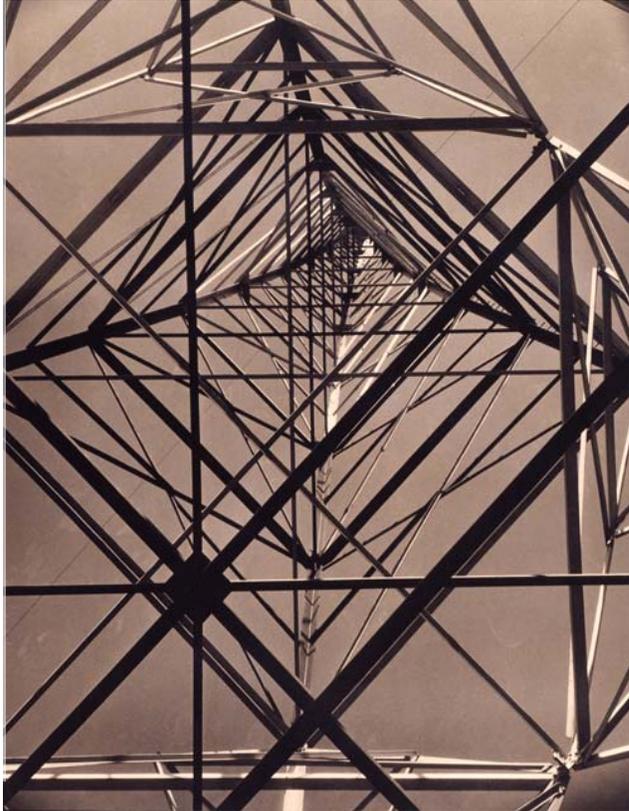


CURRICULUM PACKET

A Teacher's Guide to Integrating the Museum and Classroom

Spring 2006 Exhibitions



Margaret Bourke-White (1904-1971), *Looking Up Inside Sending Tower, N.B.C., Bellmore, L.I.*, 1933, gelatin silver print, 12 5/8 x 10 1/4 in., museum purchase.

In Focus: 75 Years of Collecting American Photography

150 Years of American life through photographs

April 29-July 31

75 Years of Giving

Painting and sculpture from the 19th and 20th centuries

April 11-July 31

Artist's Project: Type A

Exploring athletics through video art

April 29-July 31

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ADDISON GALLERY OF AMERICAN ART EDUCATION DEPARTMENT

Phillips Academy, Main Street, Andover, MA

Julie Bernson, Director of Education

Rebecca Spolarich, Education Fellow

Contact (978) 749-4037 or rspolarich@andover.edu

FREE GROUP TOURS for up to 55 students are available on a first-come, first-served basis: TUESDAY-FRIDAY, 8AM-4PM

PUBLIC MUSEUM HOURS: TUESDAY-SATURDAY 10AM-5PM & SUNDAY 1-5PM

Admission to the museum is free!

Arranging a Museum Visit

This packet is designed to help you connect the Addison Gallery's 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 55 students can be accommodated in the museum at one time.
- At least two weeks in advance, and preferably more, contact **Rebecca Spolarich** at **(978) 749-4037** or **rspolarich@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.
- Additional information about the artists and exhibitions is always available on request.
- In-class visits (usually including slide presentation and discussion) can sometimes 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, we will greet you and direct students where to hang their coats and gather.
- After a brief introduction in the lobby, we will bring your 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 in the **Art & Writing Activities** section of this packet will help you determine the best approach for the age level 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 that connect the classroom and the museum.

In Focus: 75 Years of Collecting American Photography

↳ Explore American life through photographs

For over 150 years Americans have been fascinated with the magic of photography. Whether creating the first photographic portraits, early western landscapes, urban street candids, or modernist abstractions, artists have used the medium as an important tool for expressing, documenting, reflecting, and even producing American culture. *In Focus: 75 Years of Collecting*



Lee Friedlander (b. 1934), *Mt. Rushmore*, neg. 1969, print 1976, gelatin silver print, 7 3/8 X 11 1/16 in., gift of anonymous donor.

