

# Landscapes

**Landscape:**  
Any work of art in which the subject contains scenery such as trees, rivers, flowers or mountains.



## Edward William Redfield (1869-1965)

*Road to Lambertville, ca. 1930,*  
Oil on canvas

### About the Artist:

Edward William Redfield was born in 1869 to a Quaker family in Bridgeville, Delaware. The family owned and operated a wholesale nursery that sold flowers and fruit. He studied art at the Spring Garden Institute in Philadelphia and at the Pennsylvania Academy of Fine Arts. While traveling and studying in Europe, he married Elise Devin Deligant. In 1898 the couple moved near Center Bridge, Pennsylvania, which is not far outside Philadelphia. There he painted many of the **landscapes** that were often of snow scenes and for which he is so well known. Redfield is considered the premier painter of the New Hope Schools of American Impressionism as well as one of the best landscape painters of his time. His favored technique for painting *en plein air* (which means painted outdoors in nature) required that he often battle brutally cold weather in order to paint a particular scene. Redfield was known to tie canvases to trees while painting and referred to himself as a “one-go” artist, meaning he painted a scene in one sitting.

### About the Art:

*Road to Lambertville, ca. 1930* is typical of Redfield’s paintings from Bucks County, Pennsylvania. The scene is actually located across the bridge in New Jersey. This, like most of the artist’s other works, was probably done in one sitting.



### Discussion Questions:

- Can you find a zig-zag **line** in this painting? How about curved lines? What other types of lines do you see? Which line makes your eye dance around more: a straight line or a zig-zag line? Why?
- Is there a difference between actual **texture** and implied texture? How does this artist use implied texture in this painting? How does he use real texture?
- What time of year is it? What do you see that makes you say that?
- Why do you think it was important for this artist to paint the entire work in one sitting?
- Do you see any shadows in this painting? How did the artist use color to create these shadows?

## Stuart Davis (1892-1964)

### *Shapes of Landscape and Space* ca. 1939-1940, Oil on canvas



#### Discussion Questions:

- What **shapes** do you see? What do you think the artist wanted these shapes to represent in the **landscape**?
- What **colors** do you see? Are they colors that you normally see in a landscape?
- What types of **lines** do you use when you are painting a landscape? Are they straight and rigid or loose and wavy?
- Is the painting **balanced**? Is it **symmetrical**?
- What would it feel like if you stepped into the painting?

#### About the Artist:

Stuart Davis was born in 1892 in Philadelphia, Pennsylvania. Unlike many aspiring artists he was not discouraged from studying art, for both his parents were artists. His mother Helen was a sculptor and exhibited her work in both Philadelphia and New York. His father Edward was both an artist and the art director for the *Philadelphia Press*, a major newspaper in the city between 1857 and 1920. When Davis was nine, his family moved to East Orange, New Jersey where he attended school. After two years of high school, he went to New York to work on his painting with artist and teacher Robert Henri. Henri helped Davis develop a greater sensitivity to his environment. His teaching rejected academic rules and common standards of beauty. Rather, Henri encouraged experimentation and inspired the artist to look to his personal surroundings for subjects to paint and draw.

In 1913 Davis participated in an art show that changed his life and direction as an artist. The Armory Show introduced Americans to 1,600 works of a variety of **mediums** of advanced European modernism and contemporary American artists. Stuart Davis' participation in the show included five watercolors, but the impact of the show inspired the artist to become a "modern artist."

He was greatly influenced by Cubism and attempted to absorb the qualities of shape and form utilized by Cubists into his own work. Finally after selling two paintings to the influential Juliana Force of the Whitney Studio Club he traveled to Paris in the summer of 1928. The artist returned to America in August 1929, broke and in time for the Great Depression. Elements from the artist's year in Paris continued to appear in his work throughout his life. In 1945 the **Museum** of Modern Art exhibited a retrospective of his work and more exhibitions and recognition followed. He continued to paint and it is believed that some of his greatest work was done late in life.

#### About the Art:

*Shapes of Landscape Space*, ca. 1939-1940 presents Davis' energetic interpretation of the modern urban environment in his work. First shown in 1941 at the Cincinnati Modern Art Society in an exhibition of the artist's work with that of painter Marsden Hartley, the painting contains noticeable overpainting. This was done by Davis. He regularly continued to dab at the canvas, using a variety of types of paint and colors.

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## COMPARISON QUESTIONS

1. What is a **landscape**? Is a landscape always a painting?
2. What qualities do these two paintings share in terms of **color**, **line**, **shape** and **balance**? How do they differ?

## SUGGESTED ACTIVITIES

### LANGUAGE ARTS

#### Create a Text Panel

##### Materials:

drawing paper, writing paper, pencil, drawing utensils, tape or means of affixing drawings and text panels to the wall.

##### Goals/Objectives:

After completing this activity students will be able to describe a landscape in written and visual form. Students will be able to associate landscape art with their own lives and have a better understanding of how objects are presented in a museum. This assignment will encourage observation and communication skills.

#### Part I-

1. Ask students to write a paragraph or sentence about a landscape they have recently seen (maybe on their ride to school, while outdoors playing or taking a walk).
2. Next ask students to draw the landscape they described.
3. Place the written description with the image. Ask students if they recall the information sometimes presented on white cards alongside a work of art in the Museum. These are called text panels. They provide a bit of extra information about the painting to the viewer. Tell students that they have now created their own works of art with text panels.

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## Part II-

Make a Museum in the classroom. Hang students work around the room accompanied by their text panels. Have students view one another's work and then facilitate a discussion about what they saw. Were there similarities among the works? Possibly invite other classes, staff or parents to view the works.

## VISUAL ARTS

### Artists Worksheet

#### Materials:

worksheet and transparency of *Road to Lambertville*.

#### Goals/Objectives:

After completing this worksheet, students will be better able to identify different types of lines within a work of art.

To be used with color transparencies. Copy the "Edward William Redfield Worksheet" (page 44) for students.

