



*The*  
FEMININE GAZE:  
WOMEN DEPICTED  
BY WOMEN

1900-1930

Whitney Museum of American Art  
Fairfield County

One Champion Plaza

Stamford, Connecticut

September 7-October 31

1984



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# INTRODUCTION



Lilla Cabot Perry  
*Lady with a Book*, c. 1900

**T**HIS EXHIBITION EXPLORES THE WIDE range of social and political roles assumed and recorded by American women during the first three decades of this century. The title “The Feminine Gaze” derives from the expression “the masculine gaze,” coined by present-day cinematic theorists and critics to characterize the way in which women have been represented in films produced in a patriarchal society. By examining “the feminine gaze” this exhibition examines possible alternative representations of women as seen in works by artists in a variety of media.

The period from 1900 to 1930 begins at the end of the Victorian era and extends through the Jazz Age; a comparable range of women’s images of women are evident in the works exhibited. The exhibition commences with late nineteenth-century images of lacy, lovely, ladies of leisure.

Transformed by the social changes brought about by the woman’s vote and World War I, the popular image of women during the 1920s became that of the girl, as exemplified by petulant flappers, immodest bathers, and cigarette-smoking vixens.

The diversity of styles and media in the exhibition shows that women have been involved in every major art movement of the early twentieth century. The female image, as presented here, was frequently the expressive vehicle for avant-garde ideas in painting and photography. The relatively academic sculpture shows women artists practicing more traditional methods. Popular graphic images demonstrate the substantial contribution by women to the commercial arts. The four essays that follow discuss in greater depth the feminine presence in art.



Marie Danforth Page  
*The Tenement Mother*, 1914

AT THE TURN OF THE CENTURY, images of women were frequently used to confirm the good taste and earning power of men. Portraits of fashionably dressed wives, daughters, and mistresses, commissioned by popular artists such as John Singer Sargent, were nearly as prestigious as the well-kept women themselves. Despite the working-class images projected by the Ash Can School, the preferred portrayals of women at that time present them as passive inhabitants of richly decorated interiors—the archetypal Victorian “angel.” Depictions of women at leisure advertised the man’s ability to afford both a household of servants and an ostensibly idle wife. *Lady with a Book* (c. 1900) by Lilla Cabot Perry is typical of such representations: a young woman, tastefully dressed, sits with a book on her lap. The convention being followed in the Perry painting is the representation of women as “sights,” while men were represented as “doers.” In a similarly composed contemporaneous image of a man, the title of his

weighty tome would be visible; or, even more likely, he would be shown writing the book. By contrast, the anonymous lady whom Cabot portrays is not even actively reading the book in her lap.

Another traditional vision is the image of woman as mother, depicted in Mary Cassatt’s *Mother with Blond Child*. Cassatt’s well-known portrayals of healthy babies and attentive happy mothers easily fulfill every ideal of motherhood. Men, presumably at work, are notably absent in Cassatt’s imagery. The attractive relationship between Cassatt’s mothers and children has frequently been attributed to her having a natural sympathy for the subject matter, implying that, as a woman, she would instinctively have maternal feelings, even though she never had children of her own. This assumption, as inaccurate as it is pejorative, undermines Cassatt’s skill as an artist by reducing her accomplishments to mere organic instincts.

In visual contrast to images of upper-class

women at leisure are those showing working women, as in Minerva Josephine Chapman's *Women Polishing Kettle* (c. 1912) and those of lower-class life, as in Marie Danforth Page's *The Tenement Mother* (1914). Compared to depictions of well-to-do women, these images hardly fulfill Edwardian man's ideal of womanhood. They serve, instead, to reinforce the absolute differences between economic classes. In one case the image of woman is used to exemplify desirable qualities for wealthy art patrons, in the other, to moralize upon deplorable standards of living for the same audience.

Portrayals of women by women during the 1920s, although less Victorian, less weak, and less helpless, for the most part also conform to contemporaneous images of women produced by men.

Even the most radically stylized painting, such as the cubist *Nude* (1924) by Blanche Lazzell, retains the conventional subject matter of the female nude. Margaret Sargent's painting *Bathers* (c. 1925) shows two women wearing bathing suits which, compared to the concealing garments of previous generations, are quite immodest. Their bobbed coiffures also represent freedom from hours spent pompadouring and maintaining elaborate hairdos and hair pieces. This painting is as progressive as the times—women of the twenties were relatively emancipated. They were encouraged by literature and film to “kiss and coo” and to enjoy sexual freedom. However, they were warned, at the same time, against going too far and becoming, like Louise Brooks' heroine, Lulu, fallen women. One only need recall the films of the period, in



Margarett Sargent  
*Bathers*, c. 1925

which over-adventurous heroines were saved by last-minute marriages or met with predictably tragic ends, to understand how really unliberated flappers and bathers were.

