

## The Female Masters Series

The Parkville Frame Gallery is pleased to offer **The Female Masters Series** (Also see Mary Cassatt in our Impressionist's Series). This series features a collection of reproductions of paintings created by some of the most well-known and well-respected female artists. These images can be purchased either pre-framed in our gallery, or we can order these, and many other, images, in a variety of sizes, and frame them to your specifications.



***Life Study of Lady Hamilton as the Cumaean Sybil*** (1792)

Elisabeth Louise Vigée Le Brun

Private collection

**Date painted:** 1792

**How originally painted:** Oil on canvas

**Size:** 28 ¾ x 22 ½ inches

**Where on display:** Private collection



**The Artist:** **Élisabeth Vigée Le Brun**, (French, 1755-1842) the daughter of a minor painter, Louis Vigée, was born and brought up in Paris. She became a member of the Académie de St-Luc in 1774 and of the French Academy in 1783. She was a highly fashionable portrait painter, patronized particularly by Queen Marie Antoinette. Between 1789 and 1805 she travelled in Europe and visited Russia.

**The Art:** ***Life Study of Lady Hamilton as the Cumaean Sybil*** The artist's popularity was further boosted by her 1792 portrait of Lady Hamilton (Born Amy Lyon, AKA Emma Hart). The painting is represented at the Metropolitan Museum of Art (MET) by a bust-length version titled "Life Study of Lady Hamilton as the Cumaean Sibyl" (1792). Lady Hamilton had made a name for herself as a performer of "attitudes," a hybrid of posing and acting during which she would portray mythological figures before beguiled audiences. Le Brun's portrait, most likely inspired by Domenichino's depiction of the mythic prophetess, captures Hamilton gazing upwards in search of divine inspiration.



***The Cradle*** (1872)  
Berthe Morisot  
Musée d'Orsay, Paris

**Date painted:** 1872

**How originally painted:** Oil on canvas

**Size:** 46 x 56 cm

**Where on display:** Musée d'Orsay, Paris



**The Artist: Berthe Marie Pauline Morisot** (1841–1895) one of the major French impressionists, she worked alongside Edgar Degas, Édouard Manet, Claude Monet, and Pierre-Auguste Renoir. Through her portrayal of the human figure, Morisot explored impressionist themes of modernity; the intimacy of contemporary bourgeois living and family life; the taste for resorts and gardens; the importance of fashion; and women's domestic work. Deliberately sketch-like and unfinished in appearance, her works are not an unmediated reflection of her daily environment.

They address the temporality of representation itself in a careful capture of the world that attempts to “fix something of the passing moment.”

**The Art: *The Cradle*** Undeniably Berthe Morisot's most famous painting, *The Cradle* was painted in Paris in 1872. It shows one of the artist's sisters, Edma, watching over her sleeping daughter, Blanche. It is the first image of motherhood—later one of her favorite subjects—to appear in Morisot's work.

Edma's gesture, drawing the net curtain of the cradle between the spectator and the baby, further reinforces the feeling of intimacy and protective love expressed in the painting. Berthe Morisot showed *The Cradle* at the Impressionist exhibition of 1874—the first woman to exhibit with the group. The painting was scarcely noticed although important critics commented on its grace and elegance. After unsuccessful attempts to sell it, Berthe Morisot withdrew it from display and *The Cradle* stayed in the model's family until it was bought by the Louvre in 1930.



