

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

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National Museum of Women in the Arts

Selections from the Collection

Large-Print Object Labels

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

Wilhelmina Cole Holladay (1922–2021) and her husband, Wallace Holladay, founded the National Museum of Women in the Arts, which opened in 1987.

Museum Founders' Collection | In Memory

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

Moillon inherited a rich artistic heritage: her father, stepfather, and brother were painters and picture dealers in Paris. After creating modestly sized still lifes, Moillon began to incorporate figures into her paintings, one of the first French still-life artists to do so. The two female figures here, contrasting in age, suggest the cycle of life, an idea enhanced by the array of fruits and vegetables surrounding them.

Museum Founders' Collection | In Memory

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, Elaine 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

Unlike many women painters of the time who came from families of artists, Leyster established her career independently. She was the first woman to be admitted to

Haarlem's prestigious Guild of St. Luke and later maintained a workshop with students.

Emblematic of her genre painting, The Concert is a lively scene of a trio making music. The woman in the center keeping time with her right hand may be a self-portrait of the artist, while the sitter on the left may be Leyster's husband, fellow artist Jan Miense Molenaer.

Museum Founders' Collection | In Memory

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.

NMWA's 1990 retrospective exhibition of Lilla Cabot Perry re-introduced this long-overlooked American painter to the art world.

Museum Founders' Collection | In Memory

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 open-mindedness about race, 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 field of still-life painting, Peeters is the only Flemish woman known to have specialized in the genre as early as the first decade of the seventeenth century. She painted several variations on the theme of a cat with fish and other seafood.

Wallace and Wilhelmina Holladay first learned about Peeters in the early 1970s when they visited an exhibition of her work in Europe. They tried to learn more about the painter when they returned home to Washington. Scouring textbooks and local art library holdings, they found very little information about Peeters or any other historical woman artist. The Holladays' discovery of Peeters and commitment to her legacy was part of the impetus behind their founding of the National Museum of Women in the Arts.

Museum Founders' Collection | In Memory

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

Clockwise:

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, Vallayer-Coster is best known for her crisply rendered still lifes. Her depiction of famed singer Anne-Antoinette Clavel (known as Madame de Saint-Huberty) reveals her interest in the neoclassical movement. To represent Saint-Huberty's performance in Niccolò Piccinni's opera Didon (which derives from Virgil's Aeneid), Vallayer-Coster incorporated Roman-style

architecture and clad the singer in an antique-style costume.

Museum Founders' Collection | In Memory

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.

Museum Founders' Collection | In Memory

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 belonged to a family of artists and artisans and traveled to Rome with her teacher, Jean-François de Troy, when he became the president of the French Academy in that city.

Loir's probable subject, Madame Geoffrin, was a famous Parisian salonière. Guest lists for her social events included luminary artists and writers. Her graceful gestures and sumptuous dress and jewelry point to the lavish life she enjoyed in pre-revolutionary Paris. Loir resisted idealizing Geoffrin's appearance, choosing to depict the soft flesh of middle age under her chin—a detail many portraitists would have omitted.

Museum Founders' Collection | In Memory

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

Museum Founders' Collection | In Memory

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

Like many women artists in the Baroque era, Sirani learned to paint from her father, a follower of famed Bolognese artist Guido Reni. Schooled in literature in

addition to painting, Sirani developed this image of the ancient Greek muse of tragedy by adapting Reni's characteristic pale flesh tones and soft modeling. In her time, Sirani's identification with Reni was a boon to her career. However, by the twentieth century, collectors deemed her style overly sentimental.

Museum Founders' Collection | In Memory

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

Jane Stuart

b. 1810, Boston, Massachusetts; d. 1886, Newport, Rhode Island

Weeping Magdalene, n.d.

Oil on canvas

Bequest of Elizabeth A. Hull

Marguerite Gérard

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

Prelude to a Concert, ca. 1810

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

Museum Founders' Collection | In Memory

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.

Clockwise:

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

Like most works by Fontana, this portrait is startling in its attention to detail and the sumptuousness 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.

