



AMALIE  
ROTHSCHILD'S  
MODERNIST EYE

The background of the image features a repeating geometric pattern of blue triangles pointing downwards, set against a dark blue and black background. Orange circular dots are scattered throughout the composition, some aligned with the triangle vertices and others floating in the space between them.

GOYA  
CONTEMPORARY  
GALLERY

## ***Amalie Rothschild's Modernist Eye***

On view at Goya Contemporary Gallery, Baltimore, MD  
November 23, 2025 – February 15, 2026

**Baltimore, MD – October 14, 2025** – Goya Contemporary Gallery is proud to announce *Amalie Rothschild's Modernist Eye*, the first major solo exhibition of the artist's work since the gallery was named exclusive representative of the Rothschild Estate in 2024. On view from November 23, 2025, through February 15, 2026, the exhibition opens with a public reception on Sunday, November 23, from 3:00 to 6:00 PM.

This focused survey celebrates the prolific vision and enduring legacy of **Amalie Rothschild** (1916–2001), the pioneering Baltimore-based artist whose innovative work in painting, sculpture, and works on paper helped define postwar American modernism in the Mid-Atlantic and beyond. A selection of works curated from six decades, ***Amalie Rothschild's Modernist Eye***, highlights Rothschild's ability to bridge abstraction and figuration, formal geometry and intuitive gesture—with a visual language as disciplined and rigorous as it is expressive.

From early figurative explorations to her iconic Plexiglas sculptures and abstract constructions that define her mature practice, Rothschild consistently pushed the boundaries of material, form, and perception. Her artistic vocabulary reflects a deep formal engagement with 20th-century modernist ideals—filtered through personal narrative, humor, and the perspective of a woman working outside dominant coastal art capitals of her day.

“Rothschild’s work is long overdue for broader recognition,” says Amy Raehse, the exhibition’s curator. “Her visionary approach to structure, color, and material speaks directly to today’s conversations about the evolution of abstraction, the role of women in modernism, and rich artistic histories rooted in Baltimore.”

“Amalie Rothschild was a pioneering spirit whose influence extended well beyond Baltimore, too” says Raehse. “This exhibition is an opportunity to reintroduce her unique practice to contemporary audiences and to position her where she belongs—within the broader canon of American modernism.”

While widely exhibited during her lifetime, Rothschild’s work has been underrecognized in recent decades. This exhibition follows Rothschild’s recent inclusion in *Modernisms*, a major group show at the Jewish Museum of Maryland, curated by J. Susan Isaacs, and her debut at the 2025 Armory Show in New York. These high-profile appearances mark a growing national reevaluation of Rothschild’s legacy—one Goya Contemporary is helping to lead through curated exhibitions, placements in prominent collections, and the development of new scholarship since taking on the estate.

Rothschild’s art is held in major public collections, including the **Baltimore Museum of Art**, **Smithsonian American Art Museum**, **Jewish Museum of Maryland**, **Honolulu Academy of Arts**, the **Israel Museum, Jerusalem**, and the **Federal Reserve Bank of Richmond Virginia**. She was also a founding member of institutions supporting contemporary art in the Mid-Atlantic, such as Maryland Art Place. She founded the Baltimore Outdoor Art Festival in Druid Hill Park which ran from 1954 to 1986, and co-founded Gallery One, the first artists’ cooperative gallery in Baltimore in the 1950s-60s. Rothschild left a legacy of experimentation that continues to resonate, as well as support for the artists’ community of her time.

Born into a German-Jewish family in Baltimore, Rothschild studied fashion illustration at the Maryland Institute College of Art during the Great Depression. After an early career in commercial illustration, she transitioned to fine art following her marriage in 1936. Her home studio enabled her to balance her artistic work with family life, raising two daughters while maintaining a rigorous creative practice. Rothschild remained a vital and beloved figure in the Baltimore art scene until her death in 2001. “My mother was an artist of great depth, integrity, and discipline,” says the artist’s daughter, **Amalie Randolph Rothschild**. “This exhibition will include rarely seen pieces that demonstrate her relentless experimentation with systems of organization, modular construction, and spatial tension” she continued.

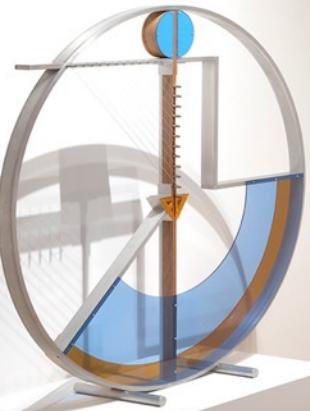
In her practice, she sought out and worked with scientists, architects, and mathematicians to learn the skills necessary to construct work in her own machine and wood-working shop. She even made her own canvases and frames.

Embedded within many works, we see self-referential moments, references to her red hair color, her facial features—specifically her nose—and her femaleness. Her education was multifaceted, particularly for a woman in the time in which she lived. In the early 1930’s she attended what is now MICA. As was the case for the handful of female students enrolled, Rothschild was pushed towards Costume Design, which in this day would now be referred to as Fashion Design. After college, she won a scholarship to Parsons (then called the NY School of Fine and Applied Art) where she studied for five months in New York. She was invited to study in Paris, but her mother did not permit her to travel abroad solo. This was not an uncommon attitude of the day. Following her return, she spent 2 years working as a commercial illustrator for Baltimore newspapers. At 17, Rothschild met her future husband, Randolph Rothschild, who she married in 1936. They remained married for 65 years until her death. Through all those years, Rothschild worked as a practicing artist spending six hours a day five days a week in her studio with rare interruptions.

Although rooted in abstraction, Rothschild’s work often engaged deeply personal themes, reflecting the tensions between domestic responsibilities and artistic ambition, while also drawing on historical references. In the 1960s, she expanded into sculpture, producing over 325 works ranging from large-scale outdoor installations to intimate studies of form and spatial balance, often described as “drawings in space.” In the 1970s, influenced by feminist discourse, Rothschild developed her *Vestments* series—non-wearable, sculptural forms composed of translucent Plexiglas, aluminum, cord, and chain. These works, which evoke the structure of garments and the visual language of stained glass, further blurred the boundaries between sculpture and textile.