American Photography brings together well over 200 photographs by over 150 artists from the Addison collection and presents a comprehensive introduction to the various styles, subjects, and themes which have prevailed in American photography from the nineteenth to the twenty-first century. Arranged thematically, these images explore the environment, people, industry, urban and suburban life, and the abstract while also investigating the relationship that photographs have to one another, the viewer, and the culture from which they were created.

Just as these photographers – such as Ansel Adams, Walker Evans, Robert Frank, Lorna Simpson, and Wendy Ewald – use their lenses to examine American life from every angle, students of all ages can use the images to explore the many intriguing ways in which Americans have perceived their time, place, and selves.

The following are potential themes which you can use to relate *In Focus* to your curriculum:

- **American people and culture**
- **The changing American landscape**
- **Natural vs. fabricated and urban vs. rural environments**
- **Photographs as lenses through which to study events and themes in United States history, including westward expansion, Civil War, Industrial Revolution, Great Depression, immigration, urbanization/suburbanization, and more**
- **Photography's many purposes, such as documentary, artistic, portraiture, storytelling, etc.**
- **The methods, processes, and historical development of photography**

The following pages explore two themes in depth:

- ▣ **Approach #1: Place and Environment**
- ▣ **Approach #2: People and Culture**

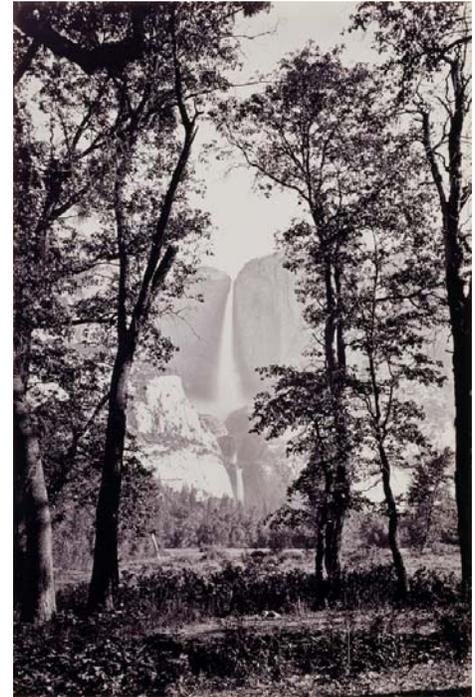
Place and Environment

What defines the American landscape?

How has this environment changed over the past 200 years?

Photographers have always explored the environments in which they live. For American artists, this has meant investigating everything from mountains and canyons, steel skyscrapers and city streets, mills and mines, to the intimate interiors of the home. Each location offers a glimpse into the varying aspects, attitudes, and time periods which characterize American culture.

During the 1860s and '70s, geological survey teams traveled west to document the vast frontier of the continent still unknown to most Americans. Among the many settings photographers documented was Yosemite Valley, revered for its spectacular beauty and pictured here in a photograph by Carleton Watkins. Watkins produced countless images of Yosemite's natural wonders using the cumbersome collodion wet-plate process which required muscle and patience to haul equipment and develop the images in inhospitable conditions. Watkins' labors yielded some of the earliest western landscape photographs and communicated to the east the untouched beauty and natural resources of this developing area.



Carleton Watkins (1829-1916), *The Yosemite Falls 2630 ft. From Camp Grove*, 1865-1866, albumen print, 11 ½ x 7 ½ in., promised gift of Stephen Sherrill (PA 1971).

Ideas to think about:

1. Describe Watkins' choices in designing this composition. Why does he organize the photograph in this way? What does his composition tell you about his relationship with the subject?
2. The American landscape was already facing the threats of industrialization and urbanization at the time when Watkins' photograph was taken. How do Watkins' images of Yosemite compare in intention to his photographs of strip mines in California? What did seeing images like these mean for Americans in the nineteenth century?



Louis Faurer (1916-2001), *Looking at the R.C.A. Building, Rockefeller Center, New York, N.Y.*, negative 1949, print 1990, gelatin silver print, 14 x 11 in., gift of Hart Levitt.

