

TEMPORARY EXHIBITION SPRING 2010

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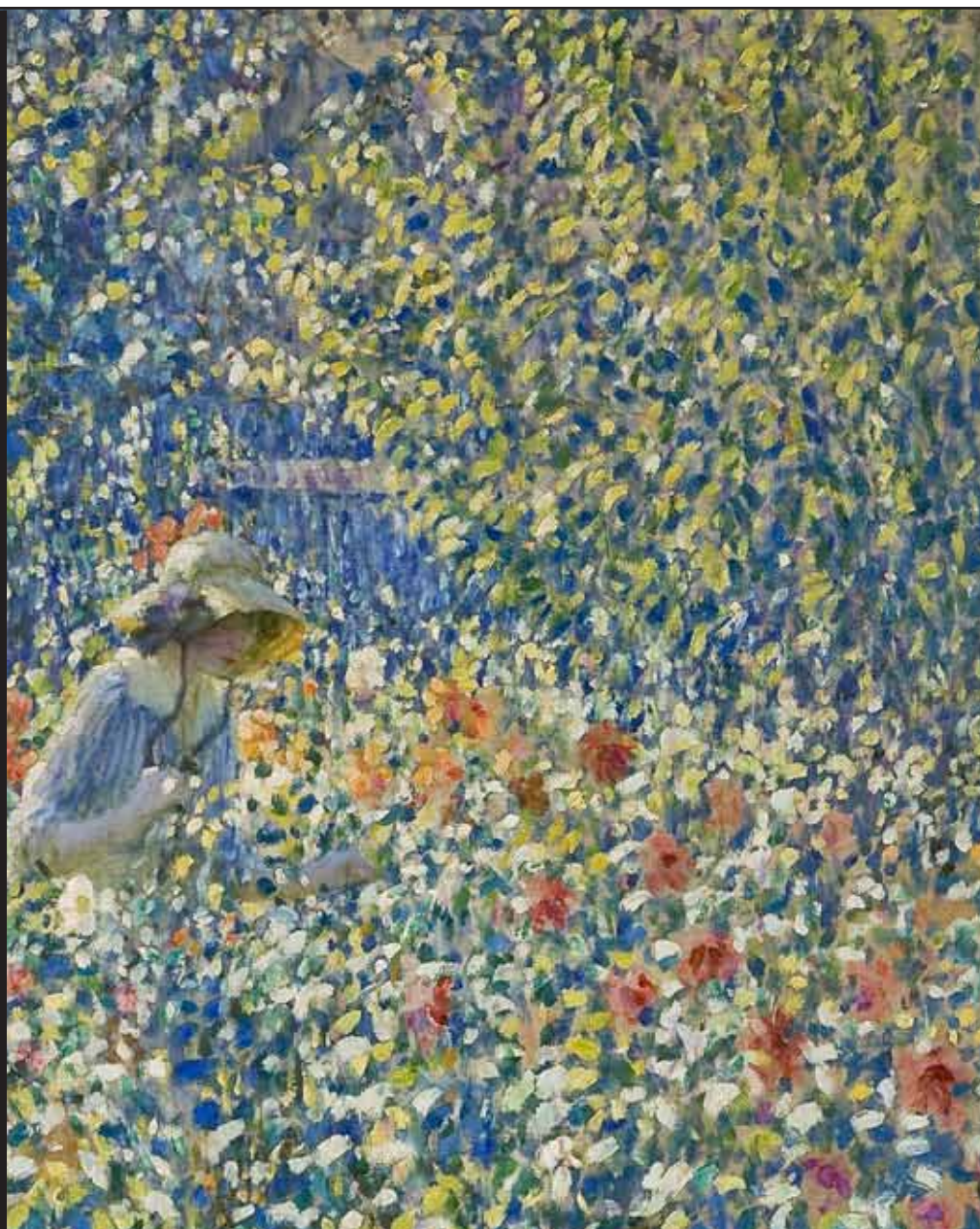
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THE AMERICAN IMPRESSIONISTS *in the garden*

Although the Impressionist movement was born in France, it was embraced by artists around the globe. Through this tour, students will gain an understanding of how Americans welcomed Impressionist art while also developing a greater appreciation of the art of gardening. Uniquely suited for Cheekwood, this tour includes an interactive exploration through both the galleries and gardens.



EXHIBITION OVERVIEW

THE AMERICAN IMPRESSIONISTS IN THE GARDEN

At the end of the 19th and beginning of the 20th centuries, American artists demonstrated a preference for gardens as artistic motifs as well as a growing appreciation for the art of gardening itself. For artists enamored with Impressionism and interested in capturing the effects of light, what better subject than a lush garden with its range of color and variation in form and silhouette under the play of summer sunlight. Painters were not the only Americans intrigued by the garden. Gardening became a favored leisure activity and garden clubs, floral displays and garden magazines prevailed in American society. Several publications offered gardening advice while also asserting that the art of gardening paralleled the art of painting.

The gardens represented by these artists are as diverse as their individual style and approach to painting. Many of these artists spent long periods in Europe, and while there, depicted the gardens they encountered. Giverny, the home of famed French Impressionist Claude Monet, was a favored spot for generations of Americans and several works in this exhibition are inspired by this region. Upon their return to the United States these painters turned to the old villages of New England and Long Island for subject matter and a place to summer. Many of the gardens they tended and depicted were considered "old-fashioned," a reflection of the growing fascination with America's colonial past. Many painters found inspiration in the gardens they created and tended themselves. Also during this period, an increasing number of American sculptors created small-scale bronzes for the garden and several are included in the galleries.