It may be asked whether or not the paintings and prints included in this exhibition manifest a specifically feminine sensibility or mode of perception. Many feminist theorists doubt that there is an essentially female mode of consciousness. They argue that consciousness and perception are determined and shaped by social reality. Many of the works in this exhibition can be seen to confirm the social role and place of women defined by a society ordered by patriarchy. However, certain of the works can be seen as attempting to call into question patriarchal representations of women.

Perhaps the most revealing and complex portrayals of women in this exhibition are those in which the artist is not bound to reflect society's standards, but instead is able to represent alternative images of modern women. Florine Stettheimer and Romaine Brooks are examples of women artists whose financial independence

liberated them from the necessity of finding either husbands or patrons for support. Their works show two very different, equally compelling, representations of women. Romaine Brooks' distinctive style, her genius for capturing character with a limited palette of gray, earned her the reputation of being a "thief of souls." In her portraits of women, she amplifies the masculine characteristics of her subjects to render their sexual identity intriguingly ambiguous. Florine Stettheimer uses a confectionary, faux-naif style to portray the high bohemia of New York, of which she was a member. Her style accentuates the femininity of her subjects to the point that they appear aggressively and self-consciously "feminine." Whereas much of the other work in this exhibition conforms to male constructs of female imagery, the paintings of Stettheimer and Brooks reflect a more independent "feminine gaze." Their portrayals of women are made compelling by their subjects' visible sense of themselves as women.

*Ingrid Schaffner*



Florine Stettheimer  
*Portrait of My Sister Carrie  
with a Doll's House, 1923*



Bessie Potter Vonnob  
*The Young Mother*, c. 1900

AT THE TURN OF THIS CENTURY sculpture was still a highly public and didactic art that embodied the moral spirit and values of the democratic society of post-Civil War America. Consequently, the most important commissions were monuments: grandiose representations of historical incidents and official statues of great men. Few women sculptors were presumed capable of producing monumental work, partly because women in art schools were not allowed to study the male nude. The experience of Anne Whitney, a late nineteenth-century sculptor, exemplifies the difficulties women artists faced. Although her anonymously submitted model for a statue of Boston politician Charles Sumner won a competition, the committee rejected her work on the grounds that no woman could successfully depict a male face and figure. Nonetheless, some women sculptors, such as Anna Hyatt Huntington, eventually achieved reasonable success with their officially commissioned large-scale sculptures that met the prevailing standards for traditional monuments. However, opposition to the burgeoning pantheon of publicly commissioned male

statues was expressed by the sculptor Janet Scudder. When asked to do a statue of the poet Henry Wadsworth Longfellow, she refused the commission in a strong feminist gesture, objecting: "I won't add to this obsession of male egotism that is ruining every city in the United States with rows of hideous statues of men-men-men—each uglier than the other—standing, sitting, riding horseback—every one of them pompously convinced that he is decorating the landscape." Like many other women sculptors, Scudder used women and children as her primary subject matter.

During the first two decades of the century, woman excelled in small genre pieces, fountains, animal groups, and decorative objects. Their work attracted considerable attention as more and more small-scale sculpture was being acquired by private collectors.

Among the popular female sculptors in the early years of the century, Bessie Potter Vonnob and Harriet Frishmuth were praised for their "feminine" works. Critics applied "femininity" as a separate standard of excellence for women. Frishmuth and Vonnob made work in a traditional



Harriet Frishmuth  
*Girl with Fish*, 1913

Neoclassical style, showing women and girls as graceful and delicate creatures, the very models of contemporary middle-class Victorian values. Vonnoh's *The Young Mother* (c. 1900) presents an elegantly dressed woman sitting on a comfortable chair holding her baby. The mother radiates a passive calm, suitable to her status. Her many layers of clothing conceal her body shape; as a mother she is deprived of her sexuality. By contrast, in Frishmuth's *Girl with Fish* (1913) and *Allegra* (1929), the bodies of adolescent, presumably unmarried, girls overtly expose their sexual allure. Both works present ultrafeminine fragile nudes, frozen in unnatural poses.

