THE YEAR IN EXHIBITIONS

If Huntington art exhibitions shared a common theme this year, it was the profound effect the natural world can have on artists. Exhibitions featuring the works of John Constable and Frederic Edwin Church, as well as Chinese artists from the 10th century on, explored how the particular natural beauty around them—from the English countryside and the Hudson River Valley to the formal gardens of China—deeply affected their work.

Constable’s six-foot paintings depicting scenes from his childhood home along the Stour River in rural England are among the most celebrated images in British art. The series includes such well-known masterpieces as The White Horse (1819) and The Hay Wain (1821) and The Huntington’s own View on the Stour near Dedham (1822). “Constable’s Great Landscapes: The Six-Foot Paintings” was the first exhibition to present all six of these monumental paintings as a group. But the exhibition was made truly historic by the full-size oil sketches shown alongside the corresponding paintings. The artist’s practice of painting preliminary sketches on the same scale as his exhibition pictures has long been viewed as one of his most original contributions to Western art. Juxtaposed with their finished exhibition canvases, the sketches revealed the unique creative process Constable developed in order to work on such a
substantial scale. More than 50 related works rounded out the exhibition.

“Constable’s Great Landscapes” attracted almost 50,000 visitors to the Boone Gallery, the highest total since the “Great British Paintings” exhibition of 2002. The British paint company Farrow and Ball donated paint for the Boone Gallery; the wall color for the exhibition was carefully chosen to replicate the traditional deep red preferred by Constable for the display of his most important works. The color, called Eating Room Red, was such a hit that the Los Angeles Times dedicated a story to it and the other colors selected for the exhibition. The British artist David Hockney, who says he’s been hugely influenced by Constable, expressed equal enthusiasm for Eating Room Red and painted his gallery space a similar color for a show he opened in Los Angeles during the Constable exhibition. Overall, the Constable exhibition garnered significant media coverage and favorable reviews.

Los Angeles Times art critic Christopher Knight wrote, “The 6-footers are important to see and understand because of their extraordinary capacity to articulate a robust worldview, and effectively establish it. They are important, in other words, because of their power—not in spite of it.” The exhibition was organized by The Huntington, the Tate Britain, and the National Gallery of Art, Washington, D.C. Major underwriting for the exhibition at The Huntington was provided by the Ahmanson Foundation; Daniel Greenberg, Susan Steinhauser, and the Greenberg Foundation; and Heather and Paul Haaga. Additional support was provided by the Ralph M. Parsons Foundation, the Fletcher Jones Foundation, and the Capital Group Companies Charitable Foundation Associate Matching Gift Program.

“Treasures from Olana: Landscapes by Frederic Edwin Church” featured a group of paintings by Church that the artist kept or reacquired for his own home, the Persian-influenced castle called Olana in the Hudson River Valley. Mostly intimate landscape studies and oil sketches, the paintings trace the arc of Church’s career, depicting a wide range of subjects, from early Hudson River Valley scenes and studies of the dramatic New England sky to vignettes from his travels abroad and later views of the landscape around his beloved home. On the theme of beloved homes, the Los Angeles Times began its glowing review of the show with a description of what it’s like to walk through The Huntington estate: “Before you see the paintings in ‘Treasures from Olana,’ you must make your way along several meandering paths through a beautifully cultivated landscape lush with plants gathered from around the world. The trip—past four neoclassical buildings, numerous fountains, statues, and vases, with the San Gabriel Mountains in the background—takes about 15 minutes. It’s a terrific introduction to the exhibition’s 23 landscapes, which Church painted from 1845 to 1891.” The exhibition was organized by Kevin Avery, associate curator at the Metropolitan Museum of Art. The presentation of the exhibition at The Huntington was made possible by Steve Martin.

In conjunction with the exhibition, Jessica Todd Smith, the Virginia Steele Scott Curator of American

A CHRONOLOGY OF EXHIBITIONS

From Pictorialism to Modernism: Photographs by Alma Lavenson | June 10–Oct. 15, 2006
Constable’s Great Landscapes: The Six-Foot Paintings | Feb. 3–April 29, 2007
From Grauman’s to the Getty: Arnold Chanin’s Photographs of Los Angeles | March 3–June 3, 2007
Linnaeus in the Garden | April 28–July 29, 2007
Legacy and Legend: Images of Indians from Four Centuries | June 9–Sept. 2, 2007
Twelve Drawings from Robert Motherwell’s Lyric Suite | June 9–Aug. 12, 2007
Art, and Kevin Murphy, the Bradford and Christine Mishler Assistant Curator of American Art, assembled a display, “A Treasure from The Huntington: Frederic Church’s Chimborazo in Context” (see sidebar, pg. 17). Earlier in the year, Smith commissioned the New York City frame maker Eli Wilner & Co. to reproduce the original frame that Church himself had designed for the painting. The frame had been lost before The Huntington acquired the painting in 1989. This project became possible when photographs of Chimborazo featuring the original frame surfaced in the 1990s. The painting, with its new frame, returned to its location in the Scott Gallery following the exhibition.

