

The background of the entire page is a classical painting of a young woman with dark hair, wearing a white dress with a blue sash, sitting at a desk and writing with a quill. A small bird is perched on the desk to her left. In the upper left corner, there is a window with a metal grille. The painting is in a realistic style with soft lighting.

Making Their Mark

A CELEBRATION OF GREAT WOMEN ARTISTS

Making Their Mark

A Celebration of Great Women Artists

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Director, Kingsborough Art Museum

Cover: Henriette Browne, *The Pet Goldfinch (A Girl Writing)*,
c. 1870. Oil on canvas. Victoria & Albert Museum, London.

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Claude Raguet Hirst, *The Bookworm's Table*, 1890s. Watercolor over graphite, 12 1/2 x 9 1/2 inches. Brooklyn Museum



Claude R. Hirst's Newspaper advertisement offering art lessons in painting and wood carving. *The New York Sun*, January 26, 1890.

Around 1880 she made the incredibly bold move to move to New York, eventually setting up a studio in Union Square. She claimed her "library" paintings stemmed from this period, when a fellow artist was sharing her studio while his was being renovated. A disorderly sort, he would leave his meerschaum pipe and tobacco lying about; she combined these items with her old volumes and prints to create an attractive composition (she would, despite his apparent messiness, marry this artist in 1901). Ultimately she would become known for these detailed library paintings.

Although exhibiting frequently, occasionally winning awards, and receiving favorable critical reviews, Hirst would see the popularity of *trompe-l'oeil* painting fade with the advent of art photography and Modernism. Nevertheless, her intriguing still-life compositions, still visually rich in their textures and space-defying illusion, deserve wider appreciation and further scholarly examination.

Claudine Raguet Hirst (1855-1942) was an American painter and wood carver whose intimate *trompe-l'oeil* ("trick the eye") still-life paintings were recognized in the late nineteenth-century for their stunning quality. An avid bibliophile, she used books extensively in her compositions; often dog-eared with ragged covers, the volumes in her paintings suggest a reader familiar with classical literature, history, poetry, and Shakespearean drama. Her exact contemporaries in *trompe-l'oeil* painting, William Michael Harnett (1848-1892), John F. Peto (1854-1907), and John Haberle (1856-1933), are recognized today as masters of that genre, while Hirst is known to very few scholars even within the field of American Art. Like these men, Hirst worked in oil, but it is her watercolors--including the two examples shown here--that are truly astonishing in their technical virtuosity.

Hirst was born in Clifton, Ohio, just outside Cincinnati, then a bustling Midwestern art center. In the 1870s she attended the McMicken School of Design, part of the University of Cincinnati; one of the first public exhibitions of her work was at the 1876 Centennial Exhibition in Philadelphia, while still a student. In the early 1870s she began to go by *Claude* rather than Claudine to combat the inherent bias against women artists. Although her gender wasn't a secret--a newspaper advertisement offering lessons for painting and wood carving lists her as "Miss Claude R. Hirst" (left)--the name change was a means of leveling the playing field for exhibition judges and viewers of her work (stories in the press *did* often, for better or worse, refer to her as a male artist). Even her primary subject matter, literature, smoking pipes, and tobacco pouches, were items perceived at the time as purely masculine pursuits.



Claude Raguet Hirst, *Companions*, c. 1895. Watercolor on illustration board, 10 x 14 1/2 inches. Butler Institute of American Art, Youngstown, Ohio.

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Although discovered by the art world only in the last few years of her life, fiber sculptor **Judith Scott** (1943-2005, left) had been making art since the late 1980s. Her colorful creations, comprised of often unknowable objects tightly wrapped in yarn, are visually captivating, staggering in their inventiveness, and the product of an obsessive focus towards an enigmatic result. Sometimes her sculptures are floor pieces, wrapped like rocks or biomorphic shapes. In other cases she wrapped items in and around larger objects, like a chair or a shopping cart. Although one could point towards the wrapped architectural forms of Christo and Jeanne-Claude, or some early wrapped pieces of Man Ray, one is hardpressed to find anything quite like the fiber sculpture of Judith Scott.

The originality of her pieces has spawned a number of solo exhibitions, and her sculpture can be found in the collections of MoMA, the Brooklyn Museum, the San Francisco Museum of Modern Art, and other museums here and around the world. In 2015 the Brooklyn Museum held a popular and illuminating retrospective, *Judith Scott--Bound and Unbound*. Even more remarkable than her work, however, is her personal story.

Judith Scott was born in Columbus, Ohio in 1943. Unlike her fraternal twin sister Joyce, Judith was born with Down's Syndrome; after contracting Scarlet Fever as a baby she became deaf, a fact that only became apparent later in her life. She was also nonverbal. Deemed uneducable, Scott was placed in the Columbus State Institution, where she lashed out after being separated from her twin sister. Moved to another nearby facility, she remained institutionalized there for decades until 1985, when Joyce Scott finally was able to secure guardianship and move her to California.

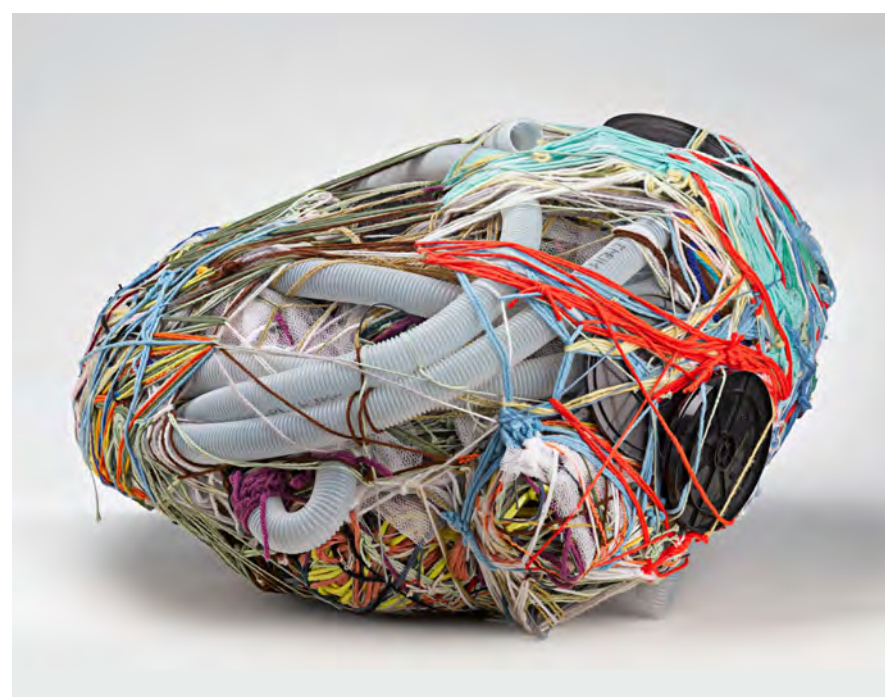
Thanks to her sister's intervention, Judith Scott was enrolled at the Creative Growth Art Center in Oakland, California, where she discovered her love of fiber art. Her frenetic process, captured in videos, consisted of furiously wrapping objects chosen deliberately and with an instinctive eye for color and form. Once viewed as an "outsider artist" (implying an untrained artist), Scott is now considered a contemporary sculptor. Although unable to communicate through language, she found her voice through the powerful silence of art.



Judith Scott, *Untitled*, 2004. Fiber and found objects, 29 x 16 x 21 inches.



Judith Scott (left) with her sister Joyce Scott.



Judith Scott, *Untitled*, 2004. Fiber and found objects.



Judith Scott, *Untitled*, 2003-2004. Fiber and found objects, 45 x 47 x 31 inches. Private Collection..

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Jessie Tarbox Beals atop a ladder at the 1904 Louisiana Purchase Exposition, St. Louis.

The first woman photojournalist, **Jessie Tarbox Beals** (1870-1942, left, atop ladder) was a true pioneer in the history of photography. Born in Canada, she came to Massachusetts at age seventeen to begin a career in teaching. Soon after her arrival she won a camera in a magazine contest, an event that shaped her future almost immediately: while retaining her teaching position, she opened the town's first photographic studio business. A trip to Chicago to visit the 1893 World's Columbian Exposition strengthened her commitment to photography when she met and was inspired there by well-known photographers Frances Benjamin Johnston and Gertrude Käsebier.

Although Beals would work freelance for much of her career, she did receive assignments from the *Boston Post* and would be hired as a staff photographer for two Buffalo

newspapers, the *Inquirer* and the *Courier*, in 1901. With her husband Alfred Tennyson Beals in tow as her assistant, she trudged the fifty-pound 8 x 10 camera and gear to her assignments. She was nothing if not daring: defying courthouse rules, she once photographed a murder trial by sneaking up a ladder to take a picture from an adjacent window (she was caught). In 1904 she took to the sky in a balloon to capture aerial views of the Louisiana Purchase Exposition in St. Louis (right, top). She also captured a photograph of Theodore Roosevelt at the fair (right, center), a chance encounter that led to her being asked to photograph the president on future occasions. Beals was also an early master of flash and night photography (right, bottom).

Moving to New York in 1906, she photographed--in addition to literary and political figures--the immigrant children of the Lower East Side. Although Beals is not as well-known today for this subject as Jacob Riis or Lewis W. Hine, her images of poverty-stricken street urchins illustrated progressive articles in popular periodicals such as *Harper's Weekly* and *World Outlook*, creating public awareness of these societal problems nationwide. Despite her successes in life, the Great Depression was not kind to Jessie Tarbox Beals. After a brief move to California she returned to New York, where she herself faced absolute poverty. Sadly, she died penniless in Bellvue Hospital in 1942.



Jessie Tarbox Beals, center, in a balloon at the 1904 Louisiana Purchase Exposition, St. Louis.



Jessie Tarbox Beals, Theodore Roosevelt at the 1904 Louisiana Purchase Exposition, St. Louis. National Portrait Gallery, Smithsonian Institution.



Jessie Tarbox Beals posing with her camera, circa 1905.



Jessie Tarbox Beals, Children of the New York City Slums, 1910. Gelatin silver print, 3 5/8 x 5 7/8 inches. Howard Greenberg Gallery, NY.



An example of night photography by Jessie Tarbox Beals.

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Howard Coster, *Gluck*. Circa 1932.

One of the most fiercely individual of early twentieth-century Modernists was the androgynous painter known simply as **Gluck** (1895-1978). Born Hannah Gluckstein to a wealthy London family whose fortunes were made in the catering trade, she would forge her artistic and personal identity by the age of twenty, stylishly dressing in men's clothing, smoking a pipe, and going by *Gluck*, with "no prefix, suffix, or quotes." Such declarations of self-identity were viewed at the time as eccentric even by British standards. Loathing being called "Miss," the standard appellation for women artists in the popular press, she once resigned from an artist's group when it referred to her as such on their letterhead.

Viewing her work was anything but a typical experience. Gluck designed and patented a three-tiered white frame for all her paintings, creating a visual harmony for her popular exhibitions. In 1932 the Fine Art Society of London presented the first of several incarnations of her "Gluck Room" (below, left), a white paneled space she designed to perfectly match her work. The advance opening was teeming with the upper echelon of British cultural figures and high society; even the Queen Mother purchased one of her paintings. Her powerful paintings, sensual and sensitive yet devoid of sentimentality, brought her acclaim and eventually life membership in the Royal Society of Arts.

The elegant calm of her portraits and flower paintings (right, top and bottom), however, was often at odds with her tumultuous personal life and relationships. Gluck's intimate relationship with married socialite Nesta Obermer was captured in her double portrait *Medallion* (1937, right, center). It refers to an emotional evening the two experienced at a performance of Mozart's *Don Giovanni*; overwhelmed by the music, the two felt an intertwining of souls. Although later in a longterm relationship with the journalist and one-time mistress of W.B. Yeats, Edith Shackleton Heald, Gluck never recovered from her 1944 breakup with Nesta Obermer. She found other diversions, however; long dissatisfied with the quality and inconsistent labeling of British-made oil paints and art materials, she launched a decade-long campaign against the manufacturers of these items that resulted in the creation of the British Standards Institution Technical Committee on Artist's Supplies.



Installation of the "Gluck Room" at the Fine Arts Society. London, 1932.

After several decades of artistic inactivity, 78-year old Gluck returned to the spotlight. Dramatically arriving at the Fine Arts Society, in a cape and tweed overcoat, she declared to the gallery's director: "As my last show here was in 1937, I think it is time we considered another." The ensuing 1973 exhibition was a great success, as the British public rediscovered this pioneering figure whose style and androgynous gender fluidity was well ahead of its time.



Gluck, *Convolvulus*, c.1940. Fine Arts Society, London. This painting, done during the artist's convalescence from an illness, was her favorite of all her works.



Gluck, *Medallion*, 1937. Fine Arts Society, London. Perhaps the best-known of her works, this double portrait features Nesta Obermer (left) and Gluck enraptured with the music from *Don Giovanni*.



Gluck, *Lords and Ladies*, c. 1936. Fine Arts Society, London.

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Gertrude Vanderbilt Whitney working in her studio, 1921.
Photograph by Kadel & Herbert.

It was once a truism of sorts--and perhaps it still is--that possessing great wealth, or, worse, *inheriting* great wealth, largely disqualified an individual from being taken seriously as an artist. Regardless of their talents or dedication to their craft, they are almost always shrugged off as dilettantes, or vainglorious sorts who dabble in the arts to alleviate the tedium of counting their endless supply of disposable income. But for **Gertrude Vanderbilt Whitney** (1875-1942, left), the beneficiary of not one but two enormous fortunes from two of the wealthiest families in America, sculpture was a passion that she took very seriously. And while she may be best remembered today for her collection of Modernist art and the museum she founded to house it, *The Whitney Museum of American Art*, Gertrude Vanderbilt Whitney was an extremely successful artist whose monuments can be found across the United States, as well as in Canada, France, and Spain.

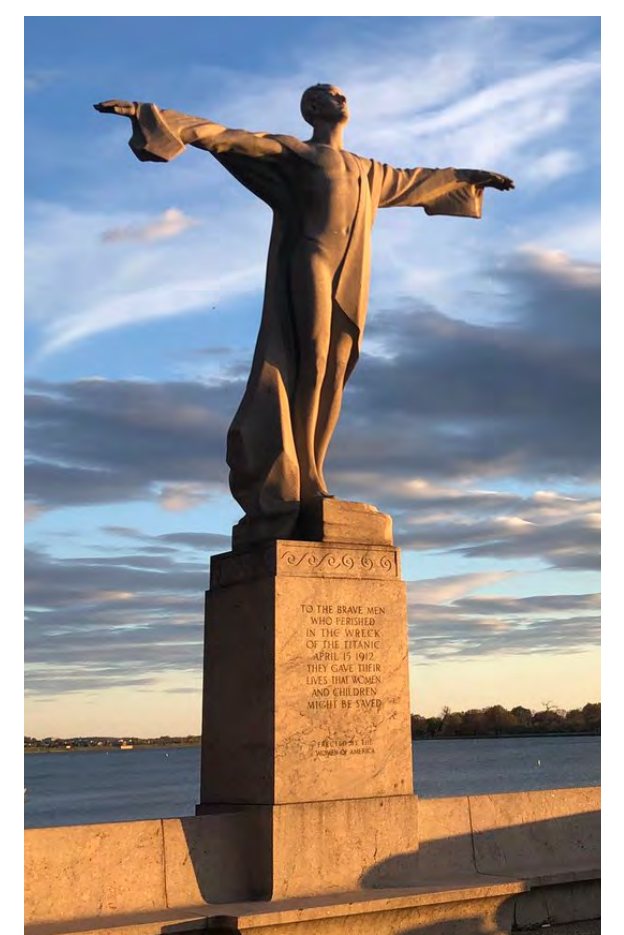
A daughter of Cornelius Vanderbilt II, she lived a childhood that was anything but ordinary. Yet, despite being surrounded by every conceivable luxury, she was a lonely, unhappy soul whose only solace was the world class art collection collected by her family. She detested the elitist snobbery and polite reserve expected of someone of her station.