Museum Founders' Collection | In Memory

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

Museum Founders' Collection | In Memory

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

Rather than apply paint with a brush, Frankenthaler poured paint onto unprimed canvas and allowed the pigment to soak directly into the fabric. Her innovative stain technique emphasizes the essential flatness of a painted surface, while the broad swaths of pigment envelop the viewer in a luxuriant environment of color. Frankenthaler's work formed a bridge between gestural Abstract Expressionist painting of the 1950s and Color Field painting of the 1960s.

Museum Founders' Collection | In Memory

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.

Michele Mattei

b. 1952, Paris

Wilhelmina Cole Holladay, 2010

Archival ink on cotton rag paper

Gift of Michele Mattei

Wilhelmina Cole Holladay (1922–2021) and her husband, Wallace Holladay, founded the National Museum of Women in the Arts, which opened in 1987.

Museum Founders' Collection | In Memory

Joan Snyder

b. 1940, Highland Park, New Jersey

Can We Turn Our Rage to Poetry, 1985

Mixed media on canvas

Gift of Exxon Corporation

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

Thomas developed her signature abstract painting style in her late 70s, 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. Although abstract, her art was shaped by her direct experience of nature. She carefully observed the hues, patterns, and movement of trees and flowers in her yard and Washington-area parks.

Museum Founders' Collection | In Memory

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 success as an actress in nineteenth-century Paris, Bernhardt was also an accomplished sculptor. She reportedly witnessed the tragic scene depicted here: a Breton grandmother holding her dying grandson who had become entangled in his fishing net. Bernhardt likely based her composition on Michelangelo's marble sculpture Pietà, in which the Virgin Mary cradles the body of the dead Christ.

Museum Founders' Collection | In Memory

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

Combining drips of paint and rough brush marks, this painting appears to be spontaneously made. However,

Mitchell developed it through numerous preparatory drawings and many months of work. A vital member of Abstract Expressionism's second generation, Mitchell rejected the emphasis on flatness prevalent among many artists within the movement. She retained a more traditional sense of figure and ground in her paintings, composing them in ways that evoke impressions of landscape.

Museum Founders' Collection | In Memory

Susan Swartz

Gentle Morning, 2007

Acrylic on linen

Museum Purchase

To continue with *Rebels with a Cause*, enter the gallery to the right of Mattei's portrait of Wilhelmina Cole Holladay.

Clockwise:

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.

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 Saint Phalle's Pregnant Nana, enter the Family Matters gallery to the left.

Family Matters

Clockwise:

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.

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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.

Mary Ellen Mark

b. 1940, Elkins Park, Pennsylvania; d. 2015, New York City

Sue Gallo Baugher and Faye Gallo, Twinsburg, Ohio,
1988 (printed later)

Gelatin silver print

Gift of Frieder K. Hofmann

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.

Marguerite Gérard

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

Les Regrets Mérités, 1789–91

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

Gérard is best known for her intimate domestic genre scenes. By her mid-twenties she had developed her signature style, featuring painstakingly detailed imagery rendered with subtly blended brush strokes. Her small-scale, portable canvases appealed to wealthy collectors who preferred to study genre scenes and still lifes up close rather than exhibit grand, large-scale history paintings.

Museum Founders' Collection | In Memory

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

Museum Founders' Collection | In Memory

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

Page established herself as one of Boston's most successful portraitists from 1900 until her death. This work is one of many noncommissioned mother-and-child paintings that she executed and shows the influence of fellow American artist Mary Cassatt (1844–1926). Rather than work with professional models, Page sometimes

hired sitters from charity homes caring for women and children in order to capture a more realistic interaction between mother and child.

Museum Founders' Collection | In Memory

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

Supporting herself and her family with her painting, Sirani was renowned among her noble patrons for her fluid brushwork and ability to paint quickly. Rather than depict the Virgin Mary as a remote queen of heaven, Sirani presents her as a young Bolognese mother, wearing a turban favored by peasant women of that city.