In recognition of the 400th anniversary of the meeting of European and Native American peoples at Jamestown, Va., “Legacy and Legend: Images of Indians from Four Centuries” looked at how North American Indians were depicted in art from the 1500s through the 1800s. Featuring rare material drawn almost entirely from The Huntington’s collections, “Legacy and Legend,” guest curated by Mary Kay Hight, included the first lithograph of an Indian by Swiss artist Peter Rindisbacher; portraits published by Thomas McKenney and James Hall in their History of the Indian Tribes of North America (1836–44); and aquatints by Karl Bodmer, whose depictions of Indians were considered to be the best of his time. A large selection of photographs by Carl Moon and Edward Curtis were on display, as were selected artifacts from the Autry National Center. The exhibition was made possible in part through a grant from the Christian A. Johnson Endeavor Foundation and the J. W. and Ida M. Jameson Foundation.

To celebrate the temporary opening of the Chinese garden in August 2006, The Huntington mounted its first exhibition of Chinese art. “Chrysanthemums on the Eastern Hedge: Gardens and Plants in Chinese Art” comprised 55 works, showcasing scroll paintings, porcelain, lacquer, jade, and other objects from the 10th to the 19th centuries, on loan from public and private collections nationwide. The exhibition highlighted five plants—the plum, bamboo, orchid, lotus, and chrysanthemum—that have had profound significance in Chinese art and literature. These were also some of the earliest plants grown at The Huntington, and their presence in part inspired the building of the Chinese garden. The exhibition revealed how the concepts underlying garden design in China in the 16th and 17th centuries are still relevant at The Huntington today. The exhibition was made possible by Cathay Bank. Additional support was provided by the Blakemore Foundation, the Robert F. Erburu Exhibition Endowment, and the Peter Paanakker estate through the Carrie Kolb Foundation.
To mark the 300th anniversary of Carl Linnaeus’ birth, The Huntington mounted a small exhibition of rare books drawn from its own remarkable history of science collections, major works from the Scott Eric Jordan collection, as well as items from the Torbjörn Lindell collection. “Linnaeus in the Garden” celebrated the Swedish botanist who created the modern system for naming plants. The exhibition included the first edition of *Species plantarum*, which provided the foundation for modern plant nomenclature, and the 1740 edition of *Systema naturae*, which set the standard for two-part scientific names, consisting of genus and species. The exhibition extended into the gardens, where 80 labels throughout marked plants named by Linnaeus. The exhibition was developed in cooperation with the Swedish Consulate of Los Angeles and made possible in part by the Barbro Osher Pro Suecia Foundation.

To commemorate the 125th anniversary of the *Los Angeles Times*, The Huntington presented the exhibition “First Freedoms: The *Los Angeles Times* and the Right to a Free Press, 1881–2006,” comprising mainly Huntington materials. Many events in the Times’ history are linked to the struggle to preserve freedom of the press as defined by the First Amendment, a central theme of the exhibition. Included in the show were the only existing first edition of the paper (owned by The Huntington), the 1942 Pulitzer Prize won by the *Times* for a series of articles advocating press freedom, as well as editorial cartoons by Paul Conrad. The exhibition was made possible through the generous support of the *Los Angeles Times*.

Four small shows filled the Virginia Steele Scott Gallery’s Drawing Cabinet exhibition space:
- “From Pictorialism to Modernism: Photographs by Alma Lavenson” brought together 12 works by Lavenson (1897–1989) for a focused intro-
duction to this important figure in the history of West Coast photography.

- “Eleven Collages by Joseph Cornell” displayed works by the man who created some of the most enigmatic and poetic American art of the 20th century. Cornell (1903–1972) began and ended his career making collages out of photographs, newspapers, and books, often using disconcerting juxtapositions to stimulate the viewer’s subconscious.

