

National Museum of Women in the Arts
Selections from the Collection
Large-Print Object Labels

As of 8/11/2020

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National Museum of Women in the Arts
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The large-print guide is ordered presuming you enter the third floor from the passenger elevators and move clockwise around each gallery, unless otherwise noted.

Rotunda

Loryn Brazier

b. 1941

Portrait of Wilhelmina Cole Holladay, 2006

Oil on canvas

Gift of the artist

Long Gallery

Return to Nature

Judith Vejvoda

b. 1952, Boston; d. 2015, Dixon, New Mexico

Garnish Island, Ireland, 2000

Toned silver print

National Museum of Women in the Arts, Gift of Susan Fisher Sterling

Top:

Ruth Bernhard

b. 1905, Berlin; d. 2006, San Francisco

Apple Tree, 1973

Gelatin silver print

National Museum of Women in the Arts, Gift from the Trustees of the Corcoran Gallery of Art (Gift of Sharon Keim)

Bottom:

Ruth Orkin

b. 1921, Boston; d. 1985, New York City

Untitled, ca. 1950

Gelatin silver print

National Museum of Women in the Arts, Gift of Joel Meyerowitz

Mwangi Hutter

Ingrid Mwangi, b. 1975, Nairobi; Robert Hutter, b. 1964, Ludwigshafen am Rhein, Germany

For the Last Tree, 2012

Chromogenic print

National Museum of Women in the Arts, Gift of Tony Podesta Collection

Ecological concerns are a frequent theme in the work of artist duo Mwangi Hutter. Having merged names to identify as a single artist, the duo often explores unification

of contrasts in their work. For the Last Tree expresses the interconnectedness between humankind and nature. The only visible life forms inhabiting the desolate beach are Mwangi and the solitary tree; the wind blows the branches and leaves in her direction while she kneels in front of it in poignant deference.

Louise Dahl-Wolfe

b. 1895, Alameda, California; d. 1989, Allendale, New Jersey

Model in Rubber Bathing Suit, California, 1940

Gelatin silver print

National Museum of Women in the Arts, Gift of Helen Cumming Ziegler

Louise Dahl-Wolfe

b. 1895, Alameda, California; d. 1989, Allendale, New Jersey

Lisa Fonssagrives in Boat, 1955

Gelatin silver print

National Museum of Women in the Arts, Gift of Helen Cumming Ziegler

Louise Dahl-Wolfe

b. 1895, Alameda, California; d. 1989, Allendale, New Jersey

Nude on Terrace, 1938

Gelatin silver print

National Museum of Women in the Arts, Gift of Helen Cumming Ziegler

As a staff photographer for Harper's Bazaar (where she worked from 1936 to 1958), Dahl-Wolfe traveled to far-flung locations around the world for photo shoots.

Considered an innovator in fashion photography, she pioneered the use of natural light, bringing her models outside the studio and into the environment. In this image, Dahl-Wolfe makes use of sunlight to create the dappled shadows that fall across both the model and the terrace, calling equal attention to subject and setting.

Top:

Marjorie Content

b. 1895, New York City; d. 1984, Doylestown,
Pennsylvania

Artichoke Flower, 1928

Gelatin silver print

National Museum of Women in the Arts, Gift of George
Hemphill

Though Content began her photographic career at a New York City theater, her best-known images capture the natural world in minute detail. Travels through the

American Southwest with her friend Georgia O’Keeffe influenced Content’s formalist aesthetic. Her signature small-scale compositions pay special attention to the formal qualities of her botanic subjects, concentrating on texture, light, and line. In this photograph, she frames the delicate bloom of an artichoke flower against an illuminated background, highlighting the shape of each individual petal.

Bottom:

Laura Gilpin

b. 1891, Austin Bluffs, Colorado; d. 1979, Santa Fe

Group by the water (The Sacred Well, Chichén Itzá),

1932

Gelatin silver print

National Museum of Women in the Arts, Gift of Julia J.

Norrell in honor of Jill Howell, Amanda Spivey, and Dee

McIntyre

In 1932, Gilpin took her first of three trips to the ruins of Chichén Itzá, a large Mayan city in Yucatán, Mexico. Known for prioritizing mood over image sharpness, she wrote of the difficulty in retaining the “austere and barbaric qualities” of the great temples. In this image, she has captured a large, sacred well, overgrown with plant life. While the massive structure fills most of the frame, at the top of the composition Gilpin catches a group of visitors to the site. The presence of these nearly invisible figures allows a sense of scale, revealing the magnitude of the structures created by the ancient civilization.

Imogen Cunningham

b. 1883, Portland, Oregon; d. 1976, San Francisco

Datura, ca. 1930

Gelatin silver print

National Museum of Women in the Arts, Gift from the Trustees of the Corcoran Gallery of Art (Gift of Betsy Karel)

A pioneering West Coast photographer, Cunningham was a founding member of Group f/64, an association of American modernist photographers who, in the late 1920s, embraced a new “pure” or “straight” style of photography characterized by sharply focused, high-contrast images. Datura exemplifies the artist’s careful attention to detail; Cunningham captures each vein and fold of the flower’s petals with acute precision. Skilled in portraiture, Cunningham composed her photographs with meticulous consideration, whether the subject was a person or a bloom. Her closely framed, highly detailed botanic portraits have been used by horticulturalists to study plant life.

Amy Lamb

b. 1944, Birmingham, Michigan

Anemone, 1997

Iris print

National Museum of Women in the Arts, Gift of Steven Scott, Baltimore, in honor of the artist

Amy Lamb

b. 1944, Birmingham, Michigan

Purple Datura, 2015

Digital pigment print

National Museum of Women in the Arts, Gift of the artist
and Steven Scott Gallery, Baltimore

Amy Lamb

b. 1944, Birmingham, Michigan

White Rose I, 1998

Iris print

National Museum of Women in the Arts, Bequest of Lorna
S. Jaffe

Molecular biologist-turned-photographer Lamb marries her scientific eye and artistic passion to produce sharp, large-scale “portraits” of plants. “I want to reveal minute details that are not easily visible to the naked eye,” she says. “Each detailed structure, whether a tiny hair or a robust

seed pod, is a composite of nature's flexibility and ingenuity in engineering living, complex, and beautiful forms." Lamb's compositions highlight the innate beauty of nature's creations; the tight cropping of White Rose I excludes any extraneous detail that might distract from the elegant form of the flower.

Justine Kurland

b. 1969, Warsaw, New York

Barracudas, 2000

Chromogenic print

National Museum of Women in the Arts, Gift of Heather and Tony Podesta Collection

Justine Kurland

b. 1969, Warsaw, New York

Waterfall, Mama Babies, from the series “Mama Babies,” 2006

Chromogenic print

National Museum of Women in the Arts, Gift of Heather and Tony Podesta Collection

Justine Kurland

b. 1969, Warsaw, New York

Jungle Gym, from the series “New Zealand,” 2001

Chromogenic print

National Museum of Women in the Arts, Gift of Heather and Tony Podesta Collection

Kurland’s staged photographs of teenage girls in natural settings reveal an idyllic vision of adolescence, one filled with the promise of freedom and adventure. In Jungle Gym, she sets her young subjects in a bucolic natural

playground, free from the preoccupations of technology so prevalent today. Kurland acknowledges the false promise of this picturesque scene, but notes that it inspires hope and longing. “There’s no way there’s going to be a girl utopia or a teenage-girl-runaway commune in the woods,” she says. “It’s this impossibility, but to imagine it is to maybe get a little bit closer to it.”

Justine Kurland

b. 1969, Warsaw, New York

Cherry Blossoms, 1999

Chromogenic print

National Museum of Women in the Arts, Gift of Heather and Tony Podesta Collection

Rineke Dijkstra

b. 1959, Sittard, Netherlands

Kołobrzeg, Poland, July 23, 1992, 1992

Chromogenic print

National Museum of Women in the Arts, Gift of Heather
and Tony Podesta Collection

Great Hall

When facing the glass doors, look to your right.

Louise Moillon

b. 1610, Paris; d. 1696, Paris

**A Market Stall with a Young Woman Giving a Basket
of Grapes to an Older Woman, ca. 1630**

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

When facing the glass doors, look to your left.

Left to right:

Angela Strassheim

b. 1969, Bloomfield, Iowa

Untitled (McDonald's), 2004

Chromogenic print

Gift of Tony Podesta Collection, Washington, D.C.

Angela Strassheim

b. 1969, Bloomfield, Iowa

Untitled (Savannah's Birthday Party), 2006

Chromogenic print

Gift of Heather and Tony Podesta Collection

Sharon Lockhart

b. 1964, Norwood, Massachusetts

**Manioc Production: Elenilde Correa, Eliane Correa,
Neide Correa, Mariana Correa, Denize Correa, Maria
Correa, Santa Rita Community, River Aripuana, Brazil,**
1999

Chromogenic prints

Gift of Heather and Tony Podesta Collection

Mezzanine Elevator Landing

Edwina Sandys

b. 1938, London

Flirtation, 1994

Bronze

On loan from Wilhelmina Cole Holladay

Mezzanine, from left to right:

Judith Leyster

b. 1609, Haarlem, Netherlands; d. 1660, Heemstede,
Netherlands

The Concert, ca. 1633

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

While most seventeenth-century Dutch women became

involved in business, art, or other enterprises through their fathers, brothers, or husbands, Leyster established her career independently. She was the first woman to be admitted to Haarlem's prestigious Guild of St. Luke, maintain a workshop with students, and actively sell art on the open market. Emblematic of her genre painting or moderne beelden (modern figures), The Concert is one of twenty-two known works by the artist, who was active from 1629 to 1635. The sitter on the left has been identified as her husband, while the central figure may be Leyster herself.

