

# ADDISON

Addison Gallery of American Art

## INSIDE & OUT, IDENTITY & REPRESENTATION TEACHER EXHIBITION GUIDE: FALL 2014



Clockwise: Carl E. Pickhardt, Jr., *School Teacher*, n.d., charcoal on laid paper, museum purchase, Addison Gallery of American Art, Phillips Academy, Andover, MA; John Sloan, *Sunday, Women Drying Their Hair*, 1912, oil on canvas, museum purchase, Addison Gallery of American Art, Phillips Academy, Andover, MA; Lorna Simpson, *Chess*, 2013, video installation, Courtesy the artist; Salon 94, New York; and Galerie Nathalie Obadia, Paris/Brussels © Lorna Simpson; Dwight Tryon, *View of South Dartmouth*, 1883, oil on canvas, Smith College Museum of Art, Northampton, Massachusetts, Gift of Rose K. Coen

***Back to School • Exterior Spaces, Interior Places •  
Dwight Tryon and American Tonalism • Lorna Simpson***

### FREE PUBLIC MUSEUM HOURS:

Tuesday-Saturday 10am-5pm & Sunday 1pm-5pm

### FREE GROUP VISIT HOURS BY APPOINTMENT:

Tuesday-Friday 9am-4pm

INSTAGRAM: @addisongalleryofamericanart

EDUCATION BLOG: [inspiredbytheaddison.tumblr.com](http://inspiredbytheaddison.tumblr.com)

### EDUCATION DEPARTMENT:

Christine Jee, Education Associate for School & Community Collaborations, [cjee@andover.edu](mailto:cjee@andover.edu) or 978.749.4198  
Rebecca Hayes, Curator of Education      Jamie Kaplowitz, Education Associate & Museum Learning Specialist

WWW.ADDISONGALLERY.ORG

## CLASS VISITS TO THE ADDISON

Admission is always **free**. Two classes (*or up to 50 students*) at a time can be scheduled for Tuesday – Friday, 9:00am – 4:00 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 THE COMMON CORE

Due to the customized nature of each group visit and the activities surrounding each class, the standards listed below are only examples of what can be addressed through actively looking at, discussing, and writing about art at the Addison and in students' classrooms. Class visits to the museum can also focus on reinforcing skills from subject areas such as reading or math. For more specific standards corresponding to specific projects, lessons, artworks, or exhibitions across disciplines, **please contact Christine Jee for more details**.

### English Language Arts: College and Career Readiness Anchor Standards for Reading

CCSS.ELA-Literacy.CCRA.R.1, CCSS.ELA-Literacy.CCRA.R.2, CCSS.ELA-Literacy.CCRA.R.3, CCSS.ELA-Literacy.CCRA.R.4, CCSS.ELA-Literacy.CCRA.R.5, CCSS.ELA-Literacy.CCRA.R.6, CCSS.ELA-Literacy.CCRA.R.7, CCSS.ELA-Literacy.CCRA.R.8, CCSS.ELA-Literacy.CCRA.R.9, CCSS.ELA-Literacy.CCRA.R.10

### English Language Arts: College and Career Readiness Anchor Standards for Writing

CCSS.ELA-Literacy.CCRA.W.1, CCSS.ELA-Literacy.CCRA.W.2, CCSS.ELA-Literacy.CCRA.W.3, CCSS.ELA-Literacy.CCRA.W.4, CCSS.ELA-Literacy.CCRA.W.5, CCSS.ELA-Literacy.CCRA.W.6, CCSS.ELA-Literacy.CCRA.W.7, CCSS.ELA-Literacy.CCRA.W.8, CCSS.ELA-Literacy.CCRA.W.9, CCSS.ELA-Literacy.CCRA.W.10

### English Language Arts: College and Career Readiness Anchor Standards for Speaking and Listening

CCSS.ELA-Literacy.CCRA.SL.1, CCSS.ELA-Literacy.CCRA.SL.2, CCSS.ELA-Literacy.CCRA.SL.3, CCSS.ELA-Literacy.CCRA.SL.4, CCSS.ELA-Literacy.CCRA.SL.5, CCSS.ELA-Literacy.CCRA.SL.6

