

Four Masterworks from the National Gallery of Art



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Introduction

Four Masterworks from the National Gallery of Art

The four paintings on view are on long-term loan from the National Gallery of Art in Washington, D.C., as part of the National Gallery of Art's "Across the Nation" program, to share the nation's collection with museums across the country. Boise Art Museum is one of only ten organizations invited to participate in this unique program. This is a rare and welcome opportunity for our community to experience these significant and beloved artworks.

Organized by the Boise Art Museum

Gallery 16

Berthe Morisot

(1841-1895, b. Bourges, France,
d. Paris, France)

***Young Woman with a Straw Hat*, 1884**

oil on canvas

*Collection of the National Gallery of Art,
Washington*

Ailsa Mellon Bruce Collection



Thomas Eakins

(1844-1916, Philadelphia, PA)

***Harriet Husson Carville (Mrs. James G. Carville)*, 1904**

oil on canvas

*Collection of the National Gallery
of Art, Washington*

Gift of Elizabeth O. Carville



Mark Rothko

(1903-1970, b. Daugavpils,
Latvia, d. New York, NY)

Untitled, 1948

oil and acrylic on canvas

*Collection of the National
Gallery of Art, Washington*

Gift of The Mark Rothko Foundation, Inc.



Mark Rothko

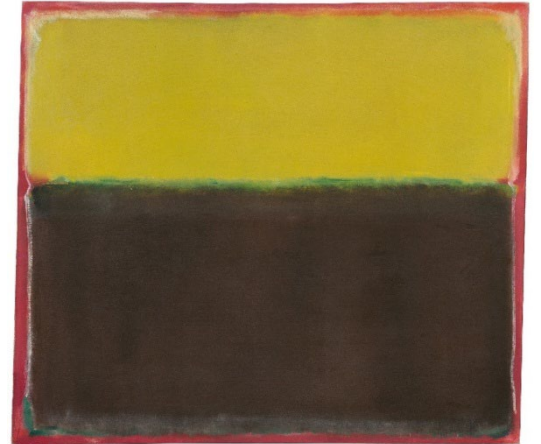
(1903-1970, b. Daugavpils,
Latvia, d. New York, NY)

Untitled, 1950

pigmented hide glue
and oil on canvas

*Collection of the National Gallery of Art,
Washington*

Gift of The Mark Rothko Foundation, Inc.



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Berthe Morisot (1841-1895)

Born in Bourges, France, Berthe Morisot was a feminist icon who championed gender equality and became the first female member of the radical Impressionist movement.

Morisot's mother allowed her to study painting with Jean-Baptiste-Camille Corot during a period when social conventions barred women from this type of education. In 1864, Morisot exhibited for the first time in the esteemed Salon de Paris, where she showed for a decade until she joined the “*rejected*” Impressionists in the first Salon des Refusés exhibition, a landmark event in the history of Impressionism. Members included

Paul Cézanne, Edgar Degas, Claude Monet, Camille Pissarro, Pierre-Auguste Renoir, and Alfred Sisley — all males, except Morisot. The artist is notable for painting women in domestic interiors and capturing the important female perspective of women's lives in the late 1800s. In 1890, Morisot wrote, "I don't think there has ever been a man who treated a woman as an equal, and that's all I would have asked for, for I know I'm worth as much as they."

Image: Berthe Morisot, *Young Woman with a Straw Hat*, 1884, oil on canvas, Collection of the National Gallery of Art, Washington, Ailsa Mellon Bruce Collection

Thomas Eakins (1844-1916)

Thomas Eakins, a pivotal American Realist painter, painted hundreds of portraits, usually of friends, family members, or prominent people in the arts, sciences, and religion. Born in Philadelphia, Eakins traveled to study in Paris, France, at the age of 22. He enrolled at the *École des Beaux-Arts* and studied with the leading academic painter Jean-Léon Gérôme. In the late 1870s, Eakins began teaching at the Pennsylvania Academy of Fine Arts, where he became a professor of drawing and painting in 1879. At that time, the artist was steadfast in his insistence on the importance of painting and teaching from the nude model. The controversy surrounding this practice led to a scandal and his dismissal from the professorship in 1886. Eakins's paintings garnered little attention from the art world until after his death.

Image: Thomas Eakins, *Harriet Husson Carville (Mrs. James G. Carville)*, 1904, oil on canvas, Collection of the National Gallery of Art, Washington, Gift of Elizabeth O. Carville

Mark Rothko (1903-1970)

Mark Rothko was the most influential Color Field painter in America. Born in what is now Latvia, Rothko moved to the United States at the age of ten. He studied at Yale University before pursuing his art career in New York. His early artwork was influenced by surrealism and abstraction. He eventually abandoned representational painting to focus on the emotive power of color. Rothko's later paintings typically consist of soft, rectangular fields of color that hover on the canvas, inviting viewers to engage in contemplation and introspection. His method involved layering thin washes of pigment to give his colors a sense of luminosity and depth. For Rothko, art was not about representation or narrative, but was about conveying universal human emotions, such as joy, despair, and the search for meaning in life. He often spoke of

his desire for his paintings to act as a spiritually transcendent experience.

Image: Mark Rothko, *Untitled*, 1950, pigmented hide glue and oil on canvas, Collection of the National Gallery of Art, Washington, Gift of The Mark Rothko Foundation, Inc.

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Image: Mark Rothko, *Untitled*, 1948 oil and acrylic on canvas Collection of the National Gallery of Art, Washington Gift of The Mark Rothko Foundation, Inc.

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Eakins | Morisot | Rothko

Thomas Eakins, Berthe Morisot, and Mark Rothko were all considered revolutionary and radical thinkers during the times they were making art. They were visionaries who challenged socially acceptable art practices and provoked their contemporary audiences with original ideas. They were instrumental in shifting each current art movement toward a new art movement—from Realism to Impressionism to Abstract Expressionism. They were inventors of art history.

About the Exhibition

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