

# REVOLT, THEY SAID.

a project by Andrea Geyer

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## INSTALLATION MUSEUM OF MODERN ART NEW YORK

OCTOBER 16th - NOVEMBER 27th 2015

### BIOGRAPHIES FOR DRAWING

**Louise Abbéma** (1853–1927) was an artist known for her portraits of notable figures of the Belle Époque, including Emperor Dom Pedro II of Brazil, architect Charles Garnier, and actress Sarah Bernhardt. Bernhardt and Abbéma were lovers and exhibited artworks together at the 1893 World's Columbian Exposition in Chicago. Abbéma was a regular exhibitor at the Paris Salon and regular contributor to the journals *Gazette des Beaux-Arts* and *L'Art*. Many of Abbéma's paintings depict women dressed androgynously and participating in intellectual activities typically reserved for men at the time.

**Berenice Abbott** (1898–1991) was a photographer who documented the ever-changing aspects city life, culture, and architecture. Born in Springfield, Ohio, she moved to Greenwich Village in 1918 and worked in journalism, theater, and sculpture, surrounded by influential artists and writers such as Djuna Barnes. She moved to Paris to study sculpture and in 1927 opened her own photography studio. There Abbott made her name as a portrait photographer of the social elite, many of whom were gay and lesbian. During a brief visit to New York, Abbott became interested in photographing the changes in the city, and she returned in 1929. Her *Changing New York* (1935–1938) was an expansive sociological study of urban life sponsored by the Works Progress Administration/Federal Art Project. A member of the straight photography movement, Abbott insisted that her photographs not be manipulated thematically or technologically. In 1935 she began sharing a loft with art critic Elizabeth McCausland who became one of her biggest supporters and with whom she lived for 30 years. The Museum of Modern Art, New York, presented a major retrospective of Abbott's work in 1970.

**Ida York Abelman** (1908–2002) was a highly regarded Social Realist, known for the graphic work that she produced for the various Federal Art Projects in New York during the Depression. Her etchings and lithographs of the 1930s depict the difficult living conditions endured by many. Abelman also completed two murals for the Federal Art Projects: *Lewiston Milestones* in Lewiston, Illinois, and *Booneville Beginnings* in Booneville, Indiana, both extant. Her art training included the National Academy of Design, Grand Central Art School, College of the City of New York, and Hunter College, all in New York City. She was a member of the American Artists Congress and exhibited at the Museum of Modern Art, the Whitney Museum of American Art, and the Berkshire Museum, Massachusetts, among other venues. Her work is in the collections of numerous museums as well as the Library of Congress.

**Gertrude Abercrombie** (1909–1977) was an American painter. She spent much of her childhood traveling Europe with her parents who toured with an opera company. The outbreak of World War I forced the family to move back to Chicago, where she would spend the rest of her adolescence. She was deeply rooted in Chicago and the Midwest, using the landscape and landmarks of the area around the town as subjects for her art throughout her career. Abercrombie studied part-time after graduation at the American Academy of Art and the School of the Art Institute, and was appointed to the Public Works of Art Project (the first of the government supported arts programs) in 1933. At this time she began to exhibit at the Art Institute Annuals and galleries in both Chicago and New York, and to develop the characteristic personal style that defines her work. She hosted a Chicago Salon including jazz musicians, writers, and artist and she presided imperiously as the self-appointed "Queen of Chicago." The oft-repeated moon, cats, barren tree, owls, Victorian furniture, white stoneware, and carnations, all take on the power of personal emblems in her work and testify to her presence even in the absence of a figure. Abercrombie used painting to manage her world and the psychic pain that she admittedly suffered. She transformed her internal conflicts into works of great power, mystery, and resonance.

**Wilhelmina F. Adams** (1900–1987) was a political and civil rights activist for African Americans and women in New York City. Her fundraising talents were honed while serving as vice

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president of the Utopia Neighborhood Club in the early 1920s, where she successfully raised the down payment on the Utopia Children's House. In 1930 Adams organized the Aeolian Ladies of Charity because of her concern with Harlem's "forgotten aged." Soon after, she succeeded in bringing Guy Lombardo, a world-renowned orchestra leader, to Harlem's Savoy Ballroom. Adams held several memberships in arts organizations and became chairman of the finance committee of the Gibson Committee Relief Fund, which preceded the advent of public welfare. In that capacity, she became the first woman of color permitted the use of a booth in the main arcade of Grand Central Station.

**Jane Addams** (1860–1935) was a philosopher, visionary social reformer, author, and proponent of world peace and women's suffrage. A pioneering advocate for the rights of immigrants, women, and young people, she fought for better women's education, better living and working conditions for laborers, and comprehensive labor reform. In 1889 Addams started Hull House in Chicago with Ellen Gates Starr, a college friend and her intimate partner for many years. Offering various cultural resources such as an art gallery, book bindery, and drama club, Hull House also ran a night school, girls' club, and library. Addams's idea of night classes for adults has served as a model for contemporary continuing education and public recreation programs, and her theories and practice of social reform have influenced contemporary social work. Addams campaigned for the Progressive Party, the Women's Peace Party and the Women's International League for Peace and Freedom. In 1931 Addams was the first woman to be awarded the Nobel Peace Prize. Meanwhile J. Edgar Hoover, the founding director of the FBI, labeled her the "most dangerous woman in America" and amassed an expansive file on her.

**Hilma Af Klint** (1862–1944) came into deep association with nature at an early stage in her life, while being influenced by her father's interest in mathematics. Her younger sister's death added an interest in Spiritual matters. After the family's move to Stockholm, Af Klint studied at the Academy of Fine Arts for five years, becoming part of the first generation of women who studied there on equal terms with men. After participating in séances as early as the late 1870s, she founded the group The Five with four other women artists (A.Cassel, S.Hedman, C.Cederberg and Matilde N.). Collectively they practiced automatic writing and drawing during weekly Friday séances, two

decades before the Surrealists did similar experiments. Throughout her career Af Klint equally paired a thrive for scientific accuracy with a heightened aesthetic insight. Beginning in the mid-1890s, she gradually moved from figuration toward abstraction and can be considered the first abstract painter. She aimed to perceive a reality beyond the visible. Between 1906 and 1915 she created *Paintings for the Temple*: 193 paintings in various formats, divided into groups and subgroups similar to the organization of scientific research. "The pictures were painted directly through me," she said, "without any preliminary drawings and with great force. I had no idea what the paintings were supposed to depict, nevertheless, I worked swiftly and surely, without changing a single brushstroke." The work forms a cosmology, conveying a oneness beyond the world of polarities we perceive in everyday life. Expansive and detailed notebooks of *The Five* survived which attempted to record and analyze the processes of which the paintings were a result. According to the artist's will, these and others of her abstract works were not to be exhibited until at least twenty years following her death. Af Klint believed her contemporaries were not yet ready to grasp their meaning. She died in 1944 at age 81.

**Eileen Forrester Agar** (1899–1991) was a British painter and photographer associated with the Surrealist movement. Born in Buenos Aires to a Scottish father and American mother, Agar moved with her family to London in 1911. She attended the Slade School of Fine Art in London and continued her art studies in Paris. Agar joined the London Group in 1933, and her work was selected for the *International Surrealist Exhibition* at the New Burlington Galleries, London, in 1936. She was the only British woman to participate in the exhibition. Agar's work appeared in Surrealist exhibitions in Paris, Amsterdam, New York, and Tokyo. In 1936 she started to experiment with automatic techniques and new materials, practicing photography, collage, and object-making. After World War II, Agar entered a particularly productive phase in her career with sixteen solo exhibitions between 1946 and 1985.

**Delia Julia Akeley** (1875–1970) was an African explorer, big game hunter, and writer. She went on five African expeditions in her lifetime, two on her own initiative. In 1923 she led an expedition for the Brooklyn Museum traveling through unexplored regions of the Belgian Congo, where she made contact with the notoriously shy Pygmy tribes. Her sole companions were Africans she selected and trained as assistants.

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Akeley theorized that a female expeditor who immersed herself in the community could establish close relationships with the local women and gather authentic and valuable information concerning tribal customs and habits. Artifacts and nature specimens collected during Akeley's expeditions are housed in major museums across the United States, and her ethnological work, especially that related to women, is some of the most significant of its kind. Akeley inspired other women to explore relentlessly, and her innovative approach toward the exploration of Africa significantly influenced the general perception of the continent.

**Amparo Alvar** (1916–1998) was a journalist and politician. Born in Spain, she worked mostly in exile, moving to Argentina after Franco's military coup due to her Galeguist, republican, and feminist family ties. In addition to her world-renown as a playwright, Alvar received the Premio Nacional de Literatura in Buenos Aires. Alvar devoted herself to translation from French (including Diderot, Flaubert, and Bollard), Italian, English, and Portuguese, which earned her recognition as the "mellor tradutora de Hispanoamérica" ("best translator in Latin America"). Alvar was also the first Galician to work as a translator for the United Nations in New York, for Unesco in Paris, and for the International Labor Organization in Geneva. This professional career placed her in a privileged position from which to reflect on non-literary translation. Having worked as a translator for the United Nations in Paris, Alvar moved to Geneva, where she directed a number of plays by Lope de Vega, Moratín, Buero Vallejo, and García Lorca.

**Anni Albers** (1899–1994) was a textile artist and printmaker born in Germany. She studied weaving and textiles at the Bauhaus under the instructor Gunta Stölzl, where she developed many unique textiles combining properties of light reflection, sound absorption, durability, and minimized wrinkling and warping tendencies. After the Bauhaus permanently closed in 1933, Albers was invited to teach at the experimental Black Mountain College in North Carolina. She would teach there until 1949, while also showing her weavings throughout the United States. Albers's design exhibition at the Museum of Modern Art, which began in the fall and then toured the U.S. from 1951 until 1953, established her as one of the most important designers of the day. During these years she made many trips to Mexico and throughout the Americas and became an avid collector of pre-Columbian artwork. Albers spent the

1950s working on mass-producible fabric patterns, creating the majority of her "pictorial" weavings, and publishing a half-dozen articles and *On Designing*, a collection of her writings. During a visit to the Tamarind Lithography Workshop in 1963, she was invited to experiment with print media and immediately connected with the technique, giving most of her time to lithography and screen-printing. She continued to make work and give lectures until her death.

**Lucy Aldrich** (1865–1955), sister of Abby Aldrich Rockefeller, was a philanthropist and art collector born in Providence, Rhode Island. She traveled extensively throughout Europe and Asia, collecting porcelain and textiles from Asia. She donated much of her collection to the Rhode Island School of Design Museum and was a member of its Museum Committee.

**Sibilla Aleramo** (1876–1960) was an Italian writer best known for her autobiographical work on life as a feminist in nineteenth-century Italy. Her first novel, *Una Donna*, chronicled her decision to leave an abusive relationship and move to Rome in 1901. She became politically active and volunteered in the Agro Romano, the poverty-stricken countryside surrounding Rome. In 1908 she met Cordula "Lina" Poletti at a women's congress, and they began a one year relationship that was recounted in the novel *Il Passagio* (1919). Known for her tumultuous love affairs and trajectory as an independent woman and artist, Aleramo continued to write throughout her life. After World War II, she became active in Communist politics as well as other feminist organizations.

**Florence Ellinwood Allen** (1894–1966) was a judge, writer, and musician born in Salt Lake City, Utah. As a young woman, Allen studied music at Western Reserve in Cleveland, Ohio, and later in Berlin. After an injury impeded her desire to become a concert pianist, she returned to Cleveland and took a position as a critic for the *Plain Dealer*. During this time, Allen became greatly interested in politics and law, and completed her M.A. in political science at Western Reserve. She later studied at New York University, where she worked as a researcher for the New York League for the Protection of Immigrants to pay her tuition. After many years of working on platforms of pacifist dissent and women's suffrage, Allen's legal career flourished, leading her first to the Ohio Supreme Court in 1922 and finally to the United States Court of Appeals for the Sixth Circuit in 1934. She was the second woman to become a federal judge, after

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Genevieve R. Cline in 1928. In 1958 Allen became the first woman to serve as Chief Judge of the Court of Appeals shortly before her retirement. During her retirement, Allen wrote an autobiography, *To Do Justly* (1965).

**Frances** (1854–1941) and **Mary Allen** (1858–1941), born in Deerfield, Massachusetts, began their careers as photographers in 1890 after increasing deafness led both to quit teaching. Working within social and aesthetic reforms of the Arts and Crafts Movement, they used Deerfield's 18th-century houses as an environment for their intricate photographic Colonial recreations. Though they had no specialized training, the sisters put a tremendous amount of character and artistic feeling into their work. They soon began to accept commissions and published their photographs in books like Horace E. Miller's *Sketches of Conway* (1890) and *Picturesque Franklin* (1891). The Allens also created more abstract images with evocative compositions and use of light in the pictorial style. In 1901 Frances and Mary Allen were praised as being among "the foremost women photographers in America" by *Ladies Home Journal*. Their work was included in a number of important exhibitions, including the Washington Salon and Art Photographic Exhibition (1896), the 3rd International Congress of Photography in Paris (1900), and the Canadian Pictorialist Exhibition (1907). The sisters, neither of whom married, died within four days of one another in February 1941.

**Nina Allender** (1872–1957) was a painter and political cartoonist born in Kansas. After studying painting at the Corcoran School of Art and the Pennsylvania Academy of Fine Arts, she moved to Washington, D.C., and took a full-time position as a clerk at the Government Land Office. She became involved in the suffrage movement around 1910 and became the president of the D.C. branch of the National American Women's Suffrage Association. In 1913 she was approached by Alice Paul to contribute to the suffrage cause, beginning Allender's relationship with the National Woman's Party. The following year Paul asked Allender to draw cartoons for the *Suffragist*, and Allender agreed. Her cartoons would appear regularly in that publication until 1927, and her image of the suffragist—the "Allender Girl"—was that of a young, energetic, and capable woman with an intense commitment to the cause. Allender used her illustrations to present a spectrum of "The Modern Woman": feminist, wife, mother, student, and activist. This more complex and positive representation was critical in

garnering public support for women's rights. She continued to draw cartoons for the women's movement during the early years of the campaign for the Equal Rights Amendment. She is considered one of the most influential political artists of that era.

**Elizabeth Ames** (1885–1977) was the first executive director of Yaddo, an artists' colony in Saratoga Springs, New York, to welcome creative artists to the residency. Beginning her directorship in 1922, she guided Yaddo for almost fifty years.

**Marian Anderson** (1897–1993) was an African-American contralto and one of the most celebrated singers of the twentieth century. Her voice was described by music critic Alan Blyth as "a rich, vibrant contralto of intrinsic beauty." Most of her singing career was spent performing in concert and recital in major music venues and with famous orchestras throughout the United States and Europe between 1925 and 1965. Although offered roles with important European opera companies, Anderson declined, as she had no training in acting and preferred to perform in concert and recital. She did, however, perform opera arias frequently. Anderson's many recordings reflected her broad repertoire, from concert literature to lieder to traditional American songs and spirituals. Between 1940 and 1965 the German-American pianist Franz Rupp was her permanent accompanist.

**Margaret Caroline Anderson** (1886–1973) was the founder, editor, and publisher of the *Little Review*, an influential literary magazine. Its contributors included Emma Goldman, Amy Lowell, and Gertrude Stein. In 1916 Anderson met Jane Heap, who became her lover and co-editor. When the *Little Review* printed excerpts of James Joyce's then unpublished *Ulysses* (1922), the U.S. Postal Service burnt four issues and charged the two women with obscenity. In 1929 Anderson moved to Le Cannet, France, to be with singer Georgette Leblanc. During the 1930s both were part of a local study group with Louise Davidson, Elizabeth Gordon, Jane Heap, Kathryn Hulme, Alice Rohrer, and Solita Solano. Anderson fled France in 1942 because of World War II. On her Atlantic crossing she met Dorothy Caruso with whom she lived until Caruso's death in 1955. Anderson believed in the higher spiritual potential of humanity: "How can anyone be interested in war—that glorious pursuit of annihilation with its ceremonious bellowings and trumpeting over the mangling of human bones and muscles and

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organs and eyes, its inconceivable agonies which could have been prevented by a few well-chosen, reasonable words?"

**Regina Anderson** (1901–1993) was a multiracial playwright and librarian. Born in New York, she studied at Columbia University and became a librarian at the 135th Street branch of the New York Public Library. With roommate Ethel Ray Nance, Anderson hosted gatherings in her apartment in Harlem, which eventually became known as the Harlem West Side Literary Salon. Anderson helped to organize the Civic Club dinner of 1924 for black New York intellectuals and writers. Attended by 110 guests, including Countee Cullen, W. E. B. Du Bois, Langston Hughes, Jean Toomer, the dinner was one of the coalescing events of the Harlem Renaissance. While working as assistant librarian at Harlem Public Library, she hosted events with readings by black authors and distributed digests to spread interest in their work. Anderson was also one of the only African-American women to be recognized at the 1939 World's Fair in New York.

**Susan B. Anthony** (1820–1906) was an influential suffragist born in Massachusetts to a family with Quaker, activist traditions. She was involved in the temperance movement, which did not allow women to speak at rallies. Through this experience and her acquaintance with Elizabeth Cady Stanton, she joined the women's rights movement in 1852. Together with Stanton, Lucretia Mott, and Lucy Stone, Anthony founded the American Equal Rights Association in 1866, campaigning for the equal rights of both women and African-Americans. Anthony campaigned for the abolition of slavery and the right for women to own their own property and retain their earnings. She also advocated for women's labor organizations. In 1872 Anthony was arrested for voting in her hometown of Rochester, New York, and convicted in a widely publicized trial. Although she refused to pay the fine, the authorities declined to take further action. In 1878 Anthony and Stanton arranged for Congress to be presented with an amendment giving women the right to vote. Popularly known as the Anthony Amendment, it became the 19th Amendment to the U.S. Constitution in 1920. She remained politically active until her death in 1906.

**Louise Arensberg** (1879–1943) collected works by prominent modern artists and held influential salons in her New York City apartment. She relocated to Hollywood, California, in 1921 for health and financial reasons. Her home remained a social hub

for artists after her move to California, where she showed her collection and even hosted the wedding of artist Dorothea Tanning. Arensberg's impressive art collection, which included significant works from the Dada movement, as well as ephemera and other forms of documentation, was donated in its entirety to the Philadelphia Museum of Art in 1950.

**Lil Hardin Armstrong** (1898–1971) was a highly sought after jazz pianist and composer in early 1920s Chicago. Some of her notable compositions include "Struttin' With Some Barbeque," "Oriental Swing," and "Just For a Thrill" (made popular by Ray Charles in 1959). Born in Memphis, Tennessee, she was raised by her mother and her grandmother, Priscilla Martin, who was a former slave. Early on, Armstrong showed an interest in music and began taking lessons at a local music school. She attended Fisk University, and when she returned with a copy of W.C. Handy's "St. Louis Blues," her mother declared it "devil's music" and sent Lil to Chicago, where she secured a job at Jones Music Store. There she began writing sheet music and soon gained the attention of the growing music community. Though most bands were unwilling to include a female pianist, she became a fixture in the Chicago nightclub scene. She later moved to New Orleans to join King Oliver's Creole Jazz Band, where she met her husband, Louis Armstrong. While Louis toured Europe, Lil formed two all-female bands in Chicago, and went on to lead an all-male band in Buffalo, New York. Lil Hardin Armstrong and Her Swing Orchestra recorded an album for Decca Records, and she continued writing songs for them for several years after. She died while playing "St. Louis Blues" at a Louis Armstrong memorial concert in 1971, and was inducted into the Memphis Music Hall of Fame in 2014.

**Gertrud Arndt** (1903–2000), a photographer associated with the Bauhaus movement, was a pioneer of self-portraiture. She studied at the Bauhaus with the aid of a scholarship and in 1929 was appointed as the head of their extension workshop in Dessau in 1929. While there, Arndt produced a series of forty-three self-portraits along with images of her friend Otta Berger. She received critical acclaim when her photographs were exhibited at Museum Folkwang in 1979.

**Gertrud Arper** (1894–1968) was a Dutch furniture designer. She received her degree from the Kunstgewerbeschule in Weimar in 1915 and went on to work in the buildings department of W.H. Muller & Co. in The Hague. She later collaborated with Jo

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van Altena Regteren at the Barn Owl in Haarlem. She and her husband maintained a collection of modernist art, which included works by Piet Mondrian and Fernand Léger.

**Elise Asher** (1912–1904) was a painter and poet who blended images and words in her work. Born in Chicago, she studied at the Art Institute of Chicago and graduated from the Simmons School of Social Work in Boston before moving to New York in 1947. After her first solo exhibition in 1953 and the publication of her first poetry collection in 1955, Asher continued to exhibit and publish for more than fifty years. Her work is owned by more than a dozen public collections, including the National Academy of Sciences and the Corcoran Gallery. The Fine Arts Work Center in Provincetown held a retrospective of her work in 2000.

**Dorothy Ashton** (1889–1956) was an English socialite and author who wrote over ten books, primarily of poetry. She was the editor for the Hogarth Living Poets series of Hogarth Press and edited *The Annual* in 1929. She took the surname Wellesley after her husband but she left the marriage in 1922 after becoming the lover of Vita Sackville-West. Following that relationship, she was involved with Hilda Matheson, a BBC producer, for eight years until Matheson's death. Ellen Auerbach (1906–2004) was a German avant-garde photographer. During the Weimar Republic, Auerbach belonged to the generation of New Women who sought to break with traditional female roles and become independent through their work. She moved to Berlin in 1929 and met Grete Stern while they were both studying photography. The pair opened the photography studio *ringl+pit* and signed all their work together, an uncommon practice at the time. When Hitler came to power in 1933, Auerbach left Germany for Palestine where she began to photograph everyday life in Tel Aviv. In 1937 she immigrated to the United States, living outside Philadelphia and working as a children's photographer to make a living. She would go on to pursue photography and film projects centered on child psychology and behavior, eventually working as an educational therapist with children with learning disabilities. Her work with Stern received new interest in the 1980s, spurred by a retrospective exhibition at the Akademie der Kunst in Berlin in 1998 and other exhibitions.

**Mary Austin** (1868–1934) was one of the early nature writers of the American Southwest. She graduated from Blackburn

College in 1888 and moved with her family to the San Joaquin Valley in California later that year. She studied the Native Americans living in the Mojave Desert for seventeen years, using the information she gathered in her writings. Austin was a prolific novelist, poet, critic, and playwright, as well as an early feminist and defender of Native American and Spanish-American rights. She was best known for her tribute to the deserts of California, *The Land of Little Rain* (1903). She helped establish the Community Theater in Santa Fe, New Mexico, in 1918. Mount Mary Austin in the Sierra Nevada is named in her honor.

**Florence Wheelock Ayscough** (1878–1942) was an author, translator, Sinologist, and champion of women's rights in China. Born in Shanghai to a Canadian merchant and an American mother, Ayscough dedicated her life to the study and interpretation of Chinese literature and culture, and "left a legacy and scholarship unrivaled by any other foreign woman in China before or since." During her time at school in Boston, Ayscough collaborated with poet Amy Lowell on a translation of Chinese poetry published in 1921 as *The Fir-Flower Tablets*. Ayscough returned to China and studied Chinese literature, becoming a librarian of the Royal Asiatic Society in Shanghai. She translated a series of radical interpretations of the Tang-dynasty poet Tu-Fu and wrote books for American audiences intended to bridge the cultural divide. One such book, *Chinese Women, Yesterday and Today* (1937), focused on the differences between women from old China and the modern Chinese women of the 1930s. She used the new technology of photography in her documentation of Chinese women, and many of her works on this subject still inspire feminist discussion today. Ayscough also amassed an extensive collection of Chinese textiles and ceramics, many of which are prominently featured in American museums' Asian art collections.

**Lucy A. Bacon** (1857–1932) was the only known Californian painter to have studied under the Impressionists. Born in New York State, Bacon studied at the Art Students League and the National Academy of Design. She moved to Paris in 1892 to study at the Académie Colarossi under Camille Pissarro, at the suggestion of American painter Mary Cassatt. She moved back to California a few years later and taught at the Washburn School in San Jose. By 1909, Bacon had become a member of Indian Fair Committee of the New Mexico Association of Indian Affairs and Eastern Association on Indian Affairs.

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**Peggy Bacon** (1895–1987) was a printmaker, illustrator, painter, and writer known for her satirical prints and drawings. Born in Ridgefield, Connecticut and privately tutored for most of her childhood, Bacon went to boarding school in New Jersey and studied at the Art Students League in New York. There she befriended Betty Burroughs, Anne Rector, Dorothea Schwarz, and Dorothy Varian. In adulthood Bacon split her time between artist communities in Greenwich Village and Woodstock, New York. She garnered extensive critical recognition, earning a Guggenheim Fellowship and an award from the American Academy of Arts and Letters, among others. She illustrated over sixty books, and her artwork appeared in magazines including the *New Yorker* and *Fortune*. In the 1920s Bacon began exhibiting her work and was part of the social circle surrounding the Whitney Studio Club, which later became the Whitney Museum of American Art. Throughout the 1930s and 1940s she taught at various art schools including Hunter College, the Art Students League, and the Corcoran Gallery in Washington, D.C.

**Alice Bailey** (1880–1949) was a writer and theosophist in occult teachings and esoteric psychology and healing. She was born in England and moved to the United States in 1907, where she spent most of her life. Bailey's works describe a wide-ranging system of esoteric thought, covering such topics as how spirituality relates to the solar system, meditation, healing, spiritual psychology, the destiny of nations, and prescriptions for society in general. She described the majority of her work as having been telepathically dictated to her by a Master of Wisdom, initially referred to only as "the Tibetan" or by the initials "D.K.," later identified as Djwal Khul. Her vision of a unified society included a global "spirit of religion" and she wrote about numerous religious themes, including Christianity, though her writings verge fundamentally from many aspects of Christianity and other traditional religions. She had a significant influence on the modern New Age movement as well as contemporary expressions of paganism.

**Abby Scott Baker** (1871–1944) was a suffragist and women's rights activist, serving as Political Chairman of the National Woman's Party and playing a key role in publicizing the NWP leading up to the ratification of the 19th Amendment to the U. S. Constitution. Born in Tennessee, she maintained an intense travel schedule, working with local and national political offices, which earned her a significant amount of media attention. Her efforts helped begin to normalize the view of women involved in

politics. After suffrage was achieved, Baker became a member of the NWP's Committee on International Relations and the Women's Consultative Committee of the League of Nations. She also represented the NWP at the League's 1935 international conferences in Geneva where the issue of equal rights was discussed.

**Josephine Baker** (1906–1975) was an American-born French dancer, singer, and actress who came to be known in various circles as the "Black Pearl," "Bronze Venus" and even the "Creole Goddess." Born Freda Josephine McDonald in St. Louis, Missouri, Josephine became a citizen of France in 1937. Baker was the first African-American woman to become a world famous entertainer, and the first to star in a major motion picture, *Zouzou* (1934). Baker, who refused to perform for segregated audiences in America, has been commended for her contributions to the Civil Rights Movement. Following Martin Luther King, Jr.'s assassination in 1968, she was offered unofficial leadership in the movement in the United States by Coretta Scott King. Baker, however, turned down the offer. She assisted the French Resistance during World War II and later received the Croix de Guerre, a French military honor, and was made a Chevalier of the Légion d'Honneur by General Charles de Gaulle.

**Sara Josephine Baker** (1873–1945) was the first director of New York's Bureau of Child Hygiene. A lesbian and feminist, Baker campaigned for women's right to vote and was a member of the Heterodoxy Club, a radical group of more than one hundred women. Known as "Dr. Joe," she wore masculine tailored suits and joked that colleagues forgot that she was a woman. After graduating, she worked at an outpatient clinic in Boston serving the city's poorest residents. Baker opened a private practice in New York and was appointed the assistant commissioner of health in 1907. Her focus on preventive health measures and the social context of disease within poor immigrant communities had a dramatic positive impact on maternal and child mortality rates. Baker founded the American Child Hygiene Association in 1909 and became the first woman to earn a doctorate in public health from New York University. Her work became a model for cities nationwide and the U.S. Children's Bureau. Dr. Baker served on many national and international committees, wrote five books, and numerous journal articles and popular press pieces. In the 1930s she retired with her partner, novelist Ida Wylie, and another female

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physician, Louise Pearce. They shared a house until Baker's death in 1945.

**Ruth Standish Baldwin** (1863–1934) was a white, American philanthropist who dedicated her life to helping African Americans. She came from a family of New England colonists, and both she and her husband William Baldwin were interested in the health and welfare of black migrants settling in the North. There was a great need to create an infrastructure that would aid the black urban population through employment and education. Her progressive social activism was a stepping-stone in civil rights for the black community. "Let us work not as colored people nor as white people for the narrow benefit of any group alone, but together, as American citizens, for the common good of our common city, our common country." She played an active role in the National League for the Protection of Colored Women (NLPCW) to help black female migrants in particular. After the death of her husband in 1905, Baldwin carried on their work. In 1910, she cofounded the Committee on Urban Conditions Among Negroes (CUCAN), which was later named the National Urban League. Now over a hundred years old, the National Urban League has transformed the conditions of African-American communities.

**Florence Balsdon Gibb Pratt** was a civic leader and art collector who resided primarily in and around New York City. She was involved in campaigning for women's suffrage as well as for the repeal of Prohibition. She was also was a lender to the 1913 Armory show.

**Tallulah Bankhead** (1902–1968) was an American stage and screen actress, best known for her Broadway performances and her role as the reporter Constance Porter in Alfred Hitchcock's *Lifeboat* (1944). After moving to New York as a teenager to pursue her acting career, Bankhead took up residence in the Algonquin Hotel, where she quickly charmed her way into the famed Algonquin Round Table. Among its artistic circles and cultural elite, she would befriend actresses Estelle Winwood and Ethel Barrymore. After a string of commercially unsuccessful plays, Bankhead moved to London where she debuted at Wyndham's Theater in *They Knew What They Wanted*, which won a Pulitzer Prize in 1925. She returned to the United States in 1931 to moderate success and was famous for her extravagant behavior and outrageous parties. She is rumored to have had affairs with many female stars of the time, including Greta

Garbo, Marlene Dietrich, and Billie Holiday. After the success of *Lifeboat*, Bankhead shot *A Royal Scandal* (1945), but acted primarily on stage for the remainder of her career; she did not appear on film again for twenty years, when she starred in *Die! Die! My Darling!* (1965).

**Djuna Barnes** (1892–1982) was a feminist writer and illustrator. Barnes's family moved to New York City in 1912, and she briefly enrolled at Pratt but soon left to help support her family as a journalist. She became part of the bohemian circles of Greenwich Village, joined the Provincetown Players, and wrote a number of plays. Though raised with a "free love" philosophy, she dismissed her family's ideas of unlimited procreation and instead enjoyed affairs with women. In 1921 Barnes went to Paris and became well known in the local scene and at Natalie Barney's salons. They became lifelong friends. Thelma Wood was Barnes's lover during that time, and Barnes's novel *Nightwood* is based on their relationship and the Parisian lesbian scene. Unable to tolerate Wood's refusal of monogamy, Barnes separated from her soon after *Nightwood*'s publication. Barnes's drinking habit made her financially dependent on Peggy Guggenheim for much of the 1930s. In 1940 Guggenheim sent Barnes back to New York where she quit drinking and wrote *The Antiphon*, a bitter tale based loosely on her family history. In Barnes's words, "To be 'one's self' is the most shocking custom of all."

**Laura Leggett Barnes** (1874–1966) was the founder of the Arboretum School of the Barnes Foundation. She, along with her husband Albert Barnes, established the Barnes Foundation in 1922, which aimed to enhance fine arts education through its first-rate collection of Impressionist and modernist artwork. Though Laura also purchased art and served as vice president of the foundation's board of trustees, her primary legacy lies in her contributions to horticulture studies and education. Throughout her life, she pursued the study of horticulture, attending numerous lectures, sharing specimens from the Barnes Arboretum's collection, and cultivating a personal library of horticulture books. She became the director of the arboretum in 1928 and established the Arboretum School in 1940, at which she was also an instructor. For her dedication to the field of horticulture, she was awarded the Schaffer Memorial Medal from the Pennsylvania Horticultural Society and became a member of the American Society for Landscape Architects in 1955; she also received an honorary doctorate from St. Joseph's University. After her husband's death, she took over as president of the



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Foundation and oversaw the continuation of its mission. Her private art collection was donated to the Brooklyn Museum, and the Barnes Foundation Collection and Arboretum are now open to the public.

**Natalie Clifford Barney** (1876–1972) was a playwright, poet, and novelist. She met Eva Palmer-Sikelianos, her first romantic partner, in 1893 as a teenager in Maine. Barney eventually moved Paris, where she built a small Temple of Friendship in her backyard and lived openly as a lesbian. Her writing supported feminism and pacifism and opposed monogamy, as exemplified in her *Pensees d'une Amazone*. She had many overlapping relationships, yet remained continuously involved with the painter Romaine Brooks for fifty years. Barney published several books of poetry, often influenced by Sappho. For sixty years Barney held a weekly salon, bringing together a large number of influential artists, writers, and patrons such as Sylvia Beach, Nancy Cunard, Isadora Duncan, and Peggy Guggenheim to socialize and discuss literature, art, music, and their sentiments against the war. The salon was described as “a place where lesbian assignations and appointments with academics coexisted in a kind of cheerful, cross-pollinating, cognitive dissonance.” In 1927 Barney founded the Académie des Femmes to honor women writers, including Djuna Barnes, Colette, Lucie Delarue-Mardrus, Mina Loy, Gertrude Stein, Renée Vivien, and Anna Wickham.

**Aline Barnsdall** (1882–1946) was an heiress to an oil fortune and a patron to modern architecture. Her support of radical causes kept her under the watchful eye of the Federal Bureau of Investigation for twenty-four years. A fiercely independent feminist, bohemian, and devotee of experimental theater, Barnsdall supported causes not necessarily because she believed in them, but because they shared her opposition to all conformity. She met Emma Goldman in Chicago in 1913 and later wrote out a \$5,000 check to Goldman to ease her deportation. In 1917, after receiving her inheritance, Barnsdall relocated to Los Angeles. Later that year she gave birth to her daughter. She remained unmarried and commissioned a home for herself and a loosely defined theater community. The landmark Hollyhock House was intended to be part of an arts and theater complex on Olive Hill, but this larger project was never completed. She erected news billboards on the property to advocate for various progressive political causes. In 1927, with the stipulation that a fifteen-year lease be given to the California

Art Club, Barnsdall donated Hollyhock House to the city of Los Angeles. She remained at Olive Hill until her death in 1946.

**Margaret Scolari Barr** (1901–1987) was born in Rome. She studied linguistics at the University of Rome from 1919 to 1922 and later moved to the United States. In 1925 Barr received her M.A. in art history from Vassar College. In 1929 she relocated to New York City where she continued her studies at New York University. The same year she attended an opening of one of the first exhibitions of the Museum of Modern Art and soon became the assistant to its founding director, Alfred Barr. She worked closely on the museum’s exhibitions in its first twenty years. Barr authored a number of artist monographs and translated many others (she was fluent in French, Italian, Spanish, and German). She taught art history at the Spence School in New York for thirty-seven years and inspired many young scholars, including Joan R. Mertens, a curator of Greek and Roman art at the Metropolitan Museum. During World War II Barr organized the paperwork for many European artists seeking refuge in the United States, using the Museum of Modern Art’s letterhead. Among those admitted to the States were Marc Chagall, Max Ernst, Jacques Lipchitz, André Masson, Piet Mondrian, and Yves Tanguy.

**Iris Barry** (1895–1969) was an unabashed film fan—a lover of the experience of going to the movies as well as of individual films and stars. She founded the film study department at the Museum of Modern Art in 1935, the first dedicated film program of its kind. Before moving to New York, Barry was a film critic for the *London Weekly* and the *Spectator* and the motion pictures editor of the *London Daily Mail*. She co-founded the London Film Society and authored one of England’s first books of film criticism, *Let’s Go to the Pictures* (1926). Barry brought this enthusiasm for film with her when she joined MoMA’s staff in 1932. Her department helped with the important task of preserving and archiving rare films, and she supervised a library of film-related books and the film circulation program. Treating film as an art form was a novel idea, and many American film studios only agreed to deposit their prints in the library after years of her advocacy. “The cinema provides us with the safe dreams we want,” she wrote, “and if our dreams are often not worth having, it is because we demand no better.”

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**Catherine Bauer** (1905–1964) was a leading member of a small group of idealists who called themselves “housers.” They were committed to improving housing for low-income families. She briefly attended Cornell University for architecture, later transferring to Vassar, where she graduated in 1926. As an adult she visited Paris and socialized with major figures from art, literature, and publishing such as Sylvia Beach. In Europe she was exposed to the architects of the Bauhaus and their ideas about addressing social issues through architecture and housing. She became a strong advocate for housing for the poor and helped to co-author the Housing Act of 1937. With her book *Modern Housing*, published in 1934, Bauer dramatically changed the concept of social housing in the United States and inspired generations of urban activists and public housing proponents. She received a Guggenheim Fellowship in 1936. Bauer later moved to San Francisco, taught at the University of California, Berkeley, and was involved in founding the progressive architectural research group Telesis. Her social advocacy and activism led her to be a victim of the so-called Red Scare, but she withstood accusations of disloyalty by the Tenney Committee.

**Marion Bauer** (1882–1955), a gifted American composer, teacher, writer, and music critic, studied composition privately and spent many years in Paris working with prominent composers such as Nadia Boulanger. In 1926, she was hired as the first woman faculty member of the Music Department at New York University, where she taught until 1951, when she received a Ph.D. from the New York College of Music. Bauer also lectured at Julliard and Columbia University and was an influential mentor to composers Miriam Gideon and Julia Frances Smith. During her summers at the MacDowell Colony she met many other composers including Amy Beach and Ruth Crawford Seeger. Bauer helped establish several music organizations such as the American Music Guild, the American Music Center, and the American Composer’s Alliance. Her music criticism was regularly published in journals, and in 1947 she published *Twentieth Century Music: How it Developed, How to Listen to It*. “The greatest work of the composer is often sublimation,” she wrote, “the deflection of energies, thoughts, occurrences, psychological and physical reactions, into socially constructive or creative channels.”

**Silvia Beach** (1887–1962) was an American-born bookseller and publisher, best known for her Parisian bookstore, Shakespeare and Company. As a teenager, Beach spent a few

years in Paris with her family, returning to the states before returning to Europe and working for the Balkan Commission of the Red Cross. During the last year of World War I, she returned to Paris to study French literature and met French bookseller Adrienne Monnier, who became her lover and partner of thirty-six years. Monnier helped Beach open Shakespeare and Company, an English language bookstore in central Paris. When the store hit financial troubles during the Depression, friends and colleagues started a reading series that patrons could subscribe to for 200 francs per year, temporarily saving the store and attracting considerable attention. By 1941 however, Beach was forced to close the store. In 1956 she wrote the book *Shakespeare and Company* chronicling the cultural life of Paris during the interwar years, including observations on writers and artists such as Berenice Abbott, Ernest Hemingway, James Joyce, and Gertrude Stein. Her papers are archived at Princeton University.

**Mary Ritter Beard** (1876–1958) was an American historian and archivist who was instrumental in the women’s suffrage movement and closely involved with labor and women’s rights movements. Her works on women’s role in history include *America Through Women’s Eyes* (1933), *Woman as Force in History: A Study in Traditions and Realities* (1946), and as editor *On Understanding Women* (1931). After attending DePauw University, she relocated to New York where to pursue graduate study at Columbia University. She spent a number of years in Oxford, where she crossed paths with a network of radical and progressive leaders of the socialist and labor movements, including radical suffragist Emmeline Pankhurst. She began her American activism as a member of the Women’s Trade Union League but left to join the Congressional Union (which later became the National Woman’s Party) after an invitation from Alice Paul and Lucy Burns. Beard became an executive member of its board and editor of the weekly magazine the *Suffragist*. She resigned from the part in 1917 and devoted her time to lecturing and writing. With the help of international peace activist and feminist Rosika Schwimmer, Beard founded the World Center for Women’s Archives (WCWA) in 1935. As director of the center, Beard hoped to not only collect any and all manner of women’s published and unpublished records, but also to establish an educational institution, a place that would aid in the writing of history and the education of women. Beard went on to work with both Smith College and Radcliffe to

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establish the Sophia Smith Collection and the Schlesinger Library.

**Bessye J. Bearden** (1891–1943) was an American journalist who played an active part in the political, civic, and social activities for people of color. She studied journalism at Columbia University in New York City and eventually settled in Harlem. Bearden worked a variety of jobs, from cashier at the Lafayette Theater box office to New York correspondent for the *Chicago Defender* to and manager of the New York office of the E. C. Brown Real Estate Company of Philadelphia. In 1922 she was the first black woman to be elected to a local School Board No. 15 in New York City where she served till 1939. Bearden helped in cultivating the arts and culture in Harlem, influencing her son, Romare Bearden, who was renowned for his depictions of African-American life. Bearden also contributed to the advancement of women of color as the founder and president of the Colored Women's Democratic League, secretary of the executive board of the New York Urban League, and treasurer of the Council of Negro Women. She was also the first black woman to serve as a member of New York City's Board of Education.

**Bessie Beatty** (1886–1947) was an American journalist, editor, playwright, and radio host. She was born and raised in Los Angeles, where she began writing for the *Los Angeles Herald* while still in college. She had a regular column in the *San Francisco Bulletin* for a decade, beginning in 1907. In 1917 she traveled to Russia with fellow journalists Louise Bryant and Rheta Childe Dorr and interviewed Leon Trotsky and members of the Women's Battalion. *The Red Heart of Russia*, her book about the trip, was published in 1918. She was a member of the Heterodoxy group and wrote "A Political Primer for the New Voter" to educate women on how to exercise their new right to vote. She was a freelance journalist for much of her life, later becoming a radio host and Broadway producer.

**Marion Beckett** (1886–1949) was a painter born in New York City. With Agnes Meyer and Katherine Rhoades, she was known as one of the "Three Graces." The trio, associated with Alfred Stieglitz's 291 gallery, visited France, and in 1908 Beckett moved there with Rhoades permanently. Described by Meyer as "the most beautiful young women that ever walked this earth," Beckett was an inspiration for many artist colleagues. Her own work was exhibited in the 1913 Armory show in New York.

**Catharine Beecher** (1800–1878) was an American author, educator, and a pioneer of women's education. She was born to a distinguished religious family that influenced the culture and arts in America, and among her notable siblings was Harriet Beecher Stowe, author of the 1852 anti-slavery novel, *Uncle Tom's Cabin*. Beecher is known for increasing opportunities for women and suggesting that domestic responsibilities of motherhood be extended to the larger scope of society as educators. Her own educational journey started at Litchfield Female Academy in Connecticut, and in 1821 she became a schoolteacher. After teaching for a number of years, she cofounded Hartford Female Seminary, which sought to provide moral and physical training alongside intellectual development. She opposed the ideas of corsets, of women as fragile creatures, and of education curricula limited to home economics. Beecher authored numerous publications promoting her ideas of domesticity, women's rights, and educational reforms, including "Suggestions on Education" (1829), *The Duty of American Women to Their Country* (1845), and *The Domestic Receipt Book* (1846). *A Treatise on Domestic Economy* (1841) provided Catharine with financial independence and national recognition by classifying women's labor. Catharine created an interest for her causes as a publicist and fundraiser through organizations such as the Ladies Society for Promoting Education at the West and the Central Committee for Promoting National Education. Beecher later founded the American Woman's Educational Association in 1852, traveling across the nation to recruit female schoolteachers. Beecher provided equal opportunity in the education sector but discouraged women from using their skills outside the acceptable framework of the homemaker; she was, for example, a vehement anti-suffragist, critical of individuals supporting the women's suffrage movement. Beecher spent her last years lecturing at Elmira College in upstate New York.

**Alva Belmont** (1853–1933) was a prominent American socialite and suffragist. She was among the Metropolitan Opera's founding group, and she was one of the first female members of the American Institute of Architects. Her work in the women's suffrage movement led her to donate large sums of money to the cause in both the United States and the United Kingdom. Belmont founded the Political Equality League in 1909 in order to campaign for votes that would elect New York politicians who supported suffrage. After joining forces with fellow activist Alice Paul, the pair established the National Woman's Party from the membership of their respective organizations and staged the first

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picket in front of the White House. She served as president of the National Woman's Party until her death in 1933.

**Vanessa Bell** (1879–1961) was a British artist who was born into a family of writers in 1879. In the early 1900s Bell attended the Royal Academy Schools to study under the artist John Singer Sargent. Following the deaths of her parents, the family moved to Bloomsbury, England. Amid the Bloomsbury Group, which facilitated dialogue between artists and intellectuals, Bell formed relationships that influenced her artistic style. Full of stark colors and blunt shapes, Bell's portraits and still lifes were regularly exhibited in London with the London Group and with the London Artists' Association. Bell had her first solo exhibition in 1922 at London's Independent Gallery. She continued painting until the final decades of her life.

**Gwendolyn Bennett** (1902–1981) was a writer, artist, and teacher who played an active role in the African-American arts community for over twenty years. She attended the Pratt Institute, as well as taking classes at Columbia University. Bennett was an early participant in Harlem literary circles. She served as an evening volunteer at Harlem's 135th Street Library, helping to arrange poetry readings, book discussions, and other cultural events. Bennett's poem "Nocturne" was published in the *Crisis* in 1923 while she was still in college; in December of the same year, her poem "Heritage" was included in the *Opportunity*, a magazine published by the National Urban League. During 1923 to 1931, Bennett ran a support group that provided a supportive place for the young writers of Harlem and fostered associations with their peers. The group, which included Countee Cullen, Alta Douglass, Langston Hughes, Zora Neale Hurston, and Helene Johnson, was designed to motivate young writers to support and encourage each other. The Harlem Community Arts Center was under her leadership from 1939 to 1944. Bennett was also active on the board of the Negro Playwright's Guild and involved with the development of the George Washington Carver Community School.

**Gladys Bentley** (1907–1960) moved to New York City at age sixteen. A renowned blues singer, she was popular at gay speak easies during the Harlem Renaissance. In the 1930s she regularly headlined at Harlem's Ubangi Club, backed by a chorus line of drag queens. Her recording career spanned two decades. Bentley often dressed in men's clothes and wore a tuxedo and top hat during performances. She was open about her homosexuality,

and at one point announced her marriage to a white female lover. Bentley recalled years later in *Ebony* magazine: "I was born different. At least, I always thought so. . . . From the time I can remember anything, even as I was toddling, I never wanted a man to touch me. . . . Soon I began to feel more comfortable in boys clothes than in dresses." Characters based on Bentley appeared in novels like Clement Wood's *Deep River* (1934) and Blair Niles's *Strange Brother* (1931). Bentley's openness made her a target for persecution during the McCarthy era. Later in life she claimed to have "cured" herself through hormone treatments and was purported to have married a man. She moved to California as the Harlem speakeasy scene declined, becoming a devout Christian during the 1950s.

**Otti Berger** (1898–1944) was a Croatian textile designer who was trained at the Bauhaus. She graduated in 1930, and the following year she took over for Gunta Stölzl as the head of the Bauhaus weaving workshop. While she was never given the appointment fully, she ran the program independently as the deputy to designer Lilly Reich. Berger developed her own curriculum and left the Bauhaus in 1932 to found the Atelier für Textilien in Berlin. During World War II, Berger was forced to shut down her business because she was Jewish. While waiting for her visa to immigrate to the United States, she was deported to the Nazi concentration camp Auschwitz, where she died in 1944.

**Ella Bergmann-Michel** (1896–1971) was an abstract artist, photographer, and documentarian born in Germany. Her style was strongly influenced by Constructivism's attempt to respond to political and economic problems through abstraction. She was one of the first to incorporate text and photography into her collages. Bergmann-Michel was forced to stop making work during World War II though she continued to make collages later in life.

**Doris Fleischman Bernays** (1891–1980) was an influential professional who aided in the development of modern public relations alongside her husband, Edward L. Bernays. After Bernays graduated from Barnard College in 1913, she joined the *New York Tribune* to write for the women's page, interviewing Theodore Roosevelt, Irene Castle, and Jane Addams, among others. Bernays made headlines when she was issued a passport under her maiden name, the first married American to do so. She chaired the Lucy Stone League whose aim was to persuade other American women to keep their names after marriage. As

an equal partner at the firm of Edward L. Bernays, she also pioneered work as a public relations consultant while continuing her writing; Bernays conceived of, wrote, and edited *Contact*, a four-page newsletter containing reprints of speeches and articles on public relations. In 1955 she published a memoir, *A Wife Is Many Women* and discontinued the use of her maiden name, explaining her reasoning in her final publication, *Notes of a Retiring Feminist*. In 1972 the Association for Women in Communications honored her with their Headliner Award.

**Theresa Ferber Bernstein** (1890–2002) was an American painter and writer. She studied at the Philadelphia School of Design for Women, which later became Moore College of Art and Design. Following her graduation she moved to New York City and enrolled in the Art Students League. Bernstein often painted what were considered “masculine” subjects like urban landscapes and urban infrastructure. Though critical acclaim for her work waned after 1920, she is now considered an important figure and was championed by the women’s movement, both for resisting gender barriers in her work and for her interest in subjects such as women at work and suffragist parades. In addition to her studio apartment in Manhattan, Bernstein also had a home in Massachusetts, which inspired many of her landscapes. Her works are scattered across the United States in many different collections, both public and private, including at the post office in Mannheim, Pennsylvania, which houses a Bernstein mural from the 1930s.

**Annie Besant** (1847–1933) was a prominent British socialist, theosophist, women’s rights activist, writer, and supporter of Irish and Indian self-rule. In the 1870s Besant became a prominent speaker for the Marxist Social Democratic Federation, the Fabian Society, a noted socialist organization, and National Secular Society, which preached “free thought.” She was notoriously prosecuted for her role in publishing a book by birth control campaigner Charles Knowlton and became involved with union actions, including the Bloody Sunday demonstration and the Matchgirls Strike of 1888 in London. She was elected to the London School Board for Tower Hamlets, topping the poll even though few women were qualified to vote at that time. In 1890 Besant met Helena Blavatsky; over the next few years her interest in theosophy grew and she became a member of the Theosophical Society and a prominent lecturer on the subject. During that time she also traveled to India. In 1902 she established the first overseas Lodge of the International

Order of Freemasonry, Le Droit Humain, and over the next few years she established lodges in many parts of the British Empire. In 1907 she became president of the Theosophical Society, whose international headquarters were in Adyar, Chennai (formerly Madras) in India. She became involved in politics in India, joining the Indian National Congress. When World War I broke out in 1914, she helped launch the Home Rule League to campaign for democracy in India and dominion status within the British Empire. This led to her election as president of the India National Congress in late 1917. After the war, she continued to campaign for Indian independence and for the causes of theosophy.

**Pamela Bianco** (1906–1994) was a painter and printmaker. Born in the United States, she spent much of her life traveling between New York, London, and other cities in France and Italy. Her career spanned eight decades, beginning when she was acclaimed as a child prodigy in 1918. Bianco developed her style and built her career as an American modernist painter and printmaker during the 1920s and 30s and was best known for her graphic still lifes. Bianco printed her first lithographs with George Miller in 1922 and was a member of the Studio Club from 1924–1928. In 1930 Bianco was awarded a Guggenheim fellowship and traveled to Florence and Rome for the year. Through her work and travel, Bianco was widely recognized in the art world and had many friends including Cecil Beaton, Leonora Carrington, Charlie Chaplin, George Gershwin, Eugene O’Neill, and Gertrude Vanderbilt Whitney. In the 1960s she produced highly detailed, surrealist paintings of New York City. The first retrospective of her work was held after her death, in 2005 by England & Co, a gallery in London.

**Flora Miller Biddle** (1928– ) served as president of the Whitney Museum of American Art from 1977 to 1995. Biddle wrote the memoir *The Whitney Women and the Museum They Made*, which chronicles the Whitney Museum from its founding by her grandmother, Gertrude Vanderbilt Whitney, through the end of Biddle’s tenure as president.

**Elizabeth Bishop** (1911–1979) studied English at Vassar College and was publishing her poetry by her senior year. In 1933 she co-founded the literary magazine *Con Spirito* with fellow Vassar students Mary McCarthy, Margaret Miller, and Eunice and Eleanor Clark. Upon graduating in 1934 she moved to New York City. In 1946, Bishop was awarded the Houghton

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Mifflin Prize for poetry for her first book, *North & South*. After receiving a traveling fellowship from Bryn Mawr College in 1951, Bishop had intended to circumnavigate South America; instead she stayed in Brazil for fifteen years. There she met the prominent architect Lota de Macedo Soares. While living in Brazil, Bishop was awarded the Pulitzer Prize. Bishop avoided a confessional style of writing and kept much of her personal life private, including her romance with Soares. Though she did embrace the feminist label, she avoided being classified as a "lesbian poet" or "female poet," wanting to be recognized only for the quality of her writing. Bishop won the National Book Award, the National Book Critics Circle Award, and a Guggenheim fellowship. She was the first woman and only American to ever win the Neustadt International Prize for Literature.

**Isabel Bishop** (1902–1988) was an American painter and graphic artist who focused on depicting women in realistic urban settings. Bishop grew up in Michigan, moving to New York City when she was 16 to study illustration at the New York School of Applied Design for Women. She began studying painting and attended the Art Students League until 1924. She developed a realist style of painting and was best known for her representation of working class women in everyday situations. She exhibited her work widely and was presented with the award for Outstanding Achievement in the Arts by President Jimmy Carter in 1979. She was also the first woman to hold an executive position in the National Institute of Arts and Letters when she became vice president in 1946.

**Lucile Linquist Blanch** (1895–1981) was a painter and lithographer. She was born in Hawley, Minnesota, and studied art at the Minneapolis Art Institute. In 1918 she moved to New York City and continued her work at the Art Students League, where she met and married Arnold Blanch. Together they were a key part of the revitalization of the Woodstock Art Colony. Blanch's often whimsical canvases of still lifes and everyday scenes became more abstract over the course of her lifetime. Her paintings were exhibited at the Whitney Studio Club in 1924 and 1929, and later at the Museum of Modern Art, the New York Society of Women Artists, and the American Artists Congress and at various galleries. By her mid-thirties, she had a number of paintings in the collection of the Whitney Museum of American Art. In 1933 she was awarded a Guggenheim Fellowship. Following her divorce in 1935, Blanch moved to Florida where

she taught briefly at the Ringling School of Art in Sarasota. The Metropolitan Museum of Art and the Museum of Modern Art in New York collected her work, as did the Corcoran Gallery in Washington, D.C.

**Helena Petrovna Blavatsky** (1831–1891), popularly called either Madame Blavatsky or simply HPB, was an occultist, spirit medium, and author who co-founded the Theosophical Society in 1875. She gained an international following as the leading theoretician of Theosophy, the esoteric movement that the Society promoted. Through her writings and her contributions to the Theosophical Society, she brought eastern concepts like karma and reincarnation to the West. Born into an aristocratic Russian-German family and largely self-educated, Blavatsky traveled widely around the Russian Empire as a child and developed an interest in Western esotericism during her teenage years. In 1849 she embarked on a series of world travels, visiting Europe, the Americas, and India. Blavatsky alleged that during this period she encountered a group of spiritual adepts, the "Masters of the Ancient Wisdom", who sent her to Shigatse, Tibet, where they trained her to develop her own psychic powers. In 1877 she published *Isis Unveiled*, a book outlining her Theosophical world-view as "the synthesis of science, religion and philosophy." Blavatsky was a controversial figure during her lifetime, championed by supporters as an enlightened guru and derided as a fraudulent charlatan by critics. She died of influenza in the home of her disciple and successor, Annie Besant in London.

**Lillie P. Bliss** (1864–1931) was an American art collector and patron and one of the lenders to the Armory Show in 1913. She played a critical role in the founding of the Museum of Modern Art, New York, in 1929, and its in-house collection was based on the donation of 150 works from her collection after her death in 1931. She was born to a wealthy family in Boston who relocated to New York City when she was still a child. With an interest in classical and contemporary music, Bliss supported many young pianists and opera singers and promoted the Julliard School of Music. Bliss collected contemporary art by American and European painters and acquired a significant collection of impressionist painting. In 1911 she met one of the founders of the Women's Cosmopolitan Club, Abby Aldrich Rockefeller. The refusal of the Metropolitan Museum of Art to show any late-nineteenth-century or contemporary artwork inspired them to form a foundation that would be devoted to exhibiting modern

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art in New York City. In 1929 Bliss, Rockefeller, and art instructor Mary Quinn Sullivan would found the Museum of Modern Art.

**Mildred Barnes Bliss** (1879–1969) was an American art collector, philanthropist, and cofounder of the Dumbarton Oaks Research Library and Collection in Washington, D.C. Having inherited her family's wealth, she used her vast resources to collect Byzantine and pre-Columbian artworks, as well as to found the American Ambulance Field Service in France in 1914, just after the outbreak of World War I. She donated twenty-three ambulances and three staff cars, later establishing centers in France to care for French and Belgian children orphaned in the war. She served as chairman of the executive board of the American Red Cross's Woman's War Relief Corps in France and was later made a chevalier in the French Legion of Honor. Bliss also served on the board of trustees of the Museum of Modern Art in New York.

**Dorothy Block** (1904–1984) was an American painter best known for her *Triptych: Jazz*. She and her sister, Lilian Block MacKendrick, studied art together at Mary Baldwin College. Block later attended the Art Students League of New York and later taught at the institution. She participated in the Federal Art Project and wrote about the experience. Her collected papers, as well her correspondence with Brooklyn artist Lena Gurr, are in the Smithsonian's Archives of American Art and the Frick Art Reference Library has a collection of archival information about her work.

**Feiga Blumberg** (1894–1964) was a painter known for her modernist, abstract figure and portrait work. She lived in both New York and Lithuania.

**Marita Bonner** (1899–1971) was an African-American writer, essayist, and playwright who contributed significantly to the Harlem Renaissance. Born in Boston to a middle-class family, Bonner majored at Radcliffe College in English and comparative literature and also studied German, graduating in 1922. She taught at the Bluefield Negro Institute in West Virginia, and later at a high school in Washington, D.C., where she became associated with the influential playwright Georgia Douglas Johnson. Bonner moved to Chicago as her work gained popularity, writing essays that chronicled the harsh living conditions for African-American women at that time. In 1925

she published "On Being Young—A Woman—And Colored" an essay that encouraged black women not to dwell on their problems but to outsmart negative situations. She also wrote a number of short stories and plays that addressed black liberation and gender identity. Bonner's work often discussed poverty, urban life, and racial discrimination in black communities outside of Harlem. She advocated for blacks to use knowledge and learning to fight oppression, and for women to search for greater understanding and truth in the face of racism and sexism. Louise Bonney was an American author and the sister of photographer and publicist Thérèse Bonney. Together they wrote a number of guides to restaurants and shopping in Paris.

**Thérèse Bonney** (1884–1978) was a prominent photographer and publicist. She grew up in California and graduated from the University of California, Berkeley in 1916 with an intense interest in French language and culture. She continued her studies at Radcliffe College and at the Sorbonne. Following World War I, Bonney traveled to France as a representative of the American Association of Colleges, set up a student exchange program, and earned her doctoral degree at the Sorbonne, becoming only the tenth American of either sex to do so. She became a correspondent and photographer for newspapers in the United States, Britain, and France. In 1923 she established the Bonney Services, an American illustrated press service specializing in design and architecture that served over twenty countries. She also curated exhibitions of French design and decorative art. While covering the 1938 Olympics in Finland, the Russians invaded and she stayed on to cover the war, including the Nazi invasion and the Battle of France. Exhibitions of her work covering the war have been held at the Library of Congress and the Museum of Modern Art, New York. Her heroic efforts earned her the French Croix de Guerre and membership in the Légion d'Honneur.

**Rosa Bonheur (Marie-Rosalie Bonheur)** (1822–1899) was a painter, distinguished *animalier* and key icon of the nineteenth century. She owned many animals and believed, in the vein of Georges Sand, that all living creatures possess a soul. Blending realism and landscape painting, Bonheur created a niche for her work in Europe that was highly influence by her personal dogma. Her father was a member of the Saint-Simonians, a socialist group whose doctrine is tied to gender equality, and their ideas helped shape Bonheur's her unconventional points of view and demeanor. Bonheur often

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sported cropped hair and was seen cross-dressing, smoking, and participating in unorthodox social practices, making her an instrumental figure in early feminism.

**Lee Bontecou** (1931– ) is an American sculptor and printmaker born in Providence, Rhode Island. She studied from 1952 to 1955 at the Art Students League in New York and received two Fulbright scholarships to study in Rome in 1956 and 1958. On her return to the United States Bontecou established her reputation with sculptural reliefs that consist of a web-like arrangement of strips of canvas attached to a welded steel frame around a central oval void. One such work was included in the influential *Art of Assemblage* exhibition held at the Museum of Modern Art in 1961. She was commissioned to create a wall relief for the Lincoln Center for the Performing Arts in New York in 1964 and was awarded first prize in 1966 by the National Institute of Arts and Letters. She taught at Brooklyn College for over twenty years though she has retired from the art world, her work has received retrospective exhibitions at institutions such as the Hammer Museum in Los Angeles, the Museum of Contemporary Art in Chicago, and the Museum of Modern Art in New York.

**Renata Borgatti** (1894–1964), the daughter of famed tenor Giuseppe Borgatti, was an Italian pianist known for her Debussy performances. During her short-lived romance with artist Romaine Brooks, the painter produced one of her most illustrious paintings, *Renata Borgatti at the Piano* (1920). Borgatti spent much of her life in Capri, a "homosexual paradise," before moving to Switzerland and finally to Rome to teach music.

**Lucrezia Bori** (1887–1960) was a Spanish operatic singer with a voice of unique timbre and transparent quality. In 1910, she made her debut at La Scala as Carolina in *Il Matrimonio Segreto*. Her career at the Metropolitan Opera began in the summer of 1910 during the Met's first visit to Paris. In 1915 she was forced to stop singing for a surgical operation to remove nodes on her vocal cords. Following a lengthy convalescence, she returned to the stage in 1921. During the course of her career with the Opera, she appeared a total of 654 times and sang the leading role in 39 operas. Beginning late in 1932, in the midst of the great depression, Bori began a career as fundraiser. She headed an organization called the Committee to Save the Metropolitan Opera House and, in actions that were widely

reported in the press, she made appeals by flyer, letter, and in personal contacts with potential benefactors. Her tireless dedication to fundraising efforts for the Metropolitan Opera earned her the nickname "the opera's Joan of Arc." Bori's farewell gala on March 29, 1936 was one of the great events at the Metropolitan. Bori died in New York in 1960. She had never married, believing that artists should never do so.

**Helene Borner** (1870–1938) was a master of craftsmanship at the weaving workshop of the Bauhaus and director of the program until 1925, when Gunta Stölz took over. During her tenure, women's textile class merged with the weaving workshop, greatly expanding the textile methods taught to women. Ultimately, however, the program remained dominated by a male hierarchy.

**Norma Jean Bothmer** (1936– ) is an American artist and accomplished draftsman who studied at the Rhode Island School of Design and Yale. Her work has been widely exhibited and is in the permanent collection of the Brooklyn Museum as well as the Finch College Museum, New York. Bothmer's work was included in Katherine Kuh's book *My Life in Art*.

**Elise Djo Bourgeois** (1898–1937) was a modernist textile and rug designer.

**Louise Bourgeois** (1911–2010) was an influential contemporary sculptor and founder of the Confessional Art movement. Originally a mathematician, her mother's death prompted her to change direction, and she decided to pursue art. She graduated from the Sorbonne in 1935, continuing her studies at the Académie de la Grande Chaumière and schools such as École du Louvre and École des Beaux Arts. After moving to New York in 1938, she attended the Art Students League of New York and taught at Pratt Institute, Cooper Union, Brooklyn College and the New York Studio School of Drawing. Her work often dealt with psychologically charged themes, spurred by her father's unfaithful marriage and her trying relationship with him. Bourgeois's sculptures were typically constructed from hard, industrial, materials while conveying resolutely autobiographical narratives. She believed her art transcended feminism and insisted that it dealt, instead, with issues beyond gender. Despite her rejections of the feminist label, she frequently depicted the female form and encouraged attendees of her weekly salons in New York to create feminist art. Bourgeois



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held many esteemed honors including the Grand Prix National de Sculpture from the French Government and the first lifetime achievement award from the International Sculpture Center in Washington, D.C. She completed her final pieces the week before her death in 2010.

**Julia Bracken Wendt** (1870–1942) was a notable American sculptor who earned a reputation as “the foremost woman sculptor of the West.” Born in Apple River, Illinois, she ran away at the age of thirteen after the death of her mother. At sixteen she found work as a domestic servant for a woman who recognized her talent and paid to enroll her at the Chicago Art Institute. During the 1893 World’s Columbian Exposition she was one of several women nicknamed the “White Rabbits” who helped produce the architectural sculpture that graced the buildings. She originated the idea of placing sculptured figures typifying the attributes of women in the exposition’s Women’s Building. Wendt was also commissioned to produce *Illinois Welcoming the Nations*, one of the most important sculptures of the fair. Her bronze portraits, fountains, and bas-relief medallions were often regarded as virile by her colleagues, and through she was not a modernist in terms of style, she proclaimed her feminist sensibilities, as in her contribution to the Panama Pacific International Exposition, held in San Francisco in 1915 and in San Diego in 1916. After some of her pieces were stolen, Wendt became a vocal advocate for artists’ rights to reproduce their work. She moved to Los Angeles in 1906 and taught at Otis College of Art.

