

SEE FOR YOURSELF

This is no ordinary guide.

Create your own museum experience at home using these fun, interactive art cards.

**NATIONAL MUSEUM
OF WOMEN IN THE ARTS**

Welcome to NMWA @ Home!

SEE FOR YOURSELF cards correspond to selected works from NMWA's collection and special exhibitions. Use them to engage with the artwork, discover fascinating facts, and learn about women artists. Visit nmwa.org/visit/plan-your-visit/see-for-yourself to see all of our **SEE FOR YOURSELF** cards!

What's on the menu?

Inspired by NMWA's online participatory exhibition *RECLAMATION: Recipes, Remedies, and Rituals*, this **SEE FOR YOURSELF** packet serves up six centuries of delectable artwork and invites you to chew on the ways food and drink can gather, nourish, and heal humans beings.

Still hungry?

Enjoy these prompts:

- What do you see in this artwork? What do you think about what you see? What do you wonder?
- Does the artist's visual depiction surface other senses? Which ones?
- What ingredients (e.g. materials, tools, and techniques) do you think the artist used to make this work? What steps do you think they followed?
- What personal associations or recollections does this artwork evoke?
- What recipe, ingredient, or food memory is most meaningful to you? Why? Visit reclamation.nmwa.org to check out and contribute to *RECLAMATION: Recipes, Remedies, and Rituals*.

Children's menu!

Younger visitors can also learn to see for themselves. Share information from the cards that you think will interest them. Or try some of these ideas:

- **Go on a colors quest.**
What colors did the artist choose?
How do they make you feel?
- **Hunt for shapes**—geometric, organic, and fantastic!
- **Try a senses walk.**
Imagine you could take a step into the work of art.
What would you see, hear, feel, smell, and taste?
- **Tell a story.**
What happened just before this scene?
What happened just after?
- **Look at the figures.**
Imagine you are one of the people represented in the artwork.
What's on your mind? How do you feel?

About the Museum

The National Museum of Women in the Arts (NMWA) is the only major museum in the world solely dedicated to championing women through the arts. With its collections, exhibitions, programs, and online content, the museum inspires dynamic exchange about art and ideas. NMWA advocates for better representation of women artists and serves as a vital center for thought leadership, community engagement and social change. NMWA addresses the gender imbalance in the presentation of art by bringing to light important women artists of the past while promoting great women artists working today.

SEE FOR YOURSELF cards are supported in part by the members of the National Museum of Women in the Arts.

Still Life of Fish and Cat



Still Life of Fish and Cat, after 1620

The Cat's Meow

Clara Peeters (1594–after 1657) helped pioneer the genre of still-life painting. She was also the first artist known to feature fish. Her arrangements of food, flowers, vessels, and the occasional feline influenced later artists.

Take a closer look

The artist's ability to replicate the appearance of things was key to her success. Note her judicious application of white paint to create the illusion of moist eyes, oysters' brackish baths, opalescent scales, and translucent shrimp shells.

Something to talk about

Most still lifes feature inanimate objects, but Peeters included a cat, a common pet at the time. How does its presence affect your experience of the painting?

Who knew?

As one of the few women working professionally as a painter in Europe at the time, Peeters should be considered a trailblazer. Owing to her gender, her life and artistic contributions went largely unrecorded by history.

Clara Peeters, *Still Life of Fish and Cat*, after 1620; Oil on panel, 13½ x 18½ inches; National Museum of Women in the Arts, Gift of Wallace and Wilhelmina Holladay



Plate 1 and Plate 18 from "Dissertation in Insect Generations and Metamorphosis in Surinam"



Plate 1 and Plate 18 from "Dissertation in Insect Generations and Metamorphosis in Surinam," 1719

A Bug's Life

Maria Sibylla Merian (1647–1717) devoted herself to observing creatures in their natural habitats. At 52, she embarked for Suriname, a Dutch colony in South America. For two years, she recorded flora and fauna populating its gardens, fields, and formidable rainforest.

