

VMFA ON THE ROAD Exhibition
A View from Home: Landscapes of Virginia

FAMILY VISIT GUIDE

This guide offers families some helpful tips for visiting the On the Road Artmobile

WHAT TO EXPECT FOR YOUR VISIT



One may say Virginia sits securely by her sea and mountains, certain of capturing the admiration of all American generations. ____ Wallace Nutting, *Virginia Beautiful*, 1930

Each year, VMFA on the Road: An Artmobile for the 21st Century travels across the landscape of Virginia from the Eastern Shore to the mountains of the Southwest. This exhibition of paintings, photographs, woodblock prints, and engravings from the museum's permanent collection explores the diversity and beauty of these natural realms. The collection showcases artists of various styles and periods, who together record both the sublimity of unspoiled nature and the impact of human activity throughout the commonwealth.

ARTISTS REPRESENTED

*Edward Beyer *Adèle Clark *George Harvey *George H. Benjamin Johnson

*Frances Benjamin Johnston *O. Winston Link *Hullihen Williams Moore

*Miwako Nishizawa *Elizabeth Nottingham *Brian Palmer *Laura Pharis

REPRESENTATION OF DIVERSE BACKGROUNDS

The range of artwork chosen is representative of the diverse backgrounds of the artists and how their creativity is different, each artist has emphasized a unique place in Virginia. With the VMFA mission to serve the Commonwealth, it seems fitting that the VMFA on the Road exhibition seeks to show the variety of Virginia landscape, from the Atlantic Coast to the Appalachian Mountains and the D.C. Metro area to rural South Side.

QUICK FACTS ABOUT THE ARTISTS

- All of the artwork in this exhibition depicts the landscape of Virginia.
- George Harvey was a British artist who immigrated to the United States in 1820, so that he could paint scenic views.
- In 1854 German artist Edward Beyer decided to travel around Virginia to paint various landscapes.
- Frances Johnston was commissioned by Hampton Normal & Agricultural Institute in Virginia, to take photographs for the 1900 Paris World Fair's "American Negro Exhibition."
- Starting in 1918 George Johnson created editorial cartoons about segregation for the Richmond Planet, a prominent African American Newspaper.
- In the 1920s Adele Clark was a constant advocate for women's suffrage, she would set up her easel on Richmond's street and spread the message of equality as she painted.
- In the 1930s Elizabeth Nottingham launched several community art centers in Virginia, she was employed by the WPA (Works Progress Administration) to direct its first Art Project gallery in Big Stone Gap.
- O. Winston Link in 1955 began a five-year project to photograph the last of the steam engines (trains), he also considered himself an ice cream specialist.
- In 2015 Laura Pharis led the charge to keep Sweet Briar College open, and after a 24-year tenure (as an art teacher) she became head of the School of Arts.

- Hullahen Moore’s photographs of Shenandoah Valley is a 20 year project that connects its beautiful images to its history.
- Miwako Nishizawa is a Japanese artist, invited to Virginia to create a landscape series that captured 12 places in Virginia.
- Brian Palmer was a CNN correspondent, but is now a Richmond based photojournalist who is committed to restoring and reclaiming the history of an African American cemetery in the city’s East End.

MATERIALS & TERMS



Painting: an art discipline that requires applying wet or oily pigment to a surface with a brush.

Oil-the pigment is mixed with drying oils like linseed oil.

Elizabeth Nottingham, “Country Road, Amherst County,” oil on canvas, 1941

Photography: an art discipline that captures images with a process of chemical action of light and other radiation.



Gelatin Silver Print-a black and white photographic process that coats silver salts and gelatin onto glass (light sensitive) and is exposed after capturing an image.

O. Winston Link, “The Birmingham Special Gest the Highball at Rural Retreat,” gelatin print, 2000

Pigment Print- any type of printed image that strictly uses mineral or artificial pigment.

Digital-using a camera to capture an image focused by the lens, so that it can be digitized and stored as a computer file.

Printmaking: an art discipline that uses physical or chemical reactions to create an image on a surface for the purpose of printing multiples (editions of that image) using a press or hand pressure.

Engraving- cutting or incising lines into a hard surface (usually metal) in order to create a design. It is one of the techniques in Intaglio printmaking.

Lithograph- a form of printmaking: that originated with drawing (greasy material) on a stone, and is etched (fixed) into the stone using acid.

Woodcut- a form of relief, a block of wood is carved into and then hand printed.

Ukiyo-e: in Japanese it means “pictures of the floating world,” also a type of Japanese woodcut during Edo period (17th-19th century) that depicted the Samurai and Geishas lifestyle.



Miwako Nishizawa, “Cape Henry Lighthouses, woodblock print, 2014

LAYOUT OF EXHIBITION

As a gallery on wheels, the artmobile represents a portion of the VMFA's permanent collection. It has three sections that includes touch screen computers, touch screen tablets, 11 two-dimensional works of art, and an area for distance learning.