The bronzes of Ethel Myers give an indication of the appearance of the upper middle-class woman. *The Metropolitan Opera Corridor* satirically shows a *grande dame* restricted by her garb. The big fur collar of her heavy cloak and her huge bosom draw attention to the upper part of her body and

make her look like a peacock. Alternatively, Myers' portrait of Florence Reed (1920) and Gertrude Vanderbilt Whitney's *Chinoise* (1914) confront the viewer with "bohemian" modern women, dressed in a flowing and extravagant fashion, standing in assertive positions as if flaunting their newly acquired Jazz Age freedoms.

When depicting mythological or legendary figures, artists could represent a more active type of woman, as in Alice Morgan Wright's *Medea* (1920) or Anna Hyatt Huntington's *Diana of the Chase* (1922) and *Joan of Arc* (1915). The equestrian, armored Joan of Arc, of which a small model is included here, is an intriguing icon since the theme allows a woman to appear as a man. This was one of the few socially acceptable visual interchanges of gender, allowable on the basis that Joan of Arc disguised herself as a man in the name of justice and faith. As mythological or legendary subjects, however, these powerful women are far



Gertrude Vanderbilt Whitney  
*Chinoise*, 1914

from reality and therefore were not threatening to the prevailing opinions about women's assigned place in society.

The movement of modern dance and its celebration of the body provided inspiring themes for women sculptors such as Harriet Frishmuth and Alice Morgan Wright. Female celebrities who combined spiritual and physical strength such as Isadora Duncan and Anna Pavlova were favorite subjects.

It is remarkable that the self-portraits by female sculptors of this era are distinctively stronger and more affirmative in appearance than their other images of women. Alice Morgan Wright, like a great number of these sculptors, was politically progressive and an active suffragist. Her *Self-portrait* bust of 1929 stands as the most radical assault on femininity in the sculpture in this show. Her short hair, the severely stylized strands seemingly incised in her skull rather than fetishistically rendered, and

her almost masculine features suggest an androgynous person.

Wright's work, some of the other self-portraits, and the mythological subjects are exceptional in their presentation of strong, independent women. Most of the portrayals, however, conform to the prevailing conception of women as passive and domestic. Super-feminine images created by many women sculptors were quite successful because they reinforced the dominant sexual views—they spoke the patriarchal language. Forced to compete for commissions, women sculptors rarely transgressed societal norms through their work. Ultimately, this exhibition demonstrates the difficulty, if not the impossibility, of creating an alternative female image in early twentieth-century American sculpture.

*Jolie van Leeuwen*



Laura Gilpin  
*The Prelude*, 1917

**P**HOTOGRAPHY, WHICH HAS EXISTED for less than 150 years, began in a confusion of scientific and aesthetic controversy. Women, most of whom started as amateurs, were prominent in movements which championed photography's status as a fine art rather than a scientific endeavor. It was possible for many women to pursue photography while effectively running a household. Unlike other fine arts, photography did not require years of formal training in art academies. During the last decade of the nineteenth century, smaller and less expensive hand-held cameras made photography an accessible and affordable avocation for men and women. For women especially, photography's segmented process—the time lapse between capturing an image on film and developing it to fix the image—often enabled them to explore the medium at their convenience without sacrificing the traditional domestic responsibilities.

In New York City in 1902, Alfred Stieglitz brought together a group of photographers who called themselves the Photo-Secessionists. This group, which included several women as founding members, was instrumental in advancing photography as an independent form of pictorial expression. *Camera Work*, the avant-garde publication closely associated with the Photo-Secessionists, featured Gertrude Käsebier in its inaugural edition

in 1903. It included a photogravure of one of her most famous works, *Blessed Art Thou Among Women*, in which she focuses on an idealized image of the mother-child relationship. Using variations of tone as pictorial adjectives, Käsebier emphasizes the dark form of the young girl who stands in anticipation on the threshold of a door. Her mother, bathed in an aura of luminous light, places an arm on her daughter's shoulder in an eloquent and supportive gesture, as if to coax her to enter the adjoining room. The work's title, *Blessed Art Thou Among Women*, derived from the Biblical story of The Annunciation, when juxtaposed with this secular image of a contemporary mother and child, can be interpreted as alluding to a belief in the emerging status of women at the dawn of the twentieth century.

