



# Samuel F. B. Morse (attributed)

*Untitled*, undated, Oil on canvas

*Untitled*, undated, Oil on canvas

**GALLERY:** Nineteenth-Century Portraits

**TOURS:** Painter's Eye, Math and Art, 5 Senses, Math and Art, Art of the South

## FACTS:

- The identity of the couple is unconfirmed.
- Samuel F. B. Morse was one of the most acclaimed portrait painters of the early 19th century in the U.S.
- He aspired to become a history painter, and applied for a commission to paint the U.S. Capital building. He was infuriated when he lost the commission to Constantine Brumidi (painting hanging in the Civil War gallery).
- After the loss of the Capital commission, his wife's death, and attempting to manage his growing patent paperwork, Samuel Morse quit painting to become a full-time inventor. He invented the telegraph and Morse code. The telegraph was the first long-distance electrical messaging system.
- You can see the technical skill in the paintings, by looking at the shine, reflection, and folds of the drapery. The female subject no longer has an elaborate red curtain due to degradation of the painting, this is their state after conservation.



## *Young Girl with Cat*, 1867, Oil on canvas

**Nicola Marschall**

**GALLERY:** Nineteenth-Century Portraits

**TOURS:** Animal Facts and Tracks, 5 Senses

## FACTS:

- Marschall was a German immigrant who came to AL in 1849.
- Marschall painted portraits of Jefferson Davis, Abraham Lincoln, Otto von Bismarck.
- This work is thought to be Marschall's mature style. He developed his mature style after studying in Europe.
- Typical attributes of European portraiture during this time period include items seen in this work: the urn, the Empire stool, the curtain and the sitter, who faces the viewer. Early American portraits often used formal portraits created by artists in Europe as models for their work. There are, however, elements or symbols that lead the viewer beyond the notion that this is a portrait. These elements - the dress torn off the little girl's shoulder, the sock and shoe lying in the foreground, and the girl clutching the struggling cat - all add to a sense of disarray. The symbols represent close ties to genre painting, scenes of everyday life.
- The artist paid close attention to detail, even the still-life flowers in the urn.
- Nicola Marschall has not just captured the likeness of this particular child but also the carefree spirit of childhood.



## ***Portrait of Western Berkeley Thomas Jr. and Emily Howard Thomas of Augusta, Georgia, 1840, Oil on canvas***

**George Cooke**

**GALLERY:** Nineteenth-Century Portraits

**TOURS:** Georgia Studies, 5 Senses

### **FACTS:**

- The children depicted are the niece and nephew of Emily Tubman, the richest woman (at the time) in Augusta.
  - After their father's death Emily Tubman and the children's mother, Emmeline, ensured that the children were properly educated
  - Emily purchased a memorial window in Western Thomas Sr.'s (memory at Augusta's First Christian Church.
  - Tubman had financed the construction of First Christian Church in Augusta.
  - A memorial to Western Sr. can also be found at Augusta's Church of the Good Shepherd; this window was donated by Joseph Cumming, a friend of Western Berkeley Sr.
  - The children's mother was Emmeline Few Thomas (1807-1882); the children's father was also named Western Berkeley Thomas Sr. (1799-1836); the couple had two children Emmeline (Emily) Howard Harvie Thomas and Western Berkeley Thomas; the father died when his son was one year old; according to the inscription on his tombstone,
  - Western Sr. a native of Kentucky, had lived in Augusta for some years and was a member of the Richmond Bar
  - Western Berkeley (1835-1863) practiced law in Augusta; by 1860, he had established a practice as an attorney at law, with an office at 268 Broad St; in 1861. Western joined the Confederate Army with the rank of first lieutenant, but resigned his position one year later; died in 1863, perhaps of disease; however, the inclusion of his name on the Greene St monument dedicated to the "Boys in Grey" from Augusta and Richmond county suggests that his death may have been a consequence of the War.
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## **James Hamilton Shegogue**

***Untitled, Undated, Oil on panel***

**GALLERY:** Nineteenth-Century Portraits

**TOURS:** African American Art and Artists

### **FACTS:**

- (Previously titled *Portrait of an African American Woman* and dated between 1825 & 1833)
- Oil on panel, found in travelling case. Inscribed on slip of paper in the case:
- "Colored slave – whom my Grandfather James Hamilton Shegogue – the artist, raised and of whom they were all very fond – he painted this portrait."
- James Shegogue was a well-established portrait artist who traveled regularly for commissions in the 1800s. It is said what he would carry this miniature (which he painted) with him in his carrying case, whenever he traveled.
- Miniatures were usually intimate gifts given within the family, or by hopeful males in courtship, but some rulers, gave large numbers as diplomatic or political gifts. They were especially likely to be painted when a family member was going to be absent for significant periods, whether a husband or son going to war or emigrating, or a daughter getting married.



# *Surprise Attack Near Harper's Ferry*, c. 1868, Oil on canvas

**John Mooney**

**GALLERY:** Civil War

**TOURS:**

**FACTS:**

- Painting depicts Confederate troops bathing in the Potomac River to the east of Harper's Ferry. Federal troops, located in Maryland Heights, are firing upon the bathing soldiers. Tom Sutherland writes that eventually the "Confederate infantry will attack from right to left along the ridge of Maryland Heights clearing it of Federals. Then they will cut a road to the top so that artillery pieces can be dragged up there and begin firing into Harper's Ferry."
- More specifically, the painting appears to depict "action on September 12<sup>th</sup> or 13<sup>th</sup>, 1862, when Captain Read's (later Captain Fraser's) battery was attached to Brigadier General Kershaw's Brigade of Major General McLaw's Division." "The...record of Mooney's service in 1862 establishes that he was present with the battery at the attack on Harper's Ferry in September 1862.
- It is very likely that this painting shows an incident of the war just prior to the battle of Sharpsburg or Antietam, Maryland, 1862; during that fall, Fraser's Battery had participated in an attack on Harper's Ferry.
- Mooney enlisted in the Confederate Army in May, 1861
- After the war Mooney began painting.
- Painted figurative, still life, and landscape subjects in the post-war period.
- Was recognized for his trompe l'oeil paintings, topographical views, and seascapes.



# *Columbia Welcoming the South Back into the Union*, Before 1876, Oil on canvas

**Constantino Brumidi**

**GALLERY:** Civil War

**TOURS:** Art of the South

**FACTS:**

- This oil sketch is a small version of a work painted on the ceiling of the Vice president's Senate office in the US Capitol building in Washington DC.
- It is an allegorical painting, using figures, objects, and events to represent ideas.
- Posed in a majestic American landscape, the figure of Columbia, dressed in a tunic and holding what appears to be a rudder, sits between two other female figures. One figure is shown with a sheaf of wheat and a cornucopia symbolizing agriculture in the northern states, while the other holds a caduceus, a symbol of commerce.
- Columbia extends a hand to the south, who approaches wearing a toga and holding a bouquet of cotton bolls.
- The South is being led by Liberty, who wears a liberty cap and a sash of stars across her chest.
- At Liberty's feet is an eagle, who holds the olive branch of peace in its beak.
- Brumidi has created a conciliatory scene in which the South is warmly welcomed back to the federal union.
- Brumidi is the artist who won the Capitol commission for which Samuel Morse (portrait gallery) applied and lost.
- Brumidi immigrated to America in 1852, at the age of 47. He devoted his life in America to numerous commissioned frescoes, paintings, and sculptures in the Capitol building.
- His frescoes appear in the rotunda, the House of Representatives chamber, committee rooms, the President's Room, the Senate Reception Room, and throughout the corridors of the Capitol.
- The West Corridor has been termed the "Brumidi Corridor."



# *The Price of Blood*, 1868, Oil on canvas

**Thomas Satterwhite Noble**

**GALLERY:** Southern Stories

**TOURS:** African American Art and Artists, Georgia Studies

**FACTS:**

- This work portrays a slave owner selling his mixed-race son., having just completed negotiations with a slave agent.
- The elegantly-dressed man stares coldly at the viewer, while the boy stands barefoot, hopelessly resolved to his fate. Even though men are united by blood, they are disconnected by race, underscoring the relationship of the slave and the master. Although tame by modern standards, this image was highly inflammatory and offensive to Northern nineteenth century audiences, as it highlighted the coldness and inhumanity of the institution of slavery.
- Title of the work is drawn from Harriet Beecher Stowe's *Uncle Tom's Cabin*; it is taken from Stowe's character Cassy who, when shown the money obtained from the sale of her children by their master, calls it "the price of their blood."
- The pose of slave is reminiscent of Gainsborough's blue Boy, a gesture that would have been regarded as ironic by 19<sup>th</sup> century viewers.
- The painting on the rear wall, is of the sacrifice of Isaac by his father Abraham underscores the relationship of the slave and master; Pennington suggested a further connection between Abraham and miscegenation: Abraham abandoned Ishmael, a son born of a miscegenetic relationship with his servant Hagar.
- Thoms Noble served as a captain in the Confederate Army his belief in states-rites overriding his belief in abolitionism. But began a series of painting depicting the inhumanity of slavery after serving in Civil War.



# *Uncle Hamp and His Cart*, *Montezuma, Georgia*, undated, Oil on canvas

**Willie M. Chambers**

**GALLERY:** Southern Stories

**TOURS:** Georgia Studies, Painter's Eye

**FACTS:**

- Willie Chambers was a self taught artist
- The sitter Hamp Barnes was a well-known landowner in the Montezuma community. Here the artist has depicted him with an exacting concern for real detail, showing, among other items, the makeshift seat which Barnes had contrived from an old crate.
- In the background Chambers painted the sky with her characteristic colors and positioned samples of native flora as a simple indicator of place.
- Chambers never married, she operated a successful seamstress shop in Atlanta, designing and creating "Special apparel."





# *Opossum Snout, Haralson County, Georgia, 1891, Oil on canvas*

**Lyell E. Carr**

**GALLERY:** Southern Stories

**TOURS:** : Animal Facts and Tracks

## **FACTS:**

- This painting was part of a series of genre paintings depicting rural Georgia life.
  - The series was described in an article by Marguerite Tracy in *The Quarterly Illustrator* in 1894 as being the logical successor to Eastman Johnson's and Winslow Homer's Southern genre paintings; Tracy described the paintings as depicting "the picturesque side of Georgia life," from the "open routine of the plantations" to the "irregular work of the moonshiners."
  - Colloquial name "Possum Snout" was the original name of the crossroads community that became Tallapoosa; the name was derived from an incident that took place prior to 1891, when a settler looking in vain for necessities that were not to be found at the general store, exclaimed as he left in disgust and empty-handed, "It's nothin' but an old possum snout anyway!"
  - Tallapoosa became a Reconstruction-era resort town for Northern visitors; by the 1890s, the community featured 3 hotels, springs, iron works, cotton mills, a glass factory, and wineries.
  - The theme of an adult black man accompanying a white boy echoes the subject of Mark Twain's *The Adventures of Huckleberry Finn*, published six years earlier.
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# *Two Magnolia Blossoms in a Glass Vase, c. 1890, Oil on canvas*

**Martin Johnson Heade**

**GALLERY:** Still-Life

**TOURS:** 5 Senses, Painter's Eye

## **FACTS:**

- After years of traveling, Heade settled in St. Augustine, FL, March 1883; he occupied a studio located at the rear of the Hotel Ponce de Leon, which had been built by Henry Morrison Flagler, John D. Rockefeller's partner in the Standard Oil Company.
- After Heade's move to Florida, Cherokee roses and magnolias were often the subject of his paintings; these flowers were painted in both vertical and "reclining" poses; art historians describe Heade's early magnolia still lifes as complex in their curvilinear design and richly decorative in the variety of blossom, vase, and material, and the later ones as simpler and purer; Theodore Stebbins offers the theory that Heade painted the magnolia as a subliminal reference to the female nude.
- This work is an example of a vertical composition of magnolias from Heade's St. Augustine period
- Heade emphasized surface textures in this work, contrasting the velvet cloth with the glass vase and the smooth surfaces of the magnolia flowers and leaves.
- In 1863, Heade traveled to Brazil and began to paint hummingbirds; he is most well known for this work
- Heade's love of nature led him to specialize in seacoast and marsh landscapes and floral still life's.
- In 2004 the USPS issued a stamp using a reproduction of one of Heade's magnolia still life's



# *An Abundance of Fruit,*

c. 1875, Oil on canvas

**Andrew John Henry Way**

**GALLERY:** Still-Life

**TOURS:** 5 Senses

## **FACTS:**

- By far the most popular, even the most beloved, of Baltimore's numerous successful artists at mid-century was Andrew Way.
- The press dubbed him "the city's treasure."
- At the peak of his career Way received top dollar (sometimes as much as \$1,000 (over \$27,000 adjusted for modern inflation)) for still-life pictures of grapes and oysters.
- Contemporary critics called his pictures of grapes "portraits." They were so scientifically accurate that different varieties could be distinguished one from another.
- This still life is notable because all of the produce depicted are crops grown in the South.



# *Path in a Southern Garden,*

undated, Oil on canvas

**Alfred Heber Hutty**

**GALLERY:** Impressionism

**TOURS:** Art of the South

## **FACTS:**

- **Impressionism** – style or movement in painting originating in France in the 1860s, characterized by a concern with depicting the visual impression of the moment, especially in terms of the shifting effect of light and color.

- **en plein air** – a French term, meaning “outside.” A term popularized in reference to a manner or style of painting developed chiefly in France in the mid-19<sup>th</sup> century, in which artists created their works outside. This art is characterized by the representation of the luminous effects of natural light and atmosphere as contrasted with the artificial light and absence of the sense of air or atmosphere associated with paintings produced in the studio.
- **impasto** - the process or technique of laying on paint or pigment thickly so that it stands out from a surface.
- Hutty was one of the four principal artists associated with the Charleston Renaissance . The **Charleston Renaissance** is a period between World Wars I and II in which the city of Charleston, South Carolina, experienced a boom in the arts as artists, writers, architects, and historical preservationists came together to improve and represent their city
- His works held in the Morris Museum’s collection document historic Charleston, often observing street life from the Depression era through the early 1950s



# *Afternoon at the Beach, Chesapeake Bay, 1930s, Oil on canvas*

**Gladys Nelson Smith**

**GALLERY:** Southerners at Play

**TOURS:** Art Elements

## **FACTS:**

- Stylistically, Smith's work has been described as Impressionistic because of her love for color; oil paintings often resemble watercolors in fluidity of brush strokes;
- Nelson often added people to landscapes in ways that express the mood of the painting; especially known for her landscapes and portraits of children.
- Genre Painting:** painting of scenes from everyday life, of ordinary people in work or recreation, depicted in a generally realistic manner. Genre art contrasts with that of landscape, portraiture, still life, religious themes, historic events, or any kind of traditionally idealized subject matter. Intimate scenes from daily life are almost invariably the subject of genre painting. The elimination of imaginative content and of idealization focuses attention upon the shrewd observation of types, costumes, and settings.



# *The Finish, 1917-1918, Oil on canvas*

**Louis Oscar Griffith; Robert Wadsworth Grafton**

**GALLERY:** Southerners at Play

**TOURS:**

## **FACTS:**

- The Start* and *The Finish* are companion pieces that were painted by Louis Oscar Griffith and Robert Wadsworth Grafton. They would start paintings on opposite ends of the piece and would meet in the middle to finish the work. Both *The Start* and *The Finish* depict a horserace in 1917 on the oldest race track in America, known at that time as "Union Race Course." The companion paintings were on view in the men's grill in the St. Charles Hotel in New Orleans. The hotel building burned down three times, and eventually, the St. Charles Hotel was demolished. After the demolition, the companion pieces were stored in a warehouse. However, one of the two paintings went missing from the warehouse. The painting could have been lost as a result of the flooding during Hurricane Katrina.
- The artists set up a temporary studio in the lobby of the hotel where the two companion horse racing murals *The Start* and *The Finish* were viewed with delight by onlookers, tourists, fellow artists, and art students .
- As talented American Impressionist painters, the artists used a dazzling array of colors in "The Finish" while emphasizing the brilliant Louisiana sunlight reflecting off the muscular bodies of the horses as they bolt across the track, jockeying for position. The intensity of the race was clearly etched on the faces of the jockeys. Their silks identified the leading stables of the day including Belmont, Morris, and Keane. The mural is filled with details of pre-electronic workings of the fairgrounds in the early twentieth century, including the time keeper in a wooden tower, a crescent-shaped moon clock announcing the time of the next race at 4:10 p.m. and the results board with two men readied to place the winning horses' numbers in their appropriate slots.