Take a closer look

These engravings created from Merian's watercolors portray insects and arachnids arrayed on their host plants. Teeming with color, texture, pattern, and minute details, the images marry science and art. Her groundbreaking publication warranted several posthumous editions.

Who knew?

Merian's depictions of metamorphosis helped debunk the belief that bugs generated spontaneously: flies from rotting meat, moths from wool. Before seeing evidence of insects' developmental stages—egg, larva, pupa, and adult—people did not perceive the link between caterpillar and butterfly.

Maria Sibylla Merian, *Plate 1 and Plate 18* from "Dissertation in Insect Generations and Metamorphosis in Surinam," second edition, 1719; Hand-colored engravings on paper, Both: 20½ x 14½ inches; National Museum of Women in the Arts, Gifts of Wallace and Wilhelmina Holladay; Photographs by Lee Stalsworth





Still Life with Strawberries



Nancy Aertsen, ca. 1820

Still Life with Strawberries, ca. late 1820s

Details, Details

Anna Claypoole Peale (1791–1878) excelled at painting watercolor-on-ivory portrait miniatures and still lifes. The delicate detail and intimate scale of her pieces beckon viewers closer.

Take a closer look

Notice the rich, warm hues—like scarlet red and chestnut brown—Peale used to enliven her subjects and create depth. Her deft choice and application of color ensured Peale's reputation for precise naturalistic renderings.

Something to talk about

Portrait miniatures and still lifes each require skills distinct to the medium and style. How does Peale's brushwork and handling of space differ in these two works?

Who knew?

While Peale learned the technique of watercolor-on-ivory painting from her father, the art form was pioneered by another woman artist, Rosalba Carriera (1675–1757), also in the museum's collection.

Anna Claypoole Peale, *Nancy Aertsen*, ca. 1820; Watercolor on ivory, $3\frac{1}{2} \times 5\frac{3}{4} \times \frac{1}{2}$ inches; National Museum of Women in the Arts, Gift of Wallace and Wilhelmina Holladay; Photo by Lee Stalsworth

Anna Claypoole Peale, *Still Life with Strawberries*, ca. late 1820s; Oil on canvas, $8\frac{1}{4} \times 10\frac{1}{4}$ inches; National Museum of Women in the Arts, Gift of Wallace and Wilhelmina Holladay; Photo by Lee Stalsworth



A Gentleman's Table



A Gentleman's Table, after 1890

A Man's World

Claude Raguet Hirst (1855–1942) began her career painting floral still lifes, but creating “bachelor” scenes proved more lucrative. Scholars suggest this work is Hirst's subversive, critical commentary on contemporary male vices. Ironically, a Chicago men's club displayed it.

Take a closer look

The artist litters her canvas with the detritus of debauchery. Paraphernalia of smoking, drinking, and gambling—ashen pipe chamber, empty bottles, abandoned absinthe glass, and upturned playing cards—suggest an unseen narrative.

Something to talk about

Hirst is considered the only American female artist of her time to employ a hyper-realistic style known as *trompe l'oeil* (French for “fools the eye”). Which elements function this way? Which aspects remind you that this work is two-dimensional?

Who knew?

Born Claudine, Hirst began signing her works with the masculine variant “Claude” in the 1870s. Lee Krasner (1908–1984), also in the museum's collection, and writers Louisa May Alcott, Charlotte Brontë, and Harper Lee, likewise disguised their gender for professional gain.

Claude Raguet Hirst, *A Gentleman's Table*, after 1890; Oil on canvas, 18 x 32 inches; National Museum of Women in the Arts, Gift of Wallace and Wilhelmina Holladay; Photograph by Lee Stalsworth



Staffelsee in Autumn



Breakfast of the Birds



Staffelsee in Autumn, 1923

Breakfast of the Birds, 1934

Moody Hues

Gabriele Münter (1877–1962) favored landscapes and interior scenes as subject matter. A prominent figure in German Expressionism, she manipulated formal elements to render her emotional responses to subjects rather than their precise physical appearance.

