

## Grace Hartigan

Born: Newark, New Jersey 1922

Died: Baltimore, Maryland 2008

### *Red Bowl*

1953

Oil on Masonite

Gift of Herman Jervis, New York, in Memory of Dorothy B. Jervis,  
BMA 1986.194

Created at a pivotal moment early in Grace Hartigan's career, this painting exemplifies her signature blend of figuration and abstraction. After finishing the piece, she noted in her 1953 journal: "I rather like its simplicity, lord knows it took long enough to get that way." *Red Bowl* was first exhibited at her 1954 solo show at Tibor de Nagy Gallery in New York City. Hartigan was business-savvy: after selling an artwork to the Museum of Modern Art, she leveraged her new prominence to sell all the works in her show. Despite the increased interest in her work, Hartigan exhibited under the pseudonym George Hartigan, indicating the difficulties she anticipated and faced as a woman artist. She chose George as an homage to George Eliot and George Sand, 19th-century writers (and women) who had to assume male pen names to be taken seriously. From 1955 onward, she exhibited as Grace Hartigan.

## Elizabeth Catlett

Born: Washington, D.C. 1915

Died: Cuernavaca, Mexico 2012

Printer: José Sanchez, Taller de Gráfica Popular

### *For Colored Only*

1946

Tusche and crayon lithograph with scraping

Dr. and Mrs. William W. Magruder Fund, BMA 1995.93

After receiving the 1946 Julius Rosenwald Fund, Elizabeth Catlett created *For Colored Only* in Mexico City at Taller de Gráfica Popular (People's Graphic Workshop), a politically active Mexican print studio. Catlett became an integral member there, producing a series of works that celebrated the achievements of black women despite the racism and sexism they faced in American society. Here, the woman's direct gaze forces the viewer to witness her subjugation to segregation. She holds her tired head in her hands as she sits under the oppressive sign. Catlett continued to use her art to promote social change in North America, but the unsubstantiated growing suspicion of left-wing activists during the McCarthy era led her to be banned from the United States. She became a Mexican citizen and had to apply for special permission to attend the opening of her 1971 solo show at the Studio Museum in Harlem. Catlett reclaimed her U.S. citizenship in 2002.

## Elizabeth Catlett

Born: Washington, D.C. 1915

Died: Cuernavaca, Mexico 2012

Publisher: Taller de Gráfica Popular

*Domestic Worker*

1946

Crayon lithograph with scraping

Purchased as the gift of Lorraine and Mark Schapiro, Baltimore, BMA 1997.20

After receiving the 1946 Julius Rosenwald Fund, Elizabeth Catlett created *Domestic Worker* in Mexico City at Taller de Gráfica Popular (People's Graphic Workshop), a politically active Mexican print studio. Catlett became an integral member there, producing a series of works that celebrated the achievements of black women despite the racism and sexism they faced in American society. Catlett portrayed the woman in *Domestic Worker* with tired eyes but emphasized her strength and resoluteness through the solid forms of her hands and forearms, which anchor the composition. Catlett continued to use her art to promote social change in North America, but the unsubstantiated growing suspicion of left-wing activists during the McCarthy era led her to be banned from the United States. She became a Mexican citizen and had to apply for special permission to attend the opening of her 1971 solo show at the Studio Museum in Harlem. Catlett reclaimed her U.S. citizenship in 2002.

## Amalie Rothschild

Born: Baltimore, Maryland 1916

Died: Baltimore, Maryland 2001

### *Resortscape*

1954–1955

Oil on canvas

Gift of Amalie R. Rothschild, BMA 2011.110

Using meticulous structure and design, Amalie Rothschild sought to “distill the essence of form and expression” in her abstract paintings of both interiors and outdoor landscapes. The interwoven bands of color, which evoke a vision of beach chairs and umbrellas by the ocean on a summer day, illustrate her witty use of geometric forms. A leading figure in abstract art in Maryland, Rothschild had her first solo show at The Baltimore Museum of Art (BMA) in 1942 and taught fine art at Goucher College. During the late 1900s, she was a trustee at the Maryland Institute College of Art, the BMA, and Maryland Art Place, and served on various committees throughout the city, demonstrating her commitment to fostering the Baltimore art scene.

## Grace Turnbull

Born: Baltimore, Maryland 1880

Died: Baltimore, Maryland 1976

### *Whirlpool*

1925

Oil on canvas

Gift of the Artist, BMA 1970.52

Although Grace Turnbull was largely known for her sculptures, her oeuvre also includes landscape paintings that dance between figuration and abstraction. In this work, she captures the powerful energy of a whirlpool with swirling, thick colors that feel three-dimensional in their graphic quality, in a style reminiscent of 19th-century Japanese woodblock prints. She noted in her autobiography that she was captivated by the “quips and cranks and wanton wiles . . . gurgling whirlpools and miniature waterfalls” that surfaced in a stream after summer rains.

Turnbull was a member of the National Association of Women Painters and Sculptors and this work was included in their 1932 group exhibition. Such affiliate groups often gave women the opportunity to exhibit, helping artists who may have been overlooked because of their gender.

## Simone Brangier Boas

Born: Breloux, France 1895

Died: Philadelphia, Pennsylvania 1981

### *Mother and Child*

c. 1932

Mahogany

Gift of Patricia Hechter Bosley, Phoenix, Maryland, in Memory of her Grandmother, Simone Boas, BMA 1987.5

In 1932, this sculpture won two awards in Baltimore and was included in The Museum of Modern Art's 1933 exhibition *Painting and Sculpture from 16 American Cities*. As a founding member of the Sculptors Guild, Simone Boas exhibited work at the Brooklyn Museum and at the 1939 World's Fair American Art show. Boas' work was also collected by the Cone sisters, whose modern art collection can be seen in the adjacent galleries. Boas enjoyed national attention but was dedicated to Baltimore artists. She delivered lectures on sculpture at The Baltimore Museum of Art, and worked nearby at 2616 St. Paul Street, which was fondly called "the Little Studio." This rotating residency space for Baltimore artists was also where Boas taught art lessons to women, including Elsa Hutzler, whose sculpture is seen in this room.

## Maria Hamel Finkelstein

Born: Asnières-sur-Seine, France, 1891

Died: Bel Air, Maryland 1975

### *Meditation*

c. 1937

Oil on canvas

Gift of the Municipal Art Society, Baltimore, BMA 1946.63

Although she moved from her native France to the United States with her American husband in 1919, Maria Finkelstein—trained at the École des Beaux-Arts—continued to exhibit her work at the Paris Salon in 1928 and 1930 and in shows for women artists at the Grand Palais in Paris from 1914 to 1929. Her work was also included in Maryland exhibitions throughout the 1920s and 1930s. Finkelstein was a watercolorist by training, and her solo shows in Baltimore at the Friends of Art House often included floral still-life paintings. This rendering of a seated woman deep in thought was exhibited at the *Fifth Annual Exhibition of Paintings and Sculpture* at The Baltimore Museum of Art (BMA) in 1937. It was promptly purchased by the Municipal Art Society, which later gifted it to the BMA. Although she was once an integral part of Baltimore's artistic circle, little has been discovered or documented about Finkelstein.