around Santa Barbara and along the coast. One writer stated, "She handles watercolors in a free, fearless way, more like a man than a woman."[3] After she married, her artist husband always used oil paint and wanted her to continue only to use watercolors. Wachtel had an outstanding reputation as one of the best watercolorists of the period. Because she was trained by an Impressionist painter when she attended the Institute, Wachtel's work was known for her handling of light and its reflective qualities in her landscapes. After her husband died, Wachtel started using oil paint.

This exquisite work of art, *Sunset Clouds* (6.4.8), offers a truly awe-inspiring view of the California foothills against the grandeur of the Sierra Nevada mountains. The towering trees in the foreground, with their somber and natural sway, contrast beautifully with the white clouds that float elegantly across the vast, blue expanse of the sky in the background. The esteemed artist, Wachtel, displays his exceptional talent through masterful brushstrokes that expertly capture the twisted trunks and branches of the trees, which endure California's harsh, arid climate with grace and resilience. The dry, rocky road that leads the observer from the foreground of the painting to the distant mountains creates a profound sense of depth and perspective, further enhancing the viewer's appreciation of the natural beauty that Wachtel has skillfully brought to life on the canvas.



Figure 6.4.8: *Sunset Clouds* (1904, oil on canvas, 292 x 370 cm)(Public Domain)

Interactive Element: Marion Kavanaugh Wachtel

Julien's Auctions: Property From The Collection of Jane Fonda Artwork - Marion Kavanaugh Wachtel

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Nellie Two Bears Gates

Nellie Two Bears Gates (1854-1935) was born on the Standing Rock Reservation spanning North and South Dakota. Her father was the well-known warrior, Chief Two Bears, who fought at the Battle of Little Bighorn. Gates' Dakhóta name was Mahpiya Bogawin (Gathering of Clouds Woman). As a child, she was separated from her family and forced to a boarding school, compelling her to stop all her native life and learn the white man's ideas. When she returned home, Gates reembraced her Dakhóta history and language. She married and had seven children. Gates did beadwork based on centuries of historical designs. She used beads imported from Europe as she still worked with ancestorial techniques. Gates was considered a master and one of the most accomplished artists with beads. She made objects as gifts for the family to celebrate a special event, incorporating designs depicting family events and geometric shapes.

The *Valise* (6.4.9) is a remarkable art piece showcasing a traditional ceremony of the Dakhóta people. The ceremony is depicted through intricate beadwork, which tells the stories of the Dakhóta community. The valise is divided into two sides, each representing different aspects of the ceremony. On one side of the valise, we see a bride accompanying her family as they bring food and gifts to the wedding celebration. The bride is adorned in traditional clothing, and her family members are dressed in their best attire. The scene is surrounded by eleven horses forming two sides while figures stand by the suspended kettles. The bottom section of this side of the valise features the bride standing next to a tipi adorned with various hanging robes and blankets. The intricate beadwork on this side of the valise is a testament to the skill and creativity of the Dakhóta people. On the other side of the valise, we likely see the groom's family and the wealth he brings to the union. The scene is similarly detailed, with intricate beadwork depicting the groom and his family. Gates was well-known for "the tightness of applied beadwork, vibrancy of color, and exquisite detail is shown in forming imaginative compositions."[4] The valise is a true work of art, and it serves as a powerful reminder of the rich culture and traditions of the Dakhóta people.



Figure 6.4.9: *Valise* (ca. 1880-1910, beads, hide, metal, oilcloth, thread, 31.7 x 44.9 x 26 cm) (Public Domain)

Interactive Element: Beaded Suitcase

Nellie Two Bear Gates, Suitcase, 1880-1910, beads, hide, metal, oilcloth, thread (Minneapolis Institute of Art)

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Ellen Burpee Farr

Ellen Burpee Farr (1840-1907) was from New Hampshire and received art training at the New Hampton Institution. Her family was long established in the New England area. Farr's talent was evident in school; however, becoming an artist was not a career for young girls from well-established, wealthier families. She married and had three children. Her husband fought in the civil war before he was elected to the United States House of Representatives. After Farr's husband died in 1880, she first moved to Boston to continue her training as an artist. Then, she moved to Southern California and became known for her paintings of pepper trees, a typical California tree, bright orange poppies, citrus, and images of Native American baskets. Although Farr's career was delayed by marriage and children, she was very successful after she moved to California.

A Blossoming Pepper Tree (6.4.10) is an example of the many pepper tree images Farr painted with her signature tree leaves and the characteristic red seed pods resembling berries. Farr captures one small section of the tree branch, displaying the curved branches holding the pointed green leaves. She painted the berries in multiple stages of life, from the greenish-pink new berries, the ripe red berries, and the tiny fuzzy-looking stems where the berries have fallen off. Farr also used sunlight to highlight the front parts of the tree limb to the darker section in the back. Red and green are complementary colors, and the pepper tree produces a good color contrast lesson. The crushed feathery leaves smell like black pepper. Pepper trees grew all over Southern California, an elegant drought-tolerant tree famous at the time.



Figure 6.4.10: *A Blossoming Pepper Tree* (before 1907) (Public Domain)

Alice Brown Chittenden

Alice Brown Chittenden (1859-1944) was born in New York and moved to California when she was young. Chittenden attended the School of Design (now called San Francisco Art Institute) and studied drawing and painting. She was married; however, Chittenden left her husband before her daughter was born and lived with her parents, never remarrying. Although women had more educational opportunities, the art of women artists was still considered inferior. Chittenden and other women worked to overcome the stereotype and united through social reforms and the movements to vote. Chittenden occasionally traveled to Europe to study and exhibit her art; however, most of her time was in San Francisco. Her specialty was paintings of California wildflowers. A prolific painter, Chittenden painted over 350 different varieties of California wildflowers. An East Coast newspaper 1895 declared her the "leading flower painter in America." Chittenden traveled throughout the state, even on horseback in the Sierras, to sketch and paint the wildflowers she found. In 1885, the San Francisco Art Association held the first prominent women's exhibition in the United States, focusing on Chittenden's work.[5]

Chrysanthemums (6.4.11) and *Roses* (6.4.12) are two of her hundreds of unique paintings of flowers. In these paintings, Chittenden has cleverly used white chrysanthemums as the centerpiece to draw the viewer's attention before allowing them to appreciate other chrysanthemums. The more miniature, delicate pink chrysanthemums are scattered further away from the center. Meanwhile, the bigger and heavier flowers are depicted as if they were tumbling out of a basket. The artist has also included roses in this painting, using the same-sized blooms in similar hues. At times, it can be challenging to differentiate between the different rose varieties due to how the light is shining or because of their similar colors.



Figure 6.4.11: *Chrysanthemums* (1888, oil on paper) (Public Domain)



Figure 6.4.12: *Roses* (1898, oil on paper) (Public Domain)

Grace Carpenter Hudson

Grace Carpenter Hudson (1865-1937) was born in Northern California. Her parents were photographers, and her father recorded the new enterprises of shipping, logging, and railroads in undeveloped regions of California. Hudson's mother was one of the few white teachers assigned in the area to teach children from the Pomo people. At fourteen, Hudson attended the San Francisco School of Design, whose curriculum focused on painting from actual nature scenes, not copying other paintings. Hudson excelled in school but married when she was sixteen and stopped school. After a year, she divorced and went back home, painting images for magazines. Her second marriage was successful, and they both spent time recording Native American culture in the region, hoping to preserve the Pomo way of life. Many of Hudson's paintings were images of Pomo babies and children. She had to sketch or photograph a child secretly as the Pomo parents believed a photograph might result in a negative result. Hudson also traveled for a vacation to Hawaii, still a territory, to paint multiple images of Hawaiians. Hudson was commissioned to paint the Pawnee Nation people living in Oklahoma Territory. The mortality rate for the Pawnee was exceptionally high after the devastation of European diseases and forced removal from their homeland. Hudson spent most of her time painting portraits of the chiefs and elders. Unfortunately, most of her Pawnee paintings were destroyed in the 1906 earthquake.

Hudson's collection boasts an impressive array of artworks; among them, the *National Thorn* (6.4.13) painting holds a special

place. This piece depicts a Pomo infant sleeping peacefully in a cradle basket guarded by a loyal and tiny dog. The cradle's construction is a testament to the ingenuity of the Pomo people, as it involves weaving together willow or dogwood twigs with cotton or jute, resulting in a sturdy and unique piece. The cradle basket often featured decorations that revealed the baby's gender, and the baby was swaddled in tule cloth, which was easily washable. The mother could keep the cradle basket close while working and then carry the baby on her back, making it a practical and functional piece. Hudson's painting is a true masterpiece, capturing every intricate detail of the baby's cloth, the dog's expression, and the striking patterns of the White and blue blanket.

Hudson's awe-inspiring artistic creation, Greenie with Two Yellow Puppies (6.4.14), is a true masterpiece showcasing a remarkable blend of tranquil and subdued color tones. The captivating speckled gray background adds an extra layer of depth to this masterpiece, making it all the more mesmerizing. The central figure of the piece is a charming young toddler, captured in all its delightful innocence, walking alongside two adorable and playful canines. The toddler's printed attire stands out brilliantly against the natural scenery, creating a striking, soothing, and energizing contrast. Overall, this artwork is a testament to Hudson's immense talent and artistic vision.

Despite facing immense challenges, such as European diseases and the consequences of white man's expansion, the Pomo tribe persevered. Thankfully, there were individuals like Hudson and her husband who empathized with the Pomo people and worked toward the preservation of their culture. Hudson's artwork served as a powerful tool to raise awareness about their struggles and make a positive impact. Her ability to compassionately portray each child in her work earned her critical acclaim and the public's admiration, with her pieces selling out quickly.



Figure 6.4.13: *National Thorn* (1891, oil on canvas, 76.2 x 76.2 cm) (Public Domain)



Figure 6.4.14: *Greenie with Two Yellow Puppies* (1896, oil on canvas, 26 x 20.3 cm) (Public Domain)

[1] Hutchinson, E. (2002). When the "Sioux Chief's Party Calls": Käsebier's Indian Portraits and the Gendering of the Artist's Studio. *American Art, 16*(2), 41-65. Retrieved June 2, 2020, from www.jstor.org/stable/31093

[2] Retrieved from https://americanindian.si.edu/exhibi...ml#quote-noimg

[3] Retrieved from https://lpapa.org/wachtel-marion-1870-1954/

[4] Retrieved from http://www.splendidheritage.com/Notes/WC9206020.pdf

[5] Retrieved from https://www.californiapioneers.org/c...wn-chittenden/

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6.5: Impressionism (1874-1886)

Introduction

Impressionism significantly changed the process of painting, influencing artists around the world. The main passion the Impressionistic artists shared was natural light and color, how the light made colors intense or changed the hue. They also wanted to capture the moment, sitting outside *en plein aire* and working with quick, dynamic brushstrokes on brushes loaded with paint. The ideas created new concepts of nature and people, and how things portrayed on the canvas formed an impression of a view instead of smoothly blended details. The artists discovered how dark shadows, gray cloudy skies, or deep water fashioned a continual change of colors. Colors brushed with freedom formed lines and contours, making the short, quick brushstrokes recognizable objects. Artists had long painted outdoors, usually sketching partial images and completing them on larger canvases or panels in the studio. The Impressionist artists wanted to work outside and capture a moment in time to exploit the natural light. A few essential inventions facilitated the movement.

The history of the Paris salons and Impressionism were intertwined. The salons held annual shows and only exhibited traditional styles of art. Only a few women consistently exhibited in the salons. When a few adventurous painters tried to submit nontraditional paintings, they were rejected. Some painters worked together and inspired others to try new ideas. From 1874 to 1886, the Impressionists held their shows apart from the Salon and its standards. Critics panned the artwork declaring the colors unblended, with little detail and visible brushstrokes, not artists deserving serious attention. Claude Monet entered the painting *Impression Sunrise,* and a critic derided the painting as just an impression, not a completed painting, only indistinct and blurry forms. The other artists and Monet started to call themselves Impressionists, and the name remained forever.

During this period in Paris, where the Impressionist movement started, upper-class women were still restricted. Unmarried women needed a chaperone to leave home. Women were expected to learn music, painting, or other arts and find activities performed in the company of other women. The Impressionist style was well suited for women. Traditional art was painted on large canvases and followed heroic or historical themes, concepts defined as unsuitable for women to paint. Impressionists used small-sized canvases with portable easels and paint. Capturing a moment based on natural light allowed women to work quickly. They painted in the garden or made snapshots of commonplace activities by family and friends. The more informal subject matter was easy to observe and complete within their daily domains. Women still faced rejection and were subjected to the demands of their husbands if they married. The artists in this section include:

- Mary Cassatt (1844-1926)
- Berthe Morisot (1841-1895)
- Marie Bracquemond (1840-1916)
- Eva Gonzales (1849-1883)
- Lilla Cabot Perry (1848-1933)
- Louise Catherine Breslau (1856-1927)

Mary Cassatt

Mary Cassatt (1844-1926), born in America, first studied at the Academy of Arts in Pennsylvania before going to Paris to complete her training and travel through Europe, believing art education in America was inadequate. She successfully entered works into the Salon and was critically accepted. Cassatt never married and was independent, free to become very successful and develop a profitable career. In 1877, Edgar Degas, who had seen Cassatt working in the Louvre copying old masters, was captivated by her talent. He invited her to become part of a set of artists called the Impressionists, the only American in the group. Degas became Cassatt's mentor as she changed her techniques, learning new ways to incorporate light and color and developing a specialty painting for women and children. She became a successful Impressionist painter and printmaker, only stopping in the last years of her life because of failing eyesight.

Images of women and children depicted in modern settings, well dressed and fashionable regardless of the activity, became the subject matter for Cassatt's work, a sense of femininity. She focused on children's and adults' relationships and intimate social connections. In most of her paintings of women, Cassatt generally positioned the figure in a diagonal, starting in one upper corner and moving the figure to the reverse corner, stopping around the knees of the subject. "Not only did she make her subjects

women, and quite often, women who are not in the presence of men, ... in control of their spaces, true to the social realities of the period but not subordinate to the unrealities of academic or allegorical painting."[1]

Afternoon tea was an essential function for the women in the upper or upper-middle classes, part of their daily lives. Cassatt's sister, Lydia, and her mother also lived in Paris, and she used Lydia as a model in many of her paintings, including *The Cup of Tea* (6.5.1). Cassatt applied brushstrokes and color to form the shadows and shapes of the painting. The soft pinks and white present the feminine image contrasted against the dark stripes of the chair. The well-placed vase of flowers centers the eye; however, the darker blue of the vase blends into the same blue tones of the wall, the painting a balance of complementary colors.



Figure 6.5.1: *The Cup of Tea* (1880-81, oil on canvas, 92.4 x 65.4 cm) Public Domain



Figure 6.5.2: *Young Mother Sewing* (1900, oil on canvas, 92.4 x 73.7 cm) (CC0 1.0)

Although Cassatt frequently used relatives in her paintings, she also used different unrelated models, as the two viewed in *Young Mother Sewing* (6.5.2). The child leans against her mother, who seems undisturbed, continuing her sewing. The girl gazes at the viewer, displaying her boredom and desire to be elsewhere. The woman wears a well-defined striped dress against the color outside the window and a green apron matching the grass. Stripes were a significant theme Cassatt incorporated into her paintings. The vase of orange flowers compliments the softer green. Cassatt's paintings' other motifs are the window opening and the park-like background. The woman who purchased the painting remarked, "Look at that little child that has just thrown herself against her mother's knee, regardless of the result and oblivious to the fact that she could disturb 'her mamma.' And she is quite right; she does not disturb her mother. Mamma simply draws back a bit and continues to sew."[2]

The Loge (6.5.3) depicts a woman dressed for the opera, a popular pastime in Paris and a place to see others and be seen by your peers. Entertainment venues like the theater or racetrack were popular activities for Parisians. Other Impressionists also painted attractive females at the opera, using the opportunity to paint scenes with multiple light styles, all reflecting in the spaces. Cassatt's figure was looking actively through the glasses across the audience instead of pointing her glasses downwards to the stage. A man in the upper part of the painting has turned his view towards her; she has attracted his attention for some reason.



Figure 6.5.3: *In the Loge* (1878, oil on canvas, 81.2 x 66.0 cm) Public Domain

Interactive Element: Mary Cassatt

Mary Cassatt, In the Loge, 1878, oil on canvas, 81.28 x 66.04 cm / 32 x 26 inches (Museum of Fine Arts, Boston)

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Berthe Morisot

Berthe Morisot (1841-1895), born in France, was fortunate to be supported by her family to pursue an art career; her grandfather was Jean-Honore Fragonard, a noted Rococo painter. She copied the old masters found in the Louvre and had one tutor who educated her in the standards of *plein aire* painting. Morisot associated with Edouard Manet and regularly sent work to the Salon. Critics defined her work as feminine because of her paintings' subject matter and delicacy. She married Manet's brother, Eugene, and had one daughter who became a frequent model in her paintings. Morisot became friends with Degas, who encouraged her to work with other Impressionist artists and enter her work in their first show outside the Salon. Often seen as a pioneer to be the first female exhibiting in the Impressionist show, such was her standing that Degas declared: "We think Berthe Morisot's name and talent are too important for us to do without."[3]

The Cradle (6.5.4) depicts Morisot's sister sitting by the cradle with her daughter, Morisot's first portrayal of motherhood, a subject she frequently used in later paintings. The contemplative look on the mother's face, the positioning of her arms, and her soft expression all demonstrate a feeling of intimacy between a mother and child. Morisot uses her characteristic feathery brushstrokes of white and gray accented with pinks, blues, and lavender. Her first painting in the new Impressionist exhibit was not considered a critical success, only defined as elegant.

The Impressionists held eight shows of their work; Morisot exhibited *Lady at Her Toilette* (6.5.5) in the fifth show, a painting positively received by the critics. Morisot used soft, delicate brushstrokes, portraying intimacy with muted shades of pink, blue, and lavender swirling around white and gray. The painting was considered erotic, an emotion frequently pursued by male artists and seldom approached by female artists. Although the images in the painting are delicately developed, a sense of voyeurism is also created. The woman is unaware of the people viewing her in the mirror, a woman in the privacy of her bath.



Figure 6.5.4: *The Cradle* (1872, oil on canvas, 56 x 46 cm) (Public Domain)



Figure

:
Lady at Her Toilette
(1875-1880, oil on canvas, 60.3 x 80.4 cm) (
Public Domain
)

Interactive Element: Berthe Morisot

Gloria Groom, curator of the exhibition Impressionism, Fashion, and Modernity, takes you on a tour of one of the Berthe Morisot's masterpieces.

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Summer Day (6.5.6) portrays two women floating on the lake, each looking in a different direction, contemplating their thoughts. It was acceptable for women to walk along a pathway or picnic in the park; therefore, Morisot could set up her easel in this standard location. She could not sit at an easel and paint the corner café or city streets as her male counterparts did. Morisot used her typical feathery strokes to capture the light on the water, the swimming swans, and the reflections of the plants on the bank. Critics of the time felt the work was too sloppy and unfinished.

The most striking feature of the principal painting stage is Morisot's unique and unmistakable brushwork, much commented upon by her contemporaries. Its repeated zigzags give the image a shimmering, restless quality, as if the entire scene were refracted through countless prisms. This effect unifies everything into one continuous sweep of texture and color: figures, background, and water merge into a bright blond tonality that ripples across the whole picture surface. Individual forms are almost submerged in the decorative patterning of the paint.[4]

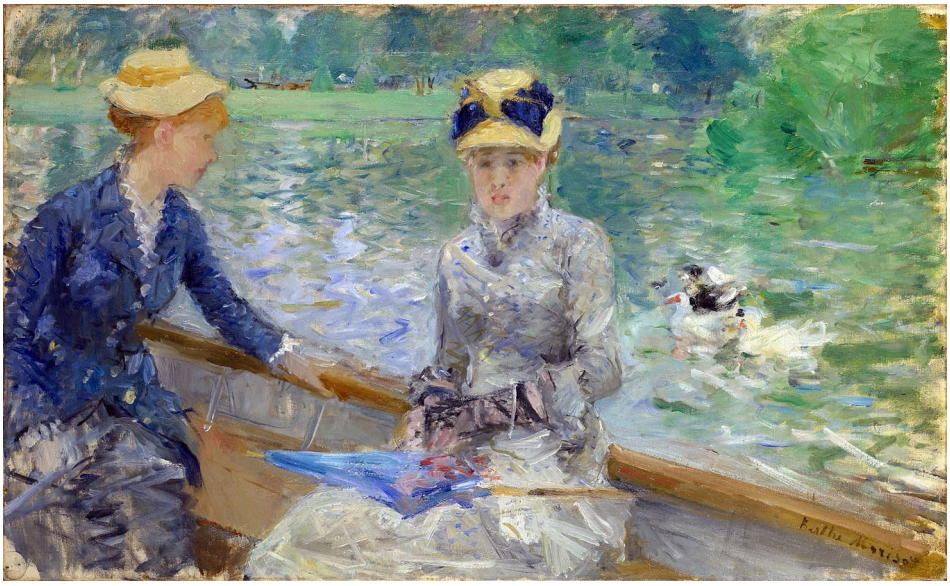


Figure 6.5.6: *Summer Day* (1879, oil on canvas, 45.7 x 75.2 cm) (Public Domain)

Marie Bracquemond

Marie Bracquemond (1840-1916) married Felix Bracquemond, a lithographer who worked with many early Impressionist artists. Marie was a painter who followed the ideals of Impressionism, and some believe she created far more exciting paintings. Historians have noted the support their son gave to Marie and the jealousy of the father, Felix. Marie Bracquemond often acted as a hermit; most paintings were created in her garden. Even though her husband disapproved of her art, she defended Impressionism throughout her lifetime, stating, "Impressionism has produced...not only a new but a beneficial way of looking at things. It is as though all at once a window opens, and the sun and air enter your house in torrents."[5] *The Artist's Son and Sister in the Garden at Sevres* (6.5.7) is Bracquemond's son and sister, who was a standard model for her paintings. The white dress with highlights of blue and pink and dotted with dark spots, spills everywhere, almost dominating the painting. The red blots of flowers form an encircling background to set off the figures, the son's white vest moving the eye from person to person.



Figure 6.5.7: *The Artist's Son and Sister in the Garden at Sevres* (1890, oil on canvas, 55 x 46 cm) Public Domain

Eva Gonzales

Born in Paris, Eva Gonzales (1849-1883) was educated in the artistic circles her father participated in and began training as an artist at age sixteen. She soon became a student of Manet and a model for many Impressionist artists. The basic style Gonzales learned under Manet remained the same throughout her life, based on concepts from ordinary people and how they lived, frequently using her family members as models. Gonzales often worked with pastels to keep her colors and contours softer with a lighter palette. Although the reviewers of the Salon felt she demonstrated outstanding technical skills, her work was defined as a 'female technique.'. Gonzales died in childbirth when she was only thirty-four years old.

Jeanne, Gonzales's sister, is depicted in *Morning Awakening* (6.5.8), an early morning scene, not quite awake. The image defines a second in time, one of the standards of the Impressionists, along with using the effects of light shining through the window. The image was cropped, only the top part of her sister, bringing the viewer into the bedroom scene. Gonzales used various blues, greys, pastel pinks, and violet, highlighting the white clothing, gossamer bedding, and curtains.



Figure 6.5.8: Morning Awakening (1876, oil on canvas, 81 x 100 cm) (Public Domain)

Lilla Cabot Perry

Lilla Cabot Perry (1848-1933) was the eldest of her family's eight children and was born in Massachusetts. As part of the illustrious Cabot family, her family was well-known in Boston society. From an early age and as a child of privilege, Perry studied literature, music, and art. In her early twenties, she married Thomas Perry, who was also from a well-known family. They had three daughters. Perry was able to start formal art training in 1884 when her father died a year later and left her a significant inheritance. With the money, she and her family traveled to Paris, where Perry studied for two years. She became friends with other Impressionists, especially Claude Monet and Camille Pizzaro. For the next ten years, the family stayed at Giverny near Monet in the summer to visit and illicit his advice on her artwork.

The ideas of Impressionism were introduced in America, and Perry began supporting the French artists and the other American Impressionist, Mary Cassatt. Perry organized art exhibitions based on the Impressionist style and displayed her works at the shows. Perry became a prolific artist and exhibited her work in major American cities and Paris. She demonstrated her diversity by painting landscapes and portraits. She successfully gained acceptance for her art and acknowledgment of the new type of painting. Perry's paintings of women were delicate and airy. She used family members as models, especially her daughters and their pets.

Lady with a Bowl of Violets (6.5.9) demonstrates Perry's Impressionist style with light-infused colors applied with visible brushstrokes to develop the colors. She had been to Tokyo and studied Japanese woodblocks. Perry incorporated a woodblock print in the background on one side of the painting and flowers on the other. Most of the plain background incorporates hues of blue and yellow, the colors repeated in the woman's clothing in contrasting positions. Perry's loose brushstrokes create the woman's skin texture and the lace trimming on her dress. The glow from the fireplace is reflected on the wall by orange highlights. Light from the window bathes the left side of the figure. *Child at the Window* (6.5.10) is an image of Perry's daughter. The scene might be in southern France or the United States, demonstrating Perry's love of Impressionism. The heavy, broad brushstrokes are evident throughout the painting. Using quick strokes of multiple paint colors and the light shining in the window, Perry developed the girl's dress without the realistic applications from the past. The vegetation was painted with unique brushstrokes to form each leaf. The broad window brought light into the room and onto the girl as the background in the window diminished into a hazy glow.



Figure 6.5.9: *Lady with a Bowl of Violets* (1910, oil on canvas, 102.1 x 76.2 cm) (Public Domain)



Figure 6.5.10: *Child in the Window* (1891, oil on canvas) (Public Domain)

Louise Catherine Breslau

Louise Catherine Breslau (1856-1927) was born in Germany; her parents were of Polish Jewish descent. As a child, her family moved to Switzerland, where her father taught at the university. Breslau's father died when she was only ten years old. Because she had chronic asthma, Breslau was sent to live in a convent for care and education. Young women were expected to learn how to draw and play the piano, suitable attributes for becoming a wife. Breslau had a talent for art and knew she needed to leave to study art seriously. The Académie Julian in Paris was one of the few places a young woman could study art as a career. Breslau befriended Madeleine Zillhardt at the academy, who became Breslau's lifelong partner. The academy was also the only school to allow women to draw nude models. Breslau was an outstanding student and successfully exhibited her art at one of the salons and opened her studio. Her reputation grew, and she was a prosperous artist with many commissions from wealthy patrons. Breslau became the first foreign female artist to receive the French Legion of Honor award. Although Breslau did not think of herself as one of the Impressionist painters, she did adopt their styles, especially with her brushwork.

Gamine is the feminine form of the French gamin, meaning a wayward or naughty child. In the painting *Gamines* (6.5.11), tennis rackets lay on the ground near the two young girls. Women had to play games like tennis, still appropriately attired in long dresses and leather shoes with heels. The poses of the two girls appear romantic as one tenderly looks down on the other girl. Breslau used muted and limited colors in the painting. The scene is set with a brown pathway and green shrubs and trees. The girls wear dresses on the same color spectrum of oranges and yellows, their sashes contrasting. The quick, short Impressionist brushstrokes are evident throughout the painting. *La Toilette* (6.5.12) was a common theme for female artists to paint. The images were always intimate and personal and generally based on how a family member or friend dressed. Breslau captures this woman as she is fixing her hair. The person is in her night clothes, and the light from outside into the room is diminished. It is hard to define if the woman is getting ready for bed or if it is early morning and she has just risen. Breslau leaves the puzzle for the viewer to decide. Using the same muted colors and quick, thick brushstrokes, Breslau defines the woman's body, clothing, drapery, chair, and table covering. Each element is apparent even though the same colors are used, a mastery of the Impressionist style.



Figure 6.5.11: *Gamines (Kids)* (1893, oil on canvas) (Public Domain)



Figure 6.5.12: *La Toilette* (1898, oil on canvas, 62.9 x 65.4 cm) (Public Domain)

[1] Retrieved from https://www.radford.edu/rbarris/Women%20and%20art/amerwom05/marycassatt.html

[2] Retrieved from https://www.metmuseum.org/art/collection/search/10425?&searchField=All&sortBy=Relevance&ft=Mary+Cassatt&offset=0&rpp=20&pos=11

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6.6: The Art of Quilting (1800-1900 CE)

Introduction

Quilting has been a form of art since ancient Egypt and has been practiced for centuries. However, it was during the 19th century in the United States that quilting became more popular. Women used quilting to express their creativity and showcase their skills while fulfilling practical home needs. During this period, quilting was mainly a domestic practice done by women in their homes. They often gathered in small groups, known as quilting bees, to work together on quilts. This provided a social outlet and allowed for exchanging ideas and techniques.

"Quilt" originates from the Latin term "Culcita," which means a stuffed sack. The English version of the word was derived from the French word "culite." Quilting has a rich history dates back to the Medieval era, where it was mainly utilized for clothing and bedding. Quilted clothing was a sign of nobility and was made using luxurious fabrics and intricate embroidery. For example, King Henry VIII of England's household inventory had "quyltes" and "coverpointes" in the bedding section and a green silk quilt that was initially created for Catherine of Aragon. This quilt had roses and pomegranates embroidered, showcasing the level of detail and artistry that went into quilting.

In the 19th century, quilting was a significant part of American folk art. People crafted quilts by repurposing leftover fabric from clothing, curtains, and other household items, resulting in various patterns and designs. Many of these designs held symbolic meaning, such as the Log Cabin and the Nine Patch, representing the values of hard work and thriftiness. These quilts were decorative and practical, providing warmth during cold winter nights, and often passed down as family heirlooms. Furthermore, quilts served multiple purposes in the home, including use as bed coverings, tablecloths, and even as room dividers.

During the 19th century, quilting became increasingly popular due to several reasons. The Industrial Revolution facilitated fabric availability, making it more accessible for women to gather materials for their quilts. Women's magazines and newspapers also provided extensive information on quilting patterns and techniques. Additionally, quilting was crucial in the abolitionist movement as slaves communicated with specific quilt patterns. For instance, the "Drunkard's Path" pattern was frequently used by slaves to indicate safe houses and routes on the Underground Railroad, helping them towards their freedom.

Quilting art thrived during the Industrial Revolution as people had more leisure time. Women were no longer burdened with tasks like shearing sheep, spinning wool, or weaving cloth as these were easily accessible in town mercantile. Quilts went from simple one-piece bed covers to complex designs involving backing and padding. They were then hand-stitched using decorative patterns instead of the basic straight stitch.

In the 19th century, quilting was mainly done at home. However, some professional quilt makers created more complex designs and used top-quality materials. As a result, their quilts were sold at higher prices than those made by women at home. Despite their expertise, many quilt makers struggled to make a living solely from their craft and had to find other sources of income. Quilting continued to be popular throughout the 19th century in the United States and adapted to changing times.

Artist this Section:

- Harriet Powers
- Mary Simon
- Mary Sophia Rice

Interactive Element: The History of Quilting

The history of quilting over 5000 years and the evolution of fabric over time.

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

American Folk Art Quilting Patterns

Throughout American history, quilting has played a significant role in folk art. These intricate creations were often crafted using leftover fabric from clothing, curtains, and other household items, resulting in a plethora of designs and patterns. Quilts were decorative and practical, providing warmth during chilly winter nights and being passed down through generations as cherished family heirlooms. Quilts were used daily to serve as versatile home accessories, doubling as bed coverings, tablecloths, or even room dividers. The patterns and designs utilized in American folk art quilting reflect the values, culture, and history of the communities where they originated. These patterns are characterized by a unique mix of colors, textures, and patterns, representing the diverse backgrounds of the skilled quilters who brought them to life. Popular designs like the Log Cabin and Nine Patch patterns have come to symbolize values like hard work and thriftiness, adding depth to these already rich and meaningful works of art.

Log Cabin Quilt

The *Log Cabin Quilt pattern* (6.6.1) is a quintessential American folk art design cherished for generations. Its intricate fabric strips are artistically arranged around a central square, symbolizing the hearth or fireplace at the heart of a log cabin. This classic pattern has been passed down through the years, with each quilter imbuing it with its unique flair and personality. The log cabin quilt connotes warmth, comfort, and the idea of home, which makes it a popular gift for newlyweds and homeowners alike. Its enduring popularity and timeless beauty is a testament to its place in American quilting history.



Figure 6.6.1: *Log Cabin Quilt* (Creative Commons Attribution 4.0 International)

Crazy Quilt

The *Crazy Quilt* (6.6.2) is a remarkable manifestation of an American folk art quilting pattern that has captivated the hearts of many. Its unique design features an assortment of oddly shaped pieces of fabric sewn together in a random patchwork. This quilting style became increasingly popular during the late 19th and early 20th centuries, and it was commonly created using leftover scraps of cloth from various clothing and household items. The beauty of the crazy quilt lies in its ability to transform discarded materials into something wonderful and meaningful, reflecting the resourcefulness and creativity of its makers.



Figure 6.6.2: *Crazy Quilt* (Public Domain)

Double Wedding Ring Quilt

The *Double Wedding Ring Quilt* (6.6.3) is a cherished and timeless pattern in American folk art that has been passed down for generations. The exquisite design features interlocking rings that symbolize the unbreakable bond of marriage. Its popularity as a wedding gift is no surprise, as it captures the beauty and significance of the special occasion. The classic pattern can be tailored to individual preferences with a variety of various fabrics and colors, making it the perfect personalized present for any couple. With its rich history and limitless possibilities for customization, the Double Wedding Ring Quilt is an extraordinary keepsake that will be treasured for years to come.



Figure 6.6.3: *Double Wedding Quilt* (Creative Commons Attribution 4.0 International)

Applique Designs: Baltimore Quilts

Applique is a decorative technique that involves sewing small pieces of fabric onto a larger fabric background to create designs. This method gained popularity in quilting, especially during the 19th century. The *Baltimore Album* (6.6.4) style was one of the most sought-after applique designs during this era. These quilts originated from Baltimore, Maryland, in the mid-1800s and were renowned for their intricate designs and vibrant colors. The designs often highlighted floral motifs, birds, and other natural

elements. Each block of the quilt would feature a unique design, and the entire quilt would comprise various blocks. Originating in Baltimore, Maryland, during the mid-19th century, these quilts are renowned for their gorgeous colors and intricate designs. Crafted with premium materials like silk and velvet, Baltimore quilts were often adorned with natural elements like floral patterns and birds. These quilts held significant sentimental value and were often passed down through generations as treasured family heirlooms. The artistry and beauty behind Baltimore quilts continue to captivate and inspire quilt enthusiasts today.

Baltimore quilts were crafted by affluent women with the means and leisure to pursue the craft of quilt making. These women frequently belonged to quilting clubs or societies and convened regularly to work on their quilts and exchange ideas and techniques. The Baltimore quilt designs commonly featured floral motifs, birds, and other natural elements. Each quilt block differed from the others, and the entire quilt comprised several distinct blocks, each with its unique design. The designs were often appliquéd onto a white or light-colored backdrop, creating a stunning contrast that highlighted the intricate details of the designs. The Baltimore quilt style rose to popularity in the 1840s and 1850s and continued to be in vogue throughout the rest of the century. The quilts were frequently bestowed as gifts or used as ornamental pieces in the homes of their creators.



Figure 6.6.4: *Baltimore Album Quilt* (Creative Commons CC0 1.0 Universal Public Domain Dedication)

Mary Simon (1808-1877)

One of the most famous Baltimore quilts is the "Mary Simon Album Quilt," made in 1843 by Mary Simon, a member of the Baltimore Quilters Society. The quilt comprises 25 blocks, each with a different design, and features a variety of floral and geometric patterns. The quilt is known for its intricate details and beautiful colors and is considered one of the finest examples of a Baltimore quilt.

Mary Simon was a wealthy woman with the time and resources to devote to quilt making. She was a member of the Baltimore Quilters Society, known for its emphasis on fine craftsmanship and attention to detail. The society met regularly to work on their quilts and share ideas and techniques. The quilt features a variety of floral and geometric patterns; each meticulously appliquéd onto a white or light-colored background. The designs are made of various materials, including silk, wool, and cotton, and are embellished with embroidery, beading, and other decorative elements. Each block of the quilt tells a story, with many featuring the names of friends and family members, as well as important dates and events. The center block of the quilt features the name "Mary Simon" in large letters, surrounded by a wreath of flowers.

The Mary Simon Album Quilt is known for its use of color, with each block featuring a unique combination of shades and hues. The colors range from soft pastels to bold and bright tones and are expertly blended to create a harmonious and balanced overall effect. The quilt has been well-preserved over the years and is now part of the Baltimore Museum of Art collection. It is considered a masterpiece of American quilt making and is admired for its artistry and beauty.

In addition to its aesthetic value, the *Mary Simon Album Quilt* (6.6.5) is also a valuable historical artifact. It provides a glimpse into the lives of women in 19th-century Baltimore and reflects the cultural and social influences of the time. The quilt is a testament to the skill and creativity of its maker and the importance of the art of quilt-making in American history. Baltimore quilts

were often made using high-quality materials, such as silk and velvet, and were highly prized by their owners. They were often passed down from generation to generation as family heirlooms, and many have been preserved and are on display in museums and private collections today. The quilt is a true treasure of American art and culture.



Figure 6.6.5: *Mary Simon Album Quilt* (Public Domain)

The Industrial Revolution

The Industrial Revolution profoundly impacted woven fabric production, revolutionizing the textile industry and changing how textiles were made and distributed. Before the Industrial Revolution, textiles were primarily produced by hand, using traditional methods such as spinning and weaving. These methods were slow and labor-intensive, and the production of textiles was limited to small quantities. Textile production was also primarily confined to the home, with women and children working in the cottage industry to produce textiles for their families and local markets.

However, the development of new technologies and manufacturing processes during the Industrial Revolution led to significant changes in the textile industry. The development of the power loom, for example, significantly increased the speed and efficiency of weaving, allowing for the mass production of woven fabrics. The power loom was invented in 1784 by Edmund Cartwright and was powered by steam or water, allowing for continuous operation and the production of large quantities of fabric. The power loom replaced the traditional handloom, which had limited weaving speed and capacity and allowed for producing a more comprehensive range of fabrics, including cotton, wool, and silk.

The development of the power loom was just one example of the technological advancements during the Industrial Revolution. Other innovations included the development of the spinning jenny, the spinning frame, and the cotton gin, which significantly increased the efficiency of textile production. These innovations led to the growth of the textile industry and the rise of textile factories, which employed large numbers of workers and produced large quantities of fabric for domestic and international markets. The development of new transportation technologies, such as the steam engine and the railroad, also facilitated the distribution of textiles, allowing them to be transported more quickly and efficiently to markets worldwide.

The production of woven fabrics during the Industrial Revolution profoundly impacted society, transforming how people dressed and the types of fabrics available. The mass production of fabrics led to lower prices and increased accessibility, making clothing more affordable.

The First Sewing Machine

The invention and development of sewing machines in the 19th century revolutionized how textiles were produced and transformed the fashion industry. Sewing machines significantly increased the speed and efficiency of sewing, making it possible to produce garments and other textiles on a large scale. The first sewing machine was invented in 1790 by Thomas Saint, but in the mid-19th century, sewing machines became widely available and practical for use in homes and factories. The first commercially successful sewing machine was patented by Elias Howe in 1846 and was followed by other inventors, including

Isaac Singer and Walter Hunt.

Sewing machines were used in factories and homes, allowing women to produce clothing and quilt more quickly and efficiently for their families. The development of the sewing machine also led to the rise of home sewing as a popular hobby, with women able to create clothing and accessories. The invention and development of the sewing machine paved the way for the growth of the garment industry and the rise of mass-produced clothing and also led to the development of new types of fabrics, designs, and techniques. Despite its impact on society and fashion, the use of sewing machines also had negative consequences, particularly in terms of poor working conditions and low factory worker wages.

The Underground Railroad Quilts

The Underground Railroad was necessary in the United States during the 19th century because it allowed enslaved African Americans to escape slavery and seek freedom. Slavery was a brutal and inhumane practice legal in many parts of the country. Slavery devastated the lives of enslaved people as they were treated as property rather than human beings, and their labor was used to generate wealth for their owners. Enslaved people had no rights or freedoms and were often subjected to cruel and violent treatment. They were denied education, access to healthcare, and the ability to make choices about their life choices.

The Underground Railroad provided enslaved people a way to escape this brutal system. The network of secret routes and safe houses allowed them to travel north to states where slavery was illegal or Canada, where they would be completely free. The people who participated in the Underground Railroad were risking their lives to help others, and escaping was often dangerous and challenging.

The Underground Railroad was also important because it challenged the institution of slavery itself. It was a form of resistance against a fundamentally unjust and immoral system. The people who participated in the Underground Railroad were taking a stand against slavery and demonstrating that they were willing to fight for the rights and freedoms of all people, regardless of their race or status. The Underground Railroad was important for enslaved people and the broader struggle for civil rights and equality. It provided a powerful example of how ordinary people could unite to fight for justice and freedom. The legacy of the Underground Railroad continues to inspire people today to work toward a more just and equitable society. One of the lesser-known symbols of the Underground Railroad was quilts, which were used to communicate information to those seeking freedom. Each quilt pattern had a specific meaning, and these patterns were used to convey information about the Underground Railroad. For example, a quilt with a flying geese pattern might indicate it was time to start moving north. A bear paw pattern might mean it was time to take a break and seek shelter. A wagon wheel pattern might indicate that a wagon could take passengers on the next leg of their journey.

Many of the quilt patterns used by the Underground Railroad were already popular at the time, but their meanings were often known only to those in the know. Quilts were also used to identify safe houses along the route. A quilt with a star pattern hanging outside a house might indicate that it was a safe place to rest and refuel before continuing the journey. Using quilt patterns to communicate information was a clever way to avoid detection by slave owners and other enemies of the Underground Railroad. Since quilts were such a ubiquitous part of daily life, their use as a covert messaging system was often overlooked. Additionally, using quilt patterns meant that information could be conveyed without needing to be written or spoken language, which was necessary for enslaved people who might not have had access to education or spoke different languages. By using quilts to communicate information, enslaved people could escape to freedom while avoiding detection by their enemies. Today, the legacy of the Underground Railroad lives on through the continued use of quilt patterns and the display of quilts in public spaces.

Interactive Element: Quilts Underground

This video shows a group member who speaks about the significance of quilts in the Underground Railroad and how symbols and designs embedded in the quilts helped lead slaves to freedom.

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

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Quilts for Civil War Soldiers

The American Civil War was a significant conflict in the United States from 1861 to 1865. It was fought between the northern states, the Union, and the southern states, the Confederacy. The war was fought over several issues, including states' rights, slavery, and the balance of power between the federal government and the individual states.

One of the leading causes of the Civil War was the issue of slavery. Many people in the North believed slavery was a cruel and inhumane practice that needed to be abolished. In contrast, many South people believed it was a necessary part of their economy and way of life. The issue of states' rights also played a role in the conflict, with some states arguing that they had the right to secede from the Union if they so chose. The war began in April 1861 when Confederate forces attacked Fort Sumter, a Union military installation in South Carolina. The conflict quickly escalated, and hundreds of thousands of soldiers on both sides lost their lives over the next four years. The Union ultimately emerged victorious, with the Confederacy surrendering in April 1865.

The Civil War had a profound impact on the United States. It led to the end of slavery, which was abolished by ratifying the 13th Amendment to the U.S. Constitution in December 1865. It also strengthened the federal government's power and helped establish the United States as a unified nation. However, the war also had significant social and economic consequences, including the destruction of infrastructure and the displacement of millions of people.

During the Civil War, quilts played an essential role in providing warmth and comfort to soldiers on both sides of the conflict. Many soldiers were poorly equipped and lacked warm clothing, and quilts were a practical and much-needed item that could help them stay warm in the field. Women's groups and volunteers from the North and South worked tirelessly to create and distribute quilts to soldiers. Quilts were also used to raise morale and provide a sense of home to soldiers far away from their families and loved ones. Quilts were often made with patriotic designs featuring symbols like flags, eagles, and other patriotic motifs. Some quilts also included messages of support and encouragement for the soldiers. In addition to providing warmth and comfort, quilts had practical uses in the field. They could be used as a makeshift stretcher or bandage, rolled up, and as a pillow or cushion. Quilts were also used to carry food supplies, line tents, or cover drafty windows.

Harriet Powers (1837-1910)

Harriet Powers was an African American quilt maker who lived in Georgia in the late 19th century. She is best known for her intricate and beautiful quilts, which depicted scenes from African American history, folklore, and religion. Her work has been celebrated as essential to American quilting and African American art history. Powers was born into slavery in 1837 and spent much of her life working as a sharecropper and farm laborer. She learned to quilt from her mother and grandmother, who their African ancestors had taught. Powers' quilts were made using an application technique in which small pieces of fabric are sewn onto a more considerable size of fabric backing to create a design.

Powers' quilts were unique in using African American imagery and storytelling. One of her most famous quilts, the *Bible Quilt* (6.6.6) (depicts scenes from the Bible alongside images from African American folklore and history. Another quilt, the "Pictorial Quilt," shows scenes from the life of Christ, as well as images of animals, birds, and plants. The Bible Quilt is one of Harriet Powers' most famous quilts and is notable for its intricate applique design and the rich symbolism it contains. The quilt comprises several panels, each depicting scenes from the Bible alongside images from African American folklore and history. One of the most striking panels shows the story of Adam and Eve in the Garden of Eden, with the serpent and the apple prominently featured. Another panel shows the story of Jacob's Ladder, with angels ascending and descending a ladder to heaven. Other panels depict scenes from the New Testament, including the Nativity and the Crucifixion of Christ. In addition to these biblical scenes, the quilt also features images from African American folklore and history, such as a tree of life surrounded by animals and a pair of chickens representing fertility and abundance. The quilt also includes inscriptions and Bible verses written in ink directly onto the fabric.

The Pictorial Quilt (6.6.7) is another of Harriet Powers' famous quilts and comprises several panels, each depicting scenes from the Bible and African American folklore. One of the most striking panels shows the Nativity, with the baby Jesus lying in a manger surrounded by Mary and Joseph and several angels and shepherds. Another panel depicts the Crucifixion, with Jesus hanging on the cross and soldiers and onlookers gathered around him. Other panels feature images of animals, birds, and plants, including a lion, a peacock, and a palm tree. These images were likely chosen for their symbolic significance, as lions and peacocks are often associated with royalty and power, and palm trees symbolize victory and triumph.

Like the Bible Quilt, the Pictorial Quilt also includes inscriptions and Bible verses written in ink directly onto the fabric. These inscriptions provide additional context and commentary on the images depicted in the quilt and her deep knowledge of the Bible and African American cultural traditions. It is also a powerful symbol of how African Americans used art and storytelling to express

their faith and assert their cultural identity in the face of oppression. Her quilts are a powerful reminder of the importance of preserving African American cultural traditions and telling the stories of those who came before us.



Figure 6.6.6: *Bible Quilt 1886* (Public Domain)



Figure 6.6.7: *Pictorial Quilt 1895 - 1898* (Public Domain)

The Amish Quilts

Amish quilts from the 19th century are renowned for their beauty, craftsmanship, and unique aesthetic. The Amish community, a religious group known for their simple and traditional way of life, began making quilts in the early 1800s to provide warmth and comfort during the cold winter. Amish quilts from this period were typically made using a patchwork technique, with small pieces of fabric sewn together to create a larger design. The fabrics used were often wool, cotton, or silk and were sourced from various sources, including old clothing and feed sacks.

One of the defining features of Amish quilts from the 19th century is their use of bold, solid colors with little to no pattern or embellishment. This reflects the Amish belief in simplicity and humility and their rejection of ostentation and vanity. Despite their simplicity, Amish quilts from the 19th century are often gorgeous, with a strong sense of symmetry, proportion, and balance. Many quilts feature geometric designs, such as squares, triangles, and diamonds, arranged in intricate patterns that create a sense of movement and depth.

Amish quilts from this period were made primarily for practical purposes, such as keeping warm or covering a bed. However, they also served as a form of artistic expression and a way to celebrate the creativity and skill of the Amish women who made them.

