

Untitled (Wood Picture)



Magnetic Fields



Untitled (Wood Picture), ca. 1970s

Magnetic Fields, 1990

Tour de Force

Though major museums acquired early works by **Mildred Thompson (1936–2003)**, art world bias against Black women thwarted her professional ambitions. Disillusioned and determined, in 1962 she sought greater opportunities in Europe, spending more than a decade in self-imposed exile.

Take a closer look

Untitled (Wood Picture) and *Magnetic Fields* embody Thompson's ongoing fascination with the environment and interest in abstraction. Both celebrate nature's overlooked or unseen patterns, such as concentric circles evident in trees' growth rings and electromagnetic fields.

Something to talk about

How did Thompson use color and line in each of these works to reveal hidden features or invisible forces?

Who knew?

In addition to her talents as painter and sculptor, Thompson was a writer, journalist, photographer, printmaker, draftswoman, educator, musician, and composer. She performed in a band called We Do Blues, and many of her later paintings found inspiration in music.

Mildred Thompson, *Untitled (Wood Picture)*, ca. 1970s; Wood, 42 x 36 x 1 inches; National Museum of Women in the Arts, Gift of Camille Ann Brewer in honor and memory of Mildred Thompson; © The Estate of Mildred Thompson; Courtesy of Galerie Lelong & Co., New York; Photo by Lee Stalsworth

Mildred Thompson, *Magnetic Fields*, 1990; Oil on canvas, 62 x 48 inches; National Museum of Women in the Arts, Gift of the Georgia Committee of NMWA in honor of the thirtieth anniversary of the Georgia Committee and the National Museum of Women in the Arts; © The Estate of Mildred Thompson; Courtesy of Galerie Lelong & Co., New York

