

Surroundings: Responses to the American Landscape

Selections from the Permanent Collection of the Whitney Museum of American Art

TEACHER RESOURCE BOOK

**Additional Support for SJMA's educational programs
has been provided by:
Polly and Tom Brecht, Mo Maxfield, Vadasz Family Foundation,
Silicon Valley Charity Ball Foundation,
and the Whitney Education Foundation**

Contents

The Art of Landscape.....	3
The American Landscape.....	3
Andrew Wyeth.....	4
Georgia O’Keeffe.....	6
Petah Coyne.....	8
Keith Sonnier.....	10
Roger Brown.....	12
Related Sources.....	14

The Art of Landscape

Landscapes in Western art have evolved over the last five centuries. Before anyone could see much point in depicting forests, farmlands, or riverbanks, it was necessary to develop an interest in, if not a love of, nature. For most of Western history, however, the natural world had been viewed more as an enemy than as a friend, more a threat than a promise.

With certain exceptions, ancient and classical cultures generally restricted images of nature to individual elements such as fruit trees or birds of prey that were sacred emblems or clan totems. Occasionally, schematic renderings of coastlines or mountain ranges served as settings for narrative subjects or as ornamental diversions in interior decoration.

During the whole millennium we now call the Early Christian era and the Middle Ages, enjoyment of nature was widely considered to be a temptation to sinful excess. Royal courtiers and cloistered monks were admonished against the sensual pleasures to be found in a rose garden. Thus, for medieval artists, depicting the beauties of their environment would contradict prevailing religious beliefs.

These attitudes changed during the Renaissance in the 1400s and 1500s. This rebirth of a scientific interest in humanity's relationship to the world generated an appreciation of nature and the beginnings of landscape as a subject for European art.

Once the significance of nature had entered Western consciousness, however, a theoretical but very real problem arose: Is nature benevolent or savage? From the mid-1500s to the mid-1800s, landscape was approached through certain generally accepted aesthetic preconceptions, ranging from a terrifying wilderness to a tamed Utopia. By the middle of the nineteenth century, modern philosophy and industrial inventions had significantly altered Western society. Steamboats and railroads, navigational chronometers, and photography were rapidly increasing access to and use of the environment. The camera, developed in 1839, in particular freed artists from the need to document the land's appearance. Late nineteenth- and twentieth-century painters could redefine the landscape by exploring personal responses to the world.

The American Landscape

The American landscape has always inspired artists. It provides both aesthetic and expressive subject matter and constantly motivates American artists to look intently upon their environment and interpret it creatively.

In the nineteenth century, when landscape was a central focus of painting on both sides of the Atlantic, American artists found they had a unique opportunity and challenge to paint a newly discovered terrain. The wild beauty of unspoiled areas became emblematic of the young country's future. Although many American artists visited Europe frequently, some receiving training there, they readdressed all former approaches to landscape painting, breathing life into it in a way that forever changed it. They also helped to initiate the development of modernism. Artists throughout the twentieth century, working in any number of styles, continued to turn to landscape for subject matter and, as the ideas of modernism developed, it also came under the influence of abstraction.

Surroundings: Responses to the American Landscape, Selections from the Permanent Collection of the Whitney Museum of American Art begins with early-century realist paintings and continues through mid-century abstracted landscapes and more recent works that reference landscape in the form of documented Earth art; the exhibition provides a survey of twentieth-century American art that includes work by artists such as Andrew Wyeth, Edward Hopper, Georgia O'Keeffe, and Christo.

Andrew Wyeth

Winter Fields

Winter Fields depicts the softly rolling hills behind Andrew Wyeth's father's studio in Chadds Ford, Pennsylvania. Wyeth often walked in these fields and one day came upon a dead, frozen crow. The artist carried it back to his studio and twice drew its stiffened form. In 1941, he sketched a large tuft of dried winter grass that he also found in the fields. He combined these details in *Winter Fields*, evoking not only the deadly chill of winter, but also the specter of World War II, into which the U.S. had entered at the time of this painting. The horror of a distant but global conflict enters the somber landscape, portrayed in subdued values of beige, brown and gray, through the image of a dead bird, which dominates the **foreground** of the painting.