Quilts of the Prairie

When 270 million acres of land were offered for homesteading, the westward migration started moving people into the new 30 states of the west. People spent months packing for their trip, and in addition to food and equipment, quilts were an essential part of the journey. They brought quilts packed away as treasures in chests, and they brought them as everyday necessities for the trip. They also packed their needles and threads and made quilts when traveling and at their final destinations, creating new patterns documenting the history of their lives on the trail in the quilts.

These quilts were typically made using patchwork and applique techniques and were often created out of necessity and for decorative purposes. One of the most distinctive features of quilts of the prairie is their use of floral motifs and other natural imagery, which reflected the women's close connection to the land and their appreciation for the beauty of the prairie landscape. Many quilts also featured geometric designs, such as stars, diamonds, and triangles, adding symmetry and balance to the overall design. Quilts of the prairie were often made from fabric scraps, including old clothing and feed sacks, and were created using hand-sewing and machine-sewing techniques. The quilts were often designed and created by groups of women working together as part of a quilting bee or as a way to pass the time during long, cold winters.

Hawaiian Quilts

Hawaiian quilts have a long and rich history that dates back to the 19th century. These quilts are known for their intricate designs and bold, vibrant colors and are highly prized by collectors and historians alike. The tradition of quilting was brought to Hawaii by Christian missionaries in the early 19th century and quickly became a popular pastime among Hawaiian women. The quilts they created were often made from bright, solid-colored fabrics and featured bold graphic designs inspired by the natural world, such as flowers, leaves, and birds.

One of the most distinctive features of Hawaiian quilts is their use of a technique known as "snowflake quilting," in which the quilt top is folded into quarters, and a snowflake-like design is cut into the top layer. The design has intricate hand-quilting stitches, creating a textured, three-dimensional effect. Hawaiian quilts were often made to commemorate special occasions, such as weddings or births, and were considered treasured family heirlooms. They were sometimes given as gifts or sold as souvenirs to island visitors.

Mary Sophia Rice (1816-1911)

Na Kalaunu Me Na Kahili (Crowns and Kahilis) was made on Kauai Island in 1886 and is attributed to Mary Sophia Rice. Rice was an American Missionary and educator from the United States who moved with her husband to the Oregon territories and eventually the Hawaiian Islands. The white background is one whole piece of cloth that the red fabric is appliqued onto. The pattern radiates out from the center, producing a very symmetrical look. The *Kahili*, (6.6.8) represented in the quilt by the four feathery-looking objects, symbolizes the chiefs and noble houses. The kahili was carried by the representative of the state for the king. The Kahilis were made from long bones with birds of prey feathers. The red center applique stands for the crown of the king.



Figure 6.6.8: Na Kalaunu Me Na Kāhili, quilt attributed to Mary Sophia Rice, c. 1886 (Copyright; author via source)

Quilting has been around since the earliest days of using bone needles and leather thread to keep warm. Even today, quilting is still prevalent in the United States and worldwide. While the techniques and materials have advanced, the fundamental principles remain unchanged. Quilting is still an outlet for creative expression and a way for both men and women to showcase their skills while serving practical purposes in the home. During the 19th century, quilting played a significant role in American culture, providing a social outlet for women and serving as a means of communication for slaves seeking freedom. It also played a part in the women's suffrage movement. Today, quilting remains a cherished art form that continues to evolve with the times.

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7: WOMEN ARTISTS IN THE EARLY 20TH CENTURY (1900 CE - 1940 CE)

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7.1: Introduction (1900 CE – 1940 CE)

In the early 20th century, rapid change occurred everywhere; powerful states competed with each other, and other states resisted European domination, leading to significant, later upheavals. With rapid economic and industrial growth came the destruction of the natural environment. Rising economies in non-European parts of the globe and other nationalist movements brought uprisings weakening Europe's control, influence, and power. The United States, Russia, and Japan developed stronger economies. During the early part of the century, and despite the significant changes occurring, "the industrialized regions of Europe, North America, the USSR, and Japan accounted together for about 75 percent of the globe's Gross Domestic Product (GDP),"[1] dominating the financial system in the world. Two new conflicting blocs of power were the United States and the USSR. Populations increased with better technology to grow and harvest food, and control diseases through vaccinations and better medicine, leading to falling death rates. Population growth also expanded in the cities; people migrated from rural areas to the cities. "By 1950, more than 50 percent of people in the most industrialized countries lived in cities, about 40 percent in Latin America and the USSR, and less than 20 percent in the least industrialized regions, including China, South Asia, and much of Africa."[2]

The first half of the 20th century included two world wars, a great depression, and a significant redistribution of global power. Through industrialization, countries stockpiled modern weapons, built alliances, and instituted financial tariffs and taxes in the competitive marketplace. 1914 World War I started a long and destructive war with France, Britain, and the United States against Germany, Austro-Hungarian, and Ottoman Turkish. Millions of people died, and the financial cost was high. During the war, the German incursion into Russia weakened the czar, and a civil war erupted, leading to the growth of communism in Russia. The war brought a breakdown in social norms, changing class structures, race relations, and a fragmented world. Nationalist movements and revolutions began in other countries. India revolted against the British, China's uprising brought the communists to power, multiple African leaders fought for independence, and Mexico rebelled against Spanish control. One of the most dangerous changes was Hitler's ideology of Nazism and fascism, Germany's rebellion against the restrictive sanctions from World War I, and support for the rise of authoritarian government. Unrest throughout the world brought the destruction of World War II as Germany invaded Poland in 1939 and Japan attacked mainland China in 1937.

The fragmentation of world order also changed the art world; the disenchantment with previous academic styles led to artists' experimentation and innovation, developing new modes of expression based on their personal experiences. The chaos brought attitudes of antinationalism, and cynicism created new ideas and genres of art, frequently based on cross-cultural ideas from multiple places in the world. Traditional painting in China began to change as artists were influenced by Western art and the introduction of oil painting to China. Activists and intellectuals started to slowly change the social systems that limited women's chances. Artists in the Western world wanted to develop expressions based on the zeitgeist of the time. Previously, art was based on the reproduction of nature, recognizable elements, people, animals, the sky, or landscapes. With the advent of modernism, art became detached from reproduction, now consumed by the basic elements of line, color, dimension, and the experimental abstraction of those elements. Multiple styles and movements grew, some celebrating technology, or fragmented images based on a dislocated life or unusual pictures of the subconscious. Based on the writings of historian H. W. Janson, he believed the beginning of the 20th century brought three new courses of art: expression, fantasy, and abstraction. Expression was formulated on feelings about the human condition; fantasy explored the mind's inner workings, and abstraction emphasized the structure of a work. The work ranged from realistic to non-representational, primarily geometric abstraction.

> The best works have all three:
>
> Without feeling, we are unmoved.
>
> Without imagination, we are bored.
>
> Without order, we see chaos. [3]

At the start of the 1900s, women took their place in the art world. Education opened, and training was available for the serious artist. However, women were still restricted by their clothing, including cumbersome dresses, large hats, corsets, and uncomfortable footwear. They had difficulty studying the nude male because the figure was partially clothed. Women artists' viability and success rose as the debates and movements over women's rights progressed, especially the push for a woman's right to vote. New technologies also allowed women to understand what was happening in different parts of the world. The telephone,

mass-produced art journals, and telegraphs brought information about worldwide art, artists, and movements.

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[1] Retrieved from https://whfua.history.ucla.edu/eras/era8.php

[2] Retrieved from https://whfua.history.ucla.edu/eras/era8.php

[3] Retrieved from https://www.dartmouth.edu/~matc/math5.geometry/unit16/unit16.html

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7.2: Fauvism (1905-1910)

Introduction

During the early twentieth century in France, a groundbreaking art movement known as Fauvism emerged. This revolutionary movement dared to challenge the traditional techniques used by Impressionists and instead, boldly emphasized the use of vibrant, intense colors straight from the tube. The visionaries behind this movement, including Henri Matisse and Andre Derain, brilliantly experimented with color to create a dynamic sense of movement and liveliness in their artwork. It's crucial to note that although Fauvism and Expressionism may appear to be similar at first glance, they differ in their primary focus. While Fauvists placed great importance on the organization of the image, Expressionists were primarily concerned with the communication of emotions through their art. At their first exhibit at the Salon d'Automne in 1905, one critic declared, "A pot of paint has been flung in the face of the public."[1] The artists' intense colors to portray emotions and aggressive brushstrokes with enthusiastic loose globs of paint added a decorative effect to their work. They were interested in complementary colors and how they appeared side by side. They had little else in common except color, each painting a different subject matter. Most of them moved on to other styles later in their life. Although it only spanned a decade and included three exhibitions, Fauvism left a lasting impression on the works of the participating artists. Even beyond those specific exhibitions, the style remained evident in their subsequent creations. Arts in this section include:

- Émilie Charmy (1878-1974)
- Nadežda Petrovic (1873-1915
- Alice Bailly (1872-1938)
- Maria Magdalena Laubser (1886-1973)

Interactive Element: Fauvism

A concise overview of the Fauve style and why it is so colorful, focusing on the artists Henri Matisse and Andre Derain.

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Émilie Charmy

Émilie Charmy (1878-1974) was a French artist whose life was marked by tragedy. After losing her parents in her teenage years, Émilie was taken in by relatives in Lyon. Despite societal norms dictating that women should become teachers, Émilie was determined to pursue her passion for art. She continued to study and practice, eventually becoming a successful painter. Her early works mainly consisted of paintings of women in domestic settings or still-life, which sold well. However, Émilie longed to create art that fulfilled her artistic aspirations and expressed her innermost self. Despite her challenges, Émilie continued to paint and grow as an artist, leaving behind a legacy of beautiful and meaningful works.

In 1903, she moved to Paris, where she became part of the Fauve artists headed by Matisse. Like the others, she experimented with new methods of applying thick paint with crude, heavy brushstrokes. Although she was associated with the artists in exhibitions, her work was hung separately, receiving little attention as a female painter. Because of her bold use of color, one of the French novelists stated, "Émilie Charmy, it would appear, sees like a woman and paints like a man; from the one she takes grace and from the other strength, and this is what makes her such a strange and powerful painter who holds our attention." [2]

During this time, gender roles were well defined, and women did not paint from nude models, only encouraged to paint the traditional roles of women and children. However, Charmy did not follow the trend. Instead, she used female models she posed in

austere settings, applying her unique brushwork and color and sparking much controversy in her early shows. When she could not find a suitable model, she used it herself. *Self-Portrait in an Open Dressing Gown* (7.2.1) shows her sitting casually against the dark background. Her robe and skin are painted with muted colors applied with broad brushstrokes of thick paint. *Self-Portrait with an Album* (7.2.2) is painted with a small palette of colors; however, the dark colors are contrasted, black against red, with the bright, pale skin color. She presents two different looks in the paintings; one has a reticent look on her face, while the other displays more confidence. Charmy's thick, fast brushstrokes sometimes appear crude; however, her brushwork brings a unique visceral quality to her paintings.



Figure 7.2.1: *Self-Portrait in an Open Dressing Gown* (1916-1918, oil on canvas) (Public Domain)



Figure 7.2.2: Self-Portrait with An Album (1907-1912, oil on canvas) Public Domain

Nadežda Petrovic

Nadežda Petrovic (1873-1915) was born in Serbia and graduated from the Women's School of Education. She taught art at the university in Belgrade before going to Germany for further study. Petrovic was successful and exhibited her work in multiple European shows. In addition to her work as an art teacher and artist, Petrovic was also deeply committed to various human rights organizations. During the Balkan Wars in 1912, she worked as a nurse, tending to the wounded and providing much-needed support to those in need. The Serbian government recognized her bravery and dedication to the cause and commended her for her service. Despite the dangers she faced while working in the field, Petrovic remained committed to her work. After the Balkan

Wars, Petrovic resumed her painting, creating some of her most stunning works during this time. However, her life was cut short by the Austria-Hungary War in 1914, when she once again volunteered as a nurse. Tragically, she contracted typhoid fever while caring for wounded soldiers in a Serbian hospital and passed away soon after. Petrovic's legacy as a talented artist and devoted humanitarian lives on to this day.

Petrovic painted portraits; however, her primary focus was landscaping, particularly those representing the history and views of Serbia. She used solid and bold brushstrokes in thick layers of paint on the canvas creating vortexes of color. Red was generally the focal color with purple and black shadows. *Resnick* (7.2.3) was a local village she portrayed through its winding road starting at the edge of the painting, trees, and wooden fences adjoining the road. Some of the paint was applied with thick, pasty strokes, and others with colors of thin glazes. Petrovic used a varied palette to express the character and feeling of her village and the rhythm of the road. *Ksenija Atanasijevic* (7.2.4) was one of the first females to become a professor at Belgrade University and the first to receive a Ph.D. in Philosophy. She became a noted Serbian philosopher and a friend of Petrovic, who painted her portrait. Petrovic used her unique brushstrokes, vertical gray in the background, diagonal lines in the sky, and foreground snow. Atanasijevic, who was sixteen, is wearing an oversized black hat she recently purchased in Paris. Her black clothing and determined look foretell the successful future of the young woman.



Figure 7.2.3: Resnik (1905, oil on cardboard, 5.05 x 6.33 cm) Public Domain

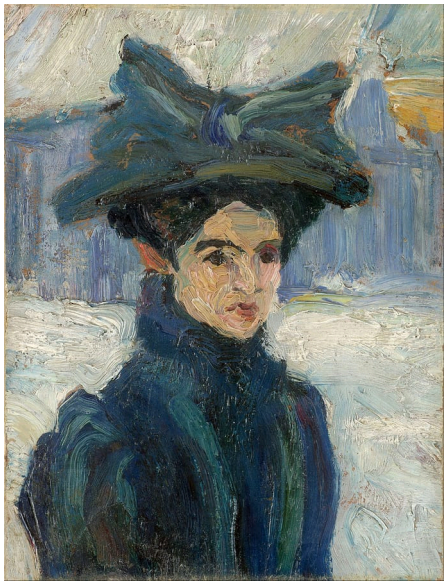


Figure 7.2.4: Ksenija Atanasijević (1912, oil on cardboard, 22.40 x 17 mm) (Public Domain)

Artist Nadezda Petrovic

Nadezda Petrovic was born October 1873, died 3 April 1915, she was a Serbian painter and one of the women war photography pioneers in the region. Considered Serbia's most famous impressionist and fauvist, she was the most important Serbian female painter of the period. Born in the town of Cacak, Petrović moved to Belgrade in her youth and attended the women's school of higher education there. Graduating in 1891, she taught there for a period beginning in 1893 before moving to Munich to study with Slovenian artist Anton Azbe. Her works include almost three hundred oils on canvas, about a hundred sketches, studies and sketches, as well as several watercolors. Her works belong to the currents of secession, symbolism, impressionism and fauvism. Between 1901 and 1912, she exhibited her work in many cities throughout Europe.

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Alice Bailly

Alice Bailly (1872-1938) was a Swiss artist who was born in Geneva in 1872 and lived a life that was both challenging and inspiring. Her father, who worked at the post office, passed away when she was a teenager, leaving her family to fend for themselves. Her mother, a teacher, did her best to provide for Alice and her siblings. Despite attending the Ecole des Demoiselles, Alice could only study women's courses, and it wasn't until she left school that she began to explore her passion for art.

Living next door to the School of Fine Arts in Geneva, Alice could not attend due to the restrictions placed on women at the time. Nonetheless, she persevered and continued to study art on her own. At the age of thirty-two, she moved to Paris, where she quickly made friends with several artists who shared her passion for creativity. Here, she discovered Fauvism, a bold and colorful artistic movement that often emphasized unrealistic and exaggerated imagery. This style resonated with Alice, and she embraced it wholeheartedly. During the First World War, Alice returned to Switzerland, where she created unique wool paintings using short pieces of colored yarn instead of brush strokes. These pieces were both innovative and highly sought after, and Alice quickly established herself as a respected artist in the Swiss art scene.

Alice regularly exhibited her work throughout her career, most notably at the Salon de Independents. This event was created to showcase the work of artists who didn't conform to traditional artistic standards and styles, making it a perfect platform for Alice to showcase her unique vision. It was also a place where female artists could exhibit their work, and Alice was proud to be a part of this movement toward gender equality in the arts.

Bailly's *Self-portrait* (7.2.5) certainly did not meet the standards of the time and was considered too avant-garde. Her body position of a three-quarter-turn met the standard for posing. However, the rest of the portrait was considered very unconventional with its bright colors and distorted face, neck, and arms. Bailly used red on both sides of the figure, highlighting the paler skin and clothing. She is holding an excessively long and thin brush in her hand. Bailly created different versions of the *Woman in Front of a Mirror* (7.2.6). In this image, Bailly incorporates Cubism concepts, particularly in the woman's hat. The mirror reflection shows a complete hat while the woman's hat appears pieced together. The jacket and arm have unusual shapes, and the jacket shape of the woman in the mirror differs from the actual woman. Bailly also uses reflections on the shelf to add depth to the comb and other items on it. Additionally, she employs dark, bold lines of Fauvism to create unrealistic space and anatomy in both images.

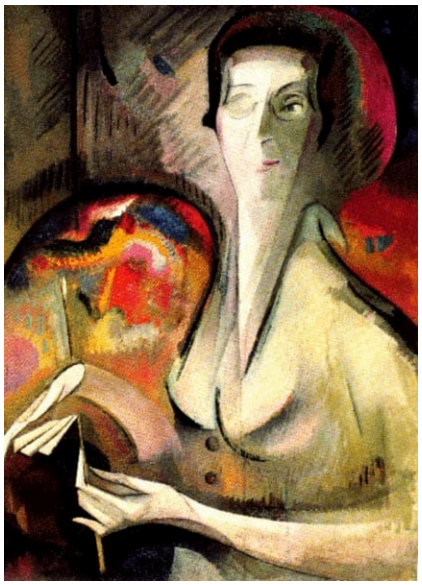


Figure 7.2.5: *Self-Portrait* (1917, oil on canvas, 81.2 x 59.6 cm) (Public Domain)

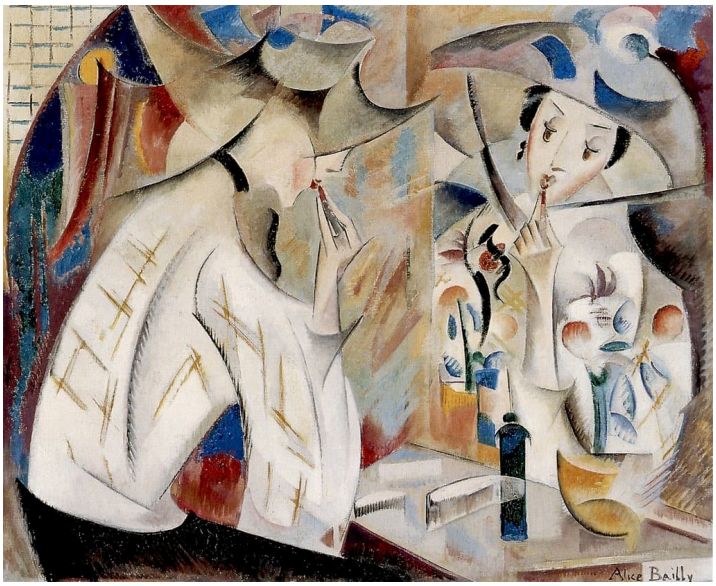


Figure 7.2.6: Woman in Front of a Mirror (1918, oil on canvas, 50 x 61 cm) (Public Domain)

Maria Magdalena Laubser

Maria Magdalena Laubser (1886-1973), a renowned artist, is credited with introducing Expressionism to South Africa and later incorporating the Fauvism style into her artwork. Born in Swartland, South Africa, which is a significant agricultural region, Laubser developed a keen interest in drawing during her time at boarding school. In 1913, she embarked on a journey to Europe to pursue her passion for art and further hone her skills.

Upon her return to South Africa in 1924, Laubser's work was subjected to criticism by the local press for being too modern. However, her artwork was well-received in England, where she gained recognition for her innovative style. By 1936, she was featured in The Empire Exhibition, one of the most significant expositions held every four years in the British Empire's territory. Laubser's work was highly praised, and she was hailed as one of the most exceptional artists from South Africa. Despite facing criticism in her homeland, Laubser remained dedicated to her art and continued to enjoy success as an artist throughout her life. Her work received numerous awards, which served as a testament to her exceptional talent and unwavering commitment to her craft. Maria Magdalena Laubser's contribution to the art world is remarkable, and her legacy continues to inspire artists worldwide.

Laubser used bright colors unconventionally that were not accepted in the then highly segregated and conservative South Africa.

Some said her work was childlike and simplistic. *Portrait of a Man* (7.2.7) demonstrates Laubser's use of exaggerated color. The man's face is divided into different planes of blue and red hues. His hand hangs in the foreground and conflicts with the staring eyes for the viewer's attention. The man's elbow appears to rest on the shelf; however, a close examination shows the elbow in the air. The background red frame also sits at an angle, a position not found in ordinary portraits. *Annie of the Royal Bafokeng* (7.2.8) is a portrait of a young woman from the Bafokeng Nation. Laubser used bright colors in the painting, especially her neon yellow head covering. The oversized red flowers native to South Africa fill the top half of the painting and are reflected in the design of the woman's dress. Adding a mountainous landscape in the background moved the woman and the flowers into the foreground. Laubser used blue throughout the entire painting and contrasting red and yellow to bring drama to the painting.



Figure 7.2.7: *Portrait of a Man* (ca. 1923, oil on board, 59.5 x 47.5 cm) (Public Domain)

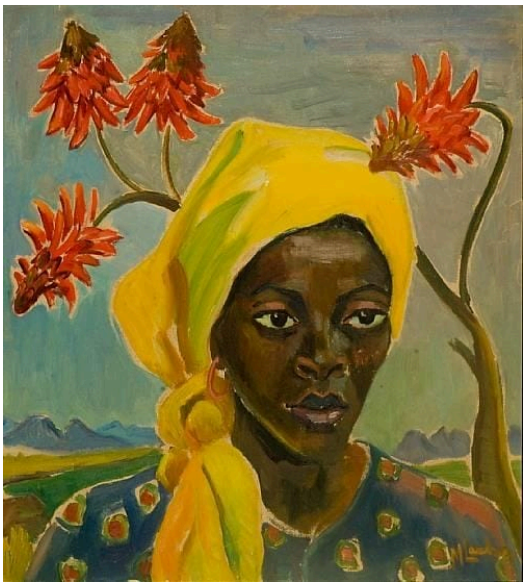


Figure 7.2.8: *Annie of the Royal Bafokeng* (1945, oil on canvasboard, 50 x 45 cm) (Public Domain)

[1] Chilvers, I., (2004). *Oxford Dictionary of Art,* Oxford University Press, p. 250.

[2] Perry, G. (1995). *Women Artists and the Parisian Avant-Garde*. Manchester University Press, p. 100. Retrieved from https://en.Wikipedia.org/wiki/%C3%89milie_Charmy

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7.3: Cubism (1907-the 1920s)

Introduction

Pablo Picasso and Georges Braque created Cubism a few years after the opening of the new century. They developed different ideas of how objects or figures were composed, becoming one of the most influential design concepts of the 1900s. Louis Vauxcelles, an art critic, wrote of Braque's landscape painting as Cubism because the images were formed into geometric shapes or "bizarre cubiques." The Cubist artists did not believe in the usual standards of how elements appeared in nature or concepts of proper perspective or foreshortening. Instead, they redefined the shapes and objects in their paintings into geometric forms, pulled them apart, and reformed them into overlapping and interwoven sections, allowing different perspectives of the three-dimensional parts of the object. The artists also accentuated the two-dimensional flatness of the surface, obscuring the concept of depth. They traded the traditional perspective of an imaginary distance for a way to hold the eye on the flat surface and experience three-dimensionality.

Cubism comprised two stages; *analytical* Cubism, the early form of Cubism in muted tones of blacks, grays, or ochres preventing color from interfering with the fragmented objects. The form also had intersecting and overlapping lines and surfaces, with multiple ways to view the object through the assemblage of deconstructed and reassembled parts. The works from 1908-12 used a palette evoking a somber feeling. By 1912 and *synthetic* Cubism, the shapes were simpler, full of bright colors, and frequently collaged with other materials. The parts were reassembled on top of each other similar to magazine displays on racks, with less focus on space and the ability to understand layers of shapes. Collaging and adding other resources like paper or newsprint was one of the more essential concepts of Cubism, ideas that permeated into future modern art. The concept of how to depict space and anything in space was defined in the Renaissance period. It had been the guiding ideal for artists until the Cubists, who blended space and objects into multiple angles.

In the early 1900s, female artists began pushing their way into the art world. Cubism provided a style with few restrictions and freedom for women to create new and different art. The period was also marked by a world war, revolutions, and new opportunities emerging from a restructured Europe. New educational prospects for female artists became available in many countries, and they could paint nude models. Cubist artists in this section include:

- Sonia Delaunay (1885-1979)
- Marie Laurencin (1883-1956)
- Tarsila do Amaral (1886-1973)
- Natalia Sergeevna Goncharova (1881-1962)
- Lyubov Popova (1889-1924)
- Mary Harriet Jellett (1897-1944)

Sonia Delaunay

Sonia Delaunay (1885-1979) was born in Ukraine and sent to live with wealthy relatives in St. Petersburg, Russia, who traveled with her throughout Europe. In school, she was classically trained before moving to Paris. Her early work in France was influenced by the Post-Impressionists and the Fauvists and their uses of color. In 1908, she married an art gallery owner who helped her exhibit work and entered the art world so he could access her dowry and have a perfect cover for his homosexuality. She met Robert Delaunay at the gallery, divorced her husband, and married Delaunay in 1910. She said, "In Robert Delaunay, I found a poet. A poet who wrote not with words but with colors."[1] After their son was born, she transitioned from the concepts of perspective and natural appearance to experimenting with Cubism and the intersection of color. The Impressionists and Post-Impressionists were influenced by Michel Eugéne Chevreuil's concepts and his law of simultaneously contrasting colors. Both Delaunays, working with the theory, started painting with the overlapping planes and lines of Cubism combined through the concentration and vibrancy of color. A friend of the Delaunays described Cubism as Orphism, a more lyrical abstraction with bright and pure colors.

One of Delaunay's first major projects was the illustration of the poem of Blaise Cendrars, who wrote *Prose of the Trans-Siberian and Little Jehanne of France*. The book was two meters long and formed into an accordion-pleated book. Delaunay combined her design with the text, as seen in the last section (7.2.1). The book and her illustrations were well received and helped establish her talents. After the Russian Revolution, she lost financial support from her family in Russia. She started designing costumes and

sets for the theatre and a successful clothing business. Later in her life, she continued designing textiles, jewelry, clothing, and tableware until she died in 1979 at 94.

Prismes Electriques (7.2.2) attracts light variations with color as the primary theme. The energy of the circular patterns moves throughout the painting as light is diffracted, bringing movement to the circles. The overlapping circles form curved spaces of primary colors and neighboring secondary colors. The rest of the painting has multiple geometric rectangular and oval planes. She was supposedly influenced by the glow of the electric streetlights and used Chevreuil's concept of color to produce light; she combined lighter and darker colors to create a similar pattern.



Figure 7.3.1: Transsiberien (1913, illustrated book with watercolor applied through pochoir and relief print on paper, 200 x 35.6 cm) (Public Domain)



Figure 7.3.2: *Prismes Electriques* (1914, oil on canvas, 250 x 250 cm) (Public Domain)

Interactive Element: Sonia Delaunay

Sonia Delaunay was known for her vivid use of color and bold, abstract patterns, breaking down traditional distinctions between the fine and applied arts as an artist, designer, and printmaker.

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Marie Laurencin

Marie Laurencin (1883-1956) was born in Paris and studied ceramics before changing to oil painting. She was romantically linked to poet Guillaume Apollinaire, associated with Metzinger, Braque, and Delaunay, and exhibited at the Salon des Indépendants in concert with the Cubists. She married a German, causing her to lose French citizenship because a woman had to take her husband's citizenship. During World War I, the two had to flee to Germany; however, she divorced him and returned to Paris after the war. Upon returning, she adopted her new style, painting the thin, willowy, otherworldly female figures with simplified volumes and curvilinear in muted pastel colors, focusing on grays and pinks. She painted portraits and defined theatre and ballet sets, watercolors, and prints.

Jeune Femmes (Young Girls) (7.2.3) was one of Laurencin's first paintings exhibited at the Salon des Indépendants in 1911. Her curvilinear lines simplified the geometric shapes, giving the painting graceful lines. She used the darker, muted tones found in early Cubism painting with a small amount of color. *Le Bal Elegant, La Danse a la Campagne (Elegant Ball, Dance in the Country)* (7.2.4) was painted a few years later. Laurencin used her traditional lighter and more feminine palette with muted pinks and grays. The shapes are also more fragmented, following the style of Braque and Picasso. The figures have soft edges as the background shapes and lines become straighter and more fractured.



Figure 7.3.3: Jeune Femmes (Young Girls) (1910-11, oil on canvas, 115 x 146 cm) (Public Domain)



Figure 7.3.4: *Le Bal Elegant, La Danse a la Campagne* (1913, oil on canvas, 115 x 146 cm) (Public Domain)

Les Désguisés (7.2.5) depicts two figures dressed in elegant apparel who appear almost ghostly. The stylized images are rendered in muted colors, the dreamy duo adorned with flowing headdresses. She also added a bird on the head of the seated woman and a bouquet. Laurencin painted the images after returning to Paris from Germany, as new avant-garde ideas began. She still used flat planes of pastel colors giving the painting a look similar to the earlier Cubist works.



Figure 7.3.5: Les Désguisés (1926, oil on canvas) (Public Domain)

Interactive Element: Marie Laurencin

In 60 seconds, Assistant Curator Meg Slater recounts the life and work of Parisian artist Marie Laurencin.

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Tarsila do Amaral

Tarsila do Amaral (1886-1973) was from Brazil, the daughter of a wealthy plantation owner. She had the money to travel and study different art movements in Europe. However, she was not as direct in her interpretation of Cubism. Amaral chose abstracted tropical landscapes and portraiture upon her return to Brazil in 1924 after studying in Paris. She blended the techniques of modern European masters, a highly abstract yet very personal representation of the people and land of her native Brazil. She developed a color palette that is significant to Brazilians and different from those in European art. Her work inspired others in Brazil to create artwork unique to their country. After the great depression, her family lost their wealth, and a dictatorial government led her to paint with a more political subject matter.

In her work, *Central Railroad of Brazil* (7.2.6), Amaral used the Cubist forms to document the modern progress of Brazil, along with the bright colors other modernists used. In the image, *Postcard* (7.2.7), Amaral displayed her desire to return to working with the bright colors of crayons to depict the city of her homeland. She remembered using crayons as a child and was asked to reject them in art school; however, the vivid colors influenced her oil paint colors. Amaral's painting *Abaporu* (7.2.8) was one of her new styles to transform European methods into distinctly Brazilian. The background is simple in its form, a small ground hill for the earth, a few green cacti, and the pale blue sky lit by the yellow sun as seen in Brazil. The figure, however, is very distorted. The person is nude, ageless, and sexless. The immense foot and hand anchor the bottom of the painting as the figure grows smaller when moving upward. A small arm supports the head, the face contemplative, sad, bored, or however, a viewer wants to define the emotion.



Figure 7.3.6: *Central Railway of Brazil* (1924, oil on canvas, 142 x 126.8 cm) (CC BY-NC 2.0)



Figure 7.3.7: *Postcard* (CC BY 2.0)



Figure 7.3.8: *Abaporu* (1928, oil on canvas, 85 x 73 cm) (CC BY 2.0)

Interactive Element: Tarsila do Amaral

In her native country, all you need to say is her first name - Tarsila - for people to recognize the woman "the Picasso of Brazil." But Tarsila do Amaral (1886-1973) is little-known in North America, despite her revolutionary art. Faith Salie visits an exhibition (now showing at New York City's Museum of Modern Art) of Tarsila's "cannibalist" paintings, which took the tropes of Western European art and turned them into something extremely Brazilian.

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Natalia Sergeevna Goncharova

Natalia Sergeevna Goncharova (1881-1962) was born in a small Russian town and moved to Moscow as a child. Her father graduated from a well-known Moscow university as an architect and an influence on Goncharova's career. Her great-grandfather was the renowned Russian poet Alexander Pushkin. The whole family was educated and financially successful. Goncharova attended the prestigious Moscow Institute of Painting, Sculpture, and Architecture, initially studying to be a sculptor. At the beginning of the twentieth century, women attending Russian art institutes were no longer segregated; however, they still could not be awarded a diploma when they finished their studies. Goncharova withdrew from the institute and studied in different artists' studios where she could study the nude figure.

Goncharova was part of the more extreme European modern art movements, and she exhibited in the Jack of Diamonds show in 1910. Goncharova and some other Russian artists broke away from the European styles to form their group of modern art, the Donkey's Tail. Their art was considered sinful because some female artists incorporated sacred and irreverent images in their work. It was not acceptable for women to paint religious icons. Goncharova was known for her scandalous public behavior, including living with her male partner, Mikhail Larionov. She wore pants and male shirts, unsuitable for a female. Goncharova and others painted their faces with flowers and walked through the streets bringing art to the ordinary person. Occasionally, she even appeared topless with symbols painted on her body. Goncharova was provocative and said to cross "the boundary of decency and to hurt your eyes."[2] In 1914, she and Larionov moved to Paris, where they married and lived the rest of their lives. Goncharova also was known for her costume designs, especially the Ballets Russes.

Goncharova's work became a basis for Russian Futurism as she incorporated Cubist styles into her work and became known for her Cubo-Futurism. Many Russian artists used dance as a theme in their images to portray folk culture and the incorporation of color. *Circular Dance* (7.2.9) was Goncharova's depiction of Russian folk women dancing. The scene appears at night with the deep sky color and dark shadows of the houses, trees, and ground. The colorful clothing of the dancers stands out against the dark background. Goncharova used minimal details to create the figures, relying on colors similar to Fauvists. The figures are coarsely rendered, each woman's face visible except the woman in the center with a bright red headdress.



Figure 7.3.9: *Circular Dance* (1910, oil on canvas, 100 x 133 cm) (Public Domain)

The *Cyclist* (7.2.9) is painted in Goncharova's Cubist-Futurist style as the cyclist rides over the cobblestone street. Goncharova used the Cubist style of fragmentation to define the concept of speed. She used repeating and dislocating multiple parts to create the image. However, the background names on the buildings remain intact compared to the rest of the image. In the background, a visible finger is pointing in the opposite direction from the cyclist, bringing a clash between the action and movement of the bicycle and the static, reverse solid image of the finger.



Figure 7.3.10: *Cyclist* (1913, oil on canvas, 78 x 105 cm) (Public Domain)

Interactive Element: Natalia Goncharova

Discover the art of Natalia Goncharova, the first woman artist of the Russian avant-garde. Her bold and innovative body of work influenced and transcended the art movements of the 20th century.

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Lyubov Popova

Lyubov Popova (1889-1924) was from Russia. Her father was a successful merchant and supported the arts giving Popova early exposure to cultural Russia. She was always interested in art and started formal lessons at eleven. By age eighteen, Popova was formally studying art in private studios in Russia and then Paris. Popova became one of the early female artists to develop the Cubo-Futurism style, introducing Cubist and Futurist ideas into Russian art. Throughout the Russian Revolution, Popova worked with other artists to form new types of paintings as part of the revolutionary changes. She incorporated book and theatre design into her portfolio and taught others. Popova married in 1918 and had a son; her husband died a year later from typhoid fever. Popova lived a short life when she died two days after her son, both from scarlet fever.

When Popova was in Paris, she studied Cubism, how objects appeared in the spatial environment, and how they were arranged to create a comprehensible whole. Popova painted several figures, deconstructing the whole and assembling the parts into a unique image. *The Model* (7.2.11) is an example of how Popova used different-sized parts of the human anatomy and assembled them into the standing figure. She used brown and yellow inside multiple shapes to help define each element. The head of the model is relatively realistic as the torso splits into unusual shapes, sizes, and colors. Each leg and arm are composed contrarily, generating oversized legs and unreal arms. Popova used specific shapes to emphasize the joints, like the shoulders, knees, or elbows. The background is made from parts, generally in grays, softening the background and bringing the figure to the foreground.

In *The Pianist* (7.2.12), Popova used intersecting, confusing, curved lines, rectilinear planes, and geometric patterns. Her use of lines and planes brings movement to the image of the pianist moving to his music. She mainly used blacks, grays, and whites to depict the player against the rich browns of the piano, almost appearing as wood. The piano keys are flattened against the background as the pianist's fingers play on a different plane, yet the two parts work together.



Figure 7.3.11: *The Model (Standing Figure)* (1913, oil on canvas, 106 x 70.6 cm) (Public Domain)



Figure 7.3.12: *The Pianist* (1914, oil on canvas, 196.5 x 88.7 cm) (Public Domain)

Mary Harriet Jellett

Mary Harriet Jellett (1897-1944) was born in Dublin, Ireland. Her mother was a musician, and Jellett and her sisters had musical educations. Jellett started her training in art at age eleven and later went to the Metropolitan School of Art in Dublin. In art school, Jellett continued her training as a classical pianist believing she would become a professional player. By 1921, Jellett moved to Paris and started exploring abstract art. In Dublin, she exhibited two paintings following the Cubist style and was highly criticized. Jellett became important in Irish art, supporting the new modernist styles while being attacked. IN 1923, the art critic George Russell said of her work that Jellett was "a late victim to Cubism in some sub-section of this artistic malaria and a proponent of subhuman art."[3] However, she continued challenging the Irish art world through exhibitions and lectures. By 1927, the Irish Times was calling Jellett one of the serious modern art painters in Ireland, and now she is touted as the woman who brought modern art to the country. Jellett lived in an Irish Catholic country, and religious concepts can be seen in her abstraction with shapes of altars, religious figures, or halos.

Jellett spent time in Achill, a western Ireland windswept coast location. The region was thought to be dramatic, with pounding beaches and peat-covered hills. She made a series of horse paintings situated in the region. Jellett positioned her horses in *Achill Horses* (7.2.13) on the hillside; the horses connected to the landscape and each other. Her palette mainly used earthy colors; the

exception might be pink in the background. Jellett was a master at using curves to unify the images and link each of the horses with the multiple colors of the landscape. The shading on the two primary horses is carefully delineated, while the other horses in the painting are abstracted.

A Composition – Sea Rhythm (7.2.14) depicts the wild seas surrounding Ireland. Jellett used a color palette of the ocean, from the deepest depths to the shoreline, with waves crashing against the beach. She used curvilinear lines to depict the movement of the ocean. Each area in the painting was different, representing the waves in the ocean. Jellett anchored the image with dark brown like the seabed. Small grains of sand move through the middle of the painting.



Figure 7.3.13: *Achill Horses* (1938, oil on canvas, 91.5 x 66 cm) (Public Domain)

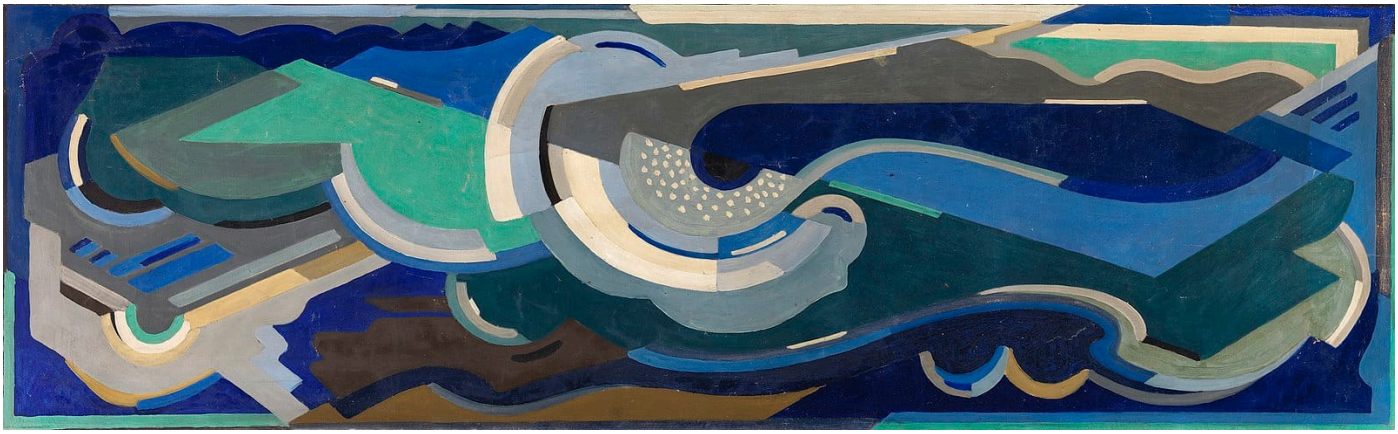


Figure 7.3.14: *A Composition – Sea Rhythm* (oil on canvas, 44 x 144 cm) (Public Domain)

[1] Baron, S., Damase, J. (1995). *Sonia Delaunay: The Life of an Artist,* Harry N. Abrams, p. 20.

[2] Natalia Goncharova – Art in Russia. Retrieved from https://web.archive.org/web/20170308...ia-goncharova/

[3] Retrieved from https://www.artsy.net/article/artsy-...hocked-ireland

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7.4: American Modernism (1910-1935)

Introduction

American Modernism reflected the worldwide changes in art based on the unique American culture—the movement, along with others in this period, aligned with the experiences of modern industrial existence. Artists rejected the realistic approach to art and moved to more abstraction and experimentation with color and shapes. Artistic themes were based on social agendas, emotional feelings, and political changes. Art was varied, each artist's personal expression as they created new visions.

One of the most influential events in the art world for this period was the 1913 Armory Show. The show was the first time avant-garde and modern artworks were exhibited in one place. Previously, Americans only saw realistic European art, and now this exhibit had images from Impressionism, Cubism, and other growing new movements. The classical image of the female figure was exhibited as fractured, painted in multiple colors, or set in everyday life. The exhibition was set up by a group of Americans who wanted to change the standards and visions of the 19th century into new and modern concepts. The rules of art were upended and reordered. The show was also a venue for female artists, and forty-eight of the three hundred artists were women. Artists in this section include:

- Georgia O'Keeffe (1887-1986)
- Marion Beckett (1886-1949)
- Katherine Rhoades (1885-1965)
- Katherine Dreier (1877-1952)
- Elsie Driggs (1898-1992)
- Julia Morgan (1872-1957)

Georgia O'Keeffe

Georgia O'Keeffe (1887-1986) was born in Wisconsin on a wheat farm. She was interested in art from an early age, studied art in high school, and attended the Art Institute of Chicago. After moving to New York, O'Keeffe continued to study traditional art methods until learning the concepts espoused by Arthur Dow. He believed art should be expressive and composition composed of harmonious lines, mass, and colors. These ideas influenced O'Keeffe to develop more abstract drawings to express her feelings. One of her friends took her drawings to show to Alfred Stieglitz, a famous photographer who owned his art gallery. In 1916, he started to exhibit her paintings, and by the mid-1920s, she was acknowledged as a very successful artist, well-known for her oversized depiction of flowers. Her work made her a significant practitioner of American abstraction, a difficult achievement for a female in a male-dominated art world. O'Keeffe developed her style, maintained her vision, and was not deterred by other movements and trends in the art world throughout her life.

O'Keeffe married Stieglitz in 1924, and he continued to promote her work with multiple shows and installations. She left New York to travel through New Mexico in 1929, a place she was enthralled and inspired by; the stark desert landscape, the native cultures, and the region's architecture generated new ideas and directions for her art. O'Keeffe traveled between New York and New Mexico to work, permanently moving there in 1949 after Stieglitz died. She painted different scenes throughout New Mexico, traveling internationally to depict mountain regions in Peru and Japan. Although she suffered from macular degeneration, as her vision failed, she continued to paint images in her memory until she passed away at age 98.

O'Keeffe was first known for her incredible close-ups of flowers. Georgia O'Keeffe believed that people merely glance at flowers but never really observe their exquisiteness due to people's fast-paced lives. She wished to give such rushing people experience and the feel of the true beauty of flowers. She said, "If I could paint the flower exactly as I see it, no one would see what I see because I would paint it small like the flower is small. So I said to myself - I'll paint what I see - what the flower is to me, but I'll paint it big, and they will be surprised into taking time to look at it - I will make even busy New Yorkers take time to see what I see of flowers."[1] She was exceptionally observant, noticing her subjects' subtle shapes, lines, and colors. Flowers became the theme of her first significant set of paintings, focusing on a small flower that filled a large canvas, appearing abstract although a perfect representation of the flower with enhanced bold color and texture. *Oriental Poppies* (7.3.1) portrays two immense poppies in brilliant oranges and red. She added a deep purple, almost velvet look in the center of each flower. The painting does not have a background; the poppies fill the canvas. *Black Iris* (7.3.2) is a close-up of an iris; the flower is perfectly reproduced on canvas

while engendering a possible abstracted image of a person with their hands overhead. The dark, rich colors draw the eye into the center of the flower as the petals unfold into an almost transparent pink.



Figure 7.4.1: Oriental Poppies (1928, oil on canvas, 101.6 x 76.2 cm) CC BY-NC-ND 2.0



Figure 7.4.2: Black Iris (1926, oil on canvas, 91.4 x 75.9 cm) CC BY-NC-SA 2.0

On her early trips to New Mexico, O'Keeffe became enamored with the animal bones she found in the desert landscape, bones bleached by the sun and weather. In *Cow's Skull: Red, White, and Blue* (7.3.3), the jagged edges of the skull's bottom half contrasted with the smooth, weatherworn top half. She believed the skull represented the long-lasting and enduring beauty of the desert, the red, white, and blue background symbolizing the American spirit. She painted several versions of skulls and bones in New Mexico. The spectacular landscape and scenery of the rocks and mountains of the variable desert settings were a significant inspiration for O'Keeffe. Near the house, she purchased at Ghost Ranch were brightly colored hills of different hues. *Red and Yellow Cliffs* (7.3.4) exemplify the incredible mountains rising from the desert floor. The striated precipices were eroded over centuries revealing the dynamic red and yellow colors. Sparse greenery dots the desert floor, growing where minimal water is collected. These mountains were the subject of multiple paintings.



Figure 7.4.3: Cow's Skull: Red, White, and Blue (1931, oil on canvas, 101.3 x 91.1 cm) Public Domain



Figure 7.4.4: Red and Yellow Cliffs (1940, oil on canvas, 61 x 91.4 cm) Public Domain

Interactive Element: Georgia O'Keeffee

Known for her paintings of voluptuous flowers and arid New Mexico landscapes, Tate Modern's retrospective showcases Georgia O'Keeffe's innovative Modernist works.

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Marion Beckett

Marion Beckett (1886-1949) was born in New York and received a large inheritance after her father's death, allowing her to travel to Paris and study art with her lifelong friends Agnes Meyer and Katharine Rhoades. Beckett was described as exceptionally beautiful and shy. She mainly painted portraits and exhibited them at Alfred Stieglitz's gallery and her friends, where they were named "The Three Graces." Beckett and the other women were in a transitional period, with the ideals of Victorian femininity replaced by new opportunities and expectations of behavior and dress. She was successful as an artist, showing in many galleries; however, she stopped painting in 1926. Beckett was one of the women who exhibited in the 1913 Armory Show.

She and her friends frequently visited France, visiting photographer Edward Steichen and his wife to paint their portraits. As World War I started, the German army invaded Steichen's house, and Beckett and the Steichens escaped two days before. After the war, Beckett created a studio in Paris, where she supposedly had an affair with Eduard Streichen. In 1919. Beckett was sued by Clara Steichen for $200,000, claiming "alienation of affections." When testifying against Beckett in court, she asserted, "Miss Beckett, when my husband was near, would wear nothing but long, clinging gowns and roses...She dressed very artistic or theatrically to attract attention and exploit her physical charms."[2] Clara Steichen could not prove anything and lost the case. The paintings of the couple seem to reflect their feelings. Clara Steichen (7.3.5) is not facing the artist, looking dejectedly to the side. The paint colors are very grayed and muted tones responding to the saddened state of the woman. Eduard Steichen (7.3.6) looks directly at the artist with a slight smile. The colors in the painting are more dynamic and alive.



