

# **WOMEN ARTISTS in Post-War France an inexhaustive evolving list...**

- **ACCARDI, Carla (1924-2014)**

An Italian abstract painter born in Sicily, she worked in Rome and became associated with the Arte Informel and Arte Povera movements. She was also a founding member of the Italian art groups Forma (1947) and Continuità (1961). During the late 1970s, she became part of the feminist movement with critic Carla Lonzi. Together, they founded Rivolta femminile in 1970, one of Italy's first feminist groups and publishing houses. Widely exhibited, she had retrospectives at Musée d'Art Moderne, Paris, 2002; and MOMA PS1, 2001.

- **ASSE, Genevieve (1923-2021)**

Geneviève Asse began her artistic journey at a young age and studied at the Rennes School of Fine Arts. She is closely associated with the abstract art movement, particularly geometric abstraction and lyrical abstraction. Her works often feature geometric shapes, soft colours, and a sense of harmony and balance.

One of the defining aspects of Asse's work is her exploration of the interplay between light and colour. She used subtle shades and tones to create a sense of depth and luminosity in her paintings. She was known for her mastery of materials - she often used oil on canvas, but she also experimented with other mediums, including pastels and watercolours, to create her abstract compositions. Her work is characterized by a minimalist aesthetic, as she aimed to convey a sense of calm and serenity through her art.

Geneviève Asse's career spanned several decades, and she gained recognition in the post-war art scene in France, where she exhibited her works in numerous solo and group exhibitions. She received several awards and honours during her career, including the Grand Prix National des Arts in 1991 and the Praemium Imperiale in Painting in 1999. Her work continues to be celebrated and exhibited in museums and galleries around the world, and her contributions to abstract art have left a lasting impact on the art world.

- **BARNS-GRAHAM, Wilhelmina (1922-2004)**

Wilhelmina Barns-Graham studied at the Edinburgh College of Art, from 1931 to 1936. Following the completion of her studies, her work was exhibited in London in 1948 and 1952. She also took part in an exhibition of English abstract art in New York in 1951. After that, Barns-Graham further developed her style and became known for her abstract expressionist paintings.

Her art often featured bold use of colour, dynamic compositions, and a sense of movement and energy. Throughout her life, she travelled extensively, drawing inspiration from various landscapes and cultures. Her travels influenced her artwork, and she incorporated elements from different places into her paintings. She was also involved in teaching and mentoring young artists, passing on her knowledge and passion for art to the next generation. She held various workshops and lectures to share her artistic insights.

- **BERGMAN, Anna-Eva (1909-1987)**

Studied in Oslo and Vienna, she began her career as an abstract painter in 1947. She had numerous solo exhibitions during her lifetime (Scandinavia, Germany and at the Galerie Ariel in Paris), showcasing her artwork in galleries and museums around the world. Her exhibitions often received critical acclaim and contributed to her growing reputation as an important artist. She was married to the painter Hans Hartung, and together they lived in Paris. Her paintings are characterised by large solid blocks of a single colour, often isolated in the middle of the canvas – they are almost hypnotic in their effect. She also produced many engravings, all marked by this same individual style. Before her death, Bergman's art underwent significant evolution. She explored different techniques and themes in her paintings, continuously experimenting with forms and colours while staying true to her artistic vision.

- **BERTRAND, Huguette Arthur (1925-2005)**

She held her first exhibition in Prague, in 1946. She took part in group exhibitions at the Galerie Maeght and at various Salons in Paris, and also held several individual exhibitions at the Galerie Arnaud. She also showed her work in New York (1956). 'My aim is to dismember and at the same time to reconstitute space, to render it, paradoxically, cut up into pieces, set in motion by a linear process which though it wrenches at the form is not a negotiation of form itself, thus making it possible, in a sense, to go into and out of the canvas freely in a back-and-forth movement – in short, the canvas becomes a choreographic argument'.

The artist was closely associated with Michel Ragon, an art critic, and became part of his circle of friends, which included prominent artists such as Pierre Soulages, Hans Hartung, Gérard Schneider, Zao Wou-Ki, Victor Vasarely, and others. Together, they collaborated on the creation of "La Peau des Choses," a limited-edition portfolio of prints published by Jean-Robert Arnaud in 1968 as a tribute to their dear friend Michel Ragon.

Around 1971, she delved into tapestry work, dedicating over a decade to this medium and receiving commissions from the esteemed Mobilier national. Additionally, her interest in monumental mural painting blossomed during this time. As the 1980s approached, her artistic expression evolved, with gestures becoming more emancipated and serene.

- **BLOCH, Pierrette (1928-2017)**

Known for her abstract and minimalist works, she was admired for her delicate and intricate use of materials, especially in her drawings and installations. Her work has been exhibited in various Salons since 1949. She held an individual exhibition at the Galerie Mai in 1951, after which she visited New York and exhibited there. Her work has a vigorous individual style and also a marked dramatic tendency, which owes much to the influence of Soulages. Bloch's artistic talent extended to large-scale public art installations. Her works were featured in various public spaces, adding her artistic touch to the urban landscape. Before her passing, Bloch's artistic legacy was well established. She inspired and influenced younger generations of artists, leaving a lasting impact on the art world.

- **BLOW, Sandra (1925-2006)**

Sarah Blow studied at St. Martin's School and the Royal Academy Schools in London, Italy (1947) Spain (1949) and France (1950). She was known for her large-scale abstract paintings that often incorporated elements of collage and a sense of movement and energy. Blow's art extended beyond traditional gallery spaces, as she was involved in creating large-scale public art installations. Her large-scale experimentation with glass, an illuminated glass screen named Flight Structure, was installed in Terminal 3 of Heathrow Airport. Throughout her career, Blow continued to experiment with different techniques and materials. She was known for her innovative approach to art, constantly pushing the boundaries of her creative expression.

- **BOISECQ, Simone (1922-2012)**

Simone Boisecq was born in 1912, in Paris, France. She studied at the École Nationale Supérieure des Beaux-Arts de Paris and trained under the sculptor Antoine Bourdelle. She was primarily associated with abstract sculpture. Her work often featured geometric shapes and forms, reflecting the influence of Constructivism and Abstract Art. She worked with various materials, including stone, bronze, and wood, but she was particularly known for her use of steel. Boisecq's mastery of steel allowed her to create bold and innovative sculptures that explored the relationship between form and space.

Boisecq exhibited her sculptures in numerous solo and group exhibitions throughout her career. Her work was displayed in galleries and museums both in France and internationally, and was awarded the Grand Prix National des Arts in France in 1974. One of her notable works is "La Grande Laveuse," a large steel sculpture that exemplifies her abstract style. This sculpture is characterized by its flowing, curved lines and dynamic composition.

Boisecq was one of the few prominent female sculptors in a male - dominated field during her time. Her achievements as a female artist in the world of abstract sculpture helped pave the way for future generations of women in the arts.

- **BONNET, Anne (1908-1960)**

Anne Bonnet began studying art at 1924, but gave up after the death of her parents. She resumed her studies after her marriage to Louis Bonnet, a silk dealer, and in 1941, she was a foundation exhibitor at the 'Apport' Salon. She was one of the founders of the Jeune Peinture group in Belgium (1945). Her work has been shown many times since 1941 at the Palais des Beaux-Arts in Brussels. She took part in the Venice Biennale in 1948 and 1956, and in the Biennale in Sao Paulo in 1954. Three of her artworks were shown at the documenta II exhibition in Kassel, at 1959. Her first abstract works date from 1950, and since then she has developed a thematic plastic manner, both substantial and sensitive, which has earned for her the reputation of being one of the best Belgian painters at the time.

- **BOUMEESTER, Christine (1904-1971)**

Christine graduated as a drawing teacher from the Ecole des Beaux Arts at the Hague in 1925. She arrived in Paris in 1935 and married the painter Henri Goetz in the same year. Numerous exhibitions of her work have been held in Paris, Holland and Switzerland. She was a regular exhibitor at the principal abstract Salons in Paris, and illustrated many books. She developed a close friendship with Kandinsky, and translated his book 'Point and Line to Plane' into French. She was mainly known for her contributions to the CoBrA movement, a group of avant-garde artists from Copenhagen, Brussels, and Amsterdam, known for their experimental and spontaneous approach to art.

- **BRUNSCHWIG, Colette (1927)**

Born in 1927 in Le Havre, France, Colette Brunschwig is part of a generation of French female painters who have been active in the vibrant Parisian art scene since World War II. She shared close friendships with notable artists and poets, including Yves Klein and Paul Celan. Like Pierette Bloch, she embarked on her artistic journey under the tutelage of André Lhote in the late 1940s. In 1952, she marked her debut exhibition at the renowned Colette Allendy's gallery.

As a representative of metaphysical abstraction, Brunschwig drew inspiration from French existentialism within the context of the post-war era. Her work engages in a continual dialogue with literary Chinese painting, drawing inspiration from luminaries like Shitao from the Ming Dynasty and Wang Wei from the Tang Dynasty. Colette Brunschwig's artistic focus revolved around exploring the "third dimension" within the realm of drawing. Through the medium of ink, she aspired to transcend the boundaries of paper, both in physical and philosophical terms.

- **CAHN, Marcelle (1895-1981)**

Cahn was a prominent figure in the post-war art scene and was associated with the École de Paris. She began studying art as a child, and was also proficient in violin. The First World War found her in Berlin, and she was associated with the artists of the Sturm group. She spent some time in Zurich, where she met Munch in 1922 and studied the works of Kant. She exhibited at the 1926 exhibition of the Societe Anonyme at the Brookland Museum, and in 1930 she became a member of the 'Cercle et Carre' group where she made the acquaintance of Modrian and Arp. She was a regular abstract art exhibitor at the Salon des Realités Nouvelles, and her works are subdued in manner with little variation of colour and generally of simple geometric design. She experimented with collages in 1952, and later began creating collages on photos.

- **CALMIS, Charlotte (1918-1982)**

Calmis came to Paris at the age of 17 and frequently visited the studios of Lhote, Gromaire and Lurcat. She took part in the 'Les Mains Eblouies' exhibition at the Galerie Maeght in 1947, and held an individual exhibition at the Galerie Arnaud in 1953. Calmis also visited Cairo, where she showed her work in 1956. Her style of painting was effusive with violent colours, which became more disciplined in 1955 without, however, losing its warmth.