**Marie Bracquemond** (1840–1916) was a French Impressionist painter, considered to be one of the three great women of the genre with Mary Cassatt and Berthe Morisot. She began studying painting as a young teenager, progressing quickly and eventually studying under Ingres. She was commissioned by the Empress Eugenie as well as the director-general of French museums to make important copies in the Louvre. Bracquemond participated in several significant Impressionist exhibitions and had work published in *La Vie Moderne*. Though her husband discouraged her work, eventually leading her to stop pursuing painting professionally, she remained a staunch defender of Impressionism.

**Mary B. Brady** was the director of the Harmon Foundation from its conception in 1922 until its cessation in 1967. Established by a wealthy real estate developer and philanthropist,

the foundation originally supported a variety of causes, including playgrounds and nursing programs, yet it remains best known for having served as a major patron of African-American art. As director Brady conceived of an annual Exhibition of the Work of Negro Artists, which was held in 1927 through 1931, 1933, and 1935. Laura Wheeler Waring was one of the artists featured the first year of the exhibitions, and the foundation commissioned her to make portraits of prominent African Americans. The traveling exhibitions awarded “substantial prizes” together with gold, silver, and bronze medals, and the exhibition was one of the most significant venues open to African-American artists .

**Marianne Brandt** (1893–1983) was born in Chemnitz, Germany. After training as a painter, she joined Weimar Bauhaus in 1923 to study industrial design. In 1928 Brandt became the Bauhaus workshop director and helped to fund other parts of the school through the contracts she negotiated with industrial firms. Brandt moved to Berlin the following year to work for Walter Gropius. She later worked for the Ruppel firm in Gotha. Brandt lost her job during the Depression in 1932 and struggled to find work during the Nazi regime. After World War II, Brandt continued to teach design. Her work in photography and photomontage, not publicly known until 1970, earned her recognition for her depictions of the often complex situation of women in the interwar period, as they negotiated traditional prejudices and modern freedoms. A resurgence of interest in the Bauhaus and Modernism has brought contemporary enthusiasm for her work, and Brandt’s designs for metal ashtrays, tea and coffee services, lamps, and other household objects are recognized as among the best of the Bauhaus products.

**Lucy Gwynne Branham** (1892–1966) was an American suffragist associated with the National Woman’s Party. Born in Virginia and raised in Maryland, she earned degrees in history from Washington College in Maryland, Johns Hopkins University (M.A.), and Columbia University (Ph.D.). In 1916 she was a NWP organizer in Utah. In 1917 she was arrested for picketing the White House as part of the Silent Sentinels, for which she served two months in the Occoquan Workhouse and the District jail. In 1919 she traveled around America speaking of her experiences in prison as part of the NWP’s “Prison Special” tour. After women’s suffrage was obtained, she led the Inez Milholland Memorial Fund Committee, which created an ongoing endowment fund for the NWP. She taught briefly at Columbia University, worked with the American Friends Service

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Committee, and became executive secretary of the American Society for Cultural Relations with Russia (1926–1930). She also worked with the World Woman's Party in Geneva and lobbied the League of Nations on equal rights issues. In the late 1950s she lived at Sewall-Belmont House and served on the NWP's Congressional Committee to lobby for the Equal Rights Amendment.

**Marvin Breckinridge Patterson** (1905–2002) was born into a prominent political and industrial family. After observing the activism of the International Confederation of Students in Copenhagen in 1925, she joined students at Princeton and formed the National Student Federation of America. After college she worked as the first female courier in her cousin's Frontier Nursing Service. She studied cinematography in order to make a publicity film about the Frontier Medical Service, released in 1930 as *The Forgotten Frontier*. In 1932 Patterson traveled across Africa with Olivia Stokes Hatch. Hatch released a journal of their travels, illustrated with Patterson's photographs. Thus began Patterson's career as a photojournalist, which took her to Turkey, Palestine, and France. After documenting the evacuations of children from British cities at the onset of World War II, Patterson was interviewed on CBS radio as an eyewitness. She continued to work in broadcasting internationally during the war. After retiring from journalism, she focused her work on philanthropy. She was on the Board of Directors of the National Symphony Orchestra, the Women's Committee on the Corcoran Gallery of Art, the Women's Committee of the Smithsonian Institution Associates, and the International Council of the Folger Shakespeare Library.

**Catherine Breshkovsky** (1844–1934) was a Russian Socialist, known as "Babushka, the Grandmother of the Russian Revolution." Raised by a wealthy family, she rebelled against class structure from an early age, relating more to peasants than her elite class. At the age of twenty-six, a pregnant Breshkovsky left her family to join the followers of anarchist Mikhail Bakunin in Kiev. In the following years she lived as a Narodnik revolutionary on the run from the police. She was imprisoned 1874 at Katorga and exiled to Siberia in 1878, where she received a harsher sentence because of her arrogant refusal to submit to the authority of the tsarist court. There she was interviewed by George Kennan, a journalist working for the *Century* magazine, who was later quoted to say, "All my standards of courage, of fortitude, and of heroic self-sacrifice have been raised for all

time, and raised by the hand of a woman." After her release in 1896, she organized underground circles and terrorist attacks on government officials and helped found the Socialist Revolutionary Party in 1901. She escaped to Switzerland and the United States in 1900, where she was received with enthusiasm. After returning to Imperial Russia in 1905, she was captured and exiled to Siberia again. After the February Revolution of 1917, political prisoners were released, and Breshkovsky was given a seat in Aleksandr Kerensky's government. When the Bolsheviks organized the October Revolution, Breshkovsky actively struggled against their regime and by 1918 was again forced to flee. She traveled east, spending time in Japan and the United States. She moved to Czechoslovakia in 1924, when she continued to fight the oppressive Bolshevik regime, until her death at the age of 90.

**Dorothy Brett** (1883–1977) was born into the British aristocracy. After a sheltered childhood, Brett attended the Slade School of Art in London from 1910 to 1916, along with Dora Carrington and Barbara Hiles. At school she started going only by her surname and wore her hair short like many of her female classmates. Through friends she began to associate with the Bloomsbury group and with artists and writers such as Vita Sackville-West and Virginia Woolf. She was invited to visit Taos, New Mexico, by Mabel Dodge, an influential patron and writer. Brett eventually moved to Dodge's ranch outside of Taos in 1924 with Freida Lawrence and her husband. When the Lawrences left New Mexico, Brett struggled to support herself through her painting, selling her work at bargain prices in a tourist-based market. Her work can be found in the collections of the Smithsonian American Art Museum in Washington, D.C., the Millicent Rogers Museum, and the Harwood Museum of Art, both in Taos. After her death her ashes were scattered on the Red Rocks below Mount Lobo.

**Anne Brigman** (1869–1950) was born to British missionaries living in Honolulu, Hawaii. They relocated to California when she was sixteen, and by 1900 she became involved in San Francisco's bohemian social scene. She started taking photographs in 1901 and exhibited her work in local salons. Brigman's photos were often self-portraits and featured unconventional imagery and themes of female liberation. Her photos of female nudes in natural landscapes, often situated near or on trees, stood out for their emphatically staged poses. Brigman soon found recognition from the Photo-Secession Movement, based in New York, and became its only named

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member on the West Coast in 1906. Her photography was featured at the Secession Club in New York and in issues of *Camera Work*. In 1909 Brigman won a gold medal in the Alaska-Yukon Exposition followed by many other European and American photography awards. Later in her life she began writing poetry. A book of her poetry and photographs entitled *Songs of a Pagan* was published in 1949.

**Dora Bromberger** (1881–1942) was born into a family of musicians in Bremen, Germany. She attended art school beginning in 1912, first in Bremen, then in Munich, and later in Paris. Her work was shown internationally as well as in the Kunsthalle Bremen and the 1928 exhibition *German Contemporary Art* in Nuremberg. Bromberger worked primarily with watercolor and oils, painting Expressionist landscapes and still lifes. Born into a Jewish family, she converted to the evangelical church in 1888. With the increasing influence of the National Socialists, she was continually harassed for her religious heritage. While her brother successfully immigrated to Cuba in 1939, Bromberger was unable to leave the country. The painter Elizabeth Noltenius remained a close friend and supported her during this time despite interrogations by the Gestapo. In 1941 she was deported to Minsk and sent to the Maly Trostenets concentration camp, where she was killed in 1942.

**Emma Hardinge Britten** (1823–1899) is credited with defining the seven principles of Spiritualism: the Fatherhood of God; the Brotherhood of Man; the Communion of Spirits and the Ministry of Angels; the Continuous Existence of the Human Soul; Personal Responsibility; Compensation and Retribution hereafter for all the good and evil deeds done on earth; and Eternal Progress open to every human soul. Her books, *Modern American Spiritualism* (1870) and *Nineteenth-Century Miracles* (1884), are extremely detailed records of the history of early modern spiritualism movement in America. Early in life, Hardinge supported herself and her family by teaching music and acting, and she developed the amusing talent of preemptively playing songs desired by the audience on the piano. Soon she began to predict the futures of people she encountered, along with information about their—to her unknown—deceased relatives, and her reputation as a spiritual medium was established. She was drawn into the secret London occult society, which most likely gave her the surname Hardinge. Under contract with a theatrical company, she went to America in 1856 where, through the mediumship of Miss Ada Hoyt (Mrs. Coan),

Hardinge became converted to the spiritualist philosophy. She began to sit for séances in the Society for the Diffusion of Spiritual Knowledge in the hopes of writing about the gullibility of Americans. Her mediumistic gifts embraced automatic and inspirational writing, psychometry, healing, prophecy, and inspirational speaking. She was best known for her eloquent inspirational addresses, which were given extemporaneously with the topic generally chosen by the audience. Her widely acclaimed lecture “The Coming Man; or the Next President of the United States” (1864) supported Abraham Lincoln’s re-election and was followed by a thirty-two-lecture tour to support his campaign that concluded with her infamous, gripping response to his assassination. Returning to New York in 1875, Hardinge became one of six founding members of the Helena Blavatsky’s Theosophical Society with Helena Blavatsky, with whom she later had a falling out. Later in life she also traveled as a spiritualist missionaries to Australia and New Zealand.

**Monika Bella Bronner-Ullmann** (1911–1993) was a German artist and textile designer. Bronner-Ullmann was born in Nuremberg and began her education at the Loheland School of Arts and Crafts. She moved to Dessau to join the weaving studio at the Bauhaus, studying under Gunta Stölzl and taking courses on materials, analytical drawing, and color theory by Josef Albers, Paul Klee, and Wassily Kandinsky. While at the Bauhaus Bronner-Ullmann worked on production patterns for manufacturing woven fabrics on an industrial scale. She later founded her own film studio in Palestine before moving to the United States to work as a textile stylist.

**Gwendolyn Elizabeth Brooks** (1917–2000) was an African-American poet and the first African-American to win a Pulitzer Prize for Poetry in 1950. She was appointed Poet Laureate of Illinois in 1968 and Poet Laureate Consultant in Poetry to the Library of Congress in 1985. At seventeen she started submitting her work to “Lights and Shadows,” the poetry column of the *Chicago Defender*, an African-American newspaper. Her characters were often drawn from the poor of the inner city. After failing to obtain a position with the *Chicago Defender*, Brooks took a series of secretarial jobs. In 1943 she received an award for poetry from the Midwestern Writers’ Conference. Brooks’s first book of poetry, *A Street in Bronzeville* (1945), earned instant critical acclaim. She received her first Guggenheim Fellowship and was included as one of the “Ten Young Women of the Year” in *Mademoiselle* magazine. Brooks

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was also awarded Poetry magazine's Eunice Tietjens Prize. John F. Kennedy invited Brooks to read at a Library of Congress poetry festival in 1962. She taught at Northeastern Illinois University, Chicago State University, Columbia University, City College of New York, and the University of Wisconsin–Madison, among other institutions. In 1967 she attended a writers' conference at Fisk University where, she said, she rediscovered her blackness. This rediscovery was reflected in her work "In The Mecca" (1968), a long poem about a mother searching for her lost child in a Chicago apartment building. "In The Mecca" was nominated for the National Book Award for poetry.

**Romaine Brooks** (1874–1970) spent most of her childhood in New York City and at nineteen moved to Paris and Rome to study art. She returned to New York in 1901 to care for her ailing mother, who died later that year, leaving her a fortune. Brooks specialized in portraiture, painting members of her creative social circle such as the musician Renata Borgatti, the sculptor Una Vincenzo (Lady Troubridge), the artist Gluck, and her lover, Marchesa Luisa Casati. She is well known for her depictions of women in masculine dress. Despite the popularity of Cubism and Fauvism at the time, Brooks preferred the style of the Symbolic and Aesthetic movements of the early nineteenth century. Her gray and muted signature palette remained present throughout her artistic career. After dating the dancer Ida Rubinstein from 1911 to 1914, Brooks began a fifty-year long relationship with the writer Natalie Barney. Because of her personal wealth, Brooks did not need to rely on selling her work and freely concentrated on depicting her lovers and friends. Mostly forgotten after World War II, her work gained recognition with the revival of figurative painting in the 1980s. She is acknowledged as a precursor to contemporary portrayals of queer life and androgyny.

**Fannie Miller Brown** exhibited a work of embroidery in the 1913 Armory Show.

**Sybil Clement Brown** (1899–1993) was a British pioneer in the development of mental health social work and an influential theorist in the field. While studying philosophy, psychology, and sociology at Bedford College in London, Brown became critical of the socio-economic conditions in early-twentieth-century Britain, eventually engaging with the field of social work through visits to a settlement in Bermondsey. In 1925 Brown was awarded a scholarship to look at social work in the United States. Her

experiences and new ideas on child guidance and psychiatric mental health proved influential upon her return to Britain. In 1931 Brown was asked to develop a mental health course at the London School of Economics, where lectured throughout the war, even during a V-2 rocket attack on London. Brown was one of seventeen members of the powerful Curtis Committee. The committee, a result of the public outcry about a twelve-year old boy who died after brutal treatment by his foster parents provided recommendations for the Children Act of 1948, which significantly altered British child care by establishing a children's committee and a children's officer in each local authority.

**Mathilda Maria Petronella Brugman** (1888–1958), or Til, was the oldest of nine children in a Dutch Roman Catholic family. Her earliest contacts with the artistic avant-garde were through Piet Mondrian, whom she met in Amsterdam at dance lessons in 1908. Soon Brugman became acquainted with a number of writers, architects, and artists affiliated with Dutch Dada and De Stijl circles. Brugman co-authored Dutch Dada manifestos, translated a number of articles for the magazine *De Stijl*, and managed the magazine *Merz* in the Netherlands. Her sound poems and use of experimental typographic techniques reflected her proximity to notable avant-garde figures like Kurt Schwitters. In addition, her early artistic production demonstrated her remarkable linguistic abilities. Fluent in more than a dozen languages, Brugman's sound poems were published in Dutch, German, and French magazines. Brugman engaged with a variety of themes exposing and examining the dangers of capitalism, consumer culture, and sexism. In 1952 she received the Marianne Philips Prize and the Novels Prize (Amsterdam) for her work.

**Louise Bryant** (1885–1936) was an American journalist and feminist known for her sympathetic coverage of Russia and the Bolsheviks during the Russian Revolution. Bryant grew up in Nevada and attended the University of Nevada in Reno and the University of Oregon, graduating with a degree in history in 1909. During her years in Portland (1909–1915), she became active in the women's suffrage movement. In 1915 she moved to Greenwich Village. Bryant wrote about leading Russian women and men, including Katherine Breshkovsky, Vladimir Lenin, Maria Spiridonova, and Leon Trotsky. Her news stories, distributed by Hearst during and after her trips to Russia, appeared in newspapers across the United States and Canada following World War I. A collection of articles from her first trip

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was published in book form as *Six Red Months in Russia* in 1918. In 1919 she defended the revolution in testimony before the Overman Committee, a Senate subcommittee established to investigate Bolshevik influence in the United States. Later that year she undertook a nationwide speaking tour to encourage public support of the Bolsheviks and to discourage armed U.S. intervention in Russia.

**Pearl S. Buck** (1892–1973) was born in West Virginia but spent most of the first forty years of her life in China, where her missionary parents were stationed. She began to publish stories and essays in the 1920s, and her first novel, *East Wind, West Wind*, was published in 1930. Buck published *The Good Earth* in 1931, and the novel became the best-selling book of both 1931 and 1932, won the Pulitzer Prize and the Howells Medal in 1935, and was adapted as an MGM film in 1937. In 1938 Buck became the first American woman to win the Nobel Prize in Literature. By the time of her death in 1973, Buck had published over seventy books. Upon moving to the United States in 1934 Buck became active in American civil rights and women's rights activities. She published essays in both the *Crisis* and the *Opportunity* and was a trustee of Howard University for twenty years. In 1942 Buck and her husband founded the East and West Association, dedicated to cultural exchange and understanding between Asia and the West. In 1949 Buck established Welcome House, the first international, interracial adoption agency. She established the Pearl S. Buck Foundation, which provides sponsorship funding for thousands of children in half-a-dozen Asian countries, in 1964.

**Adele Sloan Burden** (1873–1960) was the granddaughter of a Vanderbilt and the daughter of William Sloane, but she was known more for her captivating beauty and spirit than for her family tree. Burden was a girl of Protestant, almost Calvinist humility, and she rejoiced in the fact that she wasn't a "real heiress" like her cousins Gertrude and Consuelo Vanderbilt. Jacqueline Kennedy Onassis edited Burden's diary, published in 1983 as *Maverick in Mauve*.

**Selma Burke** (1900–1995) showed an early interest in art, but she was encouraged by her family to pursue a more marketable career. She studied nursing and moved to New York City to work. The Harlem Renaissance reignited her interest in art, and in the 1930s she earned grants to study sculpture in Vienna and Paris. Burke completed her M.A. in fine arts at Columbia

University in 1941. While at Columbia, Burke also taught sculpture at the Harlem Community Art Center, directed by Augusta Savage. Her work was heavily influenced by Social Realism, European Modernism, and the art of the Harlem Renaissance. Burke's sculptures were often made through both direct carving and wax casting, a labor-intensive and expensive process. She participated in the government-funded Works Progress Administration and was well connected with leading African-American artists of the time. She also seriously pursued teaching, founding the Selma Burke Art School in New York as well as the Selma Burke Art Center in Pittsburgh. She taught in the Pittsburgh public school system for seventeen years. Burke's plaque of President Franklin D. Roosevelt hangs in the Recorder of Deeds Building in Washington, D.C.

**Lucy Burns** (1879–1966) was born in Brooklyn. She studied at Columbia, Vassar, and Yale and went abroad to study in Germany and later at Oxford University, where she met women's rights activist Emmeline Pankhurst. Burns remained in England to work with the Women's Social and Political Union as a salaried organizer from 1910 to 1912. After being arrested at a demonstration, Burns met Alice Paul at a London police station. Their shared criticisms of the women's rights movement in America inspired them to combine forces and return to the United States. They joined the National American Women's Suffrage Association, but soon split off into another, more militant group called the Congressional Union in 1914. With the support of Jane Addams, one of NAWSA's leading members, Burns and Paul founded the National Woman's Party in 1916, a bipartisan group dedicated to direct action for the women's suffrage movement. Burns spent more time behind bars than any women's rights activist at the time. Having worked tirelessly towards the passage of the 19th Amendment, Burns dropped out of political life once it passed in 1919.

**Betty Burroughs** (1899–1988) was a sculptor, writer, and the curator of education at the Rhode Island School of Design's Museum of Art. She was the daughter of two artists, one of whom was a curator at the Metropolitan Museum of Art, New York. She studied at the Art Students League in New York and in Paris and lived in Little Compton, Rhode Island. Elinor Byrns was an American activist, suffragist, and lawyer. A staunch pacifist, she was a founder of the Women's Peace Society in 1919, fighting for disarmament and the end to government's power to wage war. Byrns was also a member of the Heterodoxy Club. She graduated

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from New York University School of Law and maintained a full-time law practice in Manhattan.

**Edith Woodman Burroughs** (1871–1916) was an American sculptor who began studying at the Art Students League at the age of fifteen. In just three years she began supporting herself by designing objects for churches and Tiffany and Co. Burroughs spent two years studying in Paris. In 1907 she won the Shaw Memorial Prize from the National Academy of Design, New York, and in 1913 exhibited a bust at the Armory Show and was elected into the National Academy of Design. Burroughs designed two fountains at the 1915 Panama-Pacific International Exposition in San Francisco, one of which won a silver medal. Her work is among the collections of the Metropolitan Museum of Art, New York; the Corcoran Gallery of Art, Washington, D.C.; Yale University, New Haven; and the Rhode Island School of Design, Providence.

**Claude Cahun** (1894–1954) was a French photographer, artist, and writer. Born Lucy Renee Mathilde Schwob, she chose the name Cahun to avoid association with the avant-garde work of her father. Cahun began taking photographic self-portraits at eighteen, and in the early 1920s she moved to Paris with her partner Marcel Moore (Suzanne Mahlerbe). They collaborated often on their work and held salons in their home, which were attended by artists and literary figures like Sylvia Beach and Adrienne Monnier. Cahun's work, which dealt with issues of gender and sexuality and challenged social norms, spanned photography, collage, writing, and theater. She presented alternative visions of female identity and often addressed themes of androgyny, narcissism, and the female gaze. Cahun associated with the Surrealists and took part in left-wing political art projects. During World War II Cahun and Moore moved to Jersey, a British Crown Dependency off the Normandy coast, and became active in the resistance movement, distributing anti-Nazi flyers that undermined German authority in the area. They were arrested and jailed for their actions but were later released. Cahun died in 1954, having never fully recovered from her time in jail.

**Mary Callery** (1903–1977) was an American artist known for her modern and Abstract Expressionist sculpture. Mary Callery studied at the Art Students League of New York (1921–1925) with Edward McCartan and privately in Paris with Jacques Loutchansky. She resided in Paris part of each year and taught at

the Black Mountain College. Her work was included in group exhibitions as early as 1939 at the Museum of Modern Art and the Whitney Museum of American Art in New York.

**Emma Calvé** (1858–1942) was a French operatic soprano, best known for her performance as the title role in Bizet's *Carmen*. One of the most famous female opera singers of the Belle Époque, she sang regularly at the Metropolitan Opera House in New York and the Royal Opera House in London. Calvé began her training in Paris from Mathilde Marchesi, a retired German mezzo-soprano, and Manuel García. During a tour of Italy she was deeply impressed by the actress Eleonora Duse and closely observed her gestures and movements. Calvé made her operatic debut in 1881 in Gounod's *Faust* at La Monnaie in Brussels. In 1891 she created the part of Suzel in *L'amico Fritz* by Pietro Mascagni, later singing the role in Rome. She was chosen to appear as Santuzza in the French premiere of *Cavalleria rusticana*, which was viewed as one of her greatest performances. In 1894 she appeared as the lead role in Bizet's *Carmen* at the Opéra-Comique in Paris. The city's operagoers immediately hailed her as the greatest *Carmen* they had seen, a verdict other cities would later echo. She appeared with success in numerous other roles as well, among them, as the Countess in *The Marriage of Figaro*, the title role in *Lalla-Rookh*, Pamina in *The Magic Flute*, and Camille in *Zampa*.

**Edith Campendonk** (1899–1987) was a Belgian painter influenced by Expressionism.

**Dora de Houghton Carrington** (1893–1932), known generally as Carrington, was a British painter and decorative artist. She is remembered in part for her association with members of the Bloomsbury Group, in particular Lytton Strachey. The bohemian works and outlook of the Bloomsbury Group deeply influenced literature, aesthetics, and criticism, as well as modern attitudes towards feminism, pacifism, and sexuality. An accomplished painter of portraits and landscapes, Carrington also worked in applied and decorative arts, painting on any type of surface she had at hand, including inn signs, tiles, and furniture. She also designed the library at Ham Spray House, where she lived with Strachey and Ralph Partridge. She received little critical attention during her lifetime, but in 1970 a selection of letters and extracts from her diary was published; since then critical and popular appreciation of her work has risen sharply. Two of her works are in the Tate Gallery London,

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and her life was dramatized in the 1995 film *Carrington*.

**Leonora Carrington** (1917–2011) was a British-born Mexican Surrealist painter and novelist. From a wealthy background, Carrington was privately educated but was expelled from two schools for rebellious behavior. Her family sent her to an art academy in Florence but offered little support for her to pursue a career as an artist. She was drawn to Surrealist painting and began showing her work in New York in 1947. While living in France during World War II, she suffered a nervous breakdown and fled from psychiatric care to Mexico where she chronicled her experiences in the novel *Down Below*. She spent the rest of her life in Mexico. After exhibiting in an international survey of Surrealism as the only female English professional painter, Carrington quickly became a celebrity. Her paintings were exhibited with other prominent Surrealists, and in 2005 her work set the record for highest price paid at auction for a living Surrealist painter.

**Dorothy Caruso** (1893–1955) was an author from New York. Caruso wrote two biographies about her first husband, Italian tenor Enrico Caruso. The second book, *Enrico Caruso—His Life And Death*, was published in 1945 and was the source material for the 1951 film *The Great Caruso*. The following year Caruso also wrote an autobiography.

**Elisabeth Luther Cary** (1867 – 1936) was an American writer and art critic. Elisabeth was home-educated by her father, a publicist and from 1885–1898 she studied painting with local teachers. She became deeply interested in literature and began her career by publishing three translations from the French: *Recollections of Middle Life* (1893) by Francisque Sarcey, *Russian Portraits* (1895) by E. Melchior de Vogüé, and *The Land of Tawny Beasts* (1895) by “Pierre Maël”. Her first original work was published in 1898, a critical appreciation entitled *Tennyson: His Homes, His Friends, and His Work*. In 1904, she collaborated with Annie M. Jones to produce a book of recipes inspired by quotes from famous literary figures titled *Books and My Food* and only a year later she began publishing a monthly small art magazine called *The Scrip*. Her critical scheme placed emphasis on moral earnestness, refinement, and beauty of expression, values that informed her own writing as well as that of her subjects. After seeing a copy of *The Scrip*, the publisher of *The New York Times* offered Cary a job as an art critic. Throughout the next 28 years Cary made her review of the art

scene an integral part of the *Times*. Her calm and conscientious reviews of gallery and museum shows over the years struck a consistent note of open-minded, genuine interest through the turmoil of early 20th-century art. After 1927 she focused on feature articles, writing often on printmaking, a field of particular interest to her. Following World War I, she helped encourage the founding of industrial arts schools and the introduction of machinery into the studio. She lived in Brooklyn her entire life and died of heat exhaustion in 1936.

**Marchesa Luisa Casati** (1881–1957) was a wealthy Italian patron of the arts, known for her eccentricities and role as muse for numerous paintings and literary characters. Casati was known to have had an affair with painter Romaine Brooks, one of several artists who painted her portrait. She was notorious for her lavish parties, expensive clothes, and even a pair of cheetahs that she would walk on leash. By 1930 Casati had amassed over \$25 million in debt and was forced to auction off her possessions. She died in London relatively penniless twenty-five years later.

**Lydia Cassatt** (1837–1882) was the sister of Mary Cassatt and posed for many of her paintings. She was said to have had Bright’s Disease, a degenerative disease of the kidneys. The epitome of the Victorian maiden aunt, caring quietly and selflessly for those around her, she performed what anthropologists call “kinship work,” the largely invisible labor of nursing the sick, writing letters to relatives, and administering the household.

**Mary Cassatt** (1844–1926) was born near Pittsburgh, Pennsylvania to middle-class parents. They valued international travel and allowed Mary to travel throughout Europe, where she took her first drawing lessons and studied French and German. At fifteen Cassatt began studying at the Pennsylvania Academy of Fine Arts, but feeling she was not being treated equally as a female student, she withdrew and moved to Paris in 1866. There she studied with master teachers from the École de Beaux-Arts. In 1871 Cassatt’s paintings began to garner attention, yet her outspoken and critical nature alienated her from many Salon judges and critics. She was invited to show work with the Impressionists in 1879 and at the first Impressionist show in New York City. Highly influenced by the group, Cassatt began painting outdoors and focused on the lives of women and the relationship between mother and child. In 1891 she was

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commissioned by Bertha Palmer to paint a mural on the lives of modern women for the World's Columbian Exposition. In 1915 Cassatt became a part of the women's suffrage movement and showed over a dozen pieces in a show supporting the cause.

**Anna Maria Augusta Cassel** (1860–1937) was a Swedish artist. She began her art studies at the Technical School in Stockholm completed them at the Stockholm Art Academy. Her paintings depict mainly the landscapes of northern Sweden, Stockholm, and Västmanland. She was one of five members of De Fem, a spiritualist group that met during the 1890s. Other members were Hilma af Klimt, Sigrid Hedman, Cornelia Cederberg, and Matilde N. Also called the Friday Group, they began as an ordinary spiritualist group that received messages through a psychograph (an instrument for recording spirit writings) or a trance medium. They met in each other's homes and studios. During the Friday Group's séances spirit leaders presented themselves by name and promised to help the group's members in their spiritual training; such leaders are common in spiritualist literature and life. Through its spirit leaders the group was inspired to draw automatically in pencil, a technique that was not unusual at that time. When the hand moved automatically, the conscious will did not direct the pattern that developed on the paper, and, in theory, the women thus became artistic tools for their spirit leaders. In a series of sketchbooks, religious scenes and symbols were depicted in drawings made by the group collectively. Their drawing technique developed in such a way that abstract patterns—dependent on the free movement of the hand—became visible.

**Willa Cather** (1873–1947) is widely known for her narratives of immigrant and frontier life on the American plains. She grew up in Nebraska, a setting that had a large impact on her work, and graduated from the University of Nebraska in 1894. Cather moved to Pittsburgh in 1896 to write for a women's magazine and relocated to New York City in 1906 for a position at *McClure's Magazine*. The publication serialized her first novel, *Alexander's Bridge* (1912), to favorable reviews. Between 1913 and 1918 Cather published her Prairie Trilogy: *O Pioneers!* (1913), *The Song of the Lark* (1915), and *My Ántonia* (1918). Soon thereafter, she was awarded the Pulitzer Prize for *One of Ours* (1922). Socially Cather had many strong friendships with women including opera singer Olive Fremstad, socialite Isabelle McClung, pianist Yalah Menuhin, and scholar Louise Pound. Cather lived for thirty-nine years with the editor Edith Lewis.

Her intimate friendships as well as her affinity for men's clothing have led some scholars to posit that she was a lesbian and to interpret her works accordingly. She never labeled herself as such, though much of her writing, which often featured strong female leads, has been interpreted through a queer lens.

### **Elizabeth Catlett**

Elizabeth Catlett (1915–2012) was an African-American graphic artist and sculptor, best known for her depiction of African-American lives, with a focus on the female experience. Though she primarily pursued teaching, as it was difficult for a woman to make her career in the arts, she received a fellowship from the Rosenwald Foundation in 1946 to travel to Mexico City to work with the Taller de Gráfica Popular. She would work with the collective for the next twenty years and head the sculpture department at the Escuela Nacional de Artes Plásticas. While living in Mexico she was arrested for protesting during a railroad strike; her activism, along with Communist Party ties among many members of the Taller, led the U.S. embassy to bar her from entering the United States. She renounced her American citizenship in 1962 and became a Mexican citizen. When her work received an exhibition at the Studio Museum in Harlem, her friends and colleagues started a letter-writing campaign to the U.S. State Department that led to her being issued a special visa in order to visit the exhibition. Catlett's work was influenced by the Harlem Renaissance movement and the Chicago Black Renaissance in the 1940s and reinforced in the 1960s and 1970s with the influence of the Black Power, Black Arts Movement, and feminism.

**Cornelia Cederberg** was a Swedish artist and one of five members of De Fem, a spiritualist group that met during the 1890s. Artists Hilma af Klimt, Anna Cassel, Sigrid Hedman, and Matilde N. were also members of the group. Also called the Friday Group, they began as an ordinary spiritualist group that received messages through a psychograph (an instrument for recording spirit writings) or a trance medium. They met in each other's homes and studios. During the Friday Group's séances spirit leaders presented themselves by name and promised to help the group's members in their spiritual training; such leaders are common in spiritualist literature and life. Through its spirit leaders the group was inspired to draw automatically in pencil, a technique that was not unusual at that time. When the hand moved automatically, the conscious will did not direct the pattern that developed on the paper, and, in theory, the women



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became artistic tools for their spirit leaders. In a series of sketchbooks, religious scenes and symbols were depicted in drawings made by the group collectively. Their drawing technique developed in such a way that abstract patterns—dependent on the free movement of the hand—became visible.

**Mary Chamberlain** was a member of the Heterodoxy Club, a feminist debate group based in New York that was known for its more radical notions of feminism than was popular at the time. She was a peace activist as well as a delegate to the Women's Peace Conference at The Hague in 1915. Chamberlain was also a suffragist and editor of *Survey* magazine.

**Adeline Champney** (1871–unknown) was born in Massachusetts. She later moved to Cleveland, where she became a writer and contributor to the publications *Liberty* and *Mother Earth* in the early 1900s. She was politically left-wing and a friend of Emma Goldman.

**Carrie Chapman Catt** (1857–1947) was a lifelong activist and leader in the women's suffrage movement. She grew up in Charles City, Iowa, and graduated from Iowa State University as both valedictorian and the only woman in her class. In the late 1880s Catt became involved in the women's suffrage movement and joined the Women's Christian Temperance Union. She was invited to speak at the Convention of the National American Women's Suffrage Association in 1890. Catt was elected president of the Association in 1900 and again in 1915, a term that coincided with the passage of the 19th Amendment. After this victory, Catt founded the League of Women Voters and ran for President in 1920 under the Commonwealth Land Party. She was also involved in the suffrage movement internationally, and co-founded the International Women's Suffrage Alliance in 1902. During World War II she organized the Protest Committee of Non-Jewish Women Against the Persecution of Jews in Germany and sent a petition condemning anti-Semitism, signed by 9,000 American women, to Hitler. Her last organizing effort was the Women's Centennial Conference in 1940, celebrating the first one hundred years of the feminist movement in the United States.

**Elsbeth Champcommunal** (1888–1976) was a British fashion designer and the first editor of *Vogue* in Britain. While living in France, she became associated with the Parisian literary and artistic set, befriending Virginia Woolf and other members of

the Bloomsbury set. Every summer between 1929 and 1939 Champcommunal would travel Europe with American literary publisher Jane Heap and Florence Reynolds. After Champcommunal fled from Europe to London at the start of World War II, Heap remained there as her partner for the remainder of her life. As the editor of *British Vogue* in 1916, she shaped the British version into more than just a fashion magazine, adding articles on health, beauty and sports as well as opinion pieces. She remained with the publication until 1922. Beginning in the 1920s, Champcommunal ran her own eponymous couture label in France, earning her a significant reputation as a fashion designer. While living in London, she became a house designer for Worth London, and she later represented their interests among the major couture houses in London. She helped to found the Incorporated Society of London Fashion Designers and was involved in the organization throughout her tenure at Worth London.

**Elisabeth Gordon Chandler** (1913–2006) was an American sculptor and educator. Born in St. Louis, she studied and performed harp until she was eighteen. Chandler moved to New York, where she studied sculpture at the Art Students League. After completing her studies, Chandler's work was frequently recognized and awarded. It is in the collections of the National Academy of Design, the National Sculpture Society, Princeton University, and the Paul Mellow Art Center, among others. In 1962, she moved to Old Lyme, Connecticut, and in 1976 she founded the Lyme Academy of Fine Arts with the mission to provide students with a traditional, representational education in fine art. Gordon taught sculpture at the academy until her death.

**Elizabeth Winthrop Chanler** (1886–1937) was born in New York City. A member of the Astor family, which held a prominent place in New York City business and society life, Chanler's parents died within two years of each other when she was a child. She was a patron of the arts and one of the donors to the 1913 Armory Show.

French painter **Emilie Charmy** (1878–1974) was born in Saint-Etienne, France. After the death of her parents when she was five, Charmy's brother became her guardian. The two moved to Lyon in the early 1900s, where she was encouraged to pursue art and music and became one of very few French women at the time to pursue painting as a career. Art dealer Berthe Weill, who

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actively sought out work by women artists, and patron Katia Granoff supported Charmy's work. Influenced by the Fauvist painters, Charmy focused on flowers, still lifes, and images of bourgeois life. In a context in which paintings by women were typically considered decorative, Charmy's work crossed gender barriers by being exhibited in shows in Lyon and Paris alongside that of prominent male artists. In 1909 she relocated to Paris where she lived for the remainder of her life. Her 1921 exhibition at Galerie d'Oeuvres d'Art caused a controversy when she showed works of women and nudes, taboo subject matter for female artists.

**Katherine "Kitty" Cheatham** (1864–1946) was an American singer and actress. She began her career in music at age fourteen by performing at the First Presbyterian Church in Nashville. She later went on to study in New York, Paris, and Berlin. Her professional stage debut was made in England in 1904, where she performed renditions of African-American folk songs. Cheatham is best known as a musician, however, for her contributions to children's music. During her career, she performed for thousands in the United States and Europe, and organized children's concerts for the New York Philharmonic and the Philadelphia Orchestra. She published two collections of her songs, *Kitty Cheatham: Her Book* (1915) and *A Nursery Garland* (1917). Her repertoire included over 1,000 songs in nine languages. Many of the songs she sang expressed themes of Christianity and American patriotism. She was also a speaker who created a series of "illustrated lectures" that focused on her travels throughout Europe. In 1937 in Hungary she spoke before the delegates of the International Women's Congress as the honorary vice president.

**Sarah Choate Sears** (1858–1935) was a photographer and art collector from the Boston area. Her family members were prominent Boston socialites, and her connections provided her the means to study painting at Cowles Art School and the Museum of Fine Arts, Boston. She traveled throughout Europe with friends Mary Cassatt and Gertrude Stein; under their guidance, she began a collection of early Impressionist works. Her watercolors earned her attention at several exhibitions at the turn of the century, but it was for her work in photography that she was primarily known as an artist. She had started taking photographs in 1890 and soon after was presenting her work at local salons. She joined the Boston Camera Club in 1892 and was awarded a solo show there in 1899. After the publication of

two of her photographs in *Camera Work* in 1907, she lost interest in photography, but continued painting for the remainder of her life.

**Franciska Clausen** (1899 - 1986) was a painter who studied at the Grossherzogliche Kunstschule in Weimar, Germany, the Women's Academy in Munich, and at the Kongelige Danske Kunstakademi, Moderne Kunst, Denmark. She was influenced by Cubism and considered one of the forerunners of Constructivist art and the Concrete art movement, implementing a strong focus on geometry in her work. In 1933, she taught at the Drawing and Applied Arts School for Women in Copenhagen. Clausen's work is included in the collections of many European museums including the National Gallery of Denmark.

**Genevieve Rose Cline** (1878–1959) was the first woman to be appointed a federal judge in the United States. Born in Ohio, she briefly attended Oberlin College before returning home to take a position as a clerk for her brother, a lawyer and later county prosecutor. She was involved in women's club work, chairing the Committee on Legislation and State Institutions for the Ohio Federation of Women's Clubs beginning in 1916, and she organized support for child labor bills, civil service reform, care for the mentally ill. She enrolled in law school in 1917 and passed the bar exam four years later. Cline went on to serve as the vice president of the Women's National Republican Association for Ohio, catching the attention of party leaders in Washington. After being appointed appraiser of merchandise for all foreign merchandise shipped through Ohio and Pennsylvania, a federal position, Cline was appointed to the United States Customs Court in 1928. She held the position for twenty-five years, remaining close to the women's organizations that supported her, including serving on the executive committee of the National Association of Women Lawyers during the 1930s. Cline retired from the bench in 1953.

**Elizabeth Jane Cochrane** (1864–1922) was known to most New Yorkers as the journalist Nellie Bly. Wanting an independent life and looking for a way to support her mother, Bly trained as a teacher, one of the few professions open to women of the time. She started her career as a news writer at sixteen after penning a letter to the editor of the *Pittsburgh Dispatch* in response to an article she felt was misogynist. Bly devoted her time to covering the plight of women workers, and

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when the paper suggested she focus on traditional women's topics, she instead moved to Mexico as a foreign correspondent. After criticizing the Mexican government, she was threatened and forced to flee. In 1887 Bly started to work for the *New York World*. She did an undercover assignment about the Roosevelt Women's Lunatic Asylum by pretending to be insane. Her sensational report, which described the asylum's horrible and unsanitary living conditions and abusive staff, prompted a grand jury investigation. Later she reported on her seventy-two-day trip around the globe, which broke the existing record of eighty days. She retired in 1895 at age 31.

**Nessa Cohen** (1885–1976) was an American sculptor and longtime member of the Art Students League of New York. Her small bronze statue *Sunrise* (n.d.) was shown at the 1913 Armory Show in New York. Emily Holmes Coleman (1899–1974) was an American born writer and a lifelong compulsive diary keeper. Her novel *The Shutter of Snow* (1930), about a woman who spends time in a mental hospital after the birth of her baby, was a fictional account of Coleman's own experience in an asylum after her son's birth. The diaries she kept as an American expatriate in Paris in the 1920s and 1930s, and in England in the 1940s through the 1960s, are fascinating psychological revelations of her "passionate," "impatiently earnest" self on an anxious quest. Coleman was always striving for something: for effectiveness as a writer, for a lucid mind, for passion in love, for a seemingly spiritual grace. On her thirty first birthday, she reflected on the "conscious effect" of Dante's simple ending to the *Inferno* and Goethe's words on putting his life in order, comparing them to her efforts to write and to live with self-control. Coleman converted to the Catholicism in 1944, and all of her writing afterwards was focused on her Catholic faith, which has been described as "mystical" and "fanatical."

**Colette** (1873–1954) was the surname of the French novelist and performer Sidonie-Gabrielle Colette. She is best known for her novel *Gigi*, the basis for the film and Lerner and Loewe stage production of the same title. Largely concerned with the pains and pleasures of love, her best novels are remarkable for their command of sensual description, and one of her greatest strengths as a writer was her ability to evoke the sounds, smells, textures, and colors of her world. She often wrote of women in the roles of husband hunters or discarded, aging, or déclassé mistresses. She was a member of the Belgian Royal Academy (1935), president of the Académie Goncourt (1949) (and the

first woman to be admitted into it in 1945), and a Chevalier (1920) and a Grand Officer (1953) of the Légion d'Honneur. During the German occupation of France during World War II, she aided her Jewish friends, including hiding her husband in her attic throughout the war. When she died in 1954, she was the first woman given a state funeral in France, although she was refused Roman Catholic rites because of her divorces.

**Pamela Colman Smith** (1878–1951) was a British artist, illustrator, and writer best known for designing the Rider-Waite deck of tarot cards. She was born in London, but her family traveled between Jamaica, London, and Brooklyn for many years. They settled in Brooklyn when she was 15, where she attended Pratt Institute. Smith left Pratt only months before graduating, and became an illustrator. Returning to England in 1899, Smith pursued theatrical design as well as her illustration work. She opened her own studio in London in 1901 and held weekly open houses attended by many in the London arts scene. Later that year, Smith joined the spiritual group Hermetic Order of the Golden Dawn who commissioned her to illustrate a tarot deck that would appeal to the art world. Smith's deck has become the most popular tarot deck sold in the English speaking world and has been used as the basis for the design of many following decks. Her intuitive painting practice earned the attention of the New York avant-garde, receiving the first solo show for a painter at Alfred Stieglitz's 291 gallery, then known as Little Galleries of the Photo-Secession.

**Ithell Colquhoun** (1906–1988) was a British Surrealist painter born in India while it was still a British colony. She studied at the Slade School of Art in London as well as in France under Surrealist masters. While best known for her paintings, Colquhoun was also an active writer and poet. Her strong investment in the occult led her to break with Surrealism in 1940, though she continued to exhibit her work with the London Group and the Women's International Art Club throughout the 1950s and '60s. She published an occult novel, *The Goose of Hermogenes*, in 1961, and a collection of her writings was published posthumously.

**Claribel** (1864–1929) and **Etta Cone** (1870–1949) of Baltimore, Maryland, became prominent art collectors at the turn of the century and amassed one of the finest collections of modern French art in the United States. Independently wealthy, their love of art led them to travel throughout Europe, collecting

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important Impressionist works including pieces by Picasso and Matisse. In addition to their collection of European artists, the Cone sisters acquired a huge number of works from American artists including over 1,000 prints, illustrations, and drawings as well as decorative art. Etta was a pianist and managed the family household. Claribel befriended Gertrude Stein while the two were studying at the Women's Medical College in Baltimore. Both sisters often bought work from Stein's collection and it is suspected that Claribel and Stein were briefly lovers, before Stein met her long-term partner, Alice B. Toklas. The sisters traveled extensively, often in the company of other women, and maintained a high social status with their impressive art collection. After Etta's death, the majority of their collection was donated to the Baltimore Museum of Art.

**Louise Connolly** (1862–1927) was a civic leader and museum educator. With a master's degree, she worked her way from school supervisor in Newark, New Jersey, to the superintendent of public schools in the nearby town of Summit. She was forced to resign in 1906 when the head of the board of education declared that the education system had become "too feminized" under her watch. Connolly was subsequently hired by the Newark Museum and became their head of education, embracing progressive pedagogy and publishing her research as *The Educational Value of Museums* in 1914. Her views on education fueled her support for women's right to vote, and she argued that schools had difficulty meeting their civic responsibility—training students to be good citizens—because female teachers could not fully be citizens themselves.

**Nancy Cook** (1884–1962) attended Syracuse University and graduated in 1912. At Syracuse University she met lifelong friend Marion Dickerman. Together they were suffragists for American women and a teachers at the Fulton New York High School from 1913–1918. Cook also co-owned the Todhunter School, a private school for girls in New York City. Cook also worked at Endell Street Military Hospital in London, also with Dickerman, learning how to create artificial legs and fit them to amputees. She also was talented in woodworking, cooking, photography and interior design. Cook and Dickerman became close friends with Eleanor Roosevelt through their advocacy of women's rights and world peace. Cook and three other friends were the main leaders of the Women's Division of the New York State Democratic Committee in the 1920s. Cook and another group of female leaders went "Trooping for Democracy" in

which they traveled throughout the United States. Cook and her colleagues built Val-Kill cottage at Hyde Park and later launched Val-Kill Industries which handcrafted of colonial furniture. The furniture was sold in New York City and also included the furniture designed for the White House bedrooms.

**Marion Cothren** (1880–1949) was an American author, best known for *Cher Ami: The Story of a Carrier Pigeon* in 1934 and *Buried Treasure; The Story of America's Coal* in 1945. She was also affiliated with the National Advisory Council and the National Women's Council.

**Elodie Courter** (1911–1944), a native New Yorker, was the first director of the Museum of Modern Art's traveling exhibitions. She completed a degree in art history at Wellesley College and began volunteering at the Department of Circulating Exhibitions at MoMA in 1933. She was swiftly promoted to director by 1935. Under her leadership, the department went from a modest operation to a highly impressive one, sending exhibitions to a wide range of venues from museums and galleries to universities to department stores, along with instructions for installation, packing, and wall text. Courter also developed the museum's teaching portfolios, visual aids sent to schools as educational tools. She resigned from the museum in 1947, after which she became an advisor to the American Federation of Arts Exhibition Committee as well as the vice chairman of the International Exhibitions Committee. During the 1960s and '70s Courter was increasingly interested in the moving image, publishing several articles on film, and joining the board of the MacDowell Colony in 1969 where she helped expand the colony's fellowships to include filmmakers.

**Julia May Courtney**, born in Colorado, was an anarchist. She wrote "Remember Ludlow!" in 1914 for Emma Goldman's magazine *Mother Earth*. The article described the Ludlow Massacre, an attack by the Colorado National Guard and Colorado Fuel & Iron Company camp guards on a tent colony of 1,200 striking coal miners and their families at Ludlow, Colorado, on April 20, 1914. Two-dozen people, including women and children, were killed. The chief owner of the mine, John D. Rockefeller, Jr., was widely criticized for the incident.

**Josephine Boardman Crane** (1873–1972) was a socialite, philanthropist, and patron of the arts. She was born in 1873 to a wealthy family in Cleveland, Ohio, who subsequently moved to

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Washington, D.C. in 1887. Boardman moved to New York City in 1922 and hosted weekly literary salon at her Fifth Avenue apartment, which were frequented by such notable writers as Marianne Moore. Crane was a founding trustee of the Museum of Modern Art. She used her philanthropic investments to help fund the Dalton School in Manhattan and help to implement Helen Parkhurst's "Dalton Plan," a progressive educational model that aimed to achieve a balance between a child's individual talents and the needs of the community. The Josephine B. Crane Foundation still supports the Sierra Club along with various scholarships and scientific research projects.

**Louise Crane** (1913–1997) was an American philanthropist and patron of the arts. The daughter of Josephine B. Crane, co-founder of the Museum of Modern Art, Louise was a prominent supporter of jazz and orchestral music, initiating a series of "coffee concerts" at MoMA and commissioning a vocal and orchestral work by Lukas Foss. She even represented musicians like Mary Lou Williams. Crane met Elizabeth Bishop while classmates together at Vassar in 1930. The pair traveled extensively in Europe and bought a house together in 1937 in Key West, Florida. While Bishop lived in Key West, Crane occasionally returned to New York. She developed a passionate interest in Billie Holiday in 1941. With her companion, Victoria Kent, Crane published *Ibérica*, a Spanish language review that featured news for Spaniards exiled in the United States.

**Margaret French Cresson** (1889–1973) was an American sculptor who worked largely with marble busts and portraiture. Cresson exhibited her work internationally, including at the 1938 Paris Salon. Cresson's father was also a sculptor, and her portrait was painted frequently by his artist friends. Her own work has been shown in Washington, D.C., at the Corcoran Gallery and in New York at the Whitney Museum of American Art and the Metropolitan Museum of Art.

**Anna Belle Crocker** (1898–1961) was one of the first women to hold positions of both museum director and art educator. From 1909 to 1936 she was the director of the Portland Art Museum. Crocker greatly expanded the museum's program, presenting a wide range of works from the American and European avant-gardes. She was also the first principal of the Museum Art School. Crocker had educated herself in art history and arts administration by visiting the Metropolitan Museum of Art in New York and European arts institutions and studying at

the Art Students League. She retired from the Portland Art Museum in 1936.

**Nancy Clara Cunard** (1896–1965) was a writer, heiress, and political activist. She was born into the British upper class but rejected her privilege and fortune to devote much of her life to fighting racism and fascism. In 1920 Cunard moved to Paris, where she became involved with literary Modernism, Dada, and Surrealism. Much of her published poetry dates from this period. In 1927 Cunard moved to Normandy and set up the Hours Press in order to support experimental poetry and provide a higher-paying market for young writers. Her inherited wealth allowed her to take financial risks that other publishers could not. She also became an activist in matters concerning racial politics and civil rights in the United States. In 1931 she published the pamphlet *Black Man and White Ladyship*, an attack on racist attitudes. She also edited the massive *Negro Anthology*, collecting poetry, fiction, and nonfiction primarily by African-American writers. In the mid-1930s she took up the antifascist fight, writing about Mussolini's annexation of Ethiopia and the Spanish Civil War. Her stories about the suffering of Spanish refugees became the basis for a fundraising appeal in the *Manchester Guardian*. Cunard herself helped deliver supplies and organize the relief effort. During World War II, Cunard worked as a translator in London on behalf of the French Resistance.

**Imogen Cunningham** (1883–1976) was born in Portland, Oregon. She began taking photographs when she was eighteen years old and started her formal study of photography at the University of Washington in Seattle a few years later. The chemistry of photography was of particular interest to her. After graduating she received a scholarship to study in Germany, where she focused on her technical process. While in New York on her way home, Cunningham had the opportunity to meet Gertrude Käsebier, who had been influential on her work. Cunningham opened her own studio in Seattle and became widely known for her portraits. She began exhibiting in 1913 at the Brooklyn Academy of Arts and Sciences and at the International Exhibition of Pictorial Photography in New York. In 1920 she moved to San Francisco with her children, and her interests shifted from portraiture to photographs of patterns and botanical specimens. In 1932 she co-founded Group f/64 which promoted fine art photography and pure photographic methods. During the 1940s Cunningham started working with street

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photography in addition to her commercial photography practice. In 1945 she was invited to become a faculty member at the California School of Fine Arts along with Dorothea Lange.

**Charlotte Saunders Cushman** (1816–1876) was an actress known for her full contralto register and her ability to play both male and female parts. Cushman was a descendent of Mayflower pilgrim Robert Cushman, but her father's financial troubles and untimely death sparked her to leave home and secure a career in opera. Cushman made her first appearance in opera at the Tremont Theatre, Boston, in *The Marriage of Figaro*. She went on to play Lucy Bertram in *Guy Mannering* and then traveled to New Orleans, where her strained voice gave out. She was encouraged by James H. Caldwell to become an actress, and he gave her the part of Lady Macbeth in 1835. Cushman returned to New York after a successful season, and when her sister, Susan Webb Cushman, became an actress as well, the two made headlines for appearing in *Romeo and Juliet* as the title characters. Cushman would play many male roles throughout her career, including Hamlet at the Washington Theater. In 1848 she met actress Matilda Hays, who would become her romantic partner for the next ten years, and the two moved to an American expatriate community of artists in Rome. There she carried on affairs with sculptors Edmonia Lewis and Emma Stebbins, and Hays left her for sculptor Harriet Hosmer, although she would later return. Cushman's final performance was a revival of her first dramatic character, Lady Macbeth, at the Globe Theatre in Boston.

**Olive Custance** (1874–1944) was a poet from London. Custance joined the London literary circle in 1890 when she was only sixteen. Encouraged by poet John Gray and heavily influenced by French poets such as Verlaine and Rimbaud, she quickly rose to prominence as a poet. Her first book of poetry, *Opals*, was published in 1897. In 1901 she became involved in a relationship with the writer Natalie Clifford Barney in Paris, which Barney later described in her memoirs. Throughout her life Custance wrote and published poems in local newspapers and journals.

## **Louise Dahl-Wolfe**

Louise Dahl-Wolfe (1895–1989) was one of the most celebrated photographers of the 1930s, '40s, and '50s. Born in 1895 in San Francisco, Dahl-Wolfe first started taking pictures in 1923. She did her first fashion work for *Harper's Bazaar* in 1936 and had a

long career as a fashion photographer for that publication. Working in the magazine's heyday, she pioneered the use of natural lighting in fashion photography and shooting on location and outdoors. Dahl-Wolfe's work has been exhibited at the Fashion Institute of Technology in New York, the Grey Gallery at New York University, and the Women's Museum in Washington, D.C.

**Marie-Louise Damien** (1889–1978) was a French singer and actress known by her stage name Damia. After years of performing shows as second billing, she worked with American dancer Loie Fuller on her stage presentation and began performing as the headlining act. At the beginning of World War I, she opened Le Concert Damia in Montmartre, where she became the first star ever to have a single spotlight trained on her face, bare arms and hands. Damien was considered the most important singer in the *chanson realiste* genre until Edith Piaf entered the scene in 1936. She ended her decades-long career with a farewell concert featuring Marie Dubasin in front of a full house at the Paris Olympia.

**Frances Dana Barker Gage** (1808–1884) was a leading American reformer, feminist, and abolitionist. She worked closely with Susan B. Anthony and Elizabeth Cady Stanton, along with other leaders of the early women's rights movement in the United States. She was among the first to champion voting rights for all citizens without regard to race or gender and was an outspoken supporter of giving newly freed African-American women and men the franchise during Reconstruction.

**Elaine Dannheisser** (1923–2001) was born in Brooklyn and studied at the Art Students League in New York, hoping to become an illustrator. After school, she worked in an engraving studio. In her late twenties she began avidly collecting art. Active in the international art scene, Dannheisser and her husband collected a wide range of French masters and emerging modernists. In 1981 she purchased a building in Tribeca to display her collection and began focusing on Neo-Expressionist and graffiti artists. She sold many of these works by the mid 1980s, however, and turned her attention to emerging contemporary artists such as Cindy Sherman and Jenny Holzer. Rejecting the safety and conservatism of going after more established artists, Dannheisser called the art she favored "tough work." She served on the boards of the New Museum and the Guggenheim. She became a trustee of the Museum of Modern

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Art in 1996 and gave them seventy-five pieces from her collection, the largest set of contemporary works ever to be given to the museum.

**Maida Castelhun Darnton** (1906–unknown), also known as M.C. Darnton, was an American literary translator, editor, and author. She edited books such as *The European Caravan: An Anthology of the New Spirit in European Literature* (1931) and *Harper's Pictorial Library of the World War Volume IX: War Makers and Peace Maker—Character Studies of the Leading Actors in the Conflict* (1920) and translated *A Norwegian Farm* (1933) and *A Norwegian Family* (1934). She also co-wrote plays such as *The White Dove* in 1914 (under the pseudonym Halwerd Darnton) and *Turkish Delight* in 1920.

**Clara S. Davidge** (1858–1921) was the proprietor of the Madison Gallery at 305 Madison Avenue and a decorator with Coventry Studios. Unique for its time, the Madison Gallery offered free exhibitions of little-known and independent American artists. The 1913 Armory Show may have been conceived there in 1911. In order to help fund the exhibition, the well connected Davidge solicited money from donors, including Gertrude Vanderbilt Whitney, founder of the Whitney Museum of American Art. Davidge later purchased at least seven pieces from the Armory Show.

**Elizabeth Stieglitz Davidson** (1897–1956) was a friend of painter Georgia O'Keeffe and a cofounder of the Ramakrishna-Vivekanada Center in New York.

**Louise Davidson** was an American actress and theatrical manager affiliated with a group of women, mostly writers and mostly lesbians, who called themselves "The Rope" and were active in Paris's Left Bank in the 1930s and '40s. The women were a selected group of students of the spiritual teacher G. I. Gurdjieff (George Gurdjieff), who often employed shock techniques that today would be seen to resemble those associated with Zen or Sufi masters. Several of the Rope members were also close acquaintances of Gertrude Stein. Davidson related to the Gurdjieff work more through experience and feelings than words and writing. She returned to the United States at the outbreak of World War II and spent her remaining years working with the theater company led by actress Eva Le Gallienne in Connecticut.

**Gwendoline** (1882–1951) and **Margaret Davies** (1884–1963) were born in Lladinam, Wales. The sisters were lifelong art lovers: Gwendoline pursued music as a hobby, and Margaret, painting. During the World War I they both volunteered with the Red Cross. After the war, they bought a mansion in Gregynog, Wales, and established an arts center there. Through this venture they created the Gregynog Press as well as the annual Gregynog Music Festival that lasted until 1938. Together they amassed an impressive collection of British art of the twentieth century, as well as many French Impressionist and Post-Impressionist works. They donated their entire collection of 260 pieces to the National Museum of Wales, vastly transforming the scope and quality of the museum's holdings. The Davies sisters were also major benefactors of many social, economic and cultural initiatives in Wales.

Silent film actress **Marjorie Daw** (1902–1979) was born in Colorado Springs, Colorado. She began acting as a teenager as a way to support her younger brother when their parents passed away. She appeared in her first film in 1914 and worked through the 1920s, acting in over seventy full-length films and shorts. Daw played the female lead role in silent era classics like *The Knickerbocker Buckaroo* (1918) and *His Majesty the American* (1919), but retired from acting with the advent of sound film.

**Mercedes de Acosta** (1893–1969), born in New York City, was an eccentric and talented playwright, poet, and novelist. Often described as the woman who, in the words of Alice B. Toklas, "had the most important women of the twentieth century," de Acosta had romantic relationships with Marlene Dietrich, Isadora Duncan, Greta Garbo, and Eva Le Gallienne. Due to her desire to expand her writing career, she was ambivalent at first about painter Abram Poole's marriage proposal. De Acosta published three volumes of poetry and a novel, and she wrote ten plays and a musical, several of which were staged; nonetheless her literary ambitions were frequently overshadowed by her personal relationships. As an activist de Acosta supported the Spanish Republican government during the Civil War in Spain (1936–1939) in opposition to the fascist Franco regime. She also noted in her 1960 memoir *Here Lies the Heart* that she believed in every form of independence for women and campaigned for women's suffrage.

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**Simone de Beauvoir** (1908–1986) was a French writer, intellectual, political activist, Feminist, and social theorist. Shortly after women were able to attend higher education institutions in France, de Beauvoir earned a baccalaureate and studied philosophy at the Sorbonne. She had a significant influence on feminist existentialism and feminist theory, though she did not always consider herself to be a philosopher. She is best known for *The Second Sex* (1949), a foundational text of contemporary feminism for its analysis of women's oppression. Focusing on the Hegelian concept of the Other, de Beauvoir asserts that it is the social construction of women as the quintessential Other that is fundamental to their oppression. Her existentialist approach to feminism further claims that one is not born a woman, but becomes one. *The Second Sex* presented a vocabulary for analyzing the social construction of femininity and a method for critiquing it. She became an active member of France's women's liberation movement and signed the "Manifesto of the 343," along with other famous women who claimed to have had an abortion, then illegal in France. De Beauvoir revealed herself as a woman of formidable courage and integrity, whose life supported her thesis: the basic options of an individual must be made on the premises of an equal vocation for man and woman founded on a common structure of their being, independent of their sexuality.

**Votairine de Cleyre** (1866–1912) was a freethinking, nonsectarian anarchist who published hundreds of essays, poems, novels, and sketches and regularly delivered provocative lectures and speeches. After graduating from Catholic School de Cleyre moved to Grand Rapids, Michigan, where she gave lectures and wrote on the subject of anticlerical free thought and became the editor of the *Progressive Age*. In 1888 de Cleyre immersed herself in the anarchist movement. Her essays "Why I Am an Anarchist" (1897) and "Anarchism and American Traditions" (n.d.) exemplify how she conceived of and justified anarchism: one of her main premises was that anarchism furthered the ideals of the American Revolution. De Cleyre is sometimes referred to as an anarchy-feminist because her feminist principles grew out of her anarchistic ideologies, which called for a self-development uninhibited by traditional family values and masculine domination. Essay titles like "Sex Slavery" (1890) and "The Case of Women vs. Orthodoxy" (n.d.) plainly signaled such beliefs. Between 1889 and 1910 de Cleyre lived in a Jewish community sympathetic to anarchist beliefs, where she taught English and music while learning Yiddish.

**Elisabeth de Gramont** (1875–1954), also known as Lily, was a French writer. A member of one of the oldest and most important French families, the Dukes of Gramont, she was called the "Red Dutchess" because of her overtly left-wing socialist views and feminist beliefs. De Gramont was one of the first females to crop her hair short, and she encouraged her friend Gertrude Stein to do the same. Years later, in a speech at the celebration of the 50th Anniversary of the Eiffel Tower, Stein attributed her love for Paris to de Gramont. Among her publications, de Gramont wrote memoirs in which she chronicled the life of the Parisian district Faubourg St. Germain. She was also the first to translate John Keats's poetry into French.

**Tamara de Lempicka** (1898–1980) was born to a wealthy family in Warsaw, Poland. In 1912 she was sent to live with relatives in St. Petersburg and fled to Paris during the Russian Revolution. In Paris she began painting, influenced by Cubism and Art Deco. She quickly became one of the most prominent portrait painters in Paris, commissioned by socialites and the aristocracy. De Lempicka was also well connected in the bohemian scene in Paris during the 1920s, and she associated with writers and artists including Colette, Vita Sackville-West, Suzy Solidor, and Violet Trefusis. Her work was displayed in many popular salons and galleries, and in 1927 she won her first award at the Exposition Internationale de Beaux-Arts in Bordeaux, France. De Lempicka traveled to the United States in 1929, and in 1933 she visited Chicago where she worked with Georgia O'Keeffe. She relocated to New York City in 1943, though her popularity as a society painter had begun to dwindle. She retired from her professional life in 1962 and began traveling the world, eventually moving to Texas, and later to Cuernavaca, Mexico, where many international society figures from her European days had settled.

**Agnes de Mille** (1905–1993) practiced multiple forms of dance as a practice, theory, and art. Bown in New York City, she graduated at age nineteen from the University of California, Los Angeles and returned to the East Coast. A self-employed dancer, she composed her own routines, arranged her own music and created her own costumes; she received critical acclaim but little financial reward. De Mille studied technique at Rambert's Ballet Club in London. Traveling between London and New York, she choreographed *Romeo and Juliet* starring Norma Shearer and Leslie Howard. In 1940 she became a charter member of the American Ballet Company in New York and for them



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choreographed *Black Ritual*, the first musical to cast black dancers. In 1942 de Mille choreographed *Rodeo* for Russe de Monte to widespread fanfare. Her success led to choreography for the theater and film productions of *Oklahoma!* in 1945. De Mille's reputation as a public speaker for dance and the arts was acknowledged by her appointment to the National Advisory Committee of the Arts by John F. Kennedy. Later she became a member of the National Council of the National Endowment of the Arts. As the president of the Board of Directors of the Stage Society of Dancers and Choreographers, she was the only female to head a labor union in the United States. In 1974 de Mille inaugurated the Agnes de Mille Heritage Dance Theatre as part of the North Carolina School of the Arts. She received the New York City's Handel Medallion, the Kennedy Center Honor, an Emmy, two Tony's, and seventeen honorary degrees. Her books include *America Dances*, *Martha: The Life and Work of Martha Graham*, and *To A Young Dancer*.

**Liane de Pougy** (1869–1950) was a French dancer, writer, and courtesan during the Belle Époque. She glided between the aristocratic social circles, the Tout Paris (the fashionable and affluent elite in Paris), and the Tout Lesbos (the lesbian subculture in Paris), and her charm consistently captured public attention, despite the negative stereotypes associated with her role as dancer and courtesan. Her autobiography, *Idylle Saphique* (1901), served as a means to claim her agency by constructing her own narrative and taking ownership of how her persona was framed in the public eye. Because feminists of the Belle Époque were primarily concerned with demanding equal rights based on their contributions as wives and mothers, de Pougy's resistance to societal demands for domestic and family responsibility—as expressed in her occupation in Tout Lesbos—excluded her from much feminist social discourse of the time. In addition to her autobiography, she wrote novels, including *L'Insaisissable* (1989) and *Myrhille* (1899), and she often performed at the Folies Bergère, Paris's fashionable cabaret music hall.

