

ADDISON GALLERY OF AMERICAN ART

CURRICULUM PACKET

Fall 2007

Class Pictures:

Photographs by Dawoud Bey

September 4 – December 30



©Dawoud Bey, *Saharby*, digital C-print, 40 x 30 in.

Angela Lorenz:

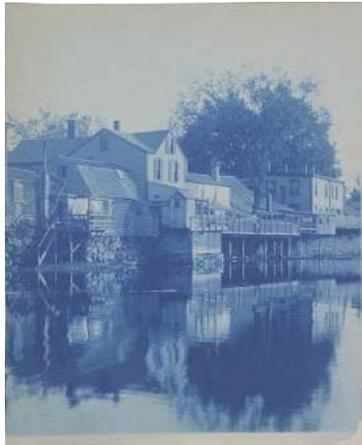
The Artist's Book as Volume of Knowledge

September 22 – December 30



©Angela S. Lorenz, *The Strength of Denham-Sir John Denham: jeans and Imitation Denhams*, 2004, book: accordion fold text laid in printed folded paper wrapper with cloth backing, 3.5 x 4.2 x 3 in., 3.5 x 21.9 in. fully extended, jeans; pencil on blue paper, courtesy of the artist.

Arthur Wesley Dow (Ipswich, MA, 1857–1922, Huntington, NY), *"Little Venice"*, 1899, cyanotype, 5 in. x 4 in., collection of John T. and Susan H. Moran.



Ipswich Days:

Arthur Wesley Dow and His Hometown

September 22 – January 6



Thomas Sully (1783–1872), *Tom Wharton*, n.d., oil on canvas, 30 1/8 x 25 1/8 in., museum purchase.

The Discerning Eye:

Five Perspectives on the Addison Collection

September 4 – December 30

ADDISON GALLERY OF AMERICAN ART EDUCATION DEPARTMENT
 Phillips Academy, Main Street, Andover, MA
 Julie Bernson, Director of Education & Amy Freedberg, Education Fellow
 Contact (978) 749-4037 or afreedberg@andover.edu

FREE GROUP TOURS for up to 55 students are available
 on a first-come, first-served basis:
TUESDAY-FRIDAY, 8AM-4PM
PUBLIC MUSEUM HOURS:
TUESDAY-SATURDAY 10AM-5PM & SUNDAY 1-5PM
 Admission to the museum is always free!

Arranging a Museum Visit	2
Exhibition Summaries & Discussion Questions	
<i>Class Pictures: Photographs by Dawoud Bey</i>	3
<i>Angela Lorenz: The Artist's Book as Volume of Knowledge</i>	4
<i>Ipswich Days: Arthur Wesley Dow and His Hometown</i>	5
<i>The Discerning Eye: Five Perspectives on the Addison Collection</i>	6
Ideas for Thematic Approaches & Related Activities	
Image and Text	7
Identity	8
Place	10
Teacher Resources	11

Arranging a Museum Visit

This Curriculum Packet is designed to help you connect the Addison Gallery's exhibitions with your classroom curricula and the **Massachusetts Department of Education's Curriculum Frameworks**. Museum visits and related activities developed for this packet address numerous subject areas that are often cross-disciplinary and therefore can combine two or more frameworks.

The Addison Education Department is glad to assist you in matching exhibition content with the frameworks listed below or others you may wish to use. We can also help you organize your museum visit and pre- or post-visit activities to correspond with your grade level and current classroom topics in **English & language arts, science, history & social studies, and art**.

How to Arrange a Class Visit

- Decide which exhibition(s) is/are most relevant for your class or group to see based on this packet, viewing the exhibitions, and/or talking with education department staff.
- Select several possible dates and times to bring your class to the gallery. (Tuesdays through Fridays, 8 AM - 4 PM). Visits, ranging from 45 -90 minutes, may be accompanied by an art making or creative writing activity. Up to 55 students can be accommodated in the museum at one time.
- At least two weeks in advance and preferably more, contact **Amy Freedberg at (978) 749-4037 or afreedberg@andover.edu** to schedule the visit and discuss ideas for guided tours and related activities that are particularly suited to your group.

