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Major Collaborative Exhibition Organized by the Thomas Cole National Historic Site and The Olana Partnership at Olana State Historic Site in New York and Crystal Bridges Museum of American Art in Arkansas Rescheduled to September 2020 through March 2022. It Will Show at a Total of Five National Venues.

The Exhibition Explores the Theme of “Cross Pollination” and Communities Working Together in Art and Nature from the 19th Century to the Contemporary Moment.

The National Project Stems from the Artist Martin Johnson Heade’s 19th-Century Series of Hummingbird and Habitat Paintings, *The Gems of Brazil*, and their Unique Relationship to the Epic Landscapes of Hudson River School Artists Thomas Cole and Frederic Church, as well as their Continued Significance to Contemporary Artists Working Today.

Hudson & Catskill, NY, and Bentonville, AR: Olana, Thomas Cole National Historic Site and Crystal Bridges Museum of American Art announced today the new dates for the major exhibition, “Cross Pollination: Heade, Cole, Church, and Our Contemporary Moment” in light of the COVID-19 pandemic. The exhibition will culminate at the organizing museums in 2021 and 2022.

Cummer Museum of Art & Gardens, Jacksonville, FL
September 5, 2020 – January 17, 2021

Reynolda House Museum of American Art, Winston-Salem, NC
February 19 – May 23, 2021

Thomas Cole National Historic Site & Olana State Historic Site, Catskill and Hudson, NY
June 12 – October 31, 2021

Crystal Bridges Museum of American Art
November 20, 2021 – March 23, 2022

The “Cross Pollination” exhibition was created by The Olana Partnership at Olana State Historic Site, Thomas Cole National Historic Site, and Crystal Bridges Museum of American Art, Bentonville, Arkansas.



Martin Johnson Heade, *Hooded Visorbearer*, ca. 1863–64, oil on canvas, 12 1/4 x 10 in. / Framed: 18 1/4 x 16 1/2 in. Crystal Bridges Museum of American Art, Bentonville, Arkansas; 2006.93. Photograph by Dwight Primiano.

The exhibition tour is organized by Crystal Bridges.

For the first time in over two decades, 16 paintings from the influential series of hummingbirds and habitats – *The Gems of Brazil* (1863-64) – by Martin Johnson Heade (1819-1904) from the collection of Crystal Bridges will be on tour in New York, Florida and North Carolina for public audiences. The project uses the metaphor of cross-pollination inspired by Heade’s paintings to explore community interconnections in art and science, between artists, and across the 19th and 21st centuries. Paintings, sketches, sculpture and natural history specimens will be displayed in provocative juxtapositions.



Nick Cave, *Soundsuit*, 2006–12, found sequined and beaded materials, hand-sewn, mannequin, and armature, 72 x 30 x 30 in. Collection of Carol McCranie and Javier Magri, © Nick Cave. Photograph courtesy of the artist and Jack Shainman Gallery, New York. Exclusive to the New York presentation of the exhibition.

Artist Martin Johnson Heade has long been associated with the Hudson River School of landscape painting that is characterized by the epic landscapes of the artists Thomas Cole (1801-1848) and Frederic Church (1826-1900). Heade, though, was making a different kind of “landscape” that magnified the intricate operations within nature itself. Heade traveled to Brazil in 1863, so that he could study the hummingbirds in their natural habitat. Heade’s focus in *The Gems of Brazil* and his related writing, which decries the overhunting of bird species, aligns with the proto-environmentalism of Thomas Cole, who wrote against deforestation in his own time. Heade’s own Brazilian journey was inspired by Frederic Church’s travels in Latin America. The ecological awareness and advocacy of these 19th-century artists connect thought and conversation taking place today as concern for preservation and protection of the environment has reached a new urgency.

The exhibition will also include paintings by Thomas Cole and Frederic Church, as well as botanical works on paper by Cole’s daughter, Emily Cole, and Church’s daughter, Isabel Charlotte Church, shown together here for the first time. The exhibition highlights natural specimen collections amassed by Thomas Cole and Frederic Church, including Cole’s never-before-exhibited herbariums and a sampling of the Church family’s extensive collection of bird eggs.

“Cross Pollination” positions these 19th-century artists in a call and response with 21st-century American artists, whose works engage current issues related to biodiversity, habitat protection, and environmental sustainability. The contemporary artists vary by venue. The artists included in the New York presentation are Rachel Berwick, Nick Cave, Mark Dion, Richard Estes, Juan Fontanive, Jeffrey Gibson, Paula Hayes, Patrick Jacobs, Maya Lin, Flora C. Mace, Vik Muniz, Portia Munson, Lisa Sanditz, Sayler/Morris, Dana Sherwood, Rachel Sussman, and Jeff Whetstone. Thematically resonant projects include works in the Crystal Bridges Collection by **Jeff Whetstone**, **Flora C. Mace**, **Richard Estes**, and **Patrick Jacobs**. Additional work by contemporary artists includes **Mark Dion** and **Dana Sherwood’s** outdoor pollinator pavilion designed to attract ruby-throated hummingbirds, **Rachel**



Martin Johnson Heade, *Brazilian Ruby*, ca. 1863–64, oil on canvas, 12 1/4 x 10 in. / Framed: 18 1/2 x 16 1/2 in. Crystal Bridges Museum of American Art, Bentonville, Arkansas; 2006.82. Photograph by Dwight Primiano.