- “From Grauman’s to the Getty: Arnold Chanin’s Photographs of Los Angeles” documented Los Angeles from 1961 to 2005 through a group of photographs recently donated to The Huntington by Chanin (b. 1934).

- “Twelve Drawings from Robert Motherwell’s Lyric Suite” presented works by the leading artist and theorist of Abstract Expressionism. In a period of just two months in 1965, Motherwell (1915–1991) created the nearly 600 drawings that constitute his Lyric Suite. The show celebrated the purchase of a dozen drawings from the Dedalus Foundation Inc. with funds from the Connie Perkins Endowment.

Long-term loans to the Art Collections included:

- Charles Rohlfis, rocking chair, 1899 (oak, leather, and metal). Long-term loan from the American Decorative Arts 1900 Foundation, N.Y.

ON LOAN

The Huntington regularly loans works to other institutions for use in exhibitions and borrows works for display in its own galleries. Important loans this year included:

- Rogier van der Weyden, Virgin and Child (oil on panel), ca. 1460, lent to the National Gallery of Art (Washington, D.C.) and the Koninklijk Museum (Antwerp) for their exhibition “Prayers and Portraits” (Nov. 12, 2006–May 27, 2007).

- Greene & Greene, seven works of decorative arts (1904–26), including the double sconce from the Reeve-Townsend House; a vintage frame and photograph, desk chair, desk, and single sconce from the Adelaide Tichenor House; and a panel carved for Mrs. Willis J. Walker. Long-term loan from the Guardian Stewardship.

- Frank Lloyd Wright, 13 pieces of Arts and Crafts furniture, including the Willis House dining room armchair, Heurtley House maple recliner, Little House oak recliner, Coonley House oak side chair, Husser House dining room table, and eight Husser House dining room chairs. Long-term loan from Mr. and Mrs. Erving Wolf, N.Y.
BOTANICAL SHOWS AND EVENTS

Perhaps the most celebratory botanical event of the year was the Desert Garden centennial. One hundred years ago garden superintendent William Hertrich persuaded Henry E. Huntington to agree to a trial planting of approximately 300 specimens on a half-acre piece of hillside. As the Desert Garden grew, so did the breadth of the collection, with rarities imported from South America, Madagascar, and South Africa. Today the 12-acre garden displays more than 50,000 exotic plants representing approximately 4,000 species of cacti and succulents. To celebrate this prickly milestone, a number of special programs took place in the year, from curator-led walks to classes and an evening fiesta.

Work began on renovations in the Rose Garden, a beloved Huntington location approaching a 100-year anniversary in 2008. Roses in the garden were placed in pots as work progressed on soil renovation and a new irrigation system. Meanwhile, in the estate’s historic orange groves, staff removed three full rows of failing trees for future replanting of a collection of historically important avocado cultivars.

During the year The Huntington formed an alliance with the Annenberg Foundation’s Farmlab project. In this capacity The Huntington provided space for trees that were removed from the now defunct South Central Community Farm in Los Angeles. The institution also provided educational opportunities for the people who previously maintained gardens at the farm.

The year was not without challenges. January brought the worst freeze the gardens had suffered in almost 20 years. Temperatures reaching 19 degrees Fahrenheit were recorded in the nursery and the Children’s Garden, where the cold was particularly severe. Thousands of plants died, necessitating a substantial amount of work to replace them—with harder plants. In addition, some garden systems froze, most notably pipes, and had to be replaced.

On a happier note, a full slate of exciting botanical shows and events rounded out the year: September’s Succulent Plant Symposium brought together experts...
in the fields of botany, ethnobotany, and plant taxonomy, and the annual Southland Orchid Show and Sale took place in October. The Flora Legium was opened to the public for the first time during the event, with the Nax Gold Orchid collection and the Smaus Garden Tool collection on display alongside orchid exhibits.

The Huntington also hosted the annual Viewing Stones exhibition, the Southern California Iris Society’s regional meeting, the annual meeting of the Southern California Palm Society, and a day of training for American Orchid Society judges. The ever-popular spring and fall plant sales continued to draw large crowds.

ACQUISITION HIGHLIGHTS
As a dynamic, collections-based research institution, The Huntington continues to add rare artifacts and artworks to its collections. Endowments for acquisitions provide some funds for this purpose, as do contributions through the Art Collectors’ Council and Library Collectors’ Council. The institution’s strategic plan emphasizes the development of the collections through gifts-in-kind, and as a result, for fiscal year 2007, The Huntington’s collections grew through numerous gifts in this category.