How to prepare your class for a visit to the Addison

- Discuss the visit with your class before you come. This packet and a pre-visit to the museum can help you inform students about what they will see and do on their trip.
- Additional information about the artists and exhibitions is always available on request.
- In-class visits (usually including slide presentation and discussion) can sometimes be arranged.
- Mention that students will need to keep in mind: stay with the group, raise hands to ask or answer questions, no touching the artwork or the walls, no running, no food or gum.

What to expect when you are at the museum

- When you come in the front door of the gallery, we will greet you and direct students where to hang their coats and gather.
- After a brief introduction in the lobby, we will bring your students through the exhibition(s) of your choice. Students will be asked to discuss, interact with, and raise questions about the artwork that they see. We strongly encourage teachers to engage in the discussion to strengthen the connection between classroom and museum learning.
- If arranged in advance, the visit can conclude with an art making or writing activity.

Making the most of your visit

- Pre- and post-visit activities are the best way to get the most out of your museum visit.
- Project and discussion ideas provided in this packet will help you determine the best approach for the age level and subject of your class. (If this packet does not include information relevant to your class, we can help you make connections.)
- We are pleased to assist you in developing and executing extended projects that connect the classroom and the museum.

Class Pictures: Photographs by Dawoud Bey

For the past fifteen years, photographer Dawoud Bey (b. 1953) has focused his attention and his camera lens on high school students. The images in *Class Pictures: Photographs by Dawoud Bey* are collected from his visits to various public and private schools across the country, including Phillips Academy and Lawrence High School. The subjects of his large scale yet intimate portraits come from various economic, racial, and ethnic backgrounds. Individually, each photograph is an exploration of identity, self-expression, and representation. Collectively, the photographs shed light on the experience of being a teenager in the United States today.

Before making a photograph, Bey asks each student to write a personal statement. Paired alongside the portraits in the exhibition, these written narratives range from moving to humorous, poignant to eloquent. The statements affect how we interpret the image, either by surprising us, affirming our reactions, or challenging the many stereotypes associated with this often misunderstood population.



©Dawoud Bey, *Usha*, digital C-print, 40 x 30 in.

Several of the students pictured in this exhibition, including Sahendy on the cover, were photographed at Lawrence High School during Dawoud Bey's artist residency in 2005.



©Dawoud Bey, *Kevin*, digital C-print, 40 x 30 in.

KEVIN

When I was about six or seven my father died. This was either the worst or best thing that ever happened to me. In fact, now that I think about it, it was both. That experience was both my blessing and my curse. I don't remember much before the death of my father. For me it feels like that's when life as I know it really began. It's not like I was saddened by the event. I hardly knew my father. His memory only survives in my head because of three scenarios: the way his coarse mustache pricked my cheek when he kissed me, the short collect calls he made from the correctional facility, and the photos that my mother keeps under her bed. After his death my mother became incredibly detached. She became a mere exoskeleton of her former self. With a dead father and a deeply depressed mother who basically stopped living, I had no choice but to take care of myself. I became as self-reliant as possible. There was no more time for childhood. I was all about business. Thanks to the death of my father I learned to value independence, hard work, and maturity. This is my blessing. Thanks to the death of my father I grew up much too fast and never learned how to ask anyone for help. I carry my own burdens . . . alone. This is my curse.

↑ *Questions for Observation and Discussion*

- *What can you learn about a person by looking at his or her portrait? What can't you learn?*
- *How does the pose affect your understanding of the person?*
- *Why did Dawoud Bey choose this setting for this photograph?*
- *How does the personal statement affect how you understand the person in the photograph?*
- *What else is there to learn about this person?*
- *How would you want to be pictured if your portrait were hanging on the wall of a museum?*

Angela Lorenz: The Artist's Book as Volume of Knowledge

From paper jeans to chewing gum to smores, book artist and author Angela Lorenz (b. 1965) makes limited-edition artist's books out of an astounding array of materials. Even more surprising is the amount of knowledge she manages to pack into each of her exquisitely crafted volumes. Witty, multi-layered, and the result of painstaking research, her books convey ideas and information both visually and intellectually – through words, symbols, images, materials, and sequences. As the works in this exhibition reveal, a variety of subjects can spark Lorenz's interest and become the focus of intense investigation.