Andrew Wyeth frequently selected egg **tempera** as a medium for his painting because he wanted the colors to be as close as possible to the way they looked in nature.

Initially drawn to the dead crow, our eyes slowly move towards the **background** of the painting, through carefully drawn blades of grass, to the **horizon line** very close to the top portion of the canvas. Here, we can see the artist's father's studio in the far, upper right corner.

What do you see?

Is the artist's point of view from above, from below, or straight on? How does the artist draw the viewer into the landscape? What other objects lead you through the landscape? Where is the horizon line? How does the artist create a sense of depth or perspective?

About the artist

Andrew Wyeth did not attend art schools or other academic institutions. Instead, he had private tutors until he was sixteen and his art teacher was his father, N.C. Wyeth, a distinguished illustrator. Wyeth has spent every winter of his life on the farm near Chadds Ford, PA, where he was born in 1917, and nearly every summer on the coast of Maine, in Port Clyde or Cushing, where his family owns land.

The artist strives to emphasize emotional content in his work. In his winter scenes of Kuerner's Farm he uses the muddy tones of the land he knows and loves. When the artwork was exhibited in the Museum of Modern Art, New York, in 1943, the artist declared in his catalogue statement that his aim was "not to exhibit craft, but rather to submerge it, and make it rightfully the handmaiden of beauty, power, and emotional content."

b. 1917

Winter Fields, 1942

tempera on canvas

17" X 41"

Image 1

Questions for Further Discussion

If you were sitting in the painting what would you hear? Smell? Feel? Describe any evidence of humans that you see in the painting? What is the mood of this painting? What do you see that puts you in this mood?

Vocabulary

foreground and **background** respectively, the parts of an artwork that appear to be the closest and the farthest away from the viewer.
horizon line the line where the sky and earth appear to meet.
tempera a paint made of powdered pigments mixed with a binder, usually egg yolk or gum. It is a durable medium that allows the artist to achieve a matte limpidity of colors. It dries quickly and it tends to yellow less with age than oil. It is not as flexible as oil or acrylics, which can be laid on in large or small brushstrokes, thickly or thinly. In tempera, forms must be built up slowly, using small, individual strokes.

Lesson Objectives

H Explore and understand how elements such as horizon line and perspective, as well as foreground and background, affect the composition of a painting.

H Discuss how artists derive meaning from both everyday and extraordinary experiences and express them through their art.

H Learn that artists often create landscapes as visual metaphors for personal feelings and life experiences.

Activities

Art

Ask students to pretend they are weather report painters and their assignment is to depict Wyeth's landscape in other seasons of the year such as spring or summer, using crayons or color pencils. When presenting their artwork to the class they should report how people should dress and what activities would be fun to do.

Language Arts

Ask students to write a story about what happened in the moment after Kuerner's Farm was illustrated. Make a list of sounds that one would be able to hear in the landscape. Pretend to be a sound effects engineer and figure out how to perform those sounds. Decide upon a sequence for the sounds and then demonstrate the final sound work in front of the artwork.

Divide the class into groups of four. Have students in each group become an object in the painting (i.e. the dead bird, the blades of grass in the foreground, the hay stack, the clouds, the house in the background, the wind, the trees, etc.). Give each group ten minutes to come up with a dialogue that plays out the emotions, feelings, attitudes, personalities, etc., of each object. Students then present their skits in front of the painting and the rest of the class.

Science

Identify the visual clues that indicate that Andrew Wyeth's landscape is a winter scene. Research the geography and climate of Pennsylvania. What kinds of birds and plants are common to that area?

