

WOMEN'S CREATIVITY AT THE INTERNATIONAL EXHIBITION OF
MODERN DECORATIVE ART (TURIN, 1902)

LA CREATIVIDAD DE LAS MUJERES EN LA EXPOSICIÓN INTERNACIONAL DE ARTE
MODERNO DECORATIVO (TURÍN, 1902)

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Abstract

The essay provides an overview of the female participation in the International Exhibition of Modern Decorative Art held in Turin in 1902.

It was possible to identify the names of the participants, some of their works displayed and the judgment of the jury by searching in specialised magazines and catalogues of the exhibition. The biographies of individual designers and artists made possible to investigate their backgrounds as well as their contribution to Art Nouveau in the interior design field.

The paper highlights the conditions favouring women's admission to the Turin international exhibition, and the artistic and professional success that those women were able to obtain as a result of the first international exhibition devoted exclusively to decorative arts. Furthermore, from this preliminary investigation a series of critical questions arise, opening the way to new and more specific studies.

Keywords: Art Nouveau; Decorative arts; International Exhibition; Turin 1902; Woman designers.

Resumen

Este trabajo presenta un resumen de la participación de la mujer en la Exposición Internacional de Arte Moderno Decorativo en Turín en 1902.

Consultando publicaciones especializadas y catálogos de aquella exposición, ha sido posible identificar los nombres de los participantes, algunas de las obras exhibidas y el veredicto del jurado. Las biografías de los diseñadores y artistas han hecho posible desarrollar un análisis de investigación de su trayectoria, así como de su contribución al Art Nouveau en el ámbito del diseño de interiores.

El artículo resalta las condiciones en favor de la admisión de las mujeres a la exhibición internacional de Turín, y el éxito tanto profesional como artístico que estas mujeres obtuvieron en la primera exposición internacional dedicada exclusivamente a las artes decorativas. Asimismo, de esta investigación preliminar se derivan una serie de preguntas críticas, abriendo así la puerta hacia un análisis más específico.

Palabras clave: Art Nouveau; Artes Decorativas; Exposición Internacional; Turín 1902; Mujeres Diseñadoras.

The International Exhibition of Modern Decorative Arts opened in Turin in 1902 and contributed to Art Nouveau penetration in Italy and abroad¹. It was the first international exhibition devoted exclusively to decorative arts, thus conferring them cultural and economic dignity in the new industrialised society.

Before the Turin Exhibition, decorative arts found their place in colossal and unspecialised Universal Expositions, including that of Paris in 1900. The Turin Exhibition showed the crucial role that decorative arts were taking in the urban and modern context of everyday life, showing the diversity of artistic trends at the dawn of the new century.

The following countries attended the event, setting up their own sections: Austria, Belgium, Denmark, France, Germany, Great Britain, Hungary, Italy, Japan, Norway, Sweden, the Netherlands, and the United States of America.

Coming from all over Europe and the United States, more than two hundred fifty people including companies, artists, architects and designers, arrived in Turin to submit their works. The exhibitors were mostly men, nevertheless some women were given the possibility not only to participate, but also to win awards².

Approximately forty creative women exhibited laces and embroideries, weavings, batik fabrics, velours nacré, ceramics, graphics, furniture and artistic photos³.

Some of those women were involved in the manufacturing area of several companies as directors, managers or freelance collaborators. Others belonged to decorative art schools and associations. Among those organizations were: the Italian Aemilia Ars (1898-1904, Bologna), the Dutch Arts and Crafts (1898-1904, The Hague)⁴; the Austrians Bakalowitz & Söhne (1845-Vienna)⁵ and the Kunstgewerbeschule des K.K. Österreichischen Museums für Kunst und Industrie Wien (1869, Vienna)⁶; the Slovenian Krainische Kunstwebanstalt in Laibach (1898, Ljubljana)⁷; the Hungarian Körmöcbánya school of lace pillow (1882, Körmöcbánya)⁸; and the German Vereinigte Werkstätten für kunst im handwerk München (1898, Munich)⁹.

