

WOMAN'S ART JOURNAL

SPRING / SUMMER 2019 VOLUME 40, NUMBER 1 \$15.00





(Front cover)
Suzanne Valadon,
Adam and Eve (1909), oil on
canvas, 63 3/8" x 51 5/8".
Musée National d'Art
Moderne, Centre
Pompidou, Paris.

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OLD CITY PUBLISHING, INC.

Editorial Offices:
Woman's Art Journal
628 North 2nd Street
Philadelphia, PA 19123, USA
Web: womansartjournal.org
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Advertising and Subscriptions:
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Phone: +1.215.925.4390
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Subscriptions Web:
<http://www.oldcitypublishing.com/journals/waj-home/>

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Woman's Art Journal (ISSN 0270-7993) is published semiannually,
Spring/Summer and Fall/Winter by Old City Publishing, Inc., a
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Subscription rates \$47.00 per year for individuals and \$123.00 per year
for institutions. Issues are shipped in May and November. Missed
issues must be reported no later than three months after shipping date
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Indexed in Bibliography of the History of Art (BHA), Art Bibliographies
Modern, Arts and Humanities Citation Index (ISI) and Wilson
Full Text. The full text is also available through JSTOR's Arts &
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During a well-attended conference of the College Art Association in New York City in February, the editorial staff and our publisher, Ian Mellanby of Old City Publishing, celebrated the fortieth year of continuous publication for *Woman's Art Journal*. Joining us were WAJ Founding Editor Elsa Honig Fine, retiring Book Editor Ute Tellini, and new Book Editor Aliza Edelman. We are pleased to report that current and future issues of WAJ can be accessed in a print edition and online.

Over time, we see more and more feminist scholars from around the world drawn to WAJ, and seeking opportunities to publish. This Spring/Summer 2019 issue demonstrates this global reach. Authors of the four articles in this issue represent four continents, with scholars based in the United Kingdom, Hong Kong, and South Africa, and an American living in France.

On our cover is a bold depiction by French artist Suzanne Valadon (1865-1938) of herself and her lover, both nude, as Adam and Eve in the Garden of Eden. The nude male figure, readily identifiable as Andre Utter, who would become Valadon's husband, appears in several paintings and drawings by the artist. For removing the proverbial fig leaf, Valadon, who absorbed her knowledge of painting while posing as a model for the likes of Degas and Puvis de Chavannes, is unparalleled among her generation of women artists. Author Lauren Jimerson, who wrote a dissertation on this artist, notes that "Valadon exploited her lower-class position, treating a subject that was taboo for female painters: the male nude." Comparing her drawings to those of male artists of the time, particularly Degas, Jimerson describes Valadon's rendering of "the male body straightforwardly in graceless poses and from unflattering angles." Although most of these works were not exhibited or discussed at the time they were painted in the early twentieth century, today they join a complex discourse on sexuality and gender.

Rachael Grew's subject, the versatile artist and designer Leonor Fini (1907-1996), is closely associated with the French Surrealists (with whom she exhibited multiple times), despite her expressed wishes to reject identification with that group. The focus here is on Fini's propensity for "dressing up" and the costume and set design work she did in addition to her paintings. The author writes that, "Fini used her costumed body as a vehicle for artistic creation, producing characters that illuminated facets of her identity, which then reappeared in her art and design." Remarkable photographs of Fini in various costumes and settings complement her paintings and sketches. "Through the medium of costume," writes Grew, "Fini enabled not only her own body, but the bodies she depicted on canvas and in three dimensions to continuously re-make their identity."

The painter and sculptor Pan Yuliang (1895-1977) is unusual among Chinese women artists for her reclining female nudes and her candid self-portraits—some of them nude—including many created in her later years. Pan came from a humble background that stunted her career prospects in China, and Sandy Ng considers the fortuitous circumstances that gave Pan an opportunity to study in Paris. Following her return to China, Ng describes how, for a time, "the widespread acceptance of

nude imagery coupled with the persistent aspiration to modernize, encouraged Chinese women artists to render female nudes." Along with greater opportunities for education for women came greater awareness of their rights and social roles, and Ng chronicles how in early twentieth-century China, "female modernity" became closely aligned with contemporary cultural changes. Pan, however, explored her own vision of the New Woman. Her images differed greatly from the stereotypical images of the young consumers and "happy mothers" seen in popular Chinese illustrations of her time. "Pan Yuliang's paintings of female figures were among the most provocative in modern China," writes Ng, and it was likely for this reason that the artist moved permanently to France in 1937.

The South African artist Penny Siopis creates disturbing images that explore inequalities that relate variously to gender, class, and race, and to the contentious history of apartheid. The relationship between the black "nanny," who figured so importantly in the lives of many of that nation's white families, and the children for whom she cared, is the subject of Irene Bronner's discourse on Siopis. The article centers on *Tula Tula* (1994), a mixed-media portrait by Siopis based on a photograph of the artist's young brother seated on the lap of his nanny. Siopis (b. 1953) addresses the complex surrogacy relationship between these figures during apartheid and beyond. "From the mid-1980s through the 1990s," writes Bronner, "Siopis consistently references various black female figures with the intention of disrupting colonial and apartheid narratives about gender, race, and representation."

The extra-long section of book reviews in this issue reflects an outstanding effort by our outgoing and incoming book review editors and, as expected, the notable excellence of our reviewers. Interestingly, most of the books under review span subjects of the last century. Among these, the American photographers Anne Brigman (1869-1950) and Berenice Abbott (1898-1991) receive well-deserved attention, as do German modernist Jeanne Mammen (1890-1976), Swiss multimedia artist Sophie Taeuber-Arp (1889-1943), and the Swedish abstractionist Hilma af Klint (1862-1944). A new book on Malvina Hoffman's (1885-1966) "Races of Man" sculptures reveals how these works continue to draw controversy in today's sensitive political environment. Two books chronicle the monumental production, *Life? or Theatre?*, by Charlotte Salomon (1917-43), whose life was cut short at Auschwitz. On more contemporary subjects are reviews of major catalogues documenting recent exhibitions on UK-based multimedia artist Mona Hatoum (b. 1952) and sculptor Rachel Whiteread (b. 1963).

We thank Ute Tellini and Aliza Edelman, our four authors, and our sixteen accomplished book reviewers for their invaluable contributions to this issue. We also thank our partners at Old City Publishing for seeing the journal into print and into the hands of readers worldwide, and the Art History Department at Rutgers for its ongoing support of WAJ.

Joan Marter and Margaret Barlow
Editors, *Woman's Art Journal*

DEFYING GENDER

SUZANNE VALADON AND THE MALE NUDE

By Lauren Jimerson

Suzanne Valadon (1865–1938) is in every sense an exception. Although she began her career as a model, an object of the male gaze, she would transform herself into an active female agent as artist. She exploited her lower-class position, treating a subject that was taboo for bourgeois female painters: the male nude.¹ She confronted the subject head-on in several monumental paintings, including *Adam and Eve* (1909; Fig. 1, and front cover), *Le Lancement du Filet* (Casting the net) (1914; Fig. 2 and Pl. 1) as well as numerous drawings. Through various styles and media, she represented different materializations of the male form—idealized and unidealized, active and passive. In these works, Valadon eschewed patriarchal gender binaries and power relations as she invited viewers to admire the male figure. Valadon became an agent of her own gaze and desire as she captured the corporeality and erotics of the male body.

At a time when the expression of female sexuality in art was unacceptable, Valadon's paintings of the male body offended bourgeois audiences. Shown at major salons and group exhibitions, her male nudes provoked silence. While critics discussed her female nudes in detail, most ignored her paintings featuring male figures. It is likely that male critics were disturbed by Valadon's upfront display of sensual male bodies. Perhaps they also saw in these works a dangerous reversal of the power structure. Silence and omission, in this case, is a telling response.

Over a century later, art historians have yet to break the silence. There is a dearth of information on Valadon's male nudes in art historical literature.² The majority of scholars who have studied Valadon's oeuvre have focused almost exclusively on her representation of the female nude, which they have examined in relation to the theory of the male gaze. The few scholars who have discussed her male nudes have ignored her drawings and have provided just a cursory overview of the paintings.³ Such perfunctory analyses have led to misinterpretations of her work.⁴ Meanwhile, the male nude has lately received increased scholarly attention. Still, it seems that art historians are primarily interested in male artists' representations of the male body.⁵ What happens when a female artist disrupts the sanctioned gendered relationship between the viewer and the body in art?

