

# WOMEN IN THE ARTS

♫ **Tailleferre**: *String Quartet* (1917–19), second movement

♫ **Tailleferre**: *Piano Trio* (rewritten 1978), third movement

## F. LEE KRASNER

The term **Abstract Expressionists** as a label for the artists working in New York just after WW2 was also the coinage of influential critics—several of them, all with different definitions—rather than an identity embraced by the artists themselves. Among those who were married, none has suffered so much from being viewed in the shadow of her husband as Lee Krasner, the highly talented wife of Jackson Pollock.

**Krasner**: *Still Life* (1938, NY Met)

**Krasner**: *Untitled* (1942)

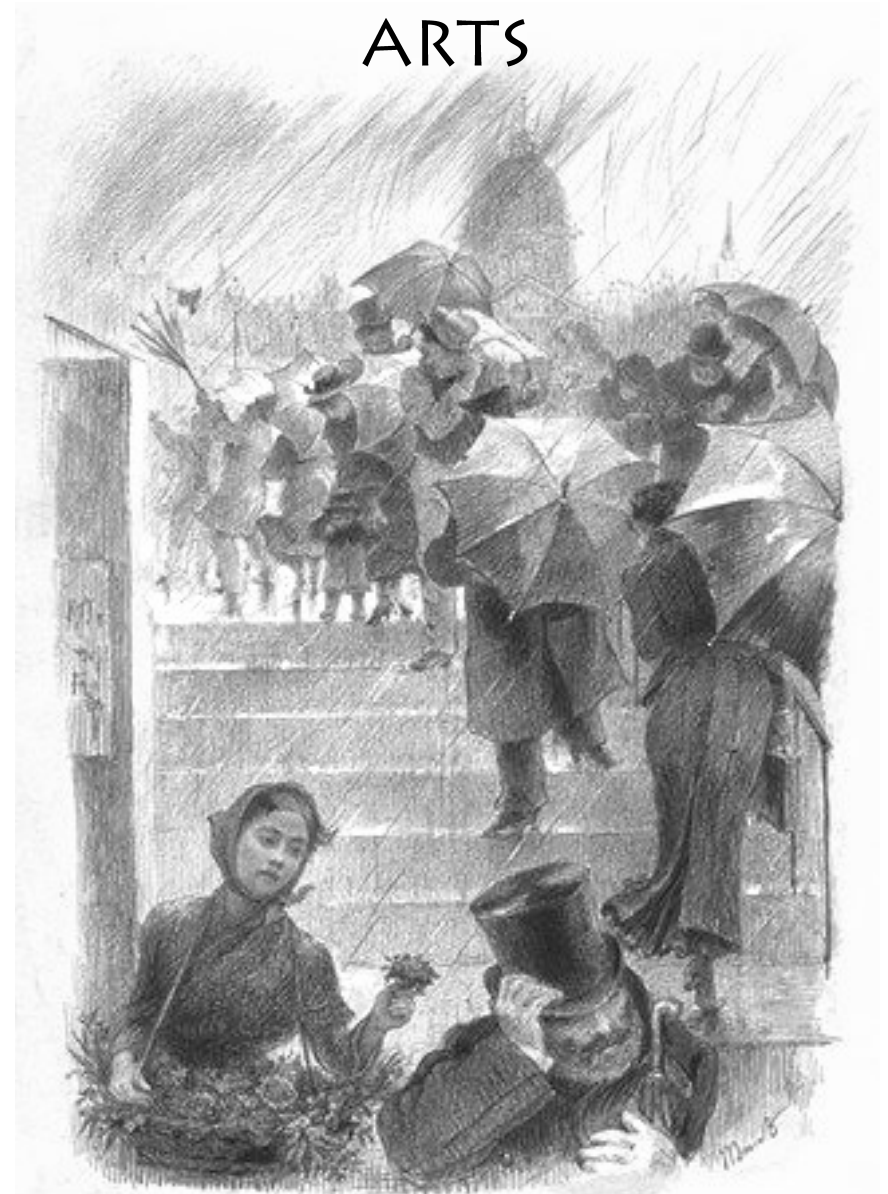
**Krasner**: *Shattered Light* (1954)

**Krasner**: *Palingenesis* (1971)

**Krasner**: *Vernal Yellow* (1980, Cologne)

♫ **Film montage**: *Pollock* (2000, Ed Harris; Marcia Gay Harden)

