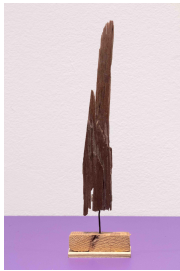


Elsa von Freytag-Loringhoven (b.1874, Swinemunde, Germany - 1924, Paris, France)

Sculptures:



Elsa von Freytag-Loringhoven
Cathedral (c. 1918)
Wood fragment, wire support with wooden blocks on wood base
26.5 cm high
Collection of Mark Kelman, New York

With *Cathedral*, the Baroness boldly claims the international symbol of New York City's modernity and injects it with the organic and fragility. Named for the city's skyscrapers or "commercial cathedrals," the piece is made not of steel and glass but of wood, employing a natural, jagged angle over the geometric lines favoured by some of the Baroness's contemporaries, including a similarly scaled "skyscraper" work by Man Ray. In much the same way that Freytag-Loringhoven proudly displayed her own ageing, weathered body, she conceptualised the skyscraper in a state of dignity and regal erosion.¹



Elsa von Freytag-Loringhoven
Earring-Object (c. 1918)
Steel watch spring, celluloid, ebony bead, brass ear screws, plastic screw guards, pearl earrings, Roboid wire, wooden and glass display
8.3 x 2.5 cm; base and cover: 10.8 cm high x 10.8 cm diameter
Collection of Mark Kelman, New York

Made from a bouncy steel watch spring and swinging pearl earrings, *Earring-Object* exemplifies Freytag-Loringhoven's found-object assemblages that she wore as body art. This art included many bracelets and elongated earrings, some made from shower curtain rings and ice cream soda spoons, respectively. She designed *Earring-Object*, made of a bouncy steel watch spring and swinging pearl earrings, to move rhythmically with her body.²



Elsa von Freytag-Loringhoven,
Enduring Ornament (1913)
Found rusted metal ring
10.8 cm diameter
Collection of Mark Kelman, New York

"On 19 November 1913 Elsa made her way to New York's City Hall to be wedded to Leopold Karl Friedrich Baron von Freytag-Loringhoveb (1885–1919). With her nuptials, the 'Baroness' was born. This was her public initiation into her artist role, similar to Mary Phelps Jacob's metamorphosis into Caresse Crosby. Elsa would use Baron Leopold's gift of a title effectively as a provocative red flag to declare her cultural aristocracy in democratic America. It was appropriate, then, that on her way to the Italianate City Hall on Broadway

¹ Irene Gammel, art historian

² *ibid.*

she found an iron ring on the street that she claimed as a female symbol representing Venus. This was her first found object used as art. She named it Enduring Ornament, a title that suggests a symbolic connection with her marriage (although the artwork would prove much more enduring than the marriage itself). As early as 1913, two years before the arrival of Duchamp and Picabia, the Baroness appropriated an everyday object as art, challenging traditional Western art concepts...”.³

Photographs (shown as a slideshow projection):



Elsa von Freytag-Loringhoven (c. 1921-22)
George Grantham Bain Collection, Library of Congress Prints & Photographs Division, LC 5677-2
From digital scan of photograph

The poet Claude McKay published the Baroness’s poems in *The Liberator*. In his memoir, *A Long Way from Home*, he describes her visits to his office:

The delirious verses of the Baroness Von Freytag Loringhoven titillated me even as did her crazy personality. She was a constant visitor to see me, always gaudily accoutred in rainbow raiment...toting along her inevitable poodle in gilded harness. She had such a precious way of petting the poodle with a slap and ejaculating, “Hund-bitch!” She was a model, and in marvellous German-English she said: “Mein features not same, schön, but mein back, gut. The artists love to paint it.”



