

WOMEN OF THE WEST & A WORLD AT WAR

Mills College Art Museum



This catalogue is published on the occasion of *Women of the West & A World at War*, an exhibition curated by Kiaonno Bradley, Leah Holtz, Montana MacDonald and Chandra Yang, students of History 12: The West and Its Cultural Traditions Part II, under the direction of Professor Bert Gordon and Mills College Art Museum Director, Stephanie Hanor. The exhibition is presented May 4 through September 1, 2013 at MCAM and the lobby of the Vera M. Long Building for the Social Sciences.

This project is made possible through support of The Andrew W. Mellon Foundation.

© 2013 Mills College Art Museum
5000 MacArthur Boulevard
Oakland, California 94613
mcam.mills.edu

All rights reserved.

No part of this publication may be reproduced in any manner without permission.

Design: John Borruso

COVER: Unknown Artist
Become a Nurse—World War II Poster
Color lithograph on paper, 28 x 22 inches
Collection Mills College Art Museum
Transfer from Mills College Library, 1972.25

Introduction

Women of the West & A World at War, an exhibit organized by the students of History 12: The West and Its Cultural Traditions Part II, is curated by Kiaonno Bradley, Leah Holtz, Montana MacDonald and Chandra Yang, under the direction of Professor Bert Gordon and Mills College Art Museum Director, Stephanie Hanor. Using works selected by the History 12 students for their research projects, the curators have put together an exhibit showcasing works from the collection of the Mills College Art Museum.

Spanning the 17th to the 20th centuries, the objects in the exhibition relate to women in the workplace and the World Wars, with additional objects focused on health, education, or fashion in the Western world. While one goal of the research project is to delve into the cultural significance of the object in its time and place of creation, as well as its use or display, another goal is demonstrating how the students themselves connect to their chosen object. The curators hope that viewers gain not only a greater understanding of the time period and the objects picked, but like the students, gain a deeper appreciation for the personal side of history and objects of “bygone” eras.

Section 1

During both World Wars I and II, the governments of the countries at war produced propaganda posters ranging from the support of war related efforts (war bond drives, the rationing of food and other limited supplies, and supporting troops) to the importance of the upkeep of the civilian population. Some of the posters chosen deal with the standards of general health and hygiene in the nations at war. With all government money and energy focused on winning the wars, it was important for civilians to remain in good health. Other posters are aimed at becoming or supporting the nurses serving in the war. Nursing was one of the only occupations open to women that allowed them to serve on or near the frontlines. The role women played in keeping mortalities to a minimum and nursing casualties back to health in all types of environments and with limited supplies is immeasurable. It is also interesting to note that many students in History 12, some of whom are nursing students, made personal connections to the commitment of the women portrayed in the posters.

—Leah Holtz



William B. King
(United States, 1880–1927)
Hold Up Your End (War Fund Week—Red Cross)
early 20th Century
Color lithograph on paper
27 ½ x 20 inches
Collection Mills College Art Museum
Gift of Mrs. June Richardson Lucas, 1942.192

Illustrated by Ludwig Hohlwein during World War I, this work on paper is titled *Collection for Wounded Soldiers*. The poster, which shows a wounded German soldier holding tools in one hand and a crutch in the other, translates into military general Erich Ludendorff asking the German people to help fund a charity for disabled soldiers.

—Veronica Valeriano



Ludwig Hohlwein
(Germany, 1874–1949)
Collection for Wounded Soldiers
early 20th Century
Color lithograph on paper
24 x 36 inches
Collection Mills College Art Museum
Gift of Mrs. June Richardson Lucas, 1942.278

Cardinal Mercier (U.S. Food Administration #10) is a propaganda poster distributed by the United States Food Administration during World War I to gain the aid of American citizens by appeal to their morality. It is unknown whether Cardinal Mercier, a Belgian figurehead in resisting German imperialism, actually made such an appeal, but his popularity for speaking out against German occupation gained him great praise from the Allies. At the same time that he spoke out against the occupation of Belgium, Germany took control of important resources to French food production and distribution, causing millions of French civilians to starve. The study of civilian life in WWI France is largely the study of women, as nearly all men were mobilized to war. These women took on the arduous task of agricultural labor and experienced new roles in urban industry. However, because of France's total war status, the line between civilian and soldier is blurred, as all people were considered mobilized toward the war effort. Looking beyond the American aspect of this poster, the piece arouses a discussion of women's roles as civilians during World War I.