- **CARO, Anita de (1909-1998)**

De Caro studied drawing and painting at the Art Students League in New York with Max Weber and Hans Hofmann. She first visited Europe in 1930, and travelled in France, Germany, Austria, Spain, England and Italy. Her first individual exhibition was held in Zurich. She came to Paris after 1938, where she studied engraving with S.W. Hayter at the Atelier 17. After the war, her painting became gradually more abstract. Her paintings have been exhibited at the Galerie Jeanne Bucher in Paris (1950), at the Hanover Gallery in London (1953) and at the Galerie Marcel Evrard in Lille (1954). She followed an intuitive type of painting, in which colour maintains a constant and delicately modulated dialogue with itself.

- **CHESNAY, Denise (1923-2016)**

Chesnay was educated in Algiers and came to Paris in 1944. After first having experienced the influence of the earlier Cubists, then of the young abstract painters, she developed a purely sensitive form of abstract art for herself. She took part in many group exhibitions and various Salons in Paris.

- **CITRON, Minna (1896-1991)**

Minna Citron studied at the Brooklyn Institute of Arts and Sciences in New York and held her first solo exhibition in 1930 at the New School for Social Research. As a painter and a printmaker, she focused in showcasing the role of women in society, sometimes in a satirical manner, in a style known as urban realism. In 1935, Minna Citron debuted her inaugural and widely praised solo exhibition titled 'Femininities' at the Midtown Gallery in New York City. The artworks presented in this exhibition delved into the realms of gender and sexism, often imbued with satirical undertones. Through her pieces, Citron skilfully dissected the dynamics surrounding gender issues. Notably, her critique extended beyond the mere questioning of men's role in the subjugation of women; she also directed attention towards women's own involvement in perpetuating the sexist norms of society.

During the early 1940s, Citron's artistic direction underwent a noticeable transformation, veering toward a more abstract aesthetic. This pivotal shift led her to become part of the vibrant creative community at Atelier 17. Within this stimulating environment, Citron found herself surrounded by luminaries such as Marc Chagall, André Masson, and Jacques Lipchitz. This confluence of talents encouraged her to venture into uncharted territories, where she eagerly explored novel styles and pioneering techniques. As the global backdrop of World War II cast its long shadow, Citron's work began to address the profound themes of conflict and its consequences, spurred on by the overseas service of her own sons. In the subsequent decade of the 1950s, she took on a new role as an educator at the High School of Music and Art. Her impact as an artist and mentor continued to resonate, leaving an indelible mark on the trajectory of modern art.

- **CLAISSE, Genevieve (1935-2018) France**

Geneviève Claisse was born in 1935, in Quiévy, France. She came from an artistic family, as her grandfather, Auguste Herbin, was a well-known abstract artist. This familial influence played a significant role in her artistic development.

Claisse is celebrated for her commitment to geometric abstraction. Her works are characterized by precise geometric shapes, clean lines, and a harmonious use of colour. She sought to create compositions that conveyed a sense of order, balance, and rhythm. She was associated with the Kinetic art movement, which explored the use of motion and optical effects in art. Her geometric abstractions often gave the impression of movement and depth through careful manipulation of colour and form. While Claisse was primarily known for her paintings, she also worked with other media, including prints and sculptures. Her exploration of geometric forms extended into these different artistic formats.

Throughout her career, Geneviève Claisse exhibited her work extensively, both in France and internationally. Claisse's dedication to geometric abstraction and her contributions to Kinetic art left a lasting legacy. Her work continues to be appreciated by art enthusiasts, and she is considered one of the leading female artists in the field of geometric abstraction.

- **CLAUSEN, Franciska (1899-1986)**

Clausen studied in Denmark and Berlin, where she took lessons from Moholy-Nagy and Archipenko. Her abstract collages of geometrical shapes demonstrate a marked influence of the Russian Constructivists. She worked in Paris from 1924 to 1933, first as a pupil of Leger and then independently. Between 1924 and 1928, a discernible influence of cubist aesthetics emerges in her artworks, while drawing upon the foundation laid by Léger's distinctive 'machine style art'. In 1929 she made the acquaintance of Mondrian, Arp and Seuphor, and joined the 'Cercle et Carré' group with whom she exhibited in 1930. In 1933, she taught at the Drawing and applied arts school for women in Copenhagen. After her return to Denmark, she gradually abandoned abstract art and took up portrait painting.

Across her artistic journey, Clausen traversed a multitude of phases within the evolution of modern art. Her canvases encompass facets of Neue Sachlichkeit, Constructivism, Cubism, Neo-plasticism, Surrealism, and Purism. Amidst these diverse influences, it is evident that her most profound inspiration emanated from Léger, marking a significant cornerstone in her creative expression.

- **COPPEL, Jeanne (1896-1971)**

Coppel came into contact with the Sturm movement in Berlin in 1913, and worked on her first abstract compositions in 1918 and 1919. She also produced abstract collages about the same time. She settled in Paris in 1919 and worked at the Atelier Ranson with Serusier, Vuillard and Maurice Denis. In 1947, she decided to return to abstract art and began exhibiting at the Salon des Realités Nouvelles since 1948. Her work has the same serenity, discretion and measured quality as Braque's work. At times she added a vivid touch which is designed not so much to startle as to draw attention to the underlying and hidden power in the work.

- **CROWLEY, Grace (1895-1979)**

Crowley studied at Sydney Art School under Andre Lhote, and later attended the Académie de la Grande Chaumière in Paris, where she was exposed to modernist influences. While in Paris, Crowley collaborated with fellow Australian artist Ralph Balson, and together they developed a uniquely Australian take on abstraction. They returned to Australia in the 1930s and continued to exhibit and promote modernist art. Crowley played a significant role in introducing and promoting abstract art in Australia; she co-founded the Contemporary Art Society in Sydney, which organized exhibitions that showcased the work of modernist artists. Her efforts helped lay the foundation for the acceptance of abstraction in the Australian art scene.

Crowley's artistic style evolved over time, and she became known for her geometric abstract compositions. Her work often featured precise lines, angles, and a sense of mathematical order. Grace Crowley's dedication to pushing artistic boundaries and introducing new artistic concepts has left a lasting mark on Australian's art landscape.

- **DELAUNAY, Sonia (1885-1979)**

Sonia Delaunay, born Sonia Terk, was born in Gradizhsk, Ukraine (formerly part of the Russian Empire). She was of Jewish heritage and grew up in a middle-class family. In 1905, Sonia moved to Paris to study art, where she eventually met and married the artist Robert Delaunay. Their partnership became significant both personally and artistically. Sonia and Robert were key figures in the development of Orphism, an art movement that focused on abstract compositions of geometric forms and vibrant colours. Sonia Delaunay was known for her concept of "simultaneous contrasts," where she explored the interaction of colours and their effects on one another when placed in proximity.

Sonia extended her artistic exploration into the realm of applied arts, particularly textiles and fashion. She designed clothing and fabrics that showcased her bold and colourful aesthetic, bringing her artistic sensibility into everyday life. Her art often featured geometric patterns, circles, and rhythmic compositions. Her style evolved over time, incorporating

elements of abstraction and experimentation. Delaunay continued to work and exhibit her art throughout her life. Her innovative approach to art and design, her emphasis on colour and form, and her commitment to exploring the relationship between art and daily life have made her a celebrated figure in the history of modern art.

- **DREIER, Katherine (1877-1952)**

Dreier developed an early interest in art and attended art classes at the Pratt Institute in Brooklyn. She was exposed to various artistic styles and techniques during her education. She came to Paris in 1907 and returned to New York in 1913. With the direct collaboration of Marcel Duchamp and Man Ray, she founded the Societe Anonyme in 1920. The organization's mission was to promote and support avant-garde and abstract art through exhibitions, publications, and other activities. She bought one of Mondrian's paintings, which she met in Paris in 1925, for the Societe Anonyme - it was the first Mondrian painting that came in America.

Along with her work as a painter, she had a tremendous influence as an animateur. The travelling exhibitions across the States, containing the works of Malevitch, Mondrian, Brancusi, Kandinsky, Schwitters and many others, which she organised to publicize the new art, cleared the way for the full development of abstract art in the United States. Dreier also collected artworks herself, forming an important collection of modern art. Her contributions to the art world and her dedication to promoting modern and abstract art have had a lasting impact. The Société Anonyme's activities and her personal collection have influenced the understanding of 20th-century art history.

- **DUMITRESCO, Natalia (1915-1997)**

Dumitresco got her degree from the Bucharest Academy of Fine Arts in 1939. She moved to Paris in 1947, where she became a part of the city's vibrant artistic scene. She took part in many exhibitions, as well as in the Salon des Realites Nouvelles. After a number of years working in black and white, she began showing undoubted originality and a great freshness in her most recent coloured compositions. Dumitresco was associated with the 'Informel' movement, a European abstract art movement that emerged in the aftermath of World War II. Her work was also influenced by abstract expressionism, a style that allowed her to explore emotions, inner states, and the subconscious through bold colours, gestural marks, and dynamic compositions.

Throughout her career, Dumitresco gained international recognition for her abstract art. Her works were featured in exhibitions in France and other countries, contributing to the global dissemination of her art. Her artistic contributions, particularly within the context of Informel, have left a lasting mark on the art world. Her vibrant and emotionally charged artworks continue to be appreciated and studied by art enthusiasts, scholars, and collectors.

- **DUSTIR, Wilma (1914) Azerbaijan**

Having adopted abstraction in 1948, she exhibited in group shows in Buenos-Aires where she lived.

- **ERASMUS, Nel (b.1908)**

Nel Erasmus, hailing from Bethal in the Transvaal Province of South Africa and born in 1928, stands as a distinguished figure in the realm of South African artistry. In 1953, Erasmus embarked on an educational journey, pursuing her studies at the esteemed Académie Ranson, École des Beaux Arts, and Sorbonne in Paris. Subsequently, her debut solo exhibition took place within the borders of South Africa in 1957, marking her as one of the pioneering South African abstract artists. Throughout her career, Erasmus has impressively curated a total of thirty solo exhibitions and participated in over seventy group exhibitions, solidifying her status as a prolific artist. She achieved a rare distinction as the sole South African artist featured in Michel Seuphor's comprehensive 1964 survey on abstraction, aptly titled 'Abstract Painting: 50 Years of Accomplishment'. Furthermore, her written contributions to the field of art have garnered wide recognition and publication.

