

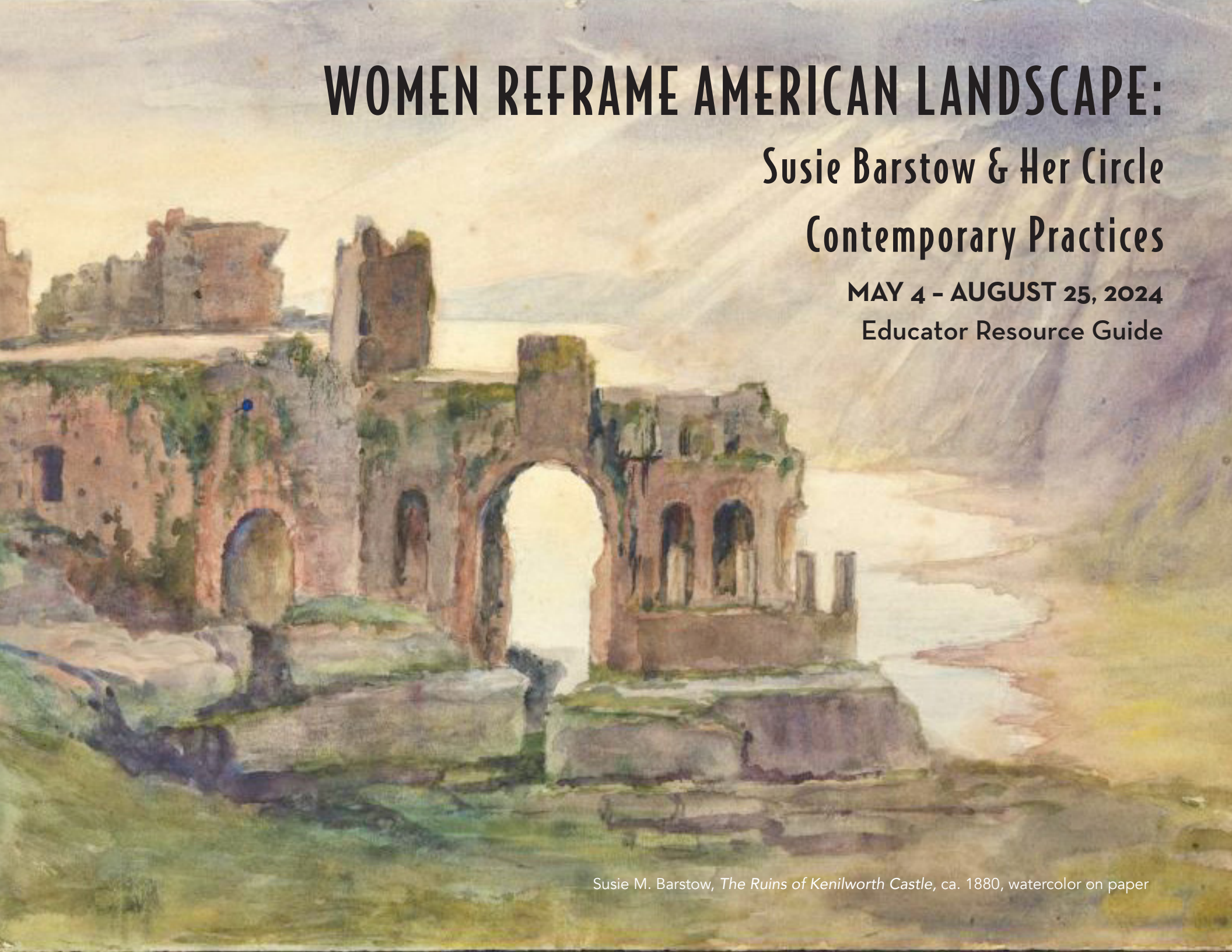
WOMEN REFRAME AMERICAN LANDSCAPE:

Susie Barstow & Her Circle

Contemporary Practices

MAY 4 - AUGUST 25, 2024

Educator Resource Guide



Susie M. Barstow, *The Ruins of Kenilworth Castle*, ca. 1880, watercolor on paper

Artists: Susie Barstow & Her Circle

Hudson River School

The Hudson River School was not a school but an art movement. Although it could also be identified as a fraternity of sorts, this term was used to identify a group of New York City-based landscape painters. Thomas Cole (1801 - 1848) is widely recognized as the “father” or “founder” of the movement.

Susie M. Barstow

(1836 - 1923)

Susie M. Barstow was an American painter, well known for her picturesque landscapes. Barstow was one of fifty women who were part of the Hudson River School, although in art history many of the women are not represented to the same degree as their male counterparts.