Georgia O’Keeffe

The Mountain, New Mexico

On her first visit to New Mexico in 1929, Georgia O’Keeffe was captivated by a desert landscape with dramatic skies that bathed the stark mountains with intense unfamiliar colors. Nearly every year thereafter, she escaped the frantic pace of New York to experience the solitude of Ghost Ranch, in northern New Mexico. There she found inspiration for her unique portrayal of landscapes unmarked by human activity. In 1949 she moved there permanently until her death in 1986. In this painting, Georgia O’Keeffe created a powerful image that defies our sense of scale: because there are no humans or animals in this painting, we cannot “measure” the mountain’s size. By eliminating both the background and foreground, O’Keeffe forms a close-up view of the mountain, as though viewed from overhead. A narrow slice of icy-gray sky, in contrast with the warm terra-cotta folds of the hills, makes the looming mass appear to come forward. Through her brushstroke O’Keeffe reveals the contours and surfaces of the mountain and seems to place it almost within arm’s reach.

“It’s my private mountain,” she joked in the 1940s. “It belongs to me. God told me if I painted it enough, I could have it.”

What do you see?

How many colors do you think there are in this picture? Take a guess! Let’s count them. Were there more or fewer colors than you expected? Can you find some triangular shapes in this painting? How many?

About the artist

In a long career that ended with her death at the age of ninety-nine, Georgia O’Keeffe created a form of landscape that expressed her unique vision of nature’s monuments. Best known for her detailed paintings of flowers, shells, bones and pieces of wood, O’Keeffe had a deep reverence for nature and a determination to express that vision in personal **abstract** terms.

Born on a farm in Sun Prairie, Wisconsin, Georgia O’Keeffe studied at the School of the Art Institute of Chicago and the Art Students’ League in New York City. During the early years she supported herself by teaching art in grade schools and colleges.

In 1916, Alfred Stieglitz (1864-1946), the well-known photographer and a proponent of American modernism, exhibited some of Georgia O’Keeffe’s artworks in his Gallery 291, in New York. In 1924 O’Keeffe and Stieglitz were married.

Georgia O’Keeffe’s bold American works encompassed a wide vision from flowers and taut city towers to deserts in such vivid hues and forms as to startle the senses. A major figure in American art for seven decades, O’Keeffe received recognition for her personal, unique, and often landmark contributions, at a time when women artists were rarely

b. 1887 - d. 1986
The Mountain, New Mexico, 1931
oil on canvas
30 1/16” x 36 1/8”
Image 2

Questions for Further Discussion

Georgia O’Keeffe did not believe in simply copying the scenery that she saw. She liked to use her imagination and feelings to help her make her paintings unusual and exciting. What is your impression of this landscape? What did the artist do to make you have such an impression? What advantages might there be to depicting scenes from a distance as opposed to close-up?

Vocabulary

abstract: Art in which natural forms are not rendered in a naturalistic or representational way, but instead, are simplified or distorted to some extent, often in an attempt to convey the most essential qualities of the form.

Lesson Objectives

- H Learn that landscapes can be depicted from different observation points (i.e. far away or close-up, a hill, mountain top, or ground level views).
- H Understand that landscape artists are often motivated by a deep love of nature and seek to express those feelings by painting the natural world around them.
- H Investigate the relationship between contemporary environmental events and the making of artworks about these events.
- H Discuss how the style of the painting is appropriate for the mood of the painting.
- H Investigate how artists distort forms for expressive purposes.
- H Discuss abstract painting.

Activities

Art

Ask students to bring in a photograph of their favorite landscape environment, or one that they would like to visit. List all the memories and feelings associated with the landscape. Students will plan a drawing or painting of the landscape where certain elements can be enhanced for an emotional effect: draw a landscape which communicates your feelings about the place. What colors will communicate your feelings? What effects will you use (i.e. contrast, scale, perspective, etc.) to draw attention to a feature of the landscape? What features will you emphasize?

