
An important school of Impressionist landscape painting developed in Indiana in the last decade of the nineteenth century. Breaking away from the dark tones of their European academic training, T. C. Steele and the other artists of the Hoosier Group applied the lighter, more colorful palette and loose, “patchy” style of Impressionism to rural scenes across Indiana.

In 1907 Steele bought two hundred acres of land in secluded Brown County and built his House of the Singing Winds on top of a hill. The far-off vistas and hardwood forests of beech, poplar, and oak that dominated his landscapes enticed the aesthetic sensibilities of other Midwestern artists, encouraging them to make painting expeditions to nearby Nashville.

One such artist was Adolph Schulz (1869-1963). Schulz had studied at the Art Institute of Chicago, as well as the Art Student League in New York and Paris. Beginning in 1908, he began to make painting trips to Nashville, exploring the hilly terrain of southern Indiana by train and horse-drawn buggy. Shulz’s luminous paintings captured the poetic qualities of this landscape, earning him the designation, leader of the Brown County Art Colony.

In 1917, Schulz permanently moved his family to Nashville, Indiana and formed the Brown County Art Association, attracting other accomplished Midwestern artists to the area. An influential landscape painter, Shulz’s work was exhibited widely in the Midwest and received critical acclaim.

In *Morning Prayer*, Shulz’s soft, delicate palette and expressive, painterly brushwork capture a summer dawn in Brown County. Shulz’s trees, vines and briars, almost lost in total abstraction, eloquently exhibit a primal vitality through the expressive use of energetic lines of color. Here, the viewer can palpably feel the energy and abundance of nature as well as experience the encroaching light of a new summer day as it begins to burn through the opalescent haze of a morning fog.
Questions to Consider

1. What time of day is represented in the painting? How has the artist suggested this time of day?
2. How has the artist depicted the trees and shrubs of the midground? Does he depict every leaf?
3. What is the first thing you notice in this painting?
4. How does this painting make you feel? What specific choices has the artist made to elicit this response?
5. Why might an artist focus solely on the trees and shrubs of a rural landscape?

Connections
Art: Impressionism, J. Ottis Adams, William Forsyth, Otto Stark, T.C. Steele, landscapes
Geography: Brown County, Indiana

Further Reading
Teachers’ Extensions

Work: Morning Prayer (1955)
Artist: Adolph Robert Shulz
Location of work: Indiana University Auditorium

Art Connection(s):

**Impressionism** A movement among late nineteenth-century French painters who sought to present a true representation of light and color. Working primarily outdoors (referred to as plein air), such artists applied small touches of paint to catch fleeting impressions of the scenes before them.

**Abstract** (Expressionism) A movement that evolved in New York in the late 1940’s and 1950’s. It stressed the physical act of painting as a means of expression and was sometimes called action painting. The style encompassed interest in releasing the unconscious view of imagery.

**Landscape** A landscape is a picture representing either natural scenery or an idealized pastoral scene.

**Brown County Art Colony** The Brown County Art Colony (Nashville, Indiana) was founded in the early 1900’s. Adolph Shulz is considered to be founder of the colony which attracted many painters, including T.C. Steele. Though artists had come to Brown County as early as 1870, the colony is considered to have been firmly established in 1907. An art association was incorporated in 1927 with Carl Graf as the first president. In 1954 the Brown County Art Guild, Inc. was established.

**Hoosier Group** The Hoosier Group was a group of Indiana Impressionist painters working in the late 19th and early 20th centuries. They are primarily known for their renditions of Indiana landscape.

Geography Connection(s):
Nashville, Indiana
Brown County, Indiana

Time Line Connection:
1955

Resources:
National Endowment for the Humanities (NEH) *Picturing America* website:
http://picturingamerica.neh.gov/
Connect to web links below by clicking on individual address or access through the NEH site for Additional Resources at:
http://picturingamerica.neh.gov/about.php?subPage=about_ad_res

http://edsitement.neh.gov/view_lesson_plan.asp?id=634
National Endowment for the Humanities, EDSITEment, *Everything in Its Right Place*, a curriculum overview to a four-part lesson on the structural elements of a painting, featuring Emanuel Leutze’s *Washington Crossing the Delaware*, for Grades 9-12.

http://edsitement.neh.gov/view_lesson_plan.asp?id=641
National Endowment for the Humanities, EDSITEment, *Horse of a Different Color: An Introduction to Color in the Visual Arts* has two lesson plans on color; the first: In-Depth with the Full Spectrum, for Grade 9-12, introduces students to color basics, the color wheel, and how artists manipulate color to draw attention to the aspects of their work.

http://www.getty.edu/education/for_teachers/building_lessons/
Getty Museum Education department Web site, Teachers’ Programs and Resources, is designed for K-12 teachers who wish to introduce art and art history into their classrooms. The site uses works form the museum’s collection along with pages A Grade-by-Grade Guide, The Elements of Art (teaching the formal components of art such as line and color) and a PDF file, Lesson Template.