Adam and Eve, Valadon's first painting of a male nude, is not just a male nude. In this painting, Valadon daringly portrays herself naked next to her partner, André Utter, a man

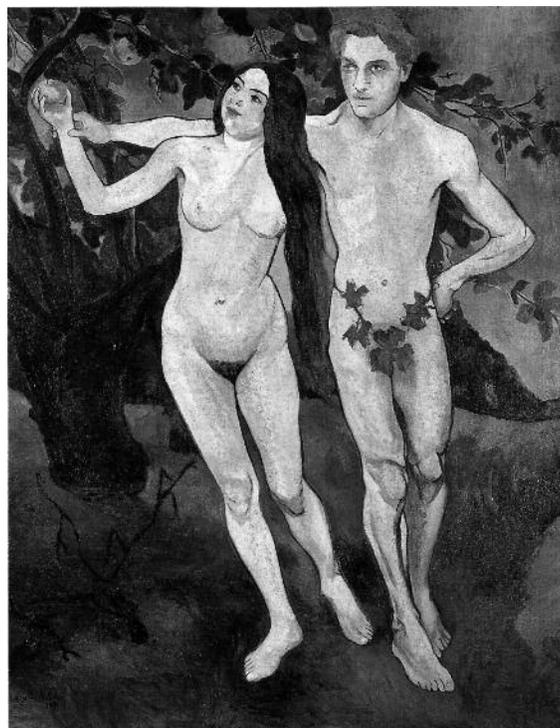


Fig. 1. Suzanne Valadon, *Adam and Eve* (1909), oil on canvas, 63 3/8" x 51 5/8". Musée National d'Art Moderne, Centre Pompidou, Paris.

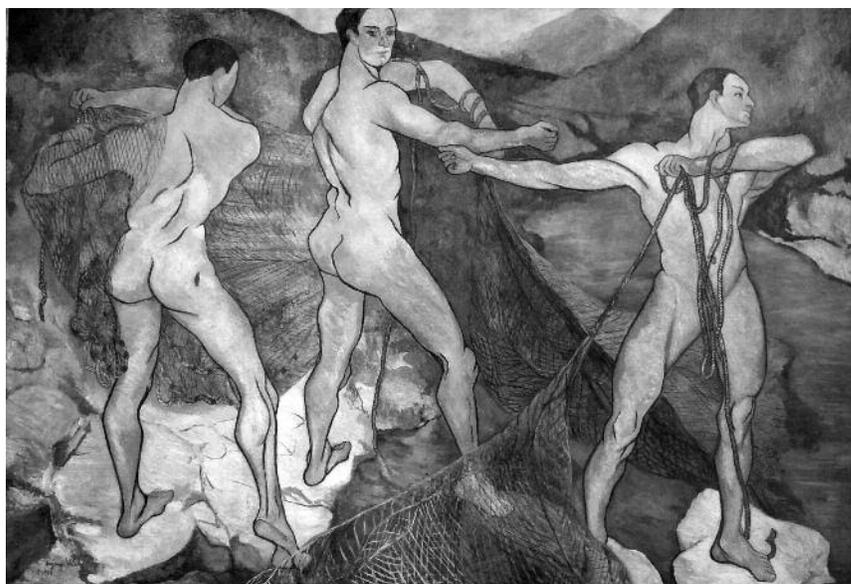


Fig. 2. Suzanne Valadon, *Le Lancement du filet* (1914), oil on canvas, 79 1/8" x 118 1/2". Musée National d'Art Moderne, Centre Pompidou, Paris.

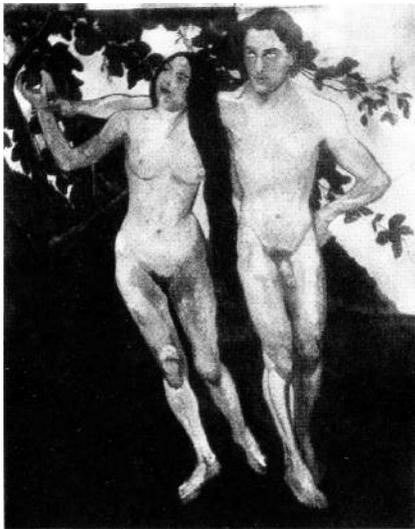


Fig. 3. Suzanne Valadon, *Adam and Eve* (1909), photograph (location unknown).

twenty-one years her junior.⁶ Such a work is unprecedented; it is claimed to be the first work by a woman artist that depicts the male and female nude together.⁷ In this double nude portrait, each figure's identity is immediately recognizable. Neither one is idealized; Valadon subverts gendered codes by displaying the male and female body with the same steadfast realism. She ignores the conventions of the nude by not transforming Utter into a timeless figure but accentuating his unique physical characteristics. He appears awkward with his boyish figure and gangly limbs. Rather than modestly hide her own body, she shows off her youthful figure with her long hair swept to the side. They are not passive but moving forward, with arms interlocked. In this work, Valadon appropriates a time-honored biblical and art-historical theme to celebrate her relationship with Utter. In Valadon's version there is no serpent, and the man and woman reach for the apple together.

Now, imagine if there were no fig leaves. A preparatory sketch along with a photograph from 1909 show the original version, in which Utter's genitalia are exposed in full-frontal nudity (Fig. 3). Valadon added the fig leaves in order to exhibit *Adam and Eve* over a decade later at the Salon des Indépendants in 1920.⁸ Even though the exhibition was unjuried, it is likely that officials, stunned by the display of male genitalia, required the painting to be censored. Even with fig leaves, *Adam and Eve* lies far outside the boundaries of female propriety. Not only does the painting exhibit a female and male nude together, Valadon is unabashed by her own naked body. Her pubic hair is shamelessly visible as she confidently guides Utter forward. Candidly and unequivocally, Valadon manifests her own private desires on canvas.

There are no contemporaneous examples of exhibited male nudes by French female artists to compare with *Adam and Eve*.⁹ While female artists began engaging with the genre of the nude increasingly toward the end of the nineteenth century in France, they limited themselves to the female body. For a bourgeois woman to paint the male nude was considered socially objectionable. Affluent women could enroll in private academies in Paris, which had fewer restrictions regarding life drawing.¹⁰ Yet when faced with the nude, it was nearly always a female model or a fully or partially clothed male model.¹¹ The

mere idea of a woman viewing a naked man in an art studio or classroom caused a great deal of anxiety amongst French artists and academicians in the 1880s and 1890s. Women's chastity had to be preserved.¹² What's more, it was believed that the presence of female students in life drawing classes would negatively impact the male students' capacity to study the nude, thereby threatening the entire art establishment.¹³ Women were thus banned from the prestigious *École Nationale des Beaux-Arts* until the very end of the century, effectively crippling them from competing with their male counterparts, particularly in the important domain of history painting.¹⁴ When they were finally admitted in 1897, that institution's importance had greatly diminished.¹⁵ In a rapidly changing art world and burgeoning gallery system, women artists faced a new set of obstacles. The nude was now a vehicle for the expression of a male artist's "originality," virility, and sexuality—an endeavor from which women were once again excluded.¹⁶

Valadon never received the rigorous academic training for successful "mastery" of male nude representation, but this did not impede her from exploring the subject. Her study of the male body began with her own son, Maurice Utrillo. Starting in the 1880s, she depicted him in numerous, candid drawings. Images of young Utrillo were among the first works she publicly exhibited in 1894 at the Salon de la Société Nationale des Beaux-Arts.¹⁷ Valadon would not portray him nude past early adolescence, but rather, adopted Utter as her muse. He served as the model for several large-scale nude paintings from around 1909 to 1914, including *La Joie de vivre*, which she exhibited in the 1911 Salon d'Automne.¹⁸ These monumental paintings demonstrate Valadon's quest to transform and challenge the canonical genre of the male nude. *Le Lancement du filet* was her final and most ambitious painting featuring a male nude. The work was conceived during the couple's sojourn in Corsica in 1913, where Valadon sketched Utter nude in the wild landscape. A year later, the couple married, and Utter joined the army.

In *Le Lancement*, Utter is no longer the maladroit, youthful male as seen in *Adam and Eve*, but has been transformed into a robust figure. Shown three times from the back, side and front, the progressive rotation of a single figure in space recalls early cinema. In positioning the same masculine model from various vantage points, Valadon represents the male body as she had already been displayed herself countless times in art—as a passive object. She also eliminates Utter's individual characteristics, idealizing him instead. The figures exhibit "proportion, symmetry, elasticity, and aplomb," the essential attributes for an ideal male nude.¹⁹ While Valadon does not render the genitalia, she suggests them by emphasizing the pelvic muscles. These strong lines, which divide the torso from the lower half of the body, are important "elements in the classical architecture of the human body" and assert the masculinity of the figure.²⁰ Rather than model the figure with chiaroscuro, Valadon creates a strong silhouette through a series of bold, flowing lines. These contours emphasize the figure's athletic form composed of a powerful torso and slender but brawny limbs.

