

# CURRICULUM PACKET

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John Singleton Copley, *Mary Elizabeth Martin*, 1771, oil on canvas, 44 3/4 x 39 in., Addison Gallery of American Art



Edward Hopper, *Manhattan Bridge Loop*, 1928, oil on canvas, 35x60 in., Addison Gallery of American Art

## EYE ON THE COLLECTION: FROM COPLEY TO HOPPER

ON VIEW THROUGH JULY 31, 2005

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## USING THE CURRICULUM PACKET

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This packet is designed to help you connect the Addison Gallery's winter 2005 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, sciences, history & social studies, politics, foreign languages, and the visual & performing arts**.

### 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 50 students can be accommodated in the museum at one time.
- At least two weeks in advance, contact **Rachel Schiller** at **(978) 749-4037** or **rschiller@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.
- Reproductions (photographs, slides, catalogues) are often available for you to look at with your class beforehand. Students love to see images they recognize at the museum!
- Additional information about the artists and exhibitions is always available on request.
- In-class visits (usually including slide presentation and discussion) can 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, one of us will greet you and direct students where to hang their coats and gather.
- After a brief introduction in the lobby, your guide will bring 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 at the end of this packet will help you determine the best approach for the grade 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 in the classroom.

## **INTRODUCTION TO *EYE ON THE COLLECTION: FROM COPLEY TO HOPPER***

As a museum of American art, the Addison's permanent collection lays witness to both longstanding and dynamic visions of the country's identity and culture. Within its ever-evolving landscape, people, and customs, artists have observed and affected the times in which they lived. And while we often trace history, literature, and art chronologically, many cultural themes and icons transcend linear progression. *Eye on the Collection: From Copley to Hopper*, presents works from the colonial period through the early twentieth century. This broad range allows us to identify connections between the people and places that have formed our cultural and national identity, examining how artists portray individual as well as shared perceptions. From the points of views of *Perceiving the Environment* and *Portraying Identity*, this Curriculum Packet is designed to embrace the variety of perspectives from which students may relate to artworks.

In addition, this Packet compares *Eye on the Collection* with the Addison's concurrent exhibitions, ***CHALLENGING ROLES, GIRLS' NIGHT OUT***, and ***ALEXIS ROCKMAN: MANIFEST DESTINY*** to examine the relationships between historical and contemporary perspectives on social concerns, particularly those of the environment, identity, and gender.

### **POINT OF VIEW: PERCEIVING THE ENVIRONMENT (LANDSCAPES)**

Throughout the nineteenth century, the landscape developed as a prime illustration of America's character and ideals. Both vast in its potential and rooted in agrarian ethics, the American landscape came to symbolize exploration, spirituality, and national pride. Some artists transmitted these ideals through imaginative visions, others through direct observations of nature. In forming these relationships with the natural world, artists increasingly turned to landscapes as an expression of personal emotion and vision.

#### **Exploration and Nationalism**

For artists Albert Bierstadt (1830-1902) and William Bradford (1823-1892), the natural landscape was a source of adventure, bewilderment, and reverence. Traveling to points as distant as the Rocky Mountains, the Swiss Alps, and the Arctic Circle, both artists sought the drama and the power of nature, as seen in views of mountain vistas, dramatic storms, and luminescent glaciers. While both artists worked from careful observation of nature – Bierstadt through copious sketches and Bradford through photography – they depicted a natural world evocative of the divine. Such spirituality mirrored the philosophy of *manifest destiny*, which held that the greatness of America's future was “unbounded,” and its vast territory was there to be explored and developed. Bierstadt and other Hudson River School painters, such as Thomas Cole (1801-1848), clearly associated the spiritual with national duty and reflected both in their art.

#### **Individualism and Nature**

Other mid-nineteenth century artists, such as Asher B. Durand (1796-1886) and George Inness (1825-1894), reflected the *individual's* experience of nature. Durand's *Study of a Woodland Interior* (1850) shows the artist's intimate observations of the forest for both its physical and spiritual dimensions. George Inness, explored the relationships between humans and their environment in *The Coming Storm* (1879), painted in Medfield, Massachusetts. Here, a solitary farmer calmly readies his farm and animals for a pending storm, accepting and integrating nature's harsh realities into his daily routine.

While Edward Hopper's *Manhattan Bridge Loop* (1928) similarly portrays a lone man in a vast environment, the city dweller walks with his shoulders slumped and head down – unlike Inness' farmer who confidently faces the elements to defend his land and livestock. Although many artists at the turn of the twentieth century celebrated the birth and development of New York City, Hopper more than hinted at the loneliness, alienation, and anonymity that came along with urbanization and progress.