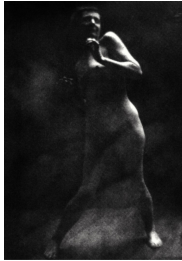
The Baroness Elsa von Freytag-Loringhoven in her Greenwich Village apartment
(7 December 1915)
© International News Photography Bettman / Corbis / Magma Getty Images
From digital scan of photograph

A 5 December 1915 *New York Times* article “Refugee Baroness Poses as Model” about Freytag-Loringhoven may have resulted in International News sending a photographer to her apartment. Yet this photograph, like two others taken that day, was not published until a century later.

The Times’ reporter interviewed the “mysterious model” at the New York School of Fine and Applied Arts, where she had been modelling for the men’s life drawing class. The Baroness explains that she turned to modelling to sustain herself when her husband, Baron Leopold von Freytag-Loringhoven, left New York to enlist in the German army. Freytag-Loringhoven describes her passion for art and self-expression that she brings to posing, often staying up late to sew new modelling costumes. She reflects on her years within Munich and Berlin

³ From “Baroness Elsa. Gender, Dada, and Everyday Modernity” *A Cultural Biography*. Irene Gammel, page 160.

Bohemian art circles, stating “I...cared not for wealth” but had “soul hunger—always that raging protest within me against the conventional,” but “was lazy.” “Now I am awake here in poverty. I see and feel and think.” She mentions that she paints, but that her works “do not sell as yet. They perhaps never will.”⁴



Man Ray

Elsa von Freytag-Loringhoven (1920).

Elsa von Freytag-Loringhoven Papers, Special Collections and University Archives, University of Maryland Libraries

© Man Ray Trust/ADAGP (Paris) / SODRAC (Montreal)

From digital scan of photograph

Freytag-Loringhoven considered posing to be part of her artistic expression. In modelling nude for the camera, she enacts performative aspects of the body and challenges what would have been, in the 1920s, conservative ideas of the body in art.

In 1921, she collaborated with Man Ray and Marcel Duchamp on a sensationally titled film *Elsa, Baroness von Freytag-Loringhoven, Shaving Her Pubic Hair*, which was ruined in the developing process. This photograph likely resulted from this shoot.

Freytag-Lorinhoven’s body is on the precipice of movement—the body scripting her exuberant corporeal energy. As she explained some years later in a letter to Peggy Guggenheim: “With me posing as art—aggressive—virile extraordinary—invigorating—ante-stereotyped—no wonder blockheads by nature degeneration dislike it.” In Man Ray’s photograph, there is a spectral quality that highlights the ephemeral nature of the Baroness’s performance art.⁵



Man Ray and Elsa von Freytag-Loringhoven

Elsa von Freytag-Loringhoven with crown and signature arranged as a poem (September-December 1920).

The Little Review, University of Wisconsin-Milwaukee Libraries.

© Man Ray Trust/ADAGP (Paris)/SODRAC (Montreal).

From digital scan of photograph

“Looking austere, as if she were on trial, the Baroness exuded authoritativeness in confronting the patriarchal law, embodying her own artistic law. Her face was that of an older woman, pearls decorating her neck. She had arranged her name like a visual poem, extending the portrait vertically with letters that looked as if carved with a knife for eternity. The portrait was also adorned and visually extended at the top with a hand-drawn crown, symbolising her titled status as Baroness, her position as a figurehead for *The Little White Review’s* feminist dada, and the bars of the jail that threatened to silence the editors and Freytag-Loringhoven.”⁶

⁴ Texts by Heather Anderson, Curator at Carleton University Art Gallery.

⁵ Irene Gammel, art historian

⁶ From “Baroness Elsa. Gender, Dada, and Everyday Modernity” *A Cultural Biography*. Irene Gammel, page 255.



Man Ray

Elsa von Freytag-Loringhoven (1919)

Centre Pompidou. Man Ray (dit), Radnitzky Emmanuel (1890-1976)

© Man Ray Trust/ADAGP (Paris)/SODRAC (Montreal).