*The Prelude* (1917) by Laura Gilpin portrays a trio of women enjoying the placid activity of playing music. Their incongruous styles of dress and grooming, however, seem to be from three different eras: the ancient, the Victorian, and the modern. While neither entirely anachronistic nor avant-garde, the subtle variations in the three styles can be interpreted as portraying prototypes of women—from idealized goddess to liberated flapper—on the brink of the Jazz Age.

Women photographers provided insightful

glimpses into their world through the manipulation of a variety of photographic techniques. In Alice Boughton's portrait of her sister, *Francis Boughton*, she alludes to the stereotypical vision of a woman posed before a mirror. By choosing both gentle light and soft focus to create a "pictorial" effect, Boughton elevates and idealizes an ordinary pose. In *Study in Black and White* (c. 1926), Nell Dorr uses the image of a woman as a formal element in her photograph. Here a paper negative is used as a positive print, resulting in the ghostly white shape of a woman against the darker ground of the ocean. In this im-

age, Dorr's inverted photographic process exaggerates and emphasizes the prominence of a female form within an environment.

The work of Berenice Abbott demonstrates the shift from a pictorial to a "straight" or "pure" style in photography which occurred during the late 1920s and 1930s. Rather than artificially manipulate an image through such means as soft focus and dramatic lighting, the photographer now relied more on the subject itself to directly convey a message. Using this more direct style before it was in vogue, Abbott's portraits of her friends reveal



Nell Dorr  
*Study in Black and White*, c. 1926

her cunning insight into their personalities. In the portrait *Princess Eugène Murat* (c. 1930), Abbott records the image of a woman with a clarity of detail, capturing the fleeting trail of cigarette smoke and razor-sharp gaze of Murat's eyes. Absent from Abbott's photographs are the mythological or religious allegorical references and artificial narrative poses frequently selected by photographers at the turn of the century. She chooses authenticity over artifice to make her images potent. The atmospheric lighting preferred by Käsebier and Boughton are replaced by Abbott's bold frontal lighting. Abbott also places Murat in a pose previously reserved for men—facing forward, seated

in an armchair, confronting the viewer while smoking a cigarette.

During the first three decades of this century, the novel medium of photography allowed visual information to be both subjectively interpreted as an art form as well as objectively recorded as factual information. It was, therefore, an ideal medium to document the evolving image and changing identity of women. With the advent of the 1930s, women continued to use photography as a way to visually express the changing roles of women in society and to develop a personal aesthetic.

Joanne L. Cassullo



Berenice Abbott  
*Princess Eugène Murat*, c. 1930



Rose Silver  
*Lady with a Leopard, c. 1929*

**D**URING THE LATTER HALF OF THE nineteenth century, Victorian society experienced radical social change as a direct result of industrial processes. Simple advances in manufacturing and production drastically altered the accepted pattern of daily home life. Women, for example, were no longer expected to make their families clothing, since quality garments had become available for purchase at an affordable price. Similarly, advances in packaging and marketing made the preparation of meals simpler and less time-consuming. In short, new methods of commercial production lightened the domestic workload and afforded the woman limited freedom from household chores.

With their newly acquired leisure time, women were often encouraged to take lessons in the fine arts. They frequently organized in groups to promote interest in music and drawing. These

lessons were intended to refine and sensitize the woman and, in the case of the young lady, became a critical part of her finishing education. Toward the end of the century, it became more common for women to be employed outside the home. The lessons, consequently, became more rigorous, as women were gradually being accepted into the art and teaching professions. By 1900 it was not uncommon for a woman who had remained unmarried to earn a modest living from teaching music or drawing to children or to other women. Occasionally, if a woman showed unusual talent in her early lessons, she might be encouraged to apply to one of the progressive academies or art schools that permitted women to attend a limited range of classes. These institutions were almost universally located in urban industrial centers.

In these same urban centers, the printing and



Ilonka Karasz  
*Untitled, c. 1925*

publishing industries, revolutionized by improved technologies, experienced an unprecedented drop in printing costs. Suddenly, it became financially feasible to produce good quality journals for monthly distribution on a national scale. The first journals of this type met with immediate success, and America quickly developed a seemingly insatiable appetite for the illustrated book and magazine.