Take a closer look

Münter applied paint in broad, thick strokes. She did not model objects in light and shadow. Instead color, outlined by dark lines, creates dimension and structure.

Something to talk about

Color, for Münter, served expressive purposes by creating a sense of atmosphere or capturing the essence of an experience. What mood does she evoke with the vivid palette for an autumnal landscape? With a muted, almost monochrome interior for a winter scene?

Who knew?

The artist collected Bavarian folk art called *Hinterglasmalerei*. These images painted on the reverse side of glass featured black contour lines filled with bright pigment.

Gabriele Münter, *Staffelsee in Autumn*, 1923; Oil on board, 13¼ x 19¼ inches; National Museum of Women in the Arts, Gift of Wallace and Wilhelmina Holladay; © 2015 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

Gabriele Münter, *Breakfast of the Birds*, 1934; Oil on board, 18 x 21¼ inches; National Museum of Women in the Arts, Gift of Wallace and Wilhelmina Holladay; © 2015 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn



Terrasse de café, Paris



Transatlantic Crossing

Céline Marie Tabary painted recognizable yet abstracted scenes of her native France and Washington, D.C., where she relocated in 1938. The move was prompted by her friendship with Lois Mailou Jones (1905–1998), also in the museum's collection, whom she met at the Académie Julian in Paris.



Terrasse de café, Paris, 1950

Take a closer look

Céline Marie Tabary (1908–1993) portrays a lively Parisian café scene. Beneath pink umbrellas, waiters in white jackets serve patrons who enjoy a moment of leisure. By fracturing the forms into geometric shapes, the artist creates energy and movement.

Something to talk about

Cafés like the one in Tabary's painting, have long been celebrated not only as places for social interaction but also for intellectual discourse. Where can this type of stimulating environment be found today?

Who knew?

Lifelong friends and colleagues, Tabary and Jones taught art classes in Jones's Washington studio beginning in 1945. Known as "The Little Paris Studio," its collaborative and dynamic atmosphere attracted artists like Alma Woodsey Thomas (1891–1978), also in the museum's collection.

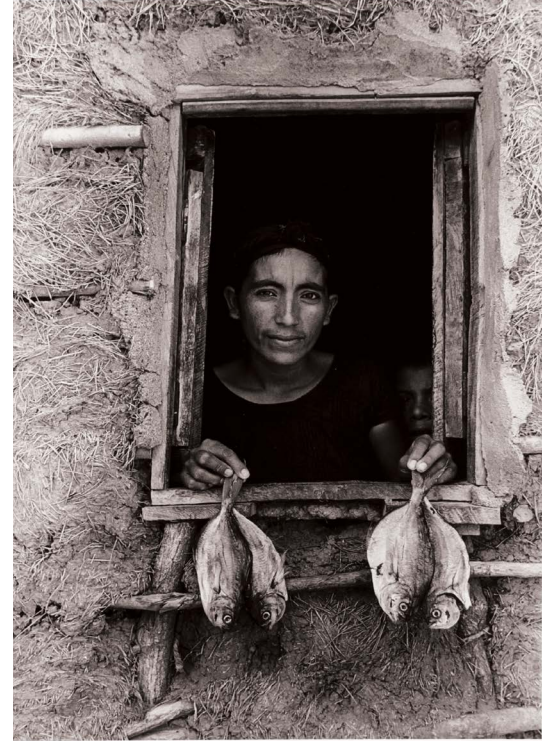
Céline Marie Tabary, *Terrasse de café, Paris*, 1950; Oil on canvas, 32 x 39 inches; National Museum of Women in the Arts, Gift of Corinne Mitchell; Painting conservation funds generously provided by the Southern California State Committee of the National Museum of Women in the Arts



Mujer Ángel, Desierto de Sonora
(Angel Woman, Sonoran Desert)



Cuatro Pescaditos
(Four Little Fish),
Juchitán, Oaxaca



Mujer Ángel, Desierto de Sonora
(Angel Woman, Sonoran Desert), 1979

Cuatro Pescaditos (Four Little Fish),
Juchitán, Oaxaca, 1986

Pride of Place

Photographs by **Graciela Iturbide (b. 1942)** provide an intimate look at the daily lives, special occasions, and surroundings of those she portrays, including the Seri people of Mexico's Sonoran Desert and the matriarchal society of Juchitán, a center of indigenous Zapotec culture.