Countesses Lina Bianconcini Cavazza and Carmelita Zucchini merged their lace and crochet company (in 1900) with the Aemilia Ars¹⁰ cooperative society, whose president was Lina's husband, count Francesco Cavazza.

The purpose of Aemilia Ars was the renewal and development of arts through the creation of a stylistic promotional centre linked to the main craft industries of the Emilia Romagna region (hence the name Aemilia).

Admitted to the Turin Exhibition thanks to its renown, Aemilia Ars work was recognized among the most significant of the Italian section, obtaining a Diploma of Honour. The critics appreciated the rich variety of the articles displayed, showing the balance between the rediscovery of the 15th century Italian tradition and the search for a new style.

Among the furniture, ceramics, wrought ironware, leatherwork, bronze-ware, silverware, jewels and wall decorations, there were also displayed the artistic laceworks and crochets that the two countesses had commissioned to anonymous Bolognese embroiderers.

Through new decorative motifs - designed by artists such as Alfonso Pasquinelli and Alfredo Tartarini - the countesses knew how to innovate their production, that in previous years had been inspired by the design of the Renaissance lace of their valuable collection.

Aemilia Ars exhibited its production in the room decorated by Raffaele Faccioli with "orifiamme" motifs, inside the Italian pavilion. The jury appreciated the laceworks but considered the leatherworks, metalwork and jewels too traditional. Thus, after the Turin Exhibition, in 1903 the Aemilia Ars Board of Directors decided to limit the company's manufacturing to lace and old stitch embroideries.

The products of the countesses not only rescued the company, that otherwise would have been forced to close-down, but also obtained numerous awards at Saint Louis (1904), Liège (1905), Milan (1906), and Brussels (1910).

The Turin exhibition had the merit of guiding Aemilia Ars style and production in order to make it more attractive to a modern market.

In the Italian section, other embroideries were appreciated by the Selection Board. The cushions with added embroidery by Maria Calvi Rigotti (Valenza, 1874 - Turin, 1938) were rewarded with the silver medal.

Calvi Rigotti attended the painting course run by the famous painter Giacomo Grosso at the Albertina Academy of Fine Arts in Turin. Having married the architect Annibale Rigotti (Turin, 1870-1968) in 1900, she discontinued painting to devote herself to the decorative arts¹¹. As a matter of fact, she shared with her husband - an advocate of the modern movement and a follower of Ruskin and Morris theories - the need for a change in the relationship between art and life. Thus, she innovated fabric decoration and embroidery design, creating simple compositions with precise contours dividing vibrant colour fields¹² (Fig. 1)

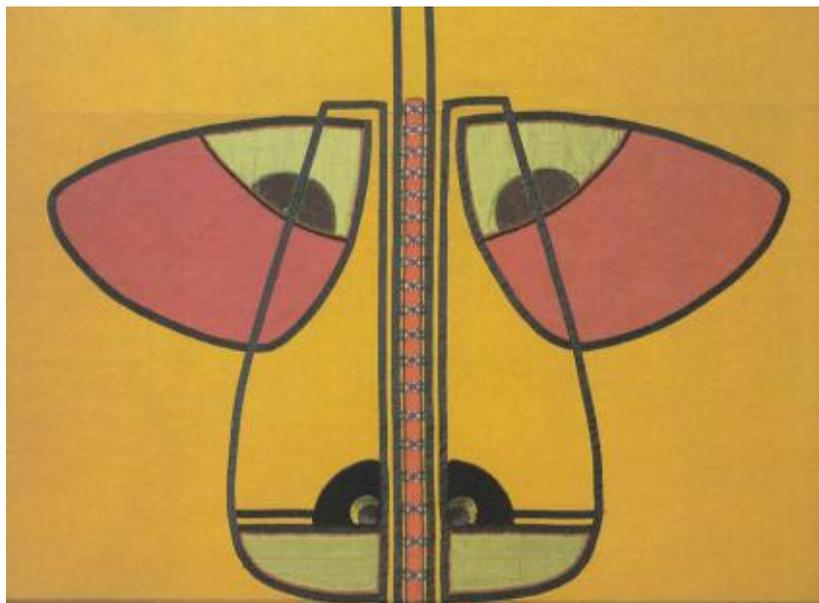


Fig. 1. Maria Calvi Rigotti, silk pillow case with added embroidery displaying a stylized dragonfly, 1902 ca. (Vittorio Pica, *L'Arte Decorativa all'Esposizione di Torino del 1902*, Bergamo, Istituto Italiano d'Arti Grafiche, 1903, fig. p. 373)