The exploration of the relationship between painting and gardening is an ideal subject for Cheekwood to present. At Cheekwood one can explore the shared artistry inherent in both painting and gardening that inspired these artists nearly a century ago.

Jochen Wierich, Ph.D
Curator of Art

Frame your Scene

Many Impressionists found inspiration in gardens similar to the Burr Terrace Garden and Wills Perennial Garden at Cheekwood. In these gardens, students have the opportunity to 'frame' their garden scene. (Literally...large spinning frames are mounted in the gardens!) As they choose their view, challenge them to consider the following design principles: color, balance, emphasis and unity.



EXHIBITION MAP

Cheekwood offers you and your students the opportunity to experience *The American Impressionists in the Garden* both indoors and out. After exploring the artwork in the galleries, discover examples of the flowers featured in the paintings in the gardens.



- | | | |
|--|--|--|
| <p>1 ROSES
Robertson Ellis Color Garden
Bloom Time: summer
John Leslie Breck
<i>Garden at Giverny (In Monet's Garden)</i></p> | <p>3 AQUATIC PLANTS
Robinson Family Water Garden
Bloom Time: summer
Richard Emile Miller
<i>Dappled Light</i></p> | <p>5 BALD CYPRESS
Howe Wildflower Meadow
Bloom Time: spring
William Posey Silva
<i>Garden of Dreams</i></p> |
| <p>2 AZALEAS
Japanese Garden
Bloom Time: spring
Alfred Huty
<i>White Azalea - Magnolia Gardens</i></p> | <p>4 IRIS
Wills Perennial Garden
Bloom Time: late spring
John Leslie Breck
<i>Yellow Fleurs-de-Lis</i></p> | <p>6 PEONY
Burr Terrace Garden
Bloom Time: late spring
Daniel Putnam Brinley
<i>The Peony Garden</i></p> |

INTRODUCING IMPRESSIONISM

In April of 1874, an exhibition opened in Paris that featured some of the most well-known and admired paintings in the world – admired today, that is. In 1874, however, the exhibit was the subject of much ridicule. In fact, not one of the artists sold a painting from the show. The problem was simple: the artwork was different from what people were used to. Compared to the classical subject matter and precise style typical of art at the time, the dots and dabs of color on these works appeared messy and unfinished. One critic was especially outraged by a painting of a harbor scene at sunrise by Claude Monet entitled *Impression: Sunrise*. Jokingly, he called the group of rebellious artists Impressionists. At the time, it was not meant to be a compliment.

Who were the Impressionists?

The Impressionists were a group of artists who wanted to break with the conventional art style and paint scenes from their everyday life in a new and different way. When most artists painted angels, kings, and mythical figures, the Impressionists illustrated streets, gardens, and haystacks. Their quick brushstrokes and bright colors were very different from the subdued tones and smooth finish of the accepted art of the time. Such ordinary subjects and radical techniques challenged the rules of the French art establishment, which usually rejected their works from the Salon, the major annual art exhibition. Brought together by their frustrations with the Salon, the Impressionists developed a group identity by organizing and hosting their own shows.

Although the Impressionists did not enjoy immediate success, their work was soon viewed as the most progressive and exciting development in French painting. And, while the Impressionist movement was born in Europe, it was quickly embraced by artists around the globe. Emerging American artists flocked to Europe to study the new style and learn the techniques. In 1888, fourteen years after the first Impressionist exhibition, an estimated one thousand American artists were studying in Paris academies. When these artists returned to the US, they brought the Impressionist style with them.



The Salon: *R* is for Rejected

From the 1600s to the 1800s there was only one place for art lovers to purchase art: at an exhibition called the Salon. Every artist hoped his or her work would be included in the show, where it would be seen by collectors and dealers. The jurors for the Salon felt it was important to honor traditions, not create new ones. In their opinion, the best paintings used subdued colors and blended brushstrokes. Rejected paintings were returned with a large “R” stamped on the back of the canvas. Because no one wanted to buy a painting rejected by the Salon, artists had to hide the “R” in order to sell the painting. Needless to say, the Impressionists became very good at putting new backings on their rejected paintings.

INTRODUCING IMPRESSIONISM

All in a *Name*

After their paintings continued to be rejected from the Salon, a group of artists decided to hold their own exhibition. However, they could not settle on a name for their group. After considering titles such as the *Independents* and *Intransigents*, they decided to call themselves *A Limited Company of Painters, Sculptors, and Engravers*. Unfortunately, when the exhibit opened, the critics just made fun of the artwork. It was Monet's *Impression: Sunrise* that inspired one critic to rename the group. He called them *Impressionists*. Whether they liked it or not, the *Limited Company of Painters, Sculptors, and Engravers* had a new name.

What was the Impressionist style?

The use of unblended brushstrokes and bright colors are signatures of the Impressionist style. Instead of shading or gradation, the Impressionists used broken color applied in small strokes to convey light and shadow. Because they were primarily concerned with how form was defined by color and light, their shapes were created with only dashes of paint. There was no outline to hold the color inside the form. Unlike other artists at the time, the Impressionists did not make preliminary sketches prior to painting. They painted directly on the canvas to quickly record their 'impressions'. The use of breezy brushstrokes and pure hues lent a sense of spontaneity to their work that had not been seen before.