http://www.artic.edu/artaccess/
Art Institute of Chicago Education department Web site, Art Access, is arranged by subject matter. Click on the link to open a page with essays on selected works, a link to lesson plans, online family activities, a glossary and maps. Artists covered are: Bearden, Cassatt, Copley, Homer, Lawrence, Sargent, Tiffany, and Whistler.

http://edsitement.neh.gov/view_lesson_plan.asp?id=620
National Endowment for the Humanities, EDSITEment, *Realistic Impressions: Investigating Movement in the Visual Arts*, for Grade 9-12, teaches students about the meaning of the terms “movement” in the visual arts, and covers the major movements of Impressionism, Realism, and Romanticism, with links to other movements in the arts.

Web sites:

Adolph Shulz

[www.adolphshulz.com](http://www.adolphshulz.com)
Includes: Biography, Brown County Art Colony information, images, additional resources

Brown County Art Colony

Includes: Information, additional references, and web site links

Hoosier Group

Includes: Information, additional references, and web site links
Brown County, Indiana

http://en.wikipedia.org/wiki/Brown_County_Indiana
Includes: History, geography, demographics (present day), reference and web links

Impressionism

http://www.brainpop.com/artsandmusic/artconcepts/impressionism/preview.weml
BrainPOP is an animated, curriculum-based content web site that supports educators and engages students.
Includes: information, resources, and movie on Impressionism.

http://en.wikipedia.org/wiki/Impression
Includes: definition, references, techniques, content and composition, images, time line and additional references.

Indiana Academic Standards – Visual Arts Grade/Level 5
RESPONDING TO ART: History
Standard 1

Students understand the significance of visual art in relation to historical, social, political, spiritual, environmental, technological, and economic issues.
5.1.1 Identify the relationship between a work of art and the geography and characteristics of the culture, and identify where, when, why, and by whom the work was made (Focus: North America).
5.1.2 Identify and compare works of art and artifacts with similar functions.
5.1.3 Identify themes and symbols used in works of art and artifacts throughout history that portray universal ideas and beliefs.

Standard 2

Students recognize significant works of Western and non-Western art and understand the chronological development of art movements.
5.2.1 Identify and be familiar with a range of selected works of art identifying artists, culture, style, and period.
5.2.2 Identify distinguishing characteristics of style in individual artists work and art movements.
5.2.3 Begin to identify works of art and artifacts from major periods or movements of Western art and place on a chronological time line.

RESPONDING TO ART: Criticism
Standard 3

Students describe, analyze, and interpret works of art and artifacts.
5.3.1 Analyze the artist’s use of sensory, formal, technical, and expressive properties in a work of art.
5.3.2 Construct meaning in the work based on personal response, properties found in the work, and background information on the context of the work.
5.3.3 Use appropriate art vocabulary.

Standard 4

Students identify and apply criteria to make informed judgments about art.
5.4.1 Listen to multiple critiques of works of art by peers, teachers, people from the art world and identify criteria used.
5.4.2 Apply criteria based on properties found in the work and research from the historical context of the work to make informed judgments.
RESPONDING TO ART: Aesthetics

Standard 5

*Students reflect on and discuss art theories and aesthetic issues concerning the meaning and significance of art.*

5.5.1 Identify problems or puzzles in a work of art or aesthetic issue, construct a hypothesis, and evaluate alternate hypotheses.

5.5.2 Identify and analyze a variety of well reasoned points of view on aesthetic issues (censorship, plagiarism) and develop a personal point of view.

Standard 6

*Students theorize about art and make informed judgments.*

5.6.2 Understand that personal preference is one of many criteria used in making judgments about art.

INTEGRATED STUDIES

Standard 13

*Students identify and make connections between knowledge and skill in art and all other subject areas such as humanities, sciences, and technology.*

5.13.1 Compare characteristics of a theme, historical period, or event through the multiple perspectives of different disciplines.

**National Academic Standards – Visual Arts – Level 5**

**Content Standard #3:** Choosing and evaluating a range of subject matter, symbols, and ideas

*Achievement Standard:*

Students integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks. Students use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks.

**Content Standard #4:** Understanding the visual arts in relation to history and cultures

*Achievement Standard:*

Students know and compare the characteristics of artworks in various eras and cultures. Students describe and place a variety of art objects in historical and cultural contexts. Students analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art.

**Content Standard #5:** Reflecting upon and assessing the characteristics and merits of their work and the work of others

*Achievement Standard:*

Students analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry.

**Content Standard #6:** Making connections between visual arts and other disciplines

*Achievement Standard:*

Students compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context. Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts.