ROUTLEDGE RESEARCH IN GENDER AND ART

FRENCH WOMEN ORIENTALIST ARTISTS, 1861–1956

CROSS-CULTURAL CONTACTS AND DEPICTIONS OF DIFFERENCE

MARY KELLY

ROUTLEDGE

French Women Orientalist Artists, 1861–1956

This book is the first full-length study dedicated to French women Orientalist artists.

Mary Kelly has gathered primary documentation relating to seventy-two women artists whose works of art can be placed in the canon of French Orientalism between 1861 and 1956. Bringing these artists together for the first time and presenting close contextual analyses of works of art, attention is given to artists' cross-cultural interactions with painted/sculpted representations of the Maghreb particularly in Algeria, Tunisia and Morocco. Using an interdisciplinary 'open platform of discussion' approach, Kelly builds on established theory which places emphases on the gendered gaze. This entails a discussion on women's painted perspectives of and contacts with Muslim women as well as various Maghrebi cultures and land—all the while remaining mindful of the subject position of the French artist and the problematic issues which can arise when discussing European-made 'ethnographic' scenes. Kelly argues that French women's perspectives of the Maghreb differed from the male gaze and were informed by their artistic training and social positions in Europe. In so doing, French women's socio-cultural modernity is also examined. Moreover, executed between 1861 and 1956, the works of art presented show influences of Modernism; therefore, this book also pays close attention to progressive Realism and Naturalism in art and the Orientalist shift into Modernist subject matter and form. Through this research into French women Orientalists, Kelly engages with important discussions on the crossing view of the historical female other with the cultural other, artistic hybridity and influence in art as well as the postcolonial response to French activities in colonial Algeria and the protectorates of Tunisia and Morocco. On giving focus to women's art and the impact of cross-cultural interchanges, this book rethinks Orientalism in French art.

This book will be of particular interest to scholars in the history of art, gender studies, history, and Middle Eastern and North African studies.

Mary Kelly (*née* Healy) is a Lecturer in Art History, Theory and Gallery Studies and Director of the MA in Global Gallery Studies at University College Cork, Ireland. She is also a Research Associate at the Centre for Gender and Women's Studies, Trinity College Dublin.

Cover image: Marie Lucas-Robiquet (1858–1959), *Intérieur à Beni-Ounif (Sud-Oranais)* [Interior Beni Ounif (South Oran)] c.1909, oil on canvas, 121.9 x 166.1 cm, private collection.

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Cross-Cultural Contacts and Depictions of Difference

Mary Kelly

Routledge
Taylor & Francis Group
LONDON AND NEW YORK

First published 2021
by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

and by Routledge
605 Third Avenue, New York, NY 10158

Routledge is an imprint of the Taylor & Francis Group, an informa business

British Library Cataloguing-in-Publication Data
A catalogue record for this book is available from the British Library

Library of Congress Cataloging-in-Publication Data
Names: Kelly, Mary (Art historian), author.
Title: French women orientalist artists, 1861-1956 :
cross-cultural contacts and depictions of difference / Mary Kelly.
Description: Abingdon, Oxon ; New York : Routledge, 2021. |
Includes bibliographical references and index.
Identifiers: LCCN 2021008556 (print) | LCCN 2021008557 (ebook) |
ISBN 9781032027784 (paperback) | ISBN 9781472440310 (hardback) |
ISBN 9781003185130 (ebook)
Subjects: LCSH: Orientalism in art. | Women artists—France—History—
19th century. | Women artists—France—History—20th century. |
North Africans in art. | Women in art.
Classification: LCC N8217.E88 K45 2021 (print) | LCC N8217.E88 (ebook) |
DDC 709.2/52—dc23
LC record available at https://lccn.loc.gov/2021008556
LC ebook record available at https://lccn.loc.gov/2021008557

ISBN: 978-1-4724-4031-0 (hbk)
ISBN: 978-1-032-02778-4 (pbk)
ISBN: 978-1-003-18513-0 (ebk)

