

OVERCOMING ALL OBSTACLES  
*The Women of the Académie Julian*



EDITED BY GABRIEL P. WEISBERG AND JANE R. BECKER

# Overcoming All Obstacles The Women Of The Academie Julian

**Kirstin Ringelberg**



## **Overcoming All Obstacles The Women Of The Academie Julian:**

Overcoming All Obstacles Jane R. Becker, Sterling and Francine Clark Art Institute, Dixon Gallery and Gardens, 1999

Overcoming All Obstacles The Women of the Academie Julian is the first book to examine late nineteenth century Paris's most famous training ground for the leading women artists of the period. The Academie Julian was founded in Paris in 1868 initially to prepare students for entry to the Ecole des Beaux Arts, the nineteenth century's preeminent art school. Because women could not study at the Ecole des Beaux Arts until 1897, Julian itself became an international equivalent for many of the late nineteenth and early twentieth century's most important women artists. Not only does Overcoming All Obstacles introduce the reader to many works by women artists, both famous and lesser known, but the essays offer a cultural and historical context in which to appreciate their art. Gabriel Weisberg's essay concentrates on the rigorous training methods enforced by Rodolphe Julian and the teachers at the Academy. Jane Becker explores the competitive environment of the Julian Academy as it affected the Ukrainian painter Marie Bashkirtseff and the Swiss painter Louise Catherine Breslau. Essays by Catherine Fehrer, the leading scholar of the Academie Julian, and Tamar Garb, an art historian who focuses on the training of women artists, give us a richer understanding of the Academie Julian's place in the sphere of art education in late nineteenth century Paris. Generously illustrated with both color and black and white images, this volume includes documentary photographs and caricatures that have never before been reproduced. The core of the book draws on the large collection of the Academie Julian. Del Debbio, the Academie Julian's successor institution in Paris. This publication accompanied an exhibition organized by the Dahesh Museum in New York that opened after its exhibition at the Sterling and Francine Clark Art Institute in Williamstown. The exhibition subsequently continued to the Dixon Gallery and Gardens, Memphis.

**Overcoming All Obstacles; the Women in the Academie Julian** Gabriel P. Weisberg, Jane R. Becker, 1999

**Overcoming All Obstacles** Jane R. Becker, Gabriel P. Weisberg, Dixon Gallery and Garden (Memphis, Estados Unidos), Dahesh Museum of Art (Nova Iorque, Estados Unidos), Sterling and Francine Clark Art Institute (Williamstown, Estados Unidos), 2004

**The Female Secession** Megan Brandow-Faller, 2020-06-22

Decorative handcrafts are commonly associated with traditional femininity and unthreatening docility. However, the artists connected with interwar Vienna's female Secession created craft-based artworks that may be understood as sites of feminist resistance. In this book, historian Megan Brandow-Faller tells the story of how these artists disrupted long-established boundaries by working to dislodge fixed oppositions between art and craft, decorative and profound, and masculine and feminine in art. Tracing the history of the women's art movement in Secessionist Vienna from its origins in 1897 at the Women's Academy to the Association of Austrian Women Artists and its radical offshoot, the Wiener Frauenkunst, Brandow-Faller tells the compelling story of a movement that reclaimed the stereotypes attached to the idea of Frauenkunst or women's art. She shows how generational struggles and diverging artistic philosophies of art, craft, and design drove the conservative and radical wings of Austria's women's art movement apart and explores the ways female

artists and craftswomen reinterpreted and extended the Klimt Group's ideas in the interwar years Brandow Faller draws a direct connection to the themes that impelled the better known explosion of feminist art in 1970s America In this provocative story of a Viennese modernism that never disavowed its ornamental decorative roots she gives careful attention to key primary sources including photographs and reviews of early twentieth century exhibitions and archival records of school curricula and personnel Engagingly written and featuring more than eighty representative illustrations *The Female Secession* recaptures the radical potential of what Fanny Harlfinger Zakucka referred to as works from women's hands It will appeal to art historians working in the decorative arts and modernism as well as historians of Secession era Vienna and gender history

