Women on Exhibit

La Salle University Art Museum

Madeline Viljoen

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WOMEN
ON EXHIBIT

La Salle University Art Museum
September 20, 2004 — January 12, 2005
WOMEN ON EXHIBIT was developed from La Salle's collections by Madeleine Viljoen, a new Curator of the Museum; she is also the author of this brochure about the exhibition. Dr. Viljoen comes to us from the Republic of South Africa — via England, Scotland, and other European countries — and with a Doctorate in Art History from Princeton University. She has curatorial experience at the Princeton Art Museum, the Philadelphia Museum of Art, the New York Metropolitan Museum of Art and the Ackland Art Museum of the University of North Carolina at Chapel Hill.
WOMEN ON EXHIBIT

Muses, mothers, harlots and heroines – these are just a few of the roles society over the centuries has assigned to women. Occupying a conflicted position in art and in the public mind, women are often represented in terms of dichotomies of good and evil and are consequently characterized either as paragons of virtue or as examples of human frailty. This exhibition, which includes works both of and by women, ranging from the sixteenth century to the present time, looks at some of the ways in which women have been portrayed as well as how women artists have sought to define themselves through their art. Focusing on several pervasive themes around the figure of the woman by artists such as Albrecht Dürer, William Hogarth and Käthe Kollwitz, the show offers ways for thinking about how societal attitudes and gender can inflect the way in which artists represent the so-called “fairer sex.”

1. Susan Moore (b. 1953), American
   Aliamanu, 1999, ed. 10
   Hand-colored lithograph
   Purchased with the Marjorie and Irwin Nat Pincus Fund for Prints and Drawings
Heroic and Virtuous Women

The Bible presents many cases of female heroism and virtue. The biblical figures shown here offer enduring examples of self-sacrifice, courage, purity and honesty on which subsequent representations of women were frequently modeled.

2. Jan Saenredam (1565-1607, Dutch) after Hendrick Goltzius (1558-1617, Dutch)
Jael and Sisera, iii/iv
Engraving
Sisera was a cruel commander who ruled the Canaanites for twenty years. During a revolt, Sisera was able to escape and found refuge with Jael. When he was asleep, she rid the Canaanites of his tyrannical rule by driving a peg into his head through his ear. The engraving pictures her with nail in hand.

3. Hans Collaert the Elder (1566-1628), Flemish
Mary Magdalene Washing the Feet of Christ
Engraving
Prior to the Crucifixion, a Pharisee invited Christ to dine in his home. The Pharisee was astounded when Mary Magdalene, a repentant prostitute, proceeded to wash Christ's feet with her tears, and asked Christ why he would let a sinner clean him. Christ rebuked the Pharisee saying: "I entered your house; you gave me no water for my feet, but she has washed my feet with her tears and wiped them with her hair." (Luke 7: 44) Here she is seen kneeling before Christ drying his feet with her long tresses.
4. Nicolaes de Bruyn (1565/71 – 1656), Dutch
_Susanna and the Elders, 1629_
Engraving
After spying on Susanna while she bathed, the town elders approached her for sexual favors. When she refused, they alleged that she had committed adultery with them. The ensuing lawsuit revealed that the town elders had lied, making Susanna an emblem of chastity and honesty. For many artists, Susanna was an excuse to treat the female nude.

5. School of Giovanni Camillo Sagrestani (1668-1731), Italian
_Judith and Holofernes_
Oil on copper
Judith, a Jewish widow and noblewoman, approached the general of the Assyrian army, Holofernes, who was laying siege to her town. Her beauty captivated him and he was persuaded to drink too much wine. When he was drunk, Judith decapitated him. Having seen what she had done, the townsfolk drove the Assyrians away. The story is frequently seen as an allegory of the triumph of Judaism over paganism. Sagrestani pictures Susanna just before the bloody beheading.

6. Violet Oakley (1874 – 1961), American
_Preliminary studies for Great Women of the Bible, 1945_
Gouache on paper
_Gift of the Violet Oakley Memorial Foundation_
The drawings were made in preparation for the murals in the Jennings Room at the First Presbyterian Church, Chelten Avenue, Germantown, Pennsylvania, 1945-49. The scenes represented here include the _Raising of Dorcas_ and _Jesus in the House of Mary and Martha_. Both images still have traces of the red chalk used to square the images for transfer to the wall.
Wives and Mothers

The Virgin Mary, the pure and sweet counterpart to the figure of the fallen Eve, is usually pictured together with her son and sometimes together with her aging husband, Joseph. The Virgin sanctifies marriage and maternity, making her an ideal on which artists frequently fashion images of wives and mothers in the company of their children.

