

WOMAN'S ART JOURNAL

FALL / WINTER 2025 VOLUME 46, NUMBER 2 \$25.00





(Front cover) Émilie Charny, *Autoportrait au peignoir ouvert* (Self-Portrait in an Open Dressing Gown) (c. 1916–18), oil on canvas, 36 1/4" x 28 3/4". Fralin Museum, University of Virginia, © ADAGP, Paris / DACS, London.

EDITORS

JOAN MARTER AND ALIZA RACHEL EDELMAN

BOOK REVIEWS EDITOR: MELISSA L. MEDNICOV

CONTRIBUTING EDITORS: ERIN DEVINE

INTERVIEWS EDITOR: HELENA SHASKEVICH

FOUNDING EDITORS: ELSA HONIG FINE
AND MARGARET BARLOW

EDITORIAL BOARD

NORMA BROUDE, CLAUDIA CALIRMAN, THERESE DOLAN,
BETSY FAHLMAN, MARY D. GARRARD, PIA GOTTSCHALLER,
SALOMON GRIMBERG, ANN SUTHERLAND HARRIS,
ELLEN G. LANDAU, NANCY MOWLL MATHEWS,
CRYSTAL AM NELSON, ROBERTA TARBELL, BÁRBARA TYNER,
MIDORI YOSHIMOTO, JUDITH ZILCZER

PRODUCTION, AND DESIGN SERVICES

OLD CITY PUBLISHING, INC.

Editorial Offices:

Woman's Art Journal
628 North 2nd Street
Philadelphia, PA 19123, USA
Web: womansartjournal.org
E-mail: waj@womansartjournal.org

Advertising and Subscriptions:

Guy Griffiths
Old City Publishing, Inc.
628 North Second St.
Philadelphia, PA 19123, USA
Phone: +1.215.925.4390
Fax: +1.215.925.4371
info@oldcitypublishing.com

Subscriptions Web:

<http://www.oldcitypublishing.com/journals/waj-home/>

© 2025 Rutgers University, Department of Art History and
Old City Publishing, Inc.,

Woman's Art Journal (ISSN 0270-7993) is published semiannually,
Spring/Summer and Fall/Winter by Old City Publishing, Inc., a
member of the Old City Publishing Group. All rights reserved.

Subscription rates \$52.00 per year for individuals and \$144.00 per year
for institutions. Issues are shipped in May and November. Missed
issues must be reported no later than three months after shipping date
or we cannot be responsible for replacements. All rights reserved.

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 &
Sciences III Collection, www.jstor.org.

Except as permitted under national laws or under the photocopy license
described below, no part of this publication may be reproduced or
transmitted in any form or by any means, electronic, mechanical,
photocopying or otherwise, or stored in a retrieval system of any
nature, without the advance written permission of the publisher.

Rights and Permissions/Reprints of Individual Articles

This publication and all articles contained herein are protected by copy-
right. Permission to reproduce and/or translate material contained in
this journal must be obtained in writing from the publisher.

For permission to photocopy for internal use within your organization, or
to make copies for external or academic use please contact the Copyright
Clearance Center at 222 Rosewood Drive, Danvers, MA 01923, USA;
telephone: +1 978-750-8400 or online at <http://www.copyright.com/>.

Any unauthorized reproduction, transmission, or storage may result
in civil or criminal liability.

WOMAN'S ART JOURNAL

FALL / WINTER 2025 VOLUME 46, NUMBER 2

2 PARALLEL PERSPECTIVES

By Joan Marter and Aliza Rachel Edelman

PORTRAITS, ISSUES AND INSIGHTS

3 CURATING RADICALISM: BERTHE WEILL AND THE WOMEN
WHO REDEFINED THE NUDE By Lauren Jimerson

15 "WORDS IN ART ARE SIGNS RETURNED": ROSEMARY MAYER
AND THE POETICS OF TIME By Farren Fei Yuan

32 PRECARIETY IN POP: CHRYSSA'S CENT SIGN By Gemma Cirignano

REVIEWS

42 *Monstrous Beauty: A Feminist Revision of Chinoiserie*
Edited by Iris Moon Reviewed by Agnieszka Anna Ficek

45 *Beyond Ophelia: The True Legacy of Elizabeth Eleanor Rossetti*
By Glenda Youde Reviewed by Susie Beckham

49 *Fidelia Bridges: Nature into Art* By Katherine Manthorne;
Susie M. Barstow: Redefining the Hudson River School
By Nancy J. Siegel; *Women Reframe American Landscape: Susie
Barstow & Her Circle* By Nancy Siegel, Kate Menconeri, and Amanda
Malmstrom Reviewed by Julia K. Dabbs

53 *Wendy Red Star: Delegation* Contributions by Jordan Amirkhani, Julia
Bryan-Wilson, Josh T. Franco, Annika K. Johnson, Layli Long Soldier,
Tiffany Midge; *Wendy Red Star: Biilukaa* Conversations with Wendy Red
Star, Wallace Red Star, Molly Malone, Chelsea Malone, Annika Johnson,
and Adriana Greci Green Reviewed by Elizabeth S. Hawley

57 *Indigenous Identities: Here, Now & Always*
Edited by Jaune Quick-to-See Smith; *Mark: Sonya Kelliher-Combs*
Edited by Julie Decker Reviewed by Jillian Russo

60 *Strong Women in Renaissance Italy* By Marietta Cambareri
Reviewed by Catherine Hall-van den Elsen

62 *Painting Her Pleasure: Three Women Artists and the Nude
in Avant-Garde Paris* By Lauren Jimerson
Reviewed by Damon Reed

64 *Sculpting a Life: Chana Orloff between Paris and Tel Aviv*
By Paula J. Birnbaum Reviewed by Lauren Jimerson

67 *Women of Chinese Modern Art: Gender and Reforming Traditions in
National and Global Spheres, 1900s–1930s* By Doris Sung
Reviewed by Meng Yi

69 *Elizabeth Catlett: A Black Revolutionary Artist and All That It Implies*
Edited by Dalila Scruggs Reviewed by Funda Karayel

70 *Women Architects at Work: Making American Modernism*
By Mary Anne Hunting and Kevin D. Murphy
Reviewed by Kathleen James-Chakraborty

73 *Transnational Visual Activism for Women's Reproductive Rights:
My Body, My Choice* Edited by Basia Sliwinska
Reviewed by Karolina Majewska-Güde

76 *Tomashi Jackson: Slow Jamz* Edited by Mary Cason
Reviewed by Paulina Avila Esqueda

77 *All These Liberations: Women Artists in the Eileen Harris Norton
Collection* Edited by Taylor Renee Aldridge
Reviewed by Erin C. Devine

CURATING RADICALISM

BERTHE WEILL AND THE WOMEN WHO REDEFINED THE NUDE

By Lauren Jimerson

At the dawn of the twentieth century, the nude remained the most ambitious subject of painting—bearing the highest artistic prestige and anchored in the academic hierarchy of art. With the rise of the avant-garde, the genre became the arena in which artists demonstrated their ingenuity, testing new styles and challenging tradition. Yet it was still, stubbornly, the domain of men. Women in France were barred from life drawing classes with nude models in the École des Beaux-Arts until 1897.¹ Even after these restrictions eased, social codes still discouraged women from gazing at—let alone painting—naked bodies, whether their own or those of others. A woman artist who dared to paint and exhibit bold female or male nudes risked moral scandal, accusations of obscenity, and professional isolation.

Yet Suzanne Valadon (1865–1938) and Émilie Charmy (1878–1974) defied these boundaries.² They painted the nude with uncompromising frankness, positioning themselves not as passive muses or amateurs but as authoritative creators. Both women exposed their bodies and those of their models in ways that unsettled traditional expectations of beauty, decorum, and gender. Their ability to do so was encouraged, and given visibility, by the daring Berthe Weill (1865–1951), one of the few dealers of the period willing to exhibit women's nudes and to champion female artists.

Weill, who operated Galerie B. Weill from 1901 to 1939, played an outsized role in promoting modern art in Paris.³ She was the first dealer to sell works by Picasso, the first to exhibit Matisse, and she gave early exposure to countless



Fig. 1 (above). Émilie Charmy, *Autoportrait* (Self-Portrait), c. 1910–20, oil on canvas, 32" x 25 1/2". Private collection, © ADAGP, Paris / DACS, London.

Fig. 2 (below). Émilie Charmy, *Portrait de Berthe Weill* (Portrait of Berthe Weill) (c. 1910–20), oil on canvas, 35 1/2" x 24". Montreal Museum of Fine Arts, Montreal, © ADAGP, Paris / DACS, London.



members of the avant-garde.⁴ Unlike most of her male colleagues, she did not dismiss women artists as dilettantes. Instead, she showed their work repeatedly, often at great financial risk. Between 1913 and 1936, she mounted twenty-three exhibitions of Valadon, including three solo shows, and more than twenty exhibitions of Charmy.⁵ Without Weill's backing, these artists' most provocative works—especially their nudes—may never have reached public view.

