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A

**RESTRUCTURING AND REDISCOVERING A WOMAN'S OEUVRE:
CHANA ORLOFF, SCULPTOR IN THE SCHOOL OF PARIS, 1910 TO 1940**

by
Cissy Grossman

A dissertation submitted to the Graduate Faculty in Art History in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

1998

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This investigation began in a seminar conducted by Robert Pincus-Witten called "Sculpture between the Wars." A photograph of an arresting work by Chana Orloff included in *Sculpture of Today*, with commentary by Stanley Casson, published in 1939 as a special spring number of *The Studio* was the initial stimulus. The illustration was of a handsome modern sculpture with affinities to African art, a torso portrait of the artist Reuben Rubin by Chana Orloff.¹ Alerted to this work by a woman, and probably by a Jewish woman from Eastern Europe, there were immediately fascinating possibilities for me in uncovering the oeuvre of an artist with whom I had so many points of contact. With that tempting morsel, and encouragement from Pincus-Witten, who knew of Orloff, the study of the artist was initiated that has culminated in this work. I am grateful for his intellect and generosity.

Certainly the presence of Linda Nochlin as Distinguished Professor in the Art History Department of the City University Graduate Center encouraged me to approach this subject from many points of view, which included confronting the feminist issues inherent in art history. My study with Nochlin and the model of her original scholarship has inspired me to pursue my own

¹The work was merely described as, "by a Russian artist now in America. (Courtesy of the Marie Sterner Gallery, New York)."

challenges. I am indebted to her for continuing as my thesis advisor even after she joined the faculty of the New York University Institute of Fine Arts; her advice and insights have been invaluable.

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INTRODUCTION

In considering the work of an artist our first dialogue is with the individual works. Our perceptions, our responses are to the work and with the work. Then we yearn to comprehend the impulse, the source of the artist's inspiration. We may view the individual work as a total expression of the artist at the particular time that the work was made. At that moment it represents where the artist is, in time and place and in emotional and artistic development.

Thus the requirement to know at least the facts of the artist's life, to attempt to uncover the stimulations and pressures of personal and cultural existence. These are "facts" as generally known, or as they have been stated or suggested by the artist, by family and friends, and by art critics.

These bits of information and misinformation must always be played against the work in a discourse so that individual works begin to make sense in light of the interaction and totality of work and life. When it seems "right," when one arrives at an insight, when others can be convinced that there is a furtherance of understanding, we have arrived at the core of the fascination of art history: we have solved a mystery, we have made a whole cloth of fragments.

Although she is a twentieth-century artist, little is known of Chana Orloff's early life. Her work as an artist apparently began in Paris when she was already twenty-two years old. One needs to go back then to uncover some of the conditions of her formative years for clues as to her character formation. She has not written about herself and the stories she told Haim Gamzu and his wife when they were preparing an exhibition of her work for the Tel Aviv Museum, were a mixture of fact and fantasy. They were an artist's embellishment of events and circumstances enabling her to fit herself into the Western mythology of the artist created suddenly by a magic touch, "As soon as I started to work in the clay I knew I was a sculptor."¹

Her assertions concerning artists who influenced her are similarly oversimplified. Her desire to place herself in the mainstream of Western art caused her to omit relatively unknown artists who were important to her development and to opt instead for a major figure as a source of inspiration. One is legitimized as an important painter or sculptor by an important "father."

We begin then with her years before Paris. She was seventeen years old when in 1905 she left her native Russia for Palestine. Those first seventeen years of life bear investigation. A study of her very particular world may

¹Haim Gamzu, *Chana Orloff* (in Hebrew), (Tel Aviv: Massada Publishing Company, 1951) 57.

offer suggestions of artistic influences as well as sources of the personal strengths she exhibited throughout her long life.

Palestine had not enough to hold her, and after five years she left for Paris. What were the experiences and influences of the Palestine years? How did the twenty-two-year old woman feel about the possibilities for her future?

In Paris the creative work presents early evidence of her concerns, her talents, and her involvement with the world of artists, poets, and musicians. There is also the evidence of friends and events that occurred in the world of Montparnasse, where she lived and worked from 1910 until the war years and afterward.

There were profound changes engendered by the first World War, by those who fought in the war, those who died in the war, those who survived and continued to function as artists, poets, and musicians in the years following. How does Orloff's work change in response to these changes as well as to the demands of her personal life? These are questions to be addressed. Her life as a woman, a Jew, a mother, and as a widow and head of a family must be examined as they relate both as sources of artistic development and as possible limitations in an effort to both express the artistic endeavor as well as produce sculpture that was essentially a saleable commodity. How did Orloff resolve the issues relating to working in a medium traditionally the

province of male artists? All the feminist issues pertain to her work--of acceptance, of valuation of the work of women, of meaning on the part of the artist, and the perception of meaning by the public.

Her choice of medium, her use of subjects and how they compare to the treatment of similar subjects by male sculptors; who sold her work and how it was received as compared to artists who were her contemporaries; these are areas to be investigated.

Critics quickly reviewed and championed her work beginning in 1917 with Pierre Albert-Birot, who not only sponsored a studio showing which was advertised in *SIC*, but gave it a serious review in that same journal.² In the early twenties when her work was on exhibit in the Salon d'Automne, the Salon des Indépendants, and the Salon des Tulleries, the sculpture was being reviewed by such well-known critics as André Salmon, André Levinson, Robert Rey, Léon Werth, and Waldemar George.

In 1927 Edouard Des Courières wrote a critical study of Orloff in a series on "New French Sculptors."³ Thirty sculptures were reproduced and she was heralded as "a very

²Pierre Albert-Birot, review of *SIC Ambulant*, *SIC*, March, 1917.

³E[douard]. Des Courières, *Chana Orloff et Son Oeuvre, Les Sculpteurs Français Nouveaux*, No. 6, Published under the direction of Roger Allard (Paris: Librairie Gallimard, 1927).

great artist...non academic...." He wrote that Orloff created her own mode of expression in a clear and direct language that no one else could copy.⁴ Des Courières declared that she was incomparable in her field and he could only compare her to an artist in another media, to the Russian musician Moussorgski. The sculptors whose work preceded hers in the series were Despiau, Bernard, Bourdelle, Pompon, and Maillol.

In 1927, Léon Werth prepared a major work in which all the sculpture she had produced to that point was reproduced in photographs.⁵ Her work continued to be reviewed in all the coming decades except for the first half of the forties when during the Second World War most Parisian artists, critics and dealers were displaced. In general, the reviews were appreciative, but repetitious and banal.

In 1980 a catalogue raisonné was developed by Germaine Coutard-Salmon. It was the result of five years of work with the Orloff family in the artist's home and studio using the family records. The work was the basis of a Ph.D. thesis by Coutard-Salmon for the University of Paris. A catalogue raisonné was published that year⁶ but three other names preceded Coutard-Salmon on the title-page: Haim

⁴Ibid, pp. 3,4.

⁵Léon Werth, *Chana Orloff* (Paris: Éditions Grès, 1927).

⁶Haim Gamzu, Jean Cassou, Cecile Goldscheider, and Germaine Coutard-Salmon, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).

Gamzu, Chief Curator of the Tel Aviv Museum, Jean Cassou, Chief Curator of the National Museum of Modern Art, Paris, and Cecile Goldscheider, Chief Curator of the Rodin Museum, Paris. All had provided brief introductions--the curators had usurped the scholar.

A new and slightly updated catalogue raisonné was published in 1991 using Coutard-Salmon's chronology and numbering system with the addition of many splendid full-color photographs.⁷ The author and critic Felix Marcilhac discusses and analyzes Orloff's work by dividing it into "non-formal figures," "traditional figures," and the Israeli work.⁸ Marcilhac provides an excellent bibliography and list of exhibitions and offers background material on the artist's life but his approach to Orloff's sculpture is formalist except for his discussion of the metaphorical aspects of her animal sculpture and his perception of the sorrow of her post-World War II work.

A new paradigm in the criticism of Orloff's work appeared in a four-page catalogue of an exhibition that opened in the Municipal Museum of Boulogne-Bilancourt and traveled to Mont de Marsan, Poitiers, and Roubauxin 1992-

⁷Felix Marcilhac, *Chana Orloff* (Paris: Les Éditions de l'Amateur, 1991).

⁸"La Figuration Formaliste, 1912-1928," "La Figuration Traditionnelle, 1928-1945," "La Figuration Retransposée, 1945-1968."

93.⁹ Sixty-two sculptures were shown, and some of Orloff's wood-block prints. An essay in the catalogue by the critic, Anne Rivière discusses the artist's oeuvre within a brief history of Parisian women sculptors. Rivière begins her essay with a discussion of the "Petite École" which Orloff attended and which had a separate section for young women, was directed by a woman¹⁰ and which allowed Orloff, according to the author, to pursue a program of art studies comparable to that offered to men.

She then catalogued Orloff within a group of Parisian women sculptors, beginning with Lucienne Heuvelmans, proceeding with Andrée Rondelay, Anna Quinquaud, Jane Poupelet, Jeanne Piffard, Josette Hébert-Coeffin, Yvonne Serruys, Céline Lepage, Renée Vautier, and Germaine Richier. All but the last of these women were born in the 19th century and worked into the 20th. Only Richier was born in the early 20th century. Rivière compares Orloff to Giacometti in the abstraction of her forms and admires them both for their dramatic imagination. She concludes her essay:

With these women sculptors, Chana Orloff was gifted with the determination, the serenity, and the physical courage which enabled these substantive artists to

⁹*Chana Orloff, 1888-1968*, Essay by Anne Rivière, 1992, exhibition traveled 1992-93 from Musée Municipal de Boulogne-Billancourt to Mont de Marsan, Poitiers, and Roubaux.

¹⁰According to Rivière, Rosa Bonheur was the "*directrice*" from 1849 to 1860.

create great works of art.¹¹

For the first time her gender is seen as an important distinction.

Only now in this thesis, with an awareness of the relevance of gender, has the effort been made to inform Chana Orloff's sculpture with a critical analysis of the unity of it's form and content. As my philosophy professor, Leo Balet declared some years ago:

...The artist experiencing or living the raw material...makes it to his object...which might be called, Gestalt. The Gestalt is thus, the old form plus the individual experience of the painter or the poet. The Gestalt and the work of art constitute, consequently, an inseparable unity. The great art form is thus lived, it originates from within, it is necessary....The form of formalist art, on the contrary, is not lived, but acquired.¹²

In this thesis I have employed many ways of looking at these works of art in order to more fully comprehend the sculpture of Chana Orloff. I have explored Orloff's oeuvre as the unique product of a singular woman artist. Many issues have been examined to illuminate the individual sculpture, with a great effort not to prejudge or impose a viewpoint but to discover how the threads of the artist's life and personality have impacted in the work.

The example of fine work obscured by history should come as no surprise to those who have studied the work of

¹¹"Chana Orloff partage, avec ces femmes sculpteurs, la détermination, la sérénité, le courage physique qui permettent les artistes réels et les grandes oeuvres."

¹²Leo Balet, *Rembrandt and Spinoza* (New York: Philosophical Library, 1962) 134.

women. What is exciting is examining the nature of works that reveal a personal thrust, an awareness of self, a triumph of will in which we are able to compare the level of talent and the artistic approach in Chana Orloff's oeuvre to the work of men who have received continued renown in the world of art.

We recognize that often a subject interests an art historian for particular reasons. These too deserve to be articulated, if only to avoid projection and to confront personal biases. My years of interest in Jewish history, as a curator at The Jewish Museum in New York, and as a lecturer in Jewish Art at Rutgers University, have made this subject one that has special resonance for me. Orloff's early experience is one that this writer is familiar with from friends and relatives. My own parents were immigrants from Eastern Europe, my mother-in-law from the same area as Orloff. Both my mother and mother-in-law were dressmakers who immigrated to America. Indeed, there were a whole generation of women clothing designers in New York who had similar backgrounds.

What made Chana Orloff exceptional, as indeed she was, what made her reject the couture and fashion industry where she was headed, and choose instead the difficult path of artist and sculptor? The choices artists make are indeed fascinating.

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CHAPTER 1

BEFORE PARIS: LIFE IN RUSSIA AND PALESTINE

During the first seventeen years of her life Chana Orloff lived in a world that was insulated and impoverished, educationally and socially deprived. That same world however, was romantically, religiously, and intellectually rich. She was born in the Ukraine in 1888, in the little town of Staro-Konstaninov, which was referred to as Old Konstantin by the Jews, in the region of Volhynia, in the Kamenets-Podalski oblast. It was an existence documented only by the Jews themselves.

The great Russian writers of the interior had little personal familiarity with Jewish life, especially in the crowded western ghettos which they knew only from occasional visits. That is why most of their descriptions of Jewish characters are stereotyped and lifeless. They also readily shared the prejudices of their environment. The great masters--Pushkin, Lermontov, and even the better-informed Gogol--of the earlier decades in the nineteenth century knew only of such characters as Jewish poisoners, spies, and cowardly traitors.¹

Large scale Jewish settlement in the middle of the sixteenth century established the basis of Polish Jewish culture in the Ukraine, Volhynia, and Podolia. The region had been part of Poland until the late eighteenth century when it was annexed by Russia. The Jews lived in tight

¹Salo W. Baron, *The Russian Jew Under Tsars and Soviets*, Russian Civilization Series, General Editor: Michael T. Florinsky (New York: Macmillan Company, 1964), 60, 61.

communities with highly formulated religious obligations and support systems. They were separated from the wealthy Polish landowners on the one side and the Polish and Ukrainian peasantry on the other. The Jews were shopkeepers, innkeepers, millers, shoemakers, blacksmiths, carriage makers, butchers, bakers, tailors, seamstresses, merchants in textiles, leather goods, spices, and dealers in various small luxury commodities. They were traveling merchants, traveling actors, singers and story-tellers, as well as traveling mendicants and alms seekers. There were also full-time male scholars, students of Jewish law, who were supported by family, by wives, or by the community.

A middle group, they were mostly too impoverished to be deemed "middle class." The government and the nobility encouraged them to engage in commercial activities, such as the collection of rents for the landowners and taxes for the King. However, these occupations engendered tremendous hostility from the peasantry from whom the rents and taxes were extracted. Jews working for Polish Catholic landowners also bore the brunt of religious hostility on the part of the Ukrainian peasants, who themselves were despised by the Poles for their Orthodox Christianity and their low estate. In addition, the religion of the Jews was a constant affront to the Catholic aristocracy as it was to the local peasantry.

Although Jewish commercial activities were necessary to

the government and the nobility, any financial success on the part of the Jews was quickly reduced by special taxes and at times, decimating physical violence. Military groups of Cossacks, originally organized to protect the borders from invasions by the Tartars, tore through Jewish towns and settlements on horseback, murdering, raping, and plundering. Such onslaughts occurred during the Khmelnitski massacres in Southern Poland in the years 1648 and 1649.

In the spring of 1648...one of the popular Cossack leaders, Bogdan Khmelnitski...from the province of Kiev, unfurled the banner of rebellion in the Ukraina...Infuriated by the conduct of the Polish authorities...Khmelnitski...incite[d] the Ukrainian Cossacks to armed resistance.... The flame of rebellion seized the whole of the Ukraina, as well as Volhynia and Podolia. Bands composed of Cossacks and Russian peasants...began to exterminate Poles and Jews.²

Because they were segregated within their own communities, Jews were easily targeted for special taxes and repressive commercial laws, which were enacted and repealed with the inclinations of various rulers. With the partitioning of Poland at the end of the eighteenth and the beginning of the nineteenth centuries, Jews of Lithuania, Poland, and the Ukraine, became subject to Russian rule.

From the time of the reign of Catherine II in the late 1700s, Jews were forced by law to live in a designated area, called "the Pale of Settlement." Only a small number

²S. M. Dubnow, *History of the Jews in Russia and Poland From the Earliest Times Until the Present Day*, 3 vols, Translated from the Russian by I. Friedlaender (Philadelphia: The Jewish Publication Society of America, 1916, 1918, 1920) 1:144.

managed to live in the large cities like Rostov, Kharkov, Moscow, and St. Petersburg (fig. 1). Their occupations were restricted to specific trades and professions and they were usually excluded from public education. Young men were often conscripted into the army for a period of twenty-five years. Some were taken as early as age twelve to a preparatory military training school, which was actually a device to prevent families from sending the young men away to escape conscription. There are stories of young boys who became Bar Mitzva at the age of twelve rather than the customary thirteen, so that they could be sent away to escape conscription or kidnaping into the Tsar's army.³

In the army, where they were not allowed to observe Jewish rituals and holidays, they were pressured to convert to Christianity. Of those who survived the wars, few ever returned to their families or towns and villages. Army service therefore meant that the youngster was completely lost to his family and community.

This was the Russia that Orloff was born into in 1888. Now ruled by the Tsars, the Jews were oppressed by new restrictive laws and taxation.

For Russia, the accession of Alexander III [1881] ushered in a period of militant reaction; to the Jews it brought a reign of terror and added new disabilities. Prior to his rule there had been a few sporadic pogroms, all of which occurred in the city of Odessa at widely separated intervals, one in

³Dubnow, *History of the Jews in Russian and Poland*, 3:22.

1820, another in 1859, and the third in 1871. Beginning with the regime of Alexander III the pogrom became an established, frequently occurring feature until the fall of tsardom in 1917.⁴

Special taxes and assessments by the Tsar and his local officials depleted the financial resources of the Jewish communities. The Jews were also subject to sudden physical attack without any government protection or any right of self-protection.

According to an economist, A. Subbotin, the number of Jewish paupers increased by 27 percent in the four years of 1894-98. In many communities fully 50 percent of the Jewish population depended on charity, particularly during the Passover week.⁵

In addition to oppression and poverty imposed on the Jewish community there were aspects of inner Jewish community life that in spite of the value of structure and support, were in their own way restrictive as well. Certainly, many aspects of Jewish life were restrictive for women. The study of the Law (Tora) and the Hebrew language was generally unavailable to women, although there were always a few exceptions, usually in the case of a daughter of a famous rabbi who was taught by her father.

...the primary responsibility for educating children rested with the parents, while each adult was to pursue his own program of self-education...the Jewish community, either through its central organs or through a variety of associations and committees...saw to it that no male child should be

⁴Louis Greenberg, *The Jews in Russia*, vol.2: *The Struggle for Emancipation, 1881-1917*, ed. Mark Wischnitzer, (New Haven: Yale University Press, 1951), 51.

⁵Baron, *The Russian Jew Under Tsars and Soviets*, 65.

deprived of the opportunity of acquiring at least a good elementary education. Girls did not have to study, but most of them were taught how to recite prayers, read Yiddish translations of the Bible, and so forth.⁶

In big cities where families were established in businesses, many girls and boys received a high school education (*gymnasia*). With the exception of some wealthy women who managed their households, most women worked, their occupations generally limited to assisting in the shops and sewing. A seamstress was a good occupation and a talented dressmaker could even sew for the nobility. Occasionally a widow of a business man could step into her late husband's occupation and run his enterprise. There were also women who ran their husband's shop or carried on their own trade to support the family because the husband had dedicated himself to the study of the Jewish Law. Except for thieves and prostitutes in the cities, members of the Jewish community followed the strictures and lived within the structures of the community.

The rabbinical Kahal administration endeavored to impose its will upon every single member of the community by regulating his economic and spiritual life, and to prevent as far as possible his coming in contact with the outside world.... Attaching great value to the Kahal as a convenient tool for the collection of Jewish taxes, the Government bestowed upon it vast administrative and judicial powers.... This tutelage of the Kahal resulted in strengthening the social organization of the Jews, while it curbed at the same time the personal

⁶Ibid., 141.

liberty of its members...⁷

The arts had little opportunity to flourish. However, some trades are by their nature dependant on artistic talent and creativity. There were weavers, brass workers, silversmiths, printers of cloth, embroiderers, dressmakers, milliners. There were also artists who painted pictures on the interiors of synagogues,⁸ traveling from town to town to do the little work available.⁹ There were easel painters whose subject matter was usually interiors with Jewish ritual, such as women lighting Sabbath candles, or portraits of middle class families. On rare occasions the portrait of an esteemed rabbi was painted.¹⁰

Members of the Jewish community were usually strongly opposed to the study of art since it required support and

⁷Dubnow, *History of the Jews in Russia and Poland*, 189.

⁸The notion of "painting pictures" may seem contradictory to the Second Commandment which prohibits creating and worshiping idols. Actually only the Jews in the Moslem world refrained from painting pictures of people and animals on walls and in books. From earliest times Jews painted Bible stories and landscapes on synagogue walls (Dura Europos, 3rd century) and created mosaic floors which not only depicted Bible stories but images of the seasons and signs of the Zodiac (Bet Alpha, 6th century). Pictures have been seen as distinct from idol worship except in fundamentalist cultures.

⁹In discussing timber synagogues of Galicia, Rachel Wischnitzer, in *The Architecture of the European Synagogue* (Philadelphia: The Jewish Publication Society of America, 1964), notes the names of painters who decorated synagogue interiors: Israel, son of Mordecai of Jaryczow, and Isaac, son of Yehuda Leib of Jaryczow. Their names appear in several synagogues in different towns. 128, 130, 131.

¹⁰For the listing of such works see the catalog by Cissy Grossman, *Fragments of Greatness Rediscovered: A Loan Exhibition From Poland*, (New York: Union of American Hebrew Congregations, 1982).

study far away from home in cities such as Vitebsk in Russia, and Cracow or Lodz in Poland, occasionally even Vienna, where one could enroll in an art school. There was interest in written romances and poems, but one had to go to the cities to get them published.¹¹ Only the offspring of well-to-do families in big cities could avail themselves of such opportunities without cutting themselves off from their families. Some who had the means and ability were also occasionally sent out of the country to study medicine and law.

Chana Orloff was a product of her town. Speaking Yiddish and Russian, reading Yiddish--probably the equivalent of a third-grade education which was the mean for girls of that time and place--she was nonetheless capable of assisting in the support of her large family by becoming a seamstress. Orloff did not acknowledged being a dressmaker or seamstress, but one finds clues to it. For example, she told Haim Gamzu that when she was a young woman in Tel Aviv she had a dream of a fashion atelier which made her want to go to Paris.¹²

Chana was the third in a family of nine children, so

¹¹Abraham Goldfaden (1840-1908), Yiddish poet, composer, and "father of Yiddish theater," was born in the same town as Orloff (Staro-Konstantinov). To escape conscription he was sent to a government school which prepared men to work for the Tsar, thus he become literate in Hebrew, Russian, German, and secular subjects.

¹²Gamzu, *Chana Orloff*, 55.

there was need for all to work.

Although all able-bodied family members might be required to work, there was status and respect for the woman in such households. There were prayer books in Yiddish for women, there were Bible stories and allegories in Yiddish, illustrated with woodcuts, there were romances, and there were songbooks.

The approved cultural attitude towards women was to hold them in esteem and to respect their person and their property. Indeed, the traditional Hebrew marriage contract stipulates that a woman may not be defrauded of her dowry, that her husband must provide for her in accordance with custom, and that he must love and care for her. Every Sabbath eve, the woman of the household is praised as part of the ceremony to welcome the Sabbath. "After the blessing of the children, the exalted position of the Jewish wife is stressed by the recital in Hebrew of Proverbs 31:10-31. It is an alphabetic "Ode on the Perfect Wife,"¹³ It begins:

A woman of worth who can find? For her price is far above rubies. The heart of her husband trusteth in her: and he shall have no lack of gain.

By cultural tradition then, by the vulnerability of the family to physical attack, by the general poverty that required the whole family to participate in earning their

¹³Dr. Joseph H. Hertz, *The Authorized Daily Prayer Book*, revised edition, Hebrew text, English translation with commentary and notes (New York: Bloch Publishing Company, 1948, 1975), 404.

livelihood, women were held in esteem, taught to be self-reliant, and expected to be full participants in the economic if not the religious life of the home.

The physical beauty of the countryside contributed to the romantic and poetic aspect of shtetl life. The town itself, built of small wooden houses, with no indoor plumbing and mud streets, might be "picturesque" as portrayed in paintings by Marc Chagall, but for the inhabitants the real beauty lay in the great forests surrounding the towns. The forests, owned by the aristocracy, abounded in the natural resources of trees, shrubs, flowers, and animal life. The deep woods were a source of great pleasure and a contrast to the meanness of their surroundings. Many Russian Jewish folk songs dwell on the forest as a symbol of freedom and untrammelled beauty. Here in a typical romantic folk song, the tree is a metaphor for a young man's love.

Deep in the heart of the forest
A young tree is blooming
And my poor tailor's heart
Heavily is grieving.

On the tree a branch is sprouting
And the leaves are growing
And my soft faint heart
Pines for my darling.

On the branch in the heart of the forest
There's a chirping bird.
And my poor tailor's heart

Bursts here, all unheard.¹⁴

Wood was the material of choice for all buildings in the towns. Not only were the homes made of wood, but the synagogues and churches as well. Because the synagogue was not permitted to be built taller than the local church, there was a limitation on the height of the building. In order to achieve an interior that could accommodate a fairly large group of people, and create a sense of space suitable to religious worship, wood was used in a most ingenious manner. The larger wooden synagogues had two or more sloping roofs on the exterior, but the interior was a single space created by elaborate wooden vaulting that was hung from the highest roof.¹⁵

Religious emotionalism prompted synagogue builders to create optical illusions, and woodcarving and polychromic painting often helped to underline the drapery-like architectural forms of the 18th century synagogues. Woodcarvers were fond of using such motifs as fringes, lambrequins and drapes, and some of the polychromic decorations bore a marked resemblance to the patterns used in tapestry....¹⁶

The wood was used with superb carpentry skills in a flamboyant decorative use of wooden planks, struts, and ribs (figs. 2,3). While decorative objects for the synagogue

¹⁴ "Tif in Veldele", *A Treasury of Jewish Folksong*, Ruth Rubin, ed., this song translated by Jacob Sloan, (New York: Schocken Books, 1964), 49.

¹⁵For details of the construction of wooden synagogues see Maria and Kazimierz Piechotka, *Wooden Synagogues*, Introduction by Dr. Stephen S. Kayser (Warsaw: Arkady, 1959), 35-47.

¹⁶*Ibid.*, 43.

were made in silver, gilt and brass, some objects of folk art were carved of wood, such as Purim tops (*dreydels*), pointers (*yadain*) for reading the Tora scroll in the synagogue, and spice containers (*besomim*) boxes (figs. 4, 5).

The culture from which Orloff emerged provided exposure to a rich tradition of carving. Orloff carved in cement, marble, and stone. However, her wood carvings show a special sensitivity to the material, always emphasizing and exploiting the surface and grain of the wood. Her wooden sculpture is usually derived from a wooden base that is one with the figure, a base that in its surface texture asserts the origin of the tree. Undisguised, the sculpture reveals its transformation: from the work of nature to the work of art (fig. 6).

When early in her career Orloff chose to work in the medium of the wood-block print, that work too was unusual for its overt revelation of the material of the printmaker. The grain of the wood was given prominence in the print and the detail of the grain was integrated into the form of the print--the cuts relating to the grain, the grain enhancing the shapes, the inking sensitive to the wooden surface of the block (fig. 7).

By the early twentieth century, nationalism had spread its message even to the south of Russia. The city of Odessa had become a cultural center, especially for Jews. In

Odessa, Jewish public schools were already established in the 1860s, and in the twentieth century a Russian-Jewish press was vocal in the development of a Jewish political consciousness. Intellectual ferment was alive in literary and political groups. In the last decades of the nineteenth century the ideals of Zionism had penetrated to all of Europe.

In the spring of 1882, a society of Jewish young men, consisting mostly of university students, was formed in Kharkov.... The aim of the society was to establish a model agricultural settlement in Palestine and to carry on a wide-spread propaganda for the idea of colonizing the ancient homeland of the Jews. As a result of this propaganda, several hundred Jews in various parts of Russia joined the Bilu society [from the initial letters of their Hebrew motto, "...House of Jacob, come and let us go." Based on Isaiah.2:5]¹⁷

Jews related to Slavic calls for national freedom and aspired to such political expectations for themselves, but poverty and pogroms gave them little hope of finding that freedom in Russia. America and Palestine offered the opportunity to escape. American charitable societies, in response to the news of the wave of pogroms in the early 1900's, sent emissaries to fund the escape of their East-European brothers and sisters. With that help as well as on their own, many fled to the United States as well as to Canada, South America, and South Africa.

Theodor Herzl, a Hungarian writer and intellectual

¹⁷Dubnow, *History of the Jews in Russia and Poland*, 2:321,22.

advocated the founding of a Jewish state in his book, *Der Judenstaat*, published in 1896, and the next year organized the first Zionist World Congress in Basel. His advocacy focused the yearning for a national homeland, although it was not Palestine that Herzl envisioned.

Similarly the formulations of Karl Marx, who together with Friedrich Engels published *The Communist Manifesto* in 1848, rallied the forces of oppressed peoples, including the impoverished Jews of Eastern Europe. Vladimir Ilich Lenin brought the ideological struggle to Russia and organized the Marxian Socialist forces mainly through publications such as *Iskra*, *Vperyod*, *Zvezda*, and *Pravda*.

The years 1903 and 1905 were fateful ones in Eastern Europe. Pogroms terrorized the Jewish communities. The first of the revolutions against the Tsar threw the Russian countryside into a turmoil in which attacks on Jews became part of the social dissolution.

In 1903, it was the Kishinev pogrom which made a tremendous impression in and outside of Russia. Instigated by a former petty official P.A. Krushevan, editor of the reactionary local newspaper, *Bessarabets* (heavily subsidized by the government), this pogrom affected a community of some 50,000 Jews living side by side with some 60,000 Christians. In two days...45 Jews were slain, 86 were seriously wounded, and 500 less seriously hurt. More than 1,500 houses and shops were plundered or destroyed.... Undeterred by the ensuing universal outcry, a much larger wave of pogroms took place in 1905 in connection with the First Russian revolution. This time some 660 Jewish communities were affected in the course of a single week.... Among them was the community of Odessa.... Of the 165,000 Jews residing in that city no less than 300 victims lost their lives,

thousands more were wounded and crippled while 40,000 were economically ruined. In all, this pogrom wave cost the Russian Jews about 1,000 dead, [and] 7,000-8,000 wounded....¹⁸

The call to socialism inspired many, but the Zionist cause combined the awakened politicalization with Jewish nationalism.

In the forefront of Jewish interest stood the question as to the land toward which the emigration movement should be directed: toward the United States of America, which held out the prospect of bread and liberty, or toward Palestine, which offered a shelter to the wounded national soul.¹⁹

Palestine, with largely unpopulated areas, and the possibilities of creating a socialist state, attracted dedicated and motivated young Jews. Among those early Zionists were the Orloffs. Chana's two older brothers were already in Palestine when the remaining members of the family left Russia in 1905. Chana was seventeen years old. Her father, who had previously traveled to Palestine to settle the two older boys, no doubt to keep them from conscription into the Russian army, returned to shepherd the rest of the family. Not all the children, however, left with the Orloff parents; one daughter remained in Russia. The parents and six children arrived in Palestine and settled in Petah-Tikva.

Orloff lived with her family in Petah-Tikva (Gate of

¹⁸Baron, *The Russian Jew Under Tsars and Soviets*, 68,69.

¹⁹Dubnow, *History of the Jews in Russia and Poland*, 2:268.

Hope)²⁰ where she worked as a seamstress, making dresses for women who lived in the area.²¹ For a time Orloff lived in Neve Tzedek, a small city outside of Jaffa (fig. 8). At the turn of the century, Neve Tzedek was a cultural center, and many young writers such as S.Y. Agnon and Yosef Brenner lived in the neighborhood.²²

The Jewish settlement Neve Tzedek was founded in 1886, and Neve Shalom in 1890, near the city of Jaffa. In 1909, these neighborhoods expanded to the north and a modern residential city was planned based on the English concept of garden cities. This was Tel Aviv. Houses there were all small and surrounded by brick walls. The architecture was East European, with elements from the Orient which the builders picked up from Jaffa and the suburbs of Jerusalem outside the old city. The houses had stone fences combined with grille work, and red tile roofs.²³

The "Gymnasia Haivrit", the first Hebrew High School

²⁰ Petah-Tikva was the first Jewish settlement in modern Palestine, founded in the 1870s.

²¹Katznelson, Rivka, "Insulting Chana Orloff," *Et-Mol*, [Yesterday] 18(2), 1991, 13.

²²In Rivka Katznelson's 1991 article, written for a popular periodical in Israel, Katznelson tells the story which apparently emanated from Orloff's niece, that Orloff never forgave Agnon for what was a teen-age hurt, and when they were both famous in Israel (he a Nobel prize writer, and she a famous sculptor) she continued to ignore him.

²³Natan Harpaz, "The First Hebrew City and its Architecture: A Local Original Style in 'Little Tel-Aviv'," *Israel: People and Land*, Haaretz Museum Yearbook, ed. Rechavam Zeevy, 1985-86, 277,78.

opened in October, 1905. It later became very well known as the "Gymnasia Herzliya," renamed after the Zionist leader Theodor Hertzl. The school was the only public building of the early years of Tel Aviv, and its facade is much celebrated, its image even appearing on Israel paper money (fig. 9).

Tzvi Neshri, Chana Orloff's brother began teaching at the Gymnasia in 1907, and was the school's first physical education teacher²⁴ (fig. 10). Orloff means "eagle" in Russian, from which Chana's brother translated his name into Hebrew, *neshri* meaning "my eagle."

There is no record that Chana Orloff was a student at the Gymnasia. The age of the students in that period is purported to have been thirteen-and-a-half, to fifteen-and-a-half years of age. Chana was about twenty years old, too old to be a formal student at a high school. But she knew Tvi Neshri's fellow teachers, became familiar with the educational concepts of the school, and studied with some of the teachers.²⁵

While the Bible and the Talmud were taught at the Gymnasia, the school was secular in orientation. Additionally, Hebrew literature, Hebrew grammar, history,

²⁴Ibid.

²⁵Several people in Israel and the United States told the writer that Chana Orloff had been a student at the Gymnasia Herzliya, so apparently there is an oral tradition that she was an alumni of the school, although there are no official records to substantiate it.

geography, mathematics, science, Arabic, French, Turkish, music, drawing and sketching, physical education and accounting were taught.²⁶

Abraham Eisenstein, a popular teacher in the Gymnasia at the time had studied sketching and drawing in Odessa, where he had been an active Communist and Zionist. He was an art teacher in 1907 and 1908. Chaim Harari, born in Latvia, was a writer for a Zionist publication in Eastern Europe.²⁷ After being educated in Geneva he began teaching French at the Gymnasia in 1906.²⁸ Here then was the opportunity for Chana to study art, to converse in French, and to discover not only the world of liberal arts but her own talents as well.

In the new environment of Palestine, where women were active participants in reclaiming the land, Chana was open to the possibilities of developing her ideas and her skills. That would have been nearly impossible in her home town of Staro-Konstaninov. In Palestine, every person was needed to contribute whatever abilities they had for the old/new land. Men and women worked and studied side by side. Free of political oppression one could dream dreams and make them

²⁶*Hashqafa Klalit al Hitpatchut ha-Gymnasia [General Overview on the Development of the Gymnasia].* (Tel Aviv: "Herzliya" Hebrew Gymnasia, 1909), 2.

²⁷Orloff did a portrait head in bronze of Madame Harari in 1928.

²⁸David Tidhar, Ed., *Entzyqlopedia le-Chalutzei ha-Yishuv u-Vonav (Encyclopedia of the Yishuv's Pioneers and Builders)* Vol.1. (Tel-Aviv: Shaham Press, 1947) 475, 497.

come true. In this milieu, Orloff's introduction to art and languages began in earnest and she soon felt empowered to consider options for her life's work other than being a seamstress.

Since advanced study was unavailable in Palestine at that time, Tsvi Neshri encouraged his sister to study in Paris. He felt that with more formal training she could come back to Palestine and be a teacher in the Gymnasia with him. Probably the subject they had in mind was dress design, *couture*, but there were other ideas astir in the young seamstress. According to what she told the wife of Haim Gamzu, the noted Israeli art critic and chief curator at the Tel Aviv Museum:

I was a young girl then, and I did not dream about art, nor did I think about leaving the narrow streets of Neve Tzedek. Yet one day something surprising happened to me. It was unbelievable, I was day dreaming one hot summer day. As I was dreaming, I saw myself suddenly entering a school where I began to knead clay with my fingers. I began making a sculpture of Chaim Nachman Bialik [the famous Hebrew writer and poet].... I fully realized my dream. Not even a year after I had this dream, I was in Paris studying sculpture, and years later, I had the opportunity to create a sculpture of Bialik.²⁹

Orloff left Russia as a seamstress, one of a large family who lived and worked together. In the five years she spent in Palestine, she became an independent young woman, living on her own, was introduced to an intellectual and

²⁹Gamzu, *Chana Orloff*, 55.

artistic world and discovered her own artistic talent. She came to Palestine as a seamstress, but that was not the work she sought in Paris five years later, when she needed to earn a livelihood. She had enough belief in her artistic ability to seek and find work as a sketcher.

Orloff's brother made it financially possible for her to travel to Paris. Although she worked as a sketcher by day, and studied art at night, his sponsorship enabled her to find a warm and safe place to live. Many of her friends, who had come penniless, including Haim Soutine and Marc Chagall, had romantic but cold studios in "La Ruche", in which to live and work. La Ruche (the beehive) was a large round building at passage Dantzig, salvaged from the World Exposition of 1900 and brought to the meat slaughtering section of Paris to serve as artists' quarters (fig. 11).

Paris transformed Chana Orloff. When she arrived in 1910, artists from all over Europe were being drawn to its orbit, and together within that intense pressure of political and social change, the ideas of the Parisian avant-garde were to be thrown out again from its center.

Orloff was called a "Russian" artist by some Parisian art critics, and was included in reviews of Russian artists in magazines in the Soviet Union, but it was to Palestine, later Israel (figs. 12, 13), to which Orloff returned throughout her life to visit her family and friends and to work. Paris, however, was home.

CHAPTER 2

PARIS FASHION AND THE AVANT-GARDE

The French fashion industry, with large workshops manufacturing women's clothing, evolved in the late nineteenth century to serve the needs of the growing bourgeoisie in Paris. The elegant appearance of the city, redesigned in the nineteenth century by Baron Haussmann, attracted both French visitors and tourists from Europe and America. The tradition of style and luxury at the French royal and Napoleonic courts, the woolen mills in the north and the great silk mills of Lyons, made the French capital a natural center for clothing the rich and the "nouveau riche" concentrated in the city. In response to this need, Paris also attracted a huge underclass of those who sought work in all the support industries, including fashion and the arts.

In Paris there was a great convergence of opportunities. It was a natural gathering place for artists from many small European cities. One could study major art traditions in the museums and galleries. There was the theater, ballet, cafés in which to meet old friends, make new friends, gossip, and be in on the latest news of work and politics. There were tourists and patrons who bought art. There was a network of friends and fellow émigrés who were artists and critics. In Paris, the fascination with

literature, theater, dance, music, art, and fashion coincided and coalesced.

According to Ariane Tamir, Orloff's granddaughter, the artist's first job in Paris was as a sketcher for the House of Paquin.¹ In a sketch dated 1910 (fig. 14) printed together with photographs of Orloff sculpture and wood-block prints in a publication of 1917, *Réflexions poétiques et reproductions de sculptures*,² we see that Orloff was a competent sketcher. It is interesting that in this early drawing we see the depiction of a seated woman in an extremely defensive position. Her legs are crossed, her shoulders hunched. Her arms are pulled together covering her chest and leaning on the crossed leg. One hand, fist-like, covers her mouth. Her staring eyes are wide open. The drawing suggests a metaphor for the newly arrived, apprehensive, artist herself.

Germaine Coutard-Salmon³ was told by family members that when Orloff first came to Paris she had a Russian neighbor, Madame Rosenblum, who worked for "chez Paquin." Rosenblum was no doubt her entrée to obtaining employment at Paquin, which by the 1910s was a major fashion house.

¹Interview in the Orloff residence in Paris, April, 1990.

²Ary Justman and Chana Orloff, *Réflexions Poétiques et Reproductions de Sculpture* (Paris: Éditions SIC, 1917).

³Coutard-Salmon, working with the family produced a catalogue raisonnée of the Orloff sculpture, which appeared in 1980.

Caroline Milbank cites Paquin as one of "The Founders" of French fashion along with Worth, Doucet, Lanvin, Collot Soeurs, Lucile, Boué Soeurs, and Poiret.⁴

In 1891 Jeanne Marie Charlotte Bechers married Isadore Jacob, "so-called Paquin," [dit Paquin] and together formed a dress company called Paquin Cité.⁵ The following year, at 120 rue du Faubourg St.-Honoré, the "House of Paquin" was established by Mme. Paquin and her husband, a banker, who was now called Isadore Paquin.⁶ This was were, in 1910, recommended by her Russian friend, Orloff found a job.

The relationship of the arts in Paris in the twenties and thirties to theater and costume is well documented. We know of such successful liaisons as that of Diaghilev and Cocteau which brought the talents of Picasso to the dance theater.⁷ Georges Braque, Juan Gris, Robert Delaunay, Henri Matisse, André Derain, and Marie Laurencin all designed for Diaghilev. Leon [Lev] Bakst, who designed costumes and sets was Chagall's teacher, both of whom had worked in the theater in Moscow. Chagall actually painted the murals and flats for the Jewish National Theater and the

⁴Caroline Rennolds Milbank, *Couture: The Great Designers* (New York: Stewart, Tabori & Chang, Inc., 1985), 8.

⁵Dominique Sirop, *Paquin* (Paris: Adam Biro, 1989), 9,10.

⁶If one wonders about the derivation of the name Paquin, it can be noted that *la pâque* means Passover in French. Is this a pun on how a Jew "passes" in France, by changing his name from Jacob to Paquin? Similarly, Jacob Pincus changed his name to Jules Pascin.

⁷See Kenneth E. Silver: *The Art of the Parisian Avant-Garde and the First World War, 1914-1925* (Princeton: Princeton University Press, 1989), 113-25.

Habima Theater in Moscow.⁸ Léger designed costumes and sets for the ballet, *La Création du monde*; Brancusi designed costumes for Satie's *Gymnopédies*.

The well known artist and designer, Erté [Romain de Tirtoff] who designed for the ballet, also designed clothes for execution by Lanvin. Laurencin designed sets for Diaghilev and Poulenc, and dress designs for Poiret. Sonia Delaunay designed and made clothing closely related to her paintings. We know of friendships of famous clothing designers and artists, like those of Chanel and Picasso, and Poiret and Cocteau.⁹

It is interesting that when artists such as Pablo Picasso and Raoul Dufy worked as costume and fashion designers, they observed the traditions of the fashion sketch. In Picasso's case (fig. 15), he keeps the figure open and simple in order to clearly define the costume design and shape so that the costume maker is able to follow the design. In Dufy's case (fig. 16), he illustrates the fashion model's walk to create an aura of elegance and emphasize the importance of the silk design.

⁸Marc Chagall's own description of the miserable circumstances in which he worked for the Jewish Theater and Habima in Moscow may be found in *My Life*, translated from the French by Elisabeth Abbott, from the 1932 translation by Bella Chagall (New York: The Orion Press, 1960), 161-67.

⁹Picasso enjoyed Chanel's salon in the early twenties together with Cocteau and Max Jacob, and Chanel created the costumes for Cocteau's 1922 production of *Antigone*, for which Arthur Honneger was composer and Picasso, set designer. Poiret created an elegant "uniform" for Cocteau who drove an ambulance during the war.

The House of Paquin was proud of dressing theatrical performers, and current stars of variety and opera are mentioned as clients in the fashion journals. Monsieur Paquin began the practice of taking a bevy of models, who were dressed in his clothing, to the race track, so that wealthy potential clients would see his productions in their own milieu. Fashion became a visible part of the social scene. Known artists produced fashion albums that appeared in fashion magazines, such as the album by Raoul Dufy.

Paquin...collaborated with artists of her day. In 1911, she produced an album of designs for accessories, fans, and clothing by the fashion artists Georges Barbier and Paul Iribe and in the years following made up dresses after designs by Leon Bakst and Drian [Adrian Etienne].¹⁰

Paquin was important in the development of style in that Madame Paquin abandoned the corset and created a new silhouette based on the natural figure. This "freeing"¹¹ of the female figure was a liberation from corsets and stays which had forcibly pushed up the breasts and pulled in the waist. The corsets and stays were not only physically uncomfortable, but they limited motion in walking, social dancing, and even in sitting. Paquin collaborated in this style with artists.

