

Collection Highlights

Self-Guided and General Art History Resource Packet



Whitfield Lovell (American, b. 1959), *Pago Pago*, 2008 Conté on wood with radios and sound

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INTRODUCTION

The Cummer Museum of Art & Gardens is excited for your self-guided visit! Journey through the Permanent Collection exploring from art of the ancient world to our contemporary moment at your own pace.

We encourage you to visit the artworks in this packet, but please feel free to explore whatever catches your interest during your visit. There is something for everyone to enjoy, and this is just a guide to help you get started.

VISIT SUMMARY

Objective

Make meaningful connections to the art and gardens through observation and dialogue while building critical thinking skills.

Theme

Permanent Collection Highlights

Big Ideas

- + The Permanent Collection is a survey of art history with objects from the Ancient World to our contemporary moment.
- + There is a variety of art forms: painting, sculpture, porcelain, garden design, etc.
- + Learn about Florida and world history through our material culture.

ARTFUL THINKING AND CLOSE LOOKING

The purpose of Artful Thinking and Close Looking is to engage students in meaningful, thoughtful conversation while closely observing artwork. By observing and looking closely at a work of art, students can activate their critical thinking skills through making observations, explaining their reasoning, listening to others, and discussing – all while making personal connections and interpretations.

The process of looking closely can be broken down into different stages (observation, analysis, and interpretation) and is appropriate for and successful with ages PreK through adult. It's helpful to note that this process works not only for observing artwork but can also be applied when making observations in nature or while reading (e.g. observe and notice images/illustrations in a book). Use these looking strategies while viewing the artwork in the packet with your class.

Before launching into Artful Thinking, preview the focus of each of the three phases, to get a sense of the skills that are isolated within each phase and how they build off of each other.

Observation

To begin the Artful Thinking method, encourage students to look closely at the work of art and describe what they notice and see. Questions using the elements of art (line, shape, color, form, value, texture, and space) are particularly helpful in driving the conversation to what students actually see, rather than what they think is happening (interpretation). Ask

students to observe a work of art for 30 to 60 seconds before beginning conversation about the work. After the designated time has ended, ask the following questions:

- + What do you notice/see?
(Encourage students be specific)
 - What colors do you see?
 - What types of lines do you see?
 - What types of shapes and forms do you see?
- + What else do you notice/see?
(Encourage answers from other viewpoints)
- + Can you describe them in more detail?
 - How would you describe the colors?
 - How would you describe the lines?
 - How would you describe the shapes and forms?

Analysis

During this stage, students are analyzing the arrangement of objects and the general composition of the work of art and how the objects work together. The conversation can move to the following line of questioning:

- + How is it all arranged?
 - Where do you see those colors?
 - Where do you see those lines?
 - Where do you see those shapes and forms?
 - How are they grouped?
- + How do these elements of art work together?

Interpretation

Students now use the visual evidence they (and their classmates) have been gathering to support their answers during the interpretation phase. Their responses will depend on what they have identified during the observation and analysis phase. Offer relevant contextual information within the conversation as it flows.

- + What do you think is happening?
- + What makes you say that?
- + What do you think the artist's message is? What is this artwork about?
- + Why do you think that?

Notes about the process of Artful Thinking and Close Looking

- + The stages in this process can happen simultaneously rather than in discrete phases as outlined above. For example, your line of questioning could go from observation to analysis and back to observation. Here is a sample conversation with Kindergarten or First Grade students.
 - You: What do you notice and see?
 - Student 1: A house. (Note: most often, students will initially and naturally jump immediately to interpretation – it's what we're used to doing – to make meaning immediately. Slow them down by asking follow-up questions. Ask for evidence.)
 - You: What makes you say that it's a house? What do you notice? What lines do you see?
 - Student 1: It looks like my grandma's house. I see tall lines

and the color brown. I notice people inside the windows.