Language Arts

Students take turns being tour guides of the landscape scene, pointing out as they “wander” along the trail, hiking up Georgia O’Keeffe’s “own” mountain. All the students then turn away from the artwork and write down their memories of the “tour” as if they were writing to a person who has not viewed this scene before. They record their memories of the sounds, smells, feel of the ground beneath their feet, and the sights they see along the way.

Share the stories with the rest of the class: why are your classmates memories different? How do the words and phrases you just wrote describe this painting? Where do they fall short?

Science and Social Studies

Georgia O’Keeffe spent the last 37 years of her life in her ranch in Abiquiu, New Mexico, 120 miles north of Albuquerque. Research the climate, rivers, and geological characteristics of northern New Mexico. Research the culture of the area and consider its influences on O’Keeffe’s work.

Petah Coyne

Untitled #248

At first sight, viewers are immediately overtaken by a large clod-like form, dangling from the Museum ceiling on a thick, encrusted chain. The sculpture resembles a tree that has just been uprooted from the ground. All of Coyne's pieces, large or small, begin with a basic form fashioned from wire mesh. The larger works are built around a strong wire armature and then covered with cotton cloth dipped in a polymer and wax solution and later covered with celluclay. Painted with black paint, she also covers them with sand and mud and sprays them with resin.

Petah Coyne uses both natural and man-made **found materials** from New Jersey or upstate New York ("wherever they're bulldozing"). During a visit with relatives in Florida in 1982, Coyne was introduced to the Southern swamps, where she collected twigs, branches, cactus tops and mud. She had everything carefully dried and then shipped in crates back to New York City.

b. 1953

Untitled #248, 1985

Mud mixture, mud orchid fiber, rope, polymer, wire, cables, metal, cotton cloth, hay, sticks, and paint

88" X 32" X 37"

Image 3

I believe that artists never have a choice in their selection of materials or their imagery — it just flows out of them. I would never consciously consider using my materials, they are too difficult to control, but I just gravitated to them. I want my images, which are highly personal, to have the same surprise and shock I find in nature."

Petah Coyne, 1988

In an effort to keep her work fresh, Coyne consciously changes to new materials about every five years.

What do you see?

What is the first thing you notice about this artwork? Why? What did the artist do to make it stand out? What is this sculpture made of? What does it look like? Does it look like anything you have seen before?

About the artist

Petah Coyne's working process is highly intuitive and includes only a limited amount of planning in order not to repress the spontaneity of the work.

Along with a diverse group of painters and sculptors, Coyne circumvented the 1980s trends of socially relevant or media-related art, making work that evokes nature and encourages the viewer to focus on his/her responses to the artwork. Her work grows from a need to communicate her concern about the plight of mankind in the second half of the twentieth century; her pieces display all the tension, vulnerability, and aggressiveness present in our world.

Coyne was born in Oklahoma and graduated from the Art Academy of Cincinnati. She currently lives in New York City, where her work has been shown extensively, as well as in galleries and museums across the country. She has also completed several major outdoor public sculptures.

Questions for Further Discussion

Why might Petah Coyne have used materials such as wire, sticks, and mud, as opposed to more traditional sculpture materials such as bronze or stone?

Compare this work with the following one by Keith Sonnier. Discuss questions such as: What are the differences and similarities between these two works? How does the mood of the artworks compare? How is Petah Coyne's work a "landscape?"

Vocabulary

found materials materials from everyday life, often discarded, that an artist might choose to incorporate in his/her art. Found objects can be natural forms such as driftwood or rocks, or man-made items, such as things that you might find in the street or in the attic.

Lesson Objectives

H Understand that artists use materials expressively to create specific effects.

H Demonstrate that art can represent feelings, memories, or emotions without actually having to show them.

H Demonstrate that sculpture can be composed of materials besides traditional ones such as stone or metal.