DOI: 10.4324/9781003185130

For Joseph

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Acknowledgements

Too often, active participants in history are marginalised and subsequently forgotten. Still today we have only broken the surface of knowledge concerning the major contributions made by women artists in history. To locate data on historical women artists all we have to do is *look*. For example, this book began with a simple act of *looking* at art in a gallery space. In 2007, while undergoing an MA in the History of Art and Architecture with Dr Catherine Lawless at the University of Limerick, I viewed a painting at the Hunt Museum by the then unknown woman artist Marie Lucas-Robiquet (1858–1959). The painting was on loan to the Hunt Museum from Milmo Penny Fine Art in Dublin. Fascinated by Lucas-Robiquet's painterly style and subject matter, I focused my MA thesis on her oeuvre. During the course of my MA research I *looked* in various archives and uncovered extensive data on another six French women Orientalists, which in turn organically generated the rationale for a PhD investigation into the subject at UL. Under the supervision of Dr Catherine Lawless, now in the Centre for Gender and Women's Studies, Trinity College Dublin and co-supervision of Professor Carol Armstrong, Department of the History of Art, Yale University, I dedicated my PhD research to the life and works of forgotten French women Orientalists—during which time *looking* in various archives uncovered another 65 artists and laid the foundation for this monograph.

My research and book would not have been possible without the important academic guidance and encouragement I received from Dr Catherine Lawless. Catherine supervised my MA and PhD; she mentored my postdoctoral work, supported my career, reviewed this book manuscript and to this day she guides me through the exhilarating world of academia. Professor Ciara Breathnach and Professor Anthony McElligott, Department of History, University of Limerick were also instrumental to the development of this research project not only through their valuable feedback on chapters, but also through their mentorship and career guidance over the past twelve years. Catherine, Ciara and Anthony, I will remain forever grateful to you and please know that each year I am repaying your encouragement, valuable time and academic guidance forward—especially to students and junior academics.

I owe an expression of gratitude to Professor Carol Armstrong who supported this work as PhD co-supervisor while I attended Yale University. Carol encouraged me to explore and use various interdisciplinary methods in my analyses of art objects made by women, and these valued learning experiences now flow through this book. Professor Barbara Wright, Chevalier de la Légion d'Honneur, Trinity College Dublin provided expert guidance on Orientalism and French art and she also offered comprehensive mentorship on this book: it was my honour to have known and worked with Professor Barbara Wright. Postcolonial theory sits at the heart of this text and

I sincerely thank Professor Tim Barringer, Yale University and Professor Edwige Tamalet, Tulane University for encouraging and supporting my initial exploration into this important area of study. My deepest thanks also to Professor Mary Roberts, University of Sydney who gave exceptional academic guidance on the project which helped to enhance the final book.

My sincere gratitude to Professor Norma Broude, American University, Washington, DC; Professor Tim Barringer, Yale University; and Professor Mary Roberts, University of Sydney for reading the advanced draft and for providing thoughtful academic responses. I thank Abdullah Kallifa, Belfacem Lahman and Meriame Mgadminia for their support and time during research in Tunisia. One of the delights of research in the History of Art is engagement with artists' families: I extend a special thanks to René-Augustin Bougourd, Christine Bougourd and Dominque Forey, who are the family of the artist Cécile Augustine Bougourd (1857–1941), for sharing their knowledge, images and time.

Numerous research institutions and people supported this project and I am profoundly grateful to all, including: Dominique Lobstein and the staff of the library and archives of Musée d'Orsay, Paris; Philippe Mariot, Chargé d'Études Documentaries Peinture, Musée d'Orsay, Paris; Étienne Hellman, Senior Director, Impressionist and Modern Art Department, Sotheby's Paris; Astrid Mallick, Art Historian; William Greenwood, Curator at the Zayed National Museum; Paul Hayes, Historian; the library staff at the University of Limerick, University College Cork, Trinity College Dublin and Yale University; Dr Peter Cherry and Dr Philip McEvansoneya, Trinity College Dublin; Dr Christopher Brown, Director of the International Office, UCC; Admiral F. Guelton, Ministére De La Défense, Service Historique de la Défense, Chateau de Vincennes, Paris; the staff at the Bibliothèque Nationale de France; Guerra-Nelson, Archivist of the Salon de Société de Artistes Français, Paris; Jack Bales, Reference and Humanities Librarian, University of Mary Washington Library, Washington, DC, USA; Emmanuël Briglia, Conseil Général du Var, Archives départementales, Saint Raphael; Dr Edward Impey, The British Academy London; Jean-Luc Leservosier, Conservateur de la Bibliothèque du Fonds Ancien, Avranches; Laurence Mazaud, Bibliothèque, Institut du Monde Arabe, Paris; Christine Minjollet, Assistante de Direction, Musée de la Légion d'Honneur, Paris; Dominic Milmo Penny, Milmo Penny Fine Art, Dublin; David Nicolas-Mery, Conservateur de Municipal Museum, Avranches; Muriel Perine, L'Officier de l'état civil par Delegation, Town Hall, Saint Raphael; Catherine Regnault, Conservateur de Musée des Beaux-Arts de Rouen, France; Professor Reina Lewis, University of the Arts London; Professor Roger Benjamin, University of Sydney; Professor Ludmilla Jordanova, Durham University; Pazit Shani-Schwartz, The Beth Hatefutsoth Museum of the Jewish Diaspora, Israel; and the staff of Centre des Archives d'Outre-mer, Aix-En-Provence.

