

E. DOWN THE ROAD TO DC

We end with a virtual trip down to Washington to look at the women behind two of its art institutions: **Catherine Filene Shouse**, who founded Wolf Trap, and **Peggy Cooper Cafritz**, the force behind the Duke Ellington School for the Arts.

- ♫ **Video:** *Welcome to Wolf Trap*
- ♫ **Rossini:** *The Touchstone*, opening (Wolf Trap Opera, 2017)
- ♫ **Video:** Peggy Cooper Cafritz interview (2017)
- ♫ **Video:** *Happy Birthday, Peggy Cooper Cafritz!* (2019)
- ♫ **Denyce Graves** sings *Los parajos perdidos* (Philadelphia, 2003)

Sylvia **Beach** (1887–1962, *American bookseller and publisher*), Peggy Cooper **Cafritz** (1947–2018, *American patron*), Rebecca **Clarke** (1886–1979, *British American composer*), Claribel **Cone** (1864–1929, *American collector*), Etta **Cone** (1870–1949, *American collector*), Elizabeth Sprague **Coolidge** (1864–1953, *American composer and patron*), Aaron **Copland** (1900–90, *American composer*), Katherine **Dreier** (1877–1952, *American painter and patron*), Marcel **Duchamp** (1887–1968, *American artist*), Max **Ernst** (1891–1976, *German painter*), Isabella Stewart **Gardner** (1840–1924, *American collector*), Martha **Graham** (1894–199, *American choreographer*), Peggy **Guggenheim** (1898–1979, *American gallerist and collector*), Marian **MacDowell** (1857–1956, *American pianist and patron*), Henri **Matisse** (1869–1954, *French painter*), Meredith **Monk** (1942–, *American composer and choreographer*), Betty **Parsons** (1900–82, *American gallerist and artist*), Pablo **Picasso** (1881–1973, *Spanish artist*), Jackson **Pollock** (1912–56, *American painter*), Catherine Filene **Shouse** (1896–1994, *American patron*), Gertrude **Stein** (1874–1946, *American poet and collector*), Louise **Talma** (1906–96, *American composer*)

The course website is www.brunyate.com/goddess-muse
I will always respond to mail at rogerbrunyate@gmail.com

GODDESS, MUSE, CREATOR



10. PATRONS & COLLECTORS

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PATRONS AND COLLECTORS

TWELVE INFLUENTIAL AMERICAN WOMEN, who made an indelible mark on 20th-century art. Some were collectors, who opened their house-museums to the public or donated their works to a public museum. Some ran galleries that supported emerging artists. Some set up endowments to support artistic creation. Some established schools or performing institutions. And many were practicing artists or performers themselves. *rb.*

A. BALTIMORE TO PARIS

Four women who traveled from Baltimore to Paris: **Claribel and Etta Cone** on annual visits, **Gertrude Stein** to live and work there, and at the very end of World War I, **Sylvia Beach** to open a bookshop and, with James Joyce's *Ulysses*, try her hand at publishing.

♪ **Picasso:** *Gertrude Stein* (1906, NY Met)

♪ **Picasso:** *Fanny Tellier* (1910, NY Met)

♪ **Gertrude Stein** reads *A Completed Portrait of Picasso*

♪ **PBS Newshour:** *The Steins Collect* (2011)

♪ **Matisse:** *Purple Robe and Anemones* (1937, BMA)

♪ **Video:** The Cones' apartments, visual tour

♪ **Matisse:** *The Yellow Dress*, Jay Fisher video

♪ **Sylvia Beach** on Shakespeare and Company

B. MUSIC FOR SHARING

Two musicians with private money who made a considerable impact on the music and other arts in 20th-century America. **Elizabeth Sprague Coolidge** was a pianist and composer, whose support and commissioning of chamber music was based in America but reached worldwide. **Marian MacDowell** was a professional pianist who turned the home she bought as a retreat for her composer husband into an artists' colony for practitioners in every discipline.

♪ **Coolidge:** *String Quartet in E Minor*, excerpt

♪ **Graham/Copland:** *Appalachian Spring*, excerpt

♪ **Video:** *Before is MacDowell*

♪ **Talma:** *The Ambient Air*, second movement

♪ **Video:** *The Dancing Voice of Meredith Monk*

C. VISIONS OF VENICE

Two American heiresses who lived in Venetian palazzos. **Isabella Stewart Gardner** had an imitation one built to her specifications in Boston to house her collection of old masters, which she turned into a museum for the public. **Peggy Guggenheim** bought a real one in Venice to house her now-public collection of contemporary art, which she acquired through her long association with artists, and running the groundbreaking *Art of This Century* gallery in New York.

♪ **Video:** Isabella Stewart Gardner Museum introduction

♪ **Video:** *Peggy Guggenheim, Art Addict* (2015), excerpts

D. PAINTING HERSELF, PROMOTING OTHERS

Two major figures in the 20th-century art scene in New York who were also artists in their own right. **Katherine Dreier** was a born organizer who opened the first Museum of Modern Art in New York, several years before the one that now bears that name. **Betty Parsons** trained in France and only started work in galleries to fund her career as a painter and sculptor, but her eponymous gallery became the nerve center of the New York Abstract Expressionism in the 50s and 60s.

♪ **Duchamp:** *Nude Descending a Staircase* (1912, Philadelphia)

♪ **Dreier:** *The Blue Bowl* (1911, Yale)

♪ **Dreier:** *Abstract Portrait of Marcel Duchamp* (1918, NY MoMA)

♪ **Betty Parsons** paintings

♪ **Betty Parsons** sculptures