

SPRING 2008

ADDISON GALLERY
OF
AMERICAN ART

TEACHER GUIDE

Washington Allston (1779 - 1843), *Italian Landscape*, c. 1805, oil on canvas, 40 x 50 3/4 in., museum purchase, Addison Gallery of American Art, Phillips Academy, Andover, MA



Then and Now

On view May 9-July 13

Carroll Dunham Prints: A Survey

On view May 9-July 13



© Carroll Dunham (b. 1949), *Places and Things (#1)*, 1991-92, from *Places and Things*, five-color linoleum cut on Kozo Misumi paper, 13 x 17 in., Publisher: The Grenfell Press, gift of the artist (PA 1967), Addison Gallery of American Art, Phillips Academy, Andover, MA, Photo credit: Frank E. Graham.

ADDISON GALLERY OF AMERICAN ART EDUCATION DEPARTMENT

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FREE GROUP TOURS for up to 55 students are available through July 3: TUESDAY-FRIDAY, 10AM-4PM

PUBLIC MUSEUM HOURS:

TUESDAY-SATURDAY 10AM-5PM & SUNDAY 1-5PM

Admission to the museum is always free!

ORGANIZING YOUR GROUP VISIT TO THE ADDISON

The Teacher Guide

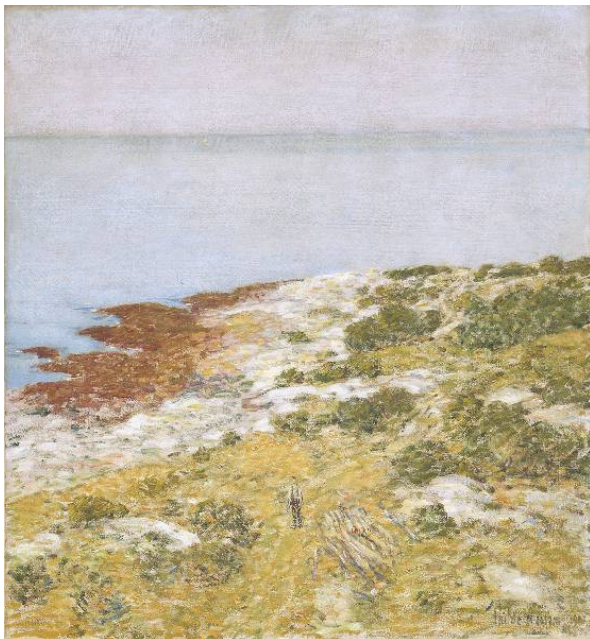
The ideas and questions in this guide are intended to simulate the teaching approach of the Addison education staff using images from the exhibitions to inspire conversation and projects.

Museum Visits

Visits are inquiry-based and shaped by teacher objectives and student interests.

Students and teachers are encouraged to engage with the artwork they see in the museum by:

- discussing and sharing ideas •
- responding to and posing questions •
- making connections with their own lives •



Childe Hassam (1859–1935), *Morning Calm, Appledore*, 1901, oil on canvas, 26 in. x 24 1/8 in., 1928.43, gift of anonymous donor, Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.



© Carrol Dunham (b. 1949), *Point of Origin*, 1988–92, two-color intaglio on Japanese Echizen Shiro Torinoko handmade paper, 49 1/4 x 68 3/4 in., Publisher: Universal Limited Art Editions, Inc. (ULAE), gift of the artist (PA 1967), Addison Gallery of American Art, Phillips Academy, Andover, MA, Photo credit: Courtesy of Universal Limited Art Editions, Inc. (ULAE)

Before Your Visit

Mention that students will need to keep in mind the following:

- stay with the group •
- raise hands to ask or answer questions •
- no touching the artwork or the walls •
- no running •
- no food or gum •

How to Arrange a Visit

At least two weeks in advance, contact Amy Freedberg at 978.749.4037 or afreedberg@andover.edu with possible dates for your visit (Tuesdays - Fridays, 10 AM - 4 PM).

Visits range from 45 - 90 minutes.

We can accommodate up to

55 students at one time.