Activities

Language Arts

This is the first artwork that we have looked at that is completely abstract, meaning the artist is communicating her feelings and emotions and not depicting what she actually sees. How has the landscape changed from realism to abstraction? Compare it to Slide 1, of Andrew Wyeth's *Winter Fields*. Make a list of similarities between the two. Then make a list of differences. Consider not only the appearance of the two artworks, but also the characteristics of the two artists and their creative process.

Science

Research the fauna and flora of the Southern mangrove swamps where Petah Coyne collected her materials. Read the list of materials used by Petah Coyne and research the properties of each one.

Keith Sonnier

Ba-O-Ba #3

Using simple lines, a few colors, and materials that could be purchased at a hardware store, Keith Sonnier created a sculpture that affects the surrounding environment as well as the viewer who stands in that space. Six simple, austere lines of red, green, yellow, blue, and pink neon tubing make the artwork shimmer and sparkle, as the light plays across a standard sheet of flutex glass, a type of glass popularized in the 1930's which has a rippled surface and is still manufactured today.

The title, *Ba-O-Ba* — a Haitian-Creole term which translates as “light bath,” or more loosely as radiant wash of moonlight — refers to the quality of the colored light that the sculpture emits: Sonnier evokes the feeling of being enveloped in moonlight — an intangible, fleeting, yet profound sense of the landscape that is becoming increasingly difficult to experience in our increasingly industrialized world.

Those light and glass pieces remind me a lot of driving in Louisiana.... About the most 'religious' experience I've ever had in Louisiana: coming back from a dance late at night and driving over this flat land and, all of a sudden, seeing these waves of light going up and down in this thick fog. Just incredible! Much better than any kind of Immaculate Conception or Ascension scene I have ever viewed in church.

Sonnier worked on his *Ba-O-Ba* series for twenty years. Although *Ba-O-Ba* is a three-dimensional work, it is not meant to be viewed “in the round” like most sculptures. It leans against the wall, inviting us to look at it as if it were a painting.

What do you see?

How many different parts can you identify in this sculpture?

How do the parts relate to one another? How are the parts different?

Where does this sculpture begin and end?

About the artist

Born in the little town of Mamou, LA, in 1941 to a **Cajun** family, Keith Sonnier experienced a close-knit community whose **patois** of French, English, and African-Creole roots, and rich musical and culinary traditions kept him separated from his neighbors who did not share his ethnic origins. Despite having lived in New York City since the late 1960s, Sonnier has built a house in a rural area outside of his hometown, where he often spends time working and being closer to nature.

Since the beginning of his career, Sonnier has experimented with many different media, such as light tubes, videotapes, wires, television, and radio.

b. 1941

Ba-O-Ba #3, 1969

glass and neon with transformer

81" X 122" X 24"

Image 4

Questions for Further Discussion

Why might Sonnier have chosen neon lights over electric or fluorescent ones?

How would the work look different if the red were replaced by blue? If the work consisted of white neon tubes?

How would your understanding of the work change if it were titled *Moonlight in the South*?

What makes this a good expression of moonlight?

Vocabulary

Cajun a native of Louisiana, originally descended from Acadian French immigrants.

media (singular: medium) the materials used by an artist.

patois a form of language differing generally from the accepted standard, as a provincial or local dialect.

Lesson Objectives

H Explore the use of light in this sculpture.

H Identify the properties of line: the use of straight and curvilinear lines, diagonals and parallel lines.

H Describe/explore the properties of neon light.

H Compose sculptures made out of industrial materials.

H Experiment with light and color using colored gels, tissue paper, and flashlights.

H Discuss Keith Sonnier in the context of the 1960s — art, music, TV — and minimal art.

H Have students consider Sonnier's choice of material and the context in which we usually find this material.

Activities

Art

Experiment with colored gels, flashlights, tissue paper, prisms, and overhead projectors to create works involving light and color reflections. Ask students to do the above exercise using exclusively warm colors (reds, yellows, oranges, and browns), then cool colors (blues, greens, and purples). Contrast the effects.

