Chagall: Les mariés de la tour Eiffel (1913)

Tailleferre: Quadrille from Les mariés de la tour Eiffel, opening

**7 Tailleferre**: Petite suite, opening (French Radio O, Mikko Frank)

## 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)

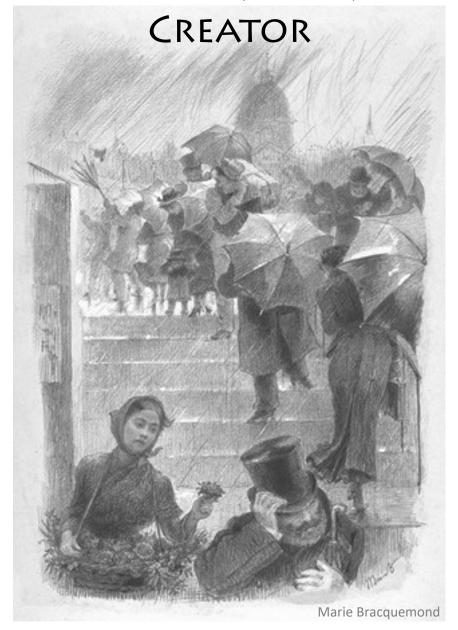
**Krasner**: *Shattered Light* (1954) **Krasner**: *Palingenesis* (1971)

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)

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# GODDESS, MUSE,



9. GROUP DYNAMICS

April 18, 2023

# 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 an 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.

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

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. 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.

→ Tailleferre: "Non, la fidélité" (Noelle McMurtry, Jack Dou)

Blanche: Le groupe des Six (1922)