

Art around 1900 in Central Europe

#3 Women artists

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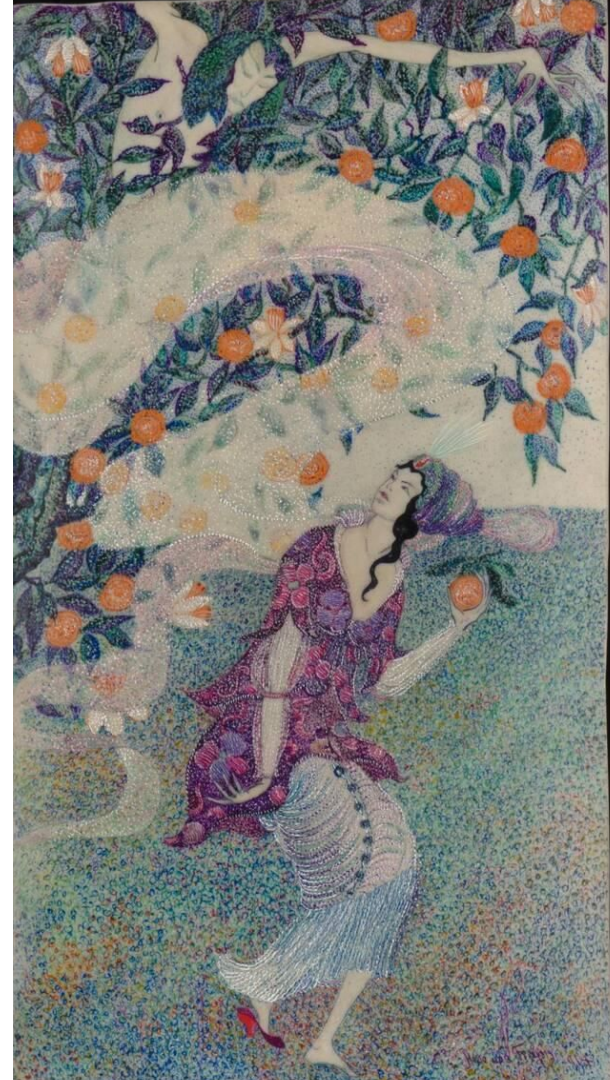
Art around 1900 in Central Europe

In this popular culture series we will examine one of the most inspiring moments in the history of European culture.

The turn of the 19th and 20th century was a **special period for the art of Central Europe**, with various artistic trends occurring in a short time and an intensified cultural exchange between countries politically connected with the Austro-Hungarian Empire.

We will deal with paintings, architecture and sculpture, but also other important cultural phenomena, such as international exhibitions and art collections. We present a panorama of **the Belle Époque** by comparing artists from Central European countries.

Hede von Trapp (AT), illustration inspired by Ludovico Ariosto's (IT) works, 1914, MAK – Museum of Applied Arts, Vienna

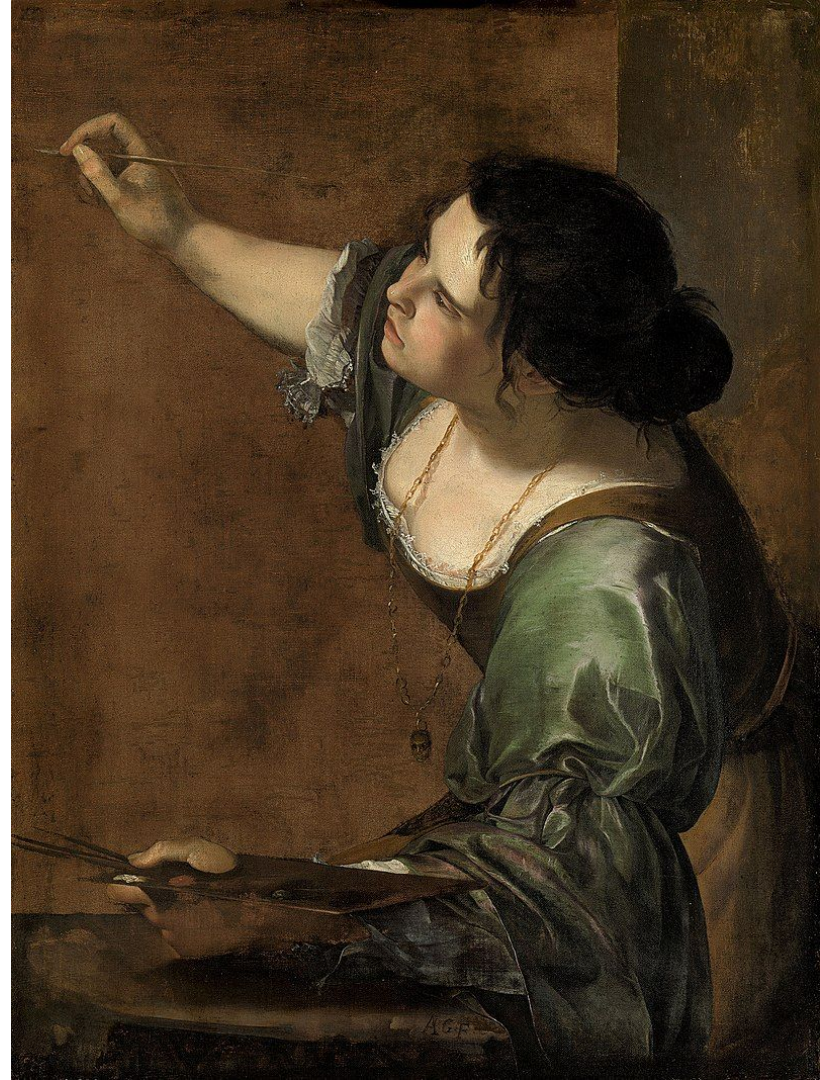


Pre 19th-century

In the earlier centuries, **few women had the opportunity** to pursue an artistic career. Artistic work was mainly undertaken by the daughters, wives or sisters of artists, as they could be educated in **family studios**.

An example of noted Italian artists at the turn of the 16th and 17th centuries who were painters' daughters, are Lavinia Fontana and Artemisia Gentileschi. The work of many other women, however, was not widely known and is difficult for us to distinguish today. They remain an **anonymous legacy** of the father's or husband's workshop.

Artemisia Gentileschi (IT), *Self-portrait as the allegory of painting*, 1638–1639, Royal Collection



The Enlightenment

The Age of Enlightenment brought great changes to education and culture. Learning to draw, play an instrument or embroider had become an obligatory part of a **lady's salon education**.

Talented amateurs drew portraits of their loved ones or sketched landscapes they saw during their travels; collectors increased private art collections; aristocrats designed picturesque garden layouts.

Angelika Kauffmann (CH),
Self-portrait, circa 1770–1775,
National Portrait Gallery



During this time, the careers of many respected female painters began developing, including the Swiss Angelika Kauffmann, Élisabeth Vigée-Lebrun from France and Anna Rajecka, the first Polish professional artist.

Anna Rajecka (PL), *Girl with a dove*,
1789–1790, National Museum in Warsaw



Fine arts studies

Paradoxically, the development of the **art education system** had a **negative impact** towards women. Less formal studies with selected masters were replaced by academies of fine arts (see previous presentations).