—Montana MacDonald



Cardinal MERCIER

has appealed to the
Food Administration
for more food for
starving millions.

*Eat less wheat-meat-
fats and sugar.* Ship
more to the war-stricken
people of

FRANCE - BELGIUM - ITALY

George John Illian
(United States, 1894–1932)
Cardinal Mercier (U.S. Food Administration #10)
early 20th Century
Color lithograph on paper
28 ½ x 21 inches
Collection Mills College Art Museum
Gift of Mrs. June Richardson Lucas, 1942.270

In this work, the traditional image of the German soldier is contrasted with a sinking ship, which one can assume was torpedoed by a U-Boat. The poster says, “Make your money fight, the U-boats keep enemy grenades at bay.” The work can be interpreted as not just a propaganda poster put out to sell war bonds, but also as a morale booster to show the German people one of the more modern weapons of war and their success in using them against the British. It is important to acknowledge that this poster is a civilian morale booster that portrays the U-Boat as a good idea and as a successful weapon that will help Germany achieve greatness. It is not just about selling war bonds, but about promoting confidence in that country and the idea that the people of Germany can succeed in the war; showing off this new, successful weapon brings this idea home to the people. This poster thus promotes the use of modern weapons of war, such as the U-Boat, airplane, machine gun, poison gas and the tank, along with its stated goal of helping to finance the war.

—Leah Holtz



Lucian Bernhard
 (Germany, 1883–1920)
Untitled, early 20th Century
 Color lithograph on paper
 35 x 23 inches
 Collection Mills College Art Museum
 Gift of Mrs. June Richardson Lucas, 1942.279

This piece titled, *How Much... (War Fund Week—Red Cross)* by Canadian artist Arthur Watkins Crisp, illustrates a nurse surrounded by orphaned, starving children carrying French flags and a woman kneeling in front of the nurse to present an infant. This compassionate nurse is depicted as a “savior” and motherly figure to these abandoned children whose role is to care and shelter them in the harsh times of World War I. The purpose of this poster is to promote War Fund Week, held during the last week of May in the United States by the Red Cross during World War I, to raise money for resources such as food, clothing, and toys for poor, innocent children in France.

—Clarissa Silvestre



WAR FUND WEEK
ONE HUNDRED MILLION DOLLARS
MAY 20th—27th

Arthur Watkins Crisp
(Canada, 1881–1974, United States)
How Much... (War Fund Week—Red Cross)
early 20th Century
Color lithograph on paper
27 ½ x 20 ¾ inches
Collection Mills College Art Museum
Gift of Mrs. June Richardson Lucas, 1942.195



Unknown

Become a Nurse— World War II Poster

early 20th Century

Color lithograph on paper

28 x 22 inches

Collection Mills College Art Museum

Transfer from Mills College Library, 1972.25

Suivez ces Conseils VOUS VIVREZ LONGTEMPS



Vivez le plus possible
au grand air



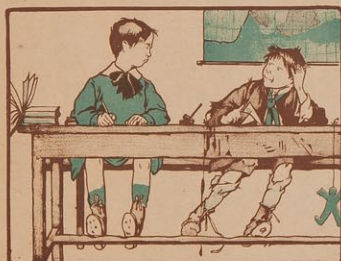
Dormez
la fenêtre ouverte



Ne portez pas à la bouche les objets
sur lesquels la salive des autres a pu se poser



Brossez-vous les dents
avant de vous coucher



Tenez-vous droit
à l'école



Prenez un bain
au moins 1 fois par semaine



Lavez vos mains
avant de vous mettre à table



Ne crachez jamais
par terre

COMMISSION AMÉRICAINE DE PRÉSERVATION CONTRE LA TUBERCULOSE EN FRANCE
BUREAU DE LA TUBERCULOSE (CROIX-ROUGE AMÉRICAINE)

VISA N° 12.755

DEVAMBEZ, IMP. PARIS

Unknown

*Suivez ces Conseils (Bureau des la
Tuberculose Croix-Rouge Americaine)*

early 20th Century

Color lithograph on paper

24 x 32 inches

Collection Mills College Art Museum

Gift of Mrs. June Richardson Lucas, 1942.310

This poster illustrates the ways in which citizens from all social classes of the French nation could show their patriotism during World War I by purchasing bonds issued by the Ministry of Finance. These bonds were issued to raise funds to support the troops fighting on the Western Front during the Great War (*La Grande Guerre*). The format of this poster uses color illustrations with captions to convey this theme.