Giacomo **Balla** (1871–1958, *Italian painter*), Vanessa **Bell** (1879–1961, *English painter*), Jacques-Émile **Blanche** (1861–1942, *French painter*), Félix **Bracquemond** (1833–1914, *French artist*), Marie **Bracquemond** (1840–1916, *French painter*), Benedetta **Cappa** (1897–1977, *Italian painter*), Carlo **Carrà** (1883–1966, *Italian painter*), Marc **Chagall** (1887–1985, *French painter*), Jean **Cocteau** (1889–1963, *French writer*), Elaine **de Kooning** (1918–89, *American painter*), Helen **Frankenthaler** (1928–2011, *American painter*), Raoul **Hausmann** (1886–1971, *Austrian artist and writer*), Hannah **Höch** (1889–1978, *German artist*), Lee **Krasner** (1908–84, *American painter*), Filippo Tommaso **Marinetti** (1876–1944, *Italian writer*), Berthe **Morisot** (1841–94, *French painter*), Jackson **Pollock** (1912–56, *American painter*), Germaine **Tailleferre** (1892–1983, *French composer*), Virginia **Woolf** (1882–1941, *English novelist*)



Marie Bracquemond

## 9. GROUP DYNAMICS

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The course website is [www.brunyate.com/WomenArts](http://www.brunyate.com/WomenArts)  
I will always respond to mail at [rogerbrunyate@gmail.com](mailto:rogerbrunyate@gmail.com)

# GROUP DYNAMICS

SIX GROUPS OF ARTISTS, formally constituted or otherwise, and six women whose lives intersected with them in different ways. A few were founder members; some were grudgingly accepted; all had careers which extended beyond the duration of the group. These are some of their stories. *rb.*

## A. MARIE BRACQUEMOND

Three of the four women associated with the **Impressionists**, Berthe Morisot, Mary Cassatt, and Eva Gonzalès, have been mentioned in other classes. The fourth, Marie Bracquemond, fell completely under the spell of Monet and Renoir, but sacrificed her close collaboration with her artist husband as a result.

**Félix Bracquemond:** *Terrace of the Villa Brancas* (etching, 1876)

**Félix Bracquemond:** *Notre Dame* (etching, 1870)

**Marie Bracquemond:** *Self Portrait* (1870) and *Pierre* (1878)

**Marie Bracquemond:** *Afternoon Tea* (1880)

**Marie Bracquemond:** *On the Terrace at Sèvres* (1880, Geneva)

**Marie Bracquemond:** *Under the Lamp* (1887, p.c.)

Pottery by Félix and Marie Bracquemond

## B. BENEDETTA CAPPA

It may seem surprising that a movement founded with contempt for women as a literal article in its manifesto, as was the case with the Italian **Futurists**, should attract any female followers at all. But it did, in the person of Benedetta Cappa, who married its leader Filippo Marinetti, and stayed to effect a quiet transformation from within.

♪ **Marinetti:** *Zang Tumb Tumb*, with Futurist paintings

**Carrà:** *Filippo Tommaso Marinetti* (1911)

**Balla:** *Benedetta* (1924), with **Cappa:** *Speedboat* (1923)

**Cappa:** *Rhythms of Rocks and the Sea* (1936) and *Peaks of Solitude*

**Cappa:** Murals for the Post Office in Palermo (1933)

## C. VIRGINIA WOOLF

The ex-Cambridge intellectuals who became the **Bloomsbury Group** met at the London house of Thoby Stephen and his sisters, so Virginia Woolf (as she became) was a member from the beginning. The group and its unconventional ways in matters of love and marriage formed the background against which she could write her own explorations of women's identity, in *Orlando* and *A Room of One's Own*.

**Vanessa Bell:** selected paintings

♪ **Iseult Gillespie:** "Why you should read Virginia Woolf"

**William Stang:** *Vita Sackville-West* (1918, Glasgow)

♪ **Film montage:** *Orlando* (1992; Tilda Swinton; d. Sally Potter)

## D. HANNAH HÖCH

Hannah Höch was included in the first exhibition of the **Berlin Dada Group** in 1920 at the insistence of her lover Raoul Hausmann, against the wishes of his male colleagues. Yet in many ways, she was the most original of all of them, with the most to offer, which she continued to develop decades after the Dada movement had died.

**Höch:** *Indian Dancer* (1924)

♪ **Höch:** *Cut with a Kitchen Knife...* (SmartHistory video)

**Höch:** *High Finance* (1919)

**Höch:** *The Beautiful Girl* (1919) and *The Bride* (1930)

**Höch:** *Grotesque* (1963)

## E. GERMAINE TAILLEFERRE

Picking out half a dozen French composers after WW1 and calling them **Les Six** was the somewhat arbitrary choice of a French critic, perhaps urged by writer Jean Cocteau. They included one woman, Germaine Tailleferre, who wrote much like her male colleagues at first, but then went off quietly to develop her own more gentle lyrical vein.

♪ **Les Six:** selections from *Les Mariés de la Tour Eiffel* (1921)

**Blanche:** *Le groupe des Six* (1922)