**Women Artists in Paris, 1850-1900** Laurence Madeline, Pauline Willis, 2017-01-01 Paris was the epicenter of art during the latter half of the nineteenth century luring artists from around the world with its academies museums salons and galleries Despite the city's cosmopolitanism and its cultural stature Parisian society remained strikingly conservative particularly with respect to gender Nonetheless many women painters chose to work and study in Paris at this time overcoming immense obstacles to access the city's resources *Women Artists in Paris 1850 1900* showcases the remarkable artistic production of women during this period of great cultural change revealing the breadth and strength of their creative achievements Guest Curator Laurence Madeline Chief Curator at Musées d'art et d'histoire Geneva has selected close to seventy compelling paintings by women of varied nationalities ranging from well known artists such as Berthe Morisot Mary Cassatt and Rosa Bonheur to lesser known figures such as Kitty Kielland Louise Breslau and Anna Ancher

**Women Writing on the French Riviera** Rosemary Lancaster, 2020-06-15 Destination for artists and convalescents playground of the rich site of foreign allure the French Riviera has long attracted visitors to its shores Ranging through the late nineteenth century the Belle Epoque the roaring twenties and the emancipatory post war years Rosemary Lancaster highlights the contributions of nine remarkable women to the cultural identity of the Riviera in its seminal rise to fame Embracing an array of genres she gives new focus to feminine writings never previously brought together nor as richly critically explored Fiction memoir diary letters even cookbooks and choreographies provide compelling evidence of the innovativeness of women who seized the challenges and opportunities of their travels in a century of radical social and artistic change

**The Woman Question in France, 1400-1870** Karen Offen, 2017-10-05 This is a revolutionary reinterpretation of the French past from the early fifteenth century to the establishment of the Third Republic focused on public challenges and defenses of masculine hierarchy in relations between women and men Karen Offen surveys heated exchanges around women's influence their exclusion from authority the increasing prominence of biomedical thinking and population issues concerns about education intellect and the sexual politics of knowledge and the politics of women's work Initially the majority of commentators were literate and influential men However as more and more women attained literacy they too began to analyze their situation in print and to contest men's claims about who women were and should be and what they should be restrained from doing and

why As urban print culture exploded and revolutionary ideas of equality fuelled women s claims for emancipation this question resonated throughout francophone Europe and ultimately across the seas **The Gender of Photography** Nicole Hudgins,2020-09-02 It would be unthinkable now to omit early female pioneers from any survey of photography s history in the Western world Yet for many years the gendered language of American British and French photographic literature made it appear that women s interactions with early photography did not count as significant contributions Using French and English photo journals cartoons art criticism novels and early career guides aimed at women this volume will show why and how early photographic clubs journals exhibitions and studios insisted on masculine values and authority and how Victorian women engaged with photography despite that dominant trend Focusing on the period before 1890 when women were yet to develop the self assurance that would lead to broader recognition of the value of their work this study probes the mechanisms by which exclusion took place and explores how women practiced photography anyway both as amateurs and professionals Challenging the marginalization of women s work in the early history of photography this is essential reading for students and scholars of photography history and gender studies Julia Morgan: An Intimate Portrait of the Trailblazing Architect Victoria Kastner,2022-02-15 This new biography featuring over 150 archival images and full color photographs printed throughout introduces Julia Morgan as both a pioneering architect and a captivating individual Julia Morgan was a lifelong trailblazer She was the first woman admitted to study architecture at the cole des Beaux Arts in Paris and the first licensed to practice architecture in California Over the first half of the 20th century she left an indelible mark on the American West Of her remarkable 700 creations the most iconic is Hearst Castle Morgan spent thirty years constructing this opulent estate on the California coast for the newspaper magnate William Randolph Hearst forging a lifelong friendship and creative partnership with him Together they built a spectacular and unequalled residence that once hosted the biggest stars of Hollywood s golden age and that now welcomes hundreds of thousands of visitors each year This compelling biography draws on interviews letters and Morgan s diaries including never before seen reflections on faith art and her life experiences Morgan s friendship with Hearst her passion for California s landscape her struggles with familial dementia and her devotion to architecture reveal her to have been a singularly brilliant and determined artist PREVIOUSLY UNPUBLISHED CONTENT Victoria Kastner has spent years compiling photographs interviews letters drawings and diaries including material never published before to create the first truly comprehensive portrait of this amazing woman OVER 150 PHOTOGRAPHS This book features over 150 photographs printed throughout the text These include both fascinating archival images and beautiful full color contemporary shots of Morgan s buildings INSPIRING STORY By exploring both Morgan s work and her life Kastner weaves a captivating tale about courage vision and resilience Julia Morgan forged a path for herself against the odds and her story will inspire contemporary women and creatives ARCHITECTURAL ICON Julia Morgan created 700 buildings during her career from hotels to churches to private homes Born in San Francisco and trained