Along the way I have been fortunate to receive research funding and I am extremely grateful to the Fulbright Commission, the Irish Research Council and University of Limerick for their support. I extend my gratitude also to University College Cork for giving me an academic home, especially to my current and former students and colleagues in the History of Art, the School of History and the College of Arts, Celtic Studies and Social Sciences.

At Routledge, Taylor and Francis, I wish to offer my editor Isabella Vitti, editorial assistant Katie Armstrong and Apex CoVantage Project Manager Kate Fornadel my

sincere thanks for their belief in this project and continuous patients. My thanks also to Margaret Michniewicz, former acquisitions editor for Ashgate who originally contracted the book prior to Ashgate's merger with Taylor and Francis.

A major challenge in bringing this book to fruition was locating quality reproductions of works of art—most of which are held in private collections. Many art institutions provide invaluable support to research in the History of Art by supplying images which, otherwise, would be inaccessible to scholars. My heartfelt thanks to the following people and art institutions for their generosity and time and for supplying the sixty images included in this book: Gros et Delettrez and Marc Guermeur; Christie's; John Blennerhassett and Julien O'Brien, Cork Film Services; Marion Vidal-Bué; Tajan; René-Augustin Bougourd, Christine Bougourd and Dominque Forey; Cherbourg-en-Cotentin, Musée Thomas Henry; Islamic Arts Museum Malaysia; British Museum; Musée des Beaux-Arts, Calais; Sotheby's; Cornette de Saint Cyr; Maxime Champion/Collin du Bocage; Artcurial; Ondra Havala; Jean-Pierre Dalbéra; Réunion des Musées Nationaux—Grand Palais photo agency; Bridgeman Images; National Gallery of Art, Washington, DC; and Musée Marmottan Monet, Paris.

My deepest love and appreciation to my parents Niall and Mary Healy for teaching me about the important things in life. Dad and Mom your life lessons are at the heart of this book and I thank you both for all you have done for me. To my family and friends including Katie Healy, Sinéad Murnane, Jaleh Taheri, Padraic Kelly and Mary Ferguson I give my heartfelt gratitude for your friendship, conversations and laughter. Finally, I am most grateful to the person who stands by my side and continuously offers support and clear advice when I need it: this book is dedicated to Joseph Kelly—my key person, my husband.

Introduction

> *The recent inquiry in art and architectural history that centers on "rethinking the canon" is closely linked with the current focus on sociocultural intersections of the "Western" and "non-Western" worlds . . . Considering art and architecture within the broadened parameters of intricate power relations has resulted in a reframing of the canon and new readings of it. On the whole, this does not mean that the traditional perspective has been replaced, but that additional ways of seeing and understanding works of art and architecture have been introduced.*
>
> —Zeynep Çelik[1]

Located in Orientalism in French art and art historiography, this book will attempt to rethink the Orientalist canon by acknowledging the lives and works of forgotten women artists who practiced in France and the Maghreb region of North Africa—particularly in Algeria, Tunisia and Morocco.[2] On bringing these artists together for the first time and presenting contextual analyses on their Orientalist works of art, particular attention will be given to their cross-cultural interactions with and painted/sculpted representations of the Maghreb.