## ***Composition 95-22*, 1995, Mixed media on canvas**

**Ida Kohlmeyer**

**GALLERY:** Abstraction

**TOURS:** Art Elements

### **FACTS:**

- In the 1970s, Kohlmeyer developed a distinctive style using personalized symbols or hieroglyphs
  - Kohlmeyer was interested in creating organic shapes she had never seen before.
  - Kohlmeyer did not become an artist or get an art degree until she was forty-five years old.
  - Abstract art is art that does not attempt to represent an accurate depiction of a visual reality but instead use shapes, colors, forms and gestural marks to achieve its effect.
  - Nonrepresentational Art –a style of art in which objects do not resemble those known in physical nature.
  - Rather than attempting to be realistic or traditionally beautiful abstract art is largely about conveying feelings or concepts, textures or colors.
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## ***Signal Fire*, 1997, Acrylic with pumice and mica on canvas**

**Herb Jackson**

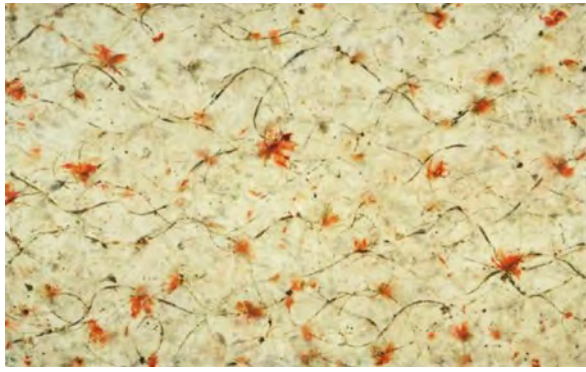
**GALLERY:** Abstraction

**TOURS:** Painter's Eye

### **FACTS:**

- The minerals mica and pumice have been mixed into the paint and create a glittering effect.
- Jackson's paintings are built up in many layers which are scraped off as they are being applied. Shapes and marks come and go as the painting develops to a hundred or more layers. The final outcome is the result of a process of discovery similar to the life experience itself.
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# *As Above So Below*, 2007, Encaustic on panel

**Betsy Eby**

**GALLERY:** Abstraction

**TOURS:** 5 Senses

## **FACTS:**

- A classically trained pianist, the layers and gestures of her paintings evoke musical spaces and rhythms while drawing on patterns found in nature.
- Works with encaustic: layers of pigments, sap, and wax are fused together by the flame of a torch. Eby has slowly refined the technique to her own language, composing dynamic surfaces and deep, luminous spaces. Her paintings are visceral, yet for Eby they shimmer with something more of the mystical, hovering between material and immaterial worlds as do the worlds of sight and sound.
- The concept was first laid out in the Emerald Tablet of Hermes Trismegistus, a key text in the practice of alchemy: "That which is Below corresponds to that which is Above, and that which is Above, corresponds to that which is Below, to accomplish the miracles of the One Thing."
- *As Above, So Below (occultism)*: What happens on one level of reality also happens on every other level; the microcosm and macrocosm behave alike.
- In her paintings, Betsy Eby fuses the line between the musical and the visual composition. A classically trained pianist, she seeks in her work what Rothko described as "the place where music lives."



# *Sectioned Arc with Double Helix*, 1980

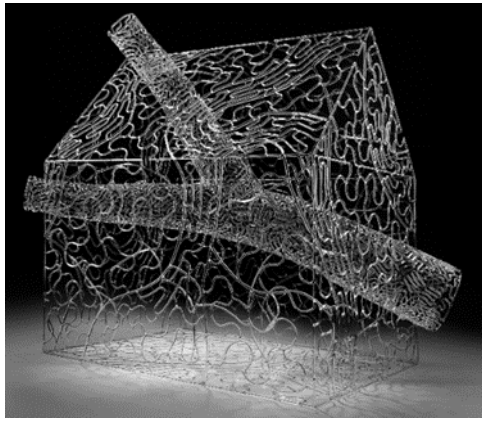
**Harvey K. Littleton**

**GALLERY:** Glass

**TOURS:**

## **FACTS:**

- Technical refinement, experimentation with material, and the exploration of color and motion characterize Littleton's work from the 1970s.
- The color overlays that he used in his "Loops" series sparked his investigation of hue and movement through the use of color overlays combined with or encased within crystal-clear glass. Many were made with a technique he created in which a cooled glass is shoved into another form in a hotter molten state.
- Regarded as the father of the American studio glass movement.
- In 1962, through research he developed equipment and a formula for melting glass at lower temperatures, enabling him to blow glass in a studio rather than in the usual factory setting. This breakthrough led Littleton to play a major role in introducing glassblowing to American college and university craft programs.
- Fostered the talents of a generation of glass artists.



# *Snake River Shelter (Matrix Series), 2014*

**Brent Kee Young**

**GALLERY:** Glass

**TOURS:** Art of the South

**FACTS:**

- *Snake River Shelter* part of Young's *Matrix Series*, which involves a construction of intricate works created by flameworking borosilicate glass rods into layers of glass webs.
- The *Matrix Series* was inspired by Young thinking about plant roots, and the tangled steel rods of the construction site near his studio.
- "My work speaks of many things: of a respect and reverence for things natural, of ambiguity in space, form, volume, time and images that are there and not there. It speaks of the concept of evidence: man's marks, nature's marks, their relation, together and apart."



# *Vase, (Late 20<sup>th</sup> century/early 21<sup>st</sup> century)*

**Duncan McClellan**

**GALLERY:** Glass

**TOURS:** Combining Voices

**FACTS:**

- Is only the second American invited to study and work at the ARS Studio in Murano, Italy.
- His current work explores emotions relating to family, personal growth, and the spiritual connections between each of us as souls through the use of stylized representation.
- He often uses the Swedish graal technique, combined with overlays, sandblasting, hand cutting photo resist, and computer graphics. The pieces are then finished with an acid etching, fire polishing, and a six-stage grinding and buffing technique that he developed. These processes enable him to place designs on both the inside and outside of the vessels or structures.



# Elizabeth O'Neill Verner

*Avenue of Oaks at Litchfield Plantation*, c. 1940, Oil on board

**GALLERY:** Landscape

**TOURS:** Math and Art

**FACTS:**

- The subject matter of most of Verner's paintings were her native Charleston
- She was one of the four principal artists associated with the Charleston Renaissance

- The Charleston Renaissance is a period between World Wars I and II in which the city of Charleston, South Carolina, experienced a boom in the arts as artists, writers, architects, and historical preservationists came together to improve and represent their city .
- This painting was influenced by the southern impressionist movement.
- The trees depicted are Savannah live oaks, with their iconic Spanish moss.
- Litchfield Plantation in Pawleys Island, South Carolina, is one of the oldest rice plantations on the Waccamaw River.
- Litchfield Plantation is currently in the process of being developed as a master-planned residential community. The original Mansion is now used as a Country Inn, and the original site of the stables is now occupied by The Carriage House Club, a private dining club.
- The plantation traces its formation to three land grants from King George III to Thomas Hepworth, in 1710, 1712 and 1711.



## *Bayou Teche*, c. 1870, Oil on canvas

**Meyer Straus**

**GALLERY:** Landscape

**TOURS:** : Animal Facts and Tracks, 5 Senses

**FACTS:**

- An accomplished scene painter for theater
- After retiring from scene painting, he travelled extensively painting oils of his travels.
- Bayou Teche is a 125-mile-long waterway in south central Louisiana in the United States. Bayou Teche was the Mississippi River's main course when it developed a delta about 2,800 to 4,500 years ago.
- "Legend of Bayou Teche" (As told by the Chitimacha Tribe of Louisiana)
  - Many, many years ago, there was a huge and venomous snake. It was so large and so long that its size was not measured in feet, but in miles. Its head was at what is now known as Morgan City and its body stretched beyond St. Martinville and Breau Bridge to its tail, which rested in Port Barré. This enormous snake had been an enemy of the Chitimacha for many years, doing a lot of destruction to their ways of life. One day the Chitimacha Chief called together his warriors and had them prepare themselves for battle with their enemy, the snake. In those days, there were no guns that they could use to destroy the snake. All they had were their clubs and bows and arrows, the arrowheads being made not from flint, but from a large bone from the local garfish. Of course, a snake over 124 miles long could not be instantly killed. The warriors fought courageously to kill the enemy, but it fought just as hard to try to survive. As the snake turned, coiled and twisted in the last few days of a slow but sure death, it broadened, curved and deepened the place wherein his huge body lay. As his body decomposed, the place began to deepen more. The Bayou Teche ("Teche" meaning "snake") is today proof of the exact position into which this enemy placed himself when overcome by the Chitimachas in the days of their strength.



## *Georgia Landscape*, 1889–1890, oil on canvas

**Henry Ossawa Tanner**

**GALLERY:** Landscape

**TOURS:** African American Art and Artists

### FACTS:

- America's first internationally renowned African-American artist: first black artist elected to the National Academy and was made a Knight of France's Legion of Honor, and in 1995, a painting by Tanner was purchased for The White House, making him the first African-American artist in the collection
- Briefly and unsuccessfully ran a photography studio in Atlanta, but by 1891 he turned back to painting
- In 1891 Tanner sailed for France, where he lived out the rest of his life.
- This painting is in the Tonalist style made while Tanner lived in Georgia, it is believed to have been painted in the Blue Ridge Mountains.
  - Tonalism: an artistic style that emerged in the 1880s when American artists began to paint landscape forms with an overall tone of colored atmosphere or mist



## *Toula Waterfalls*, undated, Oil on canvas

**William C. A. Frerichs**

**GALLERY:** Landscape

**TOURS:** Painter's Eye

### FACTS:

- He became the first painter to explore and paint the gorges, waterfalls, and foliage of the Smoky Mountains and the Blue ridge around the French Broad and the Sauratown range.
- His landscapes reflect the influence of his Dutch training with heavy glazing “brushed with sparks of vivid color lard down upon sober backgrounds.” Although, his subject matter was the mountains of the South, many of his landscapes reveal the influence of Jacob Ruisdael, the 17<sup>th</sup> century Dutch master landscape, whose works he would have had the opportunity to study.
- During his early years in New York he was affiliated with painters of the Hudson River School whose landscapes “reflected a new concept of wilderness—one in which man was an insignificant intrusion in a landscape more beautiful than fearsome;” additionally, they “[adapted] the European ideas about nature to a growing pride in the beauty of their homeland.” Nevertheless, “Whereas the painters of the Hudson River School often depicted pastoral scenes from an elevated perspectives, Frerich’s viewpoint was usually lower, and the mood he created was more foreboding.”
- Although this work has been exhibited as depicting a scene near Lake Toxaway, North Carolina, both the geological and historical circumstances surrounding that area make this site attribution unlikely it also differs in style from the powerful slashing brush work in the Barbizon manner which Frerichs used to capture the energetic rush of the French Broad River. However, the painting is rendered in the spirit of international romanticism, expressing that profound regard for light in transition that, in American art studies, we have come to call luminism. This style was very prevalent during the antebellum period, and that fact, together with its discovery in a Southern locale, supports the idea that this work stems from Frerichs’ Southern stay.





## *Natchez Under the Hill*, 1852, Oil

on canvas

**Louis Joseph Bahin**

**GALLERY:** Landscape

**TOURS:** Combining Voices

### **FACTS:**

- From his studio, located above the Insurance Building on Pearl Street, Bahin earned his livelihood painting portraits and was one of the few resident painters in antebellum Natchez who had trained in France. Best known for his portraits, he also executed landscape paintings.
  - Known as Natchez Under-the-Hill, this area of Natchez was described by numerous nineteenth-century travelers as one of the rowdiest ports on the Mississippi River.
  - Taverns, gambling halls, and brothels lined the principal street.
  - Enslaved people were also sold at the landing at Natchez-Under-the-Hill, as well as on the city streets and at the Forks of the Road, the second largest slave market in the South.
  - One traveler about 1820 described Under-the-Hill as “the most licentious spot on the Mississippi River.”
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## *River Plantation*, 1855–1860, Oil on canvas

**Thomas Addison Richards**

**GALLERY:** Landscape

**TOURS:** Georgia Studies

### **FACTS:**

- This scene on the Savannah River shows what the river may have looked like before the Civil War, prior to industrialization.
- An important part of the development in this area, the Savannah River provided a route for boats to transport goods from town to town, encouraging trade and travel.
- This picture resulted from the time Thomas Addison Richards spent in the South. An enthusiastic traveler, Richards spent many years exploring and documenting his travels. He illustrated magazine articles, penned essays, published books, and produced prints that documented his interest in the unique characteristics of the places he visited. Richards eventually became the editor of the first guidebook devoted to the United States and Canada.



# ***Candidates for the Horse Show,***

**1893, Oil on canvas**

**John Martin Tracy**

**GALLERY:** Landscape

**TOURS:** : Animal Facts and Tracks

## **FACTS:**

- a renowned painter of dogs, horses, and sporting scenes; his portraits of animals were lifelike and full of character and expression; they were not idealized nor made to appear pretty
- *Candidates for the Horse Show* was the last painting completed by Tracy; it was said to be on his easel at the time of his death; it has been suggested that it possibly exhibits faint areas that lack final work
- The painting is a wonderful depiction of horses; “some are being ridden, others are being led by grooms.”
- His sportsmen figures were taken from real life, with the action of each man appropriate to their employment
- An anonymous writer from the *New York Times*, 1895, described Tracy as “a painter to delight the heart of all sporting men...He painted the hunter before the flock of birds, the dog with the tail extended and paw uplifted, as he stood quivering over the scent; and he did it all con amore, faithfully, and with full understanding and knowledge of his subject.”
- The *New York Times* called this monumental work “the most ambitious canvas Mr. Tracy ever attempted.”



# ***Hoover and the Flood,*** 1940, Oil on canvas

**John Steuart Curry**

**GALLERY:** Regionalism

**TOURS:** Art of the South

**FACTS:**

- John Steuart Curry, was an American painter whose art reflects the social attitudes of the 1930s.
- American Regionalism is an American realist modern art movement that included paintings, murals, lithographs, and illustrations depicting realistic scenes of rural and small-town America primarily in the Midwest. It arose in the 1930s as a response to the Great Depression
- *Life Magazine* commissioned a 2 page color spread as part of a series recording scenes from 20<sup>th</sup> century American history, depicted by America's foremost contemporary artists. The editors were interested in events that had shaped the national character.
- At the center of the composition, prominent by virtue of his colorful clothing and dramatic pose, a bearded elder raises his arms in supplication to the heavens; his gesture is answered by a woman standing in the barge. On the horizon above her, the twin smokestacks of an approaching riverboat suggest imminent rescue; upraised arms and stacks align with a break in the clouds and rain, implying the warning of the deluge. In front of the black elder is a trio representing intergenerational caring: a white mother in a scarlet dress holds her babe, the young girl at her feet echoes the gesture as she cradles her doll, and an older woman adjusts the coat around the mother's shoulders. On the barge behind them, another adult echoes their tender gesture as he hands a child to a white soldier atop the levee. At the lower right, a doctor and nurse inoculate a child outside a Red Cross tent, while another nurse tends to a victim on a litter. Behind them and separated from the throng by posture, dress, race, and age, three men- Secretary of Commerce, Herbert Hoover, at center- calmly survey the scene; they are in turn the object of respectful attention from the mixed-race crowd of youngsters. Another young black boy prances excitedly in the foreground, his animated pose mimicked by the dog at his heels. At the left, the river, carrying a house in its flow, erodes the levee, toppling a telephone pole and menacing animals and humans alike. At the far right, the twin reels of a news camera document the calamitous scene on film.
- Mississippi River flood of 1927, also called Great Flood of 1927, flooding of the lower Mississippi River valley in April 1927, one of the worst natural disasters in the history of the United States. More than 23,000 square miles of land was submerged, hundreds of thousands of people were displaced, and some 250 people died.