For many twentieth century American artists, the landscape became an expression of the artists' personal vision and emotional connection to place. Using increasingly abstract forms, gestured brushstrokes, and exaggerated color, painters such as Marsden Hartley (1877-1943) and Georgia O'Keeffe (1887-1986) brought new perspectives to the landscape. While both painted views of the Maine coastline, Hartley's *Summer, Sea, Window, Red Curtain* (1942) conveys the ruggedness of the rocky coast and the weather, while O'Keeffe's *Wave, Night* (1928) creates a sea of mystery and calm.

### Envisioning the Future

A culmination of the nationalistic and individualistic landscapes of the nineteenth and twentieth century can be seen in the dramatic twenty-four foot mural by Alexis Rockman entitled *Manifest Destiny* (2003-04). **Opening March 12, ALEXIS ROCKMAN: MANIFEST DESTINY** (through June 5) presents an apocalyptic vision of Brooklyn in year 5000, as transformed through global warming and unchecked technology. Considering the city's past, present, and future, Rockman revisits the American theme of manifest destiny to question the long term effects of expansion and development that may cause devastating changes to the environment and to all living species for generations to come.

### IMAGE COMPARISONS: HOPPER AND INNESS



Edward Hopper, *Manhattan Bridge Loop*, 1928, oil on canvas, 35 x 60 in., Addison Gallery of American Art



George Inness, *The Coming Storm*, c. 1879, oil on canvas, 27 x 41 in., Addison Gallery of American Art

### MAKING MEANING

- What relationship do you see between the figures and their environments?
- What similarities and differences do you see between the natural and the urban landscape? How do the people change as their environment changes?
- How do formal elements, such as color, shape, composition, and scale, inform us of the artist's point of view?

## IMAGE COMPARISON: ROCKMAN, HOPPER, AND INNESS



Alexis Rockman, *Manifest Destiny*, 2003-04, 8 x 24 ft, acrylic on board, courtesy of the Artist

- While Alexis Rockman's image may seem visionary or fantastic, it is the product of much research and collaboration with scientists, archaeologists, architects, and historians. How would you distinguish between what is "realistic" and what is the artist's interpretation?
- How do you think Edward Hopper or George Inness would respond to Rockman's view of *manifest destiny*?
- How would you imagine your environment in 10 years, 100 years, 1000 years, or in the year 5000? How will the evolution of your environment affect the people who will occupy it?

### POINT OF VIEW: PORTRAYING IDENTITY (PORTRAITS)

Portrait paintings can be read the same way we might read real individuals by inferring character through physical attributes of age, gender, and appearance, as well as implying understandings of emotions, relationships, and social identity. A reading of these individual traits can not only inform us of the background of the subject of a portrait, but can also provide clues into the historical and cultural setting of the individuals.

#### Who is an *American*?

Colonial portrait artists John Greenwood (1727-1792) and John Singleton Copley (1738-1815) were commissioned by members of the upper classes to highlight their wealth, values, and political and social status. In Greenwood's *Man in a Green Coat* (1750), the subject's three-quarter stance, generous build, lavish clothing, and harbor view together form an iconic image of a wealthy New England merchant. Over a century later, in William Merritt Chase's painting *The Leader* (1875), the young boy's dirty dress, proud posture, and dark surroundings similarly imply a sense of power and self-importance, yet in a very different social world: that of young workers living on the urban streets.

Chase's depiction of a street boy demonstrates the increasing diversification and democratization of subjects portrayed in portraiture. Around the turn of the twentieth century, some artists were dedicated to creating a new vision of the "American." Their subjects range from athletes and scientists to street boys and immigrant mill girls, each a proud member of American society regardless of their economic or social status.

## Modern Americans

This new national image evolved alongside the social reform movements that followed the rapid mechanization and urbanization of the late nineteenth century. John Sloan's *Sunday, Women Drying their Hair* (1912) depicts three young women exposing their flowing hair to the gleaming sun atop a city roof. Sloan highlights this moment of privacy and freedom during the young women's day off amidst a compact cityscape veiled with grime and grit. The multi-layered image gives a face to the working class while it frames the country's concerns with working conditions, women's labor, and immigration. Another social realist painter, Robert Henri (1865-1929) provided revealing glimpses into the character and lives of individuals through his direct and expressive use of paint. In *Mary* (1912), Henri accentuates the red smiling lips and piercing eyes of a young Irish immigrant, working with quick, gestural brushstrokes to capture her vitality and mood.

### IMAGE COMPARISON: COPLEY AND HENRI



John Singleton Copley, *Mary Elizabeth Martin*, 1771, oil on canvas, 44 3/4 x 39 in., Addison Gallery of American Art



Robert Henri, *Mary*, 1913, oil on canvas, 24 1/8 x 20 in., Addison Gallery of American Art

### MAKING MEANING

- How would you compare the artists' respective representations of young girls?
- How do the setting, dress, facial expression, and posture affect your interpretation of each girl's character and social context?
- How do the differences you noted reflect some of the historical changes that took place between 1771 and 1913?