Élisabeth Louise Vigée-LeBrun

b. 1755, Paris; d. 1842, Paris

Portrait of Princess Belozersky, 1798

Oil on canvas

Gift of Rita M. Cushman in memory of George A.

Rentschler

Lilla Cabot Perry

b. 1848, Boston; d. 1933, Hancock, New Hampshire

Lady with a Bowl of Violets, ca. 1910

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

A close friend of Claude Monet, whom she met in 1889 while working in France, Perry later lived in Japan, where she studied Japanese prints. She frequently combined the loose painting technique of Impressionism with bold compositional elements taken from Japanese prints, including dramatically cropped forms and large areas of blank space. A Japanese woodblock print is visible on the wall behind the woman depicted here.

Loïs Mailou Jones

b. 1905, Boston; d. 1998, Washington, D.C.

Arreau, Hautes-Pyrénées, 1949

Oil on canvas

Gift of Gladys P. Payne

Like many African American artists who traveled to France around the turn of the last century, Jones appreciated the country's racial tolerance, so different from her reality in the United States. She first traveled to Paris in 1937, while on sabbatical from Howard University, and summered in France annually from 1946 to 1953. Her portrayal of the picturesque village of Arreau in southwestern France evokes landscape paintings by Paul Cézanne, a stylistic influence she acknowledged. Jones received an award for this work (originally titled Petite Ville-Hautes-Pyrénées) from Washington, D.C.'s Corcoran Gallery of Art in 1949.

Remedios Varo

b. 1908, Anglès, Spain; d. 1963, Mexico City

La Llamada (The Call), 1961

Oil on Masonite

Gift from a private collection

Clara Peeters

b. 1594, presumed Antwerp; d. after 1657, location unknown

Still Life of Fish and Cat, after 1620

Oil on panel

National Museum of Women in the Arts, Gift of Wallace and Wilhelmina Holladay

A pioneer in the genre of still-life painting, Peeters is the only Flemish woman known to have specialized in this subject as early as the 1610s. She painted several variations on the theme of a live cat with fish and other sea creatures. This example is representative of her work

produced after 1620, which featured compositions of humble objects painted with a limited range of colors.

Top:

Hung Liu

b. 1948, Changchun, China

Winter Blossom, 2011

Woodblock print with acrylic ink on paper

Gift of Steven Scott, Baltimore, in honor of the artist and the Twenty-fifth Anniversary of the National Museum of Women in the Arts

Bottom:

Judy Chicago

b. 1939, Chicago

Marie Antoinette, from the series “Great Ladies,”

1973/2017

Lithograph

Museum purchase: Members' Acquisition Fund

Daniela Rossell

b. 1973, Mexico City

Medusa, from the series “Ricas y famosas,” 1999

Chromogenic print

Gift of Heather and Tony Podesta Collection

Rossell’s series “Ricas y famosas” (“Rich and Famous”) holds an unwavering mirror to the lifestyles of Mexico’s ultra-rich. Most of the women depicted in this series are members of Rossell’s extended family or family friends. Although some critics perceive Rossell’s portraits as disapproving caricatures, she considers them reflections of the power of female stereotypes and the pressure of social trends.

Marina Abramović

b. 1946, Belgrade, Serbia

The Hero, 2001

Chromogenic print

Gift of Heather and Tony Podesta Collection

In her performance The Hero, which honored her father, who was a soldier during World War II, the artist attempted to sit motionless on a horse while holding a large white flag. In the fourteen-minute video made to record the performance, a strong wind tears at the flag and tests both the artist's and horse's ability to maintain their position, with each faltering at several points. Abramović's performances typically involve physically strenuous and/or psychologically intense actions that transport both artist and audience to a different mental state.

Yumi Hogan

b. 1959, Naju, South Korea

Untitled 2, 2009

Sumi ink on Hanji paper

On loan from Wilhelmina Cole Holladay

Kasser Board Room

Angelica Kauffman

b. 1741, Chur, Graubünden, Switzerland; d. 1807, Rome

Cumaean Sibyl (after Domenichino), ca. 1763

Oil on canvas

Bequest of Elizabeth A. Hull

Kauffman spent her early years learning from her father, who painted church interiors. In 1754 the family relocated to Milan where she had access to old master paintings. Granted permission to copy works in private art galleries, Kauffman created a repertoire of images after old masters, a customary activity for artists of her time. She sold a certain number of these copies, including this one after a Cumaean Sibyl by the seventeenth-century painter Domenichino. This canvas may be the painting that Kauffman created for the fourth Duke of Gordon, which was noted at Gordon Castle in Scotland in 1877.

Lilla Cabot Perry

b. 1848, Boston; d. 1933, Hancock, New Hampshire

Lady with a Black Hat (Portrait of Mrs. Henry Lyman),

ca. 1910

Oil on canvas

Promised gift of Dr. Michael I. Jacobs

Anne Vallayer-Coster

b. 1744, Paris; d. 1818, Paris

Madame De Saint-Huberty in the Role of Dido, 1785

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

Trained by her father, who was a goldsmith and tapestry designer to the French monarch, Vallayer-Coster was elected a member of the French Academy in 1770. Her depiction of Madame de Sainte-Huberty—a famous opera singer—reveals her clear, crisp style and attention to detail. Vallayer-Coster embraced the tenets of

neoclassicism through the classical arches with carved reliefs, the antique-styled costume, and the choice of subject (the opera derives from Virgil's Aeneid).

Cecilia Beaux

b. 1855, Philadelphia; d. 1942, Gloucester, Massachusetts

Ethel Page (Mrs. James Large), 1884

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

Beaux captured the likenesses of numerous cultural and political leaders, but many of her most powerful portraits depict her relatives and friends. Ethel Page, a member of a distinguished Philadelphia family, first met Beaux in 1876. This painting is the first of several portraits of Page by Beaux. The composition's deep tones and dark background resemble the portrait style of Dutch master Rembrandt, whose work Beaux admired.

Sarah Miriam Peale

b. 1800, Philadelphia; d. 1885, Philadelphia

Susan Avery and Isaac Avery, 1821

Oil on canvas

Museum purchase: the Lois Pollard Price Acquisition Fund

The youngest daughter of the American painter James Peale, Sarah Miriam Peale was the leading portrait painter in Baltimore and St. Louis during the mid-nineteenth century. She and her sister, Anna Claypoole Peale, a miniaturist, were the first women to be admitted into the Pennsylvania Academy of the Fine Arts.

These pendant portraits of a wealthy Philadelphia couple reveal why Peale was one of the most sought-after portraitist of the time: highlighted against a dark background, the figures are depicted in precise detail, even down to their accessories.

Marianne Loir

b. ca. 1715, Paris; d. after 1769

Presumed Portrait of Madame Geoffrin, ca. 1750

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

Loir maintained a wealthy and aristocratic clientele. A famous Parisian salonière, Madame Geoffrin's guest list of luminary artists and writers included the painter François Boucher and philosopher Voltaire. Geoffrin's graceful gestures, sumptuous dress and jewelry, and heavily brocaded chair all point to the lavish life she enjoyed in pre-revolutionary Paris. In this work Loir resists idealizing her subject. Instead she depicts the soft flesh of middle age under Geoffrin's chin—a detail most fashionable portraitists would have omitted.

Sofonisba Anguissola

b. 1535, Cremona, Italy; d. 1625, Palermo, Italy

Double Portrait of a Lady and Her Daughter, n.d.

Oil on canvas

Gift of Wallace and Wilhelmina Holladay, Conservation funds generously provided by the Texas State Committee of the National Museum of Women in the Arts

Elisabetta Sirani

b. 1638, Bologna, Italy; d. 1665, Bologna, Italy

Melpomene, The Muse of Tragedy, ca. 1660

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

Frame conservation funds generously provided by Jane Fortune

Élisabeth Louise Vigée-LeBrun

b. 1755, Paris; d. 1842, Paris

Portrait of a Woman, Said to Be Anne Catherine

(Aimée) Augier Vestris, 1803

Oil on canvas

Gift of an anonymous donor

Vigée-LeBrun painted this portrait in London, one of several European and Russian cities she visited during a sixteen-year self-imposed exile from Paris after the 1789 French Revolution. The subject may be Parisian dancer Anne Catherine Augier Vestris, who took the stage name Aimée. Vestris was married to fellow dancer Auguste Vestris, who sometimes performed in London, though the exact circumstances of this portrait commission are uncertain. The youthful, beautiful woman gazes into the distance, presumably admiring the surrounding forest at sunset. Her elaborate dress, with bejeweled bodice and diaphanous hood, demonstrates Vigée-LeBrun's talent for skillfully rendering drapery.

Giselle Lindenfeld

b. 1905, Hungary; d. 1986, Bedminster, New Jersey

Portrait of Elisabeth A. Kasser, 1965

Oil on canvas

Gift of Kasser Mochary Family

Marguerite Gérard

b. 1761, Grasse, France; d. 1837, Paris

Prelude to a Concert, ca. 1810

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

Although she also produced oil portraits, portrait miniatures, and etchings, Gérard is best known for her domestic genre scenes. By her mid-twenties she had developed her signature style, which featured painstakingly accurate details rendered with subtly blended brush strokes, traits borrowed from seventeenth-century Dutch genre specialists. Small-scale canvases like

this were designed for wealthy collectors who appreciated their portability, meticulous brushwork, and engaging subjects. Beginning in the early 1780s, Gérard produced paintings of well-to-do women making music, taking instrumental lessons or, as here, rehearsing for an informal concert.