## *Georgia Crackers*, c. 1935, Oil on canvas

**Pamela Vinton Ravenel**

**GALLERY:** Regionalism

**TOURS:** Combining Voices

**FACTS:**

- *Cracker*, sometimes white cracker or *cracka*, is a racial slur directed towards White people, used especially with regard to poor rural Whites in the Southern United States. Although commonly a pejorative, it is also used in a neutral context, particularly in reference to a native of Florida or Georgia
- The historical derivative of the word craic and its meaning can be seen as far back as the Elizabethan era (1558-1603) where the term crack could be used to refer to "entertaining conversation" (one may be said to "crack" a joke or to be "cracking wise") The word *cracker* could be used to describe loud braggarts.



## *Abstraction*, 1959, Oil on canvas

**Paul Ninas**

**GALLERY:** Modernism

**TOURS:** Art Elements

**FACTS:**

- One of the pioneer modernists working in the South during the mid-20th century, Paul Ninas was a landscape painter who loved exotic venues such as the tropics.
- Known as the Dean of New Orleans Modernism.
- Cubism was a revolutionary new approach to representing reality invented in around 1907–08 by artists Pablo Picasso and Georges Braque. They brought different views/angles of subjects (usually objects or figures) together in the same picture plane, resulting in paintings that appear fragmented and abstracted.



## ***From This Earth*, 1945, Oil on canvas**

**Lamar Dodd**

**GALLERY:** Modernism

**TOURS:** Georgia Studies

**FACTS:**

- To anyone who would listen, Dodd championed a "local art," one that featured southern scenes, southern history, and southern people. As one reviewer remarked of his first solo show in New York in 1932, Dodd's paintings,

one after another, all so consciously anti-academic, evoke "Georgia, Georgia, Georgia."

- Often slaves, and later sharecroppers (as depicted in the painting), would pick cotton from sunrise to sunset. In August, this would result in a 13 hour workday spent in the hot sun. To pick the cotton, a worker would pull the white, fluffy lint from the boll, trying to not cut his hands on the sharp ends of the boll. The average cotton plant is less than three feet high, so many workers had to stoop to pick the cotton. As they picked, they would place the lint in burlap sacks carried on their backs. So, not only would the worker have to pick the cotton, he would have to drag the bag along with him as well. In a typical day, a good worker could pick 300 pounds of cotton or more, meaning that, in any given day, a typical picker would carry a substantial amount of weight, even if he emptied his sack several times.
- A drag sack (as seen in the painting) was a canvas bag, a few feet long, that was pulled along the ground by a person picking cotton. The sack was used to contain the cotton as it was picked and could hold sixty to seventy pounds.
- Georgia's famous "red clay" is the result of long-term weathering processes that leave behind iron oxides, which give the soil its distinctive color. Dodd remarked that he would "*often see sharecroppers toiling in the sun, and earth looked blood-red.*"
- Sharecropping is a system where the landlord allows a tenant to use the land in exchange for a share of the crop.
- In expressionist art, color in particular can be highly intense and non-naturalistic, brushwork is typically free and paint application tends to be generous and highly textured. Expressionist art tends to be emotional and sometimes mystical.



## ***The Merry Boatmen*, 2000, Oil on canvas**

**Terry Rowlett**

**GALLERY:** Contemporary

**TOURS:** Animal Facts and Tracks, 5 Senses

**FACTS:**

- His neo-iconic images are outfitted with everyday faces and places, pop culture obsessions, and mundane artifacts, expressing his once heartfelt belief in Christian teachings in a contemporary culture.
- Rowlett's art can certainly be viewed as allegorical illustrations of his own personal spiritual journey, but he has also been known to delve into political commentary.
- *The Merry Boatmen* is inspired by the *Ship of Fools* (painted c. 1490–1500) ia painting by

Hieronymus Bosch, now in the Musée du Louvre, Paris. The ship of fools is an allegory, originating from Book VI of Plato's Republic, about a ship with a dysfunctional crew. The allegory is intended to represent the problems of governance prevailing in a political system not based on expert knowledge.

- Rowlett has populated his ship with real Athens musicians. left (back) Jeff Mangum of Neutral Milk Hotel, next Laura Carter of Elf Power, in the water and on the boat Robbee Cucchiario & Julian Koster of The Music Tapes, with the horn Scott Spillane of The Gerbils & Neutral Milk Hotel, with the drum Jill Carnes of Thimble Circus, with the violin Vernon Thornsberry of Wild Gumbo
- The modern owl often signifies wisdom. However, it seems that around 1500 (when Bosch was painting) owls were generally associated with menace and death and had amoralistic significance. Bosch generally used owls as a symbol, placing it in contexts with an atmosphere of menace. As if to emphasize the threatening presence, he sometimes drew an owl surrounded by other, hostile birds that try to drive the owl away. [Does Rowlett's owl seem menacing, like it's inspiration?]





# ***Daughters of the South***, 1993, Oil on canvas

**Jonathan Green**

**GALLERY:** Contemporary

**TOURS:** Art Elements, Math and Art, Art of the South

**FACTS:**

- His works are very narrative.

- His subject matter consists of simple recreations of the distinctive experience of Gullah culture from where he was born. Many of his paintings are based on memories he has from growing up as well as Gullah traditions, with themes of the land, the water, family, community, church, song and dance, the spoken word, silence, and the wind.
- His works emphasize Gullah traditions linked with African traditions; most of Gullah culture comes from African heritage; Jonathan Green's use of vibrant greens, reds, yellows, and blues enlivens his work just as color was used by his African ancestors to enliven their arts and crafts
- Green works primarily in oil and acrylic paint.



# ***Wind Driven Flames - Little St. Simons Island, Georgia, 2022***, Oil on canvas

**Philip Juras**

**GALLERY:** Contemporary

**TOURS:** Combining Voices

**FACTS:**

- "Set to reduce fuels and diversify habitat in the slash pine forest of Little St. Simons Island, this 2016 burn generated spectacular effects as winter winds pushed it into the fine fuels of the adjoining salt marsh. It went out quickly when it reached the high tide mark, an effective firebreak." —Philip Juras
- "The controlled fires that inspire me to paint, and occasionally carry a drip torch or council rake, are prescriptions for positive change, for restoring biodiversity and ecosystem function." —Philip Juras
- Forest management is about taking care of forests to keep them healthy and reduce the risks of big, destructive wildfires. It involves activities like planting new trees, removing dead trees and plants, and creating space between trees to prevent fires from spreading easily.
- Controlled burns are planned fires that are purposely set under safe conditions. Trained firefighters or forest managers carefully control these fires to burn away dry leaves, grass, and small trees. By doing this, they reduce the amount of flammable material that could fuel a big wildfire in the future. Controlled burns are like controlled fires that help prevent bigger and more dangerous fires from happening naturally. They can be used to clear out the dry and dead vegetation that could catch fire easily and cause a massive wildfire.



## ***Preacher, 1994, Oil and collage on canvas***

**Benny Andrews (son of George Andrews)**

**GALLERY:** Contemporary

**TOURS:** African American Art and Artists

**FACTS:**

- In the “Revival Series” Benny captured the drama and the emotional intensity of the participants, including the focused energy and the gesticulations of the visiting preachers, as evident in a work like *Preacher*. A masterful composition, directly related to the clarity and concentrated intensity of his best drawings, every element of this work brings the viewer’s eye forcefully to the center of the canvas, the empty chair—the centerpiece of the revival. It is this chair, the artist has indicated, that is waiting for the repentant sinner. “The preacher, Reverend John Henry, had the job of getting us sinners to

come off the ‘Mourners Bench’ and take a chair, which was placed between us and the pulpit. Coming forward and sitting in this chair meant a sinner had made peace with God and wanted to be baptized.”

- This was, as he explained, a daunting experience, one that required forms of preparation from the participants. “Getting up from the ‘Mourners Bench’ and taking a seat in the chair was not easy. One was to have been praying for forgiveness of one’s sins in privacy (often during the day out in the woods) and to have received some sign from God that he’d heard your prayers and forgiven you. Once in the chair you’d relate your experiences in making contact with God and then become a candidate for baptism on the last Sunday at the end of the revival meeting.” As evident in the gestures of his arms and the stance of his legs, this preacher is pulling all of his own energies and those of his congregation into this field, calling toward the heavens, focusing everything on the waiting and still empty chair. His focused power and the spirit of the moment, if they were strong enough, would overpower a reluctant sinner and release him or her from the grip of evil spirits. By stepping forth, one was saved. With a compositional power and confidence that seems to reflect the artist’s appreciation of the black and white abstract compositions of Franz Kline, Benny brings every line in this work—in the arms, fingers, legs, flowing tie, chair legs and back, shadows, even the stripes of the minister’s pants—to bear on the focus of the painting, that empty chair which calls the viewer as it calls the sinner. The use of a limited and skillfully applied field of color contributes to the mood and tightness of the work.



## ***This is the Andrews Family (Andrews Family Tree),***

**1991**

**George Andrews**

**GALLERY:** Contemporary

**TOURS:** African American Art and Artists

**FACTS:**

- In 1989, at the age of 78, George Andrews initiated an ambitious, long term project devoted to painting the history of the Andrews family in an extended series of portraits.

- The most ambitious painting in this series was completed in October of 1991. *This Is The Andrews Family*, usually called *The Family Tree* by George, presents the children of George and Viola Andrews filling the branches of a sturdy tree. The picture came to him, he has stated, in a dream. Rather than a complex genealogical chart or the type of family tree diagram so well known to Southern families, George literally painted a tree and filled it with his children.
- In the foreground beneath the tree, George the hardworking farmer, wearing coveralls and his trademark cap, works a plow being pulled by his mule. “Get up Nellie Bell” he yells to a spotted mule pulling a red plow. Behind him, closer to the tree and its root system, is Viola Andrews, shown holding a baby wrapped in a blanket inscribed with “a nought baby” across its surface. Five children are shown on the heaviest branch of the tree, which is growing out toward the right edge of the picture plane. Harold, Raymond, Benny, and Harvey are seated, legs dangling, while Valeria stands, waving out to the viewer. On the upper left branch Johnny, Dolores, Veronica, and Shirley are more precariously placed.
- The Family Tree* is filled with George’s family and with an extensive range of his favorite subjects and visual motifs. In the lower right corner, the Andrews family cabin in Plainview, shown with its welcoming front porch and smoke filtering from the chimney. Below it is written, “The is the Andrews family 4 girls 6 boys Douno Benny and George Andrews October 4 1991 So look all you want.” Creeping vines and flowering shrubs form the side borders. Floating over George’s head are his bluebirds and a pair of hanging tree pigs. A somewhat abstract, cloudlike element at the top is meant to suggest leaves. Dots and waving lines fill all remaining vacant spaces, pulling all of these elements together into a unified composition.



# *Rock Shop Billboard, 2007, Oil on canvas*

**Julyan Davis**

**GALLERY:** Contemporary

**TOURS:** Math and Art

**FACTS:**

- “This scene, like so many others I painted, has since vanished. the area has been levelled and paved and a metal framed church stands in the place of the sheds and pallets displaying hub caps and garden ornaments. I was drawn to this subject by the makeshift billboard. The pieces of colored glass

for sale (to decorate yards) were an accidental addition, and they do make an ironic touch- a display that seems to simulate the material rewards of heaven often cited by those dedicated to chapter and verse. My heart went out to the poor turkey behind the wire (the billboard doubled as a makeshift pen) who seemed destined for Thanksgiving or Christmas.” - Julyan Davis

- Julyan Davis is an English-born artist who has painted the American South for over twenty-five years. Davis now lives in Asheville, North Carolina.



# *Stoneware storage jar, 1857, Alkaline-glazed jar*

**David “Dave” Drake**

**GALLERY:** 2<sup>nd</sup> Floor Lobby

**TOURS:** African American Art and Artists, Combining Voices, Art of the South

**FACTS:**

- Born into slavery around 1800 on a South Carolina plantation owned by the Drake family, Dave, who lived and worked as an enslaved potter in Edgefield, South Carolina

- Some scholars believe that he produced 40,000 pots in his lifetime. He is particularly acclaimed for his production of alkaline-glazed stoneware, ranging from jugs, crocks, and pitchers to large storage jars, some of which held up to forty gallons—a size that only the strongest potters could produce.
- How he learned to read and write is a mystery, though some scholars speculate that he was taught by the Reverend John Landrum who may have taught him how to read the Bible.
- His work stands out because he often signed it. He also inscribed forty or more of his pieces with poems, brief rhyming couplets that often reference the Bible. At a time when the vast majority of enslaved persons were illiterate, he was not. (South Carolina's “Negro Act” of 1740, prohibited teaching the enslaved to read and write. It was a crime punishable by a fine of 100 pounds and six months in prison.) He is generally recognized as the first enslaved potter to sign and inscribe his own work.
- This piece does not have a poem. It is inscribed “Lm may 27 1857 Dave.” LM stands for Lewis Miles David Drake’s second owner and the owner of the pottery factory.



## Howard Finster

Far Left: *Mona Lisa*, 1987, Oil on wood



Left: *Cadillac Message*, 1993,  
paint, marker, and glitter on plywood panel

GALLERY: Folk Art

TOURS: Art of the South

### FACTS:

- Howard Finster experienced a vision in 1976 that convinced him to create religious paintings. There are several versions of the story; in 1989 he related,
- “One day I was workin’ on a patch job on a bicycle, and I was rubbin’ some white paint on that patch with this finger here, and I looked at the round tip o’ my finger, and there was a human face on it. ...a warm feelin’ come over my body, and a voice spoke to me and said, “Paint sacred art.”
- He also said that God had told him to make five thousand works of art, so he began numbering them in order to keep an accurate count. Finster reached this goal in December 1985. By the time he died, in 2001, he had crated 46, 991 numbered pieces of art and many more unnumbered.
- He turned his property in Pennville, GA into a “museum park.” It is now known as Paradise Gardens and open to visitors.



## *Play Ball*, c. 1955, Oil on canvas

GALLERY: Southerners at Play

TOURS: Painter’s Eye

### FACTS:

- Savannah native Augusta Oelschig is known as a painter of the American Scene, politically-charged commentaries, and, later, highly personal experiments in abstraction.
- Painted while she was living in New York, *Play Ball* depicts four youths of different racial backgrounds preparing to play baseball, with a boy holding a bat centering the composition. His facial expression contorts as he shouts, “play ball,” echoed by the two boys flanking him, while a younger girl looks on.
- The grouping that is closely cropped to the figures’ heads and shoulders, unlike much of Oelschig’s other genre works.
- Although she treated Savannah baseball subjects more representationally in other paintings, she recalled that *Play Ball* was not drawn from life, nor did it have an overt social message. Instead, she said, it was meant to evoke the coming of warm weather and the activities of summer. With its expressive faces of youths of different races, the picture suggests a more idealized view of the South, a hopeful contrast to her more politically charged imagery.
- Although black and white children did sometimes play baseball together on the streets of Savannah, this work may also reflect the changes felt in postwar America following the entry of Jackie Robinson and other black players into the major leagues.



# ART ELEMENTS TOUR

## Tour Objectives

*Students will...*

- Learn about and discuss four art elements: color, shape, line, and space.
- View four different paintings in the Morris Museum's permanent collection galleries.
- Analyze paintings to determine how artists used line, shape, color, or space in their compositions.

## Props

- Color wheel chart
- Laminated shapes
- Shape chart
- Pipe cleaners (one for each child)
- Landscape chart with figures

## Introduction

1. Introduce the term art elements. [Art elements are the basic components used by the artist when producing works of art. They include color, line, shape, form, texture, and space. During this tour, you are only going to talk about color, line, shape, and space.]
2. Discuss how artists use a combination of different art elements when creating a work of art.