- Student 2: The lines make a triangle. It looks like a roof.
 - Student 1: I see a street, and a house lives on a street.
 - You: What do you notice that makes you say that? What lines do you see? Student 1: The lines are flat and long, right next to each other. And the lines that make a square (the house) are next to the lines that make the street.
 - Your role becomes to question and prompt so that the students give the detail and evidence that supports their observations. The direction of questioning depends on how the class responds, so be adaptive, responsive, and flexible to the flow of the conversation.
- + Artful thinking requires a level of active listening:
 - Be open to asking questions unique to the responses to help facilitate the conversation.
 - Be open to a multitude of interpretations, because students are forming their own connections and meanings.
 - + Artful thinking encourages not only close observation but also helps students practice slowing down their looking and seeing.

VOCABULARY

DRAWING

A picture or image made with a pencil, pen, or crayon rather than paint.

ELEMENTS OF ART

The basic building blocks of two or three-dimensional works and are organized by the Principles of Design.

- + **LINE**

The most basic element in art; lines define every object and image, regardless if it is two or three-dimensional.

- + **SHAPE**

Enclosed lines; shapes are flat and two-dimensional.

- + **COLOR**

Has three characteristics: hue (its name), value (how light or dark), and intensity (how pure the color is).

- + **FORM**

Three-dimensional shapes that express length, width, and depth.

- + **TEXTURE**

A surface quality that can be seen, felt, or perceived.

- + **VALUE**

How light or dark the color is.

- + **SPACE**

Space in a work of art refers to a feeling of depth or three dimensions. It can also refer to the artist's use of the area within the picture plane. The area around the primary objects in a work of art is known as negative space, while the space occupied by the primary objects is known as positive space.

EXPRESSION

A look on someone's face that conveys a particular emotion.

FACIAL FEATURES

A part of a face, such as eye, nose, lips.

GARDENS

A plot of land specifically decorated with plants, trees, and shrubs for people to enjoy; also a plot of ground used to cultivate flowers, vegetables, fruits, and herbs.

GROUP PORTRAIT

A portrait of a group of people in a painting, drawing, or photograph that primarily is of the face and upper body torso.

LIMESTONE

A rock that is formed by organic remains of sea animals and is used as building stone.

MOOD

A feeling, emotion, or state of mind.

PAINTING

A picture or image that is created using paint.

PHOTOGRAPH

A picture or image made using a camera.

PORTRAIT

A painting, photograph, or drawing of a person that primarily is of the face and upper body torso.

PROFILE

The figure or head represented from a side view.

SCULPTURE

A three-dimensional work of art that is carved from wood, stone, or other solid materials, or cast in metal, plaster, or plastic.

THREE-DIMENSIONAL (3D)

Refers to works of art that have height, width, and depth.

TWO-DIMENSIONAL (2D)

Refers to works of art that have height and width, but lack depth; typical examples are paintings and prints.

WORKS OF ART & ACTIVITIES

Stela of Iku and Mer-Imat



Egyptian, (11th Dynasty), *Stele of Iku and Mer-imat*, c. 2100 B.C., polychrome on limestone, 23 $\frac{1}{4}$ x 20 $\frac{5}{8}$ x 5 in., Purchased with funds from the Morton R. Hirschberg Bequest, AP.1989.1.1.

About the Artwork

This stela depicts a nobleman named Iku and his wife, Mer-imat. One of the principal purposes of the stela is explained in the vertical inscription located in front of the striding Iku. This written "appeal to the living" asks those who pause in front of it to read the text aloud, providing the deceased with "a thousand of bread and beer, a thousand of beef and fowl, and of everything good, for the high official, the honored Iku." The text above Mer-imat's head describes her titles as "king's [ornament], priestess of Hathor, honored one, beautiful of

ornament, overseer of oasis-dwellers." The wealth of the couple is underscored by their fine dress, which includes intricately beaded wigs, jeweled collars, armlets, and anklets. Iku's staff and scepter are traditional symbols of position and authority. This funerary stela is almost certainly from Naga-ed-Deir, a village in Upper Egypt on the bank of the river Nile. The stela closely resembles nearly 100 relief carvings found in the offering chambers of tombs in the vast cemetery at Naga-ed-Deir. Despite its fragmentary condition, the expertly carved surface and the original polychrome are well preserved.

