

Addison Gallery of American Art

PERMANENT COLLECTION INSTALLATIONS WINTER 2013

Stone, Wood, Metal, Mesh: Prints and Printmaking

January 19 – March 17, 2013

Frame by Frame: Photographic Series and Portfolios from the Collection

February 2–April 14, 2013

Eye on the Collection

through March 10, 2013



fig. 1



fig. 2



fig. 3

Addison Gallery of American Art Education Department:

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Rebecca Hayes, Curator of Education

FREE GROUP VISIT HOURS BY APPOINTMENT:
Tuesday–Friday, 8am–4pm

FREE PUBLIC MUSEUM HOURS:
Tuesday–Saturday, 10am–5pm & Sunday 1pm–5pm

TEACHER GUIDES, WORKSHOPS,
& EXHIBITION INFORMATION:
www.addisongallery.org/education

FRAME BY FRAME: PHOTOGRAPHIC SERIES AND PORTFOLIOS FROM THE COLLECTION

Artists often work in series, producing multiple pieces that fit together, explore a similar theme, or aim to deepen an understanding of the subject matter. 20th century photographic technology enabled the creation of images in quick succession, making the medium of photography uniquely suited to creating images in series. The Addison Gallery of American Art was one of the very first arts institutions to begin collecting photography as artwork, and the exhibition *Frame by Frame* from the museum's collection features the following six series in their entirety. These documentary photographic portfolios use visual language to comprehensively explore the artists' vision of a time, place, or society. Just as a writer would present their thesis through words, these photographers present their subject matter through the grouping and sequencing of images.

THE AMERICANS In 1955 Swiss-born photographer **Robert Frank** (b.1924) secured a Guggenheim Foundation grant to travel the United States, photographing the country and its people. Individually, each of the eighty-three photographs that comprise the portfolio *The Americans* tells a narrative of a particular place or person. As a whole, the portfolio shares an foreign-born artist's view of the United States, its culture, society, geography, and mores which often stand in stark contrast to the wholesome 1950s portrayed in magazines and television at the time.



fig. 4



fig. 5



fig. 6

BROOKLYN GANG In 1959, photographer **Bruce Davidson** (b. 1933) embedded himself with The Jokers, a teenage gang in Brooklyn, New York. The seventy-one photographs that comprise his resulting portfolio, *Brooklyn Gang*, examine the lives of this group of rebellious teenagers. Along with Frank's portfolio *The Americans*, *Brooklyn Gang* provides contrast to the post-war perception of the United States that prevailed in media outlets such as film, television, and magazines.



fig. 7



fig. 8



fig. 9

SUBURBIA **Bill Owens** (b. 1938), working as a photographer for a local newspaper in Northern California in the 1970s, turned his camera to his friends, relatives, and neighbors over the course of a year in order to document the seemingly explosive expansion of the suburbs around him. His resulting collection of one hundred sixteen photographs, *Suburbia*, documents a newly minted middle-class showcasing their homes, lawns, possessions, and lives. Captions by the people represented provide insight into the motivations, dreams, and concerns of this varied demographic, many of whom are working towards their vision of the elusive American Dream.



fig. 10



fig. 11



fig. 12

SAMPLE PROJECT IDEA

Choose a community concern or topic that strikes you or holds personal interest for you. Using a digital camera or by drawing, capture or create 5-10 images that help you share that story, issue, or concern with your community, your state, the country, or the world. What part of the story does each image contribute? How does each photograph or drawing relate to the next? To the story as a whole?

Exhibit your photo-essay for friends, neighbors, or teachers. Can they understand what you are trying to say without your intervention, explanation, or narration? If not, reshoot or redraw images to clarify your perspectives.

FOR OLDER STUDENTS:

Write an essay to accompany your photo series that broadens explorations of the more subtle points of your topic. How will images and text correspond?

HARLEM DOCUMENT Aaron Siskind's (1903-1991) *Harlem Document* began as part of a larger project designed to examine ethnic, working-class, urban neighborhoods by the New York Photo League. Photographed between 1932 and 1940 in Harlem, the predominantly African-American neighborhood in upper Manhattan, the thirty-image portfolio provides a socially conscious look at the neighborhood and its citizens from the removed perspective of a photographer aiming towards the objective.



fig. 13



fig. 14



fig. 15

ALABAMA PHOTOGRAPHS William Christenberry's (b. 1936) *Alabama Photographs* address and document personal themes of memory, time, and change. Each photograph, taken with a Kodak Brownie camera, isolates over time the buildings and signage of the artist's childhood home of Hale County, Alabama, calling attention to the decay of the physical structures and communities and, perhaps, ways of life in the southern United States.