Beginning in 1957, Nel Erasmus commenced her professional journey at the Johannesburg Art Gallery (JAG), where she diligently served in various capacities until her retirement as the director in 1977. One of Erasmus's most notable achievements transpired in 1973, when she orchestrated the acquisition of Picasso's remarkable work, 'Tête d'Arlequin' (1971). This acquisition was made possible through generous funding provided by the Friends of the Museum organization. However, securing this painting (depicting a clown) was not without its challenges. It faced resistance and controversy in the conservative, censored, and isolated apartheid-era South Africa of the time. In response to the controversy surrounding the acquisition, Erasmus took it upon herself to craft a comprehensive paper explaining the rationale behind this significant artistic addition.

Nel Erasmus is now in her 80s and still paints daily. The most recent exhibitions she has participated in were solo exhibitions in 2009 at the Dawid Ras Art Gallery (Johannesburg) and in 2015 at the Dawid Ras Gallery (Cape Town), and since then various group exhibitions.

- **ERZINGER, Lili (1908-1964)**

Lili Erzinger was a Swiss artist celebrated for her contributions as a painter and draftsman. Her artistic oeuvre is distinguished by its steadfast commitment to pure abstraction. Erzinger's artistic journey began at the La Chaux-de-Fonds School of Art, but her pursuit of artistic excellence led her to Paris in 1929. There, she honed her craft through rigorous training at renowned institutions like the Grande Chaumière Academy and the Ranson Academy, where she remained until 1936. Under the tutelage of André Lhote, Roger Bissière, and Fernand Léger, Erzinger embraced the world of non-representational art.

Erzinger's travels held a pivotal role in shaping her artistic sensibilities. In 1935, during her trip in Riga, she found inspiration in the urban landscape, distilling it to its elemental lines. She embarked on an exploration of backgrounds, transforming them from their traditional three-dimensional form into vibrant, flat surfaces. Her journey to St. Louis, USA, exposed her to intense colours, deep blacks, and dynamic artistic expressions. It was during this period that her flame motif emerged, inspired by a religious ceremony she witnessed in Einsiedeln in 1937. Erzinger's artistic influences were manifold, including luminaries like Vassily Kandinsky, Jean Arp, and Sophie Taeuber-Arp.

In the wake of World War II, Lili resettled in Neuchâtel, Switzerland. There, she actively showcased her artistic creations at exhibitions, including those organized by the Allianz group in Zurich in 1942, 1947, and 1954, as well as the Salon des Réalités Nouvelles in Paris from 1946 to 1949. Her unwavering commitment to pure abstraction continued to be a defining feature of her artistic journey.

- **FALKENSTEIN, Claire (1908-1997)**

Claire Falkenstein was born in 1908, in Oregon, USA. She studied art at various institutions, including the University of California, Berkeley, and Mills College. Falkenstein spent significant time in Europe during her career, and the European avant-garde art scene had a significant impact on her work. She was influenced by artists like Alberto Giacometti and Jean Arp. Falkenstein's work was exhibited in numerous solo and group exhibitions, and received recognition for her contributions to the art world, including prestigious awards and honours.

Falkenstein was a highly versatile artist who worked in various media, including sculpture, painting, printmaking, jewellery design, and stained glass. She created intricate, abstract stained glass works that were featured in public spaces, churches, and private residences. Her stained glass pieces are known for their unique fusion of traditional and modern elements. Moreover, her jewellery pieces often reflected her interest in abstract and organic forms, and her designs were worn by notable figures, including actress Greta Garbo.

Claire Falkenstein's innovative and multidisciplinary approach to art has left a lasting legacy. Her works continue to be celebrated and studied by art enthusiasts and scholars. She is regarded as a pioneer in the integration of different art forms and materials. Her willingness to push the boundaries of traditional art forms and her commitment to abstraction make her a noteworthy figure in the history of American art, and her diverse body of work continues to inspire and captivate audiences today.

- **FINE, Perle (1908-1988)**

Perle Fine was a prominent figure in the abstract expressionist movement. She was born in Boston, Massachusetts, and later studied at the Boston Museum School and the Art Students League in New York City. She had a successful career as an artist and exhibited her work extensively. She was part of numerous group exhibitions, including those at the Museum of Modern Art (MoMA) in New York and the Whitney Museum of American Art.

Fine's work evolved over the years, but she was best known for her abstract compositions that often incorporated geometric shapes and bold, gestural brushwork. Her paintings displayed a sense of energy and movement. In the 1960s, Fine's style shifted towards hard-edge abstraction, characterized by sharp lines and precise shapes. This marked a departure from her earlier gestural work.

In addition to her own artistic pursuits, Fine was also a dedicated teacher. She taught at several art institutions, including the Hofmann School of Fine Arts and the Brooklyn College Art Department.

Perle Fine's career was marked by artistic exploration and a commitment to pushing the boundaries of abstract art. Her work continues to be appreciated and studied for its contributions to the development of abstract expressionism.

- **FREIST, Greta (1914-1993)**

Freist first came to Paris in 1957. Her early work tended toward surrealism, and she embarked on the journey of abstract art in 1949. During her career, she participated in numerous art exhibitions, notably the Salon des Réalités Nouvelles, where she exhibited substantial compositions with muted colour palettes from 1954 to 1955.

- **FRELINGHUYSEN, (MORRIS), Suzy (1912-1988)**

Suzy Frelinghuysen was born Suzy Morris in Washington, D.C., in 1911. She came from a prominent family, and her father was a U.S. Senator. She attended the Brearley School in New York City and later studied art at the Art Students League. In 1935, she married fellow artist George L.K. Morris, who was also an abstract painter and a co-founder of the American Abstract Artists group. Their partnership had a significant impact on their artistic careers.

Suzy Frelinghuysen was primarily known for her abstract art, and she explored various styles within the abstract genre. Her work often featured geometric shapes and bold colour combinations, reflecting the influence of European abstractionists like Piet Mondrian. She developed a strong connection between music and art. She was a talented opera singer and also created artworks inspired by music, and her paintings often had rhythmic and musical qualities.

After her husband's death in 1975, Suzy devoted herself to preserving their artistic legacy. She established the George L.K. Morris and Suzy Frelinghuysen Foundation, which maintains their art collection and promotes their work.

Her works have been included in various exhibitions at prestigious institutions, including the Museum of Modern Art (MoMA) in New York City. Her art can also be found in the permanent collections of museums and galleries. She continued to create art and be involved in the art world throughout her life. Her dedication to her craft and her contributions to abstract art are notable aspects of her legacy.

- **GODIN, Raymonde (1930-2023)**

Raymonde Godin, hailing from Quebec, relocated to France in 1954 and resided in the Drôme Provençale region until her death. In 2020, she was featured in an exhibition at the Soulages Museum titled 'Women in the 1950s: Exploring Abstraction, Painting, and Sculpture'. Her artistic creations can be found in the esteemed collections of the Musée national des beaux-arts du Québec, the Musée d'art de Joliette, and the National Gallery of Canada.

- **GOLDFARB, Shirley (1925-1980)**

Shirley Goldfarb was born in New York City, USA, where she attended the Art Students League in order to receive formal art training. She was mostly associated with the Abstract Expressionist movement. Her work often featured bold and expressive brushwork, vibrant colours, and abstract forms, reflecting the characteristics of this influential art movement.

In the 1950s, Goldfarb moved to Paris, where she became an integral part of the city's artistic community. She maintained a strong connection to both the American and French art scenes. She exhibited her work in various galleries and museums in both the United States and France, both in solo and group shows. Her art gained recognition for its emotional intensity and originality.

She was married to the Russian-French artist Gregory Masurovsky, and the couple's artistic collaboration and personal relationship were noteworthy within the art world. Shirley's work continues to be exhibited and celebrated, and her unique style has left a lasting impact on the world of contemporary art.

- **GONTCHAROVA, Natalia (1881-1962)**

Natalia Goncharova was born in Nagaevo, Russia (now part of the Tula Oblast). She received her artistic education at the Moscow Institute of Painting, Sculpture, and Architecture, where she studied with notable artists like Wassily Kandinsky and Mikhail Larionov.

Goncharova was a versatile artist who excelled in various artistic disciplines. She was a painter, costume designer, illustrator, and set designer. She was known for her contributions to costume and set design for Sergei Diaghilev's Ballets Russes. Her designs were groundbreaking and played a significant role in the development of modernist theatre design. Evidently, her work spanned multiple styles and mediums, including Cubism, Futurism, and Primitivism.

Along with her partner Mikhail Larionov, Goncharova co-founded the Rayonist movement in 1912, a Russian avant-garde style that focused on depicting the energy and movement of the modern world through abstract, geometric shapes. She exhibited her work in several influential exhibitions in Moscow and Europe, and gained recognition for her innovative approach to art and her role in the Russian avant-garde movement.

In the later years of her life, she and Larionov lived in France, where she continued to produce art and maintain her involvement in the artistic community. Natalia Goncharova's work is highly regarded and continues to be celebrated. Her innovative contributions to various art movements have left a lasting impact on the art world.

- **GRENIER, Madeleine (1929-1982)**

Born to the philosopher Jean Grenier in Saint-Brieuc, Madeleine Grenier spent her early years in Algiers, where her father worked as an educator. At the age of 19, she embarked on her artistic journey by enrolling in drawing and composition courses at the Beaux-Arts in Cairo. Upon her return to Paris, she initially focused on figurative art, creating large charcoal drawings. However, she soon transitioned into full-fledged painting and conducted numerous exhibitions, both as a solo artist and in collaboration with others.

From the picturesque port of Grimaud to the quaint Simiane village, Grenier found inspiration in the brilliant Mediterranean light, translating it into her work through dynamic, evocative, and colourful brushstrokes. Over time, she gradually shifted away from colour in favour of the monochrome. Her deep knowledge of literature and poetry influenced her art, leading her toward a suggestive representation of the Brittany skies.