### Age and Gender

Within this exhibition, we may also trace how images of men and women and boys and girls mirror the expectations and social mores of their time. For example, what changes in young girls do we find between Copley's colonial vision of young *Mary Elizabeth Martin*, and Henri's urban immigrant *Mary*? What evolving ideals of manhood are communicated in John Greenwood's *Man in a Green Coat* from 1850 and Thomas Eakins' boxer in *Salutat* (1898)?

To further explore this theme, the Addison's exhibitions **CHALLENGING ROLES** (on view through mid-March) and **GIRLS' NIGHT OUT** (on view through April 2) offer contemporary perspectives on identity and social values, with a particular focus on gender and adolescence.

In the exhibition **CHALLENGING ROLES**, Sally Mann’s photograph *The New Mothers* (1989) shows her young daughters carrying dolls, pretending to be mothers. The adult-child roles are confused not only by the girls acting as parents but also by their seductive beauty and body language that make them look older than their actual years. The converse is true in Daniela Rossell’s photographic series, *Ricas y Famosas* (*Rich and Famous*, 2001), which captures women of Mexico City’s elite class acting out what might seem like childhood fantasies through their extreme materialism and seductive posturing.

An interesting comparison can be made between the contemporary photographs by Mann and Rossell, showing children and adults in switched roles, with the portraits of colonial painter Copley and those of turn of the twentieth century artists Chase and Henri. In early American paintings, children were viewed as emblems of their parents’ status and values, their stiff posture and fancy clothing emulating the puritan ethics of restraint and hard work. The social realists, however, showed how child labor, immigration, and urbanization forced pre-mature responsibilities and independence onto young girls and boys. Together, the historical and contemporary artworks on view offer a variety of “coming of age” stories that reflect their dynamic social and historical contexts.

**GIRLS’ NIGHT OUT** offers many rich comparisons; however, it is most appropriate for high school students. If you are interested in viewing the exhibition with your classes, please contact the Education Department to request the **GIRLS’ NIGHT OUT Resource Guide**, which discusses contemporary expressions and experiences of gender, identity, and adolescence in greater length.

#### IMAGE COMPARISON: ROSSELL AND SLOAN



Daniela Rossell, *Untitled (Rica y Famosas)*, 2001, Monterrey, Mexico, C-print edition of 5, 50 x 60 in., Courtesy of Greene Naftali Inc., NY



John Sloan, *Sunday, Women Drying Their Hair*, 1912, oil on canvas, 26 x 32 1/8 in., Addison Gallery of American Art

#### MAKING MEANING

- How do Daniela Rossell and John Sloan show the character and social/historical context of the women they represent. Consider: medium, setting, color, action, body language, etc.?
- How do these images reflect their time and place? What do you think the artist is trying to communicate about his/her subject?
- What experiences of gender do you think these subjects share – or not?

**GENERAL DISCUSSION QUESTIONS FOR  
*EYE ON THE COLLECTION: FROM COPLEY TO HOPPER***

- What do you think defines an “icon” of American art? Do any of the images seem familiar or reminiscent of ideas that you have studied in classes? Are any new or surprising?
- In what ways do artworks speak to the social, economic, and cultural realities of their time, for example life in colonial America or the industrial revolution? What political or philosophical trends from US history are reflected in these paintings?
- How can you imagine or learn about the different experiences of people living in America from these paintings? What would it have been like to be a young boy or girl in the eighteenth or nineteenth century – or a farmer, a writer, or a merchant?
- What themes can you trace through the exhibition, such as pride, environment, development, empowerment, or solitude? Can you connect these themes to literary movements, current events, or your own lives?
- How would you compare the painting styles of John Singleton Copley or William Bradford to artists such as John Sloan or William Merritt Chase? Which paintings seem more “real” and why?

**ART ACTIVITIES FOR THE MUSEUM OR CLASSROOM**

- Some artists made visual documents of places they had traveled so that others could see what faraway places looked like. Make your own travel diary of a place you have been in reality or in your imagination.
- Make a portrait of a friend or family member, paying attention to the physical details that would show their character, such as their surroundings, clothing, facial features, or body position.  
*Option:* Make a portrait of the same person, but imagine them living in a different time or place, like one you have seen in an artwork. What changes would you make in your portrait?
- Create an artwork that captures elements of your life, such as what you wear, what you do, where you live – especially those things that are specific to your age. *Option:* Create a universal image of someone your age as you imagine what you have in common with people from across the country or around the world.
- Artists often capture viewers’ imaginations by creating a suspended moment, like that of a coming storm or a gymnast’s leap. Create your own artwork that imagines what might happen next in a painting in the gallery. Or, make a drawing that will leave your classmates guessing, “What will happen next?”
- Create an artwork that shows your community’s relationship to its local environment.  
*Option:* Research historical photographs and/or environmental studies to create an interpretative vision of your city/town, either imagining its past or predicting its future. You may opt to make individual works, or perhaps work collaboratively to create a class mural or diorama.