Did you know: It is rare for colored pigments to last thousands of years? The Ancient Egyptians used natural pigments from the earth to produce the colors, as seen in this stela. Over time, pigments tend to chip away and disintegrate, especially in humid climates, like the Mediterranean, which is why Ancient Greek sculptures are mostly white marble now (they weren't before)! Since the desert climate is hot and dry, the pigments were preserved. Artworks are historical objects themselves. Regardless of the images or stories they convey, the object itself has its own history, which reflects the history of the people's material culture.

ACTIVITY

1. Pose like an Ancient Egyptian

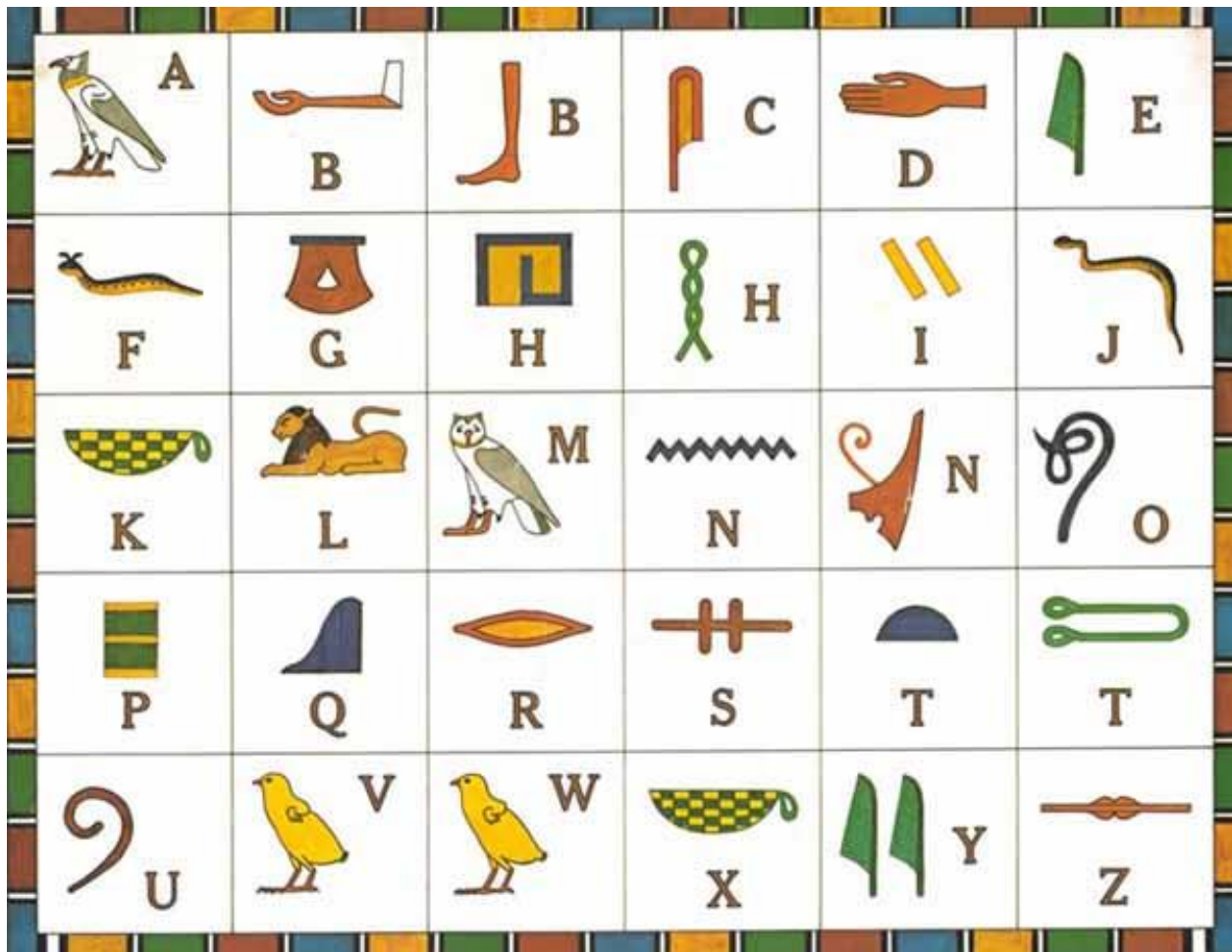
Have your group stand like the Ancient Egyptians in the artwork with torso facing front, but both feet turned to one side. Is it hard to keep your balance? Why do you think people were depicted standing like this? The Egyptians had yet to be able to make free-standing statues so most people

depicted in Egyptian art were depicted in profile.