Madeleine Grenier's art exudes lyricism, earning her the title of the 'painter of silence'. Her work had a profound influence on fellow artists, including Jean Bazaine of the Lyrical Abstraction group. In February 1971, the Musée des Beaux-Arts in Le Havre hosted a significant exhibition that traced her artistic journey and celebrated her contributions to the art world.

- **GUTH, Hella (1912-1992)**

Helena Guthova, who later became known as Hella Guth, was born into a Jewish family in Austria-Hungary, which is now Czech Republic, in 1908. Her artistic journey began with studies at the School of Applied Arts in Vienna from 1926 to 1929 and later at the Prague Academy in 1930.

After her academic pursuits, she delved into advertising and magazine illustration. She even created woodcuts for Bertolt Brecht's 'The Threepenny Opera' in 1933. Beyond her art, Guth actively assisted refugees escaping Nazi Germany, supported anti-fascist protests, and contributed to a left-leaning political theatre group in Prague. Following the German invasion of Czechoslovakia in March 1939, she joined the Thomas Mann Gruppe in Ostrava, helping refugees escape to England via Poland. Two months later, she herself left for London. Unfortunately, many of her pre-war works, which remained in Prague with her mother, were lost when her mother perished in Auschwitz.

In England, Guth received support from the Czech Refugee Trust Fund (CRTF), an organization aiding refugees escaping the Nazi and Communist regimes. Her interactions at CRTF introduced her to Lucia Moholy, a Bauhaus photographer originally from Prague. Lucia's encouragement inspired Guth to pursue her artistic career in London. Her work gained recognition, particularly her drawings and graphics, which attracted the interest of English critics. In 1942, Guth received a scholarship from the Cultural Office of the Czechoslovak government-in-exile, enabling her to focus on painting. In 1943, she held her first solo show in London, featuring drawings, watercolours, gouaches, and surrealist oil paintings, which garnered positive reviews. In 1945, Guth began producing hand-painted silk scarves for Harrods in London, providing financial stability. She created ink drawings of coastal fishing villages during a visit to Cornwall.

Guth's artistic journey continued with ceramic courses and collaborations with prominent figures like Dora Diamantová and Meier Tzelniker. In 1951, she moved to Paris with her second husband, Franck Popper, an art critic. Her 1952 exhibition with the Vivet Gallery marked the start of her most successful period. Between 1954 and 1959, she had regular exhibitions at the Salon des Réalités Nouvelles, focusing on abstract art. In 1957, she was mentioned in Michel Seuphor's "Dictionary of Abstract Painting," and in 1958, she received the silver medal Prix Suisse de Peinture Abstraite.

Guth's artistic journey continued until her passing in Paris in 1992. In 2008, the Jewish Museum of Prague organized a retrospective to mark the centenary of her birth, and her work is now found in public collections abroad, including the Jewish Museum Berlin and Jewish Museum Prague.

- **HAASS, Terry (1923-2016)**

Terry Haass was born in Bonn, Germany. She grew up in an artistic family, which influenced her interest in art. They all immigrated to the United States in 1939 to escape Nazi persecution.

She studied art in New York City and developed her unique style, which combined elements of abstraction and surrealism, while she was also associated with the Op Art movement. Her art is characterized by intricate and delicate lines, organic forms, and a sense of mystery and imagination. She enjoyed working with various mediums, including painting, drawing, and printmaking. She was skilled in both colour and black-and-white work. Haass collaborated with various artists, including Joan Miró and André Masson, which influenced her artistic development.

Her work has been exhibited in galleries and museums around the world, including in the United States and Europe. She carried on creating art throughout her life, and her works are held in numerous private and public collections. She left behind a significant body of work that continues to be celebrated in the art world.

- **HOCH, Hannah (1889-1978)**



Hannah Höch was born in Gotha, Germany. She grew up in a creative family and studied art in Berlin. She was an active participant in the Dada movement, which was known for its anti-art and anti-establishment stance, and she played a significant role in the Berlin Dada scene. She was involved with several influential artists, including Raoul Hausmann and Kurt Schwitters, who were also key figures in the Dada movement.

She is renowned for her photomontage and collage works, in which she combined and reconfigured photographs and illustrations to create powerful and often satirical visual compositions. Many of Höch's works addressed issues of gender, identity, and social commentary. Her art often explored themes related to feminism, politics, and the changing role of women in society, and was exhibited in various art shows and galleries during her lifetime.

She lived through significant historical events, including both World Wars and the socio-political changes in Germany, and her art reflects these changing times. Höch's innovative approach to collage and photomontage had a lasting impact on the art world and continues to influence contemporary artists. She passed away in Berlin, leaving behind a substantial body of work that remains relevant and influential.

- **HOLLEY, Francine (1919-2020)**

Holley apprenticed under the painter Mathilde Du Monceau between 1937 and 1944. Subsequently, she pursued her artistic education at the Académie Royale des Beaux-Arts de Liège from 1944 to 1945. In 1946, she relocated to Paris, where she continued her training under André Lhote from 1947 to 1948. Following this, she worked in the studios of renowned artists such as Fernand Léger, Jean Dewasne, and Edgard Pillet.

Holley's artistic journey took a significant step in 1953 when she held her first exhibition at the Galerie Arnaud in Paris. She went on to exhibit her works at various galleries in both France and Belgium. In the same year, she created a striking wall decoration on the casino in Le Pouliguen. By 1955, her drawings had evolved into more intricate and diverse compositions.

In 1962, Holley was commissioned to paint a mural at the entrance of the École Technique Aéronautique de Ville d'Avray upon the request of Raymond Lopez. In 1974, she crafted two polychrome sculptures at the École Le Londeau in Noisy-le-Sec. In 1978, she adorned the entrance hall of the Tour Helsinki with a mural.

As her artistic journey progressed, Holley's works took on a simpler and more synthetic style. A significant retrospective exhibition in her honour was held at the Roybet Fould Museum in Courbevoie in 2007, celebrating her long and impactful career. On May 22, 2020, Francine Holley passed away in Paris at the age of 100, leaving behind a legacy of artistic achievement.

- **HUNZIKER, Frieda (1908-1971)**

Hunziker was born in Amsterdam in 1908. She pursued her education at the National Normal School for Drawing Teachers, known as the Rijksnormaalschool voor Teekenonderwijzers. Although she began her career as a drawing teacher, her commitment to art led her to become a full-time artist in the 1930s. Her early artistic endeavours were characterized by a simplified and realistic style. However, by 1948, her work had transitioned to a wholly abstract form.

Her artistic contributions were featured in the 1939 exhibition and sale titled 'Our Art of Today', held at the Rijksmuseum in Amsterdam. Additionally, she displayed her work in the 1945 exhibition 'Art in Freedom'. In 1947, Hunziker played a pivotal role as one of the founding members of 'Vrij Beelden' ('Free Images'), a collective of artists known for their regular exhibitions at the Stedelijk Museum in Amsterdam. She died on the 9th of September 1966 in the Netherlands.

- **JAFFE, Shirley (1923-2016)**

Born in Elizabeth, New Jersey, Shirley Jaffe moved to France in 1949 and settled in Paris, where she spent the majority of her artistic career. She became part of the vibrant artistic community and maintained a studio in the city for many years. She often incorporated bold colours and intricate patterns into her paintings.

Jaffe was associated with the School of Paris, which greatly influenced her artistic development. Her art gained international recognition for its energy and complexity. She exhibited her work extensively, participating in solo and group exhibitions both in Europe and the United States. She received various honours during her career, including the Chevalier of the Order of Arts and Letters in France, recognizing her significant contributions to the arts. In addition to her artistic pursuits, Jaffe taught at the Parsons School of Design in Paris, where she influenced and inspired emerging artists.

Shirley Jaffe had a long and prolific career, creating art well into her later years. Her body of work reflects a commitment to abstraction and a continual exploration of form and colour. She passed away on September 29, 2016, in Paris, leaving behind a legacy of abstract artworks that continue to be appreciated for their vitality and innovative approach.

- **JAN, Elvire (1904-1996)**

Born in Bulgaria in 1904, Elvire Jan was an artist whose creations have been featured in public auctions numerous times, primarily within the Painting category. She gained recognition with her artworks showcased in prominent venues like Galerie Françoise Livinec. The earliest auction documented is for the piece 'Composition', exhibited in 1986 at Briest, while the most recent is for the artwork 'Abstraction' in 2023. Notably, the majority of the artist's works find buyers in France.

- **JING-LANG, Xie [nickname Lalan] (1921-1995)**

Lalan, originally named Xie Jing-lan (Chinese: 謝景蘭), was a versatile Chinese-French artist known for her early contributions to integrated arts, seamlessly blending painting, music, dance, and poetry in her performances. Born in Guiyang, Guizhou Province, China, she grew up in a scholarly family influenced by the New Culture Movement and she received a Western education at the Hongdao Girls' Middle School.

Lalan exhibited a natural talent for music and dance from a young age, nurtured by her father, a prominent flute musician and scholar. In 1935, she encountered Zao Wou-Ki, a student at the Hangzhou School of Art. They married in 1941 in Hong Kong, and in 1948, after an extensive journey, they settled in Paris, becoming neighbours with sculptor Alberto Giacometti.

In 1956, after over twenty years of marriage, Lalan and Zao Wou-ki divorced. Liberated from the role of 'the artist's wife', Lalan embarked on an independent artistic career, exploring painting, composing, and choreography. Integrating Chinese Taoism philosophy and Lyrical Abstraction, she forged her distinctive voice in integrated art, a path she had pursued since the 1970s. Her practices and innovative approach earned her recognition in the art world.

- **KARSKAYA, Ida (1905-1990)**

Hailing from Bessarabia, Ida Schreibman left Moldavia for Belgium in 1922, pursuing a medical education. Paris became her home in 1924, where she delved into psychiatry and immersed herself in the Russian artistic community. A marriage to painter Serge Karsky in 1930 marked the beginning of her painting career, showcased at the Salon des Tuileries in 1936.

Engaging in intellectual debates within the Russian emigrant community, she forged connections with notable figures like Chaim Soutine. World War II prompted her to paint scarves, and with Jean Paulhan's assistance, she found refuge in the South of France in 1942. Post-war, she integrated into Parisian literary circles, exhibiting her abstract paintings with added elements like wire and leaves in the 1950s.

