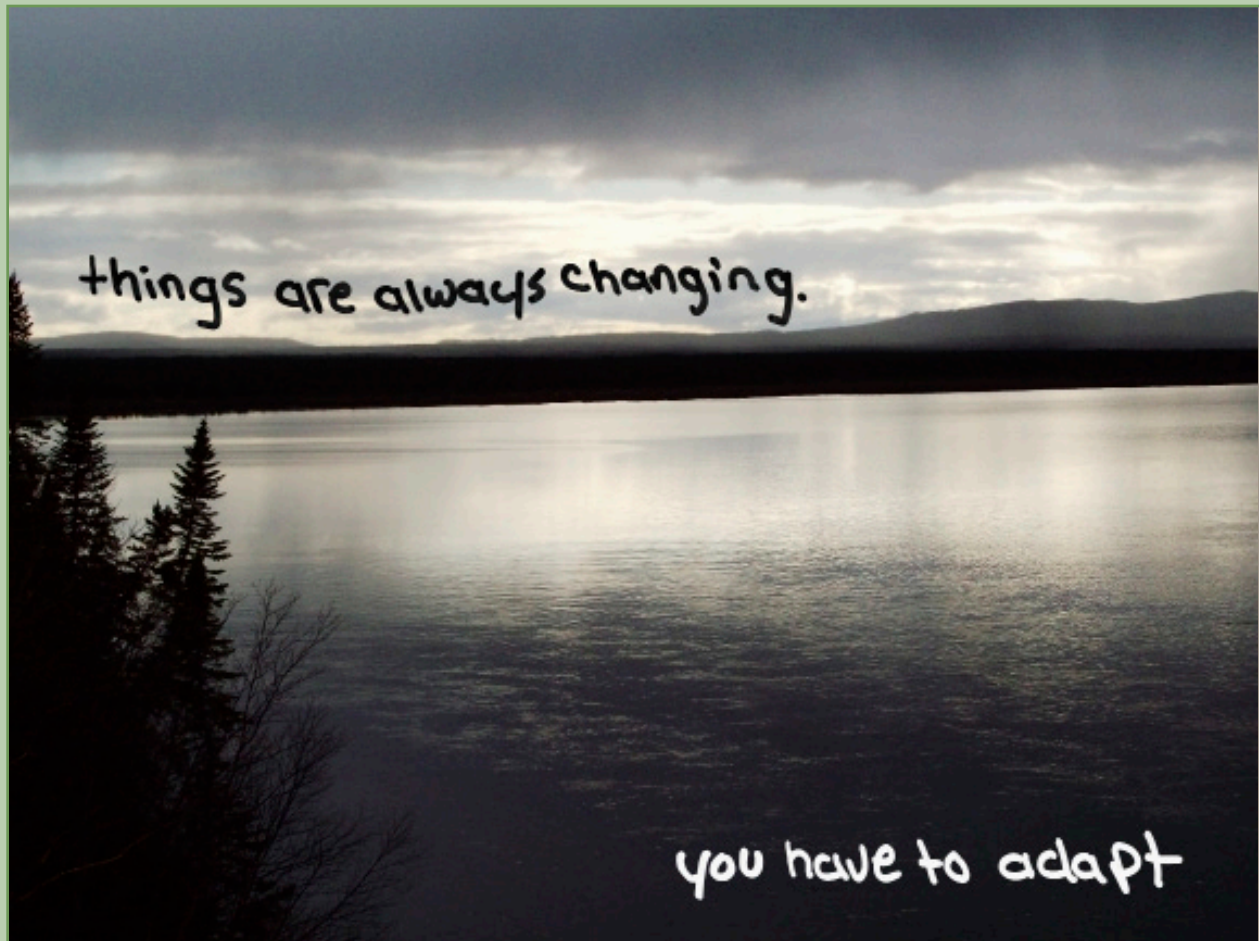


# VISUALIZING COMMUNITY

## FALL 2012 TEACHER GUIDE



***Pekupatikut Innuat Akunikana/Pictures Woke the People Up: An Innu Project  
with Wendy Ewald and Eric Gottesman***

September 1-January 13, 2013

***People, Places, Things: Symbols of American Culture***

September 1, 2012-January 13, 2013

**Addison Gallery of American Art**  
Phillips Academy, Andover, MA

**Education Department:**

Katherine Ziskin,  
Education Fellow for School & Community Collaborations  
kziskin@andover.edu or 978.749.4198