Although Orientalism in art has been extensively researched, analysed and debated, presently, the works of only two female artist, Henriette Browne (1829–1901) and Marie Lucas-Robiquet (1858–1959), have been contextualised and recognised in the canon of French Orientalism (Figures 2.4 and 1.7).[3] Existing art historiography has not given due consideration to the impact of female art on French Orientalism; as a result, with the exception of Browne and Lucas-Robiquet, women artists have been omitted from the Orientalist canon in France.[4] Through empirical research I have gathered primary documentation relating to seventy-two women artists whose works of art can be placed within the canon of French Orientalism. These Orientalists were sourced through the records of the Salons of Paris, select artist dictionaries and other exhibition catalogues.

In relation to other movements in French art, the omission of women artists from art historiography has been addressed by Linda Nochlin, Griselda Pollock, Norma Broude, Mary D. Garrard, Tamar Garb, Rozsika Parker and Carol Armstrong to name but a few.[5] These art historians have, as a result, uncovered and addressed female artists within their writings; however, women's production of Orientalist art in France has yet to receive close art historical attention. On realising this missing component in French Orientalism, and with the objective of re-establishing French women Orientalists within the canon, one question which this book aims to answer is: who were the women artists who contributed to the Orientalist movement in France?

DOI: 10.4324/9781003185130-1

Although the French Orientalist canon omits women artists, acknowledging works of art because they were created by women, or presenting an empirical recovery project only, is simply not enough to place them within the historiography of the movement—because an artist's gender does not decide the historical worth of their art. With the objective of inserting French women's artistic works into the art histories of Orientalism, I will build on established theory which places emphasis on the gendered gaze.[6] This approach will entail a discussion on women's painted perspectives of and cross-cultural contacts with Maghrebi persons, cultures and land—all the while remaining mindful of the subject position of the French artist and the problematic issues which can arise when discussing European-made 'ethnographic' scenes.[7] My argument will show how women's different perspectives of the Maghreb were informed by their own artistic training and social positions in Europe; thus, French women's social modernity will also be examined. Moreover, executed between 1861 and 1956, the works of art to be presented show influences of modernism; therefore, this book will also pay particular attention to progressive Realism and Naturalism in art and the Orientalist shift into modernist subject matter and form.[8] Furthermore, through this research into French women Orientalists I aim to further galvanise a discussion on the crossing view of the female other with the cultural other, artistic hybridity and influence in art as well as the postcolonial response to French activities in colonial Algeria and the protectorates of Tunisia and Morocco. As outlined by the title, this study will highlight French women artists' Maghrebi influenced 'depictions of difference'; thus, on giving focus to cross-cultural interchanges, the second question this book strives to answer is: what impact will French women's art have on existing Orientalist discourse?[9]

Defining 'Orientalism'

> Anyone who teaches, writes about, or researches the Orient—and this applies whether the person is an anthropologist, sociologist, historian, or philologist—either in its specific or its general aspects is an Orientalist, and what he or she does is Orientalism . . . Orientalism is a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident."[10]

The term 'Orientalism' is of European origin and 'Orientalist', as in the content and time frame of this book, refers to European persons whose artistic labours were influenced by the Moorish region of Spain, the Levant and countries within what we now know today as the Near and Greater Middle East ('Orientalism' can also include the Far East). Using Edward Said's definition of Orientalism as a model, it can be argued that there were many cross-cultural exchanges between the 'Orient' and the 'Occident' prior to the nineteenth century, such as the Crusades or Britain's establishment in India;[11] therefore, in light of Said's definition, it proves problematic to specifically identify the beginning of Orientalism in art. It can be determined, however, that Orientalism flourished in European art—particularly in France, Britain and Italy—during the late eighteenth, nineteenth and early twentieth centuries.

Although it is a major movement in art, there was no official 'school' of Orientalism; artists were defined as Orientalists or, as in the cases of many artists who will be addressed in this study, were linked to the movement for a period of time through

their 'Oriental' subject matter. Influenced and driven by historical colonial and political events, Orientalism in art and literature inclined due to the Egyptian Campaign (1798–1799), the Greek war for Independence (1821–1829), the conquest of Algiers by the French (1830), the opening of the Suez Canal (1869) and the progressive collapse of the Ottoman Empire. As a result of these political events European art, architecture, literature, music, clothing, food and even social events all began to gain a style which was influenced by the popular culture of the lure of the 'exotic East'.[12] In addition to this, through frustrations with social modernisations in their home countries, many European artists went in search of the 'primitive' in the 'Orient'—thus pushing the Orientalist genre further into popular culture in Europe. Due to French colonial and political events, artists working in France, on whom this study focuses, emphasised the Maghrebi region of North Africa—particularly Algeria, Tunisia and Morocco.