## ROTATIONS

1	2	3
<i>Daughters of the South</i> Jonathan Greene (Contemporary Hallway)	<i>Abstraction</i> Paul Ninas (Contemporary Hallway)	<i>Afternoon at the Beach</i> Gladys Nelson Smith (Southerners at Play Gallery)
<i>Afternoon at the Beach</i> Gladys Nelson Smith (Southerners at Play Gallery)	<i>Composition 95-22</i> Ida Kohlmeyer (Abstraction Gallery)	<i>Abstraction</i> Paul Ninas (Contemporary Hallway)
<i>Composition 95-22</i> Ida Kohlmeyer (Abstraction Gallery)	<i>Afternoon at the Beach</i> Gladys Nelson Smith (Southerners at Play Gallery)	<i>Daughters of the South</i> Jonathan Greene (Contemporary Hallway)
<i>Abstraction</i> Paul Ninas (Contemporary Hallway)	<i>Daughters of the South</i> Jonathan Greene (Contemporary Hallway)	<i>Composition 95-22</i> Ida Kohlmeyer (Abstraction Gallery)



Jonathan Greene  
*Daughters of the South*

Concept  
Color

Props  
Color wheel chart

## ART ELEMENTS TOUR

## Procedure

1. Identify the colors used in the painting.
2. Introduce the terms primary color, secondary color, and neutral color using the color wheel chart. [The primary colors are blue, red, and yellow. The secondary colors are made mixing the primary colors—red and blue make violet, yellow and red make orange, and blue and yellow make green. Mixing all three primaries or all three secondaries makes gray or brown, the neutral colors.]
3. Invite different students to place the color wedges in the appropriate area of the color wheel while identifying each color as a group. Be sure to define every concept as you are completing the chart.
4. Discuss how the artist used primary, secondary, and neutral colors in his painting *Daughters of the South*. If needed, use other paintings in the immediate vicinity to further the discussion.



Gladys Nelson Smith

*Afternoon at the Beach, Chesapeake Bay, 1930s*

Concept

Space

Props

Landscape chart

## ART ELEMENTS TOUR

### Procedure

1. Define how artists use space in their artwork. [For the purposes of this tour, space is the illusion of depth in an art-work.]
2. Explain that even though a painting such as *Afternoon at the Beach* is actually flat, the artist has used different techniques to give it the illusion of depth.
3. Discuss the different techniques artists use to create space, including overlapping, vertical location, relative size, color, and sharpness. [Closer objects are positioned on top of those that are further away. Closer objects are lower than those that are further away. Closer objects are larger than those that are further away. Closer objects have purer colors while objects that are further away appear bluish and have a more muted coloring. Closer objects have sharper focus while objects that are further away have less detail and blurred outlines.]
4. Explain each individual technique using the landscape chart. Reference the painting as necessary. Allow the students to take turns placing the objects in the correct position. Go in this order:

Color

Sharpness

Vertical location [For very young children, use the term location.]

Relative size

Overlapping

5. Examine *Afternoon at the Beach*. Identify other examples of how Smith used each technique in her painting. If needed, use other paintings in the immediate vicinity to further the discussion.



Ida Kohlmeyer

*Composition 95-22, 1995*

Concept

Shape

Props

Laminated shapes

Shape chart

## ART ELEMENTS TOUR

### Procedure

1. Review the terms freeform shape and geometric shape. [For the purposes of this tour, we are going to define geometric shapes as those based on math principles, while freeform shapes are based on natural forms.] Discuss the differences and similarities.
2. Using the pre-cut shapes and shape chart, have the students identify which are freeform and which are geometric. If geometric, name the shape as you go.
3. Locate some examples of the shapes you just presented in the Kohlmeyer painting.
4. Discuss how and why the artist used different shapes in the painting *Composition 95-92*. If needed, use other paintings in the immediate vicinity to further the discussion.



Paul Ninas

**Abstraction, 1959**

Concept

Line

Props

Long wire

Pipe cleaners (one for each child)

## ART ELEMENTS TOUR

### Procedure

1. Review the term line. [There are two types of lines, actual lines and implied lines. Actual lines are marks that start at one point and end at another. Implied lines are invisible. They are created when the viewer's eye is directed from one point to another. When you point at something, it creates an implied line from the tip of your finger to the object.]
2. Demonstrate implied lines; have the students copy you.
3. Discuss different types of actual lines.
4. Pass out one pipe cleaner to each student. [Do not do this step until you are ready for them to begin manipulating them. You can ask them to place the pipe cleaner on the floor in front of them when they are not in use.]
5. Demonstrate them using a pipe cleaner, and have the students copy your examples with their own pipe cleaner. Include the following types of lines in your discussion (be sure to end on the straight line):

*Zig-Zag line*

*Curvy line*

*Wavy line*

*Bent Line*

*Straight line*

6. Examine the work Abstraction. Identify the different types of lines included in the composition.

7. Discuss how artists use lines in their work. [Artists use lines to create borders, isolate shapes, and draw attention to particular areas. Lines can also be arbitrary or purely aesthetic.] Determine how Ninas used lines in the painting. If needed, use other paintings in the immediate vicinity to further the discussion.

# Painter's Eye Tour

## Tour Objectives

*Students will...*

- View a variety of paintings in the Morris's permanent collection and discuss the subject matter and technique used by each artist.
- Define broad subject categories, such as *portraiture*, *landscape*, *genre painting*, *still life*, and *abstract* artwork and recognize the unique characteristics of each.
- Compare and contrast different artworks of the same subject matter.
- Discuss why artists create art and how artworks are judged.

### ROTATIONS

#### PROPS

Sample bust sculpture  
Photographic portrait reproduction  
Abstract portrait reproduction  
*Georgia Red Clay* reproduction  
Sample stretched canvas  
Paint samples  
Mica sample

1	2	3
<b>Portrait Gallery</b> <i>Untitled</i> – Samuel F.B. Morse	<b>Still Life Gallery</b> <i>Two Magnolias in a Glass Vase</i> – Martin Johnson Heade	<b>Landscape Gallery</b> <i>Toula Waterfalls</i> – William C.A. Frerichs
<b>Still Life Gallery</b> <i>Two Magnolias in a Glass Vase</i> – Martin Johnson Heade	<b>Abstraction Gallery</b> <i>Signal Fire</i> – Herb Jackson	<b>Southerners at Play</b> <i>Play Ball</i> – Augusta Oelschig
<b>Southerners at Play</b> <i>Play Ball</i> – Augusta Oelschig	<b>Landscape Gallery</b> <i>Toula Waterfalls</i> – William C.A. Frerichs	<b>Portrait Gallery</b> <i>Untitled</i> – Samuel F.B. Morse
<b>Abstraction Gallery</b> <i>Signal Fire</i> – Herb Jackson	<b>Southerners at Play</b> <i>Play Ball</i> – Augusta Oelschig	<b>Still Life Gallery</b> <i>Two Magnolias in a Glass Vase</i> – Martin Johnson Heade
<b>Landscape Gallery</b> <i>Toula Waterfalls</i> – William C.A. Frerichs	<b>Portrait Gallery</b> <i>Untitled</i> – Samuel F.B. Morse	<b>Abstraction Gallery</b> <i>Signal Fire</i> – Herb Jackson



**Samuel F. B. Morse**

***Untitled, undated***

Concept

Portraiture

Props

Sample bust

sculpture

Photographic portrait reproduction

## Painter's Eye Tour

### Procedure

1. Define the term *portrait*. [An artistic representation of a person.]
  2. Discuss the reasons why nineteenth-century painters created portraits. [There are several including the desire to reproduce the likeness of a person, the painting's use as a status symbol, and the lack of other means—such as photography—to capture someone's image.  
NOTE: While photography was technically invented in the 1820s, its use was limited until the development of the daguerreotype and the collotype in the 1840s. Even then the technology was not very widespread.]
  3. Discuss the reasons why any artist, even contemporary ones, would choose to create a portrait. How are the reasons the same? How are they different?
  4. List the different ways an artist can create a portrait. [Pull out the reproductions while they are being called out.]
  5. Compare and contrast the different media. How are they alike? How are they different? Which one took more talent to create? Why do you think this? [Introduce the terms *two-dimensional* and *three-dimensional*.]
  6. Study the portrait of Mrs. Samuel Thurston by Morse. How would one describe her? How has the artist's technique contributed to your opinions? What other visual cues support your ideas?
  7. Compare the portrait of Mrs. Samuel Thurston with others in the room. Do painters always create exact copies of their sitters? Did all of the people in this room actually look the way they do in the paintings? Find some examples of works that are slightly "off" proportionately.
- 



**Martin Johnson Heade**

***Two Magnolias in a Glass Vase, c. 1890***

Concept

Still Life

## Painter's Eye Tour

### Procedure

1. How are the paintings in this area different from those you have seen before? [If this is the first stop, ask what the paintings have in common.]
2. Define the term *still life*. [A work of art depicting mostly inanimate subject matter, typically groupings of commonplace objects which may be either natural or man-made in an artificial setting.]
3. Discuss the reasons why an artist would want to create a still life painting. [There are several. They include the fact that these images are highly marketable, they are a means to display the artist's painting skills, and they **sometimes** convey symbolic meanings.]
4. Study Heade's painting. Is it realistic? Describe the visual clues that led you to this decision.
5. Even though the painting is flat (*two-dimensional*), how has Heade created a sense of depth and space? [The darker background, the use of shadowing, and the light from above reflecting off the leaves and vase.] How do the different textures he depicts contribute to this?
6. Compare and contrast Heade's painting with the other still lifes in the room. Which one is better? Which one took more or less talent? Why do you think this? [Note that some are very realistic, while others are not.]





**Herb Jackson**  
***Signal Fire, 1997***

Concept  
Non-representational artwork

Props  
Paint sample board  
Mica sample

## Painter's Eye Tour

### Procedure

1. What is the subject of this painting? [Note that not all paintings need to portray something specific, instead artists may choose to relate an emotion, visually depict movement, or simply stress technique. If you have introduced the term *abstract* at an earlier stop, build off that discussion.]
2. Define the terms *non-representational* and *abstract*. [*Non-representational* artwork does not depict a specific person, place, or thing. *Abstract* paintings depict something in an unrealistic manner, and sometimes the subject matter is based on an actual object. Non-representational paintings are always abstract, while abstract paintings ARE NOT always non-representational. Non-representational describes the subject matter, while abstract describes the style in which the work was painted.]
3. Why would an artist not want to paint a recognizable picture?
4. Discuss Jackson's technique. [The artist layered acrylic paint mixed with pumice and mica, and then scraped and dug into the various layers, exposing the underlying colors. Allow the students to touch the sample canvas.]
5. Study the painting's surface. Jackson was fascinated with the idea of excavation. How does this idea relate to the painting?
6. What is the painting's mood? How can you tell?
7. Remind students of the last painting they learned about. How is Jackson's painting the same? How is it different? Which is better? Why do you think this?

**Augusta Oelschig**  
***Play Ball, 1955***

Concept  
Genre painting

Props  
Stretched canvas and paint sample

## Painter's Eye Tour



### Procedure

1. Describe what is going on in *Play Ball*. Who are the people in this painting? How can you tell?
2. Define *genre painting*. [Artwork depicting scenes of everyday life.]
3. How does *Play Ball* fit into this category?
4. Discuss why an artist would want to paint a scene of everyday life.
5. Discuss the mood of the painting. Is the artist trying to say anything? Why or why not?
6. What is the focal point? How can you tell?
7. How does the artist move your eye around the painting? What techniques did she use?
8. Look around you. Point out other examples of *genre* subjects. How are they the same? How are they different?
9. This image, as with all the others on the tour, was painted on a stretched canvas. [Show the stretched canvas sample, stressing that if we were to turn Oelschig's painting over, the back would be similar to it.]
10. Oelschig used oil paint, while others used acrylic [Herb Jackson]. [Allow the students to touch the sample canvas and paint.] How is the paint different? [Oil paint is created by suspending colored pigment in an oil base—generally linseed. Acrylic paint, on the other hand, is created by suspending colored pigment in a clear polymer emulsion. As a result, acrylic paint dries faster and has a more plastic consistency. Acrylic paint can be thinned with water, while oil paint requires a solvent such as turpentine. Some oil paints take weeks to dry, which increases the time the artist works on one canvas. Oil paints are generally more translucent than acrylics when thinned with spirits, allowing for underpainting. Forms of oil paints have been around since the seventh century, whereas acrylic paints were introduced in the 1950s.]

## William C. A. Frerichs *Toula Waterfalls, undated*

[You can include the other Frerichs's paintings that flank this piece in your discussion as well. They are *Gorge, North Carolina, 1855-60* and *Waterfall, North Carolina, 1855-60*.]

### Concept

Landscape painting

### Props

Reproduction of *Georgia Red Clay* by Nell Choate Jones

### Procedure

1. What do the paintings in this area have in common?
  2. Define the term *landscape painting*. [Artwork depicting the visible features of an area of land. The scene can be real or imagined.]
  3. Discuss the reasons why an artist would want to create a landscape painting.
  4. Study *Toula Waterfalls* by William Frerichs. Is it *realistic* or *abstract*? How can you tell?
  5. Describe the landscape depicted in the painting. Imagine yourself in the scene. What does it sound like? How does it smell? What is the weather like? How does the artist represent these characteristics (if at all)?
  6. What is the mood of the painting? Why do you think this?
  7. Compare this landscape with the reproduction of *Georgia Red Clay* by Nell Choate Jones. What is the mood of this painting? Why do you think this?
  8. In what other ways are the two paintings different? How are they the same? Which place would you rather visit and why?
  9. Is the Jones painting *abstract* or *realistic*? How can you tell? Why would an artist paint an abstract reproduction of a landscape? Besides depicting the subject, what other message is he trying to convey? How can you tell?
- 

## Painter's Eye Tour



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# Animal Facts & Tracks Tour

### **Props**

Cat jump distance prop  
Mummy cat photo  
Owl pellets  
Bones from pellet  
Horse brush  
Jockey hat  
Jockey riding crop  
Horse shoe  
Horse hair  
Alligator skull  
Snake skin  
Cowboy hat

### **Rotations**

Rotation 1	Rotation 2	Rotation 3
<i>Young Girl with Cat</i>	<i>Field Trial-On Point</i>	<i>Candidates for the Horse Show</i>
<i>Field Trial-On Point</i>	<i>Candidates for the Horse Show</i>	<i>Bayou Teche</i>
<i>Candidates for the Horse Show</i>	<i>Bayou Teche</i>	<i>The Merry Boatmen</i>
<i>Bayou Teche</i>	<i>The Merry Boatmen</i>	<i>Young Girl with Cat</i>
<i>The Merry Boatmen</i>	<i>Young Girl with Cat</i>	<i>Field Trial-On Point</i>



**Nicola Marschall**  
*Young Girl with Cat*  
 1867

**Props**  
 Cat mummy picture  
 Cat jumping distance prop

## Animal Facts & Tracks Tour

### **Interpretive Questions:**

- What is going on in this painting? How do you think the girl feels about the cat?
- Do you think this is an indoor or outdoor cat? How can you tell? [The young girl is holding it as though it is a pet.] Do any of you have cats as pets? Cats are one of the most popular pets in the world! Cats have been special to humans for nearly 10,000 to 12,000 years.
- How do you think cats were viewed 10,000 years ago? Were they pets or something else? [10,000 years ago, cats lived entirely outdoors. This relationship began in modern day West Asia during the development of agriculture.] How do you think agriculture attracted these wildcats? [There was now a steady food source in one location.]
- [Bring out mummy cat reproduction.] In other locations such as Egypt, cats were mummified and kept on leashes during these ancient times. Why would Egyptians mummify cats? [Egyptians believed that if you were buried with something, you would reunite in the afterlife.]
- The cat family includes more than just domestic cats; can you think of any other types of cats? [Tigers, lions, leopards, lynx, jaguars, and bobcats] What are some similarities and differences between domestic cats and other species of cats? [Domestic cats are smaller in size, but they are hunters using their powerful senses and high speeds to stalk and attack their prey much like other species of cats.] Florida panthers (jaguars) used to roam Augusta, GA, until they were driven South during the early 1900s. Today, they are endangered with 100 to 160 adults in the South.
- Who knows what the average speed limit is to drive a car? Which is faster, a cat or a car? Do you think some cats can run faster than this? Which ones? [Cheetahs are one of the fastest cats with a speed of 71 miles an hour while domesticated cats can run around 30 miles per hour.] How does this compare to the speed in which humans can run? [The average man can run around 15 mph.]
- We now know that cats are extremely fast. Has anyone seen a cat jump before? How high do you think they can jump? [Bring out prop.] The average cat can jump 7 times as tall as it is! Can anyone here jump 7 times your height?