Sussman's series *The Oldest Living Things in the World*, Maya Lin's interactive site *What is Missing*, and Saylor/Morris' *Eclipse*, among others.

"Martin Johnson Heade's delicate hummingbird and habitat paintings are absolutely enthralling to see in person, particularly alongside landscape paintings by Thomas Cole and Frederic Church," said Elizabeth B. Jacks, Executive Director of the Thomas Cole National Historic Site. "The exhibition's theme, 'Cross Pollination,' presents an important and positive vision, that by interacting with diverse factions and welcoming diverse viewpoints we are strengthened. It is our hope that this ambitious project will contribute to a renewed openness to unexpected sources of ideas and inspiration."

"Following the success of 'River Crossings' in 2015, The Olana Partnership is thrilled to once again partner with the Thomas Cole National Historic Site on a joint exhibition that links these two founding sites of American Art," said Sean Sawyer, President of The Olana Partnership. "Cross Pollination will encourage visitors to move back and forth along the new Hudson River Skywalk to immerse themselves in the landscapes and art of Cole and Church, which influenced colleagues like Heade and which continue to inspire the leading contemporary artists represented in our exhibition."



Patrick Jacobs, *Pink Forest with Stump*, 2016, styrene, acrylic, cast neoprene, paper, hair, polyurethane foam, ash, talc, starch, Acrylite, vinyl film, copper, wood, steel, lighting, BK7 glass; diorama window: 7½ in. Crystal Bridges Museum of American Art, Bentonville, Arkansas; 2016.22. Photograph by Edward C. Robison III.

"This exhibition ties together two important historic sites linked by the Hudson River Skywalk and celebrates the vibrant cultural heritage of this region," said Amy Hausmann, Director, Olana State Historic Site. "Artists of the 19th century, just like contemporary artists working today, often serve as advocates and instigators, inspired to protect, preserve, and understand the world that surrounds them. 'Cross Pollination' offers us the opportunity to explore these timeless ideas of art and ecology and highlights our connection to one another."

"Integral to the exhibition is an exploration of how ideas in science and art cross-pollinate and the importance of both in our contemporary moment," said two of the co-curators, Kate Menconeri, Curator & Director of Exhibitions and Collections at the Thomas Cole National Historic Site, and Julia B. Rosenbaum, Associate Professor of Art History and Visual Culture, Bard College; former Director of Research and Publications at The Olana Partnership. "With *The Gems of Brazil*, Heade was inspired by the symbiotic relationships he witnessed within nature. New ideas and issues in science

continue to change the way we understand ecological systems today, and artists continue to wrestle with what is at stake, from the impact of pollinator loss to imagining new strategies for resiliency in the 21st century."

William L. Coleman, Director of Collections & Exhibitions at The Olana Partnership, said, "The works in this exhibition, historic and contemporary, show the fraught transmission of ideas between artists and the unexpected afterlives of 19th-century American landscape art. Visitors will see masterworks from around the country on view in the family homes of Frederic Church and Thomas Cole, unique contexts that were once and still remain vital sites of contemporary creativity, where new forms and ideas encourage a reckoning with the fragile rhythms of the natural world."



“It is remarkable to see how one series of paintings, *The Gems of Brazil*, can inspire cross-disciplinary dialogue and thinking more than 150 years after their creation,” said Mindy N. Besaw, Curator, American Art and Director of Fellowships and Research, Crystal Bridges Museum of American Art. “Further, all the partner and venue museums hosting the exhibition are uniquely positioned within landscape. Through new ideas on historic and contemporary art, viewed while nestled within the natural environment, we hope all are called to be good stewards of nature.”

“Cross Pollination” is curated by Kate Menconeri, Curator & Director of Exhibitions and Collections at the Thomas Cole National Historic Site; Julia B. Rosenbaum, Associate Professor of Art History and Visual Culture, Bard College; former Director of Research and Publications at The Olana Partnership; William L. Coleman, Director of Collections & Exhibitions at The Olana Partnership; and Mindy N. Besaw, Curator, American Art and Director of Fellowships and Research, Crystal Bridges Museum of American Art. “Cross Pollination” was developed collaboratively between the partner museums and in conversations with leading American artists, scholars, scientists, and historians. The project is accompanied by a full-color catalogue with essays by the curators.