Subsequent exhibitions, including 'Gris quotidiens' (1956) and 'Les Invités de Minuit' (1965), showcased her evolving artistic vision. Retrospectives in 1972 and 1980 celebrated Karskaya's unique contribution to art—a fusion of refinement and raw expression, encapsulated in her distinctive grey palette.

- **KLAPISCH, Liliane (1933)**

Born in 1933 in Cachan, France, Liliane Klapisch's artistic journey led her from studying at the Académie Ranson in Paris during 1948-1949 to a year in Morocco in 1958. In 1969, she made Israel her home, residing and working in Jerusalem and Paris.

Her artistic repertoire, displayed in prominent institutions like the Haifa Museum of Art, the Israel Museum, and the Tel Aviv Museum of Art, reflects a unique blend of abstract and concrete elements. Rooted in the French tradition, Klapisch's paintings, often centred around nature, reveal a nuanced interplay between recognizable forms like 'tree', 'window' and 'house' and their abstract, paint-based existence. Despite her initiation into the modernist abstract movement of 1950s Paris, Klapisch's work navigates the tension between representation and abstraction.

Renowned for her beautiful, introspective prints, oils, and drawings, Klapisch has garnered international acclaim with solo exhibitions in France, Germany, and Israel. Notable accolades include the honorary Jerusalem Prize for Painting in 1977 and the Sandberg Prize for Israeli Art from the Israel Museum in Jerusalem. Her artistic legacy is preserved in the collections of leading museums in Israel. Recently, a captivating retrospective at the Tel Aviv Museum showcased the breadth of her artistic contribution.

- **KOSNICK-KLOSS, Jeanne (1892-1966)**

Jeanne Kosnick-Kloss, also known as Hannah Kosnick-Kloss, Jeanne Otto Freunlich-Kloss, and Hannah Freundlich, was born in Glogau (now in Poland), and passed away in Paris in 1966. Initially recognized as a lyrical singer, she studied music and married her piano teacher Henrick Kosnik. Her musical career brought her into contact with prominent figures like Walter Gropius, Kandinsky, and Paul Klee during concert-recitals at the Bauhaus.

Transitioning to painting in 1924, she settled in Paris in 1929, exhibiting her work at the Billet gallery. Following her first husband's departure, she adopted the name Jeanne, retaining her original surname due to legal constraints. Living with Otto Freundlich, they established an art school and collaborated with artist Gaston Chaissac. Influenced by Freundlich,

she worked in various mediums such as sculpture, tapestry, and embroidery. A member of Abstraction-Création in 1933 and Réalités Nouvelles in 1939, she exhibited at Peggy Guggenheim's gallery in London in 1938.

During World War II, while Freundlich was interned and later deported, Kosnick-Kloss escaped imprisonment. After the war, she returned to Paris, finding her workshop miraculously preserved by Picasso. She obtained French nationality in 1948, adopting the name Jeanne Freundlich-Kloss. Despite challenging circumstances, she exhibited at the Salon des Réalités Nouvelles from 1946 to 1956. In 1957, she founded the Association of Friends of Otto Freundlich, aiming to create a city in Auvers-sur-Oise for artists worldwide.

Kosnick-Kloss's artistic journey reflected a convergence of abstraction and art brut - influenced by her companion's abstract formalism in the early stages and later evolving into a personal, abstract language, linked to art brut.

- **LOLO, Dolores Soldevilla (1911-1971)**

Dolores 'Loló' Soldevilla, a pioneering Cuban artist, stood out as one of the few women prominently linked to the advancement of geometric abstraction in Cuba. A self-taught impresario, her career flourished in the 1950s, marking her as a passionate and astute cultural promoter. After diverse roles as a musician, political activist, and party politician in Cuba, Loló became the country's cultural attaché to Europe in 1949, residing in Paris and immersing herself in the ateliers of renowned European artists. Though she embraced painting and sculpture in her late forties, by 1950, she exhibited in Parisian galleries, shifting from figuration to abstraction.

Soldevilla pioneered the Colour Luz theory, leading to her ground-breaking Reliefs Lumineux - unique constructions that incorporated light into abstract designs, premiered in Paris in 1955. Upon her return to Havana in 1956, Loló played a crucial role as an artist, curator, and gallery owner. Notably, she organized the influential exhibition 'Pintura de hoy: Vanguardia de la Escuela de Paris' at the Palacio de Bellas Artes, introducing Cuban audiences to international abstract art.

In 1957, Loló and Pedro de Oraá founded the Galería de Arte Color Luz, a pivotal venue fostering abstract art in Cuba and solidifying the concrete art movement's presence. Despite the changing cultural landscape under Castro's revolution, where abstraction was considered 'obsolete', Loló's commitment remained strong. She established the '10 Pintores Concretos' group, being its sole female member, a prominent figure, and a driving force. As abstraction faced challenges, Loló continued her artistic pursuits, co-founding Grupo Espacio and exhibiting her work until her passing in 1971.

- **LOUBCHANSKY, Marcelle (1917-1988)**

Marcelle Loubchansky commenced her artistic studies at the Beaux-Arts and Arts Deco in Paris but had to pause due to the disruptions caused by World War II in 1942. Seeking refuge in Cannes, she turned to ceramics. Resuming her passion for abstract painting in 1946 upon returning to Paris, she became part of the Saint-Germain-des-Prés artistic scene, gaining notice from André Breton, Charles Estienne, and gallery owner Jean Fournier.

Camille Bryen facilitated her first exhibition in 1948 at the Galerie des Deux-Îles. The Breteau gallery also showcased her works in 1948. Over the years, she actively participated in various exhibitions, including the Salon des Réalités Nouvelles in 1950 and the October Salon in 1952. Loubchansky's art evolved from intricate shapes to more fluid expressions.

In 1954, she held a solo exhibition at the Craven gallery, and in 1955, she exhibited alongside notable artists like Jean Degottex and Roger-Edgar Gillet in the 'Alice in Wonderland' show. André Breton praised her work during an exhibition in 1956.

In the late 1950s, Loubchansky embraced simplicity and a connection with nature in her paintings. Transparent colours and naturalist themes dominated her later works, with a focus on cosmic feelings. She continued exhibiting until her death in June 1988, leaving behind a legacy of evolving artistic expression.

- **MAAR, Dora (1907-1997)**

Dora Maar, born Henriette Theodora Markovitch in 1907 Paris, was a multifaceted artist known for her contributions to both photography and painting. She gained recognition as a photographer in the surrealist movement during the 1930s, and collaborated with artists like Man Ray while documenting the streets of Paris.

Maar is perhaps best known for her tumultuous relationship with the renowned artist Pablo Picasso. She was both a muse and a collaborator for Picasso during the late 1930s and early 1940s. He depicted her in several of his paintings, including the famous 'Weeping Woman'. However, beyond being a muse, Maar had her own artistic pursuits. She continued her photography and also explored painting, producing works that reflected her engagement with surrealism and abstract expressionism. She was heavily associated with the surrealists in Paris, participating in exhibitions with other notable figures like Salvador Dalí and René Magritte. Her photographs often exhibited a dreamlike quality.

Later in life, Maar became increasingly involved in political activism. She supported left-wing causes and was associated with the Communist Party. Her political engagement influenced her artistic output. After World War II, Maar experienced

a period of personal and artistic crisis. She withdrew from the public eye and focused more on her painting. Her later works showed a shift towards a more introspective and contemplative style.

Dora Maar's work has been featured in numerous exhibitions, both during her lifetime and posthumously. In recent years, there has been a renewed interest in her contributions to art, leading to exhibitions and retrospectives dedicated to her work. While overshadowed by her association with Picasso during much of her life, Dora Maar is increasingly recognized for her individual artistic talent. Her diverse body of work, spanning photography and painting, continues to be studied and appreciated. She passed away on July 16, 1997, leaving behind a legacy that showcases her significant contributions to the art world in her own right.

- **MANTON, Maria (1915-2003)**

Maria Manton, born in Blida, Algeria, has a family history tied to Alsace, due to her maternal grandparents settling there during the German occupation in 1870. Following secondary studies marked by a passion for Egyptology, Maria faced a prolonged illness, prompting her to abandon plans for higher education and turn to drawing.

Between 1936 and 1942, she immersed herself in drawing classes and the painting studio at the School of Fine Arts in Algiers. It was during this period that she encountered influential figures like Louis Nallard, whom she married in 1944, Marcel Bouqueton, Sauveur Galliéro, and Robert Martin. In 1942, she exhibited alongside Bouqueton and Galliéro, and later, she connected with avant-garde gallery director Robert Martin in Oran and painter Georges Ladrey.

Her artistic journey progressed, culminating in her first solo exhibition in 1946. Notably, Maria Manton participated in the 'Ecole de Paris' exhibition organized by Gaston Diehl in 1942, marking a significant chapter in her artistic career.

- **MARC, Evelyn (1915-1992) France**

- **MAREZ-DARLEY, Nelly (1906-2001)**

Nelly Marez-Darley has had her artworks featured in 108 public auctions, predominantly in the Painting category. The earliest recorded auction, showcasing the piece 'Vibration sonores', took place in 1989 at Labat-Thierry (Painting), while the latest auction featured the artwork 'Sans titre' in 2023 (Drawing-Watercolour). Her artistic pieces are primarily auctioned in France.

- **MARK, Anna (1928)**

Born in Budapest in 1928, Hungarian artist Anna Mark pursued her painting studies at the University of Fine Arts in Budapest from 1946 to 1950. Her early career included working as a set designer at the Budapest Puppet Theatre from 1950 to 1955, where she formed connections with artists like Lili Ország, Endre Bálint, and Júlia Vajda.

After leaving Hungary in 1956, Anna Mark resided in Saarbrücken, Germany, before settling in Paris in 1959. The initial years in Paris involved drawing due to the lack of a studio, but she later gained recognition through exhibitions, including a breakthrough at La Roue gallery. Initially influenced by surrealism, she explored the nature and materiality of physical objects. Her interest in architecture is evident in her pursuit of a balance between strict construction and emotional content, expressed through a diverse body of work encompassing reliefs, gouaches, ink drawings, aquatints, and prints.