**John Martin Tracy**  
*A Field Trial-On the Point, c. 1885, oil on canvas*

**Props**

## Animal Facts & Tracks Tour

### **Interpretive Questions:**

- What is going on in this painting? [A field trial is a competition among sporting dogs under natural conditions in the field, in which the animals are judged on the basis of excellence of performance in hunting.]
- What are the dogs supposed to do? [Pointing dogs, sometimes called bird dogs, are a type of gundog typically used in finding game. The name pointer comes from the dog's instinct to point, by stopping and aiming its muzzle towards game.]
- Why do humans use dogs for hunting? [Hunting hounds bring the hunter to the prey. They have keen noses that detect the presence of game and track the scent. They also have loud voices to alert the hunter when they locate prey. A howl that travels well helps unite dog and hunter if they become separated in the field.]
- How do you think dogs were viewed 30,000 years ago? Were they pets or something else?
- The canine family includes more than just domestic dogs; can you think of any other types of canines? [wolf, hyena, jackal, fox, coyote, and dingo]

### **Dog Facts**

- A dog's nose print is unique, much like a person's fingerprint.
- There is archaeological evidence dogs were the first animals domesticated by humans more than 30,000 years ago (more than 10,000 years before the domestication of horses and ruminants).
- A dog's sense of smell is legendary, but did you know that his nose has as many as 300 million receptors? In comparison, a human nose has about 5 million.
- Dogs' noses can sense heat/thermal radiation, which explains why blind or deaf dogs can still hunt.
- Dogs are not colorblind. They can see blue and yellow.



**Meyer Straus**  
*Bayou Techec. 1870*

**Props**  
Alligator skull  
Snake skin

## Animal Facts & Tracks Tour

### **Interpretive Questions:**

- What's going on here? What animals do you see? [There's a bird on the left lower side that is possibly a wood stork.] What lives in this swamp that we can't see in the painting? [Alligators, birds, fish, lizards, bugs, raccoons, opossum, and snakes among others.]
- [Bring out the skull.] Do you think this was an alligator, or a crocodile? [Alligator] How can you tell by looking at this skull? [Alligator heads are squarer, where crocodile heads are narrower.] How big do you think this alligator was? [It was 7 feet long.] How tall are you? So, if the alligator could stand up on its tail, it would be approximately this much taller than you!
- How do these living things interact with one another in this swamp? What is a predator? [Predators are wild animals that hunt, or prey on, other animals. All living creatures need food to live. Predators need flesh to survive.] Can you think of any predators? [Weasels, hawks, wolves, mountain lions, grizzly bears, fox, and alligators are all predators.] Predators are carnivores, which mean their diet consists of meat.] What do these predators have in common? [Predators all must develop extremely sharp senses such as smell, vision, and hearing.]
- Who do you think the predator is between the alligator and this bird? Why? [The alligator is the predator. Predators have sharp teeth, they are quick, and they have a good sense of smell. Show the students the alligator skull again.] Do you consider these teeth sharp? [Opposite of a predator is the prey. Prey species are weak, especially during their young ages.] Other than birds, what other prey could be found in this swamp? [Looking for smaller reptiles, mammals, fish, turtles, and birds.]
- [Pull out the snake skin] There are several different types of snakes that live in a swamp. Who would be the predator and who would be the prey between the snake and alligator? [While both are predators, the alligator would dominate the snake, unless it is a python that is larger than the alligator. Snakes are carnivorous reptiles, making them predators to animals, insects, and other invertebrates.] What's the difference and similarities between the texture of the snake and the texture of the alligator?
- Why do you think it is important that our ecosystem has both predators and prey? [Predators control the population of prey, otherwise the prey species will get overpopulated, and that would throw off the balance of the ecosystem.] [An ecosystem is a community of living and non-living things that work together in their environment.] Birds, such as wood storks, will nest near alligators. Why would they nest near a predator? [Small animals such as raccoons and opossum prey on small birds, while alligators prey on all small animals. By nesting near alligators, they are protecting their young from other prey.] What do you think would happen if one of these wood storks fell into the water?
- If you were to touch an alligator's skin, what would it feel like? [bumpy, rough] What is the purpose of the alligator's thick skin? [Their skin has bony plates inside the skin, called osteoderms or scutes. This makes it difficult to penetrate.] Do you think if you touched an alligator they would feel it through their tough armor? [Although an alligator's skin is tough, it is also very sensitive. This helps them detect water movements created by swimming prey and helps them determine the location of their prey for a rapid and direct strike.]



**John Martin Tracy, *Candidates for the Horse Show, 1893***

**Props**  
Horse shoe  
Horse hair  
Draft horse image

## Animal Facts & Tracks Tour

Jockey hat  
Jockey riding crop  
Cowboy hat  
Horse brush

### **Key Facts**

- The focal point of the painting is the horses, their riders, and the black dog in the foreground, who parade off together to a competition.
- Tracy has demonstrated his technical ability through such details as the shine of each animal's coat and the varying poses that they take.
- The figures are also crowded together, creating a dynamic sense of interplay.

### **Interpretive Questions:**

- What is going on in this painting?
- The title of this painting is *Candidates for the Horse Show*. What are some different uses for horses? [Show horses, work horses, race horses, warfare, products] These particular horses are show horses. That means they are judged in an exhibition of horses and ponies. [Most shows consist of a series of different performances called **classes**, wherein a group of horses with similar training or characteristics compete against one another for awards and prize money.]
- How might a work horse look differently from a show horse? This type of horse is called a draft horse, meaning they draw or haul. [Work horses are recognizable by their tall stature, muscular build, and broad backs.] What are their hooves made of? [They are made of a tough protein called keratin-the same stuff our nails and hair are made of.]
- [Bring out horse shoe prop.] Why do you think horses wear shoes? Are these horses wearing shoes? [It doesn't look like these horses are wearing shoes.] Do you think all horses are shod? Normally, horses are shod if they walk on rough surfaces or pavement.





**Terry Rowlett**  
***The Merry Boatmen, 2000***

**Props**  
Owl pellets  
Pellet bones  
Bird track poster

## Animal Facts & Tracks Tour

### Key Facts:

- The modern owl often signifies wisdom. However, it seems that around 1500 (when Bosch was painting) owls were generally associated with menace and death and had amoralistic significance. Bosch generally used owls as a symbol, placing it in contexts with an atmosphere of menace. As if to emphasize the threatening presence, he sometimes drew an owl surrounded by other, hostile birds that try to drive the owl away. [Does Rowlett's owl seem menacing, like it's inspiration?]

### Interpretive Questions:

- What is going on in this painting?
- Earlier we talked about predator and prey. Which category do you think owls fit into? Why? What do they eat? How do they catch their food? When do they hunt? [Owls are predators; they feed on a wide variety of prey such as mice, squirrels, and rabbits. They also eat insects, birds, and reptiles.]
- What's the difference between the alligator and the owl's eating methods? [Alligators have sharp teeth, while owls have beaks.] How do you think they swallow their prey, since they cannot chew? [They either swallow small prey whole, or they tear larger prey into small pieces before swallowing.]
- [Show them the owl pellets.] Since owls sometimes have to swallow their prey whole, they swallow things that their stomachs cannot digest. This causes them to regurgitate these things into pellets. What do you think is inside the owl pellets? [Looking for bones, feathers, and fur. Pellets can be passed around because they have been sterilized.]
- [Prop: dissected owl pellet] What did this owl have for dinner?
- Have you ever looked at a bird's feet? What do they look like? [bring out the bird feet poster] Let's compare the owl's feet with the others in the poster.
- What other animals do we see in this painting? Which ones can't we see, but might assume are there? [fish]

# African American Art and Artists Tour

### Tour Objectives

- Discuss the history of African Americans in the American South.
- Determine how artists depict historical events in their artwork.
- Learn how artists infuse personal memories, values, or family histories in their paintings.
- Examine how the time period a person lived in & the events current to that time affects his/her life.
- Study a variety of paintings created during different time periods using varying techniques.

### Props

- Triangular Trade Diagram
- Old photographs (cabinet cards)
- Cotton Drag Sack
- Ben Shahn Photograph
- Cotton Examples

### Rotations

1	2	3
Foyer: David Drake	Southern Stories: <i>The Price of Blood</i>	The Southern Landscape: <i>Georgia Landscape</i>
Nineteenth-Century Portraits: <i>Portrait of an African American Woman</i>	Contemporary Art in the South: <i>Preacher and Andrews Family Tree</i>	Southern Stories: <i>The Price of Blood</i>
Southern Stories: <i>The Price of Blood</i>	The Southern Landscape: <i>Georgia Landscape</i>	Contemporary Art in the South: <i>Preacher and Andrews Family Tree</i>
The Southern Landscape: <i>Georgia Landscape</i>	Nineteenth-Century Portraits: <i>Portrait of an African American Woman</i>	Foyer: David Drake
Contemporary Art in the South: <i>Preacher and Andrews Family Tree</i>	Foyer: David Drake	Finish Early



## ***Stoneware storage jar, 1857***

**David Drake**

**Prop:** Triangular Trade Diagram

## **African American Art and Art-**

### **Key Facts**

- Born into slavery around 1800 on a South Carolina plantation owned by the Drake family, Dave, who lived and worked as an enslaved potter in Edgefield, South Carolina.
- Some scholars believe that he produced 40,000 pots in his lifetime.
- How he learned to read and write is a mystery, though some scholars speculate that he was taught by the Reverend John Landrum who may have taught him how to read the Bible.
- His work stands out because he often signed it. He also inscribed forty or more of his pieces with poems, brief rhyming couplets that often reference the Bible. At a time when the vast majority of enslaved persons were illiterate, he was not. (South Carolina's "Negro Act" of 1740, prohibited teaching the enslaved to read and write. It was a crime punishable by a fine of 100 pounds and six months in prison.) He is generally recognized as the first enslaved potter to sign and inscribe his own work.
- This piece does not have a poem. It is inscribed "Lm may 27 1857 Dave." LM stands for Lewis Miles David Drake's second owner and the owner of the pottery factory.

### **Interpretive Questions**

- What did it mean to be an enslaved person?
- What does it mean to have freedom?
- What is identity? What are some ways in which we are similar and different?
- How does being free influence shape one's identity? How does being enslaved shape one's identity?
- How would you describe this jar? What skills do you think it takes to make one of these jars? What do you think his jars were used for?
- Why do you think David Drake wrote his name and poetry on jars he made? Why did he write it even though he was not allowed to?
- What does David Drake's role as an enslaved potter tell us about his own identity?
- What does it mean to write your name on something?
- How does it feel to write about yourself? How would it feel if you were not able to express yourself?
- Do you choose what makes up your identity, or do others play a part in making you unique?

## ***Portrait of an African American Woman, (undated)***

**James Hamilton Shegogue**

**Prop:** Old Photographs

## **African American Art and Artists**



### **Key Facts**

- (Previously titled *Portrait of an African American Woman* and dated between 1825 & 1833)
- Oil on panel, found in travelling case. Inscribed on slip of paper in the case:
- "Colored slave – whom my Grandfather James Hamilton Shegogue – the artist, raised and of whom they were all very fond – he painted this portrait."
- James Shegogue was a well-established portrait artist who traveled regularly for commissions in the 1800s. It is said what he would carry this miniature (which he painted) with him in his carrying case, whenever he traveled.
- Miniatures were usually intimate gifts given within the family, or by hopeful males in courtship, but some rulers, gave large numbers as diplomatic or political gifts. They were especially likely to be painted when a family member was going to be absent for significant periods, whether a husband or son going to war or emigrating, or a daughter getting married.

### **Interpretive Questions**

- [Ask before introducing the work.] Look around the gallery. Which painting is different from the others? What makes it different? How is it the same?
- Slavery was not abolished until the 13<sup>th</sup> Amendment was enacted in 1865. This portrait was painted between 1825 and 1833. Why is the subject so unusual? Why do we not normally find many formal Southern portraits of African American people created during this time period? [note: we do not have any images of the enslaved David Drake]
- This portrait was kept in a specially-made velvet traveling case. Why would someone want to carry a painting with them? How do you think the artist felt about the woman in the portrait? How can you tell?



## ***The Price of Blood*, 1868**

**Thomas Satterwhite Noble**

No Prop

## **African American Art and Artists**

### **Key Facts**

- This work portrays a slave owner selling his mixed-race son., having just completed negotiations with a slave agent.
- The elegantly-dressed man stares coldly at the viewer, while the boy stands barefoot, hopelessly resolved to his fate. Even though men are united by blood, they are disconnected by race, underscoring the relationship of the slave and the master. Although tame by modern standards, this image was highly inflammatory and offensive to Northern nineteenth century audiences, as it highlighted the coldness and inhumanity of the institution of slavery.
- Title of the work is drawn from Harriet Beecher Stowe's *Uncle Tom's Cabin*; it is taken from Stowe's character Cassy who, when shown the money obtained from the sale of her children by their master, calls it "the price of their blood."
- The pose of slave is reminiscent of Gainsborough's blue Boy, a gesture that would have been regarded as ironic by 19<sup>th</sup> century viewers.
- The painting on the rear wall, is of the sacrifice of Isaac by his father Abraham underscores the relationship of the slave and master; Pennington suggested a further connection between Abraham and miscegenation: Abraham abandoned Ishmael, a son born of a miscegenetic relationship with his servant Hagar.
- Thoms Noble served as a captain in the Confederate Army his belief in states-rites overriding his belief in abolitionism. Bu t began a series of painting depicting the inhumanity of slavery after serving in Civil War.

### **Interpretive Questions**

- Considering that Noble created a series of paintings depicting the inhumane treatment of enslaved individuals in the South, what do you think is going on in this scene? Who are the different people?
- Which character do you look at first [i.e. who is the focal point]? How does the artist draw your eye to this individual? What are some other methods Noble used to move your eye around the scene?
- Which character do you look at first [i.e. who is the focal point]? How does the artist draw your eye to this individual? What are some other methods Noble used to move your eye around the scene?
- Describe the mood [taking the subject matter into account]. What techniques did the artist use to heighten the mood? If the painting had been rendered in a brighter, lighter palette, how would it have affected the mood?
- Although Noble proclaimed himself to be a proponent of abolition, he chose to serve as a Confederate soldier during the Civil War. Why might he have done this?



## **Georgia Landscape**, 1889-1890

**Henry Ossawa Tanner**

No Prop

## **African American Art and Artists**

### **Key Facts**

- America's first internationally renowned African-American artist: first black artist elected to the National Academy and was made a Knight of France's Legion of Honor, and in 1995, a painting by Tanner was purchased for The White House, making him the first African-American artist in the collection
- Briefly and unsuccessfully ran a photography studio in Atlanta, but by 1891 he turned back to painting
- In 1891 Tanner sailed for France, where he lived out the rest of his life.
- This painting is in the Tonalist style made while Tanner lived in Georgia, it is believed to have been painted in the Blue Ridge Mountains in the fall of 1889 while Tanner was living in Atlanta (although some scholars dispute this).
- Tonalism: an artistic style that emerged in the 1880s when American artists began to paint landscape forms with an over-all tone of colored atmosphere or mist

### **Interpretive Questions**

- Study this work, comparing it to others nearby. Can you determine the artist's race by the subject matter? [The answer is no.] Why or why not? [The point is that Tanner was a preeminent artist, who was highly praised in Europe, but not readily accepted in the United States during the late 1800s due solely to his race rather than his painting ability.]
- Why was Tanner's work not appreciated in the United States during the late 1800s? Why do you think he choose to go to Europe instead of staying in America to paint? What would have been the differences between the two continents that made one more accepting of his work than the other?
- Describe the painting's mood. How has Tanner conveyed it?