As the publishing industry grew, so did its demands for drawings. Both publishers and advertisers consumed large quantities of images each month. Logically, book and magazine companies sought only the most appropriately trained artists for positions as illustrators. Women artists were schooled in drawing and, accordingly, offered graphic talents that seemed particularly tailored

to the requirements of these companies. The small-scale illustration format allowed work projects to fit comfortably within the schedules of academic and social lifestyles. Such illustration commissions enabled the woman to earn a modest income while concurrently pursuing her studies or tending to her family. Many women successfully adopted illustration as an acceptable full-time profession.

The subject matter treated by illustrators was clearly defined and restricted by the editorial policies of publishers. Most journals of the period were targeted toward women and children of the upper middle-class and had a specific character and mood of illustration. It is not surprising therefore, that the most popular images proved to be those of women and children, and this was clearly reflected in commission assignments and editorial

preferences. Since most of the women artists shared a background similar to that of the readers, their familiarity with the subject seemed matched to their mastery of it.

The female illustrator, more often than not, did indeed choose her women friends and their children as convenient sources of imagery. It was standard practice for illustrators at the turn of the century to draw principally from live models. Since the female's use of a male model could be interpreted as a social indelicacy, women artists had little choice but to draw the women around them or to solicit the services of a professional female model. As a result of these modeling practices, il-

lustrations of women by women function as documents of the age. The women pictured, even when stylized and abstracted, act as barometers of values, taste, and fashion. Although each publication projected and promoted a distinctive image for women, all types and styles of illustration were chosen for their social acceptability to an audience with upper middle-class values. Any deviation from a publication's established style was strongly discouraged. The illustrated woman, consequently, was rendered as much by the editor and the acute eye of the readership as she was by the artist's hand.

*William Sofield*



Rose O'Neill  
*Two Women Reading*, c. 1900

# WORKS IN THE EXHIBITION

Dimensions are in inches, height precedes width precedes depth.

## Berenice Abbott

*Jane Heap*, 1927  
Silver print, 9¼ x 7½  
Collection of Marcuse Pfeifer

*Margaret Anderson*, 1929  
Silver print, 9½ x 7½<sup>1/16</sup>  
Collection of Marcuse Pfeifer

*Princess Eugène Murat*, c. 1930  
Gelatin silver print, 13½ x 10½  
The Witkin Gallery, Inc., New York

## Peggy Bacon

*Help!*, 1927  
Drypoint, 9½<sup>1/16</sup> x 7<sup>7/8</sup>  
Whitney Museum of American Art,  
New York; Purchase 31.593

*The Patroness*, 1927  
Drypoint, 10 x 8  
Whitney Museum of American Art,  
New York; Purchase 31.595

## Harriet Blackstone

*Madame Plevitzshaia*, n.d.  
Oil on canvas, 28 x 24<sup>1/8</sup>  
The Brooklyn Museum, New York;  
Museum Collection Fund

## Alice Boughton

*Nature*, 1909  
(Appeared in *Camera Work*,  
vol. XXVI, p. IV, April 1909)  
Photogravure, 8½<sup>1/16</sup> x 6¼  
Weyhe Gallery, New York

*Frances Boughton*, n.d.  
Platinum print, 13 x 10  
The Witkin Gallery, Inc., New York

*On the Doons (Dunes)*, n.d.  
Platinum print, 8 x 6  
The Witkin Gallery, Inc., New York

## Anne W. Brigman

*The Cleft of the Rock*, 1912  
(Appeared in *Camera Work*,  
vol. XXXVIII, pl. I, April 1912)  
Photogravure, 9½ x 5½<sup>1/7</sup>  
Weyhe Gallery, New York

*Dawn*, 1912  
(Appeared in *Camera Work*,  
vol. XXXVIII, pl. II, April 1912)  
Photogravure, 4<sup>1/8</sup> x 9<sup>7/16</sup>  
Weyhe Gallery, New York

## Romaine Brooks

*La France Croisée*, 1914  
Oil on canvas, 45¾ x 33½  
National Museum of American Art,  
Smithsonian Institution,  
Washington, D.C.;  
Gift of the artist

*Una, Lady Troubridge*, 1924  
Oil on canvas, 50<sup>1/8</sup> x 30¼  
National Museum of American Art,  
Smithsonian Institution,  
Washington, D.C.;  
Gift of the artist

## Clara Burd

Untitled, 1924  
(Cover of *Little Women* by Louisa  
May Alcott, 1926 edition published  
by John C. Winston Company,  
Philadelphia)  
Watercolor on illustration board,  
17 x 11½  
Collection of Mr. and Mrs.  
Benjamin Eisenstat