Rothschild was also a prolific draftsperson, producing hundreds of works on paper over the course of her life. As a warmup to her studio work every day she spent roughly 30 minutes doing what she called “automatic” drawing, inspired by Henri Matisse. Her career encompassed both artistic practice and pedagogy; she taught at Goucher College and other institutions while remaining an active advocate for the arts in Baltimore. At the time of her death, her oeuvre included approximately 1,400 works, with over 375 held in private and public collections.

Amalie Rothschild's  
Modernist Eye



*Amalie Rothschild's Modernist Eye* at Goya Contemporary Gallery, Baltimore.

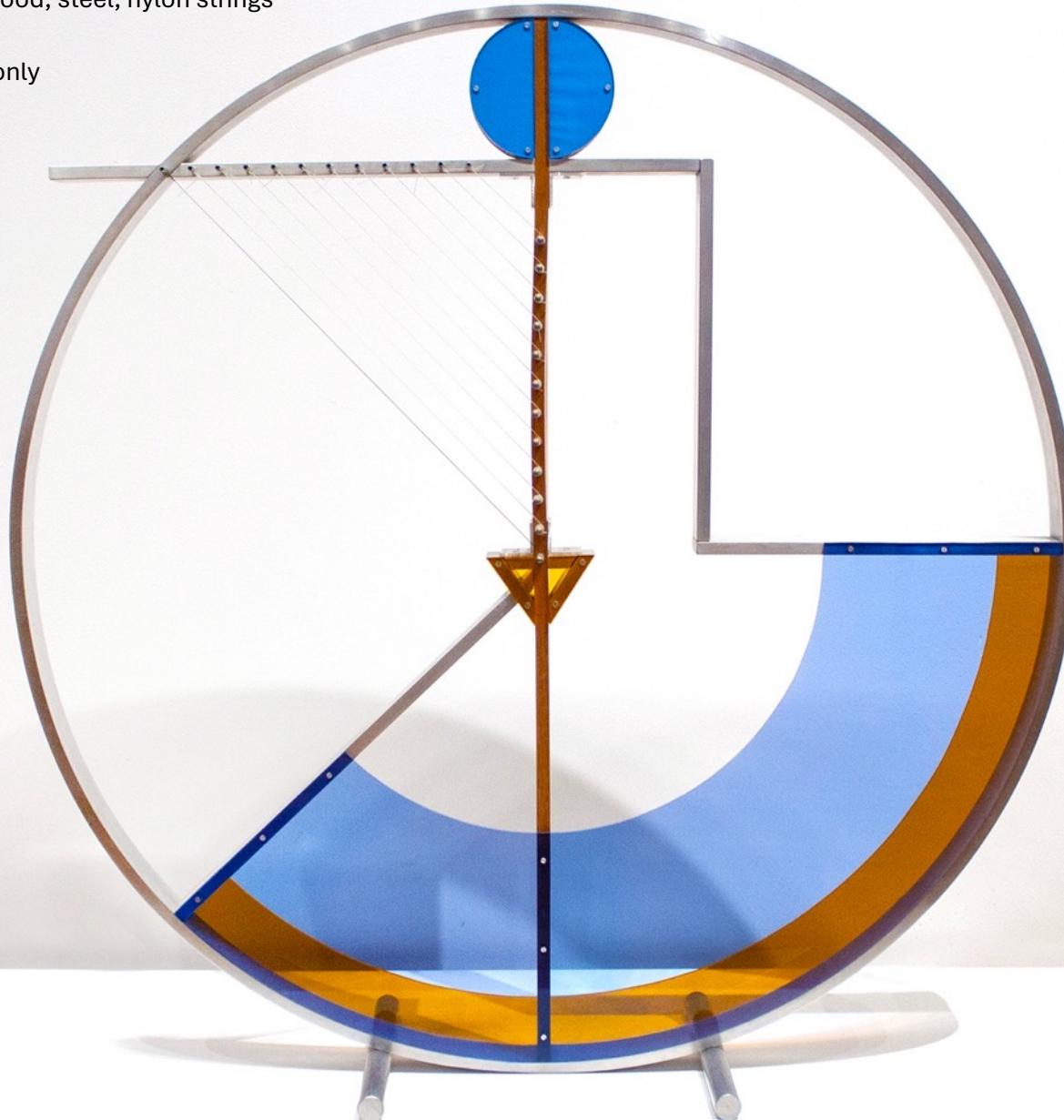
**Amalie Rothschild**

*Rondo*, 1990

Aluminum, Plexiglas, wood, steel, nylon strings

40 x 40 x 12 inches

\* Museum acquisition only





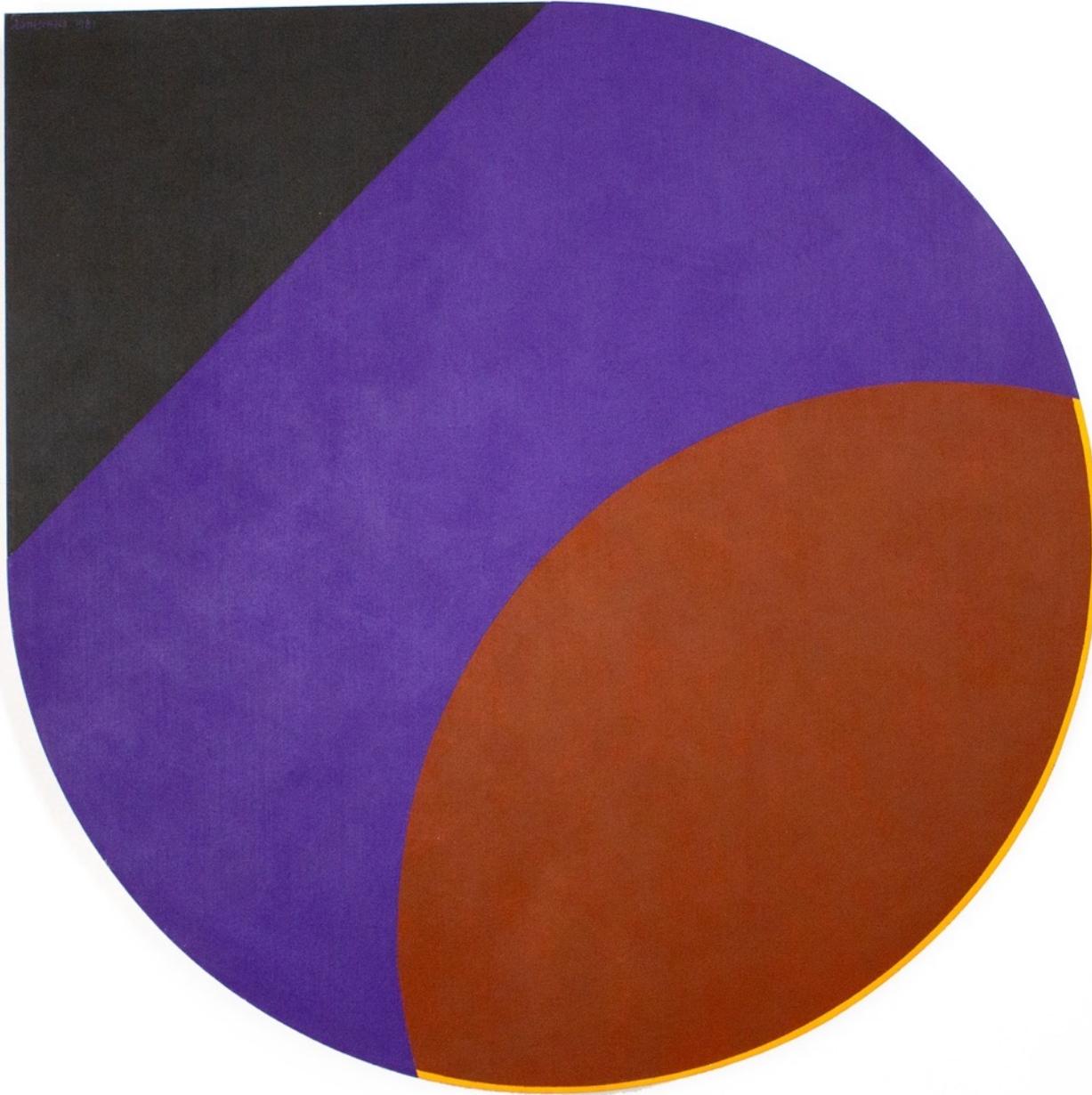
**Amalie Rothschild**

*Nut*, 1979

Acrylic on canvas

49.75 x 66.5 inches



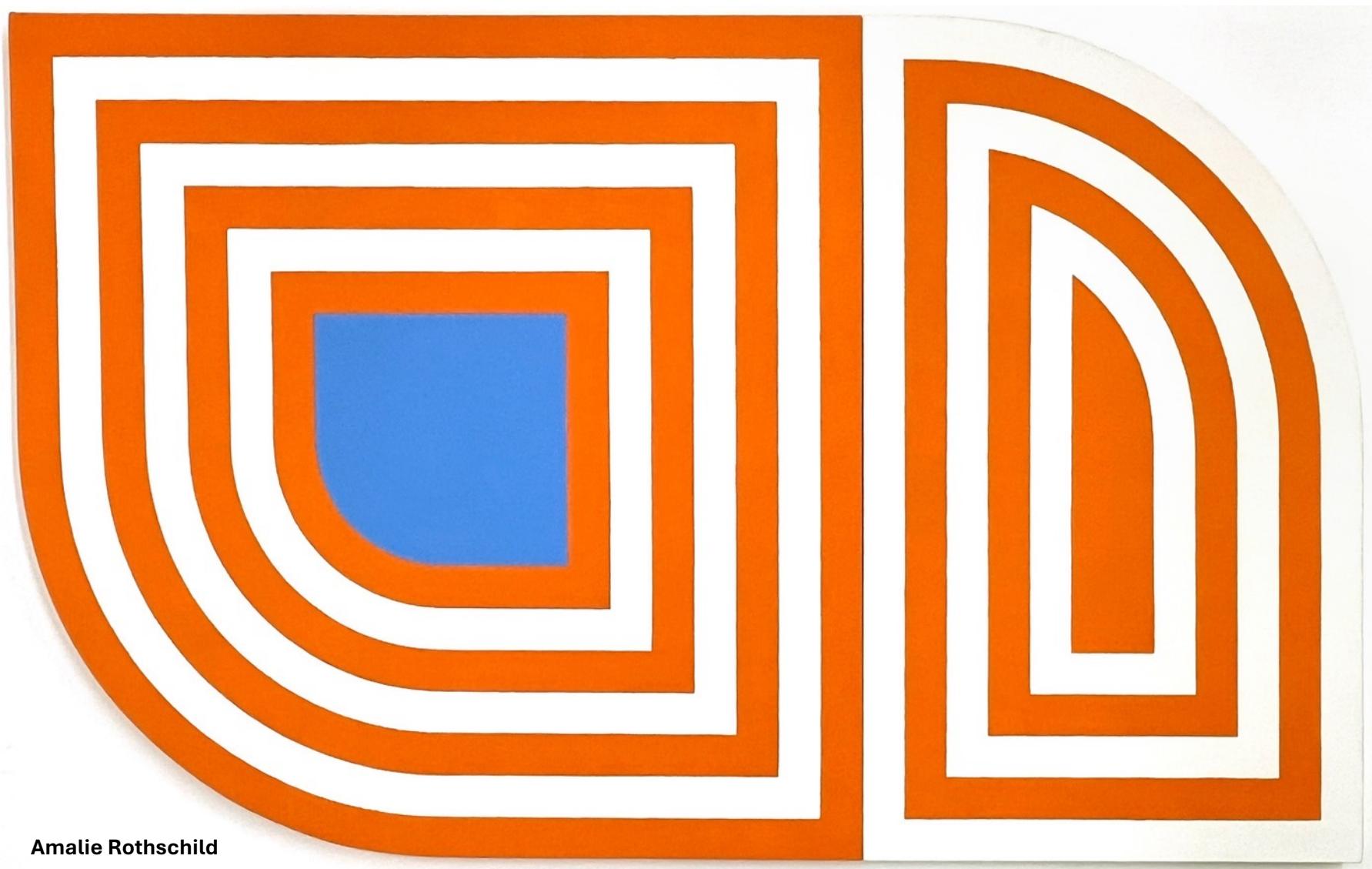


**Amalie Rothschild**

*Solstice*, 1981

Acrylic on canvas

36 x 36 inches

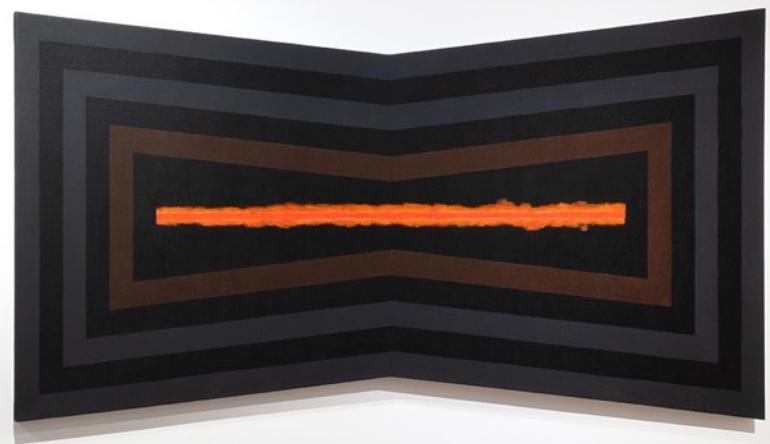
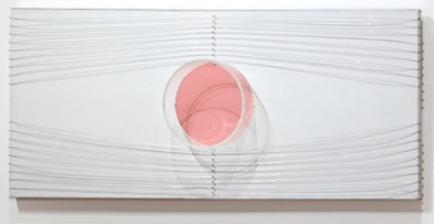