Figure 7.4.5: Mrs. Eduard J. Steichen (ca 1915) Public Domain



Figure 7.4.6: Eduard J. Steichen (1915) Public Domain

Katherine Rhoades

Born in New York City, Katherine Rhoades (1885-1965) was the daughter of a successful banker. She attended a prep school for girls and debuted as a New York City debutante. Rhoades traveled to Paris in 1908 with Marion Beckett, studied art, and successfully exhibited at a modern art exhibition. Rhoades also exhibited at the 1913 Armory Show. When she returned to the United States, Rhoades became friends with the famous photographer Alfred Stieglitz. Stieglitz established gallery 291 to display American and European modern art. 291 was the first gallery in America to exhibit some famous Europeans, Paul Cezanne, Henri Matisse, and Pablo Picasso. As part of Stieglitz's support for American artists, he exhibited Rhoades and Beckett together at 291, two of the few females to exhibit at the gallery. Rhoades became close friends with Stieglitz, and his group included Beckett and Georgia O'Keeffe. Rhoades' interaction with the people at 291 and the ability to exhibit her work was essential to her. She published a poem saying, "I touch four walls-I hear voices...those who have touched its world-I too went gazing, questioning, answering...I, too merged with the voices; and the walls echoed."[3]

The painter Edward Steichen was the father of Mary. He lived and worked in Paris and the United States and was part of the American artists from gallery 291. Rhoades met Steichen when she was in Paris. Steichen had two girls, and Rhoades painted *Mary Steichen* (7.3.7), sitting casually in a chair. The young girl is looking straight ahead, uninterested in posing for the painting. Rhoades used a muted color palette of blues, grays, and whites. The yellow wall on one side gives the painting an off-center appearance. The green frame around the background painting is slightly jarring, the green a straight line, and the color not appearing anywhere in the painting. In the *Standing Nude* (7.3.8), Rhoades used a muted, dark palette. The top half of the painting blends the woman's skin color with the background, only the plant breaking up the horizontal sameness. Most of the bottom half of the painting is dark, only stopped by the lighter color of the flooring at the bottom. The woman's clothing is piled on the floor, giving the appearance she is undressing—tiny reflections of light bouncing off the handles on the otherwise dark cabinets. Rhoades has positioned the nude woman in the center of the painting, a radical work for a female artist to paint.



Figure 7.4.7: *Mary Steichen* (ca. 1915) (Public Domain)



Figure 7.4.8: *Standing Nude* (ca. 1915) (Public Domain)

Katherine Dreier

Katherine Dreier (1877-1952) was born in Brooklyn, New York. Dreier's parents were German immigrants, and her father was a thriving steel businessman. Her mother was active in social movements and served as an inspiration to Dreier. Because her parents were wealthy, Dreier could travel in Europe and study art. Although frustrated by her lack of acceptance of her work, she advocated for other artists. Dreier was also a suffragette and headed several committees in different places to advocate for women and the right to vote. Both of her sisters were active in the suffragette movement. Dreier married the painter Edward Trumbull only to find out he was still married to someone else, and she had the marriage annulled.

Dreier exhibited the *Blue Bowl* (7.3.9) and *Landscape with Figures in Woods* (7.3.10) at the famous 1913 Armory Show. Both images present a modern interpretation of Impressionism or Post-Impressionism. The woman holds a bowl close to her face, an unusual position as though waiting to have a secret unveiled. Dreier used blue as a focal color in the bowl, the delphinium flowers, and swirling throughout the woman's dress. The landscape painting was often called *The Avenue, Holland* providing an identified setting in the Netherlands. A few figures are strolling along the pathway on one of the many dikes built to control the abundant water in the region. The almost bare trees project the concept of winter coming, although the day in the painting appears mild as the people walk along the path. Although both paintings have different color palettes, blue is a predominant color in each one,

used differently. The background in the *Blue Bowl* is dark and nondistinctive, almost calm, while the background in the landscape painting is filled with trees, clouds, and grasses, all very active.



Figure 7.4.9: *The Blue Bowl* (1911, oil on canvas, 80 x 45.7 cm) (Public Domain)

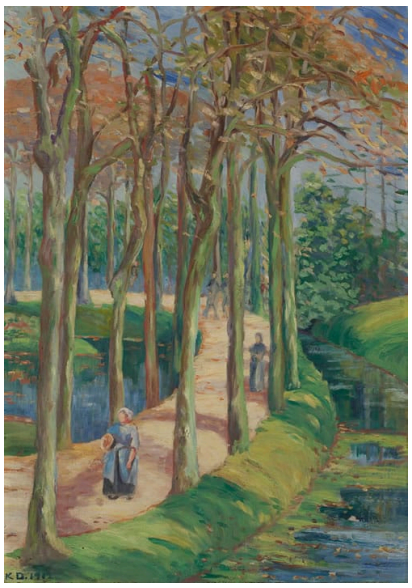


Figure 7.4.10: *Landscape with Figures in Woods* (ca. 1911-1912, oil on canvas, 69.2 x 48.3 cm) (Public Domain)

Dreier traveled to Europe to continue studying art and became interested in different modern art movements. While she was in Europe, Dreier became close friends with the artist Marcel Duchamp. Dreier, Duchamp, and Man Ray started the Société Anonyme to promote the concepts and ideals of more modern art styles. The Société held exhibitions, lectures, and published written information. Because of little financial support, the Société could not continue; however, it was the first museum to be entirely dedicated to modern art. Duchamp's work influenced Dreier, and she started a marked move to a more modern, avant-garde art style. Dreier described her painting, *Abstract Portrait of Marcel Duchamp* (7.3.11), as a "psychological portrait" of Duchamp and depicted his character through color and form.[4] Dreier used bright contrasting colors in the painting with constructs found in Cubism and Surrealism. Only Dreier knew how the different elements in the painting related to her ideas of Duchamp.



Figure 7.4.11: *Abstract Portrait of Marcel Duchamp* (1918, oil on canvas, 45.7 x 81.2 cm) (CC BY-NC-ND 2.0)

Elsie Driggs

Elsie Driggs (1898-1992) was born in Connecticut but lived most of her childhood in the New York City suburbs. Her family supported her interest and talent in art, and she studied art in New York City and Europe. After she settled in New York City, she sought representation in a gallery with an owner known to disregard female painters. Driggs signed her work with her last name only as she was accepted into the gallery, not known to be a woman. However, she was successful in the gallery and became associated with a group who were part of a "Precisionist" movement. They painted buildings, bridges, and factories with an almost perfect representation of the shapes. The style by Driggs and others was accepted into galleries, the artwork of American industrial scenery, until the stock market crash in 1929. Afterward, she married, had one daughter, and abandoned her precision factory-based style to start painting landscape murals and the shapes of plants. Driggs and her family moved to a rural area, and her artwork floundered. After her husband died in 1968, she returned to the city and her painting style. Driggs is frequently considered one of the most underrated Precisionist painters.



Figure 7.4.12: *Pittsburg* (1927, oil on canvas, 87 x 102.2 cm) (CC BY-SA 2.0)



Figure 7.4.13: *Blast Furnace* (1927, oil on canvas, 83.8 x 99.1 cm) (CC BY-SA 2.0)

Driggs remembered traveling on a train during her childhood, where the trains passed by factories spewing smoke. The skyline through Pittsburgh was filled with images of steel mills. Driggs was intrigued with the geometric shapes formed by the mills, and she made six different paintings documenting the look and feel of industrial America. As an adult, Driggs returned to the area and sketched the buildings. Two of her paintings included *Pittsburgh* (7.3.12) and *Blast Furnace* (7.3.13). The images in the paintings were shadowy and almost gloomy, the dark gray color of the pipes seeming alive and interactive with each other. The smoke and haze block out the sun, making the paintings look like early evening. Each pipe is perfectly formed, reflecting Driggs's ability for precision. She wanted to demonstrate the building's strength constructed with simplicity and the early twentieth-century factory mentality to develop America's economy. However, one reviewer stated, "...the monolithic gray smokestacks rising above the haze seem inescapably dark and menacing, suggesting that Driggs may have been questioning America's newfound faith in technology."[5]

Interactive Element: Elsie Driggs

Elsie Driggs, Blast Furnaces, 1927, oil on canvas, 83.8 x 99.1 cm (Crystal Bridges Museum of American Art, Bentonville, Arkansas.

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Julia Morgan

Julia Morgan (1872-1957) had a long and prolific career as an architect and engineer, designing over 700 buildings, including the famous Hearst Castle. She was born in California, and her family lived on the west coast. Her New York grandfather was wealthy and helped support the family. When her grandfather died, her grandmother moved to California to live with the Morgan family, bringing her wealth. Morgan excelled in school and attended the University of California at Berkeley, majoring in civil engineering. During this period, none of the schools on the West Coast had an architectural program, so she chose engineering. As a senior, one of her professors encouraged her to go to Paris and attend the L'École Nationale et Spéciale des Beaux-Arts. Morgan went to Paris and twice failed to pass the entrance exam, learning they failed her deliberately because they "did not want to encourage young girls...Morgan wrote, "I'll try again next time anyway, even without any expectations, just to show 'les jeunes filles' are not

discouraged." [6] She was finally admitted, advancing through the first level in half the time. Morgan was the first female to obtain a certificate from Beaux-Arts in architecture.

After she received her certificate in 1904, she returned to California and opened an office in California. After the earthquake and extensive fire, she received commissions helping to rebuild San Francisco, including the Fairmont Hotel. On this job, she continued to receive comments about women who should not be architects. Her success at the Fairmont led to multiple other commissions. From the time she opened her office until she retired in 1951, she designed and supervised the construction of over 700 projects, a few in other states. Still, the majority of the projects were in California. She designed sixteen YWCA buildings, private houses, Asilomar in Monterey, and many structures for the Hearst family.

Interactive Element: Julia Morgan

Architects, authors, and U.S. Senator Dianne Feinstein celebrate the enduring legacy of Julia Morgan, FAIA, the first great American female architect. Morgan was posthumously awarded the 2014 AIA Gold Medal at AIA Convention 2014 in Chicago, where Morgan's grandniece, Ellen North, and her daughter Lauren Woodland, accepted the award, followed by remarks from Beverly Willis, FAIA.

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In 1919, she met with William Randolph Hearst as a potential client to build his concept of San Simeon; he wanted something different than the usual California style. The commission for Hearst Castle (7.3.14), which he called 'the ranch,' led to a long-time association between Morgan and Hearst from 1919 to the mid-1940s.



Figure 7.4.14: Hearst Castle, CC BY-SA 3.0

Morgan designed La Casa Grande, with 115 rooms as the main building; its construction started in 1922 and continued until 1947, a unfinished building. Guesthouses (Casa del Mar, Casa del Sol, and Casa del Monte) were connected to Casa Grande by walkways and terraces. The façade of Casa Grande (7.3.15) is four stories, similar to a building in Seville. Although constructed with concrete, the façade was covered with stone. The large overhang was made with teak Morgan found in San Francisco, purchased initially for a ship. Casa Grande did not have an elegant staircase leading to the upper floors, only elevators, and stairs. Morgan used the latest technology; a sound system wired throughout the building, radio stations, and eighty telephones located around the buildings and grounds and interconnected with a PBX switchboard, all advanced concepts for the period.



Figure 7.4.15: Casa Grande, CC BY-SA 3.0

In addition to the major set of buildings with their rooms and guest suites, the site also included indoor and outdoor swimming pools, a theater for movies and live shows, tennis courts, a billiard room, a wine cellar, two libraries, a zoo, dog kennels, airplane landing strip and hanger, thoroughbred horse ranch, riding trails, and a five-mile pergola.[7] Based on the continual requirements by Hearst, the site continued to grow as Morgan designed the buildings and surrounding environments. Hearst did not want the native oaks touched, so work was sited around them; broad walkways and gardens connected the buildings and spaces were designed for Hearst's art and antiques. One of the impressive rooms was the library (7.3.16). The ceiling came from a 16th-century house in Spain. Morgan combined ceiling parts from different rooms into a single ceiling for the grand room. The large fireplace was made from carved limestone. Hearst had collected books and antiques for a long time and incorporated over 5,000 books into this room, adding over 3,000 to his study. Many of the books were special collections, first editions, or books signed by the authors. Hearst's extensive collection of ancient Greek vases was incorporated into the room's décor. The ceiling in the billiard room (7.3.17) was from a 15th-century Spanish building adorned with images of the courtly life of the time. On the wall hung an immense Flemish tapestry *millefleurs* (thousands of flowers) dated around the 1500s and woven with wool and silk. The billiard room was a popular gathering spot for guests to play billiards or pool, and instead of the room being the customary domain of male guests, both men and women assembled and played.



Figure 7.4.16: Library, CC BY-SA 4.0



Figure 7.4.17: Billiard Room, Public Domain

The site had two pools, the Roman pool (7.3.18) made for indoor swimming, and the outside Neptune pool (7.3.19). The Roman pool was built underneath the tennis courts and adorned with mosaics made from Murano glass tiles and gold leaf. Despite its extraordinary beauty, the elegant pool was located farther away and unused. The Neptune pool was called the most luxurious and extravagant pool ever constructed. The pool is located along the hill's edge and bounded by a low wall—integrated concrete struts throughout the pool to allow movement during an earthquake. The pool started as a decorative pond and expanded as a swimming pool. Extensive statuary, temple, and columns were added to complete the image of ancient Greece. The immense pool holds almost 350,000 gallons of water. Seventeen changing rooms were constructed nearby to accommodate the guests.



Figure 7.4.18: Roman Pool, CC BY-SA 4.0



Figure 7.4.19: Neptune Pool, CC BY 2.0

Interactive Element: Hearst Castle

Fly over the mansion William Randolph Hearst built and George Bernard Shaw deemed "The place God would've built if he had the money."

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[1] Retrieved from https://www.georgiaokeeffe.net/oriental-poppies.jsp

[2] Retrieved from https://human.libretexts.org/Bookshelves/Art/A_World_Perspective_of_Art_Appreciation_(Gustlin_and_Gustlin)/12%3A_The_Modern_Art_Movement_(1900_CE_%E2%80%93_19

[3] Retrieved from https://xroads.virginia.edu/~museum/...ry/gender.html

[4] Retrieved from https://www.moma.org/collection/work...eferrer=artist

[5] Retrieved from https://whitney.org/collection/works/125

[6] Retrieved from https://lib.calpoly.edu/search-and-find/collections-and-archives/architectural/julia-morgan/

[7] Retrieved from https://lib.calpoly.edu/search-and-find/collections-and-archives/architectural/julia-morgan/

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7.5: Expressionism (1912-1935)

Introduction

At the beginning of the new 20th century, European artists were dissatisfied with the academic standards and style of the art community. They began experimenting with new ideas for the modern world and expanding cities. As part of the European transformations, Expressionism was born in Germany; art charged with emotions and subject matter found in urban settings. The director of a German museum stated, "The German artist looks not for harmony of outward appearance but much more for the mystery hidden behind the external form. He or she is interested in the soul of things and wants to lay this bare."[1]

As part of a pre-World War II change, Expressionism included art, literature, theatre, and music, fueled by young people from Germany and Russia pushing for change in the social and political structures. The movement started at the turn of the century. It continued until the 1930s when the National Socialists (Nazis) grew in power, a government rejecting Expressionism in all forms and condemned it as 'degenerate.'

The Expressionists used bold colors and unusual forms to create expressive, exaggerated images. Instead of duplicating realistic images, the artists wanted to express inner feelings and used simple shapes and broad brushstrokes to illustrate their emotional ideas. Two groups were dominant in the movement, Die Brucke (the bridge), led by Ernst Ludwig Kirchner, and Der Blaue Reiter (the blue rider), started by Wassily Kandinsky and Franz Marc.

The new art styles of Expressionism flourished, were displayed in museums, and were purchased by collectors. In 1933, after Adolf Hitler was named to head the government, the Nazis started dismantling the artwork and removed 20,000 artworks from the museums owned by the state. "In 1937, 740 modern works were exhibited in the defamatory show *Degenerate Art* in Munich to 'educate' the public on the 'art of decay.'"[2] The pictures in the exhibit were hung overlapping or askew; graffiti was written on the walls with crude sayings. The work was defined as blasphemous, art defaming women or art from Jewish or communist artists. The exhibition encouraged the people to see the art as a plot against Germany. Many of the works were subsequently destroyed, sold to make money for the government, or hidden and discovered much later. Artists in this section:

- Marianne Werefkin (1860-1938)
- Paula Modersohn-Becker (1876-1907)
- Gabriele Münter (1877-1962)
- Käthe Kollwitz (1867-1945)
- Anita Malfatti (1889–1964)

Marianne Werefkin

Marianne Werefkin (1860-1938) was born in Russia and started as an art student early in her life. However, her right hand was shot during a hunting excursion in her twenties, making it difficult to use and only recovering through persistent practice. When she married and moved to Germany, she suspended her painting until her late forties. She exhibited with a group of Expressionist artists, including Kandinsky and Marc. With the advent of World War I, she moved to Switzerland, where she remained. One of the few women artists, her work was abstracted yet expressed how she felt about the human spirit, people set in scenes, hunched over, frequently displaying their poverty. She wrote about life in her diaries and once said,

> One life is far too little for all the things I feel within myself, and I invent other lives within and outside myself for them. A whirling crowd of invented beings surrounds me and prevents me from seeing reality. Color bites at my heart.[3]

Werefkin painted her *Self-portrait* (7.7.1) when she was in Germany and part of the Expressionist group. She used deep greens and blues for the background with broad brushstrokes to contrast with the other colors of her face and clothes. She was heavily influenced by how the Post-Impressionists used color and painted dynamic colors to portray emotions and intensity. Some historians deem her self-portrait one of the more extraordinary self-portraits in art.



Figure 7.5.1: Self-portrait (1910, tempera on paper, 51 x 34 cm) Public Domain



Figure 7.5.2: The Monk (1932, 110 x 80 cm) Public Domain

The Monk (7.7.2) reflected her interest in religion and the symbolic nature of religious concepts and icons. The crucifixion is found in many of her later paintings. The cross against the bright blue of the ethereal world is balanced against the dark or bold colors of the natural world inhabited by the monk. The mountains reflect her view of the world in Switzerland, a winding road through the mountain pass; the monk appears to focus on the road and reality instead of the cross and the suffering it implies. The bright reds and oranges are balanced by the dark purple mountain in the center and the soft blue on the right. The monk wears dark clothing, bringing a profound depth to the painting as he looks down the open road.

Paula Modersohn-Becker

Paula Modersohn-Becker (1876-1907), born in Germany, is considered one of the essential artists of early Expressionism in Germany. Her artistic ability was recognized when she was younger, and she trained with private instructors before going to Paris multiple times to study, including at the Ecole des Beaux-Arts. Although married, she and her husband frequently lived apart in Paris or Germany. She was trained in Realism and Neoclassicism; however, she abandoned those styles after being influenced by Cezanne and Gauguin and their bold colors and contours instead of the traditional realistic lines and expressed flatness. During her career, women painters seldom had nude females as models and did not paint nude females. Modersohn-Becker painted

herself in many nude self-portraits, an unprecedented idea for female artists. Much of her information is from the daily diary entries, frequently writing about motherhood and if she wanted children. At age thirty-one, she had her first daughter, encountered pain in her leg from an embolism after the delivery, and sadly died when the baby was only nineteen days old.

> According to [Diane] Radycki, Modersohn-Becker was a "daring innovator of gender imagery"—the first woman artist to create nude self-portraits and the first to paint nude images of mothers and children. As a result, Radycki credits Modersohn-Becker as being the first modern woman artist. As she states, Modernism's style and subject matter innovations begin with his [Picasso's] Cubism and her [Modersohn-Becker's] female bodies.[4]

Self-Portrait, Nude with Amber Necklace Half-Length II (7.7.3), was exhibited after Modersohn-Becker's death, a painting she completed the year before. She looks straight at the viewer, not as the artist herself, but as the representative of women and their presence and beauty qualities. She is wearing an amber necklace, an object Modersohn-Becker frequently included in paintings, flowers decorate her hair, and the foliage in the background frames the image. In *The Painter with a Camellia Branch* (7.7.4), Modersohn-Becker grasps a branch from a camellia plant, a calm look in her oversized eyes and a gentle expression. She was swayed by Egyptian artwork and painted this image on wood in the same tall, narrow format used in Egyptian paintings. The face is in the shadows contrasted against the light blue background. This image was the last work she painted seven months before she died. In one of her earlier diary entries, she wrote, "I know that I won't live very long. But is that sad? Is a festival better because it's longer? And my life is a festival, a short, intensive festival." [5]

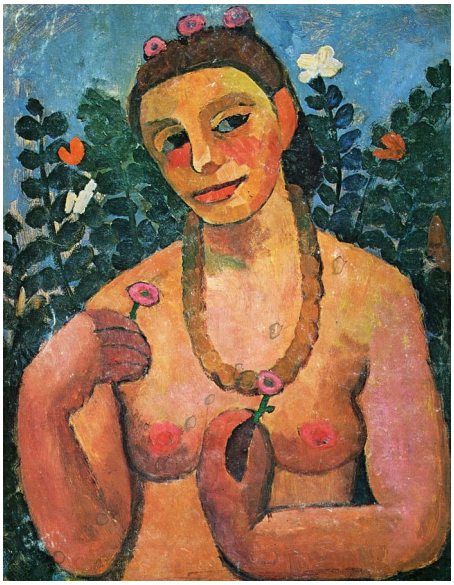


Figure 7.5.3: Self-Portrait, Nude with Amber Necklace Half-Length II (1906, oil tempera on paper, 62.2 x 48.2 cm) Public Domain

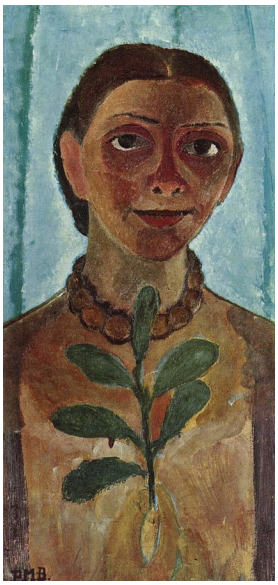


Figure 7.5.4: The Painter with a Camellia Branch (1907, paint on wood, 62 x 31 cm) Public Domain

Interactive Element: Paula Modersohn-Becker

To ready Paula Modersohn-Becker's "Self Portrait" (1907) for MoMA's reopening in October, conservator Diana Hartman tackles the question of how to repair holes in the painting's canvas. She figures out that a curved needle typically used in eye surgery might allow her to avoid removing the work from its original stretcher. And her inventiveness doesn't end there: Using an adhesive made from a sturgeon bladder, she secures linen thread to the needle to darn the pieces back together with the help of a microscope. Hartman shows how she makes unobtrusive repairs, to keep viewers' gaze focused on the portrait itself. "Just by doing this treatment," Hartman says, "we've given this painting a breath of fresh air."

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Gabriele Münter

Gabriele Münter (1877-1962) was a founding member of the Blue Rider group of the German Expressionists. She was born in Berlin, Germany, and started drawing as a child. Her parents were upper-middle class and had enough money to educate Münter using a private tutor. She trained in a local artist's studio as an adult and attended the Damenschule (Women's School). When Münter was only twenty-one, both parents were deceased, leaving her enough money to be independent. Münter went to America to visit her sister, and when she returned to Germany, she started studying art in different schools and studios. At the Phalanx School, Münter learned to mark the canvas with a palette knife and use bright, bold colors. She also met Wassily Kandinsky at the school, who became her teacher and lover. Münter developed her technique of painting landscapes using dark outlines and bright, unmixed colors. In her diary, Münter wrote, "After a short period of agony, I made a great leap, from copying from nature, in a more or less Impressionist style, to feeling the content of things-abstracting-conveying an extract."[6]

Münter and Kandinsky spent ten years traveling through Europe and Africa, still returning to Germany. During World War I, she went to Switzerland, and Kandinsky returned to Russia. Münter stopped painting until the late 1920s when she moved back to Germany. By the 1930s, Germany was under the control of the Nazi government, and the Nazis condemned the modern art movements as degenerate. Münter hid much of her work and other works of the Expressionists. As the Nazis searched and destroyed the art of the Expressionists, the works hidden by Münter were never found by the Nazis. Later, she gave the hidden

works to a museum in Munich, artwork saved by Münter's efforts to keep the art from the Nazi's fires.

Münter painted on her boards by creating heavy, dark black outlines and filling the outlines in with thick, broad-brush strokes or a palette knife. She wanted the paintings to be spontaneous and painted quickly to fill in different colors. Münter used a palette of yellows, greens, and browns early in her artwork. Her later landscapes incorporated stronger colors with the addition of blues, greens, yellows, and accents of red. *Countryside Near Paris* (7.7.5) was painted when Münter traveled in Europe. She created the work "en plein air," working outside. She worked quickly and was known to paint a piece in one day. This painting demonstrates how she thickly applies the paint, with a significant amount of paint on her knife or brush. The effect is an image of the wind blowing through the trees and grasses. Münter used darker colors except for the bright yellow house in the background.



Figure 7.5.5: *Countryside Near Paris (Bel Paris II)* (1907, oil on paperboard mounted on pulpboard, 10 x 16.5 cm) (Public Domain)

Nightfall in St. Cloud (7.7.6) is another of Münter's landscapes in the countryside of Paris. The painting is a tribute to how good she was with the palette knife and the application of colors. The river flows from one side as it widens to fill part of the image. The mix of colors gives the impression of the quick movement of the water. Trees jut out of the river sides, and she used color to develop depth. Of her landscape painting, Münter said, "My main difficulty was I could not paint fast enough. My pictures are all moments of life—I mean instantaneous visual experiences, generally noted rapidly and spontaneously. When I begin to paint, it's like leaping suddenly into deep waters, and I never know beforehand whether I will be able to swim."[7]

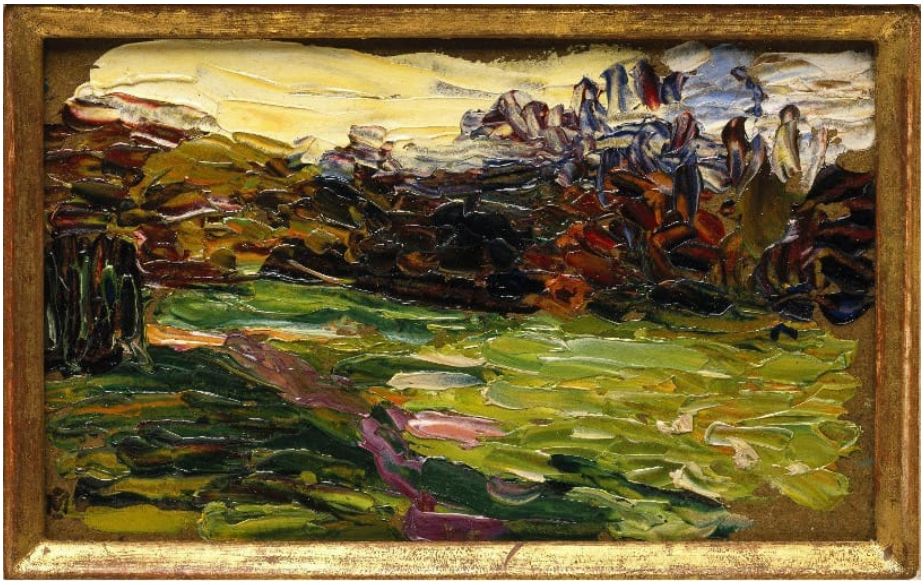


Figure 7.5.6: *Nightfall in St. Cloud (Abend im Park)* (1906, oil on paperboard mounted on pulpboard, 10 x 16.5 cm) (Public Domain)

Interactive Element: Gabriele Munter

Gabriele Münter was a German expressionist painter who was at the forefront of the Munich avant-garde in the early 20th century. She studied and lived with the painter Wassily Kandinsky and was a founding member of the expressionist group Der Blaue Reiter.

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Käthe Kollwitz

Modern sculptures demonstrate our need to understand the world, especially in the complex modern and ever-changing world, and Käthe Kollwitz (1867 - 1945), a German artist, created a body of work portraying eloquent accounts of the despair of human life, especially about the tragedy of war. Kollwitz was born in Prussia; her family was known as radical Socialists. She was talented as a child, and her parents provided a tutor when she was twelve. Kollwitz went to Munich to study painting and married a doctor who worked with the poor, allowing her to continually view the plight of the people. She did not attend any formal schools yet was a master of etchings, lithographs, woodcuts, and sculptures. She did take classes with the Union of Women Artists, an informal group because women were not able to attend the all-male academies. In 1919, Kollwitz was honored and elected to the Academy of Arts in Germany, the first woman. She was active in the academy until the Nazis seized power of the government and she was forced to resign in 1933. In 1943, during World War II, her home was bombed and much of her work and studio were destroyed.

Using multiple mediums, including etching, woodcut, drawing, painting, and sculpting, she reproduced the emotions of poverty and war. The etching (7.7.7) was based on the play *The Weavers in Berlin* when the workers rallied at the employer's house who calls the military. In the scuffle, an old man is killed. Kollwitz generally based her work on images of poverty, infant mortality, and political unrest. Some of the people in the etching display anger while others are resigned to poverty and look down. Kollwitz successfully used a series of lines to define the people's clothing. Each character is composed of a different set of lines, some dark and heavily filled in and other with lighter lines. She also developed unique faces on each person. The video describes her work.

Interactive Element: Kathe Kollwitz

A brief artist's bio illustrated by selected works from the collection of McMaster Museum of Art, McMaster University.

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Figure 7.5.7: *The March of the Weavers in Berlin* (1897, etching with aquatint and sandpaper, 39 x 50.1 cm) (Public Domain)

The death of Kollwitz's son drove her to create the memorial *Mother with Her Dead Son* (7.7.8) for him. On the anniversary of her sons death, Kollwitz wrote in her diary, "*I am working on the small sculpture that is the result of my sculptural experiments to portray old age. It has become a kind of Pietà. The mother is seated, her dead son lying on her lap between her knees.*"[8] *Mother with Her Dead Son* shows a reflection of her pain, the loss of her son in the war. Kollwitz did not consider this a religious sculpture; rather it demonstrates the love of a mothers grief over the loss of her son. The statue is highly draped with folds of material encapsulating the son as she hugs him into her body. The statue is positioned in the center of a large room (7.7.9) creating a feeling of isolation which only enhances the emotions of suffering and sadness. The bronze memorial is a tribute to all the victims of war and tyranny.



Figure 7.5.8: *Mother with Her Dead Son* (1937-1939, bronze) (CC BY-SA 3.0)



Figure 7.5.9: *Mother with Her Dead Son* close-up (Courtesy of the Artist)

Anita Malfatti

Anita Malfatti (1889–1964), a South American Brazilian female artist, painted in many European abstract modern art movements popular in the early 20th century while studying in Europe. She is thought of as the pioneer of modern art in Brazil. Malfatti was born in Sao Paulo, Brazil, and studied at Mackenzie College in Sao Paulo. However, Brazil did not have many art school and in the existing schools there was conflict about what art should be – traditional or modern. While she was at school in Europe, she learned to focus on the human body in the context of the new modern movements. Malfatti liked to distort parts of the body and used a very colorful palette. Sometimes she was inspired by Cubism's flattened and twisted effects, and other times incorporated strong, vibrant, and non-naturalistic use of a color like the Fauves. Her work was not well accepted in Brazil at first and she was a woman who did not follow proper feminine etiquette. Although she earned a one-person exhibition in Sao Paulo, an important event for a woman to have her show, she was rejected by academic art. A lack of a clear Brazilian identity in her works made her exhibition all that more controversial.

In *The Fool* (7.7.10), Malfatti created imagery generally upsetting the conservative Brazilian public. The art critic Monteiro Lobato said her work as "beastly" and "deformed," the latter a satirical play on the translation of her Italian last name ("mal fatti"); he declared her painting to be akin to art produced by the mentally insane, work born of "paranoia and mystification," and finally he dismissed her as "a girl who paints."[9] In the painting, the girls face is slightly distorted, her hair oddly arranged with the strong part in the middle. Malfatti's used highly contrasted colors, yellow as the focal point in most of the painting as the woman stands out. Even her face is made with the same strong yellow. Although, Malfatti used the cool contrast of blues and greens, the background is still prominent because of the strong, wide use of brushstrokes.

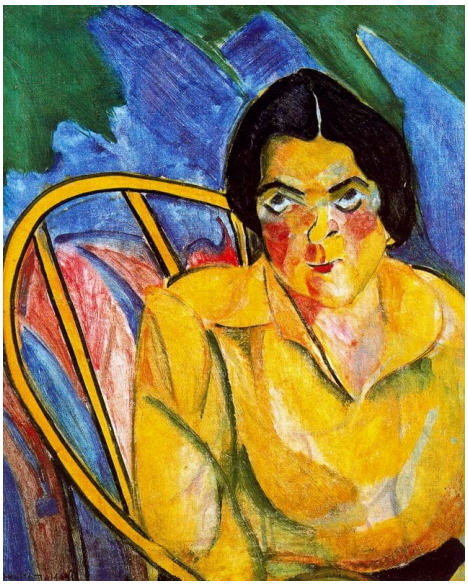


Figure 7.5.10: *The Fool* (1913, oil on canvas, 61 x 50.6 cm) (CC BY-NC-SA 4.0)

Malfatti's right hand and arm were atrophied, and she had to learn to write and paint left-handed. In many of her paintings of women she includes arms and hands in different positions. Paintings were still based European styles and the painting of the mixed race girl did not fit in the perception of proper art. In *Tropical* (7.7.11), Malfatti painted a classic Brazilian part of live. The young woman appears mixed race with dark skin, dark eyes and hair, and thick lips. She is holding Brazilian fruit in her basket and all the appearances of a peasant woman. The painting was highly critiziced and a group of artists rallied to support Malfatti, starting the change in Brazilian art. Anita Malfatti is considered the instigator of modernism in Brazil



Figure 7.5.11: *Tropical* (1917, oil on canvas, 77 x 102 cm) (CC BY-SA 2.0)

[1] Kirchner – Expressionism and the City, Royal Academy 2003. Retrieved from https://web.archive.org/web/20070926234509/http://static.royalacademy.org.uk/files/kirchner-student-guide-13.

[2] Retrieved from https://www.moma.org/calendar/exhibitions/3868

[3] Retrieved from https://www.lenbachhaus.de/collection/the-blue-rider/werefkin/?L=1

[4] Retrieved from https://academicworks.cuny.edu/cgi/viewcontent.cgi?article=2893&context=gc_etds

[5] Retrieved from https://arthistoryproject.com/artists/paula-modersohn-becker/self-portrait-with-a-camellia-branch/

[6] Retrieved from https://www.royalacademy.org.uk/arti...-munter-artist

[7] Retrieved from https://www.brooklynmuseum.org/openc...n/objects/4943

[8] Retrieved from https://www.kollwitz.de/en/pieta-sculpture-en-bronze

[9] Retrieved from https://smarthistory.org/modern-art-sao-paulo/

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7.6: Harlem Renaissance (1918-1930s)

Introduction

In 1865, the Civil War ended, and hundreds of thousands of enslaved people were suddenly freed with the promise of participation in American life and an opportunity for self-determination. By the end of the 1870s, white supremacy restructured local and state laws, the "Jim Crow laws," taking away the right of African Americans to the promised Freedom and relegating them to poverty and powerlessness. A few people escaped the legislated constrictions, but most formerly enslaved people had to work as sharecroppers. At the same time, the Ku Klux Klan (KKK) terrorized the southern countryside with lynchings and intimidation. The fundamental rights of the African American population were destroyed, segregation became the law, and voting rights were erased.

At the beginning of the new 20th century, the economies in the northern and Midwestern states were booming, and African Americans in the south saw the opportunity for economic advancement, jobs, education, and a more tolerant environment. Thousands of African Americans became part of the Great Migration, moving to the bigger cities in the North and West. A small region covering only a three-square-mile sector of Manhattan called Harlem developed into a significant location for African Americans moving from the south, people determined to build a new life and identity. Part of the migration included people of all backgrounds, talents, and abilities. Harlem became a major cross-disciplinary artistic center of African American artists, writers, and entertainers, developing one of the country's most critical cultural movements—the Harlem Renaissance. People in other cities also participated in the movement, but its heart was Harlem. The poet Langston Hughes wrote, "...artists who create now intend to express our dark-skinned selves without fear or shame."[1] During the period of the Harlem Renaissance, Harlem was known as an epicenter of American culture. "The neighborhood bustled with African American-owned and operated publishing houses and newspapers, music companies, playhouses, nightclubs, and cabarets. The literature, music, and fashion they created defined culture and "cool" for blacks and whites alike, in America and around the world."[2]

With the end of the 1920s and the stock market crash in 1929, the Great Depression ended prosperity throughout the country and Harlem. The Renaissance and culture developed in Harlem expanded worldwide, changed the perception of African Americans, challenged the racist stereotypes of southern Jim Crow, and illuminated the talents and capabilities of the people living in Harlem and other cities.

- Laura Wheeler Waring (1887-1948)
- Meta Vaux Warrick Fuller (1877-1968)
- Augusta Savage (1892-1962)
- Loïs Mailou Jones (1905-1998)
- Selma Burke (1900-1995)

Laura Wheeler Waring

Laura Wheeler Waring (1887-1948) was born in Connecticut; her family ancestors had been active in anti-slavery events; her father was a minister, and her mother, was an artist and a graduate of Oberlin College. Waring graduated from the Pennsylvania Academy of Fine Arts in 1914, receiving a scholarship to study at an academy in Paris. However, her time in Paris was cut short when World War I started, and she returned to the United States. Waring married her husband, who was a university professor. After the war, she went back to Paris and enrolled in one of the academies, a time she started to paint portraits. Her style changed, becoming more realistic with vibrant colors. Her artwork focused on portraits of prominent African Americans who achieved success across multiple disciplines and illustrated numerous magazine covers and articles. In addition to pursuing her work as an artist, she taught school during her long career.

One of her first successful portraits was of *Anna Washington Derry* (7.5.1), an older woman who lived at the school in Cheyney where Waring taught. The painting earned her $400 and a gold medal from the Harmon Foundation, at the time, the only woman to receive the award. The Harmon Foundation commissioned her to paint a series, "Portraits of Outstanding American Citizens of Negro Origin."[3] This set of portraits earned her the most recognition, and they toured the United States to fight stereotypical beliefs and demonstrate the careers and successes of the people in the portraits. The series also included work by Betsy Reyneau. Some of the paintings in the series included: *Alma Thomas* (7.5.2), a fellow artist; *W. E. B. Du Bois* (7.5.3), a writer, historian, civil

rights activist, and a founder of the NAACP; and *James Weldon Johnson* (7.5.4), a writer and civil rights activist. The original paintings were completed in color.



Figure 7.6.1: Anna Washington Derry (1927, oil on canvas, 50.8 x 40.5 cm) Smithsonian American Art Museum



Figure 7.6.2: Portrait of a Lady (1947, oil on canvas, 76.1 x 63.8 cm) Smithsonian American Art Museum



Figure 7.6.3: W. E. B. Du Bois (before 1948, oil on canvas, 81.9 x 63.5 cm) Public Domain

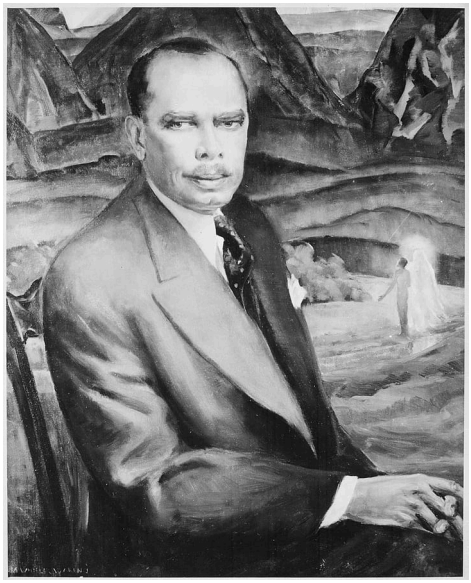


Figure 7.6.4: *James Weldon Johnson* (1943, oil on canvas, 92.7 x 76.2 cm) Public Domain

Meta Vaux Warrick Fuller

Meta Vaux Warrick Fuller (1877-1968) was born in Philadelphia; her mother was a hairdresser and a wig maker, and her father was a barber. Her parents encouraged the family to visit museums, play musical instruments, sing, and draw. When Warrick graduated from high school, she went to the Philadelphia College of Art to study sculpture and even won first prize for her modeling work. As with many artists, she traveled to Paris to further her education, eventually working with Auguste Rodin as she developed a style of building expression and emotion into her work. When Fuller returned to the United States, she received a federal art commission, one of the first given to an African American woman. In 1901, she married a psychiatrist, and they moved to Massachusetts and faced an uprising from neighbors who did not want them to move into the suburb. Within a year, the building she stored her sculpture work in Paris was destroyed in a fire.

After a long hiatus and having three sons, she returned to sculpting and adopted African-American-based concepts. *Ethiopia Awakening* (7.5.5) was cast in 1922 as a full-sized bronze sculpture for a New York City exhibit. The female, emerging from her mummy-like wrappings, wears an Egyptian royalty headdress, her face defined as an African woman. The upper part of the torso appears to be reaching upward, the emergence of the African spirit. One of the most significant works by Fuller is the sculpture of *Mary Turner (As a Silent Protest Against Mob Violence)* (7.5.6). The work memorialized Mary Turner, who was brutally lynched

when she was eight months pregnant. She holds an infant in the sculpture, grasping hands around the base. Turner's husband had been lynched, and when she denounced the lynching, the mob took her and brutally hung her upside down on a tree, where she and the infant died. The rough-hewn bronze on the bottom half shows the viciousness of the mob as she leans away from them. Fuller was a pioneer in depicting a lynching scene and continued creating many memorable sculptures. The video is a view of Fuller's life.



Figure 7.6.5: Ethiopia Awakening (1914, bronze) Public Domain



Figure 7.6.6: Mary Turner (As a Silent Protest Against Mob Violence) (1919, painted plaster) Public Domain

Interactive Element: Meta Warrick Fuller

Meta Warrick Fuller's artwork celebrated African American heritage and cultural identity and resisted stereotypical representations in her depictions of the black body.

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Augusta Savage

Augusta Savage (1892-1962), born in Florida, was creative as a child using the local natural red clay to make small sculptures and animals. Her father was a minister who strongly disapproved of her making clay figures, claiming they were graven images. She recalled, "My father licked me four or five times a week and almost whipped all the art out of me."[4] Fortunately, a principal in the high school recognized her talent and had her teach a clay class, generating in her a love for teaching and art. She married young and had one child, her husband dying right afterward. A few years later, she married again, divorcing after a few years. Savage continued to model clay figures, gathering prizes and commissions. By 1921, she left Florida for New York City and attended Cooper Union, graduating in three years. Savage applied for a summer art program in France and was rejected because she was a black person, a rejection spurring her interest in civil rights. She married again after graduation, her husband dying the following year. Although Savage received a scholarship to the Royal Academy of Fine Arts in Rome, she could not afford the living expenses or travel costs and had to turn down the opportunity. Savage finally went to France in 1929 with the help of fundraising parties in Harlem and other support groups, enabling her to study, research, and exhibit in Europe. When Savage returned to the United States, she established a studio for artists, facilitating education and support for many future artists.

Most of Savage's work is in clay or plaster; bronze is an expensive medium and is usually unaffordable. *Gamin* (7.5.7) is an image of a young boy whose personality is captured in his expressions and demeanor. His crumpled cap sits jauntily angled to one side as he tilts his head. His deeply set eyes and broad facial features give the boy a slightly defiant, appealing look. The boy was representative of the Harlem Renaissance concepts, a streetwise child defined by his African American heritage. The bust of the boy was made of painted plaster. *Realization* (7.5.8) only exists in photograph form. The project was for a commission by the Work Projects Administration in 1938, and its location is unknown. She made most of her work in clay and plaster; unfortunately, a significant amount of it was lost because it lacked the permanency of metal. Savage did not leave any notes about the work *Realization,* which appears to be about slavery and splitting family members to sell to different slave owners, the woman's top forced off. In the photograph, Savage almost seems to be joining the trio, supporting them in their agony.



Figure 7.6.7: Gamin (1929, painted plaster, 22.9 x 14.7 x 11.2 cm) Smithsonian American Art Museum



Figure 7.6.8: Augusta Savage posing with her sculpture Realization (Photograph 1938 26 x 21 cm) Public Domain

Loïs Mailou Jones

Born in Boston, Massachusetts, Loïs Mailou Jones (1905-1998) was interested in art as a child and encouraged by her parents to draw and paint. She attended a high school focused on the arts and had her first exhibition when she was seventeen. Jones studied art at the School of the Museum of Fine Arts in Boston and received her degree, followed by a graduate degree at the Design Art School in Boston. Eventually, Jones attended Howard University and received her formal Bachelor of Arts degree. Jones traveled extensively to study and understand European, Caribbean, and African art. Her art demonstrates a broad scope of interest, incorporating her training in textile designs, the use of costumes, different paint mediums, and collages. Jones went to Harlem every summer to study and work with other well-known Harlem artists. She spent much of her life teaching art and lecturing around the world. Jones wanted to create books with identifiable characters for children of color and illustrated several books. Initially, Jones was rejected by major museums because she was Black. So she sent her work to a few major museums where they did not know her, and she was accepted, starting her career. She lived a long time and, during her life, was an example of a successful and influential artist. Jones received several awards and honorary doctorates and was honored at the White House by the president for her outstanding achievements in the arts.

Jones used ideas of Egyptian motifs she learned when traveling to Egypt in her painting, expressing the concepts of the Harlem Renaissance. The art historian Tritobia Hayes Benjamin described the painting *The Ascent of Ethiopia* (7.5.9) by Jones as "a means of conveying profound respect for the Black experience, with a sympathetic and dignified treatment."[5] The resplendent pharaoh and figures move toward the city. Black artists, actors, and musicians are expressing their talents in the city. Jones's image linked the past with the future, demonstrating the influences of ancestors on modern artists. Jones used a muted palette of blues and browns with yellows as the accenting color. The painting has multiple points of interest, from the elegant pharaoh, the walking figures, words, and artists performing their work. *Les Fetiches* (7.5.10) is a group of randomly grouped African masks and figurative fetishes. Masks were made to project personal or cultural images. Jones spent time studying masks from Africa and other non-Western civilizations. She found her ancestry in the African masks and created the image to demonstrate the variety of masks used in the diverse and widespread African cultures. Jones abstracted the five masks using sharp planar lines and different color contrasts. The video is an interview with Jones.

Interactive Element: Lois Mailou

Loïs Mailou Jones interviewed on Good Morning America at the age of 90 for Black History Month.

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Figure 7.6.9: *The Ascent of Ethiopia* (1932, oil on canvas, 60.9 x 43.1 cm) (CC BY-NC-SA 2.0)



Figure 7.6.10: *Les Fetiches* (1938, oil on linen) (CC0)

Selma Burke

Selma Burke (1900-1995) was born in North Carolina, one of ten children. Her father was a minister in rural North Carolina, and Burke played with the clay by the river. She experienced the sensation of squeezing the clay through her fingers and forming shapes, developing her interest in sculpture. Burke told the New York Post in 1945, "One day, I was mixing the clay, and I saw the imprint of my hands; I found that I could make something...something that I alone created."[6] Burke was discouraged from pursuing art, and she graduated from St. Agnes Training School for Nurses and became a nurse. She married in 1928, and

the marriage only lasted a year because her husband died. She went to Harlem in New York and initially worked as a private nurse for a wealthy woman. While Burke was there, she took art classes and met people in the Harlem Renaissance group, especially Augusta Savage, who became her mentor and encouraged Burke to learn more about art. Burke traveled to Europe and obtained a scholarship to Columbia University, where she received her master's degree. Burke taught art to children at the Harlem Community Arts Center for a while before becoming an active sculptor. Her work usually focused on creating figures and busts, especially prominent African Americans. Burke lived to be ninety-five, and her last sculpture was the 2.7 meters high bronze statue of Martin Luther King Jr. in 1980.