This article examines Weill's relationship with Valadon and Charmy through two lenses. First, it reconsiders Valadon's oeuvre in light of a recently uncovered set of installation photographs from her 1929 exhibition at Galerie B. Weill,

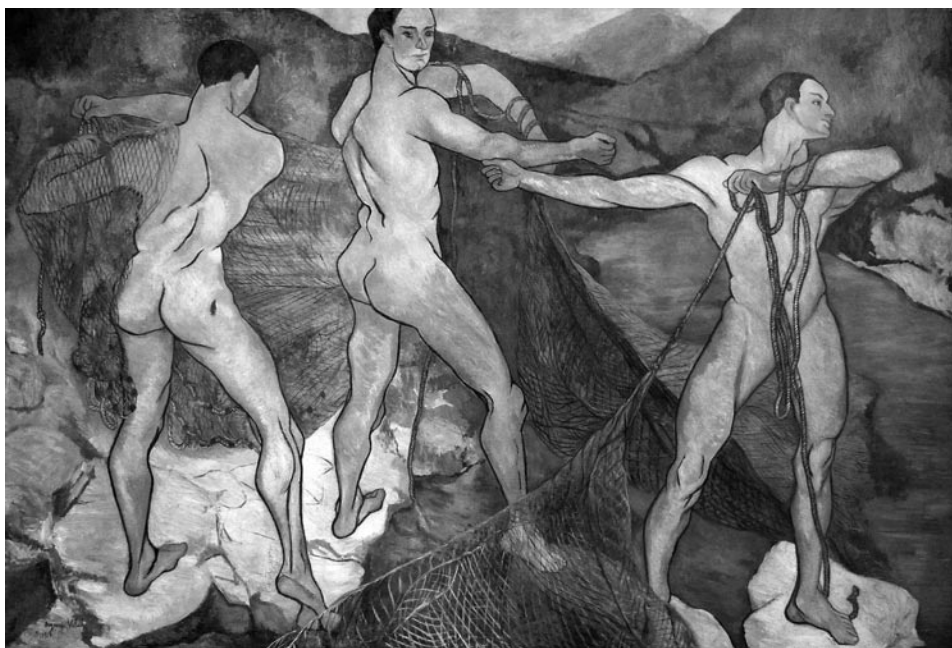


Fig. 3. Suzanne Valadon, *Le Lancement du filet* (Casting the Net) (1914), oil on canvas, 118 1/2" x 79 1/4". Musée Nationale d'Art Moderne, Centre Pompidou, public domain.

discovered in the Fonds Robert Le Masle at the Bibliothèque Kandinsky.⁶ These photographs, catalogued only recently, show that Weill exhibited Valadon's most provocative nudes and preparatory sketches for her large-scale paintings in uncensored form—before Valadon's later alterations that veiled male genitalia or softened erotic impact. Second, it explores Weill's connection with Charmy through what may be read as a portrait pair—Charmy's own *Autoportrait* (Self-Portrait) (Pl. 1 and Fig. 1; c. 1910–20), and her depiction of Weill (Pl. 2 and Fig. 2; c. 1910–20)—alongside her unconventional treatment of the female nude. Together, these case studies illuminate how Weill not only supported women artists materially but also legitimized their most daring artistic explorations.

Before turning to the artists whose vanguard oeuvres she promoted, it is necessary to pause on Berthe Weill herself—a figure both central to the Parisian avant-garde and, until recently, curiously absent from its histories. Between 1901 and 1939, Weill ran Galerie B. Weill with a tenacity that belied her precarious finances. She was, as far as we can tell, the only woman dealer in Paris to sustain a gallery across those four decades, a distinction that profoundly shaped how she was perceived by artists, collectors, and critics.

Where men like Ambroise Vollard, Daniel-Henry Kahnweiler, and the Bernheim-Jeune brothers (Gaston and Joseph) built reputations (and fortunes) by backing the great names of modernism, Weill operated on the margins: small space, small sales, outsized influence.⁷ Her significance lay less in "firsts" than in her willingness to champion what her colleagues ignored—especially women artists. She showed them not once or twice for novelty, but repeatedly, with sustained conviction.⁸ Valadon and Charmy are among the

most prominent examples, alongside dozens of others who appeared in her exhibitions.⁹ Weill's status as a woman dealer inflected every part of her career. She was known for her brusque manner, her refusal to flatter wealthy collectors, her sharp tongue with artists—traits tolerated, even admired, in male dealers, but pathologized in her case as eccentricity or bitterness. Yet these very qualities also insulated her from co-optation: she was no society hostess, no *salonnière* trading charm for access. She insisted on professional authority in a milieu that struggled to grant it to women.¹⁰

Her memoir, *Pan! dans l'œil! ... ou trente ans dans les coulisses de la peinture contemporaine*, from 1933, is one of the rare first-person accounts by a dealer of this period.¹¹ Characteristically caustic, it recounts three decades of bartering, cajoling, hanging, and hustling with dry humor and unvarnished realism. Thanks to the

recent English translation, *Pow! Right in the eye!: thirty years behind the scenes of modern French painting* (2022), Weill's voice is now newly accessible to Anglophone readers, allowing her sharp observations and unsparing self-portrayal to reach a broader audience and to be integrated more fully into narratives of modernism.¹² Weill presents herself not as a *grand seigneur* of the avant-garde but as its backstage worker—fixing frames, pleading with landlords, coaxing recalcitrant artists, and enduring insults. Importantly, she insists on her role as the only dealer to show women consistently, a claim that exhibition records corroborate.

Why, then, did she vanish from art history? Part of the answer lies in her lack of institutional afterlife. Kahnweiler cultivated his reputation through theoretical writings; Vollard commissioned portraits and memoirs; Bernheim-Jeune anchored their name with gallery records and catalogues raisonnés. Weill, by contrast, died in obscurity in 1951, her gallery long shuttered, her archive scattered.¹³ Gender bias compounded this neglect: a woman dealer was easier to remember as a footnote than as a protagonist in the story of modernism. Recent scholarship has begun to redress this absence. The traveling exhibition, *Berthe Weill: Art Dealer of the Parisian Avant-Garde*, first displayed at New York University's Grey Art Museum in 2024, presented her as a central figure in the network of modernism, foregrounding not only her role in the careers of Picasso and Matisse but her sustained advocacy for women. Feminist art history, too, has made Weill newly legible within a constellation of women—artists, dealers, and critics—whose contributions had been systematically minimized.¹⁴

To place Weill alongside Vollard, Kahnweiler, and Bernheim-Jeune is not to argue that she matched their financial



Pl. 1. Émilie Charmy, *Autoportrait* (Self-Portrait), c. 1910–20, oil on canvas, 32" x 25 1/2". Private collection, © ADAGP, Paris / DACS, London.



Pl. 2. Émilie Charmy, *Portrait de Berthe Weill* (Portrait of Berthe Weill) (c. 1910–20), oil on canvas, 35 1/2" x 24". Montreal Museum of Fine Arts, Montreal © ADAGP, Paris / DACS, London.



Pl. 3. Émilie Charmy, *Nu au divan rouge* (Nude on Red Sofa) (c. 1925), oil on canvas, 31 1/2" x 25 3/4". Private collection, © ADAGP, Paris / DACS, London.

clout or historical reach. It is to recognize that she pursued a distinct mission: making space for what others ignored or deemed too risky. She exhibited works that tested the boundaries of decorum, including Valadon's male bathers in their initial, uncensored presentation, and she maintained a steady program for Charmy even when collectors hesitated. If Vollard and Kahnweiler built the market for modernism, Weill built its margins—a zone where women could experiment with unorthodox forms of representation without being erased altogether.

It is against this backdrop that Valadon's and Charmy's nudes must be understood. Neither artist would have gained recognition in quite the same way without Weill's intervention: she was not only their dealer but their advocate, the structural support that made their artistic risks possible. In Valadon's case, Weill provided a public venue for nudes—male and female—subjects that official salons demanded be censored. In Charmy's case, Weill's own account of their first exchange, coupled with her consistent promotion of Charmy's work, demonstrates a sustained championing of her career.