Creating art was a way out of what she viewed as a stifling lifestyle. She studied at the Arts Student League in New York with other aspiring artists, and in Paris, where she sought out, as did many others, the critique and advice of Auguste Rodin, the late nineteenth-century's leading sculptor. Distinguishing her from the myriad of foreign artists who called upon him for criticism, Rodin would later write, "she works with the sincerity and fervor of the poor artists whose ideals are the only luxury...She has renounced everything for our profession that is so hard and so beautiful." Soon she was exhibiting her work in the major World's Fairs and other exhibitions. Her husband, the polo player and Thoroughbred racehorse breeder Harry Payne Whitney, had virtually no interest in her work or in any successes she garnered from it; to him her sculpture was merely, as she lamented, just "a source of annoyance." Wealth surely hindered the number of commissions she ultimately received; struggling artists viewed her as taking work (and money) they could have used, and if she refused to accept payment she was essentially the "lowest bidder" that devalued their work and their chances for gaining commissions. Being a woman, and one of the world's wealthiest women at that, made survival in the art world more difficult than might be imagined. Major commissions would come, however, including the *Washington Heights-Inwood War Memorial* (1922, New York, right, top), and the *Titanic Memorial* (1931, Washington DC, right, bottom).

Throughout her life she supported countless artists, both financially and professionally, by purchasing and exhibiting their work. Remarkably, in 1929 she offered to donate her entire collection of some 700 contemporary American artworks to the Metropolitan Museum of Art, along with a wing to exhibit them. The museum refused the gift. Whitney instead established her own museum, which, after a number of iconic locations over the years, now draws over a million art lovers annually to a new building in the Meatpacking District designed by Renzo Piano. Some critics and institutions still dismiss her contributions as a artist, however. A recent traveling exhibition of her work, *Gertrude Vanderbilt Whitney: Sculpture*, was held at three venues: the Norton Museum of Art (2018), the Planting Fields Foundation (2018) and the Newport Art Museum (2019).



Gertrude Vanderbilt Whitney, *Washington Heights-Inwood War Memorial*. 1922, Bronze. New York, NY.



Gertrude Vanderbilt Whitney, *Titanic Memorial*, 1931. Granite, Washington D.C.

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Ruth Asawa in 1952, holding one of her wire pieces. Photograph by Imogen Cunningham. © The Imogen Cunningham Trust.

Innovative sculptor **Ruth Asawa** (1926-2013) helped redefine mid-century American sculpture. The technique she first developed in the 1950s became her signature style: suspended, amorphous forms made from thousands of interconnected wire pieces. Born in Norwalk, California, Asawa was the daughter of Japanese immigrants who ran a truck farm. During World War II she, along with her mother and siblings (and thousands of other citizens of Japanese descent), were placed in an internment camp, first in a makeshift facility in California, then at the Rohwer War Relocation Center in Arkansas (her father was sent to a similar camp in New Mexico). Despite the injustice of her internment, Asawa harbored no resentment afterwards, instead maintaining that the experience helped shape her identity. She used the eighteen months she spent in the camps to make art, after befriendng a number of Disney animators who had also been interred.



Ruth Asawa, *Untitled*, c.1960-63. Oxidized copper and brass wire, 94 x 17 1/2 x 17 1/2 inches.

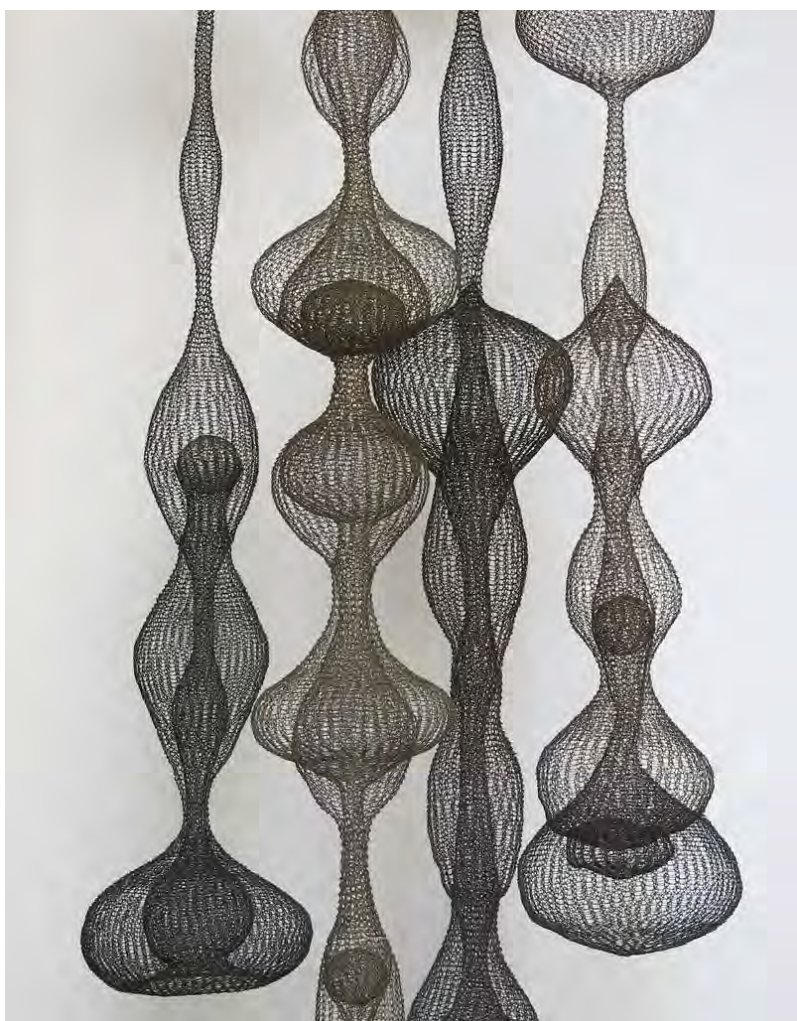


Ruth Asawa's 1943 photo identification card, authorizing her to leave the Rohwer War Relocation Center.

Allowed to leave Rohwer in 1943, she attended college in Michigan, intending to become a teacher. An art class taken during a summer trip to Mexico, however, changed her life and career aspirations, and she enrolled at Black Mountain College in North Carolina. During its twenty-four years of existence, Black Mountain College offered hands-on instruction from a faculty roster that included Buckminster Fuller, Josef and Anni Albers, Jacob Lawrence, Willem de Kooning and John Cage. The school prioritized process over final product, and students were encouraged to experiment; it was there that Asawa first began to use wire as a medium. On a second trip to Mexico in 1947, she learned to crochet wire from local artisans, who used the technique to create baskets. Asawa saw the potential for wire to create drawings in space, and eventually for creating forms within forms, in long strands of expanded lobes. By the 1950s she was exhibiting her wire sculptures in major museums, including the Whitney Museum of American Art and the San Francisco Museum of Modern Art.

Asawa's abstract forms explored volumes in space, and volumes within volumes. Vaguely biomorphic, her creations were of their time, suggesting the abstract forms of contemporary painting as well as the so-called Atomic Age Design of the late 1940s-1960s; yet there is an otherworldly quality to her sculptures that defies temporality.

In the 1960s Ruth Asawa became involved in arts activism in the San Francisco area. She co-founded the Alvarado Arts Workshop (1968), designed to teach the arts to children, which would influence similar programs across the country. Her long-fought campaign for an alternative high school resulted in the creation of the San Francisco School of the Arts (1982). In 2010 the school was renamed the *Ruth Asawa School of the Arts* in honor of this pioneering artist and arts advocate.



Installation view of wire sculptures by Ruth Asawa.



Ruth Asawa posed with one of her wire sculptures. Photograph by Imogen Cunningham. © The Imogen Cunningham Trust.

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Elizabeth Nourse, *Self-Portrait*, 1892. Oil on canvas. Priv. Coll.

While underappreciated today, **Elizabeth Nourse** (1859-1938, left) was one of the most celebrated artists of the late nineteenth century. Her rise to fame from humble origins to international acclaim is as astonishing as her gradual erasure from public consciousness. Born, along with her twin sister Adelaide, in Cincinnati in 1859, Nourse was the direct descendent of Rebecca Nurse, one of the women executed during the 1692 Salem Witch Trials (and, incidentally, a character in Arthur Miller's *The Crucible*).

As young teenagers she and her sister entered the Cincinnati School of Design, with Elizabeth excelling in drawing and painting while Adelaide was adept at wood carving (she would later marry her wood carving instructor). Elizabeth went on to study at the Art Students League for a short time before embarking in 1887 for Paris, then the art capital of the world. As the École des Beaux-Arts (School of Fine Arts) did not allow women to enroll (and wouldn't until 1897), she attended the Académie Julian, a private art school in Paris that accepted students regardless of gender or fluency in the French language. She also received instruction from the renowned portrait painter Carolus-Duran, famously the teacher of the American painter John Singer Sargent. Her older sister Louise accompanied her to Paris and managed all her affairs throughout her life, allowing her more time to paint. Soon she was exhibiting her paintings in the major

salon exhibitions, and the Société Nationale des Beaux-Arts made her an associate member in 1895 (and a full member in 1901), an honor rarely bestowed upon women or foreign-born artists. This honor meant that her works would be exhibited in the group's major exhibitions without first facing a selection jury, and a larger number of works could be entered. In America her paintings also received awards at the major expositions and annual exhibitions. Her sketching expeditions took her across France and Europe, Russia, and North Africa. Her dual loyalties to both America and France, where she would spend most of her artistic life, were clear: at the outbreak of war in 1914, when Americans living abroad were advised to return home, Nourse remained to care for the wounded. Her diaries of that time, portions of which were later published, remain key primary sources on the role Americans played in World War I.



Elizabeth Nourse, *Closed Shutters*, c.1910. Oil on canvas, 49 x 51 inches. Musée du Luxembourg.



Elizabeth Nourse, *A Mother (Une mère)*, 1888. Oil on canvas, 45 1/2 x 32 inches. Cincinnati Art Museum.

Nourse's paintings of French peasants, workers, and scenes of daily French life were admired by critics and the public alike, who marveled at her skills in capturing the effects of light and intimate moments of human drama. She was frequently referred to as "the premier woman artiste in America." Why, then, is Elizabeth Nourse not a canonical figure in art history today? Much of her work falls under the category of *Naturalism*, which depicted the stark social realities of laborers, peasants, and other rural subjects. That style's popularity and familiarity with the general public has been eclipsed by the more avant-garde movements of the period, Impressionism, Post-Impressionism, and to a lesser degree, Symbolism. But within the historical record there are artists, like Elizabeth Nourse, whose lives, contributions, and talents should be acknowledged, remembered, and cherished.



Elizabeth Nourse, *Fisher Girl of Picardy*, 1889. Oil on canvas, 46 3/4 x 32 3/8 inches. Smithsonian American Art Museum.

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A true pioneer: Hilma af Klint, circa 1901.

The recent rediscovery of the Swedish artist **Hilma af Klint** (1862-1944) represents a revolutionary upheaval of the accepted narrative of Twentieth-Century Modernism. The dominant story goes something like this: *Non-representational* or purely abstract art--meaning paintings with no correlation to perceived reality--was invented around 1910 by one male artist furiously working away in Munich, the Russian-born painter Wassily Kandinsky (1866-1944). Thanks to Kandinsky, a foundation was established that would eventually make possible all abstraction to follow, including the drips and drizzles of Jackson Pollock and beyond. The problem with this patrilineage, we now know, is that it *simply isn't true*. Hilma af Klint was already working towards pure abstraction by 1906.

The daughter of a Swedish naval commander, she was exceptionally talented at art, botany, and mathematics at a young age. At the Royal Academy of Fine Arts in Stockholm she excelled at portraits and landscape, subjects that later supported her financially while she explored more experimental modes of representation. Like many of her male counterparts during this period, she saw abstraction as a means to unveil spiritual truths, to get at some secret mathematics of existence. Interested in spiritism, Theosophy, and Anthroposophy, she found comfort in mystical authors like Helena Blavatsky and Rudolf Steiner. With a group of four other women she founded *De Fem* ("The Five"), a spiritual artist's group. As part of this group she also used the technique of *automatic drawing*, or drawing spontaneously and randomly as a means to channel the subconscious. Again she was years ahead of others in using this method, particularly the Surrealists of the 1920s. *De Fem* held séances at which, Hilma af Klint claimed, she received messages from another realm urging her to create a series of paintings for "The Temple." In time she would create nearly 200 paintings for this unspecified Temple; some of them, called *The Ten Largest*, are indeed quite large, approximately 126 x 94 inches. She never fully understood the mystic nature of these abstractions, and shared them with very few individuals, believing that the world was not yet spiritually prepared to appreciate their meanings.

In her will, Hilma af Klint decreed that her paintings should remain hidden for twenty years after her death, presumably to give the world time to catch up. Thus, her life's work, some



Installation view of *Hilma af Klint: Paintings for the Future* at the Solomon R. Guggenheim Museum, New York. On view October 12, 2018-April 23, 2019.

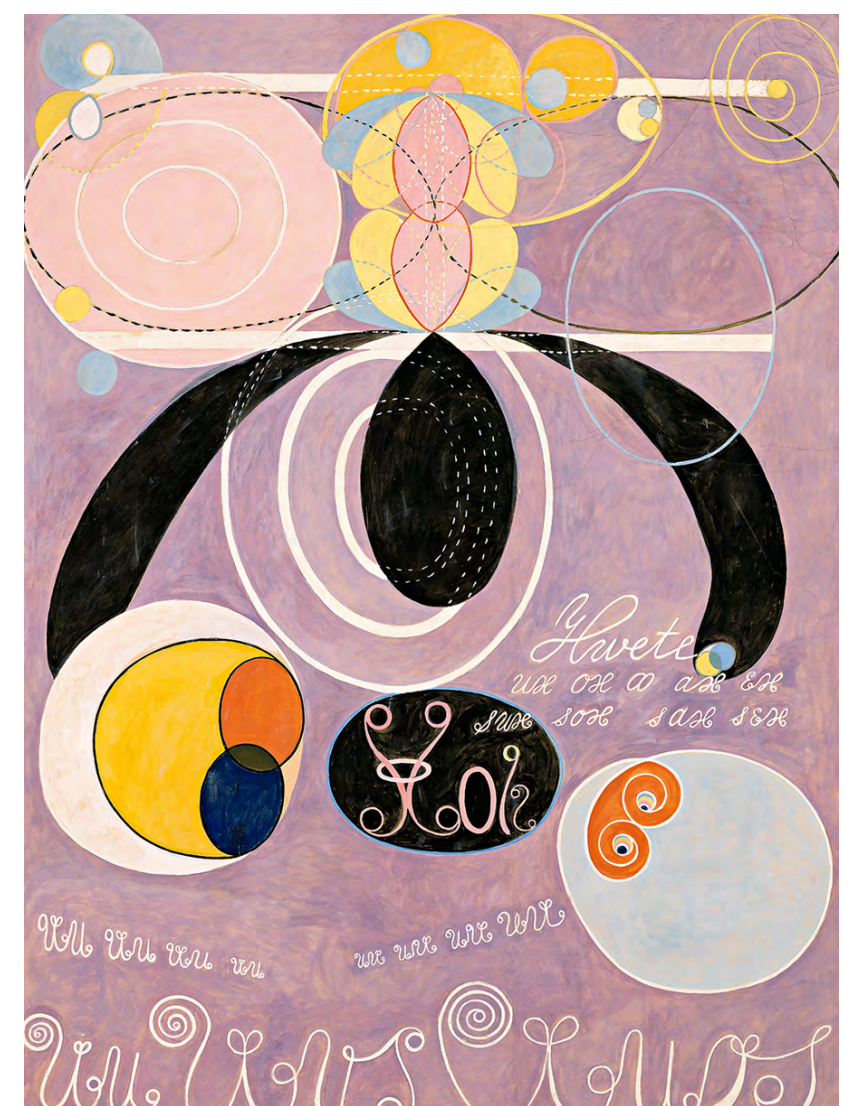
1200 drawings and paintings, were unseen until the 1960s. Even then, it was difficult to find a museum to accept the collection. A foundation was ultimately established in her name to preserve and promote the work. Although she has been known to a select few since the 1980s, it has only been in the last few years that her pioneering contributions have been accepted by most art historians.