2. Make Your Own Relief

Have visitors experiment with creating their own relief by carving into a piece of Styrofoam (or produce trays) with a dull pencil. They can practice making designs or hieroglyphic symbols by using the following alphabet:

Egyptian Hieroglyphs



Still Life with Fruits and Flowers



Frans Snyder, **Still Life with Fruit and Flowers**, c. 1630, Oil on Panel, 31 x 45.75 inches, Purchased with funds from the Morton R. Hirschberg Bequest, AP.1984.1.1

About the Artwork

The popularity of still life scenes in the Netherlands during the 17th century can be partially attributed to the growing merchant class, who sought decorative paintings for their homes. Many still lifes, however, feature religious or moral undertones. This work by Frans Snyder is no exception. Snyder was a Flemish painter of animals, hunting scenes, market scenes and still lifes. He is credited with initiating a wide variety of new still-life and animal subjects in Antwerp. He was a regular collaborator with leading Antwerp painters such as Peter Paul Rubens, Anthony van Dyck and Jacob Jordaens.

Known as a memento mori, or reminder of death, this painting includes objects with multiple meanings. The highly-detailed cut flowers could represent Dutch prosperity as well as the ephemeral nature of life. Grapes commonly symbolize the wine from the Eucharist and, therefore, Christ's blood.

Pago Pago



Whitfield Lovell (American, b. 1959), **Pago Pago**, 2008, Conté on wood with radios and sound

About the Artist

Acclaimed for his detailed portraits of anonymous Black Americans, Whitfield Lovell invents histories for the unknown faces he finds in period photographs. Named for the capital of American Samoa, Pago Pago depicts a soldier in a World War II uniform. In a period where Black people had limited prospects, the military offered opportunities that civilian life did not. This soldier, reclining in a bamboo chair, appears confident despite the inherent risks of military service. Lovell juxtaposed this image with period Bakelite radios that conceal modern-day speakers, allowing Billie Holiday's "I Cover the Waterfront" to resonate seamlessly from the piece, and transport the viewer into another era.

When exploring contemporary art (post-1990's), shift your perspective from deciphering the artist's intention to reflecting on what it stirs within you as the viewer. More often than not, contemporary artists, especially mixed-media installation artists like Whitfield Lovell, create to engage the viewer as an active participant. The artwork is not complete without the viewers who add their own meaning, memories, and connections to it.

Contemporary art can be freeing if you trust yourself. There are no right or wrong answers. *You* are in the driver's seat in the galleries, not the artist, and they know and encourage that. What drew *you* in? What comes to *your* mind? What does this work mean to *you*? Often, an artist's work is theirs alone until it's complete, and then it's everyone's.



Whitfield Lovell

ACTIVITY

Self-Portraits

Recall the tour with your group. Ask them what they remember about the portraits that were viewed. What did they all have in common? Make sure the discussion includes feelings and facial features. Next, have your group create their own self-portraits. This can be created using a variety of medium that students have access to (crayons, colored pencils, markers, paint, etc.).

Think about what type of mood they want to portray in their portrait. You can also create a background for their portrait. Think about what they can include in the picture that would give clues to their personality or things that they enjoy. Additionally, include their facial features.

When the artwork is complete, discuss the similarities and differences in their work. Have your group point out any details that express feelings or mood or information about themselves.

Magnetic Fields



Mildred Thompson, *Magnetic Fields*, American 1936 – 2003, Oil on canvas, Purchased with funds from the Rushton William Hays Revocable Trust and the Morton R. Hirschberg Bequest
AP.2019.1.1

About the Artist

Mildred Thompson, born in Jacksonville, Florida, graduated from Howard University in 1957. She spent the majority of the 1960s in Germany, in response to racial and gender discrimination in the United States. Thompson served as the artist-in-residence for the City of Tampa in 1974, then returned permanently to the United States in 1985, settling in Atlanta.