7. Albrecht Dürer
*The Holy Family with Butterfly, c. 1495*
Engraving

8. Albert Besnard (1849-1934), French
*La Mere Malade, 1889*
Etching
Purchased with funds given by Western Savings Bank, Philadelphia

9. Ferdinand Bol (1616-1680), Dutch
*Holy Family, 1645*
Etching
Inspired by the prints of Rembrandt, painters like Ferdinand Bol began making etchings. Like Rembrandt's etchings, many of these are extremely dark and the viewer must spend some time searching out the subject of the work. Bol situates his Holy Family in a dimly-lit Dutch Interior.

10. Käthe Kollwitz (1867-1945), German
*Mother with Child on Arm, 1910*
Etching
Käthe Kollwitz, the daughter of a well-off mason, studied art in her youth. In 1891, she married Dr. Karl Kollwitz, a medical doctor, and with him lived in one of Berlin's most impoverished neighborhoods, where she developed a strong social consciousness that is reflected in her works. Kollwitz’s image of a mother and child closely follows the treatment of Dürer’s *Madonna and Child with Butterfly*.

**Temptresses and Fallen Women**

When Eve offered Adam the forbidden fruit, she became not only the first temptress, but also an emblem for the moral weakness of all women. Because it was Eve who led Adam into temptation – and not vice versa – women have over the centuries been regarded as particularly prone to the delights of the flesh and hence particularly susceptible to physical corruption. Mythological and legendary creatures such as nymphs, sirens and mermaids were likewise thought to have special powers to seduce the minds and bodies of men.

11. Simone Cantarini (1612-1648), Italian  
*Adam and Eve*  
Etching

12. Cornelius Bega (1620-1664), Dutch  
*The Young Inn Hostess Caressed*  
Etching

Bega's principal subjects were taverns, domestic interiors, and villages, with characters ranging from nursing mothers and prostitutes to gamblers and alchemists. Here, drinking contributes to the loose behavior of the tavern's denizens.
13. Henri de Toulouse Lautrec (1864-1901), French
*Catalogue d’Affiches Artistiques*, 1896
Three-color lithograph
Gift of Benjamin D. Bernstein
Toulouse Lautrec documented the Bohemian nightlife of late nineteenth-century Paris and is well known for his frank portrayals of prostitutes and courtesans. This color lithograph was the cover for a catalogue of 451 French and foreign prints and posters, sold by the publisher A. Arnould.

14. William Hogarth (1687-1764), English
*A Harlot’s Progress*, Plate 1, 1732
Etching and engraving
Private collection
Hogarth experienced his first big financial success with *A Harlot’s Progress*, a series of paintings from which he produced engravings. Today only the prints survive. The story is a modern day morality tale that describes the downfall of a pretty young country girl who comes to the city in search of employment. In the first scene, she has just descended from the coach that has brought her to town. She is met by a Madam who will introduce her to a life of prostitution that will eventually lead to her death.

15. William Edward Frost (1810-1877), English
*Sea Nymph*, 1857
Etching
Like his teacher William Etty, Frost was one of the few painters in Victorian England to dedicate himself to the nude. His favorite subjects were neatly summed up by a contemporary, who wrote that Frost favored “beautiful
nymphs, either of wood or water, inhabitants of the pleasant groves of Arcadia, or dwelling in cool sea-caves with tritons."

16. Paul Gavarni, (1801-1866), French
*Aux gardes du commerce (To the Guards)*, 1840
Lithograph
Gavarni was a French caricaturist who became director of the journal *Les Gens du Monde*. There, he began a series of lithograph sketches in which he pictured the most remarkable shortcomings and vices of the various classes of French society. This image of an intoxicated young woman was produced during his month-long stay in the debtor's prison at Clichy.

**Bookish Women**

Placed in the hands of women, books often signal their owners' wisdom, education and refinement. What is less apparent is that access to books and schooling were often reserved for the upper classes and that women often had to struggle for the right to receive a liberal arts education.