Hilma af Klint, *The Ten Largest, No. 7, Adulthood Group IV*, 1907. Tempera on paper, mounted on canvas.



Hilma af Klint, *The Ten Largest, No. 3, Youth, Group IV*, 1907. Tempera on paper, mounted on canvas.



Hilma af Klint, *The Ten Largest, No. 6, Adulthood, Group IV*, 1907. Tempera on paper, mounted on canvas.

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Harriet Hosmer, circa 1855.

In the nineteenth century, the creation of sculpture was rarely if ever a one-person operation. While the actual modeling of the clay--a malleable material--was done by the artist, the painstaking transfer of the artist's original clay model, first into plaster and then into a finished marble sculpture, required a team of skilled assistants and, most importantly, trained marble carvers who faithfully replicated the artist's original design. As sculpting in clay and carving in marble are two entirely different skill sets, the laborious and time consuming job of marble carving was passed on to skilled artisans, allowing the artist time to continue working on new projects or commissions. Even today, many people assume that the marble sculptures they see in museums or in public parks were hand carved by the artist. It is a romantic idea that even the sculptors themselves tried to preserve in the public's imagination.

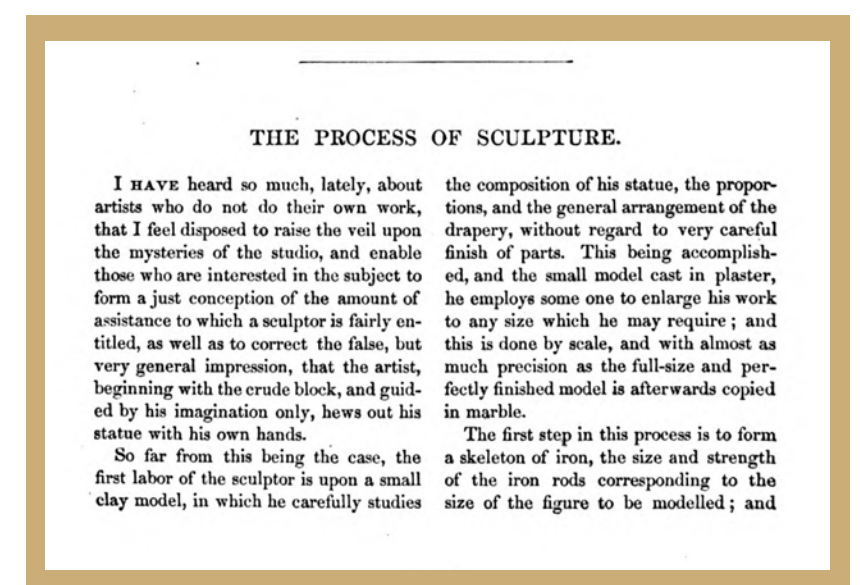
For **Harriet Goodhue Hosmer** (1830-1908, above), the revealing of this fact became necessary to defend her integrity as an artist. Massachusetts-born Hosmer was arguably the best-known and most successful of the American women sculptors working in Rome, a list that includes Edmonia Lewis, Emma Stebbins, Margaret Foley, and others. For serious-minded sculptors, Rome was the destination *de rigueur*, for it offered relatively inexpensive room and board and affordable studio assistants, figure models, and marble (as well as proximity to the great works from the ancient world and the Renaissance). It was easier for women to make a career there, as even access to anatomy lessons (essential for any artist), to figure models, and to art instruction were difficult for women to secure in the states. She first arrived in Rome in 1852 with her father and her partner, the American actress Charlotte Cushman (1816-1876). There she began her studies with the Neoclassical sculptor John Gibson (1790-1866); many of her works, such as *Puck* (1854, right) are Neoclassical in style yet lyrical and literary in their subject matter. Fiercely determined, Hosmer soon led a team of artisans who helped transfer her clay models into marble (below, left). This enormously-popular photograph, with feisty Hosmer surrounded by her studio assistants, apparently generated the wrong idea for some people, and rumors started circulating back in America that Hosmer did not do her own work and relied on men to design and create her popular sculptures.



Harriet Hosmer, *Puck*, modeled 1854, carved 1856. Marble, Smithsonian American Art Museum.



Harriet Hosmer, center, with her studio assistants in Rome.



Harriet Hosmer, "The Process of Sculpture," *The Atlantic Monthly*, December, 1864.

Of course, all sculptors employed assistants and marble carvers; it was the way it was done. To defend her reputation, Hosmer penned an article for *The Atlantic Monthly* entitled "The Process of Sculpture," which appeared in the December 1864 issue (above, center). In it she reveals that the sculptor only creates the clay model, leaving the more delicate and time-consuming transfer into marble to others. Her resilience was remarkable. "I honor every woman," she once said, "who has strength enough to step outside the beaten path when she feels that her walk lies in another." Harriet Hosmer was indeed just such a trailblazing figure.

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Architect Fay Kellogg at her drafting table.

Entering the field of architecture, let alone finding acceptance within its ranks, was a difficult endeavor for American women in the nineteenth century. There were some true pioneers, such as Louise Blanchard Bethune (1856-1915), the first woman to practice as a professional architect and the first female associate member of the American Institute of Architects (AIA); Lois Liley Howe (1864-1964), the second woman associate of the AIA; and Sophia Hayden (1868-1953), the first woman to graduate from the MIT Architecture program and the designer of the Woman's Building at the 1893 World's Columbian Exposition. But perhaps no woman architect during this period had the success of **Fay Kellogg** (1871-1918, left). Born in Milford, Pennsylvania, she would ultimately do much of her work in Brooklyn and Manhattan. After a brief stint pursuing a career in medicine in Washington, she changed her focus to architecture with the short-range plan of designing her own home. Kellogg moved to Brooklyn, where she attended the Pratt Institute and soon entered the architectural firm of Rudolphe L. Daus. There she drafted designs for numerous buildings, including the *Thirteenth Regiment Armory* and the Romanesque-style *Monastery of the Precious Blood*, both still standing in Brooklyn.

But Fay Kellogg's ambitions were greater than even those admirable structures. Her goal, like so many architects of the American Renaissance (1876-1915) was to attend the *École des Beaux-Arts* in Paris, the namesake of the Beaux-Arts architectural style employed in countless urban edifices. So off she went to Paris. There was one problem, however: Women were prohibited from attending the École, and she was denied the entrance exam. Instead she began her studies under the architect Marcel de Monclos, while launching an aggressive campaign to change the École's position on accepting women. After two years of pleading with the Chamber of Deputies, legislation was finally passed allowing women to enter the *École des Beaux-Arts*. While it was too late by that point for her to stay as her allotted two years in Paris had ended, architect Julia Morgan, another pupil of Marcel de Monclos, would be the first to graduate from the esteemed French institution. [Morgan is best-remembered as the architect of *Hearst Castle*, William Randolph Hearst's "Xanadu" in San Simeon, California.]



Architect Fay Kellogg conversing with a construction worker atop scaffolding.



Staircase in the Surrogate's Court, New York, by Fay Kellogg.

Returning to America in 1900, Fay Kellogg entered the firm of John Rochester Thomas (1848-1901); her biggest project was designing the majestic Beaux-Arts staircase for Thomas's *Surrogate's Court* of New York (left). When Thomas died in 1901, Kellogg began her own practice. Utterly fearless and fiercely determined, Kellogg aimed her sights at skyscrapers and large buildings; she would design seven buildings for the American News Company during her career. Known for her no-nonsense and hands-on leadership, Kellogg was notorious for climbing scaffolding at any height to supervise construction (above). Also a devoted suffragist who hoped to one day vote in New York elections, Kellogg would sadly not live to see the 19th Amendment ratified--she passed away in Brooklyn in July, 1918.

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Sarah Bernhardt posing with a portrait bust, stylishly dressed in her sculpting attire.

The celebrated French actress **Sarah Bernhardt** (1844-1923) was known the world over for her incomparable dramatic skills and, to a lesser degree, for her various eccentricities, such as occasionally sleeping in a coffin or staging numerous comeback tours after her retirement from the stage. Yet there was one aspect of her life, apart from acting, that she took extremely seriously: sculpture. So seriously, in fact, that at various times she reportedly considered abandoning the theatre to more fully devote herself to sculpture. Bernhardt studied under the academic sculptor Roland Mathieu-Meusnier (1824-1896), and her works were exhibited in the major Salons and exhibitions in Paris, where they generally garnered praise from critics.



Sarah Bernhardt, *After the Storm*, c.1876. Marble. 29 1/2 x 24 x 23 inches. National Museum of Women in the Arts, Washington, D.C.

Her first ambitious work was *Après la tempête* (*After the Storm*, top right), exhibited in the Salon of 1876. A critic from the *London Times* called it a "strange and powerful work," and marveled at "the strange caprice of nature which permits a slim and pallid woman to be at the same time a great sculptor and a great actress." In her memoirs (*My Double Life*, 1907), she recounts the tragic story of an elderly woman she would often see in Brittany, along France's western coast. The woman had lost five sons--two had been killed in battle and three had drowned. Her grandson, who was left in her care, later demanded to be taken to the sea, which, despite her reservations, she agreed to do. Soon thereafter the rambunctious eight-year-old climbed into a rowboat, oared off into the mist and was himself lost at sea. The story compelled Bernhardt to create this sculpture of the woman cradling the body of her grandson along the water's edge; such was her dedication that she claimed to have taken anatomy lessons to model the two figures accurately. *After the Storm* earned Bernhardt an Honorary Mention at the Salon, which was remarkable considering the substantial competition from longtime professional sculptors. Unsurprisingly, there were also critics who insisted that surely she paid someone to create the sculpture for her, as no woman--and certainly no actor--could have produced work of that caliber.



Sarah Bernhardt, *The Sphinx*, 1880. Bronze, 12 1/2 x 13 3/4 x 12 1/2 in. Museum of Fine Arts, Boston.



Sarah Bernhardt, *Funeral Portrait of Jacques Damala*, circa 1889. Marble, 11 x 18 x 12 1/4 inches. Metropolitan Museum of Art.

Although many of her works were based on characters from plays, such as her *Ophelia* (right, bottom), others are more autobiographical, such as the touching funeral portrait of her late husband, Jacques Damala (bottom left); she sensuously represented the young actor at peace after a morphine overdose ended his life at the age of 34. Perhaps her best-known work to 19th-century scholars is her 1880 Symbolist self-portrait *The Sphinx* (right, center), an ornate inkwell featuring the artist as an amalgam of creatures--gryffon, bat, and fish. On her shoulders hang the masks of *Tragedy* and *Comedy*, allusions to the primary profession of "The Divine Sarah."



Sarah Bernhardt, *Ophelia* [Detail], 1880. Marble, Private Collection.

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Henriette Browne

If you were asked to name the leading French women artists of the nineteenth century, **Henriette Browne** (1829-1901, left) may not be the first name that comes to mind, or even the second or third. But in her lifetime she was internationally recognized as one of the most masterful academic painters of her generation. Her paintings of nuns, peasant children, and scenes of the Near East won her public and critical acclaim. While a familiar name in the Paris Salon exhibitions and elsewhere, much lesser known, at least at the outset of her career, was her actual identity.

Her real name was Sophie de Bouteiller, and she was born into an aristocratic family in 1829. The daughter of musicians, she dreamed of a similarly artistic career as a painter. The bohemian lifestyle of an artist, however, was deemed an inappropriate pursuit for the noble classes; conversely, her noble status also would have discredited her as a serious artist. Wishing to have her work judged on its own merits rather than on her aristocratic birth, she adopted the pseudonym *Henriette Browne*, the name of her grandmother. She began her studies under the painter and theatre impresario Émile Perrin (1814-1885), and then with the painter Charles Chaplin (1825-1891), best remembered as the teacher of the Impressionist Mary Cassatt. In 1853, the year she first entered a work in the Paris Salon, she married a French diplomat, the Comte Henry Jules de Saux. While her familial and marital ties with the government may have given her an advantage, the quality of her work could not be denied.

Among her successes at the annual Salon exhibitions were *The Sisters of Mercy* (1859, top right), *The Nun* (1859, right, center), and *The Pet Goldfinch* (circa 1870, below). Critics praised the strength of her naturalism and her ability to convincingly render the human form, and during her career she was awarded a number of second and third class medals, notable at the time for a woman artist.



Henriette Browne, *The Pet Goldfinch (A Girl Writing)*, c.1870. Oil on canvas. Victoria and Albert Museum, London.

In the 1860s she traveled extensively in the Near East, visiting Turkey, Morocco, Egypt, and Syria; her paintings based upon her experiences there, such as *Armenian Cap Maker* (known as *Man Sewing*, bottom right), are today viewed as more realistic and factual than the typical Orientalist fantasies of her male contemporaries. After her husband's death in 1879, she no longer exhibited in the Salons but continued to show her work in other venues. Like many of the artists in this series, and women artists in general, Browne's work is long overdue for a scholarly reexamination.



Henriette Browne, *The Sisters of Mercy*, 1859. Oil on canvas, 65 x 51 inches. Kunsthalle, Hamburg.



Henriette Browne, *The Nun*, 1859. Oil on canvas. Sudley House, National Museums, Liverpool.



Henriette Browne, *Armenian Cap Maker (Man Sewing)*, c.1875. Oil on canvas, 45 x 35 in. Private Collection.

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Simone Leigh at work in her studio.

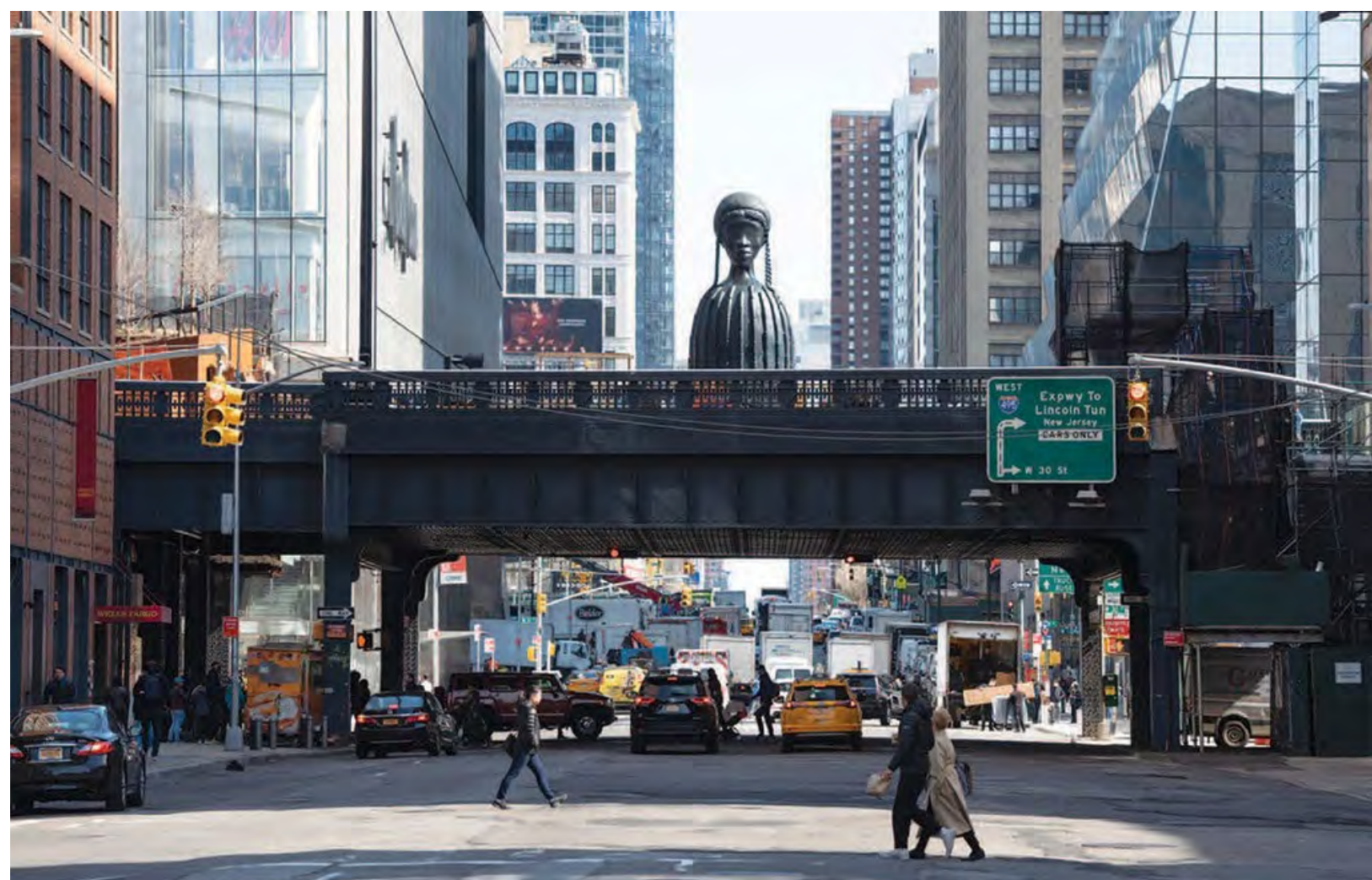
Brooklyn-based sculptor **Simone Leigh** (b. 1967, left) is one of the preeminent artists of our time. Her work addresses issues of gender and race through a variety of media, from ceramics and installations to more conceptual social practice projects. Leigh champions the voice of African-American women, what she terms "Black female subjectivity," through sculptures that convey strength and beauty rather than fragility. In October of last year the U.S. Department of State announced that Leigh would represent the United States in 2022 at the Venice Biennale--the first African-American woman to do so.