in Paris she developed a distinctive aesthetic that now defines certain regions of California But only in the last twenty years has her contribution to architecture been fully recognized and celebrated In 2014 the American Institute of Architects posthumously awarded her its Gold Medal she was the first female recipient Perfect for History buffs Students enthusiasts and professional architects Aspiring creatives in all fields Feminists seeking role models Visitors to Hearst Castle and Morgan s other buildings Californians and visitors to California

**Painting Professionals** Kirsten Swinth,2001 Thousands of women pursued artistic careers in the United States during the late nineteenth century According to census figures the number of women among the ranks of professional artists rose from 10 percent to nearly 50 percent between 1870 and 1890

**Sophie Halaby in Jerusalem** Laura S. Schor,2019-08-30 A pioneer among Palestinian artists Sophie Halaby was the first Arab woman to study art in Paris subsequently living independently as a professional painter in Jerusalem throughout her life She was born in 1906 in Kiev to a Russian mother and a Christian Arab father Her family fled to Jerusalem in 1917 in the wake of the Russian Revolution Her life was marked by violence and war including the Arab Revolt from 1936 to 1939 the Nakba in 1948 and the Six Day War in 1967 In response Halaby drew a series of political cartoons criticizing British rule and Zionist goals later in life she followed the work of younger artists who supported the Palestine liberation movement However the political turmoil of her times is largely not depicted in her art Instead her work is a tribute to the enduring beauty of the landscape and flora of Jerusalem often sketched in pen and ink or red and black chalk and painted with egg tempera oils and watercolors Schor s compelling biography shines new light on this little known artist and enriches our understanding of modern Palestinian history

**Ella Hepworth Dixon** Valerie Fehlbaum,2017-07-05 In a career that spanned over forty years Ella Hepworth Dixon 1857 1932 was alternately journalist critic essayist short story writer novelist editor of a women s magazine dramatist and autobiographer After an initial popularity however Dixon s work remained largely unread for decades Valerie Fehlbaum sheds light on Dixon s life and work and provides profound insight not only into Dixon herself but into the multifaceted character of the New Woman writer that Dixon typified

**Louise Jopling** Patricia de Montfort,2017-07-05 Louise Jopling A Biographical and Cultural Study is the first in depth study of this nineteenth century painter who was among the first women admitted to the Royal Society of British Artists in 1902 In part an engaging biography of a compelling celebrity figure and social campaigner in Victorian England Patricia de Montfort s book interweaves a vivid and rounded portrait of this Manchester born artist teacher and author with insightful analysis of Jopling s artwork and the aristocratic bohemian social milieu that she inhabited Painted by Whistler and Millais Jopling herself portrayed Victorian era celebrities like the actress Lillie Langtry and her patrons included members of the de Rothschild banking family Her work also included figure compositions interiors landscape and genre scenes Drawing upon Jopling s unpublished diaries notebooks and correspondence as well as her 1925 memoir Twenty Years of My Life de Montfort s study opens the way for a twenty first century rediscovery of this now little known artist who combined professional artistic

practice with social activism against the backdrop of an often troubled private life The full scope of Jopling s artistic endeavours are discussed in relation to the cultural framework for fin de si e working women as are her progressive views on education and women s suffrage

**Gender in Modernism** Bonnie Kime Scott,2007 Grouped into 21 thematic sections this collection provides theoretical introductions to the primary texts provided by the scholars who have taken the lead in pushing both modernism and gender in different directions It provides an understanding of the complex intersections of gender with an array of social identifications

**Quaker Aesthetics** Emma Jones Lapsansky-Werner,2003-01-26 How did Quakers reconcile their belief in plain living with their appreciation of fine material goods