Take a closer look

Iturbide's works often feature sharp angles, low perspectives, tight framing, and tonal nuances. These formal and compositional choices aggrandize her subjects—figures appear larger-than-life and fleeting moments seem timeless.

Something to talk about

The artist celebrates the strength and independence of women. How does she represent these ideals in her images?

In her own words

"Photography for me is a ritual. To go out with the camera, to observe, to photograph the most mythological aspects of people, then to go into the darkness, to develop, to select the most symbolic images."

Graciela Iturbide, *Mujer Ángel, Desierto de Sonora* (Angel Woman, Sonoran Desert), 1979 (printed 2014); Gelatin silver print, 16 x 20 inches; National Museum of Women in the Arts, Gift of Cindy Jones; © Graciela Iturbide, Image courtesy of Throckmorton Fine Art, NYC

Graciela Iturbide, *Cuatro Pescaditos* (Four Little Fish), Juchitán, Oaxaca, 1986 (Later print not dated); Gelatin silver print, 18¼ x 15 inches; National Museum of Women in the Arts, Gift of Charles and Teresa Friedlander, in honor of his mother, Jacqueline S. Friedlander; © Graciela Iturbide



Swiss Army Book



Dinner with Mr. Dewey



Swiss Army Book, 1990

Dinner with Mr. Dewey, 2002

Double Booked

M. L. Van Nice (b. 1945) considers her artist's books "installations writ small." While some function as books, others are sculptures inspired by publications. She aims to challenge viewers' preconceptions about knowledge and systems of classification.

Take a closer look

Van Nice's pieces often incorporate found objects, such as matches, pen nibs, bottles, and bones. Within the context of her works, these items acquire new visual and symbolic meanings.

Something to talk about

Van Nice believes viewers appreciate the unexpected in art. Which aspects of the artist's work surprise you? Why?

In her own words

"Art has no rules of engagement, no mandatory method of approach. This is the strength of it. Where there are no rules, there are no boundaries."

M. L. Van Nice, *Swiss Army Book*, 1990; Ink on paper, linen, wood, pen nib, and ribbon, 5½ x 24½ x 11½ inches; National Museum of Women in the Arts, Museum purchase: The Lois Pollard Price Acquisition Fund; © M. L. Van Nice

M. L. Van Nice, *Dinner with Mr. Dewey*, 2002; Mixed media, 32 x 42 x 20 inches; National Museum of Women in the Arts, Museum purchase: Members' Acquisition Fund





Collective Memory

For millennia, Australian Aboriginal people have expressed ancient stories, or Dreamings, through body painting, dance, and other ephemeral art forms. Emily Kame Kngwarreye (pronounced koom-WAH-ree) is among the first generation to render these tales in permanent materials.



Yam Story '96, 1996

Take a closer look

Emily Kame Kngwarreye (ca. 1910–1996) earned international acclaim for her bold compositions, handling of paint, and use of color. Here, intertwined lines set against a dark background suggest the aggressive, subterranean root system of the desert yam.

Something to talk about

In addition to providing practical information about the landscape, Dreamings offer lessons in moral behavior. Many cultures use historical, religious, and imagined tales similarly. What stories do you know that present such lessons?

Who knew?

Dreamings are passed down within families. The custodians who inherit a story are the only ones who can represent it. Viewers outside the clan may recognize the narrative, but will never know its full meaning. Kngwarreye was custodian of the Yam Dreaming.

