

Louisiana State Exhibit Museum

Lesson Plan, Grades 5-12

3015 Greenwood Rd
Shreveport LA 71109
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PORTRAITS IN BRONZE AND FIRED CLAY

Grades: 5-12

Subject: Louisiana History and The Arts

Time: One day to allow students to learn about and/or research the historical figures of the Le Moyne family – Pierre Le Moyne, Sieur d’Iberville, Jean-Baptiste Le Moyne, Seigneur de **Bienville** and Caroline Dorman. One day for a field trip to the Louisiana State Exhibit Museum. One to two days to review and process the 30 portrait busts of friends and family of the artist, professors and students of the Northwestern Music School as well as the two bronze busts of historical figures – naturalist Caroline Dorman and French explorer Pierre Le Moyne, Sieur d’Iberville.

Overview:

Students in grades 5-12 are invited to visit the Louisiana State Exhibit Museum for an exciting and extraordinary exhibit of sculpture by Michelle Drane Smith. The exhibit, *Portraits in Bronze and Fired Clay* will consist of 30 portrait busts of friends and family of the artist, professors and students of the Northwestern Music School. The artist will include two bronze busts of historical figures – naturalist Caroline Dorman and French explorer Pierre Le Moyne, Sieur d’Iberville. Of special interest will be an 18th century oil on canvas portrait of an unknown French soldier. The artwork, discovered in south Louisiana, was the subject of a forensic analysis by the FACES Lab in Baton Rouge. The exhibit will postulate a possible relationship between the facial features of the portrait with the bronze bust of d’Iberville. Based on the evidence, the visitor will determine if the portrait resembles members of the historic Le Moyne family, which includes Jean-Baptiste Le Moyne de Bienville, the founder of New Orleans.

Benchmarks 5-8:

V A-CE-M3 Use the elements and principles of design and art vocabulary to visually express and describe individual ideas

V A-CE-M5 Understand and visually express relationships among visual arts, other arts, and disciplines outside the arts

VA-AP-M1 Use elements and principles of design and expanded art vocabulary for responding to the aesthetic qualities of various works

VA-AP-M2 Recognize that concepts of beauty differ by culture and that taste varies from person to person

VA-AP-M3 Perceive the aesthetic value and influence of organic forms and the natural environment as reflected in works of art

VA-AP-M4 Demonstrate awareness of various new ideas, possibilities, options, and situations pertaining to the art world

VA-AP-M5 Discuss the question, "What is art?" and express intuitive reactions and personal responses to various works

V A-CA-M1 View works of art and analyze how artists use design elements and principles to achieve an aesthetic effect

V A-CA-M2 Analyze and interpret art images for their symbolic meaning, purpose, and value in place and time

V A-CA-M5 Develop interpretations about works of art and give supporting reasons

H-1A-M1 Describing chronological relationships and patterns

H-1A-M2 Demonstrating historical perspective through the political, social and economic context in which an event or idea occurred

H-1A-M3 Analyzing the impact that specific individuals, ideas, events, and decisions had on the course of history

H-1A-M4 Analyzing historical data using primary and secondary sources

H-1A-M6 Conducting research in efforts to answer historical questions

Benchmarks 9-12:

V A-CA-H1 Apply knowledge of design elements and principles to analyze, compare, or contrast the composition of various works of art

V A-CA-H2 Compare and contrast symbolism as used in works of visual art from different cultures and time periods

V A-CA-H4 Critique works of art using advanced art vocabulary

VA-CA-H5 Develop and justify personal interpretations of works of art based on information from inside and outside the work

V A-HP-H1 Analyze specific styles and periods of art in relation to prevailing cultural, social, political, and economic conditions

V A-HP-H2 Analyze how works of art cross geographical, political, and historical boundaries

V A-HP-H3 Compare and contrast ways art has been used to communicate ideas, themes, and messages throughout history

V A-HP-H4 Analyze materials, technologies, media, and processes of the visual arts throughout history

V A-HP-H6 Identify representative visual artists of various cultures and compare their lives, careers, works, and influence