Iribe designed "modern style" dresses created by Paquin. In 1912-1913, Mme. Paquin created a series

¹⁰Milbank, *Couture*, 46.

¹¹A relative term, it took the modern period to free women from gender and physical constraints in clothing.

of dresses based on costumes of Leon Bakst for *La Scheherazade*, *L'Oiseau de feu*, *Le Dieu bleu*, and *L'Après-midi d'une faune*¹² (figs. 17, 18).

The fashion industry, then as now, employs artists in various capacities, such as drapers and sketchers. Sketchers perform many functions in design houses. They go to shops and sketch the clothes of other designers, providing design houses with models of their competition. They also make sketches of ideas for new designs to inspire the more important creators in the workshop, the designers. Some create publicity for magazines and newspapers. It is the low end of the creative ladder but one that was, and is still, essential in all large fashion workshops.

Producing fashion sketches in order to earn their livelihood, Orloff and her friends were also aspiring artists. Alexandre Iakovleff, of whom she did a stylized torso in 1921, which she entitled *Le peintre Jakovleff*, was a published fashion artist (fig. 19). In his fashion drawings we see evidence of a proximity to serious art forms as in hand-colored plates from a fashion journal, *La Gazette du Bon Temps*.¹³

Orloff's friend, Iakovleff, reached for abstraction in

¹²*Paquin: une rétrospective de 60 ans de haute couture*, Decembre 1989-Mars 1990. (Lyon:Musée historique des Tissus, 1989)

¹³*Gazette du Bon Temps*, also published by Lucien Vogel as *Gazette du Bon Genre Art: Modes & Frivolités*, existed from 1910 until 1923, except for a hiatus during the war years.

his illustrations, his forms so synthesized one searches for the figure and the costume (figs. 20, 21). Other drawings in the same journal (figs. 22, 23), relate to abstract deconstruction of space, and to a symbolism of sexual melancholy---one drawing even appropriating Munch's well-known symbol of sexuality, the image of the dotted "I" on the lake.¹⁴ In 1920, Orloff created a portrait head of Lucien Vogel, the publisher of *Gazette du Bon Temps*.¹⁵ It was one of her most arresting male portraits.

These young fashion artists earning their bread by using their talents in the commercial world, parallel American sketchers such as George B. Luks, John Sloan, Everett Shinn and Reginald Marsh, discussed by Milton W. Brown in his work, *American Painting from the Armory Show to the Depression*.¹⁶ The Americans honed their skills drawing news and sports events for newspapers and journals. All of these working people hungered to be "serious" artists. They wanted to be free to choose their own subject matter, to remove it from the immediate and imbue it with a more lasting significance than that given to ephemera. They

¹⁴An image in Edvard Munch's, *The Dance of Life*, 1899-1900, in the collection of Nasjonalgalleriet, Oslo.

¹⁵Also the publisher of *Vanity Fair* in America.

¹⁶Milton W. Brown, *American Paintings from the Armory Show to the Depression* (Princeton: Princeton University Press, 1955, paperback edition, 1970), 9-38, 183, 841.

wanted to work in media in which themes and technical skills could be developed.

The commercial work in America in the early 1900s, relates the genre of newspaper illustration to the paintings of American "realists." The natural interconnectedness of the quick sketching of sport and social events relates intimately to the ethos of "realism." The illustrator trains the eye to depict detail. Detail of observation enables the artist to create the "look" of an event. Realism as a point of view in painting in the United States in the 1920s and 1930s was similarly concerned with recording the details of a scene, in order to create a story line, a sense of having been there, of capturing the actual experience.

In a later era, the work of advertising artists and window dressers introduced "Pop" and "Op Art" to the American art scene of the 1960s and 1970s. The "glitzy" quality of the advertising world in New York was also closely related to the art it spawned. Advertising was concerned with the two-dimensional flat surface; it was concerned with the physicality of color and how that color was developed and perceived in an optical sense. It presented itself in a brash, aggressive, ironic stance, selling itself with the immediacy of magazine color ads and crowd-stopping displays in Fifth Avenue shop windows.

The world of fashion that existed in Paris in the 1910s

and 1920s was closely related to the avant-garde art of painting. We see it in the paintings of the School of Paris, with its emphasis on portraits of nude models and elegantly clothed and coifed women. One sees in the sculpture of such artists as Ossip Zadkine, Constantin Brancusi, Elie Nadelman, and Chana Orloff, in the sense of luxury, of finish and grace, that reflects the taste of the haute monde, or at least the artists' view of that world.

It was yet another example of popular art that interacted with high art, of energy and ideas that moved up as well as filtered down. Both fashion and art fed the consumerism of the wealthy bourgeoisie. The wealthy collected haute couture outfits as they collected pictures and portrait busts of themselves.

The plates of *La Gazette du Bon Ton* were fashion illustrations in narrative form. They exhibited the costumes of the haute couture in theater-like settings with titles to communicate the narrative. One plate, *La Femme à l'Éventail* (fig. 24), shows a woman in a gown by Worth, holding a feathered fan. The fan is presented as an object of adornment but it also functions as an object of seduction, of concealing or revealing at will.

It is interesting to note that Orloff's sculpture of the same subject (fig. 25), dated 1920, has repressed the obvious sexual references. The figure is fluid, the left shoulder raised, suggesting the pause in the fashion model's

walk, before she turns. The fan is held close to the chest, almost becoming part of the figure, functioning as a design on the bodice. However, the hand holding the fan is strongly articulated, and the head of the figure set up on a high ringed collar is fiercely strong, the features individualized. The high ringed collar and long neck relate the work to African icons--Paris fashion model turned goddess. The sexual nature of the goddess is reinvented by the swaying, swelling belly of the figure.

In a painting of the previous year, 1919, Orloff's friend Amadeo Modigliani had depicted the same subject, *Woman with a Fan* (fig. 26). In later years Orloff credited Modigliani as being her inspiration, and one can easily see similarities in their vision in these two works. The elegant thin head is held at an angle on the long neck. The deep-seated eyes, long curved nose, unsmiling mouth, simplified torso, one arm up with hand holding fan, the other arm at rest, are all elements in common. Both fans are exploited for their decorative repetition. However, the differences are profound.

Modigliani's woman is ethereal, moody, soft, passive. Orloff's woman is a strong physical presence. The medium of the wood creates warmth and solidity. The mood of Orloff's subject is severe, and the assertive left shoulder and protruding right hip make us aware that she is standing on her feet, a self-assured Greco-African goddess.

Jacques Lipchitz created a bronze, *Horsewoman with a Fan* (fig. 27) dated to 1913. The sculpture is a full length figure of a circus performer,¹⁷ with a stylized head that also relates to African art. Although concerned with the Cubist sense of volume, his bronze figure is round and soft. Clothed in a frilly garment, the fan is in one hand, the other hand placed on the body in suggestive concealment. One can relate its mien of coquettishness to an illustration in *Les Modes* of May 1913 (fig. 28). The photograph shows Mlle. Lucienne Guett as Blanche Câline at the *Theatre Michel* wearing a gown by Paquin.

In several biographical references, Orloff is said to have studied in the Russian "Academy."¹⁸ It was a vague throwaway presented by Orloff herself who apparently wanted to dignify her training period with some formal schooling.¹⁹ Indeed, there was briefly a Russian school for sculpture. It was one of many informal establishments, like Matisse's Academy, and the Julian Academy. One could draw or paint

¹⁷The Paris circus (Cirque Médrando), as symbol and source of artistic invention is discussed by Deborah Menaker Rothchild in her catalogue, *Picasso's "Parade,"* (London: Sotheby's Publications, 1991) see especially 214, 220-29.

¹⁸The catalogue of her work issued by Galerie Vallois in Paris, and the Montgomery Gallery in San Francisco in 1983 was typical in which she is said to have studied drawing at the École Nationale des Arts Décoratifs and sculpture at the Académie Russe.

¹⁹In an interview in 1990 with Orloff's granddaughter, Mme. Tamir also told me that the École des Arts Décoratif that Orloff often told interviewers she had attended was a small school for young women to teach them to sew.

from the model, be in the company of other artists, occasionally get some formal criticism, and most importantly, learn from other students. There were no fees, no entrance exams, no grades, no semesters of study. Generally, the life of such studios was of short duration. Marevna, a painter of the period, remembers Orloff at the school:

In those early days, Soutine and his friends would spend many evenings at the Russian Academy, which consisted of two rooms, one for sculptors and the other for painters, in the Impasse de Maine, behind the Gare Montparnasse. It was a meeting place for young emigrants from Kiev, Vitebsk, Minsk, Riga and Odessa, and there were also a few students from Finland and Estonia....There were two women painters besides myself from Tiflis....There was also an extremely gifted sculptress from Palestine, Chana Orloff.²⁰

There were upper class refugees from the Russian revolution as well as Russian Jews from cities and villages. There were so many Russians among the foreigners in Paris that they constituted a subset. A group of Americans in Paris ran a shop in the Rue Napoléon in which merchandise made by Russian refugees was sold.²¹ Marie Vassilieff, the painter and student of Matisse, founded the "Academie Russe,"²² as well as *La Société des Artistes Russes*, which

²⁰Marevna [Maria Vorobev], *Life with the Painters of La Ruche*, Translated from the Russian by Natalia Heseltine (London: Constable, 1971), 27.

²¹From an interview in New York City with Mrs. Richard Myers, in 1983.

²²According to the listing for Vassilieff in E. Bénézit, *Dictionnaire Critique et Documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, Edition 1976 (Paris:

each year sponsored a gala to raise money for indigent Russian émigrés. Marevna recalls the balls held in the Moulin de la Galette, a brasserie called, La Closerie des Lilas, and the Salle Bullier.²³ The last received recognition through the poem *Bal à Bullier* written by Blaise Cendrars, copies of which were hand-painted by Sonia Delaunay.²⁴

Orloff was considered to be part of a Russian school of sculptors. In 1924, for example, in a journal emanating from Berlin, she was discussed by Franz Landsberger in an article, "The Parisian Group [of Jewish sculptors]," (*Di Parizar Groupeh*)²⁵ along with Oscar Miestchaninov and Lutchanski, both Russian born. In the article she is called Orlova (a feminization of the Russian surname which she rejected). The illustration of the Orloff work in the Yiddish language journal *Milgroim* [*Pomegranate*] is taken

Librairie Gründ) Vassilieff founded "Academie Russe" in 1908. She wrote about Matisse in *Toison d'Or*, a Moscow journal, which introduced Matisse to Schoukine, his major patron. She also founded the Academie Vassilieff, said to be a meeting place of Picasso, Braque, Gris, Matisse, Modigliani, Cendrars, Salmon, Max Jacob, Satie and Leger.

²³Marevna, *Life with the Painters of La Ruche*.

²⁴Moulin de la Galette was the subject of a painting by Renoir, and again later of an early painting by Picasso. La Closerie des Lilas was a meeting place for writers and artists, at one time a favorite writing place for Ernest Hemingway.

²⁵*Milgroim: A Yiddish Magazine of Art and Letters*, Editors Dr. M. Vishnitzer and M. Kleinman, Art Editor Rachel Vishnitzer [*sic*] (Berlin: The Rimon Publishing Company, No.6, 1924) 17-19.

from the Moscow art journal *Jar Ptitzza* [*Fire Bird*]²⁶ of the previous year, an indication of the continued activity between Paris, Moscow, and Berlin.

Orloff, unlike other sketchers, did not become an illustrator or a painter. She turned instead to a more physically demanding medium, one in which some of her Russian friends worked. It would appear that she was fascinated by what was serious and difficult in every sense. The space needed to work on wood and cement block, the physical stamina required to hammer, to chisel, to move the blocks of material, are all more physically difficult than sketching on a pad or painting on the moderate sized canvases of the early twentieth century.

She did work briefly in another medium, wood-block prints. One well known print was used as the logo of the magazine *SIC* (*Sons Idée Couleurs Formes*) founded by the poet Pierre Albert-Birot in January 1916 (fig. 29), and published almost every month for three years until the end of 1919. Curiously, in a volume published by the Victoria and Albert Museum in London in 1985,²⁷ the logo of *SIC* is attributed to the futurist Enrico Prampolini, probably because two of his woodcuts appear in the 1917 issue in the museum's

²⁶The journal *Jar Ptitzza* was dated 1923 and the Orloff sculpture illustrated was a torso portrait, *Edmond Sigrist with a Pipe* of 1920.

²⁷Carol Hogben and Rowan Watson eds., *From Manet to Hockney, Modern Artist's Illustrated Books*, introduction by Carol Hogben (London: Victoria and Albert Museum, 1985).

collection, and because Orloff's work in this medium is largely unknown. The authors, Carol Hogben and Rowan Watson, in discussing the issue of the magazine in which the Prampolini woodcuts appear, describe the contents:

'Note 6 sur l'art nègre' by Tristan Tzara, a poem by Gino Cantarelli, Pierre Albert-Birot and Ary Justman, and music for Apollinaire's *LES MAMELLES DE TIRÉSIAS* by Germaine Albert-Birot.... Apollinaire's review *SOIRÉES DE PARIS* had ceased to appear on the outbreak of war in 1914, and *SIC* provided a forum for many of its contributors...a forum that was constructive in nature as opposed to the Dada mission to subvert systematically, but one that welcomed the appearance of Picabia's review 391 in Barcelona and the Zurich review *DADA*. The first performance of Apollinaire's play, *LES MAMELLES DE TIRÉSIAS*, took place under the aegis of *SIC* in June 1917 (copies of the programme with contributions by Max Jacob, Jean Cocteau, Paul Reverdy, drawings by Matisse and Picasso were offered for sale in nos.21-22), and its appearance marks the canonisation of the term 'Surrealist'-Apollinaire dubbed it a 'Drame sur-réaliste' in preference to 'sur-naturaliste', so that *SIC* was the means by which the new word gained currency.²⁸

In an album of wood-block prints published in 1919,²⁹ Orloff's subjects often echo the fashion sketch. *Portrait de Mlle. Watts*, is a dramatic presentation of a young woman, indeed, the emphasis on bobbed hair and three-cornered hat risk comparison to photographs in *Les Modes* (figs. 30, 31). Orloff was not as free in this medium as she was in sculpture. The two-dimensional product, albeit that it

²⁸Ibid., 143 (no.40).

²⁹Chana Orloff: *Bois Gravés de Chana Orloff* (Paris: D'Alignan, 1919).

begins as a carving, is somehow in both its flatness, and in its effect of black and white, too close to illustration, and to the fashion sketch.

The poet Ary Justman, Orloff's husband, was more overtly "leftist" in his politics than his wife. His book of poems, *Réflexions poétiques*, published in 1917 had a dedication to Pierre and Germaine Albert-Birot:

"The masses are still bent over,
they go forward, I believe, on all fours."

Aligned though they were with the Albert-Birot circle, which included futurists, surrealists, socialists and anarchists, Orloff's political position is expressed in her work. We see her radicalism in her visionary approach, her openness to the new in her interest in African art, cubism, and in abstraction. There was no realistic attempt to describe the plight of the working masses, no figurative form given to the war that was only miles away from Paris. Of course, artists, writers, even the couturiers were attacked in the press during the war, not necessarily for the content of their work, but for the form. Cubism, for example, was declared "boche," foreign, anti-French.³⁰

³⁰Kenneth Silver's *Esprit de Corps* of 1989, is the most recent and most complete documentation of the political nature of form as it evolved during the First World War in Paris.

In their brief time together³¹ Orloff used her drawings, and photographs of her sculpture, to accompany a book of Justman's poems, and on January 4th, 1918, at the age of thirty she gave birth to their son, Élie, her only child.

³¹Justman and Orloff married in October 1916, he died of influenza after his son's first birthday in 1919.

CHAPTER 3

IN THE ORBIT OF *SIC*: SOME FEMININE THEMES IN ORLOFF'S WORK

The first issue in January, 1916, of *SIC: Sons, Idées, Couleurs, Formes*, edited and published by the well-known poet and illustrator Pierre Albert-Birot, consisted of two folded sheets, numbering eight pages, including the title page.¹ Albert-Birot planned to publish every month, which indeed he did for the most part, until 1919. Within that small format poems, music, drawings, and criticism were published.

On the top sheet was the logo printed from a wood block by Chana Orloff.² Albert-Birot also created wood-block prints that he published in his little paper, but his own work always bore his initials "PA-B". During the first year of publication, there were no credits or index. Generally the paper had one or two signed pieces, and the rest of the material was all presumably by Albert-Birot. The intention was to be avant-garde, with a generous sprinkling of "futuriste" work. Pieces of music by his wife, Germaine

¹On unbleached paper, priced at 20 francs per copy, there was also a printing on *japon* paper for 50 francs.

²In the first year of publication there were many examples of uncredited illustrations. Albert-Birot's own drawings and prints bore his initials. The logo had no initials but was typical of Orloff's use of the wood block and inking technique. This writer found a copy in the archives of the Rodin Museum, with other papers relating to the Orloff retrospective which took place there in 1970.

Albert-Biro, Gino Severini drawings, poems by Guillaume Apollinaire, and notices of performances, were typical of the publication.³

In number eleven, November 1916, there was a piece on the effort of Diaghilev to create a ballet with Leonide Massine as choreographer, using the painters Bakst, Larionov, and Gontcharova for costumes and sets. Also noted was Diaghilev's effort to use the painter Pablo Picasso and the composer Erik Satie for another new work. That work, of course, was *Parade* which premiered in May 1917.⁴ The same issue gave a full page to the design for a wooden sculpture by Orloff called *Amazone* (fig. 32).

In the second year of its publication, *SIC* became less a man and wife operation. On the cover page is a smaller, more refined block print of the logo, plus a list of contents (fig. 33). The February, 1917 issue contained an invitation to all the readers of *SIC* to attend an evening at the studio of the sculptor Chana Orloff, 68 rue d'Assas (in the courtyard to the left, studio 7) where they could see her sculptures, hear some comments on them, and listen to some poetry and a little music.

³Kenneth Silver in *Esprit de Corps* quotes Pierre Albert-Birot's poem, *Tradition/Mort France/Vie*, as an example of the politically avant-garde spirit in 1916.

⁴See Kenneth E. Silver's discussion of the opening in *Esprit de Corps* (Princeton: Princeton University Press, 1989), 115-17, and also Deborah Menaker Rothchild: *Picasso's "Parade"* published for the Drawing Center, New York City (London: Sotheby's Publications, 1991).

That issue included a poem by Apollinaire, and a wood-block print by Orloff, *La Dame Enceinte* (fig. 34). There was also a paragraph on "L'Art Nègre", which is referred to as, "this new curiosity...which can be found at the Musée du Trocadéro."⁵

Although Orloff was not yet pregnant with her son Élie, who was born early in January 1918, this print of a pregnant woman reveals her interest in pregnancy. Its profound understanding of a woman's feelings relating to carrying a child even suggests that she may have had an earlier pregnancy that miscarried.

Her 1916 sculpture of the same name, is related to the wood-block print but is more worked out and simplified. Both are connected to African forms. We see in the print the head set back and isolated from the body, the breasts pointing outward from the shoulders. The lower part of the figure is a large mass set on the base, the upper torso a handle to the lower mass. The arms come forward in a sweeping arc and hold the lower mass of heaped up belly, the lower body covered by a full skirt in an inverted bell-like shape. The upper body pulls away yet holds on to and supports the swelling abdomen. The arms as handles suggest the belly as vessel, the locus of the figure's femininity.

The separation of the upper female torso from the great

⁵Musée d'Ethnographie du Trocadéro, later the Musée de l'Homme and now called Musée National d'Histoire Naturelle, located on the Place de Trocadéro.

weight of the figure in the lower belly and skirt would appear to represent the ambivalence of the sculptor, of the woman Orloff, to the notion of motherhood. The dislocated, separated form, can be seen to express the transitional emotional state between early and later pregnancy.

According to a study of the psychological processes of birth:

Pregnancy is a crisis that affects all expectant mothers, no matter what their state of psychic health. Crises, as we see it, are turning points in the life of the individual, leading to acute disequilibria which under favorable conditions result in specific maturational steps toward new functions. We find them as developmental phenomena at points of no return between one phase and the next....⁶

And further:

An intense object relationship to the sexual partner leads to the event of impregnation, by which a significant representation of the love object becomes part of the self. To accept this intrusion and incorporate it successfully is the first adjustive task of the pregnant woman.⁷

We can see expressed in the image, *La Dame Enceinte*, the anxiety of early pregnancy. With the huge belly and the long thin arms holding the belly like cords, the form expresses the acute awareness of pregnancy and concern for the life within. At the same time the change of axis and

⁶Grete L. Bibring, M.D., Thomas F. Dwyer, M.D., Dorothy S. Huntington, Ph.D., and Arthur F. Valenstine, M.D., "A Study of the Psychological Processes in Pregnancy and of the Earliest Mother-Child Relationship," *The Psychoanalytic Study of the Child* (New York: International Universities Press, Inc., 1961) 25.

⁷Ibid., 15.

the separation of upper and lower body expresses dislocation and detachment, a lack of complete acceptance which usually comes later in the pregnancy. For Chana Orloff, the love of her child is certainly a great abiding passion which would infuse her oeuvre throughout her long life. When we examine further works by Orloff on the theme of mother and child, we will be able to discern the development of the emotional states of maternity.⁸

The pregnant female is an ancient icon. From Astarte, the Canaanite goddess figurine in the Middle East that dates to Biblical times, to the ancient "Venus of Willendorf" found in Central Europe in 1908, the pregnant or nursing female may represent the earth's fecundity and harvest. Such an icon has amuletic properties, expressed in cultural artifacts throughout the world. However, when one considers the theme of maternity in Orloff's work, her particular view of maternity is revealed in her sculpture. Although such themes as the female nude and maternity are used by many male sculptors, in Chana Orloff's view these themes express the attempt to resolve personal issues that she experienced as a woman. This essentially female view can be valuable to an understanding of the particularity of women, which can be perceived if woman artists are understood as having their own issues, separate and different from male artists.

⁸The anxiety of pregnancy is clearly resolved in the print of a mother dangling a child on her knee published the next year in *SIC* (fig. 35).

This is not to say that male artists do not treat the same subjects with sensitivity and compassion, as for example Moore's recurrent series of Mother and Child. However, if one is aware that the work is by a woman and aware as well of some of the life circumstances of the artist, it is possible to discover the hidden agenda.

In the March 1917 issue, number fifteen, Albert-Biro published a poem by Ary Justman, translated from the Polish by the author.⁹ By the fall of that year Justman was publishing poems written in French. This first published poem seems to be a thinly disguised paean of worship to Chana, since the poem expresses his passion for a woman artist. The first, next to last, and last paragraphs, are freely translated as follows:

To a Stranger in the Land

You are beauty, yes.
Not rose, not lily, not princess,
artist.

Line, line---
sphere of harmony, of invisible singers of ethereal
melodies, crystalized,
where drawing creates idea,
idea---God.

You are beauty, yes.
Not rose, not lily, not princess.
Biblical woman---sibyl,
Woman of the century---artist.¹⁰

⁹Called, *Á Necherith*, it appears to be a transliteration from the Hebrew word *nochrith*, meaning a stranger in the land.

¹⁰*Oui, tu es belle.*
Ni rose, ni lys, ni princesse

In the same March 1917 issue of *SIC*, an advertisement announced a joint work by Ary Justman and Chana Orloff, *Réflexions Poétiques et Reproductions de Sculptures* offered in an edition of 300 copies for the price of five francs.¹¹ It contained fourteen poems by Justman, many without titles, which were interspersed with works by Orloff; six photographs of sculptures, three drawings, and three wood-block prints.

The same issue also contained a recapitulation of an informal talk given by Albert-Birot at Orloff's atelier where her work had been shown under the title *SIC AMBULANT*. These comments by Albert-Birot have a clarity and intelligence that many later discussions of Orloff's oeuvre lack, albeit all were meant to be favorable. Her work

Artiste.

*Ligne, ligne—
Sphère des harmonies des chanteurs invisibles
des mélodies éthériennes cristallisées,
Ou le mouvement fait le corps,
Le corps—la pensée,
La pensée—Dieu.*

*Oui, tu es belle.
Ni rose, ni lys, ni princesse.
Femme biblique—Sibylle.
Femme du siècle—Artiste.*

¹¹Published by *Editions SIC*; 6 copies on *japon* paper, nos. 1-6; 10 copies on Hollande Van Gelder, nos. 7-16; and 300 copies on light-weight paper, nos. 17-316.

rarely subjected to critical analysis, was usually described as "humaine" and defended as not being caricatures, probably because the simplification of the forms and the sharpness of character delineation in her portraits was misunderstood. In the 1940's Maximilien Gauthier in a review noted:

A serious and humane art, full of feeling but which does not aim for the pathetic...an alliance of tenderness and humor, of flawless freedom...Chana Orloff is a great artist.¹²

and still in the 60's, Jean Cassou for the Galerie Granoff:

She is essentially a portraitist and a fabulist. Most particular in each work is a resounding, amusing liveliness which holds the attention. Chana Orloff is humane. To be alive is human nature, and nothing in man or beast is strange to her.¹³

In his essay on Orloff, Albert-Birot discussed the aesthetic of Rude, Carpeaux, and Rodin, which he described as deriving from a new conception more or less disguised in the Greek, Gothic and Renaissance disciplines. He wrote of living artists who based their thinking on "a direct synthesis" [la synthèse directe], a process of deformation which expresses itself in the beauty of the wood, and whose conceptions, are based not on European traditions, but on Egyptian, Assyrian, Chaldean, Chinese, and Negro sculpture.

¹²"Un art grave, humain, senti et qui pourtant ne vise pas au pathétique.... Une alliance de tendresse et d'humour, de liberté parfaite...Chana Orloff est une grande artiste." from "L'exposition Orloff," *Opera*, Paris, Feb.20, 1946.

¹³"Elle est essentiellement une portraitiste et une fabuliste. Ce qu'il y a de plus particulier en chaque être vivant retient, amuse, attendrit son attention. Chana Orloff est humaine. Rien de ce qui est humain chez un être vivant, homme ou bête, ne lui est étranger." from *Chana Orloff*, Galerie Granoff, Paris, 1962.

Albert-Birot appeared to be searching for an art historical description of Orloff's sources which do not come from European traditions. He viewed her in what he described as the first rank of those courageous artists and poets who have disengaged themselves from their predecessors by working in a new modality. They are those who dare to deform the forms in order to recreate them in a new reality of vision, an interpenetration of objective and subjective, exterior and interior, based on the representative, and not isolated from the object of the vision. He saw the greater artistic reality as a recreation of the world based on the intuited reality as perceived and focused by the artist in the work of art.

One should note here that Orloff was showing her work not in a gallery but in her own space, where she could control the setting, and where many works could be seen together in a total environment. Other artists of course had open workshops, but Orloff's studio continued to be her primary focus, not only for exhibiting the work but for selling it as well.

In May 1917, *SIC* published an article on Futurism, a drawing by Giacomo Balla, a poem by Guillaume Apollinaire on Pablo Picasso, a poem by Jean Cocteau, and a wood-block print reproduced on half a page by Enrico Prampolini, The

Plastic God costume, choreographic, grotesque, futuristic,¹⁴ another example of the close relationship of the visual arts to dance and theatre (fig. 36). The Justman and Orloff publication was still being promoted. What is interesting here is that Orloff, whose name is largely unknown, was in her own time a significant member of the Albert-Birot circle, in the company of those whose reputations continue into the present.¹⁵

In the July/August issue of 1917 a wood-block print by Orloff, entitled *Judith*, was published (fig. 37). The Jewish heroine Judith holding the head of Holofernes is treated by Orloff as an elongated rectangle. The form is trapped inside the rectangle of the wooden block on which it is carved. One might view it as a preparation for a sculpture to be cut from a tall solid block of wood. The figure is treated abstractly, as a series of geometric forms resting one upon the other. There is a sense of a powerful physique expressed in the large upper thighs and legs. Judith holds the decapitated, bearded head of Holofernes on her right shoulder, her upper left arm cradling both her own head and holding his head from above. Her right hand supports and frames the head from below, much like the

¹⁴"Le Dieu Plastique costume chorégraphique grotesque futuriste."

¹⁵Ary Justman died prematurely and in his very brief career his poetry did not have time to develop, nor to be widely published. Apollinaire of course, is known more as a critic than as a poet.

traditional Mediterranean and Middle Eastern depiction of a woman holding a jar on her shoulder.

This representation becomes, in effect, a two-headed figure, suggesting an androgynous being with both male and female attributes. The bearded head in this case has the stronger, more fearful aspect. Does the female figure hold the general's head at her shoulder in order to garner his strength, to protect her own soft nature, to employ his face as a means of intimidation? The classic visualization of Judith and Holofernes is exemplified by the Donatello sculpture in Florence, wherein Judith holds aloft in front of her, the head of her enemy, hanging by his hair.

In discussing Freud's approach to works of art, Jacques Lacan wrote, "when he studies Leonardo...he tries to find the function that the artist's original phantasy played in his creation...." And again, "For me, it is a question of creation as Freud designated it, that is to say, as sublimation, and of the value it assumes in a social field."¹⁶ When we utilize Lacan's methodology to study Orloff's print of Judith, it is helpful to consider that this was the period of her developing relationship with Ary Justman. One can easily speculate that this image of the victorious Judith represents Orloff's mastery of sexual

¹⁶Jacques Lacan, *The Four Fundamental Concepts of Psycho-Analysis*, ed. Jacques-Alain Miller, trans. from the French by Alan Sheridan (New York: W. W. Norton & Company, 1978, paperback, 1981), 110,111.

anxiety.

As developed in the narrative of the Book of Judith, Judith decapitates the enemy of her people after seducing him. In "The Taboo of Virginity," Freud tells us:

Some time ago I chanced to have an opportunity of obtaining insight into a dream of a newly-married woman which was recognizable as a reaction to the loss of her virginity. It betrayed spontaneously the woman's wish to castrate her young husband and to keep his penis for herself...there was...room for the more innocent interpretation that what she wished for was the prolongation and repetition of the act....¹⁷

He goes on to elaborate from literature:

The taboo of virginity and something of its motivation has been depicted most powerfully of all in a well-known dramatic character, that of Judith in Hebbel's tragedy *Judith und Holofernes*.... After she has been deflowered by [Holofernes]...who boasts of his strength and ruthlessness, she finds the strength in her fury to strike off his head, and thus becomes the liberator of her people. Beheading is well-known to us as a symbolic substitute for castrating; Judith is accordingly the woman who castrates the man who has deflowered her, which was just the wish of the newly-married woman expressed in the dream I reported.¹⁸

For Freud, decapitation is unconsciously equated with castration. But if we depart a little from Freud to develop some further female insight we may infer that for a woman, emasculation of the male by a female can represent not the emphasis of loss of power, as experienced by the male, but

¹⁷Sigmund Freud, "The Taboo of Virginity," (*Contributions to the Psychology of Love III*) 1918, translated by Angela Richards, from *The Standard Edition of the Complete Psychological Works of Sigmund Freud* vo. 11 (London: The Hogarth Press and the Institute of Psycho-Analysis, 1974) 207.

¹⁸*Ibid.*, 207.

rather the assumption of the power of the male by the woman through cohabitation...the sexual guilt of cohabitation experienced as emasculation of the lover.

In this case the figure of Judith in Orloff's print assumes the power of Holofernes by possessively and tenderly placing his decapitated head alongside her own, astride her shoulder. We can view this image then as an analogy of emasculation as sexual guilt, guilt at the assumption of male power by incorporation/decapitation of the male organ. Judith is revered among the Jewish people as a heroine who through personal strength and valor saved her people. How appropriate a personification for Chana Orloff! In this print we can see the resolution of sexual triumph, feeling good after being "bad."

The male and female heads side-by-side on the shoulders of Judith also suggests sexual duality, of male-femaleness. Is this an expression of self-discovery, of wonderment of the complexity in the nature of her own sexuality? Orloff is rarely so self-revelatory. In her portraiture she can be deeply analytic of human character, but only in her representations of women as lovers and mothers, does she seem to probe her own nature deeply.

In the September-October issue of 1917 poems by Tristan Tzara and Ary Justman were published. The next year the wood-block print of the *SIC* logo is no longer on the cover, but number 31 features an untitled work by Orloff (fig. 38).

The printing in early 1919 which incorporated numbers 37, 38, 39 was an issue in memory of Apollinaire, which included a poem of tribute by Ary Justman. Apollinaire, a Russian national, had enlisted in the French artillery, and died from the effects of a head wound and influenza. Justman died soon after, in January 1919, just after his son's first birthday. He had worked as a stretcher bearer for the American Red Cross, and he, too, fell victim to the outbreak of influenza. The double issue of March and April 1919, included a poem, "Child's Play," [*Jeu d'Enfant*] "the last poem of Ary Justman." In the fall a wood-block print of Justman by Chana Orloff appeared (fig. 39). It was a year after the end of the Great War. That year the publication of *SIC* came to an end.

CHAPTER 4

EARLY DEFINITION OF A PERSONAL STYLE

In Montparnasse Orloff's sculpting confrères included the East Europeans Jacques (Iakob) Loutchanski, Oscar Miestchaninoff, and Leon Indenbaum.¹ The three were linked in an article, "The Parisian Group of Jewish Sculptors," in an international art and literary journal emanating from Berlin.² Loutchanski was born in the small town of Vinnitza in 1876 (he was twelve years older than Orloff). Miestchaninoff, born in Vitebsk in 1886, was two years older than Orloff, and had come to Paris a few years earlier than she. Both men had been students of Antonin Mercié at the École des Beaux Arts. Miestchaninoff had also studied with Joseph Bernard and showed in the Salon d'Automne in the same years as did Orloff. The sculptor Leon Indenbaum, born in Vilna, Lithuania, in 1892, came to Paris in 1911 and stayed briefly with Miestchaninoff before he became one of the denizens of La Ruche.³

¹Marevna, the painter, in discussing Soutine in her book *Life with the painters of La Ruche* lists the names of sculptors working in "La Ruche" about 1913 and includes Lipschitz, Archipenko, Zadkine, Oscar Mestranovic (*sic*), Bulakovsky, and Modigliani (London: Constable, 1972), 17.

²The journal was *Milgroim: A Yiddish Magazine of Art and Letters*, 1924.

³*La Ruche* [beehive] was a group of buildings containing studios for sculptors and artists that had been created in the Montparnasse section off the rue de Danzig, in which Modigliani, Chagall, Soutine, Cendrars, and many others lived until they could afford

These artists spoke the same languages (Russian, Yiddish, and French) and worked in the same medium, in a figurative, but non-realistic manner. They projected a sophisticated style, surfaces smooth and unmarked by the hand of the sculptor, the subject matter classicized. There was another Parisian sculptor to whom this group, including Orloff, appears to be indebted. Elie Nadelman, born in Warsaw in 1882, came to Paris in 1904, and in a few years found a patron in Helena Rubinstein and was being shown in the Galerie Druet. Lincoln Kirstein, who wrote about Nadelman, saw his impact on sculptors in Paris:

As for echoes in others, it is no longer difficult to detect an impact on Archipenko, Brancusi, Modigliani, Gaudier-Brzeska, to say nothing of artists less remembered---Arthur B. Davies (in his early Detroit murals), Marie Laurencin, Eugen Zak, Paul Thévanéz, the sculptors Joseph Bernard, Chana Orlov, later Hunt Diedrich, Hugo Robus and other Americans.⁴

Nadelman was obviously influenced by the Greek sculpture he saw in the Glyptothek in Munich and in the Louvre, for his early work is neo-classic, the features generalized in classic Greek proportions. Marble was his preferred material, the surfaces smooth and polished. His figures were softly curvaceous, and he used the archaizing devices of draped cloth, stylized hair patterns, and minimal emotive expression (fig. 40).

quarters with a little more comfort.

⁴Lincoln Kirstein, *Elie Nadelman* (New York: The Eakins Press, 1973), 186, 87.

Miestchaninoff and Indenbaum were closer to Nadelman's style than was Orloff (figs. 41, 42). Their work was also neo-classical, with a fondness for elegant drapery and headless or armless torsos imitative of the fragmented sculptures of ancient Greece that were to be seen at the Louvre. Nadelman's influence on Orloff, which she never acknowledged, may nonetheless be seen in her sense of classical balance, her feeling for elegant, smooth surfaces, and in her sense of humor. No doubt she saw those attributes as her own, as they were, but certainly Nadelman and Orloff had much in common, and her sculpture in the early decades relates to his in the simplification and intensity of form and the elegance and sensuality of surface.

In the earliest of her work, known only from photographs, in what might properly be called student efforts, we see at once the figurative forms which remain her abiding interest throughout her life. In the early surviving figures and heads we also see a strong personal style that has absorbed the Cubist perception of simplified geometric form emanating from Cézanne, informed as well by the wooden icons of African art.

The works of the Cubist painters, especially of Picasso and Braque in the years between 1907 and 1910, were greatly influenced by African sculpture and consequently were sculptural in the treatment of planes and surfaces. The sculptors Amedeo Modigliani, born 1884, Jacques Lipchitz, born

1881, Ossip Zadkine, born 1890, and Alexander Archipenko, born 1887, were all interested in African art. Indeed, the Musée Trocadéro,⁵ which housed the ethnographic collections, was a favorite haunt of most of the artists and sculptors of Paris judging by the fact that so many became collectors of African art,⁶ and that so much of the work of the period preceding the First World War showed the marked influence of African objects.

That particular integration of African models and the Cubist notion of analytic spatial representation was all around Orloff. Archipenko, Picasso, Zadkine, and Lipchitz were creating sculptured works that while rooted in masks and icons, examined volume and space almost as a plastic expression of air rather than solid mass. Their work was also about movement, movement of subject and movement of viewer. The sculptors felt free to slice into volume, to create flat hard edges that laid bare internal structure, creating a below-the-surface revelation of form.

The African influence, of course, was visual and plastic, rather than based on knowledge of its content. As William Rubin suggests:

⁵Now called Musée National d'Histoire Naturelle, located on the Place de Trocadéro.

⁶In Jane Fluegel's Chronology in William Rubins: *Pablo Picasso: A Retrospective* (New York: The Museum of Modern Art, 1980), her note of May or June of 1909 says, "Visit to ethnographic museum at Palais du Trocadéro, where he has 'revelation' about African sculpture. Although Derain and Matisse have already begun to collect it, Picasso has paid no attention to it until now."

Lack of familiarity with the cultural context of tribal objects is just one of many factors that condemn the modern artist to see them fragmentarily...ethnocentrism is a function nevertheless of one of modernism's greatest virtues: its unique approbation of the arts of other cultures.... Its consequent appropriation of these arts has invested modernism with a particular vitality that is a product of cultural cross-fertilization.⁷

What these artists were seeing were ritualistic and totemic objects based on complex religious beliefs and community practices, the meaning and function of which was largely ignored. But these simplified and often frightening objects also offered painters and sculptors a new way of defining mass, a method of exploring space and volume that departed enough from reality and naturalism to project their new spatial concepts. It also provided a channel of visual ideas that was free of romanticism, and of heroic nationalism.

An important influence evidenced in Orloff's early sculpture is Constantin Brancusi, the sculptor who most profoundly affected her. In an Orloff work, dated to 1912,⁸ known from a photograph, we see the head of a woman in wood, that bears an unmistakable relationship to Brancusi (fig. 43). A clear reference can be seen to Brancusi's *The*

⁷William Rubin, "Modernist Primitivism, An Introduction" in *"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern*, Vol. 1 (New York: The Museum of Modern Art, 1984), 39, 41.

⁸Whereabouts unknown, dated by the Orloff family from material in the family archives.

Muse, a marble of the same year, and *Mademoiselle Pogany I*, also dated to 1912,⁹ and shown the next year at the Armory Show in New York (fig. 44, 45). Several of Brancusi's sculptures were shown at the Salon des Indépendants in 1912, but those did not include *Mademoiselle Pogany*. However, Brancusi's studio at that time was at 47 Rue de Montparnasse, across the street from Orloff's friend Leon Indenbaum,¹⁰ and she must have had opportunities to visit his studio and view the work. The interactions of these artists was complex, as suggested by Sidney Geist's statement:

While he [Brancusi] clearly was an influence on the sculpture of Modigliani, we may see in the stiffness of *The Kiss* of Cimetière Montparnasse the sign of an influence going the other way. An exhibition of Nadelman seems to have the effect of classicizing, at a moment, Brancusi's tendency to gracile design.¹¹

In the Orloff wooden sculpture of 1912 of a woman's head, *Tête*, we see the simplified egglike form that appears even earlier in Brancusi's work in *Sleeping Muse I* and *Danaïde*, both dated to 1910¹² (figs. 46, 47). The

⁹Dated by Natalia Dumitresco and Alexandre Iatrati, in *Brancusi*, by Pontus Hulten, Natalia Dumitresco, and Alexandre Iatrati (New York: Harry N. Abrams, Inc., 1987), 286.

¹⁰Identified in Map 2 of *Kiki's Paris*, by Billy Kluver and Julie Martin (New York: Harry N. Abrams, Inc., 1989).

¹¹Sidney Geist, *Brancusi: A Study of the Sculpture* (New York: Hacker Art Books, 1983) 148, 49.

¹²Dated by Dumitresco and Iatrati, in *Brancusi*, 283, 84.

triangular forehead leading down to the small raised pencil-thin nose of *The Muse*, appears in the Orloff head as well. The small dour mouth of *Mademoiselle Pogany I* as well as the linear outline of eyes is also seen in the Orloff work. Even the delineation of hairline and the stippled surface of the hair that occurs in both Brancusi marbles occurs in the Orloff wood sculpture as well.

In addition, Orloff was friendly with Amedeo Modigliani, who had come to Paris in 1906. According to Haim Gamzu, Orloff met Modigliani in 1911.¹³

Two carved stone heads by Modigliani dating from 1911 and 1912¹⁴ (figs. 48, 49) are attenuated ovals set on columnar necks, with minimal indication of facial features--small incised eyes, long narrow raised noses, and small pouting mouths. They relate to the geometry and clear sense of underlying form of his mentor, Brancusi.

Brancusi, too, was influenced by African objects. Sidney Geist, in his essay notes:

I am suggesting here that the Primitive influence on Brancusi was no less important for coming secondhand...[from Gauguin]

and again:

Brancusi developed an ever-increasing control and refinement that mask the directness of his approach and eliminate the primitivistic residues of its

¹³Haim Gamzu, *Chana Orloff*, 1951, 59.

¹⁴Jacques Lanthemann, *Catalogue Raisonné de Modigliani* (Barcelona, 1970).

beginnings.¹⁵

While the Modigliani head carvings have great affinities with the Brancusi and Orloff heads, their meaning and sensibilities are far apart. Geometry and sensuality lie in the province of both the Orloff and Brancusi works, while the Modigliani carvings are more closely tied to African masks. The Modigliani carvings import in its fierceness aspects of the mask, which functions even on a superficial level within the social relationships of community, in the area of the onlooker and the supernatural, the mask embodying power and demanding awe.

Among the many similarities linking Brancusi and Orloff is the role of pre-classical sculpture. A probable precursor of the simplified heads of both is the Cycladic marble that is in the collection of the Louvre, dated 2700 to 2400 years B.C.E., which was acquired in 1896¹⁶ (fig. 50). This marble fragment is an elongated oval with a raised triangular nose, a remnant of a full standing figure that is presumed to be a ritual object. The modern and ancient heads have strikingly obvious affinities of form despite the fact that not only time but meaning separate these works.

¹⁵Sidney Geist, "Brancusi," in *Primitivism in 20th Century Art: Affinity of the Tribal and the Modern*, Vol.2. (New York: The Museum of Modern Art, 1984) 346.

¹⁶*Louvre: Guide to the Collections* (Paris: Editions de la Réunion des Musées Nationaux, 1991) 149, 50.

Both Orloff and Brancusi's eggshaped heads are personal, and while they demand from the onlooker a high level of sophistication and imagination, they do not invoke outside authority or rely upon mystical fears that are inherent in tribal cult figures. Both the Orloff and Brancusi heads are non-threatening, seemingly desirous of affording pleasure, accepting of the onlooker. There are no demons in these works: the artists' intentions are more related to a quest for examining form and relating that abstracted form to a symbolic, underlying, and hidden meaning.