From digital scan of photograph

“Man Ray photographed the Baroness wearing a chequered male jacket and masculine hat. The Baroness’ lack of makeup contrasts with Man Ray’s another photograph of Marcel Duchamp who was wearing heavy mascara and lipstick and his soft clothing. While Duchamp’s hair is hugging his face, the Baroness’ hair is sternly tucked away, the hat cutting diagonally across the picture, her austerity and Spartan masculinity only mildly undercut by the Victorian clover brooch decorating her blouse, a mere nostalgic nod to femininity. Hers is the less comfortable photograph, embodying “the *servious thunderous—creative—solemn—passionate*”⁷ side of her art, in contrast to Duchamp’s lighthearted frivolity.”⁸



Baroness Elsa von Freytag-Loringhoven Working as Model

(7 December 1915)

© International News Photography Bettman / Corbis / Magma Getty Images

From digital scan of photograph

Baroness Von Freytag-Loringhoven penniless in a foreign city, her husband a prisoner of war somewhere in France, the baroness has been driven to posing as a model in the men's class in the New York School of Fine and Applied Arts. Her husband is a lieutenant in a regiment of German Uhlans. Her father is the General Baron Lieutenant on the German General Staff.⁹

⁷ EvFL to JH, ca. Winter 1992, “Dear Heap—You would please me a heap,” (*LR Papers*, GML), *LRC*, page 3.

⁸ From “Baroness Elsa. Gender, Dada, and Everyday Modernity” *A Cultural Biography*. Irene Gammel, page 288-289.

⁹ Original caption from International News Photography Bettman / Corbis / Magma Getty Images.

International Contemporary Artists:



Libby Heaney (b. Tamworth, UK)

Euro(re)vision (2019)

two-channel video with sound, 12min 47sec

Courtesy the artist

In this two-screen moving image artwork, Libby Heaney performs as Angela Merkel and Theresa May, reciting absurd machine-generated songs.

Inspired by Dada poetry, such as Hugo Ball's sound poem 'o gadji beri bimba', this piece uses multiple cutting-edge machine learning/artificial intelligence techniques to create new forms of algorithmic poetry and performance. The poetry is composed by artificial neural networks trained badly on English political debates from the House of Commons, German political debates from the Bundestag and a data set comprising both the English and German political debates.

Referencing settings such as joint political announcements and the Eurovision Song Contest, *Euro(re)vision* is partly an absurdist critique of current political systems and rhetoric, especially around Brexit. The piece explores the often nefarious relationships between artificial intelligence, politics and pop culture, and how technology can be used to propagate misinformation and fakes.

As the languages "join together" towards the end of the work, *Euro(re)vision* seeks to propose a different, more united Europe, where alternative messages are expressed.

The work was commissioned by the Goethe Institut London as part of their wider Europe Actually series of events - aligned to the initial date the UK was meant to leave the EU - for a two-week solo presentation in their library.

Camera by Echo Ru Yi, Guitar by Josh Brain.



Zuzanna Janin (b. 1961, Warsaw, Poland)

Femmage a Maria & Elsa (for Carolee Schneemann), 2018

Femmage a Maria & Elsa (for Phyllida Barlow), 2019

Femmage a Maria & Elsa (for Barbara Kruger), 2020

photographs and prints, epoxy resin, ∅ ca 20cm

Courtesy the artist

Femmage a Maria & Elsa, is a series of statuettes for the international art prize for women artists in Poland, founded by Zuzanna Janin and named the 'Maria Antoinette & Elsa von Freytag-Loringhoven Art Prize'. The statuette is a "collage-portrait" of Maria and Elsa in two hemispheres. Both hemispheres are shaped into one solid globe from the semi-transparent epoxy resin, created from a collage of images of artworks by Maria Antoinette and Baroness Elsa von Freytag-Loringhoven, alongside photographs of the artists themselves.



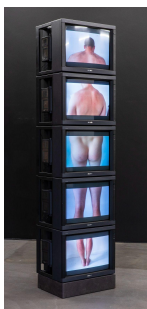
Hemisphere. Home Transformed Into Geometric Solids (2018)
building construction wastes, epoxy resin, electric bulb.

