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# Women's Work: Bringing Modernism into the Everyday



# Women's History

Women have been “written out” of History

- 1) Restore women to the story
- 2) Rewrite history as it includes women, that is, pay attention to those cultural roles that were seen as “outside” history\*\*

\*\*This is particularly true of the rhetoric of Modernity and Modernism which was all about the FUTURE and Progress and Reason, while women were consigned to the Domestic, Timeless, Tradition, Emotions

# The Modern

- **Modernization** – that complex constellation of socioeconomic phenomena which originated in the context of **Western development**: **scientific and technological innovation**, the **industrialization of production**, rapid **urbanization**, an ever-expanding **capitalist market**, **nation-states**, etc.

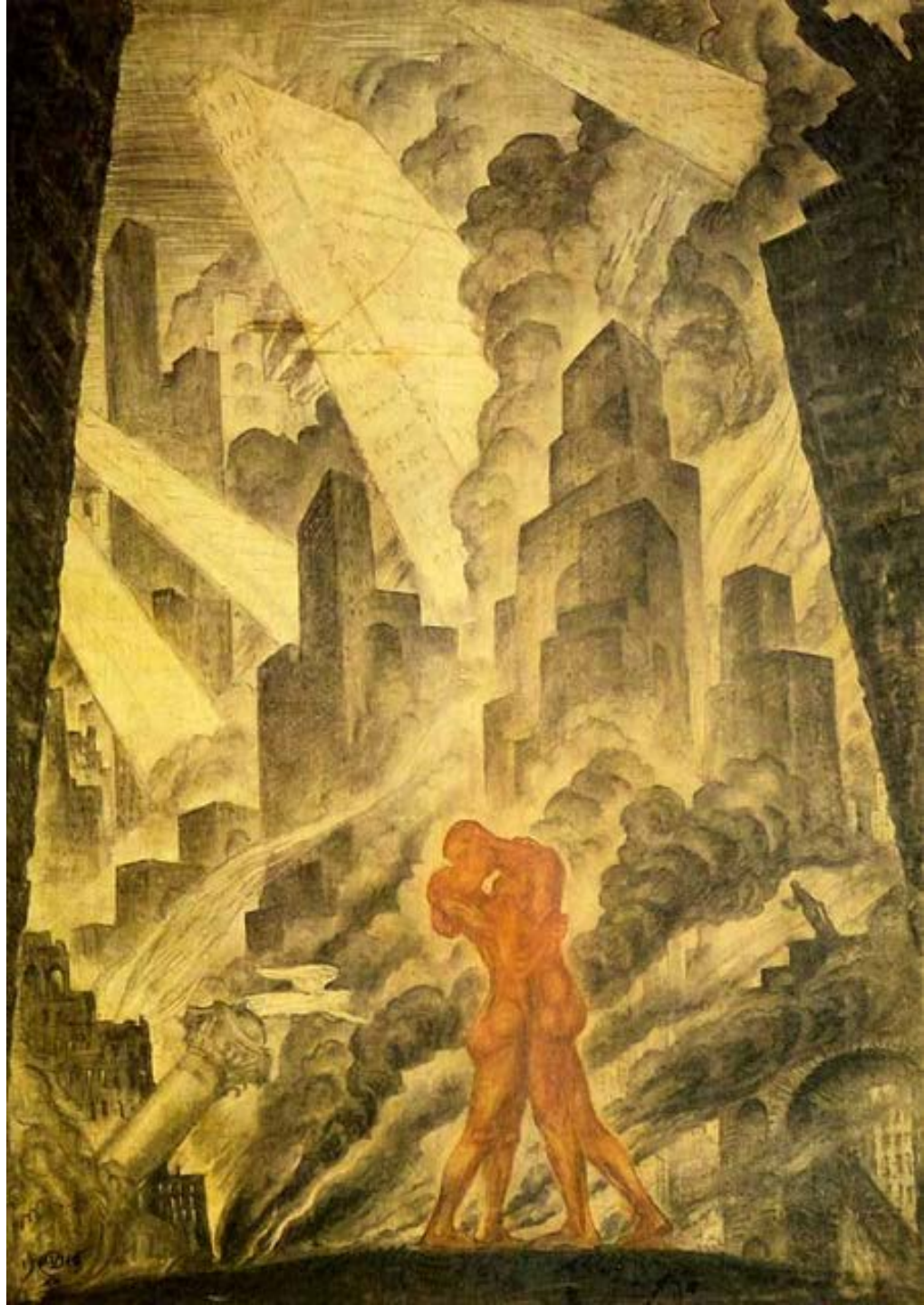
# Modernity

- The rapid technological, political, and social changes of the period 1890—1930s and the resultant sense of **dislocation** and **ambiguity** brought about by them. Specifically, the ephemeral and transitory qualities of urban culture shaped by the imperatives of **fashion, consumerism, and constant innovation.**



# ***“The Shock of the New”***

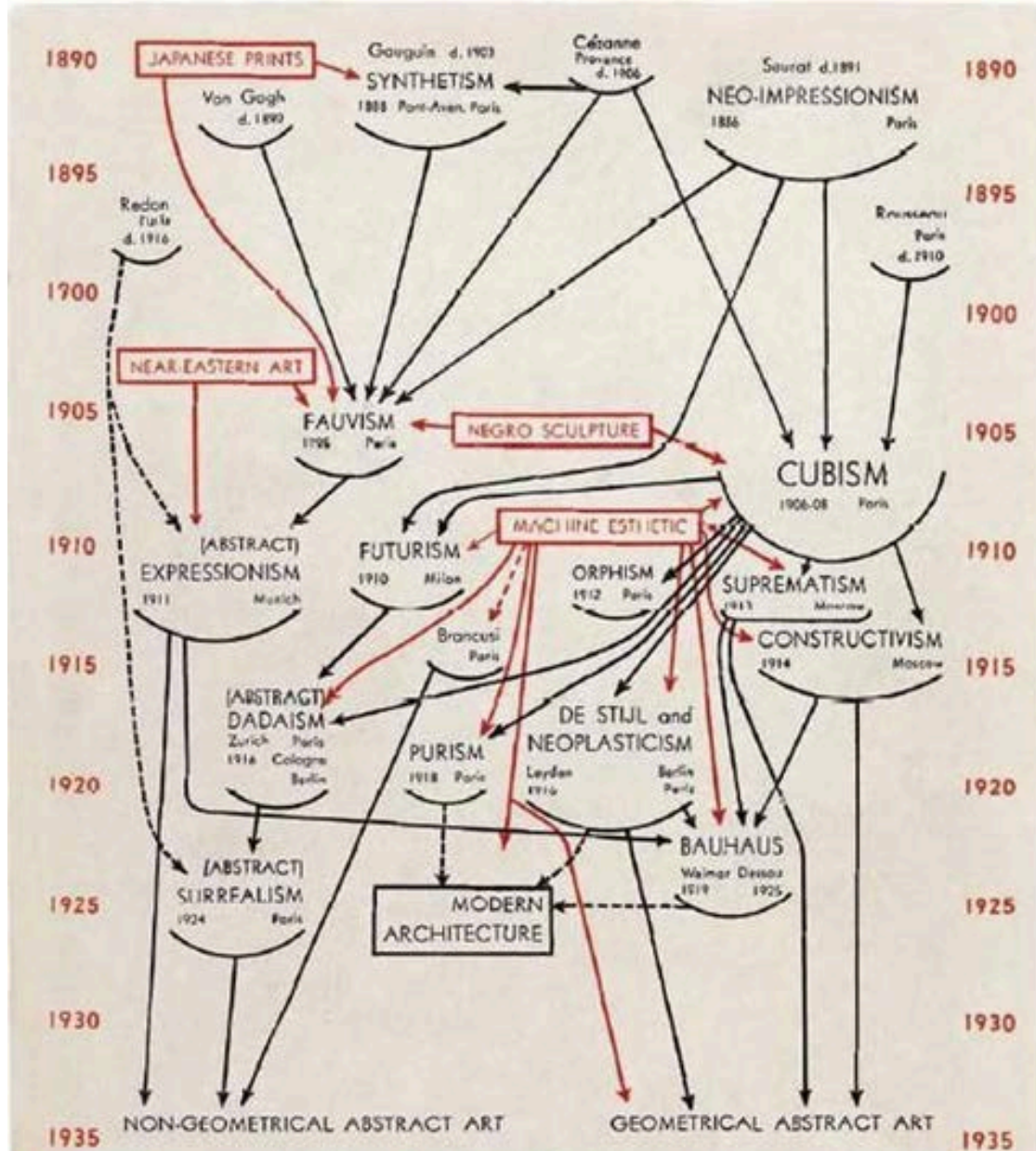
*“The Kiss” 1916  
Mstislav Dobuzhinsky*



# Modernism

An umbrella term for a kind of artistic production which arose at the end of the 1800s and continued into the 1930s, which was typified by **aesthetic self-consciousness, stylistic fragmentation, a questioning of representation**, spurred on by the changes and technologies of modernization, but often also critical of them.

ABSTRACTION, Movement, Fragmentation, Non-representational Art, COLOR, Simultaneity i.e., NON chronological TIME, LACK OF PERSPECTIVE