Born into poverty in rural France and raised in Montmartre amid the upheavals of the Commune, Suzanne Valadon entered the Parisian art world as a model for Puvis de Chavannes, Renoir, and Toulouse-Lautrec. By the 1880s, she transitioned from posing to painting, a rare reversal of roles.¹⁵ Lacking formal academic training, she learned instead through direct observation—absorbing techniques while working as a model. Encouraged by her friend and neighbor Edgar Degas, she developed a style marked by bold contours, awkward angles, and unusual perspectives.¹⁶ Valadon's nudes resisted the conventions that polished bodies into symbols of timeless beauty. Flesh sagged, limbs twisted, fatigue marked faces: she insisted on the body as lived and embodied, not idealized.¹⁷

From early on, Valadon turned her eye toward women and men, using her son, Maurice Utrillo, and later her partner, André Utter, as models. She executed and exhibited monumental paintings of male nudes at major Parisian Salons that scandalized critics accustomed to passive female bathers or heroic male athletes.¹⁸ By placing men in poses historically reserved for women—reclining, bathing, sleeping—she inverted the gendered codes of the nude. The male body, rarely subjected to erotic availability, became the object of her gaze and her pleasure. Still, her paintings of male nudes could not be shown without modification: to *Adam and Eve* (1909), she later added fig leaves to Adam in order to show the work at the 1920 Salon des Indépendants; to *Le Lancement du filet* (Casting the Net) (1914; Fig. 3), she strategically positioned fishing nets to obscure the male groin before exhibiting it at the Salon des Indépendants of 1914; and to *La Joie de vivre* (1911), she relegated the male figure to the side and rendered him in



Fig. 4. Suzanne Valadon, installation view, Galerie B. Weill, Paris, 1929. Centre Pompidou–MNAM/CCI, Bibliothèque Kandinsky, Fonds Robert Le Masle, phot. Cl. Bernès, Marouteau & Cie. © Centre Pompidou–MNAM/CCI, Bibliothèque Kandinsky–Fonds Robert Le Masle.

profile, genitals concealed, before its display at the Salon d'Automne of 1911.¹⁹

An astonishing discovery, only recently brought to light, significantly sharpens our understanding of both Valadon's audacity and Weill's commitment to supporting her. Upon first consultation of the Le Masle archive at the Bibliothèque Kandinsky (Centre Pompidou) in 2016, no photographs of Valadon's 1929 exhibition were catalogued. Since then, however, new material has surfaced: a group of gallery installation photographs, newly added to the Fonds Robert Le Masle, now transforms our view of the artist and her dealer. Until these images came to light, Valadon's 1929 exhibition at Galerie B. Weill was known to have taken place, but no checklist survived.²⁰ The photographs reveal that Weill gave public space to Valadon's most provocative works—drawings and canvases of male and female bathers, displayed side by side, naked, unidealized, and emphatically embodied.

In the first installation view from 1929 (Fig. 4), Valadon's bathers and figure studies are aligned in an evenly spaced frieze. At center, a preparatory sheet for *Le Lancement du filet* (1914; Fig. 5) reveals Utter's body in its original, uncensored form. The fishing net has not yet been adjusted to conceal him, leaving his genitals fully visible within a trio of poses conceived as a classical rotation in space (Fig. 6). Flanking them in the gallery are women conceived with the same blunt command: on the far left, a statuesque nude appears next to an adolescent; and, on the far right, a nude painter seen from behind—female agency inscribed in the act of mark-making.²¹ The grouping makes the curatorial point clear—in Valadon's oeuvre, male and female nudes are treated with the same unsparing contour and everyday directness, presented side by side without myth, allegory, or décor to neutralize their charge.

Another installation photograph from 1929 (Fig. 7) shows a study for *Adam and Eve* (1909; Fig. 8), with Utter's genitals exposed—no fig leaf—surrounded by sheets of female bathers in candid, quotidian poses.²² The women sponge, stretch, and lounge; a profile head and several rapid life drawings punctuate the wall. The mix refuses the conventional segregations of the nude: Valadon's male is neither heroic nor idealized, and her women are neither ornamental nor sensual. As Degas himself noted, everything is “drawn like a saw”—

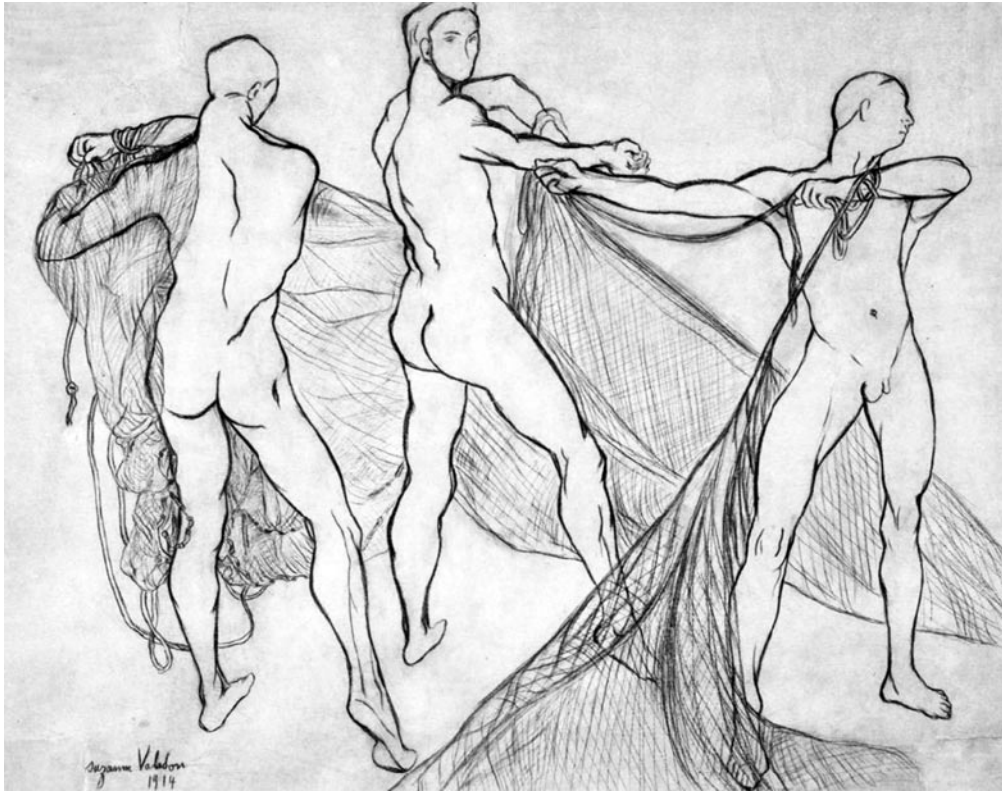


Fig. 5. Suzanne Valadon, *Etude pour le lancement du filet* (Study for Casting the Net) (1914), charcoal on tracing paper, 32 1/4" x 24 1/2". Musée Nationale d'Art Moderne, Centre Pompidou (photograph by the author).

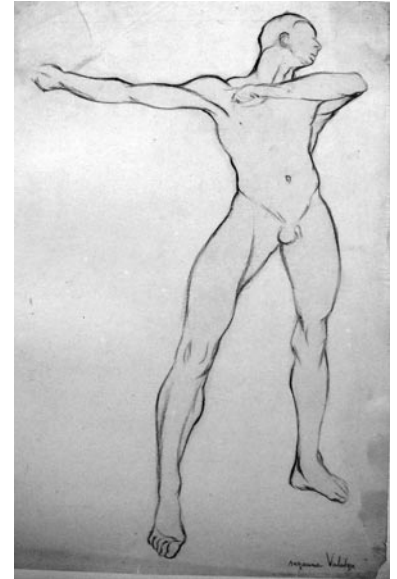


Fig. 6. Suzanne Valadon, Study for *Le Lancement du filet* (Utter from the front) (1909), Musée Nationale d'Art Moderne, Centre Pompidou (photograph by the author).

heavy contour, scant shading, bodies caught mid-gesture—so that sex and flesh emerge as part of the very fabric of her line.²³

In a subsequent installation image (Fig. 9), a preparatory study for *Joie de vivre* (1911; Fig. 10) introduces another exposed male bather (Utter), hung amidst a dense constellation of female nudes of different ages and conditions: girls climbing into tubs, adolescents curling on mattresses, grown women reclining, huddling, or caught in the awkward hinge between standing and sitting. The sheets read like pages from a sketchbook—reversals, inversions, slight shifts of angle—underscoring Valadon's method and the objective of her project: to render bodies—male and female—unidealized, openly physical, and embedded in ordinary routines. Seen together, these installation views make visible what the later, censored canvases can only imply: that Valadon developed her transgressive male nudes in the same studio grammar as her female bathers, and that Weill chose to hang them together, allowing viewers to experience that equivalence in real time. The photographs confirm that Weill did not soften or veil Valadon's provocation—she presented it in full view of the public.