Emily Kame Kngwarreye, *Yam Story '96*, 1996; Acrylic on canvas, 47 $\frac{7}{8}$ x 36 inches; National Museum of Women in the Arts, Gift of the Collection of Margaret Levi and Robert Kaplan; © 2012 Artists Rights Society (ARS), New York/VISCOPY, Australia



Single Rose



Early American, Tea Cakes and Sherry



Single Rose, 1997

Early American, Tea Cakes and Sherry,
2007

Faux Real

Before picking up her camera, **Sharon Core (b. 1965)** creates meticulous tableaus that bring paintings of the past to life. Her appropriations revere and reinvent traditional genres.

Take a closer look

The artist plays with concepts of authenticity, artifice, and originality, confounding viewers' perceptions. Bewilderingly beautiful rose petals are purportedly made of pigs' ears. A delectable still life is an uncanny photographic imitation of Raphaelle Peale's 1818 painting *Still Life with Cake*.

Something to talk about

Core's working method includes purchasing period tableware; cultivating heirloom plants and vegetables; and baking and decorating confections. How does knowing more about her extensive process change your impressions of her works?

In her own words

"The paintings on which they are modeled were painstakingly painted to appear as real as possible, so I go to great pains to come at the image from another direction—to mirror it."

Sharon Core, *Single Rose*, 1997; Chromogenic color print, 14 x 13 inches; National Museum of Women in the Arts, Gift of Heather and Tony Podesta Collection; © Sharon Core, courtesy of the artist and Yancey Richardson Gallery; Photograph by Lee Stalsworth

Sharon Core, *Early American, Tea Cakes and Sherry*, 2007; Chromogenic color print, 13¾ x 17½ inches; National Museum of Women in the Arts, Gift of Heather and Tony Podesta Collection; © Sharon Core, courtesy of the artist and Yancey Richardson Gallery; Photograph by Lee Stalsworth



American Collection #4: Jo Baker's Bananas



American Idol

Jo Baker's Bananas belongs to "The American Collection," a series of 12 story quilts created by Faith Ringgold to celebrate African American history and culture. This work features the U.S.-born French performer wearing her famous fruit fashion statement.



American Collection #4: Jo Baker's Bananas, 1997

Take a closer look

Faith Ringgold (b. 1930) combines textile designs with painted forms and patterns. See if you can distinguish the brushstrokes from the fabric prints.

Something to talk about

Ringgold's story quilts often combine word and image to develop a narrative. In *Jo Baker's Bananas*, the artist omits the use of text. What tale might you tell to describe this work?

In her own words

"After I decided to be an artist, the first thing that I had to believe was that I, a Black woman, could penetrate the art scene, and that, further, I could do so without sacrificing one iota of my Blackness or my femaleness or my humanity."

Who knew?

Josephine Baker (1906–1975), who rose to prominence in the 1920s, refused to perform for segregated crowds. Ringgold depicted her because Baker actively participated in the Civil Rights Movement and Ringgold's mother idolized her.

Faith Ringgold, *American Collection #4: Jo Baker's Bananas*, 1997; Acrylic on canvas with pieced fabric border, 80½ x 76 inches; National Museum of Women in the Arts, Purchased with funds donated by the Estate of Barbara Bingham Moore, Olga V. Hargis Family Trusts, and the Members' Acquisition Fund; Faith Ringgold © 1997; Photo by Lee Stalsworth



Freedom, A Fable: A Curious Interpretation of the Wit of a Negress in Troubled Times



Untitled de Kara Walker



Freedom, A Fable: A Curious Interpretation of the Wit of a Negress in Troubled Times, 1997

Untitled de Kara Walker, 2014

In the Shadows

Disquieting silhouettes by **Kara Elizabeth Walker** (b. 1969) recall inhumane treatment of enslaved people in the Antebellum era. Her depictions of racial violence and stereotypes challenge us to reflect on the legacy of slavery and presence of bigotry in contemporary life.

Take a closer look

The artist manipulates positive and negative space to create detailed figures and objects. Notice the mood created by her intricate jet-black shapes against stark white backgrounds.