As already mentioned, French Orientalism has been widely recorded and discussed in art historiography, for example, Eugène Delacroix (1798–1863), who is one of the most widely recognised painters of the movement, first ventured to North Africa in 1832 in the company of Comte Charles Edgar de Mornay;[13] Jean Auguste Dominique Ingres (1780–1867), who never travelled to the 'Orient', drew inspiration from 'Oriental' artefacts as well as literature (such as the memoirs of Lady Mary Wortley Montague);[14] Alexandre Decamps (1803–1860) is another whose Orientalist style works were a constant point of focus for critics and writers during the nineteenth century such as Honoré de Balzac and the Goncourt brothers;[15] Jean-Léon Gérôme (1824–1904) is yet another whose erotic Orientalist paintings were relegated to the storage of museums for a number of years during the rise of postcolonial thinking;[16] or Étienne Dinet (1861–1929), who is today considered as being the 'ethnographic' painter par excellence, converted to Islam in 1913 and lived most of his life in Bou-Saâda, Algeria.[17] Other French artists who are widely discussed in the field of French Orientalism are Charles Landelle (1821–1908), Léon Belly (1827–1877), Paul Bouchard (1853–1937), Maurice Bompard (1857–1936) and Paul Leroy (1860–1942).

At this time it is imperative to note that male artists, such as those mentioned here, are immensely important to the historiography of Orientalism in art and the objective of this book is not to lessen their historical worth; rather I strive to broaden the existing discussion surrounding the Orientalist movement by weaving the significance of French women's art into the discourse. In order to achieve this, histories of female Orientalists and their works of art must first be brought together and discussed, and, once that is accomplished, it will bring another perspective to the French Orientalist movement.[18] Such attempts to broaden the discourse of what can be defined as cross-cultural art practices also brings into focus the agency of the Maghrebi person, artist or sitter. Through the influences of postcolonialism, the agency of the other has, rightly, come to the fore in art history and I explore these perspectives in detail elsewhere.[19] Just as the narrative of the French woman Orientalist is yet to be discussed, the agency of many historical and contemporary North African artists have yet to receive sufficient attention from scholars. Although I declare awareness of this other artistic perspective, this book will not address the position or perspective of Maghrebi artists; rather it will solely attempt to decipher the painterly point of view of French women artists—that is, I investigate the female outsider's perceptions of North Africa.

Locating Women Orientalists: empirical research and the Salons of Paris

The following are the names of women artists whose Orientalist works are recorded within the catalogues of the Salons of Paris (birth and death dates are provided where possible):

Abreu, Marthe (1845–1909). Cuban, practiced in Paris.
Ackein, Marcelle (1882–1952)
Ackermann, Marguerite (1900–1990). Swiss, practiced in Paris.
Aguttes, Georgette (1867–1992)
Bailleul, Leony de (XX century)
Barriere-Prévost, Marguerite (1887–1981)
Beaulieu, Aline de (XIX century)
Beauvais, Anais (1832–1898)
Benoist, Marie-Guillemine (1768–1826)
Bonaparte, Mathilde-Laetitia (1820–1904)
Bougourd, Cécile (1857–1941)
Browne, Henriette (1829–1901)
Bruneau, Odette (1891–1984)
Caire-Tonoir, Marie (1860–1934)
Canuet, Louise (1800–1900)
Carré, Ketty (1882–1964)
Carrick-fox, Ethel (1872–1952). English artist, practiced in Paris.
Cazin, Marie (1844–1924)
Comerre-Paton, Jacqueline (1859–1897)
Cras, Monique (1910–2007)
Crépin, Suzanne (1880–1956)
Dandelot, Elisabeth (1898–1995)
Delavallee, Gabrielle (1866–1970)
Delbays, Suzanne (1907–1994)
Delorme, Marguerire Anne Rose (1876–1946)
Depincé, Suzanne (XIX century)
Desportes, Henriette (1877–1951)
Drouet-Réveillaud, Suzanne (1885–1970)
Dubois, Maria (c.1845–?)
Dufau, Clémentine-Hélène (1869–1937)
Dujardin-Beaumetz, Rose (1882–1966)
Duprez, EF (XIX century)
Gallien-Berthon, Marie-Clothilde (1870–1959)
Gautier, Marie (1870–1960)
Geille de Saint-Léger, Laurentine (1864–?)
Georges-Mianes, Gisèle (1928–)
Giroud, Marie-Joséphine (1873–1962)
Godard, Yedda (*née* Reuilly 1889–1976)
Grimont, Thérèse (1901–1985)
Hautot, Rachel Lucy (1882–1935)
Hoppe Kinross, Erna (1878–1964). German artist, practiced in Paris.
Humbert-Vignot, Leoni (1878–1960)