In the 19th century, universities in the overwhelming majority, did not admit female students. Thus, professional art studies became inaccessible to women.



Cyprian Dylczyński (PL), *Drawing classes in School of Fine Arts in Warsaw*, 1856, National Museum in Warsaw

Moreover, working with the **naked model** was considered **inappropriate** for women and inconsistent with convention – as previously discussed, drawing the human body was a key academic activities.

Jefferson David Chalfant (US),
Bouguereau's atelier at the Académie Julian,
Paris, 1891, Fine Arts Museums of San
Francisco



Private schools

Private art schools that accepted **candidates of both sexes** became the only alternative. Although they did not fully replace prestigious academies, they allowed women to continue a high-level education.

Schools were more modern and allowed for more artistic freedom – at the end of the 19th century, female students were permitted to draw nudes.



Vilmos Perlot Csaba (HU), *School of painters*, 1907, Hungarian National Gallery, Budapest

Female students of Académie
Julien in Paris, circa 1883–1885,
Jagiellonian Library in Cracow

Anna Bilińska (PL)



Most schools (around 20) operated in **Paris**. Many foreigners, both men and women, for whom the Académie des beaux-arts was inaccessible, studied there.

The classes were not mixed gender, but included the same curriculum for female and male students.

Académie Julian, where Alphonse Mucha studied, was one of the most famous and respected painting schools. Among other important schools attended by women was the **Académie Colarossi**.



ART-STUDENTS AND COPYISTS IN THE LOUVRE GALLERY, PARIS.—DRAWN BY WINSLOW HOMER.—[SEE PAGE 25.]

Art-students and copyists in the Louvre Gallery, Paris
(from “Harper’s Weekly”), after Winslow Homer (US), 1868,
The Metropolitan Museum of Art, New York

Besides American, German and British women, **artists from Central Europe**, mainly Polish, Ukrainian and Russian women studied at the Académie Julian.

About 20 Polish female artists graduated from this school – among others, the painter Anna Bilińska, the graphic artist Zofia Stankiewicz, and the sculptor Teofila Certowicz.

Among the students, we could also find women from Croatia. Académie Julian taught Antonija Krasnik (the first Croatian artist specializing in applied arts) and Vera Nikolić Podrinska.

Portrait of Antonija Krasnik (HR),
unknown painter, 1907, Museum of
Arts and Crafts, Zagreb



Female students of
Académie Julien in Paris,
circa 1883–1885,
Jagiellonian Library in
Cracow



Anna Bilińska (PL)

*E. G. ...
...
...
...*

Marie Bashkirtseff, *In the studio*
[*In the Académie Julian in Paris*],
1881, Dnipropetrovsk Museum
of Art, Ukraine



Artists on the Rue de Baigmeux
in Montparnasse, Paris,
1881-1882, Finnish Heritage
Agency



Marianne Stokes (AT)

Inequality

Although private schools attracted artists of both sexes and were often distinguished by excellent standards, they did not compensate for the inequality of accessibility to the academies of fine arts.

Women tried to change this by writing petitions to university authorities, in which they demanded admission.

Zofia Stryjeńska followed a different tactic. In 1911, she began studying at the Academy of Fine Arts in Munich disguised as her brother. However, when her true identity was revealed, she returned to Krakow.



Académie Vitti, 1905,

Casa Museo Académie Vitti, Atina



Zofia Stryjeńska, 1930s, National Digital Archives, Warsaw

Zofia Stryjeńska (PL)
as her brother Tadeusz
Grzymała Lubański



Students of Munich Art Academy,
circa 1911-1912, Stryjeński family archives

Schools in other cities

A trip to a **foreign school** was **not always possible** due to financial reasons or the familial situations of young women.

A growing interest in studies, alongside slogans for emancipation meant that at the end of the 19th century, courses at private schools were opened to women in **other cities** as well.

Often, they were just the beginning stage of education, and were eventually supplemented by studying abroad.

István Réti (HU) and his students in Nagybánya (today Baia Mare), circa 1916–1917, Museum of Fine Arts, Budapest



At this time, painting schools for women were founded in Munich, Berlin and Vienna.

Sometimes drawing courses were only one **element of a broader program** offered by the school, as in the case of the School of Higher Courses for Women in Cracow.

It also happened that in private art schools, like the Wojciech Gerson school in Warsaw, **separate classes** were organized for women.



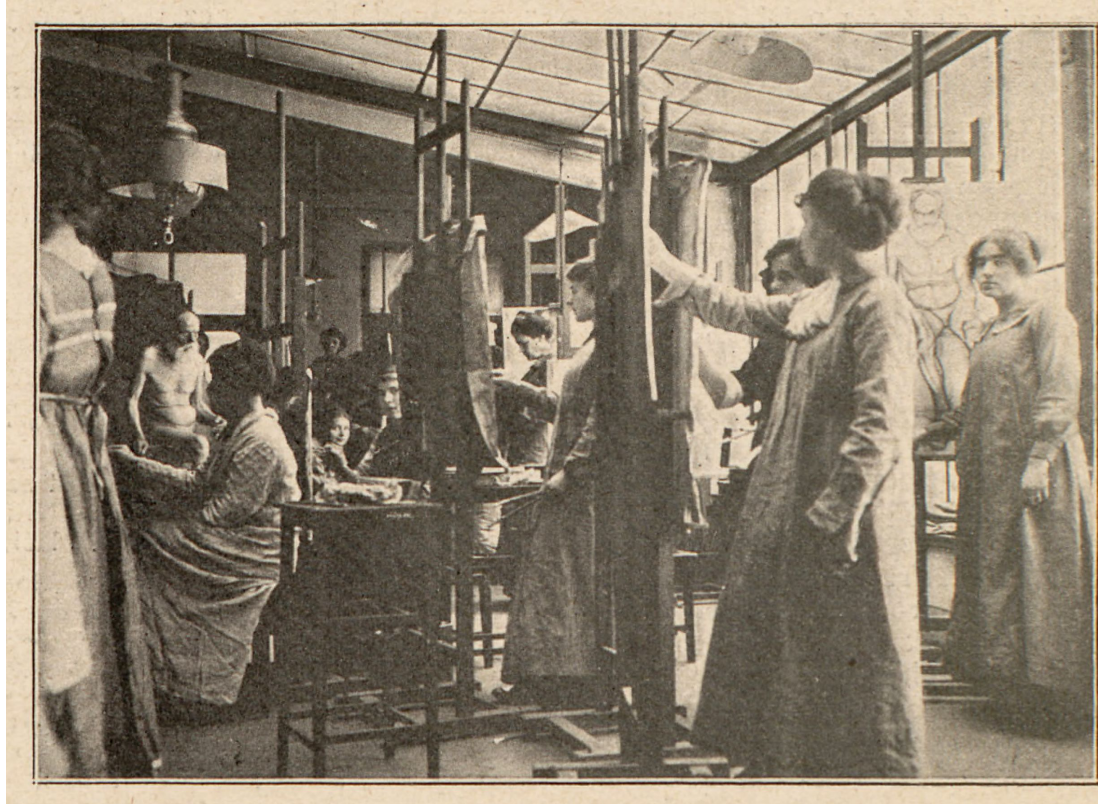
Wojciech Gerson (PL) and his students, circa 1882, Adam Mickiewicz Museum of Literature, Warsaw

Women's schools – for women

It was often those female artists who had education abroad that wanted to open a school for women in their hometown after they returned.