These installation images also show another provocative work by Valadon, her *Sleeping Venus* (1919), with a Black model posed in the idiom of the classical Venus. While the rear-view composition recalls problematic tropes of objectification, its very inclusion was daring in 1929. Valadon granted a Black woman a place within the canon's most hallowed form. This work is one of a series of Black female nudes Valadon painted in 1919, including *Vénus noire* (Black

Venus), a female nude standing as *Venus pudica*, exhibited in November 1919 at the Salon d'Automne.²⁴ If imperfect in its racial politics, it nonetheless disrupted hierarchies that cast whiteness as the sole vessel of the ideal nude.²⁵

Valadon's sustained engagement with the male nude set her apart from her contemporaries. She repeatedly placed men in roles coded as feminine: the passive bather, the vulnerable sleeper, even Adam stripped of biblical dignity. Where the reclining nude had long been a female archetype—from Giorgione to Manet—Valadon turned that archetype male. The effect was startling. The male body became sexed and carnal, subject to a woman's scrutiny, without the protective alibi of mythology or athleticism.²⁶ In *Adam and Eve* (see Fig. 8), her own body is rendered with sexual confidence—pubic hair exposed—while Utter appears awkward and hesitant, a reversal that inscribes Valadon into art history as a woman unafraid to assert female heterosexual desire.

Crucially, Weill exhibited Valadon's controversial male bathers and uncensored nudes in 1929, granting visibility to works that directly challenged artistic conventions. Valadon's male figures exposed and reversed the traditional dynamics of looking, transforming the male body into an object of the female gaze and pleasure—an inversion with few precedents before the latter twentieth century. Without Weill's willingness to promote such radical imagery, these works may have remained unseen, a fact that reinforces her role not only as a



Fig. 7. Suzanne Valadon, installation view, Galerie B. Weill, Paris, 1929. Centre Pompidou–MNAM/CCI, Bibliothèque Kandinsky, Fonds Robert Le Masle, phot. Cl. Bernès, Marouteau & Cie. © Centre Pompidou–MNAM/CCI, Bibliothèque Kandinsky–Fonds Robert Le Masle.

champion of women artists but as an advocate for their most boundary-pushing, provocative creations.

Exhibiting such works was not without risk. French law had a long history of prosecuting *outrage aux bonnes mœurs* (offenses to public decency) in art, and as late as the 1920s, paintings or prints deemed obscene could be seized by the authorities.²⁷ Dealers usually erred on the side of caution, showing only safely marketable works. Weill, however, repeatedly chose otherwise.

Amedeo Modigliani caused a scandal when he exhibited fully nude women at Weill's gallery in December 1917. Displayed in the gallery's front window, the canvases drew such crowds that the police intervened. In her memoir, Weill recalled being summoned to the prefecture, where she was ordered to remove the works: "Yes! And I order you to take all this filth down.... These nudes... these nudes have h-h-h-air!"²⁸ Though she was forced to dismantle the window display, the exhibition itself remained open.²⁹ It was the visible pubic hair that the police deemed indecent, a reminder of the risks that came with challenging the bounds of propriety in art. Against this backdrop, Valadon's decision to present male bathers—and Weill's willingness to host them—must be understood as acts of extraordinary defiance.

Weill's defense of Valadon extended beyond her gallery walls. The official institutions of French modernism proved far less willing to grant her recognition. While Marie Laurencin (1883–1956) and Jacqueline Marval (1886–1932) were extolled by Louis Vauxcelles in his textbook on French art, *Histoire générale de l'art français de la Révolution à nos jours*, Valadon was nearly absent, and Charmy only briefly acknowledged.³⁰ A few

years later, both were excluded from a major exhibition showcasing French modern art, *Cinquante ans de peinture française* (1925), during the *Exposition internationale des arts décoratifs et industriels modernes*, also organized by Vauxcelles.³¹ When Weill confronted him, he dismissed their work outright: "I don't like Valadon's painting; not more than Charmy's!"³² Recounting the exchange in her memoir, Weill lamented:

The history of women's painting is written according to what the [male] author likes or deems worthy; artists who fail to please him are to be erased from the history of art. 'Art,' plain and simple, is far too abused at the mercy of speculation and self-interest.³³

In this episode as much as in her exhibitions, Weill stood as Valadon's advocate, refusing the critical erasure of women's art. Her confrontation with Vauxcelles, together with the 1929 installation photographs, confirms what art historians only suspected: Weill did not simply accept Valadon's audacity, she curated it. She placed uncensored male nudes on her walls at a time when they directly violated conventions of gender, sexuality, and decorum. In so doing, Weill created a platform for Valadon to expose male vulnerability, to invert the dynamics of looking, and to insist that the nude could be a site of female authority and desire.

If Valadon's "uncensored" presence in Weill's gallery makes visible a dealer willing to test the limits of decorum, Émilie Charmy illuminates how Weill nurtured a different but equally radical mode of modernism—one grounded not in the

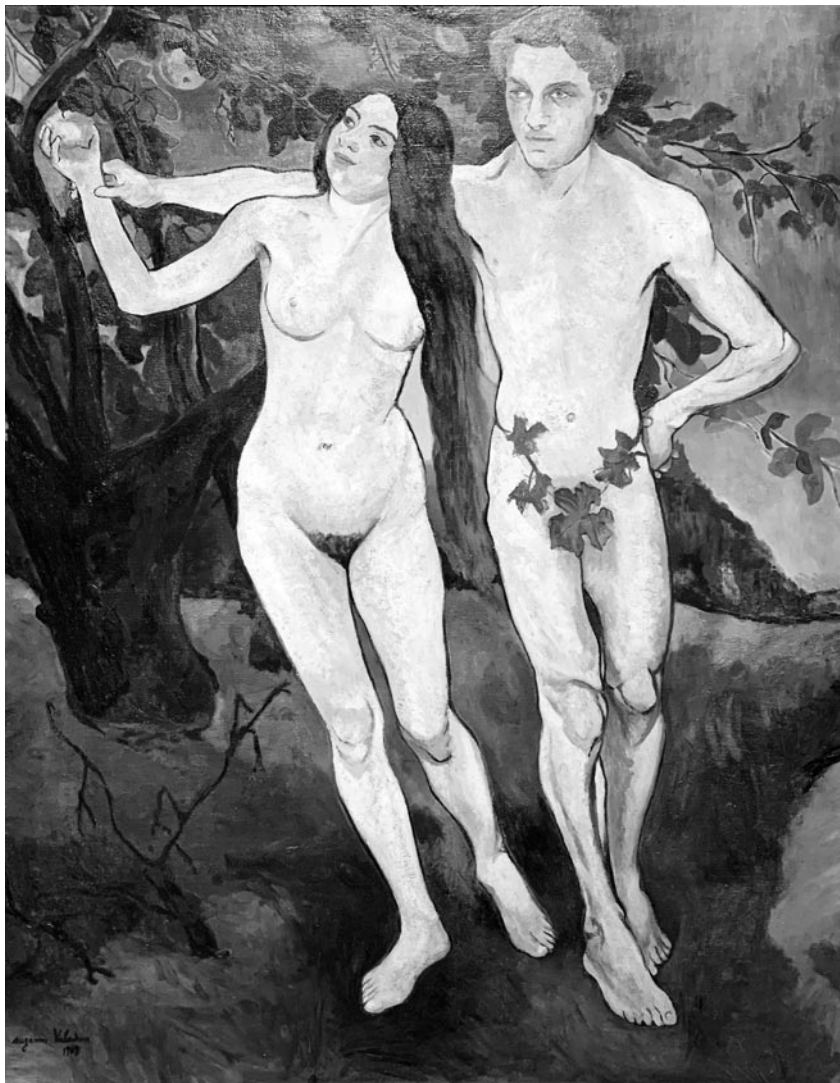


Fig. 8. Suzanne Valadon, *Adam et Eve* (Adam and Eve) (1909), oil on canvas, 63 3/4" x 51 1/2". Musée Nationale d'Art Moderne, Centre Pompidou (photograph by the author).

reversal of the male gaze but in the articulation of a distinctly female sensuality. During an artistic career spanning more than fifty years, Charmy painted alongside the Fauves at the beginning of the twentieth century. She exhibited regularly in France and internationally, including at the New York Armory Show in 1913, and was awarded the Legion of Honor in 1926. Yet, despite these achievements, she has been largely forgotten.