VA-AP-H5 Question/weigh evidence and information, examine intuitive reactions, and articulate personal attitudes toward visual works

H-1A-H2 Explaining and analyzing events, ideas, and issues within a historical context

H-1A-H3 Interpreting and evaluating the historical evidence presented in primary and secondary sources

H-1A-H4 Utilizing knowledge of facts and concepts drawn from history and methods of historical inquiry to analyze historical and contemporary issues

H-1A-H5 Conducting research in efforts to analyze historical questions and issues

Pre-Visit Information:

Educators are invited to use the following background information for an overview of historical figures featured within the exhibit as a pre-visit lesson plan.

Follow the link below to the Metropolitan Museum of Art for a discussion on Roman Portrait Sculpture. The artist for the exhibit *Portraits in Bronze and Fired Clay*, Michelle Smith, adopted the technique of classical sculpture to portray two historical figures important to the colonization and development of Louisiana.

Living in the university town of Natchitoches, the artist had the opportunity to cast portrait busts of the students in the music school, as well as several members of the liberal arts faculty. The display of portraits in the exhibit evokes scenes of Roman ruins.

http://www.metmuseum.org/toah/hd/ropo2/hd_ropo2.htm

On Exhibit – Sculpture

Caroline C. Dormon. Bronze Portrait Bust. Michelle Drane Smith. 2007
Relief on base - left panel: Crimson Pitcher-plant; front panel: Louisiana pine cone and straw; right panel: Louisiana Native Iris

Caroline Coroneos Dormon
1888 – 1971
Louisiana Naturalist and Conservationist

Locally and internationally famous among iris-lovers, Dormon was a naturalist, horticulturist, author, artist, and the driving force behind the creation of Kisatchie National Forest centered in Pineville, Louisiana. That forest was the outgrowth of her fight to save the fast-disappearing longleaf pines of Louisiana. Miss Dormon was the first woman forester in the country.

She wrote and illustrated, in magnificent watercolors, some of her very first books on native plants and wild flowers of the south, including, *Wild Flowers of Louisiana* and *Flowers Native to The Deep South*. She was an amazing and accomplished woman.

Kisatchie National Forest
Pineville, Louisiana

Kisatchie National Forest has more than 604,000 acres spread across seven parishes in Louisiana. Hidden in the bayous beneath the bald cypress groves and old growth pine lies a world of natural beauty, excitement, learning, recreation, resources and wildlife in their purest form.

Longleaf pine forests once covered vast areas of central, southwestern and southeastern Louisiana north of Lake Pontchartrain. About 4 million acres were once longleaf pine forest in Louisiana. As longleaf pine forests have disappeared over the past century to less than 10 percent of their original extent in Louisiana, many of these species have made their way onto the state's list of Species of Conservation Concern.

Kisatchie derives its name from a tribe of Kichai Indians of the Caddoan Confederacy, who called themselves "Kitsatchie". In the late 1800's virgin forests covered 85 percent of Louisiana. Not only was most of the land in timber, much of it was in pure stands of magnificent yellow pine. The quality, volume and level terrain represented a lumberman's dream. And they reaped that dream in the short span of roughly 25 years.

Those outstanding forests enabled Louisiana to lead the nation in lumber production in 1914 and ranked second for several years. But that fast cut-out-and-get-out practice left Louisiana a blackened stump-waste just as the Great Depression gripped the nation. Devoid of resources or hope, few people saw any future for Louisiana in timber.

During its first 30 years, the Kisatchie acquired land in only five parishes – Vernon, Rapides, Grant, Natchitoches and Winn. Even at bargain offers of less than \$2 per acre, the federal government was limited in its purchases. The depressed economy was also pinching federal budgets and funds were not always available.

Caroline Dormon worked tirelessly to preserve Louisiana's virgin forests. She met botanists from the forest service, toured them through the hills and campaigned to protect the plant life. The citizens of Louisiana will forever be in her debt.