17. Jacob Matham (1571-1631, Dutch) after Hendrik Goltzius (1558-1617, Dutch)
*Huldah*, plate 2 from the series of *Prophetesses of the Old Testament*, 1588
Engraving
Together with Deborah, who appears as the first plate in this series of prints, Huldah was considered one of the few true prophetesses. She was consulted regarding the "book of law" discovered by the high
priest Hilkiah (2 Kings 22: 14-20). It is this book she may be holding in her hand.

18. Hippolyte Petitjean (1854 – 1929), French
Woman Seated on the Grass Reading
Watercolor on paper

19. Heinrich Wolff (1875-1949), German
Woman Reading
Etching and aquatint

20. Winslow Homer (1836-1910), American
The Noon Recess from Harper's Weekly, 1873
Wood engraving
Purchased with funds provided by the Art Angels Membership
Many unmarried middle class women, especially during the Victorian era, found work as governesses. In this wood engraving, Homer illustrates a young governess, yearning to escape the confines of her classroom as she gazes longingly out the window. Outside her charges are at play.

In Nooks with Books
Lithograph in green ink
Working Stiffs

As mothers and bearers of children, women were frequently confined to the home to care for young ones, cook, clean, and stoke the family hearth. Poverty, nonetheless, forced many of them to leave the house to work in a variety of often grueling and badly paid trades. This section illustrates some of the kinds of work in which women were historically engaged.

22. Elizabeth Catlett (b. 1919), American
Survivor, 1983
Woodcut
Gift of Mrs. Maurice Clifford
Elizabeth Catlett was denied access to the Carnegie Institute of Technology because of her color, but enrolled at Howard University where she studied studio art. In 1946, the artist was given a Rosenwald Fund Fellowship, allowing her to travel to Mexico, where she studied woodcarving and printmaking in the Taller de Gráfica Popular. Catlett deeply admired the work of Diego Riviera and other socialist realist artists. This is one her images of strong workingwomen.

23. Sandra Camomile (contemporary), American
Scrubbing, 2001
Ink on paper
Lent by the Artist
Traditionally, the task of cleaning the home and keeping domestic order has been the province of women. This stained sheet of pure white paper calls to mind the endless task of scrubbing, removing dirt and sanitizing the home with which women busy themselves on a daily basis.
24. Theophile-Alexandre Steinlen (1859-1923), French
Laundresses, 1898
Color etching and aquatint
Steinlen was one of the great artists of the popular print. He was greatly influenced by Émile Zola’s novel of urban poverty, and like the writer, he used his art both to combat and comment on social evils.

25. James A. McNeill Whistler (1834-1903), American
La Marchande de Moutarde (The Vendor of Mustard), 1858
Etching
Purchased with the Benjamin D. Bernstein Acquisition Fund
The Vendor of Mustard was etched three years after Whistler arrived in Paris and belongs to his so-called French Set. The prints are inspired by his love of seventeenth-century genre painting as well as by his interest in contemporary realist art.

26. Thomas Frantisek Simon (1877-1942), Czech
Vegetable Market, c. 1909
Aquatint, etching and softground etching printed in shades of red, green, brown and black

Hallway Cases

Old and New Testament Illustrations of Good and Bad Women from the Susan Dunleavy Collection of Biblical Literature
1. *Salomé*
A Tragedy in One Act translated from the French of Oscar Wilde by Lord Alfred Douglas and illustrated by Aubrey Beardsley
Limited edition: 1363/1500
(London: The Limited Editions Club, 1938)

2. *Salomé*
Written by Oscar Wilde illustrated with gouache drawings by André Derain reproduced through the pochoir process
Limited edition 1363/1500
(Paris: The Limited Editions Club, 1938)

3. *Samson and Delilah*
From the Book of Judges according to the Authorized Version. Illustrated with wood engravings by Robert Gibbings
Limited edition 144/135
(Berkshire: The Golden Cockerel Press, 1925)

4. *The Story of Judith*
Illustrated by E.M. Clarke
Limited edition 200
(Colchester: Wharfedale Press, 1983)

