



ArtShare Zine
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Art History Trivia

Questions by Emily
Kangerga

1. Jaques-Louis David, painter of Oath of the Horatii (1784), was named first painter for which Emperor of France?
2. Which disease is thought to have caused the deaths of Henri de Toulouse-Lautrec, Edouard Manet, and Paul Gauguin?
3. Which controversial painting of John Singer Sargent's forced him to move and almost cost him his career?
4. The Hudson River School was founded by which American landscape painter?

Notes from the Editor

 @jessicalsandersart
Tyler, TX




We are well into summer and while you're traveling, spending time in the sun and doing whatever you do this time of year, make sure you are soaking up art!

Whether you consider yourself an artist or not experiencing art is such an important part of existing. I started ArtShare as a way to network, reach out, and spotlight artists I admire and want to know more about! This zine has artists from different cities all over the United States, making different kinds of work and experiencing different lives. I hope looking at art is a part of your summer fun! And if it hasn't been yet this zine is a good place to start! Make sure to check out all these artists and give them a follow!



Cover Art by Ingrid
Horner

 @ingridhornerart
Tyler, TX

Artist Interview with Sam Shamhard



@sam_shamard
Austin, TX



What do you make?

I make sculptural and functional ceramics. All of my work is through the lens of my experience as a mixed Latina raised in the 90s and early 00s in the southwest. My functional work uses those themes to channel play and delight through texture and color, while my sculptural work more thoroughly provokes thought and critique of the spaces I have inhabited and the experiences I was raised in.



What got you into creating?

I've always loved art and making since I was little, but I started working at a paint your own pottery studio in high school and knew from then that I loved working with ceramics. You can definitely still see some of the influences of hobby craft through my use of squeeze bottle decorations and colorful patterns!

what do you listen to in the studio?

Lots of podcasts and audiobooks! I love how having a background voice can help me shut off my own inner critic for a moment and just dive into creating without over thinking it!

What are some artists you love & inspire you?

I am really loving and looking at work by Amalia Mesa-Baines, Sophia Wallace, and Hilma af Klint. Three wildly different artists, but they all have been on my pin board in my studio recently and keeping me excited about possibilities for my own work!

Any cool art adventures lately?

I recently went to the Ogden museum in New Orleans and got to see their amazing collection of contemporary southern artists. The way they seamlessly integrated ceramics, BIPOC artists, and historical work was really wonderful and inspiring.

Any advice for young artists just starting?


Make all the ugly things, and fail a lot, even when it hurts and discourages you. That is what makes the good stuff that much stronger and makes you able to talk and defend your work that much better!



An Examination of Toulouse-Lautrec's Rue des Moulins

By Emily Kangerga



 @ekangerga
Henderson, TX

Henri de Toulouse-Lautrec's 1894 painting, Rue des Moulins, also known as The Medical Inspection, gives viewers a glimpse into the lives of nineteenth century prostitutes and addresses the rising issue of venereal disease as well as shedding light on the harsh conditions that sex workers faced to make a living. Rue des Moulins is a commentary on syphilis, the rapidly rising sexually transmitted disease, which was commonly referred to as the French disease. There was no cure, and although there were steps in place to protect their clients, there was no protection for the sex workers.

Lautrec's subject matter was primarily made up of things that pleased and entertained him: beautiful women, bars and dance halls, all things Paris nightlife. However, in his piece, The Medical Inspection, also known as Rue des Moulins, Lautrec is more than just documenting the Paris nightlife. He is showing the viewer the harsh realities of his subjects. He shows compassion and empathy for their situation and illuminates the indignities to which they are subjected.