Izard, Marie Antoinette (XIX century)
Janin, Louise (1893–1997)
Janin-Peltier, Suzanne (1907–2003)
Jouclard, Adrienne (1882–1972)
Karpelés, Andrée (1885–1956)
Kleiss-Herzig, Yvonne (1895–1968)
Lenoir, Mathilde (1878–1965)
Lorain-Sondon, Julie (XIX century)
Leroy, Mathilde (XIX century)
Lucas-Robiquet, Marie (1858–1959)
Mackinnon, Ella Cecil (1887–?). Canadian, practiced in Paris.
Mariotte, Yvonne (1909–2002)
Martin-Gourdault, Marie (1881–1938)
Morstadt, Anna (1874–1946)
Nivoulies de Pierrefort, Marie Anne (1879–1968)
Nourse, Elizabeth (1859–1938). American artist, practiced in Paris.
Ozanne-Cederlaud, Mme (XIX century)
Philippon née Simonet, Augustine (1862–1926)
Piffard, Jeanne (1892–1971)
Prax, Valentine Henriette (1899–1981)
Ranvier-Chartier, Lucie (1867–1932)
Ravlin, Grace (1885–1956). American artist, practiced in Paris.
Réveillaud de Lens, Aline (1881–1925)
Rix-Nicholas, Hilda (1884–1961). Australian artist, practiced in Paris.
Ronenay, Marcelle (1880–1940)
Séailles, Andrée (1891–1983)
Tedeschi, Marguerite (1879–1970)
Thil, Jeanne (1887–1968)
Thivet, Yvonne (1888–1972)
Tourniol, Renée (1876–1953)

The Salons of Paris play an important role in the uncovering of France's women Orientalists. Such Salons include: the *Société des Artistes Français* (also known as the official governmental Salon which later, in 1881, became known as the *Salon de la Société des Artistes Français*); the *Salon de la Société des Artistes Indépendants*; the *Salon d'Automne;* the *Salon de la Société des Peintres Graveurs Français;* and the *Salon des Peintres Orientalistes Français*.[20] Recorded within the catalogues of these Salons are the competition entry records for the women Orientalists on which this book is based. These entries, which acted as a starting point for more in-depth research, include titles of works of art, artists' residencies, artistic tutors and awards received.[21]

Since the early seventeenth century, the official government-sponsored Salon was a hierarchical presence in French art. Professional artists competed in its prestigious yearly competitions in the hopes of winning recognition through important awards. Art historians, such as Dominique Lobstein, Stéphane Richemond and Pierre Sanchez, have written extensively on the many Salon exhibitions where they have shown that the competitions were a key source of artistic mediation for all French and many European artists—such as the Orientalists.[22] As the original catalogues of

the Salons of Paris will act as a primary source for this study, a brief account of the Salons' jury and medal systems is required.