fig. 16



fig. 17



fig. 18

14 PICTURES William Eggleston's (b. 1939) *14 Pictures* portfolio (exhibited at the Museum of Modern Art in 1976, marking the acceptance of color photography as a veritable art form) elevates and glorifies the mundane, the aesthetic vernacular of the South in what Eggleston calls "democratic photography." Focusing mainly on objects and places, Eggleston's *14 Pictures* contrasts vibrantly with the black and white social documentary photography of the 1950s and 60s, saturating ordinary and everyday places and things with seemingly magical color. Eggleston's photographs provide a more detached view of the South than those of his contemporary, Christenberry.



fig. 19



fig. 20



fig. 21

STONE, WOOD, METAL, MESH: PRINTS AND PRINTMAKING

This exhibition, featuring a selection of inventive prints from the Addison's permanent collection, reveals the variety and technology of printmaking techniques, from ancient to contemporary. Each material mentioned in the exhibition title, referring to a method used in printmaking, is explored in depth in separate galleries, presenting the myriad ways each printmaking technique is used by artists.

STONE is a reference to the lithographic technique (*lithos* is the Greek word for stone), in which the printer creates a positive image on a stone or metal plate using a hydrophobic oil medium. When the plate is washed with water and rolled with ink, the positive image where the oil was applied gathers the ink and transfers it to paper while the area untouched by the oil medium stays clean. John James Audubon's printer employed this technique in serializing Audubon's *Quadrupeds of North America Volume I* during the 1850s (fig. 22).



fig. 22

WOOD refers to relief printing techniques including woodcuts and linocuts. The artist begins with a block wood or linoleum and uses a variety of gouges to remove all parts of the block that will not mark the final print. By cutting around the intended image, the artist leaves a section of material that will be coated with ink and printed onto the paper. This relief process requires the artist to think about negative space in much the same way a sculptor working in marble, wood, or stone might. In Warner Drew's *Plate 8* from *Variations on a Dance Motif* (fig. 23), all color and black portions would have been left behind on the block, while the artist carved the white areas away. Relief printing, by way of cast-metal moveable typeset loaded into a printing press, has been used to print books and newspapers since the 15th century. More recently, newspapers have moved towards an even more efficient mode of printing called offset printing.



fig. 23

METALS including copper, zinc, and plexiglass are often used as plate material in the process known as intaglio. The artist creates depressions in the plate which are then filled with ink and transferred onto paper through the weight of a heavy press. The manner in which these depressions are made in the plate differentiate between the specific intaglio processes. Etching and aquatint processes use acid baths to create depressions which are then detailed by either a stylus or powdered rosin or paint spray. Tonal differences are created by the varied pressure of the artists' hand or the use of rosin. Engravings are created using a burin to cut grooves directly into the plate. Edward Hopper's *Night in the Park* (fig. 24) features a wide range of tonal variety due in part to the artist's heavier hand in the bottom right foreground and lighter pressure in the areas of highlight.



fig. 24

MESH refers to the use of a screen and is the process with which we come into contact almost every day. Often used for printing images on clothing, the screenprint, silkscreen, or serigraph makes use of a woven material of variable gauge. To prepare the screen for printing, the artist transfers an image onto it using a photo-transfer process or by simply masking the areas of the screen they do not want paint to push through, creating a negative image. When the artist pushes paint through the screen, paint will only permeate the stencil-like areas that are uncovered and will create a positive image on the paper, cloth, or other medium.



fig. 25

EYE ON THE COLLECTION



fig. 26



fig. 27



fig. 28



fig. 29

Eye on the Collection showcases many of the Addison's well-known artworks in fresh and novel sequences and in groupings that provide new counterpoints and engaging dialogues.

Whether you are looking to spend time writing in the galleries inspired by traditional works from the permanent collection, or are studying specific American artists, *Eye on the Collection* provides a gallery experience that can be paired with one of this season's special exhibitions for an exploration of artistic process, artistic choices regarding medium or material, portraiture, identity, abstraction versus realism, portrayal of the landscape, art as storytelling, curatorial process, and many more topics.

For help in designing your guided visit, please contact Kait Ziskin at kziskin@andover.edu or 978.749.4198.