The books in this show will challenge existing ideas about what can be called a book. A pack of chewing gum printed with translated Taoist expressions on every edible piece, convincingly realistic molded paper marshmallows branded with the face of English author and statesman Sir Thomas More – these are just two examples of Lorenz's playful use of materials that students will see in this exhibition.



©Angela S. Lorenz, *The Strength of Denham-Sir John Denham Jeans and Imitation Denham*, 2004, book: accordion fold text laid in printed folded paper wrapper with cloth backing, 3.5 x 4.2 x 3 in., 3.5 x 219 in. fully extended, jeans: blue pencil on paper, courtesy of the artist.



©Angela S. Lorenz, *Sir Thomas'more or Utopia Impaled: A Memento Mori, More's'mores as Metaphor for More's Mores and More's Mors, in Morus*, 2007, molded paper marshmallow and graham crackers, slate pencil, letterpress on mulberry paper, cardstock box with brass wire handle, Graham cracker book closed: 2.5 in. x 2.25 in. Book open: 2.5 in. x 16.5 in. Marshmallow: 1.2 in. diameter, 1 in. high. Slate pencil: 5.25 in., courtesy of the artist.

In the work pictured at left, Angela Lorenz sews jeans from paper, playing on the word "denim" in a book about the influential but largely forgotten seventeenth-century English poet Sir John Denham. A poem she wrote in homage to him – written in his style – is housed in the pocket of these denim jeans sized to fit John Denham. The jeans – along with six others sized to fit writers inspired by the original Denham – are displayed alongside Lorenz's inventive process materials.

Students will marvel at the unexpected, sometimes bizarre, and always thought provoking associations Lorenz makes with the subjects of her books. Interpreting one artist's ideas of how to synthesize and present historical, literary, or personal information, students will find inspiration in Lorenz's work as they reflect on and imagine their own approaches to this creative exercise.

← Questions for Observation and Discussion

- *What makes this a book?*
- *What techniques and materials does Angela Lorenz use to make the book?*
- *How do you "read" this book?*
- *How is this book different from other books that you have seen or read?*
- *Why do you think Angela Lorenz made this work of art into a book – rather than a painting or sculpture?*

Ipswich Days: Arthur Wesley Dow and His Hometown



Arthur Wesley Dow (Ipswich, MA, 1857 - 1922, Huntington, NY), *Ipswich Shanties*, 1891-1893, color woodcut, 5 in. x 2 1/4 in., purchased as the gift of R. Crosby Kemper and partial gift of George and Barbara Wright.

*“Where life glides by in deeper moods
and reveries than tongues can tell”*

*Everett Stanley Hubbard
Cover Page of By Salt Marshes, 1908*

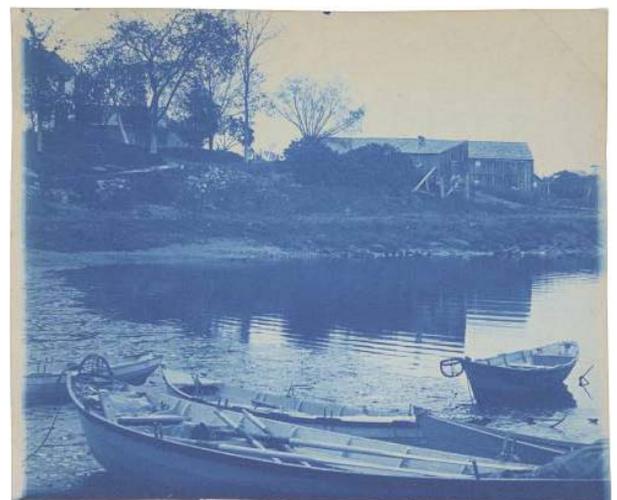
Questions for Observation and Discussion →

- *What is Dow trying to capture in this picture of old Ipswich?*
- *What does the picture tell you about Dow's relationship to his hometown?*
- *Do you think you would be able to find this location now? Why or why not?*
- *Why do you think the artist chose to make this a cyanotype (a photograph that is blue because of the metals used in the printing paper)?*
- *How does the effect of the cyanotype compare to that of the woodcut print above?*

Arthur Wesley Dow (1857-1922), native of Ipswich, MA, produced numerous photographs, woodcuts, and paintings over the course of his lifetime, while making significant contributions to the field of art education. A recently discovered album of forty-one cyanotype photographs of Ipswich made in 1899 demonstrates Dow's approaches to late-nineteenth century photographic techniques and landscape compositions. A gift to his childhood friend, poet Everett Stanley Hubbard, the album of photographs inspired a later art and poetry collaboration between these two Ipswich natives.

Living a century ago, both men were deeply connected to their hometown and together paid homage to Ipswich in an illustrated book of poetry titled *By Salt Marshes* (1908), also in the exhibition. The woodcut prints by Dow and poems by Hubbard reflect their awareness of the changes happening in Ipswich, its people, farms, and buildings, as well as its hills, woods, coastline, and marshlands. They recognized the unique beauty and geography of this landscape, and their creative responses to it allude to the conservation of land that is so much a part of the history and culture of Ipswich and Essex County.

Included in the exhibition are Dow's paintings and woodcut prints that reveal his lifelong exploration of the Ipswich landscape. Clam shanties, hayfields, salt marshes, barns, and streams are portrayed in various conditions of color, light, season, and weather. These varied interpretations of a singular place will inspire students to consider their cities and towns anew – and to make their own artistic, geographic, literary, scientific, and historical investigations of their communities.



Arthur Wesley Dow (Ipswich, MA, 1857 - 1922, Huntington, NY), *The Cove and Old Shipyard*, 1899, cyanotype, 4 in. x 5 in., collection of John T. and Susan H. Moran.

The Discerning Eye: Five Perspectives on the Addison Collection

In a departure from the museum's usual practice of arranging the permanent collection with one thematic focus, *The Discerning Eye* presents five galleries of the collection, each organized by a different curator according to a unique theme. The exhibition showcases the variety and flexibility of the Addison's collection as it charts some of the artistic, historical, and social developments of the country, from pre-Revolutionary War portraits to Winslow Homer illustrations, from Civil Rights-era photographs to contemporary found-object sculptures.

Using the array of visual material in this exhibition, students can chart some of the cultural changes experienced in this country since before its founding to the present. This exhibition also offers various opportunities to connect with other exhibitions on view to examine different approaches to portraiture, discuss concepts related to identity, or explore the combined use of image and text.

Questions for Observation and Discussion →

- *How would you describe their poses? clothing? facial expressions? age?*
- *What can you learn about the two people in this painting by looking at their portrait? What can you learn about their relationship to one another?*
- *How can you tell when this painting was made?*
- *How is this portrait different from a portrait that might be made today?*
- *How does this portrait compare to Dawoud Bey's photographic portraits of high school students in Class Pictures?*



Benjamin West (1738 – 1820), *The Drummond Brothers*, 1767, oil on canvas, 95 in. x 58 ¾ in., museum purchase.



Stanley Forman (b. 1945), *Soiling of Old Glory*, Boston City Hall, 1976, gelatin silver print, 7 ½ in. x 9 ½ in., museum purchase.

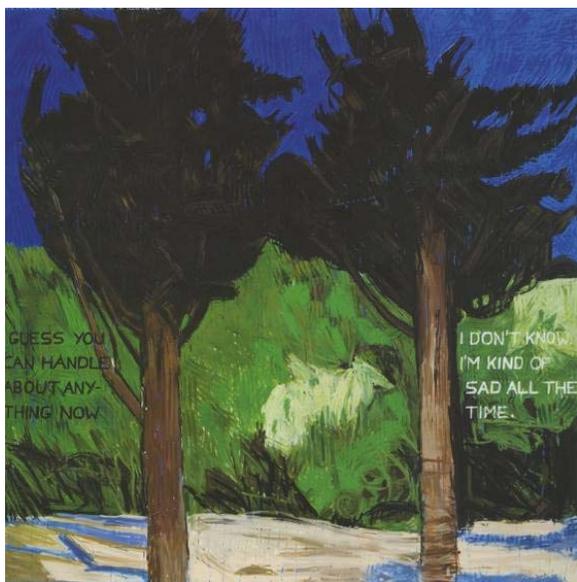
Do You See What I See?