Anna's creative journey is marked by engagement with various influences. In the 1950s, surrealism played a significant role in her work, offering a figurative avenue in socialist Hungary. She produced expressive oil paintings reflecting the intriguing aspects of that period. Her artistic interests extended to folk art and mythology, aligning with the European School's members. Folk art's influence is visible not only in her works but also in her home, adorned with items acquired from a Budapest craft shop.

Recurring motifs in Anna Mark's work include walls, keys, keyholes, boxes, windows, pillars, and boats. These elements, along with colours and compositions, reappear, but their significance and placement evolve. The box, a constant presence, holds personal content representing someone, be it a relative, acquaintance, or friend. Time and space are integral themes interwoven throughout her oeuvre.

Anna Mark's artistic journey is characterized by perseverance and a continuous dedication to her craft. Despite challenges, she remains committed to daily work in her studio, emphasizing the importance of movement and creativity.

- **MASON, Alice Trumbull (1904-1971)**

Alice Trumbull Mason studied art at the Art Students League of New York, where she was influenced by the teachings of abstract artist Jan Matulka. She played a significant role in the development and promotion of abstract expressionism and explored non-representational art, blending elements of Cubism and Surrealism. She had a prolific career as an artist, exhibiting her works in various solo and group exhibitions, including those at the Museum of Modern Art (MoMA) in New York.

In addition to her artistic pursuits, Mason was a writer and educator. She authored several books, including 'The New Etching' and 'The Artist and Psychoanalysis', demonstrating her interest in the intersection of art and psychology. Additionally, she was a founding member of the American Abstract Artists, a group dedicated to promoting and advancing abstract art. The organization aimed to provide a platform for artists working in non-objective styles.

Mason's influence extended to many aspiring artists. She believed in the power of abstraction to convey emotional and spiritual depth – as a result, her works often reflected a synthesis of geometric forms and intuitive, expressive gestures. She passed away on February 10, 1971, leaving behind a legacy as a pioneering figure in American abstract art.

- **MITCHELL, Joan (1926-1992)**

Joan Mitchell, known for her intense and spontaneous approach to painting, studied at the School of the Art Institute of Chicago and later at Smith College in Massachusetts. She received her Bachelor of Fine Arts degree in 1947. She was associated with the second generation of abstract expressionists and was close friends with artists like Willem de Kooning, Franz Kline, and Mark Rothko.

In 1959, Mitchell moved to France, where she lived for much of her life. The French countryside and landscapes inspired many of her paintings. Her paintings often evoke a sense of nature's vitality and the changing seasons. Generally, her work is characterized by bold brushstrokes, vibrant colours, and a dynamic composition. She often worked on a large scale, using gestural and expressive brushstrokes to convey emotion and energy in her art.

Mitchell had numerous solo exhibitions, including shows at the Whitney Museum of American Art and the Museum of Modern Art (MoMA) in New York. Her work was also featured in various international exhibitions. She often received recognition for her contributions to art, including the Chevalier of the Order of Arts and Letters from the French government in 1985. She was also the recipient of the College Art Association's Distinguished Artist Award for Lifetime Achievement in 1994.

Joan Mitchell's legacy as a leading figure in abstract expressionism endures. Her work is held in major museum collections, and retrospectives of her art have been held worldwide, highlighting her influence on the development of abstract painting. She passed away on October 30, 1992, in Vetheuil, France, leaving behind a substantial body of work that continues to be celebrated for its emotional depth and innovative expression.

- **MOLNAR, Vera (1924-2023)**

Vera Molnar was a Hungarian-French artist known for her pioneering work in computer-generated art and algorithmic art. Molnar was a significant figure in the development of digital art, exploring the intersection of art and technology since the 1960s. Her work often focused on geometric shapes, patterns, and mathematical concepts, reflecting her background in mathematics and her interest in exploring the potential of computers in art.

Vera Molnar studied painting and drawing at the Academy of Fine Arts in Budapest before pursuing a degree in art history and archaeology at the Eötvös Loránd University in Budapest. She later earned a doctorate in aesthetics, focusing on the relationship between arts and sciences. She moved to Paris in 1947, where she became associated with the Parisian art scene and was influenced by the geometric abstraction movement.

Molnar began exploring algorithmic art and computer-generated imagery in the early 1960s. She collaborated with mathematicians and computer scientists to develop programs that generated geometric shapes and patterns. In 1960, she co-founded 'Group N' with her husband and fellow artist François Molnar and Julio Le Parc. Group N aimed to explore the relationship between art and technology, and their work contributed to the development of kinetic art and Op art.

Vera Molnar's work has been exhibited internationally in prestigious galleries and museums, including the Centre Pompidou in Paris and the Museum of Modern Art in New York. She received numerous awards and honours for her contributions to digital art. Her legacy extends beyond her artwork; she also made significant contributions to the theoretical understanding of digital art and its relationship to mathematics and technology. Her pioneering efforts have influenced generations of digital artists and continue to inspire exploration at the intersection of art and technology.

- **MOSS, Marlow (1890-1958)**

Marlow Moss, born Marjorie Jewel Moss, was a pioneering English artist known for her contributions to Constructivist and Concrete art movements. After training as a classical violinist, Moss pursued art, studying at the Slade School of Fine Art in London from 1919 to 1920. She later moved to Paris, where she encountered the works of avant-garde artists such as Piet Mondrian and Theo van Doesburg, influencing her transition to abstraction. Embracing geometric forms, simplicity, and primary colours, Moss became associated with Constructivist and Concrete art, creating paintings, reliefs, and sculptures characterized by spatial exploration and dynamic compositions. As one of the few British artists in the Abstraction-Création group in Paris, Moss challenged traditional gender roles, adopting an androgynous appearance and the name 'Marlow'. Although her work gained recognition in the 1930s, it was somewhat overshadowed by her contemporaries. However, recent years have seen renewed interest in Moss's contributions to abstract art, highlighting her

significance in the history of modern art and her influence on contemporary artists exploring geometric abstraction and gender identity.

- **MULLER, Juana (1911-1952)**

Juana Muller, a notable figure in Chilean art, left a distinctive mark on the country's cultural landscape. While details about her early life and education remain sparse, Muller's artistic style was characterized by surrealism and magical realism, portraying dreamlike landscapes and symbolic imagery. Through her art, she delved into themes of identity, culture, and social justice, drawing from her Chilean heritage. Muller worked across various mediums, including painting, drawing, and printmaking, exhibiting her artwork both nationally and internationally. While specific exhibitions and awards may not be readily documented, Muller's legacy endures through her influence on Chilean art and her exploration of Latin American themes, leaving a lasting impact on subsequent generations of artists.

- **NEGRI, Nina (1909-1981) Argentina**

Born in Argentina, Nina Negri's passion for art led her to Europe where she travelled to France, Belgium and England. In Paris she attended the Académie André Lhote, and also spent time working in the studios of Fernand Léger and Marcel Gromaire.

During the 1930's Negri became involved with Stanley William Hayter's printmaking studio *Atelier 17*. In 1936 she co-signed Karoly Sirato's "*Manifeste Dimensioniste*" along with Kandinsky, Duchamp, Delaunay, and Ben Nicholson. That year they exhibited together in the "*Premiere Exposition Internationale du Dimensionisme*".

Negri had also begun exhibiting her work at the avant-garde salons, such as the *Salon des Indépendants*, the *Salon de Mai*, and the *Salon des Réalités Nouvelles*, and went on to participate in group shows internationally, including the "*Atelier 17*" exhibition at the Museum of Modern Art in New York in 1944; and solo shows such as at Galerie Il Milione, Milan, and the Circle and Square Gallery, New York. The artist's work is now in various public collections including the Musée National d'Art Moderne, Centre Pompidou, Paris; Walker Art Centre, Minneapolis; and the Baltimore Museum of Art.

- **NEMOURS, Aurelie (1910-2005)**

Aurélie Nemours was born in 1910, in Paris, France. She began her artistic journey in the 1930s, initially working with figurative styles but later transitioning to abstraction in the 1940s. Nemours became known for her geometric abstraction style, influenced by artists like Piet Mondrian and Theo van Doesburg. Her artworks, characterized by geometric shapes, grids, and lines, often explored the interplay of light and shadow, form and space, predominantly using black and white.

Throughout her career, Nemours exhibited extensively both in France and internationally, receiving numerous awards. She is regarded as one of the leading figures in 20th-century geometric abstraction, leaving behind a legacy of purity, simplicity, and precision. Nemours passed away in 2005, in Paris, but her work continues to be celebrated and studied by art enthusiasts and scholars worldwide.

- **PAGAVA, Vera (1907-1988)**

Vera Pagava was born in 1907, in Kutaisi, Georgia, which was part of the Russian Empire at the time. She received her artistic education at the Tbilisi Academy of Arts in Georgia during the 1920s and later continued her studies at the École des Beaux-Arts in Paris, France.

Pagava's artistic style was deeply influenced by the landscapes and cultural heritage of Georgia, as well as the surrealist and abstract movements prevalent in Paris during her time there. Associated with the School of Paris, she is best known for her lyrical and dreamlike paintings, which often incorporated surrealist elements and symbolism.

Throughout her career, Pagava exhibited her work in galleries and exhibitions both in Paris and internationally, gaining recognition and critical acclaim for her unique artistic vision. She collaborated with other artists and intellectuals in Paris, including prominent surrealists such as André Breton and Max Ernst.

Despite facing challenges as a female artist in a male-dominated art world, Pagava left behind a significant legacy. Her paintings are celebrated for their poetic imagery and evocative symbolism, showcasing her mastery of surrealist techniques and her deep connection to her Georgian roots. She passed away in 1988 in Paris, leaving behind a lasting impact as one of the notable Georgian artists of the 20th century.

- **PAN, Marta (1923-2008)**

Marta Pan was born Éva Görgey in Budapest, Hungary, and later adopted the pseudonym Marta Pan. She pursued her artistic education at the Budapest School of Fine Arts before furthering her studies at the École des Beaux-Arts in Paris, France.

