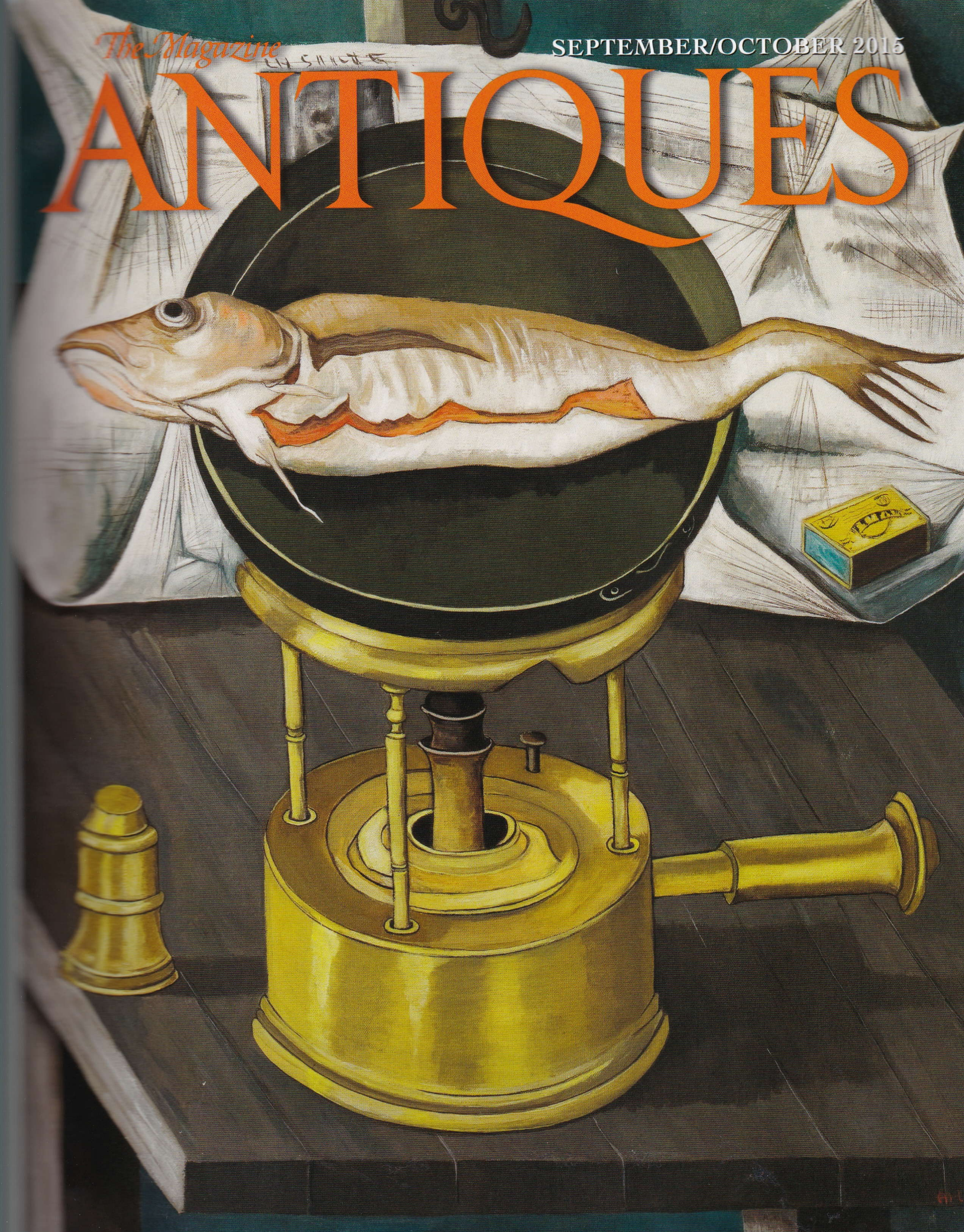
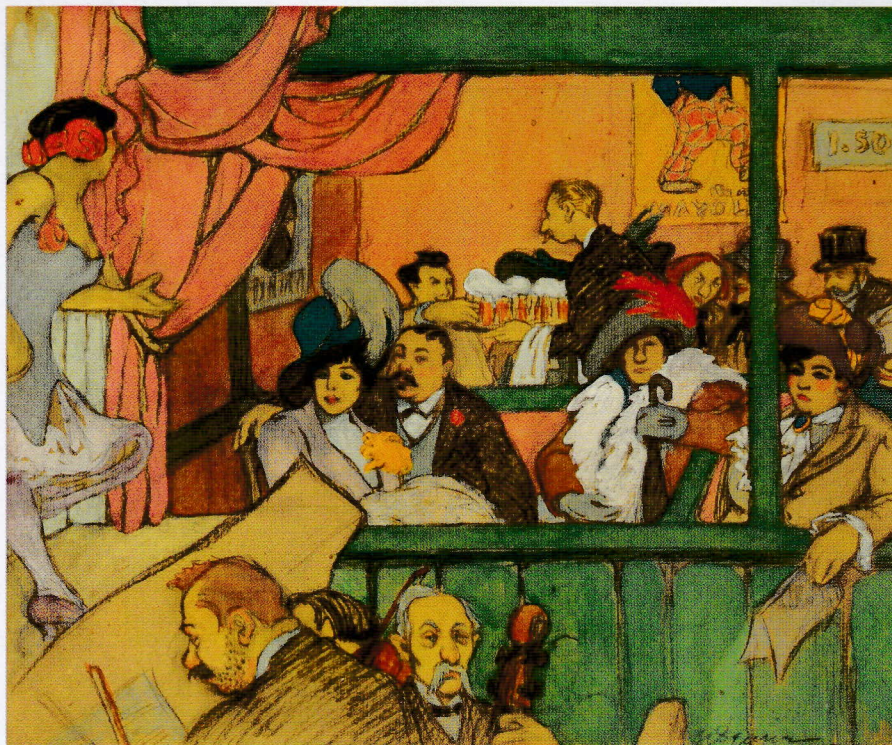