Not only did they see a great need to create such institutions, but they also knew from experience how difficult, expensive and inaccessible it could be to study in Paris or take private lessons from renowned painters.

School of Fine Arts for Women of Maria Niedzielska (PL) in Cracow, photo published in magazine "Świat", 1912, Warsaw Public Library



In 1897, the Kunstschule für Frauen und Mädchen (later Wiener Frauenakademie) was founded in Vienna by three Austrian artists: Tina Blau, Olga Prager and Rosa Mayreder. Among the alumni was Croatian artist Nasta Rojc.

In 1908, Maria Niedzielska opened the School of Painting for Women in Krakow. Niedzielska herself studied at the private school of Hungarian artist, Simon Hollósy, in Munich, and then at the Académie Colarossi in Paris.



Logo of the Verein Kunstschule für Frauen und Mädchen, 1914

Emancipated women

At that time, **equal access to education** was one of the main postulates of emancipated women. It is not surprising then, that **feminist activists** were among artists who wanted to establish schools for women.

Rosa Mayreder was active in women's organizations and published feminist texts.

After her return from Paris, Maria Dulębianka, a graduate of Académie Julian, dreamed of establishing a painting school in Warsaw. Ultimately, her plans did not come into fruition as over time her emancipatory activity dominated her artistic career.

English edition cover of Rosa Mayreder's *A Survey of the Woman Problem*, 1913, University of California Libraries

A SURVEY OF THE WOMAN PROBLEM

FROM THE GERMAN OF
ROSA MAYREDER

By HERMAN SCHEFFAUER

UNIV. OF CALIFORNIA
AT LOS ANGELES LIBRARY

NEW YORK MCMXIII
GEORGE H. DORAN COMPANY

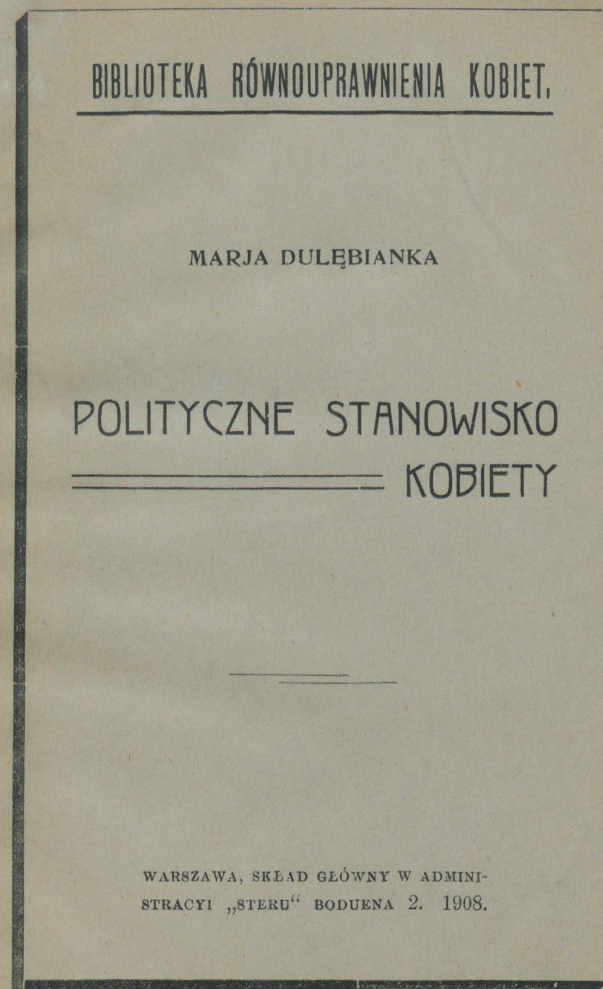


Rosa Mayreder
(AT) depicted on
the old 500
Austrian schilling
banknote



Maria Dułębiana (PL),
circa 1887, photo by Koska
& Mulert, National
Museum in Warsaw

Cover of Maria
Dułębiana's *The Political
Stance of Woman*, 1908,
National Library in Warsaw



Women's groups and exhibitions

Female artists had limited opportunity to grow within official institutions, which is why many of them began to form **their own associations** and organize exhibitions presenting only women's works.

At the World's Fair (19th and early 20th centuries) there were often separate pavilions devoted to women's creativity or general women's achievements. More on this in following presentations.

On the one hand, it allowed female artists to join forces, but on the other, it separated their activity and output from the male dominated mainstream.

Exhibition poster of School of Fine Arts for Women of Teofila Certowicz (PL), designed by Anna Gramatyka-Ostrowska (PL), 1900, National Museum in Warsaw



Invitation for fair in
Kunstschule für Frauen und
Mädchen, 1923, MAK –
Museum of Applied Arts,
Vienna



DER ARBEITSAUSSCHUSS DER
FRAUENKUNST
LADET HIEMIT ZUM BESUCHE DES
AM SAMSTAG DEN 1. DEZEMBER IN
DER KUNSTSCHULE FÜR FRAUEN
UND MÄDCHEN I. STUBENRING 12
STATTFINDENDEN
"ATELIERJAHRMARKTES"
EIN
ERÖFFNUNG DER RÄUME 3^h NACHM.
KARTEN IM VORVERKAUF IN DER
SECESSION UND AM FESTTAGE IN
DER KUNSTSCHULE PREIS EINSCHLIESS-
LICH JAUSE 20,000 K. KINDER D. HALFTE.

MARTIN
23

© MAK - Museum für angewandte Kunst

Catalogue cover of exhibition of Women's Art Club in
Zagreb, 1932, Croatian Academy of Sciences and Arts

KATALOG

IZLOŽBE KLUBA LIKOVNIH UMJETNICA IZ ZAGREBA

U OSIJEKU OD 22 DO 28 III 1932

ARHITEKTURA
IZLOŽBE
JUG. AKADEMIJE - ZAGREB

382a



Eida Piščanec: Parabola

IZLOŽBOM RUKOVODI ODBOR GOSPODA I KLUB HRVATSKIH
KNJIŽEVNINA I UMJETNIKA U OSIJEKU
TISAK F. KITTERA

International Exhibition
of Women Artists in
Warsaw, 1934, National
Digital Archives, Warsaw



Various fields

For women, the possibilities of artistic development were shaped **depending on a given field.**

Sculptors needed a separate studio, while the creation of monumental works depended on public procurement (i.e. for a monument design).

Drawing and painting did not require much space and was more socially acceptable (as education for young ladies).

Elza Kalmár de Kövesházi (HU), *Saint Elisabeth*,
circa 1912, Hungarian National Gallery, Budapest



Applied arts and fashion

Typically, women had no difficulty in accessing applied arts and craft courses. Some types of crafts were considered **traditionally “feminine”** (i.e. related to weaving or embroidery).