Sphere. Home Transformed Into a Geometric Solids. (2018)
building construction wastes, epoxy resin.
Courtesy the artist



The works from the series *Home Transformed Into Geometric Solids* were created in 2016-2018, when Janin's family home was renovated. Reflecting a tragic moment in the artist's personal life, the works were an act of recovering and creating a new world from scraps, waste and unnecessary. Originally built in 1918-20, the house had been destroyed by bombing in 1944, and rebuilt from the ruins after WWII - when her mother and grandmother survived being transported to Auschwitz. Using waste produced in the renovation of the house was like rising from the ruins together with her past home, by embedding into the resin of the sculptures all of its everyday memories.

During the renovation Janin found a group of atypical bricks in the walls of the house. The bricks, having travelled from Szczecin (Stettin) to Warsaw, confirmed a post-war childhood legend about "old bricks from the ruins of Szczecin". Along with Elsa von Freytag-Loringhoven's use of hydraulic waste elements, the bricks present a further affective link between both artists, as Elsa was herself born next to Szczecin (Stettin), in Polish-German Świnoujście (Swinemünde).



Reba Maybury (b. 1990, Oxford, United Kingdom)
A-good-individual (2019)
video installation, work on paper
Courtesy the artist and Luma Westbau.

This video sculpture shows the backs of five different body parts of five different submissive men reading poems in Reba Maybury's apartment at different times during August 2019. Each poem the submissives read had been made for Maybury on her demand - using the cut-up technique - from abuse she received during a right wing media storm about her work as a 'political dominatrix'. She asked the submissives to look at these examples of modern misogyny and from it, make love poetry about her, so she can test their fetish for 'female power'.

Each submissive has been told to read the poem in a different accent to respect their privacy. All five videos are played at the same time, their voices competing with each other to be heard.



Sadie Murdoch (b. 1965, Hexham, United Kingdom)

(left) *Pathway Where-To* (2021)

(right) *Pass-Way Into Where-To* (2021)

Giclée print on archival paper.

Courtesy the artist.

Pass-way Into Where-To (2021) and *Pathway Where-To* (2021), derive from an image of the improvised New York apartment in which the Baroness Elsa Von Freytag-Loringhoven performs for the camera in 1915, sporting a variety of self-fashioned outfits, many of which are haphazardly draped and piled around her narrow living space. In Sadie Murdoch's reconfiguration, the digitally incised figure of the Baroness has been replaced by a phantomic form. Contained in this form is part of a photograph by Berenice Abbott in which a door of the photographer's studio at 18 Rue Servandon, Paris, is flipped and mirrored to form a closed portal. Abbott - known for her iconic photographs of New York City and figures of the avant-garde - was a supporter and confidante of the Baroness, but no records exist of the artist as a subject for the photographer's lens. In 1924, the Baroness dedicated a drawing to Abbott with the words "Forgotten.. like this Parapluice am I by you - Faithless Bernice!"



Here Crawls Moon - Out of This Hole (2022)

Giclée print on archival paper.

Courtesy the artist.

In Murdoch's newly commissioned digital collages for Mimosa House, black and white archival photographs have been colour-saturated and manipulated, so that chromatic hues appear to seep from beneath the surface of the photographic print.

Rooted in a background of painting, Murdoch constructs images which project a plastic and layered space. Her work often reflects on the ways in which women artists' contributions to the early 20th century avant-garde were eclipsed by that of their lovers and associates. In Murdoch's images, different avenues of expressiveness operate in the field of power and self-representation, and processes of elision act as an index of both juxtaposition and omission.

In *Here Crawls Moon - Out of this Hole* (2022), the figure of Von Freytag-Loringhoven is again cut away, to reveal imagery from Berenice Abbott's records of the urban and rural scenes she encountered on a road trip along the U.S. Route 1 in 1954, in which she claimed to be seeking "objectivity".



In Zinc (2022)

Giclée print on archival paper.
Courtesy the artist.