## Mary Cassatt

*Femme se Coiffant*, n.d.  
Color aquatint, 14<sup>1/8</sup> x 10¼  
Collection of Rosemary Moore  
  
*Mother with Blond Child*, n.d.  
Color aquatint and drypoint,  
13 x 17<sup>7/8</sup>  
Collection of Rosemary Moore

## Minerva Josephine Chapman

*Woman Polishing Kettle*, c. 1912  
Oil on canvas, 24<sup>3/16</sup> x 18¼  
The Brooklyn Museum, New York;  
Gift of Mr. and Mrs.  
Morse G. Dial, Jr.

## Rose Clark and Elizabeth Flint Wade

*Betty*, c. 1900  
Platinum print, 6<sup>5/8</sup> x 4½  
Albright-Knox Art Gallery,  
Buffalo, New York; Gift of  
Charlotte S. Albright

## Edna Cooke

Cover of *The Ladies' Home Journal*,  
August 1920  
Offset printed magazine cover,  
15½ x 10½<sup>2</sup>  
Pat Kery Fine Arts, Inc., New York

## Edna L. Crompton

Cover of Ainslee's, *The Magazine  
that Entertains*, August 1922  
Offset printed magazine cover, 10 x 7  
Pat Kery Fine Arts, Inc., New York

## Imogen Cunningham

*Veiled Woman*, 1910  
Silver print, 10 x 7  
The Witkin Gallery, Inc., New York

*Self-portrait*, c. 1920  
Gelatin silver print, 9½ x 7¼  
The Witkin Gallery, Inc., New York

## Nell Dorr

*Study in Black and White*, c. 1926  
Original paper negative, 11 x 14  
Marcuse Pfeifer Gallery, New York

## Helen Dryden

Untitled, c. 1919  
Pencil and watercolor on paper,  
17¼ x 17¼  
Collection of Barbara Gordon

Untitled, c. 1922  
Ink and watercolor on paper, 16 x 13  
Collection of Barbara Gordon

Untitled, c. 1926  
(Cover of *Delineator*, January 1927)  
Pencil and watercolor on paper,  
18½ x 17  
Collection of Ann Z. Wareham

Cover of *Delineator*,  
January 1927  
Offset printed magazine cover, 13 x 9  
Collection of Ann Z. Wareham

## Abastenia St. Leger Eberle

*Roller Skating*, before 1909  
Bronze, 13 x 11¼ x 6¼  
Whitney Museum of American Art,  
New York; Gift of Gertrude  
Vanderbilt Whitney 31.15

## Fish (Anne H. Sefton)

*High Society. Hints on How to Attain,  
Relish—and Survive It, A Pictorial  
Guide to Life in Our Upper Circles*,  
1915  
Illustrated book, 12¾ x 9¾  
Pat Kery Fine Arts, Inc., New York

Untitled, 1923  
Ink and watercolor on collaged paper,  
11 x 10½  
Pat Kery Fine Arts, Inc., New York

Cover of *Vanity Fair*,  
February 1924  
Offset printed magazine cover,  
12¾ x 9½  
Pat Kery Fine Arts, Inc., New York

## Gertrude Fiske

*Jade*, c. 1930  
Oil on canvas, 29¾ x 23¾  
National Academy of Design,  
New York

## Harriet Frishmuth

*Girl with Fish*, 1913  
Bronze, 28¾ x 12½ x 12½  
Hirschl & Adler Galleries, New York

## Allegra

1929  
Bronze, 14<sup>1/8</sup> x 6¾ x 3¾  
Lillian Nassau Ltd., New York

## Eugenie Gershoy

*Figure*, 1930  
Alabaster, 17¼ x 7 x 9½  
Whitney Museum of American Art,  
New York; Purchase 31.27

## Laura Gilpin

*The Prelude*, 1917  
Platinum print, 6<sup>3/8</sup> x 7<sup>13/16</sup>  
Amon Carter Museum, Fort Worth,  
Texas; Gift of Laura Gilpin

## Elizabeth Shippen Green

"Aunt Oliva! Aunt Oliva!" she cried,  
*joyously*, c. 1905  
(Illustration for "The Return of  
Rebecca Mary," in *Harper's*,  
October 1905)  
Charcoal on paper, 24 x 14½  
Collection of Mr. and Mrs.  
Benjamin Eisenstat