ANNOTATED FRAMEWORKS

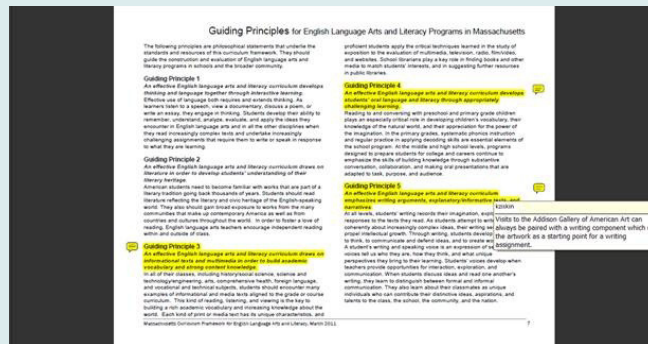
The Addison now offers *Annotated Frameworks* for download from our website.

Annotated Frameworks highlight and denote areas in the Massachusetts Curriculum Frameworks where class visits to the museum and/or long-term projects in collaboration with the Addison Gallery meet standards and goals.

These annotations provide language and examples that can be used to organize a field trip, collaborate with other educators in your school, or support grant-writing.

To view or download the Annotated Frameworks, please visit our Teacher Resources page at :

<http://www.andover.edu/Museums/Addison/Education/teacherprograms>



RESOURCES

Books

- Christenberry, William. *Southern Photographs*. Millerton, N.Y.: Aperture, 1983.
- Davidson, Bruce. *Brooklyn Gang*. Sante Fe: Twin Palms Publishers, 1998.
- Eggleston, William and John Szarkowski. *William Eggleston's Guide*. New York : Museum of Modern Art, 2002.
- Frank, Robert. *The Americans*. New York: SCALO in Association with the National Gallery of Art, Washington, 1998.
- Gascoigne, Bamber. *How to Identity Prints*. London: Thames and Hudson, 1988.
- Halberstam, David and Bill Owens. *Suburbia: Bill Owens*. New York: Fotofolio, 1999.
- Parks, Gordon and Aaron Siskind. *Harlem Document: Photographs 1932-1940*. Providence, R.I.: Matrix Publications, 1981.

Websites

Printmaking with Children

<http://www.artfulparent.com/2012/04/printmaking-ideas-for-kids-a-round-up.html>

The Process of Printmaking

http://www.highpointprintmaking.org/education/what_is_printmaking/techniques/

JPEGs of images from the collection of the Addison Gallery of American Art are available on the museum website. Images can be found by searching the collection through the online database or through Portfolios that group works from each exhibition. You may chose to explore these images with your class before or after a visit to the museum.

<http://accessaddison.andover.edu/SPOR1?sid=29479>

IMAGE CAPTIONS

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fig. 1: Edward Hopper, *Night in the Park*, 1921, 6 3/4 x 8 1/4 in., etching on wove paper, gift of Beverly Brooks Floe (AA1941) to Abbot Academy, 1987.624; **fig. 2:** William Eggleston, *Untitled*, from *14 Pictures*, 1974, 13 1/16 x 19 5/16 in., dye transfer print, museum purchase, 1990.38.12; **fig. 3:** Bill Owens, *My husband, Pat, has a theory...*, from *Suburbia*, neg. 1972, print 1998, 8 x 10 in., gelatin silver print, gift of Katherine D. and Stephen C. Sherrill (PA 1971), 2006.77.102

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fig. 4: Robert Frank, *Santa Fe, New Mexico*, from *The Americans*, neg. 1955-56, print c. 1981, 8 13/16 x 13 in., gelatin silver print, museum purchase, 1989.77.42; **fig. 5:** Robert Frank, *Charleston, South Carolina*, from *The Americans*, neg. 1955-56, print c. 1981, 8 13/16 x 13 in., gelatin silver print, museum purchase, 1989.77.13; **fig. 6:** Robert Frank, *Elevator – Miami Beach*, from *The Americans*, neg. 1955-56, print c. 1981, 8 13/16 x 13 in., gelatin silver print, museum purchase, 1989.77.44; **fig. 7:** Bruce Davidson, *Brooklyn Gang*, from *Brooklyn Gang*, 1959, 9 in. x 6 in., gelatin silver print, purchased as the gift of Katherine D. and Steven C. Sherrill (PA 1971), 2012.71.62; **fig. 8:** Bruce Davidson, *Brooklyn Gang*, from *Brooklyn Gang*, 1959, 9 in. x 6 in., gelatin silver print, purchased as the gift of Katherine D. and Steven C. Sherrill (PA 1971), 2012.71.5; **fig. 9:** Bruce Davidson, *Brooklyn Gang*, from *Brooklyn Gang*, 1959, 9 in. x 6 in., gelatin silver print, purchased as the gift of Katherine D. and Steven C. Sherrill (PA 1971); 2012.71.43; **fig. 10:** Bill Owens, *This is our second annual Fourth of July...*, from *Suburbia*, neg. 1972, print 1998, 8 x 10 in., gelatin silver print, gift of Katherine D. and Stephen C. Sherrill (PA 1971), 2006.77.8; **fig. 11:** Bill Owens, *How can I worry about the damned dishes...*, from *Suburbia*, neg. 1972, print 1998, 8 x 10 in., gelatin silver print, gift of Katherine D. and Stephen C. Sherrill (PA 1971), 2006.77.3; **fig. 12:** Bill Owens, *The California garage today...*, from *Suburbia*, neg. 1972, print 1998, 8 x 10 in., gelatin silver print, gift of Katherine D. and Stephen C. Sherrill (PA 1971), 2006.77.74