Julie Hart Beers

(1835 - 1913)

Julie Hart Beers was an American landscape painter who began painting after being widowed at the age of twenty-two in an effort to be financially independent. She was one of the few commercially successful professional women landscape painters.

Charlotte Buell Coman

(1833 - 1924)

Charlotte Buell Coman was an early 20th century landscape artist well known for her Tonalist paintings. She was a key part of bringing the [Barbizon tradition](#) to America from France.

Laura Woodward

(1834 - 1926)

Laura Woodward became known for capturing landscapes in both oil and watercolor. She became nationally known for her delicate paintings of nature throughout Florida.

Eliza Pratt Greatorax

(1819 - 1897)

Eliza Pratt Greatorax was an American artist, born in Ireland, who came to America in her twenties. She became well known for her landscape paintings, as well as pen-and-ink drawings and etchings.

Mary Josephine Walters

(1837 - 1883)

Mary Josephine Walters was a landscape artist and student of Asher Durand, the successor to Thomas Cole at the Hudson River School. She specialized in oil and watercolor painting.

Fidelia Bridges

(1834 - 1923)

Fidelia Bridges was a well known late-19th century artist. She was most recognized for her delicately detailed works that captured flowers, plants, and birds in their natural habitats.

Artists: Contemporary Practices

Ebony G. Patterson

(born 1981)

Ebony G. Patterson is a Jamaican-born visual artist known for large, colorful tapestries utilizing non-traditional materials like glitter, sequins, fabric, toys, and beads. Her work explores visibility and invisibility in “postcolonial” spaces.

Guerrilla Girls

(Anonymous)

The Guerrilla Girls are a collective of female feminist artists who create works anonymously that fight sexism and racism within the art world. The group formed in New York City in 1985.

Wendy Red Star

(born 1981)

Wendy Red Star uses a variety of media, including photography, sculpture, fiber arts, and performance to explore her cultural heritage, romanticized representations and the role of Native American women.

Anna Plesset

(born 1968)

Anna Plesset is a New York-based artist who uses painting, sculpture, and drawing to investigate and reframe historical narratives and examine the impact of memory and knowledge on history.

Jaune Quick-To-See Smith

(born 1940)

Jaune Quick-To-See Smith works with paint, collage, and appropriated imagery to create works that address the myths of her ancestors in the context of issues that Native Americans are currently facing.

Saya Woolfalk

(born 1979)

Saya Woolfalk is a New York-based artist who reimagines the world in multiple dimensions through science fiction and fantasy. She is known for her multimedia exploration of science, race, and hybridity.

Kay WalkingStick

(born 1935)

Kay WalkingStick is a Native American landscape artist and member of the Cherokee Nation. Her oil paintings include patterns based on Southwest American Indian rugs, pottery, and artworks.

Tanya Marcuse

(born 1964)

Tanya Marcuse is a photographer whose work investigates the natural world in immersive, large-scale photographs. Her images balance natural, realistic representations and fantastical elements.

Cecilia Vincuña

(born 1948)

Cecilia Vincuña is a Chilean artist and poet based in New York and Santiago, Chile. She is known for exploring themes like language, memory, dissolution, extinction, and exile.

Jean Shin

(born 1971)

Jean Shin creates public, sprawling sculptures that transform accumulations of discarded objects into powerful monuments to examine the relationship between material consumption, collective identity, and community engagement.

Marie Lorenz

(unknown)

Marie Lorenz is a visual artist based in Brooklyn. Her work centers around discarded objects in urban spaces, included the rivers of New York. She often records her experiences with video and photography.

Mary Mattingly

(born 1978)

Mary Mattingly is a contemporary artist living and working in New York. She is most known for sculpture, collage, and photographs that imagine alternative futures.

Teresita Fernández

(born 1968)

Teresita Fernandez is a New York based visual artist best known for her public sculptures and unconventional materials. Her work encourages viewers to rethink what constitutes a landscape. “Landscape is more about what you don’t see than what you do see.”



Ebony G. Patterson, *...the wailing...ushers us home...and there is a bellying on the land...*, 2021, mixed media on jacquard woven photo tapestry and custom vinyl wallpaper

Teaching Susie Barstow

About the Artist and Her Work



Quick Facts

Born: May 9, 1836 - New York City, NY

Died: June 12, 1923 - New York City, NY

Education: Rutgers Female Institute of New York City

Themes: Settlement, Adventure, Discovery

The Hudson River School was an American art movement created by a group of landscape painters including Thomas Cole, Asher Brown Durand, Frederic Edwin Church, and many others. Although women were part of the group, they were typically a wife, sister, or relative of one of the men. The women of the Hudson River School were written out of history, often overshadowed by the male artists in the group. It was assumed that the effort required for plein air painting was “too difficult” for women at the time. Susie M. Barstow and her circle of painters proved this theory wrong.