The first official Salon exhibition was held in the arcades of the Palais Royal, Paris, in 1673. Between 1793 and 1849 the Salon jury and medals systems were progressively introduced.[23] The medal system included: *Mention Honorable* (an honourable mention at the award ceremony); a *Troisième Médaille* (bronze medal); a *Deuxième Médaille* (silver medal) and, finally, artists would progress to a *Première Médaille* or a *Médaille d'Honneur* (gold medal of honour). On receipt of a silver or gold medal of honour competitors could, afterwards, be recognised as having *És-Qualités* (Bachelor of Quality) by the jury of the official government Salon.[24] On receiving *És-Qualités*, or *Hors Concours* as it was also known, competitors would become honorary members of the Salon; subsequently, they would then be considered too advanced to compete in further competitions and were invited to exhibit as members (*Hors Concours* could also be achieved through regular exhibition or by winning a *Médaille d'Argent* [money medal which was the equivalent of a silver medal]).[25] On the basis of dedicated and yearly exhibition with the Salon as honorary members, artists could then apply to the French state for the supreme award of C*hevalier de la Légion d'Honneur* (Knighthood of the Legion of Honour) for their artistic achievements.[26] An additional award bestowed onto exhibitors was *Statut de Sociétaire*. This award presented artists with membership to the *Société des Artistes Français*: however, after receiving this award, artists had to continue competing for medals in the yearly competitions.[27] In 1879 Edmond Turquet, *Sous-Secrétaire d'État à l'Instruction Publique et aux Beaux-Arts*, announced the government's decision to withdraw sponsorship from the official Salon*;* however, the Salon still remained as the most prestigious regular exhibition in France and, in 1881, was taken over by the *Société des Artistes Français*.[28] By 1890 artists began organising and holding their own unofficial 'Salon' exhibitions such as the *Salon de la Société des Artistes Independants*; the *Salon d'Automne; Salon de la l'Union des Femmes Peintres et Sculpteurs* and the *Salon de la Société des Peintres Graveurs Français* (to name but a few of the unofficial Salons). The *Société* or unofficial Salon which created further unity amongst Orientalist artists was the Salon of French Orientalist Painters.

Léonce Bénédite (1856–1925), who served as curator of the Musée du Luxemburg in Paris from 1892 to 1925, founded the Orientalist Salon in 1893.[29] The society exhibited works by artists such as Ingres, Delacroix, Decamps, Landelle, Belly, Bouchard, Bompard, Leroy and Dinet. Research shows that by 1933 there were fifty-nine French women Orientalist painters and sculptors exhibiting with this Orientalist Salon in Paris, some of which included Cècile Bougourd (1857–1941), Marie Lucas-Robiquet, Maire Caire-Tonoir (1860–1934), Clémentine Dufau (1869–1937), Lucy Ranvier-Chartier (1867–1932), Jeanne Thil (1887–1968) and Marguerite Delorme (1876–1946).[30] Following the lead of Roger Benjamin's study on Pierre-Auguste Renoir (1841–1919), it is the acceptance of these women artists into Léonce Bénédite's French Orientalist *Société* that allows me to call them 'Orientalists'.[31] As noted, women Orientalists also exhibited with the many other Salons of Paris particularly the official Salon; thus it is here that research revealed an additional thirteen women artists, practicing painters and sculptors, whose works were—for a period—executed in the Orientalist genre.[32]

Armed with essential autobiographical details relating to a number of these artists, I then turned my investigative research to French archival bodies such as: municipal offices in relevant regions of France, military archives such as that in *Château*

de Vincennes (Paris), the *Centre des Archives d'Outre-Mer* (Aix-en-Provence), the *Archives de Paris*, the *Bibliothèque Nationale de France* as well as the many archival departments of major museums in France. In addition, I conducted research into the records of the contemporary global art market through databanks such as Artnet (New York and Paris) and Artprice (New York and Paris) as well as international auction houses such as Tajan (Paris), Gros et Delettrez (Paris); Christie's (London and New York), Sotheby's (London and New York) and Artcurial (Paris) among others. Within the art market additional information on a number of women Orientalists was uncovered particularly, and more importantly, reproductions of works of art—many of which are today, due their private ownership, inaccessible to public view. Collectively, this wide empirical research constructs the contents of my primary data. Vital for this book is the fact that, because these women artists were active within the many Salons of Paris, they are defined as professional artists.

'Open platform of discussion': an approach to the heterogeneous Orientalist debate

> Orientalism, a way of coming to terms with the Orient that is based on the Orient's special place in European Western experience . . . Thus a very large mass of writers, among whom are poets, novelists, philosophers, political theorists, economists, and imperial administrators, have accepted the basic distinction between East and West.[33]

The basic distinctions of which Said speaks are the stereotypical representations that cultures use to define their others—such as the European exoticising of Muslim peoples. These distinctions have been at the foundation of postcolonial and Orientalist discourse for five decades; furthermore these 'basic distinctions' have created divisions and differences between the historical 'Orient' and the 'Occident' which, in turn, have led to our continued difficulties in seeing and accepting one another. As claimed by Madeline Dobie, the political debate surrounding Orientalist representations has emerged through 'pendulum swings between politicized criticism and close textual reading[s] that have characterized . . . debates over the cultural politics of literature.'[34] Referring to what Dobie calls the 'back-and-forth' of Orientalist debate, here I will first define the heterogeneity of the Orientalist debate in terms of art and visual culture, after which I will then proceed to explain my approach to the problematic nature of this debate.[35]