Stairwell—Mezzanine to Second Floor

Hollis Sigler

b. 1948, Gary, Indiana; d. 2001, Prairie View, Illinois

To Kiss The Spirits: Now This Is What It Is Really Like, 1993

Oil on canvas with painted frame

Promised Gift of Steven Scott, Baltimore, in memory of the artist

Stairwell—Second Floor to Third Floor

Kiki Kogelnik

b. 1935, Bleiburg, Austria; d. 1997, Vienna

Superwoman, 1973

Oil and acrylic on canvas

Gift of the Honorable Joseph P. Carroll and Mrs. Carroll

Third Floor

Rebels with a Cause

Elevator Foyer

Barbara Kruger

b. 1945, Newark, New Jersey

Untitled (We Will No Longer Be Seen and Not Heard), **1992**

Lithograph on embossed foil

Gift of Steven Scott, Baltimore, in honor of the artist and the Thirtieth Anniversary of the National Museum of Women in the Arts

Kruger denounces gender inequality and stereotypical representations of women, particularly in mass-media imagery, through her juxtaposition of found photographs and assertive captions. In this work, Kruger invokes the aphorism “Children should be seen and not heard.” Her bold white-on-red text, coupled with the image of a smiling woman, critiques the persistent minimization of women’s viewpoints.

Yael Bartana

b. 1970, Kfar Yehezkel, Israel

What If Women Ruled the World, 2016

Neon

Museum purchase, Belinda de Gaudemar Acquisition Fund, with additional support from the Members' Acquisition Fund

Enter the first gallery past the restrooms.

Mickalene Thomas

b. 1971, Camden, New Jersey

A-E-I-O-U and Sometimes Y, 2009

Plastic rhinestones, acrylic, and enamel on panel
Gift of Deborah Carstens

Thomas photographs her models and digitally projects the images onto panels. She then paints and collages the images to represent elements of black culture. She

describes telling her own story through photography and painting as “a radical and revolutionary act” that rebuffs Eurocentric, male representations of passive black women. In the 2000s, Thomas titled almost all of her works after songs. “A-E-I-O-U and Sometimes Y” was a dance club and MTV hit in 1984 by the duo Ebn-Ozn.

Lavinia Fontana

b. 1552, Bologna, Italy; d. 1614, Rome

Portrait of a Noblewoman, ca. 1580

Oil on canvas

Gift of Wallace and Wilhelmina Holladay; Frame conservation funds generously provided by the Texas State Committee of the National Museum of Women in the Arts

Fontana is regarded as the first woman in Western Europe to succeed as a professional artist. This portrait is startling in its attention to detail and the luxuriousness of the

subject's clothing. Most sixteenth-century Bolognese wedding gowns were red, and this painting may commemorate a marriage. The pelt of a marten—a slender, mink-like creature—hangs from a chain attached to the woman's belt. The marten and its elaborately decorated head and paws signify the sitter's wealth.

Berenice Abbott

b. 1898, Springfield, Ohio; d. 1991, Monson, Maine

Edna St. Vincent Millay, ca. 1927

Gelatin silver print

Gift of Wallace and Wilhelmina Holladay

Abbott depicts the avant-garde American poet and playwright, Edna St. Vincent Millay, whose progressive political stances and spirit of nonconformity led her to become the “herald of the New Woman.” As opposed to the soft-focused style of Pictorialist photographers in the early twentieth century, Abbott's images illustrate sharply

delineated surfaces and dramatic contrasts of light and dark.

Margaret Bourke-White

b. 1904, New York City; d. 1971, Stamford, Connecticut

Self-Portrait with Camera, ca. 1933

Gelatin silver print

Gift of Susie Tompkins Buell

A trailblazer in photojournalism, Bourke-White's credits include the first female staff photographer for Life magazine, the first Western photographer accredited to enter the Soviet Union in the 1930s, and the first female photographer accredited to cover World War II combat zones. Here, she poses with one of her many cameras. In her 1963 autobiography, Portrait of Myself, she writes, "Saturate yourself with the subject, and the camera will all but take you by the hand and point the way."

Ruth Orkin

b. 1921, Boston; d. New York City, 1985

**Opening Night Party of “The Member of the Wedding,”
NYC, 1950 (printed later)**

Gelatin silver print

Gift of Joel Meyerowitz

Louise Dahl-Wolfe

b. 1895, Alameda, California; d. 1989, Allendale, New
Jersey

Carson McCullers, 1940

Gelatin silver print

Gift of Helen Cumming Ziegler

Cindy Sherman

b. 1954, Glen Ridge, New Jersey

Untitled (Lucy), 1975 (printed 2001)

Sepia-toned crystal archive print

Promised gift of Steven Scott, Baltimore, in honor of the artist

Mary Cassatt

b. 1844, Allegheny City, Pennsylvania; d. 1926, Le Mesnil-Theribus, France

Buste d'une femme en corsage blanc (Portrait of Katherine Cassatt), 1905

Oil on canvas

On loan from the Kasser Art Foundation, Montclair, New Jersey

Cassatt was one of only three women, and the only American, to exhibit with the original Impressionist painters in France. Characteristic of the group's style, this

portrait of the artist's niece is rendered with spontaneous, sketched brushstrokes. Cassatt also advised wealthy American patrons to acquire Impressionist art, thereby playing a critical role in the spread of the style's international legacy.

Sue Coe

b. 1951, Tamworth, Staffordshire, England

Anita Hill, 1992

Copper plate etching

Gift of Steven Scott, Baltimore, in honor of Jane Kallir and the Twenty-fifth Anniversary of the National Museum of Women in the Arts

Trained as an illustrator, Coe's palette of black, gray, and white delivers powerful graphic imagery. This print depicts Anita Hill during the controversial 1991 Senate Judiciary Committee hearings for Clarence Thomas's Supreme Court confirmation, in which Hill recounted being sexually

harassed by Thomas. Coe's image likens the event and surrounding media frenzy to a modern-day witch trial by portraying Hill burning at the stake while looking hauntingly at the viewer.

Helen Frankenthaler

b. 1928, New York City; d. 2011, Darien, Connecticut

Spiritualist, 1973

Acrylic on canvas

Gift of Wallace and Wilhelmina Holladay

Frankenthaler formed a vital link between the Abstract Expressionists of the 1950s and the Color Field painters of the 1960s. She poured thinned paint directly onto unstretched, untreated canvas laid out on her floor; the pigment soaked into the raw fibers and stained the fabric. Flowing organically, the paint formed shapes, with Frankenthaler occasionally manipulating the rhythm with a brush or her fingers.

Judy Chicago

b. 1939, Chicago

Queen Victoria, from the series “Great Ladies,” 1972

Acrylic on canvas

On loan from Elizabeth A. Sackler

Beginning in the 1970s, Chicago focused on establishing an alternative canon of powerful and influential women throughout history. Her series of abstract portraits called the “Great Ladies”—dedicated to historical rulers including Queen Victoria, Marie Antoinette, and Catherine the Great—appear to move and breathe with their undulating spirals and gradations of dark and light colors. In creating this series, Chicago tried to make her form-language and color “reveal something really specific about a particular woman in history...the whole quality of a personality.”

Frida Kahlo

b. 1907, Coyoacán, Mexico; d. 1954, Coyoacán, Mexico

Self-Portrait Dedicated to Leon Trotsky, 1937

Oil on Masonite

Gift of the Honorable Clare Boothe Luce

In this painting, Kahlo commemorated the brief affair she had with the Russian revolutionary Leon Trotsky and also alluded to her political views. Joseph Stalin expelled Trotsky from the U.S.S.R. in 1929. In January 1937, Trotsky and his wife received asylum in Mexico. They lived with Kahlo and her husband, artist Diego Rivera, for two years before Trotsky was assassinated by a Stalinist agent. Kahlo candidly acknowledged her allegiance to the Mexican Revolution and Marxism by holding a note addressed to Trotsky. Her traditional clothing also conveys her alignment with Mexicanidad, a Mexican nationalist movement that rejected European influence.

Amy Sherald

b. 1973, Columbus, Georgia

They Call Me Redbone but I'd Rather be Strawberry

Shortcake, 2009

Oil on canvas

Gift of Steven Scott, Baltimore, in honor of the artist and the Twenty-fifth Anniversary of the National Museum of Women in the Arts

Through her evocative portraits, Sherald unsettles dominant views of African American culture and history. Expressionless and dressed in unusual, costume-style clothing that the artist has collected, Sherald's figures do not convey a particular mood or sensibility. By painting their skin in grayscale, she also metaphorically removes their "color." The title of this work alludes to racial labeling directly, as the slang term "redbone" typically refers to a black woman with a light skin tone.

Niki de Saint Phalle

b. 1930, Neuilly-sur-Seine, France; d. 2002, La Jolla, California

Pregnant Nana, 1993

Painted marble

Gift from the Trustees of the Corcoran Gallery of Art (Gift of Jeffrey H. Loria)

Saint Phalle established a visual language of voluptuous bodies and fantastical beings, as seen through her Nana sculptures. Each Nana (French slang for “girl” or “chick”) represents the “everywoman” and recalls fertility goddess statuettes from ancient civilizations. Covered in bright patterns that highlight breasts, buttocks, and stomachs, and posed with outstretched arms in a moment of dance, Saint Phalle’s Nanas communicate her celebratory vision of womanhood.

