

I recently had the chance to visit the Minnesota Institute of Art in Minneapolis. It is AMAZING.

So many pieces spoke to the history of our relationship with nature.

1: Catskill Mountain House, Jasper Francis Cropsey, 1855: "Cropsey belonged to the second generation of Hudson River School artists...[whose] depictions of the New World underscored the vastness of America, as well as the immensity of its then untapped natural resources.

2: The Mill Stream, Montclair, NJ by George Inness, c. 1888. From the curator's blurb: "Today, this scene might be taken as a critique of industrialism, of factories encroaching on nature. At the time, however, the printing plant on the stream's bank was viewed as a wonderful technological advancement, even a "civilizing" enhancement of the natural landscape.

3&4: James H. Hill Presentation Tray, Tiffany & Co. 1884: "The citizens of Minneapolis presented this elaborate tray to the railroad baron James J. Hill... It honored Hill's "work, character, and career in the Northwest" and commemorated the recent completion of the Stone Arch Bridge... In the border are scenes of events from Hill's career, culminating in a portrait medallion at the top. Separating these are six trophy heads of animals native to the Northwest Territory: elk, buffalo, Rocky Mountain sheep, deer, and wolves."

5&6: Where the Mail Goes, Cream of Wheat Goes, N.C. Wyeth, 1906; and A "Bear" Chance, Philip R. Goodwin, 1907: "The *Cream of Wheat* company hired well-known artists to create paintings showing the breakfast cereal and its box as part of the fabric of American life...From 1902 to 1926, the company commissioned over four hundred original works of art that appeared in full-page ads in leading magazines such as Ladies' Home Journal and The Saturday Evening Post."

#7: Portrait of Olive Craster, Sir Nicholas Dance-Holland, 1762.

NJ Stds: 1.5.12.Pr6a, 1.5.12.Re7a, 1.5.12.Re9a, 1.5.12.Cn11.a-b

#climateeducation #minneapolis #climatecrisis #exploitation #whatiswiththatsquirrel

1.5.12prof.Re8a: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

1.5.12acc.Pr6a: Make, explain and justify connections between artists or artwork and social, cultural and political history.

1.5.12acc.Re7a: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

1.5.12adv.Re7a: Analyze how responses to art develop over time based on knowledge of and experience with art and life.

1.5.12prof.Re9a: Establish relevant criteria in order to evaluate a work of art or collection of works.

1.5.12acc.Re9a: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.

1.5.12adv.Re9a: Construct evaluations of a work of art or collection of works based on differing sets of criteria.

1.5.12prof.Cn11a: Describe how knowledge of culture, traditions and history may influence personal responses to art.
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1.5.12prof.Cn11b: Describe how knowledge of global issues, including climate change, may influence personal responses to art.

1.5.12acc.Cn11a: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.

1.5.12acc.Cn11b: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to global issues, including climate change.
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1.5.12adv.Cn11a: Assess the impact of an artist or a group of artists on the beliefs, values and behaviors of a society.
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1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.

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