Thompson was influenced by the abstract paintings of the early modernists such as Wassily Kandinsky. In the early 1970s, she consciously turned away from the creation of representational imagery to fully focus her craft on the abstract, choosing to artistically interpret scientific and musical theories that are not visible to the naked eye. "My work in the visual arts is, and always has been, a continuous search for understanding," Thompson said. "It is an expression of purpose and reflects a personal interpretation of the

universe. Each new creation presents a visual manifestation of the sum total of this life long investigation and serves as a reaffirmation of my commitment to the arts."

Questions You Can Explore

- + What colors do you see?
- + Are the colors bright or dull?
- + Where do the colors overlap and mix?
- + Which colors catch your eye?
- + How are the elements arranged?
- + Close your eyes. Open them and look at the painting. What do you notice first look at the painting? Where does your eye go next?
- + Are the shapes geometric (circle, square, triangle) or organic (free flowing)?
- + Do the organic shapes resemble anything?
- + What do you think of when you look at them?
- + What do you think is happening?
- + What is a story you can create to describe this painting? i.e. Fireworks, party, Halloween – possibilities are endless
- + Do you like this abstract art? Why or why not?



Mildred Thompson

Meissen Collection



The Constance I. and Ralph H. Wark
Collection of Early Meissen Porcelain

The Constance I. and Ralph H. Wark Collection of Early Meissen Porcelain, donated in 1965, is one of the three finest of its type in the world, and the most significant of its kind in the United States. The collection encompasses more than 700 works, largely tableware, produced by the Royal Saxon Porcelain Manufactory from 1708 through 1780, with particular strength before 1756 when production diminished as a result of Prussian occupation of the city of Meissen. The Wark Collection contains strong evidence of contributions made by the first manager of the studio, Johann Friedrich Böttger, the gifted decorator Johann Gregor Höroldt, and Johann Joachim Kändler, sculptor and modeler of figurines.



Johann Gregorius Höroldt (German, 1696 – 1775),
Tea Bowl and Saucer, c. 1730, Porcelain, Gift of Miss
Constance I. and Ralph H. Wark
AG.1965.36.126

Augustus the Strong, Elector of Saxony and King of Poland (reg. 1694 – 1733), had a problem. He had spent most of his treasury collecting and importing Asian porcelain, at the time almost as costly as gold. In 1701, he imprisoned scientist Johann Friedrich Böttger (1682 – 1719), who claimed to be able to turn base metals into gold, in an attempt to rectify his financial situation. Although Böttger failed to make gold, he eventually made something just as valuable to Augustus – porcelain. The Meissen Porcelain Manufactory opened in 1710 in the German city of the same name. As the first European firm to successfully manufacture hard-paste porcelain, it closely guarded its secret recipes and formulas. This *Tea Bowl and Saucer* was painted by Johann Gregorius Höroldt, who used illustrated travel books to create his fanciful interpretations of life in China, complete with magnificently-dressed men and women as well as exotic plants and animals, like the flying dragon and water buffalo seen on the saucer and bowl, respectively. The saucer also features a likeness of Augustus the Strong being attended to by two Moorish servants.



Meissen Porcelain Manufactory (German, 18th century), Pair of Tea Bowls, c. 1756 – 1757, Porcelain. Gift of Miss Constance I. and Mr. Ralph H. Wark, AG.2000.2.323-324

As the Meissen Porcelain Manufactory gained more success, it looked to broaden its reach outside of Europe. These saucer-less tea bowls were made for the Turkish market around 1756. An Arabic inscription along the rim proclaims, "Ah, how beautiful, may it taste good to the drinker." Below, stylized lotus flower petals in blue, green, and purple are stippled with dots. In later shipments to Turkey, Meissen opted to alter its noted crossed swords logo with pseudo-Chinese characters because they feared their trademark might look too much like the Christian cross for some buyers.