# CUBISM AND ABSTRACT ART



## Salon d'Automne 1903-

Fauves -1905 (1904-1908)  
Cubism -1910

## Blaue Reiter

Munich 1911-1912

Cocteau  
Picasso  
Bakst

Ballets Russes  
1910- 1917

> Rite of Spring 1913  
Nijinsky, Roerich, Stravinsky,  
Diaghilev

Mir Iskusstva  
1898- 1904  
1910- 1917

Benois  
Bakst  
Diaghilev

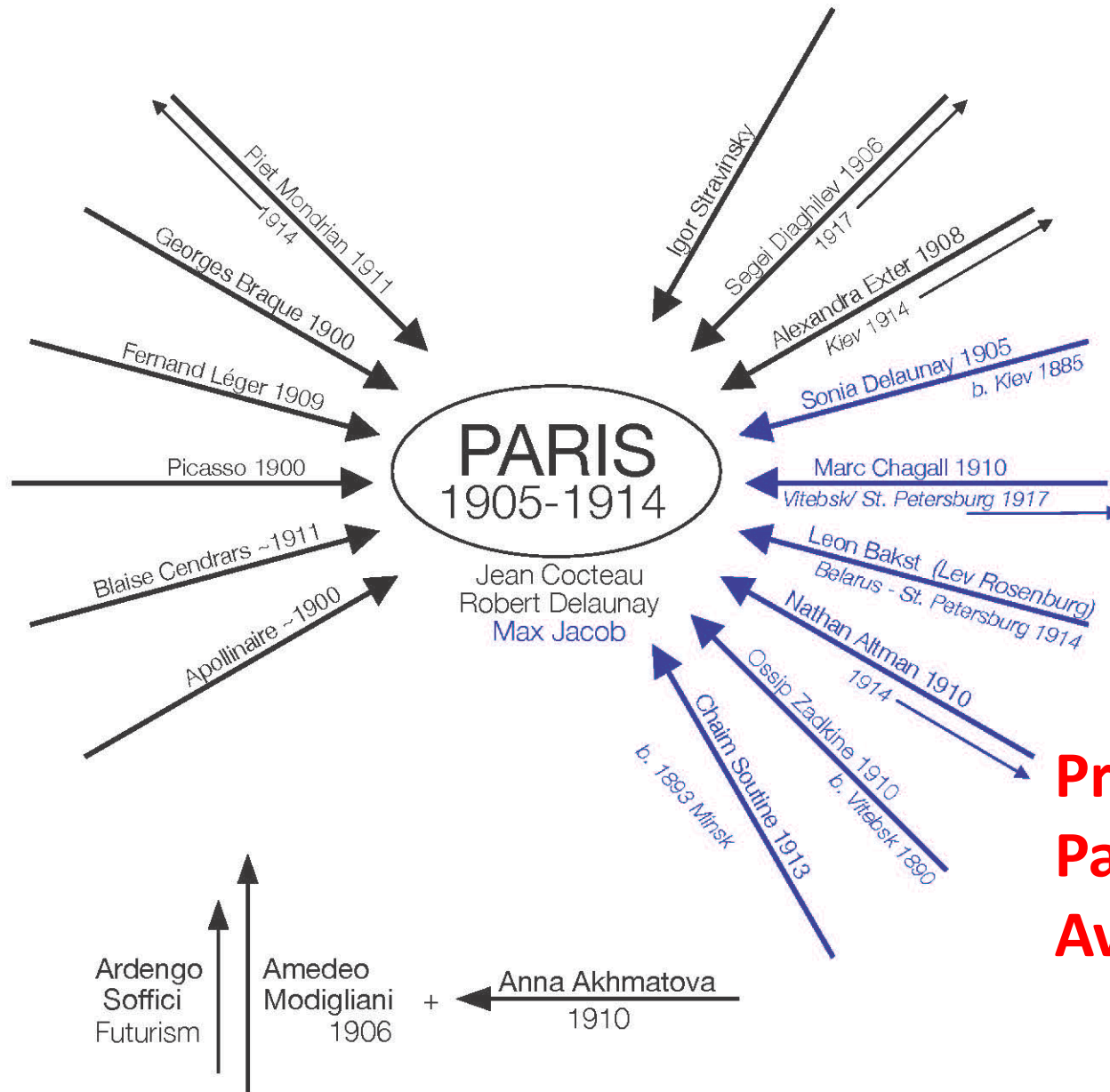
Altman  
Tatlin  
Roerich

Jack of Diamonds  
Moscow 1910- 1917

Larinov  
Gontcharova  
Malevich  
Exter

Donkey's Tail  
1912- 1913

Gontcharova  
Malevich  
Chagall  
Exter



**Pre-WWI**  
**Paris and the**  
**Avant-Garde**

# The “Giants” of Modernism





# Picasso, *l'usine* (1909)

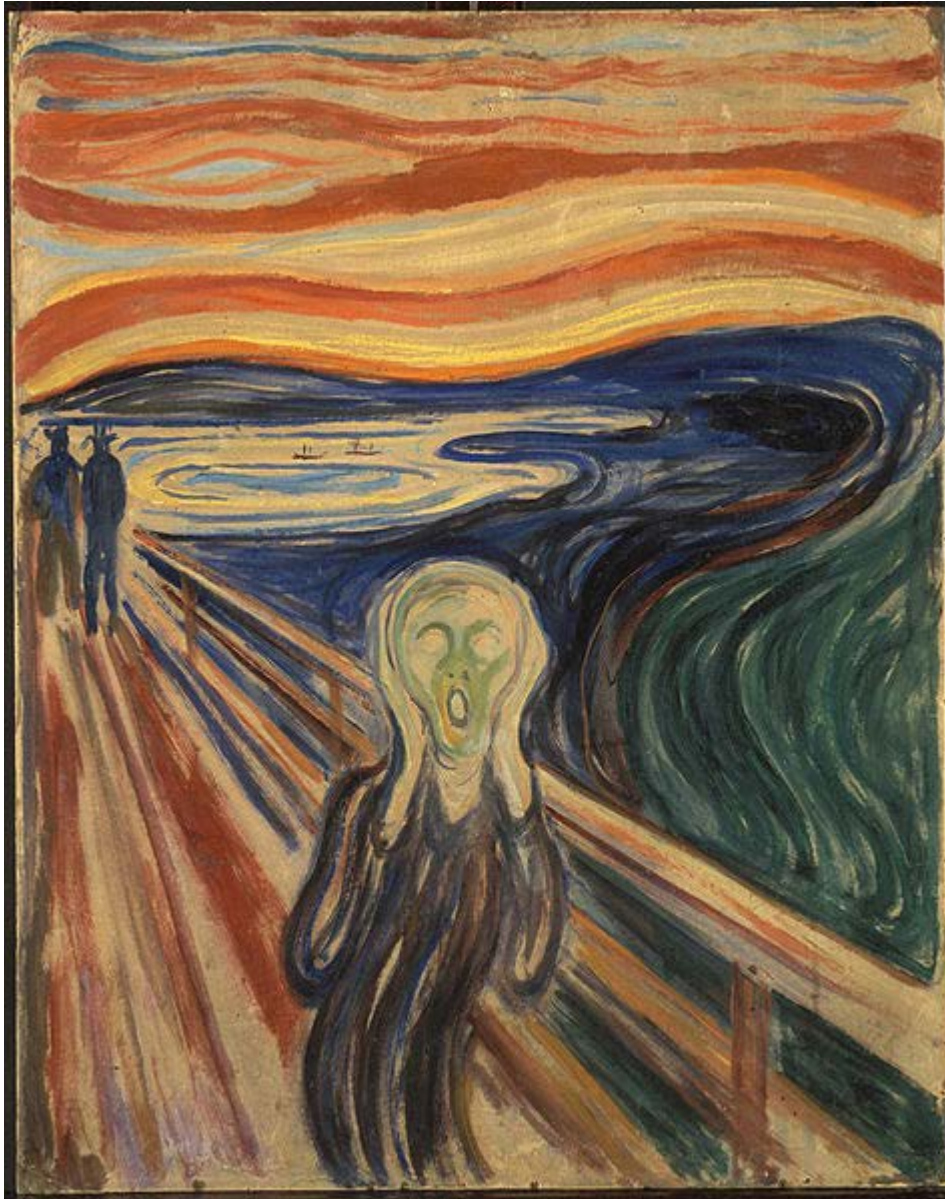






**Nu descendant  
un escalier n° 2,  
Marcel  
Duchamps, 1912**

# Edvard Munch, *Skrik* (1910)





# Modernist Historiography

- Modernism thus has a PLACE:  
**Paris, Berlin, Vienna**
- Modernism has a time:  
**Pre-WWI, and Inter-war Period**
- Modernism has a Gender -- **MALE**

# Historiography of Modernism

- Women Written out – by their male peers AND by subsequent narratives
- Women rendered as “muses”
- Women artists and writers configured as “outside” and even insane
- Women in the shadow or derivative of their male partners
- Part of the “domestic” sphere, and thus not part of history or modernity

# Woman as “Muse”





# Dora Maar





# Dora Maar (1907-1997)

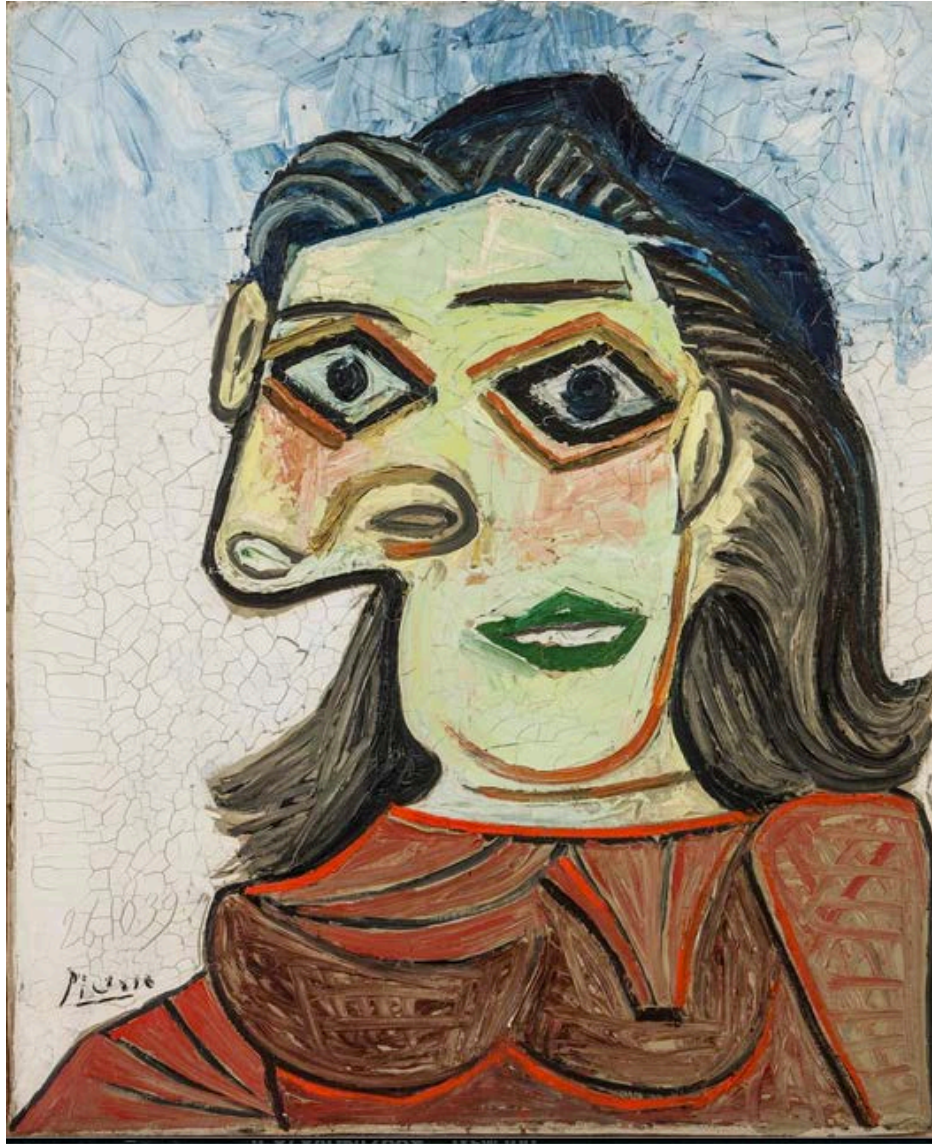
## Pablo Picasso's "muse" 1936-1945



**Trained at Académie Julian  
Surrealist Photographer  
from  
mid-1920s to 1930s**

**Her political influence  
behind  
Guernica, which she also  
Helped paint AND  
photographically  
documented**

# Tête de femme (Dora Maar) by Picasso, 1939



# Dora Maar's Photography

- Père Ubu (1936)



*Dora Maar 36*



*Mendiant aveugle, 1934.*



*Silence, 1935-36*



# Documenting Guernica



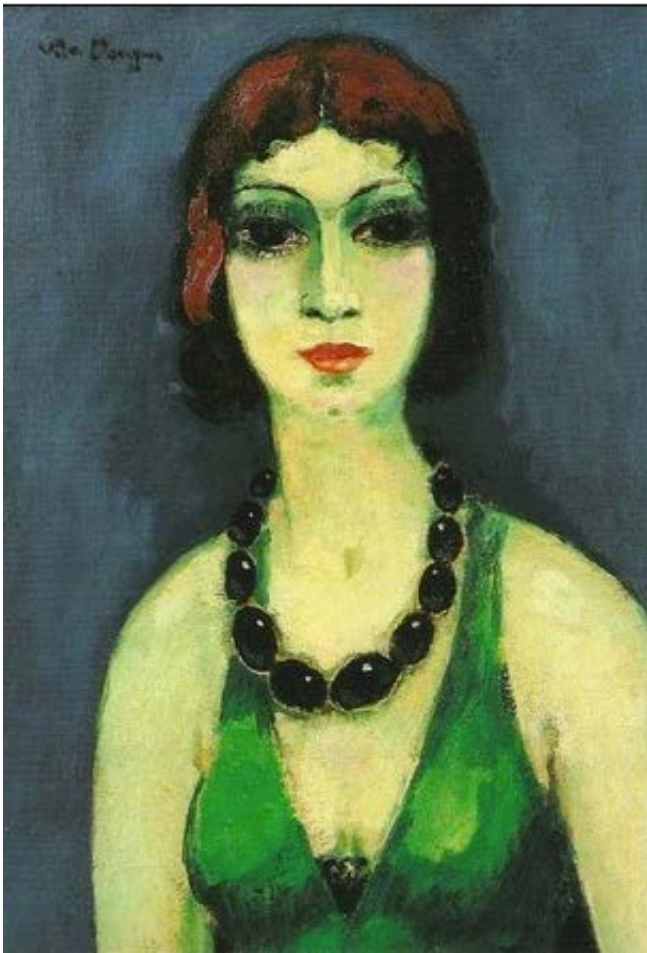


# Intérieur Provençal

## Dora Maar, 1952



# Marie Laurencin (1883-1956)



Kees van Dongen-  
*Portrait of Marie Laurencin*

“Muse” and lover  
Of **Guillaume  
Apollinaire**  
Also one of the few  
Female Cubists

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



Group of Artists (1908): Picasso, Laurencin, Apollinaire, and Fernande Olivier.





*Apollinaire and His Friends* (1909). Portrayed from the left: the 'Three Graces' (Gertrude Stein, Fernande Olivier, and an unidentified blonde); Apollinaire, Picasso, Marguerite Gillot, the poet Maurice Cretnitz, with Laurencin at far right.



Picasso  
*Les Femmes d'Alger*  
(1907)

Marie Laurencin, *Les jeunes filles*, (1910-11)