However, interest in applied arts in the late 19th century – headed by the Arts and Crafts movement – was more modern in nature.

Vase designed by Antonija Krasnik (HR),
E. Bakalowits und Söhne Glassworks,
Vienna, 1902–1905, Museum of Arts and
Crafts, Zagreb



The Kunstgewerbeschule (est. 1863), now the University of Applied Arts Vienna, **admitted both men and women**. Among noted alumni: Fanny Harlfinger-Zakucka (painter, designer and graphic artist), Felice Rix-Ueno and Heddi Hirsch (fabric designers and illustrators), Croatian designer Antonija Krasnik, and most noted, Gustav Klimt and Oskar Kokoschka.

The situation was similar at the Hungarian Royal National School of Arts and Crafts (est. 1880) in Budapest (now the Moholy-Nagy University of Art and Design). Among graduates was Laura Kriesch.

Dress designed by Heddi Hirsch (AT), Wiener Werkstätte (Austria), circa 1919, MAK – Museum of Applied Arts, Vienna



Felice Rix-Ueno (AT), circa
1925, MAK – Museum of
Applied Arts, Vienna



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Moosblumen (Moss Flowers), textile designed by Felice
Rix-Ueno (AT), Wiener Werkstätte (Austria), 1924,
MAK – Museum of Applied Arts, Vienna



© MAK - Museum für angewandte Kunst

Poster designed by Fanny Harlfinger-Zakucka (AT), 1904, MAK – Museum of Applied Arts, Vienna



Photo of lamp designed by Fanny Harlfinger-Zakucka (AT), 1910, Austrian National Library

Architecture

Technical fields were difficult to access for women. Painting or crafts could be self-taught, however, in the case of architecture, the lack of access to public education blocked the way to a professional career.

It was only in 1921 that Ella Baumfeld became the first professionally trained female architect in Austria. She was not accepted to the Vienna University of Technology, so she graduated from the Technical University of Munich.

Similarly, in 1922, Jadwiga Dobrzyńska became the first female architectural graduate of the Warsaw University of Technology.

Photo of Jadwiga Dobrzyńska (PL) published in women's magazine "Kobieta Współczesna", 1927, Nicolaus Copernicus University Library



P. J. Dobrzyńska.



Tuberculosis sanatorium for children in Istebna, Poland, designed by Jadwiga Dobrzyńska (PL) and Zygmunt Łoboda (PL), 1937, National Digital Archives, Warsaw

Photo of “Frankfurt kitchen” designed by Margarete Schütte-Lihotzky (AT), published in magazine “Das neue Frankfurt”, 1926/1927, Heidelberg University Library

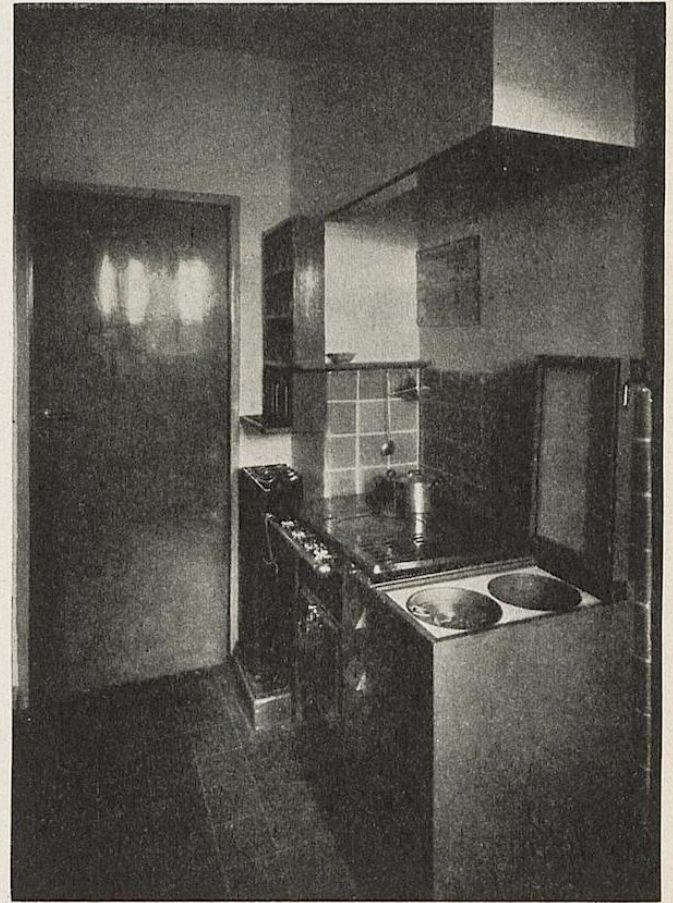


Bild 34 : FRANKFURTER KÜCHE

Portraits and autoportraits

The limitations faced by women were reflected in the most common painting styles. Female artists rarely created large-scale historical or mythological paintings that required academic nude studies and a large studio.

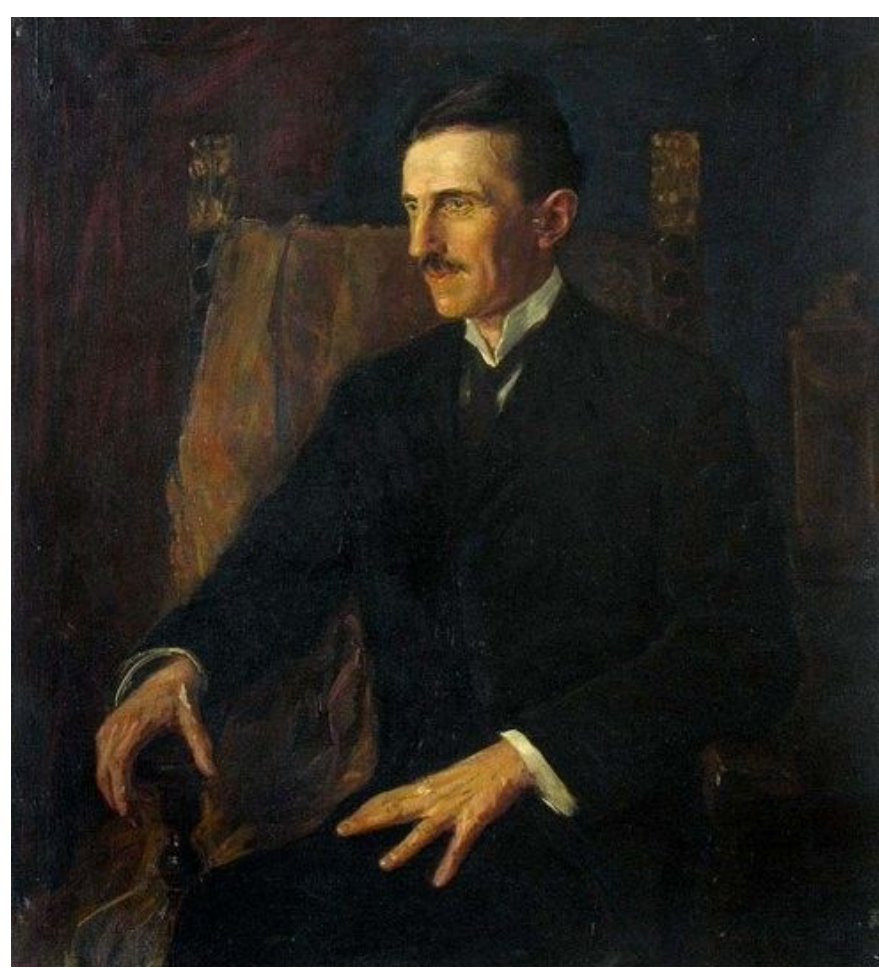
On the other hand, many female painters specialized in portraiture – a **more personal genre** often associated with female art (i.e. amateurs used to draw their immediate family). Vilma Lwoff-Parlaghy and Josefina Swoboda famously dealt with portraits.