At the very launch of the movement, Charmy was engaging with Fauvist techniques, including dense impasto, liberated brushwork, and vibrant, non-naturalistic colors evident in her early still lifes and landscapes. In the 1905 Salon d'Automne—the very exhibition that earned Matisse, André Derain, and Charles Camoin the name “fauves”—Charmy’s canvases hung nearby, though critics placed her in the lineage of Lyonnais still life rather than among the “wild beasts.”³⁴ Her *Still Life with Pomegranates* (c. 1904) and *Corsican Landscapes* (c. 1906–10), nonetheless, show her experimenting with jarring chromatic contrasts and tactile facture. Weill played a decisive role at this

juncture. Discovering Charmy’s paintings at the 1905 Salon des Indépendants, she sought the artist out. In her memoir *Pan! dans l’œil*, she recalled:

I notice paintings by a young woman who has not yet presented her work to me, whom I do not know, in whom I sense a true personality. I write to her asking her to bring me a painting or two, which she does. I sell one in a subsequent exhibition. After that, Mademoiselle Charmy became my best friend.³⁵

Charmy subsequently joined the roster of Fauve artists, including Matisse and Camoin, that Weill was showing at her gallery.³⁶ It is likely that Weill facilitated Charmy’s introduction to Camoin sometime between 1906 and 1908. Their personal and professional rapport, nurtured in this shared avant-garde milieu, carried them to Corsica and the South of France, where their paired landscapes echoed the collaborative spirit of Matisse and Derain in Collioure.³⁷ However, scholars have yet to agree on a precise chronology of their sojourns and the details remain blurred.³⁸ Traveling as a young single woman with a male companion would certainly have raised eyebrows. Unfortunately, Charmy’s correspondence from this early period has also vanished.

What remains are her early *plein-air* landscapes, luscious still lifes, bold portraits, and striking nudes, which, by 1910, diverged from Fauvism in style, subject matter, and technique. Increasingly, Charmy advanced an idiom that critics struggled to categorize: painterly, tactile, materially voluptuous, and overtly sensuous. Her facture—dense impasto, dragged and kneaded pigment, lines that contour and then dissolve—became her signature. It is not accidental that her most daring canvases feel “touched” as much as painted. They stage what I have elsewhere termed an *aesthetics of female jouissance*, brushwork and flesh reciprocally charged.³⁹ If Valadon’s agency is legible as a reversal of the gaze, Charmy’s is legible in the medium itself, in paint handled as a mode of pleasure.

Critics of the period reached reflexively for gendered metrics—“paints like a man” declared Roland Dorgelès—because they lacked a vocabulary for an art that made pleasure and tactility coterminous.⁴⁰ Yet Weill recognized and appreciated Charmy’s singular voice early, as her memoir evinces, and offered continuous support for her art and career. She exhibited Charmy’s work repeatedly and helped position her in a Parisian market that habitually relegated women to the margins. Weill’s support was not opportunistic but steadfast, a form of professional solidarity rare in the competitive Parisian art market. Weill recommended her to



Fig. 9. Suzanne Valadon, installation view, Galerie B. Weill, Paris, 1929. Centre Pompidou-MNAM/CCI, Bibliothèque Kandinsky, Fonds Robert Le Masle, phot. Cl. Bernès, Marouteau & Cie. © Centre Pompidou-MNAM/CCI, Bibliothèque Kandinsky-Fonds Robert Le Masle.

Eugène Druet, facilitating the 1911 solo show that affirmed her professional standing. That exhibition not only secured Charmy's credibility in Paris but also paved the way for her inclusion in the Armory Show of 1913, where her painting *L'Estaque* (c. 1910) was acquired by collector Arthur Jerome Eddy and later entered the collection of the Art Institute of Chicago.⁴¹ Over the next three decades, Weill's unrelenting advocacy sustained Charmy's reputation even in leaner years. This constancy allowed Charmy to safeguard the privacy of her most intimate canvases while still earning a living from her art and building a professional and distinguished profile in France—one ultimately crowned by the Légion d'honneur.⁴²

A crucial lens onto Charmy's and Weill's relationship is what evidence suggests is a portrait pair—Charmy's *Self-Portrait* (see Fig. 1; Pl. 1) and her *Portrait of Berthe Weill* (see Fig. 2; Pl. 2) from the 1910s–20s. Seen together, the canvases operate like facing pages in a book: distinct voices, shared grammar. Each deploys a restrained, near-monochrome palette—midnight blues, blacks, a corridor of creams and flesh tones—punctured by incisive accents: a scarf, a cravat, a flash of coral at the lips. In both, the sitter faces the viewer with uncompromising self-possession, their heads slightly tilted, their mouths set with deliberation.

In *Portrait of Berthe Weill*, Charmy pays homage to her dealer and confidante. Weill appears erudite and enterprising in her long frock coat and matching scarf, gold-rimmed spectacles, and modern wristwatch. The paint is worked, not smoothed; volumes are modeled by accumulations rather than glazes, so that Weill's body reads less as outline than as gravity and mass. Her body, swathed in black fabric, accords her a looming presence that recalls Auguste Rodin's *Monument to Balzac* (1898).⁴³ Charmy emphasizes Weill's discerning gaze with her pursed lips and single raised eyebrow. A filament of

vanilla-hued pigment bisects her right eye, like a lightning bolt of attention certifying Weill as reader of paintings, negotiator, and witness. The portrait refuses the trope of dealer-as-gentleman-collector; this is a woman whose power is pragmatic, earned in bargaining, hanging, and risk. The formidable impression aligns with Jean-Paul Crespelle's later description of Weill as:

One of the most original figures in the arts business; we consider her today with Vollard, Kahnweiler, and Paul Guillaume as one of the main promoters of the art of the 20th century.... With her pale complexion, her pursed mouth, her shapeless smock, she was both the chairwoman of the church and the teacher who has just tamed her class.⁴⁴

Charmy's *Self-Portrait* answers in kind. Structured by the same chromatic weight and frontal address, it offers a painter in full command of her image. Charmy's attire and coiffure echoes Weill's, and their postures form a deliberate counterpoint—Charmy, hand on hip, facing forward with openness and assurance; Weill, hands in her pockets, turning outward with a discerning glance, her hair pulled back in pragmatic elegance. The brushwork is assertive and unsparing, contouring the face with strokes that neither flatter nor correct; the gaze is analytic rather than confessional. As in many of Charmy's portraits, the hands are sketched with cursory, almost crude strokes, their fingers dissolving into the dark navy of her blouse—an unfinished effect that underscores facture over finish. When these portraits are positioned side by side, the two subtly turn toward each other, creating a quiet but unmistakable dialogue. The visual rhyme reads as intentional solidarity.

What appears, in effect, are two professional identities rendered with the same painterly values: Weill and Charmy as partners in modernism, each conferring stature upon the other. While scholars and descendants often disagree on dating, these works may be read as a pair, painted around the same time—an emblem of Weill's model of patronage, premised not on subordination but on mutual recognition.⁴⁵ Weill's memoir—recounting their exchanges and shared challenges—makes clear that this professional alliance was also a lifelong personal bond. The portrait pair, in this sense, is more than formal dialogue; it crystallizes a relationship sustained in daily life as much as in artistic exchange.

In her memoir, Weill recorded intimate impressions of Charmy's character, insights available only to someone within her inner circle. She described Charmy as reserved, often mistaken for proud, a quality she reframed as integrity:

As she does not belong to any school, her reserve, of which a great degree is shyness, was attributed to pride, disdain. If it is to be proud for not straying in order to follow fashion, from the line of conduct that one has traced in art to impose one's personality, then yes! She is very proud! And a pride that I consider strongly.⁴⁶

In both the visual and verbal accounts, Charmy and Weill reinforced each other's stature: one through painterly likeness, the other through language that framed individuality and self-possession as virtues.

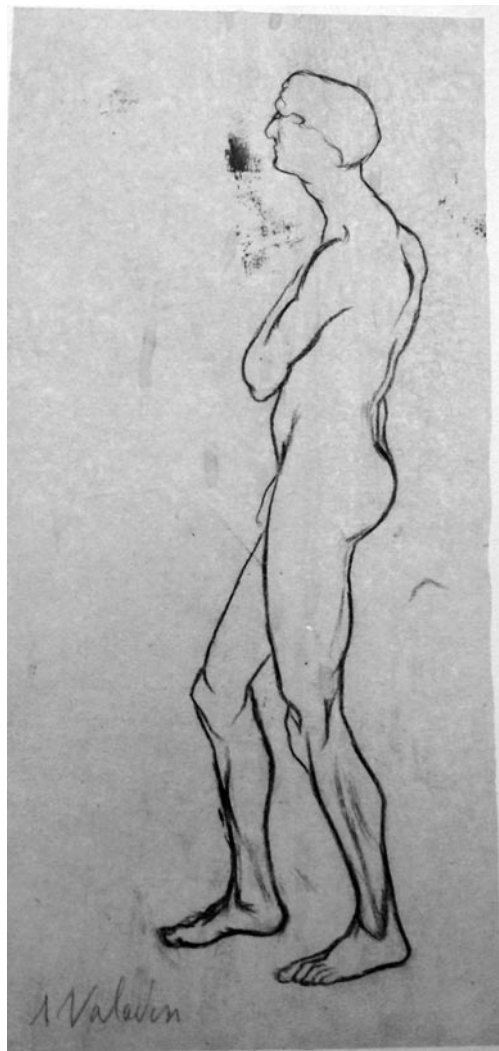
Although Charmy's long relationship with Galerie B. Weill is well documented—she exhibited there roughly twenty-five times between 1905 and 1936—no photographic record of those shows survives, leaving critical gaps. This lacuna is not unique to Charmy but reflects a broader scarcity of exhibition documentation in early twentieth-century Paris, when catalogues were often cursory and installation photography rare before the 1920s. The problem is compounded by the generic nature of Charmy's titles—"Nu" or "Nu assis"—rarely allowing scholars to identify with certainty which paintings were exhibited unless illustrated. Only in the later

1920s did photography become more affordable and systematic, though it was still most often reserved for world's fairs, official salons, or landmark expositions. It is in this context that the Valadon photographs survive: her 1929 exhibition fell precisely at the moment when such documentation was starting to become common practice for commercial galleries. For Charmy, this absence was unsurprising, if unfortunate. It underscores, nonetheless, how archival silences, rather than curatorial timidity, shape what can be recovered today.⁴⁷ It may also reflect the contingencies of survival, the discretion of the artist or her family in shaping her legacy, or the broader neglect that has often consigned women's records in art history to obscurity. Crucially, the missing photographs also point to Charmy's own agency—she exercised careful control over the nudes entering public view.