Yet there are differences between the two artists. While Orloff's bases never become adjunctive sculpture as do Brancusi's, the bases of her sculpture, from the earliest works, relate closely to the sculpted form first by being an intrinsic part of the total work, and second, by complementing and resonating to the shape of the sculpture and to the material. With Brancusi, the base of the sculpture suggests another parallel work, one with a close complimentary relationship to the major sculpture.

Orloff's bases are not dramatic parallels, nor do they extend the meaning or substance of the sculpture. But she does recognize her need to complete the work, to control the way the sculpture is presented and perceived, which can only be done if she determines the material, size, and shape of the base. In addition, her suggestion of the tree trunk as

a base out of which the elegant wood form arises is a specific. She maintains her commitment not merely to her preferred material, wood, she also maintains her personal commitment to her origins. Not only does she declare the origin of her material, she also intimates her own mystical sources. The trees and woodlands of her native Ukraine, land of her birth, are omnipresent. The form rising from the wooden base suggests a kind of personal triumph. Out of the rough, found-in-nature tree trunk, the artist has transmigrated what God has created into what she herself has created.

Orloff sees, she absorbs, but all is subservient to her own vision. Even when the inspiration seems quite clear, as with Brancusi, one sees the transformation of the catalyst into her own personal view. One can find the Brancusi source in this early work of Orloff, but the sculpture is distinguishable as her own. Her work is abstract, her definition of surface is minimal, suggestive, subservient to her handling of the mass. She departs from the literal, but one is always aware of her commentary on the source. Her personal interplay with the theme of the sculpture is always present, however obscured by the simplicity and elegance of the form.

Orloff departs from the impressionistic surface of Rodin and Bourdelle. Her surface is smooth, therefore the process of manipulation, the hand of the sculptor, is not

exposed. In that sense, there is a restraint, a withdrawal of self on the part of the artist. The work is finished, refined, but withdrawn. The viewer is required to meet the challenge of the work.

Orloff's sculpture soon departs from the formal abstraction of this early work, and takes on her expressive coloration. But this early lesson in seeing the minimal, in responding to the basic geometry of the construct, contributed to the development of her ability to articulate and attenuate forms in which she achieved both simplicity and elegance. She absorbed the shocking and clarifying vision of Brancusi, although ironically, it was Modigliani who retained her affection and to whom she acknowledged her debt.

An early Orloff work, called *Madone*, dated to 1914-15 (fig. 51), has much of the classicizing quality we have seen in Nadelman's early Grecian-like heads (fig. 40). *Madone* is a sculpted torso which has a purity and simplicity of form, its shape defined, even confined by the geometric base from which it rises, the elegant surface contrasted to its rough base. It shares in some of the mannerisms of Nadelman, such as a quiet serenity in the facial representation, and minimal marking of facial features. The decorative modeling of the hair is reminiscent of the early Nadelman heads. However, here the similarity ends.

Orloff's torso is suffused with emotion. The head is tilted, the feeling of the figure is inward and sad. The arms are entwined, held to the body, the left hand emerging from the embrace of self to settle itself in total relaxation. The block of the figure comes out of the rough surfaced wood base, declaring its source. The form arises from the geometric base, staying within its vertical definition. The sculptor has gone into the shape of the block to "uncover" the form within. The figure of a woman thus revealed is minimal, the features barely defined, the fingers, for example, merely suggested. Yet the sculptor has infused the work with emotional content, with a deep emotional tone that is inflected with the persona of the artist.

In this sculpture of a Madonna, Orloff has constructed a compact mass, a volumetric form that expresses a self-awareness of weight and space that derives from Cézanne. We see also a Cubist abstraction of form that is more than a mere simplification of surface; we feel the weight of the mass. The concept has been pared down to its essence. While the work does not participate in the analytic hard-edged presentation of form that one sees in Cubism, there is also no sentimental projection of personality. There is no attempt to create the reality of a female figure. The form is solid, weighted, but it is that of an incomplete figure, with simplified surfaces. There is only a careful suggestion

of features. The work is concerned with art, it projects an idea, it is self-referential and art historically referential.

A Madonna is a surprising subject for our Jewish/Russian/Palestinian sculptor. Three years of confrontation with European Christian art brought a response. Certainly the pose, with hands reversed, stems from Leonardo's *Mona Lisa*¹⁷ (*La Gioconda*, fig. 52) seen in the Louvre.¹⁸ We see the high forehead, the long nose, the "enigmatic" smile, the pointed chin. However, in Orloff's sculpture, the fulsome *Mona Lisa* transposed into solid form, has lost her sexuality, her color, and has become a virgin Madonna. The marble version now in the Tel-Aviv Museum most closely embodies the concept.

Orloff saw in the figure of the *Mona Lisa* a young woman, a virgin, withdrawn from sexuality. She used the draped figure and the entwined arms to indicate that withdrawal. Did she recognize in Leonardo's figure an image of virginity that escapes the casual viewer? Is Orloff asserting, by the appropriation of the figure and stance of the *Mona Lisa*, that Leonardo's painting is that not just of a very young woman, but specifically, of a virginal woman?

¹⁷In 16th century Italian, *Mona* is a Florentine corruption of *madonna*---meaning *lady*.

¹⁸Acquired by François I from Leonardo who according to Vasari, brought it to France. François built the palace of the Louvre.

But why call it a Madonna?

Mary is understood in the Christian concept as the Virgin Mother. This duality is essential to an understanding of Christian dogma--a mother who is also a virgin, a woman who is with child without having a sexual relationship, impregnated by God.

Orloff is responding to both the overwhelming beauty of Christian art as she saw it in Paris, and to her own rejection of the Christian ideology as expressed in that art. Pamela Sheingold, in response to a rather one-dimensional view of Jewish art expressed in a lecture at the City University, had this to say:

...examples [given previously] of the influence of Christian art on Jewish art reflect a pattern of interaction in which the dominant culture had a significant impact. But these interactions are not simple appropriations of chunks of the dominant culture. Cultural theory insists that sub-cultures often reinterpret the symbols they borrow and may even subvert their original meaning.¹⁹

In this work Orloff reveals that her own perception of a woman without sexual fulfillment is terribly sad. Is she saying further that however beautiful are the Christian representations of Mary, they represent an impossible duality? Orloff's rephrasing of the Leonardo image represents virginity, or the rejection of sexuality, as a

¹⁹Pamela Sheingold in Joseph Gutmann, *What Can Jewish History Learn From Jewish Art?*, Occasional Paper #3 (New York: Mazer Institute for Research and Advanced Study in Judaica) 21.

sad and cold state. By inference she suggests that pregnancy, which is an opposing state of life and joy, cannot be enclosed in the same being. The beauty and sexuality²⁰ of Italian Renaissance painting that confronted and impressed her in the Louvre also confounded her as religious icons. In this sculpture, which quotes one of the great paintings of that earlier period, Orloff reinvents the virgin mother as a melancholy and withdrawn image. In choosing this Christian subject, Orloff expresses her appreciation of the aesthetics of the art while subverting the meaning.

There was in the years between 1910 and 1914, a great furor concerning the *Mona Lisa* because it had been stolen from its place in the Louvre. There were headlines in the press, "Vol Joconde!" [La Giaconda stolen].²¹

In the *Grand Revue* of September 25, 1911, many artists, writers, and architects, wrote letters deploring the theft. Included were Charles Despiau, Othon Friesz, Georges Rouault, Francis Jourdain,²² Lucien Levy-Dhurmer, Odilon Redon, and Eugène Zak, the last who said:

²⁰According to the art historian Diane Kelder, another meaning of Mona in Florentine slang refers to the vagina.

²¹In *Le Cri de Paris*, July 1910, from the Archives of the Louvre. It was unclear exactly when it had been taken because the guards apparently thought it was being photographed. It was charged later that an employee of the museum had abetted the culprit and it took some time before the theft was made public.

²²The architect of Orloff's house in the Villa Seurat.

We are inconsolable over the loss of *La Gioconda*. If ever a work of human genius incorporated all the great qualities of art, it is surely *La Gioconda*. It belongs to a class of representative works of art such as the Parthenon, the Iliad, the Venus de Milo....²³

Two years later the painting in its frame was found in Florence in the rooms of the thief, a Vincent Perugia, who was arrested. The painting was exhibited briefly in Florence, taken back to Paris where after a three-day exhibition at the *Beaux Arts* it was rehung in the Louvre on January 4, 1914. This incident discussed so widely in the press since the time of its disappearance indicates that the Leonardo work was uppermost in many minds at the time Orloff worked on her *Madone*. Orloff exhibited *Tête de Femme* and *Madone* in the Salon d'Automne of 1913, both in wood.

The motif of hands clasped under the bosom is seen also in another Orloff sculpture, a small figure of a young woman called *Vierge/Jeanne Hébuterne* (fig. 53). One wonders whether the name of the young woman was added to the title, *Vierge [Virgin]*, when the model achieved notoriety as the companion of Modigliani.²⁴ Orloff herself, in interviews

²³*Grand Revue*, 365. Eugène Zak was a painter friend of Orloff. [On ne saurait se consoler de la perte de *La Joconde*. Si jamais oeuvre du génie humain réunit toutes les grands qualités de l'art, c'est sûrement *La Joconde*. Elle appartient au type des oeuvres représentatives, comme le Parthénon, l'Iliade, *La Vénus de Milo*....]

²⁴In the invitation to the exhibition of March 4, 1917, sponsored by *SIC*, the list of works includes, "*Woman with Crossed Arms*." In the catalogues raisonné of 1980 and 1991, the work was called, "*Vierge . Jeanne Hébuterne*." In an Orloff exhibition in Paris in 1992 at the Musée Municipal de Boulogne, the work was called, "*Jeanne Hébuterne*."

later in life, made the claim that it was she who had introduced Modigliani to Hébuterne.²⁵

The attachment of the virgin nomenclature to this sculpture, underlines Orloff's use of symbolism, the theme of self-enclosure suggesting the sealing of the body, the guarding of the woman's emotions from the experience of her sexuality.²⁶ This sculpture which Orloff originally called, *Woman With Crossed Arms* is an important work of 1914-15. Orloff's elongation of the figure, the patterning emphasizing the verticality, the long braided hair, and the uncompromising frontality, are responses to works of sculpture that she saw in the Louvre. No doubt that the drawing of the figure upward, suggestive of spirituality as in the Gothic style of art and architecture, was appealing to other sculptors and painters as well, notably to Wilhelm Lehmbruck, who was also in Paris, and to Modigliani as well.

Lehmbruck had come to Paris in 1910, the same year as Orloff, and according to one documenter:

He visited the *Café du Dôme* and made the acquaintance of the sculptors Archipenko, Modigliano, and Brancusi among others.... In Paris he created over-life-sized figures of slender

²⁵Gamzu, *Chana Orloff*, 1951, Haim Gamzu and his wife recorded that Orloff told them that when Modigliani died in 1920, his dealer Zborowski got together a grand funeral with many in attendance, but when Hébuterne threw herself to her death in despair, it was Orloff and a few others who managed a proper burial for her.

²⁶We saw a related characterization in Orloff's drawing (fig. 14) in which all the limbs are drawn together in protective withdrawal.

proportion that were characterized as "gothic."²⁷

The elongation in both Lehbruck and Orloff figures may also be seen as a response to the early jamb figures at Chartres Cathedral. These sculptures have special importance to artists and art historians. The critic, Leigh Ashton said in 1924, "the most important features of the triple doorway are...on a much higher plane than the rest of the sculpture...."²⁸ The art historian, Whitney S. Stoddard in discussing the Chartres portal figures notes:

...squareness of contour, rigidity of shape, patterned surfaces resembling fluting...[the] figure functions to relate the angle of the pedestal to the capital above. The figure has come out of the column to become a sculpture on its own.²⁹

However, the Chartres jamb figures, both in form and meaning appear to relate more to Lehbruck's highly spiritual, rigid sculptures, than to Orloff's works. The royal female figure (fig. 54) on the left of the central doorway dating from the earliest period of the sculptures,³⁰ presents specific features that may be seen in Orloff's *Vierge/Jeanne Hébuterne*. We see in both the fine elongated

²⁷Siegfried Salzmann, "Introduction," *Wilhelm Lehbruck 1881-1919* (Edinburgh: Scottish National Gallery of Modern Art, 1979) n.p.

²⁸Leigh Ashton, "Chartres, and the Evolution of French Sculpture." *Country Life* 56 (Nov. 22 1924), 792-95.

²⁹Whitney S. Stoddard, *The West Portals of Saint-Denis and Chartres: Sculpture in the Île de France from 1140 to 1190--Theory of Origins* (Cambridge: Harvard University Press, 1952) 13.

³⁰*Ibid.*, 13.

folds of the costume, the long hair that comes forward in braids over the shoulders, the sombre frontal face and figure, the banded head, the tiny feet, the raised arms. Nonetheless, there is a rigidity in these jamb figures that represents an essential differentiation from Orloff's approach. The elongated Chartres royal female figure is raised above the viewer, awe inspiring, asexual. While physical similarities are apparent and although they do have much in common the differences are marked, especially since one can find sources in the Louvre that are also applicable as inspiration for Orloff.³¹ Such are both the *Kore of Samos* (fig. 55) dated about 570 B.C.E., a marble fragment acquired by the Louvre in 1881,³² and the *Dame d'Auxerre* (fig. 56)³³, a limestone figure of a woman believed to have come from Crete, probably sculpted about sixty years earlier than the *Kore*, and acquired by the Louvre in 1909.³⁴

³¹Gratitude is due Kate de Kersauson, Conservateur en Chef, Dept. des Antiquités Grecques, Étrusques et Romaines, of the Musée du Louvre, for advising the author of which works were available to visitors at the time Orloff would have seen them.

³²This sculpture was found in the sanctuary of Hera at Samos in 1875. Another like it has been uncovered at Samos that bears the inscription: "I have been dedicated by Cheramyas to Hera as an offering." (Archives of the Louvre)

³³Sincere thanks to Professor Linda Nochlin for suggesting *La Dame d'Auxerre* as a source for the Orloff *Vierge* and providing the writer with the incentive to go again to Paris to study it and look yet again at the portals of Chartre Cathedral.

³⁴The statue was found in the reserves of the *Musée d'Auxerre* by an archeologist and the Louvre made an exchange in order to acquire it, thus the name "Dame d'Auxerre." While the sculpture is translated as "Maiden of Auxerre," a proper translation from the French should be "Lady of Auxerre." The early French curators did not consider her a

In these examples of Archaic Greek sculpture that were on view in the museum, one can see qualities that provoked a direct response from Orloff. These figures have a graceful verticality, a curvaceous surface with subtle elongation, an explicit frontality, fine vertical patterning in the *Kore*, and the symmetrical U-shaped face of the *Dame d'Auxerre*. The elongated hands on the one, the small feet protruding from the long skirt on both, relate them to the Orloff work, *Vierge*. All three share in a feeling of grace and sensuality.

Orloff's small sculpture is a modern work. The figure is not of a goddess or a religious icon. It is a personal representation of a pliant, delicate figure of a woman. One sees concepts in it that indicate early Orloff insights and directions that will be pursued in other works.

In the figure *Dame Enceinte*, [*Pregnant Woman*] a work of 1916³⁵ (fig. 57), we find a further development of the dialogue with the *Dame d'Auxerre*. Both sculptures are similar in size. In this case the Orloff work is a Cubistic, analytic, reshaping of the form with simplified flat-topped head, long hair, triangular upper body, and high, firm, circular breasts set upon the rounded, bell-shaped lower body. Both are clearly frontal, upright,

“maiden,” nor apparently did Chana Orloff.

³⁵Exhibited in *Sic Ambulant* in 1917 in Orloff's studio, sponsored by *SIC*, the theme previously discussed in the wood-block print, pp. 39-41, fig.34.

confronting figures. The Greek sculpture is sensual; the belly and the back are fulsome, suggesting sexuality. In the Orloff work, the figure is also explicitly sexual in the bulging pregnant belly, and the rounded arms which have become an orb, encircling the emblems of fulfilled sexuality--bosom and belly. The modern work strongly suggests a fertility figure.

These figures relate to each other in their authoritative frontality, in the strength and stability of their stance, and in their supreme confidence that they are respected and admired beings. They present themselves to us as incorporating qualities of importance, even of beneficence. Orloff is offering here in *Dame Enceinte*, a further response to the *Dame d'Auxerre*, in which we see a further refinement and development of her thinking.

The concept continues most notably in a 1923 portrait figure of the young Ida Chagall, daughter of her friends Bela and Marc Chagall, exhibited in the Galerie Druet in 1926 (fig. 58). One can look back and find the precursors, *Dame d'Auxerre*, *Dame Enceinte* and *Vierge/Jeanne de Hérbuterne*. In *Portrait of Ida Chagall* all has been rethought in a sublimely self-confident work of art in which the choices and decisions of the artist are all subservient to her vision of the subject. The crisp earlier figures are here transmuted into a soft, sexual, provocative, female child-woman. All is rounded, non-confrontational,

seductive. The stance is altered, so that while the figure is frontal, the feet suggest movement. The round arms bring the curly hair forward. The facial features suggest the plumpness of a baby. All the bodily swellings suggest the woman-to-be, in the tiny breasts, the roundness of the belly, the fatty deposits on the hips and thighs. Yet we see in it as well, the flattened head, the hair curls, the U-shaped face of Orloff's original challenge, *the Dame d'Auxerre*.

Three carved wooden sculptures, probably produced in the years 1914 and 1915, are early works of another subject, which relate to each other. *Deux Danseuses* (fig. 59) and *Danseuse au Disque* (fig. 60) are both infused with a willowy movement in which the form becomes an elongated curve. Orloff herself presents them as dancing figures, and while the Ballet Russe was a major presence for the avant-garde, with colorful posters illustrated by Jean Cocteau announcing events of the *Théâtre de Monte-Carlo*, there was in Paris yet another important presence.

Isadora Duncan was performing in Paris in 1911, and surely she would have been an appealing personage to the newly arrived Chana Orloff. Duncan had created a form of modern dance that was uniquely her own. Many of her dances were based on Greek literature and interpretations of classical music. In her travels she had danced in Greece, and her work combined a seductive partial nudity with a

notion of classicism (fig. 61).

In *l'Oeuvre*, an international revue of theater arts published in 1911, the entire issue was given over to Duncan. Rodin drew the cover "consacré a Isadora Duncan." There were a group of Rodin drawings of Duncan in the journal, and a personal tribute by the great sculptor:

ISADORA DUNCAN has without effort attained to sculpture and sensation. She has borrowed from Nature that quality we call talent, or better still, genius.

Miss DUNCAN clearly has unified life and the dance. She is spontaneous in the theatre where it is so rare. She has created a dance sensitive to line. She is simple as in the Antique, which is a synonym for Beauty. Suppleness, feeling, these great qualities are the very soul of the dance; hers is an art complete and supreme.³⁶

Orloff's dancers move in space in graceful surges that suggest dance movement. The movement is simplified and suggested by the double curve of the forms. They represent lyrical human movement, in a generic sense. These are not individual performers nor particular artists. It is the elements of music that are presented here, elements of rhythm, repetition and grace. These figures represent the

³⁶ ISADORA DUNCAN est arrivé à la sculpture, à l'émotion, sans effort dirait-on. Elle emprunte à la Nature cette force que l'on n'appelle pas le talent, mais que le génie.

Miss DUNCAN a proprement unifié la vie en la danse. Elle est naturelle sur la scène où on l'est si rarement. Elle rend la danse sensible à la ligne et elle est simple comme l'antique qui est le synonyme de la Beauté. Souplesse, émotion, ces grandes qualités qui sont l'âme même de la danse: c'est l'art entier et souverain.

fusion of sculpture and music. Orloff makes concrete Rodin's interpretation of Duncan, the notion of the unification of life and art.

Orloff has struggled in these dance works to incorporate the solidity of form with movement. She accomplishes this by creating deep voids in the form. The work comes out of the base, but it is no longer defined or confined by the shape of the base. The upraised arms help to create a sense of elongation. The short, small extensions representing legs and feet offer no hindrance to the overall curve. The slim bodies offer no resistance to the movement of air around them. Heads are held between the flowing arms. No elbow or knee is permitted to interrupt the flow of the form. In these sculptures Orloff has pulled the work out of the confines of the tree trunk.

Indeed in this leap of creativity one might say as well that she has become a Parisian sculptor, capable of conceiving and fulfilling a sculptural idea, free of national origin, free of constraints of material, challenged only by the breadth of her own vision. She has absorbed what has interested her in the world around her. She has mastered her medium and made it subservient to her own needs. Her work in the future may be compared to the work of other sculptors, but it is her own personal vision that has become completely identifiable in her sculpture.

Maternité, which Orloff carved in 1914 and refined in

1917, was the culmination of this early period (figs. 62, 63). The work is informed by movement and grace. The slender vertical column that contains the two human figures is minimally delineated. The form is solid but light; we are as aware of the space around it as we are of the form itself moved by the surrounding space. This simplified sculpture is nonetheless filled with emotion, which is created by the relationship of the figures of mother and child to each other.

In an article on the differentiation of self from the mother, the psychoanalyst Anni Bergman³⁷ writes:

The moment of birth propels the infant from the warm enclosure of the mother's body into the open space of the world. For the mother, the baby, who has been part of her body and a fantasy, now becomes a reality--a human being totally dependent upon her. The baby is born into his mother's expectant arms and can become one with her in a new way--in a symbiotic union.... There is no space between the nursing infant and the mother. The infant at first has no knowledge of space, no knowledge of an outside world, or of the mother as a separate entity.³⁸

Orloff's sculpture suggests the oneness of these two beings, mother and infant child. Both are still part of a deeply interdependent relationship. There is no space between the clinging infant and the nurturing mother. The symbiotic relationship is made manifest, expressed in the

³⁷Dr. Bergman is Adjunct Professor of Psychology at The City University.

³⁸Anni Bergman, "From Mother to the World Outside: The Use of Space During the Separation-Individuation Phase," *Between Reality and Fantasy: Transitional Objects and Phenomena* (New York: Jason Aronson, Inc., 1978), 147, 152.

physicality of two forms carved as one, in the yielding female figure enclosing the infant. The understanding inherent in *Maternité* is that of a modern woman sculptor who is a deeply insightful person. The work is the expression of profound personal awareness. Even Mary Cassatt, who enjoyed the world of woman and babies, does not express the special relationship that Orloff has explored in this sculpture.

One sees in it as well a departure from Christian images of mother and child. Images of mother and child in modern Western art always carry the subliminal meaning of the mother and the child. In most specifically religious images Mary holds the child Jesus, but the child appears emotionally removed from her. His future is known to her, and she accepts his fate. In Orloff's use of this subject she speaks to us of a modern woman's identification with her child, and of Orloff's own deeply felt understanding and appreciation of the uniqueness of that relationship in a woman's life (fig. 64).³⁹

The first of her mother and child sculptures, *Maternité*, appears early in her oeuvre. Orloff came to be known for these figures, and she received many commissions through the years to portray women with their babies or

³⁹It is interesting that in a 1924 issue of *Vanity Fair*, Orloff allowed a publicity photograph of herself with her child the caption reading: "A Russian woman who is leading a new movement in sculpture in Paris."

young children. The great expression of empathy and tenderness in these works appealed to patrons and art lovers and contributed to a perception of her as a sculptor of great human compassion.

CHAPTER 5

PARADIGMATIC WORKS: ANIMALS; PORTRAITS; PERSONAL SUBJECTS

ANIMALS

Animals occur in Orloff's work throughout her career. Monkey, eagle, fish, and cat, all in relief, are works of the early twenties. Full sculptures of dogs and fish are subjects throughout the thirties and forties; and especially a preponderance of birds. Three years before her death in 1968, at the age of eighty, she created a monument of a soaring dove, a sculpture called, *Peace*.

Animal sculpture is an ancient tradition. Animals as totems, representing tribes, incorporating qualities of strength, speed, grace, and beauty, have been objects of reverence, awe and affection. Indeed, in France, the history of animal images opens with cave paintings dated to thirty centuries before the Common Era. Illustrations of animals and mythical creatures in bestiaries and religious manuscripts in the Middle Ages evidence the human concern with the spiritual nature of animals and the use of the attributes of animals as religious metaphor. There was purpose in the descriptions and images of beasts--not to portray the natural world, but to comprehend the meaning of nature and to teach religious lessons. Edification and

instruction are key to its purpose. Bestiaries are compilations arising out of ancient stories derived from oral traditions, much like the Bible. However, there was no moment in history in which the work was declared finished and immutable, as occurred with the Bible in the sixth century. Bestiaries, with their illustrations of real and imagined creatures, were one of the most important picture-books on the European continent in the medieval period.

In a world without scientific explanations of disease or weather phenomena, with rigid political and social relationships, with religious proscriptions and injunctions that included threats of dire consequences to non-observers and non-believers, book illustration provides a visual depiction of the irrational nature of life in the period. Fear of the supernatural is amply evidenced by the array of dragons, grotesques, serpents, mythical birds and beasts, illustrated and illuminated in religious manuscripts, for which the Bestiary provided pictorial source material.

In the sculpted figures adorning medieval cathedrals we see the personification of evil in fearsome animals and birds. Mythological creatures, part animal or bird, part human, were used to represent the apostles, and domestic animals represented the good and the god-fearing.¹

¹ In relief above the west or royal portal of Chartres Cathedral three of the Four Evangelists appear as animals: the lion is Mark; the ox, Luke; the eagle, John. Of course, ancient religions incorporate animal imagery: the Egyptian sky god Horus was represented in the form of a falcon.

Antoine-Louis Barye, the great Romantic French sculptor of the early nineteenth century, metaphorically represented the passions of the French people by such fierce and violent animals as the lion, the tiger, and the jaguar. But the tradition of the *animalier* was probably best exemplified by François Pompon. Born in 1855, Pompon created a body of works that had extraordinary success with the French public. *Polar Bear (Ours blanc)*, was first shown in 1922 at the Salon d'Automne when he was sixty-seven years old (fig. 65). Pompon had produced animal sculptures from at least 1884, but this work established him as the leading *animalier*.² His works were not in massive scale for public viewing, but of a size that could be exhibited in the interior of a home or a private garden. Chana Orloff admired his work. When seen in 1990, her studio which was partially furnished as she had left it when she died almost twenty years earlier, still contained a small Pompon animal sculpture on the mantle.³

Wild animals and birds were Pompon's favorite creatures. The bear, tiger, elephant, deer, pelican, duck, turkey, water fowl, pheasant, are all in his repertoire. His sculptures were animal portraits. His style of presenting seemingly uncomplicated and non-romantic animals

²Pierre Quarré in *François Pompon: Sculpteur Animalier Bourguignon*. Musée des Beaux-Arts de Dijon. (Palais des Etats de Bourgogne, 1964) 5, 6.

³Seen by the writer on the first of several visits to the Orloff home in Paris.

and birds was actually concerned with elaboration of the relationship of his creatures to their particular environment. His elephant is trumpeting, his tiger is stalking, striding forward, the right leg reaching over the base into the real world, searching for its prey (figs. 66, 67). But Pompon refrains from showing animals in combat. We are not in fear of his menagerie, nor do we see passion in Pompon. His own nature is described by a critic as "doux et pacifique."⁴

It is interesting that critics liked to characterize Orloff in the same manner, as if to be sure that her sharp images were not to be construed as hostile or critical of human nature. She was often described, as did Raymond Cogniat in his introduction to the exhibition catalog of Orloff's work at the Rodin Museum in 1971, as profoundly humane.⁵ Katia Granoff, in discussing Orloff's sculptures in her accounting of artists and work she admired, also used the expression "leur profonde humanité".⁶

There seems to have been a reluctance on the part of critics

⁴Pierre Quarre in the *Pompon* catalogue, 10.

⁵This was a major retrospective that had been projected in 1967, which took place three years after her death in 1968, and which included 143 works of sculptures and drawings.

⁶Katia Granoff, *Memoires--Chemin de Ronde*, of 1976, from *Oeuvres Complètes*, (Paris: Christian Bourgois) 1980, 134.

and dealers who knew Orloff personally and liked her as a person, to acknowledge the harshness of her portraits and the sexual undercurrent of her work. Some of those critics often used sentimental clichés in describing her sculpture. For example, Gabriel Talphir, in his article, "Jewish Artists from Israel and Abroad--Chana Orloff: Fifty Years of Creative Work," said of her:

Chana Orloff loves God's creatures, the form of man and living things, and it is this love which sustains her plastic works through the components of her human and feminine affections.⁷

Orloff let her work speak for itself. She moved in a personal circle of intellectuals, several of whom were psychoanalysts, and was consequently familiar with psychoanalytic theories. Beate Rank, the wife of psychoanalyst Otto Rank, was a close friend. The idea of animals as representing instinctual nature, and the presence of animals in dreams as an expression of instinctual urges were concepts of Freud's dream interpretation,⁸ and was no doubt known to her. Freud tells us that small (non-threatening) animals often represent children in dreams, which is not unlike the metaphorical use of domestic animals by medieval sculptors to represent the good and God fearing.

⁷Gabriel Talphir, " Jewish Artists from Israel and Abroad--Chana Orloff: Fifty Years of Creative Work," *Gazith, Art and Literary Journal*, Vol. 118, No. 215,216, 1961?

⁸--Wild beasts are as a rule employed by the dream work to represent passionate impulses of which the dreamer is afraid...." from *The Interpretation of Dreams (Second Part)*, 410.

Aniela Jaffé, a colleague of Jung, in an article on symbolism wrote:

The boundless profusion of animal symbolism in the religion and art of all times does not merely emphasize the importance of the symbol; it shows how vital it is for men to integrate into their lives the symbol's psychic content--instinct....an animal is neither good nor evil...it obeys its instincts.... Man is the only creature with the power to control instinct by his own will.... Primitive man must tame the animal in himself and make it his helpful companion: civilized man must heal the animal in himself and make it his friend.⁹

We can trace the genealogy of Orloff's animals. Her use of this subject is not a happy accident; it is rich in sources of both personal history and in the world around her in Paris. Certainly the African sculptures in the studios of fellow artists and in the Musée de Trocadero were part of her surroundings. But as in all her work, Orloff's animal sculptures are distilled through her unique vision.

Orloff's animals are a unique breed. Her bird does not and cannot fly (fig. 68). How unlike the Brancusi bird sculptures, such as *Yellow Bird* of 1925 (fig. 69), in which the artist projects the sense of flight, of movement, of taking off into the atmosphere in an upright direct line.

Orloff sculpts a creature within our grasp. We can possess her bird: it is not poised for flight. As with all Orloff's animals, it is created for our pleasure. There is purpose, but not to teach the nature of birds and their

⁹Aniela Jaffé, "Symbolism in the Visual Arts," in Carl G. Jung's, *Man and His Symbols* (New York: Doubleday & Company, 1964), 238, 239.

habits. Orloff's bird has an inherent observed reality, but that reality is used by the artist to embody her own idea, which she projects by simplifying and abstracting the form. Her work has an emotional and a moral subtext. Her creature holds a mirror to our human natures, to show us ourselves if we will look. The charm and humor of it is unmistakable. In one instance Orloff's animals were purchased to place in a zoo.¹⁰ No doubt they functioned in the zoo to remind visitors of how similar they are to the animals!

Animals and figures carved by Africans to be used in religious worship were exhibited with appreciation by Parisians, who valued them for their aesthetic but without real knowledge of their perceived powers and functions. Artists such as Picasso were intrigued to discover what they saw as an expressive and simplified mode of representing animals and people. Orloff saw many of these examples and was also influenced by the abstract approach to form. However, closer to Orloff's past was the East-European Jewish wood and stone carving tradition. The carved wood interiors of the wooden synagogues and the funereal stone carvings belong to the realm of Jewish folk art. Gravestones appear to have followed very specific tendencies in various regions. Irregular stones placed to resemble

¹⁰Haim Levitt purchased Orloff animal and bird sculptures from the artist and placed them in the Tel-Aviv Zoo, according to information afforded by his daughter Dalia Levitt Tawil.

natural rock outcropping with a flat section bearing a carved inscription are a feature of some burial grounds. On some upright rectangular monuments, the inscriptions are carved in high relief; in others the inscription is incised. Pictograms are a common embellishment. Monica Krajewska, in an article on the symbolic images on Jewish Polish tombstones, writes:

Birds are the most popular motifs in all regions of Poland, used by stone cutters especially on women's graves.... According to tradition, stemming from the book of Zohar [mystical Judaism], the souls of the righteous--in the guise of birds--sit every morning on the trees of Paradise, singing the glory of the Lord. The bird is the allegory of the soul.... As with other animals, the image of a bird can also refer to the names Faygel (Yiddish) and Tzipporah (Hebrew) which mean "bird."¹¹

The carved Jewish tombstones that Orloff saw in her youth in the cemeteries of her native Ukraine were replete with birds and animals (fig. 70). These were often carved or engraved in pairs. A central form, often a tree or an ark, represented the Hebrew Law. Winged creatures, birds, lions, en face, usually on both sides of the central figure, represented the guardians of the Law. The guardians, or cherubim, described in the Bible¹² were envisioned in many

¹¹Monika Krajewska, "Symbolic Images on Jewish Tombstones in Poland." from an undated, unpublished paper sponsored by a grant from the Memorial Foundation for Jewish Culture (Warsaw, Poland) 23, 24. Subsequently published in: *A Tribe of Stones: Jewish Cemeteries in Poland: Photographs, Text, Tombstone Rubbings and Selection of Mottoes*, introduction by Raphael Scharf (Warsaw: Polish Scientific Publisher Ltd., 1993).

¹² "And thou shalt make two keruvim of gold, of beaten work shalt thou make them.... And the keruvim shall stretch out their wings on high, overspreading the covering with

forms in synagogue furnishings and ritual ornaments by generations of European Jews¹³ (figs. 71, 72). Indeed, in Orloff's earliest sculptures we see this model represented. In *Two Doves* of 1925 (fig. 73), which were carved in wood and also hammered in copper, we see relief sculptures close to the model of the mythological Jewish birds Orloff knew not only in the pairing of the animals and birds in synagogue furnishings and ornaments, but as they were used in relief carving on Jewish tombstones.

Closer to home in Paris, animal and bird paintings could be seen in Hebrew illuminated manuscripts in the French National Collection in Paris¹⁴, which included a magnificent Bible dated to the first half of the fourteen century. Handwritten on vellum, it is decorated with full-page initial word decorations¹⁵ in gold and color which feature zoomorphic creatures. In one great partial page

their wings, and their faces shall look one to another....and I will speak with thee...from between the two keruvim which are upon the ark of the Testimony...." *Shemot* [Exodus] 25: 18-25, Jerusalem Bible.

¹³The central form with guardians on either side relate to the inner sanctuary of the Temple of Jerusalem and is an expression of the messianic hope of redemption and resurrection, a natural expression in a culture infused with messianic fervor.

¹⁴Major illuminated Hebrew manuscripts written in the fourteenth century were in the Bibliothèque National from the end of the eighteenth century, or in the Bibliothèque du roi even earlier.

¹⁵Latin Christian manuscripts have embellished initial capital letters, whereas illuminated Hebrew manuscripts have initial word decorations because in Hebrew there is no upper and lower case.

illustration (fig. 74) the scribe and illustrator, Aryeh, in addition to drawing a winged, footed, horned, other-worldly creature, has created two confronting rather ordinary looking birds perched on the Hebrew words, *v'eleh* [Now these are...], which are the first words of *Shemot* [Exodus]. This particular illustration could well have come to Orloff's attention having been published in *Revue des Études Juives* in 1907, indicating that these materials were known to French Jewish intellectuals.¹⁶

Orloff's *Two Doves*, while formalized in space by the ark-like framing enclosure is nonetheless asymmetrical. It appears to be a depiction of a pair of birds, male and female, bursting out of their space. This fullness of form creates a sense of their vitality, although their feathers and legs are abstracted and simplified. The repetition of line and simplification of surface gives them the appearance of the *décoratif*, but they are more than form, they are doves.

Orloff's animal sculpture is a designed object, a palpable, defined mass in space. *Oiseau*, a three-dimensional sculpture of 1914-1918, is one of her most clearly Cubist works (fig. 75). Almost forty inches high, with sharply defined surfaces and clearly articulated forms

¹⁶According to Michel Garel's notes in his exhibition catalogue, *D'Une Main Forte: Manuscrits Hébreux des Collections Françaises*, this illustration (his figure 63) was published in *Revue des Études Juives* in 1907.

that are built onto each other like a series of building blocks, the work has a fierce and aggressive demeanor. The additive nature of the masses is similar to Brancusi's mounting of figure on base, upon base, such as his *Miastra*, of 1915 (fig. 76), that in his case combine different elements to create the total form. This Orloff work can also be compared to a sculpture by her friend Ossip Zadkine, *Woman With a Fan* 1923 (fig. 77), in which the masses of the figure are abstracted to a series of additive forms grouped together. The Orloff work, however, is more than an abstraction of form. The Cubist blocks, now the full cube, now the hollowed, with the fierce crowned bird head atop a piece of the landscape, reiterate the mass of the bird, and creates fear and awe in the beholder. The helmeted/plumed bird with its hollow eyes may be a metaphor for the horrors of war--the diseases of the spirit and the flesh.

In 1925 Orloff created *Dindon (Turkey)*.¹⁷ About twenty inches high and about the same in length and width, it is a weighty mass (fig. 78). Abstracted to full and flattened forms, the irregular texture, representing the fluffy feathers of the back and the gnarled skin of the head and neck, breaks the smooth, shiny, abstract surface, and recalls the lifelike and bird-like characteristics of the animal. The sign of the times, the International Exposition

¹⁷It was first shown in Paris at the Salon d'Automne of 1925, and in 1976 was shown at the Musée d'Histoire Naturelle in *L'Animal de Lascaux à Picasso*.

des Arts Décoratifs, is apparent in the work. The repetition of linear patterning of feathers and skin folds, and the contrast of surfaces deployed in a formalistic manner, contribute to the decorative character of the piece.

In *Fish [Poisson]* and *Basset*, both of 1927, we find two works that have left the *décoratif* and the *cubiste* behind (figs. 79, 80). Orloff has resolved her experience with these styles and now comes into her own with sculpted animals that are abstracted, refined, and able to impart a sense of whimsy and irony in their character. How can we understand the character of an animal? Only by using our knowledge of ourselves and projecting it onto the creature. Orloff gives us the clues on which to base our conjectures. The mouth of the fish seems to be sighing as it gently turns in space. The tail and fins of the fish resemble the hair and bun of a slightly plump woman, head turning as she sighs. The basset is the amusing personage who despite the abstraction of bell-like ears and bead-like eyes, holds his elongated snout, body, and alert tail proudly. His sleek elongations hold enough of the phallic for us to decide that this is indeed a male, part of our secret amusement.

Afghan Hound [Chien Afghan] made in 1937 is another major work (fig. 81). Almost four feet tall, carved in wood, it was first exhibited at the Petit Palace in Paris in that same year, at *Les Maîtres de L'Art Indépendant*. The well-trained animal sits for our inspection, recalling in

her imperiousness, the mien of an Egyptian deity. Her haunches are tucked under, her head still and erect, her coat is coiffed: she knows she is well bred. But as she awaits our admiration she reveals a vulnerability implicit in that she is born and bred for our approval.

This choice of a well-known pure-bred species is a comment on breeding and class. One wonders which of Orloff's Russian friends owned such an elegant dog. Unlike Orloff's Russian-Jewish fellow artists, most of whom came from small towns in the Russian Pale, many other Russians in Paris the so-called "white Russians,"¹⁸ had fled the Revolution and were of the former Russian landed aristocracy.¹⁹

PORTRAITS

The sculptures that are portraits of animals are impersonal, non-confrontational. Portraits of people are more problematic. There the artist has to deal with the personality of the sitter, and if the sitter is the patron, the issues are even more delicate and complex. Portraits

¹⁸Marc Chagall for example was a "red" Russian who had worked as a Commissar of art for the revolutionary government, and in whose painting, *White Crucifixion*, the rescuers of the Jews are carrying a red flag.

¹⁹Orloff's friend and patron, Alice Lee Meyer, had a shop "The Guerlain" from 1927 to 1931, on Rue Napoleone, that was run for the benefit of impoverished Russian refugees.

are the life-blood of artists, their bread and butter. Chana Orloff sculpted portraits all of her life, and the income from these commissions enabled her to support herself and her son.²⁰ She was very successful as a portrait sculptor, attested to by the fine house she owned at 7 bis Villa Seurat, designed by Auguste Perret with furnishings by Francis Jourdain (fig. 82), and where her neighbors included Chaim Soutine, Anaïs Nin, and Henry Miller.

In a London architectural journal of 1926, Howard Robertson wrote an article describing Orloff's sculpture as it was displayed in her new home: "The little house...designed in Paris for the well-known Russian sculptress, Chana Orloff...one of a small group of artists dwellings which have sprung up in the Cité Seurat...."²¹ Entitled "Modern Sculpture in a Modern Setting (The Home of Chana Orloff)", the article is illustrated by her work in the rooms of the house: "Exterior, Chana Orloff's Home," "Front Studio," "The Owner's Bedroom," "The 'Labor-Saving' Kitchen," "The First Floor Exhibition Room with Furniture by Francis Jourdan," "Portrait of a Young Man," and "Portrait Bust (Rubin)," (figs. 83, 84). About her work Robertson wrote:

²⁰Ari Justman, to whom Orloff was married in 1916, died in 1918, leaving her with their year-old son, Élie.

²¹Howard Robertson, "Modern Sculpture in a Modern Setting (The Home of Chana Orloff)" *The Architect and Building News*, Dec.24, 1926, 756,757.

Chana Orloff's sculpture is in no sense freakish. As a portraitist she is shrewd and penetrating, and technically she has power and versatility. Her work bears the stamp of character but is devoid of mannerisms, and is obviously sincere.... Whether in wood or stone or concrete or brass, there is present in Orloff's sculpture restraint and economy of means, and one retains an impression of sureness of touch...which always simplifies and seeks essentials....²²

In 1929 Edouard des Courières wrote a booklet on Orloff's work, one of a series reviewing the work of new French painters, sculptors, and engravers. The booklets on painters included Bonnard, Redon, Monet, Seurat, Vuillard, Signac, Dufresne, and Chirico. The new sculptors included Despiau, Bourdell, Pompon, Maillol, and Orloff. Courières compares Orloff to Moussorgski, a Russian musician whose work is also discussed as totally new. He describes Orloff as a very great artist and speaks of Orloff's *Widhopff* portrait as a "modern Buddha," comparing the *Per Krohg* work to Daumier²³.

Courières declared that Orloff's portraits, in stone, bronze, iron, cement or wood, constituted a series of documents of his age which he believed would prove precious to future historians of our civilization. He found in Orloff's work an abundance of strength, a genuine Rabelaisian humor, an innate sense of decorative values,

²²Ibid. 758.

²³E. des Courières, *Chana Orloff: Trente reproductions de sculptures et dessins précédées d'une étude critique*. (Paris: Librairie Gallimard, 1927) 5.

delicacy, subtlety, and a simplification of style evoking the great epochs of sculpture.²⁴ He wrote that he would be afraid to pose for Chana Orloff. He explained that she had made a portrait of the artist Mac Orlan and since then Mac Orlan is only a reflection of the true Mac Orlan created by the artist.²⁵ He quoted critics Robert Rey, André Salmon, Léon Werth, André Levinson, and Roger Allard, all of whom applauded the originality of her work, her vigor and truth, her expressiveness, her spontaneity, her talent.

Such recognition in twelve years from the first exhibition in her studio is quite remarkable. How ironic that fifty years later her name has little recognition, and in an exhibition of her work in Paris in 1992, visitors were asking if she were a contemporary.²⁶

Forty-one of Orloff's portraits in pencil were published in 1923, to accompany short critical essays by Jean Pellerin and Gaston Picard, in a volume called *Personalities of Today*.²⁷ Orloff's drawings included portraits of Archipenko, Carol and Pierre Albert-Birot,

²⁴Ibid. 4.

²⁵Ibid. 5.

²⁶In April and May of 1992 sixty works by Orloff were shown at Le Musée Municipal de Boulogne-Billancourt (a suburb of Paris) which was viewed by the writer and there questioned by other visitors about where Orloff was presently working.