## ***This is the Andrews Family Tree (Andrews Family Tree)*, 1991**

**George Andrews**

Prop: drag sack, Ben Shahn photograph, cotton



### • **Key Facts**

- George Andrews was born to an Irish plantation owner, and a mixed-race Native-American/Black woman. He spent most of his life as a sharecropper on his father's plantation.
- George was the father of ten children, including Benny and Raymond Andrews.
- In 1989 Andrews initiated a long-term project devoted to painting the history of the Andrews family; a series of portraits were painted of individual family members as well as a family tree.
- The most ambitious painting in this series was completed in October of 1991. *This Is The Andrews Family*, usually called *The Family Tree* by George, presents the children of George and Viola Andrews filling the branches of a sturdy tree. The picture came to him, he has stated, in a dream. Rather than a complex genealogical chart or the type of family tree diagram so well known to Southern families, George literally painted a tree and filled it with his children.
- In the foreground beneath the tree, George the hardworking farmer, wearing coveralls and his trademark cap, works a plow being pulled by his mule. "Get up Nellie Bell" he yells to a spotted mule pulling a red plow. Behind him, closer to the tree and its root system, is Viola Andrews, shown holding a baby wrapped in a blanket inscribed with "a nought baby" across its surface. Five children are shown on the heaviest branch of the tree, which is growing out toward the right edge of the picture plane. Harold, Raymond, Benny, and Harvey are seated, legs dangling, while Valeria stands, waving out to the viewer. On the upper left branch Johnny, Dolores, Veronica, and Shirley are more precariously placed.
- *The Family Tree* is filled with George's family and with an extensive range of his favorite subjects and visual motifs. In the lower right corner, the Andrews family cabin in Plainview, shown with its welcoming front porch and smoke filtering from the chimney. Below it is written, "The is the Andrews family 4 girls 6 boys Douno Benny and George Andrews October 4 1991 So look all you want." Creeping vines and flowering shrubs form the side borders. Floating over George's head are his bluebirds and a pair of hanging tree pigs. A somewhat abstract, cloudlike element at the top is meant to suggest leaves. Dots and waving lines fill all remaining vacant spaces, pulling all of these elements together into a unified composition.

## **African American Art and Artists**

## ***Preacher*, 1994 Benny Andrews**



### **Key Facts**

- Benny Andrews was the son of George Andrews. He grew up as a sharecropper, growing cotton on his grandfather's plantation. While his father had to quit school and start working after the 3<sup>rd</sup> grade, Benny was able to go to college and get a Master of Fine Arts.
- In the "Revival Series" Benny captured the drama and the emotional intensity of the participants, including the focused energy and the gesticulations of the visiting preachers, as evident in a work like *Preacher*. A masterful composition, directly related to the clarity and concentrated intensity of his best drawings, every element of this work brings the viewer's eye forcefully to the center of the canvas, the empty chair—the centerpiece of the revival. It is this chair, the artist has indicated, that is waiting for the repentant sinner. "The preacher, Reverend John Henry, had the job of getting us sinners to come off the 'Mourners Bench' and take a chair, which was placed between us and the pulpit. Coming forward and sitting in this chair meant a sinner had made peace with God and wanted to be baptized."
  - This was, as he explained, a daunting experience, one that required forms of preparation from the participants. "Getting up from the 'Mourners Bench' and taking a seat in the chair was not easy. One was to have been praying for forgiveness of one's sins in privacy (often during the day out in the woods) and to have received some sign from God that he'd heard your prayers and forgiven you. Once in the chair you'd relate your experiences in making contact with God and then become a candidate for baptism on the last Sunday at the end of the revival meeting." As evident in the gestures of his arms and the stance of his legs, this preacher is pulling all of his own energies and those of his congregation into this field, calling toward the heavens, focusing everything on the waiting and still empty chair. His focused power and the spirit of the moment, if they were strong enough, would overpower a reluctant sinner and release him or her from the grip of evil spirits. By stepping forth, one was saved. With a compositional power and confidence that seems to reflect the artist's appreciation of the black and white abstract compositions of Franz Kline, Benny brings every line in this work—in the arms, fingers, legs, flowing tie, chair legs and back, shadows, even the stripes of the minister's pants—to bear on the focus of the painting, that empty chair which calls the viewer as it calls the sinner. The use of a limited and skillfully applied field of color contributes to the mood and tightness of the work.

### **Interpretive Questions**

- Read the quote. What do you think is going on in this work? Who is the man? What is he doing with the chair? Besides the title of the work, does the artist provide any visual clues as to his identity or profession?
- What is the focal point? How does the artist move your eye around the canvas?
- Andrew's artwork was often inspired by his personal memories. How can you tell this? Was the event portrayed in this collage a happy or sad memory? How can you tell?
- Locate *Andrew's Family Tree* by George Andrews. This work was done by Benny Andrew's father, who was also an artist. How is the work different? How are they the same? Why do you think the two styles vary so drastically? [Benny was academically trained, George was self-taught.]
- How have the two artists related personal memories, feelings, and values? List things that you believe were important to the Andrews family, and explain your reasoning.

## **African American Art and Artists**



# Georgia Studies Tour

## Tour Objectives

Students will...

- Discuss moral issues related to race during the Antebellum era and the years following the Civil War
- Understand the significance of the Savannah river in developing this region
- Explore the overall importance of cotton in Georgia's history—how it created wealth and helped to define class structure in Georgia
- Define their present-day relationship to cotton and cotton products

## Tour Props

Ben Shahn photo reproduction

Cotton drag sack

Branch of a cotton plant

## Rotations

1	2	3
Portrait Gallery- <i>Portrait of Western Berkeley Thomas and Emily Howard Thomas of Augusta</i>	Southern Stories Gallery- <i>The Price of Blood</i>	Landscape Hallway- <i>River Plantation</i>
Southern Stories Gallery- <i>The Price of Blood</i>	Southern Stories Gallery- <i>Uncle Hamp</i>	Contemporary Hallway- <i>From this Earth</i>
Southern Stories Gallery- <i>Uncle Hamp</i>	Contemporary Hallway- <i>From this Earth</i>	Portrait Gallery- <i>Portrait of Western Berkeley Thomas and Emily Howard Thomas of Augusta</i>
Contemporary Hallway- <i>From this Earth</i>	Landscape Hallway- <i>River Plantation</i>	Southern Stories Gallery- <i>The Price of Blood</i>
Landscape Hallway- <i>River Plantation</i>	Portrait Gallery- <i>Portrait of Western Berkeley Thomas and Emily Howard Thomas of Augusta</i>	Southern Stories Gallery- <i>Uncle Hamp</i>

## George Cooke (1793–1849)

### *Portrait of Western Berkeley Thomas and Emily Howard Thomas of Augusta, Georgia , 1840*

## Georgia Studies



### Key Facts

- The children depicted are the niece and nephew of Emily Tubman, the richest woman (at the time) in Augusta.
- Emily purchased a memorial window in Western Thomas Sr.'s (memory at Augusta's First Christian Church. Tubman had financed the construction of First Christian Church in Augusta.
- A memorial to Western Sr. can also be found at Augusta's Church of the Good Shepherd; this window was donated by Joseph Cumming, a friend of Western Berkeley Sr.
- Western Berkeley Sr.'s name is included in the Greene St monument dedicated to the "Boys in Grey." This suggests that his death may have been a consequence of serving in the Confederate army during the Civil War.
- Some of Augusta's wealthiest citizens made money exporting goods such as tobacco and cotton for resale all over the world.
- Having one's portrait painted could be seen as a status symbol, or a reflection of one's material wealth.
- These pictures were primarily by artists who traveled from town to town, frequently painting the sitter in their homes. This practice allowed painters to develop relationships with patrons in a variety of small and emerging towns.

### Interpretive Questions:

- How might the popularity of cotton and developing industry play a role in the importance of art locally? How might money be a necessary component to developing artists and communities that value art? Do you think that's a good or a bad thing? Why?
- What about this picture might suggest that these children are well-off? Why isn't this picture of poorer children?
- Some itinerant portrait painters had their own distinct way of painting. There is another painting by this artist in this gallery. Can you identify the other painting? In what ways are they similar? Do the children in either picture look realistic? Why or why not?
- How is this portrait different from a portrait that might be done today? Would it be made with the same materials? Would your present-day portrait be created by an artist? Do any of you have portraits of family members in your house? What are some of the purposes portraits serve? Are they useful? If so, how?



Key Facts

- This work portrays a slave owner selling his mixed-race son., having just completed negotiations with a slave agent.
- The elegantly-dressed man stares coldly at the viewer, while the boy stands barefoot, hopelessly resolved to his fate. Even though men are united by blood, they are disconnected by race, underscoring the relationship of the slave and the master. Although tame by modern standards, this image was highly inflammatory and offensive to Northern nineteenth century audiences, as it highlighted the coldness and inhumanity of the institution of slavery.
- Title of the work is drawn from Harriet Beecher Stowe's *Uncle Tom's Cabin*; it is taken from Stowe's character Cassy who, when shown the money obtained from the sale of her children by their master, calls it "the price of their blood."
- The pose of slave is reminiscent of Gainsborough's blue Boy, a gesture that would have been regarded as ironic by 19<sup>th</sup> century viewers.
- The painting on the rear wall, is of the sacrifice of Isaac by his father Abraham underscores the relationship of the slave and master; Pennington suggested a further connection between Abraham and miscegenation: Abraham abandoned Ishmael, a son born of a miscegenetic relationship with his servant Hagar.
- Thoms Noble served as a captain in the Confederate Army his belief in states-rites overriding his belief in abolitionism. But began a series of painting depicting the inhumanity of slavery after serving in Civil War.
- The image is often cited as a critical look at slavery and an effort to confront the racial tension in the years leading up to the Civil War.
- The artist was raised in a slave-owning household and claims to have fought for the Confederate army on the grounds of states' rights.
- After the Civil War he made a number of works that dealt with the injustices of slavery.
- In that period, civil rights for African Americans were slowly improving, but equality would be slow coming.
- In the same year this painting was completed, the first African American congressmen had been elected by the people of Georgia, but they weren't permitted to serve because of their race.
- Explain to students what is happening in the painting and identify each person's role.

Interpretive Questions:

- How do you think the artist felt about slavery? What makes you feel that way? Do you think that a work like this could make someone think differently about slavery? Why or why not?
- Nowadays we can all agree that slavery is immoral and unfair. People haven't always felt this way, so what do you think has changed?
- Even though it is difficult for us to imagine **any** justification for slavery, for what reasons do you think people supported such a horrible and unjust way of life?
- Pretend you are each person in this picture. Can you describe how you might feel?

**Willie Chambers**

*Uncle Hamp and His Cart, Montezuma, Georgia, Mid 19<sup>th</sup> century*

**Prop:** Cotton Plant



Key Facts

- Cotton is still a very important part of Georgia's economy.
- Historically, Georgia has been one of the leading producers of cotton in the United States.
- The cotton grown in the United States doesn't all get used here; some of it is shipped to other countries to be used. The U.S. currently provides about a quarter of the world's cotton which annually brings in \$2 billion.
- Jeans, bed sheets, and towels are just a few of the consumer goods made with cotton.
- The sitter Hamp Barnes was a well-known landowner in the Montezuma community. Here the artist has depicted him with an exacting concern for real detail, showing, among other items, the makeshift seat which Barnes had contrived from an old crate.

Interpretive Questions:

- What is going on in this picture? Can you describe the scene? What do you think the title *Uncle Hamp and His Cart, Montezuma, Georgia* means? What type of place is this?
- One of the reasons cotton is so popular is that it is relatively cheap to produce and has a lot of different uses. Are you wearing anything made with cotton today? More than one thing? What are some of the materials that people might use in place of cotton?
- Part of this painting is made from cotton; can you guess what part? Most canvases today are made with cotton. There are two basic types of canvas: plain and duck (duck has a tighter weave, derived from the Dutch word *doek*, meaning cloth). Canvas is classified by its weight and grade. Cotton is also graded using characteristics that determine its value, like color (how white the cotton is), the strength, the length of its fibers, and other characteristics important to its resale. Why do you think it was important to develop a grading system for cotton? Why might the whiteness of the cotton be important in manufacturing goods?
- As cotton became more popular and cheaper to produce, goods made from cotton became less expensive. As a result more people were able to afford new clothes, and fewer people made their own clothes at home. If making clothes at home became less common, what new businesses could develop? How do you think clothes made today differ from clothes made before there was a common commercial garment industry?

## Lamar Dodd, *From This Earth, 1945* Prop: Photocopy of a Ben Shahn



## Georgia Studies

### Key Facts

- Sharecropping is a system where the landlord allows a tenant to use the land in exchange for a share of the crop
- Harvesting cotton in the years after the Civil War was a challenge for the people of the South. Because landowners could no longer depend on slave labor to work their fields, new ways of establishing a workforce had to be developed. Many landowners leased their land to worker-tenants, who would then repay them with a portion of the proceeds that came from the cotton harvest. Known as sharecropping, this arrangement had benefits for both the landowner and worker, but in many cases the workers were left with difficult labor, large amounts of debt, and an ever-decreasing return on their cotton. Just as in the days of slavery, fieldworkers (former slaves, struggling white yeomen, and Hispanic people) would plant, tend, and harvest the raw materials that would later become industrial cotton products. This work of picking the cotton was difficult and time-consuming. Each cotton flower needed to be pulled from a dry thorny boll and put in a long drag sack pulled behind the picker. When filled, the bags could be quite heavy. Sometimes there were differently sized bags for men, women, and children. Some accounts claim that children's bags could be as long as four feet.
- Often slaves, and later sharecroppers (as depicted in the painting), would pick cotton from sunrise to sunset. In August, this would result in a 13 hour work-day spent in the hot sun. To pick the cotton, a worker would pull the white, fluffy lint from the boll, trying to not cut his hands on the sharp ends of the boll. The average cotton plant is less than three feet high, so many workers had to stoop to pick the cotton. As they picked, they would place the lint in burlap sacks carried on their backs. So, not only would the worker have to pick the cotton, he would have to drag the bag along with him as well. In a typical day, a good worker could pick 300 pounds of cotton or more, meaning that, in any given day, a typical picker would carry a substantial amount of weight, even if he emptied his sack several times.
- A drag sack (as seen in the painting) was a canvas bag, a few feet long, that was pulled along the ground by a person picking cotton. The sack was used to contain the cotton as it was picked and could hold sixty to seventy pounds.

### Interpretive Questions:

- What is this a picture of?
- How has the artist painted the picture? How does the field look? Does the picture look real? Why or why not? Are there any specific feelings you get from looking at the picture? Can you describe them?
- How might the title *From this Earth* relate to the picture? How would you describe the posture of the pickers? Many museum visitors have expressed their appreciation for this picture. What do you think they are drawn to in this picture? Can you relate to the subject matter?
- Let's assume the pickers in this painting are sharecroppers. Why do you think people continued to pick cotton after the Civil War was over?

## Thomas Addison Richards, *River Plantation, 1855–1860*



## Georgia Studies

Props Map of the Savannah River

### Key Facts

- This scene on the Savannah River shows what the river may have looked like before the Civil War, prior to industrialization.
- An important part of the development in this area, the Savannah River provided a route for boats to transport goods from town to town, encouraging trade and travel.
- This picture resulted from the time Thomas Addison Richards spent in the South. An enthusiastic traveler, Richards spent many years exploring and documenting his travels. He illustrated magazine articles, penned essays, published books, and produced prints that documented his interest in the unique characteristics of the places he visited. Richards eventually became the editor of the first guidebook devoted to the United States and Canada.
- An important part of the development in this area, the Savannah River provided a route for boats to transport goods from town to town, encouraging trade and travel.
- Some of the earliest boats used by Americans on the Savannah River, Petersburg boats, got their name from a nearby town no longer in existence. Petersburg were important for distributing tobacco, the most important crop in the South before cotton became extremely profitable. In those days, men (frequently slaves) would have the dangerous task of navigating the river in shallow, flat-bottom boats loaded with goods for various markets. They were also responsible for making the difficult trip upriver against the currents. This was achieved one of two ways: either through the use of long poles to slowly push their way upstream, or with the help of draft animals pulling the load from shore.

### Interpretive Questions:

- Rivers have often been crucial to development of communities like ours. Can you list some of the reasons why?
- Hold up the map of the Savannah River and ask if one student can locate Augusta on the map. Point out the distance to other relevant landmarks including Savannah, the Atlantic Ocean, and England.
- This picture shows us a small part of the Savannah River in a time before the Civil War. How might that same place look now? What might you see?
- Do you know some of the contemporary uses for our river system? (In addition to shipping goods we now use the river for hydroelectric power, drinking water, and recreation.)
- This picture is called *River Plantation*; do you know what a plantation is? Can you find where the plantation might be in this picture? *Plantation* is a term frequently used to describe certain types of houses in the South. Why do you think the term is less popular in other parts of the United States?