Support for this exhibition and its national tour is provided by Art Bridges. Additional major support is provided by the Henry Luce Foundation.

The exhibition is also supported by the Terra Foundation for American Art. In New York the project is supported in part by The National Endowment for the Arts; Empire State Development’s I LOVE NEW YORK program under the Market NY initiative; and the New York State Council on the Arts, with the support of Governor Andrew M. Cuomo, and the New York State Legislature.

In New York the project is also supported by the Robert Lehman Foundation; The Bank of Greene County Charitable Foundation; the Greene County Legislature through the County Initiative Program of the Greene County Council on the Arts; The Olana Partnership’s Novak-Ferber Exhibitions Fund; and the Kindred Spirits Society of the Thomas Cole National Historic Site.

Support for the catalogue is provided by Furthermore, a program of the J. M. Kaplan Fund.

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OLANA STATE HISTORIC SITE AND THE OLANA PARTNERSHIP: Olana is the greatest masterpiece of Frederic Edwin Church (1826-1900), a preeminent American artist of the mid-19th century and the most important artist’s home, studio, and designed landscape in the United States. Church designed Olana as a holistic environment integrating his advanced ideas about art, architecture, landscape design, and environmental conservation. Olana’s 250-acre artist-designed landscape with five miles of carriage roads and a Persian-inspired house embraces unrivaled panoramic views of the Hudson Valley and Catskill Mountains and welcomes more than 170,000 visitors annually. The house is open for guided tours, and reservations are highly recommended. The landscape is free and open to all daily 8:30 AM-sunset. Olana State Historic Site, administered by the New York State Office of Parks, Recreation and Historic Preservation, is a designated National Historic Landmark and one of the most visited historic sites in the state. The Olana Partnership, a private not-for-profit education corporation, works cooperatively with



New York State to support the restoration, conservation, and interpretation of Olana. The Olana Partnership operates Olana State Historic Site in a cooperative agreement with New York State Parks.

THE THOMAS COLE NATIONAL HISTORIC SITE is an international destination presenting the original home and studios of Thomas Cole (1801-1848), founder of the Hudson River School of painting, the nation's first major art movement. Located on 6 acres in the Hudson Valley, the site includes the 1815 Main House; Cole's 1839 Old Studio; the recently reconstructed New Studio building; and panoramic views of the Catskill Mountains. It is a National Historic Landmark and an affiliated area of the National Park System. The Thomas Cole Site's activities include guided tours, special exhibitions of both 19th-century and contemporary art, printed publications, extensive online programs, activities for school groups, free community events, lectures, and innovative public programs such as the Hudson River School Art Trail—a map and website that enable visitors to visit the places that Cole painted. The goal of all programs at the Thomas Cole Site is to enable visitors to find meaning and inspiration in Thomas Cole's life and work. The themes that Cole explored in his art and writings—such as landscape preservation and our conception of nature as a restorative power—are historic and timely, providing the opportunity to connect to audiences with insights that are highly relevant to their own lives.

Crystal Bridges Museum of American Art

The mission of Crystal Bridges Museum of American Art is to welcome all to celebrate the American spirit in a setting that unites the power of art with the beauty of nature. Since opening in 2011, the museum has welcomed 4.9 million visitors, with no cost for admission. The collection spans five centuries of American masterworks from colonial to current day and is enhanced by temporary exhibitions. The museum is nestled on 120 acres of Ozark landscape and was designed by world-renowned architect Moshe Safdie. A rare Frank Lloyd Wright-designed house was preserved and relocated to the museum grounds in 2015. Crystal Bridges offers public programs including lectures, performances, classes, and teacher development opportunities. Some 265,000 school children have participated in the Willard and Pat Walker School Visit program, which provides educational experiences for school groups at no cost to the schools. Additional museum amenities include a restaurant, gift store, library, and 5 miles of art and walking trails. For more information, visit CrystalBridges.org.

Olana VISITOR INFORMATION: The landscape is free and open daily 8:30 am to sunset. For a current list of tours of OLANA, visit www.olana.org/hours-and-admission. Keep in touch on Facebook, Instagram and Twitter at [@OlanaSHS](https://www.instagram.com/OlanaSHS).

Thomas Cole VISITOR INFORMATION: Visit thomascole.org/events for digital content and outdoor experiences that you can enjoy now. The grounds are open daily from dawn to dusk. We are evaluating our 2020 touring schedule on an ongoing basis in light of the COVID-19 pandemic. Keep in touch on Facebook, Instagram and Twitter at [@thomascolesite](https://www.instagram.com/thomascolesite).

Crystal Bridges VISITOR INFORMATION: for updates, [visit here](#) and follow on Facebook, Instagram, Twitter.

[#CrossPollinationShow](#)



Art Bridges



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