Language Arts

Create a cinquain (five-line stanza) for this artwork. Ask students to follow this format for a poem:

Line 1: Create a title for this sculpture.

Line 2: Choose two adjectives that describe the painting.

Line 3: Select three verbs that describe the title.

Line 4: Write a short phrase or question about the sculpture.

Line 5: Repeat the title from the first line.

Share the poems with the rest of the class and discuss how they bring out the qualities of the artwork.

Music

Compare this artwork to Beethoven's *Moonlight Sonata*. Play the musical composition while viewing this artwork. How is the music similar to the painting? Different? Does it enhance it?

Science

Ask students to study the differences between neon, incandescent, and fluorescent lights.

Experiment with different light sources and color gels. Compare and contrast effects.

Social Studies

Research Cajun culture in Louisiana and consider its influences on Keith Sonnier's artwork.

Roger Brown

XXX Exxon

XXX Exxon presents the Exxon Valdez tanker in the background leaking oil in a triangle that spreads toward the foreground. The ocean is depicted in pristine iridescent blue fouled by the black oil flowing down the painting. A taxidermed otter, duck, and numerous fish, mummified in their “oil-coated attire,” are perched on a platform in front of the painting, gazing back at the oil tanker. Our attention is also drawn to the mountains in the background, which seem to be lit from behind.

b. 1941 - d. 1997

XXX Exxon, 1989

tempera on canvas

73 3/4" X 49 1/2" X 13"

Image 5

This large canvas is part of Roger Brown's numerous “event” paintings. The artist rightfully documents a tragic historical event that will remain a quintessential symbol of the wanton greed of the industrial era. At four minutes past midnight, on March 24, 1989, the Exxon Valdez tanker, loaded with 1,264,155 barrels of North Slope crude oil, ran aground on Bligh Reef in the northeastern portion of Prince William Sound. About one-fifth of the cargo, 11.2 million gallons, spilled into the sea. Strong northerly winds dispersed the oil beyond hope of containment or removal, making this catastrophe the largest tanker spill in United States history.

What do you see?

What is the first thing that catches your attention? Why? What did the artist do to make it stand out? What can you say about the shapes used by the artist?

About the artist

Since the late 1960s Roger Brown has focused on painting **landscapes** inhabited or altered by civilization. His body of work addresses our time and how we inhabit it. His artworks are an imaginative synthesis of the actual place and the artist's response to it, where the natural elements are often repeated and schematized.

Roger Brown grew up in Alabama with plans to become a preacher, but moved to Chicago where he obtained a B.F.A. and an M.F.A. at the School of the Art Institute of Chicago.

“One of the things I have always thought is important is simplification. There has to be a complexity in a painting, but to make things instantly readable is very important.”

Brown's work is a comment on social ills rendered simple and readable by his cartoonish style of simplified shapes. He incorporated the geometric patterns that he observed in the American landscape in numerous cross-country trips.

Questions for Further Discussion

Why do you think Roger Brown included taxidermed animals in his artwork?

In *XXX Exxon* the **horizon line** is placed close to the top of the artwork. What effect does this have on the viewer?

Vocabulary

horizon line: the line in a painting where water or land seems to end and the sky to begin.

landscape: Work of art from or based on nature in which scenery is the dominant subject, although figures, animals, buildings, and other objects may be incorporated in the composition.

Lesson Objectives

- H Identify different shapes and colors.
- H Discuss how a “story” is told through pictures and objects.
- H Understand that human beings have a direct impact on the environment.
- H Investigate the relationship between contemporary environmental events and the making of artworks about these events.
- H Discuss how the style of the painting is appropriate for the subject of the painting.
- H Discuss the use of art for political commentary.
- H Identify some of the main problems that affect the earth’s environment, and compose artwork that expresses ideas about the environment.