5. *The History of Susanna*
Illustrated by Malette Dean
Limited edition of 400
(San Francisco: The Grabhorn Press, 1948)
6. *Susanna*
Illustrated by Blair Hugh Stantan from the *Apocrypha*
According to the Authorized Version
Limited edition 342/450
(London: The Cresset Press, 1929)

7. *The History of Susanna*
With prints by Nicolas Parry
Limited edition 177/185
(Market Drayton: The Tern Press, 1996)

8. *The History of Susanna*
Handwritten by W.A. Dwiggins

9. *The Book of Ruth*
Taken from an edition of the Bible printed in Oxford in 1680.
Woodcut illustrations and designs by Ralph Fletcher Seymour
Limited edition 100
(Indianapolis: The Bobbs Merrill Company Publishers, 1904)

10. *Les Femmes de la Bible* [The Women of the Bible] by M.
L’Abbé G. Darboy
Nouv. ed. / avec collection de portraits des femmes célèbres
de l'Ancien et du Nouveau Testament, gravés par les
meilleurs artistes, d'après les dessins de G. Staal
(Paris: Garnier Frères, 1858)

11. *The Book of Ruth and Boaz according to the King James Version*  
of the Holy Bible
Limited edition 91/150
(New York: Press of Valenti Angelo, 1949)
12. The Book of Ruth
Decorated, set and hand-painted by David Graves
Limited edition 61/100
(Yapton, Arundel, Sussex: The Swanbourne [Press], 1926)

13. The Song of Solomon
With etchings by Susan Alix
Limited Edition 17/50
(London: Willow Press, 1979)

14. The Song of Songs
Translated with an introduction and notes by Keith Bosley,
illustrated by Richard Kennedy
Limited edition 18/206
(Manor Farm, Andoversford, Glos.: Whittington Press, 1976)

Twentieth Century Gallery

Muses and Models

The Muses are the nine goddesses whom the ancient Greeks
considered sources for inspiring artists and writers to create
masterpieces of art and literature. The term “muse” is used
more loosely today to refer to any female figure, who is
thought to have the power of arousing the artistic
imagination. This section examines the role the figure of the
woman and especially the female nude, both as physical
artists’ model and as spiritual guide, has played in motivating
artists to great feats of creativity.
1. Abraham Bosse (1602-1676), French
_The Sculptor in his Workshop, 1642_
Etching
The print belongs to a series of etchings illustrating various crafts, including sculpting, printmaking and painting. Here inside his studio, the sculptor shows off one of his latest creations, a nude figure of Venus and Cupid before a company of well-dressed men and women. The sculpture’s nudity is humorously contrasted with the elegantly clothed group of figures.

2. Pablo Picasso (1881-1973), Spanish
_The Painter and his Model, 1930_
Lithograph

3. Albert Besnard (1849-1934), French
_L'Atelier de Rome (The Artist's Studio in Rome) from "L'Affaire Clémenceau,"
1885_
Color etching
_Purchased with funds provided by Benjamin D. Bernstein_
Alexander Dumas, fils, was a playwright and novelist, and the illegitimate son of the more famous Alexandre Dumas, author of such works as the _Count of Montecristo_. The semi-autobiographical novel _L'Affaire Clemenceau_ was published in 1867 and is considered one of Dumas’s best works. Besnard produced a series of prints to illustrate the book. In this print, the artist’s muse appears to have departed, and the artist huddles despondently in the corner of the room. His sculpture, a female nude, remains unfinished in the foreground.
4. Philip Pearlstein (b. 1924), American
_Fiesta Nude, 1984, ed. 48/50_
Lithograph
_Purchased with the Marjorie and Irwin Nat Pincus Fund for Prints and Drawings_
By cropping parts of their anatomy, Pearlstein abstracts his female subjects, turning them into still-lifes. The viewer must imaginatively complete the image in his or her own mind.

5. Aristide Maillol (1861-1944), French
_Woman seen from the Back, Draped, 19th-20th century_ 
Lithograph
_Gift of Benjamin D. Bernstein_

6. School of Fontainebleau, 16th century, French
_Ancient Standing Nude Sculpture_
Red chalk on paper
In the sixteenth century, artists frequently studied ancient sculptures in an effort to understand how the artists of classical antiquity rendered the female figure. This figure’s arms are truncated, testimony to the years it spent buried beneath the ground.