COMPARE & CONTRAST: *Salon Style*

Cheekwood has a great example of the type of work that the Academy accepted into the Salon in the mid to late 1800s. Use Frederick Goodall's *Pilgrim's Return* to compare and contrast the difference in style, color, and subject matter with the paintings in the Impressionism exhibition. *Pilgrim's Return* hangs above the porcelain cases in the Drawing Room.

Frederick Goodall (British, 1822-1904)

Pilgrim's Return (The Return of a Pilgrim from Mecca), 1862

Oil on canvas; Cheekwood Botanical Garden and Museum of Art, Gift of Stephen S. and Nancy C. Robinson Evans in memory of Dwight and Elizabeth Robinson

SIGNS OF THE TIMES

WORLD HISTORY

ART HISTORY

1840s

Height of Industrial Revolution
The growth of urban cityscapes prompted artists to escape to the peace of the garden.

Barbizon Painters left their studios to study nature directly

1841

Metal paint tubes invented

1856

Monet first paints outdoors;
introduced to the art of plein air painting

1860

Abraham Lincoln elected president of the United States

1867

Japanese art exhibited for the first time in the West; influences the work of many of the artists who will be called Impressionists

1870

Franco-Prussian War:
France defeated at Sedan and Napoléon III captured

1874

First Impressionist Exhibition
Among the artists: Monet, Renoir, Degas, Cezanne, and Morisot

1876

US Centennial
America celebrates 100 years

1879

Thomas Edison perfects the light bulb

1883

Monet moves to Giverny
Giverny becomes a vacation spot or temporary home for many American artists.

1885

The Statue of Liberty sails from France to America

1886

Eighth (and last) Impressionist Exhibition in Europe

1888

George Eastman invents the first hand-held snapshot camera
Impressionists studied photographs for new ideas and sometimes referred to them for their paintings. They were attracted to the spontaneity of cropped images and the motion blurring capability.

1890s

Both Impressionism & gardening reach height of popularity in the US

1893

World's Columbian Exhibition in Chicago

1914

WWI begins - Germany invades France

SIGNS OF THE TIMES

EUROPE:

Time for a *Change?*

In addition to challenging the accepted style of the established art scene, there is another reason the first Impressionists did not receive a warm welcome in France. Their initial exhibition opened when the country was recovering from a time of tragedy. Casualties from the Franco-Prussian War, plus the unstable government after France was defeated, resulted in the deaths of thousands of French citizens. After such devastation, the people wanted to feel the safety and security of the years before the war. Unfortunately for the Impressionists, their style presented something new and radical that did not ease the worries of French citizens. The French people weren't ready for different and 'disturbing' ideas, even if they only applied to art.

AMERICA:

All that is *Old* is *New* Again

How "old" is old-fashioned? Today, we may think of the styles and trends of the 1970s as old-fashioned. However, in the 1870s, they considered the previous century to be truly "old". And, just as we have 'retro' revivals of old-fashioned trends (think bell bottoms and aviators) today, so did the people of the 1870s. Following the US Centennial in 1876, the Colonial Revival style grew in popularity. Inspired by the lifestyles and landscapes of America's first families, gardens became more informal in style and design. Beds of foreign annuals cut into the lawn were considered both tasteless and un-American. Garden writers and designers looked to the past for inspiration as they praised and mimicked gardens modeled on the colonial style. The revival of the 'oldest' American style only proves true the saying, "all that is old is new again."

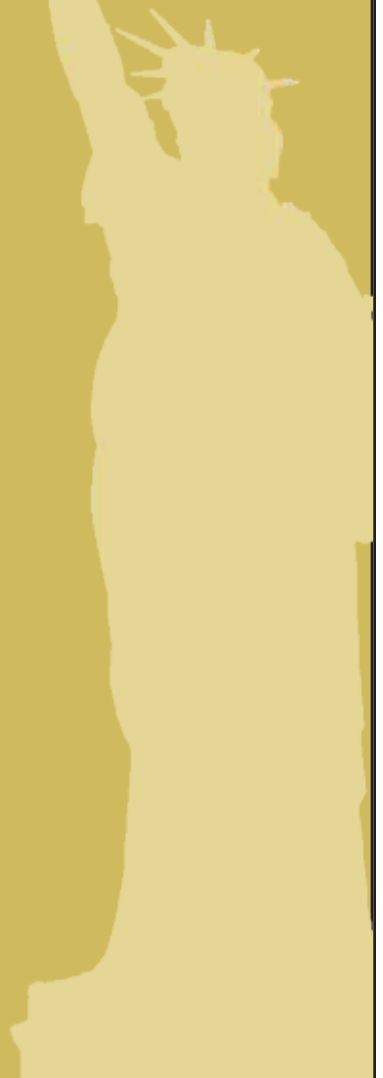


Instrumental Impressionism

The Impressionists were not the only people thinking about art in revolutionary ways. A group of musicians also tried to reflect light and color using new techniques. By utilizing instruments in unusual combinations, orchestras created the illusion of color. Impressionist composers, such as Claude Debussy and Maurice Ravel, wrote music that mimics the flashing and glimmering of light.

from
France
with love...

Impressionism was not the only gift America received from France in the late 1800s. In 1885, eleven years after the first Impressionism exhibition, a beautiful lady set sail from the coast of France. Her nose was a petite 4 ½ feet long and her waist a slender 35 feet. From the top of her torch to the tip of her toes, she stood 151 feet tall. Her name was Liberty!