Born to a tea merchant, Susie M. Barstow was part of an upper-middle-class family. In fact, the Barstows could trace their family heritage back to one of the original passengers on the Mayflower. She was well educated, and earned a degree from Rutgers Female Institute of New York City and she received additional artistic training in Europe. After school, she taught at the Brooklyn Institute of Arts and Sciences. Although women artists did not have the same opportunities to exhibit their work as their male counterparts, Susie Barstow was able to showcase her landscapes at the National Academy of Design, the Brooklyn Art Association, and the Pennsylvania Academy of the Fine Arts.

Throughout her life, Barstow found adventure wherever she was able. She was an avid hiker, and even adjusted her skirts to equip them with additional hooks, to allow for better movement so she could hike with ease and comfort. An issue of *White Mountain Echo* from August 1889 stated that she climbed 110 mountain peaks including “all of the principal peaks of the Catskills, Adirondacks, and White Mountains, as well as those of the Alps, Tyrol, and Black Forest...” As an adult, she even participated in a 1901 trip around the world to Japan, China, India, and Egypt. Susie Barstow was unafraid of the majesty of the world around her, and her paintings reflect her willingness to traverse mountains and rough terrains to capture of the beauty of the spaces she lived in.

Susie M. Barstow View and Discuss

Investigate Susie Barstow's *Fall, White Mountains*.



Susie M. Barstow, *Fall, White Mountains*, ca 1870s, oil on canvas

Take a Hike!

Look: Where are you? What is it like to be in this place? Are your surroundings vast or tiny? Do you have company - people or animals?

Write: Describe the scene using your five senses: seeing, hearing, touching, tasting, and smelling.

Share: Read your description to a partner. Listen to what your partner wrote. How are your descriptions similar? How are they different? Did you use some of the same words?

White Mountains

The White Mountains are located in New Hampshire. Mount Washington, part of the White Mountains, is the highest point in New England at 6,288 feet. Until 2003, there was a granite formation featured in the White Mountains called the Old Man of the Mountain. When you look at Barstow's painting can you see a face? Where are the eyes? Nose? Mouth? Do they have a lot of hair or are they bald?

Words to Know:

vast (adj): of very great size or proportion

plein air (adj): a 19th century style of painting outdoors, or with a strong sense of the open air

formation (n): the structure or arrangement of something

Teaching Jaune Quick-to-See Smith

About the Artist and Work



Quick Facts

Born: 1940 - St. Ignatius, Flathead Reservation, MT

Education: BFA at Framingham State College, MA at University of New Mexico

Themes: Tribal Politics, Human Rights, Environmental Issues

“I am a cultural arts worker because I not only paint, do printmaking, some sculpture, draw, make collage, do public art, but I am also an independent teacher/professor and activist. I lecture, teach printmaking workshops, jury, curate, write, and organize exhibitions for the Native community. In my work I use humor and satire to present narratives on ethical treatment of animals, humans and our planet. My work is philosophically centered by my strong traditional Salish beliefs.”

– Jaune Quick-to-See Smith

Juane Quick-to-See Smith is an enrolled Salish member of the Confederated Salish and Kootenai Nation, Montana.

Juane Quick-to-See Smith was born on the St. Ignatius, Flathead Reservation in Montana in 1940. In her early years, Smith traveled around the Pacific Northwest and California with her father, whose job as a horse trader required them to have a nomadic lifestyle. As a child, she decided to be an artist after seeing French painter Henri de Toulouse-Lautrec in a film, dressing up as him by painting a goatee on her face with axle grease, borrowing her neighbors beret, and being photographed as the famous artist. In her young adult life, accessibility to attend college was difficult both due to finances and the attitudes of teachers at the time. In an interview with CBS Sunday Morning, Smith stated when she attended classes at a community college that “at the end of the year, the teacher called me in and he said ‘You know you can draw better than the men but you can’t be an artist. You’re a woman and you need to know your place in life.’” She finally received her BFA from Framingham State College in 1976 at the age of 36. As an adult, advocating for Native American artists, particularly women, became increasingly important to her. She wanted Native artists to see themselves in gallery spaces and know their work was just as important as other artists. After moving to New Mexico, she founded the Grey Canyon, a group of contemporary Native American artists focused on increasing visibility and accessibility of Native American artists to galleries around the country.

Juane Quick-to-See Smith View and Discuss

Look at the work *Unhinged (Map)*.

What do you notice about this map? Its title is *Unhinged*.

Why do you think this map of the United States is turned upside down? Smith wanted to talk about who makes maps and how we view them. While maps help us to get from place to place, they are often made to create political borders, show settler expansion, or ownership over land.

