

## PRESS RELEASE

Contact:

Rebecca Mongeon

Addison Gallery of American Art

978.749.4342

rmongeon@andover.edu

## FIRST US MUSEUM SURVEY OF TRIPLE CANDIE ON VIEW AT THE ADDISON GALLERY OF AMERICAN ART THIS WINTER

***Throwing Up Bunnies: The Irreverent Interlopings of Triple Candie, 2001–2016* opens January 21; reception January 20**

Andover, Massachusetts (January 12, 2017) – This winter, the Addison Gallery of American Art, located on the campus of Phillips Academy in Andover, Massachusetts, will present *Throwing Up Bunnies: The Irreverent Interlopings of Triple Candie, 2001–2016*. Created and run by art historians Shelly Bancroft and Peter Nesbett (Phillips Academy Class of 1984), the curatorial agency Triple Candie generates exhibitions that challenge fundamental assumptions about the value of art and the nature of the art experience. The first American survey of Triple Candie’s work, *Throwing Up Bunnies* presents new projects and a selection of past installations, slightly altered for this viewing, including *David Hammons: The Unauthorized Retrospective*, *Undoing the Ongoing Bastardization of The Migration of the Negro By Jacob Lawrence*, and *The Workshop of the Harrogate Seven*. The exhibition will be on view from January 21 through April 2, 2017.

After operating as a traditional not-for-profit art gallery in Harlem for four years, Triple Candie sought a way to productively oppose what it saw as a growing materialism in the art world and stopped working with artists and showing original art objects. Instead, it began creating exhibitions using what it calls art surrogates—reproductions, unfaithful copies, or props—temporarily put in the service of an idea and then recycled or reused for future projects. In 2010, having realized more than 70 exhibitions, Triple Candie closed its Harlem gallery, left New York, and began producing exhibitions for museums internationally.

In addition to exhibiting art surrogates, Triple Candie has also promoted the work of fictional artists, displayed broken bottles and rocks as historical artifacts, and hired an actor to protest one of its exhibitions. Vilified by some, revered by others, and always generating lively discussion, Triple Candie was called “Manhattan’s one truly alternative alternative space” by the *New York Times* and “one of the most mysterious and contemporary art institutions on the contemporary scene” by the Milan-based publication *Domus*.

“Within the history of alternative spaces and organizations, Triple Candie holds a distinct place. It emerged at a time when mainstream institutions started embracing previously excluded art forms and populations, which in turn made it difficult for the smaller venues that championed such work to remain both urgent and relevant,” states Addison Gallery Curator Allison Kemmerer. “Rather than find new marginalized communities for which to advocate, Triple Candie decided to start working without artists, offering up a new model that ironically had, and continues to have, more in common with artist-run organizations that similarly challenge traditional notions about art.”

Triple Candie also served as Edward E. Elson Artists-in-Residence this past fall, collaborating with Phillips Academy art, biology, and physics students to create an on-campus installation. Recruited by the artists to participate as “research fellows” for the *Institute for the Study of Universal Uncertainties*, the students examined “uncertainty” as a concept common to both the fine arts and sciences. In hands-on workshops, the fellows then translated their observations and ideas about uncertainty into found, altered, and handmade objects that were then incorporated into museological displays inspired by historic *wunderkammers* or cabinets of curiosity. Limiting explanatory text in favor of compelling yet puzzling selections and juxtapositions these displays—housed in vitrines designed by the artists—are meant to fascinate and engage viewers while encouraging them to both ponder and embrace unknowingness. Located outside Paresky Commons and just a short walk from the Addison Gallery, the *Institute for the Study of Universal Uncertainties* will be on view through winter season.

### **ALSO ON VIEW**

Four exhibitions presenting works from the museum’s collection will remain open through the winter:

***Manzanar: Photographs by Ansel Adams*** has been extended through March 5. Since its opening in September, *Manzanar* has brought in thousands of visitors and been incorporated into the studies of dozens of school groups from around the region, with more planned for the coming months. The exhibition presents 50 photographs by Ansel Adams which document the Manzanar War Relocation Center in Inyo County, California. In 1943, Adams was invited to create a photographic record of this government facility, in which 10,000 men, women, and children were housed in tarpaper barracks behind barbed wire and gun towers. All were of Japanese ancestry, but most were American citizens forcibly removed from their homes and businesses and relocated to the camp by presidential order. While this series includes some of Adams’s signature iconic landscapes, it mostly comprises views of daily life, sports and leisure activities, agricultural scenes, and portraits. An important historical document and work of art, this renowned series touches on a wide range of topics from documentary photography and the politics of representation to US and world history, race, and identity.

***The Deception of Perception: Exploring Distortion and Ambiguity in Photography***, curated by Phillips Academy students during the fall 2016 term, will remain on view in the Museum Learning Center through March 5. The exhibition brings together 27 photographs that play with viewers' perceptions through enigmatic and dreamlike images that blur the boundaries between fact and fiction. Under the direction of Phillips Academy Instructor in Art Elaine Crivelli, Addison Curator Allison Kemmerer, and Addison Curator of Education Rebecca Hayes, the nine participants in Art 300, Visual Culture: Discovering the Addison Collection, spent weeks examining works of art from the collection, learning the curatorial process, studying the museum's operations, conducting research on the objects using materials from the Addison’s archives, exploring connections and common themes, laying out the show, and writing accompanying text. The culmination of students’ thorough investigation and thoughtful discussion throughout the term, *The Deception of Perception* reveals the myriad ways photographers can manipulate scale, color, perspective, and subject to transport the viewer outside of the real world and into the realm of imagination. Included in the exhibition are favorites from the collection as well as rarely or never-before exhibited photographs, by artists such as James Casebere, Gregory Crewdson, Roy DeCarava, Ronald MacNeil, Ralph Eugene Meatyard, Ray K. Metzker, Arno Minkinen, Richard Misrach, Laurel Nakadate, Sandy Skoglund, Jerry Uelsmann, David Wojnarowicz, and Francesca Woodman.