In 1994, the United States Postal Service selected this painting to depict on a holiday stamp. NMWA founder Wilhelmina Cole Holladay noted that the inclusion of Sirani's name along with her artwork on the stamp brought to light an important—but until then little-known—woman of the Renaissance.

Museum Founders' Collection | In Memory

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

Nan Goldin

b. 1953, Washington, D.C.

The Twins Gossiping, Thanksgiving, Connecticut,
1997

Cibachrome print

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

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.

To continue with Family Matters, enter the gallery to the right of Marisol's The Large Family Group.

Clockwise:

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

Clockwise:

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

This image's dynamic arrangement of blossoms, leaves, and insects demonstrates Ruysch's mastery of color, texture, and form. A successful still-life painter for nearly seventy years, she carefully studied the natural world alongside her father, famed botanist Dr. Frederik Ruysch. Yet her compositions are pure invention, often combining blooms from different seasons and parts of the world.

Museum Founders' Collection | In Memory

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 physick, 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

In 1899, Forbes and her husband opened the Newlyn Art School, which encouraged artists to paint directly from nature, often outdoors. The subject of this wooded scene is based on the poem The Fairies by Irish poet William Allingham, and depicts the story of Bridget, who was stolen by the “wee folk” and returned to her village seven years later only to find everyone gone. Lines from Allingham's poem are inscribed along the sides and bottom of the elaborately hand-wrought oak frame.

The unusual three-panel format suggests this painting may have been commissioned by a private collector and created for a specific location, perhaps over a large mantel.

Museum Founders' Collection | In Memory

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, an Aboriginal community 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 seem to be melting down onto the more vividly colored lower third. Mitchell noted that the painting reflects on the phenomenon of snow turning gray over time; its French title translates to “dirty snow.” Mitchell associated cold with silence and loneliness, yet her vigorous brushwork communicates an energetic and even joyous quality.

Museum Founders' Collection | In Memory

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 spiders' admirable attributes: patience, industriousness, and cleverness. Although Bourgeois perceived a protective quality in spiders, she understood that they evoke a fearful response in others. The cast-bronze medium allowed her to create a rough surface texture that gives this spider a dynamic, pulsating quality that captures arachnids' skittering motion.

NMWA founder Wilhelmina Holladay donated this work by Bourgeois, one of her favorite artists, to the museum in honor of its thirtieth anniversary in 2017.

Museum Founders' Collection | In Memory

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

Space Explorers

Clockwise:

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's images celebrating family life and colonial history appealed to popular Victorian tastes in England and the United States. The artist incorporated a wealth of details to strengthen her idealized narratives. Here a young woman stands on the steps of her modest home, gazing longingly toward the road. A man on horseback, presumably her romantic interest, appears in the distance.

Museum Founders' Collection | In Memory

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.

Ruth Bernhard

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

In the Box–Horizontal, 1962 (printed 1992)

Gelatin silver print

Gift from the estate of Ruth Bernhard

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

Paintings by Morisot were included in all but one of the Impressionist exhibitions held in Paris between 1874 and 1886. Along with other artists, Morisot began experimenting with painting on unprimed canvas around 1880. The resulting effect, seen here, was a loose and sketchy paint application that gave oil painting the spontaneous appearance of a watercolor. This canvas was included the retrospective exhibition of Morisot's art

presented at the National Museum of Women in the Arts in 2005.

Museum Founders' Collection | In Memory

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, 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).

Clockwise:

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.