## Elizabeth Shippen Green and

Jessie Willcox Smith  
*The Book of the Child*, 1903  
Illustrated book, 15 x 14  
The Graphic Arts Collection,  
Princeton University Library,  
New Jersey

- Anna Hyatt Huntington**  
*Joan of Arc*, 1915  
 (Model for outdoor sculpture)  
 Bronze, 47 x 13 x 28½  
 Munson-Williams-Proctor Institute,  
 Utica, New York; Gift of the  
 Scottish Deerhound Club of  
 America
- Diana of the Chase*, 1922 (cast 1950)  
 Aluminum with gold and silver  
 patina, 32½ x 9½ x 8½  
 Syracuse University Art Collections,  
 New York
- Leonabel Jacobs**  
 Cover of *The People's Home*  
*Journal*, February 1918  
 Offset printed magazine cover, 16 x 11  
 Pat Kery Fine Arts, Inc., New York
- Ilonka Karasz**  
 Untitled, c. 1920  
 Decorated ceramic plate, 11¼ x 11¼  
 Fifty/50, New York
- Self-portrait*, 1921  
 Oil on canvas, 30 x 24  
 Fifty/50, New York
- Untitled, c. 1925  
 (Cover of *The New Yorker*,  
 October 10, 1925)  
 Watercolor on paper, 15 x 10¼  
 Fifty/50, New York
- Gertrude Käsebier**  
*Blessed Art Thou Among Women*, 1903  
 (Appeared in *Camera Work*, vol. 1,  
 pl. III, January 1903)  
 Photogravure, 9⅜ x 5½  
 Weyhe Gallery, New York
- Mrs. Philip Lydig*, 1905  
 (Appeared in *Camera Work*, vol. X,  
 pl. III, April 1905)  
 Photogravure, 8⅜ x 5⅞  
 Weyhe Gallery, New York
- Blanche Lazzell**  
*Nude*, 1924  
 Oil on canvas, 23½ x 19½  
 Martin Diamond Fine Arts, Inc.,  
 New York
- Harriet Meserole**  
 Cover of *Vogue Motor and*  
*Southern Number*,  
 January 15, 1921  
 Offset printed magazine cover, 12 x 9  
 Pat Kery Fine Arts, Inc., New York
- Cover of *Vogue*, July 15, 1921  
 Offset printed magazine cover, 12 x 9  
 Pat Kery Fine Arts, Inc., New York
- Cover of *Vogue Summer Fashion*  
*Number*, June 1, 1922  
 Offset printed magazine cover, 12 x 9  
 Pat Kery Fine Arts, Inc., New York
- Ethel Myers**  
*Florence Reed*, 1920  
 Plaster, 12½ x 7⅞ x 5  
 Kraushaar Galleries, New York
- The Metropolitan Opera Corridor*, n.d.  
 Bronze, 11⅞ x 5½ x 4  
 Kraushaar Galleries, New York
- Three Women Walking*, n.d.  
 Pencil on paper, 5½ x 4¼  
 Kraushaar Galleries, New York
- Violet Oakley**  
*Sketch of Elizabeth Shippen Green*, 1900  
 Charcoal and pastel on paper, 24 x 4  
 Collection of Mr. and Mrs.  
 Benjamin Eisenstat
- The Life of Burne-Jones* (portrait of  
 Edith Emerson), c. 1915  
 Pencil on paper, 7½ x 5  
 Collection of Mr. and Mrs.  
 Benjamin Eisenstat
- Rose O'Neill**  
*Two Women Reading*, c. 1900  
 Watercolor and charcoal pencil on  
 illustration board, 15 x 20½  
 Pat Kery Fine Arts, Inc., New York
- Marie Danforth Page**  
*The Tenement Mother*, 1914  
 Oil on canvas, 45 x 32  
 George Walter Vincent Smith Art  
 Museum, Springfield, Massachusetts
- Clara Elsen Peck**  
*Perilous Comfort*, c. 1920  
 (Illustration for *Delineator*, July 1920)  
 Ink and watercolor on illustration  
 board, 12½ x 24½  
 Collection of Mr. and Mrs.  
 Benjamin Eisenstat
- Lilla Cabot Perry**  
*Lady with a Book*, c. 1900  
 Oil on canvas, 46 x 32  
 Hirschl & Adler Galleries, New York
- Margarett Sargent**  
*Bathers*, c. 1925  
 Oil on canvas, 29 x 31¾  
 Collection of Honor Moore
- Nude*, c. 1925  
 Oil on canvas, 22 x 34  
 Collection of Honor Moore
- Sarah C. Sears**  