### **Elsie de Wolfe**

Elsie de Wolfe (1865–1950) was a popular American interior designer and socialite. After a brief career in the theater, de Wolfe left acting in 1903 to become an interior designer, inspired by her work on sets and the staging of plays. In 1905 she was commissioned to design the interior of the Colony Club, which opened in 1907 and became the premier women's social

club. Its success brought her much recognition and popularity. Her clients included Anne Vanderbilt, Anne Morgan, Elizabeth Milbank Anderson, and Adelaide Frick, among other popular socialites. According to the *New Yorker*, de Wolfe practically "invented" interior design as a profession. Doing away with the 19th-century Victorian style of drab colors and dark interiors, her work featured simplicity, light, fresh colors, and a unified approach to interior spaces. In 1913 de Wolfe wrote the influential *The House in Good Taste*, and by that time was running a professional firm out of her offices on 5th Avenue. De Wolfe served as a volunteer nurse in France during World War I. She also practiced yoga, and was known to impress her friends by doing handstands and performing acrobatic feats.

**Jay DeFeo** (1929–1989) was an avant-garde painter best known for her monumental painting *The Rose*. DeFeo graduated with an M.A. in studio art from the University of California, Berkeley, in 1951, after which she traveled to Europe and North Africa and settled in Florence for six months. She returned to California in 1953 saturated with inspiration from Abstract Expressionism, Italian geometric architecture, arts from Africa and Asia, and prehistoric art. DeFeo's various inspirations and influences were manifested in her mixed-media, cross-disciplinary approach, which incorporated methods of photography, collage, drawing, painting, and sculpture. *The Rose* is an example of DeFeo's alternative use of material: she stated that she used so much oil paint to create the piece that in the end it resembled a sculpture. Though often associated with the Beat movement, her art was driven by her own set of ideas and artistic vision, and DeFeo did not consider herself as a Beat artist. After the completion of *The Rose* (1958–1966), DeFeo took an extended break. Upon her return to the arts, she felt excluded from the art world until she became a lecturer of fine art at Mills University in 1981.

**Lucie Delarue-Mardrus** (1874–1945) was a French novelist and poet. She was a prolific writer, publishing more than forty-seven novels and twelve collections of poetry. She was one of the most popular authors of the 1920s, and many of her novels began as serials in such widely read newspapers as the *Journal* and *Revue de Paris*. She was married to the translator J. C. Mardrus from 1900 to 1915, but her primary sexual orientation was toward women. She was involved in affairs with several women throughout her lifetime, and wrote extensively of lesbian love. Though much of her fiction revolves around popular

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heterosexual themes, *The Angel and the Perverts* (1930) tells the story of the hermaphrodite Mario/n and his/her forays into the gay and lesbian milieu of the 1920s. Honored by kings, sultans, painters, and poets in her seventies, Delarue-Mardrus was nonetheless unable to be published at the end of her life due to Nazi censorship.

**Sonja Delaunay** (1885–1979), co-founder of the Orphism art movement, was born in Russia to a wealthy family. At eighteen she was sent to an art school in Germany, and she moved to Paris in 1905. Unhappy with the rigid teaching style at the Académie de la Palette, Delaunay spent more time in galleries, studying the work of the Post-Impressionists and the Fauves. Her work in this period shifted away from representation and naturalism toward geometric design and experimental use of color. In 1914 she moved to Spain and then Portugal, and with the outbreak of World War I, decided not to move back to France. The Russian Revolution helped to end the financial support Delaunay was receiving from her parents, and she started working in costume and set design to bring in income. Delaunay returned to Paris permanently in 1921 and soon established her own fashion studio with clients including Lucienne Bogaert, Nancy Cunard, Gabrielle Dorziat, and Gloria Swanson. Delaunay was known for her colorful geometric abstractions on everything from cars to wall hangings, furniture, and textiles. She served on the board of the Salon des Réalités Nouvelles and was named an officer in the Légion d'Honneur in 1975.

**Mary Dewson** (1874–1962) was a social reformer, activist, and feminist. Her first job was at the Women's Educational and Industrial Union, an important women's club in Boston, where she helped to improve the living and working conditions of Boston's female domestic workers. In 1900 Dewson became the superintendent of the Parole Department of the Massachusetts State Industrial School for Girls, where she studied juvenile delinquency and rehabilitation. Her work researching the living conditions of industrial workers was used as the basis for the 1912 Massachusetts Minimum Wage Act, the first such law in the country. After World War I, Florence Kelley put Dewson in charge of the National Consumers League's national campaign for state minimum wage laws. Her success got the attention of Eleanor Roosevelt who persuaded Dewson to take various leadership roles in the New York State Democratic Party. She was a member of the President's Committee on Economic Security, which shaped the Social Security Act of 1935. Dewson was then

appointed to the Social Security board and worked to coordinate federal and state efforts toward old-age assistance and unemployment insurance.

**Friedl Dicker** (unknown–1944) was an Austrian artist and educator. She studied and taught textile design, bookmaking, printmaking, and typography at the Bauhaus, and was aligned with Bauhaus ideas about the utopian possibilities of progressive art and design. After leaving the Bauhaus, Dicker established the Workshops of Fine Art in Berlin with Franz Singer; together they produced book covers, textiles, children's toys, and stage and costume designs. In 1926 Dicker and Singer moved back to Vienna and started the Atelier Singer-Dicker, moving into furniture and interior design for playrooms and schools that would stimulate children's intellectual curiosity. Dicker was forced to leave Vienna in 1934 for Prague, marrying her cousin to receive Czech citizenship. There she began painting and worked with the children of other political émigrés. During World War II Dicker was deported to a ghetto in Terezin where she gave art lessons and lectures to children. Before being transported to the concentration camp Birkenau, where she died in 1944, she left a suitcase full of her drawings with another teacher at the school. These drawings are now in the collection of the Jewish Museum in Prague.

**Marion Dickerman** (1890–1983) was an American suffragist, educator, and friend of Eleanor Roosevelt. Born in Westfield, New York, Dickerman earned her B.A. and graduate degree in education at Wellesley College and Syracuse University. She began teaching in Canisteo, New York, and soon moved to Fulton, New York, to teach American history at Fulton High School. There she reunited with former classmate Nancy Cook, who would become her lifelong partner. Though they fostered strong antiwar sentiments, the two women became involved in the Red Cross with the belief that World War I would be the "war to end all wars." They traveled to London to help at the women-staffed Endell Street Military Hospital, and upon their return, Dickerman accepted a position as dean of the Trenton State College in Trenton, New Jersey. A year later she was named the vice-principal of the Todhunter School in New York. In 1922 she traveled to Hyde Park with Cook, where she met Eleanor Roosevelt. The three women struck up a friendship, and in 1927, they purchased the Todhunter School and shared the Val-Kill property. Dickerman would later sell the property to Roosevelt

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and move to New Canaan, Connecticut, as the educational programming director for the Marine Museum.

**Marie Magdalene “Marlene” Dietrich** (1901–1992) was a German-American actress and singer. Dietrich had an unusually long show business career, continually re-inventing herself for the screen. Dietrich’s portrayal of “Lola-Lola,” the seductive cabaret singer in top hat and silk stockings in *The Blue Angel* (1930), as a liberated woman of the world who chose her men, earned her own living, and viewed sex as a challenge, brought her international fame and a contract with Paramount Pictures. She had starring roles in Hollywood films such as *Shanghai Express* (1932) and *Desire* (1936). Dietrich successfully traded on her glamorous persona and “exotic” (to Americans) looks, becoming one of the highest-paid actresses of the era. In her personal life, Dietrich was a strong opponent of the Nazi government in Germany. She had been asked to return to Germany by Nazis in the late 1930s to make films there, but she turned them down. As a result, her films were banned in her native land. Dietrich became a U.S. citizen in 1939, and she traveled extensively throughout World War II to entertain the Allied troops. She also worked on war-bond drives and recorded anti-Nazi messages in German for broadcast.

**Edith Dimock** (1876–1955) was an American painter who exhibited eight of her paintings at the 1913 Armory Show: *Sweat Shop Girls in the Country*, *Mother and Daughter*, and six paintings together entitled *Group*. She studied at the Art Students League at the turn of the century. Lavinia Dock (1858–1956) was a nurse, activist, author, and feminist best known for her social activist work and contributions to the field of nursing education. She was the author of a four-volume history of nursing as well as *Materia Medica for Nurses* (1916), a book used for many years as the standard nurse’s manual of drugs. After retiring from nursing she became a member of the National Woman’s Party, where she campaigned for women’s suffrage and women’s rights. In 1917 Dock was jailed for picketing the White House during one of the group’s protests. She also campaigned for legislation to put nurses, rather than doctors, in control of their own profession. Along with Mary Adelaide Nutting and Isabel Hampton Robb, Dock co-founded the American Society of Superintendents of Training Schools for Nurses in the United States and Canada. The organization was the precursor of the current National League for Nursing.

**Jessica Dismorr** (1885–1939) was a painter and writer. She studied at the Slade School of Art, London, and in 1912 exhibited her works at the Stafford Gallery. The following year an encounter with Wyndham Lewis led to a dramatic change in her work. By spring 1914 she had become an enthusiastic member of the Rebel Art Centre, and her name appeared on the list of signatures at the end of the Vorticist manifesto in the first issue of *Blast* magazine. She also published poetry and prose in *Blast*. During World War I Dismorr served as a volunteer in France, and after the war her work became more abstract, in tune with avant-garde developments of the 1930s. She was elected a member of the London Group and showed her works with the Allied Artists Association in their abstract show in 1937.

**Grace Hoadley Dodge** (1856–1914) was a philanthropist and education activist. Her volunteer work at the Kitchen Garden, which taught household economy to girls from low-income backgrounds, led her to establish the Kitchen Garden Association in 1880. Along with the women working at the New York Silk Factory, Dodge formed the Women’s Society which gave classes in health, sewing, corporate dress, immigration, and the importance of equal salaries between men and women. During Dodge’s time, the society expanded to Brooklyn, Massachusetts, Connecticut, and Philadelphia. Returning her focus to the Kitchen Garden Association, Dodge changed its name to the Industrial Education Association to indicate its new mission to educate both girls and boys. Dodge transformed the IEA into a teachers’ training college because she worried about the lack of skilled educators. In 1893 the organization, with its changed approach and name, became affiliated with Columbia University as the Teacher’s College. During the early 1880s Dodge was the first female commissioner of the New York school board, and in 1906 she was elected president of the board of the Young Women’s Christian Association.

**Mabel Dodge** (1879–1962) was an influential arts patron who helped mount the 1913 Armory Show. She was also deeply invested in political and social reform, financing the Paterson Strike Pageant at Madison Square Garden in 1913, in an effort to publicize the plight of striking silk workers in Paterson, New Jersey. Dodge’s inheritance allowed her to travel widely in Europe, where she socialized with patrons such as Gertrude Stein and Alice B. Toklas and local artists. Dodge held a weekly salon at her apartment in Greenwich Village for prominent social activists and writers often gathered. During the Armory Show in

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1913, she published a pamphlet of a work by Gertrude Stein entitled *Portrait of Mabel Dodge at the Villa Curonia*, which earned her much public attention. Dodge moved to Taos, New Mexico, in 1919 with her husband, Maurice, and Elsie Clews Parsons, and established a literary colony there. Her connections to artists continued during her time in Taos, where she hosted Florence McClung, Georgia O'Keeffe, and Willa Cather, among others. An accomplished writer in her own right, Dodge was a syndicated columnist for the Hearst organization and wrote several books and an autobiography.

**Marthe Donas** (1885–1967) was an important figure in early Belgian abstraction. She fled to the Netherlands after the outbreak of World War I. She studied stained-glass making in Dublin and moved to Paris in 1916. There Donas became acquainted with Cubist painters and joined La Section d'Or. Finding it difficult to gain serious critical attention as a female painter, she often went by pseudonyms, calling herself "Tour" Donas or "Tour D'Onasky." Donas exhibited with the Peaux Group in Paris in 1920. In spite of a growing appreciation for her work in the 1920s, Donas could not support herself as a painter. After a long hiatus, she returned to painting in 1949, and exhibited in Brussels, Antwerp, and Berlin through the '50s and '60s. Georgia Douglas Johnson, the author of numerous books and plays, was from a racially mixed family that included white, black, and Native American ancestors. As a young woman, she studied at Atlanta University and the Oberlin Conservatory of Music. Johnson is best remembered as the hostess of the influential Washington, D.C., literary salon known as the Halfway House. Her salon, she hoped, would be a "halfway" point where diverse aesthetic and political arguments could be debated, refined, and exchanged toward the development of a lively and politically relevant artistic community. Attended by friends and authors including Eulalie Spence, Anne Spencer, and Angelina Weld Grimke, her salon raised the profile of Washington, D.C., as a hub for African-American thinkers. Johnson's own poetry, often compared to that of poet Sara Teasdale, was highly praised for its exploration of issues of race and gender, and the dual injustices of bigotry and misogyny that African-American women often faced.

**H. D.** (1886–1961) was born Hilda Doolittle into a traditional Moravian American family, and attended the esteemed women's college Bryn Mawr in 1904. There she met and formed longstanding friendships with Marianne Moore and her soon-

to-be collaborator Ezra Pound. After university Doolittle traveled to Europe, where she remained for the majority of her life. Her poems were published under the pseudonym H. D. for the first time in *Poetry* magazine; the pseudonym pleased her, as she had always believed that the name "Do-little" was less than encouraging, and she used it for the rest of her life. Her first volume, *Sea Garden* (1916), cemented her position as a significant twentieth-century poet. Though her early work was classical in structure and conveyed themes of the women's role, it developed as she began to explore more personal subject matter. She came to be considered the first of the Imagists, a poetic movement developing styles of free verse and stream-of-conscious narrative. Her interests in archetypes and symbolism were prevalent throughout her work, though the content of her work evolved drastically, displaying vivid undertones of psychoanalytic and mystical beliefs. In addition to her extensive repertoire, H.D. also served as a literary editor of *The Egoist*, and aided in the production of *Des Imagistes*.

**Rheta Childe Dorr** (1868–1948) was an American journalist, suffragist newspaper editor and activist. She is known as one of the leading female muckracking journalists during the Progressive era and as the first editor of *The Suffragist*. Dorr grew up in Nebraska and studied at the University of Nebraska for two years before moving to New York City in 1890 to work as a journalist. After a brief marriage in Seattle ended due to her non-traditional pursuits as a journalist, she was left to raise her young son as a single mother. Dorr returned to New York to work at the *New York Evening Post* where she was an investigative journalist and also wrote on women's issues. When she realized that her activism could only go so far at that publication, she left in 1906 to travel Europe where she became interested in the international movement for women's right to vote. After returning to the United States, Dorr became politically active with garment industry workers as well as the Women's Trade Union League, working on issues such as the 8-hour day and the minimum wage. In 1914 she became the first editor of *the Suffragist*, the publication of the National Women's Party. She went on to work as a European correspondent for the *New York Evening Mail* and published two books on European current events, including an account of the overthrow of the regime of Tsar Nicholas II entitled *Inside the Russian Revolution*, published in 1917, and *The Soldier's Mother in France*, published in 1918. Dorr also notably published a biography of Susan B. Anthony in 1928. Her ambitious career was slowed

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considerably when she was hit by a motorcycle in 1919 and her final book, on the question of prohibition, was published in 1929.

**Muriel Draper** (1886–1952) was born in Haverhill, Massachusetts. In the 1910s Draper lived in London, and her home became a popular gathering place for artists and writers including Eleanora Duse and Gertrude Stein. After separating from her husband, Draper moved to New York in 1915, and began a new career as an interior designer, using her connections in New York society to build a business designing for wealthy clients. She wrote essays about fashion and culture for *Vogue* and *Town and Country* and became known as an expert in good taste. In 1934 she made the first of several trips to the U.S.S.R. Draper wrote articles for American magazines about Russian culture, giving detailed descriptions of ladies' opera costumes and soldiers' coats. Through her travels to Russia, she became increasingly interested in the "Soviet experiment" and was a founding member of the National Council of American-Soviet Friendship's Women's Division. In the late 1940s, she helped to organize an American chapter of the Women's International Democratic Federation. When she was investigated by the House Un-American Activities Committee, the group disbanded and Draper withdrew from political activity.

**Ruth Draper** (1884–1956) was an American actress, dramatist, and noted entertainer who specialized in monologues and monodrama. With a chair, shawl, and side table as her only props, Draper entertained audiences in a half-dozen languages worldwide for nearly forty years. Her best-known pieces include *The Italian Lesson*, *Three Women and Mr. Clifford*, *Doctors and Diets*, and *A Church in Italy*.

**Dorothea A. Dreier** (1870–1923) was born in Brooklyn, New York. Her siblings included the social reformers and suffragettes Mary E. Dreier and Margaret Dreier Robins and artist and patron Katherine Dreier. Of all the Dreier sisters, Dorothea is the least well known and there is scant information about her artistic career. In 1904 Dorothea and Katherine began studying painting and traveled abroad frequently. They made trips to museums and galleries throughout Europe and studied the works of Old Masters as well as more contemporary artists. Dreier's later paintings depicted landscapes, both in the Netherlands and the Adirondacks, as well as New York street scenes. In 1913 Dreier contracted tuberculosis, and she convalesced at Saranac

Lake, a renowned treatment center in the Adirondacks until 1916. While there she remained actively involved in the arts, continuing to paint and draw and supporting her sister Katherine's work at the Cooperative Mural Workshop. In 1920, Dreier made a generous financial contribution toward the establishment of her sister's organization, the Société Anonyme. In 1921 the Société hosted her first solo exhibition, the only one during her life.

**Katherine S. Dreier** (1887–1952) was an artist and patron. Born in Brooklyn, New York, she was one of five children and the younger sister of artist Dorothea Dreier and social reformers Margaret and Mary Dreier. She studied at the Brooklyn School of Art and the Pratt Institute. In 1917 she was the director of the Art Center in New York City. Dreier spent much time abroad between 1907 and 1914, studying painting and exhibiting her work. Once back in New York City, she co-founded the Société Anonyme in 1920, an organization that sponsored, lectures, concerts, and art exhibitions of international modernist and abstract art. With the Société, Dreier curated and installed the 1927 International Exhibition of Modern Art at the Brooklyn Museum. She collected mostly living artists and advocated for a working class and interracial audience for modern art. "We can never rise to be great people," she said, "until we bring art back as an inherent part of life." A large portion of Dreier's collection was donated to the Yale University Art Museum in 1941. She advocated for the integration of avant-garde artwork with domestic life and lectured at Pratt and the New School for Social Research.

**Margaret Dreier Robins** (1868–1945) met the social reformer Josephine Lowell, who was the leader of the Woman's Municipal League, in 1902. Lowell told Dreier, "the interests of the working people are of paramount importance, simply because they are the majority . . . and the indifference and ignorance and harshness felt and expressed against them by so many good people is simply awful to me and I must try and help them, if I can." Dreier was so convinced by Lowell's arguments that she became a member of the WML. She was introduced to members of other reform groups and in 1904 joined the Women's Trade Union League. Other members included Jane Addams, Sophonisba Breckinridge, Margaret Haley, Helen Marot, Mary McDowell, Agnes Nestor, and Mary Kenney O'Sullivan. In 1905 Dreier heard Raymond Robins deliver a lecture on the social gospel in a Brooklyn church. They married

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and for a while lived at the Hull House settlement in Chicago. Dreier became a leading figure in the Women's Trade Union League and served as its president between 1907 and 1922. She moved to Florida in 1925 and remained active in progressive politics until her death.

**Mary Dreier** (1875–1973) was a social reformer and philanthropist. She did not attend college and instead took classes at the New York School for Philanthropy. Dreier focused on women's labor reform, women's suffrage and civic improvement. She joined the New York Women's Trade Union League with her sister Margaret, and served as its president from 1906 to 1915. During this time, the organization was active in supporting the International Ladies' Garment Workers Union and assisted them in striking activities. From 1911 to 1915, Dreier served on the New York State Factory Investigation Committee, which provided support for the factory reform legislation. She chaired New York City's Woman Suffrage Party, advocated American-Soviet friendship, and denounced the Nazi Regime at the start of World War II. She lived with fellow reformer Frances Kellor from 1905 until Kellor's death in 1952. Aileen Dresser was an artist who exhibited in the 1913 Armory Show.

**Florence Dreyfous** (1868–1950) was a New York artist who studied at the Art Students League. Her painting *Mildred* (c. 1910–1913) was exhibited at the 1913 Armory Show.

**Gertrude Drick**, an artist and poet, had come to Greenwich Village from Texas to study under painter John Sloan. She first conceived of her plan to claim Greenwich Village's independence when she noticed a discrete door on the West pier of the Washington Square Arch. Drick had gained notoriety in the Village for her self-imposed nickname "Woe" (when asked her name she would respond "Woe is me."), and she was a known prankster. After seeing that the door was often unattended by the resident policeman, Drick approached Sloan with a plan to hold a mock revolution, an opportunity to recapture Washington Square Park in the name of unconventionality. Drick and Sloan recruited fellow bohemians like actors Charles Ellis, Forrest Mann, and Betty Turner and artist Marcel Duchamp to join their rebellion. Together these six revolutionaries plotted their secession from the Union.

**Elsie Driggs** (1898–1992) was a Precisionist American painter, born in Hartford, Connecticut. She took art classes at

New Rochelle Public High School and attended the Art Students League of New York under instruction from urban realists. With her industrial forms engulfed in smoke and haze she reflects Early American Modernism. Her work is associated with other artists such as Charles Sheeler, Joseph Stella, Charles Demuth, and Georgia O'Keefe. Driggs settled in New York and had her first solo exhibition at Daniel Gallery in 1929. After studying in Europe, Driggs served as a copyist and an assistant in the lecture department at the Metropolitan Museum of Art in New York City, where she further studied and drew from the art of the masters. In the twenties, Driggs became one of the few female members of the Precisionist movement, which championed the machine age and sought to find beauty in its progress. She is most well known for paintings such as "Pittsburgh" (1928) and "Queensborough Bridge" (1927). Driggs also exhibited in group exhibitions at the Whitney Club, the Museum of Modern Art, and the Chicago Art Institute and in the Whitney Museum's first Biennial.

**Elisabeth Du Quesne Van Gogh** (1859–1936) was the sister of influential painter Vincent Van Gogh and a friend of collectors Katherine and Dorothea Dreier. She wrote poetry and prose but only ever published a single book in 1910 on her memories of her brother Vincent. She lived the majority of her life in France.

**Suzanne Duchamp** (1889–1963) was the only female visual artist to have been documented as a participant in the Dada movement in Paris. In line with Dadaist ideals, Duchamp's artworks mocked bourgeois tastes and values and criticized the social conditions of France in the early 1920s. From January–June 1920 the public event the Salon de Indépendants consisted of salons, publications, and exhibitions that were perceived as an assault on French culture; Duchamp's contribution to the salons and exhibitions included *Un et une menacés*, *Multiplication brisée et rétablie*, and a watercolor painting. Although Duchamp was not actively involved in feminist politics, she recognized the suffragists and birth control protests in the United States in contrast to her own surroundings where negative propaganda about birth control was prolific, abortion was felony, and women did not have the right to vote. Her self-portrait *Give Me the Right Right to Life* (1919) explicitly personalized her feminist standpoint and criticized women's position in society. Maintaining an active social distance from Dadaists of the period, Duchamp and her husband, Jean Crotti, focused on

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their own exhibitions, one such was held at the Galerie Montalgne in the Spring of 1921 where Duchamp exhibited numerous works, among them *Ariette d'oubli de la chapelle étourdie* (1920).

**Dorothy (Dudley) Harvey** (1884–1962) was born in Chicago. She and her sister Helen were part of the literary circle around Harriet Monroe. Harvey published poems and reviews in *Poetry: A Magazine of Verse* beginning in 1915. Her work also appeared in *Dial*, *American Magazine of Art*, and *Nation*. She published a biography of Theodore Dreiser in 1932, entitled *Forgotten Frontiers: Dreiser and the Land of the Free*. Harvey lived with her family in France for many years.

**Alice Duer Miller** (1874–1942) was an American writer and poet. Born in New York City to a wealthy family, she entered Barnard College in 1895 to study mathematics and astronomy. At that point, her family had lost most of its fortune, and Miller helped to finance her education by selling novels and essays. By 1903 she began focusing entirely on her writing and activities and became involved with the women's suffrage movement. In 1915 she published a collection of satirical poems entitled *Are Women People?*, which became a catchphrase of the suffrage movement. Miller released a second collection, *Women Are People!*, shortly thereafter. She wrote her first novel, *Come Out of the Kitchen*, in 1916 and continued publishing short novels through the 1920s and '30s, many of which were staged as plays and adapted into films. Her verse novel *The White Cliffs*, published in 1940, was made into the 1944 film *The White Cliffs of Dover*, and was unusually popular for a book of verse, selling nearly one million copies in the United States and England.

**Eleanor Dufour** (1874–1946) was a dancer among the avant-garde in New York City. She was also a member of the Heterodoxy Club, a feminist group that met in Greenwich Village in the 1930s.

**Alice Dunbar-Nelson** (1875–1935) was a writer and activist born to middleclass, Creole parents in New Orleans. Though less than 1 percent of Americans attended college at the time, Dunbar-Nelson graduated from Straight University in 1892. She worked in the New Orleans public school system and published her first collection of short stories and poetry, *Violets and Other Tales*, in 1895. She moved to New York City where she co-founded and taught at the White Rose Mission in Brooklyn. In

1906 Dunbar relocated to Wilmington, Delaware, and taught at Howard High School for over a decade. During the 1920s and '30s she became involved in politics, campaigning for African-American and women's rights through her journalism and activism. She began co-editing the *Wilmington Advocate* and published the black literary anthology *The Dunbar Speaker and Entertainer* in 1920. In her diary, published in 1984, she discusses the discrimination she faced as a woman and African-American journalist working in the early twentieth century and covers issues such as family, sexuality, and health.

**Anna Glenny Dunbar** (1888–1980) was a sculptor and acted as honorary curator of sculpture at the Buffalo Fine Arts Academy. She was a student of Antoine Bourdelle and was responsible for bringing a solo exhibition of his work to the United States. Dunbar created the bronze bust of Walter G. Andrews, chairman of the House Armed Services Committee, that stands in a congressional office building in Washington, D.C.

**Isadora Duncan** (1878–1927) was born in San Francisco, California, and is widely considered to be the mother of modern dance. Not classically trained, Duncan rebelled against the strict choreography of ballet, emphasizing natural movement and emotion. She was influenced by Greek aesthetics and narrative and regularly performed in simple Greek attire. Duncan moved to London in 1898 where she was hired for private performances. She opened her own studio in 1900 and was asked to tour with Loie Fuller in 1902. They performed across Europe, giving Duncan access to a range of dance styles and techniques. Her performances were often based on classical works of music and also used poetry and rhythms found in nature. However, Duncan disliked the commercial aspects of professional dance and focused her later work on education, opening dance schools in Germany, France, and Russia. After the Russian government failed to support her work, she left Russia and let her daughter Irma run her school. A feminist and advocate of free love, Duncan never married. She died tragically in a car accident in 1927.

**Katherine Dunham** (1909–2006) was interested in dance and writing from an early age. In college, Dunham studied anthropology and the African diaspora, and along with fellow anthropology student Zora Neale Hurston, she traveled to study the ethnography of dance in the Caribbean. In 1933 Dunham

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formed the Negro Dance Group, teaching young black dancers about their African heritage. Dunham and the group at large participated in many well-received performances and appeared in a number of Hollywood films. The Katherine Dunham School of Dance was opened in 1945 in New York City and offered classes in the performing arts, humanities, and Caribbean research. Many of her students went on to become major celebrities, including Eartha Kitt, Shirley MacLaine, and Shelley Winters. In 1963 she became the first African-American choreographer at the Metropolitan Opera since 1933, when she worked on staging dances for *Aida*. She retired in 1967 after a performance at the Apollo Theater in Harlem. Dunham moved to East St. Louis, Missouri, and worked as an artist-in-residence at Southern Illinois University. She was also known as a social activist; she spoke openly about racial discrimination and went on a hunger strike at the age of 83 to protest U.S. policy against Haitian refugees.

**Caroline Durieux** (1886–1989) was an American lithographer who studied at the Pennsylvania Academy of the Fine Arts. She moved to New Orleans in 1930 and later led the Louisiana Federal Arts Project of the Works Progress Administration. She taught in the art department of Louisiana State University for over twenty years and developed the technique of *cliché verre* (printmaking on glass) as well as electron printmaking with radioactive ink.

**Eleonora Duse** (1858–1924) was an Italian actress who captivated audiences and critics. Her talent was revealed at age four when she was casted in a performance of Victor Hugo's *Les Misérables*. Then in 1873, at age fourteen, critics admired her performance of Juliet in *Romeo and Juliet*. She moved between a number of acting companies until 1878 when her title role in *Thérèse Raquin* re-invited popularity. Duse became inspired by French dramatists after she saw Sarah Bernhardt perform in 1882, and began a three-year acting relationship with playwright Alexandre Dumas. The first of the numerous roles she played with Dumas was Lionette in *La Princess Bagdad*; in 1884 she created the title role for *Denise*. In 1885 Duse traveled to South America for work, and upon her return to Italy she started the Drama Company of the City of Rome, a company that toured Europe and the United States. Duse's romantic relationship with poet Gabriele D'Annunzio flourished in 1894, and throughout their relationship she financed his career. He transcribed their love story in the novel *Il Fuoco* (1900). In 1909 health prevented

Duse from acting, but after World War I she returned to the stage for financial reasons. She collapsed to her death on stage in Pittsburgh in 1924.

**Mademoiselle Duverdier** was a lender to the 1913 Armory Show.

**Mabel Jacques Williamson Dwight** (1875–1955) was a painter, printmaker, illustrator, and lithographer from Ohio who, at birth, was given her mother's last name, Williamson. Dwight became well known as one of the greatest American lithographers. She was famed for her ability to create works with artistic wit and humor, satirically depicting everyday New York experiences in prints such as *In the Subway* (1927), *Ferry Boat* (1930), *Derelects* (1931), and *Queer Fish* (1936). While completing her degree at the Mark Hopkins Institute of Art, Dwight was director of the Sketch Club, the first organization dedicated to female artists. After graduating, she traveled to Egypt, Java, India, and Sri Lanka, before returning to the United States in 1903 to settle in Greenwich Village. It was in 1926 during her travels to Paris that she learned lithography. During the Great Depression, her political views became more leftist and radical and her art career burgeoned. In 1932 and 1938 Dwight participated in two solo exhibitions at the Weyhe Gallery in New York. In 1933, one of her watercolor paintings was exhibited in the *First Biennial Exhibition of Contemporary American Sculpture, Watercolors, and Prints* at the Whitney Museum of American Art.

**Amelia Earhart** (1897–1937) was a pioneer aviator, writer, and an outspoken women's rights activist. She was born in 1897 in Atchison, Kansas, but moved frequently as a youth, eventually graduating from high school in Chicago, Illinois. In 1920 Earhart moved to California to reunite with her parents. While there she began her flying career under the guidance of teacher Anita "Neta" Snook. Six months after her first lesson, Earhart had saved enough money to buy her first plane. She came to public attention after becoming the first woman to fly across the Atlantic in 1928. Several public endorsement deals followed, along with many solo journeys and competitive flying events, all of which added to her celebrity. During this time, Earhart became friends with Eleanor Roosevelt with whom she shared many sentiments about the importance of women's rights. Earhart successfully completed a solo flight across the Atlantic in



# REVOLT, THEY SAID.

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1932, becoming the first woman to do so. She continued to break flying records in the years that followed. Earhart's much-storied attempt to become the first woman to fly around the world ended at the age of thirty-nine when her plane was lost off Howland Island in the Pacific.

**Crystal Eastman** (1881–1928) was an activist, writer, and intellectual born in Marlborough, Massachusetts. After graduating from Vassar College in 1903, she moved to Greenwich Village and obtained a degree in sociology from Columbia University and a law degree from the New York City University Law School. In 1912 Eastman moved to Wisconsin where she led the women's suffrage campaign, but she soon returned to New York and co-founded the Congressional Union for Woman Suffrage in 1913, pushing for more radical tactics in the suffrage movement. A lifelong pacifist, Eastman also founded the National Woman's Peace Party with Emmeline Pethick-Lawrence and Jane Addams, but was criticized by Addams for her radical views on sexuality and birth control. Eastman found a home for these attitudes as the editor of the *Liberator* from 1917 to 1921. She also worked with Emma Goldman towards legalizing prostitution and free political speech in wartime. During the war, Eastman witnessed the silencing, blacklisting, and deportation of many of her antiwar and left-wing colleagues, and she helped to found the American Civil Liberties Union 1920. Considered one of the "New Women" of Greenwich Village, Eastman's views reflected a shared idea that women should build support systems among themselves.

**Marjorie Lee Eaton** (1901–1986), an artist and actress, grew up in Palo Alto, California. Eaton studied art at the Art Institute of Boston and in Italy and France. Edith Cox Eaton, Marjorie's stepmother, ran an art colony out of the historic home of Juana Briones de Miranda in Santa Clara County, California, and Eaton spent a large amount of time there, along with the sculptor Louise Nevelson with whom she had taken classes at the Art Students League of New York. Eaton pursued her career in painting in Taos, New Mexico, where she was invited to work by Mabel Dodge. She was inspired by Frida Kahlo and Diego Rivera, and produced Cubist-influenced, figural work, but her art brought her little financial success. She gave up painting entirely in the early 1940s and started a career in acting. Appearing both in Broadway plays and on film, Eaton largely found roles as a character actress, and worked consistently until her death.

**Mattie Edwards Hewitt** (unknown–1956) was a freelance photographer, born in Saint Louis, Missouri. She studied art and learned photography techniques by working as a photographer's assistant. Her practice focused on the homes of wealthy East Coast clients. While attending the Pan American Exposition in Buffalo, New York, in 1901, Hewitt met fellow photographer Francis Benjamin Johnson. They developed a personal and professional relationship, with Hewitt working as Johnson's studio assistant and manager. In 1909 she moved with Johnson to New York City to further pursue architectural photography. They had a successful career together but ended their partnership in 1917. Hewitt maintained her client base and continued photographing domestic and commercial interiors as well as gardens. Her photographs regularly appeared in the *New York Times* and *Herald Tribune* and in magazines such as *Architecture Magazine*, *House and Garden*, and *Town and Country*.

**Anita "Angna" Enters** (1907 - 1989) was an artist, writer and dancer. She moved to New York from Milwaukee in 1919 to study at the Art Students League. Concurrent to studying art, Enters trained as a dancer and in 1924 staged her first solo program at the Greenwich Village Theater. "The Theatre of Angna Enters" was very successful and toured from New York through the United States and Europe until 1939. A Guggenheim Fellowship was awarded to Enters to study Hellenistic art forms in Athens, Greece in 1934. This trip would feed into her costume and set design, the studies for which are included in museum collections including The Metropolitan Museum of Art. Enters' writing is collected in three autobiographies, *First Person Plural*, *Silly Girl* and *Artist's Life*, a novel, *Among the Daughters*, and a book of writing about her work, *On Mime*. She also co-wrote the Hollywood films *Lost Angel* and *Tenth Avenue Angel*. She has taught at the Stella Adler Studio, Baylor University, Wesleyan University and Pennsylvania State University.

**Marli Erhman** (1904–1982) was an American-German textile designer. Born in Germany, she taught arts and crafts throughout Europe and the United States. Erhman orchestrated an experimental weaving workshop at the original Bauhaus. Later she was head of the weaving workshop at the School of Design in Chicago and taught weaving at the Chicago Institute of Design (now IIT Institute of Design) (1939–1947) and at Hull House in California. Erhman also taught weaving as a form of occupational therapy for soldiers who were returning from

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World War II. Erhman was awarded first prize for weaving at competitions held by the Museum of Modern Art and Fairchild Publications. Her use of plastic, metal, and rayon was championed for as a way to create aesthetic designs that could be mass produced with materials that were not subject to rationing during the war, since printed textiles had become scarce as the machines used for printing cloth had been appropriated for the production of ammunition.

**Rose Emmet Young** (1869–1941) was a novelist, short story writer, and leader of the suffrage movement. As an author she published numerous titles including *Sally of Missouri* (1903); *Henderson* (1903); *Murder at Mason's* (1927); and *The Record of the Leslie Woman Suffrage Commission* (1929). She also collaborated with Carrie Chapman Catt and Eleanor Roosevelt on the book *Why Wars Must Cease* (1953). Between 1906 and 1907 Young's short stories "Petticoat Push," "With Reluctant Feet," and "The Substance of Things Hoped For," were published in *Harper's Bazaar*. Young was vocal about her views and the importance of female equality; speaking at public forum in 1914 she noted: "To me feminism means that woman wants to develop her own womanhood. It means that she wants to push to the finest, fullest, and freest expression of herself. . . . [I]t means the finding of her own soul."

**Marie Equi** (1872–1952) was an anarchist, supporter of the women's suffrage, illicit birth control and abortion provider, worker's rights activist, and open lesbian. Equi was born in Massachusetts and moved to Dallas, Oregon, with her friend Bess Holcomb at age 21. In 1903 she became one of the first woman to receive an M.D., graduating with a medical degree in California. After the 1906 earthquake in San Francisco, Equi organized a group of doctors and nurses to provide aid to the region; for her service she received commendation from the U.S. Army. Equi's medical degree enabled her to provide abortions in Portland as well as to give access to and information about birth control. Her partner at the time, Margaret Sanger, was a birth control activist, and the pair was arrested after defending a group of men that were distributing birth control pamphlets that Equi helped Sanger to write. Equi participated in a workers strike supported by Industrial Workers of the World in 1916, and she later joined the organization. In 1918 she was arrested on account of sedition for a speech she made at an IWW conference; she served exactly half of her three-year sentence.

**Florence Esté** (1860–1926), born in Cincinnati, Ohio, was described by the *New York Times* as one of the best-known female landscape painters. She was skilled in oils, watercolors, and pastels and was an accomplished etcher and engraver. In 1874 Esté traveled to France with Emily Sartain, the principle of the Philadelphia School of Design for Women, a school she later attended from 1886–87. From 1876–82 she studied at the Pennsylvania Academy of Fine Arts and thereafter enrolled at the Académie Colarossi in Paris leading to her permanent relocation to France in 1888. In France Esté's art was well received and appreciated, as evidenced by the governmental purchases of her paintings *Un Bourg breton* in 1918 and *La Vallée* in 1921. *La Vallée* and *The First Snow* were watercolors exhibited in the 1913 Armory Show. In 1925 Esté won the Philadelphia Academy of the Fine Arts prize.

**Lily Abbott Everett** (1889–unknown) was an artist who exhibited in the 1913 Armory Show.

**Alexandra Exter** (born Aleksandra Aleksandrova Ekster, 1882–1949) is a Polish-born Russian figurative painter, theater designer, and fashion designer. Exter graduated from art school in Kiev in 1906 and in 1908 moved to Paris where she studied at the Académie de la Grande Chaumière. Between 1909–1914 Exter traveled between Paris and Moscow spreading ideas of cubism and futurism among the Russian avant-garde. She participated in numerous avant-garde art exhibitions such as *Link* (Kiev, 1908). In theatrical design Exter experimented with costumes as abstract sculptural forms, sometimes reducing the stage sets to three-dimensional moving objects and using lighting for dramatic effect. She also introduced dynamic stage organization using complex arrangements and brightly colored features like curtains. Examples can be found in her costume and set design of Oscar Wilde's *Salome* (1917) or *Romeo and Juliet* (1920–1921). In 1921 she showed five paintings, each called *Planar and Color Structure*, in the art exhibition *5x5=25* (Moscow, 1921). Although she was an experimental avant-gardist, she believed art could play a role in everyday life, hence leading to her involvement in fashion design. Herein Exter created prototypes of haute-couture designs for economically viable mass production. Exter immigrated to Paris in 1924 where she continued to teach, paint, and design.

**Claire Falkenstein** (1908–1997) was an American sculptor, painter, printmaker, jewelry designer, and teacher, most

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renowned for her largescale, abstract public sculptures. She attended the University of California at Berkeley and graduated in 1930 with a major in art and minors in anthropology and philosophy. She had her first solo exhibition, at a San Francisco gallery, even before graduation. Her art education continued in the early 1930s at Mills College, where she took a master class with Alexander Archipenko and met László Moholy-Nagy and György Kepes. Falkenstein's experience with those artists reinforced her interest in abstraction, as well as her belief that functional considerations do not detract from a work's aesthetic appeal.

**Mary Fanton Roberts** (1864–1956) was born in Brooklyn, New York, but moved as a young girl to Deadwood, in the Montana territory. When she was old enough, she and her sister were sent back to New York to attend the Albany Female Academy. After finishing school, Roberts pursued journalism and became a staff writer for four years for the *Herald Tribune*, the *Journal*, and the *Sun* in New York. During her long career she was editor of the illustrated monthly *Demorest's*, editor-in-chief of *New Idea Woman's Magazine*, managing editor of the *Craftsman*, and creator and editor of the *Touchstone Magazine* and *Decorative Arts* magazine. Her longest period at one publication was seventeen years as editor of *Arts and Decoration*. She often wrote articles on the topic of decorative arts and home decorating, and published two books, *Inside 100 Homes* and *101 Ideas for Successful Interiors*. Roberts was very involved in the artistic, theatrical, and literary circles in New York City, and she became friends with many American avant-garde artists. Roberts was active in organizations such as the Women's City Club, Pen and Brush, and the MacDowell Society. As an avid supporter of modern dance, she became close to many performers, including Isadora Duncan and Angna Enters. Roberts moved to the Chelsea Hotel in 1941, where she lived for the rest of her life. She maintained lifelong relationships with a wide circle of friends and continued to correspond with them and attend social events until her death at the age of ninety-two.

**Florence Farr** (1860–1917) was an actress, activist, and writer born in Kent, England. She attended Cheltenham Ladies College and Queen's College, the first woman's college in England. Shortly after finishing her studies she became interested in theater. Farr lived in Bedford Park, a bohemian area in London known to be home of an intellectual avant-garde. She was outspoken about sex positivity, a highly radical

stance in Victorian England. Farr took a short hiatus from acting to focus on her involvement with the Hermetic Order of the Golden Dawn, an occult society similar to Freemasonry but with women admitted on an equal basis to men. Her time there, and subsequent involvement with the Theosophical Society of London, fed into later work in theater where she combined her interest in ancient Egypt with contemporary concerns of the women's rights movement. Farr spent the last years of her life working as teacher in Colombo, Sri Lanka. In 1916 she developed breast cancer, leading to a mastectomy, a physical change she likened to becoming an Amazon warrior. When she died at the age of fifty-six a year later, her ashes were scattered in the sacred Kalyaani River.

**Jessie Redmon Fauset** (1882–1961) was a writer and editor born in Camden County, New Jersey. She was the first African-American graduate from the Philadelphia High School for Girls. Fauset later studied classical languages at Cornell University and French at the University of Pennsylvania. After graduating, she continued studies at the Sorbonne in Paris during her summers off working as a teacher. Fauset was the literary editor of the *Crisis*, an integral publication of the Harlem Renaissance. While at the *Crisis* she fostered the careers of many prominent African-American modernist writers. She was a member of the NAACP and represented the organization in the Pan-African Congress in 1921. Fauset published accounts of her extensive travels, most notably five essays from a trip with painter Laura Wheeler Waring.

**Ilse Fehling** (1896–1982) was a Polish costume designer, theater designer, and sculptor. Fehling's introduction to costume design began during her education at the Reimann School in Berlin in 1919 where she took courses in costume studies, fashion, nude drawing, and art history, while simultaneously studying sculpture at the Kunstgewerbeschule (College of Applied Arts) in Berlin. After the completion of both courses Fehling enrolled at the Bauhaus in Weimar, deepening her knowledge and skills in the same disciplines. There Fehling developed of a rotating round stage for stick puppets that she patented in 1922. After leaving the Bauhaus in 1923 Fehling freelanced until 1927 when she had her first solo exhibition at the Fritz Gurlitt Gallery in Berlin. In 1932 she received the Rome Prize of the Prussian Academy of Arts award, which allowed her a study visit to Rome. Upon her return to Germany, however, the Academy rejected her artwork as

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“degenerate” in accordance with political pressure from Nazi rule. Fehling subsequently focused on stage and costume design, becoming the head designer for Tobis-Europa in 1940, where she implemented a system of recycling used costumes. In 1952 Fehling reentered sculpting after the majority of her work was bombed and seized. Fehling’s last known exhibitions and projects are dated up to 1965.

**Caroline Marmon Fesler** (c. 1878–1960) was an art collector and patron born in Richmond, Indiana. The daughter of Indianapolis industrialist and automobile manufacturer Daniel Marmon, she graduated from Smith College in 1900 and studied painting in Europe. Her collection focused on twentieth-century modernist works and included *Grey Hills* by her friend Georgia O’Keeffe. Fesler served on the board of the Herron School of Art for over thirty years (1916–1947) and was president of the Art Association of Indianapolis. Her collection was donated to the Herron Art Institute (now the Indianapolis Museum of Art). Lydia Field Emmet (1866–1952) was a painter and illustrator born in New Rochelle, New York. Emmet hailed from a family of painters and illustrators: her mother, Julia Colt Pierson, great-aunt Elizabeth Emmet, cousin, Ellen Emmet Rand, and her sisters, Rosina Emmet Sherwood and Jane Emmet de Glehn, were all accomplished artists. Taught from an early age by her sister Rosina, she went on to attend the Académie Julian in Paris in 1884. She was best known for her work in portraiture and has paintings in the collection of the Metropolitan Museum of Art and the White House, where her portrait of First Lady Lou Henry Hoover is hung. She was selected, along with Mary Cassatt, Mary MacMonnies-Low, Lucia Fairchild Fuller, and her sister Rosina, to *paint murals in the Women’s Building at the Chicago World’s Fair in 1893*. Emmet exhibited frequently at the National Academy of Design, where she was promoted to the position of Academician in 1911.

**Perle Fine** (1905–1988) was an American abstract painter. Fine belonged to the early generation of New York School Abstract Expressionists whose artistic innovation by the 1950s had been recognized across the Atlantic.

**Ruth Fischer** (1895–1961) was a prominent Communist activist who cofounded the Austrian Communist Party, and later testified before the House Un-American Committee. While at university in 1914 Fischer and her two brothers started a left-wing *student group in opposition to World War I*. Without

completing her degree Fischer left school to found the Communist Party of Austria in November 1918. Unable to attain exclusive leadership of the party, Fischer moved to Germany in 1919; in 1923 she married a member of the Communist Party of Germany (KPD) to gain German citizenship. By then her political activity in the women’s office of KPD had made her eligible to chair of the party’s largest provincial branch, the Berlin-Brandenburg district organization, which she led with her partner Arkadi Maslow. In public speeches Fischer rejected the New Economic Policy, Stalin’s and Lenin’s political ideologies, and foreign investment to Germany, and she formed the Group of Left Communists. These actions caused her to be dispelled from KPD. She was later deprived of German citizenship by Nazi rule. After illegally navigating Europe, Fischer was eventually able to travel to the United States. In New York she produced some of her best selling books such as *Stalin and German Communism* (1948) and *From Lenin to Mao: Communism in the Bandung Era* (1956). The latter reflected her hope that the Soviet Union would move toward a more democratic approach to Communism.

**Dorothy Canfield Fisher** (1879–1958) was an educational reformer and bestselling author born in Lawrence, Kansas. Her mother, Flavia Camp, was an activist and writer. Fisher completed her B.A. from Ohio State University in 1899, later studying at the Sorbonne and completing a Ph.D. from Columbia University in 1904. She held honorary degrees from several universities and was the first woman to receive one from Dartmouth College. Her novels, including *Understood Betsy* (1917), and nonfiction texts popularized the Montessori method of child-rearing in the United States. She also translated Maria Montessori’s writing for an English-speaking audience. Canfield Fisher worked in Paris during World War I to establish a Braille press for blinded veterans and established a convalescent home for refuge French children. These efforts, along with her literary work, earned her citations from Eleanor Roosevelt and later placed her on Roosevelt’s 1935 list of the ten most influential women in the United States.

**Janet Flanner** (1892–1978) was an American journalist who served as the U.S. correspondent of the *New Yorker* magazine from 1925 until she retired in 1975, under her pen name Genêt. Three years before the start of World War II, Flanner wrote a three-part series on the rise to power of Adolph Hitler for the magazine titled *Führer*. Her columns covered a range of topics

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including the Stavisky Affair, and she was well known for her obituaries of figures such as Isadora Duncan and Edith Wharton. While she was twice married to men, Flanner had a fifty-year relationship with Solita Solano, the drama editor for the *New York Tribune*. The pair's relationship was depicted in Djuna Barnes's *Ladies Almanack*. Despite living in New York during World War II, Flanner returned to Paris in 1944 and continued covering major events for the *New Yorker*, including the Suez crisis, the Soviet invasion of Hungary, and the rise of Charles de Gaulle. She won the 1966 U.S. National Book Award in Arts and Letters for her publication *Paris Journal, 1944–1965*.

**Mary Hallock Foote** (1847–1938) was a writer and illustrator. Born in Milton, New York, she attended the Cooper Institute School of Design for Women and established herself as a published illustrator and author shortly after graduating. In 1876 Foote started on a journey West where she would eventually build a home, the North Star House (or Foote Mansion). Foote's publications centered on her relationship to the American West and featured semi-autobiographical accounts of her experiences there. In addition to her written accounts, her books also included woodcuts and drawings, illustrating the rustic, beautiful landscape in which she was immersed.

**Juliana Force** (1876–1948) was the first director of the Whitney Museum of American Art, and an integral part of the museum's foundation. She was born in 1876 in Doylestown, Pennsylvania, and moved to Hoboken, New Jersey, in 1886 where she attended an evangelical boarding school for girls. After graduation, she taught briefly at a business school and then became a private secretary for Gertrude Vanderbilt Whitney. After many failed attempts to place Whitney's collection in other institutions such as the Colony Club and the Metropolitan Museum of Art, Force secured a private location to display the work. First establishing the Whitney Studio and later the Whitney Studio Club in Greenwich Village in 1930, Force was appointed as the first director of the museum. The Whitney would change locations to a modest space behind the Museum of Modern Art in 1954 before moving to 75th and Madison in 1966. Force was never formally trained as an art historian, but her emphatic determination and dedication to modern art made her a respected director. After her death, the Whitney held a memorial exhibition in her honor in 1949.

**Harriet Mary Ford** (1859–1958) was a Canadian-born

painter, muralist, jeweler, writer, art critic, and lecturer. As an adult, she lived between Toronto and various parts of England and traveled across Europe, notably to Spain (1907) and Italy (c. 1892 and 1913–1914). She received her education from the Central Ontario School of Arts, St. John's Wood Art School, London, and the Royal Academy in London, as well as the Académie Colarossi in France. As an advocate of the arts, Ford was a member of a number of organizations, including the Society of Mural Decorators (which she helped establish in 1894), the Royal Canadian Academy of Arts, and the Women's Art Club. Ford was known for her meticulous attention to detail in her paintings and murals, particularity in the lines and shadows of patios and gardens. Her work was exhibited in London, Paris, Montreal, and Toronto.

**Elsa Franke-Thiemann** (1910–1981) was a German photographer. Franke grew up in Berlin-Neukölln, enjoying a wealthy bourgeois existence. Her local art teacher, Margarete Kubicka, a painter who maintained close relations with the Berlin Dada movement, recognized her talent for drawing and strongly encouraged her to develop her artistic practice. Before starting her studies at the Bauhaus in Dessau in 1929, Franke attended the School of Arts and Crafts in Berlin. At the Bauhaus she took courses on photography, painting, printing, and advertising. She designed several wallpaper patterns for the new Bauhaus collection to be produced by the company Gebrüder Rasch, but her work differed fundamentally from the Bauhaus wallpapers that later went into production: her collaged photograms produced using plants, thread, and blobs of paint exemplified the type of heavy ornamentation the Bauhaus wanted to get away from. After receiving her diploma in 1931, she returned to Berlin where she continued to focus on photography. Franke initially worked as a freelance press photographer in Berlin, and later as a photographer of puzzle-pictures for journals. In order to avoid military service during World War II, she became editorial secretary at the publishing house Hoffmann und Campe, but returned to photography after the war. She cofounded the Britzer Circle, a group of artists and intellectuals.

**Helen Frankenthaler** (1928–2011) was an American Abstract Expressionist painter. She was a major contributor to the history of postwar American painting and spanned several generations of abstract painters. Growing up in New York City's Upper West Side in a Jewish intellectual family, she and her sisters had a

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privileged childhood that encouraged them to prepare for professional careers. Frankenthaler studied painting and murals at the Dalton School and Bennington College. She began exhibiting her large-scale Abstract Expressionist paintings in the early 1950s. In 1964 she was included in *Post-Painterly Abstraction*, an exhibition at the Los Angeles County Museum of Art that introduced a newer generation of artists that came to be known as Color Field painters. Her work has been subject of several retrospective exhibitions worldwide, and she was awarded the National Medal of Art in 2001. An active painter for nearly six decades, Frankenthaler's style is difficult to characterize, but placed a notable emphasis on spontaneity, stating, "a really good picture looks as if it's happened at once." She often painted onto unprimed canvas with oil paints that she heavily diluted with turpentine creating a liquefied, translucent effect that resembled watercolor. This technique, which she named "soak stain" was later adopted by other artist and launched the second generation of Color Field painters. In 1961, recognizing that she needed to challenge herself continually in order to grow as an artist, Frankenthaler began to experiment with printmaking in collaboration with Tatyana Grosman. She continued making art up until the final years of her life.

**Olive Fremstad** (1871–1951) was a Swedish-American opera singer. Born in Stockholm, her adoptive parents immigrated to Minnesota when she was in her early teens. She received vocal training in New York and Berlin, remaining in Europe for the first years of her career. She appeared in the Metropolitan Opera in New York from 1903 until 1914, specializing in Wagnerian roles. She appeared 351 times as a member of the Met's roster. Acknowledged for her impressive qualities as an interpretive artist and warmly welcomed by American audiences, she was considered the Maria Callas of her day. Later in her career, Fremstad, more of a mezzo-soprano than a genuine soprano, experienced difficulties with the top notes of the dramatic soprano range, and she retired from professional singing in 1920. She briefly attempted teaching, but her patience for anything less than perfection proved to be too slim to continue. Although Fremstad professed to have no interest in romance, she was married twice and lived for some time with her secretary, Mary Watkins Cushing. Their relationship was fictionalized in Marcia Davenport's novel *Of Lena Geyer* (1936). Fremstad was the model for Thea Kronborg, the heroine of Willa Cather's novel *The Song of the Lark* (1915), and Cather and Fremstad become close friends. Fremstad had mixed feelings

about the novel and its portrayal of her saying once, "My poor Willa, it wasn't really like that. But after all, what can you know about me? Nothing!"

**Gisèle Freund** (1908–2000) was a German-born photographer and photojournalist. She is known for her portraits, though she earned her living as a photojournalist. At the University of Frankfurt, Freund studied under Theodor Adorno and Karl Mannheim and was actively involved in an antifascist student organization. As Hitler came to power in 1933, Freund left Germany for Paris where she would pursue a Ph.D. at the Sorbonne. In 1942, Freund fled to Buenos Aires at the invitation of Victoria Ocampo—a *crucial figure of the Argentinian intellectual elite*. Freund continued her photojournalist work for American publications before returning to Paris permanently in 1953. Throughout her life, she was closely integrated in the transnational literary and artistic scene, candidly photographing many notable modernists, including Peggy Guggenheim, James Joyce, Vita Sackville-West, and Virginia Woolf. Her experiments with color photographic technologies and her innovations in the medium are still celebrated.

**Helen Clay Frick** (1888–1984) was a philanthropist born in Pittsburgh, Pennsylvania. Her family moved to New York City in 1905 where she attended the Spence School. Frick was known for her strong, individualist sensibility and never chose to commit to the institution of marriage. In 1919, at the age of thirty-one, she inherited \$38 million, which made her the richest single woman in the United States. Among her philanthropic contributions, art was a primary focus, and she built the Frick Fine Arts Building at the University of Pittsburgh and the Frick Collection in New York, which houses her personal collection. Other contributions included a vacation home for young female textile workers, two wildlife preserves, a public wilderness park called "Frick Park," Clayton, a Victorian-era house museum, and West Overton, a pre-American Civil War historic Mennonite village. Rose Fried took over the Pinacotheca Gallery in New York in the early 1940s, renaming it the Rose Fried Gallery. She exhibited abstract art and was integral to the American introduction to abstract painters, including Mondrian and Kandinsky. Fried also presented Marcel Duchamp's 1952 exhibition *Duchamp frères & sœur: Oeuvres d'art*.

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**Betty Friedan** (1921–2006) was an American writer, activist, and feminist. A leading figure in the women's movement in the United States, her book *The Feminine Mystique* (1963) is often credited with sparking the second wave of American feminism in the twentieth century. As a young girl Friedan was active in both Marxist and Jewish circles. After graduating summa cum laude in 1942 with a major in psychology, she became a journalist for leftist and labor union publications. After conducting a survey with college graduates about education and their satisfaction with their current lives, Friedan used her findings to write articles about what she called "the problem that has no name." She received passionate responses from many housewives, grateful that they were not alone in experiencing dissatisfaction with putting their own aspirations second to their husbands' careers, and she decided to expand the topic into her well-known book. In 1966 Friedan cofounded, and became the first president of, the National Organization for Women, which lobbied for enforcement of Title VII of the Civil Rights Act of 1964 and the Equal Pay Act. She organized the Women's Strike for Equality and led a march of an estimated twenty thousand women in New York City. While the march's primary objective was the promotion of equal opportunities for women in jobs and education, organizers and demonstrators also demanded abortion rights and the establishment of child-care centers. Friedan joined nearly two hundred others in *Feminism for Free Expression* in opposing the Pornography Victim's Compensation Act, stating that "to suppress free speech in the name of protecting women is dangerous and wrong." She remained an outspoken and abrasive feminist activist and was inducted into the National Women's Hall of Fame in 1993.

**Marguerite Friedlaender-Wildenhain** (1896–1985) was a German ceramic artist. She was born in France and moved to Germany as a teenager. When the Bauhaus school was founded in 1919, Friedlaender enrolled and studied with sculptor Gerhard Marcks and potter Max Krehan. Because of her Jewish heritage, Friedlaender was expelled from the Bauhaus and immigrated to the United States in 1940. She settled in California with her husband, Frans Wildenhain, and established an artists' cooperative called Pond Farm. When she and Wildenhain divorced, Friedlaender continued to run Pond Farm, and it became an educational center for experienced and unexperienced artists alike.

**Loie Fuller** (1862–1928) was an American dancer,

choreographer, and light designer. She was born outside of Chicago, and began her career as a child actress before moving into choreographing and performing dances in burlesque and vaudeville shows. Fuller pioneered the emergent aesthetics of modern dance, devising interpretive performances that incorporated broad silk costumes and multi-chromatic lights. Because she felt her work was underappreciated in America, Fuller remained in Paris after a tour there. In France Fuller's work was thoroughly admired in the Art Nouveau scene and in modern scientific circles. She continued her choreographic work, as well as her experimentation with stage light technologies. Fuller patented her use of chemical compounds for making color gels and her design of luminescent garments. In Europe, she supported aspiring performers and worked with Belle Époque artists. Fuller formed a close friendship with Queen Marie of Romania, and together they founded the Maryhill Museum of Art in Washington. After she retired from performing, Fuller began teaching and continued to choreograph new kinetic spectacles.

**Meta Vaux Warrick Fuller** (1877–1968) was an artist born in Philadelphia, Pennsylvania. She is noted as one of the first artists to create work that celebrated Afrocentric themes and is considered a forerunner of the Harlem Renaissance. One of her high school projects was chosen to be exhibited in the 1893 World's Columbian Exposition, for which she won a scholarship to the University of the Arts, College of Art and Design. After graduation, Fuller moved to Paris to study at the Académie Colarossi and École des Beaux-Arts. While in France, she exhibited at many galleries, including the Salon de l'Art Nouveau. When she returned to Philadelphia in 1902, an arts community still mired in racist ideologies of the time met her with disdain. This did not keep her from becoming the first African-American woman to receive a U.S. government commission to create a diorama of the Jamestown Tercentennial Exposition of 1907. Fuller's final show was at Howard University in Washington, D.C., in 1961.

**Wilhemina Weber Furlong** (1878–1962) was among America's earliest avant-garde elite modernist painters. She pioneered modern impressionistic and modern expressionistic still life painting, at the turn of the 20th century's American modernist movement and has been called the first female modernist painter in the early American Modernism scene. As a student, she was associated with the Art Students League as a

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young woman prior to 1900 and in 1913; she began a serious role in the New York art scene and at the Art Students League as a secretary-treasurer and member of the Board of Control. She taught art for over 56 years in New York, and was active with the Whitney Studio Club during the formative years. She spend significant time in Paris between 1898 and 1906 and was present at the Salon d'Automne or Autumn Salon for three years. She moved between St. Louis, New York, Boston, Paris and Mexico City as well as her Modern Art Colony, Golden Heart Farm in upstate New York.

**Miriam Gabo** was a painter associated with the Constructivist movement. In the mid-1930s Gabo moved to the St. Ives artist colony in Cornwall, England, to join Margaret Mellis and Barbara Hepworth. Gabo's legacy remains predominately tied to her husband's work, although she exhibited under her maiden name, Israels, alongside Mellis.

**Johanna Gadski** (1872–1932) was a German soprano singer. Though she made her operatic debut in Berlin, Gadski's artistic reputation flourished in England and the United States. Her operatic performances were as compelling dramatically as they were musically. In the early 1900s Gadski performed sang in a number of Wagnerian operas and repertory productions; she also performed in Dame Ethel Smyth's *Der Wald*, the first opera written by a woman to be performed at the Metropolitan Opera. In the midst of World War I, Gadski temporarily retired from her work. She resumed her musical career in 1921 and continued to perform until her health compromised her voice.

**Zona Gale** (1874–1938) was an American writer. She wrote plays, fiction, essays, and poetry. Born in Wisconsin, Gale studied at the University of Wisconsin and received a B.A. and M.A. in writing. She began her writing career as a journalist at a local newspaper, and her sixth novel, *Miss Lulu Bett*, brought critical attention to her fiction in 1920. A year later, Gale adapted her novel to the stage and became the first woman to receive the Pulitzer Prize for Drama. Throughout her writing career, Gale was active in women's movements for equal rights. She was a member of National Woman's Party and attended the founding meeting of the Lucy Stone League. Gale felt the urgency of social action, and her literature reflects the immanence of gender inequality as much as her political activity. Amy Jacques Garvey (1895–1973) was an activist and writer born in Kingston, Jamaica. Garvey was among only 2 per cent of youth

in her region to attend high school. She later became a nurse. Garvey's real passion, however, was for politics, and she worked for a law firm in Kingston for four years before moving to New York City in 1918. In New York she was involved with the newspaper *Negro World*, as well as the United Negro Improvement Association. In 1923, Garvey became the leader of the U NIA utilizing her renowned skills as a passionate public speaker and activist.

**Anna Billings Gallup** (1872–1956) was a botanist and zoologist who was appointed museum curator at the Brooklyn Children's Museum in 1902, serving until 1937. Formed only a few years before she was hired, the museum aimed to be an educational center for the Brooklyn Museum that would entertain, instruct, and stimulate a child's power of observation. Gallup helped to translate these goals into a reality, creating a museum space for children that enabled them to touch and manipulate the exhibits, a highly unorthodox practice at the time. Her work and writing exemplifies progressive museum education during the early twentieth century.

**Greta Garbo** (1905–1990) is considered one of Hollywood's most enduring stars. Born Greta Lovisa Gustafsson in Stockholm, Sweden, Garbo grew up in impoverished conditions, the youngest daughter of a laborer and a jam-factory worker. As a teenager, Garbo took a job as a soap-lather girl in a barbershop, and then worked at the PUB department store, which led to modeling jobs for the store's catalogues. She attended the Royal Dramatic Theatre's Acting School in 1922, and soon began a long and fruitful career as a film star in both silent films and talkies. Garbo was the first to employ what is now called "method acting," and her reclusive personality only fueled her image as a woman of mystery. During the 1920s and '30s, Garbo made twenty-eight feature films in only sixteen years, earning three Academy Award nominations, and the New York Film Critics Circle Award for Best Actress. After retiring from film at the age of thirty-five, Garbo became an avid art collector, obtaining paintings by Bonnard, Renoir, Rouault, and Kandinsky, and amassing a collection that was worth millions by the time of her death.

**Angelica Vanessa Garnett** (1918–2012) was the daughter of painters Duncan Grant and Vanessa Bell. She grew up among the members of the Bloomsbury Group, a group of artists, writers, philosophers, and intellectuals including her aunt, Virginia



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Woolf. Garnett's unusual upbringing influenced much of her life and work, and she is most known for her 1984 memoir, *Deceived with Kindness: A Bloomsbury Childhood*. In the book, Garnett discusses her mother's love affair with Duncan Grant, whose previous relationships had been mostly homosexual. Garnett grew up believing her father was Clive Bell and did not learn the truth until she was eighteen. Perhaps in an effort to replace her missing father figure, Angelica speculates, she eventually married David Garnett, who had at one time carried on an affair with her father. Garnett had, in fact, been present around the time of her birth, and had been recorded as saying about baby Angelica, "Its beauty is a remarkable thing. . . . I think of marrying it; when she is 20 I shall be 46—will it be scandalous?" Garnett continued the tradition of artistic creation within the Bloomsbury Group, and exhibited her still-life paintings and sculptures in Europe and America. She later took on the effort to restore Charleston Farmhouse, the home of her upbringing, and turned it into a public museum, donating more than eight thousand drawings by her parents to the Charleston Trust.