***Taking Shape: Sculpture at the Addison*** will be open through March 19. The museum's sculpture collection includes important works in a variety of materials—wood, bronze, ceramic, marble, stone, and mixed media. Objects in this presentation range from large weathervanes and carved signs by unidentified artists to small figures by recognized artists such as Alexander Calder, Chaim Gross, and Malvina Hoffman; from ambitious figurative sculpture by well-known sculptors such as Herbert Haseltine, Robert Laurent, Paul Manship, and Augustus Saint-Gaudens to important contemporary works by Siah Armajani, Carroll Dunham, Kendra Ferguson, Mel Kendrick, Louise Nevelson, and Martin Puryear. From functional to decorative, roughhewn to painstakingly polished, representational to abstract, this group of artworks is testament to the limitless possibilities born out of artistic explorations in three dimensions.

Rounding out the exhibitions, ***Eye on the Collection***, open through March 19, presents a wide range of works, both well-known and lesser-known, from the Addison's holdings. Paintings, prints, drawings, photographs, and mixed-media objects by artists such as Albert Bierstadt, Ilse Bing, Isabel Bishop, Mark Bradford, Winslow Homer, Edward Hopper, George Inness, June Leaf, Charles Sheeler, Paul Strand, and James Abbott McNeill Whistler are included, inviting visitors to experience anew the wealth of the Addison's collection of American art.

Additional information about the Addison's fall exhibitions may be found on the Addison's website at [www.addisongallery.org/exhibitions](http://www.addisongallery.org/exhibitions).

#### **WINTER PROGRAMS AT THE ADDISON**

In conjunction with its winter 2017 exhibitions, the Addison announces the following programs. All are free and open to the public, and all take place at the Addison.

#### **Opening Reception for *Throwing Up Bunnies: The Irreverent Interlopings of Triple Candie, 2001–2016***

Preview the exhibition and enjoy a glass of wine and a bite to eat with Addison staff, friends, and Triple Candie.

Friday, January 20, 6:00–8:00 pm

#### **February Vacation Drop-In Family Day**

Learn more about what goes on behind the scenes at the Addison and how exhibitions come together through demonstrations and hands-on activities. All ages are welcome. Children must be accompanied by an adult.

Wednesday, February 22, 10:00 am–12:30 pm

**Tour of *Taking Shape: Sculpture at the Addison*** with Curator Susan Faxon. This program has been organized with Andover's Memorial Hall Library. The event is free, but space is limited; please register online at [www.mhl.org/events](http://www.mhl.org/events) or call 978.623.8401 x31.

Thursday, March 2, 11:00 am

#### **Gallery Tour and Reception with Triple Candie**

Join Triple Candie for a walk-through and discussion of *Throwing Up Bunnies*, followed by a reception in the Museum Learning Center.

Saturday, March 4, 4:00 pm

### **Beer Tasting and Talk**

Join Lauren Clark, author of *Crafty Bastards: Beer in New England from the Mayflower to Modern Day*, for a discussion of the long and illustrious history of local brewing, followed by a tasting courtesy of Ipswich Ale Brewery. The event is free; participants must be over 21. Space is limited; please contact Anna Gesing at [agesing@andover.edu](mailto:agesing@andover.edu) or 978.749.4023 for reservations.

By reservation: Wednesday, March 8, 7:00 pm

### **Pajama Story Time**

Wear your favorite pajamas and join us for a story featuring bunnies, followed by family-friendly conversations about *Throwing Up Bunnies*. Children must be accompanied by an adult.

Wednesday, March 15, 5:30–6:30 pm

### **LOOKING AHEAD**

**This spring at the Addison: *Frank Stella Prints: A Retrospective*, April 22–July 30**

**Opening in Venice: *Mark Tobey: Threading Light*, May 5–September 11; traveling to the Addison Fall 2017**

### **ABOUT THE ADDISON GALLERY OF AMERICAN ART**

Devoted exclusively to American art, the Addison Gallery acquires, preserves, interprets, and exhibits works of art for the education and enjoyment of all. Opened in 1931, the Addison has one of the most important collections of American art in the country that includes more than 17,500 works by prominent artists such as George Bellows, John Singleton Copley, Thomas Eakins, Winslow Homer, Georgia O’Keeffe, Jackson Pollock, Lorna Simpson, and Kara Walker, as well as photographers Walker Evans, Robert Frank, Eadweard Muybridge, Cindy Sherman, and many more. The Addison Gallery, located in a stand-alone building on the campus of Phillips Academy in Andover, offers a continually rotating series of exhibitions and programs, all of which are free and open to the public. Phillips Academy welcomes visitors to its beautiful, walkable campus year-round. For more information, call 978.749.4015, or visit the website at [www.addisongallery.org](http://www.addisongallery.org).