### English Language Arts: College and Career Readiness Anchor Standards for Language

CCSS.ELA-Literacy.CCRA.L.1, CCSS.ELA-Literacy.CCRA.L.2, CCSS.ELA-Literacy.CCRA.L.3, CCSS.ELA-Literacy.CCRA.L.4, CCSS.ELA-Literacy.CCRA.L.5, CCSS.ELA-Literacy.CCRA.L.6

### Mathematics: Standards for Mathematical Practice

CCSS.Math.Practice.MP1, CCSS.Math.Practice.MP2, CCSS.Math.Practice.MP3, CCSS.Math.Practice.MP4, CCSS.Math.Practice.MP5, CCSS.Math.Practice.MP6, CCSS.Math.Practice.MP7, CCSS.Math.Practice.MP8

**Don't forget: The Addison Gallery's Online Database (<http://accessaddison.andover.edu/>) features nearly all of the 17,000 works in the Addison collection and offers downloadable jpgs for class presentations and projects. You can search for images related to virtually any topic that you are studying in your classroom. Our new features make it even easier to search by themes, artists, periods, or styles.**

## ABOUT THE EXHIBITION

### Back To School (September 9, 2014 - late October, 2014)

This year, the Addison Gallery of American Art inaugurates a series of small exhibitions—consisting of just one powerful object, or perhaps several—intended to prompt discussions about events and ideas of the moment.

To start the school year, a selection of paintings and photographs explore what, when, where, how, and from whom we learn. These images reveal diverse spaces—wood one-room cabins with rough-hewn benches, stout brick edifices with elaborately carved gothic arches, and corners of modest homes. Our teachers may be versions of the austere, bun-wearing schoolmarm, stern disciplinarians, or quirky, inspirational teen whisperers that we see in movies—or they may be our fellow students. Learning may be a collaborative effort in which teachers share their expertise, and students share experiences. Schools offer opportunities for self-definition, friendship, rites of passage, and belonging. In many communities, they may also provide necessary services like healthcare. Though education is an individual right and is considered beneficial to society as a whole, access to it has been hard-won, as photos from the American civil rights struggle demonstrate.



#### Curriculum Connections Can Include:

- race, gender, and class in education
- opportunities for self-definition and rites of passage
- non-traditional learning
- the history and politics of schools

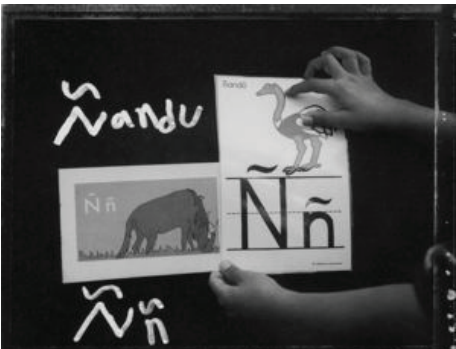
#### Questions for Observation, Reflection, and Discussion:

- What is learning? When and where do we learn?
- Who is a teacher?
- What do you want to teach and share with the world?
- How can you be self-motivated to learn the things that inspire you?



#### Project and Activity Ideas:

- Get to know your students by asking them to create an image depicting their best/worst school year.
- Research the evolution of education through a legal, racial, or local lens. What hopes do you have for the future?
- Write a thank you card or tribute to someone who has helped you learn some of your most valuable life lessons.
- Compare the educational agendas for the current Massachusetts gubernatorial candidates. What initiatives do you support?
- Create, photograph, and define your own alphabet, inspired by Wendy Ewald's *Spanish Alphabet* (see below for resources).