Even if her motifs, sometimes strict and geometric, sometimes soft and sinuous, remind the formal decorative research of The Four group, her graphic came from the knowledge of works published in the magazine *Deutsche Kunst und Dekoration*, and through personal contacts with the Austrian and German Secessions¹³.

In 1901, at the Amici dell'Arte annual exhibition in Turin, Calvi Rigotti received an award for an embroidered pillow. Despite this award, it is reasonable to assume that she took part in the 1902 Exhibition due to the authority of her husband who was directly involved in building the Exhibition.

After the Turin Exhibition, she had several opportunities to demonstrate her great talent. Suffice it to mention that she attended the prestigious biennials of decorative art of Monza (1923, 1925, 1927), and she was the only woman invited to the exhibition *Artistes Italiens Contemporaines*, which took place in Geneva at the Rath Museum¹⁴. In the section of decorative arts, along with the hand-blown glassware by Cappellin and the ceramics by Giò Ponti, she exhibited a series of elegant oriental style tea cosies.

Like the Italian Emilia Ars laceworks and crochets, also the Dutch upholstery batik fabrics executed under the direction of Agathe Wegerif-Gravestein for the Arts and Crafts shop at The Hague roused a great success in Turin¹⁵.

Wegerif-Gravestein (Vlissingen, 1867–Laren, 1944)¹⁶ was married to the Arts and Crafts artistic director Chris Wegerif (Apeldoorn, 1859–Amsterdam 1920) who opened a furniture workshop in order to ensure the necessary unity of the Arts and Crafts furnished interiors.

Wegerif-Gravestein learned the intricate batik manufacturing process under the guidance of Johan Thorn Prikker, the former artistic director of the Arts and Crafts. When he left the company in 1900, she continued her research experimenting with batik on velvet, silk and leather.

Having become the marketing manager of the atelier-batik Arts and Crafts, she also became increasingly famous as an artist-designer. Her work was characterized by very decorative design, sometimes stylized, sometimes imaginative and geometric, and she received prestigious international awards. Thanks also to her work, the batik technique was to be internationally considered part of the contemporary applied arts¹⁷.

She created, for the Turin Exhibition, batik curtain fabrics, pillows and wall papers to be combined with the dark furniture created by her husband, thus, obtaining a degree of merit. Her husband, who completely furnished a hall, won the gold medal. Unfortunately, just two years after the Exhibition, the shop had to closedown, however, the couple continued to produce Wegerif-Gravestein's batik fabrics.

Similarly to the previous mentioned cases, she had the opportunity to show her products at an international level through the cooperation with her husband. Furthermore, like the Italian Aemilia Ars, the wives' products proved commercially longer-lasting than those manufactured and sold by their husbands.

Close to the aims and production of the Aemilia Ars was the Hungarian Körmöcbánya school of lace pillow that participated in the Exhibition of Turin with several laceworks created by Béla Angyal¹⁸. He was Emma's brother, one of those teachers who travelled throughout countryside to teach some basic lace techniques. In fact, in the 19th century, the Hungarian State encouraged domestic industry in order to ensure work for women who lived in the countryside.

In 1882, Emma Angyal opened her famous school in Körmöcbanya, where she was successful in reviving the decorative repertoire of the Hungarian Renaissance helped by her brother, who was the designer of the most popular laceworks. Mostly made of linen thread and only rarely in metallic thread, her bobbin laces were used to make collars, cuffs and hems for tablecloths. This lacework first obtained prestigious awards, at the Millennium Exhibition in Budapest (1896), then at the Paris Universal Exposition (1900), and later in Turin, Milan and Brussels.