The Corcoran Gallery of Art was one of the first private museums in the United States. It was established in 1869 by William Wilson Corcoran and expanded in 1880 to include the Corcoran College of Art and Design with a mission “dedicated to art and used solely for the purpose of encouraging the American genius.” In 2014, the Corcoran transferred the college to the George Washington University and distributed the works from its collection to museums and institutions in Washington, D.C.

May Stevens

b. 1924, Boston

SoHo Women Artists, 1978

Acrylic on canvas

Museum purchase: Lois Pollard Price Acquisition Fund

This canvas belongs to a group of large paintings that Stevens calls her “history paintings”—or “parodies

thereof”—which present an alternative art history that recognizes women’s accomplishments. The image depicts well-known feminist artists, thinkers, and residents of New York City’s SoHo neighborhood in the 1970s. From left to right are bakery owner Signora d’Apolito; two older men from the Italian community; May Stevens; Harmony Hammond; Joyce Kozloff, sitting with her son Nikolas; Marty Pottenger; Louise Bourgeois in one of her wearable sculptures; Miriam Schapiro; cultural critic Lucy Lippard; and Sarah Charlesworth on a bicycle.

Alma Woodsey Thomas

b. 1891, Columbus, Georgia; d. 1978, Washington, D.C.

Iris, Tulips, Jonquils, and Crocuses, 1969

Acrylic on canvas

Gift of Wallace and Wilhelmina Holladay

In 1972, Thomas was the first African American woman featured in a solo exhibition at New York’s Whitney

Museum of American Art. She developed her signature abstract painting style in her late seventies, after spending more than three decades teaching art in a Washington, D.C., junior high school. Characterized by brightly colored, lozenge-shaped brushstrokes arranged in long bands or puzzle-like patterns, the style broke significantly with Thomas's earlier realistic paintings.

Gillian Wearing

b. 1963, Birmingham, England

Self-Portrait, 2000

C-type color print

Gift of Tony Podesta Collection, Washington, D.C.

Wearing often uses masks as a central theme in her videos and photographs. In this unsettling self-portrait, she appeared for the first time in her own photographic work, ironically donning a mask that mimics her actual features so the image offers little disguise. This photograph

inspired one of Wearing's most famous bodies of work, "Album"—a series of self-portraits in which the artist wears prosthetics made to look like her family members.

Top:

Guerrilla Girls (active 1985–)

Do women have to be naked to get into the Met.

Museum?, from "Guerrilla Girls Talk Back: Portfolio 2," 2005

Lithographic poster

Gift of Steven Scott, Baltimore, in honor of Wilhelmina Cole Holladay

The Guerrilla Girls, a group of anonymous artist-activists who famously wear gorilla masks, use irony and humor to critique the sexism and racism pervading contemporary culture. Combining bold advertising-style graphics with highly provocative facts and figures, their posters promote inclusiveness in cultural and political spheres. Here, the

artists update their iconic 1989 poster with barely changed statistics, indicating that the campaign for gender equality in the arts is ongoing.

Bottom:

Guerrilla Girls (active 1985–)

Battle of the Sexes, from “Guerrilla Girls Talk Back: Portfolio 2,” 1996

Lithographic poster

Gift of Steven Scott, Baltimore, in honor of Wilhelmina Cole Holladay

Guerrilla Girls (active 1985–)

The internet was 84.5% male and 82.3% white until now., from “Guerrilla Girls Talk Back: Portfolio 2,” 1996

Lithographic poster

Gift of Steven Scott, Baltimore, in honor of Wilhelmina Cole Holladay

Sarah Bernhardt

b. 1844, Paris; d. 1923, Paris

Après la tempête (After the Storm), ca. 1876

Marble

Gift of Wallace and Wilhelmina Holladay

Popularly known for her immense success as a stage actress in nineteenth-century Paris, Bernhardt also excelled as a sculptor. The subject of this work was inspired by a tragic scene that Bernhardt herself may have witnessed: a Breton grandmother holding her dying grandson who had become tangled in his fishing net. Bernhardt based her composition on Michelangelo's well-known Pietà, in which the Virgin Mary cradles the crucified Christ.

Joan Mitchell

b. 1925, Chicago; d. 1992, Paris

Orange, 1981

Oil on canvas

Gift of Wallace and Wilhelmina Holladay; Conservation funds generously provided in honor of Ed Williams by his family

Mitchell, a second-generation Abstract Expressionist, radically experimented with line, scale, and color to express personal emotions and memories. Landscape, nature, and poetry inspired her gestural canvases. One scholar observed that after Mitchell moved to Vétheuil, France, in 1968, she likely saw something in the landscape that “made her fall in love with tangerine orange, a color she had long disliked.” Here, the dominant orange hue zig-zags like calligraphy on the surface, occasionally weaving in with greens and purples.

Susan Swartz

Gentle Morning, 2007

Acrylic on linen

Museum Purchase

Enter the next Rebels with a Cause gallery to the right of Saint Phalle's Pregnant Nana.

Amy Sherald

b. 1973, Columbus, Georgia

It Made Sense...Mostly in Her Mind, 2011

Oil on canvas

Promised gift of Steven Scott, Baltimore, in honor of the artist and the Twenty-fifth Anniversary of the National Museum of Women in the Arts

Laurie Simmons

b. 1949, New York City

New York Pictures, 1976–2002, 2002

Digital color flex prints

Promised gift of Steven Scott, Baltimore, in honor of the Twentieth Anniversary of the National Museum of Women in the Arts

Simmons stages domestic scenes using dolls and miniature objects that question the stereotypically gendered roles of women in post-war suburban America. Her distinct visual style is characterized by dramatic lighting and accurate perspective so that her tableaux appear to be believable, yet uncanny.

When facing Sherald's It Made Sense...Mostly in Her Mind, enter the Family Matters gallery to the left.

Family Matters

Marisol (Marisol Escobar)

b. 1930, Paris; d. 2016, New York City

The Large Family Group, 1957

Painted wood

Gift from the Trustees of the Corcoran Gallery of Art
(Museum purchase with funds provided by the Roger S. Firestone Foundation Fund, the Friends of the Corcoran Gallery of Art, William A. Clark Fund, the gift of William E. Share by exchange, and The Women's Committee of the Corcoran Gallery of Art)

Marisol's sculptures blend Latin American folk art styling with the wit of Dada and Pop Art. She suffered a painful childhood, marked by her mother's suicide when Marisol was only eleven years old. Yet this experience eventually inspired her to embrace humor in her imagery: "I started doing something funny so that I would become happier—

and it worked.” This sculpture, one of the artist’s earliest, depicts a family with members who extend their arms outward in a welcoming gesture.

The Corcoran Gallery of Art was one of the first private museums in the United States. It was established in 1869 by William Wilson Corcoran and expanded in 1880 to include the Corcoran College of Art and Design with a mission “dedicated to art and used solely for the purpose of encouraging the American genius.” In 2014, the Corcoran transferred the college to the George Washington University and distributed the works from its collection to museums and institutions in Washington, D.C.

Pansy Napangati (also known as Pansy Napangardi)

b. ca. 1945, Haasts Bluff, Northern Territory, Australia

Language group: Luritja/Warlpiri

Jugamarra, sitting with spears watching women dancing, 1997

Acrylic on canvas

Gift of Ann Shumelda Okerson and James J. O'Donnell

Australian Aboriginal paintings are expressive representations of the “Dreaming,” the English word used to describe Aboriginal stories about ancestral spirits and creation. Dreamings are sacred, and artists develop a modified visual language to produce their imagery. The meandering dotted lines that fill this composition may represent the tracks created by women within Napangati’s community as they perform a ceremonial dance in front of men, whose spears are indicated by the straight lines at the center.

Sonya Clark

b. 1967, Washington, D.C.

Hair Wreath, 2012

Human hair and wire

Gift of Heather and Tony Podesta Collection

In Clark's work, a single strand of hair stands in for a whole body as well as an extended genealogy and shared experience. "Hair is collective. One strand has my whole DNA in it," she says. Clark crafted her wreath by gathering and binding strands of hair. Whereas a wreath usually adorns the head as a decorative or celebratory ornament, Clark proposes that hair itself is a worthy adornment.

Berthe Morisot

b. 1841, Bourges, France; d. 1895, Paris

Jeune Femme en Mauve (Young Woman in Mauve),

1880

Oil on canvas

Gift of Joe R. and Teresa Lozano Long

Impressionist artist Morisot primarily painted people she knew: family members, friends, and favorite paid models, sometimes even lending the latter her own clothes to wear while posing. This picture may not be a formal portrait. Instead, it likely reflects the daily life of the artist and her upper-middle-class peers. The woman wears a dressing gown and appears to be holding a powder puff, poised as if caught in the midst of her morning toilette.

Alice Neel

b. 1900, Merion Square, Pennsylvania; d. 1984, New York City

T.B. Harlem, 1940

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

In this empathetic but difficult image, Neel depicts Carlos Negrón, the brother of her beau, José Santiago. Negrón, twenty-four years old here, moved to New York's Spanish Harlem from his native Puerto Rico two years earlier.