# Le Pont de Passy (1908)



Eduard Manet, “Le Dejeuner sur l’herbe”  
1862-1863



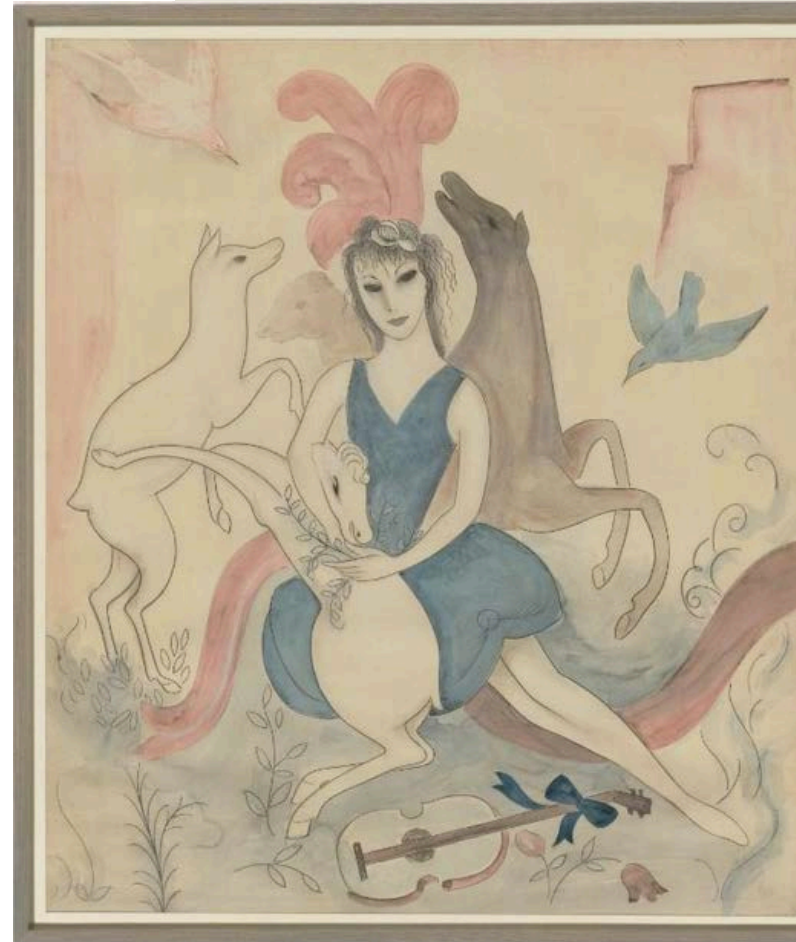
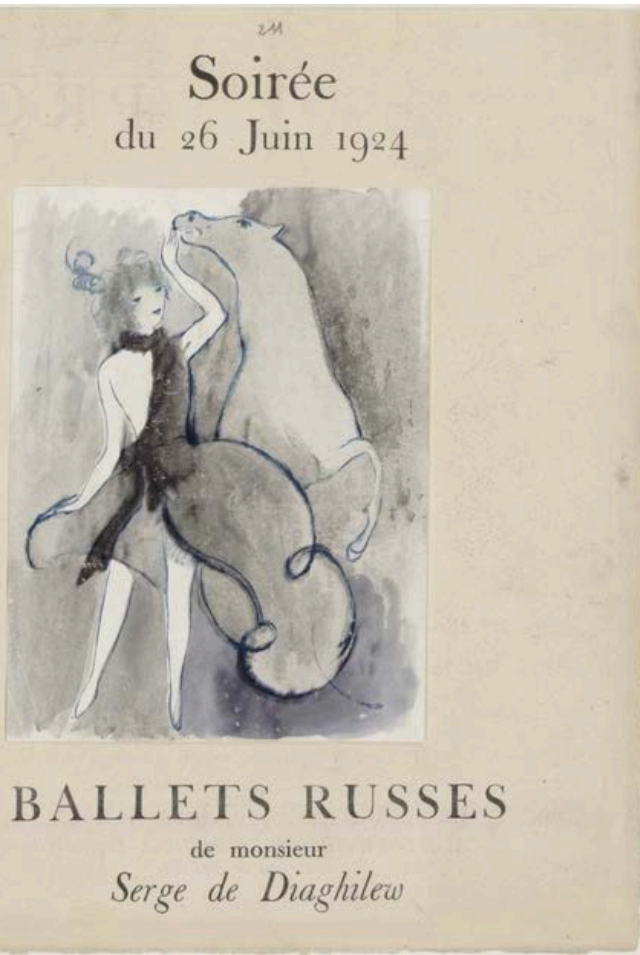


Marie Laurencin, *Three Young Women* (ca. 1935)



# Stage, Costume Design and Art Work for Diaghilev's Ballets Russes

*Les Biches*, 1924  
Choreographed by  
Bronislava Nijinska



# Advertisements



**TO A LADY OF QUALITY**

## Paris bound

In an entirely new manner were designed the women, notably the French, would be called in as ambassadors. For the Galla great gift like a velvet, perfect rose... a dress which delights the feminine soul. There is something about French dress that promises to be for her something and individual will. This is a perfect blend of mystery and relaxation. In the morning you might see her hair, with a little pink, a little, as beauty from time to time. The dress she wears, perhaps of perhaps to a visit to the beauty salon (French dress here) ... or a long

of the feminine fashion design, to new goddess, a lovely soul! ... The inspired new look, you in, your elegant, French, giving a brilliant new look. There is a new... and as you face the morning, something you reflect, happy, the French woman's style. (A woman's dress is available, however... French light and airy, inspired style, and the like.) In the evening there's more of daring in design... with pleasure, without people. Throughout the day, your new... which are satisfied by the sense of elegant, graceful (English speaking, of course). Your children, if you have a special daughter, mother, and your own. Then always there is the sense of mystery afforded by the feminine old tradition of French womanhood. If French have meaning in, we believe, one of woman's (indefinable rights). Yet has all its mystery and graceful elegance, it costs no more. Your travel agent will help you plan a trip, without charge. French Line, 19 West Street, New York City.

### French Line

1900. March 17, April 7 and 11, May 12, June 4 and 10, July 11. - THE DE FRANCE, March 11, April 11, May 1 and 10, June 14, July 1 and 10. - LA FLORE, March 11, May 10, June 11, July 1, August 1. - COURMAYEUR, March 5, April 1 and 11, May 11, June 1 and 11, July 11, August 1.

Pour elle...  
une étoile!

Tout homme, depuis que le monde existe, est convaincu qu'un regard n'a jamais examiné tant de force tranquille, tant de douceur confondue, que celui de sa fiancée. En pays de son amour, il lui donne cette étoile que la terre a créée pour ses rêves, leur diamant de fiançailles. Témoignage d'amour, ce diamant qui parle avec l'été et équilibre les promesses d'hiver, équilibre toute leur vie. Ce diamant qui s'harmonise avec tout de l'été pour lui, équilibre tout, il le laisse avec tout qu'il le pourra, en l'été et en l'hiver. Heureux de le porter, elle le laisse toujours.



**COMMENT RÉVÉLER UN DIAMANT.** Il repose avec tout de naturel un bijou qui a une valeur. Il vous accompagne sur la terre, le genre et la taille qui naturellement change. Le culte d'un genre (difficile de sa qualité et de son poids qui, évidemment, varient considérablement) car qui veut prouver de son choix selon ses goûts et ses moyens. Et comme vous le savez, un diamant a une valeur inébranlable. Le diamant d'un diamant se mesure selon son poids exprimé en carats.

	
1 carat	2 carats

Un diamant est éternel

# Portraits



*Coco Chanel*



*Mme Paul*



*Helena Rubinstein*



# Alice's Adventures in Wonderland



1930 Limited Print (790 copies)



# Wives and Mad Women

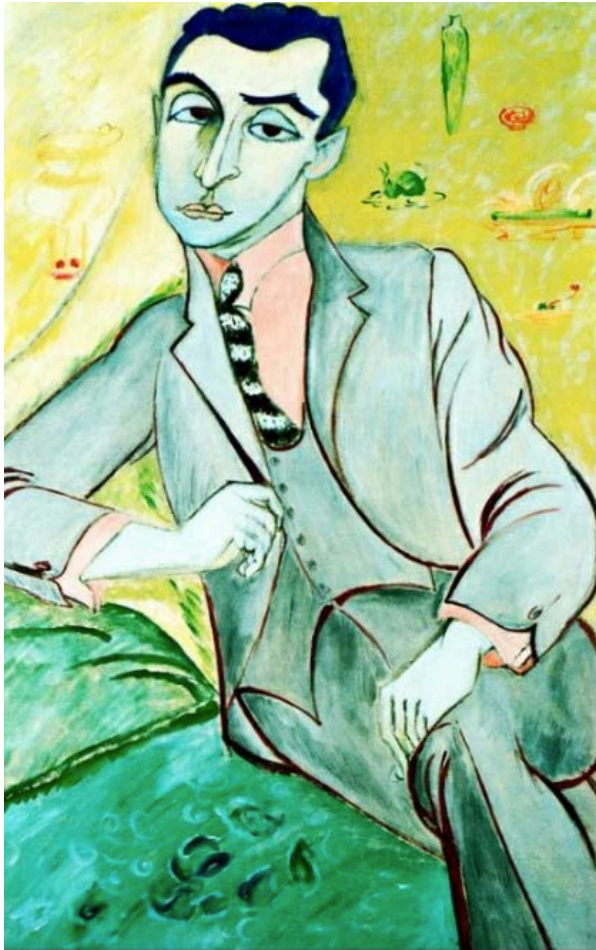


**Ateljéinteriör  
1916  
Sigrid Hjerten**

**Avant-garde husband-wife artist couples from the Nordic Countries**



# Swedish husband-wife artists **Sigrid Hjertén (1885-1948) and Isaac Grünewald (1889-1946)**



1918 by Hjertén



Self Portrait, 1913

- Both Study in Paris with Matisse (1909-11)
- Both are credited with introducing Modernist art to Sweden
- Both exhibited during the 1920s, but as his career took off, she was more isolated, Isaac took on many lovers, and eventually left her
- **In and out of mental institutions during the 1930s**
- **Late 30s Permanently institutionalized– died in 1948 of a botched Lobotomy**





Sigrid Hjerten

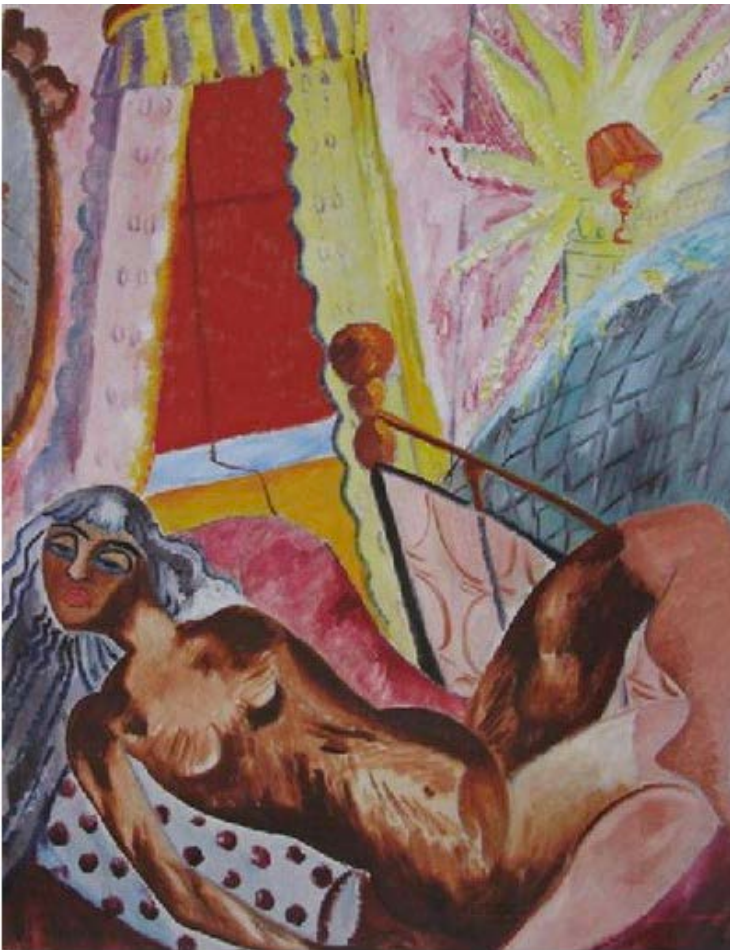
“Girl with a  
Doll” (1915)

*Hjerten 1915*



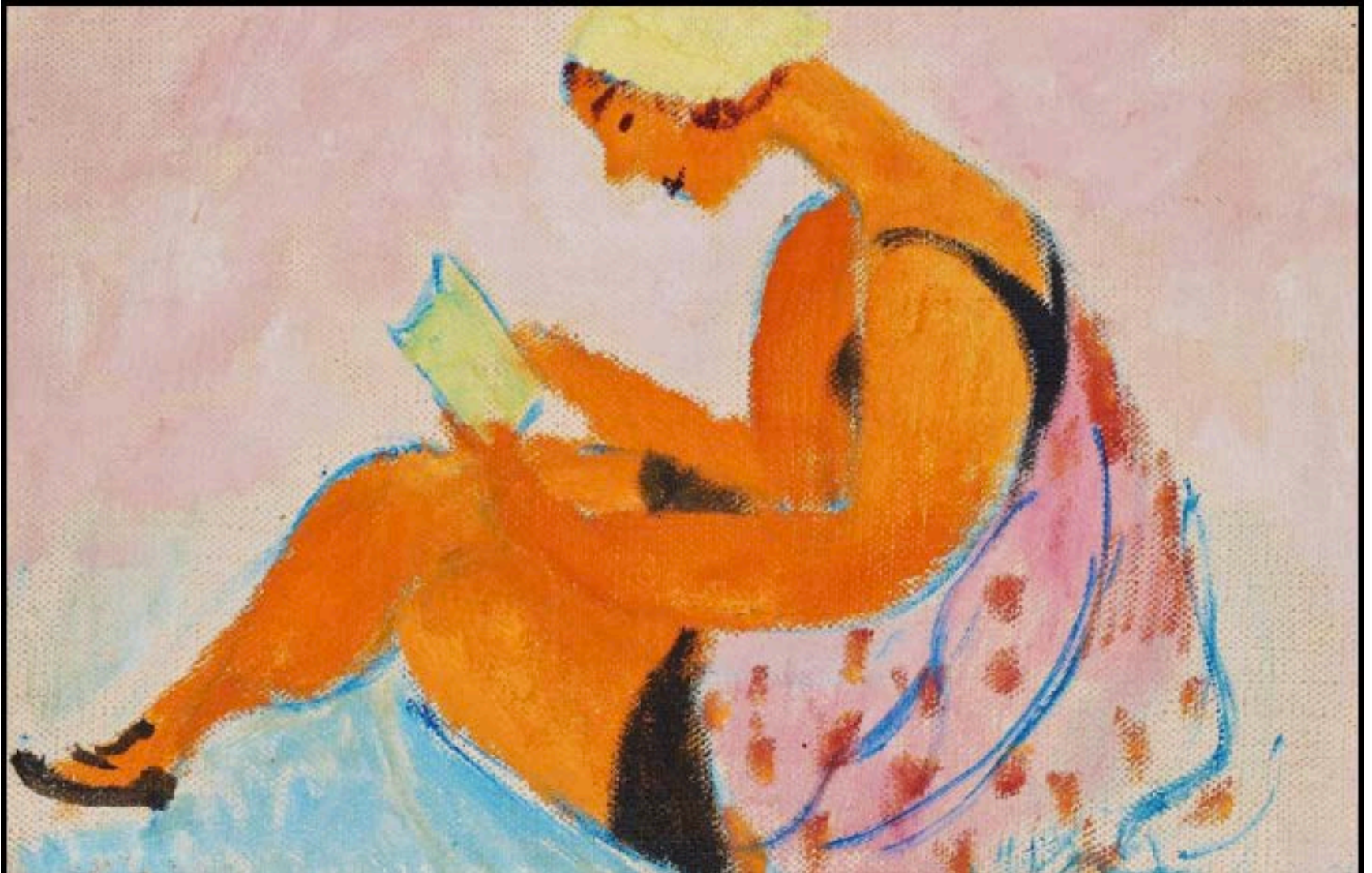
# The Red Blind

1916





# Girl Reading, 1918







In the Garden, 1920







# **Finnish Husband and Wife Artists: Greta Hällfors-Sipilä (1899-1974) and Sulho Sipilä (1895-1949)**

- Even though they worked together and exhibited together, her work was less attended to although she produced More
- They were both rejected by the new Finnish society/state as too radical
- **She spent the last 28 years of her life in a mental institute**