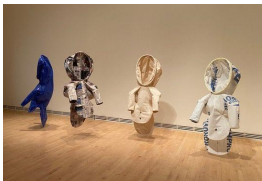
In Zinc digitally embeds the silhouette of the Baroness into one of Berenice Abbott's scientific photographs produced for the Massachusetts Institute of Technology between 1939 and 1960.



Cathedral (2022)

Giclée print on archival paper.
Courtesy the artist.

Cathedral (which takes its name from a sculpture by the Baroness) inserts into one of Berenice Abbot's photographic landscapes, a distorted silhouette of the artist in a hat and long dress. In the image, the artist merges uncannily with a fragment of Marcel Duchamp and Man Ray's collaboration "Dust Breeding".



Taqralik Partridge (b. 1975, Montréal/Québec, Canada)

Build My Own Home (2021)

Tyvek, canvas, newsprint, tarpaulin, hula hoops, thread, dental floss, synthetic sinew, silver teaspoons
Courtesy the artist.

These four amautiit (women's parkas) created by Taqralik Partridge are based on one made and worn by her mother when the artist was a child. Fashioned from unconventional materials, Partridge's amautiit underscore the vital role of material culture in identity, resilience and "homefulness," while signalling the precarity and homelessness many Inuit people face. Partridge's use of materials found at hand—newspaper, tarp, dental floss, hula hoops, packing tape—operates in the Western art tradition of 'bricolage'. It also speaks to the artist's resourcefulness, and her eloquent repurposing of the everyday, necessary skills required of life in a remote setting. Shiny silver teaspoons adorn the front and back panel of each amauti. Partridge collected the spoons on a visit to Scotland, where her grandparents are from, her use of which also speaks to the history of colonial trade and intercultural exchange. The spoons are implemented in the decor of the amautiit as a nod to Elsa von Freytag-Loringhoven's Dada fashions, created from everyday objects.



Liv Schulman (b.1985, Buenos Aires, Argentina)

Le Gouvernement (2019)

Video HD, textiles.
Courtesy the artist.

Liv Schulman's six-episode fiction imagines the destiny and work of women, lesbian, queer, trans and non-binary artists who lived in Paris from 1910 – 1980.

The six episodes traverse and overlay more than 70 years of history, hosting the stories and fates of artists that were erased from the great twentieth century modernist narrative. Real stories and anecdotes from the lives of these artists mix with fiction, creating stories that bring together multiple images, thoughts, languages and sensations. The artist tries not to elaborate a linear, rational story, but to propose a collective construction that is the result of a long process of work, involving multiple rehearsals and improvisations.

In total there are more than fifty-five characters in the films, who are played by seven actresses and artists: Eden Tinto-Collins, Agathe Paysant, Catherine Hargreaves, Chloe Giraud, Manuela Guevara, Viviana Méndez Moya (Curtis Putralk) and Nicole Mersey.

Through a historical revision of the falsely universal narrative of modernism, *Le Gouvernement* undermines the official narratives of triumphalist histories, and proposes a new history of feminist art, one that allows all liberties, to the point of absurdity.

Screen 1 (left)

Episode 5, The Custom Officers

21:30 minutes, French, English, Portuguese, and Spanish with English subtitles

This episode takes place between 1950 and 1960, as we meet Marta Minujín, Alicia Penalba, Germaine Derbecq, Shirley Goldfarb, Maria Lassnig, Françoise Adnet, Geneviève Asse, Lygia Clark, Anne Bonnet, and Aurélie Nemours in a Montparnasse office tower. Conversations shuttle the viewer between the latest modernities, the pharmaceutical industry, novel drugs, and new performative forms of gender. The body becomes a metaphor for customs, with bodies, desires, and their elaborations tightly controlled by different power apparatus, including states and the economy.

Episode 6

8:54 minutes, French with English subtitles

This episode takes place in Antoine Bourdelle's former studio, now inhabited by four of his ex-students, Irène Codréano, Hedwig Woermann, Germaine Richier, and Vera Mukhina. How are artistic identities impacted by national or nationalist representations? How does the nation co-opt women artists, using their promotion as propaganda? What effects do nationalist ideologies and totalitarian systems produce?