Inherent to her sculptures, many of which are architectural in their form and mass, are elements of African pottery and cultural iconography. In a contemporary gallery or museum setting, these objects require the viewer to confront the intertwined histories of Africa and America, what Leigh calls "a collapsing of time." Many of her works combine female figures with traditional clay jugs and pitchers, suggesting women as the vessels or embodiments of these histories. She has been given credit for expanding the possibilities of modern ceramics through her socially-conscious creations. Although she has been working for over two decades, it is only within the last three of four years that her work has received considerable critical attention; her work seems to have resonated in this revolutionary moment, when the nation and the world are addressing the history and legacy of racial injustice.



Installation of view of Simone Leigh's exhibition *Loophole of Retreat*, 2018-2019, Solomon R. Guggenheim Museum, New York.

New Yorkers and other recent visitors to the High Line may have seen *Brick House*, at 16-foot tall bronze sculpture (below) that combines a number of references into its monumental form. According to the official High Line description of the work, the torso of *Brick House* represents "Batammaliba architecture from Benin and Togo, the teleuk dwellings of the Mousgoum people of Cameroon and Chad, and the restaurant Mammy's Cupboard in Natchez, Mississippi." Its placement--a commanding spot overlooking 10th Avenue, surrounded by skyscrapers--compels those below to consider the cultural juxtapositions. In addition to the Venice Biennale honor, Leigh has received a number of other awards, including a Guggenheim Fellowship, the Hugo Boss Prize, and a United States Artists Fellowship.



Simone Leigh, *Brick House*, 2019. A High Line Plinth commission. On view June 2019 – 2021. 16' high, bronze. Photo by Timothy Schenck.



Simone Leigh, *Brick House*, 2019. A High Line Plinth commission. On view June 2019 – 2021. 16' high, bronze.

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American sculptor Alice Morgan Wright with her sculpture *Force*, circa 1912.

Alice Morgan Wright (1881-1975) was a pioneering sculptor who was among the first Americans to explore Cubism and Futurism in their art, although she often worked in more traditional and figurative styles with equal skill. Wright was also a leader of the Suffrage movement who tirelessly fought for the rights of women throughout her career. The *New York Sun* referred to her in 1915 as not only a "militant Suffragist," but also as "a sculptor who will start something if any one calls her a *sculptress*."

The daughter of a wealthy Albany merchant and his wife, Wright knew she wanted to become a sculptor by the age of twelve. After excelling at Smith College, she attended classes at the Art Students League in New York; her success there under the guidance of Gutzon Borglum and Hermon Atkins MacNeil led her to further study at the *École des Beaux-Arts* and the *Académie Colarossi* in Paris, where she lived from 1909 until 1914. She exhibited widely during these years in both Europe and the United States.

Her activism made international headlines in March, 1912, when she left Paris to attend a political rally in London led by British Suffragist leader Emmeline Pankhurst (1858-1928). Both Wright and Pankhurst were arrested and jailed in Holloway Prison, as well as some fifty or sixty other women, for smashing windows across central London (see clippings, above right). Wright was released by the end of April, in the middle of a hunger strike organized by the imprisoned Suffragists--before the brutal force feedings later imposed upon the women. Returning to the United States, she created a number of works to support the cause, such as *The Flesh and the Soul* and *The Keeper of Dreams* (below, left). Even after the 19th Amendment was passed, she continued to celebrate women in such works as *The Fist* (1921, below, center) and *Trojan Women* (1927, below, right). She was a founding member of the New York State League of Women Voters, and remained active in the international struggle for suffrage through the National Women's Party and other organizations. In the 1940s she turned her attention to the protection of animals, helping to found the National Humane Society and advocating vegetarianism.

Her career as an artist, however, is not fully documented. As many of Wright's sculptures still remain in the collection of her family, she and her work have not attained the recognition befitting such a maverick of American sculpture.



Newspaper clippings related to the arrest of Alice Morgan Wright for allegedly smashing windows during a Suffrage protest in London, March, 1912.



"The Statues by Women to Help Votes for Women," *The Minneapolis Star Tribune*, October 17, 1915. Sculptures shown by Alice Morgan Wright.



Alice Morgan Wright, *The Fist*, 1921. Painted plaster, 34 x 17 x 17 inches. Albany Institute of History & Art.



Alice Morgan Wright, *Trojan Women*, 1927. Painted bronze, 23 x 12 x 22 inches. Albany Institute of History & Art.

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Georgette Seabrooke, *Recreation in Harlem* [After restoration], 1936. Oil on plaster, approximately 66 x 233 inches. Harlem Hospital, New York.



Georgette Seabrooke

Artist **Georgette Seabrooke** (1916-2011, left) was a Harlem Renaissance artist whose best-known work is the WPA mural *Recreation in Harlem* (above). Seabrooke was born in Charleston, South Carolina; after the death of her father in 1931, she and her mother, a housekeeper, migrated north to New York, where she attended Cooper Union, winning that institution's coveted Silver Medal. Dedicated to a life of learning, she would study subjects as diverse as Theatre Design (at Forham) and Art Therapy (Washington School of Psychiatry) throughout her long career.

During the Great Depression Seabrooke, along with five other African-American artists, was selected by the Federal Arts Project of the Works Progress Administration (WPA) to create murals for Harlem Hospital. These New Deal programs were part of Franklin D. Roosevelt's initiative to provide employment for the nation's artists creating civic-minded murals, sculptures, and other artworks for schools, post offices, hospitals and other public buildings. Seabrooke's mural was slated for the Nurse's Recreation Room, where she hoped the mural's scenes of neighborhood community would bring solace to the hospital's weary nurses (below, right). While accepted by the directors of the WPA, four of the six murals, including *Recreation in Harlem*, were immediately rejected by the hospital's Superintendent, Lawrence T. Dermody. The reasons offered were that the four murals contained what he felt were too many African-Americans and depictions of African-American life.

Dermody believed that neither the current African-American residents of Harlem, nor any other demographic that might move to Harlem in the future, would appreciate seeing such imagery, which he called "not suitable for display in a hospital, any hospital." Immediately the artists protested this decision, citing its inherent racist bias. For artist Charles Alston, whose work was also rejected, it was clear that Dermody was putting the interests of "a possible white community 25 years hence" rather than the predominantly African-American neighborhood then served by the hospital. Eventually, after much debate, the murals were approved. Over the years, sadly, the works were allowed to deteriorate, and Seabrooke's damaged mural was eventually plastered over (below, left). A substantial restoration project in 2012 brought *Recreation in Harlem* and the other WPA murals back to life.

While Georgette Seabrooke did other public projects, such as a mural for Queens General Hospital, much of her later career was dedicated to the field of Art Therapy; a registered Art Therapist, she founded Tomorrow's World Art Center in Washington, D.C., a non-profit organization that offered classes to artists of all abilities in her community, including summer programs at juvenile detention centers and prisons. She remained active in the arts until her passing in 2011.



Georgette Seabrooke with *Recreation in Harlem*, c. 1936.



Georgette Seabrooke, *Recreation in Harlem* [Before restoration], 1936.

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Michaelina Wautier, *Self-Portrait*, 1640. Oil on canvas, Private Collection.

Like many other disciplines, Art History is a field that relies upon solid, painstaking research and peer review for its assertions of fact. Occasionally, however, new information comes to light that reveals errors in the record, or sins of omission from the art historical canon. Such is the case of the Baroque painter **Michaelina Wautier** (1604-1689, left), as centuries of misattributions have led to the scholarly neglect of her work. As little is still known about her, there is much more research to be done; only in the past few years have her paintings been given serious consideration. Many were attributed to other artists, most often to her younger brother, the artist Charles Wautier (1609-1703). Even her *Self-Portrait* (left), now considered one of the best examples of her exemplary skill in portraiture, was long attributed to the Italian painter Artemisia Gentileschi. Other works were more biblical in nature (below, center and lower right).

Born in the Belgian city of Mons, Michaelina Wautier moved to Brussels with her brother around 1640, where the two shared a studio. Among her patrons was Archduke Leopold Wilhelm of Austria, who purchased four of her paintings. After her death in 1689 she was largely forgotten, although she was sporadically mentioned in various texts beginning in the 1850s. The 1967 reattribution of her large mythological painting *The Triumph of Bacchus* (c.1655, below) brought her a trickle of renewed interest. The latest reexamination comes largely through the efforts of the Belgian art historian

Katlijne Van der Stighelen, who has spent the last twenty years researching Wautier's career. Her proposal for a Wautier exhibition was turned down by twelve international museums before an agreement was finally reached with the Museum aan de Stroom in Antwerp, Belgium. The 2018 retrospective exhibition, given the less-than-ideal title *Michaelina: Baroque's Leading Lady*, assembled some thirty paintings that curator Van der Stighelen hopes will bring more of her lost or misattributed paintings to light. The anatomical skill shown in these works suggest that Wautier had access to figure models, which was exceptionally rare for women artists until the early twentieth century. Such prohibited access to proper art training, as the late art historian Linda Nochlin once famously argued, hindered the development of women artists as equals to their male counterparts. Perhaps the environment is such today that artists as skillful and representative of their cultural moment as Michaelina Wautier will finally be accepted by scholars and arts institutions.



Michaelina Wautier, *Two Girls as Saint Agnes and Saint Dorothea*, c. 1650. o/c, 35 x 48 inches. Royal Museums of Fine Arts, Antwerp.



Michaelina Wautier, *The Triumph of Bacchus*, c. 1655. o/c, 116 x 148 inches. Kunsthistorisches Museum, Vienna.



Michaelina Wautier, *Saint John the Baptist as a Boy*, 1650s. Oil on canvas, 26 x 24 inches. Museo Lazaro Galdiano, Madrid.

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Susan Mary "Lily" Yeats, in a 1901 portrait by Jack Butler Yeats. National Gallery of Ireland.



Photograph of Susan Mary "Lily" Yeats (left) and Elizabeth Corbet "Lolly" Yeats (right).



Elizabeth Corbet "Lolly" Yeats, in an 1887 portrait by Jack Butler Yeats.

Sisters **Susan Mary "Lily" Yeats** (1866-1949, above, left) and **Elizabeth Corbet "Lolly" Yeats** (1868-1940, above, right) were pivotal figures in the advancement of the Arts and Crafts style in Ireland. Founded in England by the British designer William Morris, the Arts and Crafts Movement advocated traditional, handcrafted objects as a rebellion against soulless factory-made furnishings. The Yeats sisters were from a preeminent Irish family--their father John and brother Jack were noted painters, and their other brother was the renowned poet William Butler Yeats. Born in Enniscrone, County Sligo, Ireland, Lily Yeats was a frequent visitor to William Morris when her family moved to London in the 1870s; she would learn embroidery from his daughter, May Morris. Younger sister Lolly Yeats, also in the Morris circle, was more interested in painting and printing; by the end of the century she had written and illustrated four instructional books on sketching directly with a brush.

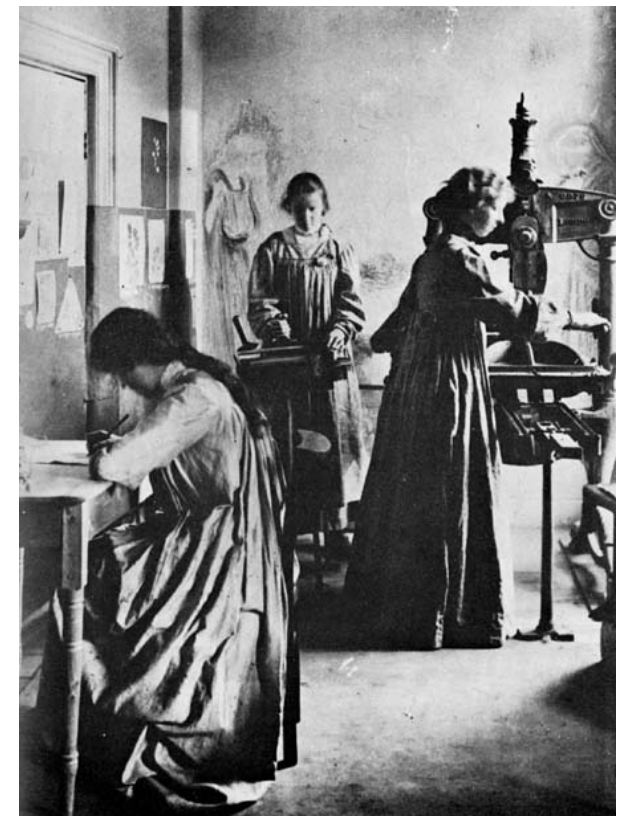
Upon returning to Ireland, both sisters would co-found the Dun Emer Guild, a Arts and Crafts group in Dublin managed and staffed entirely by women, with the textile designer Evelyn Gleeson (1855-1944). Guilds, as opposed to factories, were a return to the Medieval and Renaissance guilds that once served as the primary centers of art production. Started in 1902, Dun Emer employed thirty women by 1905, with Lily in charge of the embroidery department and Lolly managing the drawing and printing departments (bottom left and bottom right). All their products, from rugs and tapestries to prints, were to represent Irish culture and craft traditions; they were at the forefront of the Celtic Revival, or Celtomania, that was sweeping Europe. The Dun Emer Press, started by Lolly Yeats with William Butler Yeats as editor, published handprinted volumes of the latter's poems and works by other Irish authors. The first book they published, his *In the Seven Woods: Being Poems Chiefly of the Irish Heroic Age* (1903, below, center), led Yeats to proclaim that it was "the first book of mine that is a pleasure to look at...whether open or shut." In 1908 the Yeats sisters broke away from the group and founded the Cuala Press, which remained in business as a book publisher until 1946. Lily and Lolly Yeats are celebrated today for their unmeasurable contributions to Irish arts and culture.



Susan Mary Yeats with her Dun Emer Guild embroidery department, 1905.



1903 limited edition of *In the Seven Woods* (1903) by W.B. Yeats, published by Dun Emer Press by Elizabeth Corbet Yeats.



Elizabeth Corbet Yeats (standing, right) at the Dun Emer Printing Press, c.1903.

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Bang Hai Ja with stained glass windows she created for Chartres Cathedral.

Still active at age 83, **Bang Hai Ja** (b. 1937, left) was one of the first generation of abstract painters in Korea. After graduating from Seoul National University in 1961, she moved to Paris, where she studied fresco painting, stained glass production, and engraving. For over sixty years she has sought to capture the spiritual nature of light. Her poetic, cosmic paintings merge eastern thought with western modes of representation in a style closely related to the lyrical abstraction that was popular in France in the years following the Second World War.