Rania Matar

b. 1964, Beirut, Lebanon

Yara, Cairo, Egypt, from the series “SHE,” 2019

Archival digital pigment print

Museum Purchase: Funds provided by the Heather and Robert Keane Family Foundation

Rania Matar

b. 1964, Beirut, Lebanon

Lea #1, Beirut, Lebanon, from the series “SHE,” 2019

Archival digital pigment print

Museum Purchase: Funds provided by the Heather and Robert Keane Family Foundation

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, a large 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

Marina Abramović

b. 1946, Belgrade, Yugoslavia

The Lovers (Two Vessels), 1988 (published 1996)

Chromogenic color print and ink

Gift of Heather and Tony Podesta Collection

Marina Abramović

b. 1946, Belgrade, Yugoslavia

The Lovers (Man), 1988 (published 1996)

Chromogenic color print and ink

Gift of Heather and Tony Podesta Collection

**As you face Quick-to-See Smith's Indian, Indio,
Indigenous, enter Built to Order gallery to your left.**

Clockwise:

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 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

Many first-generation Abstract Expressionists developed one signature style that they maintained throughout their career. Krasner took a more radical approach, changing her style several times. In The Springs, she combined the circles, ovals, and diamonds from her "Little Images"

paintings of the 1940s with the daubs and splashes of paint that characterize her 1950s canvases.

NMWA founders Wallace and Wilhelmina Holladay purchased this work after meeting Krasner in New York. She told the couple that the canvas was inspired by the rural surroundings of the home she shared with husband Jackson Pollock in eastern Long Island. Krasner and Pollock moved to a village called the Springs, near East Hampton, in 1945.

Museum Founders' Collection | In Memory

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

Museum Founders' Collection | In Memory

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)

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.

Fourth Floor

Above Reception Desk:

Suzanne Valadon

b. 1865, Bessine-sur-Gartempe, France; d. 1938, Paris

Bouquet of Flowers in an Empire Vase, 1920

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

Museum Founders' Collection | In Memory

Dix Gallery Vestibule

Clockwise:

Kathy Prendergast

b. 1958, Dublin, Ireland

Secret Kiss, 1999

Knitted wool

Gift of Heather and Tony Podesta Collection

Honor Freeman

b. 1978, Adelaide, South Australia

Tupperware—Transforming a Chaotic Kitchen, 2008

Slipcast porcelain

Gift of Heather and Tony Podesta Collection

Andrea Higgins

b. 1970, Kansas City

Hillary, 2002

Oil on canvas

Gift of Heather and Tony Podesta Collection

Top:

Andrea Higgins

b. 1970, Kansas City

Jackie (India), 2003

Oil on canvas

Gift of Heather and Tony Podesta Collection

Higgins applies her brush marks to emulate the stitch-by-stitch patterns of fabric swatches, creating dynamic

abstractions. Jackie (India) is from Higgins' best-known series, "The Presidents' Wives," which explores the relationship between women, fashion, and power through visual abstractions based on the wardrobes of America's first ladies.

The minute strokes of pink and orange paint in this work form a lady-like jacquard pattern. Jacqueline Kennedy wore a much-photographed pale orange dress during a state visit to India in 1962.

Bottom:

Andrea Higgins

b. 1970, Kansas City, Missouri

Swatch (Continental), 2005

Oil on canvas

Gift of Heather and Tony Podesta Collection

Ilona Keserü

b. 1933, Pécs, Hungary

Black Line, 1968–69

Oil, ribbon, and string on canvas

Gift of an anonymous donor

Dix Gallery

Counterclockwise:

Abigail Tyler Oakes

b. 1923, New York; d. 1898, Charlestown, Massachusetts

View of the Connecticut River Valley, 1854

Oil on canvas

Gift of Dr. Robert A. Beckman and Family in honor of

Marion Forman Beckman

Jane Fortescue Coleridge

b. 1824, Isle of Wight, United Kingdom; d. 1878

Self-Portrait when Seventeen, 1842

Oil on canvas

Gift of Jerold J. and Marjorie N. Principato Foundation

Top:

Minerva J. Chapman

b. 1858, Altmar, New York; d. 1947, Palo Alto, California

Still Life: A Shelf in the Studio, Paris, 1889

Oil on canvas

Gift of Cherie Mohrfeld

Bottom:

Minerva J. Chapman

b. 1858, Altmar, New York; d. 1947, Palo Alto, California

Lady Reading by Lamplight, 1895

Oil on Canvas

Gift of John L. Hazlehurst III

Top:

Marie Laurencin

b. 1883, Paris; d. 1956, Paris

Portrait of a Girl in a Hat, ca. 1950

Oil on canvasboard

Gift of Wallace and Wilhelmina Holladay

Laurencin belonged to the circle of Pablo Picasso, Georges Braque, and other artists associated with the Cubist movement. Although she embraced some elements of Cubism, such as flat planes of unblended color, she incorporated her own rounded shapes, feathery brushwork, and soft-toned palette. In addition to painting, Laurencin also designed theatrical sets, costumes, and commercial textiles.