—Diana Ang

POUR LA DÉFENSE NATIONALE



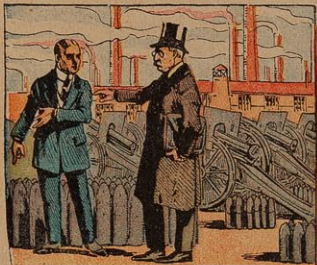
— Eh bien ! l'ami, quoi de nouveau ? qu'est-ce qu'on dit de la guerre ? Avons-nous, oui ou non, l'espoir d'être vainqueurs ?



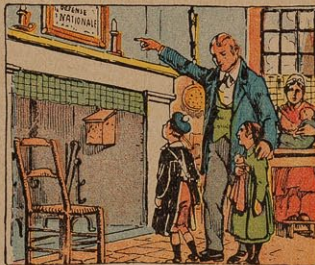
L'espoir ?... La certitude, pour mieux dire. Les Allemands n'avancent pas, et nos braves soldats sont sûrs de les avoir.



Je viens de changer mon or contre des billets de banque. Pauvres ou riches, tout le monde s'empresse d'en faire autant.



Avec l'or, on achète des vivres, des vêtements, des armes et des munitions. **C'est le meilleur moyen de hâter la fin de la guerre.**



On m'a délivré un beau certificat du versement de mon or. Je serai fier plus tard de le montrer à mes petits-enfants.



Et puis, comme ça, je puis avoir des Bons ou des Obligations de la Défense qui me rapporteront **plus de Cinq pour cent.**



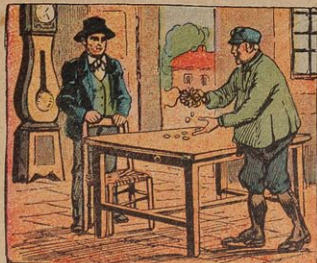
Garder son or à la maison, pourquoi faire ? Il ne rapporte pas un centime et l'on a constamment la crainte de le perdre.



L'or qui ne circule pas, c'est comme du blé stérile ou comme un champ qu'on laisse en friche. Il faut semer pour récolter.



Une pièce d'or bien employée sauvera peut-être la vie de nos enfants ; elle sera peut-être l'obus qui libérera le territoire.



— Tu as mille fois raison. Mais moi, j'ai si peu d'or à échanger. Ça vaut-il seulement la peine de m'en défaire ?



— A coup sûr, oui, car les petits ruisseaux font les grandes rivières. Avec beaucoup de louis, on a de grosses sommes.



Le Devoir de tous les Français est de contribuer, chacun à sa place et selon ses moyens, au triomphe définitif de la Patrie.

Imprimerie de Montsouris, P. ORSONI, Directeur, 7, rue Lemaignan Paris. — Éditeur, A. BODARD.

Imprimerie de Montsouris
(active France, 20th Century)
Pour la Defense Nationale
early 20th Century
Color lithograph on paper
15 ¼ x 11 ½ inches
Collection Mills College Art Museum
Gift of Mrs. June Richardson Lucas, 1942.166

Henri Matisse's print symbolizes the Jazz age and the end of World War II. The end of the war meant the lifting of various restrictions that were previously in place. People wanted to dance and listen to music. Jazz music signified the end of the war and an optimism for the future.

—Kiaonno Bradley

un moment
si libres.

Ne devrait-on
pas faire ac-
complir un
grand voyage
en avion aux
jeunes gens
ayant terminé
leurs études.