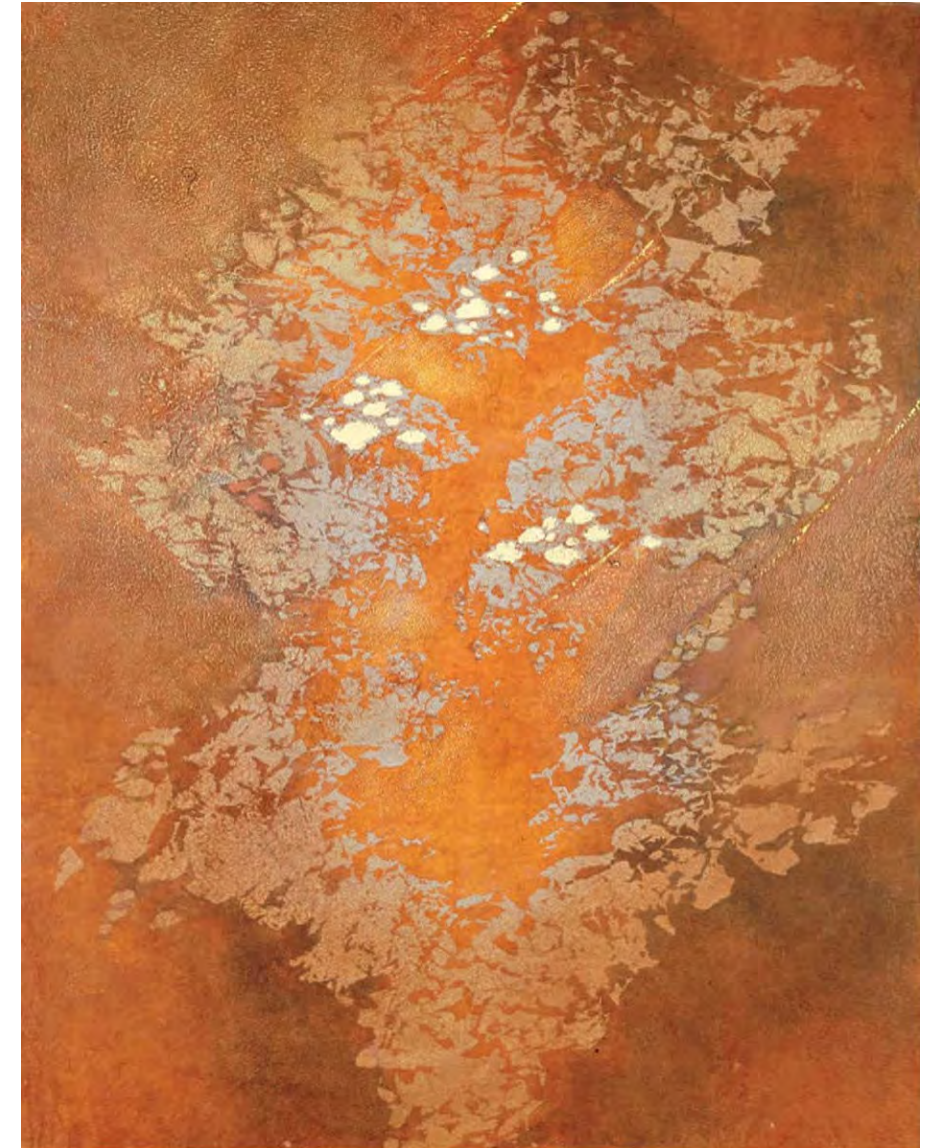
An interest in Existentialism first brought her to Paris, and the search for meaning in the universe is a major

theme in her work. Avoiding that philosophy's nihilistic elements, however, Bang Hai Ja has consistently offered a more soothing outlook on being and its general nothingness. For her, light is the moving force in the cosmos and meaning lies within its mysteries. As a child in poor health, she spent much time thinking and watching Nature; in a recent interview she recalled being so mesmerized by sunlight dancing across a stream near her grandparents' house that she felt compelled to capture it in paint. With her consuming interest in light and its spiritual qualities, it is no surprise that Chartres Cathedral commissioned her to design a set of four stained glass windows in 2018 (below). The windows represent light, life, love, and peace.

Unlike many late career artists, whose best work was done in their formative years, Bang Hai Ja has steadily progressed in her artistic practice and has become far more known in recent decades. Most recently (2019) the Musée Cernuschi in Paris presented a well-received solo exhibition of her paintings. Throughout her oeuvre she has promoted the interconnectedness of all things. "A grain of rice is produced by the work of land, water, light, farmer, and wind, and so forth," she has noted. "The food, in turn, makes me...I want my art to help share this idea with others. When I pour my soul into my art, it will move and hopefully heal people." Sounds just like what the world needs about now.



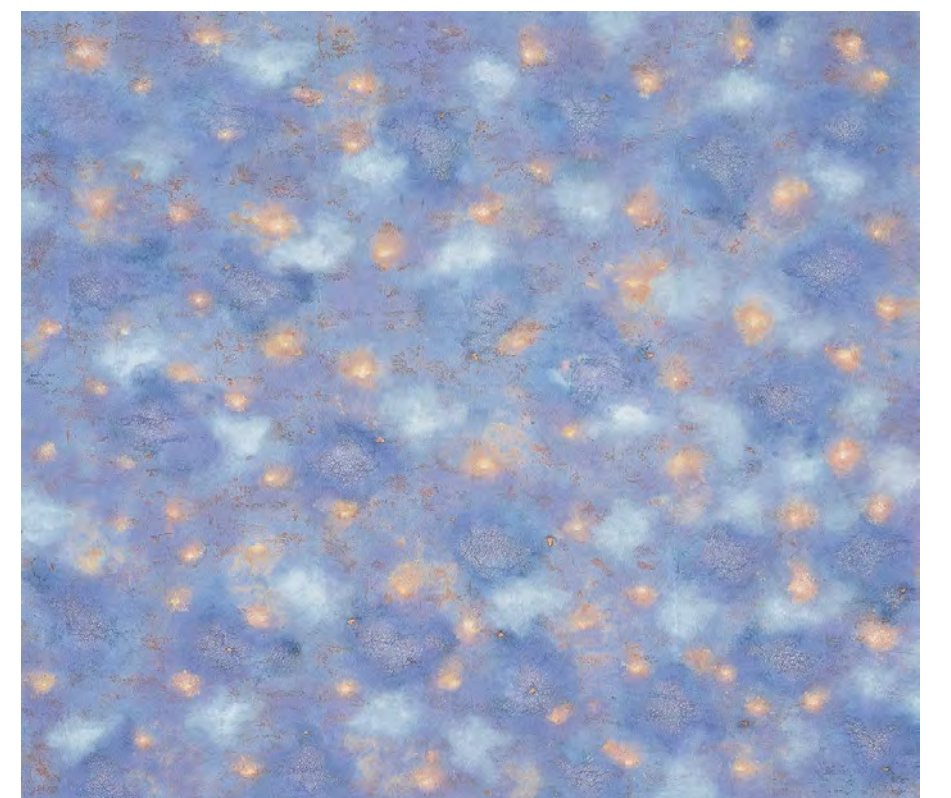
Bang Hai Ja, *Preparatory Paintings for Chartres Cathedral*. 2018, pigment on paper.



Bang Hai Ja, *Chant of Light*, 1998. Natural pigment on Korean paper. Approximately 64 x 50 inches.



Bang Hai Ja, *Birth of Light*, 2014. Natural pigment on Korean paper. Approximately 50 x 50 inches.



Bang Hai Ja, *Breath of Nature*, 2009. Natural pigment on geotextile. Approximately 92 x 83 inches.

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Above and Lower Left: Mademoiselle Maurice, *Project Psy Center*, 2016. Origami installation, Bourg-en-Bresse, France.



Mademoiselle Maurice

Mademoiselle Maurice (b.1984) is a street artist whose chosen medium is origami, the Japanese art of paper folding. Often she uses her creations to convey a message of political or social betterment, or merely to provide a colorful moment of visual pleasure in an

otherwise monochromatic urban landscape. Born Marie Saudin in Annemasse, France, she studied architecture in Lyon; a 2011 trip to Japan during the Tōhoku earthquake and tsunami that caused the Fukushima nuclear disaster, however, led her to shift gears towards the creation of more socially-conscious artworks. Over the past ten years she has created origami projects in Corsica, Italy, Sweden, Singapore, Scotland, India, Indonesia, Columbia, Vietnam, and other sites around the globe.

Public Participation is integral to her artistic mission, and prior to installing a piece she holds origami workshops to both teach the craft and to involve the local community in the creation process. For *Project Psy Center* (2016), she partnered with residents of a French psychiatric center to lavishly decorate its chapel façade (top and bottom left). In 2019 the artist worked with inmates from *La maison d'arrêt de Bonneville* (Bonneville Prison) near the French border with Switzerland. She and the prisoners created a colorful installation on the mountainside overlooking the detention facility (below, center). While ephemeral, the projects of Mademoiselle Maurice undoubtedly have a longterm impact on those who help create them and on those who encounter them in their daily travels.



Mademoiselle Maurice, *Circle of Life, Peace and Harmony*, 2020, Mac Lead Ganj, India.



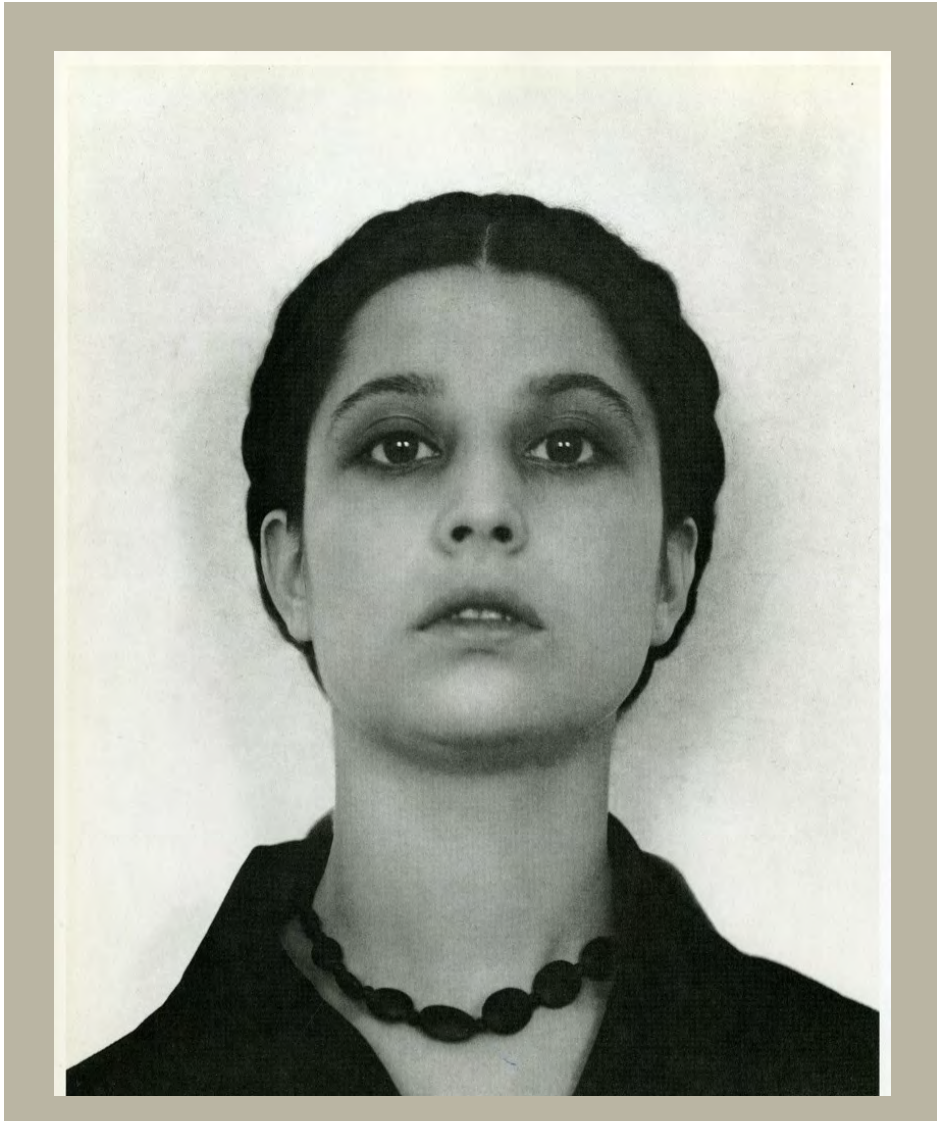
Mademoiselle Maurice, *In Jail #1*, 2019. Origami installation, Bonneville, France.



Mademoiselle Maurice, *Project for the 2013 ARTAQ Festival*, Angers, France. Origami on steps of Montée St.-Maurice, Angers.

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Photograph of Isabel Villaseñor by Manuel Álvarez Bravo, c. 1935.

Who gets to be remembered? Who gets tossed by the wayside? To be honest, and a touch cynical perhaps, much of history often hinges on hindsight, or more accurately, on those narratives that in the current moment seem the most politically and economically viable. The realities of a particular artistic period--who was deemed important, who was making poignant and valuable contributions--are often neglected, forgotten, or at best underplayed by the well-meaning winnowers of history. Case in point: Frida Kahlo was but one of numerous women artists working in Mexico in the 1930s and 1940s, yet she is the most recognized and remembered today. For all her obvious greatness, she was not always the ubiquitous figure she would become after her proliferation in exhibitions and merchandise in the 1980s.



Isabel Villaseñor. *Self-Portrait*, 1929. Woodcut.

Among Kahlo's contemporaries were the painters Maria Izquierdo (1902-1955), Remedios Varo (1908-1963), Aurora Reyes Flores (1908-1985), and **Isabel "Chabela" Villaseñor** (1909-1953, above left). In fact, in the pivotal exhibition *Mexican Arts* (1930), which opened at the Metropolitan Museum in New York before traveling to seven other cities around the country, Villaseñor and Maria Izquierdo were the only two women artists to be included. For many Americans the exhibition was their first encounter with Diego Rivera, Jose Clemente Orozco, David Alfaro Siqueiros, and others now considered leading figures of the post-revolutionary Mexican Muralist movement.

Isabel Villaseñor was born in Guadalajara, and was best known as a printmaker, although she also created sculptures and paintings. She was a respected songwriter and poet, as well as an actress--she had a starring role in Sergei Eisenstein's film *¡Que viva México!* (*Hooray Mexico!*, 1932). She trained as a sculptor in the Centro Popular de Pintura Santiago Rebull, an art school founded by her future husband, the painter Gabriel Fernández Ledesma. In 1929 she and artist Alfredo Zalce created an exterior mural at a public school in Ayotla, Mexico; while later destroyed, this work makes Villaseñor the first woman muralist in Mexico. After seeing this project, Diego Rivera predicted "an excellent future" for her, championing her accomplishments as a muralist in the press. She also frequently modeled for photographs by Manuel Álvarez Bravo (top left) and by his wife Lola Álvarez Bravo (below, right). Today she is probably best remembered by these images.

She was longtime friends with Frida Kahlo. Like Kahlo, Villaseñor often incorporated personal tragedy into art, particularly after the loss of her first child in 1934. Sorrow and loss soon became common themes, understandably, although she would ultimately turn to other pursuits, such as music, until the birth of her daughter Olinka in 1942. After her untimely death in early 1953, Isabel Villaseñor's work would be largely forgotten. A retrospective exhibition in 1999 at the Museo de la Secretaría de Hacienda y Crédito Público in Mexico City would briefly bring her name back into circulation.



Isabel Villaseñor. *Untitled*. n.d. Woodcut. 11 x 8 1/4 inches. L.A. County Museum of Art.



Photograph of Isabel Villaseñor by Lola Álvarez Bravo, 1941.