*Mrs. Julia Ward Howe*, 1907  
 Photogravure, 8½ x 6¾  
 Weyhe Gallery, New York
- Rose Silver (Lisa Rhana)**  
*Head of a Woman*, 1926  
 Etching, 4 x 3¼  
 Collection of the artist
- Lady with a Leopard*, c. 1929  
 Pencil and watercolor on  
 illustration board,  
 8¼ x 5¼  
 Collection of the artist
- Clara Sipprell**  
*Nude*, c. 1925  
 Silver print, 20 x 16  
 Collection of Marcuse Pfeifer
- Jessie Willcox Smith**  
*Dickens' Children*, 1912  
 Illustrated book, 9½ x 6¾  
 The Graphic Arts Collection,  
 Princeton University Library,  
 New Jersey
- Florine Stetthimer**  
*Family Portrait #1*, 1915  
 Oil on canvas, 40 x 62¼  
 Columbia University in the City  
 of New York; Gift of the Estate of  
 Ettie Stetthimer
- Portrait of My Sister Carrie with a*  
*Doll's House*, 1923  
 Oil on canvas, 38 x 26¼  
 Columbia University in the City  
 of New York; Gift of the Estate of  
 Ettie Stetthimer
- Florence Storer**  
 Cover of *The Youth's Companion*,  
 January 14, 1913  
 Offset printed magazine cover,  
 13½ x 10  
 Pat Kery Fine Arts, Inc., New York
- Bessie Potter Vonnob**  
*The Young Mother*, c. 1900  
 Bronze, 13½ x 12¾ x 15½  
 Collection of Ronald J. Moss
- Eva Watson-Schütze**  
*Portrait Study*, c. 1905  
 (Appeared in *Camera Work*, vol. IX,  
 pl. II, January 1905)  
 Photogravure, 8⅜ x 6½  
 Weyhe Gallery, New York
- Gertrude Vanderbilt Whitney**  
*Chinoise*, 1914  
 Limestone, 61¼ x 16 x 16  
 Whitney Museum of American Art,  
 New York; Gift of Gertrude  
 Vanderbilt Whitney 31.79
- Beatrice Wood**  
*Et Toujours Pourquoi*, c. 1917  
 Watercolor and crayon on paper,  
 10 x 7¾  
 Martin Diamond Fine Arts, Inc.,  
 New York
- Alice Morgan Wright**  
*Medea*, 1920  
 Plaster, 39 x 16½ x 16½  
 Albany Institute of History  
 and Art, New York
- Self-portrait*, 1929  
 Plaster, 18 x 8 x 10  
 The Sophia Smith Collection  
 (Women's History Archive), Smith  
 College, Northampton, Massachusetts
- Marguerite Zorach**  
*Memoires of My California Childhood*,  
 1921  
 Oil on canvas, 30 x 25  
 The Brooklyn Museum, New York; Gift  
 of Dr. Robert L. Leslie in memory of  
 Dr. Sara K. Greenberg
- Woman and Cat*, 1930  
 Lithograph, 14⅞ x 19⅞  
 Whitney Museum of American Art,  
 New York; Gift of the artist's  
 children 71.159
- A fifteen-minute video cassette of  
 the silent film *The Work of the Henry*  
*Street Visiting Nurse Service in the City*  
*of New York* (c. 1927), written and  
 directed by Anne Marvin Goodrich  
 will be shown during the exhibition.  
 It is lent courtesy of the Visiting  
 Nurse Service of New York.

## A C K N O W L E D G M E N T S

“The Feminine Gaze: Women Depicted by Women 1900-1930” was organized for the Whitney Museum of American Art, Fairfield County by the following Helena Rubinstein Fellows in the Museum’s Independent Study Program: Joanne L. Cassullo, Jolie van Leeuwen, Ingrid Schaffner, and William Sofield. We would like to thank the artists and collectors who have so generously lent works to the exhibition. Our gratitude also goes to Richard Armstrong, Geoffrey Batchen, Marty Blake, Janis Conner, Gail Levin, Linda Nochlin, JoAnn Schaffner, Patterson Sims, and Karl Willers for their assistance in the organization of the exhibition.

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