#### Resources:

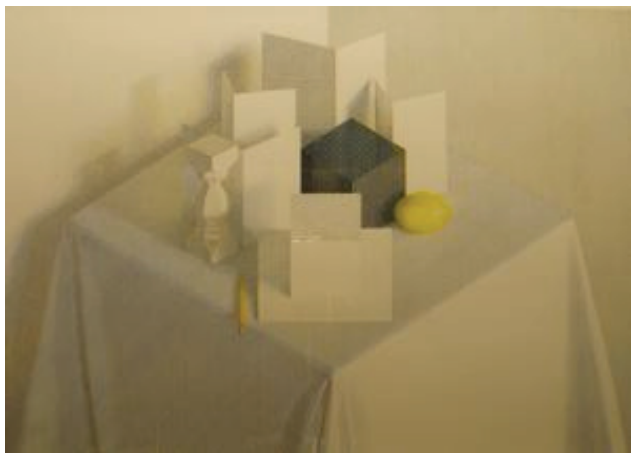
- Ewald, Wendy. *American Alphabets*. Zurich: Scalo, 2005.  
"An Arabic Alphabet", "An African American Alphabet", "A Spanish Alphabet", and "A White Girls Alphabet" with an essay by the artist.
- *Wendy Ewald: American Alphabets* (<http://bit.ly/1wfUdbj>)  
A Teacher's Guide to the Addison's Fall 2006 exhibition with information about developing your own alphabet projects and the Addison Photography & Writing Program .

Larry Stark, *Red School House*, 1994, photo serigraph, Addison Gallery of American Art, Phillips Academy, Andover, MA, gift of E. T. Meredith III; Russell Lee, *Louisiana*, 1939, gelatin silver print, Addison Gallery of American Art, Phillips Academy, Andover, MA, museum purchase; Wendy Ewald, *Ñ from the Alphabet Project, North Carolina*, 1998, gelatin silver print, Addison Gallery of American Art, Phillips Academy, Andover, MA, gift of the artist in honor of Adam Weinberg

## ABOUT THE EXHIBITION

### *Exterior Spaces, Interior Places* (September 2, 2014 - January 4, 2015)

The Addison Gallery's extensive permanent collection offers countless opportunities to create exhibitions that explore interesting connections and contrasts between artworks of various media and time periods. In this presentation from the collection, the objects—consisting of both well-known favorites and rarely-seen treasures—have been grouped into two overarching themes, the exterior and the interior. The interpretation of these themes is quite literal in the first two galleries, where wonderful nineteenth- and twentieth-century landscape vistas and equally engaging interior environments complement each other. In the other two galleries, the meaning of interior and exterior becomes more conceptual in nature, as contemporary works that delineate a known reality are contrasted with images from the imagination of the artist. As always, the purpose of these juxtapositions is to create intriguing dialogue between the rich visual resources of the Addison and to elicit new and unexpected ways of seeing and experiencing art.



*"I began to pose the idea that maybe there was this way to organize the collection in terms of representational and the actual, an actual recording of what is seen versus the interior ruminations and interests of the artist, sort of the dichotomy of the real and the imagined."* - Susan Faxon, Associate Director and Curator of Art Before 1950 at the Addison

#### Curriculum Connections Can Include:

- geometric forms
- landscapes and architecture
- color and expression
- characters and setting
- symbolism

#### Questions for Observation, Reflection, and Discussion:

- How do artists express themselves through color, lines, and gestures?
- How would you represent your inner world and emotions?
- Discuss sayings like "don't judge a book by its cover" or "there's more than meets the eye" in relation to the interior places.
- How can setting contextualize or construct our understanding of a person?

#### Project and Activity Ideas:

- Write the biography of a building or a room, including the history and stories of the inhabitants from the past, present, and future.
- Create a lift-the-flap book representing both the exterior and interior of yourself or a place.
- Create your own version of **The Home + City Project** from the Oliver School in Lawrence. Use photography and writing to look, think, and write more critically about the relationships between your students' private/home and public/city/town environments. Visit the Addison's website (<http://bit.ly/1wfUdbj>) to learn more.

## ABOUT THE EXHIBITION

### *Dwight Tryon and American Tonalism* (September 13, 2014 - January 4, 2015)

This exhibition brings together seven landscape paintings from the 1880s by the American artist Dwight Tryon and sets them within the context of Tonalist works from the Addison's collection by such artists as George Inness, John Twachtman, and Alvin Langdon Coburn.