While Valadon adheres to many of the conventions for representing the male nude, she simultaneously includes a number of pictorial tools typically reserved for the female nude.

She depicts man embedded in nature—an association typically reserved for the female. His skin is rendered with a kaleidoscopic palette of orange peel, salmon, ochre, and olivine, applied synchronistically with short and vigorous brushwork. These hues mimic those found on the rocks and mountains in the background. Valadon's accent on vibrant and warm colors, as well as the livened facture, draws parallels between man and landscape. Larger than life-size, the nudes take on a monumental presence within the composition. The central figure's head breaches the upper limit of the picture plane like the hyacinth mountain in the distance. Pushed to the foreground, the sequence of bodies reads like a classical frieze. In displaying the body from three angles, Valadon makes reference to the classical theme of the "Three Graces." As in Rubens's *The Three Graces* (1639),²¹ Utter stands gracefully in contrapposto pose, with arched feet. His arms are outstretched almost close enough to form an embrace. He holds the ropes of a net that wrap around his body in the same poised manner as the graces carrying their drapery. Like gauzy, flowing fabric, the net veils and unveils the body, further accentuating the figure's nudity. In form and pose, the nudes lure and seduce the eye.

Bathing, a common subject in art since antiquity, experienced a renaissance during Valadon's lifetime. Given its heightened popularity and her firsthand experience with it as a model, it is only fitting that Valadon would turn her attention to this theme. In an interview, Valadon recounted her experience posing for both Auguste Renoir and Pierre Puvis de Chavannes. Valadon appears in a number of bathing scenes by these artists, including Renoir's *The Large Bathers* (1887), and in Puvis's mural *Le Bois sacré* (1884)²² she posed for nearly all of the figures, both male and female: "I'm here, and then there, and almost all these figures borrowed something from me. I posed not only as women, but as young lads.... Puvis asked me to give him an attitude, a movement, a gesture. He transposed and idealized me."²³ The harmonious proportions of the nudes in *Le Lancement* reflect the classical treatment of the body evident in Puvis's work. After having learned how to adeptly position her own body as a model, Valadon would apply these same skills as an artist, displaying Utter from the most complimentary angles. She effectively mobilized a career of posing before male painters, tactfully transposing the masculine model into elegant and idealized figures on her own canvas.

Valadon's palette and brushwork depart from Puvis's and bespeak the influence of Gauguin. In one of the only surviving written accounts by Valadon, she paid tribute to the artist and stated that she applied Pont-Aven techniques, "without a trace of aestheticism or artificiality, all with force of life."²⁴ In *Le Lancement*, the touches of violine and neptune green amongst patches of raw-umber on the rugged landscape along with the shimmering, ultramarine-blue water recall Gauguin's liberal use of color. But as she herself acknowledged, her palette was not arbitrary; she never fully departed from nature. At the same time, the visible constructive stroke and flat planes of color are reminiscent of Cézanne. It is likely that she saw Cézanne's images of bathers. However, his architectonic, frozen and malformed bodies are at odds with Valadon's luscious and sensual treatment of the male nude.

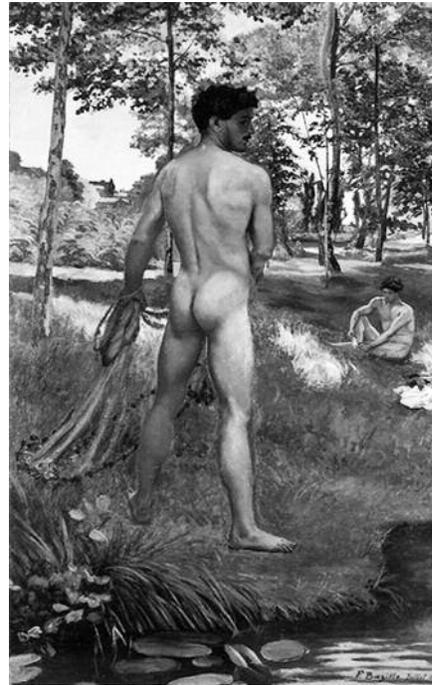


Fig. 4. Frédéric Bazille, *Le Pêcheur à l'épervier* (1868), oil on canvas, 72 7/16" x 32 5/8". Fondation Rau pour le tiers-monde, Zurich.

In composition and subject matter, *Le Lancement* most directly recalls Frédéric Bazille's *Le Pêcheur à l'épervier* (Fisherman with a net) (1868; Fig. 4). This painting was exhibited at the Bazille Retrospective at the Salon d'Automne in 1910.²⁵ Valadon showed her work at the Salon that year and thus would surely have seen it. In *Le Pêcheur*, two male nudes appear on the banks of the Lez river, near Montpellier. Sunlight filters through the trees creating patches of light on the grassy riverbank. One figure stands next to the water holding a fishing net, while the other undresses in the background. The standing figure is viewed from behind, in a similar position as the left-hand figure in *Le Lancement*. The clothes strewn on the ground reinforce the naked state of the men and push the painting outside the realm of acceptable male nudity in art. While it is common to find the female nude undressed in nature with her clothes piled on the grass, the male nude rarely is portrayed this way.²⁶ The jury of the Salon may well have detected the erotic undertones, as they rejected *Le Pêcheur* from the Salon in 1869.²⁷

Le Pêcheur and *Le Lancement* parade the male body in a manner normally reserved for female nudes. Both artists display the male body in nature, ignoring the time-honored principle that women belong to nature and men to culture.²⁸ Using nascent impressionist techniques, Bazille displays his nudes in a contemporary, plein-air scene, firmly positioning his men within modern-day life. There is a notable absence of female bodies, which normally would help to affirm the heterosexuality of the male viewer. Instead, the male body is the sole object of the viewer's gaze. Furthermore, the nudes are unaware of the spectator. In *Le Pêcheur* the men are oblivious to the viewer as they relax naked on the riverbank. In *Le Lancement*, the figures' eyes are similarly averted from the viewers', while emphasis is placed on the athletic beauty of the male body. Both works plainly cast the male body as object of desire.

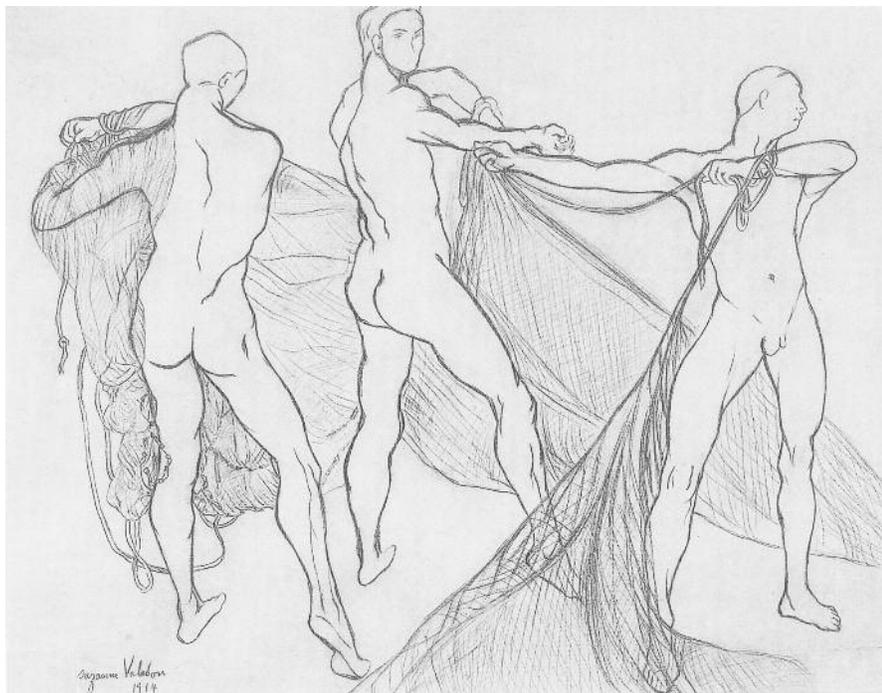


Fig. 5. Suzanne Valadon, *Study for Le Lancement du filet* (1914), soft pencil on tracing paper, 24 3/8" x 32 1/2". Musée National d'Art Moderne, Centre Pompidou, Paris. Photo: Lauren Jimerson.