Tuberculosis spread easily in crowded urban neighborhoods, and in 1940 the only available treatments were drastic. The bandage on Negrón's chest covers the wound from his thoracoplasty, a procedure that collapsed and "rested" tuberculosis-infected lungs by removing ribs.

Top:

Rosa Bonheur

b. 1822, Bordeaux, France; d. 1899, Fontainebleau, France

Sheep by the Sea, 1865

Oil on cradled panel

Gift of Wallace and Wilhelmina Holladay

Commissioned by Empress Eugénie of France, this painting of a flock of sheep was inspired by the artist's travels through the Scottish Highlands. The image demonstrates Bonheur's commitment to direct observation from nature. Other animal painters in the Victorian era developed sentimental or anecdotal images of domestic animals, but Bonheur's animal families appear within their natural habitats, not subjected to human laws and emotions.

Bottom:

Maria Schalcken (attributed)

b. ca. 1645–50, Made, Netherlands (?); d. ca. 1700,
Dordrecht, Netherlands

Boy Offering Grapes to a Woman, ca. 1675–82

Oil on panel

On loan from the Leiden Collection, New York

Baroque-era artists often incorporated symbolic elements into scenes of everyday life. Schalcken's image likely references seventeenth-century ideas about marriage and respectability. Bunches of grapes were symbols of womanly virtue and honor, which, it was believed, could be damaged if handled too roughly—just like the fruit. If delicately handled by the stem, however, the grapes would not bruise, just as through marriage a woman would retain her virtue and honor. The woman in this painting appears to be reaching for the grapes by the stem, thereby demonstrating her own virtue.

Marie Danforth Page

b. 1869, Boston; d. 1940, Boston

Her Littlest One, 1914

Oil on Canvas

Gift of Wallace and Wilhelmina Holladay

Enella Benedict

b. 1858, Lake Forest, Illinois; d. 1942, Richmond, Virginia

Brittany Children, ca. 1892

Oil on canvas

Gift of Elizabeth Sita

Elisabetta Sirani

b. 1638, Bologna, Italy; d. 1665, Bologna, Italy

Virgin and Child, 1663

Oil on canvas

Gift of Wallace and Wilhelmina Holladay; Conservation funds generously provided by the Southern California State Committee of the National Museum of Women in the Arts

Sirani's image portrays the baby Jesus crowning his mother with a garland of roses, which the Virgin Mary lowers her head to receive. The rose is a common symbol of the Virgin, and the floral coronet alludes to Mary's title of "Queen of Heaven." Yet Sirani presents Mary not as a remote queen but as a very real young mother. Wearing the turban favored by peasant women in the artist's hometown of Bologna, Mary gazes adoringly at the wriggling baby on her lap.

Zanele Muholi

b. 1972, Umlazi, South Africa

Katlego Mashiloane and Nosipho Lavuta, Ext. 2, Lakeside, Johannesburg, 2007

Chromogenic print

Museum purchase: The Paul and Emily Singer Family
Foundation Fund with additional support from Nancy
Nelson Stevenson

An artist and activist, Muholi documents the lives of LGBTQ people in South Africa. Seated together with their legs and arms interlaced and looking off to the side in carefree laughter, this young couple expresses relaxation and joy in front of Muholi's camera, a space in opposition to the prejudice and violence often directed toward homosexuality in South Africa.

Angela Strassheim

b. 1969, Bloomfield, Iowa

Untitled (Yellow Tub), 2003

Chromogenic print

Gift of Heather and Tony Podesta Collection

This scene may represent a tender moment between a mother and child. It might also foreshadow the woman's old age, when she will need to be cared for by someone else. The distanced position of Strassheim's camera suggests an emotional detachment from the subject and likely relates to her past experience as a forensic photographer. "My pictures have a sense of coldness, a sense of observing," she says. "I'm always taking a step back."

Angela Strassheim

b. 1969, Bloomfield, Iowa

Untitled (Horses), 2004

Chromogenic print

Gift of Heather and Tony Podesta Collection

Nikki S. Lee

b. 1970, Kye-Chang, South Korea

The Hispanic Project (19), 1998

Fujiflex print mounted on Sintra

Gift of Heather and Tony Podesta Collection

For her extensive “Project” series, conceptual artist Lee immersed herself in various American communities for several months, exploring whether it is possible to fluidly move between cultures. When acting as a Latina for photographs comprising The Hispanic Project, shot in New York City’s Spanish Harlem, Lee wore a ponytail extension and clothing she purchased at a nearby thrift store; she is

the standing figure in the center of this image. Many people in the neighborhood thought she was a flighty art student, but they posed with her willingly.

Clarissa Sligh

b. 1939, Washington, D.C.

What's Happening with Momma?, 1988

Silkscreen and letterpress on paper

Gift of Clayre Baessler Liammari

Inspired by the artist's memories of the birth of her younger sister at home, this book uses accordion-folded structures to reveal (and conceal) childhood recollections. Sligh says, "This work was created as a small, safe space in which to open the door to what seems like an endless stream of fearful discontinuities. From time to time, I become brave enough to open one of these rooms and bathe in its light."

Center:

Patricia Piccinini

b. 1965, Freetown, Sierra Leone

The Stags, 2008

Fiberglass, automotive paint, leather, steel, plastic, and rubber

Gift of Heather and Tony Podesta Collection

Piccinini's meticulously crafted sculptures question the consequences of bioengineering, as humanity and technology become more intertwined. The Stags presents two customized motor scooters as living creatures, sparring like animals seeking herd dominance. Piccinini notes that, like humans, human-developed organisms are likely subject to powerful evolutionary and mutating forces.

Enter the next Family Matters gallery to the right of Marisol's The Large Family Group.

Top:

Ruth Orkin

b. 1921, Boston; d. 1985, New York City

Central Park West, Married Couple, ca. 1980

Gelatin silver print

Gift of Joel Meyerowitz

Bottom:

Louise Dahl-Wolfe

b. 1895, San Francisco; d. 1989, Allendale, New Jersey

Hume Cronyn and Jessica Tandy, 1949

Gelatin silver print

Gift of Helen Cumming Zeigler

Top:

Florence Henri

b. 1893, New York City; d. 1982, Compiègne, France

Self-Portrait with Cat, 1928 (printed 1977)

Gelatin silver print

Museum purchase: Members' Acquisition Fund

Bottom:

Grace Robertson

b. 1930, Manchester, England

Dancing on the Green, from the series "London Women's Pub Outing," 1954 (printed 1996)

Gelatin silver print

Museum purchase: Members' Acquisition Fund

Elizabeth Catlett

b. 1915, Washington, D.C.; d. 2012, Cuernavaca, Mexico

To Marry, 1992

Lithograph

Gift of Dr. Elizabeth Catlett

This print is from a portfolio published by Catlett and writer Margaret Walker (1915–1998) based on Walker’s 1937 poem titled “For My People.” The poem recounts African American history through the early twentieth century and calls for a social and moral awakening. Catlett’s prints illuminate themes that Walker’s poem describes, including carefree children and happy newlyweds whose experiences are countered by instances of injustice and violence.

Elizabeth Catlett

b. 1915, Washington, D.C.; d. 2012, Cuernavaca, Mexico

Playmates, 1992

Lithograph

Gift of Dr. Elizabeth Catlett

Elizabeth Catlett

b. 1915, Washington, D.C.; d. 2012, Cuernavaca, Mexico

Two Generations, 1979

Lithograph

Gift of Dorothy Stauffer Lyddon

Ruth Orkin

b. 1921, Boston; d. 1985, New York City

Europe (Child Living in Caves under Caracalla Baths, Rome), 1950s

Gelatin silver print

Gift from the collection of Charles S. and Elynne B. Zucker

Constance Stuart Larrabee

b. 1914, Cornwall, England; d. 2000, Chestertown,
Maryland

Basuto Family, Lesoto, South Africa, 1947

Gelatin silver print

Gift of the artist

Sally Mann

b. 1951, Lexington, Virginia

Virginia, 1988

Gelatin silver print

Promised gift of Steven Scott, Baltimore, in honor of the
artist

Lola Álvarez Bravo

b. 1907, Lagos de Moreno, Mexico; d. 1993, Mexico City

De generación en generación (From generation to generation), ca. 1950

Gelatin silver print

Gift of the artist

The woman in this photograph wears clothing distinctive to the village of Hueyapan in a mountainous area of south-central Mexico called Morelos. Álvarez Bravo rarely posed her models. She preferred to search her surroundings for scenes that she could develop into balanced compositions of light, shadow, and texture. Here, spots of sunlight play over the woman's wool skirt, her cotton blouse, and her gleaming braid, but her baby girl's unsmiling face dominates. Part of the impact of this image is our awareness that we are outside of this intimate mother-daughter relationship.

Next, enter The Great Outdoors gallery to the left of Orkin's Europe (Child Living in Caves under Caracalla Baths, Rome).

The Great Outdoors

Rachel Ruysch

b. 1664, The Hague; d. 1750, Amsterdam

Roses, Convolvulus, Poppies, and Other Flowers in an Urn on a Stone Ledge, ca. late 1680s

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

A successful still life painter for nearly seventy years, Ruysch enjoyed access to the renowned natural history collection assembled by her father, Dr. Frederick Ruysch. Assisting him with specimens developed her eye for detail and scientific precision, which contributed to her fame as a flower painter. Despite the technical accuracy of individual

flowers, Ruysch's compositions are pure invention. Her arrangements often combined blooms from different seasons and included both domestic and foreign varieties.

