

# “Faire œuvre” Making a Body of Work. Training and Professionalisation of Female Artists in the 19th and 20th Centuries

DATE  
19.09.2019

PLACE  
Petite salle  
Centre Pompidou  
Place Georges-Pompidou  
75004 Paris

DATE  
20.09.2019

PLACE  
Auditorium  
Musée d'Orsay  
1, rue de la Légion d'honneur  
75007 Paris

Symposium organised by the association AWARE: Archives of Women Artists, Research and Exhibitions, the Public Establishment of the Musée d'Orsay and the Orangerie and the Musée National d'Art Moderne - Centre Pompidou.

FOR MORE INFORMATION  
[awarewomenartists.com](http://awarewomenartists.com)  
[centrepompidou.fr](http://centrepompidou.fr)  
[musee-orsay.fr](http://musee-orsay.fr)  
[faireoeuvre@gmail.com](mailto:faireoeuvre@gmail.com)

Ernest Louis Désiré Le Deley, *École nationale des beaux-arts, atelier Humbert*, 1903, postal card, Paris, ENSBA.  
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This symposium is part of a wider collaboration based on the female artists from the collections of the Public Establishment of the Musée d'Orsay and the Musée de l'Orangerie, the Musée National d'Art Moderne - Centre Pompidou and the association AWARE: Archives of Women Artists, Research and Exhibitions.

The purpose of this symposium is to study the training and professionalisation processes of female artists who intervened in the 19th and 20th centuries through their rise in structures of art education: from workshops and private academies to public institutions.

Excluded from institutional arts education for some time, women did not have access to these positions until the beginning of the nineteenth century. One example from France is the *École spéciale de dessin pour les jeunes filles* (School of Drawing for Girls), the only art school for women publicly financed

by the State founded in 1803 and transformed into a public institution in 1810. After a long battle, women were finally accepted to the *École des beaux-arts* (Beaux-Arts School) in 1897, however, only one same-sex workshop was open to them until the end of the 1920s.

Studies in the History of Art have shown how family ties were determinant for the accession of women in the arts until the end of the nineteenth century. Afterwards, the increased development of art programmes available to women allowed for the emergence of a large number of professional artists from fine and applied arts, which has continued to grow.

This symposium intends to bring together researchers from various horizons in order to shed light on the research conducted on the schools, academies and workshops that opened their doors to women.

A Archives  
W A of Women Artists  
R Research  
E & Exhibitions

Centre  
Pompidou

M  
O Musées  
d'Orsay et  
de l'Orangerie

## Thu. September 19th Petite salle - Centre Pompidou

9H30 – 10H | WELCOMING

10H – 10H30 | INTRODUCTION  
Brigitte Léal (MNAM – Centre Georges-Pompidou) and Camille Morineau (AWARE)

10H30 – 11H30 | SESSION 1  
**French Trainings in the 19th and 20th Centuries: the Crucial Role of the Private Academies**

Chairwoman: Ariane Coulondre

10H30 | Maria Antonietta Trasforini (Università degli Studi di Ferrara, Italy), *Genre, modèles, peintres et entrepreneuriat d'art. Le cas de l'Académie Vitti à Paris (1889-1914)*

11H | Fanny Drugeon (Labex CAP, Paris), *L'Académie Lhote au féminin*

11H30 – 11H45 | BREAK

11H45 – 12H45 | KEYNOTE 1  
Catherine Gonnard (INA, Bry-sur-Marne), *L'accès des femmes à l'École nationale des beaux-arts de Paris, une lutte féministe de l'Union des femmes peintres et sculpteurs et de ses alliés-e*

12H45 – 14H15 | LUNCH BREAK

14H15 – 15H45 | SESSION 2

**Influence of the French Trainings abroad: Comparative Study of Artistic Teachings in Europe**

Chairwoman: Julie Verlaine

14H15 | Eva Belgherbi (École du Louvre – Université de Poitiers (CRIHAM)), *Entre Londres et Paris, la formation des sculptrices britanniques à la fin du XIX<sup>e</sup> siècle*

14H45 | Linda Hinners (Nationalmuseum, Stockholm, Suède), *Les femmes sculpteurs suédoises au tournant du siècle dernier – leurs origines et leur parcours éducatif et professionnel*

15H15 | Ewa Bobrowska (Terra Foundation for American Art, Paris), *Munich ou Paris ? Les artistes polonaises cherchent à s'instruire*

15H45 – 16H | BREAK

16H – 17H30 | SESSION 3

**Sisterhoods: Learning Environments fostering Sociability and Emancipation**

Chairwo-man:

16H | Hedvig Martin-Ahlén (Södertörn University, Huddinge, Sweden) and Julia Voss (Leuphana Universität, Lüneburg, Germany), *“In the ages that are to come, Developed Woman will be great artist.” Hilma af Klint and her circle of professional female artists*

16H30 | Samantha Niederman (University of York, United Kingdom), *Veiled Recognition: Frances Hodgkins's Subversion of English Art Establishments through Radical Pedagogy*

17H | Ana Bordenave (Université Paris 8 Vincennes Saint-Denis), *Des espaces de formations militants féministes : les ateliers Super-8 de Klonaris/Thomadaki dans les années 1980*

17H30 – 17H45 | BREAK

17H45 – 18H30 | INTERVIEW  
between Béatrice Casadesus and Scarlett Reliquet

## Fri. September 20th Auditorium - musée d'Orsay

9H30 – 10H | WELCOMING

10H – 10H30 | INTRODUCTION  
Sylvie Patry (musée d'Orsay) and Camille Morineau (AWARE)