Art historians have discussed this and other paintings of male bathers by Bazille in relation to homoeroticism.²⁹ A homoerotic image is one that permits male viewers to take pleasure in the male body. Michael Hatt lucidly explores the concept in an essay on Thomas Eakins's *The Swimming Hole* (1884–85), a painting inspired by Bazille's male bathers. His analysis has also proven useful for Bazille's work and has been cited by Bazille scholars.³⁰ I contend that the issues of homoeroticism that pertain to Bazille's and Eakins's male bathers are obliquely related to Valadon's *Le Lancement*. Hatt states that "the homoerotic unproblematically marks a particular desire of one man for another, an expression of homosexual desire framed in a particular, perhaps subtle or covert manner."³¹ The homoerotic image often does not reveal desire in a conspicuous way, but instead partly conceals that desire.³² In both *Le Lancement* and *Le Pêcheur*, the genitalia are fully hidden, and the figures engage in the manly activity of fishing. Furthermore, the men do not interact directly with one another. Sexuality is insinuated in subtle ways by showing off their muscularity and youthful physique, and, in Bazille's case, by including the piles of clothing. The homoerotic is normally concealed through the use of an allegorical framework. Traditionally, artists would legitimize the male nude with mythological or historical references and moral content.³³ Neither Valadon nor Bazille provides the necessary context for their male nudes—both fail to justify the nakedness of their male figures in any legitimate way. Their fishermen do not aggressively assert phallic power, nor do they illustrate a historical, mythological, or biblical tale. Without narrative or moral structure, these images offer no defensible reason for

spectatorship. Their male nudes are simply displayed as handsome bodies for the viewer's enjoyment.

A number of scholars have speculated about Bazille's possible homosexuality and its impact on his art, however, never with any conclusive evidence. Any deviation from masculine, heteronormative sexuality seems to spark excitement and conjecture from art critics and scholars alike. For a woman artist, any display of sexuality at all transmutes her into an abnormality—it desexes her. Valadon's critical reception, biographies, and even recent art historical literature are riddled with gossip about her love life, while speculations on the identity of Utrillo's father add an additional element of intrigue.³⁴ Ultimately, whether the viewer is informed about Bazille's or Valadon's sexuality makes little difference. According to Hatt's definition, homoeroticism in art is not dependent on the artist's sexual orientation. Merely displaying the male body as an aesthetic object highlights pleasure and insinuates desire for it. Yet, one might object that issues of homoeroticism do not apply to an image of male nudes painted

by a female artist. I argue the contrary. Spectatorship becomes a problem when the male nude is put on display regardless of who painted the image. Moreover, Valadon's eroticized bodies were addressed to a predominantly male audience at the Salon des Indépendants in 1914. When confronted with a sensual body of his own gender, the heterosexual male is faced with uncertainties about his masculinity.

The politics of looking is even more problematic with *Le Lancement*, as the male nudes are structured in accordance with the logic of female heterosexual pleasure—something, as far as we know, male viewers had never before witnessed at a public exhibition in France. Placing this enormous painting before heterosexual male viewers would be unsettling, since the eroticized gaze of the heterosexual female artist connects with that of the male homosocial realm. Once the viewer becomes aware of the fact that the artist is female, the painting would become doubly threatening. Male spectators, accustomed to identifying with the position of the male artist while gazing at eroticized female nudes, could not identify with the female heterosexual painter without becoming embarrassingly aware of their own sexuality. Therefore, it is not surprising that *Le Lancement* received very little attention by critics.³⁵ In one scathing review, the poet, Arthur Cravan wrote, "Suzanne Valadon knows well the little recipes, but reduced it's not made to be simple, old slut!"³⁶ Cravan's violent reaction, although tinged with satire, reveals shock and horror at viewing a male nude painted by a female artist. Calling Valadon a slut (*salope*), the critic must have detected the erotic undertones in the painting. For a female artist to create such a work was lewd and wholly offensive according to Cravan.

As a member of Montmartre's avant-garde art world and a frequent observer and participant of the Salon des Indépendants and the Salon d'Automne, Valadon was aware of the kind of response a painting of male bathers by a woman could incite. She would have known that painting male nudes on a colossal scale and exhibiting them before a patriarchal viewership was a feat that no female artist had ever done before in France. She was cognizant of the fact that certain manipulations were necessary in order to avoid censorship or rejection from the Indépendants. Although it was unjuried, exceptions could be made if a work was too scandalous. In addition to idealizing her male nudes, Valadon avoided rendering the genitalia with the careful positioning of a dangling rope. Yet this did not fully diminish the overall erotic impact. Rotating two of the bathers so that they are shown from the rear, their derrières are showcased at eye level. With a sway in his hip, the leftmost figure becomes a twisted corkscrew that at any moment could bare all. Presenting the male nude as an expression of her own desires, Valadon broke with centuries-old assumptions about gender and sexuality. Provocation was in every way intentional.

Studies for *Le Lancement* (Pls. 2, 3, and Fig. 5) reveal how she adapted and changed the orientation of the figures' bodies. She originally orchestrated the trio of figures so that their bodies overlapped and their legs intertwined. In this manner, they appear even more like the canonical three graces dancing together in a spiraling motion while exhibiting their slender and muscular limbs. The preparatory drawings show how Valadon reworked the placement of the bodies and the ropes so that the genitalia would be covered in the final version. Those who have examined *Le Lancement du filet* have ignored these studies, mistakenly describing the painting as reserved. Margaret Walters assumes that it was "too self-conscious to be fully successful... she carefully shields the genitals... she is inevitably over-conscious of the way she—former model and mistress—is turning the tables on men."³⁷ What Walters has failed to realize is that Valadon would not have been able to exhibit this painting had she not hidden the genitalia. From the preparatory drawings it is clear that only in the final image did Valadon cleverly position the nets to cover the male figure's groin. Forced to censor her works, she was restricted in the manner in which she could depict the nude. Lisa Tickner makes a similar error in assuming that, "We cannot expect it to appear full-fledged in an alternative taxonomy of Man; as though there could, socially or pictorially, be a role-reversed equivalent to Degas' and Lautrec's brothel scenes...."³⁸ While the overt sexuality of the female nude is accepted, the male nude must refute any eroticism.³⁹ The reason why Valadon does not paint the penis is not because she is embarrassed to, or because it is impossible for a woman to create a "role-reversed equivalent" to a man's art, but because she had to censor her work. Valadon, as these sketches reveal, was reluctant to conceal the eroticism of her male nudes.⁴⁰

Although she would only depict the male nude a few times in painting, she treated the subject repeatedly in drawings. These works reveal an intense exploration of the male body

that would have offended public taste. Valadon never exhibited them; they were made for her own private study and enjoyment.⁴¹ Unlike *Le Lancement*, her drawings completely disregard artistic protocols for the male nude. Valadon audaciously treats the male body with equal aplomb and with matching steadfast realism as her female bathers. She renders the body straightforwardly in graceless poses and from unflattering angles. She shows the figure in the most primitive states reserved for women: bathing, sleeping, and relaxing unclad. These images work against contemporary stereotypes of gender and sexuality. In her drawings, Valadon usurped the role of the active artist, normally ascribed to man. The male body now serves as the object of *her* gaze.

Homme nu, de dos, tendant le bras gauche (Male nude, back view, holding left arm) (c.1909–10; Fig. 6) is Valadon's most unusual drawing of a male nude. Utter is seated and viewed from behind. The chair is covered in white drapery, as he dries himself after a bath. This image harks back to Valadon's drawings of female bathers, such as *Catherine nue s'essuyant* (Catherine nude drying herself) (c. 1895; Fig. 7). But it is clearly a reference to Degas's manifold variations on the theme of a seated female bather, such as *Femme s'essuyant le bras* (Woman drying her arm) (1885–95; Fig. 8), and *Après le bain, femme s'essuyant* (After the bath, woman drying herself) (1890–95; Fig. 9). This was unmistakably one of Degas's favorite motifs in the 1880s and 1890s, the period in which he was in close dialogue with Valadon.⁴² She displays Utter in the same pose and in the most intimate moment of bathing and self-hygiene. The composition is remarkably similar to Degas's in a number of ways, from the angle of the chair, to the white linen and the forward leaning body. Only the tub is missing. Like Degas, Valadon emphasizes the awkward contortions of the body. Outlining the figure with dark contours, she articulates the sharp angles of his shoulder blades, elbow, and knee. Just as Degas captures the bather in movement, vigorously rubbing herself dry, Valadon depicts Utter in motion with one arm outstretched. Despite these artistic similarities, the overall effect is not the same. With *Homme nu, de dos*, Valadon places the male body in the position of the female bather and shows the male nude from a woman's viewpoint. This female authorial presence lends a new meaning to the work. Valadon depicts the male nude in a pose that undermines his authority; Utter is de-masculinized.

Adult male bathers was a subject seldom treated in late nineteenth- and early twentieth-century French art. Degas depicted only female bathers without exception. Representing a grown male nude partaking in ablutionary rituals broke with all manners of decorum. Bathing was considered a feminine task. Indoor bathing, in particular, acquired gendered associations. It became linked in the popular imagination with prostitution, as it was customary for prostitutes to bathe in front of their clients before sex.⁴³ Valadon completely ignores this distinction, erasing the boundaries between male and female hygienic practices.