As one of the curators in this exhibition, artist Dawoud Bey selected photographs representing the black subject. Through his thoughtful juxtaposition of images, Bey highlights the complicated relationship that Americans have had with race throughout the twentieth century. The images range from the Harlem Renaissance to selections from Robert Frank's pre-Civil Rights book, *The Americans*, and from harrowing images of the Boston bus riots and a lynching to portraits of prominent African American political and cultural figures.

← *Questions for Observation and Discussion*

- *What is the photographer's point of view?*
- *What are some ways that different viewers might interpret this image?*
- *How does this photographer tell a story about race relations compared to the approach of other photographers in this exhibition room? Consider portraits v. candid street photographs, journalistic v. art photographs, etc.*

Image and Text - Ideas & Activities



Jennifer Bartlett (born 1941), *Sad*, 2006, oil on canvas, 96 x 96 in., purchased as the gift of anonymous donor.

Questions for Observation and Discussion

- *Why do some artists choose to include words in their art?*
- *How do images and words work together?*
- *How do words change your interpretation of an artwork?*
- *Where in your daily life do you see images and words together?*

What happens to a work of art when it includes words?

The fall exhibitions at the Addison show various ways in which art can combine image and text to convey ideas. Not only can the works be viewed, but they can also be *read*. Each work of art changes with the inclusion or accompaniment of text, the words prompting sometimes subtle and often dramatic shifts in interpretation. As the viewer also becomes the reader of the artwork, his or her interpretation changes as well.

Angela Lorenz uses words and poems – along with symbols, objects, and drawings – to convey information about the theme in each of her intimate artist's books. Some artists in *The Discerning Eye* print or write text on their large-scale paintings or photographs to create multiple meanings in their images.

Dawoud Bey shifts our expectations of his subjects' identities by including moving personal narratives on the wall next to each monumental portrait. Arthur Wesley Dow and Everett Stanley Hubbard also set image next to text, in this case to explore both the visual and heartfelt beauty of and concern for their hometown environment.

Real Life Observation: Make a list of all of the places where you see images and text together. How would these be different if you only saw the picture or only read the words?

Activity Ideas – For Before or After a Museum Visit

We are glad to work with you to adapt these ideas to match the age, interests, and curricula of individual K-12 teachers and classes – and to develop the steps for any of the projects below.

In conjunction with *Class Pictures: Photographs by Dawoud Bey*

- ▶ Please see *Activity Ideas in the Identity section (page 9)* for a photography and writing project idea.

In conjunction with *Angela Lorenz: The Artist's Book as Volume of Knowledge*

- ▶ Make your own artist's book. As a report on a favorite book or a research project on an important person or historical moment, turn your ideas and information into an artist's book. Thoughtfully select symbols, materials, and text to bring your topic to life in a visual-textual format.

In conjunction with *Ipswich Days: Arthur Wesley Dow and His Hometown*

- ▶ Write a poem inspired by one of Dow's photographs or an image of your own (a photograph, drawing, or painting) of a special place in your city/town.
- ▶ Choose one of Dow's photographs as an inspiration for a story. Your story might explain where and when the photograph was made, who or what is in the photograph, or your story might begin with this photograph and go where your imagination takes it. Be creative!
- ▶ Write a report on your city or town and include photographs or drawings made while doing your research.

Identity - Ideas & Activities

What can a work of art reveal about a person's identity?

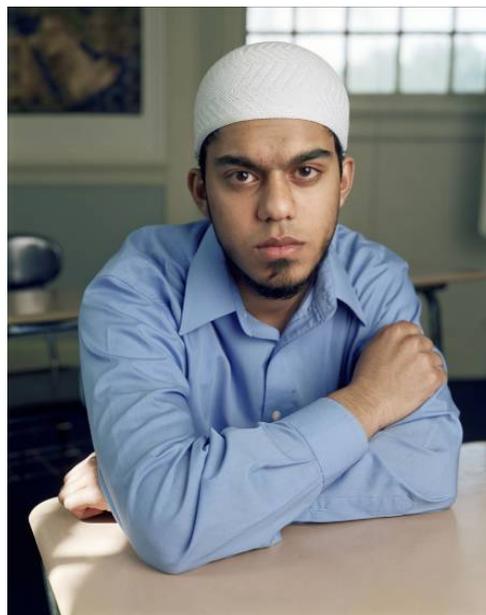
Identity in *Class Pictures*

Since 1992, Dawoud Bey has been interested in unraveling the identities of high school students through his monumental portraits. Recently, he began including personal narratives by the students to further challenge the assumptions we make based on appearance, as we tend to categorize – and often judge – people by skin color, clothing style, body language, or facial expression.

