
also on view
Manzanar: Photographs by Ansel Adams through March 5, 2017

The Deception of Perception: Exploring Distortion and Ambiguity in Photography through March 5, 2017

Taking Shape: Sculpture at the Addison through March 19, 2017

Eye on the Collection through March 19, 2017
Throwing Up Bunnies: The Irreverent Interlopings of Triple Candie: 2001–2016 is the first United States museum survey of work by the curatorial agency Triple Candie. Created and run by art historians Shelly Bancroft and Peter Nesbett (PA 1984), Triple Candie generates exhibitions that challenge fundamental assumptions about the value of art and the nature of the art experience.

After operating as a traditional not-for-profit art gallery in Harlem, 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 they call art surrogates reproductions, unfaithful copies, or props.

Within the history of alternative spaces, Triple Candie holds a distinct place. It emerged at a time when galleries and museums started welcoming installation art, performance art, women artists, and artists of color. Rather than champion art and artists that remained outside the mainstream, Triple Candie abandoned both completely. They forged a new model strongly influenced (ironically) by artists who curate, and they adopted methods used in artifact-based anthropology museums and history museums, where the objects on view are often replicas in the service of a story.

Looking back over Triple Candie’s first fifteen years several provocative questions emerge. Can you have art without artists? An art experience without art? What would happen if Triple Candie’s approach was widely adopted? What would we lose and what would we gain?

This exhibition is generously supported by the Edward E. Elson Artist-in-Residence Fund.

Related Events at the Addison

Gallery Tour and Reception with Triple Candie | Saturday, March 4, 4:00 pm
Join Triple Candie for a walk-through and discussion of Throwing Up Bunnies, followed by a reception in the Museum Learning Center.
The show's title references a short story by Julio Cortázar—“Letter to a Young Lady in Paris”—about a translator who while apartment-sitting inadvertently vomits up eleven fluffy rabbits. The author does his best to halt the havoc but is unsuccessful. Triple Candie plays with this idea and sets the stage for the exhibition with curtains unveiling a bright wall showcasing familiar works from the Addison’s collection in ornate gold frames. Just in front of the paintings hang stuffed bunny-like sculptures, almost as if the characters from Cortázar’s story have jumped into the museum and taken over, causing disruption and havoc. It is hard to know whether Triple Candie sees themselves as the narrator or the rabbits.

**Curriculum Connections Can Include**
- storytelling
- obstruction
- juxtaposition
- theater as metaphor
- performance and choreography

**Questions for Observation, Reflection, and Discussion**
- What happens when art leaves the artists hands? Does he/she have the right to control their work forever?
- In what ways do the stuffed bunnies add to and/or distract from the oil paintings?
- How can contrasting ideas and aesthetics come together in new and mutually beneficial ways?
- How is our perception of artwork shaped by our personal background and experiences?

**Teacher Resources**
- Triple Candie’s official website: triplecandie.org
To examine whether their role is to serve artists or their audiences, Triple Candie conceived of two exhibitions comprised with reproductions and without the artist's approval. Triple Candie's retrospective on the art of David Hammons was heavily researched and is presented through photocopies of brochures and catalogs from the library of the Museum of Modern Art. Their subsequent retrospective on the art of Cady Noland including surrogate sculptures examines the symbolism of America and the American dream through objects including the American flag and Budweiser beer cans.

Curriculum Connections Can Include
- supply and demand
- (in)accessibility of art
- plagiarism vs. inspiration and interpretation

Questions for Observation, Reflection, and Discussion
- What are the expectations, roles, and rights of artists?
- Why does it matter whether art objects are original? What value could reproductions hold?
- Do you consider Triple Candie's work to be disrespecting or honoring Hammons and Noland?

Teacher Resources
Sixty full-scale reproductions of Jacob Lawrence’s paintings and their accompanying captions from *The Migration of the Negro* are installed on a structure that evokes train tracks – similar to how they were originally displayed at the Downtown Gallery in New York in November, 1941. These images narrate the great mass departure of African Americans from the rural South to the Northern cities in the decades before World War II. Considered a single artwork by Lawrence, the panels have subsequently been split into the collections of different museums. By showing reproductions, Triple Candie seeks to present *The Migration of the Negro* in its entirety as Lawrence intended.