**Redefining Gender in American Impressionist Studio Paintings** Kirstin Ringelberg,2017-07-05 Were late nineteenth century gender boundaries as restrictive as is generally held In Redefining Gender in American Impressionist Studio Paintings Work Place Domestic Space Kirstin Ringelberg argues that it is time to bring the current re evaluation of the notion of separate spheres to these images Focusing on studio paintings by American artists William Merritt Chase and Mary Fairchild MacMonnies Low she explores how the home based painting studio existed outside of entrenched gendered divisions of public and private space and argues that representations of these studios are at odds with standard perceptions of the images their creators and the concept of gender in the nineteenth century Unlike most of their bourgeois contemporaries Gilded Age artists whether male or female often melded the worlds of work and home Through analysis of both paintings and literature of the time Ringelberg reveals how art history continues to support a false dichotomy that in fact paintings that show women negotiating a complex combination of professionalism and domesticity are still overlooked in favor of those that emphasize women as decorative objects Redefining Gender in American Impressionist Studio Paintings challenges the dominant interpretation of American and European Impressionism and considers both men and women artists as active performers of multivalent identities

**Children's Culture and the Avant-Garde** Marilynn Strasser Olson,2013-03-05 This volume explores the mutual influences between children s literature and the avant garde Olson places particular focus on fin de si cle Paris where the Avant garde was not unified in thought and there was room for modernism to overlap with children s literature and culture in the Golden Age The ideas explored by artists such as Florence Upton Henri Rousseau Sir William Nicholson Paula Modersohn Becker and Marc Chagall had been disseminated widely in cultural productions for children their work in turn influenced children s culture These artists turned to children s culture as a new way of seeing allied to a contemporary interest in international artistic styles Children s culture also has strong ties to decadence and to the grotesque the latter of which became a distinctively Modernist vision This book visits the qualities of the era that were defined as uniquely childlike the relation of childhood to high and low art and the relation of children s literature to fin de si cle artistic trends Topics of interest include the use of non European figures the Golliwogg approaches to religion and pedagogy to oppression and motherhood to Nature in a post Darwinian world and to vision in art and life Olson s unique focus covers new ground by

concentrating not simply on children's literature but on how childhood experiences and culture figure in art *Gendering Modernism* Maria Bucur, 2017-09-21 *Gendering Modernism* offers a critical reappraisal of the modernist movement asking how gender norms of the time shaped the rebellion of the self-avowed modernists and examining the impact of radical gender reformers on modernism. Focusing primarily on the connections between North American and European modernists, Maria Bucur explains why it is imperative that we consider the gender angles of modernism as a way to understand the legacies of the movement. She provides an overview of the scholarship on modernism and an analysis of how definitions of modernism have evolved with that scholarship. Interweaving vivid case studies from before the Great War to the interwar period, looking at individual modernists from Ibsen to Picasso, Hannah Hoch to Josephine Baker, she covers various fields such as art, literature, theatre, and film, whilst also demonstrating how modernism manifested itself in the major social, political, and cultural shifts of the 20th century, including feminism, psychology, sexology, eugenics, nudism, anarchism, communism, and fascism. This is a fresh and wide-ranging investigation of modernism which expands our definition of the movement, integrating gender analysis and thereby opening up new lines of enquiry. Written in a lively and accessible style, *Gendering Modernism* is a crucial intervention into the literature which should be read by all students and scholars of the modernist movement as well as 20th-century history and gender studies more broadly. "Foreign Artists and Communities in Modern Paris, 1870-1914" Susan Waller, 2017-07-05 *Foreign Artists and Communities in Modern Paris 1870-1914* examines Paris as a center of international culture that attracted artists from Western and Eastern Europe, Asia, and the Americas during a period of burgeoning global immigration. Sixteen essays by a group of emerging and established international scholars, including several whose work has not been previously published in English, address the experiences of foreign exiles, immigrants, students, and expatriates. They explore the formal and informal structures that permitted foreign artists to forge connections within and across national communities and, in some cases, fashion new transnational identities in the City of Light. Considering Paris from an innovative global perspective, the book situates both important modern artists such as Edvard Munch, Sonia Delaunay, Marc Chagall, and Gino Severini, and lesser-known American, Czech, Italian, Polish, Welsh, Russian, Japanese, Catalan, and Hungarian painters, sculptors, writers, dancers, and illustrators within the larger trends of international mobility and cultural exchange. Broadly appealing to historians of modern art and history, the essays in this volume characterize Paris as a thriving transnational arts community in which the interactions between diverse cultures, peoples, and traditions contributed to the development of a hybrid and multivalent modern art. **Remaking Race and History** RenŽe Ater, Meta Warrick Fuller, 2011-11-22 The George Gund Foundation imprint in African American studies



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