Jamie Kaplowitz,  
Education Associate & Museum Learning Specialist

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** available on our website under the  
"Education" tab: [www.addisongallery.org](http://www.addisongallery.org)

# Pekupatikut Innuat Akunikana/Pictures Woke the People Up:

## An Innu Project with Wendy Ewald and Eric Gottesman

In 1969, after graduating from high school, artist Wendy Ewald traveled to the Innu reserve of Sheshatshiu (pronounced *SHEESH-ah-shee*), in Labrador, Canada. Traditionally a nomadic community, the Innu of Labrador and Eastern Quebec had recently been forced by the Canadian government to abandon their nomadic ways and settle on reserves. Ewald arrived soon after their settlement engaging and working with the young Innu of Sheshatshiu to explore and capture their families, culture, and lives with Polaroid cameras. Together they documented a close-knit community with strong ties to tradition but struggling with the drastic changes to their culture and ways of life.

In 2007, Ewald and fellow photographer Eric Gottesman returned to Sheshatshiu where, concerned by continuing challenges in the community, the artists engaged the Innu in a series of projects and dialogues about the community, Innu culture, and self representation. For the next few years, Ewald and Gottesman worked with the community, including three local students who created a new series of photographs documenting life on the reserve that provide a contemporary view of Sheshatshiu and the changing Innu people. Members of the community selected photographs from 1969 and 2007 to be paired with contemporary writing and produced large-scale banners, hung throughout public sites in Sheshatshiu to expand awareness and conversation.

Ewald and Gottesman also initiated a digital archive, bringing back into the community photographs taken by nineteenth and twentieth century anthropologists and explorers, and which were unseen by the Innu. Community members identified the subjects of these images and expanded the archive through the donation of their own family photographs. This local, personal archive sparked community discussion about history, culture, change, and the ways in which documentation of the self compares to documentation by another.

Through the voices of the Innu people, *Pekupatikut Innuat Akunikana/Pictures Woke the People Up* explores and documents all phases of this long-term partnership, including images taken by the Innu youth from 1969 and 2007, anthropological images from North American archives, and film footage from an unfinished 1951 study of the Innu people.

Beginning in late September, the exhibition will extend onto the grounds of Phillips Academy, where a series of the large-scale photographic banners, created by the artists and the Innu community, will be hung throughout the campus.



fig. 1



fig. 2

***Pekupatikut Innuat Akunikana/Pictures Woke the People Up*** provides classes and teachers with an extraordinary amount of connections to classroom curricula including:

**Social Studies:** geography, global communities, traditions, representations of communities over time, and impacts of land-rights agreements and colonization

**Science:** environmental impacts of low-level flight, water resources and dams, and impacts of lifestyle and diet changes on a community

**English:** storytelling, family traditions, and issues of identity and representation

**Math:** statistics of environmental change, population change, and self-study in comparison with the Innu community



fig. 3



## People, Places, Things: Symbols of American Culture



fig. 4



fig. 5

**People, Places Things: Symbols of American Culture** complements and localizes the exhibition *Pekupatikut Innuat Akunikana's* exploration of a culture over time and provides classes and teachers with additional connections to classroom curricula including:

**Social Studies:** geography, national communities, representations land over time, national identity, industrialization, urbanization, westward expansion, and immigration

**Science:** environmental impacts of car culture, strip mining, and industrialization

**English:** storytelling, the Beat Generation, American identity, and representation

**Math:** U.S. population and demographic study over time

This exhibition, comprised of selections from the Addison Gallery of American Art's permanent collection, examines and celebrates the many ways that visual imagery is at the foundation of American culture, symbolism, and identity.

Organized into thematic galleries, the exhibition examines many aspects of American visual culture through painting, photography, and prints: landscape photography that came to symbolize the American West; paintings of bridges and oil rigs that rang out the praises of industrialization and technological advancement; patriotic flags that rallied citizens during war time; and portraits that came to define a generation.

America's unique and varied landscapes and rich natural resources framed the United States as a land of promise and opportunity for many immigrant groups through the nineteenth and twentieth centuries. The crowded city bustles below the soaring innovations of architecture. Images of the American West, mythologized and memorialized with cowboys, stand in stark contrast to the reality of life in that landscape, while arresting dams and grain elevators speak to the industrialization and urbanization of westward expansion.