***Blue and Green Music*** (1919-1921)  
Georgia O'Keeffe  
Art Institute of Chicago

**Date painted:** 1919-1921

**How originally painted:** Oil on canvas

**Size:** 23 x 19 inches

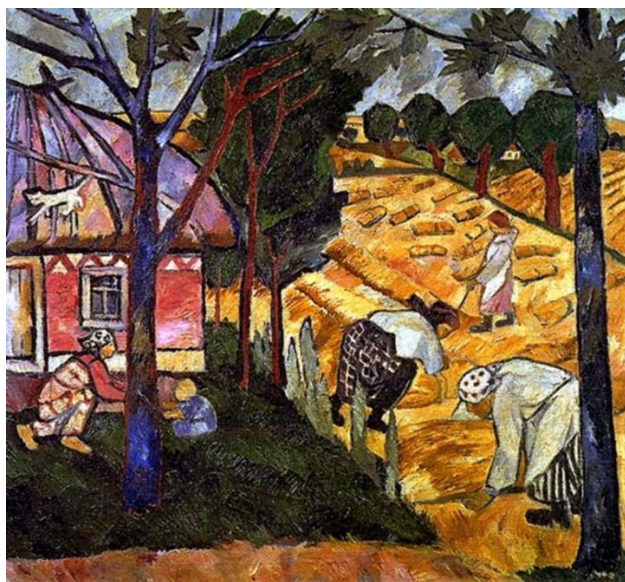
**Where on display:** The Art Institute of Chicago



**The Artist: Georgia Totto O'Keeffe** (American, 1887-1986) is one of the most significant artists of the 20<sup>th</sup> century, renowned for her contribution to modern art. Born on November 15, 1887, the second of seven children, Georgia O'Keeffe grew up on a farm near Sun Prairie, Wisconsin. By the time she graduated from high school in 1905, O'Keeffe had determined to make her way as an artist.

She studied at the Art Institute of Chicago and the Art Students League in New York, where she learned the techniques of traditional painting. The direction of her artistic practice shifted dramatically four years later when she studied the revolutionary ideas of Arthur Wesley Dow. Dow offered O'Keeffe an alternative to established ways of thinking about art. She experimented with abstraction for two years while she taught art in West Texas. Through a series of abstract charcoal drawings, she developed a personal language to better express her feelings and ideas.

**The Art: *Blue and Green Music*** Around 1920 Georgia O'Keeffe painted a number of oils exploring, as she later recalled, "the idea that music could be translated into something for the eye." In *Blue and Green Music*, O'Keeffe's colors and forms simultaneously suggest the natural world and evoke the experience of sound. She was drawn to the theories of the Russian Expressionist painter Vasily Kandinsky, who, in his 1912 text *Concerning the Spiritual in Art*, argued that visual artists should emulate music in order to achieve pure expression free of literary references.



***Grain Harvest*** (1908)  
Natalia Goncharova  
State Museum, Saint Petersburg, Russia

**Date painted:** 1908

**How originally painted:** Unknown (probably oil on canvas)

**Size:** Unknown

**Where on display:** State Museum, Saint Petersburg, Russia



**The Artist: Natalia Sergeevna Goncharova** (1881-1962) was a Russian avant-garde artist, painter, costume designer, writer, illustrator, and set designer. Goncharova's lifelong partner was fellow Russian avant-garde artist Mikhail Larionov.

She was a founding member of both the Jack of Diamonds (1909–1911), Moscow's first radical independent exhibiting group, the more radical Donkey's Tail (1912–1913), and with Larionov invented Rayonism (1912–1914). She was also a member of the German-based art movement Der Blaue Reiter (The Blue Rider). Goncharova earned a high reputation in Moscow for her scenery and costume designs for the Kamerny Theatre. She also became a designer for Serge Diaghilev's Ballets Russes in Paris; her vibrant Byzantine-inspired designs for the ballet *Coq d'or* (1914) were especially notable. Born in Russia, she moved to Paris in 1921 and lived there until her death.

**The Art: *Grain Harvest*** Goncharova observed Russian peasants firsthand during her frequent trips to the family country home near Moscow. They became a major part of her artistic vocabulary. She enjoyed portraying women working in rural settings. In 1986-87 this painting appeared among 61 other paintings on exhibition in the U.S. from the Tretyakov Gallery in Moscow and the State Russian Museum in Saint Petersburg.