While images of outdoor male bathers exist from this period, "intimate, interior scenes which might compare with Degas's *Bathers* are rare."⁴⁴ Gustave Caillebotte's *Homme au*



Fig. 6. Suzanne Valadon, *Homme nu, de dos, tendant le bras gauche* (c. 1909–10), pencil and ink on paper with traces of oil paint, 9 5/8" x 7 5/8". Musée National d'Art Moderne, Centre Pompidou, Paris. Photo: Lauren Jimerson.

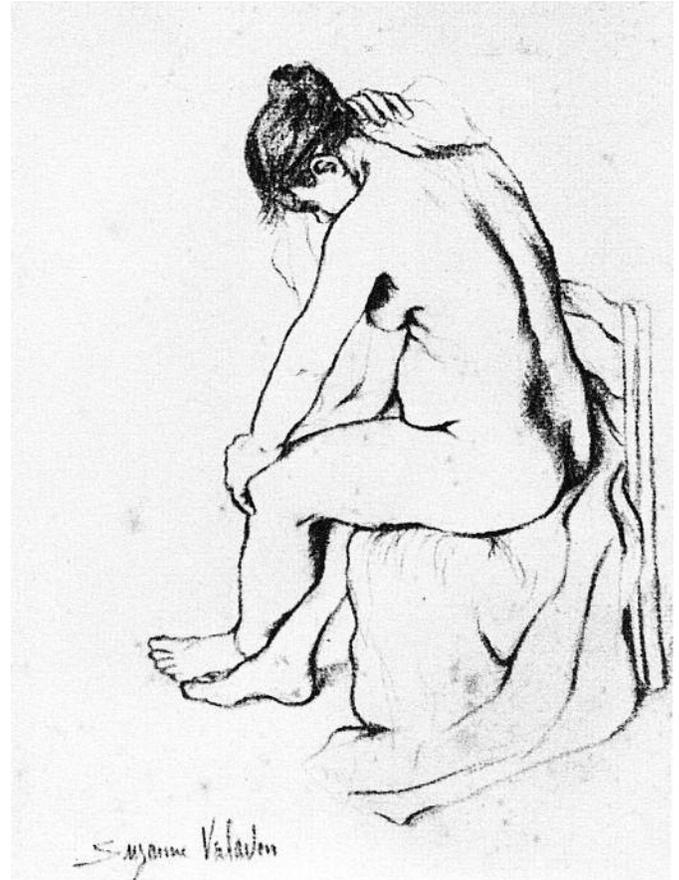


Fig. 7. Suzanne Valadon, *Catherine nue s'essuyant* (c. 1895), pencil on paper, 18 1/2" x 14 9/16". Private collection.



Fig. 8. Edgar Degas, *Femme s'essuyant le bras* (1885–95), pastel and charcoal on light pink wove paper, discolored at the edges, 12" x 17 1/2". Metropolitan Museum of Art, New York.

bain, se frictionnant (Man at his bath) (1884; Fig. 10)⁴⁵ is an anomalous example of a male bather indoors. A male nude appears after the bath, vigorously rubbing himself dry. The work insinuates the homoerotic; just as in Bazille's *Le Pêcheur*, there is no narrative—only the context of modern, everyday life. The clothes dispersed around the room further emphasize his nakedness. In her analysis, Tamar Garb examines the

positioning of the body, arguing that, "the question of his 'masculinity' remains laden with anxiety. The view from the back constructs a potentially vulnerable image of the male figure."⁴⁶ Nevertheless, *Homme au bain* stands in stark contrast with images of female bathers. Caillebotte presents us with a virile, muscular figure that stands firmly upright. Barber observes that the artist "seems to have been at pains to distinguish masculine bathing from that of the languorous and sensual activity of women."⁴⁷ Anthea Callen agrees. She notes that the title itself, *se frictionner* (to rub oneself) separates this male bather from Degas's females with the word *s'essuyer* (to wipe oneself dry) in many of the titles.⁴⁸ Even though he is shown at his bath, his masculinity is so pronounced that his authority is not undermined. Caillebotte's nude "retains a dignity lacking in images of female bathers."⁴⁹

Unlike Caillebotte, Valadon makes no attempt to mask the sensual nature of her male bather. In *Homme nu, de dos*, Utter is also viewed from behind, yet the position of Utter's body is far more effeminate. Rather than standing firmly with two feet squarely placed on the floor, Utter is seated. In the art-historical canon, the seated back view of the female nude is common, epitomized by Ingres's *La Baigneuse Valpinçon* (1808).⁵⁰ Standing, Caillebotte's male bather remains in control of his own body. Seated, Valadon's male bather is powerless, weak and vulnerable. Here, we have an equivalent to Degas's

bathers, but done by a woman. How many art historians have argued that such an image would have been impossible?⁵¹

Valadon adopts the keyhole viewpoint that Degas's critics, such as Gustave Geffroy, had identified in his work: "He wanted to paint a woman who did not know she was being watched, as one would see her hidden by a curtain or through a keyhole."⁵² According to Callen, this vantage point is central to Degas's bather images and to "the iconography of voyeurism in which Degas's work is grounded."⁵³ The keyhole viewpoint implies distance, allowing the spectator to safely gaze at the female's body while remaining invasive and controlling.⁵⁴ It implies physical contact through eye contact and "embodies masculine scopic power."⁵⁵ Valadon counters the voyeuristic male gaze with her own feminine one. Eyeing the male body at the most private moment, the male nude becomes synonymous with female desire. The female artist has now become the voyeur, watching and controlling the objectified and eroticized male body while taking sensual gratification in looking.

For feminist art historians, the very act of looking is often aligned with heterosexual masculinity. The male gaze, as Laura Mulvey first argued, objectifies women in cinema and the visual arts.⁵⁶ Art historians and feminist theorists have expressed skepticism toward the idea of a woman reversing the gaze in accordance with her own desire.⁵⁷ Although there may be no direct female equivalent to the male gaze, Valadon demonstrates that a reversal is possible, and that it may occur to different degrees and in various manifestations of the male form. In *Le Lancement*, Valadon partially veils the sexual nature of her nudes, while accentuating their muscularity and grace. The covert sexuality inherent in *Le Lancement* aligns it with homoerotic works by Bazille and Caillebotte. In this way, the nudes are made available for the desiring male and female viewer. Such is not the case for her most intimate drawings of male nudes, which were created for Valadon's own experimentation and pleasure. As such, the dominant subject/object dichotomy is destabilized completely; they reveal uninhibited female pleasure in viewing and depicting the male nude. Against all odds, Valadon became an agent of her own desire, expressing without inhibition her sexuality in the representation of the male body.

A closer examination of *Homme nu, de dos, tendant le bras gauche* reveals that there is more at stake than a reversal of the gaze. The materials show that Valadon was experimenting with the male nude in an unprecedented way. Significantly, the work was done on tracing paper. Executed in graphite pencil and ink, there are traces of oil paint in varied colors on the surface. The use of tracing paper and residue of pigments demonstrates that Valadon was likely transposing the drawing to another work. This is a practice that Degas developed in the 1890s for transferring an image to another surface (Fig. 11). Employing tracing paper as a shortcut, the transparent material enabled him to see the drawing below, allowing him to trace over the original drawing repeatedly to create a numerous variants.⁵⁸ George Shackelford explains that the sheets were usually large enough to stand on their own as individual works, some of them signed by Degas and sold. The majority of these remained in his studio and were discovered after his death.⁵⁹

Fig. 9 (below). Edgar Degas, *Après le bain, femme s'essuyant* (c. 1890-95), pastel on wove paper laid on millboard, 40 15/16 x 40 3/4". National Gallery, London.

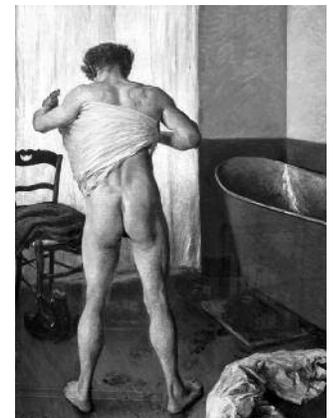


Fig. 10 (above). Gustave Caillebotte, *Homme au bain, se frictionnant* (1884), oil on canvas, 57 5/8" x 45". Museum of Fine Arts, Boston.

Valadon's use of tracing paper indicates that she was intimately aware of Degas's studio practices. She seems to have employed this material not only for experimentation and modification of a single motif, but as a shortcut for transforming her drawings into paintings as well. Her catalogue raisonné reveals a handful of works done on tracing paper, each one serving as a preparatory study for a finished painting.⁶⁰ Thus, *Homme nu, de dos* was most likely a preliminary drawing. Valadon must have been reworking the motif into a painting. The traces of oil paint further support this hypothesis.