Words to Know:

border (n): a line separating two geographical or political areas, like countries

unhinged (adj): mentally unbalanced; deranged

settler (n): a person who moves with a group of others to live in a new country

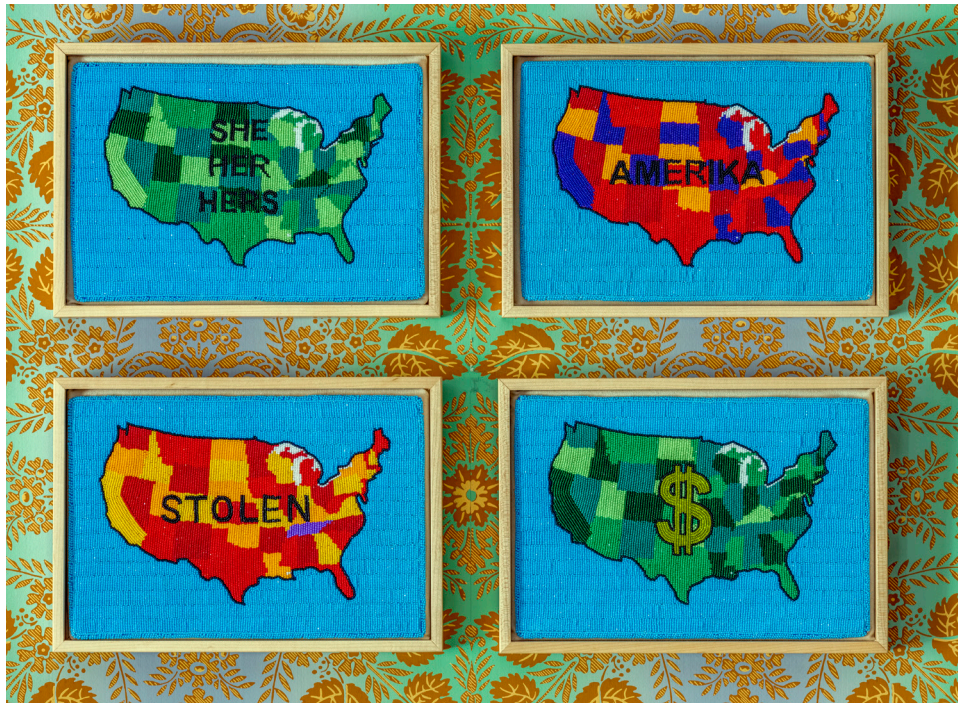
Treasure Maps

Borders are often added to maps showing where one place stops and another begins, or to show who has power or control in each space. Think about how a map would look if there were landmarks instead of borders.

Using a piece of paper, crayons or colored pencils, and a pencil, draw a map of your school based on important landmarks that you see, almost like a treasure map! Then, compare it to the map of your school that you might use for fire drills or emergencies. How do the maps look the same or different? Are the borders important? What do they tell you?



Juane Quick-to-See Smith, *Unhinged Map*, 2018, mixed media on canvas



Jaune Quick-to-See Smith, *She, Her, Hers Map/ Amerika Map/ Stolen Map/ \$ Map*, 2021, beads

Investigate *She, Her, Hers Map/Amerika Map/Stolen Map/\$ Map*

What do you notice when you look at each of the maps? What material are they made of? Why do you think Jaune Quick-to-See Smith picked that material?

How do these maps make you feel? Why do you think the artist picked the colors she did for each of the maps? What connections or emotions do you associate with those colors?

Patchwork Poem

Have you ever seen a patchwork quilt before? Patchwork quilts are made by joining small strips of fabric together to create a large blanket. Rather than using fabric, a patchwork poem uses words. They can be as small as a single word, a short phrase, or as long as a full sentence.

As a class, make a “word quilt” by looking at Jaune Quick-to-See Smith’s maps. You can use any of the maps included in this handout. Everyone in the class will contribute “material” to your quilt.

Look: Explore all the nooks and crannies of the artwork. Examine the objects, colors, and patterns. Maybe something about the artwork prompts an emotion or memory.

Write: Write down whatever comes to mind during a quick brainstorming session. Forget about punctuation and grammar. Don’t erase anything! Don’t stop to think - just write. Then look at what you’ve written and circle 3 - 5 words, or a sentence you like.

Share: Combine your circled “scrap” with the class or a small group to create a poem. Read the poem out loud and have others share their thoughts on what you created.

Extension: Work together as a class to create a patchwork quilt book to share with other classes at your school, or email your patchwork quilts to efritz@lywam.org to share with the Leigh Yawkey Woodson Art Museum!