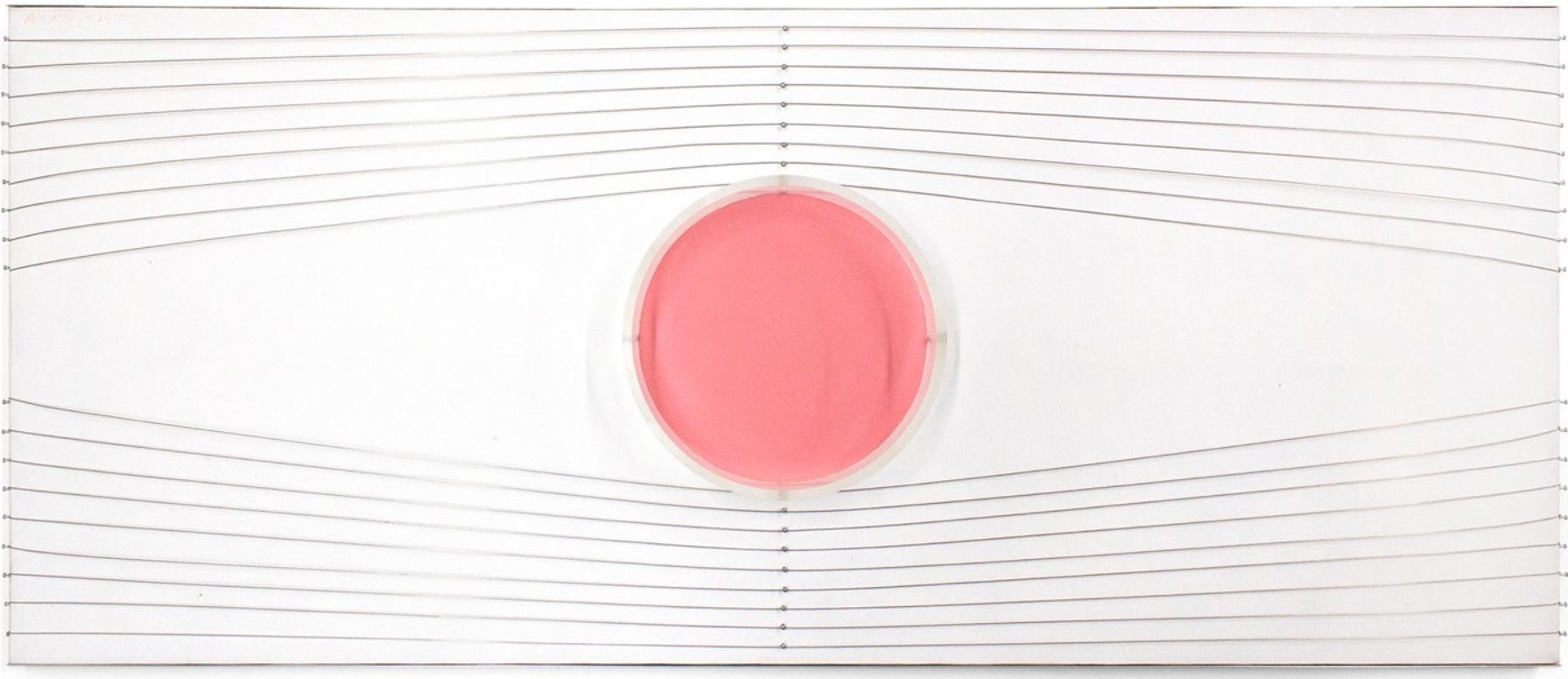
**Amalie Rothschild**

*Witwaters Rand*, 1977

Acrylic on canvas, diptych

30 x 48 inches





**Amalie Rothschild**

*Antonia*, 1975

Acrylic, aluminum wire, Plexiglas on canvas

17.25 x 40.25 x 3 inches



**Amalie Rothschild**

*Tyger*, 1977

Acrylic on canvas

36 x 72 inches





**Amalie Rothschild**

*LXV*, 1981

Acrylic and particle board on canvas

36 x 72 x 4.75 inches

**Amalie Rothschild**

*Am*, 1980

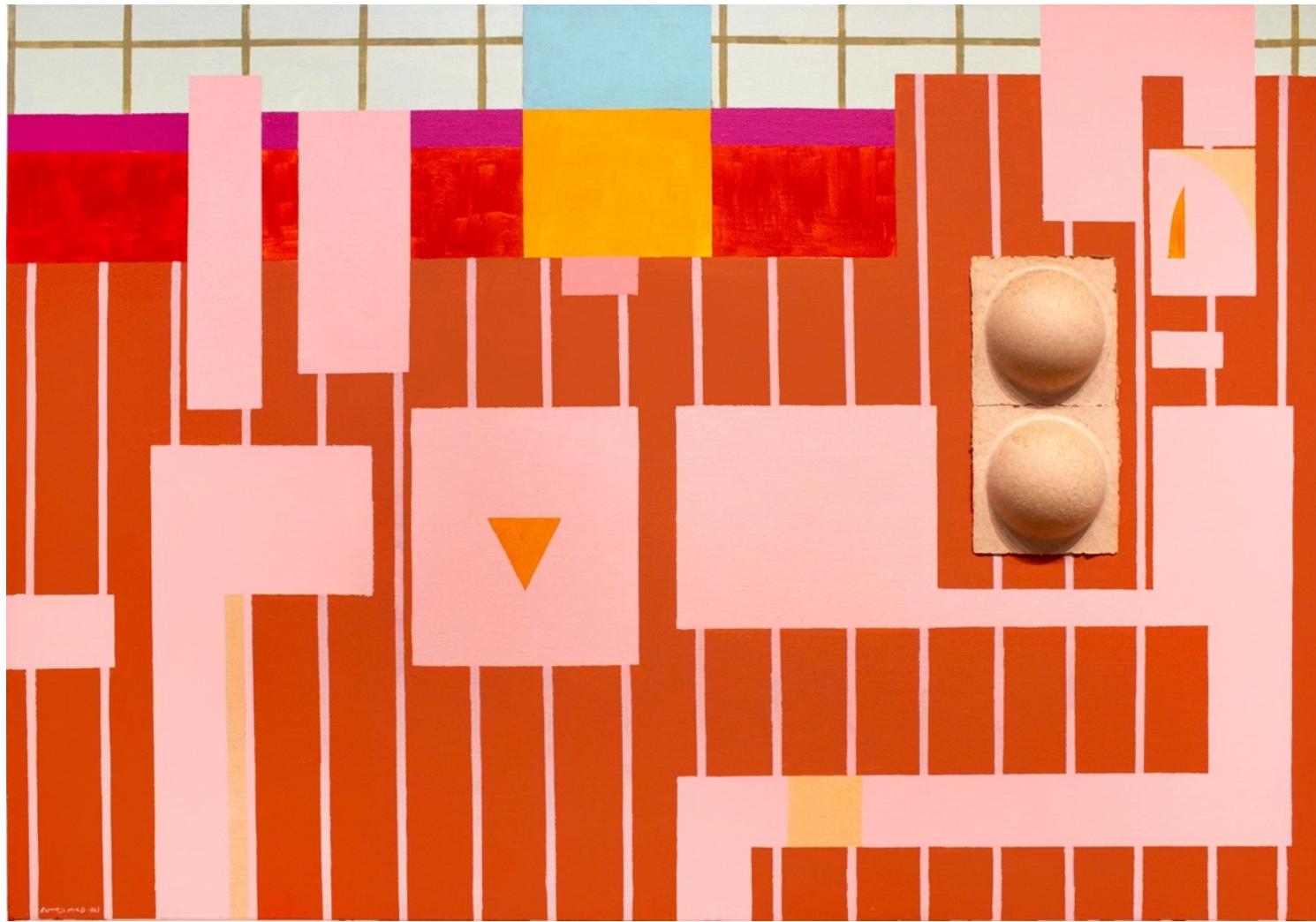
Particle board, gold leaf, burlap,  
mahogany base