**Greta  
Hällfors-  
Sipilä:  
*Johanneksen  
kirkko*  
ca. 1918  
*mistaken until  
the 1960s as  
being the work  
of her HUSBAND***

Greta Hällfors-Sipilä: St. John's Church, c. 1918. Ateneum Art Museum. Photo: Finnish National Gallery, Central Art Archives / Hannu Aaltonen



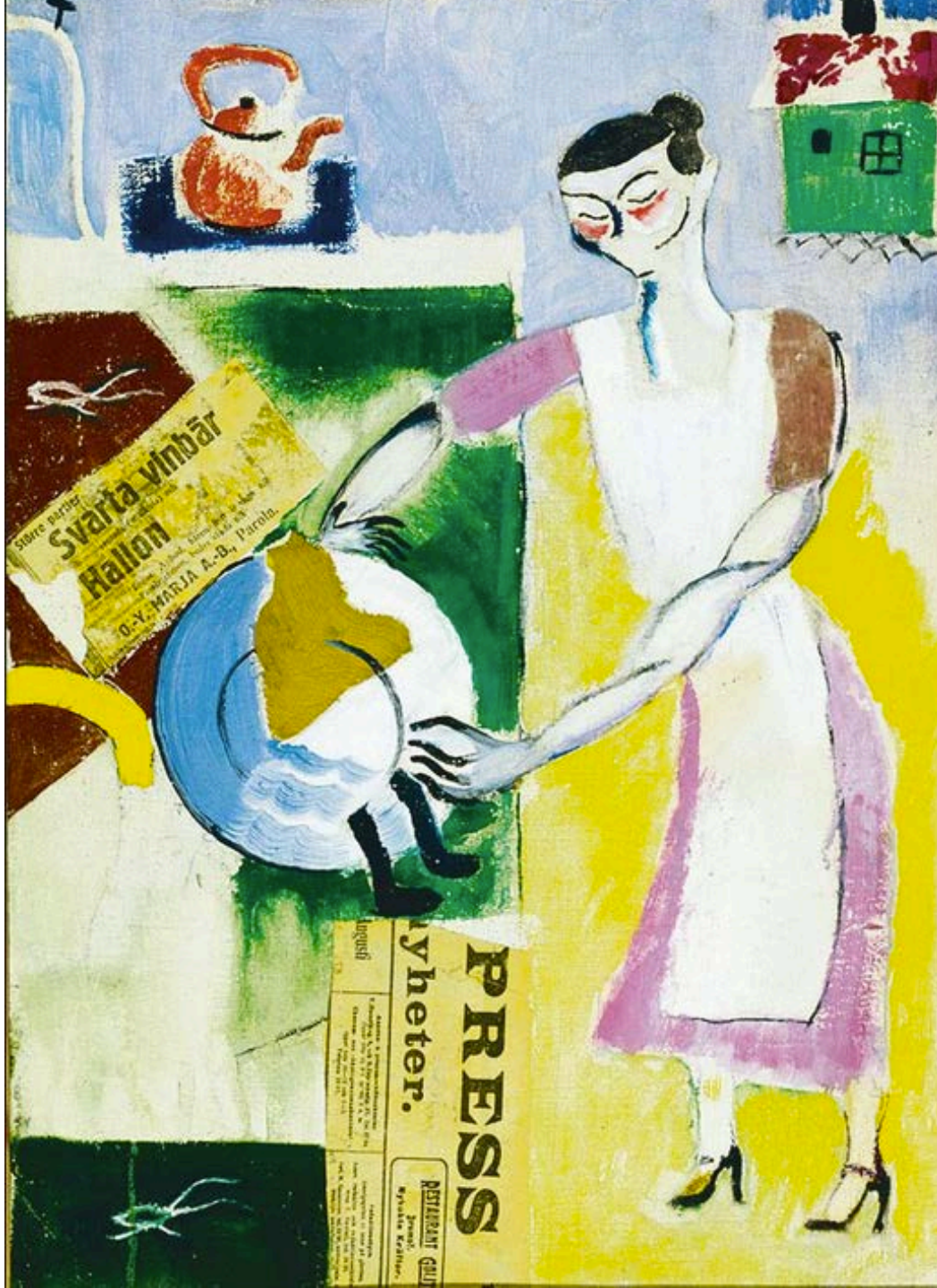
**Sulho Sipilä**  
**1931**



# Greta Hällfors-Sipilä

“Kitchen” (1910)

Earliest Finnish  
Collage work, also  
earlier attributed to  
her husband





1910



1918







**Sun-set  
(1922)**



**Calf on a Meadow, (1922)**



**1930?**



**1927**





**Arriving at the Fennia (1930)**



**Night (1931)**

# Greta Hällfors-Sipilä



**Last self-portrait**

# **Borghild Røed Lærum (1877–1959) and Arne Lærum(1877-1940)**



***Vestbanebryggen*  
(1917)**

**New Motifs in a  
new Century  
Proletarian themes**



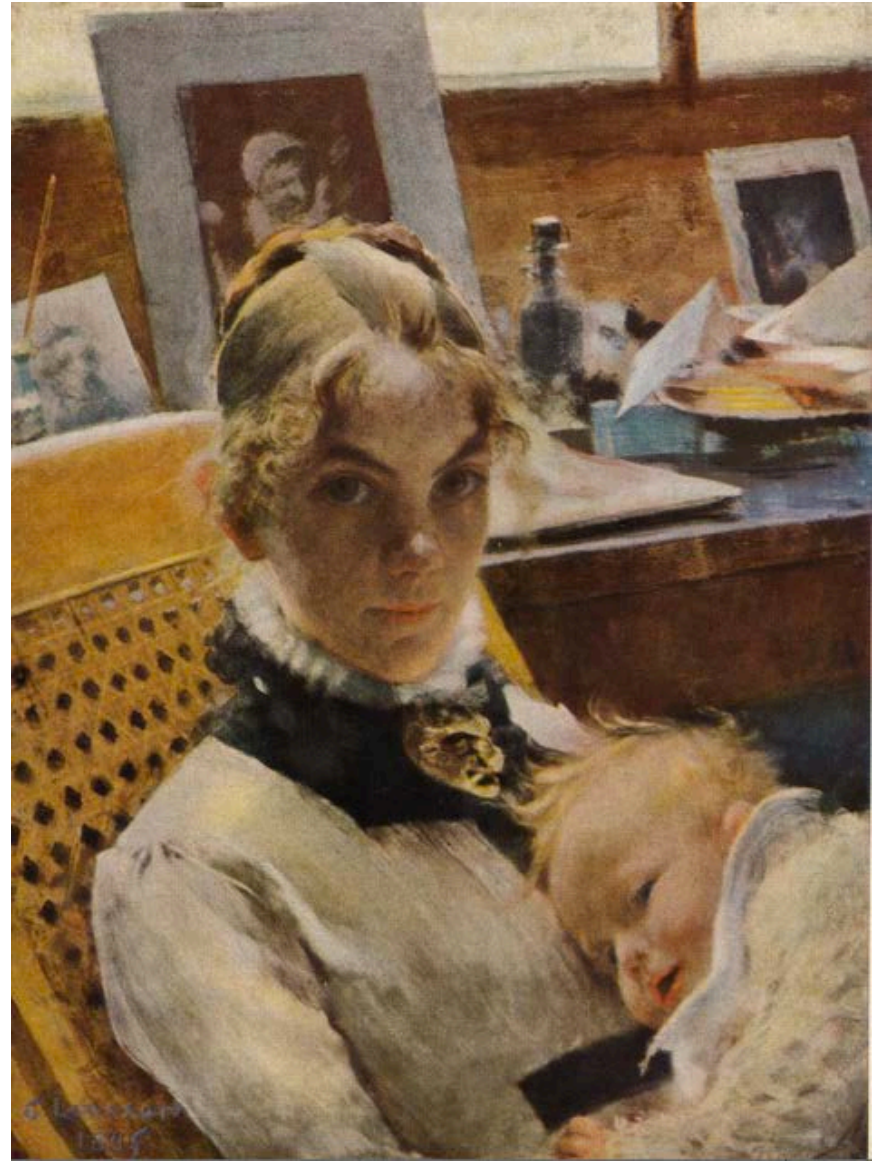
# (1916) Railroad Workers at Høvik



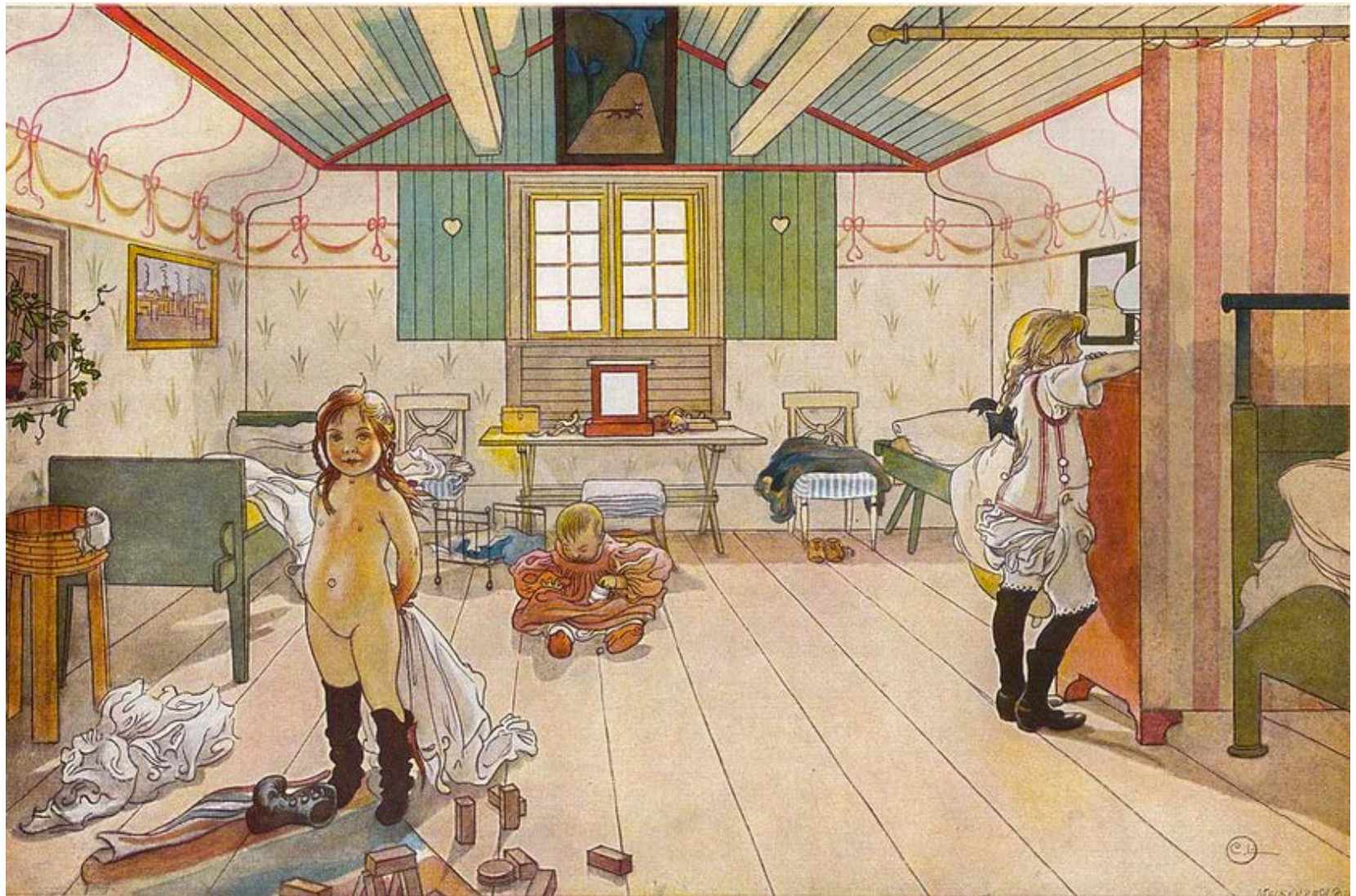
# Wives of Famous Artists

Carl Larsson (1853-1919)