Only decades after Carleton Watkins and other photographers had surveyed the towering summits and natural wonders of the western landscape, photographers on the east coast turned their attention toward the towering steel structures of New York City. Instead of the geological marvels of the West, photographers found an intriguing subject in the fabricated surroundings of the city. Streets, subways, tenement complexes, and the "canyons" of steel, glass, and concrete of Manhattan reflected not only the country's economic and population boom but the real lives of people living in built environments. Interested in the formal and cultural relationship between New Yorkers and their surroundings, artists like Louis Faurer captured people – often unaware – as they walked or drove the city streets.

Ideas to think about:

1. How would you compare and contrast the photographic styles of Carleton Watkins and Louis Faurer?
2. Do you consider Faurer's image a landscape? What do these photographs reveal about the changing American landscape?
3. How do you envision your own environment? Whose lens would you use to photograph your surroundings?

People and Culture

What role do photographs play in communicating information to us about other people?

Another popular photographic subject is the human form. Using any number of techniques, artists have captured people while posed and unaware, alone and with others, intimately and from afar, or in the midst of action or meditation. For example, nineteenth-century photographer Eadweard Muybridge used multiple cameras staged to study the human figure in motion



Dawoud Bey (b. 1953), *Alva*, 1992, Polacolor ER photographs (diptych), 30 ¼ x 44 in., museum purchase.

while twentieth-century artist Robert Frank pointed the lens of his 35mm camera at the everyday lives of ordinary Americans. Contemporary photographer Dawoud Bey makes multiple-image portraits of individuals using a 500-pound Polaroid camera, such as the one shown here.

Ideas to think about:

1. How does Bey's photograph reveal the appearance and character of his subject?
2. How do two photographs function differently than just one?
3. How do you know the subject is aware that she is being photographed? Does this change the way we see her?

Photographers use their art to interpret American life in different ways. Through the artist's lens, the viewer is able to examine a subject from a new perspective, perhaps one which they would never have considered before. Cameras allow us to see things that we would not normally see, and can help us broaden our perception of our world – even the one which we inhabit.

William Eggleston, a photographer who turns his lens toward the everyday environments of the American middle-class, surprises us with a unique perspective on such mundane subjects as automobiles, roadside diners, consumer products, street signage, and here, a motel interior. In his photographs from the 1970s, Eggleston's quiet representations of small-town life challenge the viewer to both assess the nature and confront the banality of the average American's lifestyle.

Ideas to think about:

1. Who is the man and what is his relationship to his environment?
2. How do the photographer's composition, use of light, and perspective create a particular mood or atmosphere?
3. What story does this picture tell?
4. How would you compare Bey and Eggleston's approaches to photographing people?



William Eggleston (b. 1939), *Huntsville, Alabama*, 1978, dye transfer print, 18 5/6 x 12 ¾ in., museum purchase.

Extend the discussion about photography

└ Artist's Project: Type A

What do the additions of multiple frames, motion, and sound lend to the viewer's experience of the photographic image?

The collaborative artistic team of Adam Ames and Andrew Bordwin, who go by the name of **Type A**, uses both video and photography to explore the themes that interest them; namely, the physical and psychological dynamics involved in competition and athletics. Intrigued by the expressions of team spirit and the superstitious behaviors practiced by athletes, the artists recorded young athletes cheering for their home teams and practicing rituals before and during competitions.

In the video still at right, a tennis player twirls her racket a set number of times prior to each serve to assure her success as she faces her opponent.

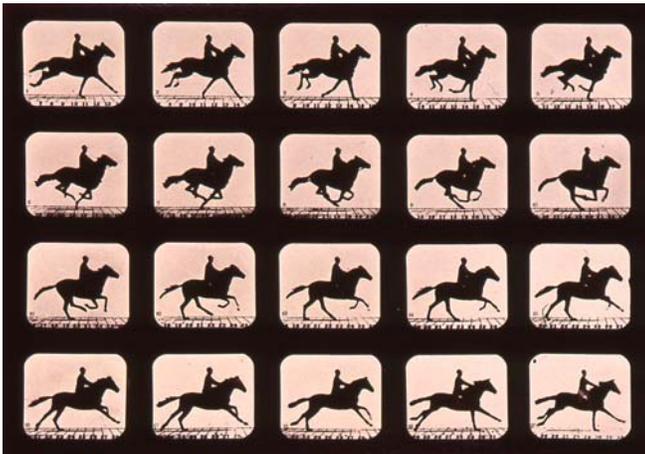


Type A (Adam Ames, b. 1969 and Andrew Bordwin, b. 1964), still from *Jinx*, 2006, multiple-channel video installation, Courtesy of the artists and Sara Meltzer Gallery, NY.