In the Hungarian pavilion in Turin Elza Kövesházi Kalmár (Vienna, 1876–Budapest, 1956) and Gizella Greguss-Mirkovszky (Zajugróc, 1862 - Budapest, 1955) exhibited their works.

The former was a very independent and eclectic woman. After studying Fine Arts in Munich (1896), from 1898 she practiced sculpture and in 1900 she held her first solo exhibition at the Art Gallery of Budapest¹⁹. In Turin she showed five works, including a bronze cachepot decorated by three bull's heads (Fig. 2)



Fig. 2. Elza Kövesházi Kalmár, bronze cachepot with bull heads, 1900 ca.
(Elemérnek Czakó: "A turini kiállítás", Magyar Iparművészet, v, 3, 1902, p. 127, fig. 167)

The latter, graduated from the Academy of Fine Arts in Budapest, and worked twenty-two years at the drawing school of the capital. She was responsible for the female workshop at the professional school of graphic art, and a member of the Association of Fine Arts of Munich *Kunstgewerbe Verein*. Gizella displayed in Turin fifteen velours nacré fabrics.

Gizella patented the technique of velours nacré, a pyrography composition evoking a Japanese landscape, she had invented worldwide. Thanks to her works of burnt velvet she won the silver medal in Turin and the gold one in Saint Louis. She received medals and other awards in Saint Petersburg, Paris, Vienna, Szeged and Pécs.

The *Krainische Kunstweb Anstalt* association for artistic weaving founded by Hedwig Penz in 1898 was a similar case of a successful woman's enterprise.

In 1902, in the Austrian pavilion²⁰ several textile works were shown, designed by Rudolf Hammel²¹ and handmade by the nineteen female weavers of the Penz's textile factory. The Austrian pavilion hosted more than all the others women designers who worked for schools or prestigious manufactures.

Gisela Falke Von Lilienstein (1871-?), Jutta Sika (Linz, 1877-Vienna, 1964) and Else Unger (Vienna, 1873-Innsbruck, 1930)²² worked for the shop E. Bakalovitz & Söhne, while Adele von Stark (Teplitz, Bohemia, 1859–Vienna 1923)²³ was head of the special studio for enamel painting at the *Kunstgewerbeschule des K.K. Österreichischen Museums für Kunst und Industrie Wien*.

Between 1899 and 1906, the founder of the famous Viennese shop specialized in glassware, Wilhelm Bakalovitz, worked with a large group of artists who were the representatives of the innovative trends of applied art to produce new up-to-date vases, glasses and glassware. From 1904, for about a decade, the company shifted its production from iridescent glassware, to glassware decorated with engravings, that had a higher commercial value.

Among the artists working for E. Bakalowitz & Söhne there were also the architects Josef Hoffmann and Joseph Maria Olbrich and the designer Koloman Moser. Hoffmann and Moser were the directors of the architecture and decorative painting schools at the Wien Kunstgewerbeschule. The work of von Stark's students was presented, along with those of other students of the school, in various international exhibitions including Saint Louis after Turin.

In Turin, Jutta Sika²⁴ exhibited a ceramic breakfast set inside the dining room by Wytrlik. The cups manufactured by Josef Bock, traditionally placed in the centre of the plate, is moved to make way for sweet breakfast showing at stylized decoration inspired by oriental patterns.

Jutta Sikka was a student of Koloman Moser at the Kunstgewerbeschule in Vienna (1897-1902). A year before the Turin Exhibition, with some of her colleagues, she founded the association Wiener Kunst im Hause (1901), a group which operated sales rooms in the inner city of Vienna from 1905, supplying complete home interiors.

From 1911 to 1933 she taught at the Wiener gewerbliche Fortbildungsschule. Due to the graphic skills she had acquired by attending (1895-97) the Graphische Lehr und Versuchsanstalt Wien she designed postcards²⁵. She also made pottery for Wiener Werkstätte and Böck, metalworks for Argentor and porcelain ware for the Augarten and Winer Mosikwerkstätte companies. The glassware designed by Sika for Bakalowitz & Söhne are of particular interest.