**Curriculum Connections Can Include**
- value of reproductions
- misrepresentation of art
- conceptual art
- blackout poetry

**Questions for Observation, Reflection, and Discussion**
- What is the museum’s role in presenting artwork as the artist originally intended?
- “What’s more real, after all, art or the feeling of it? History or the telling of it? Medium or message?” (from Holland Cotter’s review of Triple Candie’s original show in the *New York Times*)

**Teacher Resources**
- Children’s picture books about *The Great Migration* and Jacob Lawrence:
  - *The Great Migration: An American Story* with paintings by Jacob Lawrence,
  - *The Great Migration: Journey to the North* by Eloise Greenfield,
  - *Story Painter: The Life of Jacob Lawrence* by John Duggleby,
  - *Jake Makes a World: Jacob Lawrence, a Young Artist in Harlem* by Sharifa Rhodes-Pitts
- Related museum exhibitions: Seattle Art Museum; Phillips Collection; MOMA
- More information from Triple Candie’s Website: http://bit.ly/TClawrence
The Rhea Society, or “the Harrogate Seven”, are a group of fictional artists featured in a short story conceived by Triple Candie about an American man who stumbles across a collective of women designers while in search of his missing wife in Harrogate, England. They produce wallpaper and upholstery using the most elemental of means—cutting pictures out of photo-books, rearranging them into collages, then photographing and printing them. He visits their run-down workshop on the outskirts of town and watches them work. The story takes a turn as the main character becomes obsessed with the artists and it becomes difficult to distinguish fact from fiction, memory from reality. The Harrogate Seven are brought to life through a recreation of their fictional studio, which offers glimpses of their artistic process and showcases the space in which they work.

Curriculum Connections Can Include
- celebrity culture
- mythology of the artist
- fictional narratives
- character development
- artistic and theatrical set design

Questions for Observation, Reflection, and Discussion
- Can you have art without artists? An art experience without art?
- How do visual artists and authors tell their stories?
- If authors create fictional characters, can artists create fictional artists?
In the final gallery, banners hang bearing language from a 1985 play titled *S'ils crevent les artistes* (*Let the artists die*) by Polish artist and theater director Thadeusz Kantor. A three-minute video rendition of the play by Triple Candie is shown, with the Addison's Sol Lewitt-adorned gallery as the backdrop.

The original play is a dark autobiographical hallucination on life in 20th-century Poland — with its devastating wars and authoritarian governments. Though expressionistic, humorous, and without clear narrative, it is apparent that Kantor equates civilization's demise with the suffering of its artist class.

The death of the artist (or author) is usually discussed in relationship to French theory of the 1960s, wherein the meaning of art or text is divorced from artistic intent. Triple Candie is more interested in the idea as it relates to punk rock and amateurism (a rejection of professionalism) and collaboration (an absence of individualism). When lured by commercialism and careerism, how might the artist, or her creative counterpart, walk away or disappear?

**Curriculum Connections Can Include**
- politics of art
- authoritative voices
- romanticization of artists

**Questions for Observation, Reflection, and Discussion**
- What is the role of art and artists in relation to society?
- Do you agree with Triple Candie’s self-described identification as curators and art historians as opposed to artists?

**Teacher Resources**
Class Visits to the Addison

Admission is always free. Two classes (or up to 50 students) at a time can be scheduled between Tuesday - Friday, 9:00 am - 5:00 pm. Guided visits generally run between 1 - 1.5 hours depending on student age and class size and can also include time for student writing or sketching in the galleries.

- The Addison supports a co-teaching philosophy where our education staff's knowledge of the artworks combine with the teacher’s objectives and expectations for the visit, as well as incorporating students’ knowledge and experiences.

- We will work with you to plan and co-facilitate a visit that will be inquiry-based and engages students in close looking and discussion. Teachers are welcome to stop by our office, call, or email to learn more about our exhibitions and artworks and the ways in which they connect to your course topics.

- The Addison education staff collaborates with educators to create and support long-term projects inspired by exhibitions, collection themes, museum practice, or particular artists. Addison staff works with teachers to develop creative, cross-disciplinary projects that meet multiple social and academic objectives.

Connections to Curriculum Standards

Due to the customized nature of each group visit and the activities surrounding each class, the standards addressed will vary. Class visits to the museum will always include actively viewing and discussing art and can also focus on reinforcing skills from subject areas such as reading, science, writing, social studies, or math. For more standards corresponding to specific projects, lessons, artworks, or exhibitions across disciplines, please contact Christine Jee for more details.

Free Public Museum Hours

Tuesday - Saturday: 10:00 am - 5:00 pm
* * New extended hours on Wednesday 10:00 am to 9:00 pm, ongoing through May 31, 2017 * *
Sunday: 1:00 pm-5:00 pm

Free Group Visit Hours by Appointment
between Tuesday - Friday: 9:00 am - 5:00 pm

Teacher Resources, Workshops, & Exhibition Information
www.addisongallery.org/education

Join the Addison's Teacher Email List
http://bit.ly/AddisonEmail

Don’t forget: The Addison Gallery’s Online Database accessaddison.andover.edu features nearly all of the 17,000 works in the Addison collection and offers downloadable JPEGs for class presentations and projects.