ART OUTDOORS

The Impressionists shared a common goal: to present a realistic view of modern life and the world around them as they saw it. They called it a “slice of life.” However, each artist had his or her own idea about which slice of life to depict. Many artists, such as those featured in this exhibition, took their canvases outdoors, or *en plein air*. These artists were fascinated by the interplay of sunlight and shadow and chose to paint from nature directly.

American Artists in the Garden

AMERICANS ABROAD

Monet, the unofficial father of the Impressionist movement, created the ideal artists' garden at his home in Giverny, a village forty miles from Paris. With its rectangular beds filled with blocks and lines of old-fashioned blossoms in complementary and contrasting shades, it was made to be painted. This exhibition will transport you to Giverny. Attracted by Monet's presence as well as the picturesque landscape, American artists in the late 1800s soon began to visit for the summer months. They stayed in local hotels and set up easels in the surrounding gardens, orchards, and fields, turning the sleepy village into an art colony. Giverny became a model for the American Impressionists when they returned home, formed similar art colonies, and began to paint in America.

AMERICANS at HOME

The love of plein air painting was embraced with enthusiasm by the American painters returning from abroad in the 1880s and 1890s. Artists like Eastman Johnson and Edmund Tarbell gained inspiration from the old-fashioned, colonial style, gardens popular in the US. According to May Brawley Hill, “The brilliance and spontaneity of their newly acquired Impressionist style found an equivalent in the lush informality of old-fashioned gardens.” The importance of the garden as a subject for American artists at this time also reflected a shift in attitude regarding the depiction of nature. Artists steadily turned away from large-scale panoramic views of the American countryside favored by artists of the Hudson River School. Instead of untamed wilderness, these painters chose intimate and domesticated landscapes that seemed steeped in a sense of history and the past.

Modern Materials

Plein air painting would not have been possible without the development of modern art materials and equipment. One such tool was the French easel, a small box that unfolds into a stand. The box holds a complete painting kit, including paints, brushes, and a palette. New advances were also made in paint storage. Previously, paints were stored in small pouches made from pigs' bladders. Unfortunately, it was difficult to seal these pouches, and the paint often dried out. In 1841, metal tubes were developed to hold paint. These tubes were much more dependable and portable. Paints were also improved, coming in a variety of more vivid colors. This new portable equipment allowed the Impressionists to show the world the splendor of painting outdoors.

ART OUTDOORS

In the world of American gardening, a period of tremendous growth followed the Civil War. Seed companies, nurseries, and horticultural professionals multiplied; garden manuals were published by the score; and popular magazines as well as gardening ones devoted space to gardens and garden design.

Excerpt from "The American Impressionists in the Garden," May Brawley Hill

Gardeners as Artists

Many Impressionist artists were preoccupied with the garden not only as a subject for their painting, but also as an artistic exercise in itself. In fact, in 1893 a critic wrote that gardening shared principles of "composition, color, lights and darks, and light and shadow" with landscape painting. Another echoed the sentiment by stating that "a garden large or small must be treated in an impressionist manner."

While they may not be working with pencils or paints, gardeners employ many of the same design principles as artists when creating their outdoor spaces. Like artists, they strive to create unity and balance in their garden by creatively combining and arranging plants according to shape, size, texture, and color. Visit one of Cheekwood's Impressionist-style gardens (listed on page 2) to discuss how the elements and principles of art translate to the garden!

size

Size determines how big or small a plant is. How much room will it need in the garden?

form

Form is the overall shape of a plant. Is the plant round or square?

texture

Texture is used to describe the visual pattern made by parts of the plant. When you stand back from the plant, does it look smooth or rough?

color

There are endless color options in a garden. Some gardens have plants that are all the same color. Other gardens have flowers in many different shades. Cheekwood gardeners like to use complimentary colors.

A CLOSER LOOK

ASK YOUR STUDENTS

Look at the paintings in this exhibition from different distances. Gradually move closer to the painting as you answer the questions below. How does the painting change from 10 feet, 6 feet, and 3 feet away?

- Describe the artists' brushstrokes
- Describe the shapes & forms in the painting
- Describe the appearance of light and color



TOP: John Leslie Breck (1860-1899); *Yellow Fleurs-de-Lis*, 1888; Oil on canvas; Terra Foundation for American Art, Chicago, Illinois; Daniel J. Terra Collection; 1989.2

BOTTOM: Luther Emerson Van Gorder (1861-1931); *Japanese Lanterns*, 1895; Oil on canvas; Tweed Museum of Art, University of Minnesota, Duluth, Minnesota; Gift of Howard W. Lyon; D57.x6



John Leslie Breck (1860-1899); *Garden at Giverny* (in Monet's Garden), between 1887 and 1891; Oil on canvas; Terra Foundation for American Art, Chicago, Illinois; Daniel J. Terra Collection; 1988.2.2

John Leslie Breck • GARDEN AT GIVERNY

John Leslie Breck was one of the few American artists to become friends and painting companions of Claude Monet. In fact, his style and subject matter often reflected the preferences of the famous Impressionist master. Monet's broken strokes and use of prismatic color are evident in Breck's *Garden at Giverny*.

May Brawley Hill describes Breck's style, strategy, and subject in her essay, *The American Impressionists in the Garden*:

Painted in dashing brushstrokes of brilliant color built up on the surface of the canvas, Breck modeled form through optical mixing of pure hues rather than tones. The horizon is pushed to the top of the canvas; the garden seems to rise upward rather than extend into depth. Foliage and blossom are not dissolved in light, however. Identifiable are the peonies, poppies, and roses that grew in Monet's acclaimed garden, described by a visitor as "filled with flowers, one huge, gorgeous mass of color."