Helena Emingerová (CZ), *Portrait of painter Olga Boznańska* (PL), 1899, National Gallery Prague





Josefine Swoboda (AT),
Queen Victoria, 1893, Royal Collection



Vilma Lwoff-Parlaghy (HU), *Blue Portrait of Nikola Tesla*, 1913,
NordseeMuseum Husum, Germany

Olga Boznańska (PL) in
her studio in Munich, circa
1896–1898, National
Museum in Warsaw



Nasta Rojc (HR) portraying Alexander I
of Yugoslavia, 1931, Croatian Academy of
Sciences and Arts





Ernestin Lohwag (HU), *Dame in white lace dress*, early 20th century, Hungarian National Museum, Budapest



Frida Konstantin (HU), *Portrait of M.A. Czobelova*, 1913, Slovak National Gallery, Bratislava



Zsófia Stróbl (HU), *Lady in Red*, before 1903, Hungarian National Gallery, Budapest

The **self-portrait**, however, was special. It was an important topic for many painters.

On the one hand, it is very intimate, on the other, it allows for a way to show your deepest self and confront those images with your viewers.

Anna Bilińska, Nasta Rojc and Olga Boznańska excelled at self-portraiture.

Ivana Kobilca (SI), *Self-portrait in white*, circa 1900, National Gallery of Slovenia, Ljubljana

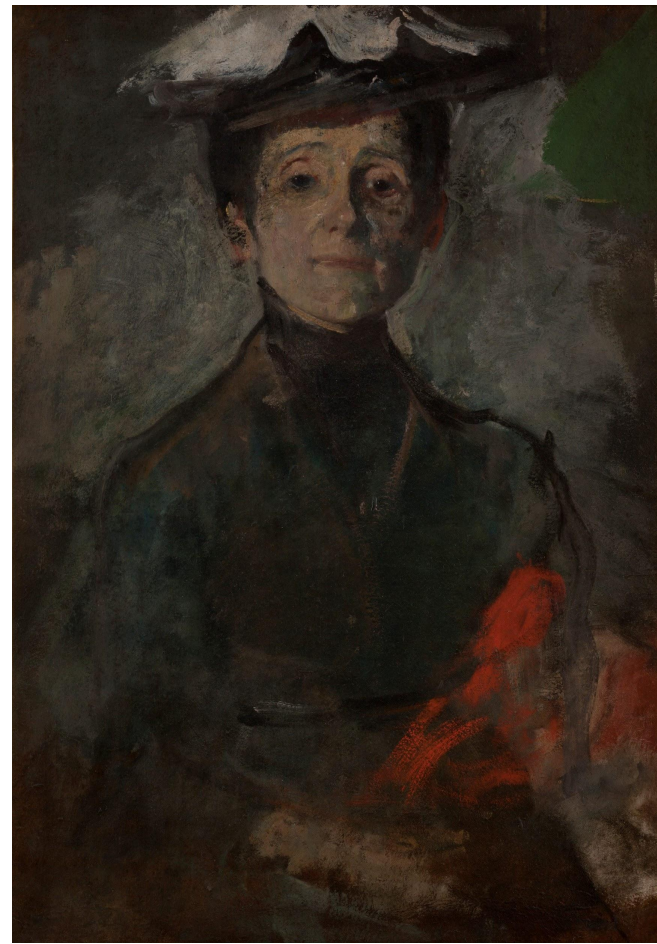


Anna Bilińska (PL),
Self-portrait (unfinished),
1892, National Museum
in Warsaw



Anna Bilińska (PL), *Self-portrait with
a palette*, 1887, National Museum in Cracow

Olga Boznańska (PL),
Self-portrait, circa 1906,
National Museum in Warsaw



Olga Boznańska (PL), *Self-portrait with flowers*,
circa 1909, National Museum in Cracow



Nasta Rojc (HR), *Self-portrait with a horse*, 1922, Modern Gallery, Zagreb



Nasta Rojc (HR), *Self-portrait in the hunting suit*, 1912, Modern Gallery, Zagreb

Pepa Mařáková (CZ),
Self-portrait with her father,
1896, National Gallery Prague

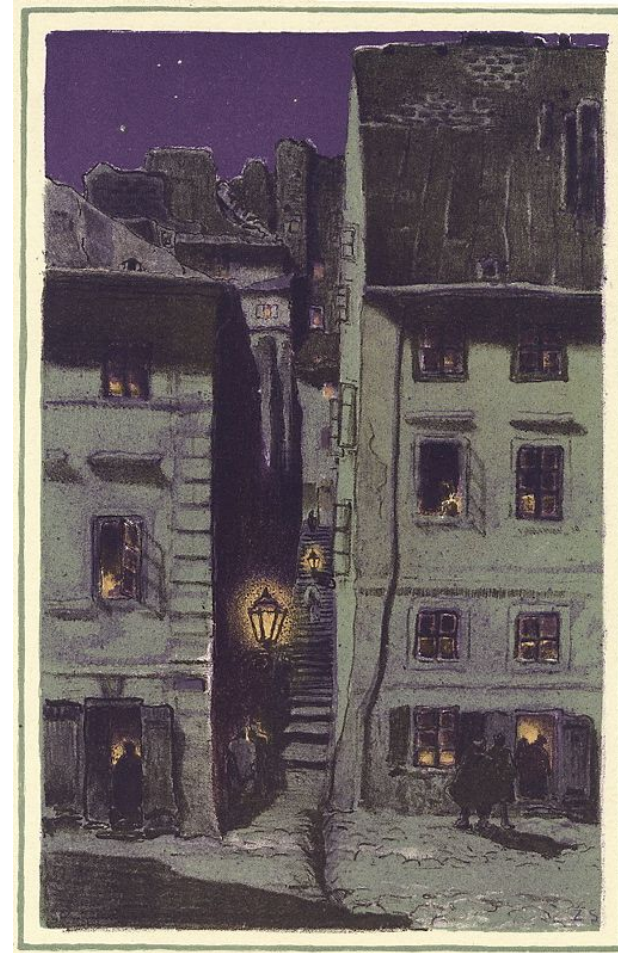


Artistic diversity

Despite these obstacles, we can find women's names among creators of **every important trend** at the turn of the 19th and 20th centuries.