21.5 x 3.25 x 5 inches



**DETAIL**





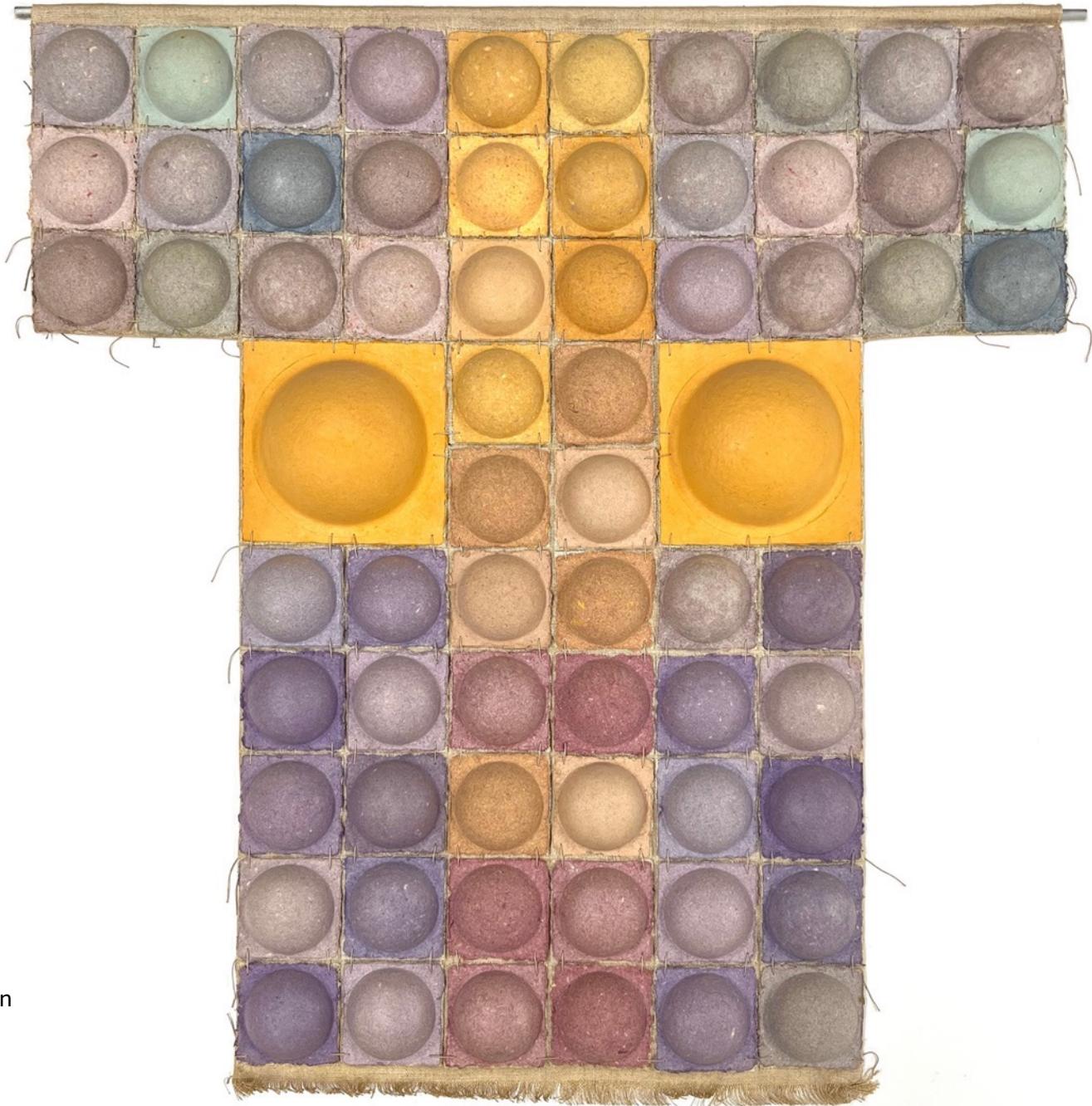
**Amalie Rothschild**

*Pink Nude*, 1983

Acrylic on canvas with cast handmade paper

31.25 x 45.5 inches

\* Museum acquisition only



**Amalie Rothschild**

*Joseph'a*, 1983

Cast handmade paper on linen

27 x 25.5 x 1.75 inches



**Amalie Rothschild**

*Arbus*, 1972-75

Aluminum, knit cord, telephone cable

34 x 22 inches



**Amalie Rothschild**

*Ego*, 1991

Steel, wood, acrylic paint

18.25 x 15 x 6 inches





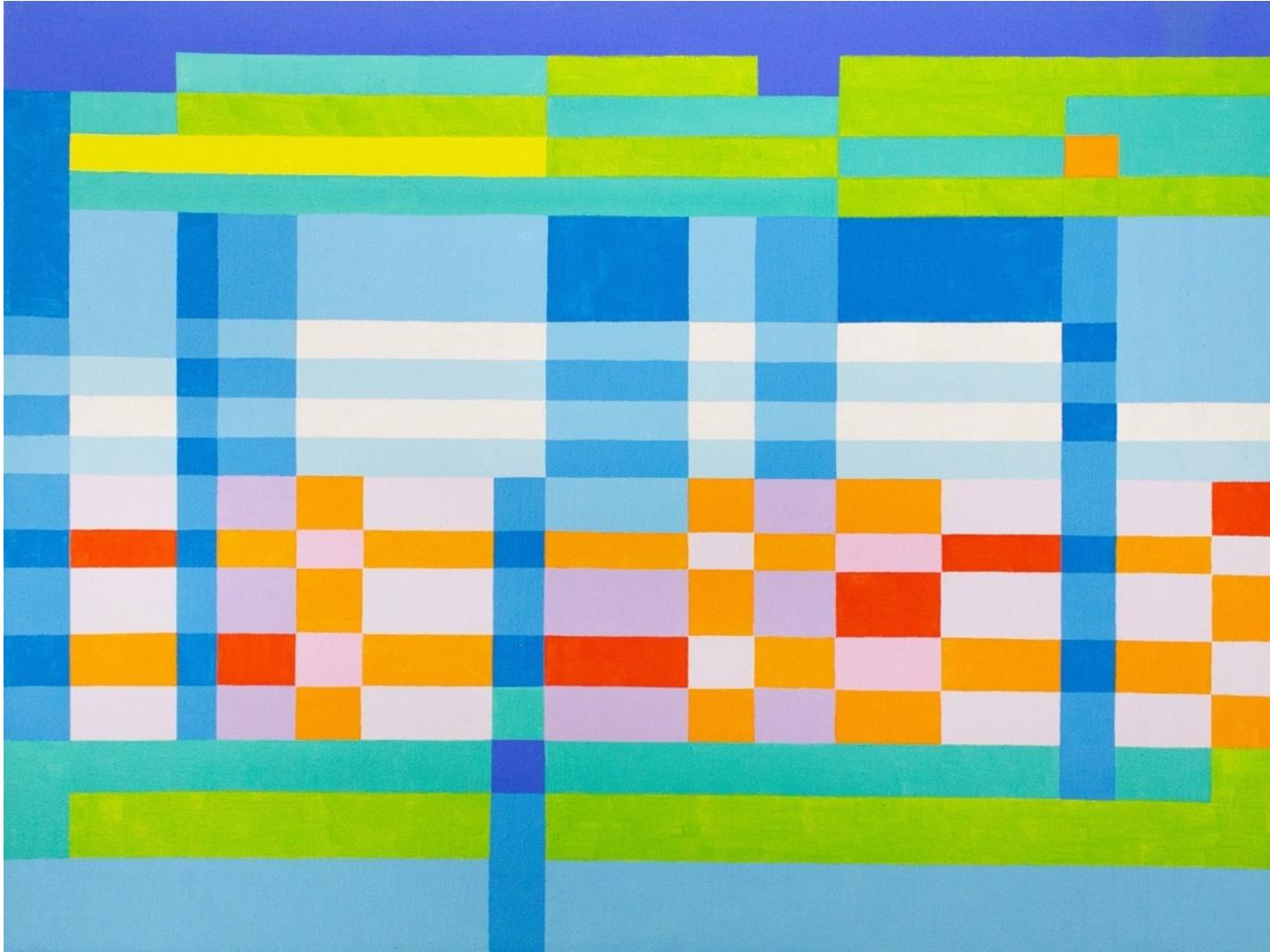
**Amalie Rothschild**

*Westport Symphony*, 1952-53