Activities

Art

Have the students create artworks that tell a story about an environmental problem. Have the class brainstorm on various settings or locations for the story. Have them work on a single-panel narrative.

Performing Arts

Make a list of sounds that would be appropriate to the imagery in the landscape image. Pretend to be a sound engineer and figure out how to make the sounds. Decide upon a sequence for the sounds and demonstrate.

Language Arts

Have students write a story about what happened in the moment after the image was illustrated.

Have students write two different accounts of the event depicted in Brown’s artwork, one from the viewpoint of a journalist reporting the story, the other from the perspective of a person living in the village where the incident occurred (perhaps in the form of a letter).

Science

Try to identify the time of day and/or season depicted in the artwork.

Indicate the visual clues that led to your conclusion.

Compare and contrast the cause and effect of natural and human-caused disasters. Identify possible methods of prevention.

Social Studies

Have students read newspaper accounts of the Exxon Valdez oil spill, then ask them to research the current situation.

Related Sources

Books for Teachers:

Atkins, Robert. *ArtSpeak: A Guide to Contemporary Ideas, Movements, and Buzzwords*. New York: Abbeville Press, 1990.

Atkins, Robert. *ArtSpoke: A Guide to Modern Ideas, Movements, and Buzzwords, 1848-1944*. New York: Abbeville Press, 1993.

Berger, John. *Ways of Seeing*. New York: Viking Penguin, 1977.

Craven, Wayne. *American Art: History and Culture*. New York: Harry N. Abrams, Inc., 1994.

Henry Art Gallery, University of Washington. *The Art of Landscape, Curriculum Guide for Teachers*, 1997.

National Gallery of Art. *Land and Landscape: Views of America's History and Culture*. Washington D.C.: Smithsonian Institution, 1994.

Reynolds, Kimberly and Richard Seddon. *Illustrated Dictionary of Art Terms*. New York: Peter Bedrick Books, 1981.

Stokstad, Marilyn. *Art History*. New York: Harry N. Abrams, Inc., 1995.

Taylor, Joshua. *To See is to Think: Looking at American Art*. Washington D.C.: Smithsonian Institution Press, 1975.

Yenawine, Philip. *How to Look at Modern Art*. New York: Harry N. Abrams, Inc., 1991.

Yenawine, Philip. *Key Art Terms*. New York: Harry N. Abrams, Inc., 1995.

Books for Kids:

Blizzard, Gladys. *Come Look With me: Exploring Landscape Art with Children*. Charlottesville: Thomasson-Grant, Inc., 1992.

King, Penny and Claire Roundhill. *Landscapes: Artists' Workshop*. New York: Crabtree Publishing Company, 1996.

Roalf, Peggy. *Looking at Painting: Landscapes*. New York: Hyperion Books for Children, 1992.

Roalf, Peggy. *Looking at Painting: Seascapes*. New York: Hyperion Books for Children, 1992.

Web Sites:

The Getty Education Institute
www.artsednet.getty.edu

Seattle Art Museum Teacher Resource Center
www.seattleartmuseum.org/trc

Smithsonian Office of Education
educate.si.edu/lessons/art-to-zoo/landscape

Walker Arts Center/Minneapolis Institute of Arts
Teaching the Arts: Landscape Slide Set can be previewed on line
www.artsconnected.org

Videos:

Understanding a Painting: Video #3: Landscape, Seascape. Dir.: Ruth Dwyer.
Masterpieces in Video.

Slide List

- Image 1 ***Winter Fields***, 1942
Andrew Wyeth
- Image 2 ***The Mountain, New Mexico***, 1931
Georgia O'Keeffe
- Image 3 ***Untitled #248***, 1985
Petah Coyne
- Image 4 ***Ba-O-Ba #3***, 1969
Keith Sonnier
- Image 5 ***XXX Exxon***, 1989
Roger Brown