Many of her most transgressive works—*Nu au divan rouge* (Nude on Red Sofa) (c. 1925; Pl. 3), *Nu tenant son sein* (Nude Holding Her Breast) (c. 1920–25; Pl. 4), and *Autoportrait au peignoir ouvert* (Self-Portrait in an Open Dressing Gown) (c. 1916–18; Fig. 11 and front cover)—were never illustrated in catalogues and never appeared on exhibition lists. The nudes Charmy did exhibit aligned with the stylized *forme féminine*—the decorative female figures so prevalent in early twentieth-century French painting as described by Vauxcelles.⁴⁸ As Gill Perry first argued—and as I developed further in my book, *Painting Her Pleasure*, through a dialogue with feminist theory—Charmy's decision to present one register of the nude while withholding another was deliberate.⁴⁹ In a market conditioned by male desire and critical gate-keeping, subversive content had to be censored or kept private. The split was not ambivalence but strategy. The studio, not the gallery, became the site where she could paint sexually charged female nudes and nude self-portraits without hesitation.

These "private" canvases are among Charmy's most radical in composition, style, and execution. Charmy's surfaces thicken palpably at breasts, thighs, bellies; edges are scratched back and redrawn; contours both hold and slip. The facture itself—dense, tactile, and materially erotic—made paint a mode of touch, a form of her *jouissance*. *Nude on Red Sofa* depicts a woman arching back in ecstasy, black hair spilling over crimson upholstery as her body dissolves into swirls of red; pigment thickens at breast and pubis, turning sensa-

Fig. 10. Suzanne Valadon, *Utter nu de profil* (Utter nude profile view), study for *Joie de Vivre* (1911), charcoal on tracing paper. Musée Nationale d'Art Moderne, Centre Pompidou (photograph by the author).





Pl. 4. Émilie Charmy, *Nu tenant son sein* (Nude Holding Her Breast) (c. 1920–25), oil on canvas, 36 1/2" x 28 3/4". Private collection, © ADAGP, Paris / DACS, London.



Pl. 5. Émilie Charmy, *Autoportrait nu enceinte sur fond rouge* (Pregnant Nude Self-Portrait on Red Ground) (c. 1915), oil on canvas, dimensions unrecorded. Private collection, © ADAGP, Paris / DACS, London.



Pl. 6. Émilie Charmy, *Autoportrait nu enceinte sur fond bleu* (Pregnant Nude Self-Portrait on Blue Ground) (c. 1915), oil on canvas, dimensions unrecorded, private collection, © ADAGP, Paris / DACS, London.

tion itself into form. In *Nude Holding Her Breast*, her hand presses into flesh, pigment coagulating around the breast so that touch becomes weight, paint anchoring caress in palpable materiality. The artist bares her own figure in *Self-Portrait in an Open Dressing Gown*, her robe falling open to reveal a frank, self-possessed body—assertive and unyielding to the expectations of an external gaze. In all of these nudes, pigment gathers at the point of caress, redirecting eroticism inward rather than staging it for a male spectator. Together, these works register a mode of female erotic autonomy too audacious for the public sphere of the interwar art market.

Here the importance of Weill's continuous support cannot be overstated. For Charmy, her gallery served as an anchor of legitimacy, a platform that allowed her to remain present in the public conversation without exposing every work to the vagaries of taste or the risks of scandal. Through this affiliation, Charmy could maintain a public presence without relying exclusively on the official salons, which often proved inhospitable to women and to works that contravened accepted gender norms. Weill's advocacy thus offered an alternative structure of validation, one less dependent on the fluctuating judgments of juries and critics.

No aspect of Charmy's oeuvre makes this clearer than her pregnant nude self-portraits from around 1915—works so radical in subject and charge that they remained hidden for over a century (Pl. 5–6). Two paintings, long buried in storage, were unveiled to the author by the artist's descendants in the final stages of completing *Painting Her Pleasure*. In both, the pregnant nudes are restless. One hugs her waist while balancing her leg in the air. The other wraps an arm around her swollen abdomen, extends her leg out horizontally, and drapes the other past the edge of the sofa or bed. She cocks her head back in a pose that conveys sexual satisfaction. The gritty texture of coagulated paint is visible on the thighs, hips, breasts, and stomach. Both nudes are submerged in color—Prussian blue with accents of pink in one, and luscious shades of red in the other. Contrary to what one might expect of a pregnant nude in art, these works have nothing to do with fecundity. Charmy effectively divorces the pregnant body from the theme of maternity. These are transgressive: not only is the subject matter new to the history of art, but they also exude a woman's sexual voice. In defiance of the expectations of motherhood as fertile, nurturing, and protective, Charmy shows her pregnant body in a state of ecstasy.

Where nineteenth-century portraiture routinely disguised pregnancy (Berthe Morisot's [1841–1895] decorous concealments), and where even avant-garde modernists avoided making it the subject of the nude, Charmy centered her own gravid body—not as Madonna, not as allegory, but as erotic, sovereign self.⁵⁰ The closest parallel is Paula Modersohn-



Fig. 11. Émilie Charmy, *Autoportrait au peignoir ouvert* (Self-Portrait in an Open Dressing Gown) (c. 1916–18), oil on canvas, 36 1/4" x 28 3/4". Fralin Museum, University of Virginia, © ADAGP, Paris / DACS, London.

Becker's (1876–1907) *Self-Portrait on the Sixth Wedding Anniversary* (1906), but Charmy's canvases press further—they refuse to treat pregnancy as symbolic, presenting instead the artist's own body as an active site of pleasure. Therefore, it is hardly surprising that these works did not enter the public sphere: they broke the tacit compact of the avant-garde about what aspects of female sexuality could be shown.

Weill's loyalty suggests a deep familiarity with Charmy's practice and prompts an inevitable question. To what extent was the dealer aware of the "private" nudes that never entered public view, and, if so cognizant, had she urged Charmy to exhibit them? The surviving evidence is inconclusive. Charmy's own reticence—she rarely titled or dated works, and she controlled circulation tightly—means we lack documentary confirmation. Yet it is not difficult to imagine that Weill had at least glimpses. Dealers build their programs on studio visits and conversations; the portrait pair itself suggests a closeness that was professional and personal.

If Weill was willing, in 1929, to hang Valadon's male bathers in their uncensored state—an action we can now document

thanks to the newly listed installation photographs—it stands to reason that she would not, on principle, have balked at Charmy's boldest female nudes, nude self-portraits, or pregnant nudes. The real obstacle was less Weill's appetite for risk than the matrix of constraints—commercial, legal, reputational—within which both women worked. Crucially, Valadon's nudes, even when provocative, were rarely cloaked in allegory or elevated by heroic convention. Her bathers sprawled in ordinary landscapes or cramped interiors, bodies unidealized and overtly sexed, presented without the protective guise of mythology or academic narrative. This rawness was itself destabilizing, yet the fact that her models were male—her son, her partner—also disrupted entrenched hierarchies of the gaze. Having once worked as a model herself, Valadon may have been emboldened to claim that same gaze as her own, repositioning both male and female nudity as subjects of her authorship.

For Charmy, the challenge was different. Many of her most sensual nudes were self-portraits, images of female erotic self-possession with no narrative alibi.⁵¹ Unlike male nudes, which could be veiled in classical or sportive conventions, a woman's self-pleasuring body offered no such cover. To portray it was to confront taboos at the nexus of sexuality, gender, and propriety—taboos compounded by the expectation that a bourgeois woman of her standing preserve discretion. Her pregnant nude self-portraits made this audacity even starker, collapsing maternity and bodily agency in ways virtually unprecedented. It was, perhaps, too transgressive for any public stage. A dealer might withstand controversy over a man's nudity; a woman's unapologetic erotic autonomy posed a deeper affront to the morality of the period. In this light, Charmy's self-censorship is best understood not as hesitation but as self-determination: an artist choosing when and how her most intimate works would enter the world, if at all.