At least five different times throughout his life, Lautrec lived in a brothel. His business meetings were conducted at the Maisons brothel, which was located at number 24 Rue de Moulins, which is where he painted The Medical Inspection. The women who took up residence in the Maisons were his friends, he dined with them, played card games with them in the afternoons, and occasionally took them to dinner. i When Lautrec painted the women within the Maisons, he was not painting them as an infrequent client, he was painting them as an intimate friend. This explains perfectly how and why he was able to have such inside access to the lives of females in the world's oldest profession. The Medical Inspection depicts two female prostitutes, partially dressed, with their clothing up to expose everything below the waist. The women were in line to receive a medical inspection to make sure that they had no outward signs of infections or, in particular, venereal diseases.ii Examinations like these were required frequently for women to hold a license to prostitute, these regulations were put in place to protect the upper classes from syphilis and the emotional and physical wake that it brings.iii Modern medicine has shown that this was not necessarily a sound idea, as there are some infections and diseases that have no outward signs.iv At this time, sexually transmitted diseases were raging and becoming increasingly problematic.



Henri De Toulouse-Lautrec, Rue des Moulin,
1894, oil on cardboard on wood, 83.5x61.4cm,
The National Gallery, Washington DC

It was a hard time to be a Parisian woman, and even harder to be a prostitute. In the nineteenth century, there were strict civil rules for women. v Conditions were so bad that most working women also had to prostitute themselves to survive. It is estimated that there were between 30,000 to 120,000 full-time prostitutes in Paris at this time. Stephen F. Eisenman, an art curator, historian, and author states that “nineteenth-century Paris may thus have constituted one of the most oppressive environments for women in the modern human history.” vi During Haussmannization, which took place between 1853-1870, under the rule of Napoleon III, sex workers were forcibly pushed out and relocated to the less desirable areas of Paris, on the outskirts of the city. Haussmannization was the demolition and restructuring of Paris by Baron Georges-Eugene Haussmann, commissioned by Emperor Napoleon III, Napoleon Bonaparte’s nephew. Emperor Napoleon III wanted to remove the most Medieval portions because of how run down and unattractive they were. vii In doing this, the social classes being separated, and it became fashionable for the upper classes to mix with the lower class in Montmartre. viii Society only saw sex workers as their profession, but Toulouse-Lautrec portrays his subjects doing common everyday activities. Lautrec’s *The Medical Inspection* is a good example of how intimately he knew his subjects. Nothing is more personal or private than a woman’s gynecological check-up. His subjects trusted him because of his physical and genetic differences, and he was able to build a strong connection with them. Lautrec’s legs stopped growing at age twelve, due to inbreeding within his family, his height as an adult was four feet eight inches and he used a cane to walk. ix Because Toulouse-Lautrec had a prominent outward disfigurement, this made his subjects less embarrassed of their downfalls and more willing to be extremely vulnerable in front of him. In Lautrec’s *The Medical Inspection*, the blonde placed on the left side of the composition, was known as La Gabrielle. x To the right of La Gabrielle is an unnamed redheaded woman. These same women are depicted in Lautrec’s painting *The Sofa* (1894-1896), and they were a known lesbian couple. Lautrec chose models whose prostitution careers were slowing down, and he actively searched for signs in their faces that showed adversity and despair. Syphilis was a colossal issue, and it eventually claimed the life of Toulouse-Lautrec. With so much being unknown about syphilis and how it is transmitted and cured, an abundant number of lives were lost before a cure was found in 1910. xi *Rue des Moulins* gives insight into the lives of nineteenth century prostitutes and some of the occupational hazards and lack of protection they faced.



The Sofa, Henri de Toulouse-Lautrec, ca. 1894-96, oil on canvas, 62.9 x 81 cm, The Metropolitan Museum of Art, New York City