**Mary Gawthorpe** (1881–1973) was an English socialist activist, advocating for women's suffrage and trade unions. She was born in Leeds, where she later began teaching and joined the National Union of Teachers. As she involved herself in emergent suffragist action, Gawthorpe left teaching to become an organizer with the Women's Social and Political Union. She organized, spoke, and agitated, along the way defying threats, assault, and imprisonment. Along with Dora Marsden, a peer in the Women's Social and Political Union, Gawthorpe co-edited the *Freewoman: A Weekly Feminist Review*. In 1912 she left her editorial position and immigrated to the United States four years later. There she continued her action, supporting the American women's suffrage movement as well as the trade union movement.

**Adeline Genée** (1878–1970) was a Danish ballet dancer. She began dancing as a child—debuting at ten years old—and was seventeen when she became a principal dancer of the Royal Danish Ballet, in Copenhagen. Revered for her classical performance, Genée was invited to be prima ballerina at the Empire Theatre of Varieties in London. She danced there for ten years, choreographing much of her own work. As ballet lost popularity in England in the early twentieth century, Genée's work consistently raised the form's cultural status. She toured the world, dancing in hundreds of performances. In 1920, Genée

collaborated to form the Association of Teachers of Operatic Dancing of Great Britain, a group dedicated to improving the standard of dance practice and education. The Association would eventually become the Royal Academy of Dance, which still operates today. Genée retired in 1933, performing for over forty years.

**Ida Gerhardi** (1862–1927) was a painter and businesswoman, born in Hagen, Germany. She studied at the Women's Academy of Munich Artists Association under the guidance of landscape painter Tina Blau. Gerhardi moved to Paris in 1891 and continued her education at the Académie Colarossi where she became close friends with painter Jelka Roses. After her time at school, Gerhardi became a part of the Café du Dome circle of artists and had close ties to Käthe Kollwitz, Ottilie Roederstein, and Maria Slavona. Gerhardi worked as a commissioned portrait painter and as an arts advisor and curator for French and German museums. Her own paintings were exhibited in Paris at the Salon de la Société Nationale des Beaux-Arts and in Germany at the Berlin Succession.

**Miriam Gideon** (1906 - 1996) was a composer and educator who held teaching positions at Brooklyn College, City University of New York, the Jewish Theological Seminary of America and at the Manhattan School of Music. She was a political leftist and in 1954 and 1955 resigned from teaching positions at City College and Brooklyn college following an investigation by the FBI. Gideon was inducted into the American Academy and Institute of Arts and Letters in 1975, the second woman to be included following Louise Talma who was inducted the year before. Her compositions include Lyric Piece for Strings (1942), Mixco (1957), Adon Olom, Fortunato, Sabbath Morning Service, Friday Evening Service, and Of Shadows Numberless (1966).

**Grace Gifford** (1888–1955) was an Irish political cartoonist and activist. One of twelve children, Gifford attended the Dublin Metropolitan School of Art at the age of sixteen. She further developed her talent for caricature at the Slade School of Art in London. While working as a cartoonist for *The Irish Review* in 1913, Grace met Joseph Plunkett, and converted to Catholicism in preparation for their marriage. He was sentenced to death by firing squad for his leadership in the 1916 Easter Rising, and the two were married just hours before he was executed. In the aftermath of the uprising, Grace devoted herself and her art to the promotion of Sinn Féin policies, and was

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elected executive in 1917. During this period, her cartoons were used in pamphlets distributed by the Irish Worker's Union, and the first collection of her cartoons was published. During the Civil War, Grace joined the Anti-Treaty IRA, and was subsequently arrested and held at Kilmainham Gaol for three months. While interned, she painted pictures of the Virgin Mary on her cell wall. After the war, facing social and professional ostracism, Grace returned to commercial cartooning out of necessity. Two more collections of her work were later published, and a popular Republican song was written about her.

**Margaret Glace** was the first woman to be appointed dean at an art school when she was named academic dean of the Maryland Institute College of Art in 1948. She was director of the MICA from 1959–1961 and later served as director of the National Association of Schools of Art and Design.

**Ellen Glasgow** (1873–1945) was an American novelist. She was born in Richmond, Virginia, and lived there for the majority of her life. Glasgow's first novel was written secretly and published anonymously. It was acclaimed under the assumption that it was written by a man, and then thoroughly criticized following the disclosure of her authorship. Not dissuaded, Glasgow continued to write: she published nineteen novels throughout her life and received numerous awards. As her novels developed, Glasgow actively inverted the literary conventions of gender and plot. Outside of her work, Glasgow was active in the suffrage movement as well as serving as the president of the Richmond chapter of the Society for the Prevention of Cruelty to Animals.

**Susan Glaspell** (1876–1948) was a writer, actress, and poet born in Davenport, Iowa. After receiving her B.A. from Drake University, Glaspell worked as a reporter before pursuing a graduate degree at the University of Chicago. Around this time she began to publish short works of fiction and became associated with the Chicago Renaissance. In 1915 Glaspell moved to the East Coast, splitting time between Greenwich Village, New York, and Provincetown, Massachusetts, where she became a member of the early feminist debate group Heterodoxy and a founder of the theater group Provincetown Players. In 1931, Glaspell won the Pulitzer Prize for Drama for her three-act play, *Alison's House*, based on the life and work of Emily Dickinson.

**Henrietta Glick** (1901–1994) was an American composer. She was friends with Lola Ridge, Marianne Moore, and Gertrude

Stein, among other notable writers. Glick graduated from Chicago Musical College, and her symphonies were performed in Italy and New York.

**Gluck** (1895–1978) was a painter born in England and trained at the St. John's Wood School of Art. After graduating in 1916, she became a part of an artists' colony at Lamorna, Cornwall. In 1918, refusing the gendered markers of her given name, Hannah Gluckstein, she took on the name Gluck, and refused to be addressed as "Miss" or to have her chosen name be written in quotation marks. While she was best known for portraits and floral paintings, she also invented a special frame that she patented for the display of her works. Called the "Gluck Frame," it rose from the wall in three tiers and made the painting an integral part of the room's architecture. Gluck was in several open relationships with other women; one of her partners, Nesta Obermer, is depicted alongside a self-portrait of the artist in a 1937 painting titled *Medallion*. This painting, which Gluck referred to as the "You We" picture, became one of the artist's best known and was later used as the cover for Radclyffe Hall's seminal lesbian drama, *The Well of Loneliness*. Later in her life, Gluck started a campaign to increase the quality of paints in England, eventually persuading the British Standards Institution to initiate new standards for oil paints.

**Emma Goldman** (1868–1940) was a feminist and anarchist activist born in Kovno, Russian Empire (present-day Kaunas, Lithuania). Goldman worked in factories throughout the majority of her teens, first in Russia and then in Rochester, New York, where she emigrated to be with her sister. She became interested in radical thinking at a young age, finding inspiration in the Nihilists in Russia and later the Haymarket Affair in Chicago. Goldman was a well-known anarchist writer and lecturer who spoke about women's rights, social issues, and anarchist philosophy, eventually founding the journal *Mother Earth*. She was imprisoned on several occasions for "inciting to riot," as well as distributing information about birth control and ways to avoid the war draft. With the support of poet Edna St. Vincent Millay and Peggy Guggenheim, Goldman wrote an autobiography entitled *Living My Life* that gained her a wider audience but also stifled her ability to speak openly about politics. Following the release of her book, the Spanish Civil War broke out, and she traveled to Barcelona to support the anarchist revolution there. Despite never supporting the suffrage movement—she refused to support any form of voting—Goldman

# REVOLT, THEY SAID.

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is touted as a feminist icon, and her work to incorporate gender politics into the overall mission of anarchism is unparalleled.

**Berthe Kroll Goldsmith** was a sculptor and cofounder with Edith Halpert of the Downtown Gallery in Greenwich Village. Halpert made her money as a highly paid executive of an investment firm, but had a background in fine art. In 1926 she entered into a business partnership with Goldsmith, and together they opened the Downtown Gallery, dedicated to contemporary American art. The gallery also served as a social gathering spot for artists and collectors, and they held lectures and meetings to help facilitate conversation around American art. In 1929, they partnered with Holger Cahill and opened the American Folk Art Gallery, the first of its kind, on the second floor of the Downtown Gallery. There they continued to expand the boundaries of the gallery space by opening the Daylight Gallery in 1930, which was designed to unify architecture and art by focusing on the diffusion of light.

**Anne Goldthwaite** (1869–1944) was an artist born in Montgomery, Alabama, and educated in New York City. She traveled to Paris in 1907 and quickly fell into an artistic circle after meeting Gertrude Stein. Goldthwaite returned to the United States shortly before the outbreak of World War I. Her work was included in the 1913 Armory Show in New York. Goldthwaite was primarily a printmaker and was known for the inclusion of African-American subjects in her work.

**Edith Goode** (1881–1970) was a suffragette and feminist activist who was a founding member of the National Women's Party. Along with friend Alice Morgan Wright, she attended Smith College and dedicated herself to movements that promoted women's and civil rights, world peace and animal protection. She supported the NAACP and founded organizations such as the Humane Education Center in Loudon County, Virginia as well as the Humane Society of the United States. Both Goode and Wright established trusts to emphasize international aspects of animal welfare.

**Elizabeth Gordon** (unknown–1945) was the secretary to George Ivanovitch Gurdjieff's all-female study group, the Rope. The Rope was part of Gurdjieff's Institute for the Harmonious Development of Man in France during the mid to late 1930s, which sought to marry the "wisdom" of the East to the "energy" of the West in order to spark spiritual awakening and avoid what

Gurdjieff believed was the world's impending destruction. Gordon was the only heterosexual member of the mostly lesbian group, which was comprised of Solita Solano, Kathryn Hulme, Margaret Anderson, Georgette Leblanc, Louise Davidson, and Alice Rohrer. Jane Heap and Gertrude Stein were also associated with the group and Gurdjieff's teachings. Gordon, described as the "Mother Superior" of the group by Gurdjieff, was the first to join the Institute in 1922, and remained loyal to Gurdjieff during the German occupation of Paris, and even spent time in an internment camp during the war. She was eventually released, but died soon after.

**Martha Graham** (1894–1991) was one of the most influential dancers and choreographers of the twentieth century. She was born in Pittsburgh, Pennsylvania, and studied at the Denishawn School of Dancing and Related Arts until 1923. Three years later she established the Martha Graham Center of Contemporary Dance in New York. In 1936 Graham performed *Chronicle*, one of her most important works, which dealt explicitly with the Wall Street market crash, the Great Depression, and the Spanish Civil War. Martha Graham was highly dedicated to her practice, and despite her disadvantage in a field that privileges youth, she choreographed new works until her death at the age of 96.

**Katia Granoff** (1895–1989) was a Russian gallerist and writer. Orphaned at the age of sixteen, Granoff studied in Switzerland, earning a degree in literature before moving to France. In Paris, she opened her first gallery in 1926, after working as a secretary at the Tuileries. She became a French citizen in 1937, but the German occupation forced her to leave Paris. For the duration of the war she lived in a medieval castle along with the painter Georges Bouche, whose work she had shown in her Boulevard Haussman gallery. Following the war, she opened three new galleries in Honfleur, Cannes, and Paris. The Paris gallery, Place Beauveau, was one of the first to exhibit Monet's *The Nymphs*. Granoff was a supporter of female artists, and she often exhibited the works of Anne French and Chana Orloff. Granoff received an esteemed award from the French Academy for her *Anthology of Russian Poetry* (1961), and her later autobiographical works spoke to the relationships between Jews and Christians. Her legacy survives in her many poems and recorded works, sung by the likes of Monique Morelli and Edith Desternes.

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**Myran Louise Grant** was an active socialist and suffragist. Grant was a speaker on the New York Board of Education, as well as a professor of history at the Finch School in New York City.

**Eileen Gray** (1878–1976) was a key figure of the modernist architecture and an Irish furniture designer. She attended the Slade School of Fine Art, where she studied painting and formed friendships with other female artists such as Jessie Gavin and Kathleen Bruce. While attending the Exposition Universelle at the World's Fair in Paris, Gray was exposed to the style of Art Nouveau. Enthralled by the city, she moved to Paris with her peers from the Slade, continuing her studies at the Académie Julien and Colarossi. Her mother's illness prevented her from settling permanently in Paris, and in 1905, she took residence in London and began teaching. While in London, she began working with lacquer under the mentorship of Sugawara. Her newfound skill was not without its setbacks, however, and in 1913, after only four years, she had developed lacquer disease on her hands. She continued to exhibit her work to much success until World War I. After the war, Gray and Sugawara returned to Paris, where they were employed to decorate the apartment of Madame Mathieu Lévy. The four-year process resulted in innovative design and many lacquer works, including her creation of the Bibendum Chair, the Serpent Chair, and the Pirogue Boat Bed. The apartment was well received by the public and critics, and the Bibendum Chair, in particular, became an iconic piece of twentieth-century furniture and was put in to mass production. Gray was approached shortly after by Jean Badovici to work on new architectural design projects, including the modernist villa E-1027. Le Corbusier, encouraged by Badovici, painted many murals on Eileen's estate in Saint Tropez, much to her disapproval. Her works are archived in Ireland at the National Museum of Ireland. In addition to her creative works, Gray was a known bisexual and involved in several lesbian groups of her time.

**Frances Josepha Gregg** (1885–1941) was born into a progressive feminist family. Raised by her grandmother, an avid women's rights activist, Gregg was involved in marches from the age of six. These childhood moments shaped her into a strong, socially conscious woman, infamous for her numerous love triangles. Her relationship with poet H. D., inspired many of the author's works, especially the piece *HERmione*. This novel creatively captured the tension between Gregg, H. D., and Ezra Pound. Likening Gregg to an alter ego of herself, H. D. found

that her relationship with Gregg enabled her to disengage from Pound's objectification. The relationship fizzled after H. D.'s success in Europe, but the two remained in sporadic correspondence until 1939. Gregg was a writer of merit, and she published in many of the same journals as H. D. Her memoir, *The Mystic Leeway*, was released in 1995. Gregg and her daughter were killed in the 1941 bombing of Plymouth.

**Alyse Gregory** (1884–1967) was a writer and suffragist born in Norwalk, Connecticut. She received a musical education in Paris at a young age and continued to study music upon her return to the United States. Gregory gave up her singing ambitions to become involved in the women's suffrage movement, organizing a suffrage club in Connecticut and later working as an assistant state organizer for the New Jersey Woman Suffrage Association. In 1918 Gregory moved to New York City where she worked as a freelance writer for the *Freeman*, the *New Republic* and the *Dial*, eventually becoming the managing editor for the *Dial* in 1924. She moved to England in 1925 and published three novels before moving to Switzerland, where she wrote a fourth book in 1938.

**Angelina Grimké Weld** (1805–1879) was an abolitionist and women's rights activist from South Carolina. After being raised by a slaveholder in Charleston, South Carolina, Grimké Weld moved to Philadelphia in 1819, due to her strong opposition to slavery. In 1835 she wrote a letter against slavery published in the *Liberator*, an abolitionist newspaper. Confronted by discrimination against women in the abolitionist movement, Grimké Weld turned her attention to women's equality as well. In 1837, she published *An Appeal to the Women of the Nominally Free States* and went on a tour of Northern churches to campaign against slavery and in favor of women's rights. She came under attack by Catharine Beecher, a prominent commentator on the position of women in society, who argued that women should remain in the domestic sphere. In response, Grimké Weld wrote several letters to Beecher that were later published as *Letters to Catherine Beecher*, in which she vigorously defended her right to speak out in favor of causes like abolition. In 1838 she moved with her sister to Belleville, New Jersey, where they opened a school that educated the children of fellow abolitionists such as Elizabeth Cady Stanton.

**Martha Gruening** (1889–1937) was an American writer and civil rights activist. She graduated from Smith College in 1909.

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After college, Gruening went to Greenwich Village in New York, where she became a relentless political agitator. She wrote and edited the *Dawn*, a pacifist magazine, served as the assistant secretary to the National Association for the Advancement of Colored People, and wrote reports on national events for the association. She eventually moved to France and continued to advocate for the rights of black men and women until her death.

**Gertrude Grunow** (1870–1944) was a German composer. She was as an assistant at the Bauhaus School of Design until 1919, when she began teaching musical composition and theory. Her principals centered on concise notions of harmonization and the relationships between sound, color, and musical theory. Due to her avant-garde methodologies and a certain haughtiness (her personality was once even described as “sensitive to occultism”), Grunow was not favored among students, and she left the Bauhaus to follow painter Johannes Itten, a major supporter of her unorthodox practice. The remainder of her years was spent teaching across Europe and the United Kingdom.

**Irene Guggenheim** (1868–1954) was an American child-welfare advocate and art collector. Born in New York City, Guggenheim studied at Normal College, Miss Lindner’s School in Frankfurt, and a private school run by Madame da Silva. In the early 1890s, she began her charitable work with poor children in the city. With social worker Ida Clemons Guggenheim opened the Brightside Day Nursery for the children of working-class women. Brightside evolved, eventually offering trade classes, a community savings fund, and a circulating library, until it closed in 1948.

**Olga Guggenheim** (1877–1970) was a donor to the Guggenheim collection whose generous contributions helped shaped the institution’s collection. After gifting two initial paintings, Guggenheim created a purchase fund with two conditions attached to its use: that she must approve of the works purchased and that they must be deemed masterpieces. A total of sixty-nine acquisitions were made through her donations. In 1954 she was named an honorary trustee.

**Pegeen Vail Guggenheim** (1925–1967) was a Swiss-born American painter and daughter of the art collector Peggy Guggenheim. She spent her childhood in England and France but moved to the states with her family in 1941, eventually studying at the prestigious Finch College. She went on to exhibit

works internationally, including at the Museum of Modern Art. Her work combines both surrealist and naïve styles, often autobiographical scenes depicting happy families. During the 1940’s Guggenheim’s paintings were featured in two exhibitions dedicated to women at Art of this Century, the gallery opened by her mother, alongside artists such as Leonora Carrington, Lee Krasner and Frida Kahlo. Her career was cut short in 1967 when she overdosed on medication managing her depression.

**Peggy Guggenheim** (1898–1979) was an art collector, dealer, and socialite born in New York City. She moved to Paris in 1920 where she became friends with avant-garde writers and artists including Djuna Barnes, Natalie Barney, and Romaine Brooks. Guggenheim opened a gallery for modern art in London in 1938 called Guggenheim Jeune. From 1942 to 1947 she ran the Art of This Century gallery in New York, exhibiting European Surrealists and lesser-known American artists. Part of the gallery presented her personal collection, but it was only after her death that the entire collection would find a permanent home. Following her time in New York, Guggenheim moved to Venice and stopped collecting to focus on displaying what was already in the collection, frequently loaning to museums in Europe and the Solomon R. Guggenheim Museum. Her collection, and her home in the Palazzo Venier dei Leoni, an eighteenth century palace, are now part of the Peggy Guggenheim Collection in Venice.

**Elizabeth Gurley Flynn** (1890–1964) was a labor leader, activist, and feminist born in Concord, New Hampshire. Her parents introduced her to socialist thought at a young age, and she was only sixteen when she gave her first speech, “What Socialism Will Do for Women” at the Harlem Socialist Club. Her dissenting politics had her expelled from high school. In 1907 Flynn began working as a full-time organizer for the Industrial Workers of the World, organizing campaigns among garment workers, silk weavers, miners, and textile workers across the United States. She was a founding member of the American Civil Liberties Union, where she was focused on women’s rights such as birth control and the suffrage movement. In 1926 she moved to Portland, Oregon, where she lived and worked with Marie Equi. In 1936 Flynn joined the Communist Party and began writing a feminist column for their journal, the *Daily Worker*. Upon her election to the national committee, she was ejected from the board of the ACLU in 1940. After an arrest under the Smith Act, Flynn was imprisoned in Alderson, West

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Virginia, and her experience there served as inspiration for her memoir *The Alderson Story: My Life as a Political Prisoner*. Flynn died in the Soviet Union, where she received a funeral with processions in the Red Square attended by over 25,000 people.

**Edna Guy** (1907–1982) was a dancer and choreographer born in Summit, New Jersey. At a young age, Guy saw Ruth St. Denis perform; highly influenced by the experience, she was determined to join the Denishawn School of Dancing and Related Arts. She eventually found a place at Denishawn in 1924 but faced many hardships as one of the few African-American dancers at the school. Guy worked as St. Denis's personal assistant from 1927 until 1928 and danced with the company but only in-house. She was asked to leave the company in the early 1930s and began a career on her own, later performing with the New Negro Art Theater. Her work in the 1930s focused on dance informed by different cultures of the African diaspora; she acted as a curator of events as well as a choreographer and performer. In 1938, Guy opened a dance school in New York and in the following year served on the American Dance Association committee.

**Ruth Hale** (1887–1934) was an American feminist activist and writer. She was born in Tennessee, and studied painting and sculpture at Drexel University in Philadelphia. Her career began in journalism, and she wrote for the *New York Times*, the *Washington Post*, and *Vanity Fair* among others. When issued a passport, Hale demanded she be named as Ruth Hale, rather than Mrs. Heywood Broun (her husband's name), but the State Department would not meet her request. Hale refused to leave the country, and her interest shifted from journalism to women's rights. She was president of the Lucy Stone League, an organization dedicated to the preservation of women's maiden names. Hale was actively involved in the protests against the impending execution of Sacco and Vanzetti, two anarchists accused of murder. After their death, she campaigned against capital punishment.

**Margaret Haley** (1861–1939) was a district leader of the Chicago Teachers Federation, which she joined in 1897. Predominately populated by women, the group was unusual for its time. Haley, highly influenced by the teachings of John Dewey, advocated for improved education and increased salaries and pensions. She began teaching in Chicago, instructing sixth graders at one of the lowest income schools in the district. The

conditions of the facility influenced the next sixteen years of her career. Watching the declining quality of the community, Haley realized that educators possessed a unique place in social hierarchy: they had the power to create a difference amongst the youth. She was the first female instructor to speak at the National Education Association with her authoritative 1904 speech, "Why Teachers Should Organize." The Chicago Teachers Federation fought for what Haley called "the right for the teacher to call her soul her own," and her first action won teachers a pay raise against the Chicago Board of Education. She took the CTF further by joining forces with the Chicago Federation of Labor. Their success earned them the nickname "Lady Labor Sluggers." In 1916 the federation became Local 1 of the American Federation of Teachers, but the 1930s brought a decline in the league's power and her leadership diminished.

**Alice Halicka** (1884–1975) was a painter born in Krakow, Poland, to a wealthy family. She studied painting in Munich and moved to Paris in 1912 to further her studies. There she met influential Cubist painters, and her paintings were exhibited at the Salon des Indépendants. In 1919 she began focusing on fabric and collage work. In 1924 Halicka had a solo show at the Galerie Druet, and she went on to exhibit at the Leicester Gallery in London and M. Harriman Gallery in New York, among others. Her work was a part of Katherine Dreier's collection and appeared in the International Exhibition of Modern Art at the Brooklyn Museum in 1926. She spent World War II in France and continued to travel and exhibit her work throughout the 1950s and '60s.

**Edith Halpert** (1900–1970) was an influential art dealer, promoting avant garde American artists beginning in 1926. Born in Russia, she moved to Harlem in New York City in 1906. Having formally studied business, Halpert entered the art world with an eye for marketing and advertising at the young age of 26. Her business successes led her to open the Downtown Gallery in Greenwich Village at 113 West 13th Street with her friend Berthe Kroll Goldsmith in November 1926. They exhibited influential artists such as Georgia O'Keeffe and Marguerite Zorach. Together with Goldsmith and Holger Cahill, she founded the American Folk Art Gallery in 1929 as the first folk art gallery. The affinity between Halpert's artists and folk art was strong and sales of folk art sustained the Downtown Gallery through the Depression. Abby Aldrich Rockefeller was a consistent buyer. She received the Art in America award in 1959.

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**Emily V. Hammond** (1874–1970) was an American art collector who primarily collected decorative arts.

**Beatrice Forbes-Robertson Hale** (1883–1967) was an English actress, lecturer, writer, and suffragist. Her family had held a distinguished place in English dramatic and literary life for three generations, and Hale was active as an actress from age seventeen. She was a suffragette in England before she moving to the United States in 1907. In New York she joined the New Theater Company, with whom she played several leading and secondary roles, and was a member of Heterodoxy, a feminist debate club based in the Greenwich Village. Hale retired from the stage but continued to lecture on women's rights, dress reform, fashion, and theater until her later years. She wrote several books, including *What Women Want: An Interpretation of the Feminist Movement* (1914), *What's Wrong With Our Girls?* (1923), and a novel, *The Nest Builder* (1923).

**Denise Hare** (1924–1997) was a photographer who began her career working as an analyst for the Army Intelligence in Washington. She was best known for her portrait photographs of prominent painters and sculptors of the mid-twentieth century.

**Minna B. Harkavy** (1887–1987) was an artist and political advocate known for her portraits of diverse subjects, ranging from Anarchist labor organizer Carlo Tresca to art collector Leo Stein. Her bronze sculpture *American Miner's Family* is owned by the Museum of Modern Art and the large stone sculpture *Two Men* won first prize in a sculpture competition at the Metropolitan Museum of Art in 1951. Harkavy helped to found the New York Society of Women Artists in 1920 and the American Artists' Congress and Sculptors' Guild in the 1930s. She was a frequent orator and spoke on behalf of the John Reed Club at a Communist anti-war conference in Amsterdam in 1932. Harkavy also served on the art committee of the American section of the Jewish cultural organization, the Yidisher Kultur Farband (YKUF). Her work was featured in group exhibitions at the Jewish Art Center, John Reed Club, and both the Whitney Studio Club and Whitney Museum. A retrospective of Harkavy's work was mounted in 1956 at the Rhode Island School of Design, Providence.

**Grace Hartigan** (1922–2008) was an American painter. She was born in New Jersey, and later attended the Newark College of Engineering during World War II. After college, she worked as a

draftsman in an airplane factory. She began painting and soon garnered acclaim in New York, often in association with the New York School of Abstract Expressionists. But Hartigan did not appreciate such groupings: she felt her work distinguished itself from that of Pollock or de Kooning, and described it not as abstraction but as a "struggle with content." Hartigan was the only woman artist to show in the Museum of Modern Art's New American Painting exhibition series in the late 1950s. In the 1960s she moved to Baltimore, where she taught at the Maryland Institute College of Art. She was the Chair of the Hoffberger School of Painting at MICA until her death.

**Miriam Coles Harris** (1834–1925) was an American novelist. She was born to a family on Long Island whose lineage dated back to the American colonies in 1630. Hesitant of publicity, she published her first novel, *Rutledge*, anonymously, which led others to present themselves as the author and caused more controversy than ever intended. Published in 1860, *Rutledge* has been described as the first truly American-Gothic novel. During the later part of her life she spent much of her time traveling in Europe.

**Louisine Havemeyer** (1855–1929) was born in New York and immigrated to Europe with her family in the mid 1870s. While attending boarding school she met fellow artist Emily Sartain, who introduced her to Mary Cassatt. Havemeyer's friendship with Cassatt grew to a working relationship and Cassatt became a close art advisor to Havemeyer. Once back in New York, Havemeyer amassed an impressive collection of significant Impressionist art. At age fifty two she became active in the suffragist movement and founded the National Woman's Party in 1913 with Alice Paul. Her political and financial backing of the organization enabled it to rally and agitate for women's right to vote, even causing a riot at one protest. A few pieces of her collection were auctioned off to support the cause but much of her collection was posthumously donated to the Metropolitan Museum of Art.

**Edith Haworth** (1878–1953) was an American painter. She studied fine art at a number of institutions in New York and Detroit, before finally settling in Detroit. Haworth exhibited her work frequently in both cities with great recognition. In 1903 she co-founded the Detroit Society of Women Painters and served as treasurer. She continued to paint and exhibit her work until her death.

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**Sophia Hayden** (1868–1953) was the first female graduate of the four-year program in architecture at the Massachusetts Institute of Technology. Born in Chile, she was raised by her grandparents in Boston. She began studying architecture in high school and was admitted to MIT in 1886. She graduated with honors in 1890. Hayden went on to design the Women’s Building for the World’s Columbian Exposition in 1893 when she was just twenty-one years old. She won the competition to design the building, competing against thirteen other trained architects, but was awarded only \$1,000 in comparison to \$10,000 received by men competing for similar work in the exposition. After numerous changes were demanded to her plans for the building, she was fired from the project and did not work again as an architect. She spent the rest of her life working as an artist in Winthrop, Massachusetts.

**Elizabeth Hayes** was an assistant curator of decorative arts at the Brooklyn Museum. There she lectured on the museum’s collection to the New York State Association of Occupational Therapists at the Presbyterian Hospital in New York City. Miss Haynes was the only speaker without a medical degree at the Annual Convention.

**Helen Hayes** (1900–1993) was an American actress. She began her career at a young age, starring in a short film when she was ten. Hayes’s sound film debut was *The Sin of Madelon Claudet*, for which she won an Academy Award for Best Actress in 1931. Hayes subsequently acted in a number of successful films, though she admitted a preference for the stage. She returned to Broadway in 1935 and worked in the theater for almost twenty years. Her performances were widely acclaimed. Hayes finally returned to film in the early 1950s and her popularity increased further. Hayes retired from acting in 1971, when she was seventy-one. She was closely involved with a hospital in West Haverstraw, New York, and was instrumental in the development of the facility and its dedication to rehabilitation. The hospital was later remained in her honor. In 1982, Hayes founded the National Wildflower Research Center with Lady Bird Johnson, an organization devoted to the research and preservation of North American natural spaces.

Inez Haynes (1873–1970) was an American feminist and writer. She was born in Brazil, but was raised in Boston. Haynes attended Radcliffe College, a center for the moment’s suffragist currents. With Maud Wood Park she founded what would later

become the National College Equal Suffrage League. She published her first novel, *June Jeopardy*, in 1908 and later became the fiction editor for the left-wing magazine the *Masses*. She lived in Europe during World War I, working as a war correspondent in England, France, and Italy. Haynes was a member of the Advisory Council of the National Woman’s Party and wrote the biography of the NEP in 1921. She also wrote *Angels and Amazons: A Hundred Years of American Women* in 1933. Her fiction was as radical as her politics; her novel *Angel Island* depicted a group of men marooned on an island inhabited by winged women.

**Edith Shackleton Heald** (unknown–1976) was a successful journalist and reviewer who lived and worked in Sussex, England. Her sister was also a journalist, and the two spent most of their lives living together or near each other. Working as a freelancer in the early 1900s, Heald placed several stories in the *Manchester Sunday Chronicle*. She became a special correspondent for the *London Evening Standard* and was the first female reporter in the House of Lords. Heald covered World War I, Irish independence, and the establishment of a republic by Sinn Fein in southern Ireland in 1919. The *Evening Standard* published her and poet Edward Shanks’s work as lead writers of the “Londoner’s Diary.” Her feminist opinion pieces were published in the *Express*, *Sunday Express*, and *Daily Sketch*. In addition to being a founding member of the PEN club, Heald was involved in the suffragist movement and advocated for women’s rights, including equal pay. Heald was romantically involved with W. B. Yeats and was his muse after they met in 1937. She later became involved with Gluck, a lesbian painter, with whom she and her sister lived in Sussex in the mid-1930s. The journalist was a great inspiration to both Yeats and Gluck, who described her as trustworthy, clever, and loyal.

**Jane Heap** (1883–1964) was a publisher and promoter of literary Modernism. She attended the Art Institute of Chicago and became an art teacher at the Lewis Institute after graduating. Heap met Margaret Anderson in 1916 and joined her as the co-editor of the *Little Review*. The two were lovers for a time; after their romantic relationship had ended, they continued to work together until the magazine closed in 1929. Contributing writers to the publication were some of the most influential modernist writers, including Amy Lowell, Emma Goldman, and Gertrude Stein. In 1920 the *Little Review* was charged with obscenity after printing excerpts from James Joyce’s *Ulysses*. The 1921 trial



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fined Heap and Anderson and forced them to close the magazine. Heap relocated to Paris in 1925 and began an avant-garde study group that was joined by author Kathryn Hulme and journalist Solita Solano. She moved to London ten years later and remained there until the end of her life.

**Mary Heaton Vorse** (1874–1966) was known mainly for her reportage on American labor struggles and strikes, but she also wrote fiction and poetry. She published a total of eighteen books and hundreds of articles for journals including *McCall's*, *Harper's Bazaar*, *Masses*, *New Masses*, and the *New Republic*, as well as for newspapers and news services. Vorse reported on the 1912 Lawrence textile strike, the 1919 steel strike, the Passaic textile strikes of the 1920s, the sit-down strikes of 1937, as well as on other topics such as child welfare and war. She was a founding member of the Woman's Peace Party and was a delegate to the International Women's Peace Congress at the Hague in 1915. In 1966 she received the United Automobile Workers' Social Justice Award. Josephine Pomeroy Hendrick (1862–1962) was one of the founders of the Cosmopolitan Club in Manhattan. She was born in New York and grew up in the city with broad access to the contemporary literary and artistic culture. In 1911 Hendrick—along with six other women—incorporated the Women's Cosmopolitan Club, providing a social space for talks, performances, and political organizing.

**Sigrid Hedman** was a Swedish artist and one of five members of De Fem, a spiritualist group that met during the 1890s. Artists Hilma af Klimt, Anna Cassel, Cornelia Cederberg, and Matilde N. were also members of the group. Also called the Friday Group, they began as an ordinary spiritualist group that received messages through a psychograph (an instrument for recording spirit writings) or a trance medium. They met in each other's homes and studios. During the Friday Group's séances spirit leaders presented themselves by name and promised to help the group's members in their spiritual training; such leaders are common in spiritualist literature and life. Through its spirit leaders the group was inspired to draw automatically in pencil, a technique that was not unusual at that time. When the hand moved automatically, the conscious will did not direct the pattern that developed on the paper, and, in theory, the women became artistic tools for their spirit leaders. In a series of sketchbooks, religious scenes and religious were depicted in drawings made by the group collectively. Their drawing

technique developed in such a way that abstract patterns—dependent on the free movement of the hand—became visible.

**Paula Heimann** (1899–1982) was a German psychiatrist and psychoanalyst who established the phenomenon of countertransference as an important tool of psychoanalytic treatment. After passing her state exams, Heimann trained to be a psychiatrist from 1924 to 1927 in Heidelberg. She then began her psychoanalytic training in Berlin and became a member of the International Society of Doctors Against War. After immigrating to London, Heimann worked as the secretary for Melanie Klein, a prominent Austrian-British psychoanalyst, and the two became close associates. Her article "On Counter-Transference" created a rift among Kleinian analysts by placing a different emphasis on countertransference and led Heimann to break with the group.

**Dorte Helm** (1898–1941) was a German artist and member of the Bauhaus.

**Florence Henri** (1893–1982) was a photographer and artist. Born in the United States, she was raised in Europe at the turn of the century. After studying music in Rome and being introduced to the avant-garde movement, she enrolled in the Bauhaus in the late 1920s to study painting and photography. While at the Bauhaus, she became friends with Lucia Moholy who encouraged her to pursue photography more seriously. Henri soon abandoned painting and set up her own photography studio, using her technique of incorporating mirrors to take self-portraits as well as images of friends such as Petra Van Doesburg, Sonia Delaunay, and Margarete Schall. She exhibited her work internationally and was recognized as an icon of the avant-garde during that period. Henri began teaching photography in 1930; her notable students included Gisele Freund and Lisette Model. With the occupation of the Nazi party came a decline in photographic work that would have been considered degenerate art, and photographic materials were increasingly hard to find. Henri returned to abstract painting until her death in the 1980s.

**Adele Herter** (1869–1946) was an American painter. She was a close friend of Lillie Bliss, one of the founders of the Museum of Modern Art, New York, and with Bliss, was among seven women to sign the charter incorporating the Women's Cosmopolitan Club in New York.

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**Wilma Hervey** (1894–1979) was a painter.

**Eleanor** (1864–1924) and **Sarah Hewitt** (1859–1930) were raised in the Victorian era in a prominent New York family. They grew up with an interest in philanthropy and design, valuing the decorative arts and use of materials in an increasingly industrial age. In 1897 the sisters opened a museum on the fourth floor of the Cooper Union for the Advancement of Science and Art, New York. It would eventually become the Cooper Hewitt National Design Museum. The Hewitt sisters created the museum to be open to the public, a marked contrast to the popular exclusivity of other arts institutions at the time. The eccentric sisters used their private collection and donations from wealthy patrons to build the museum into an institution that educates its visitors on the aesthetics, functions, and importance of design in their daily lives.

**Mary Ashley Hewitt** (1866–1946) was a founding member of the Women's Cosmopolitan Club, a private social club in Manhattan. The only daughter of U.S. Congressman and governor of the Montana Territory James Ashley, she earned a degree from the University of Michigan before marrying E. R. Hewitt. She founded the Public Education Association, and was also the vice-president of the board of officers at New York's University Settlement. The settlement house movement's goal was to provide social services to immigrants and low-income families in urban areas with both rich and poor citizens living in closer proximity.

**Amy Mali Hicks** was an American feminist, writer, and organizer. She wrote books on art instruction and criticism. Hicks was a longtime administrator for Free Acres, an independent, collectivized community in New Jersey. She worked with the Women's Political Union and was a member of the Heterodoxy Club, two radical organizations that challenged some of the more placid activisms of women's movements and suffragists.

**Lily Hildebrandt** (1887–1974) was a German artist. She studied painting at a private school in Berlin before moving to Stuttgart in 1913. She made stained glass and painted murals; she also published an illustrated children's book. After World War I, Hildebrandt worked as a journalist until, as a Jewish writer, she was refused work in 1943. She continued to paint and exhibit her work in Stuttgart until her death.

**Barbara Hiles** (1891–1984) was an artist who studied at the Slade School of Art along with Dora Carrington. She became an admirer and friend of many in the Bloomsbury group, including Virginia Woolf.

**Elsie Hill** (1883–1970) was an American feminist and suffragist. She was born in Norwalk, Connecticut, and graduated from Vassar College in 1906. Hill began teaching at a high school in Washington, D.C., where she became involved with the suffrage movement and befriended Alice Paul. Hill was a leading member in a number of organizations, but her work with the National Woman's Party is most notable. In the course of her activism, she was often jailed. Like Lucy Stone, Hill kept her maiden name after her marriage, which made national news. She continued rallying for causes of equal rights even after the passage of the 19th Amendment.

**Beatrice Hinkle** (1874–1953) was an American writer and psychoanalyst. She was born in San Francisco and studied medicine at Cooper Medical College in Stanford. In 1905 she became the first woman physician to hold a public health position. Three years later, Hinkle moved to New York where she founded the country's first therapeutic clinic. She continued to study, moving into the emergent field of psychoanalysis. Dissatisfied with the misogyny of Freud's work, Hinkle began translating and contributing to Carl Jung's theories. She revised Freud's omissions of repressed feminine psychology, making the female psyche independent. In New York she became a member of the Heterodoxy Club, where she began writing and publishing articles on women's rights. Margaret Hoard (1880–1944) was an American sculptor and painter. She was born in Iowa and studied at the Art Students League in New York. Hoard exhibited a sculpture at the 1913 Armory Show of 1913 and was a member of the National Association of Women Painters and Sculptors.

**Hannah Höch** (1889–1978) was a German artist and member of Dada movement known for her collages and photomontages. She was born in Gotha, Germany, and studied glass design and graphic arts in Berlin. At the start of World War I, Höch returned home to work with the Red Cross. In 1919 she began work with the Dadaists in Berlin. The subjects of her collages and photomontages were often socially progressive: depictions of same-sex couples and critiques of racism and misogyny (within Dada and in Germany at large). At the outset of the Third Reich,

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Höch retired from the public in Berlin. She continued to produce photomontages, and her exhibitions continued after the war until her death.

**Angelika Hoerle** (1899–1923) was a German painter and graphic artist born in Cologne. She formed a leftist offshoot of the Dada movement called “Stupid,” made up of fellow painters. She died of tuberculosis at age twenty-two. Her feminist and Marxist ideas, expressed through her art, led much of her work to be destroyed by the Nazis during World War II. A relative was able to hide some of her paintings, however, and they were rediscovered by Hoerle’s niece in 1967. These remaining works were exhibited at the Art Gallery of Ontario in 2009.

**Margo Hoff** (1910–2008) was born and raised in Tulsa, Oklahoma. After two years at the University of Tulsa, she moved to Chicago to study at the School of the Art Institute of Chicago in 1933. Her early style as a figurative painter was greatly influenced by Mexican painters of 1930s. She traveled to Mexico numerous times with artist colleagues and developed a clean, linear style in painting and printmaking, especially woodblock prints. She received awards in the annual Chicago and Vicinity Exhibitions in 1945, 1946, 1950, and 1953. A solo exhibition at the Wildenstein Galleries in Paris in 1955 brought her international recognition. She moved permanently to New York City in 1960, and her collage paintings attracted institutional and critical attention, giving her the opportunity to exhibit with Betty Parsons. Her work became increasingly abstract and more brightly colored after she moved to New York, and she worked prolifically into the 1970s and ’80s, using vibrant colors and geometric forms. As artist-in-residence she taught at numerous American universities as well as in China, Brazil, Lebanon, and Uganda.

**Emily Hoffman Dalziel** (1876–1928) was a New York socialite and philanthropist. During World War I she regularly sponsored wartime benefits with Elizabeth Winthrop Chanler.

**Malvina Hoffman** (1885–1966) was an American sculptor and author, well known for her life-size bronze sculptures. Stanley Field, director of the Field Museum of Natural History in Chicago, commissioned Hoffman to create sculptures of people from diverse groups and cultures around the world; the resulting sculptures became a popular permanent exhibition at the museum entitled *Hall of the Races of Mankind*. It was featured at

the Century of Progress International Exposition at the Chicago World’s Fair of 1933. The museum also published a *Map of Mankind*, featuring Hoffman’s sculptures. Hoffman was frequently commissioned to create portrait busts, and dancers were the subjects of some of the works that brought her earliest recognition. She continued to sculpt dancers throughout her career, some individuals repeatedly, such as Anna Pavlova. She was highly skilled in foundry techniques as well, often casting her own works and she published a definite work on historical and technical aspects of sculpture, *Sculpture Inside and Out*.

**Bess Holcomb** was a teacher, who moved to The Dalles, Oregon, with Marie Equi, a physician and suffragist. The two lived openly as lesbians in their early twenties. When after Holcomb’s employer refused to pay her what she was owed, Equi whipped him with a rawhide whip. She was arrested, but the local community lent her support and raised the funds Holcomb was owed, demonstrating strong support for feminism and women’s rights in the workplace.

**Nora Holt** (1890–1974) was an American singer, composer, and music critic, was born in Kansas. She graduated from Western University with a Bachelor’s degree in music and went on to attend the Chicago Musical College where she became the first African-American woman to earn a master’s degree in 1918. She was also known as a socialite and spent many years traveling Europe and Asia while performing. She composed over two hundred works of chamber and orchestral music, contributed music criticism to the *Chicago Defender*, and co-founded the National Association of Negro Musicians in 1919. She lived in Harlem for a number of years and became an important part of the Harlem Renaissance. During the 1930s Holt moved to Los Angeles to continue studying music while also teaching.

**Kati Horna** (1912–2000) was a photographer known for her unflinching photographs of the Spanish Civil War. Born in 1912 to a Jewish family in Budapest, Horna began her lifelong friendship with fellow photographer Robert Capa when they were teenagers. Both Horna and Capa became part of a left-wing movement and used photography as both a means to make a living and to exercise their political interests. Horna enrolled in the most prestigious school of photography in Budapest, and soon moved to Berlin where she worked for Simon Guttman’s agency, Dephot. When the National Socialist Party came to power, she fled Berlin for Paris in 1933 and was reunited with

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Capa. There she became interested in Surrealism, particularly in superimposition and staged shots, and began experimenting with the photographic medium. In 1936 she and Capa were asked by the Confédération Générale du Travail to document the Spanish Civil War; the resulting images became her most celebrated work. While Capa chased front-line battlefield images, Horna focused on the effects of war on ordinary people, especially women and children. She used the techniques she had learned from the Surrealists to further inject her photographs with a sense of dread and unrest, and the starkly intimate and honest images were published in many Spanish anarchist magazines.

**Karen Horney** (1885–1952) was a German psychoanalyst born near Hamburg. She began medical school in 1906 and graduated from the University of Berlin in 1913. She pursued psychoanalysis and was hired at the Institute for Psychoanalysis in Berlin in 1920. Horney immigrated with her daughters to the United States in 1926, taking up residence in Brooklyn and teaching at the New School. She went on to become the associate director of the Chicago Institute for Psychoanalysis, the dean of the American Institute of Psychoanalysis, and the founder of the Association for the Advancement of Psychoanalysis. Horney established the organization in opposition to the orthodox views of the psychoanalytic community, but her deviations from Freudian psychoanalysis led her to resign from her post at the American Institute. She began teaching at New York Medical College and was a practicing psychoanalyst until her death.

**Harriet Hosmer** (1830–1908) is considered one of the most famous female sculptors of her time, and a pioneer of many new sculptural processes. She was born in Watertown, Massachusetts, and at an early age studied anatomy with her father. Actress Fanny Kemble encouraged her to pursue art further, and Hosmer began attending anatomical demonstrations at the Missouri Medical College. In 1952 she, her father, and friend Charlotte Cushman left for Rome. There she studied under Welsh sculptor John Gibson and became a part of what Henry James called a “strange sisterhood of American lady sculptors who at one time settled upon the seven hills in a white marmorean flock.” Hosmer is considered to have led the flock of artists, which included Anne Whitney, Emma Stebbins, Edmonia Lewis, and Vinnie Ream, and her figurative sculptures emphasized the humanity of ill-fated mythological heroines as a means of highlighting the secondary status of women. Hosmer maintained a twenty-five-year relationship with Lady Ashburton

during her life. She invented new processes and machinery for converting limestone into marble and devised the now-common method of molding the rough shape of a sculpture in plaster and then coating it with wax to work on its finer details.

**Anna Howard Shaw** (1847–1919) was born in Britain and settled with her family in Michigan. After the Civil War, Shaw graduated from the Methodist institution Albion College. While studying at Boston University, where she was the only woman in her class, she became an advocate for women’s political rights and was invited to chair the Women’s Christian Temperance Union. Her work in the union included working for women’s suffrage in order to gain support for temperance legislation. While involved with American Women’s Suffrage Association, Shaw met National American Woman Suffrage Association member Susan B. Anthony who encouraged her to join. Shaw played an instrumental role in merging the two groups, promoting unity within the movement for women’s suffrage. Serving as the NAWSA president for eleven years, Shaw resigned after feeling pressure to support militant activist tactics. She was replaced by her friend and ally Carrie Chapman Catt. Shaw passed away in Moylan, Pennsylvania, at the home she shared with her companion Lucy Anthony (niece of Susan B. Anthony) at the age of seventy two, just two months before the ratification of the 19th Amendment.

**Edith Lucille Howard** (1885–1960) was a painter, illustrator, and director of the Wilmington Academy of Art and the Delaware Art Center. A descendant of Henry Howard, one of the founders of Hartford, Connecticut, she was born in Bellow Falls, Vermont, and moved with her family to Wilmington, Delaware. Edith attended the Philadelphia School of Design for Women and subsequently won two postgraduate trips to Europe, thus beginning her lifetime love of travel. She maintained a studio in New York while teaching at Grand Central Art Galleries and School of Art, as well as at the Philadelphia School of Design for Women (which later became Moore College of Art). Howard spent her weekends in Wilmington, where she became an administrator and director of the Wilmington Academy of Art and the Delaware Art Center, which later merged to become the Delaware Art Museum. She was a member of the Philadelphia Ten, a group of progressive women artists who exhibited together, and is also affiliated with the American Watercolor Society and the National Association of Women Artists.

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**Marie Jenney Howe (1870–1934)** was a feminist organizer and writer born in Syracuse, New York. In 1912 she founded the Heterodoxy Club in Greenwich Village for intellectual and radically minded women. The group included feminists Charlotte Perkins Gillman and Mary Heaton Vorse. They functioned as a consciousness-raising group and advocated for egalitarian romantic relationships as well as women's rights to economic and sexual freedom. Howe was active in the National American Woman Suffrage Association, and later joined the National Woman's Party.

**Florence Howell Barkley (1880–1954)** moved to New York from Maysville, Kentucky, and worked as an illustrator for the *World* and as a freelance artist. Her painting *Jerome Avenue Bridge (Landscape over the City)* (1910–1911) was included in the 1913 Armory Show. The small but expressive canvas depicts an aerial view of the bridge under a large, turbulent sky. She also exhibited at the MacDowell Club and the Society of Independent Artists. During World War I Barkley went overseas to work with the American Red Cross. Her work can be found in the collection of the Museum of the City of New York.

**Elizabeth Sherman Hoyt (1885–1954)** was an American landscape gardener and an executive with the American Red Cross. Because formal architectural training was not available to women, Hoyt studied horticulture at the Arnold Arboretum in Massachusetts. She studied and designed gardens until the onset of World War I, when she moved to Washington D.C., and worked at the Red Cross headquarters. Hoyt was sent to France to survey the working conditions of women in hospitals. Upon her return to the United States, she was named head of the newly created United States Women's Bureau. After the war, Hoyt retired from the Red Cross as well as from landscape design. She worked for various charities for her final years.

**Alice Hubbard (1861–1915)** was a feminist, writer, and a figure in the Roycroft movement, a branch of the Arts and Crafts Movement in England. Hubbard worked as the manager of the Roycroft Inn and was the principal of Roycroft School for Boys. She began her career as a schoolteacher at the turn of the century and was later involved in the suffragist movement, marching in the first suffragist parade in Washington, D.C., in 1913. Her works include *Justinian and Theodora* (1906; with Elbert Hubbard), *Woman's Work* (1908), *Life Lessons* (1909), and *The Basis of Marriage* (1910). Hubbard died in the sinking of the

RMS *Lusitania* while on her way to Europe to interview Kaiser Wilhelm II during World War I.

**Anna Hope Hudson (1869–1957)**, also known as Nan Hudson, was an American-born artist who lived and worked in France and England. She began her studies in Paris where she met Ethel Sands, who would become her life partner. Having inherited significant fortunes following their parents' deaths, both women were of independent means, and they divided their time between France and England, where they entertained artists and writers. After seeing her work at the 1906 Salon d'Automne in Paris, Walter Sickert invited her to join the Fitzroy Street Group, which merged with the male-only Camden Town Group to form the London Group in 1913. Hudson's work was exhibited in England at Leicester Galleries, the New English Art Club, and the Allied Artists Association. During World War I, Sands and Hudson established a hospital for soldiers near Dieppe, and during World War II, their respective homes were pillaged and bombed in the Blitz, destroying many of Hudson's works. The few remaining works reside in public collections, with one at Tate in London.

**Kathryn Hulme (1900–1981)** was an American writer. She was born in San Francisco, and attended the University of California at Berkeley. Hulme moved to New York in 1922 to study journalism and work as a freelancer. Her first critical success was her 1938 memoir *We Lived as Children*. Her best-selling novel *The Nun's Story* was made into a film in 1959. Hulme worked in a shipyard for the duration of World War II, and after the war she worked as the director of the Polish Displaced Persons camp in Wildflecken, Germany. Her written account of the experience won the *Atlantic* nonfiction prize in 1952. She continued writing semibiographical nonfiction to much acclaim. Hulme was also a member of a group of women called "The Rope," including Jane Heap, Solita Solano, and Margaret Caroline Anderson, who studied with the mystic G. I. Gurdijeff.

**Johanna Hummel** was a metalworker and student at the Bauhaus in Weimar. In the nineteenth and early twentieth centuries, women did not have access to many of the art academies in Germany until Walter Gropius opened the Staatliche Bauhaus in 1919. In his inaugural speech, Gropius announced that the program would enroll 84 female students and 79 male students, and emphasized the equality of the sexes.

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Soon after, however, Gropius feared the large number of women would harm the school's reputation, and many women began to experience hostility from the men in the program. Johanna Hummel applied and was accepted to the metal workshop, and Gropius praised her technical ability. He forbade her from selling her products, however, knowing she could not afford to continue her studies without the income from the sales. Hummel did continue to thrive through the help of male patronage, but her experience has been used as an example of the kinds of discrimination at work in the male-dominated art world.

**Alice Hunt Bartlett** (1869–1949) was an American poet and editor involved in literary communities in the United States and England. Bartlett was the founder and editor of the American section of the *Poetry Review of London* for nearly thirty years. In 1924, she received the gold medal of the Poetry Society of Great Britain.

**Fannie Hurst** (1889–1968) was a novelist. Born in Ohio, she spent the first twenty years of her life in St. Louis. After graduating from Washington University in 1911, Hurst moved to New York to pursue writing, and her stories appeared in the *Saturday Evening Post* and *Cosmopolitan*. In 1920 Hurst started writing prolifically, publishing five novels by the end of the decade. Her novels depicted urban life, particularly that of working-class women. She was among the first to join the Lucy Stone League, an organization dedicated to preserving the right of a woman to maintain her maiden name. Hurst was also a member of the Urban League and the Heterodoxy Club. In 1958, she hosted a talk show called *Showcase*, which was notable for its open discussions of homosexuality.

**Susan A. Hutchinson** (unknown–1945) was the curator of prints and librarian at the Brooklyn Museum from 1899 to 1934. She received her degree from the Pratt Institute of Library Science and began working at the Blackstone Memorial Library in Branford, Connecticut. Hutchinson worked her way up to acting librarian, and in 1900 she joined the library at the Brooklyn Museum. Primarily interested in the museum's print collection, she helped to found the Brooklyn Society of Etchers and installed a lithography press in the museum for artists to use for free. Hutchinson also mounted print exhibitions at the museum, and edited the American section of the publication *Prints of the Year* between 1930 and 1934. Upon her

retirement, her collection of photographs, prints, and drawings were divided among the museum's departments.

**Anna Hyatt** (1876–1973) was an American sculptor. She was born in Massachusetts and studied in Boston, before moving to New York to study at the Art Students League. Her sculpture *Joan of Arc* became the first public monument in New York City to be made by a woman. She was also the first woman artist to be elected to the American Academy of Arts and Letters, in 1921. Her statues are permanently installed in numerous parks, museums, and cities throughout the country.

**Mrs. Thomas Hunt** was an artist who exhibited a painting in the 1913 Armory Show.

**Zora Neale Hurston** (1891–1960), an American writer and anthropologist, was born in Alabama. She began studying at Howard University in 1918 but left in 1924 when she was offered a scholarship to Barnard College, Columbia University, in New York. She studied anthropology along with fellow student Margaret Meade, and earned her B.A. at age thirty-six. During her time in New York she was involved with the group of Harlem Renaissance writers who founded the literary magazine *Fire!!*. She traveled extensively in the Caribbean and American South for her anthropological research, sponsored by Charlotte Osgood Mason as well as the Guggenheim Foundation. These trips often served as the basis for her folkloric writing and novels. Hurston published *Their Eyes Were Watching God*, her most renowned work, in 1937. Though her work had slid into obscurity by the time of her death, an article by Alice Walker revived interest in Hurston's work in the 1970s.

**Elisabeth Irwin** (1880–1942) was an American educator and psychologist. She was born in Brooklyn and studied at Smith College and Columbia University. While in New York, Irwin frequented the Heterodoxy club meetings. She was active in the Public Education Association in New York, where she revised curricula, and eventually founded the Little Red School House curriculum in 1921. The School House was an experiment in progressive education in the public school system, which was successful even through funding cuts by the city. Irwin was openly gay.

**Lotte Jacobi** (1896–1990) was one of America's foremost portrait photographers. Her subjects included Albert Einstein,

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Robert Frost, Marc Chagall, Alfred Stieglitz, and Eleanor Roosevelt. Born in Thorn, Prussia (now Poland), she was named Johanna Alexandra and given the nickname "Lotte" by her father. In the tradition of her great-grandfather who studied photography with Louis Daguerre, the inventor of modern photography, Jacobi's father was a respected photographer, and she and her sister followed his example. Jacobi began taking pictures with a pinhole camera her father had constructed for her, and by 1927, she had entered the family business. At this time, she also produced four films, one of which was *Portrait of the Artist* about Josef Scharl. After a year of photographing abroad, Jacobi returned to Berlin in 1933, just as Hitler rose to power. Although her family was Jewish and active in the political movements of the time, she often photographed German officials who, not knowing her Jewish heritage, praised her work as "good examples of Aryan photography." She rejected an offer to grant her honorary Aryan status, however, and fled to the United States, where she set up a studio in Manhattan and began photographing the prominent figures of the day. In 1955 she moved to Deering, New Hampshire, where she experimented with what Leo Katz would later refer to as "photogenics": abstract images made by moving candles over light sensitive paper. She received an honorary doctorate from New England College in 1973.

**Gwen John** (1876–1939) was born in Wales and is best known for her small scale paintings of portraits and still lifes. She studied at the Slade School of Art in London and lived much of her life in Paris. John exhibited her work frequently in the early and mid-1920s before becoming more reclusive. She was one of the artists exhibited in the 1913 Armory Show.

**Francis Benjamin Johnson** (1864–1962) was one of the earliest American female photographers and photojournalists. Residing in Washington, D.C., Johnson carved out a career by photographing friends, family, and local figures, as well as working for the Eastman Kodak Company. In 1894, she opened her own photography studio, receiving commissions to photograph famous Washington figures such as Susan B. Anthony, Alice Roosevelt, and Edith Wharton. Johnson later toured Europe, photographing elites, like socialite Natalie Barney, and expanding her practice to include social documentary and architectural photography. A strong advocate for women in the arts, Johnson once photographed herself revealing her petticoat while holding a beer stein, exemplifying

the figure of the New Woman. In 1913, she moved to New York and opened a photography studio with her partner, Matti Edwards Hewitt, a home and garden photographer. She also lectured at New York University on women in business and developed a series of studies on New York architecture. Her documentation of historically significant U.S. buildings earned Johnson honorary membership in the American Institute of Architects. Her work is among the collections of the Metropolitan Museum of Art, the Virginia Museum of Fine Arts, and the Baltimore Museum of Art.

**Grace Mott Johnson** (1882–1967) was an American artist who grew up on a farm Yonkers, New York. Johnson was fond of sketching the animals on the farm and after being home-schooled, she studied at the Art Students League, focusing on sculpture and painting. During a trip to London, Johnson met Gertrude Stein and was introduced to the work of the Cubists. Upon returning to her home in Woodstock, New York, she became an active member of the artists' community there. Johnson exhibited several works in the Armory Show in 1913. During the 1930s she also became a civil right activist, serving as an active representative of the National Association of the Advancement of Colored People.

**Grace Nail Johnson** (1885–1976) was an American activist and patron of the arts. She was born in Connecticut; her father was the first life member of the National Association of the Advancement of Colored People. She moved to New York where she became associated with the Harlem Renaissance. Johnson was the only black member of Heterodoxy. In 1929, she founded the NAACP Junior League. Nail was friends with Nella Larsen. Eleanor Roosevelt invited Nail to the White House with Mary McLeod Bethune and Numa P.G. Adams to discuss race relations in 1941. During World War II, she publicly resigned from a committee of the American Women's Voluntary Services because of racism in work projects.

**Helene Johnson** (1906–1995) was an American poet. She was born in Boston and moved to Harlem in the early 1920s with Dorothy West, her cousin. There, her poetry was quickly recognized by a number of African-American literary publications. Her work was anthologized and heralded by the writers of the Harlem Renaissance. She embraced the vernacular and a new "Black aesthetic" more than her contemporaries had. Johnson became close friends with Zora Neale Hurston. After

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1929, her public presence receded. She continued to write, but only as a private poet. Johnson died in 1995.

**Lois Mailou Jones** (1905–1998) was a painter who influenced many artists during the Harlem Renaissance. She was the only African-American painter to achieve fame abroad during the 1930s and '40s. In the 1940s and early '50s Jones exhibited at the Phillips Collection, the Seattle Museum of Art, the National Academy of Design, Lincoln University, and Howard University, as well as at galleries in New York and the Corcoran Gallery of Art, Washington, D.C.. In 1962 she initiated Howard University's first art student tour of France, including study at Académie de la Grande Chaumière and guided several more tours over the years. In the 1960s she exhibited at School of the Museum of Fine Arts, Boston, and Cornell University. Jones felt that her greatest contribution to *the art world* was "proof of the talent of black artists. The African-American artist is important in the history of art and I have demonstrated it by working and painting here and all over the world." But her fondest wish was to be known as an "artist"—without labels like black artist or woman artist. She has produced work that echoes her pride in her African roots and American ancestry. Her paintings are in the permanent collections of the Metropolitan Museum of Art, the Smithsonian American Art Museum, the Hirshhorn Museum and Sculpture Garden, the Museum of Fine Arts, Boston, the National Palace in Haiti, and the National Museum of Afro-American Artists, among others.

**Nina Kadinsky** (c.1889 - 1980) managed the art and publicity of her late husband Wassily Kadinsky. Kadinsky grew up in Moscow where she completed courses in history and philosophy at university, although she appreciated the arts of painting, photography, and music, she did not pursue them professionally. In 1921, they moved to Berlin where Wassily was offered a job at the Bauhaus in Weimar. Following Wassily's death in 1944, Nina Kadinsky founded the Prix Kadinsky in support and promotion of young artistic talent. Kadinsky continually managed the sale and display of Wassily's works by calculating the appropriate time and museums to which his works were to be sold and in addition, she would curate exhibitions in his memory. In 1976 Kadinsky published her memoirs *Wassily and I*.

**Gertrude Käsebier** (1852–1934) was an influential American photographer. She began studying and practicing photography at

the age of thirty-seven, when she moved her family to Brooklyn and enrolled in the Pratt Institute of Art and Design. She briefly continued her studies in Europe, then returned to Brooklyn to work as a photography assistant. Käsebier quickly achieved success, exhibiting her work at the Boston Camera Club and the Photographic Society of Philadelphia. Her portraiture, especially her depictions of Native Americans, earned critical acclaim. Käsebier pursued commercial success in order to support herself and her family, a condition that strained her relationship with the art photography community. In 1910 she established the Women's Professional Photographers Association of America, later helping to found the Pictorial Photographers of America. Her later career focused on portraiture of notable American figures, such as art patron Mabel Dodge. She also lent work to the 1913 Armory Show. In 1929 Käsebier was given a major solo exhibition at the Brooklyn Institute of Arts and Sciences.

**Helen Keller** (1880–1968) was an American author and activist, famed for her intellect and formidable achievements in the face of total blindness and deafness, which struck her at the age of nineteen months. Her childhood tutor and mentor Anne Sullivan, also visually impaired, served as Helen's instructor and, eventually, her companion of forty-nine years. With Sullivan's help, Keller learned to communicate through speech, sign language, and braille. As a young woman, she enrolled in the Perkins Institute for the Blind, subsequently attending schools for the blind in New York City and entering Radcliffe College. When she graduated in 1904 she was the first deaf and blind person to earn a bachelor's degree. Keller worked as a successful lecturer, author, and activist for people with disabilities, women's suffrage, antiwar causes, and birth control. A radical socialist, she joined the Industrial Workers of the World and helped to found the American Civil Liberties Union in 1920. Her publications include two autobiographies and a book of essays on Socialism. In 1961, after suffering a number of strokes, she retired to her home in Easton, Connecticut. Three years before her death in 1968, Keller was elected to the National Women's Hall of Fame.

**Florence Kelley** (1859–1932) was a social and political reformer who advocated against sweatshops and for the minimum wage and eight-hour workdays. A devoted follower of Karl Marx and Friedrich Engels, Kelley translated Engel's *The Conditions of the Working Class in England* into English. Kelley moved to Chicago, where she joined fellow female social



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reformers at Hull House. There her magnetic, vehement personality drew the attention of John Peter Altgeld, among many others. As governor of Illinois, Altgeld recruited Kelley as Illinois's first chief factory inspector. Together the two were able to enact legislation on child labor. Kelley also sought equality for women in the workforce, and in 1899 she established the National Consumer's League (NCL), which worked to standardize a minimum wage and limitation of working hours for both women and children. The NCL instituted the White Label that listed approved employers and urged for the boycott of those that did not meet their guidelines. Kelley later helped form the Intercollegiate Socialist Society, whose purpose was to "throw light on the world-wide movement of industrial democracy known as socialism." In her later life she upheld a pacifist mentality and was starkly against U.S. involvement in World War I. This persuaded her to join the Women's Peace Party and the Women's International League for Peace and Freedom. In addition to her involvement in socialist politics, Kelley also helped create the National Association for the Advancement of Colored People.

**Frances Kellor** (1873–1952) was an American social reformer from Columbus, Ohio. After attending the University of Chicago and earning a law degree from Cornell in 1873, Kellor studied at the New York Summer School of Philanthropy. Kellor advocated for progressive social change through the improvement of living conditions for immigrants and the poor. Her work led to influential positions at the New York State Immigration Commission and the Bureau of Industries and Immigration of New York State. In 1910 Kellor became the managing director of the North American Civic League for Immigrants. During World War I, she served as director for the National Americanization Committee, advocating for the "Americanization" of immigrant workers. Kellor shared a home with her partner Mary Dreier, who also played a significant role in New York's progressive movement, for over forty years.