Return from the Harvest



William-Adolphe Bouguereau (French, 1825 – 1905), **Return from the Harvest**, 1878, Oil on canvas, 95 x 67 in., Purchased with funds from Membership Contributions, AP.1964.2.1

About the Artist

After a strict academic training as a painter at the Ecole des Beaux Arts in Paris, William-Adolphe Bouguereau was awarded the prestigious Prix de Rome in 1850. This prize enabled him to move to Rome, where he industriously studied and copied the Italian masters. Four years later, Bouguereau returned to Paris. His extraordinary success as a painter, combined with his influence as a teacher, made him one of the masters of 19th-century academic painting. As a prominent juror, Bouguereau also exerted decisive influence over the annual Paris Salon, keeping it within the bounds of official academia and

systematically rejecting the experimental painting of Edouard Manet (1832 – 1883) and the Impressionists.

The donkey ride, featured prominently in this painting, offers Bouguereau the opportunity to show his astounding technical skills and classical learning in the representation of an age-old harvest festival. The child riding the donkey is playing the role of the Roman god Bacchus, accompanied by joyful peasants. Additionally, the theme of this painting carries Biblical allusions whereby the child is identified as the young Christ. This painting was commissioned by Alexander T. Stewart, a wealthy American department store owner of Irish descent who stipulated that "the painting was to be the artist's greatest work and not a nude subject." Unfortunately, Stewart died before Bouguereau could finish this much-admired painting.

CLOSE-LOOKING TIP: Pay attention to how and where your eyes are moving across an artwork. The theme of this painting carries Biblical allusions whereby the child is identified as the young Christ. In most religious group portraits, you can tell who the most important person is by the behavior of those around them. In this painting, who is the only one staring directly out at us, the viewers? Christ as a baby. Where are the others looking? They are all facing or gazing towards Christ. Where is this important person situated within the painting? Right in the middle, with the dark donkey providing high contrast.



William-Adolphe Bouguereau

ACTIVITY

Expressions & Gestures

Have visitors look carefully at several types of portraits including their own school portrait. Locate basic shapes, name colors, and examine details that give specific information about the person depicted. Ask visitors to identify facial expressions and individual characteristics in the portraits. Ask questions that will encourage children to look carefully and answer with specific vocabulary. Identify facial expressions that communicate feelings. Discuss the difference between an individual portrait and a group portrait.

Mount Washington



Edmund Darch Lewis (American, 1835 – 1910), Mount Washington, New Hampshire, 1865, Oil on canvas, 51 7/8 x 90 1/2 in., Purchased with funds from the Morton R. Hirschberg Bequest, AP.1990.17.1

About the Artist

Born and educated in Philadelphia, Edmund Darch Lewis studied painting for only a short time before he began exhibiting at the Pennsylvania Academy of the Fine Arts and later at the National Academy of Design in New York. He quickly became one of the most popular painters in Philadelphia, specializing in landscapes and marine scenes of New England.

This monumental painting highlighting Mount Washington in North Central New Hampshire is sublime and picturesque in its grandeur. The placid, timeless scene depicts the majesty and power of nature and evokes the doctrine of Manifest Destiny that motivated settlers to explore America's frontiers. The heroic landscape appears virtually unspoiled by human encroachment, yet signs of taming the wilderness are evident in the well-traveled path, the cleared land, the grazing cows, and the inclusion of two fishermen. Lewis followed the 19th-century formula for landscapes by depicting a foreground,

middleground, and background receding into infinity.

ACTIVITY

Patterns in Nature

For this activity visitors will work in pairs and each pair will need a crayon (preferably flat sided) and several sheets of paper. The teacher will need a tree identification book or resources from online sources.

Bringing their art materials, take the visitors on a walk around your school to look at different trees. At each tree where the group stops, find a leaf to identify the tree. Ask the visitors to feel the bark. Is it rough? Is it smooth? Is it scratchy? Now, have each pair make a rubbing of the bark. One student can hold the paper, while the other student rubs the crayon to make the rubbing. Repeat this at each tree where you stop.

When the visitors return to the classroom, help them label their rubbings. Talk about what they found, then direct the visitors to make one large collage of their rubbings using butcher paper or large construction paper as the background. They can add shapes they cut from textured paper and use crayons or oil pastels to enhance their rubbings.