An American artistic style of the period 1880-1915, Tonalism followed the factual naturalism of the Hudson River School. Developed at the same time that American artists were influenced by French Barbizon and Impressionist painting, Tonalist works are characterized by subtle gradations of tone within a limited color scale, projecting personal expressions of mood through veiled depictions of light and atmosphere.

Tryon's paintings, created near his home in Dartmouth, Massachusetts, display his intimate connection to the southeastern Massachusetts coastal region. The seven remarkable paintings in the exhibition, including three studies of New Bedford Harbor at different times of day, distinguish themselves as highly evocative of the artist's personal relationship with nature and his response to a particular time and place.



Dwight Tryon, *After a Storm*, New Bedford Harbor, 1887, oil on panel, Courtesy of the New Bedford Whaling Museum, New Bedford, MA; John Henry Twachtman, *The Harbor, Bridgeport*, 1885, etching on wove paper, gift of Edwin C. Shaw, Esq., Addison Gallery of American Art, Phillips Academy, Andover, MA; George Inness, *The Coming Storm*, c. 1879, gift of anonymous donor, Addison Gallery of American Art, Phillips Academy, Andover, MA

#### Curriculum Connections Can Include:

- mood and tone in landscape and setting
- color and palette
- transcendentalism
- representations of weather
- personal responses to nature
- relationships between artist and place
- local landscapes

#### Questions for Observation, Reflection, and Discussion:

- Tryon felt most at home by the sea. What places do you find most inspiring?
- Would you consider the idea of physically and emotionally emerging oneself in a place as positive or negative? Why?

#### Project and Activity Ideas:

- Apply the styles and ideas of Tonalism through photography, poetry, dance, or music.
- Compare and contrast Tonalism and Impressionism and find evidence in the artwork to support your ideas.
- Learn about the color wheel by exploring the feelings or moods associated with different colors and the interactions between those colors.

#### Related Events at the Addison:

All programs are free and open to the public, unless noted. For a complete list of Public Programs, please visit the Addison's website.

- Gallery Talk for Dwight Tryon and American Tonalism: Sunday, September 28, 2:00pm
- Family Poetry and Drawing Session: Sunday, November 9, 2:00 - 3:00pm

## ABOUT THE EXHIBITION

### Lorna Simpson (September 19, 2014 - January 4, 2015)

One of the leading artists of her generation, Lorna Simpson came to prominence in the mid-1980s through large-scale photographic and textual works that confronted and challenged conventional attitudes toward race, gender, history, culture, and memory. Spanning more than 30 years of Simpson's practice, this comprehensive retrospective traces the artist's concerns and themes from her earliest documentary photographs from the late 1970s, many never before exhibited, to her most recent works. The exhibition, curated by noted scholar Joan Simon, includes the artist's signature large-scale works incorporating image and text that first brought her to critical attention, large multi-panel photographs printed on felt that she created in the mid-1990s, and a wide range of films and videos, as well as recent works inspired by Simpson's collecting of found photographs such as *Chess*, 2013. This new three-channel video installation completed especially for this exhibition features Simpson herself, in a rare appearance in her work, recreating snapshots found in an anonymous photo album.



***“The theme I turn to most often is memory. But beyond this subject, the underlying thread is my relationship to text and ideas about representation.” - Lorna Simpson***



Lorna Simpson, *Stereo Styles*, 1988, 10 dye-diffusion black-and-white Polaroid prints, 10 engraved plastic plaques, collection of Melva Bucksbaum and Raymond Leary, © Lorna Simpson

### Curriculum Connections Can Include:

- photography and film as tools to question history, culture, and memory
- race, gender, and class in identity construction
- visual and literary narratives
- perspectives and points of view
- construction of meaning
- improvisational music
- stereotypes and injustice
- film and performance

### Questions for Observation, Reflection, and Discussion:

- How does text change our understanding of an image?
- How do portraits impact or limit your understanding of someone's identity?
- In what ways is your personal identity and concerns related to beauty intertwined with cultural, gender, racial, and/or group identities?
- Consider the text that accompanies much of Lorna Simpson's work. Who is speaking- is it the viewer, the subject, the photographer, or someone else? What points of view are represented? What stories are being told? What words would *you* want to include?