**Victoria Kent** (1898–1987) was a member of the Radical Socialist Republican Party in Spain. In 1931 she became a member of the first Parliament of the Second Spanish Republic and was appointed the Director General of Prisons, a position she held until 1934. Kent expressed controversial views regarding women's right to vote, arguing that they were not educated enough to avoid being swayed by the opinions of Catholic priests. In 1933 once women had achieved the vote in Spain, Kent lost

her Parliamentary seat. After the republicans with whom she was associated were defeated in the Spanish Civil War, Kent was exiled to the United States. Once settled in New York City, she began publishing the *Iberica* review with her companion Louise Crane, the daughter of Museum of Modern Art founder Josephine B. Crane. *Iberica* featured news for Spanish exiles in the United States and remained in print from 1954 to 1974.

**Ida Kerkovious** (1879–1970) was one of twelve children born to an upper class German family. She was taught piano at an all-girls secondary school before she attending a private institution in Riga. In Riga she studied with Adolf Holzel and grew to have an acute understanding of paint and color. She became an assistant and theorist at the Königlich Württembergische Akademie der Bildenden Künste in Stuttgart before losing her citizenship, and thus her place at the academy, during World War I. Kerkovious then taught foreign students in similar positions and registered at the Bauhaus, where she eventually joined the weaving workshop. Her income between the wars came primarily from the weaving workshop and through the secret sale of Kerkovious's art by art dealer Bekker vom Rath. Her studio in Stuttgart was bombed during World War II, destroying many of her existing paintings. She was later named a member of the artists' guild of Esslingen/Neckar and was awarded first prize for work in the 1955 exhibition *Ischia im Bilde deutscher Maler*.

**Ellen Key** (1849–1926) was a teacher and prominent feminist writer. She was homeschooled before accompanying her father in his nursery school studies. Her first foray into teaching occurred when Key she started a Sunday school for the working class children on her family's estate. She was highly absorbed by the writings of Elisabeth Barrett Browning in the feminist journal *Tidskrift för hemmet* (Home journal). While working at private girls' schools Key developed an analytical view of traditional teaching and fostered an understanding of aesthetics as an integral part of society. Defining it as "the beauty of daily life." Key held appearance as one of the most important components of character, and she expounded her views in writings and teachings such as *Barnets a rhundrade* (1900; Century of the child) and *Lifslinjer* (1903–1906; Lifelines). Her books received mixed reviews, as did her suggestions that children were the key to this reform and that the twentieth-century family structure would change in favor of women. Key's work exposed such radical sentiments to much debate. She spent her final years in the Strand, a self-designed home in Sweden.

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**Ragnhild Keyser** (1889–1943) was a prolific Norwegian painter who studied in Paris under Fernand Léger. During and after her studies, Keyser developed a style that, while largely concerned with still lifes and landscapes, reflected principles of radical abstraction in keeping with the Dutch movement De Stijl. Keyser's paintings were later collected by Katherine Dreier for the Société Anonyme. She is considered one of the foremost exponents of modern and abstract painting in early-twentieth-century Norway.

**Stefi Kiesler** (1900–1963) was an artist and theorist connected with the Dutch movement De Stijl, also called neoplasticism, which sought to express a universal order or harmony by transcending individualist aesthetics and returning to fundamental principles of color and geometry. Kiesler proposed a movement away from painting toward new creative methods such as "typoplastic" drawings (created using a typewriter), some of which she published in De Stijl's journal under the name Pietro de Saga. In 1927, Kiesler successfully transitioned to a career as a librarian, working for the next thirty-two years in the French and German sections of the New York Public Library, where she assisted Société Anonyme's Katherine Dreier with research and cataloging.

**Erika Giovanna Klien** (1900–1957), an artist and educator, was born in Italy and studied at the Vienna School of Applied Arts, where she graduated in 1925. During her studies, she was heavily influenced by the emerging style of Viennese Kineticism, which was similar to Cubism in its concentration on movement. Klien was passionately committed to the development of Kineticism, eventually becoming one of its main proponents. Her work was shown at the Paris Decorative Arts Exhibition of 1925 and the International Exhibition of Modern Art at the Brooklyn Museum in 1927. Katherine Dreier collected Klien's work and included it in the Société Anonyme. Unable to survive economically as an independent artist, Klien began teaching fine arts and working as a graphic artist. In 1929 she moved to New York City, carving out a lengthy and respected career as an arts educator.

**Melanie Klein** (1882–1960) was an Austrian-born advocate of psychoanalysis, who built upon the findings of Sigmund Freud and later focused on therapeutic techniques for children. The deaths of her two siblings during her childhood impacted her tremendously and led to depression that carried on throughout

her life. This tragedy also seemed to fuel the interest in the psyche of children that anchored her life's work. Klein traveled extensively and took to learning languages and reading as much as possible, leading her to the momentous study of psychoanalysis. In 1917 she met Freud during her reading of "The Development of a Child" at the Austrian and Hungarian societies. Klein later moved to Berlin and opened a psychoanalytic practice for children and adults, where she helped many emotionally distressed individuals. She became a patient to Karl Abraham until his death almost a year later. Klein continued Abraham's work, analyzing herself to gain a better understanding of her theses. Her work was held to much criticism, especially as she worked with her own children, something the Berlin Society deemed questionable. Klein presented her first paper in 1925 before giving a six-lecture series in England. These lectures would go to serve as the foundation for her book *The Psycho-Analysis of Children* (1932). Klein was welcomed much more openly in England and continued to study psychoanalysis, developing her own therapies such as the play technique and depressive position.

**Hermine E. Kleinert** (1880–1943) was a figurative and landscape painter. Kleinert exhibited in the Armory Show in 1913. She was a member of Woodstock Artist Alliance and was included in exhibitions at the Whitney Museum of American Art and other major institutions.

**Anna Elizabeth Klumpke** (1856–1942), was an American portrait and genre painter, who grew up partly in Germany and studied and lived in Paris. She is perhaps best known for her portraits of famous women. Her works were shown in the Paris Salon in 1884 and 1887. As a girl, Anna had been given a "Rosa" doll, styled after the French animal painter Rosa Bonheur—so famous at the time that dolls were made in her image. Anna became fascinated and inspired by the woman artist. Intent on painting Bonheur's portrait, she met Rosa Bonheur on October 15, 1889, under the pretext of being the interpreter for a horse dealer. The two women were soon living together at Bonheur's estate in Thomery, near Fontainebleau, and their relationship endured until Bonheur's death in 1899. Klumpke was named as the sole heir to Bonheur's estate and oversaw the sale of Bonheur's collected works in 1900. She founded the Rosa Bonheur Prize at the Société des Artistes Français and organized the Rosa Bonheur museum at the Fontainebleau palace. Klumpke was a meticulous diarist, publishing in 1908 a

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biography of *Bonheur, Sa Vie Son Oeuvre*, based on her own diary and *Bonheur's* letters, sketches and other writings. In 1940, at the age of 84, Klumpke published her own autobiography *Memoirs of an Artist*. She died in 1942 at the age of 86 years in her native San Francisco.

**Edith Louise Mary King** (1871–1962) was a South African painter who worked primarily with watercolors, concentrating on landscapes and other still-life subjects. Characterized by a high level of botanical detail, her paintings combine advanced planning and signification with a kind of stylistic innocence. King supported herself as an art teacher and, later, as headmistress at the Eunice School in Bloemfontein, South Africa. After retiring from teaching, King lived, traveled, and painted with her sister, encouraging friends and family in their artistic pursuits as well as organizing and participating in exhibitions. Five of her paintings were shown at the 1913 Armory Show. Since her death in 1962, King's work has been featured at the Tatham Gallery and the mobile Everard Phenomenon exhibition in South Africa.

**Georgina Klitgaard** (1893–1976) was a painter, muralist, and etcher who studied at the National Academy of Design and at Barnard College in New York City. Klitgaard's work, primarily landscapes and still lifes, is characterized by a subtle folk art primitivism combined with expressive personal symbolism. Klitgaard was given awards from the Carnegie Institute in Pittsburgh, the Pan-American Exposition, and San Francisco Art Association, among others. She received a Guggenheim Fellowship in 1933. Klitgaard enjoyed a prosperous career, exhibiting regularly at the Carnegie Institute, the Pennsylvania Academy of the Fine Arts, and the Corcoran Gallery of Art in Washington, D.C., as well as painting Depression-era Works Progress Administration murals in post offices across the East Coast. She was a member of the Audubon Artists and the American Society of Painters, Sculptors, and Gravers. Today her work can be seen at the Whitney Museum of American Art, the Museum of Modern Art, and Brooklyn Museum, New York, among others.

**Mary Knoblauch** worked closely with Margaret Sanger as a birth control activist, and together they were dedicated to promoting the principle of intelligent and voluntary motherhood. Knoblauch worked alongside Sanger as the Managing Editor and writer of the *The Birth Control Review*,

which was a magazine/scholarly journal that publicized the importance for women to take ownership of their own bodies.

**Benita Koch-Otte** (1892–1976) was a German textile artist and teacher. In 1920 she left her teaching position at the Municipal Secondary School for Girls in Uerdingen to study at the Bauhaus. After 1925 she became an employee of the weaving workshop at the Bauhaus. Together with Gunta Stölzl, Koch-Otte was among the most gifted female students of the weaving mill at the Bauhaus, and she made a name for herself with designs for the interior of Haus am Horn, a house built for the 1923 Weimar Bauhaus presentation. From 1925 to 1933 Koch-Otte directed the weaving department at the workshops of the City of Halle, State-Municipal School of Applied Arts at Burg Giebichenstein, Germany. In 1934 Koch-Otte found a new assignment and a new home at the Bodelschwingh Foundation Bethel. She became the director of the weaving mill, passed the corresponding Master Craftsman Examination in 1937 at the Bielefeld Chamber of Crafts, and continued to teach after her retirement in 1957. In 1969 Benita Koch-Otte moved to the von-Plettenberg Foundation in Bielefeld.

**Bernice Kolko** (1905–1970) was a polish-born, American photographer. After working as an independent photographer in New York in the 1930s and enlisting in the Women Army Corps as a photographer in 1944, she travels to Mexico in 1951. There she established a close relationship to Frida Kahlo, Olga Costa, among others, and starts on her expansive portraiture project "Women of Mexico." This project was shown at the Bellas Artes National Institute in 1955 and made her the first woman photographer to exhibit at this institution. She died unexpectedly in Mexico City, while preparing for a trip to South America.

**Käthe Kollwitz** (1867–1945) is regarded as one of the most important German artists of the twentieth century. A painter, printmaker, and sculptor, her work offered an eloquent and often searing account of the human condition and the tragedy of war in the first half of the twentieth century. From 1898 to 1903 Kollwitz taught at the Berlin School of Women Artists, and in 1910 she began to create sculpture. In 1914 her son Peter was killed, and the loss contributed to her socialist and pacifist political sympathies. During the 1920s, Kollwitz produced a series of works reflecting her concern with the themes of war, poverty, working class life and the lives of ordinary women. In

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1932 a memorial to her son (*The Parents*) was dedicated at Veldslo military cemetery in Flanders. Kollwitz became the first woman to be elected to the Prussian Academy of Arts, but when Hitler came to power in 1933, she was expelled from the Academy. In 1936 she was barred by the Nazis from exhibiting, her art was classified as “degenerate,” and her works were removed from galleries. Today, two museums, one in Berlin and one in Cologne, are dedicated solely to her work. The Käthe Kollwitz Prize, established in 1960, is named after her.

**Wera Koopman** was a Berlin-based artist and member of the Arbeitsrat für Kunst, a Dada-inspired workers’ art council that was founded in 1919.

**Elza Koveshazi Kalmar** (1876–1956) was a Hungarian painter, sculptor, and industrial designer, and a member of the artists group KÉVE. She was known for her Art Nouveau sculptures in stone and ceramic. Kalmar studied first in Vienna and then in Munich. In 1900 she began making work in Paris and later continued in Florence. In 1914 she moved back to Hungary where she stayed until her death.

**Lee Krasner (1908–1984)** was an influential American Abstract Expressionist painter. She attended the Women’s Art School of Cooper Union and the National Academy of Design before graduating in 1932. The Great Depression hindered her work, like many others at the time, and she took to waitressing and other means of employment to support her artistic endeavors, including working as a mural painter for the WPA. She refined her studies under the guidance of Hans Hoffmann and later joined the American Abstract Artists through her mentor’s atelier. Married to painter Jackson Pollock, Krasner lived in his shadow for the majority of her life, with little recognition for her own artistic practice. She relocated to New York in the 1960s, where her health suffered. Six months after her death, the Museum of Modern Art, New York, held a major exhibition of her work; she was only the second woman to have a retrospective at the museum.

**Germaine Krull** (1897–1985), a photographer and activist, was born in East Prussia in 1897. Krull’s family moved around Europe, and she was primarily home-schooled in her early years. From 1915 until 1918 Krull studied photography at the Lehr- und Versuchsanstalt für Photographie in Munich and opened a studio there. Until 1921, she was very politically active and was

arrested and imprisoned for Communist activities. After being expelled from both Bavaria and Russia for her activism, Krull returned to Berlin and focused on fashion photography, nudes, and portraits. She moved to Paris in 1926 and befriended many popular artists including Sonia Delaunay and Colette. By 1928 she was noted as one of Paris’s leading photographers, specializing in photojournalism. She published a collection of nude photographs in 1930 entitled *Études de Nu*, which is still well known today. During World War II, Krull left France under the Vichy Regime and attempted to join the Free French Forces in Africa but was detoured through Brazil due to visa issues. Following the war, Krull traveled to Southeast Asia as a war correspondent and eventually became the co-owner of the Oriental Hotel in Bangkok, while continuing to publish her photographic work.

**Edwina Kruse** (1848–1930) was an African American educator who established schools in the rural districts of Delaware, later becoming the principal of the only high school open to African Americans in the entire state of Delaware. Her 30 year tenure at Howard High brought rigorous education to the area, establishing higher standards for the education of black citizens than were common at the time. She established a demanding curriculum, small classes and extensive mandatory academic courses. The school hosted an impressive list of educators including Alice Dunbar-Nelson, who was Kruse’s lover for a number of years. Kruse later established a home for the elderly in Wilmington and became the first woman to receive an honorary doctorate from Lincoln University in 1947.

**Helene Kröller-Müller** (1869–1939), an art collector and philanthropist, was born to a wealthy industrialist family in Essen, Germany. In the early 1900s she was one of the wealthiest women in the Netherlands and one of the first European women to amass a significant art collection. She collected many notable European modern painters as well as work on paper. In 1910 Kröller envisioned the idea of opening a museum-house, and she opened much of her collection to the public in 1913. Kröller privately published *Observations on Issues in the Development of Modern Painting* in 1925, in which she theorized that the development of art could be seen through the tension between movements of idealism and realism. Through her collection of both historical and contemporary works she hoped to show that “abstract art is not something insurmountable but that it has always existed.” In 1935 Kröller donated the entirety of her

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collection to the Dutch people. The Dutch government opened the Kröller-Müller Museum in 1938 to house the collection.

**Katherine Kuh** (1904–1994) was an art consultant, curator, and critic based in New York and Chicago. She studied art history at Vassar College and completed graduate work at the University of Chicago as well as New York University. An early advocate of modern art, Kuh founded Chicago's first commercial modern and avant-garde art gallery. With limited sales Kuh held art history courses in order to keep the gallery running. In 1943 she began working at the Art Institute of Chicago, where she headed the museum's Gallery of Art Interpretation and worked to develop an appreciation for modern art among the general public through exhibitions that compared avant-garde pieces with more established work. Kuh became the Art Institute's first curator of modern painting and sculpture in 1954, and helped acquire some of the Art Institute's most significant modern works. After leaving in 1959 she worked as a collections adviser in New York. Her books on modern art include *Art Has Many Faces* (1951), *Break-Up: The Core of Modern Art* (1965), and *The Open Eye: In Pursuit of Art* (1971).

**Ellen Kuhn Manhan** (1877–1947) was a dramatic reader, author, and poet. Born in Erie, Pennsylvania, she wrote on subjects such as education and emotion and lived in Brighton, New York.

**Sophie Küppers** (1891–1978), born Sophie Schneider, was a German art historian, patron of the avant-garde, author, and art collector. She was the artistic director of the Kestner Society in Germany. In 1927 she moved to the Soviet Union and collaborated on a number of large-scale exhibition projects with her second husband, artist and designer El Lissitzky. She later wrote *El Lissitzky: Life, Letters, Texts* (1967). Before moving to the Soviet Union she loaned some thirteen works, including a Klee painting, to the Provinzial Museum in Hanover. In 1937 the Nazis seized the loaned works from the museum as part of the their "degenerate art" campaign. The Nazis sold the works abroad for foreign currency, and the Küppers-Lissitzky collection was dispersed throughout the world. In 1944, three years after Lissitzky died, Kuppers was deported as an enemy foreigner to Novosibirsk, where she lived for the next thirty-four years.

**Janine Lahovary** was the wife of a retired Romanian ambassador. Lahovary became romantically involved with American playwright, poet, and novelist Natalie Barney, and the two remained lovers for thirteen years. At the time, Barney was also involved with Romaine Brooks. Lahovary made a point of winning Brooks's friendship, Barney reassured Brooks that their relationship came first, and the triangle appeared to be stable. Barney died in Lahovary's arms in 1972.

**Mrs. Henry Lang** was the second vice president at the Montclair Art Association as well as an art collector and patron to the arts in New Jersey.

**Dorothea Lange** (1895–1965) was an influential American documentary photographer and photojournalist best known for her work during the Great Depression with the Farm Security Administration. Humanizing the economic climate during the early 1930s, Lange's work greatly influenced the development of documentary photography. Educated at Columbia University, Lange set out to travel the world but settled in San Francisco after being robbed. By 1919 she had opened a successful portrait studio, but with the onset of the Great Depression, she turned her camera to the street. Her work received attention from the Farm Security Administration, which employed her as a photojournalist, bringing public attention to the plight of sharecroppers, displaced farm families, and migrant workers. In 1941, Lange was awarded the Guggenheim Fellowship Award, but after the bombing of Pearl Harbor, Lange abandoned the award to document the forced evacuation and internment of Japanese Americans from the West Coast, on assignment for the War Relocation Authority. Capturing the spirit of the camps, Lange created images that frequently juxtaposed signs of human courage and dignity with physical evidence of the indignities of incarceration. The Army impounded most of the images, and they were not seen for over fifty years. After World War II, Lange accepted a position teaching at California School of Fine Arts and later went on to found the photography magazine *Aperture*.

**Martyl Suzanne Schweig Langsdorf** (1917–2013) was an American artist who created the Doomsday Clock image for the June 1947 cover of the *Bulletin of the Atomic Scientists*. She earned a degree from Washington University in St. Louis. The Doomsday Clock illustration was her only magazine cover; both before and after that project she painted abstract landscapes and murals. Her work includes an oil-on-canvas mural titled *Wheat*

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*Workers* for the Russell, Kansas post office, commissioned by the Treasury Section of Fine Arts and completed in 1940.

**Ellen Lanyon** (1926–2013) was a painter and printmaker from Chicago. She was educated at the School of the Art Institute of Chicago, the University of Iowa, and the Courtauld Institute. Lanyon's art has been characterized as Surrealist, and she often used the word "dreamscape" to describe her work. Lanyon's early paintings included portraits of relatives and the rooms they inhabited. Later she depicting objects from her collection of curios, many of which were inherited from relatives. In 1976, Lanyon received a commission from the Department of the Interior to work in the Everglades, which, she wrote, "awakened [her] to the environmental crisis" and led to more art with a heavy focus on flora and fauna. She has had over seventy five solo exhibitions, including eleven museum exhibitions. Her work is in the collections of the Art Institute and the Museum of Contemporary Art, Chicago, the Metropolitan Museum of Art, the National Museum of American Art, the Walker Art Center, and the Milwaukee Museum of Art, among others.

**Nella Larsen** (1891–1964) was born in Chicago to a Danish mother and a father of West Indian descent. As a member of a mixed family, she experienced racial discrimination within the ethnically white immigrant community in Chicago but her racial heritage also prevented her from entrée into Chicago's historically black communities. Larsen moved to New York City in 1914 to enroll in nursing school at Lincoln Hospital. After spending two years working at the Tuskegee Institute in Alabama, Larsen returned to New York and became the first black woman to graduate from the New York Public Library School in 1921. She became involved in the black artistic and literary circles of the Harlem Renaissance, first through the Harlem branch of the NYPL, and then as an author in her own right. Larsen published the semiautobiographical *Quicksand*, her first novel, to great critical acclaim in 1928. Her second novel, *Passing*, was published the following year. Both novels dealt with issues of racial ambiguity and "passing" in segregated communities. Larsen received a Guggenheim Fellowship and traveled to Europe in the early 1930s. She later returned to New York City and to nursing, though not to the cultural scene in Harlem.

**Julia Clifford Lathrop** (1858–1932) was an American social reformer in the area of education, social policy, and children's welfare. As director of the United States Children's Bureau from

1912 to 1922, she was the first woman to head a United States federal bureau. Lathrop graduated from Vassar College in 1880. In 1890 she moved to Chicago where she joined other well-known social reformers at Hull House. The women at Hull House actively campaigned to persuade Congress to pass legislation to protect children. In 1893 Lathrop was appointed as the first woman member of the Illinois State Board of Charities. Lathrop helped found the country's first juvenile court in 1899, and in 1904 she helped organize and then became the president of the Juvenile Psychopathic Institute. In 1918, President Woodrow Wilson sent Lathrop and Grace Abbott to represent the United States at an international conference on child welfare. After her retirement from the Children's Bureau in 1922, Lathrop became president of the Illinois League of Women Voters. She also helped form the National Committee of Mental Illness.

**Eva Lau** was a member of the Arbeitsrat für Kunst (Workers' council for art) in Berlin.

**Marie Laurencin** (1883–1956) was a painter, printmaker, and member of early-twentieth-century avant-garde circles in Paris. Although her work is heavily influenced by Cubism, Laurencin developed her own distinctive style, in which she strove for a feminine aesthetic that would push the boundaries of Cubism and challenge its masculinist tendencies. She spent much of her youth in a run-down apartment called "Le Bateau-Lavoir," which served as a hangout and atelier for progressive, impoverished artists. As Laurencin's work progressed, she adopted the pale colors and clean lines that have come to characterize her paintings, many of which feature groups of women and explore the female form. In addition to her paintings, Laurencin was also quite accomplished in the applied arts: she printed illustrated books, designed sets and costumes for the Russian Ballet, and became involved in interior design. Some of her paintings were exhibited at the 1913 Armory Show.

**Frieda Lawrence** (1879–1956), born Frieda Freiin von Richthofen, was a German literary figure. Starting in 1899 she began to translate German literature and fairy tales into English and took considerable pride in their publication in book form. Four years after her second husband, D.H. Lawrence's death, Lawrence published her memoirs of him in *Not I, But the Wind* (1934). Her autobiography *And the Fullness Thereof* was

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published posthumously in 1964 as *Frieda Lawrence: The Memoirs and Correspondence*.

**Gwenlodyn Knight Lawrence** (1913–2005) was an American artist, born in the West Indies. She grew up in New York City during the Harlem Renaissance, developing her interest in the arts from a young age. She studied painting for two years at Howard University but her studies were cut short by the Depression. She returned to Harlem and found a mentor in Augusta Savage, a sculptor who ran the Harlem Community Arts Center, funded by the Works Progress Administration. During the 1930's, Lawrence went to work at the Works Progress Administration's Fine Arts Project while also pursuing her own painting practice. She did not begin regularly exhibiting her work until the 1960's however, and her first solo show was at the Seattle Art Museum in 1976. A retrospective of her work was exhibited at the Tacoma Art Museum in 2003.

**Mary Lawrence** (1868–1945) was an American sculptor who designed the Christopher Columbus sculpture at the World's Columbian Exhibition in Chicago in 1893. Lawrence had studied at the Art Students League for five years before being recommended for the commission by a faculty member. Following the exhibition she worked as an apprentice in Chicago and studied at the Académie Julian in Paris. After returning to New York, Lawrence contributed sculptures to the Pan-American Exhibition in Buffalo in 1901 as well as to the cornice of Cass Gilbert's U.S. Customs House. Lawrence was also one of the founders of the Cosmopolitan Club. She later formed an artists' colony in her hometown of Palisades, New York.

**Eva Le Gallienne** (1899–1991) was born in London, where she made her theatrical debut at age fifteen. Shortly thereafter, she traveled to the United States, performing in New York, Arizona, and California. Despite a difficult start, Gallienne was starring on Broadway by the early 1920s. Known as "Miss Le G." in the theatrical community, she quit acting in 1926 to concentrate on founding the Civic Repertory Theater, the closest thing to a permanent repertory theater—in the tradition of the Old Vic or Comédie Française—the United States had ever seen. With the help of one of her lovers, Alice DeLamar, Miss Le G. staged such classics as *Peter Pan* and *Alice in Wonderland*. Among her friends and theatrical circle, Gallienne was openly gay and involved with artists and writers including Mercedes de Acosta, Alla Nazimova, and longtime love Marion Evensen. In

1946, she co-founded the American Repertory Theater, and continued working as an actress well into her seventies. To honor her fifty years in theater, Miss Le G. was given a Tony award in 1964. She received a National Medal of Arts in 1986.

**Irene Leache** (1839–1900) was raised in Fauquier County, Virginia. After working as a governess and teacher in West Virginia during her twenties, she moved to Norfolk with her former student Anna Wood. In 1871 Leache and Wood founded the Leache-Wood Female Seminary, a pioneering institution for both its education of young women and its lasting impact on the artistic culture of the Norfolk area. They ran the school for over two decades before their retirement to Europe and Leache's death in 1900. Subsequently, Wood established the Irene Leache Library in Norfolk, while seminary alums founded the Irene Leache Memorial Foundation. Both organizations continue to promote arts and culture in the region, most notably through exhibitions and artist grants in Southeast Virginia.

**Georgette Leblanc** (1869–1941) was a French operatic soprano, actress, and author. She was an admired interpreter of the title role in Bizet's *Carmen*. Maurice Maeterlinck wrote several parts for her within his stage plays. She portrayed the role of Ariane in *Ariane et Barbe-bleue*, both in the original 1899 stage play by Maeterlinck and in the 1907 opera adaptation by Paul Dukas. In 1911 she acted in Maeterlinck's play *The Blue Bird*. Leblanc also appeared in several French films, most notably *L'Inhumaine* in 1924. In the last few decades of her life she turned to writing, producing two commercially successful autobiographies, *Story of the Blue Bird* (1939) and *La Machine à Courage: Souvenirs* (1947), and several children's books and travelogues.

**Doris Emrick Lee** (1905–1983) was a painter and educator known for her whimsical scenes of rural American life during the Depression. She studied at the Kansas City Art Institute and the California School of Fine Arts in San Francisco and later taught at Michigan State University and Colorado Springs Fine Art Center. Her 1935 painting *Thanksgiving* won the Logan Prize in the annual show at the Art Institute of Chicago and received national attention for its optimistic depiction of a comfortable family participating in the traditions of the holiday. Lee regularly produced commissions for *Life* magazine and was asked to complete murals for the United States Treasury Department, and post offices in Washington, D.C., and Summerville,

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Georgia. Her work belongs to the collections of the Smithsonian American Art Museum, the Metropolitan Museum of Art, and other prominent institutions.

**Lotte Lenya** (1898–1981) was an Austrian singer and actress based in the United States. She was best known as a singer in the German-speaking and classical music world, and as an actress in the United States, where she was nominated for an Academy Award for her performance in *The Roman Spring of Mrs. Stone* (1961). Her breakthrough role was her role as Jenny in the first performance of *The Threepenny Opera* in Berlin in 1928, solidifying a busy career during the last years of the Weimar Republic. She moved with her husband, Kurt Weill, to New York in 1935 and spent the summer of 1936 working with the Group Theatre in nearby Connecticut. Throughout World War II Lenya performed on stage and radio, including for the Voice of America. After a poorly received performance in 1945, she withdrew from the stage, but was persuaded to return in 1950. She went on to win the only Tony Award ever bestowed on an Off-Broadway performance for her reprise of the role of Jenny in *The Threepenny Opera*. In her later years, Lenya originated the role of Fraulein Schneider in the original Broadway cast of *Cabaret*. She was inducted into the American Theater Hall of Fame shortly before her death in 1981.

**Helen Lessore** (1907–1994) was a director of the Beaux Arts Gallery in London and modernist visual artist. Lessore studied at the Slade School of Art and soon after found employment as the secretary for the Beaux Arts Gallery. Over the next twenty years, she took on an increasing amount of responsibility at the gallery and assumed full directorship after the founder's death in 1951. The gallery was known for championing figurative painting, especially that of the "angry young men" of the Kitchen Sink School. As an artist herself, Lessore was able to position herself on the side of the artists rather than profits, and the gallery became known as an incubator for young talent. She ran the gallery until it closed in 1965. Lessore's paintings were given a retrospective at the Fine Art Society in London in 1987, and they can be found in collections throughout the United Kingdom, including at the Tate in London.

**Dora Lewis** (1862–unknown) was an American suffragist and one of the founders of the National Woman's Party. She was a part of the Silent Sentinels who protested in front of the White House in 1917; she was arrested, thrown in jail at the Occoquan

Workhouse, and severely beaten by guards. Lewis later went on hunger strike while at Occoquan. She was released, along with fellow suffragists Alice Paul, Lucy Burns, and Alison Turnbull Hopkins, among others, after newspapers carried stories of their treatment and there was a public outcry. Lewis was arrested several times, including for her involvement as primary speaker at a protest held in memory of Inez Milholland in Washington, D.C., as well as for setting copies of Woodrow Wilson's speeches on fire during a demonstration in New York City.

**Edith Lewis** (1882–1972) was a writer, publisher, and participant in feminist campaigns in her hometown of Lincoln, Nebraska. Lewis's biography is often narrated in relation to Willa Cather, who was her life-partner, professional work colleague, and friend. Lewis met Cather through the Sarah B. Harris, outspoken suffragist and publisher of the *Courier*, a local Nebraska newspaper to which Lewis contributed over a dozen essays and short stories. Lewis's, Cather's, and Harris's writing in the *Courier* showed their speculation of traditional gender and marriage roles as well as their fascination with female artists living unconventionally. Their writing also revealed the high value that they placed on female self-sufficiency and independence. By 1907 Lewis had left Nebraska to pursue a career as an editor at *McClure's Magazine* in New York. Although she was a highly skilled writer and editor, Lewis left publishing in order to work on accounts for an advertising firm. Lewis regularly advised Cather on the making and marketing of her books, assuming the role of her unofficial editor and primary literary agent. Even after Cather's death, Lewis maintained an oversight of Cather's public image, publishing her memoirs, *Willa Cather Living: A Personal Record* in 1953.

**Mary Edmonia Lewis** (1844–1907) was an African-American and Native-American sculptor who gained international acclaim and worked primarily in Rome. In her work she used the Neoclassical style to present themes of black and Native-American life. She studied at Oberlin College, one of the only higher learning institutions to admit women or African Americans at the time, even before the abolition of slavery in the United States. By 1864, Lewis moved to Boston to pursue her career as a sculptor. She began sculpting busts of abolitionists who inspired her, earning the attention of writers in New York and Boston. The popularity of her work supported a trip to Europe, where she would eventually settle in Rome, supported by patrons such as actress Charlotte Cushman and anti-slavery



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activist Maria Weston Chapman. Her practice in Rome was unique; while most sculptors employed Italian workmen to translate plaster sculptures into their marble products, Lewis completed most of the work herself. Her studio became a tourist destination, and she participated in major exhibitions in both Chicago and Rome. One of her major works, *The Death of Cleopatra*, was displayed at the Centennial International Exhibition of 1876 in Philadelphia and was eventually acquired by the Smithsonian American Art Museum in 1994.

**Adele Rosenwald Levy** (1892–1960) was a Jewish philanthropist and art collector. She used her affluence to promote public-spirited philanthropy and Jewish causes. She sat on the board of trustees of Brandeis University and on the executive committees of the New York State Youth Commission and the New York City Youth Board. She also served on the board of trustees of the Museum of Modern Art, where she donated a portion of her collection of thirty-one paintings including those by prominent Impressionist artists. Active in numerous charitable, youth-oriented, artistic, and community organizations, she was named Outstanding Jewish Woman of 1946 by the National Council of Jewish Women. Levy's most significant efforts came after the war when she helped to direct the United Jewish Appeal in a time of frantic fund-raising to aid the survivors of the Holocaust. In 1947, Levy faced the problem of asking American Jews to contribute \$170 million, more than the group had asked of its member communities during the war. Levy told the committee that they confronted a situation "which not even the most pessimistic of outstanding governmental authorities had foreseen." Levy never failed her principle that those of good fortune should assume "the obligations that come with wealth."

**Lillie Lewisohn Vogel** was an art collector, philanthropist, and socialite from New York City. In girlhood, Lillie shuttled between New York, London, and Paris. Her family's wealth supported institutions such as Lewisohn Stadium, a nucleus of the Metropolitan Museum's costume wing, the Neighborhood Playhouse, and the Henry Street Settlement. Lewisohn herself started a home for "wayward girls" and a restaurant in the New York factory district for working girls. In London, she and her friends ran a charity flower shop. Lewishohn later operated an antiques shop in New York to fund gardens along the East River, which was "where tenement children might first glimpse their first growing plant." Her philanthropy extended to a practice

called "home hospitality": dinner guests ranged from ambassadors to taxi drivers. She was a lender to the 1913 Armory Show. Her birth and death dates are unknown; in a 1972 article, which estimated Lillie to be over 94, she was said to have forgotten her age. "Don't ask me. I can't remember and I'm sure if I did, I'd be so old, I'd have to bury me."

**Frances Crane Lillie** (1869–1958) was a copper heiress and socialist from Chicago. While studying at Northwestern Women's Medical College, she wrote extensive journals that reflected on gender dynamics she saw around her. She conducted her postgraduate studies at the University of Chicago, despite her family's unwillingness to pay for a women's education. In adulthood, Frances and her family managed the Crane Fund for Widows and Children, and the Childerley Home for Widows and Children. During World War I, Lillie turned to radical politics and developed a long association with Ellen Gates Starr, co-founder of Hull House. In 1915 Lillie was arrested for intervening in the arrest of striking garment workers on the northwest side of Chicago. On her experience with the arrest, she remarked, "I am now a socialist. The occurrences of yesterday have made me one. I am willing to do all in my power to abolish the wrongs practiced against the working people. If our society can only be preserved by the connivance, corruption, and wrongs practiced against the people, then we had better abolish it." During the later years of Gates and Lillie's lives, their shared interest in social justice developed into devotion to Roman Catholicism.

**Elfriede Lohse-Wächtler** (1899–1940) was a German painter. She grew up during the interwar period and who was highly influenced by Dada and bohemian life in Dresden. Living in poverty for most of her life, Lohse-Wächtler suffered a nervous breakdown during the 1920s and recovered in a mental hospital where she painted portraits of her fellow patients. That body of work, the *Friedrichsberger Portraits*, earned her critical acclaim for her depictions of marginalized citizens. In 1928 she participated in some exhibitions of the *Neue Sachlichkeit*. 1932 she began living with her parents, who failed to accommodate her eccentric nature. Shortly thereafter, they had her committed to a mental institution and she was diagnosed as schizophrenic. After the Nazis claimed power in Germany, she was sterilized in accordance with their "Law of Congenital Health." Labeled "degenerate," nine of her works from the Hamburger Kunsthalle and the Altonaer Museum were confiscated and presumably

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destroyed in 1937, as well as a large part of her paintings from Arnsdorf. In 1940 she was killed during Hitler's program to annihilate mentally handicapped persons.

**Mary Logan Tucker** (1858–1940) was an American political activist. She attended the Convent of the Visitation, Georgetown, in Washington, D.C. Tucker organized and founded the Georgetown Alumnae Association and was elected and served as its first president in 1893. She was an active member of the Illinois State Association and the Illinois State Society of Washington, D.C. from the late nineteenth century until her death. She also served as the president of the Dames of the Loyal Legion of the United States from 1924 to 1928, and was a member of the Society of the Daughters of the American Revolution, the Society of the Army of the Tennessee, and the Legion of Loyal Women.

**Amy Londoner** (1878–1953) was a Missouri-born painter and teacher in New York City. Londoner exhibited at the 1913 Armory Show in New York, and she showed consistently at the Salons of America and the Society of Independent Artists throughout her career. Her associations included membership in the Art Students League of New York, the Society of Independent Artists, and the League of New York Artists. She later went on to teach art at the anarchist Modern School, also known as the Ferrer Center, in New York City.

**Lydia Lopokova** (1892–1981) was a famous Russian ballerina during the early twentieth century. She trained at the Imperial Ballet School and was a star pupil, but immigrated to the United States in 1910 for more opportunities as a prima ballerina. She remained there for six years, eventually joining the Russian troupe Ballets Russes. In 1921 she performed in a production of *Sleeping Beauty* in London, and she lived in England for the remainder of her life, closely involved in the early days of English ballet. Introduced by her husband, economist John Maynard Keynes, Lopokova became friends with many members of the cultural elite as well as the Bloomsbury Group. She danced her final role as Swanilda in *Coppelia* for the new Vic-Wells Ballet. She chose to end her career at age 41, lacking the encouragement from the newly established Royal Ballet that wished to depart from the legacy of Russian ballerinas.

**Audre Lorde** (1934–1992), born Audrey Geraldine Lorde was a Caribbean-American writer, radical feminist, lesbian, and

civil rights activist. Lorde's work, in particular with Afro-German women in the 1980s, gained wide acclaim and wide criticism, due to the elements of social liberalism and sexuality presented and her emphasis on revolution and change. Lorde confronted issues of racism in feminist thought, and maintained that a great deal of the scholarship of white feminists served to augment the oppression of black women. Lorde identified issues of class, race, age, gender, and even health as being fundamental to the female experience. She argued that although gender difference received most of the the focus, these other differences were also essential and must be recognized and addressed. In her 1984 essay "The Master's Tools Will Never Dismantle the Master's House," Lorde attacked the underlying racism within feminism, describing it as unrecognized dependence on the patriarchy. She argued that, by denying difference in the category of women, white feminists merely passed on old systems of oppression and that, in so doing, they were preventing any real, lasting change.

**Amy Lawrence Lowell** (1874–1925) was an American poet from Brookline, Massachusetts, who posthumously won the Pulitzer Prize for Poetry in 1926 for her collection *What's O'Clock*. In 1887 she, with her mother and sister, wrote *Dream Drops or Stories from Fairy Land by a Dreamer*, printed privately in Boston. Her poem "Fixed Idea" was published in 1910 by the *Atlantic Monthly*, after which Lowell published individual poems in various journals. In 1912 her first collection, *A Dome of Many Colored Glass*, was released. Lowell campaigned for the success of Imagist poetry in America and embraced its principles in her own work. She acted as a publicity agent for the movement, editing and contributing to an anthology of Imagist poets in 1915. She pioneered the use of "polyphonic prose" in English, mixing formal verse and free forms. Later she was drawn to and influenced by Chinese and Japanese poetry. This interest led her to collaborate with translator Florence Ayscough on *Fir-Flower Tablets* in 1921.

**Josephine Lowell** (1843–1905) was a progressive reform leader in the United States, best known for creating the New York Consumers League in 1890. She was born to a family of Unitarian philanthropists and intellectuals in New England who eventually settled in Staten Island after spending time in Europe. Lowell lived in Virginia during the Civil War, tending to wounded soldiers on the battlefield with the American Red Cross, but returned to Staten Island after the war, where she became a businesswoman and reformer. She was active in the

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Anti-Imperialist League and became the vice president in 1901, advocating for Philippine independence. Throughout her lifetime, she founded many charitable organizations including the New York Charity Organization in 1882, the House of Refuge for Women (later known as the State Training School for Girls) in 1886, the Woman's Municipal League in 1894, and the Civil Service Reform Association of New York State in 1895. Establishing the New York Consumers League was her most far-reaching venture, and the group worked to improve the wages and working conditions of women workers in New York City. The organization was adopted in many other cities, with chapters opening up across the country, eventually becoming the national umbrella organization as the National Consumers League.

**Margaret Lowengrund** (1902 - 1957) was an artist, illustrator, writer and educator who taught at the New School for Social Research and in self-operated printmaking workshops in New York City. Lowengrund opened The Contemporaries Graphic Art Centre in 1955 which later became The Pratt Graphics Center. She was an associate editor of *Art Digest*, and assistant director of the National Academy of Design School of Arts from 1950 to 1951. Lowengrund's work was exhibited widely in venues including the Kleemann-Thorman Galleries, the Philadelphia Print Club, and the Baltimore Museum of Art.

**Mina Loy** (1882–1966) was a London-born artist, poet, and playwright who earned her popularity through modernist circles in Paris and New York. She studied painting in Munich and Paris, where she exhibited watercolors and became a regular at Gertrude Stein's salon, along with avant-garde artists and writers. In 1907 Loy moved to Florence, where she became a part of the Futurist community, attending gatherings held by art patron Mabel Dodge. Frustrated with the sexism and fascism of the Futurist movement, she left for New York in 1916, where she published her poem "Feminist Manifesto." Loy spent much of the rest of her life in Greenwich Village and the Bowery, performing in the Provincetown Players and maintaining an active role in the bohemian culture. Her New York circles included Jane Heap, Marianne Moore, and Peggy Guggenheim, who funded Loy's business designing and constructing lampshades and other home goods. After 1936 Loy worked primarily in collage, found art, and poetry, exhibiting her work until 1959.

**Harriet Randall Lumis** (1870–1953) was a Connecticut-

born painter. Using the colors and techniques of French Impressionists, she began art studies in Springfield, Massachusetts, in 1893. She studied at the New York Summer School in Cos Cob, Connecticut, and at the School of Art in East Gloucester, Massachusetts. In 1921, she joined the National Association of Women Painters and Sculptors. In 1949 she invited other traditional artists to her studio; together, this group of realist painters stood firm against abstract painting, founding the Academic Artists Association. For the remainder of her career, she taught private art lessons and remained true to the *plein air* method of painting.

**Gwen Lux** (1908–1987) was a sculptor born in Chicago. She began her studies in art at the age of fourteen, taking pottery classes in Detroit. Later, she would study at the Maryland Institute College of Art and the School of the Museum of Fine Arts, Boston. She received a Guggenheim Fellowship in 1933, and her commissions included sculptures for Radio City Music Hall, New York, and the General Motors Technical Center, Detroit. Her sculptures spanned abstraction and realism, and were constructed from concrete, resin, and metals. She was based in Detroit for much of her career, and spent her later years in Hawaii until her death.

**Elsie J. MacDonald** (c.1902–unknown) was a writer in New York City. She wrote for the *Crisis: A Record of the Darker Races*, the official magazine of the National Association of the Advancement of Colored People. In 1925, the *Crisis* published MacDonald's article "The Double Task: The Struggle of Negro Women for Race and Sex Emancipation," which outlined the double bind that women of color face in their fight for human rights as black Americans and women. "The Double Task" notes that African-American feminists were primarily building a movement for racial equality, while the agenda of the white feminists tended to build their feminism into the needs of their own privileged circumstances.

**Loren MacIver** (1909–1998) was an American painter. "I never thought of painting as a career," Loren MacIver once said. "I never intended to be a painter. I just like to paint." Apart from taking classes at the Art Students League in Manhattan in 1919, MacIver was self-taught, and she developed an eclectic, personal style, using oil paints with the delicacy of watercolors to create a mood of reverie. In 1946 she wrote "My wish is to make something permanent out of the transitory," in a three-paragraph artist's statement, the only one she ever composed. In

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1935 the Museum of Modern Art bought one of her paintings for its collection and made her one of the first women artists in the collection. She spent the next three years working for the Depression-era Federal Art Project, and had a solo show at Marian Willard's East River Gallery in 1938. She later had one-woman retrospectives at the Whitney Museum of American Art (1953), New York; the Phillips Collection (1965), Washington, D.C.; the Montclair Museum of Art (1975), New Jersey (1975); and the Newport Harbor Museum (1983), now the Orange County Museum, California.

**Carol Brooks MacNeil** (1871–1944) was an American sculptor, born in Chicago, where she studied at the Art Institute. She is best known for her portraits of small children, which capture their gestures, moods, and innocence. MacNeil was one of the sculptors known as the “White Rabbits” who helped Lorado Taft with his sculptures for the World's Colombian Exposition of 1893 in Chicago. Following the exposition, she moved to Paris to continue her education. While living in Rome, MacNeil created unique designs for vases, teakettles, inkstands, and a chafing dish supported by three nudes as its stand. In 1900 Brooks won an honorable mention at the International Exposition and a silver medal at the Exposition Universelle. She was awarded a bronze medal for a fountain at the *Louisiana Purchase Exposition*, held in St. Louis in 1904. MacNeil was a member of the National Sculpture Society.

**Edith Carpenter Macy** (1871–1925) was a suffragist and philanthropist from New York City. Macy had a deep commitment to charitable work and was particularly interested in the health and welfare of children. She was active in the League of Women Voters, the Teachers College, and the Manhattan Trade School for Girls. She was a founder of the Westchester Children's Committee and one of the founding members of the Cosmopolitan Club in New York City. From 1919 to her death in 1925, Macy served as the chair of the Girl Scout National Board of Directors. Macy was among the first of the organization's officials to foresee the tremendous influence trained leadership would have on the development of Girl Scouting. She dreamed of a permanent school, staffed and equipped to offer the highest possible quality of guidance to Girl Scout leaders. After Macy's death her husband donated land and built the school his wife had envisioned; the Edith Macy Conference Center was completed in 1926 and still functions today as a training center for Girl Scout volunteers and staff members.

**Geraldyn “Gerri” Hodges Major** (1894–1984) was a visible journalist and writer in the Harlem Renaissance. Known early on as Geraldyn Dismond, she pursued a professional career as a writer, journalist, and editor for several African-American newspapers including the *New York Amsterdam News*. Black society was Major's primary journalistic interest, and she wrote about fashion, food, and style, frequently traveling around the globe as she covered social events. Her columns about the bohemian lifestyle and comings and goings of Harlem's artistic and intellectual set were read widely, and she was sometimes referred to as “Harlem's Hostess.” She was the first African-American woman to host a regular radio show. Her program, *The Negro Achievement Hour*, aired first on WABC and later appeared on other area stations. Later, then known as Gerri Major, she began a twenty-five-year career at the Johnson Publishing Company where she served as society editor and associate editor for *Ebony* and later *Jet magazine*. She wrote and lectured on aspects of black society, and co-authored the 1976 book *Black Society*.

**Abby Adeline Manning** (1836–1906) grew up in New York living with her father and step mother. She met Anne Whitney, the poet and sculptor who would become her partner for forty-four years, around 1862. Between 1867 and 1876 she and Anne visited Munich, Paris and Rome. In 1876 Whitney and Manning established a home and four-story studio at 92 Mount Vernon Street on Beacon Hill in Boston. Abby at the time was also an artist, yet her works to this day have been lost to the shadows of history and time. In 1888 Anne purchased 225 acres in Shelburne, New Hampshire and Adeline and Anne spent their summers on the farm. They were both involved with the women suffrage movement, printing of pamphlets to hand out for different causes, and of sharing their home with friends and fellow artists. Whitney's relationship with Manning is frequently termed a Boston Marriage, a term used in New England in the decades of the late 19th and early 20th centuries to describe two women living together and supporting themselves financially. Such relationships between upper class professional women were both common and accepted by society at large. Some have written of Adeline Manning that she was gentle as a moonbeam, yet firm as a rock. After a brief illness, Adeline died at the age sixty-nine. Anne was grief-stricken, and she never spent another summer at the farm in Shelburne. Anne died in 1915 and their ashes were buried next to each other under the same headstone.

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**Maria Marc** (1876–1955), born Bertha Pauline Marie Franck, was a German painter and printmaker. Marc trained as a drawing teacher for elementary, secondary, and high school at the Berlin Royal Art School. She then studied at the Women’s Academy of Munich Artist’s Association.

**Louise March** (1900–1987) was a teacher and the founder of the Rochester Folk Art Guild. She spent most of her childhood in Germany and studied art history at Berlin University. After coming to the United States in 1926, she did further study in art history at Smith College. Soon afterward, she joined the faculty of the art department at Hunter College in Manhattan. During her first years in New York, she took a job as manager of the Opportunity Gallery in Manhattan, and became established within a circle of artists and writers. In 1929 she traveled to France to live and study under spiritual teacher George Gurdjieff. March worked closely with Gurdjieff as his secretary and translator. In 1957 March began to visit Rochester, New York, where a handful of people interested in the ideas of Gurdjieff had been gathering. She began leading this group, subsequently called the Rochester Folk Art Guild. March directed the activities of the Rochester Folk Art Guild and lived there until her death. Under her guidance the guild grew to become a nationally recognized center for fine quality craftsmanship with work in museums, galleries, and private collections throughout the United States.

**Mathilde Marchesi** (1821–1913) was a German mezzo-soprano, proponent of the bel canto vocal method, and renowned vocal teacher. She taught at conservatories in Cologne and Vienna, opening her own school in 1881 in Paris, where she spent the majority of her life. She was best known for teaching prominent singers such as Nellie Melba, Emma Calve, Frances Alda, and Emma Eames. While focused on the bel canto style of singing, Marchesi was committed to properly training voices for any style of singing, and she advocated for slow and deliberate training rather than dubious techniques that claimed to train a voice in a year or two. She carried the bel canto technique into the twentieth century, and her ideas are still studied, primarily by female singers with voices in the soprano range.

**Anne Martin** (1875–1951) was an American suffragist, pacifist, and author as well as the first woman to run for the United States Senate. She attended the University of Nevada and later founded their department of history in 1897. Martin went on to study at

Columbia University, Chase’s Art School, the University of London, and the University of Leipzig. She briefly returned to the United States before traveling throughout Europe and Asia. She experienced the women’s revolution in England between 1909 and 1911 and became a Fabian Socialist, writing many short stories and political articles. Martin returned to Nevada in 1911 and became the president of the Nevada Equal Franchise Society, organizing a campaign that convinced male voters to enfranchise women just three years later. This success led to her representation of the national movement as a speaker and executive committee member of the National American Woman Suffrage Association and the Congressional Union. Martin helped organize voting women in the West in 1916 to challenge Democrats. She was one of the Silent Sentinels, National Woman’s Party members who picketed for suffrage in front of the White House in July 1917; as a result, she was sentenced to Occoquan Workhouse, but was pardoned less than a week later by President Woodrow Wilson. Martin ran for the Senate in 1918, focusing her campaign on the ways in which women could be a positive influence on the political process. Before her second campaign in 1920, she wrote a series of articles and essays urging women to form autonomous political organizations. She moved to California in 1921 and later received an honorary doctorate from the University of Nevada in 1945.

**Berta Margoulies** (1907–1996) was a Jewish sculptor born in Poland who spent her early childhood years evading persecution with her family during the first World War. These early experiences informed much of her later sculptures of highly expressive figures, often depicting multiple bodies in embrace. She studied at the Art Students League in New York and in Paris at the Academie Collarossi and Academie Julian. Margoulies returned from her studies in Paris during the Great Depression and began working as a social worker in New York concurrent to continuing her studio practice. Margoulies’ sculptures can be found in public buildings including The Federal Building in Washington D.C. and in the museum collections of the Whitney Museum of American Art, Des Moines Art Center, Iowa and Willamette University, Salem, Oregon.

**Dora Marsden** (1882–1960) was an English anarcho-feminist, suffragette, editor of literary journals, and a philosopher of language. She began her career as an activist in the Women’s Social and Political Union, run by prominent feminists Christabel and Emmaline Pankhurst, but broke with the

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suffragist organization to found a journal for more radical voices. Over the next seven years, Marsden was the editor for three successive journals: the *Freewoman*, the *New Freewoman*, and the *Egoist*. Her journals focused on avant-garde cultural politics, and she published many early works by prominent Anglo-American and French high modernists. Marsden championed expanding feminist activism beyond the middle class woman, advocated for free-love, and wrote a five-part series on morality that was published in the *Freewoman*. In 1920, Marsden withdrew from public life and spent fifteen years writing a “magnum opus” that was published in two volumes, *The Definition of the Godhead* and *Mysterries of Christianity*. The poor reception of the work led to a psychological breakdown in 1930, and Marsden spent the remaining twenty-five years of her life in an institution for the mentally ill in Dumfries, Scotland.

**Alice Trumbull Mason** (1904–1971) of Litchfield, Connecticut, was a key figure of American abstraction. Her mother was an accomplished artist, and Mason spent much of her childhood in Europe. From 1921 to 1922 her family lived in Florence and Rome where she studied at the British Academy. She moved to New York in 1923 and she studied at the National Academy of Design, and from 1927 to 1928 she attended courses at the Grand Central Art Galleries taught by Arshile Gorky. Gorky inspired her interest in abstract painting, and Mason painted her first nonobjective works in 1929. With a group of close friends, Mason established the first American Abstract Artists group exhibition in 1937. She served as the association’s treasurer (1939), secretary (1940–1945), and president (1959–1963). She was also an activist for abstract art, protesting the decisions of the Museum of Modern Art several times for excluding abstract artists from exhibitions. Throughout her career Mason felt there was a bias against women in the New York art world so she regularly presented her work at AAA group shows and encouraged other women to join her.

**Elisabeth “Bessy” Marbury** (1856–1933) was a theatrical and literary agent and producer based in New York City. Marbury used her connections as a descendant of Anne Hutchinson, a religious liberal and one of the founders of Rhode Island, to establish herself in New England society. She was in an open lesbian relationship for twenty years with interior designer Elsie de Wolfe, both of whom became prominent as professionals and as socialites. In 1903 Marbury—along with Anne Tracy Morgan and Anne Vanderbilt—helped organize the first women’s social

club in New York, the Colony Club. That same year, de Wolfe and Marbury convinced Anne Tracy Morgan to buy the Petit Trianon next to the Palace at Versailles. There the women held many social events with important European cultural producers, until they had to flee due to the onset of World War I. During the war, Marbury dedicated herself to relief work for French and American soldiers.

**Bessie Marsh Brewer** (1884–1952) was an artist, printmaker, and teacher. Three of her drawings, *The Furnished Room*, *Curiosity*, and *Putting Her Monday Name on Her Letterbox*, were exhibited as part of the 1913 Armory Show. She studied art at both the New York School of Design for Women and the Art Students League and was an illustrator for national magazines.

**Jacqueline Marval** (1866–1932) was born Marie Josephine Vallet in Quaix, France. In 1895 Marval moved to Paris, where she worked as a seamstress and began her painting career. She was widely well-liked and a source of inspiration to many members of the “Fauve generation.” Marval exhibited her work at the Salon des Indépendants in 1901, followed with several shows across Europe in the years following. Her 1903 painting *The Odalisques* was exhibited in the 1913 Armory Show. From 1923 onward, she campaigned for the creation of a museum of modern art in Paris and Grenoble.

**Caroline Campbell Mase** (1880–1949) was an American painter best known for her Impressionist landscapes. She exhibited a pastel entitled *September Haze* at the Armory Show of 1913.

**Charlotte Osgood Mason** (1854–1946) was a New York-based philanthropist and supporter of the Harlem Renaissance. She was born in Princeton, New Jersey, and spent much of her life interested in the folklore of a wide range of ethnic groups. In the early 1900s Mason spent time living among the Plains Indians. Upon learning of the Harlem Renaissance, she eagerly supported the movement based on what she saw as “America’s great link with the primitive.” While the colonial sensibility of her involvement may have been problematic, Mason contributed a great deal of funding to the work of Zora Neale Hurston, including a trip to New Orleans to study Hoodoo and significant support in her writing of *Mules and Men*.

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**Nan Mason** (1896–1982) was a painter and photographer from New York City. Mason's life partner, Wilna Hervey, was a painter and silent film actress, and the two lived together for nearly sixty years, splitting time between painting and farming in Woodstock, New York, and vacationing in California and Florida.

**Mercedes Matter née Carles** (1913–2001) was an American painter and teacher. Matter grew up in Philadelphia, New York, and Europe. In the late 1930s she was an original member of the organization American Abstract Artists. She also worked for the Works Progress Administration. Beginning in 1953 Matter taught at the Philadelphia College of Art (now University of the Arts) for a decade, and then at the Pratt Institute for another ten years. She later taught at New York University. In 1963 she wrote an article for *ARTnews* titled "What's Wrong with U.S. Art Schools?" in which she criticized the practice of phasing out extended studio classes. The article prompted a group of Pratt students, as well as some from Philadelphia, to ask Matter to form a school based on her ideas. She founded the New York Studio School of Drawing, Painting, and Sculpture in 1964. The school gained almost immediate support from the Kaplan Fund, Mrs. John D. Rockefeller III, and the Ford Foundation. It granted no degrees, had only studio classes, and emphasized drawing from life. Matter taught at the Studio School every other week and remained very much involved in its development until her death. The school continues to train emerging artists.

**Helen McAuslan** (1904–1971) was a painter

**Elizabeth McCausland** (1899–1965) was an art critic and writer. A few years after graduating from Smith College in 1920, she began working for the *Republican*, a newspaper based in Springfield, Massachusetts. She became deeply invested in the Sacco-Vanzetti case and eventually compiled a series of articles in a pamphlet called *The Blue Menace*. She worked in close cooperation with the Works Progress Administration/Federal Art Project, and much of her interest in art scholarship was rooted in aspirations towards democracy and social justice. Writing primarily on Social Realist painting and photography, McCausland's reaction to the art world's turn to abstraction in the 1950s was grim, stating that she felt it "to be the artist's flight from reality and from responsibility." Her feelings softened somewhat in later years, and she wrote that in her holistic commitment to the social aspects of art, she felt she had

neglected her own emotional and poetic sides. Along with many works on individual artists, including a monograph of photographer, Bernice Abbott, McCausland authored *Work for Artists* (1947), which outlined the living conditions and economic status of the American artist.

**Florence McClung** (1894–1992) was an American painter, printmaker, and art teacher. She was related to the Dallas Nine, an influential group of Dallas-based artists. After having studied for a career as a concert pianist, McClung began studying painting in the early 1920s. In the 1940s and '50s McClung became an active member of the Printmakers Guild (renamed Texas Printmakers in 1952), which had been founded as a consequence of the exclusion of women from the Lone Star Printmakers of Dallas. In 1945 she was elected the Director of Texas Fine Arts Association, now known as the Texas Visual Arts Association. The following year she was elected to the board of directors of the Southern States Art League. McClung's later works were mostly serigraphs. As she approached her early sixties in the mid-1950s she began to lose her sight and her productivity decreased. Her art remained deeply linked to her Texas identity and before she died, McClung gave several of her paintings to the Dallas Museum of Art.

**Katharine Dexter McCormick** (1875–1967) was a researcher, philanthropist, suffragist, birth control activist, and co-producer of the contraceptive pill. Katharine Dexter married Stanley McCormick in 1904 after she received her B.S. in biology from the Massachusetts Institute of Technology. By the 1920s medical practitioners diagnosed Stanley with schizophrenia and suggested it was caused by hormonal deficiencies, which stimulated Katharine's interest in hormone research. She established the Neuroendocrine Research Foundation at Harvard Medical School (1927–1947) and subsidized the journal *Endocrinology*. McCormick joined the suffrage movement in 1909 and risked police brutality by organizing and leading outdoor rallies. She provided subsidies for the *Women's Journal* and served as treasurer, vice president, and chair of the National American Woman Suffrage Association. During World War I McCormick met birth control activist Margaret Sanger whose contraception research she intermittently supported. In 1953 McCormick asked scientific entrepreneur Gregory Pincus to develop a contraceptive pill; Pincus was already experimenting with progesterone as an ovulation suppressant but lacked funding to progress his

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research. McCormick provided Pincus with the resource he needed. By 1960, the pill had come to fruition. Between 1962 and 1968 McCormick built female dormitories at MIT and donated funds to various art museums.

**Kathleen McEnery** (1885–1965) was an American painter who worked in the New York Ashcan style and participated in the 1913 Armory Show. Born in Brooklyn and raised in Great Barrington, Massachusetts, McEnery returned to New York City in the early 1900s to attend the Pratt Institute. Later studying at the New York School of Art, she traveled to Spain in 1906. Two years later she rented a studio in Paris, where she worked for several years. After the Armory Show, McEnery abandoned her painting career. From 1927 until 1971 she served on the Memorial Art Gallery Board of Managers of the University of Rochester.

**Margaret McKellar** was the executive secretary at the Whitney Museum of American Art from 1974 to 1978, where she supervised the reorganization of the museum's artist files.

**Mary McLeod Bethune** (1875–1955) was an educator and civil rights activist from Mayesville, South Carolina. Bethune was born into poverty and was the only child from her family to go to school, first receiving a scholarship to the Scotia Seminary in North Carolina and later the Moody Bible Institute in Chicago. After completing her studies, Bethune returned to the South and settled in Daytona, Florida, where she founded the Daytona Normal and Industrial Institute for Negro Girls in 1904. She served as the president of the Florida chapter of the National Association of Colored Women for many years and worked for the Federal Government on the Commission on Home Building and Home Ownership as well as a committee on child health. In 1935, Bethune started her own civil rights organization, the National Council of Negro Women. Around this time, she became a trusted friend and advisor to First Lady Eleanor Roosevelt. Bethune was an early member of the National Association for the Advancement of Colored People and helped present the group at the 1945 United Nations Conference on International Organization.

**Audrey McMahan** (1898–1981) was the director of the College Art Association before becoming the director of the New York region of the Federal Art Project from 1935 to 1943, overseeing New York, New Jersey, and Philadelphia. At the Federal Art

Project she attempted to give the artists employed a great deal of freedom, and as she recalled later, "It is gratifying to note . . . that almost all of the painters, sculptors, graphic artists, and muralists who recall those days remember little or no artistic stricture." As the Federal Art Project wound down in 1939, McMahan worked to delay the liquidation process, and in 1942 parts of the program became the Graphic Section of the War Services Division, for which "mural painters designed and executed camouflage patterns for tanks, ships, and many military objects." The program was liquidated in early 1943 and McMahan resigned. She went on to fundraise for social agencies such as the East Side House and the University Settlement, serving on its board until 1980, just a year before her death.

**Margaret Mead** (1901–1978) was a cultural anthropologist and women's rights activist. Mead graduated from Barnard College with a degree in psychology and in 1929 received her PhD from Columbia. While pursuing her doctorate Mead worked as a curator at the American Museum of Natural History and she published her best selling book *Coming of Age in Samoa* (1928). Two years later she published *Growing Up in New Guinea* (1930). Both books demonstrated that human beings were shaped through social interaction and cultural conditioning, and that certain human characteristics were therefore not inherent and stable. She furthered her arguments in *Male and Female* (1949) and *Growth and Culture* (1951), arguing against the supposedly inherent differences between the sexes. During World War II, when access to the South Pacific was barred, Mead established the Institute for Intercultural Studies to address research methodologies of contemporary cultures. Among the many organizations that Mead headed, she was president of the American Anthropological Association and American Association for the Advancement of Science. She received twenty-eight honorary doctorates. Following her death in 1978, Mead received the Presidential Merit of Freedom.

**Mary Mears** was the older sister of the sculptor Helen Farnsworth Mears.

**Yaltah Menuhin** (1921–2001) was an American-born British pianist, artist, and poet. She studied music extensively in Europe and was encouraged by her parents to pursue a career in music. She toured worldwide as both a soloist and a chamber player. Just before the start of World War II, she enrolled at the Julliard School of Music in New York under an assumed name. No one



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recognized her, and the talented pianist quickly became a star pupil that was put in charge of teaching other students. Menuhin made her New York concert debut in 1951. Before enrolling in Julliard, Menuhin's parents had employed the author Willa Cather to instruct their children in Shakespeare and American Literature when they moved to New York in the 1930s. Cather was a mentor to Menuhin and took her to see plays, attend operas, and visit museums. Menuhin may even be the inspiration for the heroine in Cather's novella *Lucy Gayheart*. Their friendship endured well past Cather's time as Menuhin's teacher and the pair remained in touch for many years.

**Charlotte Meltzer** was a New York artist whose work was exhibited in the 1913 Armory Show. Her nude painting *Lovernene* (n.d.) was considered offensive by some art critics.

**Marjorie Merriweather Post** (1887–1973) was a businesswoman and socialite born in Springfield, Illinois. At age twenty-seven, Post inherited the Postum Cereal Company, subsequently becoming the wealthiest woman in America. Post was responsible for expanding the company's production and changed the name to General Foods Corporation in 1929. From 1937 to 1938, Post lived in the Soviet Union, at which time she became an art collector and acquired many valuable works originally owned by the Romanov family and other Russian aristocrats. This large collection can be viewed at Hillwood, a Washington, D.C., estate where Post formerly resided. Many pieces of Marjorie Post's jewelry collection are on view at the National Museum of Natural History in Washington, D.C., including the Blue Heart Diamond and a pair of diamond earrings that once belonged to Marie Antoinette.

**Joan R. Mertens** is an art historian and curator in the Department of Greek and Roman Art at the Metropolitan Museum of Art. Mertens is the author of *How to Read Greek Vases* (2011), *The Metropolitan Museum of Art: Greece and Rome* (1987), and *Greek Bronzes in the Metropolitan Museum of Art* (1985).