ART
Among The Huntington’s most important art acquisitions during fiscal year 2007 was a portrait of Samuel Johnson (1775) by Joshua Reynolds, donated by Huntington Overseer Loren Rothschild and his wife, Frances. The painting, known as “Blinking Sam,” is one of the best-known images of the great man of letters, shown reading or perhaps quoting while expounding a point, his eyes squinting with the intensity of effort and concentration. Art acquisition highlights also included:

- Edwin Dickinson, Toward Mrs. Driscoll’s (1928), oil on canvas; gift of Margery and Maurice Katz
- Harry Bertoia, Tonal (1977), brass, beryllium, and copper. Tonal is one of the American artist’s signature sound-making works, consisting of a grouping of tall rods of beryllium copper capped with brass cylinders that resonate when touched or blown by the wind. Installed in the Dorothy Collins Brown Garden, the sculpture is the promised gift of the Philip and Muriel Berman Foundation.
- Hans Burkhardt, Red Poppies on Garden Wall (1963), oil on linen canvas; promised gift of Lorraine and Arnold Chanin.
- Carol Bishop, The Gamble House (2004), emulsion print with watercolor, ground metal, pencil, and gouache; gift of Carol Bishop.
- Seven paintings by American artists: Eleanor Colburn, Clouds; Eleanor Colburn, Dunes; Arthur Bowen Davies, Landscape (no. 2); Warren Davis, Nude; Marguerite Pearson, June Morning, Rockport; Arthur Powell, Winter Landscape; and Robert Spencer, Haying. Gift of Barbara and William Hyland.
- Sam Maloof, 23 pieces of furniture: three-piece sideboard, settee, game table with cork inlay, dining table with 12 chairs, two drop-leaf end tables, round walnut table, occasional chair and ottoman. Promised gift of the Lynn K. Altman Family Trust.
- George Washington Maher, leaded glass window from the James A. Patten House (1901); purchased with funds from the Rothenberg Fund.
- Fritz Rauh, eight drawings of abstract forms (1972–75), Sumi ink on paper; gift of the artist.
- Raphael Soyer, Portrait of the Artist’s Wife, Rebecca (1974), oil on canvas; Marsden Hartley, Study of Shells (no date), ink and graphite; Cecil Bell, Tugboat (no date), watercolor. Gift of Donald Treiman.
- William Matthew Prior, Mrs. Eunice Hall of Portland, Maine (1839) and Mr. Hall of Portland, Maine (ca. 1839), oil on canvas. Gift of Dr. Oscar Lemer and Trudy Lemer.
- Bessie Potter Vonnoh, Young Mother (1896), plaster; gift of MaryLou and George Boone.
- Edward Borein, seven pen-and-ink drawings, one watercolor, and four etchings; anonymous gift.
- Rembrandt Harmensz. van Rijn, Faust in his Study (ca. 1652), etching; anonymous gift.
- Richard Redgrave, Beside a Woodland Pond, Summer (1854), oil on canvas; purchased with funds from the Frances C. Dyke Art Acquisitions Fund.
- During the year The Huntington was notified of the intended bequest by Mrs. Carita Kadison of the Carita Kadison collection and Kadison Family collection of Wedgewood pieces.

The Art Collectors’ Council is a group of major donors who help direct the growth of the collections through active involvement in the acquisition process. During the year it acquired five new works for The Huntington’s collections:

- Arthur B. Davies, California Mountain Scene [The Lure of the Chase] (1905), oil on canvas. Davies (1862–1928) was a catalyst for the development of modern art in the United States. In California Mountain Scene he applied his poetic, Symbolist style to an expansive view of the Sierra Nevada near Lake Tahoe. Purchased with funds from the Art Collectors’ Council, the Virginia Steele Scott Foundation, and Margery and Maurice H. Katz.
- Charles Rohlf, library table (carved twice with the maker’s cipher and dated 1901), oak. Purchased with funds from the Virginia Steele Scott Foundation.
- Charles Robert Ashbee, designer, upright piano (1904), made by the Guild of Handicraft, action by John Broadwood & Sons, mahogany and inlaid chequered banded panels in holly with pierced wrought-iron strapwork hinges and a cream-stained fruitwood veneered interior. Purchased with funds from the Art Collectors’ Council and the Schweppe Art Acquisitions Fund.
- Sir William Hamo Thornycroft, Teucer (signed and inscribed “Hamo Thornycroft, 1881,” and again “Hamo Thornycroft 1904,” numbered “22”), bronze, rich dark-brown patination. The
statue depicts the Greek archer Teucer from Homer’s *Iliad*. Thornycroft (1850–1925) was one of the three leaders of the New Sculpture movement, and this piece is one of the three founding icons of the movement. Purchased with funds from the Art Collectors’ Council, the Adele S. Browning Memorial Art Fund, the Frances C. Dyke Art Acquisitions Fund, and Hal and Maribeth Borthwick.