The works of female artists were influenced by realism (Ivana Kobilca), impressionism (Slava Raškaj), symbolism and pre-Raphaelism (Marianne Stokes), avant-garde trends (Mela Muter; the first Croatian cubist Jelena Dorotka) and interest in landscape painting (Emilie Mediz-Pelikan, Michalina Krzyżanowska).

Often, female artists were active in several areas. For example, Anna Lesznai and Hede von Trapp combined painting and illustration with literary work.



Zofia Stankiewicz (PL), *Stairs of Warsaw Old Town*, 1922, National Museum in Warsaw



© Albertina

Emilie Mediz-Pelikan (AT), *High Tauern*, 1901,
Albertina, Vienna



Zdenka Braunerová (CZ), *A quiet valley at
Roztoky*, circa 1886, National Gallery Prague

Elise Ransonnet-Villez (AT),
Two little cats, 1886,
Österreichische Galerie
Belvedere, Vienna



© via Belvedere, Wien

Ivana Kobilca (SI), *Summer*, 1889–1890,
National Gallery of Slovenia, Ljubljana





© MAK - Museum für angewandte Kunst

Hede von Trapp (AT), *Summer*, circa 1914, MAK –
Museum of Applied Arts, Vienna



Marianne Stokes (AT), *Aucassin and Nicolette*, late
19th century, private collection



© via Belvedere, Wien

Olga Wisinger-Florian (AT), *Duck pond*, circa 1900, Österreichische Galerie Belvedere, Vienna



Slava Raškaj (HR), *Water lilies I*, 1899, Modern Gallery, Zagreb



Mela Muter (PL), *Still life with tomatoes*, circa 1905, National Museum in Warsaw



Broncia Koller-Pinell (AT), *Harvest*, 1908, Österreichische Galerie Belvedere, Vienna



Frida Konstantin (HU),
Village Farm, 1908–1913,
Slovak National Gallery, Bratislava



Michalina Krzyżanowska (PL), *Two lakes*, circa
1931, National Museum in Warsaw

In some spheres, it was women who **paved the way**. Dora Kallmus was a pioneer of fashion photography, and Emilie Louise Flöge and her sister founded a fashion house in Vienna in 1904, several years ahead of the opening of the Coco Chanel boutique in Paris.

We discuss this topic further in the presentations dealing with artistic travels and the most important artistic trends of this period.



Emilie Flöge (AT), photo by Atelier d'Ora-Benda, 1909, Austrian National Library



© Österreichische Nationalbibliothek

Photo by Dora Kallmus (AT),
1913, Austrian National Library

Wiener Werkstätte, photo by Dora
Kallmus (AT), 1920, Austrian
National Library



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Artistic couples

Popular at this time was for artists to **become involved with one another**.

Such marriages were, for example, Fanny Harlfinger-Zakucka and Richard Harlfinger, Valéria Dénes and Sándor Galimberti, Nasta Rojc and Branimir Šenoa, Laura Kriesch and Sándor Nagy, Marianne Stokes (née Preindelsberger) and Adrian Stokes, Emilie Mediz-Pelikan and Karl Mediz.

Sometimes it was a **master-student relationship** that turned romantic. This was the case for Marie Chytilová and Alphonse Mucha, Michalina and Konrad Krzyżanowski, and Irena and Wojciech Weiss.

Sándor Nagy and Laura Kriesch (HU)
with their daughter, early 20th century,
Gödöllő Town Museum





Marie Chytilová in Mucha's Studio, Rue du Val-de-Grâce, Paris (CZ), photo by Alphonse Mucha (CZ), 1903, J. Paul Getty Museum



Konrad Krzyżanowski (PL), Portrait of the artist's wife [painter Michalina Krzyżanowska] with a dog, 1911, National Museum in Wrocław

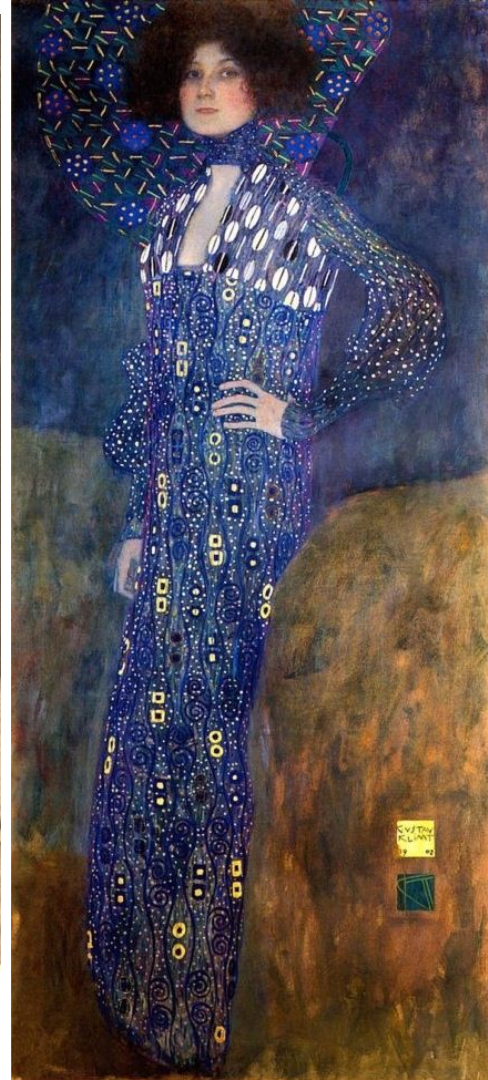


Wojciech Weiss (PL), Portrait of the artist's wife [painter Irena Weiss] in the garden, 1917, National Museum in Warsaw

The aforementioned fashion designer Emilie Louise Flöge was Gustav Klimt's muse and life partner. The couple also had an affinity between their families: Flöge's sister married the brother of Klimt.



Gustav Klimt (AT) and Emilie Flöge (AT), 1909, Austrian National Library



Gustav Klimt (AT), *Portrait of Emilie Louise Flöge*, 1902, Vienna Museum

A **private partnership** could intertwine with the **artistic work** of the individuals.

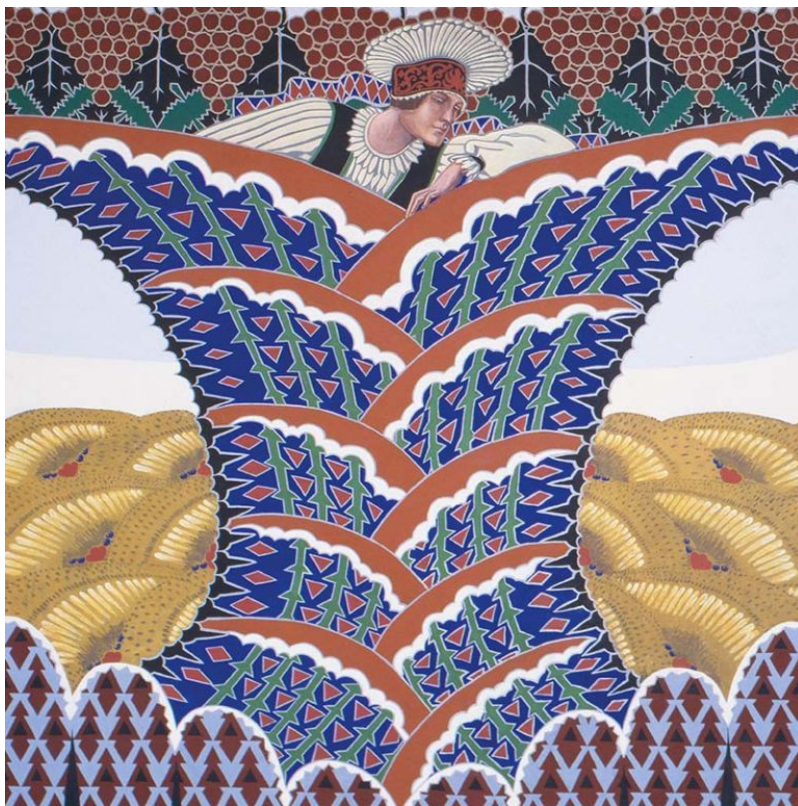
For example, the relationship between the painter Helena Kottler Vurnik (specializing in architectural decorations) and the architect Ivan Vurnik, who worked together on many projects.