Reading the statements alongside the photographs forces us to confront our assumptions and pre-existing stereotypes that inevitably come to the surface. While the photographs and statements together reveal some part of what each student believes is important to his or her identity, they also remind us that no one's identity is as it appears upon first glance, that personal identity is far more complex than an image alone – or a statement alone – could ever convey.

Questions for Observation and Discussion

- *What can you learn about a person by looking at his or her portrait?*
- *How can you tell what is important to someone's identity from his or her portrait?*
- *How does a portrait impact or limit your understanding of someone's identity?*
- *How does the personal statement affect your ideas about the identity of the sitter?*



©Dawoud Bey, *Omar*, digital C-print, 40 x 30 in.

OMAR

I know that I shouldn't but sometimes I wonder how other people look at me. What do they see first? My brown-ness, my beard, my cap, my clothes, the color of my eyes, the design of my T-shirt? I think that people see my skin color first. They probably see me as a brown guy. Then, they might see my black beard and my white kufi (prayer cap) and figure out I am Muslim. They see my most earthly qualities first. Brown, that's the very color of the earth, the mud from which God created us. Sometimes I wonder what color my soul is. I hope that it's the color of heaven.

Connection → *Class Pictures* and *The Discerning Eye*



©Dawoud Bey, *Agbechi*, digital C-print, 30 x 40 in.



Walker Evans (1903 – 1975), *Untitled*, 1936, gelatin silver print, 7 1/4 in. x 9 15/16 in., museum purchase.

What is the artist's intention in each of the images above?

How are these images similar? How are they different?

*What can you learn about the **identities** of these people? What more would you want to know about them?*

Identity - Ideas & Activities *continued*

Activity Ideas – For Before or After a Museum Visit

The following activities are intended to be used in conjunction with a visit to *Class Pictures: Photographs by Dawoud Bey*. We are glad to work with you to adapt these ideas to match the age, interests, and curricula of individual K-12 teachers and classes.

- ▶ **What Do You See?** Looking at the photographs and reading the statements in the exhibition, discuss what these portraits communicate about each person. Extend the discussion to the classroom: collect images from various media – magazines, newspapers, advertisements, etc. – that depict individuals. What can and can't you learn about a person from these? How does the text or caption affect the meaning of the picture? What impact do these examples from the media have on our understanding of other people? of ourselves?
- ▶ **Personal Narrative Writing:** Write a statement or a poem that reveals something about you that someone – even a friend – might not know about you by simply looking at you. Read statements/poems aloud in class.
- ▶ **Picture Making Activities:**
 1. Choose something about yourself that you would like to communicate through a photograph. This could be a personality trait, a value, an interest, or cause. Decide how to portray this part of you in a photograph, make your image, and share among the class.
 2. Has someone ever said something about you that is not true? Prove them wrong! Make a picture of yourself that shows the truth about who you are.

Photography and Writing Project Idea: Identity

The following is a more detailed description of an activity that incorporates photography and writing.

Step 1 Write a personal statement: Possible writing prompt: What is something that someone might not know about you by simply looking at your picture? Students can write a paragraph, a poem, or an essay.

Step 2 Generate ideas about portraits: What makes a picture a portrait? Look at paintings, photographs, and snapshots for ideas. What do you want your portrait to reveal about you? How will you accomplish this? What clothing, pose, and background will you use? What about your facial expression? or action?

Step 3 Making a portrait: Students can work in pairs or teams to make photographs of one another. **Option:** If photographing is not an option, students can draw a self-portrait or make a collage self-portrait.