Pan was renowned for her sculptural works, characterized by abstract and organic forms exploring themes of nature, movement, and balance. Utilizing materials like bronze, steel, and stone, she employed techniques such as casting, welding, and carving to realize her artistic visions. Throughout her career, Marta Pan collaborated extensively with her husband, French artist André Wogensky, particularly on large-scale sculptures and public installations. Her sculptures gained international recognition, leading to exhibitions in galleries and museums worldwide and earning her numerous awards and honours.

Marta Pan's legacy resides in the elegance, simplicity, and timelessness of her sculptures, which continue to inspire contemporary artists, particularly those interested in abstraction and the intersection of art and nature. Residing primarily in France, particularly in the Paris area, Marta Pan remained active in the art world until her passing. She died in 2008, leaving behind a profound artistic legacy cherished by art enthusiasts and scholars globally.

- **PINK, Lutka (1906-1998)**

Lutka Pink, born in Warsaw to devoted Jewish parents, demonstrated a love for art at the tender age of three, creating drawings and paintings with enthusiasm. Her formal artistic education commenced at the Academy of Fine Arts in Warsaw, where her exceptional talent was swiftly recognized, leading to a traveling scholarship offered by the Polish Government.

With her father's supportive blessing, Lutka embarked on a journey to Paris, carrying with her the cherished memories of her family, their culture, and their music. However, her joy was abruptly interrupted by the outbreak of World War II. Despite the turmoil, Lutka's resilience prevailed, guided by what she believed to be the protective hand of fate.

In Paris, amidst the upheaval of wartime, Lutka encountered the esteemed artist Vuillard, who became her mentor and secured a French state scholarship for her education. Post-war, she was commissioned to create a mural at the American hospital Mt. Sinai in Aix-en-Provence, and formed lasting friendships with luminaries like Picasso, Chagall, Braque, Matisse, and Max Ernst. Embraced by the vibrant Parisian art scene of the early 1950s, Lutka's talent flourished.

Renowned art critic Pierre Restany hailed Lutka Pink as the 'second best artist in Paris', a sentiment echoed by peers and critics alike in subsequent years, as evidenced by numerous accolades and critiques.

- **PAVLOWSKY, Jacqueline (1921-1971)**

Born to Russian parents in 1921 in Vincennes, Pavlowsky initially studied chemistry, before beginning to paint in her early thirties, and from the start, her approach to painting was unique, she treated the canvas almost as if the material were skin, often applying the paint using bamboo sticks, and padding the surface with cotton.

Pavlowsky's life was overshadowed by the war, losing both her brother and father. She began exhibiting at the avant-garde salons, the *Salon des Comparaisons* and the *Salon des Réalités Nouvelles*, and was soon exhibiting regularly, including in 1957 at the Galerie Rive Droite and Galerie Legendre; in 1958 at Galerie La Roue and Galerie Lucien Durand, as well as "*Peintres d'Aujourd'hui*", Senlis, and "*Art Sacré*" at the Musée d'Art Moderne; 1959 Galerie La Roue; Galerie Riquelme; 1960, "*Aspects de l'art Contemporain*", Caen; 1961, Galerie K113, Frankfurt, Galerie Horn, Luxemburg; 1962, Musée Dunkerque, Galerie La Citadella, Ascona, Switz.; 1963, Musée de Reims, Musée d'Anvers, Galerie Saint Laurent, Brussels; 1964, Galerie Riquelme, Galerie Horn, Lux.; 1965, Galerie St Laurent du Pont, Grenoble; 1966, Galerie Nora, Jerusalem; 1970, Galerie Yellow, Brussels. Amongst other exhibitions, a retrospective held at Galerie 53 in Paris during 2011 has sought to highlight the significance of Pavlowsky's life and work.

From the 60's onwards, Pavlowsky chose to sign herself as "*Vladimir*" as opposed to "*Jacqueline*", and re-signed earlier works too. Her pictures, marked by the use of a male pseudonym, speak to us a thousand words on the difficulty of breaking through as a woman artist at that time.

The artist's work is now represented in public collections including the Musée Nationale d'Art Moderne, Paris; Musée d'Art Moderne de la Ville, Paris; Stadel Museum, Frankfurt.

- **PENALBA, Alicia (1913-1982)**

Alicia Penalba was a prominent Argentinian sculptor known for her abstract and organic forms. Born in 1913 in San Pedro, Penalba studied at the National Academy of Fine Arts in Buenos Aires. In 1948, she moved to Paris, where she became deeply influenced by the European avant-garde art movements of the time.

Penalba's sculptures are characterized by their abstract, organic shapes, often resembling plant forms or natural elements. She primarily worked in bronze, marble, and other metals, exploring themes of movement and transformation. Throughout her career, Penalba exhibited her work extensively throughout Europe and the Americas, gaining recognition for her innovative approach to sculpture. She participated in numerous solo and group exhibitions, including at prestigious venues such as the Venice Biennale and the São Paulo Art Biennial.

Her sculptures received acclaim internationally, leading to commissions and installations in public spaces and museums around the world. Alicia Penalba's legacy continues to influence contemporary sculptors, particularly in Latin America and Europe, where her work remains highly regarded for its originality and expressive power.

- **RAYMOND, Marie (1908-1988)**

Having studied at the École des Beaux Arts in Nice, Raymond exhibited at the major Paris salons during the 1930's, the Salon d'Automne, Salon des Tuileries, and was a founding member of Société de Cagnes in 1937; but it wasn't until 1938 that she began to explore abstraction.

After WWII, Raymond was involved with the École de Puteaux, and began to exhibit at the avant-garde salons that emerged in Paris as part of the desire for rejuvenation, and from 1946 she exhibited at the Salon des Réalités Nouvelles, and the Salon des Superindépendants, where Charles Estienne discovered her and introduced her to the circle around Galerie Denise René. During the 1940's she also exhibited at Galerie Colette Allendy with Serge Poliakoff, Pierre Soulages, and Gérard Schneider. In 1949 she began participating in the Salon de Mai, and was awarded the prestigious Prix Kandinsky, alongside Youla Chapoval. Following her success in Paris, Raymond began to exhibit extensively throughout Europe and abroad

During her career, Raymond also acted as the Paris correspondent to the avant-garde Dutch review Kunst en Kultuur, and in 1954 held her famous unique interview with Henri Matisse. She was an intimate friend of Nicolas de Stael, and mother of Yves Klein with whom she later held several exhibitions. Raymond was awarded the Prix Marzotto in 1960, and in 1993, her work was celebrated in a major retrospective at the Musée d'Art Moderne et Contemporain in Nice; and at the Musée des Beaux Arts, Angers, in 2004; also "Femmes Années 50", at the Musée Soulages in 2020; and "Marie Raymond: at the Heart of Abstraction" at the Musée Tessé in 2021.

The artist is represented in several major museums of modern art including, Musée Nationale d'Art Moderne, Paris; Stedelijk Museum, Amsterdam; Musée d'Art Moderne et Contemporain, Nice.

- **REBAY, Hilla (1890-1967)**

Hilla Rebay, born in 1890 in Strasbourg, studied art in Munich and Berlin. She was primarily known for her abstract and geometric paintings, influenced by Expressionism and Cubism, and later, non-objective art. Associated with the Bauhaus movement and its founder, Walter Gropius, Rebay exhibited her work alongside Bauhaus artists and embraced the school's fusion of art and technology. She formed a close friendship with Russian artist Wassily Kandinsky, whose ideas on spirituality in art deeply influenced her own artistic philosophy.

Rebay played a pivotal role in establishing the Solomon R. Guggenheim Museum in New York City, serving as its first director. She curated its early collections, championing modern and abstract art, leaving an indelible mark on the direction of 20th-century art. Hilla Rebay's contributions as both an artist and a curator continue to influence the art world, particularly in the realm of modern and abstract art.

- **REIGL, Judit (1923-2020)**

Judit Reigl, born in 1923 in Kapuvár, Hungary, studied at the Hungarian Academy of Fine Arts in Budapest. Renowned for her abstract and gestural paintings, Reigl's dynamic brushwork and expressive marks blur the boundaries between abstraction and figuration. Initially associated with Surrealism, she developed her own unique style, influenced by her exploration of automatic painting.

In 1950, Reigl relocated to Paris, immersing herself in the city's vibrant art scene. Studying at the École Nationale Supérieure des Beaux-Arts, she began exhibiting across Europe, earning international recognition. Her technique of 'automatic painting', where subconscious impulses guide brushstrokes, became her signature.

Reigl's work graced major galleries worldwide, including the Centre Pompidou in Paris and the Museum of Modern Art in New York City. She continued to paint and exhibit well into her later years, receiving numerous awards for her innovative contributions to the arts. Her legacy endures, celebrated for her pioneering approach to painting and her lasting impact on the art world.

- **RUDULPH, Rella (1906-1988) United States of America**

- **SAUR, Greta (1909-2000)**

Greta Saur (also known as Greta Sauer) was born in Bregenz, Austria, and passed away in Villejuif, France. A German painter, she resided and worked predominantly in Paris. Saur was recognized for her contributions to abstract art, particularly within the lyrical abstraction style associated with the 'Nouvelle Ecole de Paris'.



Born into a family of musicians, Saur pursued her education after attending grammar school in Augsburg. She delved into the realms of music, philosophy, and psychology from 1929 to 1934, primarily in Heidelberg and Berlin. It was during this period that she began her initial self-taught ventures into drawing.

In 1932–1933, Saur became actively involved in resistance efforts against the Nazi regime, leading to her arrest and subsequent imprisonment at the Barnimstrasse women's prison in Berlin. Escaping political persecution, she relocated to Paris in 1937 with François Willi Wendt. There, she cultivated friendships with influential figures such as Wassily Kandinsky, Fernand Léger, Hans Hartung, Sonia Delaunay, Alberto Giacometti, and Serge Poliakoff, which significantly influenced her artistic development.

In 1940, Saur was interned at the Gurs internment camp in France as a 'feindlicher Ausländer' (enemy alien). Finding sanctuary with Eva Péan-Pages at the Villa Brise des Neiges in La Tronche near Grenoble, she endured the tumult of war. Following the war's conclusion in 1945, Saur returned to Paris, initially establishing her studio in Rue Broca before settling in Bangeux (Hauts-de-Seine), where she lived and worked until her passing.