Oil on canvas, triptych

17.5 x 68 inches

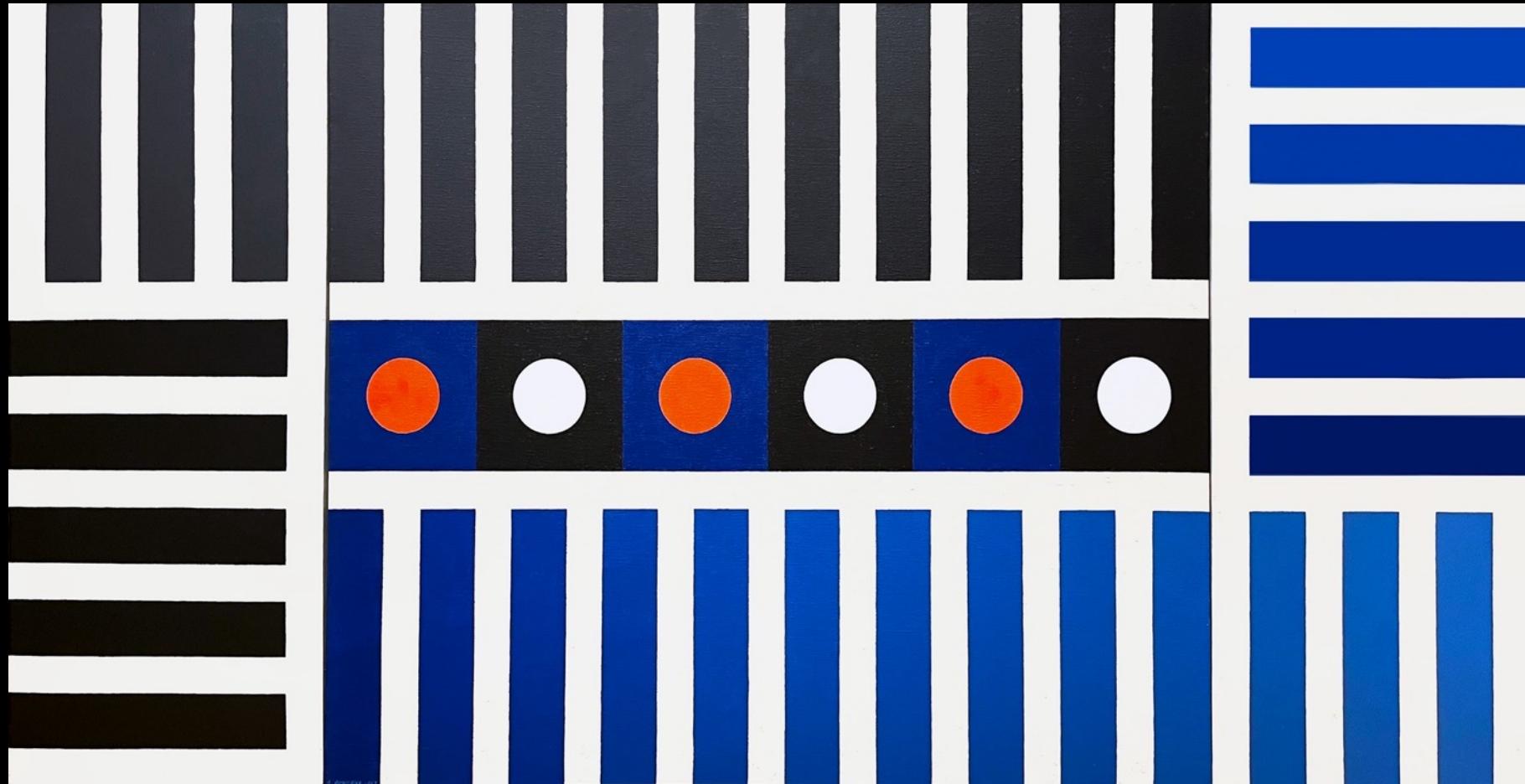
Private Collection



**Amalie Rothschild**  
*Resortscape 2*, 1982  
Acrylic on canvas  
18 x 24 inches

*Resortscape*, 1954-55, from the same series is in the collection of the Baltimore Museum of Art.





**Amalie Rothschild**

*Six by Fourteen*, 1967

Acrylic on canvas, triptych

41.75 x 81.88 inches



**Amalie Rothschild**

*Dawn's Early Light*, 1997

Lithograph

Print: 18 x 24 inches

Edition of 20

Published and printed by Goya Contemporary / Goya-Girl Press, Baltimore, MD.