Further Questions

- Explain why a different pattern is created for the different rubbings.
- What word(s) best describe the different leaves?
- What word(s) best describe the different patterns?
- Where else could you find similar patterns/textures?

Gamin



Augusta Savage (American, 1892 – 1962), **Gamin**, c. 1930, 9 ¼ x 6 x 4 in., Purchased with funds from the Morton R. Hirschberg Bequest, AP.2013.1.1.

Diving Boy



Augusta Savage (American, 1892 – 1962), **The Diving Boy**, c. 1939, Bronze, 32 ½ in., Bequest of Ninah M. H. Cummer, C.0.602.1

About the Artist



Born the seventh of 14 children in Green Cove Springs, Florida, Augusta Savage exhibited a talent and

interest in the arts at an early age.

After a marriage that left her widowed at the age of 16, Savage moved to Jacksonville, Florida to earn a living by sculpting portrait busts of prominent African Americans. In 1921, she moved to New York City and enrolled in the Cooper Union. She received many fellowships and awards, allowing her to travel and study abroad. In 1932, Savage began a notable teaching career with the founding of the Savage School of Arts and Crafts in New York.

As an important figure in the Harlem Renaissance of the 1920s and 1930s, Savage worked with other important leaders, writers, musicians, and artists to celebrate the contributions of African American culture to American society.

Augusta Savage overcame poverty, racism, and sexual discrimination to become one of 20th-century America's most prolific and influential sculptors. Because of her often-difficult financial situation, Augusta Savage's plaster originals were frequently destroyed before she could afford to have them cast in bronze.

Originally placed at one end of a reflecting pond in Mr. and Mrs. Cummer's Italian Garden, **The Diving Boy** is typical of Savage's interest in combining realistic details with psychologically penetrating expressiveness.

Questions you can explore:

- + What do you notice first about the portrait? Why do you think it drew your attention there?
- + What else do you notice about the person? How old do you think they are?
- + What is the child wearing?
- + How is the child looking out at the viewer? Is it direct? Is it indirect?
- + How would you describe the person's facial expression? What do you think they could be thinking?
- + What do you think the sculpture is made out of?
- + What textures do you notice about the material? What would the textures be if the sculpture was made out of wood, or paper, or plastic?
- + Why do you think the artist chose bronze metal?
- + Why would the artist want something to last long?
- + How would you describe the scale of this sculpture? Why do you think Augusta Savage chose to make it small?

Italian Garden



Ellen Biddle Shipman, **Italian Gardens**, Cummer Museum of Art & Gardens

About the Gardens

In 1902, Mr. and Mrs. Cummer began building a Tudor-style home on Riverside Avenue. Mrs. Cummer soon started designing the gardens that would envelop the house and reach to the banks of the St. Johns River. Mrs. Cummer revealed her creative sensibility and eye for color and design in the planning of her gardens. Eventually, three distinctly different areas formed the finished gardens. The English Garden, or the Azalea Garden, includes wisteria, roses, agapantha lilies, sculpture, and fountains. The central garden area is an open lawn and putting green where the family picnicked and played games, including croquet and golf. The formal Italian Garden, often seen depicted in a needlepoint done by Mrs. Cummer, were developed after a trip to the Villa Gamberaia gardens in Florence, Italy. The Italian Garden features vine-covered arched walls,

brick pathways (made up of 3,000 bricks), reflecting pools, fountains, and sculpture. Towering over the gardens is a giant live oak tree with spreading branches that create a magnificent canopy. Currently, The Cummer Gardens have a total of five sections: The English Gardens, The Upper Tier, The Lower Lawn, The Italian Gardens, and the Olmstead Gardens.



Ellen Biddle Shipman

When Mrs. Cummer hired **Ellen Biddle Shipman** in 1931 to embellish her property, she was reaching out to one of the most respected and sought-after landscape architects in the country. Shipman was part of a generation that succeeded in breaking into a largely male-dominated field, and her clients included famous American magnates such as the Fords and the Astors. Her gardens often appeared in magazines, and by 1933 *House & Garden* had named her

the “Dean of Women Landscape Architects”. She shared her passion through many lectures and completed more than 600 projects.