²⁷Jean Pellerin and Gaston Picard, *Figures D'Aujord'hui, Illustrées de Quarante et Un Portraits par Chana Orloff* (Paris: D'Alignan, 1912).

Braque, Cocteau, Derain, Gontcharova, Larionov, Max Jacob, Kisling, Leger, Picasso, Rivera, and André Salmon. They are an intriguing series of drawings. Those of Gaston Picard and Edmond Fleg were developed by Orloff into sculptures, and it is interesting to compare the drawing and the sculpture of Fleg, for example, and see how closely the drawing and sculpture relate (figs. 85, 86). All the drawings are sensitive responses to physiognomy and personality, as well as being black and white linear expressions of amazing elegance and simplicity. The pressure on the pencil produces a soft, light, sensuous line as well as deep, dark, emphatic demarkation. The shading is rich chiaroscuro; the compositions are restrained.

Her drawings indicate that she knew these artists and writers, and we know that some were close friends. In the family archives are drawings by Orloff of Germaine Albert-Birot holding Orloff's child, and drawings by Diego Rivera of Élie Justman as an infant, and of Ary Justman in uniform (figs. 87, 88).²⁸ Orloff also did a pencil drawing of Rivera (fig. 89) in Jean Pellerin's essay.²⁹ All were habitués of the Café de la Rotonde and Le Dôme both on opposite corners of Boulevard Raspail and Boulevard du

²⁸The drawing by Rivera of Orloff's infant son Élie, was shown to the writer when the widow of Élie Justman was questioned concerning the friendship of Orloff with Rivera, other Rivera drawings have been shown in Orloff exhibitions.

²⁹Jean Pellerin and Gaston Picard, *Figures*, 1923, 171.

Montparnasse in Montparnasse.

Orloff's drawing of Jean Cocteau is austere (fig. 90). The face is depicted small on the page, frowning, the upper torso a mere pencil outline. Natalia Gontcharova (fig. 91) is shown head and neck, with a round moon face and eyebrows set as two circles connected to the nose, altogether a geometric abstraction, perhaps as recognition or as a tribute to Russian abstraction. Pablo Picasso is not a romantic, handsome Spaniard in Orloff's depiction (fig. 92). Her drawing presents him as a rather unpleasant fellow with a jowled, twisted, scowling countenance. These small drawings are evocative and revealing personality studies, and since Orloff was part of the group she portrays, they offer a perceptive insider's point-of-view.

In the first two decades of Orloff's career as a sculptor, she carved seventy-seven known portraits, three hundred in her lifetime, in a fifty year period of production until her death at the age of eighty in 1968. At first, sitters were her friends, mostly fellow artists, but soon portraits were commissioned works.

Her friends were depicted more informally, as was the case with *Widhopff*³⁰ (*L'Homme à la Pipe*) and *Per Krohg* (*L'Accordéoniste*) both of 1924 (figs. 93, 94). *Widhopff* was a well-known designer and *Krohg* was a popular painter,

³⁰Sometimes spelled *Widhopf*.

sculptor, and musician.³¹ In both these major works, full figures are depicted with an attribute, Widhopff with pipe and Krohg with accordion. In each, the body of the subject is a prominent feature. Widhopff is the obese male in modern business dress, belly protruding, arms comfortably placed on his bulk, legs spread apart to support the torso. He is content with his corpulence. The plump hand thrusting the pipe into the pursed mouth suggests a soft sexuality, the amiable head giving the portrait a kind of Santa Claus mien.³²

The Per Krohg figure is similarly of a seated male, legs apart, now with a musical instrument. However, in this instance we have a slim athletic figure with rubbery arms and slim legs, the twisted, turning torso suggests movement, implying sound, which is the product of the music-maker. The sculptor signs him as *artiste* by giving him the accordion as attribute. Krohg was a musician as well as a painter.

Widhopff is a solid mass in space. Like Orloff's turkey, there are contrasts of surface texture in the smooth and the rough. *Per Krohg* moves in space much like

³¹Per Krohg was a painter, whose wife, Lucy, was Pascin's lover. She lived intermittently with Per and her son Guy, and with Pascin. When Pascin killed himself in 1930, he wrote on the door in blood, "Adieu Lucy."

³²The sculpture of Widhopff was called, "Der Dicke" [The Fat or Swollen One] in an article by Pawel Barchan, *Deutsche Kunst und Dekoration*, 1924, 284-291.

Orloff's dancers, the pleats of the accordion continuing the rippling movement through the right arm of the sinuous figure. In these two works Orloff displays her virtuosity. Both are portraits of individuals. Widhoff is the sedate, happy, conservative fellow, occupying space, the weight of the personality and figure projected by the density and impressive weight of the mass. The figure of Krogh is light in density, the mass interwoven with space, the space pushing the weight of the forms, projecting the idea of movement and creativity. Both are fairly large bronzes. *Man with a Pipe* is 41 1/2" high, 24" wide, and 21" deep; *The Accordionist* is 36" high, 24" wide, and 18" deep.

For the most part, the commissioned portraits are heads or slightly larger head and torso. Their size made them attractive for display in the home. Orloff's portraits are a commentary on the sophistication of her patrons. The sculpted portrait head serves a dual purpose. It is an index to the real. It serves to authenticate the history of the particular individual. This person lives, this person's reality has been witnessed and attested to by the artist. Subtext: this person is important enough to be recorded as having lived in the real world. In order to function in this context, the portrait must be *recognizable* by the sitter's peers. It must look enough like the sitter to satisfy this requisite of historical authenticity.

However, Orloff's portraits are not merely records of

individuals. They do more than record features in a realistic and recognizable manner. For her, they must serve the purpose of art, of the aesthetic. The persona of the sitter must be made *subject*, must be deformed and reformed by the artistic vision, and be transformed into the created *object*. In order for this object-making to occur, the sitter had to value and accept the authority of Orloff's *voice*, her own artistic view of them. She translated the person into a sculpture that had value as an object outside of the reality of the sitter. The patron was required to accept Orloff's authorial voice, her view of them, her transformation of their likeness into an object, and to find that transformation not only acceptable, but acceptable enough to seek the work, to pay the fee, to display the sculpture in their homes.

What is perhaps not considered, the artist must be able to give up the work of art to the patron, to separate from it, if there are reality benefits to be made. The concept of separation of the object from the artist was developed by Otto Rank from his own prospective:

...from the moment when the work is taken over and recognized by the public...it ceases to be the possession of the artist, not only economically but spiritually. Just as the artist created it from his own needs, the public accepts it to alleviate its own wants, and...it never remains what it was originally; it ceases to be the personal achievement of the individual and becomes a symbol for others

and *their* spiritual demands.³³

In the case of sculpture the work may be made and executed in more than one material, in more than one size, and in multiple casts, so the artist is able to retain the work and sell it at the same time. Orloff liked to be surrounded by her work, which can be seen from early photographs of her studio (see fig. 83).³⁴

There is refinement and elegance in Orloff's portrait heads. The analytic simplification as well as heightened attenuation of features often comes close to caricature, but the sharpened vision is mitigated by the smoothness of surface which catches and manipulates light. The well articulated handling of the mass adds to the knowing sophistication of the work. Bronze is the usual medium, although stone and wood are in evidence. The small, shiny, dark patinated bronze is the elegant, expressive, and costly medium for the highly-paid portrait sculpture.

Alice Lee Meyers and her husband Richard were friends and patrons of Orloff in Paris.³⁵ Orloff did a bronze head

³³Otto Rank, *Art and Artist: Creative Urge and Personality Development*, preface by Ludwig Lewisohn, translated from the German by Charles Francis Atkinson (New York: Alfred A. Knopf, 1932), 399.

³⁴In *Out of this Century*, Peggy Guggenheim describes how Brancusi, who hated to part from his work, wept as she took away *Bird in Space* when the Germans were attacking Paris in June of 1940, 219.

³⁵Mrs. Meyers and her daughter referred to Chana Orloff as *Shana*, giving the first name its French pronunciation, rather than the American or Israeli sound with the hard *ch*.

of Alice and a full bronze figure of Richard in 1931. The Meyers owned bronzes of *Maternité* (1917) and *Venus* (1925) (fig. 95), and they also owned a gilded seated female nude, *Baigneuse Accroupie (Seated Bather)* of 1924, which was kept on the mantle in their Paris apartment. The photographs of the Meyers' interior indicates how well the small elegant sculptures fit in with the decor³⁶ (figs. 96, 97).

Viewed in 1983 in New York, when Mrs. Meyers was in her 90s, the bronze portrait head (fig. 98), set on a side table in Mrs. Meyers' living room was a vivid recollection of the elegant young woman she had been sixty years earlier, and one which to this writer's eyes still bore a striking resemblance to the sitter.

Often with Orloff works, what began as a commissioned portrait became a generic work of art that was subsequently purchased in various media by collectors who had little or no idea of the identity of the sitter. Such was the case with the torso portrait of the young sculptor Elizabeth Chase, who was a pupil of Bourdelle (fig. 99).³⁷ Another of Orloff's portraits, *Head of Maria Lani*, of 1928 (fig. 100), commissioned as part of a hoax by the sitter, eventually

³⁶My gratitude to Fanny Brennan (Mrs. Francis Brennan), the daughter of Alice and Richard Myers, for sharing the photographs with me and her recollections of Orloff.

³⁷I saw this sculpture first at the home of Mr. & Mrs. Leon L. Gildesgame, in Mount Kisco, New York. It was one of several Orloff works that they owned, Miss Chase as a person was unknown to them.

entered collections, and was included as an example of a fine Orloff portrait in several exhibitions in Paris, in the United States, and in Israel. The origin of the work was obscured by time. According to Billy Klüver and Julie Martin who chronicled the Paris art scene of the first three decades of this century:

A...mysterious event was the appearance in Montparnasse of Maria Lani, reported to be an actress from Prague, and her two agents. Beautiful and intelligent, she persuaded a large number of painters and sculptors to do her portraits and give them to her. In November 1930, fifty-four portraits were shown at Galerie Bernheim-Jeune, and a deluxe book of fifty-one portraits was published with a foreword by Cocteau. Soon after, the three of them disappeared across the Atlantic with all the paintings they had not sold.³⁸

Other artists taken in by the scam included Bonnard, Braque, Chagall, De Chirico, Cocteau, Hermine David, Per Krohg, Laboureur, Laurens, Léger, Matisse, Pascin, Man Ray, and Zadkine.

Orloff's portraits describe her spheres of interest: the critics Gaston Picard, André Levinson, Alexandre Mercereau, Robert Rey; dealers Emile Bernheim and Katia Granoff. There were writers: Natalie Barney, Anaïs Nin, Peretz Hirschbein (fig. 101) and his wife Esther, Shalom Asch (fig. 102), Pierre Mac Orlan, and the poet and playwright Edmond Fleg. There were those in publishing: Lucien Vogel of Condé Nast (fig. 103), and Alice Meyer's

³⁸Billy Klüver and Julie Martin, *KiKi's Paris*, 196-97.

husband Dick Meyer. There were artists: Romaine Brooks, Georges Lepape, Georges Kars, Edmond Sigrist, Alexandre Jacovleff, Elizabeth Chase, the illustrator Jean-Émile Laboureur, and the Catalan painter Mariano Andreu, (sculpted as a double portrait with his wife). When the elegant bronze head of Laboureur (fig. 104) was shown at the Albright Art Gallery in Buffalo in 1931, the title was misunderstood, the subject was thought to be a "laborer," the aesthetic features somehow an elevation of such a person. Orloff sculpted Madame Celia Brisac, the wife of Jacques Brisac, Secretary General of the Unviersal Israeli Alliance. The Israeli painters: Mokadi, Castel, Nahum Gutman, known as an illustrator of children's books, and Lea Nikel. Those in the arts: Francis Jourdain, the decorator Paul Chareau, the architect Auguste Perret who designed her house in the Villa Seurat, Ludmilla Pitoëff, the famous Russian actress who with her husband Georges performed major roles in the theatre.

The portraits include many of Orloff's Israeli friends and heros: the poet Haim Nachman Bialik (fig. 105), the artist Reuven Rubin and Esther Rubin, Chava Chabor, Madam Harari, the great Habima actress Chana Rovina (fig. 106), Orloff's nephew David Nishri (fig. 107), her older sister Masha Zhibin, the Hebrew writer Shmaryahu Lewin, the architect Ze'ev Rechter, who is also credited with designing her house in the Villa Seurat, the first Prime Minister of

Israel David Ben-Gurion, and the second Prime Minister, Levi-Eshkol. Tsvi Nishri, her beloved brother, was sculpted in 1935, twenty-five years after he had sent her on her way to Paris (fig. 108). She sculpts him as the successful Israeli, the man of substance, the compact head on the short thick neck coming out of a block base, the whole as phallic as a portrait head could be.

The 1926 portrait of Reuben Rubin was a favorite of Orloff's and in one material or another was always in her studio. The bronze in the collection of the Brooklyn Museum of Art (figs. 109, 110) is arresting for its surface on which two different patinas are applied. The smooth glossy face and neck are treated to a rich brown color which emphasizes its debt to carved African ebony heads. The attenuated skull which projects to the rear suggests a person of great intelligence and strength.

Among the many physicians in Paris whom Orloff sculpted were: the sexologist René Allendy, psychoanalyst Madame Oppenheimer, and the prominent psychoanalyst, Otto Rank. Over a period of three years, from 1927 through 1930, Orloff sculpted Dr. Rank, his daughter Hélène, and his wife Beate. One might speculate that Orloff may well have been Dr. Rank's patient and exchanged her sculpture for his care. In 1991, the family still owned ten Orloff sculptures in

marble, wood, and bronze.³⁹ *Otto Rank*, a work of 1927 (fig. 111), is a portrait of a sensitive man. The thoughtfully pursed lips, the sharp elegant nose and the eyeglasses humourously conveying his myopic vision. The elegance is established by the polished surface and carefully delineated changes that create subtle but dramatic effects of light and shadow.

Rank was very interested in art and the art processes. Indeed, when we read some of his opinions, they seem very close to issues that would have interested Orloff and informed her work. In his book on art and artists, Rank wrote:

If we take modern art...we find that...form as well as content, are becoming more and more individually subjective, and the impulse to create...more and more a matter of consciousness in the artist...the creative impulse...implies... impulse to form; and...if the work is to have some general influence, it must manipulate some collective content of general human significance.... This impulse to form seeks, and at first finds, collective traditional forms, which had been produced by similar conflicts in the course of cultural development, and which in many cases carry with them their particular content.

These collectively transmitted or dominant forms constitute what in their totality we call style. [The artist]...uses these forms...actively as an individual, not passively as one of the crowd...with this view of the genetics of culture, it becomes clear...the great artist, must...recapitulate in himself the whole evolution from collective to individual art...only by the subjugation in himself of these collective forms and contents that the

³⁹Interview with H el ene Rank Veltfort in San Francisco.

really mature works of great masters are created.⁴⁰

This whole notion of a "genetics of culture," in which the creative artist recapitulates in herself the evolution of the collective through the individual insight of the artist, is one possibility for a philosophical grounding for a concept of "Jewish Art."

In nineteenth century Germany, where Jews of modern Europe were first liberated politically, and to an extent socially, some Jewish German artists painted genre scenes of Jewish life. There were also Jewish artists, writers, and musicians in Germany who converted to Christianity presumably in order to enjoy fully the pleasures of German society, Felix Mendelssohn being perhaps the most famous example.

Ismar Schorsch, a modern historian of Jewish history, commenting on the significance of the paintings of Moritz Oppenheim, the noted nineteenth century, German Jewish painter of Jewish genre, speaks of "coherence between ancestral faith and cultural creativity."⁴¹ According to Schorsch:

To be called "the Rothschild of the painters" surely meant that Oppenheim was the best in his field, but beyond that it also connoted the sense that excellence and notoriety were not gained at the expense of religion.... As with the Rothschilds

⁴⁰Otto Rank, *Art and Artist*, 360, 361.

⁴¹Ismar Schorsch, *From Text to Context: The Turn to History in Modern Judaism* (Hanover, N.H.: University Press of New England, 1994), 97.

themselves, pride of ancestry remained, even as the degree of observance waned.... For Oppenheim, and I dare say for many Jews of the modern era, Judaism was neither creedal nor behavioral but emotional--a sense of place, an organizing principle of reality acquired in childhood and anchored in filial piety."⁴²

In twentieth century France and America, the notion of a "Jewish Art" has been rejected by Jewish artists, probably because they saw it first as another effort to isolate and stigmatize them and remove them from the major contexts and concerns of the art world. Secondly, East European Jewish artists who had been ghettoized physically and intellectually until the late nineteenth century, had the opportunity to participate in European culture as Marxist ideology was becoming the major view of avant-garde thinkers.⁴³ Within the Marxist framework, nationalist and religious tendencies were rejected in favor of the class position in which artists were seen as international art producers. In addition, there was an idea, still prevalent, that obvious religious references were required to make a work of art "Jewish," and that secular material or abstract expression could not be characterized as Jewish.

Professor Meyer Schapiro, in his essay on style

⁴²Ibid.

⁴³Gershom Scholem, known for his work in Jewish mysticism, chronicles the painful process of the political conversion of Walter Benjamin to Marxist ideology in his volume, *Walter Benjamin: The Story of a Friendship*, translated from the German by Harry Zohn (Philadelphia: The Jewish Publication Society of America, 1981).

remarks:

It seems that for explanation of the styles of the higher cultures, with their great variability and intense development, the concepts of group personality current today are too rigid. They underestimate the specialized functions of art which determine characteristics that are superpersonal.⁴⁴

In the same essay he also wrote:

While research looks for criteria permitting one to distinguish accurately the works of different groups and to correlate a style with other characteristics of a group, there are cultures with two or more collective styles of art at the same moment. This phenomenon is often associated with arts of different function or with different classes of artists. The arts practiced by women are of another style than those of the men; religious art differs from profane, and civic from domestic; and in high cultures the stratification of social classes often entails a variety of styles, not only with respect to the rural and urban, but within the same urban community.⁴⁵

Within the Jewish community, when writing for Jewish readers, critics and art historians speak of Jewish Art as the work of artists who are Jewish. In Jewish journals we see the School of Paris referred to as "The Jewish School of Paris,"⁴⁶ a nomenclature justified by the many Jews in the early 20th century who were participants in the *École de Paris*. Those artists included Marc Chagall, Sonia Delaunay, Adolf Feder, Henri Hayden, Leon Indenbaum, Max Jacob,

⁴⁴Meyer Schapiro, "Style," (1962) in *Theory and Philosophy of Art: Style, Artist, and Society* (New York: George Braziller, 1994), 94.

⁴⁵Ibid. 65.

⁴⁶Monica Bohm-Duchen, "Art in Paris in the Early Twentieth Century; *l'École Juive*," *The Jewish Quarterly*, 1986, 44-46.

Georges Kars, Michel Kikoine, Moise Kisling, Pinchus Kremègne, Jacques Lipchitz, Mane-Katz, Louis Marcousis, Oscar Miestchaninoff, Amedeo Modigliani, Eli Nadelman, Chana Orloff, Jules Pascin, Chaim Soutine, Max Weber, Ossip Zadkine, and Eugène Zak.⁴⁷

Monica Bohm-Duchen, who wrote of *l'École Juive*, says:

For non-Jews...the attractions [of Paris] I have mentioned would have been sufficient; but for the disproportionately large number of Jews who flocked to the great metropolis [Paris], most of them from Russia and eastern Europe, there was another equally, if not more important factor--namely, religious and political freedom.⁴⁸

Waldemar George, the French critic, writing in 1961 in a volume edited by the renowned historian of Jewish life, Cecil Roth, in introducing his subject of Jewish artists in the School of Paris, sees nothing that these artists have in common:

Do we now have to deal with a Jewish art that is homogeneous in its characteristics, or with a number of artists of the Jewish faith or Jewish extraction who, as individuals, play an important part in the evolution of art in our time? This is our whole problem, though, to be sure, it is similarly posed in the art of nearly every nation. A nationalistic interpretation of art in this respect, has not only narrowed the intellectual horizon of some of the most illustrious art historians of our day; it has also led them to lose sight of the common aesthetic trends that pervade all of Western art and proclaim

⁴⁷For an exhibition at the Jewish Museum in New York, see by Kenneth E. Silver and Romy Golan, *The Circle of Montparnasse: Jewish Artists in Paris 1905-1945* (New York: Universe Books, 1985).

⁴⁸Ibid. 44.

its basic unity.⁴⁹

With these disclaimers set out, George then goes on to discuss every Jewish painter in the *École*, including the "Jewish painter," Pissarro.⁵⁰

In an article published in Berlin in 1924, the German art critic, Pawel Barchan, begins his essay on Orloff: "Chana Orlowa est Judein!"⁵¹ About her Jewishness he says that it is seen in her work in its closeness to Russian folk art. He sees Russian folk art and Jewishness as closely allied. He speaks of the woods of Russia, wooden peasant houses, wooden churches and wooden objects, the sense of the wood even in the modern cubist object. He sees in Orloff a masculine will and a motherly love in her roguish humor.

Professor André Levinson writing in the same magazine in 1929 also saw Orloff as a Jewish artist, which he expressed by referring to her as "Oriental": "Woman, Oriental, coming from Russia, a colonist in the new culture where the primitive and popular folk art of Russia and Judea

⁴⁹Waldemar George, "The School of Paris," in Cecil Roth's *Jewish Art: An Illustrated History*. (Greenwich: New York Graphic Society Ltd.) 229, 30.

⁵⁰In 1997 a major installation of Pissarro's work at The Jewish Museum in New York City, emanated from the Israel Museum in which there is no frank effort to call him a "Jewish artist," but the subtext of the installation at the Jewish Museum is to reclaim him as such.

⁵¹Pawel Barchan, "Chana Orlowa," *Deutsche Kunst und Dekoration*, April-September 1924, 284-291.

are interwoven..."⁵²

While her Jewishness was not always appreciated as an essential component of her work, her gender was more clearly contributory. In the catalogue of an exhibition which she shared with Isamu Noguchi in Buffalo in 1930/31, "the work of two talented young sculptors, Chana Orloff, a Russian, and Isamu Noguchi, a Japanese-American," were discussed, of Orloff it was said:

For all her modernity of subject and stylisms of technique her work is firmly rooted in the Russian tradition. She has exhibited in Salon d'Automne in 1913, a leading spirit in the Paris International Decorative Arts Exhibit in 1925, a one-person exhibition at Bernheim-Jeune and Barbizon Galleries in Paris and Weyhe and Steiner Galleries in New York. She had her first solo exhibition in New York in 1929; in 1926 she was made a member of the Legion of Honor in recognition of her distinguished contribution to modern art. Chana Orloff is perhaps the most outstanding woman sculptor and ranks high among all living sculptors.⁵³

For us today, with a new awareness of the conflicts facing women in our society, we find it quite possible to assume that femaleness and the place of women must indeed be inherent in their artistic consciousness. We may wonder if the cultural development which carries "particular content" would include gender for Otto Rank. However, looking back at

⁵²"Frau, Orientalin, aus Russland stammend, durch die neue Kultur der Ansiedler Sowie uraltes Volkstum mit Judäa verknüpft..." André Levinson, "Chana Orloff-Paris", *Deutsche Kunst und Decoration*, March, 1929, 390-398.

⁵³The Buffalo Fine Arts Academy, Albright Art Gallery, Dec.24,1930 to January 25,1931.

the work of Chana Orloff, we see a woman artist on the cusp of an understanding that art expresses the conscious and unconscious striving of a particular person at a particular time and place. The critics certainly recognized her Jewishness as an important aspect of her art. In the main, they confounded it with her Russianness, her status as a foreigner. Many others also spoke directly of her being a Jewish artist.

One must acknowledge the heritage of Judaism to be a complex and profound manifestation of the Jewish personality, the *neshama*, the Jewish soul. The art then created by a Jewish person can be considered Jewish art, without regard to its content, since it is not the subject matter that determines whether it be considered Jewish Art, but rather it is the artist's view of the subject matter. That subject matter can still be French art, it can still be American realism, it can still be Abstract Expressionism, and be Jewish art as well, if it is the work of a Jew.

Jewish artists may be more or less aware of their Jewishness. That factor has its own historical significance and may be evaluated by those who choose to explore the extent to which the artist's Jewish consciousness influences the work, such as when Meyer Schapiro examined Marc Chagall's Jewish comprehension of the Bible as expressed in

his illustrations of the Bible.⁵⁴ In this view, the degree of consciousness is not a factor in whether a work is defined as Jewish art, however, it does offer another insight into the work of art.

Within this paradigm one can perceive that Pascin's prostitutes are just as much Jewish art as are Chagall's portraits of rabbis. With Rank's concept of a "genetics of culture," based on the notion that the artist recapitulates in the self the whole evolution from collective consciousness to individual art, and operating on Schapiro's suggestion that there are advanced cultures wherein there is more than one collective "style," perhaps we are ready now to speak frankly of Jewish art as a specific area of art, worthy of study. Certainly in the Jewish world, among critics and collectors, Chana Orloff is known as a Jewish artist, and her work included in the field of Jewish art.

PERSONAL SUBJECTS

An important early Orloff sculpture was *Amazone* carved in wood in 1916 (figs. 112, 113), and shown a year later in an exhibition in her studio called, *SIC Ambulant*, promoted by the magazine *SIC*. While it is a work that bears an obvious debt to *Acrobat*, the 1914 work of Jacques Lipchitz

⁵⁴Meyer Schapiro, "Chagall's Illustrations for the Bible," *Modern Art: 19th & 20th Centuries, Selected Papers* (New York: George Braziller, 1978), 121-134.

(fig. 114), we can discern in it Orloff's personal commitment to her own issues. Intellect and gender differentiate her work from her male colleagues.

Jacques Lipchitz' *Acrobat* and Orloff's *Amazone* are similar in size. Both horses are rendered as a Cubist mass, with clearly defined geometric form. The horses' legs in both are prancing, right leg held up in an unnaturalistic curve.⁵⁵ The human figures on both *Amazone* and *Acrobat* are abstracted. Performance, tension and the metaphor of the circus are the elements of the Lipchitz work. For Orloff, the singular beauty of the female figure and its interrelationship with the horse--the oneness of the forms is the theme of the *Amazone*. Orloff's title further emphasizes the feminine concept of the work. This rider is not simply a person riding a horse for whatever purpose, the rider represents the generic female as beautiful, serene, and commanding warrior. In that sense, it is a feminist sculpture.

"Amazon" one of the female warriors of Assyria who reportedly fought against the ancient Greeks, appears to be a code word for lesbian. When Orloff created her sculpture, "Amazon" was a term especially associated with the writer, Natalie Clifford Barney. Born in 1877 in Dayton, Ohio, she moved to Paris in 1909 where she formed a salon. Remy de

⁵⁵A related animal without rider is Elie Nadelman sculpted horse of 1914 (fig. 115).

Gourmont, in a letter to Barney quoted by Karla Jay, wrote: "For you are the Amazon, and you will remain the Amazon so long as it doesn't bore you, and perhaps even after that, in the ashes of my heart." Karla Jay goes on to say, "Fortunately, she embraced the title, which referred to her habit of wearing a riding costume [*en amazone* in French]."⁵⁶

A portrait of Natalie Barney called *L'Amazone*, painted by Natalie's friend and lover Romaine Brooks in 1920,⁵⁷ pictures Barney with a small sculpted horse in the foreground. Barney, a wealthy American expatriate had created a pleasure palace for herself and her friends which she called *Temple à l'Amitié* (Temple of Friendship). The "Temple" was a small Doric building in a corner of the garden at 20 rue Jacob. Barney and her friends conducted a feminine salon every Friday where dances, theatricals, poetry readings, and erotic farces were acted out. Despite the wildness and extravagance of their deliberately outrageous behavior, there was an intellectual and literary intention that was expressed in fiction, non-fiction, and poetry, which formed the refuge and rationalization for women who felt keenly the rejections of a male-dominated society. This was heady stuff for the young Chana Orloff. In 1916 Natalie Barney was forty years old, Chana Orloff was

⁵⁶Karla Jay, *The Amazon and the Page: Natalie Clifford Barney and Renée Vivien* (Bloomington: Indiana University Press, 1988), 28.

⁵⁷Now in the Ville de Paris, Musée de Petit Palais, Paris.

twenty-six; it was the year Chana was married to the Polish poet Ari Justman.⁵⁸

In her work on expatriate women in the literary life of Paris, Shari Benstock suggests:

Barney's wild and overgrown garden served as a creative source for her writing...[she divests] the image of the lesbian of its homophobic implications. Rather than replacing the masculine image of the androgynous female with another model of female beauty, perhaps one more representative of the acknowledged model of late-nineteenth-century beauty--the short, stocky, buxom women who lived outside the imaginations of pre-Raphaelite artists--Barney attempted to recuperate the pre-Raphaelite image of women.⁵⁹

Karla Jay, in her book on Natalie Barney and Renee Vivien, the poet, writes:

...Barney's beauty--the pale blue eyes and thick wavy blond hair.... A horseback riding enthusiast, Barney was agile and graceful."⁶⁰

Amazon, a sculpture carved in wood, 30 1/4 inches high, 21 1/4 inches wide and 9 inches in depth, of a woman astride a horse, was Chana Orloff 's vision of Natalie Barney's new woman. *Amazon*, is a fully Cubist work in which the essential geometric forms and the markings of the wood

⁵⁵According to Jay, in World War II Barney lived in Italy and became a Fascist, "she blamed the war on Churchill and the Jews, and quite contradicted the pride in being one-eighth Jewish that she had expressed at the turn of the century.... When the label seemed dangerous, she discarded it like an old piece of clothing and even trotted out...vicious stereotypes of Jewish people." 34.

⁵⁹Shari Benstock, *Women of the Left Bank: Paris, 1900-1940* (Austin: University of Texas Press, 1986), 302, 303.

⁶⁰Karla Jay, *The Amazon and the Page*, 9.

itself are used to create graceful repetitive patterns. The meaning of the work is never obscured. A woman astride a horse, in an elegantly designed gown, is sure of her seat. She is straight-backed, in control of and at one with, the powerful and graceful beast. Together they represent the female in control of her sexual passions.

This is an extraordinary expression of a feminist view. The woman as a *person*, in a clear conceptual vision of a beautiful graceful person dominating a graceful and powerful animal. Whether this actually represents an androgenous duality is not explicit; but what is explicit is the strength and power and independence of female sexuality. Gustave Kahn in a 1922 article on Orloff in *The Living Arts* said that *Amazone* was very much discussed "at the time of its first appearances."⁶¹

Orloff was intellectually and aesthetically courageous in this sculpture. While the piece was understood as a salute to a strong and independent womanhood by her own Parisian group, the work is nonetheless transformed by its grace and elegance. The soft patina of the wood beguiles. The symmetry and beauty of the figures of person and animal are thrilling to behold. There is no homophobia or fear in this figure group. The strength and control of the woman astride the horse is held in check by the sculptor. The

⁶¹Gustave Kahn, "Chana Orloff," *The Living Arts: A Portfolio Reflecting the Literary and Artistic Taste of Our Time* (July 1922), 232.

artist accepts this duo, and the passion is non-threatening. Perhaps that is why, seventy years later, when removed historically from its lesbian subtext, the work is simply a sculpture of elegance, of refinement, and of exquisite handling of material.⁶²

In 1923 Orloff sculpted a large, commanding portrait sculpture of Romaine Brooks (fig. 116), that was commissioned by Natalie Barney, Brooks' wealthy lover.⁶³ It depicts an imperious figure, protected from the elements and the world by her wealth, as evidenced by an embroidered fur-trimmed coat and a fur hat. The sculpture ends at the bottom of the coat, providing a large round base. The face reveals little sentiment, an inward-looking demeanor, and a mouth drawn down at the sides. It was immediately cast in bronze, and shown that same year in the Salon des Tuilleries, in Paris.

In 1920, Orloff had carved an elegant bas-relief profile in wood of Natalie Barney (fig. 117) that was owned by the Otto Ranks.⁶⁴ Again, clothing is used to create the notion of elegance and wealth. Barney's sweeping hat is

⁶²It is interesting to note that a month before the exhibition in Orloff's studio in the rue d'Assas in which *Amazonne* was shown, *Les Demoiselles d'Avignon* had its first public viewing at the Salon d'Antin.

⁶³The work was given to the Museum of Modern Art of the City of Paris as a legacy in 1972, by Miss Barney. The bas relief of two doves (fig. 72) was also given at that time.

⁶⁴The work was sold in the 1990s by the owner who was uncomfortable with the information that Barney was a lesbian.

obviously a designer concoction(fig. 118)⁶⁵ and the line of the front brim is used to reiterate the thrust of the nose; the hat itself encapsulates the head in the protection of money and taste, much as does the fur coat in the Romaine Brooks work.

In the 1926 figure of a seated woman *Dame au Manteau (Sonia)*, we have less a portrait--the head is small and unarticulated--and more a depiction of a seated woman. The woman is enclosed in a fur coat, legs crossed in a position of comfort and containment (fig. 119). There is a great affinity with this figure and Soutine's *Portrait of Madeline Castaing*, painted two years later, in 1926 (fig. 120). Soutine's portrait emphasizes the high-strung nature of the woman, her intensity and sensitivity. Orloff's portrait deemphasizes the personality of Sonia, however, the position of the figure and the use of the fur coat as an emblem of wealth are remarkably similar. Clothing is often a problem for sculptors, but Orloff's use of clothing on both male and female figures is carried off with great élan, no doubt due to her intimate experience with the fashion industry. She understands the use of style to create meaning. Orloff and Soutine were close friends; that he should be influenced by her work is not surprising.

⁶⁵A fashion photograph published in Paris about the same time shows the same romantic appreciation of the full-brim hat, *Les Modes*, "Chapeau de Lewis," photo Albert Wyndham (no.167) 16.

The seated female figure is a theme in Orloff's work that is evidenced all her life. One could call the theme "The Thinking Woman." In early portraits of seated women, including one of herself with her son at her side, the chair is not in evidence. In later seated women, the chair becomes an important design element in the work, as in the seated nude of 1937 (fig. 121).

The female nude is an important subject for Orloff. Her nudes are voluptuous, fertile, nurturing, usually emphasizing belly, hips, and thighs. They are love goddesses. They stand, they sit, they recline on couches, they fold their bodies. Some figures are depicted in states of undress, such as lifting a dress above the head, holding a towel, wearing a thin slip. The nudes were decorative objects, often sold in gilded bronze (fig. 122). They were used as we have seen, as an ornament on a mantle, or on a side table in the sitting room. They assumed their place in the decorative style of the time.

The early nudes are assertive, confronting, fullsome female figures that have an easy affinity to the Astarte figurines that were accessible to Orloff in her encounters in the Louvre (fig. 123). They soon develop into less confrontational subjects. These nudes look away, hide their faces, or the heads are turned and minimized. They are available to the onlooker--it has been said--to the male gaze. However, the notion of the gaze would have to include

the female gaze on the part of the female artist, even if that gaze were an expression of exhibitionism. Certainly, male and female bodies are perceived differently by men and women in our culture. What these figures represented to Orloff is unclear. She herself was a large and buxom woman. She seems to prefer her own figure type, with huge hips, thighs, and belly. They can be viewed as self-portraits, as an effort to depict a woman in a non-romantic, realistic manner, although totally erotic (fig. 125).

Linda Nochlin, in discussing women realist painters, had this to say of nude or partially nude self-portraits:

Exposure, or self-exposure, has surely been one of the chief motivations behind an even more specialized subcategory of portraiture: the nude, or partially nude, self-portrait. In the case of female artists.... While we are culturally conditioned to expect the *subject* of a self-portrait to be male, we do not expect him to be nude; in the case of a woman, our expectations are reversed: while we certainly expect her to be *nude*, we do not expect her to be the subject of a self-portrait.⁶⁶

We are impacted by the notion that these sexually explicit rotund female figures, standing, sitting, *en couchant*, are the work of a woman. Griselda Pollack asks the question: "Will the representation be different if the producer is a woman or a man?"⁶⁷ In discussing the female spectator, she suggests:

⁶⁶Linda Nochlin, "Some Women Realists," *Women, Art and Power, and Other Essays* (New York: Harper & Row, 1988) 103.

⁶⁷Griselda Pollock, *Vision and Difference: Femininity, Feminism and Histories of Art* (London: Routledge, 1988), 10.

...the very possibility that texts made by women can produce different positions within..[the]..sexual politics of looking.⁶⁸

Orloff surprises us. That she created works whose subject was maternity, we expect. Her relationship with her son was central to her life. Her unique view of that relationship is similarly a position we can appreciate in a woman sculptor. But Orloff insisted on operating in a world of art informed but not limited by gender. She saw herself as a "creator." She compared herself to the Hebrew God as the Biblical creator. In an unpublished interview in 1961 with Avram Kampf she said that God was an artist, "'In the beginning *God created,*' like an artist," and "'...*God saw that it was good.*"⁶⁹ Orloff interpreted that as being an aesthetic judgement, "like an artist."⁷⁰

Orloff saw herself as the genius who, without study, puts her hands to the clay and is immediately a fully realized sculptor. In our culture, this is the vision of the male artist, but Orloff refused to be locked out of this picture.

Throughout her life Orloff's work evolved and changed with her earlier work known best and perhaps for that reason

⁶⁸Ibid., 85.

⁶⁹*Bereshit* (Genesis) 1:1-4

⁷⁰Kampf had the opportunity to speak with Orloff while sitting with Mané Katz in *La Dome* in Paris. Revered by that time, Katz stood when she came in. Kampf questioned her about Soutine, and they went to her studio where she talked about "Jewish art."

most appreciated. In the decades preceding the Second World War the elements of her style were sensuous and complex. In a bronze head, sold recently at Sotheby's in New York City,⁷¹ called *Madame X*, or *Woman with a Turban* (1925), one sees the characteristics of her art (fig. 125).

In this work we see a sculpture of great complexity and sensuality. This is a portrait that is a secret portrait. Why? Did the sitter request that the work remain anonymous? Was the sitter a friend whom the artist felt compelled to use as a subject? A good possibility for the identity of the sitter is Valentine Prax, the Algerian born artist who was the lover of the sculptor Ossip Zadkine. Valentine Prax and Zadkine were friends of Orloff, and lived nearby in the rue d'Assas. The title of "Madame X" could be a simple play on the "x" in Prax. The features of Prax (fig. 126), the tilted nose, the small fleshy eyes, the forward thrusting chin, certainly correspond to the Orloff sculpture.

To appreciate the sculpture, one must walk all around it. The frontal view (fig. 127) which is the one in all published photographs, yields the least. As soon as one walks to the left (fig. 128) the thrust of the features into the space immediately gives the viewer a glimpse of the evocative nature of the personality of the sitter. Perceiving the mass in space, one is aware of the complex

⁷¹The Zagaski Sale, June 18, 1995, in which the remaining objects of the Zagaski estate were sold to benefit the Weitzman Institute of Science in Israel.

projection of the forms and planes of the features of the head (fig.129). The woman wears a fitted turban, probably of a knitted fabric, that covers the head closely and comes down low on the forehead to just over the eyebrows. Small tufts of hair poke out of the cap on both ears. The "turban" is created by a fat roll of cloth that encircles the hat. At the back, the cap flares out to a point, hugging the hair within (fig. 130).

The flesh around the half-closed eyes juts out suggesting a sense of sexuality and mystery. The full lips are delicately pursed, and together with the jutting nose have a grave delicacy as the surfaces are observed through the profile view (fig. 131). The head set upon a long neck, seems at one point to be held aloft (fig. 132), at another point-of-view, seems inclined to the right in a less imperious gesture(fig. 133). The head from front to back is very full, especially that the hair and cap flare out to the back, giving one the impression of a real head in space, which is then countered by the very designed folded scarf or coat that is expressed by the folded form on the shoulder (fig. 134). The sculpture, cast by Alex Rudier, her original caster, has a black patina applied to it, with some shiny highlights on the eyes, nose, and lips.

It is a work very much of its time. The repetition of the form on the shoulder declares its "deco" nature. But it is not confined to its time. It affords a pleasure and

delight on contemplation that brings us close to both the sitter and the artist who brings us this sensitive portrayal of her mysterious sitter's personality. The highlights suggest that many hands have caressed this sculpture in the seventy years of its existence. It is not considered a "major" Orloff work and was not included in the most recent exhibitions of her work in the States,⁷² but it is Chana Orloff at her best, revealed in many small surprising portraits.

Chana Orloff's oeuvre of animals, portraits, and personal subjects reveal the thrust of her commitment to her art. Non-heroic, non-mythic, her work defines her as a woman who struggled to express the intimate world around her. The intellectual milieu in Paris was intensely exciting, and she responded to its challenges, but her artistic efforts came from her inner self. She was a woman of intellect and courage, honed by difficult personal disruptions; an artist who was in her time revered and appreciated. Her work deserves careful scrutiny again in the light of a modern understanding of the work of women.

⁷²An exhibition that originated at the Gallerie Vallois in Paris in 1984 was sent to the Pucker-Safrai Gallery in Boston, and to the Montgomery Gallery in San Francisco, did not include this work, however in an extensive exhibition of 1993 in northern Israel the work was exhibited.

CHAPTER 6

AFTERWARDS

In the late thirties Orloff was in the United States, promoting her work in exhibitions and seeking portrait commissions. Her sculpture was shown in the Marie Sterner Gallery in New York, and in the Boston Museum of Fine Arts, in 1938. Due to political instability in Europe there were many refugees in the States. At that time artists working in the United States were considered American. Chana Orloff was represented as such in the 1939 work *Sculpture of To-Day*, with commentary by Stanley Casson and published by Studio Publications. Of American sculptors Casson wrote:

In the United States a powerful local sculptural tradition, started in the last century by competent but academic works of the type of Chester French, has led to a modernized academic school in which the names of Lee Laurie, Jo Davidson and Paulanship are pre-eminent. Parallel with this native American style, with its strength and power, is the more international strain due to the arrival and residence in America of several remarkable artists. Chana Orloff, William Zorach, Zadkine and Archipenko are all sculptors who have imported into America the more experimental and vivid styles generated in Europe.... All these artists give to American art a basis of experiment and enterprise which the younger Americans are not slow to take advantage of. Consequently any exhibition of sculpture in America to-day is likely to show both the traditional American work and many noteworthy experiments in modernism.¹

¹Stanley Casson, *Sculpture of To-day* (London: The Studio Limited, 1939) 29.

Orloff's work was illustrated by her portrait bust of Reuben Rubin; the caption read, "CHANA ORLOFF. *Rubin*. By a Russian artist now in America. (Courtesy of the Marie Sterner Gallery New York)." Although embraced by the artistic community, Orloff did not remain in America but returned to Paris, to her home, and to her son. Soon the storm of Naziism was to overtake the French, and French Jews were vulnerable to extradition to French deportation camps and to German concentration camps. Romy Golan notes that well-known French artists were touring the Third Reich at the invitation of the German government. She notes further:

By June 1940, when the Vichy government was established, Jewish artists could no longer exhibit in Paris at all....²

Orloff continued to work in her studio-home in the Villa Seurat in Paris, until she was warned by friends that the Nazis planned to arrest her. Being a French citizen and a "Chevalier" of the French Legion of Honor was not sufficient to protect the Orloffs or other French Jews from the Nazis. Being Jewish was cause enough for both the French and the invading Germans to send them out of their country and inter them in concentration camps, where most died.

In May 1940, Orloff had escaped to Lyons, where her son joined her, but the situation there was also threatening.

²Romy Golan, "The 'École Français' vs. The 'École de Paris'." Romy Golan and Kenneth E. Silver, *The Circle of Montparnasse: Jewish Artists in Paris, 1905-1945*, 87.

The painter Georges Kars, already in Lyons, was able to obtain fraudulent passports for them to go to Switzerland with the help of his non-Jewish wife who had friends in the French police.³ An unlikely trio, two middle-aged artists, the painter Kars, the sculptor Orloff, and her son, Élie Justman, a young handicapped scholar in his twenties, who had had severe polio in childhood, walked over the mountains to Switzerland.⁴

Orloff continued to work in her safe haven in Geneva, where her sculpture was exhibited in the Georges Moos Gallery in 1945. According to Orloff's granddaughter Ariane Tamir, Kars lived in Zurich. At the very end of the war Kars committed suicide by throwing himself from Orloff's hotel room in Geneva.⁵

Picasso remained in Paris throughout the whole occupation and war. His old friend, Max Jacob, died in the infamous detention camp in Drancey⁶. Jacob, who despite his conversion to Catholicism, was considered a Jew by the

³The Swiss were not issuing passports to French Jews to help them escape, so these passports were fabricated by French officials.