**Amalie Rothschild**

*Girl on Stool*, 1956

Ink on paper, double-sided

Paper: 17 x 14 inches

Frame: 20.3 x 17.9 inches



**Amalie Rothschild**

*Model*, 1962

Ink on paper

Paper: 17 x 14 inches

Frame: 21.8 x 16.9 inches

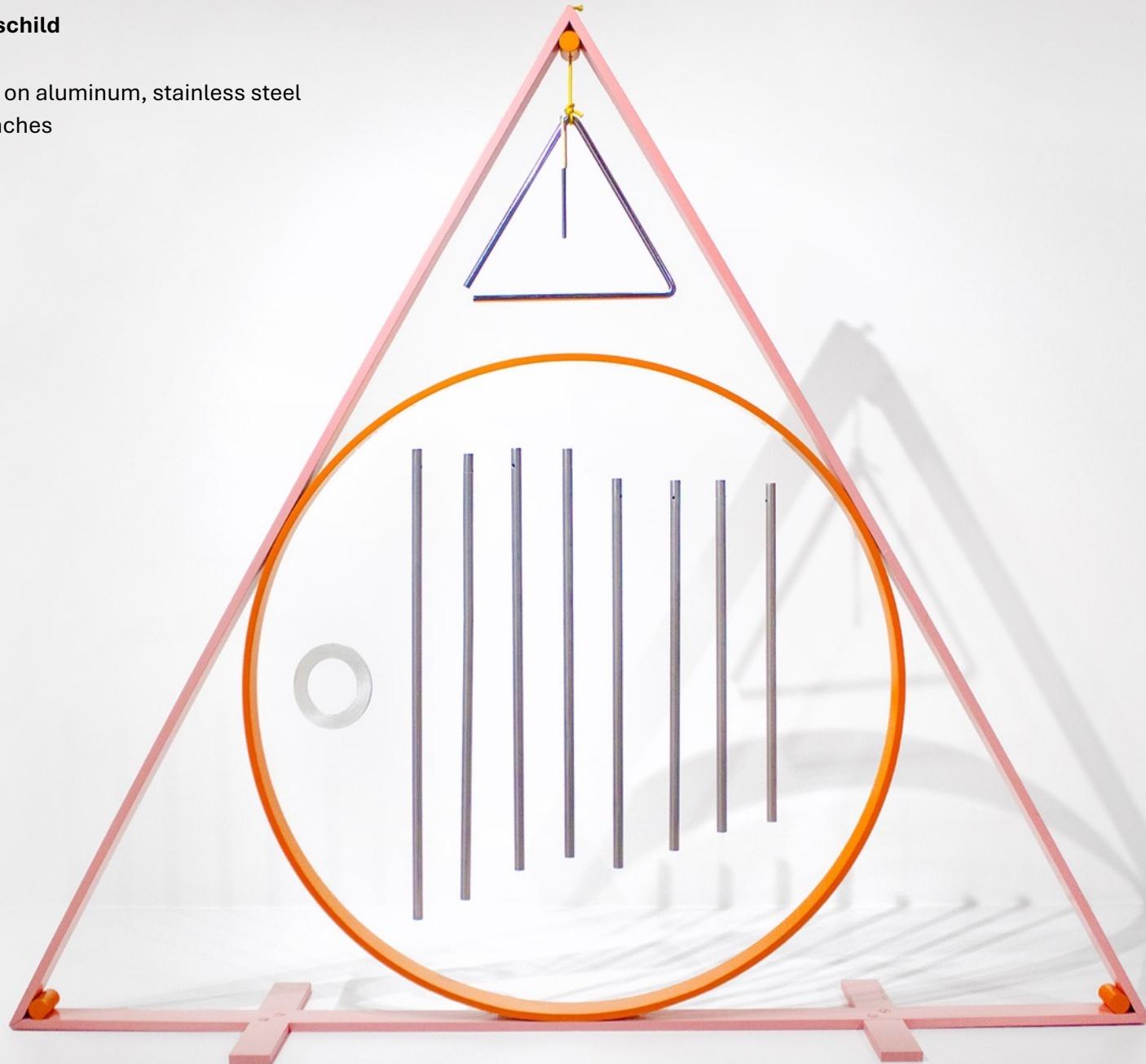


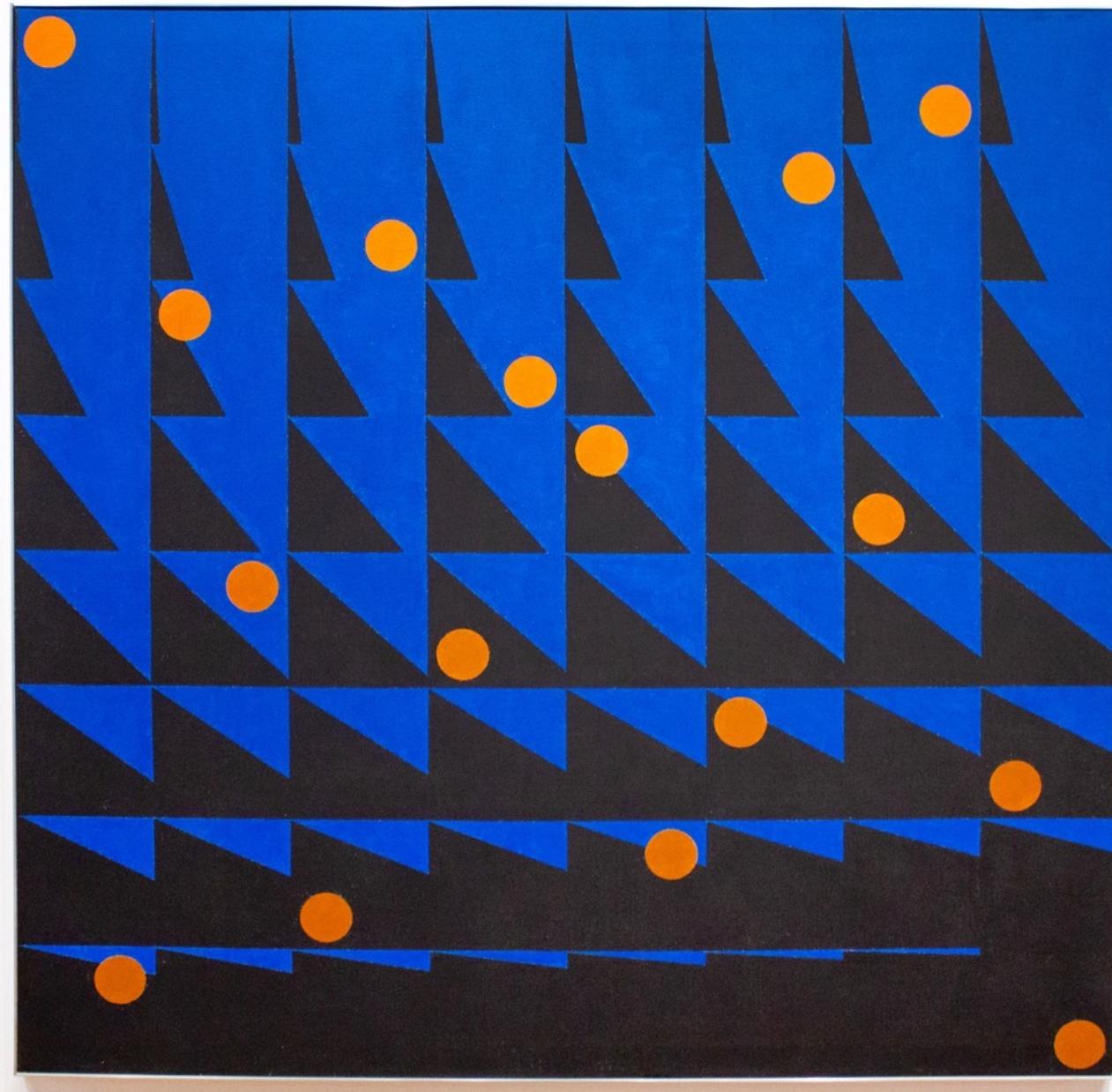
**Amalie Rothschild**

*For Jeff, 1991*

Polyurethane on aluminum, stainless steel

51 x 60 x 12 inches





**Amalie Rothschild**

*Ripening of the Oranges in Sicily*, 1968

Acrylic on canvas

48 x 48 inches

\* Museum acquisition only

# GOYA CONTEMPORARY GALLERY

This presentation was published by Goya Contemporary Gallery on the occasion of the exhibition

*Amalie Rothschild's Modernist Eye*  
November 23, 2025 – February 15, 2026

Curator: Amy Eva Raehse

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