

FOR IMMEDIATE RELEASE
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**MANIFEST DESTINY/ MANIFEST RESPONSIBILITY:
ENVIRONMENTALISM AND THE ART OF THE AMERICAN LANDSCAPE,
CO-ORGANIZED BY THE TERRA FOUNDATION FOR AMERICAN ART,
OPENS MAY 17 AT LOYOLA UNIVERSITY MUSEUM OF ART**

**Exhibition Investigates Critical Environmental Themes Through
More Than 50 Paintings, Prints, Pastels and Drawings
by a Wide Range of Celebrated American Artists**

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CHICAGO – *Manifest Destiny/ Manifest Responsibility: Environmentalism and the Art of the American Landscape (Manifest Destiny)*, an exhibition of 55 still-life paintings and landscape art from the Terra Foundation collection co-organized by the Terra Foundation for American Art and Loyola University Museum of Art (LUMA), opens May 17, 2008 at LUMA (820 N. Michigan Ave.). The exhibition, curated by P.J. Brownlee, postdoctoral curatorial fellow, Terra Foundation for American Art, invites viewers to examine the ecological, cultural and spiritual aspects of their environmental “footprints” by showcasing paintings, prints, pastels and drawings created by a wide range of celebrated American artists.

“This exciting and thought-provoking exhibition explores America’s longstanding relationship to a land traditionally considered to be our national birthright,” said Brownlee. “The scenes depicted in *Manifest Destiny* bear traces of evolving environmental attitudes and remind us of our responsibility towards environmental awareness and stewardship. This critical responsibility is made ‘manifest’ by the current environmental crises taking place both in our country and around the world.”

“We are proud to partner with the Terra Foundation for American Art to offer such a stimulating investigation of environmental issues through the lens of renowned landscape artists from the Terra’s collection,” said Pamela Ambrose, director of cultural affairs, LUMA. “Viewers of *Manifest Destiny* will certainly come away from the exhibition with new ideas about the complex relationship Americans have had with their ecological surroundings.”

Manifest Destiny is one of 80 historical American art exhibitions, programs and collections that are part of the Terra Foundation for American Art’s citywide, multi-year \$3 million initiative entitled *American Art American City*. Through Dec. 2008, 30 partners from cultural organizations around Chicago are providing dynamic and engaging opportunities to learn about a range of art, from murals and sculptures to paintings and photographs; from celebrated artists Edward Hopper, Alexander Calder and Andy Warhol to undiscovered favorites. Additional information is available at AmericanArtAmericanCity.org, a comprehensive resource that includes extensive program listings and information, an e-newsletter, contests, exclusive special offers and a searchable calendar of events.

The first section of the *Manifest Destiny* exhibition, “**Bounty**,” features representations of flora and fauna that European settlers discovered in the new world, and explores how those discoveries found expression in the early decades of American history following the American Revolutionary War (1775–1783). This section is centered on John James Audubon’s *The Wild Turkey* from the famed “elephant portfolio” of *Birds of America*, and is framed by early landscapes by **William Groombridge**, **Thomas Doughty** and **Edward Hicks**. A group of 19th-century still-life paintings of fruit baskets is paired with the abstracted flora and fruits of modernists **Charles Sheeler**, **Georgia O’Keeffe** and **Charles Demuth**.

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Jewett, William S. *The Promised Land – The Grayson Family*. 1850. Oil on canvas. Terra Foundation for American Art, Daniel J. Terra Collection, 1999.79.



Georgia O’Keeffe, *Red Amaryllis*. 1937. Oil on canvas. Terra Foundation for American Art, Gift of Mrs. Henrietta Roig, C1984.1



Martin Johnson Heade,
*Newburyport Marshes:
Approaching Storm*, c.1871. Oil
on canvas. Terra Foundation
for American Art, Daniel J.
Terra Collection, 1999.68

The exhibition's second section, "**Manifest Destiny**," tracks Westward movement and settlement. Paintings by **George Inness**, **Martin Johnson Heade** and **Alfred Bricher** highlight various uses of the landscape for farming, fishing, hunting, landscape tourism, mining, and logging. The decades around 1900 were an intense period of settlement and industrial development, and marked a period of growing environmental awareness and concern.