TIPS FOR VISITING

Explore the art. When you visit the exhibition, take time to look carefully at a few works of art rather than walking quickly through the space.

Look together. Explore artworks in the galleries as a family and discuss what you see, think, and wonder.

Try an activity. Try some of the activities that follow to enjoy a more meaningful experience of the works of art. Additional activities are also available on the VMFA Learn website www.vmfa.museum/learn.

ENGAGEMENT ACTIVITIES



George H. Ben Johnson, "Idyll of Virginia Mountains," oil on canvas, 1945

I See, I Think, I Wonder

Walk up to any piece and record your; I See, I Think, I Wonder responses to objects and then compare your answers (use a pencil to write on paper) with the artwork's label. What surprised you? Were some of your ideas the same as what you read? Have some of your "I wonder" statements been addressed?

Strike a Pose

Artists often have specific reasons for the poses of the people in their artwork. Sometimes just by mimicking the poses, you can understand more about the art even before getting any additional information. Do the following with a chosen work of figural art (a work of art that has a person in it).

Without looking at the label, study the gestures and body language of a figure you see. Carefully move your body and adjust your facial expression to match that of the figure. What does doing this tell you about what the figure may be thinking or feeling?

Before and After

Sometimes artists create multiple works of art to tell a whole story. Sometimes they only show us part of a story, leaving the rest up to us and our imaginations.

Chose an artwork that seems to have a story. Examine the scene and then sketch what you imagine might have occurred before or after the moment the artist chose to represent.

WHEN YOU ARE DONE VISITING *VMFA On the Road*

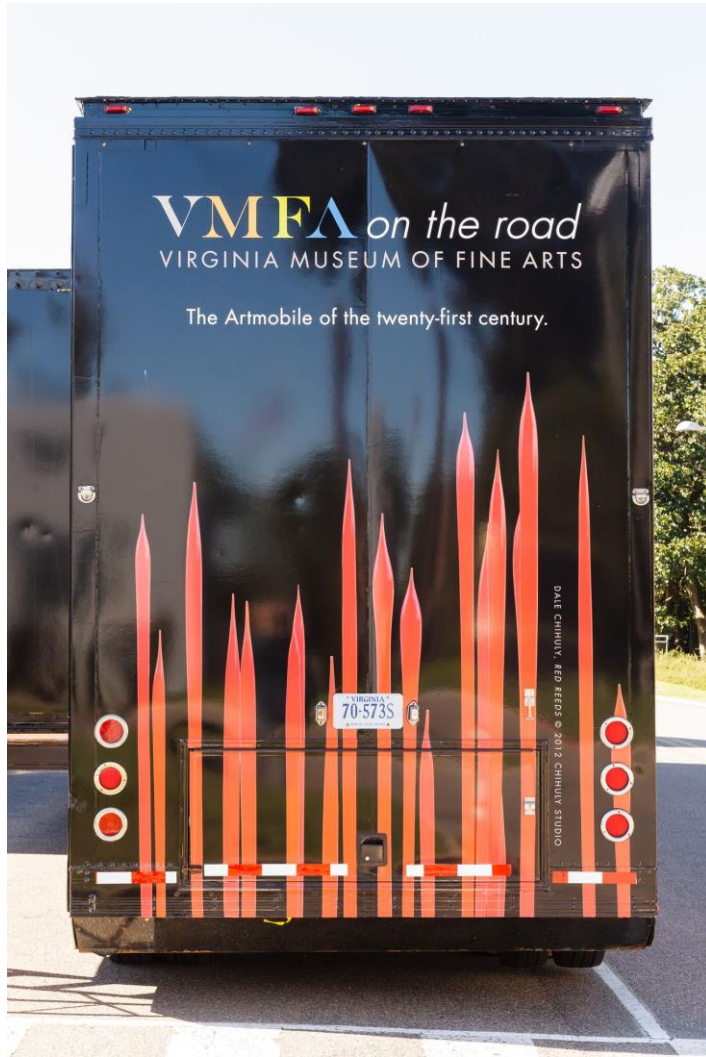
We value your feedback. Please take time to answer a few survey questions. It will take a couple minutes. Your answers will help us know how effective we are in sharing the VMFA collection with you.

https://www.surveymonkey.com/r/ArtMobile_VirginiaLandscapes

Reflect on what creativity is to you. Where has it taken you, or where can it take you? Was it a physical or mental journey? What did you produce or make from it?

Share what you experienced with others. Let others know about the various artworks that were created by artists from Virginia. What was your favorite? What did you already know? What did you learn? What will you never forget?

See traveling schedule at <https://vmfa.museum/exhibitions/exhibitions/vmfa-on-the-road>



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