54



Henri Matisse
(France 1869–1954)
Jazz Suite, Icare, 1947
Pochoir on paper
16 ½ x 26 inches
Collection Mills College Art Museum
Gift of Wells Fargo, 1987.26.12.o



Berenice Abbott

Berenice Abbott
(United States, 1898–1991)
Plywood—Placing Patches, early 20th Century
Gelatin silver print
9 ½ x 8 inches
Collection Mills College Art Museum
Gift of Red River Lumber Co., 1945.28



Joseph Breitenbach
(Germany, 1896–1984, United States)
Penicillin Plant Teheran, 1957
Gelatin silver print
6 ¹¹/₁₆ x 4 ¹¹/₁₆ inches
Collection Mills College Art Museum
Gift of Peter C. Jones, 2003.8.1

Photograph taken by Imogen Cunningham in 1935 of Helene Mayer (1910–1953): An internationally recognized champion fencer whose life was brief but filled with historical interest.

Shortly after Adolf Hitler's Nazi regime came into power, Helene Mayer, born in Germany and of Jewish ancestry, relocated to Oakland, California. While in the Bay Area, Mayer taught Fencing and German language courses at Mills College. In 1936, one year after Hitler instated the Nuremberg Laws, Germany was scheduled to host the Summer Olympic Games in its capital city of Berlin. To promote worldwide participation and down play the Nazi party's severely anti-Semitic agenda, Mayer was invited to participate on the German Olympic Fencing Team. Her efforts during the games proved victorious for Germany and while on the podium accepting her silver medal, Mayer raised her right arm, her sweater adorned with a swastika, and hailed Hitler. Her salute to the dictator left the Jewish community and its allies stunned. Mayer's surprising act of patriotism was later explained as a means to protect her family who maintained residency in Nazi Germany. Regardless of her reasoning, Helene Mayer chose to participate in a world galvanizing tradition at a time when the world was on the verge of being torn apart by war. As a part of the Mills College Art Museum's collection, Imogen Cunningham's strikingly simple photograph will continue to incite intrigue and reveal a complicated story of a young woman's life and a world at war.