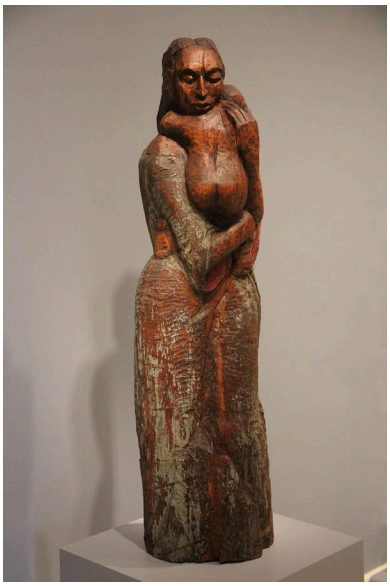


Figure 7.6.11: *Untitled (Woman and Child)* (1950, red oak and paint, 119.6 x 32.3 x 29.8 cm) (CC BY-SA 4.0)

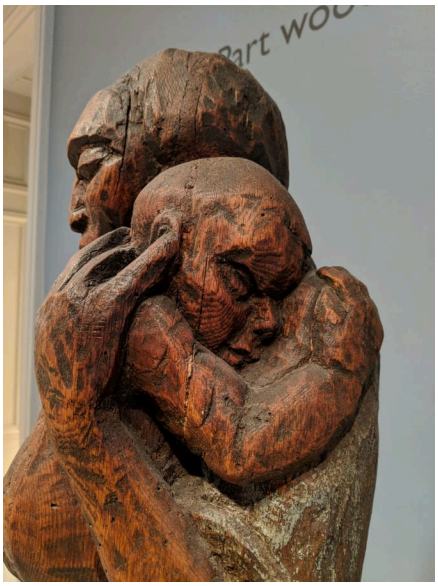


Figure 7.6.12: *Untitled* side view (CC BY 2.0)

When World War II started, she enlisted in the Navy as one of the first African American females. While driving a truck, she injured her back. As Burke recovered, she also entered a contest to create a bronze relief of President Franklin Roosevelt (7.5.13). She did not want to work from a photograph and asked Roosevelt if he would sit in person for her. Roosevelt accepted the request and sat twice while Burke sketched him. Before many citizens had no civil rights and Blacks were still segregated, a white president sat in a pose for a black artist. A third sitting was scheduled; unfortunately, Roosevelt died before the appointment. At the time of the sitting, Roosevelt was ill and aged. Burke chose to capture his image as a younger man. She said, "I made it for tomorrow, and tomorrow, I don't want people to feel something about a wrinkled old man. I want to give the feeling of a strong Roman gladiator that we could feel was strong and would lead our country."[8] The bronze plaque included the Four Freedoms added above the image; Freedom from want, Freedom from fear, Freedom of worship, Freedom of speech. The video reviews Burke's work.



Figure 7.6.13: *Four Freedoms* (1945, bronze, 106.6 x 76.2 cm) (CC BY 2.0)

Interactive Element: Selma Burke

Born in Mooresville, Selma Burke was a groundbreaking sculptor and one of the few women represented in the Harlem Renaissance. Her portrait of President Franklin D. Roosevelt is likely the model for his image on the back of the U.S. dime. She is also known for her public sculptures of African American figures, including Duke Ellington, Dr. Martin Luther King Jr. and Booker T. Washington.

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[1] Hughes, L. (2015). The Weary Blues, Knopf; Revised edition (10 February 2015).

[2] Retrieved from https://nmaahc.si.edu/blog-post/new-african-american-identity-harlem-renaissance

[3] Leininger-Miller, T. (2005). "A CONSTANT STIMULUS AND INSPIRATION": LAURA WHEELER WARING IN PARIS IN THE 1910s AND 1920s. *Source: Notes in the History of Art, 24*(4), 13-23. Retrieved July 6, 2020, from www.jstor.org/stable/23207946

[4] Retrieved from https://americanart.si.edu/artist/augusta-savage-4269

[5] Retrieved by https://blog.mam.org/2020/07/13/lois...t-of-ethiopia/

[6] Retrieved from https://www.womenshistory.org/educat...es/selma-burke

[7] Retrieved from https://www.sartle.com/artwork/untit...ld-selma-burke

[8] Retrieved from https://www.ourstate.com/artist-selm...d-dime-design/

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7.7: The Bauhaus (1919-1931)

Introduction

The Bauhaus opened its doors in 1919 and was considered a radical new design school in Weimar, Germany. Founded by Walter Gropius, developed the school's manifesto: The school would be open to "any person of good repute, regardless of age or sex, and even went on to clarify that there were to be 'no differences between the fairer sex and the stronger sex,' in a time when women could not attend college."[1]

After World War I, Germany became a land of the old bourgeois of industrial and militarism caught between Russian Communism and Nazi racism. The old was out, and the creation of new appeared conceivable, allowing modern art and ushered in creating and spreading idealistic perceptions of art and design foundations. The opening of the art school after World War I was simply known as the Bauhaus (7.7.1) (German for the school building)



Figure 7.7.1: Architect: Walter Gropius, *Bauhaus*, CC BY-SA 4.0

The Bauhaus philosophy revolved around an art utopia, an entirely new concept in the art world. The world was in crisis, and Gropius "established a romantic new beginning which aimed to create a new environment and release creative spontaneity in everybody."[2] The school had a prominent pedagogy with the aim of educating the senses. However, the school still adjusted to the outside pressures of Europe's social and political changes. The main principles of the Bauhaus were:

1. No border between artist and craftsman
2. The artist is an exalted craftsman
3. Form follows function
4. Complete work of art
5. True Materials
6. Minimalism
7. Emphasizes on technology
8. Smart use of resources
9. Simplicity and effectiveness
10. Constant development

Although the Bauhaus was only open for fourteen years, the ideas perpetuated beyond Germany and influenced many artists and companies.[3] The core principles were a profound conception—reimagining the material world to imitate and create beautiful objects—perhaps an idealistic craft guild.

Women of the Bauhaus

The men of the Bauhaus were all well-known icons of the early 20th-century art scene. The forgotten women of the Bauhaus worked beside the men making groundbreaking designs, and essentially left out of written history. Women (7.7.2) enrolled in the school and were encouraged to pursue weaving instead of male-dominated painting, architecture, and carving. They thought women could only handle two-dimensional art. The women artists persevered and became architects, industrial and graphic designers, and photographers, laying the groundwork for advancing art and design legacy. They demonstrated grit and tenacity, paving the way for other women in the future. The past decade brought forward the women of the Bauhaus as a formative group of artists who were long forgotten with immeasurable lasting effects on art in the last 100 years.

- Otti Berger (1898-1944)
- Anni Albers (1899-1994)
- Alma Siedhoff-Buscher (1899-1944)
- Gunta Stölzl (1897-1983)
- Margarete Heymann (1899-1990)



Figure 7.7.2: Women of the Bauhaus (Public Domain)

Interactive Element: Frauhaus

The Women of the Bauhaus formed the financial backbone of the Bauhaus school, yet the history of design rarely credits them with the work they did for the school. Having been lured to the school by Walter Gropius' overtures of equality, the Bauhaus' female students were then dumped into the weaving workshop, under the care of a disinterested master, hoping they would disappear. Instead, they turned the class into a haven for women, from where they shaped the future of the institution.

Otti Berger

Otti Berger (1898-1944) was born in Zmajevac, Croatia, and enrolled in the Royal Academy of Arts and Crafts before continuing her studies at the Bauhaus in 1926. Heralded as one of the "most talented weavers," Berger started "experimenting with methodology and materials during the course of her studies at the Bauhaus to eventually include plastic textiles intended for mass production."[4] She continually developed an expressive approach to weaving, creating masterpieces, and pushing back on the idea it was women's work. Berger assumed the position as the head of the department in weaving after Stölzl abdicated the seat.

The sample textile book (7.7.3) is a collection of Berger's best weaving from her time at the Bauhaus. She wove many different

patterns using mercerized cotton and synthetic dyes, demonstrating the loom was not just a tool to produce a woven textile. Her Book (7.7.4) is a weaving spectacular with a herringbone pattern in two different directions in three different colors. In 1932 Berger opened her textile factory in Berlin and worked until she was shut down by Nazi rule as she was Jewish. To escape the Nazi regime, she applied for a visa to relocate to Chicago and join the New Bauhaus School in Illinois. Her application stalled; she was arrested in Berlin and taken to Auschwitz, where she was killed in 1944. Berger's weavings live on in several collections around the world.



Figure 7.7.3: Textile book samples (mid-1930s, cotton, 9.5 x 24.2 cm) (CC0 1.0)



Figure 7.7.4: Book (1935, cotton, 14 x 22.9 cm) (CC0 1.0)

Anni Albers

Anni Albers (1899-1994) was a German artist who studied painting from an early age and entered the Bauhaus in 1922. Although interested in painting, she was required to take a weaving class and began experimenting with materials from other workshops—predominantly geometric design work. Becoming a quick master of the loom under Stölzl, Albers established an unusual graphic vocabulary of geometric designs (x.x) consisting of cellophane, copper, and nylon, in addition to the usual weaving materials. Albers met her husband at the school, and when the Nazis forced the Bauhaus to close in 1933, the Albers moved to North Caroling and taught at the Black Mountain College of the many "new Bauhaus's" in the United States. By 1949, Albers was the first woman artist to have a solo weaving show at the Museum of Modern Art in New York City.

While at the Bauhaus, Albers focused on experimental materials to use on the looms and discovered how sound was absorbed, and light was reflected on a cotton/cellophane curtain. In Design for a wall hanging (7.7.5), Albers created miniature gouache paintings depicting the design for the loom. The striking design is geometric and picturesque, using only a few colors.



Figure 7.7.5: *Design for wall hanging* (1925, gouache on paper, 33.5 x 26.5 cm) (CC BY-SA 2.0)

Interactive Element: Women of the Bauhaus

The Women of Bauhaus - The Weaving Workshop.

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Alma Siedhoff-Buscher

Alma Siedhoff-Buscher (1899-1944) was a German designer studying at the Reimann School in Berlin and then the Bauhaus. She was one of the Bauhaus' few women to switch from the weaving workshop to the male-dominated wood sculpture department. Accepted into the Wood Sculpture Workshop, she designed children's furniture and toys, becoming a household name, much to the chagrin of Walter Gropius. He believed women could not contemplate three dimensions.

She invented several successful toy and furniture designs there, including her "small ship-building game" (7.7.6), which remains in production today. The game manifested Bauhaus's central tenets: its 22 blocks, forged in primary colors, could be constructed into the shape of a boat but could also be rearranged to allow for creative experimentation. Play was encouraged at the Bauhaus in all classes, and Siedhoff-Buscher made toys that encouraged creative development in students in the local kindergarten schools. The toy could also be easily reproduced, bringing much-needed sales to the school. Siedhoff-Buscher also became known for the cut-out kits and coloring books she designed for publisher Verlag Otto Maier Ravensburg. But her most pioneering work proved to be the interior she designed for a children's room at "Haus am Horn," a home designed by Bauhaus members that exemplified the movement's aesthetic. Siedhoff-Buscher filled it with modular, washable white furniture. She created each piece to "grow" with the child: a puppet theater could be transformed into bookshelves, a changing table into a desk. After graduating from the Bauhaus, Siedhoff-Buscher had children and became a stay-at-home mother, abandoning her art. Siedhoff-Buscher left a legacy of influential designs after her life was tragically ended during a bombing raid in 1944 in Buchschlag.



Figure 7.7.6: *Ship building game* (CC BY-SA 3.0)

Interactive Element: Alma Siedhoff-Buscher

A new era had dawned. With the end of the First World War, the aim was to finally leave behind the small-scale world order controlled from above. Free, without constraints and rigid guidelines, every human being should be allowed to live according to his or her own style - in harmony with himself or herself and the nature that surrounded him or her. The stale and narrow nature of the empire gave way to a new spirit that heralded the dawn of modernity.

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Gunta Stölzl

Gunta Stölzl (1897-1983) was born in Munich, Bavaria, and is known as a textile artist and facilitated the development of the weaving workshops at the Bauhaus. In 1919 she worked to become the director of weaving at the school and mentored students in the shop during her tutelage. During Stölzl's first year, she began to refer to the weaving workshops as the "women's department" due to the gender roles within the school.[5] Immediately seen as a leader, she began to highlight artistic expression in weaving, developing new techniques and processes elevating the craft to fine art.

Stölzl even reopened the abandoned dye studios utilizing the many colors and synthetic materials available, creating stunning weavings. Implementing math and geometry classes into the program, students experimented with the fabric, color, light refraction, and sound absorption. Breuer designed the Marcel Breuer Chair (7.7.7), and Stölzl wove the backrest and seat cushion. Using the traditional Bauhaus color scheme, she incorporated the fabric into the design giving it more significance than a conventional seat cover. Five years later—Tapestry was woven—showcasing her remarkable talent (7.7.8). The complex piece is expertly woven in multiple directions and colors, providing interest in all areas of the tapestry. The centerpiece is a linear alignment of similar hues of red with a complementary shade of green squares. The rolling "hills" anchor the centerpiece with similar colors. Stölzl wove for decades after the Bauhaus creating a fantastic body of textile art.



Figure 7.7.7: Marcel Breuer chair (1922) CC BY-SA 3.0



Figure 7.7.8: *Tapestry* (1927) (CC BY-SA 2.0)

Margarete Heymann

Margarete Heymann (1899-1990) was a German ceramic artist and studied at the Bauhaus in her early life. She was guided toward the weaving workshop, refusing to follow her female peers, and moved into the ceramics workshop. Surviving a year in the all-male-dominated workshop, she left and started a ceramic workshop. Designing angular objects painted with colorful glazes, their company employed over 120 artists, and Heymann's ceramics were a quick hit selling in shops in Europe and the United States. Porcelain (7.7.9) is a beautiful example of a newly designed teapot in a vivid teal glaze. The unique circular teapot is a playful design which many people thought was a revolution in purpose.

Unfortunately, Heymann's husband and brother were killed in 1928, leaving her with young children and running a company. By 1931, sales began to drop off with the political atmosphere in Germany. She sold the company in 1934 and fled to England to escape Jewish persecution devoting the rest of her life to Greta Pottery, a new company. Refusing to live by the rules, she was a shooting star at the Bauhaus, lasting one year; however, it profoundly impacted her life. "It is tempting to think that all a successful designer needs are talent and determination. But they're not enough when gender, geography, genre, and timing conspire against you, as they did for Margarete Heymann."[6]



Figure 7.7.9: Porcelain (1930) (CC BY-SA 3.0)

[1] Billard, J. (2018). The other art history: the forgotten women of the Bauhaus. https://www.artspace.com/magazine/ar...-bauhaus-55526

[2] Fiedler, J. (2006). Bauhaus. Konemann. (p. 19).

[3] 10 Bauhaus principles that still apply today. https://art.art/blog/10-bauhaus-principles-that-still-apply-today

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[5] Weltge, S. (1993). Bauhaus textiles: women artists and the weaving workshop. Thames and Hudson.

[6] Rawsthorn, A. (2009). A distant Bauhaus star. The New York Times. https://www.nytimes.com/2009/11/02/arts/02iht-design02.html

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7.8: Surrealism (1920 – 1950s)

Introduction

The *Manifesto of Surrealism* by André Breton was a publication for a literary movement based on experimenting with writing about the subconscious or dream states, the world of imagination, and irrationality. Early artists experimenting with Surrealism were from multiple countries, creating diverse and symbolic images emerging from the subconscious mind, a place of superior authenticity and the absence of control. Surrealist work was tense and sexual, based on hidden psychological forces in the subconscious. The rational mind was suppressed, and societal controls locked in imagination. They didn't look for art in real everyday life; instead, they used the impulses of the primitive unconscious mind.

Sigmund Freud also influenced Surrealism with his book, *The Interpretation of Dreams*. He wrote how dreams revealed real human emotion and cravings stemming from the inner mind and its revelation of sex, violence, and longing. Although they embraced Freud, they focused on idiosyncrasy instead of a view of madness. Imagery is the most distinguishable part of Surrealism, often eccentric, weird, or bewildering, meant to make the viewer uncomfortable and challenge their general assumptions of imagery and art. Elements of nature were frequently included in a painting, positioned in strange places, and juxtaposed against an illogical background. Some of the artists supposedly used drugs to connect with their inner minds. In the past, religious beliefs of the mind were instrumental in creating remarkable masterpieces; for Surrealists, the release of the thoughts of the subconscious mind gave rise to this period's great works.

Many painters based their work on political ideals or struggles and revolutionary politics. By the 1930s, with Surrealism embraced by painters worldwide, the movement became a way to redefine ordinary objects into informal organization or meaning, bringing a feeling of alienation, a common position in the modern world. During World War II, many artists came to North America to escape the Nazis and Fascism, bringing their ideas of escapism and dream imagery.

During the 1900s, female artists achieved success; however, risking the tendency to be overshadowed by a male husband or lover. "...for women involved in the Surrealist circle, the situation was even more fraught. The Surrealists were fascinated by women: beautiful women, mad women, young women, or preferably all three conjoined in the ideal figure of the *femme-enfant*, the child-woman, whose untamed nature might be the conduit to a realm of fantasy and indulgence." [1] Male Surrealist artists generally used females as a symbol of unpredictability. Most of the female artists used different mythical or historical female figures to outmaneuver their imagined conditions, figures with some basis of power, a witch, fairy, crone, pixie, or sprite. Artists in this section:

- Frida Kahlo (1907-1954)
- Remedios Varo Uranga (1908-1963)
- Leonora Carrington (1917-2011)
- Kay Sage (1898-1963)
- Dorothea Tanning (1910-2012)
- Florine Stettheimer (1871-1944)
- Maria Izquierdo (1902-1955)

Interactive Element: Surrealism

"Surrealism: The Big Ideas" is a condensed history of the Surrealist Movement, providing a foundation for artists learning to make their own surreal art.

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Frida Kahlo

Frida Kahlo (1907-1954) was born in Mexico with the name Magdalena Carmen Frida Kahlo y Calderón; Kahlo is her father's family name, and Calderón is her maternal last name. She started drawing as a child, although she did not consider an art career. At age six, she contracted polio, causing a permanent limp. In 1922, Kahlo went to the Escuela Nacional Preparatoria to study medicine at the prestigious school. Unfortunately, a bus collision left her with multiple broken bones and internal injuries when she was eighteen, leaving her with life-long pain. Her recovery was extensive, and Kahlo started painting as she lay in bed. After the disastrous accident, she was in a body cast, bound to the bed. Kahlo's mother hung a mirror above her four-poster bed while Kahlo recovered, and her reflection became the main subject of her art throughout her life. Ultimately, Kahlo used her art to help her heal while she spent countless days alone in bed. Afterward, she was forced to wear orthopedic corsets and endured multiple spinal surgeries and many miscarriages. All her pain was reflected in her artwork.

Kahlo grew up during the Mexican Revolution, inspiring her future political fervor. She met Diego Rivera, twenty years her senior, in 1927 and married him in 1929, accepting his infidelities. Both were active in political revolutionary groups supporting the communists and other protest groups. In the early 1930s, Kahlo and Rivera traveled through Mexico and the United States. Their marriage was turbulent as both had multiple affairs, including Kahlo's young sister's affair with Rivera and Kahlo's open bi-sexuality. They even divorced in 1940 and remarried again. Her health was always a problem and deteriorated in the late 1940s, finally dying as she slept in 1954, only 47 years old. Kahlo struggled to be Diego's perfect Mexican wife, which clashed with her multicultural upbringing. One of Kahlo's most celebrated works, *The Two Fridas* (7.8.1), illustrates this struggle between wearing a traditional *tehuana* dress and a European Victorian dress. She completed the painting after her divorce from Rivera, with a heart on each person. The heart of traditional Frida was torn and cut, the scissors in her hand, blood dripping on the white dress. Dark clouds fill the background suggesting the turmoil of her feelings.



Figure 7.8.1: The Two Fridas (1939, oil on canvas, 173.5 x 173 cm) CC BY-NC-SA 4.0

Kahlo passionately gathered Mexican folk art, especially toys, adorned ceramics, colorful textiles, and religious images, influencing her artwork. Her work reflected the art of Mexico, especially folk art and historical images from the pre-Columbian and Aztec societies, conquering Mexico's culture and revolutionary times and incorporating the culture of Mexico over time. Kahlo's work developed into mainly self-portraits or images of her friends, all based on her extraordinary imagination. She was often immobilized in a cast and forced to paint as she lay in bed. She even attended her first exhibition, transported by ambulance and lying in a four-poster bed the gallery set up for her, disregarding her doctor's orders. Kahlo's work frequently incorporated her physical or psychological pain and the iconography of historical Mexican images. Kahlo also integrated motifs from nature, mainly foliage from local flora and animals, adding a more realistic and organic look to her Surrealistic images. She wore elaborate clothing designed in the style of early Mexican costumes, clothing seen in her paintings. Her pain and agony were also visible in her work, her face contorted into a mask-like appearance, eyes staring as internal organs spilled out from her body. She did not like to say she was associated with any movement, only declaring she was a Surrealist based on her reality, not dreams. Although some of the irrational impulses of Surrealist artists are visible in her work, Kahlo opens her own life and herself as the main subject and concern in her work. She stated, "They thought I was a Surrealist, but I wasn't. I never painted dreams. I painted my reality." [2]

Interactive Element: Frido Kahlo

Frida Kahlo is the most famous female artist in history. She deviated from the traditional portrayal of female beauty in art, and instead chose to paint raw and honest experiences. A near fatal bus accident at 18 left Frida crippled and in chronic pain her whole life, but she managed to make a virtue out of adversity, and astonishing original art out of her pain. She was a Mexican, female artist who was disabled, in a male-dominated environment in post-revolutionary Mexico. A feminist icon who broke all social conventions, and produced some of the most haunting and visionary images of the 20th century.

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Many cultures used monkeys as a cultural symbol, usually associated with lascivious and defined as lust, a primal image of a man in Mexico. However, Kahlo owned a pet spider monkey, incorporating it into her work, portraying the monkey as a protective symbol, an animal with its personality and soul. In *Self Portrait with Monkeys* (7.8.2), the monkeys encircle her, seemingly shielding her from those outside the painting. Kahlo started as a teacher at an art school in Mexico City when her injuries worsened, and she had to teach at her home, her class drifting away to only four students who stayed with her. Many believe she incorporated the four monkeys in this painting to honor those four students. The background is decorated with leaves, a typical adornment in her work, and a bird of paradise, a flower commonly found in Mexico. Kahlo said, "I paint self-portraits because I am so often alone because I am the person I know best." [3]

Most of Kahlo's paintings included elements of pain and suffering, a continual part of her life as she had several surgeries for her back and wore different rigid corsets for support. *The Broken Column* (7.8.3) is reminiscent of her hospitalization, her back broken, and her agony and horrific pain evident in the painting. She used a metal column to represent her broken spine; the column fractured in multiple places and was seemingly ready to collapse. Her body was held together with a surgical brace as nails punctured her face and body. Her lower body is covered with a cloth resembling a hospital sheet. Despite the pain, she looks forward to a triumph over her situation. The image also demonstrates her as a young, still viable woman displaying the nude sections of her upper body. To create the painting, she used firm brushstrokes and well-defined colors.

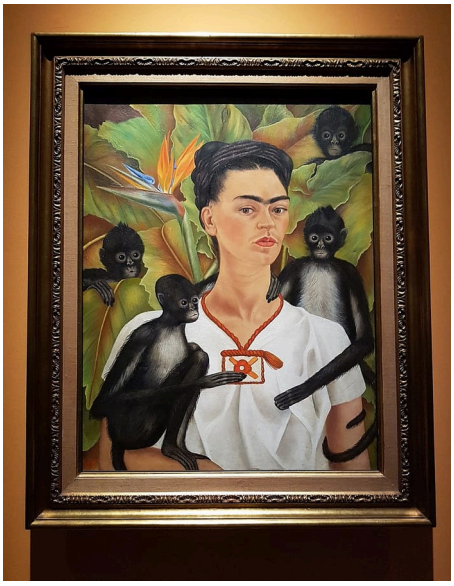


Figure 7.8.2: Self Portrait with Monkeys (1938, oil on Masonite, 40.6 x 30.5 cm) CC BY-NC-SA 4.0

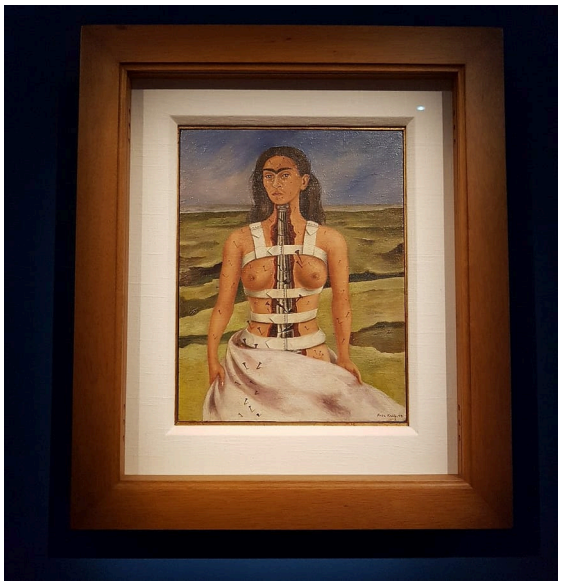


Figure 7.8.3: *The Broken Column* (1944, oil on Masonite, 39.8 x 30.6 cm) CC BY-SA 4.0

Kahlo started *Portrait as a Tehuana* (7.8.4) in 1940 after she divorced Diego Rivera after ten years of marriage and was unwilling to tolerate his affairs any longer. She painted an image of Rivera on her forehead, giving the self-portrait the alternative names of *Diego in My Thoughts and Thinking of Diego*, demonstrating her continued love for him. For the self-portrait, she wore the clothing worn by the Tehuantepec women. On her head are leaves with roots similar to a spider's web, perhaps trying to entrap her feelings about Rivera. As with other self-portraits, she maintains the bold, self-assured image, staring forward, her dark eyebrows highlighting the directness of her eyes. Kahlo frequently wore the clothing of the Tehuana women, a pre-Hispanic people where women realized equality with their male counterparts; women also had strength and sensuality. Kahlo looks directly at the viewer in *Self Portrait with Necklace of Thorns* (7.8.5). A thorn necklace smothers her throat and chest with the black love charm hummingbird, a pendant dangling from the thorns. However, this hummingbird is dead instead of lively and colorful. The monkey on her shoulder tugs at the necklace; the thorns draw blood. Because Rivera gave a monkey to Kahlo, some historians view the monkey as a symbol of Rivera inflicting pain with the thorns. The image is set in a background of leaves and insects, her face solemn as though she knows she has to endure the continual pain.



Figure 7.8.4: Self Portrait as a Tehuana (1943, oil on Masonite 76 x 61 cm) CC BY-SA 4.0

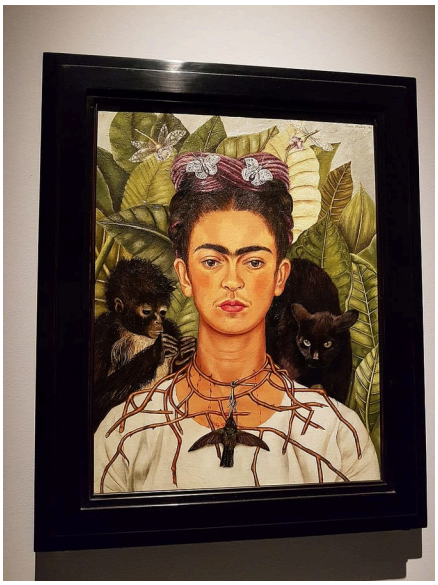


Figure 7.8.5: Self Portrait with Necklace of Thorns (1940, oil on canvas, 61.2 x 47 cm) CC BY-SA 4.0

Remedios Varo Uranga

Remedios Varo Uranga (1908-1963) was born in Spain. Her original name was Maria de los Remedios Alicia Rodriga Varo y Uranga, named to honor the Virgin of Remedies (Virgen de los Remedios), a child born shortly after her older sister passed away. As a hydraulic engineer, her father recognized his daughter's artistic talent and had her draw his technical plans to learn perspective and geometric shapes.Her life was also filled with an education from books based on science, mysticism, philosophy, and her Catholic faith, concepts found in her artwork. Initially, she attended the Escuela de Bellas Artes as a teenager. Uranga married and spent a short time in Paris before returning to Barcelona, a center for avant-garde artists. In 1937, she left her husband in Spain to fight the civil war and fled to Paris, where she had several affairs before escaping to Mexico when the Nazis invaded Paris. Uranga remained in Mexico for the rest of her life. During her early career, she demonstrated elements of Surrealism and spent her time in Paris with other Surrealist artists working as an illustrator for avant-garde magazines. During her earlier period in Mexico, muralism was the dominant artistic venue, Surrealism not acceptable. Other artists fled to Mexico to escape the war in Europe, forming a local art colony and bringing changing ideals of art.

The allegorical styles of Renaissance art stimulated Varo's art, concepts she brought to her Surrealistic paintings. She generally used oil on prepared Masonite panels, painting with delicate brushstrokes applied closely next to each other. The female Surrealists were not accepted into the male echelon of artists. The female artists had to develop different characteristics, and Varo generally displayed images of women in defined spaces, mostly with androgynous and spiritual figures. *Ascension at Mount Analogue* (7.8.6) depicts the lone figure awakened and starting a long ascent up the mountain. The figure seeks "a golden alpine flower that could be picked only if one did not want it; a flower said to be the source of spiritual purification, inner peace, and immortality." [4] The flower symbols for spiritual refinement and the transformation of the person. Varo uses red-orange as the robust color of the gown and wings to act like sails. The figure moves from the cave and faces the mountain; the mountain is a frequent symbol of spiritual transformation as a connection between the earth and the sky. *Woman Leaving the Psychoanalyst* (7.8.7) portrays a woman in the courtyard, her face imprinted in the fabric of her gown, a disembodied head she appears to be dropping into the pool, and little emotion on her face. The basket under her cloak contained what Varo defined as "yet more psychological waste." [5] As she continues along the pathway of self-reflection, she will lose more waste. Varo used bright colors positioning the olive green against the yellow-brown walls. The white-winged headdress and white head move the viewer around the image. The clouds in both images were created with s*oufflage*, blowing the paint on canvas with a straw, giving an otherworldly appearance.



Figure 7.8.6: Ascension al Monte Analogo (Ascension at Mount Analogue) (1960, oil on plywood, 67.3 x 31.1 cm) CC BY 2.0



Figure 7.8.7: Mujer Saljendo del Psicoanalista (*Woman Leaving the Psychoanalyst)* (1960, oil on canvas, 70.5 x 40.5 cm) CC BY-NC-ND 2.0

Leonora Carrington

Leonora Carrington (1917-2011) was born in England; her father gained his wealth in manufacturing. Numerous tutors and governesses educated her, only to be expelled from different schools for poor behavior. Despite her father's disagreement, she finally attended art school in London. Carrington saw the works of Max Ernst at a Surrealist exhibition in London and was attracted to his work and Ernst himself. When they met in person, Ernst left his wife, and he and Carrington moved to France, supporting each other's careers. At the onset of World War II, Ernst, a German, was arrested by the French government as a hostile alien, released by the intervention of his friends. The Nazis invaded France shortly after, and the Gestapo arrested Ernst as a degenerate artist. He escaped to the United States, leaving a devastated Carrington behind. She went to Spain and suffered a mental breakdown. Her parents hospitalized her, and she was treated with highly potent drugs. Carrington escaped to the Mexican Embassy, seeking refuge. During this time, Ernst married and never resumed their relationship. Carrington married Renato Leduc, the Mexican Ambassador, as a marriage of convenience and a way to travel to Mexico under diplomatic immunity. Although she divorced Leduc, she lived in Mexico for the rest of her life, marrying again and having two sons. Carrington was active in the feminist movement in Mexico and wrote many articles about issues of masculine authority or Surrealist-themed novels, including *The Surreal Life of Leonora Carrington or Down Below*.

As a rebellious daughter, Carrington frequently included a woman trapped in creepy situations, crumbling houses, or claustrophobic enclosures. A monster or religious clergyman or another restraining persona might imprison her. The images are a reflection of her own tumultuous early life. Her painting, *Self-Portrait* (7.8.8), depicts a female figure with wild dark hair in a chair. Carrington frequently included horses in her paintings as representations of freedom, the horse her alter-ego. The white horse, her surrogate, is running free outside the window, the moving, tailless hobby horse trapped inside the room. The room is devoid of any furnishings except the chair. The hyena dances in front of her outstretched hand, imitating her posture.

Carrington also used the hyena in her paintings and writings, often a surrogate for her image. In one story she wrote, a debutante brought a hyena to the party to prove the power of women. Carrington told an interviewer, "I'm like a hyena; I get into the garbage cans. I have an insatiable curiosity." [6] In the elaborate labyrinthine, *Ulu*'s *Pants* (7.8.9), characters are based on Carrington's interest in Celtic mythology. The significant figures line the bottom of the painting as though actors are aligned on the stage in a play. As a symbol of fertility and birth, the egg guards the opening along with the red-headed blob of a figure. The other figures wait at the gate as distant amorphous characters try to find a path through the secretive maze.



Figure 7.8.8: *Self-Portrait* (ca 1937-38, oil on canvas, 65 x 81.3 cm) Public Domain



Figure 7.8.9: *The Magical World of the Mayans* (1952, oil and tempera on canvas, 54.5 x 91.5 cm) CC BY 2.0

Carrington also made multiple oversized bronze surrealistic sculptures (7.8.10) using her recurring animal themes of hyenas, horses, and even half-crocodiles, some resembling ghosts or giant women, winged animals, or a conglomerate of an animal. The sculptures were based on folklore or myths, often in dream-like formats. She did not define the meaning of her sculptures,

preferring the viewers to develop their assumptions and thoughts when they observed her work.

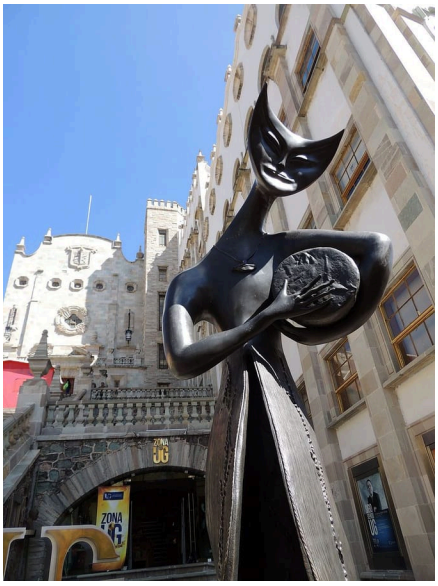


Figure 7.8.10: Sculpture (Bronze) CC BY-SA 4.0

Kay Sage

Kay Sage (1898-1963) was born in New York; her father was wealthy from the timber business and a longtime state senator. Her parents divorced shortly after Sage was born; her mother moved with Sage to Europe. Her father supported her, and she attended private schools and formal art training. She married in 1923 and, for ten years in Italy, lived a socialite's life which she considered years thrown away with little purpose, then divorced her husband. Sage moved to Paris and became enamored with Surrealism, painting and exhibiting her work. She also met her next husband, Yves Tanguy, a close friend of André Breton. Although still married, Tanguy was separated from his wife, and after meeting with Sage, he divorced his wife. Sage had a lot of money from her father's estate and frequently helped support other artists, sometimes accused of being arrogant and deemed a princess. When Germany invaded Poland, starting the war, Sage returned to America and helped establish a Surrealist community in New York City, complete with exhibitions. She married Tanguy in 1940, and they moved from their studios to a farm. Although she developed a moody or unapproachable character, she did gain a reputation as an artist. During their marriage, Tanguy was abusive; however, when he died in 1955, she was devastated and seldom painted afterward.

Unusual Thursday (7.8.11) depicts a scene of a desolate landscape of architectural, pyramidal shapes in beige colors and deep shadows from an unseen sun. An eerie skeletal shape stands in the foreground, draped in a red cloak. Critics felt she had "a feel for drapery as well as for architectural forms...the work is seen as 'strong and attractive,' and the use of color' persuasive.'" [7] *In the Third Sleep* (7.8.12), she displays her ability to develop the draping images and the large divided shapes that rise out of the structure, jutting across the stark landscape. Again, Sage used a limited palette, giving white the primary position and deep shadows across the structure. Two small shapes appear as buildings; white and shadows balance the central shape as a small red wall running through the structure encircling the parts. As in both paintings, Sage uses a flat monotone and cloudless sky with little change from the horizon upward. They both have a surreal, dream-like state found in the subconscious. Sage said, "Things are half mechanical, half alive." [8]



Figure 7.8.11: Unusual Thursday (1951, oil on canvas, 78 x 96 cm) Public Domain

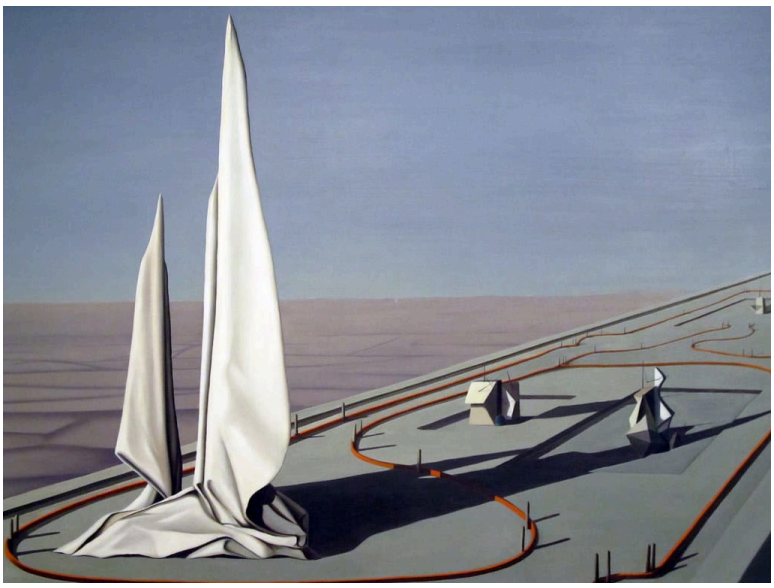


Figure 7.8.12: In the Third Sleep (1944, oil on canvas, 100.3 x 144.8 cm) CC BY-SA 2.0

Tomorrow is Never (7.8.13) was painted after she stopped working for five months after her husband died. Sage used the imagery of landscapes to depict the subconscious and the psychological cycles of existence. She continued to combine surreal landscape backgrounds with draped figures trapped inside the lattice-like structures arousing positions of entrapment and disarticulation, the melancholy gray tones adding to the feeling. The image was her last major painting before she committed suicide in 1963.



Figure 7.8.13: Tomorrow is Never (1955, oil on canvas, 96.2 x 136.8 cm) Public Domain

Dorothea Tanning

Dorothea Tanning (1910-2012) was born in Illinois, attended the local high school, and spent a few years in college. She wanted to pursue art and moved to Chicago and then to New York in 1935, working as an illustrator in the fashion industry. A local gallery exhibited her work and introduced her to other Surrealist artists, including Max Ernst. Although Ernst was married, he left his wife and moved in with Tanning, whom he later married. Over the years, they lived in Sedona, Arizona, Paris, and New York. In Sedona, she found a place of unique views, prickly plants, immense red rocks, the arid desert, and bright blue skies. Tanning developed friendships with other Surrealist painters and writers, observing their methods as she taught herself the necessary skills. Many of them visited Ernst and Tanning in Sedona. Tanning used the characteristic Surrealist techniques of meticulous features with careful brushstrokes. Her early years and through World War II were her most productive. Over time, she also expanded her styles to follow new methods and movements. Tanning was always interested in literature and writing, and later in her long life, she focused on writing and publishing many poems.

In her early career years, Tanning's work was more exact figurative executions in dream-like settings and imaginative stories. Tanning wanted viewers to find hidden places and transformed images. She loved to include doors in her images (and dogs), adding doors everywhere; doors were open, closed, inside and outside, doors leading to nothingness. Many Surrealist painters used a repetitive element to create a thread in their paintings; Magritte's apples or Dali's clocks. Her doors brought the mystery, what was behind the door or where did it lead, doors appearing more sinister than welcoming.

Eine Kleine Nachtmusik (7.8.14) displays the hotel corridor; the two girls dressed in tattered skirts appear to be sleepwalking as the enormous sunflower sends out menacing tendrils toward the girls. One of the doors is ajar with the light on, perhaps a refuge for the girls, an escape, yet what would happen if they entered the room? As Tanning said, "Behind the invisible door (doors), another door; more doors, no doubt, new dimensions, deeper down the rabbit hole." [9]

Tanning generally used female figures in her painting. Some feel she painted about her childhood and family; however, she stated she had a happy childhood and believed Enigma was good, forcing viewers to explore beyond what they see. She did grow sunflowers by her Sedona house and was fascinated by their giant size and used it to demonstrate the unknown forces in our lives, saying, "It's about confrontation. Everyone believes he/she is his/her drama. While they don't always have giant sunflowers (most aggressive of flowers) to contend with, there are always stairways, hallways, even very private theatres where the suffocations and the finalities are being played out." [10] *A Guardian Angel* (7.8.15) depicts a churning tangle of figurative translucent human shapes, all mirrored by the sails painted on the suitcase and the smoke ballooning out of the smokestacks. She used red to accent the small red lips and bouquet of roses above the bottom part of a female torso next to the torso of a man in blue pants. Tanning believed life was not smooth; the pleasure was explosive, the painting unsettling, a swirling vortex.



Figure 7.8.14: Eine Kleine Nachtmusik (1943, oil on canvas, 40.7 x 61.0 cm) (CC BY-NC-SA 2.0)



Figure 7.8.15: *Guardian Angel* (1947, oil on canvas, 121 x 88 cm) (CC BY-NC-SA 2.0)

Florine Stettheimer

Florine Stettheimer (1871-1944) was born in New York as one of nine girls. Her father deserted the family, and her mother raised her. The family traveled and lived in both the United States and Europe. When Stettheimer was ten, she attended a boarding school in Germany and studied art. During their European travels, she spent time in museums and galleries, continued private lessons, and studied the Old Masters. Stettheimer graduated from the Art Students League in New York, expanding her ability to paint in the traditional European portraiture style with further European study. When World War I started, Stettheimer, her mother, and her sisters moved back to New York. The family became the center for artists, writers, musicians, and actors. Her sisters created extravagant dishes of food and drinks and continuous parties for people who gathered and could be themselves regardless of sexual orientation (gay and lesbian relationships were illegal at the time). All the visitors' elaborate, colorful, and creative clothing influenced Stettheimer's design. Leading feminist art historian Linda Nochlin defined Stettheimer's work as "subversive rococo," a form of undercutting the sexism in the art world found in the twentieth century.[11] Stettheimer used flowing lines, small delicate shapes and forms, and lighter colors. Her figures were adorned with jewels, lace, flowing materials, and other decorations.

Stettheimer's *Cathedral* series defined her work with flat, simplified images, pastel colors contrasted by bright reds, intensive pinks, and the extensive use of gold. In some of the areas of the paintings, Stettheimer used thin brush strokes, and in other

parts, she used a palette knife to apply thick, heavy paint. The paintings were large, each one 152.4 x 127.3 centimeters. The four paintings depicted the pursuits of the wealthy and privileged in art, business, and theater. The works demonstrated the glitter and glamour of the period for those who had money, including her life with a wealthy family. When Stettheimer came to New York from Europe, she wrote:

> Then back to New York
>
> And sky towers had begun to grow
>
> And front stoop houses started to go
>
> And life became quite different...
>
> Which I think is America having its fling
>
> And what I should like is to paint this thing.[12]

The four paintings, *The Cathedrals of Fifth Avenue* (7.8.16), *The Cathedrals of Art* (7.8.17), *The Cathedrals of Wall Street* (7.8.18), and *The Cathedrals of Broadway* (7.8.19), were based on Stettheimer's vision of New York City and the institutions of the city. *The Cathedrals of Fifth Avenue* were founded on people's love of lifestyle pursuits and how the wealthy shopped and ate in the luxurious temples of New York City. *The Cathedrals of Art* depicted the gathering of critics, gallery owners, and photographers who controlled the success or losses in the art world. *The Cathedrals of Broadway* displayed the atmosphere found in the theaters of New York. Spotlights and neon lights illuminated the scene as the wealthy gathered for an evening of entertainment. The images in *The Cathedrals of Wall Street* illustrated America's belief in money and the manipulation of Wall Street. All the paintings represented the main ingredients of the rich in New York City, showing business, art, formal lifestyles, and money. Each of the paintings contained multiple images presenting a show of different scenes. Each mini-scene was created as a satire or frivolous depiction of serious activities, a period of the gilded age finally coming to a crash.

Interactive Element: Joan Snyder

"She had almost a cinematic sensibility. She wanted to tell the whole story." Artist Joan Snyder reflects on Florine Stettheimer's "Cathedrals" paintings in this episode of The Artist Project—an online series in which artists respond to works of art in The Met collection.

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online



Figure 7.8.16: *The Cathedrals of Fifth Avenue* (1931, oil on canvas, 152.4 x 127.3 cm) (CC0 1.0)



Figure 7.8.17: *The Cathedrals of Art* (1942, oil on canvas, 152.4 x 127.3 cm) (CC0 1.0)



Figure 7.8.18: *The Cathedrals of Wall Street* (1939, oil on canvas, 152.4 x 127 cm) (CC0 1.0)



Figure 7.8.19: *The Cathedrals of Broadway* (1929, oil on canvas, 152.4 x 127.3 cm) (CC0 1.0)

Maria Izquierdo

Maria Izquierdo (1902-1955) was an artist from Mexico who created esoteric paintings, often focusing on women and their concerns. She was enrolled at the art school where Diego Rivera worked and developed a relationship with Rivera. She had to leave the school, and later he was forced to resign. Izquierdo's work often incorporated themes of loss, consequences, traditional Mexican values, and feminism – although she also rejected being called a feminist. The esoteric quality of her work placed her in the Surrealist category, though she also rejected that identification. The cover of an art book portrays her image, *The Racket* (7.8.20). Various objects are placed in distinctive ways and viewable from different levels resembling Surrealism. The darkness out the open window and past the tunnel brings the quality of a hallway. As seen in her other works, she brings the feeling of the experience found on a long journey to freedom, in the open air, out the window.

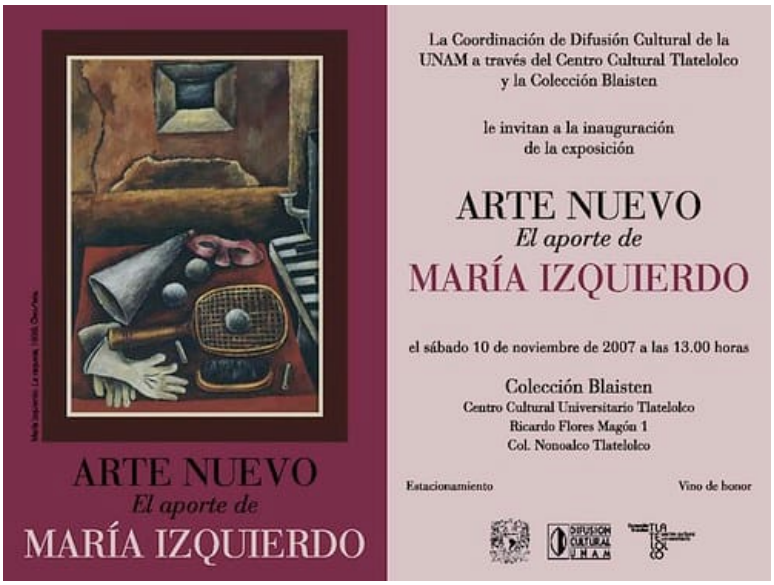


Figure 7.8.20: The Racket (1938, oil on canvas) (CC BY 2.0)

The high point of her life was when her dream of painting a government-sponsored public mural in Mexico was realized, only to be canceled. Izquierdo was rejected because her mentor, Diego Rivera, interfered. Along with David Alfaro Siqueiros, Rivera claimed she was not experienced enough to complete the project. Undoubtedly, her focus on the concerns of the female also played a part. The project was canceled, leading to the artist's suffering. Izquierdo was a professional artist recognized internationally and was the first female Mexican artist to exhibit her work in the United States. Today she is often overlooked and overshadowed by her contemporary, Frida Kahlo.