According to Sika the Turin Exhibition was the first of a long series, and in 1904 she won the bronze medal at the Universal Exhibition in Saint Louis. In 1920 she became a member of the Association of Women Fine Artists in Austria and also a member of the Österreichischer Werkbund and the Deutscher Werkbund.

She lived in Florence (1905-1909)²⁶ and in Paris (1914). From the second half of the Twenties, combining Secession and Art Déco style, her work focused on the creation of statues inspired by opera.

Another women ceramists, the Danish Anne Marie Carl-Nielsen Brodersen (Sønder Stenderup, 1863 - Copenhagen, 1945) exhibited in Turin her work for Bing & Grøndahl, that won the silver medal due to the artistic modern direction of the painter J.F. Willumsen²⁷. Prominent Danish composer's wife, she grew up on a farm in the countryside, thus she was familiar with farming and animals and from her childhood she had shaped animals from clay. Between 1880 and 1890, she studied at various art schools in Denmark, and later moved to Paris.

Carl-Nielsen Brodersen continued throughout her career to shape animals from clay, and she was also the author of several monuments. In 1916 she helped found the Society for Women Artists (Kvindelige Kunstneres Samfund) with painter Anna Ancher²⁸.

The exhibition in Turin granted wide space to the presentation of a multitude of objects produced by the Vereinigte werkstätten für kunst im handwerk München. In fact, its works occupied four rooms inside the German pavilion.

Among the founders of this company for the renewal of applied arts there was only one woman, Margarete von Brauchitsch. However she did not exhibit any of her creations in Turin. In spite of this, the German Pavilion (Hamburg room) housed the tapestry designed and made by the two sisters Carlotta and Ida Brinckmann. They were admitted to the Exhibition not least because they were the daughters of the founder and director of the Museum für Kunst und Gewerbe Hamburg, Justus Brinckmaan. Furthermore, he was an art collector and a staunch supporter of the renewal of applied arts in Germany.

Ida (Hamburg, 1872–Bükeburg1947) designed and produced tapestries and fabrics, and was a teacher in Austria. Carlotta (Hamburg, 1876 – Celle 1965) was a self-taught weaver and, from 1901, she worked as a restorer of tapestries and fabrics for the major Berlin museums²⁹. In 1919 she opened a laboratory in Bergedorf moved the following year to Celle. There it remained open until 1961. She also worked as a teacher at various schools of weaving including that of Scherlebeck.

The Schule für Kunstweberei in Scherlebeck, located near the Danish border, was founded by Friedrich Deneken. He was the assistant of Brinckmann at the Museum für Kunst und Gewerbe Hamburg and later director of the Kaiser-Wilhelm-Museum Krefeld. The school had the mission of giving economic and social benefits to the village through the revival of the ancient and popular craft of weaving, modelled on the Swedish and Norwegian traditions.

In 1897, the school already started the manufacturing of large textile works, based on drawings by renowned artists. However, despite international recognition due in particular to the colours obtained with natural pigments, the school went bankrupt in 1902-1903. From 1905 to 1911, the workshop's activities continued under the guidance of a woman. Maria Lübke bought some projects belonging to the school and put them back into production.

The most admired Art Nouveau tapestries exhibited in 1902 were the ones by Frida Hansen (Hillevåg i Stavanger, 1855-Oslo, 1931)³⁰. She was one of the two artists who represented Norway in Turin.

In 1900, she already achieved international recognition at the Paris Exhibition, her large tapestries and curtains were considered a typical example of Scandinavian Art Nouveau. She was the most international female artist of Norway, and perhaps for this reason the Norwegian Commission selected her for the Exhibition of Turin.

Hansen had her own atelier for almost her entire life, except from 1897 to 1906 when she was Head of Det norske Billdværi (Factory of Norwegian Tapestries). The production of manufacturing was based on her design and in 1897 she patented a weaving technique that allowed her to make “transparent tapestries”.