DID YOU KNOW?

Japan was officially opened to the West in 1854, and Japanese art exhibited for the first time in Europe in 1867. The Impressionists were especially fond of the Japanese design techniques and began to incorporate them into their own work. A few features the Impressionists borrowed were: simplified lines, diagonals, images cut off at the margins, surprising viewpoints, decorative patterns, and bird's-eye views. In *Yellow Fleurs-de-Lis*, Breck brings a clump of irises to the foreground with the blossoms and leaves painted in tonal gradations. His sinuous lines mimic the Japanese prints avidly collected at the time. Japanese lanterns also came to be icons of the Impressionist movement and are illustrated in Luther Emerson van Gorder's *Japanese Lanterns*.

A CLOSER LOOK



Carl Frederick Frieseke (1874-1939); *The Garden Umbrella*, by 1910; Oil on canvas; Teliair Museum of Art, Savannah, Georgia; Bequest of Elizabeth Willar (Mrs. Bernice Frost) Bullard; 1942.7

Frederick Carl Frieseke • THE GARDEN UMBRELLA

Like Breck, Frederick Carl Frieseke was influenced by Monet and his garden. After studying at the Art Institute of Chicago and with James McNeill Whistler at the Académie Carmen in Paris, Frieseke settled in France and rented a house next door to Monet in Giverny. Sadie, Frieseke's wife, spoke French fluently and often visited with Monet. His garden had an obvious influence on the design of the Frieseke's landscape.

Frederick Frieseke's passion for light, brilliant color, and decorative patterning was nourished by Sadie's inspired plantings. Frieseke claimed to know nothing about plants; he painted not their appearance but the reflection of sunlight from their surfaces in a decorative pattern of brushstrokes. He often painted his wife in the garden, at leisure or in some domestic pursuit such as reading, sewing, or having tea. In *The Garden Umbrella*, the figure in the chair enjoying a beautiful day in the garden may very well be Sadie herself.

DID YOU KNOW?

Parasols are a prominent feature in many Impressionist works. As people began to spend more time outdoors, parasols became quite the fashionable item for women (and sometimes men). The word comes from the Latin words *parare*, "to shield", and *sol*, "sun".

*Challenge your students to find a parasol in another painting in the exhibition.
(Hint: Find Childe Hassam's Horticulture Building World's Columbian Exhibition, 1893.)*

ASK YOUR STUDENTS

Describe the composition of Frieseke's *The Garden Umbrella*. *The umbrella, garden path, and tall trees in the background create a triangular composition, drawing the viewer's eye to the figures in the center.*

What color do you notice first in the painting? Is it a warm or cool color?

Like many Impressionists, Frieseke used complimentary colors in his painting. Name two complimentary colors in *The Garden Umbrella*.

What time of day is it in the painting? How can you tell?

How does the artist create light and shadow? What colors make up the shadows?

Point out that shadows are never simply grey, but made up of many different colors.

Do you see any solid lines in the painting?

Rather than hard lines, the artist uses dabs of color to create shapes and forms.

A CLOSER LOOK

ASK YOUR STUDENTS

How did Genth show the principles of design in *Summer Afternoon*? What elements of art provide unity? What type of balance does the painting show?

How do you think the artist felt about this place?

What is the mood of the artwork? Does the artist's color palette effect the mood?

What colors does the artist use to show light and shadow?



Lillian Mathilde Genth (1876-1953); *Summer Afternoon*, ca. 1910; Oil on canvas; Cheekwood Botanical Garden and Museum of Art; Transfer from the Nashville Museum of Art; 1960.2.36

Lillian Mathilde Genth

SUMMER AFTERNOON

Like Frieseke, Lillian Mathilde Genth studied at Whistler's Académie Carmen in Paris after completing her training in the US. For Whistler, the most important part of painting was arranging the artist's palette and envisioning the color combinations before beginning the painting. This practice became a vital part of Genth's Impressionist style.

In 1910, Genth bought Hermitcliff, a sixty-acre farm in northwest Connecticut with an old house that she remodeled to add a studio. She preferred painting figures in outdoor light, as she emphasized in an interview, "To me the most beautiful thing in the world is the human figure outdoors." Her painting, *Summer Afternoon*, illustrates her talent depicting such outdoor scenes. Genth also displays her mastery of color harmonies, as the colors of the flowers on her dress delicately echo those in the garden.

MORE TO EXPLORE

What did people do for entertainment before computers, Xbox, or even TV? Believe it or not, one for the best options was a good book! Imagine sitting in a beautiful garden, amidst hundreds of colorful blooms, and getting lost in a mystery, drama, or adventure. Many of the subjects featured in the paintings in this exhibition preferred just this form of entertainment.

Challenge your students to find all the paintings in the exhibition that feature people reading. Also, if time permits, encourage students to bring a book with them on their visit to Cheekwood and enjoy some reading time in one of the gardens.

A CLOSER LOOK



Childe Hassam (1859-1935); Horticulture Building, World's Columbian Exposition, 1893; Oil on canvas; Terra Foundation for American Art, Chicago, Illinois; Daniel J. Terra Collection; 1999.67

Childe Hassam • HORTICULTURE BUILDING WORLD'S COLUMBIAN EXHIBITION, 1893

Childe Hassam established a reputation for his paintings of Boston street scenes before traveling to Paris in 1886, the year of the eighth and last group exhibition of the Impressionists. No less than a year later, he adopted Impressionist strategies and embraced *plein air* painting in the garden.