Museum Founders' Collection | In Memory

Bottom:

Marie Laurencin

b. 1883, Paris; d. 1956, Paris

Jeune fille á la guitar, ca. 1945

Oil on canvas

Millennium gift of Sara Lee Corporation

Top:

Edna Reindel

b. 1894, Detroit, Michigan; d. 1990, Santa Monica,

California

Lockheed Worker Working on the Fuselage of P-38,
1942

Oil on canvas

Gift of the artist

Bottom:

Lilly Martin Spencer

b. 1822, Exeter, England; d. 1902, New York City

Still Life with Watermelon, Pears, and Grapes, ca. 1859

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

Spencer's family emigrated to the U.S. when she was eight years old. Activists in women's rights, labor reform, and slavery abolition movements, her family strongly encouraged her artistic talents. She focused on painting domestic subjects and still lifes, which were reproduced in popular lithographs. Here Spencer demonstrates her skill at rendering the various textures and colors of fruits. The bite taken out of the watermelon slice adds a sense of immediacy to the composition.

Museum Founders' Collection | In Memory

Below Reindel, Top:

Anna Claypoole Peale

b. 1791, Philadelphia; d. 1878, Philadelphia

Still Life with Strawberries, ca. 1820s

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

Museum Founders' Collection | In Memory

Bottom:

Elena Bonafonte-Vidotto

b. 1932, Milan, Italy; d. 2009, Washington, D.C.

Eggs, 1977

Oil on panel

Gift of Wallace and Wilhelmina Holladay

Museum Founders' Collection | In Memory

Lydia Field Emmet

b. 1866, New Rochelle, New York; d. 1952, New York City

Portrait of Thomas Ewing III, ca. 1932

Oil on canvas

Gift of Alexander Cochran Ewing

Top:

Princess Victoria Adelaide Mary Louise

b. 1840, London; d. 1901, Potsdam, Germany

The Eastern Lady, 1874

Oil on panel

Gift of Caroline Rose Hunt

Bottom:

Gladys Nelson Smith

b. 1890, Chelsea, Kansas; d. 1980, Kensington, Maryland

Woman with Golden Hair in a Brown Striped Dress,

n.d.

Oil on canvas

Gift of W. David Frenzel

Antoinette-Cécile-Hortense Haudebourt-Lescot

b. 1784, Paris; d. 1845, Paris

Young Woman Seated in the Shade, ca. 1830

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

Conservation funds generously provided by the
Annenberg Foundation for Les Amis du NMWA, Paris,
France

In this portrait of an unidentified woman, Haudebourt-Lescot depicts the sitter outdoors and surrounded by trees and flowers. In the nineteenth century, many European artists concentrated on the natural world as industrialization quickly supplanted the rural, agricultural past. This unusually large portrait likely hung in a principal room of a grand house.

Museum Founders' Collection | In Memory

Top:

Martha Walter

b. 1875, Philadelphia; d. 1976, Gloucester, Massachusetts

The Telegram, Detention Room, Ellis Island, 1922

Oil on panel

Gift of Jacques S. Zinman

Bottom:

Ryah Ludins

b.1898; d. 1957, New York City

Self-Portrait, n.d.