Despite the fact she exhibited in Turin many of her tapestries, the famous triptych *Rosso di Sera* (Red sky at night)-woven with threads of copper, silver and gold - never arrived in Turin because it was sold to the Norwegian Prime Minister. The triptych, that appears in the Turin catalogue, was replaced from the tapestry *The Milky Way*.

During the exhibition in Paris in 1900, *The Milky Way* was purchased by the Museum of Decorative Arts in Hamburg that almost one year later borrowed it to Turin Exhibition. Nowadays, Frida Hansen is considered the first modern textile artist due to the fact she was the first to use the texture as an artistic independent medium³¹.

Among the Scandinavian countries housed in Turin in the main pavilion the Swedish Section was considered the most harmonious and original³².

The Swedish National Committee selected twenty-four categories of objects. Four participants were women: Alice Maria Nordin (1871-1948) was a sculptor whereas Katharina Anna Boberg (Stockholm, 1864-therein 1935), Inga Thyra Carola Grafström (Böklund-1864-ibid, 1925), and Selma Giöbel Levina (Örebro län, 1843 - Vadstena, 1925) were weavers. Ms. Selma, had founded her textile manufacturing, that in 1902 became part of the prestigious Nordiska Kompaniet.

In Turin, the interest in European schools of decorative art was noticeable. As a matter of fact, an entire room was dedicated to the students and collaborators of the Glasgow School of Art. Inside this room Jane Younger, Ann Macbeth, Margaret Macdonald and Jessie Marion King exhibited their works³³.

Born to a wealthy family of Glasgow cotton traders, Jane Younger (Glasgow, 1863-ivi, 1955) was known as a painter, despite this she exhibited embroidered curtains and an embroidered bag. At the Glasgow School, between 1890-1900, Younger was the student of the embroiderer Jessy Newbery (1864-1948) the founder of the Embroidery Department.

The progressive Newbery supported the individuality of motifs and patterns. In her opinion, the use of complex stitches and valuable materials was not a guarantee of success. Only embroidery design could reach the necessary artistic level to stand out.

In 1902 the results achieved by the Embroidery Department were such that the famous British magazine of fine and applied arts *The Studio* indicated the Glasgow School as a forerunner to considering embroidery as alive and fresh, and not as an art repeating old patterns and decorative motifs.

Many bedspreads designed by Younger were produced for the Hill House at Helensburgh, designed by Charles Rennie Mackintosh for Walter Blackie. Blackie, the prestigious publisher of Glasgow, was Younger's brother-in-law.

Perhaps due to Blackie's interest, Jane received commissions for illustrations and ex-libris, many of which were displayed at the Glasgow Society of Lady Artists Club³⁴.

The fact remains that she had already won numerous awards for her watercolours and had already exhibited her paintings at local and international level: at the Glasgow Royal Institute of Fine Arts, at the Royal Scottish Society of Painters in Watercolours, in Paisley, London and Paris. From 1906 to 1914, Younger held a studio with the illustrator Annie French, with whom her work shows stylistic affinities.

Despite the fact that Younger's work was appreciated at the Turin Exhibition, the embroideress Ann Macbeth (Halliwell - Bolton, 1875 - Patterdale, 1948) won the silver medal. In 1901, Macbeth was appointed assistant instructor of Jessie Newbery and the same year she exhibited at the International Exhibition of Glasgow.

Enrolled in the School of Glasgow in 1897, Macbeth changed the very idea of embroidery, considering less valuable fabrics suitable for this handicraft³⁵. In her view, embroidery was to serve as decoration of those everyday objects.

She was asked to train the primary schools teachers on the basis of her theories. In fact, since 1903 the art of embroidery has become a subject of study. The outcome of her lectures was the publication of the Educational Needlecraft book (published in 1911, with Margaret Swanson). Her tasks at the School of Glasgow continued to increase. In the meantime, she was in charge of the metalwork design (1906), bookbinding design (1907-1911), and in 1911 she took on the leadership of the Department of Embroidery. Under her leadership, the Department became one of the most important in Britain³⁶.