- Nicolas de Largillière, *Jacques IV Roettiers de la Tour* (ca. 1730), oil on canvas. Largillière (1656–1746) was one of the most successful portrait painters of the late 17th and early 18th centuries. Roettiers, who was in his early 20s when he sat for this portrait, is shown holding the tools of his craft. Purchased with funds from the Art Collectors’ Council and the Adele S. Browning Memorial Art Fund.

**LIBRARY**

The Library Collectors’ Council held its 10th-anniversary meeting in January to review prospective selec-
tions. Curators of the Manuscript and Rare Book departments made their presentations before a record membership of 35 families. The council acquired the following items:

- Joseph Morgagni’s *De sedibus, et causis morborum per anatomem indagatis* (1761). The work is the first systematic textbook in the field of pathology.
- A seven-volume manuscript of public finance records from the reign of William III, dating from 1687 to 1702.
- The papers of Joseph Harwell Barrett, a member of Lincoln’s “kitchen cabinet” and his biographer during the second presidential campaign.
- A group of 71 letters from Christopher Isherwood to Lincoln Kirstein, the dance impresario. Kirstein’s correspondence to Isherwood was already in the Isherwood archive, so this cache of letters unites the two sides of the correspondence series.
- Sixteen letters by Edward Schieffelin, a prospector and founder of Tombstone, Ariz., documenting his prospecting expedition between January 1880 and November 1881.
- The correspondence of the Dunning family, 1853–72, documenting their travels from Maine to the gold fields of California.
- The Herve Friend panorama of the Allesandro tract in Moreno Valley (1891), an important photo-documentation of Inland Empire development.

This year the Library received archival materials from the estate of Roger Hong detailing his notable career in architecture in Los Angeles. (His parents’ archives are already part of The Huntington collections.) Gim Fong, You Chung Hong, and now Roger Hong will be remembered through the Hong family archive.

Wallace Neff Jr. continued the legacy created by his father, Wallace Neff, by giving vital archival materials detailing his importance to Southern California architecture.

Mr. and Mrs. Theodore Congdon have entrusted The Huntington with a collection of significant maritime manuscripts.
**BOTANICAL**

Highlights of Botanical gifts included:

- Ten specimens of the *Wollemia nobilis* tree provided by an anonymous donor enhanced the institution’s conifer collection. The tree is an *Araucaria* relative that was not known to modern science until its discovery in Australia in 1994.
- Twenty-nine black pines, ranging in size from 6 to 18 feet, donated by Nobu and Ann Sotowa. The trees had been pruned in a traditional Japanese style by Nobu’s father, Ichiro Sotowa, for almost 40 years. The gift was made in his memory.
- A boxed black pine, another important addition to the evolving Chinese garden landscape, donated by Dan Needham.
- Additions to the Desert Garden through donations of beautiful columnar cacti donated by the Pih family of La Cañada.
- Valuable succulent specimens from the Sparky Bishop garden in Simi Valley.
- A gift of a significant collection of about 500 well-documented *Echinocereus*, or hedgehog cacti, from Duke and Kazuko Benadom.

**ESTATE PROJECTS AND UPDATES**

**THE HUNTINGTON ART GALLERY**

By year’s end, the renovation of the Huntington Art Gallery was nearly complete. Throughout the year workers addressed critical seismic needs by carefully opening walls and reinforcing them with steel and concrete. They replaced the building’s original cambric-covered wiring, electrical circuits, and breakers, which had deteriorated severely since 1911, and installed new lighting and sophisticated state-of-the-art fire-suppression systems. Historic preservation included scraping back 20 layers of paint to discover the original colors of the interior walls and repainting them in those tones. Architectural details from balustrades to dentils and cornices were stabilized and refurbished. The serious preservationist approach was realized with the help of the preservation firm Architecture Resources Group, working hand in glove with the lead architect, Earl Corp., and Huntington staff.
THE CHINESE GARDEN

The public had the opportunity to visit The Huntington’s developing Chinese garden from August 2006 through February 2007. Visitors could stroll around the 1.5-acre lake, bordered by craggy rocks from China’s Tai Hu region, and enjoy a landscape that includes five hand-carved stone bridges, a stream flowing in from the north, and a canyon waterfall to the south. Viewing the garden in this initial state gave visitors a sense of what was to come—the magnificent pavilions, covered walkways, and a teashop and teahouse that Chinese artisans began assembling and refining in the spring.