# Our 5 Senses Tour

## Props

5 touch bags  
5 smell jars  
Chives  
Honey candy  
Trashcan  
Boombox and cd

## Rotations

1	2	3
Portrait Gallery- <i>multiple art-works</i>	Still-life Gallery- <i>multiple art-works</i>	Contemporary Hallway- <i>The Merry Boatmen</i>
Still-life Gallery- <i>multiple art-works</i>	Contemporary Hallway- <i>The Merry Boatmen</i>	Abstraction Gallery- <i>As Above So Below</i>
Contemporary Hallway- <i>The Merry Boatmen</i>	Abstraction Gallery- <i>As Above So Below</i>	Landscape Hallway- <i>Bayou Teche</i>
Abstraction Gallery- <i>As Above So Below</i>	Landscape Hallway- <i>Bayou Teche</i>	Portrait Gallery- <i>multiple art-works</i>
Landscape Hallway- <i>Bayou Teche</i>	Portrait Gallery- <i>multiple art-works</i>	Still-life Gallery- <i>multiple art-works</i>

## Concept: Touch– Portrait Gallery Props: 5 Touch Bags

				
William C.A. Frerichs, <i>Lizzie Leigh Wier</i>	George Cooke, <i>Portrait of Western Berkeley Thomas and Emily Howard Thomas of Augusta Georgia</i>	Samuel F. B. Morse, <i>Untitled</i>	Nicola Marshall, <i>Portrait of Thomy King</i>	Matthew Harris Jouett, attributed, <i>Portrait of Mrs. Henry Monroe (Lucindia Monrow)</i>

## Our 5 Senses Tour

### Information on Touch:

- The sense of touch is spread through the whole body.
- Nerve endings in the skin and in other parts of the body send information to the brain.
- There are four kinds of touch sensations that can be identified: *cold*, *heat*, *contact*, and *pain*.
- Hair on the skin increase the sensitivity and can act as an early warning system for the body.
- The fingertips have a greater concentration of nerve endings.

### Interpretive Questions:

- [Bring out the 5 touch bags and let each of the students feel inside the first bag without peeking. Allow them to search the gallery looking for the first item, giving them a 60 second time limit.] Alright, time is up! What was inside bag #1 and which painting went along with it? [Looking for *Portrait of Lizzie Leigh Wier* or another picture with a tree.] [Bark is in bag #1.]
- Repeat for bag #2. [Looking for *Portrait of Western Berkeley Thomas and Emily Howard Thomas of Augusta Georgia*.] [Fox tail (interpreted as a dog tail) is in bag #2.]
- Repeat for bag #3. [Looking for *Mrs. Samuel Thurston, Charleston*.] [Velvet fabric is in bag #3.]
- Repeat for bag #4. [Looking for *Portrait of Thomy King*.] [Buttons are in bag #4.]
- Repeat for bag #5. [Looking for *Portrait of Mrs. Henry Monroe*.] [Lace is in bag #5.]



## Concept: Smell– Still Life Gallery

Props: Smell Jars

## Our 5 Senses Tour



***An Abundance of Fruit***  
Andrew John Henry Way



***Two Magnolia Blossoms in a Glass Vase***  
Martin Johnson Heade

### Information on Smell:

- Our nose is the organ that we use to smell.
- The inside of our nose is lined with smell **receptors**.
- Smells are made of fumes of various substances.
- The smell receptors react with the **molecules** of these fumes and then send these messages to the brain. Our sense of smell can identify several types of sensations. These are some of the categories: *fruity, earthy, fragrant, mint, chemical, citrus, sweet, and sickening*.
- Smell is also an aide in the ability to taste.
- The sense of smell is sometimes lost for a short time when a person has a cold.
- Dogs have a more sensitive sense of smell than man.

### Interpretive Questions:

- In addition to being the organ for smell, the nose also cleans the air we breathe and impacts the sound of our voice. We are going to say “still-life” together, but while plugging our noses. Do you hear the difference?
- Look at *An Abundance of Fruit*, by Andrew John Henry Way. Do you see anything you’ve eaten before? [Grapes, cantaloupe, peaches, pears, collard greens] If we closed our eyes and imagined the fruit and vegetables in the painting were real, could you imagine what they smell like?
- [Bring out smell jars #1, #2, and #3.] I want each of you to smell inside this jar, and as you smell it, imagine what fruit or vegetable it might be. Don’t say it out loud until everyone gets a chance to smell it. [Repeat with the next two jars.] [Jar #1, Grape; Jar #2, Peach; Jar #3, Pear.]
- [Move to *Two Magnolia Blossoms in a Glass Vase*.] Who as ever picked a flower to smell it? What do flowers smell like? Do all flowers smell the same? Why? Do magnolias and chrysanthemum’s smell the same? [Refer to Elliott Daingerfield’s *Chrysanthemums in a Devil Vase*.] Let’s find out! [Pull out the smell jars #4 and #5.] [Jar #4, Magnolia; Jar #5, Chrysanthemum.]
- Can you guess which smell belongs to each flower? Which one do you like better?

## Concept: Sight– *The Merry Boatmen* No Props

## Our 5 Senses Tour



### Information on Sight:

- Our sense of sight is all dependent upon our eyes.
- A lens at the front of the eyeball helps to focus images.
- The retina is covered with two types of light sensitive cells that allow us to see color and help us see at night. All of this information is sent to the brain.
- The brain also uses the images from both eyes to create a 3D image. This allows us to perceive depth. Some people are not able to tell red colors from green colors. This is called color blindness.

### Interpretive Questions:

- We use sight to see the world around us. I’m going to give you clues, and you will work together to find the answers!
- **Clue #1:** There's a band playing on the boat, but can you tell us which instrument makes the loudest noise? Which one makes a tap-tapping sound? Which ones have strings on them? [Tuba, drum, guitar and violin]
- **Clue #2:** You can't sneak up on this animal; it can turn its head up to 270°! Can you see where this animal is hiding? [the owl is in the tree]
- **Clue #3:** You may have one of these at home in your refrigerator. When you blow across the top of it, it can make music! Can you tell us what kind of object that might be? [a jug]
- **Clue #4:** This animal spends most of its day sleeping, but when it’s awake it loves to play and climb! Can you tell us which animal that might be? Where do you see this animal? [a cat]
- **Clue #5:** How many birds do you see in the painting that are flying? How many are in the trees? Count how many! [7, 5]
- **Clue #6:** There's a basket of food on the boat. Can you tell us what kind of food it is? What do you think they're going to make with the food? [Bread, wine, cheese, and meat. Sandwiches maybe?]
- **Clue #7:** It’s kind of a windy day. What can you see that has wind blowing through it? [the flag] What sign do you think that is on the flag? [a moon and star]

## Concept: Sound– As Above So Below

## Our 5 Senses Tour



### **Props:**

CD player

Track 1: Erik Satie, *Gymnopedie*

Track 2: Bessie Smith, *Back Water Blues*

Track 3: Harrison Birtwistle, *Panic*

### **Information on Sound:**

- Sounds, especially musical sounds, can inspire our **moods**, or create a spring-board for ideas.
- Sounds can be pleasant, jarring, repetitive, sad, silly or almost any number of things.
- Our ears allow us to hear the sounds while our **brains** help us interpret their meaning. For example: is this a good sound, a scary sound, a sound I don't know, the sound of a plane? — the list goes on and on.
- Many artists find inspiration in music and many abstract pieces of art can share similar qualities with works of music, whether they are harmonious, dissonant, subtle, or loud.

### **Interpretive Questions:**

1. I am going to play the song that might match the feeling of Betsy Eby's painting [play track 1 by Erik Satie, *Gymnopedie*] While you listen, explore the artwork. Do you think the music goes along with the painting? Why or why not?
2. [Play track 2] What painting most reminds you of Bessie Smith's song "Back Water Blues"? What aspects of the painting do you hear in the song? [Looking for Radcliffe Bailey, *Untitled*].
3. Next, we're going to listen to a more chaotic song, one with lots of parts, including loud parts and messy parts. [Play track 3] Which painting or paintings do you think it best describes? In what ways? [This song could go with any number of paintings such as the Herb Jacksons or the Brian Rutenberg.]

## Concept: Taste– Bayou Teche

**Props:** Chives, Honey candy, Trashcan

## Our 5 Senses Tour



### **Information on Taste:**

- Our sense of taste comes from the taste buds on our tongue. However, the sense of smell also affects our taste.
- With 10,000 taste buds, the tongue is still only able to taste four separate flavors: salty, sweet, sour, and bitter.
- Everything you taste is one or more combinations of these four flavors.
- Not only can your tongue taste, but it also picks up texture and temperature in your food like creamy, crunchy, hot, or dry.
- Your tongue has microscopic hairs that send messages to the brain about how something tastes.

### **Interpretive Questions:**

- What is going on in this painting? Where do you think it is? [Swamp]
- Do you think there's anything in this painting that we could eat? [What we don't see in the painting: crawfish, frogs, alligators, fish, etc.] There are more things in the swamp that you can eat that aren't meat!
- Sometimes we put chives in salads, or use it as flavoring. I want everyone to smell the chives. How does it smell? Do you think it tastes the way it smells? Do we have any volunteers to taste the chives? The rule is: once you put something in your mouth, you cannot spit it out!
- Some edible berries can be found in swamps such as juniper and black currants. Who wants to try a juniper berry? Remember, if you volunteer, you must swallow it. How would you explain the taste to the others? Do you like the taste? Is it sweet, sour, salty, or bitter? Hot or cold? [Repeat with the currants.]
- A grassy plant called sweet sorghum has high sugar content and it grows in swamps. The seeds of this plant can be used to make molasses. We used this ingredient in a lot of our baking and cooking. Who wants to try a candy made of molasses? [Have the students place their candy wrappers in the trashcan.]
- Do you know of any flying insects that produce a sweetener that can also be found in swamps? [Looking for bees] What do bees produce? [Honey and beeswax] Have any of you had honey before? How does it taste? What is the texture like? [Pass out one piece of honey candy to all the students.] The main ingredient in this piece of candy is honey.

# Math & Art Tour

## Tour Tips

- Demonstrate balance by having a volunteer stand on one foot with their arms to the side, discussing how they can be easily tipped towards the weight-bearing foot. Paintings have the same issue with visual balance; if it is desired, artists must use various techniques to achieve it.
- This can also be used to demonstrate symmetry and asymmetry.
- When discussing one-point perspective, ask the students to close one eye and use their index finger to follow the orthogonal lines to the vanishing point.
- Teach the students how to use a pencil to identify proportions. Close one eye (the same eye each time). Keeping the arm completely straight, hold the pencil so it is parallel to the picture plane. Use your thumb to measure lengths and widths of shapes and compare these measurements to other areas.
- Have the students hold and manipulate the props. Use different volunteers at each stop.
- Ask questions! Before providing information, ask the students various questions that lead them to discover the answers themselves.
- Do not hand out pencils until they are to be used. Once the activity is over, collect them.

## Rotations

### Props:

Timeline  
Shape overlay chart  
Facial proportion chart  
Perspective Chart

1	2	3
Foyer Floor- Radial design	Contemporary Hallway- Rock Shop Billboard	Portrait Gallery- Samuel Morse- <i>Untitled</i>
Portrait Gallery- Samuel Morse- <i>Untitled</i>	Landscape Hallway- Avenue of Oaks	Contemporary Hallway- <i>Daughters of the South</i>
Contemporary Hallway- <i>Daughters of the South</i>	Foyer Floor- Radial design	Contemporary Hallway- Rock Shop Billboard
Contemporary Hallway- Rock Shop Billboard	Portrait Gallery- Samuel Morse- <i>Untitled</i>	Landscape Hallway- Avenue of Oaks
Landscape Hallway- Avenue of Oaks	Contemporary Hallway- <i>Daughters of the South</i>	Foyer Floor- Radial design

## Introduction

### Concept:

Estimation

### Props:

Timeline

1. Explain that the students will view artwork from different time periods, with the oldest work having been completed in the nineteenth century, and the newest done in the twenty-first century.
2. Briefly discuss *estimation* (a calculated approximation).
3. Have two students hold up the timeline, while a third estimates where the artwork would fall on the line. **This procedure should be repeated at each stop.**

## Radial design in the second-floor lobby, c. 1992

### Concepts

Estimation  
Symmetry  
Asymmetry  
Radial pattern  
Polygons

### Props:

Timeline  
Shape overlay chart

### Procedure

1. Complete the timeline exercise.
2. Define the term *polygon* (a plane figure bounded by straight edges). Using the overlay chart, identify the types of polygons, pointing out how smaller polygons are grouped together to create larger ones. [Shapes include squares, diamonds, *parallelograms*, triangles (*equilateral*, *isosceles*, *right*, and *scalene*), trapezoids, *trapeziums*, *rhombuses*, stars, and a *triacontakaidigon* (also known as a *dotriacontagon*)—which is the overall 32-sided shape.]
3. Discuss *radial patterns* (a pattern that branches out in all directions from a common center). Describe the characteristics of the radial pattern on the floor using the paper copy. How many folds does it take to create a *tricotakaidigon*? List other radial patterns found in math or nature.
4. Define the terms *symmetry* (exact reflection of form on opposite sides of a dividing line or plane) and *asymmetry* (a balanced and orderly arrangement of objects and/or space but not a mirror image arrangement). Which term best describes this pattern? Identify examples of symmetry in the floor pattern, as well as other areas of the room and/or in nature.

## Math & Art Tour

Samuel F.B. Morse , *Untitled*



Concepts

Estimation  
Symmetry  
Proportion

Ratios

Props

Timeline  
Facial proportion chart

Math & Art Tour

Procedure

1. Complete the timeline exercise. [Since this work is undated, have the student place it in the “early-nineteenth century.”]
2. Define the terms *symmetry* and *asymmetry*. Which term relates to the human face?
3. Define the term *proportion* (*the relation between elements and a whole*). Using the facial proportion chart, relate the various proportions of the face noting that these are only guidelines as every individual is unique.
  - a. The height of the head is equal to the width (tip of the nose to back of head) of the head.
  - b. The eyes are halfway between the top of the head (excluding hair) and the chin.
  - c. The bottom of the nose is halfway between the eyes and the chin.
  - d. The mouth is halfway between the nose and the chin.
  - e. The corners of the mouth line up with the centers of the eyes.
  - f. The top of the ears lines up above the eyes, on the eyebrows.
  - g. The bottoms of the ears line up with the bottom of the nose.
  - h. The space between the eyes is the same as the width of one eye.
  - i. The width of a face is equivalent to the width of five eyes.
  - j. The mound of the chin starts at the inner corners of the eyes.
4. Demonstrate how to use a pencil to look for these proportions in the Morse portrait, excluding a, f, and g.
5. Define the term *ratio* (*the relationship between two quantities*). Guide the students through the process of determining the ratio of the width of the eye to the width of the face. (Eye:Face= One Eye:Five Eyes=1:5). It is a 1:5 (one to five) ratio.

Jonathan Green, *Daughters of the South*



Procedure

1. Complete the timeline exercise.
2. Define the terms *symmetry* and *asymmetry*. Which term relates to the painting? [It is an asymmetrical design.] How does Green achieve *balance*? [Although it is asymmetrical, Green achieves balance by placing heavy horizontal lines to the left of the center line. These mimic the horizontal lines formed by the landscape.] Which term, symmetry or asymmetry, describes the human body?
3. Define the term *proportion*. Using the figure proportion chart, relate the various proportions of the human body noting that these are only guidelines as every individual is unique.
  - a. The human figure is on average 8 heads high.
  - b. The width from shoulder to shoulder is equal to 3 heads for men (or two heads on their sides for women).
  - c. The distance from the hip to the toes is 4 heads.
  - d. The distance from the top of the head to the bottom of the chest is 2 heads.
  - e. The width of the hips is two heads.
  - f. The distance from the wrist to the end of the outstretched fingers of the hand is 1 head.
  - g. The distance from the elbow to the end of the outstretched fingers is 2 heads.
4. Demonstrate how to use a pencil to look for these proportions in the Green painting (steps a, b, and c).
5. Define the term *ratio*. Guide the students through the process of determining the ratio of the height of the head to the length of the body. (Head:Body= Height of Head: Length of Body=1:8). It is a 1:8 (one to eight) ratio. Using the proportions listed above, calculate other ratios.
6. Define *depth* (*in artwork, it is the perception of space*). How has Green created the illusion of depth? [Overlapping shapes and vertical location.]
7. Point out the *horizon line* (*the line where the sky meets the earth*). Estimate how much of the canvas is above and below the horizon line (about 1/3 is sky).