### Project and Activity Ideas:

- Make a list of questions that Lorna Simpson's work raises. How do you think her work attempts to address these issues?
- Represent a memory through different mediums and points of view.
- Gather old photographs of other people, either of family or historical figures. Reenact and recreate the images and reflect on the experience of being in their shoes to help you understand the individuals, their stories, and their time period.
- Write an autobiographical narrative or poem with a focus on detail. For example, an entire piece could center around your hair or other defining features.
- Select a self-portrait and imagine what people might say or wonder about you in the future.
- Add your own text to Lorna Simpson's images in the form of adjectives, labels, observations, or overheard conversations.

**Related Events at the Addison:** All programs are free and open to the public, unless noted. For a complete list of Public Programs, please visit the Addison's website.

- Artist's Talk with Lorna Simpson:  
Sunday, November 9, 4:00pm

## Resources:

**Artist Lorna Simpson, photographer, printmaker.** Prod. Dave Bowden. YouTube. YouTube, 5 Dec. 2011. <Part 1: <https://www.youtube.com/watch?v=K2FVv10GEiw>, Part 2: <https://www.youtube.com/watch?v=hafKaohVsD8>, Part 3: <https://www.youtube.com/watch?v=qn64Q-AITfY>>.

Documentary including a behind the scenes look at the process of creating Simpson's felt works.

**Lorna Simpson: A Resource for Educators.** New York: American Federation of Arts, 2006. <[http://www.afaweb.org/education/documents/Simpson\\_resource\\_packet-final.pdf](http://www.afaweb.org/education/documents/Simpson_resource_packet-final.pdf)>

An educational resource created by the American Federation of Arts with information about the artist and her previous works.

**Lorna Simpson.** Gateshead, UK: BALTIC Centre for Contemporary Art, 2014 <[https://www.balticmill.com/documents/\\_view/5363b82c7cbb88cf0a000089](https://www.balticmill.com/documents/_view/5363b82c7cbb88cf0a000089)>.

An educational resource from the BALTIC Centre for Contemporary Art's recent exhibition with lots of great higher order questions.

**Lorna Simpson Studio.** Salon 94. <<http://lsimpsonstudio.com/>>.

The official website of the artist.

**Lorna Simpson at TEDxMet.** Prod. TEDx Talks. YouTube. YouTube, 18 Dec. 2013. <<https://www.youtube.com/watch?v=xufVY0yEeFQ>>.

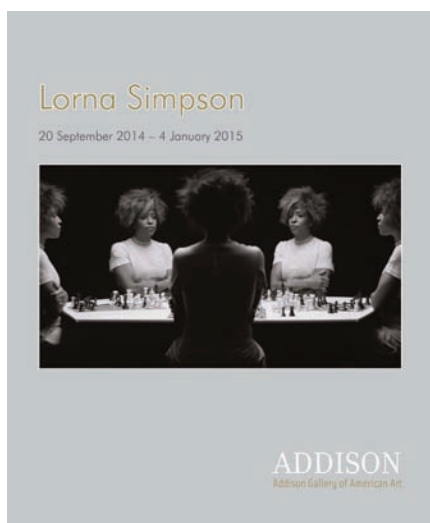
Simpson's TED talk in which she speaks about her inspiration for *Momentum* (2013) and the defining moment which fueled her desire to recreate and reenact memories through her work.

**Lorna Simpson au Jeu de Paume.** Prod. Jeu de Paume. YouTube. YouTube, 21 June 2013. <<https://www.youtube.com/watch?v=9mf1qS2pl9c>>.

Short piece from the Jeu de Paume in which Lorna Simpson speaks about her background and many of the artworks featured in the Addison's current exhibition.

Simon, Joan. **Lorna Simpson.** Minneapolis: Foundation for the Exhibition of Photography, 2013.

Catalogue for the exhibition, including images and essays about the works.



For more exhibition-specific information about the artworks, please ask about the Addison's booklet for *Lorna Simpson*.