Quite often marriages between architects became professional partnerships. For example; Jadwiga Dobrzyńska and Zygmunt Łoboda, Barbara and Stanisław Brukalski, or Helena and Szymon Syrkus.



Ivan Vurnik (SI) and Helena Kottler Vurnik (SI), early 20th century, Kranj City Library, Slovenia

Cooperative Business
Bank Building,
Ljubljana, interior
wall paintings
designed by Heleny
Kottler Vurnik (SI)



Cooperative Business Bank Building,
Ljubljana, designed by Ivan Vurnik (SI)



HUNGARY

PAINTED BY
ADRIAN & MARIANNE STOKES

DESCRIBED BY
ADRIAN STOKES



LONDON
ADAM AND CHARLES BLACK
1909



Adrian Stokes (GB) & Marianne Stokes (AT), *Hungary*,
London 1909, University of Toronto; selected illustrations:
Slovak girl in sunday attire, *Hungarian baby*,
An engaged couple (Misko and Maruska at Menguszfalva)

International careers

Many female artists **stayed abroad** for longer periods of time – or simply never returned home. Paris attracted many artists from all over the world because of its prestigious exhibitions, colourful artistic environment, and developed art market.

Mela Muter belonged to the Parisian intellectual and artistic elite. The works of Tamara Łempicka enjoyed **international fame** – and huge popularity among customers.

Tamara Łempicka (PL),
*Self-portrait (Tamara in a Green
Bugatti)*, 1929, private collection



The works of the most outstanding female artists of this period were displayed at world exhibitions. Anna Bilińska was awarded a silver medal at the Paris Universal Exposition of 1889, and Slava Raškaj's works were presented at the Paris Exposition of 1900.

Paintings by Marianne Stokes (Austrian women associated with England) and Vilma Lwoff-Parlaghy (a respected portraitist working, among others, in New York) were displayed at the 1893 World's Columbian Exposition in Chicago.



Mela Muter (PL) portraiting French architect Auguste Perret, circa 1930, University Museum in Toruń

MME. A. BILINSKA.

ANNA BILINSKA is Polish by birth, her parents, John Bilinska, a Doctor of Medicine, and Valery, his wife, being both natives of Poland. Miss Bilinska has made somewhat of a sensation in art circles in this country, her portraits in the Royal Academy, Grosvenor, and elsewhere, evincing a naturally original power in the treatment that attracted the attention of all the more eminent connoisseurs. Her love of art showed itself as early, she says, as she found "pictures in her A B C books."

During her childhood, however, music was more seriously cultivated than painting, and it was not until she had completed her general educational course of study that she had an opportunity for learning how to paint. At first for only about twice a week and as many hours she had lessons from Mr. Gerson. This, it need hardly be said, was not sufficient to satisfy Miss Bilinska's art longing, and she accordingly, with a few friends—and to be it added, against the wish of her parents—took a studio, the rent of which and the expense of models their united contributions paid. Her work was carried on steadily, but in the following year, 1885, some domestic difficulties having arisen, Miss Bilinska visited Paris, where, for six months, she worked at Julian's Academy with Robert Fleury, and having received honorary reward in the shape of a medal for a head in charcoal, she then returned to her own home.

Enthusiastic in her heart to such a degree that she wasted no time, painting pictures and studies of everything that came before her, living models, landscapes, and still-life, it is yet worthy of notice that Miss Bilinska would never copy any picture. She says she had "no patience to do so," but the probability is she found in nature, coupled with her own power of original thought, that which was far more instructive to imitate than the work at secondhand of others.

A year elapsed, when she again found her way to Paris, and was the very next day hard at work at the studio. A few months afterwards the artist lost her father by death, and the failure of a Russian bank left her penniless in the world. Then indeed came a sad period in her life's history—the struggle of rising talent with harsh poverty. Still but a student, she wished to continue her art instruction in Paris, but had nothing to live upon but the produce of her pencil. M. Julian generously offered the use of his studios gratuitously, and she—selling her pictures for almost whatever they would fetch, often wanting a meal

and like hardships—was resolute in her intention that is possible to show that character in the work. How far she has succeeded the public in this and other

The tale of Miss Bilinska's life-work as an artist is condensed into the last few years. Having exhibited some studies at Warsaw and Paris, she wished, in 1887, to be represented in the Salon, but, as she rather quietly observes, "having no money to pay a model, I painted my own portrait." It was very well placed in the Salon, and obtained a medal, afterwards securing similar honour four times in succession in various exhibitions. From that time she has executed a great many portraits—something like eighty—which appeared at the Royal Academy, Salon, and the Society of Pastellists Grosvenor Gallery, where she sent some types of Polish peasants very strong in character.

In the Salon of 1889 was the portrait of a lady in a green plush cloak, another of a gentleman drawing his sword, and also a large picture of a sculptor moulding his clay. This year was produced the likeness of Joseph Hofmann, the pianist, which was in the Salon, and is to be exhibited at Munich.

Miss Bilinska has also sent seven portraits to Berlin, where, we believe, there is a special Polish section.

The artist has received very numerous medals, diplomas, and honorary rewards at the Salon, Cracow, Warsaw, Lyons, and elsewhere, whilst in 1880 she was nominated Officer de l'Ordre de Boliva de la République de Venezuela.

Such has been the chequered, eventful, and certainly most successful artistic career of Anna Bilinska.

She says that she has selected portrait-painting as being to her mind the most interesting branch of art. She tries her best to obtain a knowledge of the character of the person whose portrait she paints, and then does all



MME. A. BILINSKA.

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Press clippings from international magazines describing successes of Anna Bilinska (PL), Jagiellonian Library in Cracow

Exposition Internationale. Paris 1889.

Journal des Débats
Paris 11 septembre.

"On a réuni dans une section dite « internationale » une cinquantaine de tableaux de provenance, de style et d'intérêt très variés, envoyés par quelques artistes étrangers, en dehors des comités nationaux. Il y en a cinq ou six de bons dans le nombre; les *nature morte*, de Zacharie Zacharian; *L'enfant malade*, de A. Michela; *le Trompeur*, de Thorson; les portraits de M^{lle} H. Darmsteter et de M^{lle} Anna Bilinska... Il serait injuste de ne pas les mentionner.