Screen 2 (central)

Episode 3

16:25 minutes, French, English, German, and Spanish with English subtitles

In a sequence filmed in the Montparnasse neighbourhood, a group of artists (Elsa von Freytag-Loringhoven, Artemisia Gentileschi, Louise Hervieu, Lea Lublin, Chana Orloff, Carol Rama, Juana Muller, Toyen, Dora Maar, Remedios Varo Uranga, and Marie Vassilieff) take turns in and out of the frame, in a visual and narrative relay that navigates through the century. One after the other, as they walk down city streets facing the camera, they deliver

monologues punctuated by a central question, often repeated: Do you see me? Masculinity is a Dadaist performance, we are told. These women arm themselves with patience, insistence, and irreverence for they know that the stakes are far greater than representation.

Episode 4

8:14 minutes, French with English subtitles

Featuring Germaine Richier, Fan Tchunpi, Lois Mailou Jones, and Mariette Lydis, this episode addresses the issues of exile and travel as affective forms that constitute the life of some artists.

Screen 3 (right)

Episode 1

6:20 minutes, French, English, and Spanish with English subtitles

Evoking the freedom and excitement of summer camp, Episode 1 takes us on an adventure. A monologue interweaves languages and ideas, inviting us to develop a new system of thought to experience *The Gouvernement*.

Episode 2, The New Subjectivity,

30:24 minutes, French, English, and Spanish with English subtitles

Taking place in the early twentieth century, this episode depicts the collective invention of a new artistic movement: the New Subjectivity, replacing Surrealism. The succession and posturing of artistic movements fuel the self-fulfilling prophecy of the avant-garde, which is defined here as a big sex party for white men. The avant-garde thrives on mental contortions that firmly deny women artists: they are always in the wrong place, the wrong movement, at the wrong time. Their bodies get in the way. Neither here nor there, they are forever too early and too late. The artists María Blanchard, Esther Carp, Claude Cahun, Marcel Moore, Marcelle Cahn, Suzanne Duchamp, and Pan Yuliang intersect with Marie Vassilieff who is possessed by Elsa von Freytag-Loringhoven and dreams of dialogues between Valentine Prax, Jenny-Laure Garcin, Karin van Leyden, Leonora Carrington, France Hamelin, and Lorenza Böttner.



Astrid Seme (b. 1985, Graz, Austria)

Baroness Elsa's em dashes (2019)

vinyl dashes

Courtesy the artist.

In Baroness Elsa von Freytag-Loringhoven's poetry, the em dash (—) is a preferred punctuation mark. In her work, this linguistic element creates moments of pause, interruption and emphasis, and has been described as “the kitchen knife of Dada” as well as having “a symbolic function of castration, cutting her lines short as she cuts down the men she mocks”.

In Astrid Seme's work, the em dash is employed as a performative gesture. In an enlarged form, the artist handed these over to the curator to link, empathise, intervene and interrupt the different exhibited works.



Linda Stupart (b. 1983, Cape Town, South Africa)
Cathedral (2022)
Mixed-media installation
Courtesy the artist.

*Down stares sun —
wind in trees
throttles leaves —
limbs are bleeding.
It is blue air
cold as grave!
fall throttles blood
heart is weeping.
I — tree — weep
bleed — weep —
our blood tears—our tears blood*

~ Linda Stupart

Linda Stupart's new site-specific installation rhymes with the Baroness Elsa von Freytag-Loringhoven's *Cathedral* (1918), a readymade sculpture formed of a found wood fragment which is also featured in the show. At Mimosa House, Stupart has built a sister-cathedral constituted of rescued pieces of wood. In the artists' own words, the piece was produced through: "walking the River Cole in Birmingham near my home since 2019; a public/private path encountered semi naked; clothing constituted from rags and found or stolen plants. Collecting skins; limbs; cathedral-fragments of the riverbank, which is threatening to burst; like I am, like we are".