Sure enough, she was. A black and white photograph of a painting entitled *Adam and Eve* or *Jeux* (1910; Fig. 12) in the catalogue raisonné shows a male nude in exactly the same pose as *Homme nu, de dos*.⁶¹ Toward the right edge of the canvas a man is seated, enveloped by a skirt of drapery, reaching forward with his left arm, this time to touch a female nude. His back is sliced by the edge of the canvas in a manner that recalls Degas's cropping techniques. If the figure in the painting matches the scale of the one in the drawing, the overall size of the canvas would be enormous. Unfortunately, the current whereabouts of this work is uncertain and its dimensions are not listed in the catalogue. The subject matter of the work is ambiguous. The male bather motif conceived indoors is at odds with its *plein air* surroundings, and the presence of the female body next to it is unexplained. In the foreground of the composition, another set of male and female nudes appear and are recognizable as Valadon and Utter.⁶² A playful reworking of the earlier painting *Adam and Eve*, the couple teases and flirts with one another. In a single image, Valadon materializes the male form as both active and passive, along with her own mobile body. In this peculiarly enigmatic work, Valadon unabashedly captures a euphoric display of female (hetero)sexuality and desire.

Valadon's humble *Homme nu, de dos* and its reiteration in paint demonstrates her aspiration to innovate, and it also shows that she was grappling with the male body with the same intensity as she extended to the female form. Valadon



Fig. 11. Edgar Degas, *Après le bain, femme s'essuyant* (c. 1895), charcoal on tracing paper, 24 3/8" x 27 1/4". Kimbell Art Museum, Fort Worth.

employed charcoal, one of Degas's preferred drawing media, as it allowed him to achieve smooth, continuous lines and to smudge, wipe or even erase. Her use of the medium is more assertive. Just as seen in her female bathers, she articulates the male form with a thick, bold outline, all the while depicting the body in a discomfited pose and from an unexpected viewpoint, as if trying to anchor the figure in space. Valadon insists on rendering the human form palpable with her hard-edged outlines. Whether male or female, her emboldened contours serve to metaphorically emphasize the corporeality of the human figure.

In her depictions of male nudes, Valadon radically defies the power relations between the sexes. She not only contests the standard dynamics of looking, but she also opposes male subjectivity as transcendent or disembodied. While it was the female that was traditionally seen as corporeal, Valadon insists on depicting the male form as similarly rooted in a physical body, rejecting the traditional Cartesian dualism/mind-body divide. In regards to masculine-normative subjectivity, mind and body were conventionally divided. Marsha Meskimmon elaborates on this "divisive logic": "Where an attainment of subjecthood relied upon the assumption of transcendence and a definitive rejection of corporeality, any sign of immanence, especially as "bodiliness," was eschewed. The corollary of this divisive logic was that the masculine (and white, middle-class, able-bodied—i.e., 'normative') subject position became disembodied."⁶³ In capturing the body, pose, and physiognomy of the male form, Valadon renders the male figure as incarnate, made flesh, and inherently embodied.

In Valadon's art, the notion of the subject, whether female or male, is not divorced from bodily experience. Such an approach was highly progressive. Her images of male nudes upend the "unilateral constitution of sexual myths" as encapsulated by Simone de Beauvoir in this citation from *The Second Sex*:

The asymmetry of the two categories, male and female, can be seen in the unilateral constitution of sexual myths. Woman is sometimes designated as "sex"; it is she who is the flesh, its delights and its dangers. That for woman it is man who is sexed and carnal is a truth that has never been proclaimed because there is no one to proclaim it. The representation of the world as the world itself is the work of men; they describe it from a point of view that is their own and that they confound with the absolute truth.⁶⁴

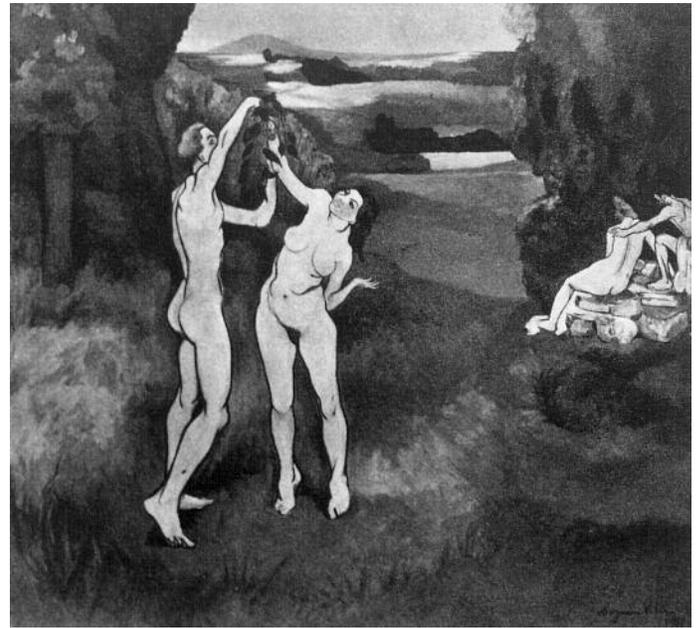


Fig. 12. Suzanne Valadon, *Jeux* (1910), oil on canvas, signed and dated lower right. Dimensions and location unknown.

Brandishing her brush, Valadon audaciously exposed men who are "sexed and carnal." Of course, her works predate Beauvoir's writing as well as the feminist art movement, and thus cannot be viewed as specifically "feminist" in the historically sanctioned sense. Even without an overt ideological motive, Valadon ruptured conventions, challenging patriarchal models governing the depiction of the male body in art. With this complete role reversal, Valadon contested the time-honored definitions of gender and sexuality and anticipated a feminist revolution. •

Lauren Jimerson, a Paris-based art historian, currently is writing a book on women artists in early twentieth century France and their representations of the nude.

Notes

I thank Susan Sidlauskas and Christopher Green for their perceptive insights and sage advice toward this project.

1. For a comprehensive analysis of Valadon's representations of the male nude, see my doctoral dissertation, Lauren Jimerson, "Defying Gender—Redefining the Nude: Female Artists and the Body in Early 20th century Paris," (PhD diss., Rutgers Univ., 2018). This essay is adapted from the chapter titled "Defying Gender: Suzanne Valadon and the Male Nude."
2. For the first comprehensive analysis of Valadon's representations of the male nude, see my Master's thesis: Lauren Jimerson, "Defying Gender: The Nude in the Art of Suzanne Valadon" (MA thesis, The Courtauld Institute of Art, 2011). Courtney A. Hunt also examined this topic in her Master's thesis, *Suzanne Valadon's Male Nudes* (MA thesis, Hunter College, Department of Art, 2013).
3. For a detailed discussion of Valadon's female nudes, see Rosemary Betterton. "How do women look? The female nude in the work of Suzanne Valadon," in *Looking On: Images of Femininity in the Visual Arts and Media* (London: Pandora Press, 1987); Patricia Mathews, "Returning the Gaze: Diverse