Ideas to think about:

1. How does Type A use framing and composition to focus on the main subject?
2. Why do you think Type A chooses to use video – instead of still photography – to explore ideas about sports and athletes?
3. Describe Type A's interpretation of sports culture. Why are cheers and rituals important to athletes? Compare and contrast the roles of cheerleader, viewer, and athlete.

Connections: Compare & Contrast Video & Still Photography



Eadweard Muybridge (1830-1904), Plate from *Animal Locomotion*, 1887, collotype photograph, 18 x 23 in., gift of the Edwin J. Beinecke Trust.

In the 1880s, before film had been invented, Eadweard Muybridge used a series of still photographs to approximate the experience of movement. Using an elaborate set-up with multiple cameras, Muybridge created a way for the human eye to perceive and understand the intricacies of the movement of people and animals.

- Why do you think Muybridge was so interested in recording movement?
- How does your experience of seeing the individual still frames of Muybridge's photographs compare to the actual movement of Type A's video?
- How would you compare artists' use of photography, video, and painting? Why would an artist choose one over the other for particular subjects or ideas?

75 Years of Giving

L Explore painting and sculpture from the nineteenth and twentieth centuries

What are the different ways artists use their mediums to express their worlds?
What makes one artist different from another?

Through the generosity of the museum's donors since its opening in 1931, the Addison has collected some of the most important works from the last two centuries of American art history. *75 Years of Giving* consists of a range of realist, naturalist, impressionist, expressionist, and abstract works in painting and sculpture, providing a sampling of the artistic movements which



Winslow Homer (1836–1910), *The West Wind*, 1891, oil on canvas, 30 x 44 in., gift of anonymous donor.

developed from the mid-nineteenth through the mid-twentieth centuries. Portraits of adults and children involved in nature, family, and at work provide windows into nineteenth century life while landscapes and still-lives reveal artists' sources of inspiration. Modern expressions of color, shape, and line offer a strikingly different perspective of art and inspire exciting dialogue about the roles of art, artists, museums, and viewers. Using a variety of mediums including oil paint, watercolor, pencil, clay, steel, and aluminum, artists both reflect and respond to their time and environment.

Realist painter Winslow Homer was attracted to the seaside communities of the Maine and the English coasts, and his paintings of people interacting with the both beautiful yet tumultuous ocean environment reflect his interest in the relationship between humans and nature.

Ideas to think about:

1. What story does this painting by Winslow Homer tell?
2. How does Homer use color to create mood in this painting?
3. What elements of the work express the artist's personal feelings and ideas?
4. In what ways do artworks reflect the artistic, social, and historical trends of their time? Consider subject, medium, and technique.

Connections: Abstraction in Painting & Photography

Both photographers and painters create abstract compositions in their chosen medium.

- Compare and contrast the choices in subjects and style that abstract painters and photographers make. How do they abstract their subjects?
- What is *abstract* art? Why do some artists choose to create their work using abstract rather than naturalistic forms and images?



Edward Weston (1886–1958), *Untitled*, 1930, gelatin silver print, 7 ½ x 8 5/16 in., museum purchase.



Arthur Dove (1880–1946), *Autumn*, 1935, tempera on canvas, 14 x 23 in. bequest of Edward Wales Root.

Art & Writing Activities for the museum or classroom

IN FOCUS& TYPE A

1. Select 3-5 photographs from *In Focus* as the basis for a creative writing story or for a journalistic report on a topic in American history or culture, such as the changing American landscape, urban culture, how photographers see America, the American people, etc.
2. After seeing the exhibition, take photographs individually or as a class and record the environment and/or people of your school, community, or town/city. Write captions or a narrative about what you realize from seeing your world through photographs. Option: create a book or exhibition to share your work with other classes or the public. Option: design an aerial map or piece together a panoramic view of your environment.
3. Use photographs by art photographers and photojournalists to create a timeline of United States history.
4. Become a photojournalist! As a class, select one or several important issues about your school or community that you would like to share with others. Make photographs that illustrate your arguments and have the power to convince your audience about the importance of your issues. Create a "newspaper" to post or distribute and solicit opinions from your readers on the issues.