Her importance to Kahlo, and to the artists of her circle, however, was clear. Such was their friendship that on the day of Villaseñor's death Frida Kahlo wrote an elegiac poem in her diary:

*You left us, Chabela Villaseñor
But your voice
your electricity
your enormous talent
your poetry
your light
your mystery
your Olinka
all that remains of you-is still alive.*

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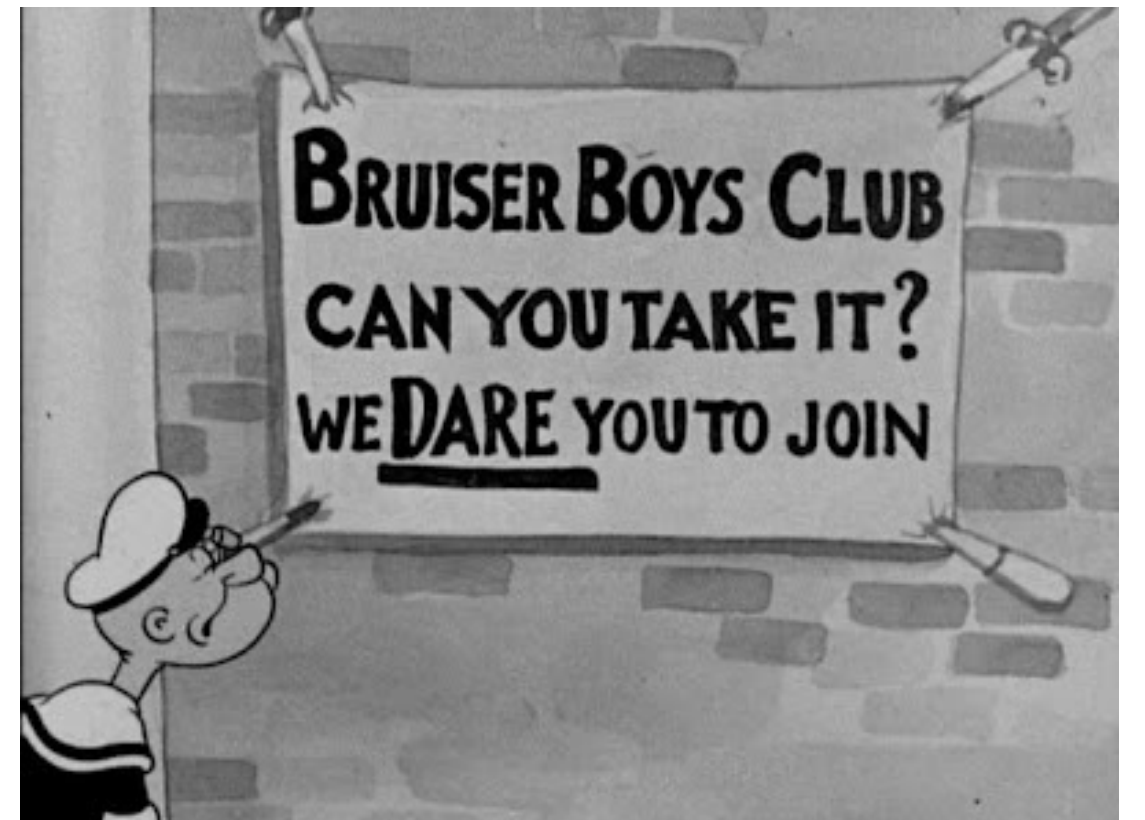


Lillian Friedman.

To say that the earliest animation studios were "old boy's clubs" would be an understatement. Not only were women unwelcome interlopers in these smoke-and-joke-filled dens of male shenanigans, they were viewed as incapable of the creativity required to create quality animation. When they *were* hired by the studios, it was generally for uncredited positions in the paint department--coloring the thousands of animation cels required for a cartoon, by hand, by rote. That tradition was broken by **Lillian Friedman** (1912-1989, left), who rose from the ranks to become the first woman to receive film credit as an animator. Born in New York City, she studied art and fashion design at Washington Irving High School. Her first job in animation was for a small independent studio in New York, working on *Jingles*, a cartoon adaptation of Mendelssohn's *Spring Song*. Directed by later Disney animator Cy Young, the 1931 short film has survived and offers a glimpse of her early work.

But it was the work she did for the Fleischer Studios that would truly make history. Founded in 1921 by Max and Dave Fleischer, the New York-based studio was the antithesis of its main competitor, the Disney studio in Los Angeles. Like New York itself, the Fleischer cartoons were a little grittier, a little more darkly surreal, and arguably more creative. Their best-known characters were Popeye, Betty Boop, Koko the Clown, and Superman. Lillian Friedman's first work for the Fleischer Brothers was for the 1934 Popeye short *Can You Take It* (right); while uncredited, it proved her artistic abilities and she subsequently worked on nearly fifty Fleischer cartoons from 1934 through 1938. Most of these were Betty Boop cartoons, beginning with *Betty Boop's Rise to Fame* (1934, bottom right). Despite the substantial work she did for these films (at a mere fraction of the pay given to the male animators), more often than not she was denied screen credit. Her name appeared only on six of the cartoons (below, left). One of her later (and also uncredited) features, *Hunky and Spunky*, about two donkeys out west, was nominated for an Academy Award in 1938 (below, center).

When Fleisher studios moved to Miami, Florida, to break up the unionization of its animators, Lillian Friedman retired from the field and devoted herself to her family. In 1988, a year before her death, the International Animated Film Association (ASIFA) recognized Friedman and her pioneering accomplishments with a special banquet and evening of tribute at New York University's George Barrie Theatre.



A film still from *Can You Take It*, a Popeye cartoon animated by Lillian Friedman.



Above: A film still from *Betty Boop's Rise to Fame* (1934). Once a ubiquitous and beloved part of the movie-going experience, animated shorts were presented before the main feature as pre-show entertainment (replaced now with advertisements and trailers). Betty Boop, a curly-coiffed flapper, was known for her catchphrase, "Boop-Oop-a-Doop." In recent years it has been acknowledged that the character's voice, catchphrase and general appearance were based on upon an African-American singer named Baby Esther (1918-date unknown).

Far left: Screen credits for a Betty Boop cartoon, one of the few examples of Lillian Friedman's work being acknowledged by the Fleischer Studios.

Left: Illustration of Betty Boop introducing the characters Hunky and Spunky for an upcoming short animated by an uncredited Lillian Friedman. The film would be nominated for an Academy Award in 1938.



Making Their Mark

A CELEBRATION OF GREAT WOMEN ARTISTS



Amrita Sher-Gil in 1935. Photograph by the artist's father, Umrao Singh Sher-Gil.

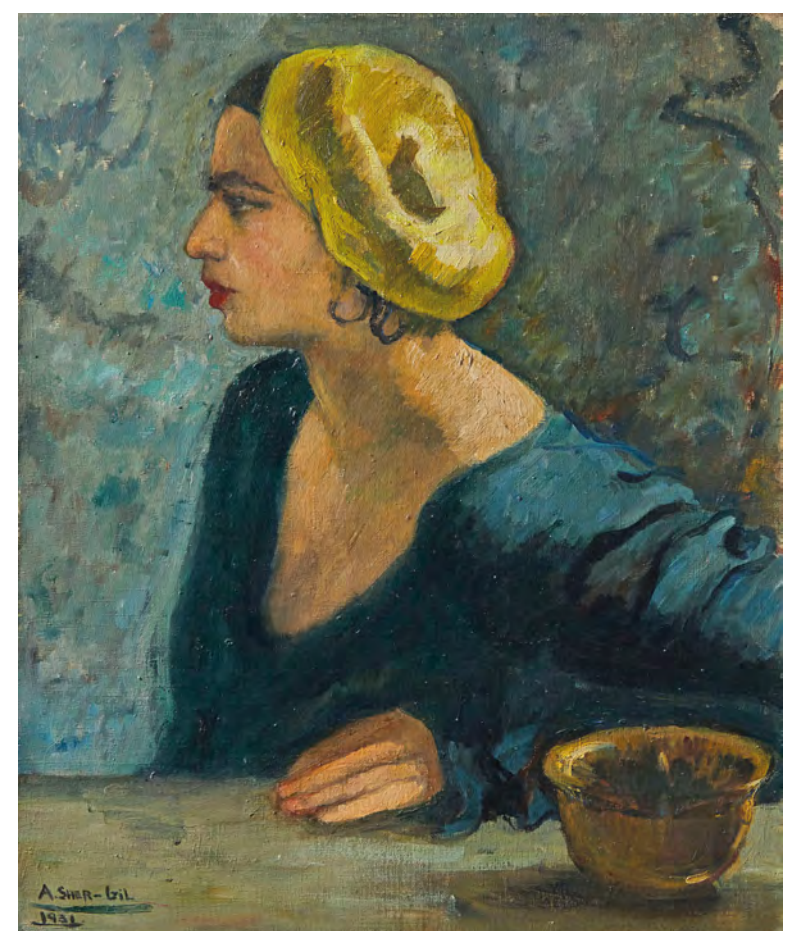
In the history of twentieth-century Modernist painting in India, one artist is revered above all others: **Amrita Sher-Gil** (1913-1941, left), whose merging of avant-garde European styles and Indian traditions was a radical gesture both artistically and culturally. Born in Budapest, her mother was a Hungarian-Jewish opera singer; her father, a Sikh aristocrat and scholar of languages. Such was her background and circumstances that some of her earliest paintings were of the servants. At the age of ten, she and her mother traveled to Florence, where she studied art for a year; her real training began at the age of sixteen, however, when she went to Paris to eventually study at the École des Beaux-Arts. In Paris she discovered the paintings of Paul Cézanne and Paul Gauguin, whose Post-Impressionist influence can be seen in her work.



Amrita Sher-Gil, *Self-Portrait*, 1932. o/c, 21 x 17 inches. National Gallery of Modern Art, New Delhi.

Sher-Gil's paintings drew favorable critical attention and awards, beginning with *Young Girls* (1932, below, left), which earned the artist a gold medal in the Paris Salon of 1933. In 1934 she returned to India, where she applied what she had learned in Europe to Indian subjects. As she later wrote to a friend, "I can only paint in India. Europe belongs to Picasso, Matisse, Braque...India belongs only to me." Despite her privileged upbringing, Sher-Gil empathized with everyday people and portrayed their lives with a vigorous manner that reflected their inner dignity (bottom, center). Her nuanced portrayal of women in particular has been a large factor in her continuing popularity in India.

Like Rembrandt, Vincent van Gogh, and Frida Kahlo (with whom she is often compared), she was a prolific producer of self-portraits (right, top and center), using the format as a means towards both self-exploration and self-creation. In many of her portraits there is a unmistakable sense of melancholy beneath the surface. Known as much for her lifestyle as her paintings, Amrita Sher-Gil might best be described as a *free spirit* who sought relationships with men and women during her short life. She died in 1941, at the young age of 28. Nevertheless, her impact on Modernism in India was enormous: Since her death her life story has spawned a play, a documentary, a character based on her in a Salman Rushdie novel, and a 2016 Google Doodle on the anniversary of her birth. India declared her a national treasure in 1976, and further exportation of her works was prohibited. Occasionally, however, her works come up for auction; most recently, her 1934 painting *The Little Girl in Blue* (right, bottom) sold at Sotheby's in Mumbai for \$2.54 million.



Amrita Sher-Gil, *Untitled (Self-Portrait)*, 1931. Oil on canvas, 25 5/8 x 21 1/4 inches. Private Collection.



Amrita Sher-Gil, *Young Girls*, 1932. Oil on canvas, 52 x 65 inches. National Gallery of Modern Art, New Delhi.



Amrita Sher-Gil, *Three Girls*, 1935. Oil on canvas, 28 3/4 x 39 inches. National Gallery of Modern Art, New Delhi.



Amrita Sher-Gil, *The Little Girl in Blue*, 1934. Oil on canvas, Private Collection.

Making Their Mark

A CELEBRATION OF GREAT WOMEN ARTISTS



Frances Loring (left) and Florence Wyle (right) c.1919. Photo: Robert Flaherty.

The history of art has had its share of romantic partnerships, of course, including some where mentioning each artist separately would be nothing less than a sin of omission: *Christo and Jeanne-Claude* or *Gilbert and George*, for instance. But there are two other artists, little known here in their home country, whose lives were so intertwined that their names and works are often confused. So united were these artists, in fact, that many, including their friends, simply referred to them as *The Girls*. **Frances Loring** (1887-1968, far left) and **Florence Wyle** (1881-1968, left) met at the Art Institute of Chicago in 1905, where they studied under the famed American sculptor Lorado Taft (1860-1936). Frances Loring, the daughter of a mining engineer, was born in Idaho and raised in Spokane, Washington; well-traveled, she studied at a variety of European art schools in Geneva and Paris before attending the Art Institute. Florence Wyle, born in Illinois, had intended on a career in medicine before discovering her passion for sculpture. In Taft's modeling class the two young artists "clicked," and would be inseparable for the rest of their lives.

In 1909 they moved to New York City, setting up a studio together in MacDougall Alley in Greenwich Village; the Alley, consisting mainly of former stables, housed the studios of Gertrude Vanderbilt Whitney (profiled earlier in this series) and, decades later, Isamu Noguchi and Jackson Pollock. Their studio and living space at No. 6 MacDougall Alley was a hub of artistic and social activity, and Loring and Wyle were productive and slowly making names for themselves. Among the works they created there were two busts of each other (below), although they were also working on larger figurative works and public monuments. Maintaining a studio, however, was an expensive proposition for two artists just starting out. In 1911, Loring's father, to whom they had turned for help in their days of struggle, disapproved of their relationship, and/or their bohemian lifestyle, and had the studio shut down and its contents put in storage while the two artists were out of town. Loring and Wyle then went to Toronto, Canada, where Loring's family had moved, to start a new life.

Their arrival would ultimately shape the history of Canadian art. At the time Toronto lacked sculptors with European training, that is, those who were trained in the popular Beaux-Arts style. Loring, who had studied in Europe, and Wyle, who was trained by sculptors who had, were welcome and greatly appreciated by their adopted country. Their skills were particularly needed by a nation looking for monuments to memorialize its fallen soldiers after the First and Second World Wars. In 1920 the two purchased an abandoned church they renovated into a working studio (bottom right). *The Church*, as they called it, became not only their home and locale for their artistic salons, but also the main office

of the Sculptor's Society of Canada. Both artists were elected members of the Royal Canadian Academy of Arts, and today Canada recognizes their contributions. While they were extremely private about their relationship, and their personal lives in general, most assume the two were soulmates. Florence Wyle died on January 14, 1968. Frances Loring would die three weeks later on February 5, 1968. A park in Toronto honors their memory with a plaque and the two portraits they created of each other in MacDougall Alley.



Left: *Frances Loring*, by Florence Wyle, c. 1911. Bronze, Loring-Wyle Parkette, Toronto, Canada.
Right: *Florence Wyle*, by Frances Loring, c. 1911. Bronze, Loring-Wyle Parkette, Toronto, Canada.



Frances Loring in 1910.



Florence Wyle, c. 1905-1910.



Florence Wyle (left) and Frances Loring (right) working in *The Church*, their home/studio in Toronto, Canada, in 1950.

Making Their Mark

A CELEBRATION OF GREAT WOMEN ARTISTS



Maya Lin



Maya Lin, *Vietnam Veterans Memorial*, 1982.

The American sculptor and designer **Maya Lin** (b. 1959) redefined the nature of public monuments with her debut commission, the *Vietnam Veterans Memorial* in Washington, D.C. (1982, left). Avoiding the figurative tradition and the usual glorification of war, Lin instead took a powerfully minimal, and ultimately more meaningful, approach: two triangular, black granite walls rise below ground, meeting in the center at their largest points. The names of some 58,320 servicemen and women are engraved upon its surface, so reflective that the viewer can see themselves and can do some reflection of their own on the physical, emotional, and national cost of a devastating war that was and remains painful for many. For the first time in American public sculpture, the viewer became an active participant in the meaning of a monument; for those who served, or who lost comrades or family members, the memorial soon became a site of healing and remembrance. While lauded today for its innovative brilliance, the memorial's design outraged many at the time, particularly when it was revealed that its creator was not only a young *woman*, but a young *Asian woman* (who was still an undergraduate, albeit at Yale). Others saw the black granite and its placement below the ground's surface as representing a negative view of the war and its veterans. To be fair, Lin did envision the Veterans Memorial as an open wound, which the war still was in the early 1980s, but one that would heal through time and reflection. So vehement was the debate that Lin was asked to defend the memorial in Congress. To appease the nay-sayers who felt the monument lacked context, it was decided that a second figurative memorial be added nearby, Frederick Hart's *The Three Soldiers* (1984). When Lin's monument was completed, however, the powerful message of her more conceptual design became apparent and it soon became a pilgrimage site for those affected by the war.