In 1914, she was invited by the Froebel Union to draw up a working program for the degree course in handicrafts, hence she wrote a series of related books³⁷. She exhibited at the Glasgow Society of Lady Artists Crafts and her work was regularly published by The Studio.

She received numerous awards and honorary degrees in Paris, Ghent, Budapest and Chicago. Her drawings were commissioned by prestigious companies including: Alexander Morton & Co., Donald Brothers of Dundee, Liberty & Co. and Knox's Linen Thread Co.

Along with Jane Younger and Ann Macbeth, Margaret Macdonald (Topton, 1864 - Chelsea, 1933)³⁸ belonged to the generation of designers formed at Jessie Newbery's courses. During the embroidery courses Margaret Macdonald learned to use simple drawings with curvilinear motifs and almost floral abstract patterns which were far from the historicism that was in vogue at the time.

When she attended the Glasgow School of Art with her sister Frances Macdonald (Kingsgrove, 1873-Glasgow 1921) were pervaded by a longing for great renewal and enthusiasm. The new director Francis Newbery (1885-1913) focused designer education on the study of the object's function. He also returned to prefer disciplines that were prevalently female, such as embroidery, the revival of which was promoted by his wife Jessie.

After attending drawing classes (1890) at the Glasgow School, Margaret Macdonald specialized in embroidery and in metal works. In 1894 she opened a studio in Hope Street, with her sister Frances, where they produced gypsum panels and jewellery³⁹. Meanwhile, the sisters met two architect students of the school, Charles Rennie Mackintosh and James Herbert MacNair. They began a partnership that led to the setting up of The Four. In 1899, Frances married Herbert, and a year later Margaret married Charles.

Margaret Macdonald contributed to the overall design of her husband's work and, more precisely, she worked on the design of decorative panels made of fabric, metal and stucco. She also designed furniture and furnishings. Her decorative panels, with embroidery and combinations of different materials, show almost abstract motifs and are among the most modern of the time. Her stucco decorative panels exhibited in Vienna in 1900 exerted a strong influence on Gustav Klimt's work.



Fig. 3. Margaret Macdonald Mackintosh, *The White Rose and The Red Rose*, painted gesso over hessian with glass beads, 1902 (former private collection)

In 1901, the Mackintosh couple won the competition Haus Eines Kunstfreundes, therefore when they arrived in Turin they were already renowned designers. In the Scottish section, they decorated and furnished an entire room, named The Rose Boudoir. For this room Margaret Macdonald Mackintosh made two gypsum panels, entitled The White Rose and The Red Rose, and Heart of the Rose (Fig. 3)

The decorative panels were hung at the opposite ends of the room, photographed and published in the leading magazines of the period. This led Margaret's work to become internationally recognised. The Turin jury unanimously gave the couple the Diploma of Honour, confirming their reputation.

After the Turin Exhibition, in 1903 Margaret Macdonald Mackintosh designed decorative panels for the famous Willow Tea rooms. Her finest works were the great stucco panels for the Ingram Street Tea Rooms and the panels for the town house belonging to Fritz Wärndorfer in Vienna.

Between 1885 and 1924 she participated in over forty exhibitions. Her work was widely published by the following magazines: The Studio, Dekorative Kunst, Deutsche Kunst und Decoration and Ver Sacrum.

All Scottish women designers received awards and prizes, but the winner of the gold medal was Jessie Marion King (Bearsden, Glasgow, 1875-Kirkcudbright, Sowerby Castle, 1949)⁴⁰.

When Jessie King arrived in Turin she was already a well-known artist⁴¹. She began training as an Art teacher in 1891 at the Queen Margaret College (Glasgow) and, in 1892, she entered the Glasgow School of Art. The school director soon recognized and encouraged her extraordinary talent as illustrator. As a student, she received a number of awards, including her first silver medal from the National Competition, South Kensington (1898).