i Rachel Cohen, "The Sofa," *The Threepenny Review*, no. 91 (2002): pp. 28-30, 29. Also see
 ii Charles Bernheimer, "Manet's Olympia: The Figuration of Scandal," *Poetics Today* 10, no. 2 (1989): p. 255. <https://doi.org/10.2307/1773024>, 255.
 iii M. McKiernan, "Henri De Toulouse-Lautrec Medical Examination, Rue Des Moulins (1894): North Wall Fresco, Lower Panel 5.398 M X 13.716 m. Detroit Institute of Arts, Detroit, USA," *Occupational Medicine* 59, no. 6 (2009): pp. 366-368, <https://doi.org/10.1093/occmed/kqn177>, 366.
 iv "Syphilis," Mayo Clinic (Mayo Foundation for Medical Education and Research, September 25, 2021), <https://www.mayoclinic.org/diseases-conditions/syphilis/symptoms-causes/tcm-20331756>.
 v Riva Castleman and Henri de Toulouse-Lautrec, *Toulouse-Lautrec: Posters and Prints from the Collection of Irene and Howard Stein* (Atlanta: High Museum of Art, 1998), 116.
 vi Stephen Eisenman, "Department of Art History," Northwestern University, 2014, <https://arthistory.northwestern.edu/people/faculty/emeritus-faculty/stephen-eisenman.html>.
 vii Niarnh Sweeney, "L'Esprit Créateur," *Johns Hopkins University Press* 55, no. 3 (2015): pp. 100-113, 111.
 viii Rachel Cohen, "The Sofa," *The Threepenny Review*, no. 91 (2002): pp. 28-30, 28. He even had a hollowed-out cane that he used to store and carry absinthe or brandy. viii
 ix M. McKiernan, "Henri De Toulouse-Lautrec Medical Examination, Rue Des Moulins (1894): North Wall Fresco, Lower Panel 5.398 M X 13.716 m. Detroit Institute of Arts, Detroit, USA," *Occupational Medicine* 59, no. 6 (2009): pp. 366-368, <https://doi.org/10.1093/occmed/kqn177>, 366.
 x Rachel Cohen, "The Sofa," *The Threepenny Review*, no. 91 (2002): pp. 28-30, 29.
 xi Paul Ehrlich, Sahachiro Hata, and Johannes Brester, *Treatment of Syphilis* (New York, NY: Rebnan, 1910), 121.



Studio Playlist by Lauren Alexander



@laurencareese.art
Dallas, TX

1. Please Never Fall in Love Again by Ollie MN
2. Demons by Joji
3. I Don't Miss You at All by FINNEAS
4. Edge of Midnight (Midnight Sky Remix) [feat. Stevie Nicks] by Miley Cyrus
5. The 90s by FINNEAS
6. Do You Mind? by Orla Gartland
7. Satellite by Harry Styles
8. At the End of the Day by Wallows
9. THREAT by Rex Orange County
10. Take it Easy by Imagine Dragons
11. I'm Full by Wallows
12. Why Am I Like This? by Orla Gartland
13. Boyfriends by Harry Styles
14. Blur by Imagine Dragons
15. Die For You by Joji



Artist in the Field Interview with Kailan Counahan



@kjcounahan
Little Rock, AR

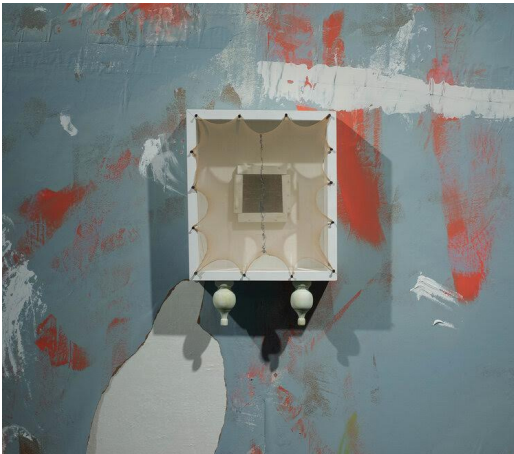


Can you give a little background on yourself as an artist?

I grew up drawing, watching my dad draw and wanting to be like him. I also grew up making weird sculptures with my sister, although we didn't call them sculptures at the time. They were poorly built forts made from random things from around the yard. In college, I began drawing again as well as doing printmaking until moving from TJC onto UT Tyler where I began making sculptures. In grad school, I hit my stride as an artist and sculptor as I began making sculptures in memory of the people in my life.

What is your job?

I am an assistant preparator. As a preparator (at the Arkansas Museum of Fine Arts), I implement the exhibition designer and curators' vision for exhibitions. I frame and unframe work, install and deinstall exhibitions, build casework (peds and wall mounts), rehouse works, and work with registrars to relocate art in collection storage.