The Chinese garden closed to the public on March 4, when construction resumed. ValleyCrest Landscape Development began to erect structural steel, the skeleton of the pavilions.

The Chinese artisans traveled to and from Los Angeles thanks to a gift-in-kind from Air China. The building materials were transported from Suzhou to the Port of Los Angeles as a gift-in-kind from COSCO-China Ocean Shipping (Group) Co. and arrived at The Huntington courtesy of the Dedeaux family and DART Trucking Co.

Spring 2007 brought forth yet another development: The garden received its formal name—Liu Fang Yuan (流芳園), the Garden of Flowing Fragrance. Led by curator June Li, the naming process involved a team of scholars, garden supporters, and Huntington staff. The name has layered meanings, alluding to the garden’s fragrant plants but also carrying symbolic references to Chinese poetry and art. The words liu fang echo the name of a famed Ming dynasty painter, Li Liufang (1575–1629), known for his beautiful landscapes.

LIBRARY

An important second phase of the Library electrical project made headway. During the first phase, most of the panels and wiring throughout the building were replaced. In the second phase the institution spent almost $500,000 to replace cable from the new panels to the distribution switchboards. The work also included replacing lighting in rare books and manuscripts stacks; adding ultraviolet protection; replacing disconnect switches and starters in the air-handling equipment; and providing emergency lighting in stairwells and on exit paths.
THE AMERICAN ARTIST FREDERIC CHURCH was greatly influenced by the German naturalist-explorer Alexander von Humboldt. Church painted his masterpiece landscape Chimborazo (see pg. 5) after traveling to South America in 1853 and 1857, following the Colombia-to-Ecuador route that Humboldt traveled from 1799 to 1804. Humboldt’s belief that everything in nature existed in a state of interdependent harmony made him the world’s most influential scientist before Charles Darwin published his theory of evolution. In 1857 Church concentrated his creative energies on Mt. Chimborazo and regions of Ecuador made famous by Humboldt, who had studied the region’s ecosystems and plants. Church made studies of plants during his journeys, just as Humboldt had collected thousands of botanical specimens in the Andes.

When preparations got under way for the exhibition “Treasures from Olana: Landscapes by Frederic Edwin Church,” it was clear what opportunities presented themselves for The Huntington. The show consisted of paintings from the artist’s home in the Hudson River Valley. But because The Huntington holds a multitude of Humboldt material, new ideas cropped up for an expanded display. Jessica Todd Smith, the Virginia Steele Scott Curator of American Art, and Kevin M. Murphy, the Bradford and Christine Mishler Assistant Curator of American Art, quickly envisioned “A Treasure from The Huntington: Frederic Church’s Chimborazo in Context,” featuring aspects of the institution’s art, library, and botanical collections.

Alongside the landscape studies and oil sketches, Smith and Murphy displayed books by Humboldt that inspired the artist as well as maps detailing both Church’s and Humboldt’s routes through South America. All were culled from the institution’s Library holdings. Because some of the plants Church featured in his paintings are found in The Huntington’s Botanical Gardens, Smith and Murphy worked with Botanical staff to provide audiences with the opportunity, through photographs keyed to a map of the gardens, to experience South American plant life in person, just as Church and Humboldt had.

“The tremendous resources in these three distinctive areas make The Huntington unique,” says Smith. “We were the only venue for this traveling exhibition where visitors were able to see examples of the printed materials and botanical specimens that had inspired the artist.”

The distinctive subjects of plants and paintings also came together in a two-part curator talk and tour titled “The Art of Plants in Landscapes by Frederic Edwin Church.” Smith led a tour through the exhibition, and Dylan Hannon, curator of the Conservatory and Tropical Collections, led a walk through The Rose Hills Foundation Conservatory for Botanical Science, where he discussed some of the plants so beautifully depicted in Church’s paintings.

Ah, synchronicity.

After Alexander von Humboldt, Le Chimborazo vu depuis le Plateau de Tapia, from Alexander von Humboldt, Vues des Cordillères (1810).