Izquierdo started painting still lifes combined with landscapes in the 1940s using common Mexican themes. *Naturaleza Vivia* (7.8.21) is a series of still life reminiscent of a picnic in Mexico. Local fruits and shellfish are arranged on the table, and the watermelon is cut and ready to eat. In the background, Izquierdo painted an extensive landscape moving far into the horizon with barren trees and desert-like land—the colorful abundance of food sitting on the table in sharp contrast to the surreal, dry background. *Calabazas con Pan de Muerto* (7.8.22) is an image of pumpkins with bread. The ornate bottle in the background was formed in the shape of the Virgin, and the bread was in honor of the Mexican holiday, the Day of the Dead. The background of the wall and sky demonstrated the incorporation of landscape and still life. Izquierdo emphasized more of her Mexican heritage in her later works. Her creations of still lifes were a radical departure from her other artist peers.



Figure 7.8.21: *Naturaleza Viva* (1946, oil on canvas, 60.3 x 74.3 cm) (CC BY-NC-SA 2.0)



Figure 7.8.22: *Calabazas con Pan de Muerto* (1947, oil on canvas, 65 x 85 cm) (CC BY-NC-SA 2.0)

[1] Retrieved from https://www.newyorker.com/books/page-turner/leonora-carrington-rewrote-the-surrealist-narrative-for-women

[2] Retrieved from https://www.sfmoma.org/artist/frida_kahlo/

[3] Retrieved from https://www.fridakahlo.org/self-portrait-with-monkey.jsp

[4] Haynes, D., The Art of Remedios Varo, Issues of Gender Ambiguity and Religious Meaning, *Woman's Art Journal*, Spring/Summer 1995, 16/1, p. 31.

[5] Derks, M. (2011). *Translating Magic: Remedios Varo's Visual Language*, University of Missouri-Kansas City, p.55.

[6] Wise, S. (2019). *Leonora Carrington: A Bestiary*, Western Kentucky University, p. 20.

[7] Suther, J. (1997). *A House of Her Own: Kay Sage, Solitary Surrealist*, University of Nebraska Press, p. 111.

[8]https://artmuseum.williams.edu/kay-sage-serene-surrealist/

[9] Retrieved from https://lucywritersplatform.com/2019/04/03/dorothea-tanning-at-tate-modern/

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[11] Retrieved from https://www.moma.org/artists/5657

[12] Retrieved from https://www.newyorker.com/magazine/2...rbara-bloemink

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9: WOMEN ARTISTS AND THE INFLUENCE OF FEMINISM (1970 CE - 2000 CE)

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9.1: Introduction

Introduction

By the 1970s, the United States and European nations aligned against the Soviet Union, which caused political and economic issues worldwide, and the advent of the Cold War. After World War II, many of the Eastern European countries were under the control and rule of the Soviet Union. Although the United States/European alliance and the Soviet Union were theoretically at peace, the entire period was dominated by the arms race, including nuclear armaments, proxy wars, and sociopolitical bids around the globe for world dominance. The United States focused on the potential spread of communism, a concept ruling the political discourse and conflicts in America and indiscriminate wars abroad. The space race was well underway as the United States and the Soviet Union made space exploration central in the Cold War. Part of the space race was to develop missiles capable of space travel and, more ominously, give countries the ability to launch nuclear warheads at others.

The Chinese government, which operates under a communist ideology, provided support to North Korea and Vietnam during their respective conflicts against the United States. As a result of their efforts, China was granted a seat at the United Nations in 1971, thus receiving official recognition as a sovereign nation. Following this development, the United States shifted its focus towards diplomacy and established diplomatic relations with China in 1972 - a country that had been largely isolated from the rest of the world since the end of World War II. Concurrently, the United States and the Soviet Union signed the Strategic Arms Limitation Treaty, which marked the initial step in reducing the number of nuclear missiles in circulation.

During this period, the Soviet Union experienced severe financial and political disintegration. When Premier Mikhail Gorbachev took office in 1985, he started the concepts of 'glasnost' or political openness and economic restructuring. The Soviet control and influence over the Eastern European countries ended, and by 1991, the Soviet Union had fallen apart. Many of the former Soviet states established forms of democratic governments. China developed solid financial ties with other countries, including the United States, expanding its manufacturing capabilities. People demanded more freedom, culminating in a million students demonstrating at Tiananmen Square in 1989. The police massacred students, and the government clamped down on their freedoms.

As we entered the new century in 2000, the world had become a global community, and numerous nations had succeeded in building a middle class and achieving prosperity. Many countries emerged as key players in the global arena, each establishing their economic success and influence. However, some nations still struggled with persistent poverty, diseases, weak economies, and growing populations. Additionally, major powers such as China, Russia, and the United States remained locked in conflicting struggles for dominance.

At the end of World War II, the United Nations was formed, and one of the significant elements was the establishment of a Commission on the Status of Women. The commission was the first global intergovernmental organization to focus on gender equality. In 1970, the first International Women's Year was held in Mexico to elevate the global discussion on women's rights. The Women's Bill of Rights was created as an international program to safeguard women's human rights and end discrimination against women. Decades of activism have led large numbers of women in the world can vote and have leadership positions. Different standards and treaties were established to create a movement towards equal rights for women worldwide.

By the 1970s, the movements for women's rights were reflected in women's positions in the workplace and occupational structures. Women artists began to fight for recognition and equality and to overcome the concepts of crafts as women's work instead of artistic expressions. Younger female artists incorporated their art ideas with concepts of "race, class, forms of privilege, and gender identity and fluidity. Both feminism and feminist art continue to evolve."[1] By the end of the century, women made significant gains as identified artists. Women represented 47.4% of art directors, fine artists, animators, and 42.8% of photographers. However, only 22.2% of the architects were women in a high-paying field.[2]

The Technology of the Video Artists

Video art started in the late 1960s based on the availability of new technology for consumers, including videotape recorders, colored televisions, DVDs, and video cameras. From the 1970s, technology became cheaper, faster, smaller, and more powerful, allowing more creativity for artists. Small, hand-held cameras allowed artists to video record, no longer tied to the expensive 8-mm and 16-mm equipment. They could also simply remix and combine footage they shot and pre-recorded images from multiple

sources. By the 1980s, editing software had become affordable for the average person. The software lets the artists program their videos, edit different scenes, and add audio. The capabilities opening for this new art form because of the advent of small, portable camera recorders formed the same revolution as the Impressionist's ability to paint outside because they had portable paint tubes. Since the 1970s, technology has been intertwined with art, the ever-expanding media bringing continual changes and experiences for artists. The 1990s technology brought the internet and the ability of people to interact, access broader audiences, and manipulate their artwork.

Materials of the Young British Artists

The Young British Artists became a brand name used to market Britain's new and unusual style. The movement began with students at Goldsmiths College of Art when they set up an exhibition called *Freeze*; the show became known for its shock tactics based on unusual materials and how they used them. The artists frequently used found objects and presented them in different ways. The artists used dead preserved animals, their furniture, food of all types, or medicines and pills. The objects were stuffed, crushed, disassembled, or combined into integrated artwork. Artists also used film and photography to create or enhance their work. Some artists went beyond the traditional view of the female body, treating the image outside of how males defined the beauty of a woman's body.

Forms of Sculpture

The sculpture took many forms with the advent of new technological breakthroughs in materials and the assembly of sculptures. However, one of the most basic forms became popular in this period in the form of Land Art or Environmental Art. The artist interacted with materials found in the natural environment. Land Art celebrated nature, and artists often enhanced nature with other materials, the art not based on anything except the beauty of nature. Sculptures also went beyond the single figure and made installations frequently based on social issues. Minimalism concepts were found in many forms of sculptures as technology and manufacturing capabilities allowed artists to create shapes and forms that might be considered simple, except the immense size of the installation made a dynamic impact. The ability to roll massive metal sheets, form them, and transport and install them brought stunning sculptures.

Manga Art

Manga artists initially used paper and pencil to draw their images. Today, many artists have moved to digital capabilities to create their work, although some artists still use traditional methods. The mangakas (manga artists) develop a storyboard to define the characters, the story, and different activities. With the storyboard, the artist makes a pencil sketch followed by inking the lines and filling in details. Some mangakas use both, using a pencil to define the layouts and panels and scanning the work with art software to add details and sophistication to their images. Digital software allows artists to add text bubbles or textures like interlaced flowers, crosshatching, or other repetitive elements. Whether the artist created images by hand or digitally, once an image is scanned, the computer allows manga artists to employ unlimited colors and effects.

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[1] Retrieved from https://www.moma.org/collection/term...0to%20societal

[2] Retrieved from https://www.arts.gov/sites/default/files/96.pdf

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9.2: Feminist Art (1970-2000)

The Women Who Defined Feminist Art

The term feminism originated from the French word "feminisme" and refers to the ideology and social movements advocating for women's equality. It gained popularity in the early 20th century, moving from Europe to the United States, and becoming synonymous with the Women's Movement. The word is a combination of "femme" (meaning woman) and "isme" (meaning social movement), and implies social change for women, ultimately leading to their right to vote in 1920. The "women's movement," referred to in the United States, had a critical turning point in the 1960s when it expanded into women's liberation. This second wave of feminism was directly related to the "capitalist economies which had drawn millions of women into the paid labor force, and civil rights and anti-colonial movements had revived the politics of democratization."[1] The advent of the Feminist movement incited a wave of core female issues such as reproductive rights, equal rights, sexism, and gender roles through art activism. The 1970s consciousness raising challenged the status quo, demanding the art world to change the inequality of art.

> Feminist art challenges the domination of male artists to gain recognition and equality for women artists. (MOMA)

During the 1970s and subsequent years, cultural norms dictated that women were primarily responsible for childcare and homemaking duties, while men were considered the family's sole breadwinners. This societal expectation led to the emergence of the women's liberation movement, which aimed to secure political and economic rights for women in the workforce. The movement also sought to promote equal opportunities and fair compensation for women and access to domestic assistance to help balance their responsibilities at home and work. The movement played a crucial role in challenging traditional gender roles and paved the way for greater gender equality in society. Along with the second wave of feminism, women in the public arena remained marginal, and in the New York Whitney Museum, only 5% of the artists were female.[2] Judy Chicago and Miriam Schapiro created the Womanhouse project at the California Institute of the Arts. The project consisted of 17 rooms of visual representations of gender-stereotyped relationships.

Interactive Element: Womanhouse

This video is about Womanhouse, a feminist art installation created in 1972.

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online

Female artists, including feminists, have been delving into women's spaces through metaphors in their large installations. One notable example is Judy Chicago's "The Dinner Party," which features a triangular table adorned with genital imagery on ceramic plates, honoring renowned women from history. Over the past three decades, feminism has opened doors for female artists, regardless of whether they identify as feminists. The famous art historian Linda Nochlin published the influential "Why have there been no great female artists?"[3]

> "The fault, dear brothers, lies not in our stars, our hormones, our menstrual cycles, or our empty internal spaces, but in our institutions and our education—education understood to include everything that happens to us from the moment we enter this world of meaningful symbols, signs, and signals. The miracle is, in fact, that given the overwhelming odds against women or blacks, so many of both have managed to achieve so much sheer excellence in whose bailiwicks of white masculine prerogative like science, politics, or the arts."[4]

Over the next two decades, momentous social changes took place from the perspective of women's issues, leading to greater freedom and opportunity. The Sixties witnessed the impact of sex, drugs, rock, and roll, along with the approval of the first oral contraceptive. The Seventies marked the beginning of "women's lib," women's "consciousness-raising," "no-fault" divorce, and Title IX, which provided equal funding for women's sports. The Feminist Art Movement aimed to link the building blocks of contemporary art with women. As a result, the movement sparked change, transformed societal attitudes, and positively affected gender stereotypes in the arts arena. The feminist movement emerged from ideas in the United States and Europe, eventually gaining traction in other countries and leading to greater acceptance of female artists. Artists in this section:

- Judy Chicago (1939-)
- Barbara Kruger (1945-)
- Carolee Schneemann (1939-2019)
- Jenny Holzer (1950-)
- Faith Ringgold (1930-)
- Ana Mendieta (1948-1985)
- Lorna Simpson (1960-)
- Marlene Dumas (1953-)
- Joan Semmel (1932-)
- Miriam Schapiro (1923-2015)
- Alma López (1966-)

Judy Chicago

Judy Chicago, born in 1939 in Illinos, is an accomplished American feminist artist. Her renowned work, *The Dinner Party*, is a large collaborative art installation. After studying at UCLA Art School, Chicago became involved in politics and graduated with an MFA degree in 1964. She began teaching at Fresno State College, where she instructed women to express themselves through their art. This evolved into a Feminist Art Program, which was highly popular among women. Alongside Miriam Schapiro, Chicago also transformed an old house at the California Institute of the Arts into a Womanhouse project featuring various artistic representations of women's domestic work.

Feminist artists began to explore women's spaces, using metaphors to create large installations like *The Dinner Party* (9.2.1). Chicago's installation depicted a large triangle table with genital imagery on the ceramic plates celebrating famous women in history. The project took five years due to the large size, 14.6 by 13.1 by 10.9 meters, with 39 different place settings. An embroidered table runner corresponds to the female figure plate and is set with silverware and a goblet. The inspiration for the *Dinner Party* was devised during a male-dominated dinner party Chicago attended. She felt women needed to be recognized at the table since they were mostly overlooked. The 39 plates represent historical or mythical female figures set like the Last Supper, with 13 people on each side of the triangle. Another notable 999 women's names are inscribed in gold on the exhibit floor. The meeting of 39 females was a powerful statement popular with the public; however, it was disparaged by critics who called it "vaginas on plates."

> "*The Dinner Party*'s positive celebration of female bodies and sexuality, its consciousness-raising about women's history and reclamation of women artists, and its subversion and revision of masculinist historical narratives, was an enormous popular success."[5]

Interactive Element

This video takes you on a tour of Judy Chicago's seminal feminist piece from the 1970s, "The Dinner Party," in its permanent installation at The Brooklyn Museum. To check out a full video of Judy Chicago talking about the making of "The Dinner Party" and the specific imagery of each place setting.

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

View this YouTube Video online



Figure 9.2.1: *The Dinner Party* (1974-79, mixed media, 14.6 x 13.1 x 10.9 meters) (CC BY-NC-SA 2.0)

Chicago's etched painting *Fused Mary Queen of Scots* (9.2.2) is a unique blend of fusing, etching, and kiln-fired spray paint that took over a year and a half to develop. Studying stained glass, she came across the Chinese art of painting on glass in sophisticated colors that replicated the porcelain look. The piece is a mix of yellow and blue radiating spiral lines surrounded by a light purple frame with handwritten words. Mary Queen of Scots was an ambitious woman who held the title of Queen of Scotland, which she acquired at six days old after her father died. She was found guilty of a plot to kill Queen Elizabeth and was beheaded shortly afterward, generating a divisive and highly romanticist historical character from the 16th century. The work brought ceramics forward from a craft to fine art using technical skills.



Figure 9.2.2: *Fused Mary Queen of Scots in Glass 2* (1999, etching and glass paint on fused glass, 55.8 x 55.8 cm) (CC BY-NC-ND 2.0)

The Birth Project was a conglomerate of artwork designed by Chicago and completed by needleworkers artists around the United States, Canada, and other localized places worldwide. Needlework has always been considered women's work, a craft beneath most artists. Chicago led the collaborative project about women who created life and experienced childbirth from many points of view. The process of childbirth was not generally a subject brought up at parties or discussed at the dinner table, yet she brought up the issue upfront and personally.

Birth Tear Embroidery 3 (9.2.3) is a piece of artwork that is particularly striking. This work of art showcases a drawing of a woman in the midst of giving birth, initially created using a sharpie on a beautiful pink silk canvas. The artist has masterfully captured the pain and agony women often experience during childbirth, as evidenced by the color scheme utilized in the piece. The colors used in the artwork - red, purple, and blue - are meant to symbolize the stages of the tear that occurs during childbirth. The tear begins as a deep red color, then transitions to a more subdued purple hue before finally ending in a calm blue tone. Overall, this artwork is a powerful testament to women's incredible strength and resilience during the birthing process.



Figure 9.2.3: *Birth Tear Embroidery 3* (1984, sharpie, silk, embroidery, 49 x 62 cm) (CC BY-NC-SA 2.0)

Barbara Kruger

Barbara Kruger (1945-) is an accomplished American feminist artist born in New Jersey, widely recognized for her captivating

black and white photographs that are adorned with declarative captions in red and white. She holds the esteemed position of Distinguished Professor at the prestigious UCLA School of the Arts and Architecture, where she imparts her knowledge and experience to students. Kruger's work is particularly striking due to her impressive large-scale digital installations incorporating photography and collage, showcasing her mastery of art and technology. Her contributions have significantly impacted the art world, and her legacy inspires generations of aspiring artists."Overlaid with provocative graphics on authority, identity, and sexuality, her work confronts the power of mass media."[6]

The artwork titled, *Untitled* (Your Body is a Battleground) (9.2.4) originally served as a poster for a pro-choice march held in Washington, D.C. back in 1989. It showcases the artist's perspective on gender inequality through black and white photographs of women from the 1950s, set against striking white text on red backgrounds. The image was created to bring attention to the ongoing debate surrounding reproductive rights, with the text boldly beginning with 'Your' to signify the solidarity of women across America in their fight for gender equality. Sadly, even in the 21st century, art from the 1970s continues to be a point of contention.

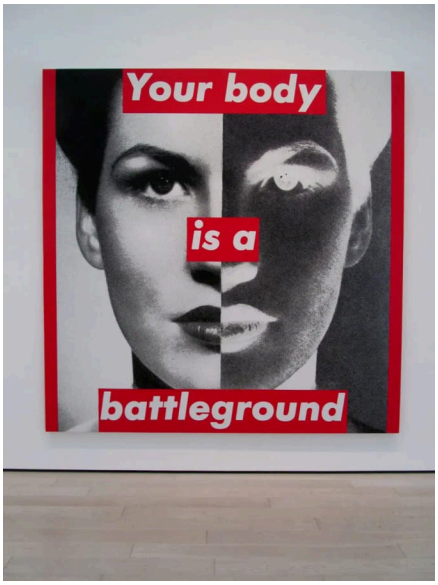


Figure 9.2.4: Untitled (Your body is a battleground) (1989, photo and silkscreen) (CC BY-NC 2.0)

Over two decades, Kruger devoted her time and creative energy to designing and constructing installations that provided a fully immersive art experience for those who viewed them. One of her most notable installations, *Belief+Doubt* (9.2.5), boasts a visually striking black-and-white color scheme with well-placed pops of red to draw the eye. Through this particular piece, Kruger delved into the complex themes of democracy, money, power, and belief, utilizing text-printed vinyl to create an environment rich with words that viewers are compelled to read. Through her use of questioning, doubt is introduced into the experience, encouraging viewers to consider the underlying meaning behind her thought-provoking work. Kruger's expertise in design, specifically in the language of pop culture, heavily influenced her signature visual communication style throughout her career. She adeptly harnessed the persuasive power of pop culture images to convey her messages, utilizing short, impactful sentences to significant effect.



Figure 9.2.5: *Belief+Doubt* (2012, vinyl, 2042.1 meters) (CC BY-SA 3.0)

Kruger became famous for her aphoristic declarations of feminist principles, married with large photomontages. *Untitled (Now You See Us)* (x.x) is a change from black, white, and red art, including a deep lemon yellow instead of white. The yellow represents a lightbulb glowing bright yellow against a dark grey background. The direct yellow words are still against a red background in large font, while the second declaration is small, on the bottom, and red against a dark grey background.

Kruger, a renowned artist in the art world, has gained widespread recognition for her ability to express feminist ideals through her striking photomontages succinctly. In her piece titled *Untitled* (Now You See Us) (9.2.6), Kruger strays away from her usual color palette of black, white, and red, incorporating a vibrant lemon yellow hue instead of white. This particular shade of yellow symbolizes a glowing lightbulb illuminating against a somber grey backdrop, rendering the artwork's message even more powerful. The striking yellow words remain prominently displayed against a red background in a large font, drawing the viewer's attention to the powerful message being conveyed. The more minor, second declaration is situated at the bottom of the image, rendered in red against the same grey background, adding layer of depth and complexity to the artwork. Kruger's attention to detail and her ability to convey complex themes through her art has solidified her place as a respected voice in the art world.



Figure 9.2.6: Untitled (Now You See Us) (1984, gelatin silver print, 181.6 x 105.4 cm) (CC BY 2.0)

Interactive Element: Barbara Kruger

Picturing Barbara Kruger is a five-minute portrait of this iconic artist. Narrated by Barbara Kruger with an original score by Nico Jaar featuring Kanye West's "Blood On The Leaves," commissioned by the Los Angeles County Museum of Art.

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Carolee Schneemann

Carolee Schneemann (1939-2019) was an American visual experimental artist who received an MFA from the University of Illinois. She began her career as an Abstract Expressionist painter but became disillusioned by the misogynistic heroism painters in New York City. Turning to creative performance art, Schneemann became involved with feminist art and exploring the female body. A stage backdrop, *Four Fur Cutting Boards* (9.2.7), is an extension into time and space as a moving sculpture that viewers can activate. The name of the artwork is from Schneemann's art studio, an old fur shop in Manhattan. The art is a conglomerate of oil paint, umbrellas, motors, lightbulbs, string lights, photographs, fabric, lace, hubcaps, printed papers, mirror, nylon stockings, nails, hinges, and staples on wood.[7] Schneemann painted her nude body and photographed herself interacting with the art becoming the subject and the object. Feminist art presents the female artist influenced by feminism—a double knowledge—of the female body.



Figure 9.2.7: *Four Fur Cutting Boards* (1962-63, oil paint, lights, paper, nail, miscellaneous on wood, 229.9 x 332.7 x 132.1 cm) (CC BY-NC-SA 2.0)

As technology exploded, Schneemann experimented with laser printers creating painted prints of vulva images, part of the female genitalia. *Vulva*'s *Morphia* (x.x) is a set of thirty-six pieces of art displayed in a clear plexiglass display. The in-your-face up-front rudeness of the imagery is balanced by a bitterly ironic text: "Vulva recognizes the symbols and names on graffiti under the railroad: slit, snatch, enchilada, beaver, muff, coozie, fish and finger pie . . . Vulva deciphers Lacan and Baudrillard and discovers she is only a sign, a signification of the void, of absence, of what is not male . . . (she is given a pen for taking notes)".[8]

A visual grid with text, *Vulva*'s *Morphia* (9.2.8) are depictions of vulvas from an artist's point of view. The surrounding text is statements such as "Vulva decodes feminist constructivist semiotics and realizes she has no authentic feelings at all; even her erotic sensations are constructed by patriarchal projects, impositions, and conditioning." [9] Schneemann is taking back the

female body and endorsing its powers without limits. For decades, she created art that challenged boundaries, attacked societal taboos, and kept it in our faces to ensure we do not forget.



Figure 9.2.8: *Vulvas Morphia* (1995, 36-panel hand painting, text inserts on wood, 243.8 x 152.4 cm) (CC BY-NC-ND 2.0)

Interactive Element: Carolee Schneeman

"I lived what I call double knowledge: what I felt was true and could be a life experience, and then what the culture told me was absolutely not possible and had to be marginalized or denigrated." She often used her own body in her work, both as a tool for extending the "action painting" of her predominantly male predecessors and as well as a way of, in her words, taking on "cultural taboos and repressive conventions" that existed in a sphere "starved in terms of sensuousness."

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Jenny Holzer

Jenny Holzer (1950-) is an American neo-conceptual artist known for her text installations. A Rhode Island School of Design graduate, she moved to New York City in the late 1970s to explore social and cultural theory. Holzer began her art career with *Truisms*, public works offering simple statements Holzer printed out on paper and wheat-pasted to buildings. The list of words came from her philosophy and literature classes; she condensed the entire text into a sentence. Moving from paper, Holzer turned to LED signs to flash her text on buildings or billboards. *Stave* (9.2.9) presents an LED sign in seven curved double-sided texts with red and blue diodes stating, "Would Like to Go Back Home." The delivery of words in large-scale installations earned her a spot in the famous Times Square Show.

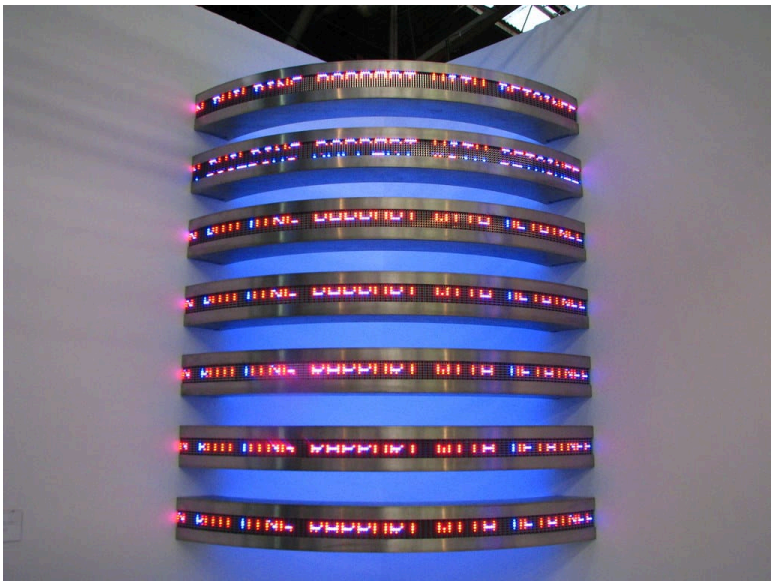


Figure 9.2.9: *Stave* (2008, curved LED signs, red and blue diodes, 13.3 x 146.6 x 15.2 cm) (CC BY-NC 2.0)

A political activist, Holzer was looking to disrupt the passive information from sources that could be more damaging than helpful. In her *Living Series, Protect Me From What I Want* (9.2.10), are statements printed on stone, bronze, and aluminum plaques and placed on government buildings around New York City. These one-liner quotes were from a reading list while Holzer was a student. The short statements were about everyday necessities of life like breathing, sleeping, eating, and relationships. The messages represent the beginning of the information age and the jump start of social media.

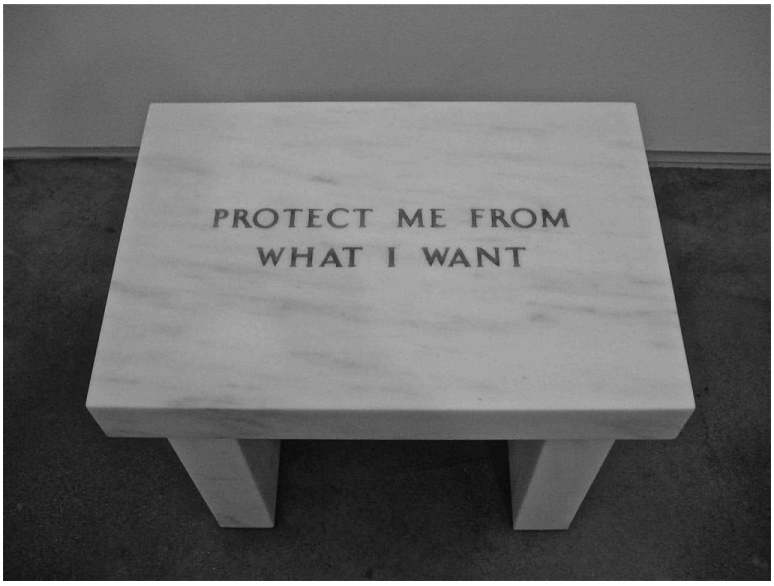


Figure 9.2.10: *Protect Me from What I Want* (1985, stone, bronze) (CC BY-NC-SA 2.0)

During the early 1980s, Holzer created a body of work called *Inflammatory Essays* (9.2.11), consisting of posters influenced by political figures. Some of the excerpts read: "Rejoice! Our times are intolerable; Take courage, for the worst, is a harbinger of the best; Only dire circumstance can precipitate the overthrow of oppressors; The old & corrupt must be laid to waste before the just can triumph; Contradiction will be heightened; The reckoning will be hastened by the staging of seed disturbances, and The apocalypse will blossom."[10] The posters have been recreated on colored paper and attached to the walls in lines of color for impact.

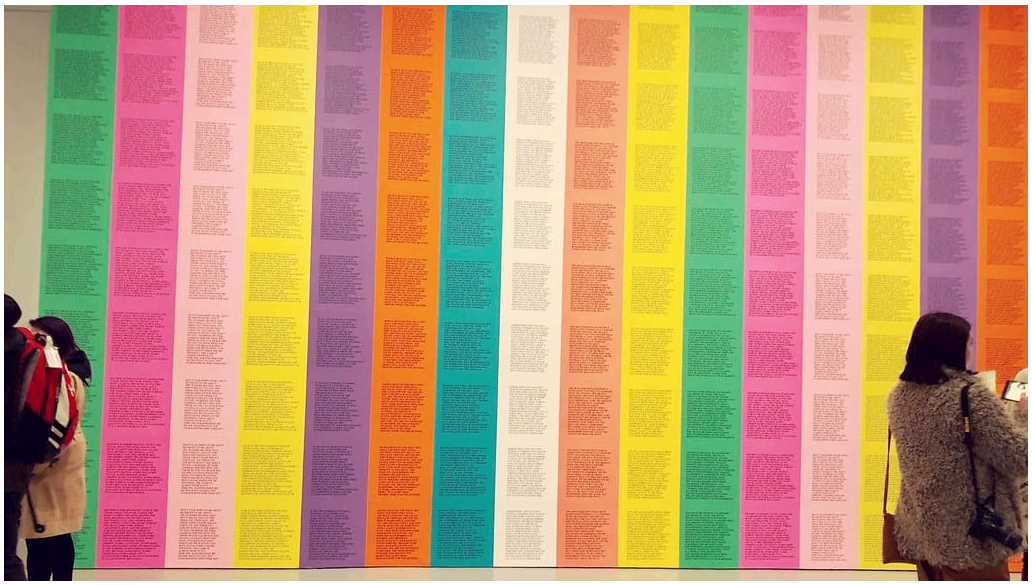


Figure 9.2.11: *Inflammatory Essays* (1979-1982, lithograph on paper, each 43.1 x 43.1 cm) (CC BY-SA 2.0)

Interactive Element: Jenny Holzer

Jenny Holzer's lithograph Inflammatory Essays on display at Tate Modern.

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Faith Ringgold

Faith Ringgold (1930-2023) is an American artist born in Harlem during the Great Depression. Her parents were descendants of the Great Migration (the movement of six million African Americans from the rural South to the Northeast, Midwest, and west coast to escape the South's Jim Crow Laws). Ringgold's mother was a fashion designer, and her father was an avid storyteller. Ringgold inherited both qualities from her parents, who are the driving force in her artwork. She was also influenced by the Harlem Renaissance, a cultural art revival of African American dance, music, and politics in Harlem, a predominantly African American neighborhood.

Ringgold began her painting career after graduating from art school, inspired by Pop Art, African art, Cubism, and Impressionism. She explores self-portraits and addresses some of the concurrent Black Power movements in the 1960s. *Early Works #25: Self Portrait* (9.2.12) is an oil painting on canvas in a tight red circle outlined in white. Circles dominate the portrait behind Ringgold, the string of pearls, and the two circles on her chest. Her arms are folded across her waist, and she is wearing a multicolored blue dress with a very determined gaze on her face. Ringgold comments, "I was trying to find my voice, talking to myself through my art."[11] In the 1970s, Faith Ringgold collaborated with her mother, Willi Posey, a well-known tailor in Harlem, to make several textile works. *Echoes of Harlem* (9.2.13) was Ringgold's first quilt and her final collaborative project with her mother. The composition unifies four different fabrics in a regular rhythm and frames thirty faces, displaying a variety of individual expressions. Together, the faces represent the many life stories present in Harlem. In subsequent years Ringgold began constructing narrative quilts that portray different aspects of African American life in the United States.



Figure 9.2.12: *Early Works #25: Self-Portrait* (1965, oil on canvas, 127 x 101.6 cm) (CC BY-NC 2.0)



Figure 9.2.13: *Echoes of Harlem* (1980, acrylic on cotton, 227.3 x 204.4 cm) (CC BY-NC 2.0)

Ringgold and other black women artists pursued a black cultural consciousness grounded in the reclamation of black historical memory and pan-African spirituality.[12] Framing the issues of black female identity, Ringgold created art inspired by trips to Africa, creating crafts stitching together unique storytelling quilts. One of Ringgold's most famous art pieces is *Tar Beach* (9.2.14 & 9.2.15), a painted scene on fabric and then quilted the work. The quilt depicts a scene of a family on the roof of their apartment building in Harlem overlooking the George Washington Bridge. The flat roofs on buildings were usually finished in black tar to seal them from the rain and snow. The scene is after dinner, the adults sit around a card table, and the children are lying on blankets wishing they could fly over the city. The story is based upon Ringgold's family memories where "flying among the stars on a hot summer night, Cassie becomes a heroic explorer overcoming obstacles,"[13] which expresses freedom and self-possession. *Tar Beach* (x.x) closeup depicts the attention to detail with the two children lying on the "tar beach" looking up at the sky.

Faith Ringgold is an artist whose remarkable contribution to feminist art is worth noting. In 1969, she joined the Women Artists in Revolution (WAR), a group that broke away from the male-dominated Art Workers' Coalition (AWC). Throughout her career, Ringgold was a professor in the Visual Arts Department at the University of California, San Diego, until her retirement in 2002. Her extensive publications testify to her noteworthy contributions to the art world.



Figure 9.2.14: *Tar Beach* (1988, acrylic paint, canvas, fabric, ink, thread, 189.5 x 174 cm) (CC BY 2.0)



Figure 9.2.15: *Tar Beach* Closeup (CC BY-NC-ND 2.0)

Interactive Element: Faith Ringgold

Faith Ringgold on fighting to get women and African-American artists into museums and the power of art. Faith Ringgold is one of America's most gifted and generous visual storytellers. Ringgold is best known for the painted story quilts in which she draws on African American folklore tradition, often to dramatize—to humanize—institutional and national histories.

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Ana Mendieta

Ana Mendieta (1948-1985) was a Cuban artist born in Havana in 1948. Her family left Cuba during the Cuban Revolution under Operation Peter Pan and moved to the United States. After completing her MFA at the University of Iowa, Mendieta relocated to New York City to pursue her art career. As a displaced Cuban, Mendieta's art focused on themes of feminism, identity, and belonging inspired by the avant-garde community. Her art often incorporated elements of nature, reflecting her spiritual and physical connection with the earth. Mendieta's work was instrumental in highlighting the ethnic and racial expressions of different cultures and giving voice to previously marginalized female artists of color as part of the feminist art movement.

> "Through my earth/body sculptures, I become one with the earth...I become an extension of nature, and nature becomes an extension of my body. This obsessive act of reasserting my ties with the earth is really the reactivation of primeval beliefs...[in] an omnipresent female force, the after image of being encompassed within the womb, is a manifestation of my thirst for being".[14]

Mendieta was fascinated with nature and created her female silhouettes amidst earth, mud, sand, and grass in her Silueta Series (Silhouette). In *Untitled* (9.2.16), she sculpted a naked earth-body lying in rock outcrops covered with twigs, weeds, and flowers, symbolizing connection with the earth. The contrast between the granite-colored rock, light brown female body, and green grass with white colors highlights various feminist art issues. The presence of a nude woman can represent a mother figure, a young woman, or refer to a Mayan deity, Ix Chel, a feminine life force throughout her work. Mendieta was a vital figure in the Body Art Movement and seamlessly integrated Land Art into her natural environment art process. Using found objects, she aimed to merge humanity into one whole world, blurring the boundaries between art movements.



Figure 9.2.16: *Untitled* (from the *Silueta* series) (1973-1977, silver dye-bleach print, 50.5 x 40.3 cm) (CC BY-NC 2.0)



Figure 9.2.17: *Silueta Works in Mexico* (1976, red dye, dirt, water) (CC BY-NC-SA 2.0)

After visiting Pre-Columbian archeology in Mesoamerican areas, Mendieta interpolated the female theme into tombs, earth, and rocks. She carved the figure into the dirt as it filled with blood, in *Silueta Works in Mexico* (9.2.17) displays. In the Mayan culture, blood was used as a source of nourishment for all the deities. The ephemeral artworks show how fragile the human body is when pitted against nature. The earth body sculptures are a powerful depiction of feminist art installations. It is regrettable for the art world as we lost Mendieta at an early age. It is unknown if she was pushed or jumped to her death from the 34th floor of her high-rise apartment, and her husband of 8 months was acquitted for any part he may have played in Mendieta's death.

Interactive Element: Ana Mendieta

"Ana Mendieta's art, even when she was alive, was the stuff of myth," wrote Nancy Spero summing up the feminist Cuban American artist whose late works are currently being shown at Galerie Lelong in Chelsea.

This interactive element is not available in this format. Visit the link or scan the QR code to access it online.

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Lorna Simpson

Lorna Simpson (1960-) is an American photographer and multimedia artist from New York who attended the High School of Art in Brooklyn. Simpson traveled to Europe to hone her skills in photography, where she documented people and then graduated from the School of Visual Arts with a BFA in painting. Continuing her education, she received an MFA from the University of California at San Diego, emerging with a style called photo-text—photographs that included text—a pioneer of conceptual photography.

One of Simpson's most famous photo-text works is *Five Day Forecast* (9.2.18). The bold display of an African American woman has a cropped torso. She wore a white dress contrasting against the rich brown color of her arms folded across her chest. Words are displayed across the top and bottom of the pictures labeled Monday through Friday, and ten white words—misdescription, misinformation, misidentify, misdiagnose, misfunction, mistranscribe, misremember, misgauge, misconstrue, and mistranslate—on black rectangles across the bottom of the display. The word mis/miss is an exchange in the power of words and a shower of recriminations.[15]

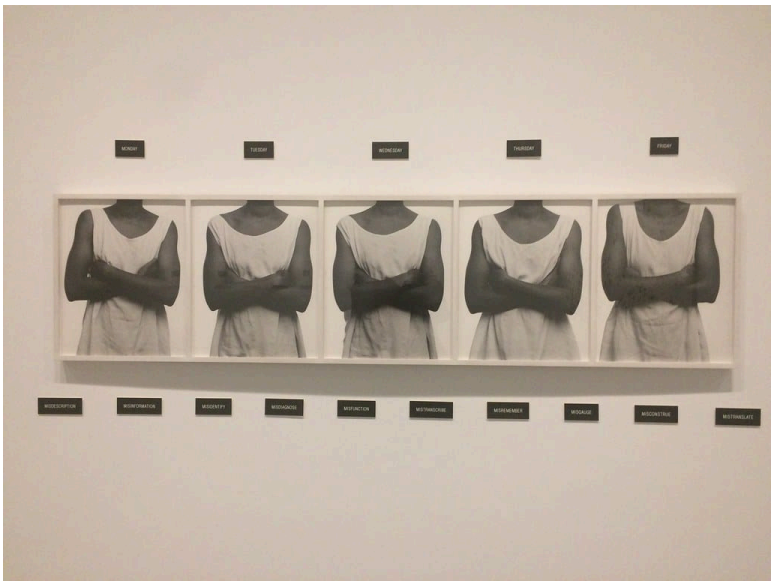


Figure 9.2.18: *Five Day Forecast* (1991, gelatin silver print on paper, 62.2 x 246.4 cm) (CC BY-NC 2.0)

Flipside (9.2.19) pairs the art of an African mask with the art of photography but from the backside of each style. The woman has a black dress and black hair against a black background. The mask is set against a black backdrop, hence the name *Flipside*. The curves in both photos relate to the popular hairstyle in the early 1960s, traditionally worn by African American women. The plaque below reads: The neighbors were suspicious of her hairstyle. The hair and the mask are seen as primitive cultural pieces of art confirming the identity of African Americans as the flipside of a 45-vinyl record, with the topside being the hit of the time and the flipside being the lesser quality.



Figure 9.2.19: *Flipside* (1991, gelatin silver prints and engraved plastic plaque, diptych, 130.8 x 177.8 cm) (CC BY-SA 2.0)

Interactive Element: Lorna Simpson

"Lorna Simpson's work has not only challenged stereotypes of African Americans but created a visionary space for the contemplation of humanity itself and what it means to be American, given the complicated cultural inheritances we've been given." —LeRonn Brooks, associate curator at the Getty Research Institute. Lorna Simpson has been a pioneering artist for 30 years. She is a leading voice in a generation of American artists questioning constructed historical narratives and the performative crafting of identity.

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Marlene Dumas

Marlene Dumas (1953-) was born in Cape Town, South Africa, spending her childhood by a river in Western Cape. Dumas attended the University of Cape Town to study art before moving to the Netherlands and transferring to the University of Amsterdam. She majored in psychology instead of art, planning to become an art therapist. Dumas still lives in the Netherlands and is one of the country's most prolific artists. During her life in South Africa, she identified as a white woman of Afrikaans descent and saw firsthand how Apartheid separated white from black people.

Dumas said she does not paint people; instead, she creates an emotional state focusing on race, violence, sex, death, the contrast of guilt or innocence, and even tenderness or shame. She frequently took photographs of friends and used them as reference material along with photos in magazines. Dumas did not paint using live models, only reference material. Her subjects were political, famous, or erotic, primarily controversial. *Albino* (9.2.20) is one of Dumas' psychologically charged paintings with a grey-pink-blue face. The small red-brown eyes are set on each side of a large wide nose with full lips and a small chin. The large forehead is enveloped in white light with a widow's peak at the hairline and painted with spontaneous brushwork.

> By choosing a subject whose very existence complicates the notion of racial categorization and by rendering his skin tone and hair color in a sickly green hue, Dumas insisted on destabilizing the division between black and white.[16]

Self Portrait at Noon (9.2.21) is a portrait of the painter with her well-known curly long hair. The ghostly look of silver and black is thematic in most of her work. The sickly green reappears on the body in coordination with small beady eyes set apart over a small nose and little lips showing just a hint of teeth. The black shirt offsets the light colors, contrasting an otherwise monotone painting.

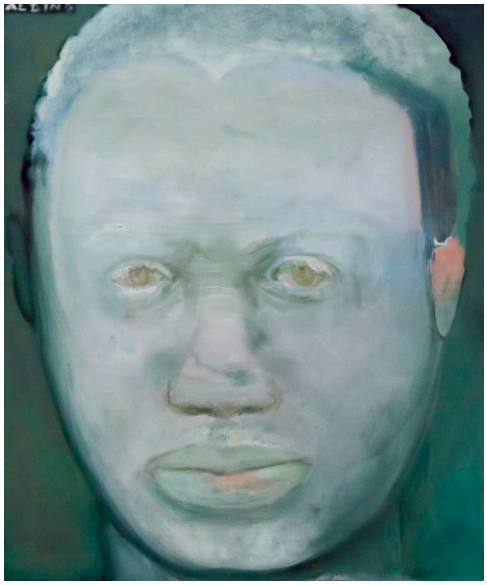


Figure 9.2.20: Albino (1986, oil on canvas, 130 x 110 cm) (CC BY-NC-SA 2.0)



Figure 9.2.21: *Self Portrait at Noon* (2008, oil on canvas, 90 x 100 cm) (CC BY-NC 2.0)

An interesting set of four paintings was created in the early 1990s called the *Four Virgins* (9.2.22 & 9.2.23). The miniature figurative portraits are made from gouache and India ink and are unrecognized anonymous women. The name designates the virginal women, yet Dumas allows viewers to experience and make up their minds. Each portrait is similar in color and painting style, making the group a set of black and white with blue highlights, which sets off each painting.



Figure 9.2.22: Four Virgins (1-4) (1993, gouache, india ink, 31 x 31 cm) (CC BY-NC-SA 2.0)



Figure 9.2.23: Four Virgins (1-4) (1993, gouache, india ink, 31 x 31 cm) (CC BY-NC-SA 2.0)

After the *Four Virgins,* Dumas painted a child with green hair, brooding dark eyes, with red and blue colored hands called *Painter* (9.2.24). Her daughter was finger painting one day with paint all over her hands and an inspiration for the concept in the painting. The baby-like body with bluish skin tones reveals the combination of abstract painterly qualities of drawing and watercolor. The figure is incomplete, a concept Dumas used to remove any real context and inaugurate a more allegorical idea.



Figure 9.2.24: *The Painter* (1994, oil on canvas, 190.5 x 99 cm) (CC BY-NC-ND 2.0)

Interactive Element: Marlene Dumas

Movie stars, terrorists, babies, and strippers – actor and art collector Russell Tovey picks some of his favorite works from Tate Modern's introspective and intoxicating survey of Marlene Dumas' career.

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Joan Semmel

Joan Semmel (1932-) is an American feminist art painter, teacher, and writer well-known for her large-scale portraits. Born in New York, she earned a BFA from the Pratt Institute. Semmel spent the next decade in Spain "gradually developing broad gestural and spatially referenced painting to compositions of a somewhat surreal figure/ground composition...(her) highly saturated brilliant color separated (her) paintings from the leading Spanish artists whose work was darker, grayer and Goyaesque".[17] After returning to the States, she earned an MFA from Pratt Institute and started her unique figurative style of erotic themes.

Once back in New York, Semmel joined the feminist movement and devoted herself to gender equality. Semmel paints her nudes from the perspective of a woman's point of view; they undermine the male stare and reclaim female subjectivity. Nudity in art has ebbed and flowed through thousands of years and across the globe. The tradition of nudity was broken with the fading of neoclassicism art in the 19th century, and "any artist in our culture to present herself to the public nakedly is a deliberate and studied act."[18] Using herself as a model, Semmel photographs the scene she wants to paint and abstracts the images with lines and color. In *Self-Made* (9.2.25), Semmel combined her feminist art ideas with sexual liberation and painted nude forms in sexual poses. The combination of two female forms in a sexual encounter is rendered with one figure in bright colors foreshortened against another in more skin tones of color.

> "Reclaiming the female body for women, Semmel asserted women's rights to create and control their representation and aesthetic pleasure."[19]

Another of Semmel's paintings is *Touch* (9.2.26), from the female's perspective in the frame. Foreshortened, it is a moment of touch between two people. The erotically charged image subverts the usual position of a full-body female nude lying on a bed and provides the audience with a direct vision of the artist. The warm color tones of the two bodies contrast with the cool colors of the pillow and wall behind the couple. Semmel has continued to paint nudes into the 21st century, although her art is from the perspective of a reflection in the mirror. The paintings reflect an aging woman in a metaphysical state of exploration.



Figure 9.2.25: *Self-Made* (1980, oil on canvas, 198.12 × 304.8 cm) (CC BY-NC 2.0)



Figure 9.2.26: *Touch* (1975 oil on canvas 144 cm x 261 cm) (C BY-NC 2.0)

Interactive Element: Joan Semmel

This program explores the work of an artist who was instrumental in turning paintings of women's bodies into painting about women's lives. A feminist and chronicler of the female body and sexuality, Semmel makes lush and painterly canvases rarely seen in the art world of the nineties. Seen on this program is an exhibition of her latest canvases that depict the aging female body as seen in the spas and athletic clubs of present day New York.

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Miriam Schapiro

Miriam Schapiro (1923-2015) was a Canadian feminist artist who used a variety of mediums, such as paint, print, and metal, to create her art. After graduating from the State University of Iowa with a Ph.D., she moved to New York City to study with the Abstract Expressionists of New York. She has been coined 'the leader of the feminist art movement' and began her abstract expressionist art career after the birth of her first son. In 1967 she moved to California, becoming the first artist who used a computer to create art. Schapiro collaborated with Judy Chicago opening the first feminist art program and the California Institute of the Arts and the *Womanhouse*, an installation about women and the female experience. Schapiro started experimenting and expanding the materials she used in her art and included items that marginalized domestic craft. The assemblage *Barcelona Fan* (9.2.27) emphasizes Schapiro's interest in fabric and the art of sewing, creating a brilliant color fan using tactile materials.
The open fan is constructed with alternating rows of red and white and small additions of green and blue in this bigger-than-life fan.

> "I wanted to validate the traditional activities of women, to connect myself to the unknown women artists...who had done the invisible 'women's work' of civilization. I wanted to acknowledge them, to honor them."[20]



Figure 9.2.27: *Barcelona Fan* (1979, fabric and acrylic on canvas,182.9 × 365.8 × 6.7 cm) (CC BY-NC-ND 2.0)

In the mid-1980s, Schapiro deviated from her natural materials and created a large-scale sculpture called *Anna and David* (9.2.28) on Wilson Boulevard in Arlington, Virginia. The sculpture was based on a painting called *Pas de Deux* which is over 3.5 meters high and weighs half a metric ton. The brightly painted aluminum is a whimsical pair of dancers that conveys movement in animated poses with unabashed pleasure. The primary colors are vibrant in hues giving the sculpture an animated quality. Schapiro's career spanned over four decades, creating art in abstract expressionism, minimalism, computer art, and feminist art. One type of art she created was fabric collages or, as Schapiro calls it, 'femmages'—a combination of fabric and textiles—depicting women's work.