**Agnes Ernst Meyer** (1887–1970) was a journalist, philanthropist, and education activist from New York City. She studied at Barnard College despite familial objections, paying her way through school by working odd jobs. After her graduation in 1907, she became one of the first female reporters to work at the *New York Sun*. Meyer later studied at the

Sorbonne in Paris, where she became friends with Gertrude Stein. In 1917, she moved to Washington, D.C., where for the following sixteen years, she held influential financial positions within the federal government. Meyer's position was initially Republican, but after World War II, her politics were radicalized, and she lobbied for integration, expanded social security benefits, and an end to racial discrimination in employment. She was a major proponent of the creation of the Department of Health, Education, and Welfare as well as federal aid to education. Meyer was an extensive supporter of the New School for Social Research, the Urban School Corps, and the National Committee for Support of the Public Schools. Meyer's daughter, Katherine Meyer Graham, was the editor and publisher of the *Washington Post*.

**Katherine Meyer Graham** (1917–2001) was an author and a publisher whose leadership of the *Washington Post* (1963–1979) made it one of the top newspapers in the United States. After obtaining her bachelor's degree in 1938, Graham entered journalism as a reporter for the *San Francisco Post*, and a year later began work in the circulation department of her father's newspaper, the *Washington Post* (which he later signed to Graham's husband Philip Graham). When Philip Graham committed suicide after battling with illness, Graham took charge of the paper. At the helm Graham was committed to publishing stories of unequivocal accuracy, as evidenced by her numerous field trips to army bases during the Vietnam War (1955–1975). Her devotion to truthful news media extended to the investigations that her team conducted into the break-in at the Democratic National Headquarters in Watergate. The published results linked the break-in to illegal governmental activities and prompted the resignation of President Richard Nixon in 1974. Graham's memoir, *Personal Histories* (1997), earned her a Pulitzer Prize for Biography in 1998. She received the Presidential Medal of Freedom in 2002, after her death in 2001.

**Nathalie Micas** (1824–1889) met Rosa Bonheur when she was 14. They were childhood friends. They became reacquainted in 1844 when both were in their 20s and from there on lived together until Nathalie's death. Micas was a still life painter. She exhibited at the Paris Salon in 1852 and 1865 and is known to have painted part of one of Bonheur's best-known work, "The Horse Fair". She later also became an inventor as well as a self-declared veterinarian. Micas dedicated herself fully to the

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support of Bonheur's talent and work. They are buried together in Pere Lachaise Cemetery in France.

**Louise Michel** (1830–1905) was a French anarchist, often referred to as “Bonne Louise” or the “Vierge rouge” (Red Virgin) for her highly committed political activism. Michel was born the daughter of a serving maid, Marianne Michel, at the Chateau of Vroncourt. She was tried to become a teacher, but she refused to acknowledge Napoleon III, an act that prevented her from working for a state school. In 1866 she began teaching in Montmartre, where she also began working for charity and in revolutionary politics. Michel was aligned with the Communards and was sent to prison for twenty months, followed by a deportation to New Caledonia for her efforts to overthrow the French government. While in New Caledonia, Michel refused to receive special treatment because of her gender and befriended Nathalie Lemel, another active figure from the Paris commune. Upon her return to Paris in 1880, she began lecturing across Europe about anarchism and revolutionary practice. Her writings ranged from theory and poetry to legends produced for children. Michel is highly celebrated in France, and several public commons areas and schools bear her name.

**Inez Milholland** (1886–1916) was a suffragist, labor lawyer, and activist born and raised in Brooklyn, New York. Her extensive education included studies at the Comstock School in New York, Kensington High School in London, the Willard School for Girls in Berlin, and finally, Vassar College in Poughkeepsie, New York. Despite the banning of suffrage meetings on campus, Milholland held regular classes with her peers on the issues, often staging public protests and organizing petitions. During her time at Vassar, she enrolled two-thirds of the students in her suffrage club, and taught them the principles of Socialism. Milholland received her LL.B degree in 1912 from New York University Law School. In addition to her lifelong commitment to women's rights, Milholland's causes as a lawyer included prison reform, antiwar protest, and equality for African Americans. In 1913, at the age of twenty-seven, she organized the suffrage parade in Washington, D.C. Three years later, Milholland gave a speaking tour in the western United States despite deteriorating health; she collapsed mid-speech in Los Angeles. Her last public words were, “Mr. President, how long must women wait for liberty?”

**Dorothy Miller** (1904–2003) was a curator at the Museum of Modern Art, New York. She graduated from Smith College in 1925 and began working at the Newark Museum one year later. From 1930 to 1932, she worked with Mrs. Henry Lang at the Montclair Art Museum, and in 1934 she became an assistant curator at MoMA. Miller's most significant curatorial projects were the *Americans* exhibitions, which began in 1942. Miller was known for pulling the shows together at the last minute in order to stay as up-to-date as possible, and gave many renowned artists their first exhibition in a major museum. Though the exhibitions were not always well received at the time, many of the artists she included, like Lee Bontecou, Jay DeFeo, and Louise Nevelson, have retained contemporary significance.

**Flora Whitney Miller** (1897–1986) was the president and chair of the Whitney Museum from 1941 to 1974. Following her mother, museum founder Gertrude Vanderbilt Whitney, Whitney Miller continued to develop an art museum that served artists, the public, and art institutions. Under Whitney Miller's leadership, the museum was transformed into a national organization with external trustees and a board program with national activities. Although Whitney Miller remained an active chair of the museum, she entrusted the presidency to her daughter Flora Miller Biddle in 1967.

**Lee Miller** (1907–1977) was an artist and photojournalist born in Poughkeepsie, New York. When she was nineteen, she was discovered on the street by the founder of *Vogue* and worked as a model in New York for the next two years. Miller became immersed in Parisian Surrealist art scene in 1929. After contributing to a few artists' works and beginning to develop her own craft, Miller moved back to New York and established a portrait and commercial photo studio. She was given a solo exhibition at the Julien Levy Gallery in 1933. Between 1934 and 1937 Miller moved to Cairo where she took some of her most strikingly Surrealist images. After her stay in Cairo Miller moved back to Paris and later London, where she was located when World War II broke out. At this time, Miller became the official war photographer for *Vogue*, where she bore witness to atrocities of the war, including the Nazi concentration camps at Buchenwald and Dachau. Following her fieldwork for *Vogue*, Miller moved to a farmhouse in Sussex, which later became an artistic mecca for artists such as Eileen Agar and Dorothea Tanning.

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**Florence Mills** (1895–1927) was an African-American cabaret singer, dancer, and comedian known for her carefree stage presence. She was often called the “Queen of Happiness.” Born to former slaves in Washington, D.C., Mills began performing at the age of six and toured in a vaudeville act called “The Mills Sisters” with her two older sisters. She was the only one of the three to continue pursuing vaudeville. Her breakout role was in the successful Broadway musical *Shuffle Along* (1921), a show of international acclaim credited as one of the catalysts for the Harlem Renaissance. In 1924 Mills headlined the Palace Theater, the most prestigious booking at that time, and became an international star with the hit show *Lew Leslie’s Blackbirds* in 1926. She was noted among the black press as a role model and an ambassador of good will from blacks to whites. Because of primitive recording technology at the turn of the century, Mills’s performances were never filmed and the audio recordings that exist cannot do her voice justice. After over two hundred fifty performances of *Blackbirds* in London, Mills contracted tuberculosis and died tragically young at the age of 32.

**Harriet May Mills** (1857–1935) was a political organizer and suffragist. Her parents were both abolitionists and granted her the middle name “May” after radical reformer Rev. Samuel Joseph May. Mills was based in Syracuse, New York, and hosted the headquarters for the New York State Women’s Suffrage Association in her home. Despite primarily working in New York State, she also assisted in leading suffrage campaigns in California, Michigan, and Ohio. In 1920 the same year that the 19th Amendment granted American women the right to vote, Mills was the first woman to run for New York State’s Secretary of State. She participated in state party politics with Eleanor Roosevelt and often spoke with Franklin Roosevelt about women’s rights during his campaign for New York state governor.

**Gabriela Mistral** (1889–1957) was a pseudonym for Lucila Godoy Alcayaga, a Chilean poet-diplomat, educator, and feminist. She was the first Latin American to win the Nobel Prize for Literature in 1945. Mistral’s works, both in verse and prose, deal with the passion of love as seen in the various relationships of mother and offspring, man and woman, individual and humankind, soul and God. She was a dedicated educator and committed intellectual, arguing for the rights of children, women and the poor through her poetry, newspaper articles, letters, and actions as Chilean representative in international

organizations. In 1922 she accepted an invitation from the president of Mexico to work on the creation of the first public school system. Mistral toured extensively and gave lectures in Europe and the United States. Like other leading educators at the time, she was also appointed consul in many different cities, including Madrid, Lisbon, Nice, Petrópolis, Los Angeles, Santa Barbara, Veracruz, Mexico, Naples, and New York, where she taught at Barnard College of Columbia University. She resided in Roslyn Heights, New York, until her death.

**Margarete Mitscherlich** (1917–2012) was a German psychoanalyst known as the “Grande Dame of German Psychoanalysis.” Her work centered on feminism, female sexuality, and the national psychology of postwar Germany. She originally studied medicine and received a doctorate in 1950. Mitscherlich’s psychoanalytic work began at an anthroposocial clinic in Switzerland where she was introduced to the work of Sigmund Freud. She completed psychoanalytic training at the London Institute, led by such psychoanalysts as Anna Freud and Melanie Klein. In 1960 she cofounded the Sigmund-Freud-Institut dedicated to psychoanalytic research. Along with members of the Frankfurt School, Mitscherlich contributed to postwar intellectual debates, working to explain the causes behind Nazi Germany and its aftermath in German Society. Her works like *The Inability to Mourn: Principles of Collective Behavior*, written with her husband in 1967, called for more collective attempts for Germans to address the crimes of the Nazi era. As her interest in feminism grew, Mitscherlich became friends with feminist journalist Alice Schwarzer and contributed to her magazine *EMMA*. She took an active part against sexist depictions of women in popular German media and her overtly political work was atypical as most of her peers remained neutral as an essential element of psychoanalysis. She continued to work as a psychoanalyst into her 90s.

**Elizabeth Bauer Mock** (1911–1998) was a curator at the Museum of Modern Art, New York. She began working at the museum part-time in 1937 and organized *What is Modern Architecture?* the following year. In 1942, Mock took over the Department of Architecture and Industrial Design where she organized *Built in U.S.A., 1932–44*, *Tomorrow’s Small House: Models and Plans*, and *If You Want to Build a House*. Through her efforts, as well as those of her sister, Catherine Bauer, MoMA’s architecture department became an advocate in the fields of urban planning and housing in the 1930s and 1940s.

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Her 1964 book *Modern Gardens and the Landscape* (published under the name Elizabeth B. Kassler) is a definitive survey in the field.

**Lisette Model** (1901–1983), born Elise Felic Amelie Stern in Vienna, was a photographer. Model was educated by private tutors and began studying classical music at age nineteen. In 1933 she gave up music and committed herself to studying visual art. Eventually taking up photography, she received instructions on darkroom technique from her younger sister Olga, a professional photographer. Model moved to New York City in 1938, where she worked as a photographer for *PM* magazine and *Harper's Bazaar*. She also became a member of the New York Photo League.

**Paula Modersohn-Becker** (1876–1907) was a German-born modernist artist who specialized in nudes, landscapes, and still lifes. She was one of the first female artists to paint themselves and other women in the nude. Modersohn-Becker also resituated the context and content of still lifes by arranging artistic production in the kitchen as a feminine domestic practice alongside meal preparation. Modersohn-Becker's career as an artist began when her paternal aunt taught her drawing during a seventeen-month stay with her in London. She was educated formally and informally through various art schools and artists in London, Paris, Berlin, and Worpswede, which contributed to her eclectic skill and technique.

**Lucia Moholy** (1894–1989) was a photographer, art critic, editor, writer, and educator. After qualifying as a German and English teacher in 1912, Moholy studied art history and philosophy in Prague and later became the editor and copyeditor of publishing houses such as Hyperion and Rowohlt in Berlin. During this same time (1919–1920) Moholy-Nagy published Expressionist literature under the pseudonym Steffen. In 1923 she entered the Bauhaus Weimar and started an apprenticeship in the photography studios. Moholy documented Bauhaus buildings and productions with photographs of objects made in workshops, of exteriors and Master houses, and of portraits of Bauhaus teachers; these images were used for the institution's press and book publications. After she left the Bauhaus, Moholy presented her photographs in numerous exhibitions for example the Deutscher Werkbund exhibition *Film und Foto* in Stuttgart (1929). Soon after she became a specialist teacher of photography at Johannes Itten's school in Berlin, then moved to

London where she directed documentary films for UNESCO and published *A Hundred Years of Photography, 1839–1939* (1939). She moved to Switzerland in 1959.

**Adrienne Monnier** (1892–1955) was a French poet, bookstore owner, publisher, and literary translator. In 1915 Monnier was the first woman to open a bookshop in Paris; most male-owned bookstores had closed down because their owners had gone to war. Monnier's bookstore, La Maison des Amis des Livres, served to introduce French readers to American literature. She launched a French-language review called *Le Navire d'Argent* in 1925, and published French translations of poetry by T.S. Eliot. She also released an all-American issue in which she published translations of texts by E.E. Cummings, Ernest Hemingway, and Walt Whitman, among others. When Sylvia Beach contemplated opening an English bookstore in Paris, Monnier advised and encouraged her; subsequently Beach's Shakespeare and Company opened across the street from Monnier's. The two bookstores became meeting places for French, American, and British writers. Together, Monnier and Beach were responsible for the proliferation of American literature in Paris and they often collaborated on French translations. Monnier also worked as an essayist until her death in 1955.

**Maria Montessori** (1870–1952) was an Italian physician, educator, and educational innovator. Her method of pedagogy, the Montessori Method, is a mode of teaching that builds on the way that children engage physically with the world around them. She opened the first Montessori school in Rome in 1907 and traveled the world for decades teaching her method and overseeing the development of new schools. As a student, Montessori was unwilling to be subservient and entered an all-boys technical institute at the age of thirteen. In 1896 she became one of Italy's first medical doctors, focusing primarily on psychiatry and educational theory. In 1907 she accepted an offer to open a childcare facility in a low-income area of Rome where she observed how the children absorbed knowledge from their surroundings, and in many ways, taught themselves. This became a cornerstone of the Montessori method: providing a classroom environment that fosters a child's natural desire to learn. For most of her life Montessori was dedicated to this child-centered approach to teaching. She was also a vocal advocate of women's rights, writing and speaking frequently on the need for greater opportunities for women.

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**Marianne Moore** (1887–1972) was a writer, editor, and poet born in Kirkwood, Missouri. She attended Bryn Mawr College in Pennsylvania and began teaching at the Carlisle Indian Industrial School shortly after graduation. Moore published her first poem in 1915 and quickly came to the attention of many poets, including Mina Loy. In 1925 she became the editor of the literary journal the *Dial* in New York City, where she had been living since 1918. In addition to Moore's important contributions at the *Dial* as an editor and reviewer, her *Collected Poems*, released in 1951, earned the National Book Award, Pulitzer Prize, and the Bollingen Prize. Moore's formidable work as an editor helped bolster the careers of many writers now part of the literary canon. Much of her own poetry illuminated the conflicts she faced working as a woman within the literary field and posed a challenge to the consuming pressures impelled upon her by male peers.

**Colleen Moore** (1899–1988) was an actress born in Port Huron, Michigan. She starred mainly in silent films and, with her Dutch bob haircut and short skirts, was well known for her flapper style. At the height of her popularity, Moore was one of the highest paid actresses in Hollywood. But her flapper roles often differed from those of her peers Clara Bow and Louise Brooks, in that she ultimately returned home in her films, having only flirted with a glamorous lifestyle. In 1928 Moore followed her passion for dollhouses and built an eight-foot-tall castle, ornately decorated with rubies, emeralds, and diamonds. The dollhouse went on tour to major department stores across the country, with admission to the attraction accumulating around \$600,000 for children's charities. Many of Moore's films have been lost due to a storage mishap at the Museum of Modern Art: having been misplaced for years, the original films were discovered in the museum's collections deteriorated beyond repair.

**Anne Tracy Morgan** (1873–1952) was a philanthropist born in New York. An heiress of considerable wealth, Morgan received a private education and spent much of her time traveling. In 1903 she became owner of the Petit Trianon near Versailles, along with interior decorator Elsie de Wolfe and her partner Elisabeth Marbury, a theatrical and literary agent. The three women, known as "The Versailles Triumvirate," hosted a salon here, drawing in significant cultural figures from across Europe and the United States. That same year, with the help of Anne Vanderbilt, Morgan and her friends organized the Colony

Club, the first women's club in New York. From 1917 to 1921 Morgan founded the American Friends of France to aid local victims of war. The AFF's projects included a health service center, a workshop to rebuild furniture for survivors of violent attacks, a holiday camp for children, and a moving library. Morgan's social savvy made possible her release of cookbook to help benefit the organization that included contributions from writer Pearl S. Buck and actress Katharine Hepburn, among others.

**Barbara Morgan** (1900–1992) was a dance photographer, painter, and curator. Her artistic explorations began with the mediums of drawing and painting, which were exhibited in California and New York. She encountered photography when she assisted her husband, Willard D. Morgan, with his photographic projects, but through the experience viewed photography as little more than a useful form of documentation until she curated an exhibition for Edward Weston in 1927. Weston's work changed her perception of the ways in which photography allowed an artist to manipulate color and light. In 1935 Morgan attended a performance of the Martha Graham Dance Company, and was deeply moved by the social implications of the strength, endurance, and beauty of dance in a post-Depression context. From then on, Morgan aimed to capture the feeling of the dance using the techniques of photography. Between 1935 and 1945 she photographed more than forty dancers and built an especially close relationship with Martha Graham. In 1941 Morgan published *Martha Graham: Sixteen Dances in Photographs*, and in 1945 she presented the exhibition *La Danza Moderna Norte-Americana: Fotografias por Barbara Morgan*, first at the Museum of Modern Art, New York, then on a South American tour. Morgan was awarded the Lifetime Achievement Award of American Society of Magazine Photographers and is the co-founder of *Aperture*.

**Maude Morgan** (1900–1999) was an American painter and teacher born to an aristocratic family in New York City. After attending Bard College and studying at the Sorbonne, she traveled the world, returning to New York in the 1930s. Morgan first exhibited her paintings in 1938, where both the Metropolitan Museum of Art and the Whitney Gallery (later the Whitney Museum of American Art) purchased works. Her Abstract Expressionist style's lack of outwardly "feminine" aesthetics was noted as a hindrance to her career, however, and her relocation to the suburbs of Boston undermined her chances

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of being further recognized among the New York scene. She continued to exhibit her art in the Boston Area including at the Massachusetts College of Art, Fuller Art Museum, and the Boston Museum of Fine Arts, which presents an annual award in her name to women artists.

**Ruth Morgan** (1871–1934) was a peace activist and women's suffragist from New Jersey. She was one of five high commissioners of the American Red Cross during World War I and became third vice president of the National League of Women Voters in 1923. Morgan later became the chairman of the peace committee of the International Alliance of Women for Suffrage and Equal Citizenship.

**Berthe Morisot** (1841–1895) was a painter among the circle of Parisian artists to become known as the Impressionists. She grew up in Paris in an affluent family, and she received art training from a young age. Morisot's first exhibition was in 1864 when she was selected for the Salon, the official juried exhibition of the Académie des Beaux-Arts in Paris. Her work continued to be accepted there until 1874, when she began exhibiting with the Impressionists. Her work was small in scale, and she worked primarily with oil paint, watercolors, or pastel. She often painted on unprimed canvas and despite a limited color palette, she was considered an expert colorist by her peers.

**Marlow Moss** (1889–1958) was a British Constructivist artist who worked in painting and sculpture. She studied at the Slade School of Art but left in 1919. She returned to London in 1923 to study in the British Museum Reading Room and at the Penzance School of Art. At that time Moss adopted a masculine appearance and changed her first name from Marjorie to Marlow. In 1927 Marlow visited Paris where she met her lifelong partner, A. H. Nijhoff, wife of poet Martinus Nijhoff. She remained in Paris to study and work, eventually founding the Abstraction-Création association and exhibiting with the Salon des Surindépendants. At the start of World War II, Moss relocated to Cornwall in England and spent the rest of her life there, visiting Paris frequently. Her works are held at the Tate and the Henry Moore Institute in London.

**Gabriele Münter** (1877–1962) was a German Expressionist painter involved in the Munich avant-garde in the early twentieth century. The Expressionists rebelled against materialism and the mores of German imperial and bourgeois society, seeking to end

the alienation of painting from society. She studied at the Phalanx School in Munich, where she would meet painter Wassily Kandinsky. The pair would go on to travel extensively together and to found Der Blaue Reiter, a group that sought to express spiritual truths through art. While living in Paris, Münter perfected her woodcut technique and learned how to paint on glass. By 1908 her work had shifted from more figurative work to richly colored landscapes inspired by Matisse and Fauvism.

**Maud Murray Dale** (1876–1953) was an American art collector. Her artistic taste focused on French Impressionism and she built a relatively conservative collection of modern art during the interwar period, avoiding much of the avant-garde. In 1931 and 1932 Dale curated six exhibitions for the Museum of French Art at the New York French Institute, where she displayed French modern artists alongside old master paintings, in order to showcase a historical lineage of art-making. During World War II, like many collectors, Dale shifted her focus to collecting primarily American art. When her health started to deteriorate in the mid-1940s, she began to sell portions of her collection, which had grown at that point to over eight hundred works. The remainder of the collection was given on extended loan to various American museums.

**Myra Musselman-Carr** (1871–1929) was an American sculptor who participated in the 1913 Armory Show. She studied at the Art Academy of Cincinnati as well as the Art Students League in New York. She was an early proponent of the direct carving method of sculpture and between 1915 and 1917 was a co-owner of and sculpture teacher at the Modern Art School in New York where she worked alongside painter Marguerite Zorach.

**Ethel Myers** (1881–1960) was a realist painter and sculptor born in Brooklyn, New York. Orphaned at age four, she was soon adopted by the Klinck family, who gave her the name Ethel. They provided her with a residence split between Brooklyn and Orange, New Jersey, where attended both public and private schools. Myers attempted to study at the National Academy in New York, but she failed her examination and decided to study at the Chase School instead. Ethel Myers's education was largely in the Ashcan Style of American painting, focusing on social realist depictions of New York's burgeoning and multicultural public life. Myers eventually moved away from painting to create figurative sculptures that were highly acclaimed at the 1913 Armory Show. This success was substantial, but not significant

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enough to compete with the attention that European artists were gaining from New York dealers. Over the following decades, Myers took on many entrepreneurial roles to support her family, including that of a clothing designer and later the Art Director of the Fine Arts and Ceramics Department at Christodora House. Myers was an early member of the Whitney Studio Club.

**Matilde N.** was a Swedish artist and one of five members of De Fem, a spiritualist group that met during the 1890s. Artists Hilma af Klimt, Anna Cassel, Sigrid Hedman, and Cornelia Cederberg were also members of the group. Also called the Friday Group, they began as an ordinary spiritualist group that received messages through a psychograph (an instrument for recording spirit writings) or a trance medium. They met in each other's homes and studios. During the Friday Group's séances spirit leaders presented themselves by name and promised to help the group's members in their spiritual training; such leaders are common in spiritualist literature and life. Through its spirit leaders the group was inspired to draw automatically in pencil, a technique that was not unusual at that time. When the hand moved automatically, the conscious will did not direct the pattern that developed on the paper, and, in theory, the women became artistic tools for their spirit leaders. In a series of sketchbooks, religious scenes and symbols were depicted in drawings made by the group collectively. Their drawing technique developed in such a way that abstract patterns—dependent on the free movement of the hand—became visible.

**Ethel Ray Nance** (1899–1992) was an African-American civil rights activist. One of her earliest jobs was with the Minnesota State Relief Commission and by 1923 she earned national recognition for becoming a secretary in the Minnesota State Legislature, becoming the first African American to do so. She was later a secretary at the local chapter of the Urban League in Kansas City. She became a research assistant at *Opportunity* magazine, an outlet for black expression in the arts, after moving to New York in 1924.

**Hanna Nagel** (1907–1975) was a German, illustrator, graphic designers, and author of children's books. She was interested in the New Objectivity as a movement and contributed to its history immensely. In 1925, Hanna studied at the Baden State Art School in Karlsruhe, Germany and mastered techniques of etching, lithography, and drawing. Her figurative drawings and portraits captured immense expressive power within the control

of the line and markmaking. The mercilessly naturalistic depictions also ornamented the covers of literature and children's books. Her work was also considered controversial as it was reinforced gender roles within the family no engaging in a socially critical philosophical stance as in the other work within the New Objectivity movement. In the last 30 years of her life, she suffered from issues with chronic pain, including pain in her arms. She underwent surgery on her arm and started to draw from her right hand. The large amount of work Hanna left behind was privately acquired. An art prize in her honor has been awarded annually to Karlsruhe artists since 1998.

**Alla Nazimova** (1879–1945) was a Russian-American film and theater actress, screenwriter, and film producer. She is perhaps best known as simply Nazimova, but also went under the name Alia Nasimoff. She emigrated from the Russian Empire and in 1927 became a naturalized citizen of the United States. She was considered a great performer of Ibsen on Broadway. She was also influential in the film industry in the silent era and continued to play character roles until the end of her life.

**Agnes Nestor** (1878–1948) was an American labor leader, politician, and social reformer best remembered for her leadership roles in the International Glove Workers Union and the Women's Trade Union League where she organized for workers' rights and women's suffrage. As a teenager, Nestor found work at Chicago's Eisendrath Glove Company where she later led a successful strike of women workers that earned them a raise in pay, the end to having to rent their own machines, and the implementation of a union shop. In 1902 her union organization at the Chicago factory would become the International Glove Workers Union. Her leadership in the union extended to her work in women's clubs, recruiting wealthier women to their cause. She became an active member in the Women's Trade Union of Chicago and became its president in 1913, working to secure better working conditions, a reduced workday, a living wage and full citizenship for women. At the Women's Trade Union League, Nestor worked alongside prominent women labor leaders Mary Kenny O'Sullivan, Jane Addams, Mary McDowell, Margaret Haley, Helen Marot, Florence Kelley, and Sophonisba Breckinridge. Together they were able to lobby, fundraise, and organize the WTUL into an influential and transformative organization. Nestor actively opposed child labor and was also instrumental in helping to craft

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the Smith-Hughes Act of 1917, which provided the first federal aid for vocational education.

**Louise Nevelson** (1899–1988) was an American sculptor known for her monumental, wooden wall pieces and outdoor sculptures. Nevelson was born in Russia but her family immigrated to the United States in the early twentieth century. She attended the Art Students League in New York during the 1930s. Nevelson experimented with found objects and dabbled in painting and printing before dedicating her practice to sculpture. Her first exhibition was in 1941, and it quickly established her in the international art scene. Nevelson played a key role in the feminist art movement, examining femininity in art and challenging stereotypes of what types of work women could create. A common symbol that appears in Nevelson's work is the bride, referring to Nevelson's own escape from matrimony in her early life and her independence thereafter. Nevelson is listed on the Heritage Floor, among other famous women, in Judy Chicago's 1974–1979 masterpiece *The Dinner Party*.

**Florence Newcomb** (1881–1943) was a painter and teacher. She studied at the Art Students League and Columbia University in New York.

**Pauline Newman** (1887–1986) was a labor activist born in Kovno, Russian Empire (present-day Kaunas, Lithuania). As a young girl, Newman was denied an education by the public school but argued her way into Jewish Sunday school classes. Newman, along with her mother and sisters, relocated to New York City in 1901, and she began working at the Triangle Shirtwaist Factory. Newman became interested in worker-poetry she read in the socialist Yiddish press and organized study groups that met after work. In 1907 Newman helped organize a successful rent strike in Manhattan's Lower East Side. Shortly thereafter, she became the first full-time woman organizer of the International Ladies' Garment Workers' Union. Newman was also a member of the Women's Trade Union League. In 1917 when the League sent her to Philadelphia to build a new branch, she met her lifelong partner, Frieda Miller, with whom she raised a daughter in Greenwich Village. Although taboo for the time, the couple was accepted by their colleagues, including Eleanor Roosevelt. In the 1930s and '40s, Newman served as an advisor to the United States Department of Labor, as well as the vice president of the Women's Trade Union League.

**Sarah Newmeyer** was a publicist for the Museum of Modern Art, New York, from 1933 to 1948. She was expertly savvy, bestowing a golden touch of popularity to exhibitions at the museum and those that toured nationally. Her first press release resulted in the creation of a special U.S. Postal Service stamp featuring the artwork. She roused the public by describing artists in sentimental detail or mentioning the insurance value of loaned artworks. Crowds could be so wild that MoMA required police backup and floodlights for unpacking artwork. In 1947, shortly before her departure from the museum, MoMA was receiving more attention than any other museum open at the time: roughly ten times as much publicity as any other museum and probably more than all the museums in North America combined. When Newmeyer left the museum in 1948, Nelson Rockefeller noted, "She has been a pioneer in this field." Newmeyer was also the author of *Enjoying Modern Art*, an educational book describing the significance of canonical works of art.

**A. H. Nijhoff** (1897–1971) is the pen name of Dutch author Antoinette Hendrika Nijhoff Wind. She studied in Utrecht and The Hague and settled in Paris in 1929, where she met the British visual artist Marlow Moss. The two became lovers and moved to the Netherlands in 1940 at the start of World War II. Moss returned to England, but the pair reunited at the end of the war. Nijhoff's novels include *Two Girls and I*, *Fellow Travelers*, and *Birth*. Because she consciously destroyed most records and correspondence, little more is known about her personal life.

**Helen J. Niles** (c.1866–c.1930s) was a painter and illustrator. Niles was active in Ohio from 1887 to 1913, until her inclusion in the 1913 Armory Show. Having studied at the Academy of Art in Toledo, Ohio, she specialized in portraits, landscapes, and decorative paintings. In the early 1900s Niles illustrated a book by Josephine Scribner Gates called *The Doll that Was Lost and Found*.

**Marion Anderson Noyes** (1907–2002) was an American designer and silversmith whose work is in the collection of the Brooklyn Museum.

**Mrs. B. F. O'Connor** was the international secretary-treasurer of the International Association of Machinists and served on the executive committee of the Flushing Branch of the



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Brooklyn Institute of Arts and Sciences. The Institute was later organized into the Brooklyn Museum.

**Caroline O'Day** (1869–1943) was the third woman, and first female Democrat, to be elected to Congress from New York. After studying in Paris, Munich, and Holland, O'Day served as the president of the school board in Rye, New York, and as a commissioner of the State Board of Social Welfare. She first became interested in politics during the suffrage movement and was an officer in the Westchester, New York, chapter of the League of Women Voters, where she first met Eleanor Roosevelt. From 1916 to 1920, O'Day served as the vice chairwoman of the New York State Democratic Committee and later as the associate chairwoman. She was elected to Congress in 1934, holding office from 1935 to 1943. O'Day's platform stressed better wages and working conditions for laborers, strong support for federal intervention to relieve the effects of the Great Depression, and the need to involve women in local and national government. She was a staunch advocate for peace, working closely with the League for Peace and Freedom. O'Day cosponsored the Wagner-O'Day Act, passed in 1938, a U.S. federal law requiring that all federal agencies purchase specified supplies and services from nonprofit agencies employing persons who are blind or have other significant disabilities. She died the day after the end of her congressional service.

**Kate Richards O'Hare** (1877–1948) was a prominent anti-war activist involved in the socialist party during World War I. Born in Kansas, O'Hare moved to Kansas City where she became an apprentice to a machinist. She was so moved by a speech by labor activist Mary Harris Jones that she became an enthusiastic socialist. She joined the Socialist Labor Party in 1899 and later ran, unsuccessfully, for local office under the Socialist Party of America in 1910. During World War I, O'Hare traveled across the United States giving speeches as a member of the Socialist Party's Committee on War and Materialism. In 1917 she was arrested under the Espionage Act and sentenced to five years in prison, though she was pardoned in 1920. She went on to organize a march where the children of socialists who were still imprisoned protested in Washington, D.C., creating public agitation to free their parents.

**Claudia Ruth O'Keeffe** (1899–1984) was the sister of American painter Georgia O'Keeffe.

**Georgia O'Keeffe** (1887–1986) was a contemporary painter whose depictions of the American landscape were in distinct contrast from the chaotic images of the art world's avant-garde. Born in 1887, O'Keeffe studied at the Art Students League of New York as well the Art Institute of Chicago. She worked briefly as a commercial artist and then as a teacher in Texas. She picked up painting again after taking classes in teaching in 1915, exhibiting charcoal drawings at 291 gallery in New York by the following year. Two years later, O'Keeffe moved to New York City to focus on painting. Known for her large-scale paintings of flowers and cityscapes, O'Keeffe's work depicted tension from New York to the American Southwest. She vacationed in Taos, New Mexico, in 1929, where Mabel Dodge provided her with a studio. In 1946, O'Keeffe moved permanently to New Mexico, the landscape of which appears extensively in her work. Despite feminist interpretations of her work as related to female genitalia, O'Keeffe such readings of her work and refused to participate in specifically feminist projects. The Whitney Museum held a retrospective for O'Keeffe in 1970, and her work is included in the collections of many major museums internationally.

**Mary Kenney O'Sullivan** (1864–1943) was a labor organizer and factory inspector. She became the first woman general organizer of the American Federation of Labor in 1892 and devoted her career to union organizing among women and to promoting protective legislation. She was also active on behalf of woman's suffrage, child labor legislation, and prohibition. O'Sullivan was a member of Jane Adams's settlement house movement and moved to Hull House in the 1880s where she continued to organize women's work and clubs. She went on to found the Women's Trade Union League in 1903 and assisted the International Workers of the World during the Lawrence Textile Strike. After the strike O'Sullivan helped pass legislation that would improve factory conditions in Massachusetts, eventually being hired by the Massachusetts Board of Labor and Industries in 1917 as an inspector, so she could help enforce the laws she helped to pass. She held that position until 1934, at which point she retired from labor organizing.

**Violet Oakley's** (1874–1961) family were mostly artists. Consequently, she did not have to struggle to gain permission to study art and as a young girl in Bergen Heights, New Jersey. She was encouraged to attend the Art Students League, which she followed later with many trips to Europe. She described her

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infatuation with illustration as 'hereditary and chronic.' In 1902, Oakley was the first American woman to receive a public mural commission: "The Creation and Preservation of the Union," which consisted of a series of large murals for the walls of the Governor's Reception Room in the State Capitol Building in Harrisburg, Pennsylvania. During the first quarter of the twentieth century, she was renowned as a groundbreaker in mural decoration, a field that had been exclusively practiced by men. Oakley excelled at murals and stained glass designs that addressed themes from history and literature in Renaissance-revival styles. A committed artist of great integrity, she documented her works well, had numerous exhibitions, and worked up until the day she died in 1961.

**Victoria Ocampo** (1890–1979) was an Argentine writer and intellectual, known as the publisher of the legendary literary magazine *Sur*. One of the most prominent South American women of her time, she was a key figure of the intellectual scene in the 1920s and 1930s, publishing several books and the works of writers such as Gabriela Mistral, Jorge Luis Borges, and Julio Cortázar. During World War II she edited the anti-Nazi magazine *Lettres Françaises* in collaboration with her friend and translator Pelegrina Pastorino. Her open opposition to Peron's regime in Argentina briefly landed her in jail. She became the first woman to ever be inducted into the Argentine Academy of Letters in 1976, soon after which the "cultural dialogue" initiated by UNESCO was held in her home, which she later donated to the organization.

**Silvina Ocampo** (1903–1993) was born to a wealthy family in Buenos Aires, the youngest of six sisters. After studying painting in Paris, she returned to Argentina where she devoted herself to writing and remained for the rest of her life. Her eldest sister, Victoria, was the founder of the seminal modernist journal and publishing house *Sur*, which championed the work of Jorge Luis Borges and Adolfo Bioy Casares. The first of Ocampo's seven collections of stories, *Viaje olvidado* (Forgotten journey), appeared in 1937; the first of her seven volumes of poems, *Enumeración de la patria* (Enumeration of my country) in 1942. She was also a prolific translator—of Dickinson, Poe, Melville, and Swedenborg—and wrote plays and short stories for children. Ocampo won the second place prize in the National Poetry Competition in 1953 and first place in 1962.

**Armen Ohanian** (1887–1976) was an Armenian dancer, actress, writer, and translator. After a tumultuous childhood, including witnessing the anti-Armenian pogroms, she moved to Moscow in 1908. She performed her first dances at the Maly Theater. Ohanian traveled to Iran where she perfected her skills in Oriental dance and was one of the founders of the Persian National Theater in Tehran. After touring Egypt and the Ottoman Empire, she was hired to dance in London in 1911, and became a sought after performer as exotic dancers became a trend in Western circles. Using methods of "free dance" developed by American dancer Isadora Duncan, Ohanian created her own choreography based on Armenian and Iranian music. She performed extensively throughout Europe, relocating to Paris in 1912. After traveling to Mexico in the 1920s, she founded a dance school in Mexico City in 1936 and became an active member in the Mexican Communist Party.

**Tosca Olinsky Barteau** (1909–1984) was a realist painter from Florence, Italy. A graduate of the National Arts Academy and the Art Students League, she worked in New York City and Old Lyme, Connecticut, where she held a teaching position at the Old Lyme Artists Colony. Influence by Cubism and Precisionism, Barteau's paintings were restrained in style and subject matter; she favored still lifes. She was a member of the National Academy of Design, the Audubon Artists, and the National Arts Club. Barteau's many prizes include the National Arts Club prize (1936, 1937, 1939, and 1941), the Third Hallgarten Prize from the National Academy of Design (1938–1943), and the Gloria Layton prize from Allied Artists of America (1960).

**Bessie Onahotema Potter Vonnoh** (1872–1955) was a figure sculptor and painter who exhibited work in the 1913 Armory Show. She was known for her depictions of graceful female figures with gently sweeping garments, and became one of the "White Rabbits," a group of Lorado Taft's female assistants. She was a long-time member of the Old Lyme Art Colony in Old Lyme, Connecticut and was elected an academician of the National Academy of Design in 1921. Nearly a decade later Vonnoh was also elected to the American Academy of Arts and Letters.

**Olga Oppenheimer** (1886–1941) was a German Expressionist artist who trained in Paris, Munich, and Dachau, while being encouraged by her family and provided with her own studio. She

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was a co-founder of Gereonsklub, a school and modern art venue in Cologne, which became a center of avant-garde art in Germany. Her work was exhibited in the International Sonderbund in Cologne in 1912 alongside the work of two other women artists, Marie Laurencin and Paula Modersohn-Becker. Oppenheimer was the only female German to be exhibited in the 1913 Armory Show. She entered a psychiatric institution for depression in 1918, where she spent the following twenty years. During World War II she was deported from Germany in 1941 to the Lublin concentration camp, where she died from complications with typhus.

**Marjorie Organ** (1886–1931) was one of the first female newspaper cartoonists in America, later moving into painting. Born in Ireland to a wallpaper designer, her family moved to America in 1899. Organ attended Saint Joseph's School and the Normal College (later Hunter College) before studying at Dan McCarthy's National School of Caricature. In 1902, at the age of sixteen, she joined the *New York Evening Journal*, for whom she created *Reggie and the Heavenly Twins*, possibly inspired by her friendship with Helen Marie Walsh. Organ's other colorfully titled works included *Girls Will Be Girls*, *The Man Haters' Club* and *Lady Bountiful*. Her commercial career ended in 1908, following a move to Connecticut, but the transition provided her the opportunity to develop an Impressionistic painting style that won her success. Organ exhibited work at the 1913 Armory Show in New York City, the Society of Independent Artists (1919–1924, 1926–1928), the McDowell Club (1917–1918), and the New York Society of Women Artists (1927, 1932).

**Gerta Overbeck** (1898–1977) is known as a key figure in the German New Objectivity artistic movement that was active prior to the Second World War. The politics of the Weimar Republic, Communism, and the suffering German proletariat played an important role in Gerta's life as an artist. In 1919, she went to study at the School for Artisans and Crafts in Hannover, Germany. She resolved her anti-establishment tendencies by joining the Community Party in the early 1920s. She worked in many fields, as a drawing teacher, as a factory worker, and in offices, like many of her peers, leaving painting to be done whenever free time was available. As a painter, Gerta was visually intrigued by construction sites and the traces of the industrial age. Not only was she interested in the daily struggles of the common man, she also wished her work to be accessible to them. Overbeck also contributed to a journal, *Wachsbogen*, with co-

published writing that brought the young artists to the forefront. However in 1933, the Nazis came into power and paralyzed all artistic innovation. Gerta Overbeck was rediscovered in the 1960s along with the rest of the New Objectivity movement. Her work has been included in most New Objectivity shows during the past sixty years.

**Ruth Bryan Owen** (1885–1954) served as a voluntary nurse in the Egypt-Palestine conflict during World War I. Upon her return she became a female pioneer in the film industry. She was a director, producer, and screenwriter for a feature film in 1922, called *Once Upon a Time/Scheherazade*. Owen had done extensive traveling after World War I, and visited countries such as India, Burma, Sri Lanka, China and Japan. She became inspired by the places in her travels, and used that as the backdrop for her film. The film is thought to be lost today, and little would be known about it, had it not been for the correspondence between Owen and her dear friend, Carrie Dunlap. Owen demonstrated remarkable confidence and seemed to have little doubt in her ability to produce as well as to distribute an independent film from such an isolated position. In 1929 Owen became Florida's (and the South's) first woman representative in the United States Congress in 1929, coming from Florida's 4th district as a democrat. Representative Owen was also the first woman to earn a seat on the House Foreign Affairs Committee. In 1933, she became the first woman appointed as a U.S. ambassador to another country when President Roosevelt selected her to be Ambassador to Denmark and Iceland.

**Josephine Paddock** (1885–1964) was a painter in New York City. Educated at the Art Students League of New York, she was a versatile painter of oil and watercolor portraits and city scenes. Paddock and her younger sister Ethel Louise Paddock, also an accomplished artist, frequently summered at the art colony in Gloucester, Massachusetts. Among other venues, Paddock exhibited at New York's National Academy of Design, the Art Institute of Chicago, the 1951 Paris Salon, the Royal Institute of London, and the Parrish Museum in Southampton, New York. Most notably, she exhibited two small watercolor sketches of swans at the 1913 Armory Show in New York. The Josephine Paddock Fellowship is the highest award for graduate studies in the arts at Barnard College, Columbia University, in New York.

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**Bertha Honore Palmer** (1849–1918) was a socialite and philanthropist from Chicago. She was an early member of the Chicago Women’s Club, a group of working women who met to discuss and propose solutions for social problems presented to women and children by patriarchy. Palmer was appointed the president of the Board of Lady Managers, which oversaw the architectural and interior design of the women’s building at the 1893 World’s Columbian Exposition in Chicago. She worked with Sophia Hayden, Candace Wheeler, and Sarah Tyson Hallowell on the design, as well as the exhibitions and murals for the building. A successful curator, Hallowell proceeded to advise Palmer on the development of an unrivaled collection of Impressionist art, which would later constitute a significant portion of the Impressionist collection at the Art Institute of Chicago.

**Eva Palmer-Sikelianos** (1874–1952) was an American notable for her study and promotion of Classical Greek culture, theater, choral dance, and music. She both inspired and was inspired by the dancers Isadora Duncan and Ted Shawn, the French literary great Colette, the poet and author Natalie Barney and the actress Sarah Bernhardt. She co-organized a revival of the Delphic Festival in Delphi, Greece. With these festivals of art, music, and theater she hoped to promote a balanced sense of enlightenment that would further goals of peace and harmony in Greece and beyond.

**Emmilie Pankhurst** (1858–1928) was a militant British suffragist who advocated for women’s right to vote in Britain. Pankhurst’s politics were influenced by her father’s socialism and her mother’s active role in suffragist demonstrations. By the age of fourteen, Pankhurst had attended her first demonstration which led to a lifetime of arrests, activities, and strikes against the government. She was the first to bring violence into the women’s struggle and revolutionized the notions of fragility attached to women of the Victorian era. She had financial support from powerful personalities as well as logistical support from both men and women, including her husband, Richard Pankhurst. He was the head of the Married Women’s Property Committee (1868–1870) and responsible for the drafting of the Women’s Property Bill that was passed by Parliament in 1870. The activities of Pankhurst’s organization, Women’s Social and Political Union, influenced and spread the urgency of this cause to the United States through the American members of WSPU, Lucy Burns and Alice Paul; these activists created a women’s

political party in the United States known as the National Women’s Party in 1916. However, Pankhurst began to change her views after the declaration of the First World War. The woman who endured imprisonment, hunger strikes, and blatantly disobeyed the government for her cause realigned her agenda and fought in the name of her country. The WSPU suspended activities until the end of the war and Pankhurst became a government propagandist in the war effort and a member of the Conservative Party. She revived the suffragist movement after the war but tragically died shortly before women were given full voting rights.

**Helen Parkhurst** (1887–1973) was an educator, author, and lecturer from Wisconsin. She studied with educator Maria Montessori and received her M.A. in 1943 from Yale University. Parkhurst was the founder of the Dalton School and originator of the Dalton Plan, a school structure valuing a student’s independence and dependability.

**Elizabeth “Eliza” Bliss Parkinson Cobb** (1907–2001) was an art collector and former president of the Museum of Modern Art, New York. As the niece of Lillie Bliss, one of the museum’s founders, Eliza Parkinson was encouraged by her aunt’s longtime commitment to the arts and often recalled that Lillie Bliss’s original collection of Impressionist paintings had been stored in her parents’ attic, due to their disapproval of modern art. As a young woman, Parkinson chaired MoMA’s Junior Advisory Committee, then became a Trustee in 1939, co-founded the museum’s International Council, and served as the Council’s President from 1957–1966. She served as a member of virtually every museum committee, participating in curatorial, administrative, financial, educational, and archival areas, chairing, for example, the Building Committee from 1968 to 1977 and the Photography Committee from 1983 to 1987. Her deep and abiding interest in the museum’s staff was well known, and she encouraged their growth with the same vigor and spirit she showed in support of young artists. She was president of MoMA from 1965 to 1968 and remained an active vice chairman until 1993 when she became a life trustee.

**Kathleen Parlow** (1890–1963) was a Canadian child prodigy, ranked among the best violinists in the world and reaching prominence as one of a mere handful of musicians who represented Canada on the stages internationally. “The Lady of the Golden Bow” was famed as a child prodigy for her

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unassailable technique. She went on to a successful career as a concert soloist, touring extensively throughout North America and Europe. In 1936 she accepted a position at the Juilliard School of Music, where she remained until World War II, when she returned to Canada. While living in Toronto, she was a regular performer with the Toronto Symphony Orchestra and founded the successful Canadian Trio that gave concerts across the country. Parlow went on to start the Parlow String Quartet in 1942, which debuted on the Canadian Broadcasting Corporation in 1943.

**Betty Parsons** (1900–1982) was an American artist and art dealer known for her early promotion of Abstract Expressionism. She was known as “the den mother of Abstract Expressionism.” In 1946 she opened the Betty Parsons Gallery in Manhattan, which specialized in Abstract Expressionist works. Many of the artists she launched left her gallery for more commercial galleries, but Parson ran the gallery until her death in the early 1980s. When painter Helen Frankenthaler met Parsons in 1950, she said: “Betty and her gallery helped construct the center of the art world. She was one of the last of her breed.” Parsons was also a painter. Her work is held in the collection of the Smithsonian American Art Museum and the National Museum of Women in the Arts, both in Washington, D.C. Her personal papers and those from her gallery are held at the Archives of American Art.

**Elsie Worthington Clews Parsons** (1875–1941) was an American cultural anthropologist, sociologist, and folklorist, known for her work among the Hopi and Pueblo tribes. Although she was born into a socially prominent family, she became an outspoken feminist and social critic. She graduated from Barnard College in 1896, and earned her M.A. and Ph.D. from Columbia University a few years later. Her book *The Family*, which argued for candid sexual education and trial marriage, was published in 1906. She was associate editor for *The Journal of American Folklore* and helped found the New School for Social Research. Parsons served as president of the American Folklore Society of the American Ethnological Society, and she was elected the first female president of the American Anthropological Association, although she died before giving her inaugural speech. Parsons believed that folklore was a key to understanding a culture and that anthropology could be a vehicle for social change. Every other year, in her honor, the American

Ethnological Society awards the Elsie Clews Parsons Prize for the best graduate student essay.

**Lucy Parsons** (1853–1942) was an American labor organizer, radical socialist, and anarchist communist. Parsons was of African-American, Native-American, and Mexican descent and often went by other surnames to attempt to avoid racial prejudice. As socialist and anarchist ideology was introduced to workers in the United States, Parsons became radicalized and began writing for both the *Socialist* and the *Alarm*, the journal for the International Working People’s Association, which she founded with her husband, Albert Parsons. After he was executed for supposedly conspiring in the Haymarket Riots, Parsons remained one of the leading American radical activists, focusing on class struggles and poverty. These priorities often found her clashing with activists such as Emma Goldman who opposed her putting issues of class before those of gender. Parsons briefly participated in the founding of the Industrial Workers of the World in 1905 and began editing the *Liberator*, an anarchist newspaper in Chicago. She also organized the Chicago Hunger Demonstrations in January 1915, which pushed the American Federation of Labor, the Socialist Party, and Jane Addams’s Hull House to participate in a huge demonstration in February of that year. Parsons was quoted as saying, “My conception of the strike of the future is not to strike and go out and starve, but to strike and remain in and take possession of the necessary property of production.” For almost seventy years, she fought for the rights of the poor and disenfranchised in the face of an increasingly oppressive industrial economic system. Parson’s radical activism challenged racist and sexist sentiment in a time when even radical Americans believed that a woman’s place was in the home. After her death in a house fire in 1942, police seized all of her fifteen hundred books and personal papers.

**Pelegrina Pastorino** was an editor and translator. She was a friend and collaborator with Victoria Ocampo, the influential writer and publisher of the legendary literary magazine *Sur*. Together they established the anti-Nazi magazine *Lettres Francaises* during World War II.

**Alice Paul** (1885–1977) was a suffragist and activist from Mt. Laurel, New Jersey. She received a Ph.D. from the University of Pennsylvania as well as a doctorate in civil law from American University. She began her activist career after graduation by joining the National American Woman Suffrage Association,

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where she was appointed Chairwoman of their Congressional Committee. She led the organization's lobbying of congress for a constitutional amendment that would secure women the right to vote. This became a point of contention within NAWSA, and Paul eventually formed the National Woman's Party in 1916 with Lucy Burns and other colleagues. The following year, the National Woman's Party picketed the White House, demanding the right to vote. The picketing—just one example of Paul's nonviolent civil disobedience tactics—led to her arrest and a brief stay in jail, where she went on hunger strike to protest the poor conditions of the prison. After continued pressure from suffrage groups, the 19th Amendment to the U.S. Constitution was passed, granting women the right to vote. Paul was also the original writer of the Equal Rights Amendment in 1923, which is still under Congressional consideration today.

**Anna Pavlova** (1881–1931) was a prima ballerina best known for her creation of the role of the Dying Swan. She was a principal artist of the Imperial Russian Ballet and the Ballets Russes of Sergei Diaghilev, and later toured the world with her own troupe, the first ballerina to do so. Her unlikely career began with training at the Imperial Ballet School when she was just ten years old, taking extra lessons to improve her technique. After rising as a prima ballerina and performing and choreographing for Ballets Russes, Pavlova settled in London in 1912 and became influential in the development of British Ballet, most notably inspiring the career of Alicia Markova. She was an ardent classicist however, restricting her troupe to ballets such as *Giselle* and *Sleeping Beauty* and never committing to more of the emerging avant-garde ballets. Pavlova also used her success for charitable work after World War I, purchasing a home in Paris to house fifteen Russian girls who had been orphaned in the war. Pavlova died after refusing treatment for pneumonia just before her fiftieth birthday; her last words were "Get my Swan costume ready."

**Joan Whitney Payson** (1903–1975) was an American heiress, businesswoman, philanthropist, patron of the arts, and member of the prominent Whitney family. She was a majority owner of the New York Mets, the first woman to own a Major League Baseball team without inheriting it, and was instrumental in founding the team when the New York Giants moved to San Francisco. Payson was also an art collector, amassing a collection of mostly Impressionist and Post-Impressionist work, much of which she donated to the Metropolitan Museum of Art, where

the Joan Whitney Payson Galleries can be found. Her collection is on permanent loan to the Portland Museum of Art and Colby College as part of a recurring educational tour of the collection throughout the United States. She also helped with operations of her family's Greentree stable, an equestrian estate and horse-racing stable in Saratoga Springs, New York.

**Irene Rice Pereira** (1902–1971) was an American abstract artist, poet, and philosopher, who grew up in Massachusetts and New York. She played a significant role in the development of Modernism in America, using the principles of the Bauhaus in much of her work. Best known for Geometric abstraction and Abstract Expressionism, Pereira attended some sessions at the Académie Moderne in Paris but primarily studied at the Art Students League in New York, alongside colleagues Hilla Rebay and Arshile Gorky. She exhibited at the ACA Galleries and the Whitney Museum of American Art, where she became the first woman to receive a retrospective at a major New York museum.

**Agnès Pelton** (1881–1961) was a painter born in Germany to American parents. Her family moved to Brooklyn in 1890, where she began studying at the Pratt Institute in 1895. After 1900 Pelton trained independently until pursuing further education at the British Academy in Rome. She was invited to exhibit two paintings in the 1913 Armory Show. In 1919 she visited Pueblo Indians in the American Southwest, where she painted portraits and desert landscapes. She painted portraits and still lifes in Hawaii in 1923 and 1924. Pelton settled in Cathedral City, California in 1932, and resided there until her death in 1961. Her work is among the collections of many American museums, including the Honolulu Museum of Art, the Oakland Museum of California and the Parrish Art Museum.

**Hélène Perdriat** (1894–1969) was a painter and illustrator born in La Rochelle, France. Perdriat began painting while ill at the age of twenty-one, and spent much of her recovery creating portraits of herself, her friends, and her family. After a trip to Norway where her paintings were well received, Perdriat went on to exhibit in London, Berlin, New York, Chicago, and Paris. She received no formal training and had a distinct and personally poetic style. Her work is included in many prominent collections, including the Katherine Dreier Collection.

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**Francis Perkins** (1880–1965) became the first woman to be appointed to the U.S. Cabinet in 1933 as the U.S. Secretary of Labor. She served until 1945, helping to integrate the labor movement into the New Deal coalition. Perkins advocated many public works and social justice-based initiatives, including the Social Security Act and the Fair Labor Standards Act. Her work was key in establishing unemployment benefits, pensions, and welfare benefits for the poor as well as minimum-wage and overtime laws. She had advocated for similar reforms while working at various positions in the New York State government before being appointed to the cabinet. After her time as Secretary of Labor, Perkins served on the U.S. Civil Service Commission until 1952. She went on to work as a teacher and lecturer at the New York State School of Industrial and Labor Relations at Cornell University until her death in 1965.

**Charlotte Perkins Gilman** (1860–1935) was a feminist, sociologist, and writer. Born in Hartford, Connecticut, she was close with activist relatives such as suffragist Isabella Beecher Hooker, Harriet Beecher Stowe (the author of *Uncle Tom's Cabin*) and Catharine Beecher. She spent most of her adolescence in Providence, Rhode Island, where she was more interested in self-education than organized schooling. At eighteen, Gilman enrolled in classes at the Rhode Island School of design, subsequently supporting herself as a commercial artist. After the birth of her first child, Gilman suffered severe postpartum depression and was put on prolonged bed rest. This experience served as the inspiration for her best-known short story, "The Yellow Wallpaper." With her story of a woman isolated in a single room for the sake of her mental health, Gilman address women's role in society and the detrimental nature of marriages that stifle their autonomy. Gilman later moved with her daughter to Pasadena, California, where she became involved with feminist organizing and social reform movements and supported herself by lecturing. Gilman's belief in communal living for economic independence inspired the book *Herland*, which depicts a utopian society solely made up of women.

**Pauline Pfeiffer** (1895–1951) was an American journalist. She was born in Iowa and moved to St. Louis with her family in 1901. She attended the University of Missouri Journalism School in Columbia, Missouri, writing headlines for the local newspaper. After graduation, Pfeiffer left for New York and began writing for the *New York Morning Telegraph*. She later worked for

*Vanity Fair* and *Vogue*. Her work with *Vogue* sent her to Paris, where she remained until retiring to Key West, Florida, in 1928.

**Marjorie Acker Phillips** (1893–1985) began painting while studying at the Art Students League of New York in 1915. She painted a variety of scenes, from farm landscapes to urban cityscapes, in a distinct Post-Impressionist style. Phillips participated in numerous major exhibitions, including *Century of Progress* in Chicago in 1933 and was notably collected by patron Katherine Dreier. Phillips herself developed a collection of contemporary art and photography, much of which is housed in Boston at the Museum of Fine Arts and in Washington, D.C., at the Phillips Collection.

**Suzanne Phocas** (1897–unknown) was a painter born in Lille, France, and raised in Greece. Her paintings, part naïve and part Cubist, were among those collected by Katherine Dreier and included in the Société Anonyme.

**Marjorie Pickthall** (1883–1922) was an English librarian, writer, and poet who grew up in Toronto, Ontario. She sold her first story "Two-ears" to the *Toronto Globe* while still a student at Bishop Strachan School. She was employed as an assistant librarian at Victoria College Library, Toronto, from 1910 to 1912. Pickthall moved to England in 1912 and lived near Salisbury until 1919. She participated in World War I as an ambulance driver, farm laborer, and library clerk. After the war she returned to Toronto, then moved to Vancouver, where she continued to write. Pickthall published over two hundred short stories and approximately one hundred poems along with numerous articles in journals such as the *Atlantic Monthly*, *Harper's*, and *Scribner's*. She also contributed to young people's magazines.

**Mary Pickford** (1892–1979) was one of silent film's major actresses and producers. Born in Toronto, Pickford began her career touring the United States with local productions. By 1907 Mary earned a supporting role on Broadway and screen-tested for the Biograph Company in 1909. She appeared in over fifty films in 1909 alone and became instantly identifiable by audiences. Pickford worked entirely in film after 1913, when she joined Paramount pictures. As the most famous actress of the 1920s, she starred in fifty-two feature films over the course of her career including *The Poor Little Rich Girl* (1917), *Pollyanna* (1920) and *Little Lord Fauntleroy* (1921). In 1929 she won an

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Oscar for her performance in *Coquette*. The end of film's silent era, as well as Pickford's ascent into middle age, brought waning box-office sales. She retired from acting in 1933 but continued to produce Hollywood films. She helped establish United Artists in 1919, a film distribution company that exceptionally supported independent filmmakers.

**Caroline H. Polhemus** was an art collector. She donated a collection of paintings to the Brooklyn Institute of Art and Sciences, which later became the Brooklyn Museum, and \$10,000 to preserve and expand the collection.

**Lina Poletti** (1885–1971) was an Italian feminist, best known for her affairs with writer Sibilla Aleramo and actress Eleanora Duse. She is credited with being one of the first Italian women to openly describe herself as a lesbian. Poletti attended the First National Congress of Women in Rome, where she met Aleramo, who would go on to become one of Italy's leading feminists.

**Anna Pollitzer** (1823–1915) was a friend of painter Georgia O'Keeffe. She introduced O'Keeffe's work to gallery owner and photographer Alfred Stieglitz, who went on to champion O'Keeffe's career.

## **Theodate Pope**

Theodate Pope (1867–1946) was an American architect known for her design of the Avon Old Farms School and Westover School. In 1926 she became the first woman to be a licensed architect in both New York State and Connecticut. She had graduated from Miss Porter's School in Farmington, Connecticut, and hired faculty members as private tutors in architecture. With her professor and maid, Pope was a passenger on the ocean liner *Lusitania* that was torpedoed by a German submarine in 1915. She was the only one of her companions to survive.

**Lyubov Popova** (1889–1924) was a Russian avant-garde painter born near Moscow. She began studying painting at age eleven through private lessons at her home. By 1913 she had been influenced by Cubism and Futurism, using the term "painterly architectonics" to describe many of her paintings. In 1916 she joined the Suprematist movement of Russia's revolutionary avant-garde. Her paintings earned her the recognition of American collector Katherine Dreier, who added Popova's work to the Société Anonyme. Popova eventually focused more on political

efforts and became associated with the Constructivists, who emphasized the use of art for social purposes. By 1921 the group would reject easel paintings and devote their creative work to the service of social revolution. Popova worked extensively on theater and textile design, collaborating in the early 1920s with her Constructivist colleague Varvara Stepanova to create textiles for mass manufacture at the First State Textile Factory in Moscow.

**Grace Potter** was a New York-based social worker, Freudian psychoanalyst, and staff journalist at the *New York World*. She was secretary of the 1909 Free Speech Committee and participated in the first New York protest meeting against the death sentence for recently convicted Japanese anarchists and socialists. Potter was a member of the Heterodoxy Club, a feminist debate club in Greenwich Village, as well as an accomplished writer. She contributed articles to the *New York Call*, *Everyman*, *Physical Culture*, and *Mother Earth*, including its inaugural issue. Her article "What We Did To Bernard Carlin" was first published in *Mother Earth*.

**Lillian Powell** (1896–1992) was a Canadian-born American dancer who performed in early and experimental silent films, later pursuing a twenty-year career in television. She trained at the Denishawn studio in California, eventually touring with the troupe and performing the title role in *Julnar of the Sea*. She pursued teaching dance and physical education throughout the 1930s and '40s, and in 1954 she began acting in television productions with roles in classic series such as *Dragnet*, *The Man Behind the Badge*, and *My Three Sons*. Powell retired in 1970.

**Caroline Ladd Pratt** (1861–1946) was a trustee at both Pratt Institute and the Brooklyn Museum.

**Pearl Primus** (1919–1994) was a Trinidadian dancer, choreographer, and anthropologist raised in New York City. She attended Hunter College and graduated with a degree in biology. Unable to find a laboratory job open to blacks and seeking support for graduate studies, she applied to the National Youth Administration and was enrolled in a dance group. She later studied with the New Dance Group, where she connected with modern dance pioneers such as Martha Graham. They encouraged her to continue dancing, and she was able to combine her anthropological and social education studies with her dance training. Her first compositions combining dance and her research on Afro-Caribbean dance were performed in 1943



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at the 92nd Street YMHA to rave reviews. Later that year, she would perform in front of 20,000 people at Madison Square Garden during the Negro Freedom Rally. Primus traveled to the Deep South to research the culture and dances of Southern black communities. After a national tour and sequence of major theater productions, she was awarded a fellowship to study dance in West Africa. Primus received her Ph.D. from New York University in 1978 and was awarded the National Medal of Arts in 1991.

**Ida Sedgwick Proper** (1873–1957) was an American painter and member of the Heterodoxy, a feminist debate group based in Greenwich Village.

**Nancy Elizabeth Prophet** (1890–1960) was a sculptor of African-American descent. Encouraged by family and friends after high school, Prophet enrolled in the renowned Rhode Island School of Design, working as a domestic to pay her tuition. Graduating at the time of the Harlem Renaissance, she lived in uptown New York briefly. In 1922, with financial assistance from Gertrude Vanderbilt Whitney, Prophet went to Paris to study. While there she came to the attention of artist Henry O. Tanner. Her work impressed him, and he recommended her for the Harmon Foundation Prize, which she won. She exhibited at the Paris August Salons from 1924–1927 and at the Salon d'Automne in 1931 and 1932. In the United States, her works were shown in group exhibitions throughout the 1930s through the Harmon Foundation and the Whitney Sculpture Biennial. In 1932 she returned to the States and began teaching at Spelman College in Atlanta, Georgia. In 1939 Prophet began teaching at Atlanta University. Realizing there was little room for opportunity for her as an African-American woman to become part of the Atlanta art community, she returned to Rhode Island in 1945, but a lack of contacts in her field forced her to start her career over. Prophet went to work as a domestic again. She had one known solo exhibition in 1945 at the Providence Public Library. She died in poverty and obscurity. In 1978 her pieces were part of the *Four from Providence* exhibition at the Bannister Gallery of Rhode Island College.

**Nina Wilcox Putnam** (1888–1962) was a prolific American novelist, screenwriter, and playwright who wrote over five hundred short stories, a thousand magazine articles, several books, regular newspaper columns, and comic books. "I and

George," her syndicated column for the *Saturday Evening Post*, was carried by four hundred newspapers. Though her novels brought her the most success, Putnam made her mark on the world of comic books with *Sunny Funny Bunny* and the comic strips "Witty Kitty." Many of her stories were turned into movies, including *The Mummy* (1932), starring Boris Karloff, as well as *The Fourth Horseman*, *Sitting Pretty*, and *The Beauty Prize*. Putnam wrote the screenplay for *Democracy: The Vision Restored* (1920) and was estimated to have earned a million dollars for her writing by 1942. Putnam was also a vocal advocate for Victorian dress reform, decrying the horrors of corsets and experimenting with her own dress designs.

**Mary Pyne** (c. 1896–1919) was a reporter for the *New York Press* and a member of the theater collective the Provincetown Players. She was known to be in a romantic relationship with writer Djuna Barnes at the time of Pyne's death in 1919.

**Alice Rahon** (1904–1987) was a French and Mexican poet and artist, who contributed to the beginnings of Abstract Expressionism in Mexico. She exhibited frequently in the United States and Mexico, particularly from the late 1940s through the 1960s. Rahon traveled extensively and was a part of the Surrealist movement in Europe, befriending Anaïs Nin and Frida Kahlo, among other writers and artists. She later settled in Mexico where she began painting, receiving her first exhibition in 1944 at the Galería de Arte Mexicano with Inés Amor. Her themes for both her poems and her paintings included landscapes, mythical elements, legends, Mexican festivals, and elements of nature. She devoted her life to painting and visual art, experimenting in theater and film later in her career.