Karin Larsson (1859-1928)

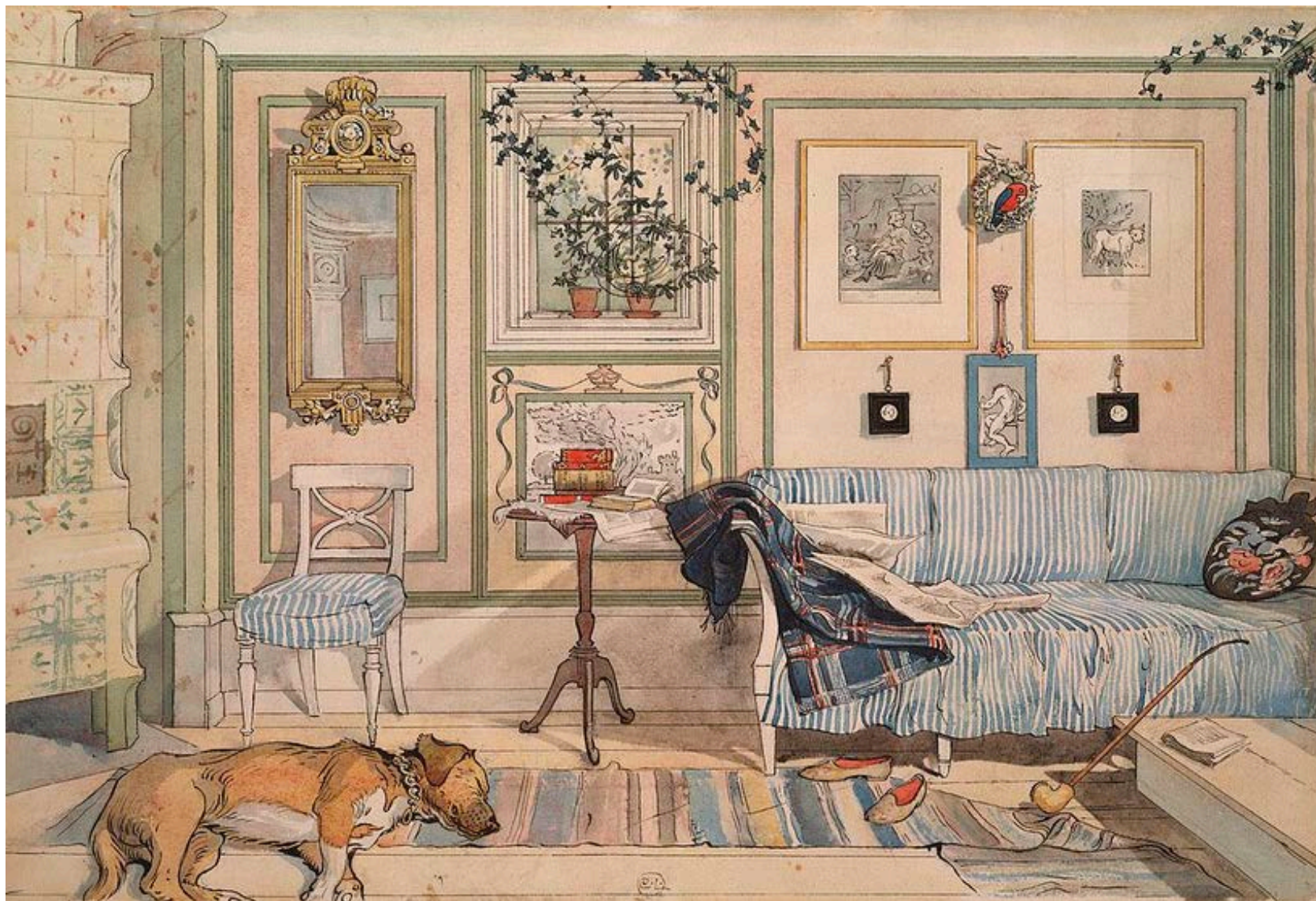






**“Mamma’s and the Small Girls’ Room,” Carl Larsson (1897)**





**“Cozy Corner,” Carl Larsson, 1894**



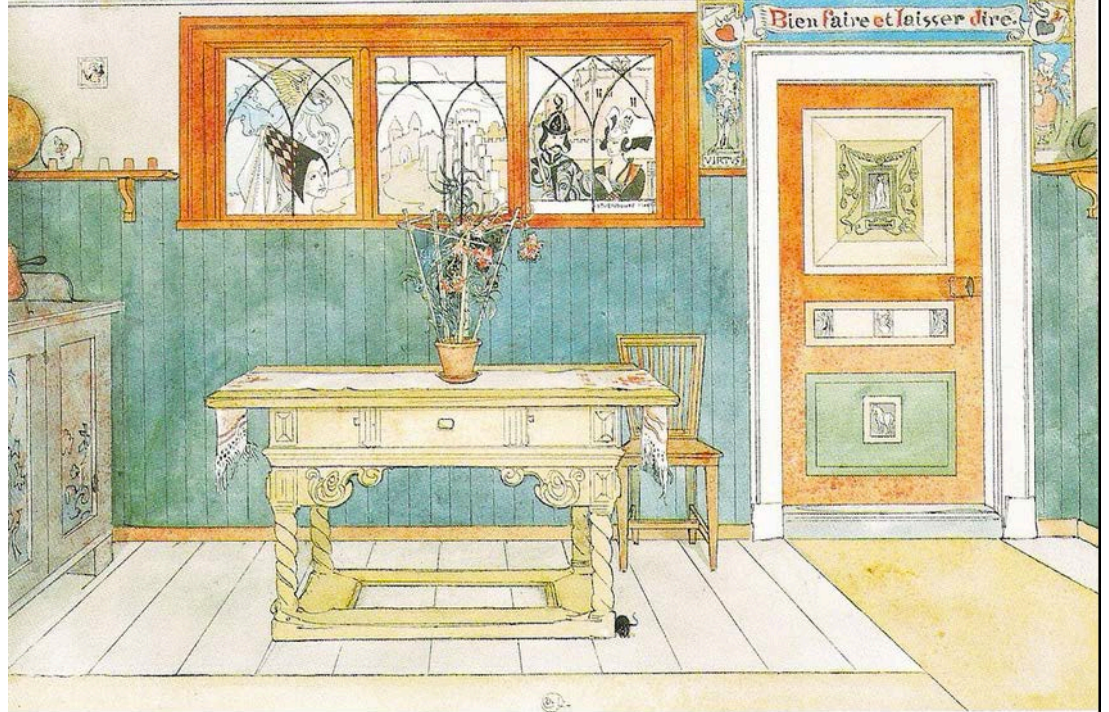
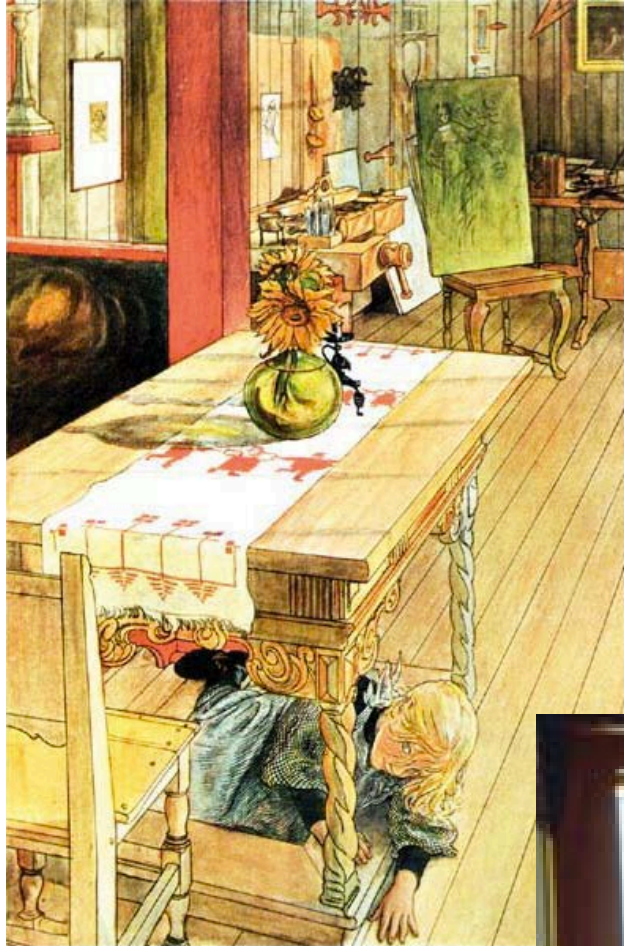
“Day is Done,  
Good Night”  
Carl Larsson,  
1908



Dining Room in  
Larsson Home in  
Sundborn, Sweden

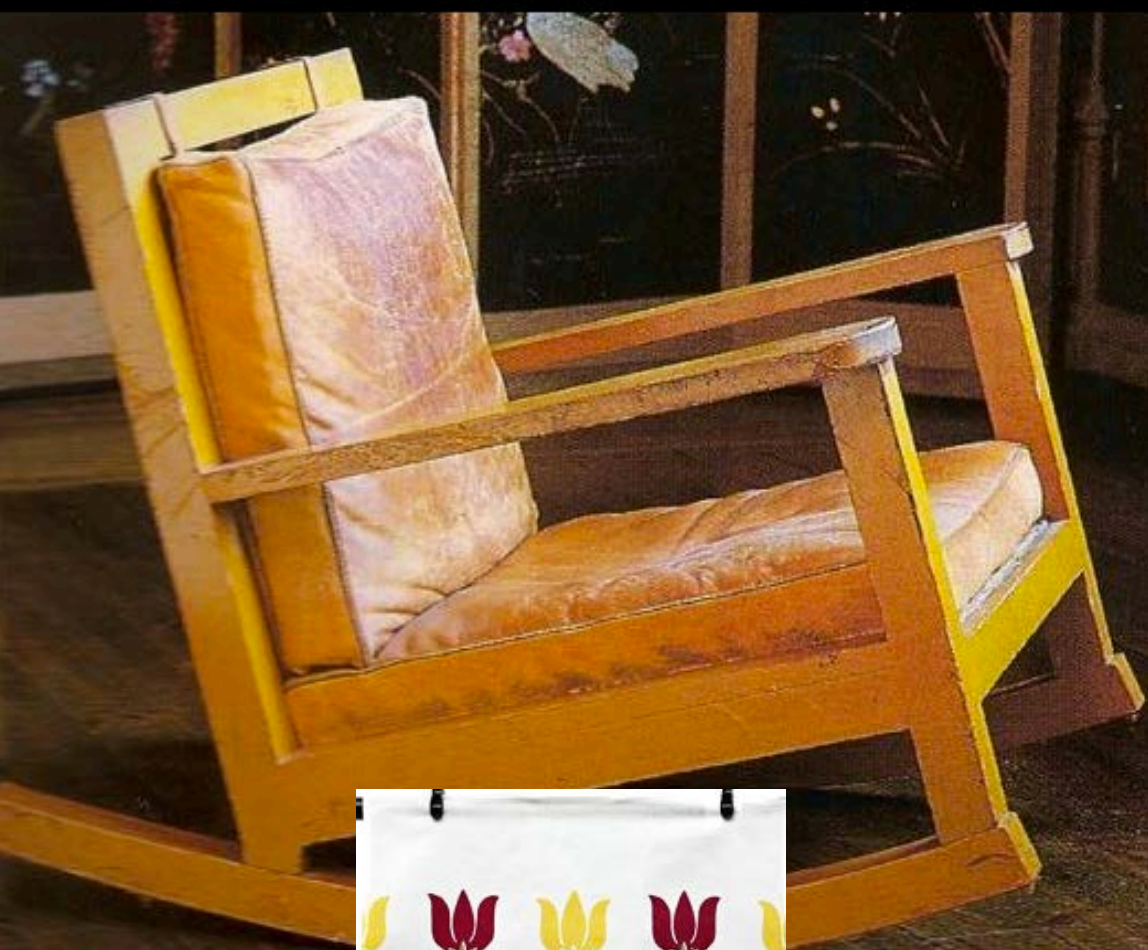








# Karin's designs





# IKEA's ÅKERKULLA SERIES



# IKEA's ÅKERKULLA SERIES



*Swedish Style*



# Robert Delaunay and Sonia Delaunay Terk

**1885-1941**



**1885-1979**





# Sonia Delaunay

Born in Ukraine

8-yr old Sonia Terk  
St. Petersburg, 1893

Studied in European  
Capitals

Meets Robert in 1908  
Marries in 1910



# Parisian Avant-Garde

- Cubism
- Simultanisme
- Orphism
- Abstract Art
- COLOR

Robert Delaunay,  
*Paysage au disque*, 1906–07  
**1 yr. BEFORE meeting  
Sonia Terk**





# Robert's Eiffel Tower Series





# Abstraction, Color, Simultaneity



Robert Delaunay, *Joi de Vivre*, 1930

Sonia Delaunay, *Electric Prism*, 1914



# The First Simultaneous Book



*La Prose du Transsibérien et de la Petite Jehanne de France* (1913)  
Poem by Blaise Cendrars, Illustrations by Sonia Delaunay





# La Prose du Transsibérien

- Recreate the journey as a whole
- Span distance and time on RR journey
- Positive negative space

- Painting and text overlapping and united expression
- Continuous, not limited by pages
- Mimic journey across space – both the accordion, fold-out binding and the train journey
- Couleurs simultanées      Multiple Fonts – mimic movement



# Sonia Delaunay (1885-1979)

“Colour excited me. I didn’t attempt to analyse what I was doing. These were things that came from inside me.”

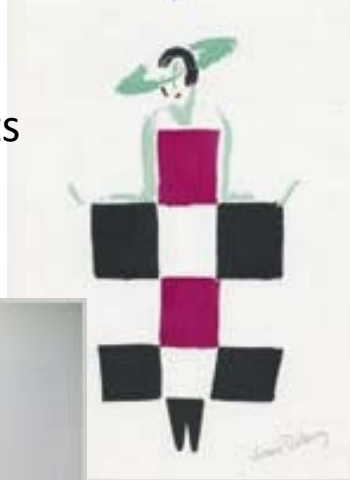
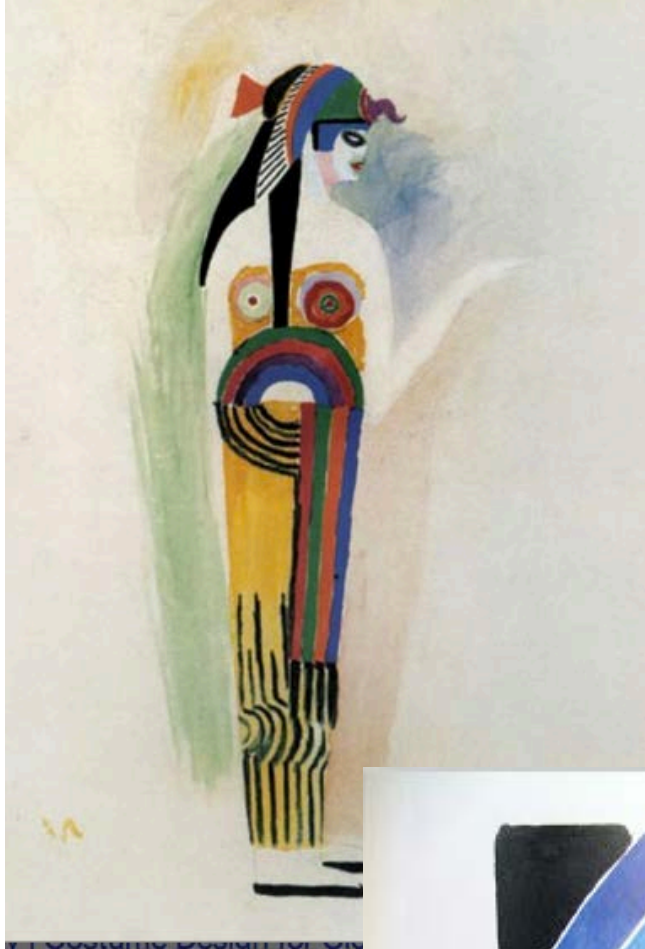
**Fashion** – the “democratization of modernism”

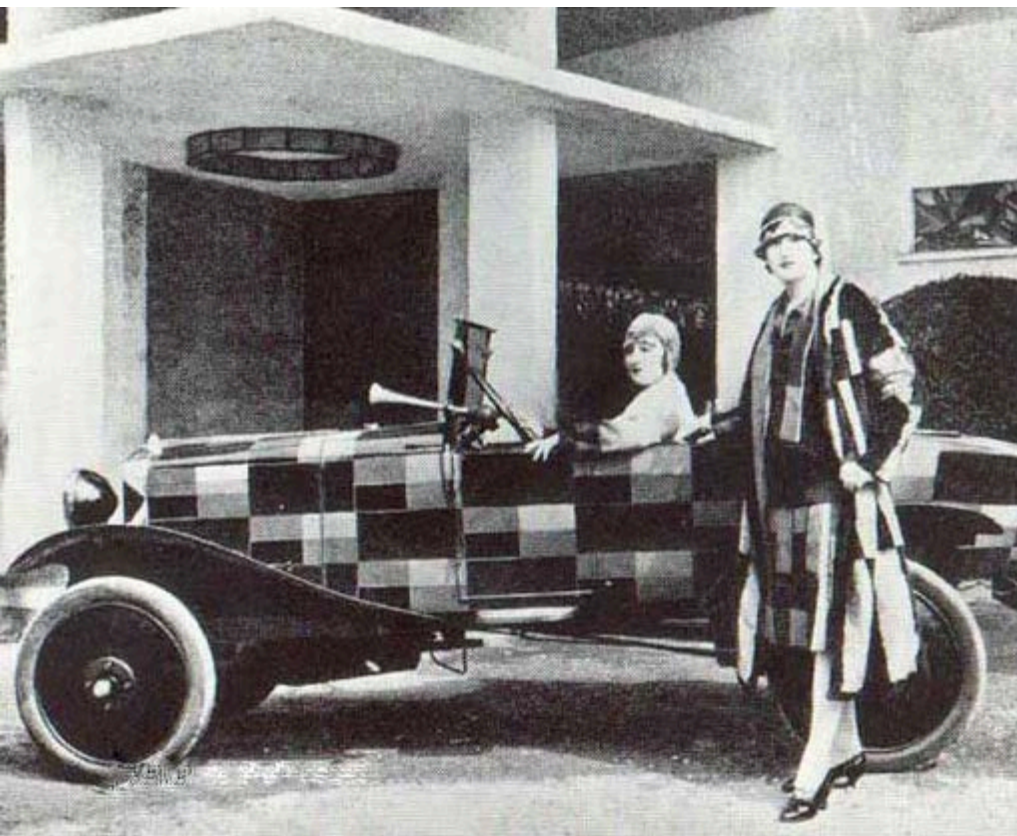




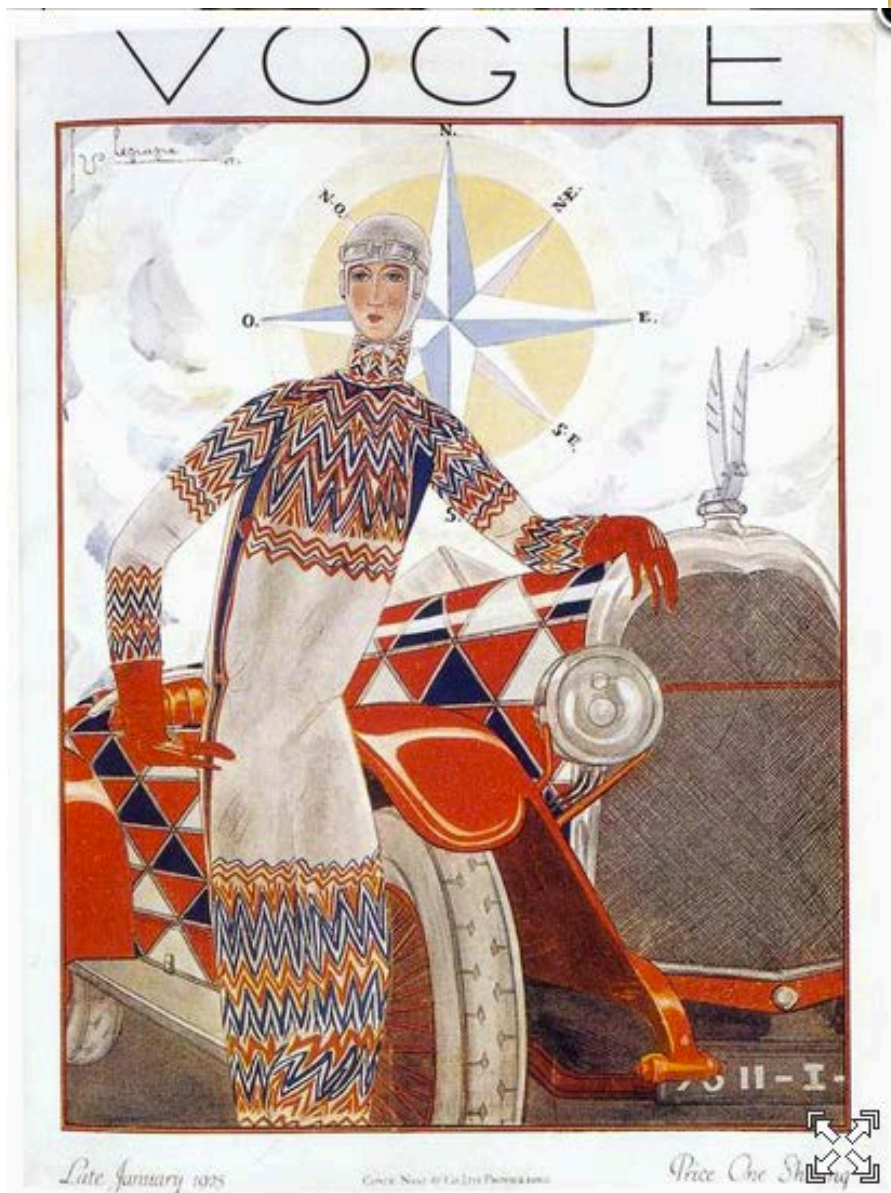
# Fashion and Stage Design

“Cleopatra”, for the Ballets  
Russes, 1909









Sonia Delaunay, *Simultaneous Dress (Robe Simultanée)* and *Simultaneous Car (Voiture Simultanée)*, illustration by George Lepape for Vogue, 1925



- How does Modernism look different with women's participation included in the history?
- How were women's negotiations of modernism similar to and different from the experiences of their male contemporaries?
- How did women artists themselves address the issue of gender in their work and in Modernism?



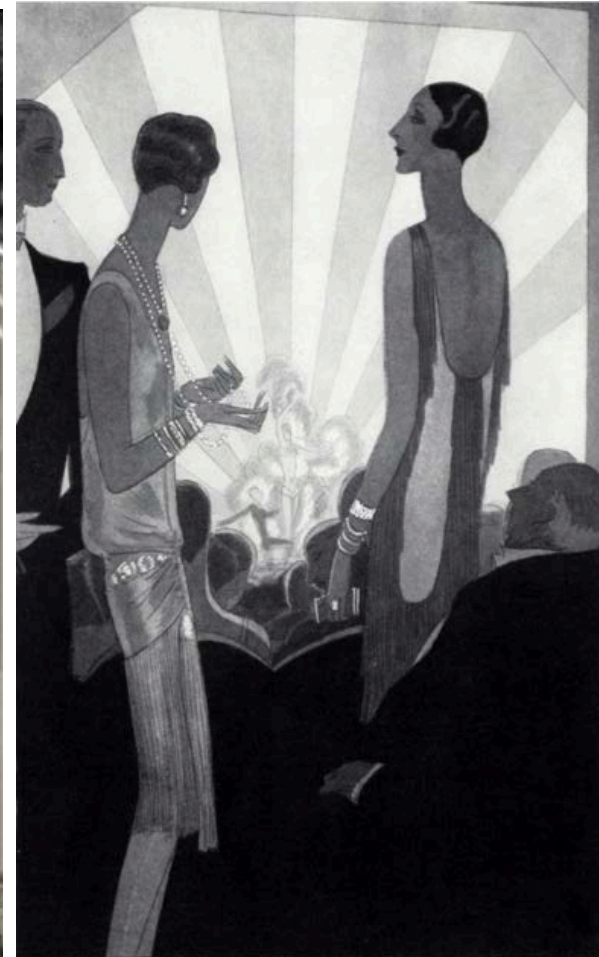
# The Modern(ist) Women Roll Call



*Self Portrait* (1920)  
Greta Hällfors-Sipilä



*Aelita: Queen of Mars* (1924)  
design by  
Alexandra Exter



"Fashion: As Paris Dances." *Vogue* 69,  
no. 4 (Feb 15, 1927): 63

# Women and Modernism

- Acted as agents and enablers for men – publishers, patrons, *salonnières*
- Agents and initiators of new approaches
- Worked in alternate media – often at the intersection of industrial/commercial and high art, and often in forms denigrated by art community – Fashion, Publishing, Kids' Books
- Alternate sensibilities – challenge the notion of a monolithic modernism

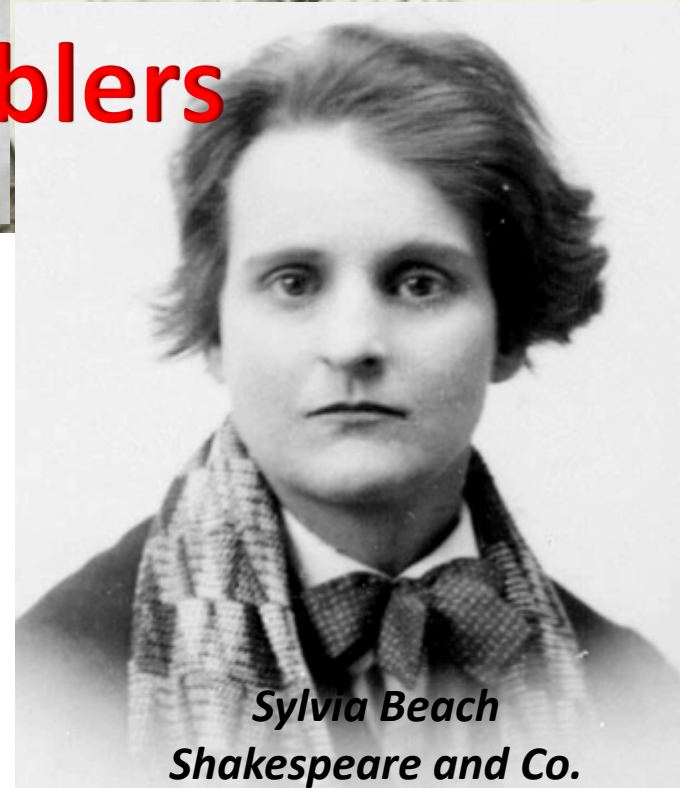




# Patrons and Enablers



*Caresse Crosby*  
*Black Sun Press*



*Sylvia Beach*  
*Shakespeare and Co.*

# Baroness Elsa von Freytag- Loringhoven



Responsible for Duchamps' "Fountain"?