⁴Orloff told the Gamzus that they had walked across the border at night, and that Kars and her son had fallen into a pond from which she had rescued them.

⁵When asked in 1990, whether Orloff and Kars had been lovers, Mme. Tamir said it was not possible because they lived in different cities [Geneva and Zurich] and because after the war Kars' widow, Mme. Kars, came to live with Orloff in her house in the Villa Seurat. (Interview with the author.)

⁶Drancey was the infamous camp from which hundreds of thousands of Jewish French children were sent to their deaths.

Nazis, had been sent to a French detention camp from which he could not prevail upon Picasso to help with his extradition. Those who had escaped to America, like Chagall and Zadkine, along with Delaunay, Mane-Katz, and Kisling, returned to Paris. Orloff's good friend Soutine had died of an ulcer for lack of medical care while in hiding in the provinces.

Returning to Paris, in May of 1945, Orloff found her studio in ruins. The Nazis had broken in and stolen or destroyed the work. However, in Chatillon in the outskirts of Paris, the Alexis Rudier foundry had retained many of the Orloff castings, and she was able to have the sculptures cast again from the original molds.⁷ In the studio, the torso of Elizabeth Chase had been shattered, but the head was found intact. Orloff chose not to restore it but set the broken head on a base, and so displayed it (fig. 135). It remains in the studio as a graphic reminder of the destruction.⁸

According to Mme. Tamir, since Orloff's death the family has supervised the casting of her sculpture and

⁷When interviewed in 1990, Georges Rudier, the nephew of the original Alexis Rudier, said that he remembered Orloff well. Fortunately they kept the castings of all their artists, including some Rodin works that they still reproduced. Orloff's bronzes were later cast by the foundry Susse.

⁸Élie Justman is deceased, but his widow, Mme. Justman, lives in the Orloff house in the Villa Seurat and retains the downstairs studio as it was when she and her husband lived there with his mother Chana Orloff.

attempts to complete the original number of works. If Orloff planned eight castings and there are two known castings, they have six cast to complete the group. Twelve castings are possible from one work according to French law. Two are marked as artist's proofs (EA 1/2), eight are numbered pieces, and two are considered artist's commercials, and are so marked (HC 1/2). However, Rudier no longer makes the Orloff bronzes, which are made instead by Susse.

The experience of the war changed everything for Orloff and for the concerns of sculpture. The issues of space came to the fore which had long been intimated by the Italian futurist Umberto Boccioni, the Russian constructivists including Vladimir Tatlin and Alexander Rodchenko, Kurt Schwitters in Germany, and in Paris, by Pablo Picasso. As, Henry Moore himself wrote in 1937:

Since the Gothic, European sculpture had become overgrown with moss, weeds---all sorts of surface excrescences which completely concealed shape. It has been Brancusi's special mission to get rid of this overgrowth, and to make us one more shape-conscious.... Brancusi's work...has been of historical importance in the development of contemporary sculpture. But it may now be no longer necessary to close down and restrict sculpture to the single form unit. We can now begin to open out, to relate and combine together several forms of varied sizes, sections, and directions into one organic whole.⁹

⁹First published in *The Listener*, Aug. 18, 1937, cited by Herbert Read, *Sculptures and Drawings* vol.1 (London: Lund Humphries, 1944) 34.

Read goes on to say that "the difference between Brancusi's and Moore's work---the one clings to what Wölfflin called 'closed form', the other proceeds to 'open form'."¹⁰ Indeed, space inside and outside of the mass, and the interchange of sculpture with the world around it, became central to the creation of sculpture.

Large abstract technologic forms moved out into the open spaces of cities, in a personally confrontational stance that heroic sculpture had not had. Sculpture was on the ground, actually in the same space as the viewing public, unlike heroic sculpture set up on high bases which kept the viewer in another physical and psychological realm. The public and the critics responded to this new sculpture. It spoke to the language of technology. It was constructed by new methods often suggesting destabilization. It used innovative sculptural media to express both the world at large and interpersonal meaning as well. Indoors the small decorative sculpted work had little place in contemporary minimal interiors.

The war dislodged Orloff from the security of home, friends, and artistic milieu. Her adored Paris had not protected her. On her return not only was she shaken, but Paris as the art center of the world was no more. The challenges, the money, the power, were in New York.

¹⁰Herbert Read, *A Concise History of Modern Sculpture* (London: Thames and Hudson), pp. 182-184.

Orloff's new work changed, but for the exception of several commissioned monuments the sculpture remained as small objects. One sees in the work of the late forties an expressionistic surface with the presence of the artist made apparent by the modeling of the forms, which was achieved by the pressure of her hands, as in the 1948 portrait head of Myriam David (fig. 136). No longer was the form carved, achieved by chisels and polishing, as in her earlier work, but modeled and at times the surface is scratched by a tool, heightening the sense of process, as in the 1950 *Penelope* (fig. 137). In the nineteen fifties Orloff was over sixty years old, and the hard carving of the past may have become too difficult. Her later sculptures are largely accomplished by working in clay.

In creative endeavors one often sees limitations transformed into challenges,¹¹ and in Orloff's case one senses this use of limitation as an avenue of renewal. The physical difficulty led to new methods of work which advanced her artistic quest, which was to search for new relevance in a changing world. The elegant style of her earlier years did not suit her any longer: it no longer expressed her view of her sitters, nor did it express her subject. Even her mother and child subjects no longer have

¹¹The great classic example is the erratic slab of marble given to Michelangelo from which he carved his statue of David.

the tranquility of her earlier versions of the theme, such as *Maternité Andrée I* and *Maternité Andrée II* of 1958, in which she is undecided about whether the child should be looking out at the world or still close to the mother. In the first version (fig. 138), the child looks out, held in the safety of the lap by the arms, clasped hands, and the crossed leg. In the second version (fig. 139), the child is held up in its mother's arms, the lap is no longer needed as a support, but this secular Madonna still crosses her leg.

While the size of Orloff's sculptures remained small, they also changed significantly in purpose. They are no longer the pleasure-giving decorative objects of the pre-Second-World-War period. These post-war works are rough surfaced, simplified, without the suggestively sexual and ironic implications of the early work. Orloff was still taking risks, experimenting with form and surface, although occasionally she seemed to reverse herself, as in *Danseuse Victoire* of 1950 (fig. 140). This figure of a young female dancer on toe, with arms above the upraised head, presents a smooth right-angled line from the hands to the horizontally extended right leg, and from the pointed little breasts down to the pointed toe of the left foot, which holds the whole figure in the dramatic moment of pause in the extension. The surface is hard and shiny, the limbs abstracted so that no notion of the muscle or bone interferes with the line of movement. Perhaps this work was an effort to please her

patrons and followers, who were many, or it may have served simply as a remembrance of a happier time.

Her portraits lost their hard irony. Her sitters included major figures in the Israeli intellectual and political communities. In 1949, she sculpted both a head, and head and shoulders, of David Ben Gurion, the revered first Prime Minister of the State of Israel (fig. 141). In 1968, in one of her last works, she sculpted another Prime Minister, Levi Eshkol (fig. 142). Both were executed in a traditional manner, with great effort made to portray the features of the persons. With the Ben Gurion portraits there is an expression of nobility in the serious mien of the face, and the head looks down at the viewer, in a benign expression of fatherliness. Most of these works were shown in the Tel-Aviv Museum, in the city that is the intellectual and art capital of Israel where Orloff maintained an apartment and worked from time to time on her sculpture.

Some works in her new style are eminently successful. *La Pensée*, of 1954, also called *Pauline*, is a sculpture of a seated woman (fig. 143). The form of *Pauline* is compact, all details are subordinated to the shape of the figure. Head lowered, shoulders enlarged and pulled down emphasizing the enclosure of the figure, arms supporting one leg in a gesture of physical tension, create a mass in tension and equilibrium. The work imparts the notion of a thoughtful woman who is compelled by inner feeling and reflection. The

uneven surface with incised lines emanating from the chest to the upper arms stresses the centrality of the emotional force. The face and head are treated with delicacy. The work is totally unified in form and in the handling of the material.

La Pensée by Auguste Rodin, carved in marble in 1886-90 (fig.144), bears comparison.¹² The Rodin sculpture of a pensive woman was certainly of importance to Orloff since she deliberately calls the earlier work to mind by appropriating the title. Rodin created the head of Camille Claudel in a Phrigian cap coming out of an uncarved block of marble.¹³ The head looks downward in a withdrawn introspective manner, as does the Orloff work. The use of the Phrigian cap in the Rodin work suggests a metaphorical work although the features are clearly of his lover. The sensitive face with deep shadows and beautifully fragile high surfaces combine to suggest a sadness in the artist that is more poignant to the viewer for the knowledge of the morbid outcome of their relationship. Orloff's sculpture was often compared in talent and importance to that of Claudel in the work of women sculptors of the twentieth century. In *La Pensée*, Orloff's use of the whole female body wound up like a spring to express both inwardness and

¹²Thanks to Linda Nochlin for bringing the comparison to my attention.

¹³The work was later cast in bronze from the marble by Alexis Rudier, also Orloff's foundry.

tension, her use of nervousness to carry the emotional weight, and her avoidance of anything like a beautiful surface asserts its modernity.

Similarly Orloff's images of children are no longer presented as soft and adorable cherubs, such as *Didi*¹⁴ the carved child's head of 1919 (fig. 145), but rather as persons whose eyes have seen pain and suffering. Her grandchild served as the model for the bronze *Michaël* (fig. 146) and while the grandmother may well have seen the child as cherubic, the artist's view of children is a totally new presentation for Orloff. The worked-over surface is here unified with the harsh vision and makes for powerful forms.

Orloff's later sculpture does not leave the sphere of the small intimate object. It never becomes a large work that could relate to the outdoors, one created as a large environmental work. Even her monuments appear to be small subjects blown into huge size, rather than works that were conceived as large interactive sculptures. They never come off their bases, they do not sit on the ground. One has to approach her large works as heroic sculpture.

Monument to Dov Gruner, of 1952, which was commissioned by the State of Israel to memorialize a brave young man who was executed by the British in the Jewish War of

¹⁴This was one of many portraits of her son Élie.

Independence, is of two lions fighting, the British lion and the Lion of Judah. The large bronze work is set up high on a stone base in the enclosure of a small busy square in the town of Ramat Gan near Tel Aviv (fig. 147). Advertisements and buildings tight around encroach upon the work and all but obscure it in the traffic and din. The sculpture is modernized by the sharp-edged abstraction of the animal forms and stylized animal bodies, but the suggestion in the upper area that the animals are indeed two men with strong forearms who are struggling with each other, are contradictory elements in the work (fig. 148). The head of the British lion suggests a bewhiskered British colonel--a large but not very formidable enemy. This subtle element of humor robs the work of the grandeur one expects or hopes from such a work.

The strength of Orloff's contribution to sculpture is in small intimate work. Complete abstraction was not her metier, nor was monumental or confrontational outdoor works, although she was not above accepting the challenge.

The appreciation and loyal following which Orloff enjoyed both in Israel and Paris were important to her emotionally and economically. Her friends and patrons deserved her consideration since the sale of her work supported her and her family financially during the five decades of her productive life. Her patrons preferred her earlier sculpture, but despite those pressures her needs as

an artist compelled her to move in new directions. This conflict is seen in the back and forth development of her style.

In some work we can see her attempt to reconcile her new vision, which tends to be realized as rough-surfaced, realistically detailed, small figures, with the pleasure-giving smooth surfaced work that her collectors preferred. In the late nineteen fifties and nineteen sixties there is a return to a shiny, flattened surface, elongated form, and abstraction. One of the more successful of such works is *Sirène*.

Sirène (fig. 149), a work of 1959, shows the influence of Henry Moore in its fusion of organic form and Cubist intentions. Moore's 1919 work, *Reclining Figure* (fig. 150) is a small carved alabaster figure of a reclining female figure, with twisted torso and rounded figure defined by geometric edges. In Orloff's work of a mermaid, she similarly twists the figure into a Cubistic distortion of the curves, here within the concept of a creature that is half human, half fish. In both the Orloff and the Moore works the body is pivoted at its center, the arms cradle the breasts, and the head is upraised. The torso of Orloff's mermaid figure has a sleek and shiny surface, contrasted by the rough surface of hair, fins, and sea. The sculpture was often offered with gold patina. *Sirène* is prefigured in Orloff's own oeuvre by her reclining female bather,

Baigneuse-Nu Couchée (fig. 151) of 1930, in which the reclining figure is similarly turned but executed as a rounded and fulsome abstraction.

Chana Orloff was a self-supporting artist for all of her working life, which in the world of art is remarkable. She sold her sculpture through galleries, principally Katia Granoff in Paris, and Galerie Vallois in Paris which specialized in Art Deco furnishings. She was her own chief salesperson and promoter. She traveled abroad to exhibit, sell, and find commissions. She carried hundreds of photographs of her work by Marc Vaux of Paris, from which she sold sculpture.¹⁵ She also took commissions for bronzes from works on exhibition. A "networker" before the invention of the term, groups of her friends and patrons promoted her work. The ground floor of her home was her personal exhibition space where one-woman shows were always to be seen. She actually owned two houses in the Villa Seurat, one of which was rented to provide a small supplemental income.

There were to be twenty more productive years for Orloff, after the Second World War. Major commissions, monuments, major exhibitions in Amsterdam, Oslo, New York, Chicago, San Francisco, and Tel Aviv took place. She was a

¹⁵At the Gildesgame home in Mt. Kisco in 1990, I was shown many such photographs as well as lists of works available, which Orloff had provided them, from which to make purchases.

star in Israel, part of the history of "The Land." Three postage stamps (fig. 152) and a medallion with her image were made. However she was no longer of the most innovative. In Israel too in the field of sculpture, even more so than in painting, abstraction was the prevailing style. Her sculpture could not make the leap and she was left behind in the public and critical perception with a host of other figurative sculptors worldwide, such as Alexander Archipenko, Ossip Zadkine, Paul Manship, Lee Lawrie, Jo Davidson, Jacques Lipchitz and others.

Five self-portrait sculptures which she created in the years between 1940 and 1965 offer an amazing insight into her perception of herself as a woman and as an artist. We should, however, begin with the 1927 work entitled, *My Son and I* (fig. 153). This first formal projection of herself in sculpture is in relationship to her child. The proud and nurturing seated woman with her son at her side is a secular Mary and Jesus. While maintaining a close physical contact with the child by the closeness of the bodies, the mother holds him to her by putting her arm through his. She looks out at the world, not at the child. She steadies him by holding his arm, for as we know from the facts of Orloff's own life, her son had difficulty with walking and keeping the body still. Her figure expresses the nurturer through the emphasis on the full breasts and ample thigh.

When Henry Moore created his *Mother and Child* in 1943

for the Church of Saint Matthew in Northampton (fig. 154), he described the position of the figures:

The Madonna is seated on a low bench, so that the angle formed between her nearly upright body and her legs is somewhat less than a right angle, and in this angle of her lap, safe and protected, sits the Infant.¹⁶

In discussing this work in her article "The Theme of Mother and Child in the Art of Henry Moore," Laurie Schneider-Adams describes the positions of the figures:

Like the medieval homunculus, Christ is endowed with physiological development beyond his years. He sits upright and looks away from His mother onto the world, His kingdom.

And concerning one of the issues of church patronage:

It is also possible that church patronage inhibited the artist's willingness to portray infantile sexuality.¹⁷

Schneider-Adams speaks throughout her article of Moore's obsession with the mother and child relationship. Orloff too had an obsession with this theme. While both sculptors are concerned with the love relationship between the two, Moore's emphasis was on the sexuality of the infant, of himself as he relates to his mother. Orloff's emphasis was on the sexuality of the mother, of herself as she relates to her son.

¹⁶Henry Moore, "Notes on the Madonna and Child," *Transformation Three*, Editors: Stefan Schimanski and Henry Treece, (1945), 132-33.

¹⁷Laurie Schneider-Adams, "The Theme of Mother and Child in the Art of Henry Moore," *Psychoanalytic Perspectives on Art*, Vol. 1 (1985), 241-65.

While expressing the tender relationship between the mother and child, in this work Moore was concerned with portraying a Deity, and wanted to project "a touch of grandeur...austerity and nobility."¹⁸ Although Orloff is not working on a commission for a church, she similarly generalizes on the relationship by idealizing the figures. For her, however, there is always an acknowledgment and acceptance of the fundamental sexuality of human beings. She designates this work as herself and her son, but the sexuality of the mother is a given for her.

Orloff's child has been taught to look out at the world, and the mother too looks out at the world, expressing in her erect body, pride and confidence in her son. There is no attempt except in a most general way, of depicting actual features, the work is an elegant abstraction. This is Orloff's first open artistic presentation of herself, and she shows herself not as a sculptor, not as an individual, but as a mother in relationship to her son.

Thirteen years later, in 1940, when the child is a man, the mature woman sees herself as an individual. In a work done in plaster (fig. 155), the artist presents herself as an idealized portrait head. The profile depicts a Roman nose beneath a well-defined brow, the mouth and eyes simplified, the head nicely rounded, ornamented with flat

¹⁸Henry Moore, "Notes on the Madonna and Child," 133.

curls. A roped crown is set back from the forehead. We see in this portrait an echo of a second century Roman ruler.

In the self-portrait head of 1943 (fig. 156), executed while in exile in Switzerland, we have the artist's attempt to preserve an actual likeness of herself. The surface of the head is modeled, the hair indicated by pieces of clay pressed to the skull, the features are simplified, a grim smile is on the mouth. This head is stark, and with its recessed eyes, has the suggestion of a death mask, the method by which the likeness of at least one of her friends was preserved. In 1920, Jacques Lipchitz and a group of other artist friends made a death mask of Modigliani (fig. 157),¹⁹ which would have had great significance to Orloff.

Five years later, in 1948, Orloff sculpted another self-portrait head, this also in plaster (fig. 158). Here we see Orloff depicted as an elegant Parisienne. This woman is chic. The features are slightly indicated: the small wry mouth above a little pointed chin. The nose is minimized beneath an enlarged forehead. The hair is coiffed short, roughly marked by cuts in the plaster, the small ears ornamented by earrings. This notion of herself is both charming and poignant, knowing as we do what she had endured

¹⁹Shown in the exhibition, *The Circle of Montparnasse: Jewish Artists in Paris 1905-1945*, at The Jewish Museum, New York, 1985, cat. no. 52. Orloff had great admiration for Modigliani as a sculptor and painter, even doing a torso portrait sculpture of him after his death.

so recently during the war. An undated drawing in a private collection is similar (fig. 159).

In 1956, aged sixty-eight, Orloff portrays herself in a gritty self-portrait (fig. 160). The modeled surface reveals large brows with lightly suggested eyes and hollowed cheeks. The brows above and small terse mouth below frame a soaring fleshy nose that dominates the head. A high curly mop of hair rolls out above the forehead and again at the brow in dramatic equilibrium to the nose.

In 1965, aged seventy-seven, three years before her death at the age of eighty, created in plaster and cast in bronze when it was exhibited at the Musée Rodin in 1971 (fig. 161), is the last and strongest Orloff self-portrait. This head is not within the model of the classic reinvention of the fragmented antique head. This portrait head derives from the earth, the neck emerging as from the trunk of a tree, strong and durable. The surface of the head is complex, the flesh scarified, the hair indicated by deep markings. The brow is fleshy, frowning and obscurs the eyes somewhat, in an attitude of profound thought. The nose is prominent, but simplified into a point. The mouth is relaxed, and the small chin juts forward to achieve a well-balanced profile. The head is draped in a scarf which is set back on the head--the covered head of the penitent. The scarf unifies the shape of the head with the base, which imparts a commanding air to the sculpture, reminiscent of

the head of Balzac by Rodin (fig. 162).

Towards the end of her life, the artist sees herself as a figure of strength, as a person who has pursued her own objectives, in a world of art that had largely rejected the figurative in sculpture. That she sees herself as empowered, undefeated by age and loss, is invigorating to perceive in this work. It mandates us to review a lifetime of artistic accomplishment.

In Israel she had the advantage of being appreciated as a modern Jewish artist. It was in Israel in 1968, while working on the planned retrospective of her work eventually shown in the Tel Aviv Museum, that she took ill and died. After her death, in addition to the exhibition in Tel Aviv, a major retrospective was mounted in the Musée Rodin in Paris. In France, and especially in Paris, her work continues to be shown in museums and galleries, in group shows, and in one-woman exhibitions. As a participant in the École de Paris, her work is part of the history of French Art. However, to see her only as a Jewish artist or as a French artist is an incomplete picture---her work eludes categories, it must be viewed in all its complexities.

Within the context of this reexamination of Orloff's oeuvre, we can understand in what ways that oeuvre was a personal and complex response to her world, as well as an affirmation of herself as a creative human. It is possible

to rediscover the excitement and validity of her sculpture. In Orloff's case one would have to say that the issue of her being a woman in what was so largely the profession of men often obscured and devalued her work. We can now see the uniqueness and importance of her contribution to the art world. Through the creative genius of Chana Orloff it is possible to have an intimate experience of her perception of her own uniqueness and selfhood; of time and space expressed in the physicality of wood, stone, cement, and bronze.



Fig. 1. Jewish Pale of Settlement, Russia, 1835-1917. From *Tracing An-Sky: Jewish Collections from the State Ethnographic Museum, St. Petersburg*. (St. Petersburg: State Ethnographic Museum, 1992), 9.

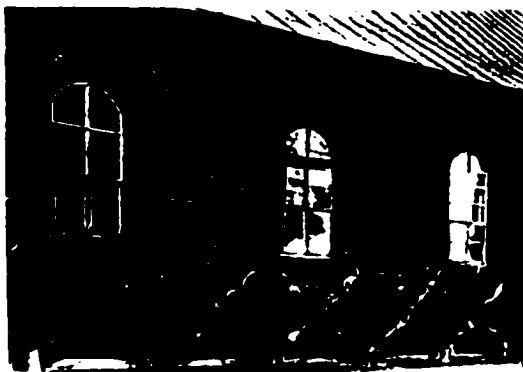


Fig. 2. Przedborz Synagogue, northeast exterior view and detail of north elevation. Maria and Kazimierz Piechotka, *Wooden Synagogues* (Warsaw: Arkady, 1959), nos. 195, 196.



Fig. 3. Przedborz Synagogue, detail of hall ceiling. Maria and Kazimierz Piechotka, *Wooden Synagogues* (Warsaw: Arkady, 1959), no. 197.

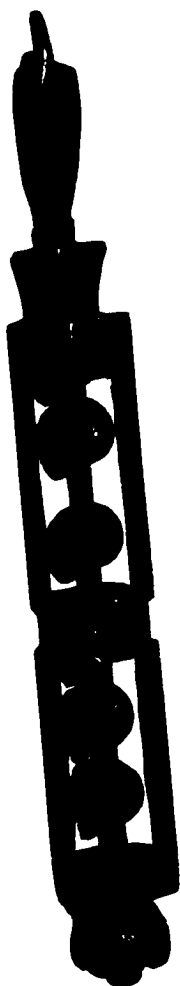


Fig. 4. Tora Pointer (*yad*), Eastern Europe, 1838. Wood, length 8 3/4". Collection: Temple Emanu-El Museum, N.Y.C., gift of Julius Carlebach through Rabbi Nathan A. Perilman, 1939. (CEE 39-1) Photo: Will Brown.

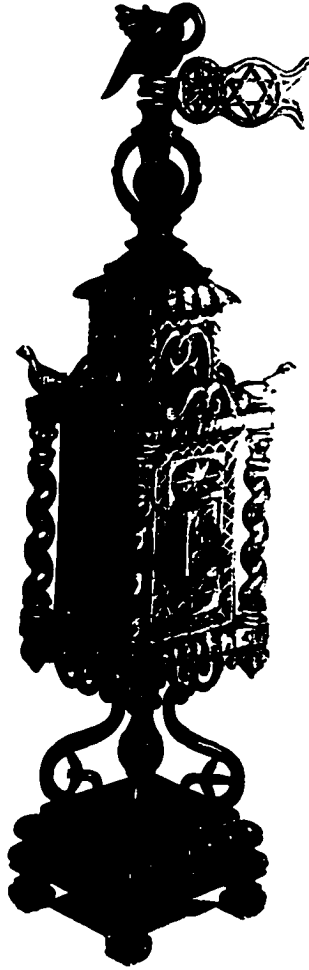


Fig. 5. Spice Container, Eastern Europe, 19th century.
Carved fruitwood, H. 8". Rose and Benjamin Mintz Collection,
The Jewish Museum, N.Y.C. (M 88)



Fig. 6. Chana Orloff, *Madam Edmond Fleg*, 1920. H. 11
4/5". Photo: Marc Vaux, courtesy Mr. & Mrs. Leon Gildesgame.

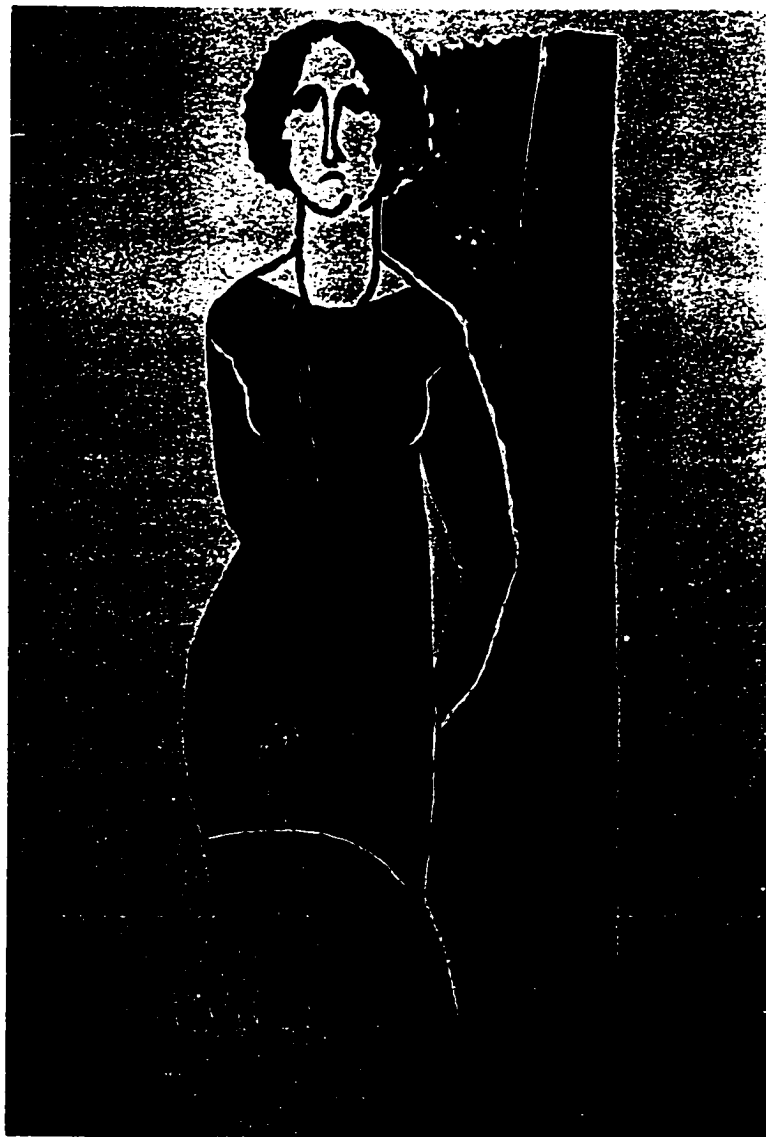


Fig. 7. Chana Orloff, *Madam Sigrist*, 1919. Wood-block print. *Bois Gravés de Chana Orloff* (Paris: D'Alignan, 1919), no. 5.



**Fig. 8. Neve Tsedek, Palestine, early 20th century.
Postcard. Courtesy, Judaica Museum of Central Synagogue,
N.Y.C. Gift of the Mannheimer family (N.Y.CS 88-001).**



Fig. 9. Facade of Herzliya Gymnasia, Tel Aviv. Israeli paper money (twenty sheqalim), 1987.

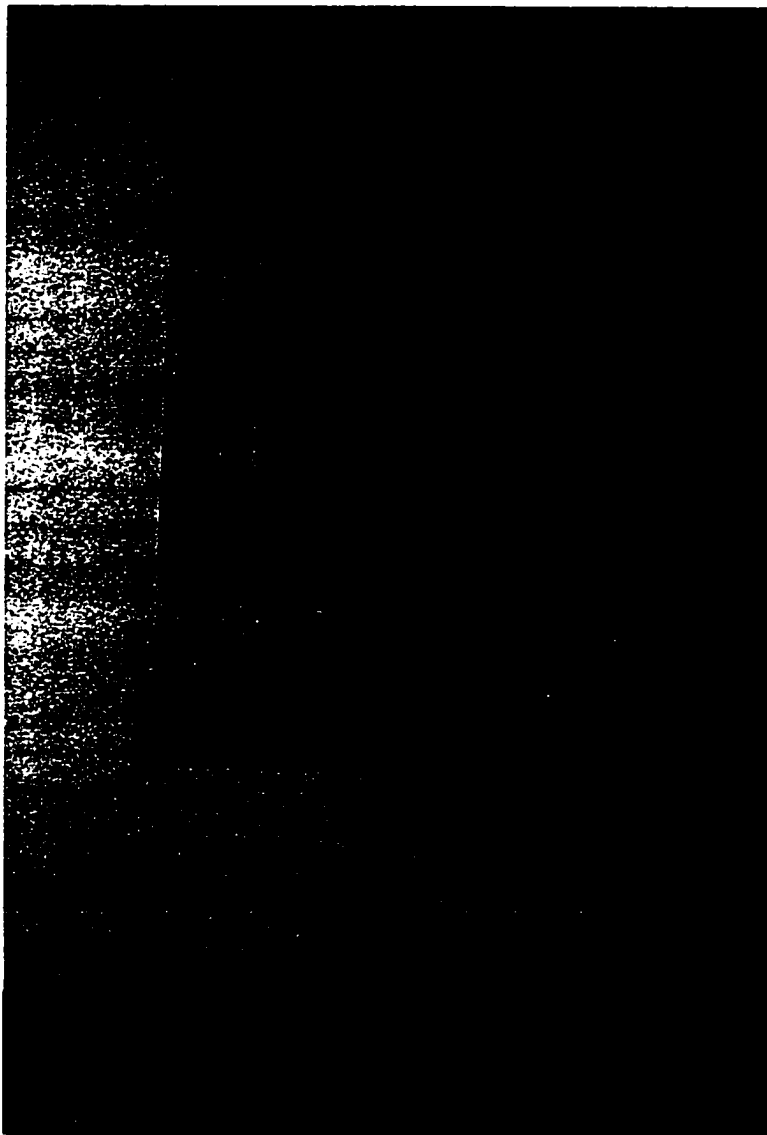


Fig. 10. Tsvi Neshri, Orloff's brother as physical education teacher at the Herzliya Gymnasia in 1912. Illustration from *Tel-Aviv b'Tatzlomim, ha Asor ha Rishon, 1909-1918* [*Tel Aviv in Photographs, the First Decade, 1909-1918*], (Tel Aviv: Museum Eretz Yisrael, 1990), 124.



Fig. 11. La Ruche, Paris, 1992. Photo: Cissy Grossman.



Fig. 12. Orloff with friends in Tel Aviv, 1927 (from left, the sculptor Melnikoff, Orloff, Rubin, back figure unidentified). Photographer unknown. Courtesy, Reuben Rubin Museum, Tel Aviv.

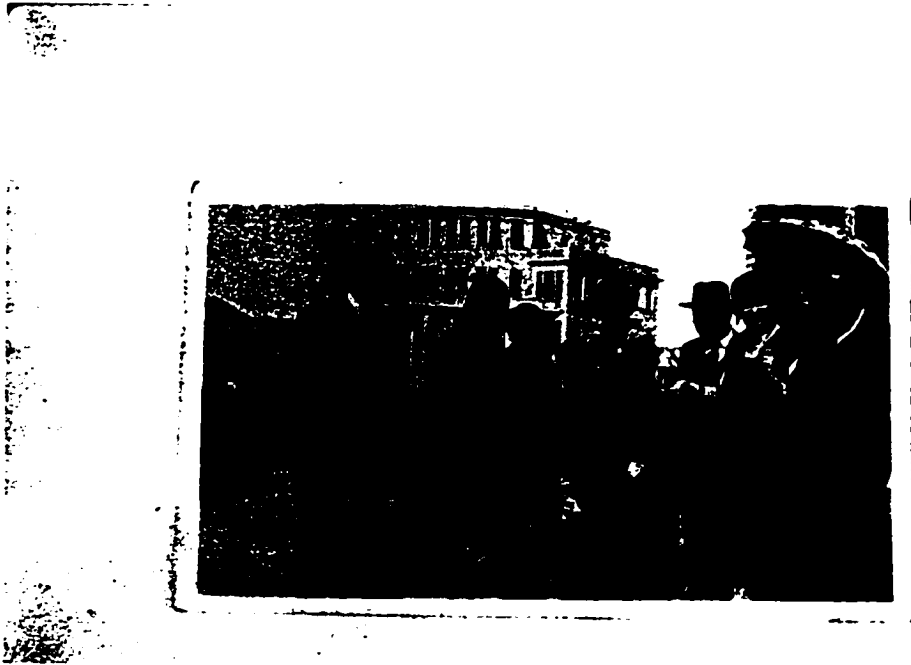


Fig. 13. Orloff with friends in Tel Aviv in front of the Municipality Building, 1920s (Orloff second from left, Rubin below). Photographer unknown. Courtesy, Reuben Rubin Museum, Tel Aviv.

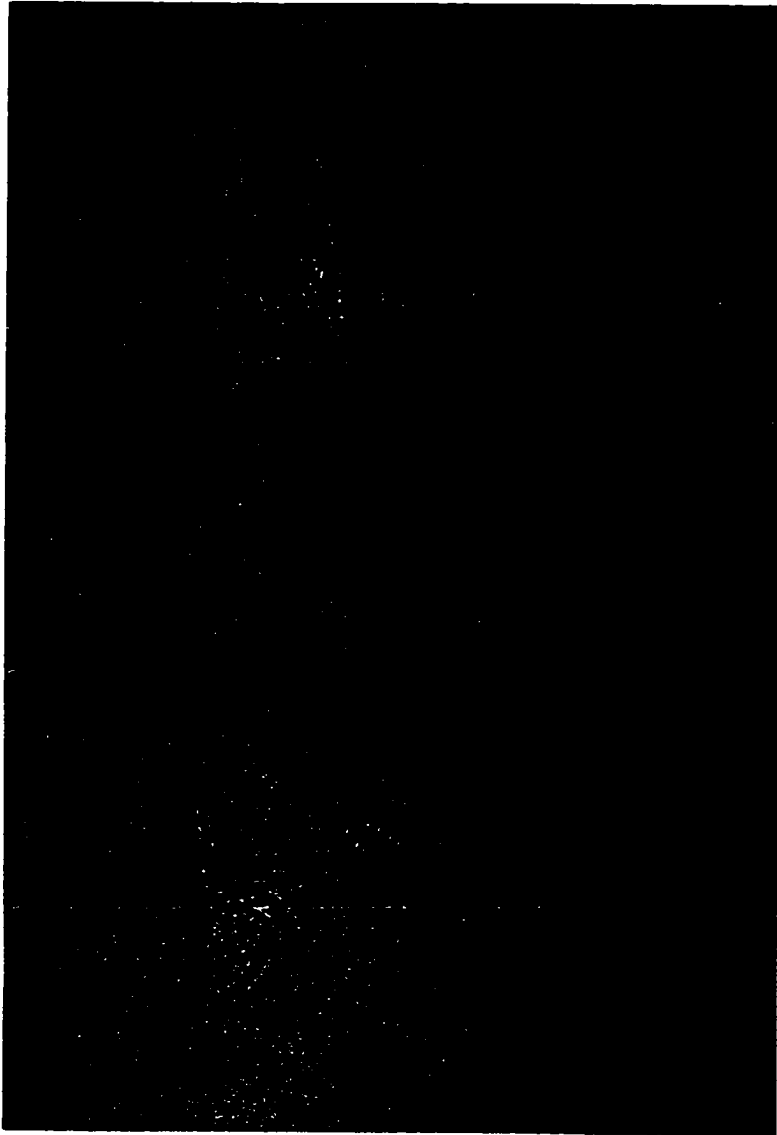


Fig. 14. Chana Orloff, *Dessin*, 1910. Drawing, illustrated in *Réflexions Poétiques*, (Paris: Editions SIC, 1917). Courtesy, Philadelphia Museum of Fine Art Library.



Fig. 15. Pablo Picasso, study for the Chinese Conjuror's costume, 1917. Watercolor, 280 x 190 mm. From Deborah Menaker Rothschild: *Picasso's "Parade"*, cat. no.67.



Fig. 16. Raoul Dufy, fashion sketch. From an album of eight drawings, *Gazette du Bon Ton*, February, 1920. Courtesy, The New York Public Library.

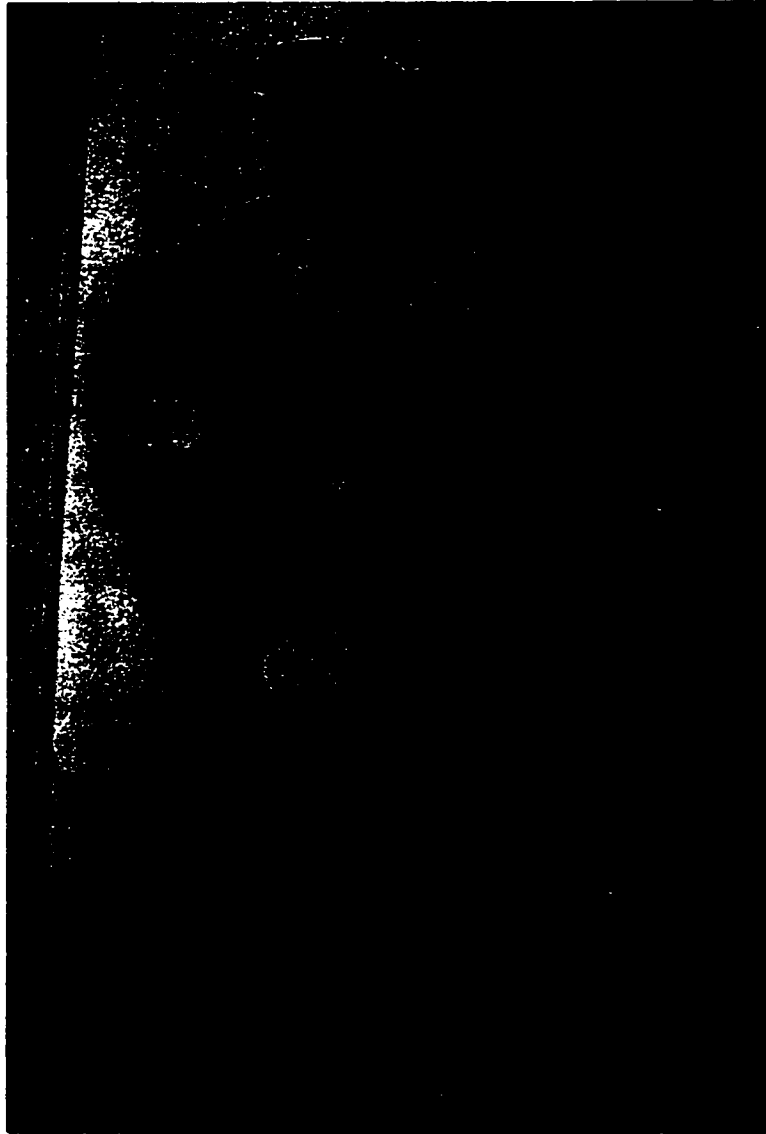


Fig. 17. Leon [Lev] Bakst, "La Sultane Bleue" for *Schéhérazaïde*, 1910. From *L'Art Decoratif de Léon Bakst*. (Paris: Maurice de Brunoff, 1913). Courtesy, Fashion Institute of Technology Library.



Fig. 18. Leon [Lev] Bakst, "Jeune Rajah" for *Le Dieu Bleu*, 1911. From *L'Art Decoratif de Léon Bakst*. (Paris: Maurice de Brunoff, 1913) Courtesy, Fashion Institute of Technology Library.



Fig. 19. Chana Orloff, *The Painter Jacovleff*, 1921.
Cement. From Leon Werth, *Chana Orloff* (Paris: Les Editions
G.Cres & Cie, 1927).



Fig. 20. A.[lexander] Iacovleff,, "L'Heure du Rendez-Vous". Hand colored print. Afternoon coat by Paul Poiret, No.9, 1920, plate 71, from *La Gazette du Bon Temps*. Courtesy, New York Public Library.

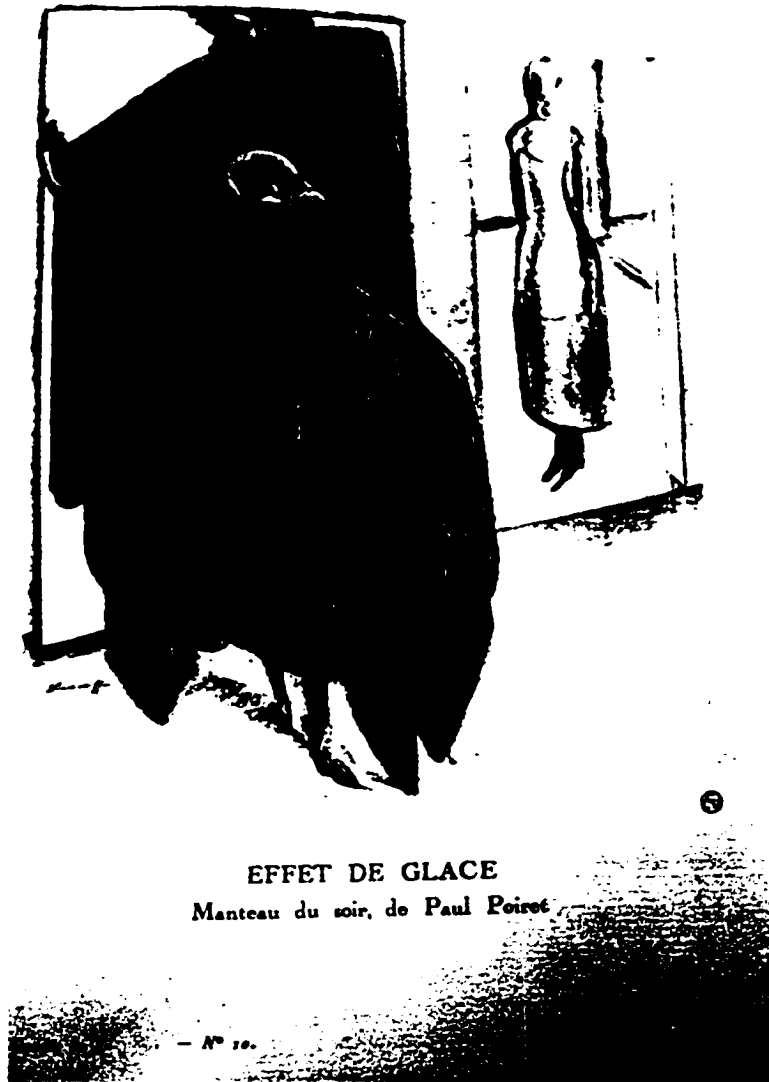


Fig. 21. A.[lexander] Iacovleff,, "Effet de Glace". Hand colored print. Evening coat by Paul Poiret No.10, 1920, plate 78, from *La Gazette du Bon Temps*. Courtesy, New York Public Library.



Fig. 22. Thayah, "Une Cape, de Madeleine Vionnet". No.10, 1922, plate 76, from *La Gazette*. Courtesy, New York Public Library.



LA BELLE AFFLIÉE
ROBE DE SOIR DE PAUL POIRET

Fig. 23. A.E.Marty, "La Belle Affligée". Silk gown by Paul Poiret, No.8, 1922, plate 59, from *La Gazette*. Courtesy, New York Public Library.



Fig. 24. Drian [Adrian Etienne], "La Femme à l'Éventail".
Silk gown by Worth, No.9, 1920, plate 67, from *La Gazette du
Bon Ton*. Courtesy, New York Public Library.

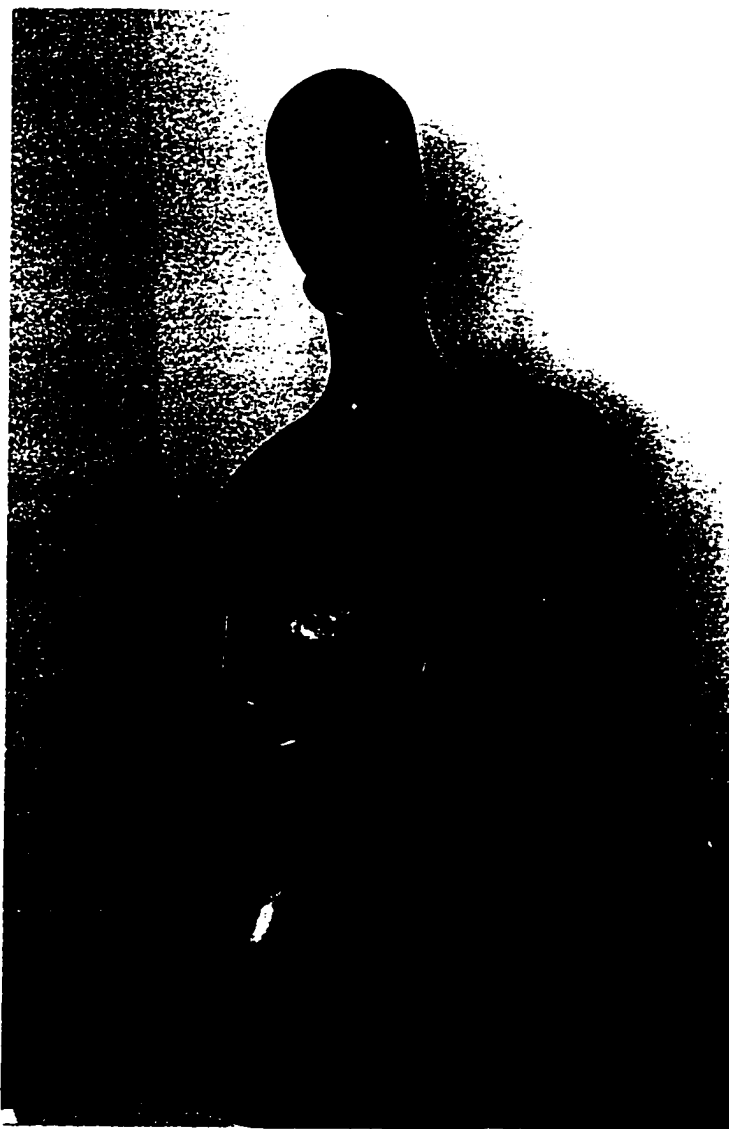


Fig. 25. Chana Orloff, *Dame à l'Éventail*, 1920. Wood, H. 37". Courtesy Beit Ticho, Jerusalem. Photo: Cissy Grossman.



Fig. 26. Amadeo Modigliani, *Dame avec l'Éventail*, 1919.
Oil on canvas. Courtesy Musée de la Ville de Paris.



Fig. 27. Jacques Lipchitz, *Horsewoman with Fan*, 1913.
Bronze, H. 26 5/8" Courtesy, Marlborough Gallery, New York.



Fig. 28. Mlle. Lucienne Guett as Blanche C line at the *Theatre Michel* wearing a gown by Paquin. Illustration in *Les Modes*, May, 1913. Courtesy, Fashion Institute of Technology Library.



Fig. 29. Cover of *SIC*, January, 1916. First issue, with wood-block logo, apparently made by Chana Orloff. Courtesy, New York Public Library.



Fig. 30. Chana Orloff, *Mme. Watts* (detail). Wood-block print. *Bois Gravés de Chana Orloff* (Paris: D'Alignan, 1919), no. 3.



Fig. 31. "Chapeaux de Saison," illustration in *Les Modes*, November, 1912 (no.143) 28. Courtesy, Fashion Institute of Technology Library.

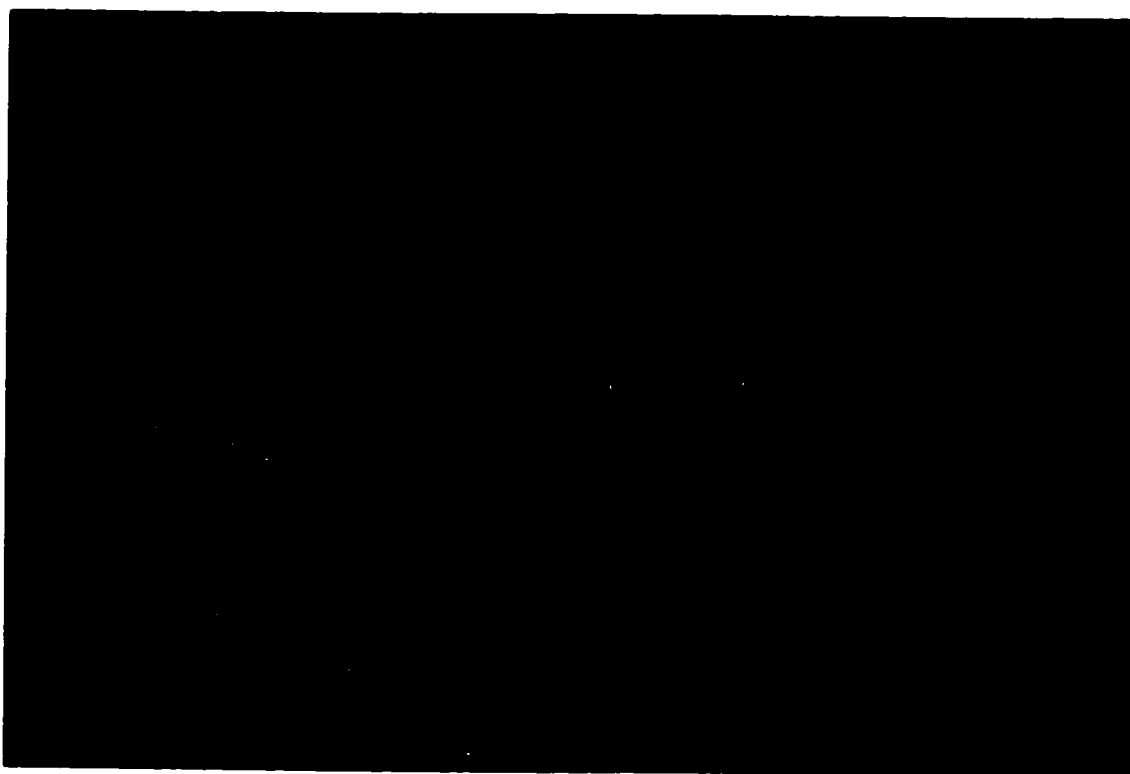


Fig. 32. Double spread of *SIC*, November, 1916. Design by Chana Orloff for her sculpture, *L'Amazone*, with poem by Apollinaire on facing page. Courtesy, New York Public Library.

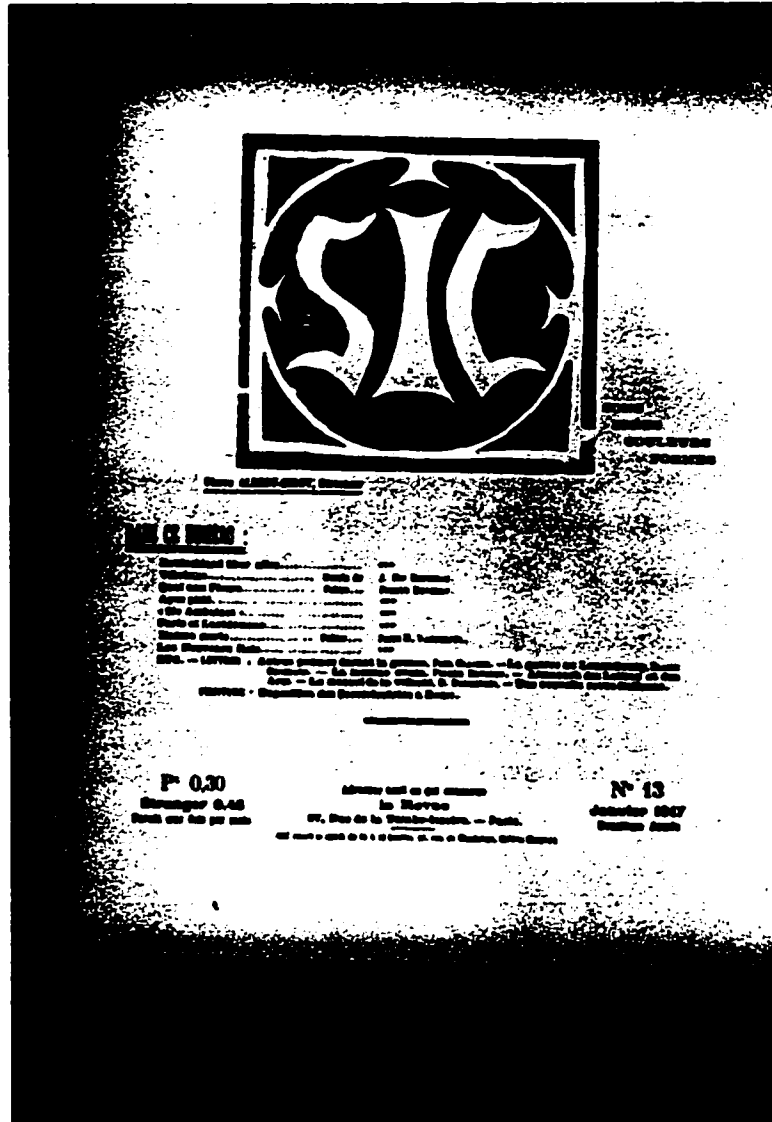


Fig. 33. Cover of *SIC*, January, 1917. The new, more refined logo, designed by Chana Orloff in the second year of publication. Courtesy, New York Public Library.

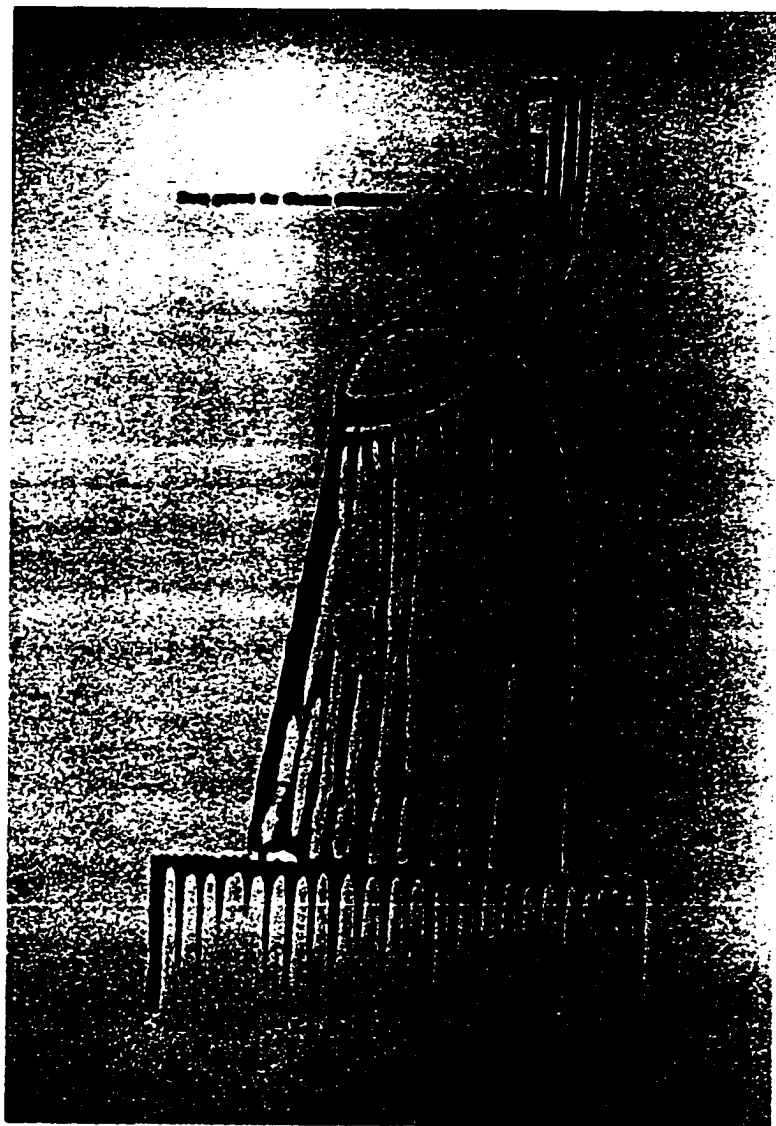


Fig. 34. Chana Orloff, *La Dame Enceinte*, 1917. Wood-block print. February, 1917 issue of *SIC*. Courtesy, New York Public Library.



Fig. 35. Chana Orloff, *Untitled*. Wood-block print, SIC, 1917. Courtesy, New York Public Library.

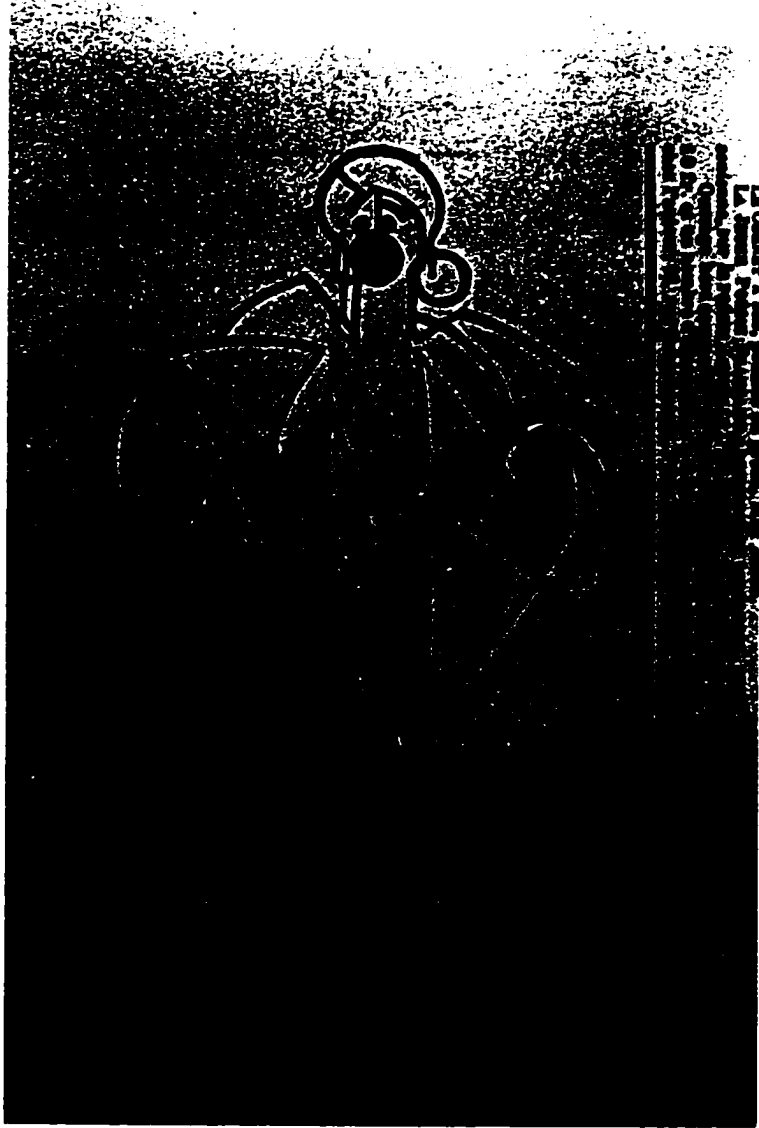


Fig. 36. Enrico Prampolini, *Le Dieu Plastique*. Drawing which appeared in *SIC*, May, 1917, "Costume Chorégraphique Grotesque Futuriste." Courtesy, New York Public Library.

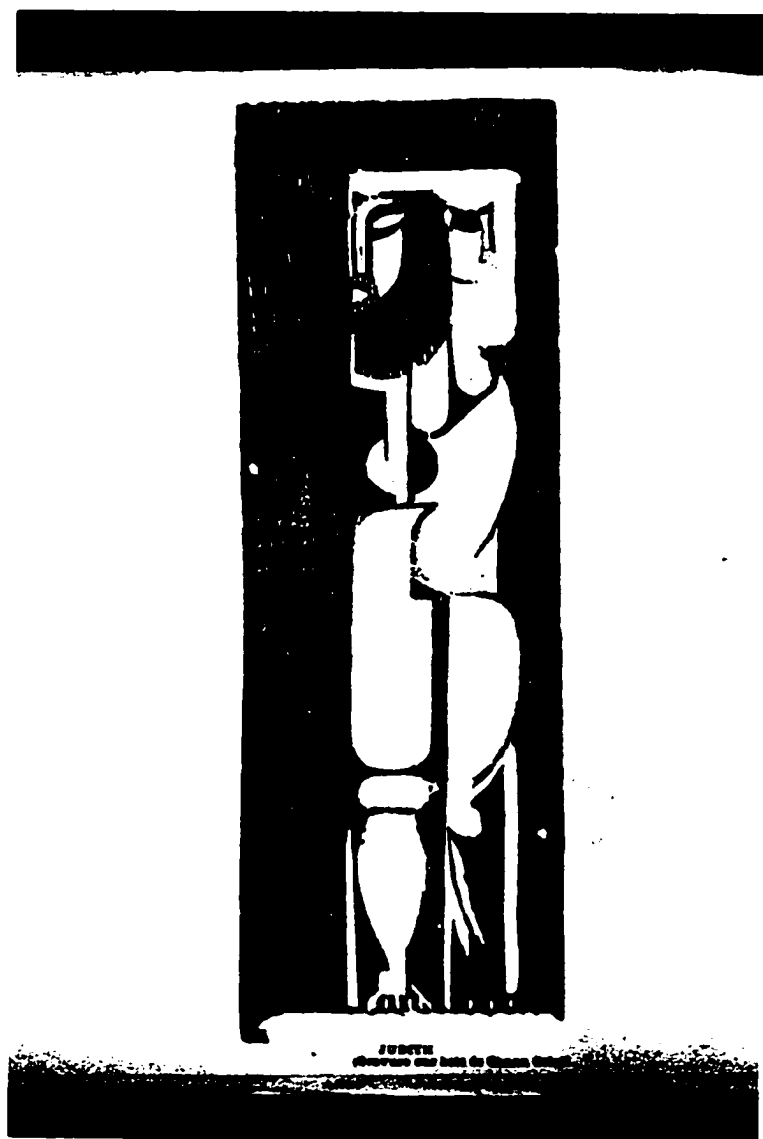


Fig. 37. Chana Orloff, *Judith*. Wood-block print. *SIC*, July/August, 1917. Courtesy, New York Public Library.

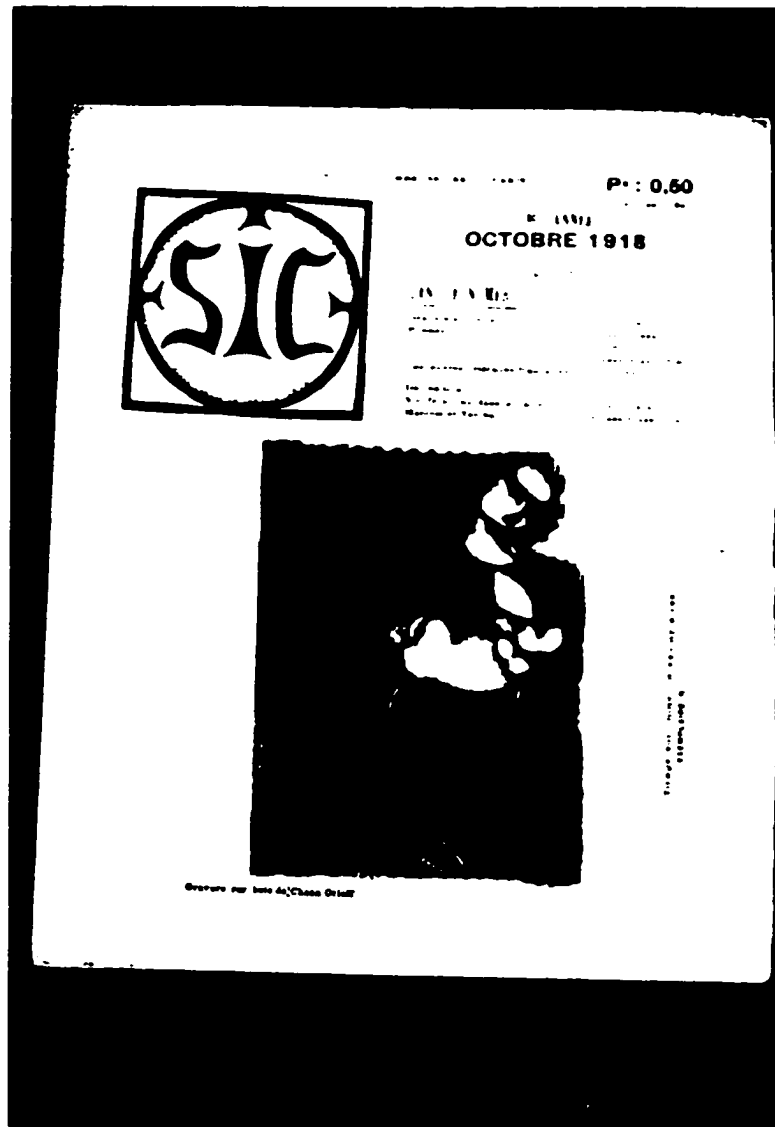


Fig. 38. Cover of *SIC*, October, 1918. Wood-block print of nursing mother and child by Chana Orloff is featured. Courtesy, New York Public Library.

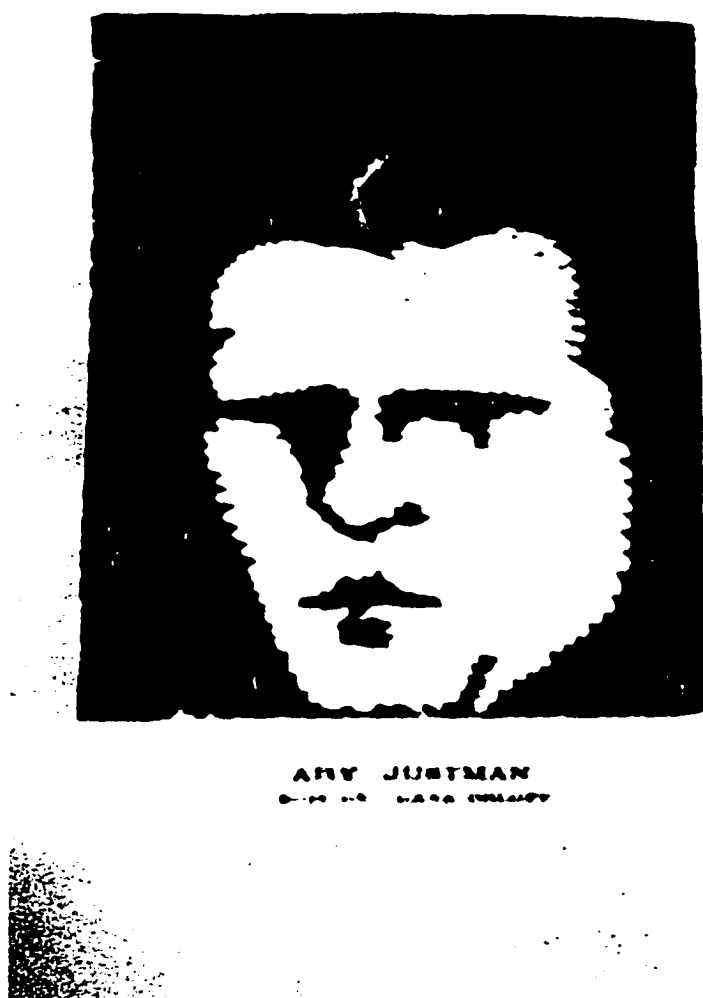


Fig. 39. Chana Orloff, *Ary Justman*. Wood-block print. *SIC*, 1919. Courtesy, New York Public Library.



Fig. 40. Elie Nadelman, *Head of a Woman*, 1909/10. Marble, H. 16". Courtesy, Hirschl & Adler Galleries, Inc., New York.



Fig. 41. Oscar Miestchaninoff, *Torso*, 1914. Stone. From Franz Landsberger, "Plastik un Malerei: Di Parizer Grupe," *Milgroim: A Yiddish Magazine of Art and Letters*, No.6, 1924, 12-19.

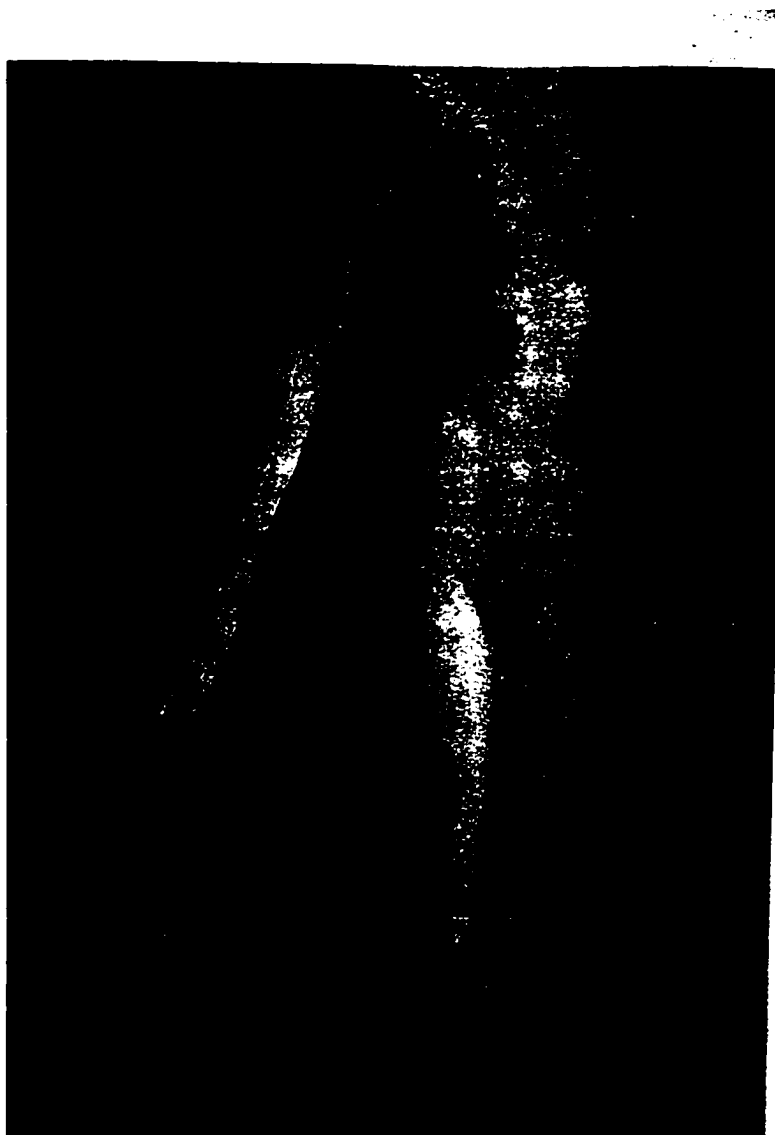


Fig. 42. Leon Indenbaum, *Torso*, 1914. Stone. From Franz Landsberger, "Plastik un Malerei: Di Parizer Grupe," *Milgroim: A Yiddish Magazine of Art and Letters*, No.6, 1924, 12-19.



Fig. 43. Chana Orloff, *Tête de Femme*, 1912. Wood. From Haim Gamzu et al, *Chana Orloff*, (Brescia: Shakespeare & Company, 1980) pl.7.



Fig. 44. Constantin Brancusi, *The Muse*, 1912. White marble, H. 17 1/2". Courtesy, The Solomon R. Guggenheim Museum, New York.



Fig. 45. Constantin Brancusi, *Mademoiselle Pogany I*, 1912. Plaster, H. 17 1/3" Whereabouts unknown. Photo of the white marble version, 1913. Courtesy, Philadelphia Museum of Art, gift of Mrs. Rodolphe Meyer de Schauensee.



Fig. 46. Constantin Brancusi, *Sleeping Muse I*, 1909.
Marble, H. 6 $\frac{4}{5}$ " W. 10 $\frac{2}{5}$ " Courtesy, The Hirschhorn
Museum and Sculpture Garden, Washington D.C.

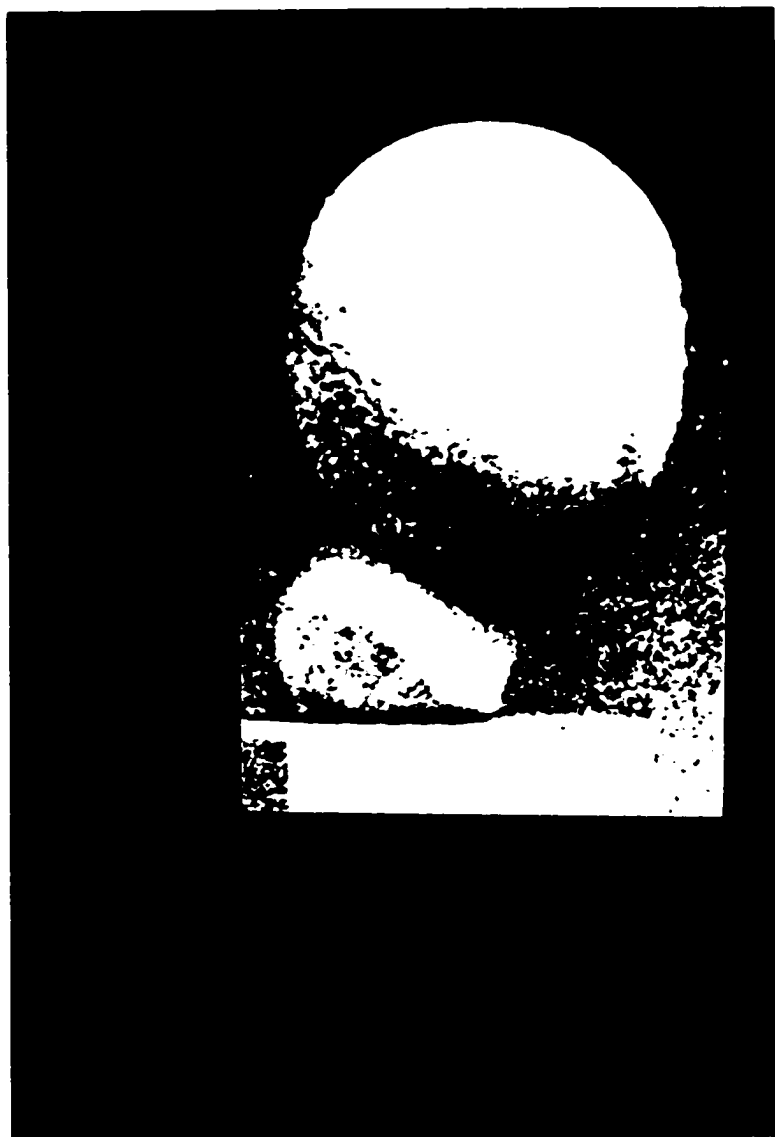


Fig. 47. Constantin Brancusi, *Dianaïde*, 1910. Marble, H. 11 1/10". Whereabouts unknown, photo from Hulton, etc., *Brancusi*. (New York: Harry N. Abrams, Inc., 1987) 284.



Fig. 48. Amedeo Modigliani, *Head*, 1911. Limestone, H. 24".
Courtesy, Tate Gallery, London.

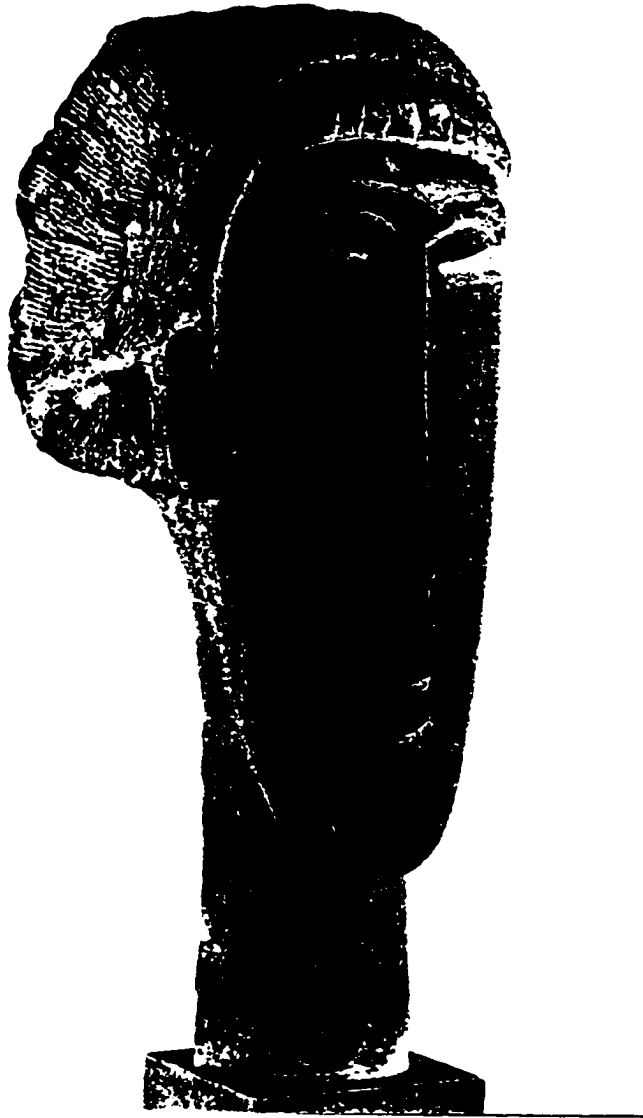


Fig. 49. Amedeo Modigliani, *Head*, 1912. Stone, H. 25 1/2".
Courtesy, National Gallery of Art, Washington, D.C.



Fig. 50. *Female Head (Cycladic) Amorgos (?)*, circa 2700-2400 B.C.E. Marble, H. 10 $\frac{3}{5}$ " (Fragment). Gift of J. Delamare, 1896. Courtesy, Louvre, Paris.



Fig. 51. Chana Orloff, *Madone*, 1914/15. Marble, H. 36 1/2". Courtesy, Tel Aviv Museum.



Fig. 52. Leonardo da Vinci, *The Mona Lisa*, circa 1505. Oil on panel, H. 30 1/4" W. 20 3/4". Courtesy, Louvre, Paris.



Fig. 53. Chana Orloff, *Vierge-Jeanne Hébuterne*, 1914/15. Plaster, H. 20 1/2". Private Collection.

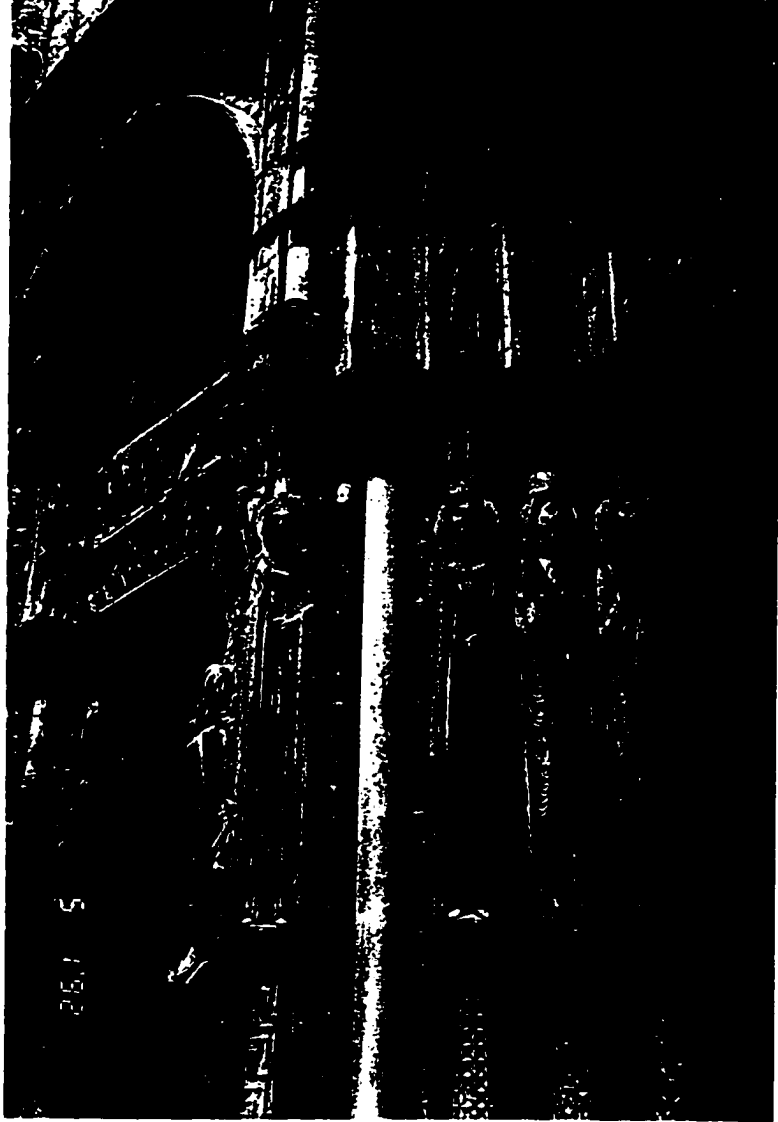


Fig. 54. Left jamb figures of the center door of the West Portals of Chartres Cathedral. Stone, mid-twelfth century. Photo: Eugene Grossman.



Fig. 55. *Female Statue (Kore) Samos, circa 570 B.C.E.*
Marble, H. 6'3", acquired, 1881. Courtesy, Louvre, Paris.

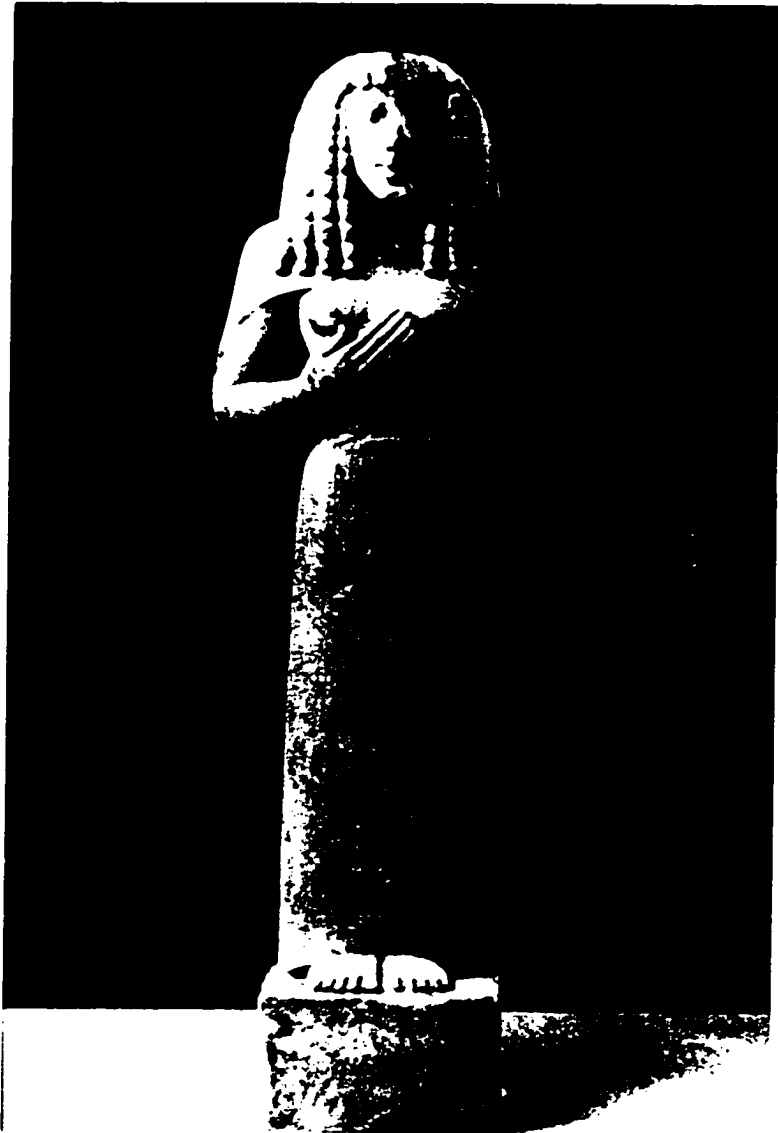


Fig. 56. "Standing Woman", called "Dame d'Auxerre." Crete, circa 630 B.C.E. Limestone, H. 19 1/2" Exchange 1909 with Musée d'Auxerre. Courtesy, Louvre, Paris.

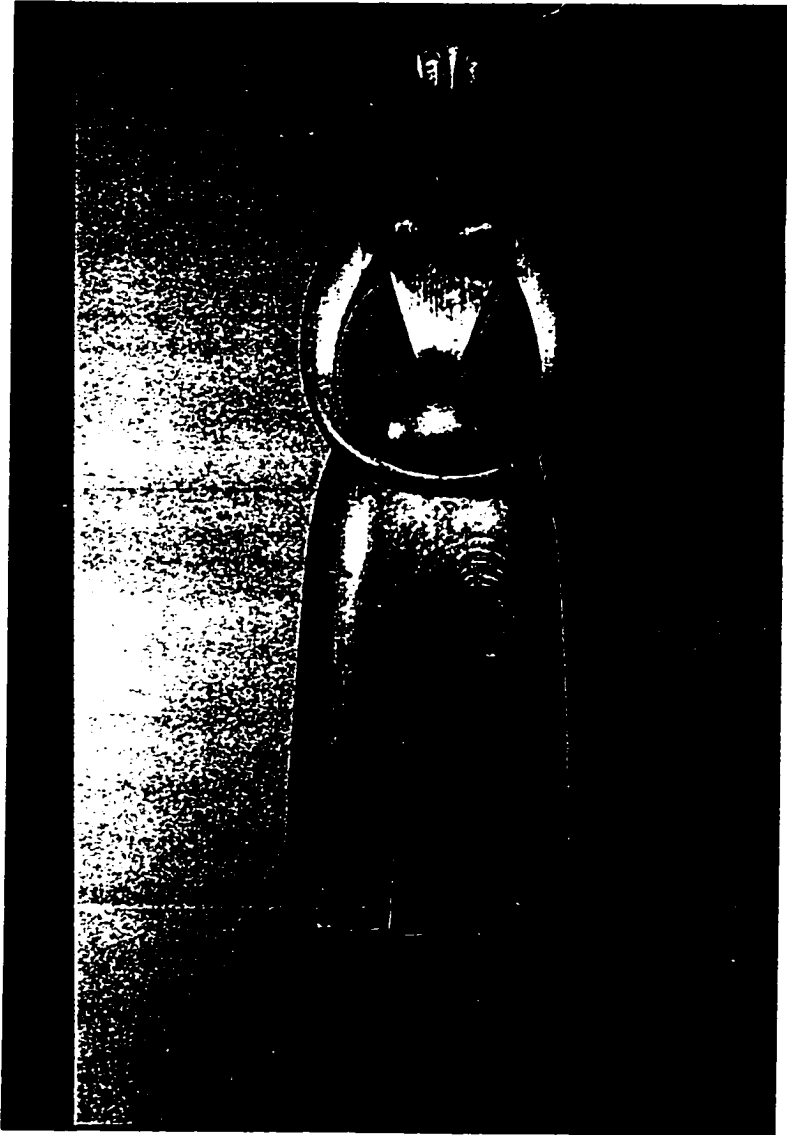


Fig. 57. Chana Orloff, *Dame Enceinte*, 1916. Wood, H. 22 2/5". Photo courtesy Orloff family.



Fig. 58. Chana Orloff, *Ida Chagall*, 1923. Bronze, H. 38 1/2". Photo courtesy Orloff family.