Math & Art Tour

Concepts

Estimation  
Asymmetry  
Balance  
Proportion  
Ratio  
Depth

Props

Timeline  
Figure propor-  
tion chart





## Julyan Davis, *Rock Shop Billboard*

## Math & Art Tour

### Concepts

Estimation

Asymmetry

Balance

Depth

Perspective

One-point perspective

### Props

Timeline

Perspective chart

### Procedure

1. Complete the timeline exercise.
2. Define the terms *symmetry* and *asymmetry*. Which term relates to this painting? [It is an asymmetrical design.] How does Davis achieve visual *balance*? [Although it is asymmetrical, Davis achieves balance by placing heavy diagonal lines moving from the front left to the right rear, and the billboard is balanced by the mobile home and hill to the left of the canvas.]
3. Identify the *horizon line* (*the line where the earth meets the sky, excluding mountains or hills*), leading into a discussion of how artists create depth. What techniques does Davis use to create a sense of depth? [*Overlapping—closer objects are positioned on top of those that are further away; vertical location—closer objects are lower than those that are further away; relative size—closer objects are larger than those that are further away; color—closer objects have purer colors while objects that are further away appear bluish and have a more muted coloring; sharpness—closer objects have sharper focus while objects that are further away have less detail and blurred outlines; and line—the use of diagonal lines to move the eye towards the back of the picture plane.*]
4. Using the perspective chart, note that Davis created a strong line with the rocks that moves the viewer towards the horizon line to create *perspective* (*the appearance of depth in a two-dimensional object*). This technique is called *one-point perspective* (*perspective in which all parallel lines converge at a single point on the horizon or eye level line*).
5. Identify the dominate shapes. How do circular shapes change as they move higher in the picture plane and further back into space? [Using the circle prop, note how the shape becomes an ellipse that progressively gets narrower.] If you were the artist, where would the rock pile (circle shape) be located? How can you tell?

## Elizabeth O'Neill Verner, *Avenue of Oaks at Litchfield Plantation*

## Math & Art Tour



### Concepts

Estimation

Asymmetry

Balance

Depth

One-point perspective

### Props

Timeline

Perspective chart

### Procedure

1. Complete the timeline exercise.
2. Define the terms *symmetry* and *asymmetry*. Which term relates to the painting? [It is an asymmetrical design]. How does Woodward achieve *balance*? [Although it is asymmetrical, Woodward achieves balance by painting a heavy patch of bright color, which contrasts with the dark surroundings and matches the sky, to the right of the canvas.]
3. What techniques did Woodward use to create *depth*? [Overlapping, vertical location, relative size, color, sharpness, and line.] What type of line is most dominate? How does he use these to move the viewer's eye to the back of the picture plane?
4. Using the perspective chart, discuss how Woodward used one-point perspective and define the terms *horizon line*, *vanishing point* (*a point in a perspective drawing to which lines appear to converge*), and *orthogonal lines* (*the converging diagonal lines that meet at the vanishing point*).

# Art of the South Tour

## **Tour Goals**

The intent of the general adult tour is:

- to introduce the visitor to the Morris, its collection, programs, and resources;
- to provide an experience that encourages the visitor to return to the Morris and to visit other museums.

## **Tour Objectives**

Through their participation in a general tour, visitors will:

- learn about the history and mission of the Morris;
- be oriented to the museum's physical spaces;
- learn general characteristics about the museum's permanent collection;
- become familiar with the themes around which the permanent collection galleries are organized;
- broadly understand the development of Southern art;
- feel comfortable and encouraged to make return visits to the museum.

## **Introduction**

- Introduce yourself.
- Welcome our visitors to the museum;
- Ask the group questions about their knowledge of the museum and their interests or objectives.
- Review museum etiquette and expectations.
- State this tour's objective: to provide a sampling of the permanent collection galleries.
- State the tour time length.

## **Tour Stops**

Your tour should acknowledge all major permanent collection galleries that are open at the time of your tour. (On occasion, permanent collection galleries may be used for large temporary exhibitions.) In each gallery, provide a general orientation to the theme of the gallery and discuss at least one work of art that is representative of the works on display in that space.

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## **Nineteenth-Century Portraits**

The dominant form of painting in the South of the 1800s is the subject of Nineteenth-Century Portraits. The sophistication and skill of the painters vary considerably, from that of the unknown painter who captured the likeness of Rebecca Bowen, a seventeen-year-old bride, most likely lost to disease or the rigors of childbirth, to that of the academically trained Samuel F. B. Morse, a wintertime resident of Charleston in the early 1820s.

In addition to showing the wide range of portrait styles in the days before the rise of photography, this gallery illustrates the geographic range of the museum's interests and the ways in which culture traveled from the great port cities of Charleston, Savannah, Mobile, and New Orleans to such inland marketplaces as Nashville, Natchez, and Louisville.

### **Suggested focus works:**

Samuel F. B. Morse, *Untitled*

Samuel F. B. Morse, *Untitled*

James Hamilton Shogogue, *Untitled*

## Art of the South Tour

## **Images of the Civil War**

The central event in American history, the War between the States (1861-1865), is recalled in Images of the Civil War. John Mooney's *Surprise Attack Near Harper's Ferry* captures the chaos and terror of battle. A version of Henry Mosler's *The Lost Cause*, one of the most widely reproduced images in late-nineteenth-century America, and Constantino Brumidi's *Columbia Welcoming the South Back into the Union* address themes of loss and reconciliation. Only a few of the paintings in this gallery depict actual events. Mooney's *Surprise Attack* records from memory an ambush in which the artist was a participant, and paintings by an unknown artist illustrate the naval battle between the ironclads CSS *Virginia* and USS *Monitor*. Most of the paintings in this gallery were produced after the war had ended, and all of them reflect Southern attitudes toward the causes of division.

### **Suggested focus works:**

John A. Mooney, *Surprise Attack Near Harper's Ferry*

Constantino Brumidi, *Columbia Welcoming the South Back into the Union*

### Southern Stories

Great storytelling, not artistic styles, is the real subject of Southern Stories. Kentuckian Thomas Satterwhite Noble's *The Price of Blood* reflects both his sound academic training and his hatred of slavery. William Aiken Walker's *Plantation Portrait*, a complex painting, is about both the African American farming family that it depicts and the South's transition from an agrarian to an industrial economy. William Tylee Ranney's *Crossing the Ferry—Scene on the Pee Dee* represents the challenges of everyday travel as well as the widespread nineteenth-century belief that America was destined to expand westward, and the importance of religion to a community is the subject of Russell Smith's *Baptism in Virginia*.

#### **Suggested focus work:**

Thomas Satterwhite Noble, *The Price of Blood*

### Still-Life Paintings

Beautiful nineteenth- and early-twentieth-century images of flowers, fruit, and inanimate, everyday objects are featured in Still-Life Paintings. Some of the works of art are by native-born Southerners, while others are by artists who spent time in the South producing work that is identifiably Southern. Martin Johnson Heade's *Two Magnolia Blossoms in a Glass Vase*, painted late in his career when he lived in Saint Augustine, Florida, is such a picture. While it is clear that these paintings are related to themes of abundance and fruitfulness, the interest of regional painters in still life grew out of the work of the naturalists who roamed the South, recording in detail the plants and animals of the South. Other artists showed more interest in demonstrating painterly technique, suggesting how objects might feel to the touch. Paintings by Elliott Daingerfield and Willie Betty Newman, with their vigorous brushwork and dazzling light effects, have little in common with the tradition of natural science or the exacting realism of Heade.

#### **Suggested focus works:**

Martin Johnson Heade, *Two Magnolia Blossoms in a Glass Vase*

Andrew John Henry Way, *An Abundance of Fruit*

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## Art of the South Tour

### Impressionism in the South

Impressionism in the South presents works of art that are painted with vivid color, obvious brushstrokes, and an emphasis on the fleeting effects of light. After its beginnings in France in the 1870s and 1880s and its introduction to America through exhibitions in New York and Boston in the late 1880s, impressionism flourished here. Even after artists began to paint in more modern styles, impressionism continued to thrive in certain regions and for an especially long time in the South. *The Yellow Parasol*, by Louis Betts, from Arkansas, is an example of a successful impressionist painting. Its bright colors, the suggestion of a subject rather than a careful drawing, and attention to the effects of light identify it as impressionist by definition. Other artists took a similar approach to dissimilar subjects, everything from a rainbow to a doorway in Charleston.

#### **Suggested focus works:**

Wayman Adams, *New Orleans Mammy*

Gari Melchers, *Rainbow*

### Southerners at Play

The paintings in Southerners at Play illustrate some of the ways in which Southerners have traditionally spent their leisure time. Augusta Oelschig's *Play Ball*, Frank Lloyd's *Playing Marbles*, and John Martin Tracy's *A Field Trial-On the Point* show them as active participants in a variety of enjoyable pastimes. Other paintings—most notably, Robert Grafton and Louis Griffith's depiction of a 1917 horse race in New Orleans—emphasized middle class, the nature of American culture and the way it travels, and the role that the land plays. While it is clear that quail hunting, for example, is not available to everyone in the same way that shooting marbles is, it also is clear that there are equalizing pastimes, such as a pleasant day spent at the beach.

#### **Suggested focus works:**

Louis Oscar Griffith and Robert Wadsworth Grafton, *The Start*

Edgar Nye, *The Bathers*

## Rotating Gallery

This gallery changes every few months. Review the wall text to learn more about the current exhibition.

## Art of the South Tour

### Abstraction in the South

This gallery examines abstraction, the dominant mode of artistic expression in post–World War II America, as seen through a Southern lens. It features the work of several masters of the idiom. Ida Kohlmeyer, Herb Jackson, and William Halsey were all born in the South. Radcliffe Bailey, though born in New Jersey, moved with his family to Atlanta, where he has resided since he was four years old. Brian Rutenberg, a South Carolinian, now lives in New York City, where he has captured the visual equivalent of the heat, humidity, and burning sunlight of the Carolina coast in his paintings. Betsy Eby, a daughter of the Pacific Northwest, has brought an identifiably Asian sensibility to her work in the South. All are clearly influenced by abstract expressionism, the influence of which was felt in the South, though it came later and never quite achieved the dominance that it did elsewhere.

#### Suggested focus works:

Ida Kohlmeyer- *Composition 95-22*

Betsy Eby- *As Above So Below*

### Glass Collection

The history of the studio glass movement in America is relatively brief. The prosperity in the United States during the late 1940s led to the rise of mass-produced goods including factory-produced glassware. In what seemed an almost direct reaction to mass-produced synthetic materials, some Americans embraced traditional, hand-wrought, functional crafts. It was in this atmosphere that the studio glass movement was born. Its forebear was Harvey K. Littleton, a well-established ceramist and teacher at the University of Wisconsin–Madison. Littleton, whose interest in glass dated from his childhood, traveled and studied in Europe in 1957 and 1958, visiting many small glassworks in Naples and Murano, Italy, which strengthened his determination to develop glassblowing in the United States. He experimented with hot glass in his studio in 1958 and enjoyed some success. He came to believe that individual artists engaged in studio glassblowing—as opposed to glass manufacture on an industrial scale—could succeed in the United States.

#### Suggested focus works:

Harvey Littleton- *Sectioned Arc with Double Helix*

Brent Kee Young- *Snake River Shelter (Matrix Series)*

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## The Southern Landscape

The Southern Landscape represents the geography of the South, from the Gulf of Mexico to the Potomac and Ohio Rivers and from the Atlantic Coast to eastern Texas. The gallery also includes a very broad range of painting styles that span more than one hundred years. Most importantly, however, this gallery captures the extraordinary range of *cultural landscapes* in the South. Britain provided the basic cultural stamp, but the influences of native peoples, of the French, Spanish, Irish, and German settlers, and of African Americans are clear. The cultural landscapes of the South continue to evolve, and the paintings displayed here reflect the times in which they were created.

#### Suggested focus works:

William C. A. Frerichs, *Gorge, North Carolina, Toulou Falls, Waterfall, North Carolina*

Meyer Straus, *Bayou Teche*

Henry Ossawa Tanner, *Georgia Landscape*

Stephen Alke, *Tobacco Setters on a Hilltop*

John Kelly Fitzpatrick, *Autumn in the Hills, Wetumpka, Alabama*

## Art of the South Tour

### Regionalism in the South

Regionalism in the South reflects the important influence of painter Thomas Hart Benton, who traveled widely through the rural South in 1928 and 1929 gathering visual material for mural projects in New York City. The paintings that Benton produced during that trip predicted the kind of work that many Southerners turned to in the 1930s. Lamar Dodd, Rachel Hartley, and Pamela Vinton Ravenel celebrated the real values of everyday life and the beauty of simple things. Charles Shannon and Marie Hull sought to identify and address problems that were distinctive to Southerners, black and white. Finally, in this gallery hangs a masterpiece by one of the most important of all regionalist painters, John Steuart Curry, whose *Hoover and the Flood*, commissioned by *Life* magazine, depicts the catastrophic Mississippi River floods of 1927.

#### Suggested focus works:

John Steuart Curry, *Hoover and the Flood*

Lamar Dodd, *Bargain Basement*



### Modernism in the South

To most people, *modern* simply means "up to the moment." But *modernism* in art was a specific movement that began, perhaps, as early as 1870 and lasted until after World War II. The South was as open to its influence as any other part of the country, and Modernism in the South reflects those influences. Most of the major artistic movements that emerged in Europe early in the twentieth century can be seen here: cubism in Paul Ninas's *Abstraction*, surrealism in John McCrady's *I Can't Sleep*, and expressionism in Lamar Dodd's *From This Earth*. It is also clearly demonstrated here that the influence of these European movements was both indirect and late, usually filtered through the experiences of other American artists who had spent time in Europe, where they had direct contact with European modernists between the world wars.

#### **Suggested focus works:**

Paul Ninas, *Abstraction* Lamar Dodd, *From This Earth* John McCrady, *I Can't Sleep*

### Contemporary Art in the South

Contemporary Art in the South features works of art that illustrate the richness and vitality of the contemporary South's art scene. The contemporary South is marked by an active and extensive network of museums and art centers, art schools and departments, galleries, and private and corporate collections. The art of today's South exists in a wide variety of expressive forms, everything from the realism of John Baeder and Edward Rice to the abstraction of William Christenberry and Ida Kohlmeier. There is a middle ground occupied by artists as different as Jonathan Green and Wolf Kahn, who use the visual language of abstraction to capture recognizable subjects. A representative collection of contemporary art must also include the work of self-taught and visionary artists. While such artists have worked in the South throughout its history, their work has garnered increased attention only over the past forty years, owing, in part, to an ever-widening understanding that these works of art are as valid a mode of visual expression as that of academically trained artists.

#### **Suggested focus works:**

James William "Bo" Bartlett, *The Art of Drawing* Jonathan Green, *Daughters of the South* Edward Rice, *923 Telfair*

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### Folk Art in the South

Folk art—often characterized as outsider, visionary, or self-taught—varies widely in medium and subject matter. The range of descriptive terms applied to it does little to capture the imaginative ways in which folk artists express deeply personal ideas in visual language. Generally, they employ readily accessible materials—crayons, markers, house paint, and the like—as well as found objects (here including at least one gas tank), to produce their paintings, drawings, and sculpture, putting mundane materials to fresh and ingenious uses. Their works are shaped by experience and filled with a passion that sometimes steps over into spirituality—and in some cases into eccentricity. Many folk artists spent much of their lives doing something other than making art. Their life stories are often as fascinating as their creative output.

#### **Suggested focus works:**

David Drake- *Stoneware Storage Jar*  
Howard Finster- *Mona Lisa*  
*Cadillac Message*

### Conclusion

- Restate the tour objectives.
- Ask for any questions.
- Express our appreciation for the group's visit.
- Provide information concerning the Center for the Study of Southern Art, public programs, and temporary exhibitions.
- Invite our guests to gather brochures and visit the Museum Store.