# Agents and innovators – New Media

- Children's Books
- Fashion
- Publishing
- Photo Journalism
- Textile Design
- Puppetry
- Stage and Costume Design
- Advertising



# Thérèse Bonney (1894-1978)

- 1916 – BA UC Berkeley
- 1921 – PhD Sorbonne
- Celebrated Wartime Photojournalist and Correspondent
- Received Croix de Guerre and Legion d'Honneur, and Finnish White Rose





# Bonney's Paris of the 1920s



1929



1923

# Documenting the Suffering of Everyday People, WWII







# *L'invention du chic* Bonney's Photographs



**Sonia Delaunay's Fashions at  
The 1925 Paris World's Fair**



**Living Room Design by  
Elise Djo-Bourgeois**



**Modern Art  
Fashion, Design,  
Commercial Art  
ALL PART OF THE SCENE**

**Paolo Garretto, 1929  
Nestlé Logo**

# Agents and initiators of new approaches



AMAZONS of the AVANT-GARDE  
Russian Women Artists

**Alexandra Exter**  
**Natalia Goncharova**  
**Sonia Delaunay . . .**



# WWI (1914-1918) and Russian Revolution (1917)

- Avant-garde art most often accompanied a parallel avant-garde political stance
- Revolutionary, against traditional art forms and media
- The Russian Revolution in 1917 during WWI, offered political, social, and artistic promise, and many Russian Artists returned to carry on the work of the revolution
- Revolutionary Art for the Masses



*Women on strike in Petrograd on International Women's Day February 23rd, 1917 demanding an end to war and an increase in food.*



# The Russian Avant-Garde

**A SLAP IN THE FACE OF PUBLIC TASTE**  
1910 - 1924

**TRANSFORM THE WORLD!**  
1916 - 1933

**BUILDING SOCIALISM**  
1924 - 1934

**THE RUSSIAN AVANT-GARDE BOOK 1910-1934**

**EXHIBITION OVERVIEW**

In January 2001, The Museum of Modern Art received from The Judith Rothschild Foundation an extraordinary gift of some 1,100 books and 100 related works of the Russian avant-garde. In celebration of this gift, and to demonstrate the fundamental importance of the book medium in this seminal period of modern art, a selection of over 300 examples has been presented in an exhibition and accompanying catalogue. This Web site, including 112 books, is similarly organized into three roughly chronological themes. **A Slap in the Face of Public Taste** reflects the creative ferment of the early 1910s when stultifying conventions of the past were overturned. **Transform the World!** demonstrates the optimism following the Revolution of 1917 when artists believed they would play a productive role in achieving the goals of the new society.

next

READING ROOM BOOK INDEX

RESEARCH SITE CHECKLIST PUBLICATION CREDITS VISITOR INFO

MoMA

<http://www.moma.org/interactives/exhibitions/2002/russian/main.html>

# Poster Art by V. Lebedev



Abstract Art – Constructivism – Public Art – Political Message – Worker as Hero



# Early Soviet Avant-Garde

## Public Art

**Farming Scenes Pitcher, 1928–29** designed by [Vkhutemas](#) and manufactured by [Lomonosov Porcelain Factory](#). 1928–29



IMPERIAL FACTORIES NOW STATE OWNED – ART DESIGNED IN STATE INSTITUTION

# Textile Design



*Lya Raizer. "VKP (B)" (All-Union Communist Party). Cotton print, plain weave, 1929.*



*Varvara Stepanova. Models and furniture designs for Alexander Sukhovo-Kobylin's play The Death of Tarelkin, 1922. © Rodchenko Stepanova Archives, Moscow*

<http://www.redwedgemagazine.com/essays/selling-the-farm-textile-design-in-early-soviet-society>

<http://www.russianfashionblog.com/index.php/2012/06/soviet-textiles-wearable-propaganda/#axzz49VaITdpr>

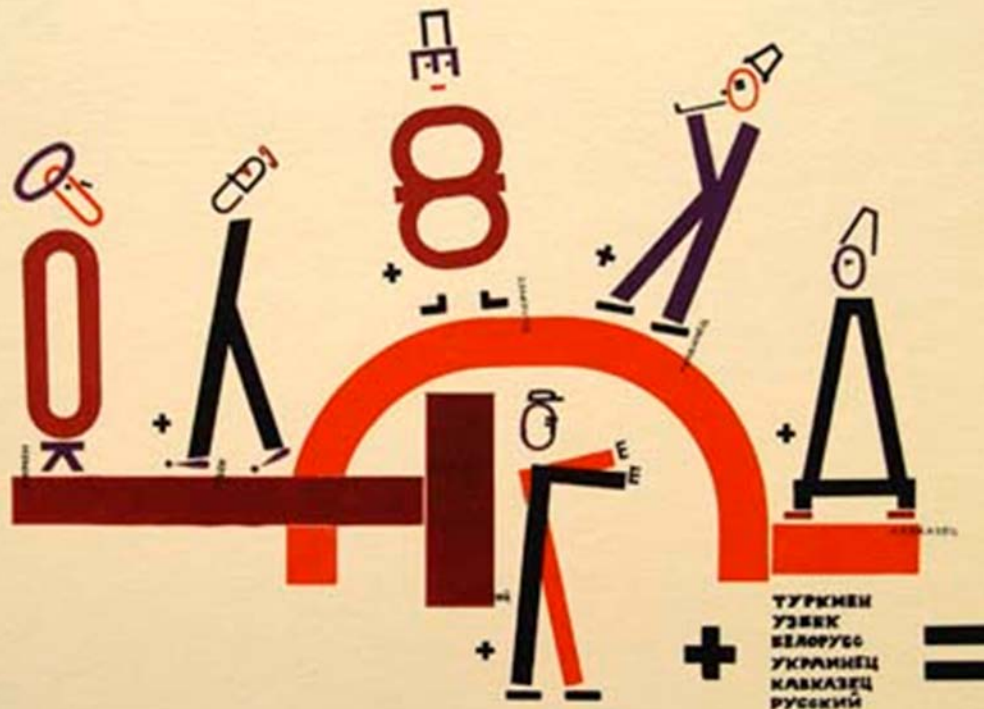
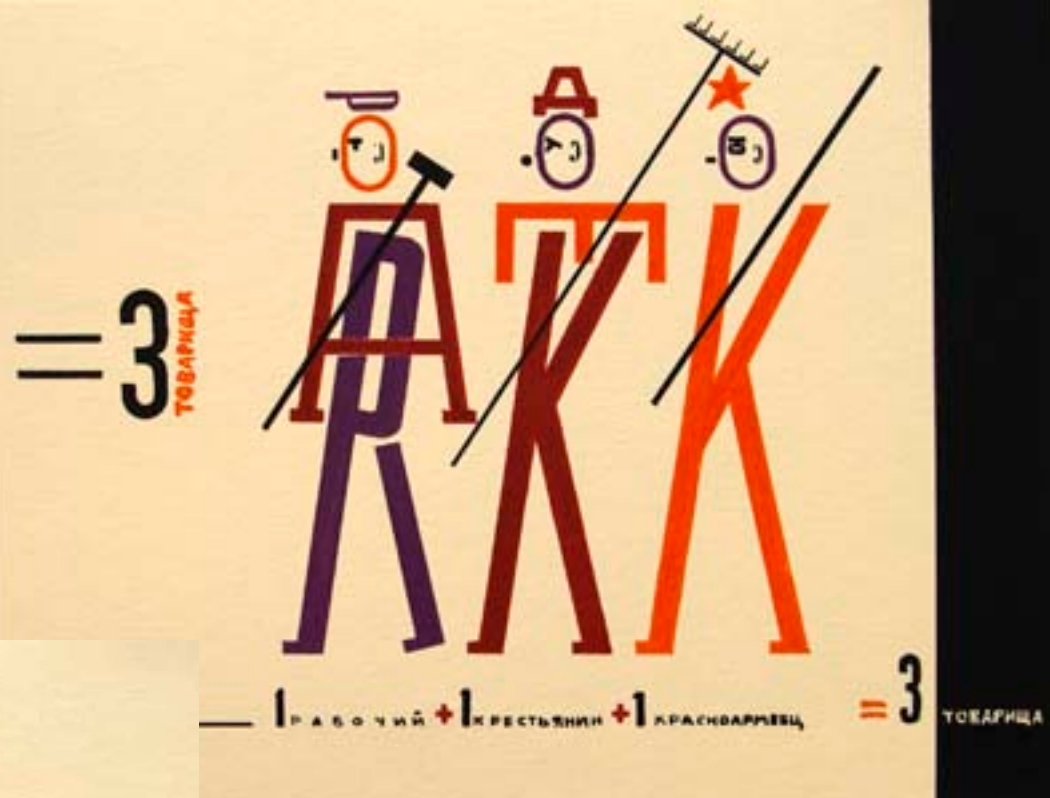


# Children's Books



1923, "Ice-Cream" by S. Marshak, illus. by Lebedev. Printed in the 10s of thousands

# EI Lissitzky



*Four Arithmetic  
Operations, 1928  
Berlin, unpub.*



# Vladimir Lebedev

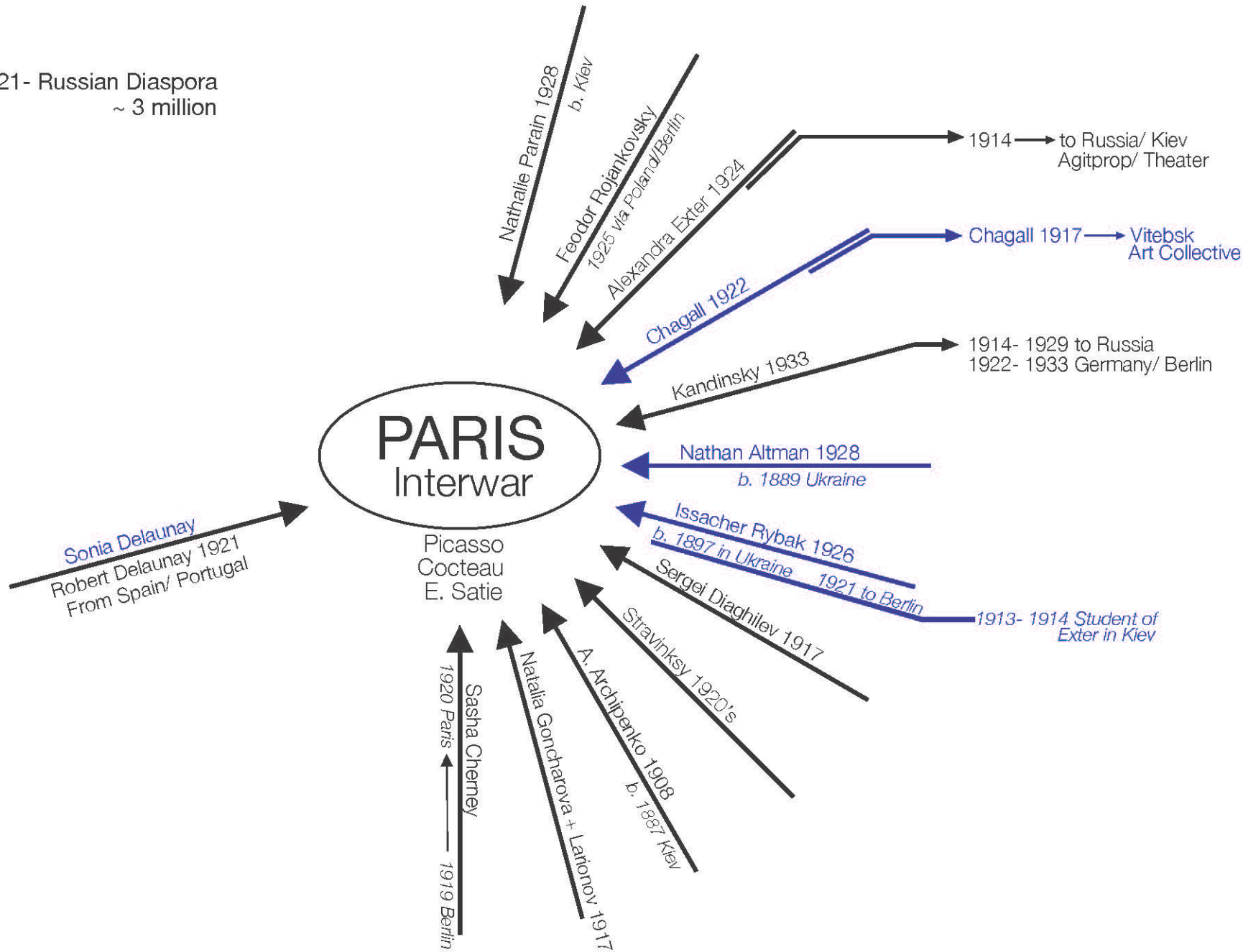
*Slonyonok*

1922

Leningrad: Detgiz



1921- Russian Diaspora  
~ 3 million





# Alexandra Exter 1882 -- 1949



**One of the FOREMOST Abstract ART innovators in Europe Pre-WWI  
Intermediary between many artists – Networking and Cross-Fertilizing**