A. Michel.

"Journal des Artistes" in English
"Indépendant Littéraire"
Paris 19 juin.

A l'ordinaire, l'influence de l'art français se révèle chez des artistes étrangers qui ont fait, parmi nous, défection de domicile. Ils exposent annuellement au Palais des Champs-Elysées, ils y sont récompensés. Souvent, sous le parisianisme qui les enivrait, ils ont laissé se perdre jusqu'au moindre accent natal. L'influence qu'ils subissent s'arrête à eux, ne s'étend guère à leur pays d'origine, sur lequel ils semblent avoir abdiqué toute autorité. Ils appartiennent entiers à l'école française. Et à l'appui de ce qui vient d'être dit, je signalerai dès à présent, pour n'y plus revenir, ces peintres de la section internationale, MM. Michelena, Zakarian, Elias, Souza-Pinto, Thompson, M^{lle} Bilinska, les artistes de la section roumaine et de la section grecque, la section suisse elle-même où la seule note "personnelle" est une sorte de spécial provincialisme.

Des Sœurs.

Journal des Arts
Paris 18 Octobre.

Dans l'Exposition internationale on rencontre entre autres ouvrages d'un intérêt sérieux, le Portrait par elle-même de Mlle BILINSKA.

Dalligny.

"Figaro"

Paris 13 Avril

Mlle BILINSKA. — Portrait de l'auteur.

"L'Union Artistique"
1^{er} Cah. M^{lle}.

et les portraits si remarquables de Mme Bilinska que tout le monde s'est admirer au Salon de cette année. Que la Russie et l'Autriche se partagent donc encore ces noms-là!

S. Lue.

Gallignani Messager.
Paris.

Mlle. Bilinska, Mlle. Beany Saurel, et Mlle. M. Guyon hold first-rate places in the rank of the female artists.

"Magasin Littéraire"
Paris 11 Novembre.

Pour la Pologne, je mentionnerai le portrait si brillamment enlevé par M^{lle} ANNA BILINSKA

Nowman.

"La Nouvelle Revue"
Paris 1^{er} Décembre 1889

La section internationale, où l'on a réuni les individus sans patrie et ceux dont la patrie n'est pas représentée au Champ-de-Mars, n'est pas la première venue. Elle a les portraits d'Anna Bilinska, les très intéressants tableaux de genre de Michelena, un Vénézuélien, et d'un Portugais, Souza-Pinto; elle a les montons de Thompson et les natures mortes, vrais chefs-d'œuvre, d'un Ottoman de Paris, Zakarian.

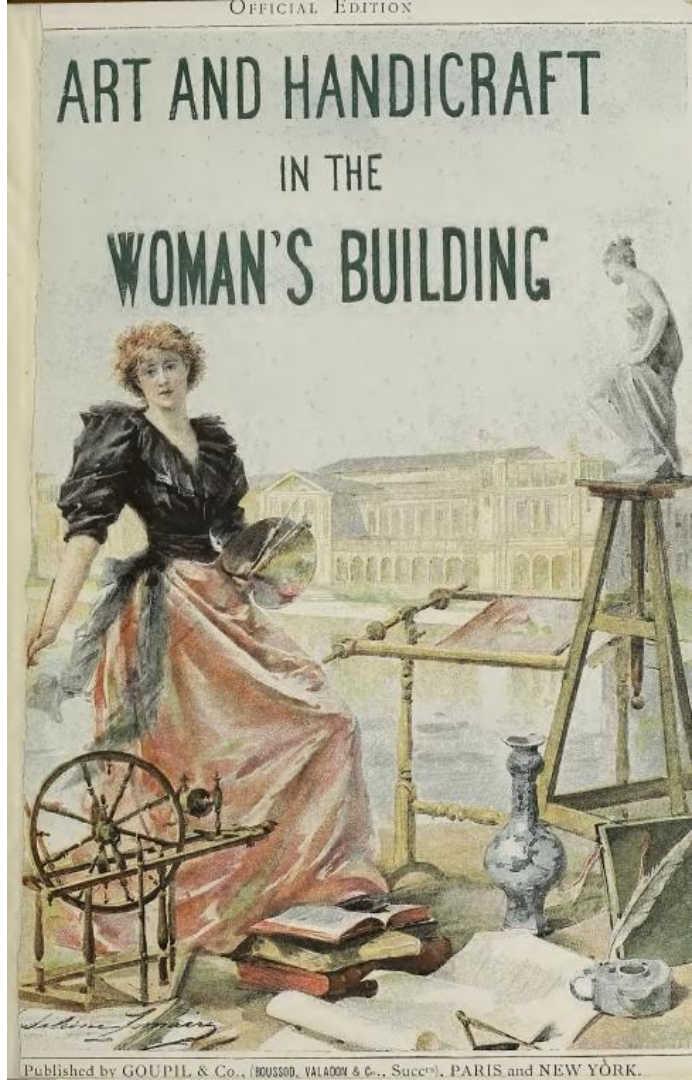
Chéribaut-Simon.

Among the portraits we have Vilma Parlarghi's well-known and admirable picture of herself in a charming costume of white satin. Near by hangs a portrait of the famous poet and painter

Cover and details of catalogue *Art and Handicrafts in the Woman's Building*, World's Columbian Exposition in Chicago, 1893, Smithsonian Libraries



PORTRAIT. VILMA PARLARGHY. GERMANY.



Published by GOUPIL & Co., (BOUSSOD, VALADON & Co., Succ^{rs}), PARIS and NEW YORK.

Political changes after 1918

The situation of women clearly changed in the interwar period. First, the war forced society to allow women to take on new jobs and **redefined traditional social roles**.

Second, political changes led to a **new division of Europe**, including the collapse of the Austro-Hungarian Empire and Poland regaining its independence.

New constitutions considered **women's voting rights** and guaranteed equality for all citizens. Successive universities – not only artistic ones – began to admit female students.



Students of Warsaw School of Fine Arts, 1920s, National Digital Archives, Warsaw

First female students

Following the political and social changes, women were **finally allowed to study** at academies of fine arts, incl. Prague (1918), Krakow (1920) and Vienna (1920/1921).

Universities, which were formed only at the beginning of the 20th century, were slightly faster in following this trend. The School of Fine Arts in Warsaw, which was shut down following the January Uprising in 1864, was reopened in 1904 – and allowed women to study from the very start.

First female student at Cracow Academy of Fine Arts, Zofia Baltarowicz-Dzielińska (PL) in her studio in Lviv, 1931, National Digital Archives, Warsaw



Students and professors of
Warsaw School of Fine
Arts, 1904, National
Library in Warsaw



The situation was similar in Zagreb, at the School of Arts and Crafts (est. 1970, later turned into an Academy). The new institution was based on private art schools operating in the city, and these were already attended by women.

The **generation born around 1900** was thus given equal chance of attending higher education institutions.

However, it was only after World War II that women would appear in greater numbers, also as staff members of art schools.



Students during the classes at Cracow Academy of Fine Art, 1933, National Digital Archives, Warsaw

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