Fig. 59. Chana Orloff, *Deux Danseuses*, 1914. Wood, H. 31"
Private collection. Photo: Cissy Grossman



Fig. 60. Chana Orloff. *Danseuse au Disque*, 1914. Wood, H. 23 1/2". Photo courtesy Orloff family.

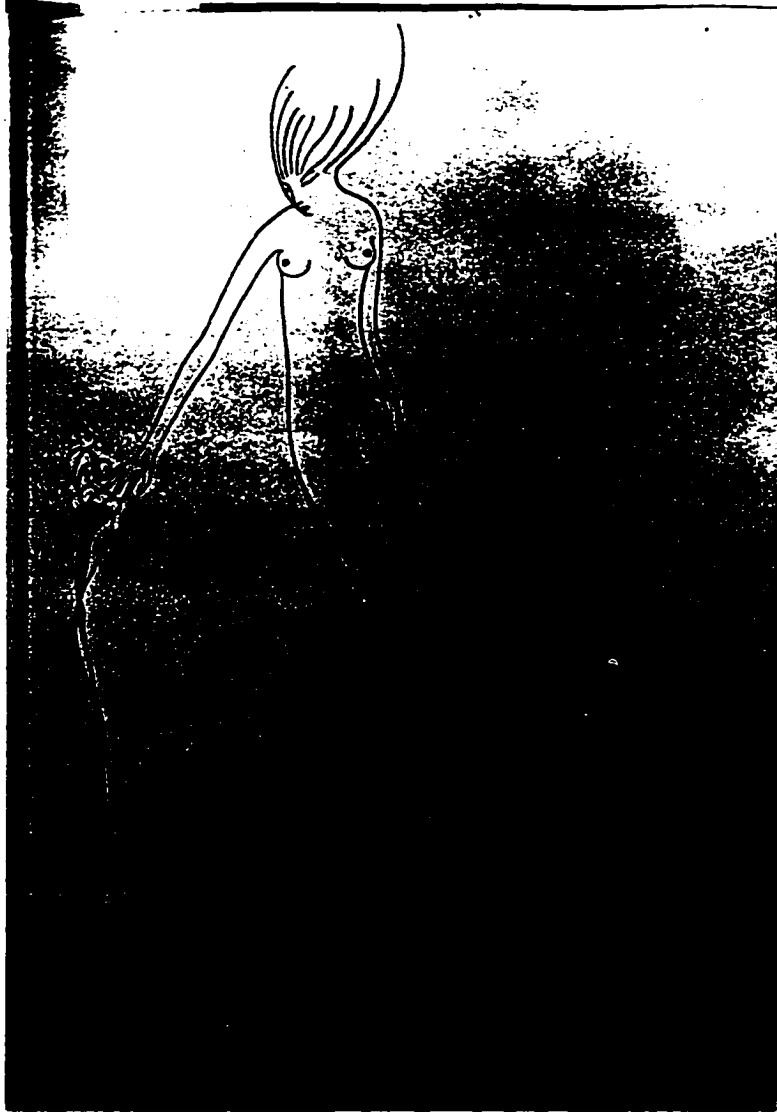


Fig. 61. Illustration, *Isadora Duncan*. *L'Oeuvre*, January, 1911. Published in Paris.



Fig. 62. Chana Orloff, *Maternité*, 1914. Bronze, H. 20".
Private collection. Photo: Cissy Grossman.



Fig. 63. Chana Orloff, *Maternité*, 1914. (Detail) Bronze, H. 20". Private collection. Photo: Cissy Grossman.



Fig. 64. Photograph of Chana Orloff and Her Son, *Vanity Fair* (June, 1924) "A Russian Woman Who is Heading a New Movement in Sculpture in Paris."

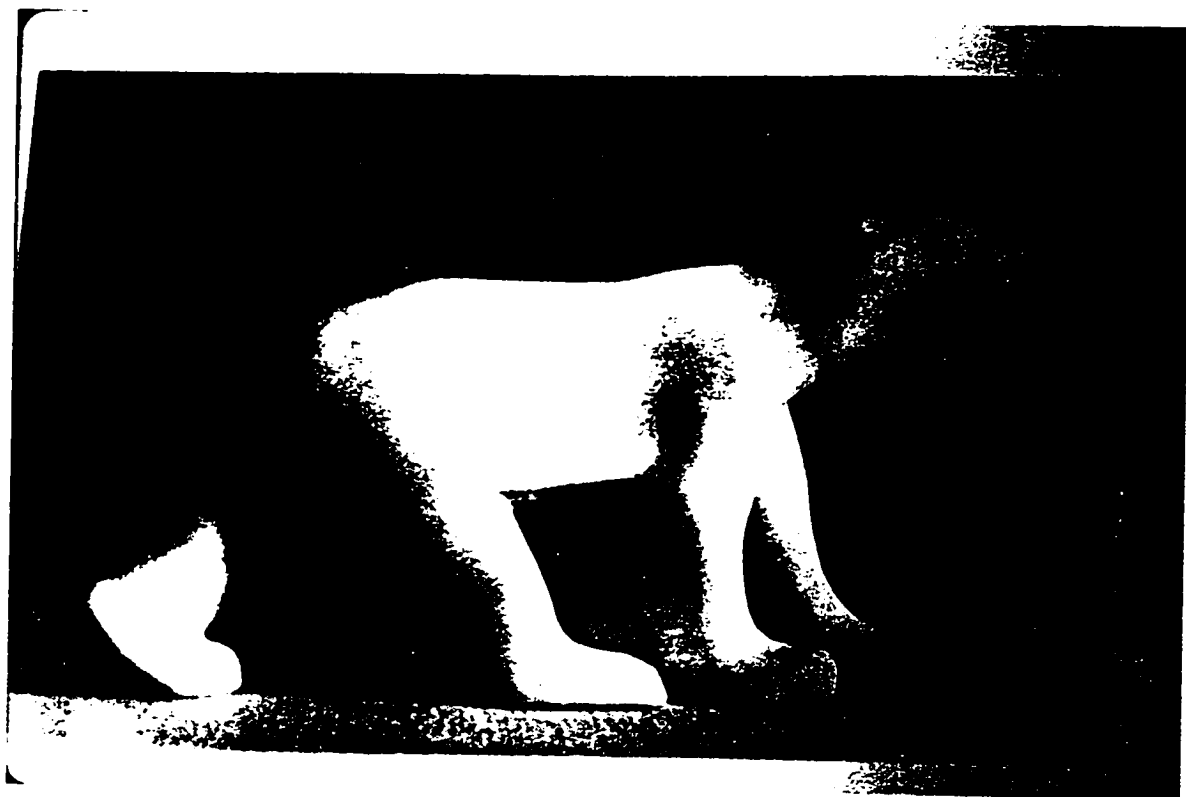


Fig. 65. François Pompon, *Polar Bear (Ours Blanc)*, 1922. Marble, H. 9 7/8", Length 31 7/8". From *François Pompon*, 1964. Courtesy, Musée Municipal, Dijon.

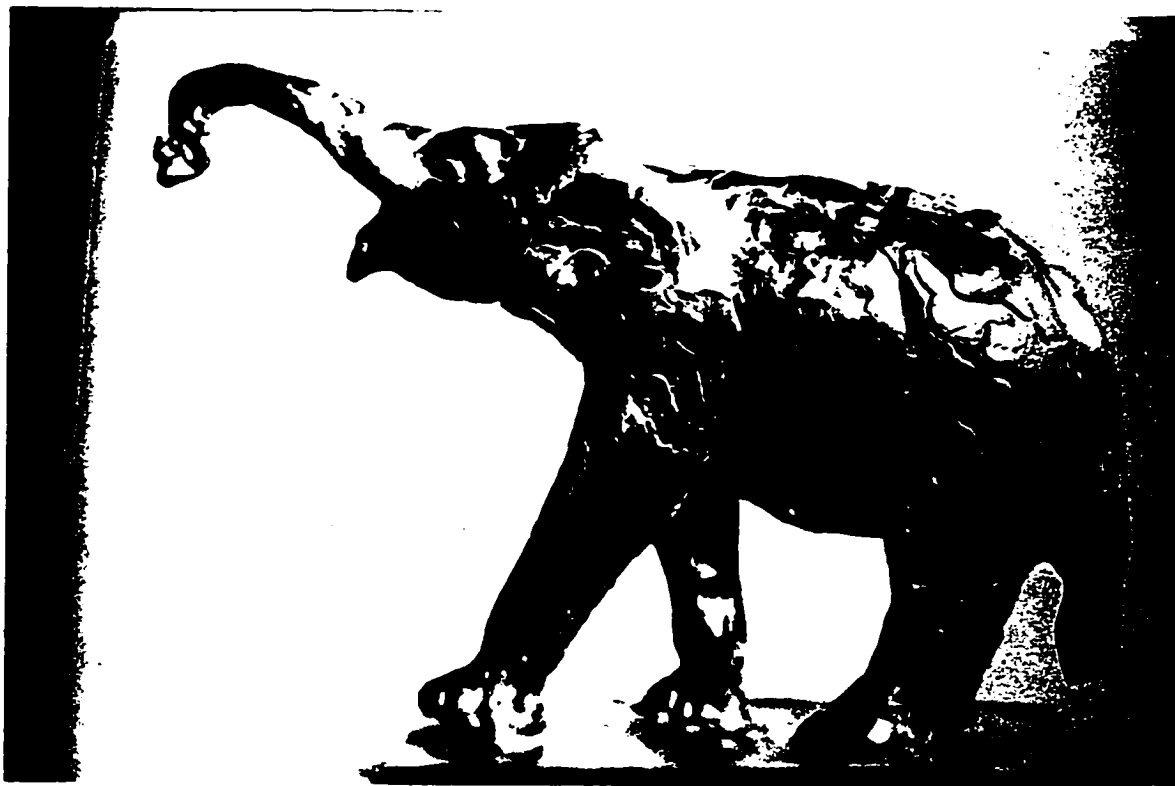


Fig. 66. François Pompon, *Elephant*, 1933. (sketch) Bronze, H. 6", Length 10 3/4". From *François Pompon*, 1964. Courtesy, Musée Municipal, Dijon.

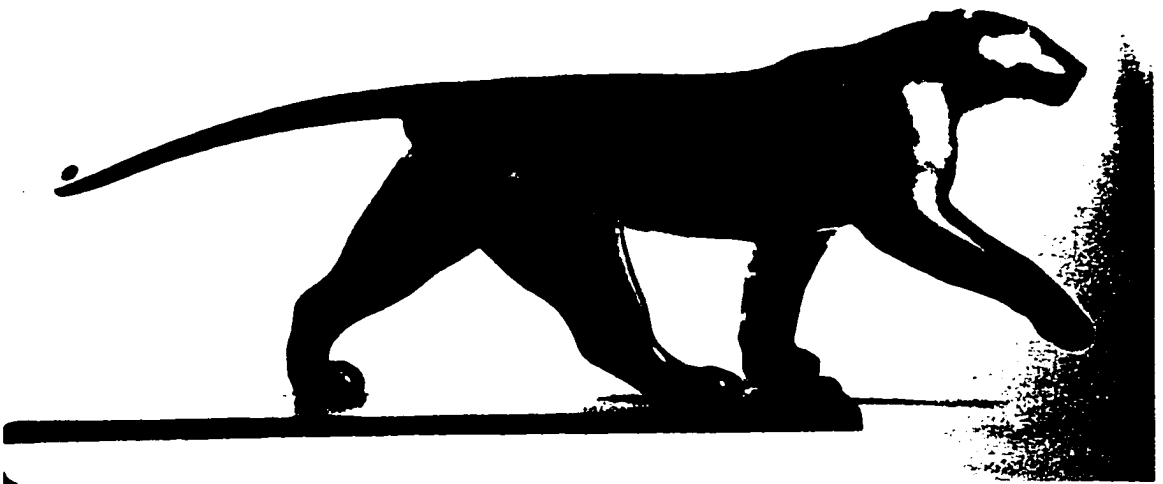


Fig. 67. François Pompon, *Tiger (Tigresse)*. Bronze, H. 9 7/8", Length 23 3/4". From *François Pompon*, 1964. Courtesy, Musée Municipal, Dijon.



Fig. 68. Chana Orloff, *Bird*, 1927. Wood, H. 30 1/2". From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).

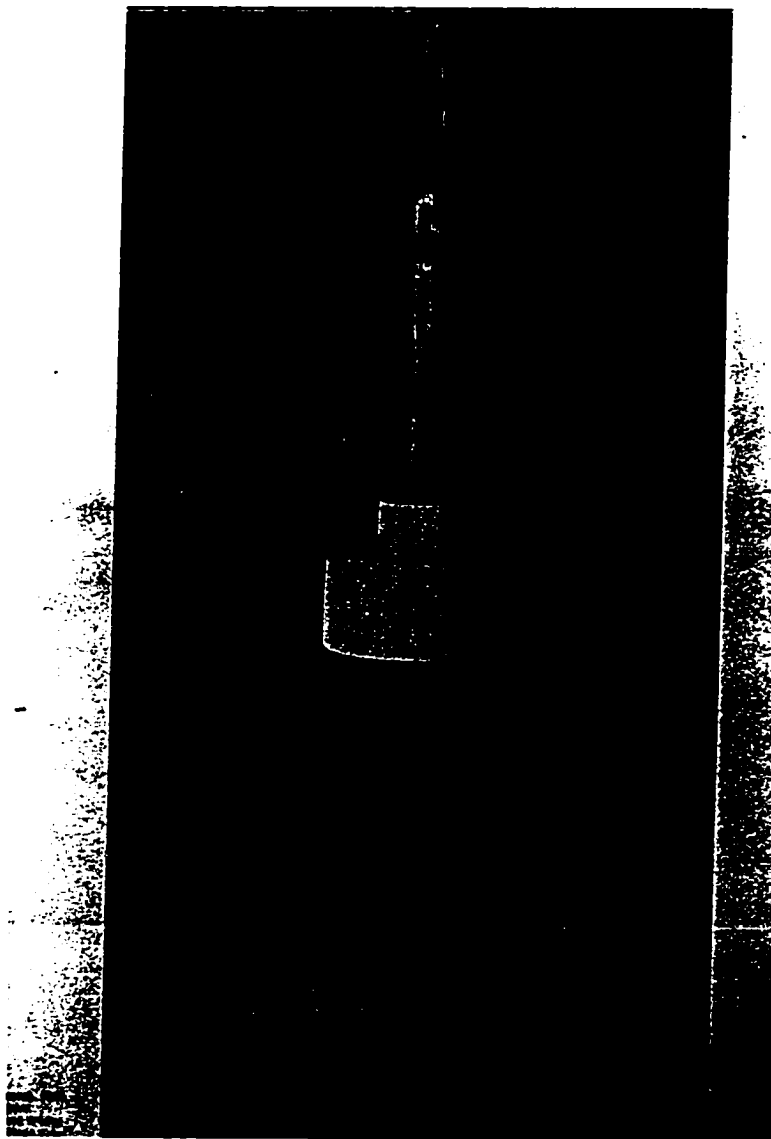


Fig. 69. Brancusi, *Yellow Bird*, 1925. Yellow marble.
H 36". Courtesy, Philadelphia Museum of Art, Louise and
Walter Arensberg Collection.

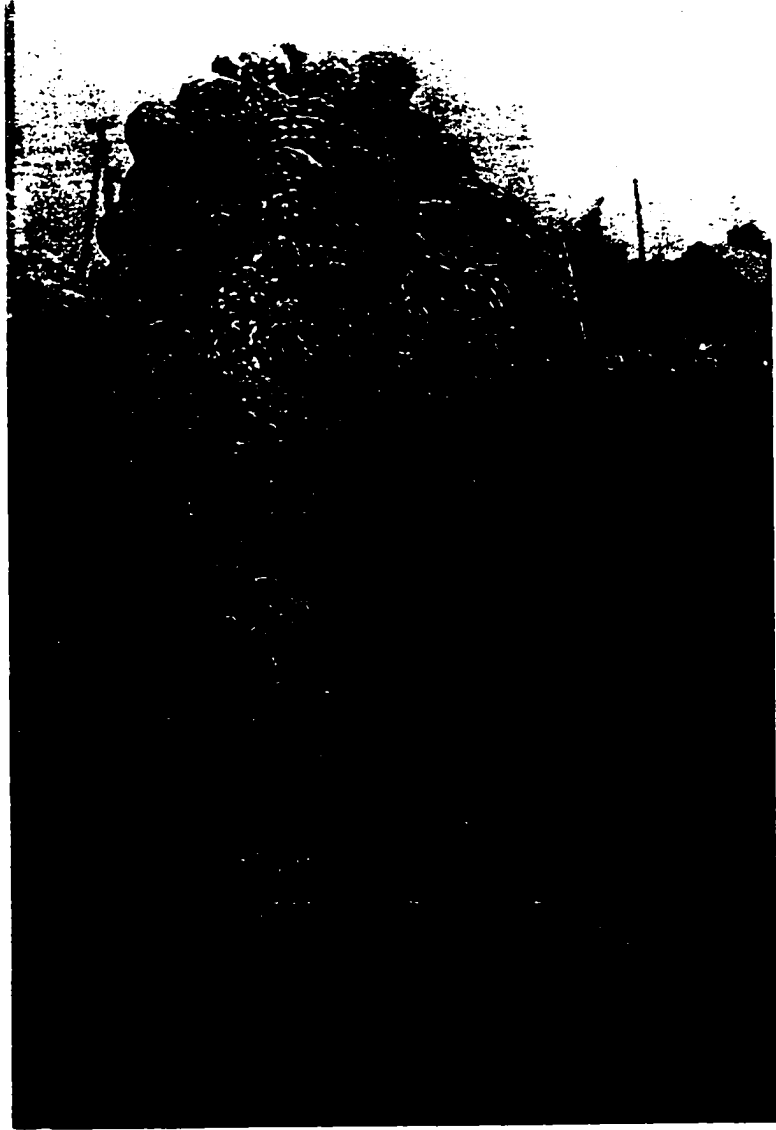


Fig. 70. Cemetery Stele, Yablono, 1845. From D.[avid] Noevich Goberman, *Jewish Tombstones in Ukraine and Moldova* (Moscow: Image Publishing House, 1993).

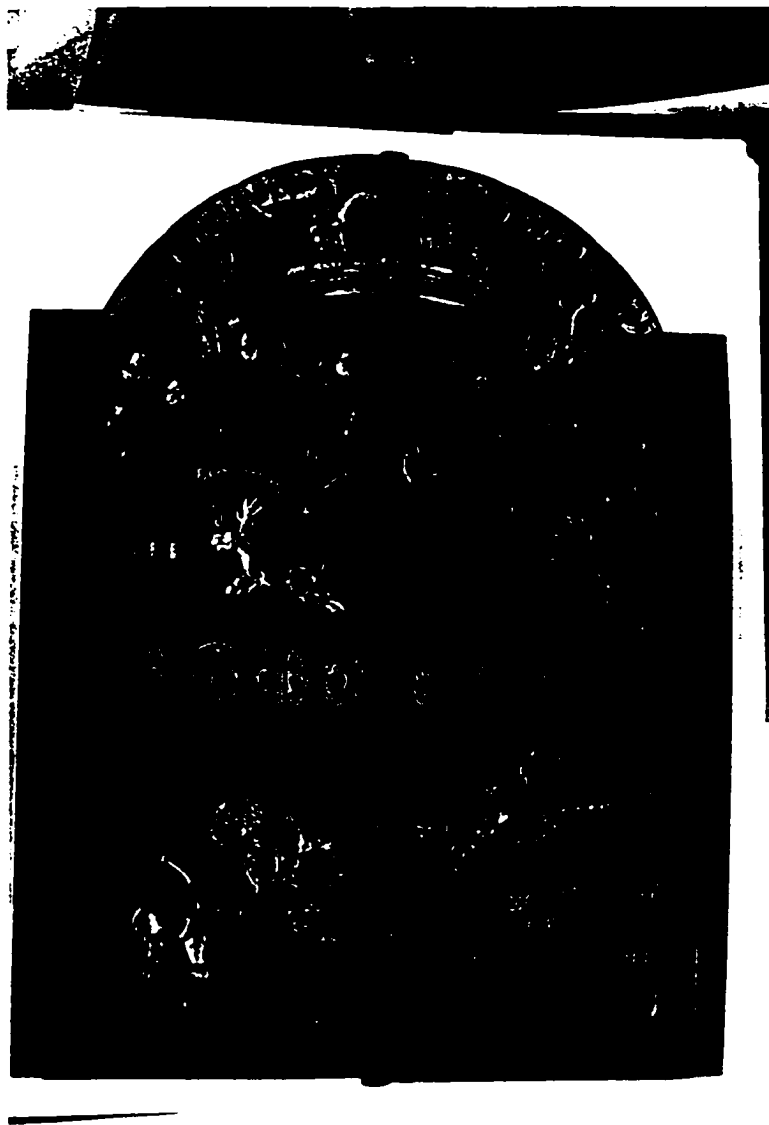


Fig. 71. Doors of the Ark from the Wolff Poper Synagogue, Cracow, 17th century. Wood, carved and painted. Courtesy, Sir Isaac and Lady Edith Wolfson Museum, Hechal Shlomo, Jerusalem.

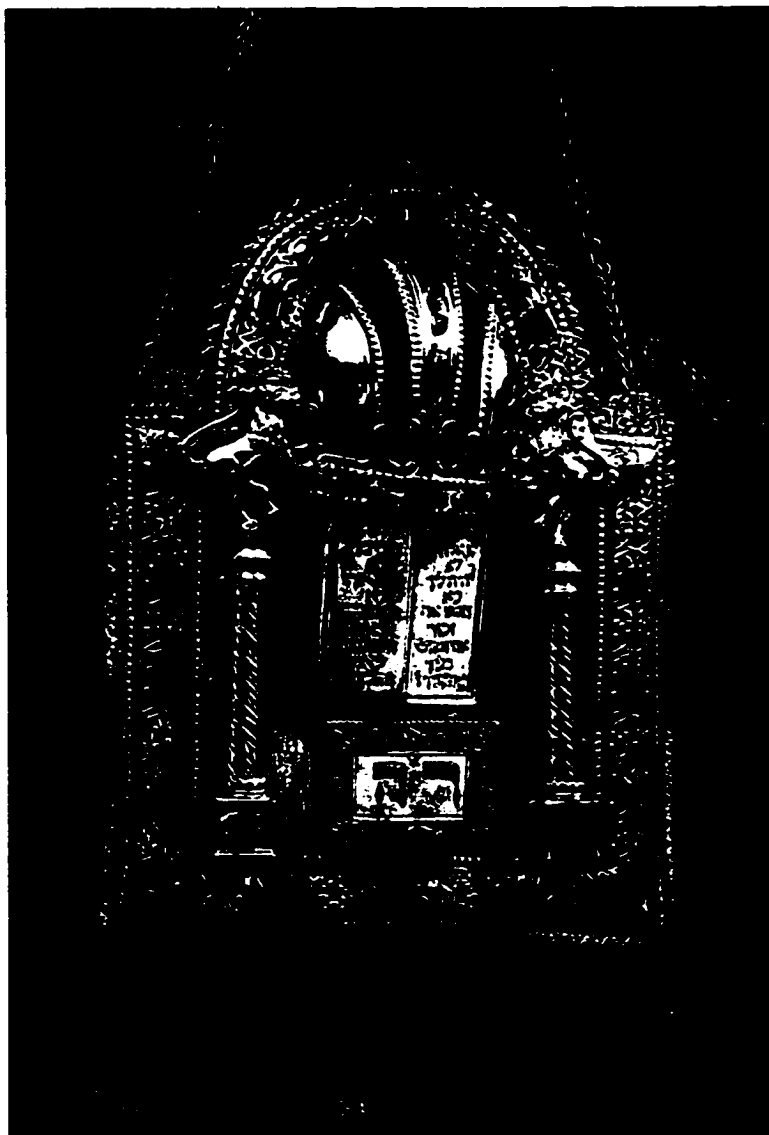


Fig. 72. Ornament for a Tora (Shield). Eastern Europe, 17th century. Silver, partial gilt: embossed, engraved, cast, and set with semiprecious stones. Gift of Ethel G. and Morris C. Troper. Courtesy, Judaica Museum of Central Synagogue, N.Y.C. (N.Y.CS 66)

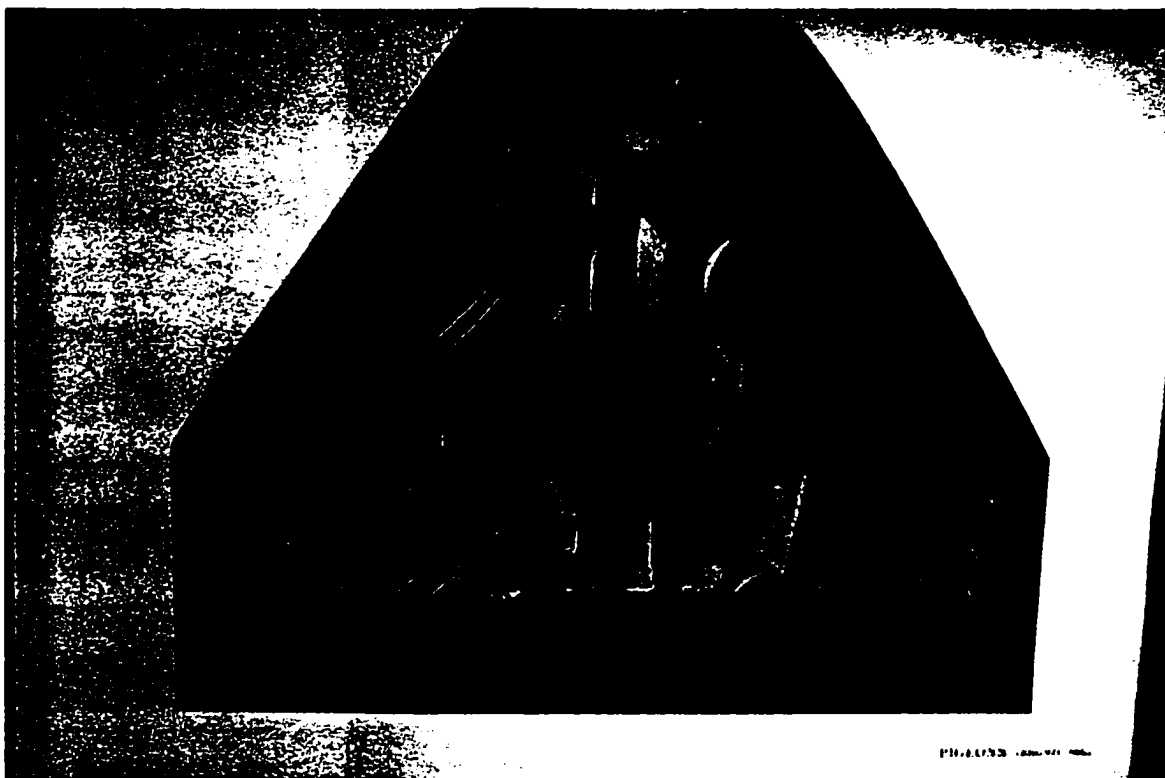


Fig. 73. Chana Orloff. *Two Doves*, 1924. Bas-relief, copper, H. 22", W. 26". Collection: Musée d'Art Moderne de la Ville de Paris. Legacy of Miss Barney, 1972.

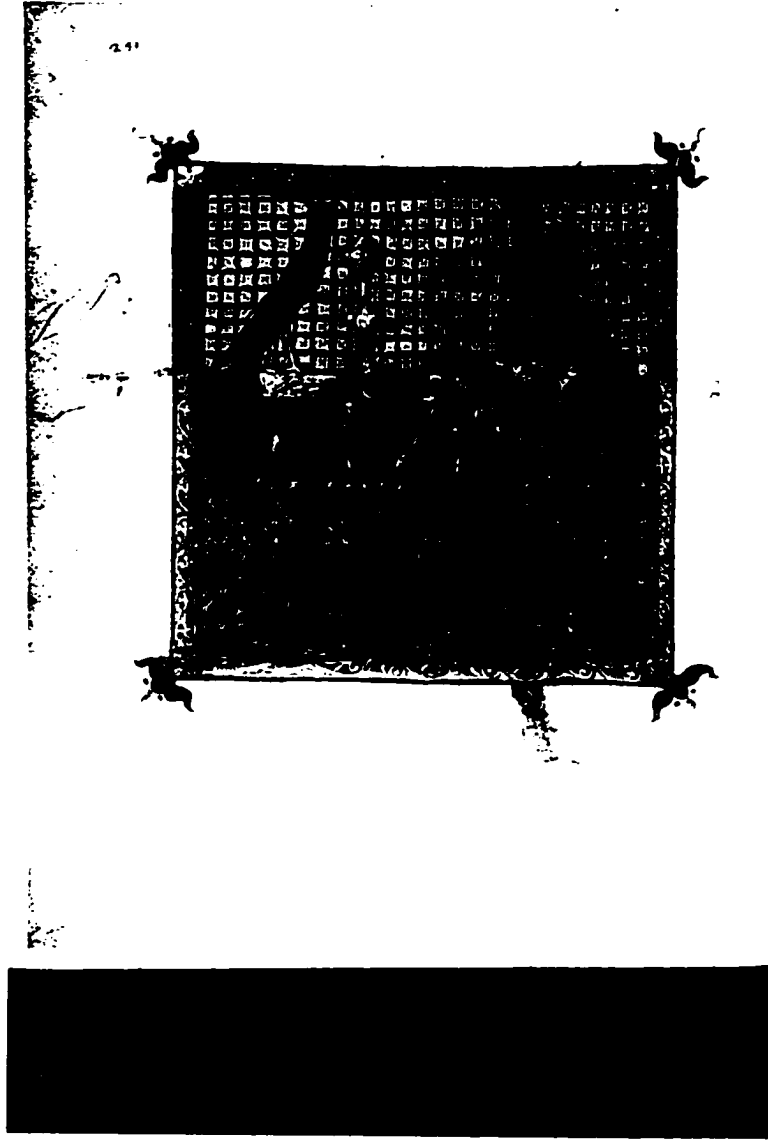


Fig. 74. Pentateuch. Germany (Bade-Wurtemberg ?) c.1330. Parchment, handwritten and illuminated. Courtesy, Bibliothèque Nationale, Paris, (Hebrew 48-49).



Fig. 75. Chana Orloff, *Bird*, 1914-1918. Bronze, H. 40 1/4". Courtesy, Sotheby's, N.Y., Sale, October, 1995.



Fig. 76. Brancusi, *Miastra*, 1915. White marble, height of marble figure 12 $\frac{4}{5}$ ". Courtesy, Philadelphia Museum of Art, Louise and Walter Arensberg Collection.



Fig. 77. Ossip Zadkine, *Woman With a Fan*, 1923. Bronze, H. 33 1/2". Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Photo: Cissy Grossman.



Fig. 78. Chana Orloff, *Turkey (Dindon)*, 1925. Bronze, H. 19 1/2", Length 10", Depth 17 3/4". From Leon Werth, *Chana Orloff*, (Paris: Les Éditions G.Cres & Cie, 1927).

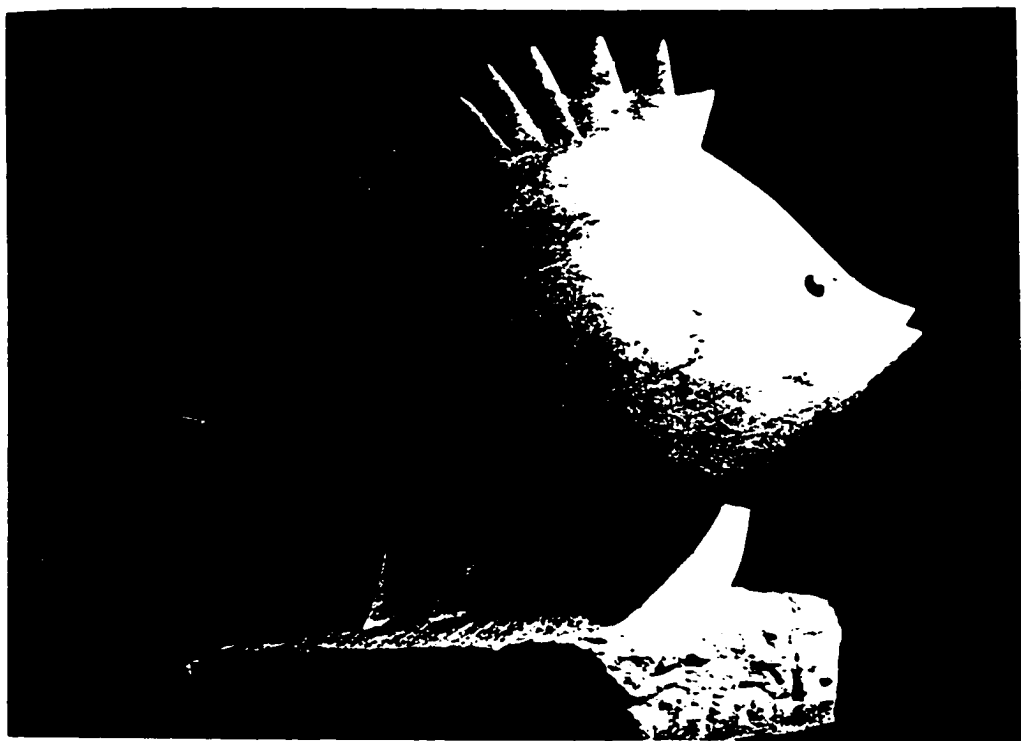


Fig. 79. Chana Orloff, *Fish*, 1927. Alabaster, H. 18", Length 13 2/5 ", Depth 5". From Haim Gamzu *et al*, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 80. Chana Orloff, *Basset*, 1927. Bronze, H. 12", Length 27 1/2", Depth 7 8/10". From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 81. Chana Orloff, *Afghan Hound (Chien Afghan)*, 1937. Wood, H. 43". From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 82. Villa Seurat, Paris. Photo: Cissy Grossman.

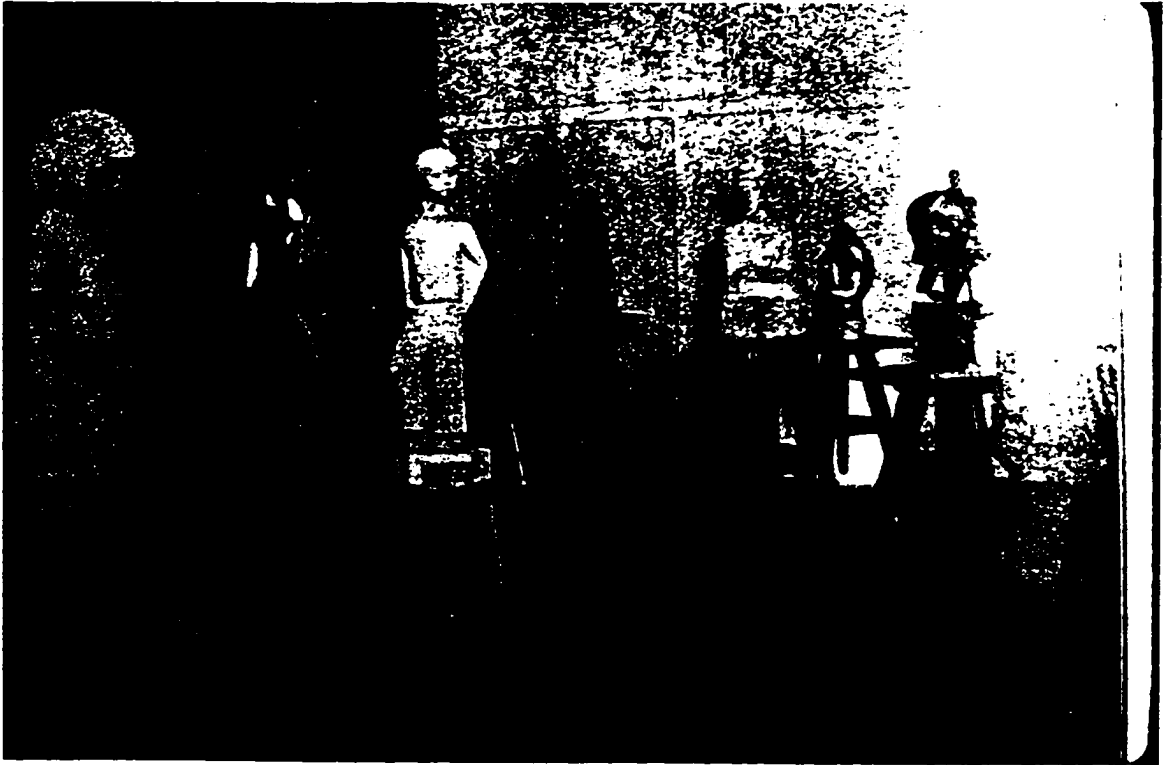


Fig. 83. "Studio of Chana Orloff in the Villa Seurat."
Illustration from *The Architect & Building News*, London,
1926. Courtesy, The New York Public Library.

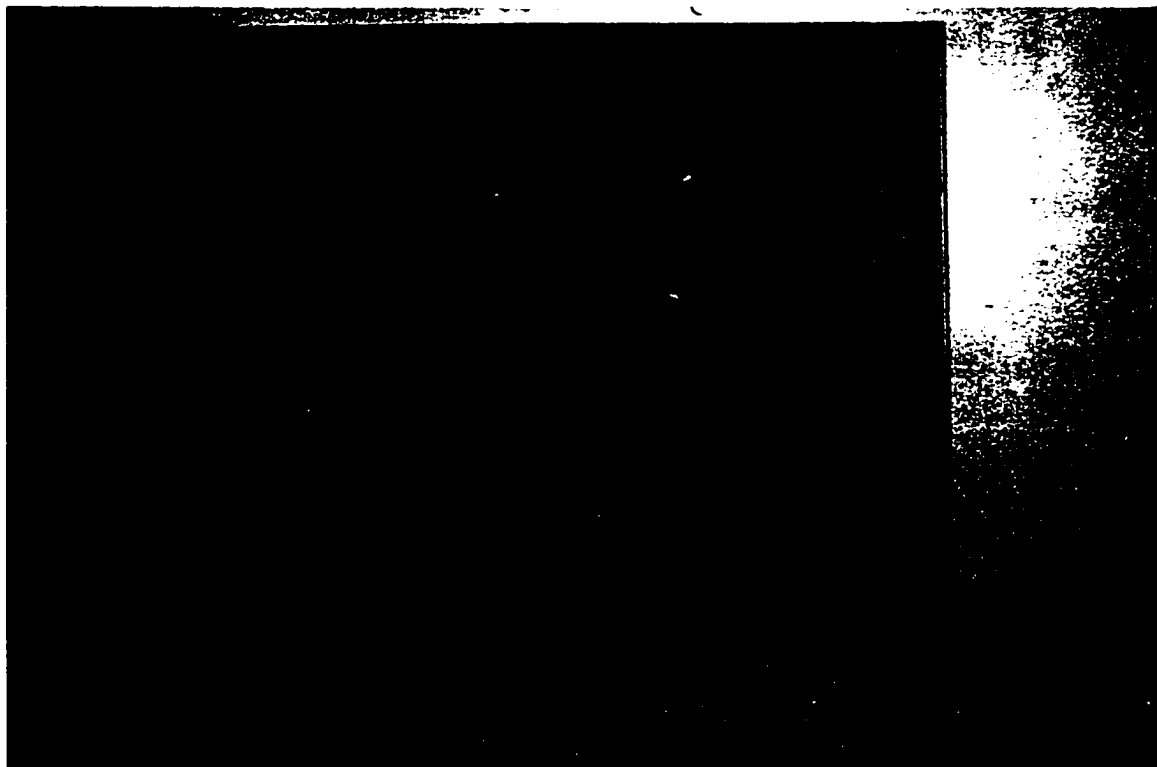


Fig. 84. "First Floor Exhibition Room with Furniture by Francis Jourdan." Illustration from *The Architect & Building News*, London, 1926. Courtesy, The New York Public Library.



Fig. 85. Chana Orloff, *Edmond Fleg*. From Pellerin and Picard, *Figures d'Aujourd'hui*, illustrated with forty-one portraits by Chana Orloff (Paris: E.-F.D'Alignan), 1923.



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Fig. 86. Chana Orloff, *Edmond Fleg*, 1922. Wood, H. 11 3/4"
W. 9", Depth 10 1/2". From Leon Werth, (Paris: Les Editions
G.Cres & Cie.).

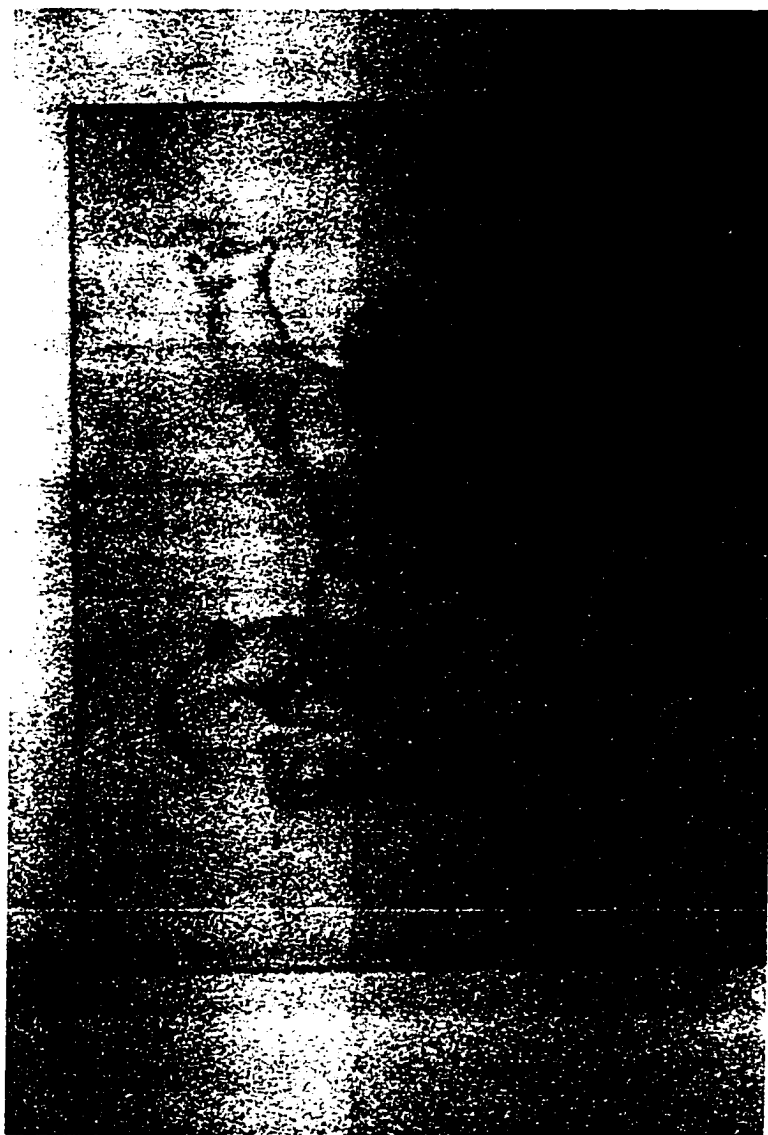


Fig. 87. Diego Rivera, *Élie Justman*, 1916. Pencil on paper. Courtesy, Mme. Élie Justman, Paris.



Fig. 88. Diego Rivera, *Ari Justman in his Ambulance Corps Uniform*, 1916. Pencil on paper. Courtesy, Mme. Élie Justman, Paris.



Fig. 89. Chana Orloff, *Diego-M. Rivera*, 1923. From Pellerin and Picard, *Figures d'Aujourd'hui*, illustrated with forty-one portraits by Chana Orloff (Paris: E.-F. D'Alignan, 1923), 171.



Fig. 90. Chana Orloff, *Jean Cocteau*. From Pellerin and Picard, *Figures d'Aujourd'hui*, illustrated with forty-one portraits by Chana Orloff (Paris: E.-F. D'Alignan, 1923), 39.



Fig. 91. Chana Orloff, *Goncharova*. From Pellerin and Picard, *Figures d'Aujourd'hui*, illustrated with forty-one portraits by Chana Orloff (Paris: E.-F. D'Alignan, 1923), 83.