- Representations of the Nude in the Art of Suzanne Valadon." *The Art Bulletin* 73, no. 3 (1991): 415–30; Gill Perry, *Women Artists and the Parisian Avant-Garde* (Manchester: Manchester Univ. Press, 1995).
4. Heather Dawkins erroneously states, "Valadon appears to have avoided drawing adult men, and the conventions of art and propriety would have discouraged inclinations in that direction." Heather Dawkins, *The Nude in French Art and Culture, 1870-1910* (Cambridge: Cambridge Univ. Press, 2002), 88. Thérèse Diamand Rosinsky discusses *La Joie de vivre* and *Le Lancement du filet*, but does not examine Valadon's drawings of male nudes. She incorrectly assumes that Valadon "did not... represent him [André Utter] casually, as she did her female sitters." Thérèse Diamand Rosinsky, *Suzanne Valadon*. (New York: Universe, 1994), 84–89.
 5. The Leopold Museum, Vienna, held the exhibition, *Nude Men. From 1800 until the Present Day*, entirely devoted to this topic in 2012. In 2013, Musée d'Orsay reciprocated with *Masculin/Masculin: L'homme nu dans l'art de 1800 à nos jours*. A select number of female artists were included in these exhibitions, but Valadon's work was notably absent. Tobias G. Natter and Elizabeth Leopold, eds., *Nude Men. From 1800 Until the Present Day*, trans. Ian Pepper and Bronwen Saunders (Munich: Hirmer, 2012); Guy Cogeval et al., *Masculin Masculin: L'homme nu dans l'art de 1800 à nos jours* (Paris: Flammarion, 2013).
 6. Valadon was still married to Paul Mouis at the time she executed this painting. They divorced in 1910. Daniel Marchesseau et al., *Suzanne Valadon*, exh. cat. (Martigny: Fondation Pierre Gianadda, 1996), 252.
 7. *Ibid.*, 47.
 8. *Ibid.*
 9. Tamara de Lempicka also treated the subject of Adam and Eve depicting male and female nudes in 1931, See Paula J. Birnbaum, *Women Artists in Interwar France: Framing Femininities* (Surrey: Ashgate, 2011), 176.
 10. Tamar Garb, *Sisters of the Brush: Women's Artistic Culture in Late Nineteenth Century Paris* (New Haven: Yale Univ. Press, 1994), 80.
 11. *Ibid.*, 82.
 12. Tamar Garb, "The Forbidden Gaze: Women Artists and the Male Nude in Late Nineteenth-Century France," in *The Body Imaged: The Human Form and Visual Culture Since the Renaissance*, eds. Kathleen Adler and Marcia Pointon (Cambridge: Cambridge Univ. Press, 1993), 35.
 13. Garb. *Sisters of the Brush*, 89.
 14. *Ibid.* For much of the 19th century, the only state-funded art school for women in Paris was the École Nationale de Dessin pour les Jeunes Filles. The Union des femmes peintres et sculpteurs, founded 1881, fought for entry into the École Nationale des Beaux-Arts.
 15. *Ibid.*
 16. See: Carol Duncan, "Virility and Domination in Early Twentieth-Century Vanguard Painting," in *Feminism and Art History: Questioning the Litany*, eds. Norma Broude and Mary D. Garrard (New York: Harper & Row, 1982), 293–313.
 17. Jeanine Warnod, *Suzanne Valadon* (Norwalk, CT: Easton Press, 1982), 9.
 18. Valadon's *La Joie de vivre* has been discussed by art historians in relation to the male gaze. See Rosinsky, *Suzanne Valadon* (1994), 85–88; Patricia Mathews, *Passionate Discontent: Creativity, Gender, and French Symbolist Art* (Chicago: Univ. of Chicago Press, 1999), 199–202.
 19. Kenneth Clark, *The Nude: A Study in Ideal Form* (New York: Pantheon, 1956), 34.
 20. *Ibid.*, 35.
 21. Peter Paul Rubens, *The Three Graces*, 1639, Museo del Prado, Madrid.
 22. Auguste Renoir, *The Large Bathers*, 1887, Philadelphia Museum of Art. Pierre Puvis de Chavannes, *Le Bois sacré cher aux arts et aux muses*, 1884, Musée des Beaux-Arts Lyon.
 23. "Je suis là, et puis là, et presque toutes ces figures m'ont emprunté quelque chose. J'ai posé non seulement les femmes, mais les jeunes gars. Puvis me demandait de lui donner une attitude, un mouvement, un geste. Il transposait et idéalisait.." Valadon quoted in Adolphe Tabarant, "Suzanne Valadon et ses souvenirs de modèle," *Bulletin de La Vie Artistique* (Paris, December 1921), 628. All translations by the author.
 24. "Sans trace d'esthétisme ni d'artisme, tout en force dans la vie." Suzanne Valadon, "Suzanne Valadon par elle-même," *Prométhée* (Paris: Editions littéraires de France, March 1939), 53.
 25. Michel Schulman, *Frédéric Bazille, 1841-1870: Catalogue raisonné* (Paris: Éditions de l'Amateur, 1995), 180. Thanks to Christopher Green for drawing this to my attention.
 26. One example is François Boucher's *Diana sortant du bain*, 1742, Musée du Louvre, Paris.
 27. Dianne Pitman, *Bazille: Purity, Pose, and Painting in the 1860s* (University Park: Penn State Univ. Press, 1998), 151.
 28. Abigail Solomon-Godeau, *Male Trouble: A Crisis in Representation* (London: Thames & Hudson, 1997), 19.
 29. See: Kermit S. Champa, "Frédéric Bazille: The 1978 Retrospective Exhibition," *Arts Magazine* 52 (June 1978): 110; Philippe Dagen, "Bazille, astre éphémère," *Le Monde* (July 17, 1992); Michael Kimmelman, "A Tragic Harbinger of the New," *New York Times* (Nov. 13, 1992); Michel Hilaire and Paul Perrin, *Frédéric Bazille (1841-1870): La Jeunesse de l'Impressionisme* (Paris: Flammarion, 2016), 143; Mary Manning, "Frédéric Bazille and Masculinity between Paris and Montpellier, 1841–1870" (PhD. diss., Rutgers Univ., 2015).
 30. Thomas Eakins, *Swimming Hole*, 1884-85, Amon Carter Museum, Fort Worth, TX. See Michael Hatt. "The Male Body in Another Frame: Thomas Eakins' *The Swimming Hole* as a Homoerotic Image." In *The Body: Journal of Philosophy and the Visual Arts*, ed. Andrew Benjamin. (London: Academy Editions, 1993). Many of the previously cited Bazille sources make reference to Hatt's groundbreaking study on homoeroticism in the visual arts.
 31. *Ibid.*, 11.
 32. *Ibid.*, 20.
 33. *Ibid.*, 12.
 34. There are numerous biographies on Valadon, many of which blend fact and fiction. The most well researched biographies are: Catherine Hewitt, *Renoir's Dancer: The Secret Life of Suzanne Valadon* (New York: St. Martin's Press, 2017) and Thérèse Diamand Rosinsky, *Suzanne Valadon*, trans. Emmanuelle Delanoë-Brun (Paris: Flammarion, 2005). As Valadon wrote very little about her life and art, these sources provide invaluable insight.
 35. Consulting periodicals from 1914 at the National Art Library, Victoria and Albert Museum, London, Bibliothèque nationale de France and its online database, Gallica, uncovered limited critical response. As is customary, Valadon's name is listed amongst numerous other artists in the standard newspaper accounts which summarized the Salon des Indépendants each year. See: Lucien Klotz, "Le Salon des Indépendants," *La Presse* (March 4, 1914), 2 and *Lemouzi* (April 1914), 190. In his running list of artwork at the Indépendants, Robert Kemp remarked that the painting evinced poor judgment: "Valadon...a montré parfois plus de sensibilité." (Valadon...has shown sometimes more sensibility.) Robert Kemp, "Au jour le jour: les Indépendants, II," *L'Aurore* (March 1, 1914), 1.