Figure 9.2.28: *Anna and David* (1987, aluminum and paint, 3.5 meters) (CC BY 2.0)

Interactive Element: Miriam Schapiro

An interview with the artist Miriam Schapiro.

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[20] Doss. E. (2002). *Twentieth-Century American Art*. Oxford. (p. 187).

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9.3: Cinematographic Art (1960 - 1999)

Introduction

Video art exploits audio and visual technology using multiple formats of recorders, computers, videotapes, television sets, projectors, and newer digital equipment. Video art began in the 1960s with analog video recorders and tapes. Nam June Paik was considered the pioneer of video art concepts. In 1965, he recorded and played it in a local café. Previously, only 8-mm and 16-mm films were available, and they had to be played on expensive, cumbersome equipment. Paik used new technology from SONY to easily record and play videos, the first step for ordinary consumers to afford video-recording technology. The inexpensive technology gave artists an experimental platform, challenging them. In the 1970s, artists and technicians combined elements like multiple television sets to display video images. Many artists used the camera to create and project personal or taboo images and videos onto displays, challenging the ideas of what was acceptable and shattering traditional art concepts. When confronted with this new technology outside the conventional art description, museums were horrified at the concept of sounds, movement, and unknown objects sitting in their white-walled spaces.

Technological abilities increased exponentially during the 1980s and 1990s; hardware became more sophisticated and smaller as software added more capabilities. Artists found it easier to create video installations with unknown innovations. Artists used the newer capabilities to develop installations, virtual reality, or performance art. Video art also allowed artists to express social concepts and political causes in methods common to how people received information. Social movements became dependent on video technology to define and expand their messages. The video capabilities allowed artists to mimic more traditional art forms, utilizing video signals' distortion and dissonance as the creative platform. By the 1990s, the museums finally accepted the new forms of artwork as the advance of technology propelled the art form into the mainstream. Video obtained the rank of the other art mediums, and art schools offered video as a viable specialization. Artis in this section:

- Joan Jonas (1936-)
- Pipilotti Rist (1962-)
- Diana Thater (1962-)
- Jennifer Steinkamp (1958-)

Joan Jonas

Joan Jonas (1936-) was born in New York City. Her family focused on multiple types of arts, including taking her to museums, operas, and the theater. Jonas always said she wanted to be an artist, believing it took her a long time to succeed because she was a woman. Jonas graduated from Mount Holyoke College with a degree in Art History and followed this with an MFA from Columbia University in sculpture. In the New York art scene, Jonas worked with choreographers in the theaters and, by 1968, started working with mixed props and symbolic works, frequently using mirrors. By the early 1970s, new video concepts started, and Jonas began experimenting with making different short videos. She incorporated images of herself in the live video shots, the first artist to do that and perhaps the forerunner of the selfie. Jonas' central motifs covered choreography, nature, and rituals, all enhanced with mirrors. She made her scripts retelling myths and tales into visual landscapes. Jonas could mix performance art with her video art through dance, music, costumes, and video technology.

Her video, *Light Time Tales* (9.3.1), was a video installation compiled from ten different installations she made on ten single-channel videos. Jonas used an old, empty factory site over 5,500 square meters. First, Jonas removed all the walls and constructed the exhibition through a long snaking pathway for viewers to follow. Every video piece had its own space and sound. However, each one was visible from multiple points, and the individual sounds from each video resonated through the building. *Reading Dante* were performance videos Jonas created based on Dante's Divine Comedy. She initially made a short video with different gestural drawings and percussion noises. In 1994, Jonas expanded the concept and made a series of videos, all incorporated into an installation running over distinctive video projections. For the videos, she integrated chalk drawings (9.3.2, 9.3.3), masks, photographs, and other miscellaneous objects; some elements were drawn, others acted, all imagined into Jonas' exceptional work.



Figure 9.3.1: *Light Time Tales* (CC BY-SA 2.0)

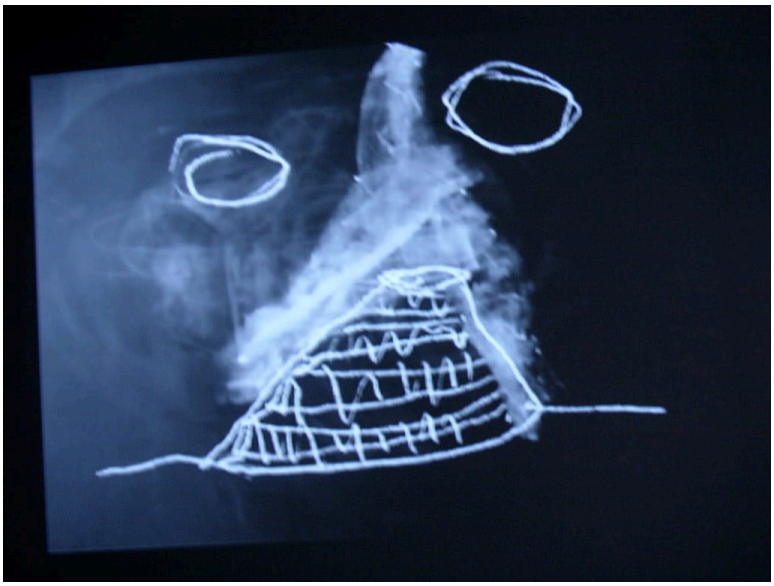


Figure 9.3.2: *Dante III* (CC BY-NC-ND 2.0)

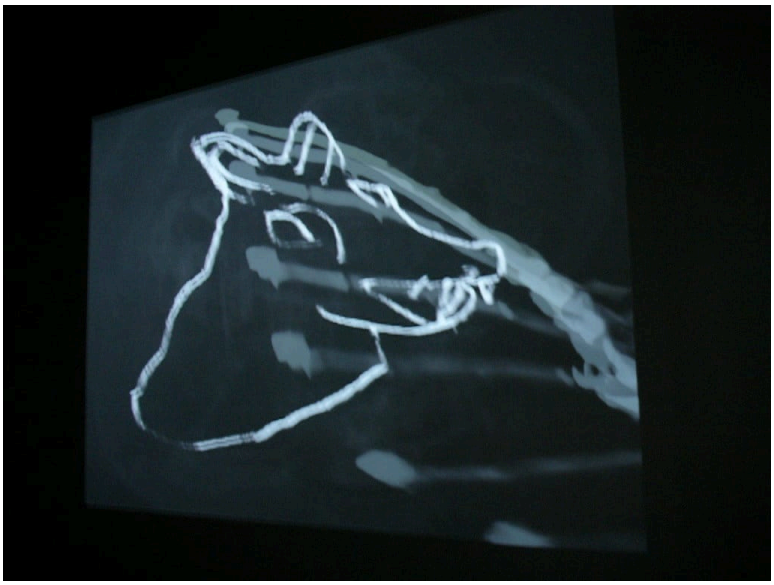


Figure 9.3.3: *Dante III* (CC BY-NC-ND 2.0)

Pipilotti Rist

Pipilotti Rist (1962-) is from Switzerland. She changed her name from Elisabeth to Pipilotti because her nickname was Lotti. At the beginning of college, she majored in theoretical physics briefly before switching to art, illustration, and video at the University of Applied Arts Vienna. Afterward, Rist joined a performance group and made her prize-winning video. She began making short videos and experimented by altering color, speed, or sound with themes generally based on gender or sexuality. She added music to the simplistic videos generating pleasure and happiness. Rist was considered a feminist in her work; however, she believed the images of women stood for all humans. Rist used vibrant colors, unique musical scores, and sweeping vistas with the undertow of sexuality in her expanded, large-scale installations. In her first few videos, she experimented with nude images, becoming part of the allure of her work.

Pixel Forest (9.3.4) was a massive installation with multiple screens and changing projections. The different images and short videos incorporate elements across her career. Rist frequently integrates herself in the videos, whether older, fragmented nude images or her distorted face pressed against the glass. She often blurred the lines between the interaction of bodies, how the camera was used, and the portrayal on the screens. The viewer walked through the videos in different rooms as the cameras projected onto translucent screens; the shadows of the viewer's body became part of the visuals.



Figure 9.3.4: *Pixel Forest* (Hanging LED light installation and media player) (CC BY-NC-ND 2.0)

Parasimpatico (9.3.5) was a compilation of older works mixed with newer short videos creating floating images with psychedelic colors and otherworldly sensations. Rist placed objects in unexpected containers, toilets, purses, or bottles and projected them onto suggestive surfaces. She wanted to explore all senses in enveloping experiences. Rist also incorporated humor in the video installation and the environment around the installation, including the staircases and auditorium. The *Massachusetts Chandelier* (9.3.6) was made of clean, used underpants hung on a frame of tiered metal. Some of the underpants had lace, others with pockets, and most were larger sizes, a mixture of varieties for men and women. Rist used a 2-channel video running color without her usual music.

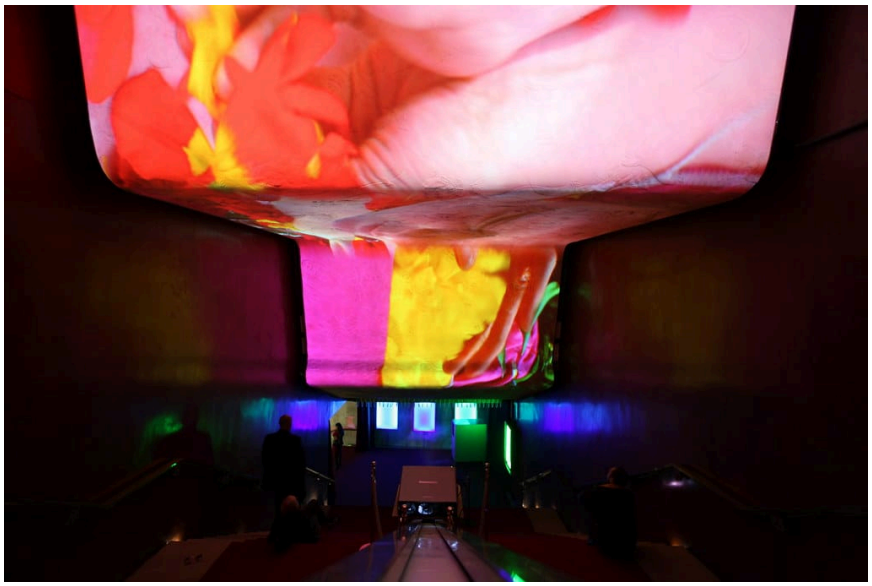


Figure 9.3.5: Parasimpatico (C BY 2.0)



Figure 9.3.6: *Underwear Chandelier* (CC BY-SA 2.0)

Interactive Element: Pipilotti Rist

The trailblazing visual artist Pipilotti Rist – named after Pippi Longstocking – has continuously explored and exploded the conventions of video technologies. Come along as she takes us through her sensual and immersive images and dreamscapes: “A show by me is like a journey through a body or a helter-skelter through vessels.”

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Diana Thater

Diana Thater (1962-) was born and lived in California. She did earn a degree in Art History from New York University and an MFA from the Art Center College of Design. Thater investigates space and interaction with light and images in her video installations. She mainly explored the relationship between the natural world of nature and humans and how nature was manipulated or maintained its original characteristics. Thater was dedicated to the interactions and relationships of those in the animal world and humans. She helped push the envelope of spatial and conceptual perceptions in the new video media. One of Thater's central video installations, *Science, Fiction* (9.3.7 & 9.3.8), covered multiple elements and ideas from outer space to dung beetles. She constructed two parts, one with a section containing double nine-screen monitors on opposing walls. The monitors projected shows of the night skies from the Griffith Observatory as the room was lit to resemble the sky at dusk. In the other part, Thater erected a room-sized box emitting an odd yellow light at the base and projected dung beetles on the ceiling.

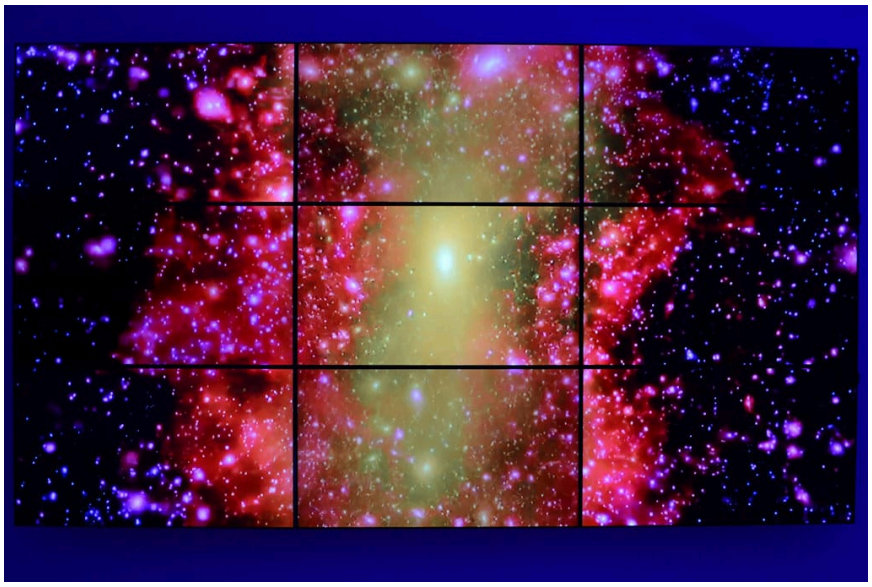


Figure 9.3.7: *Science, Fiction* (section 1) (CC BY-NC-SA 2.0)

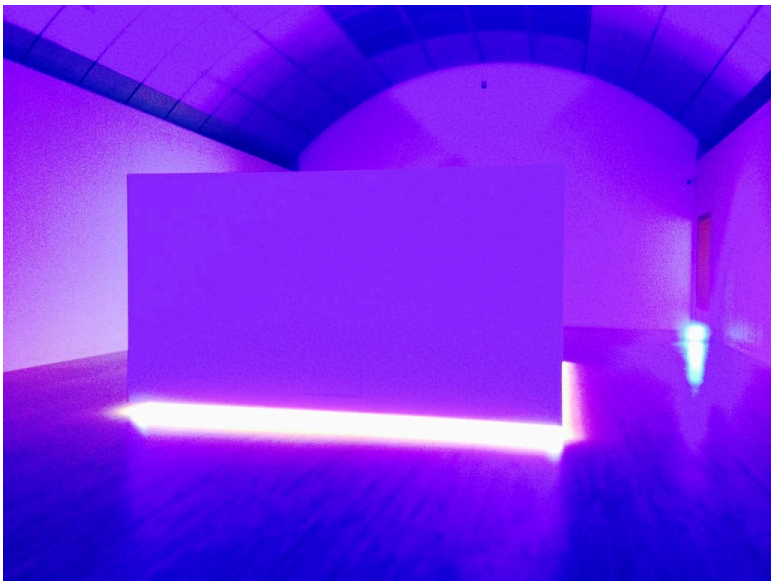


Figure 9.3.8: *Science, Fiction* (section 2) (C BY-NC-SA 2.0)

In *Untitled* (9.3.9), Thater placed video monitors on the floor, adding two fluorescent light fixtures. She wanted to use fragmented images, with each video displaying parts of the butterflies as they fly. She painted with walls of the room orange to mimic the colors found in the butterflies. The interactions of color were an essential part of the installation. *Rare* (9.3.10) is another installation portraying images of endangered animals and how they are close to extinction. Thater placed sixteen monitors on the wall, each screen showing fragments of the environment and the animal's movements in its environment.

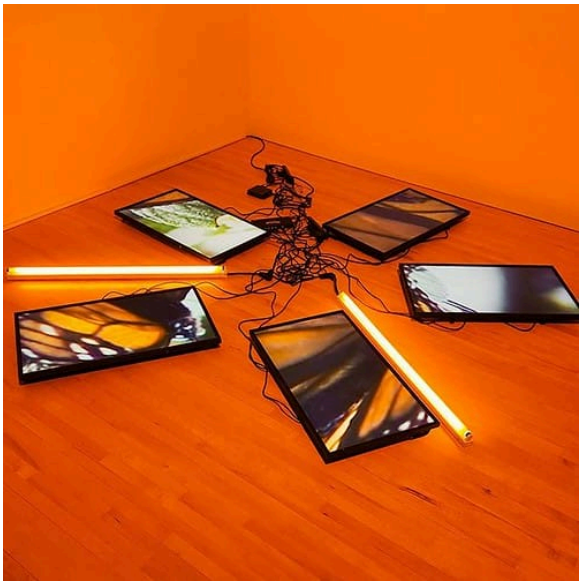


Figure 9.3.9: Untitled (CC BY 2.0)



Figure 9.3.10: *Rare* (CC BY-NC 2.0)

Jennifer Steinkamp

Jennifer Steinkamp (1958-) was from Colorado. She received a BFA and MFA from the Art Center College of Design in California, where she focused on experimental animation. Today she is a professor at UCLA. Steinkamp started creating abstract projections before branching out and using imagery from nature. Steinkamp begins with a tree image to make a tree and digitally remakes the trunk, branches, leaves, and flowers so the tree no longer resembles its original look. Digitally rendering her trees or flowers allows Steinkamp to bring movement and seasonal changes to the images. Water is also a common theme she likes because there are so many ways to portray water and develop the feeling of movement. All the images were created with digital imagery or digitally painted and then inserted into modeling and software animation programs. Steinkamp's work is customized, changeable, and infinitely reproducible. Her immense images are projected to a scale fitting the room's walls and providing the viewer with an immersive experience blurring the ideas between reality and illusion.

In Steinkamp's *TV Room* (9.3.11), three significant strips constantly move horizontally from left to right. The color starts to form bubbles as it progresses. The pixelated vertical water flows were projected to appear moving behind the horizontal strips. The image might be something viewed as static or a station pattern on an old television set. The lines seem tilted and in motion presenting a disorienting feeling to the viewer. Steinkamp used rainbow colors to enhance the sense of water running as light bounced on the droplets.

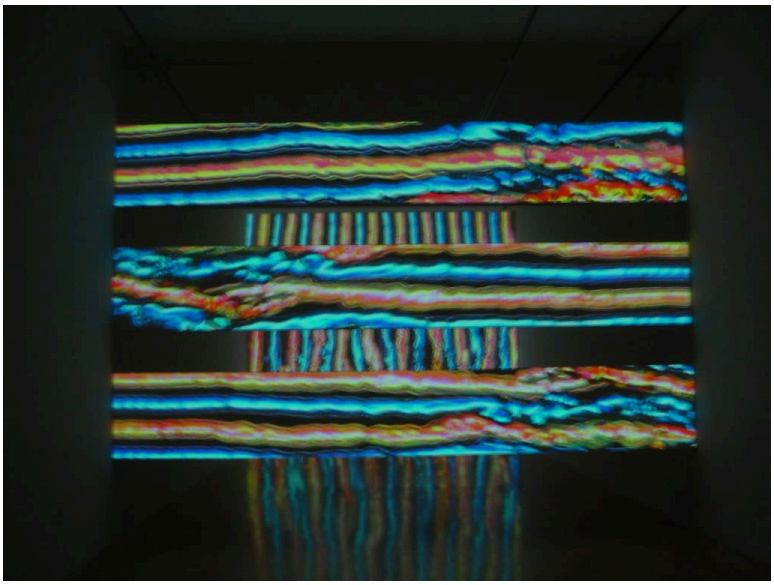


Figure 9.3.11: *TV Room* (1998, 2 Phillips 2700 400? Lumen projectors, 2 laserdisc players, quad stereo sound, 18.2 x 5.4 x 3.6 meters) (CC BY-NC 2.0)

Jimmy Carter (9.3.12) is a large video installation across a double wall. Steinkamp projected thousands of different flowers moving back and forth, undulating continually. Some flowers seem to float by themselves, while others appear as long strings connected to stems. She also created a feeling the walls moved behind the flowers. The installation's scale was immense, transcending the viewer's concept of scale. However, one reviewer stated, "There is something extremely comforting and domestic about the piece; Steinkamp has taken the idea of pattern painting and pushed it to its logical extreme: living wallpaper."[1] Steinkamp named the work after Jimmy Carter because she respected him. She said, "He is an incredible, selfless, and generous leader. It is unbelievable to me that the United States political system was able to choose this amazing person to lead the country. At the same time, Carter was receiving the Nobel Peace Prize "for his decades of untiring effort to find peaceful solutions to international conflicts, to advance democracy and human rights, and to promote economic and social development." [2]

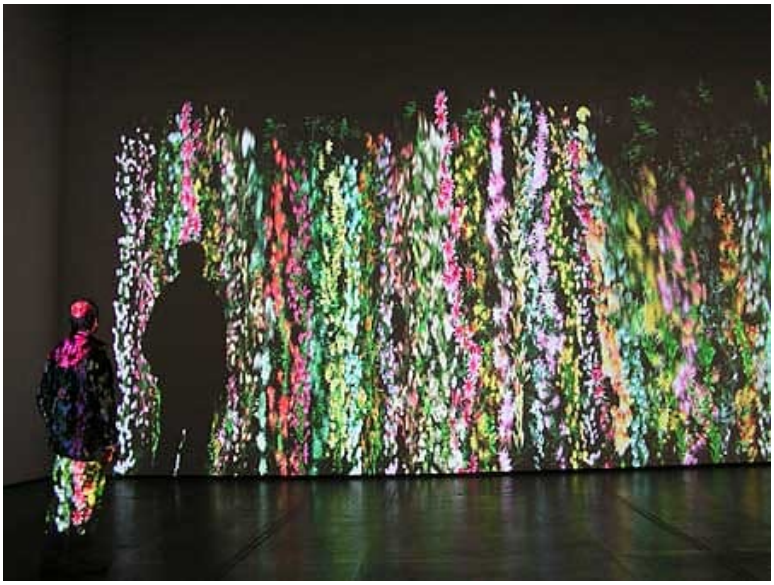


Figure 9.3.12: *Jimmy Carter* (2002, 3 Sharp projectors, 1 Epson 5350 projector, 3 Mac G3 computers, 35 x 5.4 x 4.2 m.) (CC BY-NC-SA 2.0)

Steinkamp named her series of flowering trees after Mike Kelley, an artist and mentor for Steinkamp. She created seventeen different projections to illustrate how a single tree looked as it changed in each of the four seasons. A tree might be partially bare or completely barren, as in winter. In this image, *Mike Kelley* (9.3.13), the tree is developing a crown of newly formed pink spring flowers. The branches of the trees sway or move, mimicking the wind or storms from the season. The trees were projected singularly or as multiples across a large wall, demonstrating the changes and allowing the viewer to be part of nature's glory.

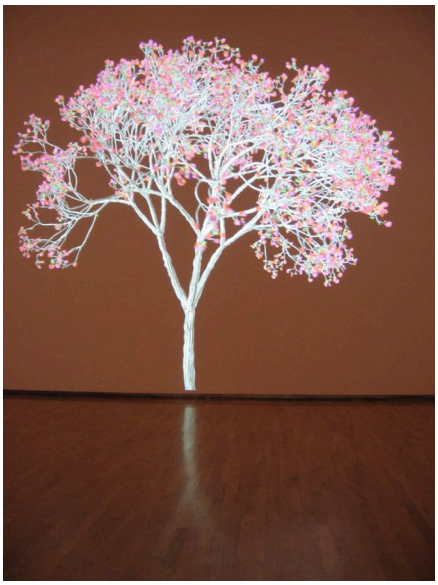


Figure 9.3.13: *Mike Kelley* (2007, size variable, 2.4 to 3.6 m. across, 2.4 to 3.6 m. high) (CC BY 2.0)

[1] Retrieved from https://www.metrosiliconvalley.com/m...kamp-0627.html

[2] Retrieved from https://jsteinkamp.com/html/jimmy_carter.htm

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9.4: Modern Sculpture (1970 – 2000)

Introduction

By the 1960s, the concept of sculptures was changed, and the trend towards abstract and figurative firmly in place as traditional ideas were rejected. New materials were available, and sculptors began experimenting with them, bringing more sophistication to create and manufacture sculptures and huge images. Sculptors no longer created a single figure out of marble or bronze; using multiple materials involved additional people beyond the artist. Projects, particularly outdoors, became collaborative efforts with landscape designers and site architects. Site-specific and environmental works on a grand scale were pioneered during this period. The landscape was the basis of sculpture for some artists, and works were integrated into existing environments.

During the modern sculpture period, the decision regarding the materials used by artists was of utmost importance, as it relied upon the technology available at the time and the environment where their work was to be displayed. Sculptors who employed metal in their creations necessitated a significant amount of space and advanced technology to cast or weld their pieces. Those who worked extensively in factories required trucks and oversized cranes to transport and install their art. In contrast, some artists opted to source materials from the natural environment, which they then used to create their work. Others combined natural elements with artificial materials to produce stunning, unique pieces. Some artwork was intended to be permanently installed, while others were created to be temporary and responsive to natural forces. Artists in this section:

- Elizabeth Catlett (1915-2012)
- Magdalena Abakanowicz (1930-2017)
- Louise Bourgeois (1911-2010)
- Viola Frey (1933-2004)
- Liliane Lijn's (1939-)
- Lynda Benglis (1941-)

Elizabeth Catlett

Elizabeth Catlett (1915-2012) was born in Washington, D.C., and lived there as a child. Her grandparents were formerly enslaved people and often told Catlett stories about Africa and the hardships of slavery. She graduated from Howard University with outstanding grades; however, Howard was not her first choice. Her original admission into the Carnegie Institute of Technology was overturned when the university discovered Catlett was black. Although she was always interested in art, the concept of a black woman as an artist was unacceptable, and Catlett majored in education. She admired the work of Grant Wood and decided to attend the University of Iowa's graduate program, where Wood was a teacher. She was accepted into the university but could not reside in the dormitories and had to rent a room in town. Catlett earned a Master of Fine Arts at the university. She spent time in Mexico studying sculpture and was active in social politics. Because of Catlett's activism, she was barred from returning to the United States; instead, she became a citizen of Mexico.

Throughout her career, Catlett consistently worked making prints while shifting to her central art of sculptures. She used multiple types of material for her sculptures in various sizes and themes, famous to ordinary people. Her major works were about black women whom she depicts as strong and caring with their torsos slanted forward to demonstrate attitude. *Pensive Figure* (9.4.1) portrays a sculpture of an abstracted woman sitting thoughtfully, gazing into the distance. Viewers might feel they had to walk quietly while looking at the bronze statue, unwilling to interrupt the woman's thoughts. Her clothing style is unknown until the bottom half of the figure, and it appears she wears a dress based on the line above her crossed legs. *El Abrazo (The Embrace)* (9.4.2) demonstrates Catlett's exceptional use of wood. The work is carved from a single piece of wood, and she used the grain of the mahogany to accentuate the entwined bodies. The pair's faces look outward at the viewer, not at each other. Their direct gaze lets the viewer share their humanity. Catlett stated, "I still work figuratively, trying to express emotion through abstract form, color, line, and space...Even in more abstract sculpture, I attempt to get a reaction, possibly by a strong upward gesture or a close tight feeling between two figures."[1]

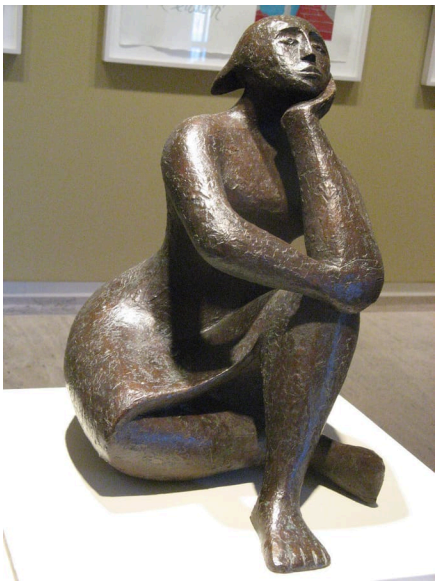


Figure 9.4.1: *Pensive Figure* (1968, bronze, 45.7 x 30.4 x 43.1 cm) (CC BY-NC 2.0)

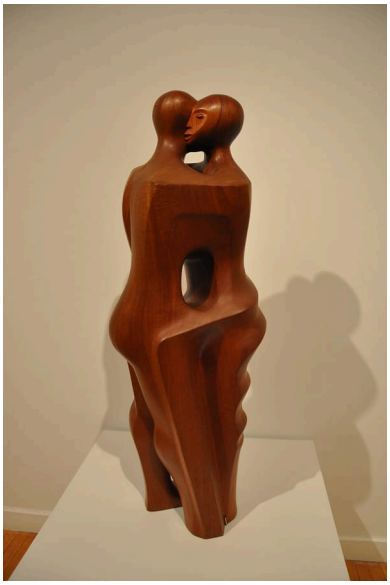


Figure 9.4.2: El Abrazo (The Embrace) (1978, carved mahogany, painted details, 66 x 35.5 x 26.5 cm) (CC BY-NC 2.0)

Interactive Element: Elizabeth Catlett

2017 Art on Campus - "Totem" by Elizabeth Catlett

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Magdalena Abakanowicz

Magdalena Abakanowicz (1930-2017) was born in Poland; her mother descended from the previous Polish nobility. The family had fled an earlier Russian invasion of the Polish countryside, and they moved to the city. Abakanowicz was only nine when the Nazis invaded Poland. During the war and occupation years, the family lived outside Warsaw and was part of the resistance. After the war, the Soviet Union controlled Poland, and the Soviets defined art as Socialist Realism, the only acceptable art for artists. Anything modern or style influenced by Western art was outlawed, and the government completely censored art. Abakanowicz attended different art schools and was admitted to the Academy of Fine Arts in Warsaw in 1950-54. The laws of Socialist Realism forced strict rules for the students to follow, and realist portrayals of traditional 19th-century images became the only thing taught at the university. Abakanowicz believed the Academy was rigid and challenging to learn and said, "I liked to draw, seeking the form by placing lines, one next to the other. The professor would come with an eraser in his hand and rub out every unnecessary line on my drawing, leaving a thin, dry contour. I hated him for it."[2] Abakanowicz did take many textile design classes; the methods she learned later influenced her work.

When Abakanowicz started working as an artist in Poland, the Soviet-controlled country was relatively poor, and artists had little access to materials. She gathered any pieces of materials she found and kept them stored under the bed for possible use. *Embryology* (9.4.3) was made from rough-hewn fabrics she stuffed. She created a series of different installations using fabric because she liked the concept of no tool between her hands and the material. Her hands were the energy creating the sculpture. The objects in this installation are strewn with no order creating a disturbing scene, appearing as bodies of some sort. Each element seems heavy, like a dead weight from afar. Closer inspection reveals fabric with seams and stuffing, soft to the touch. Because of the brutality of the war and the harshness of Soviet control, many wondered if the stacked figures were a sign of Auschwitz. The human figure was an essential part of Abakanowicz's work, whether overt or implied. Throughout her sculptures, she used different materials in a diversity of forms. However, she always returned to the concept of the fragility of humans. *Space of Human Growth* (9.4.4) covers 2,012 square meters. The oversized concrete shapes are undefined; the meaning is left to the viewer. Abakanowicz always abstracted her forms, living things, ambiguous and open to the viewer's interpretation. Installed in a park in Lithuania were the objects, unopened blossoms, parts of the human body, or maybe even haystacks, open for viewer interpretation.



Figure 9.4.3: *Embryology* (1978-80, burlap, cotton gauze, hemp rope, nylon, sisal, variable dimensions) (CC BY 2.0)



Figure 9.4.4: *Space of Unknown Growth* (1998, concrete forms, 6 forms – 330 x 420 cm, 4 forms – 250 x 320 cm, 2 forms – 170 x 220 cm, 10 forms – 130 x 160 cm) (CC BY-SA 2.0)

Bronze Crowd (9.4.5) is a set of bronze abstracted figures standing emotionless. Abakanowicz based her work on references to the turmoil of her past, war, and brutal Soviet occupation. She said, "It happened to me to live in times which were extraordinary by their various forms of collective hate and collective adulation. Marches and parades worshipped leaders, great and good, who soon became mass murderers. I was obsessed with the image of the crowd, manipulated like a brainless organism and acting like a brainless organism. I suspected that under the human skull, instincts and emotions overpower the intellect without us being aware of it."[3] The statues in this installation are devoid of any hint of feeling or thought, just the lineup of humans dutifully standing in a row. Even their clothing is wrapped tightly around their bodies, removing all freedom of movement as the leaders control them. The control of art education by the academy Abakanowicz attended is evident in her artwork as she consistently moves beyond the insistence of realism into the consistency of abstraction. *Ten Seated Figures* (9.4.6) appear the same, all sitting in a row, legs down, backs straight. A closer look reveals the individuality of each one as the protective patina is applied differently, and the surfaces are wrinkled and textured. The figures are headless; perhaps they do not need brains to think when leaders rigidly control them.



Figure 9.4.5: *Bronze Crowd* (1990, bronze) (CC BY-NC-ND 2.0)



Figure 9.4.6: *Ten-Seated Figures* (2010, cast iron) (CC0 1.0)

Interactive Element: Magdalena Abakanowicz

Find out how an artist affected by World War II created work encouraging us to stand up for others. Magdalena Abakanowicz, Bronze Crowd, 1990-91.

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Louise Bourgeois

Louise Bourgeois (1911-2010) was born in Paris, France. Her parents originally had a gallery selling antique tapestries. When Bourgeois was still small, her parent started repairing antique rugs, filling in tattered areas. Bourgeois received a good education in design and color. In 1930, she went to the Sorbonne to major in mathematics. However, when her mother died while Bourgeois was in school, Bourgeois switched to studying art. After graduating from Sorbonne, she also studied art at some Academies. When she married, they moved to New York City. In the 1940s, she made sculptures from wood and other materials like plaster and latex. During the 1950s and 1960s, Bourgeois was severely depressed and spent significant time in psychoanalysis. By the 1970s and 1980s, she started working in bronze and making large-scale works.

Louise Bourgeois, a renowned artist, is widely recognized for her sculpture *Maman* (9.4.7), which is a larger-than-life bronze creature that creates a sense of terror in one's imagination. The sculpture features a spider that holds her eggs in a sac section of her body, and she stands tall with overly long, spindly legs. The sculpture is elevated above a platform, and observers can walk underneath the legs and gaze up at the meshed sac holding the marble eggs. Bourgeois, who had experienced emotional abuse as a child from her father, found solace in her mother's support. She viewed the spider as a patient, methodical, and valuable creature that reminded her of her mother. Bourgeois created numerous spider sculptures of varying sizes, including *The Nest* (9.4.8), which features five different spiders standing atop one another. Each spider boasts its unique body structure and long knobby legs, which adds to the intricate details of the artwork. The spider sculptures by Bourgeois showcase her fascination with the arachnid's form and its symbolic representation of a mother's patience and care.



Figure 9.4.7: *Maman* (1999, bronze and steel, 895 x 980 x 1160 cm) (CC BY 2.0)



Figure 9.4.8: *The Nest* (1994, steel, 256.5 x 480 x 401.3 cm) (CC BY-NC 2.0)

Located in a sculpture park in Oslo, Norway, "Eyes" (9.4.9) showcases two giant granite orbs overlooking the water. The distinctly tiny pupils give the impression of a gaze toward the scenery. While some visitors perceive the sculptures as massive eyes, others interpret them as a pair of breasts. The artist, Bourgeois, deliberately placed the structures on a small hill, inviting viewers to form their interpretations. Are they intended to represent eyes, or do they reflect an objectification of the female form from a male perspective? *Eye Benches IV* (9.4.10) are located in a park in New Orleans. These unique benches are bronze and feature eye-shaped designs with actual lights placed at the center. Sadly, Hurricane Katrina destroyed the square where the benches were installed initially. However, they were later reinstalled after the square was rebuilt. Bourgeois created several eye benches styles using bronze and granite materials. As people walk by, these eye benches sit in their designated spots, with their gaze fixed on the passersby while attracting viewers to look back at them.

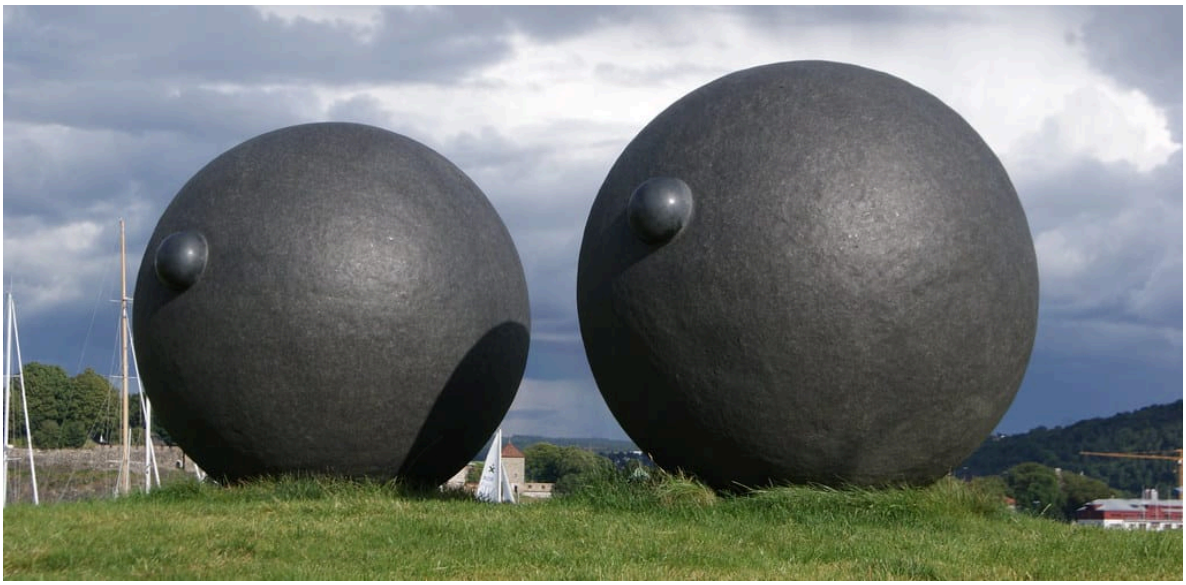


Figure 9.4.9: *Eyes* (1995, granite, 160 cm diameter) (CC BY-SA 2.0)



Figure 9.4.10: *Eye Benches IV* (2001, bronze, 137.1 x 271.7 x 165.1 cm) (CC BY 2.0)

Interactive Element: Louise Bourgeois

Selvaag Art Collection - Louise Bourgeois

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Viola Frey

Viola Frey (1933-2004) was born in California and received her Bachelor of Fine Arts at the California College of Arts and Crafts. Other students included Richard Diebenkorn, Manuel Neri, ad Nathan Oliveira, all active in the Bay Area Figurative movement. Frey went to New York to study at the Clay Art Center, where artists can investigate using ceramics beyond the usual constraints. She returned to the San Francisco Bay Area in 1960 and became one of the most respected ceramic artists. Her ceramics were based on enormous figures made from clay and painted with bright colors. Some figures were almost 3.5 meters high; their immensity required her to create the entire sculpture starting at ground level and building up the figure. After completing the details, the figure was cut apart to be fired and reassembled like a jigsaw puzzle. Frey frequently portrayed the men in suits and ties and her female figures either nude or in patterned 1950s-styled dresses. Although her specialty was immense ceramic figures, Frey also created paintings, drawings, photography, and work in glass. Her favorite art forms were miniature figurines she collected at flea markets. Frey took many of the smaller pieces and created assemblages of the parts. From the assembled components, she made molds to cast her sculptures made from amalgamated pieces,

Man Kicking the World (9.4.11) is dressed in a conventional suit of blues. Frey used red on his tie and face to dominate the otherwise bland person. He is looking at the world with his foot, ready to push the big world, only sensing some hesitancy about what might happen. She generally had men wear blue suits, portraying them as respectable and a symbol of power. The men were often seated or perhaps falling to demonstrate their vulnerabilities. As seen in Homage, Frey did a small number of nude men and depicted them as vulnerable figures (9.4.12). She started the series in the 1980s when the Aids epidemic was rampant, and her assistant lost his life to Aids. Frey commented on her nude males, "I think I saw them as figures of vulnerability. How vulnerable people are—especially the men, who were on such a crest in the sixties. Come crashing down to all of this. It doesn't seem quite right."[4] Frey treated the surface differently by covering the body in gashing white and orange intersected by yellows and blues. Her unusual use of color demonstrated her deep feelings about the subject.



Figure 9.4.11: *Man Kicking World II* (2002, Glazed ceramic, 317.5 x 226 x 360.6 cm) (CC BY 2.0)



Figure 9.4.12: *Homage* (1985-87, glazed ceramic, 165.1 x 218.4 x 114.3 cm) (CC BY-NC-SA 2.0)

The artwork *Woman with Elbow on Raised Knee* (9.4.13) is a striking depiction of a woman exuding confidence and relaxation in her posture. The artist, Frey, was known for her tendency to portray women in a manner that exudes control and alertness towards their surroundings. In this particular piece, she utilized the color blue to define the shadow and the connections, adding a unique and intriguing touch to the artwork. Despite the woman's nudity, we cannot help but notice her well-groomed appearance, red nail polish, and lipstick perfectly in place, and neatly combed hair. It is clear that Frey aimed to convey an average look and feel for both men and women, regardless of their size or position, making this artwork a testament to her artistic vision and prowess.



Figure 9.4.13: *Woman with Elbow on Raised Knee* (1994, glazed ceramic, paint, 220.9 x 129.5 x 160 cm) (C BY-NC 2.0)

Interactive Element: Viola Frey

Remembering sculptor Viola Frey and her dedication to creating monumental ceramic figures.

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Liliane Lijns

Liliane Lijn's (1939-) mother came to New York City from Belgium, and Lijn was born four months later. They were European Jews who were escaping the beginning of the wars. When she was fourteen and Europe recovered from the war, the family moved to Switzerland. Lijn studied archaeology and art history in Paris, hanging out in cafes and discussing poetry when she started to draw. She was always interested in different materials and experimented with plastics and how they reflected light or moved. Her first idea was the Poem Machine, where she combined her love of poetry and experimental sculptures—the words in the sculpture (9.4.14) spin, blurring, and vibrating. Lijn believed the power of words was diminished, and she wanted to change the visual expression of poetry into sound. She wanted people to see the sound. While she was in Paris, Lijn also noted the lack of women artists and started making forms resembling the power of females. Much of her early work was based on kinetic art, and she wanted to do more than make something move as she was very interested in the combination of art and science.



Figure 9.4.14: *Poem Machines* (CC BY 2.0)



Figure 9.4.15: *Amoured Head* (1990, zinc blown glass and metal, 440 x 385 x 385 cm) (CC BY-SA 2.0)

Armoured Head (9.4.15) is a small sculpture Lijn made with wire mesh formed to surround a sphere. The wire becomes looser as it progresses upward, leaving a large opening at the top. In the center, the sphere is zinc-blown glass with vertical lines. She made a series of different glass heads using the blow torch to create wounds on the head. Blowing glass was natural for Lijn as she used the scientific tools on her sculptures to display pain and suffering. Part of her investigation of glass was how light and the color spectrum reflected and changed the glass. *Extrapolation* (9.4.16) was a sculpture Lijn created based on the concepts of a book and the layers of pages in a book, a continuation of her interest in words. Spaces held apart the sculpture's layers of plates to allow light to flow through and a feeling of openness. When the light shines on the panels (9.4.17), they reflect the sky, appearing as one piece.



Figure 9.4.16: *Extrapolation* (1982, stainless steel, 427 x 396.5 x 305 cm) (CC BY 2.0)



Figure 9.4.17: *Extrapolation* closeup (CC BY-NC-SA 2.0)

Interactive Element: Liliane Lijn

Meet Liliane Lijn, the American artist who pioneered the use of technology to make moving art.

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Lynda Benglis

Lynda Benglis (1941-) was from Louisiana, a descendant of immigrants from Greece, and frequently went to visit Greece during her childhood. Benglis received her BFA at Newcomb College in Louisiana and studied art at Tulane University. In 1964, she moved to New York and worked with some of the significant artists during the period. In New York, she trained as an Abstract Expressionist. Benglis also studied at the Brooklyn Museum Art School, where she met Gordon Hart. In a short marriage, she married Hart so he could avoid the military draft. She lived in multiple places, including Greece, India, and Santa Fe, New Mexico. Benglis started experimenting with more fluid substances and how a compliant material created its form. She called her new work 'pours.' After viewing Jackson Pollock's dripping method, Benglis poured liquid rubber onto the floor, the swirls of color appearing in motion and creating floor paintings. Benglis experimented with latex or melted beeswax onto boards. Later, she built up layers of fabric on the armature and poured the colored, melted material to create abstract sculptures. Benglis said, "I wasn't breaking away from painting but trying to redefine what it was."[5]

Benglis started to make the prehistoric-looking creatures of *North South East West* (9.4.18) by forming wireframes over a large pot and covering the frame with polyurethane foam. She had to manipulate the layers multiple times. Benglis wanted to enhance the statues and studied the methods used by foundries to cast bronze works. The four pieces were identical until Benglis experimented and added bronze elements into her coatings. East maintained its original size. The other three had layers of bronze, making what Benglis called a "collaged" bronze. *The Graces* (9.4.19) differs from the dark, brooding *North, South East West*. Benglis used wire mesh and cotton for the primary forms and poured polyurethane foam over the cylindrically shaped structures. Knots tied into the fabric form a result looking like crystals. The sculptures are named after Greek mythology, reflecting Benglis' ancestral country. Their crystalline shapes resemble something found under the sea, the translucent pink color otherworldly. The shapes spiral and shift as Benglis uses her ideas of material fluidity.



Figure 9.4.18: *North South East West* (1988, bronze, steel, 167.6 x 228.6 x 142.1 cm) (CC BY-SA 3.0)



Figure 9.4.19: *The Graces* (2003, cast polyurethane, lead, stainless steel, 241.3 x 76.2 x 68.6 cm) (Public Domain)

Interactive Element

SCI-Arc faculty member Kavior Moon discusses the linkages between form, process, and materials in Lynda Benglis' latest self-titled exhibition of recent works at Blum & Poe Gallery.

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[1] Retrieved from https://catalogue.swanngalleries.com...3&refNo=593423

[2] Inglot, J. (2004). *The Figurative Sculpture of Magdalena Abakanowicz: Bodies, Environments, and Myths*, University of California Press, p. 28.

[3] Retrieved from https://www.nashersculpturecenter.or...artist/id/3831

[4] Retrieved from https://www.bonhams.com/auction/2610...omage-1985-87/

[5] Retrieved from https://www.moma.org/artists/471

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9.5: Young British Artists Chapter (1980s – 2000)

Introduction

In 1988, a group of young artists in Britain held two pop-up exhibits, *Freeze* in 1988 and *Sensation* in 1997. The art differed from the traditional, as artists used unusual materials and sometimes shocking images. The art was distinctive and almost notorious, and the artists earned the name Young British Artists (YBA). The negative coverage by the English press gained them publicity. Many artists attended or graduated from Goldsmiths College of Art in London. The school helped develop the movement and cultivated new art forms by abolishing the typical separation of painting, printmaking, sculpture, or other art methods. They encouraged students to combine concepts for new themes in mixed studios and be more entrepreneurial in marketing and showing artwork.

Stylistically, the artists used ideas from Minimalism and Conceptualism; however, they frequently incorporated the darker properties of modern life. Each artist developed a different approach. Some artists used found materials; others employed video, film, printmaking, paint, or photography, and others fashioned extensive installations. The Young British Artists have used appropriated objects, dead animals, furniture from their house, food, cement blocks, cigarettes, or other material. They had to follow no limits or parameters; the artists were open to developing a process and selecting objects that may be shocking or challenging. The artists created a reputation for doing whatever they wanted with whatever material they chose, which was not always an acceptable idea to many in the art world.