Following this awakening to the vulnerability of the natural world, the broader idea of "**Manifest Responsibility**" is explored in the exhibition's third section. The Impressionist art movement created a softened optical gaze that rendered landscapes with a pronounced empathy to their fragility, quietude and fleetingness. As a result, tender images by artists including **John Twachtman**, **Ernest Lawson** and **Willard Metcalf** showcase atmosphere, thawing ice, spring growth and gently flowing streams.

These images eventually gave way to abstracted and simplified forms of the aesthetic movement. Flattened forms, fluid shapes, simplified color schemes and stylistic features borrowed from the aesthetic of Japanese prints are showcased in images by **Arthur Wesley Dow** and his students. The abstract works of **Arthur Dove** and **Marsden Hartley** explore the structural make up of natural forms, and mark a turn toward the southwest and an adaptation of Native American motifs. These abstractions gave way to fantastic and symbolic representations of nature, as showcased in works by **Bertha Lum** and **Charles Burchfield**. The exhibition closes with urban cityscapes by **John Marin**, **Charles Sheeler**, **Louis Lozowick** and **Reginald Marsh**, underscoring the point that urban areas are part of the viewer's "environment," and form a portion of "natural surroundings" for wise and efficient use.

Manifest Destiny is accompanied by an exhibition catalogue featuring two essays, a checklist and color plates. Noted art historian Angela Miller provides a brief introduction. P.J. Brownlee contributes an essay that examines issues surrounding the ecological, cultural and spiritual themes explored in the artworks. A second essay by Michael Hogue, assistant professor of theology, Meadville Lombard Theological Seminary, surveys the cultural and spiritual aspects of environmental thinking in North America.

LUMA will offer a number of public educational programs in conjunction with *Manifest Destiny*. The programs will draw from a wide range of disciplines (including visual arts, poetry, activism, spirituality and literature), and include plans for all-day scholarly symposium, three public lectures, a teacher workshop, the lecture series "Lunch at LUMA" and a children's program. Additional details will be announced at a later date.

Manifest Destiny/ Manifest Responsibility: Environmentalism and the Art of the American Landscape opens Saturday, May 17, 2008 and runs through Sunday, Aug. 10, 2008 at the Loyola University Museum of Art (820 N. Michigan Ave.). Admission is \$6 for adults, \$5 for seniors, FREE on Tuesdays and FREE to children under 12, students, military personnel and Loyola University Chicago employees. Museum hours are 10 a.m. to 8 p.m. Tuesday, and 10 a.m. to 5 p.m. Wednesday through Sunday. The Museum is closed Mondays. For more information, please call 312.915.7600 or visit the LUMA Web site at Luc.edu/luma.

About the Terra Foundation for American Art

The Chicago-based Terra Foundation for American art is dedicated to promoting the exploration, understanding, and enjoyment of historical visual art of the United States. With financial resources of approximately \$300 million and an exceptional collection of American art from the colonial era to 1945, it is one of the world's leading foundations focused on American art. The Terra Foundation devotes approximately \$9 million annually in support of American art exhibitions, projects, and research around the world, as well as of the Musée d'Art Américain Giverny. Through its multi-year, Chicago-wide *American Art American City* initiative, the Terra Foundation for American Art is providing approximately \$2.5 million in grants and programs in Chicago, as well as \$500,000 in promotional support for grantees and non-grantees alike. For additional information, please visit the foundation's Web site at terraamericanart.org.

About LUMA

The Loyola University Museum of Art, opened in October 2005, is dedicated to the exploration, promotion, and understanding of art and artistic expression that attempts to illuminate the enduring spiritual questions and concerns of all cultures and societies. As a museum with an interest in education and educational programming, LUMA reflects the University's Jesuit mission and is dedicated to helping men and women of all creeds explore the roots of their own faith and spiritual quest. Located at Loyola University Chicago's Water Tower Campus, the museum occupies the main floor (street level), second, and third floors of the University's historic Lewis Towers on Chicago's famous Michigan Avenue. For more information, please visit the museum's Web site at LUC.edu/luma.



Arthur Dove, *A Walk: Poplars*,
1912 or 1913. Pastel.
Terra Foundation for American
Art, Daniel J. Terra Collection,
1999.47



Charles Burchfield, *Dream of
Fantasy Flower*, 1960-66.
Watercolor. Terra Foundation
for American Art, Daniel J.
Terra Collection, 1999.23