10H30 – 11H30 | SESSION 4  
**A Gendered Distribution of the Disciplines: Guidance of Women toward Applied Art in the 19th Century**

Chairwoman: Séverine Sofio

10H30 | Renaud d'Enfert (Université de Picardie Jules Verne, Amiens), *Former des artistes ou des « ouvrières habiles » ? Les cours et écoles de dessin pour jeunes filles au XIX<sup>e</sup> siècle*

11H | Luciana Lourenço Paes (UNICAMP – Universidade Estadual de Campinas, Brazil), *La méthode Cavé : reproduction et expression dans le projet d'une « école de femmes »*

11H30 – 11H45 | BREAK

11H45 – 12H45 | KEYNOTE 2  
Lucile Encrevé et Alexandra Piat (École nationale supérieure des Arts décoratifs, Paris), *La place des femmes à l'École nationale supérieure des Arts décoratifs aux XIX<sup>e</sup> et XX<sup>e</sup> siècles. Une autre Histoire à écrire*

12H45 – 14H15 | LUNCH BREAK

14H15 – 15H45 | SESSION 5

**Scheduled Inequality: Women's Access to Classes and Professionalisation in Question**

Chairwoman: Alexia Creusen

14H15 | Yelin Zhao (University of Leeds, United Kingdom), *Aspiration and Negotiation: Model-Artist Victorine Meurent in her Time and in the History of Art*

14H45 | Wendy Wiertz (Katholieke Universiteit Leuven, Belgium), *Male Support for Equal Opportunities for Women at the Brussels' Royal Academy of Fine Arts (late 19th century)*

15H15 | Georgina G. Gluzman (Consejo Nacional de Investigaciones Científicas y Técnicas, Buenos Aires, Argentina), *How to become a Professional (Woman) Artist in Argentina? The case of the Graduate School of Fine Arts (1930s-1940s)*

15H45 – 16H | BREAK

16H – 17H30 | SESSION 6

**Between France and the United States: Artists' Careers as a Journey**

Chairwoman: Nicole R. Myers

16H | Heather Belnap (Brigham Young University, Provo, Utah, United States), *Pioneering Women: Lessons from Paris and the Making of an Art Scene in the American West, 1890-1940*

16H30 | Katherine Manthorne (Graduate Center, City University of New York, United States), *If not for France: The Evolving Art Education of Eliza Pratt Greator ex*

17H | Émilie Bouvard (Fondation Giacometti, Paris), *La formation académique de Louise Bourgeois : Paris-New York*

17H30 – 17H45 | BREAK

17H45 – 18H30 | CONCERT

Catherine Cantin (Solo Flute),  
Orchestra of the Opéra national de Paris) et Valérie Schaeffer (piano).  
Pieces by Lili Boulanger,  
Mel Bonis, Cécile Chaminade and  
Kaija Saariaho

SCIENTIFIC AND ORGANISATION  
COMMITTEE

*Musée d'Orsay and the Orangerie:*  
Sabine Cazenave, Chief Curator, Painting Department, Musée d'Orsay; Sophie Eloy, Head of Documentary Studies, Musée de l'Orangerie; Thomas Galifot, Chief Curator, Photography, Musée d'Orsay; Léila Jarbouai, Curator of Graphic Arts, Musée d'Orsay; Sylvie Patry, General Curator, Director of Conservation and Collections, Musée d'Orsay; Scarlett Reliquet, Head of courses, symposia and conferences, Musée d'Orsay and the Orangerie

*Musée National d'Art Moderne, Centre Pompidou:*  
Ariane Coulondre, Curator, Modern Collection; Nathalie Ernoult, Conservator, Modern Collection

*AWARE: Archives of Women Artists, Research and Exhibitions:*  
Hanna Alkema, Head of Research Programmes; Camille Morineau, Chairwoman of AWARE, Director of Exhibitions and Collections at the Monnaie de Paris; Fanny Verdier, Digital Contents Supervisor

*External members:*  
Alexia Creusen, Artist and Scientific Collaborator, University of Liège; Charlotte Foucher Zarmanian, Research Fellow, C.N.R.S., Historian of Art; Nicole R. Myers, The Barbara Thomas Lemmon Senior Curator of European Art, Dallas Museum of Art; Anne Rivière, Historian of Art; Séverine Sofio, Sociologist, C.N.R.S.; Julie Verlaine, Lecturer in Contemporary History, Université Paris I Panthéon-Sorbonne, Chairwoman of Mnémosyne

DURING THE SYMPOSIUM |  
POSTER SESSION (19-20 SEPT)

Camille Belvèze (École du Louvre, Paris), *Les femmes et l'apprentissage de l'eau-forte en Grande-Bretagne au tournant du XX<sup>e</sup> siècle*

Barbara Caspers (Université Libre de Bruxelles, Belgium), *Le rôle de la parenté dans la construction des carrières artistiques des artistes femmes en Belgique entre 1830 et 1914*

Camille Lesbros (École du Louvre, Paris), *Vivre de son art quand on est femme. Pratique et enseignement de la miniature au tournant des XIX<sup>e</sup> et XX<sup>e</sup> siècles*

The languages of the symposium will be French and English.  
Abstracts of the interventions will be available in French and English.