Group tours are always free of charge.

THEN AND NOW

An exhibition with a broad range of artworks showing the development of American art over this country's history, *Then and Now* presents a variety of art—from historic portraits and landscapes to twentieth century photographs and abstract paintings and sculptures. Through careful observation of a single work of art, students can interpret their ideas about the subject, the artist, or the time in which the artwork was made. The variety of works also provides exciting opportunities to make comparisons among many different pieces.

A conversation about a single work of art can go in an infinite number of directions. Depending on how students interpret what they see in John Singleton Copley's *Mary Elizabeth Martin* (1771), for example, they may have varied ideas about who she was. What was her life like? Why is she pictured with her dog? Why did such a famous artist like Copley paint her portrait? How can we tell that she came from a wealthy family?



John Singleton Copley (1738 - 1815), *Mary Elizabeth Martin*, 1771, oil on canvas, 44 3/4 x 39 in., museum purchase, Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

What happens in a comparison?



Dawoud Bey (b. 1953), *Alva*, 1992, 30 1/4 x 44 in., Polacolor ER photographs (diptych), museum purchase, Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

What else might students say about *Mary Elizabeth Martin* after comparing it to another portrait, such as Dawoud Bey's portrait of *Alva* (1992)? Ideas about race, identity, artistic medium, and society might now become prominent as we interpret the colonial girl's painted portrait along with the double Polaroid portrait of this contemporary young woman.

THE POWER OF COMPARISON

The comparison of two or more works of art invariably makes the discussion richer than when looking at only one work; and any type of image can be compared to another to see how artists use their unique style, subject, medium, and time period to convey their ideas. Students might compare two portraits such as *Mary Elizabeth Martin* and *Alva*, or they might look at two landscapes made in different mediums, an historic piece next to a contemporary one, a representational painting alongside an abstract one, or two different works by the same artist.



Carlton E. Watkins (1829–1916), *Malakoff Diggings, North Bloomfield Grave Mining Company*, c. 1871, mammoth-plate albumen print, 16 1/4 x 21 9/16 in., museum purchase, Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.



Niles Spencer (1893–1965), *From the Race Road*, 1939, oil on canvas, 36 3/8 x 30 1/2 in., purchased as the gift of Roy R. Neuberger, Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

What is the subject of this photograph?
How would you describe its formal elements – composition, color, line, etc.?
What is the overall mood of the photograph?

What is the subject of this painting?
How would you describe its formal elements – composition, color, line, etc.?
What is the overall mood of the painting?

What similarities do you notice between these two images?
What are some of the differences?
How do these similarities and differences affect how you understand each image?
How does your understanding of one image inform how you view the other?

Comparison of similar yet distinct images—or of highly dissimilar works—can help students articulate what they see and understand the unique historical, cultural, and personal context for works of art from the same or varying time periods. An essential part of any discussion of art, comparison is one of the unique advantages of seeing works of art in a museum exhibition.

CARROLL DUNHAM PRINTS: A SURVEY

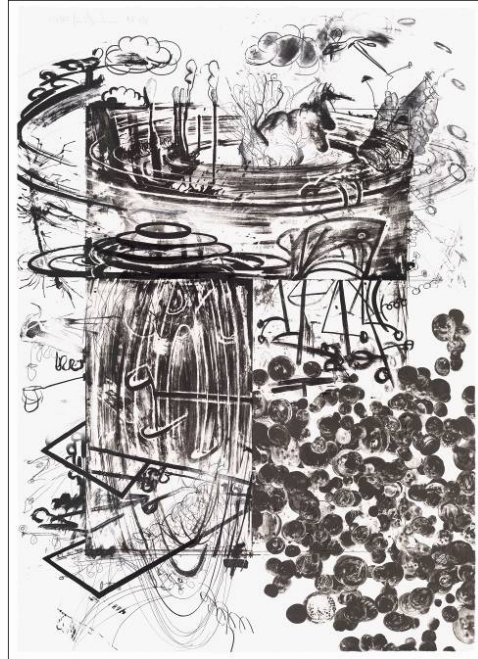
Known for his colorful and wildly energetic imagery, contemporary artist Carroll Dunham (b. 1949) has been creating abstract paintings since the 1970s. In the mid-1980s, he began making prints, which prompted him to transform the vibrant colors and imaginative shapes of his paintings into new forms, styles, and techniques.