7. Newell Convers Wyeth (1882-1945), American
_Spanish Nude_
Charcoal on paper
It was common beginning in the Renaissance for artists to study from the nude in order to acquaint themselves with human anatomy. Though the models the art academies tended to use were almost always male -- because female
models were forbidden or else costly to employ -- the female nude has long been a favored subject of artists.

8. Bruce Samuelson (b. 1946), American
*Untitled, 1990*
Pastel and charcoal
Gift of Benjamin D. Bernstein

**Costume and Adornment**

A woman’s clothing does much to enhance her natural beauty and to convey information about who she is or who she wants to be. Clothes and costume also have the power to conceal as much as they reveal and for this reason are sometimes associated with disguise. Costumed and adorned, women can be viewed not only as figures of loveliness but also, more negatively, as paradigms of duplicity and deception.

9. Wilfred Jones (1888-1968), American
*Cover Illustration to the August Fiction Number, Scribner’s Magazine*
Egg tempera on cardboard
Gift of Mrs. Elizabeth Jones Greenhall

*Scribner’s Magazine* was one of America’s most important literary and art magazines, publishing fiction and poetry as well as articles of political and historical interest. The journal was illustrated by well-known artists of the time. This one shows a woman in eighteenth-century costume attended by a musician from the *Commedia dell’ Arte*.
10. A. Portier after Paul Gavarni (1804-1866), French
_Douze Nouveaux Travestissements (Twelve new dresses), c._
1856
Hand-colored steel engraving
In his first efforts as a young artist, Gavarni was commissioned to draw illustrations for a fashion journal. His drawings imbued these commonplace figures with a new sense of liveliness, which earned him a considerable reputation in fashion circles. This print reproduces one of Gavarni’s drawings of contemporary ladies’ dresses.

11. Margaret Garcia (contemporary), Chicano
_My Ego is my Devil, My Ego is my Demon, 1991_
Color lithograph
Given by Michael L. Duffy ’72

12. Gerald Leslie Brockhurst, RA, RE (1890-1978), English
_Portion of a Young Girl_
Etching

13. Frank Galuszka (b. 1947), American
_Early Adolescence_
Oil on canvas
Gift of Dr. Chalmers E. Cornelius, III
Galuszka, an artist who now works in California, formerly lived in Philadelphia. His works from the 1990s are frequently imbued with a surreal sensibility, rich with narrative implications. Though apparently at play dressing up a Barbie doll, the two young girls stare malevolently at their toy.
Pretty Women

Over the centuries, portraiture was the means by which artists paid tribute to an individual woman's beauty and explored her identity as well as social and economic status. Self-portraiture could likewise afford a unique opportunity to define the artist to the outside world.

Portrait of a Lady, 1825
Lithograph

15. Käthe Kollwitz (1867-1945), German
Self-Portrait at the Table, 1893
Etching and aquatint
In this introspective self-portrait, the artist shows herself seated at a simple table reading a book.

16. Alex Katz (b. 1927), American
Ada, 1980, ed. 55/120
Color lithograph and screenprint
Gift of Jay Richardson Massey
This is a portrait of Katz's wife. The lithograph is one of four prints of his wife, titled "Ada Four Times", which pictures her from four different angles.
17. Marguerite Zorach (1887-1968), American
Portrait of Marianne Moore, 1919?
Pencil on paper
The subject of this drawing, Marianne Moore, was the recipient of countless American literary awards and was highly praised by T.S. Eliot for her “original sensibility and alert intelligence.” Marguerite Zorach first met Moore in 1915, and became a lifelong friend. Another painting of the artist by Zorach is at the National Portrait Gallery.

18. Anonymous nineteenth-century artist
Portrait of a Woman
Hand-colored silver print
Gift of Monsignor Bower
Color is added by hand to the surface of a black-and-white photograph, giving the work the look of a more expensive oil painting. Hand-colored works of this kind eliminated the need for an artist to spend a long time drawing and then painting an image. This sort of portrait offered people of lesser means an opportunity to own what looked like an important work in oil.

19. Sandra Camomile (Contemporary), American
Mop Dress, 1995
Mixed Media Sculpture (mops, mop heads, used mattress pads, wire dress frame and anesthesia stand)
This sculpture is sometimes activated in a performance piece, focusing on ideas of women’s work and the female domain.