Fig. 92. Chana Orloff, *Pablo Picasso*. From Pellerin and Picard, *Figures d'Aujourd'hui*, illustrated with forty-one portraits by Chana Orloff (Paris: E.-F. d'Alignan, 1923), 147.

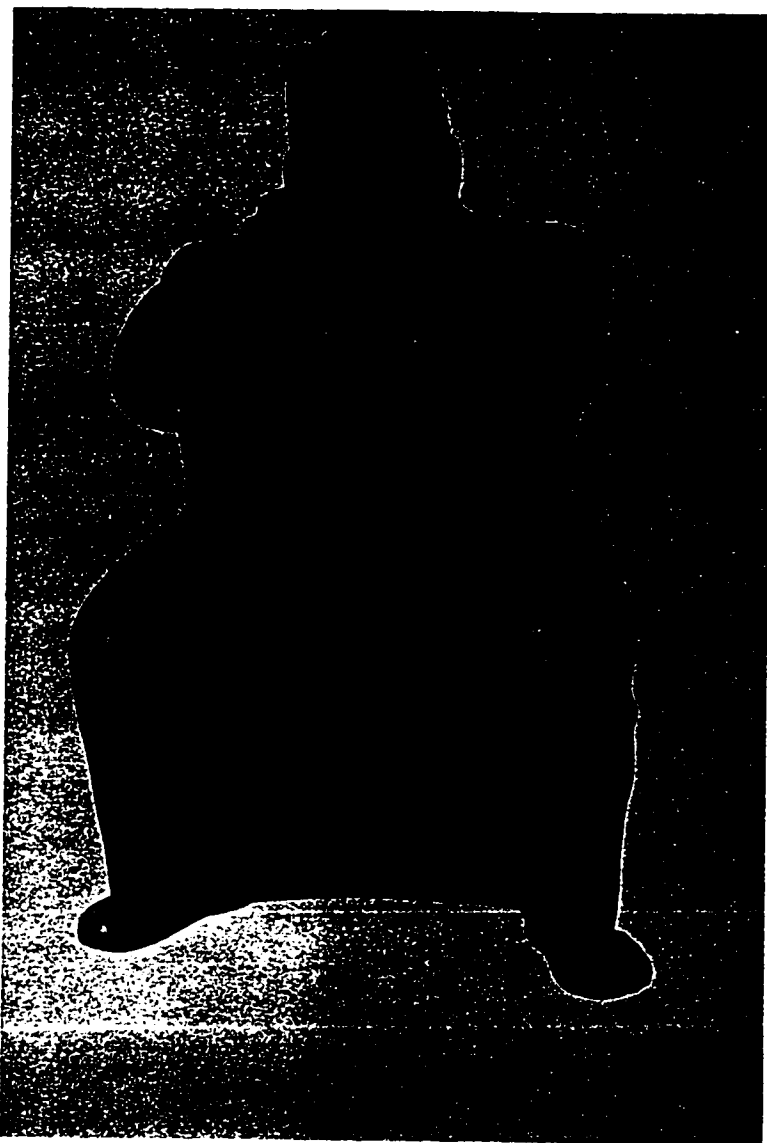


Fig. 93. Chana Orloff, *L'Homme à la pipe*.- *La Peintre Widhopff* [*Man with Pipe - The Painter, Widhopff*] 1924. Bronze, H. 71 3/4", W. 24", Depth 21". From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 94. Chana Orloff, *L'Accordeoniste-Per Krog*
[*Accordionist-Per Krog*] 1924. Bronze, H. 35 3/4", W. 24,
Depth 18". Galerie Vallois, Paris. Photo: Cissy Grossman.



Fig. 95. Chana Orloff, *Venus*, 1925. Bronze, H. 27" From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 96. Salon of Alice and Richard Meyers, 21 Rue Visconti, Paris, 1934. Photo, courtesy, Fanny Brennan.



Fig. 97. Sitting room of Alice and Richard Meyers, 21 Rue Visconti, Paris, 1934. Photo, courtesy, Fanny Brennan.



Fig. 98. Chana Orloff, *Alice Lee Myers*, 1931. Bronze, H. 21 3/4". Private Collection. Photo: Cissy Grossman.



Fig. 99. Chana Orloff, *Elizabeth Chase*, 1925. Stone, H. 42 1/2", W. 15 1/2", depth 13 ". Private Collection. Photo: Cissy Grossman.



Fig. 100. Chana Orloff, *Maria Lani*, 1928. Bronze, H. 15", W. 7 3/4", depth 9 3/4". Courtesy, Mount Holyoke College Art Museum, gift of Mrs. Randall Chadwick.



Fig. 101. Chana Orloff, *Peretz Hirschbein*, 1924. Bronze, H. 24 1/2" depth 10 1/5". From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 102. Chana Orloff, *Shalom Asch*, 1932. Bronze, H. 15 3/4". Private Collection. Photo: Cissy Grossman.



Fig. 103. Chana Orloff, *Lucien Vogel*, 1921. Bronze, H. 13 3/4". From Leon Werth (Paris: Les Éditions G. Cres & Cie., 1927).



Fig. 104. Chana Orloff, *Jean-Émile Laboureur*, 1921.
Plaster, H. 13", W. 8 3/4" depth 11". From Haim Gamzu et
al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 105. Chana Orloff, *Haim Nachman Bialik*, 1926. Bronze, H. 21 1/2". From Leon Werth, *Chana Orloff* (Paris: Les Éditions G. Cres & Cie., 1927).



Fig. 106. Chana Orloff, *Chana Rovina*, 1935. Bronze, H. 29 1/2". From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 107. Chana Orloff, *David Nishri*, 1936. Bronze, H. 16 1/2". From Leon Werth, *Chana Orloff* (Paris: Les Éditions G. Cres & Cie., 1927).



Fig. 108. Chana Orloff, *Tzvi Nishri*, 1938. Plaster, H. 13". From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 109. Chana Orloff, *Reuven Rubin*, 1926. Bronze, H. 26". Collection, The Brooklyn Museum of Art. Photo: Cissy Grossman



Fig. 110. Chana Orloff, *Reuven Rubin*, 1926. (Showing side of head). Bronze, H. 26". Collection, The Brooklyn Museum of Art. Photo: Cissy Grossman.



Fig. 111. Chana Orloff, *Otto Rank*, 1927. Wood, H. 12".
From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare
and Company, 1980).

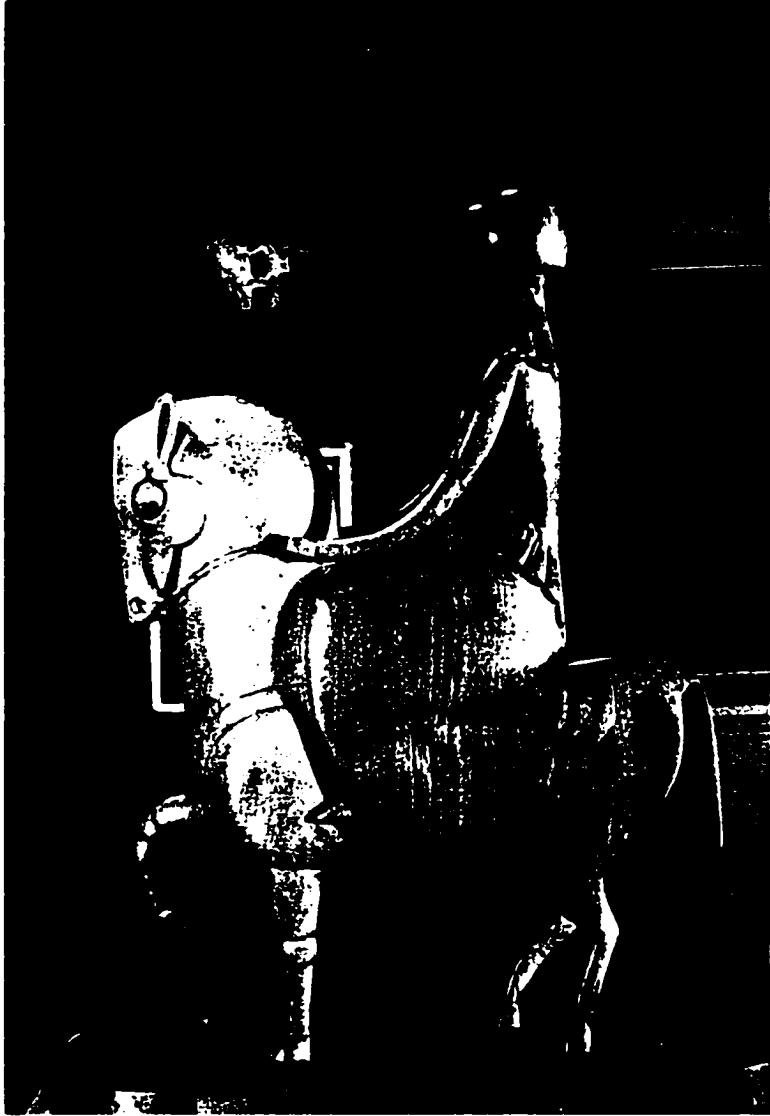


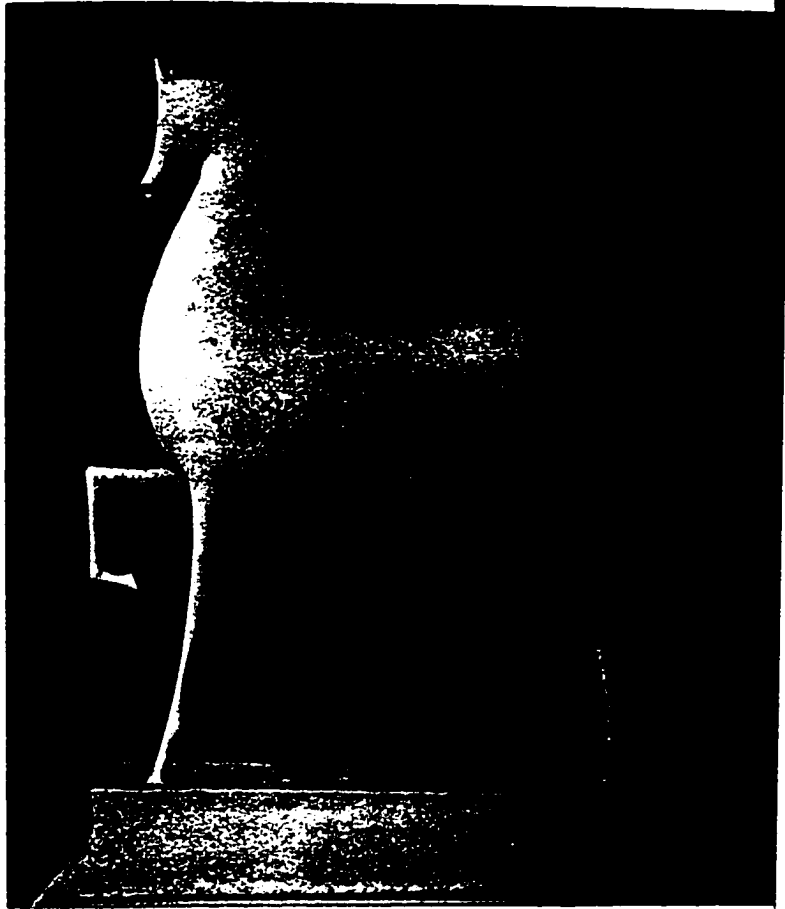
Fig. 112. Chana Orloff, *Amazon (Amazone)*, 1916. Wood, H.30", W.21", Depth 9". The Justman Family Collection, Paris. Photo: Cissy Grossman.



Fig. 113. Chana Orloff. *Amazon*, 1916 (detail). Photo: Cissy Grossman.



Fig. 114. Jacques Lipchitz, *The Acrobat*, 1914. On loan from Mrs.H.Pearlman to Princeton Art Museum. Photo: Cissy Grossman.



Horse, c.1914. Plaster, 36 $\frac{1}{4}$ " high. Collection Princess Helena Gourielli-Tchkonja. A smaller bronze version is owned by the polo champion, Winston Guest, and other versions by the Worcester Museum and Mr. J. B. Neumann.

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Fig. 115. Eli Nadelman, *Horse*, 1914. Plaster, H. 36 $\frac{1}{4}$ ". Private collection.



Fig. 116. Chana Orloff, *Romaine Brooks*, 1923. Musée d'Art Moderne de la Ville de Paris. Legacy of Miss Barney, 1972.



Fig. 117. Chana Orloff, *Natalie Barney*, 1920. Wood relief.
From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare
and Company, 1980).



Fig. 118. Fashion photograph by Albert Wyndham, "Chapeau de Lewis," from *Les Modes*, no.167. Courtesy, Fashion Institute of Technology Library.

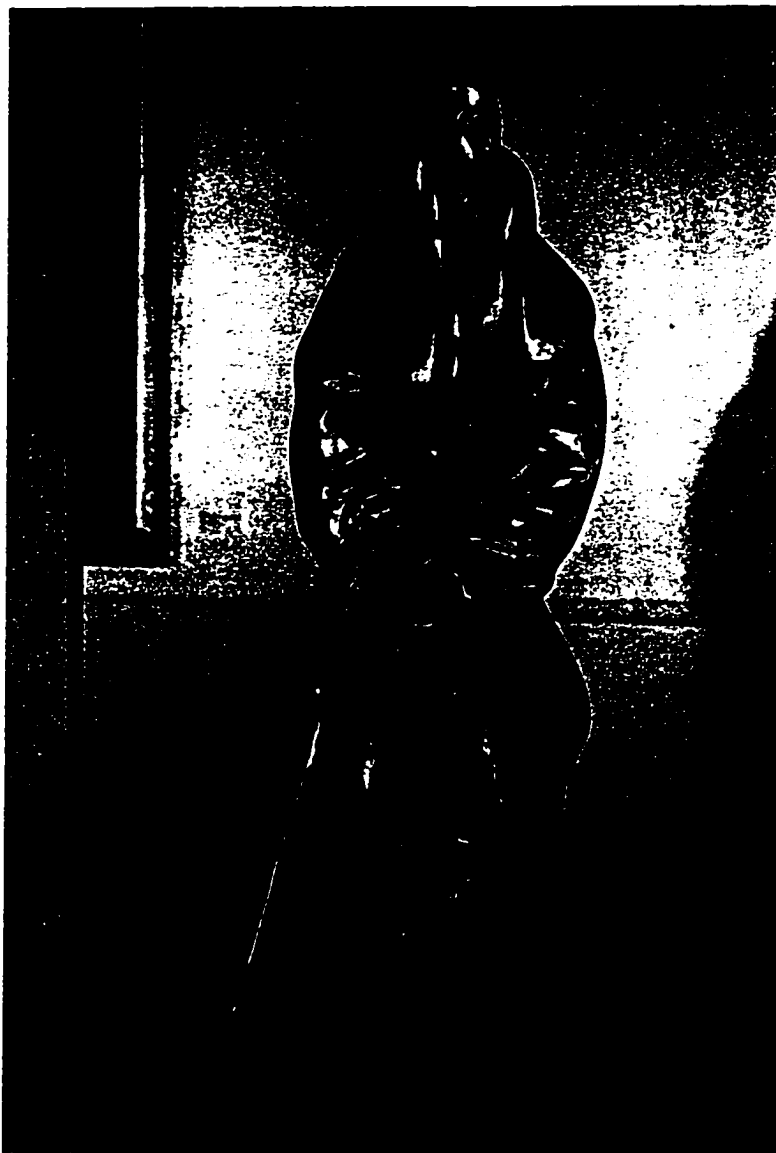


Fig. 119. Chana Orloff, *Woman in a Coat (Sonia)*, 1926. Bronze, H. 25", W. 15", depth 17". Gallerie Vallois, Paris. Photo: Cissy Grossman.

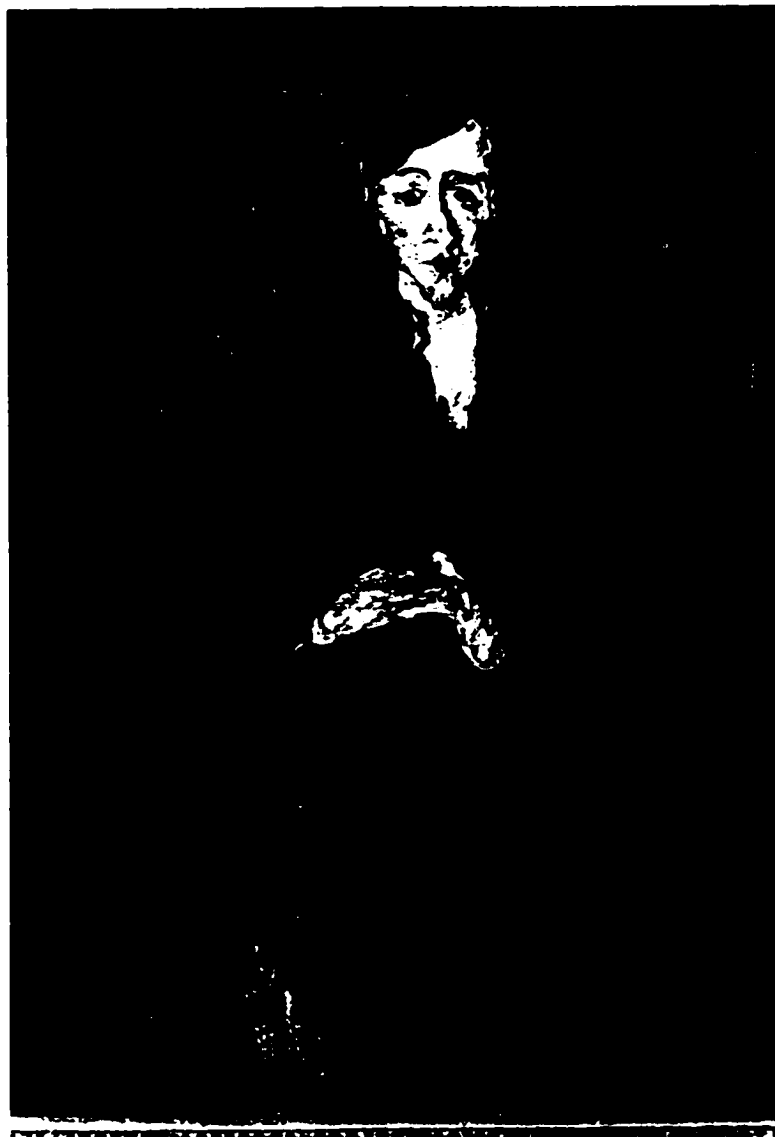


Fig. 120. Haim Soutine, *Portrait of Madeleine Castaing*, 1928. Oil on canvas, 39 3/8" x 28 7/8". The Metropolitan Museum of New York, Bequest of Miss Adelaide Milton de Groot, 1967.



Fig. 121. Chana Orloff, *Nude Seated in an Easy Chair*, 1927. Stone, H. 16". Private Collection. Photo: Cissy Grossman.

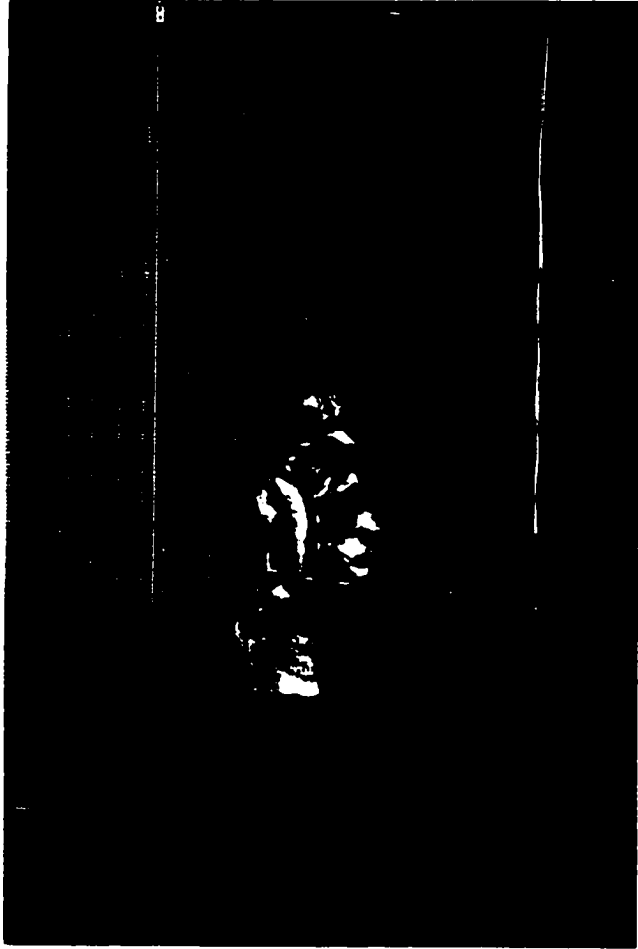


Fig. 122. Chana Orloff, *Seated Bather*, 1924. Gilded bronze, H. 15", W. 6 1/2", depth 9". Private Collection.



Fig. 123. Chana Orloff, *Standing Nude*, 1925. Bronze, H. 23 1/2", W. 7", depth 6". From Leon Werth, *Chana Orloff* (Paris: Les Éditions G.Cres & Cie, 1927).



Fig. 124. Chana Orloff, *Eve*, 1923 (?). Bronze, no dimensions. From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 125. Chana Orloff, *Woman with a Turban (Madame X)*, 1925. Plaster, H. 12", W. 8", depth 5 1/2". From Leon Werth, *Chana Orloff* (Paris: Les Éditions G.Cres & Cie, 1927).

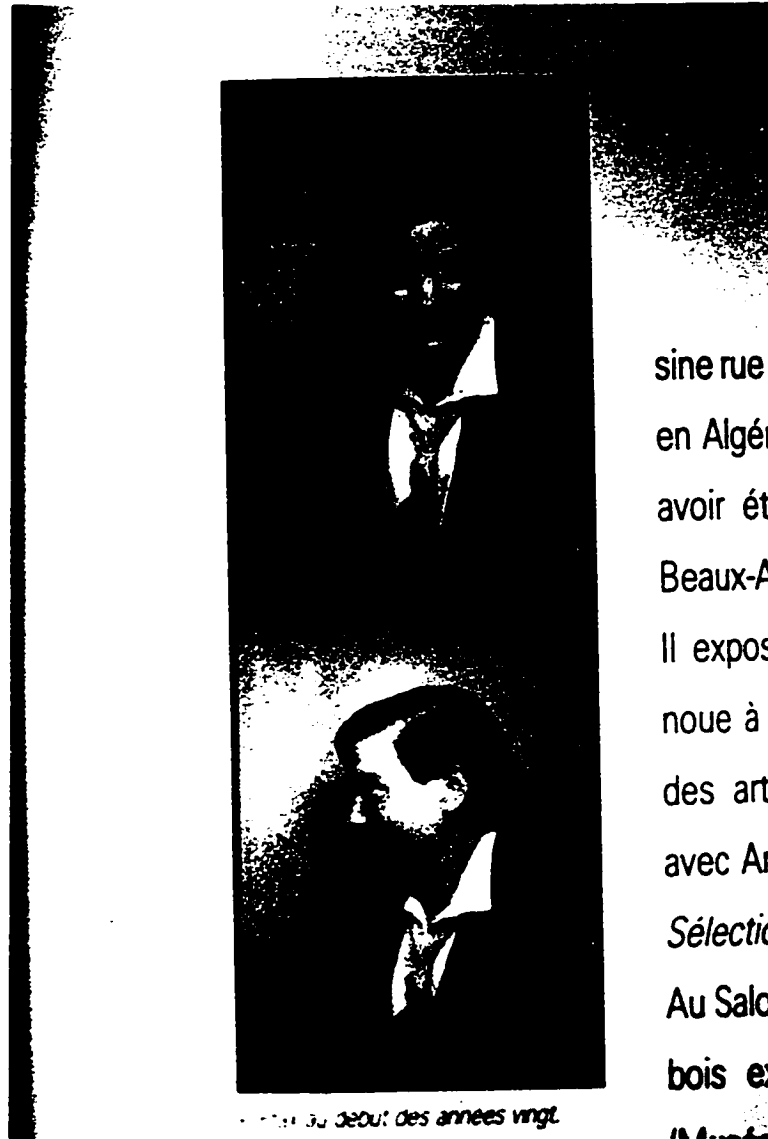


Fig. 126. Photograph of Valentine Prax. From *Musée Zadkine: Sculptures* (1989) 11.



Fig. 127. Chana Orloff, *Woman with a Turban (Madame X)*, 1925. Courtesy, Sothebys, N.Y.C. Photo: Cissy Grossman



Fig.128. Chana Orloff, *Woman with a Turban (Madame X)*, 1925. Courtesy, Sothebys, N.Y.C. Photo: Cissy Grossman



Fig.129. Chana Orloff, *Woman with a Turban (Madame X)*, 1925. Courtesy, Sothebys, N.Y.C. Photo: Cissy Grossman



Fig.130. Chana Orloff, *Woman with a Turban (Madame X)*, 1925. Courtesy, Sothebys, N.Y.C. Photo: Cissy Grossman



Fig.131. Chana Orloff, *Woman with a Turban (Madame X)*, 1925. Courtesy, Sothebys, N.Y.C. Photo: Cissy Grossman



Fig.132. Chana Orloff, *Woman with a Turban (Madame X)*, 1925. Courtesy, Sothebys, N.Y.C. Photo: Cissy Grossman



Fig.133. Chana Orloff, *Woman with a Turban (Madame X)*, 1925. Courtesy, Sothebys, N.Y.C. Photo: Cissy Grossman



Fig. 134. Chana Orloff, *Woman with a Turban (Madame X)*, 1925. Courtesy, Sothebys, N.Y.C. Photo: Cissy Grossman



Fig. 135. Chana Orloff, *Mademoiselle Élisabeth Chase*, 1925. (Fragment) Plaster. Courtesy, Mme. Élie Justman. Photo: Cissy Grossman.



Fig. 136. Chana Orloff, *Myriam David*, 1948. Bronze, H. 8 8/10". From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



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Fig. 137. Chana Orloff, *Pénélope*, 1950. Bronze, H. 19 7/10". From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 138. Chana Orloff, *Maternité Andrée I*, 1958. Bronze, H. 26". (Child frontal) From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 139. Chana Orloff, *Maternité Andrée II*, 1958. Bronze, H. 26". (Child profile) From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 140. Chana Orloff, *Danseuse Victoire*, 1950. Bronze, H. 20 1/2". From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 141. Chana Orloff, *David Ben-Gurion*, 1949. Bronze, H. 17". From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 142. Chana Orloff, *Levi Eshkol*, 1968. Bronze, H. 12".
From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare
and Company, 1980).



Fig. 143. Chana Orloff, *La Pensée*, (*Pauline*) 1954. Bronze, H. 21 1/2". From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 144. Auguste Rodin, *La Pensée*, 1886-89. Marble, H. 29 $\frac{1}{2}$ ". John G. Johnson Collection, Philadelphia.



Fig. 145. Chana Orloff, *Didi*, 1919. Wood, H. 9". From *Deutsche Kunst und Decoration*, 1924.



Fig. 146. Chana Orloff, *Michaël At Ten*, 1960. Bronze, H. 11". From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 147. Chana Orloff, *Monument to Dov Gruner*, 1952.
Bronze. City of Ramat Gan, Israel. Photo: Cissy Grossman.

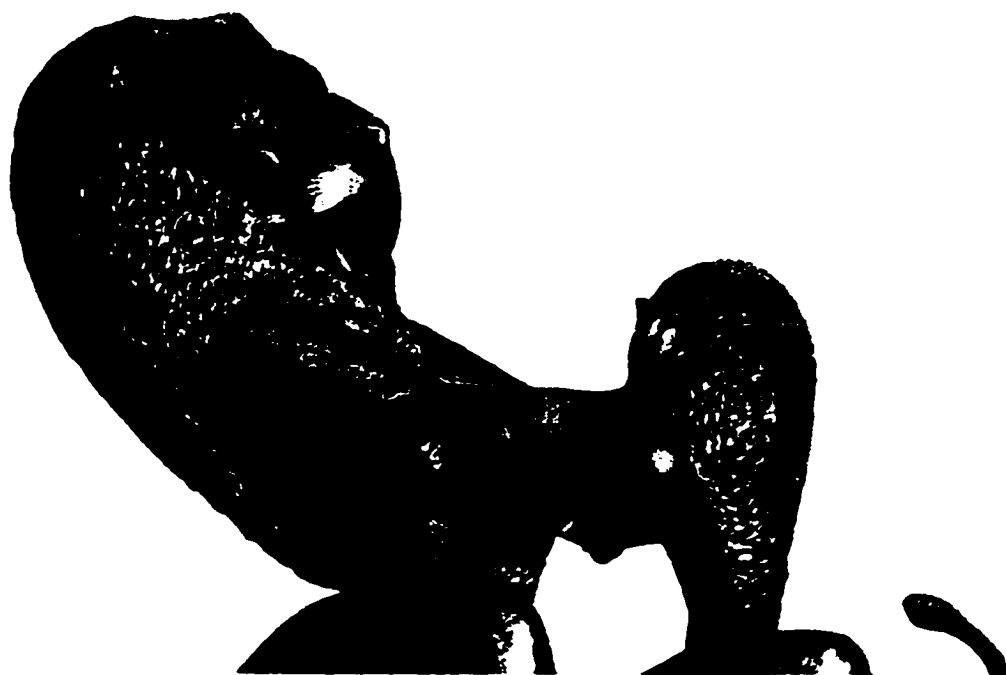


Fig. 148. Chana Orloff, *Monument to Dov Gruner*, 1952.
(Detail) Photo: Cissy Grossman.



Fig. 149. Chana Orloff, *Siren*, 1959. Bronze. H. 10 1/2", length 14". From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 150. Henry Moore, *Reclining Figure*, 1919. Alabaster, length 18". Collection: Mrs. Lucy Wertheim, London. Photo: Henry Moore.

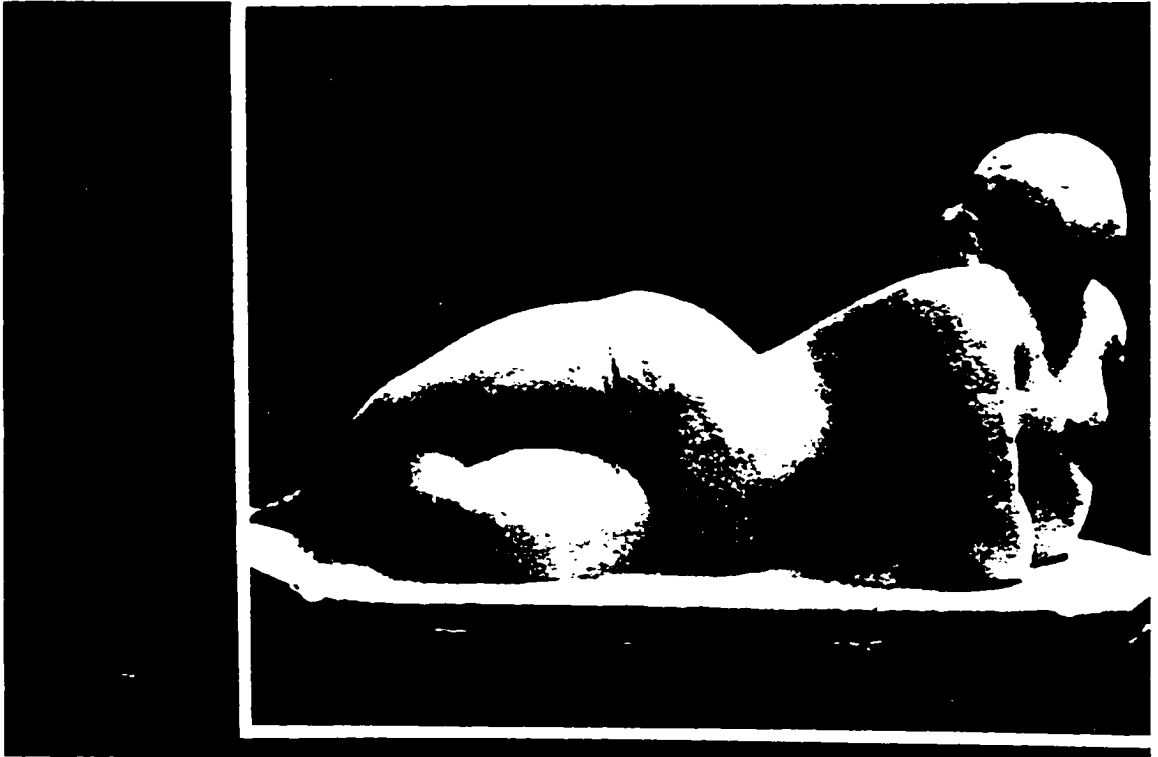


Fig. 151. Chana Orloff, *Baigneuse--Nu Couchée*, [Reclining Nude] 1930. Plaster. Length 18 1/2". From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 152. Chana Orloff, *Maternité*, 1912-1914. Reproduced on a stamp of the State of Israel.

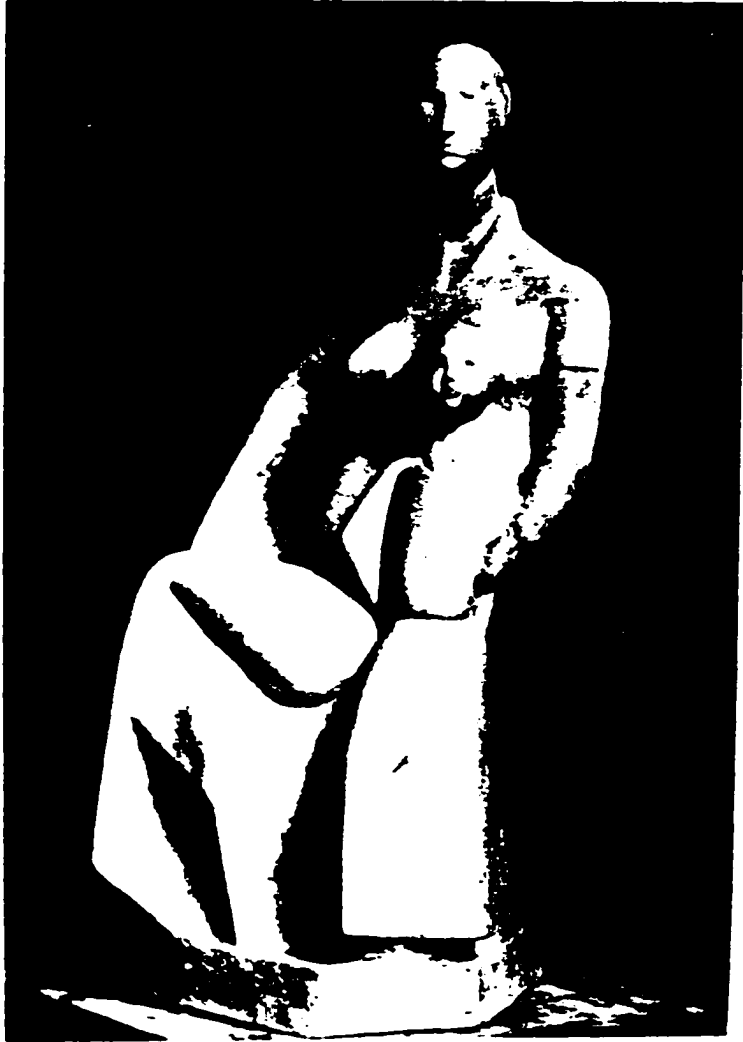


Fig. 153. Chana Orloff, *My Son and I*, 1927. Cement.
H. 25". From Haim Gamzu et al, *Chana Orloff* (Brescia:
Shakespeare and Company, 1980).



Fig. 154. Henry Moore, *Mother and Child*, 1943. Northampton Church, Northampton, England. Photo: Henry Moore.



Fig. 155. Chana Orloff, *Self-portrait*, 1940. Plaster, H. 7". Courtesy, Justman Family.



Fig. 156. Chana Orloff, *Self-portrait*, 1943. Bronze, H. 11". Private Collection. Photo: Cissy Grossman



157. Jacques Lipchitz and others, *Death Mask of Modigliani*. Bronze. The Joseph H. Hirshorn Estate. Photo: Cissy Grossman.



Fig. 158. Chana Orloff, *Self-portrait*, 1948. Plaster, H. 11". From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).

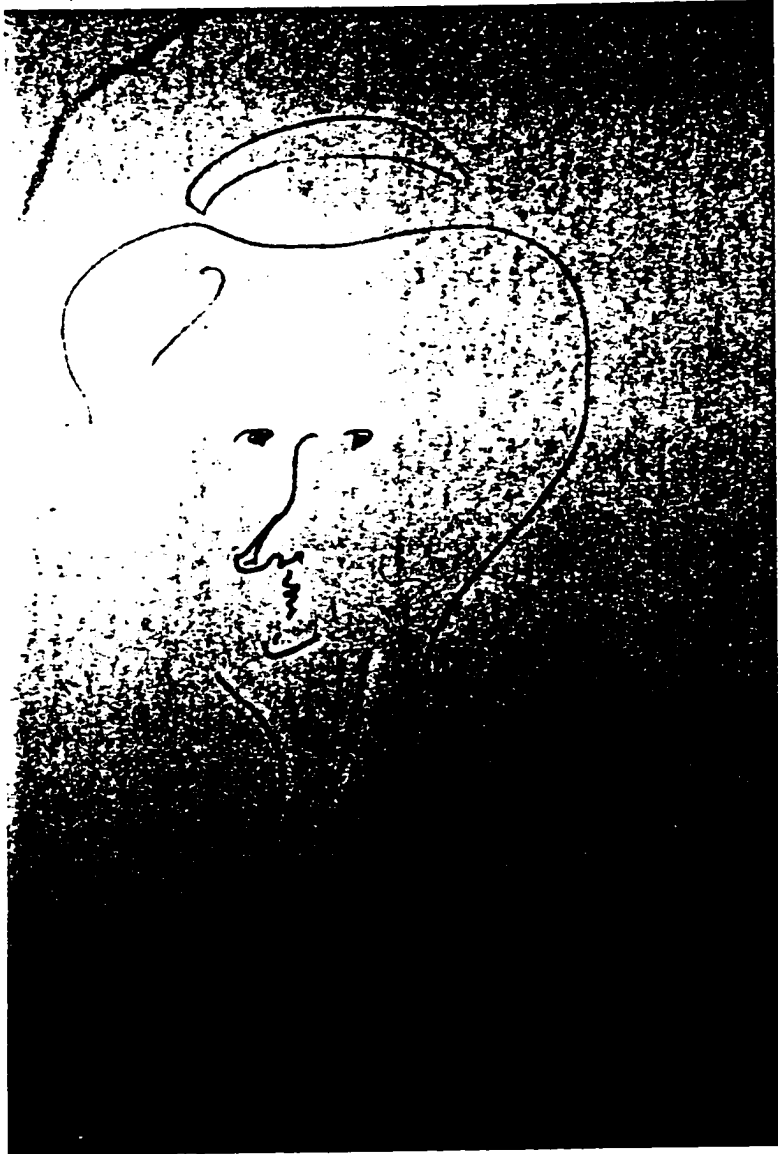


Fig. 159. Chana Orloff, *Self-portrait*, (n.d.). Ink on paper, H. 19 3/4", W. 13 1/2". Private Collection. Photo: Cissy Grossman.



Fig. 160. Chana Orloff, *Self-portrait*, 1956. Plaster, H. 14". From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 161. Chana Orloff, *Self-portrait*, 1965. Bronze, H. 20". From Haim Gamzu et al, *Chana Orloff* (Brescia: Shakespeare and Company, 1980).



Fig. 162. Auguste Rodin, *Head of Balzac*, 1897. Bronze, H. 20". Courtesy, Metropolitan Museum of Art.

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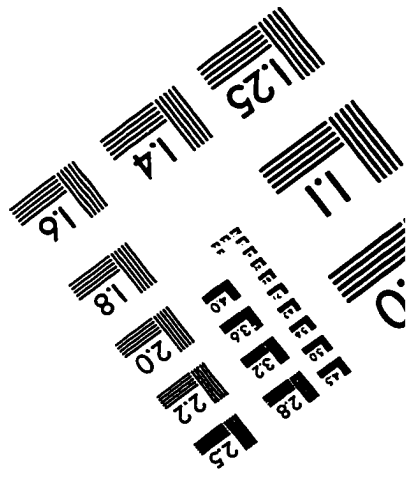
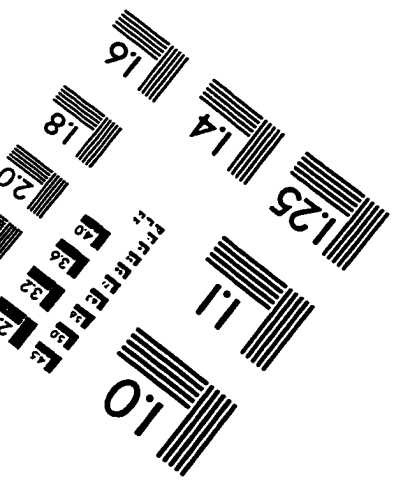
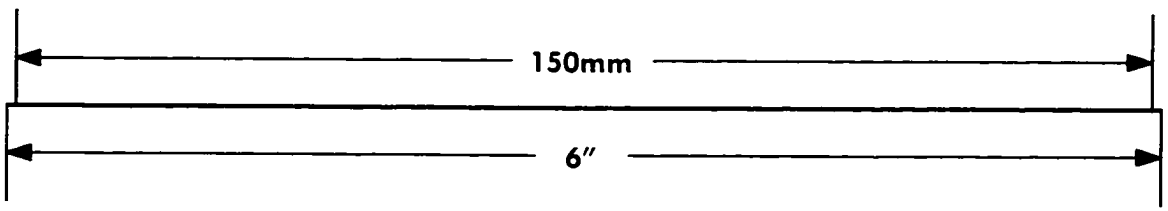
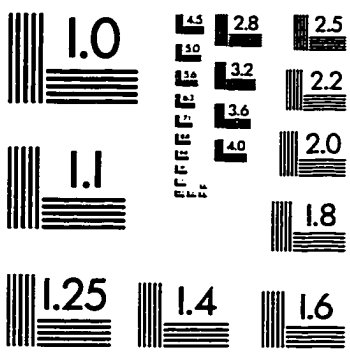
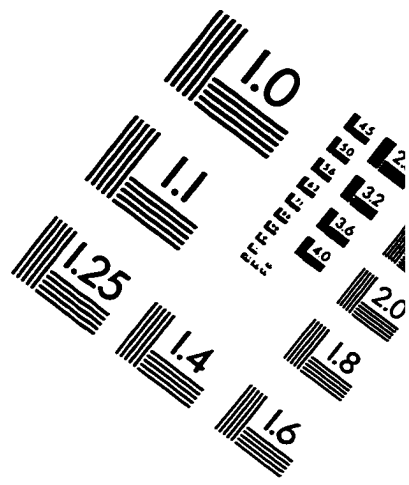
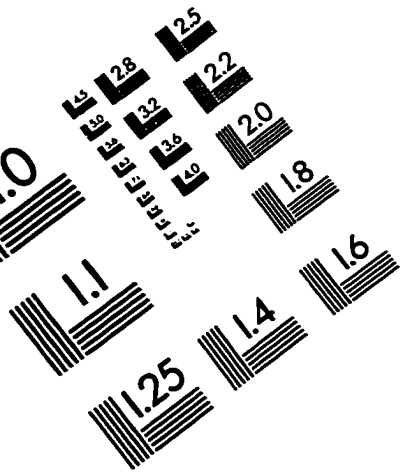
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- Justman, Mme. Élie, and son, Alex, in the Justman house, Paris, September, 1987.
- Ofek, Nehama, and husband Pinhas, in their home, Tel-Aviv, September, 1987.
- Tamir (née Justman), Mme. Ariane, and husband, M.? Tamir, in the Justman house, Paris, April 14, 1990.
- Kampf, Avram, New York City, November 8, 1990.
- Tawil, Dalia, in New York City, Fall, 1988, October 2, 1991.
- Velfort, Helene Rank, in her home, San Francisco, July 19, 1991.
- Tamir (née Justman), Mme. Ariane, and Mme. Élie Justman, in the Justman house, Paris, April, 1992.

IMAGE EVALUATION TEST TARGET (QA-3)



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