Dunham's prints are sometimes described as cartoon-like. This description refers primarily to the style of his work, for the content of his images is often more dark and unsettling than comedic, making for a surprising and engaging juxtaposition between the style and the content of his work.

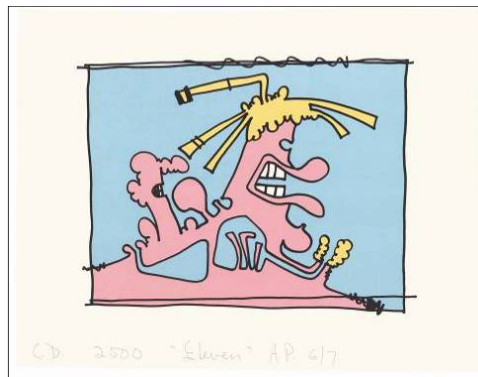
Allowing his marks and forms to simply emerge from his unconscious, Dunham's images have shifted over time from pure abstraction in his earlier work to more figurative elements in his later prints. The three prints on this page highlight the gradual emergence of his recognizable character: the man in the stovepipe hat. The figures in Dunham's prints often resemble bizarre cartoon characters, with human features but not quite human, adding to the unsettling quality of his images.

PLEASE NOTE:

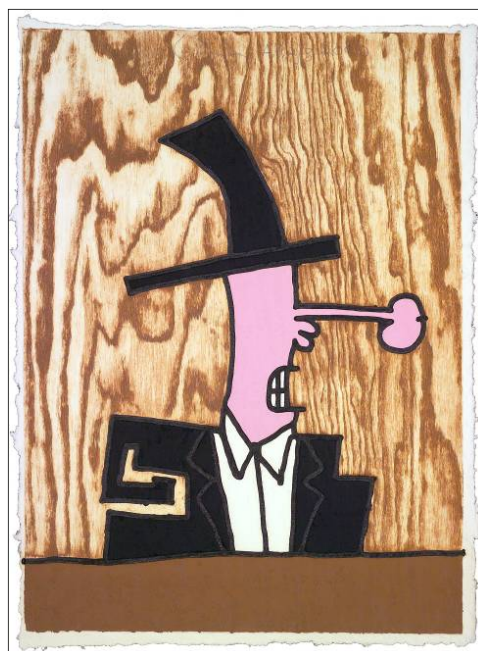
Due to the mature subject of some of Dunham's work, this exhibition may be most suitable for high school students. We recommend that teachers preview the exhibition or catalogue before bringing their students to the museum. Please call us for more information.



© Carroll Dunham (b. 1949), *Accelerator*, 1985, four-color lithograph on Rives BFK paper, 41 3/4 x 29 1/4 in., Publisher: Universal Limited Art Editions, Inc. (UJAE), gift of the artist (PA 1967), Addison Gallery of American Art, Phillips Academy, Andover, MA, Photo credit: Courtesy of Universal Limited Art Editions, Inc. (UJAE)



