

1. Record Nr.	UNINA9910480706103321
Autore	Brandow-Faller Megan
Titolo	The female Secession : art and the decorative at the Viennese Women's Academy // Megan Brandow-Faller
Pubbl/distr/stampa	University Park, Pennsylvania : , : The Pennsylvania State University Press, , [2020] ©2020
ISBN	0-271-08650-5 0-271-08648-3
Descrizione fisica	1 online resource (346 pages)
Disciplina	704.0420943613
Soggetti	Women artists - Education - Austria - Vienna - History - 20th century Women artists - Education - Austria - Vienna - History - 19th century Art, Austrian - 20th century Women artists - Austria - Vienna - History - 20th century Women artists - Austria - Vienna - History - 19th century Decorative arts - Austria - Vienna - History - 20th century Decorative arts - Austria - Vienna - History - 19th century Art, Austrian - 19th century Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Contents -- List of Illustrations -- Acknowledgments -- List of Abbreviations -- Introduction: A Female Secession -- Part I Women's Art Education -- 1. The Art of Unlearning at the Viennese Women's Academy, 1897–1908 -- 2. Surface Decoration and the Female Handcrafts in the Böhm School -- 3. Separate but Equal? Academic Accreditation and the Question of a Female Aesthetic at the Viennese Women's Academy, 1908–28 -- Part II The Female Secession -- 4. Kinderkunst and Frauenkunst at the 1908 Kunstschau -- 5. The Birth of Expressionist Ceramics: "Crafty Women" and the Interwar Feminization of the Applied Arts -- 6. Decorative Trouble: Collectivity, Craft, and the Decorative Women of the Wiener Frauenkunst -- Conclusion: The Collapse of the Female Secession, 1928–38 -- Notes

Decorative handcrafts are commonly associated with traditional femininity and unthreatening docility. However, the artists connected with interwar Vienna's "female Secession" created craft-based artworks that may be understood as sites of feminist resistance. In this book, historian Megan Brandow-Faller tells the story of how these artists disrupted long-established boundaries by working to dislodge fixed oppositions between "art" and "craft," "decorative" and "profound," and "masculine" and "feminine" in art. Tracing the history of the women's art movement in Secessionist Vienna—from its origins in 1897, at the Women's Academy, to the Association of Austrian Women Artists and its radical offshoot, the Wiener Frauenkunst—Brandow-Faller tells the compelling story of a movement that reclaimed the stereotypes attached to the idea of Frauenkunst, or women's art. She shows how generational struggles and diverging artistic philosophies of art, craft, and design drove the conservative and radical wings of Austria's women's art movement apart and explores the ways female artists and craftswomen reinterpreted and extended the Klimt Group's ideas in the interwar years. Brandow-Faller draws a direct connection to the themes that impelled the better-known explosion of feminist art in 1970s America. In this provocative story of a Viennese modernism that never disavowed its ornamental, decorative roots, she gives careful attention to key primary sources, including photographs and reviews of early twentieth-century exhibitions and archival records of school curricula and personnel. Engagingly written and featuring more than eighty representative illustrations, *The Female Secession* recaptures the radical potential of what Fanny Harlfinger-Zakucka referred to as "works from women's hands." It will appeal to art historians working in the decorative arts and modernism as well as historians of Secession-era Vienna and gender history.