Upon returning to America, Hassam bought a cottage in East Hampton. His paintings range from his own cottage and those he found on East Hampton to public parks in urban centers. In 1893, Hassam received a commission to provide a series of illustrations for the World's Columbian Exhibition in Chicago titled, "*Gems of the White City*." The painting in this exhibition features the glass-domed Horticulture Building. The vantage point is the Wooded Island in a lagoon at the center of the fair; visitors stroll along a wide path that leads the eye to the magnificent building. The rapid brushwork and sunlight effects suggest that Hassam painted it on the spot out of doors. Also, the empty foreground and bright palette were characteristic of his many outdoor paintings.

DID YOU KNOW?

The World's Columbian Exposition was held in Chicago in 1893 to celebrate the 400th anniversary of Christopher Columbus's arrival in the New World in 1492. The fair had a profound effect on architecture, the arts, and the spread of Impressionism. In the Fair's Art Palace, Impressionist paintings stood out in both the American display and the displays of other countries.

Fun Facts:

- The landscape and grounds of the Chicago Columbian Exposition were designed by Frederick Law Olmsted. He was most proud of the Wooded Island and lagoon, depicted in the painting above. Bryant Fleming, the designer of Cheekwood, studied under Olmsted.
- The fair inspired the Emerald City in L. Frank Baum's Land of Oz and Walt Disney's theme parks.
- Many items, ideas, and inventions were introduced to America at the Chicago World's Fair. A few of them include: the Ferris Wheel, Cracker Jacks, Hamburgers, Juicy Fruit Gum, Shredded Wheat, Hershey's chocolate, alternating electrical currents, and many many more!

ASK YOUR STUDENTS

Where is your eye drawn to in Hassam's Horticulture Building? The curving path visually leads the viewer to the Horticulture building.

How does the artist show perspective?

Are the colors or sizes of the objects different in the foreground and background?

How many kinds of brushstrokes can you find in the paintings in this exhibition? What words best describe them?

Possible answers and suggestions could be: thick, sketchy, square, circular, groovy, airy, etc.

A CLOSER LOOK

ASK YOUR STUDENTS

What is the overall mood of the sculptures included in the exhibit?

How do they make you feel?

Would you want one of these sculptures in your garden? Why or why not?

How are the sculptures like the Impressionist paintings in the exhibit? How are they different?

Describe the surface and finish of the sculptures? Compare and contrast it with the surface texture of the paintings.

Do you see any sculptures included in the paintings? If so, how do they affect the composition of the paintings?

Gardens in the late 1800s and early 1900s did not only inspire art, but demanded it as well. The new Italian, French, and Colonial Revival style gardens called out for statuary and fountains to complement the buds and blooms. Artists met this need by creating bronze figures to place throughout the landscape.



Frederick W. MacMonnies
PAN OF ROHALLION, 1890

Like Hassam, Frederick MacMonnies contributed art to the Chicago World's Fair. His Columbian Fountain brought him instant fame and also illustrated a new style in sculpture - a heightened naturalism and an expressive surface, modeled, not carved. (*Pan of Rahallion* is a miniature of this sculpture.) In addition to his commemorative monuments, MacMonnies created bronze reductions of lighthearted works suggesting Renaissance fountain sculpture that proved extremely popular.

Henri Crenier
BOY AND TURTLE, 1912

Henri Crenier, born in France, was predominantly an architectural sculptor and came to New York in 1902 to work on a monumental fountain commission for the 1904 Louisiana Purchase Exposition in St. Louis. He became a US citizen in 1911, one year before completing *Boy and Turtle*. The unstable pose of both the boy and turtle, the sense of a fleeting moment caught in passing, is similar in style to Impressionist painting. The startled response between child and aquatic animal became standard for bronze fountain sculpture.



Edith Barretto Parsons
TURTLE BABY, 1910 - 1916

The demand for smaller bronzes for the garden created a market for women sculptors, who seldom received commissions for monumental work. Edith Parsons achieved great success with her unusual and unique fountain sculptures, like *Turtle Baby*. It is not surprising that during the time of WWI, viewers would enjoy her art for its lighthearted subject and joy of outdoors.

From TOP to BOTTOM: Frederick W. MacMonnies (1863-1937); *Pan of Rohallion*, 1890; Bronze; Memorial Art Gallery of the University of Rochester, Rochester, New York; Anonymous gift; 98.68; Henri Crenier (1873-1948); *Boy and Turtle*, 1912; Bronze; Metropolitan Museum of Art, New York, New York; Amelia B. Lazarus Fund; 1913 (13.87); Edith Barretto Parsons (1878-1956); *Turtle Baby*, ca. 1910-1916; Bronze; The Cleveland Museum of Art, Cleveland, Ohio; Gift of Mrs. Henry A. Everett for the Dorothy Burnham Everett Memorial Collection; 1923.724

COMPARE & CONTRAST

Impressionist painters were fascinated by the interplay of sunlight and shadow. They would often paint the same scene at different times in the day or points in the year to capture the changing effects of light. The three paintings below were created in the same garden during different seasons. Compare and contrast the colors, tones, and appearance of light and shadow using the diagram below.

In 1898 Mary MacMonnies and her husband, sculptor Frederick MacMonnies, bought a converted priory in France. Mary designed and developed the gardens surrounding their home, which came to be known as the MacMonnastery. Turning to landscape painting, she produced several images of the garden during different seasons. Included in the exhibition are spring and fall interpretations of the highly personal landscape. Fellow artist and friend Will Hicock Low also painted the MacMonnies's garden. His *L'Interlude: Jardin de MacMonnies* showcases the garden in the heat of the summer.