Even without exhibiting the full spectrum of Charmy's nudes, Weill materially enabled her experimentation. Her support didn't demand Charmy make the private public. She showed Charmy often enough to secure critical notice and sales, without forcing the artist to adapt her most experimental practice to prevailing taste. She framed Charmy—like Valadon—not as a curiosity among *hommes célèbres* but as a modern painter deserving sustained attention on her own terms. Viewed in concert, the portrait pair underscores this alliance—two women affirming each other's authority in a milieu that rarely granted it to them.

Taken together, the cases of Valadon and Charmy compel a reconsideration of Berthe Weill's place in modern art. She was not merely the first dealer to sell Picasso or to launch Matisse, nor simply a partisan of Fauvism, Cubism, or any one movement. Rather, she built a gallery where women could work simultaneously within the avant-garde and at its edge—where a male nude could be displayed without the fig leaves or drapery softening its charge, and where a painter of female erotic imagery could maintain a public career without surrendering her most intimate works to public consumption.

The recently surfaced installation photographs from Valadon's 1929 exhibition at Galerie B. Weill sharpen this

argument. They demonstrate that Weill did not shy away from controversy but curated it with acuity. On her walls, Valadon's subversive male nudes were granted public space next to her bold female bathers. These images also register the racial stakes of Valadon's project, as in *Sleeping Venus*, where a Black model assumes the posture of a classical nude. The gesture does not resolve the tensions of objectification, but it nonetheless unsettles the hierarchy that long reserved such roles for white bodies.

Charmy's most sensual canvases, by contrast, largely remained in the studio, at least as far as we know. The survival of Valadon's 1929 installation photographs and the absence of any such documentation for Charmy points to the uneven history of exhibition photography itself, which left some groundbreaking practices visible, and others shrouded in archival silence. The case of Charmy reminds us to read the archive not only for what survives but also for its omissions: missing checklists, belated insertions, or inventory numbers that hint at a fuller record of images than the catalogue provides. Modernism's outward face—exhibitions, reviews, sales—was inseparable from its private continuities found in studio practices, friendships, and solidarities. The portraits of Weill and Charmy crystallize this dynamic. Two women meet the viewer's gaze, each authoring the other's visibility.

In this light, to recognize Weill as a catalyst is to acknowledge that modernism was not grounded on manifestoes and masterpieces but also on the daily labor of those who organized exhibitions, took risks, and insisted that women's art be taken seriously. To reframe Valadon's male bathers within the context of their 1929 showing at Weill's gallery is to return to the history of the nude at a moment when the male body was claimed as the object of a woman's gaze without censorship. To consider Charmy's private nudes alongside Weill's steadfast support is to recognize that radical art sometimes required discretion—and that in this case, the absence of exhibition records leaves open the question of what was ever shown.

At Weill's gallery, the modern nude—seen and unseen—was neither a genre stabilized by tradition nor the sole preserve of avant-garde men, but a living problem reworked by women who claimed both the right to pleasure and the freedom to desire. Valadon's uncensored bathers, Charmy's self-pleasuring bodies, and the portraits that bound artist and dealer together became foundations of an alternative modernism—evidence of a sustained collaboration toward an avant-garde expansive and progressive enough to recognize women's experiences as subjects in their own right. •

Lauren Jimerson is an art historian specializing in modern art, with a focus on gender studies and women artists. She holds degrees from Cornell University, The Courtauld, and Rutgers University (PhD). Her research explores the role of women in reshaping body imagery and visual culture in France and the United States. A former Fulbright scholar in Paris, she has contributed to major exhibitions at the Barnes Foundation, Musée de Montmartre, Musée du Luxembourg/Grand Palais, and the Centre Pompidou. Her book, *Painting Her Pleasure:*

Three Women Artists and the Nude in Avant-Garde Paris (Manchester University Press, 2023), highlights the groundbreaking contributions of Émilie Charmy, Suzanne Valadon, and Marie Vassilieff. She is the founder of *Art with Friends*, which promotes scholarship and education on women and underrepresented artists, and she is also a frequent commentator on France 24 and other international media outlets.

Notes

This essay adapts and expands my presentation delivered at the Grey Art Museum, New York University, on February 26, 2025, as part of the exhibition *Berthe Weill: Art Dealer of the Parisian Avant-Garde*. It also draws from my book, *Painting Her Pleasure: Three Women Artists and the Nude in Avant-Garde Paris* (Manchester University Press, 2023), and builds on my long engagement with the subject, developed across more than a decade of research and writing, first at The Courtauld Institute, then at Rutgers University, and finally at the Sorbonne and the École Normale Supérieure in Paris, supported by a Fulbright fellowship. I am deeply grateful to Leah Sweet, Head of Education and Programs at the Grey Art Museum, for inviting me to present this research at NYU; to Susan Sidlauskas, Professor Emerita at Rutgers University, whose sage mentorship shaped my scholarship, as well as to Joan Marter, Professor Emerita at Rutgers and co-chief editor of *Woman's Art Journal*, for her unwavering support in publishing both my earliest research on Valadon and the present article.

I also thank Valérie Juilliard and the Bibliothèque Kandinsky for granting me access to the complete set of photographs in the Fonds Robert Le Masle.

Unless otherwise noted, all translations from the French are by the author.