**"Paysage Urbain,"  
1911**



# **“Venice” 1917-1924**





# Exter in Russia/U.S.S.R. 1914-1924

- Kiev—1915-1916 Folk Art Collection together with Kazimir Malevich
- Kiev – 1917-19 Art School/studio, students include Issacher Rybak, El Lissitzky
- 1914-1920 Kamerny Theater stage and costume design
- Teacher at Free College VkhTEMAS in Moscow
- Jack of Diamonds, Donkey's Tail Exhibitions





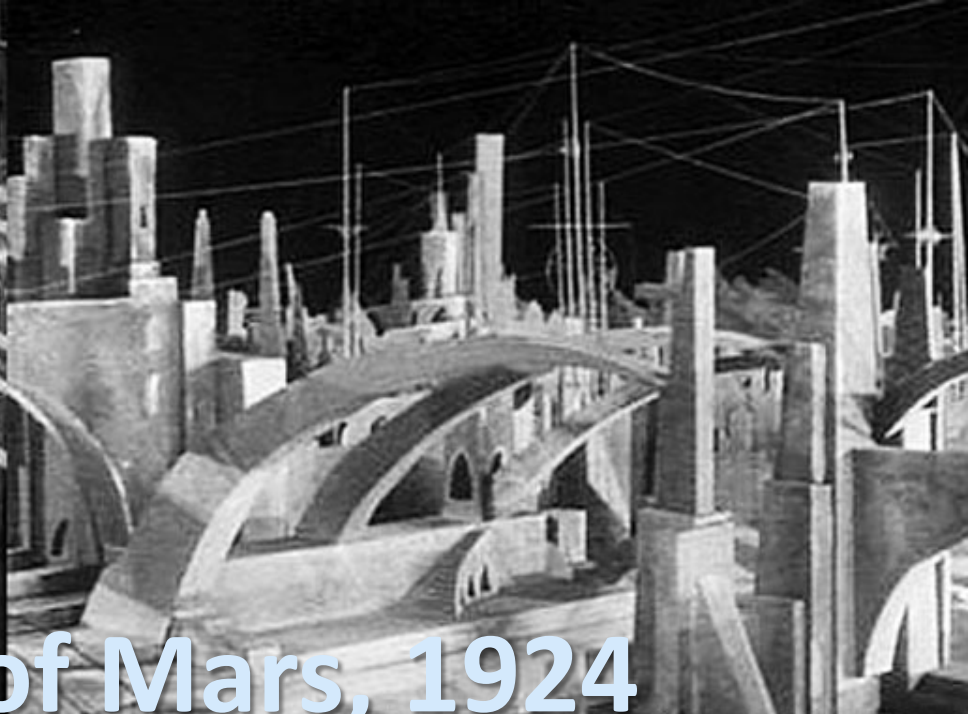


# Russia/U.S.S.R. 1914-1924



**STAGE, Theater, Costume Design**





# Aelita: Queen of Mars, 1924





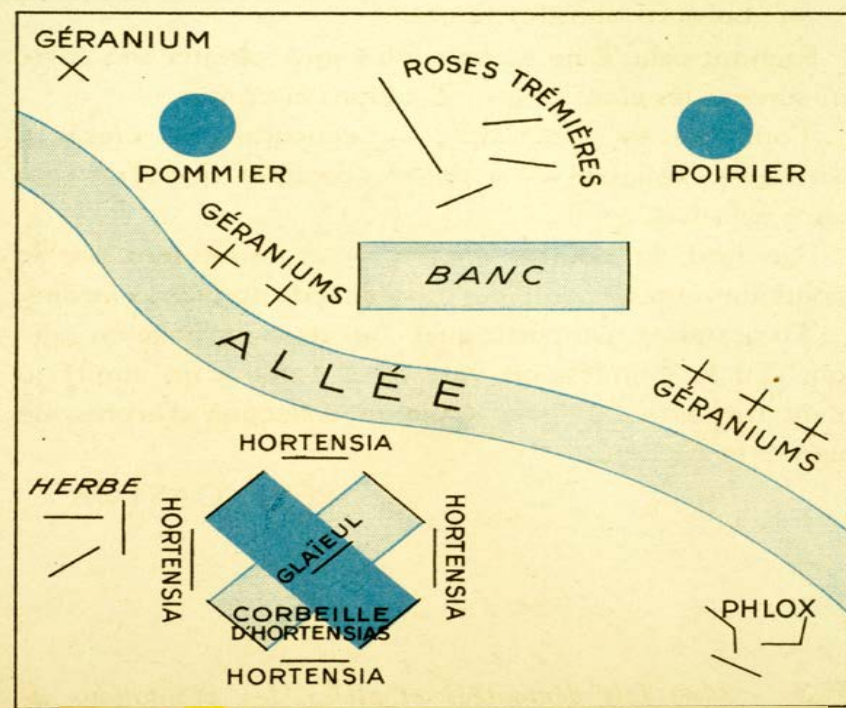
# To France, 1924

- Taught with Fernand Leger
- Focused on Stage & Costume
- Marionettes



Fell into obscurity with rise of Nazism, died in 1949





Exter's 1936 first  
children's book at  
Flammarion

#56 *Mon Jardin*



#67

*Panorama du  
fleuve*  
Alexandra Exter  
1937





# Natalia Goncharova (1881-1962)



Pioneer of Futurism  
Rayonism

Stage and Costume  
Design



Dies in poverty





The Cyclist, 1913





# Costume and Stage Design in France



# Other Russian Women Artists, trained in Soviet Art, work in Children's Books

- Nathalie Parain, née **Natalia Tchelpanova**, (b. 1897 in Kiev, d. 1958, France. Trained at Vkhutemas. To Paris in 1928. )
- **Hélène Guertik**, b. St. Petersburg, 1897, d. Paris, 1937. Arrived in Paris in 1923.
- Elizabeth Ivanovsky (b. 1910 Moldova, 1932 to Belgium, d. 2006)
- Esphyr Slobodkina



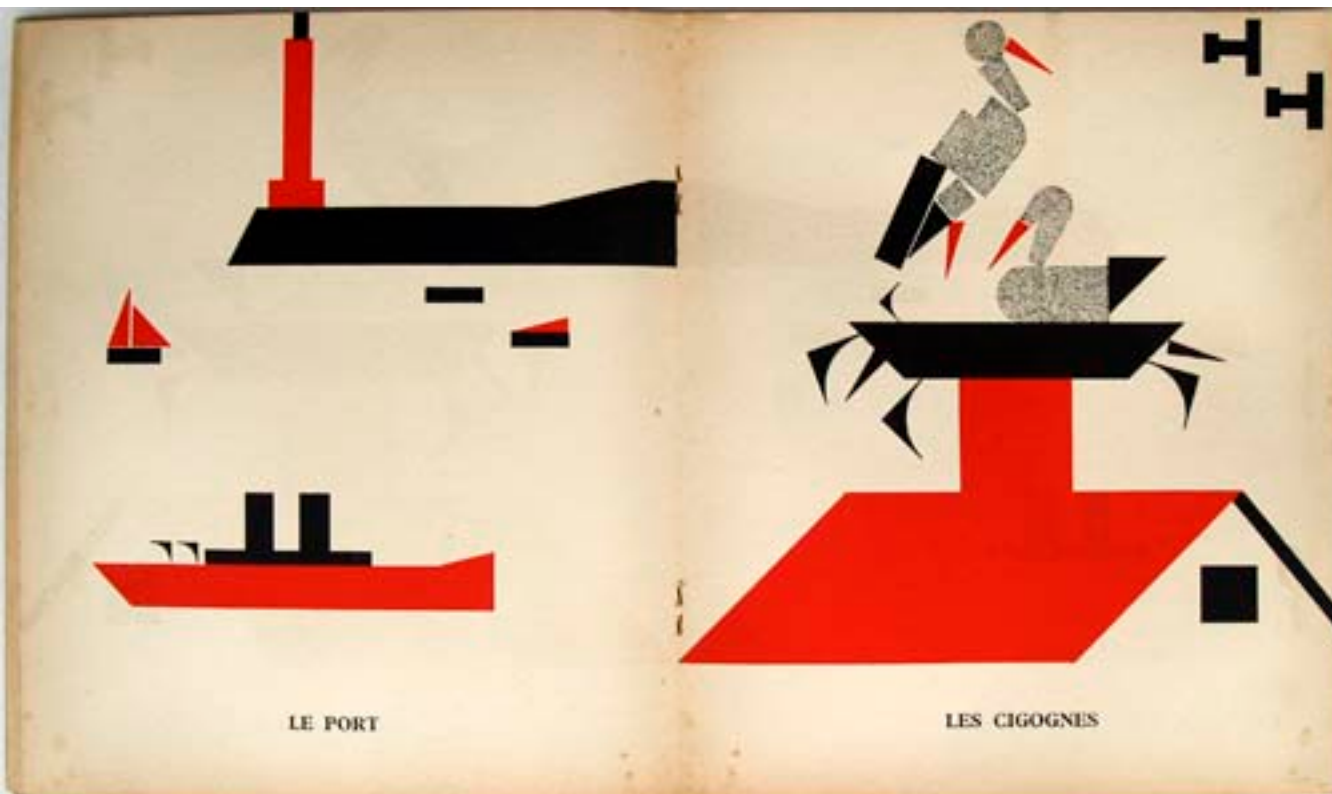
# Nathalie Parain 1897-1958

1935 South of France



# Ronds et Carrés, 1932

Illustrator: Nathalie Parain





# LA FERME DU Père Castor

AGES DE HÉLÈNE GUERTIK



ALBUMS DU PÈRE CASTOR. FLAMMARION

## Hélène Guertik (1897-1937)

Designed Scarves for Chanel when  
she first arrived in Paris



# Album Fée 1933

Illus.:  
Hélène Guertik



## CENDRILLON

La fée. — Tu pleures, Cendrillon?

Cendrillon. — Chère marraine, mes sœurs sont parties pour le bal, et m'ont laissée toute seule au coin du feu en m'ordonnant de laver la vaisselle.

La fée. — Tu les es bal, ce soir, Cendrillon.

Cendrillon. — Vous savez mieux de moi, ma bonne marraine. Comment puis-je au bal avec cette vilaine robe de sor, pieds nus, et mes cheveux tout pleins de cendre? On me chassera du palais...

La fée. — Apporte-moi la grosse citrouille qui pousse dans le jardin, les six petites souris qui se sont laissées prendre dans la soufrière, le rat qui se débat dans la cuisine, et les six blancs endormis derrière l'escalier.

Un coup de baguette... Et voilà Cendrillon habillée d'une robe d'or, chaussée de petites pantoufles de souris.

Un autre coup de baguette... Et le citrouille se change en carrosse, les souris en chevaux, le rat en cocher, les blancs en laquais.

Que magnétique épouge!

— N'oublie pas, dit la fée, de quitter le bal avant que minuit sonne!

Un coup de fouet, cette fois! En route, au grand galop, vers le palais du Prince.

Minuit! Minuit! Trop tard! La carrosse redevenait citrouille, les chevaux, souris; le gros cocher redevenait rat; les laquais, blancs; et Cendrillon redevenait Cendrillon.

Dieu lui, en perdant sa petite pantoufle.

Et vous connaissez aussi bien que moi le fin de l'histoire.



## PEAU D'ÂNE

Serez-vous qui était Peau d'âne? C'était une fille de rat plus belle que le jour. Alors, pourquoi l'appelait-on Peau d'âne? me direz-vous. Parce qu'elle s'était levée de la peau d'un âne pour lui le palais de son père.

Lorsqu'elle fut bête de parole, elle songea à se prier comme servante, mais elle était si sotte et si paresseuse que chacun la repoussa. Qui aurait pu donner, en la voyant, qu'elle était de toute naissance et protégée par une puissante fée? A l'âge, lui avait dit cette bonne marraine, allez, et partez où vous irez, votre cassette ne sera pas habitée et vos bijoux vous valent sans être. Voici ma baguette. Dès que vous en frapperez le sol, votre cassette paraîtra à vos yeux.

Après avoir été quelques fois rebelle, Peau d'âne fut enfin engagée par une femme qui l'installa dans le coin le plus reculé de la cuisine pour laver les torchons et nettoyer les casseroles. Pauvre Peau d'âne! Elle était triste et malheureuse, mais elle accomplissait cependant sa rude besogne sans perdre un instant.

Vint venir un jour de fête. Pour récompenser Peau d'âne, la femme lui accorda congé. Peau d'âne se jeta dans sa petite chambre, quitta son vêtement de servante, se débarbouilla et donna un coup de baguette. Le plancher s'effondra et la cassette apparut. Peau d'âne revêtit sa belle robe couleur du temps. Elle se regarda, poussa ses beaux cheveux, prit son miroir de diamant et se mira. Comme elle resplendissait dans sa chambre sombre!

Juste à ce moment, un jeune prince s'arrêta dans la cour. En attendant le repas, il se promène à l'opéra le matin et arrive jusqu'à la chambre de Peau d'âne. L'âne lui vint de regarder par le trou de la serrure. Vous devinez la suite... Bien sûr, il aimait Peau d'âne et jamais princesse ne sera plus aimée ni plus heureuse.





# Elizabeth Ivanovsky



Circus, 1933

# Esphyr Slobodkina



<http://blogs.lib.uconn.edu/archives/2015/09/29/esphyr-slobodkina-modernist-childrens-book-illustratorauthor/>