How does one read an historical Orientalist work of art in order to make meaning?[36] In the discipline of art history Orientalism refers to European artists' depictions of the 'Orient'. Within a broader context 'Orientalism' also lends itself to many other schools of thought, where the term describes a European colonial way of looking at and representing the 'Orient'. This latter reading is generally seen through a lens of political power structures. Consequently, due to the various disciplinary understandings of 'Orientalism', Orientalist art objects are open to heterogeneous interpretations, interrogations and reconsiderations.[37]

During the latter half of the twentieth century Orientalism generated intense debate and disagreement among scholars of postcolonial studies and Near and Middle Eastern studies.[38] Today, this debate regarding the moral and theoretical understanding of the phenomenon is ongoing. The problematic cultural issues tied with European and

American Orientalism were justly heightened during the 1960s with the coming of postcolonial theory, and, today, through discussion on cross-cultural interactions, the 'Oriental' and/or 'Occidental' perspectives, gender and ethnicity, scholars such as Lisa Lowe, Çelik, Jill Beaulieu, Mary Roberts and Benjamin place emphasis 'on Orientalism as a disparate and disputed set of discursive constructions'—thus, their theories 'constitute a significant change in how Orientalism [in art history] is understood'.[39] Shining light on issues of cultural, racial, gendered and geographical disparity creates a need for a reassessment of Orientalist art. This dialogue then leads to an open platform of discussion onto which the productions of artists of all ethnicities, genders and classes can be placed. My aim is to show that there is more than one singular point of view or perspective in which to read an Orientalist work of art—and that such diverse perspectives lead to different and somewhat contradictory results. My aim is not to say that one perspective is more prominent than the other, but rather I strive to show respect for difference. The specific purpose of this 'open platform of discussion' is to create a more heterogeneous spectrum on which to place works by French women Orientalists.

Historicising Orientalist works of art and building theoretical frameworks in which to consider them requires that we build upon an existing foundation. However, on approaching postcolonial and Orientalist discussions in relation to visual culture, one finds that the dialogue is dispersed and segregated: theories deriving from peoples of diverse cultures or genders, etc. have a tendency to run up against one another, and any structure of knowledge built upwards from one particular theory is subject to deconstruction through the concepts of another. This position is complex not only for the discussion of art but, more importantly, for cross-cultural understandings. For example, in a major postcolonial shift, within his scholarly text *Orientalism in Crisis* (1962) Anouar Abdel-Malek justly questioned the idea of the self and the 'primitive other'. In relation to Orientalism (broad definition), he stated that nineteenth-century Orientalist scholars viewed 'the Orient and Orientals as an "object" of study, stamped with an otherness. . . [and] this "object" of study will be, as is customary, passive, non-participating . . . non-active, non-autonomous, non-sovereign with regards to itself.'[40] After a number of successful nationalist liberation movements following World War II, Abdel-Malek declaimed that the Orientalists would have to regard the 'objects' of their studies as 'sovereign subjects'—for no longer would they enjoy direct control over their territory.[41]

Building on the theories of Abdel-Malek, the leading figure in the Orientalist debate is Said. Saidian theory is at the forefront of the postcolonial debate where the scholar heavily criticised 'Western' productions in the 'Orient'—as well as European and American knowledge of and limited abilities to understand other cultures. Said, who did not discuss art in his acclimated literary work *Orientalism* (1978), yet he utilised Gérôme's *Snake Charmer* (1870) as the cover image of the book, claimed that Euro-American scholarship on the 'Orient' was merely a projection of fantasy which was solely used as a form of colonial domination and exploitation.

> To speak of Orientalism therefore is to speak mainly, although not exclusively, of a British and French cultural enterprise, a project whose dimensions take in such disparate realms as the imagination itself, the whole of India and the Levant, the Biblical texts and the Biblical lands, the spice trade, colonial armies and a long tradition of colonial administrators, a formidable scholarly corpus, innumerable