How did you get into this field?

I knew after teaching in grad school that I didn't want to teach. A friend of mine from grad school was working as a preparator at a museum in the area, and after asking what all it entailed to be a preparator, I decided that's what I wanted to do.

What does a normal day at your job consist of?

Now that our opening exhibitions are up, my boss and I are working on unframing many of our works on paper that need to be stored different than they have been in the past for the preservation of the works as well as rehousing sculptures and picking up loaned artworks from around the city.


Craziest thing you've experienced on the job?

Installing the work of one of my biggest influences as an artist, Louise Nevelson. I still can't believe I was able to install it, finding her signature, which we didn't have record of, on several of the panels.

Any advice for someone looking to get into the same field?

Apply for every job there is that are in cities you wouldn't mind living in. Be mindful of cost of living because the museum field does not pay well if you aren't an executive. Keep in mind that if you're applying for the job, 200+ other people are too, so don't get discouraged if you don't get the job, just keep trying.

Print by Alanna
Austin

 @alannaustinart
Firestone, CO



For the Good Times, 22" x 30", monotype
with hand drawing on BFK

Artist Interview with Ziba Rajabi



@zibarajabi
Minneapolis, MN



What do you make?

I make paintings, drawings, and fiber-based installations.

What got you into creating?

I spent a while thinking about this question. I could not remember a particular moment or a reason. As far as I remember, I was making a thing, writing, or thinking about making or writing. It feels so natural, and it has always been an internal urge to create. I remember when I was a kid, we lived in my grandparent's house in downtown Tehran. I have a very young uncle, a few years older than me. We kind of grew up together. For some reason, he had everything, including many art supplies, that I did not. I remember I really wanted to use his watercolor set that he never used and would not let me use it too. One day, my grandmother let me use his watercolor set, and I still think about the pure joy of painting that I felt at that moment. When my uncle came home from school, he was mad that I used his stuff, but my grandmother told him that she used his watercolor, not me. He, of course, did not believe it, but he pretended he did. There have been joyful moments of creation that I still remember and think about, but I cannot think of a specific reason, motivation, or moment that got me into creating.





What do you listen to in the studio?

Mostly music. I am not a big podcast listener, and I like reading books more than listening to them. My favorite genre of music is Jazz Fusion, and my favorite artists are Golnar Shahriar, Aida Shahghasemi, Mahan Mirarab, Otagh Band, and Balzan.

What are some artists you love & inspire you?

Monir Farmanfarmayian, Siah Armajani, Allan Shields, Helen Frankenthaler, and Joan Mitchell greatly inspire how I think about art and making art.

Any cool art adventures lately?

Experimenting with alternative ways of mark-making and drawing in a series called Stitches and Hatches, in which I use stitching techniques and collaged painted fabric to make drawings.

Any advice for young artists just starting?

Be your own toughest critic and criticize your own work before everyone else does.



Studio Playlist by Paul Jones



@paulworld67
Tyler, TX

- 1.) The Beat Goes On by Giant Sand
- 2.) Ballad Of Cable Hogue by Calxico
- 3.) God Is in the House by Nick Cave & The Bad Seeds
- 4.) Fly Away to Be at Rest by Theotis Taylor
- 5.) Up With People by Lambchop
- 6.) LGO by The Gourds
- 7.) Hold On, Hold On by Neko Case
- 8.) You R Loved by Victoria Williams
- 9.) Roscoe by Midlake
- 10.) Now It's On by Grandaddy
- 11.) Sunk a Little Loa by Jimbo Mathus
- 12.) Myriad Harbour by The New Pornographers
- 13.) Cold Comfort by Glen Hansard
- 14.) Goin' Out West by Tom Waits
- 15.) Fisherman's Friend by Shinyribs



What would you like to see in the zine? Email us at artsharezine@gmail.com and let us know!

Special Thank you to theTJC Art Club for helping with printing! Check out what they are doing on instagram! @canvashead

Trivia Answers

- 1.) Napoleon Bonaparte
- 2.) Syphilis
- 3.) Madame X
- 4.) Thomas Cole