Over the ensuing decades, Maya Lin has created a number of other monuments that speak to the nation's history and its need for reflection and reevaluation. In 1989 she designed the *Civil Rights Memorial* in Montgomery, Alabama (right). The granite fountain contains the names of 41 individuals killed in the civil rights movement, including Emmett Till, James Chaney, Andrew Goodman, Michael Schwerner, Medgar Evers, and Martin Luther King, Jr. Another 74 names were added later at the nearby Civil Rights Memorial Center. A similar project from this period was Lin's *Women's Table*, a granite fountain at Yale University marking that institution's acceptance of women students through a numerical spiral of years (below, left).



Maya Lin, *Civil Rights Memorial*, 1989. Granite, Montgomery, Alabama.

Maya Lin is also known for her land art projects and environmental activism; she sees many of her works, including the *Vietnam Veterans Memorial*, as earthworks that incorporate the natural environment as a statement. Lin attributes her concerns to growing up in rural Athens, Ohio, and to the influence of Native American effigy and burial mounds. One of her lesser-known projects, the *Elizabeth Evans Baker Peace Chapel* (bottom right) is located high on a remote hilltop in Huntingdon, Pennsylvania. The forty-foot circular stone structure, nestled in Juniata College's fourteen acre Baker-Henry Nature Preserve, is constructed in the earth, and serves as a secluded site of contemplation for students and the community. Immersing visitors in this way, Lin invites us to reflect upon our place within Nature--and our responsibility to protect it.



Maya Lin, *Women's Table*, 1989-1993. Granite fountain, Yale University.



Maya Lin, *Baker Peace Chapel*, 1988-89. Huntingdon, Pennsylvania.

Making Their Mark

A CELEBRATION OF GREAT WOMEN ARTISTS



Above: Belle Kogan. Right: A display of designs by Kogan at the 1935 Exposition of Arts & Industries.



For all of the financial woes of the 1930s, that tumultuous decade also saw the rise of a new and futuristic profession: the industrial designer. Employing visual skills often derived from training in architecture, industrial designers applied a sleek, fast look to everything from passenger trains to toasters. Even the most immobile household object underwent the transition from Victorian-era

pragmatism to the speed-obsessed style known as *streamline moderne*. The best-known of these designers, Raymond Loewy (1893-1986), Walter Dorwin Teague (1883-1960), Norman Bel Geddes (1893-1958), Donald Deskey (1894-1989), and Henry Dreyfuss (1904-1972), became as famous as the packaging and products they designed; their streamline aesthetic set the standard for how Americans of all incomes lived, worked, traveled, and relaxed in the twentieth century. Among this bastion of male-driven designers, however, there was one woman who reached their level of prominence: **Belle Kogan** (1902-2000, above left), an artist who helped shape the industrial design profession itself. She is often referred to as the "Godmother of Industrial Design."

Born Bella Cohen in Ilyashevka, Russia, Belle Kogan came to the United States with her family in 1906, settling in Allentown, Pennsylvania. Her high school art teacher noticed her talents and suggested she take Mechanical Drawing, then seen as masculine a course as wood shop; she was the sole female student in her class and excelled in her drafting assignments. Later she attended Pratt Institute and the Art Students League in New York before landing a position with the Quaker Silver Company who, seeing her potential, sent her to the Rhode Island School of Design and to Germany to learn silver design.

Many of her most elegant designs were in this medium, such as the silverplate serving dish created for the Reed & Barton company (below, left); its streamlined lid, complete with speed lines, is designed in a way that allows it to be used as a second serving dish when flipped over.

In 1931 she became the first woman to open her own industrial design studio, Belle Kogan Associates, in New York. Kogan designed household products for a number of clients, including Bausch and Lomb, Zippo, and Red Wing Pottery, for whom she designed over 400 pieces. Her mid-1930s chrome and bakelite toaster (below, center) adopted the form of an art deco skyscraper; rare to find in perfect condition today, its simple design--at once classical and modern--is the epitome of the streamline style. One of her more whimsical creations was the *Quacker* she designed for the Telechron Company, a children's clock produced from 1932-1938 (right, top). A pioneer in the use of plastics for household design, she created many standard kitchen sets for the Boonton Moulding Company (right, center). Many of her most beloved pieces, however, were in earthenware, such as the popular line of *Prizmatique* vases and bowls (bottom right) she designed in the 1960s. Belle Kogan also co-founded the NY Chapter of the American Designers Institute (ADI) in 1936, which set the standards for the industrial design profession.



Belle Kogan, *Quacker Electric Clock*, 1932-38. Created for the Telechron Company.



Belle Kogan, *Boontonware Cream Pitcher and Sugar Bowl*, 1958. Molded melamine.



Far Left: Belle Kogan, *Double Serving Tray*, 1936. Silverplate. Reed & Barton Company.



Left: Belle Kogan, *Toaster*, mid-1930s. Chrome and Bakelite.



Belle Kogan, *Prizmatique Bowl and Vases*, 1960s.

Making Their Mark

A CELEBRATION OF GREAT WOMEN ARTISTS



Marie-Gabrielle Capet, *Self-Portrait*, c. 1783. Oil on canvas, 30 1/2 x 23 3/8 inches. National Museum of Western Art, Tokyo.

The Eighteenth-century French painter **Marie-Gabrielle Capet** (1761-1818, left) was one of that era's most compelling but little-known artists. Little is unfortunately known about her early life, only that she was the daughter of a house servant in Lyon; how she happened to arrive in Paris to study the art of portraiture with Adélaïde Labille-Guiard (1749-1803) is a bit of an enigma. She appeared in Labille-Guiard's well-known *Self-Portrait with Two Pupils* (1785, Metropolitan Museum of Art, top right). Standing at right, Capet enthusiastically admires her teacher's painting in progress, her hand resting on the back of her upholstered chair. While Capet was a formidable portraitist, as her own *Self-Portrait* (left) attests, she turned to miniature painting and pastel portraiture as a means to differentiate herself. Before photography facilitated the portability of images, miniature paintings on ivory or copper allowed one to carry the portrait of a loved one in a locket or on a pin. Creating miniatures was a painstaking process, requiring the utmost skill, patience, and steadiness of hand. Her *Portrait of Stéphanie Félicité Ducrest de St-Aubin* (right, center) is all the more amazing when one considers it is a watercolor painting less than three inches in diameter.

Marie-Gabrielle Capet always remained close to Labille-Guiard, taking care of her instructor into her later years.

One can infer from her conversation piece *Studio Scene: Adélaïde Labille-Guiard Painting the Portrait of Joseph-Marie Vien* (1808, below, left) that the student-instructor relationship was something she truly valued. The painting is also one of fond remembrance, as Labille-Guiard had died five years earlier. At the easel is Madame Vincent--that is, Adélaïde Labille-Guiard, who had married the painter François-André Vincent (1746-1816). Vincent stands over his wife's left shoulder, admiring the portrait she is painting in much the same manner as Capet herself had done in Labille-Guiard's *Self-Portrait* twenty-three years prior. Labille-Guiard is painting Vincent's teacher, Joseph-Marie Vien, who sits surrounded by his family. The others present are Vincent's students. And there, staring directly at the viewer, is the artist, Marie-Gabrielle Capet, a bittersweet look on her face. To the last she remains a faithful pupil, carefully preparing the colors on Labille-Guiard's palette.



Adélaïde Labille-Guiard, *Self-Portrait with Two Pupils*, 1785. Oil on canvas, 83 x 59 1/2 inches. Metropolitan Museum of Art, NY.



Marie-Gabrielle Capet, *Studio Scene: Adélaïde Labille-Guiard Painting the Portrait of Joseph-Marie Vien*, 1808. Oil on canvas, 27 x 33 inches. Neue Pinakothek, Munich.



Marie-Gabrielle Capet, *Portrait of Stéphanie-Félicité Ducrest de St-Aubin*, 1798. Watercolor and gouache on ivory. 2 3/8 inches. National Museum, Stockholm.

Making Their Mark

A CELEBRATION OF GREAT WOMEN ARTISTS



Lucy Telles with her largest basket in 1933.

The history of twentieth-century Native American arts, as well as the history of Yosemite National Park, would not be complete without mentioning **Lucy Telles** (circa 1870-1885-1955-56, left). Telles, whose Native American name was Pa-ma-has ("Meadows"), was a Mono Lake Paiute and Southern Sierra Miwok artist who transformed the 8,000-year old tradition of Native American basketry. The sheer scale of her baskets was both new and widely admired; it was her addition of a second color, red, to the traditional Miwok black designs that was even more revolutionary. She also designed new patterns that she adapted from traditional Native American beadwork.

Although there were a number of well-known women basket weavers at Yosemite at the time, including Carrie Bethel (1898-1974), Lucy Telles was considered by many to be the best and most innovative.

Although the nation had experienced a so-called "basket craze" around 1900-1910, no doubt spawned by the general interest in the mythology of the American West, and by extension, in the narratives of Native American extinction and Manifest Destiny, the revived interest in Yosemite basket weaving came in part because of the National Park Service's "Indian Field Days." This festival, held annually at the park from 1916 to 1929, was largely a publicity event in which participants were chosen based on their adherence to what the National Park Service deemed to be "authentically" Native American. While much of the festivities revolved around rodeo performances and stereotypical Native American dances, there were contests held for crafts. Basket weaving became a competitive event, and artists like Telles worked to larger, more ornate, and more lucrative pieces for the tourists who attended the Field Days. Her basket of 1933 (below, left and above left) is a masterpiece of the medium. Some three-feet in diameter, the basket took Telles



Lucy Telles, Basket, 1933. Coiled basket, Bracken fern root, redbud, sedge root. 19 x 36 inches. Yosemite National Park.

four years to complete and earned her an award at the 1933 Century of Progress Exposition in Chicago. She spent her life demonstrating her craft to visitors to Yosemite until her passing around 1955 or 1956. Her contributions are now viewed as instrumental to the art of the American West as the paintings of Thomas Moran or the photographs of Carleton Watkins.



Lucy Telles, Mono Lake Paiute Basket, 1916. Coiled Bracken fern root, willow, sedge root. 7 x 13 1/2 inches. Yosemite Natl. Park.



Lucy Telles with her largest basket in 1933. The basket took Telles four years to complete and is viewed today as her masterpiece.



Lucy Telles, Mono Lake Paiute Basket, circa 1912. Telles use of two colors was innovative, as was the lid--an addition made to appease the tourists to the Yosemite Valley.

Making Their Mark

A CELEBRATION OF GREAT WOMEN ARTISTS



Greer Lankton, 1983, Photograph by Peter Hujar.

A quintessential figure in the East Village art scene of the 1980s, **Greer Lankton** (1958-1996, left) explored the complex and often contradictory relationships between the physical body and personal identity. She expressed these ideas through the unique medium of dolls, often modeled after celebrities such as fashion editor Diane Vreeland, actors Divine and Candy Darling, and Jackie Kennedy Onassis; hovering on the border between the glamorous and the grotesque, her creations similarly straddle the dueling realms of inner identity and outward public persona. It is tempting to interpret these binaries in terms of Lankton's own troubled life, as many certainly have; but the larger societal implications for her work elevates it to a more complex, more nuanced exploration of who we really are as human beings immersed in a society with preconceived notions of gender and the expectations thereof.

She was born Greg Lankton in Flint, Michigan in 1958, a time when any deviation from traditional gender roles was grounds for medical treatment and conversion therapy. As a child her father, a Presbyterian minister, and her mother were dismayed at her dressing as a girl and making and playing with dolls, and sought solutions from psychiatrists—including anti-psychotic drugs and shock treatments at a mental institution. In the midst of these personal traumas, Lankton attended the School of the Art Institute of Chicago, and later Pratt Institute in Brooklyn. It was during her time at Pratt that she underwent gender reassignment surgery, reportedly at the insistence of her parents. Throughout her life she suffered with health problems as a result of the surgery, no doubt exacerbated by her longtime battle with anorexia and drug addition.

Greer Lankton soon became a darling of the Lower East Side art scene, and was included in the 1981 *New York/New Wave* exhibition at PS1 in Long Island City, a showcase of early 1980s luminaries such as Jean-Michel Basquiat, Nan Goldin, Keith Haring, Robert Mapplethorpe, and Kenny Scharf. Many saw her work at Einstein's, a New Wave boutique in the East Village operated by Paul Monroe, whom she married in 1987. Her dolls, typically life-size, were often reworked, re-sewn, and given new identities; she documented these transitions through extensive photographs.



Greer Lankton, *Sissy and Cherry*, 1988. Taken in front of Einstein's, 96 East Seventh Street, New York City.



Greer Lankton, *Jackie O*, 1985. Fabric, wire, glass, human hair, acrylic paint and matte medium.

One of these, *Sissy* (right, top) is said to be her most autobiographical work; like the artist, it went through extensive physical changes over the years. In other dolls she displays her obsessions with celebrity while revealing its pathological nature and the loss of one's identity through the creation of a public self. While her dolls immediately recall those disturbingly uncanny creations of Hans Bellmer (or the infamous doll of Alma Mahler commissioned by Oskar Kokoschka), their uniqueness was apparent and garnered inclusion in both the Whitney Biennial and the Venice Biennale in 1995. The following year she created an installation entitled *It's All About ME, Not You* at the Mattress Factory in Pittsburgh. Tragically, Lankton died of a drug overdose shortly after the show's opening. Interest in her art and life has never ebbed, and an HBO documentary is currently under production, directed by Paul Monroe and produced by longtime Lankton fan Lena Dunham.



Greer Lankton, *Diane Vreeland*, 1989. Originally commissioned by Barney's department store, NY.

Making Their Mark

A CELEBRATION OF GREAT WOMEN ARTISTS



Mary Ann Meade, Daguerreotype, Meade Brothers. National Portrait Gallery, Smithsonian Institution.

There have been many outstanding woman photographers in the United States since the daguerreotype process was introduced here in 1839. But who was the first? One likely candidate is **Mary Ann Meade** (1826-1903, left), whose brothers Henry W. (1823-1865) and Charles R. Meade (1827-1858) established one of the leading photography studios in America, Meade Brothers. The family was originally from London, emigrating around 1834 and starting their first daguerreotype studio in 1840. After opening businesses in various cities in New York state, Meade Brothers relocated to New York City. In 1848 Charles traveled to Paris to seek out and photograph Louis-Jacques-Mandé Daguerre, the inventor of the process; apparently loathe to have his own photograph taken, Daguerre relented after much pleading and the result were some of the best images we have today of the French pioneer.

It is believed the brothers trained their sister in daguerreotype photography. She became instrumental in the success of the Meade Brothers firm, to be sure: A frontispiece designed for an album (below) includes Mary Ann Meade's photograph at the bottom right. It is also probable that the standing woman handling customers in the center of an engraving of the Meade Brothers studio (below, top right) is meant to depict her as well. The mystery remains of her exact role in the business, although obituaries in 1903 describe her as "the first woman photographer."

While it is impossible at present to know which of the thousands of images made by Meade Brothers she may have taken, it is clear that towards the end of the firm she assumed a leadership role. Charles died in 1858 after a long illness reportedly caused by exposure to photographic chemicals. Henry, a troubled soul, was an alcoholic who tragically ended his life in 1865. Some years before that point, however, the business had been turned over to Mary Ann. In the collection of the National Portrait Gallery there exists an 1863 receipt for "M.A. Meade, Successor to Meade Brothers, *Photographer and Daguerreotypist*" (bottom right). Among the sitters in those later years were singer Jenny Lind, King Edward VII, and the dancer and actress Lola Montez; it is possible that Meade herself had taken some of the company's photographs from this period, as she was the only remaining sibling. This leaves the historian in an irksome predicament of having *all evidence but the evidence*. To make matters worse, a devastating fire in at the Meade Brothers building on Broadway in April 1854, which took eleven lives, also may have destroyed records and other documents.