Step 4 Write another personal statement: This time, look at the photograph you just made of yourself. What was it like to make a photograph of yourself? Does the photograph communicate what you wanted it to? Does the photograph bring up something else that you want to communicate about yourself?

Step 5 Compare the two writing statements Read the two statements you wrote. How did making the photograph affect your writing? Did you feel differently about what you wanted to say about yourself after making your portrait? Is one of your statements more "true"? Which tells more about who you really are – the writing or the photograph?

Ideas for sharing student work

- Students present photographs and written statements for their classmates.
- Matching exercise: Put on one side of the board a set of the personal statements and on the other side all of the portrait photographs. Have students see if they can match the writing with the picture. This can lead into a discussion about appearances and stereotypes and how much we know or don't know about each other from outward appearances and daily classroom interaction.

Sharing beyond the classroom – and empowering your students

- Turn your students' work into a photography and writing book.
- Put on an exhibition in your classroom, around your school, or in a local gallery, bank, or municipal building.

Place – Ideas & Activities

How can a work of art convey a person's connection to a place?

Place in *Ipswich Days*

Though Arthur Wesley Dow ventured to places like New York and Paris during his career as an artist and art educator, he returned every summer to Ipswich, the place of his childhood and the inspiration for much of his work. From his artwork and books we can see that Dow's attachment to his hometown extended beyond admiration of its natural beauty, and Dow took his civic responsibility very seriously. Concerned about the encroachment of new construction, he left eighteen acres of land to the town to be preserved as a public park. In addition, his interest in local history led him to help found the Ipswich Historical Society and to leave the historical Emerson House to a preservation organization.

Questions for Observation and Discussion

- *What can you learn about a place by looking at a picture of it?*
- *What connection do you have to your city/town or neighborhood?*
- *How has the landscape in your area changed over time? What might cause it to change in the future?*
- *How might you use pictures and actions to express your feelings about your hometown?*



Arthur Wesley Dow (Ipswich, MA, 1857 - 1922, Huntington, NY), *The Wild Iris*, 1899, cyanotype, 5 in. x 4 in. (12.7 cm x 10.16 cm), collection of John T. and Susan H. Moran.

Visit the Ipswich Historical Society & Museum

In addition to a permanent display of works by Dow, the exhibition *Arthur Wesley Dow: His Continuing Influence on Local Artists*, is on view through mid-December, showing the work of fifteen local artists.

Connection → *Ipswich Days* and *The Discerning Eye*



Arthur Wesley Dow (Ipswich, MA, 1857 - 1922, Huntington, NY), *The Beach Road*, 1899, cyanotype, 4 in. x 5 in., collection of John T. and Susan H. Moran.



Alvan Fisher (1792-1863), *Covered Wagons in the Rockies*, 1837, oil on canvas, 30 in. x 35 in., museum purchase.

*What can you learn about the places depicted in these images?
What is the artist's intention in each of the images above?
How are these images similar? How are they different?*

Place – Ideas & Activities continued

I give to the Town of Ipswich, Bayberry Hill (so-called by me) within said town, with a commanding view, which is dear to me, over the marshes, creeks, rivers, and hills to the ocean, to have and to hold by said town and its inhabitants forever, for the use of the public as a place of recreation and enjoyment.

Dow Bequest on Plaque at Bayberry Hill

Activity Ideas – For Before or After a Museum Visit

The following activities are intended to be used in conjunction with a visit to *Ipswich Days: Arthur Wesley Dow and His Hometown*. We are glad to work with you to adapt these activities to match the age, interests, and curricula of individual K-12 teachers and classes.

- ▶ **Walking Tour:** Walk through your community and take in the sights around you. What historical buildings or sites can you find? What can you learn about why your community is built up the way it is? Pick your favorite spot on the walk and try to imagine it 100 years ago. What do you think it looked like? What happened there? **Option:** Create a walking tour brochure by combining student images and writings about their favorite places.
- ▶ **Town History Project:** Research the history of your city/town. What was your city/town like 100 (or more) years ago? Based on what you have learned about the course of history in your city/town, what do you think it might look like in another 100 years? Present a written or oral report on your findings and predictions.
- ▶ **Land and Wildlife Conservation:** What is endangered in your city/town? What can you do to preserve wildlife, plant life, and the natural features in your area? Write a proposal for a program to raise awareness about the importance of preserving nature in your city/town. **Option:** Work together with a local land conservation organization.
- ▶ **Poetry Writing:** Using one of Dow's cyanotypes as your inspiration, write a poem based on what you see in the image. **Option:** Write a poem based on your own photograph, drawing, or painting of your city/town.