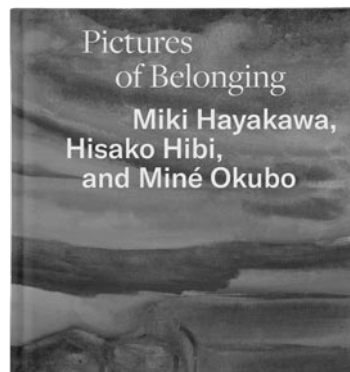
1. Tamar Garb, *Sisters of the Brush: Women's Artistic Culture in Late Nineteenth-Century Paris* (Yale University Press, 1994), 63–67.
2. Lauren Jimerson, *Painting Her Pleasure: Three Women Artists and the Nude in Avant-Garde Paris* (Manchester University Press, 2023); Lauren Jimerson, "Defying Gender: Suzanne Valadon and the Male Nude," *Woman's Art Journal* 40, no. 1 (2019): 3–12; Lauren Jimerson, "Defying Gender—Redefining the Nude: Female Artists and the Body in Early 20th Century Paris" (Ph.D. diss., Rutgers University, 2018); and Lauren Jimerson, "Defying Gender: The Nude in the Art of Suzanne Valadon" (Master's thesis, Courtauld Institute of Art, 2011).
3. Lynn Gumpert et. al., *Berthe Weill: Art Dealer of the Parisian Avant-Garde* (Flammarion, 2024), 50. The book accompanied the traveling exhibition survey from 2024 to 2026 at the Grey Art Museum, New York University, NY; Montreal Museum of Fine Arts, Montreal; and Musée de l'Orangerie, Paris.
4. *Berthe Weill*, 46, 50–55.
5. *Berthe Weill*, 121, 144.
6. Fonds Robert Le Masle, Bibliothèque Kandinsky, Centre Pompidou. © Centre Pompidou – MNAM/CCI, Fonds Robert Le Masle, phot. Cl. Bernès, Marouteau & Cie.; repr. in *Berthe Weill*, 28–29.
7. *Berthe Weill*, 18, 20.
8. *Berthe Weill*, 53, 58–64.
9. *Berthe Weill*, 74–82.
10. *Berthe Weill*, 41–42, 46–49, 53–55.
11. *Berthe Weill, Pan! dans l'œil! ... ou trente ans dans les coulisses de la peinture contemporaine, 1900–1930* (René Debresse, 1933).
12. *Berthe Weill, Pow! Right in the Eye! Thirty Years Behind the Scenes of Modern French Painting / Berthe Weill*, ed. Lynn Gumpert, trans. William Rodarmor (University of Chicago Press, 2022).
13. *Berthe Weill*, 18–20, 53–55, 74–82.
14. Paula J. Birnbaum, *Women Artists in Interwar France: Framing Femininities* (Ashgate, 2011/2016); Katy Deepwell, *Women Artists Between the Wars: "A Fair Field and No Favour"* (Manchester University Press, 2010).
15. Jimerson, *Painting Her Pleasure*, 135–36. See also Damon Reed's review of *Painting Her Pleasure* in this issue of WAJ 46.2 (Fall/Winter 2025): 62–64.
16. Edgar Degas and Marcel Guérin, *Degas, lettres* (Bernard Grasset, 1945).
17. Jimerson, *Painting Her Pleasure*, chap. 3, "Suzanne Valadon: A Man as Her Muse," 135–191.
18. Arthur Cravan, "L'Exposition des Indépendants," *Maintenant* 4 (March–April 1914). Quoted in Jimerson, *Painting Her Pleasure*, 161–62.
19. Jimerson, *Painting Her Pleasure*, chap. 3, 135–191.
20. Centre Pompidou – MNAM/CCI, Bibliothèque Kandinsky, Fonds Robert Le Masle, items 478–490, phot. Cl. Bernès, Marouteau & Cie. Reproduced in *Berthe Weill*, 28–29.
21. The figure was a preparatory sketch for a poster commissioned by the artists' aid society, *L'Aide Amicale aux Artistes*, in 1927. Suzanne Valadon, *L'Aide Amicale aux Artistes* [poster], lithograph, 1927, Bibliothèque nationale de France, Gallica, <https://gallica.bnf.fr/ark:/12148/btv1b90137762.item#>.
22. Some of Valadon's bathers, particularly her male nudes, were executed on tracing paper, a material that Degas frequently utilized in the 1890s. Jimerson, *Painting Her Pleasure*, 189; George Shackelford, "The Body Transformed: Degas's Last Nudes," in *Degas and the Nude*, ed. Shackelford and Xavier Rey (MFA Publications, 2011), 173.
23. Jimerson, *Painting Her Pleasure*, 148; Degas and Guérin, *Degas, lettres*, 216, 233.
24. Jimerson, *Painting Her Pleasure*, 168–77.
25. For a discussion of Valadon's *Black Venus* series, see Adrienne L. Childs, Nancy Ireson, Lauren Jimerson, Denise Murrell, and Ebonie Pollock, "Disrupting Tradition: Suzanne Valadon's Black Venus," in *Suzanne Valadon: Model, Painter, Rebel*, ed. Nancy Ireson (Barnes Foundation, 2021), 30–41; Jimerson, *Painting Her Pleasure*, 168–177; and Ebonie Pollock, "Suzanne Valadon's Black Venus: The Representation and Reception of the Black Artist's Model in Interwar Paris" (B.A. thesis, Washington University in St. Louis, 2019).
26. Jimerson, *Painting Her Pleasure*, chap. 3; Jimerson, "Defying Gender: Suzanne Valadon and the Male Nude;" Jimerson, "Defying Gender—Redefining the Nude;" Jimerson, "Defying Gender: The Nude in the Art of Suzanne Valadon."
27. See Helen Craske, "Periodicals as Proxénètes: Erotic Complicity in *Don Juan* (1895–1900)," *French Studies* 76, no. 3 (July 2022): 366–91, which details how businesses risked financial ruin after criminal prosecutions for "outrages aux bonnes mœurs." See also the seizure of Alfred Choubrac's advertising posters in 1891 under public decency laws, a case that underscores the persistent reach of morality policing of visual culture into the early twentieth century, in Karen L. Carter, "Unfit for Public Display: Female Sexuality and the Censorship of Fin-de-Siècle Publicity Posters," *Early Popular Visual Culture* 8, no. 2 (May 2010): 107–24.
28. Weill and François Roussier, *Pan! dans l'œil! (L'Échelle de Jacob, 2009)*, 227–29.
29. Griselda Pollock, "Modigliani and the Bodies of Art," in *Modigliani Beyond the Myth*, ed. Mason Klein (Yale University Press, 2004), 56.
30. Louis Vauxcelles, *L'Histoire générale de l'art français de la Révolution à nos jours* (Librairie de France, 1922), 321.

31. *Cinquante ans de peinture française, 1875–1925* (Éditions Albert Lévy, 1925).
32. Weill, *Pan! dans l'oeil!*, 294.
33. Weill, 294–95.
34. Louis Vauxcelles, "Le Salon d'Automne," *Gil Blas* (October 17, 1905); Jimerson, *Painting Her Pleasure*, 89.
35. Weill and Roussier, *Pan! dans l'oeil!*, 62.
36. Jimerson, *Painting Her Pleasure*, 90–93. See also Gill Perry, "Gender and the Fauves," in *Art of the Avant-Gardes*, ed. Steve Edwards and Paul Wood (Yale University Press, 2004).
37. Jimerson, *Painting Her Pleasure*, 92–93.
38. Dating discrepancies of landscapes are prevalent: Matthew Affron, *Émilie Charmy* (The Fralin Museum of Art, 2013); Sylvie Carlier, *Émilie Charmy* (Musée Municipal Paul-Dini, 2008); Perry, "Gender and the Fauves"; Perry, *Women Artists and the Parisian Avant-Garde*; Claudine Grammont and Bruno Ely, *Camoin dans sa lumière* (Lienart, 2016). Summarized in Jimerson, *Painting Her Pleasure*, 92.
39. For an analysis of Charmy's "aesthetics of female *jouissance*," drawing on Luce Irigaray and feminist theory, see Jimerson, *Painting Her Pleasure*, chap. 2, "Painting Pleasure: Émilie Charmy and the Aesthetics of Female Jouissance," 84–124.
40. Henri Béraud, Roland Dorgelès et al., *Émilie Charmy* (Galleries d'Oeuvres d'Art, 1921); see also Jimerson, *Painting Her Pleasure*, 10; 84–124; Birnbaum, *Women Artists in Interwar France*; Norma Broude, *Impressionism: A Feminist Reading: The Gendering of Art, Science, and Nature in the Nineteenth Century* (Westview Press/Icon Editions, 1997); and Perry, *Women Artists and the Parisian Avant-Garde*.
41. Émilie Charmy, *L'Estaque* (c. 1910), Armory Show 1913; coll. Art Institute of Chicago.
42. Émilie Charmy, awarded Chevalier of the Légion d'honneur, decree of 13 Jan. 1926 (promoted Officer 1938).
43. Auguste Rodin, *Monument to Balzac*, 1898, bronze, Musée Rodin, Paris.
44. Jean-Paul Crespelle, *La vie quotidienne à Montmartre au temps de Picasso: 1900–1919* (Hachette, 1978), 217.
45. Dating of Charmy's works is inconsistent, with family attributions often earlier than stylistic evidence suggests. The Grey Art Museum's *Berthe Weill* exhibition followed these designations despite clear divergences in facture and style, underscoring the need to rely on visual and material analysis over descendant testimony (*Berthe Weill: Art Dealer of the Parisian Avant-Garde*, 2024, 118–23).
46. Weill, *Pan! dans l'oeil!*, 62.
47. Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History* (Beacon Press, 1995); Sussan Babaie, "The Global in the Local: Implicating Iran in Art and History," in *Dissonant Archives: Contemporary Visual Culture and Contested Narratives in the Middle East*, ed. Anthony Downey (I.B. Tauris, 2015).
48. Jimerson, *Painting Her Pleasure*, 8, 9, 110; Vauxcelles, *L'histoire Générale*, 321; Perry, *Women Artists and the Parisian Avant-Garde*.
49. Jimerson, *Painting Her Pleasure*, 84–124; Perry, *Women Artists and the Parisian Avant-Garde*, 107–18, 127.
50. For a discussion of Charmy's pregnant nudes, see Jimerson, *Painting Her Pleasure*, 96–98. On those by Paula Modersohn-Becker, see Diane Radycki, *Paula Modersohn-Becker: The First Modern Woman Artist* (Yale University Press, 2013).
51. For a discussion on Charmy's nude self-portraiture, see Jimerson, *Painting Her Pleasure*, chap. 2, 84–124.

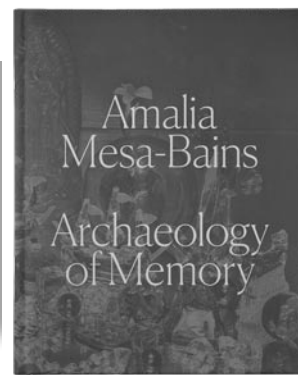
NEW FROM UC PRESS



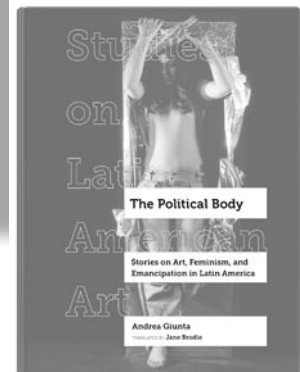
"An authoritative, beautifully illustrated study."
—*Kirkus Reviews*



This unprecedented exhibition reintroduces three trailblazing Japanese American artists of the pre-World War II generations.



This first major retrospective of Amalia Mesa-Bains unearths her significant contributions to Chicanx/Latinx art and feminism.



How a constellation of Latin American artists explored the body, power, and emancipation