



G:: Gallery 7 Georgia O'Keeffe, *Brown Sail, Wing and Wing, Nassau*, 1940

Best known for her iconic close-up views of flowers, O'Keeffe was a pioneer of modernism and abstraction in America. Staunchly independent, she forged her own artistic path across seven decades, becoming America's most famous woman artist. This canvas, painted while O'Keeffe was on vacation in the Bahamas, exhibits her signature crisp lines and sharp color.

H:: Gallery 7 Edward Hopper, *Two on the Aisle*, 1927

Edward Hopper's paintings of isolated, often self-absorbed figures touched on something poignant and essential in the experience of American urban life, making him one of the most popular artists of the 20th century. The couple taking their seats in the nearly empty theater in TMA's painting resembles Hopper himself and his wife Jo, avid theatergoers.

© Toledo Museum of Art

Some works of art in this guide may be out on loan to another museum, undergoing conservation work, or temporarily off view for other reasons. We regret any inconvenience.



Sponsored by

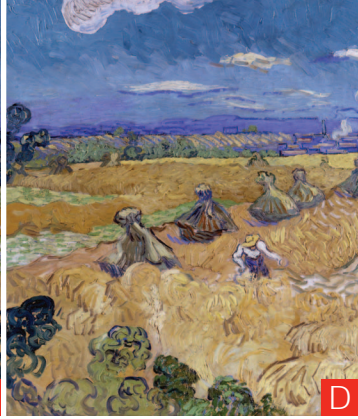


MyGuide

Big Names

The Toledo Museum of Art has masterworks in its collection from many of the most famous and most acclaimed artists of all time. See for yourself if these artists deserve the hype.





A:: Gallery 22 El Greco, *The Agony in the Garden*, about 1590–95

Born on the Greek island of Crete, Domenikos Theotokopoulos settled in Toledo, Spain, by 1577, where he became known as El Greco (the Greek). His expressive, visionary style of painting has captured the imaginations of generations of art lovers.

B:: Gallery 36 (Great Gallery) Peter Paul Rubens, *The Crowning of Saint Catherine*, 1631 (1633?)

Flemish artist Rubens not only painted sumptuous paintings, he was also a scholar, a linguist, a debonair man-about-town, and an international diplomat who helped negotiate peace between warring Spain and England. He has even inspired his own adjective: “rubenesque,” referring to the generous proportions of the women he typically painted (the two saints on the right were probably modeled by his young rubenesque wife, Helena).

C:: Gallery 27 Rembrandt van Rijn, *Man in a Fur-lined Coat*, about 1655–60

The ultimate Dutch Master, Rembrandt is revered for his ability to capture penetrating psychological insights in his paintings and prints. Though the wide-brimmed, floppy hat, heavy fur-lined coat, and gold-embroidered lace collar seem theatrical and even showy, Rembrandt nevertheless gives the man an introspective gaze, hinting at the “inner life” of his subject. And he was a master at the physical act of putting paint onto canvas, as well—the brushstrokes are thick and expressive, as rich as the red of the man’s tunic.

D:: Gallery 35 Vincent van Gogh, *Wheat Field with Reaper, Auvers*, 1890

The quintessential “starving artist,” the tormented genius unappreciated in his own time—van Gogh has achieved such mythical proportions that he has in some ways become the very definition of “artist.” In an astonishingly short but incredibly prolific career, he famously sold only a few paintings during his lifetime. TMA’s two canvases were painted during the last weeks of his life, before he shot himself in a wheat field like the ones he so vividly painted.

E:: Gallery 35 Claude Monet, *Water Lilies*, about 1922

Monet and water lilies. Need we say more? Okay, we will anyway. Painted late in Monet’s life, this canvas (is it unfinished?) seems remarkably modern and nearly abstract.

In fact, Monet’s late paintings of his lily pond, with their bold gestural brushstrokes and their almost formless, “all-over” compositions, had an important impact on Jackson Pollock and the Abstract Expressionist painters of the 1940s and 50s.

F:: Gallery 3 Pablo Picasso, *Woman in a Black Hat*, 1909

A restless innovator, Picasso never stayed with one style for long; he always pushed forward and broke new ground. His impact on the art of the 20th century is unparalleled, but perhaps nothing he did shook the art world so much as Cubism (developed along with artist Georges Braque). In this portrait of his mistress Fernande Olivier, he uses Cubism to present his subject from multiple angles at multiple moments in time.

CONTINUED ON BACK