On Exhibit: Sculpture and Painting

Pierre Le Moyne, Sieur d'Iberville. Michelle Drane Smith. Bronze Bust
Loan from the Pass Christian Historical Society

Portrait of Unknown French Soldier. Unattributed
Oil on Canvas. 18th c. 37" x 32" Loan: Anonymous Collection, Arcadia, Louisiana

Background Information:

France and New France – Canada 1661

King Louis XIV was particularly interested in the French colony of New France because he wanted France to become the most powerful nation on the European landscape. One way to flood the treasury with money was by creating and establishing profitable colonies.

Aided by his finance minister John Baptiste Colbert, they created a new system called *Mercantilism*, for France's economic dominance of Europe. The new economic model assumed that a country could convert all raw materials into manufactured goods. New France's role was to acquire as many raw materials as it could to be exported back France to be manufactured into consumer goods.

Every European colony had its own cash crop. England had tobacco and sugar cane, Spain had gold and silver, and New France had the profitable fur trade.

Charles Le Moyne, 1626 – 1685
Seigneur de Longueil et de Châteauguay
Father of New France

Charles Le Moyne, **the father of twelve sons**, was one of the successful founders of a Canadian trading monopoly. Known as the father of New France, Charles immigrated to Canada in 1641, followed by his brother, Jacques Le Moyne.

Charles would amass a great fortune in the fur trade, owning the trading and transportation rights to Fort Cataraqui. At the time of his death, he owned several thousand acres of land in Canada. **Three of his sons – d'Iberville, Sérigny and Bienville, were explorers and heroes of the French Louisiana colony.**

Pierre Le Moyne 1661-1709
Seigneur **d'Iberville** et d'Ardillières
Hero and Father of Louisiana

Charles Le Moyne's **eldest son** was Pierre Le Moyne d' Iberville et d'Ardillières. He received an education in seamanship from the French Royal Navy and was known for his many military victories against the British Navy in the New World, especially along the Hudson Bay area. D'Iberville received praise throughout France for his great military exploits. He received the Royal and Military Order of St. Louis, awarded to exceptional officers. More importantly, as a French-Canadian, d'Iberville was the first non-native born Frenchman to receive the award.

When La Salle's attempt to discover a passageway to the Mississippi was unsuccessful, King Louis XIV commanded d'Iberville's return to France and chose him for a new mission – to find the mouth of the Mississippi River.

On March 2, 1699, d'Iberville, accompanied by his younger brother Bienville, entered into the delta of the Mississippi River, and soon established a fort at Biloxi Bay, where the town of Ocean Springs now stands.

Joseph Le Moyne 1668 – 1734
Seigneur de **Sérigny**

The **sixth son of Charles** apprenticed as a sailor and also made his career on the Hudson Bay. As Commander of the *Palmier* he took part in Iberville's expeditions to Louisiana. Aligned with his brothers in the West Indies expedition, they amassed a great fortune under questionable tactics. In 1716, Sérigny sailed to Louisiana under the trading company Campagnie d'Occident where he assisted his youngest brother Bienville in governing the colony.

Jean-Baptiste Le Moyne, Seigneur de **Bienville** 1680 – 1767
First Governor of Louisiana, Founder of New Orleans

Jean-Baptiste Le Moyne was the **youngest of Charles Le Moyne's twelve sons**. In 1698, d'Iberville asked his younger brother Bienville to accompany him on his exploration of the Mississippi River. The following year they established a fort at the current town of Ocean Springs, Mississippi. D'Iberville traveled back to France and left his youngest brother Bienville as second-in-command.

The French sent out expeditions to establish trade relations with the Native Indians for the importation of fur. In March 1700, Bienville travelled up the **Red River to renew ties with the Caddo Indians**. His group included Louis Juchereau de St. Denis, who would later become the founder of the city of Natchitoches. Like his father and older brothers, Bienville and his companion, St. Denis, quickly learned the Native American languages to ensure the survival of the new colony.

The French established peaceful relations with members of the Caddo Confederacy – the Doustionis, the Natchitoches and the Yataxis, by smoking a peace pipe with Chief Blanc at his village on Red River. The Yataxis were north of the city of Natchitoches, **near present day Bossier City**. Later, Iberville ordered St. Denis to return to Red River to solidify relations with Chief Blanc and provide the tribes with weapons and metal goods in exchange for horses and fur. St. Denis founded the city of Natchitoches in 1714, the oldest settlement in Louisiana.

