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Transcending Vision: American Impressionism 1870-1940 Works from the Bank of America Collection Opens April 10, 2010 at the Orlando Museum of Art

ORLANDO, FL — The Orlando Museum of Art (OMA) is pleased to present *Transcending Vision: American Impressionism 1870-1940*, an exhibition featuring over 125 paintings that demonstrate how American artists successfully transformed French Impressionism into their own artistic style. Paintings by artists such as Herman Herzog, Childe Hassam, George Inness and John Sloan will illustrate the full range of Impressionist qualities that captivated artists and audiences during that period as they still do today. Provided by the Bank of America *Art in our Communities* program, the works in the exhibition represent a diverse group of more than 75 artists that redefined Impressionism as a means of depicting the American rural and urban landscape and of expressing ideas about how the rapidly changing country saw itself.

Impressionism was introduced into the United States in the 1870s, just a few years after it originated in France. American Impressionism, like the French Impressionism from which it derived, was in part a reaction to the artistic styles that had preceded it. American Impressionists departed from the tenets of the Hudson River School, the predominant style of painting in the United States from 1825 to 1880. Artists associated with the Hudson River School—which was not an actual school but rather a group of painters based in New York State—celebrated the vastness of the American landscape in canvases that depicted the awe-inspiring grandeur of nature.

Impressionism originated in the 1860s in France, where Claude Monet and Pierre-Auguste Renoir, among others, brought a revolutionary approach to painting, in both subject matter and technique. Their new concept—namely that individual small brushstrokes of unmixed, bright colors would be perceived from the distance by the viewer's eye as unified fields of form, light, and atmosphere—became the basis for their outdoor scenes painted directly onto canvas without the traditional preparatory studies. After the Civil War ended in 1865, a number of American artists traveled to Europe, especially to France, to study at the art academies there, a tradition that continued into the first decades of the twentieth century and came to an end at the beginning of World War I. There, they absorbed the more classical academic teachings as well as the new, freer style of Impressionism, the latter mostly through imitation, since the Impressionist artists did not offer any formal training.

Some American artists stayed in Europe for prolonged periods or even settled there. The majority of them, however, returned to the United States after several years of study and travel, full of new ideas about art. These they adapted to their paintings of the American landscape, which became their primary subject matter—scenic mountains, villages, and cities, and sites along the New England and Pacific coasts. As the artists moved across the country, they created art colonies. Each colony translated American Impressionism to speak to a regional sensibility. For the most part, their paintings reflected a sense of optimism and nationalism.

“Bank of America is committed to strengthening artistic institutions and in turn, the communities we serve,” said John Moskos, Central Florida Market President, Bank of America. “Sharing our collection with the public through partners such as the Orlando Museum of Art not only makes business sense for the bank, but also helps support one of Orlando's largest museums and a local cultural anchor.”

Through its *Arts in our Communities* program, Bank of America has converted its collection into a unique community resource from which museums and nonprofit galleries may borrow complete or customized exhibitions. By providing these exhibitions and the support required to host them, this program helps sustain community engagement and generate vital revenue for the nonprofits, creating stability in local communities. From 2008-2010, Bank of America

Orlando Museum of Art
2416 N Mills Ave.
Orlando, FL 32803
www.omart.org



Hours: Tuesday – Friday 10 am – 4 pm, Saturday – Sunday noon – 4 pm, closed major holidays

Accredited by the American Association of Museums, the Orlando Museum of Art is supported by earned income, the Council of 101, donations from individuals, corporations and foundations, and sponsored in part by United Arts of Central Florida with funds from the United Arts campaign, State of Florida, Department of State, Division of Cultural Affairs and the Florida Arts Council, and the National Endowment for the Arts.

will have loaned more than 30 exhibitions to museums internationally.

Bank of America is a major supporter of arts and heritage in the United States, and increasingly internationally. Its support is built on a foundation of responsible business practices and good corporate citizenship that improves access to the arts and arts education in local communities nationwide. Bank of America believes that improving access to arts is critical to both the culture and economic vitality of the communities we serve. The bank's unique program offers customers free access to more than 120 of the nation's finest cultural institutions through its acclaimed Museums on Us program, while Art in our Communities shares exhibits from the bank's corporate collection with communities across the country through local museums. In addition, the Bank of America Charitable Foundation provides philanthropic support to museums, theaters and other arts-related nonprofits to expand their services and offerings to schools and communities.

The OMA is located in Orlando Loch Haven Park at 2416 North Mills Ave., Orlando, Fla. From I-4 take the Princeton Street exit 85. Drive east on Princeton Street, and at the corner of Princeton and Mills (US Highway 17 / 92), turn left. Go one block to east Rollins Street and turn left. The entrance is the first driveway on the left. Parking is free. For further information, call 407 896 4231 or visit www.omart.org.

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