Most artists were in their twenties and recognized the opportunity to bring change to the stagnant English art market, each with different ideas. The Tate Modern Gallery was also part of the sensational acceptance of the new art forms. London had no modern art public museum, and private donors supported the funds to acquire contemporary modern art and build a gallery. The Young British Artists were a significant part of the move to modernity. Although female artists were in the minority, they played an essential role in changing attitudes, disrupting the concepts of female art. They changed the acceptable images of women in art and used materials generally outside the scope of female art. Artists like Jenny Saville were affected by institutional patriarchy and the control of written history by male ideas. She began to paint her female nudes outside the norm of perfection and into the depiction of reality. Saville and others disrupted the concept of beauty and acceptability and brought significant change to the ideas of female artists. Artists in this section:

- Tracey Emin (1963-)
- Sarah Lucas (1962-)
- Anya Gallaccio (1963-)
- Jenny Saville (1970-)
- Rachel Whiteread (1963-)
- Angela Bulloch (1966-)
- Fiona Banner (1966-)

Tracey Emin

Tracey Emin (1963-) was born in London. Her father was a Turkish Cypriot, and her mother from Romanian descent. She studied fashion design and printing at different colleges before receiving a master's degree in painting from the Royal College of Art. Unfortunately, Emin was raped when she was only thirteen, something she said was all too familiar in her neighborhood. The tragedy significantly influenced her work; she is known for her autobiographical and confessional art style. Emin works in multiple media types: sculpture, film, painting, photography, etc. One of her first significant exhibitions was about her bed, bringing her major recognition.

For her installation of *My Bed* (9.5.1), Emin took the bed from her room, along with all the detritus surrounding it, and installed it in the gallery. Emin stated the space accurately reconstructed her room after she became depressed. She spent weeks in bed drinking, smoking, having sexual relationships, or eating to deal with her emotional distress. Strewn around the bed, Emin included used condoms, dirty underwear, stained sheets, old Kleenex, and cigarette butts.[1] She termed this confessional art, revealing potentially embarrassing parts of her life. The press and critics were in an uproar declaring the installation was not art. Others thought of the bed as a definition of the boundaries of a young woman.



Figure 9.5.1: My Bed (1998, box frame, mattress, linens, pillows, and various objects) (CC BY-SA 2.0)

Interactive Element: Tracy Emin

Tracey Emin's My Bed returned to Tate Britain fifteen years after the work saw her nominated for the Turner Prize. It was displayed alongside paintings by Francis Bacon and Emin's more recent drawings, creating a more immersive environment to experience the piece up close.

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Psycho Slut (9.5.2) was made on a blanket. Emin appliqued different words and phrases on patches of text she wrote by hand. The blanket became a history of Emin's life in intimate detail. She inscribed her childhood abuse and the pain of an abortion. Emin made other blankets from fabrics she felt brought her comfort, including her clothing, the clothes of her parents, and other scraps found around the house. Emin made multiple digital neon art of her poetic thoughts. She wrote about the tensions of relationships and how the interdependencies affect a person's vulnerability or feelings of empowerment. *Fantastic to Feel Beautiful Again* (9.5.3) demonstrates her recovery from a poor relationship. All her sayings reflected her open feelings, sometimes playful or other times confrontational and constantly thought-provoking.

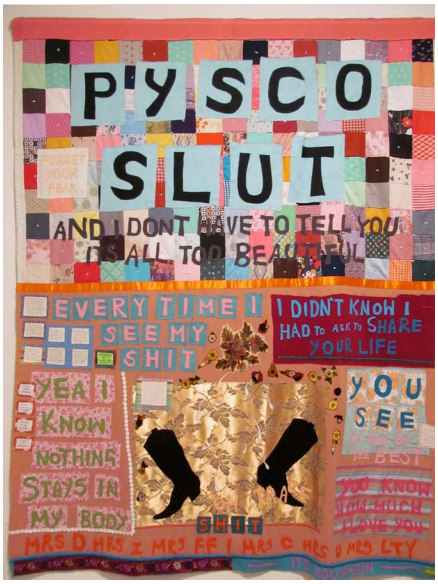


Figure 9.5.2: *Psycho Slut* (1999, applique on blanket, 243.8 x 198.1 cm) CC BY-NC 2.0



Figure 9.5.3: *Fantastic to Feel Beautiful Again* (1997, neon, 111.7 x 140, 8.26 cm) (CC BY-NC 2.0)

Sarah Lucas

Sarah Lucas (1962-) was one of the later members of the Young British Artists recognized in the 1990s for her extraordinary subject matter. Her work was sexual and blurred masculinity and femininity; Lucas declared she liked androgyny. She was born in London and studied art at different colleges before graduating from Goldsmiths College with her degree in Fine Art. Lucas' work was part of the early *Freeze* exhibition and was considered one of the more shocking members of the group. She experimented with materials and images, including making a toilet with cigarettes. Lucas used found materials she manipulated and altered. She applied some odder materials like fruit or vegetables to portray body parts. Lucas' work was based on everyday objects to depict her exploration of sexual ambiguity and how something familiar or strange brings a disorienting tension.



Figure 9.5.4: *Oh! Soldier* (2005, braces, wire hanger, cast concrete army boots, nylon stockings, 193 x 45.7 x 27.9 cm) (CC BY-NC-ND 2.0)



Figure 9.5.5: *Titti Doris* (2015, tights, fluff, chair, shoes, 82 x 90 x 90 cm)(CC BY-NC 2.0)

Lucas stuffed nylon stockings to form the soldier's body in her sculpture, *Oh! Soldier* (9.5.4). Old used suspenders form the top of the body, and the legs are set in army boots she cast from concrete. Two coat hangers help hold the shapes in place. Automatically, the soldier is perceived to be a male, a reaction to the title of the work and the heavy boots. However, the body is made from tights worn by women, making this sculpture open for sexual interpretation. *Titti Doris* (9.5.5) is made from tights stuffed with fluff and slumped in a chair. The figure demonstrates and focuses on the objectification of female breasts, a cluster of saggy shapes mounded like a pile of melons—each oversized shape announcing its right to exist.

Interactive Element: Sarah Lucas

Sarah Lucas speaks about her exhibition at San Francisco's Legion of Honor, where her pointed, provocative work is presented in dialogue with the sculptures of Auguste Rodin.

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Anya Gallaccio

Anya Gallaccio (1963-) was born in Scotland, where her father was a TV producer and her mother an actress. Gallaccio attended Goldsmiths College and was part of the Young British Artists *Freeze* exhibition. She created installations based on organic materials that transform and decay into unpredictable artwork. Because she uses objects like flowers, ice, sugar, trees, or other natural material, the materials may smell good or be exceptionally colorful when first established. The elements may melt, wilt, collapse, or decay from their biological processes as time passes. Gallaccio referred to her artwork as a performance because the activity occurred slowly. One of her installations included assembling a ton of oranges over the floor and watching the natural progression of decay, the performance of nature interacting with the oranges.

In her installation, *The Light Pours Out of Me* (9.5.6), Gallaccio said, "I would like it to be unsettling for people when they first encounter it. I'd like them to question whether they should enter the gate or not. Then, when they come into the space, it is very formal, quite grandiose but intimate, a quiet place for one or two people."[2]Gallaccio wanted viewers to see the artwork personally and up close. She created grottos like those found in older English landscapes. The walls (9.5.7) ripple with amethyst and groups of crystals, all appearing smooth yet dangerously jagged. At the bottom lays a small pool of water (9.5.8) from black obsidian stone. The installation changes by season, rainfall, vegetation growth, or even as people remove small pieces of stone. Gallaccio imagined the installation would change over geological time instead of human time.



Figure 9.5.6: *The Light Pours Out of Me* (2012, amethyst, obsidian, gold, concrete) (CC BY-NC-ND 2.0)

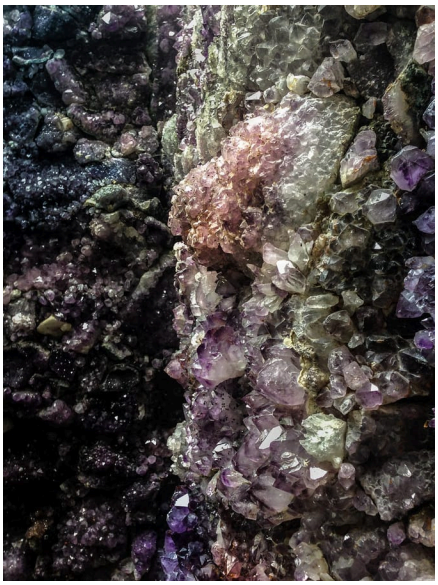


Figure 9.5.7: *Rocks in light pours* (CC BY 2.0)



Figure 9.5.8: Water in light pours (CC BY 2.0)

Gallaccio's installation of *Red on Green* (9.5.9) comprised 10,000 red roses, laid like a carpet across the gallery floor. Initially, the roses were bright red and soft and emitted the voluptuous aroma of roses. However, the thorns were still on the stems, and it was dangerous to carelessly walk across the floor or pick a handful of blooms. The roses began to decay relatively quickly (9.5.10) until they turned moldy and dark. The roses transform from beauty and romance to ugly and decayed.



Figure 9.5.9: *Red on Green* (2012, 10,000 red roses) (CC BY 2.0)



Figure 9.5.10: *Rose* closeup (CC BY 2.0)

Interactive Element: Anya Gallacio

Anya Gallacio creates site-specific installations from organic materials to convey the nature of change.

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Jenny Saville

Born in England, Jenny Saville (1970-) received a degree from the Glasgow School of Art and went to the United States to study at the University of Cincinnati. Saville took a women's study class at the university and was exposed to different political and feminist views. While in Ohio, she observed, "You saw lots of big women. Big white flesh in shorts and T-shirts, all of whom had the physicality that I was interested in."[3] Saville also went to New York and watched a plastic surgeon work, helping her understand the anatomical shapes and formations of extreme human bodies. The images and her studies influenced Saville's unashamedly feminist artwork of large or obese women. Her first show in England was successful, and the gallery began to show her work with other Young British Artists. Saville's paintings were larger than life-sized, and the skin was highly marked and distorted. Her paintings illustrate the voluminous body, unable to hide the distorted proportions. *Propped* (9.5.11) was an early image of the oversized nude woman with her head tossed backward. Her eyes are closed as her hands claw her large thighs as though her thoughts are painful. The woman appears to be repulsed by her image, hiding from the disdain of the male gaze. Saville applied the paint in thick layers, becoming visceral flesh and generating an emotional response.



Figure 9.5.11: *Propped* (1992, oil on canvas, 213.3 x 182.8 cm) (CC BY-NC 2.0)

Saville was a master of the constructs of the body. She demonstrates how flesh flows and rolls upon itself and how excess skin drapes and causes different shadows. Saville paints the body as a complete entity and how its stretches in one place and falls in another. In *Strategy* (9.5.12), Saville depicts the same women in different positions. She painted the person as viewed from the ground exaggerating the size of her thighs and stomach, the upward angle in the massive painting dwarfing the viewer. The dimpled flesh has overtones of gray, portraying the flesh as sickly and bruised. The image is not the idealized person and views generally expected in paintings; instead, the viewer is uncomfortable with the images because it does not meet the standard, flawless feminine body. Saville also painted a series of large-scale works portraying heads. *Rosetta II* (9.5.13) and *Bleach* (9.5.14) are two of the paintings in the series. Both images demand the viewer's gaze, unable to look away. The women do not have the smooth, silky skin seen in advertisements, movies, or other media. They carry the marks and scars obtained over years of society's subjective actions against women. The woman in *Rosetta II* is blind; her eyes are seemingly like globes, and her head is positioned like many religious images of suffering. *Bleach* looks directly at the viewer, her mouth swollen on the marked face. Saville was interested in how image-conscious people in the country were, these women not meeting the proper image of the plastic surgery population.

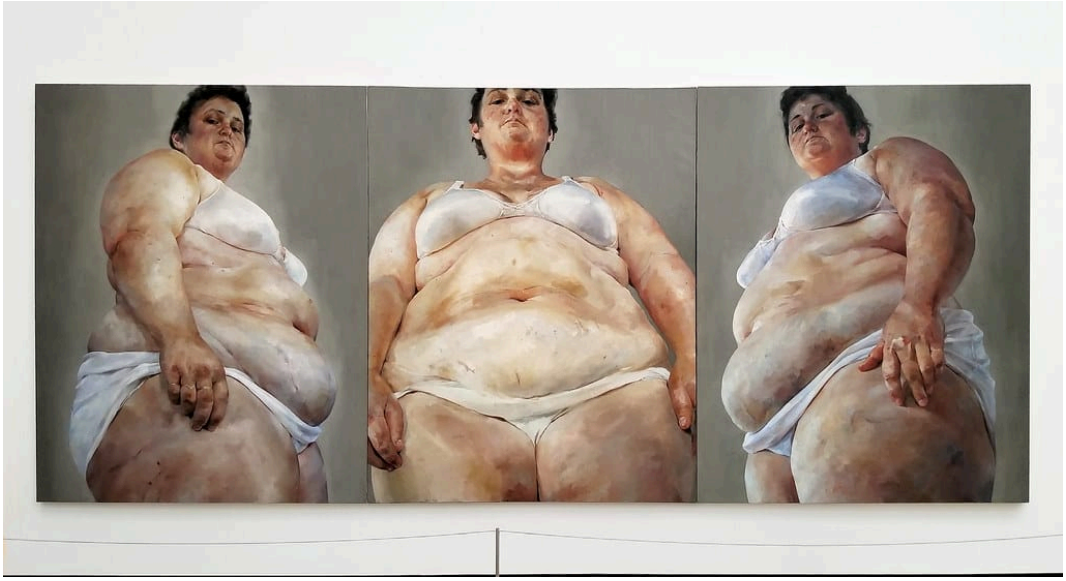


Figure 9.5.12: *Strategy* (1994, oil on canvas, 274.3 x 638.8 cm) (CC BY-NC-ND 2.0)



Figure 9.5.13: *Rosetta II* (2005-06, oil on paper laid on board, 249 x 185 cm) (CC BY-NC-SA 2.0)



Figure 9.5.14: *Bleach* (2008, oil on canvas, 252.3 x 187.3 cm) (CC BY-NC-SA 2.0)

Interactive Element: Jenny Saville

Jenny Saville is a hugely successful international artist best known for her monumental depictions of the naked female form. Saville draws upon a wide range of sources in her work, including medical and forensic textbooks, children's drawings, graffiti and online images, and celebrated paintings and drawings of the past.

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Rachel Whiteread

Rachel Whiteread (1963-) was born in Essex, England; her mother was an artist, and her father a teacher. Her first art education was at Cyprus College of Art, followed by the Slade School of Art, where she studied sculpture. Whiteread was part of the Young British Artists' second show, *Sensation*. Most of her works are based on ordinary objects she casts. Whiteread is known to make a cast of an existing chair or table, interested in the line and form the object creates. She constructs sculptures from small elements to entirely cast buildings. One of Whiteread's most famous works is the inside of a Victorian house cast in concrete. The cast objects become a replica of the original, forming ghostly representations. One of her major outdoor works is the *Judenplatz Holocaust Memorial* (9.5.15) in Vienna, a memorial for the 65,000 Austrians murdered in the Holocaust under the Nazi regime in World War II. On the outside, each row is a set of nameless books representing the people. The pages of the books face outwards, the spines of the book are inwards, and the identity of the titles is unknown. The doors on the front are permanently closed and inside out without handles portraying the finality of the massacred people. Incised on the broad concrete base are the names of the different concentration death camps where the people were sent for execution. There was some controversy about the monument's appearance because it was not beautiful. At the unveiling, Simon Wiesenthal stated, "This monument shouldn't be beautiful; it must hurt."[4]



Figure 9.5.15: *Judenplatz Holocaust Memorial* (2000, steel, cast concrete, 10 x 7 x 3.8 m) (CC BY 2.0)

Embankment (9.5.16) was constructed from 14,000 translucent, white polyethylene boxes stacked in multiple formations. Some think they might be icebergs, with others believe they are stacked sugar cube villages. Whiteread became fascinated with boxes while cleaning out her mother's belongings. She filled different boxes with plaster for the installation and then stripped the actual box off, leaving the cast plaster box. Each box was unique, with scars, torn sections, or even staples; all the blemishes showed in the plaster and remained. Next, she re-made the boxes with translucent polyethylene, a process she followed for thousands of boxes. The actual installation projected different and unusual feelings of space and scale. Some of the box stacks were exceptionally high, a dizzying view; other stacks allowed the viewer to touch them. Whiteread was also known for her casts of furniture. *Untitled (100 Spaces)* (9.5.17) is an exhibition composed of 100 resin casts of the undersides of different chairs. They are arranged in twenty rows, with five objects in each row. The pieces form a grid, the colors translucent. Art critic Craig Berry stated, "The sculpture oscillates between abstraction and reference. It shifts from an accumulation of mute cubic forms to a shimmering index of everyday life."[5]



Figure 9.5.16: *Embankment* (2005, translucent, white polyethylene boxes) (CC BY-NC-SA 2.0)



Figure 9.5.17: Untitled (100 Spaces) (1995, resin) (CC BY-NC 2.0)

Interactive Element: Rachel Whiteread

Tate Curator, Linsey Young, explores the work of Rachel Whiteread, one of Britain's leading contemporary artists and the first woman to win the Turner Prize in 1993. Using industrial materials such as plaster, concrete, resin, rubber, and metal to cast everyday objects and architectural space, her evocative sculptures range from the intimate to the monumental.

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Angela Bulloch

Although Angela Bulloch (1966-) was born in Canada, she attended Goldsmiths' College in London as part of the Young British Artists. Bulloch found an association with the group helpful as a young adult. Whenever her work was mentioned, the YBA label was attached, which was good publicity. Bulloch received multiple awards and prizes from different countries for her early career. She was fascinated with mathematics and its boundaries in the world of art. She applied mathematical concepts in her work, especially video, sound, and light. Bullock also incorporated music into her sculptures and installations to enhance the abstract mathematical qualities of movement. Bulloch became known for her "pixel boxes," illuminated boxes displaying millions of colors based on computer programming.

Pacific Rim Around & Sideways Up (9.5.18) is one of Bulloch's pixel box sculptures. The boxes were made from wood, copper, or aluminum with plastic as the front screen. The sculpture presents both a flat two-dimensional view and a three-dimensional look. Different colors, lights, and music brought the installation alive. After creating structures based on her pixel box ideas, Bulloch started a new concept based on astronomy. She explored interplanetary and interstellar relationships. The work was based on gravitational fields and visual representations of planets, stars, and the universe. In *Smoke Spheres* (9.5.19), Bulloch used different-sized, translucent, smokey-colored spheres. A computer-controlled the lighting and changed continually with different spectrums and intensities of light. An altered Jazz Funk composition based on symphonic music played with various light transformations.

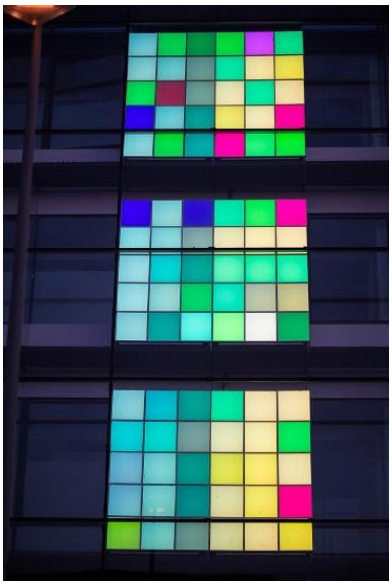


Figure 9.5.18: *Pacific Rim Around & Sideways Up* (CC BY-SA 4.0 International)



Figure 9.5.19: *Smoke Spheres* (2006-07, 19 semi-transparent spheres, lamps, lamp holders, cables, DMX controller, dimming mechanisms, framing modules. (CC BY 2.0)

Fiona Banner

Fiona Banner (1966-) was born in England and studied at Kingston University in North West England. She and many of the Young British Artists attended Goldsmiths College of Art. After she received her master's degree, Banner exhibited in her first show. Initially, she was known for printed text or 'wordscapes' or 'still films' made on solid blocks, earning her the nickname, The Vanity Press. She based the texts on many Viet Nam war films as a protest. Banner's art covered different styles, including her work with text, sculpture, and installations.

Don't Look Back (9.5.20) were panels made with black text on silver paper over three panels. The words were from a documentary about Bob Dylan called *Don't Look Back*. Dylan had just completed a tour of England, and the film was about his music and concerts. When Banner discovered the documentary film was not available to the public on video, she decided to write her narrative about the film. Each panel displays different words, although, from a distance, they all appear the same. One panel emphasizes the song's lyrics, another documents the placards Dylan held, and the third describes some parts of the film. Banner wrote the panels in the first person to give an illusion of a person in attendance, explaining their viewing. She made many different text images recounting other scenes from war films to pornography. Each of the large-scale works reflected her personal view of

the scenes unfolding. Banner used various media, including paint, marker pens, pencils, and screen-printing.

Banner's sculptures were frequently oversized, and she created five bold *Full Stops* (9.5.21) placed throughout the plaza by the London Bridge. The round sculptures were coated with the same shiny black paint used for London taxis. The smooth sheen allowed the surrounding building to reflect off the surface of the sculptures. Each of the five sculptures represents different font types; Slipstream, Optical, Courier, Klang, and Nuptail.[6] Banner said, "If these sculptures are full stops, then we, walking amongst them and the buildings that frame them, become like the missing letters and words of a sentence. Banner gives us in solid form the pause, the silence, the moment we draw breath and reflect."[7]

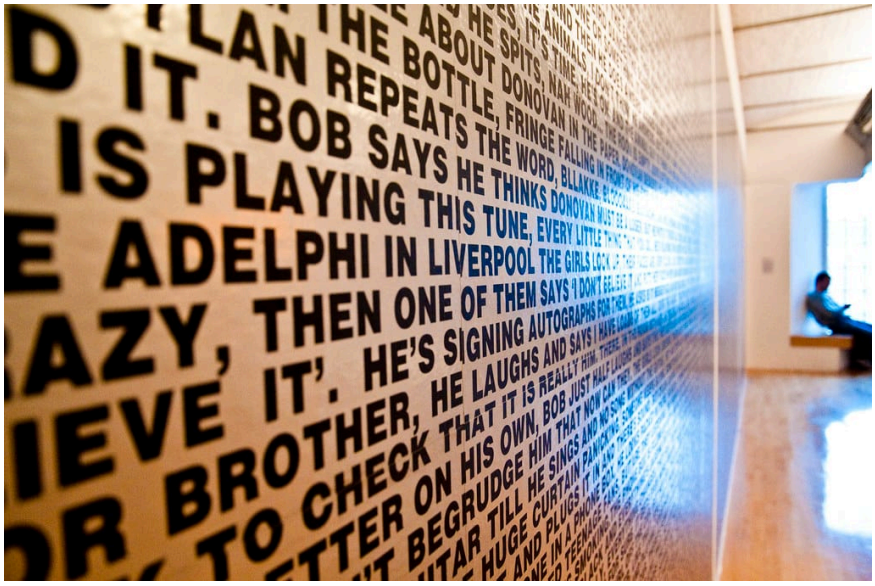


Figure 9.5.20: *Don't Look Back* (1999, paint, paper, panels) (CC BY-NC 2.0)



Figure 9.5.21: *Full Stop* (2003, bronze, paint) (CC BY 2.0)

Banner received a commission to create an installation using two decommissioned airplanes. One plane was a *Sea Harrier* (9.5.22) jet that flew in the war over Bosnia, and the other was an RAF *Jaguar* (9.5.23) used in Desert Storm. The Harrier is hung from the ceiling, looking like a trussed-up bird, while the Jaguar has its belly up, resembling a wounded animal. Banner said she was always fascinated with war and planes. As a child, she walked in the hills of Wales with her father, and Harrier jets would come out of nowhere and rip up the sky. She believed, "It was a completely transformative moment, but we were left, literally with words knocked out of us, wondering how something that was such a monster could be so beautiful."[8] Banner used the planes in the exhibit to demonstrate the odd juxtaposition of the beauty of the plane and the destruction they bring. Banner removed the paint from the Jaguar, allowing viewers to see their reflection. The Harrier was painted with feather markings to accent the concept of

a trussed bird. The planes also demonstrate the unusual placement of jet planes in a neo-classical gallery.



Figure 9.5.22: *Sea Harrier* (2010, mixed media) (CC BY-NC-ND 2.0)



Figure 9.5.23: *Jaguar* (2010, mixed media) (CC BY-NC-ND 2.0)

[1] Retrieved from https://www.theartstory.org/movement...itish-artists/

[2] Retrieved from https://www.jupiterartland.org/art/a...urs-out-of-me/

[3] Retrieved from https://www.theguardian.com/artandde...igallery.art10

[4] Retrieved from https://www.theguardian.com/world/20...6/kateconnolly

[5] Retrieved from https://craigberry93.medium.com/rach...n-135c9482f024

[6] Retrieved from https://atlondonbridge.com/art/full-stops/

[7] Retrieved from https://publicartaroundtheworld.com/...ang-sculpture/

[8] Retrieved from https://www.theguardian.com/artandde...n-fiona-banner

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9.6: Modern Indigenous Art (1970-2000)

Introduction

The world's Indigenous Peoples all have distinctive social and cultural groups with ancestral connections to the natural lands and resources they currently reside or where they were dislocated. These resources and locations are intimately part of their ancestral identities, spiritual well-being, financial assets, and cultures. Generally, most groups maintain their leaders and organizations separate from the majority society and still have their ancestral languages. Indigenous Peoples own, live on, or use a quarter of the world's surface area and safeguard eighty percent of the world's remaining biodiversity, retaining ancestral knowledge of land management.[1] Most of the land inhabited by Indigenous Peoples is based on customary ownership, as most governments only recognize a small portion of land as legally held by the Indigenous Peoples. Even in those places acknowledged as officially owned, ownership is insecure and often taken or infringed upon by most governments. The identity of the Indigenous Peoples is defined as descendants of peoples who inhabited the Americas, the Pacific, and some regions of Asia and Africa before European colonization.[2] This section discusses contemporary female artists of the Indigenous Peoples in Oceania, the United States, and Canada.

Oceania

The Oceania region comprises thousands of islands in the Pacific Ocean. It includes the larger landmasses of Australia, New Zealand, and Papua New Guinea, independent islands, and those islands under other countries' oversight. Early Indigenous Peoples were developed as sea-faring cultures, traveling between islands and establishing permanent communities. The expansion of European exploration and incursion into other places, the Japanese takeover of many islands, and the ensuing war led to control of the land by outsiders over economics, religion, government, and civil rights.

As the largest Oceania landmass, Australia has hundreds of indigenous groups, composing 2.5 percent of the total population. They are classified as Aboriginal Australians or Aborigines and have cultural and spiritual connections with their local environment. In 1992, the Australian courts recognized Aboriginal rights to land as defined as land owned before Captain Cook arrived, although they inhabited the land for 50,000 years. In New Zealand, the indigenous Māori are almost 15 percent of the population. New Zealand has established a tribunal to oversee Māori land claims and define outcomes. Seven hundred different Indigenous groups are found in Papua New Guinea and are recognized in their constitution with rights under the customary land title. Indigenous Peoples in Australia, New Zealand, and other Oceania areas are still working to codify their rights and treatment under existing governments as conflicts continue between the Indigenous Peoples and governmental and corporate entities.

United States

In the **United States**, Indigenous Peoples are defined as Native American or American Indian and refer to those whose ancestors lived there before European incursion. American Indian is a specific legal determination by the laws of the United States. Between 2.5 and 6 million Indigenous Peoples live in the United States, with 20 percent residing directly in defined American Indian or Alaskan villages. The largest Indigenous population is in California.[3] The United States government has over 300 treaties with 574 American Indian nations and individuals recognized as citizens of an individual nation by legal definitions. Some states also have different treaties, and many nations are still unrecognized. Each treaty varies; however, they generally include land boundaries, hunting and fishing rights, and protection from domestic and foreign enemies. The treaties supposedly give the nations specific jurisdiction, responsibilities, and economic determinations. However, through the last two centuries, the United States still does not always honor treaties, and individual nations have suffered from continued broken promises.

In 1887, the Dawes Act broke up tribal lands and divided the land into separate sections. Over ninety million tribal lands were taken and sold to non-native people. The ruling explicitly occurred to destroy Native societies and cultures. Today, the United States government rules require tribal consultation for most issues; however, the government still maintains plenary power, and tribal rights frequently must be handled in the courts. Although the United States government legal system refers to the Indigenous Peoples as Native Americans, they were here long before the country was named 'America.' The term is an example of white exceptionalism and the belief nothing existed on the continent before the Europeans.

Canadian

Canadian constitution identifies three Indigenous Peoples groups: First Nations (Indians), Inuit, and Métis. Each grouping is based on history, language, culture, and spiritual beliefs. Over 1.5 million people identify with one of the groups. Canada has over 630 First Nation groups representing 50 Nations and languages. The approximately 65,000 Inuit live in 53 communities stretching across the northern parts of Canada and speak Inuktut. Over 587,000 people identify as Métis and live throughout Canada.[4] Much like the United States, the European governments signed treaties with the people living in Canada. Most treaties covered hunting and fishing rights, religious practices, trade relations, fur trade, and military requirements. After the Revolutionary War, some treaties granted First Nation groups land; however, as outside immigration grew, land, governmental and religious relationships changed. Treaties were disregarded, the land was taken, and the Indian Act of 1876 imposed greater controls on the Indigenous Peoples. Today, a new methodology, the Inherent Right to Self-Government Policy, provides legal ways for First Nations to negotiate their claims.

Before Europeans came to North America, native women were active and essential in tribal governance, operations, and day-to-day activities. The European definition of the subservient female's role changed native women's positions and roles. Tribal men and women had specific responsibilities. Women generally had control over the household, children, and agricultural production, giving them most property rights. In some tribes, property descended through the matriarchal line, and some scholars opine that up to one-fourth of Indian tribes in the United States were matrilineal.[5] That all changed when European ideals became part of the government's definitions of how native cultures should act.

Art has always been a part of the activities of native women, traditions, and knowledge passed between the generations. Because they created culturally important items and used different materials than the defined European models, native art was considered primitive and inferior. Indigenous women used their artistic talents in pottery, weaving, beadwork, and quillwork. They integrated their art into everyday life and necessities, decorating clothing, cooking supplies, or shelters. Much of their art was destroyed, lost, or hidden away. By the late twentieth century, indigenous women were restoring the importance of native artwork and bringing back the past to support the future. Today indigenous female artists use tools and techniques from the past and modern methods to create new artwork. Their work is a tribute to those women who preceded them while demonstrating their strengths and talents to create art for the future. Artist in this section:

- **Oceania**
  - Gloria Petyarre (1942-)
  - Emily Kame Kngwarreye (1910-1996)
  - Dorothy Napangardi (1956-2013)
  - Kaylene Whiskey (1976)
- **United States**
  - Nora Naranjo-Morse (1953-)
  - Roxanne Swentzell (1962-)
  - Wendy Red Star (1981-)
  - Teri Greeves (1970-)
  - Jaune Quick-to-see Smith (1940-)
  - Rose Simpson (1983-)
- **Canada**
  - Daphne Odjig (1919-2016)
  - Rebecca Belmore (1960-)
  - Faye Heavyshield (1953-)

Interactive Element

“Hearts of Our People” is the country’s first-ever exhibition devoted solely to the works of Native American women. The Minneapolis Institute of Arts assembled the retrospective, which is currently at Nashville's Frist Art Museum and will visit Tulsa and Washington, D.C., in 2020. Jeffrey Brown reports on how the show brings attention to a realm previously “not at all addressed in the art world.”

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Oceania

Storytelling has been an essential part of the Aboriginal culture in Australia for thousands of years, and contemporary artists today use the same concepts in their colorful art. Artists incorporate traditional, sacred symbols, relating the practices and laws of past legends. The artwork usually represents aspects of the Dreaming, a concept of supernatural beings and their creation's beginnings as part of Australia's land and shape. In the 1970s, Aboriginal groups formed small community art centers in remote locations, beginning contemporary Aboriginal artists' works. Some art centers perform as community centers where painting is a social event, laying the canvas on the ground and painting directly without sketches or preliminary drawings. Artists use traditional materials or mediums in the geographic areas and today's commercially available media. Much of the Australian art features circles, wavy lines, or dots usually defined in earth tones. The paintings often reflected ritualistic rites; however, some images were forbidden to be seen and were hidden under the dots and swirls.

Gloria Petyarre

Gloria Petyarre (1942-) (Anmatyerre community) used her traditional leafy and feathery style to paint the very long painting of *Leaves* (9.6.1). The image projects the feelings of movement, the leaves on a tree, or endlessly falling. Petyarre started as a batik painter and, in the 1980s, started painting on canvas. Also hidden in the painting are references to ceremonies for women and body markings as part of the rituals. She originally started painting with dots before changing to the elongated feathery appearance. "Petyarre grew up learning traditional techniques of reading the landscape to identify foods, medicinal plants, and everything else needed to thrive. Sitting under mulga bushes, helping the elder women prepare their seeds for small cakes, she would see the leaves swirl overhead."[6] Many of the women in Petyarre's family are artists whose work is based on the surroundings and rituals of the central desert territory. Their Aboriginal world had existed for tens of thousands of years until pollution by the white cattle ranchers who took the land. Petyarre and the other artists began to paint and demonstrate their knowledge of the historical landscape and the importance of natural substances like leaves.

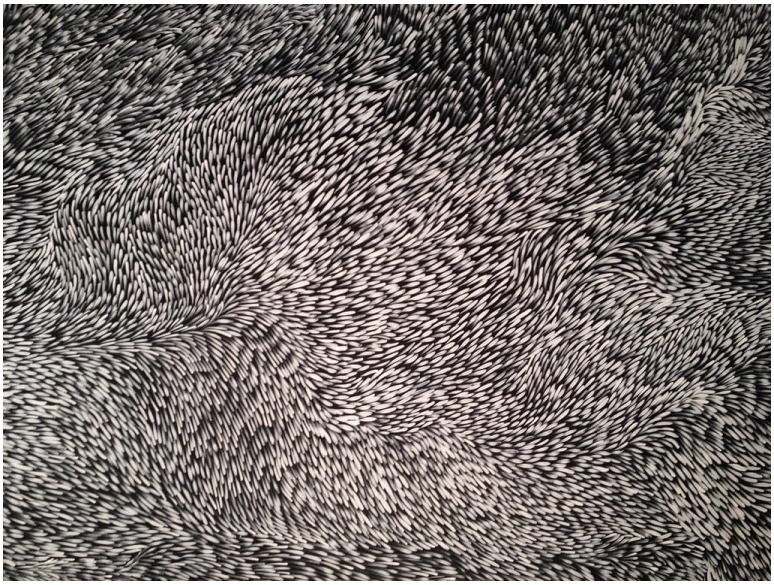


Figure 9.6.1: *Leaves* (2002, synthetic polymer paint on canvas, 180.3 x 400 cm) (CC BY-NC-SA 2.0)

Interactive Element: Gloria Petyarre

Artist: GLORIA PETYARRE Dreaming: BUSH MEDICINE LEAF Painted in Alice Springs 2010

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Emily Kame Kngwarreye

Anooralya (Wild Yam Dreaming) (9.6.2) by Emily Kame Kngwarreye (1910-1996) (Utopia community) represents the desert parts of central Australia, a place where outsiders only perceive broad stretches of red dirt. In 1988, Kngwarreye started painting with acrylics and discovered the fluid capabilities of the paint. The churning network of roots from the anooralya or yam plant in the painting demonstrates the vigorous growth in the dry, arid desert. The Aboriginal people understood the land and the resourceful plants able to sustain life. Kngwarreye is considered one of Australia's most important contemporary artists, starting at the age of eighty. She was extremely prolific and produced over 3,000 paintings in her short eight-year career. Her work was stimulated by her position as an Anmatyerre elder and her custodianship of the women's Dreaming sites. When asked to explain her images, she always replied the same: "Whole lot, that's whole lot, Awelye (my Dreaming), arlatyeye (pencil yam), arkerrthe (mountain devil lizard), ntange (grass seed), tingu (Dreamtime pup), ankerre (emu), intekwe (favourite food of emus, a small plant), atnwerle (green bean), and kame (yam seed). That's what I paint, whole lot."[7]



Figure 9.6.2: Anooralya (Wild Yam Dreaming) (1995, polymer paint on canvas, 152 x 122 cm) (CC BY-NC 2.0)

Dorothy Napangardi

Dorothy Napangardi (1956-2013) (Warlpiri speaking) painted *Salt on Mina Mina* (9.6.3), portraying ancestral women traveling on foot and marking their land with digging sticks. Even today, women gather at the Mina Mina, re-enacting the Dreaming story. The site of the Mina Mina and a stand of large numbers of Eucalyptus trees is where tradition believes the digging sticks came from the ground. Napangardi connected her designs to the traditional designs of the Dreaming using interconnected lines and dots. Her works represent the land, the ancestral tracks, and the stories of her female ancestors as they moved through the landscape.

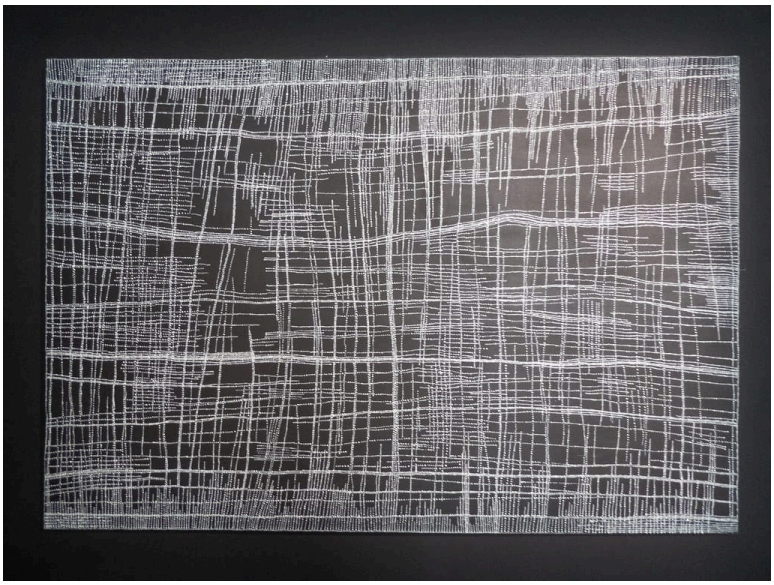


Figure 9.6.3: *Salt on Mina Mina* (acrylic on Belgian linen, 98 x 127 cm) (Copyright; author via source)

Kaylene Whiskey

Kaylene Whiskey (1976) **(**Pitjantjatjara Group), a modern Aboriginal artist, creates her art in one of the remote communities in South Australia. She was the granddaughter of an earlier artist whom she used to watch paint in the art center. As Whiskey developed her style, she used bright colors listening to American pop singers who inspired her work. She incorporated their images into her paintings. Whiskey said she liked having fun and painting people in exciting outfits combining contemporary life and her remote community. *Rikina Kungka Kutju (One Really Cool Lady)* (9.6.4) demonstrates her comic book painting style, illustrating popular Western culture and her Indulkana community with evident feminist undertones.

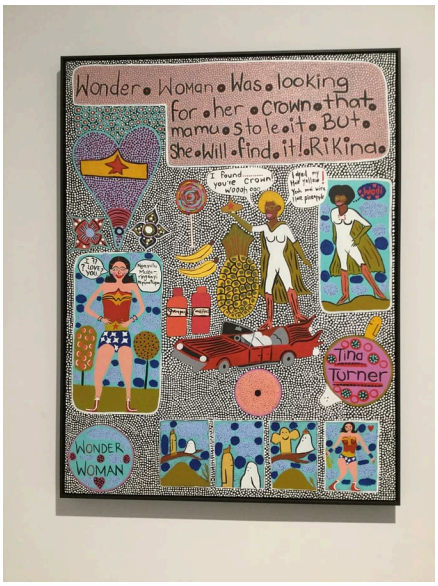


Figure 9.6.4: Rikina Kungka Kutju (One Really Cool Lady) (2015, acrylic on linen) (CC BY-ND 2.0)

Interactive Element: Kaylene Whiskey

Exhibition walkthrough showcasing Kaylene Whiskey's exhibition 'Sistas,' on display at Roslyn Oxley9 Gallery.

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United States

The Indigenous Peoples living in the United States are composed of multiple nations, tribes, and clans, and their artwork reflects the diversity of the people. In the past, indigenous art was classified as a craft because most surviving arts included clothing, baskets, or pottery created by women and anonymous. Today's modern female artists still maintain a connection with the past, and their artwork is recognized. Contemporary Native artists come from hundreds of recognized tribes and nations and may work with materials of the past or modern materials. During the late nineteenth and early twentieth centuries, native children were taken from their homes and placed in boarding schools throughout the United States to assimilate into the white culture. Students' names were changed, their native dress was replaced, and they were forbidden to speak native languages. The art and culture of the generations are lost. Many schools were open for over one hundred years, only closing in the late 1980s. Today, the scope of Native people's art has changed; even museums are holding exhibits incorporating "traditional" art with contemporary. The Metropolitan Museum of Art in New York stated: "The art of the indigenous peoples of North America have not historically been prioritized in these spaces. The longstanding curatorial practice of designating arts as "primitive" or as "ethnographic," or as "nonwestern" has limited our capacity to see a broader and more shared humanity..."[8] Modern and contemporary Indigenous artists work in the same artistic mediums as other artists, and the omission of Indigenous art brings an incomplete picture of today's art.

Nora Naranjo-Morse

Nora Naranjo-Morse (1953-) (Santa Clara Pueblo/Tewa) born in New Mexico and was the youngest daughter of a well-known potter. She had eight siblings, and their mother gave each of them clay to play with while working, inspiring Naranjo-Morse to continue the tradition. She is also known for her writings as a poet. Although there isn't any word for an artist in her Tewa language, they did have a concept of the artful life. Naranjo-Morse believed her work with clay and writing poetry gave her creative expression. She used the traditional idea of Pueblo figurative statues (9.6.5) created in a contemporary method. The female figure stands slightly in front of the male, acknowledging the role of women in a previously matrilineal government. The concept of leading females was changed when the society modeled Euro-American governments, a patrilineal model. Many tribal ruling structures were reorganized when Congress enacted the Indian Reorganization Act in the 1940s, evolving tribal life forever. The bronze sculptures are abstracted; the female has a turquoise necklace, and the male wears a zig-zag pattern.



Figure 9.6.5: Khwee-seng (Woman-man) (1991, bronze, 123.1 x 147.3 x 27.94 cm) (CC BY 2.0)

Always Becoming (9.6.6, 9.6.7) is installed outside the National Museum of the American Indian. Naranjo-Morse made each statue from clay, stone, pottery shards, agave fiber, sand, wood, bamboo, and dirt, each sculpture changing and eroding over time from the weather. She stated in an interview, "I'm hoping the Native community sees themselves in this. [I want them to see themselves in a way] that's always changing, relating to the environment, and always adapting and transforming. And in that process, being empowered."[9] Naranjo-Morse incorporated smaller pieces of shards, stones, and other materials, and part of the structures was based on small pieces eroding and falling to the ground, leaving them to become part of the earth again. In her book *Mud Woman,* Naranjo-Morse wrote about the Pueblo people's long-term relationship with clay. "Veins of colored earth run along the hillsides of New Mexico, covering remote trails with golden flecks of mica. Channels of brown and scarlet mud wash across the valleys, dipping and climbing with the sprawling landscape. Intricately woven patterns of clay fan out under the topsoil, carrying the life of pottery to the Pueblo people."[10]



Figure 9.6.6: *Always Becoming* (2007, dirt, sand, straw, clay, stone, black locust wood, bamboo, grass, yam vines) (CC BY-NC-SA 2.0)



Figure 9.6.7: Always Becoming (C BY-NC-SA 2.0)

Roxanne Swentzell

Roxanne Swentzell (1962-) (Santa Clara Pueblo/Tewa) was born in New Mexico and was also from a family of artists, her aunt Nora Naranjo-Morse. She learned traditional pottery making from her mother, other family members, and local potters, playing with clay scraps as a child and turning them into little figures. Her artwork is based on her childhood memories and experiences to focus on female issues, politics, family, and identity. Swentzell learned how to make small coil pots as a child, which she uses today to create figures. However, she does not dig and process her clay. Instead, Swentzell uses commercially made clay. To construct a figure, Swentzell manipulates the clay into thick coils for the walls of her sculptures, then smoothing the sides. This process makes the statues hollow, except for the fingers and toes. She generally paints the finished clay figure.

Mud Woman Rolls On (9.6.8) is an immense sculpture. The figure has straw wattles (long tubes of straw) for the basic form, then covered with clay. The straw wattles are flexible and able to be shaped. *Mud Woman* has four children, each one holding the other. Swentzell used mud from different locations for the color of the figures. The mother's hair was composed of various types of grass dyed with natural colors to make the hair strands. Swentzell wanted to celebrate the female body and the nurturing relationship between mothers and the earth. She wrote, "The Mother holds the largest child, who's holding the next child, who's holding the next, and so on. I loved the perspective of understanding that we all come from the Earth, generation after generation, an endless family of life passing on the seed."[11] The figure of Kosha is similar to the image of a clown who appears in ceremonial events, teaching others through their actions. In the Pueblo story of creation, the Kosha emerged first from the underworld. The statue, *Kosha Appreciating Anything* (9.6.9), depicts the clown gazing at his hands as though something important is happening, a reminder to think before making choices. The stripes on the Kosha symbolize balance, another of Kosha's lessons. The statue is hollow and made with coils, smoothed and then fired.



Figure 9.6.8: *Mud Woman Rolls On* (2011, clay, plant fiber, 304.8 x 384.8 x 207 cm) (CC BY-NC-SA 2.0)



Figure 9.6.9: *Kosha Appreciating Anything* (1997, clay and pigment, 40.6 x 33 x 43.1 cm) (CC BY-NC 2.0)

Interactive Element: Roxanne Swentzell

Artist Roxanne Swentzell shares why she created this work of art and what it means to her.

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Wendy Red Star

Wendy Red Star (1981-) (Apsáalooke-Crow) was born in Montana and grew up on the Crow Reservation, uncomfortable with her "otherness" when she left the reservation until she learned to deal with it through her artwork. In college, she focused on sculpture, including painting, beadwork, fiber art, photography, and performance art. Red Star uses multiple media, frequently incorporating fiber work and photography to depict issues of Native cultures through disparate layers of images. Although Red Star combines stereotypical and authentic imageries in her work, she wanted to refer to and integrate modern and past, humanizing Native people as still relevant and authentic today. Red Star noted: "It is critical to preserve and pass along culture, heritage, and shared values while also providing future generations with a sense of identity, solidarity, and empowerment."[12]

Red Star believed the traditional photographs of Crow women were flat and colorless. She used herself and her daughter as models and took photographic images dressed in fashionable Apsáalooke (Crow) clothing. In *Apsáalooke Feminist #2* (9.6.10), bright blue blankets cover their laps, one with bold flowers, the other fringed. They are sitting on a modern yet plain white couch, a background for Red Star's decorative blankets folded and laid on the couch. She and her daughter wear clothing to honor the maker and wearer, the beaded belt, the elk tooth dress, and moccasins. Red Star even collages the background and foreground into the pictures to add dimension, color, and interest. Red Star also named her photograph to connect gender and racial equality. She explained, "As a brown person and artist, your work is political."[13] Red Star also supports the community, helping others to expand their knowledge of ancestral and present culture. Red Star helped high school girls make traditional shawls with modern materials as part of the shawls she makes. Each shawl in her display (9.6.11) has different symbols representing aspects of their culture with ribbons resembling fringe.