In 1718 Bienville became governor of Louisiana under the newly formed French West Indies Company. His brother, Joseph de Sérigny, assisted in governing the colony.

That same year, Bienville founded the city of Nouvelle Orleans (New Orleans) which he named in honor of the regent to King Louis XV, the Duke of Orleans. New Orleans was originally created as a trading outpost between Lake Pontchartrain and the Mississippi River. Bienville in 1723 would move the capital of Louisiana from Mobile to New Orleans.

Summoned by the King to explain charges brought against him, Bienville returned to France in 1724. He came back to Louisiana seven years later as governor to help settle disputes with the Natchez Indians and he would serve as governor of Louisiana for nine years. During this time, Bienville oversaw the economics, defense, create the Louisiana society, and try to abolish the illegal trade with the English and the Spanish. Like his brother Iberville, Bienville received the Royal and Military Order of the Cross of St. Louis.

Bienville returned to France in 1741 never to return to Louisiana again. He retired from military/civil service and lived out the rest of his days in Paris.

MUSEUM ETIQUETTE

- Have your students use their “library” voice when in a museum or gallery.
- No running in a museum or gallery.
- Please keep your feet off the ledge and on the red tile (floor) when standing around the center contour map.
- Students need to stay with their group, class, or teacher.
- If you have any questions, please ask one of the museum tour guides.
- When entering the auditorium for a program, please keep your class in a single-file line separate from other classes and schools who may also be waiting to enter through the breezeway.
- Have your students wait for a tour guide to give out directions and instructions.

Museum Field Trip Activities

Make copies of LSEM viewing journal for each student.

Explain to students that they will be filling out the journals as they view the exhibit.

Students will tour the exhibit with a qualified docent.

Post Visit Activities

Discuss student impressions of the exhibit. Ask students if they understand the importance behind the historical figures featured in the exhibit and the significance of the unknown French soldier’s possible relationship to Francois Le Moyne de Bienville.

Why would historians find it important enough to have a forensic team analyze the painting?

Ask students to pick one figure or feature from the collection and write a journal entry about whom they picked and why they selected him/her.

Louisiana State Exhibit Museum- LSEM
Exhibit Viewing Journal

NAME _____

DATE _____

SCHOOL _____

Use information gained from the *Portraits in Bronze and Fired Clay* exhibit at LSEM to complete this viewing journal

Part One: Introduction to Important Figures

Who was Pierre Le Moyne and what was his importance as a historical figure?

Who was Jean-Baptiste Le Moyne and what was his importance as a historical figure within Louisiana?

What historical figure is believed to be in the painting of the ***18th c. Oil on canvas Portrait of unknown French soldier from New Orleans.***

List three works of art within the exhibit that interested you and why.

1. _____

2. _____

3. _____

Case: The Bienville Portrait

Is this a true and original Bienville portrait? What features are some common features between this portrait and other known portraits of Bienville of the time? Does Bienville's clothing look of the period? Is Bienville real? That is something that we leave to your imagination to decide.

Louisiana State Exhibit Museum- LSEM
Exhibit Viewing Journal

NAME _____

DATE _____

SCHOOL _____

Use information gained from the *Portraits in Bronze and Fired Clay* exhibit at LSEM to complete this viewing journal

Part Two: Integration of Art and Important Figures

Who was Caroline Dorman and what is her historical significance? Does she have regional significance, national or global significance? Why?

Case: Symbolism in art - Roman Portrait Sculpture

Describe the portrait bust of Caroline Dorman. How does the artist represent the individual? What is the significance of the decorations on the base of the sculpture.

What was the role of women in ancient Rome? Did Roman artists typically use women as just models, or did they portray women as individuals?

Jean-Baptiste Le Moyne, Seigneur de Bienville 1680 – 1767
First Governor of Louisiana, Founder of New Orleans
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