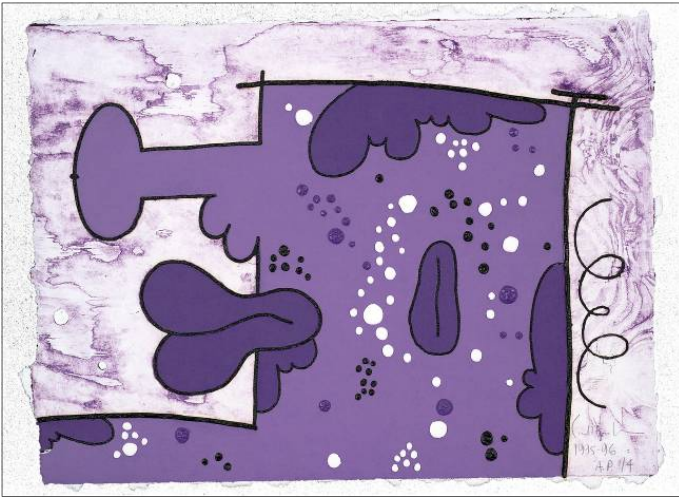
© Carroll Dunham (b. 1949), *Female Portrait (Eleven)*, 2000, from *Female Portraits*, four-color lithograph on custom handmade Torinoko paper, 13 3/4 x 17 1/4 in., Publisher: Universal Limited Art Editions, Inc. (UJAE), gift of the artist (PA 1967), Addison Gallery of American Art, Phillips Academy, Andover, MA, Photo credit: Courtesy of Universal Limited Art Editions, Inc. (UJAE)



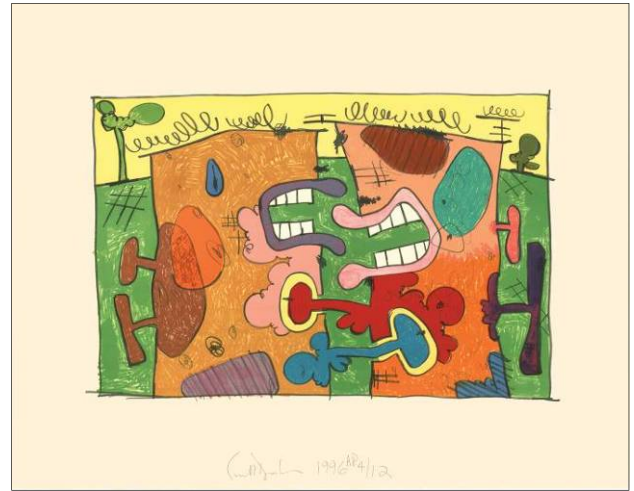
© Carroll Dunham (b. 1949), *Stove Pipe Hat*, 2000, four-color engraving on Twinrocker handmade paper, 30 3/8 x 22 1/4 in., Publisher: Two Palms, gift of the artist (PA 1967), Addison Gallery of American Art, Phillips Academy, Andover, MA, Photo credit: Frank E. Graham.

COMPARING WORKS MADE BY ONE ARTIST

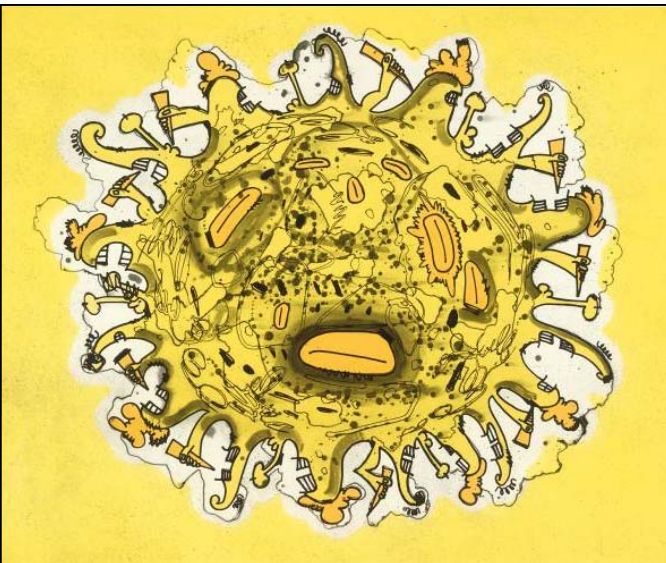
Comparing several images by one artist over a period of time can reveal the development of his/her style and imagery. In the case of Carroll Dunham, the comparison also highlights how Dunham adapts and reuses the same marks and forms in varying configurations and compositions to different effect. In these three prints, look for repeated shapes and lines and how they are used and transformed in each image.