The Magazine

SEPTEMBER/OCTOBER 2015

ANTIQUES





how their being women does and does not define them. And so, to a well-known figure like Marguerite Zorach, represented here, Hawthorne has added others, some well known in their day but less well in ours, such as Lilian Westcott Hale or Sophie M. Tolles, so that visitors are challenged to rethink their assumptions.

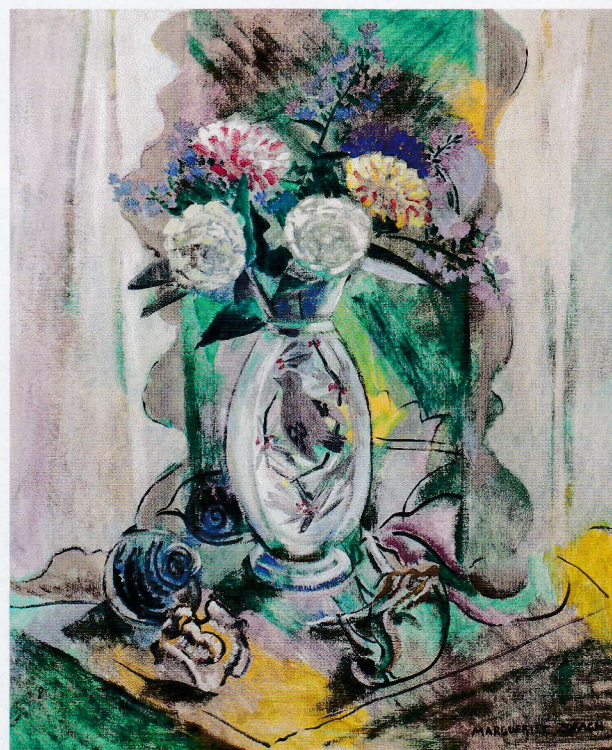
Fuller also went on to say that the genius of women was to be "intuitive in function" and "spiritual in tendency," qualities viewers will have to judge as they take in the works displayed.

Electrical in Movement: American Women Artists at Work • Hawthorne Fine Art, New York • November 19 to January 25, 2016 • hawthornefineart.com

American women artists at Hawthorne Fine Art

Margaret Fuller, nineteenth-century America's outspoken public intellectual, feminist, and intrepid transgressor of cultural boundaries has lent a phrase to Hawthorne Fine Art's exhibition of the work of women artists: the special genius of women was, she said, "to be electrical in movement." Fuller's genius certainly was mercurial, various, and full of surprises. *Electrical in Movement: American Women Artists at Work* assembles works by some twenty-one artists from the nineteenth century to the present and lets the variety of their techniques and styles speak for the electric quality Fuller celebrated.

Although it is no longer necessary to argue for the significance of women artists at this point in history, it is still important to suggest



Au Casino de Montmartre by Maud Hunt Squire, 1913. Hawthorne Fine Art, New York.

Flowers and Shells by Marguerite Zorach, c. 1940. Hawthorne Fine Art, New York.