Figure 9.6.10: *Apsáalooke Feminist #2* (2016, pigment print, 106.6 x 139.7 cm) (CC BY-SA 4.0)



Figure 9.6.11: Fancy Shawl Project (2009, fabric, ribbon) (CC BY-NC 2.0)

Interactive Element: Wendy Red Star

Wendy Red Star: A Scratch on the Earth is a mid-career retrospective of the artist's photography, textiles, and installation work at the Newark Museum (February 23 - June 16, 2019). Her work draws on pop culture, conceptual art, and her native traditions, including her life on the Crow reservation in Montana. Wendy describes how she came to realize that most people know very little about Native American history or life today, and how her work addresses that through, sometimes through humor. Also interviewed are the exhibition's guest curator, Nadiah Rivera Fellah, and the Newark Museum's curator of American Art, Tricia Laughlin Bloom

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Teri Greeves

Teri Greeves (1970-) (Kiowa) was born in Wyoming on the Wind River Reservation, where her mother had a trading post. Greeves was exposed to multiple tribes' beadwork and methods as she heard her mother talking to customers. She learned beadwork skills from her mother and other masters who sold their work at the trading post. Although Greeves received her degree in American Studies, she continued her mastery of beads and focused on her art. She learned multiple methods to apply the beads, including a lane stitch, like quillwork, with the design built from multiple rows. Greeves uses a loom for bracelets, and if she creates a large image on deer hide, she attaches the hide to a board. Asked about her work, Greeves stated, "I am a beadworker. I've been beading since I was about 8 years old. I am compelled to do it. I have no choice in the matter. I must express myself and my experience as a 21st Century Kiowa, and I do it, like all those unknown artists before me, through beadwork. And though my medium may be considered 'craft' or 'traditional,' my stories are from the same source as the voice running through that first Kiowa beadworker's needles. It is the voice of my grandmothers."[14]



Figure 9.6.12: *Kiowa Aw-Day* (2004, beaded sneakers) (CC BY-NC-SA 2.0)



Figure 9.6.13: *Great Lakes Girls* (2008, glass beads, bugle beads, Swarovski crystals, sterling silver stamped conchae, spiny oyster shell cabochons, canvas high-heeled sneakers, 29.2 x 22.9 x 7.6 cm) (CC BY 3.0)

When she was only thirteen, Greeves saw a set of beaded tennis shoes one of the Lakota artists brought for her mother to sell at the trading post, and Greeves loved them. When she was in college, her mother asked her to make a pair of beaded tennis shoes; she has created them since that call. Instead of beading moccasins, Greeves uses tennis shoes to tell her Kiowa and cultural stories in a new way. She makes an original drawing before applying the primary lines on the shoes, then stitches on the beads. She uses a lane stitch and two-needle applique to apply the beads. *Kiowa Aw-Day* (9.6.12) illustrates the children celebrating their day, the beaded young boy in his yellow buckskins. The images of the children contrast against the bright red shoe color. *Greeves Great Lakes Girls* (9.6.13) are beaded on high-heeled tennis shoes, the images inspired by the floral designs from the Great Lakes tribes. Although the dancers are beaded in traditional clothing, the images appear modern.

Interactive Element: Teri Greeves

Teri Greeves (Kiowa/Comanche) discusses her work as a contemporary bead artist for the exhibit Stepping Out: 10000 Years of Walking the West.

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Jaune Quick-to-see Smith

Jaune Quick-to-see Smith (1940-) (Salish and Kootenai) was from a small town on a reservation in Montana. Her childhood was one of poverty, moving from place to place and working summers as a migrant worker on the farms. Even as a child, Smith knew she wanted to draw, using sticks to create images in the dirt. When she started school, she remembered the first time she had crayons and paints, saying: "I loved the smell of them. It was a real awakening. I made a painting of children dancing around Mount Rainier. My teacher raved about it. Then with Valentine's Day approaching, I painted red hearts all over the sky. ...I see it as my first abstract painting."[15] Throughout her education, including her master's in art degree, Smith moved between Native and non-Native cultures, producing art bridging the social and political issues between diverse cultures. Smith has always produced complex paintings and lithographs, highly textured images using mixed media. She also combines the abstract and representational in her work, portraying the myths of ancestors integrated with the issues facing Native Americans in the current world. Smith's work addresses the devastation of the environment and governmental oppression. Smith moved to New Mexico, a place she found deeply personal, like the artist Georgia O'Keeffe. "But while O'Keeffe focused her attention on the timeless uninhabited landscapes of her adopted home, Smith's 'inhabited landscapes' express the human conflicts marked on the land."[16]



Figure 9.6.14: *Sticky Mouth* (1993, lithograph) (CC BY-NC-SA 2.0)



Figure 9.6.15: *State Names* (2000, oil, collage, mixed media on canvas, 121.9 x 182.9 cm) (CC BY-NC-SA 2.0)

Smith's work was always based on her ancestral background, integrating today's concepts. *Sticky Mouth* (9.6.14), the translated Blackfeet word for bear, is titled to reflect one of the bear's favorite foods - honey. The bear in Native mythology is sometimes a messenger and sometimes considered an ancestral figure. Smith surrounded the bear with different images of Native people. A coyote is also depicted. Smith identified herself with the coyote who delivers warnings about the danger and bad behavior results, part of her role moving through and representing different cultural activities. The map of the United States is a frequent background Smith used, embedding the cultural and environmental issues she addressed. *State Names* (9.6.15) define how occupied land was taken by invading Europeans. Smith used paint dripping and collaged layers for the painting, leaving only the names visible based on indigenous sources, highlighting the historical injustices. Many of the names come from Native American words; Wyoming, a Delaware Indian word for "mountains and valleys alternating," or Kansas, a Sioux name for "people of the south wind." In the image of *State Names,*Smith displays her anger for land division without any regard for tribal lands. She stated, "We are the original owners of this country. Our land was stolen from us by Euro-American invaders...I can't say strongly enough that my maps are about stolen lands, our heritage, our cultures, our worldview, our being...Every map is a political map and tells a story-that we are alive everywhere across this nation..."[17]

Interactive Element: Jaune Quick-To-See

Jaune Quick-To-See Smith grew up on the Flathead Reservation in Montana and traveled around the Pacific Northwest and California with her father, who was a horse trader. Smith decided she wanted to be an artist after watching a film on the French painter Henri de Toulouse-Lautrec. She painted a goatee on her face with axle grease and borrowed a neighbor's beret so she could be photographed posing as the famous artist. In 1958, Smith enrolled at Olympic College in Bremerton, Washington. She had to take many breaks from college in order to earn money, however, and didn't earn her degree until 1976. She moved to Albuquerque, where she studied at the University of New Mexico and founded the Grey Canyon group of contemporary Native American artists.

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Rose Simpson

Rose Simpson (1983-) (Santa Clara Pueblo - Tewa) was born and lives in New Mexico. She has a BFA from the Institute of American Indian Arts and an MFA from the Rhode Island School of Design. Simpson grew up on the Santa Clara Pueblo, exposed to clay from a young age. Her mother, grandparents, and other relatives worked with clay. Simpson says generations of the family made clay over hundreds of years. She said, "Clay was the earth that grew our food, was the house we lived in, was the pottery we ate out of and prayed with. So my relationship to clay is ancestral, and I think it has a deep genetic memory. It's like a family member for us."[18] The people traditionally made black or red pottery; however, Simpson focuses on clay androgynous figures with rough, uneven surfaces. She also learned to work with metal and used metal embellishments to her sculptures. To make her figures, Simpson uses traditional methods and what she calls "slap-slab." She throws clay on the floor until it is thin and tears pieces off, adding them to each other. The result resembles papier-mâché. Her figures have seams, pinch marks, and other imperfections incorporated into the finished image.

Root (9.6.16) is a strikingly tall figure standing in a protection pose. Her neck is formed by an empty space encircled by metal with saw-like teeth. The clay on the figure is dappled and textured and painted with symbols Simpson generally uses on all her sculptures, including an x, plus sign, and circles. Instead of beads hanging as earrings, the statue has long strings hanging or wrapped around the torso and legs. Long pieces of string are overlaying different parts of other decorative elements. *Legacy* (9.6.17) demonstrates Simpson's slap-slab method of using clay. By throwing slabs of clay on the floor, thin pieces are pulled off and reassembled on the figure. The different parts of clay are visible in the layered or collaged look. The mother and daughter figure each have symbols added to their face and body Simpson uses in her work. The figures represent Simpson's focus on caring for families and thinking intergenerationally.



Figure 9.6.16: *Root* (2019, ceramic, glaze, linen, jute string, steel, leather, 177.8 x 52.1 x 40.6 cm) (CC BY 2.0)



Figure 9.6.17: *Legacy* (2021, clay, string, beads, paint, 121.9 x 38.1 x 27.9 cm) (CC BY-NC-SA 2.0)

Interactive Element: Rose B. Simpson

On a rare snowy day in Santa Clara Pueblo, New Mexico, artist Rose B. Simpson assembles a maquette for a new public sculpture. The three small figures are models for the 12 concrete sculptures that stand nearly 11 feet tall at the Field Farm meadow in Williamstown, Massachusetts. Gazing forward with soft expressions and eyes hollowed through the back of their heads, the sculptures embody ancestors watching over the landscape. Simpson's work stems from these moments of observation and connections to the past, emphasizing the processes of making and becoming in which we discover new ways of being and of healing. Working quickly and intuitively in her studio, the artist shapes her clay sculptures by hand using a technique she developed called "slap-slab." Each of her clay sculptures is embedded with fingerprints and other evidence of the artist's hand, leaving traces of the act of making that produced the work. "I'm trying to reveal our deep truth," says Simpson, "and that deep truth is process."

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Canada

Canada has a vast and varied landscape, stretching from ocean to ocean and into the frozen lands of the north. Most inhabitants are found near the rivers and seas and the southern border. First Nation people lived throughout the regions before the incursions of the Europeans, looking for new trade routes, land, fur, religious conversions, or other riches. Art was created before the European invasions by people and made with local materials based on historical customs. With the large numbers of Europeans and the total disruption of the Indigenous lifestyles, art became a way to make money from the tourist trade and those who thought of themselves as collectors of "native arts and crafts." By early 1900, most First Nations peoples were forced or migrated from historical lands, losing natural histories, cultures, and arts.

Norval Morrisseau is frequently credited with bringing back the cultural past through art. His vision and determination in the 1960s happened when he brought his unique artwork to a gallery and started changing the concept of Native art. At this time, enforced assimilation was the Canadian practice, and First Nation peoples had just acquired the right to vote. Their artistic expressions were still thought of as artifacts. A few other artists formed the Indian Group of Seven in the 1970s, creating art based on their cultural traditions, portrayed in modern styles, and expanding the platform of opportunities for Indigenous artists. Today, contemporary First Nation, Metis, and Inuit artists have established themselves. They use ancestral connections, continuing social

conditions, and colonial histories to inform their artwork created in contemporary practices.

Daphne Odjig

Daphne Odjig (1919-2016) (Potawatomi & Odawa) painted before a contemporary Native art movement existed. Odjig is now thought of as the grandmother of Canadian Native art. Born on an Indian Reserve, her father was a descendant of the well-known Potawatomi Chief Black Partridge. Suffering from rheumatic fever when Odjig was a young girl, her grandfather, a stone carver, stayed with her, encouraging her artwork. She started creating art using multiple mediums while working in different jobs to support herself. Because of the racial discrimination Odjig encountered, she anglicized her name and suppressed her Indigenous identity. While attending a dance ceremony, the drum beats made Odjig realize her heritage, and she redirected her work to depict her traditions and history. In 1963, Odjig was recognized as a formal artist based on her pen and ink drawings to portray and preserve the Cree people and their traditional lifestyle. She started her store on the way to her success. In 1973, Odjig, Norval Morrisseau, and Alex Janvier started the Professional Native Indian Artist Association, commonly known as the Indian Group of Seven. Although the group did not last very long, they successfully broke through barriers as a united set of artists. Odjig stated, "If my work as an artist has helped open doors between our people and the non-native community, then I am glad. I am even more deeply pleased if it has helped encourage the young people who have followed our generation to express their pride in our heritage more openly and joyfully than I would have ever dared to think possible."[19]

Roots (9.6.18) became one of Odjig's most famous paintings. Created in three sections; the first portrays the peaceful life on the reserve where she lived. The middle panel depicts the disorientation felt when leaving the natural home life of the reserve. The headless back of the woman appears to be moving towards the city, two floating heads wondering which world they live in. The third section is a complete woman, the trees in the background; she appears to know herself and is still attached to her roots. The sections are defined with solid lines to form curved contours and overlapping shapes. Odjig used bold, bright colors, ensuring each small section was distinguishable.



Figure 9.6.18: *Roots* (1979, acrylic on canvas, triptych, 1.52 x 1.21 m, each panel) (CC BY-NC 2.0)

Rebecca Belmore (1960-) (Ojibwe of Obishikokaang) is a multidisciplinary artist who focuses on identity and social issues for First Nation people. As a child, Belmore spent summers with her grandparents, learning about native foods found on the land and how to harvest them. As a teenager, she was sent off to high school and resided with a non-Native family, losing contact with her culture. When Belmore went to Toronto and the Ontario College of Art, she entered an environment of Indigenous and non-Indigenous people, encountering racism and influencing her future artwork. To address political and cultural dissonance, Belmore uses multiple media types, including photography, video, sculptures, and performance. *Nuit Blanche,* or *White Night,* is celebrated throughout Toronto, running from sunset to sunrise in different city spaces. In her *Nuit Blanche*performance (9.6.19), Belmore sat in an art gallery in the middle of a basement floor. She applied clay in a grid format to the floor's marble tiles. The clay is drying in some areas, then reapplied with Belmore's hands. She wore plain black clothing stained with clay. Belmore worked and moved across the clay, only stepping on dry clay, disassociated with the space outside the floor. Her performance art is subtle to the viewer as Belmore worked from sunset to sunrise. She frequently wrote words before covering them; water, land, breathe. Belmore focused on identity, the destruction of Indigenous life, and how they are represented.



Figure 9.6.19: *Nuit Blanche* performance (2016, Red River Valley clay) (CC BY-NC-SA 2.0)

Belmore generally used local or natural materials to create much of her artwork. *Marble Tent* (9.6.20) was constructed of marble in Greece near the Acropolis. At the time, the refugee crisis escalated in Greece by people forced to flee their homeland like the Anishinaabe people who were dispossessed of their lands in Canada. The tent has long been a symbol for refugees, a makeshift retreat; it also provides shelter for those who follow the food sources. Belmore stated, "The shape of the tent is, for me, reminiscent of the wigwam dwellings that are part of my history as an Indigenous person."[20] Belmore defined the historical and current issues with Indigenous populations in Canada within the crisis of worldwide events and problems.

Tarpaulin No. 2 (9.6.21) was created when Belmore responded to the homelessness issues and problems in Vancouver, Canada, after encountering a homeless man. She met the man in a parking lot and gave him food. She said, ...he offered me a smoke. I declined. Before I turned to leave, he asked me if I wanted an "Indian blanket." I accepted his humble gift, a small, plaid-patterned fleece blanket like the ones you can buy at Walmart."[21] *Tarpaulin No. 2* represents the blanket in the story, suggesting a person lying beneath the blanket as the sculpture sits alone in the middle of the space. People experiencing homelessness suffer the same fate, alone and ignored by passersby. Belmore also captured the disproportionate inequities of the homeless Indigenous population. The patina on the blanket is mottled as Belmore illustrates how blankets containing the smallpox virus were deliberately given to Indigenous Peoples during colonization, spreading the devastating disease. Racial injustice continuing today is represented through a blanket.



Figure 9.6.20: *Marble Tent* (2017, marble, 140 x 200 x 200 cm) (CC BY-NC-SA 2.0)



Figure 9.6.21: *Tarpaulin No. 2* (2018, ceramic, 76.2 x 177.8 x 137.2 cm) (CC BY-NC 2.0)

Interactive Element: Rebecca Belmore

In this video, Rebecca Belmore discusses her artistic practice. Rebecca Belmore is a 2013 Governor General's Awards in Visual and Media Arts winner. The Canada Council for the Arts is a federal, arm's-length Crown corporation created by an Act of Parliament in 1957 (Canada Council for the Arts Act) "to foster and promote the study and enjoyment of, and the production of works in, the arts."

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Faye Heavyshield

Faye Heavyshield (1953-) (Kainai-Blood) grew up on the Blood Reserve, one of twelve siblings. She went to a residential Catholic school when she was young, speaking English while maintaining her Blackfoot language. Heavyshield's grandmother was instrumental in teaching her about the traditions and history of the Blackfoot and Blood people. Her father managed a ranch, and Heavyshield was influenced by the geography of the land, its grasses, the river coulees, the flat plains, and the blowing wind, all references she used in her art. After graduating with her BFA from the University of Calgary, Heavyshield focused her art on sculpture and installations. Heavyshield's heritage became a major inspiration for her work, along with feminism. She became one of Canada's leading feminist artists. Her work was also subjective of memories from the structure of bodies, how the deer was skinned, and the skin on the tepee's frame. Heavyshield stated, "When I began my formal art training, these influences surfaced in biomorphic images, skeletal armatures with vestiges of flesh, using architectural and figurative language. Monochromatic, after the solitude and simplicity of the prairie. Sometimes building the surface up and then working back from there, peeling the layers."[22]

Kuto'iis (9.6.22) was inspired by the ancestral flow of history through Heavyshield's consciousness. She knotted hundreds of cloth pieces and attached them to an entire wall. The knots represent a blood clot and are randomly scattered; the installation was painted red ochre. The repetitive knots represent the remembered knowledge of stories, language, and songs from multiple levels of history and ancestry. Heavyshield's sculptures comprise numerous small elements arranged in lines or spirals, frequently an allegory for the human body. *Body of Land* (9.6.23) is constructed of hundreds of close-up photographs of skin from hundreds of people. Heavyshield takes a photo, prints the photo, and rolls the image into a cone, spreading the cones along the wall in random

colors. The soft rolling placement of the cones reminded her of the rippling hills of Alberta. Each cone is a fantastic closeup of skin linking the essential elements of the human experience, a sense of community interconnected. Heavyshield also felt the traditional wisdom of women was passed from mother to daughter, other female relatives, and the female connections with each other. Heavyshield said, "We are a product of Mother Earth; we come from her, we go back to her...As women, we are, in a sense, a smaller version of Mother Earth; we give life, we work, and protect."[23]

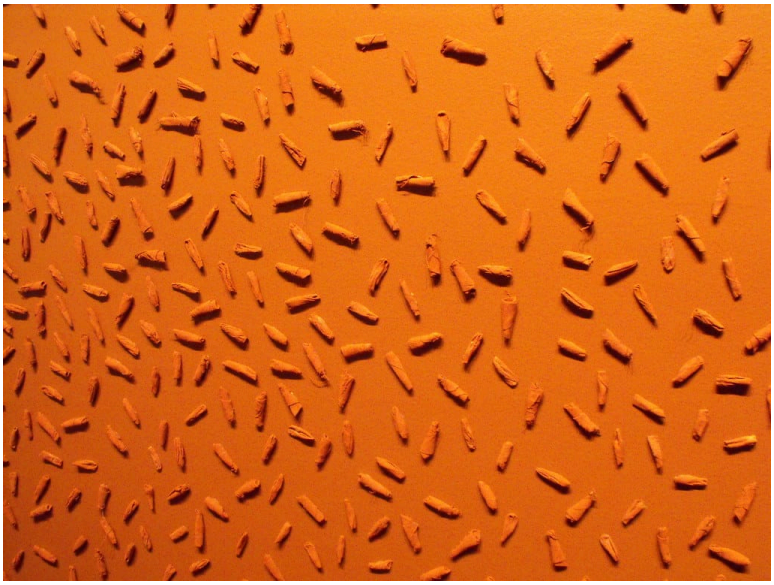


Figure 9.6.22: *Kuto'iis* (2004, cloth, red dye, installation) (CC BY-NC 2.0)



Figure 9.6.23: *Body of Land* (2002-2006, inkjet printer paper, installation) (Copyright; author via source)

Interactive Element: Faye HeavyShield

Faye HeavyShield discusses her artwork Body of Land, 2002 -- 2010, featured in the National Gallery of Canada exhibition Builders: Canadian Biennial 2012.

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[1] Retrieved from https://www.worldbank.org/en/topic/i...enouspeoples#1

[2] Retrieved from https://equity.ucla.edu/know/resourc...-peoples-faqs/

[3] Retrieved from https://www.iwgia.org/en/usa/3640-iw...f-america.html

[4] Retrieved from https://www.rcaanc-cirnac.gc.ca/eng/.../1529102490303

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[7] Retrieved from https://www.nma.gov.au/exhibitions/u...ame-kngwarreye

[8] Retrieved from https://viewing.nyc/check-out-metrop...er-collection/

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[18] Retrieved from https://www.nytimes.com/2022/06/16/a...sculpture.html

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[22] Retrieved from https://www.gallery.ca/collection/ar...ye-heavyshield

[23] Retrieved from https://books.google.com/books?id=Cw...shield&f=false

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9.7: Photorealism (late 1960s -1980)

Introduction

Photorealism is based on the concept of an image closely resembling a photograph. The artists incorporated multiple media types, including painting, drawing, or mixed media, to create the same view as a camera. As one of the many art styles during this time, Photorealism developed from Pop Art and rejected the ideals of Abstract Expressionism or Minimalism. The camera and photography were more refined, and as the cost of colored photos became affordable, the camera became popular. Photorealists used the basis of the actual photos for information and tried to recreate the image. The artist had to be precise and generally copy the outlines by projecting the photo onto the canvas or using traditional grid lines. The results were detailed and precise.

The Photorealists emphasized careful planning and precise craftsmanship in their approach to art. They were predominantly active in the United States and created works of art that often depicted everyday objects or familiar scenes and portraits. These paintings had a nostalgic feel that evoked a sense of familiarity and comfort in the viewer. The Photorealists preferred to work on a large scale, utilizing paint or airbrush techniques to achieve their desired level of realism. In contrast to other artistic movements of the time, the Photorealists emphasized the creation of smooth surfaces that did not reveal visible brushstrokes. This approach was essential in achieving a more photographic appearance in their work. The Photorealists were dedicated to their craft and produced highly valued artwork for its technical brilliance and attention to detail. Artists in this section:

- Audrey Flack (1931-)
- Martha Rosler (1943-)
- Shirin Neshat (1957-)
- Vija Celmins (1938-)

Audrey Flack

Audrey Flack (1931-) was born in New York City and received her bachelor's degree in art from Yale University. Like many artists at the time, Flack's work followed the concepts of Abstract Expressionism in the 1950s. During the 1960s, she moved to a photorealistic style working with Richard Estes and Ralph Goings. Flack used photographs as her model for the painting; however, she did not paint one entire scene. She incorporated different images and ideas based on an integrated concept. Some parts of the painting might have portraits, and other components included inanimate objects. Flack was the only woman in the Photorealist movement. She discarded their ideas of cars, trucks, or empty street images and instead wanted to add more emotional and symbolic imagery. Flack also brought a more feminine perspective to the works, using idealized symbols overlaid with assertive female objects. Although she was criticized for her feminist subject matter, critics often calling her work vulgar, Flack remained committed to her ideals.

Marilyn (Vanitas) (9.7.1) is one of a series of oversized paintings Flack painted and focused on the realistic presentation of the layered symbols of contemporary and historical feminism. She had a photographer capture each object with a camera and then make 35mm slides, combining the images for the painting's base. The photograph of Marilyn Monroe was the focal point. Most high-contrast objects are rounded, following concepts of female curves; only the photograph of the children has the hard edges of the rectangle. Many objects reflect light with a noticeable gloss, while the mirror reflects Monroe's face. The cosmetics are elements Monroe was expected to use as other objects like the calendar or watch, indicating the passage of time. *Invocation* (9.7.2) demonstrates how Flack used vibrant, saturated colors to paint a compilation of objects and form a unifying composition. She stated, "My colours are bright, my subject matter passionate and humanist, the opposite of cool and restrained, the opposite of the other Photo Realists".[1] Flack used the skull to represent the fragility of life and the inevitable death. Flowers and candles also decay with time



Figure 9.7.1: Marilyn (Vanitas) (1977, oil over acrylic on canvas, 243.8 x 243.8 cm) (CC BY-NC-ND 2.0)



Figure 9.7.2: *Invocation* (1982, oil and acrylic on canvas, 162.6 x 203.2 cm) (CC BY-NC-SA 2.0)

Martha Rosler

Martha Rosler (1943-) was born in New York and spent her youth in California before returning to New York. She graduated from the University of California, San Diego. Rosler was a professor at Rutgers University and a guest visiting professor at other campuses. Her primary interest was photography, photomontage, and photo text. Rosler also created videos, sculptures, and especially writings. She wrote multiple books and created an extensive library and book collection for the public. Rosler was active in civil rights, women's rights, homelessness, and anti-war efforts. She frequently collaborated with different activist groups to help accent a problem. Many people thought of her as an activist, however, she stated, "artist as activist designation is different, but it includes the artist saying that they will only be a part of projects that fit certain criteria and you shouldn't leave the word artist out of it."[2] Rosler also believed in the past that a dual identity concept of artists and activists prohibited acceptance as an artist. In the twenty-first century, the idea is now a badge of honor. Her early photomontage work was based on the wars and their connections to life at home.

The Vietnam War was the first time an actual war was viewed by people in their homes on daily television. Many called it the "living room war." Rosler used multiple media of, photography, videos, and her writings to illustrate the brutality of the war. *Red Stripe Kitchen* (9.7.3) was part of her *House Beautiful: Bringing the War Home* series. The modern kitchen is an example of anyone's

home getting ready to prepare a meal. The perfect white cabinets, matching dishes, and expansive cutting board are all part of the beautiful house everyone needed. The oddity of the soldiers looking for the enemy in juxtaposition to the pristine room is a startling demonstration of how the war was a separate part of ordinary life. Rosler combined photos to make the montage. The comprehensive blood red line across the background brings the soldiers and their pathway to particular importance.

The wars in Afghanistan and Iraq were frequently labeled the “endless wars”; wars which brought ongoing protests. The theoretical war on terrorism dragged on with high civilian causalities and high monetary costs. As part of the Artists Against the War, Rosler recreated some of her *House Beautiful*photomontages for an anti-war exhibit. To make her photomontages, Rosler used photographs and cut the parts she wanted to use. The different images were assembled to create the story, and then printed images were made. In *The Gray Drape* (9.7.4), the elegantly attired woman in her home unrolls a gray drape, oblivious to the scene on the other side of the window. The image demonstrated how part of the world worried about what to wear or how their house appeared while another part was isolated to the brutality of war. One woman stands in her shiny dress while the other woman holds her child, trying to shield it from the fires of war.



Figure 9.7.3: *Red Stripe Kitchen* (photomontage printed in color, 1967-1972, 61 x 50.8 cm) (Courtesy of the artist and Mitchell-Innes & Nash, New York © Martha Rosler)



Figure 9.7.4: *The Gray Drape* (photomontage printed in color, 2008) (CC BY-NC-ND 2.0)

Interactive Element: Martha Rosler

A conversation with Martha Rosler.

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Shirin Neshat

Shirin Neshat (1957-) is an Iranian-born artist who fled the Iranian Revolution in 1979 and moved to the United States at seventeen. She graduated with an MFA from the University of California, Berkeley, moved to New York City, and worked at an independent gallery. Returning to Iran for the first time in 1990, Neshat was shocked by the social and political upheaval caused by the war. Returning to the States, she dove into her art, mixing Farsi text with photographs based on her experience in Iran. The text is from female authors during the revolution, such as poet Tahereh Saffarzadeh (1935-2008).[3] Neshat used woman's body parts not covered by the chador or long gown. She used women's poetry for her words because they gave voice to individuals and a woman's sexuality hidden by the chador or veils.

> "Shirin's exhibit was motivated by the series of political uprisings, now commonly known as the Arab Spring, which took place throughout different Arab countries between 2011 and 2012. The Book of Kings explored the causal conditions of power within social and cultural structures in the modern society."[4]

Neshat's early photographic work addressed the women's psychological experience in Islamic cultures. Exposing the issues of femininity and how women identify themselves, she captures the concepts of polemical essays. *Speechless* (9.7.5) is one of a group of formidable images Neshat has connected to Islamic fundamentalism. During her return to Iran, she faced a changing country, men had taken control, and the once cosmopolitan women no longer existed. Staging photographs of women in chador dressings staring right at the viewer and holding guns with text on their faces were powerful art pieces. The print *Speechless* is a close-up of a woman's face with the barrel of a gun in place of an earring. The women do not appear weak; instead, Neshat has portrayed them as solid and heroic despite suffering through years of social persecution. Neshat created a series entitled *The Villains* (9.7.6), pictures of older men with calligraphic details across their chests and arms. The text represents metaphors from the Book of Kings—a Hebrew Bible written in two books. In Bahram, the scene depicts the king on a horse leading an army of men carrying a flag across the plains into battle.

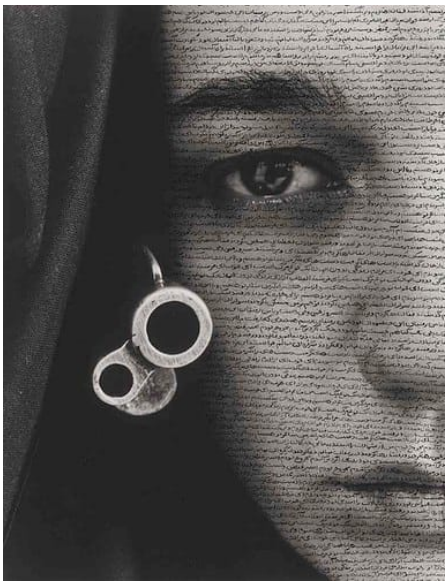


Figure 9.7.5: *Speechless* (1996, print and ink, 167.6 x 133.4 cm) (CC BY 2.0)

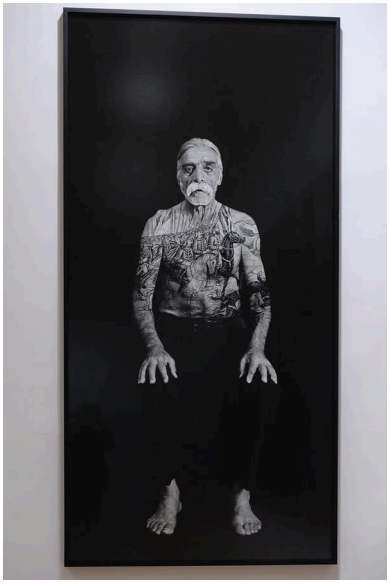


Figure 9.7.6: Bahram (Villians) (2012, gelatin silver print, acrylic, 251.7 x 126.3 cm) (CC BY-NC 2.0)

I Am Its Secret (9.7.7) is an image of a veiled Muslim woman gazing into the camera. Neshat used herself for the face of the woman. Farsi, in black and white lettering, covers her face in a circular pattern, swirling around and around. *Allegiance with Wakefulness* (9.7.8) depicts her feet covered with Farsi, a gun held between her feet and pointed at anyone who comes. The images are from Neshat's series "*Women of Allah*," made when she returned to Iran after the revolution. The series covered the theme of a veil, gun, text, gaze, and Farsi words. Neshat wrote, "Although the Farsi words written on the works' surfaces may seem like a decorative device, they contribute significant meaning. The texts are amalgams of poems and prose works, mostly by contemporary women writers in Iran. These writings sometimes embody diametrically opposing political and ideological views, from the entirely secular to fanatic Islamic slogans of martyrdom and self-sacrifice to poetic, sensual, and even sexual meditations."[5]



Figure 9.7.7: *I Am Its Secret* (1993, photographic print on paper, 49.5 x 33.5 cm) (CC BY-SA 2.0)



Figure 9.7.8: *Allegiance with Wakefulness* (1995) (CC BY-NC 2.0)

Interactive Element: Shirin Neshat

Iranian visual artist Shirin Neshat uses film, video, and photography to explore issues of gender and identity, focusing on women's relationships with the religious and cultural systems of Islam.

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Vija Celmins

Vija Celmins (1938-) was born in Latvia. During World War II, after the Soviet invasion of Latvia, her family fled to Germany. After the end of the war, the family lived in a refugee camp before relocating to Indiana in America. At this time, Celmins was ten years old and did not speak English, so she turned to drawing to communicate her feelings. She received a degree from the John Herron School of Art, including an internship at Yale, where she met Chuck Close. She received an MFA from UCLA in 1965 and taught at some local colleges. In 1981, Celmins moved to New York City and returned to painting and printmaking. In the 1960s and 1970s, she stopped painting to focus on images made with a graphite pencil based on photographs. During the following decades, Celmins painted, created sculptures, and made different prints.

Untitled (Ocean) (9.7.9) demonstrated her attention to detail and how she developed the ocean and waves' surface, bringing the water's luminosity to the horizon. The grayness of the work is impersonal, with a neutral palette. Her laboriously made untitled series of oceans earned her early recognition. She explained, "Part of what I do is document another surface and sort of translate it. They're like translations, and part of it is fiction, which is invention."[6] *Web #3* (9.7.10) is one of Celmins' monochromatic images. She used photographs as the base for the spider web. The web is a glimpse in time as captured by a camera, her work developing the translucence and fragility of the web. Celmins said she identified with spiders because they worked on something repeatedly. She became well known for her spider web, the night skies, or the unending waves. Unlike other Photorealistic artists, her work had no reference point making it impossible to determine any context or location.



Figure 9.7.9: Untitled (Ocean) (1975, lithograph, 41.9 x 50.8 cm) (CC BY-NC 2.0)



Figure 9.7.10: *Web #3* (2000, aquatint and drypoint on paper, 38.1 x 48.2 cm) (Copyright; author via source)

Interactive Element: Vija Celmins

How do you read a Vija Celmins painting? How do you enter a surface? Celmins walks us through the elements of her artworks and discusses the conceptual explorations that have engaged her for more than five decades.

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[1] Retrieved from https://www.kingsnews.org/articles/audrey-flack

[2] Retrieved from https://bmoreart.com/2019/07/martha-...-they-age.html

[3] Phaidon Authors. (2019). *Great women artists*. Phaidon Press. (p. 298).

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9.8: Manga/Anime (1950-)

Introduction

Manga/Anime are graphic art appearing a comics or graphic novels. The concept originated in Japan and is based on early Japanese styles. Manga may appear as comics or cartoons and printed in magazines and books. Published manga stories are generally drawn in black and white, although some artists do incorporate colors. Anime is closely associated with manga. Anime was based on either hand-drawn or computer-generated styles of animation. Many manga books and comics were transformed into anime images and animated in games or videos. Manga incorporates multiple subject matters, including action, sports, crime, fantasy, history, horror, sex, science fiction, and war, as well as other topics.[1] People of all ages read or view manga; however, some work may not be proper for children, while others are geared toward children. "Comics accounted for 27 percent of all books and magazines published in Japan in 1980; the more than one billion manga in circulation yearly amount to roughly 10 for every man, woman, and child in Japan."[2] The plot is laid out in single episodes of a serial story and printed. Popular and well-liked stories are frequently made into animated films. Manga grew immensely popular in Japan after 1950 with two different types; shōnen manga was based on subject matter for boys, and *shōjo* manga was created for girls.

Initially, most manga comics were made by men and based on shōnen manga subjects. At the beginning of the 1970s, a group of female artists called the Year 24 began creating shōjo manga to expand the themes and add complexity and social constructs to the artwork. Early shōjo stories for girls covered simple romantic or sentimental stories. When shōnen stories for boys found new innovative directions like fantasy or science fiction, girls' stories stagnated. The Year 24 group began to create female characters in their stories. Their themes covered politics, sexuality, female heroics, and philosophical ideas. The artists of Year 24 also started developing specific aesthetics associated with the shōjo stories. Their figures were elongated, their eyes sparkled, and their hair flowed. They also used very delicate linework against abstracted backgrounds and decorative embellishments. The artists used flowery icons to emulate different emotions; for example, "trees are full of life, and flowers are in bloom to represent beauty, while they change to lifeless with petals flowing in the wind to express grief and sorrow."[3] Later artists expanded on the themes and brought shōjo stories about female heroes closer to the exploits of male heroes. The video is based on a discussion of shōjo manga and its development. Artists in this section include:

- Rumiko Takahashi (1957-)
- Hiromu Arakawa (1973-)
- Machiko Hasegawa (1920-1992)
- Keiko Takemiya (1950-)
- Naoko Takeuchi (1967-)
- Momoko Sakura (1965-2018)
- Hideko Mizuno (1939-)

Interactive Element

This week, in COMICS CRASH COURSE - EPISODE #43, "Shoujo Manga", we look closely at manga made for women and girls--shoujo manga. We spend an extra moment or two looking at the revolutionary women of the Year 24 Group

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Rumiko Takahashi (1957-) born in Japan and was interested in manga as a child. In college, she studied Japanese literature and drawing, including designing doujinshi (fan comics). After a year, Takahashi joined the school of Kazuo Koike, who helped develop the methods of quickly producing manga pages. Takahashi also learned about the importance of each character in a story and

how to integrate them into the theme. She first published her work at age twenty and developed her lifelong themes. Takahashi used humor and an unpretentious cartoony style for her work. She became known for her "aliens, panty thievery, love polyhedrons, monsters and spirituality, and puns. Lots of puns..."[4] In 2018, Takahashi was the first manga female artist inducted into the Will Eisner Comics Hall of Fame, the Oscars-like award for comics.

One of Takahashi's most popular series was *Urusei Yatsura*. She created thirty-four volumes for the series based on Japanese mythology and culture with heavy use of puns. The series was eventually made into a television series. *Urusei Yatsura* started Takahashi's successful career and was considered one of the best-selling manga series. The title is roughly translated into English as "Those Obnoxious Aliens."[5] One of the main characters was Lum (9.8.1), a princess of Oni, an alien planet whose people want to take over Earth. Lum was characteristically dressed in tiger-striped boots and a bikini, her hair traditionally green. Lum is exotically beautiful and generally relaxed; however, she shoots powerful electric charges when angered. Lum is still a very popular image in Japan and is used in electronic media, prints, advertising, and commercial merchandise. Another significant series by Takahashi is *Inuyasha*. One of the main characters is a fifteen-year-old girl who finds herself in another period of time. She meets the other central character, Inuyasha (9.8.2), who is half dog and half human. In this series, Takahashi deals with more violent content between the characters. The successful series was made into videos, games, and other merchandise.



Figure 9.8.1: Drawing of Lum based on series *Urusei Yatsura* (CC BY-NC 2.0)



Figure 9.8.2: Image from *Inuyasha* series (CC BY-NC-SA 2.0)

Interactive Element: Rumiko Takahashi

Rumiko Takahashi is arguably the most influential mangaka of all time, and she can be heavily credited with helping bring manga and anime to the western world. We've loved covering her shows like Ranma 1/2 and Inuyasha, but we finally wanted to spotlight Rumiko Takahashi herself. Her story from childhood to mangaka powerhouse isn't what you might expect. She wasn't a prodigy; she wasn't creating manga at the age of 3. But she was dedicated and passionate about what she loved, and it shows through her entire life.

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Hiromu Arakawa

When Hiromu Arakawa (1973-) born in Japan and was in high school, she also had to work for the family dairy farm. During this period, Arakawa took oil painting classes and drew dojinshi manga for a magazine. She always wanted to be a manga artist and moved to Tokyo in 1999 to work with different publishers. *Stray Dog* was her first solo artwork, for which she received an award. However, Arakawa is best known for her series *Fullmetal Alchemist*. She also had another successful series, *Silver Spoon,* which was more realistic with less fantasy. Arakawa still lives in Tokyo and is married with three children.

Fullmetal Alchemist has a complex theme and significant violence and brutality. The strong and powerful characters move through death and resurrection scenes, retribution, and bloody outcomes. The story is based on the practice of alchemy and the ability to lose body parts, hoping to restore themselves to normality. Edward Elric (9.8.3) and Roy Mustang (9.8.4) are two characters. Arakawa creates passion, feelings, and emotion in the characters' faces. Each of the faces in the images portrays different looks and intensities. The theme and plot of the story are balanced despite the tragedy and aggressive action.



Figure 9.8.3: *Fullmetal Alchemist* illustration (CC BY-NC-SA 2.0)



Figure 9.8.4: *Fullmetal Alchemist* illustration (CC BY-NC-SA 2.0)

Interactive Element: Hiromu Arakawa

An interview in 2017 with Hiromu Arakawa, author of the Japanese famous manga Fullmetal Alchemist. Her first appearance on TV.

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Machiko Hasegawa

Machiko Hasegawa (1920-1992) born in Japan and was one of the original female manga artists when she created her comic strip called Sazae-san. The comic was first published in national circulation in 1949 and continued until 1974 after she retired. The cartoons were reprinted digest comics until the end of the 1990s. As a child, Hasegawa drew comics. She never married and lived with her older sister. The two sisters even started their own publishing company to publish some of Hasegawa's comics. Hasegawa received the Medal of Honor with Purple Ribbon in Japan, the first female manga artist to be honored with the award.

Sazae-san was a comic strip based on the life of an imaginary Japanese housewife. *Sazae-san* started as a comic strip, was a radio and animated series, and is still in production today. In the story, the mother is named Sazae-san and lives with her husband, children, and parents. Because the series was one of the early illustrations, the series followed traditional concepts and themes. The comic has no violence or magical creatures. However, it is well-liked by children and still thought acceptable by adults. The characters were very popular, and these statues (9.8.5) are in a park. The video discusses Hasegawa's career and shows some of the comics.



Figure 9.8.5: *Statues of Sazae-san Family in Sazae-san Park* (CC BY-NC-SA 2.0)

Interactive Element: Machiko Hasegawa

"Sazae san" is a famous yonkoma manga series, then adapted into a cartoon series, written and illustrated by Machiko Hasegawa. In Japan it is very famous but it is not so popular abroad. This video the one on Anpanman is meant to spread knowledge on some anime/manga very popular in Japan but mostly unknown to many persons.

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Keiko Takemiya

Keiko Takemiya (1950-) born in Japan and was part of the Year 24 group. She was interested in art and writing and applied for different contests in high school. Takemiya even received an honorable mention for one entry. As part of the Year 24 group, Takemiya pioneered a new *shōjo* manga genre illustrating love between men. The genre became known as "boy love" or *shōnen-ai* and was probably the first recognized male-male kiss in *shōjo*manga. Takemiya was considered "one of the first successful crossover women artists,"[6] creating *shōjo and* shōnen manga. *Kaze to Ki no Uta* and *Toward the Terra* are Takemiya's best-known works. Both stories and some of her other works have been translated into video. Takemiya taught at Kyoto Seika University, became Dean of the Faculty of Manga, and then the university's president. One of her goals at the university was to use digital technology to preserve manga manuscripts accurately.

Toward the Terra was one of Takemiya's best-known works. As part of the future, the earth was environmentally destroyed, and people were left to create a living place elsewhere. A supercomputer controls the population, even how many children are born. A new advanced race emerges named the "Mu." Their dream is to find earth and return. Because the number of children allowed is created separately in vitro, the Mu try to find all their offspring before returning them to Earth. The series was top-rated and translated into multiple languages (9.8.6), made into a movie and a TV series. In the first video, Takemiya is interviewed about *Toward the Terra*. The second video is a short clip from the television series.



Figure 9.8.6: *Toward the Terra* illustration (CC BY-NC-SA 2.0)

Interactive Element

Interview with Keiko Takemiya, creator of Towards the Terra (Japanese with English subtitles)

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Naoko Takeuchi

When Naoko Takeuchi (1967-) born in Japan and attended high school, she belonged to the astronomy and manga clubs, two experiences she later used in her work. Takeuchi studied chemistry at the university because her father thought scientific pursuits led to a better career. She graduated with a degree in chemistry and was a licensed pharmacist in Japan. However, after graduating, Takeuchi submitted some work to a publisher who printed it. Takeuchi received an award for the best new artist for her initial submission. Takeuchi married in 1999, and they have two children. She continued working on other projects but wanted to create something more aggressive based on outer space and incorporating girl fighters as superheroes. Her series *Sailor Moon* was an immediate success. Takeuchi continued developing multiple series while moving into anime and animated some of her work, including *Sailor Moon*. Eventually, Takeuchi became the production manager for future films, and some films are still based on the concepts of her successful work, *Sailor Moon*.

Takeuchi used names from her own family as characters in *Sailor Moon*. She also used her chemistry background; some characters are named based on different minerals or gemstones. Takeuchi even used her neighborhood as the primary site for the characters. The girls in the series wore clothing like sailor suits, a standard uniform for girls in Japan. The main character, Usagi, was not athletic or a great student. After encountering a cat, she starts a journey and develops mental strength and an inspired heart, a girl who supports her friends as the new Sailor Moon. Two characters are lesbians, and Takeuchi wanted to demonstrate how girls can also have a romance. The series has been widely printed and made into movies, video games, and even stage musicals. Takeuchi even wrote songs for the movies. *Sailor Moon* is one of the most popular and well-liked manga series. The images for *Sailor Moon* (9.8.7) demonstrate the detail Takeuchi used when she created the series. The characters have the typical oversized eyes, long flowing lines, and details in specific places. The first video is an interview with Takeuchi and how she works.



Figure 9.8.7: *Sailor Moon* layout (CC BY-NC-ND 2.0)

Interactive Element: Naoko Takeuchi

This is the story of Naoko Takeuchi, a mangaka who created a Shojo that would forever change the world. Sailor Moon has and continues to impact the lives of millions, and Takeuchi worked extremely hard from a young age to achieve her goals.

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Momoko Sakura

Momoko Sakura (1965-2018) born in Japan and has kept her life relatively private, and little has been documented. She started her career as an artist in 1984 in high school, and her major successful project was first published in 1986. *Chibi Maruko-chan* was based in Sakura's neighborhood as a child living in suburban Japan. Sakura also created more surrealistic fantasy, including characters and stories for video games on Nintendo and the Xbox. Based on the successful manga version of Chibi Maruko-chan, Sakura made the series into an anime series. As part of the series, she included music that influenced the musical landscape in Japan.

Chibi Maruko-chan was based on simple everyday activities centered around the young girl Maruko and her family. The girl has a series of events happen as she is labeled a troublemaker. The young girl and her friends are involved in situations they encounter and solve different problems. Maruko (9.8.8) has a sister, parents, and grandparents as the main characters; the images are theoretically based on Maruko herself. Sakura used a "face fault" technique for the series to display reactions and emotions in situations. Manga standards developed a specific type of emotional display. Maruko's family shows manga characteristics in their faces, especially in the eye definitions, the lines for the mouth and noses, and the child-like look of their faces. The manga series was so successful the story was made into a long-running television series, games, films, and multiple types of merchandise (9.8.9). The manga series was one of the best-selling series in Japan. The video is an episode from the series.



Figure 9.8.8: *Chibi Maruko Chan Land* (CC BY-NC 2.0)



Figure 9.8.9: Merchandise based on *Maruko* (CC BY-NC-ND 2.0)

Interactive Element

The animation of Chibi Maruko Chan English dubbed version episode 808, "Maruko Goes to a Sushi Restaurant"

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Hideko Mizuno

Hideko Mizuno (1939-) born in Japan and grew up without a missing father after World War II and a mother who died when Mizuno was young. Her family was a grandmother and an uncle. A bookstore near her house supplied her with books that grabbed her imagination. Mizuno loved manga when she was a small child, and by the age of twelve, she was entering magazine contests with her ideas. When she was entering high school, Mizuno received an honorable mention for one of her entries. A publisher saw her work and ordered some work for a magazine. Mizuno was only fifteen years old at the time. Her first work was based on a girl, and her pony was based on a "tomboy" concept for the heroine. Mizuno went to Tokyo to continue working and developing new ideas for shōjo manga. Initially, most of the manga for girls focused on a mother-daughter affiliation. Working with other women, Mizuno introduced the concept of romantic comedy. *Harp of the Stars* was her first manga based on romance and one of the first of this style to be made by a woman. She was also known for the first shōjo manga with a boy as the protagonist, historical drama, sexual scenes, and her unusual story based on rock music and civil rights, *Fire*. Mizuno was considered a pioneer, a groundbreaker, and influential for the next generation.

When Mizuno wrote *Harp of the Stars* or *Hoshi no Tategoto*, she broke the taboos of romantic stories for shōjo magazines. Mizuno stated, "In our school days, boys and girls played apart even though we attended the same school. Despite our interest in each other, I thought it was strange that we couldn't be closer. Even marriage was all about arrangements, not love. All of the world's great stories and movies show beautiful romance. So, I thought it would be good to do the same in manga."[7] In the story *Harp of the Stars* (9.8.10), the young girl is the daughter of a count. A group of intruders enters the room, a harpist rescues the girl, and the romance begins. The beauty of butterflies and flowers surrounds the girl. The video contains an interview with Mizuno.



Figure 9.8.10: *Harp of the Stars* print (CC BY-NC-ND 2.0)

Interactive Element

Manga master Hideko Mizuno, shôjo manga pioneer, tells us how he managed to make her debut and the role of "manga god" Osamu Tezuka in it all.

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