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fig. 13: Aaron Siskind, *Facades*, from *Harlem Document*, neg. 1938, print 1976, 11 x 14 in., gelatin silver print, purchased as the gift of Thomas C. Foley (PA1971) and Leslie A. Fahrenkopf, 2008.24.21; **fig. 14:** Aaron Siskind, *Night Club 1*, from *Harlem Document*, neg. 1938, print 1976, 11 x 14 in., gelatin silver print, purchased as the gift of Thomas C. Foley (PA1971) and Leslie A. Fahrenkopf, 2008.24.7; **fig. 15:** Aaron Siskind, *Girl with Clothes Form*, from *Harlem Document*, neg. 1938, print 1976, 11 x 14 in., gelatin silver print, purchased as the gift of Thomas C. Foley (PA1971) and Leslie A. Fahrenkopf, 2008.24.25; **fig. 16:** William Christenberry, *Coleman's Cafe - Greensboro, Alabama*, from *15 Alabama Photographs*, 1971, 3 1/8 x 4 7/8 in., Ektacolor Brownie print , gift of William P. Heidrich and Arthur Grant Heidrich III, 2005.22.4; **fig. 17:** William Christenberry, *House, Near Marion, Alabama*, from *15 Alabama Photographs*, 1964, 3 1/8 x 4 7/8 in., Ektacolor Brownie print , gift of William P. Heidrich and Arthur Grant Heidrich III, 2005.22.11; **fig. 18:** William Christenberry, *31 Cent Gasoline Sign - Near Greensboro, Alabama*, from *15 Alabama Photographs*, 1964, 3 1/8 x 4 7/8 in., Ektacolor Brownie print , gift of William P. Heidrich and Arthur Grant Heidrich III, 2005.22.6; **fig. 19:** William Eggleston, *Untitled*, from *14 Pictures*, 1974, 13 x 19 1/16 in., dye transfer print , museum purchase, 1990.38.6; **fig. 20:** William Eggleston, *Untitled*, from *14 Pictures*, 1974, 13 x 19 1/16 in., dye transfer print , museum purchase, 1990.38.10; **fig. 21:** William Eggleston, *Untitled*, from *14 Pictures*, 1974, 13 x 19 1/16 in., dye transfer print, museum purchase, 1990.38.1

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fig. 22: John James Audubon, *Plate 36. Hystrix Dorsata, Linn. Canada Porcupine*, 1845, from *Quadrupeds of North America Volume I*, lithograph, 27 x 21 in., gift of Edward O'Neil, 1981.265.36; **fig. 23:** Werner Drewes, *Plate 8*, from *Variations on a Dance Motif*, 1944, 9 1/2 x 15 1/8 in., hand printed color woodcut on wove paper, museum purchase, 1944.83.8; **fig. 24:** Edward Hopper, *Night in the Park*, 1921, 6 3/4 x 8 1/4 in., etching on wove paper, gift of Beverly Brooks Floe (AA 1941) to Abbot Academy, 1987.624; **fig. 25:** Roy Lichtenstein, *Sweet Dreams Baby!*, 1965, 37 5/8 x 27 5/8 in., screenprint on paper, gift of Dr. Joseph Clive Enos III (PA1960), 2010.69

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fig. 26: Frank Stella, *East Broadway*, 1958, 85 1/4 x 81 in., oil on canvas, gift of the artist (PA 1954), 1980.14; **fig. 27:** Thomas Eakins, *Professor Henry A. Rowland*, 1897, 80 1/4 x 54 in., oil on canvas, gift of Stephen C. Clark, Esq., 1931.5; **fig. 28:** John Sloan, *Sunday, Women Drying Their Hair*, 1912, 26 1/8 x 32 1/8 in., oil on canvas, museum purchase, 1938.67; **fig. 29:** John Singleton Copley, *Mary Elizabeth Martin*, 1771, 44 3/4 in. x 39 in., oil on canvas, museum purchase, 1942.32