Oil on canvas

Gift of A. Rex Rivolo

Top:

Gabriele Münter

b. 1877, Berlin, Germany; d. 1962, Staffelsee, Germany

Staffelsee in Autumn, 1923

Oil on board

Gift of Wallace and Wilhelmina Holladay

Münter produced stylized landscapes, portraits, still lifes, and interior scenes that combine flat planes of color with strong outlines. This painting depicts the shores of Staffelsee, a lake in the Bavaria region of Germany. For more than three decades, Münter had a home in Murnau, one of the villages along Staffelsee's shores. In this image, she translated the region's bucolic beauty into a dynamic patchwork of bright colors.

Museum Founders' Collection | In Memory

Bottom:

Anna Mary Robertson (Grandma) Moses

b. 1860, Greenwich, New York; d. 1961, Hoosick Falls,
New York

The Old Checkered House in Winter, 1944

Oil on Masonite

Gift from Bob and Dolores Hope to their daughter Linda Hope, who donated it to the National Museum of Women in the Arts. This painting hung in the Hope's Toluca Lake, California home since its purchase in 1946. The restoration of this painting was made possible by Dr. Bonnie Clark Jefferis in honor of her mother, Joan Russell Clark, a longtime friend, supporter, and founding member of the museum.

Top:

Jessie Dorr Luca

b. 1877, San Francisco; d. 1978, Oakland, California

California Cyprus, 1906

Oil on canvasboard

Gift of Mark Luca; Conservation and framing funds
generously provided by Mark Luca

Bottom:

Bertha Perrie

b. 1868, Washington, D.C.; d. 1921, Gloucester,
Massachusetts

Untitled, n.d.

Oil on board

Gift of Milton Gottesman

Top:

Rosa Bonheur

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

Untitled, n.d.

Oil sketch on paper mounted on aluminum hexcel panel
with fiberglass interleaf

Gift of Roma Crocker in honor of her children;

Conservation funds generously provided by the
Mississippi State Committee of the National Museum of
Women in the Arts

Bottom:

Aimée Lamb

b. 1893, Boston; d. 1989, Boston

The Restaurant, 1939

Oil on canvas

Gift of Miss Rosamond Lamb

Alice Beard

b. 1867, Cincinnati, Ohio; d. 1949, Cincinnati, Ohio

At the Flower Market, ca. 1912

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

Museum Founders' Collection | In Memory

Top:

Dulah Evans Krehbiel

b. 1875, Oskaloosa, Iowa; d. 1951, Evanston, Illinois

Three Ladies at a Window, 1920

Oil on canvas

Middle:

Beatrice Whitney van Ness

b. 1888, Chelsea, Massachusetts; d. 1981, Brookline,
Massachusetts

Untitled, 1908

Oil on panel

Gift of Wallace and Wilhelmina Holladay

Museum Founders' Collection | In Memory

Bottom:

Jane Peterson

b. 1876, Elgin, Illinois; d. 1965, Leawood, Kansas

Beach Scene, ca. 1935

Oil on canvasboard

Gift of Caryl and Martin Horwitz

Top:

Gabriele Münter

b. 1877, Berlin, Germany; d. 1962, Staffelsee, Germany

Child with Ball, ca. 1916

Oil on canvas

Gift of Wilhelmina Cole Holladay

Museum Founders' Collection | In Memory

Bottom:

Martha Walter

b. 1875, Philadelphia; d. 1976, Gloucester, Massachusetts

Bathing Hour, ca. 1915

Oil on canvas

Gift of Helen Hayes

Top:

Jennie Augusta Brownscombe

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

Interior Scene, n.d.

Oil on canvas

Gift of Wallace and Wilhelmina Holladay

Museum Founders' Collection | In Memory

Bottom:

Maria R. Dixon

Active 1870s–1896; d. 1896

A Quiet Moment, 1896

Oil on canvas

Gift of Dr. Robert A. Beckman and Family in honor of
Marion Forman Beckman

Kate W. Newhall

b. 1870, Fall River, Massachusetts; d. 1917, Berkeley,
California

Near Plainfield, NY [In the Gorge], 1881

Oil on canvas

Gift of Dr. Robert A. Beckman and Family in honor of
Marion Foreman Beckman