—Chandra Yang

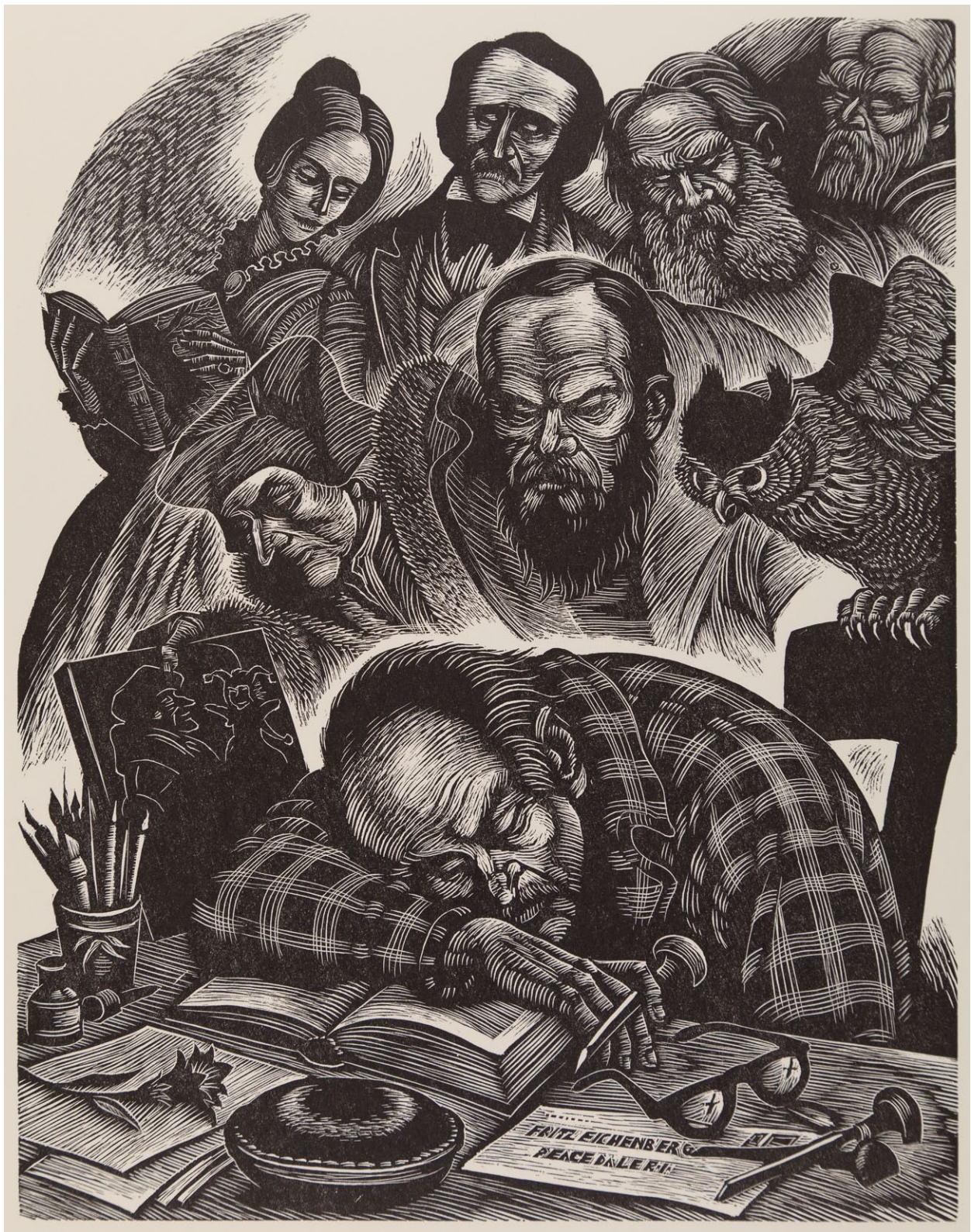


Imogen Cunningham
(United States, 1883–1976)
Helene Mayer, 1935
Gelatin silver print
9 ¼ x 7 ¼ inches
Collection Mills College Art Museum
Museum Purchase, 1936.10

Section 2

Several of the works in this area of the exhibition depict aspects of learning and education. In 19th century Europe, a spirit of nationalism grew and with that came the belief in the power of education. Prussia was one of the first European countries to establish a national school system, although other nations quickly followed suit. During this time the attitude towards women's education was also changing, and in the later half of the 19th century secondary schools for women formed in France and Germany. Children from the lower classes attended school until the age of ten unless they were considered "bright," and school for these children was thought of as a way to create productive members of society.

—Kiaonno Bradley



Fritz Eichenberg
(Germany, 1901–1990, United States)
Dream of Reason, 1976
Wood engraving on paper
11 x 8 ¼ inches
Collection Mills College Art Museum
Gift of Robert P. Conway, 1999.12.6

Giovanni Benedetto Castiglione's etching of the *Sorceress/Melancholia* captures the fear of witchcraft that plagued Europe in the mid-17th century. This piece is different from his many favorite Biblical paintings. In this work, Castiglione incorporated a large concern of witchcraft and his passion of introducing animals.

—Jennifer Doan



Giovanni Benedetto Castiglione
(Italy, 1609–1664)
Sorceress / Melancholia, ca. 1650
Etching on paper
8 ¾ x 12 ½ inches
Collection Mills College Art Museum
Museum Purchase
Susan L. Mills Fund, 1961.6

Drawing from Life at the Royal Academy, (Somerset House) (1808) is a colored aquatint print created through the cooperation of the artists Augustus Pugin and Thomas Rowlandson, who made the work for Rudolf Ackerman's topographical book *Microcosm of London*. Its depiction of an art class in the Royal Academy lends the piece towards an examination of both the British education system and of the advancements of printing brought on by the Industrial Revolution—and how those two topics intersect. On the one hand, the 19th century—the period in which this piece was created—was a time of debate over the merits of classical versus scientific education. The Royal Academy, a London art school, would have naturally fallen in with the classical education model, which favored art. On the other hand, the printing of this piece—using the technique of aquatint—was only possible because of scientific advancements. The existence of this piece thus brings together both the classic and the modern—with eye-pleasing results.

—Marie-Elena Brower



Rowlandson to Pugin, 1808, at 1808.

Black, Aquat.

DRAWING from LIFE at the ROYAL ACADEMY,
(SOMERSET HOUSE.)

London: Pub. 1 Jan 1808, at R. Ackermann's Repository of Arts 101 Strand.