Born to a prominent military family from Philadelphia that often relocated, Ellen Biddle Shipman (1896 – 1950) was introduced to horticulture in her early years while living with her grandparents in New Jersey. However, it was not until she moved to Massachusetts that she began to cultivate her landscaping skills. In 1912, she started her career as a garden designer in Cornish, New Hampshire under the mentorship of architect Charles Platt, known for his interest in Italian gardens. By 1920, she had opened an office in New York City, and she made a point of hiring graduates of the Lowthorpe School of Landscape Architecture for Women, the first of its kind to open the profession to women.

Because of the labor-intensive nature of her designs, few preserved spaces have survived. Among those, however, is the Sarah P. Duke Gardens at Duke University in North Carolina, considered to be one of the most beautiful American college campuses, with its Italianate style. The Longue Vue House & Gardens in New Orleans is still admired today for how it included the architectural design of the house itself into the gardens, cleverly blending interior and exterior spaces.

ACTIVITY

Design Your Own Landscape

Have visitors use their imagination to create their landscape drawing. Make sure to include plants, animals, and even people. Encourage students to share their drawing with others. Are people interacting with land and nature in their artwork? What kinds of animals and plants live in their landscape?



Ninah Cummer, Needlepoint of the Italian Garden, 1947

RESOURCES

Reading Resources

- + *When Sophie Gets Angry – Really, Really Angry . . .*, Molly Garrett Bang
- + *The Ugly Duckling*, Hans Christian Andersen
- + *The Rough Face Girl*, Rafe Martin
- + *Today I Feel Silly & Other Moods That Make My Day*, Jamie Lee Curtis
- + *Annie Oakley (First Biographies)*, Jan Gleiter
- + *Aunt Clara Brown: Official Biography*, Linda Lowery
- + *The Flying Horse: The Story of Pegasus*, Jane B. Mason
- + *King Midas: A Golden Tale*, Omar Rayyan
- + *Discovering Patterns (Math for Fun)*, Andrew King
- + *Frederic Remington* by Mike Venezia
- + *How Artists Use Color* by Paul Flux
- + *How Artists Use Pattern and Shape* by Paul Flux
- + *Triangles: Shapes in Math, Science and Nature*, Catherine Sheldrick Ross
- + *Native Florida Plants: Low Maintenance Landscaping and Gardening*, Robert G. Haehle and Joan Brookwell

Music Resources

- + *Peter and the Wolf*, Serge Prokofiev
- + *A Child's Celebration of Song: Music for Little People*
- + *Fantasia 2000, An Original Walt Disney Records Soundtrack*
- + *Carnival of the Animals*, Camille Saint-Saens
- + *A Baroque Festival (1600-1750)*, Camerata Academica
- + "The Planets" by Gustav Holst
- + "Better Git It In Your Soul" by Charles Mingus

- + "Four Seasons" by Antonio Vivaldi

Visual Resources

- + *Queen Maria Luisa of Spain*, Francisco Goya
- + *Mere Gregoire*, Gustave Courbet
- + *Young Lady in White – Miss Elsie Palmer*, John Singer Sargent
- + Various portraits of mothers and children, Mary Cassatt
- + Various portraits and self-portraits, Vincent Van Gogh or Rembrandt
- + *American Gothic*, Grant Wood
- + Piet Mondrian (1872-1944)
- + Joan Miro (1893-1983)
- + Ellen Biddle Shipman (1869-1950)

Internet Resources

- + [National Portrait Gallery of the Smithsonian](#)
- + [Cultural Arts Resource for Teachers and Students](#)
- + [Egypt for Kids Video](#)
- + [100 Most Famous Portraits Video](#)
- + [Artful Thinking Palette](#)
- + [PBS Kids: Harlem Renaissance](#)
- + [Science Central](#), a hands-on museum that teaches math, science and, technology
- + [University of Florida](#), Gardening Solutions, tree identification
- + [Florida Hikes!](#), plant identification
- + [Arts EdNet](#), an art site for students and teachers from the Getty Museum
- + [Museum of Modern Art's](#) official site
- + [Abstract Art Video](#)
- + [Interactive Color Wheel](#)
- + [Color Wheel Activities](#)

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