Top:

Mary Vaux Walcott

b. 1860, Philadelphia; d. 1940, St. Andrews, New Brunswick, Canada

Plate 212—Spotted Cyrtopodium (from North American Wild Flowers, Vol. 3), 1925

Colored lithograph

Gift of Marjorie G. Jones

Like Maria Sibylla Merian centuries earlier, Walcott combined artistic sensibility with an intrepid spirit and scientific curiosity. An avid climber, she immersed herself in the Canadian Rockies, traversing glaciers and even scaling the highest peak. The botanical specimens that Walcott collected and sketched on these expeditions

served as source material for her North American Wild Flowers. This ambitious, five-volume compendium presented more than 400 prints based on Walcott's detailed watercolor paintings.

Bottom:

Elizabeth Blackwell

b. 1707, Aberdeen, United Kingdom; d. 1758, London

Plate 288—Fennel (from A Curious Herbal: containing five hundred cuts of the most useful plants which are now used in the practice of physic, Vol. 2), 1739

Hand-colored engraving on paper

Print collection assembled by Nancy Valentine, purchased with funds donated by Mr. Oliver R. Grace

Blackwell created the impressive publication A Curious Herbal to support her family while her profligate husband spent two years in debtor's prison. From 1737 to 1739, Blackwell drew, engraved, and hand-colored 500 botanical illustrations based on specimens in London's Chelsea

Physic Garden. Collaborating with specialists and her husband, she also wrote the texts that described the plants and their medical uses. Her work remained an invaluable resource for doctors and apothecaries during the eighteenth century and after.

Maggie Foskett

b. 1919, São Paulo; d. 2014, Sanibel, Florida

Rain Forest, 1996

Cliché-verre

Gift of the artist

Foskett traversed unbeaten paths, seeking remnants of reptile skin, insect wings, leaves, and other oddments that people typically trample. Arranging these fragile finds on small squares of glass, she magnified them in her enlarger and printed directly onto light-sensitive paper. This process, cliché-verre, is a nineteenth-century precursor to photography. Larger than life and suffused with light,

Foskett's images reveal little-known details of physical structures and make the familiar seem strange, even menacing.

Elizabeth Adela Armstrong Forbes

b. 1859, Kingston, Canada; d. 1912, Newlyn, England

Will-o'-the-Wisp, ca. 1900

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

Based on The Fairies by Irish poet William Allingham, Will-o'-the-Wisp depicts the story of Bridget, who was stolen by the “wee folk” and brought into the mountains. Seven years later, Bridget returned to her village only to find it abandoned. To enhance the atmosphere of mystery, Forbes set the fantastic narrative in a moody autumnal landscape rendered with precise natural detail. The elaborate oak frame imitating the painted tree limbs incorporates lines from Allingham's poem.

Eunice Napanangka Jack

b. ca. 1940, near Lupul, Frederick Range, Northern Territory, Australia

Language group: Pintupi

Tjukurla—Other Side of Docker River, 2001

Acrylic on linen

Gift of Ann Shumelda Okerson and James J. O'Donnell

The landscape around Tjukurla, a site in Western Australia at the edge of the Gibson Desert, features trees, grasses, and many water sources. This painting may be an aerial view of that locale, with the circular shapes representing rock holes or soakages (holes beneath which water has pooled) that dot the landscape. The painting's circle pattern might also present a close-up of the egg-shaped rocks—or even the speckles covering them—that line creek banks in the region.

Mildred Thompson

b. 1936, Jacksonville, Florida; d. 2003, Atlanta

Magnetic Fields, 1990

Oil on canvas

Gift of the Georgia State Committee of the National Museum of Women in the Arts in honor of the museum and committee's thirtieth anniversary

Thompson's "Magnetic Fields" series reflects her interest in scientific phenomena and forces not visible to the naked eye. She studied quantum physics, cosmology, philosophy, and mathematics, and cultivated a personal visual language based in color theory and dynamic mark making. Here, she deploys warm, vivid colors to create visual vibrations that conjure pulsing magnetic energy. Because Thompson's interest in science ran counter to critics' expectations about subjects addressed by African American artists, her art was long overlooked.

Lynda Benglis

b. 1941, Lake Charles, Louisiana

Eridanus, 1984

Bronze, zinc, copper, aluminum, and wire

Gift of AT&T Inc.

Benglis's art is often interpreted within a feminist context, in part because her materials have distinct cultural associations. In Eridanus, she manipulated metal to evoke elements of women's clothing, like bows and ruffles. By coating an aluminum wire infrastructure with layers of metal, Benglis dexterously created the illusion of pleated, twisted, and knotted fabric. This work takes its title from a constellation that alludes to Greek mythology, which the artist often references to invoke her Greek heritage.

Joan Mitchell

b. 1925, Chicago; d. 1992, Paris

Sale Neige, 1980

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

The crisscrossing brushstrokes of pale color at the top of this canvas appear to melt down onto the more vividly colored area below. Mitchell noted that the painting reflects on the phenomenon of snow turning gray over time; its French title translates to “dirty snow.” She associated cold with silence and loneliness, yet her vigorous brushwork communicates an energetic, even joyous quality.

Justine Kurland

b. 1969, Warsaw, New York

Raft Expedition, 2001

Chromogenic print

Gift of Heather and Tony Podesta Collection

Justine Kurland

b. 1969, Warsaw, New York

Grassland Drifters, 2001

Chromogenic print

Gift of Heather and Tony Podesta Collection

Kimsooja

b. 1957, Daegu, South Korea

The Earth, 1984

Thread, ink, and acrylic on cloth

Courtesy of Kimsooja Studio

This large textile collage comprises cloth that Kimsooja gathered from family members, stitched into loose geometric forms, and embellished with thick embroidery and paint. For the artist, sewing transcends quotidian, feminine associations, becoming a conduit for metaphysical experience. She recalls making traditional bed covers with her mother in the early 1980s: “When I was putting a needle into a silky fabric...I felt the whole energy of the universe pass through my body and to this needle point.”

Amy Lamb

b. 1944, Detroit

Vase of Flowers I, 1999 (printed 2011)

Pigment print

Gift of the artist and Steven Scott Gallery, Baltimore, in honor of the Twenty-fifth Anniversary of the National Museum of Women in the Arts

This lavish bouquet deliberately mimics flower paintings by artists such as Rachel Ruysch (1664–1750). Like Ruysch, Lamb portrays real flowers and insects, but the resulting composition is not “natural.” Lamb carefully balanced the flowers to achieve the illusion of an overflowing vase, which did not actually have the capacity to contain them all. She also used cold temperatures to ensure the insects remained still long enough to be photographed.

Louise Bourgeois

b. 1911, Paris; d. 2010, New York City

Spider III, 1995

Bronze

Gift of Wilhelmina Cole Holladay

Bourgeois associated the spider with maternal protectiveness. She frequently remarked that her mother, Joséphine, shared a spider’s admirable attributes: patience, industriousness, and cleverness. Although

Bourgeois perceived a protective quality in spiders, she understood that they evoke a fearful response in others.

Next, return to Catlett's To Marry, and enter the Space Explorers gallery to its left.

Space Explorers

Jennie Augusta Brownscombe

b. 1850, Honesdale, Pennsylvania; d. 1936, Bayside, New York

Love's Young Dream, 1887

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

Brownscombe portrayed idealized visions of traditional American rural life and family. Here a young woman pauses at the edge of the porch to gaze toward the road at

a distant rider, presumably her romantic interest. Posed on the threshold of her childhood home, she appears primed to assume her prescribed social roles of wife and mother. By contrast, Brownscombe, who never married and supported herself with her art, embodied the “New Woman,” a turn-of-the-century icon who exercised greater control over her personal, social, and economic choices.

Hellen van Meene

b. 1972, Alkmaar, Netherlands

Untitled (68), 1999

Chromatic color print

Gift of Heather and Tony Podesta Collection

With warm natural light and uncomplicated compositions, van Meene’s photographs resemble spontaneous snapshots. In fact, she plans and executes them meticulously. Alluding to the awkwardness and vulnerability of adolescent girls, van Meene deliberately

provides her models with ill-fitting clothes or poses them inelegantly. Here, the artist wedged her subject beneath sofa cushions, her neck contorted against the armrest. The enveloping sofa uncannily suggests both coffin and cocoon, exposure and security.

Deborah Mesa-Pelly

b. 1968, Havana

Rosy, 1999

Chromogenic print mounted on aluminum

Gift of Heather and Tony Podesta Collection

Mesa-Pelly photographs stage sets that she constructs within her studio. Evoking Alice in Wonderland, her female subjects appear on the verge of marvelous adventures. They peer into the mouth of a closet-cave, scale a chimney, or disappear into unseen worlds through an improvised portal. With strong lighting and slightly lurid colors, Mesa-Pelly's images have a theatrical sensibility,

but the artist says, “I like that these things could be possible. Keeping them rooted in reality is really important.”

Candida Höfer

b. 1944, Eberswalde, Germany

The Palazzo Zenobio Venezia III, 2003

Chromogenic print

Gift of Heather and Tony Podesta Collection

Höfer considers how architecture frames and directs human experience through photographs of empty public buildings. She obsessively plans and executes her photographs, capturing elaborate interiors in extraordinary detail and alluding to the histories lived there. Unusually, this photograph is not entirely devoid of human presence. The artist and her camera appear framed and endlessly reflected by a pair of massive mirrors, visually expanding the interior beyond its physical limits.