Photography and Writing Project: Place

The following is a more detailed description of an activity that incorporates photography and writing.

Step 1 Explore various parts of your town/city. Select an important place and write down your observations of that location – its sights, sounds, and smells.

Step 2 Make a photograph of your place. Try to convey what is important to you about this place – whether it is a personal connection, of historical significance, or a site that you would like to see changed in some way.

Step 3 Write a descriptive paragraph about what you see in the photograph. How does your photograph reveal what is special to you about the location? Add to your description anything that is not in the photograph.

Ideas for sharing student work

- Students present photographs and writing for their classmates and discuss the differences in the places that they reported on.
- Partner with a school in another town, state, or country to share what places are important to each of the classes.

Sharing beyond the classroom – and empowering your students

- Turn your students' work into a photography and writing book.
- Put on an exhibition in your classroom, around your school, or in a local gallery, bank, or municipal building.
- Use a public display of student work as the backdrop for an event or fundraiser to raise awareness about a local environmental cause.

Teacher Resources

DAWOU B EY

Dawoud Bey <www.dawoudbey.net>

Find biographical information about the artist and photographs from former projects, as well as photographs and personal narratives from the *Class Pictures* exhibition.

The Chicago Project <<http://smartmuseum.uchicago.edu/chicagoproject>>

A selection of photographs from *Class Pictures* with audio clips of students reading their personal narratives and an explanation of Bey's process in photographing students in three Chicago schools.

Reynolds, Jock, et al, *Class Pictures: Photographs by Dawoud Bey*. New York: Aperture, 2007.

Catalogue for the exhibition with the photographs and statements of sixty students.

Bey, Dawoud, et al, *Dawoud Bey: The Chicago Project*, Chicago, IL: University of Chicago, 2003.

Detailed account of Bey's museum-school collaboration with the Smart Museum at UC.

ANGELA LORENZ

Angela Lorenz <www.angelalorenzartistsbooks.com>

Images and descriptions of the full range of Lorenz's work, including some of the books in the current exhibition. Also find an explanation of artist's books and biographical information about the artist.

Lorenz, Angela, *Creating with Abandon: Process in the Artists' Books of Angela Lorenz*, A. Lorenz, 2006.

Comprehensive book on Lorenz's artistic process and practice. Available for viewing or purchase at the Addison Gallery.

IPSWICH DAYS

Fairbrother, Trevor, *Ipswich Days: Arthur Wesley Dow and His Hometown*. Andover, MA: Addison Gallery of American Art, 2007.

Ipswich Historical Society <www.ipswichmuseum.net>

The Society holds an extensive collection of Arthur Wesley Dow material, including paintings, woodcut prints, woodblocks, and material and information on his life. Find more information about Dow and other Ipswich artists under the "Ipswich Painters" link on their website.

54 South Main Street, Ipswich, MA 01938 (978) 356-2811

The Trustees of Reservations <www.thetrustees.org>

Organization overseeing 96 properties across the state, including Crane Beach and Castle Hill in Ipswich. Offers school and family programs in Ipswich and many other sites around eastern Massachusetts.

Northeast Regional Office: Long Hill, 572 Essex Street, Beverly, MA 01915 (978) 921-1944

Essex County Greenbelt Association <www.ecga.org>

ECCA has conserved over 12,000 acres in Essex County whose major goal is the "creation of 'greenbelts' consisting of river, trail, and other natural corridors, coastal systems and visually intact landscapes."

Curricula, educational programs, and self-guided tours are available on various environmental topics.

82 Eastern Avenue, Essex, MA 01929 (978) 768-7241

THE DISCERNING EYE

<www.addisongallery.org> offers a searchable database of the Addison's entire 14,000-object collection.

Many books on the collection are available for viewing or purchase at the museum.