An expansive series of silkscreen prints by artist Larry Stark (b.1940) from the 1970s explores the standardization of state identity through a relatively new interstate system and its evolving culture. Images of ubiquitous car culture, fast food restaurants, interstate signs, and the open road create a homogenous visual picture of America, where one can travel the expansive landscape and find one state nearly indistinguishable from the next.

While the rise of the interstate system in America reflects a uniformity and standardization of the American landscape, the many faces of those who came to be known as "American" speaks to the evolution of portraiture in medium and subject, as seen in painting and contemporary photography. The exhibition explores representations of diverse peoples from varying socio economic classes who formed a national portrait that defines an American identity.

*People, Places, Things: Symbols of American Culture* presents the unique visual material that helps to answer the question "What is American?"



fig. 6

## Sample Project Idea

The following project idea can be modified for a variety of age groups and can be supported by a visit to the two exhibitions outlined in this guide. Steps 1, 2, & 3 can easily be altered or omitted for younger age groups. For more information on how to modify the following project idea, and/or to schedule a free class visit to the Addison Gallery please contact **Kait Ziskin** at [kziskin@andover.edu](mailto:kziskin@andover.edu) or 978.749.4198



fig. 7



fig. 8



fig. 9



fig. 10

## Visualizing Your Community

In what ways are you connected to your community? How does your perception of your city, town, or community compare to the ways in which it may be understood by an outsider or to the views of the people who came before you? Research how other people have represented your city, town, or community and its people and create your own narrative that speaks to what is important to you.

### Step 1:

Visit your **local archives, historical center, town hall** or **library**. Research newspaper articles, books, documents, and photographs of your town or community. *What do you notice? What is said about your community? What is shown? Are the articles and pictures depicting your place in a positive or negative light? How can you tell? What types of people are the focus of the stories, documents, photographs? Who do you think might be missing from these documents? Are there any people who might not be represented? Why might that be?*

### Step 2:

Search the internet and current newspapers. *What news does the public receive about your town or city? Do you think your town or city is fairly represented in the current media?*

### Step 3:

Interview family and neighbors about how they view their town or city. Some possible interview questions are:

*Why did you choose to live in this community? What are your favorite parts about this town/city? What are your favorite restaurants/stores/community spots? What are the things you wish you could change? What suggestions do you have to pursue that change? What are your dreams for the children of this town/city?*

Keep notes or record your interviews.

### Step 4:

Using the data you collected in steps 1 and 2 and quotes from your interviews in step 3, write an article about how you and your neighbors view your city or turn your writing into a fictional story. What would you want outsiders to know about your community? What is important to you and the people you care about? What beliefs or stereotypes would you like to counter?

### Step 5:

Using photography, drawing, or painting, illustrate your article. Create images of the places you mention or the people you interviewed in your community. Help people see your town or city the way that you do.

### Step 6:

Compile your class writing and imagery into a community newsletter to share with your classmates, neighbors, local libraries, newspapers, and more! Contact Kait Ziskin for more information on sharing this newsletter with the broader community.

## Print Resources

**Antane, Nikashant.** *Giant's Dream: A Healing Journey through Nitassinan*. St. John's, NL: Creative Book Pub., 2011.

**Armitage, Peter.** *The Innu (the Montagnais-Naskapi)*. New York: Chelsea House, 1991.

**Ewald, Wendy, Adam D. Weinberg, and Urs Stahel.** *Secret Games: Collaborative Works with Children 1969-1999*. Zurich: Scalo, 2000.

**Frank, Robert.** *The Americans*. Millerton, NY: Aperture, 1978.

**Henriksen, Georg.** *Hunters in the Barrens, the Naskapi on the Edge of the White Man's World*. Newfoundland: Institute of Social and Economic Research, Memorial University of Newfoundland, 1973.

**Leacock, Eleanor Burke, and Nan A. Rothschild.** *Labrador Winter: The Ethnographic Journals of William Duncan Strong, 1927-1928*. Washington, D.C.: Smithsonian Institution, 1994.