In her own words

"I wanted to make work where the viewer wouldn't walk away; [they] would either giggle nervously, get pulled into history, into fiction, into something totally demeaning and possibly very beautiful."

Who knew?

Considered artist's multiples, *Freedom, A Fable* is from an edition of 4,000 and *Untitled de Kara Walker* is one of 1,000. The latter commemorated Walker's 2014 installation *A Subtlety*, an "homage to the unpaid and overworked" in America, at Brooklyn's former Domino Sugar Refinery.

Kara Elizabeth Walker, *Freedom, A Fable: A Curious Interpretation of the Wit of a Negress in Troubled Times*, 1997; Ink on paper, laser-cut black card stock, and leather binding, 8¼ x 9½ inches; National Museum of Women in the Arts, Gift of Marla Prather; © Ellie Bronson

Kara Elizabeth Walker, *Untitled de Kara Walker*, 2015; Ceramic, 8 x 8 x 4½ inches; National Museum of Women in the Arts, Promised gift of Steven Scott, Baltimore, in honor of Dr. David Driskell; Photo by Lee Stalsworth



Litchi chinensis



Citrus aurantifolia



Litchi chinensis, 2007

Citrus aurantifolia, 2008

Artistic (By) Nature

Monika E. de Vries Gohlke (b. 1940) grew up within walking distance of the Brooklyn Botanic Garden, which she and her family often visited. Gohlke credits the site's natural beauty with inspiring her art (and her mother's embroidery).

Take a closer look

Gohlke incorporates earth tones into her ink to achieve subtle gradations. She hand-colors select details and experiments with varied papers for contrast.

Something to talk about

Historically, botanical illustrators depicted specimens in the center of a white page, demonstrating a certain control over nature. In what ways do Gohlke's works depart from this tradition? What might that suggest about contemporary views of the natural world?

Who knew?

Gohlke has created designs for fabrics, rugs, wallpaper, and dinnerware for Polo/Ralph Lauren, Spode, and Williams-Sonoma.

Monika E. de Vries Gohlke, *Litchi chinensis*, 2007; Etching and aquatint with hand coloring in acrylic paint on paper; 12 x 8¹⁵/₁₆ inches; National Museum of Women in the Arts, Gift of Monika E. de Vries Gohlke; © Monika E. de Vries Gohlke; Photograph by Lee Stalsworth

Monika E. de Vries Gohlke, *Citrus aurantifolia*, 2008; Etching and aquatint with hand coloring in acrylic paint on paper; 10⁷/₈ x 9 inches; National Museum of Women in the Arts, Gift of Monika E. de Vries Gohlke; © Monika E. de Vries Gohlke; Photograph by Lee Stalsworth



Tupperware—Transforming a Chaotic Kitchen



Tupperware—Transforming a Chaotic Kitchen, 2008

Tupperware Party

Australian sculptor **Honor Freeman (b. 1978)** creates porcelain replicas of everyday objects by pouring liquid clay into molds. Her whimsical works transform ubiquitous mass-produced household items into handmade art.

Take a closer look

The realism of Freeman's sculptures invite close inspection and evoke memories. The pastel palette recalls Tupperware's earliest products. Familiar pieces encourage interaction. Curled lid tabs draw attention to containers that need "burping." Another top teeters precariously on a pink vessel.

In her own words

"The porcelain casts echo the original objects; the liquid slip becomes solid and forms a precise memory of a past form—a ghost."

Who knew?

In the 1950s, female executive Brownie Wise invented the "party plan" to distribute Tupperware. This marketing model sealed the company's success and transformed some housewives into businesswomen, affording them welcome educational, social, and financial opportunities.

Honor Freeman, *Tupperware—Transforming a Chaotic Kitchen*, 2008; Slip-cast porcelain, dimensions variable; National Museum of Women in the Arts, Gift of Heather and Tony Podesta Collection; © Honor Freeman; Photograph by Lee Stalsworth



Get more!

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Attend a virtual program from the comfort of your home. Check our calendar for upcoming events.
nmwa.org/whats-on/calendar

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