**Anne Ratkowski** (1903–unknown) was a painter and member of the November Group, a loose network of radical artists in Berlin created in 1918 under the impression of the November revolution. In 1938 she would burn her work before escaping Nazi Germany and fleeing to Belgium. She survived by living in hiding and was able to immigrate to the United States after the war.

**Ida Rauh** (1877–1970) was a lawyer, suffragist, activist, and artist who helped found the Providence Players. The theater group would move from Provincetown, Massachusetts, to Greenwich Village, where Rauh had graduated from New York University's law school. While involved with the Hull House

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project in Chicago, she met Jane Addams, Mary McDowell, Alice Hamilton, Florence Kelley, and Sophonisba Breckinridge, with whom she established the Women's Trade Union League. The objective of the organization was to educate women about the advantages of trade union membership, fighting for better working conditions and raising awareness about the exploitation of women workers. Rauh would later become active in the feminist Heterodoxy group and help Mabel Dodge form her Village salon. Her activism in New York included supporting Margaret Sanger's campaign and distributing information on birth control, for which she was arrested but received a suspended sentence.

**Gwen Mary Raverat** (1885–1957) was a founding member of the Society of Wood Engravers and the granddaughter of Charles Darwin. After studying at the Slade School as one of the first women to attend art school in England, Raverat was influenced by the Impressionists and Post-Impressionists and went on to become one of the first wood engravers to be considered modern. She focused primarily on illustrations and was credited with having produced one of the first two books illustrated with modern wood engravings. She had completed over sixty wood engravings by 1914, which was far more than any of her contemporaries. Raverat was also involved in the Bloomsbury Group and spent much of her life in Cambridge, England.

**Helen Appleton Read** (1887–1974) was a Brooklyn-born art historian and critic. She attended Smith College where she studied art history from 1904 to 1908, a time when, as she stated, "going to college was not the usual thing to do." Read went on to study painting at the Art Students League, as well as at the New York School of Art, and spent three months in Giverny, France, under the tutelage of American Impressionist Richard E. Miller. By 1916, however, she returned to art history and began writing for the *Brooklyn Daily Eagle*, followed by a position as the art editor at *Vogue*. Throughout her career she contributed numerous critical and historical texts to art periodicals, exhibition catalogues, and institutions such as the Whitney Museum of American Art. She later became the president of Portraits, Inc., a New York gallery associated with many of the artists in the National Arts Club. In the January/February 2010 edition of *Antiques Magazine*, Lisa Schlansker Kolosek describes her as "one of the most influential American art critics of her time," and credits her with helping "to bring modernism into the American spotlight."

**Hilla Rebay** (1890–1967) was a German aristocrat, art collector, and painter. Introduced to the Dada movement in Berlin, she subsequently became involved in the European avant-garde, exhibiting her work in many group exhibitions. Along with Dada artist Hannah Höch, Rebay was one of the few female members of the November Group of radical German artists and architects. Rebay immigrated to the United States and lived in New York City, where she became an enthusiastic collector of art. Between 1920 and 1937, she advised Solomon Guggenheim on the purchase of more than seven hundred artworks. When Guggenheim opened the Museum of Non-Objective Painting in 1939, Rebay was selected as director. She hung the paintings on heavy drapery, boldly pairing domesticity with the avant-garde. She was appointed to the museum's original board of directors but was forced to resign from her position in 1952. Best known for her taste in modern art, Rebay received modest recognition for her abstract paintings.

**Anne Rector** (1899–1970) was an American artist who studied landscape painting at the Art Students League of New York with fellow student Peggy Bacon. She later directed the Rector Studios that produced glass top tables.

**Florence Reece** (1900–1986) was a singer-songwriter and activist from Tennessee. The daughter of coal miners, Reece wrote "Which Side Are You On?" at just twelve years old, when a family member was taking part in the Harlan County War strike by the United Mine Workers of America and the National Miners Union. It was her best-known song and has become a staple of American folk songs, covered by many contemporary singers and bands. Reece made an appearance in the Academy Award-winning documentary *Harlan County, USA* singing "Which Side Are You On?" to striking miners. She spent much of her life advocating for unions and social welfare.

**Daisy Cargile** Reed was a founder of the Utopia Neighborhood Club, a Harlem-based women's social service organization. After interviewing neighborhood parents and children about their needs, she helped to found the Utopia Children's Center, a progressive daycare, and the Corona Teen-Age Club, a recreation and educational center for teenagers in her hometown of Corona, New York.

**Lilly Reich** (1885–1947) was an influential, yet under-recognized, German modernist designer and architect from

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Berlin. In 1908 Reich began working at the Vienna Workshop, a visual arts production company. Three years later she returned to Berlin, where she designed furniture and clothing. In 1912 Reich became a member of the Deutscher Werkbund (German Work Federation), an organization that promoted German-made products and design. She would become the first woman elected to their governing board in 1920. Reich spent much of her early career working in the studios of prominent modernist interior and furniture designers, and by 1914 she had opened a studio of her own in Berlin, specializing in exhibition design, fashion, and interiors. In 1929 she was the artistic director for the German contribution to the Barcelona World Exhibition. She was invited to teach at the Bauhaus in 1930 and was one of their only female instructors, teaching interior and furniture design. Reich's studio was bombed in 1943 during World War II.

**Grete Reichardt** (1907–1984) began studying at the Bauhaus in Weimar in 1925, specializing in the weaving workshop with Gunta Stözl. She became a freelance employee of the workshop in 1930 and received her diploma the following year. She participated in an array of projects for the Bauhaus, including the Federal School of German Trade Unions, the Dessau Opera Café and the development of steel-thread weaving. Reichardt went on to direct her own weaving workshop and hand-weaving mill. She participated in numerous handicraft exhibitions, such as that at the Leipzig Grassi Museum in 1936, and received an honorary diploma in 1937 at the World Exhibition in Paris. In 1939, her designs for industrial textiles were distinguished with a Gold Medal at the Triennale in Milano. Reichardt was later awarded a Golden Honorary Diploma in 1951 for her Gobelin tapestries.

**Edna Reindel** (1900–1990) was a painter, sculptor, teacher, and muralist born in Detroit, Michigan. Upon graduation from the Pratt Institute in 1923, Reindel worked as a book illustrator and freelance commercial artist for a number of years. After studying on a Tiffany Foundation Fellowship and hanging her first solo show in New York in 1934, Reindel painted a mural for a housing project in Stamford, Connecticut, and worked on a Treasury Department mural for the U.S. Post Office in Swainsboro, Georgia. These commissions brought other mural work, and soon she was known for her bold delineated style of painting. Though best remembered for her flowers and still lifes, she also painted a large series of New England scenes at Martha's Vineyard, where she vacationed. Her paintings are included in

the collections of numerous museums, and she was the recipient of awards from organizations including the Tiffany Foundation, the Art Directors Club, and the Beverly Hills Art Festival.

**Helen Lansdowne Resor** (1886–1964) was the first woman to successfully plan and write a national advertising campaign. She began her career working at local manufacturing companies in Ohio, eventually writing retail ads for a local newspaper. She was hired at the ad agency Procter & Collier as copywriter in 1907. When J. Walter Thompson Co. opened their Cincinnati office, she became their first female copywriter in 1908, and was later promoted to their New York office in 1911. There she worked on the introductory campaign for Crisco shortening. In 1916 her husband bought the agency and they ran the business together. Resor was best known for creating the style of feature story advertising that closely resembles the surrounding copy in editorial publications. Her advertising strategies were also some of the first to introduce sexual contact in magazine ads. She was listed as #14 in *AdAge's* list of "100 Advertising People in the 20th Century."

**Katharine Rhoades** (1885–unknown) was an artist and poet in New York. Her work was included in the 1913 Armory Show. Rhoades became interested in modern art during a trip to Paris in 1908 with Marion Beckett, who also exhibited in the Armory Show. Between 1908 and 1913 Rhoades was one of the active members in a circle of American artists, including Marion Beckett, involved in Dada. Rhoades had her first exhibition at the popular Dada gallery 291 in 1915 and was published alongside Mina Loy in *Camera Work*. In addition to exhibiting at 291, Rhoades helped produce the magazine *291*, seen as a significant facet of the Dada movement in New York. Rhoades's collaborative poetry demonstrated an interest in fashioning new images and perceptions through visual poems. In her poetry, as in her painting, she emphasized subjective, individual expression over empirical data. In 1917 Rhoades was nominated in the *Bulletin of the Dada Movement* for president of the Independent Artists Association along with Mabel Dodge and Mina Loy.

**Lady (Margaret) Rhondda** (1883–1958) was a Welsh peer and active suffragist. In 1908, at age 25, she also became actively involved in England's women's movement, campaigning for women's right to vote. She went to jail for having attempted to

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blow up a mailbox as part of a militant campaign waged by the Women's Social and Political Union between 1912 and 1914. Margaret began a hunger strike and because of the brutality, and subsequent publicity, involved in the force-feeding of hunger-striking prisoners, the WSPU strongly encouraged its incarcerated members to follow this path. Margaret was soon released due to authorities' concerns about her health. After her father's death, Lady Rhondda tried to take his seat in the House of Lords, citing the Sex Disqualification (Removal) Act 1919 which allowed women to exercise "any public office". The Committee of Privileges, after an initially warm reaction, eventually voted strongly against Lady Rhondda's plea. She succeeded her father as Chairman of the Sanatogen Company in February 1917. In total, she was a director of more than thirty companies throughout her life. By 1920, Margaret was devoting the majority of her resources to *Time and Tide*, a weekly magazine that she founded which promoted feminist and left-wing causes, literature and the arts. A year later, she founded the Six Point Group of Great Britain with Helen Archdale, an organization focused on resolving what they perceived as the six most pressing issues for women: including legislation on child assault, for widows, and unmarried mothers and their children, as well equal rights of guardianship for married parents, equal pay for teachers, and equal opportunities for men and women in the civil service. After divorcing her husband, Archdale and Rhondda lived together for several years. After their separation, Rhondda continued to have deeply involved and romantic relationships with women, notable with the younger writer Winifred Holtby. Rhondda spent the last 25 years of her life with the writer Theodora Bosanquet, who was *Time and Tide's* literary editor from 1935-43 and became its director thereafter.

**Alice Rideout** (1874–unknown) was an American sculptor best known for her work on the Women's Building at the 1893 World's Columbian Exposition in Chicago. She attended high school in San Francisco and later the San Francisco School of Design. When she was only nineteen years old, Rideout won a competition for the 1893 World's Fair, awarding her the role of designing the architectural sculpture for the pediment of the Women's Building.

**Lola Ridge** (1873–1941) was a poet born in Dublin and raised in New Zealand and Australia. After finishing her formal education in England, Ridge moved to New York in 1908. Her poetry appeared in both popular publications and Emma

Goldman's *Mother Earth*. After World War I, she became the American editor of the modernist magazine *Broom*. Ridge published five books of poetry and often wrote on topics such as social justice and anarchist struggles. She was an early supporter of women's rights as well as anti-racist actions. In 1929 she was invited to stay at the Yaddo residency by its director, Elizabeth Ames. Ridge would spend two consecutive summers at Yaddo, befriending and collaborating with artists, musicians, and writers such as Evelyn Scott and Henrietta Glick. She preferred as much seclusion as possible in order to write, and Yaddo provided such an environment. She finished her book of poems *Firehead* while there. Ridge was awarded a Guggenheim fellowship and traveled to Taos, New Mexico, and Mexico.

**Eleanor Robson Belmont** (1879–1979) was a stage actress and prominent public figure. Born in England, she moved to the United States as a child. At seventeen Belmont began acting in San Francisco and made her New York stage debut in 1900. For ten years she was a leading Broadway actress, starring in plays such as *In a Balcony*, *Romeo and Juliet*, and *Salomy Jane*. She retired from acting in 1910 and went on to join the Metropolitan Opera's Board of Directors in 1933 and founded the Metropolitan Opera Guild in 1935. These organizations helped form the model of public-private funding used today by many performing arts organizations. In 1912 she started the Society for the Prevention of Useless Gift Giving with Anne Tracy Morgan. During the Great Depression Belmont raised funds with the Women's Committee of the Central Emergency Unemployment Relief Agency, devoting special attention to the needs of the single working women. Belmont held correspondences with such figures as Harriet Ford, Ellen Glasgow, and Amy Lowell and was a close friend to Lillie P. Bliss.

**Matilda Rabinowitz Robbins** (1887–1963) was an American socialist labor organizer who first connected with the Industrial Workers of the World during the 1912 Bread and Roses strike in Lawrence, Massachusetts. She became a key organizer during a following strike in Little Falls, New York, running the strike office, organizing a strike kitchen, raising money and legal aid, and making sure the picket line stood strong over the course of fourteen weeks. Robbins and activist Elizabeth Gurley Flynn were then hired by the IWW and spent three years traveling across the United States to assist with labor organizing. Despite the IWW's supposed support for equal rights and women's sexual freedom, they often promoted a domestic ideal for women, which

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disillusioned Robbins to their cause. She believed in opportunities for women beyond wife and mother, fighting for access to economic independence and political power. Robbins gave birth to a daughter in 1919 outside of marriage and remained committed to politics even while a single mother. Though she cut ties with the IWW in 1915, she continued to work as a labor organizer, editor, and social worker for the remainder of her life.

**Fay Jackson Robinson** (1902–1988) was one of the first African Americans to attend the University of Southern California, where she became heavily involved in the National Association for the Advancement of Colored People (NAACP). She became the vice president of the junior branch of NAACP in 1925, which successfully boycotted W.E.B. DuBois's play *Star of Ethiopia*. Robinson possessed critically engaging journalism skilled fueling the publication of a news and literary magazine *Flash* in 1928. Robinson surveyed and published writing about politics and race issues for Charlotta Bass's *California Eagle*. Later, in 1933, she and her friends created the *Eagle*, another publication covering important issues relevant to race and gender. She wrote for the *Chicago Defender* and the *Association of Negro Publishers*, for which she wrote about African American movie stars in Hollywood like Clarence Muse and Bill Robinson. She worked for the U.S. Department of Defense and later, by the 1950s she earned her realtor's license. She used her skills to advocate for African American housing issues in California.

**Abby Aldrich Rockefeller** (1874–1948) was a prominent socialite and philanthropist and one of the primary founders of MoMA. Born in Providence, Rhode Island, Rockefeller was educated by private tutors and was enrolled at Miss Abbott's School for Young Ladies at the age of eighteen. Soon thereafter she began her travels across Europe, gaining the aesthetic education that would greatly influence her interest and taste in modern art. In 1901 Rockefeller settled in New York City, and in 1913 she built a nine-story mansion in midtown Manhattan. In 1925 she began collecting contemporary American artists as well as European modernists. She became one of the driving forces in the founding of MoMA in 1929, along with her friends Lillie P. Bliss and Mary Quinn Sullivan, and later served on the board of trustees. She also contributed works to numerous other museums, including the Metropolitan Museum of Art and the Cloisters. Rockefeller was dedicated to the advancement of

women, participating in the Colony Club, the Women's City Club, and the Women's National Republican Club, along with co-founding the Cosmopolitan Club, which included notable members Margaret Mead and Willa Cather.

**Otilie Wilhelmine Roederstein** (1859–1937) was a German-Swiss painter and long-time companion of Elisabeth Winterhalter, one of the first female doctors in Germany. Despite opposition from her family and general social conventions, Roederstein was eventually allowed to study painting with a Swiss painter close to her home. She was clearly a talented portrait painter and moved to Berlin to live with her sister's family and study at a special women's class. Roederstein's first solo exhibition was well received in Zurich in 1882, and she moved to Paris the following year to take a position as an assistant in the studios of Carolus-Duran and Jean-Jacques Henner. She was able to support herself solely on her artwork by 1887 and won a Silver Medal at the Exposition Universelle in 1889. Roederstein settled with Winterhalter in a suburb of Frankfurt by 1907, and the following year the pair founded the Schillerschule, Frankfurt's first school for girls. Roederstein exhibited regularly until 1931.

**Grace Rainey Rogers** (1867–unknown) was born to a wealthy American family who had earned their wealth in the coal industry. She used her fortune to become an art collector and philanthropist, commissioning the Rainey Memorial Gates at the Bronx Zoo. Her influence can also be seen at the Grace Rainey Rogers Auditorium at MoMA.

**Lou Rogers** (1879–1952), born Ana Lucasta Rogers, was a prolific editorial cartoonist whose work primarily supported women's suffrage. Born in Maine, Rogers attended the Massachusetts Normal Art School where she later dropped out to travel to Washington D.C. and New York City, pursuing her dream of becoming a cartoonist. She began submitting work under the name Lou Rogers after being rejected on account of her gender. Her work quickly appeared in publications such as *Ladies' Home Journal*, *New York Call*, and the *New York Tribune*. Her political work in support of women's suffrage also appeared in the *Suffragist*, *Woman Citizen*, and *Woman Voter*, among others. Rogers was a member of the Heterodoxy, a feminist debate society based in Greenwich Village, and often appeared as a soapbox orator in Times Square. After the passage of women's suffrage, she began working on illustrations for

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children and later hosted a weekly NBC radio program called *Animal News Club*. She spent the remainder of her years living in Connecticut.

**Mary C. Rogers** (1820–unknown) was a founding member of the Nineteenth Century Club, a women’s club just outside Chicago, in 1891. Rogers used her philanthropy to help fund the club itself. She was also an art collector and one of the lenders to the 1913 Armory Show.

**Alice Rohrer** was a member of the Rope, a group of students who were followers of spiritual leader G.I. Gurdjieff in Paris. She was a milliner from San Francisco and entered the group while the companion of author Katherine Hulme.

**Louise Emerson Ronnebeck** (1901–1980) was an American painter best known for her murals executed for the Works Progress Administration. Ronnebeck graduated from Barnard College in New York and later studied art at the Art Students League in the early 1920s, spending her summers studying fresco painting at the Écoles d’Art Américaines in Fontainebleau, France. While at the Taos art colony of arts patron Mabel Dodge, she met her husband, modernist painter Arnold Rönnebeck. They moved to Denver, Colorado, and she built a successful career documenting Western American history and social issues of the 1930s and ’40s. Ronnebeck produced a large body of easel paintings as well as many commissioned frescos in the Denver area, though few survive.

**Alice Roosevelt** (1884–1980) was a writer, socialite, and arguably one of the twentieth century’s first global celebrities. She was the eldest child of President Theodore Roosevelt, Jr. and his first wife, Boston banking heiress Alice Hathaway Lee Roosevelt, who tragically died of kidney failure two days after giving birth. Roosevelt was known as a rule-breaker for her smoking, her partying, and her pet snake, Emily Spinach. She was a fashion icon from a young age, and the color of her coming-out gown became known as “Alice Blue,” inspiring a color trend in women’s clothing. Soon, however, her political prowess became apparent, and her father sent her, along with Secretary of War William Howard Taft, to lead the American delegation Japan, Hawaii, China, the Philippines, and Korea. Alice continued to make headlines abroad, and upon the successful signing of the treaty that would mark the end of the Russo-Japanese War, President Roosevelt was awarded the Nobel

Peace Prize. Roosevelt became more and more politically engaged throughout her life, earning her the nickname “The Other Washington Monument.” She served as a delegate to the Republican National Convention more than once, graced the cover of *Time* magazine, and rallied against the United States joining the League of Nations through her influence with legislators and her syndicated newspaper column. She was famously critical of President Franklin D. Roosevelt’s attempts to combat the Great Depression, which further strained her relationship with her cousin, First Lady Eleanor Roosevelt. Roosevelt published her autobiography, *Crowded Hours*, in 1933.

**Eleanor Roosevelt** (1884–1962) was the longest-serving First Lady of the United States, referred to by President Harry S. Truman as the “First Lady of the World” for her human rights activism and diplomacy. Roosevelt lost both her parents and a brother at a young age, and at fifteen left to study at Allenwood Academy in London. The feminist headmistress of the school, Marie Souvestre, proved influential to Roosevelt, and following her marriage to Franklin Delano Roosevelt, she became an active part of her husband’s political life, convincing him to run for office after his partial paralysis from polio, and sometimes making public appearances on his behalf. After her husband’s inauguration, Roosevelt felt conflicted about inhabiting the first lady’s traditional role as a housewife and hostess; her changes shaped the position for years to come. She became the first presidential spouse to hold a press conference, write a syndicated newspaper column, and speak at a national convention, though she encountered controversy regarding her stance on racial issues and women’s rights in the workforce. Deemed the “Reluctant First Lady.” Roosevelt openly disagreed with her husband about America’s treatment of Asian Americans during World War II, and through her lectures and writing attempted to match his presidential salary. Roosevelt continued her political and humanitarian endeavors after his death, becoming one of the United Nations’ first delegates. As the first chair of the UN Commission on Human Rights, she oversaw the drafting of the Universal Declaration of Human Rights.

**Doris Rosenthal** (1889–1971) was a painter, explorer, and educator known for her honest, expressive work depicting the everyday life of Mexican Indians. Born in Riverside, California, Rosenthal became a close friend of Helena Dunlap, the founder of the Los Angeles Modern Art Society, one of the first

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modernist groups in the region. The two traveled to Taos, New Mexico, where they participated in the inaugural exhibition at Santa Fe's Fine Arts Museum. In 1918 Rosenthal won a scholarship to study at the New York Art Students League, and she continued her education at Los Angeles State Teachers College and Columbia University. While teaching at Columbia Teachers College, Doris had her first solo show at Morton Galleries in 1928, and published the *Prim-Art Series*, a series of unbound plates consisting of images from all over the world. The folio was arranged according to thematic motifs and came with its own lesson plans to use as teaching tools. It illustrated a growing trend in modernist art that looked to the "primitive" for inspiration, and earned her two Guggenheim fellowships to travel to Mexico. The resulting work, based on hundreds of sketches from her travels, would become her most celebrated, and she became known as a "regionalist" painter of Mexican themes. Her bright, colorful paintings were covered in major publications such as *Life*, *Newsweek*, *Harper's Bazaar*, and the *New Yorker*, and her paintings were included in important exhibitions such as *American Painting Today* at the Metropolitan Museum of Art in 1950.

**Christina Rounds** was one of twenty-five citizens appointed to a committee that worked with the directors of the Brooklyn Institute of Arts and Sciences to secure a Museum of Arts and Sciences for Brooklyn, later forming the Brooklyn Museum.

**Olga Rozanova** (1886–1918) was an innovative Russian avant-garde artist whose work influenced later American abstract artists such as Barnett Newman and Mark Rothko. She was born in Melenki and visited the art studios of K. Bolshakov and Konstantin Yuon in Moscow, while studying at the Stroganov School of Applied Art. In 1911 she became an active member of the Soyuz Molodyozhi (Union of the youth), and joined Supremus, a group of Russian avant-garde artists led by Kazimir Malevich. Her work from this time was strongly influenced by Cubism and Italian Futurism, and during his 1914 visit to Russia, Filippo Tommaso Marinetti, the founder of the Italian Futurist movement, took particular notice of her work. Before her sudden death from diphtheria in 1917, Rozanova experimented with complete abstractions, focusing on pure color and visual weight, a trend later continued by the Abstract Expressionists in the 1950s.

**Helena Rubinstein** (1872–1965) was born to a Jewish family in Poland. Her eponymous cosmetic brand grew to be one of the biggest cosmetic companies of the early 1900s and made her the first self-made female billionaire, enabling her to become a collector of modern art and philanthropist. Madame Rubinstein, as she was known, moved to Australia in 1902 and opened the first Helena Rubinstein and Co. salon in Melbourne in 1903 with the slogan "beauty is power." Her beauty salons were modeled after literary salons and exhibited many of the artworks she collected. She was one of the first supporters and exhibitors of European and Latin American modern art and one of the first collectors of art from Africa and Oceania as modern art. In 1953 the Helena Rubinstein Foundation was founded to support women's education by awarding scholarships to those who desired an alternative degree or career path. When the Foundation was disbanded in 2011, it gifted \$2 million to the City University of New York to allow the university to provide scholarships to prospective and continuing students.

**Dorothy Ruddick** (1925–) is an American artist who was born in Winnetka, Illinois. As an undergraduate at Radcliffe, she studied art history at the Fogg Museum. She later transferred to Black Mountain College and studied with Josef Albers. She has participated in many group exhibitions at venues including the Allentown Art Museum, Pennsylvania, the Cleveland Museum of Art, Ohio, and the Metropolitan Museum of Art, New York. Her work is included in many museum collections, including the Brooklyn Museum of Art, the Cleveland Museum of Art, MoMA, and the Pennsylvania Academy of Fine Arts. In 1998 Ruddick took her long fascination with cloth and clothing in a new direction: while her previous portfolio of work consisted of fiber based abstractions stitched onto linen using silk, cotton, and wool thread, her current work explores the effect of drapery as it encircles the figure, using papier-mâché over forms created with polymer modeling compound.

**Ada Dwyer Russell** (1863–1952) was a Mormon stage actress who performed on Broadway and in London. In March 1912 she met poet Amy Lowell, with whom she felt an immediate attraction. The women lived together for the remainder of the summer and entered into a long-term relationship. Russell soon ended all affiliation with Mormonism. In June 1914 she accepted the Lowell's repeated requests to give up acting so they could live together permanently. Lowell's biographer has compared these two domestic partners to Gertrude Stein and Alice B. Toklas.

# REVOLT, THEY SAID.

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Russell was the subject of many of Lowell's explicit poems, such as "The Taxi," in which she conveys a strong sense of her separation from Russell and her pain. Lowell nicknamed Russell "Peter"—then current slang for penis—because of her well-known brashness. Lowell left her fortune in a trust to Russell when she died in 1925. Russell, responding to gossip, always insisted that they were only friends and continued those denials until her own death in 1952, twenty-seven years after her beloved companion.

**Julia Ruuttila** (1907–1991) was a journalist, writer, and political activist, who wrote stories, articles, and poems under many names, including her maiden name, Julia Godman. Her parents were socialists and her mother was a feminist who distributed birth control literature when such actions were illegal. Growing up in Oregon, she witnessed terrible working conditions in the logging camps and helped to organize the International Woodworkers of America's union in 1935, as well as their Ladies Auxiliary group to support striking timber workers. Ruuttila was involved in many radical and labor-activist activities, including writing for leftist and labor-related publications like the International Woodworkers of America's *Timber Worker* and the Communist Party's *People's World*. Though she held a position with the Oregon Public Welfare Commission, Ruuttila lost the job when she advocated for African Americans who had lost their homes to a flood. Despite never having joined the Communist Party herself, she was investigated by the House Un-American Activities Committee in 1956, during their inquiries into the Committee for Protection of Foreign Born. Ruuttila continued working with area unions and in 1965 served as the chair of the legislative committee of the International Longshoremen and Warehouseman's Union Ladies' Auxiliary and as a Democratic party precinct committee representative. Ruuttila also demonstrated against the war in Vietnam, agitated for a unilateral freeze on nuclear proliferation, opposed the storage of nerve gas in Oregon, and lobbied against state sales tax initiatives.

**Vita Sackville-West** (1892–1962) was an accomplished author and gardener born into the British aristocracy. She was known for her writing as well as for the design of Sissinghurst Castle Garden at her estate. Sackville-West began writing at an early age and composed multiple works before the age of eighteen. With the freedom of an open marriage, Sackville-West had numerous affairs with women, including the novelists Violet Trefusis and Virginia Woolf. She became involved with Trefusis as a teenager

and would often dress as a man in order to accompany Trefusis in public. Her novel *Challenge* refers to their relationship; the main character, Julian, was named after Sackville-West's nickname when passing as a man. The intermingling of her romantic and creative lives pervaded her relationship with Virginia Woolf, whose novel *Orlando* was inspired by Sackville-West's lifelong gender variance. In its original publication, Sackville-West appears as Orlando in many of the photo-illustrations. Sackville-West is best known for her novels *The Edwardians* (1930) and *All Passions Spent* (1931). In 1927 she was awarded the Hawthornden Prize for her narrative poem *The Land*, and in 1933, she became the only author to win the prize twice.

**Olga Samaroff** (1880–1948) was an accomplished concert pianist born in Texas. She was sent to study in Paris and Berlin when her family discovered her talent for playing piano. By 1905, at the age of twenty five, Samaroff self-produced her New York debut at Carnegie Hall and performed Tchaikovsky's *Piano Concerto No. 1*. This began her touring career of the United States and Europe. Samaroff became increasingly famous, befriending the likes of musical and literary royalty, including Dorothy Parker, and was the first pianist to perform all thirty-two Beethoven Sonatas in public. She began teaching at the Philadelphia Conservatory in 1924, and later joined the faculty at the Julliard School, where she taught for the rest of her life. After suffering a shoulder injury in 1925, Samaroff retired from performing and spent the rest of her professional life working as a critic and instructor. She developed a music study course for non-musicians, and became the first music teacher to be broadcast on NBC television. Her pupils included notable pianists Natalie Hinder as and Rosalyn Tureck.

**Ethel Sands** (1873–1962) was an American artist, art patron, and hostess to the cultural elite. Encouraged by John Singer Sargent, she studied in Paris under Eugène Carrière, where she met fellow artist Anna Hope Hudson (Nan), who would become her life partner. She predominantly produced still lifes and interior scenes of the home she shared with Hudson in France, and she first exhibited at Salon d'Automne in 1904. She was highly influenced by Walter Sickert, who invited her to join the Fitzroy Street Group in 1907, and she became one of the founding artists of the London Group. Both Hudson and Sands showed their work at Carfax Gallery; and Sands exhibited at the Women's International Art Club and the New English Art Club



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as well. She is perhaps most remembered, however, for her gatherings of writers, artists, and thinkers at her homes in England and France. Members of the Bloomsbury Group made regular appearances at her home, as did Henry James, Roger Fry, and Augustus John. She became the inspiration for Henry James's *Madame de Mauves* and Virginia Woolf's short story "The Lady in the Looking Glass: A Reflection." During World War I, Sands and Hudson established a hospital in France, but in World War II their homes were bombed and looted, destroying much of their work. The surviving paintings were donated to the Tate and the Fitzwilliam Museum.

**Margaret Sanger** (1879–1966) was a birth control activist. Because her mother had died young of cervical cancer, after eighteen pregnancies in just twenty-two years, Sanger was deeply inspired to pursue advocacy for women's health issues. Her first foray into activism was the production of the monthly newsletter *The Woman Rebel* under the slogan "No Gods, No Masters." She opened the first birth control clinic in 1916, despite it being illegal to distribute information on contraception. This led to her arrest, but her trial and appeal earned the cause much support. Sanger advocated for a woman's right to determine when to start a family and for the prevention of dangerous illegal abortions. She founded the American Birth Control League in 1921, later known as Planned Parenthood Federation of America. She organized the first birth control clinic, made up entirely of female doctors, as well as another clinic in Harlem, staffed entirely by African-American practitioners. She spent much of her life lobbying for the legalization of contraception, which was realized in the Supreme Court case *Griswold v. Connecticut* (1965). Sanger was even instrumental in the development of the birth control pill, convincing the philanthropist Katharine McCormick to provide funding for its development.

**Helen Saunders** (1885–1963) was an English painter and member of the Vorticist movement. Born in Ealing, London, she completed her studies at the Slade School of Art and later at the Central School of Arts and Crafts. She was one of the first non-figurative British artists, and exhibited at the *Twentieth Century Art* exhibition at Whitechapel Gallery in 1914. In 1915 she signed the Vorticist manifesto in the first edition of *Blast* magazine, and participated in the group's inaugural exhibition. She and Jessica Dismorr were the only two female members, and though Saunders exhibited with the London Group in 1916, she

began to move away from the avant-garde in the 1920s. Her later still lifes, landscapes, and portraits were shown with the Holborn Art Society, and she died tragically of accidental gas poisoning at her home in Holborn, London. The whereabouts of fewer than two hundred of her works are currently known.

## **Augusta Savage**

Augusta Savage (1892–1962) was a successful artist, activist, and educator in the Harlem Renaissance. In the 1920s she studied art in New York City at the Cooper Union School of Art, graduating a year early. She was then awarded fellowships that allowed her to study and exhibit her work in Paris for two years, followed by a Carnegie Foundation grant that sponsored her travel across Germany, Belgium, and France for eight months. During the Harlem Renaissance, Augusta made a name for herself as a portrait sculptor, creating busts of leading African-Americans of the time. She established the Savage Studio of Arts and Crafts in New York in 1932. She was appointed the first director of the Harlem Community Art Center and was commissioned by the New York World's Fair of 1939 to create a sculpture symbolizing the musical contributions of African Americans. After lack of federal funding forced the Harlem Community Art Center to close during World War II, Savage founded the Salon of Contemporary Negro Art, the first gallery of its kind in Harlem.

**Margarete Scheel** (1881–1969) was born in Rostock to a family involved professionally in medicine. She, however, took a different path, pursuing her secondary education at an all-girls, private institution before traveling to Berlin to study art at the Museum of Decorative Arts Berlin and the Reimann School. When war broke out, she continued her education in Paris. After school she moved between Belgium, the Netherlands and Berlin, exhibiting at the Free Secession and publishing in German art magazines. Following her time in Northern Europe, she took her budding sculptural practice southward to Rome in 1914, working in private studios and participating in the Werkbund Exhibition. She transitioned into pottery, even opening her own pottery workshop in Rostock. Soon after she began working for the Berlin Art Council and held a position in the Association of Rostock Artists, working closely with sculptor Hertha Von Guttenburg. Their projects together led to new commissions in buildings like the New Vocational School. Many of her works were destroyed during bomb raids in the modest studio she kept during the National Socialist era, and most of the surviving

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pieces can be found in her hometown, as public art and in the Rostock Museum.

**Lou Scheper-Berkenkamp** (1901–1976) was a German painter and color designer who studied at the Bauhaus in Weimer. After completing her foundational work at the institution, she began the mural painting workshop but left her own studies after marrying one of her colleagues. She played an active role in the Bauhaus Theater before moving to Moscow, where her husband set up an “Advisory Center for Color in Architecture and the Cityscape.” She returned to the Bauhaus in 1931, first in Dessau, then in Berlin. When the school closed in 1933, Scheper-Berkenkamp continued collaborating with her husband, creating illustrative narratives for his work, and began publishing her picturesque tales as children’s books in 1948. She exhibited frequently following the release of her books and was one of the founders of Der Ring, an association of Berlin architects. After the death of her husband, she took over his ongoing color design projects at the Egyptian Museum and State Library before her own death in 1976. Recently, two new editions of her books have been published by the Bauhaus Archive.

**Charlotte Schetter** was a close friend of Dorothy Draper, an American interior designer. Their correspondence from 1881 to 1941 is held in the Archives of American Art.

**Galka Scheyer** (1889–1945) was a German-American painter and art dealer. After studying English and painting across Europe, Scheyer began working as a painter in Brussels in 1916. She collected modernist painting and subsequently organized a number of group shows, attracting the attention of collector Louise Arensberg. In order to promote her business to Hollywood collectors, Scheyer relocated to Los Angeles, lending works to be used as props in films. While there, Scheyer became friends with heiress Aline Barnsdall and painter Lucretia Van Horn. Much of her collection is now housed at the Pasadena Art Museum, as well as the Norton Simon Museum in Pasadena.

**Katherine Schmidt** (1898–1978) was a still-life painter from New York City. She joined the Whitney Studio Club about 1920 and became close to Juliana Force. She advocated for federal and state government support of the arts.

**Rose Schneiderman** (1882–1972) was a feminist and labor activist who emigrated from Poland to New York City when she was eight years old. Her family moved to Montreal in 1902, where she became interested in trade unions and radical politics. Soon after Schneiderman returned to New York City and began organizing fellow women garment workers. She quickly became one of the most prominent members of the Women’s Trade Union League and helped document unsafe working conditions among New York City’s sweatshops. Schneiderman ran for U.S. Senate in 1920 as a Labor Party candidate, calling for worker housing, better local schools, publicly owned power utilities, and state-funded health and unemployment insurance for all citizens. Schneiderman was a member of the National American Woman Suffrage Association and saw the issue of woman’s suffrage as a key to economic rights. Her connection to both the women’s and labor movement continued with her coining of the phrase “Bread and Roses” within a 1912 speech: “The worker must have bread, but she must have roses, too.” Schneiderman had a long-term relationship with fellow working-class woman Maud O’Farrell Swartz until Swartz died in 1937.

**Margarete Schubert** was a Berlin-based artist and member of the Arbeitsrat für Kunst, a Dada-inspired Workers’ Art Council that was founded in 1919.

**Nettie Rogers Schuler** (1865–1939), suffragist and clubwoman, was one of only two women to have served as president of both the New York State and the New York City Federation of Women’s Clubs. In 1908 as president of the Western New York Foundation of Women’s Clubs, she addressed the annual convention of the National American Woman Suffrage Association. In 1909 the 32,000-member Western Federation, the first chapter in the national federation to admit suffrage clubs as affiliates, passed a resolution in support of woman suffrage. That same year the New York legislature held hearings on the issue of woman suffrage, and Shuler was a member of the delegation that advocated on behalf of a suffrage amendment to the state constitution. In 1917 Shuler was chosen by NAWSA president Carrie Chapman Catt to become the association’s corresponding secretary. Shuler continued to participate in the New York state campaigns, building up support that was fundamental to congressional passage of the suffrage amendment. After the 19th Amendment was passed, Shuler and Catt continued to work together, publishing *Woman Suffrage and Politics*, a short, narrative history of the suffrage campaign.

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**Dorothea Schwarz** (1893–1986) was a sculptor and part of a close-knit group of New York artists who attended the Art Students League, including Peggy Bacon and Anne Rector. Born in Brooklyn, Schwarz's childhood was plagued by illness, and she spent the majority of her time at home. She took painting and art classes as a teenager, but it was when a friend gifted her modeling clay that an artist was born. Schwarz's work is rooted in representational sculpture, with ties to nature, femininity, and animals. She found her footing in the art world during an exhibition at the National Academy of Design, New York, in 1914. She was featured in shows at the Whitney Museum of American Art and the National Gallery in Washington, D.C. She often associated herself with women artists and politics, campaigning with close friend Yasuo Kuniyoshi against fascism. She was a primary member of the Artists Equity Association, which worked to bring new rights to American artists.

**Helma Schwitters** (1890–1944) appeared in many works made by her husband, Dadaist Kurt Schwitters. She spent much of her life separated from her family during both World Wars. Her husband and son fled Germany in 1937, leaving Schwitters to manage the estate in Hanover. In 1939 she met with her son and husband in Oslo to celebrate her mother-in-law's birthday and her son's engagement; this was the last time she saw them in person. Though she and her husband corresponded by mail intermittently, she did not live to see the war's end or to reunite with her husband.

**Evelyn Scott** (1893–1963) was an American playwright and poet whose modernist and experimental work was often published under the pseudonyms Ernest Souza and Elsie Dunn. Her critical works alluded to her southern heritage and poems like "After Youth" are rich with detailed narratives. A large collection of her manuscripts are housed at the University of Tennessee.

**Janet Scudder** (1869–1940) was an American sculptor known for elaborate fountains influenced by her Parisian escapades. In her early years she resided in Chicago and worked as a studio apprentice to sculptor Lorado Taft. While there, Scudder made sculpture for the 1893 World's Columbian Exposition and created a vibrant network of artists. She traveled to Paris, where she studied and worked before moving to New York City. In New York Scudder received commissions from the New York Bar Association and architectural committees. The Metropolitan

Museum of Art and the Luxembourg Museum both owned sculptures and fountains made by Scudder. She traveled frequently between France and the United States where she was active in charity organizations including the Red Cross and YMCA during World War I. Later in life, she experimented with painting, exhibiting at the National Academy of Design, New York, in 1933.

**Florence Guy Seabury** (1881–1951) was a writer and member of the Heterodoxy, a feminist debate group based in Greenwich Village. Seabury's essays, collected in *The Delicatessens Husband & Other Essays* (1926), were notable for their humorist takes on the roles of both men and women in the 1920s.

**Ruth Crawford Seeger** (1901–1953) was an influential composer, one of the "ultramoderns" of the 1920s and '30s who developed American avant-garde music. In the 1920s she composed *Nine Piano Preludes*, *Suite No. 2 for Piano and Strings*, and *Five Songs* to poems by Carl Sandburg, which are noted for their expressive qualities. *Four Diaphonic Suites*, *String Quartet*, and *Suite for Wind Quintet* are often cited as her most defining musical contributions. Beginning in the early 1930s Seeger began concentrating more on collecting American folk music than on composing. In 1950 she returned to composition. Seeger's music showcased an original approach to register, dynamics, and rhythm, using counterpoint and harmony to enhance the dimensional aspects of her compositions.

**Isabella Selmes Ferguson Greenway King** (1886–1953) is best known as the first U.S. congresswoman in Arizona history. During her life she was also noted as a one-time owner and operator of Los Angeles-based Gilpin Air Lines, a speaker at the 1932 Democratic National Convention, and a bridesmaid at the wedding of Eleanor Roosevelt. Greenway's political interests and social activism paralleled the interests of her friend Roosevelt. During World War I, she developed and directed a network of women who farmed in the Southwest while the men were overseas, and during the late 1920s she opened Arizona Hut, a furniture factory that employed disabled veterans and their families. Though she broadly supported New Deal legislation during her terms in Congress, Greenway demonstrated political independence by breaking with President Roosevelt over issues of concern to veterans, an important part of her political base in Arizona, by opposing the reduction of the pensions of World

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War I servicemen. She also opposed some provisions of the Social Security Act, which she believed would be impossible to implement in the long term.

**Marcella Sembrich** (1858–1935) was a Polish coloratura soprano who sang leading roles in European and American opera. From 1898 to 1909 she was a regular member of the Metropolitan Opera Company in New York. She continued performing as a concert singer after her retirement from the operatic stage. Sembrich also became an instructor of singing at the Curtis Institute of Music and the Juilliard School of Music, acting as mentor to many pupils who later gained recognition in their own right, including Josephine Antoine, Natalie Bodanya, and Alma Gluck.

**Margaret Severn** (1901–1997) was a dancer in the early twentieth century. She began her career as a ballet dancer but soon switched to more lyrical choreography, aided by W. T. Benda, whose masks she donned in her acclaimed performances of the *Greenwich Village Follies*. Severn was often typecast as a dancer in 1920s films, and it was perhaps due to her deeply developed understanding of dance that Ruth St. Denis chose to capture her in motion in the photographic piece *Portrait of Margaret Severn*. Severn toured internationally and produced all aspects of her performances, from costume designs to backdrop paintings. In 1982, Peter Lipskis created a film about her work entitled *Dance Masks: the World of Margaret Severn* that was released at the University of California, Berkeley.

**Mary Ann Shadd Cary** (1823–1893) was a lawyer, journalist, teacher, activist, and publisher born to freed slaves in Delaware. Her parents relocated to West Chester, Pennsylvania, where in 1840 she opened a school for black children. Threatened by the passage of the Fugitive Slave Act, which required the return of captured fugitive slaves in the North to bondage by law, Shadd Cary and her brother moved to Windsor, Ontario. While in Ontario she founded a school for the children of fugitive slaves and began publishing the *Provincial Freeman*, an abolitionist newspaper, in 1853. She returned to the United States in 1860 and recruited volunteers for the Union Army during the Civil War. After the war, Shadd Cary taught in public schools in Wilmington and Washington, D.C., and attended Howard University School of Law. When she graduated in 1883 she became the second black woman to earn a law degree in the United States. During the women's suffrage movement, Shadd

Cary worked with the National Woman Suffrage Association where she was an activist alongside Elizabeth Cady Stanton and Susan B. Anthony. She was also the first black woman to cast a vote in a national election.

**Dorothy Shakespear** (1886–1973) was raised in London by her father, Henry Shakespear, a London solicitor, and her mother, Olivia Shakespear, an art patron and novelist. Shakespear married Ezra Pound in 1914 after a long courtship, having been introduced to Pound and W. B. Yeats by her mother. Shakespear began her career as a painter with a nineteenth-century lens, but Pound influenced her to expand her ideas about painting and its function in society. She designed notices and book covers for the Vorticists, and her work was featured in *Blast*, a short-lived but powerful literary magazine of the Vorticist movement. Having traveled to Paris and southern France with T. S. Eliot, the couple decided to move there permanently in 1921. Shakespear was also the business manager for *Exile*, a literary magazine that published Pound and other writers like Hemingway. Shakespear was influential in Pound's life and was involved in the circulation of ideas between the poets, writers, and artists of the modernist movement.

**Mary Shaw** (1854–1929) was a feminist who utilized her acting talents as a vehicle to create change. She was involved in several controversial plays, including Henrik Ibsen's *Ghosts* and *Hedda Gabler*. She also played a role in *Mrs. Warren's Profession* by George Bernard Shaw, *Candida*, *Votes for Women*, *Divorce*, and a multitude of other plays centralized around female suffrage. After her last three plays she toured and wrote articles about theater, transitioning into a life advocating for women's rights. Shaw helped found the Professional Women's League in 1892, and she founded the Gamut Club in 1913, a woman's organization that strove to create space for "an aristocracy of brains" and a meeting place for busy career-women. The club supported serious endeavors in women's rights such as the "dress strike" that was started by the Women's Political Union in 1912. The group also took part in the Women's Peace Parade of 1914, when over 1,500 women marched New York City. Shaw also worked with Jessie Bonstelle to found the Women's National Theatre, which allowed male performers though the management was primarily female.

**Mrs. John S. Sheppard** was a social welfare worker who was elected chairman of the New York State branch of the Women's

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Organization for National Prohibition Reform. Sheppard believed that her social welfare strategies were unsuccessful due to prohibition, and she advocated for the repeal the 18th Amendment. Sheppard was also the chairman of the Membership Committee at the Museum of Modern Art. In January 1933 the committee arranged a poster competition for senior high school students in support of abolishing the 18th Amendment. She also wrote frequently about her viewpoints on prohibition.

**Marjorie Sherlock** (1897–1973) was a British visual artist known for her landscapes. She attended the Slade School, Westminster School of Art, and the Royal College of Art, and also studied under artists Walter Sickert and Malcolm Osborne. Sherlock was one of the first female artists to join the London Group, which facilitated alternative spaces and galleries for artists in London. Her etchings and oil paintings showed complex scenes from London as well as Egypt, Germany, and India.

**Alma Siedhoff-Buscher** (1899–1944) was trained in crafts at the Reimann School and the Museum of Decorative Arts in Berlin. In 1922 she joined the Bauhaus and initially attended the introductory course taught by Johannes Itten and classes by Paul Klee and Wassily Kandinsky. She was subsequently accepted to the weaving workshop, but in 1923, under the guidance of Georg Muche and Josef Hartwig, Siedhoff-Buscher switched to the wood sculpture workshop. In conjunction with the major Bauhaus exhibition of 1923, she designed the furnishings of the children's room in the Haus Am Horn as well as a puppet theater and children's toys. In 1924 her furniture designs and toys were displayed at the exhibition for the conference of professional organization for kindergarten teachers, youth leaders, and day-care providers. Siedhoff-Buscher moved with the Bauhaus to Dessau in 1925 and continued to work there after graduation. In 1927, her last year in Dessau, she designed coloring books and cut-out kits for the publisher Verlag Otto Maier Ravensburg. Thereafter she traveled with her husband, who was an actor and had two children. Siedhoff-Buscher was the victim of a bombing raid in Buchschlag near Frankfurt am Main.

**Anna Simms Banks** (1862–1923) was born in Louisville, Kentucky. She was a schoolteacher in Louisville and later moved to Winchester, Kentucky. When women gained the right to vote in 1920, she became the first African-American woman to be a

fully credited delegate, serving at the 7th Congressional Republican Convention in Kentucky.

**Francis Simpson Stevens** (1894–1976) was an American painter who exhibited in the 1913 Armory Show. Largely influenced by Italian Futurism, Stevens's work often represented action and motion. In 1913, she rented a studio in Florence from Mina Loy and was the only American artist to show at Sprovieri's *Esposizione Libera Futurista Internazionale* of 1914. She left Florence that summer and returned to New York where she exhibited her work and was met with positive reviews. She continued painting but dropped out of public view some time after 1919.

**Clara E. Sipprell** (1885–1975) was a Canadian-American photographer, known for her landscapes and portraits of famous actors, artists, writers, and scientists. At the age of sixteen, she left school and devoted her time to photography, learning contemporary photographic techniques using glass plate and platinum paper. Her early exhibitions were at the Buffalo Camera Club at a time when its membership was closed to women. Her first New York show was at Teachers College, Columbia University, and she subsequently opened a studio in Greenwich Village. She was influenced by the work of several New York photographers including Gertrude Käsebier and Alice Boughton. She became a member of the Pictorial Photographers of America, the Royal Photographic Society of Great Britain, and the Arts Club of Washington. Many famous personalities came to her for portraits including Pearl Buck, Malvina Hoffman, and Eleanor Roosevelt, as well as many musicians and composers. Her cityscape *New York—Old and New* was one of the first photographs acquired by MoMA in 1932. Soon after moving to Vermont in 1937, Sipprell met Phyllis Fenner, a writer and librarian who would become her companion for the remainder of her life.

**Bessie Smith** (1894–1937), the "Empress of the Blues," was born in Chattanooga, Tennessee. She began her performing at the age of nine on street corners with her siblings to provide for her family. Her professional career began in 1912 when she was cast in a traveling show that included popular blues singer Ma Rainey. Smith was known for her fiery and strong willed nature, along with her fierce loyalty to those around her. Steadily building a following for herself and her performances, Smith landed a major breakthrough recording deal in 1923 when she was hired as a recording artist for Columbia Records. She went

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on to make over 160 records and at the height of her career was earning \$2,000 per week. She owned her own private railway car for touring. Like several notable women blues singers, Smith often engaged in lesbian relationships, including a volatile affair in 1926 with chorus girl Lillian Simpson. She was preparing for a post-Depression comeback with major recording sessions planned, when she was killed in a car accident in 1937.

**Clara Smith** (1894–1935) was an African-American blues singer. She was born in Spartanburg County, South Carolina, and moved to New York in 1923. Described as the “Queen of the Moaners,” she made her first commercially successful series of gramophone recordings that same year for Columbia Records. She recorded two duets with Bessie Smith, and they became close friends. Smith was often accompanied by Fletcher Henderson on piano during her early records; her later records featured famous musicians like Louis Armstrong, Coleman Hawkins, James P. Johnson, Joe Smith, Charlie Green, and Don Redman. She performed throughout the country, headlining in West Coast and Harlem revues during her prime years. If some sources are to be believed, she even had a brief affair with Josephine Baker, whom she taught the nuances of the vocal craft. Though the Great Depression had a major impact on black vaudeville and the recording industry, ending many careers, Smith continued to record and perform until 1932.

**Hilda Worthington Smith** (1888–1984) was a labor and civil rights advocate, educator, and poet. She became interested in suffrage and social work while attending Bryn Mawr College, where she later held a position as dean and the first director of the Bryn Mawr Summer School for Women Workers in Industry. In 1924 Worthington Smith relocated the offices for the summer school to New York City, and in 1927 she cofounded the Affiliated Schools for Workers, which would later become the American Labor Education Service. From 1934 to 1936 she directed the She-She-She Camps, a program of resident camps for unemployed women initiated by Eleanor Roosevelt and modeled after her resident workers’ schools. As a director of the Workers’ Service Program for the Works Progress Administration in 1939, she worked to place unemployed teachers with organizations looking for instructors with federal sponsorship. Worthington Smith’s autobiography, *Opening Vistas in Workers’ Education*, was published in 1978 and two books of her poetry, *Castle of Dream* and *Poems*, were published in 1910 and 1964, respectively.

**Maime Smith** (1883–1946) was an American vaudeville singer, dancer, pianist and actress. She performed primarily jazz and blues and was the first African-American artist to make a vocal blues recording in 1920. Born in Cincinnati, Ohio, Smith found work in a touring act at just ten years old and began dancing in Salem Tutt Whitney’s Smart Set by the time she was a teenager. In 1913 she moved to Harlem to sing in clubs. Her first recording, for the songs “That Thing Called Love” and “You Can’t Keep a Good Man Down” on Okeh Records, was the first time a black, blues singer was recorded. Despite boycott threats against the record company, the record was commercially successful and Smith went on to an even bigger hit, “Crazy Blues,” which was inducted into the Grammy Hall of Fame in 1994. Smith opened doors for other black singers and precipitated a sharp increase in the popularity of “race records.” She toured the United States and Europe as Mamie Smith and Her Jazz Hounds, often billed as the “Queen of the Blues.” Smith appeared in the early sound film *Jailhouse Blues*, shortly before retiring in 1931. She returned to performing in order to appear in a string of films in the 1940s.

**Anita “Neta” Snook** (1896–1991) was a pioneering aviator who became the first woman aviator in Iowa, the first woman accepted to study at the Curtiss Flying School in Virginia, and the first woman aviator to run her own commercial airfield. She is best known, however, for being the woman who taught Amelia Earhart to fly. Earhart began taking lessons with Snook in 1921, and the two became friends. Snook later became the first woman to enter a men’s air race at the Los Angeles Speedway in 1921 and came in fifth. She retired from aviation at the age of twenty-five in 1922, but after Earhart disappeared during her flight in 1937, Snook began lecturing on her aviation career and published her autobiography, *I Taught Amelia to Fly*. She died one year before being inducted into the Iowa Aviation Hall of Fame.

**Maria Carlota Costallat de Macedo Soares** (1910–1967) was a self-trained, Brazilian architect. As a member of a prominent political family in Rio de Janeiro, she was invited to spearhead the development of Flamingo Park, a public park in the city. “Lota,” as she was known, had a relationship with American poet Elizabeth Bishop from 1951 to 1967. Their relationship was portrayed in the Brazilian film *Reaching for the Moon* (based on *Rare and Commonplace Flowers*, a book by Carmen Lucia de Oliveira) and in the book *The More I Owe You* by American author Michael Sledge. Bishop wrote most of her great poems while living with Soares during their years

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together. From 1960 to 1966 Soares designed, landscaped, and supervised the construction of Flamingo Park, funded by the regional government. The phrase “reaching for the moon” refers to the towering lampposts she designed to illuminate the park with the effect of moonlight. The park was a reflection of her passion, energy, and capacity of decision-making, but her obsessive dedication to the project brought an end to her relationship with Bishop. In 1967, Soares joined Bishop in New York to work on their relationship, after a period of extensive hospitalization for a nervous breakdown; she took an overdose of tranquilizers, however, and died several days later.

**Solita Solano** (1888–1975) was an American writer, journalist, poet, and drama editor. She lived in Paris during the 1920s and met many literary figures, including F. Scott Fitzgerald and Ernest Hemingway. Solano, however, tended to keep within the intellectual-lesbian circles of the city. Her literary works include *The Uncertain Feast* (1924), *The Happy Failure* (1925), *This Way Up* (1927), and *Statue in a Field* (1934). Solano worked as a reporter for the *Boston Herald-Traveler*, then the *New York Tribune*, and was the first woman to hold a position of drama editor and critic at a major U.S. newspaper. After World War II, Solita returned to France where she spent the rest of her life.

**Suzy Solidor** (1900–1983) was a French singer, actress, and nightclub owner, who played muse for a number of artists, including Tamara de Lempicka, Francis Picabia, and Francis Bacon. Born Suzanne Louise Marie Marion, she changed her name to Suzy Solidor when she moved to Paris in 1929. She immersed herself in the artistic community and in the early 1930s became involved with Tamara de Lempicka. De Lempicka’s art deco portrait of Solidor in the nude remains the most famous portrait of the actress. The painting—acquired in 1973 under the condition that it remained in the permanent exhibition—hangs in a museum in Haut de Cagnes that houses Solidor’s art collection, which consists solely of artworks with herself as the subject.

**Ré Soupault** (1901–1996), born Meta Erna Niemeyer, was a European photographer, translator, and a member of the European avant-garde of the 1920s. She attended the Bauhaus School in Weimar from 1921 to 1925. She left Berlin after her training and established bases in Paris and New York, where she mingled with artists and filmmakers including Man Ray, Fernand

Léger, Kiki de Montparnasse, and Alberto Giacometti. Soupault’s journalistic work began in fashion and soon expanded to travel reports and photojournalism, documenting her experiences from all over the world. From 1934 to 1952, Soupault collaborated with her second husband, Surrealist Philippe Soupault, to capture their journeys with a Leica and 6x6 and 4x4 Rolleiflex cameras. This period marked her most important works of photojournalism, portraits, and scenes of everyday life in Re’s career. In 1954, Soupault’s translation of *Das Gesamtwerk* by Comte de Lautréamont, previously considered untranslatable, was successfully published. From the mid-1950s, Soupault continued her artistic pursuits in Paris, where she remained until her death. At the end of the 1980s, photographic work comprised of about fifteen hundred negatives and some one hundred fifty vintage prints initially believed lost were rediscovered and published.

**Harriet Speckart** worked as a medical assistant to Marie Equi, a physician and suffragist. Speckart and Equi began a friendship and relationship that defied odds during their time. They adopted an infant girl and raised the child together from 1906 until their relationship in 1921.

**Eulalie Spence** (1894–1981), a writer, teacher, and actress, was born in the British West Indies but grew up in Brooklyn, New York. Her family lived in poverty but her mother was had an independent nature that served as a wonderful role model for Spence. She went on to graduate with a B.A. from New York University and an M.A. from Teacher’s College, Columbia University. She began her career as a public school teacher in 1918 and spent over thirty years teaching English and Drama at Eastern District High School in Brooklyn. Spence was also an active writer, and her play *Foreign Mail* came in second place in the popular Krigwa playwriting contest. Founded by prominent members of the NAACP, the Krigwa Players often had an activist bent to their theater productions, but Spence preferred to provide entertainment rather than propaganda with her playwriting. Previously overshadowed by more prominent male African-American playwrights, Spence’s work has recently begun to be rediscovered alongside other lesser known African-American female writers.

**Anne Spencer** (1882–1975) was an American poet and civil-rights activist who participated in the New Negro Movement and the Harlem Renaissance. She was the first African-American to

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be published in the *Norton Anthology of American Poetry*. She was also an activist for equality and education. She grew up in West Virginia and graduated from the Virginia Seminary in 1899 as valedictorian. She lived in Lynchburg, Virginia, for the rest of her life, and as her poetry grew in popularity she became more and more involved with her local community, working to improve the lives of African-Americans. The local chapter of the NAACP was founded in her home. Over thirty of her poems were published in her lifetime, and her work has notably been included in the *Norton Anthology of Literature by Women*.

**Mrs. Irving D. Speyer** was a member of the Utopia Neighborhood Club, a Harlem-based women's social service organization. She was the chairwoman of the executive committee and a white member of the interracial staff at the Utopia Children's Center, a progressive daycare center in Harlem.

**Maria Spiridonova** (1884–1941) was a female Russian revolutionary; she led a life of imprisonment, torture, and immense fame. As a dentistry student in Moscow, Spiridonova first came into conflict with the law when she was arrested during a student demonstration. She had an allegiance with the Socialist Revolutionary Party, she fought in the name of the Russian peasants. When police repressed a peasant uprising, Spiridonova took matters into her own hands and murdered a notorious district security chief, Gavril Luzhenovsky. The authorities physically abused Spiridonova once she was caught, and the courts sentenced her death by hanging. The sentence, however, was later changed to lifetime in exile in Siberia. In 1917 Spiridonova was released from exile. She returned to acts of peasant anarchism and caught the attention of Louise Bryant, a sympathetic American journalist who interviewed her for her novel, *Six Months in Russia*. Bryant wrote, "If she were not such a clear thinker and so inspired a person, her leadership of the physical giants would be ludicrous. Spiridonova is barely five feet tall. . . . I have not met a woman her equal in any country." In 1919 Spiridonova was arrested and sent to a mental asylum following a series of attempted terrorist attacks on the Bolsheviks, and in 1941 the aged Spiridonova was executed. In 1992 she was officially exonerated of all charges.

**Ruth St. Denis** (1879–1968) was a key figure in both American modern dance and American sacred dance. From the beginning of her career in the early 1900s, St. Denis

incorporated dance forms from diverse world cultural and spiritual traditions. Denishawn, the dance company she founded, popularized dance as a performing art and trained a whole generation of American dancers, including Martha Graham and Doris Humphrey. At Adelphi University, St. Denis helped found the nation's first college dance program. In her later years, she explored dance as a form of religious and spiritual expression.

**Abastenia St. Leger Eberle** (1878–1942) was an American sculptor and social commentator. She began her career studying at the Art Students League in New York. Eberle's 1904 sculptural collaboration with Anna Hyatt was shown at the Society of American Artists Exhibition in the same year. In 1906 she became an elected member of the National Sculpture Society. Her figurative clay work *The White Slave* shocked audiences of the 1913 Armory Show for its depiction of child prostitution. Eberle continued to generate a highly politicized body of work, habitually depicting working class children in New York's Lower East Side. Eberle championed the social function of art, citing a responsibility of artists to the viewer to "reveal them to themselves and each other."

**Josephine St. Pierre Ruffin** (1842–1924) was an African-American icon, community leader, and women's rights activist. She had a white, English mother and a father of African descent. As a woman of mixed ethnicity, she experienced racism and sexism throughout her life, but she and the other members of her family worked together in the abolitionist and suffragist movements. After Ruffin's marriage in 1858, she completed two years of private tutoring in New York and invested her time in projects related to African-American women. In 1879 Ruffin she created the Boston Kansas Relief Association, which dedicated itself to helping African-American migrants settle in Kansas. In 1890 Ruffin founded and edited *Women's Era*, a newspaper dedicated to the concerns of the African-American women of that time; it later evolved into the Women's New Era Club in 1893. In 1903 the Women's New Era Club disbanded, and Ruffin founded the League of Women for Community Service, which remains today. She worked with various organizations, conferences, and individuals around the United States to fight for equal rights until her death.

**Edna St. Vincent Millay** (1892–1950) was a Pulitzer Prize winning poet born in Rockland, Maine. At the age of fifteen, her



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poetry was published by the notable anthology *Current Literature*. While still in high school, she had a number of relationships with women, including Edith Wynne Matthison, who went on to become a silent film star. St. Vincent Millay was openly bisexual and refused to marry a number of writers who proposed to her. She attended Vassar College at age twenty-one in 1913, but her fame had already begun the year previous when she entered the poetry contest for the annual anthology *The Lyric Year*. Her poem "Renaissance" was awarded fourth place, but even the first place winner acknowledged that hers was the best poem in the competition. It created quite a scandal and led arts patron Caroline B. Dow to offer to pay for her to attend Vassar. In 1923 St. Vincent Millay began a twenty-six-year open marriage and settled in Austerlitz, New York. That same year, she was awarded the Pulitzer Prize for Poetry. In addition to her poetry, she is remembered for her verse drama, which often discussed female sexuality, feminism, as well as political pacifism.

**Elizabeth Cady Stanton** (1815–1902) was the architect and author of the women's rights movement's most important strategies and documents. While in London in 1840, Stanton met Lucretia Mott, the Quaker teacher who served in many of the associated Temperance, Anti-Slavery, and Women's Rights organizations with which Stanton was associated. Mott discussed with Stanton the need for a convention on women's rights and together they made the plan to call the first women's rights convention in 1848. This initiated the women's rights movement in the United States and Stanton's leadership role. Unwilling to commit to a vigorous travel schedule until her children were grown, Stanton wrote many of her speeches for delivery by Susan B. Anthony, whom she had met at the Seneca Falls Convention in 1851. Almost thirty years later, Stanton co-authored the Declaration of Rights of the Women of the United States, which Anthony presented, uninvited, at the Centennial Celebration in Washington. Later in her career Stanton focused increasingly on social reforms related to women's concerns other than suffrage. She is regarded as one of the major forces in the drive toward equal rights for women in the United States and throughout the world.

**Lotte Stam-Beese** (1903–1988) was a German urban planner and architect. She attended the Bauhaus school in 1926 after working in the weaving facilities of the Deutsche Werkstätten (German workshops) in Dresden. At the Weimar Bauhaus Stam-Beese worked under Josef Albers and Wassily Kandinsky,

eventually gaining admission to the newly developed architecture department. She was the first woman to work under Hannes Meyer, a renowned Swiss architect. Their teacher-pupil relationship led to a romantic entanglement, and Stam-Beese moved to Russia with Meyer in 1930. Her professional and personal life flourished when she met Mart Stam, a Dutch architect, in Moscow. She left for Amsterdam with Stam in 1935 and ran her own architectural firm until 1938. Stam-Beese received her diploma at the College of Architecture in 1944 and taught at the Academy of Architecture and Urban Planning in Amsterdam. She was involved in various projects in multiple districts in Rotterdam and in 1947 created the first car-free street in the Netherlands.

**Ellen Gates Starr** (1859–1948) was a social reformer and activist born in Laona, Illinois. She studied at the Rockford Female Seminary, where she met her partner, Jane Addams. Addams and Starr founded Hull House, a center for child care and continuing education for adults. Starr was involved with campaigning for the reform of child labor laws in Chicago and was a member of the Women's Trade Union League where she helped to organize strikes for garment workers on multiple occasions. She taught English literature in affected areas of Chicago to children who were without access to education.

**Emma Stebbins** (1815–1882) was among the first notable American woman sculptors. Raised in a wealthy New York family, she was encouraged in her pursuit of art from an early age. In 1857, she moved to Rome where she moved in with sculptor Harriet Hosmer, who had established herself there in 1852. It was here, where she met and fell in love with actress Charlotte Cushman, and quickly became involved in the bohemian and feminist lesbian lifestyle, which was more tolerated in Rome at the time, than it would have been back in New York. Cushman and Stebbins began spending time in a circle that included African American/Native American sculptor Edmonia Lewis, many celebrities, and fellow lesbians that included Harriet Hosmer. In this environment, the women flourished without regard for showing outward affection for one another. One of Stebbins' early commissions was a portrait bust of Cushman. When in 1869 Cushman developed breast cancer, Stebbins devoted all her time to nursing her lover, ignoring her work. When the couple returned to the United States in 1876, Cushman died of pneumonia. Following her death, Stebbins never produced another sculpture. She released the

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correspondence, *Charlotte Cushman: Her Letters and Memories of Her Life* in 1878. Stebbins died in New York in 1882, at the age of 67.

