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Summary

Las bañistas of Raquel Forner: Modern Women

Argentine painter Raquel Forner (1902-1988) has an outstanding place in the national art historical literature, where her work appears regularly from the founding narrative of critic and art historian José León Pagano in the late 1930s. Her double description as heroine of the avant-garde and as weaver of the antifascist flag has kept partially veiled her active participation in the construction of the various variants of the iconography of the modern woman, a relevant topic in the Argentine art of the 1920s and 1930s. Far from the mourning women that have sustained her entry into the histories of national art, her modern women have strong bodies and powerful gestures. From a series of works associated with the figure of the *bather*, painted in 1928 and 1929, we will explore the visual construction of a modern femininity, interested in new activities and new scenarios. Far from being a peculiarity of Raquel Forner, this subject permeated the production of other artists who, in various media, dedicated themselves to unfold the visual characteristics of the new feminine appearance and of the social places recently opened to the women. From the celebrated photographer Annemarie Heinrich to the very little known painter Lucrecia Moyano, the concern with this subject was commonplace for many women artists of the 1920s and 1930s.