© Carroll Dunham (b. 1949), *Waiting for Wood #3*, 1995-96, engraving with embossment on Twinrocker handmade paper, 23 3/8 x 31 1/4 in., Publisher: Two Palms, gift of the artist (PA 1967), Addison Gallery of American Art, Phillips Academy, Andover, MA, Photo credit: Frank E. Graham.



© Carroll Dunham (b. 1949), *Untitled*, 1996, fifteen-color lithograph on Arches cover buff paper, 21 1/4 x 26 3/4 in., Publisher: Universal Limited Art Editions, Inc. (ULAE), gift of the artist (PA 1967), Addison Gallery of American Art, Phillips Academy, Andover, MA, Photo credit: Courtesy of Universal Limited Art Editions, Inc. (ULAE)



© Carroll Dunham (b. 1949), *The Sun*, 2000-2001, nine-color digital pigmented inkjet graphic with intaglio on Concorde paper, 42 7/8 x 53 1/2 in., Publisher: Universal Limited Art Editions, Inc. (ULAE), gift of the artist (PA 1967), Addison Gallery of American Art, Phillips Academy, Andover, MA, Photo credit: Courtesy of Universal Limited Art Editions, Inc. (ULAE)

What **lines, shapes, and forms** do you see in each image?

Which ones do you see repeated?

How are the repeated ones used differently in each print?

What are some of the new forms and ways of mark-making that emerge in the print from 2006?

How does Dunham's work remain consistent yet inventive at the same time?

Compare & Contrast Activity

Select 10–15 works of art from the Addison collection or from those you gather from the internet or books.

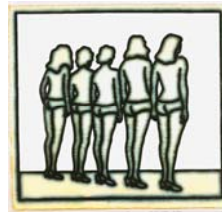
Working in small groups, arrange the printed images in various groupings according to what they have in common in each of these categories, and/or other categories that you define:

- Subject** (portrait, landscape, abstraction, etc.)
- Theme** (industrialization, identity, etc.)
- Artistic elements** (color, shape, composition, etc.)
- Historical period** (colonial, modern, etc.)
- Style** (naturalistic, impressionistic, abstract, minimal, etc.)

Make a list or venn diagram of the similarities and difference of the artworks in each group. From your list/diagram write a narrative about how your groupings reveal aspects of the artworks that you might not otherwise have noticed if you had looked at them individually.

Option 1: Use your writing and further observations to develop a statement about what you can learn about United States history and culture by looking at artworks that share common dates, subjects, themes, or styles.

Option 2: Display your artworks arranged in different categories in your school to share with others what you have learned and to prompt their observations.



• RESOURCES •

Addison Gallery of American Art: 65 Years—catalogue of the Addison's collection.

www.addisongallery.org—click on "collections" for images and captions of most of the museum's 16,000 objects.

Carroll Dunham Prints: Catalogue Raisonné 1984–2006—catalogue for the exhibition.

Hot Pink Souls Ice: The Printed Work of Carroll Dunham—an article by Susan Tallman from "Art in Paper" magazine, March–April, 2001.

Above images from left to right: **George Bellows** (1882–1925), *The Gulls, Monhegan*, c. 1913, oil on panel, 11 1/4 x 15 5/16 in., gift of anonymous donor; © **Carroll Dunham** (b. 1949), *Untitled (one)*, 2006, monotype in watercolor and pencil on Lanaquarelle paper, 49 3/4 x 63 7/8 in., Publisher: Two Palms, gift of the artist (PA 1967), Photo credit: Frank E. Graham; **Ida Appelbroog** (b. 1929), *Thank You Very Much*, 1983, acrylic and rhoplex on canvas, unstretched, 82 1/2 x 88 in., gift of Robert Feldman (PA 1954), in memory of his parents; © **Carroll Dunham** (b. 1949), *Interior A*, 2006, twenty-four color screenprint on laminated archival book board, 32 3/4 x 43 3/4 in., Publisher: Pace Editions, Inc., gift of the artist (PA 1967), Photo credit: Frank E. Graham; **William Eggleston** (b. 1939), *Untitled*, c. 1980, incorporated color coupler print, 14 7/8 x 10 in., gift of William Kross Greiner. All images: Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.