- **SEKULA, Sonjia (1918-1963)**

Sonjia Sekula was a Swiss-American artist known for her contributions to abstract expressionism and her innovative use of various media. Born in Switzerland in 1918, Sekula began her artistic journey studying at the Ecole des Beaux-Arts in Geneva before moving to the United States in the late 1930s. She settled in New York City, where she immersed herself in the vibrant art scene of the time.

Sekula's work was influenced by surrealism, cubism, and abstract expressionism, and she experimented with a wide range of materials, including paint, collage, and found objects. Her paintings often featured bold colours, dynamic brushwork, and intricate compositions that reflected her interest in psychology and the human experience. Throughout her career, Sekula exhibited her work extensively in the United States and Europe, gaining recognition for her innovative approach to abstract art. She was also actively involved in the New York art community, participating in exhibitions and collaborating with other artists.

Sekula's artistic legacy continues to be celebrated today, and her work is held in numerous public and private collections around the world. She passed away in 1963, but her influence on the world of abstract art endures.

- **SPENCER, Vera (1926-2021)**

Vera Spencer, born in Prague, Czechoslovakia in 1926, relocated to the UK with her family in 1936. She married Herbert Spencer, a notable British designer and founder/editor of *Typographica*. Vera studied at the Slade School of Fine Art and specialized in Textile Design at the Central School of Arts and Crafts from 1946 to 1949.

Throughout the early 1950s, Spencer participated in groundbreaking exhibitions, aligning her with emerging groups such as the Constructivist Group and the Modern Movement. She exhibited alongside renowned artists like Ben Nicholson and Patrick Heron. In May 1951, Spencer's work was showcased at *Abstract Paintings, Sculptures, and Mobiles*, the first post-war exhibition dedicated to non-figurative art at the AIA Galleries in London. This marked her critical recognition, notably in an article by Toni del Renzio in *Typographica*, edited by her husband, Herbert Spencer.

During the late 1950s, Spencer's interest in collage evolved, blending printed ephemera and typography with fine art painting principles. Her radical collage pieces gained international attention, with exhibitions in the USA, notably at the Rose Fried Gallery.

In 1964, Vera Spencer's work was featured in *Cinquante ans de collages* at the Musée d'Art et d'Industrie in Saint-Étienne, solidifying her status as an innovative and influential artist. Vera Spencer passed away in West London in 2021.

- **STARITSKY, Anna (1911-1981)**

Anna Staritsky was a notable Ukrainian-born artist known for her contributions to surrealism and abstract art. She later moved to France, where she developed her artistic career. Staritsky is known for her abstract and surrealist works, often characterized by vivid colours, dynamic compositions, and a dreamlike quality. Her art combines elements of fantasy and reality, creating an imaginative and evocative visual experience. She utilized various techniques and mediums in her art, including painting, drawing, and printmaking. Her innovative approach and mastery of different materials contributed to the distinctive quality of her work.

Staritsky's work was exhibited in various prestigious galleries and art shows, including the Salon des Réalités Nouvelles in Paris. Her work was influenced by her surroundings, personal experiences, and the broader movements in modern art during her lifetime. Themes in her art often explored the interplay between nature, imagination, and human experience.

Although she may not be as widely known as some of her contemporaries, Staritsky's work remains significant in the context of 20th-century abstract and surrealist art. She left behind a unique body of work that continues to be appreciated

by art enthusiasts and collectors. Anna Staritsky's contributions to art, particularly in the realms of abstraction and surrealism, ensure her a lasting place in the history of modern art.

- **TAEUBER-ARP, Sophie (1889-1943)**

Sophie Taeuber-Arp was a Swiss artist, painter, sculptor, and dancer associated with the Dada movement and later the Constructivist movement. Born in Davos, Switzerland, Taeuber-Arp studied textile design at the School of Applied Arts in St. Gallen, and later attended the Debschitz School in Munich, where she studied under artists such as Wilhelm von Debschitz. She was involved in various Dada activities, including performances at the Cabaret Voltaire, a central hub for Dada artists.

In 1922, she married Hans Arp (Jean Arp), a prominent Dadaist and abstract artist. The couple collaborated on many projects, combining their talents in various media, including sculpture, painting, and textiles. Sophie's multidisciplinary approach reflected her belief in the integration of art into everyday life. Her work is characterized by geometric abstraction, featuring bold colours and simple shapes. She contributed significantly to the development of Constructivist art, which emphasized abstract, geometric forms and a sense of order and harmony.

From 1916 to 1929, she taught textile design at the Zurich School of Arts and Crafts, and her teaching influenced a new generation of artists and designers. Despite facing challenges as a female artist in a male-dominated field, her contributions to modern art have been increasingly recognized and celebrated over the years.

She died tragically in an accidental carbon monoxide poisoning in Zurich on January 13, 1943. Despite her untimely death, her innovative and influential work, which has been exhibited in numerous major art institutions worldwide, continues to inspire and resonate within the art community. Sophie Taeuber-Arp's pioneering efforts in integrating art into daily life and her contributions to Dadaism and Constructivism have cemented her legacy as a vital figure in the history of modern art.

- **TRYGGVADOTTIR, Nina (1913-1968)**

Nína Tryggvadóttir was a prominent Icelandic artist known for her contributions to modern art. Born in Seyðisfjörður, Iceland, she grew up in Reykjavík and studied art in Iceland before continuing her education abroad. She attended the Royal Danish Academy of Fine Arts in Copenhagen and later studied in Paris. She is renowned for her abstract and modernist works, often featuring geometric shapes and dynamic compositions, reflecting influences from European modernism and Abstract Expressionism.

She spent significant time abroad, living and working in Denmark, France, and the United States. Her exposure to various artistic movements and styles during her time abroad greatly influenced her work. During the 1940s and 1950s, Tryggvadóttir lived in New York City, where she became part of the vibrant art scene. She studied with prominent artists like Hans Hofmann and was influenced by the burgeoning Abstract Expressionist movement.

Tryggvadóttir was a versatile artist who worked in various mediums, including painting, collage, stained glass, and mosaics. Her ability to adapt her abstract style to different forms showcased her artistic range and innovation. Throughout her career, she exhibited her work internationally, including in the United States, Europe, and Iceland. She received recognition for her contributions to modern art, and her works are held in prestigious collections, including the National Gallery of Iceland and the Museum of Modern Art in New York. Her innovative approach and international experience helped bridge Icelandic art with global modernist trends.

She passed away in 1968, in Reykjavík. After her death, her work continued to gain recognition, with retrospectives and exhibitions celebrating her contributions to modern art. Nína Tryggvadóttir's pioneering spirit and artistic innovation have cemented her legacy as one of Iceland's most important modern artists, bridging her native artistic traditions with international modernist movements.

- **VAITO, Agathe (1928) Hungary**

- **VEZELAY, Paule (189-1984)**

Paule Vézelay, born Marjorie Watson-Williams in 1892 in Bristol, was a prominent British artist known for her abstract and surrealist works. Initially influenced by Post-Impressionism, she later embraced abstraction and became renowned for her non-representational art. After moving to Paris, Vézelay joined the avant-garde art scene, interacting with significant figures, including members of the Abstraction-Création group. The outbreak of World War II prompted her return to England, where her career and artistic direction were further shaped. Vézelay's legacy lies in her contributions to abstract art and her influence on modernist movements in Britain.

- **VIEIRA DA SILVA, Maria Elena (190-1992)**

Maria Elena Vieira da Silva, born in 1908 in Lisbon, was a prominent Portuguese-French artist known for her contributions to abstract art. She studied painting and sculpture in Lisbon before moving to Paris in 1928, where she attended various art academies. Renowned for her intricate, grid-like compositions that blended abstraction and figurative elements, her work often incorporated themes of space and architecture. As one of the first women to gain international recognition in abstract art, her legacy is celebrated in major museums worldwide.

- **WALDBERG, Isabelle (1911-1990)**

Isabelle Waldberg, born in 1911 in Switzerland, was a renowned Swiss artist known for her modern sculpture. She studied art in Paris, immersing herself in the avant-garde scene. Her abstract sculptures, crafted from materials like plaster and metal, were influenced by Surrealism and Constructivism. Waldberg's unique contributions to 20th-century sculpture are celebrated, with her works featured in various international collections.

- **WEBB, Marie (1917-1958)**

Marie Webb was an Australian artist who contributed to the mid-20th century art scene. Her work primarily spanned painting, and she was part of the evolving Australian art landscape during a period when modernist influences were emerging. Although information about her early life and education is less documented, she exhibited her works in various galleries and art shows during her career.

Webb's artistic style reflected the trends of her time, potentially influenced by modernism and the social and cultural milieu of mid-20th century Australia. While her name may not be as prominent in contemporary discussions of Australian art, her contributions remain a part of the country's artistic heritage. She passed away in 1958, leaving behind a legacy that is part of Australia's broader narrative of art history.

- **ZEID, Fahr-el-Nissa (1901-1991)**

Fahr el-Nissa Zeid, born in Istanbul, Turkey, was a prominent Turkish artist known for her unique blend of Islamic and Byzantine influences with abstract and modernist styles. Coming from an aristocratic Ottoman family, her father was a diplomat, and her mother was an artist, which influenced her early exposure to art and culture. She studied at the Istanbul Academy of Fine Arts and later continued her studies in Paris at the Académie Ranson, where she was influenced by European modernist movements.

Zeid is renowned for her large-scale abstract compositions, vibrant colours, and intricate patterns, often fusing elements of Islamic and Byzantine art with Western abstraction. She was a member of the avant-garde D Group in Turkey and gained international recognition with exhibitions in Paris, London, New York, and other major cities.

Married to Prince Zeid bin Hussein of the Hashemite royal family, she lived in various countries, including Iraq, Berlin, and London, further enriching her artistic influences. She established the Institute of Fine Arts in her home in Amman, Jordan, where she taught and mentored young artists. Her works are held in major collections, including the Tate Modern in London and the Istanbul Modern Museum.

Fahr el-Nissa Zeid passed away at 1991 in Jordan, leaving behind a legacy as one of the most influential Turkish artists of the 20th century. Her innovative fusion of Eastern and Western artistic traditions continues to be celebrated and studied in the art world today.

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