SPRING



SUMMER



AUTUMN



CLOCKWISE from TOP to BOTTOM: Mary Fairchild MacMonnies Low (1858- 1946); *Blossoming Time in Normandy*, 1901; Oil on canvas; Union League Club of Chicago, Chicago Illinois. Will Hicock Low (1867-1935); *L'Interlude: Jardin de MacMonnies*, 1901; Oil on canvas; University of Virginia Art Museum, Charlottesville, Virginia; Museum Purchase; 1973.70. Mary Fairchild MacMonnies Low (1858-1946); *Garden in Giverny*, ca. 1901; Oil on canvas; Sheldon Swope Art Museum, Terre Haute, Indiana

ONE GARDEN - THREE PAINTINGS

WRITING ACTIVITY

The paintings in this exhibition bring us into someone's garden. Every 'slice of life' they create can tell a story. Choose a painting and take a moment to visually scan the picture. Take note of the details, such as the setting, time of day, and the mood the artist may be trying to express. As you look at the painting, think about what it would be like to be in the picture. Where would you be standing? What would you be doing? Use this worksheet to begin brainstorming a story. When you return to the classroom, use these notes to compose a final draft. And remember, *a picture is worth a thousand words*, so use your imagination!

Setting:

Character:

Conflict:

Solution:

VOCABULARY

Cropping

Cutting off the edge of a picture

Elements of Art

The basic parts and symbols of an artwork; The elements of art are line, color, value, shape, texture, form and space.

Focal Point

A way to show emphasis in an artwork in which the artist sets an element apart from the others to create a visual center of interest

Giverny

A village outside Paris that was home to Claude Monet, leader of the Impressionist movement; Many American painters flocked to this artist colony in the late nineteenth century.

Impasto

The technique of using very thick paint on canvas

Impressionism

Movement born in the late nineteenth century in France that focused on quick visual impressions, often painted directly from nature, with an emphasis on the changing effects of light and color

Mood

The feeling of emotion created in an artwork through the artist's use of the elements of art and principles of design. For example, warm colors may suggest a lively, sunny mood. Cool colors may suggest a peaceful, lonely, or fearful mood.

Plein Air

A French term for "open air" or "outdoors"

Principles of Design

Guidelines that artists use to organize the elements of art in a composition; Unity, variety, emphasis, balance, proportion, pattern, and rhythm are the principles of design. Many gardeners also use the principles of design when creating their outdoor spaces.

Sculpture

An artwork made by modeling, carving, casting, or joining materials into three-dimensional form; The sculptures in this exhibition are cast in bronze.

The Salon

The annual, state-sponsored art exhibition in Paris; From the 1600s to the 1800s, it was the primary place for wealthy individuals to buy art. Because the jurors for the Salon preferred traditional 'academic' artwork with smooth brushstrokes and blended colors, many works by the Impressionists were rejected.

CURRICULUM CONNECTIONS

SOCIAL STUDIES

1.0 CULTURE

compare various forms of jewelry, art, music, and literature among historical periods

decide what is needed to define the character of a place

identify instances in which language, art, music, belief systems, and other cultural elements facilitate understanding or create misunderstanding

identify examples of how language, literature, the arts, architecture, traditions, beliefs, values or behaviors contribute to the development and transmission of culture

VISUAL ARTS

1.0 MEDIA, TECHNIQUES, AND PROCESS

compare and contrast the different types of media, techniques, and processes used to create 2D and 3D works of art

3.0 EVALUATION

describe the origins of specific subjects, themes, problems and ideas explaining why they are of value in their own artwork and in the works of others

identify images that reflect personal experiences and environments

4.0 HISTORICAL & CULTURAL RELATIONSHIPS

recognize how historical and contemporary works of art reflect and influence societies and cultures

5.0 REFLECTION & ASSESMENT

explore the intentions of an artist in creating a particular work of art

apply specific visual art criteria when observing, describing, and evaluating works of art

interpret possible meanings of works of art by analyzing how specific works are created and how they relate to historical and cultural contexts

LANGUAGE ARTS

Standard 3 - WRITING

compose simple stories with a clear beginning, middle, and end

employ a variety of strategies to generate stories

write in a variety of modes and genres

CURRICULUM CONNECTIONS

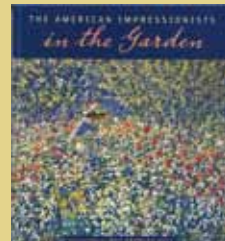
Preparing FOR YOUR VISIT

This Teacher's Guide was prepared with the classroom educator in mind. We hope you will find this packet helpful as you prepare your students for their visit to Cheekwood and also when you return to the classroom.

Garden & Museum Etiquette

- Visitors are asked to stay on the paths for the protection of the plant collections and for their own safety.
- Please do not touch the plants or artwork. Stay at least an arm's length away from works of art in the Museum.
- Speak in a normal 'inside' voice. Please do not disturb other guests in the gardens or galleries by yelling or shouting to others.
- Stay with your group. Cheekwood is very large, and it is easy to get distracted. We do not want anyone to be separated from their group.
- Please leave any backpacks or large purses at school or on the bus while visiting. Bulky objects might bump a work of art and damage it.
- Photography is not permitted in the Museum of Art, but students are welcome to take pictures in the gardens.
- Students may only use pencils in the galleries. Pens, markers, and crayons are not allowed.