36. "Suzanne Valadon connaît bien les petites recettes, mais simplifier ce n'est pas faire simple, vieille salope!" Arthur Cravan. "L'Exposition des Indépendants." *Maintenant*, 4 (March-April, 1914). In his review of the 1914 Salon des Indépendants, Cravan insulted almost every exhibitor, including Valadon. A boxer, poet, and editor of his own review, *Maintenant*, he aimed to shock readers, and he was greatly admired by Dadaists and Surrealists.
37. Margaret Walters, *The Nude Male: A New Perspective* (New York: Paddington Press, 1978), 315.
38. Lisa Tickner, *Women's Images of Men* (London: Institute of Contemporary Arts, 1980).
39. Hatt, "The Male Body in Another Frame," 12.
40. Preparatory sketches reveal that Valadon also censored *La Joie de vivre* (1911) in the final version.
41. Sketches for *Le Lancement du filet* were exhibited as early as 1928. The majority of the male nude drawings including *Homme nu, de dos* were not shown until 1967 or later. Pierre Georget. *Suzanne Valadon*, exh. cat. (Paris: Musée national d'art moderne, 1967), 76, 88.
42. See: George T. M. Shackelford, "The Body Transformed: Degas's Last Nudes," In *Degas and the Nude*, eds., George T.M. Shackelford and Xavier Rey (Boston: Museum of Fine Arts Publications, 2011).
43. Fiona Barber, "Case Study 6: Caillebotte, Masculinity, and the Bourgeois Gaze," in *The Challenge of the Avant-Garde*, ed. Paul Wood (New Haven: Yale Univ. Press, 1999), 152.
44. *Ibid.*, 145.
45. Gustave Caillebotte, *Homme au bain, se frictionnant* (1884), private collection on loan to National Gallery, London. For some unknown reason, the English translation (Man at his bath) is typically abbreviated.
46. Tamar Garb, *Bodies of Modernity: Figure and Flesh in fin-de-siècle France* (London: Thames & Hudson, 1998), 50.
47. Barber, "Case Study 6," 152.
48. Anthea Callen, *The Spectacular Body: Science, Method and Meaning in the Work of Degas* (New Haven: Yale Univ. Press, 1995), 145.
49. *Ibid.*, 147.
50. Jean Auguste Dominique Ingres, *Baigneuse Valpinçon*, 1808, Musée du Louvre, Paris.
51. "If it is normal to see paintings of women's bodies as the territory across which men artists claim their modernity and compete for leadership of the avant-garde, can we expect to rediscover paintings by women in which they battled with their sexuality in the representation of the male nude? Of course not; the very suggestion seems ludicrous." Griselda Pollock, "Modernity and the Spaces of Femininity," in *Vision and Difference: Feminism, Femininity and the Histories of Art* (London: Routledge Classics, 1988), 76.
52. Gustave Geffroy, quoted in Norma Broude, "Edgar Degas and French Feminism, Ca. 1880: 'The Young Spartans,' the Brothel Monotypes, and the Bathers Revisited," *Art Bulletin* 70, no. 4 (Dec. 1988): 654.
53. Callen, *The Spectacular Body*, 109.
54. *Ibid.*, 109., see also Carol Armstrong, *Odd Man Out: Readings of the Work and Reputation of Edgar Degas* (Chicago: Univ. of Chicago Press, 1991).
55. *Ibid.*, 109.
56. See: Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Visual and Other Pleasures* (Indianapolis: Indiana Univ. Press, 1989), 14-26; E. Ann Kaplan, "Is the Gaze Male?," *Women and Film: Both Sides of the Camera* (New York: Methuen, 1983), 23-35.
57. See: Mary Ann Doane, "Film and the Masquerade: Theorizing the Female Spectator," in *Feminism and Film*, ed., E. Ann Kaplan, (Oxford: Oxford Univ. Press, 2000), 422.
58. Shackelford, "The Body Transformed: Degas's Last Nudes," 173.
59. *Ibid.*
60. Sketches for these paintings were executed on tracing paper: *Portraits de famille*, 1912, oil on canvas, 38 1/8" x 28 3/4"; *Nature morte à la théière*, 1914, oil on cardboard, 20 7/8" x 26", and *Lancement du filet*. See: Paul Pétridès, *L'Oeuvre complet de Suzanne Valadon* (Paris: Compagnie Française des Arts Graphiques, 1971). The illustrated sections of this catalogue raisonné are not paginated.
61. *Ibid.*
62. *Ibid.* Various studies related to this work appear in the catalogue raisonné.
63. Marsha Meskimmon, *Women Making Art: History, Subjectivity, Aesthetics* (London: Routledge, 2012), 76.
64. Simone de Beauvoir, *The Second Sex*, trans. Constance Borde and Sheila Malovany-Chevallier (New York: Vintage Books, 2011), 162.

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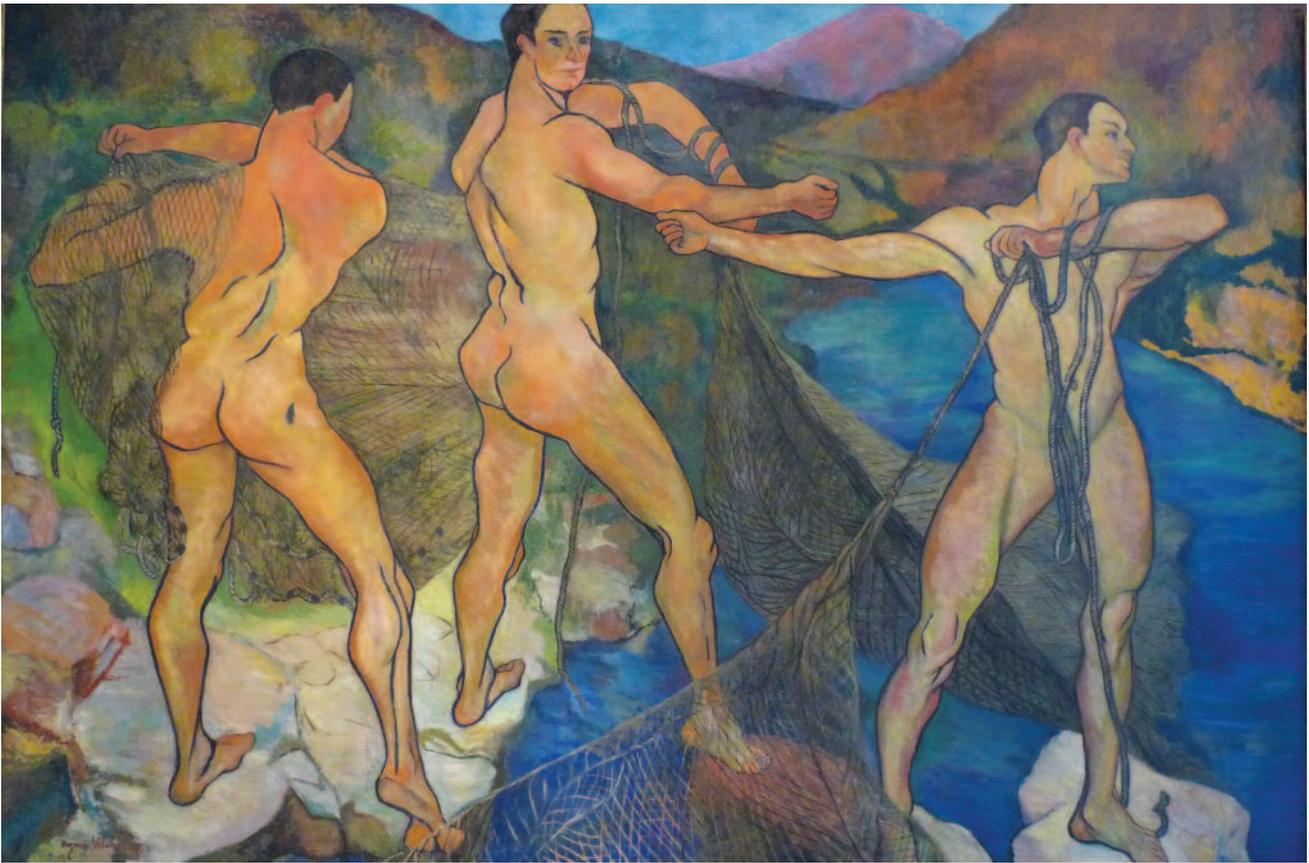
E.R.A. NOW acrylic on canvas 40"x30" 2018



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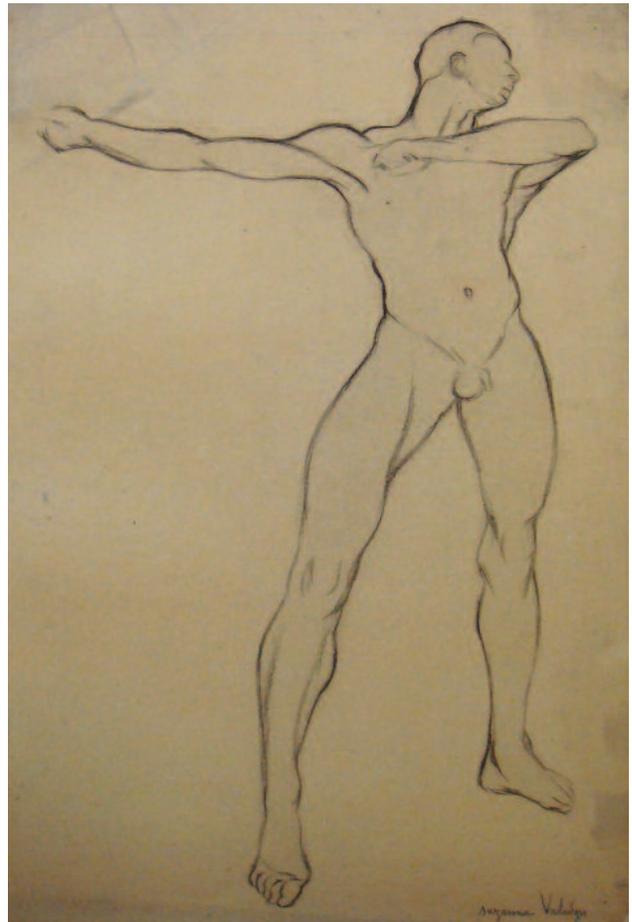
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Pl. 1. Suzanne Valadon, *Le Lancement du filet* (1914), oil on canvas, 79 1/8" x 118 1/2". Musée National d'Art Moderne, Centre Pompidou, Paris.



Pl. 2. Suzanne Valadon, *Study for Le Lancement du filet* (1914), charcoal on tracing paper, 24 5/8" x 14 9/16". Musée National d'Art Moderne, Centre Pompidou, Paris. Photo: Lauren Jimerson.



Pl. 3. Suzanne Valadon, *Study for Le Lancement du filet* (1914), charcoal on tracing paper, 23 5/8" x 16 1/2". Musée National d'Art Moderne, Centre Pompidou, Paris. Photo: Lauren Jimerson.