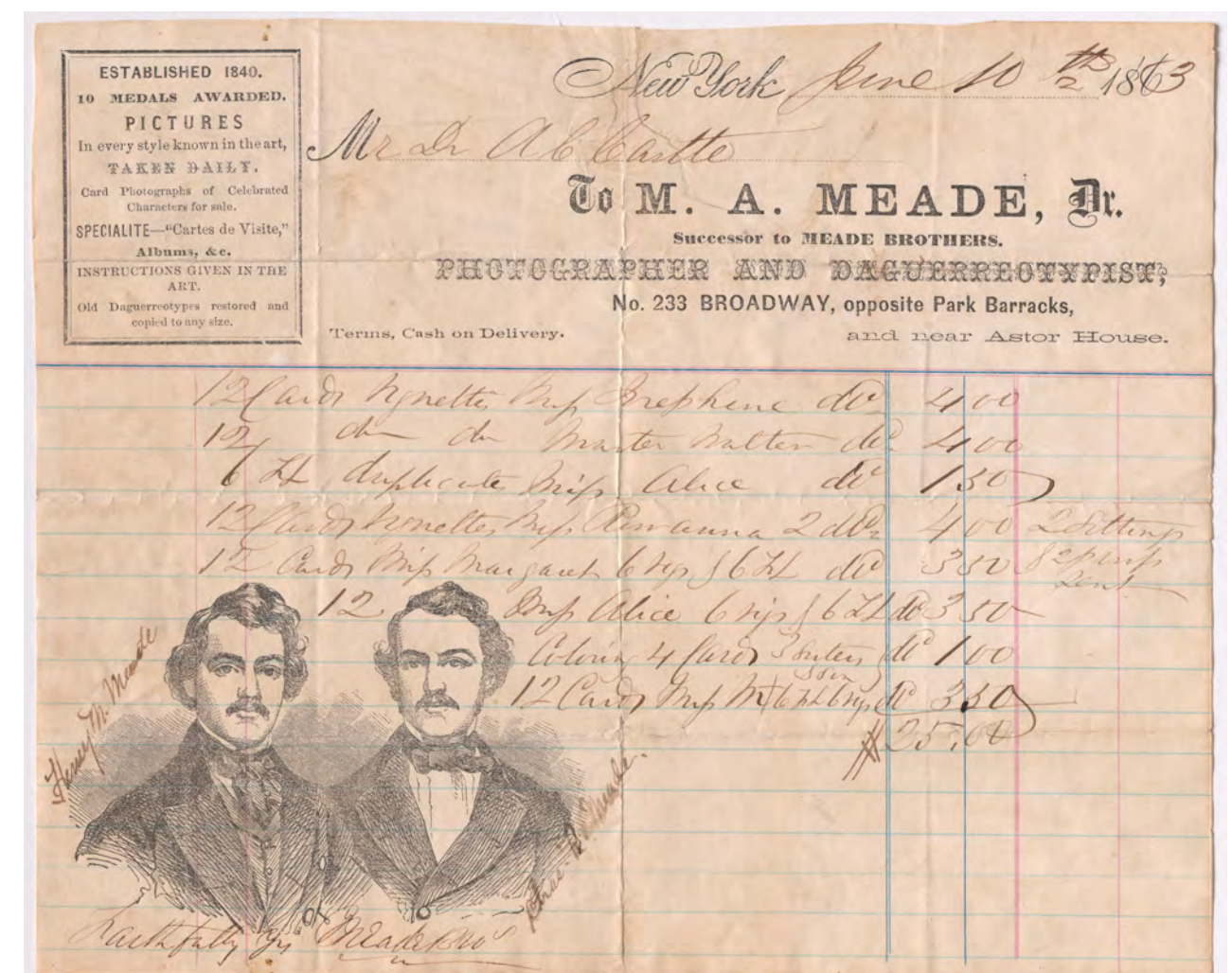


Interior View of Meade Brothers' Daguerreotype Gallery, Broadway, New York. Engraving, Gleason's Pictorial Drawing-Room Companion, February 1853. National Portrait Gallery.



As Meade Brothers first started in 1840, Mary Ann Meade may very well have preceeded a Texas photographer known only as "Mrs. Davis," who advertised her daguerreotype business in 1843, as well as the Minnesota photographer Sarah Louise Judd, who is recorded as having making daguerreotypes in 1848. To date no examples of photographs by any of the three women have been located. Regardless of her status as the "first American woman photographer," Meade was certainly one of the first to help operate, and later run, a successful studio. After the death of both her brothers she retired from the business and moved to Brooklyn, where she died in 1903.

Left: Frontispiece for an album advertising Meade Brothers. In addition to brothers Henry and Charles, it features their father and sister as well as images of French photographers Louis Daguerre and Abel Niépce de Saint-Victor.



Receipt, Mary Ann (M.A.) Meade, June 10, 1863. Engraved at bottom left are images of Henry and Charles Meade, founders of the firm.

Making Their Mark

A CELEBRATION OF GREAT WOMEN ARTISTS



Pamela Colman Smith

One of the most imaginative artists of the late nineteenth and early twentieth centuries was **Pamela Colman Smith** (1878-1951), known as *Pixie*. Born in London to American parents, Smith is often viewed and listed as a British artist, a matter further complicated by some five years she lived in Jamaica as a child. A 1916 passport application and various ship manifest and census records, however, indicate that she was an American citizen. Her ties to Brooklyn were deep: Her grandfather, Cyrus Porter Smith (1800-1877) was the fourth Mayor of Brooklyn (1839-1842), and she spent the formative years of her career studying at Pratt Institute. Noting her rather nomadic childhood, the magazine *Brooklyn Life* noted in 1907 that "Brooklynites will always have a sort of proprietary claim to this interesting young woman, her parents having lived for many years in the borough."

At Pratt she studied under the painter and influential teacher Arthur Wesley Dow (1857-1922), who instilled in his students his theories of the quasi-mystical connections between music and visual art. Artists, Dow believed, should look inward for inspiration, rather than copying forms directly from Nature; only by establishing pure harmonies of color and line could the artist directly reach the viewer's senses as readily as the composer. Her drawings (right, and bottom left) suggest that Smith followed Dow's hope for a new art based on imagination and dramatic formal orchestration. One of the few American-born artists to embrace the Symbolist movement, Smith attracted the attention of photographer Alfred Stieglitz, who in 1907 gave her the first non-photographic exhibition at his famed 291 Gallery in Manhattan.

Smith settled in England at some point around 1900, although she made frequent return trips to the United States. Her infectious charm and charismatic personality made her a popular figure with cultural elites in London. Aside from book illustration, she was involved in theatre and costume design; she befriended actor Ellen Terry, who gave her the nickname "Pixie." The poet William Butler Yeats, with whom she shared an interest in esoteric mysticism, introduced the artist to the Hermetic Order of the Golden Dawn, a secret society she joined in 1901. There she met fellow expatriate Brooklynite Arthur Edward Waite (1857-1942), an aficionado of the occult and the paranormal. Waite commissioned Smith to design a set of Tarot cards, which are still in use today and are referred to as the *Waite-Smith* deck (bottom right). It is thought that Waite provided the basic names and symbols for the cards but left their interpretation to Smith. Tragically, she found little illustration work after 1918 and moved to western England, where she died penniless in 1951; her grave, unmarked, is assumed to be in St. Michael's Cemetery in the coastal town of Bude. Today, however, she is recognized for her contributions to Symbolist illustration: Pratt Institute recently (2019) presented a retrospective exhibition, *Pamela Colman Smith: Life and Work*.



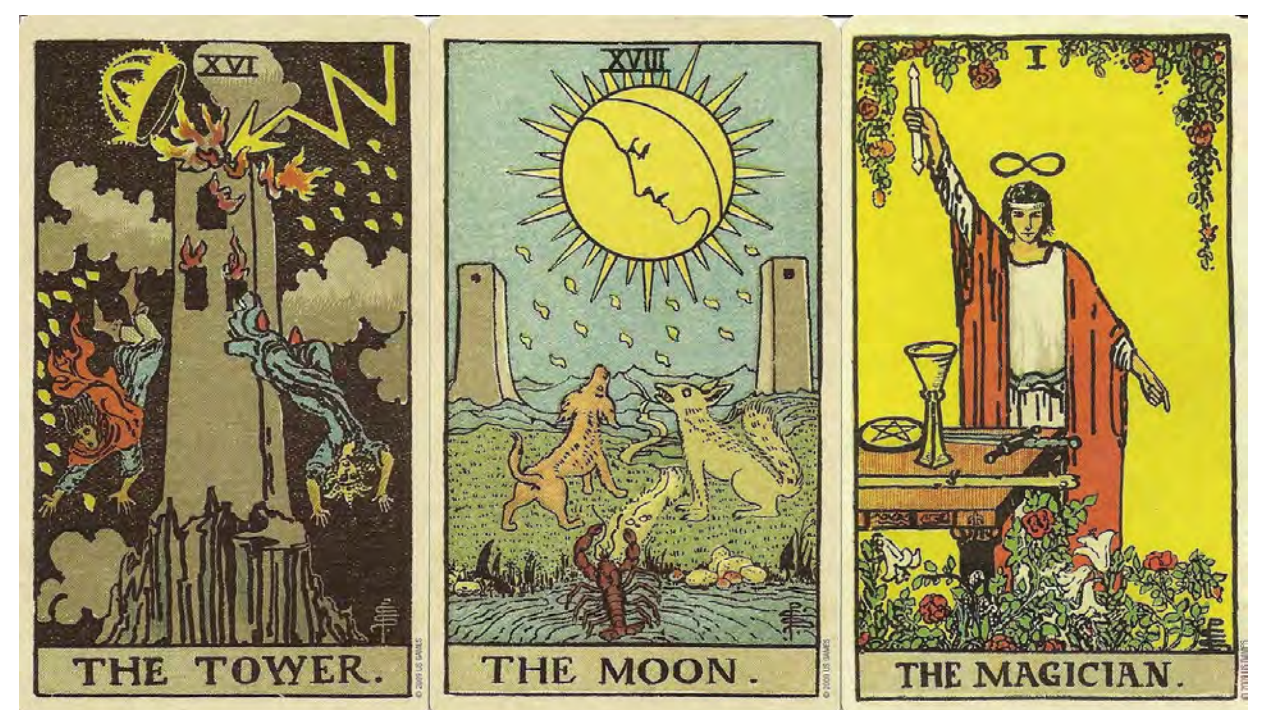
Pamela Colman Smith, *Sonata No. 11 (Beethoven)*, 1907. Watercolor, ink, and graphite on paper. Alfred Stieglitz Archive, Yale University.



Pamela Colman Smith, *Chromatic Fantasy: Bach*. Illustrated in *The Strand* magazine, June 1908.



Pamela Colman Smith, *The Wave*, 1903. Watercolor, brush and ink, and graphite on paper. 10 1/4 x 17 3/4 inches. Whitney Museum of American Art.



Examples of the Waite-Smith Tarot deck, illustrated by Pamela Colman Smith. The original deck was first published by William Rider & Son Ltd, London, in 1909.

Making Their Mark

A CELEBRATION OF GREAT WOMEN ARTISTS



Mary Rogers Williams, 1870s.

It's exceedingly rare that an undiscovered, unknown artist of the past--or more accurately, a *rediscovered* one--comes to the attention of art historians. But such was the case recently with **Mary Rogers Williams** (1857-1907, left), an Impressionist and Tonalist painter who left behind not only a substantial number of works but also an exhaustive archive of correspondence in which she detailed much of her life--all intact, and all in one private collection. That is virtually unprecedented in the history of art. The discovery was made by Eve Kahn, an antiques correspondent for the *New York Times*; her research on the artist was published in 2019 by Wesleyan University Press.

Williams was born in Hartford, Connecticut, the daughter of a baker. She studied at the Art Students League in New York under William Merritt Chase, at the École des Beaux-Arts in Paris, and for a brief period under James McNeill Whistler (whom she found pompous, foppish, and undeserving of the obsequious fawning lavished upon him by the other students). Unlike Mary Cassatt, the sole American to show in the original Impressionist exhibitions, Williams had neither wealth nor real connections to it; she simply did not have a patron, such as Cassatt had with Louisine Havemeyer, to purchase her works, to support her living abroad, or to bequeath her work to major institutions. Instead, she traveled to Europe as often as possible during the summer months. The rest of the year she taught studio art and art history at Smith College in Northampton, Massachusetts. Despite these hurdles, Williams regularly exhibited her work both here and abroad. She never married, and enjoyed the freedom to travel extensively in Europe and Norway.

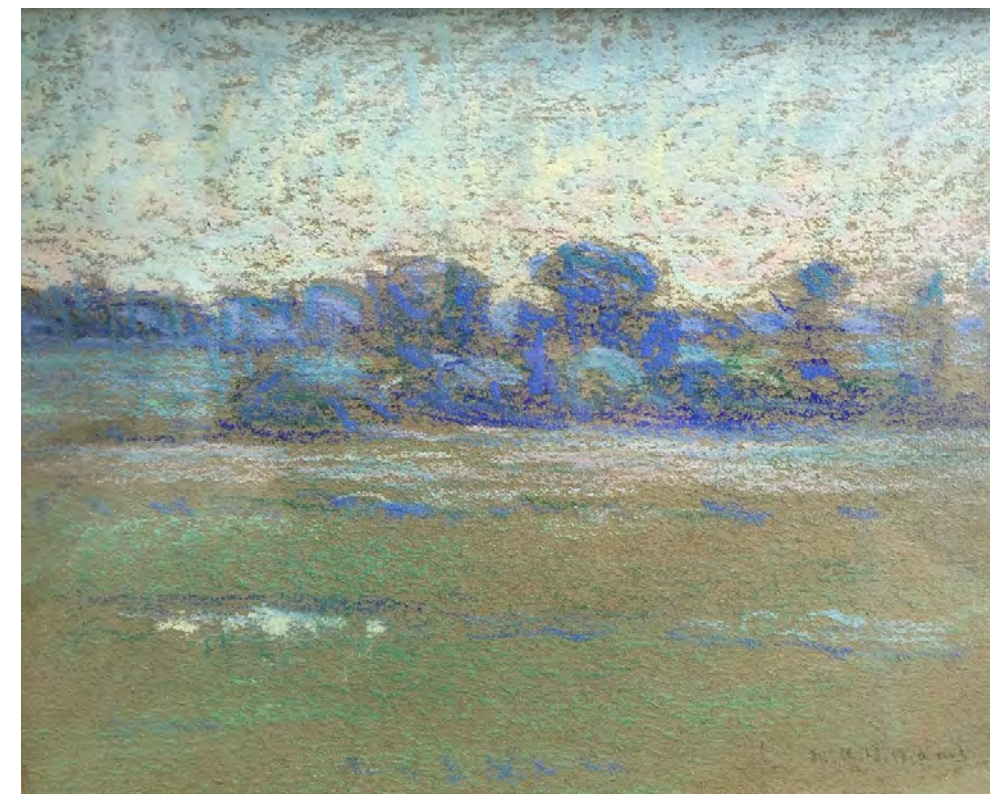


Mary Rogers Williams, *The Connoisseur* (George Dudley Seymour), 1897. Oil on canvas, 22 x 18 inches. Connecticut Landmarks, Hartford.

While her temperament was seemingly not suited for the unkempt bohemian crowd that was developing the Modernist aesthetic, she nevertheless created works that presaged later developments in art (right). Tragically, she died in Florence just before her fiftieth birthday; she is buried in the Allori Cemetery there. Her rediscovery adds another voice to the stories of Impressionism, Tonalism, and American Art. It remains to be seen, however, if and how scholars will incorporate her into the established narrative. But Mary Rogers Williams--a lone figure who navigated the art world without the trappings of patronage and vast publicity--certainly deserves further attention.



Mary Rogers Williams, *A Profile*, c.1895. Oil on canvas, 21 x 16 inches. Private Collection.



Mary Rogers Williams, *Waterford: Early Morning*, 1897. Pastel, 5 1/2 x 7 inches. Private Collection.



Mary Rogers Williams, *Monhegan*, 1903. Pastel, Private Collection.