REFERENCES & RESOURCES



EXHIBITION CATALOGUE

The American Impressionists in the Garden

Essay by May Brawley Hill
Catalog published by Vanderbilt University Press in conjunction with the exhibition organized by Cheekwood Botanical Garden & Museum of Art

BOOKS

Knapp, R. and Janice Lehmborg, *Off the Wall Museum Guides for Kids: Impressionist Art*, Davis Publications, Inc. 1998.

Sabbeth, Carol. *Monet and the Impressionists for Kids: Their Lives and Ideas*, Chicago Review Press, 2002.

MAGAZINES

Cheekwood: American Impressionists by: Sophie Colette
Nashville Arts, March 2010

The American Impressionists in the Garden
American Art Review, April 2010

Image CREDITS

IMAGE CREDITS: **Page 2** – 1) John Leslie Breck (1860-1899); *Garden at Giverny (In Monet's Garden)*, between 1887 and 1891; Oil on canvas; Terra Foundation for American Art, Chicago, Illinois; Daniel J. Terra Collection; 1988.22 (2) Alfred Hutty (1878-1954); *White Azalea – Magnolia Gardens, 1925*; Oil on canvas; Greenville County Museum of Art, Greenville, South Carolina; Museum Purchase with funds from the 1998 Museum Antiques Show, First Union National Bank of South Carolina, sponsor; Grand Benefactors: Larry Blackwell; Frances and "B.K." Bryan; Anne and Bill Carpenter; Harriet and Jerry Dempsey; Priscilla and John Hagins; Mr. and Mrs. Bernard Kaplan; Mr. and Mrs. William W. Kehl; Mr. and Mrs. Hayne Hipp; Mr. and Mrs. David E. Maguire; Sandra and Tom Mills; Dr. and Mrs. Alan M. Peabody; Lynne and Niles Ray; Ann and Porter Rose; John I. Smith Charities, Inc.; Dr. and Mrs. Samuel W. Smith, Jr.; Dr. and Mrs. James E. Stephenson; Mr. and Mrs. George I. Theisen; Anonymous; Corporate Benefactors: Alice Manufacturing Company, Inc.; Avery Dennison Security Printing Division; Barker Air & Hydraulics; Bowater Incorporated; Carolina First; Carolina Radiology, PA; Deloitte & Touche LLP; Dispoz-o Plastics, Inc.; Elliott, Davis & Company, LLP; Erwin-Penland Inc.; Fluor Daniel, Inc.; The Greenville News; Hartness International; KPMG Peat Marwick LLP; Martin Printing Co., Inc.; Merrill Lynch; Michelin North America, Inc.; Odell Associates Inc.; Pepsi-Cola Bottling Company of Greenville, SC; Sam and Mary Phillips and Phillips Staffing Services; Smith Dray Line & Storage Co., Inc.; WSPA-TV; 99.21.03 (3) Richard Emile Miller (1875-1943); *Dappled Light, 1917*; Oil on canvas; Pasadena Museum of History, Pasadena, California; Feynes Collection (4) John Leslie Breck (1860-1899); *Yellow Fleurs-de-Lis, 1888*; Oil on canvas; Terra Foundation for American Art, Chicago, Illinois; Daniel J. Terra Collection; 1989.2 (5) William Posey Silva (1859-1948); *Garden of Dreams, ca. 1925*; Oil on canvas; Cheekwood Botanical Garden and Museum of Art; Transfer from the Nashville Museum of Art; 1960.2.107 (6) Daniel Putnam Brinley (1879-1963); *The Peony Garden, ca. 1912*; Oil on canvas; Virginia Museum of Fine Arts, Richmond, Virginia; The Adolph D. and Wilkins C. Williams Fund

IMAGE CREDITS: **Page 11** (From Top to Bottom) - Gari Melchers (Julius Garibaldi Melchers, 1860-1932); 1) *Woman Reading by a Window, ca. 1905*; Oil on canvas; Greenville County Museum of Art, Greenville, South Carolina; Gift of the Museum Association, Inc. with funds donated by: Mr. and Mrs. Alester G. Furman III; Mr. and Mrs. M. Dexter Hagy; Mr. and Mrs. William W. Kehl; Dr. and Mrs. Jeffrey G. Lawson; Mr. and Mrs. Hurdle Lea; Stanton D. and Jessica S. Loring; Mr. and Mrs. E. Erwin Maddrey II; Mr. and Mrs. Buck Mickel; Dorothy P. Pearce; Mary Burnet M. Pearce; Mr. and Mrs. James M. Shoemaker, Jr.; Mr. and Mrs. Robert Scott Small; W. Thomas Smith; Mr. and Mrs. Richard F. Watson, Jr.; Millie and Wilson Weam; 92.21.02. (2) Childe Hassam (1859-1935); *Reading, 1888*; Oil on panel; Hunter Museum of American Art, Chattanooga, Tennessee; Gift of Mr. and Mrs. R.B. Davenport, III; 1996.1. (3) Catherine Wiley (1879-1958); *Mother and Daughter in Garden, n.d.*; Oil on canvas; Knox County Public Library, Knoxville, Tennessee; The Calvin M. McClung Historical Collection



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IMAGE: Daniel Putnam Brinley (1879 - 1963); The Peony Garden, ca. 1912; Oil on Canvas; 45 1/4 x 40 1/2 in.; Virginia Museum of Fine Arts, Richmond; The Adolph D. and Wilkins C. Williams Fund; Photograph: Ann Hutchinson, © Virginia Museum of Fine Arts