## WRITING ACTIVITIES FOR THE MUSEUM OR CLASSROOM

- Write a story, poem, or even a letter from the point of view of a person or object in an artwork. Imagine what their voice would sound like and what stories they would could share.
- Choose an artwork and write a series of clues that would describe a painting, giving only details that your classmates can *see!* As a group or in pairs, exchange your clues and find each other's artworks!
- What do you think life was like for a girl or boy in the past? Through historical and art historical research, write a short story that creates the setting for your character.
- State your own *manifest destiny*. What would you like to see happen to the landscape in this country or in your city/town? What do you see as natural evolution and what might people be able to control?
- Choose a painting that contains a metaphor or symbol. Create a story or poem that uses the same metaphor or symbol to tell the story of the painting.
- Conduct a research project on a theme, person, artist, or period you find particularly interesting, and connect it to its social and cultural context.  
Themes to consider: colonialism, romanticism, manifest destiny and westward expansion, transcendentalism, naturalism, realism, industrial revolution, immigration, muckraking, social reform movements, gender roles, and urbanization.

## PRINT RESOURCES

*Addison Gallery of American Art: 65 Years* (Andover, MA: Addison Gallery of American Art, 1996). Provides images and text for many of the works in the collection, an excellent starting point for learning about a particular work or artist.

*Points of View: Landscapes from the Addison Collection* (Andover, MA: Addison Gallery of American Art, 1992). Essays and catalogue of the Addison's landscape collection, including those featured in this exhibition. Available *free* through the education department. Please inquire.

Pohl, Frances K., *Framing America: A Social History of American Art* (New York: Thames & Hudson, 2002). Stretching from pre-colonial Native Americans through contemporary artists, this survey correlates history, art, and changing American culture.

Craven, Wayne, *American Art: History and Culture* (New York: McGraw Hill, 2002). In depth look at American art and artists in the context of their time.

Lewis, Nancy and W.E.B Lewis, *American Characters: Selections from the National Portrait Gallery, Accompanied by Literary Portraits* (New Haven, CT: Yale University Press, 1999). A look at America's famous figures through visual and verbal portraits.

Weber, Bruce, *Ash Can Kids: Children in the Art of Henri, Luks, Glackens, Bellows, and Sloan* (New York: Berry-Hill Galleries, Inc., 1999). A further look at images of children by artists in the Addison's collection.

Armstrong, Elizabeth and Irene Hoffman, *Girls' Night Out* (Newport Beach, CA: Orange County Museum of Art, 2003). Exhibition catalogue featuring several essays on issues of girl culture, female artists, and video art, as well as biographies of the artists.

*Alexis Rockman: Manifest Destiny* (New York: Brooklyn Museum of Art, 2004). Essay on Rockman's mural with visual examples of his research, source materials, and earlier work.

#### **WEB RESOURCES**

[www.npg.si.edu/cexh/brush/index.htm](http://www.npg.si.edu/cexh/brush/index.htm) *Smithsonian National Portrait Gallery*  
Online exhibition of American portraiture from 1760 to 1990, including online resources and activities for teachers.

[www.groveart.com](http://www.groveart.com)  
A comprehensive resource for all aspects of visual arts, including terms, biographies, and movements.

[www.artcyclopedia.com](http://www.artcyclopedia.com)  
A fine art search engine in which student can browse by artists, movements, mediums, and subjects.

#### **ART RESOURCES FOR BEGINNING VIEWERS**

Auray, Dea Paoletta. *Easy Art Activities That Spark Super Writing (Grades 2-4)*. (New York: Scholastic Professional Books, 2000). Through mini-writing lessons classroom-friendly art projects, Paoletta covers story elements, description, and action, and drama.

Blizzard, Gladys. *Come Look With Me: Exploring Landscape Art with Children* (New York: Lickle Publishing Inc, 1992). Lessons in color, composition, and technique and great springboard questions for children to explore subjects and styles.

Carol, Colleen. *How Artists See Artists*. (New York: Abbeville Kids, 2001). The *How To See* series are inquiry-based books designed to teach children about the world by looking at art. Other books in this series include *How To See: Feeling, Weather, Cities, People, Buildings, The Land, and The Universe*.

Sills, Leslie, *Inspirations: Stories about Women Artists* (Morton Grove, Illinois: Albert Whitman & Company, 1989). A book for young readers that includes Georgia O'Keeffe.