Success came in the late Nineties, when her graphics began to be published regularly by the magazine The Studio⁴². These graphic works depicted the fantastic subjects of the legends of King Arthur, the poetry of the Pre-Raphaelites Morris and Rossetti, and the dramas of Maeterlinck. In 1899, King became Tutor in Book Decoration and Design at the Glasgow School of Art. Her first published graphics were for book covers printed by Globus Verlag, a Berlin subsidiary company of the big department store Wertheim's, between 1899 and 1902. The international critical acclaim is testified by articles in leading journals and by several exhibitions.

After taking a Grand Tour of Germany and Italy, where she was influenced by Botticelli's works, in 1902 she took part in the International Exhibition of Modern Decorative Art in Turin. There she exhibited various objects including, in addition to her celebrated binding for The Evangile de L'Enfance, a screen designed with George Logan.

Alfredo Melani emphasized the exquisite design, the amiable loveliness, and the originality of the work⁴³. The screen was defined as one of the noble

artistic expressions of the international exhibition. The jury emphasized King's extraordinary graphic skills⁴⁴.

After the Exhibition, she devoted herself to multiple productions of art and craft. In addition to illustrations for books, she produced costumes for pageants, decorative stucco panels, graphic and interior design in the "Glasgow Style"⁴⁵. Prestigious companies commissioned her works, including the Liberty & Co., King became a committee member of the Glasgow Society of Artists (1903) and a member of the Glasgow Society of Lady Artists (1905).

Her contribution to Art Nouveau peaked during her first exhibitions, Annan's Gallery in Glasgow (1907) and Bruton Street Galleries, London (1905). King was primarily a children's book illustrator, but when in 1908 she married Ernest Archibald Taylor - an artist and furniture designer - she also started to design jewelry and fabrics, and to paint pottery.

In 1911, she opened the Sheiling Atelier School in Paris with her husband, and her works in Paris are considered as influential to the creation of the Art Déco movement. After the First World War, the couple returned to Scotland, where King established her studio and her school in Kirkcudbright. This school was then to become a reference point for Scottish design.

It is known that the works of the Scottish women achieved a resounding success at the 1902 Exhibition, but it remains to be proved whether "The Four Group" had a direct influence on Liberty and in particular on design of Italian women.

Conclusions

Women's participation in the International Exhibition of Modern Decorative Art held in Turin in 1902 was about sixteen percent. No woman worked as an architect, all the pavilions were designed by men. The works presented by women were mainly embroidery and lace or decorative fabrics, and very few ceramics and furnishing were female creations.

With the 1902 Exhibition embroidery, weaving, and laceworks or crochet works come out of their artistic and cultural marginalization. These painstaking and repetitive feminine activities have always been intended as pedagogical exercises, necessary to train virtues that marriage would one day request. These were activities in which generations of women, confined a home, found a little space to express their creative identity, and have been usually considered valueless among the applied arts.

The long tradition and the affectionate intimacy of women for embroidery, weaving and laceworks, was due to a series of reasons: the practical purpose of these craft activities; their compatibility with the domestic role of woman, wife and mother; the minimum size of the necessary equipment; the ability to interrupt work without compromising the final result; the low cost of the basic material.

The low profile of the artistic expectations related to needleworks had the advantage of allowing for greater freedom of expression and experimentation of which availed Art Nouveau formal renewal. In those handicraft works are visible the early signs of abstraction.

A few individual exhibitor were women, most of them participating as a member of an organization (school, museum, association). All the women's participants had an important artistic background and followed studies of art or decorative arts, and the majority of them were helped exhibit by husbands, fathers, brothers, or male relatives, even if they were already recognized artists.

Most of the women who exhibited their works in Turin received awards or accolades, this demonstrates the very high selection to which women were subjected.

A strong artistic background, together with the support of the family contributed to the artistic personal success of women participating in Turin 1902 Exhibition. After the exhibition in Turin, almost all the participating women carried on with their artistic activities and own businesses successfully.

From this overview some questions arise: Did the women participants to the Turin Exhibition knew each other? If it was the case, how they kept contact each other?

How the involvement of women in the International Exhibition of Modern Decorative Art reverberated on large changes in Italy about the status of women active in design professions.

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