**Milly Steger** (1881–1948) was a German sculptor educated at a boarding school in London. While there, she took instruction in painting and decided to become an artist. From 1903 to 1906, she received private training in Dusseldorf, as women were not currently allowed to attend the arts academy. She moved to Berlin in 1908, where she began teaching at the Academy of the Ladies Society of Berlin Artists. Steger was invited to Copenhagen in 1910, where she was commissioned to create the first large-scale architectural sculpture for the city, creating four statues of women for the facade of the Hagen Theater. She completed a number of other public commissions until World War I. Returning to Berlin in 1917, Steger spent much of the rest of her life teaching drawing and sculpture. Notable avant-garde patron Katherine Dreier collected her work, but much of Steger's unsold work was lost when her studio was destroyed during World War II. Just before her death in 1948, Steger was named the honorary president of the Democratic Women's League of Germany.

**Gertrude Stein** (1874–1946) was an American writer and poet born to wealthy German-Jewish immigrants. Stein attended Radcliffe College and later enrolled at Johns Hopkins University to study medicine. Before receiving a degree, Stein left school and moved to Paris in 1903 with her partner Alice B. Toklas. Their home on the Left Bank soon became an influential gathering spot for many young artists and writers. Her friendships grew to include writers Djuana Barnes and Mina Loy, as well as patrons Mabel Dodge and Mildred Aldrich. Her first book, *Three Lives*, was published in 1909, followed by *Tender Buttons* in 1914. *Tender Buttons* clearly showed the effect modern painting had on her writing. In these small prose poems, images and phrases come together in often surprising ways—similar in manner to Cubist painting. Her writing received considerable interest from other artists and writers but did not find a wide audience. Despite being of Jewish descent, Stein remained in France throughout World War II and voiced support for the Vichy regime, believing her wealth and notoriety would let her avoid persecution. Stein survived the war but died at the American Hospital at Neuilly in 1946 due to inoperable cancer.

**Sarah Stein** (1870–1953) was an American art collector born in 1870 to a wealthy German merchant family based in San Francisco. Her contributions to art started in the early 1900s after marrying into the Stein family, influential patrons for Parisian avant-garde art. Following in the footsteps of her sister-in-law, Gertrude Stein, she and her husband, Michael Stein, moved to Paris in 1903 where they met important artists, writers, and thinkers of the early twentieth century. Sarah Stein jumpstarted Henri Matisse's career by persuading Leo Stein to purchase his controversial piece *Women with a Hat* (1905). By 1906 Sarah Stein primarily collected Matisse's work and soon became the artist's confidante. Despite her departure from Paris in 1935, their deep friendship lasted until her death. Through Stein's travels and eventual return to San Francisco, she became the first to bring Matisse to America and helped the other Steins introduce modernist art to Western Europe and America. A loving portrait of Stein by Matisse made in 1916 currently resides at the San Francisco Museum of Modern Art, along with *Woman with a Hat*, the work that had so captivated her.

**Kate Steinitz** (1889–1975), a painter, art historian, and collector, grew up in Berlin. She attended drawing classes with Käthe Kollwitz as well as the Women's Painting School of Lovis Corinth. Steinitz began painting pictures chiefly of her three daughters for "home use." Her paintings and photographs were soon exhibited in Hanover as well as in New York. A notable member of the avant-garde, Steinitz was one of the many artists collected by patron Katherine Dreier. Under the Nuremberg racial laws, Steinitz was expelled from the Reich Literary Organization and forbidden to publish in 1935. She then immigrated to the United States and began working as a freelance journalist and graphic artist. She became a U.S. citizen in 1944 and moved to Los Angeles the following year, where she took a position at the Leonardo da Vinci Library. In the following years, she was expanded the library into the world's foremost Leonardo collection and published catalogs highly prized among experts. In 1969 she was awarded the highest honor for a Da Vinci specialist—an invitation to deliver the annual festival lecture in Vinci, Italy.

**Varvara Stepanova** (1894–1958) was a Russian artist and one of the founding members of the First Working Group of Constructivists in 1921. She received an arts education in Odessa, hoping to move beyond her peasant upbringing. She lived in Moscow during the Russian Revolution and became close

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friends with many members of the Russian avant-garde. In the years before the revolution, Cubism and Italian Futurism, along with traditional peasant art, influenced many artists, including Stepanova and her fellow Constructivist Lyubov Popova. She designed costumes and sets for avant-garde productions and became a textile and graphic designer with the intention of bringing technology and industry together with art.

**Karin Stephen** (1890–1953) was a British psychologist and psychoanalyst who found her calling after her interaction with the famous Bloomsbury Group, an informal network of artists, writers, and intellectuals. Stephen was raised by her Quaker grandmother and educated at Newnham College in Cambridge. Within the Bloomsbury Group, she discovered her interest in psychoanalysis and met her husband, Adrian Stephen, the younger brother of Virginia Woolf. Stephen and her husband pursued their medical degrees and then their psychology specializations together. By 1926 Stephen was a certified doctor and psychoanalyst, and in 1931 she became a full member of the British Psychoanalytical Society. She published *The Misuse of the Mind* in 1922 and *Psychoanalysis and Medicine: A Study of the Wish to Fall Ill* in 1933. Stephen had suffered from severe deafness since she was a student but over the years her condition worsened. Her manic depression, her husband's death in 1948, and her deteriorating health led her to commit suicide in 1953.

**Grete Stern** (1904–1999) was a German-born photographer who helped modernize the arts in Argentina, where she nationalized as a citizen in 1958. After studying graphic arts in Germany, she changed her focus to photography and relocated to Berlin where she took private photography lessons. It was there that she met fellow student Ellen Auerbach, with whom she founded the critically acclaimed photography and design studio Ringl+Pit, known for their innovative work in advertising. Stern continued her studies at the Bauhaus photography workshop but moved to England due to the political climate of Nazi Germany and continued her collaboration with Auerbach from a studio there. She first traveled to Argentina in the mid 1930s with her husband and fellow photographer, Horacio Coppola, where they mounted what *Sur* magazine called "Argentina's first modern photography exhibition." Comprised of photographs produced in Germany and the United Kingdom, the presented works ranged from portraits and landscapes to advertising photographs and collages. Stern's unconventional work featured elements such as montage, flat lighting, and untouched negatives, and her

modernist sensibility helped to found the modernist art movement in Argentina. She ran a studio with Coppola in Buenos Aires, but after their divorce in 1943 she began exhibiting on her own internationally. Stern went on to direct the photography workshop of the Museo Nacional de Bellas Artes on 1956. She retired from photography in 1985.

**Hedda Sterne** (1910–2011) was an artist best remembered as the only woman in a group of Abstract Expressionists known as "The Irascibles," which included Jackson Pollock, Willem de Kooning, Barnett Newman, and Mark Rothko. In her artistic endeavors she created a body of work known for exhibiting a stubborn independence from styles and trends, including Surrealism and Abstract Expressionism, with which she is often associated. Sterne has been almost completely overlooked in art-historical narratives of the postwar American art scene. At the time of her death, possibly the last surviving artist of the first generation of the New York School, Sterne viewed her widely varied works more as in flux than as definitive statements. Her works are in the collections of museums including MoMA in New York, the National Gallery of Art in Washington, D.C., and the National Museum of Women in the Arts, also in Washington, D.C.

**Marie Sterner** (1880–1953) was a gallerist and art dealer based in New York who was instrumental in advancing the careers of American artists in the early twentieth century. She opened her first gallery in 1923 and exhibited, among others, Florine Stettheimer and Hedda Sterne.

**Leta Stetter** (1886–1939) was an American psychologist who made significant contributions to clinical and educational psychology, as well as the psychology of women. After growing up in Nebraska in an emotionally abusive household, Stetter excelled at school and graduated from the University of Nebraska at Lincoln in 1906. She began her professional career as a teacher in Nebraska's public schools but moved with her husband to New York City, where married women were not allowed to teach. Bored and frustrated, she enrolled in Columbia University in 1911 to study education and sociology. She received her master's degree in education in 1913 and began working at the Clearing House for Mental Defectives shortly thereafter. Stetter went on to be hired as the chief of the psychological lab at Bellevue Hospital as well as a consulting psychologist for the New York Police Department. Stetter earned her Ph.D. with a

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dissertation on the subject of women's supposed mental incapacity during menstruation. She conducted a scientific experiment testing both women's and men's performance on various cognitive, perceptual, and motor tasks every day for three months, concluding that there was no scientific link between decreased performance and menstruation. Stetter also took a strong stance on the education of "gifted" children, a term she coined, asserting that they should not be isolated from other children but that a special curriculum should be developed to suit their needs. Stetter wrote many articles on psychological factors impacting the social standing of women, and many of her books became leading textbooks in the field.

**Carrie Stettheimer** (1869–1944) was one of three daughters born to a wealthy family in Rochester, New York. After spending much of her childhood in Europe, she and her family returned to New York City at the start of World War I. The Stettheimer home became a popular salon for New York's writers, artists, and intellectuals. While Stettheimer largely managed their household, she also undertook a project to replicate the family home in miniature. She worked on the ambitious dollhouse for over twenty years, even enlisting artist friends to create miniatures of their work to decorate the house. The work is currently on permanent display at the Museum of the City of New York.

**Ettie Stettheimer** (1875–1955) was one of three daughters to a German Jewish family who lived in Rochester, New York. She and her sisters, Carrie and Florine, were known socialites amongst the artistic and intellectual community, hosting an influential salon at their home; they were also artists in their own right. Stettheimer graduated from Barnard in 1896 and received a master's degree in psychology in 1898. She then went on to receive her Ph.D. in philosophy from the University of Freiburg in 1908. Stettheimer published her first books, *Philosophy*, in 1917, and her second, *Love Days*, in 1923, under the pseudonym Henrie Waste, a compression of her full name, Henrietta Walter Stettheimer. *Love Days* is considered a feminist novel, and it insists that romantic love is inconsistent with a woman's self-realization. After the deaths of her sisters, Stettheimer spent most of her time organizing their sisters' affairs. She arranged for their art works to be given to some of the important museums in America and approved several posthumous exhibitions of Florine's work. In 1949 Stettheimer published a book of Florine's poems, *Crystal Flowers*. In 1951 she published her own

*Memorial Volume*, which included her previously published works as well as her dissertation on William James and four short stories.

**Florine Stettheimer** (1871–1944) was a member of a wealthy and influential assimilated Jewish family who frequently moved between Europe and America. Stettheimer began her formal art training in 1892 at the Art Students League of New York. Her early work reflects academic training tempered by a bright palette and pronounced brushstrokes that attest to her exposure to post-Impressionism during her family's travels in Europe. Stettheimer maintained the stance of the detached observer, recording events for the private pleasure of friends and family. She seldom showed her work, and never sold it. In 1934 she designed the sets and costumes for Gertrude Stein's avant-garde opera *Four Saints in Three Acts*. Her best-known works are four paintings celebrating modern life in New York with wit and irony: *Cathedrals of Broadway* (1929), *Cathedrals of Fifth Avenue* (1931), *Cathedrals of Wall Street* (1939), and *Cathedrals of Art* (1942), all owned by the Metropolitan Museum of Art. In her poems and in her paintings, Stettheimer described a world in which people define themselves by the things that surround them, rather than by their internal values or beliefs.

**Doris Stevens** (1892–1963) was a prominent figure in the American suffrage movement. Before joining the suffrage, Stevens worked as a social worker and teacher. In 1914 she joined the National American Woman Suffrage Association (NAWSA) as its executive secretary and organized the first convention of women voters in 1915 at the Panama Pacific Exposition in San Francisco. When the National Women's Party (NWP) was formed in 1915 as a rival group of NAWSA, one committed to shaming President Woodrow Wilson's administration into supporting the suffrage movement through public protests outside the White House, Stevens joined. In 1916 she was on the first executive board of the NWP and was the vice-chairman of their New York branch. When the United States entered World War I, Stevens argued that it was hypocritical for the United States to fight for democracy abroad when their own women were not included in democracy. She was arrested in 1917 for picketing and was sentenced to sixty days at Occoquan Workhouse, though she served only three days. Stevens continued to protest and in 1920 she was arrested, along with six other women, for marching to the New York Metropolitan Opera House to demand that President Wilson call a special session of Congress to vote on

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suffrage. Almost two hundred police officers and onlookers attacked and beat the women. Three weeks later, the 19<sup>th</sup> Amendment was passed. Her book *Jailed For Freedom* (1920) gave an account of her campaign; after its publication she continued to serve on a number of organizations concerned with women's rights.

Influential textile artist **Gunta Stölzl** (1897–1983) was born in Munich and studied decorative arts before taking leave from her studies to serve as a nurse during World War I. When she returned to school she read the Bauhaus manifesto and decided to continue her studies at the newly formed school. Due to strong gender roles at the school, she was relegated to the "women's department" which was primarily the textile workshop. Seeing her instructor's disinterest in developing its facilities, she traveled to Italy for further inspiration and took dyeing courses in Germany. With these skills, she was able to reopen the dyeing studio at the Weimar Bauhaus. In 1925, Stölzl became its only female master and played a key role in developing their weaving program. She wanted the program to deviate from its original notions of "women's departments" and accordingly integrated theories of modern art and industrial design materials into its curriculum. Under political pressure from the Nazis, she was forced to resign in 1931. She later opened her own hand-weaving business in Zurich and designed mainly textiles for interior design. Her work appears in the collections of MoMA, the Busch-Reisinger Museum at Harvard University, and the Victoria and Albert Museum, London.

**Thelma Johnson Streat** (1911–1959) was an African-American artist, dancer, and educator whose groundbreaking work made her the first African-American woman to have a painting collected by the Museum of Modern Art. In addition to showing at MoMA, Streat's work has been exhibited at the American Contemporary Art Gallery, the San Francisco Museum of Modern Art, and the Art Institute of Chicago, among others. She created her most famous painting, *Rabbit Man* in 1941 (now a part of MoMA's permanent collection) during her time as a WPA artist at the "Pickle Factory" in San Francisco. During this time, Streat worked with Diego Rivera on the Pan American Unity Mural for Treasure Island's Golden Gate International Exhibition. Rivera praised her as "one of the most interesting manifestations in this country at the present." She was threatened by the Klan for her painting *Death of a Negro Sailor* (1943), which depicted an African-American sailor dying after

fighting to protect the rights he did not himself enjoy. Streat traveled to Haiti, Mexico, and Canada to study traditional indigenous dances; she returned a performance artist of sorts who became one of the first visual artists to perform interpretive dance in front of her art. She even performed at Buckingham Palace in 1950. With her husband, William Kline, Streat founded the Children's City Art School of Hawaii and the Children's Education Project as part of her effort to teach cultural understanding rather than bigotry.

**Olivia Stokes Hatch** (1908–1983) was an American activist and volunteer who was involved in a number of organizations during her lifetime. She was born in New Haven, Connecticut and attended Bryn Mawr College from 1925 until 1930. Hatch was very active with the American Red Cross and American Conferences of Social Work. In the 1940s, Hatch worked with the League of Women Voters, City Club (Albany), Race Relations group and the Red Cross Speakers Bureau. In the 1950s she worked with the Norfolk League of Women Voters, and was active in church groups and the Parent-Teacher Association. In Lenox, Massachusetts, in the 1960s, she volunteered as a reader for Recording for the Blind, and helped to entertain young artists in conjunction with the Berkshire Music Center. She also traveled throughout the United States, Central, and South America, and in the far East. She is a co-author, with Mary Marvin Breckinridge Patterson, of *Olivia's African Diary: Cape Town to Cairo, 1932*, which describes their trip throughout Africa and was published in 1980.

**Lucy Stone** (1818–1893) was an American orator, abolitionist, suffragist and was a strong and vocal advocate for women's rights. She was born in West Brookfield, Massachusetts. In 1839, Stone went to Mount Holyoke Seminary for one term, then enrolled in Oberlin College in Ohio four years later. In 1847 she became the first woman from Massachusetts to earn a bachelor's degree. Stone then went on to work with the American Anti-Slavery Society. It is at this society that Stone hones her public speaking skills and becomes widely recognized. In 1850, Stone helped to initiate the first national Women's Rights Convention in Worcester, Massachusetts and continued to support this convention annually. In 1858, Stone reminded Americans of the "no taxation without representation" principle; her refusal to pay property taxes was met with the publicized impoundment and sale of household goods. At the end of the Civil War, she went to Kansas to work on the referendum for suffrage. She also served

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as president of the New Jersey Women Suffrage Association and from there, helped organize the New England association. Stone lives to see the end of slavery, but dies thirty years before women are permitted the vote. Her daughter, Alice Stone Blackwell continues from her mothers work is a key figure in the Suffrage movement.

**Marie Stopes** (1880–1958) was an author, best known for her 1918 book *Married Love: A Book for Married Couples*. Revolutionary and controversial, the book approached sex, intimacy, and love with a open, honest approach; it is considered to be one of the first sex manuals. The founder of the first birth control clinic in Britain, Stopes edited the newsletter *Birth Control News*, answering readers' questions with explicit practical advice. Stopes earned a doctorate in science from the University of London, becoming the youngest woman in Great Britain to have a doctorate, and a Ph.D. in paleobotany in 1904.

**Anne Sullivan** (1866–1936) was an American educator who was best known for teaching Helen Keller. Sullivan was born in Freezing Hills, Massachusetts to Irish immigrant parents. Sullivan grew up in impoverished conditions, and struggled with health problems. At the age of five, she contracted an eye disease called trachoma, which severely damaged her sight. Her mother died while she was young and her father abandoned her and her two siblings. They were sent to Tewksbury Almshouse, a home for the poor, where she met a state official who was inspecting Tewksbury almshouse, and spoke to him about her education. She was then allowed to leave and enroll in the Perkins School for the Blind in Boston, Massachusetts. While at Perkins, she had several eye surgeries, which improved her sight, and in 1886, she graduated valedictorian from her class. In 1887, Sullivan was asked by the Keller family to teach their deaf, blind, and mute daughter, Helen, to which she accepted. The two began a life long bond. Sullivan was Helen Keller's educator for thirteen years and in 1900, accompanied her to Cambridge, Massachusetts, where Keller was admitted to Radcliffe College. Sullivan went with Keller to every class, spelling into her hand all the lectures, demonstrations, and assignments. When Keller received her Bachelor of Arts degree, it was a triumph for both women. In 1930, Temple University in Philadelphia, Pennsylvania wanted to recognize Sullivan and Keller's achievements with honorary degrees. Keller accepted but Sullivan refused. She reluctantly accepted the offer in 1931, at the urging of Keller and other friends.

**Mary Quinn Sullivan** (1877–1939) was an influential modern art collector as well as one of the primary founders of MoMA. She studied at Pratt Institute beginning in 1899 and became an art teacher in Queens soon thereafter. She studied art school curriculums across Europe with the help of the New York Board of Education and was thus exposed to much of the Impressionist and post-Impressionist art movements. While living in Brooklyn, she befriended fellow collector Katherine Dreier, and together they studied master paintings in Europe. Sullivan even briefly lived with the Dreier sisters, who were social reformers and suffragettes. Later Sullivan would entertain many artists, writers, and politicians at her private home in Queens. Her philanthropic pursuits included donating to the Indianapolis Museum of Art. During the 1920s Sullivan befriended fellow arts patrons Lillie Bliss and Abby Rockefeller, with whom she helped develop a plan for a new museum of modern art in New York City. In 1932 she also opened her own gallery in midtown and employed the young Betty Parsons.

**Vida Ravenscroft Sutton** (1878–1956) was an American playwright, vocal teacher, and radio producer. She was member of the Heterodoxy group, a feminist debate society based in Greenwich Village, and the New Theater Company in New York. Sutton spent her early career performing as an actress and singer, later writing historical and biblical plays intended for churches or other community groups. She went on to direct plays and organize the Oneonta Playhouse in Tannersville, New York. Sutton spent her later career working for the NBC Radio program *The Magic of Speech* and served as the network's speech and diction instructor in the 1930s.

**Toshiko Takaezu** (1922–2011) was an American ceramic artist and painter, born to Japanese immigrant parents in Hawaii. She studied at the Honolulu Museum of Art as well as Cranbrook Academy of Art where Finnish ceramist Maija Grotell became her mentor. Takaezu taught for many years at both the Cleveland Institute of Art and Princeton University. She believed that ceramics involved self-revelation and developed her "closed form" style with this in mind. Her ceramic forms are hollow pots, resembling hearts or torsos. Her work is represented in many public collections including the Detroit Institute of Art, the Los Angeles County Museum of Art, the Museum of Fine Arts, Boston, and the Smithsonian American Art Museum in Washington, D.C..

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**Sophie Taeuber-Arp** (1889–1943) was a Swiss painter, sculptor, and dancer. Taeuber-Arp studied at the School of Applied Arts in St. Gallen and later at the School of Arts and Crafts in Hamburg and the Laban School of Dance in Zurich. From 1916 to 1929 she taught weaving and textiles at the Zurich School of Arts and Crafts while working on the geometric abstractions that would become some of the earliest Constructivist works. Taeuber-Arp was also working as a dancer and choreographer for the Cabaret Voltaire. She was an integral part of the Zurich Dada movement, acting as a co-signer of the Zurich Dada Manifesto in 1918. In 1927 Taeuber-Arp was commissioned to create a Constructivist interior for the Café de l'Aubette, and in the same year co-authored *Design and Textile Arts* with Blanche Cauchet. In 1940 Sophie Taeuber-Arp fled Paris to avoid the Nazi occupation and created an art colony with Sonia Delaunay and other friends in Grasse, France. Taeuber-Arp is the only woman to appear on Swiss currency; her face has been featured on the 50-franc note since 1995.

**Mary B. Talbert** (1866–1923) was an activist and social reformer born in Oberlin, Ohio. She was the only African-American woman in her graduating class at Oberlin College, where she studied education. In 1887, only a year after graduating, Talbert obtained the highest position of any African-American woman in the state of Arkansas as an assistant principal at Union High School. Talbert moved to Buffalo, New York, in 1891, where she became committed to anti-lynching and anti-racism activism along with women's suffrage. She was a founder of the Niagara Movement, an organization whose main constituents would later form the National Association for the Advancement of Colored People. One of the first activists to note the double bind of oppression faced by women of color, Talbert was vocal about the importance of raising the consciousness of her more privileged peers in the suffragist movement.

**Dorothea Tanning** (1910–2012) was an American painter, printmaker and poet involved in the Surrealist movement. She was primarily a self-taught painter and created meticulous renderings of dream-like situations. Her painting evolved over six decades, moving to more suggestive and less literal images, eventually becoming fairly abstract. Tanning's work has been exhibited in retrospectives at major art institutions, including the Pompidou in Paris and the Malmö Konsthall in Sweden. In addition to painting, Tanning contributed set designs and

costumes to several ballets by George Balanchine and appeared into avant-garde films by Hans Richter. After spending much of her life between Paris and Sedona, Arizona, Tanning relocated to New York City in 1980, embarking on an energetic period of her career, creating paintings, collages, drawings, and prints. It was during this time that she began to focus more on writing as well, publishing her expanded memoir, *Between Lives: An Artist and Her World*, in 2001. In 1994, Tanning endowed the Wallace Stevens Award of the Academy of American Poets, an annual prize of \$100,000 awarded to a poet in recognition of outstanding and proven mastery in the art of poetry. She died at the age of 101, just after publishing her second collection of poems, *Coming to That*.

**Mary Tarleton Knollenberg** (1905–1992), a sculptor, worked primarily with bronze and stone, specializing in the female form and female nudes. Her work was exhibited in numerous galleries in New York—including the National Academy of Design, the Whitney Museum, and the Architectural League—and at Yale University in Connecticut. In 1933 Knollenberg won a Guggenheim Fellowship that allowed her to travel to Paris to study. Her studies also took her to New York and Washington, D.C. Knollenberg felt that growing up as a tomboy, isolated from other children on her grandfather's estate in Great Neck, New York, drew her to the female form later in life. "I've always had this feeling I didn't know what it meant to be a woman," she said, "and I think a part of this doing a woman's figure is a way of educating myself—a search for identity." A 1981 exhibit of her work drew strong praise from the *New York Times*, who called her figures "vivid" and "arresting." Her last exhibit was held at the Chester Art Gallery in 1989, when she was 73.

**Lenore Tawney** (1907–2007) was an American artist who became an influential figure in the development of fiber art. Tawney's introduction to the tenets of the German Bauhaus and the artistic avant-garde began in 1946 when she attended László Moholy-Nagy's Chicago Institute of Design. She studied with Moholy-Nagy, Cubist sculptor Alexander Archipenko, and abstract expressionist painter Emerson Woelffer, among others, and in 1949, she studied weaving with Marli Ehrman. In 1957 she moved to New York City, where she became associated with a generation of artists including Ellsworth Kelly, Robert Indiana, Agnes Martin and Jack Youngerman. Since then, Tawney lived and worked mainly in New York. She was the veteran of more

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than two dozen solo exhibitions in leading galleries and museums and participated in dozens of important group exhibitions. Her work is in the permanent collection of the Metropolitan Museum of Art as well as many other institutions and private collections. Two major monographs on her work—*Lenore Tawney, A Retrospective*, American Craft Museum (1990) and *Lenore Tawney: Signs on the Wind, Postcard Collages* (2002)—have been published.

**Margaret Taylor-Burroughs** (1915–2010) was an African-American artist and writer and a co-founder of the DuSable Museum of African American History. She also helped to establish the South Side Community Art Center, whose opening on May 1, 1941 was dedicated by the First Lady Eleanor Roosevelt. At the age of twenty-three Burroughs served as the youngest member of its board of directors. She was a prolific writer, with her efforts directed toward the exploration of the black experience and of children, especially with regard to their appreciation of cultural identity and their introduction to art. She is credited with the founding of Chicago's Lake Meadows Art Fair in the early 1950s, giving galleries for African-American artists a venue to exhibit and sell their artwork. The fair rapidly grew in popularity and became one of the most anticipated exhibitions for artists, collectors, and others throughout the greater Chicago area. After a brief hiatus beginning in the early 1980s, it was resurrected by Helen Y. West in 2005, and another of Burroughs's legacies lives on.

**Mary Church Terrell** (1863–1954) was born in Memphis, Tennessee, the daughter of former slaves. She became one of the first African-American women to earn a college degree in the United States and went on to teach at the secondary-school and college level in Washington, D.C. Terrell was appointed the first female African-American member of the Board of Education in Washington, D.C. She was also an activist in the civil rights and women's movements. One of only two women invited to the first organizational meeting of the NAACP, she became one of its founding members. She also helped to establish the Congressional Union for Woman Suffrage and fought for the integration of eating places in Washington, D.C. Terrell's work as a journalist was published in both black- and white-focused publications. She was influential in promoting the African-American women's club movement. Terrell continued to be an activist and participate in picket lines well into her senior years. She passed away in Annapolis, Maryland, in 1954, two months

after the Supreme Court's decision in *Brown v. Board of Education* ruled that racial segregation of schools was unconstitutional.

**Ellen Terry** (1847–1928) was an English actress among the most famous leading ladies of the Victorian era. She won legions of admirers with her grace and golden-haired beauty and is particularly remembered for her interpretations of Shakespearean heroines, including Portia and Beatrice, opposite Henry Irving. At the time of her death a London *Times* commentator concluded: "She was a woman of genius; but her genius was not that of the brain so much as of the spirit and of the heart. She was a poem in herself—a being of exquisite and mobile beauty. On the stage or off she was like the daffodils that set the poet's heart dancing."

**Julia Thecla** (1896–1973) was a Surrealist painter and sculptor of the magical realist school. She was a member of the Chicago Arts Club, the Women Artist Salon, Chicago, and the No-Jury Society of Artists, Chicago. Her work was exhibited widely, including at MoMA, the Chicago History Museum, the Art Institute of Chicago, and the DePaul University Art Museum.

**Alma Woodsey Thomas** (1891–1978) was an African-American Expressionist painter and arts educator. Born in Georgia she moved with her family to Washington, D.C., in 1907, fleeing the region's racial violence. She attended Howard University and became its first fine arts graduate in 1921. While at Howard she explored abstraction and Expressionism. A few years later Thomas began teaching art at a junior high school in Washington, a position she held for 35 years. It was not until she retired that she developed her signature style of painting. She had her first solo exhibition in 1966 at Howard University. Thomas was the first African-American woman to have a solo exhibition at the Whitney Museum of American Art and exhibited her paintings at the White House three times over the course of her career.

**Kate Thompson Cory** (1861–1958) was a multi-talented painter, photographer, and poet. She was also a consultant on Hollywood films and a designer and illustrator. In 1905 Cory moved to Arizona to live on the mesas among the Hopi Native Americans. While there she observed, photographed, and drew their daily lives, and her paintings frequently depicted her experiences there. She moved to Prescott, Arizona, in 1912. Her



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work is among the collections of the Smoki Museum and the Sharlot Hall Museum, both in Prescott, Arizona, as well as the Smithsonian Institute.

## **Polly Thompson**

Polly Thompson (1885–1960) was the companion of deaf-blind author and activist Helen Keller. She was hired as a housekeeper and eventually was promoted to secretary and became Keller's close companion. When Anne Sullivan, Keller's original tutor, was unable to travel with Keller, Thompson would fill her role.

**Marian Tinker** was a director of Camp TERA (Temporary Emergency Relief Assistance), the first She-She-She Camp located in Bear Mountain State Park, New York. The She-She-She Camps were a program of resident camps for unemployed women directed by Hilda Worthington Smith and initiated by Eleanor Roosevelt in response to the Civilian Conservation Corp or "CCC" camps initiated for unemployed men as part of the New Deal.

**Nancy Jane Tison** was a lender to the 1913 Armory Show.

**Alice B. Toklas** (1877–1967) was an American writer from San Francisco, California. Toklas moved to Paris in 1907 and met Gertrude Stein; the two were partners until Stein's death in 1946. Stein and Toklas hosted a salon in Paris that attracted writers and painters of the American and European avantgarde. Heavily committed to Stein's, Toklas was considered a background figure to her partner's success for most of her life. When Stein passed away, her substantial art collection was bequeathed to Toklas, but because no legal recognition existed at the time for their partnership, Stein's relatives eventually stole the more valuable artworks and kept them from Toklas who was left impoverished and unemployed. Toklas's writings include articles for the *New Republic* and the *New York Times* and three books: *The Alice B. Toklas Cookbook*, *Aromas and Flavors of Past and Present*, and *What Is Remembered*. The latter was an autobiography but ends at the death of her lover, Stein.

**Margaret Tomkins** (1916–2002) was an American painter who received her master's of fine art from the University of California and worked as an assistant professor of art at the University of Washington. Her work was abstract, primarily dealing with themes of transformation and metamorphosis. Tomkins spent most of her life in the Pacific Northwest, and was

known for her art activism and for founding of the first artist-owned gallery in Seattle, Washington. After her first solo exhibition at the Seattle Art Museum in 1941, she began working with the Federal Art Project, teaching at the Spokane Art Center, one of the leading WPA facilities in the country. Works by Tomkins appeared in several annual shows at the Whitney in New York and the Corcoran Gallery in Washington, D.C., and in 1947 three of her pieces were selected for inclusion in the *Abstract and Surrealist American Art* exhibit at the Chicago Art Institute; that same year, a one-person show of twenty-three of her paintings. Tomkin's work has been included in exhibitions at the Museum of Modern Art, San Francisco; the Metropolitan Museum of Art, New York; and the Art Institute of Chicago, among others.

**Hannah Maria Conant Tracy Cutler** (1815–1896) was an abolitionist as well as a leader of the temperance and women's suffrage movements in the United States. Cutler served as president of the Ohio Woman Suffrage Association and the American Woman Suffrage Association. She helped to shape the merger of two feminist factions into the combined National American Woman Suffrage Association. Cutler wrote for newspapers and journals as well as drafted laws and authored several books. She lectured on physiology and attained a medical degree at the age of 53. Cutler presented petitions to state and federal legislatures, and helped to form temperance, abolition, suffrage and women's aid societies in Ohio, Illinois, Iowa, Nebraska, and Vermont.

**Katrina Trask** (1853–1922) was an American author and philanthropist who founded Yaddo, an artists' community in Saratoga Springs, New York. Her first book, *Under King Constantine*, was published anonymously in 1892 and was comprised of three long love poems. In addition to other works of both poetry and prose, Trask published an anti-war play just before the beginning of World War I titled *In the Vanguard*, which was performed by Women's Clubs and Church Groups. She cofounded Yaddo with her husband in 1881 after all four of their children died in infancy. She converted their estate into an artists' retreat and the first artists moved in in 1926.

**Violet Trefusis** (1894–1972) was a writer and socialite born in London, England. She is best remembered for her affair with Vita Sackville-West, a poet, aristocrat, and lover to Virginia Woolf. The two women met as girls at school, and Violet

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confessed her love to Vita at age fourteen. The two went on to live separate lives, but reunited on several occasions. However, the affair ended when Sackville-West discovered Trefusis's marriage and suspected it was more than platonic. The two women kept in touch over the years, exchanging affectionate letters and sometimes meeting in person. Virginia Woolf's novel *Orlando* fictionalizes their affair, with Sackville-West appearing as the Russian princess Sasha. Trefusis sustained her own career as a writer, but it was never critically acclaimed. In her later life she was a lover to Winnaretta Singer, heiress to the Singer sewing machine company and a known womanizer. Because of her great wealth, Trefusis was able to sustain a relationship with Singer despite a general lack of social acceptance.

## Sojourner Truth

Sojourner Truth (1797–1883) was an abolitionist and activist born into slavery. She was sold as a commodity several times in New York State. In 1826, Truth was able to escape with her youngest daughter and stayed with another family until the New York State Emancipation Act was approved the following year. Hearing her son had been sold into slavery, Truth fought to get him back and became the first black woman to win a lawsuit against a white man. After living in New York City as a maid for ten years, Truth moved to Northampton, Massachusetts in 1842, where she joined the Northampton Association of Education and Industry. Her book *The Narrative of Sojourner Truth: A Northern Slave* was published in 1850, which enabled her to purchase her own home in Northampton. This was also the same year that she spoke at the first National Women's Rights Convention. The following year, Truth gave her famous "Ain't I a Woman" speech at the Ohio Women's Rights Convention. In 1858 Truth was accused of being a man midway through her speech; in response, she opened her blouse and showed the audience her breasts.

**Alison Turnbull Hopkins** (1880–1951) was an American suffragist who was known for her participation in the protests at the White House by the Silent Sentinels. She was on the executive board of the Congressional Union for Women's Suffrage and was New Jersey state chair for the National Woman's Party. She was also a member of the Heterodoxy Club. Turnbull was arrested during a protest outside the White House in 1917 and spent time in the Occoquan Workhouse but was later pardoned by President Woodrow Wilson. She would continue to join suffragists outside the White House holding signs that read, "Mr.

President, how long must women wait for liberty?" and "We ask not pardon ourselves but justice for all American women."

**Betty Turner** is one of six artists depicted in John Sloan's 1917 print "Arch Conspirators". The illustration depicts the group, including Gertrude Drick and Marcel Duchamp, who climbed to the top of the Washington Arch in New York's Washington Square Park and read their declaration of independence for the "Free and Independent Republic of Washington Square". It was a proclamation meant to reflect the neighborhood's bohemian and unconventional culture.

**Maude Sherry Turner** was a member of Heterodoxy, a feminist debate society based in Greenwich Village in the early twentieth century.

**Matt Turney** (1925–2009) was a dancer who grew up in Milwaukee, Wisconsin. She studied dance with Nancy Hauser and received her B.A. in dance from the University of Wisconsin at Madison. After graduation, Turney moved to New York City with her friend Mary Hinkson, who joined the Martha Graham School. Soon after, Turney joined the company as one of the company's first black dancers. She remained with the group until 1972. Turney was known for her ability to remain perfectly still during performances. Her statuesque eloquence made her a standout member of Graham's company, and is best evidenced in her role as the Pioneer Woman in *Appalachian Spring*.

**Nadezhda Udaltsova** (1886–1961) was a painter born in Russia. She studied at private studios in both Moscow and Paris, and from 1910 to 1914 she was a member of the artist group Soyuz Molodyozhi (Union of the Youth). In 1915, Udaltsova became involved with the Suprematist movement and worked at the Verbovka Village Folk Centre with artists Ksenia Boguslavskaya, Aleksandra Ekster, Nina Genke-Meller, Lyubov Popova, and Olga Rozanova until 1916. She taught at VKhuTeMas and the Institute for Artistic Culture but resigned when easel painting was replaced by industrial art. She was a founding member of the artist group Thirteen. The Udaltsova crater on the surface of Venus is named after her.

**Lucretia Van Horn** (1882–1970) was an American painter born in Louisiana but who grew up with family in New York and Washington D.C. after being orphaned at a young age. She enrolled in the Art Students League in 1897 and later the

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Academie Julian in Paris in 1902. She began her career as a book illustrator and moved to San Antonio, Texas after World War I where she took an active role in the San Antonio Art League. While living in the American southwest, she spent many years visiting Mexico and establishing a friendship with Mexican muralist Diego Rivera whose techniques and revolutionary politics influenced Horn. She began to focus on images of women working outside and worked in a variety of media and taking cues from European modernists, varying her style and approach. She moved to Berkeley, California in 1927 and became a prominent member of the Bay Area art community, exhibiting both in New York and San Francisco. After the death of her daughter in 1932, Van Horn largely stopped pursuing her career. She spent the last 28 years of her life in a ranch in Palo Alto with her colleague Marjorie Eaton.

**Dorothy Varian** (1895-1985) was an American painter who lived in New York City and studied at the Art Students League along with fellow student and friend, notable artist and illustrator Peggy Bacon.

**Miss Natalie Vidaud** was accepted as the first female member of the Brooklyn Institute of Arts and Sciences in March 1888 along with Miss Christina Rounds who qualified as the second female member. Throughout their lives both women were actively involved with the institute.

## **Una Vincenzo, Lady Troubridge**

Una Vincenzo, Lady Troubridge (1887-1963) was a British Sculptor and translator. She successfully translated the writings of the French Writer Colette and introduced her to English readers. One of her well-known works is *My Mother's House and Sido*. Born as Margot Elena Gertrude Taylor, she was nicknamed Una and raised in London. She studied at the Royal College of Art and after graduating set up a sculpture studio. Although a lesbian she married captain Ernest Troubridge in 1908 for financial support and they had one daughter, Andrea. Being an admirer of the Italian-Russian opera singer Nicola Rossi-Lemeni she followed his career all over the world. Una was an educated woman but was best known for her relationship with Marguerite Radclyffe Hall, author of *The Well of Loneliness*. Hall was in a relationship with singer Mabel Batten when she met Troubridge. The year after Batten died in 1917, Troubridge and Hall moved in together. In her diary she wrote about the intensity of their relationship: "I could not, having come to

know her, imagine life without her" and in an effort to ease the great sense of guilt about Mabel's death the couple became interested in spiritualism. They also raised and showed dachshunds and griffons. In the last nine years of Hall's life she became obsessed with a Russian nurse named Evgenia Souline, and though unhappy about it, Troubridge tolerated their relationship. She stayed with Hall until she died of bowel cancer in 1943 after-which she had Hall's suits tailored to fit her and wore them habitually.

**Renée Vivien** (1877-1909) was an extremely prolific British poet who wrote in the French language. She was born in London as Pauline Mary Turn to wealthy British and American parents. She grew up in Paris and London and upon inheriting her father's fortune at 21, settled permanently in France. To symbolize rebirth, Pauline changed her name to Renée Vivian and lived lavishly. She carried on a well-known affair with American heiress and writer Natalie Clifford Barney, known for her flamboyant lesbian lifestyle. She also cherished her relationship with her closest friend and neighbor Violet Shillito. Shillito appears in Renée's work through repeated images of violets and the color purple. Vivien came to be known as the "Muse of the Violets" because of her obsession with the flower. Her relationship with Natalie Barney was filled with passion however she found her infidelities too stressful. After breaking-up, Natalie could not accept the separation and made several attempts to get Vivien back but in vain. In 1902 Vivien became involved with Baroness Hélène van Zuylen. The Baroness was married and had two sons but she provided much needed emotional support and stability to Vivien. They often travelled together and continued a discreet affair for a number of years. Vivien even considered herself married to the Baroness. If some scholars are to be believed, Vivien published poetry and prose under the name of Paule Riversdale in collaboration with Zuylen. At that time Vivien was also in a secret relationship with the wife of a Turkish diplomat Kérimé Turkhan Pasha. One day she received a letter from Kérimé then a mysterious admirer and this led to an intensely passionate correspondence. In 1907 when Zuylen left Vivien for another woman she was shocked and felt betrayed and humiliated. In 1908 Kérimé also ended their affair after moving to Saint Petersburg with her husband. Devastated, Vivien turned to alcohol, drugs and sadomasochistic fantasies. She romanticized death and in 1909 died of lung congestion. Her poetry gained a larger audience with the contemporary

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rediscovery of the works of the ancient Greek poet Sappho who was also a lesbian.

**Elsa von Freytag-Loringhoven** (1874–1927) was an artist and poet born in Pomerania, Germany. Freytag studied art in Dachau and lived in several different places across Europe and the United States before settling in New York's Greenwich Village in 1913. While in New York, Baroness Freytag was known as a pioneer of American Dada, although much of her personal and collaborative work has been overshadowed by the work of her peers. Freytag created sculptural assemblages and readymades, but her primary output was poetry, which was occasionally published in *The Little Review*. Her style of writing was disjunctive and absurdist, often combining fragments of words to invent new syllabic structures and linguistic meanings. Throughout her life in New York, Freytag had difficulty finding compensation for her work and was often dismissed as being too eccentric or excessive in her personal appearance though she considered it part of her work. Freytag was highly outspoken about sexual and religious freedom and was both commemorated and dismissed for her beliefs. For many years her friend Djuna Barnes attempted to write a biography of Freytag, but the book was never completed. Freytag was a prolific writer and artist; a full book of her poetry was not released, however, until 2011.

**Mary Cabot Wheelwright** (1878 – 1958) traced her ancestry to eighteenth-century Yankee merchants who made Boston a major economic center. Mary's mother Sarah raised Mary in the religious liberalism of the Transcendentalists and the Unitarian Church. In 1918, shortly before her 40th birthday, Mary Wheelwright arrived in the town of Alcalde, New Mexico. In no time she was an enthusiastic Westerner—devoted to trail riding, camping, and convincing cowboys “that it was possible to be a good sport and also drink tea.” The Southwestern traders she met introduced her to Navajo sacred rituals and ceremony, which she despite the existing taboos started to document as a do-it-yourself ethnologist, who devised her own methods to suit circumstances she encountered along the way. Her meeting and subsequent friendship with the Navajo Medicine man Hosteen Klah, lead to their teaming up to found what is today called the Wheelwright Museum in 1937. Wheelwright became increasingly committed to the preservation of New Mexico's historic and cultural legacies and made significant contributions to the Indian Arts Fund, the New Mexico Historical Society, and the Spanish Colonial Arts Society. Later in life she also traveled to

India, China, Europe and Egypt. In addition to her ethnographic writings, Wheelwright left and unpublished autobiography “Journeys Towards Understanding.”

**Mayme White** was A'Leila Walkers, right-hand woman and possible lover. She was one of her closest friends and she was with her, when she died. Mayme White's nickname was Abundance, a tribute to her size and ebullience. She wore two dozen gold bracelets up her bare arms and an extravagant mink scarf wrapped around her neck. She carried a long gray-fox coat, whose left arm often dragged along the sidewalk behind her.

**Charmion von Wiegand** (1896–1983) was an American journalist, abstract painter, and art critic. Von Wiegand was born in Chicago and grew up in Arizona, San Francisco, and Berlin, where she lived for three years as a teenager. When she returned to the United States, she attended Barnard College for a year and then transferred to Columbia University to study journalism, theater, and art history, though she did not complete her bachelor's degree. She began to paint landscapes and write plays at this time. In 1929 she traveled to Moscow where she became a correspondent for the Universal Service of the Hearst Press. She returned to New York in 1932 and continued her work as an art critic. In spring 1941, she interviewed the Dutch artist Piet Mondrian. They became close friends, and he influenced her to start creating abstract art. She became an associate member of the American Abstract Artists in 1941, exhibiting with them from 1948.

**Dolly Wilde** (1895–1941) was an Anglo-Irish socialite, known for her family connections as well as her charm and humor at Parisian salons during the inter-war years. The niece of author Oscar Wilde, Dolly was raised in London and moved to France in 1914 to drive an ambulance during World War I. While living in Paris a few years later, she began an affair with the heiress to the Standard Oil fortune, Marion “Joe” Carstairs. Her longest relationship was with the openly lesbian writer Natalie Clifford Barney, who was her partner from 1927 until Wilde's death in 1941. She was diagnosed with breast cancer in 1939 but refused to undergo surgery, seeking alternative treatments instead. Wilde battled heroin addiction for most of her life and died of unknown causes when she was only 45 years old.

**A'Leila Walker** (1885–1931) was a wealthy socialite born in Vicksburg, Mississippi. She attended Knoxville College before

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joining her mother's haircare company, the Madam C.J. Walker Manufacturing Company. The company was incredibly successful; her mother had become known as the first self-made African-American millionaire. Walker became president of the business in 1919, after her mother's death, but quickly lost interest and became more involved in the social scene of 1920s Harlem, entertaining wealthy friends and prominent figures of the Harlem Renaissance such as Zora Neale Hurston. Almost six feet tall, Walker was a noticeable figure, frequently seen in silk dresses and fur coats while carrying a riding crop. She often sat for portrait photographers like Berenice Abbott. In 1927, she opened her famous salon "The Dark Tower" in a converted floor of her Harlem townhouse; it was intended as a space to entertain and support Harlem writers and artists. During the Great Depression, her company's earnings fell sharply, and she was forced to sell much of her antique and art collection. Walker passed away in 1931 and over 11,000 people attended a viewing of her casket in a Harlem funeral home.

**Margaret Walker** (1915–1998) was an American poet and writer. She was part of the African-American literary movement in Chicago. Her notable works include the award-winning poem "For My People" (1942) and the novel *Jubilee* (1966), set in the South during the American Civil War. Walker was the first of a generation of women who began to publish more frequently in the 1970s. In 1975 she released three albums of poetry on Folkways Records: *Margaret Walker Alexander Reads Poems of Paul Laurence Dunbar and James Weldon Johnson and Langston Hughes*; *Margaret Walker Reads Margaret Walker and Langston Hughes*; and *The Poetry of Margaret Walker*. Walker was inducted into the Chicago Literary Hall of Fame in 2014.

**Hilda Ward** (1878–1950) was a New York-based painter included in the 1913 Armory Show. She is known for her 1908 book *The Girl and the Motor*, which chronicled her journey to learn to drive, maintain, and repair automobiles, a feat quite uncommon for women in the early 1900s.

**Ruby Warren Newby** (1886–1952) was an artist and educator born in Goff, Kansas. She studied at Southern College in Lakeland, Florida, where she was a pupil of Kathryn Cherry. Her primary medium was painting, and she specialized in landscapes while teaching block-printing courses. In her later life, she directed the 261 Art Gallery in Tucson, Arizona. Much of the documentation of her life is held at the Arizona Historical

Society Library.

**Ethel Waters** (1896–1977) was an American blues, jazz, and gospel vocalist as well as an actress. Beginning her career in vaudeville, Waters eventually headed to Atlanta and sang in the same nightclubs as notable blues singers of the era like Bessie Smith. In 1919 Waters moved to Harlem and became a popular performer there. She signed to Columbia Records in 1925 and released her hit song "Dinah," which was awarded a Grammy Hall of Fame Award in 1998. She recorded many vaudeville and blues classics, and her records were often a part of Columbia's 14000 race series. During the 1930s she began performing with major jazz acts as well as those on Broadway. Waters performed at the Cotton Club and in the Broadway musical revue *As Thousands Cheer*, becoming the first African-American woman to perform in an otherwise all-white show. At the time, she was the highest paid performer on Broadway. By the early 1940s Waters was also acting in films and making guest appearances on television. She was nominated for an Academy Award for Best Supporting Actress for the film *Pinky* and won the New York Drama Critics Circle Award in 1950.

**Nan Watson** (born Agnes Patterson, 1876–1966) was an American painter born in Edinburgh, Scotland. Her work is in the collection of the Smithsonian American Art Museum in Washington, D.C.

**Ida B. Wells** (1862–1931) was born in Mississippi and worked as a teacher in order to help support her siblings. When she was twenty-two, Wells was thrown off of a railroad car for purchasing a seat in the whites-only first class and refusing to sit in the Jim Crow section. She sued the railroad and won, but the Tennessee Supreme Court overturned the ruling. She began writing for local publications and often covered American race issues. Wells became the owner and editor of anti-segregationist newspaper *Free Speech and Headlight* in 1889. She actively began an anti-lynching campaign after three of her friends were lynched. Her life was threatened numerous times because of her investigative reporting; Wells was forced to move to Chicago for her own safety. She organized a boycott of the World's Columbian Exhibition in 1893, citing its failure to produce exhibits representing African-American life. Wells then distributed over 20,000 pamphlets entitled "Reasons Why the Colored American Is Not in the World's Columbian Exposition," which detailed achievements by African-Americans, as well as the realities of

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Southern lynching. Wells founded the National Association of Colored Women and is also considered to be one of the co-founders of the National Association for the Advancement of Colored People.

**Edith Wharton** (1862–1937) was an American Pulitzer-Prize winning novelist and writer. Her family was among New York City's elite, and her novels and over 85 short stories often dealt with insights on America's privileged class. She built her estate, The Mount, in Lenox, Massachusetts, in 1902. She wrote many of her novels there, including *The House of Mirth*, until she moved permanently to France in 1911. While living in France during World War I, Wharton was one of the few foreigners allowed to observe the front lines, which she chronicled in a series of articles published as *Fighting France: From Dunkerque to Belfort*. She was an active philanthropist for charities benefitting war refugees and founded the American Hostels for Belgian refugees. She was an open supporter of French imperialism, however, traveling to Morocco and writing on her experiences with abundant praise for the French administration. She completed her novel *The Age of Innocence* in 1920, for which she won the Pulitzer Prize.

**Candace Wheeler** (1827–1923) was an artist known particularly for her glass design and textile work. She was the first woman to apply domestic arts and crafts, on a large scale, as a business-making venture. This was in part motivated by the economic consequences of the Civil War, when large numbers of women found themselves in a position of having to make a living on their own. As a result, women like Wheeler were spurred into action to open paths by which women could make a living in the arts, particularly home-based arts. Wheeler's founded the Society of Decorative Art and was the co-founder of the New York Exchange for Women's Work and the interior decorating firm Tiffany & Wheeler, which later became Louis C. Tiffany and Company, Associated Artists. In 1893 she was commissioned to decorate the Woman's Building at the World's Columbian Exposition, overseen by Bertha Palmer. She was a prolific writer and ardent supporter of women's education throughout her life.

**Dora Wheeler** (1856–1940) was an artist known for her needle-woven tapestries, a technique she patented in 1882. The technique uses stitches that are passed in and out of the web of loosely woven silk. Though it was rare for a woman to be accepted as a private pupil, Wheeler studied painting with William Merritt

Chase. She later started a decorating firm with her mother, one of the first successful businesses in the country to be run entirely by women.

**Dorothy Payne Whitney** (1887–1968) was an American philanthropist and social activist who came into a significant inheritance at a young age. Whitney supported women's trade unions and educational and charitable organizations such as the Junior League of New York, becoming the first president of the Association of Junior Leagues International in 1921. Whitney was also the cofounder of the *New Republic* and the New School for Social Research in New York. Her philanthropic work was widespread, and she supported many arts, feminist, and pacifist causes as well as social and labor reform. She was the sister-in-law to Gertrude Vanderbilt Whitney, founder of the Whitney Museum of American Art.

**Gertrude Vanderbilt Whitney** (1875–1942) was an American sculptor, art collector, and founder of the Whitney Museum of American Art in New York. From the time she started studying sculpture in 1900, her interest in art grew, as did her particular concern for American art and artists. In 1918 Whitney opened the Whitney Studio Club, which served as pioneering organization for American art, putting on exhibitions and offering social space and recreational amenities to its members. At one point the club included over four hundred artists living in New York. In 1928 the Whitney Studio Club became known as the Whitney Studio Galleries and was directed by Juliana Force, who had been Whitney's secretary for many years. It became the Whitney Museum of American Art in 1931. Over the years, her patronage of art included buying, commissioning, sponsoring, and exhibiting work and financially supporting artists in America and abroad. Whitney's sculptures won numerous prizes and she was commissioned to design a number of war memorials after World War I.

**Marian Willard Johnson** (1904–1985) was a contemporary art dealer who opened the East River Gallery in New York in 1936. The gallery remains operational under the name Willard Gallery. She was a well-respected figure of the New York art world, resisting trends and fighting for the acceptance of new American and European art.

**Mary Lou Williams** (1910–1981) was an American jazz pianist who played professionally from a young age. Williams was hired

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as composer and arranger for Andy Kirk's band Twelve Clouds of Joy. After two hits in the 1930s, she was signed as Kirk's permanent second pianist and continued to play solo gigs and compose songs for Earl Hines, Tommy Dorsey, and Benny Goodman. In 1942 she moved to New York to form her own group and briefly worked as a staff arranger for Duke Ellington. Her composition *Zodiac Suite* was performed at Carnegie Hall by the New York Philharmonic, one of the earliest instances of jazz being recognized by a symphony orchestra. She was long regarded to be the only significant female musician in jazz both as instrumentalist and as composer, and her skills and performance style evolved through the decades maintaining her status as a modernist. Later in her career, her compositions focused on sacred music; one of her masses was choreographed and performed by the Alvin Ailey Dance Theater on the *Dick Cavett Show* in 1971. She continued performing until the end of her life, including at Carnegie Hall with Benny Goodman in 1978.

**May Wilson** (1873–1949) was an artist born in New York. She studied at Oberlin Art School and the Arts Students League of New York. Wilson became involved in the struggle for women's rights when her art school denied her admission to its life drawing classes. Her paintings and drawings prominently feature women's social and political activities, as well as the social conditions that affect them. Her painting and drafting style contains a great deal of movement and texture, visibly fighting the stagnancy of domestic life. Preston was active in the National Woman's Party and contributed to *Women Voter*. She also illustrated the 1915 book *How It Feels to Be the Husband of a Suffragette*. Wilson exhibited her work at the Armory Show held in New York in 1913.

**Catharine Lorillard Wolfe** (1828–1887) was an American philanthropist and art collector. Her collection focused on contemporary paintings, which she left to the Metropolitan Museum of Art along with an endowment of \$200,000—the first permanent endowment fund ever given to a major American museum. Her collection provided the Metropolitan with its first group of paintings used to attract the general public, transforming the institution into a more publicly oriented venue. She also donated money to Grace Episcopal Church, Union College, as well as the American Museum of Natural History.

**Mary Wollstonecraft** (1759–1797) was a writer and one of the founding feminist philosophers. Born in Spitalfields, London, Wollstonecraft endured her father's violence toward his wife, and often tried to protect her mother by lying outside of her door. In an effort to escape her home life, she took a job as a lady's companion to Sarah Dawson; she wrote *Thoughts on the Education of Daughters* about the experience in 1787. Wollstonecraft returned home to care for her mother and set up a school with her sisters in Newington Green, a Dissenting community, although she dreamed of living an independent life with her friend Fanny Blood. After Blood's untimely death, the devastated Mary wrote *Mary: A Fiction* (1788), and obtained a position as a governess. Stories from this time would become a part of her children's book, *Original Stories from Real Life*, and she left the position only a year later to attempt a career as an author. In her most famous work, *A Vindication of the Rights of Woman* (1792), Wollstonecraft asserted that the appearance of inequality between the sexes was largely due to lack of female education. At the time, however, her attempts at suicide and relationships with men gathered more attention than her writing. She eventually married William Godwin, although the two maintained their independence through separate houses, and their daughter, Mary Shelley, would later write *Frankenstein*. Wollstonecraft died of complications from childbirth, and became an inspiration for the feminist movement of the twentieth century.

**Beatrice Wood** (1893–1998) was born into a socialite family in San Francisco, California. She studied acting and art in France but was forced to return to the United States due to the start of World War I. She was introduced to many avant-garde artists and worked on one of the earliest Dada art magazines in New York, *The Blind Man*. While in New York, Wood befriended art patron Louise Arensberg, and together they held regular discussion groups with artists, writers, and poets. Her close relationship with much of the avant-garde earned her the nickname "the Mama of Dada." She returned to California during the 1930s and settled in Ojai, where she took up pottery and began teaching at the Besant Hill School. She lived to be 105 years old and when asked to comment on her longevity said, "I owe it all to chocolate and young men."

**Thelma Wood** (1901–1970) was an American sculptor. Born in St. Louis, Missouri, she moved to Paris in 1921 to study sculpture. More is known about her social life than her artwork,

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little of which remains. She was involved briefly with photographer Berenice Abbott and the poet Edna St. Vincent Millay, but was best known for her tumultuous affair with the writer Djuna Barnes, who immortalized their relationship in her novel *Nightwood*. The novel was written after Wood left Barnes for a wealthy businesswoman, Henriette McCrea Metcalf. During their relationship, Wood produced a series of silverpoint drawings that pictured erotic renderings of nature, animals, and fetishistic objects such as shoes. When their relationship ended, Wood would spend the following sixteen years living with Metcalf.

**Virginia Woolf** (1882–1941) was an English writer best known for her books *Mrs. Dalloway* (1925), *To The Lighthouse* (1927), and *Orlando* (1928), as well as her feminist essay “A Room of One’s Own.” During the interwar period, Woolf was a significant figure in London literary society and a central figure in the influential Bloomsbury Group of intellectuals. She began writing professionally in 1910, to critical and popular acclaim, also self-publishing much of her own work through Hogarth Press. In 1922 she met writer Vita Sackville-West, with whom she had a romantic affair and based much of her novel *Orlando*. They remained friends for the rest of Woolf’s life. Woolf is considered an innovator of the English language, experimenting with stream-of-consciousness writing and exploring the psychological motives of her characters. She is seen as a major 20<sup>th</sup> century novelist and modernist, earning much contemporary acclaim from feminist scholars. Suffering from depression for much of her life, Woolf drowned herself at the age of fifty-nine.

## **Emilie Worringer**

Emilie Worringer (1878–1961) was an artist and friend of the expressionist painter Olga Oppenheimer. The two studied together with Adolf Hölzl in Dachau as well as at the Academy in Munich. They later shared a studio in Cologne and cofounded the Gereonsklub, an avant-garde artists’ association, in 1911. Worringer booked lecture programs and organized exhibitions for the group until it disbanded in 1913.

**Alice Morgan Wright** (1881–1975) was an artist, suffragist, and animal rights activist. Wright worked for the Collegiate Equal Suffrage League and also studied sculpture at the Art Student League in New York. After winning numerous prizes, she left to study in Paris at the École des Beaux-Arts and at the

Académie Colarossi. During her stay in Europe, Wright immersed herself in the suffrage movements of both France and Great Britain, later speaking in Paris for English suffragist Emmeline Parkhurst in 1910. Her activism landed her in prison, where she modeled a bust of Pankhurst from smuggled art supplies. By 1913 despite her concentration on political efforts, Wright’s artwork had won several prizes and been exhibited internationally. In 1914 Wright returned to New York, where she worked as a recording secretary for Women’s Suffrage Party, only returning full time to her artistic practice after the passage of the 19th Amendment. Wright’s life partner, Edith J. Goode, was a classmate at Smith and an ally in Wright’s political struggles. Their collective passion about animal rights led to her found of the National Humane Education Association in 1945.

**Elinor Wylie** (1885–1928) was an American poet and novelist, one of the central figures in New York’s elite literary circles during the early 20th century. Her friends in these circles included writer and poet Marianne Moore. Wylie’s poetry earned her much critical acclaim, and she published her first book of poetry, *Nets to Catch the Wind*, in 1921. Two years later she published her first novel, *Jennifer Lorn*. Wylie was the poetry editor of *Vanity Fair* from 1923 to 1925 and was a contributing editor for the *New Republic* between 1926 and 1928.

**Ida Alexa Ross Wylie** (1885–1959), who used the pen name I. A. R. Wylie, was an established poet and novelist, who enjoyed both popular and critical success in her lifetime. A farmer’s daughter from Australia, the self-educated Wylie spent many hours making up stories in her spare time, and by the age of nineteen, she had sold her first short story. She spent three years in finishing school in Belgium, before studying in England and Germany, and many of her experiences abroad were reflected in her stories. Her novel *Towards Morning* (1918) was notable for its positive depiction of the Germans from an English perspective, and she also wrote books about India based on her roommate Esme’s stories. She returned to England just before the war, and provided a safe house for women to recover from hunger strikes without police surveillance. There she joined the suffragette movement and met a woman named Rachel, with whom she traveled to America in 1917. After an extended period of nomadic wandering across the United States, the two women settled in Hollywood, where Ida found success selling her stories. Over thirty movies were made based on her writing, including *Torch Song* (1953), *Phone Call from a Stranger* (1952), and



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*Keeper of the Flame* (1942) starring Spencer Tracy and Katharine Hepburn.

**Alice Yancey** was a member of the Utopia Neighborhood Club, a Harlem-based women's social service organization. She directed the interracial staff of the Utopia Children's Center, a progressive daycare center in Harlem.

**Enid Yandell** (1870–1934) was considered one of the leading sculptors in New York at the turn of the century. Born in Louisville, Kentucky, she went on to work on the caryatids for the World's Columbian Exposition in Chicago in 1893 and won a Designers Medal for her work there. Her sculptures dealt with literary and philosophical ideas, such as the Carrie Brown Memorial Fountain in Providence, Rhode Island, which she described as a depiction of the triumph of intellectuality and spirituality. She worked on many other memorials and became one of the first women to join the National Sculpture Society. Yandell's work was also included in the 1913 Armory Show. She was devoted to improving the lives of others, founding an art school on Martha's Vineyard in 1908, then joining the Red Cross during World War I. Her activities during the war took up most of her time, at which point she largely abandoned her sculpture practice.

**Maude Younger** (1870–1936) was an activist raised in California who fought for women's suffrage, legislation protecting working-class women, and the Equal Rights Amendment, which remains unpassed. After a wealthy upbringing, Younger visited the New York City College Settlement to experience life in the working-class. She stayed for five years, becoming involved with trade unions and working as a waitress. After returning to California she lobbied for the eight-hour workday and woman's suffrage. This led to her involvement with the Congressional Union ran by Alice Paul and speaking engagements across the United States on behalf of women's suffrage. After the ratification of the 19th Amendment, which gave white women the right to vote, she turned her efforts to the Equal Rights Amendment. Her unpublished autobiography can be found in the National Woman's Party Papers at the Library of Congress.

**Claire Zeisler** (1903–1991) was a noted American fiber artist who expanded the expressive qualities of knotted and braided threads, pioneering large scale freestanding sculptures in this

medium. Zeisler studied at the Chicago Institute of Design (formerly the New Bauhaus) in the 1940s with Eugene Dana and at the Illinois Institute of Technology where she was taught by Russian avant-garde sculptor Alexander Archipenko and Chicago weaver Bea Swartchild. In the 1950s she created flat weavings using a traditional loom, but by 1962 she began making freestanding, three-dimensional fiber sculptures using a variety of techniques. She had her first solo exhibition at the Chicago Public Library in that year, at the age of 59. It was followed by an exhibition of her weavings and selections from her collection at the Renaissance Society at the University of Chicago. But it was after her *inclusion* in *Woven Forms*, a seminal exhibition at the Museum of Contemporary Crafts in New York City in 1963, and her introduction to knotting at the New York studio of Lili Blumenau that she became a celebrated innovator in fiber sculpture. She perceived that knotting, although then used mostly in third-world countries and by sailors, could free her from the geometric and two-dimensional limitations of the loom and would allow her to work in three dimensions. Zeisler's work was presented in retrospective exhibitions in the Art Institute of Chicago (1979) and the Whitney Museum of American Art (1985).

**Marguerite Zorach** (1887–1968) was an American Fauvist painter born in California. She was one of few women admitted to Stanford University in 1908 but completed university in France. She attended the Post-Impressionist school La Palette during which time she befriended Gertrude Stein and Alice B. Toklas. She exhibited in the 1910 Société des Artistes Indépendants, the 1911 Salon d'Automne, as well as the 1913 Armory Show in New York. Zorach was one of the avant-garde artists collected by influential patrons Katherine Dreier and Abby Rockefeller and was known to be one of the early advocates of American Modernism. She was also a founding member of the New York Society of Women Artists, as well as a member of the Society of Independent Artists. Her home served as a gathering place for many artists in New York, including popular art-world figures Gertrude Käsebier and Marianne Moore.

# REVOLT, THEY SAID.

a project by Andrea Geyer

Revolt, They Said.  
2012-ongoing  
Andrea Geyer

this publication of bios is created on occasion of  
Andrea Geyer: Revolt, They Said and Insistence  
October 15–November 29, 2015  
The Agnes Gund Garden Lobby, first floor  
Museum of Modern Art, New York

<http://www.andreageyer.info/revolttheysaid>

Revolt, They Said. Is a work in progress. Please feel free to contact us with suggestions for women's names to add to the diagram. You are also welcome to email if you find anything in the information I gathered incorrect or incomplete.  
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