Charlotte Gyllenhammar

b. 1963, Gothenburg, Sweden

Fall III, 1999

Chromogenic print mounted on aluminum

Gift of Heather and Tony Podesta Collection

Gyllenhammar often shifts conventional perspectives to disorient and provoke. This photograph relates to her video installation Fall (1999), which re-created a vision that Gyllenhammar had of a woman suspended upside down. From our perspective beneath the figure, the inverted skirt envelops the woman, protecting her body by keeping it secret. The visual pleasure created by flower-like clouds of pink tulle contrasts with a creeping sense of anxiety fostered by the figure's precarious and helpless position.

Nikki S. Lee

b. 1970, Kye Chang, South Korea

Ohio Project (8), 1999

Fujiflex print

Gift of Heather and Tony Podesta Collection

Lee's extensive "Projects" series documents the conceptual artist immersed in various American subcultures, including yuppies, skateboarders, hip-hop fans, and residents of an eastern Ohio trailer park. Over several months, she learned to embody members of these groups authentically. To record these extended performances, Lee asked members of her new community to photograph her with a point-and-shoot camera. The artist's chameleon-like ability to blend into diverse communities reflects the highly fluid and malleable nature of social identity.

Eve Sussman and Rufus Corporation

b. 1961, London; founded 2003

Themis in the Bird Cage (Photographic still from The Rape of the Sabine Women), 2005

Chromogenic print

Gift of Heather and Tony Podesta Collection

For her eighty-minute, dialogue-free film The Rape of the Sabine Women, Sussman sought inspiration in art history, Roman legend, and the stylish 1960s. Primarily a filmmaker, she draws upon her photography background to compose precise scenes. She notes, “If you stop filming at any moment, you will see a compelling photograph.” Framed to emphasize the intersection of the prominent birdcage and female figure, this scene conjures both the ancient tale of abduction and Themis, the Titan goddess of divine law and order.

Alison Saar

b. 1956, Los Angeles

Mirror, Mirror: Mulatta Seeking Inner Negress II, 2014

Woodcut on chine-collé

Promised gift of Steven Scott, Baltimore, in honor of Dr. Leslie King-Hammond, Dean Emerita of Maryland Institute College of Art, Baltimore

Through powerful forms and narrative detail, Saar explores identity, gender, and history. In Mirror, Mirror a light-skinned figure contemplates her dark reflection. Positioning the figure's back to us, the artist denies access to the woman's face except as a reflection. The mirror—actually a cast-iron skillet—references cooking traditions and conventional domestic roles. The title evokes the fairy tale Snow White, which focuses on female self-critique and a culturally narrow standard of beauty.

Laurie Simmons

b. 1949, New York City

Petit-Fours (Study for Walking Cake), Lavender, 1989

Cibachrome print mounted to Plexiglas

Gift of Tony Podesta Collection, Washington, D.C.

Berthe Morisot

b. 1841, Bourges, France; d. 1895, Paris

The Cage, 1885

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

Morisot presented works in all but one of the Impressionist exhibitions held from 1874 to 1886. Around 1880 she began experimenting with painting on unprimed canvas. The texture of the heavy woven fabric affected the paint application, which became increasingly loose and sketchy. In this work, she constructed a still life comprising a birdcage (protecting a pair of red-masked birds) and a

bowl of flowers against an ambiguous background of choppily applied strokes of paint. Juxtaposing forms and solids against voids, Morisot demonstrated her ability to give an oil painting the same unstudied appearance as a watercolor.

Top:

Louise Dahl-Wolfe

b. 1895, Alameda, California; d. 1989, Allendale, New Jersey

Model in Dior Ball Gown, 1950

Gelatin silver print

Gift of Helen Cumming Ziegler

Bottom:

Louise Dahl-Wolfe

b. 1895, Alameda, California; d. 1989, Allendale, New Jersey

Natalie with Bird Cages, 1950

Gelatin silver print

Gift of Helen Cumming Ziegler

Dahl-Wolfe brought her formal precision, irreverent sense of humor, and perfectionism to the fashion magazine Harper's Bazaar from 1936 to 1958. Fashion photography had long been constrained by studio settings and mannequin-like poses. Dahl-Wolfe introduced a more natural look and a narrative quality to fashion photography. She posed models outdoors in natural light and took them on location to exotic settings.

Valeska Soares

b. 1957, Belo Horizonte, Brazil

Untitled (from Vanishing Point), 2002

Cast bronze, chromed

Gift of Heather and Tony Podesta Collection

Often appealing to multiple physical senses (much of her work incorporates scent, for example), Soares's sculptures and installations emphasize the way personality and memories shape each viewer's experience of art. The artist uses mirrors to cast viewers into a kind of daydream. The highly polished surface of this sculpture reflects a distorted view that entices us to continue looking until an image takes shape or we fill it in with our imagination.

Kirsten Justesen

b. 1943, Odense, Denmark

Sculpture II, 2010

Painted cardboard box and screened photograph

Gift of Montana Møbler A/S

The nude female form has traditionally been objectified in art and elevated on pedestals for unencumbered viewing. Justesen subverted that tradition by photographing her curled form and placing the image inside an open box. Some critics interpret this bird's-eye-view of a woman packed in a claustrophobic container as emblematic of social constraints imposed upon women. Justesen, a body-art pioneer who often addressed feminist themes in her early work, acknowledges this interpretation, but says that her aim was to draw attention to its formal sculptural elements.

Center against pillar:

Elisabetta Gut

b. 1934, Rome

Book in a Cage, 1981

Wood, wire, and French-Italian pocket dictionary

Gift of the artist

Gut's work places a tiny French-Italian dictionary within the confines of a wooden cage. A metaphor for humanity's struggle to communicate, Book in a Cage also suggests the limitations of spoken and written language to express thought. The open gate symbolizes freedom of expression; the words are ready to escape their prison.

Center, glass sculpture:

Kiki Smith

b. 1954, Nuremberg, Germany

Breast Jar, 1990

Blown glass

Gift from the Trustees of the Corcoran Gallery of Art (Gift of Olga Hirshhorn)

The Corcoran Gallery of Art was one of the first private museums in the United States. It was established in 1869 by William Wilson Corcoran and expanded in 1880 to include the Corcoran College of Art and Design with a mission “dedicated to art and used solely for the purpose of encouraging the American genius.” In 2014, the Corcoran transferred the college to the George Washington University and distributed the works from its collection to museums and institutions in Washington, D.C.

Center, dog sculpture:

Joana Vasconcelos

b. 1971, Paris

Viriato, 2005

Faience dog and handmade cotton crochet

Gift of Heather and Tony Podesta Collection

Animal sculptures by Vasconcelos reflect her ironic humor and engagement with contrasts: high-brow/low-brow, handmade/manufactured, and strong/fragile. Named for a first-century Portuguese general, Viriato comprises a commercially produced ceramic dog ensconced in a web of crocheted lace. The function of this skin-tight covering remains deliberately ambiguous. Vasconcelos says, “Lace decorates and protects; but protection is another form of imprisonment.” For her, the animal’s vulnerability signifies that of all living beings.

Next, enter Roots to Routes gallery to the right of Soares's Untitled (from Vanishing Point).

Mwangi Hutter

Ingrid Mwangi, b. 1975, Nairobi, Kenya; Robert Hutter, b. 1964, Ludwigshafen am Rhein, Germany

Static Drift, 2001

Chromogenic prints on aluminum

Gift of Tony Podesta Collection, Washington, D.C.

Conceptual artists Ingrid Mwangi and Robert Hutter merged their names and identities to work as Mwangi Hutter. This diptych shows Mwangi's skin after she covered it with stencils cut into the shapes of maps of Africa and Germany, the two lands with which the artists identify. The exposed parts of Mwangi's skin tanned with sunlight, inscribing the shape of each location and accompanying texts onto her body. Mwangi Hutter's art communicates the complexities of living in places where

one was not born and, more specifically, in which one does not resemble the majority of inhabitants.

Rosângela Rennó

b. 1962, Belo Horizonte, Brazil

United States (Mexican Series), 1999

Iris prints

Gift of Heather and Tony Podesta Collection

This suite of photographs documents a public art project first displayed in shop windows in Tijuana and San Diego. Rennó photographed people who had journeyed to Tijuana from the sixteen states of Mexico. She portrayed each person in their place of work, while the map indicates the individuals' places of origin. The work's title deliberately and ironically alludes to the long-standing conflict surrounding migration and policing of the U.S.–Mexico border.

Nikki S. Lee

b. 1970, Kye-Chang, South Korea

The Schoolgirls Project (19), 2000

Chromogenic print

Gift of Heather and Tony Podesta Collection

For her “Projects” performance series, Lee immersed herself in various American subcultures for several months. She developed The Schoolgirls Project during a visit to her birthplace of South Korea at age thirty.

Although her ethnic identity and nationality match the community she emulates here, she still engaged in a performative act by impersonating a teenager in an all-girl’s high school, quite distinctive from her own adolescent years in a coed institution.