Augustus Charles Pugin
(England, 1856–1827)
*Drawing From Life at the Royal Academy,
(Somerset House), after Thomas Rowlandson, 1808*
Colored aquatint on paper
10 ½ x 13 inches
Collection Mills College Art Museum
Gift of Mr. R.E. Lewis, 1957.18

Reading Woman is an etching on paper after the work of Rembrandt van Rijn, made during the 17th century in the Netherlands. Artwork of women throughout the 17th century often consisted of images of women doing domestic work and fulfilling their motherly roles, whereas in *Reading Woman* it can be observed that the woman is dressed as a homemaker sitting on a short wooden chair while reading. Whether the woman is reading for academics or for leisure, she is still reading, which is not very common for women during that time period. *Reading Woman* was donated to Mills College by Dr. William Fitzhugh, Jr. along with a collection of other pieces by Rembrandt and European artists of that period.

—Carol Ignacio



After Rembrandt van Rijn
Reading Woman, 17th Century
Etching on paper
4 $\frac{3}{4}$ x 4 $\frac{1}{8}$ (image)
Collection Mills College Art Museum
Gift of Dr. William
Fitzhugh, Jr., 1953.210.c

Tempête du Coeur is demonstrative of the *shin-hanga* Japanese printmaking movement that focused on the fleetingness of beauty and pleasure in life. This print depicts a bride-to-be seemingly mourning the coming of her wedding day as she leans upon her hope chest. The vast gray background (printed with mica) supposedly symbolizes her coming days in marriage. Published just before the start of the Korean War, this print, like other *shin-hanga* prints, portrays the sadness that comes with the ending of an era and the loss of native cultures as globalization takes place. Paul Jacoulet was born in France and moved to Japan at the age of four. He devoted much of his life to becoming a famous printmaker but his prints were never much accepted in Japan, perhaps because of his western style, but were widely collected and cherished in Europe and the United States.

—Bryn Kimura



Paul Jacoulet
(France, 1902–1960)
Tempête du Coeur (Seoul, Coree), ca. 1940
Woodblock print on paper
10 $\frac{3}{4}$ x 14 $\frac{1}{4}$ inches
Collection Mills College Art Museum
Gift of the Jack Aron Charitable Foundation Inc., 1983.11.6

Section 3

This group of objects is related to fashion, which is historically associated with women. While this art form is sometimes viewed as craft, it is easy to see the skill and artistic eye required to create such intricate lace, clothing, and ensembles. Clothing styles have traditionally been used to note the wearer's socioeconomic status, although with the simplification of today's fashion, this is somewhat difficult. The production of intricate garments, such as lace, has provided women throughout history a means to gain status and agency. Not only can they gain status through creating textiles, but adorning such decadent items allows the wearer to express her wealthy status. It is interesting to note that the students who chose these artifacts not only looked at the rich history of the pieces themselves, but also examined the study of clothing as a status symbol as well as how textile art is perceived within the study of fine arts.

—Montana MacDonald



American
*White Lace Collar with Diamond Pattern,
Shamrocks at Intersections, Handmade*
19th Century
Cotton lace
12 x 2 $\frac{3}{4}$ inches
Collection Mills College Art Museum
Gift of Mrs. D. C. Floyd and sister Mrs. Cunningham
(Alice Creelman '05), 1931.71



American
Square Medallion, White Lace, Handmade
19th Century
Cotton lace
2 ½ x 2 ½ inches
Collection Mills College Art
Museum, Gift of Mrs. D. C. Floyd
and sister Mrs. Cunningham
(Alice Creelman '05), 1931.73



Italian or Irish imitation
Medallion, Star in Square
19th Century
Cotton lace
3 ½ x 3 ½ inches
Collection Mills College Art Museum
Gift of Mrs. D. C. Floyd and sister Mrs. Cunningham
(Alice Creelman '05), 1931.66



French
*Jacket/vest of sky blue brocade
in floral patterns with braid edge*
18th Century
Silk and muslin with gilt thread
Collection Mills College Art Museum
Gift of Henrietta Brewer '49, 1949.170



Wenceslaus Hollar
(Bohemia, 1607–1677, England)
Woman from Strasbourg in Marriage Dress
(*Virgo Nuptialis Argentinensis*), 1643
Etching on paper
4 x 2 ¾ inches (image)
Collection Mills College Art Museum
Gift of Dr. William Fitzhugh, Jr., 1953.232.e