**Samson, Colin.** *A Way of Life That Does Not Exist: Canada and the Extinguishment of the Innu*. London: Verso, 2003.

**Wadden, Marie.** *Nitassinan: The Innu Struggle to Claim Their Homeland*. Vancouver: Douglas & McIntyre, 1991.

## Internet Resources

### Innu History Site

<http://www.heritage.nf.ca/aboriginal/innu.html>

### Innu Online Picture Archive

[www.facebook.com/groups/57811868232](http://www.facebook.com/groups/57811868232)

**Landers, Chris.** "Innu Nation Deal Trades Repatriation for River Power," *National Geographic*, Published August 24, 2011  
<http://newsnationalgeographic.com/news/energy/2011/08/110824-innu-nation-hydroelectric-new-dawn/>

## Local Resources

### Lawrence Heritage State Park

**1 Jackson Street, Lawrence 978.794.1655**

<http://www.mass.gov/dcr/parks/northeast/lwhp.htm>

The Visitors Center in an 1840s boarding house features extensive, interactive exhibits on Lawrence textile mill history, industrial weaving, and the important Bread & Roses Strike of 1912. Free guided group tours.

Contact: Jim Beauschesne

### Lawrence Public Library

**51 Lawrence Street, Lawrence 978.620.3600**

[www.lawrencefreelibrary.org](http://www.lawrencefreelibrary.org)

The library's special collections feature manuscripts, archives, periodicals, newspapers, and photographs from across Lawrence's history to the present. Contact: Louise Sandberg

### Andover Historical Society

**97 Main Street, Andover, MA 978.475.2236**

[www.andoverhistorical.org](http://www.andoverhistorical.org)

The historical society features a research center with extensive materials documenting the history of Andover, MA.

Contact: Debra DeSmet

# Notes

## Credits:

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Generous support for **Pekupatikut Innuat Akunikana / Pictures Woke the People Up** has been provided by the Abbot Academy Association, which was founded upon the merger of Abbot Academy and Phillips Academy in 1973 to foster and promote the legacy and spirit of Abbot Academy on the campus and in the programs of Phillips Academy, by the Poss Family Foundation, and by the Elizabeth and Anthony Enders Exhibitions Fund.

## Image Credits:

**Front page:** **Dakotah Free Snow**, *Things are always changing, you have to adapt.*, 2009, banner, courtesy of the artist .

**Page 2:** **fig. 1: Zak Hajjaoui**, *Used to Walk Here*, 2008, inkjet print, courtesy of the artist; **fig. 2: Alex (Nikashant) Andrew**, *I used to miss my father go off into the country every summer. He left on a bush plane early June and came back late October. I watched the plane take off from the beach.*, 2009, banner, courtesy of the artist; **fig. 3: Zak Hajjaoui**, *You'll go home and you'll say you held Nitassinan in the palm of your hand.*, 2009, banner, courtesy of the artist.

**Page 3:** **fig. 4: Florine Stettheimer**, *Fourth of July Number 1*, 1927, oil on canvas, 28 x 18 in., Addison Gallery of American Art, Phillips Academy, Andover, MA, gift of the Estate of Ettie Stettheimer, 1958.41; **fig. 5: Dorothea Lange**, *Migrant Mother, Nipomo, California, 1936*, gelatin silver print, 11 x 14 in., Addison Gallery of American Art, Phillips Academy, Andover, MA, museum purchase, 2005.8; **fig. 6: Larry Stark**, *California*, from the portfolio *The United States of America in the Early 1970's*, 1972, screenprint, 20 x 15 15/16 in., museum purchase, 1987.186.5.

**Page 4:** **fig. 7: Benedict (Kautentakust) Michel and Mary Ann Penashue**, *untitled banner*, 2009, courtesy of the artist; **fig. 8 Louis Lozowick**, *Painting sketch No. 2- New York*, 1922, oil on canvas, 20 5/8 x 15 3/4 in., Addison Gallery of American Art, Phillips Academy, Andover, MA, gift of Jacob and Ruth Kainen, 2010.106; **fig. 9:** Banner installation from *We Are Talking About Life And Culture/Eshku Nitshassitenan* , 2009, A public installation of photographic banners throughout the Sheshatshiu Innu reserve, courtesy of the artist; **fig. 10: Childe Hassam**, *Early Morning on the Avenue in May 1917*, 1917, oil on canvas, 30 1/16 x 36 1/16 in., Addison Gallery of American Art, Phillips Academy, Andover, MA, bequest of Candace C. Stimson, 1944.20.