Nikki S. Lee

b. 1970, Kye-Chang, South Korea

The Tourist Project (13), 1997

Fujiflex print mounted on Sintra

Gift of Heather and Tony Podesta Collection

Laure Tixier

b. 1972, Clermont-Ferrand, France

From the series “Plaid Houses (Maquettes),” 2005–11

Left to Right:

Blue Japan House, Blue Art Deco House, Red Deconstructivist House, White Hut, Acid Green Dome House, Brown Usha Hut, Pink Tower, Turquoise Blue Colonial House (Barbados), and Orange Breton House

Wool felt and thread

Gift of Les Amis du NMWA, Paris

Geography and contemporary domestic architecture play central roles in Tixier’s work. In these diminutive

structures, the artist presents vividly colored variations of domiciles originating from different cultural and historical contexts, among them a Mongolian yurt, a Japanese pagoda, and a contemporary Deconstructivist house. With their simplified shapes and bright materials, Tixier likens them to play forts constructed by children.

Jaune Quick-to-See Smith

b. 1940, St. Ignatius, Flathead Reservation, Montana

Indian, Indio, Indigenous, 1992

Oil and collage on canvas

Museum purchase: Members' Acquisition Fund

Quick-to-See Smith describes this richly layered painting as a “narrative landscape.” She collaged the masthead of her reservation’s newspaper, Char-Koosta, together with photocopies of George Catlin's nineteenth-century drawings of American Indians; part of a U.S. map; pictographs of bear, deer, and a coyote; a painted bust;

written declarations; and abstract blocks of paint. The work criticizes the historical desecration of American Indian lands, as well as continued injustices to native peoples and their culture.

Top:

Susan Rothenberg

b. 1945, Buffalo, New York; d. 2020, Galisteo, New Mexico

Four Rays, 1980–83

Acid-tint lithograph on paper

Promised gift of Steven Scott, Baltimore, in honor of the artist

Bottom:

Susan Rothenberg

b. 1945, Buffalo, New York; d. 2020, Galisteo, New Mexico

Untitled (May #1), 1979

Etching and aquatint on paper

Promised gift of Steven Scott, Baltimore, in honor of the artist

Georgia Mills Jessup

b. 1926, Washington, D.C.; d. 2016, Columbia, Maryland

Rainy Night, Downtown, 1967

Oil on canvas

Gift of Savanna M. Clark

Through complex patterning, vivid colors, and stark lighting contrasts, Jessup captured the visual energy of a bustling downtown. The scene includes shops and a theater previously located just one block from the National

Museum of Women in the Arts. Jessup, a self-described “melting pot” for her mixed African American and Native American heritage, had deep roots in Washington, D.C., and worked in the city as an artist, art educator, and arts advocate.

Top:

Shirin Neshat

b. 1957, Qazvin, Iran

On Guard, 1998

Gelatin silver print with ink

Gift of Tony Podesta Collection, Washington, D.C.

At seventeen, Neshat left her native Iran to pursue her art education in the U.S., where she has primarily lived since the Iranian Revolution in 1979. Her deeply personal works examine issues of exile and nostalgia for one’s homeland, and the identities of Iranian and Muslim women at large. Here, she depicts the exposed hands of a woman in a

black chador, cloth used to cover the body in public. The Farsi text inscribed on her hands evokes the long history of poetry as a vehicle of expression in Iranian culture.

Bottom:

Ana de Orbegoso

b. 1964, Lima

La Virgen de la Trinidad, 2006

Chromogenic print

Gift of K. Mitchell Snow

Faith Ringgold

b. 1930, New York City

Jo Baker's Bananas, 1997

Acrylic on canvas with pieced fabric border

Museum purchase: Estate of Barbara Bingham Moore and the Olga V. Hargis Family Trusts with additional support from the Members' Acquisition Fund

Ringgold originated the African American story quilt revival in the late 1970s. This quilt depicts American entertainer Josephine Baker (1906–1975), who relocated from her native St. Louis to Harlem before immigrating to France in 1925, where she became an overnight sensation.

Ringgold portrays Baker five times across the top of the quilt, implying movement and evoking the legendary “Banana Dance” that she performed in 1926 at the Folies Bergère in Paris. Offstage, Baker aided the French Resistance during World War II and used her fame and fortune to support the Civil Rights Movement in the United States.

As you are facing Quick-to-See Smith’s Indian, Indio, Indigenous, enter Built to Order gallery to your left.

Chakaia Booker

b. 1953, Newark, New Jersey

Acid Rain, 2001

Rubber tires and wood

Museum purchase: Members' Acquisition Fund

For this work, Booker sourced discarded tires from construction sites, city streets, auto body shops, and transfer stations. She then used both handwork and industrial processes to transform them into a complex assemblage. By repurposing manufactured materials, she converted modern society's debris into an object for all to enjoy. Booker says, "Acid Rain symbolizes both the destruction and the creative possibilities of our interaction with the environment."

Angela Strassheim

b. 1969, Bloomfield, Iowa

Untitled (Fort), 2006

Chromogenic print

Gift of Heather and Tony Podesta Collection

Strassheim's meticulously staged photographs depict scenes of daily life in the suburban American Midwest, where she grew up. This image is part of a series of photographs titled "Pause," which presents narratives of girls in transition from childhood to adulthood. Here, a young girl peers out at the viewer from within a sanctuary of her own making, challenging the intrusion into the privacy of her space.

Jane Wilson and Louise Wilson

b. 1967, Newcastle-upon-Tyne, England

Silo: Gamma, 1999 (printed 2007)

Chromogenic color print

Gift of Heather and Tony Podesta Collection

Twin sisters Jane and Louise Wilson are known for haunting video installations and photographs of deserted architectural spaces, particularly those of institutional power. Silo: Gamma documents an abandoned military silo at Greenham Common, a former Royal Air Force station in Berkshire, England. Once situated within a site exuding military strength, the scene captured by the artists offers a different perspective—one of decay and abandonment. The image's otherworldly glow highlights the empty interior of the space.

Louise Nevelson

b. 1899, Pereiaslav-Khmelnytskyi, Ukraine; d. 1988, New York City

White Column from Dawn's Wedding Feast, 1959

Painted wood

Gift of an anonymous donor

Inspired by Cubist art, Nevelson began making assemblages in the 1940s from wood that she salvaged, assembled, and painted a solid, single color. In White Column, part of a sculptural installation entitled Dawn's Wedding Feast, the artist referenced an architectural design element in a chapel. Although Nevelson often worked with black painted wood, her choice of white for this sculpture signaled a shift in perspective, referencing the color traditionally associated with matrimony and connecting the work more broadly to ethereal space.

Julie Roberts

b. 1963, Flint, Wales

Séance, 1996

Oil on acrylic ground on cotton duck

Gift of Heather and Tony Podesta Collection

Valerie Jaudon

b. 1945, Greenville, Mississippi

Avalon, 1976

Oil and metallic paint on canvas

Gift of Wallace and Wilhelmina Holladay

Part of the Pattern and Decoration movement in the 1970s, Jaudon disputed the prevailing view that decorative and craft-based art, often associated with women's artistic production, lacked the sophistication of other art forms. Her compositions reflect her interest in the complex patterns that characterize Islamic, Byzantine, and Celtic

art. The resulting images are systematic and strongly evocative of architecture, calligraphy, and hieroglyphs.

Mildred Thompson

b. 1936, Jacksonville, Florida; d. 2003, Atlanta

Untitled (Wood Picture), ca. 1970

Wood

Gift of Camille Ann Brewer in honor and memory of Mildred Thompson

Grazia Toderi

b. 1963, Padua, Italy

London, 2001

Dye destruction print mounted on Plexiglas

Gift of Heather and Tony Podesta Collection

Offering a dizzying view of London's Regent's Park, Toderi's photograph accentuates the built environment that regulates the lives of those inhabiting it. In framing her

aerial cityscapes, Toderi is particularly interested in the geometries of entertainment and sporting spaces, illustrated in this image by the brightly illuminated square at the left of the composition (Lord's Cricket Ground) and the pentagram-shaped walkways through the center of the park.

Lee Krasner

b. 1908, Brooklyn; d. 1984, New York City

The Springs, 1964

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

The title of this work refers to the village near East Hampton, Long Island, where Krasner and her husband, artist Jackson Pollock, moved in 1945. After his death in 1956, Krasner began using the small barn on the couple's property as her studio. In the early 1960s, she embraced a lyrical approach to color and form. The nature-based hues

in The Springs, along with its arcing lines and interlaced forms, are reminiscent of the wind-blown landscape surrounding her studio.

Center, when standing with your back to the gallery entrance, from left to right:

Left:

Anne Truitt

b. 1921, Baltimore; d. 2004, Washington, D.C.

Summer Dryad, 1971

Acrylic on wood

Gift of the Holladay Foundation

Truitt's mature style, exemplified by Summer Dryad, is characterized by vertical wooden structures coated with layers of saturated color. The title of this work, named for a feminine being linked to trees and forests in Greek mythology, evokes the natural environment. However, this

connection to organic matter contrasts with the hard edges, straight lines, and bright, uniform green shade of the sculpture.

Center:

Frida Baranek

b. 1961, Rio de Janeiro

Untitled, 1991

Iron

Museum purchase: Lois Pollard Price Acquisition Fund

Although it appears to comprise natural, light-weight materials, this work is made from iron and weighs approximately ninety pounds. The tension between expectation and reality—the fragile appearance of the piece and the sturdy durability of its construction—is common in Baranek’s work. It may be seen as a visualization of other paradoxes such as the organic world and the manufactured structures within it.

Right:

Dorothy Dehner

b. 1901, Cleveland, Ohio; d. 1994, New York City

Upright Keyboard #1, 1979

Wood construction

Gift from the Trustees of the Corcoran Gallery of Art

(Anonymous gift)

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