75 YEARS OF GIVING

1. Imagine a dialogue between two artists who study the same subject but with different mediums, i.e. a painter and photographer, a photographer and sculptor, etc.. Write or act out the conversation between them, or design an artwork that they might create if they worked together.
2. Many artists look to people or nature for inspiration. What inspires you to create art? Select a person or a scene and create two artworks, one that is realistic and easily identifiable and one that is more abstract. Option: write a comparison between the two and share your thoughts among the class.
3. What changes in American culture help account for the differences between nineteenth and twentieth-century art? Make a timeline by pairing paintings, sculpture, photographs, etc. with events, periods, and themes in United States history. Be sure to note how the subjects, styles, and materials of the artworks reflect the cultural changes of the times. Option: have each student do one point on the timeline and put them up all together around the class or in the school.

Resources

WEB

American Photography: A Century of Images <<http://www.pbs.org/ktca/americanphotography>>

Traces the changing uses and trends in photography over the course of the past one hundred years in American history. Explores themes such as cultural identity, photography and war, social change, and even modern advertising. Includes a teacher's guide with sample lesson plans and discussion questions.

Kodak Lesson Plans <<http://www.kodak.com/global/en/consumer/education/lessonPlans/indices/art.shtml>>

A link to numerous lesson plans helping teachers design writing activities which incorporate discussions about and visual analyses of photography. See also:

Writing to Photography/Photography to Writing

<<http://www.kodak.com/global/en/consumer/education/lessonPlans/lessonPlan040.shtml>>

Adding "Snap" to Language Arts

<<http://www.kodak.com/global/en/consumer/education/lessonPlans/lessonPlan045.shtml>>

Masters of Photography < <http://www.masters-of-photography.com>>

A great resource for learning essential information about major American photographers included in *In Focus*. Provides biographical essays, interviews, and example photographs for each artist.

National Gallery of Art Classroom for Teachers and Students <<http://www.nga.gov/education/classroom/index.mhtm>>

Search for information, student activities, worksheets, and resources by curriculum, topic, and artist at this ideal site for teachers and students of all ages. Topics include American art, art and ecology, abstraction and geometry, and others.

Type A at Santa Barbara Contemporary Arts Forum <<http://www.sbcaf.org/exhibitions/past/archive2006/feb06.html>>

BOOK

Addison Gallery of American Art: 65 Years. (Andover, MA: Addison Gallery of American Art/Phillips Academy, 1996).

Provides images of and texts about many of the works displayed in both *75 Years of Giving* and *In Focus*. An excellent reference to keep in the classroom for teachers who visit the Addison often!

Foster, Tanya and Kristin Prevallet. *Third Mind: Creative Writing through Visual Art* (New York: Teachers and Writers Collaborative, 2002). K-12 teachers relate the myriad photography and writing projects they led with their students. These intimate stories describe a variety of projects and detail the steps involved in developing them in the classroom. A wonderful resource for initiating ideas for creative writing projects!

McDonnell, Patrick. *Art*. (New York: Little Brown, and Company, 2006).

A charming children's story about a boy named "Art" who creates art in every way imaginable. An inspirational way to teach young students that art can come in any shape or form. Appropriate for ages 4-7.

Rosenblum, Naomi. *A World History of Photography*. (New York: Abbeville Press, 1997).

A comprehensive, in-depth, fully-illustrated review of the development of photography from its origination in 1839 to the present.

Santa Barbara Contemporary Arts Forum. *Type A: A Contender*. (Santa Barbara, CA: Santa Barbara Contemporary Arts Forum, 2006). Catalogue for a recent exhibition of Type A's work.

Sills, Leslie. *In Real Life: Six Women Photographers*. (New York: Holiday House, 2000).

Ideal for students ages 10 and up, this short compilation of brief biographies follows the lives and artistic works of six women photographers from around the world.